

Member News

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



Stephanie Firestone, *Wish Box #8*, raku fired ceramic, 6 x 6 x 5 inches

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

Nada Romanos Abizaid, *Réservoir*, invitational,
Muse Studio One Gallery, Alexandria VA, July
11–August 10.

Esperanza Alzona, Juror's Choice Award,
*Maryland Federation of Art Spring Member
Show 2025*, juried by Clayton Merrell, Circle
Gallery, Annapolis MD, April 30–May 24.

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

Tory Cowles, *Peculiar Matters*, juried by Spencer
Dormitzer, Director of Brentwood Arts Center,
Brentwood Arts Exchange, Brentwood MD,
June 1–August 16.



Nada Romanos Abizaid, *Ceçi n'est...*

Member News continues on page 3

WSG Exhibitions & Programs

■ **A Celebration of Life for
Stephanie Ann Firestone**
Thursday, December 4, 2025, 1:00pm

RSVP at 703-201-4443

Pond View Room at The Hidden Oaks
Nature Center
7701 Royce St, Annandale VA 22003

With sadness, we share that WSG
member Stephanie Firestone passed
away on October 10. Stephanie was a
painter, potter, longtime graphic designer
for this publication (over 20 years), and a
dear friend. Please join us in celebrating
her extraordinary life. Food will be
provided.
RSVP by texting Lynda Smith-Bügge at
703-201-4443.

■ **Virtual Happy Hour**
Second Wednesdays, 6–7pm

Join WSG members and volunteers
on ZOOM for a relaxed meet-up 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!

**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

The ARTINA exhibition series is a
collaboration between the Washington
Sculptors Group and Sandy Spring
Museum that fosters social and
environmental engagement through art.
Read more about this exhibition in our
next issue.
Presented by the Washington Sculptors
Group.

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: Open
Website Manager: Open
Youth and Diversity Initiatives: Eric Celarier

The Washington Sculptor

Publication Editor, Photographer & 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
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 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





Tory Cowles, *S1300*

Stephanie Firestone, Third Place Award, *11th Annual Curry/Bower Exhibition*, juried by Linda Atkinson, Bower Center for the Arts, Bedford VA, February 18–March 29.

Helen Glazer, *Walking in Antarctica*, Sam Noble Museum, Norman OK, April 5–August 10.



Helen Glazer, installation view, *Walking in Antarctica*

Maria Karametou, 2025 Individual Artist Award, DC Commission on the Arts and Humanities, Washington DC.



Keith Krueger, *Live at the Witch Trials*

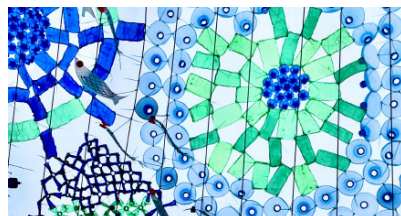


Maria Karametou, *Her Armor*

■ **Keith Krueger**, *What You See Is What You Get*, Brentwood Arts Exchange, November 10–January 3, 2026.



Esperanza Alzona, *Opposing Views*



Lynda Andrews-Barry, *Tides of Change*



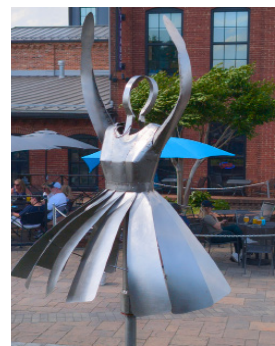
Alan Box Levine, *The Beggar's Bench*

Alan Box Levine, *The Healing Symphony* and *The Beggar's Bench*, Smith Gallery, McGuffey Art Center, Charlottesville VA, February.

Sharon Pierce McCullough, *Bleu*, public art commission, curated by Friends of Leesburg Public Arts, Leesburg Arts and Cultural District banner project, Leesburg VA, June–August.



Sharon Pierce McCullough, *Bleu*



Donna McCullough, *Joy*

■ **Donna McCullough**, *Joy*, public art commission, sponsored by Jim and Yvonne Reinsch through the Rotary Club of Frederick, Carroll Creek Kinetic Art Promenade, Frederick MD, installed April 11.

