

## MEMBER NEWS

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



Jacqui Crocetta, *In the Shelter of Each Other* (detail), wood, cast glass, branches, stones, acrylic, latex paint, 94 x 36 x 36 inches

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

■ **Esperanza Alzona**, *Being Human*, curated by Christian Benefiel, Frank Arts Center Gallery, Shepherdstown, WV, June 6–July 3.

**Lynda Andrews-Barry**, *Passage*, Arlington Arts Center, Arlington, VA, August 2020–March 2021.

■ *Barns Project: Quiet Code*, commissioned by Frederick Arts Council, Frederick, MD, June–December 2021.

■ **Lisa Battle**, *Earth, Water and Fire*, curated by Nick Serratore, Exhibitions Director, Rehoboth Art League, Rehoboth Beach, DE, June 11–July 18, 2021. Opening Reception: Friday, June 11, 5–7 pm.

■ **Maria Karametou**, *Purks Award*, College of Visual and Performing Arts, George Mason University, Fairfax, VA.

■ **Kirsty Little** and Hadrian Mendoza, *From the Earth*, curated by Margery Goldberg, Zenith Gallery, Washington, DC, April 26–July 31. Reception: June 30, 4–8 pm.

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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/)**

### Best Practices for Preparing Your Submissions

**Monday, June 21, 7:00–8:30 pm**

Zoom (register at:

[info@washingtonsculptors.org](mailto:info@washingtonsculptors.org))

Hosts: Annie Farrar, Joan Weber, and Eric Celarier

Speaker: Steve Wanna, Exhibitions Chair, Washington Sculptors Group

While it's nearly impossible to predict the outcome of juried competitions, it's not difficult to understand that a well-crafted application at least stands a better chance than one that is put together poorly. This workshop will cover some best practices for approaching submissions, including organizing deadlines, paying attention to pertinent details, preparing written materials and images according to required specifications, etc. Getting a handle on these details will help ensure you stay on top of all the opportunities that come up, and that you always present your work in the best possible light.

### Oxon Hill Manor: Past & Present

**October 2021–October 2023**

6901 Oxon Hill Road, Oxon Hill, MD 20745

Juror: Sarah Tanguy

Application Deadline: Tuesday, June 29, 2021 (through Submittable)

About the exhibition: *Oxon Hill Manor: Past & Present* seeks to celebrate the historic Oxon Hill Manor through traditional and contemporary work that respects the family-oriented nature of the facility. Artists are encouraged to draw on a variety of sources ranging from the lives of the manor's many inhabitants to the property's architecture and landscape design, and its changing functions. Just as the current 1928 building replaces the original 18th-century structure, special attention will be given to the adaptive recycling of materials. Riffing

exhibitions & programs continues on page 12



Lynda Andrews-Barry, *Pearl Dream*, found buoy, steel, aluminum, concrete, oyster shells, rubber paint, 48 x 48 x 36 inches

## WSG Information

### 2021 WSG Board Members

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

### The Washington Sculptor Publication

Editor: Lynda Smith-Bügge  
Solo & Group Shows: Lynda Andrews-Barry  
Feature Writers: Eric Celarier, Asma Chaudhary,  
Steve Wanna  
Design and Image Management: Stephanie H. Firestone\*  
Proofreaders: Jessica Beels\*, Judith Pratt\*  
\*non-board member volunteers

### WSG Advisory Board 2021

Philip Barlow, Collector  
Alan Binstock, 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  
Dalya Luttwak, Sculptor  
Virginia Mecklenberg, Senior Curator,  
Smithsonian American Art Museum  
Gaby Mizes, Art Advisor, Gaby Mizes Fine Art  
Blair Murphy, Curator of Exhibitions, Arlington Arts Center  
Allison Nance, Director, Washington-area Initiatives  
Peter Nesbett, Executive Director and Keeper of  
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Judith Pratt, Sculptor  
Jack Rasmussen, Director and Curator,  
American University Museum at the Katzen Arts Center  
Victoria Reis, Executive Director, Transformer  
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Laura Roulet, Curator  
Foon Sham, Sculptor, Professor, University of Maryland  
Vesela Sretenovic, Curator, Modern and  
Contemporary Art, Phillips Collection  
Sarah Tanguy, Independent Curator  
Duncan Tebow, Founding Member and  
former President, WSG  
Wilfredo Valladares, Sculptor, Professor, Anne Arundel  
Community College  
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 2021" 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)



■ **Gordon Lyon**, *Degrees of Abstraction*, The Delaplaine Arts Center, Frederick, MD, July 3–August 29.

■ **Sookkyung Park**, *All Planet Earth Art Theme*, Best in Show, Mixed Media/3D Category, curated by Michael T. Harris, Sharon Drinkard, Anisa Harris, Portia T. Webb, Dorothy Ashe, and Kelsey Hails, Contemporary Art Gallery Online, April 30–May 18.

■ **Jane Pettit**, *Ordinary Object, Extraordinary Times*, Best in Show, juried by Lesley Lungren, Director of Exhibitions, Strathmore Hall, District Arts Gallery, Frederick, MD, May 5–30.

■ **David Prete**, *Minimal Surfaces*, Studio Gallery, Washington, DC, March 31–April 24.

