

MEMBER NEWS

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



Ashley Jaye Williams and Anthony Le, *Summer Daydream*

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

Lynda Andrews-Barry, *An Enigmatic Nature*, Studio Gallery, Washington, DC, August 31–September 24. <https://www.studiogallerydc.com/an-enigmatic-nature-catalogue>

■ **c.i. bigelow and Elaine Weiner Reed**, *Here and Gone*, curated by Wilfredo Valladares, 180 Admiral Cochrane Drive, Annapolis, MD, May 1–November 30. Closing reception: November 12, 5 pm.

Tory Cowles, *Reflections: Fire on the Water*, curated by Judith Heartsong, Artists and Makers, North Bethesda, MD, August 31–September 21. www.ToryCowles.com

Alonzo Davis, *20 Years in Maryland*, curated by Tomora Wright, BlackRock Center for the Arts, April 30–August 28.

Stephanie H. Firestone, Third Place Award for Acrylics, The League of Roanoke Artists 36th Annual Showcase of the Arts, juried by John Stafford, Jefferson Center, Roanoke, VA, August 15–October 23. – Favorite Top 15% in the FASO *BoldBrush Monthly Contest*, July, for *Frenzy*. <https://faso.com/boldbrush/fav/303194>

member news continues on page 3

WSG Exhibitions & Programs

Annual Members Meeting

VIRTUAL VIA ZOOM:

Wednesday, November 16, 6–7 pm

Join other WSG members for a review of your organization's accomplishments in 2022 and our goals for 2023, and beyond.

Happy Hours

VIRTUAL VIA ZOOM:

November 16, 6–7 pm

(also the Annual Members Meeting)

December 21, 6–7 pm

Join us for WSG's monthly Zoom Happy Hour scheduled for the third Wednesday of every month. Share your work, ask questions, hear about local art events, WSG's programs, and more. <https://washingtonsculptors.org/members-monthly-zoom-happy-hour/>

ARTINA 2022: A Space in Place

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. Read more about this exhibition on page 7.

Repair & Renewal

EXHIBITION DATES:

September 15–December 3, 2022

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 at The George Washington University. Read more about this exhibition on page 11.

exhibitions & programs continues on page 12



Brian Kirk, *Fisheye*, welded steel and powder coated, 46 x 28 x 12 inches

WSG Information

2022 WSG Board Members

Interim President: Lisa Battle
Secretary: Lisa Battle
Treasurer: Zoie Lafis
Advisory Board Liaison: Joan Weber
Editor and Publication Manager: Lynda Andrews-Barry
Exhibitions Chair: Steve Wanna
Grants and Fundraising Chair: Liz Ashe
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: Cristian Ianculescu

The Washington Sculptor

Publication Editor: Lynda Andrews-Barry
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
Janet Fries, Esq., Drinker Biddle & Reath LLP,
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
Glenn Harper, former Editor, *Sculpture Magazine*
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, Managing Director, The Nicholson Project
Peter Nesbett, Executive Director and Keeper of
Imaginative Futures
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 Board Member 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.

Members May Receive Reduced Membership Fees:

These partnering arts organizations give the following membership discounts to current WSG members:

International Sculpture Center (ISC)—15%

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

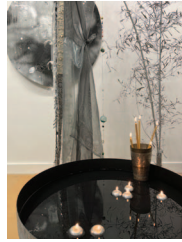
A forum for members, collectors and all those interested in three-dimensional media to share information, get technical advice, and discuss exhibitions at area museums and galleries (including your own).
Manager: Helen Glazer*

Contact

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



Helen Glazer, *Walking in Antarctica*, Alharetta Yeargin Art Museum, Houston, TX, through October 15.



Tory Cowles, *Fire on the Water*, 106 x 84 x 84 inches

Maria Karametou, *Four Poems*, published in the *Dylan Thomas Day Festival*, curated by International Dylan Thomas Festival, City of Torino, Italy, May. <https://dylanday2022.jimdofree.com/poems-for-dylan-thomas/>

■ **Brian Kirk**, *Primarily Abstract*, Zenith Gallery Sculpture Space @ 1111 Pennsylvania Ave., NW Washington, DC, August 15–November 19. <https://www.zenithgallery.com/exhibits/colorfully-abstract/>



c.l. bigelow and Elaine Weiner Reed, *Drowning*, 7 x 8 feet

Mary McCoy, *Natural Evidence*, Dorchester Center for the Arts, Cambridge, MD, September 30–October 29. www.marymccoystudio.com

Ira Tattelman, *Arctic Circle Residency*, Svalbard Archipelago, October. TheArcticCircle.org

Gaylia Wagner, *Fabricating Order*, Howard County Center for the Arts, Ellicott City, MD, June 16–August 6.



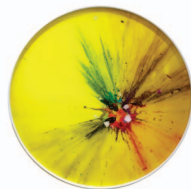
Mary McCoy, *Fox Skulls Found Here and There Across the Farm*, from *The Apothecary*, fox skulls, inkjet on paper, jar, gold spray paint, 6.75 x 3.5 inches

Steve Wanna, *Transparent to Transcendence*, Touchstone Gallery, Washington, DC, August 31–September 25.

