

Washington Sculptors Group

NEWSLETTER

Winter 2003

Member News

Solo and Feature Shows, Installations, Commissions, Honors:

Alan Binstock, *Belief as Image*, Ch'i Art Space, Brooklyn, New York, April 16 - May 18, opening reception April 25.

Margaret Boozer and Julia Ricketts, *Earth Drawings and Water Colors*, Baas Art Gallery, Seattle WA, Sep. 2002.

Elizabeth Burger, *In These Silent Worlds*, The United States Botanic Garden, Wash. DC, through March 9.
Running Women and Predators, Howard Community College Art Gallery, Columbia MD, Oct. - Nov. 2002.

Lynden Cline, Grounds for Sculpture, Hamilton NJ, work selected to be fabricated in bronze and installed permanently.

Steve Dolbin curated *Paintings* by Patricia Carrigan at the Kauffman Gallery, Huber Art Center, Shippensburg University, Shippensburg PA.

Lucile Driskell, Cosmopolitan Club, Philadelphia PA, through Feb. 21.

Annette Hansen, with Leila Hoffman, Alfredo Ratinoff and Marsha Jaestaedt, *Moving Colors*, Mt. Vernon Unitarian Church, Alexandria VA, Oct. - Nov. 2002.

Edmund Hardy, Elizabeth Burger, Laura Amussen, Marcia Wolfson Ray, *Au Naturelle*, Howard County Center for the Arts, Ellicott City MD, through Feb. 21.



Frances Sniffen
"Installation/Biomorphs" Size: variable



Constance Bergfors
"Allegro" 80"x 30"x 27"

Gale Jamieson, *The First Thread: Fiber in Form*, Chesapeake Gallery, Harford Community College, Bel Air MD, through Jan. 16.

Maria Karametou, *Greek Contributions to Mankind: An Exhibition of Contemporary American Art*, work selected for the permanent collection of the American embassy in Greece.

Clifford W. Lamoree, *Paintings-Drawings-Sculpture*, the Philip and Muriel Berman Museum of Art at Ursinus College, Colledgeville PA, Nov. - Jan.

Elaine Langerman, Laura Thorne, Bill Hill, Kurt Godwin, *Ordering Chaos*, The American Center for Physics, College Park MD, through April 18.

Judith Richelieu, by having three acceptances to group shows, elected to life membership in the Catharine Lorillard Wolfe Art Club, New York NY.

Pat Segnan, *Marks and Remarks*, Glenview Mansion Art Gallery, Rockville MD, Nov. 2002.

Claire Sherwood, *Sculptures by Claire Sherwood*, Galleries of the Columbia Association Art Center, Maryland Art League, Columbia MD, through Feb. 9.

Frances Sniffen, *Installation (Biomorphs)*, Gallery K, Wash. DC, through Jan. 31.

Paula Stern received the People's Choice award in the WPA show *Directions* (see below).
Neiman Marcus, Boston MA, December.
Neiman Marcus, Wash. DC, December.

Ann Stoddard, *Biennial 2002: Expect the Unexpected*, Peninsula Fine Arts Center, Newport News VA, received the chairman's award for her installation *The Political Economy of Side Chairs*.

Ami Martin Wilber, *expired*, DCAC, Wash. DC, Nov. - Dec. 2002.

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Group Shows

(Listings may be incomplete. To insure inclusion of all WSG member names, underline the names of ALL WSG members, not just your own. In group show listings, it is too time consuming for the editor to cross check long lists of names for this information. If you send written information, include show title, location, dates, and other WSG members who are participating.)

Lynden Cline

"Several months before you were born, I married a man who wasn't your father" 64"h x 24"w x 24"d

Art in the Environment - "New Forms in Nature," The Schuykill Center for Environmental Education in partnership with Philadelphia Sculptors, June - Dec. 2002, including **Gina Michaels**.

Art Fair, Battersea Park, London, England, March 2003, including **Alan Binstock**.

Art-O-Matic 3, Wash. DC, fall of 2002, including **Renee Butler, M. Teresa Camacho-Hull, Beth Cartland, Pattie Firestone, Nancy Frankel, Judith Goodman, Barbara Josephs Liotta, Cindy Lowther, Donna McCullough, Lincoln Mudd, Ray van Santen, Rima Schulkind, Patricia Segnan, Alice Sims, Michael Sinvet, Philip T. Smith, Ann Stoddard, Jordan Tierney, Erwin Timmers, Sandra Wasko-Flood, Joyce Zipperer**.

