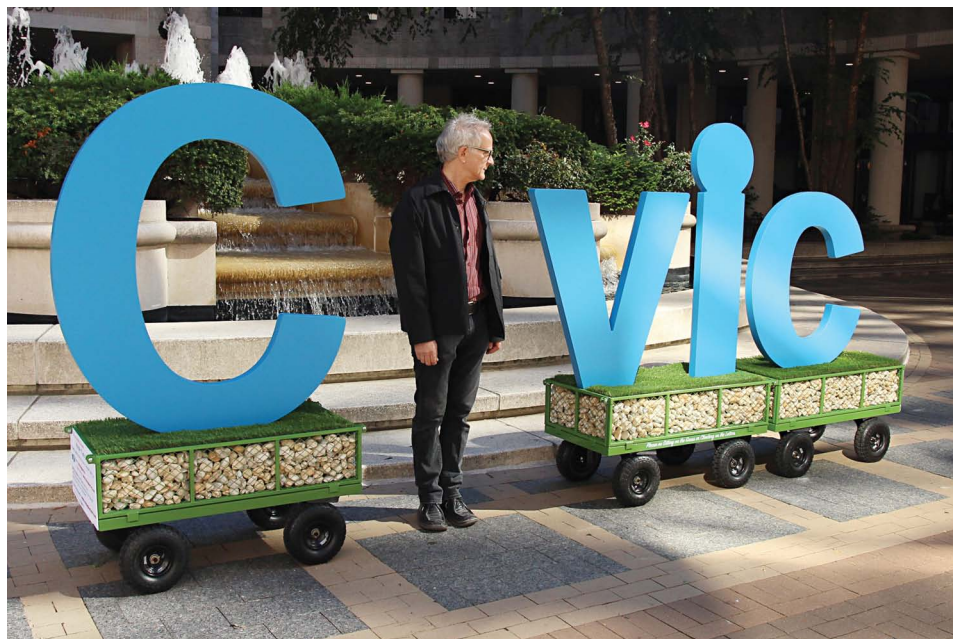


## MEMBER NEWS

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



Linda Hesh, *Put the "I" into C\_vic*, public interactive artwork

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

- **Charles Bergen**, Practicing Artist Scholarship to Americans for the Arts Annual Convention in Denver, CO, June 14–17, 2018.
  - \$50,000 DCCA grant for completion of the Rhode Island Avenue NE Call Boxes.
  - The River Terrace Medallions commissioned by Washington DC Public Schools to create an artwork Perimeter Fence for the River Terrace Special Education Center.
  - *Capitolasaurus Chasing a Falcarius* bought by Macon, GA for their permanent public art collection. A version of the artwork was also purchased in 2016 by the town of Williamsburg, VA.
  - Designs created for Briscoe Gray Heritage Farm outdoor and indoor wooden sculptures that tell the story of work on an African American-owned tobacco farm in Southern Maryland in the late 19th and early 20th centuries.

- **Burton Blistein**, Solo exhibition, curated by Diane Sibbison, The Delaplaine Arts Center, Frederick, MD, July 7–August 19.

**Jeff Cooper**, Honorable Mention for *Vessel* in *From Puck to Poe*, The Mansion at Strathmore, North Bethesda, MD, January 13–March 4.



Jeff Cooper, *Vessel*, pine, 10 x 10 x 20 inches

## WSG Exhibitions & Programs

### WSC Annual Picnic in Conjunction with Baltimore Sculptors

**Saturday, July 14, 2018, 4–7 pm**

Episcopal High School Alumni Cottage Veranda, 1200 North Quaker Ln, Alexandria, VA

RSVP: [programs@washingtonsculptors.org](mailto:programs@washingtonsculptors.org)  
Baltimore Sculptors Members RSVP to [Joshua Gillen jshgillen19@gmail.com](mailto:Joshua.Gillen.jshgillen19@gmail.com)

Join fellow sculptors in a relaxed and informal atmosphere. This is a great time to talk about your work with colleagues. Bring food to share with others. See *page 10* for more information.

### ARTINA 2018, Introspective

**June 21–October 6, 2018**

Sculpture Park at Sandy Spring Museum  
17901 Bentley Rd, Sandy Spring, MD

**Opening Reception: Thursday, June 21, 6–8 pm**

**Juror's Talk: Sunday, July 8, 3:30 pm**

Juror Cecilia Wichmann is assistant curator of contemporary art at the Baltimore Museum of Art. See *pages 10 & 11* for juror's bio, expanded exhibition description, and artists proposals.

### MICRO-MONUMENTS II: Underground

**September 7–October 28, 2018**

IA&A at Hillyer (formerly Hillyer Art Space)  
9 Hillyer Court, NW, Washington, DC

**Opening Reception: Friday, September 7, 6–9 pm**

**Application deadline has passed.**

Juror Laura Roulet is an independent curator. See *page 9* for juror's bio and expanded exhibition description.

### ShadowLands: 3-D Adventures in Light and Space

**October 23, 2018–March 3, 2019**

American Center for Physics,

One Physics Ellipse, College Park, MD

**Application Deadline: July 6, 2018**

**Opening Reception: October 23, 2018**

Sarah Tanguy is curator for the US State Department's ART in Embassies program. See *page 9* for juror's bio and expanded exhibition description.

