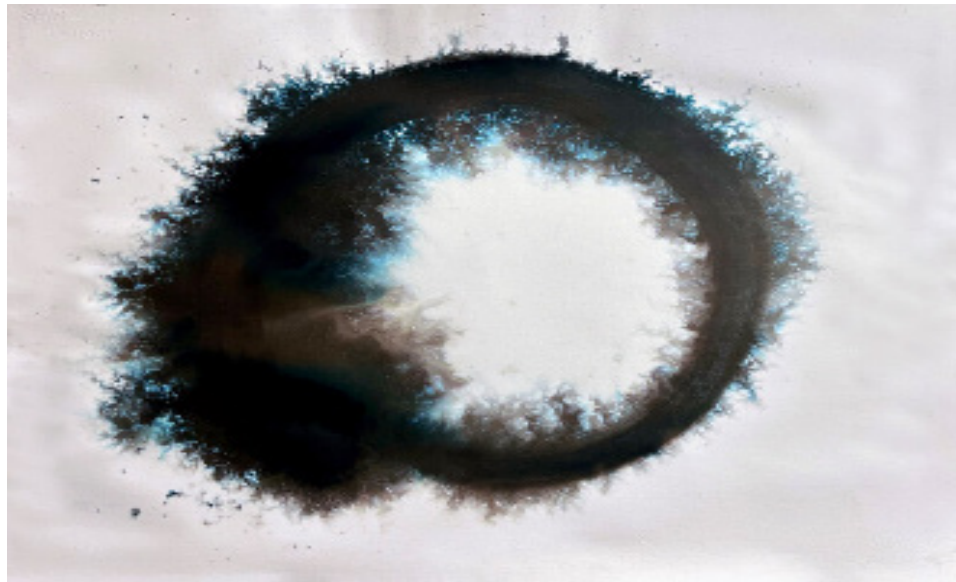


Member News

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



Steve Wanna at Artists and Makers Studios

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

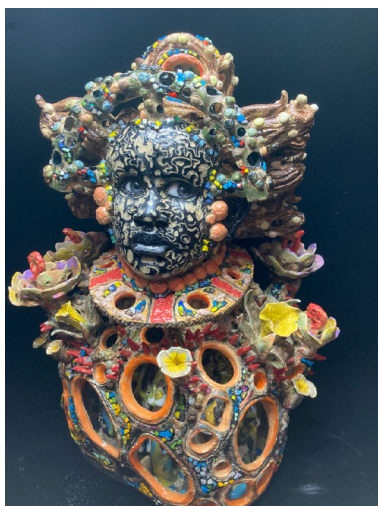
■ **Esperanza Alzona**, Conley Award for 3D Work and Juror's Choice Award, *Winter Member Show 2025*, Maryland Federation of Art, juried by Robert Brinkerhoff, Circle Gallery, Annapolis MD, January 3–January 25.

■ **Lynda Andrews-Barry and Amity Chan**, *Fragments of Memories*, Studio Gallery, Washington DC, April 23–May 17.
Opening Reception: May 10, 4–6pm.

■ **Chris Malone**, Best in Show (*Babuka*), Second Place for Ceramics (*Bendo*), *35th Biennial Exhibition of the Creative Crafts Council*, Strathmore Art Center, North Bethesda MD, March 15–May 24.

Judith Pratt, selected for inclusion in *Who's Who in American Art 2025*, published by Marquis Who's Who.

Kanika Sircar, *Smoke: New Ceramics*, Waverly Street Gallery, Bethesda MD, September 1–29.



Chris Malone *Bendo*

Member News continues on page 3

WSG Exhibitions & Programs

■ **Monumental Washington**

EXHIBITION DATES:
February 8–May 18

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

Washington Sculptors Group, in partnership with the American University Museum, invites you to explore this outdoor exhibition of contemporary sculpture featuring the selected works of 20 WSG members. Juried by Independent Curator and WSG Advisory Board Member **Laura Roulet**.

■ **Looking Back—Looking Forward: Sources of Artistic Inspiration**

EXHIBITION DATES:
June 12–September 1

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

Presented by Washington Sculptors Group and the DC Public Library, this exhibition honors WSG's 40 years in the DC arts community, while highlighting the role that the DC Public Library plays as the archive for much of the District's cultural history. Juried by Michelle May-Curry, Babette Pendleton, and Linnea Hegarty.

Becoming a Professional in the Art World: Tips for Raising Your Profile via Online Platforms, Part 2
via ZOOM: March 3, 7–9pm

Hosted by WSG Social Media Coordinator **Jonathan Ottke**, and WSG Advisory Board Member **Janet Fries**, Of Counsel, Lutzker & Lutzker LLP.

