

## MEMBER NEWS

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



Jonathan Fisher, 2015 Awards for Arts Council of Fairfax County, painted wood construction, 13.5 x 9 x 9 inches each

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

**c.l.bigelow**, *Reflection*, Martino Gallery, Maryland Hall for the Creative Arts, Annapolis MD, July 20–August 31, 2015.

■ **Charles Bergen** received a commission to create two monumental scarlet oak leaves and acorns to mark the Southern Gateway to Brookland's 12th Street Commercial Corridor in Northeast Washington DC; he received a \$22,000 DCAH Public Art Building Communities Grant with Dance Place to do a large Turtle Sprinkler, ornamental Bike Racks that spell out "Art" on 8th Street, and a bike repair station disguised as a Giraffe. All this work is scheduled to be installed by the end of the summer 2016.

**Janet Brome** was commissioned by the Kettler Group to create a wall sculpture for the lobby of the Arcadia building in Arlington VA.

**Jonathan Fisher** was selected by the Arts Council of Fairfax County to design four award sculptures given out at the group's Awards Luncheon on October 30, 2015, to honor artists and arts supporters in Fairfax County VA.

**Helen Glazer** was awarded a residency at McMurdo Station as part of the National Science Foundation Antarctica Artists and Writers Program, November 16, 2015–January 4, 2016. Follow her blog at <http://blog.helenglazer.com>.

**Jan Kirsh** wrote a feature article, "Art in the Garden," for *The Designer Magazine* (a publication of the Association of Professional Landscape Designers, known as APLD). The article provides



Janet Brome, *Heat Wave*, painted stainless steel screen and wire on wooden panel, 44 x 66 x 12 inches

## 2016 WSG Programs & Exhibitions

### Build Your own 3D Printer from the Ground Up and Learn 3D Printing Fundamentals

**Saturday & Sunday, January 30&31**

The Catholic University of America, School of Architecture and Planning  
620 Michigan Ave, NE, Washington DC  
3D Printing Room 121

Register at <http://buildclass.org/cuarch>

In this workshop you will build your own 3D printer with the help of Jimmi Research, which is a Baltimore-based 3D printer company that also runs workshops on how to build and maintain the devices. It's a unique trajectory for two individuals (Harrison Tyler and Evan Roch) with sculpture degrees from the Maryland Institute College of Art (MICA).

Topics covered include: assembly and operation of a 3D Printer; preparing CAD files for print; hands-on situational troubleshooting; writing custom G-code, and basics of open source modification. This workshop is for beginners and advanced students.

Costs for various 3D printer fees include materials and workshop ranging from \$1,200 to \$2,250 varying sizes of printers. See <http://buildclass.org/cuarch> for details.

### Cartes Blanches Exhibition

**June 25–July 30**

Reception: Saturday, July 2, 2016

The Delaplaine Visual Arts Education Center (DVAEC) in Frederick MD

Deadline for submissions: March 5, 2016

Juried by John Shipman, Executive Director of the Delaware Center for the Contemporary Arts in Wilmington DE, *Cartes Blanches* will feature 40-50 Juror-selected works from members of the Washington Sculptors Group. As the title suggests, the exhibition is designed to give each WSG member a free rein in proposing their most recent creations. The Tom Rooney Award for Excellence in Sculpture (\$500)

WSG programs continues on page 7

### BOARD OF DIRECTORS

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

### COMMITTEES

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

#### Membership

Mary Early

#### Communications

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

#### Website

Mike Shaffer, Greg Braun\*, Diane Szczepaniak, Isabelle Truchon

#### Exhibitions

Elsabé Dixon, Artemis Herber, Jeffrey Cooper, Gordon Lyon, Isabelle Truchon, Barrie Rippin\*, Tom Petzwinkler, Mahy Polymeropoulos, Nizette Brennan, Laura Jamroz, Judith Pratt, Jeff Chyatte (Submissions)

#### Grants/Fundraising

Gay Hannah\* (volunteer needed)

#### Nominations

Mike Shaffer, Mary Early, Artemis Herber

#### Outreach

Alan Binstock

#### Programs & Salons

Barry Goldstein, Gloria Chapa, Julia Bloom\*, Marilyn Geldzahler

#### Events & Receptions

Mahy Polymeropoulos

#### Call Center

Laura Jamroz

#### Volunteer Coordinator

Elsabé Dixon

\*non-board member volunteers

### WSG ADVISORY BOARD 2016

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Department Chair  
Joan Weber, Collector  
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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 2016" 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: [www.yahoo.com](http://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](mailto:info@washingtonsculptors.org) tel: (202) 686-8696  
website: [www.washingtonsculptors.org](http://www.washingtonsculptors.org)



## President's Letter: *Micro-Monuments*

Dear Friends,

The opening reception of *Micro-Monuments* on December 17th at the Salzland Museum was awesome. Finally we came to a successful end after more than one year of preparation.

With all your support, hard work, and true commitment the transatlantic project between WSG and the Salzland Museum was highlighted by the opening reception. Very dear and special guests came to celebrate with us, including warm welcome notes expressed by Dr. Schellenberger and beautiful music from Ms. Koch accompanied by two students playing piano, violin, and guitar.

