

## MEMBER NEWS

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



Recipient of the Tom Rooney Award for *Sculpture NOW 2020*: Madeline Smith, *Instrument for Connection and Compromise (Close Enough to Tickle)*, glass, 38 x 19.5 x 16 inches. From the artist: "A wind instrument for four simultaneous players. When activated, the player's collective exhalations mix together to create a sound, in a collaborative and combative battle of the breaths. Based on the idea of physical dependence in collaboration, these instruments require multiple people to create a sound—they cannot be played alone. These instruments ask the question—how close is too close?" See pages 10 & 11 for *Sculpture Now 2020* images.

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

■ **Lisa Battle**, Gary Anthes, *Rock/Canyon*, curated by Bill Carroll, Studio Gallery, Washington, DC, September 2–26.

■ **Stephanie H. Firestone**, Interviewed by Hope Katz Gibbs & Cynthia de Lorenzi for online article. <https://inkandescentwomen.com/the-women/stephanie-firestone/>, September.

— Honorable Mention, Ceramics Online Juried Show, juried by Marie Cavallaro and Ernest Satchell, Art League of Ocean City in collaboration with Clay Guild of Eastern Shore, July 2020.

■ **Helen Glazer**, *ecoconsciousness*, juried by Eleanor Heartney, ecoartspace, [ecoartspace.org/exhibitions](http://ecoartspace.org/exhibitions), September 1–indefinitely. Online exhibition and catalog.

■ **Maria Karametou**, work added to the permanent collection of the Holter Museum of Art, Helena, MT, from the traveling

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## WSG Exhibitions & Programs

Upcoming Dates can be Viewed LIVE by going to our Facebook page: [facebook.com/WSGsculptors/](https://facebook.com/WSGsculptors/)

Watch for Announcements of WSG Zoom Conversations: *Audiences for Art*

Continuing WSG program series on *Becoming a Professional in the Art World*. See article on page 6.

**WSG Annual Dinner and Meeting**

Save the Date:  
**Saturday, November 14**

**Sculpture NOW 2020**

**September 17–November 14, 2020**  
**Virtual Artist Talk: Thursday, October 22, 7–9 pm**

McLean Project for the Arts  
1234 Ingleside Avenue  
McLean, VA 22101  
Juror: Nancy Sausser

*Sculpture NOW 2020* features works by members of the Washington Sculptors Group. Included in this exhibit are works in a wide array of media and approaches by over 50 artists. See pages 10 & 11 of this issue.

**Artina 2020: LIGHT:  
A Sculptural Solar Dance**

**On View at the Sandy Spring Museum through November 7, 2020**  
[www.sandyspringmuseum.org](http://www.sandyspringmuseum.org)

**Artina 2020 Artist and Juror Talks:**

For each talk, the artist will be broadcasting from the museum grounds using a live platform like Facebook, Instagram, or YouTube. More details will be made available on the WSG social media platforms: on Facebook, @dcsculptors on Twitter, and @washingtonsculptors on Instagram. Make sure to follow us and tag your photos and videos to #Artina2020! See pages 4 & 5 of this issue for images.

**Artist Talk with Marc Robarge,**  
Friday, October 2, 4:30pm

exhibitions & programs continues on page 12



Stephanie H. Firestone,  
*Homage to the Earth*, mixed  
media, 12 x 8 x 3.5 inches

## WSG Information

### 2019–2020 WSG Board Members

Chairperson: Annie Farrar  
Interim President: Lisa Battle  
Secretary: Lisa Battle  
Treasurer: Zoie Lafis  
Membership: Mary Early  
Entrythingy Manager: Jeff Chyatte  
Graphic Design: Laura Jamroz  
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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: vacant  
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  
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Emilie Brzezinski, Sculptor  
Gloria Chapa, Sculptor  
Helen Chason, Director, Kreeger Museum  
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Cheryl Edwards, Artist  
Pattie Porter Firestone, Sculptor, former President, WSG  
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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, 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  
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Wendy Ross, Sculptor  
Laura Roulet, Curator  
Foon Sham, Sculptor  
Vesela Sretenovic, Curator, Modern and  
Contemporary Art, Phillips Collection  
Athena Tacha, Sculptor  
Sarah Tanguy, Independent Curator  
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)



exhibition *Speaking Volumes: Transforming Hate*, curated by Katie Knight, the Holter Museum of Art, organized in conjunction with the Montana Human Rights Network, with work responding to hate material circulated by white supremacy groups.

■ **Jan Kirsh, Barbara Kobylinska, Cindy Winnick, Women Sculptors—Bringing Balance with Humor, curated by Margery Goldberg, 1111 Pennsylvania Ave, NW, Washington, DC, June 15–September 26.**

■ **Shana Kohnstamm, Woolgathering** (solo exhibition), curated by Gabrielle Tillenburg, the Mansion at Strathmore, Bethesda, MD, September 8–October 31, [www.strathmore.org](http://www.strathmore.org).