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
Programs Chair: Mitra Lore
Social Media: Jonathan Ottke
Volunteer Coordinator & Call Center: Laura Jamroz
Website Manager: Cristian Ianculescu
Youth and Diversity Initiatives: Eric Celarier

The Washington Sculptor

Publication Editor, Photographer & Writer:
Lynda Andrews-Barry
Design and Image Management:
Stephanie Firestone
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
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 2024" 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 2024 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 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
www.washingtonsculptors.org | email: info@washingtonsculptors.org
tel: (202) 686-8696

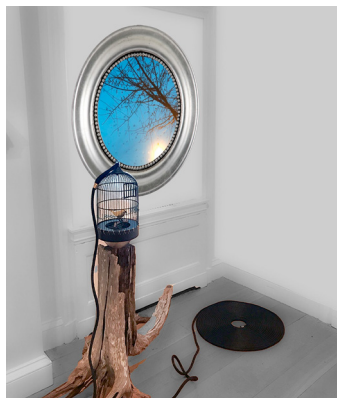


Steve Wanna, *Line, Circle, Ground*, Artists and Makers Studios Invited Artist Gallery, Rockville MD, February 1–26.

Group Shows

2025 Biennial Exhibition, Olin Hall Galleries, Roanoke College, Salem VA, juried by James Salomon, January 31–March 16, including **Stephanie Firestone**.

2025 Juried Art Show: Discovering the Native Landscapes of Maryland's Eastern Shore, juried by Jason Patterson, Adkins Arboretum, Ridgely MD, March 4–April 26, including **Lynda Andrews-Barry**.



Lynda Andrews-Barry, *The Deadzone*



Carol Morgan, *Trolley People*

Artists' Favorites, curated by Amy Kitchin Hower, Del Ray Artisans Gallery, Alexandria VA, November 8–December 4, including **Carol Morgan**.



Esperanza Alzona, *Silence Within*



Esperanza Alzona, *Ghost Dancer*

Being Seen 2025, juried by Zoë Charlton, TAG / The Artists Gallery, Frederick MD, February 28–March 30, including **Esperanza Alzona**.

Ceramics Biennial 2024, juried by Kathy King, Guilford Art Center, Guilford CT, June 9–August 4, 2024, including **Kanika Sircar**.

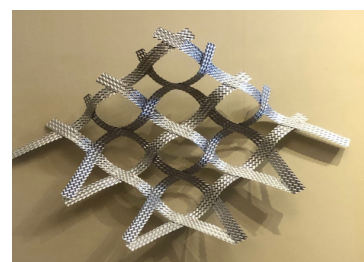


Kanika Sircar, *Barthes*

Frederick County Art Association Members Exhibition, Delaplaine Arts Center, Frederick MD, January 4–January 26, including **Esperanza Alzona**.



Esperanza Alzona, *Despair*



James Mallos, *Ragtag*

Hill Center Galleries 2025 Regional Juried Exhibition, juried by Phil Hutinet, Hill Center Galleries, Washington DC, January 15–May 3, including **James Mallos**.

Lowe House 2025–Maryland Federation of Art Exhibition, juried by Leora Maltz-Leca, Lowe House of Delegates Building, Annapolis MD, January 7–April 8, including **Esperanza Alzona**.

Memory As a Voice for Nature, curated by **Artemis Herber**, Crow's Nest, Baltimore, MD, including **Judith Pratt**. Dates TBD.



Judith Pratt, *Upland Memory*

Monumental Washington, juried by **Laura Roulet**, American University Museum at the Katzen Arts Center, Washington DC, February 8–May 18, including **Lynda Andrews-Barry**, **Bobby Donovan**, **Nicholas Femia**, **Luc Fiedler**, **Kenneth Hilker**, **Noel Kassewitz**, **Jean Kim**, **Barbara Liotta**, **Dalya Luttwak**, **Alex Mayer**, **Kristina Penhoet**, **Davide Prete**, **Joshua Prince**, **Rafael Rodriguez**, **Jon-Joseph Russo**, **Craig Schaffer**, **Foon Sham**, **Daniel Shay**, **Tatyana Shramko**, and **Michael Wolf**.

Member News continues on page 4

Moving Forward, juried by Amy Kaslow, Gallery B, Bethesda MD, February 7–March 2, including **Kanika Sircar**.



Esperanza Alzona, *Zipper*



Kanika Sircar, *Rumi's Dreams*

Portrayed 2025: A Juried National Exhibition of Portraiture, juried by Mark E. Miltz, d'Art Center, Norfolk VA, January 11–February 8, including **Esperanza Alzona**.

Radius, The Delaware Contemporary, Wilmington DE, June 6–August 24, including **Lynda Andrews-Barry**.

Reclamation, Fellows Group Show, curated by Helen Frederick, Studio Gallery DC, Washington DC, January 29–February 22, including **Amity Chan**.



Amity Chan

Reverie and Alchemy: A Cabinet of Curiosity, curated by Erin Lehman, PhD, Towson University Center for the Arts Gallery, Towson MD, January 31–April 19, including **Mary Opasik**.