Michael Wolf, Maker-Creator Fellowship, Winterthur Museum, Wilmington DE, September–October.

Marcie Wolf-Hubbard, Maryland State

Arts Council Resident Artist, Riverworks Arts Center Community Roundtable Project: *Rooted in the Reserve: Exploring Historic Houses and Community Landmarks Through Mixed Media*, Riverworks Art Center, Poolesville MD, May–June.



Marcie Wolf-Hubbard, *Tiny Old Town*

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Group Shows

Art File Spotlight, via Artsy, curated by The Painting Center Art File Committee, New York NY, April 15–April 15, 2026, including **Alice Whealin**.



Alice Whealin, *Monument...*



Maria Karametou, *Nesting*

Beauty Is What We're Fighting For, juried by Philippa Hughes, Cade Center Gallery, Anne Arundel Community College, Arnold MD. May 6–July 21, including **Maria Karametou**.



Tatyana Shramko, *Rockfish*

Carving Out Creativity, juried and organized by City of Alexandria Office of the Arts,, Virginia Tech and Torpedo Factory Art Center, Target Gallery, Alexandria VA, February 1–May 18; Virginia Tech Innovation Campus, Alexandria VA, February 28–May 18; Taubman Museum of Art, Roanoke VA, February 28–May 4; Moss Arts Center, Blacksburg VA, February 27–28, including **Tatyana Shramko**.

Clouds: A Collaboration with Fluid Dynamics, curated by Nancy Stula, William Benton Museum of Art, Storrs CT, August 26–December 14, including **Helen Glazer**.



Gail Shaw-Clemons, *Matters of the Heart*

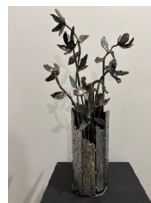
Contemporary Prints: Traditional to Digital, juried by Essye Klempner, LIC-A Art Space, Long Island City NY, June 11–July 11, including **Gail Shaw-Clemons**.

Damn Fine Art Show, curated by Kate Mereand, Dupont Underground, Washington DC, May 17–June 29, including **Elizabeth Ashe**.



Elizabeth Ashe,
Buzz Buzz: Beauty

Dimensions Exhibit 2025, juried by Chris Erney, Art League, Alexandria VA, June 11–July 6, including **Sean Adams**, **Carol Morgan**, and **Paula Stern**.



Sean Adams



Carol Morgan



Paula Stern

The District 51 Art Show, juried by Caitlin Berry, **Nehemiah Dixon III**, and Anisa Olufemi, Touchstone Gallery, Washington DC, January 9–February 9, including **Esperanza Alzona**.

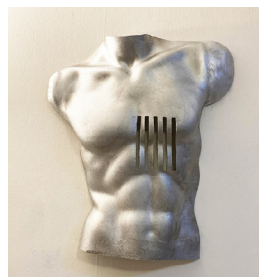


Esperanza Alzona, *Isolation*



Marcie Wolf-Hubbard, *Liliith ...*

Dragonfly Publishing Celebration, *Dragonfly* arts magazine, HopeWorks, Non-Profit Collaborative of Howard County, Columbia MD, published June 20, including **Marcie Wolf-Hubbard**.



Esperanza Alzona, *Caged*

Essence: The Characteristics That Define Us, Athenaeum, Alexandria VA, July 3–August 10, including **Esperanza Alzona**.



Sean Adams, *Copper Bouquet*

15th Annual Art and Earth Juried Exhibit, juried by Claudia Giannini Berkeley Art Works, Martinsburg WV, April 16–June 14, including **Sean Adams**.



Lori Katz, *Wired Together*

15th Annual Workhouse Clay International, juried by Hillary Kane, Workhouse Arts Center, Lorton VA, June 28–September 21, including **Lori Katz**.



Lisa Battle, *Essence*

45th Annual Invitational Sculpture Exhibition, curated by Beth Crisman, Director of Montpelier Arts Center, Montpelier Arts Center, South Laurel MD, June 12–August 12, including **Lisa Battle**.