**Craig Kraft** and Luis Del Valle, *Trump Portrait*, curated by Terance Nicholson, Anacostia Arts Center, SE, Washington, DC, August 14–September 18.

**Judith Pratt**, \$500 Semifinalist Award, 2020 Janet and Walter Sondheim Artscape Prize Semifinalist, juried by Gary Carrion-Murayari (New Museum, New York, NY), Nona Faustine (visual artist, New York, NY), Diya Vij (High Line, New York, NY), The Baltimore Office of Promotion & the Arts, Baltimore, MD, [www.artscape.org](http://www.artscape.org), July 2020.

■ **Daide Prete, Icarus**, Public Art Sculpture at entrance of Riverdale Recreation Park, MD.

■ **Steve Rands**, Public Art Project Grant, Port of Leonardtown Winery, Leonardtown, MD, July 22–TBD.

■ **Lisa K. Rosenstein, July Virtual Exhibit**, curated by Bibiana Huang Matheis, Hammond Museum and Japanese Stroll Garden, North Salem, NY, <https://www.hammondmuseum.org/virtual-galleries>. Available for viewing online through July 2021.  
—*Wide Open 11*, juried by Paulina Pobocho, Assistant Curator, Department of Painting and Sculpture, MOMA, NY, curated by Alicia Degener and Stephanie Norberg, Brooklyn Waterfront Artists Coalition, <https://bwac.org/>, August 15–September 12.



Cindy Winnick, *Identity Crisis*, fabric, wire, cotton batting, 22 x 14 x 6 inches



Craig Kraft and Luis Del Valle, *Trump Portrait*, acrylic paint, neon glass tubing, 24 x 42 inches



Judith Pratt, *Hide #2*, acrylic paint and acrylic ink on incised Lenox 100 paper, 7 x 4 x 1 feet



Steve Rands



Lisa Battle, *Rose Canyon*, wood-fired ceramic 6-part wall sculpture, 30 x 30 x 4 inches

## Group Shows

■ **2020 In-Site Virtual Art Show**, organized by Bob Erskine, RedPearGallery.com, Washington DC, August–September, including **Lynda Smith-Bügge**

■ **21st Annual Wills Creek Exhibition**, juried by Jessica Beck, Milton Fine Curator of Art at The Andy Warhol Museum, Allegany Arts Council, Cumberland, MD, August 29–September 27, including **Sharon Pierce McCullough**.

*Arlington Visual Art Studio Tour*, pre-recorded video airs Wednesday, September 23, <https://arlingtonartstudiotour.org/>, including **Zofie King**.

■ **Artists Doing The Right Thing! Protesting Again—Black Lives Matter, Voting Rights**, Zenith Gallery, July 22–until further notice, including **Rachael Bohlander, Margery Goldberg, Christopher Malone**.

*Creating Joy: Creating ART Through Music*, juried by Melissa Feldman, Susquehanna Art Museum, Harrisburg, PA, June 9–September 20, including **Sharon Pierce McCullough**.

■ **Homeward Bound: Juried Triennial**, curated by Nandini Makrandi, Chief Curator of the Hunter Museum of Art, Chattanooga, TN, Taubman Museum of Art, Roanoke, VA, November 6, 2021–March 6, 2022, including **Judith Pratt**.

*A Horse Walks into a Bar*, curated by D. Dominick Lombardi, Invitational Exhibition Hampden Gallery, Amherst, MA, March 2020, including **Maria Karametou**.

■ **JRA Day Juried Exhibition and Sale**, Virtual, James Renwick Alliance, <http://JRA.org>, November 28–December 5, including **Stephanie H. Firestone, Kanika Sircar, Wendy Ross**.



Lynda Smith-Bügge, *Fertile Valley*, boxwood, burlled maple, 11 x 11 x 3 inches



Sharon Pierce McCullough, *Shelter Blue*, twigs, canvas, cardboard, wire, tape, 36 x 18 x 16 inches



Rachael Bohlander, *Lady Liberty (Liberty No. 7)*, acrylics on canvas, 60 x 46 x 1.5 inches



Christopher Malone, *I Just Wanted To Go Outside and Play, Hands Up, Don't Shoot*, 50 x 18 x 11 inches

*member news continues on page 4*

- *Moments in Time—A Very Weird Time*, curated by Twig Murray, Northern Virginia Fine Arts Association (NVFAA), The Athenaeum Gallery, 201 Prince Street, Alexandria, VA, September 10–October 18, including **Stephanie H. Firestone**. Concurrent online exhibition at <https://www.nvfaa.org>.



