

MEMBER NEWS

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



Jean Sausele-Knodt,
Red Ribbon, oil, graphite,
and embroidery on wood,
16 x 16 x 6 inches

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

- **Lynda Andrews-Barry**, *Lynda Andrews-Barry*, Glenview Mansion Art Gallery, Rockville, MD, March 25–April 27. Reception: Sunday, March 25, 1:30–3:30 pm.
- **Michèle Colburn**, *The More Things Change*, Arlington Arts Center, 3550 Wilson Blvd., Arlington, VA, January 20–March 31.
- **Chris Corson**, *Look and Listen*, Blue Elephant Gallery at the Griffin Art Center, 4A W 5th St, Frederick, MD, April 7–28. Opening Reception: Saturday, April 7, 5–9 pm.
Artist Talk: *A Sculptor's Take on the Nude*, Saturday, April 14, 1:00–2:30 pm.
- **Susan Hostetler** and **Jean Sausele-Knodt**, *In Conversation: Where Drawing and Sculpture Meet*, curated by Liz Vorliceck, Angie Newman Johnson Gallery, Episcopal High School, Alexandria, VA, December 1–14 (see page 10 of this issue).
- **Judith Pratt**, *Point of Origin*, chief curator Kristen Chiacchia, Second Street Gallery, 115 Second St SE, Charlottesville, VA, February 2–March 23.

member news continues on page 3

Coming Soon!

Exhibitions and Programs for 2018 will be finalized and announced at the Annual Image Show in March.

Members, make sure you upload your images to the new WSG website

By Lisa Battle, Web Committee Chair

At the last annual meeting, there was confusion by long-time members as to why their images were not in the Member Gallery of the new WSG website. The new website was created in Wordpress, a different technology than was used in the old website, and the old Member Gallery information could not be transferred over to this new format. We embraced this opportunity to start fresh, and to showcase the latest and greatest work of our current members. This means you will need to add your images to the Member Gallery if you have not done so since May 2017.

WSG members, who are up to date on their membership, please upload up to a maximum of four images and with a brief artist statement or bio. To do this, click on Member Gallery → Submit Your Images to the Member Gallery and log in to fill out the online form. It is a good idea to prepare your images and text in advance before you start, and make sure that your images are no more than 1200 pixels on any side (if the images are larger, the upload may fail).

After you upload your images, they will not appear immediately on the website, because they have to be approved for publication first (this is not an evaluation of your work; it is simply a way to prevent spam). If you do not see your images appear on the website within 24 hours,

website update continues on page 12

BOARD OF DIRECTORS

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vice president: Judith Pratt
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feature writers: Jeffrey Cooper, Elsabé Dixon
design and image management: Stephanie H. Firestone*
solo and group listings: Jessica Beels*
proofreaders: Jessica Beels*, Judith Pratt

Membership

Mary Early

Website

Lisa Battle

Exhibitions

submissions: Jeff Chyatte
catalogues: Laura Jamroz
photos & postcards: Tom Petzwinkler

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Diane Szczepaniak

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Volunteer Coordinator

(volunteer needed)

*non-board member volunteers

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Jack Rasmussen, Director and Curator,
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Laura Roulet, Curator
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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, DC 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 payable 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 2018" above their names on their mailing labels.

To join or renew by mail, print the 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 Members 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. 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, 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 tel: (202) 686-8696
website: www.washingtonsculptors.org

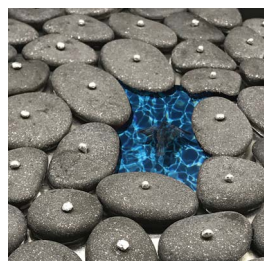


■ **Lynda Smith-Bügge**, *Oak Stones*, commission of two large oak chunks into carved pebble-like forms for a private residence in Arlington, VA, Summer 2017.

■ **Ellyn Weiss**, *Form and Void*, Northern Virginia Fine Arts Association, the Athenaeum, 201 Prince St, Alexandria, VA, January 11–February 25.



Lynda Smith-Bügge, *Oak Stones*, oak, 37 x 24 x 22 inches



Lynda Andrews-Barry, *Crow* (detail), part of the installation *Gone Tomorrow*, aluminum sheet, river rocks, fine silver, 36 x 36 x 5 inches



Chris Corson, *Burnt Offering*, pit-fired ceramic, 16 x 11 x 22 inches



Judith Pratt, *Point of Origin*, acrylic paint, acrylic marker, and graphite on Lenox 100 paper with wood totems, installation: 15 x 23 x 10 feet (dimensions variable)

Group Shows

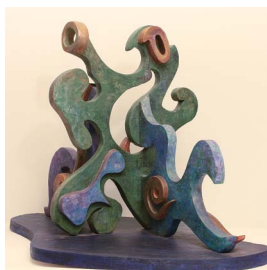
■ *Across the Divide*, Gibson Gallery at SUNY Potsdam/AIR Gallery (NYC), February 15–March 30, including **Ellyn Weiss**.

