OUTDOOR SCULPTURE INVITATIONAL

Artists in Dialogue with Landscape

Melissa Burley
Georgia June Goldberg & Marco Hyman-Romero
Elizabeth Miller McCue
Bridgette Guerzon Mills
Marc Robarge
Jillian Storms

June 1 through September 30, 2021

Adkins Arboretum
There are glittering crystals, lichens crocheted from yarn, and rivers of sticks glowing brilliant red under the green leaves of the Adkins Arboretum forest. After a year's postponement due to the Covid-19 shutdown, once again the woodland trails are full of surprises as the Outdoor Sculpture Invitational returns.

Responding to the show's theme, Artists in Dialogue with Landscape, seven artists from the mid-Atlantic region and California have created eight sculptures along the wooded paths. The show will be on view June 1 through September 30. On Saturday, July 10, from 3:00 to 5:00 p.m., the artists will talk about their work during a guided sculpture walk.

As might be expected as we emerge from months of quarantine, the pandemic has deeply affected these artists. One of the show's most playful works, “Containment Conundrum,” is also one of the most serious. Columbia, MD artist Jillian Storms, assisted by her daughter, Katherine Elicker, used the spiky seedpods of sweetgum trees to call to mind the uncertainty surrounding the spread of COVID. Tangled amid spiraling vines, they are both comic and menacing as they appear to leap from the sculpture onto surrounding vines and branches, just as the virus spread in unexpected ways.

“Shelter in Place” by Bridgette Guerzon Mills of Towson, MD is a cozy pair of chairs and a small table tucked under a pine tree. Encrusted with an enchanting array of mosses, twigs and nests mingled with crocheted lichen and leaves, it invites thoughts about how the natural world became a haven for people seeking solace and renewal in nature. While not specifically about the quarantine, “Chorus,” by Marc Robarge of Falls Church, VA presents a ring of branches sprouting strange ceramic pods that look almost as if they are singing. With a disk of oak providing an inviting seat at the center of the circle, this sculpture offers a meditative place to sit and listen to the forest's sounds.

“Frozen,” by Laurel, MD artist Melissa Burley, considers another pressing issue—climate change. Burley travels frequently for her job as an art handler and has encountered sudden weather events like the unprecedented cold and blizzard conditions that hit Texas last winter. As if hoarfrost had suddenly sprung up under the trees, glinting mirrors and sparkling shattered glass lie on the forest floor, while crystals from an old chandelier hang like icicles in nearby branches.

Several of the artists explore natural cycles of death and renewal. For “An Ending Is a Beginning,” Elizabeth McCue of Yardley, PA, wound vines sprouting hundreds of green patinated bronze leaves in and out of two fallen trees to conjure the irrepressible urge of nature to renew itself. In his second sculpture, “Seeds of Light,” Robarge also focused on nature's potential by hanging seed-like shapes made of ceramics and stained glass from a cedar arched over the mossy path. On a sunny day, light glows through the pale green glass at the center of each seed.

In two large sculptures titled “Wood about Wood I & II,” Bozman, MD artist Georgia Goldberg and her collaborator Marco Hyman-Romero of Oakland, CA highlighted two large fallen trees by laying bright red sticks along their sides. Often unnoticed in the forest, these decaying tree trunks are vital to the forest's ecosystem as the slowly rotting wood provides habitat and nutrition for both plants and animals. As with all the works in this show, these sculptures invite thoughts about the intricate ways that nature constantly revitalizes itself, humans included.
Melissa Burley

Frozen

Frozen in time, we leave our footprints of existence. Like a seesaw, our earth has been teetering and is unbalanced due to climate change. This has led to horrific damage to our homes and our lives.

Traveling as a professional art handler has given me the opportunity to see and experience these extreme weather effects firsthand. For instance, this past February, Texas was devastated by a dramatic snow and ice storm. Being in the hot south, they were not prepared for such an event.

With this and other eye-opening catastrophes, we need to do our part more than ever to prevent the deconstruction of our Mother Earth.

My installation, “Frozen,” made with recycled and reused plastics, shattered glass, resin, mirrors and crystals from an old chandelier, is a reflection of these occurrences. I want people to think about their own role in the preservation of the earth we call home.

Our earth depends on each and every gentle step we take.
Melissa Burley’s illuminated sculptures strive to investigate the concept of beauty in life after death.