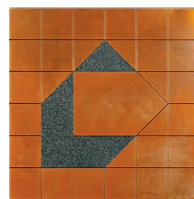
Ashley Jaye Williams, *Summer Daydream*, curated by Ashley Jaye Williams and Anthony Le, Legacy Gallery DC, Washington, DC, June 30–August 5. <https://summerdaydream.art>



Lynda Andrews-Barry, *Skull*, digital photograph printed on organic cotton, cotton embroidery floss, 24 x 18 x 2 inches



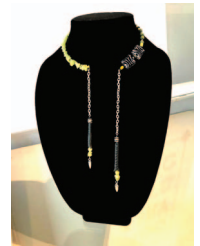
Steve Wanna, *Myths of Creation*, Acrylic, powder pigment, resin, plaster, and mixed media on prepared board, 48 x 48 x 2.5 inches



Gaylia Wagner, *Texture007* (Geode), etched copper, encapsulated glitter, 6 x 6 inches

Group Shows

■ **15th Annual JRA Day**, James Renwick Alliance Artist Members Showcase and Sale, The Woman's Club of Chevy Chase, Chevy Chase, MD, December 3, including **Stephanie H. Firestone** and **Joyce Zipperer**. jraa.org/jracraft-events.html



Joyce Zipperer, *Yellow Zebra*, lamp glass, gemstone chips, aluminum chain, African beads, 12 x 5 inches

57th Annual Bath County Arts Association Art Show, juried by Dr. Cristopher C. Oliver and Bev Perdue Jennings, July 16–23, including **Stephanie H. Firestone**.

2022 Annual Members' Image Show, presented by Washington Sculptors Group and The Hellenic Center, virtual via Zoom, October 16, 4–6 pm, including **Chris Combs**, **Steve Wanna**, **Victoria Hanks**, **Barbara Januski**, **Christopher Corson**, **Elin Whitney-Smith**, **Esperanza Alzona**, **George Lorio**, **Jayne Shatz**, **Jean Sausele-Knott**, **Jerome Harris Parmet**, **Larry Watson**, **Liz Ashe**, **Marcella Morgese**, **Ruth Becker**, **Sally Canzoneri**, **Tory Cowles**, **Jonathan Ottke**, and **Carol Morgan**. (see page 10 of this issue)

2022 National Juried Exhibition, juried by Gerald Ross, Director of Exhibitions at Maryland Institute College of Art, The Delaplaine Arts Center, Frederick, MD, May 7–July 10, including **Lisa Battle** and **Mike Shaffer**. <https://delaplaine.org/exhibitions/opportunities/nje/>

Address Earth Art Expo, curated by Bibiana Huang Matheis, The Hudson Valley Museum of Contemporary Art, Peekskill, NY, September 1–October 30, including **Lisa K. Rosenstein**. <https://inspirationartgroup.org/exhibitions/address-earth-art-expo/>



Maria Karametou, *From the Beginning*, mixed media, 11 x 9 inches

Art Communicating Conflict Resolution International Invitational, juried by V. Deliyannis, Casa Bianca Municipal Art Gallery, Thessaloniki, Macedonia, Greece, June 29–July 31, including **Maria Karametou**. <https://art.gmu.edu/2022/07/28/art-across-the-sea-maria-karametou/>

■ **ART MARYLAND 2022**, juried by Schroeder Cherry, Howard County Center for the Arts, Ellicott City, MD, October 7–November 19, including **Mary Opasik**. Closing reception: November 19, 5 pm. www.hocoarts.com



Mary Opasik, *DISCONCERTMENT*, 34 x 10 x 5 inches

member news continues on page 4

Artina: A Space in Place, juried by Natalie Fulgencio-Turner, Sandy Spring Museum, Sandy Spring, MD, September 21–November 5, including **Esperanza Alzona, Lynda Andrews-Barry, Adam Bradley, Gloria Chapa, Roger Cutler, Marilyn Geldzahler, Jean Kim, Mallory Kimmel, Dalya Luttwak, Floyd Roberts, Sarah Rodman, Mike Shaffer, Ira Tattelman, Christine Lee Tyler**, and **Steve Wanna**. (see page 7 of this issue)

Birth to Death, curated by The Korea Fiber Art Guild, Suwon Museum of Art, Art Space Gwanggyo, Suwon, Korea, September 21–27, including **Lisa K. Rosenstein**. <https://suma.suwon.go.kr/views/intro.do?gubun=10&lang=en>

■ *Buoyant Oracle*, juried by Sue Wrbican, George Mason University, Mason Exhibitions of Arlington, Arlington, VA, October 14–December 31, including **Judith Pratt**. <https://www.tephraica.org/exhibitions/buoyant-force#tab:slideshow>.



