



ELSEWHERE

todd arsenault

andrew bale

anthony cervino

ward davenney

barbara didik

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Essays by Kriston Capps, Brenton Good,
Janet Koplos, Jonathan Pappas, Dushko Petrovich

Introduction by Elizabeth Lee

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INTRODUCTION

While the Dickinson studio art faculty—Todd Arsenault, Andrew Bale, Anthony Cervino, Ward Davenney, and Barbara Diduk—all have studios on campus, their art most often appears “elsewhere,” as the exhibition’s title suggests, in galleries along the east coast from Baltimore to New York and Boston as well as in international centers from Madrid to Oslo to Shanghai. For a few short months, the Dickinson community has the rare pleasure of seeing their work exhibited in Carlisle under a single roof at The Trout Gallery.

The sheer variety of objects on display in *Elsewhere* is one of the show’s greatest strengths and it speaks to the impressive reach and breadth possessed by this group of faculty. While each artist enjoys expertise in a particular medium, whether painting, printmaking, photography, sculpture, or ceramics, their work readily expands what any of these categories would seem to convey. For Anthony Cervino, sculpture is at once represented by small cast bronze artifacts that are inspired by industrially-produced found objects; built wooden structures that read as childhood forts, or fanciful birdhouses; and large-scale planar surfaces in a grid-like form that cover an entire wall. Similarly, Todd Arsenault challenges any easy understanding of painting with works that move seamlessly across abstract, semi-figurative, and text-based approaches using monotype, graphite, and oil for a body of work that is dense in its exploration of texture, color, and form. By taking variations on a related theme across drawing, printmaking, painting, and photography, Ward Davenney shows how different media operate as different forms of communication. Likewise, Barbara Diduk’s ceramics are energized by their engagement with sculpture, drawing, and painting. Compared to these media, photography has a relatively short history, but Andrew Bale connects some of its earliest nineteenth-century techniques with twenty-first-century technology in photographs taken with an iPhone camera backed with precious metals of gold and silver leaf. What all of these artists share is not only a commitment to the object and a passion for the physical experience of making things, but a fascination with process and the discoveries that result from exploring multiple media.

What is further striking about *Elsewhere* is how each artist takes up ideas central to liberal arts learning, albeit through visual means. Andrew Bale and

Ward Davenney both consider the landscape as an abstraction and a specific geographic place whose contours and meaning are in a constant state of change. Bale’s photographs of the Ese'Eja in Amazonian Peru raise questions about the future of a community, its culture, and land amidst the devastating effects of the mining and logging industries, while Davenney foregrounds nature’s destructive potential on the environment. Todd Arsenault is also interested in language, communication, and culture with work that asks how the mind perceives and processes the constant flow of visual, verbal, and textual information that arrives through myriad gadgets and multiple sources to make meaning out of twenty-first-century experience. Barbara Diduk takes up communication through forms whose references connect across time and place from ancient Greece to nineteenth-century China to modern Dutch Modernism. Anthony Cervino explores memory as it weaves around narratives of family and the experience of being a father and a son, while acknowledging how our understanding of the past is mediated by the mind’s unintended distortions and the subjective gloss of nostalgia. While such themes are perhaps most often encountered in the liberal arts environment through text, the artists in *Elsewhere* take up these issues using visual means to speak through the language of form, color, line, tone, texture, and scale.

While the objects on view in *Elsewhere* reflect the work of a single department, they by no means move in a single direction and cannot easily be summed up, which is just as well. The dynamic mix exhibited here is what makes the work of these artists—and Dickinson’s studio art program—so creative, engaging, and rich.

Elizabeth Lee
Associate Professor of Art History
Dickinson College

t o d d a r s e n a u l t



Todd Arsenault: Jackpot

Dushko Petrovich

STANDING

Two cars and three standing legs.

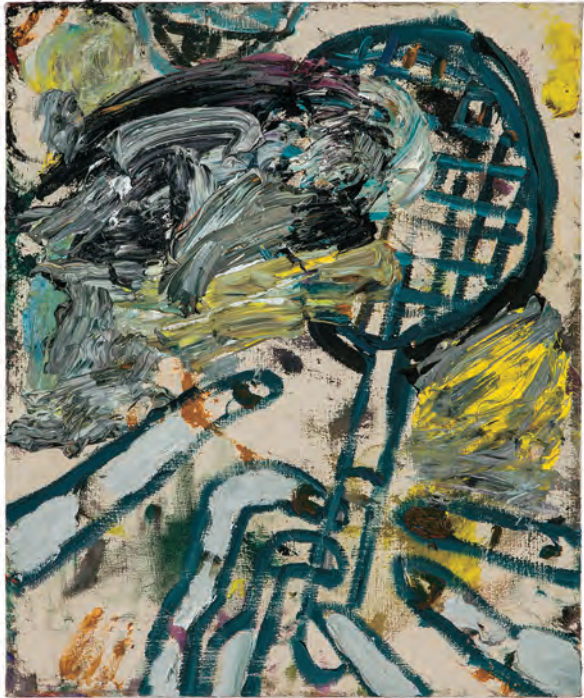
The cars are at the top: one red, one green (fig. 2). Their relative scale initially signals distance, but the swipes of paint somehow denote gripping hands. Which makes the cars bigger than matchbox cars, but not quite the size of radio controlled ones. Maybe they are the metal kind you can buy at the gas station? (The gesture reminds me of games my brother and I used to play, where merely choosing cars—or toy soldiers, or baseball cards, or sticks—was the whole point. We always pretended there was a second, more important game to follow, but simply choosing the team was always the only game.)

The legs are at the bottom, capped oddly at the knees by rubber tires—a juxtaposition that barely counts as surrealism in our hyper-automotive era. What seems stranger, over time, is that there are three legs: the extra one makes it seem like one is missing. The front two shoes match in coloring, and their pinkish legs also match. The back shoe is of basically the same genre, but lighter, and its leg is grey. Does it belong to a second person? Is that person an amputee? Are all these legs prosthetics?

In the middle of the picture, faintly in the middle distance, you can make out repeating rooftops, a window, maybe a figure with hands on hips. This is a town where the winters require slanted roofs. The cars seem like boxy American sedans. Other details converge. The loop on one boot, plus the curves of the soles, signal the era of those slip-on Merrell shoes—a time when a lot of young people were coming home with missing limbs.



2. *Standing with Cars*, 2014, oil on canvas, 24 x 20 in.

3. *Reaching*, 2014, oil on canvas, 24 x 20 in.

I am surely reading too much into this, but the picture has put me there, so that's where I'm standing.

REACHING

A tangle of fingers is reaching for a racket, which is itself swiping at an inchoate blur of paint (fig. 3). The less blurry yellow orbs are certainly tennis balls. I eventually spy, as if in a mirror, a single eye at the top left, conspicuously observing the proceedings.

That is as much sense as I can make of it. After that, I'm also reaching.

Robert Frost famously said poetry without rhyming is like tennis without a net. This picture is certainly rhyming. The round eyeball eyes the round tennis balls. The grid of the racket blows-up the weave of canvas, making an old Modernist game into a much rougher sport.

The canvas could also be the proverbial net—the point being to get over it. This would make the racket a stand-in for the brush. That fits: the paint-brush does seem to have moved at racket speed.

The fingers here, for example, are only barely fingers. They are named, but not described. They do not assemble into a hand. I convince myself they are not worms because of their crude divisions. Five of them seem to have fingernails; the sixth protuberance is just that—a white shape, poking in. Again, there is no palm.

Oddly, these fingers also resemble an audience. They are at the bottom, in a crowd, and their failure to actually grab the racket makes them look more like unruly observers. Two even curve at right angles, like periscopes. (Like fingers never do.)

Which brings us back to the eye. Someone is obviously watching the game. Initially, the eye's position made me think of God, and then, because of the context, a god-like coach. Or is this the fierce eye of the opponent?

Eventually, the sight line brought to mind the painter himself looking slightly down at the canvas, wondering intently what to do next. Reaching.

REACHOUT

A pair of eyes, a phone, and some hair (fig. 4). The phone is from the olden days, and the hair's yellowish clumps hover and glow as if it were a wig.

Between the upturned cradle of the phone and the somewhat downcast eyes, there is a central blur. The area is both a face and a space—most probably a skyline. The triangles could easily be rooftops; the phosphorescence could easily be sky. The atmosphere is somehow akin to Chagall's.

The phone floats up from a previous era. It seems suddenly so reassuring, so sturdy, to have a phone that goes all the way from your mouth to your ears. There used to be something you could really hold when you were reaching out. It used to be you were really gripping something.

There is something really grandmotherly about the whole thing. I suppose the old phone and the old town and the old hair add up to something that reaches out across time. These things aren't painted in a way that seems serious or heavy, but the picture still seems undeniably sad. Maybe it's because you can't, in fact, reach out across time. But who among us hasn't tried to pick up that heavy phone?

4. *Reachout*, 2014, oil on canvas, 24 x 20 in.

