

Member News

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



Eric Celarier, *Days of Future Past* installation view

Solo and Feature Shows, Commissions, and Honors

■ **Sean Adams**, *Two-Person Show*, curated by Sarah Martin, Artists Circle Fine Art, Washington DC, April 30–August 31.

https://www.instagram.com/p/DX-DD5OFb6R/?hl=en&img_index=1

■ **Lynda Andrews-Barry**, *Freedom Cannot Be Simulated*, Artscape, juried by David Page, Menokin Foundation, Warsaw VA, October 2026–August 2027.

https://www.instagram.com/p/DZpj5dLjAGI/?img_index=1

■ **Fall 2026 Artist-in-Residence**, Kent Cultural Alliance, Chestertown MD, September–October.

lyndaandrews-barry.com



Sean Adams, *The Forest Primeval*

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WSG Exhibitions & Programs

■ WSG 2026 MEMBERS' IMAGE SHOW DEADLINE:

CALL FOR ENTRY COMING SOON!

EXHIBITION DATE:

Saturday October 17

LOCATION:

The Writer's Center
4508 Walsh St.
Bethesda MD

The annual WSG *Image Show* will be held at The Writer's Center in Bethesda. The presentation will feature images of work by Washington Sculptors Group members. The exhibition offers a compact look at current sculpture, installation, and public art practices.

■ ANNUAL SUMMER GATHERING DATE:

Saturday August 15, 4–7 pm

LOCATION:

Glen Echo Park
7300 MacArthur Blvd.
Glen Echo MD

Join WSG for our annual Summer Gathering at Glen Echo Park. Come connect with fellow members, catch up, and enjoy a relaxed afternoon together.

■ ARTINA 2026: *Ripples of Ten Years* 10th Anniversary Exhibition DEADLINE:

July 14

EXHIBITION DATES:

September 20–November 8

OPENING RECEPTION:

Sunday September 20, 1–4 pm

LOCATION:

Sandy Spring Museum
17901 Bentley Rd.
Sandy Spring MD

This exhibition marks the tenth edition of ARTINA, WSG's annual outdoor sculpture exhibition at Sandy Spring Museum. Juried by **Maria Gabriela Mizes**.

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WSG Information

2026 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-Bugge
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

2026 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
Elsabé 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 approximately 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



Liz Ashe, *Blue Warbler*

■ **Liz Ashe**, *Blue Warbler*, curated by Madeline Cutrona, Fits & Starts, Kingston NY, July 17–August 29. Closing reception: September 1, 10 am.

<https://www.instagram.com/p/DZVeq1QJtdT/>

Lisa Battle, Conley Award, juried by Katie Lee, Exhibition Manager at the Forman Arts Initiative, Circle Gallery, Annapolis MD, April 29–May 23.

<https://mdfedart.com/portfolio/spring-member-show/>

■ Summer Residency, Pocosin Arts, Columbia NC, <https://pocosinarts.org/>

Lisa Battle, *Nostalgia*

Eric Celarier, installing at Ashe & Norton

Eric Celarier, *Days of Future Past*, curated by Jerry Truong, The DC Arts Center, Washington DC, May 8–June 6 <https://www.dcartscenter.org/futurepast>

Solo Show, Ashe & Norton, curated by Eric Celarier and Liz Ashe, Washington DC, May 17–24. https://www.instagram.com/p/DYujt2AHew/?img_index=1

Meg Dickerson, *Mixed Messages*

■ **Meg Dickerson**, Bettina Ammann, and Barbara Stauffer, *Confluence & Connections*, juried by Glen Echo, Stone Tower Gallery, Glen Echo MD, July 3–August 2. Opening reception: July 3, 6 pm. Closing reception: August 2, 5 pm.

<https://glenechopark.org/stonetowergallery>

■ **Maria Karametou**, *The Amalgam*, novel published by Vine Leaves Press in March.

Read more about Maria and her art adventures on page 8–9.

<https://www.mariakarametou.com/fiction>

Chris Malone, National Sculpture Society Augusta Savage Award, National Sculpture Society, Old Saybrook CT, May 16.

<https://nationalsculpture.org/news-events/savage-26/>

Chris Malone, *Receiving Augusta Savage award*Marcie Wolf-Hubbard, *Goodman House*

Marcie Wolf-Hubbard, FY26 Wheaton Cultural Project Grant, juried by Arts & Humanities Council of Montgomery County, Wheaton Recreation Center, Wheaton MD, June 6. <https://gfnc.org/goodman75>

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Marcie Wolf-Hubbard, *Tiny Lockhouse* workshop

Marcie Wolf-Hubbard, FY26 Arts in Education Grant, juried by Maryland State Arts Council, curated by MSAC, Riverworks Art Center, Beallsville MD, June 27. Artist Talk: June 27. Closing Reception: June 27. <https://www.riverworksart.org/event-details/heritage-days-at-riverworks-2026v>