■ *Animalia*, Blue Spiral 1, Asheville, NC, January 4–February 23, including **Janet Brome**.

Baltimore Sculptors, Baltimore County Arts Guild, Baltimore, MD, September 21–October 31, 2017, including **Penny Jacoby**.

Baltimore Sculptors Members' Exhibition 2017, Max Gallery, Baltimore, MD, November 16–December 9, 2017, including **Penny Jacoby**.

Penny Jacoby, *Stormy Seas*, acrylics on polystyrene; 21.25 x 30.5 x 19.625 inches



Janet Brome, *Skate*, metal screen, wire, 51 x 33 x 6 inches

■ *From the Studio of Artist-in-Residence*, The Dadian Gallery, Washington, DC, January 17–March 2. Artist Talk: Tuesday, February 13, 12:30–1:30pm, including **Patrick Beldio**.

Greek American Women in the Arts, Creativity and Talent, The Consulate General of Greece in New York and the Hellenic American Women's Council, December 5–20, 2017, including **Mahy Polymerpoulos**.

■ *Handcrafted: Fiber Art & Turned Wood*, juried by Fleur Bresler, The Kay Gallery at BlackRock Center for the Arts, January 13–February 24, including **Lynda Smith-Bügge**. Artist Reception: Saturday, January 20, 2–4 pm.

Invisible (a collaborative project between artists and writers), Fenwick Gallery, George Mason University, Fairfax, VA, October 9–November 27, 2017, including **Maria Karametou**.

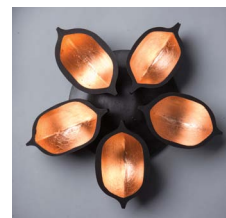
■ *MFA Winter Member Show*, juried by Kim Banister, Director of the Julio Fine Arts Gallery at Loyola University, Baltimore Circle Gallery, Annapolis, MD, January 4–20, including **Chris Corson**.

One House, juried by Jackie Hoysted and **Ellyn Weiss**, Touchstone Gallery, Washington, DC, November 3–25, 2017, including **Jessica Beels**, **Maria Karametou**, **Ellyn Weiss**.

■ *Poe & Puck*, 27th Annual Strathmore Juried Exhibition, Strathmore Mansion, 10701 Rockville Pike N. Bethesda, MD, January 13–March 4, including **Sharon Pierce McCullough**. Opening Reception: January 18, 7 pm.

Speaking Volumes: Transforming Hate, Mulvane Art Museum, Topeka, KS, September 12–December 24, 2017, including **Maria Karametou**.

■ *What Feminism Looks Like*, Art Watch presents a Nasty Women Exhibition and Auction to benefit Planned Parenthood, curated by Shante Bullock and Erin Devine, DCAC, 2438 18th St, NW, Washington, DC, January 19–28, including **Jessica Beels**, **Ellyn Weiss**.



Lynda Smith-Bügge, *Luminous Petals*, poplar, acrylic, gold and copper leaf, 15 x 15 x 4.5 inches



Chris Corson, *Chapel*, pit-fired ceramic, 17 x 18 x 17 inches



Sharon Pierce McCullough, *Puck*, plaster, twigs, plastic, tape, wire, paint, 22 x 14 x 10 inches



Penny Jacoby, *Ascendant*

WSG Salutes Artemis Herber



Few artists are willing or able to take on the responsibility of leading a prominent arts organization in the Washington, DC, area, curate complex exhibitions, spend the necessary long hours in the studio to develop and show their own artwork, and still have the energy to continually seek out and initiate new projects. Artemis accomplished all of the above, and more, as a member and then as president of the Washington Sculptors Group, serving from 2015 to 2017.

Artemis was educated in Germany and completed her studies in Fine Arts and Arts Education at the University of Paderborn. She has exhibited her work throughout the U.S., as well as in Germany, the United Kingdom, Italy, and Spain. Highlights of her exhibition history include *Lost Spaces* at Kunstverein Paderborn; *Room Installation* at Munich International Airport, Germany; *Cardboard City* at the Goethe-Institut, Washington, DC; *No Man's Land* at Artisphere in Arlington, VA; *(Un)Common Spaces* at the Spartanburg Art Museum (SC); *This End Up – The Art of Cardboard* at the San Jose Museum of Art (CA); and *Beyond/In Western New York* at the Albright-Knox Gallery (NY).

