

Washington Sculptors

2011: No.1 *Winter*

MEMBER NEWS

Many of the listings below are for shows that are over. The editor feels that this is not a "where to go" section, but a source for showing members what their colleagues have been doing and to honor members' accomplishments in print. Events that are likely to be available after publication will be marked with *The Thinker*.

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

Ralph Baney, *Sculpture, Ceramics, Prints*, The Art Society of Trinidad & Tobago, 101 Gallery, Port of Spain, Trinidad, September 2010.

Chris Bathgate, *Sculpture 1275*, curator Peter Winant, 1275 Pennsylvania Avenue, NW, Washington DC, July – September 2010.

Alan Binstock, The Katzen Center, American University Museum College of Arts and Sciences, 4400 Massachusetts Ave, NW, Washington DC, September – October 2010.

Kyan Bishop, *Critical Balance*, Hillyer Art Space, Washington DC, through January 28, 2011.

Elsabé Dixon, *Sculpture 1275*, curator Peter Winant, 1275 Pennsylvania Avenue, NW, Washington DC, September – November 2010.

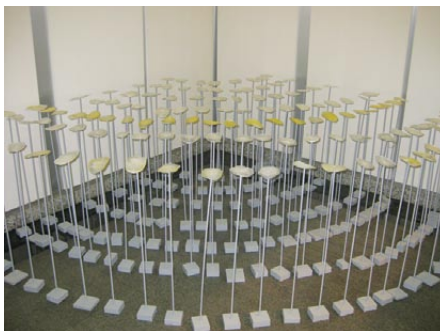
Mary Early, *Sculpture*, A publication of the International Sculpture Center, article by Twylene Moyerin, *Mary Early: Complexity in Simplicity*, January/February 2011.

Helen Glazer, *Clouds Information*, Hillyer Art Space, Washington DC, February 4 – 25, 2011, artist reception Friday, February 4, 6 – 11 pm.

Janet Gohres, *From Earth to Sky: Stoneware Ceramic Sculpture*, Fisher Gallery, Northern Virginia Community College, Rachel M. Schlesinger Concert Hall and Arts, Alexandria VA, October – November 2010.



Ralph Baney, *The Agressor*, wood, ceramic, stone, glass, 32" x 18" x 12"



Elsabé Dixon, *Living Sculpture*, silk

member news continues on page 3

PROGRAMS

Watch for postcards for details about events and check the WSG website

If anyone would like to assist with programs, or has an idea that s/he would like to spearhead, please email **Pattie Firestone** <pattie.firestone@verizon.net>

2011 Educational Programs

Intersections with Jae Koe

Thursday, January 20
3pm, Phillips Collection

Jae Koe will conduct a private WSG tour of her three-part installation, *Force of Nature*, created for the Phillips Intersections Project and on view through February 20. (The Phillips Intersections Project is a new series of contemporary art projects that explore the intersections between old and new traditions, and museum spaces and artistic interventions.) Working with different kinds of paper, Jae manipulates her material into sculptural forms, drawing on nature for her inspiration.

Background: BFA from Wako University, Tokyo, Japan, and an MFA from Maryland Institute College of Art, Baltimore. Her work has been shown nationally and internationally, and is in the permanent collections of the Hirshhorn Museum and Sculpture Garden, the Corcoran Gallery of Art, and the Washington Convention Center.

Beyond the Pedestal – Process, Content, Context, Materials with Ledelle Moe

Monday, January 24
5:30 - 8:30pm, Corcoran College of Art and Design, 500 17th Street, NW, Washington DC, The Frances and Armand Hammer Auditorium

Ledelle Moe, Chair of Sculpture Department, Maryland Institute College of Art, Baltimore, will offer

2011 programs continues on page 11

WSG INFORMATION

President: Mike Shaffer
Vice President: Craig Schaffer
Secretary: Joan Konkel
Treasurer: Nancy Frankel

BOARD OF DIRECTORS COMMITTEES

Newsletter

coordinator: Lynda Smith-Bugge; writer: Rima Schulkind; design, image management, printing coordination: Stephanie Firestone*; distribution: Leila Holtsman; listings: Carmela Knepler* and Marilee Schumann*

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Foon Sham, Sculptor
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Vesela Sretenovic, Curator of Modern and
Contemporary Art, Phillips Collection
Sarah Tanguy, Curator, Art in Embassies Program,
U.S. State Department
Duncan Tebow, Assistant Dean for Liberal Arts,
Northern VA Community College at Annandale
Françoise Yohalem, Consultant, Curator

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 area and beyond. The work of WSG is carried out by its Board of Directors, along with its nearly 350 members—sculptors, collectors, curators, and others interested in sculpture—in its working committees. WSG received the Mayor's Arts Award for Excellence in Service to the Arts in 2004.

membership

WSG. Dues for a calendar year (Jan. – Dec.) \$45/year, \$15/year to students with ID. Current paid-up members have "paid through 2011" above their names on their mailing labels. To join/renew, send check to: Washington Sculptors Group, PO Box 42534, Washington DC 20015. PayPal may also be used to pay WSG membership dues through the WSG website. To change address or add email address (to receive email bulletin), email Mary Early <washingtonsculptors@gmail.com> or send information to the WSG PO Box [see above].