WE'RE WITH YOU

We're with you, and what we have is a hamburger (fig. 5). A hamburger made of paint, which you can't even eat—but we're with you nonetheless! Our camaraderie may be squiggled in over-thick lavender, but it's real, and right now, it may be all you have.

CLOSER

Something looking like a baseball bat is shooting into something like a swamp (fig. 6). Or is the bat-thing jutting out, like a skinny yellow tongue? Is that swamp a mouth? We cannot know. Almost as if to mock us, the word CLOSER appears above all this, in white on a black shape that curves around like a banner.

I'm reminded of the Sigmar Polke painting which has a black triangle in

5. *We're With You*, 2014, oil on canvas, 20 x 24 in.



6. Closer, 2014, oil on canvas, 20 x 16 in.



7. Following Directions, 2014, oil on canvas, 24 x 20 in.

the upper-right corner. Along the bottom, Polke’s picture explains, “Higher beings commanded: paint the top right corner black.”

Here the voice comes from inside the painting, telling us clearly, but mysteriously, that we’re closer. *Closer to what?*

I start examining the pink shape, which forms something of a gateway. The right-hand side ends in an upside-down heart. The pink isn’t the pink of pink hearts, but a rather more bruised shade. I think I’m getting closer.

(But then the baseball bat shape makes me think that this is not simply closer, but a closer, the relief pitcher who is brought in to close out the game. Is the baseball bat swinging at things, like the racket was? Is the painter now the pitcher? It takes a special kind of talent to finish things off. But the rest of the picture whispers me away from this ridiculous detour.)

FOLLOWING DIRECTIONS

The directions appear to go from side to side (fig. 7). Either that or go straight back to the horizon and find the blurry words and come back down again. The horizontal bands in the top half are peach, pink, beige, and yellow, like a sunset. The bottom half is grey, maybe like the sea. Thinking of this, I arrive at the idea of following directions to get to the sea, and then following the sea’s own directions.

A LITTLE CLOSER

I have to say, I feel like this picture is actually further away (fig. 8). Sure, the man at the bottom seems close, but the rest is small and faded. Even the letters are lower-case.

JACKPOT

The letters here are bigger and clearer than ever (fig. 9). Level at the top, they dip down in the middle. There isn’t an exclamation mark, but you feel it. Jackpot!

The exuberance of the paint is muted, but undeniable. Even the bruised-grey, present in many of the other paintings, is here slathered on in

determined horizontal bands. There are squiggles of bright red, bright green, emerald green, and black. Sprinkled over the top are some bright orange tube-squeeze lines that brighten the painting like wormy confetti.

At the same time, this painting doesn’t look like fireworks or a slot machine. This is a hard-won exuberance. It seems to me there is a second, less-jackpot painting underneath. One is reminded of all the losing scratch-off cards that precede the winner. Maybe there are many less-jackpot paintings underneath. But it doesn’t matter. This one came out on top.



8. A Little Closer, 2014, oil on canvas, 42 x 36 in.



9. Jackpot, 2014, oil on canvas, 35 x 44 in.



Chainsaw Has a Christmas, 2014, oil on canvas, 42 x 36 in.

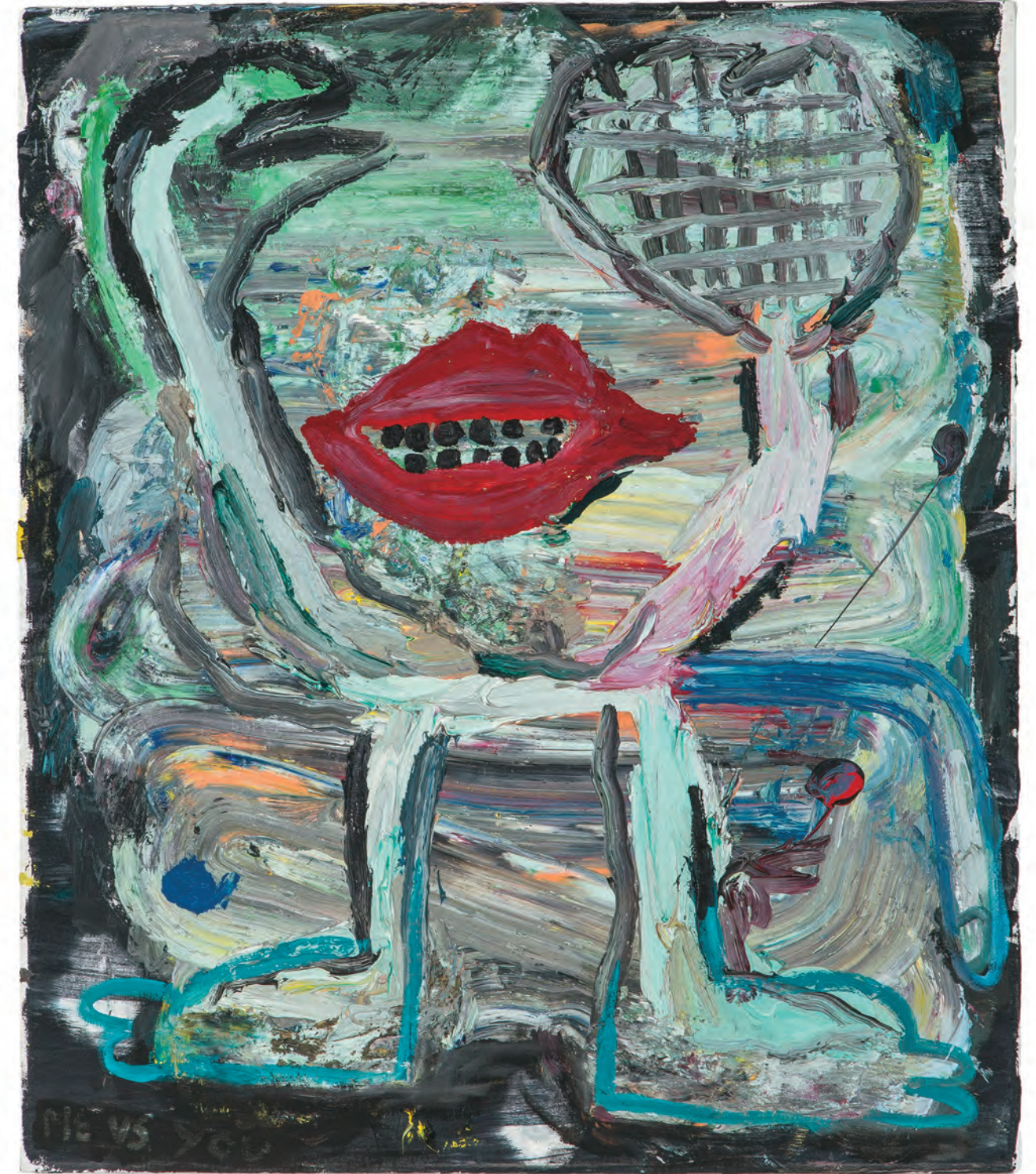


Lack of Initiative, 2014, oil on canvas, 35 x 30 in.



Neighbors, 2014, oil on canvas, 20 x 16 in.

Along the Sand, 2014, oil on canvas, 20 x 16 in.



Sin and Sin, 2014, oil on canvas, 35 x 30 in.



Just a Boulder, 2014, monotype, 17 x 14 in.

Video Scream, 2014, monotype, 17 x 14 in.



Selected Monotypes, 2014, each 17 x 14 in.



For the Clean Guys, 2014, oil on canvas, 42 x 36 in.



No Favors, 2014, graphite on paper, 30 x 22 in.

Ten Poll, 2014, graphite on paper, 30 x 22 in.





Cheap Week-end, oil on plaster, 26 x 18 x 8 in.



Where Are You?, oil on canvas, 24 x 20 in.

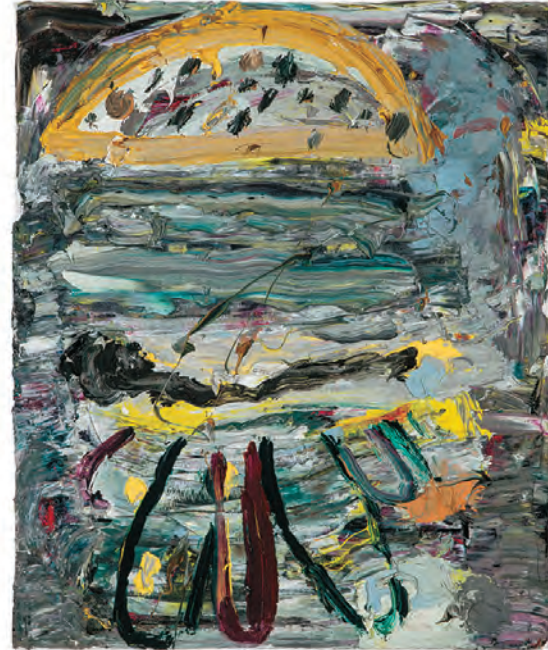


Uniform, oil on canvas, 24 x 20 in.



Ruptured, 2014, oil on canvas, 24 x 20 in.

