

MEMBER NEWS

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



Brian Wagner, *Discards*, included in the current WSG exhibition, *Brick Layers*. See pages 4 & 10.

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

- **Jessica Beels** and **Elsabé Dixon**, with Inga Hamilton, *Call and Response*, curated by Elizabeth Vorlicek, Angie Newman Johnson Gallery, Episcopal High School, 1200 N Quaker Lane, Alexandria VA, April 27–June 14. Opening reception: May 12, 6–8pm.
- **Charles Bergen**, solo exhibition, Hollingsworth Gallery, Patuxent National Wildlife Center, Laurel MD, April 28–June 30.
 - — two-person exhibition, Fredericksburg Center for the Creative Arts Members Gallery, 813 Sophia Street, Fredericksburg VA, June 1–June 30.
- **Greg Braun**, *Sharpened*, Gibb Street Gallery, VisArts at Rockville, 155 Gibbs Street, Rockville MD, June 3–July 5. Opening reception: Friday, June 12, 7–9pm.
- Jeffrey Cooper**, solo exhibition, curated by Susan Main, VisArts Concourse Gallery, Rockville MD, March 27–April 26.
- Joel D’Orazio**, *1992 Forward*, VisArts Kaplan Gallery, Rockville MD, March 11–April 12.
- **Mary Annella Frank**, solo exhibition, The Sculptors Guild Gallery, 111 Front Street, #256, Brooklyn NY, May 6–June 13. Opening receptions: May 7 and June 4.

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2015 WSG PROGRAMS & Exhibitions

WSG Exhibition: *Brick Layers*

April 11–June 28, 2015

Workhouse Arts Center, Lorton VA

Juror: Jennie Shanker

Brick Layers, features artworks that are grounded in the rich and layered history at the site of the old Lorton prison. The work of these 23 artists engages in conversations of current and historic significance related to the penal system, the Suffragists, and the use of labor and natural resources as a vehicle for suppression or liberation.

WSG May Salon

Gloria Chapa’s Studio

Saturday, May 16, 2–4pm

Otis Street Arts Project

3706 Otis Street

Mount Rainier MD

(202) 321-3300

*Plenty of parking available. The F2 bus route is one block away.

RSVP to programs@washingtonsculptors.org

Topic: **The Art Process from A-Z**

When, where, why did the idea for an art piece germinate? What was the validation process? What strategies are employed to make the idea come to fruition? How do you deal with setbacks? Where/how can additional funds be procured? Please bring your concerns, ideas, and stories to share about your personal journey through the Art Process.

WSG June Salon

Charles Bergen’s Studio

Thursday, June 18, 6–8pm

Charles Bergen Studios LLC, Studio #11

716 Monroe Street NE, Washington DC

(202) 546 2339

*Charles’ studio is in Brookland at the Monroe Market Art Walk. That same evening, after the Salon, there will be the monthly Late Studio Openings. If you are not familiar with the area, it would be a good opportunity to browse the other studios

WSG programs continues on page 11

WSG Information

BOARD OF DIRECTORS

president: Artemis Herber
vice president: Elsabé Diano
secretary: Cat Lukens
treasurer: Zoie Lafis (future treasurer)

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The Washington Sculptor Publication

publication manager: Lynda Smith-Bugge;
feature writer: Rima Schulkind*; design and image
management: Stephanie H. Firestone*; solo listings:
Jessica Beels; group listings: Carmela Knepler*;
distribution: Gordon Lyon

Website

Mike Shaffer, Greg Braun*, Diane Szczepaniak

Communications

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

Exhibitions

Tom Petzwinkler, Liz Lescault, AnaMarie Paredes,
Judith Pratt

Grants/Fundraising

Julia Bloom*, Gay Hannah*, Emily Piccarillo

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Mary Early

Nominations

Mike Shaffer, Pattie Porter Firestone, Mary Early

Outreach

Alan Binstock

Programs

Barry Goldstein

Refreshments Coordinator

Mahy Polymeropoulos

Special Projects

Setsuko Ono

Volunteer Coordinator

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*non-board member volunteers

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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 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

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. 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: www.yahoo.com 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
email: info@washingtonsculptors.org tel: (202) 686-8696
website: www.washingtonsculptors.org



Letter from Artemis Herber, President of WSG

Welcome to this Spring issue of *The Washington Sculptor*. We are looking ahead to a busy year. There will be seven WSG opportunities – more than ever! We started with a wonderful show at the Lorton Workhouse Arts Center that relates to the site and history of the workhouse. It included a panel discussion on International Sculpture Day (April 24th) titled *A Discourse on the Provenance of Space in relation to the Sculptural Object*.

