

# Washington Sculptors Group

NEWSLETTER  
fall 2005

## UPCOMING WSG 2005 PROGRAMS

Watch for postcards with details about events  
and check the WSG email bulletin and website

### October 27, 6:30PM Members' Slide Show

Katzen Art Center  
American University  
Nebraska & Massachusetts Aves.  
Washington DC  
Reception follows at Chef  
Geoff Restaurant, 3201 New  
Mexico Avenue NW

### November 13 WSG Member Open Studios

### November 19, 6:30PM Annual Dinner Meeting

Potluck at  
Dalya Luttwak's home  
4510 Drummond Avenue  
Chevy Chase MD

## MEMBER NEWS

### solo and feature shows, installations, commissions, and honors

\*indicates shows that are ongoing.

#### \*Emilie Brzezinski

*Skyward Oaks*, four piece monumental installation, International Sculpture Biennale, Vancouver, British Columbia, Canada, Oct. 05 - Apr. 06.  
*Dialog With Wood*, Katzen Art Center, American University, Washington DC, Oct. 22-Dec. 05.

#### Breon Gilleran

*Blackwork*, Aughinbaugh Art Gallery, Messiah College, Grantham PA, through Oct. 9.

#### \*Bruce Gugliuzza

*Wood and Metal Sculpture*, Arlington Arts Center, VA, through Nov. 5.

#### \*Maria Karametou

*Le Cut la Curl*, Arlington Arts Center, VA, through Nov. 5.

#### Margo Klass

*box constructions*, Well Street Art Company, Fairbanks AK, through Oct. 4.

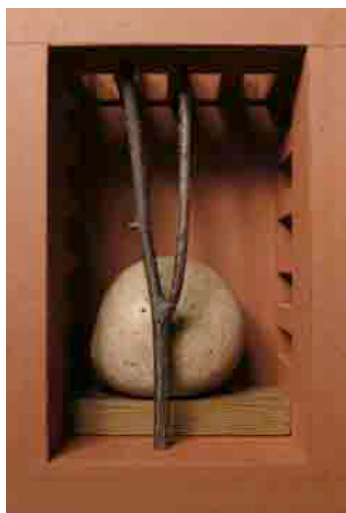
#### \*Judy Sutton Moore

*The Windows on Arts Alley*, commission through the Public Arts Trust of the Montgomery County MD Arts and Humanities Council.

#### \*Marja Ponkka-Carpenter

*Spikes*, Arlington Arts Center, VA, through Nov. 5.

Judy Sutton Moore  
*Windows on Arts Alley*



Margo Klass  
*box construction*

#### \*Beverly Ress

*Nature Examined*, McLean Project for the Arts, Arlington VA, through Nov. 5.

**Change in focus  
Henceforth (or at  
least until we change  
our minds again)  
instead of the  
teacher/curator/  
critic issues, each  
newsletter issue will  
feature two of our  
members. If you are  
interested in being  
featured in future  
newsletters, send  
your name to editor  
Rima Schulkind at  
<rima@schulkind.com>.  
People who submit-  
ted their names  
for the current issue,  
but who were not  
selected, will  
be put into the  
drawing for the  
winter newsletter.**

## WSG INFORMATION

### Washington Sculptors Group

PO Box 42534  
Washington DC 20015  
tel: 202.686.8696  
fax: 202.364.1053  
email: mail@washingtonsculptors.org  
website: www.washingtonsculptors.org

### board positions

President: Pattie Porter Firestone  
Vice President: Joan Weber  
Secretary: Carolyn Bernstein

### exhibitions

co-chairs: Breon Gilleran, Tom Rooney  
Malcolm Hally, Lincoln Mudd, Mahasti Mudd