## WSG Information

### BOARD OF DIRECTORS

President: Elsabé Dixon  
Vice President: Judith Pratt  
Chairman: Anne Farrar  
Vice Chair: Mahy Polymeropoulos  
Secretary: Diane Szczepaniak  
Treasurer: Zoie Lafis

### COMMITTEES

#### Exhibitions

Entry/thingy Manager: Jeff Chyatte  
Technology & Photographic Design: Tom Petzwinkler  
Social Media: Eve Hennessa  
Graphic Design: Laura Jamroz

#### The Washington Sculptor Publication

Publication Manager: Lynda Smith-Bügge  
Feature Writers: Jeffery Cooper, Elsabé Dixon  
Design and Image Management: Stephanie H. Firestone\*  
Proofreaders: Jessica Beels\*, Judith Pratt  
Artist Exhibition & Award Announcements: Jessica Beels\*

Membership: Mary Early

Website: Lisa Battle

Salons & Receptions: Mahy Polymeropoulos

Call Center: Laura Jamroz

Advisory Board Liaison: Joan Weber

Outside Opportunities: Diane Szczepaniak

Grants/Fundraising: (volunteers needed)

Program Chair: (volunteer needed)

Outreach and Social Media: Eve Hennessa

Salons & Receptions: Mahy Polymeropoulos

Volunteer Coordinator: (volunteer needed)

\*non-board member volunteers

### WSG ADVISORY BOARD 2018

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John Beardsley, Author

Emilie Brzezinski, Sculptor

Joan Danziger, Sculptor

Alonzo Davis, Sculptor

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Glenn Harper, Editor, *Sculpture Magazine*

Martha Jackson-Jarvis, Sculptor

Vivienne Lassman, Curator

Virginia Mecklenburg, Senior Curator,  
Smithsonian American Art Museum

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American University Museum at the Katzen Arts Center

Victoria Reis, Executive Director, Transformer

Wendy Ross, Sculptor

Laura Roulet, Curator

Foon Sham, Sculptor

Vesela Sretenovic, Curator, Modern and  
Contemporary Art, Phillips Collection

Athena Tacha, Sculptor

Sarah Tanguy, Curator, Art in Embassies Program,  
U.S. Department of State

Duncan Tebow, Founding Member

Lester van Winkle, Professor Emeritas,  
Virginia Commonwealth University, Sculpture  
Department Chair

Joan Weber, Collector

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](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 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](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)



■ **Mary Early**, *BEES*, A BIG IDEA Project of the Sun Valley Center for the Arts, Ketchum, ID, April 13–June 22.



Mary Early, *Linea VI [Intersecting lines]*, beeswax, dimensions variable

■ **Annie Farrar**, *The Other Side of Existence*, Cochenour Gallery, Georgetown College, Lexington, KY, February 28–March 31.

■ *Inner Labyrinths*, Towle Hill Studios, Corinth, VT, July 14–15.

■ **Helen Glazer**, *How Art Can Make People Think Greener*, featured Speaker, GreenLab@ Light City, IMET Columbus Center, Baltimore, MD, April 19.

■ **Carol Brown Goldberg**, *Entanglement*, American University Museum, Washington, DC, April 3–May 27.

■ **Linda Hesh**, *By the People Arts Festival*, curated by Virginia Shore, Smithsonian Arts and Industries Building, Washington, DC, June 21–24, 10 am–6 pm.

■ **Susan Hostetler**, *Shifting Shorelines*, juried by Mary McCoy, Adkins Arboretum, Ridgely, MD, April 14–June 1.



Susan Hostetler, *Murmurations and Migrating Birds*, laser-cut metal, paper, dimensions variable

— *Beginnings*, collaborative installation with Blake Conroy, juried by Carla Massoni, Massoni Gallery, Chestertown, MD, April 6–May 5.

■ **David Knopp**, solo show curated by Craig Schaffer, Towers Crescent, 8000 Towers Crescent Dr. Vienna, VA, May 1–July 31.



David Knopp, *Tides 1*, Baltic birch plywood, stack-laminated and carved, 18 x 36 x 56 inches

■ **Barbara Liotta** and Perla Krause, *A Dark and Scandalous Rockfall*, curated by Laura Roulet, The Mexican Cultural Institute, Washington, DC, January 25–May 5.

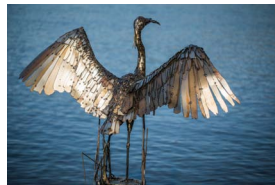
■ **Mahy Polymeropoulos**, *Synchrony of Analogous Comparisons*, solo exhibition at Consulate General of Greece, New York, NY, March 5–19.



Sharon McCullough, *Circles*, ferrocement sculpture, cement, metal, glass, 22 x 24 x 2.5 inches

■ **Lynda Smith-Bügge** and Gary Smith, *Three Benches*, permanent installation at the Center for Hellenic Studies, Washington, DC, April.

■ **Virginia Sperry**, *Great Blue Heron*, a permanent installation at Piney Run Park, Sykesville, MD, made possible by grants from the Maryland State Arts Council, the Carroll County Arts Council, and the Carroll County Recreation and Parks Department.



Virginia Sperry, *Blue Heron*, welded steel, 4 x 6 x 2 feet



Lisa Battle, *Sanna*, ceramic, 30 x 15 in x 11 inches



Barbara Liotta, *Taloc*, Italian marble and traverse cord, 6 x 6 x 6 feet



Burton Blistein, *Ascending Form III*, unique cast bronze, 20 x 23 x 24 inches

■ **Dalya Luttwak**, *Global Warning: The First Tropical Mangrove in Venice*, will be installed at Giardino Marinaressa on the occasion of the 16th International Architecture Exhibition of la Biennale di Venezia, May 26–November 25. Preview May 24–25.

■ **Sharon Pierce McCullough**, *Pieced Together* (invitational), Caldwell Arts Council, Caldwell Arts Council Gallery, Lenoir, NC, May 4–June 16.

■ **Carol Morgan**, *2nd Place Drawing*, juried by Gavin Glekas, annual art competition, Woman's Club of Chevy Chase, Chevy Chase, MD, April 13–15.



