

## Member News

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



Ruth Lozner, *Timings: The Treachery of Image*. In the exhibition: *Art After Duchamp* (see page 11).

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

**Esperanza Alzona**, *Reflections on the Human Condition*, Frederick Arts Council, AI and Helen Hurwitz Gallery, Frederick MD, November 4, 2023–March 23. [www.esperanzaalzona.com](http://www.esperanzaalzona.com)  
[instagram.com/esperanzaalzona](https://www.instagram.com/esperanzaalzona)

■ **Lynda Andrews-Barry**, *Echoes of Heroism*, Studio Gallery, Washington DC, April 24–May 18.  
■ –Environmental Justice Fellow, 2024 Cohort, with Social Art and Culture (SAAC) and the Arts Program at the Aspen Institute, Washington DC, February 15–November 14.

**Stephanie H Firestone**, 1st Place Judge's Recognition:  
Body of Work for *Adam, Torso*, 10th Annual Curry/Bower Exhibition, juror, Gina Louthian-Stanley, Bower Center for the Arts, Bedford VA, February 13–March 30. [www.bowercenter.org](http://www.bowercenter.org)  
–*Homestead*, was selected as part of the jury's FAV15% in the Fine Art Studios Online (FASO) BoldBrush Art Contest & Exhibit, January 2024. <http://faso.com/boldbrush/fav15/289>  
–Featured Artist in FASO's BoldBrush Collector online promotion, March 21.

**Hyun Jung Kim**, Defy Conference 2023, Korea Innovation Center, Washington DC, October 31–November 1, 2023. [instagram.com/hjkimstudio](https://www.instagram.com/hjkimstudio)



Esperanza Alzona, *Lamentation*, cast aluminum, fabric, steel, 84 x 60 x 60 inches

## WSG Exhibitions & Programs

### Art After Duchamp

**EXHIBITION DATES:**  
**March 21–May 20**

Gallery 102  
801 22nd St NW  
Washington DC

Presented by Washington Sculptors Group and the Corcoran School of the Arts and Design at Gallery 102, George Washington University. Gallery 102 provides practical curatorial experience to the student body by way of collaborative projects supporting contemporary art of all mediums, from DC area artists and beyond. Works were judged by Lisa Lipinski, Associate Professor of Art History at the Corcoran School. Dr. Lipinski teaches courses in modern and contemporary art, including the history of exhibitions, the Harlem Renaissance, the art of Latin America, and Marcel Duchamp. (see page 11)

### Happy Hour

**Second Wednesdays, 6–7pm**

Put WSG Happy Hour on your calendar and join us virtually on the second Wednesday of the month, from 6–7pm...or a bit later if there's lots to talk about. Bring your latest news, questions, and information to share with your fellow members. To have a particular topic covered, please send your request to WSG Programs Chair Extraordinaire Sally Canzoneri, at [programs@washingtonsculptors.org](mailto:programs@washingtonsculptors.org).

### Still Something Singing

**EXHIBITION DATES:**  
**October 21, 2023–January 27, 2024**

Kreeger Museum  
2401 Foxhall Road, NW  
Washington DC

Juried by Betsy Johnson, assistant curator at the Hirshhorn Museum and Sculpture Garden, this exhibition of outdoor work was presented by the Kreeger Museum in partnership with Washington Sculptors Group. For more information about *Still Something Singing*, go to: <https://www.kreegermuseum.org>.

## WSG Information

### 2023 WSG Board Members

Chairman of the Board: Sally Canzoneri  
Interim President: Lisa Battle  
Secretary: Lisa Battle  
Treasurer: Zoie Lafis  
Advisory Board Liaison: Joan Weber  
Editor and Publication Manager: Lynda Andrews-Barry  
Exhibitions Chair: Steve Wanna  
Grants and Fundraising Chair: Liz Ashe  
Membership: Mary Early  
Member-At-Large: Lynda Smith-Bügge  
Social Media: Jonathan Otte  
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: Melissa Dobson\*, Judith Pratt\*

### WSG Advisory Board 2023

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., Faegre & Drinker 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  
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 the 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 January through September will be applied to the current year. Current paid-up members have "Member through 2024" above their names on their mailing labels.

\*New\* To join or renew for 2024 and set up your Member Page using PayPal, visit the *About Us: Join WSG* page on the website [www.washingtonsculptors.org](http://www.washingtonsculptors.org). Scroll down to select your Membership Type and click "PayPal Checkout." You will be prompted through the PayPal payment process, and will receive an email confirmation to then login to the WSG website as a new user to create your Member Page.

Members are encouraged to renew for 2024 using the PayPal option, which integrates with the website to provide user access to the member gallery page.

To join or renew by mail, print the 2024 membership form from the WSG website *About Us: Join WSG* page, fill it out and mail with a check to: Washington Sculptors Group, PO Box 42534, Washington DC 20015.

To change your membership address of record and for receiving this WSG periodical, send your name and address by email to [membership@washingtonsculptors.org](mailto:membership@washingtonsculptors.org) or by regular mail to WSG at the address above.

