

## MEMBER NEWS

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



Diane Szczepaniak, *COLOR AND LIGHT* paintings at VisArts, Rockville, MD

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

**Linda Agar-Hendrix**, *Juror's Choice Award*, juried by Susan Calloway, Maryland Federation of Art, Gallery B, Bethesda, MD, March 29–April 30.

■ **Jessica Beels** (sculpture), Michael Collier (photography), and Andrea Huppert (paintings), *Earth Bound*, curated by Sarah Tanguy, American Center for Physics, College Park, MD, April 25–October 20.

— awarded “Innovative Use of Materials” for her sculpture *Animal/Vegetable/Mineral* in the Creative Crafts Council Biennial, jurors Maurine Littleton, Rebecca Stevens, and Matt Hyleck, Strathmore Mansion, Bethesda, MD, April 8–May 22.

■ **Charles Bergen**, awarded DC Commission for the Arts and Humanities Artist Fellowship Grant.

— commissioned to create three works – painted carbon steel “Art on 8th” sign, a laser-cut metal bike and repair station, and a fiberglass turtle sprinkler – for Dance Place Arts Park, Washington, DC.

— commissioned by the City of Hyattsville, MD, to



Jessica Beels, *Animal/Vegetable/Mineral*, overbeaten flax paper shrunk over steel, 8 x 6 x 3 inches

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## 2017 WSG Programs & Exhibitions

### Upcoming Salons

WSG Salons are organized by Mahy Polymeropoulos. If you would like to offer your studio for WSG members to visit please contact her at mahy.polymeropoulos@gmail.com. Salons are intimate gatherings that have been held since the 17th century, and were especially popular among artists in the 19th and early 20th centuries in Paris. WSG continues this tradition by holding open studio salons, lasting about two hours, at selected sculptors' homes or studios to spur the exchange of artistic information and ideas.

### Tatyana Schremko's Studio Saturday, May 20

4–6 pm

105 N. Union St., Alexandria, VA

Tatyana will have parking permits at her home (217 South Royal St., Alexandria, VA); from there we will walk a short distance to Torpedo Factory, the location of her studio in the Torpedo Factory.

RSVP: program@washingtonsculptors.org

### Eve Hennessa

Saturday, Sept 16

4–6 pm

2325 15th St., NW #403, Washington, DC

RSVP: program@washingtonsculptors.org

### Upcoming Exhibitions

**ARTINA 2017 – (Re)Use and Abuse  
of the Land**

June 20–September 30

Sandy Spring Museum (SSM)  
17901 Bentley Rd., Sandy Spring, MD  
(301) 774-0022

Open: Wednesdays–Saturdays, 10 am–5 pm.  
Open after hours for programming.  
Grounds are accessible any time.

This marks the second call for a cooperation between the WSG and the Sandy Spring Museum within a cross-Atlantic partnership of internationally acclaimed

WSG programs continues on page 12

## WSG Information

### BOARD OF DIRECTORS

president: Artemis Herber  
vice president: Elsabé Dixon  
secretary: Cat Lukens  
treasurer: Zoie Lafis

### COMMITTEES

#### The Washington Sculptor Publication

publication manager: Lynda Smith-Bügge  
feature writers: Jeffrey Cooper and Elsabé Dixon  
design and image management: Stephanie H. Firestone\*  
solo and group listings: Jessica Beels\*  
proofreaders: Jessica Beels\*, Judith Pratt

### Membership

Mary Early

### Communications

email bulletins: Mary Early (volunteer needed)  
press releases: Mary Early (volunteer needed)

### Website

Lisa Battle

### Exhibitions

Elsabé Dixon, Artemis Herber, Jeffrey Cooper,  
Barrie Rippin\*, Tom Petzwinkler, Mahy Polymeropoulos,  
Nizette Brennan, Laura Jamroz, Judith Pratt, Jeff Chyatte

### Grants/Fundraising

(volunteers needed)

### Nominations

Artemis Herber, Mary Early, Mike Shaffer

### Program Chair

(volunteer needed)

### Salons & Receptions

Mahy Polymeropoulos

### Call Center

Laura Jamroz

### Volunteer Coordinator

Elsabé Dixon

\*non-board member volunteers

### WSG ADVISORY BOARD 2017

Philip Barlow, collector  
John Beardsley, author  
Emilie Brzezinski, sculptor  
Joan Danziger, sculptor  
Alonzo Davis, sculptor  
David Furchgott, President, International Arts & Artists  
Glenn Harper, Editor, Sculpture Magazine  
Martha Jackson-Jarvis, sculptor  
Vivienne Lassman, curator  
Virginia Mecklenburg, Senior Curator,  
Smithsonian American Art Museum  
Jack Rasmussen, Director and Curator,  
American University Museum at the Katzen Arts Center  
Victoria Reis, Executive Director, Transformer  
Wendy Ross, sculptor  
Foon Sham, sculptor  
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, founding member  
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 2017" 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, August 10, and December 10. Send information to [membernews@washingtonsculptors.org](mailto:membernews@washingtonsculptors.org). See the website for information on submitting visual materials.

