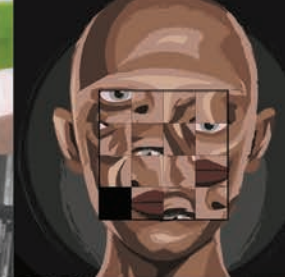
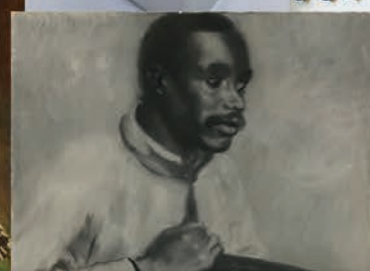
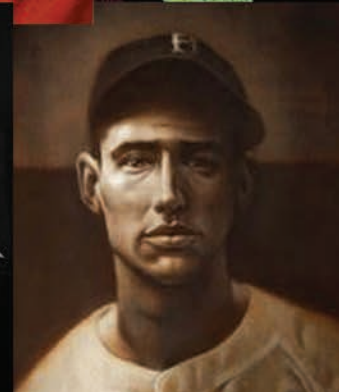


*a portrait -*

# A Portrait Project



# ***a portrait – A Portrait Project***

**September 28 – December 13, 2024**

Hess and Lyet Galleries, Elizabethtown College

Lancaster Museum of Art, January 11 - February 23, 2025

Organized and conceived by: Milt Friedly, Professor of Art

Curated by: George Krevsky

The School of Arts and Humanities  
Dean, Kevin Shorner-Johnson



**Elizabethtown College**

Front and Back Cover Image: Combined works by Artists in the Exhibition

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# ***a portrait – A Portrait Project***

Artists included in this exhibition:

Wesley Anderegg  
Felipe Baeza  
Helen Berggruen  
Nina Buxenbaum  
Stacey Carter  
Carla Contreras  
Sarah Curry  
Christopher Felver  
Milt Friedly  
Claire Louise Giblin  
Carl Gombert  
Eric Grbich  
Jack Levine  
Jun-Cheng Liu  
Fred Metz  
Arthur K. Miller  
E. Ethelbert Miller  
Richard Nagler  
Catherine Prescott  
Kebedech Tekleab  
Dante Weikel  
Andy Yoder

A portrait - A Portrait Project was conceived as an experiment. How would artists working in different genres respond to the challenge of creating works based on their experiences and materials, both traditional and nontraditional. Traditionally we think of the portrait as a likeness, perhaps someone in society who is revered by state or church, someone to be remembered for heroic or civic acts of bravery or major contributions to community and humanity. The very best portrait artists were employed to create a likeness, perhaps the spirit of that person is conveyed through the artist's insight and vision.

This project includes artists who make portraits in the more traditional sense, like Catherine Prescott painting with oil and canvas. Andy Yoder is working in a nontraditional manner conveying a self-portrait by using letters and words cut from wood. Both are expressions to communicate, this is who I am, this is what I do; I want to share my ideas, vision and aesthetic with other humans. How can I express life, how I work and what I love to make?

Art has been an instrument for documenting the human condition, politics and social change. Daumier commented on government and politics, while Ben Shahn expressed and documented the human condition, what it was to be a Miner's Wife, an existence that was difficult and meant sacrificing health for profit. The artist's convictions for change and compassion have been at the forefront of society expressing equality and challenging policy that is detrimental to humanity.

The abstract work of Kebedech Tekleab, "Lost Words" expresses lost language and identity, what it is to be displaced as a refugee. The reality of maintaining language and identity in a new culture challenges refugees to maintain, who I am and how I can contribute to my present situation. This

work challenges us to see beyond traditional representation and seek the lost words through our senses of sight and sound.

The portrait expresses the now, contemporary society. What are the challenges we face? How do we express common experiences, like love, death and celebration of life? Is every work of art a self-portrait? Yes, I maintain that every work reflects its maker's soul and the core of life.

We are sharing the artistic expressions of twenty-two artists, working in different styles to convey who we are. Take the time to read the artists' biographies and statements. This will help to better understand what you are seeing and help with your own interpretation of their work in context to what it is to be human.

Milt Friedly

Professor of Art

Elizabethtown College





Abigail Baer

The Lancaster Museum of Art is honored to be a part of a portrait - A Portrait Project. This unique approach to a familiar subject offers our visitors fresh perspectives and new appreciation of the art form of portraiture.

Capturing the essence of a person, real or fantasy, has been a long-time practice in the art world, from the ancient Egyptians to today's contemporary artists. Approaches to portraiture have evolved and shifted over time, and a portrait provides a modern day look at how 22 artists interpret portraits. The diversity of mediums, styles, and approaches to the subject matter showcases human expression and fosters a greater sense of empathy.

This special exhibition is timely. As our world seems to be increasingly polarized and divisive, a portrait, with its emphasis on a look into the lives of others, enables viewers to consider how they connect with those around them and how our stories intersect. Whether it is a self-portrait, a piece honoring the memory of a loved one lost, or a work celebrating the legacy of a famous athlete, a portrait invites us to contemplate our relationships and the image we portray to those around us.

Thank you to Milt Friedly and George Krevsky for their leadership in this project and bringing this important show to life. And thank you to the participating artists for offering their creativity and talents to this show.

Abby Baer

Executive Director

Lancaster Museum of Art & Demuth Foundation



Photo by Doris Krevsky  
Edited by Milt Friedly

What is a portrait? .... Through the centuries artists have depicted the human form in a myriad of media. More recent Art History records a group of images that come to mind: John Singer Sargent's *Portrait of Madame X*...Vermeer's *Girl With a Pearl Earring*...James Whistler's *Arrangement in Grey and Black*...Edvard Munch's *The Scream*....Grant Wood's *American Gothic*...Dorothea Lang's *Migrant Mother*... Pablo Picasso's *Portrait of Dora Maar*...Andy Warhol's *Mao*...they all reflect the contemporary culture in which they were created.

Curating this exhibition has been a real challenge. Living in California I was only able to evaluate the submissions through computer images rather than in actual studio visits which normally I had done, when organizing exhibitions at my gallery in the past. However, 21st-century computer and internet technology, which certainly influences the cultural landscape that these artists inhabit, was extremely helpful in focusing on the artworks.

In this exhibition, Milt Friedly has assembled 17 contemporary artists who have responded to his challenge to create artistic portraits in various media, reflecting their own imagination and creativity. They have allowed their imagination to take flight and produced a varied and intriguing look at society through the lens of a working artist. At a time when almost anyone can take a photograph with their cell phone these artists have used clay, paint, film, canvas, ink, charcoal, paint, and paper.... the tools of their trade, to produce the images assembled for this exhibition.

WESLEY ANDEREGG, an accomplished ceramic artist, has created humorous depictions of iconic baseball players. HELEN BERGGRUEN painted *Machinist's Apprentice* that blends her memories of Fernand Leger with her own American Neo-Regionalist style. She was an artist in residence at Elizabethtown College, as was STACEY CARTER, whose *Portrait of Lisa Ryan* reflects on the fragility of life and importance of cherishing precious moments. NINA BUXENBAUM calls upon her unique multiracial cultural heritage to create images that are metaphors for the way we define ourselves in a diverse and complex society. Ecuadorian American, CARLA CONTRERAS, through her video, and DANTE WEIKEL through digital manipulation and referencing Giorgio de Chirico's , IL Trovatore have produced fascinating artworks and incidentally are both Artists who graduated from Elizabethtown College's Art Department. JUN-CHENG LIU takes on memories in his *Fragments* series, raising a question of how clearly we remember the past... CATHERINE PRESCOTT draws beautifully and incorporates what her eye sees into beautiful artworks that are classic portraits. The only truly Abstract Artist in the Exhibition is KEBEDECH TEKLEAB who creates emotional portraits through use of a colorful palette and letters from her native Ethiopian Amharic language.

These artists only represent a cross section of the extraordinary artworks that are included in the Exhibition.

Additionally, I have included 5 Artists from our Gallery Collection who had created Portraits that seemed to respond to Professor Friedly's focus.....JACK LEVINE'S portrait of a Rabbi *In The Valley of Kidron* was based on memories of a visit to Jerusalem by the Artist when he was being honored by exhibiting in Israel. The painting has been featured in Museums in New York and Massachusetts. ARTHUR MILLER'S photorealist baseball paintings are included in the Hall of Fame in Cooperstown and ERIC GRBICH'S immortals on the Diamond have been exhibited at Yankee Stadium. RICHARD NAGLER'S silver gelatin photograph of *Alan Ginsberg In His Studio-NY City November 1996* shows the Beat Poet holding a chalkboard on which he had just created a Poem for the occasion. Noted filmmaker CHRISTOPHER FELVER, who has screened his work and spoken all over the world (including Elizabethtown College) has created a stunning collection of Portraits of Native Americans inspired by his research on the book *Tending The Fire: Native Voices & Portraits*.

In today's environment, personal interaction between human beings is becoming more and more rare as the social network replaces face to face interaction. It is refreshing to see how a group of 22 creative Artists assembled by Elizabethtown College's Professor of Art Milt Friedly have chosen, not by Artificial Intelligence, but rather by their own creative gifts and talent, to express what a portrait means to them. We hope by carefully viewing the artworks in this show, you will take a new look at the vision of individuals as you encounter them in your daily life.

The Legendary 20th Century Masters that I referred to in the first paragraph saw Portraits through their eyes....the Artists in the Exhibition through their eyes.....How do you see a Portrait?



