

## SPECIAL ISSUE — PERSISTING THROUGH THE SHUTDOWN

Thirty-eight WSG members share their experiences in this unusual time in history.



Lynda Andrews-Barry, *Passage*, (conceptual rendering via digital photo collage of future installation at Arlington Arts Center) driftwood, bamboo, rubber paint, steel, phosphorescent fabric, aluminum window screen, brass, cast aluminum chain, phosphorescent fabric and paint, 100 x 40 x 5 feet

**Lynda Andrews-Barry** | I moved my studio to a rural area of Virginia about a year and half ago, and have been working there full time for the last nine months or so. Like a lot of artists, I am used to being alone while I work, but this forced isolation takes it to a different level! Also, The Mister is working from home, so that's also interesting. My May residency at VCCA has been delayed until an undetermined date: my site specific work for this year's Foggy Bottom Biennial, *Pearl Dream*, has been rescheduled for next year; however, my public art project for Arlington County at Arlington Arts Center, *Passage*, is still (optimistically) scheduled for installation in late June. I am fortunate to have had my projects delayed rather than cancelled, and have been trying to keep focused by working as usual during the quarantine on finishing things, learning new skills, and expanding my social media reach.

*PERSISTING continues on page 4*

## WSG Exhibitions & Programs

### **Artina 2020: LIGHT: A Sculptural Solar Dance (WSG Exhibition)** **Thursday, July 22–November 7, 2020**

Sandy Spring Museum  
17901 Bentley Road  
Sandy Spring, MD 20860

**Deadline to submit: May 25th.** Go to [www.washingtonsculptors.org](http://www.washingtonsculptors.org) for more information.

Juror: María Gabriela (“Gaby”) Mizes is originally from Argentina. She graduated from the Instituto Argentina de Museología in Buenos Aires and Columbia University in New York. In Washington, DC, Gaby founded Latin American ERA, and has worked for the Smithsonian Center for Materials Research and Education, the National Museum of Women in the Arts, and several private art collections. She is currently the Director of Registration at Glenstone Museum in Potomac, MD, where she has been coordinating exhibition installations, managing the outgoing loans program, planning and designing art storage facilities, and caring for the collection for 13 years.

### **Recent Event:**

#### **Virtual Town Hall Meeting: Strategies for Survival in the Arts**

On Tuesday, May 12, arts groups in this region introduced themselves and spoke about their plans through this period of physical distancing due to COVID-19.

### **Event Cancellations due to COVID-19 Pandemic:**

**Fleeting/Fled Exhibition at Glen Echo Park** (March 21–April 26) and related programs are postponed until later in 2020/2021.

**Annual Members' Image Show** (April 18) is postponed until fall 2020.

**International Sculptors Day 2020:  
MakerTech Tuesdays Demonstration** (April 25) is postponed until fall 2020.

**Becoming a Professional Artist in the  
Art World** (April 29) will be presented as a webinar, date to be announced.

## **Overview of WSG during the COVID-19 Pandemic**

by Annie Farrar, Chair of the Board

**G**reetings from deep into the time of Shelter in Place. I hope this newsletter is finding all of you as well, safe, and healthy as possible during this time of uncertainty. Perhaps by the time this newsletter is arriving at your doorstep, we will be on our way to seeing light at the end of the tunnel. This is a deeply challenging time for all of us, whether working on the front line, working from home to keep

see *LETTERS* on page 3

## WSG Information

### 2019–2020 WSG Board Members

Chairperson: Annie Farrar  
Vice-Chairperson: Judith Pratt  
Interim President: Lisa Battle  
Secretary: Lisa Battle  
Treasurer: Zoie Lafis  
Membership: Mary Early  
Entrythingy Manager: Jeff Chyatte  
Graphic Design: Laura Jamroz  
Editor and Publication Manager: Lynda Smith-Bügge  
Website: Alex Kasten  
Social Media: Asma Chaudhary  
Volunteer Coordinator & Call Center: Laura Jamroz  
Youth and Diversity Initiatives:  
Eric Celarier & Wilfredo Valladares  
Advisory Board Liaison: Joan Weber  
Exhibitions Chair: Steve Wanna  
Programs Chair: Judith Pratt  
Museum and Special Projects Liasion:  
Mahy Polymeropoulos

### The Washington Sculptor Publication

Editor: Lynda Smith-Bügge  
Feature Writers: Eric Celarier\*, Jeffrey Cooper\*,  
Jeff Chyatte, Judith Pratt, Steve Wanna  
Design and Image Management: Stephanie H. Firestone\*  
Proofreaders: Jessica Beels\*, Judith Pratt  
\*non-board member volunteers

