

MEMBER NEWS

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



Chris Combs, *Alight*, LEDs, microphone, electronics, PLA, shop rag, 8 x 5 x 3 inches. Recipient of the *Sculpture NOW 2022* Tom Rooney Award (see pages 10 & 11 of this issue). www.chriscombs.net/2022/02/15/alight.

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

- **Esperanza Alzona**, *Humankind*, curated by Amy Kaslow, Amy Kaslow Gallery, Washington, DC, May 17–July 10. <https://amykaslowgallery.com/exhibitions>
- **Lynda Andrews-Barry**, *Works*, Studio Gallery, Washington, DC, August 31–September 24. <https://lyndaandrews-barry.com>
- Lisa Battle**, *Signs of Spring*, Studio Gallery, Washington, DC, March 2–26. <https://www.studiogallerydc.com/past-exhibitions>
- Mary Early**, *Līnea Studies*, Gallery 2112, Washington, DC, April 30–June 11. <https://maryearly.com/link/gallery2112>
- **Maria Karametou**, interview, SMCK Magazine, April Issue, pp.17–18, publisher Christoph Ziegler/editor-in-chief: Loukia Richards, Munich, Germany. <http://www.smck.org/mag06.html>
—■ U.S. Scholar Reviewer/Evaluator of Applications in Mixed Media, Photography, Installation, Multimedia and Performance, Fulbright Foundation, Fall 2022.



Mary Early, *Līnea Studies*, works on paper and wood panel

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WSG Exhibitions & Programs

Oxon Hill Manor: Past & Present

EXHIBITION DATES:
September 13, 2021–October 15, 2023

Guided Exhibition Tour with Sarah Tanguy:
Thursday, June 23, 7 pm

Oxon Hill Manor
6901 Oxon Hill Road, Oxon Hill, MD 20745
WSG is the first organization to exhibit outdoor sculpture on the grounds of Oxon Hill Manor.

Museum labels appear next to each sculpture with the artist's comments about what inspired them to create their sculpture for the site. (see pages 9 & 10 of this issue)

Repair & Renewal

SUBMISSION DEADLINE:
Sunday, July 24 (11:59 pm EST, received through the submission site EntryThingy)

EXHIBITION DATES:
September 15–December 3, 2022

OPENING RECEPTION:
Thursday, September 15 (times TBD)

Luther W. Brady Art Gallery
Corcoran Flagg Building
500 17th St, NW
Washington, DC 20006

Jurors: Olivia Kohler-Maga, Assistant Director, Luther W. Brady Art Gallery, and Babette Pendleton McGeedy, Exhibitions and Programming Associate, Corcoran School of the Arts and Design.

Presented by Washington Sculptors Group and the Luther W. Brady Art Gallery, The George Washington University.

Artina 2022: A Space in Place

SUBMISSION DEADLINE:
Sunday, July 24 (11:59 pm EST, received through the submission site EntryThingy)

EXHIBITION DATES:
September 14–November 5, 2022

Sandy Spring Museum
17901 Bentley Rd, Sandy Spring, MD 20860
www.sandyspringmuseum.org

Juror: Natalie Fulgencio-Turner
Presented by Washington Sculptors Group and Sandy Spring Museum.

WSG Information

2022 WSG Board Members

Interim President: Lisa Battle
Vice-Chairperson: Asma Chaudhary
Secretary: Lisa Battle
Treasurer: Zoie Lafis
Advisory Board Liaison: Joan Weber
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Exhibitions Chair: Steve Wanna
Membership: Mary Early
Member-At-Large: Lynda Smith-Bügge
Program Chair: Sally Canzoneri
Social Media: Asma Chaudhary
Volunteer Coordinator & Call Center: Laura Jamroz
Youth and Diversity Initiatives: Eric Celarier
Website: Alex Kasten

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*

WSG Advisory Board 2022

Philip Barlow, Collector
Alan Binstock, Sculptor
Gloria Chapa, Sculptor
Helen Chason, Director, Kreeger Museum
Chas Colburn, Sculptor, Owner 3D Metal Parts, Inc.
Joan Danziger, Sculptor
Elsabé Dixon, Sculptor, former President, WSG
Cheryl Edwards, Artist
Pattie Porter Firestone, Sculptor, former President WSG
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WALA Advisor
David Furchgott, Founder, Int'l Arts & Artists;
Former Executive Director, Int'l Sculpture Center
Margery Goldberg, Zenith Gallery, Zenith Community
Arts Foundation, Sculptor
Juanita Hardy, Co-Founder, Millennium Arts Salon
Mel Hardy, Co-Founder, Millennium Arts Salon
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Martha Jackson-Jarvis, Sculptor
Dalya Luttwak, Sculptor
Virginia Mecklenberg, Senior Curator,
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 Nesbett, 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
Wendy Ross, Sculptor
Laura Roulet, Curator
Foon Sham, Sculptor, Professor, University of Maryland
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

*non-board member volunteers

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 2022" 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. For more information, email membernews@washingtonsculptors.org. See the website for information on submitting visual materials.