Stephanie H. Firestone, *Dream Sequence*, acrylics on canvas, 12 x 12 inches

- *No Fabric, No Rules*, curated by Trudi Van Dyke, The Virginia Quilt Museum, Harrisonburg, VA, February–September 2020, including **Maria Karametou, Donna McCullough**.
- *Sculpture NOW 2020*, juried by Nancy Sausser, McLean Project for the Arts, 1234 Ingleside Avenue, McLean, VA, September 17–November 14, Virtual Artist Talk: Thursday, October 22, 7–9 pm, including **Esperanza Alzona, Lynda Andrews-Barry, Annie Broderick, Melissa Burley, Adjoa Burrowes, Hsin-Hsi Chen, Yunkyoung Cho, Sheila Crider, Jacqui Crocetta, Alonzo Davis, Steven Dobbin, Heloisa Escudero, Elissa Farrow-Savos, Joe Fish, Emily Fussner, Michael Gessner, Judith Goodman, Damon Hamm, Susan Hostetler, Jean Hoxworth Hager, Maria Karametou, Barrie Kaufman, Jean Kim, Zofie King, Trojan Geode, Jean Sausele Knodt, Craig Kraft, Gary Kret, Keith Kruger, Chee Keong Kung, Barbara Liotta, Ruth Lozner, Jacqueline Maggi, James Mallos, Donna McCullough, Louisa Neill, Mary Opasik, Sookkyung Park, Kristina Penhoet, Jane Pettit, Judith Pratt, Davide Prete, Marc Robarge, Christopher Romer, Mike Shaffer, Janathel Shaw, Daniel Shay, Kanika Sircar, Madeline Smith, Marcos Smyth, Paul Steinkoenig, Michael Thron, Elizabeth Vorlicek, Steve Wanna, Patricia Wasserboehr**. See pages 10 & 11 of this issue.

- *Strictly Functional Pottery National 2020*, juried by Julia Galloway, online at <http://www.strictlyfunctionalpottery.net/> and on Instagram @strictlyfunctionalpottery, September 26–October 31, including **Kanika Sircar**.

- *Virtual MPAartfest 2020* (online art show and sale), McLean Project for the Arts, <https://mpaart.org/mpaartfest/>, October 4–18, including **Helen Glazer**.



Kanika Sircar, *RatriSukta*, stoneware, 9.5 x 6 x 2 inches

## Juror's Statement for Artina 2020: *LIGHT: A Sculptural Solar Dance*, Sandy Spring Museum

by Gabriela Mizes

If you are looking to escape the walls of your home, please take a trip to the Sandy Spring Museum, in Sandy Spring, Maryland, to view this outdoor sculpture exhibition.

When I was approached by WSG to think about an outdoor exhibition related to the sun, artists Olafur Eliasson and James Turrell's concepts of light came to mind:

*"I am obsessed with light. How light forms a space. How a space forms light. As a child I grew up in Iceland where there is no sunlight in the winter. It simply stays dark all day. Light became something that pulled people together. Light became a way of connecting to other people. Light is social. Light is life."*  
—Olafur Eliasson

*"Light is not so much something that reveals, as it is itself the revelation."* —James Turrell

Being a sun and light worshipper, I was thrilled to work on this project. After the WSG members submitted their entries, I selected the works that most demonstrated how light, sun, and energy intersect.

**Sarah Rodman's** *Be Here Now* welcomes the visitors on the front trellis with seven colorful, handmade, two-ply, semi-sheer, weather-resistant fabric panels to represent the rainbow. To her, this solar spectrum also represents care, diversity, and inclusion in contemporary social culture. The constellation-like design embedded



Sarah Rodman, *Be Here Now (in situ)*, embellished fiber panels, 27 x 58 inches

across these panels flows very nicely with *Equinoctial Beeline* and *Noon Meeting* by **James Mallos**, which project similar patterns of sunlight on the wall marking the middle of the day and autumnal equinox. **Jean Kim's** *Sun Burst* has been created with downspouts to celebrate the colors of the solar spectrum evoking a sense of movement and energy surrounded by solar lights to illuminate the sculpture at night. Placing **Jeff Chyatte's** *Resolute II* next to it was an inevitable choice as the sharp zig-zag movement of the swirled polished sculpture emanates a kinetic feel through the holographic reflections of light. This solar dance continues with *Labyrinth*, also by Jeff Chyatte, and *Beyond the Spectrum* by Jean Kim. Additionally, the tree stump in the middle of the site is the perfect pedestal for **Carol Brown Goldberg's** *Sundance*. This series of welded aluminum circles painted with yellow-orange outdoor automotive paint stand out in the middle of the green field.

On the opposite side of the grounds lie *Renewable Energy Policies*, where **Davide Prete's** wax model of the Capitol Building melts

under the sun's heat, and **Ira Tattelman's** *Photosynthesis*—a ground “pool” of found objects like glass, mirror, wooden frame, and phone cords. Both works harness energy from the sun, one to almost vanish and the other to reinterpret the environment we inhabit.