Carol Morgan, *National Symphony*, pen and ink, 12 x 15 inches



Charles Bergen, *Trolley Trail Wayfinding Signage*, painted waterjet cut metal with concrete footing, 92 x 35 x 10 inches



Annie Farrar, *Reflections: Constance Mosher Perkins*, found objects, sisal twine, paint, 16 x 9 x 7 inches



Carol Brown Goldberg, *Miami Blush*, acrylic on canvas with polymer particles, 72 x 36 inches

*member news continues on page 4*



Dalya Luttwak, *Global Warning: The First Tropical Mangrove in Venice*, painted aluminum, 10 x 6 feet



Lynda Smith-Bügge, Gary Smith, *Bench for the Center for Hellenic Studies*, oak, 40 x 86 x 22 inches

## Group Shows

*Abstraction at Large*, juried by Eleanor Heartney, Site:Brooklyn, Brooklyn, NY, April 12–May 6, including **Helen Glazer**.

*Act 2*, juried by Brienne Rosner, Gallery Director at Peters Valley School of Craft, and Jennifer Adele Zwilling, Curator of Artistic Programs at The Clay Studio in Philadelphia, Peters Valley School of Craft, Layton, NJ, April 14–May 20, including **Lisa Battle**.

■ *Adams County ARTS Council 15th Annual Juried Art Exhibit*, juried by Richard Rinehart, Director, Samek Museum, Schmucker Art Gallery, Gettysburg College, Gettysburg, PA, May 3–June 22, including **Sharon Pierce McCullough**. Opening Reception: June 1, 5–7 pm.

*Alchemical Vessels 2018: Our Common Thread*, Joan Hisaoka Healing Arts Gallery at Smith Center, Washington, DC, March 16–May 5, including **Jessica Beels, Julia Bloom, Annie Farrar**.

*Anthropocene*, curated by Virginia Walsh, Ann Street Gallery, Newburgh, NY, February 24–April 7, including **Helen Glazer**.

*Art of Stewardship*, curated by Mary and Howard McCoy (2D and 3D) and Ellie Altman (Poetry), judged by Greg Mort, RiverArts, Chestertown, MD, April 4–26, including **Elizabeth McCue**. McCue's *In the Wind* was awarded 3rd Place (2D and 3D).

■ *Art Voice WV*, juried by Marla Carr and Jack Kelly, Ice House Gallery, Berkeley Springs, WV, June 1–July 15, including **Massimo Righini**. Opening Reception: Friday, June 1.



Sharon Pierce McCullough, *Sparky*



Helen Glazer, *Mosquito Habitat, Harlem Park*, acrylic on 3D-printed plastic, 2 x 18 x 18 inches



Massimo Righini, *The Beast That Ate Itself (Self Destruction)*, red alabaster, 12 x 17.5 x 4.5 inches

*Clayworks*, Blue Door Art Center, Yonkers, NY, March 24–April 28, including **Lisa Battle**.

*Design in Clay*, Popcorn Gallery, Glen Echo Park, Glen Echo, MD, May 4–28, including **Julie Zirlin**.

■ *Fluid Dynamics*, Atrium Gallery, Takoma Park Community Center, May 10–July 8, including **Jacqui Crocetta**.

*Guns: Artists Respond*, Women's Caucus for Art, Michigan, Swords into Plowshares, Detroit, MI, April 14–May 15, including **June Linowitz**.

■ *Maryland Artists Showcase*, juried by Yumi Hogan, Jinchul Kim, Rex Stevens, Tony Shore, and Zoe Charlton, BWI Marshall Airport Concourse D, through July 2018, including **Helen Glazer**.

■ *Miniature Sculpture Known as Travelling Light*, traveling to three galleries in Yorkshire, England, April–August 31, including **Penny Jacoby**.

*Neoteric Abstract VI*, Limner Gallery, Hudson, NY, April 5–28, including **Lisa Battle**.

■ *Outdoor Sculpture Invitational—Artists in Dialogue with Nature*, curators Mary and Howard McCoy, Adkins Arboretum, Ridgely, MD, June 14–September 30, including **Julia Bloom, Elizabeth McCue, Diane Szczepaniak**. Reception and guided sculpture walk: June 23, 3–5 pm.

*Spring Member Exhibition*, juried by John Shipman, Associate Director of Development at the University of Delaware, Maryland Federation of Art, Circle Gallery, Annapolis, MD, May 3–26, including **Lisa Battle**.

■ *SR/A Interior Architecture & Design*, La Collection, 7020 Wisconsin Ave, Chevy Chase, MD, through August 20, including **Julia Bloom, Stephanie H. Firestone, Julie Zirlin**.

*Student-teacher show*, curated by Millie Shott, Friendship Heights Community Center, Chevy Chase, MD, March 11–April 8, including **Carol Morgan**.

Carol Morgan, *Prospero*, terra cotta, 8 x 5 x 4 inches



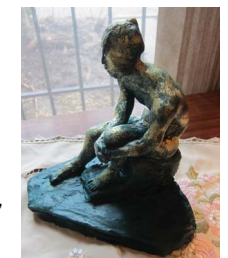
Julie Zirlin, *Design in Clay*, pit-fired wall piece, 22 x 30 inches



June Linowitz, *Indivisible* (detail), cast paper with mixed media, 31 x 61 x 3 inches



Stephanie H. Firestone, *Recline Archival*, Raku ceramic, granite, 7 x 15 x 4.5 inches



*member news continues on page 5*

■ **Too Much of Too Much:** *Overstimulated, Overexposed, and Overextended*, juried by Laura Roulet, McLean Project for the Arts, McLean, VA, June 14–August 19, including **Judith Pratt**. Opening: June 14, 7 pm.



Judith Pratt, *Complex Origin #3*, (installation detail) acrylic paint, acrylic marker, on Lenox 100 paper, 5 x 8 feet

■ **ViewPoints 2018**, juried by Gary Garrido Schneider, Executive Director of Grounds for Sculpture, Studio Montclair, Montclair, NJ, June 2–August 16, including **Lisa Battle**. Opening Reception: June 2, 6–9 pm.