### membership

#### recruitment/development

chair: Joan Weber  
Pattie Firestone

### outreach

chair: Erin Root  
Alan Binstock, Gail Gorlitz

### programs/education

co-chairs: Mariah Josephy, Dalya Luttwak

### publicity

Margaret Boozer, Joan Weber, Rima Schulkind

### board of advisors

John Beardsley, *Author*  
Emilie Brzezinski, *Sculptor*  
Kendall Buster, *Sculptor*  
Lynden Cline, *Sculptor*  
Joan Danziger, *Sculptor*  
Glenn Harper, *Editor, Sculpture Magazine*  
Olga Hirshhorn, *Collector*  
Martha Jackson-Jarvis, *Sculptor*  
Dr. Cyrus Katzen, *Collector*  
Vivienne Lassman, *Curator*  
Virginia Mecklenberg, *Senior Curator,*  
*Smithsonian American Art Museum*  
Ramon Osuna, *Gallery Owner & Collector,*  
*Osuna Art*  
Jack Rasmussen, *Director and Curator, American*  
*University Museum at Katzen Arts Center*  
Victoria Reiss, *Curator; Co-Director, Transformer*  
*Gallery*  
Wendy Ross, *Sculptor*  
Foon Sham, *Sculptor*  
Lou Stovall, *Artist/Printmaker*  
Francoise Yohalem, *Curator*

### WSG Newsletter

editor: Rima Schulkind  
designer: Minna Newman Nathanson  
distribution: Annette Hansen

The Washington Sculptors Group, founded in 1983, 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 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 other 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 are \$35/year; \$15/year to students with ID. Due are for a calendar year Jan.-Dec. Current paid-up members have "paid through 2005" above their names on their mailing label. To join or renew, send check to: Washington Sculptors Group, PO Box 42534, Washington DC 20015. To change address or add email address (to receive email bulletin), email Mariah Josephy <hms@mlm.nih.gov> or send information to the WSG PO Box [see above left].

**International Sculpture Center.** If you are thinking of renewing your membership in the ISC or joining as a new member, WSG has a partnership with the ISC (website <www.sculpture.org>) that earns you a \$15 discount. With payment include a note mentioning that you are a WSG member.

**Sculptor's Inc.** WSG members are eligible to join this dynamic sculptors group in Baltimore for \$25 (rather than the usual rate of \$35). Student membership is \$15 and is not further discounted. Their website is <www.sculptorsinc.org>.

### Membership perk

**ARTnews** offers a discounted subscription rate for WSG members. A one year subscription of 11 issues normally costs \$39.95, but WSG members may pay only \$32.95 (USA only). In subscribing either by mail or by phone (1.800.284.4625) you must reference Code 5WSG. Subscriptions and payments should be sent to:

ARTnews Subscription Service  
PO Box 56590  
Boulder CO 80323-6591



**A Touch of Shakti from  
A Celebration of Glass,  
Steel and Stone,  
a ten-year retrospective  
of work by WSG member  
Alan Binstock  
University of Maryland  
University College  
Adelphia MD  
July 8-October 2, 2005.**

**\*Craig Schaffer,**  
Jonathan Feldschuh  
*Sculpture and  
Paintings,*  
American  
Association for  
the Advance-  
ment of Science,  
Washington  
DC, curated by  
**Shirley Koller,**  
through Oct. 28.



*Craig Schaffer  
Gallo Verde  
bronze 32"x34"x22"*

**Pamela Soldwedel**  
*An Exhibition of Sculpture by Pamela  
Soldwedel, the Corporate Center at Tysons II  
Atrium Lobby, McLean VA, July-Oct.*

**\*John Jayson Sonnier**  
*Petra Flora: Botanical Carvings in Stone, Creative  
Partners Gallery, Bethesda MD, Oct.  
11-Nov. 5.*



*Anne Stein  
Sea Fleury  
painted steel*

**Ann Stein**  
*Painted Steel, Foundry  
Gallery, Washington  
DC, Aug.*

**Sarah Stout**  
*New Work, Gallery 10,  
Washington DC,  
through Sep. 24.*

**Laura Thorne**  
*Sculpture Invitational,  
Washington Square,  
Washington DC, May-  
Aug.*

**Millicent Young, Derek  
Chalfant and Anthony Garner**  
*Trans—, Delaware Center  
for the Contemporary  
Arts, Wilmington DE,  
Oct. 15-Nov. 28.*



*Laura Thorne  
Persistence  
bronze, quartz, copper  
23"x12"x8"*

## group shows

**\*Artist-Made Furniture**, 1111 Sculpture Space,  
Washington DC, curated by F. L. Wall, through Dec.  
13, including **Lynden Cline, Bodil Meleney, Erwin  
Timmers.**