### 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.

### WSG Website [www.washingtonsculptors.org](http://www.washingtonsculptors.org)

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

### The Washington Sculptor Publication

Issued three times a year. Deadlines January, May, and September. For more information, email [membernews@washingtonsculptors.org](mailto:membernews@washingtonsculptors.org). See the website for information on submitting visual materials.

### WSG Discussion Group [washingtonsculptors@groups.io](mailto: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  
[www.washingtonsculptors.org](http://www.washingtonsculptors.org) | email: [info@washingtonsculptors.org](mailto:info@washingtonsculptors.org)  
tel: (202) 686-8696





Hyun Jung Kim, *Humans Are Jewels*, 79 x 30 x 2 inches



Stephanie H Firestone, *Homestead, Series, Raku*, 7 x 7 x 7 inches

**Chris Malone**, Best In Show for *I hear More When You're Quiet*, juried by Robert Yi, Gallery Underground, Crystal City VA, February 27–March 29. Opening Reception and Awards Ceremony: Friday, March 1, 5–7 pm.

■ **Kristina Penhoet**, Sparkplug Artists' Collective, 2024 Cohort, DC Arts Center, Washington DC, January–December.

**Steve Wanna**, Resident Artist, Arteles Creative Center, Haukijärvi Finland, February 1–28.

## Group Shows

*A Delicate Balance*, juried by Jackie Hoysted, Athenaeum, Alexandria VA, January 11–February 18, including **Steve Wanna**.

*A Tribute to Small Art*, Modern Visual Arts Gallery, Bethlehem PA, January 28–February 25, including **Lisa Battle**. <https://www.mvaartgallery.com>

■ *Art After Duchamp*, juried by Lisa Lipinski, Gallery 102, Washington DC, March 21–May 20, including **Esperanza Alzona, Lynda Andrews-Barry, Donna Cameron, Chris Combs, Roger Cutler, Gayle Friedman, Doug Fuller, Howard Goldfarb, Judith Goodman, Dan Hildt, Penny Jacoby, Ruth Lozner, Sharon Pierce McCullough, Eugene Provenzano**, and **Steve Wanna** (see page 11 of this issue).

*Cabin Fever*, Invitational Art Exhibition and Auction, 1708 Gallery, Richmond VA, February 24, including **Ana Rendich**. <https://www.1708gallery.org/eventsauction.php>

*Constructed Stories and Fabricated Forms: Assemblage Sculpture by Eight Regional Artists*, curated by James McFarland, Gallery 220, Havre de Grace MD, January 17–March 3, including **Mary Opasik**.

*DC Common Ground*, curated by Sunjin Lee, Kim Bo Sung Art Center, Korean Cultural Center, Washington DC, October 4–17, 2023, including **Hyun Jung Kim**. [instagram.com/hjkimstudio](https://www.instagram.com/hjkimstudio)



Lisa Battle, *Harmony Vase*, 13.5 x 9.5 x 3 inches



Ana Rendich, *When the Sky Opens*, 18 x 18 x 2 inches

*Figure*, juried by Lyndon Barrois Jr, Lizzy Lunday, and Sheldon Scott, Touchstone Gallery, Washington DC, January 12–February 19, including **Esperanza Alzona, Chris Corson**, and **Tory Cowles**.

*Frederick County Art Association Members Exhibition*, Delaplaine Arts Center, Frederick MD, January 6–January 28, including **Esperanza Alzona**. <https://delaplaine.org>

*Mapping Mnemosyne*, juried by **Artemis Herber**, Julio Fine Arts Gallery, Loyola University, Baltimore MD, October 16–November 17, 2023, including **Maria Karametou**.

■ *Metamorphosis: Recycled, Repurposed, Reimagined*, juried by Siobhan Starrs (Senior Exhibition Developer and Sustainability Champion, Smithsonian National Museum of Natural History), Anmarie Sculpture Garden and Arts Center, Solomons MD, February 9–April 21, including **Esperanza Alzona, Sanzi Kermes, Jonathan Ottke**, and **Kristina Penhoet**.

*Monocacy River Pottery Group: The Art of Coalescing*, Innerwork Center, Richmond VA, March 19–March 23, including **Lisa Battle**. Opening reception: March 22.

*Music to My Eyes*, juried by Stephanie Mercedes, Falls Church Arts, Falls Church VA, January 13–February 25, including **Jonathan Ottke**. <https://fallschurcharts.org>

*Natural Blue*, juried by Michael A. Booker, King Street Gallery, Montgomery College Takoma Park / Silver Spring Campus, Silver Spring MD, January 22–March 1, including **Jacqui Crocetta** and **Ruth Lozner**. <https://www.facebook.com/MCVPA>

■ *Portraits: Human and Animal*, Modern Visual Arts Gallery, Bethlehem PA, March 14–April 10, including **Esperanza Alzona**. <https://www.mvaartgallery.com>



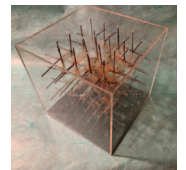
Jonathan Ottke, *Blue Note*, 36 x 18 x 18 inches