Group Shows

■ *All Members Show (A–L)*, curated by Keith Thurston, Falls Church Arts, Falls Church Arts Gallery, Falls Church VA, June 6–July 12, including **Martin Hindel**. Opening Reception: June 6. Instagram: [martins_art_2026](https://www.instagram.com/martins_art_2026)



Martin Hindel,
Snake Charmer



Alice Whealin,
Ethereal Form

■ *Arlington Visual Artist Studio Tour*, Columbia Pike Artist Studios, Arlington VA, September 26–27, including **Susan McElhinney** and **Alice Whealin**. Opening: September 26, 11am. arlingtonartstudiotour.org, [instagram.com/arlingtonartstudiotour/](https://www.instagram.com/arlingtonartstudiotour/), [facebook.com/arlstudiotour](https://www.facebook.com/arlstudiotour)

Birds 2: Feathers & Forms, curated by Brad Blair, Manor Mill Gallery, Manor Mill, Monkton MD, May 16–June 28, including **Mary Opasik**.

Opening Reception: May 16.

Closing Reception: June 28.

<https://www.manor-mill.com/gallery/exhibits/birds-2-feathers-and-forms>



Mary Opasik,
Year of the Dragon Bird

■ *Celebrating 50 Years of Creative Community*, curated by Frederick Arts Council, Artspiration Frederick, Frederick MD, July, including **Esperanza Alzona**.

Opening Reception: July 11, 5 pm.

<https://frederickartscouncil.org/annapolis-treasury-building-exhibition>



Sean Adams,
Pipewrench Sidetable



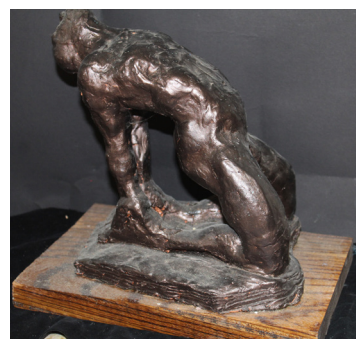
Esperanza Alzona,
Lifeline

Dimensions, juried by Brian Kirk, Art League, Alexandria VA, June 10–July 5, including **Sean Adams**, **Michaela Borghese**, **Charles Fletcher**, **Samuel C. Miller**, **Carol Morgan**, and **Paula Stern**.

Opening Reception and Artist Talk: June 12.

Closing Reception: July 5.

<https://www.theartleague.org/event/dimensions-exhibit/>



Carol Morgan,
Desi in the Camel Pose of Yoga



Paula Stern,
Fanfare for the Working Man



Esperanza Alzona,
Grief

■ *Divulge*, juried by Mary Roberts, curated by Amanda Bradley, D'Art Center, Norfolk VA, July 17–August 15, including **Esperanza Alzona**. Opening Reception: July 17. Artist Talk: July 17. Closing Reception: August 15, 5 pm. <https://d-artcenter.org/exhibitions/>

Finders Keepers, curated by **Kanchan Balsé** and **Ira Tattelman**, DC Commission on the Arts and Humanities, Eye Street Gallery, Washington DC, April 2–May 22, including **Sondra N. Arkin**, **Kanchan Balsé**, **Chris Combs**, **Gayle Friedman**, **Lisa Rosenstein**, **Veronica Szalus**, **Ira Tattelman**, and **Gloria Vasquez**.



Sean Adams, *Wallflowers*

Florette 2026, juried by Carmen Drake Gordon, Art League, Alexandria VA, April 29–June 7, including **Sean Adams** and **Michaela Borghese**. Closing Reception: June 7. <https://www.theartleague.org/event/florette-2026/>

The 45th Annual Invitational Sculpture Exhibition, curated by Bri McDermott, Montpelier Arts Center, Laurel MD, June 12–August 2, including **Lynda Smith-Bugge**. Opening Reception: June 12. Artist Talk: June 18. <https://www.pgparcs.com/facilities/montpelier-arts-center>



Lynda Smith-Bugge,
Rough Passage



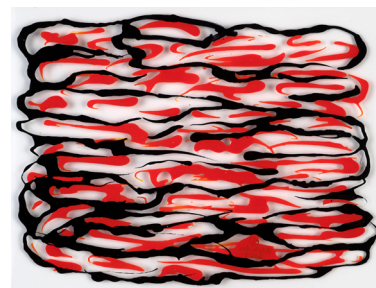
Esperanza Alzona,
Captive Ear

■ *Frederick County Art Association Member Exhibition*, curated by Frederick County Art Association, Tatem Arts Center, Hodson Gallery, Hood College, Frederick MD, May 25–July 10, including **Esperanza Alzona**. Opening Reception: June 7. Closing Reception: July 10. <https://fcaa.wildapricot.org/event-6679070>

