

## MEMBER NEWS

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



Jan Kirsh, *Chili Pepper 2*, cast resin with automotive paint, 20x36x15 inches

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

**Jessica Beels** received the WSG Tom Rooney Award for Excellence in Sculpture for “Bycatch I,” her installation in *Ephemeral* at the Greater Reston Arts Center, Reston VA (see page 7).

**Charles Bergen** was awarded the commission of Chinatown Barnes Dance Artwork at the intersection of 7th and H Streets, NW, Washington DC.  
— Charles Bergen also was awarded the commission of the River Terrace Perimeter Fence along the Anacostia River, Washington DC.

■ **Jenn DePalma**, proposal selected for collaborative work for *Land&Art@MARC: A 4 Season Project*, Washington Sculptors Group and Maryland Agricultural Resource Council (MARC) Fall 2015 *Equinox* exhibition, curated by Artemis Herber, juried by Bronwyn Mitchell.

■ **Annie Farrar**, *Vanitas*, VisArts Center, Rockville MD, October 9–November 8, 2015. Opening reception: Friday, October 16, 7–9 pm.



Annie Farrar, *Still Life with Crate and Violin*



Jane Petit and instructor Andrew Townsend at Penland in NC

member news continues on page 3

## 2015 WSG Programs & Exhibitions

### WSG Exhibition: *Ephemeral* September 10–November 14, 2015

Greater Reston Arts Center (GRACE)  
Reston Town Center, 2001 Market St, #103,  
Reston VA

This WSG exhibition is held in conjunction with The Greater Reston Arts Center. In keeping with the temporary installation by sculptor Patrick Dougherty erected outside the GRACE gallery, *Ephemeral* explores the nature of non-permanent, three-dimensional work addressing the concept of ephemerality, whether conceptually, through site-specific works, or through the nature of the materials (see page 10).

### Call for Art:

#### THE BARN\_ *Land&Art@MARC:* *A 4 Season Project*

You are invited to submit images that relate to this theme (see page 5). Exhibition deadline is October 20, 2015.

### WSG Annual Image Show Thursday, October 22nd 7–9pm

Hillyer Art Space, 9 Hillyer Court,  
Washington DC

Free and open to the public.

Submit images to Greg Braun by **October 15** at [greg.r.braun@gmail.com](mailto:greg.r.braun@gmail.com).

Each WSG member may submit up to five (5) digital images for the Image Show (guidelines on page 7 continuation). You must be present at the Image Show and be prepared to speak for approximately 2 minutes about your work while your images are projected. Members are encouraged to take advantage of this opportunity — new members to introduce their work and existing members to show new work — and receive feedback from the audience.

Following the presentation, you are invited to stay for drinks, snacks, and discussion from 9-10pm. WSG will provide refreshments,

WSG programs continues on page 7

### BOARD OF DIRECTORS

president: Artemis Herber  
vice president: Elsabé Dixon  
secretary: Cat Lukens  
treasurer: Pattie Porter Firestone

### COMMITTEES

#### The Washington Sculptor Publication

publication manager: Lynda Smith-Bügge;  
feature writer: Rima Schulkind\*, Jeffrey Cooper; design  
and image management: Stephanie H. Firestone\*;  
solo listings and distribution: Jessica Beels

#### Website

Mike Shaffer, Greg Braun\*, Diane Szczepaniak

#### Communications

email bulletins: Mary Early (volunteer needed)  
graphic design: Laura Jamroz  
press releases: Mary Early (volunteer needed)

#### Exhibitions

Elsabé Dixon, Chair; Artemis Herber, Jeff Chyatte,  
Jeffrey Cooper, Gordon Lyon, Tom Petzwinkler\*,  
AnaMarie Paredes\*, Judith Pratt\*

#### Grants/Fundraising

Gay Hannah\*, Emily Piccarillo

#### Membership

Mary Early

#### Nominations

Mike Shaffer, Mary Early, Artemis Herber

#### Outreach

Alan Binstock

#### Programs & Salons

Barry Goldstein, Gloria Chapa, Julia Bloom\*

#### Refreshments Coordinator

Mahy Polymeropoulos

#### Special Projects

Setsuko Ono

#### Volunteer Coordinator

Pattie Porter Firestone

\*non-board member volunteers

### WSG ADVISORY BOARD 2015

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Contemporary Art, Phillips Collection  
Athena Tacha, Sculptor  
Sarah Tanguy, Curator, Art in Embassies Program,  
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Lester van Winkle, Professor Emeritas,  
Virginia Commonwealth University, Sculpture  
Department Chair  
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 2015" above their names on their mailing labels.

