

Member News

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



Esperanza Alzona, *Despair*

Solo and Feature Shows, Commissions, and Honors

Esperanza Alzona, Best in Show, *Maryland Federation of Art Fall Member Show 2025*, juried by Caroline Lillian Schopp, Circle Gallery, Annapolis MD, September 24–October 11.

Esperanza Alzona, First Place for 3-D Art, *The Best of Local Art 2025*, juried by Kellie Marz Mele, Matthew Wilson and Mark Youngblood, Washington County Arts Council, Hagerstown MD, December 4–January 13.

www.esperanzaalzona.com



Esperanza Alzona, *Social Climbing*

Member News continues on page 3

WSG Exhibitions & Programs

■ **Critical Ground: Art and Environmental Justice**

EXHIBITION DATES:
February 21–March 22
OPENING RECEPTION:
February 21, 2026

Glen Echo Park
7300 MacArthur Blvd.
Glen Echo MD

Critical Ground: Art and Environmental Justice is an exhibition of works that confront the pressing intersections of environmental harm and social inequality.

Juror: Tomora Wright Swann
Exhibition Manager: Julie Zirlin

2025 Annual Members Meeting and Potluck

DATE:

Saturday, December 13, 6–9pm

Washington Sculptors Group held its Annual Members Meeting and Potluck at the home and studio of **Dalya Luttwak**. Members voted to confirm the WSG Board of Directors for the coming year.

Fall Members' Social at City-State Public House

DATE:

Saturday, October 18, 4–7pm

City-State Public House
705 Edgewood Street NE
Washington DC

The Fall Members' Social was held at City-State Public House. The event was open to Washington Sculptors Group members, prospective members, and guests.

Programs continues on page 12

2025 WSG Board Members

Chairman of the Board: Sally Canzoneri
 Interim President & Secretary: Lisa Battle
 Treasurer: Open
 Advisory Board Liaison: Joan Weber
 Editor & Publication Manager: Lynda Andrews-Barry
 Interim Exhibitions Chair: Sally Canzoneri
 Grants & Fundraising Chair: Liz Ashe
 Membership Chair & Publicity: Mary Early
 Member-At-Large: Lynda Smith-Bügge
 Member-At-Large: Jason Bulluck
 Programs Chair: Mitra Lore
 Social Media: Jonathan Ottke
 Volunteer Coordinator & Call Center: Open
 Website Manager: Open
 Youth and Diversity Initiatives: Eric Celarier

The Washington Sculptor

Publication Editor & Writer: Lynda Andrews-Barry
 Design and Image Management: Lynda Andrews-Barry
 Proofreaders: Melissa Dobson, Judith Pratt

2025 WSG Advisory Board

Philip Barlow, Collector
 Adah Rose Bitterbaum, Adah Rose Gallery
 Gloria Chapa, Sculptor
 Helen Chason, Kreeger Museum
 Chas Colburn, Sculptor, 3D Metal Parts, Inc.
 Joan Danziger, Sculptor
 Elisabé Dixon, Sculptor, past WSG President
 Nehemiah Dixon III, The Phillips Collection
 Cheryl Edwards, Artist
 Pattie Porter Firestone, Sculptor, past WSG President
 Janet Fries, Esq., Faegre & Drinker LLP, WALA
 David Furchgott, WSG Founder
 Raimi Gbadamosi, Howard University
 Aziza Gibson-Hunter, Artist
 Margery Goldberg, Sculptor, Zenith Gallery & ZCAF
 Juanita Hardy, Millennium Arts Salon
 Mel Hardy, Millennium Arts Salon
 Glenn Harper, Former Editor *Sculpture*
 Martha Jackson-Jarvis, Sculptor
 Dalya Luttwak, Sculptor
 Virginia Mecklenburg, Curator
 Gaby Mizes, Gaby Mizes Fine Art, Library of Congress
 Twylene Moyer, *Sculpture*
 Allison Nance, The Nicholson Project
 Judith Pratt, Sculptor
 Jack Rasmussen, AU Museum at Katzen Arts Center
 Victoria Reis, Transformer DC
 Brigitte Reyes, Reyes Davis Art Consultants
 Wendy Ross, Sculptor
 Laura Roulet, Curator
 Nancy Sausser, McLean Project for the Arts
 Lily Siegel, Hamiltonian Artists
 Foon Sham, Sculptor, University of Maryland
 Dr. Vesela Sretenovic, Curator
 Sarah Tanguy, Curator
 Duncan Tebow, WSG Founding Member
 Wilfredo Valladares Lara, Anne Arundel Community College
 Joan Weber, WSG Board Member, Collector

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

Membership

Dues

- \$45/year for the calendar year (January–December).
- \$15/year for students with ID (scholarships available).
- Renewing Members: Dues payable in October, November, and December for the following year.
- New Members: Dues paid January through September are applied to the current year.

Membership Status

- Current members will see "Member through 20..." above their names on mailing labels.

Joining or Renewing Online

- Visit the "About Us: Join WSG" page at www.washingtonsculptors.org.
- Scroll down, select your Membership Type, and click "PayPal Checkout."
- Complete the PayPal payment process.
- You will receive an email confirmation to log in to the WSG website and create your Member Page.
- Note: Using PayPal integrates with the website to provide access to the Member Gallery page.