I am grateful to the team who worked closely with me, such as Mathias Kassner from "Rauminhalt" and our co-curator, Dr. Ines Engelmann, who came from Halle. Many others involved with our project, including Mr. Busch and Frank Löbig, deserve our gratitude for their help in planning and organizing the show.

The exhibition was well attended, and the audience was awed by the impressive selection and display of the artwork.

Today, December 18, 2015, I will leave beautiful Schönebeck and those people who became a part of our WSG family. I hope we will stay in touch for future projects.

I wish you in Schönebeck and you in DC the best of luck with our show *Micro-Monuments*. The exhibition concludes February 28, 2016. Please, take the opportunity to promote the exhibition as often as you can for your purposes.

With warmest regards,

Happy holidays and a successful 2016.

Artemis Herber

President, Washington Sculptors Group



expert advice on how to incorporate art in the garden (in this case utilizing her own sculpture to demonstrate) detailing the strategies and design process needed to highlight the art while bringing harmony, balance, beauty, and interest to the overall landscape.

■ **Dalya Luttwak**, *Man = Upside-Down Tree (Plato)*, Galleria Ca' d'Oro, Miami FL, opened November 2015.

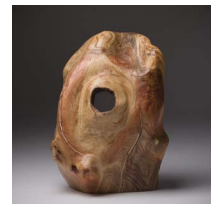


Dalya Luttwak, *Man = Upside Down Tree*, metal

**Elizabeth Miller McCue**, received art acquisition, Park Towne Place: Museum District Residences; Meghan

Dougovito, Associate IIDA, Senior Associate, TRYBA Architects, Denver, CO. South Tower, 2200 Benjamin Franklin Parkway, Philadelphia, PA; and received 2015 Sustainability Award, Hotel Association of New York City.

**Lynda Smith-Bügge**, *Solo Exhibition of Wall Sculptures*, The Gallery Center, Unitarian Universalist Church, Arlington VA, November 10, 2015–January 10, 2016.



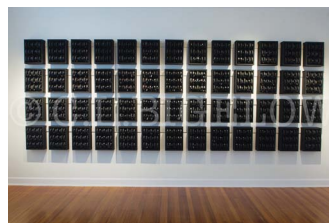
Lynda Smith-Bügge, *Oak Ovoid #2*, oak, 18 x 14 x 7 inches



Jan Kirsh, Winter 2015 publication date, released in mid-December. Painted cast resin pears, 12 x 8.5 x 7.5 inches



Claire McArdle, *Emma*, Pink Portuguese Marble, 37 x 9 x 9 inches



c.l.bigelow, *drowning*, lane line floats, wooden boxes, 5 x 16 feet

Donna McCullough, *Emily*, vintage ceiling tin, metal bucket, metal screening, 29 x 9 x 7 inches



member news continues on page 4



## Group Shows

■ *Alchemical Vessels* Exhibition + Benefit, Joan Hisaoka Healing Arts Gallery at the Smith Center, Washington DC, March 18–May 6, 2016, by nomination including **Judith Pratt**.

*Art Dresses 2*, curator Susan Benjamin, Syd Entel Gallery, Safety Harbor FL, December 5, 2015–January 9, 2016, including **Donna M. McCullough**.

*Artist's Proof*, Artist Proof Gallery, Anniversary Show, Washington DC, October 2, 2015–November 2, 2015, including **Claire McArdle, Donna M. McCullough, Craig Schaffer**.

■ *Concerto of Colours*, TaBois Galerie, 1800 Old Meadow Road, Suite 113, McLean VA, January 24–April 2, 2016. Guest artists in the small gallery includes **Stephanie H. Firestone**. Opening reception: January 24, 3–9pm.

*Context*, Art Miami Art Fair, Christopher Martin Gallery, December 1–6, 2015, including **Michael Enn Serviette**.

■ *THE BARN, Land&Art@MARC: A 4 Season Project*, curated by Artemis Herber and juried by Bronwyn Mitchell, Maryland Agricultural Resources Council (MARC) Programs Manager, with select members of the MARC Board of Directors, including farmers, local business professionals, art enthusiasts, and philanthropists. Presented by Washington Sculptors Group at the Baltimore County Agricultural Center and Farm Park, 1114 Shawan Road, Cockeysville MD 21030, www.marylandagriculture.org, December 5, 2015–February 5, 2016, including **Allan Arp, c.i.bigelow, Nizette Brennan, Elsabé Dixon, Connie Fleres, Artemis Herber, Cat Lukens, Mahy Polymeropoulos, Casey Snyder, Dane Winkler, Fabiola Alvarez Yurcisin**. See page 7.



Steven Dobbins, *big stick*, wood, lead, copper, 3 x 12 feet



Donna McCullough, *Norah*, metal, 19 x 7 x 7 inches



Claire McArdle, *Emily*, Italian travertine marble, 28 x 7 x 7 inches

*Flux Exhibition*, Royal College of Art, Gulbenkian Gallery, London, December 10–14, 2015, curated by Lisa Gray and Pedro Sousa Louro, including **Steven Dolbin**.