Mary Opasik, *Self-Portrait*, mixed, 53 x 14 x 10 inches



Esperanza Alzona, *Ghosting*, cast aluminum, 22.5 x 18.5 x 5.25 inches



Jonathan Ottke, *Generation*, 6 x 6 x 6 inches



Kristina Penhoet, *When We Are They Are Us*, 96 x 84 x 72 inches



Sanzi Kermes, *Blinds*, 60 x 60 x 4 inches

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SCOPE Miami Beach, Miami Beach FL, December 5–10, 2023, including **Hyun Jung Kim**, represented by SIA NY Gallery. [instagram.com/hjkimstudio](https://www.instagram.com/hjkimstudio)

*Still Something Singing*, juried by Betsy Johnson (Assistant Curator, Hirshhorn Museum and Sculpture Garden), Kreeger Museum, Washington DC, October 21, 2023–January 27, including **Adam Bradley, Donna Cameron, Roger Cutler, Hyunsuk Erickson, Barbara Josephs Liotta, Donna M. McCullough, Maryanne Pollock**, and **Steve Wanna**.



Hyun Jung Kim, *Blind in Art—Father's Mountains*, 42 x 73 x 1/8 inches



Jacqui Crocetta, *Mineral*, 25 x 40 inches

## In Memorium

### Hubert Phipps

*“Do it for the enjoyment of doing it”*

At the Image Show last April, Hubert Phipps memorably shared his monumental steel sculptures with the WSG community. Phipps passed away on June 18 at his Middleburg VA home, Whiskey Hill Farm, after a tragic tree-clearing accident. He was 65.

In 1974, at the age of 17, Phipps became a member of New York's Art Students League, enrolling at the San Francisco Art Institute at 21. In addition to his creative endeavors, Phipps was a lifelong aviator and for a time a professional racecar driver. As an artist he worked in a variety of mediums including metal, clay, pigment, light, sound, and even soot. His sculptures include the futuristic 30-foot-tall steel piece *Rocket*, installed at the Boca Raton Innovation Campus in South Florida. In 2021 he told an interviewer that he strove in his work to “not be preoccupied with the results,” but to “do it for the enjoyment of doing it.”



### Alice Denney

*“Have the courage to go with the things that speak to you.”*

Alice Denney, who brought the avant-garde art scene to stodgy Washington, died November 20, 2023, in the District. She was 101.

Born Alice Merwin McCauley in Greensburg PA in 1946, and moved to Washington in the 1950's, she earned a bachelor's degree in home economics from Drexel University in Philadelphia. She quickly emerged as a champion of the local art scene, opening art galleries, organizing “happenings,” and bringing artists to DC for exhibitions, including Andy Warhol, Mark Rothko, Claes Oldenburg, Jasper Johns, and Robert Rauschenberg. In 1957 Denney was cofounder of the Jefferson Place Gallery, which operated for 17 years and exhibited nationally known artists along with local art stars such as Gene Davis and Sam Gilliam. Denney also helped develop the former Corcoran Gallery of Art. Her most enduring creation was the Washington Project for the Arts, which she founded in 1975, serving as Director until 1979, and then as Board Chairman. When she was not planning or attending art events, Denny maintained a large personal art collection. “You have to keep looking, always looking,” she said in explaining her philosophy. “And have the courage to go with the things that speak to you.”



### Massimo Righini

*Rock Star*

Massimo Alberto Righini died peacefully at his home in Washington DC on July 28, 2023, at the age of 90.

Righini was born in 1933 in Florence Italy, to a family with a long tradition in the figurative arts. In his early years he taught himself to sculpt stones found in the local riverbed. After receiving a Medical Degree from the University of Bologna, in 1962 Righini moved to DC to serve an internship and residency in general surgery at the Washington Hospital Center. He practiced surgery until 1998, during which time he became Chief of Surgery, and served as President of the Medical Staff at the former Greater Southeast Community Hospital. During this time, he also became a naturalized US citizen, raised two children with his wife, Marilou, and built the stone portion of a house in West Virginia by hand using area fieldstone. When Massimo retired from surgery in 1998, he happily returned to stone carving full-time. His work has been featured in numerous exhibitions and can be found in private collections internationally. Four of his sculptures have recently been added to the permanent collection of the Italian American Museum of Washington, DC.



### Barbara Fendrick

*“I'm always urging people to please go out and look.”*

Barbara Fendrick, a Washington art dealer who helped introduce the region to such luminaries as Jasper Johns, Jim Dine, Helen Frankenthaler, Louise Nevelson, and Robert Rauschenberg, died January 1, 2024, at her home in Chevy Chase MD. She was 94.

Fendrick began her career as a gallerist—first by selling prints and drawings out of boxes she stored under her bed, and then by opening a Georgetown gallery in 1970 that thrived for two decades.