Artemis was also the prize recipient for the Baltimore Sculpture Project, Patterson Park, Baltimore, MD, and the Maryland Federation of Art at College Park Art Gallery, MD. Her work was featured in the publication *LandEscape Now!*, and in an "Artist Interview Series" through the Linus Galleries in Los Angeles, with particular emphasis on concepts of non-places and liminal spaces.

Internationally, Artemis engages in cross-cultural relationships through the International Visitors Program *ResearchTrip: Dialogue between Art and Nature—Methods and Strategies of Curating Art in Public Space*, through the International Cultural Relations of NRW KULTURsekretariat, Germany, and international artists collaborations through artistic and curatorial projects.

While serving as president of the Washington Sculptors Group, Artemis initiated and fostered a deep commitment to Land Art and Land Use projects with the Agricultural Center in Baltimore County and the Sandy Spring Museum in Montgomery County. She is also researching a project with the University of the District of Columbia College of Agriculture, Urban Sustainability and Environmental Sciences, which is investigating trans-disciplinary concepts between arts and scientific fields of urban agriculture.

A highlight of Artemis's contributions as president of the Washington Sculptors Group was her role as curator for the Transatlantic Cultural Projects, Saxony-Anhalt, Germany. In 2016, Artemis created and curated an exhibition titled *Micro-Monuments* at the Salzlandmuseum in Germany that subsequently was reinstalled at Harvard's Center for Hellenic Studies in Washington, DC, for the Washington Sculptors Group. The exhibition related to recently discovered prehistoric archaeological sites. With *Micro-Monuments*, she revealed how small-scale sculptural works can communicate a global perspective through diverse cultural exchange.

The Washington Sculptors Group salutes Artemis for her three dynamic and productive years at the helm of the organization. Whether at a CultureBlast at Hillyer Art Space, a panel discussion at Harvard's Center for Hellenic Studies, or a Pop-Up Event in Falls Church, Artemis brought a special energy to every task. With recent solo exhibitions at the Delaplaine Arts Center in Frederick, MD, and Montgomery College in Silver Spring, MD, her work will also be included in an upcoming exhibition at Northern Virginia Community College (Sterling, VA campus), in January 2018. There is little doubt in the months ahead that Artemis will continue to bring her energy to shape the DC area arts community with characteristic enthusiasm. To learn more about Artemis and her work, go to her website: www.artemisherber.com.

End of Year Report for the Washington Sculptors Group (WSG)

2017 has been truly an amazing year for WSG. The exhibitions for last year included *Sculpture Now 2017* at the McLean Project for the Arts; *Sculpture Remix 2017: Craft, Technology, Art* at Glen Echo Park; and, *Artina 2017: ReUse and Abuse of the Land* at Sandy Spring Museum. Programs included an *Artist Talk with Margaret Boozer* at the MGM Casino at National Harbor; *Roundtable Panel with Sharon Loudon* at Hillyer Art Space (now called IA&A at Hillyer); *Pop-Up Studio Visits* with Maryanne Pollack and Marc Robarge; and a *Salon* at Tatyana Schremko's studio. An International Sculpture Day panel discussion was held on April 24th. The speakers were Jade Garrett, Director of the Remix MakerSpace at GMU; Sue Wrbican, a Brookland installation artist; and Alan Binstock, an architect.

Lastly, WSG closed the 2017 year with the annual end-of-year potluck WSG dinner, which includes the election of WSG officials for the next year. WSG would like to thank WAS Gallery and Director Joumana Moukarim for generously hosting our organization in their gallery and studio space on Sunday, December 17, 2017. Congratulations to the newly elected WSG board members for 2018. Annie Farrar will officiate the board meetings. The officers for the coming year will be President Elsabé Dixon, Vice President Judith Pratt, Vice Chair Mahy Polymeropoulos, Secretary Diane Szczepaniak, and Treasurer Zoie Lafis. The Committee Chairs are: Website, Lisa Battle; Membership, Mary Early; Outreach and Social Media, Eve Hennessa; Catalogues and Call Center, Laura Jamroz; Photography and Postcards, Tom Petzwinkler; Salons and Event Planning, Mahy Polymeropoulos; and Exhibition and Outside Opportunities, Diane Szczepaniak. Lynda Smith-Bügge is Editor of our publication *The Washington Sculptor*. Just a reminder that WSG member news, show announcements, and questions about how to submit material should be sent to membernews@washingtonsculptors.org



WSG Salon at Tatyana Schremko's Studio in Alexandria, May 20, 2017

and the attached images should be 300 dpi.

Beginning 2018

As we look towards the New Year, we have many announcements and opportunities lined up for WSG members in 2018. WSG will start the New Year off with two programs. During the month of January, we bring you invitations to two events, a Curators Talk by Laura Roulet pertaining to the exhibition at the Mexican Cultural Institute called *A Dark and Scandalous Rockfall/Una Oscura y Escandalosa Caida de Piedras* as well as the *Artist HelpDesk*.