### 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)



complete a sculptural signage piece for the Rhode Island Avenue Trolley Trail.

— commissioned by the Bowie (MD) City Council to create a metal sculpture with the theme “Bowie: Past, Present, and Future” for City Hall.

**Carol Brown Goldberg**, *Tangled Nature*, 53 paintings and drawings, 1 video, 2 murals, Frost Art Museum at Florida International University, Miami, FL, February 11–May 21.

■ **Artemis Herber**, *Liminal States: Paintings and Sculptures 2014–2017*, solo exhibition at The Delaplaine Visual Arts Education Center, Frederick, MD, October 5–29. Opening reception: Saturday, October 7.

■ **Claire McArdle**, *Taking Wing*, Ellsworth Gallery, 215 East Palace Ave., Santa Fe, NM, June 16–August 16. Opening reception: Friday, June 16, 5–7 pm. Artist talk: Friday, June 16, 4 pm.



Claire McArdle, *Genevieve*, Italian calacatta marble, 42 x 9 x 9 inches

**Darcy Meeker**, *The Spirit of a Woman*, curator Ashley Parker, Suffolk Art Center; Suffolk, VA, March 2–31.

■ — *The Works of Darcy Meeker*, curated by Lauri Murphy, Green Heron Arts, River City Grill, Radford, VA, June 1–August 1.



Judith Pratt, solo exhibition

**Judith Pratt**, *Point of Origin (room installation)*, Hillyer Art Space, Washington, DC, April 7–30.

**Rachel Rotenberg** (sculpture) and Alfonso Fernandez (paintings), *FATHOM Identity in Abstraction*, Creative Alliance, March 11–April 8.



Rachel Rotenberg, sculptures at Creative Alliance

■ **Barton Rubenstein**, *Mother Earth*, public art in Georgetown by the Potomac River, Washington, DC. “Mother Earth” is conceived as a way to incentivize countries to participate in stopping and reversing climate change, and thus preserve the environment. The idea is that each participating country will place Mother Earth in its major city, showing its commitment to helping the environment and as a symbol of sustainability. To be eligible for receiving Mother Earth, countries must submit their environment-saving actions and timelines to the United Nations.



Barton Rubenstein, *Mother Earth*, steel, 16 feet

**Mike Shaffer**, *Towers and Monuments*, curated by Bobby Donovan, American University Museum at the Katzen Arts Center, Washington, DC, January 28–March 12.



Mike Shaffer, outdoor solo exhibition

■ **Foon V. Sham**, *commission for REI on Rose Ave. and Rockville Pike*, North Bethesda, MD. Store opened on April 26th.

■ — *Escape: Foon Sham*, curated by Laura Roulet, American University Museum at the Katzen Arts Center, Washington, DC, April 1–August 13.



Foon V. Sham, REI Commission, wood

**Lynda Smith-Bügge**, *Evocative Branches*, Shenandoah Arts Council Invitational Gallery, Winchester, VA, April 2017.

■ **John Sonnier**, a replica of Hiram Powers’ “Greek Slave” using a painting machine for the exhibit *Measured Perfection: Hiram Powers’ Greek Slave*, Smithsonian American Art Museum, Washington, DC, July 3, 2015–July 9, 2017.



Foon V. Sham, *Escape*, wood, 62 x 14 x 5 feet

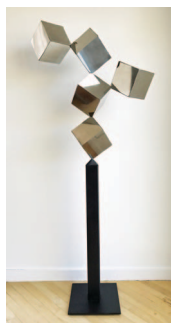
**Diane Szczepaniak**, *COLOR AND LIGHT*, an exhibition of the “Gentle Wind, Joyous Lake” series of paintings and many-layered glass sculptures from the “Nature of Color” series, Gibbs Street Gallery, VisArts, Rockville, MD, March 31–April 30.