### WSG Advisory Board 2019–2020

Philip Barlow, Collector  
Alan Binstock, Sculptor  
Emilie Brzezinski, Sculptor  
Gloria Chapa, Sculptor  
Helen Chason, Director, Kreeger Museum  
Chas Colburn, Sculptor, Owner 3D Metal Parts, Inc.  
Joan Danziger, Sculptor  
Elsabé Dixon, Sculptor, former President WSG  
Cheryl Edwards, Artist  
Pattie Porter Firestone, Sculptor, former President, WSG  
Janet Fries, Esq., Drinker Biddle & Reath LLP,  
WALA Advisor  
David Furchgott, Founder, Int'l Arts & Artists;  
Former Executive Director, Int'l Sculpture Center  
Margery Goldberg, Zenith Gallery, Zenith Community  
Arts Foundation, Sculptor  
Juanita Hardy, Co-Founder, Millennium Arts Salon  
Mel Hardy, Co-Founder, Millennium Arts Salon  
Glenn Harper, former Editor, *Sculpture Magazine*  
Martha Jackson-Jarvis, Sculptor  
Jan Lodal, Collector  
Dalya Luttwak, Sculptor  
Blair Murphy, Curator of Exhibitions, Arlington Arts Center  
Virginia Mecklenberg, Senior Curator,  
Smithsonian American Art Museum  
Allison Nance, Director, IA&A at Hillyer, Director,  
Washington-area Initiatives  
Peter Nesbett, Executive Director and Keeper of  
Imaginative Futures, Washington Project for the Arts  
Jack Rasmussen, Director and Curator, American  
University Museum at the Katzen Arts Center  
Victoria Reis, Executive Director, Transformer  
Brigitte Reyes, Reyes Davis Art Consultants  
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 and  
former President, WSG  
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 2020" 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 Publication

Issued three times a year. Deadlines January, April, and August. Send information to [membernews@washingtonsculptors.org](mailto:membernews@washingtonsculptors.org). See the website for information on submitting visual materials.

### Yahoo Group

A forum for members, collectors and all those interested in three-dimensional media to share information, get technical advice, and discuss exhibitions at area museums and galleries (including your own). Go to [www.yahoo.com](http://www.yahoo.com), click on 'groups'; search: [washingtonsculptors](http://www.washingtonsculptors.org) (one word) which brings you to: 'Washington Sculptors Group, Washington, DC' where you sign in.

### Contact

Washington Sculptors Group  
PO Box 42534, Washington DC 20015  
email: [info@washingtonsculptors.org](mailto:info@washingtonsculptors.org) tel: (202) 686-8696  
website: [www.washingtonsculptors.org](http://www.washingtonsculptors.org)



arts organizations and other businesses going, or finding yourself furloughed. We want you to know that WSG cares, hears your voices, and is here for you. Perhaps this time is finding you productive and channeling your creative energies, and if so, I hope you participated in this newsletter highlighting these efforts with our stories of “Persisting Through the Shutdown.” I’m also hearing plenty of artists opening up about the struggle that creation is during this time with the anxiety and fears of the unknown. I think more than ever, we all need to be here as a community for each other.

WSG has hosted and participated in several virtual programs since the world started shifting in response to COVID-19. On March 14th, Robin Moore presented her Estate Planning Workshop on Zoom as part of our HelpDesk series. We are hoping to have this content online and available soon. On April 25th, the Washington Sculptors Group participated and encouraged members to participate in #ISDAY, a live feed of sculptors across the globe celebrating International Sculpture Day hosted by the International Sculpture Center. I hope that you were able to join us in the DC Metro Virtual Town Hall: Strategies for Survival in the Arts on May, 12th that was organized by Third Space Network. I represented WSG in this program that featured local artists and

arts leaders moderating virtual roundtables to share and brainstorm online strategies, project ideas, funding sources, support for artists, and community outreach that was all intended to confront the crisis. On the following day, May 13th we hosted a virtual Members Forum Zoom Happy Hour with board members and members getting together to see each other’s faces, offer support, hear ideas, and have fun!

We are continuing to seek new ways to reach you, the members, as the most important part of WSG! New online programs are being planned and I hope that you will join us. Also, a great way to spend time when we can’t be in person together is to check out our improvements to our website. Enhanced speed and ease of navigation make it a perfect time to update your member gallery! Also, be sure to add us to your email contacts so you don’t miss any opportunities or events that come up. Follow us on social media for new content on Facebook and Instagram @washingtonsculptors. And don’t forget to apply for our outdoor sculpture exhibition, *Artina 2020: LIGHT: A Sculptural Solar Dance*. Keep being creative and supportive of each other and hopefully we will all be able to be together in person soon!

---

## **On Becoming a Virtual Art World During this Pandemic**

by Judith Pratt

**I**n a little over 8 weeks, the art world as we know it transformed itself from a museum-going, gallery-opening, art fair-driven world into a virtual community dominated by Zoom events. Due to the COVID-19 pandemic, DC-area artists and arts organizations quickly rallied around the need to keep artists, gallerists, curators, and the public connected. This action has resulted in an overwhelmingly creative use of technology in the form of virtual meetings and events that are bringing an unprecedented number of virtual initiatives to the DC area.

On April 20, 2020, Randall Packer, artist and local master of media culture, moderated the first virtual DC Town Hall Meeting in response to COVID-19 and its impact on the DC area arts community. Combining a networked event consisting of guest participants, remote users, and a chatbox messaging platform, the meeting brought together directors of local galleries, nonprofit spaces, museums, and national art organizations to create an overview of available relief and support for artists.

The “Crowdcast” began with comments by McLean Project for the Arts Exhibition Director Nancy Sausser, Executive Director of Hamiltonian

Artists Lily Siegel, and Director and Curator of VisArts Gallery Susan Main. Each director commented on the need to reach out to area artists via webinar, video, live streaming, Zoom, and other virtual platforms, to name a few. They consistently confirmed the need for artists to have resources, opportunities, and contact with other artists to maintain their studio practices, and to be in touch with others throughout the DC community for much-needed support during this time.

Equally timely and well executed was a virtual Arts Community Day hosted by Halcyon Art Lab on April 24. This virtual city-wide event featured Art Lab fellows and community partners across DC sharing interactive collaborations, discussing how artists’ practices have shifted over the past month, and addressing how quarantine and self-isolation affect their communities. Arts Community Day showcased the resilience and creativity of artists and practitioners throughout the DMV.