■ *Made in VA Biennial 2026*, juried by Tyler Blackwell, Curator of Contemporary Art at Speed Art Museum, Louisville KY; Michelle May-Curry, Curator at DC's Commission on the Arts and Humanities; and Heather Hakimzadeh, Senior Curator at Virginia Museum of Contemporary Art, Virginia Museum of Contemporary Art, Virginia Beach VA, September 11–March 21, including **Jennifer Hayes** and **Jake Lahah**. Opening Reception: September 10, 12 pm. Closing Reception: March 7. <https://virginiamoca.org/exhibitions/made-in-va-biennial-2026/>



Jennifer Hayes,
Foundation



Alice Whealin,
Body of Water No3

Minimal/Industrial, curated by **Elizabeth Ashe** and **Mary Pat Norton**, Ashe and Norton Gallery, Washington DC, June 11–28, including **Lissa Rosenthal-Yoffe**, **Lisa Rosenstein**, **Lowe Turner**, and **Alice Whealin**. Opening Reception: June 14. https://www.instagram.com/ashe_and_norton

■ *9 × 9 or Less*, Artspiration Frederick, Frederick MD, July 3–26, including **Esperanza Alzona**. Opening Reception: July 11, 5 pm. Closing Reception: July 26, 4 pm. <https://www.esperanzaalzona.com/exhibitions>



Sharon Pierce McCullough,
Escargot



Esperanza Alzona,
Uplifting

98th Annual Juried Show, curated by Amy Forsyth, Lehigh University, Art Association of Harrisburg, Harrisburg PA, May 22–June 25, including **Sharon Pierce McCullough**. Opening Reception: May 29. <https://www.artassocofhbg.com/exhibitions/>

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■ **Off the Wall 2026**, juried by Wilfredo Valladares Lara, Maryland Hall's Earl Gallery, Annapolis MD, July 8–August 15, including **Esperanza Alzona, Nic Galloro, Addison Newton Likins, Ruth Lozner, Gordon Lyon, and Gene Provenzo.**

Opening Reception: July 8. Artist Talk: August 15, 5 pm.
Closing Reception: August 15, 5:30 pm.

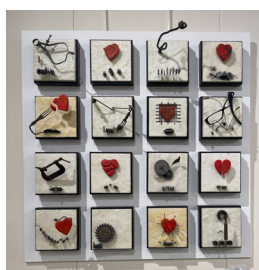
<https://mdfedart-otw2026.artcall.org/pages/web-gallery>

■ **Prose in Sculpture**, curated by **Luc Fiedler**, Ice House, Morgan Arts Council, Berkeley Springs WV, May 30–July 26, including **Lynda Andrews-Barry, Sally Canzoneri, Steven Dobbin, Mary Early, Luc Fiedler, Margery Goldberg, Jim Roberts, and Lynda Smith-Bugge.** Opening Reception: May 30.

<http://www.macicehouse.org>



Steven Dobbin,
Karl's Wheel Barrel



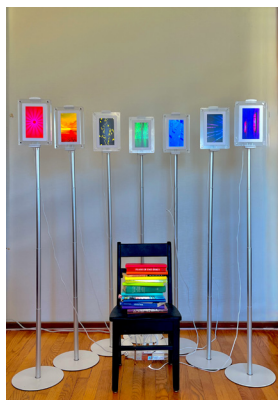
Jim Roberts,
*The Bullets are I's
and the Hearts are Lead*



Lynda Smith-Bugge,
Gnosis



Mary Early,
Untitled (affluente/tributary)



Lynda Andrews-Barry,
WITNESS



Luc Fiedler,
Axis and EZT



Sally Canzoneri,
Starbucks International



Margery Goldberg,
Atlantis

Sixth Biennial Maryland Regional Juried Art Exhibition, juried by Preston Sampson, curated by University of Maryland Global Campus, UMGC Arts Program Gallery, Adelphi, MD, May 24–August 9, including **Esperanza Alzona, Steven Dobbin, Cheryl Edwards, Luc Fiedler, Maggie Gourlay, Maroulla Morcos, Ann Stoddard, Tatyana Shramko, Marcie Wolf-Hubbard, and Al Zaruba.**

Opening Reception: June 7.

Closing Reception: August 9, 5 pm.

<https://www.umgc.edu/administration/arts/exhibits/bmre>



Esperanza Alzona,
Our Direction?



Marcie Wolf-Hubbard,
Lifeline

Student/Faculty Show, Art League, Alexandria VA, February 18–March 1, including **Carol Morgan.**

<https://www.theartleague.org/event/2026-student-faculty-show/>



Carol Morgan,
Hinton, West Virginia



Martin Hindel,
Cowboy's Bath

250 and Counting, juried by Pamela Huffman, Curator for Idylwood Studios, curated by Keith Thurston, Falls Church Arts, Falls Church Arts Gallery, Falls Church VA, April 18–May 31, including **Martin Hindel**.