**Arts Night**, Hickock Warner Cole, Washington DC,  
WPA/C fundraiser exhibition curated by Erin  
Chase Mackay and Randall McLean, including **Gail  
Gorlitzz, Rima Schulkind.**

**The Collection of Sheppard Pratt**, Sheppard Pratt Health  
System, Baltimore MD, Sep.-Oct., including **Beverly  
Ress.**

**Curvaceous**, Anne C. Fisher Gallery, Washington DC,  
through Oct. 2005, including **Gail Gorlitzz,  
Sandra Wasko-Flood.**

**\*Femme**, Gallery Neptune, Bethesda MD, through Oct.  
29, including **Joyce Zipperer.**

**Finding Your Way**, Rockville Arts Place, MD, June-July,  
including **Len Harris, Barry Perlis.**

**\*Florence Biennale**, Florence Italy, December, including  
**Millicent Young.**

**Focus on the Figure**, Rockville Arts Place, MD, Sep.-Oct.,  
including **Barry Woods Johnston.**

*it was here a minute ago - about the ephemeral,*  
**NURTUREart** Gallery, Brooklyn, NY, curated by  
Veronica Mijelshon, April 8-May 15, including  
**Lucy Norman Spencer.**

**Kingston Sculpture Biennial**, Kingston NY, July-  
Oct., including **Millicent Young.**

**\*Nine Artists**, The Dennis and Phillip Ratner  
Museum, Bethesda MD, Nov. 31-Dec. 30,  
reception Dec. 4, 1:30-3:30, including **Alice  
Bindeman, Helen Kamerow, Rima Schulkind.**

**group shows, continued**

*Not the Knitting You Know*, Eleven Eleven Sculpture Space, Washington DC, June-Sep., curated by **Binnie Fry**, including **Joyce Zipperer**.

*Points of Tangency*, Studio Gallery, Washington DC, June-July, including **Erwin Timmers**, **Raymonde van Santen**.

*\*Reaching Out. . . Celebrating the Female Form*, City Art Gallery, Greenville NC, Oct.-Nov., including **Joyce Zipperer**.

*Sculpture Exhibit*, Tysons II, McLean VA, including **Joyce Zipperer**.

*Sculpture*, Kim Foster Gallery, NYC, July, including **Millicent Young**.

*Tastings*, Kim Foster Gallery, NYC, including **Millicent Young**.

*10<sup>th</sup> National Drawing Invitational*, Arkansas Arts Center, Little Rock AR, Oct.-Dec., including **Beverly Ress**.

*\*That's Not How I Remember It*, Save Regina Gallery, Catholic Univeristy, Washington DC, through Oct. 28, including **Beverly Ress**.

*Summer Group Show*, Milton Teichman Gallery, Brewster MA, July, including **Minna Newman Nathanson**.

*What's So Terrible About Being Beautiful?*, Museum of Contemporary Art, Washington DC, June-July, including **Joyce Zipperer**.



top: Erwin Timmers  
*Sequence*  
cast galss and metal  
60"x24"x16"

bottom: Raymonde van Santen  
*Marker: Ancient Voices (detail)*  
ceramic  
73"x24"x20"



**ads**

**Studio Space Available.**

Private studio space in Old Town Kensington's Antique Row features private entrance, great light, and a large window. Hot & cold running water, air conditioned, private parking lot lit until midnight. \$255 per month.

Call Morris Parker  
at 301-949-5333.

**Seeking studiomate(s)**

WSG Member seeks other(s) to share 517 sq. foot carriage house floor level studio in theDupont/Logan arts district of DC. Available Jan. 1<sup>st</sup>. Half share of rent \$430/mo, third share \$287/mo.

Contact: minnann@erols.com

**For sale:**

Campbell Hausfeld professional 6HP air compressor. Good condition.was \$457.00, will sell for \$250.00  
Contact Richard Moy for details.