Discounts

International Sculpture Center. WSG partnership with the ISC earns WSG members a \$15 discount on ISC membership dues when a note indicating WSG membership is included with payment. www.sculpture.org

Baltimore's Sculptors Inc. www.sculptorsinc.org full membership discounted from \$35 to \$25; no further student discount.

Philadelphia's Sculptors Group www.philasculptors.org will give a discount.

Tri-State Sculptors Group tristatesculptors.org will give a discount.

New England Sculptors Association www.nesculptors.com will give a discount.

Regional Artists Organizations

International Arts & Artists. www.artsandartists.org will give a 10% discount from \$50 to \$45 membership dues.

resources

WSG Website <www.washingtonsculptors.org>

Information about WSG, its Boards and governance and its exhibitions; downloadable forms for membership, Calls for Entries; rotating images of members work; past issues of *Washington Sculptors*; links to other sculptors' organizations, sculpture parks and museums; current membership list with searchable database to find 4 images, artist statement and links to each individual website or other contact information which each member has uploaded.

Washington Sculptors periodical


Issued three times a year. Deadlines April 10, Aug. 10, and Dec. 10. Send information to <membernews@washingtonsculptors.org>. See the website for information on submitting visual materials. To enter the drawing for a feature article in the newsletter, send your name to Rima Schulkind who will continue to do interviews.

Yahoo Group

Washingtonsculptors: Washington Sculptors Group, Washington DC. Discussion group for members of Washington Sculptors Group, including sculptors, collectors and all those interested in three-dimensional media. We encourage our members to use this forum to share information, get technical advice, discuss exhibitions at area museums and galleries (including your own), or anything else you want to ...

contact

Washington Sculptors Group
PO Box 42534, Washington DC 20015, tel: 202-686-8696
email: <mail@washingtonsculptors.org> website: <www.washingtonsculptors.org>


 **Carmela Knepler**, *Sea to Mountain*, curated by Lisa Farrell, Wohlfarth Galleries, 3418 9th Street, NE, Washington DC, January 22 – March 12, 2011, artist reception January 22, 3-6 pm.

Laurel Lukaszewski, *Clay: Material Transformation*, with Linda Swanson and Blake Jamison Williams, Episcopal High School's Angie Newman Johnson Gallery, Alexandria VA, September – October 2010.




Laurel Lukaszewski, *Pause* (detail), porcelain

Patrick McDonough, *reck room*, Flashpoint Gallery, Washington DC, September – October 2010.

 **Dennis Lee Mitchell**, *Distillations*, Dubhe Carreno Gallery, 118 Peoria St, 2nd Floor, Chicago IL 60607, through February 26, 2011.


Bill Moore, *Fictions of Nature*, Hillyer Art Space, Washington DC, December 2010.


 **Minna Newman Nathanson**, *Visionary Distillations*, with Robert Cassanova and Kim Dylla, American Center for Physics, College Park MD, through April 29, 2011.

Minna Newman Nathanson, *Amendment*, stainless steel. 13.5" x 14" x 6"



Beverly Ress, *Floating World*, Julio Fine Arts Gallery, Loyola University, Baltimore MD, October – November 2010.

 **Massimo Righini**, *Stories in Stone 2011*, curated by Christopher With, Mac Feely Gallery of the Arts Club of Washington, April 1-30, 2011. Opening reception April 1, 6:30 pm.

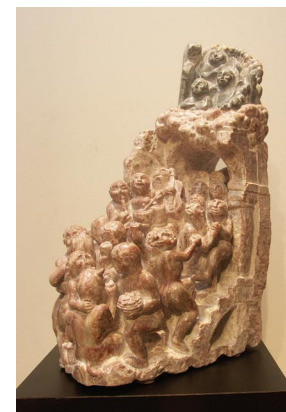
 **Rachel Rotenburg**, *Transformations*, Adkins Arboretum, Ridgely MD, through January 28, 2011.

Michael Enn Sirvet, *New Sculpture*, Reyes + Davis, Washington DC, December 2010 – January 8, 2011.

Alice Whealin, *Fields and Networks*, Mezz Gallery at Artisphere, Arlington VA, November 2010 – January 8, 2011.




