

Washington Sculptors

2012: 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 a ■.

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

Richard Binder and **Carol Dyer**, *Canvases and Steel*, The Art Gallery of Potomac MD, October 6, – November 6, 2011.

Alan Binstock and **Julia Bloom**, *Wood, Glass, Steel*, two-person show curated by Bobby Donovan, Century Center Artspace, 2450 Crystal Drive, Arlington VA, September 18 – December 18, 2011.



Bobby Donovan, *Shoal*, maquette, concept sketch, wood and steel, 18' x 18' x 9'

■ **Bobby Donovan** has been awarded a commission from the city of Annapolis for a two year site-specific installation, selected by the Annapolis Art in Public Places Commission for Westgate Circle, a major commuter route and gateway to the city's Arts and Entertainment District.

Nancy Frankel and **Brian Kirk**, *Lemmings*, a two-person show at Studio Gallery, Washington DC, October 26 – November 15, 2011.

Steven R. Jones and **Barry Underwood**, *Gentlemen of Oddity*, a two-person exhibition, The Sculpture Center, Cleveland OH, November 4 – December 17, 2011.

■ **Barbara Kobylnska**, *Exuberant world of plants and birds*, curator Bobby Donovan, Century Center Artspace, 2450 Crystal Drive, Arlington VA, January 9 – April 8, 2012.

■ **Rosemary Luckett**, *Altered Terrain*, Waddell Art Gallery, Northern Virginia Community College, Sterling VA, January 9 – February 10, 2012, opening reception, Thursday, January 19, 2012, 6 - 7:30 pm.

Jane Pettit, featured artist in "Elegant Living Frederick County," Fall 2011 Edition



Barbara Kobylnska, *Lovebirds*, industrial extrusion clay finished with oil stain, 54 x 17 and 54 x 16

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>



Richard Binder, *Transition*, steel

The Changing Contemporary Art World, Artist's Covenants and Social Media, with Tim Tate

Limit 35 participants.
RSVP to programs@washingtonsculptors.org

Wednesday, February 1, 2012
6:30 – 8:30pm

Washington Glass School
3700 Otis Street
Mount Rainier, MD 20712

This will be an informal interactive discussion with participants interested in new ways to market their art in the 21st century. Tim Tate, a museum collected sculptor and Fulbright Scholar, will share a wealth of his experience in building one's name, market and career within the contemporary art world. Filled with real life examples and possibilities, this workshop may change the way participants see themselves as artists.

Tim Tate is co-founder of the Washington Glass School, located in Mt. Rainier MD. He has shown nationally and beyond since the 1990s, including the Museum of Arts and Design in New York, SOFA New York and Chicago, Art Basel Scope in Switzerland, the Art Miami at Art Basel-Miami, the Luce Foundation Center for American Art at the Smithsonian, the Renwick Gallery and commercial galleries from Washington, DC to London and Berlin.

WSG INFORMATION

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

BOARD OF DIRECTORS COMMITTEES

Newsletter

coordinator: Lynda Smith-Bugge; 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

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Emilie Brzezinski, Sculptor
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Alonzo Davis, Sculptor
David Furchgott, President, International Arts & Artists
Glenn Harper, Editor, *Sculpture*
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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. Current paid-up members have "Member through 2011" 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.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>

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.

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>

Nol Putnam and Frederick Crist,
From Forge to Form: Modern Ironwork,
November 2011, The Galleries at the
Mansion at Strathmore, Rockville MD.

Rachel Rotenburg, *The Library Gallery,*
Montpelier Arts Center, Laurel MD,
October 2011.

Rima Schulkind, *Eclipsed by the Cloud:*
the Detritus of Obsolescent Technology,
Touchstone Gallery, Washington DC,
December 2011.

■ **Frances Sniffen,** *Hudson River Tides,*
Nina Torres Fine Art Gallery, Art
Basel, Miami FL, November 28,
2011 – January 28, 2012.

■ **Laura Thorne and Marcia
Wolfson-Ray,** *Forest
of the Mind,* two-person
exhibit, curated by the
Brentwood Art Exchange,
Gateway Art Center,
3901 Rhode Island Ave,
Brentwood MD, April 9 –
June 2, 2012.