Judith Pratt, *Axis*, aluminum, paper, acrylic paint and metal rods, 8 x 5 x 2 inches

■ *Cast/ReCast*, curated by Alissa Maru in collaboration with Hannah Barco and Sue Wrbican, Mason Exhibitions of Arlington, Arlington, VA, October 14–December 31, including **Cheryl Edwards, Heloisa Escudero, Maggie Gourlay, Maria Karametou, Ceci Cole McInturff, Susan Main et al, Judith Pratt, Lisa Rosenstein**, and **Nicole Salimbene**. <https://www.masonexhibitions.org/exhibitions/castreacast>

■ *Ink and Clay 45: The Art of Type*, juried by Keiko Fukazawa (clay), Kristine Schomaker, (art industry) and Dave Lefner, (ink), California State Polytechnic University, Kellogg University Art Gallery, Pomona, CA, August 18–November 17, including **Elizabeth Vorlicek**.



Elizabeth Vorlicek, *Rescue Breathing*, stoneware, porcelain, cone 6 oxidation, table, board, graphite, clay dust, 47 x 35 x 24 inches

■ *League of Roanoke Artists publication for Fall 2022*, feature article on **Stephanie H. Firestone**.

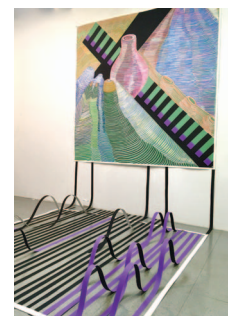
■ *Market Gallery*, Exhibition, 22 Campbell Ave SE, Roanoke, VA, November 1–27, including **Stephanie H. Firestone** as one of three Featured Artists for November 2022. <https://marketgalleryroanoke.com/home.html/>

■ *Oxon Hill Manor: 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**, and **Ira Tattelman**.

■ *Repair & Renewal*, juried by Olivia Kohler-Maga, Assistant Director at Luther W. Brady Art Gallery, and Babette Pendleton, Exhibitions and Programming Associate at Corcoran School of the Arts and Design, Luther W. Brady Art Gallery, Corcoran Flagg Building, Washington, DC, September 15–December 3, including **Natalie Abrams, Pat Alexander, Lexi Arrietta, c.i. bigelow, Sally Canzoneri, Gayle Friedman, Marilyn Geldzahler, Maggie Gourlay, Dan Hildt, Barb Januszkiewicz, Kristen Jordan, Keith Krueger, Chee Keong Kung, George Lorio, Caroline MacKinnon, Michelle Marcuse, Sharon Pierce McCullough, Jennifer Noda, Patte Ormsby, Lisa Rosenstein, Mike Shaffer, Jayne Shatz**, and **Kanika Sircar**. <https://bradygallery.gwu.edu>. (see page 11 of this issue)

The Essence of Summer, The Watergate Gallery, Washington, DC, July 23–September 24, including **Alex Kasten and Joan Konkel**. <http://www.watergategalleryframedesign.com/current-copy>

The Trawick Prize Finalists, juried by Alexis Assam at Virginia Museum of Art, Thomas James at Creative Alliance in Baltimore, MD, and Maria del Carmen Montoya at the Corcoran School of the Arts and Design, Gallery B, Bethesda, MD, September 8–October 2, including **Judith Pratt**. <https://www.bethesda.org/bethesda/finalists>



Judith Pratt, *Piedmont #14*, acrylic paint and acrylic ink on Lenox 100 paper, 8 x 5 x 5 feet



Alex Kasten, *Topography V*, 18 x 49.5 x 6 inches



Stephanie H. Firestone, *Field of Dreams*, acrylic on canvas, 22 x 20 inches



Joan Konkel, *Tropical Tangle*, finely woven mesh, wire, acrylic, wood base, 47 x 43 x 29

Washington Sculptors Group volunteers have been busy all year...volunteering! They have been working hard this fall to bring you exciting events, important opportunities, and interactive programming. If you are interested in supporting any future WSG activities, please call or text your Volunteer Coordinator, Laura Jamroz, at (202) 686-8696 or contact her through the website form here: <https://washingtonsculptors.org/contact/>

2022 Exhibitions

WSG Board Member and Exhibition Chair, Volunteer **Steve Wanna**, has been coordinating some amazing exhibitions for showing the work of our talented Washington Sculptor Group members. If you are interested in helping Steve Wanna with future exhibitions, please call or text your Volunteer Coordinator, Laura Jamroz.

The year began with **What a Relief: small relief sculptures**, a juried exhibition organized by The Phillips Collection and Washington Sculptors Group, and presented at Phillips@THEARC. Phillips@THEARC is The Phillips Collection's satellite campus, consisting of workshop and gallery spaces. Located in Southeast DC, it is a part of the Town Hall Education Arts Recreation Campus (THEARC), a community space that brings families east of the Anacostia River world-class services through its resident partners. From over 80 entries, two jurors from The Phillips Collection—Nehemiah Dixon III, Director of Community Engagement, and Vesela Sretenović, Cross-departmental Director of Contemporary Art Initiatives and Partnerships—selected 37 works by artists ranging in age from 15 to 81. Presented from January 11 to March 18, WSG members were thrilled to be a part of this exhibition despite it being open only sporadically during the lock-down phase of the pandemic.