# ROTHKO RED

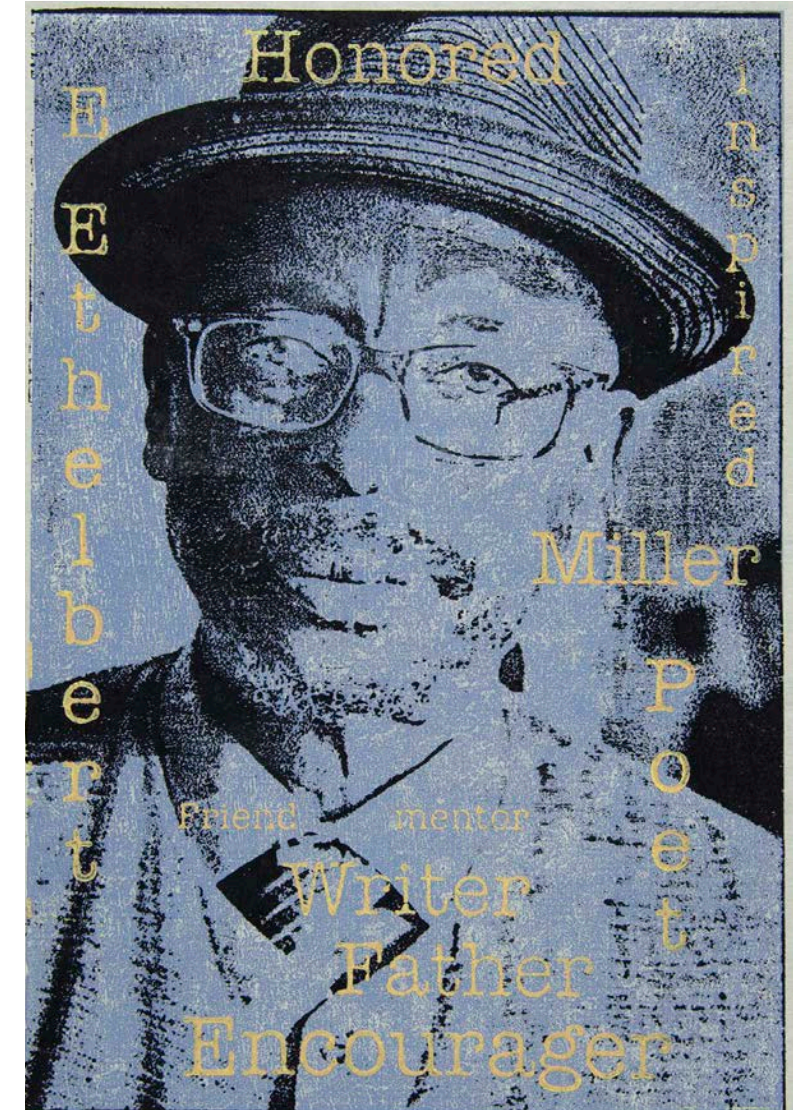
Markus Rothkowitz is changing his name  
What is identity but dark colors on a canvas  
Our lives forced to fit into coffins and rectangles  
There are summer vacations one never gets to take  
Then comes Autumn and the leaves turn Rothko red

- E. Ethelbert Miller

E. Ethelbert Miller is a writer and literary activist. He is the author of two memoirs and several books of poetry including *The Collected Poems of E. Ethelbert Miller*, a comprehensive collection that represents over 40 years of his work. For 17 years Miller served as the editor of *Poet Lore*, the oldest poetry magazine published in the United States. His poetry has been translated into nearly a dozen languages. Miller is a two-time Fulbright Senior Specialist Program Fellow to Israel. He holds an honorary degree of Doctor of Literature from Emory and Henry College and has taught at several universities.

Miller is host of the weekly WPFW morning radio show *On the Margin with E. Ethelbert Miller* and host and producer of *The Scholars* on UDC-TV. In recent years, Miller has been inducted into the 2015 Washington DC Hall of Fame and awarded the 2016 AWP George Garret Award for Outstanding Community Service in Literature and the 2016 DC Mayor's Arts Award for Distinguished Honor. In 2018, he was inducted into Gamma Xi Phi and appointed as an ambassador for the Authors Guild. He was awarded a 2020 grant by the DC Commission on the Arts and Humanities. Miller's most recent book *If God Invented Baseball*, published by City Point Press, was awarded the 2019 Literary Award for poetry by the Black Caucus of the American Library Association.

Milt Friedly  
*A Father of Poetry, E. Ethelbert Miller*  
Woodblock print on Kita Kata rice paper  
2023  
8x5 1/2 inches and 17 1/2 x 12 inches



# Wesley Anderegg

“I have only done two things well in my life: play baseball and ceramics. Here are a few of my heroes.”

Wesley Anderegg was born in Phoenix, Arizona, in 1958. He earned a BS degree in Geography from Arizona State University, where he began his education in ceramics. Subsequently, he studied ceramics at the Anderson Ranch Arts Center in Snowmass Village, Colorado, and at the Archie Bray Foundation in Helena, Montana. He was a resident artist at both places.

Wesley's exhibition history is impressive by almost any standard. Over the last 26 years, he has had 22 solo exhibitions, and participated in countless group exhibitions and art fairs all across the United States. In addition, his work has been featured in Lark Books' highly successful catalogue series three times – *500 Ceramic Sculptures*, *500 Clay Figures* and *The Best of 500 Ceramics*. His work has also been featured in *Confrontational Ceramics: The Artist as Social Critic* by Judith Schwartz, *A Potter's Handbook* by Glenn Nelson and Richard Burkett, and *Handbuilt Ceramics* from Lark Books. His work has also appeared in *Ceramics Monthly* and *American Craft*.

His work is already held in numerous public collections including the Renwick Gallery at the Smithsonian American Art Museum, the Archie Bray Foundation, the Mint Museum of Craft and Design, the Fredrick R. Wiesman Museum in Minneapolis, Minnesota, the Columbus Museum in Columbus, Georgia, the Crocker Art Museum in Sacramento, California, and many others. He's won awards at the Centennial Celebration at the University of Kansas and the San Angelo Ceramic National in Texas, in addition to various other accolades at institutions across the country.

He has also curated exhibitions of ceramics and has lectured at UCLA, the Anderson Ranch Arts Center, Columbus State University and the California Conference for the Advancement for the Ceramic Arts.

Wesley Anderegg lives and works in Lompoc, California, with his wife Donna and his daughter The Izzy.



Wesley Anderegg  
*Bob*  
Ceramic  
2023  
6 x 3 x 4 inches

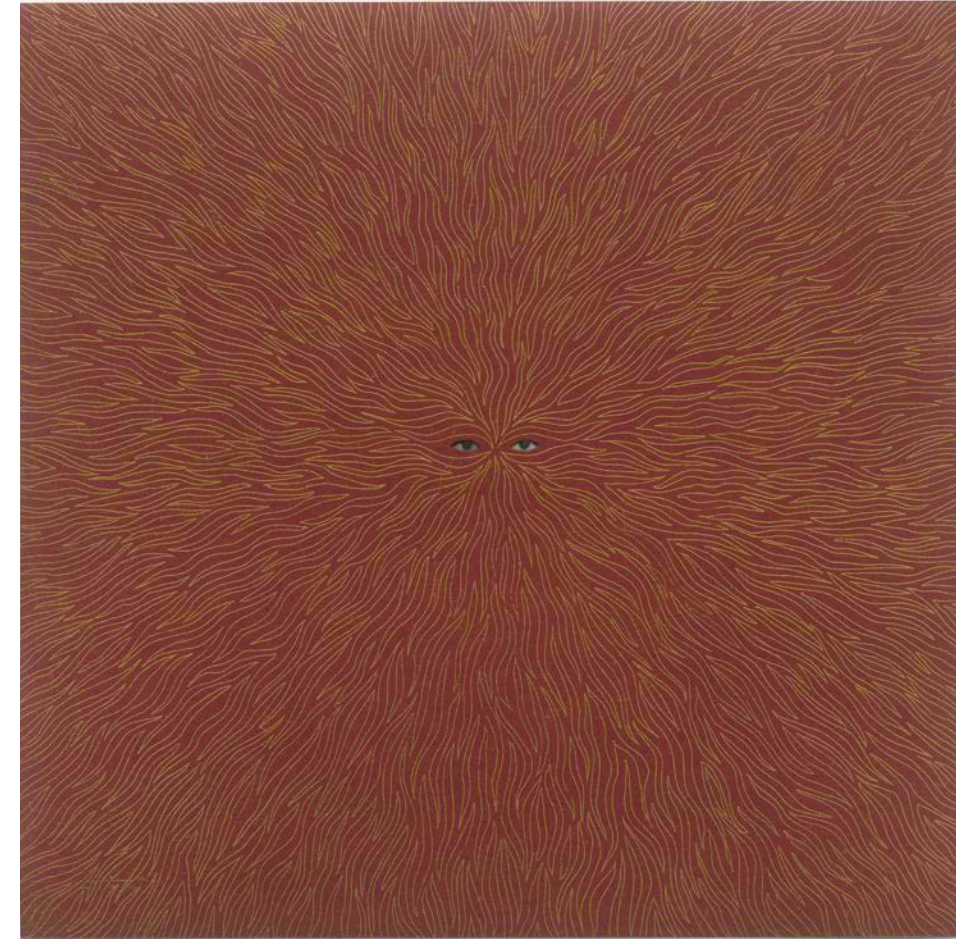


# Felipe Baeza

Felipe Baeza fuses collage, painting, printmaking, and other techniques to create multilayered, textural works that explore notions of the body, immigrant, and queer experiences. Baeza's figures, created over densely layered paintings, often appear in different states of becoming and are sometimes even abstracted to the point of invisibility. Described as "fugitive" and "unruly" bodies by the artist, Baeza crafts hybrid figures where the human and the non-human merge to create fantastical images that conjure realms of myth, spirit, imagination, and contemporary themes. Untethered to specific temporal or spatial referents, Baeza's figures construct alternative possibilities for themselves as autonomous and hyper-connected subjects. As the artist states of his own fascination with the fragmented body, "If queerness were a project, the project would never be complete. It's this incompleteness that allows for imagination."

Felipe Baeza was born in Celaya, Guanajuato, Mexico, in 1987 and lives and works in Brooklyn, New York. He received a BFA from the Cooper Union, and an MFA from Yale. He has had solo exhibitions at the Mistake Room, Los Angeles, CA, USA (2020); Fortnight Institute, New York, NY, USA (2019, 2022); Maureen Paley, London, UK (2018, 2021); and the Public Art Fund, New York, NY, USA (2023). His works have been included in numerous group exhibitions including at The Milk of Dreams, 59th International Art Exhibition of La Biennale di Venezia, Venice, ITA (2022); Prospect. 5 New Orleans: Yesterday We Said Tomorrow, New Orleans, LA, USA (2021); Desert X, Palm Springs, CA, USA (2021); Brooklyn Museum, Brooklyn, NY, USA (2019); Centro de Arte Contemporáneo, Quito, ECU (2021); Columbus Museum of Art, Columbus, OH, USA (2021); LACMA, Los Angeles, CA, USA (2020); Moody Center for the Arts, Houston, TX, USA (2023); OXY Arts, Los Angeles, CA, USA (2020); San Jose Museum of Art, San Jose, CA, USA (2021); Vincent Price Art Museum, Los Angeles, CA, USA (2023); and many others.

