

Member News

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



Howard and Mary McCoy,
Sassafras Swirl,
96 x 180 x 48 inches

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

Lynda Andrews-Barry, *Echoes of Heroics*, Studio Gallery, Washington DC, April 24–May 18.

■ –2024 Environmental Justice Artist Fellow, Social Art and Culture DC in collaboration with the Arts Program at Aspen Institute, Washington DC, March 11–November 14.

■ **Howard and Mary McCoy**, *Suggestions*, Adkins Arboretum, Ridgely MD, June 1–September 30. www.adkinsarboretum.org/programs_events/art-exhibits-performances

Sookkyung Park, *Through Paper*, juried by Allison Nance, Library Gallery at Montpelier Arts Center, Laurel MD, June 7–July 31. www.sookkyungart.com, @sookkyung_arts

Kristina Penhoet, *National Juried Exhibition*, First Place Juror's Award, juried by Laila Abdul-Hadi Jadallah, Delaplaine Arts Center, Frederick MD, May 4–July 7. @momentframer, kristinapenhoet.com

Alice Whealin, *Ebullience*, curated by David Carlson, Fred Schnider Gallery of Art, Arlington VA, May 4–June 23.



Alice Whealin, *Petroglyphs*,
24 x 18 x 0.875 inches

Lynda Andrews-Barry,
Echoes of Heroics,
installation



WSG Exhibitions & Programs

Artina 2024: A Point of View

EXHIBITION DATES:

September 18–November 10

Sandy Spring Museum
17901 Bentley Rd., Sandy Spring MD
www.sandyspringmuseum.org

Artina 2024: A Point of View is an outdoor exhibition showing sculpture and site-specific installations that fit the theme *A Point of View*. Presented by the Washington Sculptors Group and Sandy Spring Museum. Juried by Nehemiah Dixon III, Senior Director for Programs and Community Engagement at the Phillips Collection.

Sculpture NOW 2024

EXHIBITION DATES:

September 12–October 26

McLean Project for the Arts
1234 Ingleside Ave, McLean VA
www.mpaart.org

Sculpture NOW 2024 is a non-thematic exhibition of new works finished within the last two years. Three-dimensional freestanding, wall-hung, and/or ceiling-hung sculpture, installations, multimedia, and performance-based works included. Juried by Nancy Sausser, Curator and Artistic Director of the McLean Project for the Arts.

WSG Annual Picnic

August 3

1192A N Market St, Frederick MD

WSG member Esperanza Alzona graciously invited WSG members to her house for this year's picnic.

WSG 2024 Image Show

April 28, 2–5pm

Martin Luther King Jr. Memorial Library
901 G St NW, Washington DC

Every year, the Washington Sculptors Group offers its members an opportunity to present their artwork to the public, gallerists, curators, collectors, and other DC-area art representatives. (read all about it on page 5)

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 Otke
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

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. 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 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

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. 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
www.washingtonsculptors.org | email: info@washingtonsculptors.org
tel: (202) 686-8696



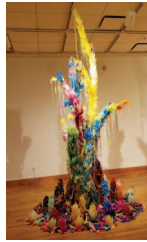
Ashley Jaye Williams, *The Jaye Williams Product Line for Men*, Touchstone Gallery, Washington DC, July 3–July 28.
<https://www.touchstonegallery.com>,
<https://www.instagram.com/ashleyjayewilliams/?hl=en>



Ashley Jaye Williams,
Reality 2024



Kristina Penhoet,
When We Are They Are Us, 120 x 72 x 72 inches



Sookkyung Park,
Rise Up, crepe paper, threads, paper cup, bead and stone powder, 108 x 67 x 67 inches

Group Shows

■ *ArtDiction 37* (Spring 2024), curated by Devika Strother, Editor in Chief, *ArtDiction*, including **Chris Corson**, cover and pp. 38–49.
<https://www.artdictionmagazine.com>

Art After Duchamp, juried by Dr. Lisa Lipinski, Gallery 102, Washington DC, March 21–May 16, including **Esperanza Alzona**, **Lynda Andrews-Barry**, **Donna Cameron**, **Chris Combs**, **Roger Cutler**, **Gayle Freidman**, **Doug Fuller**, **Howard Goldfarb**, **Judith Goodman**, **Dan Hilted**, **Penny Jacoby**, **Ruth Lozner**, **Sharon Pierce McCullough**, **Eugene Provenzo**, and **Steve Wanna**.

Art and the Demands of Memory, curated by Aneta Georgievska-Shine, American University Museum at the Katzen Arts Center, Washington DC, February 7–May 19, including **Dalya Luttwak**.

