

MEMBER NEWS

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



Elizabeth Vorlicek, *Our Shared Abundance*, 52 x 108 x 24 inches

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

■ **Gayle Friedman**, *Mapping the Dragons: 3 Artists in Uncharted Territory*, curated by Lynn Dougherty, Unnamed Road Gallery, Los Angeles, CA, February 16–25. <https://www.unnamedroadgallery.com>

■ **Lynda Andrews-Barry**, visiting fellow, Virginia Center for the Creative Arts, Amherst, VA, April.

■ **Jessica Beels**, purchase of *Paper or Plastic?* by the City of Takoma Park, MD, with permanent installation in Takoma Park Community Center atrium.

■ **Stephanie H Firestone**, *Clay Conversions*, solo exhibition, Scott Kitts Salon, 1102 Brandon Ave SW, Roanoke, VA. Hours: 7:30–6 every day except Wednesday and Sunday, May–June.

■ **Wanjin Kim**, *Reincarnated*, Waverly Street Gallery, Bethesda, MD, April 17–May 28. Opening Reception: April 17, 5 pm. Artist Talk: April 24, 1 pm. Closing Reception: May 28, 5 pm. www.wanjinkim.com



Gayle Friedman, *Blue Fire Chicken*, 16 x 16 x 3.5 inches

member news continues on page 3

WSG Exhibitions & Programs

Upcoming Dates Can Be Viewed LIVE by going to our Facebook page: facebook.com/WSGsculptors/

Oxon Hill Manor: Past & Present

EXHIBITION DATES:

September 13, 2021 – October 15, 2023

Oxon Hill Manor

6901 Oxon Hill Road, Oxon Hill, MD 20745

Juror: Sarah Tanguy

This exhibition is a joint presentation by the Washington Sculptors Group and Oxon Hill Manor, a facility of the Arts and Cultural Heritage Division of the Maryland-National Capital Park and Planning Commission.

WHAT A RELIEF: small relief sculptures

EXHIBITION DATES:

December 17, 2021 – Friday, March 18, 2022

Phillips@THEARC

1801 Mississippi Avenue, SE, Washington, DC 20020

Jurors: Nehemiah Dixon III and Vesela Sretenović

Presented by the Washington Sculptors Group and Phillips@THEARC. An opening reception featuring the jurors in conversation is planned; details are forthcoming. <https://www.phillipscollection.org/event/2022-01-24-what-relief> (see page 10 for more on this exhibition)

Sculpture NOW 2022

EXHIBITION DATES:

Friday, April 22, 2022 – Friday, June 3, 2022

OPENING RECEPTION:

April 30, 3–5 pm

Harmony Hall Arts Center
10701 Livingston Road,
Fort Washington, MD 20744

Juror: Fitsum Shebeshe

Presented by Washington Sculptors Group and Harmony Hall Arts Center.

WSG Information

2022 WSG Board Members

Chairperson: Annie Farrar
Vice-Chairperson: Asma Chaudhary
Interim President & Secretary: Lisa Battle
Treasurer: Zoie Lafis
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Social Media: Asma Chaudhary
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Youth and Diversity Initiatives: Eric Celarier
Advisory Board Liaison: Joan Weber
Exhibitions Chair: Steve Wanna
At Large: Lynda Smith-Bügge

The Washington Sculptor Publication

Editor: 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 2022

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Former Executive Director, Int'l Sculpture Center
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Arts Foundation, Sculptor
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Mel Hardy, Co-Founder, Millennium Arts Salon
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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
Imaginative Futures, Washington Project for the Arts
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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Wendy Ross, Sculptor
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 2022" above their names on their mailing labels.

To join or renew by mail, print the membership form from the WSG website, fill it out and send it with a check to: Washington Sculptors Group, PO Box 42534, Washington DC 20015. *You may also use the online form. Fill out the form, and when you click the "Submit" button at the bottom of the page, a message will come up with a link to let you return to the Main Membership page and pay using PayPal.* To change your membership address of record and for receiving this WSG periodical, send your name and address by email to membership@washingtonsculptors.org or by regular mail to WSG at the address above.

Receive Reduced Membership Fees

These partnering arts organizations give the following membership discounts to current WSG members:

International Sculpture Center (ISC)—15%

Washington Project for the Arts (WPA/DC)—10%

International Arts & Artists (IA&A)—10%

Sculptors Inc of Baltimore/Baltimore Sculptors—\$10 off the membership fee

Philadelphia Sculptors Group, New England Sculptors Group, and Tri-State Sculptors Group—upon request.

