

Washington Sculptors

2013: No.3 Fall

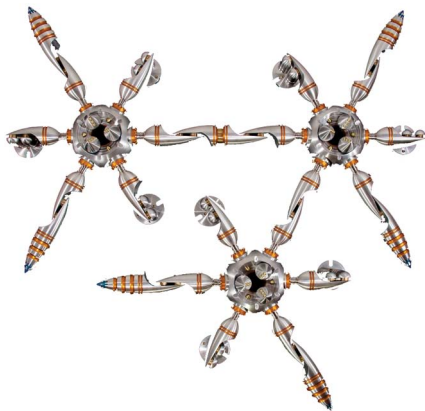
FROM THE PRESIDENT

How Washington Sculptors Group (WSG) Exhibitions Work

WSG tries to hold two or three member exhibitions each year. The shows are planned and managed by folks from the WSG board of directors. Members also volunteer to help. Board members usually negotiate with representatives of venues to set up and schedule shows, then work with exhibition managers who are responsible for producing the Call for Entry and handling the show details.

Jurors for exhibitions known to be qualified to curate major shows are selected from museums, university faculties, major galleries and exhibition spaces or other art related organizations, publications and the media. In addition to selecting works for the exhibition, curators are charged with preparing a paragraph for the Call for Entry describing what the show is going to be about, assisting with the placement and display of the work in the gallery and giving a talk at the opening or later.

Sometimes curators are asked to recommend a title for the show and a work to feature on the front of the postcard invitation and an artist to receive the Tom Rooney Prize for Excellence in Sculpture presented at WSG's *Now* show each year. Curators may also be asked to write an essay about the show for a catalog or brochure. They may volunteer to jury a show but most are paid by WSG for their service.



By Chris Bathgate, from WSG's exhibition:
Sculpture Now 2013

shows, works are not judged independently/individually on their own merits apart from the rest of the submissions, but rather how well they relate to other submitted works. Most curators aim to create a show that is a work of art in and of itself — a “family” of works that compliment each other much the way a composer selects notes for a musical composition or a writer, words for a story.

— Mike Shaffer, WSG President

2013 WSG PROGRAMS & Exhibitions

The following volunteers are needed for WSG: secretary, refreshment coordinator and writers for press releases and grants. If you are interested, please e-mail Pattie Firestone at <pattie.firestone@verizon.net>

Exhibition: *This is Labor*

September 18 – October 20, 2013
VisArts, 155 Gibbs St., Rockville MD
Curators Anne Reeve and Clair D'Alba
Opening Reception: Friday, September 20, 2013, 7 - 9pm
Curators' Talk and Closing Reception:
Saturday, October 19, 2pm

Improvisations with Corrugated Cardboard: Exploring the Creative Process with Artemis Herber

Friday & Saturday, September 20-21, 2013
10am - 4pm
Goethe Institut, 812 7th St. NW,
Washington DC
Limited enrollment of 20 participants
RSVP: programs@washingtonsculptors.org
In cooperation with Washington Project for the
Arts and Goethe Institut

Tour of Glenstone Museum

12002 Glen Road, Potomac MD
Saturday, September 28, 2013, 10am
Limit 20 attendees (maximum of 10 cars)
RSVP: programs@washingtonsculptors.org
THIS IS FULL – taking names for
waiting list

WSG's Salon VII

Saturday, October 12, 2013
4 - 6pm
The October Salon is still in the planning stages, but Washington Project for the Arts (WPA) will be our host. WPA at Capitol Skyline Hotel, 10 I (Eye) St. SW, Washington DC
RSVP: programs@washingtonsculptors.org

Welding Workshop With Master Welder – Chas Colburn

Date to be announced
5330 46th Ave., Hyattsville MD
Enrollment: Strictly limited to 18 participants (Sign up via WSG website)
RSVP: programs@washingtonsculptors.org

WSG Annual Image Show

In October to be announced

WSG Annual Dinner Meeting

In November or December to be announced

BOARD OF DIRECTORS

president: Mike Shaffer
vice president: Craig Schaffer
secretary: (vacant)
treasurer: Pattie Porter Firestone

COMMITTEES

Newsletter

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

Website

Mike Shaffer, Greg Braun*, Diane Szczepaniak

Communications

press releases: (volunteer needed)
graphic design: Laura Jamroz

Exhibitions

Elsabé Dixon, chair; Alan Binstock, Gloria Chapa, Jeff Chyatte, Terry deBardelaben, Pattie Porter Firestone, Mimi Frank, Maggie Gourlay*, Laura Jamroz, Mike Shaffer, Diane Szczepaniak