Opening Reception: April 18.
Instagram: [martins_art_2026](https://www.instagram.com/martins_art_2026)



Lisa Battle,
Grace



Margery Goldberg,
United We Stand

■ *Women Artists of the DMV: The Thank You Show*, juried by **Lenny Campello**, curated by Joshua Gamma, BlackRock Center for the Arts, Germantown MD, June 20–October 18, including **Lisa Battle**, **Margery Goldberg**, and **Marcie Wolf-Hubbard**.

Opening Reception: September 19, 2 pm.

<https://www.eventbrite.com/e/women-artists-of-the-dmv-the-thank-you-show-reception-tickets-1991716350219>



Marcie Wolf-Hubbard,
Mourning Doves

The Washington Sculptors Group has received a grant from the DC Commission on the Arts and Humanities to develop an Oral History Project exploring how an artist-run organization has sustained itself through an all-volunteer structure for more than 40 years. The following excerpt from a proposal by Sally Canzoneri, chairperson of the Washington Sculptors Group Board, provides context:

"As one of the oldest artist-run organizations in DC, WSG is an excellent case study for researchers seeking insight into the broader DC arts community, as well as the work of individual DC artists. Sculptors, in particular, have long engaged with the public through projects and artworks that address important societal concerns."

WSG has consistently offered high-quality exhibitions and programming for more than four decades, creating opportunities for sculptors to engage and contribute. As *The Washington Sculptor* recently observed:

"It takes labor to organize exhibitions, publish newsletters, maintain dialogue, and keep a member organization active and useful over time. None of it happens by magic. It happens because people contribute. They submit work, share news, attend programs, volunteer, write, edit, curate, install, document, and keep showing up for each other."

The oral history narrators were selected based on their roles in WSG's early formation and ongoing development. They include founders **Duncan Tebow**, **David Furchgott**, **Joan Danziger**, and **Heidi Lippman**, along with key contributors and board members **Sam Noto**, **Foon Sham**, **Dalya Luttwak**, **Donna McCullough**, **Joan Weber**, **Mary Early**, and **Pattie Porter Firestone**.

A team of WSG members is conducting the interviews, along with two graduates of the UDC Arts Program working under the guidance of **David Petre**. Interviewers include **Sean Adams**, **Esperanza Alzono**, **Lisa Battle**, Kaila Garcia, **Dalya Luttwak**, **Lynda Smith-Bugge**, Takako "TK" Sangoh, **Ira Tattelman**, **Joan Weber**, and **Julie Zirlin**. Oral history trainer Benji de la Piedra is guiding the program's development.

WSG aims to complete ten interviews by the end of September 2026. Each will be professionally transcribed and deposited in the WSG Archives within the People's Archive at the Martin Luther King Jr. Memorial Library in Washington, DC. Many former WSG presidents and board members remain to be interviewed.

As WSG seeks additional funding, we welcome suggestions about others who should be included, and invite members interested in learning oral history interviewing skills to participate. These interviews will provide a valuable resource for future researchers studying the DC arts community and individual artists.

– **Lynda Smith-Bugge**, Manager of the WSG Archives at the People's Archive and Coordinator of the WSG Oral History Program. Questions and suggestions may be directed to her at 703-201-4443.



**From Sculpture to Story:
Maria Karametou's
Artful Life and New Work**

Maria Karametou is a mixed-media artist, writer, curator, and former professor whose work has long engaged questions of identity, migration, memory, and belonging through a visually layered, materially expansive practice. Born in Athens, Greece, and based in the

Washington area, she has exhibited widely in the United States and internationally, with work shown at venues including the National Museum of Women in the Arts, the Vorres Museum of Contemporary Art in Athens, the Ludwig Museum for International Art in Aachen, Germany, and the Sejong Museum of Art in Seoul. Maria attended the University of Maryland and earned her MFA from MICA's Hoffberger School of Painting. In addition to her studio practice, Maria is a Professor Emerita at George Mason University, as well as Fulbright Scholar. 2026 marks a new chapter with the publication of her debut novel, *The Amalgam*, a work of literary fiction shaped by exile, family history, and the search for home. In the following interview, Karametou reflects on the connections between her visual art, her writing life, and the ideas that continue to move between them.