The foundation of her work is primarily constructed with reclaimed and recycled materials and then illuminated with LED lighting. She creates beautifully complex machine-inspired compositions. Her sculptures may include furniture parts, glass, mechanical gears, remnants from people’s pasts and captures history in resin. The work is bathed in light which seeks to highlight and call attention to our role in the preservation of existence.

Melissa Burley has exhibited locally, nationally, and internationally in group and solo exhibitions receiving various grants and awards. She has also curated several exhibitions in the metropolitan area for Gallery 10 as well as a guest curator for the 2016 Alchemical Vessels Exhibition and Benefit at the Joan Hisaka Healing Arts Gallery in Washington DC.

Currently she is a resident artist at the Montpelier Arts Center in Laurel, Maryland and has been a member and President of they’re Advisory Board. She was previously a member of Gallery 10 in Washington DC for six years. Her work is in private collections as well at Prince George’s Community College and the Maryland Parks and Planning Commission.

Ms. Burley’s work has been listed in several publications including American Art Collectors as well as having one of her works prominently shown on the front cover of the 2009 edition of the Washington Projects for the Arts Directory. Her sculpture “Ripple” was shown in the Washington Post in April 2018 for the for the Alchemical Vessels Exhibition and Benefit. In 2014 she was a finalist for “Project Americas Next Top Master Artist” at the Brentwood Arts Exchange in Brentwood Maryland.

Melissa Burley holds a BFA degree from the University of Maryland in Sculpture. She lives in Laurel, Maryland and has been employed as a professional art handler for seven years with Artex and is currently working for Crozier Fine Art Services in Landover, Maryland.
Georgia June Goldberg & Marco Hyman-Romero

Wood about Wood I and II
Georgia June Goldberg and Marco Hyman-Romero

Wood about Wood

Trees bring great beauty to the world. In all phases of their growth, living and decay, trees are essential to the ecosystem of life.

Our approach to creating art in the natural environment is to make the unseen seen. This work is a continuation of previous installations calling attention to the beauty of natural elements that may go unnoticed. This installation is highlighting the beauty of the fallen trees within the Arboretum by using painted red branches.

This is a special red, first seen on the chairs situated at the Arboretum’s entry and Visitor’s Center. We fondly think of it as “Adkins Red”. This manmade red color seems to mark a sense of “place”, a positioning of the human hand into the landscape. It also presents a strong contrast to the natural environment in all seasons.

We chose fallen trees at critical junctures on the walkways. These trees’ scales and placements allowed us to create “gates” or moments of contemplation and extension into the wood. We harvested branches from the forest floor, painted them Adkins Red, and placed them along two massive fallen trees, one by the bridge on Upland Walk, and one along the bench on Blockston Branch Walk. The placement of red branches accentuates the beauty of fallen trees.
Georgia June Goldberg
Bio

I am an artist who trained and practiced initially as an architect. I studied art at Yale College (Departmental Honors, Magna Cum Laude) and at Princeton University, where I earned a Masters of Architecture degree. My work has been exhibited in museums and galleries throughout the United States and is in the collection of the US Embassy in Sarajevo, among others. I teach art and architecture in the San Francisco Bay Area and on the Eastern Shore and have studios in both places. My installations and drawings collaborate with natural phenomenon such as soil, wind, water, light and trees.

The unexpected beauty of Nature impels my work. I seek to draw attention to the unseen. Currently, I am exploring the aesthetic resonances of soil, collecting soils from all 50 States and forming them into tubes that hang horizontally at waist height. I am also seeking to capture the motions of earth's tectonic plates and create imaginary planet landscapes in sculpture, furniture and drawings. Other drawings involve historic events on the Eastern Shore.

Marco Hyman-Romero
Bio

Marco grew up near Lake Tahoe in Nevada and earned a Bachelor’s of Arts degree in Architecture from the University of California, Berkeley in 2013. His formal education in architecture provided a springboard to explore art in the natural environment, including participation in various art installations both on the East and West Coasts. Currently, he is exploring textile arts through self-taught methods of sewing and weaving and hand-dyeing techniques using native plant species of California. He resides in Oakland, California.
Elizabeth McCue

An Ending Is a Beginning
Elizabeth Miller McCue
An Ending Is a Beginning

My work is in and of the landscape, not intrusive but rather complementary. Plunge into the silence of the woods and you are filled with enchantment. Here we bear witness to the natural cycle of renewal and rest. An Ending Is a Beginning celebrates this cycle of birth, death, re-birth, nature’s natural progressions.

