

MEMBER NEWS

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



Jean Jinho Kim, *Magic Boot: Oh the Places You Will Go*, aluminum pipe, powder coating, dimensions variable

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

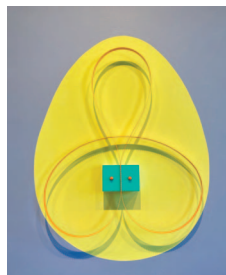
■ **Lynda Andrews-Barry**, *Petrichor*, curated by Gaby Mizes, Studio Gallery, Washington, DC, March 29–April 22. Opening Reception: April 1, 4 pm. Artist Talk: April 7, 6 pm. Closing Reception: April 21, 4 pm.

Elizabeth Ashe, *Playgrounds*, DCCA Awards - Art Bank, AHFP Grant. The Little Gallery on Fessenden, Washington, DC, January 12–February 4.

■ **Lisa Battle**, *Portals*, curated by Martina Sestakova, Studio Gallery, Washington, DC, March 29–April 22. Opening Reception: April 1, 4 pm. Artist Talk: April 7, 5 pm. Closing Reception: April 21, 4 pm.

■ **Richard Binder**, *Abstractions*, Byrne Gallery, Middleburg, VA, May 1–May 31. Opening Reception: May 6, 5 pm.

Jacqui Crocetta, *Looking In, Looking Out*, Adah Rose Gallery, Kensington, MD, January 27–February 28.



Gayle Friedman, *More Than One Way to Love*, repurposed bandsaw blade, scrap wood, panel board, 24 x 20 x 2.5 inches

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WSG Exhibitions & Programs

Washington Sculptors Group 2023 Image Show

LIVE for the first time since 2019!

Saturday, April 29, 2–5 pm
(Doors will open at 1:30 pm)

Center for Hellenic Studies
3100 Whitehaven Street, NW
Washington, DC

Held live and hosted by WSG Program Chair Sally Canzoneri.

Mobile WoodShop Presentation with Lynda Smith-Bügge and Margery Goldberg

Virtual Via Zoom

Monday, May 15, 7–8:30 pm

Get inspired by the wonderful work WSG Board Member Lynda Smith-Bügge and WSG Advisory Board Member and Gallerist Margery Goldberg have been doing in DC's Ward 8 with the Zenith Community Arts Foundation's Mobile Woodshop.

WSG Annual Picnic

July 16, 2023, 2–5 pm

Save the date because this year we are doing it!

Oxon Hill Manor: Past & Present

EXHIBITION DATES:

September 13, 2021–October 15, 2023

Oxon Hill Manor
6901 Oxon Hill Road
Oxon Hill, MD 20745

WSG is the first organization to exhibit outdoor sculpture on the grounds of Oxon Hill Manor. The Oxon Hill Manor is a facility of The Maryland-National Capital Park & Planning Commission, Department of Parks & Recreation, Prince George's County, Arts and Cultural Heritage Division.

WSG Information

2022 WSG Board Members

Interim President: Lisa Battle
Secretary: Lisa Battle
Treasurer: Zoie Lafis
Advisory Board Liaison: Joan Weber
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Exhibitions Chair: Steve Wanna
Grants and Fundraising Chair: Liz Ashe
Membership: Mary Early
Member-At-Large: Lynda Smith-Bügge
Program Chair: Sally Canzoneri
Social Media: Asma Chaudhary
Volunteer Coordinator & Call Center: Laura Jamroz
Youth and Diversity Initiatives: Eric Celarier
Website: Cristian Ianculescu

The Washington Sculptor

Publication Editor: Lynda Andrews-Barry
Design and Image Management: Stephanie H. Firestone*
Proofreaders: Jessica Beels*, Judith Pratt*

WSG Advisory Board 2022

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, Managing Director, The Nicholson Project
Peter Nesbett, Executive Director and Keeper of
Imaginative Futures
Judith Pratt, Sculptor
Jack Rasmussen, Director and Curator,
American University Museum at the Katzen Arts Center
Victoria Reis, Executive Director, Transformer
Brigitte Reyes, Reyes Davis Art Consultants
Wendy Ross, Sculptor
Laura Roulet, Curator
Foon Sham, Sculptor, 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 Board Member Joan Weber, Collector

*non-board member volunteers

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 2023" 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.

Members May Receive Reduced Membership Fees:

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

International Sculpture Center (ISC)—15%

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. For more information, email membernews@washingtonsculptors.org. See the website for information on submitting visual materials.

WSG Discussion Group washingtonsculptors@groups.io

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).
Manager: Helen Glazer*

Contact

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



■ **Luc Fiedler**, *Forces of Nature*, curated by Nick Serratore, Tubbs Gallery, Rehoboth Art League, Rehoboth, DE, September 29–October 29. Opening Reception: October 29, 5 pm.



Luc Fiedler, *Three Orbs*

Stephanie H Firestone, *Pizzazz! No. 2*, was selected as part of the jury's favorite 15% in the FASO February 2023 BoldBrush competition.

Gayle Friedman, *Between the Lines*, curated by John Paradiso, Portico Gallery, Brentwood, MD, November 19–February 4.

■ **Howard Goldfarb**, *Tipping Point*, Selected for Permanent Collection, Blairsville Community Sculpture Project, Blairsville, PA, April 13, 2022.



Lisa Battle, *Portal I*

Maria Karametou, *Kallos*, curated by Nancy Sausser, Katzen Museum, Washington, DC, September 10–December 11, 2022.

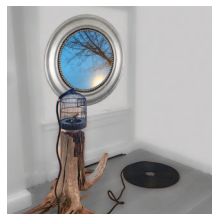
— ■ Individual Artist Grant, Arts and Humanities Council of Montgomery County, 2023.