Under her direction, the Fendrick Gallery became a showcase for Washington artists such as Sam Gilliam, Gene Davis, John Grazier, and Andrea Way. It also featured the work of sculptors such as Albert Paley, glass artist Dale Chihuly, and furniture makers Wendell Castle and Arthur Cotton Moore.

Fendrick drew her inspiration as a gallerist and dealer from two other prominent women in the art world: Alice Denney, the Washington impresario of the avant-garde, and Tatyana Grosman, a printmaker and publisher who encouraged her interest in fine art prints.

In 1991, amid an economic downturn, Fendrick closed her DC gallery in addition to a short-lived New York branch, continuing to work as an art consultant, appraiser, lecturer, and guest curator. “I'm always urging people to please go out and look,” she remarked in an oral history, explaining her process, “because there's always something there.”



## HAPPY ANNIVERSARY!

### This year marks the 40th Anniversary of the Washington Sculptors Group

Over the past four decades, WSG has worked to enhance our creative collective through the promotion of local sculptors and the showcasing of diverse perspectives and sculptural techniques.

Founded in 1984, the Washington Sculptors Group is a nonprofit corporation committed to promoting an awareness and understanding of sculpture. WSG aims to foster the exchange of ideas among sculptors, collectors, and the public through exhibitions, events, workshops, and social gatherings. This year, all three editions of *The Washington Sculptor* will focus on celebrating this important milestone. We will feature Interviews with those who were instrumental in the founding of WSG, as well as those who have worked toward its continued growth. Special projects and partnerships will be highlighted. Important past exhibitions and current shows will be reviewed. In this issue, founding members **David Furchgott** and **Duncan Tebow** recount what sparked the events that led to the creation of the Washington Sculptors Group (see pages 6&7). It's a must read!

The Washington Sculptors Group has received many accolades over the years, including being honored with the DC Mayor's Award for Excellence in Service to the Arts, an acknowledgment of the organization's impact in the DC Metropolitan area. The organization's records—including *The Washington Sculptor*—have been entered into the People's Archive of Martin Luther King Jr. Memorial Library. The People's Archive is DC Public Library's local history center, with materials on DC and African American history and culture. A library exhibition on the history of WSG is currently being planned.

#### Watch for more information about WSG's 40th Anniversary throughout 2024.

We encourage you to tell us about your own experiences with WSG. Do you have recollections about the founding? Are you a longtime member or did you recently join? Why did you join? How has WSG affected your art practice? What is your favorite WSG exhibition? We want to know! To share with us your stories and your work as we celebrate WSG's 40th Anniversary, check the website for details.

#### OUR RESILIENT COMMUNITY

Amid the turbulence of current global events, Washington sculptors continue to craft powerful statements that reflect on this time of intense uncertainty, conveying both resilience and hope. Through diverse mediums, they are embracing their role as societal mirrors,

reflecting the complexities of this volatile period while infusing their creations with messages of unity, introspection, and social justice. So many thought-provoking visual arts installations in and around DC this past year have not only captured the essence of our times, but have sparked dialogue and action toward a more inclusive and compassionate future.

It is *The Washington Sculptor's* mission to ensure the representation of this diverse enclave of artists and art professionals. We cover the latest trends in sculpture, point toward best practices in the art business, and interview very cool people. This journal showcases the work of local sculptors, providing them with a platform to gain recognition and reach a wider audience. *The Washington Sculptor* is published three times per year, giving members a ready source to promote their accomplishments. It is distributed to all WSG members, as well as collectors, curators, gallerists and media outlets.

In 2023 *The Washington Sculptor* made it possible for more than 170 members of this multitalented community to share their achievements, awards, commissions, events, exhibitions, honors, and milestones with their WSG colleagues and the larger community. The Washington Sculptors Group was able to facilitate multiple networking opportunities for sculptors to meet and collaborate with fellow artists, gallery owners, museum curators, and art enthusiasts through the platform of *The Washington Sculptor*.

Within the newsletter are important feature and editorial articles covering the people and the happenings involved in making the DMV such a vibrant scene for sculpture, the arts, and life in general. Case in point is this edition's interview on page 8 with sculptor, aviculturist, and Instagram sensation **Chris Malone**. Chris is a force of nature to be reckoned with!

#### SPEAKING OF VIBRANT SCENES...

Are you participating in the upcoming Artomatic, March 8–April 28? We would love to share the work you are showing at this year's location, 2100 M Street, NW, Washington, DC. Go to the WSG website for additional info.

#### BE AN ART INFLUENCER

To have your posts appear in Washington Sculptors Group Instagram and/or Facebook feeds, please include the tag @Washingtonsculptorsgroup and/or #WSG, so that Social Media Chair **Jonathan Ottke** can more easily find and repost them. If you have a show in the works or would like to be featured, DM Jonathan a link to your webpage or other media at <https://www.instagram.com/washingtonsculptors>. Sharing is caring!

Happenings continues on page 6

## EXHIBITIONS

### **Art After Duchamp**

Our first show of the year is a collaboration with George Washington University at GWU's Gallery 102. *Art After Duchamp*, juried by Lisa Lipinski, runs March 21–May 20. Read about it on page 11 of this issue. We hope to see you at the opening reception.

