

EVENTS & ENTERTAINMENT



Mark Longaker/The Current

Mitra Lore's steel lion strides across the Artomatic floor.

Artomatic extravaganza celebrates area's artists

By **MARK LONGAKER**
Current Correspondent

A trip to Artomatic may make visitors feel a little like an ant riding on the back of an elephant. It's huge, and virtually impossible to view completely in a single visit.

This year's installment of the annual spring super-show opened recently in the brand-new Capitol Plaza I building just north of Union Station in the NoMa (North of Massachusetts Avenue) neighborhood. It sprawls across 10 floors, highlighting 700 visual artists and 300 performers. Exhibits include paintings, photography, drawings, sculpture, ceramics, glass, installations and more. There are bands, dancers, film screenings, workshops, fire twirlers and a tattoo parlor. Everything is free, and most of

it is homegrown in the Washington area.

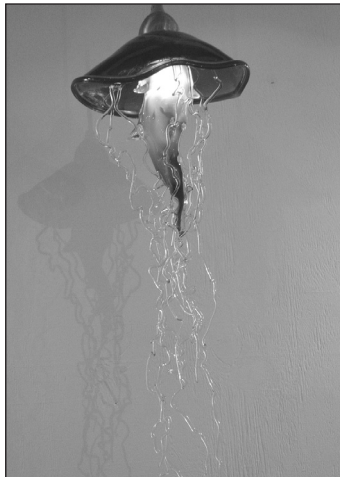
There have been seven installments of Artomatic since the first one in 1999. Beginning last year, the event became annual. It always takes place in a different vacant building, usually in D.C., though last year Crystal City hosted it.

Anyone can exhibit in the show, as long as they're willing to pony up \$90 for a roughly 12-by-8-foot display space and serve a few volunteer shifts to help run things. All art is welcome.

Andy Warhol famously said

art is anything you can get away with. That kind of catholic sentiment will serve visitors well at Artomatic. One thing is sure: This cross-section of emerging and established artists holds plenty of surprises.

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Mark Longaker/The Current

Michael Showalter made his jellyfish lamp from blown glass and glass filaments.

Sackler exhibition depicts World Heritage Site

“Yellow Mountain: China's Ever-Changing Landscape,” an exhibit of paintings and prints from the late-17th and early-18th centuries portraying the scenic Yellow Mountain in

On EXHIBIT

southern China, will open Saturday at the Arthur M. Sackler Gallery and continue through Aug. 24.

Woodblock prints, album leaves and scrolls, including one with a 20-foot panoramic scene, offer an ancient vision of what is today a UNESCO World Heritage Site.

Located at 1050 Independence Ave. SW, the gallery is open daily from 10 a.m. to 5:30 p.m. 202-633-1000.

■ “heART of the tree: 30+ Years of Exotic Wood Sculpture & Sculpted Furniture by Margery E. Goldberg,” featuring wood sculpture and furniture by the Shepherd Park artist, opened recently at **Zenith Gallery's Alternative Space**, where it will continue through June 29.



An exhibit of Margery Goldberg's sculptures includes “Branching Out,” made of padouk, maple, purple heart, walnut and neon.

Project 4 and continue through July 19.

Featured works “explore historical issues such as Manifest Destiny as well as contemporary ones such as the increased amount of artifice and development now transforming our landscape, versus the diminish-



“Landscapes for Mr. Liweng,” an album of 18 leaves dating from the Qing dynasty, is part of the Sackler Gallery's exhibit about Yellow Mountain.

ing open land that once defined it,” states a release.

An opening reception will take place Saturday from 6 to 8:30 p.m. Located at 903 U St. NW, the gallery is open Wednesday through Friday from 2 to 6 p.m. and Saturday from noon to 6 p.m. 202-232-4340.

■ The **American University Museum** will open two shows Saturday.

“Multiplicitocracy,” continuing through July 27, documents an arts management program at the university in which students this semester worked with muse-

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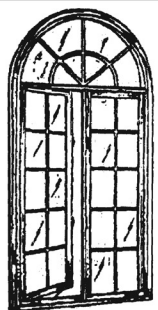


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EXHIBITS

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um director and curator Jack Rasmussen to program exhibitions and performances. A gallery talk by the artists and curators will be given Saturday at 5 p.m.

“Ledelle Moe: Disasters,” continuing through Oct. 26, features concrete and steel sculptures by the South African-born Moe. The sculptor will give a talk June 21 at 4 p.m.

Located in the Katzen Arts Center at 4400 Massachusetts Ave. NW, the museum is open Tuesday through Sunday from 11 a.m. to 4 p.m. 202-885-2787.

■ **Foxhall Gallery** recently opened an exhibit of new paintings by Tammy Callens and Dean Larson portraying indoor and outdoor scenes. It will continue through June 16.

Located at 3301 New Mexico Ave. NW, the gallery is open Monday through Saturday from 10 a.m. to 5 p.m. 202-966-7144.

■ **The Arts Club of Washington** will close three shows Saturday. They feature landscapes by Sandra Gobar, collages by Elaine Langerman and Cynthia Littleton’s paintings inspired by the U.S. Southwest.

The club, located at 2017 I St. NW, is open Tuesday through Friday from 10 a.m. to 5 p.m. and Saturday from 10 a.m. to 2 p.m. 202-331-7282, ext. 23.

■ “The White House Garden,” featuring photographs, drawings, maps and correspondence documenting more than 200 years in the history of the presidential garden, opened recently at the **U.S. Botanic Garden**, where it will continue through July 13.