### **Congratulations to Olga Viso**

Former Deputy Director of the Hirshhorn Museum and Sculpture Garden, **Olga Viso**, was named Director, effective September 1<sup>st</sup>. Viso succeeds Ned Rifkin, who became director of the Hirshhorn in 2002 and served concurrently as Smithsonian Under Secretary for Art since January 2004. With Viso as the Hirshhorn's new director, Rifkin will devote full time to his position as Under Secretary, overseeing policy and administration for the Smithsonian's eight art organizations.

### **Françoise Yohalem Retires**

Friend, mentor and consultant to many area artists and art organizations, **Françoise Yohalem** is retiring from her positions as Consultant to the Public Arts Trust. She will pursue some of her many other interests, including a four-month stint working in an orphanage in Peru.

### **Welcome Susie Leong**

**Susie Leong** was named new Director of Public Arts Trust of Montgomery County.

### **A Loss to the Art World**

Emeritus professor of ceramic art at Alfred University and internationally acclaimed artist, **Robert C. Turner**, died July 26<sup>th</sup>. In addition to teaching at Alfred, Turner started the ceramic program at Black Mountain College in North Carolina and taught at the University of Wisconsin, the Anderson Ranch in Aspen CO, the Penland School of Crafts in North Carolina, and served as chair of the Board of Directors of the Haystack Mountain School of Crafts, Deer Isle ME. He was a Fellow of the American Craft Council and recipient of its highest honor, the Gold Medal.

His work is found in the permanent collections of museums in Japan and New Zealand, as well as the Smithsonian, the Los Angeles County Museum of Art, the Philadelphia Museum of Art and numerous other private and public collections.

### **Experiencing Merida**

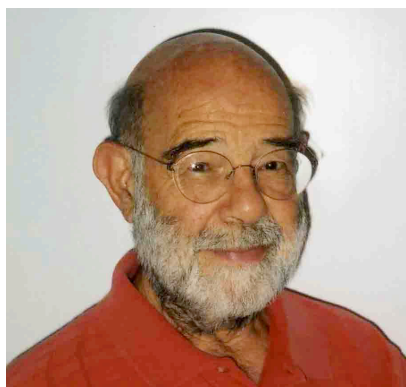
A conversation with curator Silvia Madrid Sanchez and the WSG artists she invited for a year-long exhibit in Merida, Yucatan, Mexico through March 2006 was held on September 19, 2005 at the Cultural Institute of Mexico on 16<sup>th</sup> Street in Washington DC. The panel discussion was moderated by **Mariah Josephy** and the participating sculptors were **Robert Cole, Jason Hughes, Craig Kraft, Dalya Luttwak, Wendy Ross, and Foon Sham.**

**Bouquets to those members who responded to calls for assistance on our various WSG tasks (if any names have inadvertently been omitted—sorry, sorry, sorry):**

**Cathy Bohrham, Susan Clifford, Nancy Frankel, Ron Leve, Phelan Meek, Jonathan Ottke, Carmela Soleil-Knepler, Sarah Stout.**

**next  
Newsletter  
deadline  
January 10**

## Len Harris

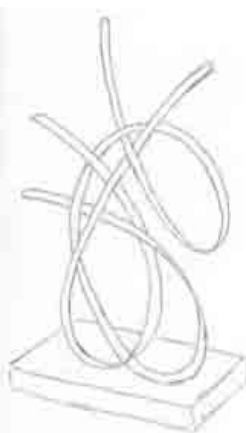


Len has had a connection with wood since he was a child. His father taught him how to use a lathe and as a teenager he worked at wooden toy making as an assembler. Combining this familiarity with wood with his professional skills as a structural engineer, and adding the design classes and art courses he took at Montgomery College, he had all the components for the work that he is now fully engaged in, making wood sculpture. Never fully satisfied with his professional career, he painted as a hobby, but it was not until he retired that he turned full time to sculpture.

It was the design course assignment—to define a volume, using a minimum of material to barely imply what the structure is—that produced the first piece of sculpture now recognizable as a Len Harris piece. Cutting thin strips of wood from 4x4 or 2x6 pieces of industrial structural lumber with a table saw, he refines, laminates, soaks, and shapes them into his finished pieces. He recently added a component—color—to his

work by laminating wood strips of different colors.