I want to highlight an undertaking that illustrates how WSG is extending the variety and scope of its programming. The annual seasons set a temporal framework for this project, which is sponsored by the Maryland Agricultural Resource Council (MARC). In MARC we have a collaborative partner for a novel, year-long outdoor effort – the *Land & Art @ MARC: the 4 Seasons* – that focuses on farming and agriculture. Successive calls-for-entries for this program will invite WSG members to install outdoor work; the first of these is listed on WSG’s website as *Landscape and Structure*. Each season, artists will have an opportunity to install already-finished works, or to create time-based collaborative or experimental work. The vision is to establish *Land Art and Earthworks at MARC* and in the region, developing a laboratory for trans-disciplinary experimental fields. Ideally, this focus could adapt to free space in the DC metropolitan area and could also be adopted by local communities elsewhere in MD.

Other great shows and opportunities will arise. Washington DC will have *Sanctuary* at Joan Hisaoka Healing Arts Gallery, 1632 U Street, NW, Washington DC. Be looking for *Ephemeral* at the Greater Reston Arts Center (GRACE). Another planned “heads up” is an exhibition (*circa* November 2015) in Germany featuring a large WSG group show.

I am very excited about our activities. They serve the Washington Sculptors Group by enriching the diversity of WSG programs and allowing its members to explore new opportunities for creativity.

I wish you inspiration—in the flowering trees of spring and in the seasons to follow.

■ **Nancy Frankel**, Sabine Carlson, Bobbi Shulman, *Precarious Balance*, BlackRock Center for the Arts, The Kay Gallery, 12901 Town Commons Drive, Germantown MD, May 6–30.

■ **Carol Brown Goldberg**, sculpture installation of *Blue Discs*, Chatauqua Institute, 1 Ames Avenue, Chatauqua NY, June 19–August 26.
– *Paintings: The Color of Time*, Denise Bibro Fine Art, New York NY, February–March.

Shirley Koller, solo exhibition of paintings, Temple Habonim, Barrington RI, March–April.

Joan Konkel, *Crossing Dimensions*, 530 Burns Gallery, Sarasota FL, March 2015.

■ **Dalya Luttwak**, *Roots: Nature’s Hidden Beauty*, curated by Gloria Porcella, Galleria Ca’ d’Oro, 529 W. 20th Street, 9th Floor, New York NY, April 23–May 24, 2015.

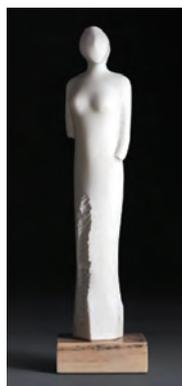
Claire McArdle, *Body // Water*, Carla Massoni Gallery, Chestertown MD, February–April.
– *New Works*, Gardner Colby Gallery, Naples FL, Winter/Spring 2015.
– *On the Brink*, Ellsworth Gallery, Santa Fe NM, November 2014–May 2015.



Carol Brown Goldberg, *Blue Discs*, painted aluminum, 37 x 13 x 8 inches



Dalya Luttwak, *Lettuce Roots at Three Weeks Old*, 2015, painted steel, 54 x 27 x 5 inches



Claire McArdle, *Francesca*, pink Portuguese marble, 39 x 9 x 9 inches



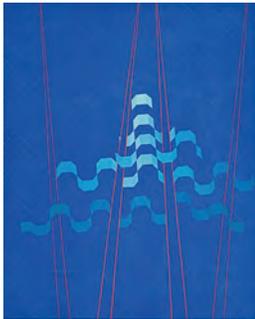
Jeff Cooper, *Climber*, wood, 76 x 12 x 12 inches

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Mike Shaffer, *Crisscross Counterpoint, Paintings and Sculpture* by Mike Shaffer, curated by Lynda Smith-Bugge, Crossroads Gallery, Falls Church VA, January–March.



Mike Shaffer, solo exhibition in Crossroads Gallery



Shirley Koller, *Bougonoff Blues*, hexagonal paintings



Joan Konkel, *Visiting Salicia's Garden*, finely woven aluminum wire, acrylic, thread on canvas, 48 x 48 x 5 inches

Greg Braun, *Sharpened*



Group Shows

■ *Alchemical Vessels*, curated by 20 curators for 125 artists, Joan Hisaoka Healing Arts Gallery, Washington DC, March 27–May 22, including **Rhoda Baer, Julia Bloom, Raya Bodnarchuk, Margo Elsayd, Michael Gessner, Carol Brown Goldberg, Jeff Herrity, Martha Jackson Jarvis, Joanne Kent, PD Klein, Alex Mayer, Donna M. McCullough, Elena Patiño, Thomas Petzwinkler, Pattie Porter Firestone, Foon Sham, Langley Spurlock, Valerie Theberge, Elyn Weiss, Jenny Wu.**

■ *Baltimore Sculptors Group 30th Anniversary*, The Galleries at Liriodendron, Belair MD, April 12–May 17 including **Penny Jacoby, Donna M. McCullough.**