Grants

Gay Hannah, Emily Piccarillo*

Membership/Data Base

Mary Early, Nancy Donnelley*

Nominations

Mike Shaffer, Pattie Porter Firestone, Mary Early

Outreach

Terry deBardelaben, Alan Binstock

Programs

Barry Goldstein, Suzanne Firstenberg

Refreshments Coordinator

(volunteer needed)

Special Projects

Mariah Josephy

Volunteer Coordinator

Pattie Porter Firestone

*non-board member volunteers

WSG ADVISORY BOARD 2013

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
Athena Tacha, Sculptor
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 400 members—sculptors, collectors, curators, and others interested in sculpture—in its working committees. WSG received the Mayor's Arts Award for Excellence in Service to the Arts in 2004.

membership

WSG. Dues for a calendar year (Jan. – Dec.) \$45/year, \$15/year to students with ID (scholarships available). Dues for renewing members are due in Oct., Nov. and Dec. for the following year. Dues paid by new members Jan. through Sept. will be applied to the current year. Current paid-up members have "Member through 2013" 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.

Receive Reduced Membership Fees

These partnering arts organizations give the following membership discounts to current WSG members:

International Sculpture Center (ISC) – 15%

Washington Project for the Arts (WPA/DC) – 10%

International Arts & Artists (IA&A) – 10%

Sculptors Inc of Baltimore – \$10 off

Philadelphia Sculptors Group, New England Sculptors Group,
and Tri-State Sculptors Group – upon request.

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 current members who have entered material into the data base. Current 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 conducts the interviews and writes the articles <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>

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:**

■ **Marcia Billig**, *Upward Bound*, permanent installation commissioned by the City of Gaithersburg, 9711 Washingtonian Blvd., Gaithersburg MD.



Marcia Billig, *Upward Bound*, bronze, 5' x 3'

■ **Richard Binder**, *Impressions in Steel*, The Byrne Gallery, 7 West Washington St., Middleburg VA, October 10 – November 6, 2013. Reception October 12, 5-8pm, gallery talk October 26, 3-5pm.



Richard Binder, *Geometry* stainless steel, 31x25x15 in

Alan Binstock, Speaker, Art Science Evening Rendezvous exploring the topic of visualizing space. Keck Center, 500 Fifth St., NW, Washington DC, June 20, 2013.

■ **Mary Annella “Mimi” Frank**, *A Study in Proxemics*. Outdoor sculpture installation sponsored by the Community Art Foundation of the Lowcountry, Hilton Head Island SC, through January 2014.

■ *Metaphors and the Mundane*, King Street Gallery, Montgomery College, Takoma Park MD, September 26 – October 17, 2013. Opening reception September 26, 6-8pm.

■ *Cassiopeia Dreams of Better Days*, Howard County Arts Commission, Ellicott City MD, September 6 – October 18, 2013. Reception September 29, 6-8pm.

■ **Artemis Herber**, *Cardboard City: The Goethe-Institute*, 812 Seventh St., NW, Washington DC, August 27 – September 27, 2013

■ **Donna McCullough**, with Deborah Barlow, Morpeth Contemporary, Hopewell NJ, September 21 – October 12, 2013. Reception September 21, 6-8pm.

■ Century One Art Space, Arlington VA, through December 2013.



Donna McCullough, *Ophelia, In the Garden Girl Series*, welded steel, 57x24x15 in

■ **Robert Sanábria**, *Triple Step*, Permanent installation, Trump Place, 180 Riverside Boulevard, New York NY.

■ **Rima Schulkind**, *Wall Sculpture*, Howard County Conservancy, 10520 Old Frederick Rd., Woodstock MD, September 11 – October 12, 2013. Opening reception September 13, 1-3pm.



Rima Schulkind, *Vision*, porcelain, 20x15 in

■ **Lynda Smith-Bugge**, *Undressing Trees*, Adkins Arboretum, 12610 Eveland Rd, Ridgely MD, September 30 – November 29, 2013. Reception October 5, 3-5pm

■ **Athena Tacha**, *With/ In Nature*, Grounds for Sculpture, Domestic Arts Building, Hamilton NJ, October 5 – March 31, 2014.



Athena Tacha, *Green Acres* (det), 1985-87, with sandblasted photos of New Jersey endangered nature, in Trenton NJ, 3x77x85 ft

■ **Wilfredo Valladares**, *Journey Anacostia*, a public art sculpture and mural, 1201 Good Hope Rd., Washington DC.