Resources

WSG Website www.washingtonsculptors.org

The WSG website contains information about the organization and its events and activities in the following areas: Programs, Exhibitions, Exhibition Opportunities, Publications, History, Mission, Governance, Membership and Contact Addresses. In the Members Gallery, any visitor to the site can find names, images and biographical information about current members who have entered material into the data base. Current members can sign into the database and upload information about their work by using the Gallery Update Form.

The Washington Sculptor Publication

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

Yahoo Group

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

Contact

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



■ **Howard and Mary McCoy**, collaborative site-specific outdoor sculpture, Adkins Arboretum, Ridgely, MD, May 1–September 30. Reception and guided sculpture walk: Saturday, June 4, 2–4 pm.



Wanjin Kim, *Rebirth*, 40 x 52 x 20 inches

■ **Jean Sausele-Knodd**, *Recent Animations*, Fred Schnider Gallery, Arlington, VA, November–December 2021.



Howard & Mary McCoy, *Scribble I* (detail), 7 x 6 x 5.5 feet

■ **Elizabeth Vorlicek**, *A Sense of Self in Still Life*, IA&A At Hillyer, Washington DC, March 4–27. <https://athillyer.org/current-exhibitions/>



Jessica Beels, *Paper or Plastic?*, fused newspaper sleeves, reused plastic straws, reclaimed wire hangers, 16 x 8 x 2 feet



Stephanie H Firestone, *Domino Effect*, clay monoprint, textile mesh substrate, 23 x 18 inches



Jean Sausele-Knodd, *Concrete Possibilities*



Lynda Andrews-Barry, *Quiet Code*, 48 x 48 x 4 inches

Group Shows

14th Annual JRA Day Exhibition and Sale, online and in-person, James Renwick Alliance for Craft, Chevy Chase, MD, November–December 2021, including **Stephanie H Firestone**, **Joyce Zipperer**.



Donna McCullough, *Team Gulf XHD*, 52 x 15 x 13 inches

And Still We Rise: An Exhibit on Humor, curated by Emilyann Craighead, The Galleries at CCBC, Essex, MD, November–December 2021, including **Donna McCullough**.

■ *Before, During, After: Art Shaping Resilience*, curated by Mary Welch Higgins, Angie Newman Johnson Gallery, Episcopal High School, Alexandria, VA, February 14–March 22, including **Adjoa J Burrowes**, **Alonzo Davis**, **Sarah J. Hull**, **Akemi Maegawa**, **Elizabeth Vorlicek**.



Lisa Battle, *Ritual II*, ceramic, 33 x 16 x 12 inches

■ *Breaking Through: The Rise of American Women Artists*, The Customs House Museum, Clarksville, TN, March 5–May 29, including **Lisa Battle**.

■ *Capitol Hill Alphabet Animals*, curated by Capitol Hill Artist Workshop, Capitol Hill, Washington, DC, including **Mimi Frank**, **Breon Gilleran**. <https://www.chaw.org/capitol-hill-alphabet-animal-art-project>



Mimi Frank, Breon Gilleran, "B" is for BUNNY, 30 x 20 inches

■ *Connection*, Art-Fluent Online Gallery, curated by Amy Matteson Neill, ongoing, including **Sookkyung Park**. www.Art-Fluent.com

Frederick County Art Association Members Show, Delaplaine Arts Center, Frederick, MD, January 1–30, including **Esperanza Alzona**.

Friendship Heights and Tenleytown: Past Present and Future, curated by Linda Greenan, Pepco Harrison SubStation Window Gallery, Washington, DC, September 2021–January 2022, including **Carol Morgan**.



Sookkyung Park, *Connected as One*, 51 x 60 x 30 inches

■ *HoCo ArtSites 2021*, Gary J. Arthur Community Center, Cookville, MD, August 2021–July 30, including **Paul Steinkoenig**.

member news continues on page 4

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 **Zofie King, Judith Pratt.**

■ *Human Nature*, curated by Eric Celarier, DC Arts Center, Washington, DC, February 25–April 3, 2022, featuring the Sparkplug Group, including **Gayle Friedman, Maggie Gourlay, Louisa Neill.**

If a Tree Falls: Art of the Boundary Oak, curated by Emilee Enders, Bedford Gallery, Walnut Creek, CA, October 2021–February, 2022, including **Garth Fry.**

METRO Riders Tell Their Stories, curated by Denise Brown, president of Hyattsville Community Artists' Alliance, Prince George's Plaza Community Center, Hyattsville, MD, September 2021, including **Carol Morgan.**

Organic Geometry: A Nancy Frankel Tribute, Studio Gallery, Washington, DC, November–December 2021, including **Jan Acton, Richard Binder, Nizette Brennan, Jeff Chyatte, Jeffery Cooper, Joel D'Orazio, Penny Jacoby, Brian Kirk, Elaine Langerman, Donna McCullough, Carol Morgan, Jonathan Ottke, Mike Shaffer, Kanika Sircar, Christine Lee Tyler, Ritter Zhang.** (see page 9 of this issue)