Not only have DC Metropolitan Area artists and arts organizations proven their ability to flourish under adverse conditions, they have also embraced technology in a way that will benefit artists’ practices and improve art connections beyond this pandemic. As the arts community adjusts to becoming a virtual art world through technology, it also rediscovers art as a unifier.

## Steve Wanna, Exhibition Chair

May 4, 2020

I was diagnosed with COVID-19 in mid-March after struggling for nearly three weeks to get tested—a struggle compounded by not having health insurance. By the time I got the diagnosis, most of my symptoms had subsided, save two: shortness of breath and total loss of sense of smell and taste. The former has improved tremendously, but the latter persists. I'm very fortunate to have come out of this alive and well when so many have not. The situation brought back memories of a childhood spent in shelters at the onset of a 15-year civil war in my country, Lebanon, that left me with numerous respiratory issues lasting until I was about thirteen. During my recovery, I was reminded of another aspect of a childhood spent in war—forced isolation is often marked by long periods of boredom interrupted by bursts of mania and bouts of depression.

In times of uncertainty and loss of control, a sense of helplessness and despair can set in. But, I grew up in a culture that has a healthy appreciation for boredom, and no cultural aversion to idleness. Today, we've come to conflate busyness with work and confuse a busy existence with a meaningful one. Being forced into idleness is causing a lot of us to reflect on what any of it means. For us artists, this has been a mixed bag. While some are thriving, many who initially relished the idea of having seemingly unlimited, seemingly free time to spend on our practice soon realized we lack the energy or drive or mental space to be creative. Unscheduled time is not the same under these traumatic conditions.

We've come to associate artistic worth with commercial productivity. Increasingly, our world suffers from quantifying creativity, of

measuring the worth of the arts in our lives with the woefully inadequate and incompatible tools of economy. It's easy for artists to succumb to this myth of productivity and equate our own self-worth with the incessant need to produce—to confuse being busy with being productive. Our actions must not be driven by the fear of being idle or the interminable need to keep moving in an attempt to outrun our fears. There is tremendous benefit in periods of cocooning, even when we're forced into them by circumstances beyond our control. While uncomfortable, they can teach us a lot about our habits and practices. It is possible to learn to play with this discomfort, and artists are especially prepared to lean into uncertainty. Yet, many of us find it difficult to do so now.

Of course, things like rent, living expenses, and health insurance don't leave much room for contemplation. But we can't allow ourselves to be driven by our fear of being idle, of seeming lazy or unproductive if we allow a month or two or six to pass without "producing." I'm not convinced that simply forcing our previous practices online, for instance is the way to go, even if it seems to offer some outlet. I don't presume to offer solutions here, as I am struggling with this, too. I merely wish to share my observations and experiences. I know we'll emerge from this in time. The challenge will be to figure out how, and what we want our world to look like a few years from now. It's immaterial to say times like this represent a turning point because what they really represent is the only potential for change. We must be receptive to recognizing this potential, and willing to do the very difficult work required to effect change. I don't think it's unproductive to spend our time and energy towards the difficult task of imagining a new future for art.

---

**Shana Kohnstamm** | On March 2, I arrived in Finland to participate in my first artist residency program at Arteles Creative Center for a month-long program focused on silence, meditation, and awareness. We turned off our phones and the WiFi on March 3. Nestled safely in the snowy forest of rural Finland, we were only vaguely aware as the world began to wrestle with the complexities of the encroaching pandemic. I made my soft sculptures from locally sourced Finnish wool and shared studio space with artists from all over Europe, Canada, Australia, and the US. We laughed, meditated, cooked, and walked together. We cried and comforted each other as the borders started to close and each one of us had to make the decision to leave, or to stay indefinitely.

I returned home, shell-shocked, on March 21 with a suitcase full of small sculptures. My creative flow has yet to return.

Shana Kohnstamm, *A Taste of Stillness*, wool, wire, bead, 13 x 5 x 9 inches



**Maria Karametou** | As I work in the studio, I am now also able to pause and take a look at other unfinished projects lying around. They have been waiting. I have had to push them aside because otherwise, they would weigh heavily on my sleepless nights. Notes about new pieces (never enough time for them, damn my imagination), my new poetry book waiting for my edits, mixed media organized to make a new series, pins.... Yet, in this surreal time, I turn towards documenting the little things that would have gone unnoticed before—like this tiny blue egg I found in my garden, a note of hope? While the world outside is going crazy, while the transition to teaching online at the university is tough and I try to encourage and motivate my students, while I now have to wear a mask and avoid close contact with people, I am grateful for the clean air, the garden, my solitary walks, this studio, and the blessed genes that made me a creative person.



Maria Karametou, *A Difficult Spring*, page from an Artist Book (in progress)

**Jessica Beels** | My artmaking during the pandemic has become focused on a few things that hold some present urgency—birds made of reused materials covered with packaging from hard-to-find or popular stay-at-home supplies like baking flour bags, toilet paper wrappers, and wine labels; beaded coronavirus beads (icosahedrons and dodecahedrons), a series I started 15 years ago that has become a mediation on the beauty and tenacity of nature and its complicated relationship to humans. The beads have served as talismans or warding objects in relation to HIV, HPV, and now SARS-CoV-2. I have also been reclaiming flax paper from old sculptures and reconstituting it into pulp. I am calling it “phoenix paper” and exploring its slightly altered characteristics. This process feels like a metaphor for how humans could come out of this collective isolation, having learned something and, I hope, changed for the better.