■ **Washington Women’s Art Center Exhibition in the Alper Initiative for Washington Art**, curated by Françoise Yohalem, American University Museum. Works shown are by artists who were affiliated with the Washington Women’s Art Center during the years 1974–1986, including **Joyce Zipperer**. June 16–August 12. Reception: June 16, 6–9 pm.



Joyce Zipperer, *Three Days in the Rough Mountains...* an UNWEAVING, created in 1983, acrylic painted and unweaved canvas, 24 x 18 x 2 inches

■ **Wide Open 8**, juried by Carmen Hermo, Assistant Curator for the Elizabeth A. Sackler Center at the Brooklyn Museum, Brooklyn Waterfront Artists Coalition, Brooklyn, NY, May 12–June 17, including **Lisa Battle**.

■ **Zenith Gallery Celebrates 40 Years**, Eleven Eleven Sculpture Space, 1111 Pennsylvania Ave, NW, Washington, DC, May 1–August 25, including **Donna McCullough**, **Joyce Zipperer**.



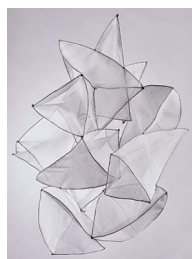
Joyce Zipperer, *Flamenco*, aluminum, steel, fiberglass mesh, 55 x 13 x 11 inches



Elizabeth McCue, *In the Wind*, patinated cast bronze, variable dimensions



Penny Jacoby, *Foreigner*, terra cotta with patina, 7 x 3.5 x 3 inches



Jacqui Crocetta, *Leap* (installation detail), starched cotton, steel wire, thread, variable dimensions

## 2018 WSG Annual Members’ Image Show



Each year the Washington Sculptors Group offers its members an opportunity to present their artwork to art enthusiasts, collectors, and colleagues. All artists are given approximately five minutes to discuss five images of their work, plus answer questions from the audience. For the second year in a row, the Members’ Image Show was held on the campus of Harvard’s Center for Hellenic Studies (CHS) in its state-of-the-art media center, House-A, located in the Embassy Row neighborhood of Northwest Washington, DC. This year, a record 60 guests attended on April 14th, with 23 WSG members presenting their work.

Congratulations to our 2018 presenters: Lisa Battle, Adam Bradley, Jeff Chyatte, Jacqui Crocetta, Tory Cowles, Luc Fiedler, Mimi Frank, Helen Glazer, Sheila Godlock, Jerome Harris Parmet, Alex Kasten, David Knopp, Joan Konkel, Carol Morgan, Massimo Righini, Sarah Rodman, Jean Sausele-Knodt, Tatyana Schremko, Bo Simeon, Lynda Smith-Bügge, Diane Szczepaniak, John Totaro, and Jonathan Weiner. It was “job well done” by all.

WSG member Jacqui Crocetta remarks about what makes this event valuable to artists: “Connection and inspiration are two of the many benefits experienced by participating in the WSG Image Show. The ‘speed dating,’ or concentrated time limit per artist, provides incentive to refine your presentation, and is a great opportunity to get immediate feedback from curators, artists, and other attendees.”

Image Show presenter Sheila Godlock further comments: “The 2018 WSG Image Show was my first public speaking engagement regarding my sculpture, and I enjoyed it tremendously! I absolutely loved bringing the sculpture alive for the audience, and the feedback I received was valuable and encouraging. I look forward to future opportunities to show my work with WSG and elsewhere... thanks to everyone who attended!”

During intermission guests mingled and enjoyed cuisine provided by La Prima Catering as well as appetizers and desserts contributed by WSG members. WSG wishes to thank those who contributed to making this a special evening: CHS Administrative Director Zoie Lafis for welcoming WSG to the Hellenic Center campus; WSG President Elsabé Dixon for bringing the evening together on multiple levels; Board member and Technical Manager Tom Petzwinkler for his hours of work on the Image Show design; WSG Advisory Board Member Joan Weber for introducing new guests and collectors to the Members’ Image Show; and WSG Board Vice Chair Mahy Polymeropoulos for coordinating numerous aspects of the event for guests. Look for information about the next Members’ Image Show on the WSG website!

## Diane Szczepaniak



Diane Szczepaniak with her sculpture, *Grateful for Space*, Vine sculpture for Adkins Arboretum, Ridgely, MD, 3 x 5 x 35 feet

When I asked to see her studio, Diane replied, “Nature is my studio.” Indeed in the grassy yard behind her house, she is constructing a large sculpture using a vine cut down from a nearby tree. The vine is three-to-four inches thick and perhaps 35 feet long. Diane has arranged the pieces to produce a snake-like figure that defines several graceful shapes and curves in

space. The work will be shown this year at the Adkins Arboretum in Ridgely, Maryland.

Abstract sculpture and painting are not what one would expect from an economics student at the University of Michigan. But after obtaining her bachelor’s degree in 3 years, she wanted to stay on to take art classes. Then a summer course in the studio of Michael Skop in Fort Thomas, Kentucky led her to make a commitment to art. Prof. Skop had been the assistant to Ivan Mestrovic, who in turn was a friend and colleague of Rodin. In addition to teaching studio techniques, Skop explained his philosophy of art. His thesis was that an artist must look beyond the barrier of our everyday experience to concentrate on the underlying reality. Furthermore, in



*Crouching Figure* (aerial view), concrete, 10 x 17 x 17 inches



*Gentle Wind, Joyous Lake XI*, watercolor on paper, 50 x 42 inches

the process of creating art, artists must use all their senses. In particular, the sensation of touch is important in molding a three-dimensional piece in clay. The course was to be 6 weeks, but Diane studied and taught there for 5 years, absorbing many of Skop’s ideas. She developed her own understanding of the importance of forming the space around an object. But she also learned how to weld, and now many of the frames of her paintings are welded steel.