Esperanza Alzona, *Lifeline*, cast aluminum, steel, hemp rope, 37.5 x 3.25 x 6.75 inches



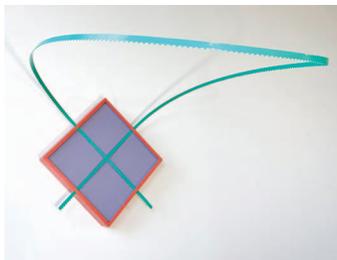
Paul Steinkoenig, *Abundance*, 56 x 56 x 84 inches



Carol Morgan, *Bus Millennial*, bas relief



Louisa Neill, *Fill the Void (and then some)*, stoneware, titanium dioxide, stain, 3.125 x 3.125 x 2.75 inches



Gayle Friedman, *Surprise Effect*, found box, repurposed bandsaw blade, leftover house paint, 19 x 22.5 x 31 inches

■ *Past and Present*, curated by Sarah Tanguy, Oxon Hill Manor, Oxon Hill, MD, September 2, 2021–September 15, 2023, including **Dennis Darkeem, Dan Droz, William Fillmore, Jim Gallucci, Ray Katz, Jean Jinho Kim, Addison Likins, Dalya Luttwak, Sharon Pierce McCullough, Judith Pratt, Paul Steinkoenig, Ira Tattelman** (look for reviews of this exhibition in future issues of *The Washington Sculptor*).

Private Dancer, curated by LuAnn Zubak, Gallery 1448, Baltimore, MD, February 12–March 15, including **Mary Opasik.**

■ *Re-Creations*, curated by Barbara Wolanin, Stone Tower Gallery, Glen Echo, MD, May 6–June 5, including **Jeff Cooper, Nancy Frankel, Phillippe Mougue, Mara Odette, Lynda Smith-Bügge.**

■ *Suspension-Inter-Spaces*, curated by Helen Frederick and Amelia Hankin, VisArts, Rockville, MD, March 23–May 22, including **Zofie King, Annie Farrar.**

WHAT A RELIEF: small relief sculptures, curated by Nehemiah Dixon III and Vesela Sretenović, Phillips@THEARC, Washington, DC, January–March 18, including **David Alfuth, Sondra N. Arkin, c.l.bigelow, Janet Brome, Sally Canzoneri, Christopher Corson, Tory Cowles, Patrick Craig, Alonzo Davis, Gayle Friedman, Jack Gans, Marilyn Geldzahler, Joanne Kent, Wanjin Kim, Chee-Keong Kung, Elaine Langerman, Heidi Lippman, Ruth Lozner, Dalya Luttwak, Nicole Maloof, Sharon Pierce McCullough, Kass McGowan, Kristina Penhoet, Ana Rendich, Marc Robarge, Brendan Robinson, Christopher Romer, Jean Sausele-Knodt, Gail Shaw-Clemons, Tatyana Schremko, Lynda Smith-Bügge, Ann Standrod, Michael Stewart, Steve Wanna, Cindy Winnick, Janet Wittenberg, Jenny Wu.** (see pages 10 & 11 of this issue)



Mary Opasik, *ArabBRA*, 35 x 14 x 10 inches



Garth Fry, *Exposed Knot*, 58.5 x 17.5 x 13.5 inches



Lynda Smith-Bügge, *Mourning: A Tribute to Phil Brown*, 23 x 16 x 7 inches



Zofie King, *Gatherer*, 61 x 16 x 4 inches

A Year in Review

Hello Everyone, on behalf of the WSG Board of Directors, we are hoping that you had a warm holiday season and we are looking forward to a healthy and happy new year! This past December, we wrapped up the year highlighting WSG's successes and continued growth and diversity in membership. To open up the meeting, our Board cheered on members to introduce or re-introduce themselves to fellow participants attending the Zoom meeting. This led to multiple instances of applauding each other's triumphs and sharing heartfelt emotions of camaraderie. Despite being a virtual setting and not in person, we did our best to connect again! Several members shared they participated in WSG exhibitions as well as their progress on new sculptures and installation opportunities. Along with getting to know everyone's names and faces (via video capabilities and from all over the country and beyond!), we also encouraged members to share their websites and WSG member gallery links. We discovered commonalities and embraced each other's studio practices and resilience during this time.