WSG Discussion Group washingtonsculptors@groups.io

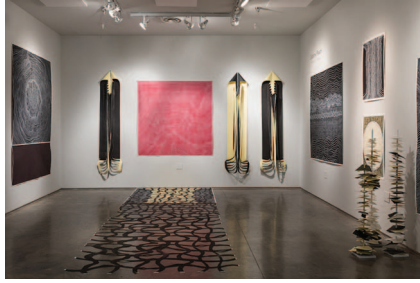
A forum for members, collectors and all those interested in three-dimensional media to share information, get technical advice, and discuss exhibitions at area museums and galleries (including your own).
Manager: Helen Glazer*

Contact

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



■ **Judith Pratt**, visual arts fellowship, Virginia Museum of Fine Arts, Richmond, VA, 2022–2023.

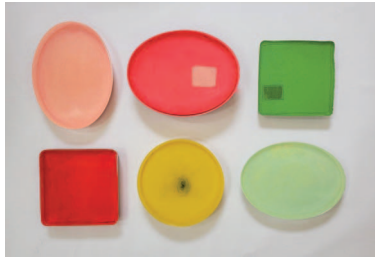


Judith Pratt, *Point of Origin* (installation), acrylic paint and acrylic ink on Lenox 100 paper, dimensions variable

■ **Ana Rendich**, *Modern Alchemy*, curated by Hagan Rushton Tappellini, Les Yeux du Monde Gallery, Charlottesville, VA, May 7–June 26. Closing reception: June 26, 5 pm. www.anarendich.com

■ **Craig Schaffer**, *ColorWise*, curated by Margery Goldberg, Zenith Gallery @ 1111, Washington, DC, April 26–August 13. <https://www.zenithgallery.com/exhibits/colorwise/>

■ **Steve Wanna**, *Inquiry: at the Intersection of Curiosity*, DuPont II Gallery The Delaware Contemporary, Wilmington, Delaware, June 10–August 22. <https://www.decontemporary.org/inquiry>



Ana Rendich, *Anatomy of Hope*, oil, ink, silicone, varnish and epoxy, 21 x 36 x 4 inches



Craig Schaffer, *Supplican*, painted steel, 37 x 16 x 8 inches



Esperanza Alzona, *Ghosting*, cast aluminum, 22.5 x 18.5 x 5.25 inches



Lisa Battle, *Abundance*, 15 x 8 x 3 inches

Group Shows

■ *2022 National Juried Exhibition*, juried by Gerald Ross, The Delaplaine Arts Center, Frederick, MD, May 7–July 10, including **Lisa Battle**, **Mike Shaffer**. Closing reception: July 10, 5 pm.

A Lifetime of Perspective, juried by Kamdy Hutman, Bender JCC of Greater Washington, April 3–May 1, including **Barbara S. Gelman**.

Art in 3D, Reston Art Gallery, Reston, VA, April 2–May 1, including **Lisa Battle**.

■ *Bath County Art Show*, Hot Springs, VA, July 16–July 24, including **Stephanie H. Firestone**.

Elements, juried by Scout Hutchinson, Curatorial Fellow at the Whitney Museum, Brooklyn Waterfront Artists Coalition (BWAC) Gallery, Red Hook, Brooklyn, NY, April 30–June 5, including **Tory Cowles**.

FEMINIST INSIGHT: Telling Her Story, juried by Rose-Ann San Martino, Ellington-White Contemporary Gallery, Fayetteville, NC, March 16–April 30, including **Esperanza Alzona**. <https://www.ellington-white.com/feministinsightgalleryexhibit>

Flo(w)ralia, curated by Deborah McLeod, Lewis and Clark Exploratory Center, Charlottesville, VA, May 1, including **Judith Pratt**. <https://flowfestival.weebly.com>

Handcrafted, juried by Rula Jones, BlackRock Center for the Arts, Germantown, MD, March 5–April 15, including **Lisa Battle**. <https://www.blackrockcenter.org/visual-arts>

Tory Cowles, #1245, truck tire, plexiglass, silk gauze, bamboo, Devil's Claw seed pods, 64 x 64 x 16 inches



Mike Shaffer, *Ocean Motion*



Barbara S. Gelman, *Turn It, Turn It*, 10 x 12 inches



Lisa Battle, *Perception*, 18 x 44 x 3 inches



Esperanza Alzona, *Time to Reflect*, cast aluminum, 28 x 28 x 3.5 inches



member news continues on page 4

■ **I'LL BE THERE!**, juried by Colleen Morith, Main Gallery, Annmarie Sculpture Garden and Arts Center, Solomons, MD, June 10–August 28, including **Esperanza Alzona, Lisa Battle**. <https://www.annmariegarden.org>

Little Sculpture, International Sculpture Center, Hamilton, NJ, April 30, including **Marilyn Geldzahler**.

Out of the Closet, Studio Gallery, Washington, DC, March, including **Lynda Andrews-Barry**.

■ **Past & 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 pages 9 & 10 of this issue)

PERSISTENCE IV: Annual National All Women's Exhibition, juried by Lori Pratico, d'Art Center, Norfolk, VA, March 19–April 16, including an honorable mention for **Esperanza Alzona**.