Lastly, I accompanied **Mark Robarge** in assembling the donated jars for *Tree of Illuminations*. His project used the audience's participation ahead of the installation as a metaphor of the people's power to make a difference and enforce change. Eliasson's quote inspired Mark to make light the conduit of a diverse, multi-generational, and multi-racial people. Each glass container reveals a word offered by the participants that relates to “illumination.” Pigmented rice paper was affixed to the interior of each container to capture the sunlight, just like photosynthesis. The lids of the jars were painted in earth/skin tones to affirm the diversity of our society while the colors of the written words symbolize five racial constructs: black, white, brown, red, yellow.

This array of artworks placed in the sun's warming rays will keep dancing until November 7.

Juror: María Gabriela (“Gaby”) Mizes is currently the Director of Registration at Glenstone Museum in Potomac, Maryland, 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. She is originally from Argentina, where she graduated from the Instituto Argentina de Museología in Buenos Aires. She also attended Columbia University in New York. In Washington, DC, Gaby founded Latin American ERA, a private consultancy company providing expertise in exhibitions and art collections management for national and international projects. She has worked for the Smithsonian Center for Materials Research and Education, the National Museum of Women in the Arts, and several private art collections.



James Mallos, *Noon Meeting*, mirrors, painted wood, variable sizes



Davide Prete, *Renewable Energy Policies*, wax, 24 x 12 x 12 inches



James Mallos, *Equinoctial Beeline*, mirrors, painted wood, variable sizes



Ira Tattelman, *Photosynthesis*, mixed media, 32 x 32 x 3 inches



Jean Kim, *Sun Burst*, downspouts, wood, spray paint, solar-powered LED spot light, solar-powered LED blacklights, wood, 112 x 89 x 87 inches



Jean Kim, *Beyond the Spectrum*, downspouts, spray paint, wood, solar-powered LED blacklight, beach ball, 85.5 x 78.5 x 96.5 inches



Carol Brown Goldberg, *Sundance*, aluminum, automotive paint, 60 x 24 x 14 inches



Jeff Chyatte, *Labyrinth*, brushed aluminum, 56 x 48 x 30 inches



Jeff Chyatte, *Resolute II*, brushed aluminum, 69 x 26 x 22 inches



Marc Robarge, *Tree of Illuminations*, metal and plastic lids, rice paper, dye, glues, stainless steel-coated wire, variable sizes

## Artina 2020: LIGHT: A Sculptural Solar Dance

## Becoming a Professional in the Art World

This summer, during the COVID-19 pandemic, Washington Sculptors Group presented a new series of programs called “Becoming a Professional in the Art World, Tips, Methods, and Etiquette for Career Survival.” Hosted by Asma Chaudhery and presented by Eric Celarier and Joan Weber, these online events aimed to show artists how to more successfully plug into the community. We were gratified at the high level of participation, making this series a very popular part of our outreach.

Recorded videos are posted on our webpage in the Past Events section (<http://washingtonsculptors.org/events/archived-events/>), but we thought members might enjoy a summary of what we talked about.

### Artist Statements

Many artists neglect writing about their work. This is a mistake, because most exhibition opportunities require that artists write something to orient the viewer. Rushed and ill-conceived explanations can undermine good work: in fact, in some philosophical circles, explanations are more important than the physical objects themselves.

Putting things down on paper can help artists monitor weak justifications in a way that simply thinking about them often falls short. With this in mind, do not wait until the last minute to start writing about your work. Writing on a deadline often results in poorly conceived and back-loaded descriptions. It is always better to write such statements while the work is being made, as it can affect aesthetic choices and bind the work more closely to your ideas.

Statements need to be short, as long statements indicate ill-defined thinking that can frustrate readers. Lengthy writing could also demonstrate a lack of faith in the viewer to make his/her own personal connections with the work. Statements should be no longer than 300 words—shorter is usually better. They should be clearly written, avoiding jargon, pompous language, and the past tense. Above all, statements need to reflect your views about what you are doing, so the viewers can understand how your work fits into the contemporary landscape of ideas.

Never forget that art statements are living documents and need to be adjusted as work changes. Not only do statements need to be current, but also they need to be tailored to their audience. What may be important to a gallerist may not be as important to a curator; thus, statements need to be context driven. Constantly revising and rewriting your explanations helps you and the art community understand your art and why you made it, so that it can reach its potential.

### Elevator Speeches

Elevator speeches are short explanations that are designed to make a connection with someone in the art world. Lasting no more than about 30 seconds—about the length of an average elevator ride—these encounters quickly describe what you do and who you are and establish how you may later contact the person you are approaching. You must be succinct and strategic. This will take planning, practice, and a little coaching to do well.