Auxilium Continuum: Reframing, curated by Marta Lola Staudinger, Honfleur Gallery, Washington DC, May 16–June 29, including **Jean Jinho Kim**. www.honfleurgallerydc.com

Beyond Surface, Pazo Fine Art, Kensington MD, June 15–August 3, including **Kristina Penhoet**. <https://www.pazofineart.com>

Biennial Maryland Regional Juried Art Exhibition, juried by Cheryl Edwards, Ulysses Marshall, and Sharon Wolpoff, University of Maryland Global Campus Arts Program Gallery, Adelphi MD, June 2–September 8, including **Tatyana Shramko** and **Janathel Shaw**. www.umgc.edu/administration/arts-and-diversity/arts/exhibits/bmre



Chris Corson, *Bare Earth*, pit-fired ceramic, 10 x 20 x 10 inches



Dalya Luttwak,
Installation View at Katzen Arts Center, painted steel, +/-180 inches diameter



Janathel Shaw,
Tender Youth, 20 x 8 x 9 inches

Building a Caring Community Through Art, juried by Ariana Kaye and Yuri Stone, Shannon and Michael Priddy Library, Universities at Shady Grove, Rockville MD, April 11–May 11, including **Esperanza Alzona**.
<https://www.esperanzaalzona.com/exhibitions>

Connections and Conversations, curated by Howard Cohen, Montpelier Arts Center, Laurel MD, June 7–July 28, including **Erwin Timmers**. <http://washingtonglassschool.com/connections-and-conversations-at-montpelier-arts-center>

Dimensions 2024 Sculpture Exhibit, Art League Gallery, Torpedo Factory, Alexandria VA, June 5–July 7, including **Tatyana Shramko**.
shramkodesign.com

■ *Expanding Horizons*, American Women Artists 2024 Museum Exhibition, juried by Karin Campbell, Krista Steed-Reyes, and Gina Ward, Loveland Museum, Loveland CO, September 14–November 10, including **Esperanza Alzona**.

Opening Reception: September 13, 5pm.
<https://americanwomenartists.org/exhibition/2024-awa-expanding-horizons>

Falls Church All Member Show, juried by Falls Church Arts Board, Falls Church Arts Gallery, Falls Church VA, June 15–July 14, including **Marilyn Geldzahler**.
<https://fallschurcharts.org/product/geldzahler-marilyn>

Flora, Women's Caucus for Art of Greater Washington DC, Mattawoman Creek Art Center, Marbury MD, June 7–July 6, including **Elizabeth Ashe**.
<https://www.wcadc.org/exhibits>

Interrelationship: Peers, Mentors, and Friends, curated by Chotsani Elaine Dean, Red Lodge Clay Center, Red Lodge MT, May 3–June 1, including **Janathel Shaw**.
www.redlodgeclaycenter.com

Invisible Architectures / Social Contracts, juried by Dr. Kalima Young and Ada Pinkston, Maryland Art Place, Baltimore MD, May 9–June 29, including **Elizabeth Ashe**.
<https://www.mdartplace.org/exhibitions>



Tatyana Shramko, *We Are the Same*, 72 x 16 x 16 inches



Tatyana Shramko, *Stefania*, cast Forton, 73 x 18 x 18 inches



Esperanza Alzona, *Pleading*, cast iron, 5.5 x 6.5 x 4 inches



Marilyn Geldzahler, *Pink and Purple*, 16 x 24 x 2 inches



Elizabeth Ashe, *Pandemic Floral Arrangement*, 14 x 11 inches

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■ *Liminal Resonance*, curated by Liz Faust, Rouse Company Foundation Gallery, Columbia MD, September 9–October 27, including **Judith Pratt**. Opening Reception: October 10, 6–8pm.



Judith Pratt, *(Un)disclosed Monuments*, dimensions variable

Member MashUP at Pyramid Atlantic, curated by Monica Horton, Helen C. Frederick Gallery, Pyramid Atlantic Arts Center, Hyattsville MD, May 24–June 30, including **Janathel Shaw**.

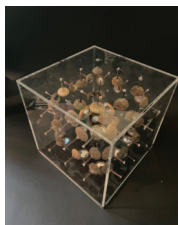
More! Embracing Excess, Annmarie Sculpture Garden and Arts Center, Solomans MD, June 7–August 25, including **Jonathan Ottke**.



Janathel Shaw, *Black Pieta*, ceramic, 21 x 12 x 10 inches

■ *New South Finds*, online publication profiling artists from around the South, Linda Jerkins, curator and writer, September issue, including **Stephanie Firestone**. <https://newsouthfinds.com/stephanie-firestone>

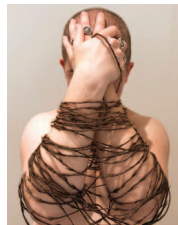
Portico Pride, juried by John Thomas Paradiso, Portico Gallery, Brentwood MD, June 15–July 27, including **Elizabeth Ashe**. <https://portico3807.com/exhibits/portico-pride-3>



Jonathan Ottke, *Superego*, 6 x 6 x 6 inches

Reclamation, Pamela Walsh Gallery, Palo Alto CA, May 9–June 29, including **Kristina Penhoet**. www.pamelawalshgallery.com, kristinapenhoet.com

Tactile Expressions, juried by Alyssa Imes, Frederick Arts Council, FAC Gallery, Frederick MD, May 30–August 14, including **Behrouz Vatankhah** and **Esperanza Alzona**. <https://frederickartscouncil.org/news-events/calendar/#levent/2024/5/30/tactile-expressions-juried-group-show>



Elizabeth Ashe, *Buzz Buzz: Beauty / Bound*, 14 x 11 inches

2024 Annual Online Juried Show, American Women Artists, juried by Hilary Cole, CherieDawn Haas, and Misa Jeffereis, online, April 30–July 30, including **Esperanza Alzona**. <https://showsubmit.com/gallery/awa-2024-annual-online-juried-show>

2024 Queer Art Salon, curated by **Ashley Jaye Williams**, Abbey McClain, Anthony Le, Lucas J. Rougeux, and Danyela Brown, Playhaus, Washington DC, June 6–30, including **Ashley Jaye Williams**.