Print Center 96th Annual, juried by Ana Casas Broda and Dr. Kelli Morgan, Print Center, Philadelphia, PA, online exhibition, including semi-finalist **Helen Glazer**. <http://printcenter.org/96th/glazer/>

Re-Creation, curated by Barbara Wolanin, Glen Echo Park, Glen Echo, MD, May 6–June 6, including **Jeffery Cooper, Nancy Frankel, Mara Odette, Lynda Smith-Bügge**. <https://glenechopark.org/partnershipgalleries>

■ **Rockville Art League/Spring Show**, juried by Dr. Irina Stotland, Glenview Mansion, Rockville, MD, May 15–June 24, including **Barbara S. Gelman**.

Screens and Movies, juried by Xander Berkeley, Art League Gallery, Alexandria VA, April 6–May 28, including **Carol Morgan**.



Esperanza Alzona, *Nevertheless She Persisted*, cast aluminum, 6 x 16 x 11 inches



Marilyn Geldzahler, *Roses in the Briar*, 6 x 6 x 4.5 inches



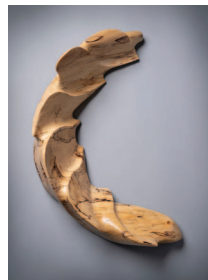
Helen Glazer, *Big Bird (Los Angeles)*, 36 x 31 inches



Judith Pratt, *Tributary*, acrylic paint and aluminum on wood, 6 x 2.5 x 1.5 feet

Sculpture Now 2022, juried by Fitsum Shebeshe, Harmony Hall Arts Center, Fort Washington, MD, April 22–June 3, including **Jan Acton, Esperanza Alzona, Lynda Andrews-Barry, Lisa Battle, c.I. bigelow, Richard Binder, Rachael Bohlander, Alla and Milana Borovskaia, Adam Bradley, Shannon Brinkley, Sally Canzoneri, Chris Combs, Tory Cowles, Billy Friebele, Gayle Friedman, Nic Galloro, Marilyn Geldzahler, Judith Goodman, Tom Greaves, Adam Hager, Alyssa Imes, Wanjin Kim, Keith Krueger, Liz Lescault, Addison Likins, Mitra Lore, Ruth Lozner, Kass McGowan, Daniel Merkwowitz-Bustos, Rassul Messa, Jane Pettit, Mahy Polymeropoulos, Iris Posner, Brian Reed, Alan Rhody, Phyllis Roderer, Christopher Romer, Jayne Shatz, Janathel Shaw, Kanika Sircar, Belen Sorzana, Martha Spak, Ira Tattelman, Gaylia Wagner, Ashley Jaye Williams, Cindy Winnick, Jenny Wu, Alice Yutzy**. (see pages 10 & 11 of this issue)

■ **STRANGE PARADISE: A Window into Surrealism**, juried by Anne Hyland, Kay Daugherty Gallery, Annmarie Sculpture Garden and Arts Center, Solomons, MD, May 27–September 18, including **Esperanza Alzona**.



Lynda Smith-Bügge, *High Tide*, burl maple, 20 x 12 x 6 inches



Lisa Battle, *Wave*, 12 x 9 x 8 inches



Jeffery Cooper, *Spalted*, spalted elm, 24 x 23 x 1 inches



Stephanie H. Firestone, *Hideout*, stoneware, 11.5 x 5.75 inches



Barbara S. Gelman, *Striving*, aluminum on granite base, 17 x 12 inches at base



Carol Morgan, *Dance of the Nurses' Aides*, 13 x 10 inches



Jacqui Crocetta, *Flux*, acrylic on board, 36 x 36 x 2 inches

WSG volunteers have been busy this spring and will continue to work hard over this summer to bring you exciting and interactive programming, events, and opportunities!

Look out for the date and details for the upcoming Annual Picnic.

Sculpture Now 2022 was a huge success!

The Washington Sculptors Group's latest exhibition, *Sculpture Now 2022* at Harmony Hall was an exciting visual experience created by the work of 48 WSG artist members. Among them, artist **Chris Combs** was selected the winner of this year's Tom Rooney Award by juror Fitsum Shebeshe. Mark Jenkins of the *Washington Post* reviewed the show, which you can read here: <https://www.washingtonpost.com/arts-entertainment/2022/05/27/art-gallery-shows-dc-area/>. *Sculpture Now 2022* was the first in-person WSG opening reception and artist talk in two years—what a wonderful way to begin again! Read more about this exhibition on page 10.

Don't miss these exhibition opportunities!

WSG member **Steve Wanna** not only volunteers to work on the WSG Board but is also the Exhibition Coordinator. He has scheduled two new opportunities to show your work, both with deadlines on July 24. Check the new WSG website for detailed information and guidelines for submitting to *Artina 2022* at Sandy Spring Museum and *Repair & Renewal* at Luther W. Brady Art Gallery in the former Corcoran Gallery of Art.

Check out the NEW WEBSITE

Alex Kasten is another hard-working volunteer for WSG and he just coordinated the launch of our new website. Read all about it on page 6.

Speaking of volunteers:

The reasons why people volunteer for certain jobs are varied. Read **Eric Celarier's** persuasive article on why he volunteers to help the Washington Sculptors Group and what it means to him and the community on page 7.

