

THACHER & RYE
BY BRYAN VOLTAGGIO



Call or text +1-703-309-3826

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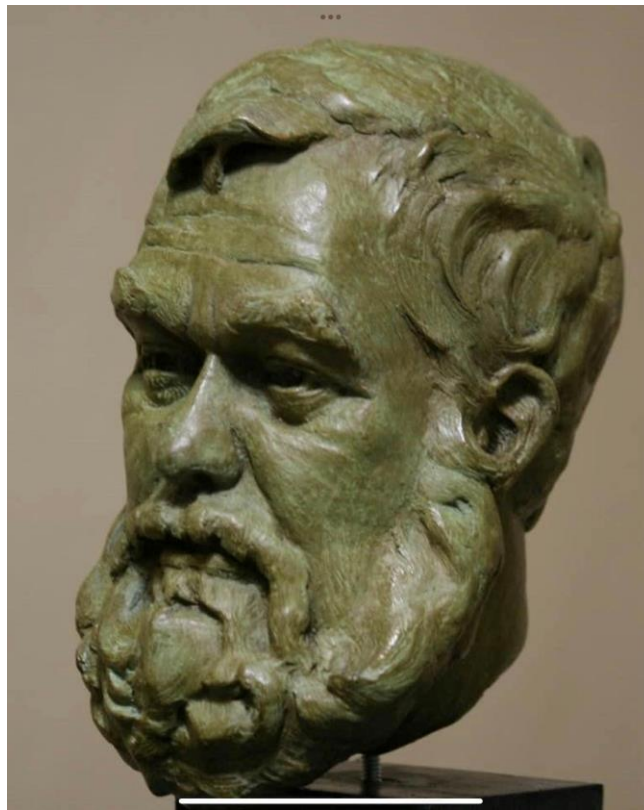
Adam Curtis

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Lesa Cook

LesaCook.com

"The bust of my husband was created during the pandemic. The lock-down provided me with a block of uninterrupted time to produce a portrait bust that I hoped would reflect his personality, and also capture that moment. As a sculptor, I am grounded in traditional representational methods, and I am influenced by the work of the Renaissance, the Baroque and the Beaux Arts Movements. I also hope I am always evolving and open to new influences and ways of creating. The one thing that remains constant is a desire to look for and honor the emotional reality of the sitter as well as their physical likeness."



Tim

Bronze sculpture

Size 14"h x 7" d x 6" w with base

\$2,500.

Lesa Cook received her BA in studio arts from the University of South Carolina. She continued her fine art studies at George Mason University in Fairfax, VA and The Corcoran School of Art in Washington D.C., The Art League in Alexandria, VA., The Schuler School of Art in Baltimore, and the Florence Academy of Art in Florence, Italy. Lesa currently teaches at the Delaplaine Visual Arts Education Center.

Dennis Henson

The structure of cold rolled steel and rebar is marked by transition. As the beauty and elegance of the oiled materials weather, the sculpture will transition into a raw, ever-changing piece, beautifully evolving, never ending.



Portal

Oiled steel

Size: 96" diameter

\$7,600.

Dennis Henson is a fabricator by trade specializing in metal medium. Honing his skills over 13 years in metal work and manipulation led to creating industrial works with high functionality and exciting aesthetic. He shares his passion through thoughtful engagement and precise execution; taking his clients, and works, down a path less traveled and exceeding their expectations.

Jin Lee

www.instagram.com/ferricfemme/

The concept of transformation is an overarching theme in my work. I am particularly interested in conflict and the response to that conflict. Human beings are ever evolving, be it physically, spiritually, or philosophically and inevitably involves some degree of conflict. At times my eye focuses inward to my inner turmoil and at others, I am inspired by events around me and throughout the world. Our personal history and cultural background inform not only how we define ourselves but also how others see us. How do we define ourselves within and without our historical context? Can one generate shifts in social or ideological paradigms without first evolving from within?



Transmutation

Welded steel

Size: variable

\$5,000. For all three

Each; \$1,500, \$2,000, \$2,000 (from smallest to largest)

Sarah Hempel Irani

www.sarahmhempel.com

My work is inspired by the unique knowledge that comes from living in a female body. From fertility to death-bed vigils, biology and cultural expectation push women toward constant awareness of corporeal existence. My sculptures attempt to express the distinctly feminine and visceral aspects of reproduction, care giving, and grief. In both commissioned and personal work, I frequently depict the Virgin Mary, who stands as the archetype of female experience. In her, divinity and humanity became one in the body of the infant Christ, and reflects our own experience of bringing forth and caring for fellow image-bearers.