Elizabeth Ashe, *Helix* (#14. Black, Red, White)

2024 Summer Members' Exhibition, Arts Club of Washington, Washington DC, May 31–June 29, including **Daniel Shay**. <https://www.danielbshay.com>

Unbound13!, Candela Gallery, Richmond VA, July 5–August 3, including **Helen Glazer**.



Esperanza Alzona, *Opposing Views*, cast iron, 7.5 x 7.25 x 4.75 inches



Helen Glazer, *Canada Glacier from Lake Fryxell*, Antarctica, 3.5 x 14 x 4 inches



Daniel Shay, *Le Qui Ba*, polychrome bamboo, 48 x 18 x 6 inches



Kristina Penhoet, *As (re)Spoken Lies Become Truths*, 36 x 16 x 16 inches



Behrouz Vatankhah, *Untitled*, 48 x 36 x 12 inches



Kristina Penhoet, *Something to Cry About* (detail), 96 x 15 x 7 inches

Review: Artomatic 2024

When the next *Artomatic* rolls around, sign up to participate in the show...immediately. In fact, I recommend getting on the mailing list now. As a May 2016 transplant to the Washington DC area and having never experienced *Artomatic* before, I was a skeptic of the large art fair. It required a fee to exhibit your work (not dissimilar to “pay-to-play,” “vanity” exhibitions), required volunteer hours to staff the show (who has time for that?), and welcomed any artist of any skill level and subject matter (lacking thematic cohesion and seemingly quality control). One could be forgiven for imagining parallels between *Artomatic*'s modus operandi and a kind of Thomas Hirschhorn–esque “Quantity not quality” dictum before stepping foot into the eight-floor abandoned commercial building near Foggy Bottom in DC that hosted this year's fair in April and March.

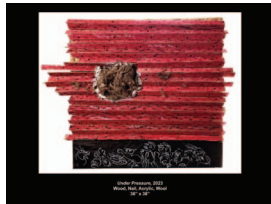
Large unjuried art fairs are ordinarily a mixed bag, offering a handful of noteworthy artworks among handfuls of derivative, polite wall art. Most of the time, you can expect to see the usual suspects filling up a fair: impressionistic landscapes, cubist figures, smiling portraits, benign abstractions, the kitsch, the saccharine, and the loudly political. Occasionally, art embodying subtlety, complexity, social relevance, and/or technical mastery will emerge from the bunch. This year's

Review continues on page 5

The annual Image Show offers Washington Sculptors Group members an opportunity to present their artwork to the public, gallerists, curators, collectors, and other DC-area art representatives. The 2024 exhibition was held at Martin Luther King Jr. Memorial Library on April 28. The show was organized by WSG's Programs Chair and Chairman of the Board, Sally Canzoneri.



Meg Dickerson, *Relic*



Behrouz Vatankhah, *Under Pressure*

Review, continued from page 4

Artomatic had a surprising number of aesthetically sophisticated and conceptually meaningful works for an art fair of its size.

The fair consisted of hundreds of former offices converted into individual exhibition spaces, along with three open floors of large installations, single-artist exhibitions, and areas designated for music and art performances. Many of the artists took advantage of the freedom to do whatever they wanted to their spaces. Some—like an interior designer—painted the floors and walls, integrating the space with their artworks. Others brought in furniture to personalize the rooms and invite guests to stay longer to experience the artist's work. A couple turned their rooms into full-fledged installations, eschewing using their space as a typical white-walled gallery for discrete art objects. Walking through the floors, you couldn't help but feel that if you blinked, you were going to miss any one of the roughly 800 exhibiting artists. With thousands of artworks on display, it can be easy to get overwhelmed from so much stimuli. The trick to prevent this is either to make multiple visits to the fair, focusing on seeing a portion of it each time, or to move quickly through the spaces in search of art that resonates with you, stopping to experience select work with more depth than a cursory glance. Given that I visited *Artomatic* during its closing weekend, I chose the latter; however, I will definitely choose the former for future *Artomatics*.

Some notable works from the show include (in no particular order) Anthony D'Amico's installation combining a homey living room space on one side of a freestanding wall and a charred, nightmarish space on the other, suggesting two sides of lived experience and memories; Abigail Soulen's *No. 21*—a griffin-like creature made from recycled furniture, gloves, fabric, and other materials; Rainbow Ridge Studios'