Baeza is the recipient of a Latinx Artist Fellowship by the U.S. Latinx Art Forum, Joan Mitchell Painters and Sculptors Grant, NXTHVN Studio Fellowship, and Getty Research Institute Fellowship among others. His works are in the public collections of Columbus Museum of Art, Columbus, OH, USA; LACMA, Los Angeles, CA, USA; Moderna Museet, Stockholm, Sweden; North Carolina Museum of Art, Raleigh, NC, USA; San Jose Museum of Art, San Jose, CA, USA; and Wadsworth Atheneum Museum of Art, Hartford, CT, USA.



Felipe Baeza  
*Acoge al Fantasma*  
Photogravure and hardground etching with chine collé, collage, and mica dust flocking  
2024  
8 3/4 x 8 3/4 inches



# Helen Berggruen

The source material for these “portraits” derives from time spent over a period of ten years observing and drawing painted and sculpted portraits from the 16th to the early 20th century in European and American museums, sculpture gardens, and parks. Eventually, my sketchbook was filled with a cast of characters, each pleading with me to transfer him or her to the field of a canvas, where I could give each figure a new life in a new surrounding, a new time and place, a new reason to be in the world. As an example, the *Machinist's Apprentice* began in Kansas City, with me drawing in front of a mid-nineteenth century marble piece of the same name, by the American sculptor Emma Stebbins. Later in the studio, as I transferred my drawing to the canvas, I thought about the fact that in 1859, when the original sculpture was carved, machines were seen to hold great promise for the future. It occurred to me to give my evolving figure on the canvas an almost totally abstract background composed of modernist, mechanical colors and shapes. Against this backdrop of whirling, whizzing machine/forms, the apprentice, calmly attending to his book and tool, seems absorbed in his own world. At the same time, the atmosphere around him could actually be a manifestation of what's taking place inside his own head.

One day at the Saturday farmers' market in Union Square in downtown Manhattan, I sketched a statue of a revolutionary war soldier, along with the buildings behind him, including their iconic rooftop water tanks. Once back in the studio, I decided to set the statue free, to allow him to be a figure from the past gliding through the present. On the canvas, I placed the figure outside a window, with a telephone on the desk ready for any outward communication. No longer on a pedestal, the soldier would float past the trees and foliage among the buildings of New York, bent on some sort of mission. Inside the room, at the edge of the window, his every move would be followed by the eyes of an eager hound. Through the vantage point of the window frame, the figure and his surroundings achieve a heightened level of immediacy and connection.

In all these paintings, there is an exchange of energy between the minds of the figures and the material world around them. Recently, an observer in my studio commented that the map maker at his desk, the soldier, the ranch hand, and the apprentice, all seem to have a vision about how the force of the mind might reorganize the world. A dream can be devoted to the practical, as if these figures emerging from past centuries could make a difference in the present. We are still listening for the phone call. We wait for the dial tone.

I was born in San Francisco in 1945. My artistic life began, not as a painter, but as an actress. From the age of twelve, I was determined to be on stage. After university, in the 1970's I performed with noted theater companies such as The Bread and Puppet Theater, and Robert Wilson's Byrd Hoffman School of Byrds, throughout Europe and in New York.

In the early 80's I stepped away from theater life and started painting. The canvases would be “peopled” not with figures, but with objects, fields, and houses. Early on, Van Gogh, the French Fauves, and the German Expressionists influenced my work. Intensity of expression, emphasis on the liberation of color, determination to seek the truth hidden beneath the surface, became guiding principles. Admiring these early 20th Century painters, I regarded the loaded brushstroke as the engine that would drive movement and rhythm across the canvas.

There is in my still lifes and interiors often a sense that a person has either just left the room or is just about to appear. Eventually, humans have begun to populate the canvases more substantially, or insistently.

My work has been exhibited in New York, San Francisco, Berlin, Southwest France, throughout Iowa, and at The Demuth Museum in Lancaster, PA. In addition to private collections, my paintings are in the collections of Cedar Rapids Museum of Art and Springfield Museum in Springfield, Missouri.



Helen Berggruen  
*Map Maker*  
Oil on linen  
2023  
40 x 30 inches



# Nina Buxenbaum

As a woman of mixed heritage, I use the “Topsy-Turvy doll” as a metaphor for the way we learn to define ourselves in a society that is increasingly diverse and complex and where we are redefining our roles. The doll, whose name is derived from the character of Topsy in the Harriet Beecher Stowe novel, *Uncle Tom’s Cabin*, is designed to look like a southern belle on one side, but her dress conceals a black girl underneath. Through the flip doll, I explore my personal expression of self, as a multiracial woman, and play with the metamorphosis of identity. I am also interested in the ability of this subject matter to address femininity as it relates to cultural constructs including class, race, and sexuality. The complexity of identity is one of transformation and redefinition: it is mutable.

These dueling images deal with some of the complexities of identity. Much of the work is autobiographical; it is the personal versus the public persona that I am exploring. The internal self, and the self we project out to the world, are often disparate or opposing, sometimes in subtle ways. As I continue to paint these converging women, I find deeper layers that tell more complex stories about who we are and who we pretend to be.

This idea of the overlapping complexity has been a continuing theme and I am currently exploring ways to expand and develop this work allowing it to take on more depth and nuance. I have found that my subjects often guide the direction of the final image through their personal stories, body language, and self identity. Their own personal complexity adds layers of meaning to the work while allowing for multiple interpretations of the final image. Thus, revealing the humanity and interconnectedness of all people.

Nina Buxenbaum was born and raised in the Crown Heights neighborhood of Brooklyn, NY, to a politically active, multiracial household. She received her MFA degree in Painting from the Maryland Institute College of Art and her BFA from Washington University in St. Louis in Drawing and Printmaking. Ms. Buxenbaum has participated in residencies at the Cité International des Artes in Paris, France, the Skowhegan School of Painting (Skowhegan, MN), The Artists Alliance (NY, NY), and The Byrdcliff Artist in Residence, (Woodstock, NY), the Vermont Studio Center (Johnson, VT), and The Hambidge Artist Residency (Rabun Gap, GA). Her work has been included in several exhibitions including the Studio Museum of Harlem (NYC, NY), The Slater Museum (Norwich, CT), The Painting Center (NYC, NY), the Kentler International Drawing Space (Brooklyn, NY), the Ingalls Gallery (Miami, FL), Rush Arts (NYC, NY), and The Sampson Projects (Boston, MA), including a solo show at The Stella Jones Gallery (New Orleans, LA). Her work has been reviewed in the *International Review of African American Art*, and featured in an Emmy nominated series entitled *Shades of US*. She is a member of the Silvermine Guild of Artists in New Canaan, CT. Ms. Buxenbaum is currently a Full Professor at York College, CUNY, in Jamaica, NY, in the Department of Performing and Fine Arts. Ms. Buxenbaum is the Co-Founder and Manager of the KINDRED Creative Residence & Agro-ForesT in Fletcher, VT, an inclusive community integrating the creative arts and permaculture, through project/place-based education. She maintains an active studio practice in Brooklyn, NY, and Bethel, CT.



Nina Buxenbaum  
*Conversation*  
Oil on linen  
2014  
14 x 18 inches



# Stacey Carter

Stacey Carter is a San Francisco professional artist who has worked from her studio at Hunters Point Shipyard since 1998. Her work is inspired by urban architecture and the surrounding environment based on photographic images – often historic - that are transformed by her creative process to become unique impressions of places once familiar yet entirely contemporary portrayals. Her pieces are documentary visual artworks that combine past and present that inform, challenge and reinvent the surrounding urban environments as we think we know it.

Stacey Carter's first San Francisco exhibition was "Introductions 2002" sponsored by the San Francisco Art Dealer's Association at the George Krevsky Gallery. Career highlights include exhibitions at the Oakland Museum of California, the New Museum of Los Gatos (NUMU) and the Berkeley Art Center. A major purchase of her work was made by the Metropolitan Transportation Commission for their permanent collection at the Bay Area Metro Center in San Francisco. She has been invited to speak about her work at the Apple Store in downtown San Francisco and at San Francisco History Days at the Old Mint. Stacey has been recognized by the art community by receiving nominations for the Eureka Fellowship award and was a nominee / finalist for the Smithsonian Artist Research Fellowship in 2016. Major Commissions include an ongoing series of star player portraits for the NFL Team Baltimore Ravens, and in 2021 she completed a 5ft x 40ft public art commission in collaboration with Derek Lynch for the San Francisco Arts Commission on permanent display at the San Francisco International Airport.



Stacey Carter  
*Portrait of Eddy Merckx*  
Ink, pigment and acrylic on paper mounted to wood panel  
2023  
30 x 23 1/2 inches

# Carla Contreras

Driven by an unconscious search for the familiar and a sense of belonging through contemplative practices in nature, I have situated myself as an intimate and playful neighbor of the forest and the river next-door for the past few years. The Chattahoochee River in Roswell, Ga, and sporadic visits to Papallacta, Ecuador -a biodiverse cloud forest region in my hometown- have therefore informed my body of work since 2020. I have been observant of nature's mechanisms and transitions, its resilience and pace, the speed and the quietness, the flourishing of orderly and diverse phenological patterns...What remains within never-ending mutation cycles? What persists? These abstract mixed media works become a biomorphic multi-perspective assemblage of sensorial and affective information gathered from two specific river sites, those who have awakened intuitive and old childlike practices, as well as quotidian pursuits of home traces in nature's drifts.

Carla Contreras is an Ecuadorian-American multidisciplinary visual artist and educator based in Atlanta, Georgia, with a master's degree in Painting from the Savannah College of Art and Design. Contreras is interested in exploring the idea of home and existence through contemplative practices in nature with her two-dimensional and three-dimensional mixed media works on paper, wood, canvas, and resin.