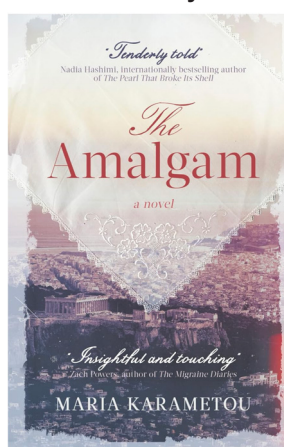
You have built a career as a visual artist. What prompted you to write a book of fiction? Since I was little, I wanted to be both an artist and a writer, and I used to hide under our dining room table cover to draw or tell myself stories. It was my escape because the other kids made fun of me for being left-handed. Anyway, as it turned out, life prevented me from doing both, so I became an artist and remained a frustrated writer. I even made a series of artist books that were shown in various places, including at the National Museum of Women in the Arts. I have written all my life, in both Greek and English, but since I never had any formal training in writing, I never dared pursue publication. Until recently, when on an impulse, I submitted the early draft of a chapter from this book to the annual DC area writers' short story competition. It turned out that I received an award, and the story was published in *Bethesda Magazine*. That helped me decide to finalize the book. Since then, I have published some short stories in literary journals, and one of my poems is featured in the January issue of *Poet Lore*, the oldest continuously published poetry journal in the US.

Can you talk about your background? I am a first-generation immigrant. I was born and grew up in Athens, Greece, where I started studying art under a master painter. I was introduced to representational drawing and painting in the old tradition. We used a measuring needle to take angles and proportions for drawing, and made tempera paint by mixing powder pigment, egg yolk, and vinegar. It was rigorous training that gave me a solid foundation. It also taught me how to see. Yet I knew even then that this was not what I wanted to do with my work. I left the country during the brutal

military dictatorship. When I came here and first saw Robert Rauschenberg's work, the sky opened. I thought: I didn't know I could do *that*! It sort of legitimized my wanting to work in mixed media.

How did you first enter both art and writing, and how did you develop your art skills and your writing voice? After getting a BA in Studio Art, I was accepted to MICA's Hoffberger School of Painting in Baltimore for graduate school. I studied with well-known artists Salvatore Scarpitta and Grace Hartigan. They were both amazing. Sal pushed me to get out of my shell, and Grace was quite a force. Her trust in me helped shape my identity as an artist. As for writing, I read a lot. I write a lot. But I never had the time to take writing workshops or classes.

Can you tell us about the book you have written? How does it relate to your work as an artist? It is titled *The*



Amalgam, and it not only relates to the immigrant and refugee experiences but also to the main character's struggle to defy the odds and become an artist regardless of the loss. Let me respond with the description from the book jacket, which is also on the publisher's website: *Athens, 1984. All Meta wants is to escape her tyrannical father and the future he demands of her. But when her dying grandmother, Metaxia, presses a mysterious heirloom into her*

hands—begging her to return it to the lost Greek village in Asia Minor from which she was violently expelled during World War I—Meta makes a promise she doesn't fully understand. Fleeing to America in a desperate bid for freedom, Meta must survive on her own after her father cuts her off—penniless, hungry, and clinging to her dream of becoming an artist. Yet the heirloom wrapped in her grandmother's handkerchief refuses to be forgotten. Years later, a shattering moment forces Meta to confront the life she has built—and the history she has tried to outrun. Her journey to Turkey becomes a pilgrimage across continents and across time, echoing Metaxia's own flight from violence decades earlier. As their parallel stories converge, Meta must finally face the truth: Can we ever return to the places that made us—or only to the person we were meant to become? Sweeping, intimate, and deeply human, The Amalgam is the tale of two women bound by survival, exile, and the unbreakable pull of home.

When did you realize writing would also become part of your creative life? Writing has always been part of my life. I have written hundreds of pages of stories and poems. When I got a Visual Arts Fulbright Award to Istanbul, I grabbed the opportunity to visit my grandmother's hometown. My grandmother was indeed a Greek refugee from Asia Minor (what the Greeks call the eastern parts of Turkey). She lived in her Greek hometown, which existed there for many generations. But with the events of World War I and the eviction of the minorities from Turkey, she became a refugee in Greece, the only survivor from her immediate family. So, while

I was in Istanbul, I traveled to my grandmother's hometown: the first member of my family to ever return, and found the location of her house with the help of an old map. It was quite an experience, and that's where the seeds of *The Amalgam* were born.

What jobs have you done besides being an artist? Ha! I have worked ever since I came to this country and have done everything from selling wallpaper to making art with seniors suffering from dementia. But when I was young, I watched my uncle, who was a professor and lived with us in Athens for a while, and through him, I started to love teaching. I taught at the University of Maryland and George Washington University, and, until recently, I was a professor at the School of Art, George Mason University, where I directed the Drawing Division. Leaving a tenured position was not easy, and I miss my students, but I wanted to continue doing my work in the studio while I finalized the draft of my book and secured publication. It took untold hours.

What work do you most enjoy doing now? There is nothing better than working in the studio on a project, and then a short story or idea comes alive in my mind, and I get to my laptop to write it down before it leaves me. We are very lucky to be creative people.