Sculpture Now 2022 was the first in-person Washington Sculptors Group opening reception and artist talk in two years—what a wonderful way to begin again! On view from April 22–June 3, *Sculpture Now 2022* at Harmony Hall Art & Culture Center was an exciting visual experience created by the work of 48 WSG members. Artist **Chris Combs** was selected the winner of this year's Tom Rooney Award by juror Fitsum Shebeshe. Read more about Chris on page 8. 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/>.

This fall, WSG members were given a rare opportunity to exhibit in the Luther W. Brady Art Gallery within the former Corcoran Gallery of Art in Washington, DC. **Repair & Renewal** exhibited the works selected by jurors Olivia Kohler-Maga, Assistant Director, Luther W. Brady Art Gallery, and Babette Pendleton McGeady, Exhibitions and

Programming Associate, Corcoran School of the Arts and Design, between September 15–December 3, 2022. See the work of the artists and read more about the inspirations behind the show in WSG Exhibitions on page 11.

The annual **Artina** exhibition opened September 21 and runs through November 5 on the grounds of Sandy Spring Museum. Juried by curator Natalie Fulgencio-Turner, artwork installed by fifteen artists addresses the theme “A Space in Place.” Read more about the show in WSG Exhibitions, page 7.

Take a walk and breath in some fresh air by visiting **Past & Present**, WSG's collaboration with Oxon Hill Manor, curated by Sarah Tanguy. We are the first organization to exhibit outdoor sculpture on the grounds of Oxon Hill Manor. This exhibition continues through October 2023, so you have time to visit.

The Image Show

What better way to spend an autumn afternoon than with a virtual art exhibition? Coordinated by WSG Board Member, artist and Volunteer **Sally Conzoneri**, this year's Annual Member's Image Show was hosted virtually by WSG and Harvard's Center for Hellenic Studies on October 16. Around 20 members presented their work live, followed by a Q&A with the audience. The Hellenic Center has not yet reopened to the public, so this Image Show was virtual.

WSG Archives at the Martin Luther King Library

Woodworker, artist, long-time WSG Board Member and Volunteer **Lynda Smith-Bügge** has taken on the task and responsibility of placing Washington Sculptors Group's Archives into the Martin Luther King, Jr. Library. As part of The People's Archive at Martin Luther King, Jr. Library, WSG's documents, publications, and ephemera will be part of the library's local history archives. Lynda will be dropping off the last three years of WSG newsletters in October to get the ball rolling. She will be working with the library's archivists on a plan to create a historic reference file that will increase the value of our archives for future researchers.

Mobile Woodshop Update

In 2020 and 2021, the Zenith Community Arts Foundation (ZCAF) received funding to build an innovative Mobile Woodshop inside a 20-foot box truck and to develop the Pre-Apprenticeship Carpentry Training (PACT) program for 16- to 28-year-olds in DC's Ward 8. This program is currently operating at Ballou STAY Opportunity Academy in Washington, DC, with ten students.

Happenings continues on page 6

**Becoming a Professional in the Art World:
Everything About Art and the Law with Janet Fries – Part II**

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, answers 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 in issues involving contract negotiation and preparation, website review, and copyright and trademark protection and enforcement. The program includes 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 at the WSG's YouTube channel. These panel discussions

are part of WSG's ongoing series of *Professional Practices Talks for Artists: Becoming a Professional in the Art World*.

Members' Monthly Zoom Happy Hours

Join us for our last monthly Zoom Happy Hours of 2022 from anywhere! Ask a question, share information about your work, hear about WSG's upcoming programs, and hang out with like-minded people! We look forward to Zooming with you from your living room, your kitchen, your studio, your garage, backyard, elevator: virtually anywhere, every third Wednesday, 6–7 pm. Register for the meetup to receive a confirmation email with a link to join the meeting. Invite your artist friends, too!

Feature & Featurettes

In *The Washington Sculptor* we include articles about fellow WSG artists. If you would like to share your story and your work, please check the website for the link to the newsletter submittal form. <https://washingtonsculptors.org/submit-news/>

Remembering FRANK FISHBURNE

April 1, 1946–July 24, 2022

by Joyce Zipperer, Frank's companion for 24 years

Franks was a master welder and metal sculptor. His artistic vision and talents were vast, achieving a number of awards.

Howard's Nest, a 10-foot sculpture, remains on the grounds of Merriweather Post Pavilion. Going beyond handling heavy equipment in masterful ways, to restoring antique tools such as huge vises, to working objects, and presenting them as beautiful majestic works of art, was his forte. He usually accomplished whatever he intended. His signature pieces were snakes made from steel fence posts and 1962 VW brake pedals, which he attached to the hood of his vehicles. His personality and achievements were multi-faceted.