Joining or Renewing by Mail

- Print the membership form from the "About Us: Join WSG" page.
- Fill out the form and mail it with a check to:
 Washington Sculptors Group
 PO Box 42534
 Washington DC 20015

Updating Membership Address

- Send your name and updated address to:
- Email: membership@washingtonsculptors.org
- Mail: Washington Sculptors Group at the address above.

Membership Discounts for WSG Members

- International Sculpture Center (ISC): 15% discount.
- International Arts & Artists (IA&A): 10% discount.
- Sculptors Inc of Baltimore/Baltimore Sculptors: \$10 off membership fee.
- Philadelphia Sculptors Group, New England Sculptors Group, and Tri-State Sculptors Group: Discounts available upon request.

Resources

WSG website www.washingtonsculptors.org

The WSG website provides comprehensive information about the organization, including its programs, exhibitions, exhibition opportunities, publications, history, mission, governance, membership details, and contact information. Visitors can explore the Members Gallery, which features a database of current members who have shared their profiles. Members can log in to the database and update their information or showcase their work using the Gallery Update Form.

The Washington Sculptor Publication

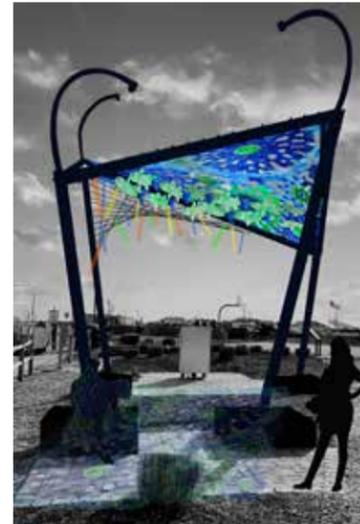
Issued three times a year. Deadlines are January 31, May 31, and September 30. For more information, email membernews@washingtonsculptors.org. See the website for information on submitting visual materials.

WSG Discussion Group groups.io/g/washingtonsculptors

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
www.washingtonsculptors.org | email: info@washingtonsculptors.org
 tel: (202) 686-8696



Lynda Andrews-Barry, *Tides of Change*

■ **Lynda Andrews-Barry, *Tides of Change***, public art commission, City of Virginia Beach, Rudee Loop, Virginia Beach VA, October 1–December 30, 2026. lyndaandrews-barry.com



Lisa Battle, *Philia*

Lisa Battle, *Cycles*, curated by Iza Thomas and Robert Cwiok, Studio Gallery, Washington DC, October 29–November 22. <https://www.studiogallerydc.com/past-exhibitions>



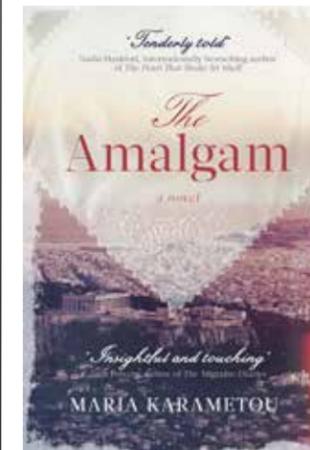
Lisa Battle, 1111 Penn Installed View

Lisa Battle, *Artists Circle*, curated by Sarah Martin, Gallery at 1111 Pennsylvania Avenue, Washington DC, September 2–December 30.



Barbara Januszkiewicz, *Purple Haze*

■ **Barbara Januszkiewicz, *Purple Haze Inspired by Jimi Hendrix***, Lobby installation, Capital Crossing, Washington DC.



Maria Karametou, *The Amalgam*

■ **Maria Karametou, *The Amalgam***, novel published by Vine Leaves Press, March 2026. Book Launch Event: March 28, 2026, 2–4pm, Writer's Center, Bethesda MD. <https://www.mariakarametou.com/fiction>



Kanika Sircar, *Barthes 2*

Kanika Sircar, Grand Prize, *Peggy Doole National Small Works*, juried by Margaret Winslow, Washington Printmakers Gallery, Washington DC, July 30–September 31. <https://www.washingtonprintmakers.com/exhibits/nsw-2025>

Member News continues on page 4

Group Shows



Lynda Andrews-Barry, *The Revolution...*

Art and Spirituality, juried by Dr. Kerry Boeye and Dan Schlapbach, Julio Fine Arts Gallery, Loyola University, Baltimore MD, October 15–November 19, including **Alice Whealin**. <https://www.julioartgallery.com>

ARTINA 2025: Upside Down—Inside Out, juried by **Zoma Wallace**, Sandy Spring Museum, Sandy Spring MD, September 7–November 9, including **Esperanza Alzona**, **Jonathan Bessaci**, **Matthew Duffy**, **Gayle Friedman**, **McCleary Gallagher**, **Judith Goodman**, **Barbara Januszkiewicz**, **Joshua Prince**, **Lynda Smith-Bügge**, and **James Wysolmierski**. See pages 10–11 for details on this show.