*Miami River Art Fair 2015*, Miami Convention Center, December 1–6, 2015, including **Frances Sniffen**.

■ *Micro-Monuments*: a collaboration between Washington Sculptors Group and the Salzlandmuseum Schönebeck, sponsored by the Friends of the Regional Museum of Salzlandkreis, Salzlandmuseum Schönebeck, Pfännerstraße 41, 39218 Schönebeck (Elbe) www.museum-salzlandkreis.de, December 17, 2015–February 28, 2016, including **Julia Bloom, Greg Braun, Elsabé Dixon, Stephanie Firestone, Felicia Glidden, Carol B. Goldberg, Tom Greaves, Edel Gregan, Jonathan Guyer, Kelly Lorraine Hendrickson, Jin Lee, Leigh Maddox, Jaqueline Maggi, James Mallos, Kass McGowan, Elizabeth Miller McCue, Jim Paulsen, Tatyana Schremko, Mike Shaffer, Lynda Smith-Bügge, Garret Strang, Lawrence S. Watson, Fabiola Alvarez Yurcisin**. See page 11.

■ *Then and Now*, Delaplaine Visual Arts & Education Center, Frederick MD, January 30–February 28, 2016. Opening Reception, Saturday, February 6, 2016, 3–5pm, including **Steven Dolbin**.

*Women Chefs: Artists in the Kitchen*, curated by Harriet Lesser, Mansion at Strathmore, Bethesda MD, September 5–November 8, 2015, including **Gloria Chapa, Ruth Lozner, Veronica Szalus, Joyce Zipperer**.



Steven Dolbin, *Guardian Niche*, mixed media, 54 x 10 x 29 inches



Frances Sniffen, *Symbiotic 2*, thermoplastic, 42 x 42 x 11 inches



Veronica Szalus, *soul of a tributary*, concrete, rusted steel, hex netting wire, nylon net fabric, paint, and graphite, 19 sculptural components that spanned 6.5 x 50 x 12 feet

## Summary of the WSG Annual Meeting

The 2015 Potluck Dinner and Membership Meeting took place on Saturday, November 14, 2015, in the evening at the Otis Street Arts Project in Mt Rainier, MD. We thank our hosts **Gloria Chapa**, **Sean Hennessey**, and **David Mordini**.

Despite many other events on that day, the Annual Meeting was well attended—about 40–50 people stopped by to join us. After a short introduction by **Elsabé Dixon**, I gave a special thank you to our hosts, and a warm welcome to our guests and members. **Mahy Polymeropoulos** and volunteers arranged a beautiful buffet, and thanks to our volunteers, we had plenty of food and wine. I gave an overview of all the exciting exhibitions and projects that WSG has sponsored over the past several months. Many WSG members have volunteered to ensure the success of our exhibitions, workshops, and salons.

To give a more detailed visual overview regarding certain projects, I presented a slideshow about our collaboration with MARC and other projects. The special atmosphere of that evening was enhanced by the beautiful and spacious studios of Otis Street Arts Project. We got a glimpse into the active and productive art making in the studios, and members, old and new, were relaxed and enjoyed the opportunity to talk with each other.

At the meeting, board members for 2016 were voted into office; they are listed on page 2 of this newsletter. We hope that you will help make WSG stronger by contributing your time and energy in the months ahead. You are welcome to attend the board meetings on the third Wednesday of each month. Email me at [artemisherber@me.com](mailto:artemisherber@me.com) if you are interested in donating your time to a WSG project.

— Artemis Herber, WSG President

## THE BARN, A 4 Season Project December 5, 2015–February 5, 2016

THE BARN marks the third of four calls for *LAND&ART@MARC: A 4 Season Project*, which underlies collaboration between the Maryland Agricultural Resource Council (MARC) and the Washington Sculptors Group (WSG).

The primary focus of this project is to work with local communities pertaining to permaculture meridians and art, eco, as well as agricultural issues. The collaboration seeks to generate a diverse and multilayered program throughout the year that examines the interaction between art, natural eco systems, permaculture principles, and agricultural themes in today's socially and economically complicated rural landscape. The work presented at MARC investigates environmental issues through collaborative and participatory creative projects with visitors, volunteers, members, and local communities.

The program at MARC was conceived in 2014 when **Artemis Herber** approached Bronwyn Mitchell, MARC's program manager, and asked about a possible collaboration with WSG artists that would facilitate an interactive dialogue on Land Art and Land Use projects. Subsequently multiple WSG members, including **Tom Petzwinkler**, **Elsabé Dixon**, **Nizette Brennan**, **Cat Lukens**, and environmental artist Suzanne Desaix met with Bronwyn Mitchell and the MARC team to define the parameters of the collaboration.



Mary Early and Artemis Herber at THE BARN exhibit

The program at MARC started with the theme of "Landscape and Structure" in the spring of 2015, and was represented through the very visible large-scale red sculptures of **Pattie Firestone** (*Leaves of Grass*) and **Mike Shaffer** (*Uncle Mike's Animal House*) in a lush green landscape. Of the two works installed,

## WSG Partners with Hillyer Art Space in 2015

The Washington Sculptors Group partnered with Hillyer Art Space in 2015, contributing to two *CultureBlast* programs on June 18th and December 17th that included leading DIY sculpture projects for guests. WSG also held its Annual Image Show for the first time at Hillyer Art Space on October 22nd. With a strong audience turnout, seventeen WSG presenters discussed and showed images of their work. WSG looks forward to continuing its partnership with Hillyer Art Space in 2016 as both organizations continue to serve the greater Washington, D.C. community.

