

2012 WSG PROGRAMS & Exhibitions

Watch for emails 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>

Sculpture NOW 2012

June 13 - July 17, 2012,
Reception: Saturday, June 23, 4 - 6pm
Edison Place Gallery
701 Ninth Street NW, Washington DC
Juror - Sarah Newman, WSG Advisory Board Member and Curator at the Corcoran Gallery of Art

Platforms

September 3 - December 15, 2012
Reception: Saturday, September 15, 4 - 6pm
American University Museum
Sylvia Berlin Katzen Sculpture Garden
4400 Massachusetts Ave, NW
Washington DC
Juror - Jeff Spaulding, Artist-in-Residence, American University

Agenda

Gateway Art Center at Brentwood
Sept. 10 - Nov. 17, 2012
3901 Rhode Island Ave, Brentwood MD
Juror - Teresia Bush
Application Deadline: July 9, 2012

WSG Programs:

Advanced Social Media for the Professional Artist – Facebook and Beyond with Greg Braun

Saturday, May 19th
2:00 – 5:00pm
Georgetown Public Library, Meeting Room
3260 R Street NW
Washington DC (Street parking only)

Limit 35 participants.
RSVP to programs@washingtonsculptors.org

Our last Facebook workshop was presented on March 8th, 2012. This event turned into such a success, we decided to have a second session! Participants are welcome to bring their own devices (Laptops, iPads, or smart phones) to access their accounts during the working sessions. The workshop will be delivered in three parts:

The first part will be a general overview of how Facebook works and how it can be used. This session is strictly a lecture without

programs continues on page 12

Washington Sculptors

2012: No.2 Spring

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 a ■.

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

■ **Margaret Boozer**, *Swept Away: Dust, Ashes and Dirt in Contemporary Art and Design*, The Museum of Arts and Design, 2 Columbus Circle, New York NY, February 7 - August 12, 2012.

■ **Greg Braun**, *Topographic Gypsum*, Artspace, Richmond VA, April 27 - May 20, 2012.

■ **Brent Crothers**, *six sculptures purchased and exhibited by Anthropologie in Rockefeller Center*, New York NY, October 2011.

■ **Elsabé Dixon**, *Thesis Show*, “We Won’t Play Nature to Your Culture,” George Mason School of Art, Fairfax VA, March 2012.

■ **Mary Annella “Mimi” Frank**, *site specific installation*, Dartmouth Natural Resource Trust, South Dartmouth MA, June 2012 to June 2014.

■ **Carol Brown Goldberg**, *New Works on Paper and Bronze Sculptures*, Brady Art Gallery at George Washington University, Washington DC, February - April, 2012.

■ **Jan Kirsh**, *The Strawberry Couple*, Ladew Topiary Gardens, Annual Garden Festival, Monkton MD, May 5, 2012.
– Featured in the April issue of *Maryland Life Magazine*.

■ **Joan Konkell**, *Mesh and Metal*, Levine School, 2801 Upton Street NW, Washington DC, April 21- June 4, 2012.

member news continues on page 4



Joyce Zipperer, *Tropical Flair*, aluminum, 7 x 5 x 8



Rosemary Luckett, *Cocoons*, bone, metal, wood, paint, plastic bags, 24 x 11 x 10



Athena Tacha, *Pull*, white fiberglass plasterboard tape, ca. 15' x 22' x 15'

member news continues on page 4

WSG INFORMATION

President: Mike Shaffer
Vice President: Craig Schaffer
Secretary: Mimi Frank
Treasurer: Elsabé Dixon

BOARD OF DIRECTORS COMMITTEES

Newsletter

editor: Lynda Smith-Bugge; feature writer: Rima Schulkind; design and image management: Stephanie Firestone*; group listings: Carmela Knepler*; solo listings: Marilee Schumann*

Website

Mike Shaffer, Greg Braun, Gloria Chapa, Diane Szczepaniak

Exhibitions

Alan Binstock, Gloria Chapa, Bobby Donovan, Pattie Porter Firestone, James Mallos, Mike Shaffer, Jeff Chyatte*, Nancy Frankel*, Gil Garcia*, Laura Jamroz*, Sam Scharf*

Grants

Emily Piccarillo, Sarah Stout*

Membership

Mary Early

Nominations

Mike Shaffer, Pattie Porter Firestone, Mary Early

Outreach

Alan Binstock

Educational Programs

Barry Goldstein, Gloria Chapa, Pattie Porter Firestone

Refreshments Coordinator

Joel D'Orazio*

Special Projects

Mariah Josephy

Volunteer Coordinator

Pattie Porter Firestone

*non-board member volunteers

WSG ADVISORY BOARD 2011

Philip Barlow, Collector
John Beardsley, Author
Emilie Brzezinski, Sculptor
Lynden Cline, Sculptor
Joan Danziger, Sculptor
Alonzo Davis, Sculptor
David Furchgott, President, International Arts & Artists
Glenn Harper, Editor, *Sculpture*
Olga Hirshhorn, Collector
Martha Jackson-Jarvis, Sculptor
Vivienne Lassman, Curator
Virginia Mecklenburg, Senior Curator,
Smithsonian American Art Museum
Sarah Newman, Curator, Corcoran Gallery of Art
Jack Rasmussen, Director and Curator,
American University Museum at Katzen Arts Center
Victoria Reis, Executive Director, Transformer
Wendy Ross, Sculptor
Laura Roulet, Curator
Foon Sham, Sculptor
Lou Stovall, Artist/Printmaker
Vesela Sretenovic, Curator, 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
Joan Weber, Collector
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 (scholarships available). Current paid-up members have "Member through 2012" above their names on their mailing labels. To join/renew, print membership form from the WSG website, fill it out and send it with a 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 your membership address of record and for receiving this newsletter, send your name and address by email to "membership@washingtonsculptors.org" or by regular mail to WSG at the address 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.philsculptors.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>

The WSG website contains information about the organization and its events and activities in the following areas: Programs, Exhibitions, Exhibition Opportunities, Publications, History, Mission, Governance, Membership and Contact addresses. In the Member Gallery, any visitor to the site can find names, images and biographical information about members who have entered material into the data base. Members can sign into the data base and upload information about their work by going to the Gallery Update Form.