■ **Brendan Robinson**, *Solo Exhibition*, Fusion Art, Palm Springs, CA, June 1–June 30.

■ **Mike Shaffer**, *Intersections*, Frederick Arts Council, Frederick, MD, through June 2021.

■ **Elizabeth Vorlicek**, *Patterns of a Place*, curated by Gretchen Caplinger and Lillian Fitzgerald, National Institutes of Health Clinical Center, Bethesda, MD, May 3–August 2.

■ **Jenny Wu**, *Good (GREAT)*, The Delaplaine Arts Center, Frederick, MD, May 1–June 27.



Kirsty Little, *Bliss*, brass wire, found wood, 15 x 15 x 3.5 inches



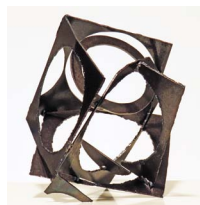
Sookkyung Park, *The moment of Pandemic*, folded paper (Origami), Gesso, 23 x 41 x 18 inches



Jane Pettit, *Grief, Fury, Solace*, mixed media mosaic, 45 x 21 x 12 inches



Brendan Robinson, *Disposable*, marble, plastic cover, 2 x 3 x 14 inches



Gordon Lyon, *Fukushima*, welded steel, 13 x 13 x 13 inches



Elizabeth Vorlicek, *Ginkgo Play*



Esperanza Alzona, *Time to Reflect*, cast iron, clockwork, mirror, 28 x 28 x 4 inches



Jenny Wu, *A Tremendous Job*, latex paint, resin, wood panel, 12 x 12 x 2.5 inches

## Group Shows

*100 Years In the Present*, curated by Tiffany Williams, Popcorn Gallery, Glen Echo Park, Glen Echo, MD, May 7–May 30, including **Sharon Pierce McCullough**.

■ *2021 National Juried Exhibition*, curated by Margaret Winslow, Curator of Contemporary Art at the Delaware Art Museum, The Delaplaine Arts Center, Frederick, MD, May 1–July 11, including **Chris Corson, Artemis Herber, Sharon Pierce McCullough, Lisa Battle**.

*American Lines*, curated by Laura Ballman, virtual exhibition benefitting Anacostia Arts Center, January 14–February 12, 2021, including **Lynda Andrews-Barry**.

*Art Speak: Black Voice*, curated by the artists, virtual exhibition, November–December 2020, including **Lynda Andrews-Barry**.

*Authenticity and Identity*, curated by Ori Soltes, Georgetown University, Adas Israel Congregation, Washington, DC, April 5–May 14, including **Barbara Sills Gelman**.

*Earth Speaks VII*, juried by Anita Erdős Forrester and Rachael Gorchoy, Poconos Arts Council Gallery, Stroudsburg, PA, April 24–May 12, including **nic galloro**.

■ *Finding Light I*, MassoniArt, Chestertown, MD, July 2–August 31, including **Claire McArdle**.

■ *Foggy Bottom Outdoor Sculpture Biennial 2021: Human/Nature*, curated by Kayleigh Bryant-Greenwell, Washington, DC, June 5–September 26, including **Lynda Andrews-Bary, Jeff Chyatte, Jacqui Crocetta, Dalya Luttwak**.

*Grayscale Wonderland 4*, bG Gallery, Santa Monica, CA, March 31–April 24, including **David Prete**.

■ *Homeward Bound 2021: Triennial*, juried by Nandini Makrandi, Chief Curator at the Hunter Museum of American Art, Taubman Museum of Art, Roanoke, VA, November 6, 2021–March 6, 2022, including **Judith Pratt, Zofie King**.

Barbara Still Gelman, *Generation to Generation*, 10 x 9.5 x 8.5 inches



Sharon Pierce McCullough, *Scattered Thoughts*, cardboard, wood, adhesive, paint, 22 x 26 x 2 inches



Chris Corson, *Chrysalis*, pit-fired ceramic, 12 x 18 x 18 inches



Lisa Battle, *Sanna*, stoneware (sprayed glaze, wood fired), 30 x 15 x 11 inches



nic galloro, *Sargasso Sea*, found objects, 38 x 12 x 12 inches



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*Herstory*, Zenith Gallery, Washington, DC, March 6–April 24, including **Rachael Bohlander, Elissa Farrow-Savos, Margery Goldberg, Joan Konkell, Anne Marchand, Kristine Mays, Donna McCullough, Lynda Smith-Bügge, Paula Stern, Joyce Zipperer.**

*Identity*, curated by a Maryland State Arts Council Committee, virtual exhibition, February 5–April 6, 2021, including **Maria Karametou.**

■ *Inside Outside, Upside Down: 2021 Juried Invitational*, curated by Phil Hutinet, Abigail McEwen, Elsa Smithgall, and Renée Stout, The Phillips Collection, Washington, DC, July 17–September 12, including **Gary Kret, Kirsty Little.**

*Juried Members' Spring Show 2021*, virtual, juried by Dr. Renee Sandell, including **Maria Teresa Camacho-Hull.**

*Much of Little: The Art of Mixed Media*, Zenith Gallery, Washington, DC, May 21–July 3, including **Linda Atkinson.**

*National Cherry Blossom Festival 2021*, March 20–May 31, including **Elizabeth Ashe** for *Hive Blossom* at Chase Bank in Tenleytown, Washington, DC, and **Steve Rands** for *Art in Bloom* at Canal Park in the Capitol Riverfront District of Washington, DC.