George Wedberg, *Transformed*, BlackRock Center for the Arts, 12901 Town Commons Dr., Germantown MD.



George Wedberg, *Convolution*, black cherry, 7x18x7 in



Robert Sanábria, *Triple Step II*, bronze on copper, 72x45x43 in



Lynda Smith-Bugge, *Open Book 2*, burlled maple, 34x15x20 in

member news continues on page 4

GROUP SHOWS

A Grand Obsession, Capital Arts Network, Rockville MD, June 2013 including **Michael Enn Sirvet, Martha Jackson Jarvis.**

All Things Metal, Hyattstown Mill Arts Project, Hyattstown MD, May 26-July 7, 2013, including **Christopher Bathgate, Janet Broome, Jeff Chyatte, Pattie Porter Firestone, Bruce Gugliuzza, Leila Holtsman, Steven Jones, Sam Noto, Mike Shaffer, Megan Van Wagoner**

■ American Academy of Equine Art, 2013 Fall Open Juried Exhibit, Scott County Arts & Cultural Center Gallery, Georgetown KY, September 13 – October 19, 2013, including **Donna McCullough.**

ARTsites project, public art sculpture, Branch Public Library at 10275 Little Patuxent Parkway in Columbia MD, including **Paul Steinkoenig.**

Digital Noise, Broadway Gallery, 473 Broadway, New York NY, March 2013, including **Frances Sniffen.**



Frances Sniffen, *Digital Noise*, drawing with non tarnish alum, 48x60 in



Paul Steinkoenig, *In Harmony*, welded steel, 10'x42x26 in

Elements in Balance: Earth-Wind-Fire-Water, Annmarie Sculpture Garden & Art Center, Solomons MD, June – August 2013, including **John A. Schaffner.**

■ *(e)merge art fair*, Capitol Skyline Hotel, 10 Eye St. SW, Washington DC, October 3-6, 2013, including **Linda Hesh.**

■ *Envision II*, Ice House, Berkeley Springs WV, August 30 – October 27, 2013 including **Nancy Frankel, Tazuko Ichikawa, Elaine Langerman, Rima Schulkind, Lynda Smith-Bugge, Janet Wheeler, Beth Whiteley.**



John A. Schaffner, *FIRE Past Present Future*, burnt wood assemblage

Landscapes of Color, Louisa Gould Gallery in Martha's Vineyard, Vineyard Haven MA, August 8 – September 16, 2013, including **Joan Konkell.**

MiniSolos, Touchstone Gallery, Washington DC, August 2013, including **Craig Arnold, Liz Lescault, Rosemary Luckett, John Schaffner, Janet Wheeler.**

On Exhibit, Women's Caucus for Art, Greater Washington WCA/DC, Glenview Mansion Art Gallery, August 4 – September 3, 2013, including **Lynda Smith-Bugge.**



Rosemary Luckett, *Snow and Rain Maker*, wood, paint, 17.5x13x3 in

■ *Ongoing outdoor exhibition*, McGuffey Arts Center, Charlottesville VA, 201 2nd St., NW, including **Mary Brownstein.**

■ *Out of Hand: Materializing the Postdigital*, Museum of Arts and Design, New York NY, October 15 – July 6 2014, curator-led tour, Thursday, October 17, 2013, 6:30pm, including **Christopher Bathgate.**

■ *Piedmont Virginian Artists Showcase*, jurors Donald Allen Moser, Gary Robertson, Maggie Stiner, October 6 – November 3, 2013. Reception October 12, Confluent Gallery at River District Arts, 3 River Lane, Sperryville VA, including **Mary Brownstein.**

Radius250 2013, Artspace, zero east 4th street, Richmond VA, June – August 2013, juror N. Elizabeth Schlatter, Deputy Director and Curator of Exhibitions at the University of Richmond Museums, including **Greg Braun.**

■ *Shades of Summer Vineyard & Winery at Lost Creek*, Leesburg VA, August 4 – September 27, 2013, including **Marty Scheinberg, Elizabeth Steel.**



Mary Brownstein, *Boarding Pass*, wax and steel, 15.75x9.5x18 in



Elaine Langerman, Palm Series #38: *Paths & Pools*, 6/1/87, mixed media, 4" diameter

member news continues on page 5

- *The Open West 2013*, Newark Park UK, July 6 – August 18, 2013, Cheltenham Art Gallery + Museum UK, October 12 – November 6, curators Lyn Cluer Coleman and Sarah Goodwin, including **Artemis Herber**.