Center for Being and Becoming, Wash. DC, Sep. 2002, including **Sandra Wasko-Flood**.

Cosmopolitan Club, Phil. PA, Nov. & Dec. 2002, including **Elizabeth Driskell**.

Directions, selected from Washington Project for the Arts Artists Directory, Wash. DC, including **Alice Bindeman, Joan Danziger, Shirley Koller, Donna McCullough, Paula Stern**.

The Dog Days of Summer, Zenith Gallery, Wash. DC, Aug. - Sep. 2002, including **Donna McCullough**.

Eight From Baltimore, Eleven Eleven Sculpture Space, Wash. DC, Sep. - Nov. 2002, including **Rodney Carroll, Brent Crothers**.

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Board Positions 2002-2003

President:	Lynden Cline
Vice President:	Tom Rooney
Secretary:	Pattie Firestone
Treasurer:	Joyce Zipperer
Exhibition Planning:	Mariah Josephy
Exhibition Implementation and Installation:	Tom Rooney & Ed Hardy, Co-chairs
Programs:	Laura G. Thorne, Chair Lynden Cline Duncan Tebow
Publicity/Publications:	Donna McCullough Jordan Tierney
Newsletter:	Rima Schulkind
Website Liaison:	Miguel Mir
Outreach: <i>Speaker's Bureau</i>	Alan Binstock
<i>Slide Registry</i>	Judy Goodman Gail Gorlitz
Membership:	Margaret Boozer Joan Danziger Lynden Cline Joan Weber
At Large:	Chas Colburn Frank Fishburne Drew Goerlitz Alice Robrish
Newsletter Design:	Stephanie Firestone
Newsletter Production:	Mary Howard

WSG Who-What-Why

We have existed since 1983 to promote all aspects of sculpture and foster interchange among sculptors, sculpture enthusiasts and the general public. We sponsor monthly events, annual shows and meetings, and cosponsor programs with museums, embassies, and other organizations. Our membership of over 300 is a volunteer organization with a Board of Directors which administers the organization and a Board of Advisors composed of prominent members of the art community.

Advisory Board

John Beardsley , author
Emile Brzezinski , sculptor
John Hechinger , collector
Olga Hirshhorn , collector
Samuel Hoi , Dean, Corcoran School of Art
Martha Jackson-Jarvis , sculptor
David Levy , President and Director, Corcoran Gallery of Art
Virginia Mecklenburg , Senior Curator, National Museum of American Art
Gary Sangster , Director, Contemporary Museum, Baltimore
Carol Sterling , Director of Programs, International Sculpture Center
Olga M. Viso , Associate Curator, Hirshhorn Museum
Komei Wachi , Director, Gallery K

Fold Here, 3-d paper, The Ellipse Arts Center, Arlington VA, through March 2, including **Brece Honeycutt, Katherine Kavanaugh.**

Line of Inquiry, The Gallery, Mercer County Community College, Trenton NJ, Nov. - Dec. 2002, including **Elizabeth McCue.**

Parallel Reflections on The World Trade Center: A Vision of Recovery and Remembrance. New Century Artists Gallery, New York NY, through Feb. 1, including **Steve Dolbin.**

Party Animals, Wash. DC: **Gail Gorlitz's** elephant acquired for DC permanent collection.

Sculpture at Mill River's End. Sculptors, Inc., Mill River Gallery, Ellicott City MD, Fall of 2002, including **Chas Colburn, Donna McCullough, Lyndie Vantine, Al Zaruba.**

Sixth National Juried Show, Gallery West, Alexandria VA, Feb. 1 - March 2, including **Paula Stern.**

Sculpture Now 2003, WSG at Washington Square, 1050 Connecticut Ave., NW (corner of Connecticut & L), Feb. 3 - May 2, reception Feb. 13, 6:00 - 8:30, **Marcia Billig, Alice R. Bindeman, Beth Cartland, Lynden Cline, Frank Fishburne, Drew Goerlitz, Gail Gorlitz, Len Harris, Alison Helm, James Kessler, Keith Kruger, John Lavery, Michael Little, Dalya Luttwak, Donna M. McCullough, Richard Moy, Jerry Peart, Massimo Righini, Tom Rooney, Foon Sham, Bonnie Shelor, Michael Enn Sirvet, Pamela Soldwedel, John Sonnier, Edwin Timmers, Réal Tougas, Jacob Ulrich, Joyce Zipperer.** 67 sculptors submitted entries for 128 pieces, with 33 pieces by 28 sculptors selected.