The title of the exhibition, *A Dark and Scandalous Rockfall*, is drawn from the poem "Dry Rain" by Mexican poet Pedro Serrano, which begins: "At times the poem is a collapse/a slow and painful landslide/a dark and scandalous rockfall." Given the painful and precarious state of U.S.-Mexican relations, this exhibition presents a healing gesture, recognizing the history that our cultures share. Curator Laura Roulet will be discussing the work of female sculptors Perla Krauze and Barbara Liotta and their use of the metaphorical qualities of stone to evoke a conversation about landscape and post-contemporary sculpture. Minimalism and land, as well as environmental art of the 1970s, inspire both artists' work.

The *Artist HelpDesk*, which WSG is facilitating in collaboration with IA&A at Hillyer in DC, launches WSG's new HelpDesk Workshops, which are designed to offer WSG members and DC-area artists practical information to improve their business skills. The first workshop, led by business consultant Danielle Glosser, is titled "Networking for Artists: Getting Down to Business." Glosser is the Founder and Principal of Client Raiser LLC.

The *WSG Annual Image Show* is back by popular request from curators and artists as well as collectors. We will be teaming up with the Harvard-run Center for Hellenic Studies (CHS) to make the image show possible and will be aiming for a February 2018 event—after the holidays (when all the curators are back in town). If you are interested in more information on the Curators Talk, the HelpDesk program, or the Annual Image Show, please contact: programs@washingtonsculptors.org.

I look forward to working with the advisory board and the executive board to make 2018 a tremendous year for WSG. Thanks to all who made 2017 a success and best wishes to all for the New Year.

—Elsabé Dixon
WSG President

Jack Rasmussen

The Katzen Arts Center, on the American University campus, is a building that you notice. It was finished in and embodies the notion of architecture as inhabitable sculpture. The University's Art Department is located there, and the American University Museum Katzen Arts Center occupies the southern end of the building.

Dr. Jack Rasmussen is the director and curator of the AU Museum. A native of Seattle, who grew up in San Jose, CA, he did his undergraduate work at Whitman College, located in Walla Walla, Washington, in the southeastern corner of the state. He went there to study because the San Francisco Bay Area in the 60s was proving to be a bit distracting. After graduating from Whitman College, Rasmussen came to Washington, DC, to get his M.F.A in painting. He continued graduate work in arts management and anthropology, eventually earning a Ph.D. in anthropological linguistics at American University, all while working in the Washington art world.

He worked in the education department of the National Gallery of Art for two summers, and then became assistant director of the Washington Project for the Arts. Rasmussen later opened and operated the Jack Rasmussen Gallery in downtown Washington until 1983 when it closed. He then turned his attention to the suburbs where he opened the Rockville Arts Place, which eventually became VisArts. For ten years after that, he was the executive director of the Maryland Art Place in Baltimore. His energy and imagination there led to a position in California, as executive director of the di Rosa Preserve: Art and Nature. There he established the reputation of the di Rosa Center as the leading venue for contemporary art in

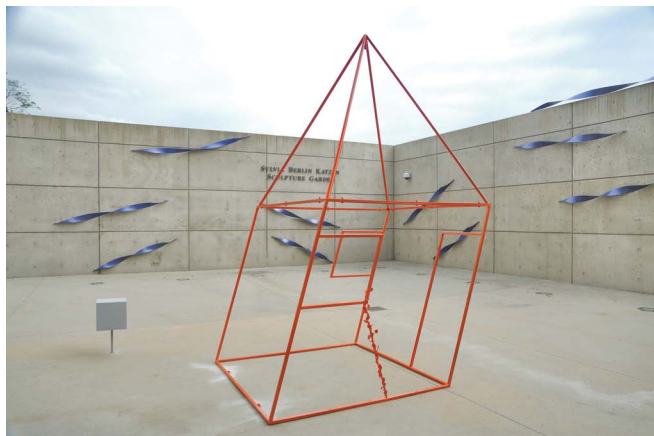


Foon Sham, *Escape Tower*, in the atrium, 432 x 86 x 126 inches

northern California. Finally, in 2005 he came back to Washington, DC, to be the director and curator of the AU Museum. This was an opportunity to define the identity of a new museum, starting from scratch.