Bougonoff Blues, Temple Hobonim, March–April, including **Shirley Koller.**

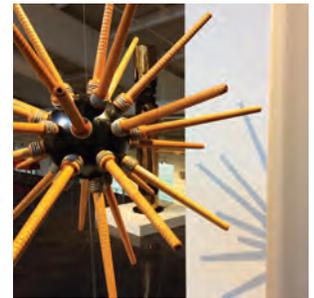
■ *Community collaborative art project at the Riderwood senior community in Silver Spring*, July 2015, including **Barry Goldstein.**

■ *breathe in gold light*, curated by Kelly Johnson, New Door Creative Gallery, 1601 St. Paul Street, Baltimore MD, April 19–May 19, including **Rachel Rotenberg, Sandra Wasko-Flood.**

■ *Brick Layers*, juried by Jennie Shanker, Washington Sculptors Group, Workhouse Arts Center, Lorton VA, April 11–June 28, including **Greg Braun, May Britton, Elizabeth Burger, Elsabé Dixon, Steven Dobbin, Margo Elsayd, Frank Fishburne, Mimi Frank & Francesca Bozzelli, David Grainger, Artemis Herber & Eunsook Lee, Ruth Lozner, Susan McElhinney, Judith Pratt, Mike Shaffer, Anna Dabney Smith, Paul Steinkoenig, Brian Wagner, Dane Winkler, Fabiola Alvarez Yurcisin.** (See page 10 for images.)

D.C. Realists, organized by Ricardo Ponte, independent artist/sculptor, Artworks Fine Art Studio, Bethesda MD, April 10–30, including **Gordon Lyon.**

■ *COSMOS: imagining the universe*, Anmarie Sculpture Garden Art Center, Solomon MD, February 13–July 26, including **John Schaffner.**



John Schaffner, *Space Probe*, mixed wood & wire, 20 x 20 inches

Culture Cluster, Zenith Gallery, Washington DC, February–March, including **Joan Konkel, Donna McCullough, Joyce Zipperer.**

Discovering the Native Landscapes of Maryland's Eastern Shore, juried by Christine Neill, Adkins Arboretum Annual Art Competition, Ridgely MD, February–March 2015, including **Charles Bergen.**

Food for the Body – Food for the Soul, Watergate Gallery, Washington DC, February–March 2015, including **Joel D'Orazio.**



Penny Jacoby, *Ascendant*, acrylics on polystyrene, 39.75 x 17 x 8.5 inches



Charles Bergen, *Atlantic Sea Bass*, Plasma cut and forged steel on wood base, 12 x 20 x 3 inches

Fusion, curated by Joyce Ellen Weinstein, Central Booking Gallery, 21 Ludlow St., New York NY, April 16–May 10, including **Joyce Zipperer**.

■ *Group Show*, curated by Margaret Paris and Jeff Sutton, Pyramid Atlantic Art Center, 8230 Georgia Avenue, Silver Spring MD, June 6–June 28, including **Jeff Cooper, Lynda Smith-Bugge**. Opening reception June 6, 3–5pm.

■ *If the Shoe Fits*, curated by Harriet Lesser, Strathmore Mansion, 10701 Rockville Pike, North Bethesda MD, March 7–May 31, including **Joyce Zipperer**.

Look Like What it Means, exhibition of two-dimensional responses to poetry by Albert Saijo, University of Hawaii, Hilo HI, February–April, including **Diane Szczepaniak**.



Joyce Zipperer, *Rack*, copper, deer antlers, waxed linen macramé, 15 x 16 x 5 inches



Diane Szczepaniak, *No Name*, watercolor, 30 x 40 inches

Mirror Mirrored, curated by Michelle Aldredge and Corwin Levi, online exhibition, Alexandria VA, including **Stephanie J. Williams**.

MFA Winter Member Show, juried by Lucinda Edinberg, Circle Gallery, Annapolis MD, including **Gordon Lyon**.

On Main Street, curated by William Woodward and Lilien Robinson, The Byrne Gallery, Middleburg VA, through March, including **Charles Bergen**.

Pathways, juried by Lucinda Edinberg, Gallery 90, Annapolis MD, March 2015, including **Gordon Lyon**.

Pebble Drinkers, Gallery Aferro, Newark NJ, February–March 2015, including **Mike Shaffer, Anna Dabney Smith, Paul Steinkoenig, Brian Wagner, Stephanie Williams, Dane Winkler, Fabiola Alvarez Yurcisin**.