Contreras is the first artist-in-residence at Norfolk Southern Corp in Atlanta, Georgia, since 2021, is currently working on a big public project mural for an important train station in the city and was recently commissioned for a public sculpture for SCAD Lacoste in France. Her work is part of the Microsoft Art Collection and has been exhibited at The Museum of Contemporary Art of Georgia, the Mint Museum (Charlotte, NC), the Hambidge Art Auction, the ART PAPERS Auction, SCAD Art Sales, O/Art and The City Auction, and local contemporary galleries like FreeMarket Gallery, Echo Contemporary, MINT, EYP/100, and Besharat.

Contreras is an Elizabethtown College alumna.

Carla Contreras  
*Mujer*  
Acrylics, oil, oil pastels on canvas  
2021  
48 x 36 inches





# Sarah Curry

This body of work explores teen girls, their interaction with each other, society and themselves. The work offers a glimpse into their secret lives, inner battles, self-image, bullying, and peer relationships. During this tumultuous time, we witness their growth, experimentation, patterning and active pursuit of self-identity. Inspired by the isolation experienced during the pandemic, these works speak to the quiet, lonely void by removing materialistic attachments to the world while fostering the need to connect. The flocking enhances the depth of what's missing in the digital age. Removing the background and tangible objects from the image highlights their essence and their disconnection from everything and everyone. I am inviting others to celebrate this time of transformation, discover the depth, insights, and resilience hidden beneath the surface of teen girls.

Sarah Curry was born and raised in Cleveland and graduated from Shaker Heights High School. She received her B.F.A. from Kansas City Art Institute with a major in Illustration. Her love of teaching both children and adults at The Cleveland Museum of Art inspired her to attain her Master's degree in Art Education from Case Western Reserve University. She has since been teaching art to high school students at Brush High for twenty one years. She is one of the founders and board members of ARTFUL Cleveland, a non-profit organization providing affordable studio space to artists and educational classes to the community. She has spearheaded public art installations in the Cleveland area, collaborating with local artists, students and community members. Much of her time is spent using art to make connections between local schools, businesses, members of various communities and artists of all ages. Curry's work narrative revolves around storytelling that addresses women's roles in society. Her work is currently represented by HEDGE Gallery in Cleveland, Ohio. The artist lives and works in Cleveland Heights, Ohio.

Sarah Curry  
*Lauren*  
Gouache and flocking on woodpanel  
18 x 12 inches



# Christopher Felver

Christopher Felver is a photographer and filmmaker with a distinctive visual signature that offers a lasting contribution to the legacy of our national cultural community. Felver's films and photographs read like a roster of American mid- century avant-garde.

Solo exhibitions include Torino Fotografia Biennale Internazionale, Italy; Centre Georges Pompidou, Paris; Fahey/Klein Gallery, Los Angeles; The Maine Photographic Workshop; Robert Berman Gallery, Los Angeles; Zane Bennett Gallery, Santa Fe, New Mexico; Krevsky Fine Arts; and San Francisco Public Library.

The photographs and films of Mr. Felver have appeared in major group exhibitions including The Beats: Legacy & Celebration, New York University (1994); Beatific Soul: Jack Kerouac On the Road, New York Public Library (2007); Portraits of Poets, National Arts Club, New York (2010); Angel Headed Hipsters, National Theatre, London (2011); Black Mountain College in New Mexico; Blues for Smoke, MOCA Los Angeles (2012); Open Plan, Whitney Museum of American Art, New York (2016); and Faces in Black and White, University of Delaware (2017).

He participated in the 53rd Venice International Film Festival. Presentations include Library of Congress; Pan African Film Festival, Los Angeles; Lincoln Center, New York; Mill Valley Film Festival; Santa Fe Film Festival; Walker Museum of Art, Minneapolis; Hirshhorn Museum, Washington D.C.; Kunstakademie, Dusseldorf; ABC TV, Australia; KQED, San Francisco; WGBH, Boston. The National Gallery of Art in Washington D.C., New York Public Library, and the Museum of Fine Art in Boston presented retrospectives of his films: *Ferlinghetti: A Rebirth of Wonder* (2013); *Cecil Taylor: All the Notes* (2005); *Donald Judd's Marfa Texas* (1998); *The Coney Island of Lawrence Ferlinghetti* (1996); *Tony Cragg: In Celebration of Sculpture* (1993); *John Cage Talks About Cows* (1991); *Taken by the Romans* (1990); *West Coast: Beat & Beyond* (1984); and *California Clay in the Rockies* (1983).

Christopher Felver's books are: *Tending the Fire: Native Voices & Portraits* (University of New Mexico Press, 2017); *American Jukebox: A Photographic Journey* (Indiana University Press, 2014); *Beat* (Last Gasp, 2007), an intimate memoir of image, text, and reminiscence; *The Late Great Allen Ginsberg* (Thunder's Mouth Press, 2002); *The Importance of Being* (Arena Editions, 2001), 425 portraits of eminent figures in American arts, letters, music, and politics; *Ferlinghetti Portrait* (Gibbs Smith Publisher); *The Poet Exposed* (Alfred Van der Marck Editions, 1986), a monograph of contemporary American poets; and *Seven Days in Nicaragua Libre* (City Lights Books, 1984), co-authored with Lawrence Ferlinghetti, based on a week spent in Nicaragua with Minister of Culture Ernesto Cardenal.

Felver's work is collected by numerous libraries and museums, including Stanford University Special Collections; Bancroft Library at University of California, Berkeley; The New York Public Library; University of California Santa Cruz, Special Collections; University of Buffalo, Poetry/Rare Books Collection; University of North Carolina Special Collections; San Diego State University; University of Delaware Special Collections; UCLA Special Collections; University of New Mexico Special Collections; and Museum of Modern Art, San Francisco.

Getty Images represents Mr. Felver's photographs worldwide. Between 1987 to 1989, Mr. Felver was Visiting Artist at the American Academy in Rome. In 1997, *The Coney Island of Lawrence Ferlinghetti* received the Best Art Documentary Award at the Cinema Arts Centre International Independent Film Festival, Huntington, New York.

In 2018, his latest book, *Tending the Fire*, won the Independent Publisher Book Awards gold medal for photography and the Recognition Award from Northern California Book Award.



Christopher Felver  
*Tending the Fire*  
Sepia toned photograph  
2018  
11x14 inches



# Milt Friedly

Milt Friedly's work has taken on many forms, including clay vessels, abstract clay landscapes, mixed media work, paintings, welded sculptures, hand pulled prints, bronze sculpture and Time-Based, Video Installations. He has been referred to as "the Chameleon" with an ever-changing repertoire of ideas and materials. He advocates, "Art is about ideas: Choose the best media to express your concept."

He has exhibited his work regionally, nationally, and internationally. His work has been included in exhibitions at the European Cultural Center, Venice, Italy; the Anita Shapolsky Foundation; the Demuth Museum; Urban Center for Contemporary Art; the Yellowstone Art Museum; the Nicolayson Art Museum; the San Angelo Museum of Fine Arts; the Doshi Center for Contemporary Art; the State Museum, Harrisburg, Pennsylvania; the Clay Studio, Philadelphia, Pennsylvania; the Gallery of American Craft, Millville, New Jersey; the Susquehanna Art Museum; Lancaster Museum of Art; Lancaster Galleries; Denise Bibro Fine Art, NYC; the Brooklyn Water Front Artists Coalition, Brooklyn, NY; George Krevsky Gallery, San Francisco; and the Leshner Center for Art. His work is included in college, university, public and private collections.

*Jerry* a portrait of a best friend who recently passed from this World. He was a Dad and mentor to many who were not his naturally born children. He grew up on the ranch his father homesteaded adjacent to Heart Mountain near the Montana Wyoming border. In the painting, Jerry is mounted on a horse behind the family grave site; the foothills and Heart Mountain are in the background. Jerry was a decorated cowboy, participating in rodeo, breaking horses, branding cattle, and preaching the gospel to young cow hands. He was inducted into the Wyoming Cowboy Hall of Fame.

Milt Friedly  
*Jerry*  
Acrylic on canvas  
2024  
48 x 48 inches



# Claire Louise Giblin

I have watched and learned from others — artists, family, and friends. Some are represented by these photographs, including images of my immigrant family, taken by my uncle in the early years of the 20th century, printed and manipulated to represent my gratitude, and my way to honor them.

Claire Giblin is a painter, photographer, printmaker, and has been working at her art since childhood. She is former Curator of Collections and Exhibitions at the Phillips Museum at Franklin & Marshall College, co-owner/director of Pfenninger Gallery in Lancaster, PA until 2007, and accredited appraiser of fine art. Her work has been shown in the US, Korea, Turkey, Spain, Germany, Italy, and in museums, private, corporate, and institutional collections. She specializes in large format color field works.

Claire Louise Giblin  
*Portrait of Bella Delores Mercaldo - my mother*  
Digital inkjet print on Hahnemuhle paper  
2024  
20 x 16 inches





# Carl Gombert

I am drawn to the human face. I am fascinated by the variety, expressiveness, and complexity of the forms and by the fact that the best way to know another is through direct, face-to-face interaction. I also love the techniques of realism, but I do not for a minute believe there is any actual connection between an image of a thing and the thing itself. I think of these images as plausible fictions. They use the techniques of realism to create impossibly large portraits “as if” those sitters actually exist. Ultimately, however, these works are elaborate deceptions.

Carl Gombert was born in Brimfield, Ohio, in 1959. He started taking painting lessons at the age of 14 with money he earned delivering newspapers. He completed a BFA in Drawing from the University of Akron and an MFA in Painting from Kent State University. He worked as a stagehand before earning a Ph.D. in Interdisciplinary Fine Arts at Texas Tech University. He has exhibited in more than 350 exhibitions across the US and abroad; and his work is in numerous museum and university collections. Since 1993 he has taught painting, drawing, and art history at Maryville College in Tennessee.