■ **Gil Ugiansky**, *Six Non-Representational Metal Sculptures by Gil Ugiansky*, curated by Craig Schaffer, 8000 Towers Crescent, Tysons Corner, VA, May 7–July.



Lynda Smith-Bügge, *Spiraling Up*, oak, poplar, threaded rod, enamel paint, 76 x 17 x 17 inches

■ **Stewart Watson**, Lauren F Adams, *Centennial of the Everyday*, Gadsby’s Tavern Museum, Alexandria, VA, May 15–September 3.



Gil Ugiansky, *30 REFLECTIONS*, polished stainless steel, painted hot-rolled steel, 67 x 30 x 13 inches



Linda Agar-Hendrix, *Abstract Flower 1*, glazed porcelain, 12 x 14 x 6 inches

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Julie Wills, *The Crush and the Weight*, sandpaper, vinyl lettering, petrified wood, carbon paper on wooden shelf, 13 x 4.5 x 3 inches



Mike Shaffer, indoor solo exhibition



Jenny Wu, *Lego the F@#king Wall*, Lego blocks, 5 x 6.25 x 1.25 inches

■ **Julie Wills**, *Desire and Its Constraints*, Hillyer Art Space, Washington, DC, May 5–28.

■ **Jenny Wu**, *Performing Boundaries*, curated by Megan Rook-Koepsel, Alper Initiative for Washington Art, American University Museum at the Katzen Art Center, Washington, DC, June 17–August 13. Opening reception: June 17, 6–9 pm.

## Group Shows

■ *2017 Outdoor Sculpture Exhibition*, juried by Crawford A. Mann III, the Joan & Macon Brock Curator of American Art at the Chrysler Museum of Art, Portsmouth Art & Cultural Center, Portsmouth, VA, April 7–October 8, including **Philip T. Smith**.

*39 Years: Rejuvenate with Art, Accent on the Positive, Let's Celebrate!* Zenith Gallery, 1429 Iris St., NW, Washington, DC, March 17–April 29, including **Jan Paul Acton, Richard Binder, Patti Porter Firestone, Joan Konkel, Donna McCullough, Emily Piccirillo, Joyce Zipperer**.



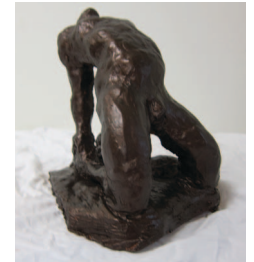
Philip T. Smith, *Phoenix 3625*, steel, a wooden industrial mold, gears and ice tongs, 82 x 27 x 44 inches



Helen Glazer, *Canada Glacier from Lake Fryxell*, acrylic, oil, and wax on high-density urethane, 15.5 x 60 x 17.5 inches

*42nd Annual Art Show*, juried by Eric Westbrook, Chevy Chase Woman's Club, Chevy Chase, MD, March 31–April 2, including **Carol Morgan**.

*Curators Spotlight*, Arlington Arts Center, Arlington, VA, January 21–March 26, including **Elsabé Dixon, Stephanie Williams, Fabiola Alvarez Yurcisin**.



Carol Morgan, *Yoga camel pose*, terra cotta on African zebra wood, 12 x 7 x 12 inches

■ *Embedded Sources: Photography as a Starting Point*, curated by Brian Miller, Full Circle Fine Art, 33 East 21st Street, Baltimore, MD, June 17–July 29, including **Helen Glazer**. Reception: Saturday, June 17, 5–8 pm.

*EMULSION 2017*, East City Art Regional Juried Show, juried by Deirdre Ehlen MacWilliams, PEPCO Edison Place Gallery, Washington, DC, March 3–16, including **Jacqui Crocetta**.

■ *River of Sticks II*, Art Ramble: Slow Eyes, Solace and Site, Concord Massachusetts in honor of the Bicentennial of Henry David Thoreau's Birthday, June 1–September 30, including **Diane Szczepaniak**.

■ *Vessels Great and Small*, the Popcorn Gallery at Glen Echo Park, Glen Echo, MD, May 5–29 (Saturdays and Sundays 11 am–6 pm, weekdays by appointment), including **Julie Zirlin**.