Stuff for Sale, 2014, oil on canvas, 24 x 20 in.



Massage Machine, 2014, oil on canvas, 24 x 20 in.



Be Sure, 2014, oil on canvas, 24 x 20 in.



Developments Lead Nowhere, 2014, acrylic, oil, and plaster on panel, 104 x 129 in.



The Big Battle, 2014, oil, plaster, cardboard, wood, dimensions variable

TODD ARSENAULT

EDUCATION

2003	M.F.A. Rhode Island School of Design, Providence, RI Certification. Brown University, Sheridan Center for Teaching, Providence, RI
1999	B.A. Dickinson College, Carlisle, PA

PROFESSIONAL

2006–	Associate Professor, Dickinson College, Carlisle, PA
2005	Visiting Professor, Dickinson College, Carlisle, PA
2003	Instructor, Rhode Island School of Design, Providence, RI

EXHIBITIONS

Selected Solo Exhibitions

2012	<i>Vox Populi</i> , Philadelphia, PA
2010	<i>The Vortex is Obscene</i> , Galería Fúcares, Madrid, Spain
2008	<i>Specially Designated Areas for Scenic Infection</i> , Galería Fúcares, Almagro, Spain
2005	<i>Todd Arsenault</i> , Massimo Audiello, New York, NY

Selected Group Exhibitions

2012	<i>In/Lit</i> , Brian Morris Gallery, New York, NY
2011	<i>N'casa</i> , Galería Fúcares, Almagro, Spain
2008	<i>Remembering Dakota</i> , North Dakota Museum of Art, Grand Forks, ND
2007	<i>A Moving World</i> , Gallery W52, New York, NY <i>Gallery Artists</i> , Massimo Audiello, New York, NY
2006	<i>New York Style</i> , Angell Gallery, Toronto, Canada
2005	<i>Off My Biscuit, Destroy Your District!</i> , Samson Projects, Boston, MA <i>New Drawing</i> , Warwick Museum of Art, Warwick, RI
2003	<i>Unframed First Look</i> , Lehman Maupin, New York, NY

Art Fairs

2012	Arco Art Fair, Madrid, Spain
2008	Arco Art Fair, Madrid, Spain
2008	Pulse Art Fair, New York, NY

COLLECTIONS

Rhode Island School of Design Museum, Providence, RI
Artist Pension Trust, New York, NY
Art Gallery of New South Wales, Sydney, Australia

SELECTED PUBLICATIONS

Artfetch 30 (March 1, 2013)
Glasschord: Art & Culture Magazine 2, no. 6 (August 2012)
Signs of the Apocolypse/Rapture (Chicago: Front Forty Press, 2008)

andrew bale



A Sense of Place: The Photographs of Andrew Bale

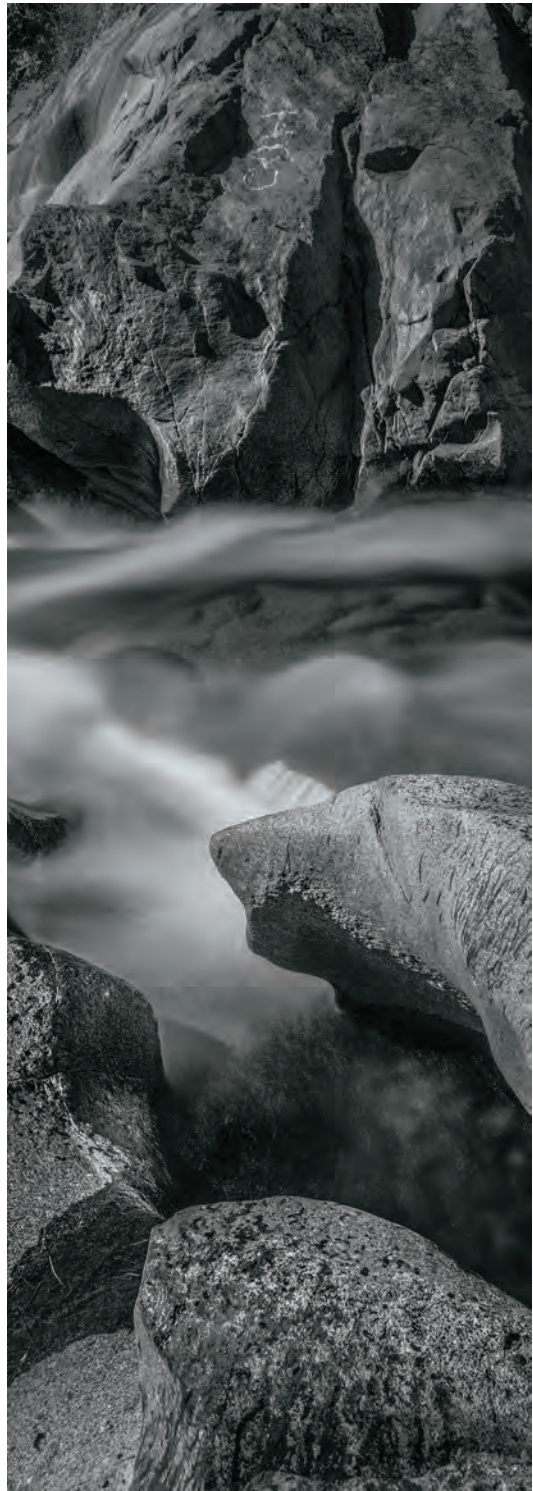
Brenton Good

The nature of photography as an artistic medium is fraught with dilemmas. The initial conflict occurs in its constant state of flux; as technology incessantly advances, so does the photographic process itself. Nineteenth-century photographers share this state with their twenty-first-century counterparts; both are making “art” with the most recent advances in science (fig. 2). A second dilemma is somewhat trickier to articulate. Photographers capture a unique vision of reality, a memory of an event. They are not sculpting, painting, or drawing a new vision (whether abstract or representational), but recording a specific moment in real time. In *Camera Lucida*, Roland Barthes reflects poetically on how photography shares an image “that-has-been,” and we as spectator/viewer should be constantly astonished and amazed by this fact (99–100). This knowledge of the image’s origin, this presence of a “ghost,” instantly impacts any comprehension of its content.

In the nineteenth and early twentieth centuries photography was primarily concerned with the formal and the technical. In true Modernist fashion, an image is obsessively arranged with deliberation, placed on contrast, composition, weight, and many other elements and principles of design. This obsessive formalism is then paired with an equally intricate approach to craft and darkroom practice. How technically sophisticated could the print turn out? Photographers like Alfred Stieglitz, Edward Steichen, and Paul Strand are some of the best examples of this attention to detail, and have made work that even today manages to transcend its own era. It is later in the twentieth century, as Postmodern photographers begin to deal with appropriated imagery, conceptual art, and a digital revolution,



2. Artist's studio



3. *Baker River Abstraction 2*, New Hampshire, 2014, archival pigment print

that the waters get murkier (especially for viewers without any background in art history).

It is within this convoluted environment that the photography of Andrew Bale situates itself. His photography initially feels full of contradictions, with a body of work that can feel divisive or disparate at times. Series of photographs are dedicated to scenes of nature from the Adirondack Mountains, scenes from the south of France, cool formal investigations of architecture (both interiors and exteriors), even cultural documentation of tribes in the Amazon rainforest (a recent investigation). These leave a viewer challenged to single out one typical “Andrew Bale” photograph. But after spending time with these photographs, we begin to identify a number of unifying factors. The most obvious is the technical wizardry, a Modernist attention to the well-crafted image. Formal elements have been worked and reworked, the paper has been chosen for its specific qualities, and the “darkroom” practice has been visited and re-visited until the viewer is left with the perfect photograph. But beyond this initial revealing of craftsmanship, the work displays a genuine honesty, a sense of “what you see is what you get.” Very little ambiguity or conceptual trickery is taking place, and the work itself has a somewhat “blue collar” aesthetic. Bale is making appealing images for everyone, not printing photographs for an insider art community.

We find both of these elements in an image of a New Hampshire stream (fig. 3). The print reveals a dedication to craft that recalls an older generation of photographers. It is not that contemporary art does not prize a perfectly developed print, but a time-lapse image such as this could be cynically approached as kitsch. Bale runs the risk here of dealing with subject matter that has been visited and revisited over the years by a variety of photographers, both professional and amateur. (A story comes to mind of a professor who lamented the vast quantity of “tree photos” he had seen during his time teaching photography.) But the image here is elevated by its formal precision: the fine details that are missing in the work of an amateur. Bale is interested in conveying a sense of wonder and beauty in something almost commonplace. These themes run through most of his work, and one

rarely finds a gritty or ugly image. Terms like “cinematic” or “melodramatic” would also be foreign to the images, since they rarely depict narrative events. These are pleasant images, and become thought provoking in how they investigate the quiet moments present in the everyday.