The Story of the Creative, See I Exhibition Space, Long Island City, Queens NY, July 29-September 10, 2013, including **Joan Konkell**.

- *This is Labor*, Washington Sculptors Group, VisArts, 155 Gibbs St., Rockville MD, jurors Anne Reeve & Claire D'Alba, September 18 – October 20, 2013, including **Jan Acton, Greg Braun, Nizette Brennan, Jeffery Cooper, Elsabé Dixon, Martin Feldman, Maggie Gourlay, Adam Robert Hager, Kim Hyeon, Jacqueline Maggi, Elena Patino, John Ruppert, Paul Steinkoenig, Diane Szczepaniak, Elizabeth Whiteley, Millicent Young**.

- *Trawick Prize Finalist Show*, Gallery B, 7700 Wisconsin Ave., Bethesda MD, September 6 – 28, 2013, including **Adam Robert Hager**.



Adam Robert Hager, *Super Tuff*, muffler, typewriter, xylophone, wood, hardware, 20x23x17 in

Washington Art Matters:

1940's-1980's, American University Museum Katzen Arts Center, Washington DC, June – August 2013, including **Joan Danziger, Carol Brown Goldberg, Elaine Langerman, Joe White**.

Westmaryginiasyllanington: Regional Juried Exhibition, juror Andrea Pollan, Hodson Gallery, Hood College, Frederick MD, July – August 2013, including **Maggie Gourlay, Stephanie Williams**.

Women as Color, Light and Form, Galerie Myrtis, Baltimore MD, July – August 2013, including **Rachel Rotenberg**.

50th Anniversary Show @ MFA, Maryland Federation of Art, Annapolis MD, July – August 2013, including **C.L. Bigelow**.



C.L. Bigelow, *nest*, wire hangers, bicycle spokes, typewriter rods, found metal pieces, 23x15x7 in

WSG Members in a Show at Hyattstown Mill Art Project (HMAP)

Twelve members of WSG were curated by Bobby Donovan, a past member of WSG's board of directors and Executive Director of the Project, in *All Things Metal*, an exhibition of 18 sculptors at HMAP May 26 through July 7, 2013. HMAP is located in Little Bennett Park in northern Montgomery County, MD. Mr. Donovan also includes WSG members' work in exhibitions he manages at a venue in Crystal City (Arlington) VA.

HMAP is a membership-based non-profit cultural arts organization dedicated to preserving the cultural heritage of the region. Its Mill Gallery is housed in an historic gristmill dating from the late 1700s. It is located on the edge of the 3700-acre park operated by the Maryland-National Capital Park and Planning Commission. HMAP is also host to art exhibitions throughout the summer as well as three annual poetry/literary events each year, monthly music gatherings and weekly meetings of artists and writers.

— Mike Shaffer

Washington Sculptors Group Celebrates 30th Anniversary in 2014

Plans are now underway for activities to commemorate WSG's 30 year history. Included will be the *Sculpture Now 2014* exhibition to be held at American University Museum at the Katzen Center. The exhibition committee is coordinated by Artemis Herber and includes Jeff Cooper and Marilyn Geldzahler.

WSG plans to create a video about WSG shows for the November 2014 *Sculpture Now* exhibition. Each member will be able to submit digital photos of two sculptures that have been accepted in previous WSG shows. Look for technical requirements, when and where to submit files in emails later this fall. For questions about the video contact Marilyn Geldzahler at mgeldzah@masonlive.gmu.edu.

Upcoming WSG Exhibitions in 2014 include:

March 21 – May 4, 2014

Atheneum, Old Town Alexandria, VA
Curator Renée Stout

June 17 – August 23, 2014

American Association for the Advancement of Science
Curator Sarah Tanguy

November 8 – December 20, 2014

Sculpture Now 2014
American University Museum at the Katzen Center
Opening Reception: November 8
Curator Jack Rasmussen

Laura Roulet



Laura with *Cherry Blossom Cloud* by Charles Juhasz-Alvarado

Laura Roulet's natural environment is art. Growing up surrounded by art and an enthusiasm for creativity, she continues that tradition in her life and her profession. Arriving at her home, one is confronted by a wooden structure. At first glance, it appears to be a jumble of lawn furniture, but that quickly sorts itself out as a fascinating construction of shapes and juxtapositions: *Cherry Blossom Cloud* by Charles Juhasz-Alvarado. This multi media piece offers the opportunity both to admire it visually and to enjoy a variety of percussive sounds, from xylophone to timpani, with mallets and drumsticks available for audience participation. Laura fortuitously acquired the piece due to logistic necessity: Washington's Arena Stage had offered its grounds to host one of the District of Columbia Commission on Arts and Humanities

(DCCA) 5x5 public art project pieces (more about which later). When the Arena spot had to be vacated, a home had to be found for the large, complex sculpture—where else but Laura's front yard! This is but one example of the right-time-right-place occurrences that have nourished Laura's life and career. Another is marrying a man from Puerto Rico who wanted eventually to return there, thus fostering her bi-national career.