Donna McCullough, *Gaia*

Framed Perceptions, curated by Lucas Braverman, Alaysha Claiborne, Lauren Houghton, Matayé Pratt, and David Rivas, The Gallery at CCBC, Catonsville MD, April 25–June 13, including **Donna McCullough**.



Esperanza Alzona, *Clutching at a Cloud*



Esperanza Alzona, *Social Climbing*

Interwoven Worlds: Art of APIMEDA Diasporas, juried by Nerissa Paglinauan, Maryland Federation of Art, Circle Gallery, Annapolis MD, June 26–July 26, including **Esperanza Alzona**.

July 2025 Open Exhibit, juried by Nicole Maloof, Art League Gallery, Alexandria VA, July 10–August 3, including **Nada Romanos Abizaid**.



Nada Romanos Abizaid, *Crowning*



Howard Goldfarb, *Urban Towers*

Juried Visual Art Exhibition 2025, juried by Jessica Gaynelle Moss, Helen Trompeteler, and Akemi May, Three Rivers Arts Festival, SPACE Gallery, Pittsburgh PA, May 16–August 3, including **Howard Goldfarb**.

Landforms, curated by Abbey McClain and Leslie Shaffer, Fenwick (DuPont I) Gallery, The Delaware Contemporary, June 6–August 24, including **Lynda Andrews-Barry**, **Chris Combs**, and **Mary Early**.

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** (see page 9 for more information on this show).

Mix It Up! 2025, Frederick County Art Association Group Show, curated by Tammy O'Connor, Blanche Ames Gallery, Frederick MD, March 2–April 27, including **Esperanza Alzona**.



Esperanza Alzona, *Zipper*



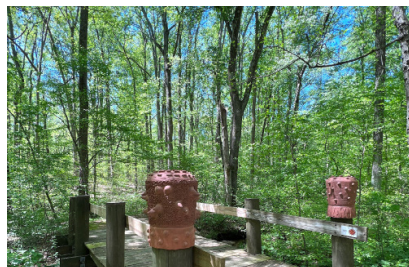
Esperanza Alzona, *Facial*

National Juried Exhibition, juried by Jacob Muldowney, Delaplaine Arts Center, Frederick MD, May 3–July 13, including **Esperanza Alzona**.

Off the Wall 2025, juried by Jennifer Hecker, Maryland Federation of Art, Maryland Hall, Annapolis MD, July 8–August 14, including **Nada Romanos Abizaid**.



Nada Romanos Abizaid,
Knotty



Nada Romanos Abizaid,
SWEET or NOT

Outdoor Sculpture Invitational: Artists in Dialogue with Landscape, curated by **Mary McCoy** and **Howard McCoy**, Adkins Arboretum, Ridgely MD, June 1–September 30, including **Nada Romanos Abizaid**.

The Power of Color 2025, juried by John Wellington, Maryland Federation of Art, Circle Gallery, Annapolis MD, July 30–August 23, **Nada Romanos Abizaid**.



Maria Karametou *A New Page*



Nada Romanos Abizaid,
Utterly Awesome

Pro Femina, curated by Kostis Christidis, Museum of Contemporary Art of Crete, Greece, November 15, 2024–April 30, including **Maria Karametou**.

Proud, Shop Made in DC, Washington DC, June 6–July 14, including Elizabeth Ashe.



Donna McCullough,
Ms. Charles Pretzel

Spring Open, curated by Ruth Morpeth, Morpeth Contemporary, Hopewell NJ, May 10–June 1, including **Donna McCullough**.



Sean Adams, *The Conversation*

Spring 2025 Art at the Mill, Burwell Morgan Mill, Millwood VA, April 26–May 11, including **Sean Adams**.

Submerged: Sea Life and Aquatic Art, juried by Jennifer Collins, Main Gallery, Annmarie Sculpture Garden and Arts Center, Solomons Island MD, June 13–August 24, including **Mary Opasik**.