Stewart Watson with
Jordan Faye Block,
Ta-da!, curated by Willa Frazer, Jordan Faye
Contemporary, Baltimore MD, October – November,
2011.

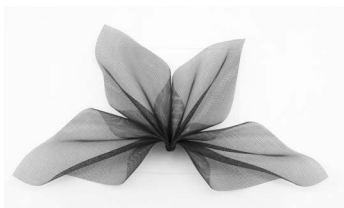
Elizabeth Whiteley, *Imaginary Botanicals,* solo
exhibition, curated by Nancy Sausser, McLean
Project for the Arts, Atrium Gallery, McLean VA,
December 1, 2011 to January 7, 2012.



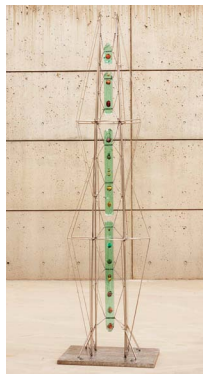
Rima Schulkind,
Say Cheese, cameras,
80 x 24 x 20



Frances Sniffen, *Hudson River
Tides,* drawing: photon solution
on stainless steel 29 x 28



Elizabeth Whiteley, *Botanical 1,*
fiberglass bas-relief, 16 x 20



Alan Binstock,
Trance Ender, steel,
glass, 120 x 40 x 40



Nancy Frankel, *Lemmings,*
mixed media with hot wheels,
54 x 60 x 2



Elizabeth Steel,
Green Orbit



Stewart Watson, *Puffs for
Perching,* an installation at
1701, York PA

GROUP SHOWS

(e)merge art fair celebrates galleries,
artists, and the creative process of
collaboration and discovery at Capitol Skyline Hotel,
September 22 – 25, 2011, Washington DC, including
**Kyan Bishop, Michael Enn Sirvet, Craig Kraft,
J.J. McCracken, Patrick McDonough, Samuel
Scharf, Steven Jones.**

"Hear See" (Interpret the five senses), Torpedo Factory Art
Center, Target Gallery, Alexandria, VA, December 2011,
including **John A. Schaffner.**

In Season, Project 4, Washington
DC, December 3, 2011 –
January 7, 2012, selected work,
including
Margaret Boozer and
Foon Sham.



John A. Schaffner, *Box of
Sounds,* mixed wood, 9 x 7 x 5.5

Juried Member's Exhibit 2011, curator
Chawky Frenn, Rockville Art
League, Glenview Mansion
Art Gallery, Rockville MD,
December 4 – Jan 2, 2012,
including **Lois Levitan** First Place in Sculpture, and
Elizabeth Steel Honorable Mention.

Paint the Town Art Show 2011, juror Ed Moore, Montgomery
Art Association, Labor Day Weekend, including
Elizabeth Steel Second Place.



Lois Levitan, *In
Perpetuity,* hydrocal,
31 x 10 x 9



Elizabeth Steel,
Whispering Secrets,
alabaster, 12 x 9 x 6

member news continues on page 4

■ *Sculpting Nature*, McKee Botanical Gardens, Vero Beach FL, December 15 – April 30, 2012, including **Bobby Donovan**.



Bobby Donovan, *Night Dwellers 2*, wood, steel, solar lights, 13' x 6' x 8'

Sculpture NOW 2011, curator Tom Ashcraft, Washington Sculptors Group, Artery Plaza Gallery, Bethesda MD, November 11 – December 17, 2011, including **Allan Arp, Elizabeth Burger, Brian Davis, Joel D’Orazio, Mary Annella “Mimi” Frank, Maggie Gourlay, Steven Jones, Mariah Josephy, Allen Linder, Ben Lock** First Place Award, **George Lorio, Emily Piccirillo, Olivia Rodriguez** Second Place and WSG Tom Rooney Award, **Athena Tacha, Megan Van Wagoner**.

■ *The Space Between*, curator Sarah Tanguy, American Center for Physics, College Park MD, November 2, 2011 – May 4, 2012, reception November 7, 2011, including 16 sculptures by **Marcos Smyth**.

The Women’s Caucus for Art of Greater Washington DC, Frostburg State University’s Department of Visual Arts, Roper Gallery, Frostburg MD, September 9 – October 12, 2011, including **Elaine Langerman, Mara Odette, Jane Pettit, Ann Stein, Lynda Smith-Bugge**.