Rachel Rotenburg, *Encampment*, cedar with oil paint, 29" x 35" x 14"



Massimo Righini, *Some Go To Heaven*, alabaster/wonderstone, 19" x 7.5" x 12"

GROUP SHOWS

 **21 + 21**, Waverly Street Gallery, Bethesda MD, February 8 – March 5, 2011, reception February 11, 6 pm, including **Massimo Righini, Lynda Smith-Bugge.**

41 Miles North, Area 405 Gallery, Baltimore MD, in conjunction with CONNECTIONS-2010 the annual conference of Tristate Sculptors, sponsored this year by the Towson University Department of Art and Design, October – November 2010, including **Dennis Beach, Leah Frankel, Artemis Herber, Joel D'Orazio, Ben Lock, David Meyer, Lincoln Mudd, Mike Shaffer, Millicent Young.**

970, Aspen Art Museum, Washington DC, November 2010, curator Nicole Kinsler, including **Laura Thorne.**

Alien Inside, artdc in the Lustine Center, in conjunction with Breast Cancer Awareness Month, Hyattsville MD, October – November 2010, curator Deidree Bennett including **Miriam Rylands.**

 **Art in Embassies Program**, American Ambassador's Residence in Lima Peru, 2010-2013, including **Helen Glazer.**

 **Art in Embassies Program**, U.S. Department of State, Embassy USUN Ambassador's Residence in Rome, Italy, 2010 – 2013, including **Lynda Smith-Bugge.**

Art in Transition Series, artdc.org and suddenspace.com, Arlington VA, November 2010, including **Sam Scharf, Stuart Watson, Emily Biondo, Adam Hager, Victoria Griesling.**




Laura Thorne, *Illumination*, bronze and aluminum, 24" x 24" x 24"

Autumn Equinox, Zenith Gallery with Chevy Chase Pavilion, Chevy Chase DC, September – November 2010, including **Joyce Wellman, Paula Stern, Joan Konkell.**

member news continues on page 4

Catalyst: 35 Years of Washington Project for the Arts, Katzen Museum at American University, Washington DC, juror Jim Mahoney, November-December 2010, including **Mary Early, Elaine Langerman.**

 *Color of Love*, Touchstone Gallery, 901 New York Ave., NW, Washington DC, February 2-27, 2011, reception February 4, 6 - 8:30, including **Janet Wheeler, Rima Schulkind.**

Cool Yule Artwork, Gallery 555, Washington DC, December through January 13, 2011, curator Michele Cormier, including **Leila Holtsman, Novie Trump.**

Courthouse Galleries, Portsmouth, VA, including **Pokey Park, People's Choice Award.**

Fenton Street Market, Veterans Plaza, Silver Spring MD, October 2010 including **David Hubbard.**

Human Nature, Earth Center for the Arts, Harmony Hall Regional Center, Fort Washington MD, November - December 2010, including **Melissa Burley, Gary Irby, Mary McCoy, Howard McCoy, Andrea Uravitch.**

IceBox, Holiday Shop, Washington Project for the Arts, Washington DC, December 2010, including **Laurel Lukaszewski.**



Helen Glazer, *Animal, Vegetable or Mineral*, oil and wax on polymer-modified gypsum, 52" x 21" x 3"



Rima Schulkind, *Mesbing*, mixed media, 40" x 20" x 5"



Pokey Park, *Dancing Tortoise*, bronze, 21" x 16.5" x 11.5"



Lynda Smith-Bugge, *Breaking Open*, black walnut and maple, 13" x 18" x 16"

Illusions Exhibition, National Association Of Women Artists Florida Chapter, including **Pokey Park, First Place Award.**

Intersect: Glass Meets Art, The Dennis and Phillip Ratner Museum, Bethesda MD, September 2010, including **Sean Hennessey, Kari Minnick.**


More Than Meets the Eye, Mansion at Strathmore, Rockville MD, September - October 2010, including **Mike Brining, Craig Kraft, Joel D'Orazio.**

MPA Artfest, McLean Project for the Arts, McLean VA, October 2010, including **Novie Trump.**

Porous Borders, The Historical Society of Washington, Washington DC, September - December 2010, juror Jayme McLellan, including **Julia Bloom, Jessica Braiterman, Anthony Comes, Frederic Crist, Brent Crothers, Joel D'Orazio, Pattie Porter Firestone, Helen Glazer, Nestor Guzman, Artemis Herber, Dalya Luttwak, Emily Piccirillo, Guy Rando, Phillip Scarpone, Marilee Schumann, Mike Shaffer, Carmela Solell-Knepler, Diane Szczepaniak, Patricia Tinajero, James Wallace.**


Rio Brazos Art Exhibition, Tarleton State University, Granbury, TX, including **Pokey Park, Juror's Merit Award.**

Sculpture in the 20th Century, Towson University Center for the Arts, Towson MD, September - October 2010, juror Jim Paulson, including **Elizabeth Whitely.**