To join or renew by mail, 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. *You may also use the online form. Fill out the form, and when you click the "Submit" button at the bottom of the page, a message will come up with a link to let you return to the Main Membership page and pay using PayPal.* To change your membership address of record and for receiving this WSG periodical, send your name and address by email to [membership@washingtonsculptors.org](mailto: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/Baltimore Sculptors – \$10 off the membership fee

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

## Resources

### WSG Website [www.washingtonsculptors.org](http://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 database and upload information about their work by using the Gallery Update Form.

### The Washington Sculptor Periodical

Issued three times a year. Deadlines April 10, Aug. 10, and Dec. 10. Send information to [membernews@washingtonsculptors.org](mailto: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](mailto:rima@schulkind.com)).

### Yahoo Group

A forum for members, collectors and all those interested in three-dimensional media to share information, get technical advice, and discuss exhibitions at area museums and galleries (including your own). Go to [www.yahoo.com](http://www.yahoo.com), click on 'groups'; search: [washingtonsculptors](http://www.washingtonsculptors.org) (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  
email: [info@washingtonsculptors.org](mailto:info@washingtonsculptors.org) tel: (202) 686-8696  
website: [www.washingtonsculptors.org](http://www.washingtonsculptors.org)



## President's Letter: WSG Picnic

Dear Members,

It was lovely to see new and old members at the WSG Annual Potluck. As always, it was well attended with up to 50 guests on a hot summer day at beautiful Rainbow Hill in Maryland. It was a warm welcome having our sister group from the Baltimore Sculptors among our special guests.

It was very interesting to hear about each other's artistic projects and visions for the future that brings us as a group closer together.

Thank you to all guests who partied, brought delicious food, and volunteered to make this picnic a true pleasure and joy.

I am looking forward to staying in touch with you, and please come back next year!

Cheers,  
Artemis Herber



## Washington Sculptors Group Commemorates International Sculpture Day

On April 24, 2015, the Washington Sculptors Group (WSG) conducted a panel discussion moderated by Judith Pratt highlighting its exhibition, *Brick Layers*, at the Workhouse Arts Center in Lorton, Virginia. *Brick Layers* was juried by Philadelphia artist/activist Jennie Shanker.

In celebration of International Sculpture Day, WSG sculptors Fabiola Alvarez Yurcisin, Anna Dabney Smith, and David Grainger discussed the relevance of their work in relation to the history of the Workhouse through a dialogue with Workhouse historians Irma Clifton and Eleanor Lally. The Workhouse Arts Center (WAC) occupies a unique historic site, originally the Occoquan Workhouse, which opened in 1910 as a federal prison.

The *Brick Layers* panel discussion humanized the Workhouse history, and supported conversation about themes that remain relevant to this day such as the criminal justice system, women's rights, the Constitution, workers and labor rights, as well as issues of race, class, and gender.

A multinational audience shared experiences from their lives, underscoring the ongoing importance of this exhibition with Washington DC-area residents. *Brick Layers* was on view at the Workhouse Arts Center April 1–June 28, 2015.

—Elsabé Dixon

■ **Artemis Herber**, "Stems" is now installed at Patterson Park, Baltimore MD.



Artemis Herber, *Stems*, metal, 100x30 inches

■ **Linda Hesh**, "Chance Meeting Doorknob Hangers" for *Art in Odd Places*, curated by Kendal Henry, to be installed crosstown along 14th Street (river to river), New York NY, October 7–11, 2015.



Linda Hesh, *Chance Meeting Doorknob Hangers*, installed on all doors on 14th St. from river to river.

■ **Jan Kirsh**, "Aubergine" won the ARTsites 2015 Competition and Exhibit and is installed at the Howard County Welcome Center near Laurel MD on I-95.

■ **Claire McArdle**, with Elise Ansel and Kathryn Stedham, *Far Reaches*, Ellsworth Gallery, 215 E. Palace Ave, Santa Fe NM, July 17–September 12, 2015.