Memories are plentiful as well as the stories about his younger life and the "edge" he still managed to have until his heart attack in 2017. He lived his life to the fullest with gusto and physical prowess. He enjoyed being the lead and not a follower. In his younger life, caving was his favorite adventure. Keeping physically fit was key. One of the ways he did this was by rowing with an Olympic Team. Challenges were constantly in his life. In the late 1980s, Frank went down the



Yukon River in Alaska with his brother, not realizing it was at high tide. They went over the falls, miraculously, coming out upright! There is a cassette recording of the event.

Frank loved the Washington Sculptors Group, and the many colleagues he met and cherished. He served on the board for one year. Meetings were not his bag. Social gatherings and being accepted into shows were the best. He was loved. Frank was a presence and will be greatly missed.



Den of Snakes, steel fence posts and 1962 VW brake pedals.

ARTINA!

Now in its sixth year, *ARTINA* provides a forum for artists to interact with the landscape as a setting for sculptural practice, with the goal of bringing greater attention to the natural environment as a resource and inspiration for art and community engagement. Sandy Spring Museum, located in Sandy Spring, Maryland, serves as a catalyst for community building by providing opportunities for creative engagement in a range of cultural arts.

This year, *ARTINA* was juried by Natalie Fulgencio-Turner. With a background in museology and exhibition design, Fulgencio-Turner has curated, developed, designed, and managed a variety of multicultural and multilingual exhibitions and experiences. Her practice has proceeded with a focus on sustainable partnerships and convivial experiences as can be seen in her projects with the International Monetary Fund, community galleries of the Maryland-National Capital Park and Planning Commission, collaborations with local artists at the Arlington Arts Center, and atypical locations in the DC metro area through the Black Market Art/Common Collective DC initiative.

The following is Natalie Fulgencio-Turner's prompt to artists for developing projects for *ARTINA 2022: A Space in Place*.

"This is not the place for this..."

Have you ever entered a space and felt like something happening there was out of place? A small beauty parlor in the middle of a busy thoroughfare. A children's playground under a freeway. Perhaps you wondered if activity around you would be more fitting elsewhere, in a different place.

If place is physical and space is abstract—cultural and emotional—what are the agreements that dictate their relationship? How, through the use of space, does one alter, improve, or rupture a place? As we navigate the multilayered experiences of existing within spaces and places, we encounter physical and metaphorical dichotomies.

Spatial theory from the previous century calls these opposing spaces heterotopias: "worlds within worlds, mirroring and yet distinguishing themselves."(Foucault)

The theory provides some frameworks and examples, yet remains open for our discussion.

This exhibit investigates spaces that are in opposition to the places where they exist. Layering social, cultural, political constructs. Playing with function and other elements to dictate, manipulate, or convey the relationship. Taking the concept to new spaces of thought.

— Natalie Fulgencio-Turner



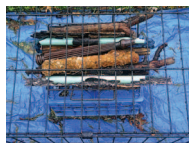
Adam Bradley, *Furies*
(working title)



Floyd Roberts, *Wild Horses in an Urban Garden*



Mike Shaffer, *Strawberry Twist*



Ira Tattelman, *Sticks and Bones Crated*



Sarah Rodman, *Bar-Bo-Rama*



Dalya Luttwak, *Is This the Place for Hot Pink Roots?*



Steve Wanna, *Dwelling #1 (Cube)*

ARTINA 2022: A Space in Place
Sandy Spring Museum,
Sandy Spring, MD



Lynda Andrews-Barry, *The Aviary*



Marilyn Geldzahler, *In the Wilderness of Mirrors*



Esperanza Alzona, *The Door*
(installation tree)



Mallory Kimmel, *Rake*



Roger Cutler, *Right Place, Wrong Time*



Gloria Chapa, *Pink Tutu*



Jean Kim, *No Doubt*



Christine Lee Tyler, *Goody Bassett, Let Down Your Hair*

ASK AN ARTIST: CHRIS COMBS

October 25 is International Artist Day, a moment to celebrate the creative human expression that encapsulates a myriad of things, including the beauty of life as well as its harrowing reality. In celebration, we asked Washington Sculptors Group (WSG) member artist Chris Combs questions about his work and process. Chris was the recipient of the Tom Rooney Award, presented by juror Fitsum Shebeshe for his piece, *Alight*, in our *Sculpture Now 2022* exhibition held at Harmony Hall Arts Center this past spring. Combs' work reflects the excellence and quality WSG represents and showcases in exhibitions, while pondering the intricacies and contradictions of our modern existence.

Who are you and what do you do?

Hi! I'm Chris Combs and I'm an artist working with technology, which is to say that I include electronics in a lot of my pieces, and generally am interested in addressing technologies as themes. I find that new technologies have both great potential and are scary as hell, so I try to make art that incorporates that tension.



Chris Combs, 2022

What's your background?

My background is in media, but I've always been around electronics. I studied photojournalism at the Corcoran and shot for a short while, then discovered the joy of discovering and publishing other photographers instead. Thus I became a photo editor—first at the Washington Post Express and then at National Geographic's news website.

Later, I became a senior story producer for National Geographic's magazine online, working to translate their print features into a web-first format. As part of this, I got really interested in how websites function for the people that use them, and shifted into product management, which is about assessing the risk/reward before building new things.