Carl Gombert  
*Mom at Eighty*  
Oil and collage on canvas  
2022  
36 x 36 inches

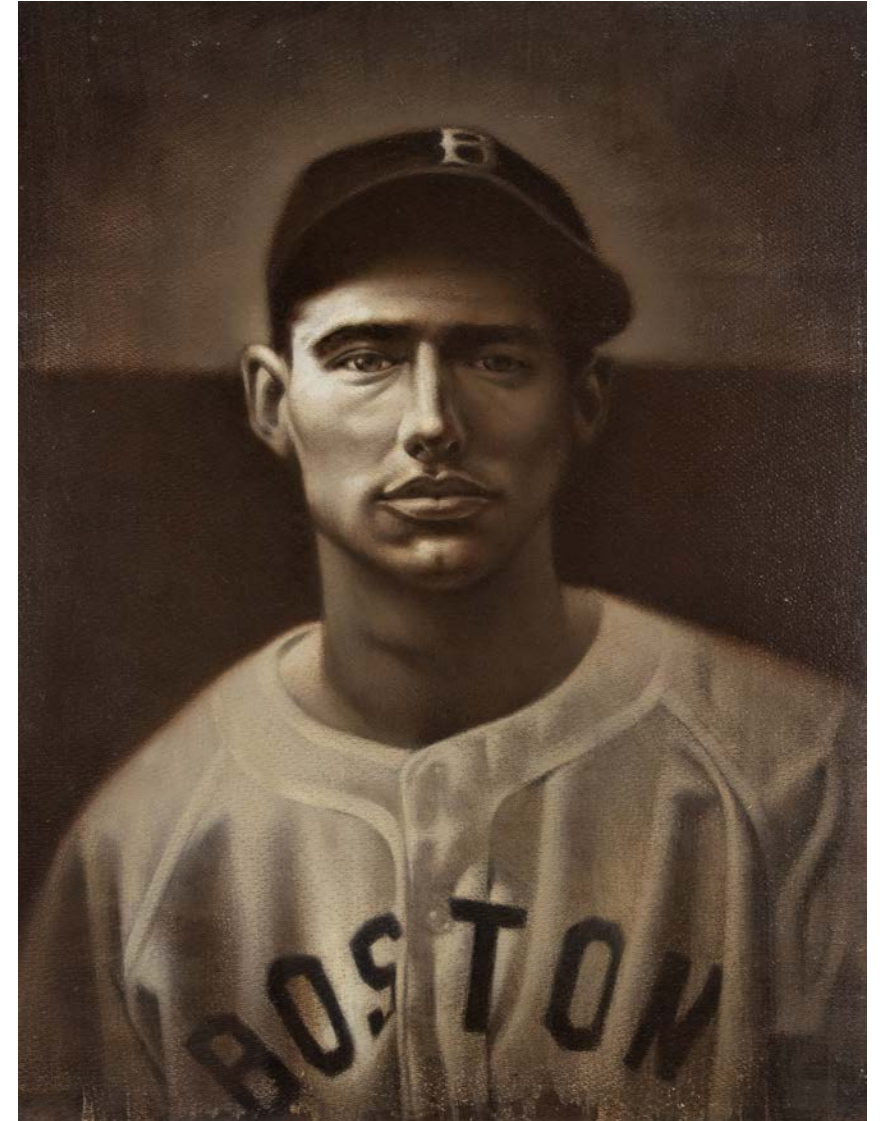
# Eric Grbich

Eric Grbich is the child of two art school students from Oakland, California. His childhood home was essentially an art studio. He jokes, “I wanted to be an engineer, but my parents forced me to go to art school!” In fact, Eric never did attend an art school. Instead, he started working professionally at a local design studio as an illustrator at the age of 15, and he has never stopped creating.

In later years, while faced with the unexpected challenge of raising his three boys as a single parent, Eric took most assignments that came his way. Eric has created artwork for clients such as Hershey’s Chocolate; The New York Yankees; The San Francisco 49ers; Robert Redford; *The Tonight show with Jeno Leno*; Disney; and Starbucks, to name a few.

Now that his three sons are adults, Eric “ paints whatever brings me joy and whatever I feel like painting.” His three sons are now all accomplished artists as well.

Eric Grbich  
*Ted Williams, Rookie*  
Mixed medium with oil on board  
2013  
24 x 16 1/2 inches  
Courtesy of Krevsky Fine Art





# Jack Levine (1915-2010)

Jack Levine was born in Boston in 1915. Early renderings of his tough, immigrant South End neighborhood drew the attention of his teachers at the Boston Museum of Fine Art. His talent inspired Dr. Denman Ross of Harvard University to offer tutelage, studio space and weekly stipends to help nurture his development. Levine's drawings earned him a first exhibition at Harvard's Fogg Art Museum in 1932 when he was seventeen.

Mr. Levine's style was unique, raw and explosive. He became well known for his unflinchingly satirical eye and merciless portrayals of crooked politicians, corrupt cops, and other players on the urban stage. A formidable grasp of art history and technique enabled him to achieve qualities of opacity, transparency and luminosity that recalled the Old Masters he studied and greatly admired. By the late 1930's Levine's brand of Social Realism and Expressionism set him apart from his contemporaries and established him in the top rank of American painters.

While employed by the WPA (1935-1937), his paintings *Card Game* and *BrainTrust* were exhibited at the Museum of Modern Art in 1936. A year later both the Museum of Modern Art and the Metropolitan Museum acquired major Levine paintings – *The Feast of Pure Reason* and *String Quartet*. The artist's first one-man exhibition was held at New York's Downtown Gallery in 1938.

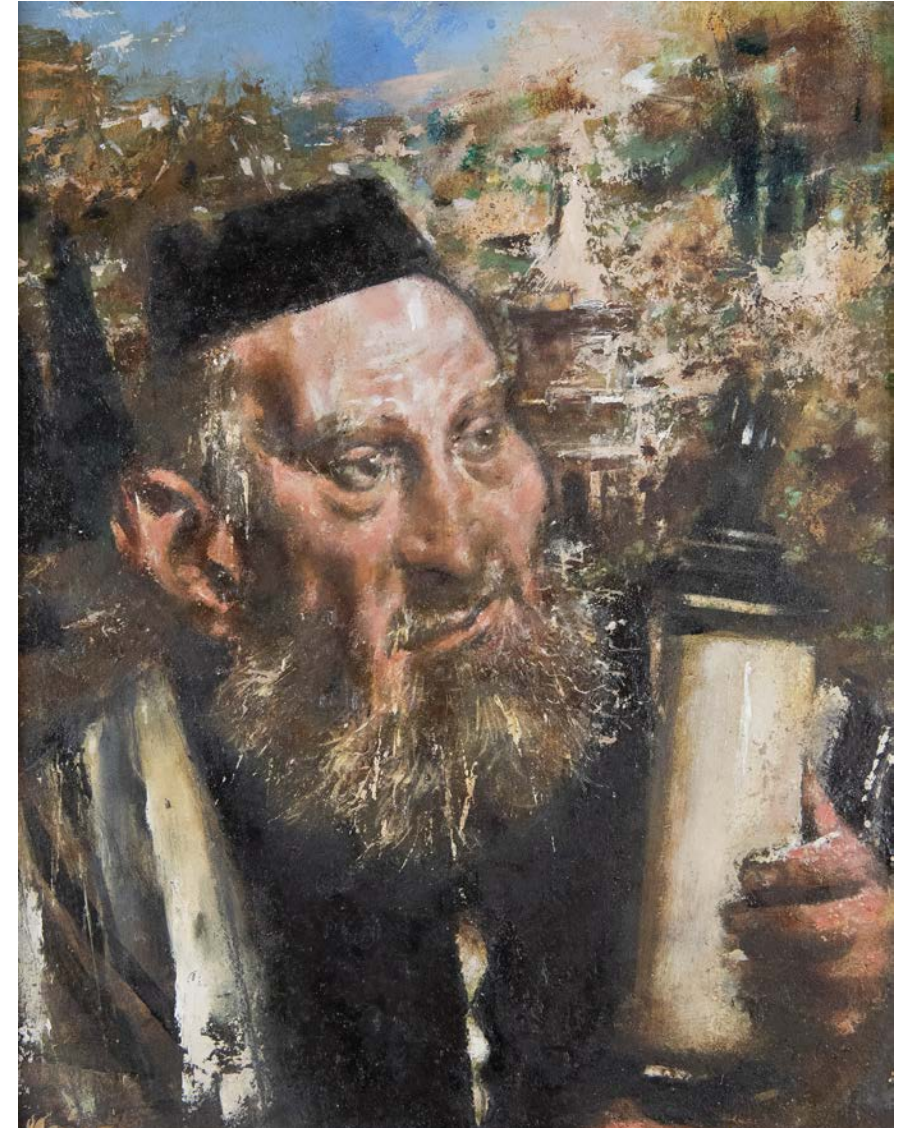
Prompted by sorrow at his father's death in 1939, Mr. Levine expanded the scope of his work as he explored religious and biblical themes. After a stint in the Army in 1942, Levine married the artist Ruth Gikow. They settled in New York City where Mr. Levine continued to live and work until his death. In 1952 Mr. Levine was the subject of a major retrospective, which traveled to the Institute of Contemporary Art in Boston, the Phillips Collection, and the Whitney Museum of American Art.

A second retrospective of Levine's work opened in 1979 at the Jewish Museum in New York and then traveled to four other American Museums. In the 1980's Levine was the subject of the David Sutherland documentary film *Jack Levine: Feast of Pure Reason* and a monograph, *Jack Levine on Jack Levine*, published by Rizzoli Books. Mr. Levine was elected President of the American Academy of Arts and Letters in 1992. An exhibition of Mr. Levine's latest paintings was held in New York City at the Midtown Payson Gallery in the spring of 1993.

Printmaking became an important facet of Levine's work in the 1960's. Using painterly techniques of layering and building up of image upon image within a work, Levine added further character and depth to his prints by combining techniques of etching, drypoint, mezzotint and aquatint. These prints display the full range of Levine's imagination and give us another way to experience the impact of his sophisticated commentary on our collective social, political and spiritual lives.

In the words of Mr. Levine, "I am primarily concerned with the condition of man. The satirical direction I have chosen is an indication of my disappointment in man, which is the opposite way of saying that I have high expectations for the human race."