Fort Thomas is just across the Ohio River from Cincinnati. It was there that Diane and others from Skop’s Studio 70 founded Merchant’s Gallery, where she regularly showed her paintings and sculptures for a number of years, and was part of art education projects. Then she joined the staff of the Cincinnati Art Museum as membership coordinator. She found later that she got that job because she knew how to weld. While in Cincinnati, she devoted most of her energy to painting, and still pursues painting here. She recently had an exhibition of a series of paintings at VisArts in Rockville. The paintings explore in carefully modulated color combinations an L shape that she saw in nature. The vertical part of the L shape was a range of steep cliffs, while the horizontal part was the surface of the ocean.

Diane’s work in sculpture is based on her own vision, which she calls the phenomenology of form. She seeks simple forms that express the essence of an object and the space around it. She has constructed and shown a number of sculptures that can be imagined as being formed from rectangular wooden boxes. In many cases, one or several faces are clad with brass or stainless steel. The resulting three-dimensional figure has many reflecting planes that modify our vision of it. Another group of sculptures uses wooden cigar boxes approximately 4 x 5 x 4 inches as the modules of other constructions. In the boxes she places simple geometric shapes such as blocks, cylinders, and balls that display the grain of the wood in different directions. In another group of her sculptures she assembles parallel sheets of delicately shaded glass. The result defines a three-dimensional space, sliced by the parallel planes of glass. The implied three-dimensional shape is visible when viewed in some directions, but not in others. The display also changes markedly with the angle of the sun. In the last few years she has been using poetry as a source for her sculpture ideas.

“Slow Art” is another direction that Diane is exploring. An example is an octagon-shaped ring, 25 feet in diameter, that encloses a patch of grass. The grass inside the ring is not cut and slowly grows during the summer while the grass outside is mowed as usual. Slow Art captures some of the many changes in our environment of which we are not consciously aware.



*Octagon of Summer Grass, Watching Grass Grow, Going At The Speed of Nature,*  
 steel octagon: 24 feet diameter x 3.5 inches high, steel and concrete bench:  
 18 x 30 x 10 inches

Diane's art connections in Washington began with an auction of one of her paintings at the Corcoran Gallery of Art. Since then she has acquired a substantial network of art contacts. Her work has

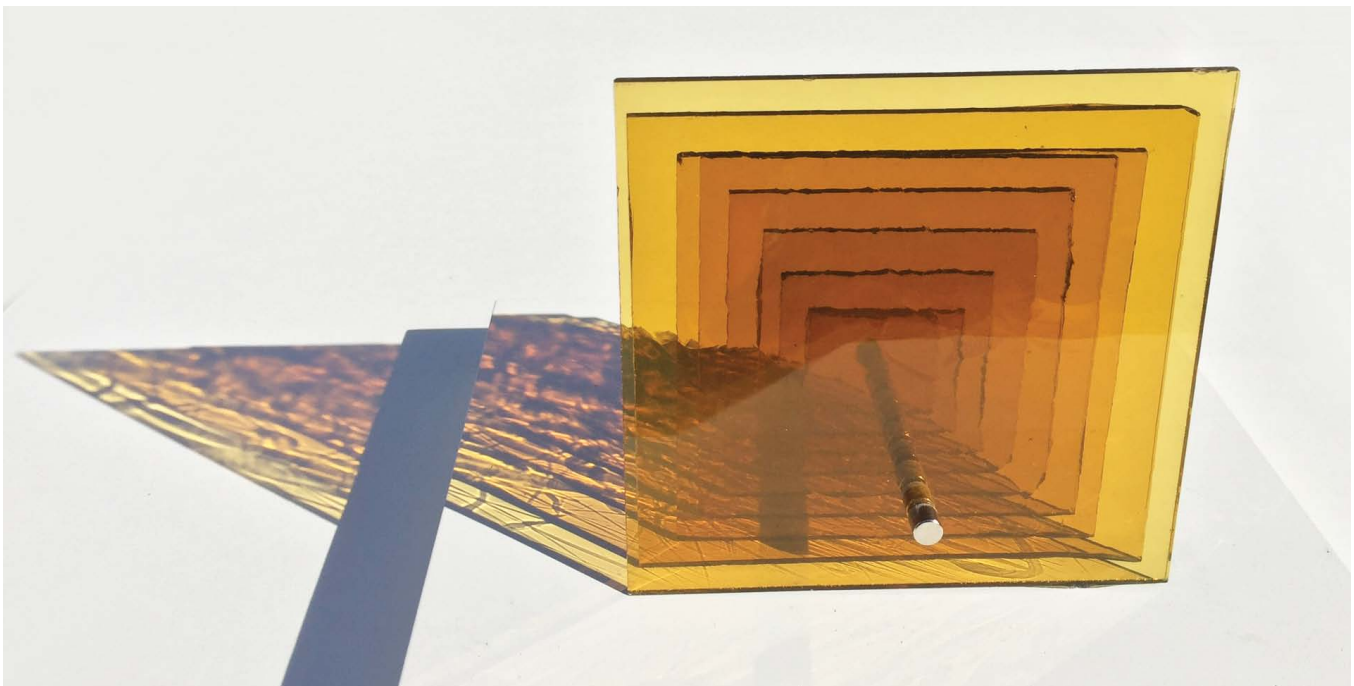
been shown in many solo and group exhibitions locally and in other parts of the country. Many of her pieces have been chosen for Washington Sculptors Group shows. She was one of the ten finalists for the Bethesda Trawick Prize in 2015. In 2016 and 2017, she was in group shows at the Sandy Spring Museum in Maryland. To find out where and when her work has been exhibited, visit her website ([www.dianeszczepaniak.com](http://www.dianeszczepaniak.com)). In addition to her art activity, she is a substitute art teacher for the Montgomery County Schools. She also



gives drawing and color workshops for Dudley House at Harvard University. She has been a member of the Washington Sculptors Group since 2009 and a member of the board since 2011. We look forward to seeing more of her work.