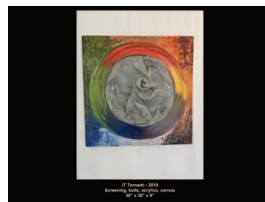
Review continues on page 12



Esperanza Alzona, *Lamentation*



Patricia Baca, *Drifting at the Potomac River*



Deborah Bonsack, *IT Tornado*



Tory Cowles, *Number 13*



Janathel Shaw, *Black Pieta*



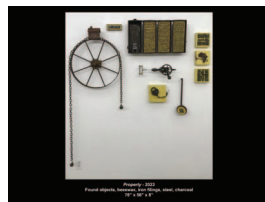
Laura Jamroz, *Torso*



Hyun Jung Kim, *Blind In Art*



Floyd Roberts, *The Appraiser*



Jim Roberts, *Property*



Jon-Joseph Russo, *George Floyd Memorial*



Craig Schaffer, *Black Whale*



Ira Tattelman, *Water Drift*



Jayne Shatz, *Flight for Peace*

In the Winter 2024 edition of *The Washington Sculptor*, founding and current Advisory Board members **David Furchgott** and **Duncan Tebow** shared their memories of the early days of the Washington Sculptors Group. In this issue, we asked members involved in the formation of the group, as well as those whose leadership and vision have helped guide us through 40 years of sculpture-centric paths, about their experiences with the WSG. We received some interesting responses!

STEPHANIE FIRESTONE is the artist who makes *The Washington Sculptor* beautiful, as the newsletter’s layout and graphic designer. We are so grateful to her.

LA-B

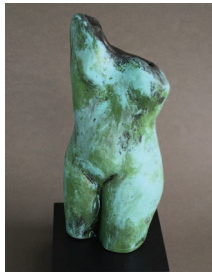
What do you do?

SF

Sculpture and *The Washington Sculptor* layout.

LA-B

Can you share the story of your involvement with the Washington Sculptors Group?



Stephanie Firestone, *Verde*, 2022, ceramic

SF

My good friend **Tom Rooney** invited me to an annual meeting back in the '90s. I was getting back into sculpture while I was still a graphic designer / art director. He walked me over to **Joyce Zipperer**, saying we should meet. Right he was! And I joined WSG and found myself with the pro bono task of working on *The Washington Sculptor* publication. I worked with **Rima Schulkind**, **Minna Newman Nathanson**, **Lynda Smith-Bügge**, and now **Lynda Andrews-Barry**. Minna designed the format and turned it over to me, as she found the amount of images submitted for inclusion too daunting. **Donna McCullough** designed the masthead and the WSG logo. I also have the pleasure to work with **Judith Pratt**, and others on the editorial team. I really enjoy working with the exciting members’ images included in each issue.

Some changes in my life caused me to relocate to Roanoke, Virginia. I’ve found a great and lively art scene here, while maintaining my connection with WSG.

ERIC RUDD is an artist and a founding board director of the Washington Sculptors Group. Eric answered questions with excerpts from his 2020 memoir, *Did I Leave the World a Mona Lisa?*

LA-B

Can you share the story of your involvement with the Washington Sculptors Group?

ER

In the 1980s, I was invited to be a founding board member of a new sculptors’ organization called the Washington Sculptors Group. We met at least monthly and we set up an organizational structure.

LA-B

Can you share examples of successful educational projects or programs that you attended or sponsored?

ER

Around 1989, the Corcoran Gallery of Art went into crisis mode. The newish director, Christina Orr-Cahall, had canceled the scheduled Robert Mapplethorpe exhibition and the cancellation had made world news—even with an article in a Turkish newspaper. Everyone was attacking the Corcoran, including all of the artists in the region and for good reason—the museum was censoring important art. Orr-Cahall’s action had been a bit ridiculous, and it seemed like it was sinking the Corcoran.

The director hid from the press for weeks and weeks and no one knew if the Corcoran would survive. The Washington Sculptors Group was having one of its regular board meetings and we were talking about what types of events we could plan. I suggested we talk to the Corcoran about having some sort of press event / panel discussion about the future of the museum. The other board members kind of laughed at my suggestion, assuming Christina would never agree, but they said to “sure, go ahead and try.” So, I called her and surprisingly, she agreed, but she wanted other participants. Christina got former director Roy Slade (whom I knew and who had given me a one-person Corcoran show in 1973) and two other museum officials to join her on the panel.

I was to be the moderator. Before the event, I agreed to meet with the panelists. That’s when they used some slick “reasoning” with me [by] having a professional PR person attend—it felt a bit like an ambush. Their “message” to me was, in essence, “We want to save the museum, not kill it.” Since I had previously pitched the idea that the program was about the Corcoran’s future and not about whom to blame for the mess that they were in, I was willing to reinforce that view. No artist—even those protesting—wanted the Corcoran to implode.

The auditorium was packed and every major newspaper in the United States was represented. Having never moderated an event of that magnitude, I was a complete amateur. Everything went fine, and no real controversy occurred until near the end when someone



Eric Rudd, *Wonderlust I* (2020), 14’ x 28’ x 4’, studio shot in North Adams MA

asked whether Christina was going to resign. The question did address the museum’s future, but it also implied blame. In any case, Christina, who was sitting next to me on the stage, turned to me and whispered that she was not going to answer that question because we had an agreement not to get into fault. I stated to the audience that the question implied blame and that we had agreed to limit the discussion to the museum’s future.

