



STILL
SOMETHING
SINGING



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THE COLLABORATIVE

“A city without a rich artistic landscape is not a city”

David Lloyd Kreeger
February 1980 Washington Dossier

David and Carmen Kreeger were devoted patrons of the arts and the Washington, DC arts community. They supported countless Washington-area artists including Sam Gilliam, Simmie Knox, Thomas Downing, Gene Davis, Morris Louis, Ed McGowin, and Albert Stadler, purchasing their work at the Corcoran Gallery of Art biennials, area galleries, and directly from artists in the 1960s and early 1970s.

The Kreegers believed that the key to a good life was sharing; they shared their love of art and their collection by opening their home to visitors a few times a year and loaned many paintings to art museums as well as universities. In addition, the Kreegers established arts awards at Georgetown University, George Washington University, and Catholic University.

I am pleased to honor the Kreeger legacy of supporting Washington artists through The Collaborative, a program presenting powerful and thought-provoking exhibitions. We are thrilled to be in partnership with Washington Sculptors Group to present this exhibition and honored to champion these artists, providing many of them the opportunity to present their work in a museum for the first time.

Helen Chason
Director
The Kreeger Museum



WASHINGTON SCULPTORS GROUP

The Washington Sculptors Group (WSG) is a volunteer, non-profit organization dedicated to promoting awareness of sculpture and fostering exchanges among sculptors, sculpture enthusiasts and the public. Organized in 1984, membership has grown to include almost 400 area artists. The WSG sponsors frequent public programs and organizes professional sculpture exhibitions juried by prominent curators. Visit washingtonsculptors.org to join the WSG, view images of members' work, and to subscribe to the WSG newsletter.



CURATOR'S FOREWORD

"Even when silvery fish after fish comes back belly up, and the country plummets into a crepitating crater of hatred, isn't there still something singing?"

--from "The Leash" by Ada Limón (The Leash by Ada Limón | Poetry Foundation)

Art can be many things—a message, a balm, an incantation, a game, an expression of emotion, or a manifestation of a system, to name but a few. Above all, art is an invitation to view things from another perspective, if only for a moment. Just as Ada Limón's poem encourages us to find glimmers of hope amidst despair, many artists continue their work in times of conflict, seizing upon the reaffirming act of creation to remind themselves and others that beauty still exists all around us if we remember to look for it.

The eight artworks included in *Still Something Singing* are provocations to look closely and view our surroundings, and perhaps even ourselves, with new eyes. They function in various ways: encouraging us to shift our perspective, exercise compassion, locate beauty in dissonance, gather, and heal. And they encourage us to act because making art is an assertion that one human can create change, however small, in the fabric of our world. It is a belief that no matter how powerless you feel today, there are still things that you can do that will make tomorrow different from today.

Betsy Johnson
Curator
Still Something Singing



ADAM BRADLEY

[@adambradleysculpture](#)

Adam Bradley is a Washington, DC-based figurative sculptor who deals with themes of fear, anxiety and grief. His figurative sculptures are constructed using a variety of media including welded steel, wood, cast aluminum and bronze, and ceramics. He has had solo exhibitions at the Glen Echo Stone Gallery, ArtSpace Richmond, Hillyer Art Space, Washington DC and Fraser Gallery in Georgetown. He has had work included in Artina Outdoor Sculpture Exhibition, Foggy Bottom Sculpture Biennial, Southern Census at Clay Center of New Orleans, and the exhibitions *Escapism* and *Who Are You* at Atlantic Gallery, Chelsea New York. He received his Masters Degree from the Rinehart School of Sculpture, Maryland Institute, College of Art. He teaches in the Art Department at Northern Virginia Community College.



Adam Bradley, *Furies*, 2023, wood, steel, and ceramic.



In Greek mythology, the Furies were deities of vengeance who punished the wicked by driving them mad. I am fascinated by the idea that the Furies tormented, but did not kill, their victims. In some stories, the Furies are sent to punish those who attempt to change their prescribed fate. I have been thinking of these characters as manifestations of our personal torments: memory, fear, doubt, regret. They haunt us.

The large wood figures are an extension of this idea. They are an encounter occupying the space with us and confronting us with our fears. They are like sharks cruising through open water. They are quiet and resolute, moving with deliberate intent and yet, if provoked, they are ready to twitch into a frenzy of wildness.

Even though they appear dangerous and savage, I also see them as vulnerable. They cluster together for a sense of protection and comfort that they will never find if separated from one another.