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 <rima@schulkind.com>.

Yahoo Group

A forum for members, collectors and all those interested in three-dimensional media to share information, get technical advice, discuss exhibitions at area museums and galleries (including your own). Go to www.yahoo.com, click on 'groups'; search: washingtonsculptors (one word) which brings you to: 'Washington Sculptors Group, Washington DC' where you sign in.

contact

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

High Resolution Digital Images

Artists today have to provide digital images of their work. WSWG requires high resolution digital images for call-for-entries to shows and has contracted with *SlideRoom*, an online submission service to facilitate these reviews (page 10 of this issue has info about *SlideRoom*). Following is a quick look at pixels and image resolution.

Some photographers recommend that sculptors use a camera with at least 8- to 10-megapixels to photograph their work. The less megapixels your camera has, the smaller your image will be at high resolution. Nine-megapixel cameras can generally produce 300dpi images (the de facto standard for printing your postcards and catalogs) that are in the 8- to 10-inch finished-size range. The following web page contains more information as well as a maximum print size chart for cameras: http://www.design215.com/toolbox/print_guide.php.

A 12-megapixel camera will generate an image that contains 12 million (12,000,000) pixels. If the camera is typical, the aspect ratio of the images it can produce is 4:3. This means that the proportion of the length of the image's width to its height is 4 to 3 (4:3). Working with the 12-megapixel example, we can reason that such an image must be 3000 pixels high by 4000 wide. (3000 x 4000 = 12,000,000), so now lets look at the concept of resolution. Resolution is normally specified in terms of "dpi" (dots per inch) but keep in mind that in this instance, dots refer to pixels. For our purposes, the terms dpi and ppi may be used interchangeably.

The problem most artists get into is trying to take a low resolution 72dpi image from their Website. The image used on a Website does not have the 3000 or so pixels to begin with. Web images contain *very few* pixels so they won't bog down the Internet Servers. Your image probably looks fabulous and crisp on the screen, but it will *not* be crisp at the professional publishing plant. A Web image is about 8 kilobytes whereas an 8-inch high resolution print image will be about 20 megabytes.

For entry and print requirements, you are asked to supply 300dpi images. When you snap the picture, the camera may default to 72dpi. NOTE the image it produces is *large* (in figure 1 it is 50.667 inches wide). For this step, you must use a photo editing program such as Photoshop, by Adobe Systems (you can purchase Photoshop Elements, also by Adobe which is less costly than the professional grade). You first launch Photoshop, then go to: "File – Open" and navigate to your image on your computer. Go to the pull down menu: "Image" then to "Image Size" and the box will reveal the actual resolution, size and pixels (see figure 1).

Follow the next step in figure 2. Notice that the "Pixel Dimensions" at the top of the box did not change. Very important. If it increased, you have not done this step correctly. Figures 3 and 4 show how to resize the image to be more in line with the upload requirements. Keep the "Constrain Proportions" box always selected (indicated by the *closed* chain link to the right).

— Mike Shaffer with Stephanie Firestone

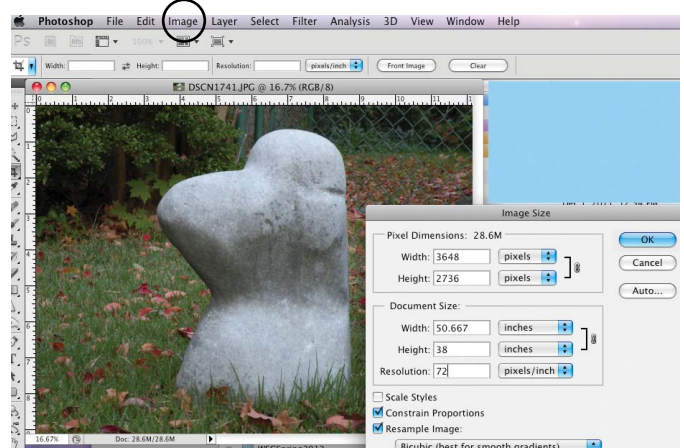


Figure 1. Image from 10.1MP camera, opened up via Photoshop. Image Size box reveals the pixel dimensions, document size, and resolution. Note that it is 28.6 MB, 50.667" wide, and is 72ppi (or dpi if you prefer).

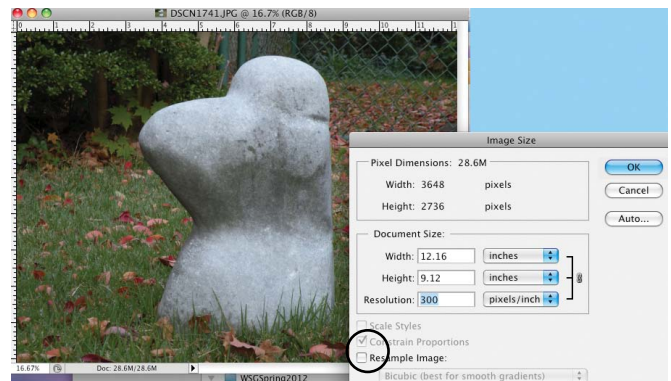


Figure 2. Still in the Image Size box, UNcheck the "Resample Image" to change the 72 to 300. Note that it is still 28.6 MB but now the width is 12.16" since you have just put many more of the pixels into each inch.