*New Appalachia Mixed Exhibition*, juried by Kyle Houser, Vestige Concept Gallery, Pittsburgh, PA, May 8–28, including **Jenny Wu.**

*Recalibrate*, juried by **Elizabeth Ashe** for Cade Gallery, virtual via Instagram, April 28–May 12, including **Zofie King.**

■ *Red-Winged Blackbird*, juried by Andrea Keller for Troy Sculpture Walk, Troy, OH, June 18–October 4, including **Elizabeth Ashe.** Reception/Artist Talk: June 18.

■ *RAL (Rockville Art League) Juried Members Spring 2021 Show*, virtual, including **Teresa Camacho-Hull.**

■ *Ritual!*, Intersect Arts Center, St. Louis, MO, May 10–September 5, including **Jenny Wu.**

*Scholastic Judging of High School Students' Ceramics*, Fairfax County Public Schools, January 15, 2021, including **Stephanie H. Firestone.**



Claire McArdle, *Porta*, calacata marble, 24k gold leaf, 37 x 9 x 9 inches



Gary Kret, *Renounce*, marble, cast bronze, 5.5 x 6.5 x 8.75 inches

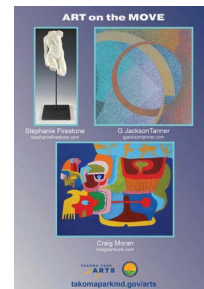


Kirsty Little, *Re(Surge)*, mahogany, steel wire, wax, 9 x 16 x 5 inches



Teresa Camacho-Hull, *Ode to Spring*, handmade paper, organic pigments, twigs/petals, silk threads, 10 x 12 inches

■ *Takoma Park Arts 'Art on the Move' Posters*, In bus shelters across Takoma Park, MD, curator Brendan Smith and graphic designer Charlotte Mann Lee, showing artwork that would have been in shows but were postponed due to the Pandemic. Seven posters featuring 14 artists, [takomaparkmd.gov/arts](http://takomaparkmd.gov/arts), through about July 2021, including **Stephanie H. Firestone, Shana Kohnstamm.**



*Trouble in Paradise*, juried by Terry England, Jane's Art Center, New Smyrna Beach, FL, April 27–May 29, including **nic gallaro.**

■ *Weaving Justice*, curated by Dr. T. Vrachopoulos, Shiva Gallery, New York, NY, April 10–July 31, including **Maria Karametou.**

## WSG needs YOU!

**D**id you know that WSG is run *entirely* by volunteers? All the amazing programming and events the group puts on are conceived, planned and executed by volunteers, from the members of the board to general members who happily give their time to serve others. We've been steadily working to increase and improve our offerings but we can only do this work with your help!

Specifically, we urgently need someone to take over the administration of our submission portal, EntryThingy, as our current volunteer administrator is unable to continue with the work. You would be in charge of posting our Calls for Entries and interfacing with artists, selected jurors and Exhibition Managers. We typically run about 3-4 exhibitions a year, so the work is periodic and not strenuous. You will be trained and supported by current Board Members and volunteers.

We also need volunteers to help manage exhibitions. This work is especially rewarding as you get to be involved with all aspects of realizing an exhibition after it has been juried. This includes interfacing with the juror, selected artists, and exhibition venue. We typically have two managers for each exhibition and they work closely with the Exhibition Chair who offers training and support. You may elect to volunteer to manage one or more exhibitions, as your time allows.

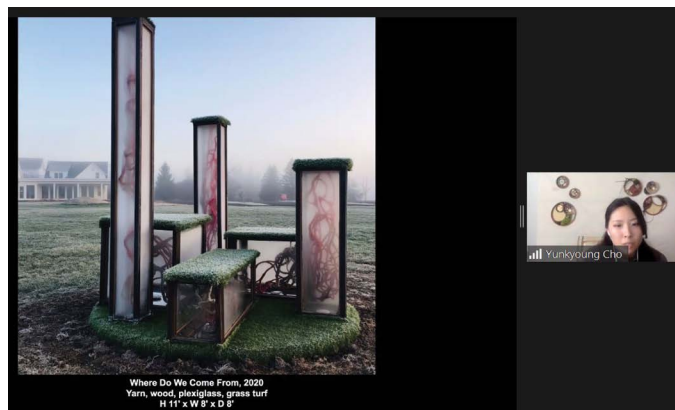
If you're interested in either of those opportunities, or in others that are available, please reach out to us at [info@washingtonsculptors.org](mailto:info@washingtonsculptors.org).

— Steve Wanna

**Celebrating #ISDay from Our Homes & Studios!**

On Saturday, April 24, 2021, WSG celebrated another incredible International Sculpture Day (IS Day) with a special Image Show virtual exhibition featuring WSG artists and a captivated audience of fellow members, board members, and advisory board members. This Image Show demonstrated our ongoing commitment to celebrating sculpture making in our homes and studios, and as exhibition spaces open up again.