DONNA CAMERON

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Donna Cameron is a film, new media and visual artist whose transmedia work includes painting, photography, sound, performance and music collaborations, sculpture, installation, and printmaking. Cameron's work recognizes, deconstructs, abstracts and reconstructs the sense vibrations of the biomorphic living world in the wild and, by contrast, in urban settings. Her work is in the permanent collection of The Museum of Modern Art, NY. Cameron's films and light projection print works have been shown twice in the Venice Biennale, con latere, featured at The Ca Rezzonico Gallery in 2005 and 2007. She lives and works in Brooklyn, NY and Arlington, VA.



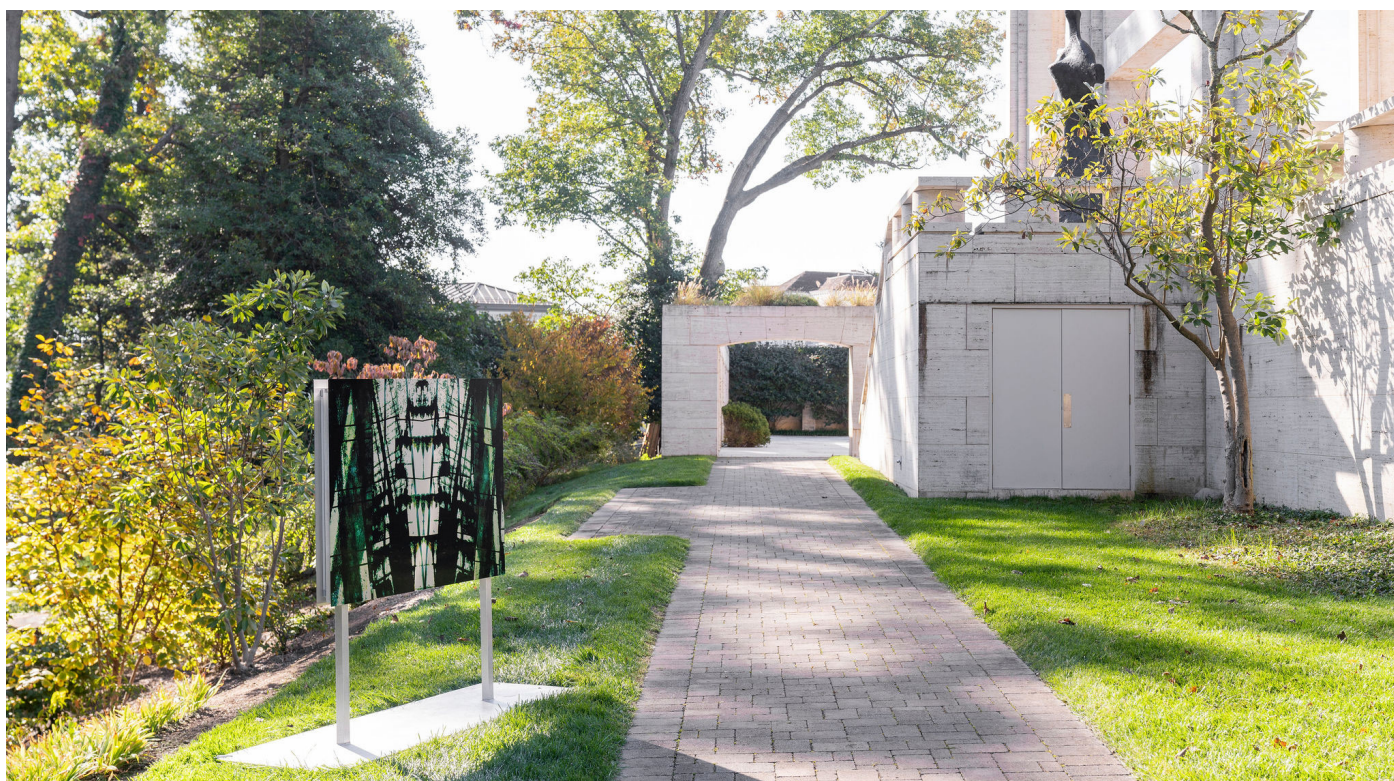
Donna Cameron, *Green Film Towers*, 2023, trans multimedia into clear/raw substrate.

My sculpture reflects the natural world that surrounds iconic buildings and incorporates abstraction to suggest the passage of time. Its metal structure is designed to reference the 16mm film of the moving image and the printed frame. The image is intended to be interactive and dynamic and asks the viewer to contemplate form through the movement of air, wind, and light in the landscape.