Kanika Sircar, *Doors*

DC Art Now 2025, DC Commission on the Arts and Humanities, 200 I (Eye) Street Gallery SE, September 11–December 12, including **Kanika Sircar**. <https://dcarts.dc.gov/exhibitions/dc-art-now-2025>



Alice Whealin, *A Place I Found*

ALT-DC: Video + Stills, juried by Kate Mereand and Ana Harvey, Dupont Underground, Washington DC, September 6–October 5, including **Lynda Andrews-Barry** <https://dupontunderground.org/altdc25>

Femicide, curated by Thalia Vrachopoulos, Anya and Andrew Shiva Gallery, New York NY, September 3–October 24, including **Maria Karametou**. https://shivagallery.org/featured_item/no-trespassing-artists-comment-on-the-migration-crisis/



Maria Karametou, *Silenced*



Kanika Sircar, *Evening Sky*

Finding Joy, juried by Jordan Bruns, Friendship Heights Village Center, Chevy Chase MD, December 8–January 31, 2026, including **Kanika Sircar**. Opening Reception: December 11, 7 pm. Artist Talk: January 18, 12 pm. <https://www.chevychaseart.org/>

Looking Back—Look Forward: Sources of Artistic Inspiration, juried by Linnea Hegarty, Babette Pendleton, and Dr. Michelle May-Curry, Martin Luther King Jr. Memorial Library, Washington DC, June 12–September 7, including **Sean Adams**, **Sally Canzoneri**, **Amity Chan**, **Luc Fiedler**, **Jeffrey Jenkins**, **Maria Karametou**, **Barbara Liotta**, **James Mallos**, **Kass McGowan**, **Eugene Provenzo**, **Lynda Smith-Bügge**, **Vienne Rea**, and **Julie Zirlin**. <https://washingtonsculptors.org/exhibition/looking-back-look-forward-mlk/>

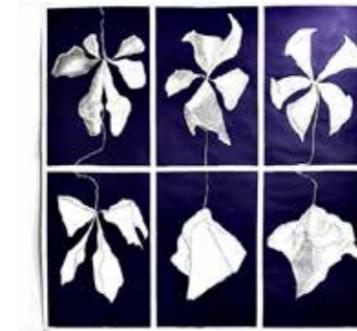
■ *Maryland Federation of Art 2026 Lowe House Exhibition*, juried by Laura Pasquini, Lowe House of Delegates Building, Annapolis MD, January 14–April 13, 2026, including **Esperanza Alzona**. Closing Reception: April 13, 4pm. <https://mdfedart-lowh2026.artcall.org/pages/web-gallery>



Esperanza Alzona, *Worry*

Maryland Federation of Art Winter Member Show 2026, juried by Megan Rook-Koepsel, Maryland Federation of Art Circle Gallery, Annapolis MD, January 5–January 24, 2026, including **Esperanza Alzona**. <https://mdfedart-wms2026.artcall.org/pages/web-gallery>

■ *Mnemosyne: Memory As a Voice for Nature*, juried by Liz Faust, Siber Gallery, Goucher College, Towson MD, February 19, 2026–April 2, 2026, including **Judith Pratt**. Opening Reception: February 2, 2026. <https://www.goucherartgalleries.com/exhibitions>



Judith Pratt, *Two Sisters in a Forest*

■ *PhotoGenesis 2*, juried by **Nancy Sausser**, McLean Project for the Arts, McLean VA, November 20–February 24, 2026, including **Judith Pratt**. Opening Reception: November 20. Artist Talk: February 7, 11am. www.judithmpratt.com



Mary Opasik, *The Octogenarian*

Sacraments, curated by Caitlin Gill, Goxxip Girl Collective, XoXo Gallery, Baltimore MD, January 30–February 21, 2026, including **Mary Opasik**. Opening Reception: January 30, 6pm. www.goxxipgirl.com

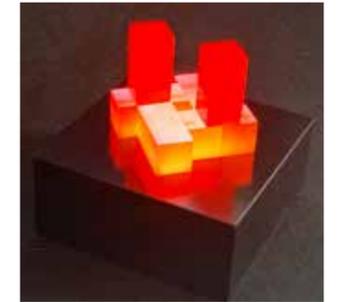


Esperanza Alzona, *LifeLine*

Small Wonders, juried by Dr. Elizabeth Nogrady, Maryland Federation of Art Circle Gallery, Annapolis MD, November 26–December 21, including **Esperanza Alzona**. <https://mdfedart-smw2025.artcall.org/pages/web-gallery>



Esperanza Alzona, *Soaring*



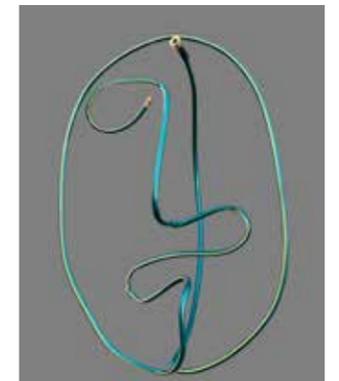
Howard Goldfarb, *Pinwheel Towers: Red*

SOS in Somerset: A Sculpture Exhibition, juried by Mark Miller, Pittsburgh Society of Sculptors, Laurel Arts Center, Somerset PA, October 6–November 4, including **Howard Goldfarb**.