Sculpture Spectacular II, The Steinway Gallery, Chapel Hill NC, through March 14, including **Lucile Driskell.**

Summer 2002 Exhibition, Grounds for Sculpture, Hamilton NJ, July & Sep. 2002, including **Shirley Koller, Curtis Weatherall.**

Violence Against Women: Breaking the Silence, Greenbelt Community Center Gallery, Greenbelt MD, Sep. - Oct. 2002, including **Alice Sims, Rosemary Lockett.**

Wall Works: A National Juried Exhibition of Ceramic Works Intended for the Wall, Baltimore Clay Works, Baltimore MD through Feb. 15, including **Margaret Boozer.**

WPA/Corcoran 2003 Artist Directory Open Studios, Nov. 2002, including **Lila Asher, Adam Bradley, Constance Bergfors, Alan Binstock, Margaret Boozer, Beth Cartland, Lynden Cline, Pattie Firestone, Frank Fishburne, Gail Gorlitz, Brece Honeycutt, Shirley Koller, Arlette Jassel, Carolyn Jean, Craig Kraft, Elaine Langerman, Mary Virginia Langston, Barbara Josephs Liotta, Donna McCullough, Bill Moore, Sam Noto, Nancy Sansom Reynolds, Rima Schulkind, Foon Sham, Bonnie Shelor, Judy Sutton, M. Jordan Tierney, Laura G. Thorne, Erwin Timmers, Ray van Santen, Sandra Wasko-Flood, Al Zaruba.**

2002 All Media Juried Exhibition, Arlington Arts Center, Arlington VA, Sep. - Oct., including **Laura Amussen, Maxine R. Cable, Ami Martin Wilber.**

22nd Annual Montpelier Invitational Sculpture Exhibition, Montpelier Cultural Arts Center, Laurel MD, June - Aug. 2002, including **Rodney Carroll.**



Elizabeth Burger
"Remains"



Gale Jamieson
"My Mom's Dress Form"

Correction. In the last issue of the Newsletter, Curtis Weatherall was credited for designing the ceremonial Key to the District of Columbia. This was an error: he produced the Rapid Prototype that was used for the production mold. John Dreyfuss created the design.

Slide WARNING:

When mailing slides write in **LARGE** letters on both sides of the envelope "**FILM INSIDE**" so it will not be irradiated (fried) by the post office.

FROM THE (NEW) PRESIDENT – Lynden Cline

First of all, I want to tell all of the members and the Board of Directors of the Washington Sculptors Group how proud I am to serve as your President.

In thinking about the writing of this note, I wondered what you might want to know about me. Perhaps the same things that I would like to know about you.

After college, I spent 17 years as an advertising executive. In 1995 I enrolled in my first art class. When I realized that sculpture really interested me, I decided to study at the Corcoran College of Art & Design and the Maryland Institute College of Art. After experimenting with other materials, I found steel to be the most satisfying. My fabricated pieces are typically expressions about family. I am adopted, and create pieces reflecting the different family situations in which I have found myself.

I now teach part-time at the Corcoran, and have been very active in arts organizations in Washington such as Art-O-Matic.

In my career as an advertising executive, I spent a great deal of time using marketing research strategies to ask (and I hope, answer)



questions of relevant groups of people. What do they want? What do they need? What do they value?

I see this next challenge of serving as President in much the same way, with WSG members being the relevant group: What do you need from WSG? What kind of programs would you like to attend? Whom would you like to have as a speaker? Where would you like to exhibit your work? Do you have ideas for programs or exhibits? Do you know someone with an exhibit space? Whom would you like to meet? What would you like to learn?

Would you like to spend more time on social events meeting other members? What do you think WSG can do to promote the public's enthusiasm for sculpture?

This is your group. Please feel free to contact me via e-mail at Lyncmail@earthlink.net or by phone at 301/773-4078.

Thank you for giving me this opportunity.