These quiet moments captured by the artist reveal his heartfelt dedication to a place. Whether we are walking through a city or canoeing in a lake, we get the sense that the artist knows these places intimately (figs. 4–7). These are not the snapshots of a tourist, but the memories of a local. These images reveal the subtle difference between capturing and knowing, with the two hinged on how much time is required. An artist can capture a subject instantly with the simple snap of a shutter. However, to know a subject requires an investment of your personal time, a conscious effort to slow down and absorb a place and time. Bale frequently states that he does not go to places to photograph, but ends up often making photographs as he is doing something else. The photographs are almost a byproduct, and that sensibility naturally fuses itself with the image. The best examples of this are revealed in the artist’s many stunning images from the Adirondacks (figs. 5, 7), a location he clearly knows well. The views of lakes, mountains,



4. *Postcard Wall*, Conques, France, 2008, archival pigment print



5. *Moonrise Over the High Peaks*, Adirondack Mountains, 2012, archival pigment print



6. *Gardener's Cabin, New Hampshire*, 2014, varnished platinum over palladium leaf



7. *Moonrise Over Osgood Pond, Adirondack Mountains*, 2012, varnished platinum over palladium and gold leaf

and cloudy afternoons deftly combine a craftsman's hand and a familiar knowledge of the site. To revisit Roland Barthes, he defends an interesting landscape according to how it captures a sense of “longing to inhabit” (38). The viewer is left with a nostalgic sense that they have already visited this place, and this is something that a tourist photograph fails to evoke. Like anyone else, Bale admits to taking “tourist” photographs, but he never chooses to exhibit them.

Most recently the artist has begun combining both contemporary and historic processes to create a stunning paradox in a photograph (figs. 6, 7, 9). Bale initially captures an image with the camera on his iPhone, and then proceeds to create a digital negative. These steps in themselves are not radically different from any number of contemporary photographers who have turned to their iPhones to produce candid imagery. But it is at this stage that the process takes a wild turn, and Bale sets aside the digital process to produce a platinum print, incorporating silver, gold, and/or palladium leaf in the final image. This combination of cutting-edge technology and nineteenth-century historic process carries heavy weight conceptually, and the image is more sophisticated for it. At work is a form of alchemy, a love of handling precious metals that simultaneously references both chemistry and magic. The photograph itself has been transformed not only by the materials, but also by the antiquated process utilized for its creation. Not many practicing photographers have the factual knowledge of how to produce a platinum print, even if the finished product reveals very little of this to the uninformed viewer.

What is worth noting here is the context of 2014. Our culture has become enamored with the constant recording of our lives through images. Every moment, each minuscule task, is constantly documented, uploaded, and shared via social media outlets such as Twitter, Facebook, or Instagram. It is this constant stream of imagery, some good and most bad, that the quiet images of Andrew Bale contest (although he also has an Instagram account). His images reveal the time it requires to get to know a place: the knowledge of the subject matter they are capturing, but also a rationale for choosing



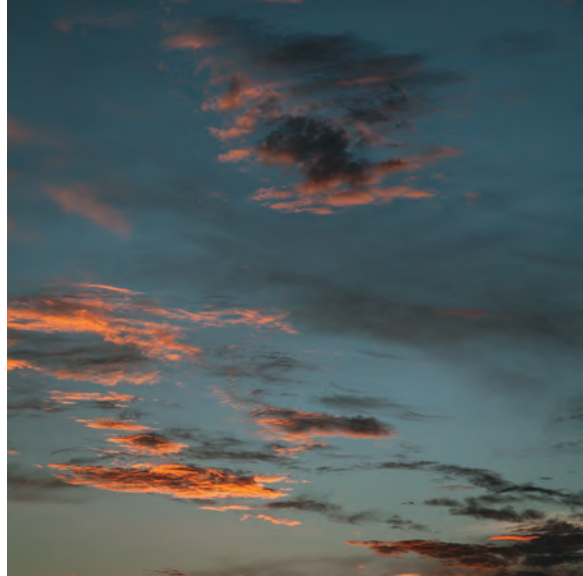
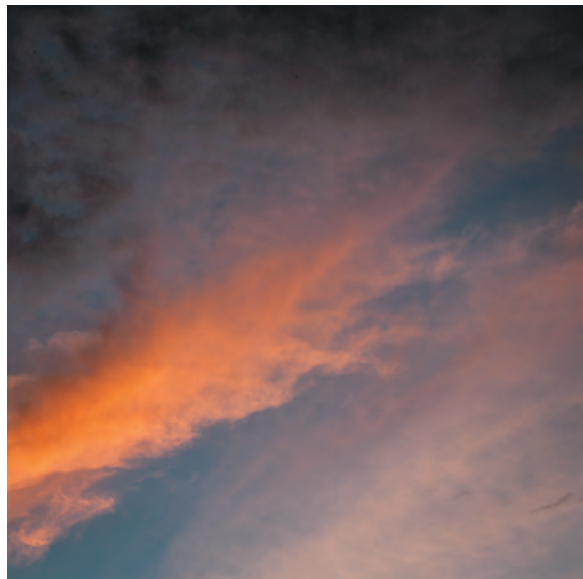
8. *Three Worlds—Sky, Land and Water, Peru*, 2014, archival pigment print

to capture it. Each shot is weighed before it is taken, a very different viewpoint when contrasted with the “rapid fire” photography that digital cameras now allow.

This thought folds neatly into the third series exhibited here; it features colorful views of the Peruvian sky titled *The Monkeys Will Be Fat* (figs. 10, 11). The series originates from Bale's recent trips to Peru to help document the Ese'Eja tribe, part of a team from the University of Delaware. The photographs (from both sunrise and sunset) were infused with additional content after the tribe shared their local phrase about the colors' significance—how it coincides with the seasons, the ripening of fruit, and hunting monkeys. On one hand, many of the photographs from Peru are unlike much of the other work discussed here. In a documentary style utilizing both color



9. *Tambopata River, Peru*, 2014, varnished platinum over palladium leaf

10. *The Monkeys Will Be Fat #10*, 2014, archival pigment print11. *The Monkeys Will Be Fat #12*, 2014, archival pigment print

imagery and human figures, the photographs are meant to record, teach, and share a rainforest culture with the outside world (fig. 12). They have a didactic purpose that is foreign to the other quiet scenes Bale often chooses to photograph. They are not about pure formal decisions, or simply “art for art’s sake.” But an overlap does exist with the artist’s other work, and it reveals itself in craftsmanship, in the use of new technology, and also in straightforward honesty. The skies are a clear homage to the atmospheric *Equivalents* of Alfred Stieglitz, and they exist as cut and dried records of a stunning natural event. They are unapologetically beautiful and exist to produce a sense of wonder.

But once again we are left with a dilemma found within the photograph itself. This image that initially reveals so much to us about the photographer—his taste, his “style,” his knowledge of the thing being photographed—also transcends that individuality and manages to incorporate the viewer. We are invited to feel something in response, finding a bit of our own nostalgia hidden within the image. Just as other mediums may take a personal moment and transform it for others, these images begin as something deeply personal and intimate before sharing an aesthetic moment for reflection. Contemplating the color of the sky in Peru, a stream in New Hampshire, or a moonrise over the Adirondacks becomes a way to slow down our daily routine and hopefully find a sense of place.

SOURCES

Roland Barthes, *Camera Lucida. Reflections on Photography*, trans. Richard Howard (New York: Hill and Wang, 1982).