■ **Carol Morgan**, Honorable Mention, *City Hall of Alexandria Art Show*, juried by Frank Phillips, 301 King Street, Alexandria VA, June 29–December 18.

■ **Jane Petit**, Photo of the Week, Penland Sketchbook, June 12, 2015.

■ **Massimo Righini**, *Stories in Stone V (2013–2015 Sculptures)*, curated by Peter Colasante, L'Enfant Galerie, Washington DC, November 20–December 31, 2015. Opening reception: November 19.



Massimo Righini, *Locked Doors-Closed Minds*, Alabaster, 19.5x7.5x12 inches

■ **Mike Shaffer and Pattie Porter Firestone**, selected *Land&Art@MARC: A 4 Season Project*, Washington Sculptors Group and Maryland Agricultural Resource Council (MARC), Baltimore County Agricultural Center and Farm Park, 1114 Shawan Rd, Cockeysville MD, August 1–Fall 2015, curated by Artemis Herber, juried by Bronwyn Mitchell (see page 5).



Carol Morgan, *Maxine*, ceramic, 7x8x15 inches

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■ **Craig Schaffer**, "Gallo" sculpture commissioned for development site on Watkins Mill Rd in Germantown MD.



Craig Schaffer, *Gallo*, steel, 10x8x7 feet

**Lynda Smith-Bügge** featured artist in the 37th issue of the *Ruminant Magazine*: *Chewing on Life, Faith and Art*.

**Stephanie Williams**, *Everyone Actually is Each Other*, Hillyer Art Space: July 6–August 1, Washington DC.

### Group Shows

*Casting Call*, Stone Tower Gallery, Glen Echo Park MD, August 2015, including **Gloria Chapa**.

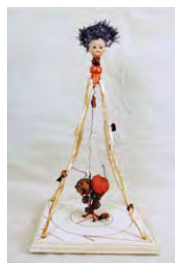


Gloria Chapa, *Contemplations of Yu*, mixed media (fiberglass, resin, plaster, rice, noodles, wax paper), 8 inches x 8 feet

■ *Ephemeral*, juried by Holly Koons McCullough, Director and Curator at the Greater Reston Arts Center, Reston Town Center, 12001 Market Street, #103, Reston VA, September 10–November 7, 2015, including **Jessica Beels, Nizette Brennan, May Britton, Elizabeth Burger, Kathleen Carlson, Gloria Chapa, Jeff Chyatte, Elsabé Loubser Dixon, Annie Farrar, Elissa Farrow-Savos, Billy Friebele, Gil Narro Garcia, Marilyn Stanek Geldzahler, Maggie Gourlay, Tom Greaves, Artemis Herber, Liz Lescault, Carol Gellner Levin, Ruth Lozner, Emily Piccirillo, Iris Posner, Marco Rando, Pam Rogers, Mike Shaffer, Diane Szczepaniak, raymonde van santen, Millicent Young**. (see page 10 for images)

*Exhibition at A Gallery*, Oak Bluffs, Martha's Vineyard MA, August 2015, including **Carol Brown Goldberg**.

*Guest Artist Exhibit*, Touchstone Gallery, August 2015, including **Gil Narro Garcia**.



Gil Narro Garcia, *Pollinating Youth*, 21x11x11 inches

■ *Native Species: and exhibition of artists working in wood*, BlackRock Center for the Arts, 12901 Town Commons Dr, Germantown MD, September 16–November 7, 2015. Reception on Saturday, September 19, 3–5pm; Artist Talk Saturday, October 17 (4:30pm, followed by a reception), including **Christian Benefiel, Julia Bloom, Jeffrey Cooper, Katie Dell Kaufman, Evan Reed, Rachel Rotenberg, Foon Sham, Lynda Smith-Bügge**.



Lynda Smith-Bügge, *Breaking Open*, walnut, maple, 16x16x18 inches

*Personal Patterns*, curated by Claudia Rousseau, King Street Gallery at Cafritz Foundation Arts Center, Montgomery College, Silver Spring MD, October 22–November 25, opening reception October 22, artist panel November 5 (4–5pm), including **Jessica Beels, Alonzo Davis, Sean Hennessey, Ellyn Weiss**.

*Select Art Fair: Zero to One*, curator Joseph Anastasi, Center 548, Chelsea, New York NY, May 2015, including **Elizabeth Miller McCue**.