Annual Dinner Speaker



F. Lennox Campello, guest speaker, followed a fabulous dinner at the Parthenon Restaurant. All photos for this article are © Frank Van Riper.

*The following is the essence of the remarks by WSG Annual Dinner guest speaker, **Lennie Campello** (F. Lennox Campello), art advocate, writer and co-owner of The Fraser Galleries, on November 21, 2002:*

I started as an artist, writer and art critic in Washington ten years ago, I have experience in dealing with editors and writers for The Post and Post.com, Vision, Arts Calendar, wire services, etc., and hope I can provide insight into the business side of art.

Editors tend to have a negative perspective on Washington art. To acquire ammunition to fight their bias we need to do the following:

- Try to demonstrate that we live in one of the best areas for artists, even though you wouldn't know that from the media.
- We have the 2nd largest exhibition, gallery, cultural base after NYC. Spaces include embassies and other venues. I get over 80 to 100 invitations per month for various shows.
- Despite fewer galleries in San Diego and Seattle, they received much more media coverage than Washington.
- The only city with more visual



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Private WSG Tour of Miró Sculpture

On a snowy evening in December, the Washington Sculptors Group was treated to a fascinating evening at the Corcoran Gallery of Art. Laura Coyle, Curator of European Art for the Corcoran, guided us through the show she had recently curated, *The Shape of Color: Joan Miró's Painted Sculpture*. She discussed the works which included sculpture, maquettes and revealing preparatory sketches. She also shared with us behind-the-scenes information about the curatorial process. A lively reception followed at Maxim! Thank you to Laura for coming up with this wonderful idea.

prepared by Lynden Cline

Slide Registry

The Slide Registry committee (Outreach) is looking for organizations that might be interested in a WSG slide show. If you have any suggestions, please include contact information if you have it and whether we can use your name.

Enclosed with this newsletter is an updated Slide Registry form. Please fill it out. If you do not have recent slides in the registry you may send them with the form. We also now accept photos or color Xerox copies. Take this opportunity to join the registry if you have not done so.

If you have older slides in the registry, or aren't sure which slides you have in the registry, send a stamped self addressed envelope to Gail Gorlitz, 3935 Morrison St., NW, Wash. DC 20015.

IT IS URGENT for our outreach program to have feedback about any commissions, sales or shows you have received through the Registry. Please contact Gail Gorlitz at 202/966-0262 or <Gail.Gorlitz@verizon.net> with any questions.

Opportunities

NZen, a New York SoHo style gallery in Capitol Hill, Wash. DC, is seeking cutting-edge work in any medium. The artists' openings occur in conjunction with Capitol Hill's "Second Saturday" promotional event for galleries and retailers. The exhibit remains at NZen for one month. A 30% commission is charged for work sold. Send CV, up to 20 slides or photos, with dimensions, price, and medium. Mail to NZen, 425 8th St., SE, Wash. DC 20003. No deadline.

The Torpedo Factory is conducting its annual search for artists to become eligible for a studio or to use a member's studio. Now in its 29th year, the Torpedo Factory had over 800,000 visitors last year and 160 artists in individual and group studios creating and showing their work. Deadline March 3. Bring 6 recent works and up to 20 slides. \$40 entry fee. For entry form, send a SASE to July 2003 at Torpedo Factory Art Center, 105 N. Union St., Alexandria, VA 22314, or visit <<http://www.torpedofactory.org>>

Bemis Center for Contemporary Arts offers two- to six-month residencies. Provided: 1,000 - 2000 sq. ft. private studio/living space, a 10,000 sq. ft. fabrication/installation facility equipped for steel and wood working, access to printmaking/photography facilities, individual monthly stipends of \$555 - \$1,000, and exhibition possibilities. Send application form, 10 slides of work completed within the last two years, CV, reviews or other support material, \$35 application fee, and SASE for return of slides. Contact Bemis Center for Contemporary Arts, 724 12th St., Omaha NE, 68102; Phone 401/341-7130, web site <www.bemiscenter.org, email: <bemis@novia.net>

Deadlines: Feb. 28 for late 2003/early 2004

Sep. 30 for residencies beginning mid 2004

Notices

Membership discount for WSG members: Washington Project for the Arts / Corcoran has generously offered a discounted membership rate to WSG members—save \$10 off the usual \$35 rate. The membership form can be downloaded from www.wpaconline.org, or you may call 202/639-1828. Please indicate at the top of the form that you are a member of the Washington Sculptors Group and pay only \$25. This special offer ends in March.