Past & Present continues at Oxon Hill Manor through October 2023

Join exhibit curator Sarah Tanguy for this FREE guided tour of *Past & Present*, an outdoor sculpture exhibit presented by the Washington Sculptors Group and Oxon Hill Manor. The Oxon Hill Manor is a facility of The Maryland-National Capital Park & Planning Commission, Department of Parks & Recreation, Prince George's County, Arts

and Cultural Heritage Division. Light refreshments will be served! Oxon Hill Manor 6901, Oxon Hill Road, Oxon Hill, MD 20745

Directions & Visitor Information: www.pgparcs.com

Get happy with WSG

Meet up with your fellow sculptors and art lovers alike in WSG's monthly Zoom Happy Hour every third Wednesday (except August) of 2022. Join from your living room, your kitchen, your studio, your garage, backyard, elevator, wherever you may be:

We look forward to *seeing* you virtually! Ask a question, share information about your work, hear about WSG's 2022 programs, and more! Look for the link to register in an email from WSG, and invite your artist friends, too!

DC Grants Info Session for Artists, Curators, & Organizations

If you missed the May special workshop for WSG members with Sarah Gordon, PhD, Curator at the DC Commission on the Arts & Humanities (CAH) in which she discussed the newly announced FY23 Art Bank Program and Art Exhibition (Curatorial) grants, don't worry—there are several virtual workshops scheduled for each grant, and live chats with CAH Grants Specialists every Friday at 2:30 pm.

Through the Art Bank Program grant, CAH acquires fine art from metropolitan artists to grow the Art Bank Collection. Artwork in the collection is managed by CAH and loaned to District government agencies for display in public areas and offices of government buildings. The grant is open to individual artists residing within 50 miles of the District and arts nonprofits based in the District. Grant amounts vary.

The Art Exhibition (Curatorial) Grant supports the development and public presentation of visual art exhibitions by District resident curators through grant support and use of CAH's gallery space and virtual platform. Grant amount is \$30,000 for an individual curator or \$35,000 with the thoughtful inclusion of a co-curator or mentee. Download the Request for Applications for details as soon as possible because applications are due June 24, 2022. More Info at www.dcartarts.dc.gov

Becoming a Professional in the Art World: Everything you wanted to ask about Art and the Law with Janet Fries

Have you ever found yourself wondering what your rights are when someone breaks, steals, or uses your work without your permission? Do you not understand everything in the contract a dealer or art advisor wants you to sign? Janet Fries, counsel at the law firm Faegre Drinker Biddle & Reath LLP, and also a WSG Advisory Board Member, answered questions about art law. Fries has been on the Board of Directors of the Washington Area Lawyers for the Arts since 2004, so these concerns are especially important to her. She is an expert

Happenings continues on page 6

in issues involving contract negotiation and preparation, website review, and copyright and trademark protection and enforcement. The program included conversations about gallery relationships including contracts, copyright issues including fair use and VARA/moral rights, liability and insurance issues, logistical issues including delivery and storage, as well as WALA resources.

If you missed the original presentation of this online discussion, you can view it and previous talks at the Washington Sculptor's Group's YouTube channel. This Panel Discussion was part of WSG's ongoing series of *Professional Practices Talks for Artists: Becoming a Professional in the Art World*.

Tour of Andrew Christenberry at Terzo Piano DC

Terzo Piano DC held a special tour for WSG members of their exhibition of Andrew Christenberry's sculptural work. Andrew, the son of legendary artist and DC icon William Christenberry, uses his skills as a carpenter and furniture maker to recreate memories in the form of architectural tableaux. It was a fantastic show with a deep dive into this artists' process. Watch the video on Vimeo to learn more about this exhibition: <https://www.terzopianodc.com/artist-interviews>. Terzo Piano Gallery, 1515 14th St, NW #300, Washington, DC 20005 www.terzopianodc.com

WSG Members & Supporters: Renew Your Membership for 2022!

WSG members—it is time to renew your membership for this 2022 calendar year! Check the mailing label on your most recent WSG mailing for your current member status. Up-to-date members show "MEMBER THROUGH 2022."

If you are able to renew your membership at this time, please help support our upcoming programming by doing so. WSG values your support, and every membership dollar supports our web presence, publications, exhibitions, and outreach. If you or a fellow sculptor are facing financial hardship as a result of the COVID-19 pandemic, please contact membership@washingtonsculptors.org with a request for a free 3-month membership. If you would like to sponsor a new member, contact us.

- To join WSG or renew your existing membership online, visit www.washingtonsculptors.org (recommended)
- To join WSG or renew your existing membership by mail, please complete a membership form and mail it with your payment to: Washington Sculptors Group, PO Box 42534, Washington, DC 20015