Sponsored by the International Sculpture Center (ISC) annually for the past seven years, typically on the last Saturday of April, this is “a worldwide celebration event to further the ISC’s mission of advancing the creation and understanding of sculpture and its unique, vital contribution to society.” We could not agree more! Thank you so much to everyone for celebrating with us—as a way to combine our annual Image Show exhibition and to gather on such an important occasion. For more details on IS Day, check out: <https://sculpture.org/page/isday-past>.

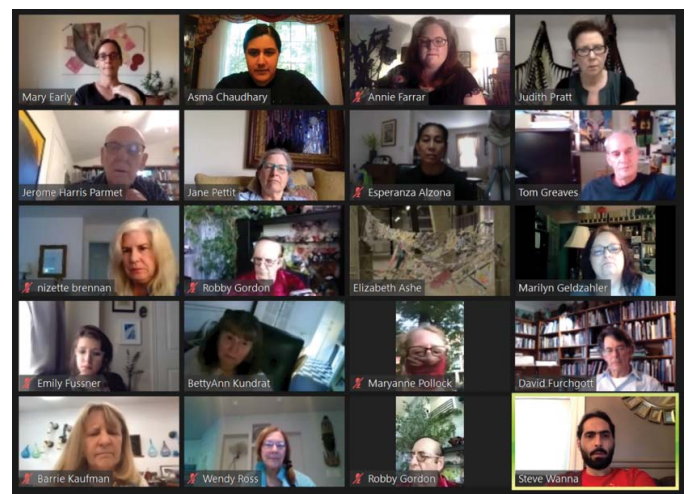


**Surviving the Pandemonium with Virtual Happy Hours**

Since May 2020, WSG members have gathered monthly to share information about their work, techniques, and upcoming exhibitions. Our board members were able to share the latest on upcoming WSG programs, encourage WSG members to submit to calls for entry, and explore all of the excitement with WSG exhibitions and other great art-related opportunities throughout the Washington, D.C., Maryland, and Virginia region. What an incredible joy to have access to virtual platforms such as Zoom and social media sites such as Facebook, Instagram, and Twitter to continue our meetings and connect!

Trying to process the past year during the pandemic has been difficult, but having these member forum meetings truly allowed us to lean on each other and leverage each other’s expertise. As you know, this past year, WSG worked through challenges and was still able to create safe, socially-distanced exhibitions as well as Facebook LIVE artist talks on site that we could enjoy from the safety of our homes and studios. All of this definitely added to the fun and exciting discussions we had at each of our monthly Zoom Happy Hours!

If you have not attended before, please join anytime and for as long as you’d like! Keep an eye out for future Zoom Happy Hours in our emailed newsletter as well as on our social media platforms. Please make sure to like/follow us at @WSGsculptors (Facebook), @washingtonsculptors (Instagram), and @dcsculptors (Twitter). We look forward to “seeing” you again soon! #washingtonsculptors



WSG Members Forum—Zoom Happy Hour (May 2020)

## The Evolution of My Installation for *Fleeting, Fled* at Glen Echo

**M**y original proposal for *Fleeting, Fled* called for the piece to be installed in an oak tree directly in front of the east gallery entrance, where it would catch both morning and late afternoon light that would illuminate the pods hanging from the tree branches. The color scheme of the pods and stained glass echoed the famous carousel nearby. “Seeds from Light” pays homage to the magic of photosynthesis in which light, air, and water are transformed into building blocks of life. The sculpture consists of ceramic pods with central seed-spirit shapes that are illuminated by the sun. The quality of color and illumination through this light seed (stained glass) changes throughout the day, with the season, and from different perspectives. The organic pods are shaped, colored, and textured as if they grew naturally from the tree, symbolizing the interconnectedness of human activity (art being a human endeavor) with the natural world.



Original drawing for *Seeds from Light*

However, on Tuesday, when I arrived to install the sculpture, toting my ladder and installation materials, I was informed that due to National Park regulations, nothing could be installed on any of the trees in the park. Tomora Wright, the gallery manager was very helpful in exploring other possible sites on the property. Curator Laura Roulet and WSG Exhibition Chair Steve Wanna also brainstormed alternatives. It felt like an episode from *Project Runway*; suddenly things were topsy turvy, and I had to solve the challenge of the week. Call it “Site Specific Adventures.”

I walked the property, but installing the piece on an exterior architectural structure did not fit the character of the piece, nor did it provide the necessary sunlight. I talked to Laura and Tomora about squeezing into the Popcorn gallery interior along the perimeter in front of the curved bank of windows facing the carousel. That would provide essential sunlight, still reference the carousel, and work within the context of the overall installation. It was a tight fit, so I limited my new arrangement within a single window panel, out of respect to the other artists and Laura’s vision as curator. I laid out a composition on the floor and went home to work out the logistics of hanging the new piece.