Tabletop 2025, Art League Gallery, Alexandria VA, October 10–November 9, including **Sean Adams**. <https://www.theartleague.org/event/tabletop-2025/>



Sean Adams, *steel side*



Esperanza Alzona, *Hose Face*

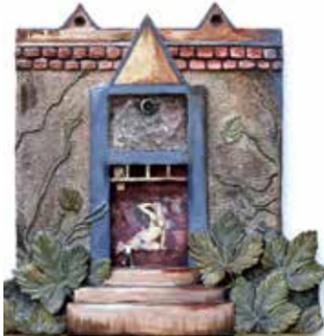
Transformed 2025, juried by Jaynie Crimmins, Maryland Federation of Art Circle Gallery, Annapolis MD, October 31–November 22, including **Esperanza Alzona**. <https://mdfedart.artcall.org/galleries/23527-transformed-2025>

Women Artists of the DMV: A Survey Exhibition, curated by Lenny Campello, presented by the Alper Initiative for Washington Art, American University Museum at the Katzen Arts Center, Washington DC, September 6–December 7, including **Esperanza Alzona**, **Mary Early** and **Maria Karametou**. <https://www.american.edu/cas/museum/2025/women-artists-of-the-dmv.cfm>

Member's News continues on page 6



Esperanza Alzona, *Nevertheless She Persisted*



Maria Karametou *The Temptress*

Women Artists of the DMV: Artspiration, juried by Lenny Campello, Frederick MD, November 8–January 4, 2026, including **Lisa Battle**.

<https://www.womenartistsofthedmv.com/artspiration>



Lisa Battle, *Cosmic Dance*



Lisa Battle, *Flow*

Women Artists of the DMV: Artists and Makers Studios, juried by Lenny Campello, Artists and Makers Studios, Rockville MD, September 9–October 29, including **Lisa Battle**.

<https://www.womenartistsofthedmv.com/artists-makers>



Alice Whealin, *Melting*

Works on Paper Inaugural Exhibition, Palladium/ Athena Project Space, Brooklyn NY, December 6–January 9, 2026, including **Alice Whealin**. Opening Reception: December 6, 5pm. <https://www.instagram.com/palladium.athena.project/>

Holding the Line

There are moments in American history when freedom in its symbolic form clashes forcefully with the reality on the ground. This is one of those times.

In the first weeks of 2026, “freedom” stopped being symbolic. It became physical. In Minneapolis, a US Immigration and Customs Enforcement agent shot and killed Renee Nicole Good, an American citizen who was lawfully bearing witness to ICE’s reckless and aggressive tactics. The response was immediate and sustained. Vigils, protests, and mass demonstrations followed as residents demanded accountability and rejected claims of self-defense made by federal agents and the Trump administration. Two weeks later, Alex Pretti, a Minneapolis ICU nurse, was shot and killed during a confrontation with Border Patrol agents. Again, the administration’s narrative of justified killing was indisputably contradicted by video evidence from the scene.

For many, the violence landed with painful familiarity, unfolding less than a mile from the site where George Floyd was murdered in 2020, and within a national memory shaped by names like Breonna Taylor and so many others. As unrest continued to grow, the president threatened to invoke the Insurrection Act, escalating federal authority and signaling a willingness to deploy extraordinary force against civilian protest.

In DC, demonstrators have taken similar action. Streets, plazas, and federal buildings have become contested ground, underscoring a reality we can no longer avoid: “freedom” is not being debated; it is being defended in real time, in public space. It is being defended by Americans fed up with human rights abuses being justified by their government. This is the upside-down context in which we are marking the 250th anniversary of the Declaration of Independence.

But, here in Washington DC, we remind the world that **FREEDOM CANNOT BE SIMULATED**. We are not watching these events unfold from a distance: we are at the center of them. Against this backdrop, attacks on culture in all its forms—artistic and creative, civic and public, social and community, political and institutional, historical and contemporary memory—are no longer abstract or bureaucratic. They are personal, targeted, and intentional. From the attempted reshaping of the Kennedy Center to coordinated public pressure campaigns promoting ethno-nationalist, authoritarian ideology, artists are being pushed toward a narrowing set of choices: comply, disappear, or resist. Many have chosen refusal.

Performers have withdrawn rather than legitimize illiberal spectacle. Institutions have walked away rather than launder power through culture.

Meanwhile, billionaires, corporations, much of the media, and even many universities and museums, once considered reliable defenders of free expression, have opted for accommodation or silence.

Artists, by contrast, have been among the few groups consistently willing to say no. That refusal has not been symbolic. It has taken many forms, across many fronts. Artists have withdrawn work rather than accept censorship. Performers and presenters have left the stage rather than normalize coercion. Thousands have marched in Washington under banners like *No Kings*, connecting the erosion of democratic norms to attacks on immigrants, workers, and the arts. Anti-ICE protests have shut down streets and surrounded federal buildings, making visible what policy language works hard to obscure. What these actions share is simple and direct: a refusal to accept fear, silence, or compliance as the cost of participation.