### **Past & Present**

Installed in September 2021, *Past & Present* wound down in February after three years at Oxon Hill Manor. Washington Sculptors Group is the first organization to exhibit outdoor sculpture on the historic manor's grounds.

### **Still Something Singing**

*Still Something Singing* at the Kreeger Museum in DC (October–January) was an amazing success, receiving positive reviews from both critics and the public. This exhibition of outdoor work, presented by the Kreeger Museum in partnership with Washington Sculptors Group, reflects the role of art in our contemporary moment. Thanks to Exhibition Chair **Steve Wanna** for coordinating this intriguing show at such a prominent venue, and to Juror Betsy Johnson, assistant curator, Hirshhorn Museum and Sculpture Garden, for her thoughtful selections.

### **The Wonders of DC Trees**

Longtime Board Member, artist, activist, and former WSG newsletter editor **Lynda Smith-Bügge**, along with longtime Advisory Board Member, artist, activist, and gallerist **Margery Goldberg**, has organized a traveling exhibition, *The Wonders of DC Trees*, through the Zenith Community Arts Foundation (ZCAF). The show is an extension of ZCAF, which also operates a Mobile Woodshop for educating the community about carpentry and woodworking. The exhibition opened February 16 at the Kennedy Center for a two-week run. It was the importance of trees to the Mobile Woodshop program that led Smith-Bügge to apply to Events DC for a grant in the amount of \$50,000. She worked with Casey Trees to develop the content of the eight collapsible panels that make up the exhibition. Members who have suggestions for other possible exhibition sites are asked to contact Smith-Bügge at [lynda@zcaf.org](mailto:lynda@zcaf.org).

## VOLUNTEERS NEEDED & OPPORTUNITIES AROUND

WSG is entirely volunteer driven; our Board of Directors and volunteer committees carry out the organization's mission, serving some 400 members annually. WSG volunteers are known for making 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, WSG volunteers are part of a shared effort to build a vibrant arts community. Dedicating time as a volunteer to WSG enables members to meet area artists and expand their professional and social networks. Join us and see what a difference a WSG volunteer makes. For more information, please email Volunteer Coordinator **Laura Jamroz** at [info@washingtonsculptors.org](mailto:info@washingtonsculptors.org).

With the winding down of the Covid pandemic, it's time to throttle up WSG in-person events. Programs Chair **Sally Canzoneri** needs volunteers to help do just that. In addition to the Image Show and annual outing and potluck, she has plans for public panels and talks to celebrate WSG's 40th Anniversary, as well as meetups, studio

*Happenings continues on page 12*

## WSG Founding Members

**T**wo of Washington Sculptors Group's founding members and current advisory board members, **David Furchgott** and **Duncan Tebow** share their memories of the organization's early days.

David Furchgott is a legend in the art world. Not only was he instrumental in the formation of the Washington Sculptors Group in 1984, he also founded International Arts & Artists in 1995, and served as the executive director of the International Sculpture Center. In that role, he founded *Sculpture* magazine and was its publisher for 15 years. He has served as the visual arts director of the Spoleto Festival USA, as Community Arts Division Director for the South Carolina Arts Commission, and as a curator with the Gibbes Museum of Art in Charleston SC. Furchgott lectures and consults internationally on the status of visual artists, museums, public art, and related subjects.

Duncan Tebow is an artist, former Assistant Dean for Liberal Arts (retired) at Northern Virginia Community College, and past president of the Washington Sculptors Group. In his professional capacities, he has overseen programs in the fine arts and humanities. His teaching and administrative experience proved central to his success as one of the original leaders of WSG.

On the following page, Furchgott and Tebow recount the origins of one of the oldest continually operating artist-run sculpture groups in the country.

*WSG Founding Members continues on page 7*

## On the Creation of the Washington Sculptors Group

By founding member David Furchgott

Two years after the landmark 11th International Sculpture Conference and Exhibition was held in Washington, the International Sculpture Center was totally based here in DC, with offices for its magazine, membership programs, workshops, and conferences all located at 1250 Potomac Street in Georgetown. In August of 1982, ISC held its 12th International Sculpture Conference in Oakland / San Francisco CA. During that conference, program time was allocated for sculptors' organizations from around the world to present their agendas and activities. There were many groups organized by regions (like the Tri State Sculptors in the Carolinas and Virginia), and by states (the Texas Sculpture Group, for example), countries (the Irish Sculptors Guild), and cities (Chicago Sculptors). Each had its own priorities, membership criteria, strengths, and weaknesses.

It was very apparent to me as the director of the ISC that the organization's home city did not have a comparable group, despite the visibility of sculpture in DC, the outstanding sculptors who lived here, and the prior impact of the 1980 conference. So I called a meeting to address this issue, and it was held on the evening of October 11, 1982, at the ISC office. About 15 people, mostly notable teaching sculptors, attended. Among those that I recall being present were Lenny Cave, Joan Danziger, Rockne Krebs, Duncan Tebow, and Phil Smith (a local collector). There was interest in the idea, much discussion, and much argument about the need for and the form such an organization might take, and whether it should be guild-like (juried membership) or open membership like the ISC. The meeting concluded without resolution and a few other subsequent meetings were held at the ISC with no immediate results.