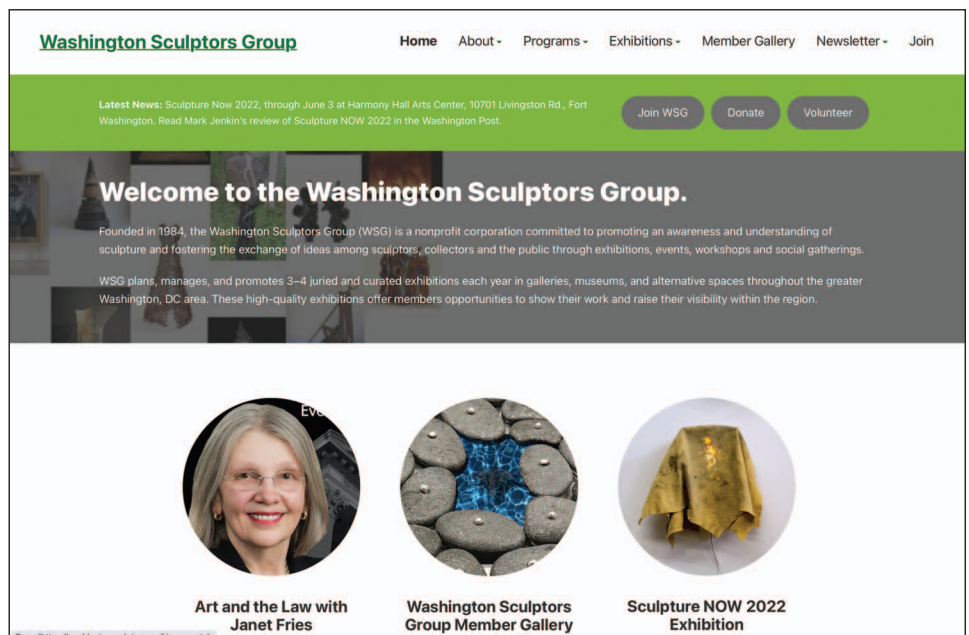
Questions about your membership?
Contact membership@washingtonsculptors.org.

Our New Website is Live!

We are happy to announce that the Washington Sculptors Group has launched our new and improved website. We're still at www.washingtonsculptors.org and the link to your member gallery has not changed. Some of the new features of this site include a much more user-friendly navigation for easier access to programs, events, exhibits, and calls for entry. Our new homepage design highlights our member gallery more prominently as well as other current events. Finally, prospective and current members can join and volunteer with clear calls to action.

We are always looking for ways to improve the site, so please feel free to provide feedback or concerns to ensure we continue to serve our members well. If you are a new WSG member and would like to build a personal gallery page, please contact us for instructions.

Please direct any questions to: website@washingtonsculptors.org.



Some Thoughts on the Value of Volunteering

I recently curated the *Human Nature* exhibit at the District of Columbia's Art Center. I am very proud of that show, as I am of the artists who participated, so I was excited when I was asked to describe my role in this exhibition for this edition of *The Washington Sculptor*. Yet, upon further reflection, I thought that it might be a better opportunity to talk about the recent changes in me that allowed me to organize such a show. There is no doubt that my work with WSG played a significant part.

I believe that WSG is one of the best run art organizations in the city but, like all non-profit organizations, it needs members dedicated to continuing the work it does. We on the WSG Board are all volunteers, and we value all volunteer efforts, but what we need most right now is more people willing to join the board, so that the workload is more manageable. This is not an acute problem, but it could be if we don't start training the next generation of board members and organizers and spread out those duties. There are many personal benefits to volunteering, which I will discuss below, but the more important reason is that you will be ensuring that WSG continues to provide the best quality opportunities to show sculpture in top venues with top jurors into the future.

Over the last five years, I have made a greater effort to give back to our art community. This started with making myself more available to individual artists by going to shows, helping others install, and interjecting where I could, but these efforts gravitated to organizing through groups like the Washington Sculptors Group. Soon I was writing for the newsletter, heading up diversity initiatives, and conducting career training.

Once I got behind the scenes, it was painfully obvious that there is a lot of unseen, yet vital, work being done to bring local arts to the public. Until I peeked behind the curtain, I had not realized how much I owed to the labors of others.

While I am sure that there are a number of reasons for getting involved, I think altruism should top the list. There is growing scientific data that indicates that doing something for someone else makes us happier, and perhaps intuitively we know this. Yet, the benefits don't stop there. Spending time with hardcore volunteers reveals a wealth of knowledge about the local art world that would be almost impossible to duplicate from the outside. When this is coupled with making connections between instrumental players within the aesthetic community, however charitable these volunteers might be, there is no question that they are also networking at the highest levels, and that it benefits them professionally to do so.

*Until I peeked behind the curtain,
I had not realized how much I owed
to the labors of others.*

Like many artists, I have spent a good part of my practice building my career. There is no question that some practical strategies are necessary for bringing artwork to the public's attention, but what is often missing from much of this advice is how social this field is. Without making honest connections with people, many of the recommendations that self-help books prescribe can look predatory, without experiencing the culture from inside, many approaches may lack context, and without working alongside a network of people, many possibilities would be missed.

My tenure on the board has paid off in many ways. I cut my teeth writing articles for this newsletter and now I write for *East City Art* as well. With the help of others, I arrange online professional advice for WSG. Attending the once-a-month (Zoom) board meetings regularly, I learn the best ways to organize exhibitions. It is fair to say that I would not have seen myself as a writer of any sort without being asked to contribute to *The Washington Sculptor* or would not have seen myself as any sort of career development host without finding colleagues that helped me arrange those panels.

Returning to my original point, the knowledge I gained from working with WSG enabled me to curate the current class of DCAC's Sparkplug collective for their first show, *Human Nature*, because without that connection I would not have had the confidence I needed to work with people effectively.