Jack Levine  
*In the Valley of Kidron*  
c.1982-83  
oil on panel  
10 x 7-3/4 inches  
Courtesy of Krevsky Fine Art



# Jun-Cheng Liu

“Fragments of Memories” is part of an evolving project recording my American experiences tentatively called *Who are the Americans?*

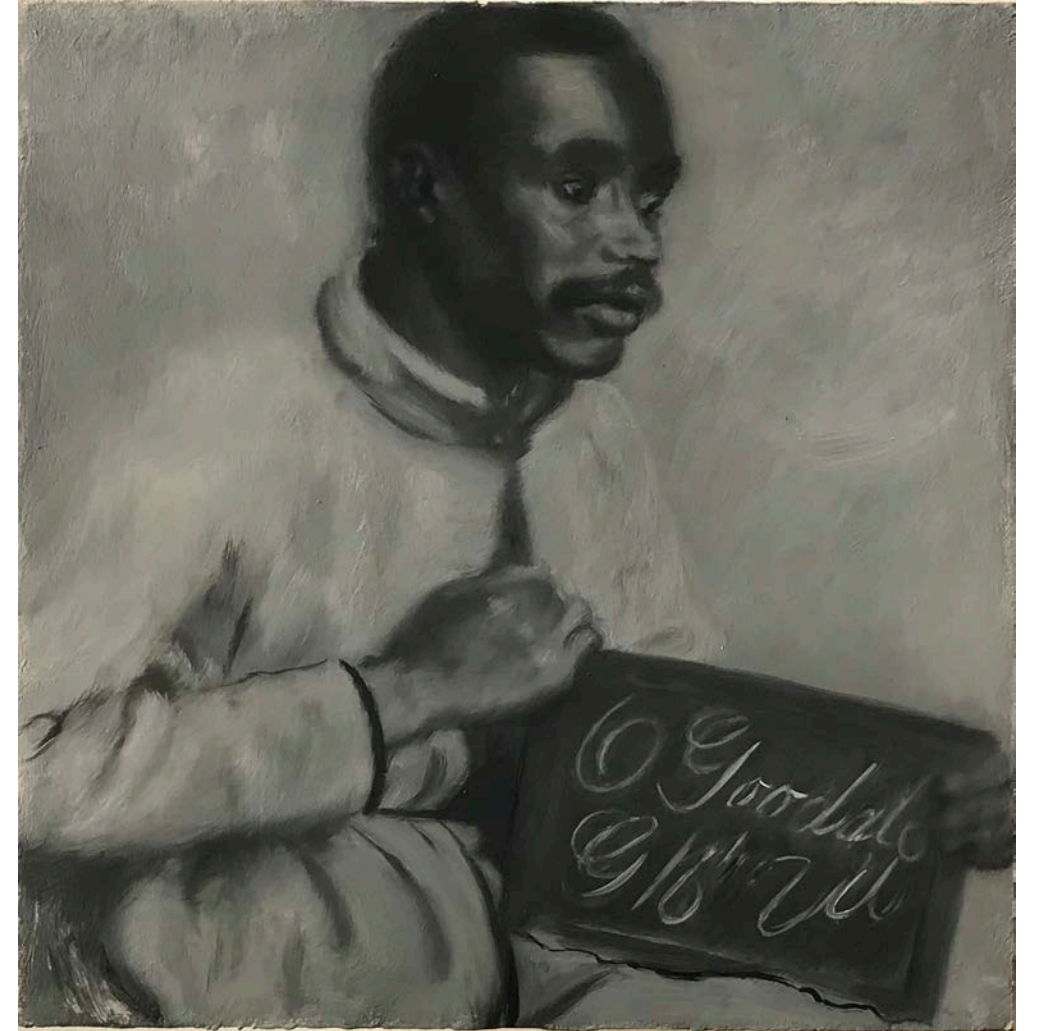
The idea came from one winter trip through West Virginia where, in a heavy snowfall, I saw some houses or cabins loosely dotted on the snowy mountain slopes. I could not help but ask myself, “Who are the Americans?”

It also related to a personal story in my early years in the U.S. It was 1994 when I came to teach at Middle Tennessee State University. During the new faculty orientation, a senior English professor shared his insights in teaching and about southern heritage. I was amazed when he talked about how his grandma would use words “damn Yankees” when she accused the northern aggression. I thought the Civil War ended a long time ago. Surely, after some years living in the U.S., I started to feel some grasp of what Faulkner said: “The past isn’t dead, it isn’t even past.”

This ongoing project “Fragments of Memories” intends to raise questions about our memories. How do we remember our past? Might our memories shift naturally throughout time or be reshaped by external forces/ influences? Are our concerns with memory loss biological or psychological? Do we fail to remember or intend to forget?

Liu, Jun-Cheng 刘君成 was born in Dalian, northeast China. He studied traditional Chinese painting before earning his MFA in oil painting from Luxun Academy of Fine Arts in China, and an MFA in painting from Texas A&M – Commerce. His work has been in personal and institutional collections and exhibited nationwide. He taught at Middle Tennessee State University for three years before joining the faculty at Franklin and Marshall College in 1997. He teaches drawing and painting, Chinese brush and ink painting, and calligraphy.

Liu grew up during the Great Cultural Revolution, which has influenced who he was and has become. His elementary school art teacher, Mr. Lin, Da-Shu 林大樹 not only taught him art, but more importantly self-cultivation. In 1986, the Robert Rauschenberg world tour exhibition in Beijing intrigued him with what he was then not familiar with, the “individual point of view.” Moreover, it gave tremendous impetus to his interest in contemporary concepts and approaches in painting. This awakening eventually brought him to the U.S. in 1992. Living in America is a tremendous social and cultural challenge. Most of his paintings made in the U.S. are reflections of conversations between him and his so-called his shadow of self, about dislocation, and the urge to feel the solidity of reality, a story of an artist/teacher who is caught between two great cultural and artistic traditions. Liu is a painter who grew up in the east and continues to chase his artistic dreams in the west. His recent art projects focus on the contrast between dream and reality, identity and dislocation, and issues of memories.



Jun-Cheng Liu  
*Fragments of Memories #3*  
Oil on board  
2024  
16 x 15 centimeters



# Fred Metz

When I am drawing the human form, I look for lines that I think I can empathize with and draw them over and over on the paper. Those lines start a conversation that becomes the artwork. I like to think of the result as having been extracted rather than abstracted. When I work with 3d materials, I usually start with a simple idea in words or symbols and then work to find form and material that transmute that idea into an object.

Fred Metz isn't well known for his artwork but rather a career creating equipment used by glass artists. Fred is a Skagit Valley artist working three-dimensionally in Metals, Ceramic, and Glass. He also creates two-dimensional work using pastels and graphite on paper. His 2d work is primarily based on figure studies. His 3d work could be described as conceptually oriented. He earned a BFA in Ceramics at Northern Arizona University, before a brief run as a performance artist in Denver. After relocating to the Pacific Northwest and becoming involved in public art projects, Fred focused on building a glass equipment business and creating artwork whenever possible.

Fred Metz  
*Universal Self Portrait*  
2012  
Aluminum  
2 x 2 x 2 inches  
Private Collection



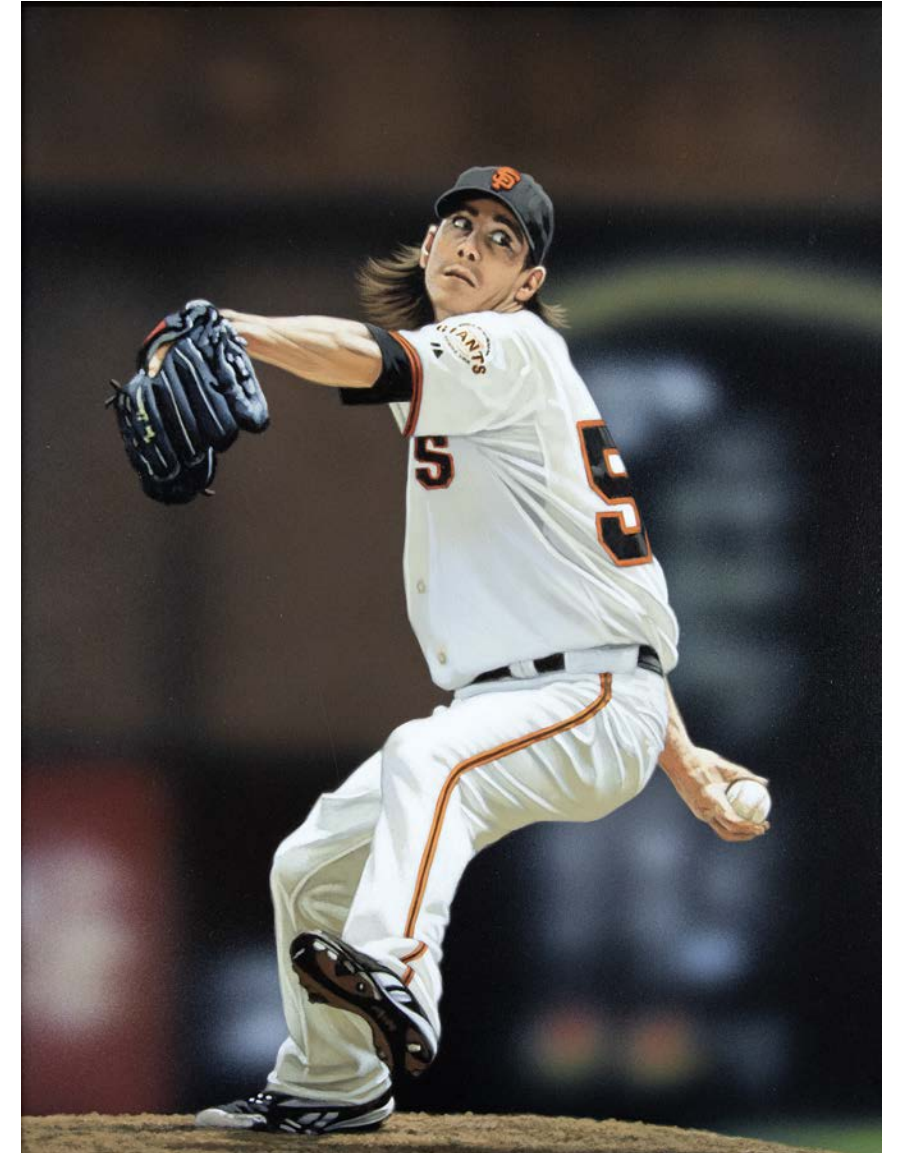
# Arthur K. Miller

Arthur K. Miller is an award-winning portrait artist specializing in historical sports figures and pop culture icons. Born and raised on the Jersey Shore, he graduated with honors from the prestigious School of Visual Arts in New York City in 1979, then became an assistant to famed artist and designer David Edward Byrd for two years before striking out on his own. His work has been exhibited and collected internationally for over 35 years, including an unprecedented 5-year solo exhibition at the National Baseball Hall of Fame & Museum. His exacting portraits are featured in many permanent collections including those of the Baseball Hall of Fame, the New York Historical Society and the Louisville Slugger Museum.