Rasmussen has made the AU Museum a dynamic presence in the art world of Washington, DC, and in the Mid-Atlantic area. The AU Museum presents a wide spectrum of shows of contemporary art, on average 25 per year. Rasmussen is like a juggler with five balls in the air. He seeks art from all over the world, while strongly supporting local artists. Over a dozen members of the Washington Sculptors Group have had shows at the AU Museum in the last several years. Members of the WSG who had shows recently are enthusiastic about Rasmussen's sense of display and presentation. Among them are Mary Early, Mike Shaffer, Foon Sham, Pattie Porter Firestone, and Sam Noto. They find the staff at the AU Museum helpful and professional. Rasmussen also helps local art organizations, like the Rockville Art League and the Washington Sculptors Group, often serving as a juror for their group shows. On the international side, in December, 2017, the museum held an exhibition of art from the Barjeel Art Foundation, United Arab Emirates, and a display of pieces from the Rothfeld Collection of contemporary Israeli art. Because the AU Museum is not part of the Smithsonian, it can present material of a more controversial nature.

The contemporary art shown in museums, sculpture in particular, has evolved, as have the museums. Installations are more common now, and sculptures consisting of a single object are less prominent. The rooms in newer museums are often not rectangular boxes, but have curved walls. This is the case of the AU Museum, where the larger viewing spaces are circular. Artists have responded by making larger works that are site-specific and using an ever-wider variety of



Pattie Porter Firestone, *Seismic House*, in the Sculpture Garden, 5 x 4 x 6 feet

materials. In the AU Museum, there is a dramatic staircase in the atrium. In a recent exhibit, local artist Foon Sham took advantage of this feature, constructing a three-story tower. While there are not many smaller spaces for intimate exhibits, sometimes it seems the doors are not big enough. Two damaged automobiles, parts of a sculpture by Ed McGowin, were just barely able to fit in. The mirrors on either side had to be flattened with a sledge hammer. Another aspect of newer art museums is the lack of windows, and indeed the director's office has no windows but is lined with books from floor to ceiling. When there are no windows, the light in the exhibit space does not depend on the weather or the time of day and can be controlled by the museum staff.

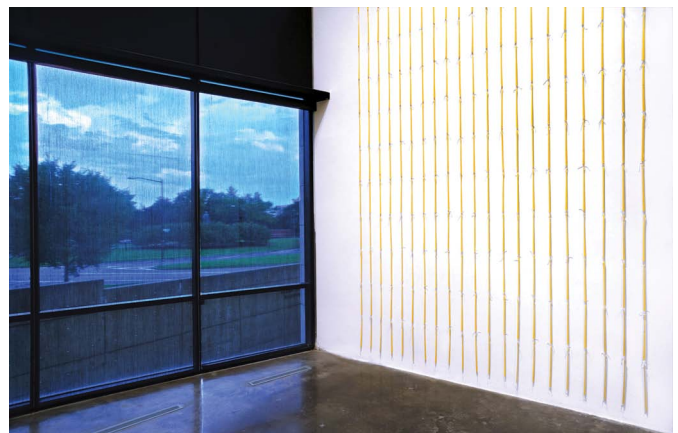
The AU Museum's permanent collection now holds 15,000 works. Finding an appropriate location to house the collection is another important task for Rasmussen.

Rasmussen spends about one third of his time looking for new art to present. He gets suggestions from other curators and artists and he views work in galleries and museums. There is no set of rules that he applies. Rather he wishes to see enough of an artist's work over time to understand what the artist is thinking. He takes great care in choosing the artists because an exhibit can require a substantial amount of time, effort, and money. This approach lends itself well to examining the work of local artists. An added concern is that of maintaining a

continuing audience for the exhibits. The current population of those who come to museums and galleries is aging. Rasmussen feels that more interactive work will attract younger people.

The director can also draw on the museum's permanent collection. When the Corcoran Museum closed in 2014, its collection was divided between the National Gallery, George Washington University, and the AU Museum. The AU Museum's permanent collection now holds 15,000 works. Finding an appropriate location to house the collection is another important task for Rasmussen.

A portion of the first floor of the Museum has been dedicated to the Alper Initiative for Washington Art, which seeks to promote an understanding and appreciation of Washington art and artists and accepts submissions for five exhibits each year (Carolyn Alper was an alumna of American University, an artist, and philanthropist.) (<https://www.american.edu/cas/museum/alper/>).



Mary Early, *Linca IV* [curtain] installation, beeswax



Sam Noto, pieces from the Anxiety Series, *Blue Bird Can't Sing*, in the Sculpture Garden, 91 x 54 x 103 inches



Mike Shaffer, *Garden, Towers*, in the Sculpture Garden, variable heights

Twist-Layer-Pour

(September 5–October 22, 2017)

In Mary Early's words the following is an excerpt from American University Museum's catalogue for the exhibition. Mary Early is Membership Chair and Board Member for the Washington Sculptors Group.

Over the past few years, I have developed a method of casting slender beeswax lines to produce an inventory of objects that I use to create an array or field. This array may occupy a space to its limits or, alternatively, create a space within a space. Each array demands a different orientation or configuration, and each installation is tasked with subverting the viewer's perception, challenging the eye, and working with instinctual perception and preconceptions to alter the experience of a space. The beeswax lines and their natural yellow color create a glow as they assemble and converge.