*Summer Sculpture Showcase*, Studio 80 + Sculpture Grounds, Old Lyme CT, June 8–September 13, Old Lyme Midsummer Festival: July 2015, including **Elizabeth Miller McCue**.

■ *Summer Music and Sculpture Festival: Haystacks in the Garden installation*, curator Jennifer Miller, Tyler Park Center for the Arts, Richboro PA, ongoing from June 27, including **Elizabeth Miller McCue**.

*Summer Exhibition: Gallery Artists*, Sidetracks Art Gallery, New Hope PA, June–August 2015, including **Elizabeth Miller McCue**.

*The 2015 Sondheim Semi-Finalist Exhibition*, juried by Naima Keith, Kelly Kivlan, and Matt Saunders, Maryland Institute College of Art Decker and Meyerhoff Galleries, Baltimore MD, July–August 2015, including **Maggie Gourlay**.



Maggie Gourlay, *Untitled*, drywall, latex paint, crocheted embroidery thread, plywood, Duralar, 36x156x36 inches

■ *Women Chefs – Artists in the Kitchen*, Strathmore Mansion, September 5–November 8, 2015, including **Gloria Chapa, Ruth Lozner, Joyce Zipperer**.

## Land&Art@MARC

**L**and&Art@MARC: A 4 Season Project, is a collaboration between MARC (The Maryland Agricultural Resource Council) and WSG to develop and realize land art and land use projects through the four seasons of the year, with the primary concentration on farming and agricultural issues. The focus is on cycles in nature, farming, and the cosmos on this 149-acre Piedmont farm located in central Baltimore County.

The first of four calls was *Landscape and Structure* for which the work of Pattie Porter Firestone and Mike Shaffer were selected.

Pattie Porter Firestone's *Leaves of Grass* portrays seen and unseen patterns of energy in the natural world. *Leaves of Grass* depicts energy from the earth pushing five red blades of grass 8 feet out of the ground. The color and size gives pause to very familiar forms.



Pattie Firestone, *Leaves of Grass (5)*, painted steel, 8x10x20 feet

Mike Shaffer's *Uncle Mike's Animal House* is made from recycled construction lumber and stands about seven feet high. The concept is based on cage-like structures used by farmers in the frontier days to protect small animals such as sheep and goats from bears and other wild animals, especially at night. Actual "houses" (pens) of this sort would have been crudely made with straight logs, perhaps closer together, and with a flat or sloping roof and probably with a door or gate. The gabled roof on this work makes the structure look more like a house, but would probably have been considered an unnecessary feature on early frontier homesteads.



Mike Shaffer, *Uncle Mike's Animal House*, recycled construction lumber, 7 feet tall

The second call was *Equinox – Cycles In Nature*. Jenn DePalma's sculptures, *Cubes*, were selected for this second call.

DePalma will work at MARC for a week or so installing as many 2x2x2 foot cubes as possible. Cubes will consist of corn stalks harvested on site, brush from the pile of sticks and logs, manure found locally, sunflowers harvested on site, wood chips, hay, earth and other materials found on site. The materials are tamped into a form and then the form is completely removed. The pieces are held together simply from the tamping. Over time the cube degrades; how quickly the cube degrades depends completely on the materials, weather, and environment.



The effort integrates actions related to farming, the harvest, collection, and storage of materials. Weather and time push the narrative of lost perfection, and the whole work spins on thinking inside the box. Volunteers who help build the pieces and viewers who attend opening day will experience the climactic moment when the form is removed and

the cube remains. Viewers will be able to quietly observe the slow disintegration, literally sometimes watching pine needles fall from the cube or the wind blowing away a leaf or two.

The third call for sculptures is called *The Barn*. You are invited to submit images (see below).

Jenn DePalma, *Cubes*, made from various materials found on site. Each cube will be 2x2x2 feet.

## Call for Entries

### THE BARN\_Land&Art@MARC: A 4 Season Project

Baltimore County Agricultural Center and Farm Park  
1114 Shawan Road, Cockeysville MD

**Application Deadline: October 20, 2015 (midnight)**

**Exhibition Dates: December 5, 2015–March 1, 2016**  
(Festival of Lights)

JURORS: Bronwyn Mitchell, MARC Programs Manager, with select members of the MARC Board of Directors, including farmers, local business professionals, art enthusiasts, and philanthropists.