The Origin of Things

Bronze original

Size: 18"h x 7"w x 9"d

\$5,800.

Sarah Hempel Irani has been sculpting expressive figures in clay and stone for nearly twenty years. She moved to Maryland to apprentice with Jay Hall Carpenter, former Artist-in-Residence at the Washington National Cathedral. Sarah has contributed sculpture to national shows and received several notable awards, including the Maryland Arts Council Individual Artist Award in 2009, the National Sculpture Society Edward Fenno Hoffman Prize for her work that "uplifts the human spirit." Her larger-than-life sculpture of Frederick's own Claire McCardell (fashion designer) was recently featured in the Washington Post.

Luc Fiedler

www.elfstudios.biz

These works are primarily influenced by my interests in astronomy and the physics of gravity. The wall pieces have an aluminum background design meant to imply musical notes. The stones, held by the musical field, are representative of celestial bodies. Here I pose the question- are sound waves related to gravitational waves? If so, how?



Orion's Belt



Sirius

Wall pieces

Orion's Belt- aluminum and stone, 6"h x 41"w x 4", \$1,500.

Sirius- aluminum and stone, 6"h x 41"w x 4", \$1,500.

Ohm- aluminum and stone, 15"h x 62"w x 5", \$2,000.

Luc-Alain Fiedler is an award-winning sculptor with an MFA from the University of California in sculpture and intaglio printmaking with additional studies in Art and Architecture in Belgium, England, France, and Italy through the Inter Kultur off-campus program. His sculptures are collected widely, both privately and publicly, and are exhibited in galleries across the country. Luc has taught sculpture at all levels of academia, from elementary through college. Luc works out of his studio and foundry in Unionville, MD. He is a member of TAG Gallery and the Delaplaine Art Center in Frederick, MD

Luc Fiedler

www.elfstudios.biz

The idea for Gravity Threshold came to me in a dream. This is a somewhat whimsical yet thought provoking piece. The door at the top of the sculpture is meant to invite the viewer to participate. Does the viewer prefer the door closed or open? And are the stairs ascending, descending, or both?



Constellation



Gravity Threshold

Free standing

Gravity Threshold - cast bronze, steel and stainless steel, 76"h x 16" x 31"
\$7,200.

Constellation— stainless steel and stone, 70"h x 26" x 16",
\$5,000.

Steven Dobbin

www.akart.com/steven-dobbin



Chair Shadow



Karl's Barrow



Defining the Void

Chair Shadow at 10am – steel, 58x21x57
\$3,000.

Karl's Barrow– found wheelbarrow, steel, dimensions vary
\$7,500.

Defining the Void – woven steel, each piece 60x12x12
\$10,000.

Steven Dobbin is a sculptor working in lead, copper, and steel with plaster and pigment. His conceptually-based creations have appeared in group exhibitions all around the country. Dobbin has been published in numerous regional publications, and in the *Washington Post* and *Los Angeles Times*. His sculptures are in numerous collections throughout the United States and the UK. His solo show at the Delaplaine Visual Arts Center received the *Meredith Springer* award for exceptional artists who have contributed to the arts community in Frederick, Maryland. In 2009, he won the Individual Artist Award for Excellence in Sculpture from the Maryland State Council of the Arts.

Steven teaches at Frederick High School in Frederick, MD where he started a program to teach life skills to intellectually disabled students and was named special educator of the year in Frederick County.

Sookkyung Park

www.sookkyungart.com

In my works, I express the inspiration I get from encountering nature, the emotions felt in the field of accidental life, and the old memories kept in my heart. I believe that our society is harmonious because people are different with individual dignities, which is one of the philosophies of life. I was born and raised in the divided country of Korea where I desperately dreamed of a peaceful society. My ideology manifest in my artistic practice through form, color, shape, similarity, difference, harmony and complexity.



East Meets West, 2015
Painted Steel, 65 x 30 x 28 inches

East Meets West

Painted steel

Size: 65" x 30" x 28"

\$3,600.

Sookkyung Park maintained a studio for 25 years in South Korea. In 2011, she emigrated and received a B.A. in Studio Arts from University of Maryland, College Park. She was selected in several regional and international juried exhibitions. Her works have been featured in publications including *The Washington Post*, *The Korea Times*, *East City Art*, *Bmore Art*, Maryland State Arts Council and more. Park is currently the Member of Washington Sculptors Group and a Towson University MFA Candidate for 2023.