The production, or "pouring", of beeswax elements has become a meditative process that is integral to my art practice, serving as an observation of time, materials, and space. The raw beeswax I use has taken its form at the end of a long series of natural processes followed by a manufacturing process, and once it is in my hands, the studio becomes a factory. I apply my own methods of transforming the material by casting the beeswax into three-dimensional forms. Once I have fixed both a place and a time in the future for a potential installation, I begin to determine how the beeswax lines will take their aggregated shape in that place and, simultaneously, how many lines can be manufactured in that time.

The two works presented in *Twist-Layer-Pour* are site-specific: they were conceived in response to the contour of the museum's building and the planes of the vertical wall space. When I began to consider



Mary Early, Installation, beeswax, dimensions variable

the site, my overwhelming perception was that the curve of the building rotates around the anchor of its center column. I envisioned a radiating array of lines extending from one gallery opening to the other, creating a horizontal field of lines resting directly on the concrete floor (*Untitled [Curve]*). The museum's site and architecture present both literal and figurative circles. The circular shapes of the building and the traffic circle it abuts are distilled from ancient building practices that generate radial plans extending from hubs of human activity. I see a direct line tracing back through generations of exploration and development that led to the establishment of a city on a river that became the nation's capital. The construction of a campus in Washington, DC, is bound by Pierre L'Enfant's diagonal plans intersected by circles and, two centuries later, the museum on this site reflects the circular and diagonal conditions echoed in the city about it.

Over the last year, I created the first in a series of vertical linear works suspended in air, first in my studio and then in a temporary installation [Künstlerbund Tübingen – *Linea II, III*]. The dramatic shift from seeing my works only occupying the floor to suddenly being in space has added to the versatility of the beeswax line. The concept of *Linea IV [Curtain]*, a two-story installation of hanging lines extending down from the third to the second floor of the museum, evolved through moments of spatial experience, combined with the shift in process, and could have only occurred organically.

The question, "why wax" is often posed to me. Traditional sculpture processes include the use of wax as a modeling or casting material, often in order to create an intermediary object to then be cast in metal. Wax has a full range of fluid properties ranging from liquid and hot to firm and cool. These properties and their potential for change hold a certain attraction. When heated, the wax becomes liquid and can be poured, brushed, or carved at various temperature stages. My fascination lies with the transformation of materials, and over the years, I have worked with different armatures and structures to support the wax. Now I have abandoned armatures in favor of a component that can be infinitely deployed, re-melted, and recycled for future use.

—Printed with permission from the American University Museum.



Mike Shaffer, from the outdoor solo exhibition; and the indoor portion (photo upper right)

Mike Shaffer's exhibition at AU (January 28–March 12, 2017)

Excerpt from Bobby Donovan's curator statement for Mike Shaffer's solo exhibition, *Mike Shaffer: Towers and Monuments*, at the American University's Katzen Arts Center. Mike Shaffer was a former President of the Washington Sculptors Group.

To appreciate the peculiar, the offbeat, the incongruous, is to appreciate the art of Mike Shaffer. Identifying himself as “Sculptor, Painter, Conceptual Artist, Writer, Poet, Maker of All Sorts of Things,” Shaffer has shape-shifted his way through multiple methodologies and materials since the early 1970s. The countless paintings, drawings, sculptures, and work in digital media he has produced resist facile expectations. They do not represent one style. He is an artist who whole-heartedly avoids the prerequisite mannerisms of one artistic movement. Abstract Expressionism, Neo Dada, Pop, Minimalism, and Conceptual: Shaffer's art touches all of these genres while never becoming fatally infected by any. They are expressions on the cusp of stylistic recognition and, while we are denied the full comfort of the familiar, we have the perplexing comfort of the almost-familiar, the not-quite-identifiable, the curious.

Like so many artists, Shaffer is a forager, an incurable hoarder of raw materials, stylistic expressions, and intellectual fodder. He is the eclectic rummager who willingly plucks theory from the culture pile as readily as he pulls old wood from the dumpster. He is a collector of raw materials as well as ideas for whom art-making is ultimately a cerebral



process. His curiosity is wide-ranging, but within that broad scope he is discriminate and deliberate. His undergraduate and graduate degrees include studies in chemistry, mathematics, bio-chemistry, and physiology. His education and early career in research science have been instrumental to his art. As an artist, he applies the same rigorous empirical study techniques used within the science community to develop his artistic expression.