Richard Binder, *Inter-relating*

■ **Barrie Kaufman**, *It's in the Pipes*, curated by Elizabeth Simmons, woodblock print acquired for the permanent collection, The Juliet Museum of Art, Charleston, WV, January 2023.

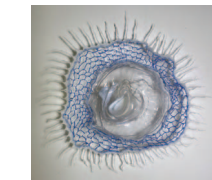
Jean Jinho Kim, *Magic Boot: Oh the Places You Will Go*, curated by Pete Danelski, Lobby Activation at Woolly Mammoth Theater, Washington, DC, January–February.



Lynda Andrews-Barry, *The Deadzone*

Liz Lescault and **Lisa Rosenstein**, *Unfettered*, curated by John Paradiso, Portico Gallery and Studios, Brentwood MD, February 11–March 18.

Mary Opasik, *Disconcertment*, Honorable Mention, Art Maryland 2022, juried by Schroeder Cherry, Howard County Arts Council, Ellicott City, MD, December 16–February 4.



Liz Lescault and Lisa Rosenstein, *Effervesce*

Patte Ormsby, *Mixing Media*, curated by Wellfleet Preservation Hall Exhibition Committee, Wellfleet, MA, July 1–July 30, 2022. —*Patte Ormsby–Paintings*, curated by Anne-Marie Zehnder, AMZehnder Gallery, Wellfleet, MA, June 30–July 12, 2022.

■ **Massimo Righini**, (3) Sculptures Acquired for the Permanent Collection, Art Galleries of the Italian American Museum of Washington DC (IAMDC), Washington, DC.



Massimo Righini, *Stories in Stone*

■ **Lynda Smith-Bügge**, *Sculpture For The Soul*, curated by Cari Sherwood, Lawrence Gallery, Winchester, VA, February 6–April 28. — ■ Juror for the 34th Biennial Creative Crafts Council Exhibition of Fine Craft, The Mansion at Strathmore, Rockville, MD, May 9–July 29. Opening Reception: May 11, 7 pm.



Lynda Smith-Bügge, *Gnosis*

Paula Stern, *Bust of President Clinton*, Presentation to Secretary Hillary Clinton and Dr. Chelsea Clinton, The William J. Clinton Presidential Library and Museum, Little Rock, AR, December 1, 2022.



Paula Stern, *Bust of President Clinton*

■ **Ira Tattelman**, *FOUND*, supported by the DC Commission on the Arts and Humanities, Alethia Tanner Park, Washington, DC. Exhibit and Dedication Ceremony: April 22 (Earth Day). Artists Talk: April 29 (Instagram Live). Closing Ceremony: May 6.

■ **Frances Vye Wilson**, *Interwoven*, curated by Heloisa Escudero on behalf of Arts and Humanities Council of Montgomery County, Kramer Gallery, Silver Spring, MD, February 1–April 14.



Patte Ormsby, *New Wave*



Frances Vye Wilson, *SYMBIOTIC SYSTEMS III*



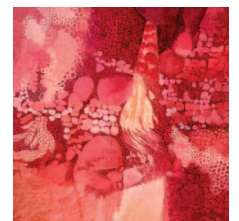
Barrie Kaufman, *It's in the Pipes*



Ira Tattelman, *FOUND*



Maria Karametou, *Mirror, Mirror*



Jacqui Crocetta, *ignite*



Howard Goldfarb, *Tipping Point*



Elizabeth Ashe, *Playground, #2*

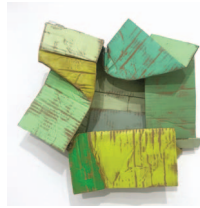


Mary Opasik, *Disconcertment*

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Group Shows

Architecture in Contemporary Art, juried by Frank Escher and Ravi Gune Wardena, Orange County Center for Contemporary Art, Santa Ana, CA, February 4–March 18, including **Sharon Pierce McCullough**.



Sharon Pierce McCullough, *Green Meadows*

■ *Baltimore Sculptors 40th Anniversary Exhibit*, juried by Jim Paulsen, Liriodendron Mansion, Bel Air, MD, May 11–June 30, including **Mary Opasik**. Opening Reception: May 14, 3 pm. Closing Reception: June 30, 4 pm.



Mary Opasik, *Plantation*

Being Seen, juried by Craig Subler, The Artists Gallery, Frederick, MD, March 3–26, including **Esperanza Alzona**.

Between a Rock and a Soft Place, curated by Deirdre Darden, Tephra Institute of Contemporary Art, Reston, VA, December 10–February 26, including **Adjoa Burrowes**.



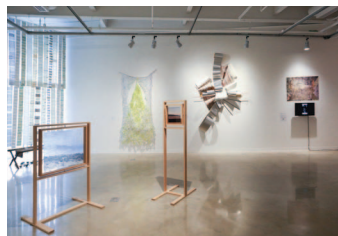
Esperanza Alzona, *Silence Within*

Cast/ReCast, curated by Alissa Maru in collaboration with Hannah Barco and Sue Wrbican, Mason Exhibitions of Arlington, Arlington, VA, October 14–December 31, including **Cheryl Edwards, Heloisa Escudero, Maggie Gourlay, Maria Karametou, Ceci Cole McInturff, Meeting Ground (Susan Main et al), Judith Pratt, Lisa Rosenstein, and Nicole Salimbene**.



Adjoa Burrowes, *Garden Cloak*

COMMUNITY THREADS: Connectivity through Creativity, juried by Vicki Clarkson, District Arts, Frederick, MD, February 1–February 26, including **Esperanza Alzona**.