The image in *Green Film Towers* is sourced from original sequential photography of skyscrapers in three cities where I live and work: The Old Post Office Building in Washington, DC, the Willis Tower in Chicago, and the Twin Towers in New York City. The glossy front and matte back surfaces of *Green Film Towers* emulates the form of the original 35mm and 16mm film negatives, which have a glossy base (back) and matte front (emulsion). The color is inspired by the Emerald City in the *Wizard of Oz*.

The plants common to the landscapes surrounding each building at the time of photographing, including varieties of fern, are featured in fiber like forms.

The sky is a metaphor for the eternal, a chord that includes the onlookers' gaze, skeletons of urban architecture and the natural forest that encircles and reflects in the sculpture's frames.



ROGER CUTLER

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Roger Cutler is a multi-disciplinary artist who was born in Washington, DC. Roger was initially lured into the art world by music and photography. First there was the saxophone at the age of 9. Photography came later. The blend of art and science in film photography provided numerous opportunities to both create interesting images and tinker with the tools and processes themselves. Cameras were modified, adapted, and often created out of unusual objects like coconut shells. Then came the experiments with the chemistry of film developing. Film developers were created with honey, tea, shallots, chocolate, sweet potatoes, vitamins, rosemary, and all kinds of things from the grocery store and garden. The interest in painting came after creating computer graphics and animation at the Smithsonian Institution for an exhibit. After using “paint” software to create images on the computer, he became curious what it would be like to create images with actual paint and canvas instead of the computer. After painting a few outdoor murals and becoming involved in the local art community every art form possible was fair game. After learning how to build simple homemade equipment to melt metals (aluminum, brass, bronze, etc) metal casting has been an important and fun process for both creating work and helping other artists create their own pieces. In recent years the focus has been sculpture and dabbling with new musical instruments (guitar, keyboard, flute, trumpet, trombone). In the words of Roy Utley “I see myself on an adventure riding a wild beast and I’m still dreaming large”.



Roger Cutler, *Memory Tree*, 2023, steel, copper, and brass.



Memory Tree is intended to honor the memory and legacy of the artists I have known who have passed away in the last 10 years: Barry Schmetter (visual and musical artist & scientist), Bob Guthrie (musician), Chris Bransome (artist), Dan Scenna (photographer & teacher), Doug McKay (painter), Paul Sikora (mobile sculptor), and Vince Coates (artist). Their memory lives on in the hearts of their friends and family, and in the impact on the artists they taught, inspired, and mentored. All of these people taught me and many others different lessons about art and life.

Almost all of the materials in this piece were given to me by Frank Fishburne, a longtime member of the Washington Sculptors Group and a friend and mentor to many. Some of the chemicals and processes used to create the patinas on the bells are from Barry Schmetter. The piece consists of five metal bells hanging from a tree. Several of the bells will change over time and messages will appear as unprotected metal rusts. Ask not for whom the bell tolls.



HYUNSUK ERICKSON

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Hyunsuk Erickson is a Korean American artist synthesizing industrial consumer products, materials, and natural materials with the same craft techniques she interacted with as a child and during her motherland. Hyunsuk seeks a harmonious balance between industrial materials, self-identity, and cultural hybridity in her work. She pays attention to excessively used materials such as synthetic materials and recycled products to transform something alarming and unknown growth shape into something peaceful, and beautiful in an unsettling way.

This exploration typically results in her sculptures, installations, and mixed media paintings. Her work has been displayed internationally and in solo and group exhibitions since 1991. She has participated in the Vermont Studio Center and the Anderson Ranch Residency recently after completing her MFA in Studio Art at the American University in 2022. She holds two undergraduate fine art degrees from Chungjoo University in Korea and the University of Colorado, Colorado Springs in the US.



Hyunsuk Erickson, *Thingumabob Tribe (#2) 3*, 2023, PVC pipe, synthetic fiber yarn, Poly-Fil, wood board, and metal pipe.



Hyunsuk Erickson moved to the U.S. in 2001 – bombarded with not only a new language, but a new set of American cultural values. Her work is symbolic of both the tension, cohesion, and confusion of adapting to and synthesizing both the Korean and American cultures. The combination of intangible belief and tangible materials creates something between a flora and fauna of an imaginary unknown world, opening the way for conversations about the complexity of culture.