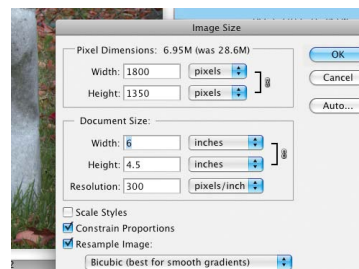
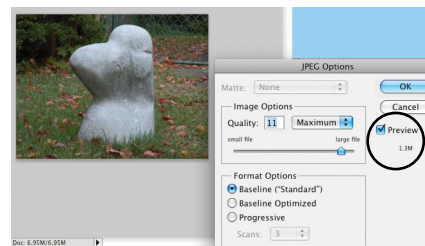


Figure 3. Now the image can be reduced to say, 6" wide OR you can lessen the pixel width to 1800 if that is what is required. Do this by REchecking "Resample Image" box and changing the width. Note: it is now 6.95 MB and the resolution is still 300dpi – you have only made the picture size smaller.



Sculpture by Stephanie Firestone, unfinished, marble, 26 h

Figure 4. Finally, to complete it, close out of "Image Size" and go to: File – Save as – jpeg. This box will appear. Use a high quality, like 11. The preview box shows that it is under 2MB file size. Click OK. Name the file with your name and title of piece. Ready to upload.

right, Mary & Howard McCoy, *Branch Dance*, cedar branches (fastened with red wire) 9' x 33' x 3'



below, Joan Konkel, *Safe Passage*, draped fiberglass mesh on canvas, acrylic, 60 x 36 x 11



Sam Noto, *The Bed*, wall mounted multi media, 60 x 96 x 1.5

Liz Lescault, Recipient, Maryland State Arts Council Individual Artist Award 2012.
– Cover article in *Élan Magazine*, March 2012.

Rosemary Luckett, *Altered Terrain*, Waddell Art Gallery, NOVA Loudoun Campus, Sterling VA, January - February 2012.

■ **Howard & Mary McCoy**, *Branch Dance*, site-specific installation, Academy Art Museum, Easton MD, May 6 - 31, 2012.

■ **Sam Noto**, *The Chaos Series*, 1600 Tyson's Blvd, McLean VA, April 7 - July 7, 2012. Juror Richard Suib.

■ **Sam Noto and Nancy Frankel**, *STEEL: Color, Form, Concept*, Black Rock Center for the Arts, 12901 Town Common Drive, Germantown MD. May 23 - June 16, 2012, reception June 2, juror Claudia Rousseau.

Rachel Rotenberg, *Rachel Rotenberg Sculpture*, Hillyer Art Space, 9 Hillyer Ct, NW, Washington DC, March 2012.

Barton Rubenstein, with Botanical Decorators, *Vortex*, Washington DC Design House event benefiting Children's National Medical Center NW, Washington DC.



Mike Shaffer, *CD Spoon Ring*, Small objects on pane, 18 x 18 x 5

Mike Shaffer, *Objects and Items, Pieces and Parts*, Mill Gallery at Hyattstown Mill Arts Project, Montgomery County MD.

■ **Michael Enn Sirvet**, featured artist in *Art and Home Fuse* in *Georgetown*, Adlon Design showroom, 1028 33rd Street NW, Washington DC, ongoing.
– *Farragut Spheres*, Farragut West Metrorail Station, 17th and Eye Streets Entrance, Washington DC.



Margaret Boozer

Pamela Soldwedel, *Works*, The Arts Club of Washington, Washington DC, March 2012, curated by Mattie Schloetzer.



Carol Brown Goldberg, *Enlighten Yourselves About the Essence of Junk*, bronze, dimensions variable

■ **Pamela Soldwedel and Fred Crist**, Sculpture Atrium of The Corporate Office Centre at 1650/1750 Tysons Blvd, McLean VA, April 14-June 14, 2012, curated by Richard Suib.

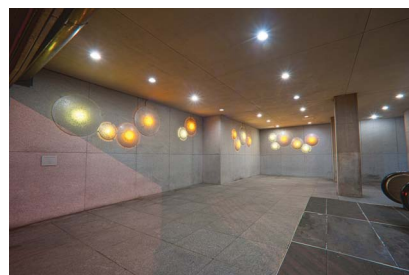
Athena Tacha, featured in the April 2012 issue of *Sculpture Magazine*.

– *Polyglossia*, Onassis Cultural Center, Athens, Greece, 2011.



Jan Kirsh, *Artichoke in Verbena*, cast resin, acrylics, protective clear coat, 14 x 10 x 10

■ **Joyce Zipperer**, *First Place Award*, the National Association of Women Artists (N.A.W.A.), NYC. First prize is a SOLO EXHIBITION during December 2012 in the N.A.W.A. Gallery on 80 Fifth Ave NY, dates to be announced later.



Michael Enn Sirvet, *Farragut Spheres*, steel, 20 spheres of varying sizes from 43" to 32" with LED lights



Greg Braun, *Caped Crusader*, drywall, latex paint, wood, 52 x 38 x 26

GROUP SHOWS

11th Annual Box Show, The Artist's Gallery, Frederick MD, curator Annie Lunsford, including **Jane Pettit**.