With the ongoing COVID-19 pandemic for the past two years, our WSG members have adapted well with collaborative tools and online technology to participate in Zoom meetings, whether it is for social events like our Happy Hours, informative presentations such as WSG's *Becoming Professional in the Art World* programming series, or to discuss business matters and opportunities with our Board Meetings, Advisory Board Meetings, and Annual Meeting to close out the calendar year. Happy to say that we continue to thrive as an all-volunteer organization, thanks to our continuing support from our WSG members and Advisory Board. Throughout our meeting, we covered lots of business!

Our Exhibitions Committee reported that they scouted, facilitated, and installed five exhibitions during 2021 including the following shows: *Fleeting, Fled* at Glen Echo, *ARTINA 2021: Out of Balance* at Sandy Spring Museum, *Past and Present* at Oxon Hill Manor (open through September 2023!), the *Nancy Frankel Tribute* at Studio Gallery, and *What a Relief: Small Relief Sculptures* at Phillips@THEARC. As hopefully more venues open up, we are diligently working on new and continued opportunities with our partner museums, galleries, and outdoor spaces. Please reach out to us at exhibits@washingtonsculptors.org as we routinely need volunteer help with logistics, installation, and de-installation of shows.

With our WSG Programs and Social Media efforts this year, we were busy and surprisingly, more than ever! We held two programs in March 2021 on *Pricing Your Work* and *Documenting Your Work for*

Exhibitions and Collecting: LEGACY (with Special Guests and Advisory Board Members Cheryl Edwards and Helen Frederick). A few months later in June 2021, we hosted *Best Practices for Preparing Your Submission* through photography, online tools, and Web platforms. Earlier in the fall, thanks to the courtesy of Director Helen Chason, we enjoyed a private tour of the Kreeger Museum in September 2021. Beyond our WSG events, we supported the fun installations of *Art in Bloom: Cherry Blossom Chairs* exhibition located throughout D.C. and we promoted and welcomed *International Sculpture Day #ISDAY2021* with our *WSG Annual Image Show* held online together as a community. Lastly, but certainly the most central topic on all of our minds, we had volunteers supporting WSG's Suzanne Brennan Firstenberg's *In America: Remember* installation of more than 660,000 flags covering the National Mall to honor victims lost to the pandemic. During our meeting, we held a moment of silence for the victims as we watched the installation and de-installation video of the flags.

In addition to WSG's safely conducted great programs and tours, we held 10 Zoom Happy Hour events and a total of 18 sessions since mid-2020 as we figured out ways to connect from our artist studios and homes. Not only did we grow in physical WSG membership but also, we grew virtually with over 4,100 followers combined on Facebook, Instagram, and Twitter! It is fun to share what you are up to, the works you are creating, and the shows in which you are participating—if you have not liked, followed, or subscribed to our various social media pages—they are great ways to quickly get your news out there and in return, staying “in the know” about WSG happenings!

- Facebook: @WSGsculptors
- Instagram: @washingtonsculptors
- Twitter: @dcsculptors

Lastly, we gave a heartfelt thanks to our writers and contributors for producing *The Washington Sculptor*, our official publication you are either holding right now in your hands or viewing online on our website. The WSG Board is humbled by the opportunities to share exhibitions, awards, and honors of our members and we are always looking for more content! Please reach out if you would like to contribute:

Lynda Andrews-Barry, Lynda Smith-Bügge, Jessica Beels,
Eric Celarier, Jeff Cooper, Annie Farrar, Stephanie Firestone,
Judith Pratt, Art Vidrine, B&B Duplicators

Thank you again to everyone, and please take a moment to get involved in WSG activities. We would love to have your participation in our committees and volunteer opportunities. We have a multitude of ideas and occasions available!

—Asma Chaudhary

Allison Nance, Managing Director of The Nicholson Project

Allison Nance is one of the top culture makers in the DC metropolitan area. While artists might be central to the making of art, none of this occurs without dedicated and shrewd administration. Finding channels that ensure that our imagination sees a stage is a skill that should never be overlooked, and Nance always seems to be searching for new conduits for sharing ideas. Without her efforts, the DC art community would not shine nearly as bright.



Allison Nance

It should come as no surprise that Nance wears many hats. As the former director of the Hillyer Art Space, she was responsible for guiding a multitude of gallery shows and talks that bridged international artists with our local talent. Today, she is taking the same skills that



The Nicholson Project

helped her succeed at Hillyer to a new arts residency, gallery, and neighborhood garden called the Nicholson Project. This program provides accommodations, a studio, a stipend, and a space to show work for emerging artists. Together with the 15-bed organic garden, the Nicholson Project is becoming a cultural hub for Ward 7 by engaging the community's minds and bodies.