An elevator speech needs to be both prepared in advance and

naturally delivered. You will need to rehearse but, counterintuitively, memorizing dialog by rote is probably not the way to go. You will be trying to make authentic connections, so what you say needs to fit the context of the encounter. Much of this will be painting a picture of what you have accomplished, but you need to make sure that what you say is relevant to your listener. Aggressive or overly programmed speeches will not do that. Your goal is find the right vocabulary, along with a couple of adaptable sentences, that can communicate what you can do *for*, *through*, and *with* other people.

Ideally, you will have already received an introduction, so networking with other artists is important, both sharing and receiving contacts and favors. To begin your elevator speech, usually start with an open-ended question or a compliment. Once introduced, you need to make the first sentence, after any preliminaries, count. Although we are trained to give our name and occupation, it is better to characterize what you do or have done, then end with your name and a card exchange.

Some important things to keep in mind: While you want to be confident, you cannot seem pushy. No one owes you anything. Every gallerist we spoke with said belligerence is hard to look past. You need to be careful of clichés and avoid gimmickry. You should be as positive as possible, while still remaining credible. Leave the snarky comments at home or, better yet, drop the sarcasm altogether. Making fun of art and other artists is a bad look, even when you think you have an ally. Do not compare yourself with other artists, as this can make you seem less creative than you probably are. Finally, leave your cell phone pictures in your pocket. The point of the speech is to leave them wanting more, so that the person you are corresponding with will open your webpage or images in a quiet space, on the best equipment, on their own time.

### Audiences for Art: Approaching a Gallery

Have you ever wanted to ask a gallerist something but were too afraid to ask? On Monday evening, September 21, 2020, the Washington Sculptors Group presented the third in a series of on-line professional development conversations, Audiences for Art: Approaching a Gallery in which we discussed the art world from the gallerist's point of view.

Mary Early, Director at Hemphill, and Romy Silverstein, Gallery Director at Addison/Ripley Gallery, who have years of experience running two of the most influential galleries in this region, generously agreed to answer our questions. The idea was to shed considerable light on the misconceptions and the hidden inner workings that bring top flight artwork to market in the metropolitan area.

At a time when the Washington gallery scene has slimmed down considerably, Mary Early and Romy Silverstein have succeeded where many have not. There is no question that hard work and strategic decisions must be at the center of their survival. Avoiding pitfalls and obstacles that hamper not only gallerists, but also artists at all stages of their careers, must also be at the center of that story as well.

The conversation addressed two directions: the business of a gallery and questions we, as artists, have of gallerists. In the first, we discussed issues of how the internet, art fairs and COVID changed the landscape of

the business, what are the most profitable parts of the business and aspects of a sale that artists often don't know. Second, we asked questions such as acceptable terms between artist and gallery, realistic pricing, along with etiquette and common practices that may not always make sense from the outside. We called on questions from the audience.

### Full Videos Available Online

These short descriptions are only a taste of the fuller content in the full videos for these presentations. These programs are available on YouTube or on the WSG Website: <http://washingtonsculptors.org/events/archived-events/>

As we are planning other such conversations in the future, keep your eye out for announcements of these. You are welcome to join the conversation whether or not you are a member of WSG. We hope to see you there!

— Eric Celarier & Joan Weber

### Letter from WSG Chairperson: Annie Farrar

This 2020 Vision started out a term of excitement for a coming year that ended up having unexpected meanings. As the last quarter of the year begins, the board and volunteers at WSG are planning ahead for how to stay connected despite the unprecedented challenges of this year and reviewing the exciting new ways that we've been able to connect to our members.

On the evening of November 14th, the Washington Sculptors Group will host an annual meeting that will be very different than any in the previous 35 years. This year, as a result of the Covid-19 pandemic, we will be gathering together virtually. While it is hard not to miss being able to see each other in person, it is exciting to think that members who are living further away or not generally able to attend in person will be able to participate.

The annual meeting is an important program in the WSG calendar. It is both a business meeting and a way to celebrate all of our accomplishments in the past year. It is required under our by-laws in order to have elections for our board of directors. This event has also evolved into a fun social gathering. While we won't be able to meet in person and be hosted by a gracious and generous member either at their home, studio, or a gallery space as we have in the past, there are new opportunities that lie in the virtual format. This year we'll be meeting via Zoom, giving us the ability to vote using a live polling system for the first time. While this election doesn't have as major of an impact on the country as the presidential one earlier in the month, it does help WSG commit to another year of serving area sculptors, sculpture lovers, and sculpture supporters!

We've also found that during our new monthly Zoom member's forum happy hours that gathering virtually gives us a great way to connect to each other and meet new people. We've been joined by artists and members in as far away as Los Angeles, Spain, and as our members who live further away in the Washington area who can't always participate in as many events during normal circumstances. Our professional development

programs via Zoom have been attended from as far away as Australia!