For the past several years Miller has concentrated on introducing graphic design and typographic elements into his work. These are accomplished in a wide range of media, and his invented technique for distressing the canvas gives the feel of the work having been unearthed from a trunk stored for decades in an attic.

He is represented by the George Krevsky Gallery.

Arthur K. Miller  
*Linceum Windup*  
Acrylic on masonite  
2010  
24x16.5 inches  
Courtesy of Krevsky Fine Art



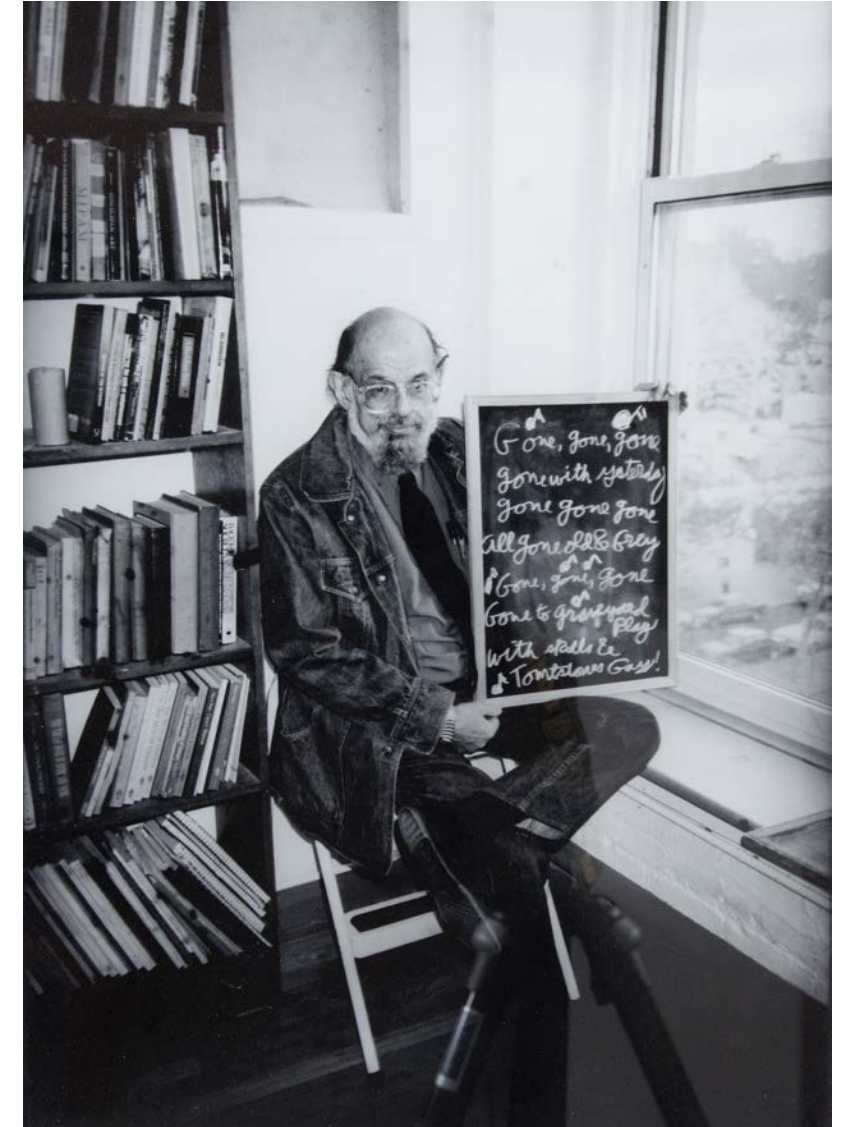


# Richard Nagler

Richard Nagler is a magna cum laude, Phi Beta Kappa graduate of the University of Pennsylvania in the fields of Philosophy and Politics. After studying painting, he began to photograph in the early 1970s. Since then, he has garnered widespread attention. Three critically acclaimed books featuring his photography have been published: *My Love Affair with Miami Beach* (Simon & Schuster, 1991); *Oakland Rhapsody: The Secret Soul of an American Downtown* (North Atlantic Books, 1995); and *Word on the Street* (Heydady, 2010). On a local scale, Nagler has been a respected member of the San Francisco Bay Area photographic community for the past thirty years. He is an enthusiastic supporter and promoter of the photographic arts, having served on many non-profit boards and committees over the years. The Richard Nagler Competition for Jewish Photography is an international photo competition held annually for photographers working with Judaic themes at the Judah L. Magnes Museum in Berkeley, California.

In addition to the wide recognition Nagler receives for his photographic work and charitable contributions, he is also highly regarded as an astute photography collector. Nagler's photography has been exhibited nationally and internationally over the past thirty years. In addition to his solo exhibitions in 2004 and 2007 at the George Krevsky Gallery, he has been featured in one-person shows at the Oakland Museum; the Albert Einstein Center in Sacramento; the May Museum in Lawrence, New York; and the Museum of the Diaspora in Tel Aviv, Israel. Additionally, he has been included in group exhibitions at the Twining Gallery in New York City; the Klein Gallery in Chicago; the Dalian Gallery in China; and the SF Arts Commission Gallery in San Francisco.

Richard Nagler  
*Allen Ginsberg in His Studio*  
New York City, November 1996  
Gelatin silver print  
16 x 11 inches  
Courtesy of Krevsky Fine Art



# Catherine Prescott

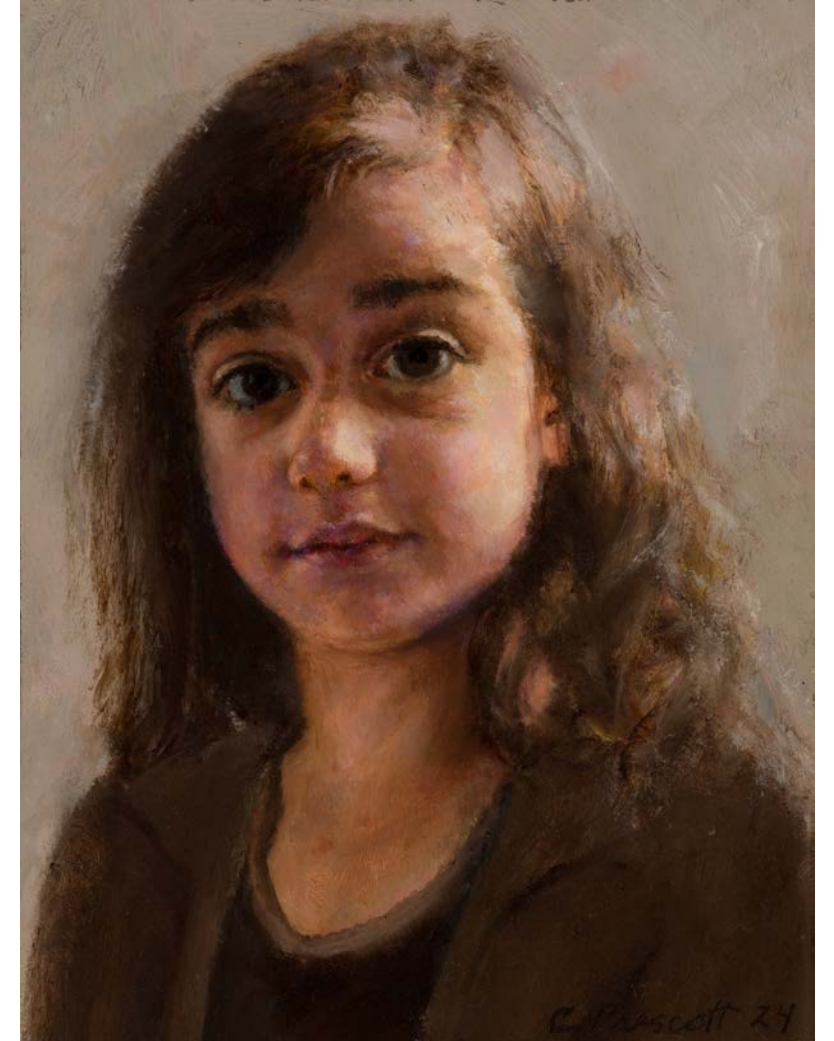
Since childhood I have been fascinated with portraits in museums and galleries. As a kid I used to lie on the floor and practice copying faces from paintings or photographs; I learned to measure and discern particularity. I learned that I was after the visible details which would connect me to a person's invisible thoughts and feelings, and point to the effect of moving a line to the right or the left. I wanted to connect with the subjects' interiority and put that together with colors and shapes that would build the illusion of form.

A single whole unique person has expressions that they repeat over and over. What is common to their habits? Do they always tip their head to the right when they are curious? What makes them squint, or what muscles move when they are suspicious? And their body language...it speaks from the moment they enter a room. At the beginning I drew and painted from life as much as I could; but I became bored trying to paint people who are expressing a gesture of boredom. Beyond that I wanted to be alone so I could concentrate. I found that I can talk and engage when I'm taking photographs but not when I'm painting. This led me to working almost exclusively from photographs. I take 50 to 100 photos, enough to gather the pieces of what I see or know from experience. From there it's a matter of combining, exaggerating, or ignoring those pieces in order to isolate what is useful, and what will signify the feeling I'm after. It involves my perception and my use of abstract elements in equal amounts.