Afterwards, many people came to me and said I had done fine. The entire event was informative and positive. However, the next day, a tenant in my studio building who was about to play a major role in my life for the next few years, came upstairs to my studio and yelled at me, accusing me of “selling out.” I guess I felt I had, in some way,

40th Anniversary Questionnaire continues on page 7

although when I asked for other reactions to this claim, most friends said it was nonsense. In any case, I felt so bad that I wrote a letter to the editor [of] the *Washington Post* and to the *New Art Examiner* apologizing for my failure to force Christina to answer herself. Of course, she could have echoed my words and just ducked the question; she didn't need to use me as a crutch, and I didn't have to allow myself to be used. Unfortunately, my inexperience at hosting a publicly staged event was displayed.

LA-B

How has WSG positively impacted your artistic practice?

ER

It was probably my first organizational involvement being an activist for artists (other than pioneering artists' spaces, especially being the first to develop an industrial building in DC—52 O Street Studios, in 1978). I have continued that activism in North Adams, Massachusetts (home of MASS MoCA).

LA-B

Can you highlight any notable WSG exhibitions?

ER

Too many years ago and too many shows. A few years ago, I wanted to do an exhibition in North Adams and include WSG sculptors in my museum—Berkshire Art Museum (BAMuseum.org)—but then Covid got everything off the table.

LA-B

Can you tell us about some key individuals, volunteers, or partners you have encountered at WSG who have played a role in your successes over the years?

ER

The founding directors and especially **Phil Smith** (and **David Furchgott**).

LA-B

What do you think sets the Washington Sculptors Group apart from other artistic collectives or organizations?

ER

That it's still going—about 40 years later! Wow!

HARRY ST. OURS is a longtime member of the Washington Sculptors Group and served on its Board of Directors in the organization's early years.

LA-B

Who are you and what do you do?

HSO

I am **Harry St. Ours**, artist, author, Apple Distinguished Educator. Currently Professor of Art and Design at Montgomery College. Previously Chairman of the Department of Design and Acting Associate Dean of the School of Art and Architecture at the American University of Sharjah in the United Arab Emirates. And before that Assistant Professor of Art at Hood College in Frederick, Maryland. I did my MFA in stone carving at the University of Maryland, studying under the great sculptor Ken Campbell, with many of the early WSG members,

like **Lenny Cave**, **Lee Aks**, and others. And I was fortunate enough to have exhibited in many group shows (and a few solo shows) at local galleries and museums, like the (then) Corcoran Gallery of Art and the Baltimore Museum of Art for group shows, and the Slavin Gallery and Woodend Mansion for solo shows.

LA-B

When and why did you join the Washington Sculptors Group?

HSO

I joined the WSG March 1, 1984, when the group was first fully formed, I believe somewhere in early 1984, and somehow became an early addition to the Board of Directors. I think it was **Lenny Cave** who

recommended me. There was such a vibrant art scene in the DC area then, with printmaking, ceramics, the Washington Color School, and so much more. And especially, it seemed the world of sculpture was centered here at that time. So the dream of WSG was very compelling and a great place to grow and share ideas and even exhibit with other great sculptors of the time.

LA-B

Can you share the story of your involvement with the Washington Sculptors Group?

HSO

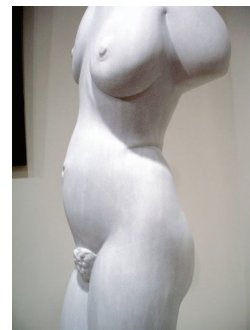
As board members, we met often to plan exhibits and educational events. The other board members were noted artists and educators in those early days and I was thrilled (and a bit intimidated, really) by the quality of their work and their powerful work ethic. Hopefully, some of that rubbed off on me. I learned a lot from members like **Duncan Tebow**, whose dry wit made those who knew him laugh generously, and those who didn't wish they did. **David Furchgott** seemed to know everything about the art scene all over the world, but had an unassuming nature that was disarming. What a font of knowledge he was back then and, I'm sure, still is. And **Lenny Cave** was perhaps the best sculptor and genuine good person I have ever had the pleasure to know. He is sorely missed. **Heidi Lippman's** wall sculptures were just astoundingly beautiful and unique, and she worked hard to make the group work, and the stone sculptures of Lee Aks were almost superhuman. It was great fun in those early days, meeting such wonderful folk and working with them. We all knew we were a part of something special. And I recall those days as a remarkable time.

LA-B

How has WSG positively impacted your artistic practice?

HSO

The many and varied members steeped in gallery know-how, artistic expertise, and downright graciousness tempered my own work as well as my idea of what being an artist meant. I hope I've grown because



Harry St. Ours, *Raqsat al-Salaam (Dance of Peace)*, 2006, marble

40th Anniversary Questionnaire continues on page 8

of it. Everyone got involved to make sure the group wasn't just another org. It was the Washington Sculptors Group, dammit, and we were working sculptors!

LA-B

Can you highlight any notable WSG exhibitions?

HSO

There were so many exhibitions, large and small, group and solo. There was an early group show at Woodend Sanctuary and Mansion, the Audubon Society's headquarters in Chevy Chase. And several group shows at the Sumner School in DC, the WSG's informal HQ at the time. And once there was a curated installation of the work of select members on the National Mall, including a great piece by **Foon Sham**, among others. Although I did not participate in that particular show, I remember documenting the installation on video. My daughter, Brenna, maybe seven or eight at the time, came with me and was so taken by the work artists were erecting that she gathered up scraps of wood and packing material and other detritus and created an installation of her own! It was actually a quite beautiful stacked tower with childish charm. The warmhearted participants insisted her sculpture remain, and so it did for at least a day or two until the grounds crew removed it. An art director in her own right now, she still remembers that day with a laugh.