Mary Opasik, *Scorched Fish*

Small Wonders 2024, Maryland Federation of Art juried exhibition, juried by Tatiana Flores, Circle Gallery, Annapolis MD, November 27–December 21, including **Esperanza Alzona**.

Thirty-Third Annual Strathmore Juried Exhibition: Full Circle, juried by Glen Kessler and Darryl Patterson, Mansion at Strathmore, North Bethesda MD, January 25–March 1, including **Lisa Battle**.



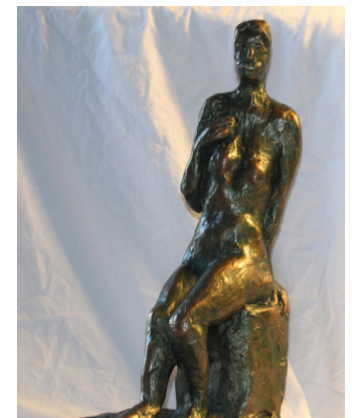
Lisa Battle, *Arch*

Thirty-Fifth Biennial Creative Crafts Council Exhibition, juried by Mary Higgins, Robert Devers, and Michael Janis, Mansion at Strathmore, North Bethesda MD, March 15–May 24, including **Lisa Battle**. Opening Reception: March 20, 7pm.



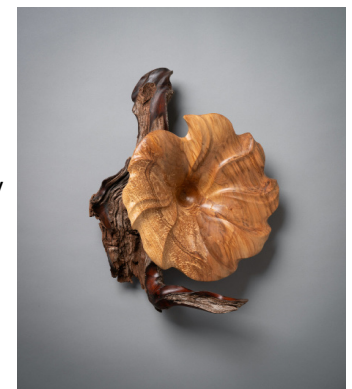
Lisa Battle, *Serenity Vase*

Visual Humor, curated by Dr. Erica Hughes, Del Ray Artisans Gallery, Alexandria VA, January 3–February 2, including **Carol Morgan**.



Carol Morgan, *Aphrodite*

World of Wood, juried by Elaine Dennison, Barns of Rose Hill, Berryville VA, January 11–March 1, including **Lynda Smith-Bügge**.



Lynda Smith-Bügge, *Centripetal*

NAVIGATING UNCERTAINTY

Over the last few months, Washington DC's arts sector has been devastated by funding cuts, disappearing grants, and the systematic dismantling of support structures that once sustained artists and art organizations alike. As the Trump administration's austerity policies ripple through the creative community, sculptors and other artists in the region face an increasingly precarious landscape—one where opportunities vanish, institutions struggle, and economic uncertainty threatens both artistic practice and livelihood. In this climate, knowing where to turn for support, funding, and professional development has never been more critical. As sculptors, we shape materials into form, giving weight to ideas and histories. But in today's economic and political climate, the question becomes: how do we sustain our practice? In this issue of *The Washington Sculptor*, we provide the first elements making up an evolving list of essential resources to help us navigate these challenges. While not exhaustive, this guide is intended to aid WSG members in cultivating their sculptural practice and remaining resilient in uncertain times. Please send me your valued resources so I can share them in future issues of this news journal.

Crafting a Strategy

The Washington Sculptor's Resource Guide provides information on fellowships, residencies, funding opportunities, and best practices for professional development. In this issue, we focus on presentation essentials, including foundational elements such as portfolio development via image quality, artist statements, CVs and bios. Upcoming editions will include information on website development, social media strategies, and grant opportunities.

Moving Forward

Despite economic and political uncertainty, resources exist for sculptors willing to take a strategic approach. By strengthening portfolios, leveraging residencies, and pursuing alternative funding, artists can carve out new opportunities. The challenge ahead is real, but so is the resilience of our community. Sculptors shape not only materials but also our own paths forward.

Let's continue to do so with intention.

—LA-B

ESSENTIAL RESOURCES FOR SCULPTORS

This resource guide, a work in progress that *The Washington Sculptor* will present over several issues, offers essential tools to help artists grow their practice, from business fundamentals to grants, fellowships, and community networks. It is intended to help artists navigate shifting challenges, stay creative, and find new opportunities in an unpredictable world. To find out more, members can click through the blue hot links on the WSG website's newsletter page, <https://washingtonsculptors.org/newsletters/>, where (bonus!) the online edition of *The Washington Sculptor* is available in living color.

A sculptor's practice relies not only on physical tools but on strategies for balancing creative freedom with personal and societal responsibility. Whether using traditional hand tools or advanced digital fabrication, artists need access to essential resources and support to help them thrive in their practice and make meaningful contributions to the art world. A strong foundation in both craft and professional practice ensures that a sculptor's work finds its audience. Essential to this endeavor is optimal presentation and effective documentation.



PRESENTATION ESSENTIALS: IMAGES

High-quality images capture the detail, texture, and scale of your artwork, and play a key role in grant applications, exhibition proposals, and portfolio reviews. A strong photograph can elevate your work, sparking the interest of curators, collectors, and institutions.