When asked if he uses the computer in his work, he emphatically replied that he much prefers the hands-on approach in meticulously sketching his work on paper. He has the ability to “see” in three dimensions what he

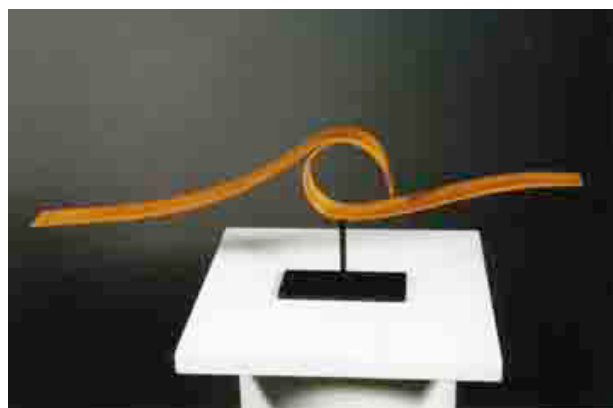


*4 Winds,  
finished work and original sketch*

draws in two, and once he designs a piece, rarely varies from the sketch.

He would prefer not to name his pieces, allowing the viewer the opportunity to independently conclude that this is a whirling figure, that that one depicts the lyrical emotion of joy, without the direction and limitation that a title produces. But he reluctantly bows to the demands of gallery directors who want names for their catalogs.

Excited about what he is doing, he hopes his work conveys



*Wave*

the qualities of mood and emotion he strives to capture. His goal is to reflect the beauty he perceives in nature, which is also what informs his taste in the art of others: how well does it reflect the beauty of our world and the rich emotions of its inhabitants.

In the six years he has been producing sculpture, he has had four solo shows as well as many pieces in competitions and feature shows and is currently represented by Fine Art and Artists Gallery in Georgetown.

**Artist's statement:** *As a sculptor, my goal is to cause a maximum viewer response with a minimum of material. I try to capture the essence, a defining form of the subject, be it an object, the human form, a human emotion, or the trajectory of a body in space. Sensuous “ribbons of wood”, defining the subject, are essential to the compositions and to the feeling of movement. The texture, color, and grain of the wood enhances the reaction to the images. Ultimately, the intensity of viewer reaction to the sculpture is my measure of success.*

## Teresa Camacho Hull



Teresa Camacho Hull has two intertwined passions: land reclamation and art. How they are intertwined is a fascinating story and one that has her total dedication. It starts with a small property she owns near La Paz, Bolivia, which is surrounded by other small parcels of land belonging to local farmers. These properties had bordered a lake, which due to carelessness and inattention is no longer there. Teresa is mobilizing support to reconstitute the lake and reclaim the community's common space as a park, the "Parque Ecologico Carcanavi," with a soccer field and a center for the arts. She hopes among other uses of the arts center to reinstitute a vanishing Bolivian folk craft tradition by offering instruction in traditional handicrafts. She plans to install several site specific outdoor sculptures and is also entering these outdoor pieces in the upcoming Bolivian International Biennial. Another plan for the Parque is her hope that in a few years the Biennial itself will be held there.

It was difficult to get Teresa to talk about her personal work—she kept returning to her Parque—but

we managed. She is currently working on a book of her mask paintings. These are a set of 53 10x10 paintings of masks, half of which are hung as an installation at the Bolivian Embassy in Brazil, the other half having been auctioned to raise money for the destitute of Brasilia.

As one of seven children, it was felt that she should be able to support herself, so she was sent to a commercial school to learn secretarial skills. She came to the U.S., and after her first child was born she took courses in photography at Montgomery College. When she tried to matriculate at U. Md. in art, she found that she lacked an academic high school diploma. So, while raising five children, she acquired a G.E.D, a B.A. and M.F.A.(1987) in art, and then, because she felt deficient in cultural references, an M.A. in Spanish literature (1993). She felt that her art courses provided her with materials and technique, but then she needed to deal with what was behind her art, its symbolic base, so she sought its language in literature.