Jacqui Crocetta, *Sentinel*, branches, wire, and gut, 39 x 8 x 8 inches



Julie Zirlin, *Untitled*, clay, 22 x 10 x 10 inches

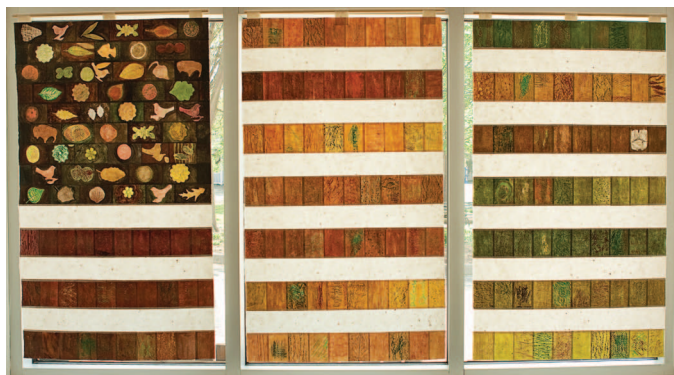
## A Community Art Project at Glen Echo Park by Marc Robarge: *This Land is Made for You and Me*

On April 8, 2017, for the *Sculpture REMIX 2017* exhibition at Glen Echo Park, artist Marc Robarge led a hands-on community project meant to engage people in the collaborative construction of an environmental and socially-relevant image. Unity, collaboration, dialogue, creativity, and connection to the earth and one another are themes woven into the process and materials involved in making this piece, echoing the themes inherent in the overall exhibition.

The concept was to create a large assemblage of textural rubbings made on-site by visitors to the park. The process included three stages. First, visitors were given rectangles of paper and colored pencils, oil pastels, or crayons to take with them around the park to make rubbings of things they discovered during their visit. Rubbings are a process accessible to all ages, and can range from single-colored textures to multi-hued images, depending on the engagement of the maker. Once the rubbings were collected, washes of green and earth tones were applied to form color gradients. These “frottage” creations were then collaged to form the stripes and stars of a larger triptych composition. The color palette and rubbing images reference the natural setting of the park and act as a metaphor for the importance of environmental awareness and, by extension, implicate the land to which we are connected.

Marc envisioned the final project to be approximately 4 x 8 feet, made of rice and mulberry paper, and suspended from the ceiling in front of the west window near the Popcorn Gallery entrance. This window receives afternoon light, which interacted with the translucent colored rice/mulberry paper, creating a luminous visual experience. The project had a delicate kinesthetic quality as well. The title of the piece, *This Land is Made for You and Me*, references the Woody Guthrie song “This Land is Your Land.”

—Elsabé Dixon



## WSG Hosts Panel Discussion with Editor/Artist Sharon Louden

On Saturday, March 11, 2017, the Washington Sculptors Group partnered with Hillyer Art Space to present a panel discussion moderated by artist/editor Sharon Louden. The artist-contributors on the panel included WSG members Salvatore Pirrone and Judith Pratt, DC artists Zoe Charlton and Tim Doud, and Brooklyn artist Michael Scoggins. Louden guided a lively discussion among the five panelists with questions such as: How do you sustain your lives as artists? What is your life like as an artist on a day-to-day basis? What do you think are some models of sustainability for an artist today? and What does it mean to be a contemporary artist?

Louden compiled and edited a collection of essays by 40 visual artists titled *The Artist as Culture Producer: Essays by 40 Living Artists* (2013). The book describes how artists extend their practices outside of their studios and become impactful change agents in their communities. Their firsthand stories show the general public how contemporary artists add to creative economies through their out-of-the-box thinking, while also generously contributing to the wellbeing of others. Although there is a misconception that artists are invisible and hidden, the truth is that they furnish measurable and innovative outcomes at the front lines of education, the non-profit sector, and corporate environments.

From September 2013 until late May 2015, Louden went on a 62-stop book tour, where she met thousands of artists from all over the US. Some of the tour host venues included LACMA, the Hirshhorn Museum, Strand Bookstore, Art Basel Miami Beach, the 92nd St Y in New York City, Museum of Contemporary Art Cleveland, Pennsylvania Academy of the Fine Arts (Philadelphia), and many others.

Louden’s second book, *The Artist as Culture Producer: Living and Sustaining a Creative Life* (2017), launched at the Strand Book Store on March 2, 2017, as a part of an extensive 80-stop conversation/book tour. The last book, *Living and Sustaining a Creative Life* trilogy, *Last Artist Standing*, focuses on artists over 50 years of age and will be published in 2020.

The WSG/Hillyer panel discussion was an exclusive stop on Louden’s current tour, and was intended as a “conversation” between artists and the public. The Washington Sculptors Group is committed to providing progressive and unique events to the DC area community. The panel discussion was one of many ongoing WSG efforts that live up to that commitment. Join the discussion!



l-r: WSG members Salvatore Pirrone and Judith Pratt, DC artists Tim Doud and Zoë Charlton, and Sharon Louden.