"The Nicholson Project's biggest successes and challenges go hand in hand; we launched at the end of 2019, which means that we launched right into this pandemic and have had to navigate what that means for us as a brand new organization. It is probably an understatement to say our first year was a challenge, but we were able to successfully serve our artists and our community; in 2020, Nicholson completed our first year, accomplishing four paid artists residencies, four virtual dialogues/community conversations, ten paid digital residencies, five in-person community events, and we distributed 4,400 servings of fresh greens, produce, and herbs from our garden to our community," says Nance.

These results do not come without a clear notion of what is needed and how such things might be accomplished. Nance says that her experience has taught her that collaboration and mentoring are crucial

to art administration. "Small non-profits have limited staff members and limited budgets, but we are all doing great things for our city and the artists we support, and through collaborations and support of each other, we are able to continue doing that work," says Nance.

In addition to her work at Nicholson, Nance is also the art director at Culture House, which is another art gallery and performance center in the Southwest section of DC. Their website describes the building as, "a premiere destination for events and a collective of creatives, Culture House is dedicated to shining a spotlight on—and creating space for—arts and culture." Nance says that though her time is coming to a close there, "... I was able to give exhibition opportunities to some incredible artists and partners (through Culture House) most recently with the Korean Cultural Center to present a video exhibition."

There is little doubt that a lot of the programming that Nance has been involved with over the last two years was interrupted over the course of the epidemic. Fear and safety concerns have led to cancellations and missed opportunities in a field largely based on congregating. To cope with this unusual pandemic landscape, Nance co-founded Plain Sight with her colleague and friend, Teddy Rodger. Plain Sight combines an outdoor environment with an opportunity to share art by opening



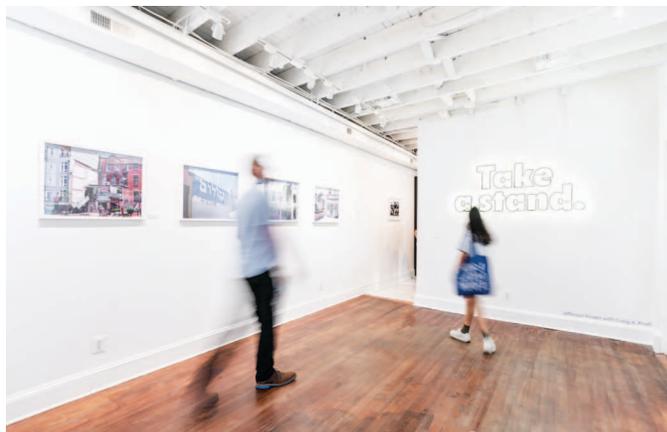
Launch Event, 2019 (photo above and top, courtesy of The Nicholson Project)

Catalyst continues on page 7

a streetside window for public display. Says Nance, “Plain Sight is a storefront gallery located on Georgia Avenue. We received a Public Art Building Communities grant from the DCCA which allowed us to renovate the storefront into a mini-gallery with artwork on view 24/7 that visitors can enjoy in a completely safe and contact free way.” Finding inventive ways that allow artists to thrive in such a crisis is a necessary precondition for more than hosting several shows. It is a fundamental building block to forming an arts community in general. Thus, there is no doubt that Nance’s ability to procure grants and coordinate with others is an imperative part of the artistic process, even if she never puts brush to canvas or chisel to stone.



Jefferson Pinder and Craig Kraft, *Take a Stand* (photo by Anne Kim, courtesy of The Nicholson Project)



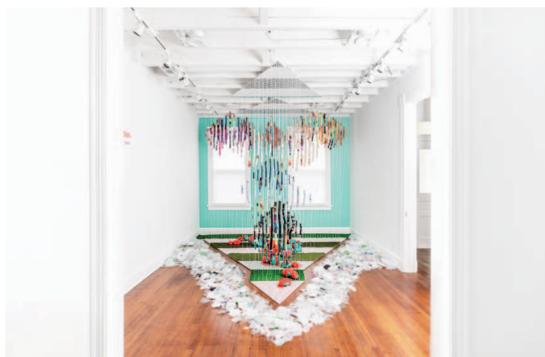
(Photo by Anne Kim courtesy of The Nicholson Project)



Hoesy Corona, *WAYFINDING*, 2022 (photo by Anne Kim, courtesy of The Nicholson Project)



Dominic Green, *Perception x Agency*, 2020 (photo by Anne Kim, courtesy of The Nicholson Project)



Amber Robles-Gordon, *Of Fertile Grounds: Minds, Wombs, and The Earth*, 2019 (photo by Anne Kim, courtesy of The Nicholson Project)

Informed perspectives are not easy to find, so it is no wonder that Nance finds herself on several boards and committees. Nance says, “I am very proud to have served on the Alexandria Commission for the Arts for the past nine years, and I am also currently the co-chair of the DC Chapter of ArtTable, which I have been a member of since 2016. I am a member of the advisory board of the Washington Sculptors Group, and I recently joined the advisory board of Dupont Underground.”