Judith Pratt, *Axis*

Continuum, curated by Nancy Sausser, Emerson Gallery, McLean Project for the Arts, McLean, VA, September 16–November 10, 2022, including **Maria Karametou**.



Maria Karametou, *Urban Altar*

9th Annual Curry/Bower Exhibition, juried by Jane Winders Frank, Bower Center for the Arts, Bedford, VA, February 14–April 1, including **Stephanie H Firestone**.

Forecast, curated by Sue Wrbican (in collaboration with H. Barco and J. Hazard), Tephra Institute of Contemporary Art (ICA) at Signature, Reston, VA, October 27–February 28, including **Maria Karametou and Judith Pratt**.



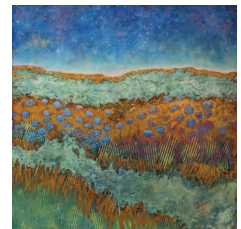
Howard Goldfarb, *Red Module on Polished Aluminum Platform*

Frederick County Art Association Members Exhibition, Delaplaine Arts Center, Frederick, MD, January 7–29, including **Esperanza Alzona**.

Full Spectrum, presented by S.O.S - Society of Sculptors, The Brew House Gallery, Pittsburgh, PA, September 15–October 22, 2022, including **Howard Goldfarb**.

Gallery Grids: 6 x 9 Postcard Paintings, in two of four galleries participating city-wide in Roanoke, VA: The Market Gallery, curated by Ann Glover; and LinDor Arts Gallery, curated by Dorsey Taylor. October 2022, including **Stephanie H Firestone**.

■ *Happy Place*, juried by Peter Kalill, Cape Cod Museum of Art, Dennis, MA, January 12–April 2, including **Patte Ormsby**. Closing Reception: April 2, 4 pm.



Patte Ormsby, *Night Marsh*

Here & Now, juried by Zach Robinson, Pyramid Hill Sculpture Park & Museum, Cincinnati, OH, December 11–February 12, including **Martha Spak**.



Martha Spak, *Let Go*

In and Between, curated by Steve Wanna, produced by Veronica Szalus, The Athenaeum, Alexandria, VA, January 12–February 5, including **Lynda Andrews-Barry, Gloria Vasquez Chapa, Jacqui Crocetta, Pierre Davis, Zofie King, Kirsty Little, Sarah Stefana Smith, Veronica Szalus, Ira Tattelman and Steve Wanna**.

Interlude, curated by Maleke Glee, Kreeger Museum, Washington, DC, February 11–March 25, including **Jean Jinho Kim**.

Invitational, North End Gallery, Leonardtown, MD, January 28–February 27, including **Christopher Corson**.

■ *IS IT ME?*, juried by Emilie Houssart, The Trolley Barn Gallery, Poughkeepsie, New York, March 10–April 14, including **Esperanza Alzona**.

■ *Nude: A Contemporary View*, Matney Gallery, Williamsburg, VA, June 17–September 3, including **Christopher Corson**.

■ *Open Studios Tour—Roanoke*, 40 artists exhibiting in 14 studios. Art on 1st, Roanoke, VA, April 29–30, including **Stephanie H Firestone**. 10 am–5 pm both days.

Personal Search, curated by Sue Richman, Upstream Gallery, Hastings-on-Hudson, NY, January 5–29, including **Nic Galloro**.

Pointe Shoe Art Auction/Benefit for the Southwest Virginia Ballet Company, Hotel Roanoke–Crystal Ballroom, Roanoke, VA, March 18, 6 pm–midnight, including **Stephanie H Firestone**.

■ *Regional Art Show*, juried by Nehemiah Dixon, Hill Center, Washington, DC, January 11–April 16, including **Carol Morgan** and **Sally Canzoneri**. Closing Reception: April 15, 12 pm.

Reimagining Landscapes, Studio Gallery, Washington, DC, February 1st–25, including **Lisa Battle**, **Chris Corson**, **Veronica Szalus**, **Joan Mayfield** and **Victoria Hanks**.

Rendering... Rendering: Otis Street Arts Project, Popcorn Gallery, Glen Echo, MD, February 25–March 26, including **Ceci Cole McInturff**, **Chris Combs**, **Liz Lescault**, **Kirsty Little** and **Lisa Rosenstein**.

(re)Visions: New Members Exhibition, Studio Gallery, Washington, DC, January 4–28, including **Lynda Andrews-Barry**.



Jean Jinho Kim, *Warm Vibes III*



Stephanie H Firestone, *Margot & Mikhail*



Nic Galloro, *Covid Multiverse (Plastic Haywire)*



Carol Morgan, *Dance of the Nurses' Aides*

Sculpture Exhibition, Bridgeville Public Library, Bridgeville, PA, October 2–31, 2022, including **Howard Goldfarb**.

SEQUENCE, Juried by Maleke Glee (Director of Art + Programming, STABLE), Lauren Leving (Curator at Museum of Contemporary Art Cleveland), Roddy Schrock (Executive Director, Eyebeam) Touchstone Gallery, Washington, DC, January 20–February 20, including **Gaylia Wagner** and **Chris Combs**.

■ *The Changing Chesapeake*, juried by The Community Response Panel, Chesapeake Bay Maritime Museum, St. Michaels, MD, February 23, 2023–February 24, 2024, including **Nic Galloro**. Closing Reception: February 24, 2024, 5 pm.

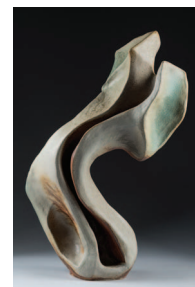
The Urge to Create: 2023 Invitational curated by Geoff Desobry, Waverly Street Gallery, Bethesda, MD, February 5–March 4, including **Lisa Battle**.