Gordon Lyon, *Torso*, wood, stone base, 17" high

■ *Sanctuary*, curated by Shanti Norris, Joan Hasaoka Healing Arts Gallery, 1632 U Street, NW, Washington DC, June 11–August 15, including **Salamah Arden, Alan Binstock, Gloria Chapa, Jeff Chyatte, Joel D'Orazio, Ann Farrar, Tom Greaves, Artemis Herber, Liz Lescault, Ruth Lozner, Claire McArdle, Pattie Porter Firestone, Rima Schulkind, Lynda Smith-Bugge, Marcos Smyth, Paul Steinkoenig, Garrett Strang, Isabelle Truchon, Pat Wasserboehr, Janet Wheeler, Millicent Young**. VIP Reception June 11, 7–9pm. Public Opening, June 12, 7–9pm. Curator & Artist Talks, July 18, 3:30pm.

■ *Sculpture in the Fields*, The Land Trust of Virginia's 2015 Garden Party, Lee Hall, the home of Chris and Lilla Ohrstrom, The Plains VA, May 31, 3–6:30pm. RSVP at (540) 687-8441 or email stacie@landtrustva.org information and tickets. For more information read blog at youngbloodartstudio.wordpress.com. Featured artists include **Lilla Ohrstrom**.



Lilla Ohrstrom, *Mother Earth Appealing to Father Sky*, glazed stoneware, 18 x 35 inches

Simple Pleasures, curated by Kelly Phebus, 505 North Gallery, Frederick MD, March–April, including **Mike Shaffer**.

■ *Spring Celebration of the Arts*, curated by Oscar Vigano, Artists Coalition of Fairfax, Stacy C. Sherwood Community Center, Rotary Gallery, 3740 Old Lee Highway, Fairfax VA, February 7–May 29, including **Stephanie H. Firestone**.

Torpedo Factory, Art League Gallery, Alexandria VA, February–March 2015, including **Carol Morgan**.

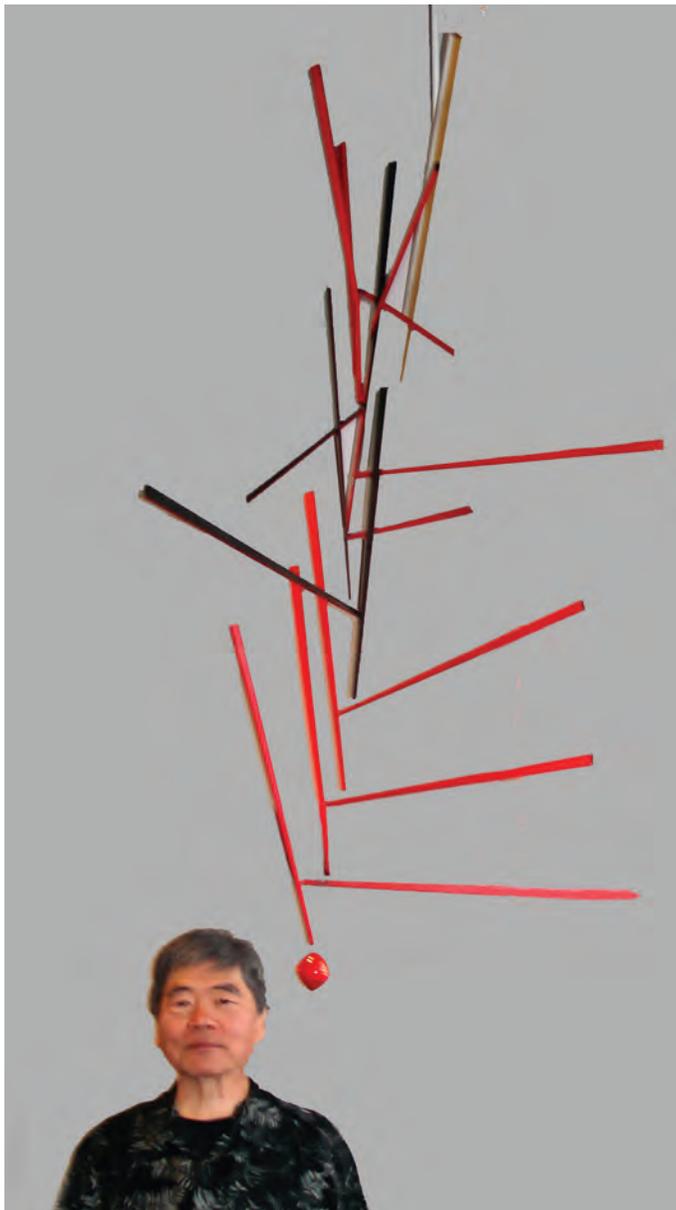
■ *Women Chefs: Artists in the Kitchen*, Strathmore Mansion, North Bethesda MD, September 5–November 8, including **Gloria Chapa, Joyce Zipperer**.



Stephanie H. Firestone, *Blue Calm*, acrylic, 24 x 30 inches

Women of Zenith who have Reached the Zenith, curated by Margery Goldberg, The Eleven Eleven Sculpture Space, Washington DC, January–April, including **Joan Konkell, Donna McCullough, Lynda Smith-Bugge, Joyce Zipperer**.