C.J. Christianson

There seems to be utility in understanding what might emerge as the lasting implication of the industrialization of nature. At this point authenticity in the living world is nostalgic. One can rarely experience nature without sensing the concession that has been made for technology. The fossils one would study today are comprised of millions of years worth of encapsulation, sedimentation, and solitude. The question remains as to how our descendants will perceive the world through examining the "fossils" left behind.

Industry necessitates repurposing these remnants that have been extracted from quarries, crushed, and combined again to make instant permanence. Convenience will be our legacy. This work identifies my nostalgia for the unspoiled while recognizing the disintegration that accompanies the copying of a copy.



Gray Ghost Organ Pipe

Concrete and steel

Size: 8" x 8" x 20"

\$400.

Brian Slagel

My artwork is best described by the French term bricolage. When used in terms of fine art, bricolage refers to the construction of a work that is created by using a diverse range of things that happen to be available or "on hand". This material for me includes not only interesting physical objects that are found over time, but also accumulated ideas, insights, and inspirations collected internally. My artwork is derived from the process of collecting these things and combining them in a way that gives them new life and new meaning.



Introduced Species



If Only There Was No Word For Other

Introduced Species – Bricolage with wire and fabric, \$2,200

If Only There Was No Word For Other – Steel wire bricolage, \$3,200.

Brian Slagle graduated from the Savannah College of Art and Design with a BFA in Painting. Slagle works in several mediums including painting, sculpture, and Bricolage. His work has been exhibited in numerous in New York, Washington, Baltimore, Savannah, Charlotte, Grand Rapids and Oakland. Brian has been awarded multiple commissions through public and private organizations, including: The City of Frederick, All Good music Festival, The Savannah College of Art and Design, Co2 Media, The Frederick Film Festival, and IBM Pulse Orlando. His work has been featured in multiple publications including *The Washington Post*, SCAD's "The Magazine", *Maryland Life Magazine*, *Frederick Magazine*, *R and F Paints Catalog*, and *Elemental Magazine*.

Adam Curtis



11-11

Tubular steel
sold

Chile Pepper



This Chile Pepper was a challenge to construct. It took a long time to get that gesture just right. I was looking for a sense of movement and a lively attitude, a pepper that could get up and dance. When I reflect on my demands for this piece, I realize that I was asking a lot from a vegetable. Fortunately, the personality of the piece finally emerged. Hot and handsome, it was a powerful companion in the studio

Encourage your imagination to work overtime. I have been told that this pepper has more going on than meets the eye, or maybe not. It all depends on your perspective.

Display this piece on a pedestal at the end of a garden path; perhaps this is the odalisque of the vegetable world.

Materials: Cast resin, coated with two-part epoxy paint, finished with weather resistant, protective clear coat.

Size: 12" H x 29" W x 10" D

Price: Commission \$2,975 A custom base not included

Habanero

The story of this pepper centers on form, shadow and exaggeration. The folds, crevices and creases of this piece were inspired by the real McCoy: I have grown habanero peppers in my vegetable garden and have carefully cooked with them for years. I was inspired by the individuality found in the garden; each pepper has its own identity and character. When summer heat is at its height, peppers ripen and the vegetable garden explodes with color, texture, and possibility.

Similarly, light and shadow dance across the undulations of this piece, imbuing it with life. It can be displayed on a substantial base to heighten the drama, but it also works well with no base at all. Vibrant red, zesty yellow, spirited orange – the hot painted colors of the habanero add just the right amount of spice to your space.



Materials: Cast resin, coated with two-part epoxy paint, finished with weather resistant, protective clear coat.

Size: 18" H x 18" W x 20" D

Price: Commission \$2,650 A custom base not included

The Pineapple



This tropical symbol of hospitality and welcome is a dynamic piece. Sculpted and cast in two separate parts, the spiky foliage perches above the softly undulating, heavily textured fruit below.

The 'Pineapple' was originally commissioned to sit on two tall brick posts at large, wooden gates opening to a grand European style, vegetable garden.

The piece was carefully engineered to allow for a secure installation, no matter the location. Adding a bold statement of welcome and cheer has never been easier.

Materials: Cast resin, coated with two-part epoxy paint, finished with weather resistant, protective clear coat.

Size: 36" H x 20" W x 20" D

Price: Commission \$10,925.00 A custom base not included

JAN KIRSH

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STUDIO

LANDSCAPE DESIGN & SCULPTURE

JAN KIRSH

JANKIRSHSTUDIO@GMAIL.COM

ST. MICHAELS, MD

T: 410.745.5252

C: 410.310.1198

WWW.JANKIRSHSTUDIO.COM



@jankirshstudio