Curation, when it is done best, is a creative and cooperative process, so I am glad to be exploring this side of presenting work because it dovetails with some of my larger needs to contribute to the community that has given me so much. Curation is not as simple as picking out beautiful objects. It takes aesthetic and social know-how to arrange shows, but most importantly it also requires the ability to combine the thoughts of others in a constructive way. These are all skills that develop best in an arena where common standards have been tested and mentors abound.

Value of Volunteering continues on page 12

Featurettes focus on Washington Sculpture Group members' current work

Mary Early

L̄nea Studies includes a series of recent works in oil stick and sumi ink wash on paper and oil stick on wood panel, and *L̄nea XII* is the twelfth in an ongoing series of vertical linear works begun in 2017. *L̄nea XII*, a hanging work in beeswax, occupies the circular bay window of the gallery space, creating a louvered partition between the interior and the street.

“Recent works on paper and wood panel developed from schematic floor plan drawings for installations of beeswax lines. Through my sculptural installations I devise ways to divide and demarcate space, inviting the viewer to a new way of experiencing space. Multiplying intersecting lines coalesce around a perspective point or rectangular grid, their increased or decreased density creating a highlight or a concentration point.

When preparing a drawing surface, whether on paper or wood panel, I begin with a light set of marks to create a grid – this grid provides a matrix for the placement of lines. I work in series, with the idea that an infinite number and combination of elements exist. Through drawing, I am able to plan complicated installations in advance and visualize the different possibilities offered by a single space.

While my sculptural installations are wholly temporary, these schematic drawings serve as a durable and lasting precursor to the installation process, from conception through completion.”

– Mary Early, Washington DC, 2022



L̄nea XII, 2022, installation view of works on paper and 300 individual beeswax and cotton components installed in window bay, +/-120 x 48 x 2 inches

Victoria Hanks

The series represented by this image came about accidentally during studio experimentation with sewing soft forms. I sewed together old underwear in random ways so that they could be stuffed and stretched to their max, gessoed and painted. The result came to represent the hidden sense memories our bodies have and how those are imprinted on our psyche as well as secret experiences no one may ever know about a person. Instead of “if the walls could talk”...



Googley Eyes, cloth, soft stuffing, gesso, acrylic paint, 21 x 8 x 6 inches

Carol Morgan



Trolley People, terra cotta, 13 x 10 inches

People fascinate me and I love to imagine their story. When I draw or paint a person I try to get into their mind and see what their concerns are and how they react to situations. I love to see people doing mindless tasks, such as riding on the bus or performing in a role, even playing the violin in an orchestra, when they drop pretensions and let their feelings emerge. I try to connect with them. Do they remind me of people I know or knew? What is the feeling they project? My drawing or painting or sculpting them is a way of saying “Hello.”

Mary Opasik

“*Vision: They/Their*” is a woven dyed hemp circular form on crushed gold-colored paper symbolic of the spectrum of visual perception. The raised transparent glass in the oval eye-shaped frame makes the field of vision more inclusive.



Vision: They/Their, woven colored hemp, paper, antique oval frame with raised glass, 18 x 24 x 3 inches

**“It’s All About Location”:
Past & Present at Oxon Hill Manor**

Everyone knows the often repeated mantra that real estate agents everywhere use to emphasize the importance of one’s immediate surroundings: “Location, location, location!” In the art world, the equivalent might be, “Context, context, context.” The particular environment in which an artwork appears can have a significant impact on the work’s reception—emotionally, conceptually, and critically. This is definitely true for the current WSG outdoor exhibition, *Past & Present*, at the Oxon Hill Manor in Oxon Hill, Maryland, through October 15, 2023.

Built in 1928 and run by the Prince George’s County Department of Parks and Recreation, the scenic Neo-Georgian manor—nestled near the Potomac River and MGM National Harbor Casino—feels like a stately country home for European royalty. The grounds are cultivated and sparsely populated with traditional stone sculptures of cherubim figures performing ordinary activities, such as pouring out the contents of a jug or reading a book or map. Save for the chandeliered event tent behind the house, the place feels much older than it really is. Enter the works of *Past & Present* to disrupt this illusion of palatial timelessness.

Borrowing the language and bold colors of Modernism, many of the works pierce the current winter-gray landscape and historic look of the manor and grounds, effecting a sense of rupture that onlookers of early Modernist art must have felt. At odds with the surrounding environment, these works are the visual equivalent of someone suddenly screaming during group meditation. For some, such an experience would be jarring and undesirable. For others, it would be the necessary antidote to sleepy conventionality. Where you fall in this spectrum of responses depends on whether you believe art should blend in with its environment like a kind of conceptual and aesthetic camouflage. Clearly, the exhibition’s curator, Sarah Tanguy, thinks art should not yawn its way into invisibility.