Almost a year passed and Phil Smith (then the executive director of the National Academy of Sciences), who had great organizing skills, worked with a smaller group from the original gathering. They were motivated to have results, and a framework and bylaws were established. I was encouraging of the process, but not as involved by then, as the ISC was going through a significant financial and leadership upheaval of its own in 1983–84, having lost its main supporter and reforming its own board and support. So that year the Washington Sculptors Group was incorporated and received its tax exemption. That process took nearly two years from the initial meetings to culminate with its formal beginning in 1984.

## Recollections of the Beginnings of the Washington Sculptors Group

By founding member Duncan Tebow

I believe it was sometime in the fall of 1981 that I got a phone call from Leonard (Lenny) Cave, a sculptor and friend who I'd met when I was co-curating some outdoor sculpture shows at Northern Virginia Community College, where I was a member of the art faculty. Lenny invited me to attend a meeting at the International Sculpture Center that was being called by David Furchgott. The goal of the meeting was to encourage the formation of some kind of local group of sculptors.

The ISC was then located above a now-long-gone gallery on Wisconsin Avenue in upper Georgetown. Six or so of us met that evening and discussed the possibilities, impossibilities, and difficulties of organizing a bunch of people scattered over a wide region, many of whom were naturally averse to groups. In the end we agreed to each call a few more sculptors and ask everybody to meet at DC Space, a bar that displayed local art and had a second-floor performance space above it at the corner of 17th and F Streets, NW.

One of the original planners for this meet-up was a fellow more senior than us who had trained as a stone carver in Paris, France. He had fond memories of Parisian cafés and bars catering to artists and musicians in the 1950s and '60s. He could tell a great many stories and had an amazing capacity for vodka. Unfortunately, the evening didn't amount to anything, either because this particular night was bitterly cold and/or we hadn't counted on how few of our acquaintances would be interested in our vague plan, much less the potential possibility of a hangover the next morning.

Furchgott was not deterred, and his companion article gives you a good description of the subsequent meetings at the ISC's next address on Potomac Street across from the old Georgetown Market. David gives due credit to Phil Smith for being the true organizational force behind the ultimate formation of the group. At that time Phil was a bit of a rare bird in Washington, as he had not only served as Polar Programs Director for the National Science Foundation, with two geographic features on Antarctica named for him, but was also a pretty avid collector of local art. He worked with Lenny, Heidi Lippman, Eric Rudd, Lee Aks, Harry St. Ours, a few others, and me to develop a mission statement. And it was Phil who convinced some young lawyers with a prestigious DC firm to do our nonprofit incorporation pro bono.

I continue to be astonished that in a town where many groups and organizations have come and gone, the WSG, through the good and continuing efforts of so many, still thrives.





Chris Malone

**Who are you and what do you do?**

I'm a self-taught artist residing in a pleasantly rural part of Maryland.

**What is your background?**

I was born in Ohio and in 1969 my father moved our family to a farm in southern Indiana to get us away from what my parents saw as civil unrest.

**What jobs have you done other than being an artist?**

I was a professional model and worked with Converse and Reebok, among various other legitimate modeling jobs, including a national campaign with Converse. I also worked for several years as a zookeeper at Boston's Franklin Park Zoo and the National Zoo in Washington DC, starting with birds in Boston and pandas and primates at the National Zoo. I always saw myself doing this, even as a small child when other kids were imagining their futures as astronauts and firefighters, I would tell them that I was going to be a model, a zookeeper, and an artist.

**How did you develop your art skills?**

As a self-taught artist, I always had the freedom to create. When I was a child of six years, my mother gave me tinfoil and told me to create something, in order to keep me busy, and I said, "What should I make?" and she replied, "You like horses; make a horse." I returned to her with a horse and she said, "That looks pretty good." She then said that there was something called modeling clay and that she would get me some of that. When I would show her something I had done in modeling clay, she would examine it and then say, "This is good but I think you can do better." I still do that today. When I make something, I examine it closely to see if I can do better. And I think I can always do better.

**What work do you most enjoy doing?**

My favorite part of sculpting is when a piece is completed and I can start anew!

**What artists, movements, or cultural influences have inspired your work, particularly within the context of the African American experience?**

This is an interesting question. Black history and culture was not celebrated in southern Indiana when I was growing up. To imagine something like a "Langston Hughes Lecture" at the local library would have been a complete fantasy. When I was attending high school in Indiana, I was chosen to be part of a group of eight art students to paint murals on the inside walls of the school. My large 8-x-8-foot mural was a depiction of a black angel in flight with flowing dreadlocks and a lambda on his shoulder. Years later when I returned to Indiana for my father's funeral, I paid a visit to the high school to see if my mural was still there and saw that it had been removed—although the other murals were still intact. Perhaps too avant-garde or progressive for rural Indiana?