**T**his call marks the third of four calls for *Land&Art@MARC: A 4 Season Project*. This exhibition will be indoors and will take place in the horse barn at the Baltimore County Agricultural Center's property which will be transformed into a micro-gallery and art laboratory during the winter season. WSG seeks artist teams to collaborate on

diverse ideas that incorporate interdisciplinary objectives and relate to the concept of the barn itself. Artist teams are welcome to create installations, sculptures, paintings, or multimedia visuals exploring the theme of the barn with regard to structure, architecture, anthropology (domestication), history, storytelling agriculture, and other disciplines. The exhibition site will be a horse barn with eight single stalls and an open area in the center. Artist teams will be allowed one stall per team in which to install artwork.

Applicants should go to [ENTRYTHINGY.com](http://ENTRYTHINGY.com) and click on "For Artists" at the top of the browser window. Click on "list of current calls." Scroll down and click on the "THE BARN" listing. Create a login account if you don't have one, or if you do, login with the "Click here to login" button. After logging in, select the "THE BARN" call, and complete the entry steps. There is a \$5 entry fee. No mail or email entries will be accepted. All applicants will receive "accepted" or "not accepted" notifications by email.

## Jeffrey Cooper



Jeff in his studio

Jeffrey Cooper has accomplished what many in his position have yearned to do: after 38 years of a successful career (teaching mathematics at the University of Maryland) he has creatively dealt with the “what next” issue. Drawing on two seemingly disparate streams in his makeup, the concrete and the abstract, he turned to creating sculpture. He learned how to use woodworking tools from his grandfather who did home remodeling. The precision and logic of mathematics guides the nature of his sculpture. If woodworking and abstract thinking produced his aesthetic, then Foon Sham was the midwife. A couple of years before his retirement in 2008, Jeff read an article on Foon and was motivated to take a course with him. And that was the beginning.

Jeff’s work is abstract, quiet, controlled, mostly additive, and frequently is built of a sequential similarity of shapes. Many pieces produce a visual tension wherein a seeming imbalance fools the eye, but a surreptitious nudge shows the work to be

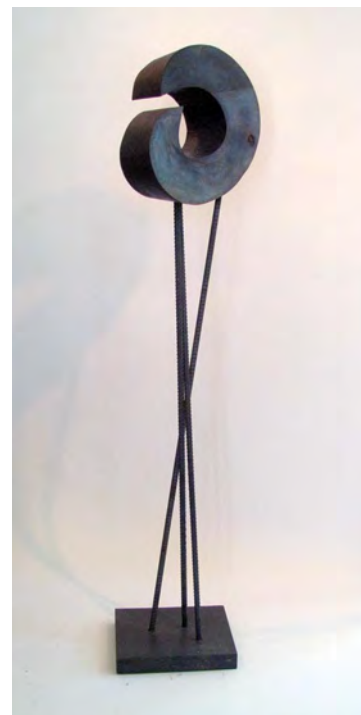
solidly grounded. He has also completed some carved pieces, which he has floated on lengths of rebar. His work mode is to make preliminary sketches and then let the piece vary itself as he builds.

This year VisArts provided him his first solo show. Jeff has also shown in several WSG

*...after 38 years of a successful career (teaching mathematics at the University of Maryland) he has creatively dealt with the “what next” issue.*



Earthquake



Partisan 1



*Introspection*

juried exhibits. In addition to Foon Sham, he cites Martin Puryear and David Smith as stylistic influences. Having completed one career, Jeff is well embarked on a second.

Famous mid-19th-century mathematician James Sylvester is quoted as saying, "The fine arts are four: plastic [pliable, moldable], lyric [poetic], music, and mathematic." So Jeff is batting 500! His studio is at the home he shares with artist wife Rebecca Hirsh, a space they enlarged in 2004.



*Gearjam*

**WSG Programs continued from p. 1**

and participants are welcome to bring food to share.

Image preparation: Resize the longest dimension of your image to be no larger than 1000 pixels with a resolution of 72 dpi. If your images need resizing, or you do not have the capability to resize them, send them to Greg Braun and he will adjust them accordingly. Provide images in jpeg (.jpg) format. If you would like your website address on your title slide, please put it in the body of your email.