37th Annual Community Art Show & Sale, Benefits WCCC Art Scholarship Fund, Woman's Club of Chevy Chase, Chevy Chase MD, including **Jane Pettit**.

Art of Stewardship/All Things Round, Howard County Conservancy, MD, jurors Rebecca Hoffberger, Greg Mort, Anne Raver, including **Rima Schulkind** (Best in Show).

■ *Art Sites 2012*, Howard County Center for the Arts, Rockville MD, May 1, 2012 - May 1, 2013, curator Summer Fiala, including **Sam Noto**.



Rima Schulkind, *Sheltered Spheres*, mixed media, 20 x 24 x 12

Crossing the Line: Corcoran College of Art and Design Alumni Exhibit, Corcoran Gallery of Art, Washington DC, curator Barbara O'Brien, April 14 - May 20, 2012, including **Pamela Soldwedel**.

Enliven: 26 Women at Work, The Delaplaine Visual Arts Education Center, Frederick MD, April 2012, including **Nancy Frankel, Tazuko Ichikawa, Elaine Langerman, Rima Schulkind, Lynda Smith-Bugge, Janet Wheeler and Elizabeth Whiteley**.

■ *Experimental Media Exhibition*, Artisphere, Arlington VA, April 12 - May 20, 2012, including **Eric Celarier, Liz Lescault**.



Lynda Smith-Bugge, *Exuberance*, apple, burled maple, 12 x 12 x 15

Geometry Transformed, Betty Mae Kramer Gallery & Music Room, Veterans Place, Silver Spring MD, April 13 - May 25, 2012, including **Eric Celarier**.

In Loving Memory in honor of Judy Keyserling, Zenith Gallery Salon, Washington DC, including **Katie del Kaufman, Joan Konkell, Donna M. McCullough, Joyce Zipperer**.

International Painting NYC, Jeffrey Leder Gallery, Long Island City NY, January 8, including **Artemis Herber**.

Like • Comment • Share • an experiment in art and social media, The American University Museum at the Katzen Arts Center, American University, Washington DC, April 28 - May 20, 2012, curators Kari Allegretto, Caitrin Anderson, Kristi-Anne Caisse, Elizabeth Carbone, Jillian Ginsberg, Can Gulan, Samantha Howarth, Marisa Beahm Klein, Lara Kline, Monica Medina, Violet Morris, Jazmine Rivera, Laurie Rothenberg,

Dave Simmons, Brianna Townsend and Luisa Villa, including **Liz Lescault, Laurel Lukaszewski**.

Moving Right Along, Contemporary Museum Baltimore @ Penn Station, Baltimore MD, including **Artemis Herber**.

■ *Playful*, Blackrock Center for the Arts, Germantown MD, June 20 - July 21, 2012, reception June 23, 5:30 - 7:30pm, including **Mark Behme**.

■ *Sculpting Outside the Lines*, Third Biennial Foggy Bottom Outdoor Sculpture Exhibit, Foggy Bottom Historic District, Washington DC, April 21 - October 20, 2012, curator Laura Roulet, including **Linda Hesh, Barbara Liotta, Dalya Luttwak, Pat McGowan, Adam Nelson, Jefferson Pinder, Foon Sham, Blake Turner**.

■ *Strathmore Unleashed!* Strathmore Mansion, Rockville MD, April 28 - June 23, 2012, reception Thursday, May 3 from 7-9pm, including **Donna M. McCullough**.

VIEWPOINT 21st, Annual Strathmore Artists Exhibition, The Mansion at Strathmore, N Bethesda MD, March - April 2012, jurors Ada Rose Bitterbaum and Harriet Lessse, including **Lois Levitan**.



Lois Levitan, *Variation on The Theme*

■ *Walk the Line*, School 33 Art Center, Baltimore MD, March 16 - May 26, 2012, juror Michelle Wilkinson, including **Artemis Herber**

Watergate Gallery 25th Anniversary Exhibition, Watergate Gallery, Washington DC, including **Pamela Soldwedel**.

Wide Open 3, Brooklyn Waterfront Artists Coalition, Red Hook, Brooklyn NY, including **Eric Celarier**.

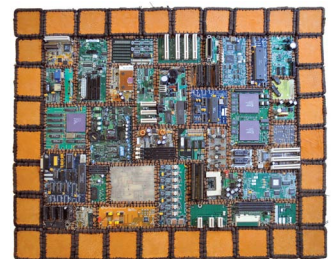
You Are What You Eat, Strathmore Mansion, Rockville MD, including **Joan Konkell, Donna M. McCullough, David Hubbard**.



Mark Behme, *Guns and Roses Bass Guitar*



Artemis Herber, *Barricade*, Corrugated Cardboard, 50 x 30 x 6



Eric Celarier, *wastelandIX*, circuit board, leather, wood, 23 x 29

Victoria Reis



Spending an hour with Victoria Reis is both an exhausting and an exhilarating experience. She perceives her mission as nurturing emerging, cutting edge visual artists, and advancing experimentation in both the way art is presented and in the



Transformer, 1404 14th Street, NW DC

relationships among artists, audiences, and arts organizations. She conducts her efforts with fervor and total commitment.

After majoring in literature and communications at Stockton State College,

Pomona NJ, Victoria came to Washington in 1990 to spend her last semester as an intern at the Kennedy Center. Exciting? No. Every day she got properly toggled out only to work in a windowless basement doing boring paperwork. She left that position early, and hasn't been bored since!