Located at 100 Maryland Ave. SW, the Botanic Garden is open daily from 10 a.m. to 5 p.m. 202-225-8333.

ARTOMATIC

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floor and work down. Up there, you’ll find the tattoo parlor, well worth a visit. Paul Roe and Cynthia Rudzisz of Britishink Tattoos practice their needle art amid the somewhat disorienting décor, which combines a street-tough Mod look with antique Victorianism.

Other highlights on this level include photographs, and paintings done from them, by John Sawyer, who endeavors to find the sublime in the ordinary. There are also small mixed-media landscapes by Kurt Godwin and larger oil landscapes by Jean Adamson.

Among the more unusual items are Caitlin Phillips’ purses made from book covers, Leigh Ruble’s dresses made of wire mesh and Roger Cutler’s installation of sunflower seeds and plants (feel free to take some home). Before heading downstairs, say hi to winking, blinking, otherworldly “Recycle Robot,” which Tim Grant made from junk.

A highlight of the next floor is certainly Liliane Blom’s “Norwegian Nights” installation. A

glowing white cylindrical curtain 7 feet tall and 8 feet in diameter, it stands near the stairs. Part the curtain and enter to view a wrap-around panoramic photograph, portraying Norwegian mountains in springtime, complete with rain-bow. It’s peaceful and transporting.

At the other end of the floor, Laura Peery shows fancy porcelain teapots resembling stitched cloth, decorated with buttons and polymer flowers and given whimsical names like “Serendipitea.” Nearby ceramic wall sculptures by Bill Mould mimic parchment, an effect often enhanced by hieroglyphics inscribed into them. An alcove beside a second stairway holds Tim Tate’s glass sculpture containing a miniature video camera and screen. See yourself on camera, then head down a flight.

Look to your left when coming out of the stairway to catch another niche with glass art, gleaming sculptural necklaces by Deb Conti.

The floor also includes an enclave of ceramic pieces by Mount Rainer’s Flux Studios, including Janet Gohres’ installation of full-size crows standing on stones. There are tornado paintings by Jeff Wilson, nature photographs by Greg McElhatton and naughty pic-

tures that Keith Cappellini shot at a biker rally.

Continue this way for seven more floors to get a general idea of the show’s scope. Along the way, be sure to check out Lisa Schumaier’s mixed-media sculpture “March to War,” a large red-white-and-blue elephant with big bullets for tusks and anti-war protesters marshaled at its feet.

Some of the finest glassware on view is that of Michael Showalter, subtly colored and intricately designed, especially the hanging jellyfish lamp with long, gleaming tentacles dangling down. Extraordinary craft and design are also evident in African masks carved from wood by Gerald Shanklin.

Then there is the welded steel lion by Mitra Lore. Almost life-size, the regal beast took the artist nine months to create. Its massive mane alone required hundreds of steel rods more than a foot long, twisted and hammered into shape. All that effort paid off.

Artomatic will continue through June 15 at 1200 1st St. NE. Hours are Wednesday and Thursday from 5 to 10 p.m., Friday and Saturday from noon to 2 a.m. and Sunday from noon to 10 p.m. artomatic.org.

BURKE

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“Everybody wants to impress each other and to communicate their case.”

On Friday, the object was to communicate the case to the six-member “jury” composed of teachers and parents. Matt Seiler, a school administrator, presided over the trial from an open desk that revealed his running shoes peeking from a too-short robe.

Adults reveled in the play-acting here; each settled into a witness persona and seemed to enjoy giving evasive, sometimes contradictory testimony to the frustrated lawyers.

Nigel Hinshelwood, the school’s academic dean, was a Harvard psychologist parsing the logic of racist stereotypes for the court. As the plaintiff’s counsel tried to force the expert to attribute the shooting to Goetz’s racism, and the defense counsel to Cabey et al.’s actions, Hinshelwood tied each side in knots by amending earlier testimony and professing an inability to answer certain questions. As Hinshelwood left the stand, a witness about to take the stand heckled that Hinshelwood should “leave [his] doctorate at the door.”

That heckler, David Shapiro, Burke’s head of school, damaged the plaintiff’s cause as he channeled a Manhattan school principal who feared for himself and his students during the mid-1980s crime wave in New

York City. Lawyer Nelson Sofer tried to catch Shapiro with cleverly worded questions, but Shapiro cut through them bluntly. “You can slice and dice it any way you want,” said Shapiro. “People have the right to defend themselves.”

The jury disagreed with Goetz’s brand of self-defense, however, returning a verdict for the plaintiff and damages totaling \$20 million. The verdict elicited a final moment of adult hamminess, as Sandy Chamblee-Head, mother of lawyer Karlyn Hackney and playing Cabey’s mother, dabbed her eyes in the audience. “Thank you,” she said tearfully to the jury.

“Judge” Matt Seiler acknowledged that the adults may have enjoyed the morning’s proceedings as much as the students did. “It’s a bit of a role reversal, and it’s interesting to see how each side handles it.” The students dealt with the adult antics as best they could, he said. “It’s evident how well-prepared they are. It’s a complicated subject matter, and I think they handled it admirably,” said Seiler.

Lawyer Nelson Sofer observed that the decades-old case is still relevant today and welcomed the challenge to wrestle with such important issues as he prepares to leave the insular world of high school. “You do tread on thin ice with this case: There’s race, violence. You’re either speaking on behalf of New York or of people who have been made out to be criminals. As seniors about to leave school, it’s important to talk about these things. You really have to step up to the plate.”