What artists, movements, or cultural influences have shaped your work and worldview? My culture has always influenced my work. You can't be constantly exposed to amazing ancient sculptures, incredible frescoes, ancient jewels that are true works of art, or palaces like the one in Knossos, and not be influenced. My father loved to take us on excursions around Greece. We visited museums, monuments, temples. Especially as a child, these things influence you and stay in your mind. I have always been fascinated by time and its passage. When I looked at an ancient object, I would try to imagine who used it, what their life or environment was like. On the other hand, coming to this country from a rigorous traditional training opened new, exciting horizons. It gave me the freedom to express myself the way I always dreamed.

What mediums and techniques do you most identify with in your visual art practice? It's always been mixed media. Even at the Hoffberger School of Painting, Grace Hartigan understood that and let me explore options and do my thing.

What recurring themes, ideas, or questions run through your work — visual or literary? The search for identity informs my work, both visual and literary. As an immigrant, one always feels caught between two worlds, questioning who they are, who they have become, hovering between there and here, and feeling somewhere in between. I am also very concerned about our environment and what we are doing to it. I have been involved in several environmental projects, both as a curator and a participating artist. I curated several



environmental projects, both here in the US and internationally, and I am currently participating in a related show in Baltimore.

Where do you make your work — studios, writing spaces, classrooms, home, or all of the above? I used to have a studio downtown, but because of the way I work, it was not for me. I work in my home studio, where I can go down even in the middle of the night if I want to or go and get a supply I might need in the process. I take notes everywhere, and I always carry paper and a pen with me to jot down an idea. But I could never write in a public space—a library or a café. I would be too distracted observing people or checking out the surroundings. Even as a student, I could never study in a library. I suppose I am a very private person.

How do you define success as an artist and writer? I once saw a film about a realist painter who stuck to his guns when his peers were turning Impressionist. He continued that way because that's what he was passionate about. He was marginalized and died in obscurity, and we all know what happened to some of his contemporaries who followed Impressionism. What is success, anyway? You do what you need to do, what drives you, and let the sea take the rest, as we say in Greece. I am a mixed-media artist, and as a mixed-media artist, I explore, I find, I do. That's how I work. I tend to work in a series, and when I feel I have exhausted the possibilities of that series, I move on. Years ago, I was told that I should develop a style, my specific signature if you will, that will be recognized and stay with it. I can't do that, that's not me.

At Gallery K, one of the galleries that represented me, co-owner Komei Wachi initially refused to give me another show when my work changed. I had a show with works on paper that did well, and he said that's what I should continue doing. I told him I could not do that. We talked. And he understood, and continued to represent and support me steadily for about fifteen years until he passed and the gallery closed. But that was Komei. In art or writing, you learn your craft, and use your creativity to create works that hold meaning for you and which you hope will mean something to those who see or read them. You've got to stay true to yourself and deal with the consequences. To me, that is what success is.

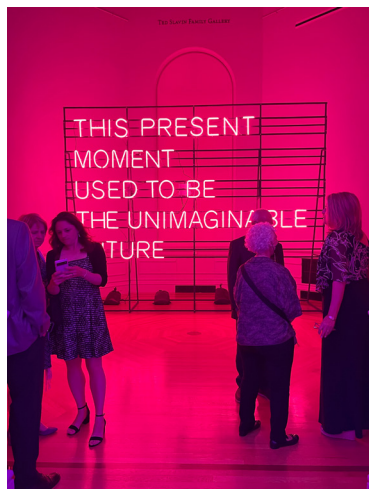
How do you hope your work will be remembered? That's a hard question. Younger artists can dream. Older artists, like me, start wondering about being remembered at all. I don't know how or if I will be remembered. As a professor, it's rewarding when a student from long ago still remembers me. There is an artist I run into at shows from time to time, and they always say something to the effect, "She was my teacher, she was tough, so I thought, 'I will show you!'" They did show me. They are a wonderful artist, and it makes me smile to know I had a little bit to do with it. As an artist, perhaps I'd be happy if I were remembered as someone who worked hard and made some pretty decent art, but who knows.... As a writer, the verdict is still out.

The Amalgam can be ordered from all major booksellers (including Amazon and Barnes & Noble) as well as directly from the publisher.
<https://vineleavespress.myshopify.com/products/the-amalgam-by-maria-karametou>

The Art of Neighboring: A Civic Practice

Ever hear of “neighboring”? Neighboring is the work of building the kind of communal trust that enables people to engage with and respond to public issues together. It is the practice of turning proximity into responsibility. It is civic care in action.

The problem is, we are in the middle of a civic crisis in which shared knowledge, social trust, and institutional confidence are under strain.



In the year leading up to the 250th anniversary of the Declaration of Independence, civic knowledge and public trust remained shaky. According to the 2025 Annenberg Constitution Day Civics Survey, 13 percent of US adults were unable to name any of the three branches of government, and 18 percent could not name a single First Amendment right. Since

2022, 62 percent of Americans have expressed distrust in election results, while 55 percent of millennials were dissatisfied with democracy as a form of governing. The Pew Research Center reported in late 2025 that only 17 percent of Americans trusted the federal government to do what is right always or most of the time.