*Reflecting Rectilinear Four,* wood clad in brushed brass, 10 x 10.25 x 17.25 inches

*(below) Golden Ochre,* glass secured by magnets, 4.75 x 4.75 x 4.75 inches



*Slow Art captures some of the many changes in our environment of which we are not consciously aware.*

## **International Sculpture Day 2018: Message in a Plastic Bottle**

The WSG interactive installation *Message in a Plastic Bottle* took place in collaboration with the Watergate Gallery Show and the opening of the Foggy Bottom Sculpture Walk. The installation was staged in the outdoor Plaza around 2 pm on Saturday April 28, 2018, and commemorated International Sculpture Day 2018—an annual celebration promoted by International Sculpture Center (ISC, <https://www.sculpture.org/>), publisher of *Sculpture Magazine* and a member-supported non-profit dedicated to championing all things sculpture related.

*Message in a Plastic Bottle* was installed as a social interaction in conjunction with the opening of the exhibition *Absence and Presence* at the Watergate Gallery that evening and the 2018 Arts in Foggy Bottom Outdoor Sculpture Biennial, for which walking tours started that afternoon. *Absence and Presence* runs through October 27, 2018, and features work by artists Adam Bradley, David Brooks, Brian Dailey, Linda DePalma, Nehemiah Dixon, Emily Fussner, Sean Hennessey, Melissa



2018 International Sculpture Day/  
WSG Eco and Audience Interactive  
installation: *Message in a Plastic Bottle*.

Hill, Jeremy Thomas Kunkel, Richard Lew, John Ruppert, Nancy Sausser, Lisa Scheer, Valerie Theberge, and Erwin Timmers. Visitors are invited to view the work at their convenience during the day, and guided tours are offered occasionally throughout the run.

Through an interactive sculpture activity, WSG's *Message in a Plastic Bottle* drew attention to upcycling, recycling, and new conversations around plastic waste and plastic use. Artists have long been the forerunners to working with plastic materials, and WSG sculptors shared their knowledge of this material and its potential for repurpose, upcycling, and reinterpretation. Environmental concerns around the waste capacity of plastics has reached a fever pitch and, on this spring day in April 2018, WSG artists and the public constructed a collaborative sculpture out of plastic, inviting gallery visitors and Foggy Bottom art tourists from DC, Maryland, and Virginia to participate in construction techniques and eco-conversations.

Sculptors Connie Fleres and Elsabé Dixon facilitated the one-day social interaction as a Watergate Courtyard workshop for the public

with support from WSG board members Lynda Smith-Bügge and Mahy Polymeropoulos. Among the many examples of Connie's public artwork, one of her most recognized sculptures is installed in DC's Yellow Line Metro stop at Gallery Place, while Elsabé has participated in social interaction projects such as *The Living Hive* and *Book of Latent Promises*.

*Message in a Plastic Bottle* took a closer look at the material histories of plastic through an interactive public installation. Recycled plastic bottles were collected, sorted, and reconstructed as a mandala (a Sanskrit term for a circle or discoid object). While mandalas are traditionally known as objects of devotion in Tantric Hindu and Buddhist practices, the methods used in creating mandalas are very precise and merged with systems of sacred geometry. A mandala can be defined in two ways: externally as a schematic visual representation of the universe and internally as a guide for several psychophysical practices that take place in many Asian traditions, including meditation. Reconstruction of this ancient mandala ritual with plastic bottles allowed for a mindful audience interaction with one of the biggest ecological problems we face today—plastic pollution. While creating the variety of geometric shapes using patterns and a four-quarters division, the public was able to contemplate the plastic bottles used for construction.

Labels were left on the recycled bottles to trace its marketing company and also to contemplate the advertising slogans used to sell the product to consumers. The words in these slogans—"Growing a Better World," "Endless Waters," and "Ethos – helping children get clean water"—come across as irony in the face of so many plastic bottles that do not have an end destination. The hope is that the building of a mandala in this instance, and the retracing of an ancient ritual, could call the 21st-century consumer back to the symbols of the ancient Buddhist Eightfold Path: 1) getting a right understanding of our problem with plastic bottles; 2) using the right intentions to solve the problem; 3) speaking the truth; 4) taking the right action; 5) creating the right way; 6) with the right effort; 7) while being mindful; 8) with the right concentration. Visitors interacting with the mandala form could also contemplate the concept that at the center of a circle or a sphere is always an infinitesimal point—the point needs no dimension, yet embraces all dimension.

WSG thanks Dale Johnson, Director of the Watergate Gallery, as well as the curators for the Foggy Bottom Outdoor Sculpture Biennial, Helen Frederick and Peter Winant, for their collaborative efforts to make this joint series of events for International Sculpture Day a success.

— Connie Fleres and Elsabé Dixon



## **MICRO-MONUMENTS II: UNDERGROUND Exhibition**

*MICRO-MONUMENTS II: UNDERGROUND* aims to generate a new dialogue that resonates with sacred places, sanctuaries, native lands, excavation sites, and extraordinary scientific findings. This exhibition, which will be held at the IA&A at Hillyer Gallery in Washington, DC, from September 7 to October 28, 2018, will include the overall context of prehistoric, historic, and contemporary monuments across cultures. How does a diverse cultural artistic exchange generate questions about how human beings have an impact on the land we occupy, extort, and exploit? How can we learn from deep time and history to understand ourselves in a larger context, and what do we learn from the past that has not yet been practiced? How do we, as a society, address situations of protracted political instability and situations that then arise out of long-smoldering unresolved conflicts?

The intention of *MICRO-MONUMENTS II: UNDERGROUND* is to reveal a deeper understanding of people's lives in history, and to allow contemporary artists to interpret topics of the cosmos and nature in order to reimagine monuments in our current culture.