*CultureBlast* guests at Hillyer Art Space try their hand at an origami DIY sculpture project with a little help from WSG members on June 18th.



Fabiola Yurcisin Fabiola and Casey Snyder, *Affect of Light on Form*, reflective surfaces, foils, cameras, printed photos, 8 x 8 x 8 feet

Mike Shaffer's piece remains. Each year new sculptures will be installed on a rotation basis. "Equinox-Cycles in Nature," a summer time-based project was also a social interaction with visitors to MARC. This land installation by the artist **Jenny De Palma** consisted of multiple large-scale "cubes" constructed on an undulating grass hillside and made out of farm detritus—it can still be viewed as it slowly disintegrates.

*The Barn*, representing the winter program, is an indoor group exhibition that takes place in the goat barn on MARC's property and transforms an everyday agricultural space into a micro-gallery and art laboratory during the time of the winter season. Artist teams collaborated on diverse ideas that incorporate interdisciplinary objectives, which related to the concept of the barn itself. Artist teams created installations, sculptures, paintings, and multimedia visuals, exploring the theme of the barn with regard to structure, architecture, anthropology (domestication), history, storytelling, agriculture, and other disciplines. These artists viewed the barn, with its eight single stalls and an open central area, as they would a white cube gallery space, and each team was given stalls for their proposed installations.

During the opening reception of the *Barn* project, WSG President Artemis Herber described the space as: "Atmospherically beautiful with all the quietness detached from traffic noise, the calm breath of the animals, the subtle installations sounds of the artwork such as Dane Winkler's piece in combination with wholesome materials of straw, tobacco, soil, and juxtapositions of light, neon, foils, and metals. All comes together in a cohesive, rustic, yet contemporary exhibition that transforms the barn into a sublime realm without

*THE BARN continues on page 10*



# Tom Petzwinkler



Tom Petzwinkler in front of *Untitled*, canvas with silicon photo transfers and steel nails, 2 x 3 feet; triptych on the right, 1.5 x 4 feet

Tom Petzwinkler’s passion for art is evident immediately. He has an engaging manner that radiates energy. To avoid sounding pretentious, he calls himself an “art worker” rather than an artist.

Photography was his primary interest while he studied at Virginia Commonwealth University in Richmond, one of the best art schools in the country. He remembers it as tough and the atmosphere very stimulating and competitive. His MFA thesis topic, “Behind the Fireline,” illustrates his desire to push the boundaries of what is considered to be art. For six months he embedded himself in the fire department of Hanover, Virginia. He made a photo documentary of the day-to-day work of the crew that showed both the high-energy existence and the, at times, mundane and dull lives they led in both the firehouse and at home.

After graduation Tom taught at several schools including VCU and a seven-year stint at George Mason University. He enjoyed teaching, but became dissatisfied with the constraints of the academic environment. Now he sometimes works at a custom



*Deconstruction #4*, medium density fiberboard with silicon photo transfer, 4 x 4 feet



*Extrusion #1*, wood, masonite and silicon photo transfer, 4 x 10 x 6 feet

*...continuing a trend of crossing the boundaries between traditional sculpture and other disciplines.*

woodworking shop. His output there shows a very high level of craftsmanship, as does the kitchen of his house that he has been remodeling for the last eight years.

In addition to photography, Tom also studied sculpture at VCU. For the last few years he has been interested in combining sculpture with photography, continuing a trend of crossing the boundaries between traditional sculpture and other disciplines.

For his work *Extrusion #1*, he cut a very large (6 x 10 feet) paper print of a black-and-white photograph of a waterfall into six-inch

squares. The paper squares were then transferred, through his proprietary technique using silicone, to a surface resembling a multilayered chessboard with the squares at different heights. The resulting extruded surface looks like a 3D model of a waterfall, but instead of being hung on the wall, it intentionally lies on the floor.



Divisions of Perceived Prominence, Internal and External, frame mounted plywood panels with silicon photo transfer, 2 x 10 feet



Midtown Manhattan Subway Station: Thursday Morning Commute, Late July, stretched canvas, silicon photo transfer, 4 x 8 feet



Removal #2, steel attached to wood frame; steel has been rusted, peeled and has had the photograph attached to the surface, 4 x 1 feet

In another effort, *Removal #2*, Tom first photographed the wall of a building. The photo was then applied to a sheet of steel that was cut out and literally peeled away from parts of the building. In this way, a 2D image was used to make a 3D sculpture.

In much of his work Tom surprises the viewer by putting in unexpected lines and creases that break the image into many pieces. As a result, the viewer is forced to deal with the tension between what

he expects to see, and the actual image. To see more of his work you can visit his website at [www.tompetzphoto.com](http://www.tompetzphoto.com).