My parents did their best to accommodate my interest in taking everything apart...

I worked at *Washingtonian Magazine* as their director of digital products for three years, managing their small but mighty web team—a delight.

I have been privileged to be around computers all of my life. I think I learned to read with Reader Rabbit on an 8086. My parents did their best to accommodate my interest in taking everything apart, but I didn't seriously learn electronics until much later in life. In 2013, I made a New Year's resolution to myself to learn how to make effin' robots, as I'd wanted as a child. So I began to learn electronics from the many new resources online, such as the guides and videos from Sparkfun, Adafruit, and other companies interested in selling electronics components to the burgeoning maker movement. For me, it stuck this time, and I began to build a haystack of half-built projects on a workbench in the corner of the bedroom I share with my wife.

In 2017, while at *Washingtonian Magazine*, I made a small artwork, *Digital Dageurreotype*, with a small mirrored screen showing digital personalities, such as a dot-eating pizza-shaped videogame character or Clippy, transplanted into pixel-art renditions of daguerreotypes. I hung it at Wallmountables at the DC Arts Center on a whim and it sold at the opening—and its purchaser asked me, "would you be interested in showing other works?" This incredible luck led to a 2018 show at DCAC's Nanogallery, which only features works ~6" and smaller; I had eight such works in my show, *Judging Me Judging You*, which generally addressed themes of surveillance and control.

Later shows included *Maelstrom*, an installation with 35 machines, which surveilled and spread rumors about their visitors; *Madness Method*, a collaboration with David Greenfieldboyce with



216 computer-controlled lanterns in a cloud-shaped pattern as part of the outdoor *Georgetown GLOW* festival; *Lossiness*, at VisArts, with eight works addressing themes of visual degradation and pattern recognition; and *The Algorithm Will See You Now*, at Transformer, about bias in AI systems.

Forces, 2022, Found split log, truck running light, aluminum, hardware, electronics, 3.5 x 16.5 x 6.5 inches.

Interactive: Nearby movement causes the light to ominously pulse.

What art do you most identify with?

I love works that have a perceptual backflip. You look at it, you think you're seeing it, and suddenly something flips and you see the real thing. The painter Stephanie Pierce exemplifies this for me. This is a quality I've been chasing for years in my own work.

I appreciate works that embrace their materials. A lot of WSG members fit this category, as do my colleagues at Otis Street Arts Project. In the realm of circuit boards, Kelly Heaton does amazing work showcasing their intricate forms—with real, functional, highly-complex analog designs that accomplish tasks like replicating birdsong.

Mysterious systems to puzzle out, such as in the works of Sarah J. Hull and Steve Wanna, are also a plus for me.

What work do you most enjoy doing?

My favorite part of the process is the early stages, "R&D," where I make two huge messy piles in my studio: potential materials, such as chunks of found wood or metal cases from dead consumer electronics, and the electronic parts that could go into them,



Plans, 2022, barnwood, LED strip, steel corset boning, hooks.

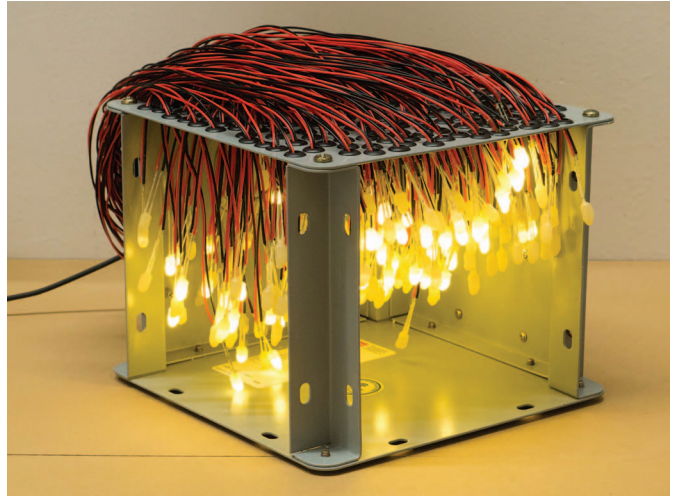
such as screens and speakers. I start matching them up with my hands and make decisions. There are lots of other steps that are required to take such a pairing from concept to hangable artwork, such as designing circuit boards, soldering, and writing software, which are also fun in their own ways (well, mostly). But that first stage is particularly joyous; I look forward to my "R&D days." Sometimes when I'm having a tough day, I'll make a mini-mess and do a little R&D, as a treat.

Tell me about your favorite medium.

I've always enjoyed working with wood. The feel, the tactility, shaping it, the smell. Also on a smell note, I've been appreciating beeswax lately.

Is there a specific environment or material that's integral to your work?