For sculptors, this moment lands with particular force. Sculpture does not simulate freedom. It occupies space. It requires permission, infrastructure, labor, and material commitment. It shows up in libraries, museums, campuses, and public buildings. It exists where people gather, where protest happens, where power is asserted and challenged. That physical presence is not incidental: it is the point. Public sculpture makes values tangible. It signals who is welcomed, who is remembered, and whose presence is sanctioned in shared civic space. When funding is restricted, institutions reshaped, and artists pressured, the result is not simply fewer exhibitions. It is a narrowing of who is allowed to exist visibly in public life.

At this same time, the economic reality of the DMV has shifted sharply. Thousands of federal layoffs have rippled outward, hollowing out communities, shrinking audiences, cutting institutional budgets, and making precarity the default setting for many artists and arts workers. The stress is real. The losses are real. Pretending otherwise helps no one.

And yet, this is also the year Washington Sculptors Group demonstrated what it means to hold the line by remaining deeply engaged with community. In 2025 WSG presented four major exhibitions, including *Monumental Washington* at American University’s Katzen Arts Center, *Looking Back—Look Forward*, celebrating WSG’s 40th Anniversary, at the MLK Jr. Memorial Library, *Artina 2025: Upside Down—Inside Out* at Sandy Spring Museum, and the 2025 Members Image Show at the MLK Jr. Memorial Library.



Lynda Andrews-Barry *Dead Presidents*

We published three newsletters highlighting the work, honors, exhibitions, and achievements of more than 125 artist members. These were not symbolic gestures. They were public, visible affirmations that sculpture and sculptors remain part of this city’s civic and cultural fabric.

Our programs reinforced that commitment. From a curator-led tour of *The Shape of Power: Stories of Race and American Sculpture* to professional development webinars, community archive participation, member gatherings, and monthly virtual happy hours, WSG continued the unglamorous but necessary work of keeping artists connected, informed, and supported. In a year when isolation could easily have taken hold, community held the line.

Looking ahead to 2026, we are not retreating. *Critical Ground: Art and Environmental Justice* at Glen Echo Park’s Popcorn Gallery, and *Sculpture NOW 2026* at Harmony Hall are already on the calendar, as is the 10th Anniversary of ARTINA at Sandy Spring Museum. These projects are not acts of optimism: they are commitments.

If this moment has taught us anything, it is that culture does not endure on rhetoric alone. It survives because people show up, take risks, and insist on occupying space, even when the conditions are hostile. Sculpture remains relevant because it refuses to be an abstraction. And the work continues. We remain visible, stay connected, and keep making room for one another, even when doing so is made deliberately difficult.

—LA-B

In the previous installment of this *Resource Guide*, we focused on presentation essentials including editing and archiving images, building a professional portfolio, and establishing an online presence. These tools form the visual and structural backbone of an artist's practice. In this installment, we move one step further, from presentation to continuity. With images organized and portfolios in place, the next critical task is recording projects as they unfold and communicating that work outward through clear, intentional marketing. Together, project documentation and promotion ensure that artistic labor, collaboration, and impact are not lost once an exhibition closes or an installation is removed.



**PRESENTATION ESSENTIALS:
PROJECT DOCUMENTATION**

Project documentation preserves the life of a work from concept to completion and strengthens an artist's professional record. It provides evidence of process, collaboration, and impact, supporting future opportunities and building a lasting legacy. Clear documentation and thoughtful presentation keep work visible and professionally represented across platforms. With images organized and portfolios in place, artists can build systems for documenting projects as they evolve from idea to installation.

A strong project documentation section on a website includes:

- High-quality images of process, final installations, and exhibition views.
- Project descriptions that state concept, materials, scale, and context.
- Video, such as time lapses, walkthroughs, interviews, and community engagement.
- Press and reviews, including articles, interviews, and critical responses.
- Collaborators and credits listing team members, funders, and institutions.

Resources for artist support and documentation

- Joan Mitchell Foundation
www.joanmitchellfoundation.org/artist-programs/resources
- WSG Webinar: "Legacy: A Conversation with Aesthetic Innovators"
<https://washingtonsculptors.org/program/legacy-a-conversation-with-aesthetic-innovators/>
- GYST – Professional Practices for Artists
<https://www.gyst-ink.com/documentation>
- Public Art Archive
<https://explore.publicartarchive.org/resources/>
- Smithsonian Archives of American Art
<https://www.aaa.si.edu/documentation>



**PRESENTATION ESSENTIALS:
MARKETING AND PROMOTION SKILLS**

NEWSLETTERS

A newsletter is one of the few parts of an artist's public presence that they fully control. Unlike social media platforms, which shift priorities, limit reach, or disappear altogether, an email list is a direct line to people who have chosen to stay connected to your work. That choice matters because it signals sustained interest rather than casual scrolling.

Newsletters allow artists to shape how their work is publicly understood over time. They provide space to share context, process, research, and intention, which is especially important for conceptual, site-specific, and community-engaged practices where meaning is not always immediately visible. Rather than relying on fragmented posts or external interpretation, a newsletter lets artists frame their own narrative.