Tom joined WSG in 2005, and is currently a member of the board. He worked closely with Artemis Herber in producing the *Micro-Monuments* show. He was also involved in managing the exhibits at the Maryland Agricultural Resource Council. We look forward to his providing WSG with more of his energy and innovative ideas.

**WSG Programs**  
*continued from p. 1*

will be given to an artist selected by the juror. There will be an artist/juror's talk.

DVAEC serves as a center for art education in the Frederick area. Founded in 1986, the Center moved in 1993 to its current location alongside the popular Carroll Creek Park in downtown Frederick. Each year DVAEC presents—via five galleries on two floors—over 50 exhibitions featuring local, regional, and national artists.

**MARC: A 4 Season Project**

For the coming year, the MARC project will realign with a new format, continuing the cycle of four season-based projects per year. However, the new call for entries will include a one-time-per-year process of application and juried selection. This new process will allow more artists to apply, with a greater variety of projects and possibilities, allowing for a less urgent application and finish process for both the artists and for MARC. The Call for Entries will be announced in upcoming e-mails.

**Micro-Monuments in DC**  
**Summer 2016**

Center for Hellenic Studies  
3100 Whitehaven St, NW, Washington DC

There are plans to present *Micro-Monuments* in DC in 2016 as a continuation of the show currently in Germany. Small-scale sculptural work by WSG members 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*.

**Landmarks**  
**October 25–November 27**

Montgomery College  
King Street Gallery  
7600 Takoma Avenue,  
Takoma Park MD

Juried by Claudia Rousseau

The Call For Entries will be published in May 2016.

**Welding Workshop with Master Welder**  
**Chas Colburn**

Date to be announced.



## Charles Bergen



Bergen at work in the studio. All photos courtesy of the artist.

Stepping into Charles Bergen's studio warms the heart on a wintry day—even the chill outside cannot diminish the whimsy pervading the air. An orange octopus just inside the entry aside shelves lined with maquettes and finished pieces capturing aquatic sea life creates a zoological backdrop. Elsewhere large wood planks standing like sentries are joined by a bucket of salvaged flooring, belying the artist's interest in wood as a sculptural medium. In between the two areas are tools, found objects and one oddly charming Great Blue Heron whose head is fashioned from a golf club. This doesn't feel like your "typical" studio!

His light-hearted approach to art making is linked to the fact that Bergen has, slightly later in life, made the fine arts his second career.

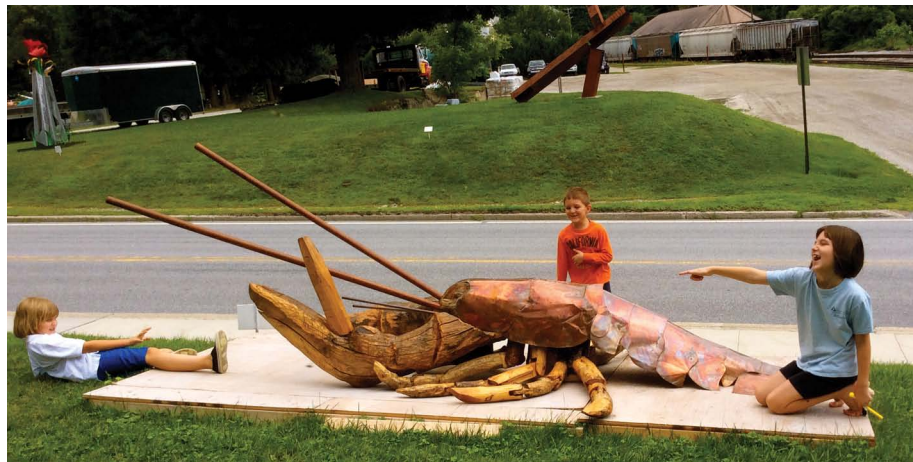
Bergen, a member of the Monroe Street Market's Artswalk community, has a passion for sculpture, but he is no mere sculptor. Rather, he's an instigator, a nostalgist—the CFO (chief fun organizer) of a corporation of one. His light-hearted approach to art making is linked to the fact that Bergen has, slightly later in life, made the fine arts his sec-

ond career. This decision has far-reaching implications both in how he approaches his artistic process, and the emotional feelings his sculptures manifest in viewers' eyes.

Bergen has always had an interest in the fine arts, but as a young man, couldn't visualize how to turn that into a career. Born in DC, he attended Yale University, noting,

As the practice of architecture changed over time, so too, he notes, has the role and relevancy of public art. Public sculpture installations have become more visible in our region, buoyed by a rise in private and public funding. Bergen saw opportunities to combine his business acumen with this love of sculpture, and in early 2013 began his transition from full-time employment at an architecture firm to a self-employed, full-time fine artist. His first works have primarily been commissioned, site-specific installations, but that is changing as his artistic practice quickly evolves.

Today the artist has unleashed his creativity, relishing in a newfound sense of possibility. This is borne out by his unbridled use of materials, where everything from iron to stone to wood is fair game. Even found objects can be imbued with new purpose, as an arched, metal floor lamp in the studio's



*Coppa' Lobsta'*, wood and copper, 3 x 12 x 4 feet, draws in young viewers. Installation view at the North Bennington Outdoor Sculpture Show in North Bennington VT. Photographer: Fatime Martins.