She studied in Italy three summers in a row, where she first encountered wood. The following four

summers she worked in Barcelona and in Bolivia, collaborating with other artists in oil painting, ceramics, found objects in installations and in live performances. She has had three solo exhibits in the National Museum of Bolivia, two in the Contemporary Art Museum in Cochabamba, one in Washington and one in New York, as well as group shows and two and three person shows in Bolivia, USA, Italy, and Brazil.

**Website:** [www.mtcharte.com](http://www.mtcharte.com)

**Artist's statement:** *As artists, we have the ability to meld our plastic arts skills with the needs of the physical world that surrounds us. I believe our role is to initiate not only the awareness and urgency toward our global environment, but to engage others in collaborating and executing the changes that are necessary to reclaim our natural resources.*

*Endurance  
Eucalyptus stump (approx. 5x7x5d ft)*



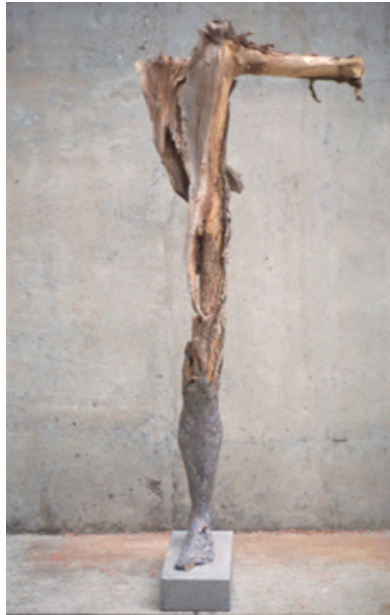
## Aaron Quinn Brophy



Compressing Aaron Quinn Brophy's life as an artist into a single page is going to be difficult. He has crammed an amazing amount of experience, travel, study and sculpture into his relatively short existence. Visiting his town house/studio was almost like visiting a movie set—billowing fabric floated about in every dramatically furnished room, the main focus of each being his own sculpture.

While **Brophy** uses a variety of materials, his main medium is clay. He often weds clay with bronze and/or wood in a technique very much his own in which the transition from one material to another is seamless. He also uses styrofoam, plastic, cement and found objects in his work. He mainly depicts fragments of the human form, often quoting himself in the repetition of the same body part in different presentations. The emotion much of his work seems to convey is the pain and anguish of our ultimate dissolution.

*standing man*



Beginning his clay involvement at the age of five with an aunt who was a potter, **Brophy** formalized the clay connection at Alfred University. (Prior to attending university, at age 16, he traveled in Russia, only to return to Europe three years later to spend a summer devouring art everywhere he went.) After graduating from Alfred in 1997, he spent a summer as artist-in-residence on Ossabaw Island off the coast of Georgia. Shortly thereafter, in his words he accidentally became the youngest curator in the nation at the Nicolaysen Art Museum in Casper,

Wyoming. **Brophy** could only stay in Wyoming for seven months because he was awarded a Fulbright Grant to spend a year (1998-1999) as a visiting artist on the island nation of Cyprus. There, he was inspired by the Greek Orthodox icons and ancient sculpture of the Mediterranean, and was further stimulated by his travels in Greece, Lebanon and Egypt. This was followed by a fellowship at the Wesley Theological Seminary in Washington.

The incredible list of prizes, honors, solo exhibits and professional positions this young artist lays claim to would do honor to an artist approaching retirement. He now teaches art at Landon School in Bethesda.

*fragman*



### Website:

[www.aaronquinnbrophy.com/biography.htm](http://www.aaronquinnbrophy.com/biography.htm)

**Artist's statement:** *Inspired by vanity, entropy, rust, flesh, and clay, I create figurative sculptures that rest between reality and myth, heroism and cowardice, wholeness and disintegration.*

## Brece Honeycutt



Brece Honeycutt received an art history degree from Skidmore and a Masters from Columbia in sculpture. In her senior year she did some work in neon—her introduction to three dimensional work; she has remained a sculptor ever since.

Her preference is for site specific work that allows her to use the methodology of her art history background—she likes to research a place and its background to uncover facts peculiar to that locus, which she will then reference in the materials and structure of her work.

Two artists whom she greatly admires are Ann Truitt and Larry Kirkland, both of whom she worked for as studio assistant. She had taken Ann Truitt's seminar at the University of Maryland and their professional relationship and friendship grew out of that.