Mary Opasik, *Cleaver Fish*



Michael Wolf, *Deconstructed*

Threshold, Cornwall, curated by Karin Bravin, Upstate Art Weekend, Cornwall NY, July–October, including **Michael Wolf**.

2025 All Member Show, Falls Church Arts Gallery, Falls Church VA, July 12–August 10, including **Carol Morgan**.

2025 Annual Online Juried Exhibition, juried by Anne-Marie Russell, Katherine Wagner, Amy Galpin, and Barbara Tiffany, American Women Artists Virtual Gallery, April 1–March 31, 2026, including **Esperanza Alzona**.



Esperanza Alzona, *Torn Apart*



Carol Morgan, *The Sin-Directed Senators and Reprehensible Representatives*

WallMountables 2025, DC Arts Center, Washington DC, July 11–August 10, including **Carol Morgan**.



Elizabeth Ashe, *World Pride Helix*

World Pride Helix, juried by World Pride, Gallery Space at Gallery Place, Washington DC, May 12–June 8, including **Elizabeth Ashe**.



Installation view, *The Shape of Power*, Smithsonian American Art Museum

STAYING THE COURSE

Across Washington DC, artists are adapting once again. A protracted government shutdown, the impact of ongoing federal cuts, the unraveling of long-standing cultural programs, and the chilling effects of censorship have reshaped our creative landscape in ways few of us could have imagined. Under the renewed austerity of the current administration, arts funding and community-based initiatives continue to be dismantled, erasing decades of progress and pushing many organizations to the edge.

And yet amid the noise and uncertainty, DC's artists are still working, still showing up, still building, still making space for one another. Studio lights stay on. Exhibitions open. Conversations continue. The resilience of this community is not abstract; it's visible in the way artists keep organizing, mentoring, and producing work that refuses to disappear.

Take WSG Advisory Board Member Cheryl Edwards, whose major exhibition *Before the Americas*, featuring African American, Afro-Latino, and Caribbean artists, was scheduled to open this past spring at DC's Art Museum of the Americas. After funding for the show was withdrawn, reportedly because it was deemed a "DEI program and event" by the Trump administration, Edwards, rather than shelving the project, brought it to life at George Mason University's Mason Exhibitions, where it opened to strong public support, reaffirming the power of persistence in the face of censorship.

This issue of *The Washington Sculptor* highlights that same endurance. You'll find new exhibitions, public art commissions, and professional resources that remind us what collective persistence looks like. From the *Looking Back—Look Forward* exhibition to the Annual Members' Image Show, WSG artists continue to show that creativity is a form of resistance and that art, in times like these, remains both mirror and megaphone.

As we navigate this shifting landscape, the challenge isn't only survival; it's maintaining purpose, integrity, and community. Let's keep doing what we do best: turning instability into imagination, scarcity into collaboration, and uncertainty into new forms of expression.

— Lynda Andrews-Barry

ESSENTIAL RESOURCES FOR SCULPTORS

This ongoing Resource Guide, published over several issues of *The Washington Sculptor*, offers practical tools and information to help artists strengthen their practice. Each installment builds on the last, reflecting how an artist's work grows with experience, new technologies, and shifting cultural conditions.

In this issue we turn to the essentials of presentation: keeping your portfolio current, organizing project documentation, and sharpening marketing skills. Clear, well-edited images are at the center of all three.



Images convey the quality, intent, and spirit of your sculptural work. They document your creative process and shape how audiences, curators, and jurors experience your practice. Strong, well-organized images form the foundation of every professional portfolio, grant submission, and exhibition proposal.

Below, multimedia artist, art critic, and Associate Professor of Art at Bowie State University, **Art Vidrine**, continues this conversation with practical insights on editing and archiving images to keep your documentation polished, consistent, and easy to access.

PRESENTATION ESSENTIALS: EDITING AND ARCHIVING IMAGES

1. Eliminate distracting elements

When photographing your work, include only what is necessary in the image.