LA-B

Can you share examples of successful educational projects or programs that you attended or sponsored?

HSO

Early on in the group's existence, **Lenny Cave** presented slides of all the sculptures members had created and installed for the Woodend show. Lenny was a captivating speaker and the meeting hall (I don't quite remember where it was) was packed and the oohs and aahs echoed around the large room as Lenny introduced the art and the artists and inspired us all. Events like that were frequent, but this one, I remember, was uncommonly memorable.

LA-B

Can you tell us about some key individuals, volunteers, or partners you have encountered at WSG who have played a role in your successes over the years?

HSO

All of the board and many, many of the WSG members left a deep impression on me. And I believe it was **David Furchgott** who introduced me to Françoise Yohalem, an artist representative. I was teaching sculpture, drawing and (of all things) video production at Hood College at the time, and she hired me to help document the work of some splendid artists like Yuriko Yamaguchi and others. Getting to meet these professionals was a gift that informed my work, and could only have happened because of WSG.

LA-B

Are there any particularly memorable anecdotes, stories, or moments from the organization's history that you would like to share?

HSO

Because I also had a strong background in graphic design, I was charged with the task of creating the first WSG logo. I produced several ideas with the usual tropes of Washingtoniana. And they were fine. But it was the scrawled heading on my presentation board to the group that got everyone's attention. It was simply my handwriting of the words "The Washington Sculptors Group." We used that as a logo for decades, and I was thrilled every time I looked at it. BTW, my handwriting has hardly changed. And yes, I still have the T-shirt.

LA-B

What do you think sets the Washington Sculptors Group apart from other artistic collectives or organizations?

HSO

I became friends with some of the best sculptors, artists, and just plain great people you could possibly hope to meet through the WSG. It was the best experience of my professional career. Except maybe selling my first piece.

LYNDA SMITH-BÜGGE is a longtime member of the Washington Sculptors Group, having joined in 2010. She has served on the Board of Directors for years. In Lynda's current role as Board Member at Large she is tasked with managing the WSG Archives at the Martin Luther King Jr. Library's People's Archive. Lynda was the editor and publication manager of *The Washington Sculptor* for over ten years before she left that position to pursue community-oriented initiatives based in social practice.



LA-B

What do you do?

LS-B

Manage the Zenith Community Arts Foundation's Mobile Woodshop program, and I am a wood sculptor.

LA-B

Why did you join the Washington Sculptors Group?

LS-B

To join other sculptors and enter into exhibitions.

LA-B

Can you share the story of your involvement with the Washington Sculptors Group?

LS-B

In 2011 **Pattie Firestone**, President of WSG, asked me to become editor of *The Washington Sculptor*. Had I not been asked, I would not have volunteered. It is amazing the rewards that you receive when you give service to an organization. **Lynda Andrews-Barry** took the newsletter over from me. I have stayed on the board to work with the WSG Archives.

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LA-B

How has WSG positively impacted your artistic practice?

LS-B

Exhibitions kept me making new sculptures. My volunteer job of editor helped me communicate with other sculptors. This created an artistic community for me.

LA-B

Can you highlight any notable WSG exhibitions?

LS-B

Aquifer, juried by J.W. Mahoney and Deborah McLeod, Washington Project for the Arts and Washington Sculptors Group, PEPCO Edison Place Gallery, Washington DC, 2008;

Sculpture NOW 2014: Washington Sculptors Group 30th Anniversary, juried by Jack Rasmussen, American University Museum at the Katzen Arts Center; exhibitor, *Fleeting, Fled*, juried by Laura Roulet, Washington Sculptors Group exhibition, Glen Echo Park, Maryland, 2020.

LA-B

Can you share examples of successful educational projects or programs that you attended or sponsored?

LS-B

The most recent successful educational project has been getting the Mobile Woodshop program in DC Public Schools off the ground in 2020.

LA-B

Can you tell us about some key individuals, volunteers, or partners you have encountered at WSG who have played a role in your successes over the years?

LS-B

Exhibition managers and volunteers have been key partners in my productivity as an artist. Deadlines and exhibition opportunities inspire creative juices.

LA-B

Are there any particularly memorable anecdotes, stories, or moments from the organization's history that you would like to share?

LS-B

One year a group of us visited Grounds for Sculpture, a 42-acre sculpture park and museum located in Hamilton Township, New Jersey. My 2018 visit to **Craig Schaffer's** home and studio in Pietrasanta, Italy, was a highlight for me.

LA-B

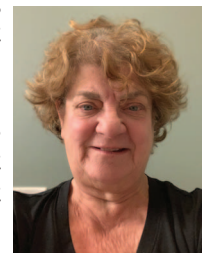
What do you think sets the Washington Sculptors Group apart from other artistic collectives or organizations?

LS-B

Exhibition opportunities are key to the membership.

JOAN WEBER is a member of the Washington Sculptors Group Board of Directors, as well as WSG's Advisory Board, and serves as the liaison between the two. Joan is not an artist but an art collector, and worked in commercial real estate development for 20 years, followed by 23 years as a sales executive with a local printing company. She is currently retired.