## Marc Robarge



Marc in his studio

From the beginning of time, artists have looked to nature as inspiration for their art. Marc Robarge creates sculpture in this tradition using branches, berries, leaves, parts of tree trunks, bark, and plaster combined with manufactured wooden furniture parts, and metal and plastic objects. One of his goals is to heighten our awareness of our environment. Recently he went to visit the Mountain Lake Biological Station in Southwest Virginia. While there, he went on a walk through the forest during the peak season for mushrooms and was inspired to make a number of small sculptures that referenced mushrooms

and other forest objects. He placed these intimate sculptures along the path, hoping to cause another person to stop and look closely at the surroundings. In this way Marc felt he was offering something back to the forests and hikers. This art is not permanent; it will decay in time and eventually disappear. It has the ephemeral quality of plants and trees sometimes seen in the work of Andy Goldsworthy.

Marc received an MFA from Indiana University. In graduate school he studied sculpture, worked in wood, learned to cast bronze, and

experimented with other mediums. It was later that he began to attach pieces of bark to some of his pieces. In time he began to use more and more materials found in nature. Seeing an interesting form in nature, he constructs an exaggeration of it. The result is sometimes playful, sometimes grotesque. On a branch where one might expect to see a small bud or a small leaf, he attaches an egg-shaped wooden furniture part. He files the wooden egg to give it interesting texture. Then several branches modified this way are grouped together to form a rather surreal version of a plant or bush. In another instance several branches are attached to a central hub, suggesting a rotating figure.



Balmaha 11, 18 x 18 x 18 inches



Oculus, 10 x 12 x 10 inches

*He placed these intimate sculptures along the path,  
hoping to cause another person to stop and look closely  
at the surroundings. In this way Marc felt he was offering  
something back to the forests and hikers.*



*Dead Weight*, 90 x 20 x 20 inches



*Glengarry I*, 24 x 38 x 36 inches



*At the Hub of Things*, 86 x 72 x 63 inches

Pods have also piqued Marc's imagination. He makes a pod shape out of plaster and gauze and then covers it with a bark surface. Sometimes the pod is open and reveals a colorful figure inside. In another piece he assembles a collection of more closed pods to produce a menacing plant with many mouths.

Juxtapositions of natural objects with manufactured items is the theme of another group of Marc's sculptures. A small exercise room in a forest is the setting for pairings of branches and pods with barbells and other exercise equipment. This collection of sculptures has the play-

ful title "Jungle Gym," but also raises more serious questions about the balance of nature with human activity.

Marc has been most influenced by Martin Puryear, Andy Goldsworthy, Giuseppe Penone, and Jimmie Durham. He feels that his art does not need lengthy explanation. Rather the viewer should experience a kind of nonverbal communication. He had a piece in the WSG show *REMIX* at Glen Echo this April (described in detail on page 5) in which visitors made rubbings of natural surfaces on pieces of rice paper that were assembled to resemble the American flag. This hands-on community project was designed to engage visitors of all ages to construct an environmental and socially relevant image.

A native of Northern Virginia, Marc lives in Falls Church. He has succeeded in producing a substantial body of stimulating work, all the while teaching art and photography at George Mason High School. His work can be seen on his website, [mrobarge.com](http://mrobarge.com)

## Monroe Isenberg



Monroe working on the installation

On Thursday evening, February 2, 2017, Monroe Isenberg was presented with the *Tom Rooney Prize* by MPA gallery director and WSG juror Nancy Sausser.

The prize was presented the night of the opening reception for the McLean Project for the Arts *Sculpture Now 2017* show. The exhibition included very strong work by, among others, Jeremy Kunkle, Lynda Andrews-Barry, Jon Lundak, and WSG president Artemis Herber. The *Sculpture Now 2017* exhibition was an unusually large show with 32 sculptures submitted by the members of the Washington Sculptors Group.