Her light and airy studio was created by remodeling the sleeping porch at the back of her house into a two storey high, dual level room with an all glass wall looking out on her beautifully landscaped back yard.

*Silence*, a major installation at the former Garrett family home, Evergreen House in Baltimore, exemplifies the way Brece likes to work: she discovered that Mary Elizabeth Garrett (1854-1915) helped found Bryn Mawr School and endowed John Hopkins Graduate School and Bryn Mawr College, all furthering women's academic opportunities. The piece, consisting of seven slate topped desks with copper books containing text about or from Garrett's writings, is now permanently installed on the grounds of Bryn Mawr School in Baltimore.

*silence*  
steel, slate, copper, brass  
5' x 31' x 31'



A current project also deals with women's issues, in this case the daily tasks of colonial women. Her research revealed that one of the skills which these women had to have was that of spinning, so she went on Ebay, acquired a spinning wheel, and while not quite sure how she will use it, it definitely will have some place in the project.

Her next exhibit opening at Arlington Arts Center November 15, consisting of works on (and of) paper. She is in the process of casting pitchers, buckets, and other containers which will be mounted on very high steel structures, removing them from the level of the mundane and conferring an iconic essence on these otherwise ordinary objects.



*uniformity*  
mixed media on paper and cast paper  
92" x 102" x 7"

Website: <http://www.artnet.com/artist/8465/brece-honeycutt.html>

**Artist's statement:** *Over the past ten years, my working process has evolved into functioning as a history detective—uncovering and recovering facts and people often misplaced or overshadowed, researching and investigating these facts and making site specific installations. The installations seek to conjoin the discovered information with objects that relate to the history and site. Often the sculpture/installation is rendered in a contemporary form with distinct historical references and accompanied by a sound element and text.*

### WSG 2005-2006 EXHIBIT SCHEDULE

NOTE: For the first time, digital images may be emailed for all three shows. The Micro Monumental show will accept **only** digital images, the other two will accept either digital images or slides, but no one may send both.

#### **Jan. 9-April 6, 2006—Sculpture Unbound**

Cosponsored with WPA/C, this exhibition will showcase WSG and WPA/C member work stretching the boundaries in the field of sculpture.

Juror: Glen Harper, editor, *Sculpture Magazine*

Location: Edison Place Gallery, 701 8<sup>th</sup> St. NW, DC

Accepting Entries : October 10-November 11, 2005

Notification: December 9

Submission guidelines: Max 2 pieces/4 images, all digital images or all slides. Must be member of WPA or WSG

#### **Feb. 6-May 5, 2006—Sculpture Now 2006**

Juror: Sarah Tanguy

Location: Washington Square, Conn. Ave. & L St. NW, DC

Entry Deadline: December 2, 2005

Notification: January 11, 2006

Submission guidelines: Max 2 pieces/4 images, all digital images or all slides. Must be member of WSG

#### **April 6–May 27, 2006—Micro Monumental**

Cosponsored with Sculptors Inc. of Baltimore, an exhibition of small sculptural works (5"x2"x1.5" or 19cubic") by artists from Washington Sculptors Group, Sculptors Inc. (Baltimore), Philadelphia Sculptors Group and New England Sculptors Association.

Juror: Kristen Hileman, Asst. Curator, Hirshhorn Museum

Location: The Gallery at Flashpoint, 916 G St. NW, DC

Accepting Entries: Jan. 6-Feb. 3, 2006

Notification: March 15, 2006

Submission guidelines: Max 2 pieces/4 images, **only** digital images. Must be member of WSG, SI, PSG or NESA

### BROCK COMMONS OUTDOOR SCULPTURE PROGRAM

The Longwood University Department of Art invites emerging and seasoned artists to submit proposals for the Brock Commons Outdoor Sculpture Program. Artists are responsible for delivery and installation of the work, meeting with students, and presenting a public lecture about their work. Works must remain on site for two years. Artists will receive a \$2000 honorarium; \$500 for transportation; and meals and accommodations during the installation. (Participating artists have included **Brece Honeycutt**, **Foon Sham**, and **Sandy Willcox**.)

Three proposals a year will be commissioned.