She soon became involved with the National Association of Artists' Organizations, an artist-centered service organization for small to medium size non-profit, artist-run and artist-centered organizations, that fostered communication and interaction among artists and artists' organizations on the national level, and served as an advocate for the field in DC. Starting as an intern, she worked at NAAO for eight years, eventually serving as its Director of Programs.

At NAAO, she organized "A Dozen Dialogues," a series of nation-wide town hall meetings to address the issues concerning artists and the organizations that support them. As a direct result of these dialogues, The Co-Generate Project was conceived. Funded by the Rockefeller Foundation, this initiative was the first to respond to the field's growing desire for input by artists and arts organizers in their early 30's and younger on the state of support for

contemporary art. Victoria led this project through its development and coordinated production of the document *Field Guide 1999-2000, The Co-Generate Project*.

Victoria's tenure at NAAO provided her with a hands-on education in advocacy, funding, programming, and the always present threat of censorship, and led to her passion for the contemporary arts, the field of alternative non-profit arts spaces, and the need for support of emerging artists.

Following her time at NAAO, Victoria spent a year as the Director of Programs at the International Sculpture Center, and then another year doing independent curatorial projects. She initiated several "hit & run" one-night art events at Motts Market Art on Capitol Hill, an art space she launched in her apartment above Mott's Market, mixing the presentation of visual arts and music. Among the young artists she presented there, she is particularly proud of playing a part in forwarding the artistic careers of Cynthia Connolly, Lely Constantinople, and Jason Falchook.

In the early 2000s, she served as a curatorial consultant to the DC Commission

The dates of their performance cluster so tightly it seems impossible for one person to have achieved them – that is until you meet this indefatigable live wire and are exposed to the intensity of her passion for what she does.

on the Arts & Humanities’s public art program, assisting with the development of the extensive Washington DC Convention Center Art Collection and the Wilson Building Art Collection. During this time she also co-founded Transformer, a unique and dynamic non-profit visual arts organization based in DC, which connects and promotes emerging visual artists through exhibition and educational programs developed and presented in partnership with curators, arts spaces, commercial galleries, museums, and other cultural institutions.

Victoria feels that her personal “art form” is the growth of Transformer and the development and curating of exhibitions. Some of the venues where she has



2:46 and thereafter, curated by Victoria: the work of DANDANS, a Japanese arts cooperative in response to last year’s tsunami.



Bread & Butter, guest curated by Carolina Mayorga at Transformer.

put this “art form” into practice include: the Mexican Cultural Institute, The Phillips Collection, the Corcoran Gallery, the Smithsonian’s National Museum of the American Indian, WSG’s *Sculpture Now*, and Pepco’s Edison Place Gallery. Her

most recent exhibit at Edison was *2.46 and thereafter*, a collection of artwork by a group of young Japanese artists from the Toyko based DANDANS art collective. Their work was in response to the tsunami that devastated Japan at 2:46pm a year

ago. Her current exhibit is *Bread & Butter*, a group show that opened at Transformer on April 7. (Transformer won the 2011 DC Mayor’s Arts Award for Excellence in the Visual Arts.)

Merely enumerating a partial list of the past and current involvements of this dynamo of a woman seems overwhelming, leave alone carrying them out: teacher, lecturer, member of various art boards, panelist in grant allocations, juror, curator and art and political activist. (In March 2011 she organized an all day symposium examining the current state of the “culture wars” including the Corcoran’s recognition of its dreadful mistake 20 years ago in canceling the Mapplethorpe exhibit, and the Smithsonian’s more recent withdrawal of David Wojnarowicz’s *Fire in My Belly* from the National Portrait Gallery’s Hide/Seek exhibit.) This is only a partial listing of her activities and commitments. The dates of their performance cluster so tightly it seems impossible for one person to have achieved them – that is until you meet this indefatigable live wire and are exposed to the intensity of her passion for what she does.

WSG is fortunate to have Victoria as a member of its Advisory Board. No rubber stamp she – if an issue engages her, she speaks for or against it firmly and with intelligence. And if our members meet her criteria, they may have access to her vast experience and connections. She plans to stay in the Washington area for the foreseeable future, doing more of what she is now doing: getting more funding for her Transformer staff and programs, and helping more artists.

Nancy Frankel



Nancy in front of *Lemmings*, found objects.

The first stirrings of a creative urge was the pleasure Nancy Frankel experienced in her grandfather's workshop. He was not an artist, but as a careful craftsman doing construction and repair, he had woodworking tools, and she loved to be around them.

When her first grade class was instructed to "draw a person", and everyone else drew two circles (snowman style), Nancy added two lines to indicate a neck, thus becoming the class artist! In sixth grade she was allowed to draw at will on a large blackboard with colored chalk, and thus could make large murals. She thoroughly enjoyed this heady freedom to create whatever she wanted.

In high school Nancy's art teacher gave her an art book "Figure Drawing for All It's Worth" by Andrew Loomis that she still cherishes. Everything she did was two dimensional – sculpture had not yet entered her vocabulary. Her grandmother gave her a "draw me" ad from a magazine to "test your skill" (and sell a course in drawing). Her grandmother bought her the course

which she took through Lesson 7, Anatomy, and absorbed all it had to offer. When she reached Lesson 8 which was "draw an object" she dropped the course because she equated this with commercial art, and she had no desire to be a commercial artist!