Monroe Isenberg was born in Minneapolis, Minnesota, and is the first graduate student to receive the *Tom Rooney Prize* for sculpture. Isenberg is in the graduate program at the University of Maryland, where he is a recent recipient of the Dean Fellowship Award, and studies under Foon Sham. Foon is a long-standing WSG advisory board member who encourages his students to participate in local shows and to maintain a competitive and active practice. He currently has work,

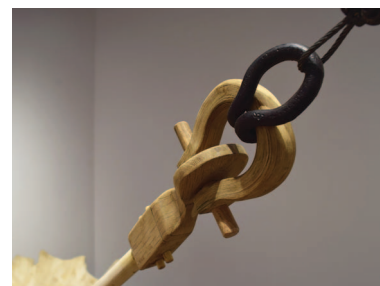
*As any savvy sculptor of large works knows, the power of size lies in a good modular system.*

including a magnificent wooden installation titled *Escape*, at the Katzen Museum at American University (curated by Laura Roulet and on view through August 2017). Isenberg helped install Foon's large, recognizable wooden structures at the Katzen.

Isenberg's work *Undefined* stood apart from the rest at *Sculpture Now 2017*, even in the very beginning when artists were coming to install their work during the week prior to the show. This particular piece was created using reclaimed pine two-by-fours, white

oak, and fabricated steel, and was installed suspended in place with a steel cord. The body of the piece consisted of scalene triangles cut from the salvaged wood, then laminated together, carved, and sanded afterwards. The exposed interior allowed viewers to discover the work's repetitive process and original system. It was perhaps not the heaviest work, but definitely the largest work in the white box space of the new MPA@ChainBridge location. And it did not stand or hang, but balanced on the intersection between physics and gravity.

Isenberg's installation process was impressive. As any savvy sculptor of large works knows, the power of size lies in a good modular system. He moved his work in three pieces that was carried easily through the regular front door into the Chain Bridge gallery. It was evident that he knew his materials, and that the pine-salvaged sculpture was seemingly precariously held by a cable attached to the wall at an angle that created visceral tension, which he



At the opening reception: *Undefined*, wood, steel, 30 x 18 x 5 feet

controlled completely. The steel cable can vary in size depending on installation location, but there was a geometrical equation to his chosen angles—holding everything in perfect balance. Isenberg stated at the opening reception that he intends to use the money from the *Tom Rooney Prize* to...just keep working.



## Description of a Long-Term Commission by Patrick Beldo

My sculpture, *The New Being*, is a 39.5-foot-tall, 11-ton figurative sculpture installed inside a beautiful new sanctuary in Walnut Creek, California that was designed by architect Alan Ritchie of the Philip Johnson Alan Ritchie firm of New York City. The sanctuary will be the new home of Sufism Reoriented, an American spiritual order created by Meher Baba of India to help Western seekers who aspire to live the principles of divine love as the central focus of their lives.

Ten years ago, Dr. Carol Weyland Conner, the *murshida* or spiritual leader of the group, liked a smaller sculpture I'd done of Saint Francis of Assisi. So when she was planning the interior of the new building, she invited me to create this towering figure as a way to inspire and uplift members and guests as they walk around it on the circular grand staircase ascending to the central Prayer Hall.

For more than nine years, I worked in close collaboration with Murshida Conner. She wanted



*The New Being*, plated bronze, clear acrylic with steel infrastructure, 39.5 feet high



*The New Being* (detail). Photo by Jim Kirkpatrick

nothing less than to give physical form to the purpose and story of Creation as revealed by Meher Baba, whose members of Sufism Reoriented celebrate as their World Teacher. Baba explained that the purpose of all life is the evolution of consciousness reincarnating through different advancing life forms to unite with its divine source. He foretold a “New Humanity” when more elevated human qualities would emerge, bringing a new, more benevolent age. Murshida Conner wanted the sculpture to convey these qualities, to be human in appearance, yet divine in internal experience. She asked that the figure be lithe and androgynous; graceful and joyful; and, having been freed from the bonds of its lower nature, emit a lightness of being.

What a challenge! As we worked to conceptualize the sculpture, we decided to choose materials that would represent different stages in the evolution of consciousness—from dark to light, from stone to human, from bound to free. Beginning at the sculpture’s lowest level, the black granite ring surrounding the base represents the mineral kingdom. Above that, the round bronze disc is covered in a brackish patina and sculpted with different forms of evolution, from amoebas and trilobites to a primate. Gold is brush-plated on many different parts of the disc to show the divine being unveiled within the oxidized bronze forms. The bronze garment that is falling away was brush-plated with nickel, gold, and copper to achieve nacreous colors and sculpted to feel like a burden, heavy and dark.