Transformations: From Trash to Treasure, Silver Circle Gallery, 75 Main St, Putnam CT, November 30 – December 31, 2011, including **Jane Pettit**.

Vernissage Des Femmes Artistes, juror Lydia Viscard, The National Association of Women Artists, The Armory Art Center, West Palm Beach FL, November 18 – January 7, 2012, including **Elizabeth Miller McCue** First Prize.

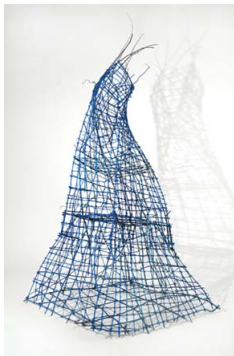
■ *Wood, Paper & Fiber*, curated by Foon Sham, with artists **Ben Butler, Chris Gilmour, Drew Goerlitz, Brian Lee, Pilar Ovalle, Aeneas Wilder, Millicent Young**, January 26 – March 9, 2012, opening reception January 26, 5-7pm. Artist Symposium with curator Foon Sham January 27, 1pm, refreshments at noon. The Art Gallery, 1202 Art-Sociology Bldg. University of Maryland, College Park MD 20742 (301)405-2763. Gallery hours: Tue- Fri: 11am-4pm; Sat: 1-4pm www.artgallery.umd.edu



Ann Stein, *Blue Cricket*, painted steel, 12 x 17 x 10



Jane Pettit, *Warrior*, cat food can lids, nutmeg grater (heel) dryer duct repair scrap, 8 x 13 x 2



Julia Bloom, *Clear Forest Trees for Woods II*, painted wood, 78 x 53 x 35 (see Solo Shows)

In 2012 WSG will conduct its first automated survey of members to assess members interests, use of membership benefits, exhibition involvement, and to assist us in designing programs and benefits to best serve you. Please keep an eye out for the survey email in January.

Printed WSG Member Directory is available upon request. Please email <membership@washingtonsculptors.org> to request the directory. In the interest of conserving printing and mailing costs we are no longer inserting the directory into the newsletter.



Steven R. Jones, *Half Man/Chicken w/Undies* (see Solo Shows)

Note from WSG President

I hope your artistic adventures will be rewarding in the coming year. Yes, the new year is upon us and I also hope you have renewed your membership and will be willing to help with some of the many tasks that keep Washington Sculptors Group productive. As you know, the work of WSG is carried out by its board of directors, committees and member volunteers. WSG's nearly 400 members include sculptors, collectors, curators, gallerists, and other art enthusiasts especially interested in sculpture. I might point out too that, in addition to your membership, your financial donations and volunteer hours make all of our exhibitions and activities possible. If you have not already done so, JOIN THE GROUP. You will be able to:

- Apply to all juried WSG exhibitions.
- Participate in monthly WSG educational programs, annual meeting, summer picnic and social events.
- Receive *Washington Sculptors* publication – three times a year.
- Use the WSG Member mailing list, once per year (email your request for mailing labels to <membership@washingtonsculptors.org> two weeks prior to your mailing).
- Get emails containing information of interest to members.
- Have ready access to non-WSG opportunities notices on the WSG website.
- Post images and information about your work in the Member Gallery on the website.
- Join other WSG members for on-line discussions about materials and supplies at www.groups.yahoo.com.
- Be included in the WSG membership directory.
- Attend WSG workshops, seminars, lectures and other educational and professional programs on topics such as art law, welding, glass making, mold making, public art, career development, marketing strategies, and creating presentations.
- Receive reduced membership fees for partnering sculptors groups, ISC (International Sculpture Center), WPA/DC and other sculpture organizations.

— *Mike Shaffer*
President

2012 Advance Exhibition Schedule/Venues
We need co-managers for two of these exhibits –
please contact Pattie Firestone at pattie.firestone@verizon.net.

Sculpture NOW 2012

Edison Place Gallery, Washington DC

June 13 - July 17, 2012

Exhibition Juror: Sarah Newman, Curator of Contemporary Art, Corcoran Gallery of Art.

Gil Garcia has agreed to help manage this show.

Sylvia Berlin Katzen Sculpture Garden

American University Museum at the Katzen Art Center, Washington DC

September 1 - December 15, 2012

Exhibition Juror: Jeff Spaulding, Sculptor and Artist-in-Residence, American University.