Artist’s Statement

I work thematically and predominantly in unique bronze castings ranging in scale from gallery works to corporate, public and site-specific commissions.

A new voice spoke to me over 25 years ago with my move from New York City to Bucks County, Pennsylvania. It was the land and the River. It spoke a language I had never known, but spoke a secret language to my heart. The contemplation of the expressive figure gave way to the perception and experience of life in a glorious landscape and a hand-touch away from the River. It said this is home.

Throughout every season this landscape of rolling hills, lush woods, multi-hued broad pastures and the slowly flowing Delaware River is breathtaking. The woods are a sanctuary, a shelter, its canopy a cathedral. Its branches are arms, embracing us; its crown of leaves enveloping like hands. Here we bear witness to the natural cycle of renewal and rest. Landscapes and waterscapes, houses and abodes provide places where we can rest and dream.
Elizabeth Miller McCue
Bio

Elizabeth Miller McCue studied Southeast Asian archaeology at Vassar College and on the graduate level at the School of Oriental and African Studies, University of London, England. Studio training was in New York at the Art Students League and the Studio School. During this time she was awarded grants from the National Endowment for the Arts, New York State Council on the Arts, John D. Rockefeller III Fund, American Film Institute and the Japan Foundation to produce films and television programs documenting major choreographers such as George Balanchine and Martha Graham.

She has completed 30 site-specific public, corporate and private commissions, her first for the Corporate Headquarters of Salomon, Inc, at the now former 7 World Trade Center, NY, NY, 1995; through the recent East Tower Lobby of the Park Towne Place Museum District Residences, Philadelphia, PA; and, the seven Sustainability Award commissions for the Hotel Association of New York City. She has had ten solo exhibitions, and participated in over 75 group exhibitions in the US and abroad.

Her work was selected for Schiffer Publishing’s 100 Artists of the Mid-Atlantic and the internationally focused Green Art: Trees, Leaves and Roots.

Elected to the National Association of Women Artists, the Sculptors Guild and Phi Beta Kappa, she is a member of the Pennsylvania State Committee of the National Museum of Women in the Arts, Washington, DC; and, a Founding Member of the Arts & Cultural Council of Bucks County. She was elected as a Trustee of the Trenton Museum Society, Trenton, NJ, for a three year term; and, has recently been elected to the Board of Directors of New Hope Arts, New Hope, PA.
Bridgette Guerzon Mills
Shelter in Place
In our modern world and culture, our lives are often considered separate from nature, inhabiting different worlds. However, our bodies instinctively know that we are nature and nature is us and that the natural world is our home. We often turn to green spaces, bodies of water, and open skies in times of distress. We saw during this pandemic that people who normally don’t get out in nature, headed out to the trails or got on their bikes. The natural world is our home and in our modern world, our animal bodies turn to nature for healing and solace. We just need to remind our brains that it is so. My hope is that this installation is experienced as a moment of remembering and/or a moment of recognition.

**Artist’s Statement**

I am drawn to the inherent beauty and spirit of the natural world, and my artwork is a personal dialogue that reaches into the stillness of that spirit. Through both imagery and medium, I create organic pieces that speak to the cycles of life, growth and decay, memory and the passage of time.

My mixed media paintings incorporate moments captured by my original photographs with the richness of paint and a variety of media, creating a bridge between two worlds - the real and the reconstructed. I lay down layers of paint and pieces of photo transfers, papers, fibers, wood and metal to create depth in both form and meaning. The canvas becomes a multilayered surface that speaks to both the visual and tactile senses. This integration of diverse layers creates an intimate connection that invites exploration.

The health of our planet and the destruction of our natural resources are issues that I am very concerned about. My work reflects an ongoing dialogue with the natural world and my interactions with it.

My artwork aims to reveal the beautiful melancholy and the fragile imperfection of the life around and within.
Bridgette Guerzon Mills is a multi-media artist. Her work incorporates a variety of materials including photography, paint, encaustic, as well as fiber, textiles, as well as reclaimed materials. Her artwork has been published in magazines and books and her work has been collected in the United States and internationally. She currently resides in Towson, MD with her family.

As a mixed media artist, encaustic is a versatile medium that allows her to create depth in layers and serves as a means for further exploration in both form and meaning. She combines her photography with encaustics to create a bridge between two worlds, the real and the reconstructed. The canvas becomes a multilayered surface that speaks to both the visual and tactile senses.