They are also a long-game tool. Curators, collectors, writers, and collaborators often follow artists quietly for years before initiating contact. Regular, thoughtful updates create familiarity and trust, keeping artists present without constant self-promotion. From a practical standpoint, newsletters consistently outperform social media when it comes to tangible outcomes, including exhibition attendance, sales, commissions, and participation in programs or events.

A successful newsletter does not need to be frequent or highly produced. Quarterly or occasional updates are effective when they are consistent, concise, and written in a clear, human voice. Over time, a newsletter becomes both an informal archive and an ongoing studio visit, helping artists remain visible, legible, and connected within an increasingly unstable cultural landscape.

Use tools such as Mailchimp and Constant Contact to:

- Announce new projects and exhibitions
- Share studio insights and process notes
- Offer exclusive previews, early access, or discounts

Newsletter resources

- Mailchimp Learning Center
<https://mailchimp.com/resources/>
Free, artist-friendly guides on email strategy, audience growth, and content planning.
- Constant Contact Resource Center
<https://www.constantcontact.com/new-marketer>
Especially helpful for small organizations and individuals with limited time or technical support.
- GYST – Professional Practices for Artists
<https://www.gyst-ink.com/pr-marketing-networking>

SOCIAL MEDIA

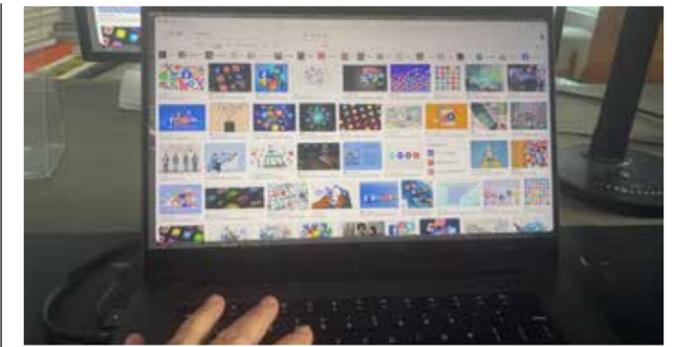
Despite its limitations, social media remains a powerful discovery and visibility tool for artists. Unlike newsletters, which reach an already committed audience, social platforms function as open doors, allowing new viewers, collaborators, curators, and buyers to encounter work organically.

For emerging and mid-career artists in particular, this visibility still matters. In 2026, Instagram remains the primary visual platform for artists, while LinkedIn has become increasingly important for professional positioning, institutional connections, and cross-sector networking. Both platforms reward consistency, a clear focus, and genuine engagement over volume or trend chasing. Used strategically, social media supports rather than replaces deeper communication tools, serving as an invitation into the longer conversation happening through an artist's website, newsletter, and in-person work.

Best practices for social media

Social media can be powerful when used with intention. It enhances visibility, fosters community, and enables collaboration.

- Engage at a level that feels sustainable, and remember that the art practice comes first.
- Be consistent: post on a schedule you can sustain.
- Maintain a cohesive visual style and tone.
- Focus your niche: share content that clearly reflects subjects such as sculpture, fabrication, materials, or studio practice.
- Prioritize Reels and video: short process clips and installation moments drive the most reach.
- Share your process: use sketches, works in progress, and short narratives to build connection.
- Engage with your audience: reply to comments and direct messages, ask questions, and encourage conversation.
- Use clear keywords: write captions that describe materials, methods, and themes. Hashtags matter less than accurate language.
- Use Stories and direct messaging.
- Keep profiles active and build real relationships.
- Show finished work.
- Post professional photos with context, materials, and scale.
- Collaborate and network: Cross-promote with artists, organizations, and curators.
- Share milestones on LinkedIn for professional reach.
- Show impact.
- Share installation views, public interactions, and brief testimonials.
- Monitor analytics. Adjust timing, format, and topics based on performance.
- Promote events and sales.
- Include clear calls to action for talks, fairs, releases, and available works.
- Maintain a professional profile.



- Treat social media as branding: use a clear headshot or logo, a concise bio, and a link to a website or shop.
- Consider the feed an extension of the portfolio.
- Keep it accurate, accessible, and sincere.

Social media resources

- Instagram Creators – Best Practices
<https://creators.instagram.com/best-practices>
Direct guidance on Reels, analytics, and sustainable posting habits.
- LinkedIn Learning – Creatives
<https://www.linkedin.com/learning/topics/creative>
Useful for professional visibility, announcements, and institutional connections.
- Hootsuite – Social Media Basics
<https://www.hootsuite.com/resources>
Helpful for planning, scheduling, and understanding analytics without overposting.

CLOSING THOUGHTS

This Resource Guide offers a foundation for building a sustainable artistic practice. High-quality images, clear statements, an organized CV, and a strong portfolio remain the cornerstones of professional presentation. A well-maintained website and thorough project documentation make it easier to share work with curators, funders, and the public. Marketing through newsletters and social media helps sustain visibility and connection over time. In uncertain times, these resources exist not as guarantees, but as tools artists can use to stay informed, connected, and moving forward.

Additional professional resources

- Creative Capital – Professional Development Toolkit
<https://creative-capital.org/artist-resources/professional-development/>
Plainspoken guidance on documentation, promotion, and sustainability.
- New York Foundation for the Arts (NYFA)
<https://www.nyfa.org/> Practical guidance on grants, documentation, contracts, and career planning.
- CERF+ (Craft Emergency Relief Fund)
<https://cerfplus.org/> Especially relevant for sculptors working with materials, fabrication, and risk.