"Yale wasn't a place where people made stuff." His choice to study architecture was apt, as it allowed him to exercise a degree of artistry within his daily work. His interest in fine art practices was relegated to the level of hobby, but has always percolated below the surface.

corner attests. A sense of exploration and playfulness abounds, as the artist delves into his work.

Bergen's subject matter also bears out this new zest for exploration. Many of his works and installations to date incorporate



animal figures, especially animals found in or around bodies of water. When I ask him about the rationale behind this, I can almost see his mind's eye travel back in time. "As a kid, they [sea creatures] seemed so magical—so different than day-to-day life in DC." While he's certainly willing to produce figurative sculpture (which he proposed as a finalist for the Chuck Brown Memorial), he is drawn more to the variety of shapes found in the animal kingdom. Bergen notes he enjoys the challenge of portraying the "essence" of the animal without necessarily being literal with regard to form.

These animal forms often reveal a reverence for ecology, and a call to rebalance our relationship with nature. At times this ecological link can be overt, as with his *CHEARS Bog Turtle* sculpture co-commissioned by the City of Greenbelt MD, and the Chesapeake Education, Arts and Research Society. This work, placed in Greenbelt's Schrom Hills Park, is designed and scaled to engage with children, encouraging them to examine how they interact with nature. His first-ever solo show in May 2015 at the Hollingsworth Art Gallery at the Patuxent National Wildlife Visitor Center in Laurel MD, continued his exploration of the environment with twelve sculptures representing



Charles Bergen's studio with *Bird* out in front.



*Capitalsaurus Chasing a Falcarius*, structural aluminum waterjet cut and then painted with automotive paint, 18 x 32 x .25 inches. Installation view.



*Arts Park Bog Turtle*, marine grade fiberglass to be cast off of an initial sculpture out of wood, 18 x 36 x 24 inches. Rendering for commission.

endangered or at-risk species within the Chesapeake Bay watershed.

Even works without overtly environmental messages still tweak the way we experience nature. *Coppa' Lobsta'*, first exhibited at the North Bennington Outdoor Sculpture Show in North Bennington, Vermont, literally invites children of all ages to climb on board. Created from copper and salvaged wood, the work—one of his largest to date—quietly encourages us to think about the environment while stimulating dynamic play. Closer to home, his *Capitalsaurus Chasing a Falcarius*, part of Capitol Hill's Alphabet

Animal Artwork Project, encourages us to think about the history of our environment. Created from water jet cut aluminum, the work hangs from a lamppost at First and F Streets, SE, and references the ecological history of the immediate area (there is indeed a real *Capitalsaurus*—its bones were unearthed at Capitol Hill's Garfield Park in 1998) in a way that both teaches and inspires.

Three years into his new career, Bergen seems to be on a roll. Small-scale works will be featured in an exhibition at the Capitol Hill Arts Workshop this January and he recently received a significant grant to create sculptural elements for Dance Place's new outdoor park in the Brookland neighborhood of DC. While to me it seems as if he's working in two parallel tracks—one being public installations and the other being works conceived for gallery display—he seems to view these as two sides of the same coin. Bergen believes that he has a great deal of creative freedom to envision his installations, even when working within the confines of a proposal. On the flip side, he notes that when creating work destined for a gallery, there will still be parameters to work under in consultation with the gallery's curator. His years as an architect—consistently creating proposals, building teams, and working with a variety of constituents—have provided invaluable on-the-job training no art classroom could teach.

Perhaps therein lies the key to his success—Bergen is simultaneously both an artist and a businessman. While his dreams of becoming an artist may have been placed on hold temporarily while pursuing a career as an architect, the skills honed from those years now propel his artistic vision.

Full-length article originally published in East City Art, DC's visual art publication, on January 20, 2015 (online at [www.eastcityart.com](http://www.eastcityart.com)).

**THE BARN continued from p. 5**

being defined by the white cube gallery.”

There is an element of surprise for visitors to be found in the unforeseen offerings in the goat barn at MARC. Artists proved their deep connection with the land, its resources, as well as the natural and environmental conditions on multiple platforms: artists Nizette Brennan and Cat Lukens investigated childhood memory, and illuminated the inherent natural beauty in farming, and the rich diversity of crops cultivated from colonial times to the present. **Allan Arp** took the perspective from the animals’ side: “Walking into an occupied barn you are always on view.” His work is a playful juxtaposition exposing issues of observation. Brothers Chase and **Dane Winkler** incorporate artificial light and sound into their conceptual work in combination with natural materials such as soil, compost, or straw. Incorporating digital sounds gathered from inside the barns at Salem Art Works is a reflection on the contrasting world of technology and agricultural roots. **Fabiola Alvarez** and **Casey Snyder**’s collaboration consisting of a simple installation of plastic foils photographed as they interact with the daily sun passing through the barn space do not explain themselves at first sight. This installation creates its own complex beauty through the change of light that can be observed through documented photographs and a mapping system. Simple beauty and the craft-informed work of **Mahy Polymeropoulos** communicates with the structure and concepts of a barn itself. *A Kingdom of Gold* by **Elsabé Dixon**, **Connie Fleres**, and **Artemis Herber** refers to a Grimm’s fairy tale “Rumpelstilzchen,” and recalls contemporary expressions of nostalgia and transformation, using “useless” material such as repurposed cardboard as a value indicator for a market economy. Focusing on one material found in a barn, straw or hay. **c.l.bigelow** creates a magical and visual appeal of this material that dazzles the senses.