■ *Through the Eye of the Needle*, juried by Marc Straus/Livia Straus, Hudson Valley MOCA, Peekskill, NY, January 21–April 22, including **Sharon Pierce McCullough**. Closing Reception: April 22, 3–5 pm.

Upbringing, juried by Kanchan Balsé, Rhizome DC, Washington, DC, February 1–February 28, including **Lexi Arrietta**.



Gaylia Wagner, *The Space Between the Clouds*



Lisa Battle, *Sanna*



Lexi Arrietta, *The Wood's Edge Loses Itself (Memory Reinhabited)*

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

As reported in *The Washington Sculptor*, 2022 was a very busy year for the Washington Sculptors Group and its members. The Winter 2022 edition of this publication presented an interview with Washington, DC culture maker and WSG Advisory Board Member **Allison Nance**, Managing Director of **The Nicholson Project**. The Nicholson Project is a new-ish paid artist residency, gallery, and neighborhood garden located in Southeast DC, and is doing some very interesting community engagement projects. Continuing with the “Residency Theme,” the publication profiled WSG member **Elizabeth Vorlick** and her solo retreat and residency at the **Morris Graves Foundation**. Two WSG exhibitions were featured in this issue. First, the **Studio Gallery** partnered with WSG to hold a tribute show to honor **Nancy Frankel** and her influential body of work. Nancy was a founding member of both organizations who was met with an untimely death a few months prior to this show. **The Phillips Collection** partnered with WSG for our second show of the year. **What a Relief**, presented at **Phillips@THE ARC** and curated by The Phillips Collection exhibited 37 small relief sculpture works by WSG members ranging in age from 15 to 81. This edition also updated members on the good work being done by **Zenith Community Arts Foundation’s Mobile Woodshop**, powered by Advisory Board member **Margery Goldberg** and WSG Board Member-at-Large **Lynda Smith-Bügge**. Lynda and Margery will be hosting a virtual presentation on **May 15th at 7 pm** detailing their efforts. Look for the event link in an upcoming email.

The Spring 2022 edition presented a review of WSG’s continuing exhibition **Past & Present at Oxon Hill Manor** which was curated by Advisory Board Member **Sarah Tanguy**. WSG is the first organization to exhibit outdoor sculpture on these historic grounds. The always exciting **Sculpture Now 2022** exhibition was held at **Harmony Hall Arts Center** and curated by the gallery director, **Fitsum Shebeshe**. WSG member **Chris Combs** was awarded the **Tom Rooney Award** for his work *Alight* by Shebeshe, and the show was favorably reviewed in the **Washington Post**. Finally, WSG Board Member and art journalist **Eric Celarier** contributed a passionate opinion piece on the value of volunteering.

The Washington Sculptor Fall 2022 edition covered two WSG exhibitions, **Artina 2022 at Sandy Spring Museum** and **Repair & Renewal**, exhibited at the **Brady Gallery** in the former Corcoran Museum of Art. **Eric Celarier** has written a wonderful review of **Repair & Renewal** on page 11 of this issue. The **2022 Image Show** was held virtually again at the **Harvard Center for Hellenic Studies**, and showcased over a dozen WSG artists and their recent work. (**The 2023 Image Show is scheduled for April 29th, 2–5 pm**. This year we are meeting live at the Hellenic Center. Doors will open at 1:30 pm). We interviewed

artist and Tom Rooney Award Winner **Chris Combs** about his digital media art practice and how he got here.

The Fall 2022 edition noted that the WSG archives had been accepted into **The People’s Archive of the MLK Jr Memorial Library** to preserve WSG’s legacy for future generations after much work by Board Member-at-Large **Lynda Smith-Bügge**. In addition to highlighting the scores of varied accomplishments of our member artists, *The Washington Sculptor* serves as an archive of annual activities for the WSG, including exhibition reviews, juror’s statements, member interviews and schedules of programs that reveal the extraordinary work that this 350-plus member all-volunteer organization offers to the metropolitan DC area. It is published in the spring, fall, and winter of each year, and is distributed to all members as well as collectors, media and gallerists. We are truly honored to be included in the collections of **The People’s Archives**.

Between the (3) 2022 publications, over (150) artist members detailed their participation in (100+) local, national and international sculpture events, exhibitions, publications and awards; (5) WSG sponsored exhibitions were presented, and (3) Zoom/YouTube workshops on legal issues for artists with Advisory Board member **Janet Fries** were detailed.

Judging by **Members News** on page 1 of this issue, 2023 looks to be even busier. WSG already has a great lineup of programs and events going into the new year, with more in the works. Lifetime art collectors—**Juanita and Mel Hardy, Beverly and Chris With, Steve Kretsky**, along with **Joan Weber**, joined in a conversation about their approaches to collecting art for their homes and personal lives held on a Zoom conference, March 20th in the evening. This panel discussion was part-of-one-of three WSG’s ongoing series of professional practices talks for artists, **Audiences for Art**.

You can view previous WSG Webinars on our Youtube Channel: **BECOMING PROFESSIONAL IN THE ART WORLD**, including:

Art and the Law with Janet Fries, Part II, September 19, 2022

Art and the Law with Janet Fries, Part I, May 9, 2022

Pricing Your Artwork, March 22, 2021

Developing Your Elevator Speech, August 20, 2020

How to Write an Artist Statement, August 6, 2020

Meanwhile, if you have questions or ideas for more programs, please send them to Program Chair **Sally Canzoneri** at this email address: programs@washingtonsculptorsgroup.org

Ask a Provocateur: Joan Weber

Joan Weber has been a member of the Washington Sculptors Group for 25 years. She is a two-time board member for a total of twelve years and counting, and is the only non-artist on the board. Joan was originally brought on the board by former president Lynden Cline as a “provocateur,” because Lynden felt the board was getting very conservative and needed a bit of a shake-up.