One of Germany's most spectacular historic finds, the "Nebra Disc," an object of 32 cm [12.6 inches] in diameter has become one of the most important, yet mysterious, reliquaries. It displays the world's oldest known concrete depiction of astronomical phenomena. In tribute to the "Nebra Disc," submitted work should be created no larger than 32 cm [12.6 inches] in any direction. The overall exhibition design consists of multiple free-standing pedestals. Each pedestal will be 40 cm (15.75 inches) square. These pedestals will be arranged in a manner that will represent underground formations, which will allow diverse and various perspectives and varying viewpoints from around Hillyer's gallery space. Artwork must be installed on the pedestals provided without kinetic or light-related components. An aerial orientation will be used to install *MICRO-MONUMENTS II: UNDERGROUND*, bringing the viewer's perspective of the work on pedestals down to ground level. Artwork will be installed on pedestals of varying height, from 12 inches up to 16 inches. The pedestals will also be fitted with wheels so that they can be moved into different configurations. The juror will select 15 WSG member works for this exhibition.

Juror Laura Roulet is an independent curator and writer specializing in contemporary and Latin American art. She has organized exhibitions in Mexico, Puerto Rico, and the US, including at the OAS Art Museum of the Americas, the American University Museum at the Katzen Arts Center, the Mexican Cultural Institute, Artisphere, Hillyer Art Space,

Project 4, Fusebox, and the DC Art Center. Roulet is a frequent contributor to *Sculpture* magazine. Her other publications include many catalogue essays; encyclopedia entries; articles in *American Art*, *Art Journal*, and *Art Nexus*; and the book *Contemporary Puerto Rican Installation Art: the Guagua Aerea, the Trojan Horse and the Termite*. Artemis Herber, former WSG President and curator for the previous *MICRO-MONUMENTS* exhibitions, returns to serve as the Coordinating Curator to create a new exhibition that combines the work of WSG artists with curated work by German artists.

The deadline to enter this exhibition has passed.

## **ShadowLands: 3-D Adventures in Light and Space**

This exhibition will be held from October 23, 2018, to March 3, 2019, at the American Center for Physics in College Park, MD. Application deadline is July 6, 2018. Opening reception is October 23, 2018.

The juror is Sarah Tanguy. Leonard Shlain's book, *Art and Physics: Parallel Visions in Space, Time and Light*, says that art interprets the visible world. Physics charts its unseen workings. The two realms seem completely opposed. But consider that both strive to reveal truths for which there are no words—with physicists using the language of mathematics and artists using visual images. An examination of the histories of Art and Physics reveals astonishing correlations of vision. From the classical Greek sculptors to Andy Warhol and Jasper Johns, and from Aristotle to Einstein, artists have foreshadowed the discoveries of scientists, such as when Monet and Cezanne intuited the coming upheaval in physics that Einstein would initiate.

In this exhibition, artists are asked to explore a narrative of Space, Time, and Light through sculpture and drawing or a combination of both in one. Artists' visions have prefigured the visionary insights of physicists on so many occasions throughout history. Let's continue the dialogue.

Since the fall of 1997, the American Center for Physics (ACP) has hosted two exhibitions a year on the ground floor of its headquarters located on a 24-acre wooded site in College Park, MD. The program explores the intersection of art and current trends in science/mathematics around broad themes, from dark matter to chaos theory. Each exhibition lasts approximately five months. An illustrated brochure with an essay by consulting curator Sarah Tanguy documents each exhibition.

*exhibitions & programs continues on page 10*

Typically, the exhibitions include large and medium-scale flat work or relief work (paintings, photographs, and works on paper) and small-scale three-dimensional or relief work. The six niches in the conference rooms measure 89" (h) x 140" (w) and are usually earmarked for paintings. The six niches along the East-West Corridor measure 72" (h) x 177" (w) and are dedicated to photographs. The glassed-in vitrines in the Rotunda feature a minimum of 16 sculptures. These sculptures cannot exceed 9-1/2" in depth but can be wider and/or taller.

Applications for *ShadowLands* will be accepted through [Entrythingy.com](http://Entrythingy.com) (a link is provided on the WSG website on the Calls for Entry page, and the details about the site's size and medium limitations are listed there).

### **WSG 2018 Annual Picnic in Conjunction with the Baltimore Sculptors**

On July 14, 4–7 pm, we invite you to join the camaraderie of fellow sculptors from the Washington, DC, area and Baltimore, MD, at our annual picnic, which will be hosted by WSG President Elsabé Dixon at the Episcopal High School's Alumni Cottage Veranda, 1200 N Quaker Lane, Alexandria, VA.

Bring food to share for eight people—appetizer, entree, or dessert. WSG will provide beverages and paper products. Bring drums and other musical instruments, lawn chairs or blankets. Be prepared to relax amongst friends as well as socialize with other sculptors by sharing business cards, technical discoveries, or questions. Remember that non-member friends, family, and fellow artists are encouraged to attend!

Volunteers are needed for setup, general help, and cleanup during and after the picnic. Please sign up to help with one of these jobs during the following times at the picnic:

2–3 pm	Set-up (food and parking signs)
4–5 pm	Clean-up during picnic
5–6 pm	Clean-up during picnic
6–7 pm	Clean-up during picnic
7–8 pm	End of picnic clean-up

WSG members RSVP to [programs@washingtonsculptors.org](mailto:programs@washingtonsculptors.org).  
Baltimore Sculptors members RSVP to Joshua Gillen [jshgillen19@gmail.com](mailto:jshgillen19@gmail.com)

### **ARTINA 2018**

*ARTINA 2018: INTROSPECTIVE* is the third consecutive annual exhibition of outdoor sculptures at Sandy Spring Museum's Sculpture Park in Sandy Spring, MD. The exhibition runs from June 21 to October 6, 2018. The opening reception is Thursday, June 21, 6–8 pm. The juror talk is Sunday, July 8, at 3:30 pm.