People are overloaded with information, but often lack a clear understanding of power, process, and accountability. When people do not know how decisions are made, or question whether their voices matter, civic participation is diminished. That is where neighboring becomes more than a social gesture. It is a way to keep public life within reach.

In Washington, this issue carries particular weight: DC is both a local city and the seat of the nation’s government. Residents live with civic structures that are unusually layered. Local decision-making, federal authority, tourism, protest, public security, museums, monuments, neighborhood history, state fairs, and daily life continually overlap. Even DC residents who follow local affairs closely must navigate a system in which Congress reviews legislation passed by the DC Council, retains authority over the District budget, and taxes constituents who, by the way, still lack voting representation in Congress.

We do not need to start with Capitol Hill. Our civic health begins in places that are closer than we think: in neighborhoods, libraries, studios, schools, public meetings, community centers, on front porches and sidewalks, in gallery talks, workshops, and at local gatherings and state fairs. It begins where people recognize one another, share information, ask for help, show up, agree to disagree, patch things up, and try again. Neighboring is not the same as friendliness or politeness. We are not pretending that serious divisions do not exist. This is the daily work of building relationships for people to remain in conversation, understand what affects them, and act when something needs attention.

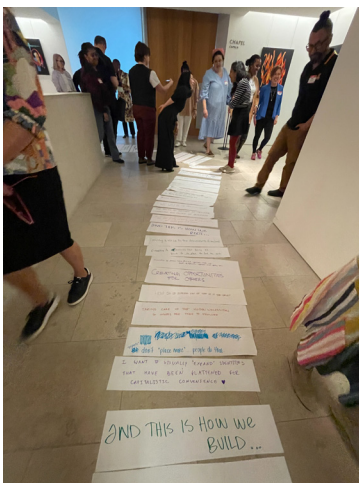
In a city shaped by both national symbolism and limited local authority, neighboring is necessary. That is why showing up in public matters, including for events such as the Capital Pride Parade. For 51 years, the annual celebration has turned visibility into shared responsibility, giving artists, residents, and allies a way to stand with one another in civic space. This year’s theme, *Exist. Resist. Have the Audacity!*, speaks directly to neighboring because public visibility is not only self-expression; it is a way of validating and supporting one another and refusing erasure in civic space. Neighboring builds civic capacity by moving information through trusted relationships. People are more likely to participate when they feel welcome and capable, while institutions are more likely to respond when residents organize around clear, visible needs.

Artists understand this kind of work. Public-facing, community-centered art, including sculpture, installation, and social practice, often depends on listening before making. Artists ask who uses a place, who remembers it, who has been left out of its official story, and who needs to be invited into the conversation. A project may begin with research, but it often becomes meaningful through encounter: interviews, workshops, shared meals, public programs, open studios, walks, archives, and informal exchange. DC’s Artomatic offers an example of neighboring in action. Its artist-run, non-juried model temporarily turns an empty building into a shared cultural commons, where artists help build the event as well as present the work, and the public enters as participants rather than distant observers. That is neighboring in practice.

For sculptors and installation artists, neighboring also changes how we think about site. A site is not only a physical location. It is a web of relationships, histories, permissions, habits, conflicts, and daily use. A public artwork that ignores those relationships may be visible, but not necessarily trusted. A project built through careful neighboring can do something different. It can help

people recognize a place, understand its layers, and see themselves as part of its future, a concept known as “place-keeping.” An exhibition such as WSG’s upcoming *ARTINA 2026: Ripples of Ten Years* at Sandy Spring Museum offers an opportunity to think about sculpture through that larger relationship to site, community, and public attention. In this respect, Sandy Spring Museum continues to deliver a master class in connection and engagement with its neighbors.

This does not mean every artwork should become a community meeting. Nobody wants that. But civic health work asks artists and organizations to think seriously about relationship as part of form. A strong example of this type of care is Bruce and **Joan Weber**’s collection of work by artists from DC and the surrounding region, recently shared with the public this spring at American University’s Katzen Arts Center. Joan, a longtime WSG board member, and Bruce have treated collecting as a form of local stewardship, building relationships with artists over time and helping carry their work into public view. That kind of commitment is part of a larger civic network.