 *Sculpture Walk 2010-2011*, Sioux Falls SD, through May 2011, including **Pokey Park, Best of Show Award.**

The Nature of Things, The Dennis and Phillip Ratner Museum, Bethesda MD, December 2010, including **Novie Trump.**

Unbearable, Gallery at Biagio Chocolate, Washington DC, juror Thomas Drymon, September - October 2010, including **Joyce Zipperer.**

 *Visionary Distillations*, American Center for Physics, College Park MD, November 2010 through April 2011, curator Sarah Tanguy, including **Minna Newman Nathanson.**

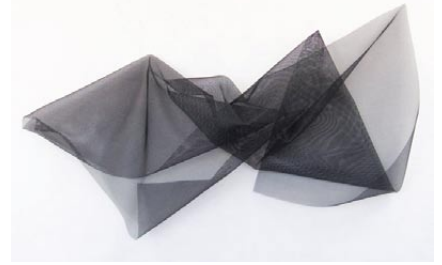


Ann Stein, *Fertile*, painted steel, 14.5" x 7" x 6"

Women's Caucus for Art, Delaplaine Visual Arts Gallery, Frederick MD, November 2010, curator Margaret Paris, including **Elaine Langerman, Mara Odette, Anne Stein, Lynda Smith-Bugge, Jane Pettit.**

Yuletide, A Year-End Festival, Project 4 Gallery, Washington DC, December 4-22, 2010 including **Margaret Boozer, Laurel Lukaszewski, Foon Sham, Erwin Timmers.**

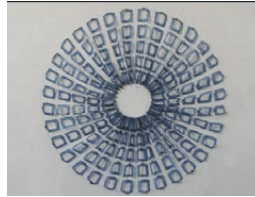
Elizabeth Whitely,
Drift 2, black fiberglass,
30" x 42" x 12"



Julia Bloom, *Conversation 1*



Jessica Braiterman, *Ice Sheet*



Patricia Tinajero,
Acqua Circular

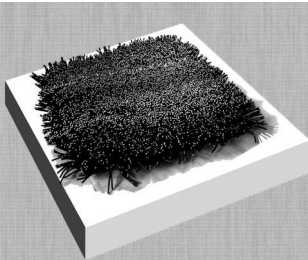


Frederick Crist,
Gold Leaf Pillar #2



Brent Crothers,
Pipe Dream/Synergy

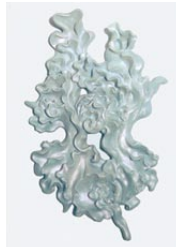
Porous Borders



Joel D'Orazio, *7000*



Pattie Porter Firestone,
Thoughts Running like a River



Helen Glazer, *Opaline*



Nester Guzman, *Comet*



Artemis Herber, *Coats*



Dalya Luttwak,
Root of Clematis



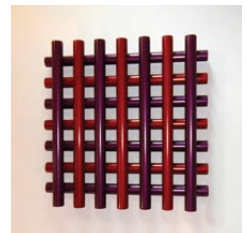
Emily Piccirillo, *Flush*



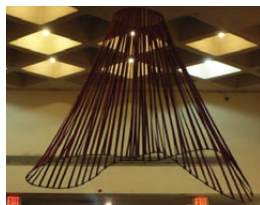
Phillip Scarrpone, *Nebulous*



Guy Rando,
Tree To Heaven



Mike Shaffer, *CT-15
Lucky 7 by 7*



James Wallace, *Amorphous 2*



Carmela Solell-Knepler, *Within A Soul*



Diane Szczepaniak,
Folding Panel No. 3



Marilee Schumann, *Rivers*



Anthony Comes, *Coalition*

Philip Barlow



Philip Barlow

Entering Philip Barlow’s art-filled apartment is an overwhelming experience. The density of the presentation of the art rivals that of the Barnes Collection. This is clearly a place where art is both revered and enjoyed. Philip and his partner, Lisa Gilotty, have been acquiring art for 20 years. Though independent art enthusiasts, their tastes are compatible and indeed many of the pieces reflect a joint decision. Consisting of some 300+ pieces, mostly of two-dimensional work, the collection reflects a great variety of materials and styles. Mounted salon style on every wall surface, the collection is almost exclusively the work of Washington artists and/or were purchased from Washington art dealers. While the relatively small sculptural work (several pieces by **Foon Sham** and Nancy Sansom Reynolds, among others) is an important element in the collection, Philip recognizes that sculpture needs more breathing room than his apartment can provide.