Resource Guide continues on page 6

WHY QUALITY IMAGES MATTER

1. Professional Advancement

- Grant and residency applications:** Many funding opportunities assess artistic merit through images. Poor-quality images can disqualify strong applicants.
- Exhibition proposals:** Curators often evaluate work solely through images, making image clarity, lighting, and composition essential.
- Portfolio development:** A well-documented portfolio is key for securing commissions, gallery representation, and press coverage.

2. Marketing and Visibility

- Website and online presence:** High-resolution images optimize the presentation of work to collectors, galleries, and institutions.
- Social media impact:** Well-lit, engaging photos increase visibility, audience engagement, and amplification on platforms like Instagram and LinkedIn.
- Press and publications:** Art magazines, blogs, and newspapers require high-resolution, professional-quality images for submission.

3. Sales and Collector Engagement

- Attracting buyers and collectors:** Quality images help potential buyers assess a piece's detail, texture, and scale.
- Gallery submissions and representation:** Gallerists and curators expect professional-quality images when considering works for exhibition.
- Art fair and public art proposals:** Many such projects require high-quality images that showcase technical skill and conceptual strength.

4. Technical and Archival Purposes

- Art documentation for legacy and archives:** High-resolution images preserve an artist's work for historical reference and estate planning. Check out [this video](#) on [WSG's youtube channel](#) documenting the process of creating a legacy for your artwork.
- Process documentation:** Photos that capture various stages of work are useful for sharing techniques, teaching, and storytelling.
- Insurance claims and legal protection:** Professional images serve as documentation for insurance claims and protection against copyright infringement.

PREPPING IMAGES

Sculpture depends on physicality, texture, and scale, elements that can be challenging to convey through photography. Investing in professional documentation or developing strong photography skills can be a game changer for artists. With advancements in smartphone cameras, particularly iPhones, you can achieve professional-looking photos without expensive equipment.



CREATING CLEAR AND ACCURATE IMAGES

1. Clean your artwork and camera lens.

Dust, smudges, and fingerprints can affect image clarity. Clean your artwork and phone lens with a microfiber cloth before shooting.

2. Use natural light.

Soft, indirect sunlight (morning or late afternoon) works best. Avoid direct overhead lights that create harsh shadows. If shooting indoors, place your artwork near a window and use white foam board or reflectors to distribute light evenly.

3. Position your artwork properly.

For 2D work, hang it on a neutral-colored wall or lay it flat on a white surface. For 3D work, use a clean backdrop and photograph at eye level to reduce distortion.

4. Avoid reflections.

Glossy surfaces can cause glare. To minimize this, tilt your artwork slightly or position a polarizing filter over your lens.

5. Stabilize your camera.

A tripod or steady surface helps eliminate motion blur. If shooting handheld, use both hands and activate your phone's stabilization mode.

6. Frame the shot.

Ensure the entire piece is visible without cropping edges. If photographing for social media, consider [different aspect ratios](#).

7. Use the grid feature.

Enable the grid setting on your phone's camera (iPhone: Settings > Camera > Grid) to align edges and keep shots level.

8. Focus on details.

Tap the screen where you want the sharpest focus. For textured or mixed-media work, get close-up shots to highlight materials.

9. Adjust exposure.

On an iPhone, tap and hold to lock focus, then slide your finger up or down to fine-tune brightness. Avoid overexposing highlights or losing detail in shadows.

10. Shoot in high resolution.

Use your phone's highest-quality setting (iPhone: Settings > Camera > Formats > Most Compatible for JPEG or Apple ProRAW for professionals). Higher resolution ensures better prints and re-sizing options.

11. Edit thoughtfully.

The iPhone has great built-in editing tools, but you can also use apps like Snapseed, Adobe Lightroom Mobile, or VSCO for color correction, cropping, and straightening. Avoid over-filtering—keep colors true to life.



PRESENTATION ESSENTIALS: ARTIST STATEMENT

The Artist Statement is typically required as part of the application process for shows and exhibitions. This concise document explains your artistic practice, inspirations, and the vision informing your work.

An artist statement is your voice in written form—a bridge between your work and the viewer. It should be clear, honest, and reflective of your practice.

Here's what to include:

1. Start with why.

What motivates your work?

What questions are you asking, or what drives your process?

Avoid grand theories—keep it personal and specific.

2. Describe your practice.

Discuss the mediums you use and why.

Include the techniques, materials, or methods that are central to your work.

Explain how your process supports your concepts.

3. Contextualize your work.

What influences you—historically, culturally, environmentally?

Where does your work sit in a broader conversation (artistic, social, political)?

4. Be mindful of tone and clarity.

Keep language accessible—avoid jargon.

Write in the first person (“I work with...” vs. “The artist works with...”).

Aim for around 150–250 words for a short version, and up to 500 for a full version.

5. Keep it updated

Your statement should grow with your work. Revisit and revise it regularly.