Wednesday, I came with a plan and hanging materials, which I prepped the night before. I started measuring lengths of wire and setting up the



Mark with *Seeds from Light*

hanging method. Meanwhile, Laura, Steve and Tomora were installing the rest of the show. As the show unfolded in the space, it became evident that there was more room than we anticipated, and simultaneously I was having doubts about my composition—it seemed dry, too prescribed and mechanical. I consulted with Laura, and she mentioned that with the way things were opening up, perhaps I could consider a more expansive idea, one that would be more organic in form, in front of the bay of windows, that would tie one side of the room to the other. Steve echoed those sentiments. I envisioned branches suspended from the ceiling, as if a tree had materialized from thin air, with the pods hanging from them, catching light through the windows. Laura commented that this idea would connect the interior gallery space with the park setting outside. Viola, c’est bon!! I went home to root through my trove of collected tree branches and found some beautiful long sycamore limbs with their signature camouflage smooth bark.

Thursday, I returned bearing limbs, and with Laura and Tomora’s help suspended three in the air in front of the windows. Immediately, we could feel the energy of the organic lines dynamically activating the space—it felt good! Friday, I was back to attach the pods to the branches, with some assistance from Steve. I appreciated his eye and natural conversation during this meditative, fluid activity. For me, this was a joyful process, the piece became more than my own, as it stemmed from the collaboration with Laura, Tomora, and Steve. I’m truly grateful to each of them. And in the end, it worked beautifully within the context of the show and the setting—we were all amazed. Laura said, “The piece evolved every day.”

—Marc Robarge

See the original concept on the *Fleeting, Fled* images page 11 of this publication.



To bolster the content of future issues, we are developing a new feature focused on artists statements and current work. Members will be able to write up to 100 words that describe aesthetic and historical context and/or techniques and materials central to their vision. This could be a general artist statement or one specific to a work they wish to feature. If it doesn't appear in the upcoming issue of *The Washington Sculptor*, we will keep it on file for the future.

**Judith Pratt**

My installations connect identity, history, and topography using the landscape of Central Virginia, where I was born and raised. Located 100 miles west of Washington, DC, the Piedmont region of Virginia combines expansive natural beauty with a turbulent history that includes centuries of chattel slavery, brutal Civil War battles, and the ongoing impact of racism and white supremacy today.



*Piedmont*, acrylic paint, acrylic ink on Lenox 100 paper, dimensions variable

**Tiffany Carmouche**



*Possibilities*, Italian clay, 15 x 14 x 12 inches

As a sculptor, I'm part of the art-work I create. I too have a story. I reflect on my journey as a survivor of trauma as I capture the pain, yet strength, of the women whose eyes tell me their story. I hope women who see my work are reminded of the potency they hold within and are not afraid to stand again no matter how many times they fall. I create art in bronze but love clay. There is beauty in the raw, for we all are works in progress. It's liberating to know; our story is not over.

**Stephanie H. Firestone**

Influences for me are the human figure, the Southwest, architecture, and fabric designs. I was born in Detroit, MI, and have lived on the East Coast, yet when I visited Tucson, AZ, for the first time as an adult, I felt I had been there before. My paintings had those colors. My work with clay quickly followed painting. I find the figure to be sensitive, strong, and ever-changing. As a sculptor, I switch between realism and cubism. I like to push the abstract with clay and add wood, wire, stones.



*Waiting*, terra cotta, 13 x 10 x 11 inches

**Iris Posner**

*Re-Education Camp* directly references the ongoing attempt of some governments to isolate and re-educate certain cultural, ethnic, and religious groups, by any means necessary, to bring them into conformity with the "acceptable" and prevailing norms, customs, religions, and philosophies of those in power—most notably has been the continued "re-education" of the Uighers in China.



*Re-Education Camp*, ping pong balls, wood and wire, 19 x 10 x 12 inches

**Barrie Kaufman**



*Icy Burning*, cast glass, 60 x 21 x 21 inches

*Icy Burning* is a cast glass, four-sided column, created in the Czech Republic in 2013 from clay models. It stands five feet tall and weighs 400 pounds. Made of dichroic glass, it changes color from pink to green depending upon the light. The sculpture was made in response to global warming. The sides are filled with images of turning animals, saw blades, plants, branches, old tires, and flowing water. Never having worked in glass before, I wanted to make something monumental to convey my intense distress about what was happening to the planet.

## Amelia Voos

Amelia Voos turned heads with her piece, *every highway 2*, at the WSG's show, *Fleeting, Fled*. Curated by Laura Roulet and installed at Glen Echo Park, the show featured many of the Washington area's most familiar names, but Voos, an up-and-coming graduate from UMBC (University of Maryland, Baltimore County) master's program, lent an important new voice to the chorus. Voos' remnants of a paper road-map tacked under the exhibition's title could not be missed, as it drifted across the marquee facade, spilling over the edge to the adjacent wall, climbing from there to the roof.



The artist in front of *every highway 2*

A casual glance might only catch its aesthetics, missing what might be the best part of this piece. There is also narrative playing out here that cannot be seen on its surface but is integral to its success. These strands of printed streets are all roads that Voos has driven on. Eliminating all other information with an X-Acto blade, she edits out the land between these traffic arteries, along with the paths she has not taken, leaving only the parts of the document that have personal implications for her.

*every highway 2* got its start in Voos' childhood. At the age of eight, she and her father started playing a car game in which she guessed which rivers they were crossing on family trips. In order to be an efficient predictor, she began researching the areas they drove through, keeping track of where they were going and where they had been, so *every highway 2* reflects her journey through the world. By altering state-drawn maps in this way, Voos redefines these cold, objective symbols into warm, intimate stories of where she has been. Thereby, she declares the legitimacy of subjective experience for not just herself, but for everyone.