Allison Nance believes in the creative powers that exist right here, in our region. Nance clarifies, “... DC is a place rich in culture—music, theater, poetry, dance, the visual arts. Artists have a unique way of looking at the world, at problem solving, and reflecting who we are (or who we want to be).” None of these artistic endeavors would find a voice without a structure to support them. Nance is a catalyst that allows those creative powers to tell our story. In a world where the necessary platforms are rapidly disappearing, Nance is an organizer that gifts artists with the space they need to operate.

A Look into Northern California: A Solo Retreat and Artist's Residency at the Morris Graves Foundation

Last summer, I traveled to the west coast to visit family in the Seattle area. My husband, Nat, and I found ourselves in the wave of the record-breaking heat dome and sought respite from the 100+-degree heat in Southern Oregon, where we had more seasonal weather in the 90's. We had lovely swimming conditions in the Umpqua River and hunted for crayfish and held onto the algae covered rocks of the frisky river. Reconnecting with our west coast family was like a salve and healing balm for our too many months of being in the COVID lockdown. We found ourselves giddy with the joy of sharing meals with my cousin, Nancy. Takeout Thai food never tasted so delicious under the trees, on the banks of the Umpqua River. We also had a wonderful morning visit with my Aunt Marian, as we shared memories and artwork that I made up on Harstine Island, in the South Puget Sound area. The shock of driving back up I-5 to Seattle and seeing pine trees that were singed by the radiant temperatures soaring upwards of 115 degrees was disturbing. It made me more aware of the changing climate and my place on this fragile planet.

Later in the summer, time spent in a primordial forest in the redwoods felt even more precious, as the fires raged on in the Central Valley of California, only miles away from the Sacramento airport. I was in Loleta, California, to spend ten days at the Morris Graves Foundation on the grounds of Morris Graves's former home and studio. Graves was a Pacific Northwest artist who painted light, still life, and his natural surroundings with sensitivity and grace. I was the only visitor to the foundation and had miles of trails to hike on and an idyllic studio to make artwork in on a solo retreat and artist's residency. My Dad coached me for the trip. He said, "This is your time, Elizabeth. Don't get distracted by things that you can't control." I took the advice wholeheartedly and immersed myself in my technology-free experience, where I had a wall of windows overlooking Catfish Lake, surrounded by the majestic redwoods and pine trees of the Pacific Northwest. I turned in my cell phone as soon as I got there. I was ready.

I watched the almost full moon rise over the redwoods and even got to see the local river otter before I left the foundation.

I learned how to operate the wood furnace on my own and gathered wheelbarrows of wood to keep the cabin cozy on the foggy mornings and cool nights. I had time to slow down, get to know the local kingfishers, ducks, and the Great White Egret, and experience a new pace, a slower pace where I had time to go on afternoon hikes and evening strolls to throw my compost out into "Mother Nature." I carried and used a bear whistle to keep the furry friends aware of my presence and gained so much inspiration from my natural surroundings. I survived two earthquakes, one of which woke me up at 3:30 am. In my groggy slumber, I thought it was a bear that had jumped onto the decking of the studio. I only later found out that it was an earthquake. I collected feathers and ferns and treasures from the forest and brought them back to the studio to paint. I watched the almost full moon rise over the redwoods and even got to see the local river otter before I left the foundation.



Elizabeth Vorlicek, *Seasonal Pond in the Moonlight*, 24 x 18 inches, acrylic and watercolor on paper. Painted with Morris Graves's brushes.



Elizabeth Vorlicek, *Waterfall's Wings*, 2021, acrylic on paper, 24 x 18 inches. Painted with Morris Graves's palette knife.

I produced a series of night paintings, where I captured a sense of motion and glowing light. I was inspired by the movement of the fog over the lake and the glowing lights from the studio, contrasted with the dark, inky night and the rich and dark colors of the Pacific Northwest. I also worked on a series of prints made from collected ferns. I have never seen such a fecund and robust growth of ferns and gigantic, lush skunkweed. I filled almost every wall in the studio with artwork. It was a life-changing experience, and I continue to correspond with my friends at the Morris Graves Foundation. Everything is through "snail mail," and I have received several feathers in the mail, some of which inspired new paintings. I love the idea of a Steller's Jay, or a Red-Tailed Hawk feather set aloft and making its way to me from the west coast at 36,000 feet. I continue to be inspired by my residency and am finding the inspiration weaving its way into my sculptural work. Some of the artwork made during my residency was displayed at the Goodwin House in a solo exhibition, *Fern Feather, Forest*. Jenny Wu was critical in making that exhibition happen at the Small House Gallery at Goodwin House, Alexandria, Virginia.