Creating her own major at Trinity College, she earned a B.A. in art history and literature. After Trinity and a year of looking at art in England, she returned for an M.A. from the John Hopkins School of International Studies. After graduating she became the doyen of the diplomatic license plate for the U.S. state department—working in a tit-

for-tat reciprocity situation for license plate costs here and in other countries (e.g. if you charge our ambassador a million dollars for a plate in your country we'll do likewise for yours here). This cold war experience gave her a sound basis in honing her negotiation skills.

Her next job was with the newly created Pollock-Krasner Foundation. Its mission was to help artists as Lee Krasner herself would have liked to have been helped. It offered grants to "individuals with recognizable artistic merit and financial need." As its first grants manager, Laura spent five years working directly with artists, guiding them through the unusual opportunity of representing themselves to apply for assistance. This was an important influence in shaping what was to become her main career focus: helping meritorious but unknown artists to achieve recognition.

The next seven years were spent in Puerto Rico, where Laura immersed herself in getting to know, exhibit and write about Puerto Rican artists. (See her website for details.) Some of these artists were already established in the art world, and some she guided into recognition. She worked with the Luigi Marrozzini art gallery in San Juan, and wrote exhibition reviews for *Caribbean Business*. Her first curatorial experience was selecting and installing work by Raimundo Figueroa—his first solo exhibition in the Institute of Culture in Puerto Rico. Another important local artist whose work she fostered was Charles Juhasz-Alvarado. Rafael Ferrer was an artist who had turned his back on Puerto Rico in favor of furthering his career in the continental U.S. She helped him reforge his Puerto Rican identity. Laura promoted his interactions and friendships with other Puerto Rican artists, and this ultimately influenced his return to the island where he deeply invested himself in its art scene.

According to Lenny Campello...she is the

"hottest curator in the DMV area."

Returning to the States, Laura pursued a second M.A. in art history at the University of Maryland. Her thesis on Puerto Rican installation art, drawing on the expertise she had acquired there, was published as a book by the University of Puerto Rico.

An internship at the Hirshhorn Museum and Sculpture Garden—working with curator Olga Viso—later led to Laura’s working with her on an Alma Mendiata catalog. This five-year project involved intensive research and detective work from New York to Miami—pursuing archives and

reawakened an interest that may lead to her second book, a Mendieta biography.

Laura has done a good deal of curatorial work in the Washington area. (According to Lenny Campello, an area art personage in his own right, she is the “hottest curator in the DMV area.”) A list of some of her shows includes: 2004, curator, WSG exhibit at the Organization of American States, Art Museum of the Americas; 2009, mentoring curator, Landria Shack, District of Columbia Arts Center (DCAC): juror, WSG’s 25th anniversary exhibit; 2010, curator,

of work and scant time available made this the most stressful and exhilarating job she’s had. Conceptually and academically, it called into play her knowledge of available and dependable artists, possible spaces, the logistics of materials involved, and negotiating with the artists and other curators. She is currently preparing an exhibit for Artisphere of performance artist Wilmer Wilson.

Doing what she loves and loving what she does neatly describes Laura Roulet’s life. Constantly seeking to expand her knowledge of area artists, she attends many art openings

and makes a lot of studio visits.

Writing about art and artists is an important component of her career as the publication of her many articles in top art publications attests. Further, in addition to contemplating a biography of Mendiata, she is considering a book on Los Angeles artists. (Hopefully, this does not presage her leaving the Washington area.)

Her academic commitment to art is demonstrated by the hundreds of well used art books that line the walls of her office-aerie, which overlooks a living space filled with an impressive art collection including pieces by Man Ray, Max Ernst, Picasso, Calder, as well as both familiar local and foreign artists and unknown, but perhaps soon-to-become known, others. Her somewhat eclectic taste seems to favor sculpture, abstraction, and imagination in concept and materials.