After high school, she applied to Syracuse University because their art department had an excellent reputation. But they lost her papers, so she wasn't admitted. She then applied to the Rhode Island School of Design, took an entrance exam and was not only admitted, but was offered a scholarship. However it offered no degree, so practical Nancy turned it down and instead chose Temple University, which proved to be the right choice. It offered five-week rotations in painting and sculpture. While she found that her paintings were getting muddier and muddier, this first exposure to sculpture was like a breath of fresh air and presaged her eventual life focus. Her B.A. was in the double major of painting and sculpture.

After graduation Nancy moved to New York to attend Columbia University Teachers College, where she fell in love with pre-Columbian art. She also attended Hans Hoffman's School of Painting, which had a profound influence on her aesthetic taste. With her M.A. in teaching, she taught in public school for a year, but decided this was not for her. So she enrolled in the Sculpture Center on 69th Street, where she seriously made sculpture for

the first time. Hans Hoffman, whom she revered, criticized her first efforts, calling them imitative of Wilhelm Lehmbruck in whose work she had immersed herself but certainly did not intend to copy. However, despite her respect and fondness for Hoffman, she persevered, abandoning painting for sculpture. Exposed for the first time to welding, she realized that this was what she most wanted to do. At first the head of the welding department at the Sculpture Center would not permit her to take welding, but in what seems to be an emerging pattern of self determination and tenacity, Nancy pestered her until she was allowed into the welding studio.



Balancing Act, design cast, 29 x 20 x 10

In 1952 Nancy married and she and her new husband moved to Germany. Neither had a job, but he wanted to write about post-war Germany. They lived in Munich's "Greenwich Village" where they immersed themselves in its *avant guard* art scene. Nancy attended the Munich Art Academy for one semester, learning the skills of print



far left, *Lunar Sculpture*, design cast, 29 x 20 x 10



left, *Field Relief*, wood, wicker, acrylic, 41 x 39 x 9

making. Moving to Oberammergau, she rented space in a bicycle shop for 25 pfennig an hour and honed her welding skills for the next 5 years. During that period she returned to the Munich Art Academy where she had her first experience in bronze casting. This resulted in her being juried into an exhibit at the Haus der Kunst (the main art Museum in Munich).

Returning to the U.S. in 1963 with their first child, the Frankels bought the house in Kensington MD that Nancy still occupies, and she joined a welding studio. Six years after their second child was born, her husband died and Nancy had to earn enough to make ends meet, so she set up the downstairs as a small teaching studio and taught children's art classes. In 1974 she started teaching sculpture and drawing at Montgomery College as an adjunct professor, which she continued for about 10 years.

All along she was making sculpture in a variety of materials – wood, plastic, clay, found objects, etc. Eventually she rented a studio away from the house which she

shared for 20 years with other artists, but there was no opportunity for welding. Her main medium came to be Design Cast, an artificial stone requiring much precision and patience. She began winning competitions and getting commissions for sculptures composed of this material. Those she deems to be among her best are *Sun Dial*, commissioned by Keene State College in New Hampshire, and *Sister Moon*, commissioned by the Capuchin Order for the Solanus Casey Center in Detroit.

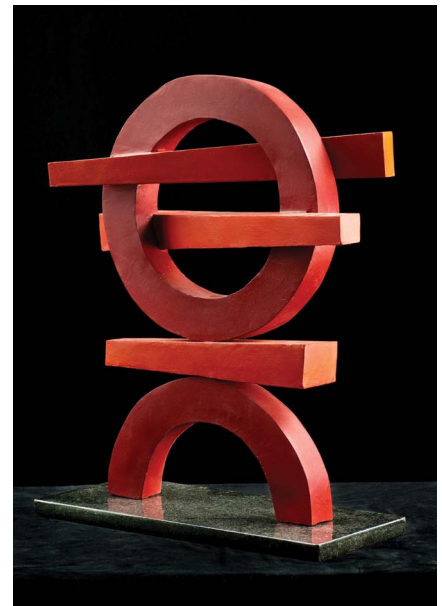
A long-time member of WSG, Nancy served on the board for three years as its treasurer. In 1981 she joined Studio Gallery in DC where she has had many solo exhibits and has recently become its first emerita member.

She has had an ongoing connection with an informal group of women artists who have been meeting monthly for more than 20 years. She showed with several of its members at the D.C. Corcoran Gallery in '93 in *The Continuum*, and is currently showing in the group's first all-member

show *Envision: 26 Women at Work* at the Delaplaine Arts Center in Frederick.

Caring for grandchildren and teaching classes meant too little time to make sculpture. So after 20 years as a studio renter, she "came home" – built out her downstairs space to encompass what is now her large working and teaching studio. She has given up teaching at Montgomery College, teaching classes at her home studio, and has entered into fully living the life she wants. In her quiet but determined way, Nancy has, since her early years, pursued and achieved what she felt to be her destiny: making art. Focussed on family and making and teaching sculpture, Nancy considers her life to be a total success.

Recent years have brought her both public and private commissions, a couple of art



Directions, painted steel, 21 x 17 x 7

grants, and – oh joy! – five years ago she started welding again. She now works at **Sam Noto's** Landsculpture welding studio. She and Sam are preparing for their upcoming show, *Color and Steel*, opening May 23 at Black Rock Center for the Arts in Germantown MD.

... despite her respect and fondness for Hoffman, she persevered, abandoning painting for sculpture.

WSG Tries New Digital Entry Service for Exhibits – SlideRoom

After fielding many complaints about the previous digital entry service, WSG decided to try *SlideRoom*, which will upload any 300 dpi jpeg up to 5MB. Go to <https://washingtonsculptors.slideroom.com> (not *Slideroom.com*).