*By altering state-drawn maps in this way,  
Voos redefines these cold, objective  
symbols into warm, intimate stories of  
where she has been.*



*laid to rust*, 2021, collection of imprints of rusted tools on paper, magnets, nails, 22 x 6 inches

Voos characterizes this work as absorptive mapping. Edward S. Casey describes absorptive mapping in his book *Earth-Mapping* as “how (a place) is concretely experienced by those who live there.” It requires, as Megan Craig points out, “a close scrutiny of a place from the ground up.” This is exactly what Voos is doing, not just in this work, but in much of the rest of her practice. In order to present her grandfather's process of growing alfalfa, she grew some of that forage crop with him for her piece *ritual bed*. In another set of works, she documented her grandmother's memories of the places she has lived with prints from her series *hundertton county*. By these means she is giving voice to every person's idiosyncratic interaction with the world.

This experimentation does not stop at the retrospection of individuals, but also extends to the memory of inanimate objects. Voos says that every tool has the markings of its lifetime, so indexing rusted tools and old farm machinery by laying damp paper on top of them in her prints from the *laid to rust* collection in order to illuminate the wear and tear on them makes sense. The oxidation from these found



*subdivision*, 2021, six cut and mounted wooden maps made of t-11 barn siding, 3 feet x 20 feet x 2 inches

'Voos' continues on page 9



objects leaves marks on the paper, thereby, highlighting the particular history of these implements, while potentially uncovering some truths about the people who might have used them.

Amelia Voos is fully committed to finding multiple approaches to visualize other peoples' context. As both an expansion of her ideas and community service, she and Jonathon Scott Fuqua co-founded Personal Narrative: Projected, a program that allows young people to amplify their individual voices by promoting alternative storytelling.



*every highway 2*, 2021, collection of cut paper maps and highways, attached to a wall with aluminum map pins, size variable



*ritual bed*, 2021, planted alfalfa in nursery pots, arranged in rows on plywood stands, grow lights, 12 x 12 feet



*hunterdon county*, 2021, digitally edited and printed, intergenerational memory map, 8.5 x 3.75 inches (folded); 17 x 11 inches (unfolded)

**A Resolution is Reached to Save Site-Specific Installation *MARABAR* by Sculptor Elyn Zimmerman at National Geographic**

By East City Art Editorial Team on March 9, 2021

The Cultural Landscape Foundation (TCLF), working in collaboration with the artist Elyn Zimmerman and the National Geographic Society (NGS), today announced that a resolution has been reached to prevent the demolition of Zimmerman's site-specific installation *MARABAR* at NGS' headquarters in Washington, D.C. The resolution was announced during testimony at a meeting of the D.C. Historic Preservation Review Board (HPRB), which is reviewing NGS' proposed renovation of the plaza in which *MARABAR* is sited. The resolution notes that the artwork, which would have been demolished as part of the renovation, would now be moved to a new location and reinstalled at NGS' expense. Moreover, the artist and TCLF would collaborate with NGS to locate a cultural institution or another appropriate site for *MARABAR*.

"We are pleased that a resolution has been reached that the artist can support and that will ensure a safe future for *MARABAR*," said Charles A. Birnbaum, president & CEO of The Cultural Landscape Foundation, "and we're grateful to National Geographic for being a strong and generous collaborator in this process."



*MARABAR* by Elyn Zimmerman installation at the National Geographic Society. Photo courtesy The Cultural Landscape Foundation.

"I have been assured by NGS that I will have an active role in overseeing the removal, transportation and eventual installation of the components of *MARABAR* on a new site, which will be carried out at National Geographic's expense," said Elyn Zimmerman. "I am deeply grateful to The Cultural

Landscape Foundation for bringing attention to the issue of *MARABAR*'s pending demolition to the HPRB last year."

***MARABAR* is a "masterpiece"**

*MARABAR*, which consists of twelve red granite boulders of varying dimensions and a 60-foot-long water feature, was completed in 1984 as part of a building addition to NGS' campus designed by architect David Childs with Skidmore, Owings & Merrill. Childs selected Zimmerman for the commission. The artist has said that the installation is the "seminal work" in her career. Whitney Museum of American Art director Adam Weinberg calls the installation a "masterpiece." Scholar and Emeritus Professor of Architecture at the University of California, Berkeley Marc Treib terms *MARABAR* "one of the great works of the later twentieth century." *New Yorker* staff writer Adam Gopnik says "Zimmerman is one of the most distinguished 'site-sculptors' of her generation."

Plans that would have resulted in the demolition of *MARABAR* were initially approved by the HPRB on August 1, 2019. TCLF later learned of the plans and made a case to the HPRB that the proposal submitted by NGS' architects, Hickok Cole, had not adequately illustrated the installation nor apprised the HPRB of the artwork's importance. TCLF enrolled *MARABAR* as a Landslide nationally significant cultural landscape that was at-risk and

*'MARABAR' continues on page 12*



### Juror's reflections by Laura Roulet

**W**hat a unique year this has been! The opening of *Fleeting, Fled* after a year's postponement felt like a gigantic accomplishment and relief. I was grateful to be able to see artists in person, and sculpture as it is meant to be seen—in 3-D reality. The theme of the temporal shifted in meaning over the course of the pandemic. Global environmental change became more evident and urgent. As a society, we were reminded daily that life is fragile and fleeting. Most of the artwork was unchanged from the original planned exhibition, but it became ineluctably, newly relevant in what feels like a new age.