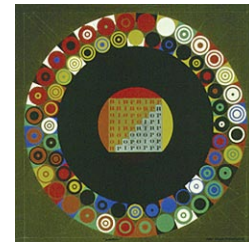
Despite the tremendous diversity in the collection, there is surprisingly little sense of chaos. Even the few serene landscapes by Kiki Felix somehow nestle comfortably

among the vibrancy of the mostly abstract, color drenched pieces that dominate. If there is a guiding principle to the collection, it is the reflection of Philip’s “day job”—he is an actuary, and numbers both support and intrigue him: grid patterns, visual numerical referents, patterned repetitions abound. He also shares his vocation as a volunteer, tutoring math in middle school and offering pro bono tax preparation at the Martin Luther King Library.

Philip’s first serious acquisition was in 1990, *Phoenix Ascending*, a James Wells



Graham Caldwell, untitled, 2007



Simon Gouverneur, *Welkin*, egg tempura and acrylic on canvas, 1987, 61" x 61"

print from Brody’s Gallery. A week later, he met Lisa as a fellow volunteer at DCAC, and they soon became an art collecting couple. In his early collecting, he relied on the guidance of gallerists at Brody’s Gallery, Gallery K, and Addison Ripley and, more recently, at G Fine Arts. He tends to collect several pieces from artists he likes—e.g. Andrea Way, Percy Martin, Graham Calderwell, Kiki Felix, Dan Treado, Y. David Chung.

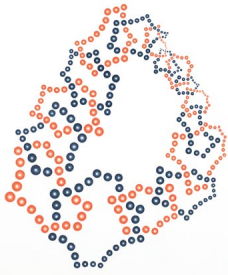
While his favorite painter is Wayne Edson Bryan who produces huge, obsessively executed paintings (enamel paint that is sanded and reapplied until the surface is glass-like), his very favorite piece is *Welkin* by Simon Gouverneur. Purchased at a posthumous exhibit at the McLean Project for the Arts, it embodies what Barlow loves most—varied repetitions in both shape and color, its complexity providing the perpetual opportunity to discover new, heretofore unobserved, pattern elements. Philip’s explanation of its pattern relationships was a tutorial on how to look at a work of art.

Every piece in the collection has its own story, either in its creation or its discovery, which Philip was happy to share. While clearly proud of and passionate about the artwork, he in no way plays the hubristic role one might expect from such a serious arts

patron. Friendly and accessible, he invites a mutual appreciation of the art, rather than lecturing from his superior knowledge of it.

The love of art, its acquisition and display, provide the focus of Philip's life. In addition to having several pieces installed in the public hallways of three floors of their building, he and Lisa have just purchased the neighboring apartment to expand both living and exhibition space. Enthusiastically showing the plans, and indicating which walls will come down, and where the double video monitors to display

video art will be installed, and how the new kitchen will be designed, he evinces the same kind of zeal that informs his collecting. Philip Barlow clearly delights in a life immersed in the art he loves.

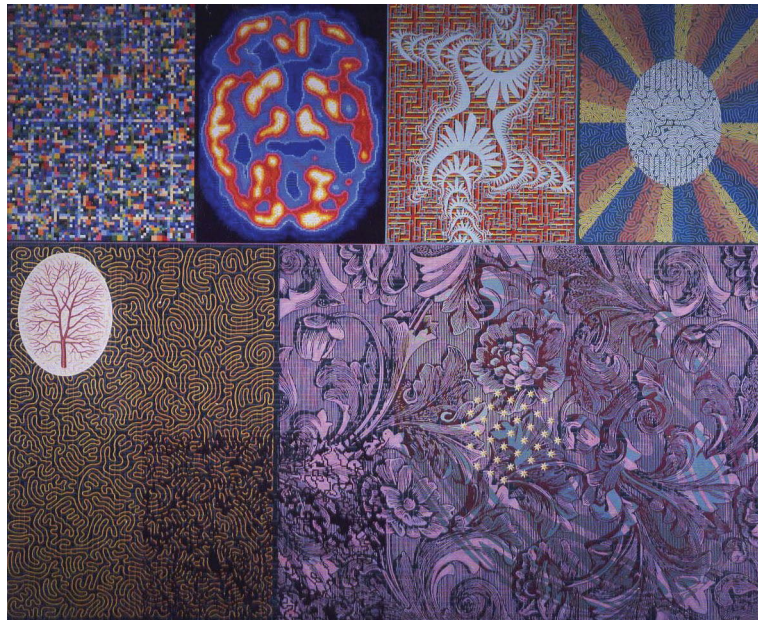


Amy Lin, *Closed*, 2006

Philip Barlow clearly delights in a life immersed in the art he loves.



Ellington Robinson, *Two*, acrylic and collage, 2008, 12" x 12"



Wayne Edson Bryan, *Dancing Star*, enamel, ink and varnish on plywood, 1999, 59" x 72"



Jason Hughes, untitled, 2006



Foon Sham, *Q Spiral*, 2005

(For a much fuller article on Philip Barlow, with excellent pictures of many of the pieces in his collection, go to www.welovedc.com/2010/10/29/we-love-arts-philip-barlow)

While clearly proud of and passionate about the artwork, he in no way plays the hubristic role one might expect from such a serious arts patron.