Her outdoor installations, often created using foraged or recycled materials, focus on environmental issues and seek to engage and educate the public about these concerns.

Solo Exhibitions
2016 The Gray Gallery, Winchester, VA
2015 Of the Earth, Park View Gallery, Glen Echo Park, Glen Echo, MD
2015 Bowls and Vessels, Gather, Evanston, IL
2015 Landscapes, GCDC, Washington, D.C.
2013 Tactile Spirit, Klindon Hall, Benedictine University, Lisle, IL
2008 Greener Lifestyles, Seattle, WA
2008 Moments of Stillness and Quiet, Cugini, Seattle, WA
2007 Of the Earth and Sky, Irwin’s, Seattle, WA
2007 Expecting: Explorations in mixed media, Fifth Avenue Art Gallery, Melbourne, FL

Selected Group Exhibitions
2021 Artists in Dialogue with Landscape, Invitational Outdoor Sculpture Exhibit, Adkins Arboretum, Ridgely, MD
2020 20th Anniversary Show, Fleckenstein Gallery, Baltimore, MD
2020 Pollinators, Lark and Key Gallery, Charlotte, NC
2019 ...And Your Bird Can Sing, Fleckenstein Gallery, Baltimore, MD
2019 Plumage, Lark and Key Gallery, Charlotte, NC
2019 Water, contributing artist to River of Grandmothers, Wisconsin Museum of Quilts and Fiber Arts Museum, Cedarburg, WI
2019 Postcards From the Lexicon, Fleckenstein Gallery, Baltimore, MD
2019 Melting Point: Contemporary Encaustic Works, McGuffey Art Center, Charlottesville, VA
2019  Earth Water Sky, Lark and Key Gallery, Charlotte, VA
2018  Water and Wax, Cappaert Contemporary Gallery, Egg Harbor, WI
2018  Artists In Dialogue with Landscape, Invitational Outdoor Sculpture Exhibit, Adkins Arboretum, Ridgely, MD
2018  Flight, Lark and Key Gallery, Charlotte, NC
2017  Ornamental, Lark and Key Gallery, Charlotte, NC
2017  Emergence II, Rawlings Conservatory and Botanic Gardens, Baltimore, MD
2017  Cartography, The Gray Gallery, Winchester, VA
2017  Emergence, Rawlings Conservatory and Botanic Gardens, Baltimore, MD
2017  Surface, Lark & Key Gallery, Charlotte, NC
2016  Artists In Dialogue with Landscape, Invitational Outdoor Sculpture Exhibit, Adkins Arboretum, Ridgely, MD
2016  Waxing Poetic, Lark & Key Gallery, Charlotte, NC
2016  Turn Up the Heat, MS Rezny Gallery, Lexington, KY
2015  Ornamental, The Gray Gallery, Winchester, VA
2015  Small Wonders, MFA Circle Gallery, Annapolis, MD
2015  Words|Matter, book art exhibition at Arts on Elson, Chicago, IL
2015  Curated and exhibited in Between Here and There, Artstream, Dover, NH
2014  Good Mail Day, ArtStream, Dover, NH
2014  The Land, Sagamore Farm, Glyndon, MD
2013  Off the Grid! ArtStream Studio and Gallery, Dover, NH
2013  Works in Wax –New Encaustic Painting, Center for the Visual Arts Gallery, Wausau, WI
2012  The Buzz, a FUSEDChicago exhibit, Studio 303, Zhou B Art Center, Chicago, IL
2012  Morsels, AnySquared exhibit, Township, Chicago, IL
2012  Meditations: Looking In, Reflecting Out, Two Woman Show, PerficalSense Studio, Evanston, IL
2012  6th International Artist’s Book Triennial Vilnius 2012, Italy, Germany, Lithuania, Switzerland
2012  Art Bazaar, The Black Cloud Gallery, Chicago, IL
2011  Come Together, Arts Center. Logan Square/Avondale, Chicago, IL
2011  New Encaustic Explorations, Noyes Art Center, Evanston, IL
2011  Fused: Encaustic Showcase, Black Cloud Gallery, Chicago, IL
2010  Encaustic to the Sixth Power, The Nelson Gallery, Lexington, VA
2010  FusedChicago presents Encaustic: Hot Art, The Art Center, Highland Park, IL
2010  WAX, Milwaukee Avenue Arts Festival, Chicago, IL
2009  Fused Chicago, Ossia Arts Space, The Fine Arts Building, Chicago, IL
2009  Barbie Redux, The Ten Women Gallery, Venice, CA
2009  Hopes and Dreams, Fifth Avenue Art Gallery, Melbourne, FL
2008  Women in Wax, Expressive Arts Studio, Everett, WA
Selected Juried Exhibitions