Hyunsuk Erickson's work is influenced and inspired by her youth. She watched and interacted with a variety of diverse craftsmen. She vividly recalls her father, a rice farmer, living in a self-constructed, hay-crafted environment. Further, her mother creatively designed and crafted works to satisfy the family's needs and wants. Her mother embroidered, crocheted, and sewed many of their necessities for daily life. Those early experiences augment and influence her studio practice, and guide her search for self-identity through constant cultural exposure and change. She seeks to create tension and an element of surprise by combining a peculiar mixture of materials. She combines her Korean cultural spirit, where she draws from natural material (soil, wood, hay) with the American culture of obsession with synthetic material, to create her own material world.



BARBARA JOSEPHS LIOTTA

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Barbara Josephs Liotta is a sculptor working primarily in suspended shattered stone. She has exhibited extensively both here and overseas. Her work is included in the public collections of The Phillips Collection, the National Museum of Women in the Arts, Halcyon House, the Katzen Museum at American University, the Mint Museum, and several others. Her nine large stone monoliths stand in Legacy Memorial Park on New Hampshire Avenue. She is represented in the private collections of Tony Podesta, Susan and Dixon Butler, Bob Woodward and Elsa Walsh, Beverly and Chris With, and many others. She has also been exhibited at the Mexican Cultural Institute, Art Museum of the Americas, the World Bank, and the Cafritz Center for the Arts, to name a few. The US Department of State has taken her work to Athens, Greece; Tirana, Albania; Sophia, Bulgaria; Pristina, Kosovo; and Addis Ababa, Etiopia.



Barbara Liotta, *Two Wraiths for the Kreeger*, 2023, granite and lift cord.



I am a sculptor working, primarily, in suspended shattered stone. I use a wide variety of broken granites, slates, quartzes, and marbles. These hang on cords from bars or grids embedded in the ceilings, attached to walls, or suspended from tree limbs. Occasionally I will build a piece both up from the floor and down from the ceiling so that the two horizons may speak to each other.

Each work relies on a balance between the jagged rock and the long cords that hold them. The classic parallels formed by the lift cord are in contrast to the violence of the raw smashed stone. Each stone is encased in a light spider web of cord. This web directs the stone's inherent violence into a powerful but civilized mode. As string, the verticals tremble and breathe but remain plumb. In the pieces that both suspend and build, the negative space between the two areas vibrates as the shifting edges approach and fall away from each other.

The works function like chamber music, using an austerity of elements to weave and dance into a sudden balanced whole. The sharp stone itself exudes power and danger that is kept in check by the enclosing web and is made graceful by the fall of the cord.



DONNA M. MCCULLOUGH

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Donna M. McCullough is a figurative sculptor creating work for indoor and exterior spaces. McCullough was born in Baltimore, Maryland and currently lives and works in Westminster, MD. Beginning her career as a painter and print maker, McCullough switched to sculpture in 1996. Working mostly in steel and various metals and found objects, she also has ventured into other mediums including stone and wood. She spent a month in Italy studying and carving travertine and marble. McCullough studied at Maryland Institute College of Art and Design, the University of Maryland and the Corcoran School of Art. Her dress sculptures are expressions in contrast. Steel, scrap metal, and found objects (often industrial) are forged into feminine silhouettes, lacking only the flesh-and-blood women whose presence they suggest. Floral patterns bedeck a wire mesh skirt in one sculpture, the torso of another is fabricated out of bits from an antique grass cutter and a space heater. McCullough's work was born of navigating the corporate world - a kind of armor that women need to do battle. Over time her work has evolved into celebrating distinctly female influences in her own life along with the universal theme of empowerment.



Donna McCullough, *Savannah*, 2023, recycled copper with steel base.



Fashion is a reliable reflection of cultural trends and historical events. On a personal level, it has become my creative vehicle for exploring and recording life events. My work is about women and culture. I employ a juxtaposition of extremes such as lightness and gravity, suppleness and intransigence, to convey feminine sensibilities.

My inspiration arose from contemplating the dichotomy between the perception of women as fragile, delicate creatures, and the reality that most women are defined by resiliency and steely resolve.

Crafted of steel and various metals and embellished with flourishes of wire mesh, screening, cut-outs and bits of found objects, the dresses in this series are both elegant and imposing. Nearly all of the materials I use are recycled. I like the duplicitous nature of steel which can be manipulated to appear feminine and soft while actually maintaining its strength and rigidity—an expression in contrasts and complements. Through the dresses, I am combining opposites to activate harmonious and ethereal beauty. *Savannah* is created of recycled copper downspouts and rain gutters. She is part of the *Garden Girls* series. These girls stand as benevolent spirits in the garden, contemplating the changes throughout the year. They are intended to weather and change with nature.