Joan was invited to serve on the board by former WSG president **Lynden Cline**, in order to "stir the pot," as many of the board members serving at that time felt the governing body had become "static and stale," and that a businessperson like Joan could introduce new technologies and ideas. Joan joined the Washington Sculptors Group in 2000 and, as she explains it, was "on the board for eight years; off the board for another eight years, but on the Advisory Board; back on the board since 2018, when **Elsabé Dixon** became President."



She answered the following questions about her time with WSG.

LA-B

How has WSG positively impacted your collection process?

JW

As a collector, it's important for me to understand what are the critical issues for artists in changing cultural and market conditions. Being on the board has helped my understanding.

LA-B

What WSG accomplishments are you most proud of?

JW

What I'm proudest of is what WSG accomplishes with our members each year (multiple exhibits, programs, the newsletter, website, etc.) as consistently excellent. And also, (1) reaching 40 years is a major achievement for an entirely volunteer-run social/art organization, (2) maintaining the quality of the exhibitions, jurors, venues over 40 years, (3) maintaining pretty strict quality standards as a value is an achievement, and (4) having our history in the DC Archives is a milestone.

LA-B

Can you highlight any notable WSG exhibitions?

JW

Sculpture is more difficult for gallerists to sell than wall work, so fewer dealers take on sculptors' work. WSG is one of the most active groups in the region regularly displaying sculpture in excellent venues and chosen by strong jurors.

Two of the more outstanding exhibits for me were the one at Harmony Hall (*Sculpture NOW 2022*)—lots of work and beautifully installed—and *Sculpture NOW 2017*, when McClean Project for the Arts was in a temporary space.

LA-B

Can you share examples of successful educational projects or programs that you attended or sponsored?

40th Anniversary Questionnaire continues on page 12

WSG Members in Artomatic

Artomatic is a non-juried arts festival that debuted in Washington DC in 1999, creating a community space where artists of all kinds could showcase their work without the constraints of traditional gallery settings. The event transforms vacant spaces into temporary art galleries filled with visual art, performances, music, workshops, and more.

Artomatic is known for its inclusivity, allowing artists of all levels and disciplines to participate. This grassroots, volunteer-run event has grown over the years, attracting thousands of visitors and featuring hundreds of artists. It serves as a vibrant and dynamic platform for artistic expression and community engagement, contributing significantly to the cultural landscape of the DC area. *Artomatic 2024*, held March 8–April 28, marked the festival’s 25th anniversary, as well as its return to Washington DC proper.

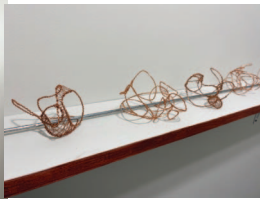
Many members of the Washington Sculptors Group participated in *Artomatic 2024*. Below, a few share their experiences of the event.



Sondra N. Arkin, *Bamboo Showers*



Tom Hill, *Flame Thrower*



Elizabeth Ashe, *Playgrounds*

Sondra N. Arkin

Bamboo Showers

My installation at *Artomatic 2024* included *Bamboo Showers*, one element of a collaborative work on STEM versus STEAM curriculum. The culminating exhibition, shown in Washington DC during the summer of 2019, was entitled *Spend Time with Trees*, which attended to the processes of design, development, and creation, revealing the practices of the two collaborators, one an artist and the other an engineer.

Elizabeth Ashe

Playgrounds

I played with copper wire in childhood and, inspired by both Noguchi and Calder, I have continued to work with it. In my teaching at an after-school arts program, I paid attention to how the children I mentored moved, used materials, and interacted with one another. I began making sketches of these orbits, these requests for attention, and used them to build circular models, each one made like a daisy crown.



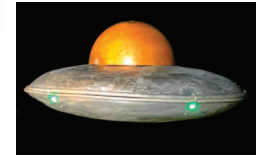
Shanthi Chandrasekar, *Cosmic Vibrations—Gravitational Waves*



Laura Jamroz, *Female Torso*



M. L. Duffy, *Screened Low-Poly Heart*



Roger Cutler, *Martian Flying Saucer*

Shanthi Chandrasekar

Cosmic Vibrations

The *Cosmic Vibrations* series is my response to being surrounded by the sounds of various musical instruments played by my family at home. As a listener, I would try to visualize these sound waves that were overlapping around me. This led me to make artwork inspired by waves of many kinds, including the baryon acoustic oscillations of the early universe and the extremely small gravitational waves produced by the merger of black holes and neutron stars.

Roger Cutler

At my *Artomatic 2024*, there were dinosaurs, flying saucers, Martian ray guns, sunflowers, the center of the universe, and a time machine.

M. L. Duffy

My installation at *Artomatic* consisted of two large paintings based on my sculptures that were conversations with artworks from 31 of my high school students.

Tom Hill

For *Artomatic 2024*, I installed *Instruments of Identity and Desire: Explorations of a Queer Masculinity*.

Cristian Ianculescu

I’m happy to be back at *Artomatic*, showing some of my newer work.