We're working on new ways to make the evening of the annual dinner a fun night. Since we can't have our normal potluck, we'll be sending out a call to collect recipes in a shared online folder that will be a WSG virtual cookbook. Videos and slide shows of our exhibitions and programs will be viewed, highlighting the many contributions of our talented membership. If you have suggestions for more activity ideas, please email [info@washingtonsculptors.org](mailto:info@washingtonsculptors.org)!

The annual dinner also is a great time to consider volunteering with WSG. While we haven't been able to work as directly with our volunteers this year as in past years, there are many opportunities to contribute. Do you have experience hosting or planning virtual events and programs? Do you enjoy organizing calendars or proofreading? Do you have a background processing archival materials? Are you a fundraiser? These are all areas that we are looking for volunteers in during this digital age. Of course, we still very much care about our core roster of exhibitions, programs, and our newsletter, too! Please consider reaching out and volunteering your time and talent. As an all-volunteer run organization, we can't overstate how important these contributions are!

I hope that you will attend our Annual Meeting on November 14th. It is an important business meeting for the organization and a fun way to spend time getting to know the board of WSG and fellow members. Look for details with a time and registration link, as well as a virtual folder to contribute those recipes to in the near future. We look forward to seeing you!

— Annie Farrar

### BECOMING A WSG VOLUNTEER MATTERS!

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

## Shana Kohnstamm: Where Craft Meets Fine Arts

Ignoring the boundaries of craft and visual art, Shana Kohnstamm produces colorful felted sculptures that bubble up out of her imagination. Building both figurative and organic designs, she shows the skill of a professional craftsman, while addressing the conceptual needs of the fine



Selfie with sculpture

arts world. In a time, where these camps often compete with each other for legitimacy, Kohnstamm says, "I came to this personal conclusion: my work does not change based on whether or not I consider myself an artist or an artisan, so it's the audience that's different." It would seem that she sees the demands from each group as largely arbitrary.

After years of painting, Kohnstamm stumbled upon a 2-day felting workshop 10 years ago. She says, "The immediacy and plasticity of the medium really fired me up and, after a slow year of transition, my paint supplies went into the closet." These changes are never easy. She tried rebranding as a craft artist, making "utilitarian things," but was

"heartily dissatisfied." After she received some helpful advice, she was able to admit to herself that she was a sculptor and couldn't limit herself to repetitions, however finely she made them. The difference lies in what she makes, not in a reevaluation of the methods or the people who use them. In this way, Kohnstamm reorients these techniques to create vibrant, one of kind pieces that, in her words, "delight and entertain [herself], and then communicate those joys to others."



Pretty Imposter, hand-dyed wool, wire, 21 x 15 x 15 inches

Digging beneath her need to share this exuberance for materials and forms lies a powerful connection to what makes us human. Existing as busts covered with



Insomnia Mechanism, wool, weights, 12.5 x 25 x 12 inches

brightly mottled tones, Kohnstamm's recent figurative work has dreamlike qualities; for example, her piece *Insomnia Mechanism* is an aqua/azure head that terminates at a point below the shoulders. Resting on its side, the model seems to slumber, recalling a resting nymph. While too realistic and colorful for a true comparison with Brancusi, such sleeping heads cause one to wonder whether their inspiration comes from a similar place.

It is Kohnstamm's use of color that separates her work from that of others in her field. Gently feathering different hues of wool over her objects, she imbues her forms with a luster that is filled with unexpected choices; for example, *Goldie*, from her recent series, "Solitary Floral Totems—SoFT," is described on her webpage as, "self-contained floral objects: bright, whimsical and independent." These exotic plants are dressed in analogous gradients that reach from the bottom to produce a flower at the top. Named for important women in her life, these structures embody characteristics we know they must have had.



Goldie, hand-dyed wool, wire, 14 x 7.25 x 5.75 inches

As a new transplant from Nashville, TN, Shana Kohnstamm has settled into our region as easily as one could in a 2-year period. Any move entails recreating relationships and finding other sources for materials, but she has quickly negotiated most of these challenges. She is fast becoming a recognizable fixture in the DMV landscape, through DCAC's Sparkplug and the James Renwick Alliance, residencies in Finland and the St. Albans Upper School, and her current solo show at Strathmore, called "Woolgathering". The exhibition opened on September 8 and will run through October 31, filling two rooms in the upstairs galleries with over 30 pieces. Blending superior craft with personal vision, Kohnstamm has much to share with our community.

## Carving Deep with Allen Linder

Though one might think that the careful craftsmanship of Allen Linder’s work indicates that he is the most meticulous of planners, his works are actually intuitive explorations of the individual character of every material he works with, whether stone, metal, pen and ink, or paint. As one talks with Linder, it is, in fact, obvious that anything but a direct process would fail to achieve his conceptual ends.