### Annie Farrar

*Still Life with Flowers and Vase*, mixed media, 18 x 24 x 24 inches

When *Fleeting, Fled* was postponed, I had no idea how the year of the pandemic would change my relationship to themes that I have been working with in my art practice for years. Cycles of life and death, decay to rebirth have been recurrent, and the *Vanitas* series that "Still Life with Flowers and Vase" is part of is a clear example of that. This work is inspired by seventeenth century Dutch still life paintings that used the symbolism of objects, animals, and flowers to reflect political themes in early capitalism and the sense of memento mori. My sculptures from this series are an update on this theme, tying it in with environmental concerns by using discarded, mass produced, and sentimental objects to represent our human byproducts; there is no real trash, just displacement. Using monochrome, I strip away the inherent value of any particular object and unify them to read as if they are made of the same materials. The pandemic challenged me to reach into a more deeply personal use of symbolism to create a collage series based on the Tarot, a divinatory system devised in the middle ages. These works used what I had on hand in my house; art history books, my own photographs, and postcards gathered from around the world. The process was the same; reinterpreting familiar imagery with a purpose to draw personal meaning to the viewer but this time challenging them to reflect on the situations we find ourselves in spiritually, emotionally, physically, and intellectually during this time of challenge; a mirroring back to the cycle of life and death.

### Susan Hostetler

*Bird Pile III*, dimensions variable

Mark Jenkins from the *Washington Post* stated, "More concretely, man-made things speak to environmental crises in works by Lisa Rosenstein and Susan Hostetler. Rosenstein stitched shredded plastic newspaper bags into a diaphanous curtain; Hostetler sent a flock of her trademark avian sculptures, usually wall-mounted in flight-like patterns, crashing to the floor. *Bird Pile III* suggests that time is running out."

### Ruth Lozner

*Baltimore Self-Portrait*, wood, working second hand on clock, glass, painted screen, resin, tintypes, 32 x 32 x 6 inches

While I have been very fortunate and grateful to have escaped this

deadly virus, there are so many who have not. My thoughts have been absorbed with concepts of the fragility of life, of purpose and need, of safety and stability, of love and family, of death and legacy. This resultant sculpture arises from that kind of introspection. It represents ties to my past upbringing and ancestry. I wanted to show that the present recedes to the past instantaneously (the antique clock's second hand clicks on)—our history is always with us and makes us who we have become.

### Jane Pettit

*Once Upon a Landscape: A Grimm Tale*, wood, glass, 26 x 24 x 10 inches

The original Grimm's fairytales were not as sweet as Disney's transformations. This fairytale-like landscape is encased in a slice of dead tree. It is symbolic in several ways. Our trees are at risk on many fronts, from insects, fire, climate change, extensive clearing. We can stay in our fairytale land for now and do nothing, only adding to future disasters. Trash-to-treasure recycling is good for the environment. The dead tree was lying in a neighbor's yard. The glass is the "heads" of sheets, or the edge, which used to be thrown away. The sun is oddly orange and speckled, a foreboding sign that something is not right. Is there time to rectify it?

### Lisa Rosenstein

*Welcome*, recycled newspaper bags, 96 x 60 x 12 inches

*Welcome* is made from stretched and tied plastic newspaper delivery bags. Newspapers bring us history in the making, newspaper decays, memory decays. Plastic bags do not decay, plastic bags can suffocate. "Welcome" was originally created in response to the border crisis. Watching and reading about children and parents being inhumanely separated grieved me deeply. The Pandemic year brought us separation, and for many the inability to breathe. We continued to witness humans behaving inhumanely toward fellow humans. Repetitively tearing, stretching, and tying together the bags soothed me and I envisioned a world of aware connectedness.

### Paul Steinkoenig

*Toxic*, cast bronze, cherrywood, 21 x 9 x 8 inches

In my life, I tend to look at dynamics—how the interactions between people and events impact other people and events. "Toxic" looks at these dynamics in two ways:

1) Literal. Dealing with toxic waste materials is a problem. Everything that we want to "throw away" needs to be made safe or reusable as there is no "away" on our planet. In this sculpture, toxic waste barrels leach corrosive contamination and burn even the fence that tries to hide them.

2) Relational. Personal relationships do not always work. Sometimes especially with family members. Difficult relationships can end up being a net-negative in a person's life. Corrosive or abusive interpersonal connections damage even the best of intentions and can ultimately cause more harm than good. Sometimes the reward is not worth the effort.