David Yano



Crimson Comet (counterbalance by Liz Lescault)

David Yano is a man who exemplifies “living in the moment.” The past is not only irrelevant to him, he discards it as it occurs. No mementos, records, images of past creations. The only accessible images of his work exist on the projector at his Gallery, and when his current show comes down, they are gone.

His early years were spent growing up in Bethesda after World War II. He considered

his mother an artist in domestic accomplishments — her mastery in sewing and cooking he termed “consumable art” — beyond the utilitarian. His father was a trained architect with an MA, but was blackballed in that profession because he was Japanese, so he started a contracting company. After four years in the army, David joined his company and worked for six years, learning carpentry skills and tools. Reaganomics ended the business, and he went on to auto mechanics for the next eight years.

In the 70s, David started making mobiles for his kids — very Calder-like. He stopped repairing cars, and joined his wife’s vocational rehab company, working on his wooden mobiles.

In ’98 he had lymphoma with subsequent

chemotherapy and radiation. He celebrated his recovery by deciding “I am an artist” — changed his direction, all else was secondary. His wife Karen became his “enabler” — his “Theo” in her support of his work.

His approach to making art is very much a process: he gets an idea, lets it percolate, plays with various mediums and a piece emerges. Each piece has its own challenge,

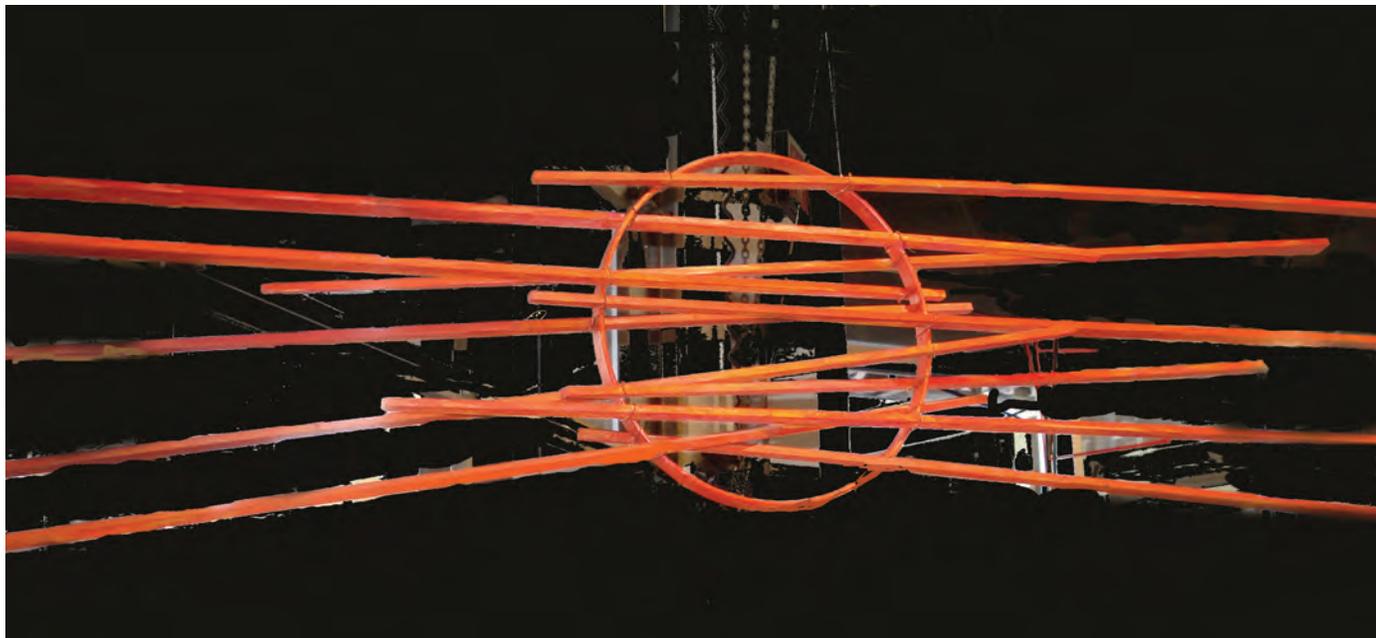
and each provides the next direction. There is very little just enjoying the satisfaction of a completed piece — it immediately becomes an ok-what’s-next prod to doing it better, doing it differently, in a continuous chain of creation.

He joined Waverly Gallery 20 years ago, has had four solo exhibits there. When I asked him “what makes David tick?” his response was *curiosity*. His most important or challenging work is *the next thing*. He recalled something he learned as a young man at church — “do the best you can today, and you are free to best it again tomorrow.”