Jessica Beels, *5-lb Flour Bag Bird*: Rare Birds of the Pandemic series, toilet paper roll, unsent art show postcard, reused packing newsprint, metallic tissue paper, reclaimed spiral notebook binding, packaging from 5-lb bag of white flour from Safeway, 5 x 5 x 2 inches



Ana Rendich, *Coming to Terms*, resin, oil, 28.5 x 14.75 x 3.5 inches

**Ana Rendich** | This COVID-19 is devastating and horrible. One of my brothers, an Olympic trainer and vegetarian, who is very healthy and does not have any underlying condition, got the coronavirus. He got it from a friend, who was a doctor, when he was training him. My brother was in the hospital for almost a month, without any contact with family members, and was kept in a room by himself, he couldn't receive calls, only texts. Today he is better. Sadly the doctor did not survive the virus. It is all very, very sad...a nightmare.

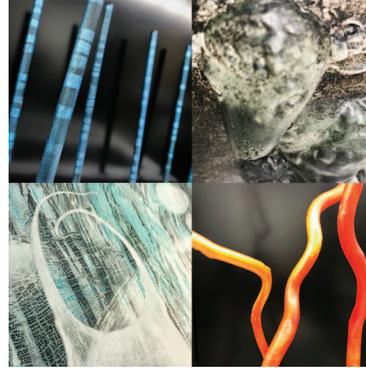
About my sculpture, I can't explain why I made these structures specifically, or colors or combinations. I only can tell you what happened before I made the sculptures. Coronavirus has made me more aware of the flaws in Social Thinking. Solitude is a place with a vast view of what is going on with the self, so there are not too many choices of how I deal with it, I confront it or I bury it.

**Gil Narro Garcia** | The weather has cooperated for outdoor sculptures and installation. For some time now I have been collecting blue Sapphire Gin bottles. (A martini a day in winter will chase away all gloom!) Everybody who saw my pile of bottles commented on their number and their concerns of me being an alcoholic. Nope—one a day! Enjoy (and drink up, you can do it, too!)



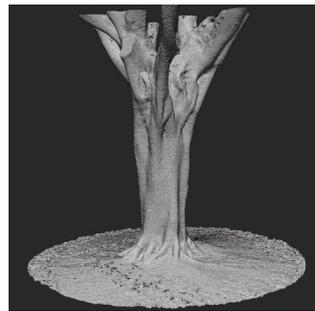
Gil Narro Garcia, *Sapphire Gin Blue* in my potted Rose Garden. The stakes are bamboo from my garden. The framing bed disks are harvested tree trunk parts, hollowed out by nature. Enjoy (and drink up, you can do it, too!)

**Jacqui Crocetta** | My “pandemic art practice” has felt like both a pressure cooker and a bizarre state of limbo. Exhibition and grant deadlines have kept me productive and focused, though the exhibits tend to be postponed as I near completion of the work. I am juggling several projects simultaneously, collaborating with fabricators for the first time on two of them. While I enjoy the challenge of navigating new materials, processes and working relationships, it’s the rhythm of my meditative painting practice that grounds me and gives me the space to contemplate ways of putting purpose into practice as I move forward. For the past year, I’ve been creating work in response to my reflections on interconnectedness—a mindset that feels more significant now more than ever.



Jacqui Crocetta, composite images of various sculptures in progress

**Helen Glazer** | During this period I decided to revisit photographs I’ve taken over the past few years for photogrammetry scans and process a new 3D file for fabrication when the makerspaces reopen. I photographed this tree six years ago in Los Angeles. The hiatus from normal activities also seemed like a good time to invest time in figuring out ways to improve my 3D modeling workflow and my grasp of the complex software. I found a way to etch the texture of the carved graffiti into the trunk and repair imperfections with the software’s “sculpting tools.” It’s been a mixture of absorbing problem-solving and repetitive, painstaking tasks which, as tedious as they might be under other circumstances, are pleasantly distracting right now and offer a sense of gratification as, little by little, the form comes together. This is a screenshot of the unfinished 3D file in progress.



Helen Glazer, *Big Bird (Tree, Los Angeles)*, screenshot of the unfinished 3D file in progress

**Lynda Smith-Bügge** | Isolation in my home and studio because of COVID-19 feels like an ongoing artist residency. At any moment, I can go into the studio and work on my lathe and use other carving tools for my new sculptures. From yew branches, I have turned 13 trumpets. The interior of the yew is a golden burnt sienna color. I will embed these finely finished trumpets into a decaying burl as a homage to the hope of new life in these uncertain times. World-wide deaths and wretched conditions are announced. Small trumpets of kindness and hope emerge on my lathe.



Lathe-turned yew trumpets representing new life emerging from death and decay.

Lynda Smith-Bügge, *Re-emergence*, lathe-turned yew branch. Each trumpet is 3 x 3 x 2 inches

**Alan Box Levine** | Hello from my backyard. The good news is I’m inspired to create outdoors, large scale, with the only criteria being that it’s outside. The problem is I’ve been running out of light. Not figuratively, emotionally, COVID-19 is draining. I’m sheltering with my teenager, barely seeing her hiding with Instagram. In March, I began chainsaw carving, cutting away found timber, and the work became small and figurative.

In early April, I’d been commissioned for built-in cabinet work and today was the last install day. At that time, I also started totems, adding puzzle pieces, growing into stylized geometrics. My wife is here too, gardening, making a home, finding comfort in her work and her love, painting.