There is psychological comfort in knowing an object will not surprise us, that it has no secrets. The notion that artworks can absorb and hold psychic energy is ancient. Our churches and all the sacred objects they contain sustain this belief. Vesela Sretenović, Curator of Modern and Contemporary Art for the Phillips Collection, equated Shaffer's towers to Buddhist temples. While they usually lack the fanciful embellishment of Buddhist temples, they most assuredly evoke Buddhist detachment. Central to Zen Buddhist teachings is the practice of simple repetitive acts that induce tranquil mindfulness. Shaffer wonders why humans are compelled to build towers, obelisks, spires, and all things that ascend vertically. He wants to understand and honor our human need for memorialization. To do this, he is creating his own personal monuments—monuments to the sun and stars, monuments to angels and devils, monuments to imagination.

Just when you think you have Shaffer in context, just when you think you know his style, just when you think you understand where he is coming from and what to expect, he throws you a curve. Just when you believe his work is grounded in the concrete security of the rational, he'll hand you an old bug-damaged walnut stuck on a wire and call it art. Classic Shaffer.

—Bobby Donovan
Artist, Curator

—Printed with permission from the American University Museum.

In Conversation: A Place Where Drawing and Sculpture Meet at the Angie Newman Johnson Gallery, plus two WSG studio visits

An exhibition curated by WSG member Liz Vorlicek showing the work of two other WSG artists, Susan Hostetler and Jean Sausele-Knodt, at the Angie Newman Johnson Gallery at Episcopal High School in Alexandria, VA came down on December 14, 2017. How this synergy between three Washington Sculptors Group members was created started with one of WSG’s annual shows.

Liz Vorlicek, director of the Angie Newman Johnson Gallery, says she was drawn to the work of Susan Hostetler and Jean Sausele-Knodt in the *Sculpture Now 2017* exhibition at the McLean Project for the Arts. The curator of the exhibition, Nancy Sausser, placed their works in a visual dialogue in the front of the gallery. On opening night, we spoke about how well the works interacted together. Hostetler and Sausele-Knodt also have a solid foundation in drawing and keenly embrace drawing and sculpture in their respective practices. Vorlicek states that she was thrilled to present two of the area’s most dynamic artists in *In Conversation: A Place Where Drawing and Sculpture Meet*.

Vorlicek visited the artists’ studios in the fall of 2017. She first went to Jean Sausele-Knodt’s home studio in Falls Church, VA. Art generously filled every surface of her home, and Sausele-Knodt’s relief-sculptural works playfully projected from the surfaces, in “parallel and pitching planes.” Vorlicek says she was compelled by the way that the works are generated from many parts to create a whole, in collage-like assemblages. Sausele-Knodt’s home

studio, where most of the works are generated, is the size of a small bedroom, with lush views of the surrounding neighborhood canopy of foliage. She also made larger, welded constructions at the TechShop in Alexandria, VA. Metal and wooden dowels work to toggle together components and create grid-like systems.

Visiting Susan Hostetler’s studio brought Volicek to Northeast DC to the Off the Beaten Track warehouse, a thriving community of artists and craftspeople, and the home of The District Clay Center. Volicek, who herself studied at Alfred University, knew immediately that this artist’s enclave was going to be her kind of place. Hostetler toured



Susan Hostetler, *Migration Flock* (detail), clay, mylar, graphite, 85 x 111 inches



Susan Hostetler, *Red Bird with Bird Songs*, graphite, gouache, on mylar, 24 x 36 inches



Jean Sausele-Knodt, *Latest in Blues*, oil, graphite and embroidery on board, 13 x 15 x 7 inches

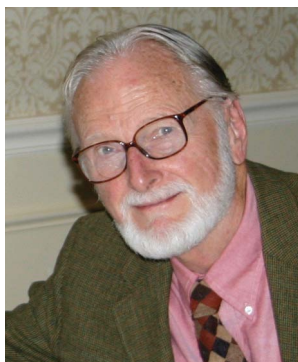
Vorlicek around the facilities and her second floor studio. Hostetler's space is all windows, and it did not surprise Vorlicek how well the artist's bird sculptures interacted in the industrial space. Hostetler talked about her process of layers and highly-developed surfaces using stencils to create marks. She started to create her own marks in homage to original bird song notations. Vorlicek says she was compelled by the visceral, dense, and edgy gestures built up in Hostetler's paper and mixed media compositions. Deep layers of graphite, metallic and mercury-like, are contained within the edges

of the paper—the negative space of the pages creating an opening for song and flight: captured but not contained.

Liz Vorlicek says that *In Conversation* gave two artists, and herself as curator, the forum to bring their work to the Angie Newman Johnson Gallery and build on a dialogue. She is eager to see the conversation continue.

—Elsabé Dixon

We Will Be Missing Tom Rooney



Tom Rooney died on January 9. For many years, he was very involved with the Washington Sculptors Group, including being Chairman of the Exhibition Committee and on the Board of Directors, frequently exhibiting his work in many galleries and shows.