Joan is an art lover extraordinaire. She recently hosted the virtual panel discussion on collectors and collecting art, *Audiences for Art: A Conversation with Private Collectors*, which was virtual via Zoom on Monday, March 20, 2023. Joan and her husband Bruce have been collecting “things” for years, and below she tells us who, what, where, and definitely why they became enthusiastic collectors.

1) Who are you and what do you do?

- a) Joan and Bruce Weber:
- b) Joan has all but completed her dissertation for her Ph.D. in Sociology, was a university teacher for 11 years, and founded a company with her aunt that exported printing and paper converting machinery to Africa, South America and the Middle East. She was Vice President of Sales at Balmar Printing for 23 years, and a partner in a commercial real estate development firm for 17 years.
- c) Bruce holds a Ph.D. in Physics, worked in research for the Department of Defense for approximately 30 years, and taught at Montgomery College for 10 years.

2) What is your background?

- a) Both of us were raised in middle class families. My Dad was a printer; my Mom, a homemaker. Bruce’s Dad was a business person, and his Mom was a milliner and homemaker.
- b) Joan: I was raised in Flushing, Queens, NYC; B.A. Adelphi University; M.A. Queens College, NYC; Ph.D. work – CUNY/Mt Sinai Medical School
- c) Bruce was raised in Manhattan Beach, Brooklyn; NYC; Ph.D. Physics, CUNY

3) When did you first start collecting?

- a) I’ve always been a collector as long as I can remember: girls’ trading cards, and costume jewelry, which I often transformed as I also make (mostly beaded) jewelry.
- b) I started collecting art when I was either 11 or 12. *The Family of Man* was one of the first photography-as-art shows at MOMA in 1955. In 1957 or 58 (I was either 11 or 12) someone gave me the catalog for the exhibit as a birthday gift. I fell in love, I asked my mother, daughter of a portrait photographer, how I could get some of those pictures. My mother suggested that since NYC Telephone Information was free for the five boroughs, (at that

time) I should call information and if any of the photographers live in NYC maybe they’d talk to me. I did just that and ended up with five photographs from the *Family of Man*. Only two are left (life has a way of parting one from things.) But I didn’t know I couldn’t do it, so I just went ahead and did it.

- c) More serious art collecting started in about 1981 when Bruce and I married and I started at Balmar Printing. There was so much to learn that although I’d been a hungry reader, I just couldn’t concentrate on novels at that time. Visual arts seemed to fill that need in me.

4) What was the first piece that you bought?

- a) Art—Joseph Craig English serigraph prints. We bought five prints. Bruce and I had just bought a home in Takoma Park and I had \$1,500 to my name after we bought the house. We were decorating in what I called “early divorce”—a lamp but no table, no two chairs matched.
- b) I worked at Balmar’s Gaithersburg Division. The V.P. of the plant at the time traded printing for art. Craig English lived nearby. He would come in with a print, and the V.P. would print brochures for him. I fell in love with one of the prints and the next Saturday, Bruce and I went to Craig’s studio and bought 5 framed prints—total \$1,250 of my last \$1,500. We went for coffee and I remember stirring my cup and asking Bruce if he thought I’d done the right thing. We put those five prints on our bedroom walls and with mattress on the floor, we talked about those prints every day for at least a year. One of the best things I ever did!
- c) First oil painting we bought was a John Winslow painting from Jane Haslem Gallery.

5) Are you searching for something in particular with the artworks?

- a) Yes. Whether figurative or abstract, there are ways of considering work that we use. It is important to us to have work that stays fresh and that demands connection. We didn’t want decorative work, but rather work that would sustain our interest over a lifetime.
- b) Bruce used to say (and, again, these are my memories of what Bruce said):

Buy the most major piece in an exhibit or a studio that we can afford; if we can’t afford, save for it—but lesser work will always be lesser work.

The work has to show me something NEW; has to make me see the world a little differently. I see that as an interesting problem posed by the piece; interestingly and uniquely resolved.

“But can the artist draw?” This used to make me nuts when Bruce would say it until I learned that what he meant by that was “can the artist deliver, skillfully, against their intention?” Drawing is important, but skilled execution against intent is critical.

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Do the details hold up to the whole? Bruce is much more detail oriented than I.

Is this a career committed artist?

c) For me:

Does the image, or the subject grab me, create a question, or solve a problem?

Much more than Bruce, I'm more likely to take in the gestalt of a work, or of an installation, or of the maker's work (this piece alongside others of their work.)

If I like a piece but do not like much of the rest of that artist's work, I do not buy the piece.

Now, I do consider work that might fill in a gap in our collection.

It's important to me that each piece an artist produces is an authentic, honest statement by that artist; something about the integrity of the uniqueness of the work.

6) Does your collection have an over-arching theme?

a) Yes—Work from the Washington/Baltimore area and from Oracle, Arizona:

Work that's either produced here, shown here, or sold here. The last two are included as it means someone local is committed to showing the work even if not produced here. That's our loose interpretation of "work from" this area".

b) Yes—We started with figurative work, primarily, as we are not trained in art and didn't trust our ability to assess the quality of abstract work. We since have collected abstract, conceptual, digital and performance work.

c) Critical to both Bruce and me, I think, is strong HUMANIST work—I love seeing the hand of the maker! We both had a hard time with a lot of the color school work because the ideal was just color, pattern and the removal, by sanding a painting if needs be, of any indication that a live person made this piece. The work in our lives is clearly by, for, and about human beings.