12. *Fire, Sonen, Peru*, 2014, platinum-palladium on paper

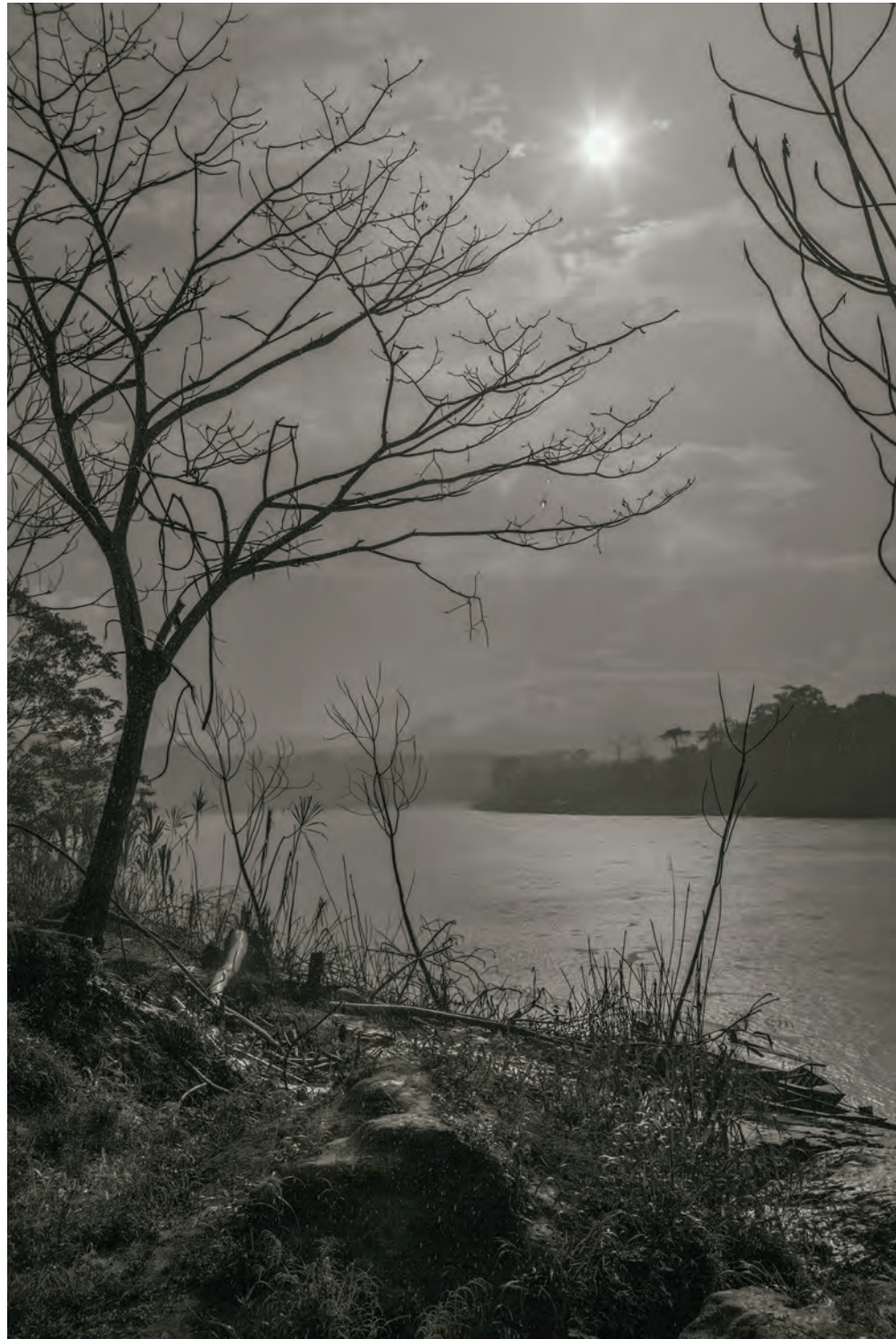


Arturo Chaeta, *Jungle Guide, Palma Real, Peru*, 2014, platinum-palladium on paper, 8 x 12 in.

Madre de Dios at Dawn, Palma Real, Peru, 2014, platinum-palladium on paper, 8 x 12 in.



Cristina Posho, *Palma Real, Peru*, 2014, platinum-palladium on paper, 12 x 8 in.



Approaching Storm, Infierno, Peru, 2014, platinum-palladium on paper, 12 x 8 in.



Juancito Shanocua Hunting for White Lipped Peccary, Palma Real, Peru, 2014, platinum-palladium on paper, 12 x 8 in.



Elisa Shatahua, Palma Real, Peru, 2014, platinum-palladium on paper, 8 x 12 in.

Pedro Mishaja Shajao and Son, Infierno, Peru, 2014, platinum-palladium on paper, 8 x 12 in.



Black Dog, Infierno, Peru, 2014, platinum-palladium on paper, 12 x 8 in.

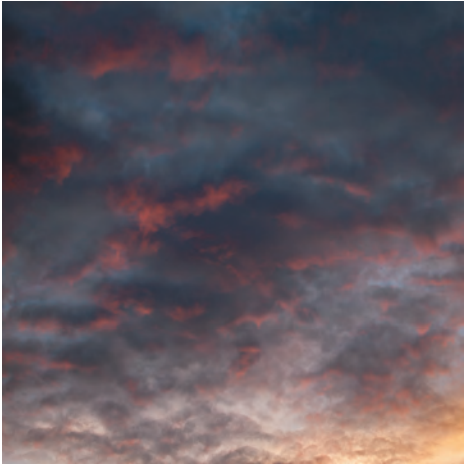


Cow and Cliff, Palma Real, Peru, 2014, platinum-palladium on paper, 8 x 12 in.

Mother and Child, Palma Real, Peru, 2014, platinum-palladium on paper, 8 x 12 in.



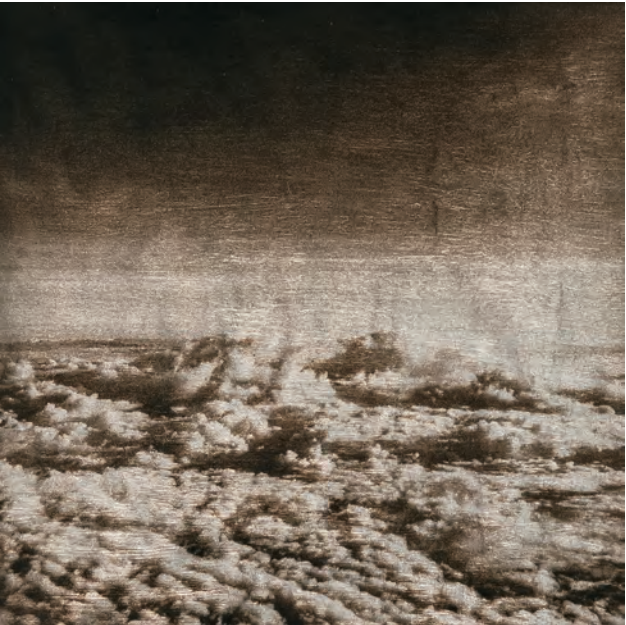
Rita Meshi, Palma Real, Peru, 2014, platinum-palladium on paper, 12 x 8 in.



Left to right, top to bottom in rows: *The Monkeys Will Be Fat #1-9*, 2014, archival pigment print, 15 x 15 in.

Opposite: *The Monkeys Will Be Fat #11*, 2014, archival pigment print, 15 x 15 in.





Mt. Washington, 2014
varnished platinum print over gold and palladium leaf, 3 x 3 in.

Somewhere at 30,000 Feet, 2014
varnished platinum print over palladium leaf, 3 x 3 in.



Moonrise, 2012
varnished platinum print over palladium leaf, 3 x 3 in.

Looking East, North Carolina, 2014
varnished platinum print over gold and palladium leaf, 3 x 3 in.

ANDREW BALE

EDUCATION

2005	M.F.A. University of Delaware, Newark, DE
1994	B.F.A. Savannah College of Art and Design, Savanna, GA

PROFESSIONAL

2013–	Lecturer, Dickinson College, Carlisle, PA
2005–12	Adjunct Professor, Dickinson College, Carlisle, PA
2010–	Instructor, Camp Pemigewassett, Wentworth, NH
2009–10	<i>Viewfinder</i> —Outreach Photographic Workshop, The Trout Gallery, Dickinson College, Carlisle, PA
2009	Instructor, Low-Tech Photography Summer Academy, Messiah College, Grantham, PA

EXHIBITIONS

Selected Solo Exhibitions

2009	<i>Face of the Other</i> , Fondation d’entreprise espace écureuil pour l’art contemporain, Toulouse, France
2009	<i>Mata Ortiz</i> , Fondation d’entreprise espace écureuil pour l’art contemporain, Toulouse, France
2008	<i>Face of the Other</i> , Caisse d’epargne, Toulouse, France
2007	<i>A Visual Voyage: Photographs from the Past and Present</i> , Goodyear Gallery, Dickinson College, Carlisle, PA
1999	<i>Passing Through</i> , Doshi Gallery, Susquehanna Art Museum, Harrisburg, PA

Selected Group Exhibitions

2010	<i>SHARE.D</i> , A collaboration between the local food bank, patrons, and local photographers, Goodyear Gallery, Carlisle, PA
2008	<i>Holga Show 2.0</i> : Online Exhibition, Photomedia Center, Erie, PA
2007	<i>Photography as a Fine Art II</i> , Susquehanna Art Museum, Harrisburg, PA
2005	<i>Art of the State</i> , Pennsylvania State Museum, Harrisburg, PA
2005	<i>Illuminance</i> , Buddy Holly Center, Lubbock, TX
2005	<i>Photography as a Fine Art</i> , Susquehanna Art Museum, Harrisburg, PA
2005	<i>Photography 24</i> , Perkins Center for the Arts, Moorestown, NJ
2005	Delaware Center for Horticulture, Wilmington, DE
2004	<i>Photography 23</i> , Perkins Center for the Arts, Moorestown, NJ

SELECTED HONORS

2014	Photo Team Member for Ese’Eja Cultural Mapping Project, University of Delaware and the National Geographic Legacy Fund Grant
2008	Guest Artist, Savannah College of Art and Design, Lacoste Campus, Lacoste, France
2008	Artist in residency, Fondation espace écureuil pour l’art contemporain, Toulouse, France
2005	Jurors Award, Photography 24, Perkins Center for the Arts, Moorestown, NJ