**What art do you most identify with?**

I often go to museums in DC, especially the Smithsonian's National Museum of African Art, to get inspired and to commune with the spirits.

**What is your favorite medium?**

At the moment, I enjoy sculpting in ceramic clay.



Chris Malone continues on page 9





**Are there any particular processes or traditions that you find significant in your practice?**

I burn a lot of sage to keep the energy around me positive.

**What are the specific techniques or materials you use in your ceramic work, and why do they resonate with you?**

I am always experimenting with new techniques and new materials. I will use whatever works at the moment.

**What themes do you pursue?**

One of my major themes is introspection.

**What about your unknown African past is transposed into your work?**

My art represents the search for who I am and where I came from.

**What research do you do?**

I am a voracious reader and get inspiration from many sources.

**What does “the gaze” of your figures reveal?**

They know more than us.

**What is the message or feeling you aim to convey through your art?**

“Add me to your collection!”

**What is integral to your work as an artist?**

Solitude and peaceful surroundings. And the ability to be silent.

**What motivates you to create?**

During Covid lockdown, I became accustomed to working all day every day because there were no distractions. I have happily been able to retain this work ethic.

**What do you like about your work?**

My work has no compromises.

**What is your dream project?**

To do a large public art installation.

**What was a moment or project that stands out as a significant achievement or milestone in your career?**

It was the moment I realized I had talent and could create something others could not.

**What aspirations do you have for your art, both within the African American community and beyond?**

I want to inspire African Americans and everyone else, excluding no one, with my originality, and have people stop and look at my art and wonder what kind of experiences went into making this art.

**What memorable responses have you had to your work?**

When a Black person told me that they objected to the black pigment of my clay and when a woman told me that she was buying an airplane ticket for the piece she had just bought so that it would not have to be boxed and could sit beside her.

*No matter what obstacles you face,  
you create.*

**What is the best piece of advice you have been given?**

When the sculptor Elizabeth Catlett told me, “If you’re an artist, you create.”

**What advice would you give to aspiring ceramists, especially those from underrepresented backgrounds, who are looking to make their mark in the art world?**

No matter what obstacles you face, you create.

**What are some resources, communities, or opportunities you would recommend for emerging artists?**

Investigate where to go to learn more, which means finding a milieu that fosters your creativity and is a place of positive energy.

**Where do you make your work?**

In my studio or in my garden or in my dining room.

**When did you know you would pursue art as your profession?**

When I was a small child I knew that someday I would be a professional artist. My grandfather influenced me greatly. He would tell me “Chrisy, you have talent,” and I would say, “Can’t anyone be an artist?” And he would reply, “No, you have natural talent.”

Chris Malone continues on page 10

**When did you begin creating clay and mosaic figurative work?**

I began using modeling clay as a child. Regarding mosaics, that was later, and I attended the Chicago Mosaic School in 2014, just to make sure that I was on the right track with my mosaic sculptures.

**Why do you do what you do?**

I don't know, but I must.

**Why did you become a member of the Smithsonian's African American Craft Initiative, which was launched by the Center for Folklife and Cultural Heritage to expand the visibility of African American artists?**

I wanted to see if we could focus the incredible heritage and creativity of the African American experience into a productive, collaborative effort.

**Why peacocks?**

Growing up in Indiana, we had peafowl and I got used to their beauty and their strident vocalizations.

**How do you work?**

I get up at 6:00 am, take care of my animals and grab my coffee and start sculpting at around 8:00 am every day including weekends.

**How did growing up on a farm in Indiana affect your perspective on pursuing art as your career/life/passion?**

The incongruity of it makes me smile.

**How does your cultural heritage inform your creative process?**

It makes me work harder because I have to.



Photographs courtesy of Chris Malone

**How did you first become interested in working with ceramics, and what drew you to figurative art?**

When my mother told me that I could put ceramic clay in a kiln, which would make it a permanent work. And then years later in high school I made a dolphin figure that sold at a school art show for \$75 and I asked the person who bought my work, "Why?" and she said, "Because you have talent."

**How has your artistic style or approach evolved over time, and what factors have contributed to this evolution?**

I try new techniques constantly. My style is me and I am my style. I want my pieces to have whispers of my unknown African past.

**How does your spirituality manifest itself within your work?**

I have the ability to sit in silence (of which I believe most people are not capable) and to allow the creative energy around me to tell me what to create and how to create it.

**How do you allow the materials to convey the stories behind this work?**

I let the textures and pigments commingle and express to the viewer what they are supposed to see and what they will interpret from my piece.

**How do you navigate the professional art industry?**

With a light heart, because one must not take oneself too seriously.

**How have you navigated the unique challenges of being an African American ceramist?**

Aware that what people say and what they think are often quite different.

**How do you perceive the role of African American artists, especially in the realm of figurative ceramics, in the broader art world?**

I can only speak for myself and cannot be an authority on all African American artists.

**How do you hope your work contributes to a broader conversation about representation and diversity in the arts?**

I'm always pleased to be a trailblazer.