Laura Jamroz

I am a Virginia-based artist who sculpts the beauty of the human figure in terra-cotta clay and bronze. I also paint and photograph the marvelous landscapes of the world as well as our four-legged companions. My display at *Artomatic* is the culmination of work I have done over the past years, and includes bronze sculptures, painting, photography, and encaustic painting with wax.

Artomatic continues on page 11



Sarah Jane Rodman, *Pink Compass, True North*



Cristian Ianculescu, *Backslide*



Jon-Joseph Russo, *Diversity Is Beautiful: Hair/Head Series*



Steve Wanna, *Myths of Creation—CE221111.1247*



Jeff Wilson, *Ocean*

Sarah Jane Rodman

Pink Compass

I designed this artwork as a focal place to help people orient themselves while in the midst of this 50,000-square-foot floor, within an eight-story downtown building, as well as the wide world outside. The power of the color pink combined with our universal familiarity with toys draws visitors in close and prompts them to smile.

Jon-Joseph Russo

Diversity Is Beautiful: Hair/Head Series

The understated faces of my sculptures reference the influence that the Easter Island heads have had on me, especially the spiritual connection to their ancestors expressed by their positioning, faced away from the land and villages and toward the ocean from which they arrived. All but one of my works have penetrations through the hair, which reference the natural, eroded stone arch passages of the southwestern United States, and specifically Arches National Park in Utah. I have focused on the hairstyles to emphasize the cultural diversity represented in the different continents. I wanted to make these sculptures interactive by creating mystery and anticipation.

Marcos Smyth

This was my first time at *Artomatic*. Joyce Zipperer recommended I join, and participating was very rewarding. In an open space, suite 834 on the eighth floor, I showed eighteen sculptures and six prints. I also presented a screening of five short documentary films about outdoor ephemeral installations I have made with Robin Croft and on my own. This (mostly) new work is the largest collection—a series—that I've shown in one place. I enjoyed talking with people and making new friends with other artists. Viewers were very engaging and wanted to know about my process and inspiration. *Artomatic* pushed me to expand my skill set for the curation and display of my work. I highly recommend *Artomatic* to my fellow artists.



Marcos Smyth at *Artomatic 2024*

Claudia Vess and Lucy Blankstein

Après Moi?

ccvess.com
thecabinetart.com



Claudia Vess and Lucy Blankstein, *Après Moi?*, installation

Steve Wanna

This series is inspired by the science underlying the images sent by the Hubble telescope of supernovae and other cosmic phenomena. Rather than simply creating images of them, I wanted to re-create the impact and drama of those ancient cataclysmic events that seem frozen in time, by creating similar actions. I developed a unique process of exploding materials onto a prepared surface so that each work ends up freezing the very moment of its own creation, not unlike the moment a star explodes. The works are cast in clear resin, which further enhances the feeling of an action arrested in a moment in time. The titles pay homage to NASA's naming conventions and reinforce the creative process underlying these works, that of capturing and freezing an action: each piece in the series bears the date and exact time of the explosion.

Jeff Wilson

Ocean

As a sculptor and maker of things, I work in a wide range of media, but always seem to return to the product lids that I have been collecting for 40 years. I think of each lid as a designer's attempt to tantalize our senses to make us want to touch it, followed by all of the sensations experienced from the product underneath. With my deep roots in abstract expressionism from studying under Maryann Harman for many years, and my Bauhaus connections from my master's degree in architecture, it all comes together in *Ocean*.

Enjoy!

Review, continued from p. 5

translations of photos and traditional figurative studies into abstracted figurative stained glass works; Jun Lee's colorfully graphic and highly detailed woodcut prints of animals conveying allegories of competition; Sarah Chittenden's lightscaping sculptures, projecting light filtered through colored gels and intricately patterned metal lamps; Aishwariya Chandrasekar's Indian and Muslim art-inspired pen and ink abstractions; Candice Tavares' layered wood portraits; and Tim Tate's large, visually stunning lenticular prints and mixed media sculptures primarily thematizing sexuality, gender, and identity.

Overall, the quality and diversity of work shown at *Artomatic 2024*, as well as the freedom that artists had to take over their spaces, should inspire more artists to participate the next time around. I hope so. Sometimes quantity and quality are not mutually exclusive. Sometimes an art fair can be surprisingly fun and inspiring.

—Art Vidrine

Art Vidrine is an artist and writer in the Washington DC area. He is a member of the Washington Sculptors Group and an Associate Professor of Art at Bowie State University.

Questionnaire, continued from p. 9

JW

The Image Show is a real positive for unjuried exposure.

LA-B

Can you tell us about some key individuals, volunteers, or partners you have encountered at WSG who have played a role in your successes over the years?

JW

Difficult to pick out only a few, as many, over many years, have made a difference in my life. **David Furchgott** for his consistent positive support of WSG over the years. **Mariah Josephy**, who hosted the board meetings for years in her home. **Mary Early**, longtime co-board member. **Eric Celarier**, co-webinar producer. **Margaret Boozer**, early board member with me. **Zoie Lafis**, for her consistent support of art and artists over time.

LA-B

What do you think sets the Washington Sculptors Group apart from other artistic collectives or organizations?

JW

I think the fact that it is an entirely volunteer-run organization that has lasted this strong for so long sets it apart. Also, the quality standard for jurors and venues, which has been part of the culture of the organization from the beginning, is critical.

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



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