

Biography from my website, *SculptureForTheSoul.com*.

Lynda Smith-Bügge is a wood artist working in Washington DC and Virginia. Through the woodworking process Smith-Bügge reconstructs nature into evocative abstract sculptures which highlight and honor the original organic shapes. She investigates, explores and articulates scale, material and process. Her sculptures evoke a strong environmental response, encouraging contemplation and meditation.

As an established wood artist Smith-Bügge plays with organic shapes. Her goal is to create art for private and public spaces, expanding the confines of the gallery experience and building an audience for her work. A public space is an opportunity to enliven and engage a conversation about wood sculpture and add to the visual landscape.

Since she was a child she has had a passion for making things. Born and raised in the rural Andes Mountains of Colombia, South America. Smith-Bügge was resourceful in using her imagination to create toys. Nature provided a wealth of opportunity.

Her first sculpture, *Mending*, was honored with a *Sculpture/Mixed Media* award in the *1998 Open Exhibition*, sponsored by the Arts Council of Fairfax County, juried by J Carter Brown (former director of the National Gallery of Art in Washington DC.) *Mending* was also accepted into an exhibition at the National Arts Club in New York City.

Smith-Bügge has exhibited in local galleries in the Washington DC area, as well as Baltimore MD, Berkeley Springs WV and Santa Fe NM. The Art-in-Embassies Program selected several of her sculptures for a three-year exhibition in Rome, Italy and Baku, Azerbaijan. She has served as a juror for many shows, including the Wood Artist Award presented by the Collectors of Wood Art for the 2012 Baltimore Craft Show. She has completed many functional and sculptural commissions.

Her sculptures have been featured in several publications: *Green Art: Trees, Roots, and Leaves* by Ashley Rooney, Schiffer Publishing; Washington Sculptor's newsletter and the American Association of Woodturners' 25th Anniversary catalog, *A Dramatic Evolution: Celebrating, 1986-2011 Woodturning Today*. Other feature articles include *Falls Church Artist Finds Herself in the Grain*, by Darien Bates, Falls Church New Press; *Art in Nature*, by Natalia Megas, *Élan* magazine; *Artist Branches Out in Varied Ways*, by Chalmers Hood, the Prince William Journal; *Small Miracle: A Perfect Job—Lynda Smith-Bügge*, by Margaret Paris, *Brushstrokes*, Women's Caucus for Art / DC Newsletter and *100 Contemporary International Artists*, Bibliotheca de Artistas de las Comunidades Europeas/European Communities Artists Library, Barcelona, Spain.

The Capital Area Woodturners awarded her a scholarship to study woodturning at the Arrowmont School of Arts and Crafts. She has demonstrated woodturning at the

Renwick Gallery exhibit *Woodturning in America Since 1930*. The Virginia Center for the Creative Arts awarded her a fellowship and residency to complete several series of works. Smith-Bügge is a Fellow of the Virginia Center for Creative Arts; juried into the Artisans Center of Virginia; is a member of the Collectors of Wood Art; Capitol Area Woodturners; Washington Woodworkers Guild; Washington Project for the Arts and the Women's Caucus for Art.

Since 2005, Smith-Bügge directs the fine arts program at Goodwin House Bailey's Crossroads, Falls Church, Virginia. She is also a board member of the Washington Sculptors Group, Washington DC, and editor of their periodical publication.

Lynda Smith-Bügge earned a Bachelor of Fine Arts–Sculpture from Hunter College and a Masters in Museum Education from the Bank Street College of Education, both in New York. She has taken classes at the School for Visual Arts in New York, the Corcoran School of Art in Washington DC, and the Torpedo Factory in Alexandria, Virginia. Her creative efforts embody her creed *Sculpture for the Soul*.

Influences on Smith-Bügge's creative work are continuous: Henry Moore's sensuous form and smooth surfaces enticed her into the world of sculpture. Constantin Brancuzi's direct carving and simplicity of abstract form, balanced with the blend of modernity and timelessness influenced her approach in integrating the natural form with the geometric base. Contemporary influences include Mark Lindquist, Stoney Lamar and many other artists in the Collectors of Wood Art.