Jeff Chayette & Nancy Frankel will co-manage this show.

Gateway Gallery, Brentwood MD

September 7 - November 19, 2012

Exhibition Juror: To Be Announced.

Alan Binstock will help manage this exhibition.

WSG Yahoo Group

Do you have information about an exhibition, workshop, opportunity, or technical issue to share with WSG members? Post your message to the Yahoo Discussion Group, which was established several years ago and now has 161 members. Artists who seek answers to technical questions or sources for sculpture supplies most often use it. For example, in November there was a discussion of hot dip galvanizing that drew numerous responses. The list is not active on a daily basis so it won't overload your inbox, but if you do have a question, people tend to respond quickly. To join, you can either create a Yahoo ID or sign in with Facebook or Google. If you already have an account with either of those services, just go to <http://groups.yahoo.com>.

More detailed information about creating the Yahoo ID and joining the group may be found at http://www.washingtonsculptors.org/o_yahoo.html

— *Helen Glazer*

WSG Facebook

Send a message including information and website link to membership@washingtonsculptors.org and request it be posted to the WSG Facebook page.

Alonzo Davis



Alonzo in his studio

Artist, teacher, administrator, gallerist – all are important aspects of Alonzo Davis’s dynamic career in art. No dilettante in any of these, he devoted many fruitful years to each.

From elementary school through his MFA, art was his main focus. At thirteen, he took drawing classes at the Tuskegee University’s Chambliss Children’s House.



Spring Fever II, 2010, bamboo with mixed media and metal, 36" x 72" x 8"

Whenever he went to the library it was “more to draw than to read”. His electives were always art.

After earning his BA at Pepperdine University, Alonzo briefly touched down at UCLA and then went on to the Otis College of Art and Design in Los Angeles for his BFA and MFA. His work at this time consisted mainly of collage, mixed media, and lots of texture. Clearly his inner sculptor was trying to get out!

Very much a part of the politics of the 60’s, teaching art in a stressed neighborhood allowed him to opt out of Viet Nam. In 1967, Alonzo opened the Brockman Gallery in Los Angeles which lasted for 20 years. He carried primarily African American west coast artists. It also drew from the surrounding communities. Some of the artists he represented were John Outerbridge, David Hammons and Charles White. There was also the opportunity to show his own work every other year or so. The gallery was mainly self-supporting, but he continued teaching during its existence. His studio, consisting of several storefronts, afforded him the space to do large works. In 1987

he turned the gallery over to new management and relocated to Sacramento to serve as Director of its Public Art Programs.

During a six month sojourn, he joined the East West Center of Hawaii on a visiting artist fellowship. He

then returned to Sacramento, continuing to do mostly textured, abstract painting.

His next major move was to Texas, to become Dean of the San Antonio Art Institute. There he acquired a barn with a big studio in which he both lived and worked. After two years, he moved to Memphis, Tennessee, as the Dean of the Memphis College Art School where he also directed its graduate program. During his ten year stay in Memphis, a month’s retreat to the Virginia Center for the Creative Arts led to a major change in his work. There, he was intrigued by a lot of bamboo just lying around, and he began incorporating it into his work. In the late 90’s Davis was commissioned to do a large hanging piece constructed of bamboo for the Atlanta Airport.

After a decision in 2002 that he was through with teaching, administration and working at “jobs” – that full time art making was what he wanted to devote himself to, he came east. His studio in Baltimore lasted 6 years. Although he wanted to buy studio space in the area, prices had already skyrocketed thanks to earlier artists’ buying while it was affordable. Not interested in co-op shared space – he considered a studio a place to “make, not to interact” – he moved to Hyattsville and opened a small studio in the Montpelier Arts Center in Laurel, Maryland. When I asked if he felt constricted in this space that was smaller than he had been accustomed to, he said it was OK – he just makes smaller pieces and when he needs to make a larger piece he rents a larger space for that project.

His latest installed commission is a 16 foot wide wall piece with bamboo and cast glass for Blue Cross Blue Shield of Chattanooga, Tennessee. He is now working on a two part wall piece for an office building in Florida. His commissions come from entering competitions, word of mouth, the occasional art consultant.