The figure is rising above this lower world, and the broken rope represents leaving behind the bindings accumulated in biological evolution: lust,

anger, greed, hatred, pride, jealousy, and selfishness. Starting at its foot, the exterior surface or the human form is finished with coarse texture and then gradually becomes finer as it goes up the body to portray the purification of consciousness. As it becomes free of the dark-colored desires, it becomes lighter and more golden and is plated with nickel and gold to create a pale pink-gold color. Pink lenses in the track lighting around the figure help boost this effect. As red is associated with life on the physical plane and gold with life of the higher spiritual planes, they are mixed together here to form a pale golden pink to represent a new blend made from both matter and spirit.

The hollow interior is exposed by openings cut into the sculpture. The interior surface is polished and brush-plated with platinum. This white metal is amplified by white light brought in by fiber optic lighting hidden in the garment and left leg. Sixteen gold-plated bronze butterflies, and another 62 cast with clear acrylic, fly around the figure and above it. The butterflies represent transformation and the figure’s expanded capacity for service to Creation.

About 100 people with various skills helped me fabricate and install *The New Being* sculpture. I am grateful beyond words for their help.

—Patrick Beldio, MFA, PhD

*Patrick Beldio is a sculptor, scholar, and teacher. He earned his BFA in sculpture from the University of Notre Dame and his MFA in sculpture from the George Washington University. He also has a doctorate in Religion and Culture from the Catholic University of America.*



Adam Bradley, *Push*



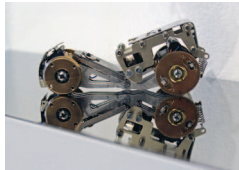
Adam Bradley, *Viola*



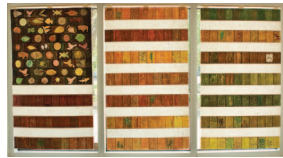
Helen Glazer, *Canada Glacier from Lake Fryxell, Antarctica*



Julie Zirlin, *Wave Vessel*



Adam Hager, *Trip-Switch*



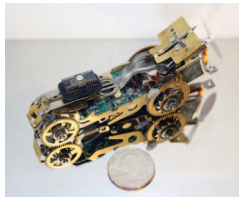
Marc Robarge, *Community Project for Glen Echo, assembled collage*



Linda Agar-Hendrix, *Persistence*



Jon Lundak, *Aerodrome: Form Two*



Adam Hager, *Scoop-the-Loop*

***Sculpture REMIX 2017: Craft / Technology / Art***  
 Presented by the Washington Sculptors Grop and the Glen Echo Park Partnership  
**April 8-30, 2017**



Adam Hager, *Geared-up*



Martin Feldman, *Modern Science*



Meirav Finn, *Matter; Non Matter*



c.l.bigelow, *Steel Nest*



Iris Posner, *Coat of Arms*



Judith Pratt, *Flow 3*



Eve Hennesa, *Binary Code*



Tory Cowles, *#927*



Jenny Wu, *Wall, Wall. Wall? Wall. Wall!*, video, 48 seconds



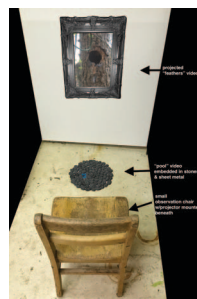
Siavash Tohidi, *Rowhome*



Judith Goodman, *Frozen in Time*



Grant McFarland, *Deep/Cant*



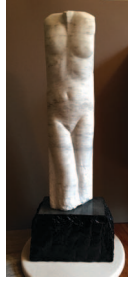
Lynda Andrews-Barry, *Gone Tomorrow*



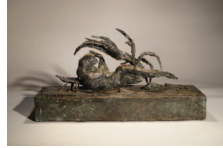
David Alfuth, *What Goes Up Must Come Down*



Artemis Herber, *Series of Anthroposcene/Black Veil*



Barrett Ripin, *Adam's Rib*



Burton Blistein, *Parthenogenesis III*



Casey Snyder, *Dwelling 2*



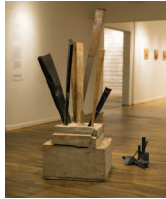
Mary Annella Mimi Frank, *Oh The Joy, video*