**How do you define success as an artist?**

How many antique teddy bears I can buy.

**How do you hope your work will be remembered?**

"Wow, who was that guy? I want to know more about him."

**Are there any new directions or projects you're particularly excited about?**

This questionnaire!

—Lynda Andrews-Barry

**Art After Duchamp**

Exhibit dates: March 21–May 20

**A**rt After Duchamp is presented by Washington Sculptors Group and the Corcoran School of the Arts and Design, in Gallery 102 at George Washington University. Works were judged by Lisa Lipinski, Associate Professor of Art History at the Corcoran School, who teaches courses in modern and contemporary art, including the history of exhibitions, the Harlem Renaissance, the art of Latin America, and Marcel Duchamp.

The theme of this exhibit is Duchamp’s enduring influence. Dr. Lipinski notes that in 1913 Duchamp created the first of his many readymades, works constructed of everyday objects such as bicycle wheels or, in the case of his iconic 1917 sculpture, *Fountain*, a urinal. His interest in and focus on conceptual and kinetic processes, along with his wit, had profound impacts on artists in the years following World War I. After working in many of the boundary-pushing genres of the early twentieth century in both Paris and New York, Duchamp transitioned from art to competitive chess, a passion that consumed his later years. His influence can be seen in the work of Alexander Calder, Man Ray, Robert Rauschenberg, John Cage, and many other artists, including those selected for this exhibition.

*Art After Duchamp* invited artists to submit existing or new sculptures and installations inspired by Duchamp’s readymades and/or his art and ideas in general. Dr. Lipinski chose works based on their relationship to the proposed theme and on how they could form a cohesive exhibition suitable to the display space at Gallery 102. This gallery provides practical curatorial experience to the student body of George Washington University by way of projects supporting contemporary art of all mediums from DC-area artists and beyond.

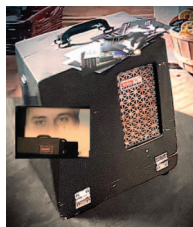
For this show, 68 artists submitted 254 pieces. Dr. Lipinski selected 17 pieces fabricated by 15 WSG members.



Judith Goodman, *Surface of Consciousness*



Penny Jacoby, *Absent Limbs*



Donna Cameron, *Projector, 11:26-min. looped projection*



Sharon Pierce McCullough, *She's a Lady*



Eugene Provenzano, *Duchamp Reflects on His Sculpture "The Wheel"*



Ruth Lozner, *Timings: The Treachery of Image*



Chris Combs, *Campfire*



Esperanza Alzona, *Hose Face*



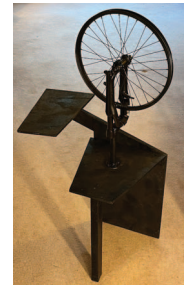
Eugene Provenzano, *Neo Duchampian*



Gayle Freidman, *Super Gnasher*



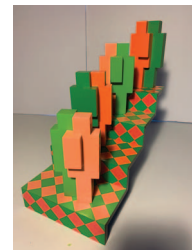
Doug Fuller, *Sorry Marcel*



Roger Cutler, *Duchamp Descending a Stair*



Doug Fuller, *Useless Tool*



Howard Goldfarb, *Cuboids Descending a Staircase*



Dan Hiltl, *East Meets West*



Lynda Andrews-Barry, *Chessboard*



Steve Wanna, *Inner Spaces no. 8 (longing)*



## **Happenings, continued from p. 6**

tours, hands-on workshops, and more. Please consider how you might help out, as WSG has many opportunities to participate. Volunteer to organize one event or a series, or to handle event signups. Give a few hours a month of your time or a few hours a year. Sally will be sending out info about an online brainstorming meeting, where members are invited to share their thoughts and ideas about future exhibitions, programming, and happenings. In the meantime, she has set up a Google form where you can make suggestions as well as volunteer. You can find it here: <http://tinyurl.com/228p82x3>

And speaking of volunteering, Advisory Board Liaison **Joan Weber** is looking for a Calendar Manager. This position involves working with Joan once a month for about an hour to update two WSG calendars after board meetings. And Joan is a lot of fun to work with.

### **WEBSITE**

Create your new and improved artist's gallery page on the new and improved Washington Sculptors website. Stay informed with member news, keep up with the latest calls for entry and exhibitions, and access our webinars in support of your creative endeavors. The site is a work in progress, but it's off to a fantastic start. Please forward any questions, problems, and/or solutions to Webmaster **Cristian Ianculescu** at [info@washingtonsculptors.org](mailto:info@washingtonsculptors.org).

### **2024 MEMBERSHIP RENEWAL**

To join or renew for 2024 and set up your Member Page using PayPal, visit the **About Us: Join WSG** page on the website. Scroll down to select your membership option and click "PayPal Checkout." You will be prompted through the PayPal payment process, and will receive an email confirmation to then log in to the WSG website as a new user.

Dues for the 2024 calendar year will remain \$45; \$15 for students.

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



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***The Washington Sculptor***

**Spring 2024 Issue Deadline  
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