COLLECTIONS

Caisse d’Epargne, Toulouse, France
Photomedia Center, Erie, PA
Messiah College, Grantham, PA
Savannah College of Art and Design, Savannah, GA

anthony cervino



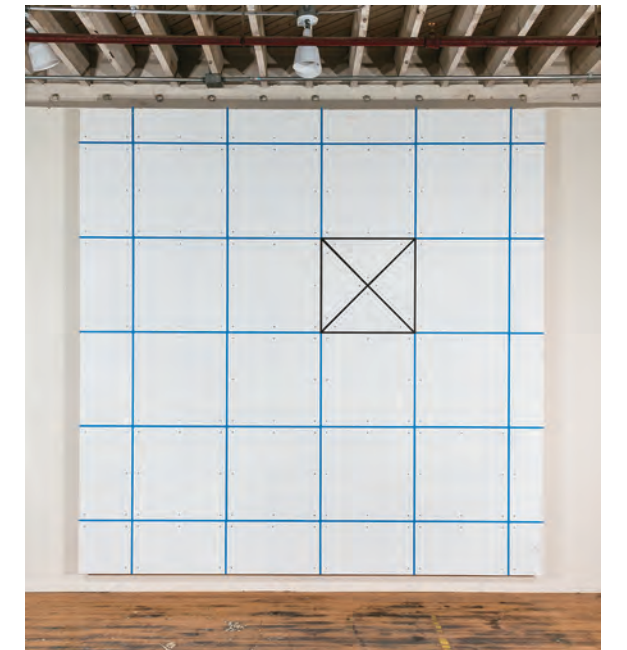
Anthony Cervino: To Create Is To Negate

Kriston Capps

To see the sculpture of Anthony Cervino, to know his work for what it is, means looking past what he has created to what he has erased. Understanding his work—pop and comic in its presentation, dark and personal in its content—requires viewers to assess it on two different levels at the same time. The first level is simple, immediate, and pleasurable: assessing his found objects and appreciating his keen eye for collecting them. The second is more difficult, and perhaps more rewarding: discovering how he has made these objects his own by negating them.

In *Elsewhere*, Cervino presents a sequence of sculptures that demonstrates how his artistic practice has evolved over the last decade. The priority of craft—the extent to which the artist’s hand is evident in his work—fluctuates from piece to piece. Despite the works’ range, this is not a survey of years’ worth of pieces (or it may not seem so from first glance). Cervino’s works are never so complete that he will not take them apart, only to recombine pieces in entirely new ways, leaving little trace of what they were. Which means that all of the works on view are fairly recent, and at the same time, none of them may be considered quite finished.

Consider *Pit Trap*, one of the most significant pieces in this survey (fig. 2). The version on view is an installation—a painting? a wall sculpture?—whose dimensions are variable. With this piece, Cervino addresses the grid and all the expectations that the grid imposes on painting or drawing (practices that are not so remote for Cervino, despite his focus on sculpture). The artist elected to make *Pit Trap* with wood and paint, by hand, even though he might have easily manufactured it or commissioned it in order to



2. *Pit Trap*, 2014, wood, paint, hardware, 120 x 120 x 6 in.



3. *Håpe (self-portrait)*, 2013, found objects, 70 x 10 x 10 in.



4. *World's Best*, 2014, painted cast bronze, 4 ¾ x 3 ¼ x 2 ½ in.

achieve the precision that the grid would seem to require. The edges of *Pit Trap* are flayed; the grid is flawed.

Yet despite its rough edges, Cervino's grid boasts some of the characteristics of pure geometry, revealed through reduction. *Pit Trap* is just one iteration of the work. The artist has executed several different editions of this piece, with units of different sizes and building planes of varying dimensions. His grid paintings—I settle on that term for a lack of a better one—are not urban landscapes, like Mondrian's, or Minimalist exercises, like Frank Stella's. Although Cervino's grids are raw, they are also immutable and potentially neverending. His focus is the singular unit, not the whole. Even at a monumental scale, the grid painting is modular and reductive.

Other works in Cervino's show will make viewers question how he could possibly share the concerns of Minimalist painters like Frank Stella or Agnes Martin. Indeed, *Håpe (self-portrait)* (fig. 3) looks something like Martin Kippenberger's *Zuerst die Füße* (1990), the crucified toad sculpture that earned the German artist the condemnation of Pope Benedict XVI. Cervino's self-portrait looks like a concrete balloon sticking out its tongue, or perhaps, given the rope that is attached to it, a face that is being hanged. Given that Cervino has also created a monumental crucifix (not seen in this exhibit), *Håpe* bears more than a passing resemblance to Kippenberger's clownish sculpture. Look closer, though—beyond the found object to what the artist has repurposed, and how—and Cervino's sculptures deviate as much from Pop Art as they do from Minimalism.

A MAXIMAL APPROACH TO THE MINIMAL

World's Best (fig. 4), a painted cast bronze, is a Precious Moments® doll that Cervino has appropriated and transformed. The piece is something along the lines of the twisted ceramics of Jessica Harrison, figurines that are inspired by Victorian costumes and contemporary horror, although they are more subtle than a simple rebellion against the conventions of craft. The same goes for *By-and-By* (fig. 5), *Shit Kickers* (fig. 6), and other sculpturettes on view.



5. *By-and-By*, 2014, painted cast bronze, 4 x 4 ½ x 2 ¾ in.



6. *Shit Kickers*, 2014, cast aluminum, paint, flocking, 8 ½ x 4 x 3 in.

And compared with the monumental grid in Cervino's show, they look like they could be works by an entirely different artist. Small in scale and painted so as to appear that they are found objects, this suite of sculptures might read like a mini-exhibit of its own on first view. The figures reference (and, indeed, take the form of) common commercial crafts, the sort of kitsch beloved by grandparents the world over.

Yet there are similarities in the tactics that Cervino is using to devise his miniature figurines and his monumental sculptures alike. As with his paintings, Cervino negates his found sculptures—even in the works that are not found sculptures but look like them. Artworks from across his career (not all of which can be seen in this survey, of course) reveal plainly his reductive approach to artmaking, no matter the medium.

7. *Bits and Pieces*, 2006, installation8. *Oh Boys! / To Each his Own*, 2008, polyester resin, paint on canvas, each 30 x 30 in.

For the 2006 series, *Bits and Pieces*, for example, the artist borrowed the familiar form of model kits—the kind of model cars and planes that collectors snap together and paint (fig. 7). (The simple appropriation of the model toy speaks to Cervino’s interest in craft, creativity, and mediums as subjects in his work.) In a plastic model kit, the pieces come attached to a plastic tree or skeleton, from which the model builder snaps them off one by one to assemble the models. Cervino eschewed the model pieces and instead worked from the trees—using the leftover plastic detritus as the models themselves for molds and sculptures. These works had an industrial, prefabricated look to them. For other works in a related series, Cervino melted plastic toys down to create paintings of pooled plastic—paintings that used an “unnatural” paint to reference the synthetic nature of all paints (fig. 8).

With his figurines, Cervino has streamlined his process even further. With these casts, he typically transforms only single elements of the original figurines he appropriates, transposing features from one to another. The resulting works both exhibit astonishing craft and yet read like found objects, as if these were themselves figurines acquired in some garage sale or country store. In fact, they are highly restricted works—regulated works, in a way, bound and determined by Cervino’s reductive approach to making works.

ADDITION BY SUBTRACTION

Beyond his miniature and monumental pieces, there is still another aspect to Cervino’s survey. In addition to sculptures and miniatures, he also works with structures. Pieces such as *Woodcutter* (fig. 9) and *Blind* (p. 64) touch on architecture, but in an oblique fashion. *Blind* is a recreation of a hunting blind, rendered precisely but at the wrong scale; *Woodcutter* is an amalgamation of different structures, taken at what might be the correct scale but recombined and misconstrued—re-construed—as a new kind of object. Although the parts in *Woodcutter* might be familiar, the whole is not. *Blind* reads to viewers as one kind of structure, but in the show it is another.

9. *Woodcutter*, 2013, wood, 108 x 40 x 48 in.



10. Untitled, 2014, wood, found object, 40 x 4 x 5 in.

As an artist, Cervino reveals himself here, at the margins. With the smallest transformation of an anonymous figurine, he casts a shadow over the status of childhood. By taking a structure that is made for adults (the hunting blind) and rendering it at the scale of a child, he makes an ambiguous statement about childhood—whether his own or that of his children. The mutated figurines speak to innocence undone, as do plastic toys melted into paints. Even his grid painting could be read as a childlike fascination with building blocks, expressed through the adult language of formalism.

It is this economy that makes Cervino's work remarkable. Whether it is his redacted sculptures—familiar objects that intersect bold black blocks, like a rifle whose butt is apparent but whose action and barrel appear to have been censored in 3D (fig. 10)—or works like *Woodcutter's Son* (p. 70), a black saw buried in a stool to form a sculpture that looks like a readymade. Cervino works in soft gestures, or makes it appear that he is: building paintings from blocks; casting bronzes to make found objects; rendering a familiar crucifix form as a monumental sculpture à la Tony Smith; building readymades that are not readymades.

What is fascinating about Cervino's process is that it is an inversion of his subject matter. His work is controlled and thorough; what he carefully reveals, gesture by gesture, is a lack of control, either as a child or (now) as a parent. His works read like iterations of one longer work, in which he is slowly and confidently exploring what it means to lack security.