Shirley Koller



Shirley Koller standing in front of *Challenger*.

After a long and rewarding art career in the Washington area, **Shirley Koller** is about to decamp. As soon as she sells her apartment she will be moving to New England to be near her daughters. When I arrived for this interview, Shirley had to rescue me from the cavernous underground parking lot at the Watergate, and this was fortunate because before we reached her apartment she first took me to the building's Watergate Gallery which carries her work and that of the WSG Foggy Bottom Outdoor Sculpture Exhibit participants. Then, as we were getting on the elevator, another resident artist and collector, Elizabeth Narrow, hailed her and insisted that we come to her apartment for coffee, which we did. On entering her art-filled apartment, I realized that this was a serious collection when I couldn't find a "print number" on the Picassos or Calder's—because they

weren't prints but original paintings! She also has several of Shirley's major sculptures, both inside and in her private sculpture garden.

After an hour of being almost surfeited with art, we finally arrived at Shirley's. A large living/dining room was crowded with the work Shirley had recently retrieved from various shows and her now closed studio. There were many of the standing colorful steel/aluminum sculptures I had admired over the years and identified as her hallmark, but I was even more impressed by her heretofore unfamiliar (to me) paintings.

Shirley started making art before kindergarten, when she began to draw. As she grew up, she focused on art at every opportunity (e.g. drawing every Saturday at the Cleveland Museum of Art). After

studying for four years at what is now The Cleveland Institute of Art, she earned a B.S. at Case/Western Reserve University. She did some substitute teaching, married, had children and continued to make art. After earning an MFA at American University in 1972 she had a solo exhibit of her color abstractions in A.U.'s Watkins Gallery. Study abroad influenced her to begin concentrating on using a grid, on color and on geometry. She discovered an affinity for mathematical patterns and began to draw and paint hexagons and hexagonal prisms. Over time these works vary in permutations of color, size, angles and relationships, but they continue to appear fresh, superbly crafted and meaningful.

Sculpture entered her life as a result of teaching three-dimensional paper curling to a children's class. Many of her large, complex sculptures reference

... Shirley has had a full and satisfying family life which precluded the "fire in the belly" to push a full blown competitive career.

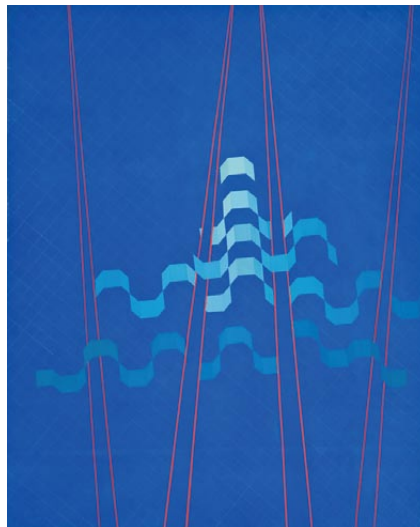
this modest form. She also did what she calls “drop-in” visits to local colleges and universities to get acquainted with art departments and professors. This led to her becoming an adjunct professor in the art department at Northern Virginia Community College where she taught drawing, color theory and two- and three-dimensional design. She stopped teaching in the early ‘90’s, because a new aspect of her career had begun—curating. She considers one of the great rewards of her career was the curating of exhibits at Washington Square and The American Association for The Advancement of Science (AAAS).

In the early ‘80’s, a visit to a sculpture conference in Greenhill NC resulted in her joining the Tri-State Sculptors Education Association. This led to her serious involvement with metal. A few years later she was able to arrange for a show of Tri-State sculptors at Washington Square, where she subsequently curated more than 20 exhibits for this group.

Her long involvement with AAAS began with a show of her artwork at their headquarters building in Washington, DC. Then came an invitation to curate a show, and she ultimately became their curator of art exhibits. She has been their independent curator for the past 13 years, having curated over 50 shows in a collaborative curatorial relationship with Virginia Stern, which continues to the present time.

In 2007, when Foggy Bottom home owners wanted to exhibit sculpture in

their gardens, they approached Shirley to organize the venture. Using the resources of WSG she initiated the first *Foggy Bottom Outdoor Sculpture Exhibit*, which received the DC Mayor’s award for *Innovations in the Arts* in 2008. She also arranged for the local sculptors



Bogonoff Blues, acrylic on canvas, 40" x 30"



Rising Triad, polished steel, red granite base, 20½ h" x 7" equilateral triangle

who showed in both this and the 2010 exhibits to show their small-scale work at the Watergate Gallery. She hopes that future exhibits will continue every other year, and may return to DC to curate them.