Art does not explain itself easily; it makes us think and motivates us to start an active dialogue that can be challenging. The MARC program presents work by sculptors who use materials, form, space, and place to create a deep connection with the site itself, presenting surprising juxtapositions of natural and common materials. All projects reveal intersections between the practice of agriculture and studio arts of today. Next year’s theme for the 4 Seasons Project will relate to the theme of Play & Interaction. There will be one call only for entry to all four programs. Artists will be able to apply for that call in the early spring of 2016. A WSG-selected body of jurors consisting of a team from MARC and selected curators familiar with Land Art and eco-relevant projects will decide which artist/artwork will be selected for each season of the LAND&ART@MARC: A 4 Season Project.

— *Elsabé Dixon*

Read more about it: <http://www.baltimoresun.com/news/maryland/baltimore-county/towson/ph-tt-land-and-art-0916-20150912-story.html>

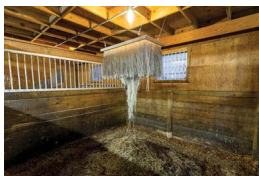
**THE BARN**



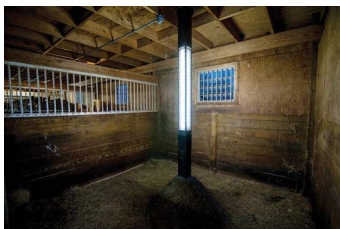
Allan Arp, *Go Pro*, installation, 8 x 8 x 8 feet



Mahy Polymeropoulos, *Galvanized Baskets*, wire, 8 x 8 x 8 feet



c.l.bigelow and Kass Mcgowan, *Simple Design/Straw Bale*, straw, twine, hang-ing device, 8 x 8 x 8 feet



Dane Winkler and Chase Winkler, *Ruby's Gate*, fabricated steel, LED light, sound system, mud, 8 x 8 x 8 feet



Nizette Brennan and Cat Lukens, *Color Cure in the Barn*, tobacco, drying rack, cardboard, paint, straw, 8 x 8 x 8 feet



Elsabé Dixon, Connie Fleres, and Artemis Herber, *A Kingdom for Gold*, cardboard, mirrors, silk, neon light, 8 x 8 x 8 feet

**Micro-Monuments Exhibition in Germany**

The Washington Sculptors Group exhibition, in collaboration with Salzlandmuseum, is located at the museum at 39218 Schönebeck, Pfännerstr. 41, Germany ([www.museum.salzlandkreis.de](http://www.museum.salzlandkreis.de)). The exhibition closes on February 28, 2016.

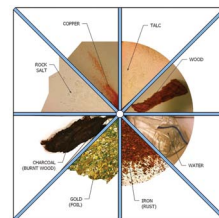
The juror, Anne Reeve, serves as assistant curator at the Glenstone Museum in Potomac, MD. Her writing has appeared in *Art in America* and *Art Papers*, and she is currently at work on a publication to accompany Glenstone’s current exhibition of works by late American artist Fred Sandback (at the museum through February 2016).

Artemis Herber, curator of the Transatlantic Cultural Project of Sacony-Anhalt, Germany, devised and made possible the *Micro-Monuments* exhibition with Salzandmuseum; Dr. Ines Engelmann served as the co-curator in Germany; Tom Petzwinkler acted as the Exhibition Manager; and Judith Pratt assisted as copy editor

Thirty-two small-scale sculptures created within a “micro” format convey a global perspective that is informed either by the artist’s own personal background, or by experiences with other cultures and peoples internationally or locally. Their global perspectives and diverse artistic approaches interact with concepts of monumentality with regard to space, time, place, and cultural understanding.

The contextual analysis and exploration of this site through art projects is intended to reveal a deeper understanding of people’s lives in prehistoric times, and allow artists’ interpretation on topics of the cosmos, nature, and contemporary culture, as well as past and future societies.

Local excavations of four circular grave systems between the villages of Schönebeck and Pömmelte-Zackmünde have revealed an ancient monument site called the “German Woodhenge.” Inspired by the mysterious site at Schönebeck, Germany, the 23 artists created small sculptures to generate a dialogue regarding the surrounding excavation sites and the extraordinary scientific findings in the overall context of prehistoric monuments across cultures.



Greg Braun, *Abundance*



Jim Paulsen, *Landscape: Memories of the Moors*

Maximum *Micro-Monument* sculpture size = 12.5 inches in any direction. Artists’ works appear here and continue on page 11.