As noted, the main element in Davis's work is bamboo. It is painted, scorched, waxed and enhanced with metal, leather, fiber, plastic. He manages to successfully combine organic bamboo with plastic tubing and other inorganic materials. He says "High tech – low tech is my mantra." Wall hung or free standing, the patterned arrangements of his bamboo constructions are evocative and exciting.



Left Hand Swing, 2010, bamboo with mixed media and painted canvas, 72" x 72" x 8"

The many finished bamboo works in his studio are each painted with motifs ...almost...but not quite familiar. One piece seems to quote a kente cloth design; another alludes to American Indian symbolism; yet another offers strains of the Caribbean. The magic of Davis' work is that he seems to have become genuinely



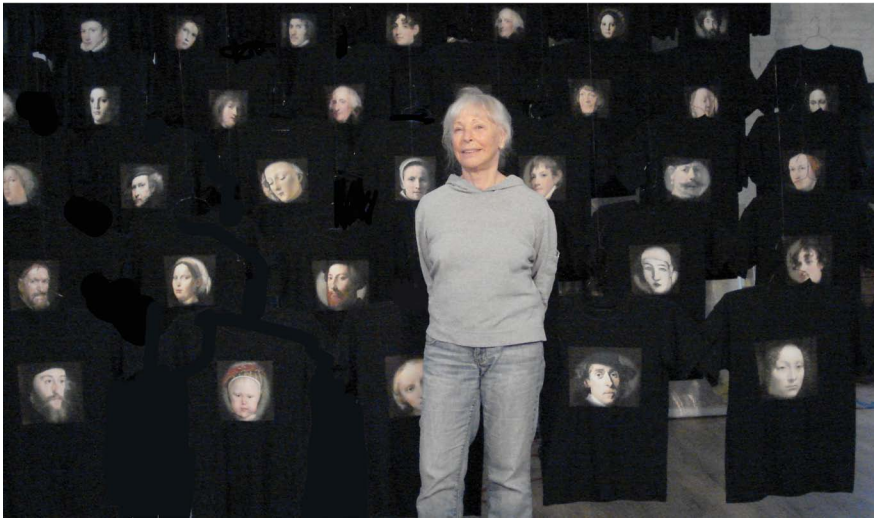
Gateway, Maryland Zoo, Baltimore, 2006, bamboo and mixed media, 12' x 10' x 36".
Temporary installation for the American Bamboo Society Conference.

polyethnic in his imagery: there is a sense of cultural blending, but not of cultural appropriation. His work is not what one can see too much of in the art world – art that screams "ooh, I visited country X and loved their visual imagery so I will just make it my own." No, with validity and integrity another culture only becomes your own by absorbing it and integrating it into yours. Davis accomplishes that by assimilating the individual cultural

images and tapping into their common source. In his words: "Through travel, I seek influences, cultural centers, energies, new terrain and the power of both the spoken and unspoken. The magic of the Southwest United States, Brazil, Haiti and West Africa has penetrated my work. Southern California, home for thirty years, has also had an indelible impact and the colors and rhythms of the Pacific Rim continue to infiltrate."

"Through travel, I seek influences, cultural centers, energies, new terrain and the power of both the spoken and unspoken. ..."

Renee Butler



Renee in her studio in front of 48 T shirts each printed with a copy of a portrait to be found in the National Gallery.

The work of Renee Butler can be seen all too rarely. Being an installation artist working primarily in video and sound, she cannot just pop in a piece here and a piece there as in the traditional juried competitions. She needs a whole room – a large dark one. I have had the pleasure of *experiencing* many of her local exhibitions. And experiencing is the operative word – to see and hear all that her installations have to offer, one must be prepared to spend some time.

Renee majored in art history at the University of Maryland. Though she had always loved art, she never thought of herself as becoming an artist. She audited Ann Truitt’s famous seminar class and changed her mind when Truitt spoke of art as being defined only by the intent of the artist making it and/or its being situated in an art venue. Thus, despite the fact that she couldn’t draw or paint, Renee decided to join the rest of the class in bringing in ‘stuff’ for critiques. Sam Gilliam was also one of her teachers, as well as Josephine Withers who taught a course called “Women In Art In The 20th Century” – a stimulus for her own further research into the special disadvantages for

women entering the arts at that time and into looking for the essential ingredients for their success.