Matthew Duffy, *Low-Poly Open Heart (REDE)*

ARTINA 2025: Upside Down—Inside Out is the ninth installment of the ARTINA exhibition series, an ongoing partnership between Washington Sculptors Group and Sandy Spring Museum that invites artists to engage directly with the museum’s landscape through sculptural, environmental, and interdisciplinary practices. On view from September 7 through November 9, the exhibition brings together ten artists whose works respond to a world increasingly marked by disorientation, inversion, and instability. Juried by Washington DC-based artist and arts professional, Zoma Wallace, *Upside Down—Inside Out* asks contributors to reflect on a present moment in which long-held assumptions are no longer valid, social and political norms have eroded, and perceptions of the world as stable and predictable have given way to flux. Through sculpture, installation, sound, and performance, the participating artists explore dislocation across multiple registers, including geographic, psychological, political, and material. The exhibition embraces the carnivalesque as both strategy and sensibility. Humor, irony, satire, and the absurd coexist with more objective and contemplative responses, creating space for works that are playful and profound, uncanny and incisive. Rather than offering fixed conclusions, *Upside Down—Inside Out* invites viewers to linger in uncertainty, question the status quo, and consider how we might reorient ourselves within shifting paradigms. Participating artists include **Esperanza Alzona, Jonathan Bessaci, Matthew Duffy, Gayle Friedman, McCleary Gallagher, Judith Goodman, Barbara Januszkiewicz, Joshua Prince, Lynda Smith-Bügge, and James Wysolmierski.** Together, their works activate the museum’s outdoor environment as a site of inquiry, disruption, and imaginative possibility, continuing ARTINA’s commitment to socially engaged art grounded in environmental interaction and collaboration.



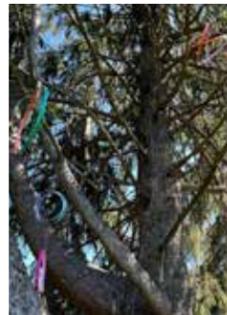
Esperanza Alzona, *Our Direction?*



Lynda Smith-Bügge, *Whiplash*

Upside Down—Inside Out Juror’s Statement

The realities of today’s world seem to have turned topsy-turvy. What was up is now down, “left” is pitted against “right,” and confidence proportionally falls as uncertainty climbs higher with the hour. Meanwhile, self-proclaimed outsiders have resolutely taken ownership of the inside track. In reflection, we collectively ask ourselves, “What now? What next? Where are we? Where do we go from here? How do we reorient ourselves within a world turned upside down and inside out?” We ask these questions in an attempt to locate ourselves within a morphing paradigm and to ground ourselves despite ever-changing circumstances. Quite possibly, creative responses to these questions are best communicated in sculptural form.



Gayle Friedman, *A Quiet Choreography*



McCleary Gallagher, *Under the Influence*

Through sculpture, installation, sound, performance, and interdisciplinary expression, *Upside Down—Inside Out* invites artists to explore inversions and reorientations. Both inversion and orientation can be interpreted geographically or directionally, psychologically or sexually, politically, positionally, or materially. This exhibition thematically embraces the carnivalesque: inclusive of mischief, playfulness, whimsy, chaos, and excess. Approaches and interpretations of related topics may range widely, from the unfamiliar and the uncanny to the surreal and the satirical, the absurd and the abject, the ironic and the burlesque, the silly and the serious. As such, *Upside Down—Inside Out* is a space of radical hospitality, welcoming and inviting all modes of imaginative subversion and unfettered inquiry that challenge the dominion of absolute power, unquestioned patrimony, and obligatory acceptance of the status quo.

Stephanie Ann Firestone (1955–2025)



Stephanie Firestone

Stephanie Firestone was one of those rare people who quietly hold creative communities together while making work of distinction and substance. For more than twenty years, she shaped the visual identity of *The Washington Sculptor*, designing the newsletter with rigor, intelligence, and a deep respect for artists and their work. She was also a longtime member and past board member of the Washington Sculptors Group, contributing not only her skills and time, but her institutional memory.

Stephanie and I worked closely together on *The Washington Sculptor* for more than four years, a professional collaboration that quickly grew into a friendship. She was thoughtful and direct, generous with her knowledge, and deeply committed to clarity and structure. She understood that good design, in prioritizing content, often goes unnoticed by the reader. Her care showed in the details, in the questions she asked, and in her insistence on getting things right.

Born in Detroit and raised in Chevy Chase, Maryland, Stephanie grew up in a household that valued art as a way of thinking and living. Her father, artist Peter Haikalis, was a lasting influence, and the human figure, the primary focus of his art, became a throughline in her own work across decades and media. After earning a BFA from Indiana University of Pennsylvania she moved to Northern Virginia, where she built and ran a successful graphic design studio for many years. Her clients included the Smithsonian Office of Public Affairs, the National Air and Space Museum, Smithsonian Libraries, GEICO, AMVETS, the American Red Cross, and other national organizations.