My studio al fresco feels great. Today with gang rip leftovers I’m juxtaposing vertically and balancing cantilevers. Quarantining out on a limb is where I’ll find the sweetest fruit. I wish you well.



Alan Box Levine, *Clearing and Aligning*, mahogany, poplar, latex paint, 8 x 8 x 16 feet



**Linda Agar-Hendrix** | Early in the self-isolation, I started sorting through my long neglected glass and metal bead collection, amassed during my days as an importer and retailer. After finding some unfinished projects, I reworked both the concept and style of two pieces. Initially the center of the black piece was destined to be a necklace. A series was started.

Linda Agar-Hendrix, *Connections*, lampworked glass, glass and metal beads mounted on cloth covered cradled board, 10 x10 x 2 inches



**John Totaro** | My normal pace of working is slow, but with the COVID-19 restrictions in place, I have felt a greater urgency to finish a project that I have been nudging along for months. Taking care of unfinished business seems important now, with the future so uncertain.

John Totaro, untitled work in progress, concrete, steel rebar, polyethylene, Corian, steel wire mesh, spackling, epoxy floor paint, lacquer, hardware, 21 x 21 x 13 inches



**Mary Opasik** | During the quarantine I have continued working on my "Fish Series." The wall sculptures are assembled from found objects such as bicycle fenders, horse harness parts, wooden letterpress holder, aged metals, and painted wood from old cabinets. I am working toward a two-person exhibition of fish imagery in Brooklyn and would like to be able to present a body of work for gallery consideration this summer.

Mary Opasik, *Sanitary Fish*, bicycle fenders, knives, horse harness fragment, painted wood cabinet parts, shovel parts, 20 x 24 x4 inches



**Elizabeth Burger** | Art making has become more of an instrument of emotion, longing for mutuality and realizing again the timelessness of the impulse to communicate no matter what is going on. Painting the magnolia tree across the way, chalk drawings on the side walk, using my big street-level window to exhibit signs and symbols to share with my neighbors. All these things have been done as a way to widen my boundaries. Bread & Puppet Cheap Art Store item: "He was not afraid of life, life didn't frighten him/her." Continued to explore inside myself and outside in the Hoyt Arboretum. I really miss WSG and am still a member in Portland, OR. My best wishes to all of you.

Elizabeth Burger, *Unraveled*, copper wire, beads, sticks, 14 x14 inches



Bob Turan, *Quill Sail*, aluminum, stainless steel, 8 x 3 x 3 feet

**Bob Turan** | *Quill Sail* is a new work inspired by great writers of the past, from Shakespeare to Edgar Allen Poe. It is a kinetic version of a writer's ink pot and quill pen that "dances with the wind". Designed much like my other kinetic works, *Featherstone* and *Featherball*, here the shaft passes through the ink pot into the base where its motion is stabilized by hidden counterweights. It is about eight feet tall and three feet wide. The quill is aluminum on a stainless-steel shaft which passes through a recycled steel "ink pot" into a base framed with stainless steel and faced with aluminum sheet. It can be anchored by threaded rods driven into the earth or installed on concrete with anchor bolts.

**Billy Friebele** (no image) | My studio is in my garage, so I am still able to work during the shutdown. I use a lot of found objects and the search for new materials is a limitation, but it has led me to use what I have on hand, which has been a good challenge. I am trying to avoid buying all my supplies from big corporations.

I teach at Loyola University, MD, and moving classes online is very time consuming. There are also times when the stress of how the government is dealing with this crisis is overwhelming and paralyzing. Sculpture involves physicality and focus, which are helpful antidotes for the endless scroll that happens while I am staring at screens.

---

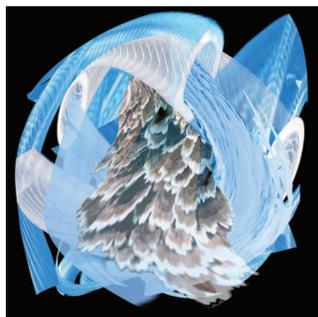
**Don't forget:** The WSG website is a great resource for promoting your work. Create or update your gallery page—it is quick and easy!

**Iris Posner** | The sculpture *Re-Education Camp* has won third prize in the Delaplaine Art Center 2020 National Juried Competition and is now available for viewing online at their site, and will be accessible in the gallery located in Frederick, MD, at a date to be announced. This work references the suppression throughout the world of personal and cultural identity such as the use of “re-education camps” in China. Tens of thousands of ethnic Uyghers have been involuntarily rounded up and placed in “camps” to force cultural and intellectual conformity in Chinese society.



Iris Posner, *Re-Educataion Camp*, wood, metal and plastic, 19 x 10 x 12 inches

**Christine Lee Tyler** | I am an interdisciplinary artist that incorporates digitally produced collages, ceramics and video art to reflect on former and current societies. In my work, I replace human presence with synthetic and man-made materials to address territorial and controlling aspects of the human condition. Within these compositions, I incorporate the natural world juxtaposed with synthetic material. By utilizing this imagery, I am driving the discourse of our struggles within a temporal existence and addressing the lack of control we have in our own environment.



Christine Lee Tyler, *Chaotic Containment*, digital print collaged onto wood board, 24 x 24 inches

**Nizette Brennan** | I’ve worked on my sculpture outside at home during the pandemic. My work as an educator, however, has been stopped by government orders, which has severely impacted my income.