Portrait painter Catherine Prescott was born in Washington D.C., and raised in Wisconsin. She has twice exhibited her portraits in the Outwin Boochever Portrait Competition at the National Portrait Gallery. She has received prizes at The Representational Art Conference (TRAC), the Portrait Society of America, the Art Renewal Center, The State Museum of Pennsylvania, the Salmagundi Club., the Ferrone Gallery, and Gallery Alexy. She was in the inaugural exhibition of Women Painting Women and participated in many subsequent WPW shows nationally. Other group shows were with Christians in Visual Arts (CIVA,) the Butler Museum, the Brauer Museum, the Phillips Museum, The State Museum of Pennsylvania, and was the featured artist in a major portrait exhibition at the Susquehanna Museum. She has lectured and written on the place of portraits in contemporary art. In 2016, she was invited by Principle Gallery, Charleston, to paint the Honorable Reverend Clementa C. Pinckney and to exhibit, with 8 other painters, their portraits of the nine who were killed at the Emanuel AME Church in Charleston. Public collections include the National Portrait Gallery, Fulton Bank, the Governor's Offices of the State Capitol of Pennsylvania, Gordon College, York College, and Messiah University.

Prescott taught painting and drawing at Messiah University for 20 years, and has taught abroad intermittently in Gordon College's Orvieto Program in Italy since 1998. Catherine and her husband live and work in Mechanicsburg, Pennsylvania, and have two adult daughters.

Catherine Prescott  
*Adelie*  
Oil on panel  
2024  
6 3/4 x 5 inches





# Kebedech Tekleab

In the lives of most refugees and migrants, language is the first to be missing from their identities. “Otherness” fills the void, giving way to discrimination, misunderstanding, and vulnerability. However, the missing words sometimes survive the destruction and add color to the indigenous language of the host countries. This metamorphosis of a migrating language inspired *The Lost Words*.

Tekleab has had solo and group exhibitions in such venues as the Smithsonian Institution in Washington DC; The Holocaust Museum in Chicago, Illinois; the Maritime Museum in Savannah, Georgia; the Orlando Museum of Art in Orlando, Florida; the American University Museum; Columbia University; and in an international exhibit in Greece.

Kebedech Tekleab is a painter, a sculptor, and a published poet. Her commissioned and collected works are on permanent display at several institutions, among them the Illinois Holocaust Museum and Education Center in Skokie; the Navy Memorial Archives in Washington DC; the American Embassy in Addis Ababa, Ethiopia; and the Ethiopian Embassy in Washington, DC.

Her first poetry book, *Yetnew?* was published in Addis Ababa, Ethiopia, in 1990. In 2020, Tekleab was included in *Songs We Learn From Trees: An Anthology of Ethiopian Amharic Poetry*, edited by Chris Beckett and Alemu Tebeie. In 2023, she was included in an anthology: *Soul Spaces: Poems on Cities, Towns & Villages*. She has also been featured in *Poetry International*, *The Manchester Review*, *Washington Square*, and others.



Kebedech Tekleab  
*The Lost Words #1*  
Woodcut  
2023  
22 1/2 x 27 3/4 inches

# Dante James Weikel

Recognizing patterns, especially those in faces, is a piece of evolution necessary for sociality and cognition. Faces play a pivotal role in the Uncanny Valley, the metaphysical area where some thing has enough human qualities to be perceived as human, but is known not to be. Distorting, exaggerating, removing, or otherwise manipulating facial features can trigger this Uncanny Valley effect quite easily for most.

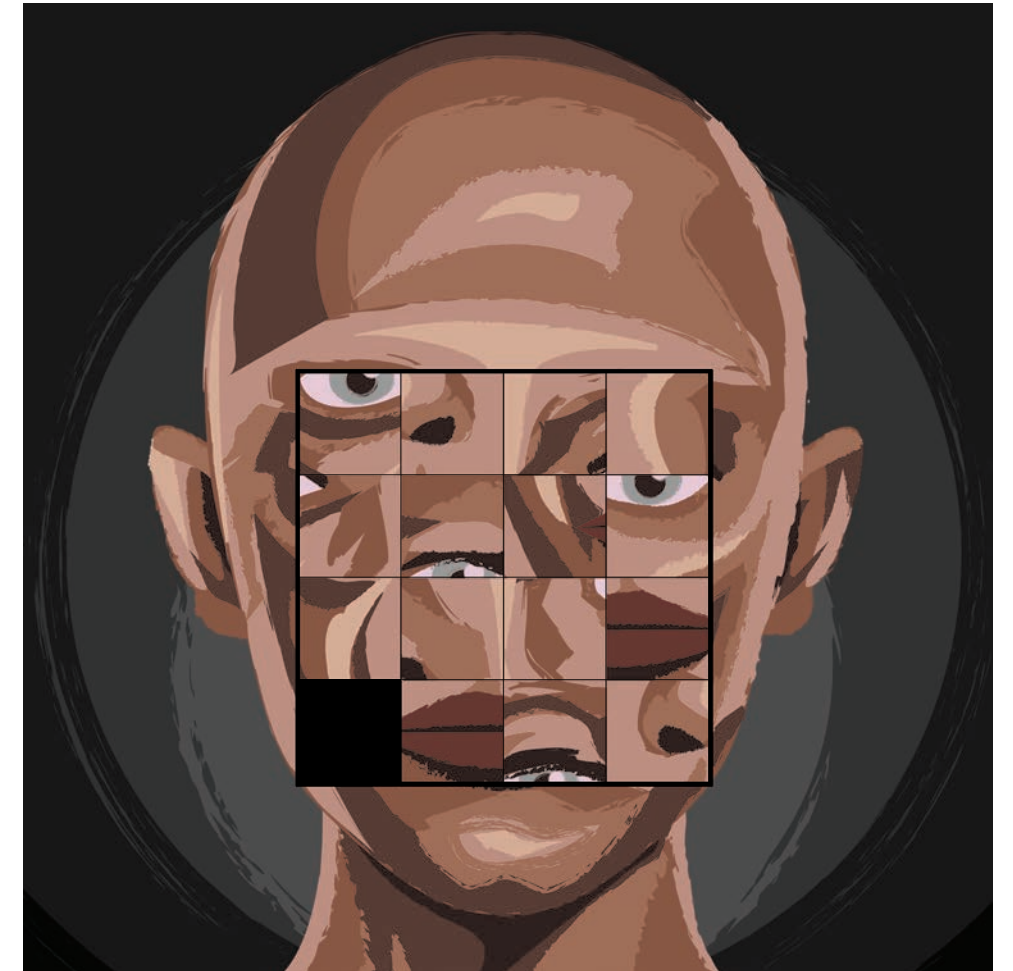
Growing up in Pennsylvania between two families allowed me a wealth of time and opportunities to draw, paint, and practice arts and crafts with my father and stepfamily. Countless reams of printer paper and school tablets ended up as comics, cartoons, guides, maps, and zines throughout my childhood, and many still do today. From an early age, I knew I wanted to tell stories, share my experiences, ideas, and views and discover as many ways to effectively do so.

I completed my Bachelor of Arts in Studio Art at Elizabethtown College, focusing on Sculpture and Printmaking, as well as a Minor in Graphic Design. As a student at “Etown,” I helped to provide research, perspective, and presentations to the college’s Board of Trustees which aided in the inception of Etown’s Graphic Design program in 2015. After graduating from Elizabethtown College in 2016, I attended the Maryland Institute College of Art, starting in a Post-Baccalaureate program, and then graduating with a MFA degree in Graphic Design, as well as a Certificate in the Teaching of College Art from MICA in 2019. I returned to Etown College to support their Graphic Design program while finishing my thesis and onward, and will be teaching as an Adjunct Professor/Adjunct Marauder at Millersville University in Fall 2024. Courses and workshops I instruct include: Introductory—Advanced Graphics; Design Theory; Typography; History of Visual Communications; Letterpress; Product/Packaging Design; Social Media Design; and Web Design.

Storytelling is something to be passionate for, and telling a good tale through art and design is always my focus. I dauntlessly explore new ways to get viewers to feel invited not only through my work, but the creation process as well. The goal is always to create something functional and expressive.

Weikel is an Elizabethtown College alumnus.

Dante James Weikel  
*Prosopagnosia*  
Digital  
2024  
24 x 24 inches





# Andy Yoder

When people get to know me, they usually nod their heads after hearing I'm from the Midwest. It's a part of the world known for its cheerful "can-do" spirit, for which I seem to be a poster child. I lifted the lettering of *Handy* directly from a sign made for my staff parking space when I was working as the sculpture tech at Skowhegan. The student who created it had legit sign painting skills, and she nailed the caricature, making me laugh and cringe at the same time. I love the forward-leaning spirit of the font, and the way my name is embedded in the word, but felt I needed to represent the darker, subversive side of my personality as well. The charred wood can be read in different ways; but for me it has its own kind of beauty, and hints at the new possibilities that sometimes emerge from tragedy or loss.

Andy Yoder's work is in numerous public and private collections. His exhibitions include shows at the Brooklyn Museum of Art, the Queens Museum of Art, Winkleman Gallery in New York, and the American Academy of Arts and Letters. His work has been reviewed in *The New York Times*, *The Wall Street Journal*, *The New Yorker*, and *Art in America*. Commissions include works for ESPN, Continental Airlines, Progressive Insurance, David and Susan Rockefeller, and the Saatchi Collection. He currently maintains a studio at Stable in Washington, DC, and was recently awarded a grant from the Corcoran Women's Committee.



Andy Yoder  
*Handy*  
2024  
Blackened wood  
96 inches long x 16 inches high

## Poem by E. Ethelbert Miller

### INSIDE THE BELL OF THE HORN

I am combing Frederick Douglass's hair.  
Douglass is tender headed. I associate  
this with mostly the free Negroes I come  
in contact with. At times pulling hair is  
tougher than picking cotton. Douglass  
is preparing to be photographed again.  
He didn't like the photos Roy DeCarava  
took when they were inside a Philadelphia  
jazz club. Douglass was waiting for Coltrane  
to get up and play but then Miles walked  
in and the place went dark. DeCarava  
kept shooting. I like his photo of Miles  
and Douglass. I think it was  
taken backstage. Davis is showing  
Douglass how to finger the trumpet.  
How to play the blue notes trapped  
inside the bell of the horn.

- E. Ethelbert Miller