MARYANNE POLLOCK

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Maryanne Pollock received her BFA from Tyler School of Art in Philadelphia and Rome, Italy. She continued studying at the Pennsylvania Academy of Fine Arts, the Corcoran College of Art and Design and American University. She represented the United States in a contextual exhibition at the 54th Venice Biennale, and in Arts in Embassies Program in Egypt, and had solo exhibitions in Paris, Glasgow, Basel, and Cairo. Her work has been included in exhibitions selected by Jennifer Farrell, curator from the Metropolitan Museum of Art, and by Paula Morsiani of PAFA Brodsky Center at PrintMatters Houston. Most recent exhibitions include, *Maximus Botanicus*, a solo outdoor installation at Equity Gallery NYC. Two social sculptures were selected by Betsy Johnson for the Washington Sculptors Group outdoor exhibition *Still Something Singing* at The Kreeger Museum.



Maryanne Pollock, *Refuge with DC Roses*, 2023, mixed media on raw canvas.



Refuge is a social sculpture of hand-printed canvas created in Maryanne Pollock's studio in Adams Morgan, Washington, DC, where the artist layers verdant imagery affirming the remediating power of nature. The silkscreened mixed media composition created for *Refuge* includes images of native plants, birds and Washington, DC's state flower, the rose, in an effusive maximalism.

The use of large-scale raw canvas was inspired by the Washington Color School and Near and Middle Eastern textiles. The drape and hang of the canvases create tents that symbolize both shelter and migration, evoking the history of both voluntary and involuntary movement that, along with changing patterns that have long made migration and interconnection a fact of human life. Visitors are invited to activate the space by drawing, reading, meditating or hanging out in nature, transforming the space into a place of refuge and a space for dialogue, meditation, community building, and hope.



STEVE WANNA

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Steve Wanna is a multi-disciplinary sound and visual artist whose work includes music, sound design for dance collaborations, sculpture, installation, photography, and works for mixed media. His work showcases the hidden, often ignored beauty he finds in chaotic and seemingly random phenomena. Abstract, experimental, and multimedia, his work is inspired by science, nature, and philosophy, often incorporating elements of controlled randomness—uncertainty is built into the process. Born and raised in Lebanon, he immigrated to the US with his family as a teenager. He holds a doctorate in Music Composition from the University of Maryland. Wanna's works have been presented at venues and galleries at home and abroad. Recent exhibitions include a 2-person show at the Delaware Contemporary titled *Inquiry: At The Intersection of Curiosity*, which featured an installation of eight sound sculptures from his ongoing series Inner Spaces, and a solo show at Touchstone Gallery in Washington, DC. His multimedia, site-specific installation *A Vast Expanse* was selected for MoCA Arlington *SOLOS 2023* and recently installed at the museum.



Steve Wanna, *Ferns, scrawned black*, 2023, audio equipment, original audio, mixed media, and environmental surroundings.



Ferns, scrawned black is a site-specific sound installation based on a poem by Mary Oliver. Like many of her poems, this one speaks to the importance of paying attention to the profound beauty in the many ordinary things all around us and how that can inspire compassion. I also read her poems as important prompts for environmental activism—if we are to fight for this planet’s survival, it’s critical that we do so not out of fear of the consequences but out of a deep compassion for our environment and ourselves as part of it. And that desire to protect all that is precious in nature must begin with a heightening of our awareness.

In my treatment of the poem, I chose to create tension between the music and the reading: the sonic material surrounding the voice—samples derived from a Tibetan prayer bell and synthesized sounds inspired by the Japanese shō—hints at uneasiness and potential danger. This potential danger is represented by a gradual shift towards more dissonant, harsh, and electronic timbres as the poem goes on. However, such dissonance only reinforces the poem’s final aspiration for us to be shaken from our sleep. The installation, therefore, serves on the one hand as an invitation to contemplate nature, and on the other as a call for action.

In keeping with the intention of heightening awareness and minimizing distractions, the visual element of the installation is minimal, restricted to a speaker inside a simple enclosure. This is intended to center the sonic material, allowing visitors to become acutely aware of their natural surroundings. In this way, the garden, and ultimately the visitors themselves, become part of the work.

This catalogue was produced in conjunction with an exhibition featuring alumni from Washington Sculptors Group and organized by The Kreeger Museum.

Still Something Singing

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Roger Cutler, *Memory Tree*, 2023, steel, copper, and brass.

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