There is a \$6 fee to *SlideRoom* for each application (not per image). You can copy and paste your bio and artist statement from a Word document. Type it first in a Word document so that you can use the character count and edit to fit the given space before you copy and paste. Be sure to read over the final version because it loses all the formatting from the original. CAPITALIZATION is the only way to draw attention to something. WSG will not check your membership until after the deadline, so you have time to make sure your membership is up to date. Remember to check the WSG label on your newsletter for the year you have last paid.

If you have questions about how to submit images, email support@slideroom.com or contact the following WSG volunteers: Pattie Firestone <pattie.firestone@verizon.net>, Jeff Chyatte <chy8art@aol.com> or Gloria Chapa <gloriachapa@msn.com>

Here is a summary from Bobby Donovan, a WSG Board Member:

“I agreed to give *SlideRoom* a test run. This would be a helpful assessment since I am not very digital savvy. After some initial glitches, I was able to register in one or two simple steps. I took advantage of watching the tutorials, which are easy to follow. I am glad to report that *SlideRoom* was quick to offer help online and via email. The image uploading process is easy. The only significant negative is, that unlike *Café*, which is set up to serve artists seeking opportunities, *SlideRoom* is set up to serve individual organizations that have signed on for their services. As a result, an initial visit to their homepage is a little confusing. Nowhere is there a link to access your account. To access your account you must enter the *SlideRoom* site through a link from <https://washingtonsculptors.slideroom.com>. This system also affects your portfolio management. Unlike *Café*, which allows

you to build a portfolio for future use, *SlideRoom* only allows you to cache images that you have actually submitted to previous *SlideRoom* exhibitions. To start a *SlideRoom* portfolio you must respond to a call for entry request. Once you have made one application your images and data can be easily used again for future applications.”

(See page 3 of this issue for an article on how to use your digital camera to submit your entries online.)

Tim Tate: *The Changing Contemporary Art World, Artist’s Covenants and Social Media*

On February 1 of this year, WSG sponsored a program with Tim Tate at his Glass School. As a local glass sculptor, Tim Tate’s fame has grown over the years. He began the Glass School of Washington in 2002. Tim has taken actions to allow himself to be known. In this presentation, he talked about four paths he has taken: 1) Social Media, 2) Artist Covenant, 3) Charity Auctions and 4) Art Fairs.

First, Social Media has been key to Tim’s success. Everyday he posts images and comments on his Facebook page so that he connects with as many people as possible. By being consistent with this practice, he has met curators, collectors, artists and friends. LinkedIn is where he keeps his resume and professional profile updated. Second, Tim formed an Artist Covenant where each artist makes a commitment to promote and recommend each other’s work to curators for future shows. He has found that once the bubble of the gallery system has broken, curators highly regard artists’ recommendations. The network then gets much bigger and therefore more opportunities come to everyone. He has expanded artist support systems by calling artists up for get-togethers. He researches particular galleries and attends lots of shows there to get to know the owners and staff. Third, Tim gives his best work to Charity Auctions where collectors see his work and which generate business for those who didn’t get the auctioned piece. And, fourth, Tim has found Art Fairs efficient in today’s market when many galleries are going out of business. Collectors can go to one place for a brief time period to find an artist’s work. For right now, these paths have worked for him. In the future who knows what the path will be.

— Patrick Beldio

Thank you to Nancy Frankel for her three years as Treasurer. It’s a thankless job but so important. Elsabé Dixon is now the new treasurer.

Review of Five x Five Temporary Public Art Project

From March 20 through April 27, during the National Cherry Blossom Centennial Celebration, the 5 x 5 temporary Public Art Project, sponsored by the DC Commission on the Arts and Humanities (DCCA), used publicly accessible spaces to expose people to accessible sculpture.

Each of the five curators chose five artists for their projects. These five curators were:

- 1) Amy Lipton who focused on the environmental theme “BiodiverCity”;
- 2) Justine Topfer who focused on reinvigorating neglected environments of the city through the theme “Betwixt & Between”;
- 3) **Laura Roulet** who worked with local artists on the theme “Activate => Participate”;
- 4) Richard Hollinshead who explored DC’s complex histories and communities in “Artists in Magnificent Distance”; and
- 5) Steve Rowell who investigated the District’s cultural, institutional and ideological influences in “Suspension of Disbelief.”

Amy Lipton chose Simon Draper, the founder of Habitat for Artists (HFA) to build temporary 6'x6' art studios made from recycled materials. Artists were invited to work in these small studios periods of residency. GMU student Margo Elsayd collaborated on the “studio”. Other artists working with Amy Lipton were: Natalie Jeremijenko, Tattfoo Tan, Brandon Balengée, and Chrysanne Stathacos.

Justine Topfer’s selected Monica Canilao whose installation *Home Mender*, in an old police evidence warehouse felt like being in Giovanni Battista’s 1750 rendering of Piranesi’s Carceri. The top floor opened up onto the rooftop and a large fantasy house construction. Other artists working with Topfer were: Jefferson Pinder, Rebar, Reko Rennie and Clare Rojas.

Laura Roulet chose Charles Juhasz-Alvarado whose undulating aluminum structure with cherry wood insets acted as drum and xylophone surfaces, “played” by visitors; and, Ben Ashworth (who activated his site called *Finding a Line* where skateboards whizzed back and forth, local music played and socioeconomic collision took place at “Bridge Spot”. Other artists represented by Roulet were: **Patrick McDonough** and Wilmer Wilson IV.