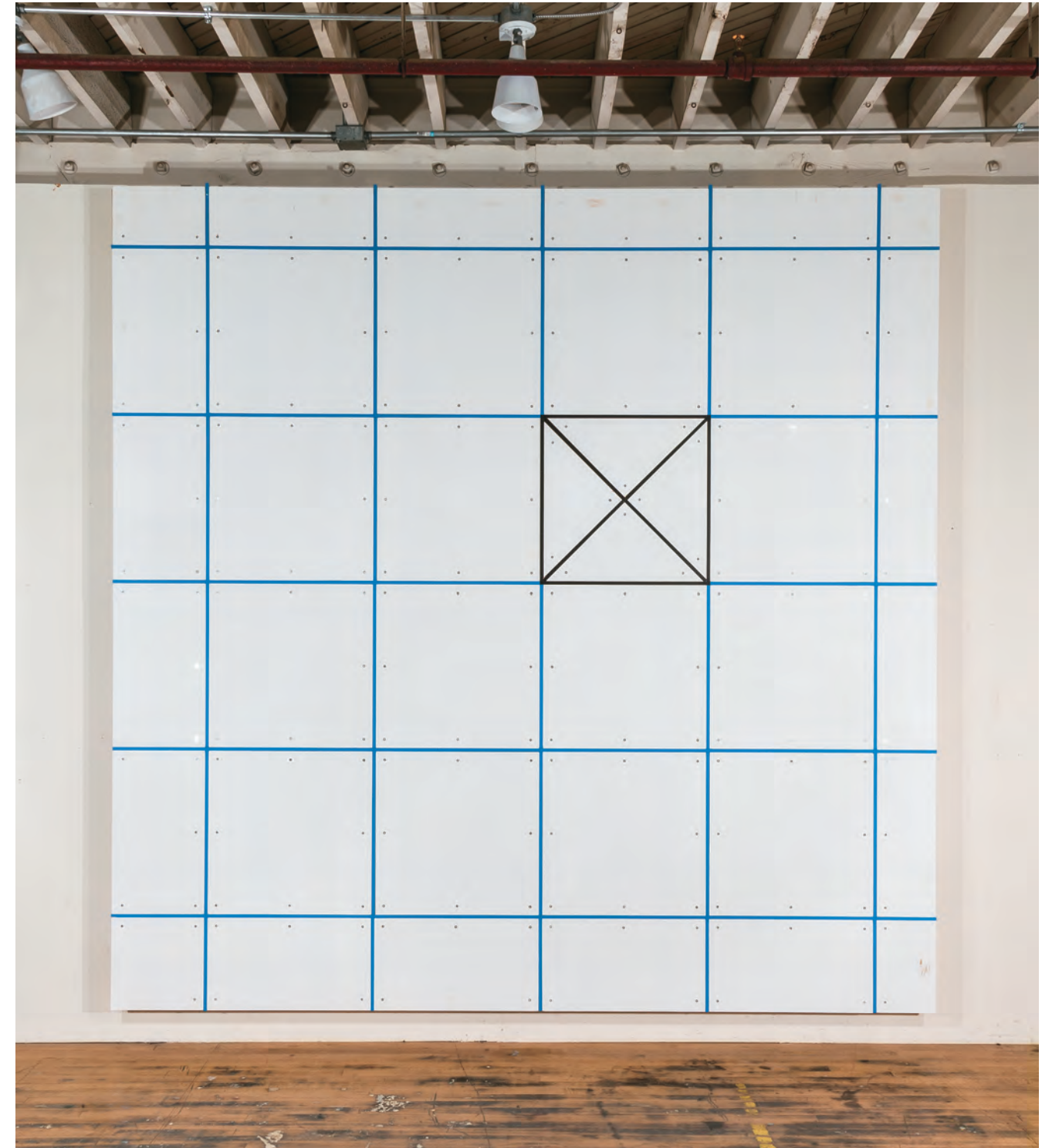
Is there an end-state that he is building to with his work? Structures like *Blind* and *Woodcutter*, taken alongside bronzes such as *Kuntry Mouse* (fig. 11) or his experiment with painting such as *Pit Trap*, suggest no. The only end-state is the process: Cervino is chipping away, piece by piece, at the deep psychology that motivates his work (and pushes all artists at some level). Ultimately, whether he's working in highly polished sculptures or found objects, the work he is revealing is himself.



11. Kuntry Mouse, 2014, painted cast bronze, 6 ¾ x 3 x 3 ¼ in.



Shelter, 2011, wood, paint, 36 x 24 x 16 in.



Pit Trap, 2014, wood, paint, hardware, 120 x 120 x 6 in.



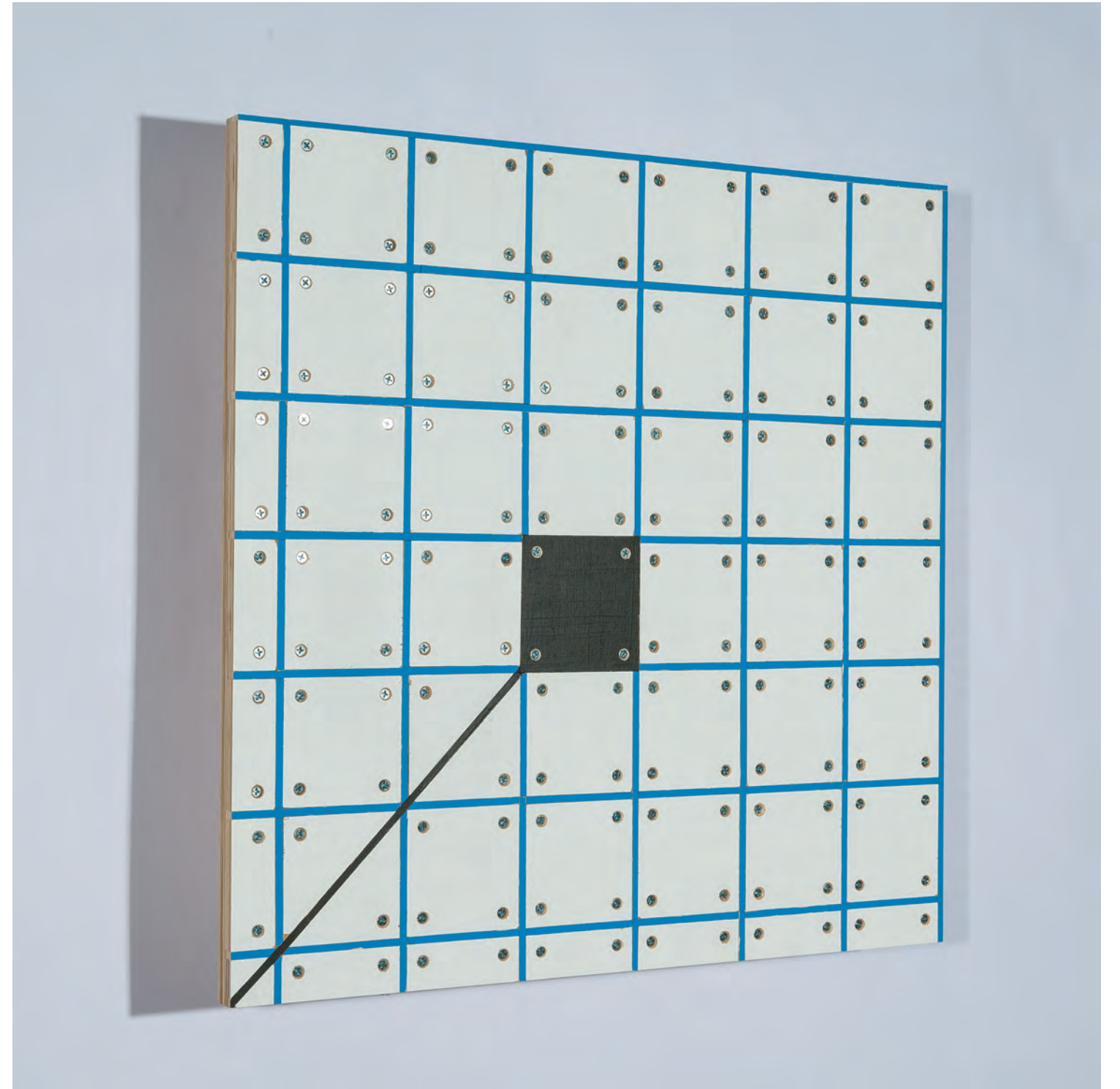
Blind, 2013,
wood, paint,
108 x 30 x 26 in.



Juiced, 2014,
wood, paint, aluminum,
40 x 12 x 12 in.



Untitled, 2014, found objects, wood, paint, 9 x 9 x 2 ½ in.



Grid, 2014, wood, paint, hardware, 24 x 24 x 3 in.



Friendship is Magic, 2014, painted/flocked cast bronze, 5 x 4 ½ x 2 ½ in.



Untitled, 2014, found object, wood, paint, 14 x 14 x 2 ½ in.