- If shooting your sculpture indoors, compose the shot so that the work appears against a neutral wall or backdrop.
- To increase the focus on the subject in the foreground, use a shallow depth of field to blur the background. This is easily accomplished by switching to the "portrait" mode from the default "photo" mode on your phone.
- If the work's installation site is important for its documentation and your image requires the entire scene in focus, use a greater depth of field by using the default "photo" mode instead of "portrait."
- Third-party editing software installed on your laptop or mobile devices can eliminate distracting elements from photographs. Most of these tools are simple and intuitive, and many have free versions, including Canva and Adobe Express. Both Adobe Lightroom and Adobe Photoshop also offer free apps for mobile devices.

Resource Guide continues on page 8

2. Develop an archiving process for your images

Over time, artists can accumulate thousands of photos, so developing a clear archiving system is essential.

- Name your files consistently and avoid using default image file names. Rather, use titles and sequence numbers that reflect your work, such as Greatest Sculpture Ever_01, Greatest Sculpture Ever_02, and so on.
- After each shoot, review images carefully and keep only the strongest ones, creating “select” and “ultra select” folders for refined edits.
- If you use Lightroom or another program with digital asset management tools, apply keywords, tags, or star ratings so your best images are easy to locate.

3. Group your work in a meaningful way

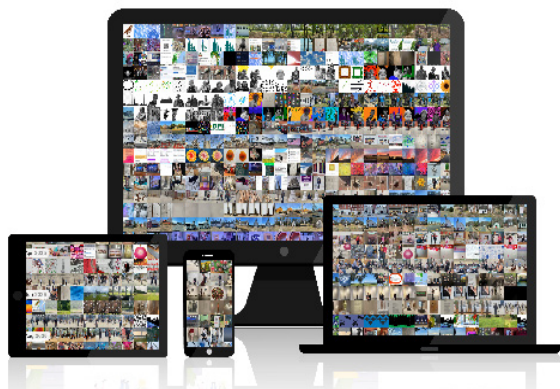
Once your images are organized, think about how projects relate to one another. What is the through line connecting them?

- Consider grouping by theme, material, or subject matter, with categories that align with your artist statement.
- Instead of a broad “Artwork” folder, try specific labels such as Installations, Ceramic Figures, Interactive Objects, or conceptual groupings like Empathy, Agency, or Civil Unrest.

4. Back up your images

Always maintain multiple backups of your images.

- Store copies on both an external hard drive and multiple thumb drives, as well as a cloud service. The external drive provides a physical backup at home, while the cloud ensures access anywhere. Using both protects your archive if one system fails or becomes inaccessible.
- Create clearly labeled master folders such as Art, Research, Work, or Family on each backup so you can quickly locate what you need.

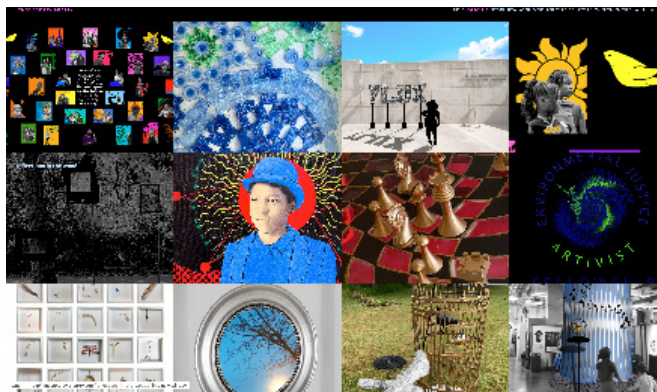


5. Keep a folder of your best images

Maintain a dedicated folder on both your computer and cloud drive that contains your strongest high-resolution images.

- Think of it as a ready-to-go portfolio for last-minute opportunities such as exhibition or grant submissions.
- Include key works along with detail, process, or installation shots that may be useful depending on context.
- Having these images organized and accessible helps you respond quickly and professionally when deadlines appear unexpectedly.