7) What was the moment you realized you had amassed an art collection?

a) No "moment"—an art collection was always something that I felt would happen. I vaguely remember a conversation with my mother (again) when I was a girl about my wanting to put together an art collection and she said, if you do that, make sure it is so good that artists will want to have work in your collection. (She actually had said, so that artists will give you work so it will be in your collection. I remembered that the first time someone gave me a piece as a gift, I was sooooo proud.)

b) My Mom was not enamored of abstract or contemporary art. As a huge gift, for my 16th Birthday (my "birthday gift wish") my mother joined me at MOMA for a visit and lunch out. She did

work on enthusiasm and serious interest on that visit, and to this day I love her every bit more for that outing.)

8) How many pieces do you have in your collection?

a) I don't know for sure—between 450–500.

9) Is there a process behind building the collection?

a) Looking, looking, looking, and looking. In the beginning I went out every weekend to see work, to find out what appealed to me; to educate my eye. Looking, looking, looking.

b) Since excellence is the far end of the bell curve of possibilities, how many sculptures do you have to see before you find one that's above average, how many before you find a good one; how many good ones before you find a very good one, and so on in layers until you find the truly excellent one. To mix metaphors, you have to keep kissing frogs before one reveals as a real prince or princess, and that is also the best prince/princess for you!

c) To complete the thought—there is a measure of "excellence" abstractly—that is, how does the worker handle their materials or communicate their idea, and then there is the measure of "excellence for me"—that is, how does what I see meet my standards/needs. Often, these may be two very separate things.

10) When you're collecting with a partner, how does that work, especially if you disagree?

a) I do the scouting of people's work and when I see something interesting, Bruce will join me to see the work. Mostly he's agreed with me; on occasion he does not. Whether we buy or not depends on how committed either of us is to the work, the artist or the idea of the piece.

b) Sometimes, if we both like an artist's work, but cannot agree on a piece, we have bought both pieces. This happened with two Kevin MacDonald paintings, and with two small sculptures we recently bought.

11) How do you discover artists?

a) Other artists, mostly, and visits to gallery exhibitions—both non-profit and for profit.

12) Do you frequent mostly museums, art galleries?

a) I prefer to go to galleries and studios; do not prefer museums. Bruce, I think, prefers museums. Somehow, museums, to me, are "behind the times;" they usually only show/acquire work of established and relatively established artists. However, I thoroughly enjoy museum shows when we go.

b) Until COVID we went to local public art museums, maybe three or four times a year; museums in NYC maybe 2 times, and if adding the AU Museum at Katzen, another 4-6 times. So, say, total of 10–12 times per year to museums.

c) Galleries and open studios—about 12 times a year (once a month)—again before COVID.

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13) Do you make studio visits?

- a) Yes. To look, I go mostly on open studio days. If we make an appointment to a studio, we're probably already close to decided to buy that person's work.

14) Do you buy anything online?

- a) Not unless I know the artist's work. I have purchased work through photographs and/or if I've seen the piece elsewhere in person—but not an unknown-to-me artist or work.

15) Do you ever try before you buy?

- a) Early on we may have. But now, we do not. We either want a piece of work by that artist or we don't. In the past, I have bought work "on time"—pay over time. Now, if a piece costs more than we want to spend (or have available for art just then) we usually don't buy the work.

16) Is it important for you to have a relationship with the artists?

- a) Yes—it helps to know the context of the work and just to let the artist know that their work is appreciated and cared for. We have become personal friends with several of the artists whose work we have. For the most part, however, we enjoy meeting the maker and to have the chance to ask questions and discuss the piece.

17) How important is it for you to follow the career of the artist you collect?

- a) Very. We do try to follow the work of the artists whose work we collect to see how that work changes and develops. We often will buy pieces of an artist's work at different points in their career because if we like the sensibility of the worker, we like to see how that evolves.
- b) And, as I'd written earlier, it is important to us that the artist be building a career in art and if they're doing something else to earn a living/support a family, that they are still committed to their art practice as a serious endeavor.
- c) I love to get notices from people whose work we have in our collection about upcoming shows, new work they want us to see, and "Hello, my kid just graduated from kindergarten." Too often, artists, even those we know personally, do not follow up with us. Don't assume that your collectors follow Instagram. Many collectors, I'm sure, who are like me, may have the money and the instinct to purchase—but do not follow Instagram. But, I do like to get information from artists whose work we collect and I do, if I can, follow their careers.

We often will buy pieces of an artist's work at different points in their career...

18) Do you research the art or artist you are collecting before you purchase, or do you just go with what you like?

A combination. Mostly, our interest starts with the work, but we also look at the artist's bio/CV before buying if the artist is new to us. We try to see how this piece fits their body of work.

19) What is it like to live with the artworks?

- a) Rich, compelling, joyful, privileged, wonderful (that is, filled with wonder!). I look at most of the work every day. That may be weird, but I do. I think we're engaged by the work, challenged by some of it, and very proud of the collection and the work in it.

20) Do you have an emotional attachment to your collection(s)?

- a) Yes, absolutely.

21) Do you rotate the works?

- a) No—wish I could. When I get a new piece and try to remove an older piece, it usually just doesn't work right, so I restore the older piece in that place.

22) How often do you re-hang work?

- a) Rarely—for small pieces. Never—for large work. I would like to, perhaps, but with our space constraints (walls or lack of space on walls) it's easier not to.

23) Do you have favorite pieces?

- a) Not really. The piece I'm in front of is usually my favorite piece at that moment.