Organic Geometry: A Nancy Frankel Tribute

Presented by Washington Sculptors Group and Studio Gallery.

"I use organic geometry to give form to my love of nature and architecture. My work has been a long meditation, an effort to get past the surface aspects of reality, to find deeper meaning."

—Nancy Frankel

The Washington Sculptors Group (WSG) and Studio Gallery collaborated on an exhibition that paid tribute to Nancy Frankel (1929–2021), a beloved artist, teacher and long-time member of both WSG and Studio Gallery. The group exhibition, *Organic Geometry*, included a wide variety of artworks ranging in medium and subject matter, with the common thread of dedication to Nancy Frankel's life and artistic outlook. Some of Frankel's original works were included, as well as many from members of the Washington Sculptors Group, of which Frankel was a founding member. Studio Gallery and WSG honored Frankel's profound impact on the Washington, DC, art scene with this month-long exhibition. The show was reviewed in the *Washington Post*, and you can read the article at <https://www.studiogallerydc.com/jlkblog/washpostdec2021>. View the complete show online at studiogallerydc.org.



Jonathan Ottke, *Passages*

**Studio Gallery, 2108 R Street NW, Washington, DC
November 24–December 18, 2021**



Christine Lee Tyler, *Collapsing Eternity*



Penny Jacoby, *Broken Links*



Joel D'Orazio, *Cicciolina*



Jan Acton, *Curled Up*



Jeffery Cooper, *Lighthouse*



Ritter Zhang, *Drafting Memories*



Nizette Brennan, *Sunday Afternoon at the Herod Atticus*



Jeff Chyatte, *Cadence*



Mike Shaffer, *Cherries and Berries*



Donna McCullough, *Decisive Moment*



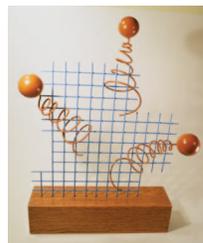
Richard Binder, *Engaged*



Carol Morgan, *Mother and baby at bus shelter*



Kanika Sircar, *Shorelines*



Brian Kirk, *Boink*



Elaine Langerman, *HousesHousesHouses*

WHAT A RELIEF: small relief sculptures

January 11–March 18, 2022

This juried exhibition was organized by The Phillips Collection and Washington Sculptors Group (WSG) and was presented at Phillips@THEARC. Artists were invited to submit works that engage and expand upon the tradition of relief sculpture in contemporary terms. From over 80 entries, two jurors from The Phillips Collection—Nehemiah Dixon III, Director of Community Engagement, and Vesela Sretenović, Cross-departmental Director of Contemporary Art Initiatives and Partnerships—selected 37 works by artists ranging in age from 15 to 81.

Phillips@THEARC is The Phillips Collection’s satellite campus, consisting of a workshop space and gallery, in Southeast DC. It is a part of Town Hall Education Arts Recreation Campus (THEARC), a community space that brings families east of the Anacostia River world-class services through its resident partners.

This will be the first in-person event at Phillips@THEARC in nearly two years. “Reopening our doors at THEARC is a wonderful start to the new year, and another way to include our Southeast DC community in our centennial celebrations. During the pandemic, we have stayed connected with our Ward 8 community through our Wellness Kits program and other outreach initiatives,” says Vradenburg Director and CEO of The Phillips Collection Dr. Dorothy Kosinski. “But nothing matches the enrichment of coming together in person, especially around the work of local artists.”

The word *relief* comes from the Latin verb *relivare*, to raise, implying that the sculpted material has been raised above its supporting background. From ancient Egyptian tombs to Greek and Roman temples to modern sculptural expressions, reliefs have been used around the world. Whether executed in low or high relief, telling a story or created for decorative purposes, the technique presents unique challenges as it combines two- and three-dimensional forms.

“Playing with the double meaning of relief as an artistic form and also a sense of comfort or release, *WHAT A RELIEF* presents works that reimagine and enliven this centuries-long art practice through various conceptual and aesthetic approaches,” notes Sretenović.

Dixon explains why the Phillips chose Washington Sculptors Group as a partner: “There’s a real sense of community with WSG, sculptors with a rolling membership seeking to support each other and display good art. The works in this exhibition defy gravity, as the artists experiment in unique ways with escaping the two-dimensional plane. We are thrilled

to be able to showcase these mostly emerging and mid-career artists in our gallery space at Phillips@THEARC.”

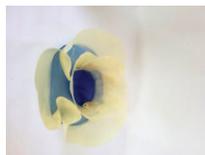
“WSG is excited to partner with the Phillips@THEARC on this exhibition, as we’ve been wanting to work together for some time. We hope it’s the first of many future collaborations,” says WSG Exhibition Chair Steve Wanna.