—Art Vidrine



PRESENTATION ESSENTIALS: PROFESSIONAL PORTFOLIO DEVELOPMENT

Once your image archive is organized, the next step is to present your work clearly and consistently across digital platforms. A professional portfolio brings together high-quality images, an artist statement, and a CV in a cohesive, visually engaging format that reflects both your practice and professionalism. Images are more than records of finished work; they reveal process, intent, and the evolution of your creative vision. A well-edited portfolio helps curators, collaborators, and audiences understand your work within its broader context.

For formal submissions, gallery representation, or greater online visibility, maintaining your own website provides more control, flexibility, and longevity. While social media platforms like Instagram can function as informal portfolios, artists should be mindful of image ownership and compression policies. Below are several website builders designed for artists, offering a range of options from simple drag-and-drop editors to customizable portfolio templates. Guest columnist **Art Vidrine** concludes our website section with his guide to best practice for managing your portfolio website.

BEST PORTFOLIO WEBSITE BUILDERS FOR ARTISTS

1. Wix

Why it is great: User friendly with drag-and-drop customization and artist-specific templates.

Features: Portfolio and gallery options, e-commerce functionality, blogging, SEO tools, and a wide app library.

Cost: Free plan available. Paid plans now start at \$17 per month.

Business plans with e-commerce start around \$29 per month.

Website: www.wix.com

2. Squarespace

Why it is great: Elegant, high-quality templates ideal for visually striking portfolios.

Features: Portfolio management, blogging, e-commerce integration, video backgrounds, and mobile optimization.

Cost: No free plan. Paid plans start at \$16 per month when billed annually.

Website: www.squarespace.com

Resource Guide continues on page 11

Where Art Meets Archive: WSG's 40th Anniversary Exhibition

Marking the 40th anniversary of the Washington Sculptors Group (WSG), *Looking Back—Look Forward* celebrated four decades of creative dialogue and innovation in three dimensional art across the Mid Atlantic. Since 1984, WSG has championed sculpture and fostered exchange among artists, curators, and the public.

Looking Back—Look Forward also honors the DC Public Library as a living cultural archive. Its People's Archive, home to the Washingtoniana and Black Studies collections, the DC Punk and Go Go Archives, and community documentation, embodies the library's mission to preserve shared histories and expand public knowledge.

For this milestone show, WSG members created works inspired by materials housed within the library or by its role as a civic and cultural resource. Artists explored the People's Archive, including the WSG collection itself, reflecting on the library as both repository and symbol of shared imagination.

The exhibition presented freestanding and wall mounted pieces in a range of media and approaches, each artist contributing a distinctive voice that reflects WSG's spirit of curiosity and innovation. Whether referencing specific artifacts, oral histories, or larger ideas of visibility, place, and identity, the sculptures sought to engage the past while speaking to the present and future of cultural life in the District.

Together they showed how art transforms research and reflection into form, connecting personal memory with collective history. Art critic Mark Jenkins described the exhibition as one that opens "doors of perception," where sculpture and archive meet to reveal new ways of seeing. He noted how "assemblage as autobiography" and "social justice viewed through glass" capture the show's tone, linking transparency, history, and imagination. At its core, *Looking Back—Look Forward* celebrates the bond between artists and archives, the stories we inherit, and those we continue to shape.

Participating artists: **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.**

This project was supported in part by the DC Commission on the Arts and Humanities, which receives support from the National Endowment for the Arts.



Sally Canzoneri
Banned Book



Jeff Jenkins
Truth Depot



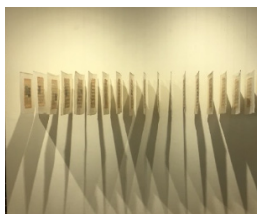
Maria Karametou
Silenced



Barbara Liotta
Descent for MLK



Luc Fiedler
East Wing



Kass McGowan
Suggested



Lynda Smith-Bügge
Mobius Redüx



Julie Zirlin
The Forgotten



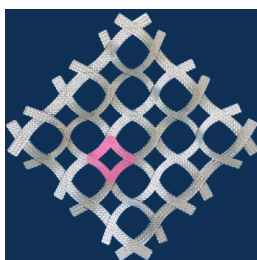
Vienne Rea
I HAVe A dREAM



Eugene Provenzo
DC Punk Archive



Sean Adams
A House



James Mallos
Missing Southwest



Amity Chan
At Least We Share the Same Sky



Hyun Jung Kim

Sculptors in Focus: WSG's Annual Image Show Returns to MLK Library

The Washington Sculptors Group's **Annual Members' Image Show** was held on July 10 at Martin Luther King Jr. Memorial Library. The Image