Each show that he has, he steps back and looks at what he’s done and feels *oh my god, I AM an artist*. As indeed he is. His totally undigitized life makes it difficult to chronicle his career — the only pictures of his work are those taken *in situ* of work currently at the gallery, with all the attendant visual noise (a daunting task for this writer, who is not much of a photographer).



To: Father, wood and pipe, remnants of swing set he made for his kids



Phoenix Sunrise

His approach to making art is very much a process: he gets an idea, lets it percolate, plays with various mediums and a piece emerges. Each piece has its own challenge, and each provides the next direction.

He values his many appearances at Washington's *Artomatic*. While he never sold a piece there, he discounts that: what matters is that it's the best way to get seen.

As we were saying goodbye post-interview, he said: "By the way I had a stroke three years ago — good rehab. I'm fine, it's past, done with, on to the next challenge." When I first saw David's work, I realized and enjoyed that he was also something of a wordsmith — the titles of his shows and pieces were often puns or double entendres. Thus, last year's show was entitled *Stroke of Genius!*



Eagle and the Snake, wood from the 400-yr-old Wye Oak blown over at the Eastern Shore; cable from the tree's lightning protector

Elsabé Dixon



Artist constructing silk cocoon pod

The South African-born, Virginia-based artist, Elsabé Dixon, chatted with Maggie Gourlay about her five-month residency at Artisphere. This article was originally in the DC Metro Theater Arts.



Silkworms

Maggie: *Your work has evolved over the months you've been at Artisphere. Did the residency coincide with a full life cycle of the silkworms?*

Elsabé: Yes, that was the whole idea ... what happens if you put a 5000-year-old agricultural system – sericulture – in front of a 21st-century audience? The life cycle is really a platform for discussion. During the first months of the residency at Artisphere I introduced the public to a live insect life cycle. It is not a process that can be shown all at once so there is a time component to such a presentation – observation is done in staged fragments. I showed only part of the life cycle on each given day, week and month. The public was invited to revisit to see transformations and other parts of the cycle. First the silkworm was introduced. Initially the public fed the worms mulberry leaves and could also interact with the worms if they wanted to. Many sensory perceptions can be applied during interaction – one can hear them eating (the sound is much like a soft rain on a tin roof) or one could touch the worms or just watch them. There are smells associated with the raising of silk worms – the worm *frass* (droppings) has an odor similar to that of fresh tobacco. The worms turn into spinners; they stop eating altogether and start

spinning for a period of three days and nights. Worms turning into spinners are then carefully placed into an “insect” environment that can hold or facilitate the spinning of cocoons. The spinners can also be placed on flat surfaces and as they finish spinning, the viewer can observe the metamorphosis process – the worms turn into pupae (small nugget-like brown forms, which later turn into moths). The period between the pupa stage and the moth stage lasts about ten days and then the moths emerge. The moths bring an incredible presence to the gallery space. They do not fly but flutter their wings in a mating ritual. This fluttering creates not only sound but also wind or motion. There were 4000 silk moths present in the Artisphere space with much sound and vibrating air currents.

Maggie: *What has been the reaction of the public to the silkworms? What happens when they realize that insects are living in the gallery space?*

Elsabé: Some people are strangely attracted to insects and others harbor deep fears. The way I presented the live insect installation was to allow the audience to get as close as they wanted to or stay as far away from it as they wanted to. I mostly found a curious audi-

ence coming through Artisphere. They were willing to explore and get up close, touch and interact with the silkworms and especially the moths. The moths are quite magical and solicit wonderful reactions from people. They look like tiny white blossoms but they “twirr” and make a pleasant sound. They also release wind from the furious fluttering of their wings. Many sensory receptors at play here.

Maggie: *How important is it to you that raising silkworms is part of your ancestral heritage?*

Elsabé: Even though I could not remember my first introduction to silkworm raising, it was an integral part of growing up in South Africa and being of French Huguenot decent. When we came of age in South Africa as teenagers, it was expected of us to “train” our silkworms to spin silk bookmarks for our bibles. The French Huguenots left France for South Africa after the declaration of the Edict of Nantes and brought with them their silk industries and their wine industries. Today the Cape is renown for its wine but the silk industry never took off. But, for whatever mysterious reason, children of these French Huguenots were still introducing their children at a very young age to these small-domesticated insects – the only domesticated insect in the world. Through this introduction,

ethical value systems were transferred ... and it is this transference that fascinates me. Why, indeed, do we even practice sericulture today? It is a 5000-year-old agricultural system, still pristinely intact, but it does not make any sense ... we don't need the silk.

Maggie: You have staged "Tea Talks" on Sundays where experts in certain fields are invited. What is your goal for these sessions? Who were your guests for the Tea Talks?