Bruce does have a favorite piece (unnamed here) and answered this question quickly.

I was surprised to learn that.

24) Are there pieces that you purchased but now feel differently about?

- a) Yes, of course. We grow and our tastes and interests change. But mostly, I don't regret any purchases we've made, because at the time we purchased the work, we had a reason. And, I accept and respect that reason for its time in my life. But I do see it differently, perhaps, over time—and maybe find the work less compelling or instructive. Equally often, as my tastes change, I see new things in works we already have—so yes, and that's good.

25) Do you have pieces that you would like to get rid of?

- a) We do have pieces that I have given to our sons, friends, family—but not "to get rid of." Rather, it's because I think they'd like it more than me, have better use of the piece, or it doesn't fit the POV of the rest of our collection. So—for example, Bruce has never wanted to collect landscapes (I suspect, for him, they're too conventional and/or why should I choose this one over that one). When I've seen a landscape painting, say, that I like—often after a pretty short time, I'm ready to give it to my family because it is more about their lives than my collection. But not to "get rid of it."

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26) What did you learn from making mistakes?

- a) I honestly don't feel that anything we've purchased/acquired has been a "mistake." There is one "mistake" to report, however. When I was about 20, I visited northern Mexico (Chihuahua) with my college roommate. There was a market in the plaza in front of our hotel, with a woman selling a large bark painting (about 40 x 40 inches). After all the bargaining, we were \$5 apart (on what was, actually, a VERY small purchase price). On some "principal" which I can't imagine now, I didn't budge on the last \$5, thinking I could come back to the market the next day and agree to the price she wanted, and could buy it. Next day there was no market, and not again for our entire visit. I was very upset and sorry about what I'd done. That was a mistake. Since then, if something makes sense, and I enjoy it, and can afford it—I don't walk away unless I really don't want the work.

27) As a collector, do you feel that there is a sense of responsibility to educate others?

- a) Absolutely, yes. About the value, rewards, and joys of art and of collecting, for its own sake (not as an investment); about the folks whose work we have in our collection, and about the work itself.

28) Are you involved with any educational programs?

- a) I was (pre-COVID) with Ollie at AU for contemporary ballet—*Ballet Beyond Balanchine*. But not about visual arts—although I would like to be.

29) How has your outlook on art changed since you started collecting?

- a) We started by collecting figurative work, both because we didn't trust our ability to assess abstract or conceptual work, and because in the DC area, after the Color School artists, in the 1980s to 2000s, there seemed to be many emerging artists working figuratively.
- b) Over time our taste evolved to include abstract work and conceptual work as we learned more and felt more confident in our choices.
- c) We then started supporting performance work as there are some brilliant practitioners in this region.
- d) So, yes, our outlook on art has changed. Now when I look at some of the early work that I'd admired but fortunately never bought—it looks precious and uninteresting to me now—and I'm very happy that we didn't buy it.

30) Has collecting art changed you as a person?

- a) Not sure "changed" me (us) is the best way to look at it because I've no idea what I'd be if I didn't have art in my life. But because artworks generally have a long life—that will go well beyond my life—collecting art has taught me the concept of stewardship, rather than ownership. I love that relationship to the work in my life. The biggest worry, even for a collection that folks who know seem to consider worthy, is to find the best new homes for the work after we're gone.

31) What impact has collecting art had on your life?

- a) Collecting art has totally enriched my life and being! Artists often don't realize that folks like me have some "need" for that visual information/challenge/stimulus. That need, maybe for some, is as strong as an artist's compulsion to create the work. In the end, the work is *needed* by both the artist and the community at whatever level of skill or cost.
- b) In my case, I was in a college sculpture class (with Peter Lippman Wolfe) and was the teacher's pet because I worked hard and came prepared to the work. One day as I was working on a small clay piece, a young woman joined the class, set up an armature, and started a large impasto sculpture. Within a week, she had produced a phenomenal bust of Eleanor Roosevelt. I was still working on my piece, which I now saw as precious, and realized that I didn't have what it took to produce work at the level of quality I wanted in my life. I walked from the studio that day and decided that to work to earn money to buy art was useful in the art community, too, and that this could be my way to participate in the arts. It was not without some melancholy and grief—but it was a good and necessary decision.

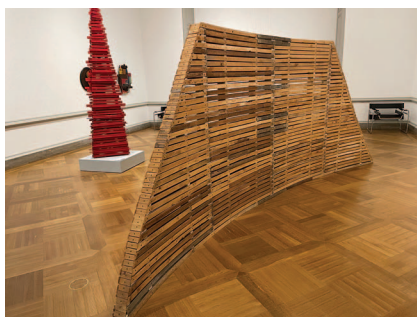
32) Where is the future of your collection headed?

- a) We don't know. My late sister and brother-in-law have a large art collection of work mostly produced in Arizona, near Tucson. They lived (he a doctor, she a nurse and homemaker) on an art ranch. Rancho Linda Vista (RLV) was an 80-acre dude ranch in the mountains outside Tucson and was purchased by very junior people from the University of Arizona Art Department in the 1960's as a commune. They bought it as 20 shares of stock, obfuscated the ownership so no one could blackmail anyone else into selling (my sister's words) and it exists to this day. About 30 households lived at RLV and Andy Warhol did a lot of his filming on the ranch.
- b) My sister's and my fantasy conversations involved combining our two collections and creating a show space somewhere (DC area or Tucson); showing other work that we know of in both areas and creating a space for consultants to work with artists to create/support legacy.
- c) Not sure that will ever happen. I'm now working to speak with museums in the DC area to see what, if any, they would like for their collections.
- d) Our sons, who grew up with it, seem to like much of the work but I'm not sure how their wives feel. As we only have one grandson, I've told both sons to take what they want for their walls, have the rest of the work professionally packed for storage, store it, and every ten years go back into the storage and see if their taste has changed. I'll leave enough money for packing and storing. I suggest that when they get old—they should see what they think, what museums may want, and otherwise sell it properly through the original dealers (if still around) or a good auction house, or give it back to the artist, if they want it. But I've asked them to learn about the work so they know what they're keeping or selling. We'll see.