### Ira Tattleman

*Losing Sight*, 8 feet x 4 feet

My painting on vinyl depicts a liquid surface and the light/growth visible just beneath. The piece is meant to be ephemeral and changing; it weathers over time, fading, cracking, and morphing. In our consumerist, capitalistic world, we have "lost sight" of our impact on the surroundings. I focused on my isolation during the pandemic. At the same time, I was aware that, across the globe, we were going through the same thing. Through our differences and vulnerabilities, as we realize that we are all having similar experiences, we can hopefully find ways to work together to improve/heal the planet.





Adam Hager, *Peanut*



Alex Kasten, *Essence*



Alyssa Imes, *Unfixable*



Amelia Voos, *every highway*



Marc Robarge, *Seeds from Light*



Annie Farrar, *Still Life with Flowers with Vase*



Artemis Herber, *Autochthon*



Janet Wittenberg, *Early Spring*



Emily Hoxworth Hager, *Nesting Instincts*



Gil Narro Garcia, *Nature Sphere*



Wanjin Kim, *Blooming*



Ira Tattelman, *Losing Sight*



Carol Brown Goldberg, *Pink Rings*

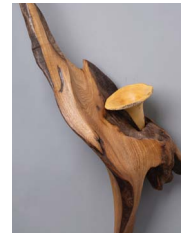


Jonathan Otke, *The Weight of Wings*

***Fleeting, Fled***  
**March 27–May 2, 2021**  
(rescheduled from 2020)



Pat Alexander, *Capture*



Lynda Smith-Bügge, *Cantare*



Katie Dell Kaufman, *Night Vigil*



Lisa Rosenstein, *Welcome*



Paul Steinkoenig, *Toxic*



Iris Posner, *Life at the Edge*



Jane Pettit, *Once Upon a Forest: A Grimm Tale*



Teri Bailey, *Seeking Home*



Ruth Lozner, *Baltimore Self Portrait*



Mimi Frank, *Sakura*



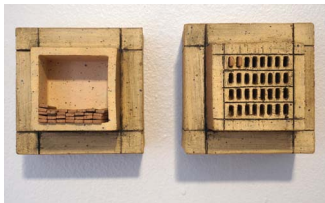
Michaela Borghese, *Fountain of Leaves*



P D Klein, *Untitled*



Kanika Sircar, *Night Sky 2*



Louisa Neill, *Possibility*



Jeffery Cooper, *Sea Wave*



Sharon Pierce McCullough, *The Travelers*



Steve Wanna, *Singing Tower*



Susan Hostetler, *Bird Pile III*



on the building's Flemish bond, a decorative pattern that alternates the sides and ends of brick, the exhibition will weave together existing structure and ornamentation in unforeseen and innovative ways. This exhibition is a joint presentation by WSG and Oxon Hill Manor.

**Artina 2021: Balancing Acts**

**August 4–Saturday 2021**

17901 Bentley Rd, Sandy Spring, MD 20860

Application deadline: Sunday, June 13, 2021

(through EntryThingy)

Juror: Twylene Moyer

About the exhibition: The world is out of kilter, with natural as well as social systems listing to extremes. What we need, we say, is balance; balance must be restored. But what do we mean by "balance," and what is our relationship to it? We often imagine (and we're conditioned to strive for) an absolute ideal of perfect, harmonious equilibrium; a paradise lost or as yet unattained. But is this truly balance as we experience it physically or witness it in the natural world? What is balance without time and change? Perhaps the "ideal" is nothing more than a mental construct designed to serve human ends, including the desire for order and mastery. We want to think of ourselves as the still point of the fulcrum—the pandemic has clearly taught us otherwise. This show is about expanding and reimagining the idea of balance. Stability does not depend on stasis or rigidity; balance can be dynamic, contingent, and constantly in flux—a force of nature, an expression of life.

mounted an advocacy campaign, which yielded letters of support from artworld leaders throughout the country. On May 28, 2020, prompted by TCLF's advocacy, the HPRB decided to reopen the case.

NGS resubmitted its plans on February 4, 2021, and discussions were subsequently held with Zimmerman, TCLF and others. The artist expressed concerns that moving the artwork could irreparably damage the boulders resulting in the work's destruction. It was only in the past week that Hickok Cole revealed that regardless of whether the installation was incorporated into the redesign and in its original location, it would have to be moved as to facilitate construction during the plaza renovation.

As part of the plans submitted on February 4, 2021, NGS had proposed moving *MARABAR* to Canal Park in southeast D.C. and an MOU was signed with the non-profit that operates the city-owned park to effect a transfer. The artist, however, has expressed her opposition to siting the installation at Canal Park, a position shared by TCLF and by landscape architect David Rubin, the commissioned designer of Canal Park when he was an Equity Partner at OLIN.

A resolution was reached for *MARABAR* to be moved to a new location and reinstalled at NGS' expense.

**About The Cultural Landscape Foundation**

The Cultural Landscape Foundation (TCLF), is a 501(c)(3) non-profit founded in 1998 to connect people to places. TCLF educates and engages the public to make our shared landscape heritage more visible, identify its value, and empower its stewards. Through its website, publishing, lectures and other events, TCLF broadens support and understanding for cultural landscapes. TCLF is also home to the Cornelia Hahn Oberlander International Landscape Architecture Prize. [nord@tclf.org](mailto:nord@tclf.org)

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



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***The Washington Sculptor***

**Fall 2021 Issue Deadline  
is August 23, 2021**