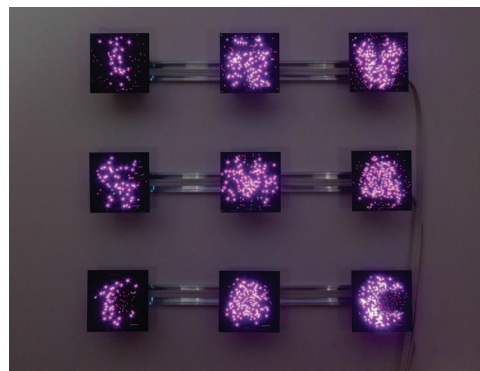
Most of my work incorporates circuit boards, which I design and then send to a "board house" in Shenzhen to fabricate. They return a blank circuit board to me about a week later, which still needs all of the electronic components (think lights, resistors, chips) to be soldered



Orchestration (Beeswax), 2021, warm white LEDs, wireway elbow, wires, custom circuit boards, computer, beeswax, 8 x 11 x 8 inches.

Time-based: From the "perfect perspective," these 192 beeswax-dipped LEDs converge into a pixel grid, used to address themes of geometry and structure.

onto it. So I use stencils to apply solder paste and then tweeze each component into place, in the right orientation and alignment, and then cook the circuit boards in my modified toaster oven to melt the solder. There can be many of these components, which are typically 1-2mm in size; for instance, my piece *Rxsqтта-Stzne* includes 1,366 pink LEDs which are each 1.3x2.0mm.



Rxsqтта-Stzne, 2019, Custom circuit boards, pink LEDs, DIN rail, computers, radios, PLA, hardware, 24 x 24 x 5 inches.

Time-based: This artwork shows a succession of letters on each of its nine panels. The letters piece together into messages like, "S-E-N-T-Y-O-U A M-E-S-S-A-G-E O-N F-A-C-E-B-O-O-K"... The panels communicate with one another and periodically synchronize with startling animations.

What themes do you pursue?

I'm interested in questioning technologies, especially those that seem democratic and empowering, such as gig economy apps, cryptocurrencies, and social networks, but that ultimately perpetuate existing power structures.

What motivates you to create?

The process of discovery in a viewer. In my head, I try to build a narrative process into each of my artworks, especially those which are

Chris Combs continues on page 10

interactive or time-based, and it's really quite gratifying to see these narratives unfolding in someone else's eyes or hands. Of course, sometimes they only make it halfway or bounce off entirely...but when it works I get a thrill.

To maintain the daily grind, I like to leave myself "cookies" to do first thing each day: easy tasks that have a gratifying payoff, like putting the finishing touch on a piece or pressing "Send" on a drafted proposal. It's so easy to build yourself a huge, demoralizing mountain of intimidating tasks when you're between workdays. But a little cookie first makes it easier to climb that hill.

How do you define success as an artist?

I would be happy with showing new work and putting a little food on the table for a good while yet. Growth, in the technology sense, is not necessarily my goal.

Much of my work deals with real-world technologies, and is opinionated—I feel that we should interact with platforms and tools such as Facebook or self-driving cars less instinctively and more critically. I think that such works are most successful when they open up a little headspace in the viewer: a little voice that asks, "But wait, should I do this?" or "What are they getting out of me?" next time they open the app.

What research do you do?

I read a lot of blogs, which still exist, and news outlets each day through the wonderful technology of "RSS feeds," which let me keep track of hundreds of publications through a single app (I use Feedly, but there are others). I try to maintain a mix of industry-centric publications, such as Artnet, Lawfare, Last Week in AI, and Plastic News, and those which cover more widely inspirational or interesting topics, such as Hackaday, Atlas Obscura, and Interconnected.org.

Where do you make your work?

I work out of my studio at Otis Street Arts Project in Mount Rainier, Md., along with ten other artists. We have an "open-door policy," in part because we don't have doors—by design; David Mordini designed OSAP to replicate [the good parts of] art school vibes, and so we often bop around and chat for a few minutes or ask for aesthetic input. Many of the OSAP artists work with reclaimed material; we also minimize our waste by shopping it around to other artists. The plastic tape that comes on reels of electronic components is useful to Lisa Rosenstein, for instance, and Gloria Vasquez (Chapa) and Liz Lescault have also ended up with materials that I would have discarded on my own.

—Lynda Andrews-Barry

Annual Members' Image Show

Each year, the Washington Sculptors Group offers its members an opportunity to present their artwork to the public, gallerists, curators, collectors, and other DC-area art representatives. On October 16, the show was hosted virtually by WSG and Harvard's Center for Hellenic Studies 4–6 pm.

The event was recorded and posted on WSG's YouTube channel following the event. You can see all of the images there.