Renee loves working with materials that absorb, conduct, refract, and reflect light and create shadows. Her video images come out of traveling all over the world – images of patterns of color, light and movement. They are carefully edited, put on an endless loop and projected on scrim and various three dimensional geometric



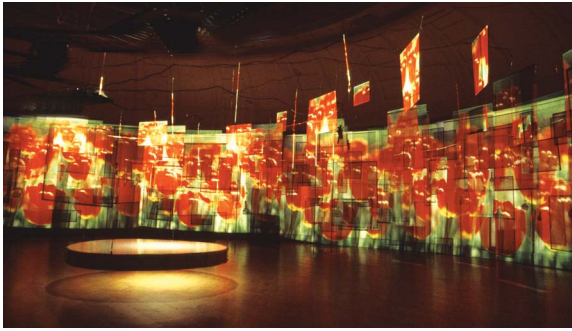
Entering Emptiness, 2005-6, Water/sky images projected on silk. Beach sounds.

shapes, creating an interactive space. These images are fragmented spatially, thereby edging toward abstraction.

She first started making sculpture in 1978, using gravity as a metaphor, and constructing shapes out of cheesecloth, old linen ticks, string and rocks for giving weight and shape. Greek myth, and readings of James Joyce, Jung and Neumann provided subject matter then. Later on, light alone was her focus: “Life is a luminous halo, a semi-transparent envelope surrounding us from the beginning of consciousness to the end.” To Renee, this quote from Virginia Woolf explains much of what she herself is about.

Renee loves working with materials that absorb, conduct, refract, and reflect light and create shadows.

In the late 1980’s she worked with the Marilyn DeReggi Arts Ensemble creating stage set/installations for new music composers. She especially enjoyed working with John Cage and Virgil Thomson. The French Embassy, Strathmore Hall, the International Electronic Music Festival in Bourges, and the Walters and Baltimore Museums were her venues. For one of her collaborations with Cage, she constructed an installation/musical instrument for the performance of his *Variations One*. She hung the 4 scores in the piece and strung mylar balloons as amplifiers attached to the armature with piezo electric polymer strips. The 4 performers, led by Joe White who interpolated the score, played their parts by



*Resonant Environment & performances, 1992 - 12, synchronized slide projectors, 100 screens, acoustic elements & drum all hanging from ceiling cables. Doug Quin's nature sounds activated with piezo pickups by a midi system when striking the elements. Giya Kancheli's *Bright Sorrow* excerpts are intermittent.*

striking various sound elements that were hung on monofilament and stretched from the armature at the ceiling and stapled to the floor platform. The strings themselves could be plucked and bowed.

Residencies at art colonies like Yaddo, McDowell and Virginia Center for the Creative Arts have widened her horizons in that she has met many accomplished artists, composers, poets and writers. She recognizes that her art is very much a matter of process rather than a finished product so she is in constant dialogue with each piece as it evolves. The challenge of getting something to work is as exciting to her as solving its aesthetics.

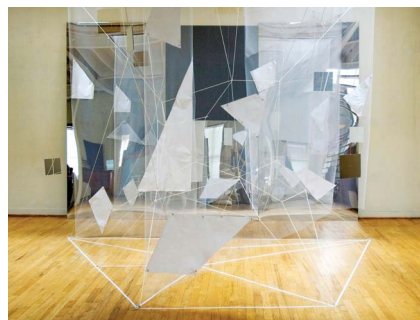
Diffident and unpretentious, Renee almost denigrates her skills, saying the only craft she really knows how to do is "to tie knots"! Of the installations she has done at various galleries she claims they were "acts of kindness" on the part of the gallery owners, since her work is so ephemeral and non-commercial.

Entering the spacious studio/living space she shares with partner Joe White is an aesthetic delight. The hallway landings of their small mid-city apartment building are hung with pieces from their personal art collection (as is their living space) which includes Joe's work as well as that of Frank Stella, Helen Frankenthaler, Jim Dine, Louis Nevelson, Peter Voulkos, Anne Truitt, Sam Gilliam, Tom Downing, Gene Davis, and Joan

Danziger, among others. They were able to acquire some of the collection by trading art for antique quilts from her vast quilt and folk art collection. Butler and White occupy two stories of their building, with soaring ceilings, skylights and generous working and living space. They are surrounded by both their collected and created art.