Here is an image of *Word Pencil*, an interactive sculpture. The community offers the individual words written in chalk on this slate chalk board.

It’s a 9H pencil of course! The pencil is hand-carved from limestone. Do you have A Word to offer? Send A Word to Nizetteb@gmail.com.

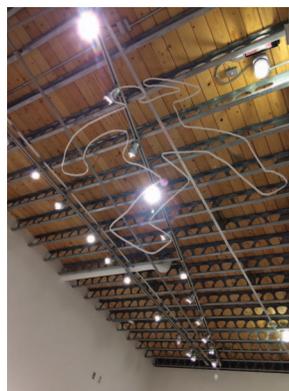


Nizette Brennan, *Word Pencil*, hand-carved limestone, slate, wood, mortar and landscaping materials, 5 x 5 x 12 feet



Gary Kret, *Shut Out*, bronze, white vermont marble, 12 x 6.5 x 3.25 inches

**Gary Kret** | I was in the middle of creating a series of sculptures in collaboration with a foundry and stone carver. I’ve been working with New Arts Foundry in Baltimore and was unlucky to find that Gary Siegel decided to retire and close shop. Gary recommended a foundry by the name of Laran Bronze Inc. in Chester, PA. As I started to make contact, the pandemic broke out, and now they also have closed. Not sure when Laran will be starting up, but I don’t think I’ll be able to finish the series until the end of the year. Here’s a photo of the first sculpture of the series I was able to finish before the pandemic broke out.



Esperanza Alonsa, *Falling Upward*, steel, 55 x 44 x .5 inches

**Esperanza Alonsa** | I had prepared four pieces for a metal pour that was to take place where I work, out at Shepherd University, on April 4. But that didn’t happen, so they are on hold until the fall. I have mostly been working on ideas for future sculptures to be completed at a later date, since my studio space at the university is shut down until the fall.

Meanwhile, one of my sculptures was selected for the Delaplaine Arts Center’s 2020 Nationally Juried Exhibition in Frederick, MD. The juror is Noah Smalls. The show opened May 2nd as an online exhibition. The physical exhibition is postponed, dates to be determined. The show closes June 14.

My sculpture, *Falling Upward*, represents how we fail in order to succeed, fall in order to rise, die to be reborn. The intangible human spirit is depicted in the form of a police chalk outline of the departed life, hewn in steel, rising above. The work is about transcendence and resilience.

**Mary Brownstein** | Nothing is really changed for me during the pandemic. My studio is here on our property so I just go there most days as usual. My niche is sculptures for gardens. Usually they end up in private gardens around the metropolitan area, although occasionally they travel as far as upstate New York, Texas, and Florida.

I'm currently working on a piece, *Best Friends*, which reflects on how my best friend and I, even though we can't see each other right now, still connect with email and phone calls.

This is my way of coping with our new restrictions on staying apart due to the virus. I started the piece a couple of weeks ago. I work in cement and sand over a steel armature.

The armature is a stick figure in steel, reinforced with chicken wire. I build up my form in thin layers of cement, chiseling off what I don't want, and building out from the inside. The sculpture tells me what it wants to do—sometimes we argue, I usually lose!



Mary Brownstein, *Friendship*, painted cement, 66 x 25 x 17 inches



Massimo Righini, *Circe and Ulysses*, Alabaster, 10 x 6.5 x 12 inches

**Massimo Righini** | My last two pieces were finished in late 2018 and early 2019, both inspired by the story of Circe, the nymph-sorceress who turned Ulysses' crew into pigs and the beautiful nymph Scylla into a nine-headed monster in the strait of Messina. I must have offended the witch, because soon after that I started losing feeling, muscle tone and control and balance, falling and dropping things including the mallet, and thought I was going to die of ALS. It turned out that my spinal cord was pinched by a stricture in the neck, and surgery and physical therapy stopped the decay and I have recovered a good part of function. You can even read my handwriting again, and I can climb stairs and go out walking with a cane but within a limited range. But mainly I stay at home, so COVID-19 has not changed my life much.

And, I intend to start sculpting again as soon as it warms up a little, and I have two or three good stones waiting, but I don't plan to exploit COVID-19 angst nor even Mr. Trump's scientific bloopers. The life of an aging sculptor is drama enough. Arrivederci!

**Christian Ianculescu** | Jon-Joseph Russo feeds my stone habit. Last time it was alabaster. Now, in the time of the pandemic, we went scavenging for Tennessee pink marble. It came in chunks, some small, some daunting, piled high with other undifferentiated rubble. It used to be the flesh of the Australian Embassy, precisely engineered dimensional marble, cleverly assembled with unseen hardware. The Embassy is ready for a new incarnation, and the old marble is returning to the ground. Except for a few pieces, rendered from the rubble by a couple of dusty stone carvers, to serve another purpose until entropy and gravity catch up with them again.



Christian Ianculescu, *Untitled*, Tennessee Pink marble, 4 x 5 x 20 inches



Sharon Pierce McCullough, *Head Series 2020*, Plaster/found objects, variable sizes

**Sharon Pierce McCullough** | It was great news to hear that I was accepted into three upcoming exhibitions, however, these have been postponed due to COVID-19. To date, I have not left my home/studio for six weeks, however, I am trying my best to stay creative with my sculpture and painting practice. The current situation is extremely distracting. But...I put on music, grab a cup of coffee, and get a sculpture started. The series I have been working on recently is a group of plaster sculptures, primarily heads, that I am painting in a rather whimsical manner. They make me smile and lift my spirit. In addition, I alternate working on colorful paintings on cardboard. The confinement has also let my mind think outside of the box and I have started a large, organically-shaped sculpture that I am creating from found materials and plaster. Although 2020 may be a bust for artists, here we come 2021!