This exhibition wishes to explore through sculpture our conscious thoughts, feelings, psychological processes, or other human acts of self-reflection as they relate to the landscape. The selected sculptures create a dialogue between art and nature and are site-specific, time-based, or ephemeral work that engages visitors or creates experiences with nature through the arts.

In thinking through the relation between introspection and the natural world, we might look to the poet William Wordsworth for one possible model. In his poem "I Wandered Lonely as a Cloud," Wordsworth reflects on the power of natural scenes and objects to remain in our memory and imagination. After seeing a "host of golden daffodils," the poet describes how

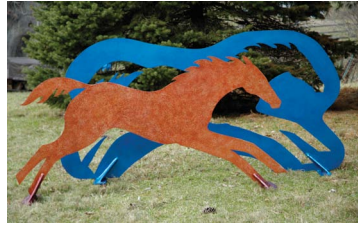
In vacant or in pensive mood,  
They flash upon that inward eye  
Which is the bliss of solitude;  
And then my heart with pleasure fills,  
And dances with the daffodils.

Juror Cecilia Wichmann is assistant curator of contemporary art at the Baltimore Museum of Art. From 2015 to 2017, she led the University of Maryland's Stamp Gallery, an experimental exhibition space for contemporary art, and served as curator and advisor of its innovative Contemporary Art Purchasing Program. Cecilia earned an MA in Art History at the University of Maryland, College Park, in 2015, and a Hon. BA at the University of Toronto in 2007.

Sandy Spring Museum, located in Sandy Spring, MD, serves as a catalyst for community building by providing opportunities for creative engagement in a range of cultural arts. The museum offers the environment and inspiration for artists and community members to create and host events, performances, activities, and exhibits, which engage, stimulate, and bring people together. The museum grounds are open daily.



Mike Shaffer, *Easy Now 1-2-3*



Donna McCullough, *Shadow Play*



Jenny Wu, *All Work and No Play*



Diane Szczepaniak, *Passageway*



Lynda Andrews-Barry, *Grave Goods*



Billy Friebele, *Reflections*



Ira Tattelman, *Screen\**

## **A**RTINA 2018: INTROSPECTIVE



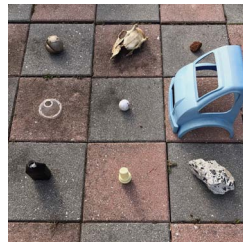
David Theriault, *Circle of Limestone*



Elsabé Dixon, *Chrysalis\**



Elizabeth Miller McCue, *He Loves Me, He Loves Me Not?*



Chas. Foster, *Museum of Possible Histories*



Michael Thron, *Trial*



Howard Goldfarb, *For the Sake of a Single Verse*



Mary Frank, *Aging Gracefully\**



Bobby Donovan, *Tidal Reach\**



Adam Bradley, *Crash Site\**



M Sanzi Kermes, *Tumbleweeds\**



Sharon Pierce McCullough, *The Gathering\**

Up to 20 sculptures were selected for this exhibition. Many of these installations were submitted proposals, noted with an (\*). The completed work will be in the exhibition.

## WSG Sculptors Against Gun Violence

The exhibition *Artist's Against Gun Violence* was curated by Molly Ruppert and ran from March 22–April 9. More than forty DC artists, including many WSG members, joined forces to create works of art on the topic of gun violence. While this was not an official WSG exhibition, the sculpture works by WSG members in the exhibition became a political shout out, while also acting as reminders of lives lost. Sculptures elicited a response—empathy, introspection—a first step toward changing public attitudes (just as Rainer Maria Rilke's poem *Archaic Torso of Apollo* prompts us to, when standing in front of art, understand the call to change our lives).

The exhibition took place in three different spaces in the Petworth neighborhood of northwest Washington: Third Floor of Slim's Diner, the Reading Room at Petworth Citizen, and Upshur Street Books. The exhibition timeline was specifically set in conjunction with the student-led *March for Our Lives* rally against gun violence in downtown Washington, DC, on Saturday, March 24th. Liz Lescault created a food platter of a maggot-infested gun called "Are You Being Served," while Gloria Chapa's work, consisting of a black vessel containing an abundance of army men and soldiers painted black, came with a quote by Adam Gopnik that set a particular tone:

I will do such things  
– what they are I know not  
– but they shall be the terror of the earth  
So mad king Lear announces  
and it is, as Bertrand Russell once noted  
the tough guys view packed into a phrase  
We'll show them!  
Though what we will show them  
And to what end we will show them  
And what we will say to the mothers

Of the children whose lives have been wasted in order to show them

– those things remain as strangely unsayable for the serious men as they did for crazy Lear.

Within walking distance from the Third Floor gallery space, the two other exhibition locations, at Upshur Street Books and the Reading Room at Petworth Citizen, held more works by WSG members. Ann Stoddard's baby quilts embedded with stitched 3D rifle forms are visceral reminders of our duty both to protect our children and to not raise killers. Eve Hennessee's sacred painted rock circle at Upshur Street Books and David Mordini's black-veiled hat laced with guns (*Sacrificial Mourner*), as well as the contributions by Alonzo Davis, Sondra Arkin, and Ellyn Weiss, collectively make the statement that WSG sculptors will not stop—ever—reminding us, through their work, that we must change our lives.

This exhibit, organized by Molly and Paul Ruppert, revealed a menagerie of artists, media, and techniques, but each work by the participating WSG members brought a thoughtful message to the discussion of gun violence.

– *Elsabé Dixon*

### Ads

**Bo Simeon's studio** is looking for public art manager to join the team - [bosimeon@gmail.com](mailto:bosimeon@gmail.com).

**Mary Brownstein** is looking for a welder with an 'eye' to fabricate armatures for cement sculptures. Experience with enlargements needed. Contact (540) 364-2075 or email [mbrownstein46@gmail.com](mailto:mbrownstein46@gmail.com). Virginia location preferred.



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**The Washington Sculptor**

**Fall 2018 Issue Deadline  
is August 10, 2018**