Elizabeth Vorlicek, *Mantlepiece of Detritus*



Gilbert Ugiansky



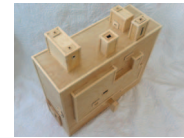
Jin Lee, *Only Time Will Tell*



June Linowitz



Roy Ysla, *wall piece*



Malcolm Hally, *Untitled*



Irene Clouthier, *I want to Fly*

**Sculpture Now 2017**

MPA@ChainBridge

February 2–March 4, 2017



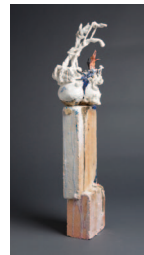
Linda Agar-Hendrix



John A Schaffner, *Spirit Ring*



Monroe Isenberg, *Undefined*



Sara Parent-Ramos, *Palatine Hill #3*



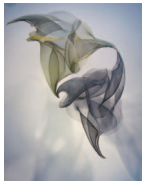
Grant McFarland, *Untitled*



Liz Lescault, *Sporeadoc*



Lisa Battle, *Braceo*



Janet Brome



Joanne Kent, *Etude 17a*



Yue Li



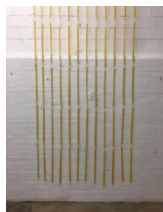
Jon Lundak, *Aerodrome: Form One*



Annie Farrar, *Duel*



Ann Citron, *Bust*



Mary Early, *Untitled*



Julie Wills, *Love Medicine*



Lynda Andrews-Barry, *Elements: Air*



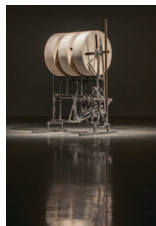
Tatyana Schremko, *Wa-Xthe-Thomba (Woman of 2 Worlds in Osage Indian language)*



Jonathan Weiner, *The Centurion*



Susan Hostetler, *Murmurations 2*



Jeremy Kunkel, *Fortunate Device*



Jean Sausele Knodt, *Stitch in Time, Two*



Jane Pettit, *Ice Pyramids*



Roy Ysla, *Ages*



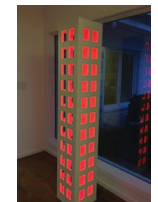
Penny Jacoby



Tory Cowles, *#913*



Michael West, *Molten Moment*



Pamela Gwaltney, *Beacon No. 1*

curators of the NRWKultursekretariat network, Germany.

In collaboration with the Sandy Spring Museum, WSG seeks to realize a Land Use Project that addresses issues of how we use our land today and in the future. Artists are invited to look into matters of deep time, the history or the current condition of local and regional observations (or through research) that will raise public awareness of environmental issues for the future.

Continuing from *ARTINA 2016*, WSG and the Sandy Spring Museum will proceed with their shared philosophy of connections between nature and humankind, including nature as a living system for a more environmentally meaningful and sustainable life, as well as key issues involving our ecosystem and its regeneration and recovery through the arts as a mediator. With emphasis on the use, reuse, and abuse of the land, artists will be encouraged to focus on local or regional findings or research that generate discoveries on a global level.

German-born curator and artist Ursula Achternkamp studied at the Academy of Fine Arts in Münster (Germany) and the École Supérieure des Beaux-Arts de Genève (Switzerland). Beside her own artistic works, she freelanced at the Bauhaus Dessau Foundation and was part of several exhibition-projects such as: curating the permanent exhibition of the Bauhaus-Settlement of Walter Gropius, being part of the curatorial team of Archilab Europe—Strategic Architecture, and contributing to project work at the International Building Exhibition IBA Urban Redevelopment Saxony-Anhalt *Less is Future*. Achternkamp has exhibited internationally in the Czech Republic, Belgium, France, Germany, Latvia, and Switzerland. She also collaborated with The Philosophical Farmers (Die Philosophischen Bauern) and Art in Nature through the extended network of the NRWKultursekretariat (Germany).

## Ads

**Call for entry: *ReFORMATION*, Dadian Gallery, Wesley Theological Seminary, Washington, DC.**

In celebration of the 500th anniversary of the Protestant Reformation, the Dadian Gallery explores the legacy of the Protestant Reformation on contemporary artists in the United States. Submission details: <http://luceartsandreligion.org/Reformation>. Deadline May 28, 2017.

### **BECOMING A WSG VOLUNTEER MATTERS!**

It is a known fact that WSG volunteers make things happen in the arts! They create valuable artist-to-artist networks through events and exhibitions and contribute to essential community building in the DC region. Whether working on an exhibition, contributing to the newsletter, assisting with website development, or organizing an artist's talk, a WSG volunteer adds to the shared effort of making the arts matter. Dedicating your time as a volunteer to WSG helps you meet area artists, expands your professional network, and increases your social activities. Join us and see what a difference a WSG volunteer makes! For more information contact Elsabé Dixon at [programs@washingtonsculptor.org](mailto:programs@washingtonsculptor.org).

[www.washingtonsculptors.org](http://www.washingtonsculptors.org)



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***The Washington Sculptor***  
**Fall 2017 Issue Deadline**  
**is August 10, 2017**