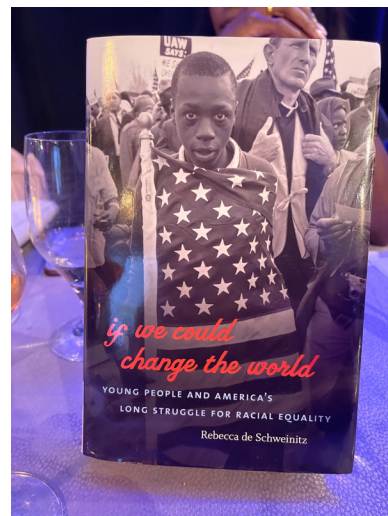
DC already has many of the resources needed for this work: the Martin Luther King Jr. Memorial Library, its satellite public libraries and neighborhood archives, close to 200 local museums, artist-run spaces, universities, public art programs, advisory bodies, and community organizations. These are not just venues. They are civic infrastructure. They are places where people gather, learn, argue, remember, and build capacity. In a period of distrust and isolation, that infrastructure supports the city.

Washington Sculptors Group has a role in that ecology. Our exhibitions, member gatherings, artist talks, tours, publications, and informal exchanges do more than circulate information. They keep artists connected across geography, discipline, age, material practice, and experience. Programs such as the upcoming 2026 Image Show make that connection visible by giving members a way to share current work, exchange ideas, and see one another’s practices in motion. They make it easier for members to know what others are working on, what opportunities exist, what questions are emerging, and where support may be needed.

That may sound modest, but neighboring is often modest work. It is also cumulative. It happens through repeated invitations, shared labor, listening, follow-through, and presence over time. It is not glamorous, but without it, civic life thins out. People stop gathering. Volunteers disappear. Institutions cease hearing from the communities they claim to serve. Decisions become easier to make without public input, and harder to challenge afterward.

Artists cannot repair civic health alone, and we should not pretend otherwise. But artists can help create conditions where people are less isolated, better informed, and more willing to participate. We can make places for shared attention. We can turn research into public understanding. We can bring people together through walks, archives, workshops, and conversations where civic life becomes less abstract and more human.

In Washington DC, where public meaning is constantly produced, contested, and rewritten, that work feels especially urgent. Neighboring reminds us that democracy is not only practiced at the scale of federal institutions. It is practiced wherever people decide to stay in relation to one another long enough to understand what is happening and what might be changed. For artists working here, the challenge is not only to respond to civic breakdown, but to help rebuild the connective tissue that makes participation possible. That work starts nearby. Our responsibility is to show up.



And on that note, I hope to see each and every one of you at the upcoming Washington Sculptors Group annual Summer Gathering this August at Glen Echo.

—Lynda Andrews-Barry



PO Box 42534
Washington DC 20015

The Washington Sculptor

Fall 2026 Issue Deadline
is October 31, 2026

Exhibitions & Programs (continued from page 1)

■ SCULPTURE NOW 2026 DEADLINE:

June 23

EXHIBITION DATES:

July 27–September 5

OPENING RECEPTION:

Saturday August 8, 2–4 pm

LOCATION

Harmony Hall Regional Center
10701 Livingston Rd.
Fort Washington MD
Juried by Beth Bright

WSG IN THE CAPITAL PRIDE PARADE

*Exist. Resist. Have the
Audacity!*

DATE: Saturday June 20, 2 pm

PARADE STEP-OFF:

14th & T Street NW
Washington DC

The Washington Sculptors Group participated in the World Pride Parade with the theme *Exist. Resist. Have the Audacity!* Members gathered to celebrate Queer artists, support Pride, and connect through art, visibility, and community.

EXHIBITION TOUR / MEET THE ARTIST:

**THE MAGICAL WORLD OF JOAN
DANZIGER**

TOUR DATE:

Saturday May 16, 11:30–1 pm

EXHIBITION DATES:

February 7–May 17

LOCATION:

American University Museum at the
Katzen Arts Center
4400 Massachusetts Ave. NW
Washington DC

It was a wonderful tour of a remarkable show led by the artist, Washington Sculptors Group founding member **Joan Danziger**.

INTERNATIONAL SCULPTURE DAY: MLK MAKER LAB TOUR

TOUR DATE:

Saturday April 25, 11 am

LOCATION:

Martin Luther King Jr. Memorial Library
Maker Space and Machinery
(Fabrication Lab)
901 G St. NW
Washington DC

In honor of International Sculpture Day WSG member **James Mallos** gave a

tour of the MLK Maker Labs. You can explore the fabrication labs on your own during library hours at the Martin Luther King Jr. Memorial Library, near Gallery Place Metro.

TOUR OF THE EXHIBITION HUMANIST TOUCH: WORKS FROM THE WEBER COLLECTION

TOUR DATE:

Saturday April 18, 1–2:30 pm

EXHIBITION DATES:

February 7–May 17

LOCATION:

American University Museum
at the Katzen Arts Center
4400 Massachusetts Ave. NW
Washington DC

WSG members toured *Humanist Touch: Works from the Weber Collection* at the American University Museum. Collector **Joan Weber** led the tour, offering insight into the works, artists, and ideas behind this magnificent and expansive collection.