Learn how to craft one effectively:

[NYFA Artist Statement Guide](#)

PRESENTATION ESSENTIALS: ARTIST CV

A well-structured artist résumé (CV) provides an overview of exhibitions, residencies, grants, commissions, and education. It helps curators, galleries, and grant panels assess experience and credibility. An artist CV is a professional record of your accomplishments. It's different from a résumé—focused less on employment and more on exhibitions, education, and creative work. Here's what to include:

1. Contact Info: Name, website, email, city/region, and optional professional social media.

2. Education: Degrees, schools, locations, years, plus relevant workshops or mentorships.

3. Exhibitions: Solo/group (separate them), title, venue, city/state, year, optional curator/juried notes.

4. Residencies/Grants: Name, organization, location, year—only include selective opportunities.

5. Awards & Honors: Scholarships, prizes, and recognitions related to your art practice.

6. Publications & Press: Reviews, interviews, catalogs—author, title, publication, date.

7. Related Experience: Teaching, talks, panels, curating, public art—brief and clearly formatted.

8. Collections (optional): List public/private collections by name, city, and state (with permission).

Check out this guide to creating an artist CV [NYFA Artist Resume Guide](#).

Resource Guide continues on page 12

Monumental Washington

Monumental Washington: Sculptors Take Over the American University Museum Grounds

Earlier this spring, the Washington Sculptors Group transformed the outdoor spaces of the American University Museum with *Monumental Washington*, a juried exhibition of contemporary sculpture. On view from February 8 to May 18, the show highlights selected large works of WSG members, engaging with the elements as changing light, weather, and time continuously alter viewers' experience of each piece.

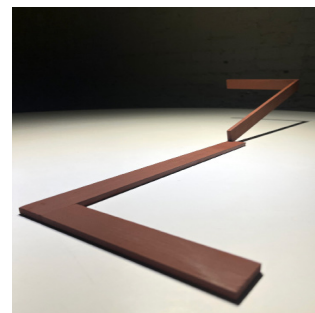
Curated by independent writer, curator and Washington Sculptors Group Advisory Board Member **Laura Roulet**, *Monumental Washington* underscores WSG's dedication to supporting sculptors and expanding public appreciation for three-dimensional art. The opening reception took place on a wintry February evening. A curator-led gallery talk with participating artists will be held on May 3 at 2pm. Sign up to attend [here](#).

The show received a rather lukewarm review in the *Washington Post*, which can be read [here](#). The critic, Kristen Capps, took issue with the exhibit space as "cramped," detracting from viewers' ability to fully appreciate the twenty sculptures on display. In our view, *Monumental Washington* gives visitors the opportunity to see an abundance of powerful work all in one manageable place, and to take a mental break from the current chaos in DC and beyond. In this case, and at this particular moment, we believe that more is definitely more.

Participating artists are **Lynda Andrews-Barry**, **Bobby Donovan**, **Nicholas Femia**, **Luc Fiedler**, **Kenneth Hilker**, **Noel Kassewitz**, **Jean Kim**, **Barbara Liotta**, **Dalya Luttwak**, **Alex Mayer**, **Kristina Penhoet**, **Davide Prete**, **Joshua Prince**, **Rafael Rodriguez**, **Jon-Joseph Russo**, **Craig Schaffer**, **Foon Sham**, **Daniel Shay**, **Tatyana Shramko**, and **Michael Wolf**.