**WSG Annual Meeting and Potluck will be announced in upcoming e-mails**

**Glenstone Museum Tour  
Saturday, December 12, 9:30am**

12002 Glen Rd, Potomac MD  
*Limited to 20 attendees*

Meet in Potomac for car pool to museum. Participants will be given directions to our meeting place at time of RSVP. Tour will start at 10:00am.

RSVP to [programs@washingtonsculptors.org](mailto:programs@washingtonsculptors.org)

Glenstone Museum is located on 200 acres of land just outside Washington DC, on a former foxhunting estate. Over the course of twenty years, the property was transformed into an environment where art, architecture, and landscape combine to create a singular and unified experience. At the heart of Glenstone is its preeminent collection of post-World War II and contemporary art. Glenstone's next exhibition is *Fred Sandback: Light, Space, Facts*. This is a trip not to be missed.

**LAND&ART@MARC: A 4 Season Project  
Ongoing through 2015**

The Maryland Agricultural Resource Council (MARC), Baltimore County Agricultural Center and Farm Park  
1114 Shawan Road, Cockeysville MD  
See sculptures by Jenn DePalma, Pattie Porter Firestone, and Mike Shaffer.

**WSG Exhibition: MICRO-MONUMENTS  
December 1, 2015 – February 28, 2016**

Salzlandmuseum 39218 Schönebeck, Pfännerstr. 41, Germany  
[www.museum.salzlandkreis.de](http://www.museum.salzlandkreis.de)

Juror: Anne Reeve

Small-scale sculptural work by members of the Washington Sculptors Group (WSG) will communicate a global perspective on aspects of monumental phenomena. Participating artist's work will convey a global perspective that is informed either by their own personal background (e.g., familial, immigrant origins, travels, etc.), or by experiences with other cultures and peoples internationally or locally. Their global perspectives create references for *MICRO-MONUMENTS*.

## Artemis Herber



Artemis with *Eleusis*

Artemis Herber works in a house of art. In fact, her studio consists of many high-ceilinged rooms with ample light from tall windows in a mansion located in Owings Mills MD. The rooms are filled with her paintings and sculpture in various stages of completion. Walking and talking with Artemis, one is immediately made aware of her energy and of her total commitment to her art. At the same time she is good natured and warm. She came here with her husband from Germany in 2002.

She studied art at the University of Paderborn in North Rhine-Westphalia where she won a number of prizes. She also received awards for her projects in art education. During this period she was attracted to American Minimalism and European Arte Povera. It was there that she found her medium of choice, corrugated cardboard, after experimenting

with various kinds of paper. The corrugated cardboard sheets that were used to protect the tables in the art department turned out to be perfect. The cardboard is easily scored and bent. It is also important to Artemis that

this medium be made of recycled materials, which in turn can be recycled again. Much of her work, both painting, and sculpture, starts with 8x8 sheets we only think of as being used in packing more valuable items. Most people who know Artemis are familiar with her sculptures which are produced by bending the cardboard into forms that resemble serpentine walls.



*Bubble*

But another group of pieces are related to her view that the role of the artist in society is to challenge and provoke the viewer into an awareness of important



issues. Climate change is one of them. Scientists have recently coined the term “anthropocene” to denote the time period in which man’s activities have begun to have a substantial effect on the environment. For many scientists this period began with the industrial revolution. In 1884, artist and critic John Ruskin spoke about the “dry, black veil of dust” that hung over London. Artemis conveys her own concerns by making paintings that are often abstractions of landscapes, industrial and rural, that never contain human figures. These images are often very colorful, but a feeling of emptiness pervades them. Some of these paintings become sculpture if she wets the cardboard. Tearing and cutting, she deforms the surface to produce a three-dimensional figure. The result is not always predictable. Other pieces are made using both cardboard and heavy paper. The painting here is done to produce a surface that looks like rusted metal

Artemis’ work has been shown frequently in the Baltimore-Washington area. Recently, she was awarded a solo show at the WIP Gallery at Artisphere in Arlington, Virginia. Her work has also been shown in locations throughout the United States and Europe. In addition to her busy schedule of creating and showing new artwork, she is now president of the Washington Sculptors Group, where she has raised the energy level, introducing new opportunities for members to exhibit their work in public settings and internationally.