Despite the prominence of abstraction or heavily abstract figuration in the show, each work feels unique in relation to the others. This is

*Enter the works of Past & Present
to disrupt this illusion of palatial
timelessness.*

the product of both the number of different artists in the show (twelve) and careful curation by Ms. Tanguy. However, some works still stand out more than others. Among them is Dalya Luttwak’s *Yellow Roots Revealed* (2021), a yellow steel, Christ-like crown of thorns encircling the base of a tree. The form is meant to reference roots emerging from the ground and forced into a circular pattern with jutting pieces extending in multiple directions. The work is evocative not because of any verisimilitude to roots, but because of its slightly menacing appearance, looking a little like gnarled oil or gas pipes rising from underground to choke or threaten the natural world. The rich yellow reinforces this potential reading by eliciting feelings of caution and—as in some cultures—associations with mourning.

Another work that stands out for its symbolic potential is Jean Kim’s *Good Vibes* (2021), which consists of two long, blue and red pieces of cuboid steel resembling partial lightning bolts or back-to-back headless stick figures reading a book or looking at their phones. The work is most likely meant to suggest two parts of the same person with a gap in the middle and arms raised in a gesture of welcome or playfulness. By painting one side blue and the other red, the work could potentially symbolize the political divide in the country and the need to close the distance between the two sides in order to become whole again. No matter how one decides to interpret it, the work does a great job of straddling between non-objective abstraction and figuration.



William Fillmore, *Red Warning*

Other notable works include William Fillmore’s *Red Warning I* (2018), which looks like a remodeled devil’s pitchfork or splitting red star; Paul Steinkoenig’s *In Harmony* (2013), which resembles elongated cattail weeds in grid formation (but is meant to symbolize a community of human beings) and is the only sculpture in the show that moves (to wind); Dan Droz’s funny and clever abstract representation of the work’s namesake, *Sky, Wind and Clouds* (2021); Jim Gallucci’s technically skilled, large-scale figurative work, *Sunflower Gate II* (2012); Sharon Pierce McCullough’s *The Gathering* (2017), a concrete form resembling an abstract, squat cactus with surprising, organized bursts of colored glass to break up the work’s opaqueness and monochrome monotony; and Huey Gaddy’s *Untitled 21* (date unknown), a matte silver steel form suggestive of a rocket, Star Trek symbol, or sailboat mast. Other works by Ray Katz, Ira Tattelman, Addison Likins, and Judith M. Pratt complete the exhibition.

Past & Present continues on page 10

Even if you don't generally care for abstract public art, you may find yourself enjoying *Past & Present* more than you think. Context in relation to this exhibition is extremely important. It is unusual that artwork heavily embodying a visual language from a hundred years ago can still feel fresh. And yet, many of the works in this group do. If you plopped these artworks into a sculpture park (like Storm King) or at the foot of a skyscraper in Manhattan (in a larger scale), most would likely fail to stand out from the other abstract, brightly colored or chrome steeled, conceptually benign public sculptures. However, at the Oxon Hill Manor, each work functions in stark contrast to its surrounding aesthetic. Each calls for the viewer's attention. *Past & Present* asks us to reconsider the original radicality of Modernist art and its possible symbolic and aesthetic resonance with viewers today. The only real way to assess the effectiveness of the exhibition's proposition is to do what Ms. Tanguy, the exhibited sculptors, and the Prince George's County Department of Parks and Recreation hope you do: make a trip to Oxon Hill Manor to experience these works for yourself. After all, when it comes to the full potential impact of these works on viewers, it's all about "location, location, location."

— Art Vidrine

Art Vidrine is an artist and writer in the Washington, DC, area. He is a member of the Washington Sculptors Group and an Assistant Professor of Art at Bowie State University.

**Now Through October 15, 2023
Oxon Hill Manor, Oxon Hill, MD**



Dan Droz, *Sky, Wind and Clouds*



Ray Katz, *Floral*

A selection of images from the exhibition



Paul Steinkoenig, *In Harmony*



Jim Gallucci, *Sunflower Gate II*

Sculpture NOW 2022

April 22–June 3, 2022

Sculpture NOW is an annual non-thematic exhibition of new works, finished within the last two years. This year's exhibition featured works by forty-eight artists from the Mid-Atlantic region, and was presented by Washington Sculptors Group and Harmony Hall Arts Center. Harmony Hall's Gallery Director, Fitsum Shebeshe, selected the works that were installed in the expansive gallery in Fort Washington. He awarded the Tom Rooney Award, an honorarium of \$500, to **Chris Combs**.

Fitsum Shebeshe is a curator and painter based in the Washington metropolitan area. Before moving to the United States in 2016, he was Assistant Curator at the National Museum of Ethiopia. In 2012, Shebeshe co-founded the 1957 Initiative to annually celebrate the liberation of African countries from colonialism through the arts. In 2013, he curated the 1957 Art Show at the National Museum of Ethiopia on the occasion of the 50th Golden Jubilee Anniversary of the African Union, and in 2017, he was the curator of *Depart Africa*, at the Baltimore School for the Arts. Shebeshe holds a Masters of Fine Arts in Curatorial Practice from the Maryland Institute College of Art. He is currently curator of *States of Becoming*, Independent Curators International's traveling exhibition, and the gallery manager at Harmony Hall Arts Center.

Harmony Hall Arts Center opened its doors to the public in September of 1989 and is Prince George's County's most popular, premier arts facility. The Center offers in-depth programs for the creative passions of aspiring artists of all ages in ceramics, sculpture, dance, drama, painting, voice, photography, and more. The Art Gallery at The Center shows exceptional works of local, national, and international artists in the exhibition spaces.