Dalya Luttwak, *Relivare 1*



Lynda Smith-Bügge, *Floral Relief*



Ana Rendich, *Vessel*



Sharon Pierce McCullough, *Dot Dot Dot*



Michael Stewart, *Collapse of the Patriarchy*



c.l. bigelow, *thank you have a nice day*



Cindy Winnick, *Feeling a Little Boxed In*



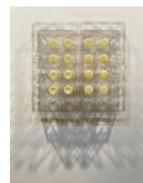
Marc Robarge, *Ovoid*



Chee-Keong Kung, *Slow Light X*



Alonzo Davis, *Microclimate VI*



Sondra N. Arkin, *Uncanny Valley*



Jean Sausele-Knodd, *Fragment Dance, Three*



Gayle Friedman, *Keyhole Saw Plate*



Steve Wanna, *A Thousand Different Vistas*



Kristina Penhoet, *Conversation in Solitude 8*



Kass McGowan, *American Landscapes*



Tatyana Schremko, *Thermohaline*

WHAT A RELIEF continues on page 11



Gail Shaw-Clemons, *I'm Done #1*



Patrick Craig, *Convert*



Jack Gans, *A fall day*



Wanjin Kim, *Breaking Through 2*



Ann Standrod, *Seven Charms*



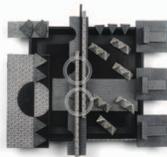
Nicole Maloof, *Untitled (Frozen Decay)*



Marilyn Geldzahler, *20th Century Remnant 1*



Elaine Langerman, *Catfish Babe*



David Alfuth, *Texture and Shapes No2*



Christopher Romer, *Hunters Moon over Silver Lake*



Joanne Kent, *Natural Selection No. 11*



Tory Cowles, *Hanging Ball*



Ruth Lozner, *After the War: Baby Boom*



Janet Brome, *Sunny Day*



Jenny Wu, *Add 10 points!*



Sally Canzoneri, *Aahs Blue Building*



Heidi Lippman, *Dark Moon Fragment*



Brendan Robinson, *Zipper Flag*



Janet Wittenberg, *Melt*



Christopher Corson, *Becoming2*

WSG members help ZCAF's First Arts Festival with the Mobile Woodshop

On October 9, Zenith Community Arts Foundation (ZCAF) took its Mobile Woodshop to *Down in the Reeds Music Festival* at the old Walter Reed Hospital off 16th Street in Washington, DC. The truck and workstations attracted more than 200 people to try their hand at woodworking. Interactive activities included woodturning, assemblage, and pendant making. The audience was diverse, ranging from school children to grandparents. By day's end, it was apparent that many Washington-area residents harbored remarkable curiosity about the material and the process.



Lynda Smith-Bügge, WSG Board member and ZCAF's Project Coordinator, brought slices of boxwood, juniper, and osage orange for participants to experience the different colors, aromas, and densities of different species. They also could observe the transformation of rough materials into jewelry through sanding. Each left with a unique polished pendant.

ZCAF's unique Mobile Woodshop is made possible by funding from Events DC and the DC Commission on Arts and Humanities. ZCAF's Mobile Woodshop is an experiential classroom on wheels to teach students the fundamentals of woodworking. This unique shop will take such learning opportunities to various sites in the District of Columbia.



Margery Goldberg, WSG Advisory Board member and Founder and Executive Director of Zenith Community Arts Foundation, carved a walnut log with a mini-chain saw.

ZCAF encourages WSG members to become involved in



Woodshop continues on page 12



Inside the Mobile Woodshop Truck



Washington Woodworkers Guild member Norm Brewer was a hit, drawing long lines of newbies to the lathe.



Tatyana Schremko of Washington Sculptors Group showed children how to assemble different shapes of wood into toys or sculptures.

future hands-on events to wet the public's appetite for learning about the medium of wood and craftsmanship. If this is something you would be interested in, please text/call Laura Jamroz at (202) 686-8696, or email lynda@zcaf.org.

— Lynda Smith-Bügge

WSG needs YOU!

Washington Sculptors Group is a non-profit art organization run entirely by volunteers, and we need more of them! If you are interested in volunteering to help with the April installation of the *Sculpture Now 2022* exhibition, contribute to the newsletter, or help me out with the next newsletter mailing, please text or call Laura Jamroz at (202) 686-8696. I will promptly return your message! This is a wonderful opportunity to meet other artists and become involved with various social events. See you at the next WSG Happy Hour.

—Laura Jamroz

See *The Washington Sculptor* in color at www.washingtonsculptors.org



PO Box 42534
Washington DC 20015

The Washington Sculptor
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is April 23, 2022