**Marc Robarge** | During this time, many face basic survival challenges such as food to eat, unemployment, and rent/mortgage payments. I am fortunate that I have these basic needs met at this time of uncertainty, and am able to do a small part by making contributions to arts organizations, small businesses, and helping family with grocery delivery. I also have been teaching virtually at my high school art position. This has required learning new platforms and programs, as well as developing alternate curriculum, and reaching out to include students' participation. The studio has been a comforting, necessary, and productive place for me during this time. The quiet solitude of sheltering in place has afforded me a chance to be present in body, mind, and soul with my muses, the greatest of which is the natural beauty in the world around me. Special thanks to a friend for the Mary Oliver poem! Best of health everyone!

Marc Robarge, Proposal for Summer 2020 outdoor project



Liz Ashe, *Home #30, on Stilts*, block print on paper, 14 x 11 inches

**Liz Ashe** | COVID-19 has postponed an exhibit I am curating with a grant from the DC Commission on the Arts and Humanities, which was meant to install in April. Steve Wanna and Zofie King are among the artists in this show: "Not So Concrete." It will now go up online (<http://www.ashe-and-norton.com>).

COVID-19 has altered my daily life, by stopping me from going to my residency at Portico, and postponing another residency. My mother was diagnosed with COVID-19, so for a time I was too stressed by her health to even consider studio. It led me to teleworking, one week into my new job at American University. As a side effect of telework I fractured my wrist, so no sculpting right now. I am dedicating time to learn Adobe programs and investigate online exhibit platforms. I am organizing Zoom sessions to reconnect with friends I haven't spoken to in years, and chats with DMV artists. I am pulling prints and painting flowers. The paintings are smaller, 1-2 day works. I feel it is important to hold onto simple moments of beauty and kindness right now, and I like the symbolism of giving flowers as celebration and condolences in times of grief.



Kanika Sircar, *Nasadiya Sukta*, stoneware, 10 x 7 x 1.5 inches

**Kanika Sircar** | I am still sketching, planning, making work, and combining text with other imagery on stoneware surfaces. Recent pieces reference temples and use Rg Veda verses about the primordial female force of the universe (devi sukta); the night (ratri sukta); and creation (nasadiya sukta, image attached). They are a response to this time—meditations and questions in ceramic form. I work every day, though fewer hours than I used to. Still, it's maintaining sanity through art.

I am considering virtual sales and would like to hear how other makers of sculptural work (with attendant bulk, weight, and fragility) are handling shipping issues while maintaining social distance.

**Ira Tattelman** | Having moved in November, I am taking time to re-familiarize myself with my collection, my own artwork and that of others. Staying at home, I have been playing with a few new installations—titled *Through the Window* and *Follow the Light*.

Working on WSG submissions, first Glen Echo, and now Sandy Spring, I set up in my front and back urban yard. I enjoy creating new art in response to theme and chosen site, and finding time to take sculptures apart and rework them.



Ira Tattelman, *Through the Window* (in progress), mixed media including window blinds, picture frames, photographs, plastic packaging, hardware, 34 x 42 x 8 inches

**Joseph Fischhaber** | I have been doing a lot of experimentation that has been a radical departure from my typical work. I read *Chasing & Repousse' Methods Ancient and Modern* by Nancy Megan Corwin this past winter and have just got around to buying some chasing tools. I also bought the book *Form Emphasis for Metal-smiths* by Heikki Seppa. I have been toying with chasing aluminum sheets. But it hasn't led to any formal works.

Also, the *Manga Studio* book has been a disappointment. I have learned much more on YouTube than that book. I am toying with the idea of some sort of comic. All of this experimentation doesn't necessarily lead to really good art. But there is a good chance it will lead to very different art than what I have made before.



Joseph Fishhaber, *Kin of our Teeth: Tribute to Lord Clarke*, teal powder coated laser cut stainless steel, 5 x 7 x 6.5 inches



Robert Sanabria, working on copper sculpture

**Robert Sanabria** | I have a copper metal sculpture nearly finished, but my studio with an overhead door closed in the recent weeks for cold and extra heat was needed to use it. Meanwhile, I've finished the publication of my third book, "A Warrior's Odyssey: A Life Transformed," which was published in December. As the weather finally has warmed in the spring, I'm back in the studio to finish the sculpture and creating another.

This may be my last year continuing as a sculptor, as turning 89 in August will dictate whether to continue or end my career. It has been 40-plus years creating sculpture and writing—both energies have made life interesting and meaningful for me. I usually work alone, so I'm happy to say the COVID-19 hasn't interfered with my work, though it has for others I usually need to contact in the field.



Claire McArdle artist in studio, making art in honor of those who have died of COVID-19

**Claire McArdle** | I started making these heads in my self-isolation, at first wanting to make one for each person who died from the COVID-19 virus. But, I couldn't keep up, people were dying faster than I could produce them. Each one unique, but with the emotions I was feeling for the medical staff worldwide who sacrifice for the well-being of humanity and for the collective suffering of communities around the globe. While I continue to make them every day, I listen to Italian opera, being especially moved by the crisis in Italy where I have worked for over 20 years and have so many colleagues and friends.

I've started another series, not sure what they are called yet, spirits floating almost swimming between two planes, life and death.