In 2008 Stephanie made a decisive pivot, closing her design business to commit fully to her studio practice. It was a choice that spoke volumes about her values and her trust in the work itself. She returned to clay, sculpture, painting, and mixed media with seriousness and curiosity, continuing her education at the Art League School in Alexandria and Northern Virginia Community College. She also shared what she knew, leading workshops in gestural figure sculpting with clay and mentoring others through example.

Stephanie’s artwork was widely exhibited throughout the DC region, Virginia, and North Carolina, and earned numerous awards over the years, including honors at the Mid-Atlantic Clay Conference and the Fincastle Fine Art Show, as well as more recent exhibitions and recognition in Roanoke and southwest Virginia, where she relocated later in life. Her work lives on in many private collections and in the quiet recognition of peers who understood the depth of her commitment.

Stephanie passed away on October 10, 2025, from complications of Parkinson’s disease. She was 70. She is survived by her mother, sisters, nieces, nephews, grand-nieces and -nephews, and a wide circle of friends in the arts community who will miss her deeply.

For those of us at *The Washington Sculptor* and within Washington Sculptors Group, Stephanie’s absence is felt not only emotionally, but structurally. She was part of the backbone: someone who noticed details before they became problems and who cared enough to do the invisible work well. We honor her not only for her work as an artist and graphic designer, but for how she showed up, consistently and thoughtfully, with integrity.

—LA-B



Joshua Prince, *Tabernacle for the 21st Century*



Barbara Januszkiewicz, *Both Sides Now, (Joni Mitchell, 1969)*

Juror’s Biography

Zoma Wallace is an artist and independent curator raising a family in her hometown of Washington DC. For the past 20 years, she has charted a distinctive path as a creative, earning recognition for her aesthetic instincts, adventurous ideas, and critical insights. She is known in the DC arts community for her decade of public service as curator at the DC Commission on the Arts and Humanities, where she changed the municipal arts landscape with diverse contemporary acquisitions, instituting a gallery exhibition program, and creating a new grant to fund emerging DC curators. Zoma holds a BA from Spelman College, an MFA from Howard University, and is a PhD candidate in Art Theory, Aesthetics, and Philosophy at the Institute for Doctoral Studies in the Visual Arts (IDSVA).



James Wysolmierski, *The Big Takeover*



Jonathan Bessaci, *Shadow Bird*



Judith Goodman, *Sanctuary*



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Washington DC 20015

The Washington Sculptor
Winter 2026 Issue Deadline
is March 15, 2026

Exhibitions & Programs (continued from page 1)

ARTINA 2025: Upside Down—Inside Out

EXHIBITION DATES:
September 7–November 9

OPENING RECEPTION:
Sunday, September 7, 2–4pm
ARTIST AND JUROR TALK AND
CLOSING RECEPTION:
Sunday, November 9, 1–3pm

Sandy Spring Museum
17901 Bentley Road
Sandy Spring MD

Now in its ninth year, the ARTINA exhibition series is a collaboration between the Washington Sculptors Group and Sandy Spring Museum that fosters social and environmental engagement through art. Juried by DC-based multi-hyphenated artist and curator Zoma Wallace, Presented by the Washington Sculptors Group.

WSG at Art + Archives Day at the People’s Archive

DATE: October 4, 12–4pm
Martin Luther King Jr. Memorial Library
4th Floor
901 G Street NW, Washington DC

Visit the WSG table during the DC Public Library’s Art + Archives Day at the People’s Archive to pick up your complimentary copy of the exhibition catalog for *Looking Back—Look Forward: Sources of Artistic Inspiration*. Learn how to create your own Artist File through the People’s Archive, and explore the new exhibition *DIY Arts Venues in Downtown DC* on the main floor.

Looking Back—Look Forward: Sources of Artistic Inspiration
Washington Sculptors Group and the DC Public Library

EXHIBITION DATES:
June 12–September 7

Martin Luther King Jr. Memorial Library
Main Floor
901 G Street NW, Washington DC

Artist Talk with **Sean Adams, Luc Fiedler, and Lynda Smith-Bügge**
Thursday, June 26, 5:30–7pm
Artist Talk with **Sally Canzoneri, Amity Chan, and Barbara Liotta**
Thursday, July 24, 5:30–7:30pm
Virtual Artist Talk with **Kass McGowan and Eugene Provenzo**
Sunday, August 17, 3–4pm
Artist Talk with **Jeffrey Jenkins, James Mallos, and Vienne Rea**
Thursday, August 28, 5:30–7pm

Presented by Washington Sculptors Group and the DC Public Library, *Looking Back—Look Forward: Sources of Artistic Inspiration* marks WSG’s 40th anniversary, celebrating its enduring contributions to the DC arts community. It also honors the DC Public Library’s role as a living cultural archive, preserving the city’s stories and histories through its collections of literature, artifacts, and primary documents.

Virtual Happy Hour

DATE: Second Wednesdays, 6–7pm
Join WSG members and volunteers on Zoom for a relaxed meetup every second Wednesday of the month. Share updates on your projects, ask for technical advice, or offer your expertise to fellow members. Bring a friend or prospective member, because everyone is welcome!

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