Dalya Luttwak



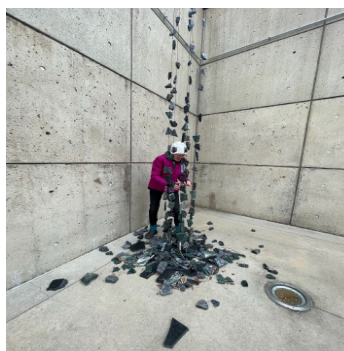
Alex Mayer



Bobby Donovan



Davide Prete



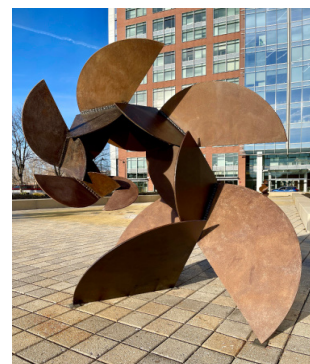
Installation view, Barbara Liotta



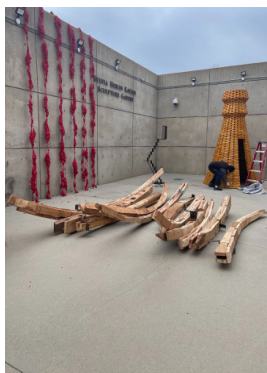
Barbara Liotta



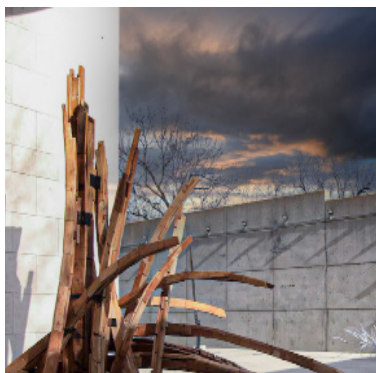
Kristina Penhoet



Craig Schaffer



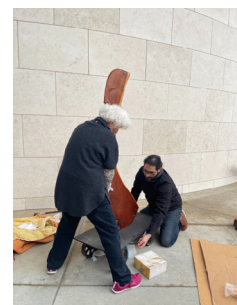
Installation views



Kenneth Hilker



Lynda Andrews-Barry



Installation view,
Tatyana Shramko & Steve Wanna



Michael Wolf



Foon Sham



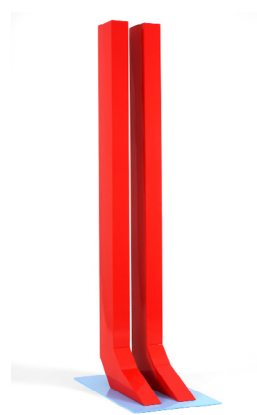
Joshua Prince



Tatyana Shramko



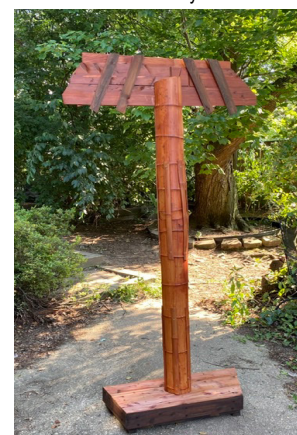
Installation view, Jean Kim



Jean Kim



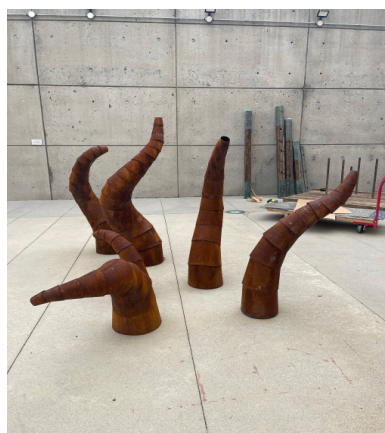
Rafael Rodriguez



Daniel Shay



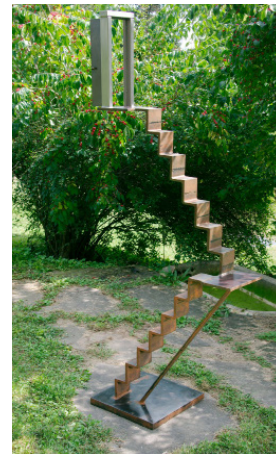
Jon-Joseph Russo



Nicholas Femia



Noël Kasewitz



Luc Fiedler



Jeff Chyatte was a distinguished American sculptor and Washington Sculptor Group member. He was renowned for his geometric metal and stone creations that seamlessly integrated art, mathematics, and science. Before fully dedicating himself to sculpture, Chyatte trained as a dentist, a background that informed his precision, attention to detail, and

understanding of materials. His transition from dentistry to sculpture demonstrated his deep curiosity about form and structure, ultimately leading him to create works that bridged science and art. Drawing inspiration from the likes of Leonardo da Vinci and Euclid, Chyatte's work delved into themes of balance, imbalance, and exploration. By incorporating mathematical principles such as the Fibonacci sequence and the golden ratio, Chyatte achieved a subtle equilibrium in his pieces, reflecting the inherent harmony found in nature.

Guided by metallurgy and physics, Chyatte fabricated sculptures that he believed communicated profound messages about strength, sustainability, and risk. His portfolio encompassed both large-scale public installations and smaller works suitable for interiors. Notable exhibitions and installations of his work included displays at the Art Museum of the Americas in Washington, DC, the Annmarie Sculpture Garden and Arts Center in Maryland, and the Delaware Art Museum. His sculptures also adorned corporate spaces, such as Amazon's headquarters in Seattle and the entrance of Wolf Trap National Park for the Performing Arts in Virginia. His work was featured in the 31st September Competition at the Alexandria Museum of Art, an annual juried exhibition highlighting contemporary artists. Additionally, his sculptures were included in the ARTsites 2022 exhibition in Howard County, Maryland, showcasing public art installations across the county.

Beyond his artistic endeavors, Chyatte was dedicated to education and mentorship. He brought his passion for mathematics to Montgomery College in Maryland, where he was a professor in the Chemical and Biological Sciences Department. As a member of the Washington Sculptors Group, Chyatte played an active role in the DC arts community through his contributions to the region's dynamic sculpture scene. Throughout his career, Chyatte received recognition for his contributions to the arts.



In January, the entire community mourned the loss of Jeff Chyatte. His legacy endures through his innovative sculptures that continue to inspire and captivate audiences, standing as a testament to his unique ability to blend artistic vision with scientific precision.