Movement in B Flat, 2006, geometric elements arranged in a maze. 2 projectors. Repetition of B flat.



*2 States/4 Dimensions, 2008, scrim, string, mirrors, tape. Projected video loop. Sound: Ruth Crawford's *String Quartet* & Arvo Part's *Fur Alina*.*

Since 1997, Butler has constructed 15 major video/sound installations at such venues as Art Center South Florida; Delaware Center for the Contemporary Arts; George Mason University; the Hemicycle Room

at the Corcoran Gallery of Art; MOCA-D.C.; Addison Ripley Gallery; McLean Project for the Arts; School 33; 1789 Gallery in Richmond, and Osuna Gallery in Bethesda, MD.

A project to which she has devoted much time (10 years) and concern is the recently defunct Washington Arts Museum. Co-founder Giorgio Furiioso, Renee, and her board (mostly Duncan Tebow) worked hard to make this a reality. Created to spotlight Washington's artistic community and history and to provide an alternative to the city's national and international focus, some of its accomplishments were: audio taped interviews with many of DC's major artists; videotaped panel discussions by artists, curators and gallery owners – some in conjunction with Washington Arts Museum art exhibitions. Lack of sufficient funds ultimately caused its demise.

Renee's current installation piece, suspended in the middle of their loft, consists of six rows of eight individually hung black t-shirts on hangers, each row hanging behind and higher than the one in front, each shirt printed with the photographed face from a painting at the National Gallery of Art. A simple concept, made intense by the visual repetition and familiar faces. The corresponding video has these same faces drifting in and out of space with a sound track of an excerpt of Morton Feldman's "Durations".

What next? Necessity recently forced Renee to spend hours a day for several months doing little but sitting in hospital and rehab rooms with CNN providing background noise with its grinding presentation of tsunamis, earthquakes, oil spills – horror after horror. Now she is thinking about incorporating these more explicit references into her work. This can only be exciting news for her audience.

Tom Ashcraft Talks About Sculpture NOW 2011

On a crisp autumn Saturday afternoon visual artist and juror for the show, Tom Ashcraft, who is also Associate Professor and head of Sculpture at the School of Art, George Mason University, spoke on his process of selection as well as the underlying themes, and possibilities of further engagement with the public that emerged from the work he curated for the Washington Sculptors Group's Artery Plaza Gallery Show called *Sculpture NOW 2011*.

He spoke about composing the show in its specific site context – keeping in mind the images submitted as well the space into which these objects would be placed, to be held as a vitrine holds artifacts in a museum. He stated that after multiple viewings of all objects submitted digitally he allowed the sculptures to shape the show and establish an aesthetic momentum. Ashcraft stated that it was important for him to think about the questions these artists were asking and how they were making their objects, and what type of contribution to the art making process and idea process was going on in each piece as it related to other work in the show. He said he approached the staging of the work in the space of the gallery as an installation of ideas and objects in which viewpoint, light and entry into the space surrounding the work dictated the viewing flow and sightlines as well as audience dialogue.

Ashcraft harvested descriptive visual language from each of the works presented in the show. He spoke about Mariah Josephy's formal voice and pattern present in her work *Tree* contained around a central axis, spiraled paperback books and welded steel in an 8 foot tall sculpture. Joel D'Orazio's work *Acid Queen*, a delightfully colorful (recycled electrical wire) longhaired chair flaunts familiarity in its repetitive sweep while George Lorio's installation *Buena Vida* with its constructed



Ben Lock, *Rubber Burner*

white wooden house precariously balanced on top of used clothes, diapers and articles of domestic life contained a thoughtful narrative. Allan Arp's work *Slit Gong 4*, Ashcraft says, forms a dialogue between the surface of two forms while Ben Lock's pieces in steel and found industrial objects have the same poetic resonance found in a wooden structure by Martin Puryear. The upturned cast aluminum basket and purple glass blown potatoes called *Subsidized Comfort* as well as the surreal object *First Time* by artist Megan Van Wagoner is a thoughtful look at how particular materials can imbue a piece with new meaning. Allen Linder's marble bronze sitting figure with wide votive-like eyes and white shoulders called *Man In Stream* is, in Tom Ashcraft's words: "Brilliant Craftsmanship". Olivia Rodriguez produced a humorous *Portrait of the Artist* through her metaphor in cast epoxy resin and polymer illusion of a styrofoam cup and bug and Ashcraft described her work as "delicate and masterfully executed". *Half Baby/Half Chicken* as well as *Miss Megan*, by Steven Jones are playful interactions of morphed objects in a dialogue of whimsy, while Maggie Courley's work *Spheres* and Mimi Frank's *Cassiopela Dreams of Better Days*, both address structural investigations. Athena Tacha's *Breast Plate*, Emily Piccirillo's *Any Given Moment* and Elizabeth Burger's *Twister* is a subtle inquiry of texture and form that triggers memory. "There is a variety of good work here", Ashcraft concluded.