Laura Roulet’s depth of knowledge, enthusiasm, and energy greatly enhance the Washington art scene. Aren’t we lucky!



her subject’s personal calendar and travel ticket stubs; and interviewing more than 100 people who knew her, both to correct misinformation and to sort out the path she had traveled, ending in her mysterious death by defenestration. (Her husband, Carl Andre, was charged with her murder but was exonerated.) Laura had seen a show of Mendieta’s work at the New Museum many years before, and working on the catalog



A small selection of some of the art in her home, *clockwise from left*: Calder, Picasso, and Ernst in the corner arrangement; African figures; Italo Scanga and Dale Chihuly collaboration; and a Calder-designed textile made in Guatemala

Clark Bedford, Hillyer Art Space. In 2012, she was one of five winners in DCCA’s curatorial competition for its 5x5 temporary public art project. Each of the chosen curators was responsible for selecting five different artists, each to create a major outdoor piece, to be installed concurrently throughout the city. Laura said that the tremendous responsibility, amount



Elaine Langerman



Elaine Langerman

Elaine Langerman has been making art in one form or another since second grade, when she won a prize for drawing. In her early teens she spent Saturdays and summers taking classes at the Corcoran. During middle school and high school she won thirteen awards in the form of gold keys in the annual National Scholastic Art and Writing competitions. (This program has an impressive legacy dating back to 1923 and a roster of past winners includes Andy Warhol, Sylvia Plath, and Richard Avedon.)

Not one, but two colleges offered Elaine scholarships—Georgia and Syracuse University. She opted for the latter, but after one year of its rather insular cliquiness, she transferred to American University, earning a B.A in 1960. She then gave public school art teaching a two-year try, but found she hated it. She resigned and went to Europe for a month of immersing herself in art. Then followed six years of bearing and mothering two children, with no room for art in her life. Once the children were in school Elaine returned to her art studies.

She earned a B.A. in art at American University in 1960, and then entered Maryland University in 1973 to study studio art (earning her MFA in 1978. Ann Truitt was her

thesis advisor for her MFA. In 1976, facing a spousal move to Colorado, and with 6 credits lacking for a degree, she continued under Truitt's mentoring via slides and correspondence about her ongoing work. This consisted mainly of painted fabric sculptures, reflecting a feminist proclivity. In 1983 she returned to Washington, leaving her wood sculptures with Sebastian-Moore, a Colorado gallery that has since closed its doors.

Back in Washington in 1985, Elaine reestablished her relationship with Ann Truitt who proposed as an exercise that she create a series of 3"x3"x3" universes, each its own little self-contained world. Thus was launched the Elaine we have come to know. Until her death in 2004, Truitt continued to mentor Elaine from time to time.

Many of us are familiar with the little dioramas that hang or stand, or occupy Elaine's hand-made books. These are populated by lavishly colored people, animals and plants. At first glance they seem lush, and jolly and amusing. But take another look: some of her creatures have missing limbs or heads; they rarely interact or look at each other; they are just there in the moment, carefully hiding their feelings, if they have any. Think: Hopper on LSD. The viewer is permitted to look, but not neces-

*One element will appear, suggest another,
and off she goes into another small universe.*

*At first all fun and colorful joy, until
you look again.*

sarily invited to enter. Most of these worlds are constructed of meticulously painted and collaged dimensional celastic (a material used by taxidermists), paperclay, styrofoam, found images and/or objects, glitter and other paints.

Elaine is the recipient of eight DCCA grants and is represented in many private and public collections including museums, libraries and universities. Her lengthy resumé lists many solo exhibits, critical acclaim and juried shows. She has enjoyed a rewarding career: Komei Watchi and Mark Moyens of the much missed Gallery K both exhibited



Doll Head



Jungle



My Lings #2 Rainy Cat

and collected her work for seventeen years. After its closing, Elyse Harrison carried her work at Gallery Neptune for three years until it closed. Currently, her drawings are with Neptune Fine Art. George Mason University bought eleven of her handmade books for their permanent collection and her *Alice in Wonderland* book series was purchased by the University of Southern California's Library, Lewis Carroll Collection. She is collaborating with Ori Soltes, a poet who was Chief Curator of the B'nai B'rith Klutznick National Jewish Museum, and who is now Goldman Professorial Lecturer at Georgetown University. The project is to complete ten paintings inspired by ten of Dr. Soltes' poems and, together, to show them and to produce a book with both the poems and the paintings.