Tom joined the Washington Sculptors Group Board of Directors in 1984 just a year after the original founders formed the nonprofit organization. He had a big following as Chair of the Exhibitions Committee for 25 years and created an ingenious system and team of fellow sculptors to organizing over one hundred slides entered for each show. He started the first Annual Sculpture Exhibitions at the Sumner School. In 1986 the Lerner Corporation agreed to host the annual sculpture exhibitions at Washington Square (at Connecticut Ave. and "L" St, NW, DC) through 2009. Tom helped name this Annual show—*Sculpture NOW*.

The Washington Sculptors Group Board of Directors named the *Annual Tom Rooney Award for Excellence in Sculpture* for Tom because of his life-long dedication to excellence in sculpture as a sculptor, as a teacher and as an advocate for sculpture and green spaces. Tom left his mark on sculpture in DC.

Tom was born in Cleveland, Ohio in 1924. He was drafted into World War II when he turned 18 in 1942 and served for three years. He returned to Cleveland where he completed a four year carpentry apprenticeship in 1950. Following his interest in sculpture, he moved to Washington DC in 1957 to attend Catholic University on the GI Bill, studying art. He received his Masters

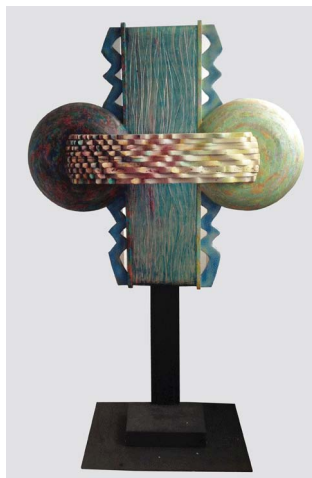
in Art in 1958. During these years he fell in love with a fellow CUA student, Angela and they married in 1956. They purchased their beloved home in Brookland in 1961 and Tom began a long career as an art professor at CUA, including being Chairman of the Art Department from 1973-1983. He greatly enjoyed teaching until his retirement in 1995. Throughout all of these years and well into his 80's Tom continued to develop his skills as a sculptor. His work evolved over the years from large outdoor sculptures, to smaller indoor works that incorporated many elements from Nature, often from his own backyard.

Tom lived in the Brookland neighborhood in DC for 50 years and became very active in protecting the neighborhood from over development. Tom's activism in DC started in the 1960's with the Emergency Committee on the Transportation Crisis, fighting a freeway proposed go under the Lincoln Memorial. Tom and Angela Rooney were awarded the Committee of 100 on the Federal City 2008 Vision Award for Lifetime Achievement working for 50 years "to sustain and to safeguard the fundamental

values derived from the tradition of the L'Enfant Plan and the McMillan Commission."

One of his favorite activities was to give a "tour of the barn", where many of his sculptures are housed and thousands of tools and stories to go along with each. And every day at 6pm you knew he would be fixing his Manhattan, happy to make one for you too and talk about current events.

— Kate Rooney and
Pattie Porter Firestone



Sculpture by Tom Rooney

please email the webmaster at website@washingtonsculptors.org.

If you joined or renewed your membership to WSG in 2018, you will receive an email message containing your new username and a temporary password to access the website. Your username will be your first name, a period, and your last name, such as "Jane.Smith." The temporary password will be sent to you via email. We recommend that you change your password after you log in for the first time. If you do not receive an email like this before the end of February 2018, then please contact membership@washingtonsculptors.org to verify that you are a current member.

You can use the website to join or renew your membership as well. To join WSG or renew your membership, just click on Membership and you will see the 2018 membership form. WSG memberships are renewed once each calendar year, regardless of the date when you initially joined the group. You may send a check for your membership payment to Washington Sculptors Group, P.O. Box 42534, Washington, DC 20015, or pay online via the PayPal link.

Ads

Studio Space to Sublet: Metal sculptor has fully-equipped studio (welder, plasma cutter, chop saw, etc.) for creating metal sculpture to sublet. Location: near downtown Rockville, MD. Contact: Richard Binder at (301) 742-0828 or binderdoc@verizon.net.

Submission Deadline: January 31, 2018, 12 am EST. Become the next Salem Art Works (SAW) Fellow, Emerging Fellow, Studio Artist, or Young Artist. With opportunities for artists at all career stages, SAW residencies support exploration of new projects and ideas, and offer a creative environment free from everyday pressures and concerns. Artists receive accommodation, meals, studio, facility access, and a complimentary workshop! For more information, go to <http://www.salemartworks.org/residencies-2018/>.

Sand Blaster for Sale: Contact Patrick Beldio (202) 352-4853 for information.

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 email programs@washingtonsculptor.org.



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The Washington Sculptor
Spring 2018 Issue Deadline
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