Elsabé: I have had many people in the studio talking about their connection and references to insects. Engineers, architects, entomologist, artists, naturalists, arborists, curators, scientists, colleagues, family, friends and of course the public. I usually mixed in people I knew with people I did not know and gathered both the general public with professional colleagues and friends. This way I had a constant and a variable for most discussions. I tried to focus initial conversations on life cycle themes: During the spinning and cocoon structure cycle, I remember having an engineer I work with at Glenstone Museum, Clive Jerram, come to a Tea Talk and draw parallels between the physical processes a silkworm goes

studying bees (not honey bees, but the "other" kind); Paul Tukey, the founder of SAFELAWNS and international leader of the green movement, as well as the editor Michael-dharma Irwin came through the studio. Really, it was a vibrant hub and I plan to put together an e-book based on all the Tea Talk conversations. I hope to have these talks inform future projects and instill my own systems of construction with an added social component of "shooting the breeze." And, by doing so, invigorating an otherwise static practice of object making. We get so much more productive and clear when we are relaxed and give ourselves time to think things through using conversation with others as a means to derive information.

Maggie: Your art practice might be construed as primarily community engagement; do you see it that way? What role does formal aesthetics or making objects play, if any?

Elsabé: Formal aesthetics play a huge role – the object is always the reason for congregating. It is the thing that triggers conversation and exchange so it needs to be presented very carefully. I tried to design the Artisphere installation in black, white and yellow to draw people in. I tried to use the reflective surfaces and the curve of the A.I.R. gallery wall to best support these seductive colors and shapes.

"When we came of age in South Africa as teenagers, it was expected of us to "train" our silkworms to spin silk bookmarks for our bibles."

Maggie: How important are Artist-in-Residence opportunities to you? Do you see opportunities like these increasing in the District, Maryland, and Virginia (DMV) area or not? It's a little bittersweet to know that Artisphere may be shut down by the Spring for budgetary reasons. Is it getting harder for artists to find venues in the area to show art that is not readily saleable?

Elsabé: I depend on Artist-in-Residence opportunities; my work is all about exchange and residencies offer this. It allows for extended investigations and connections. I am completely saddened by Artisphere's closing in June. I just spoke to Brian Davis who will be coming into the space after me and we made a pact that he would savor every moment of the last residency here. Artisphere has offered such incredible programming and Artisphere curator Cynthia Connolly and Executive Director Jay Ortiz have been tremendously supportive, as have been the many other staff members at Artisphere. I have seen fantastic shows here and met incredible artists. But, I would not say that it is hard to find venues. The DMV area offers many opportunities to show and work. You do however have to be willing to get out there and explore these possibilities. Being on the board of the Washington Sculptors Group, which facilitates three local exhibitions in galleries around the DMV area each year, and keeping track of the Washington Project for the Arts programming, helps me understand the DMV area and exhibition opportunities better.



Moth stage: last life cycle shown during installation

through constructing a cocoon and methods of circuit board construction. Many artists visited the studio, and then, the unexpected visitors always energized the space also. Andy Gormwey, a naturalist; and Sam Droege who works for the Patuxent Wild Life Research Center



Fabiola Alvarez Yurciain



Brian Wagner



Dane Winkler



Anna Dabney Smith



Steven Dobbin



Brian Wagner



Mimi Frank & Francesca Bozzelli



Ruth Lozner



Elsabé Dixon



Judith Pratt

BRICK LAYERS

Workhouse Arts Center, Lorton VA



Frank Fishburne



Margo Elsayd



Elizabeth Burger



David Grainger



Artemis Herber & Eunsook Lee



Mike Shaffer



Paul Steinkoenig



May Britton



Greg Braun



Susan McElhinney

International Arts & Artists and WSG's workshop

Hillyer Art Space

Lead by Lars Etzkorn, attorney, www.LarsEtkornLaw.com
(202) 232-2112**Estate Planning for Artists**

Lars Etzkorn, a DC-based estate planning lawyer, led a small group of 10 artists in a discussion in March on how to plan for the inevitable. "As an artist, you leave two bodies when you die—your own and your body of work," Etzkorn said. "For visual artists, the process of estate planning can help insure the continued life of your work and ideas."

First, he emphasized *it's up the artist* to inventory, document, catalog, file and make a plan for the future of one's artwork and documents after you are gone. "This task is the single most valuable service you can perform for yourself," Etzkorn said.

If you apply to shows, you probably have most of the information needed, including: titles, dimensions, date, finished or unfinished, where shown, installed or sold, whether it is copyrighted or appraised or insured.

You also need to leave money to pay for managing your estate and fostering your reputation, if that is desired. In addition to the costs associated with settling any estate — such as funeral expenses, payment of outstanding bills, and estate taxes, if any — an artist's estate faces additional costs for the storage, insurance, and appraisal of art works. Some artists take out a life insurance policy to pay these expenses. It takes time to distribute the work if you do not want to flood the market all at once.