A bit of a mystic, Elaine explains, "I explore miracles—the miracle of memory, the miracle of dreams and the miracles described in

fairy tales, poems and mystical interpretations of our history and beginnings." She doesn't plan her pieces, they self-propel into her consciousness. One element will appear, suggest another, and off she goes into another small universe. At first all fun and colorful joy, until you look again.

Recently Elaine has returned to a very early form of her expression, pure drawing. This threatens to completely alter the look of her work. Starkly two-dimensional and without color, using various types of metal point, it is as though she has pared down to the essence informing much of her work: a lean, spare perspective that she had hitherto



My Lings 14

wildly embellished (camouflaged?) with color and dimensionality hinting at what some might perceive as a darker, almost macabre, perspective.

Sculptor Named to WSG Advisory Board

Athena Tacha, a sculptor from Washington, DC has joined WSG's advisory board. Athena has a Ph.D. in aesthetics from Sorbonne University in Paris. She was a publishing art historian and curator of modern art at the Allen Memorial Art Museum at Oberlin College for 10 years during which time she published books on Brancusi and Rodin and many articles on contemporary sculpture. In 1973 she began a teaching career at the college and, "moved to Washington DC in 1999," she said, "to work simply as a sculptor," having executed to date over 40 public commissions all over the US. She has shown recently at the State Museum of Contemporary Art in Thessaloniki, Greece and the Onassis Cultural Center in Athens, as well as numerous locations in the U.S., including The High Museum of Art in Atlanta, where she had a retrospective in 1989, and more recently the American University Museum, Katzen Arts Center, DC (2005). In New York she has had one-artist shows at the Virginia Zabriskie, Bernice Steinbaum, Max Hunthinson and Kouros Galleries, as well as at Franklin Furnace, and since 2004 she is represented by the Marsha Mateyka Gallery in Washington DC.

This is Labor

WSG's juried exhibition is currently on display at VisArts Rockville through October 20, 2013. The exhibition seeks to explore the intersections and overlap between the sphere of "work" and that of "art". Historically art has been placed squarely in the realm of traditional labor. What sort of labor does the artist today undertake—intellectual, emotional, physical, durational, technical, or performative? How is that labor valued, and by whom? How does practicality inform the practice? What is the relationship between time invested and resulting value?

Curator Anne Reeve currently serves as Curatorial Associate at Glenstone, a private-arts foundation located in Potomac, MD. She has worked for the Chinati Foundation in Marfa, TX, The Guggenheim Museum, NY, and The Peggy Guggenheim Collection in Venice, Italy. She has an MA in the History of Art from University College London.

Curator Claire D'Alba is an Assistant Curator with Art in Embassies at the U.S. Department of State. She has assistant curated permanent collections and temporary exhibitions for U.S. diplomatic missions around the world. Prior to her current position, she worked in philanthropic consulting at Campbell & Company and at the National Gallery of Art.

Seeking Sculptors to Inspire Secondary Students

I've decided to introduce my Advance Placement students this year to local WSG members and their work as a result of my interaction with Joan Danziger. I first met her at the December WSG Annual Meeting. Joan hosted over one hundred members in her house/studio/gallery. Joan's work inspired me to introduce her technique to my students. At that meeting, I was relentless in getting answers to my many questions about her technique, but Joan patiently answered all my questions about material usage, process and technique. I asked as many questions as I could squeeze in before she gave me the sorry-but-I-have-other-guests-to-attend-to look. I backed down but not away.

After winter break I returned to St. Stephen's & St. Agnes School where I teach upper school visual arts and introduced my Advance Placement students to Joan Danziger's sculpture. I stumbled through the process, drew from my "on the fly" interview notes and jumped right in. The students were enthralled with the material, process, technique and Joan.

The beginning exercise I assigned my students was to create a small animal or floral piece. The assignment involved plant identification/description, photos, wire armature development with wood base, plaster (a point of departure from the materials used by Joan) or self-hardening clay and finally the surface design. The second assignment required using the same materials and was structured around increasing the scale—to 2 feet in every direction or larger. Students could continue along the plant theme or design something completely different. The semester ended with a visit to Joan. Nine students and I had the pleasure of touring her home, studio and outdoor sculpture garden.

If Joan Danziger can share information about her work process, why not establish a program

whereby other WSG members could share theirs. If you are interested in sharing your process with eager and talented students contact me at <tdebardelaben@ssas.org>. Let's start a tradition: WSG's resources being shared so that beginning students at the secondary and post secondary educational levels can learn from the living resources that exist in this community of professional sculptors.