Deadline December 1<sup>st</sup> of each year.

To submit a proposal send a letter of interest, a written description of proposed work with sketches and/or slides, an artist's statement, slides of previous work, and résumé to:

Ms. K. Johnson Bowles, Director  
Longwood Center for the  
Visual Arts  
129 North Main Street  
Farmville, VA 23901

## website

The WSG website <[www.washingtonsculptors.org](http://www.washingtonsculptors.org)> contains information about WSG; membership and image bank forms; rotating samples of members' work; the most recent calls for entries and WSG newsletter; links to other sculpture organizations, parks, and museums; WSG board members' listing, and individual member pages.

## member webpages

Paid-up WSG members (check your mailing label) may link a personal webpage to the WSG webpage. Email the information to webmaster/designer Patrick McNeally <[mcneally@braemarnet.com](mailto:mcneally@braemarnet.com)> or to have a personal webpage created and added to the site for one year, send the following to him, WSG Website, 10026 Pentland Hills Way, Bristow VA 20136-2665:

1. Check for \$40, payable to Washington Sculptors Group (good for one year, must be renewed annually);
2. CD rom with up to six scanned slides of your work (almost any photo store can scan slides or contact the webmaster to negotiate scanning) with return SASE;
3. Text (maximum one-half page) including email and phone numbers.

## information exchange

Bounce ideas around with other members, learn about user satisfaction with a product or where to buy special tools, or query or inform other sculptors. Go to our website, click on "receive email from WSG," follow directions to sign up for WSG on Yahoo! Groups. You can receive individual emails or get messages in digest form.

## image bank gallery

The WSG Image Bank Gallery—two images from every member artist who wishes to participate—is posted on our website. Periodically, members will receive announcements about changing images or adding images to the website image bank gallery; the gallery is not amended during other times.

## image bank/ slide registry

The WSG image bank/slide registry makes members' work available for curators and collectors to view in a comfortable atmosphere. WSG also presents slide shows and talks about members' work to interested community and arts organizations and gives artist contact information to those who request it (contact Erin Root, <[erintrevado@hotmail.com](mailto:erintrevado@hotmail.com)>).

To be included in the image bank, please see the Image Bank Information Sheet on the WSG website for instructions. If you do not have access to the web, call Gail Gorlitz at 202-966-0262. You may also submit photos, color xeroxes, or CDs to be given out to people who request them. When mailing slides, write in LARGE letters on BOTH sides of the envelope "FILM INSIDE" so the post office will not irradiate (fry) it.

*Bodil Meleney  
table from  
Artist-made Furniture  
exhibition*



## newsletter

The WSG Newsletter is issued three times a year; deadlines are May 10, September 10, and January 10.

## notices/ads/member news

Send information to the editor, Rima Schulkind <[rima@schulkind.com](mailto:rima@schulkind.com)> or 7412 Nevis Road, Bethesda MD 20817-4740. An easy way to send member news is to add the editor to your invitation mailing list. Include show title, location, and dates, and URL if it can be seen on-line. In group show listings, please underline the names of *all* WSG members.

## images

Submit photos electronically (jpeg files on cd or by email) or in hard copy (good quality black/white glossy or high contrast color—no digital printouts). Write artist's name, title of piece, date, medium, and size LEGIBLY on the back or, for an electronic image, on an accompanying hard copy (xerox, inkjet, photo, or sketch).

As many members submit images, selection is based on frequency of publication per member.

## community exchange

We'll print this column—in which members can ask for or offer advice about tools, materials, sources, studio assistance, or classes—whenever members submit questions or information.

## email bulletin

The bi-monthly WSG email bulletin contains late-breaking exhibition opportunities with no time for mail notification, WSG news, events of interest, reminders of programs, and other last minute information. To receive the email bulletin, send your current email address to WSG, PO Box 42534, Washington DC 20015. If you have information to be included in the email bulletin, contact Joan Weber at <[jrweber@comcast.net](mailto:jrweber@comcast.net)>.



Host **Mare Schuman** (left) and WSG members, family, and friends relax at the annual picnic.



c/o Rima Schulkind, Editor  
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Bethesda MA 10817-4710