Classified ads

The Red Dirt Studio School is a ceramic and sculpture seminar taught by Margaret Boozer in her Mt. Rainier studio. The school's mission is to address aesthetic, critical and business concerns of sculptors and ceramic artists as either full time seminar students or workshop participants. A semester consists of 13 weekly classes and open studio time for \$1000 per semester

GRANT WRITING FOR ARTISTS: February 22, March 8
This two day workshop, taught by professional grant writer Sonja Carlborg, focuses on grant proposal writing for the individual artist. In the first class, we will learn about targeting appropriate venues and the basics of proposal writing. For homework, we will write our proposals. In the second class, we will divide into panels, compare proposals, and critique for effectiveness.

Limit: 15 students

Cost: free to seminar students, \$25 for non-students

Where: 2708 Otis Street, Mt. Rainier, MD

Time: 12pm-2pm, both days

Port Royal Sculpting Studio: New studio has space for eight artists. Four remaining. Call Mike Ryan at 703/764-0767 for details.

Newsletter Deadline & Requirements

Notices, classifieds and member news must be received by **March 10 in writing** by newsletter editor **Rima Schulkind** to be included in the spring issue. (An easy way to do this is to add her to your invitation mailing list (see page 6). Pictures must be black & white, **preferably good quality glossies, with good contrast**, with your **name, title and size of the piece on the back of each picture**. Please **limit choices of photos**. **Note:** due to space considerations, we may not be able to use all photos submitted. **Articles are invited** - topics suggested but not limited to: public art, art criticism, unique experiences of members, new materials and techniques. If you have an idea for an article but need help writing it, call Rima.

Annual Dinner *continued from page 4*

art space than DC is New York. Yet the national public considers Santa Fe, Seattle or San Diego as more important in the art world. The main reason is that their city Chambers of Commerce promote the art image of their cities.

Why? Is it because we make bad art? No. With a double degree in numerical analysis and art, I discovered that it is true: good and bad art are truly “in the eye of the beholder.” While still in school, I was able to sell most of my school projects on a weekly basis.

Critics tend to be negative about Washington art. Their job is to *follow*, not lead. Their criticism should have teeth, but be constructive. Blake Gopnik of The Post has a very definite agenda—to convey his views on art and life and, he has admitted that he considers part of his new job at The Post to be “putting the final nails in the coffin of painting.” This is a decades-old attitude going back to Clement Greenberg that “Painting is Dead”. Asked what art should be, Gopnik told me that it should be video or manipulative photography. Most of the reviews in The Post are of the major museums. There is usually only one gallery.

I have discussed this with Post arts editor John Pancake and have concluded that the fuel that’s missing to kick start D.C. art—is just a little drop of media attention. Evidence? The glorious theater scene. When Katherine Graham retired, she mandated that The Post spend \$400,000 to focus on theater. The media attention cultivates the scene. In four years, it went from nowhere to tied for second place. There are 5 critics for theater, 3 for art museums and galleries and 3 or 4 to review movies. The Seattle Times has 4 art critics, the San Diego paper has 2 and the New York Times has 11. The Post has one freelancer for 150 gallery shows per month.



Duncan Tebow, left, and Lynden Cline—outgoing and incoming WSG presidents.

How can The Post get away with this situation? **No one complains.** If a movie review is skipped they get complaints, if Jessica Dawson is away on vacation, no one complains. Some say, well galleries don’t advertise like movie theaters do. But—there is a whole section on books, and publishers and book stores don’t advertise. The Washington Times isn’t any better. Johanna Shaw Eagle only deals with dead artists and big museums.

We need a unified voice. This group needs to be vocal.

What if all of the arts organizations in DC and their members weighed in? Remember when an 11 year old was featured on the TV news showing crayon drawings? There was a line outside her gallery show.

WHAT TO DO?

- Get involved with organizations such as the D.C. Commission for Arts and Humanities
- Contact the Washington Post Ombudsman as a group and individually and demand more coverage.
- Contact spaces such as the OAS for

shows or District of Columbia Arts Center in Adams Morgan, Art-O-Matic. (Another example of bias: Gopnik wrote a review critical of Art-O-Matic for having open shows, when 5 months earlier he wrote a glowing review of an open show in Berlin!)