Steve Rowell curated an installation of a rotating pentagon model on the Potomac, broadcasting speeches that were delivered on the DC Mall Pentagon Address System. This was

created by Steven Badgett and Deborah Stratman. Other artists working with Steve Rowell were: KUNSTrePUBLIK (Germany), Lize Mogel (USA), Office of Experiments (UK) and Charles Stankievech (Canada).

Richard Hollinshead, worked with artist Jo Ray, who used found citations on large billboards featuring trash. Other artists working with Hollinshead were: Cath Campbell, Ben Jeans Houghton, Isabella Streffen, and Wolfgang Weileder.

On March 19, WSG sponsored a panel discussion: *Envisioning a Future for Public Art* at the Corcoran Auditorium. Sue Spaid, Executive Director of the Contemporary Museum in Baltimore, led a lively discussion with all five of the 5 x 5 curators and Mary Beth Brown of the DC Commission on the Arts and Humanities. Washington Project for the Arts, the DC Commission and the Corcoran were partners in this well attended event.

— *Elsabé Dixon*

Arts in Foggy Bottom Outdoor Sculpture Exhibit

Arts-in-Foggy-Bottom Outdoor Sculpture Exhibit is back for its third season with a new theme and a new curator. *Sculpting Outside the Lines*, this year’s theme, is the inspiration of curator **Laura Roulet** and brings together 15 artists to create 13 sculptures. Washington Sculptors Group (WSG) is proud to support this exhibit. WSG assisted the curator in a call-for-entries to graduate students in the DC, MD, and VA region to encourage their participation. Graduate students **Adam Nelson** and **Blake Turner** are among the thirteen nationally recognized artists selected for the exhibit. Other WSG members include: **Barbara Liotta**, who recently was part of the Phillips Gallery *Intersections*; **Dalya Luttwak**, whose recent solo exhibitions include the Kreeger Museum, Washington DC; **Linda Hesh** and **Foon Sham**.

The exhibit runs from April 21 to October 20, 2012 and can be seen in the yards of homes and businesses between 24th and 26th Streets and H and K Streets NW. Self-guided tours are available on the web site or by picking up brochures available at each of the sculpture sites. Artist-guided tours are held the third Saturday of each month at 11am originating at the corner New Hampshire Avenue and Eye Street NW. *Arts in Foggy Bottom Outdoors Sculpture Exhibit* won the Mayor’s Award for *Innovation in the Arts* in 2009, its inaugural year, and is funded by The Foggy Bottom Association Defense and Improvement Corporation. For more information, visit www.FoggyBottomAssociation.com.

Programs, *continued from page 1*

audience questioning. You will be shown how to create pages for professional artistic representation that is separate from your personal information and friendships. Privacy settings and filtering information from the News Feed will be covered in depth.

The second part will be answering questions addressed to the entire group as comments arise.

The third part will allow participants to stay and share with each other in small group conversations, sharing individual technical tips.

Greg Braun, a WSG board member, graduated from the Corcoran School of Art with a sculpture major. Greg works for Neosys Corporation, a local CAD software development, consulting, and training company.

Studio Visit with Barton Rubenstein

Saturday, June 16th
10:00am – noon
Rubenstein Studios
4819 Dorset Ave., Chevy Chase MD

Limited to 25 participants
RSVP to programs@washingtonsculptors.org

WSG member, Barton Rubenstein is in the process of fabricating a 30' high stainless steel sculpture. He will discuss his experience with public art from proposal, model, photography

and shipping to installation. He will share the economics of public art (pricing, costs, profits and contracts); the do's and don'ts of public art; his artistic inspiration; and, his process. For those interested, Mr. Rubenstein will discuss materials, equipment, fabricating techniques and safety to achieve lasting outdoor works on a grand scale. For further information see: www.RubensteinStudios.com.

From Artist's Statement to Applying for Opportunities: 2nd Mini Boot Camp with Sharon Louden

Saturday, June 23rd
9:30am – 12:30pm
Georgetown Public Library,
3260 R Street NW
Washington DC (Street parking only)

Limited to 25 participants
RSVP to programs@washingtonsculptors.org

We are excited to have Sharon back with the WSG for a second mini boot camp. As everyone in attendance last year knows, Sharon is a unique and passionate artist who shares her time tested and practical approaches to marketing oneself and one's art to public, private, gallery and institutional venues.

Artists can make a living doing what they love. This will be an intensive professional practice workshop focusing on three foundational issues in marketing an artist's work:

- 1) Artist's statement – answering the “why” in one's art;
- 2) Creating the interest in one's work;
- 3) Applying for opportunities – proposals, presentation, structure and content.

Participants are encouraged to come prepared with your current artist's statement and your most pressing question on topic.

Sharon's perspective focuses on creative thinking outside the box and following different avenues to create opportunities and income without spending a fortune. Sharon feels the ultimate goal is to achieve professional independence, confidence and empowerment.

Sharon M. Louden graduated with a B.F.A. from the School of the Art Institute of Chicago and an MFA from Yale University, School of Art. Sharon teaches professional practice at the New York Academy of Art and lectures at many universities, art schools and museums across the country.

WSG Annual Potluck Picnic

Saturday, July 21st
4:00 – 8:00pm
Teresa Camacho-Hull's home and pool
13830 Esworthy Road
Darnestown, MD 20874
Rain date Sunday, July 22nd

Socialize with other sculptors, share business cards, technical discoveries or questions, relax in a beautiful setting and great food! Bring a friend or family and a bathing suit.

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



WASHINGTON SCULPTORS
NEXT DEADLINE
August 10, 2012