If your work doesn't have an established market and you want to help make certain it is seen after death, give work to institutions, organizations, friends, or family while you are alive and make specific bequests in your will. Look beyond art museums. It might be possible for your art to be displayed in local art centers, cultural centers, historical societies, public schools, colleges, universities, or libraries. Hospitals, hospices, residence facilities, and homes for the aged are other possibilities.

In addition to the art itself, think about what you want to have happen to your papers. A full scholarly or critical understanding begins with a complete record of your art. If you don't leave your papers to where a curious researcher may find them, you hasten your chances of being forgotten.

You may be able to give your files and images of your work to The American Art Archives, National Museum of Women in the Arts, or your college. You should find the repository before someone else throws everything away. Your legacy is up to you, the artist.

Thanks to International Arts & Artists for hosting this interesting event.

—Pattie Firestone

within the complex. There are also some great new restaurants in the area that you may want to visit. Brookland metro is a short walk away. RSVP to programs@washingtonsculptors.org

Topic: Material Selection

Artists should bring a print or two of a sculpture or a piece of material that they use. Each artist will talk about the material(s) that they use, why they use them and what they think they add or impart or bring to their work. If possible a short demonstration might be incorporated.

WSG Exhibition: Sanctuary**June 13–August 15, 2015**

Joan Hisaoka Healing Arts Gallery, 1632 U Street, NW, Washington DC

June 11, 7–9pm: VIP Reception**June 12, 7–9pm: Public Opening****July 18, 3:30pm: Curator&Artist Talks**

Juror: Shanti Norris, Director

The works address the need for sanctuary or refuge, the multiple meanings of that concept — inner and outer sanctuary, gardens, words and ideas — and work that explores the artists' own use of art making as a personal form of sanctuary.

Annual Picnic 2015**Sunday, July 26, 3–4pm Board Meeting, 4–7pm pot luck picnic**

Artemis' Studio

10709 Park Heights Avenue, Owings Mills MD, (216) 269-9983

Join the camaraderie of fellow sculptors in our annual picnic. Bring food to share. You are welcome to attend the WSG Board meeting at 3pm before the 4pm potluck begins. The Baltimore Sculptors will join us.

WSG Exhibition: Ephemeral**September 10–November 7, 2015**

GRACE (Greater Reston Art Center)

12001 Market Street, Suite 103, Reston VA

Juror: Holly Koons McCullough, Director and Curator at GRACE

APPLICATION DEADLINE: Monday, June 15, 2015 (Midnight)

(received by www.entrythingy.com with \$5 fee — click on: 'for artists' and list of current calls)

In keeping with the temporary installation by sculptor Patrick Dougherty, the show *Ephemeral* will broadly explore nature of non-permanent, three-dimensional work. The works in this show addresses the concept of ephemerality — whether through the nature of the materials, a temporary site-specific installation, or works that address the theme on a more conceptual level. The exhibition is installed at the GRACE gallery in Reston Town Center, but additional outdoor sites make this in a multi-site exhibition.

Land & Art @ MARC: the 4 Seasons**June 15, 2015–May 16, 2016**

See page 12 for information about this program.

Land & Art @ MARC: the 4 Seasons

June 15, 2015–May 16, 2016

This program has a duration of one year and offers agricultural sites for artists to work with, within each season of the year: summer, fall, winter and spring. It is a four-part program, offering opportunities for smaller groups of artists to engage with the landscape facility at MARC (Maryland Agricultural Research Facility). Based on the MARC programs in sustainability and eco awareness offered to the local community, artists would have the opportunity to propose projects where the focus will be on sustainability issues as well as environmental concerns and conceptual approaches pertaining to the landscape and also agricultural practices.

The four seasons offer four calls:

- **Summer: Kick-starter** An installation call of “PRE-EXISTING” work. The call for this went out in April (with stipulation that it depends on the grant funding) and the artists are chosen in May. Pre-existing work can be installed in June for the duration of 6 months to one year.

- **Fall: Equinox in an Expanded Field** Based on a WSG 2014 panel discussion addressing “Sculpture in an Expanded Field” by Roseland Krauss; this will be an installation call for “PROPOSED PROJECTS.” Based on the MARC programs offered to the community, artists would have the opportunity to propose projects. The call for this will go out in July for a September install or construction.
- **Winter: Urban Positioning** (site specific work addressing the concept of Nature as Monument and Monument as Nature) It could consist of building with materials on the property, to installing repurposed industrial containers, which can serve as “micro” galleries.
- **Spring: Vital Forms** (seeds, plants, crops and vegetation in nature) This installation call will require a project/projects that engages with the public. It will act as a communication platform for environment, audience and art through a representation of MD, VA and DC eco and art practices.

See *The Washington Sculptor* images in color at www.washingtonsculptors.org

The Washington Sculptor
Fall Issue Deadline
is August 10, 2015

Washington DC 20015
PO Box 42534