**Sculpture NOW 2022
Harmony Hall Arts Center, Ft. Washington, MD**



Tom Greaves, *Who Are the Trusted*

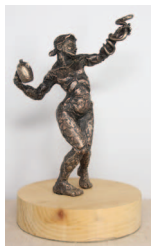


Wanjin Kim, *Rebirth 2*



Brian Reed, *The Philosopher's Stone*

Sculpture NOW 2022 images continue on page 11



Adam Bradley, *Fury with Coffee Pot*



Richard Binder, *uplifting*



Rachael Bohlander, *Festivus*



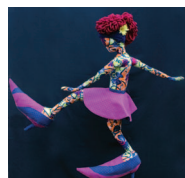
Chris Combs, *Alight*



Daniel Merkwitz-Bustos, *Ballerino*



Alice Yutzy, *Sculpture 1*



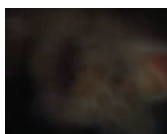
Cindy Winnick, *Steppin' Out*



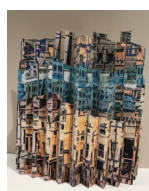
c.l. bigelow, *construction #1*



Alla and Milana Borovskaia, *The Birth of the Planet Tanzania*



Shannon Brinkley, *Arrhythmia, (video still)*



Sally Canzoneri, *1900 M Street*



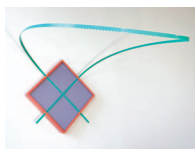
Jenny Wu, *Emotionally the Day Ends at 3:30*



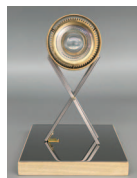
Tory Cowles, *Hanging triptych 1247*



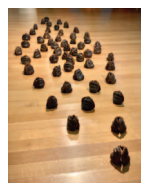
Billy Friebele, *Birds Eye View*



Gayle Friedman, *Surprise Effect*



Adam Hager, *A New Lens*



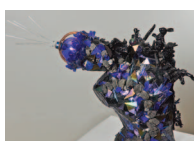
Alyssa Imes, *I Will Keep You Upright in the Cold Silence*



Iris Posner, *In Memorium to All Girls Fighting for an Education*



Janathel Shaw, *Am I My Brother's Keeper?*



Jane Pettit, *Dream Warrior*



Keith Krueger, *King Nothing*



Keith Krueger, *History of Bad Men*



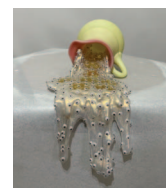
Jayne Shatz, *PRIMEVAL LURE*



Marilyn Geldzahler, *A Shadow of Her Former Self*



Judith Goodman, *Shattered Life*



Ashley Jaye Williams, *Get Well*



Kass McGowan, *Suggested Dinner Conversation*



Addison Likins, *Orbits*



Lisa Battle, *Ripple*



Mitra Lore, *Miss Yin meets Mr. Yang*



Christopher Romer, *Long Night Moon*



Ruth Lozner, *Things will Never Be the Same*



Jan Acton, *Setback*



Rassul Messa, *step out of the box*



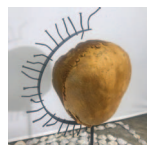
Mahy Polymeropoulos, *Sea Urchin*



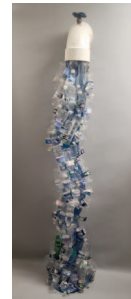
Esperanza Alzona, *Isolation*



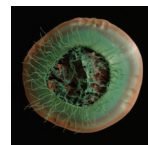
Belen Sorzana, *Social Distance*



Lynda Andrews-Barry, *Pearl Dream*



Nic Galloro, *Stop the Flow (of single use plastic water bottles)*



Liz Lescault, *Green Giant*



Gaylia Wagner, *Pieta v.o2*



Ira Tattelman, *Seat*



Kanika Sircar, *Gateway*



Phyllis Roderer, *Precious*



Alan Rhody, *JAX-IN-THE-BOX*



Martha Spak, *Nomadic Bird*

Consider lending the group a hand, if not for the direct benefits, then just to help others out. While some people have the life experience to step into a board position, it is more likely that others may need to grow into one. We need folks to evolve into these positions over time so the institutional knowledge is effectively passed down to the next set of leaders. Regardless of your intentions, we need help in many places, so I hope you will get involved. You will be glad you did. Working with a group to accomplish a larger goal can often be as fun as it is meaningful. If you are interested in volunteering, please contact WSG at <https://washingtonsculptors.org/join/volunteering/>

— Eric Celarier

Donate to WSG!

Your contribution of \$35 beyond your membership dues of \$45 (\$15 for students) is fully tax-deductible. Your generous donation helps maintain the dues level at this reasonable amount for all the member benefits. WSG is a 501(c)(3) nonprofit organization.

You can also opt to contribute 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.

Classifieds

Mahy Polymeropoulos is searching for an assistant in her welding studio to work one to two times a week. Please call her at (301) 518-1592 if you are interested.

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



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The Washington Sculptor
Fall 2022 Issue Deadline
is August 23, 2022