While very successful in her three art involvements, (creating, teaching, curating) Shirley has had a full and satisfying family life which precluded the “fire in the belly” to push a full blown competitive career. She loves working with artists as much as she does making art. She has shared their lives, guided them in career choices, rejoiced in their successes and suffered their disappointments. She has enjoyed an enviable career of commissions and exhibits, and now as she is about a to make a major change in her life, she is faced with what to do with her large inventory of work. A recent at-home sale reduced it somewhat as did the eight donations of paintings to a mansion restored as a homeless shelter. As for the rest, they are destined to travel to her next location. Far from ending her career, Shirley plans to continue creating and showing art wherever she relocates.

When I asked her which work she is most proud of, she indicated the large painting (shown in this article), *Challenger: Incomplete Mission*, which she was working on in 1986 when the Challenger spacecraft exploded. It is a complex painting, using the hexagon shapes, which make their appearance in so many of her paintings. Like the mission—and her career—it is unfinished.

2011 Student Membership Award

Washington Sculptors Group has established a membership award program for undergraduate students at colleges and universities in the Washington DC, Maryland, and Virginia area.

Eleven colleges and universities were invited to participate in this inaugural program for the 2011 academic year. Junior and Senior students with graduation dates between May 2011 and December 2012, and in good academic standing were eligible for this year's award.

The student membership award program is designed to provide visibility and exhibition opportunities to emerging sculptors, to avail students of the technical expertise shared by Washington Sculptors Group's over 300 active sculptors, and to provide forums for the exchange of ideas among artists, curators, critics, and the public.

WSG thanks the following faculty members and their academic institutions:

Tom Ashcraft, George Mason University

Rebecca Bafford, Howard County Community College

Dean Kessman, George Washington University

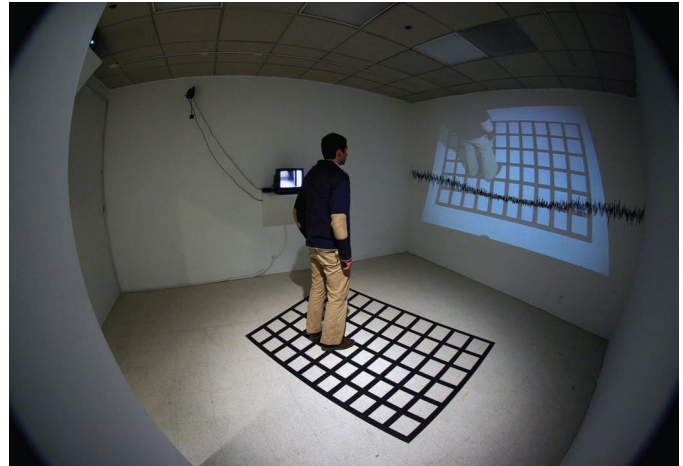
Ledelle Moe, Maryland Institute College of Art (MICA)

Dennis O'Neil, Chair, Corcoran College of Art & Design

Foon Sham, University of Maryland

Please join WSG in congratulating the 2011 Student Membership Award Recipients: Blair Bainbridge, Kelly Broderick, Anthony Comes, Bianka Groves, Lindsay Hawks and Michael Koliner.

— *Mary Early*



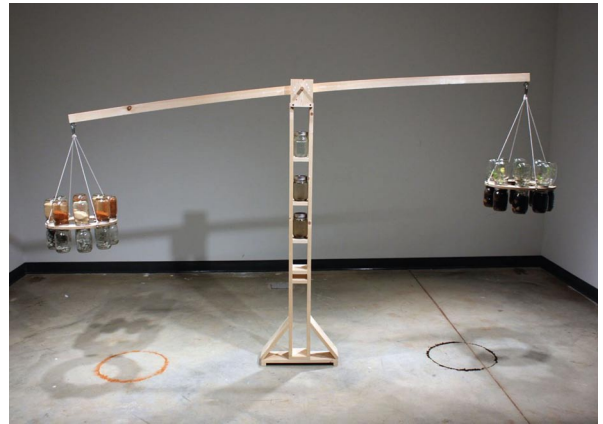
Michael Koliner, Maryland Institute College of Art (MICA)



Blair Bainbridge, George Washington University



Anthony Comes, University of Maryland



Lindsay Hawks, George Mason University



Kelly Broderick, Howard County Community College



Bianka Groves, Corcoran College of Art & Design

Tri-State Sculptors Conference

The 2-day conference was sponsored by The Tri-State Sculptors and held at Towson University's Center for the Arts in October. It was attended by members of the Baltimore Sculptors, The Philadelphia Sculptors, and the Washington Sculptors groups.