Show is one of the organization's longest-running traditions, dating back to the mid-1980s when founding member and Catholic University professor Tom Rooney chaired the Exhibitions Committee and helped organize the first presentations. Conceived as an open forum for members to share images of their work with peers, curators, and collectors, the Image Show continues to showcase the region's diverse sculptural practices.

Hosted in the Martin Luther King Jr. Memorial Library, the most recent presentation coincided with WSG's 40th anniversary exhibition *Looking Back—Look Forward*. Sixteen WSG members discussed their artwork as images and videos were shown, giving audiences the chance to discover or rediscover the breadth of talent among Washington-area sculptors.

The DC Public Library was an ideal setting for this program. The institution celebrates creativity as a source of learning, discovery, and connection, and its Art and Exhibits Program serves as both a portal to the library's vast resources and a laboratory for engagement with the city's past, present, and future. The library's People's Archive preserves the legacy of the region's artists and includes the Washington Sculptors Group archives in its collection.

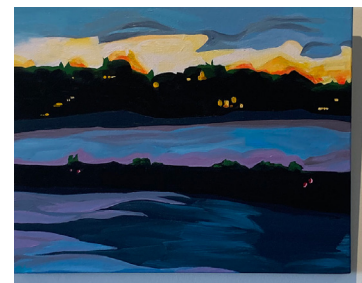
Participating 2025 Image Show artists included **Elizabeth Ashe, J. Thomas Wells, Lissa Rosenthal-Yoffe, Carol Morgan, Winston Harris, Gary Kret, Kirsty Little, Donna Cameron, Lilla Ohrstom, Hyun Jung Kim, Michael Wigley, Nada Romanos Abizaid, Claire R. Lynch, James Mallos, Deborah Bonsack, and Jerome Harris Parmet.**



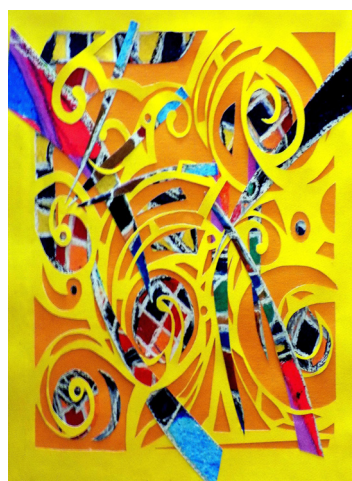
Donna Cameron



Gary Kret



Elizabeth Ashe



Winston Harris



Kirsty Little



Nada Romanos Abizaid



Jerome Harris Parmet



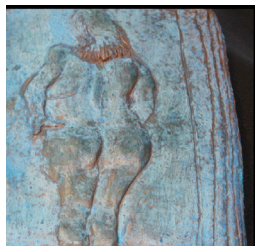
Claire R. Lynch



Deborah Bonsack



Michael Wigley



Carol Morgan



Lilla Ohrstom



James Mallos



J. Thomas Wells



Lissa Rosenthal-Yoffe

3. Weebly

Why it is great: Simple and affordable, easy to use for small portfolios or first-time users.

Features: Gallery templates, built-in e-commerce through Square, and SEO tools.

Cost: Free plan available. Paid plans start at \$10 per month.

Website: www.weebly.com

4. Format

Why it is great: Built specifically for artists and photographers.

Features: Customizable templates, client proofing tools, password-protected galleries, and built-in e-commerce.

Cost: Plans start at \$12 per month for the Basic tier, with higher tiers offering expanded storage and customization.

Website: www.format.com

5. Adobe Portfolio

Why it is great: Included with Adobe Creative Cloud and offers sleek, minimalist layouts.