THOUGHTS ON ALONZO DAVIS

from Zoma Wallace
February 2025

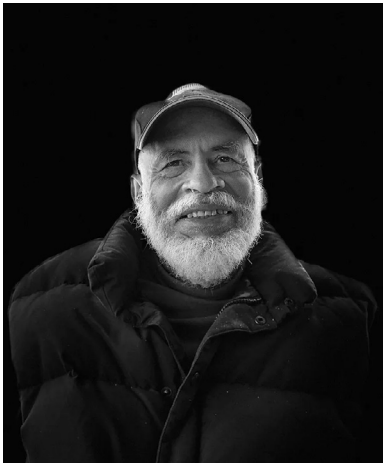
Alonzo Davis is typically (and deservedly) celebrated by art historians as the co-founder of the legendary Brockman Gallery in Los Angeles. In the late 1960s he and his brother Dale Brockman Davis conceived of the concept of opening a gallery that would make space for Black artists to show, sell, and develop their work, at a time when few places existed for Black artists to thrive in the art world. The status quo of this time period was being challenged as the nation was forced to transform, expand, and question its exclusionary tactics, structures, and institutions.

The Davis brothers conceived of the gallery idea on the return leg of their famous cross-country drive, visiting Black artists and art educators across the United States, even crossing into Canada, with intentional efforts made to stop at HBCUs along the route. Both brothers studied under Charles White, and from that experience they knew that the dominant art historical narrative was incomplete and inaccurate without the inclusion of Black contributions. So they took action to make a change.

There is an infinitely meaningful life lived in between the written lines of Alonzo's biographical summaries or his résumé. I was blessed to see and hear some of his stories unfold in between these lines. In my experience with him, he preferred for people focus to be placed on his creative journey, rather than his career as Alonzo-the-gallerist (or the power player). Not as much attention is given to Alonzo the educator, the art school dean, the public art visionary, the keen strategist, the beloved friend, the world traveler, and, most importantly, to Alonzo the artist par excellence. So, in this moment of celebration of his life, where do I begin? Maybe with a story about butterflies.

Alonzo was a child of no more than ten years, growing up on the campus of Tuskegee Institute (now Tuskegee University). His father was a psychology professor there at the time and had a close friend that everyone called "Chief" Anderson. One day, his parents took him to see Mr. Anderson at an open space of grass called Moton Field. (Tuskegee's Moton Field Municipal Airport would serve as the only primary flight facility for African American pilot candidates to train in the US Army Air Corps during World War II.) Alonzo said that he could still remember the drive there, and how he had no idea what the day had in store for him. Upon arrival, Chief Anderson took Alonzo into his plane and up for a short ride above the campus. Much later in life, Alonzo would learn that his father's friend, Chief Anderson, was *THE* Mr. Charles Alfred Anderson, documented in the history books as the Father of Black Aviation.

As the chief civilian flight instructor for the first Black pilots serving in the United States Army, Anderson was the catalyst for the establishment of the "Tuskegee Experiment," the first program in the country to train Black pilots for military service. In 1941, in what became known as the "Flight That Changed History," Anderson took First Lady Eleanor Roosevelt into the skies during her visit to Tuskegee Institute's newly formed Civilian Pilot Training Program (CPTP). As a consequence of Mrs. Roosevelt's 40-minute flight



above Moten Field with Chief Anderson, she convinced the Franklin D. Roosevelt administration that Black pilots indeed had the aptitude and capability to fly.

In memory of that childhood flight and in tribute to Chief Anderson, Alonzo fashioned an installation featuring butterflies into a metaphoric vehicle to recall the Black war pilots

that took off from Moten Field, and the new opportunities that took flight for Black Americans during that time period. He created the work to be shown as a swarm of 15 handmade butterflies, constructed with painted tar paper and mounted directly onto the wall. As one lyrical congregation, the swarm can be applied to Alonzo's own life, as someone who helped artists develop, transform, and take flight.

Alonzo and Dale gave flight to countless Black artists, launching their trajectories, which then impacted the trajectory of Black art history as a whole during and after the Brockman years. Many household names (Elizabeth Catlett, Betye Saar, Ruth Waddy, Maren Hassinger, Suzanne Jackson, Noah Purifoy, John Outterbridge, and so many others) were represented by the Brockman Gallery or had their first showings there. David Hammons first showed his famous body prints at Brockman, and Catlett's famous sculpture *Black Unity* was first shown there as well. The solid carved wood fist with two faces on its posterior would become part of the Davises' own collection, and a featured gem in the *Soul of a Nation: Art in the Age of Black Power* exhibition (which debuted at the Tate Modern in London in 2017 and is now owned by the Crystal Bridges Museum of American Art in Bentonville, Arkansas).