2017  Art on the Trail, outdoor installation, Lake Roland, Baltimore, MD
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2015  WordArt, Towson Arts Collective, Towson, MD
2013  Small Wonders, Urban by Nature Gallery, Capitol Arts Network, Rockville, MD
2012  Tactile Encounters: The Appearance and Influence of Texture, Kemper Gallery, Illinois Institute of Technology, Chicago, IL
2012  Encaustics Regional Juried Exhibit, Kavanagh Gallery, Fine Line, St. Charles, IL. Juror: Sarah Rehmer
2012  Photomidwest exhibition, University of WI- Madison, Juror: Sam Abell
2012  Hot Wax in the City: Small Works Encaustic exhibit, Morpho Gallery, Chicago, IL. Jurors: Kathleen Waterloo, Jenny Learner, and Kathy Roman
2011  Holiday Artisan Market, Tubac Center of the Arts, Tubac, AZ
2011  Playing With Fire Exhibition, Tubac Center of the Arts, Tubac, AZ
2011  Water Tower Regional Exhibition, Louisville Visual Arts Association, Louisville, KY
2010  Luminous Layers: Exploring Contemporary Encaustics, Portland, OR, Jurors: Cari Hernandez, Tom Burns, Kristina Butters
2009  Lill Street Member Show, Lill Street Art Center, Chicago, IL
2009  Logan Square Connections Exhibition, Milwaukee Avenue Arts Festival, Chicago, IL, Juror: Jane Michalski
2007  Visions Northwest, Art Port Townsend/ Northwind Arts Alliance, Port Townsend, WA, Juror: Lisa Van Doren
2007  Kenneth J. Minneart Center for the Arts Second Annual Regional Juried Art Exhibit, Olympia, WA

Representation
Cappaert Contemporary Gallery, Egg Harbor, WI
Fleckenstein Gallery, Baltimore, MD
Higher Art Gallery, Traverse City, MI
Lark and Key Gallery, Charlotte, NC
R.H. Ballard Shop & Gallery, Washington, VA

Education: Communication Sciences and Disorders, Northwestern University, Evanston, IL, B.S., 2000
Marc Robarge

Chorus and Seeds of Light
Marc Robarge  
*Chorus and Seeds of Light*

In Robin Wall Kimmerer’s book, *Braiding Sweetgrass*, she writes about the ancient concept of reciprocity with regards to human interaction with the natural world. In native cultures, it was customary to take what was needed from the earth, and express gratitude with a reciprocal offering. I approach my outdoor sculpture installations in a similar fashion, and consider them offerings to the particular place in which they are placed, as if they grew there in collaboration with the surrounding trees and forest.

**Bio**

I am an artist/teacher living and working in Falls Church VA. My work is botanically inspired, and incorporates a multi-media approach depending on the concept and venue. My sculptures are inspired by organic forms yet have a slightly surreal quality, as if a new species has sprouted. This transmutation could be seen as a metaphor for the changes in climate and ecosystems happening around the world. The sculptural installations and participatory projects intentionally straddle the line between human crafted art and botanical form. This ambiguity is intentional, meant to encourage the viewer to reflect on our relationship to the earth and our responsibility to it.
Jillian Storms
Containment Conundrum
Jillian Storms, assisted by Katherine Elicker

*Containment Conundrum*

This piece was developed during the COVID pandemic out of the uncertainty of containing that which is airborne. I selected this site due to the large sculptural brush below, like the dried bronchi of lungs. Look for the energized sweetgum balls that have found their way into the crevices.

Materials: American Sweetgum Seed Pods, Dried Grape Vines, Oriental Bittersweet Vine, Birch Branch

**Bio**

Jillian Storms is a professional architect who enjoys finding creative expression in nature. She has exhibited in Nature Art in the Park (Leakin Park/Gwynn’s Falls) and Art on the Trail (Lake Roland) in Baltimore. She holds a Bachelor’s Degree in Urban Planning & Studies from Goucher College and a Masters in Architecture from the University of Oregon.