Whether he is carving, casting, painting, or drawing, Linder strives to depict “the awareness of the ever present, deeper mystery of being” in whatever he does. Any discussion with him quickly reveals how personal his work is—few artists see their sense of self and/or place in the world as bound up in the things that they produce as Linder does.



Allen Linder portrait



King of the Lady Bug Men, bronze, pewter, jade/marble inlay on steel base, 13 x 10 x 7 inches

Linder contributed several works from his “Being” series to “Celebrating Washington Sculptors Group’s 35th Anniversary,” presented by Zenith Gallery. These works are stylized figures of stone and metal that seem to evoke a sense of conscious inner peace. Linder’s pieces imply the study of many of civilization’s greatest stone workers from Ancient Egypt, China, Mesopotamia, and Greece, and also

draw on Mayan and Art Deco traditions. His human forms, like *King of the Lady Bug Men*, are enriched with exaggerated features, similar to Central American reliefs, while the sleek

surfaces and geometric shapes could easily be linked to 1930s architecture.

Though each figure varies in action and implied vocation, Linder’s “Beings” seem almost clone-like, which is evoked most directly through similarities in their facial features. Demanding immediate attention from the viewer, the eyes, composed of inlaid precious substances, such as ivory, jade, turquoise, lapis, or marble, are a defining character of his creations. These compositions of disparate elements not only allow Linder to work with color, without having to resort to painting his stone or metal, but they also match his techniques to his materials in ways that best fit his vision for the finished form. Made of bronze with marble/ivory inlay and sitting on an inlaid marble base, the seamless connections between the stone and metal parts are imperceptible in his piece, *The Teacher*. In his words, “I treat the cast surfaces with the exact



*The Teacher #3*, bronze, pewter, ivory/marble inlay, flower on lapel carved tagua nut, marble base with stone inlays, 13 x 7 x 6 inches

same attitude as I do with stone; endless hours of filing, refining, and sanding.” Pinned or glued together, these pieces do not present as multitude, but as a complete and articulated whole.

There is an exacting quality to Linder’s work that seems to come from something more than attention to detail. Although “integrity” could describe him, his motivations seem to go much deeper than honesty. He describes his method as “a practice of ‘emptiness.’ The more I can empty myself, the more openly I can observe what lies deep in my inner awareness. ‘Resonate’ is a very important word as it implies a harmony between myself and the act of carving ... the state of becoming.” Finding what lies within the stone, or whatever media he might be working in, is not just a physical act for him; it is more than that. It seems to be a mode for divining his relationship to what is supremely metaphysical. In the final analysis, his “Beings” are all clones, because they are all avatars of him in different states. In Linder’s words, “I see them as crystallizations or manifestations, or even incarnations of what I dwell upon in the deepest parts of my being.”

**Juror's Statement for Sculpture NOW 2020**

by Nancy Sausser

What a wonderful collection of strong, inventive, and well-crafted work. The submissions covered a broad spectrum of approaches from conceptually oriented to more focused on formal concerns, and often a dynamic balance of the two. These sculptures all represented a high level of creativity in both material construction and ideas. My task was to choose the works that lived most completely in the world, the ones that walk the line between communicating the intentions of the artist with both clarity and mystery, while at the same time leaving open a space for personal viewer response and interpretation. As the juror and a viewer with some experience, I chose for inclusion the pieces that worked best for me in this way, the ones that most clearly asserted both their presence and their purpose and did so with the appropriate amount of skill. In addition, I sought to honor the diversity of the submissions by choosing works that represented a myriad of styles, approaches, and subject matter. I think the resulting exhibition is both wildly eclectic and deeply optimistic, a testament to the acts of creating and communicating as essential aspects of the human spirit.

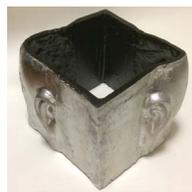
Nancy Sausser is Curator Exhibitions Director of the McLean Project for the Arts (MPA). In this position, she has curated over 150 exhibitions, including the work of both emerging and mid-career artists. A sculptor and arts writer as well as a curator, her writing has been featured in publications such as the *Washington Post* and *FiberArts Magazine*, as well as in many exhibition catalogs. Her sculpture has been shown around the Washington, DC, area, most recently at IA@A at Hillyer and Brentwood Arts Exchange. Nancy holds a BA in Studio Art from Kenyon College and an MFA in Sculpture from the University of Washington in Seattle.