— *Elsabé Dixon*



Olivia Rodriguez, *Portrait of the Artist*



Olivia Rodriguez, *Tripod*

Sculpture NOW



Allan Arp, *Slit Gong 4*



Joel D'Orazio, *Acid Queen*



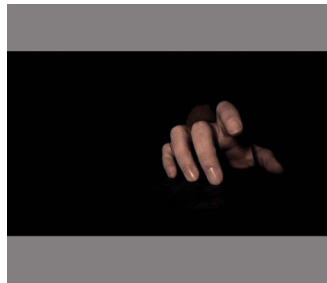
Ben Lock, *Second Class*



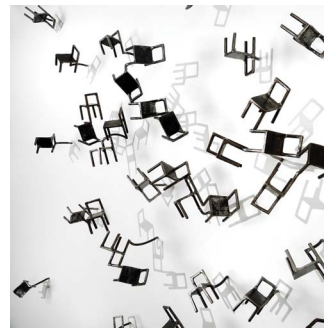
Allen Linder, *Man in Stream*



Megan Van Wagoner, *Subsidized Wealth*



Brian Davis, *Tapping*



Mary Annella "Mimi" Frank, *Cassiopeia Dreams of Better Days*



Maggie Gourlay, *Spheres*



Steven Jones, *Half Baby/Half Chicken*



Steven Jones, *Miss Megan*



Mariah Josephy, *Tree*



Elizabeth Burger, *Twister*



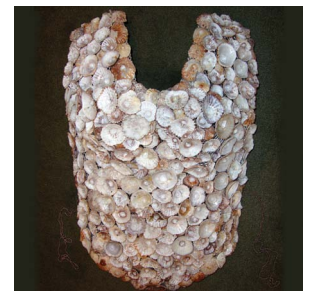
George Lorio, *Buena Vida*



Megan Van Wagoner, *First Time*



Emily Piccirillo, *Any Given Moment*



Athena Tacha, *Pacific Breastplate*

2011

Thank you to the following donors to Washington Sculptors Group:

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Classified Ads and Opportunities

Check out the non-WSG exhibitions Call For Entries on our WSG website. Organized by Diane Szczepaniak.

Sculptural metal for sale. A yard full of found metal that would make Sanford & Son blush! Call Frank Fishburne at 571-237-4721.

2012 Artists in Residence Program at I-Park

Application Deadline: January 30, 2012

I-Park announces its twelfth season hosting its multi-disciplinary residency program. Self-directed artists' residencies will be offered from May through November 2012. Most sessions are 4-weeks in duration and are offered to those working in the Visual Arts, Music Composition, Creative Writing, Moving Image and Landscape/Garden Design. Except for the \$30 application fee, the residency is offered at no cost to accepted artists and includes comfortable private living quarters, a private studio and meal program. International applicants are welcome. To defray the cost of travel, four \$750 grants will be awarded in 2012 to international artists.

For details and to apply, visit <http://www.i-park.org/residency.html> or contact the office: applications@i-park.org or 860-873-2468.

The Tyrone Art Center Residency, directed by Elizabeth Burger, available to visual artists: painters, sculptors, ceramicists, papermakers, writers, installation and environmental artists. Studios and special equipment avail: electric kilns, pit kiln, woodshop, gas and electric welding. Send CD of previous work, 1-page written proposal, resume and 2 references to Elizabeth Burger, 2651 Old Taneytown Rd, Westminster MD 21158. Average length: 2-4 weeks during May through November. Deadline to apply: January 30th for 2012.

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



**WASHINGTON SCULPTORS
NEXT DEADLINE
April 10, 2012**