— Terry de Bardelaben, Board Member and Academic Art Instructor



Joan Danziger in her studio with the St. Stephen's & St. Agnes School students



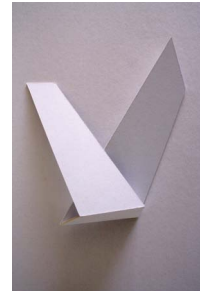
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Diane Szczepaniak



Jan Acton



Greg Braun



Millicent Young



John Ruppert



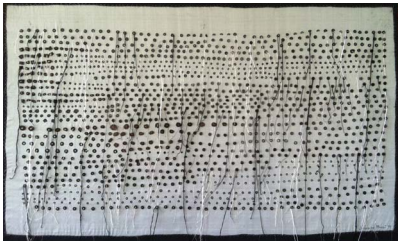
Jeffery Cooper



Elsabé Dixon



Elena Patino



Jaqueline Maggi



Nizette Brennan

THIS IS LABOR

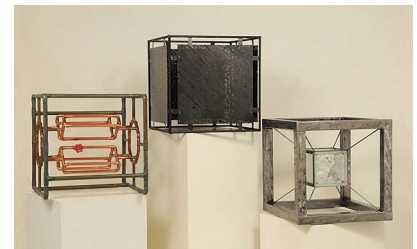
September 18 – October 20, 2013



Elizabeth Whiteley



Martin Feldman



Paul Steinkoenig



Adam Robert Hager



Kim Hyeon



Maggie Gourlay



Millicent Young

Classified Ads & Other Information

Studio Spaces: The Bethesda Urban Partnership and Bethesda Arts & Entertainment District has studios available in Studio B. Artists who live in Maryland, Washington DC or Virginia are eligible to apply. Studios will be available beginning in late fall 2013. **Application deadline is September 27, 2013.** Go to <www.bethesda.org/bethesda/studio-b>.

Gallery Space Available: The new Anacostia Arts Center has several galleries available for short-term and long-term rentals in historic Anacostia. Daily, weekly, and monthly terms available, starting at \$125/day or \$1,200/month. It's a new space so we are open to innovative ideas and arrangements. Email Kate <kdavis@archdc.org> for information.

Proposals: The Portsmouth Art & Cultural Center, 521 Middle Street, Portsmouth VA 23704, seeks proposals for their **2014 Outdoor Sculpture Display** within their brick garden courtyard. Applications must be postmarked by November 1, 2013.

Seventh Annual Sculpture Talks Series in Arlington:

3800 Fairfax Drive, Arlington VA 22203 (at Virginia Square on Metro's Orange Line) in September and October 2013 on Wednesdays at 7:30pm. The events are free.

- **September 18 – Direct Carving: a Gateway to Abstraction,** Karen Lemmey, Curator of Sculpture, Smithsonian American Art Museum
- **October 9 – Farm Raised Iron,** Hans Gerhard, Sculptor from Perryville VA
- **October 30 – Romanesque Sculpture in Alsace, France,** Gillian B. Elliott, Professor, Corcoran College of Art + Design, Washington DC

The David C. Driskell Center at the University of Maryland

is show casing their first-ever all-sculpture show, "*Alison Saar: STILL....*" Eleven of her massive sculptural works will be exhibited from September 12 to December 13, 2013.

Indiana limestone, tools, gantry and chain hoist available from member Jo Israelson <firehousetudio@mindspring.com> 410.775.1093.

Position of Secretary needs to be filled for the Washington Sculptors Group. For information, contact Pattie Porter Firestone, volunteer coordinator <pattie.firestone@verizon.net>.

Salon VI will have been held at Marilyn Geldzahler's studio on September 7. In October, **Salon VII** will be held at Washington Project for the Arts (WPA), Capitol Skyline Hotel, 10 I St., SW, Washington DC. RSVP: <programs@washingtonsculptors.org>. If you haven't seen WPA's new office space, this is a good time to join us at this Salon.

Summary of Salon V

The latest WSG Salon was graciously hosted by Lynda Smith-Bugge in her studio, beautifully and serenely situated on the grounds of the Franciscan Monastery. The theme was selling one's art as well as selling oneself as an artist.

We shared experiences and suggestions about both topics. As the composition of the group turns out to be different for each Salon, you'll meet new people and old friends, or renew an acquaintance. Also, the dynamic of each Salon is different—when the group is small there's one discussion going, when the group is larger several discussions may take place at the same time.

So, I encourage you to give it a try and find out for yourself.

— *Raymonde van Santen*

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



WASHINGTON SCULPTORS
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