Melissa Burley, *When Time Stood Still*



Mary Opasik, *Trash Fish*



Esperanza Alzona, *Hearing Room*



Jane Pettit, *Insight*



Adjoa Burrows, *Hang On*



Donna McCullough, *Heat Wave*



Davide Prete, *The Green Bird*



Sookkyung Park, *Ebb & Tide*



Annie Broderick, *Pleated Installation*



Sheila Crider, *Frolicking*



Heloisa Escudero, *Tools for the Mind No. 22*



Lynda Andrews-Barry, *FishLite/NiteFish*, (continuous loop video)



Madeline Smith, *Instrument for Connection and Compromise (Close Enough to Tickle)*



Susan Hostetler, *Bird Pile II*



James Mallos, *Fleeting Disguise*



Marc Robarge, *Tree of Positive Actions*



Marcos Smyth, *Plus 2 Degrees C*



Christopher Romer, *The Fancy Charmers*



Kristina Penhoet, *As (RE)Spoken Lies Become Truths*



Mike Shaffer, *Veronica's Porch*



Jacqueline Maggi, *Prototype for Refuge*



Judith Pratt, *Hide 1*



Daniel Shay, *Petit Bamboo*



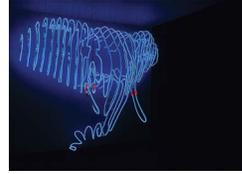
Jean Sausele Knodt, *Rose in Rubato*



Elizabeth Vorlicek, *Tea For Two With Duchamp*



Yunkyoung Cho, *Planning/Unplanned II*



Craig Kraft, *Damaged Spirit of the African Elephant*



Chee Keong Kung, *Slow Light IX*



Barbara Liotta, *Sun Pliade*



Michael Gessner, *Skull Flower*



Judith Goodman, *Complex Reflections*



Damon Hamm, *Nothing Orthogonal*



Louisa Neill, *Capsule*



Paul Steinkoenig, *Together, a Mountain*



Keith Kruger, *Hit the North*

## Sculpture NOW 2020



Joe Fish, *Cherub of Warsaw*



Emily Fussner, *What Do You See*, acrylic, 5 x 12 x 12 inches



Steven Dobbin, *Workingman Collective*



Michael Thron, *Remembering the hand*



Steve Wanna, *1,1,2,3*



Barrie Kaufman, *Open the tap*



Jean Kim, *Three Turns Home*



Elissa Farrow-Savos, *Seeking Justice*



Alonzo Davis, *Navigating Climate Change #III*



Jacqui Crocetta, *In the Shelter of Each Other*



Ruth Lozner, *Rising Tides*



Emily Hoxworth Hager, *Pustular*



Gary Kret, *Shut Out*



Maria Karametou, *Eco Reflections 2*



Janathel Shaw, *Ode to Sandra Bland*



Hsin-Hsi Chen, *Cusp II*



Kanika Sircar, *Gateway 3*



Zofie King, *Trojan Geode*



Patricia Wasserboehr, *Calligraphic Form I*

## Exhibitions & Programs from p. 1

**Artist Talk with Jean Kim,**  
Friday, October 16, 4:30pm

**Artist Talk with Carol Brown  
Goldberg,**

Friday, October 30, 4:30pm

**Juror Talk with Gaby Mizes,**  
Saturday, November 7, 2pm

### Watch Previous Artist Talks:

**Artist Talk with Ira Tattelman,**  
September 20

**Artist Talk with Sarah Rodman,**  
September 11

**Artist Talk with Davide Prete,**  
September 4

### Consider Making a Donation to WSG

**C**onsider making a contribution of \$35 in addition to your membership dues of \$45 (\$15 for students). Your generous donations help maintain the dues level at this reasonable amount for all the member benefits. Your contribution beyond your annual dues to WSG (as a 501(c)(3) nonprofit organization) is fully tax-deductible. Consider contributing to the *Mariah Josephy Memorial Fund*, inaugurated in 2015, to honor longtime member and supporter Mariah Josephy (1933–2014). Seeded with funds generated through sales of Mariah's sculptures, and generously gifted by Mariah's family, the fund commemorates her work and lifetime commitment to WSG.

### In Memorium: Brent Crothers

by Jacques Kelly, *Baltimore Sun*

March 12, 2020

Brent Crothers, a prize-winning sculptor who started out working in his family's plumbing business, died February 25 of kidney failure related to kidney cancer at his home in Creswell in Harford County, MD. He was 64.

"Brent Crothers created such amazing work that is both visually appealing and significantly meaningful," said retired Baltimore Museum of Art director Doreen Bolger.

Born in Havre de Grace and raised in Perryman, he was the son of Edward Crothers, who had a plumbing business bearing his name, and his wife, Joyce Gahagan. He was a 1973 graduate of Aberdeen High School.

After high school he worked with his father and brothers at Crothers Plumbing, which went by the tagline "Why call others? Call Crothers." He had a journeyman's license, did plumbing and drove heavy equipment for the company. He eventually moved into installing solar heating.

Family members said he was raised on a dead-end street, near woods, fields and the Bush River, a setting that informed his love of nature. They said these early experiences would be the basis for his sculptures honoring the environment.

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



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***The Washington Sculptor***

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