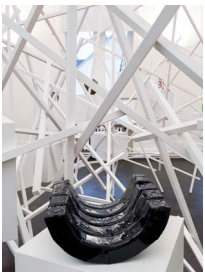




Carol B. Goldberg, RA 096



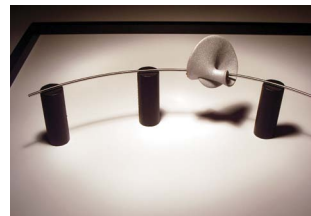
Carol B. Goldberg, RA 103



Fabiola Alvarez Yurcisin, Hinting to the Moon



Jin Lee, Burial



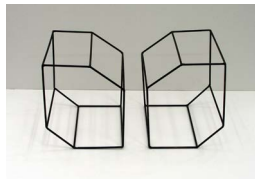
Lawrence S. Watson, Mobius Equinox I



Edel Gregan, The Evolution of Time



Elizabeth Miller McCue, Circle of Life



Elizabeth Miller McCue, Face to Face



Jin Lee, Time Capsule I



Tatyana Schremko, Only I Know



Stephanie H. Firestone, Nest



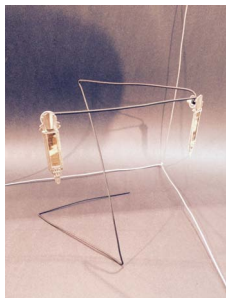
Elizabeth Miller McCue, Nesting Ground



Elsabé Dixon, African Moon Moth



Lynda Smith-Bügge, Memento



Jonathan Guyer, American Radiator Building



Felicia Glidden, Mutable

## Micro-Monuments



Felicia Glidden, Tripod



Tom Greaves, H2XT and STS-V



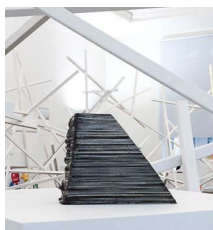
James Mallos, Searches: pentagon demonstration 1967 occoquan women



Julia Bloom, Inside Outside



Julia Bloom, Cage 2



Garret Strang, Fragment #66



Mike Shaffer, Pyramid of Djoser



Mike Shaffer, Monument to Modern Societies



Kass McGowan, Echoes



Kelly Lorraine Hendrickson, Misdeed



Kelly Lorraine Hendrickson, Stone, Pebble, Boulder



Jaqueline Maggi, The Path



Leigh Maddox, Changing Landscapes

### Non-WSG Calls for Entry:

**East City Art** invites you to submit your art for the *3rd Emulsion Regional Exhibition* juried by Amy Cavanaugh Royce, Executive Director of Maryland Art Place. Prizes include \$1,500, \$1,000, and \$500. More information can be found at [www.eastcityart.com/emulsion](http://www.eastcityart.com/emulsion). Deadline: February 15, 2016.

**Lorton Workhouse** announces an open call to artists to submit for *Brick Layers 2*, an exhibit on the outside grounds of the Workhouse Arts Center. The exhibition will include art inspired by the history of the Workhouse, a former federal prison opened in 1910, and its resonating stories. Selected artists will receive funding toward their work in the exhibition (up to \$500). Apply on [Entrythingy.com](http://Entrythingy.com). Deadline: February 15, 2016.

**Arts Council of Wilmington NC, and New Hanover County** invite sculptors to submit proposals for its Pedestrian Art public sculpture program. Up to 12 works will be installed at various locations in Wilmington for one year starting in March 2016. Deadline: February 1, 2016.

**The Midwest Sculpture Initiative** is organizing fourteen outdoor sculpture exhibits for 2016–17. Stipends of \$750 and \$650 are being offered. Deadline: February 28, 2016.

**City of North Charleston Cultural Arts Department** invites sculptors from across the nation to participate in the 11th Annual National Outdoor Sculpture Competition and Exhibition. Up to 14 sculptures will be juried into the 11-month exhibit, and will compete for cash prizes totaling up to \$16,250. Accepted artists will receive a \$1,000 honorarium to assist with transportation, installation, de-installation, and incidental expenses. Juror is James G. Davis, ASLA, founder/president of Sculpture in the Landscape. Apply at [NorthCharlestonArtsFest.com](http://NorthCharlestonArtsFest.com). Deadline: Thursday, February 25, 2016.

### Ads:

WSG member **Charles Bergen** will be teaching Introduction to Sculpture-ARTS 251 on Wednesdays, 12-3pm, April 13–June 15, 2016 at the Smithsonian Institution. Basic sculpture materials and methods are explored as students create original sculptural artworks. Additive and subtractive methods of sculpture are examined as students learn the physical and aesthetic qualities of working in three dimensions. Students will work in wood, clay, wire, found objects, as well as paper and cardboard. The focus is on both representational and abstract forms. It includes intensive studio work, readings, and field trips to the Renwick and the Hirshhorn Museums. No prerequisite is required. Please register at <http://smithsonianassociates.org/ticketing/index.aspx>.

**Artists Spaces.** 7 large light filled newly renovated artist spaces available in NW DC for February 1. <http://www.ostreetrawllc.com>. Convenient to the NoMa Metro (New York Avenue), 3 blocks away. To inquire about artist spaces, go to the above website or contact Leslie Kingery, [Leslie@dcreresidential.com](mailto:Leslie@dcreresidential.com) or call (804) 212-4849.



**The Washington Sculptor**  
**Spring 2016 Issue Deadline**  
**is April 10, 2016**