Repair & Renewal at The Brady Gallery

Opening in September, The Washington Sculptors Group helped plan George Washington's Corcoran School of the Arts and Design's "Renewal" exhibition showcasing Robert Stackhouse's sculpture *Ghost Dance*. This curved, wall-like structure made from recycled industrial grade wood alludes to the Native American ritual of circular dances practiced through the later half of the nineteenth century. These rituals were meant to cleanse participants and the land, originated in Nevada's Paiute, reflecting a desperate need to escape the economic and environmental degradation brought about by European expansion. Thus, the *Ghost Dance*, like Stackhouse's namesake, expressed hope for the future.

Rather than display Stackhouse's design by itself, curator, Olivia Kohler-Maga, collaborated with WSG to find other works that would complement the theme of rebirth and reconstitution, hence, *Renewal* presented a variety of perspectives



Ghost Dance and Michael Schaffer, *Too Tall Tower Ten*

and working methods from twenty-three of our members which thematically supported Stackhouse's construction. For instance, there is little doubt why Michael Shaffer's pyramid of reclaimed wood called *Too Tall Tower Ten* was placed next to *Ghost Dance*. Not only do they share similar material and building methods, but the red of Shaffer's paint contrasts with the neutral color of Stackhouse's untreated wood. Other works, such as Dan Hildt's wall hanging *Everything Everything (Tout Partout)* uses reconstructed pallets to frame his acrylic stripes, while Patte Ormsby's assemblage, *Our Lady of Guadalupe & Her Pal Juan Diego*, incorporates salvaged wood from abandoned fishing vessels.

Many artists followed Stackhouse's example of converting pre-existing materials into new art. Expanding the materials possibilities beyond wood, c.l. bigelow's amalgamation called *quiet orb* incorporates copper pipes, steel conduit, bandsaw, wire, bicycle parts, gardening tools, and barrel hoops, Keith Krueger's fabrication of found objects called *Check My Brain* integrates signs and oversized letters, while Sharon Pierce McCullough construction called *Scattered Thoughts* combines discarded cardboard into relief of corrugated patterns.



Maggie Gourlay, *Growth Rings (on wall)*, and Sally Canzoneri, *Architecture of Water*

Several works picked up on the modular nature of Stackhouse's design. Though *Ghost Dance* presents as a single wall, it is a porous one in which the individual elements are easily discerned. While surely each slat of Stackhouse's wall had a particular place when it was first conceived, we know that the restoration process left the artist with some decisions to make about how it might be reconfigured after so many



Caroline McKinnon, *Pebbles Lost in Time*

years in storage. Thus the arrangement and the practical concerns of its care call attention to the separability of Stackhouse's media. Caroline McKinnon's collection of stone impressions of detritus called *Pebbles Lost in Time*, Pat Alexander's mortar relief called *Out*

of Range, Maggie Gourlay's installation of pulp covered wood called *Growth Rings*, and Marilyn Geldhaler's interchangeable installation called *Reliquary/Relinquish* create unified designs from many parts.

Ghost Dance invites us to reimagine our place in the world. Its central theme of ecological sustainability through reuse was amplified by the many works that the Washington Sculpture Group made available to its curator. While this show closed in December, we can easily see how important our contributions can be to the Washington community going forward. It's hard to imagine what a show like this would have been without our involvement. Every artist, including the ones that could not be mentioned in a report this short, helped widen the aesthetic and conceptual discussion around Stackhouse's work, which intensified the message of hope that *Ghost Dance* embodies.

Larry Watson



Larry Watson,
Half Double Enneper
12 inches

After focusing on crystal and gem engraving for over two decades, I decided to create a self challenge: design shapes suitable for full round sculpture that could be scaled down to jewelry scale for wearing. Thus, the shapes had to work well in sizes suitable for outdoor sculpture and in sizes that could be worn as pendants, earrings, and rings. The starting point for these shapes would be a field of differential geometry known as “minimal surfaces”. After reading about the influence of this area of math on the Cubists and other modern art categories, I was further intrigued and challenged.

In the early 2000’s the first shapes were made using a four axis mill in my studio. These wax carvings were very precise, could be cast into virtually any metal, and looked like jewelry. Unfortunately, the usual mold-making techniques were not up to the task of making reproductions. So production stalled until 2014 when I built a 3D resin printer. This allowed multiple pieces to be made simultaneously that were suitable for casting.

A sterling silver jewelry collection was introduced in 2015 at a wholesale craft show in Washington, D.C. Sales were encouraging. Cast bronze with a variety of finishes was introduced the following year at the next wholesale show. Per order value doubled and tripled. Gallery work and festivals followed, until the pandemic paused everything.



Larry Watson, *Mobius 55*,
Gold



Larry Watson, *Mobius 55*
Pendant, Silver

Starting in April, 2020, I commenced building a large format 3D filament printer designed in Israel. An identical device is used by both NASA and Porsche, as well as other institutions. The first multi-day sculpture print was completed December 24, 2021, then eight months of finishing experiments, which had to compensate for the printed surface characteristics and result in a finish pleasing to the eye. By August, 2022 finishing techniques and materials had been developed that showed some promise. So now it’s time to share.

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



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