Zofie King, Title TBD, mixed media installation in progress, size variable

**Zofie King** | Once it became clear that the pandemic had hit us and quarantining became necessary, I started to notice some objects around my studio. A box of vintage lab glass, a headboard, a birdcage, some antique linens, and these little watercolor inkblot "monsters" that I had been doodling for the last month.... These objects suddenly started speaking to me in terms of our current situation: the characteristics of the disease itself, how it affects older people more, the scientific research into figuring out the virus, and the question of how to protect us from it; a cure, a vaccine. And of course, the absolutely essential isolation. A couple of my friends had gotten sick; I was worried. I also worried about my parents.

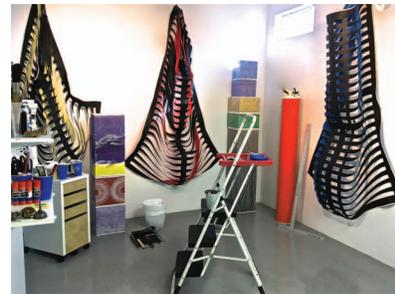


Brian Kirk, studio exterior image

**Brian Kirk** | The COVID-19 has not had a significant impact on my work as an artist. Although I lament not seeing family and friends, I continue to have access to my studio, which is on my property, and manage to acquire necessary supplies to continue working. I also have accumulated materials over the years and have plenty of steel, stone and other supplies to keep working. Welding supply stores continue to be open.

I am also a printmaker, using steel plates to make prints from hand cut or found steel objects. This process is more experimental and affords me the opportunity to explore new ideas.

A recent steel sculpture will be on display this summer at Frank Raflo Park Sculpture Park in Leesburg, VA.



Judith Pratt, *Point of Origin Series*, studio view, acrylic paint, acrylic ink, Lenox 100 paper, wood, foam core board, dimensions variable

**Judith Pratt** | Going to the studio each day to work under normal circumstances reinforces my identity as an artist. During the COVID-19 pandemic, going to the studio each day underscores my responsibility as an artist, not only to the arts community, but to the community at large. Artists still have a powerful means to exhibit their work, interact with the public via videos, visit studios by means of virtual tours, and join in conversations using digital platforms. In difficult times such as these, art and artists become a springboard committed to a mission of creating and sharing resources to support others, locally, nationally, and globally. While persisting through the shutdown, I am continuing an installation series titled, *Point of Origin*, with floor-installed elements. I open the door to the studio every day to try and continue keeping the visual conversation alive.

**Carol Morgan** | I try to paint a watercolor every day. I finished three books: *The Heartbeat at Wounded Knee* by Treon, *The Music of Time* by John Burnside, and *Keep Moving* by Twyla Tharp. I have not been able to soften the clay block I have, but I just keep spraying every day and hitting it with a hammer.

My friend Gerry wrote a poem for my drawing, *Going Home on the Yellow Line*:



**Going Home on the Yellow Line**

by Gerry Hendershot  
March 25, 2020

She first catches his eye at baggage claim:  
they reach for the same anonymous bag;  
he says, *Excuse me, they all look the same.*

Their flights were both red-eyes, both are dead tired,  
confused and bemused, both suffer jet lag.  
He offers his help—by good manners required.

They walk together toward Yellow line trips;  
she doesn't say where; he to his bachelor pad.  
Jammed by the rush hour, they sit hip to hip.

Her body leans toward him, falling asleep,  
her head on his shoulder—he's startled but glad.  
*I should wake her* he thinks but gives not a peep.

*Fort Totten*, his stop; he sits still, doesn't move;  
aroused by her warmth, the touch of her thigh,  
his thought fantasizes—*sex, maybe love.*

The stop at Prince Georges jars her awake;  
she looks out the window, utters a cry:  
*I missed my transfer, I've got to go back!*

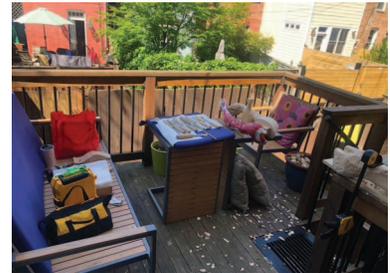
Trailing her luggage, she slips through the door—  
his reverie ends, idyllic dreams die,  
depression descends, he stares at the floor.

**Lorenzo Cardim** | The effect of the pandemic has been to draw me closer to my work. Even on days when anxiety about the state of affairs is louder, feeling connected to my art gives me some reprieve. Art is for me an oasis of positivity that gives me a sense of purpose and continuity that is deeply comforting—so perhaps my response to stress has been to find more ways to build it into each day.

I have set a way to continue creating while isolated as a welcome distraction. It presented

logistical and creative challenges, which all formed part of the process: trips to bring wood and carving tools home, deciding on a practicable and small piece and finding ways to carve in my small Capitol Hill house. I settled on a makeshift space on my little balcony.

Some momentum from projects and engagements begun before the crisis started, albeit at delayed schedules. My summer residency in France and my current show at Brentwood Arts Exchange have all been postponed to 2021. In the meantime, I am still working fulltime at Catholic University in the School of Architecture and will continue to make my work and use this time for self-reflection and mindful labor.



Lorenzo Cardim's work space

See *The Washington Sculptor* in color at [www.washingtonsculptors.org](http://www.washingtonsculptors.org)



PO Box 42534  
Washington DC 20015

**The Washington Sculptor**

Fall 2020 Issue Deadline  
is August 21, 2020