We have the wood, the fuel and everything for a bonfire. All we need is a spark. The Chamber of Commerce says 1200 but the IRS says **7,800 people in Washington report themselves as artists!** We are where theater used to be in D.C. A few years ago. We will see it happen.

—contributed by Betsy Tebow

Note Rima’s NEW EMAIL ADDRESS

Rima Schulkind’s email address has changed to: rima@schulkind.com. Please take a moment and change your email address files.

Current Dues Payment Reminder:

Look at the mailing label on this newsletter. If the number above your name isn’t 2003, you haven’t paid your dues. If you want to continue to enjoy the privileges of membership, send \$35 to:

Washington Sculptors Group
P.O. Box 42534
Washington, DC 20015

Some Important WSG Data

	WSG Board	Newsletter
snail mail	Washington Sculptors Group P.O. Box 42534 Washington DC 20015	Rima Schulkind 7412 Nevis Rd. Bethesda MD 20817-4740
telephone	202/686-8696	301/229-0279
email	email-support@washingtonsculptors.org	rima@schulkind.com New
fax	202/364-1053	301/229-2656
website	www.washingtonsculptors.org	

If you do not receive your newsletter: The newsletter editor has no control of the mailing list. However, if you email or call her she will mail you a copy and inform the distribution committee that you were missed.



Jean Droz
"Horse"

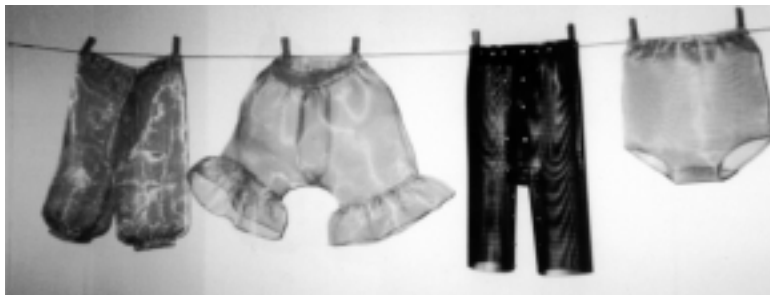
Renee Butler
Video installation of changing
flower projections on floor
plexiglas reflected on acetate panels.



Judith Goodman
"Sanctuary"



Art-O-Matic



Joyce Zipperer
"UNMENTIONABLES...then and now"



Philip T. Smith
"1/2 x 3"



M. Teresa Camacho-Hull
"A Bird's Eye View" Installation, 10 x 10 x 10 ft. room



Rima Schulkind
"If Women Had Run Cheron..."

WSG Program: Panel on Artists Residencies

On the evening of January 14th, a dynamic group of WSG sculptors presented exciting slides and information about residencies in which they had participated. Audience members contributed their own residency experiences. A lively reception followed.

Katherine Kavanaugh spoke of her experiences at the Hambidge Center in Rabun Gap, Georgia <www.acme-brain.com/~Hambidge>, the Ragdale Foundation in Lakeforest, Illinois <ragdale@artswire.org>, and the Virginia Center for the Creative Arts in Sweet Briar, Virginia <www.vaca.com>.

She also spoke of a directory published by the Alliance of Artists Communities, "Artists Communities." This book lists nearly eighty residence opportunities and is full of useful information including the type of facilities available, housing, admission deadlines and fees. It can be ordered on their web site <www.artistcommunities.org>.

Lincoln Mudd has spent time at the US/UK Contemporary Cast Iron Residency hosted by the New Orleans Sculpture Lab.

For more information go to <www.neworleanssculpturelab.org/USUK.htm>.

Claire Sherwood spent two months at Vermont Studio Center and mentioned that the deadline for the next round of full fellowships is February 15. The contact person is Kathy Black at <www.vermontstudiocenter.org>.

Drew Goerlitz' residency experience was at the Franconia Sculpture Park in Shafer Minnesota <www.franconia.org>. This residency routinely publishes a call for intern artists as well as a call for artists.

Foon Sham has traveled internationally several times while participating in residency programs. He was awarded an extensive residency in Norway with Stiftelsen Kulturehuset USF. Information about this and other international residencies can be found at the International Centre of Cultural Spaces <www.artfactories.net>.

contributed by Lynden Cline