Ruth Becker, *Whorl*



Sally Canzoneri, *Aarhus Blue Bldg*



Jerome Harris Parmet, *ROCKCLIMBER*



Steve Wanna, *Inner Spaces 8*



George Lorio, *Infolding*



Christopher Corson, *House of Cards*



Marcella Morgese, *Sanctuary*



Jean Sausele-Knott, *Walnut Cluster, Yellow*



Barbara Januski, *Twist and Turn*



Tory Cowles, *#S1253*

Repair & Renewal

In 2014, *Ghost Dance*, a large-scale sculpture by artist Robert Stackhouse, was gifted to The George Washington University as part of the Corcoran Study Collection, which are works selected from the original collection of the Corcoran Gallery of Art. *Ghost Dance* pays tribute to its namesake 19th-century movement based on visions of a restoration of western land to the Paiute people, one of the Indigenous American tribes, and serves as a monument to the renewal of the Earth. The primary material used to create the sculpture is industrial-grade wood that was recycled for this artistic purpose, a nod to the environmentally-focused, immersive, and performance-based works that Stackhouse now creates with his partner, Carol Mickett.



Robert Stackhouse, *Ghost Dance*

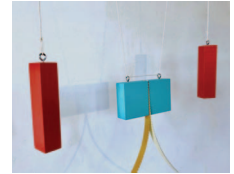
This important sculpture forms the jumping off point for an exhibition of sculptural works selected from members of the Washington Sculptors Group. Juried by Olivia Kohler-Maga, Luther W. Brady Art Gallery, and Babette Pendleton, Corcoran School of the Arts & Design, artists were invited to submit existing or new sculptures and installations that fit the themes of renewal, reuse, repair, sustainability, recycling/upcycling, impermanence/change, and environmental awareness. In the end, 23 WSG members were selected to exhibit their works. According to the jurors, the selected pieces were judged on how well they fit the theme, how suitable they were for the available space, and how all selected works come together for a cohesive exhibition. This exhibition has been organized in conjunction with the Washington Sculptors Group, and funded by the Friends of the Luther W. Brady Art Gallery and the Director's Discretionary Fund, and is on view September 15–December 3.



Maggie Gourlay, *Growth Rings*



Marilyn Geldzahler, *Rebuilding*



Gayle Friedman, *Adventure Jumbo*



Sally Canzoneri, *Architecture of Water: DC Water Headquarters*



Lexi Arrietta, *Reliquary/Relinquish*



George Lorio, *Split*



Chee Keong Kung, *Slow Light IX*



Natalie Abrams, *untitled*



Barb Januszkiewicz, *FIRE, INSPIRED BY HENDRIX*



Caroline MacKinnon, *Pebbles: Lost in Time*



Jennifer Noda, *Almost Midnight*



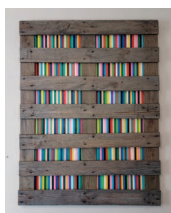
Kristen Jordan, *I Should Have Warned You About the Risks Beforehand*



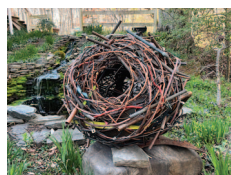
Jayne Shatz, *Rising From the Sea*



Kanika Sircar, *Elegy for a Coral Reef*



Dan Hildt, *EVERYTHING, EVERYWHERE (Tout Partout)*



c.l. bigelow, *quiet orb*



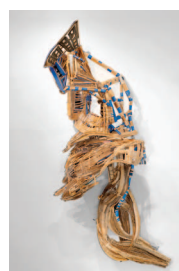
Keith Krueger, *CHECK MY BRAIN*



Pat Alexander, *Out of Range*



Sharon Pierce McCullough, *Scattered Thoughts*



Michelle Marcuse, *The remaining rumors live here*



Mike Shaffer, *Too Tall Tower Ten*



Lisa Rosenstein, *Inner Light*



Patte Ormsby, *Our Lady of Guadalupe & Her Pal Juan Diego*

Repair & Renewal
Luther W. Brady Art Gallery, Washington, DC

Exhibitions and Programs, *continued from page 1*

Oxon Hill Manor: Past & Present

EXHIBITION DATES:

September 13, 2021–October 15, 2023

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. 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.

...and Did You Know?

The Washington Sculptor

The Washington Sculptor is published in print three times a year, including member news, exhibition reviews, and artist features. Please note that submissions are no longer accepted via email. Submit information for your current or upcoming solo and group exhibitions, awards, presentations, publications, events, using the online submission form found here: <https://washingtonsculptors.org/submit-news/>

Questions? Please contact Lynda Andrews Barry at membernews@washingtonsculptors.org.

Renew Your Membership!

WSG Members, it is time to renew your membership for the upcoming 2023 calendar year! Check the mailing label on your most recent *Washington Sculptor* publication mailing for your current member status. 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 at the same email noted above.

To join WSG or renew your existing membership, see page 2 of this publication for information.

Giving Tuesday is November 29

According to their website, Giving Tuesday is a “global movement unleashing the power of radical generosity.” Giving Tuesday was created in 2012 as a simple idea: a day that encourages people to do good. Since then, it has grown into a year-round universal gesture that inspires hundreds of millions of people to give, collaborate, and celebrate generosity. Please include the Washington Sculptors Group in your Giving Tuesday Plan this year. Every dollar donated supports our publications, web presence, exhibitions, and outreach.

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



Washington
Sculptors
Group

PO Box 42534
Washington DC 20015

The Washington Sculptor

**Winter 2023 Issue Deadline
is January 23, 2023**