*Walls of Love*



*Oede*

*Scientists have recently coined the term “anthropocene” to denote the time period in which man’s activities have begun to have a substantial effect on the environment.*



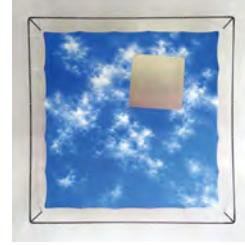
Annie Farrar, *Roberto*



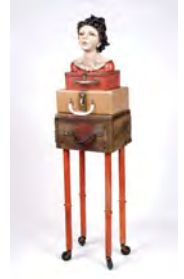
Artemis Herber, *Resource*



Elsabé Dixon, *Ephemeral Wall Installation, View 2*



Emily Piccirillo, *Fugue*



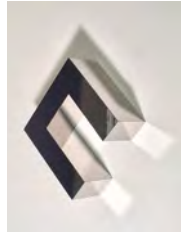
Elissa Farrow-Savos, *she could not bear to leave anything behind but you cannot take it with you*



Billy Friebele, *Fire Drawing*



Carol Levin, *Aging*



Diane Szczepaniak, *Reflecting Rectilinear No 1*



Gil Narro Garcia, *Nature Spheres*



Jeff Chyatte, *Anguish*



Pam Rogers, *Small Subjects*

## Ephemeral

Greater Reston Arts Center • September 10–November 7, 2015



Jessica Beels, *Bycatch 1*



Kathleen Carlson, *Life Is Not All Chocolate and Roses*



Liz Lescault, *Cocoon*



Maggie Gourlay, *Drywall Box 1*



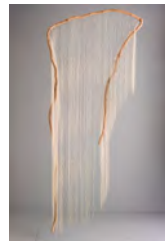
Marilyn Geldzahler, *Ethereal 1*



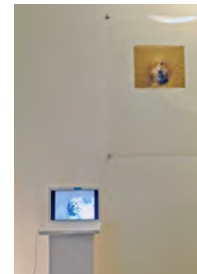
May Britton, *Growth Pattern V*



Nizette Brennan, *Ephemerality*



Millicent Young, *Warp*



raymonde van santen, *I Was/We Were Here*, video documentation of unfired clay head being eroded in the ocean surf