At the gallery, Black artists were given space to experiment a bit, while works shown at Brockman gained the eye of major collectors, especially stars of Black Hollywood like Sidney Poitier and professional athletes that came through LA, including Magic Johnson. Meanwhile, Alonzo actively advocated for Black, Latinx, and Women artists in the gallery and on boards and advisory committees on which he served. He had the ear and the respect of politicians wanting to positively effect change, and he asserted his voice, influence, and credibility inside the decision rooms that were closed off to so many others. Because of the impact of the work Brockman was doing, particularly in the fusion of jazz and performing arts into the visual space to create meaningful cultural experiences, Alonzo was tapped to lead the Olympic Arts Commission in LA leading up to the 1984 Olympics. He proposed a series of murals to be painted by local artists along the freeway in concert with a musical component.

Many of these murals are still visible to this day, and provided

public art experience and employment on a highly complex and challenging project.

While the origin story of the Brockman Gallery and of Alonzo's LA career is pretty well-known, and often told, Alonzo's life journey was filled with a million and one little-known jewels that shine just as brilliantly. Like when Dr. David Driskell flew out to LA as the newly appointed curator for what became the monumental 1976 exhibition *Two Centuries of Black American Art*, Alonzo was the person designated to pick Dr. Driskell up from the airport, drive him around the city to his appointments, and to acclimate him to the local arts community. For decades after, the two would cross paths and reconnect on things ranging from their own artwork to their Southern roots and interest in bottle trees to their mutual love of gardens. Both were avid gardeners, with a love for plants that reached a spiritual level.

Alonzo's eyes would light up when his assistants brought him new seeds, and it brought him joy when those seedlings first burst through the soil in small planters lining the windowsill of the studio. When I asked him when his love of plants began, he said that when he was a child, he loved to plant zinnias along the edge of the baseball field close to home. He chuckled when telling me how much flak he caught from some of the neighborhood boys, but it was the vivid color that he valued more than their approval, and this remained a vibrant aspect of his artwork throughout his career. He sometimes had to fight those boys, and he remained a fighter for his artistic vision to the end.

So where do I end this reflection, at least for the moment? Possibly with a few thoughts on observing Alonzo's artistic vision up close and in motion. He was always future-facing, always working on the "next" work. Like clockwork, he was in the studio, five to six days a week most weeks. He showed up without excuse, without complaint, and without fail. Watching him work was best done in silence. He would study the work intensely, sitting in front of it to mentally work out compositions, then give concise directions to assistants to achieve what he envisioned. At times, he even worked out compositional solutions in his dreams at night, returning to the studio with the exact procedure needed to get the piece to completion. And he didn't miss the target. His choices were right on. Jazz and the improvisational approach to working influenced his process, as he remained always open to the unexpected. He would even invite me to insert my thoughts, ideas, and critical response to works in progress. However, he also always arrived with a plan on how to utilize the day and what he wanted to accomplish with a particular piece, backed with the expertise and high standard for craftsmanship to execute. As an artist, he remained hands-on, with an ear to the streets, an eye on what's to come, and in the know, always.



Rest in Power, Alonzo. From one "Zo" to another. Your body may be at rest, but as you told me, your Spirit is always traveling. Thank you for the time and space shared with me.

Sincerely, Zoma

PRESENTATION ESSENTIALS:**Artist Bio**

An artist bio is important because it gives context to your work and helps people connect with you as a creator.

A good bio:

1. Introduces You: It tells curators, collectors, galleries, and viewers who you are, where you're from, and what you do.

2. Builds Credibility: By highlighting your experience, training, exhibitions, and accomplishments, a bio shows that you're serious and established (or emerging with promise).

3. Provides Context: Your bio helps people understand what informs your work—your influences, your background, your motivations.

4. Creates Opportunities: A clear, compelling bio can lead to shows, commissions, residencies, or grants. It's often required for applications.

5. Supports Your Art: People often want to know the person behind the work. A good bio enhances the emotional and intellectual connection to your art.

6. Communicates Professionally: It shows that you can speak about yourself and your work in a professional, accessible way—something curators and funders appreciate.

**Curator-Led Tour: *The Shape of Power: Stories of Race and American Sculpture*
March 5, 5:30pm**

Smithsonian American Art Museum
G Street NW and 8th Street NW, Washington DC

Curator Karen Lemmey led a guided tour of the exhibition *The Shape of Power* at the Smithsonian American Art Museum. SAAM's groundbreaking exhibition, featuring 82 artworks created between 1792 and 2023, examines for the first time the ways in which sculpture has shaped and reflected attitudes and understandings about race in the United States.

**Virtual Happy Hour
via ZOOM
Second Wednesdays, 6–7pm**

Join us online every second Wednesday of the month from 6 to 7pm for a casual, creative hangout with fellow members. It's a great space to share updates, ask questions, and swap ideas. Have a topic you'd love to dive into? Let us know! Email WSG Programs Chair **Mitra Lore** at programs@washingtonsculptors.org.

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



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is May 31, 2025