Highlights included talks by internationally recognized sculptors, including John Henry and David Mach. There were hands-on workshops, including paper casting, ceramic shell casting and pouring iron, as well as artists' presentations on subjects such as marketing, 3-D imaging, and rapid prototyping. With mathematician Reza Sarhangi, WSG member **Elizabeth Whiteley** gave a presentation on curved planes using a non-traditional material that she invented. The title of the session was *Sculptures that Coincide and Bridges with Mathematics and Science*.

There was also a curated exhibition, "Sculpture in the 21st Century" in which WSG members exhibited. Some works were outdoors and some were in two galleries at the Center for the Arts.

— Elizabeth Whiteley

WELDING WORKSHOP A Weekend in September 2010

A Welding Workshop took place in the Beltsville studios of Sam Noto and Craig Schaffer. Fourteen people attended. They were able to split into two groups, which enabled everyone to get a chance to practice the different welding techniques demonstrated by Sam and Craig, who were ably assisted by Joe Largesse. Chas Colburn joined then on the second day to share his welding expertise. Participants learned to cut metal and to weld using the TIG and MIG as well as oxygen-acetylene. It was a busy two days enjoyed by all.

— Nancy Frankel

This is the first newsletter edited by the staff replacing founding editor, Rima Schulkind. Welcome to Lynda Smith-Bugge who will coordinate the newsletter; Mariah Josephy who will proofread it; Carmela Knepler who will handle members' group shows; Marilee Schumann who will handle solo shows, feature shows (2 or 3 artists), commissions, and honors; and Leila Holtsman who will do the mailing. Rima will continue to write interview articles and occasional reviews.

2011 Programs, *continued from page 1*

new possibilities for our work. She will discuss the artist's perspective—how we see the world and our art and how we are influenced by our training, experience and perspective. She will discuss materials and process and the influence of both on our work as well as exploring how to identify our audience and market.

Background: MFA in Sculpture from Virginia Commonwealth University. Numerous solo exhibitions within the U.S. and South Africa. Recipient of the 2002 Joan Mitchell Award and the 2008 Kreeger Museum Artist Award. In addition to chairing MICA's Sculpture Department, Ledelle is a prolific artist/sculptor.

Mini Boot Camp – From Artist's Statement to Professional Independence with Sharon Loudon, Visiting NYC Artist

Saturday, March 26

10am - 1:30pm, location TBA

Artists can make a living independent of a gallery. Especially during times of economic uncertainty, Sharon believes it important for artists to create their own opportunities and chart a journey for themselves that will provide as much growth potential as possible.

This will be a hands-on intensive workshop in which Sharon will provide guidance encompassing: galleries; the world of public art; applying for grants and navigating application proposals of all sorts; general marketing strategies; pursuing jobs in the arts; how to research and "find the money"; basic professional correspondence; creating a great presentation package/portfolio; the basics of writing a resume and a solid artist statement; and, creating a realistic set of goals that are flexible enough to evolve over time. Sharon feels the ultimate goal is to achieve professional independence, confidence and empowerment.

During this same weekend on Sunday, March 27, at 5:00 pm, Sharon Loudon will present her new digital creations, *Footprints, Hedge, The Bridge, and Carrier*, at the *Ciné-Concert : Art in Motion* program in the National Gallery of Art's East Building Auditorium.

Sharon M. Loudon graduated with a BFA from the Art Institute of Chicago and an MFA from Yale University, School of Art. Her work is held in major public and private collections throughout the United States, Asia and Europe. Sharon teaches professional practice at the New York Academy of Art and lectures on this topic at many universities, art schools and museums across the country.

— Barry Goldstein

WASHINGTON SCULPTORS GROUP ISSUES STATEMENT ON CENSORSHIP

The Washington Sculptors Group (WSG) announces that it is joining with other organizations that have expressed disapproval of the censorship measures that continue to take place in exhibitions of works of art. The incident at the Smithsonian National Portrait Gallery November 30 is a recent case in point.

WSG believes that the exhibition of works produced as a result of the professional endeavors of all persons working in creative fields, should not be subjected to control by individuals or groups who may not like the appearance or implications of certain ideas or products.

WSG supports the rights of individuals to create ideas and objects of their choosing and the right of museums, galleries and other exhibitors to present them to the public without being subjected to censorship or other forms of suppression.

Thank you Dalya Luttwak for hosting the annual meeting and pot luck dinner at your beautiful home. The new slate of Board Members was voted in. See page 2.

Only digitally submitted (email) text and images will be accepted for inclusion in the newsletter. Make sure each 300dpi jpg image is saved with artist name and title of the sculpture. For exhibitions, give us all of the following information:

Your name as you would like it to appear

Name of exhibition

Curator

Where the exhibition is located

Dates of exhibition and reception

Complete title of the work

Material, Size

300dpi digital image

**WASHINGTON SCULPTORS
NEXT DEADLINE
April 10, 2011**

See *Washington Sculptors* images in color at www.washingtonsculptors.org