Ruth Lozner, *Is it? Was it?*



Mike Shaffer, *Late Recovery*



Tom Greaves, *Sugarbeat*



Ruth Lozner, *The Devolution of Place: Baltimore Story*



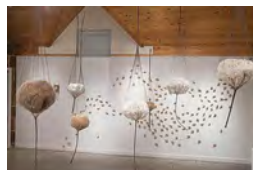
Gloria Chapa, *Potato Chip Blankie*



Iris Posner, *Detrius*



Marco Rando, *Freehand Sandpainting*



Elizabeth Burger, *Gathering*



Alan Binstock, *Chapel*



Annie Farrar, *Olympia*



Artemis Herber, *Shelter*



Claire McArdle, *Spirit of Ireland*



Garrett Strang, *Sarana*



Gloria Chapa, *Silla*



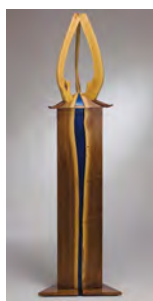
Liz Lescault, *Gravid*



Joel D'Orazio, *Untitled Mold (666)*

# Sanctuary

Joan Hasaoka Healing Arts Gallery • June 2015



Lynda Smith-Bügge, *Liminal Space*



Jeff Chyatt, *Equilibrium*



Janet Wheeler, *Nest XXIX*



Janet Wheeler, *Nest XXXVII*



Janet Wheeler, *Next XXII*



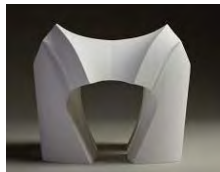
Millicent Young, *Liminal*



Marcos Smyth, *Dauber's Haven*



Mike Shaffer, *Mi Casa Es Su Casa*



Pat Wasserboehr, *Fukushima Memorial*



Paul Steinkoenig, *Pure of Heart*



Tom Greaves, *Just Wanted to Hear Your Voice*



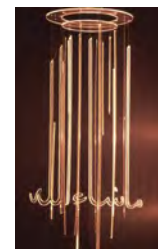
Rima Schulkind, *Sheltered Spheres*



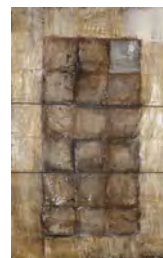
Rima Schulkind, *Interstice II*



Ruth Lozner, *Home at Last: A Reliquary*



Salamah Arden, *Come Down Like Rain*



Isabelle Truchon, *My So Called Existence*

Ads

### **Sculptors Studio Moving Sale**

(Materials & Tools only for sale NO sculptures), Sat. Oct. 3  
(Rain Date Sunday Oct. 4), 9am-4pm. Pattie Firestone's studio moving sale  
3704 Bradley Lane, Chevy Chase MD 20815

Email [Pattie@PattieFirestone.com](mailto:Pattie@PattieFirestone.com) if you want to help, and bring your own materials and tools to sell.

### **Tri-State Sculptors Conference**

You are invited to attend the 37th Annual Tri-State Sculptors Conference, which will be held October 1-4, 2015, in Wilmington NC, hosted by University of North Carolina Wilmington and Cape Fear Community College in Wilmington NC. The keynote speaker will be the 2014 ISC Lifetime Achievement Award winning artist Judy Pfaff. Registration information can be found at <http://tristatesculptors.org/tss-annual-conference/37th-annual-conference/>.

### **Don't Miss the Hirshhorn Museum Exhibition**

*Marvelous Objects: Surrealist Sculpture from Paris to New York* starts October 29, 2015, and ends February 2016. This is the first major exhibition devoted to a comprehensive view of the movement's three-dimensional works. Valerie Fletcher, senior curator, says: This exhibition reveals the totality of surrealist sculpture by highlighting two main approaches. Organic abstraction originated with the whimsical reliefs of Jean Arp and inspired many artists including Henry Moore, Joan Miro and Isamu Noguchi. Found-object assemblages, which originate in Marcel Duchamp's Assisted Readymade, became a surrealist passion.

### **Ponte Zingola Studio and Apartment Available in Italy**

Craig Schaffer has two guest apartments available for rent in the town of Pietrasanta, near Carrara, Italy, from Spring through Fall. He can also offer studio space for painting or small sculpture. Or, he can refer artists to a nearby facility for large-scale sculpture. The rates for 2016 are 650 euros/week, plus

cleaning fee, for a 3-bedroom unit and 350 euros/week, plus cleaning fee, for a 1-bedroom unit. Both units have full kitchens, internet access, and use of our marble ping pong table, garden, and river where we cool off regularly during the summer months.

Craig says: "I found this beautiful spot while in graduate school. Initially, I spoke little Italian, but with the prevailing informal yet intense attitude toward the work, and the friendliness of the locals and the sculptors, I had never felt so at home."

Visit the website at [www.pontezingola.com](http://www.pontezingola.com). To inquire about availability or for further information about visiting Ponte Zingola, or about Italy in general, members can contact me at [schaffer.sculpture@gmail.com](mailto:schaffer.sculpture@gmail.com).

—Craig Schaffer

### **Artomatic October 2015**

Would you like to exhibit at Artomatic? A few WSG members are planning on exhibiting in Artomatic in October at 8100 Corporate Drive, Hyattsville MD, right near New Carrollton Metro. If you are interested, e-mail Gloria Chapa at [gloriaidachapa@gmail.com](mailto:gloriaidachapa@gmail.com).

This is a very interactive, well-publicized and attended community event. It is a great opportunity to display your work to a large audience. Plans are now being firmed up. Visit the Artomatic Facebook page where pictures of the interior of the office building are posted. Schedules for choosing spaces, volunteering, events, etc., can be best accessed on the FB page. All are welcome!

Since 1999, Artomatic ([artomatic.org](http://artomatic.org)) has been one of the most popular art festivals in the DC metro area. The DC Commission on the Arts is one of its biggest supporters. Artomatic's goal is to sponsor a huge non-juried art happening, usually in a commercial site slated for demolition or newly constructed and not yet occupied.

—Gloria Chapa

See *The Washington Sculptor* images in color at [www.washingtonsculptors.org](http://www.washingtonsculptors.org)

***The Washington Sculptor***  
**Winter 2016 Issue Deadline**  
**is December 10, 2015**