Features: Integrates with Lightroom and Photoshop, customizable project pages, and easy navigation.

Cost: Included with Adobe Creative Cloud plans starting at \$9.99 per month for the Photography Plan.

Website: portfolio.adobe.com

6. Artspan

Why it is great: Tailored for visual artists with ready-to-use portfolio sites and sales tools.

Features: Pre-designed templates, built-in e-commerce, print-on-demand options, and artist community visibility.

Cost: Plans start around \$18 per month, with higher tiers offering unlimited images and full store features.

Website: www.artspan.com

7. IndieMade

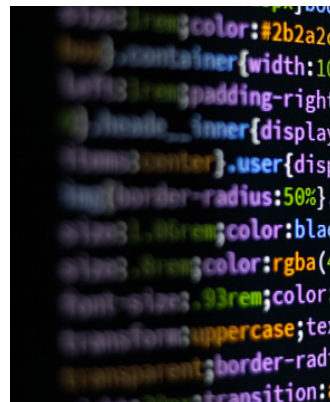
Why it is great: Designed for independent artists who want integrated shop management.

Features: Website setup, online store tools, blogging, portfolio pages, and optional Etsy integration.

Cost: Free 30-day trial. Paid plans start at \$5 to \$8.95 per month.

Note: IndieMade has mixed user reviews and is best for small-scale sellers who want a simple system.

Website: www.indiemade.com



BEST PRACTICE FOR MANAGING YOUR PORTFOLIO WEBSITE

1. Explore platforms designed for artists, and look for flexibility, design options, and tools you need for showcasing work or selling directly online. Examples in addition to those mentioned above include [PortfolioBox](#), [OtherPeoplesPixels](#), and [Cargo](#). Review sample sites, storage limits, and support options before deciding.

Resource Guide continues on page 12



PO Box 42534
Washington DC 20015

The Washington Sculptor

Winter 2026 Issue Deadline
is January 31, 2026

Resource Guide (con't fm p11)

2. Register a domain name. A personalized domain makes your site easier to find and remember. Choose a name that reflects your practice. Most platforms offer domain registration. Confirm that you retain ownership if you switch providers. Registrars include [GoDaddy](#), [Namecheap](#), [Domain](#), [Bluehost](#), and [Wix](#).
3. Personalize your website. Even with a template, take time to make the site your own. Select fonts, colors, and layouts that complement your artwork. A subtle background or clean presentation helps images stand out. Keep the design simple and easy to navigate.
4. Use a clear, accessible layout. Viewers should be able to find your artwork, bio, and CV quickly. Choose an intuitive layout that directs attention to the work. Pre-made templates often make this process easier and more consistent across devices. This is important because most likely you will be designing and updating your new website on a laptop, but most people will be viewing it on their personal mobile device, with different formatting.
5. Curate what you share. Show only your best images online. A concise selection creates a stronger impression and encourages curiosity about your wider body of work. Keep additional images on hand for curators, gallerists, or collectors who request more.
6. Share your website widely. Include your site on social media profiles, business cards, and email signatures so people can easily discover and explore your work.
7. Keep your website current. Refresh regularly with new images and updated information. Remove older work that no longer reflects your current direction. Think of your website as a living portfolio, an open window into your practice.

—Art Vidrine

Exhibitions & Programs (con't fm p1)

Looking Back—Look Forward: Sources of Artistic Inspiration

EXHIBITION DATES:
June 12–September 7

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

Presented by the Washington Sculptors Group and the DC Public Library, Read more about this exhibition on page 9.

2025 Members' Image Show

Thursday, July 10, 2025, 6–8pm

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

The Annual Image Show was another great opportunity to discover or rediscover the talent and diversity of Washington-area sculptors. Twenty member artists presented their work, followed by a Q&A. Read more about this event presented by the Washington Sculptors Group on page 10.

Washington Sculptors Group in the World Pride Parade **Saturday, June 7**

Washington Sculptors Group joined the World Pride Parade as an official registrant, celebrating solidarity with colleagues and new friends while building connections across artist communities.

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