Woodcutter's Son, 2013, wood, handsaw, 36 x 18 x 18 in.



World's Best, 2014, painted cast bronze, 4 ¼ x 3 ¼ x 2 ½ in.



ANTHONY CERVINO

EDUCATION

2003	M.F.A. Towson University, Towson, MD
1997	B.F.A. University of North Carolina, Chapel Hill, NC

PROFESSIONAL

2006–	Associate Professor of Art, Dickinson College, Carlisle, PA
2005	Director of College Exhibitions, Adjunct Professor, Corcoran College of Art + Design, Washington, DC
2004	Adjunct Professor, Towson University, Towson, MD

EXHIBITIONS

Selected Solo Exhibitions

2015	<i>Ejecta</i> , The Gallery at Flashpoint, Washington, DC
2014	<i>Absence of Evidence</i> , Converge Gallery, Williamsport, PA
2013	<i>Folk Tales</i> , Kunstnarhuset Messen, Ålvik, Norway
2011	<i>All's Well That Starts Well</i> , Lycoming College Art Gallery, Williamsport, PA <i>Nearing December</i> , Waddell Art Gallery, Northern Virginia Community College, Sterling, VA <i>Editions of You</i> , Rice Gallery, McDaniel College, Westminster, MD
2008	<i>Anti-Plastic</i> , The Gallery at Flashpoint, Washington, DC
2006	<i>Bits & Pieces</i> , Delaware Center for the Contemporary Arts, Wilmington, DE <i>Flock</i> , The Blue Llama Gallery, Raleigh, NC
2003	<i>Of One</i> , Dundalk Gallery, Baltimore County Community College, Dundalk, MD
1998	<i>Lead</i> , John and June Alcott Gallery, University of North Carolina, Chapel Hill, NC

Selected Group Exhibitions

2015	Montgomery County Community College, Washington, DC
2014	SCOPE (NYC), Converge Gallery, Williamsport, PA
2013	<i>Mirrorspeak</i> , EMP Collective, Baltimore, MD
2012	<i>Under Construction</i> , Delaware Center for the Contemporary Arts, Wilmington, DE
2011	<i>Dislocation: SculptureXChange</i> , Bruce Gallery, University of Edinboro, Edinboro, PA <i>Artists of the Kunstnarhuset Messen</i> , Norheimsund, Norway <i>Public Sculpture</i> , Longwood University, Farmville, VA
2010	<i>Here, There, Anywhere</i> , temporary public sculpture, Baltimore, MD <i>POINT</i> , Sweet Lorraine Gallery, Brooklyn, NY
2009	<i>Construct: Space Transformed</i> , Washington, DC <i>The Language of Line</i> , New Wilmington Art Association, Wilmington, DE <i>Contemporary Sculpture</i> , Eastern Michigan University, Ypsilanti, MI <i>Thinking Small</i> , Pentimenti Gallery, Philadelphia, PA
2008	<i>4th Annual Small Works Show</i> , 440 Gallery, Brooklyn, NY
2007	<i>ID</i> , Rosenberg Gallery, Goucher College, Baltimore, MD
2005	<i>Inaugural Mudd</i> , The Mudd Gallery, Lawrence University, Appleton, WI
2004	<i>Sculpture at Evergreen Biennial</i> , Evergreen House, Johns Hopkins University, Baltimore, MD
2003	<i>Ripples</i> , Baltimore School for the Arts, Baltimore, MD

SELECTED PUBLICATIONS

- ID* (Gettysburg: Schmucker Art Gallery, Gettysburg College, 2007)
Sculpture at Evergreen Biennial (Baltimore: Evergreen House, Johns Hopkins University, 2004)

Håpe (self-portrait) (detail)

ward davenney



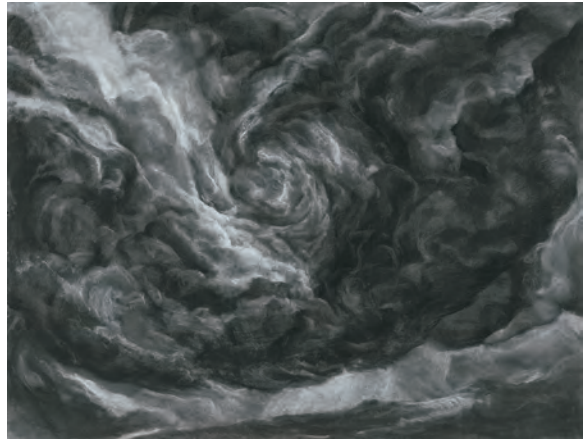
Sky Changes Earth: Ward Davenny's Celestial Narratives

Jonathan Pappas

1.

To remark that “the sky changes” is about as ho-hum as observations go, but it is a different matter to shift the verb to its more active form, as Ward Davenny does, and note that the sky itself does not just change, it changes what lies beneath it. This includes not just the landscape but also those of us who are subject to the whims of the atmosphere, which is to say all of us. It is an elemental point that may not occur to us until someone points it out. But how does a visual artist put this notion into practice? Davenny has said that he is interested in the way the sky moves things below it from a static state to a moving or active state. I am also aware, on looking at his recent work, that he is ever mindful of the fact that we have no say in the matter. Years of chasing the often cataclysmic storm systems that cycle through America in the spring and summer months have granted Davenny the eye and the chops to depict what happens physically to the sky before these storms strike, but what really compels the viewer is that he shows us who we are and how we feel, just as the sky is deciding to unleash itself (fig. 1).

Davenny has said, “The sky is what changes things. Everything else takes too long,” a statement that gets less cryptic the more we think about it. His worldview is spread out like an unfolding map in his recent drawings, etchings, and digital photographs, and we are reminded that there is nothing trivial in a conversation about the weather. Weather controls us, and as the increasingly hysterical TV news likes to remind us, it can wipe us out. A wind that can carry away a house, a freak wall of frigid air that can bring famine, a storm that can flood a whole city, a streak of electricity that can lance out of the sky and flash-fry your mortal coil; these possibilities seem quaintly



2. *Storm Series #3*, charcoal on paper, 37 x 49 in.

biblical, outlandish, even cartoonish, until we take that extra moment to remember that they are as real as real gets. These are not facts from the ancient world. They are not facts from disaster movies or comic book fantasies, either, though they can be as lurid and chilling.

2.

Davenney's landscapes and skies have been a marvel for years but the absence of figures, seemingly an authoritative comment of its own, has been noted (fig. 2). They are no longer absent, and their arrival marks a radical shift, if not a sea change, in the artist's consideration of his subject. The peopling of his work extends not just to his digitally altered photos, which we have seen in recent years, but in his drawings and etchings. His mostly-faceless rounded human forms, their shapely silhouettes recalling the elegant and choreographed poses of Thomas Hart Benton's people, have arrived to comment helplessly on the drama swirling above their heads. The human forms underline the fact that the coming mayhem of a weather system is not a scientific or academic phenomenon in this work—it is an existential consideration.

Davenney has written that “I am developing a sense of what I want the human presence to be in these extremely fraught moments I am trying to represent ... these figural developments in my work follow an absolute logic; the threat of weather and the human interaction it spawns—a familiar landscape made unfamiliar by forces of nature.” In the drawings, he has found these shadow people as his avatars. Sometimes tortured and sometimes benignly or blindly carrying on, these figures can seem to be a wry comment on the clusters of poor souls in the hell-scapes and religious stories of didactic old saws like the English Romantic John Martin. Take the drawing titled *Fortune and Misfortune #1* (fig. 3). A gaggle of figures gathers—recoils, almost—beneath a darkening sky, the trees wrenched by the wind. They arrange themselves around a stone monolith that they seem to be examining, or perhaps hewing. There is a desperate and belligerent desire to continue with business-as-usual despite the sky's imperative. Davenney can

rouse in us this precise fear of a coming storm, and he can also show us our commonality. He can give us that “uh-oh” shift in atmospheric pressure, the prickle of electrically-charged air, and he reminds us that this sensation is identical to that felt by our neighbors, by people we will never meet, and certainly by our prehistoric ancestors.

The elements combine and revolve to evoke our shared fear of becoming dead. But in terms of style, you do not see Davenney coming, you just feel him. One does not think of process or message when looking at his drawings. We do not feel bossed, or re-live individual strokes of his charcoal. The sum of the parts comes off with a subtle permanence that evokes the eternal. If something is *timeless* it is *always timely* and so it is with these images and figures: timeless and unknowably ancient-feeling, like a Chauvet rhino. The misdirection that masks his sleight-of-hand comes from a dazzling variety of toolkits which Davenney has evidently absorbed, including those of classical painting, religious iconography, Expressionist films, and twentieth-century pulp and horror comics. So it seems to me, anyway. And now we have in this dissection of the human element an important adjunct to the study of the natural aspects of severe weather systems that Davenney has spent years pursuing in the flesh; the dread is brought home.

3.

I was once in a gallery with Davenney when someone praised the “illustrative” qualities of a painting on the wall. He winced as if stung and mentioned delicately that the exhibiting artist would probably rather have it said that the artist's drafting skills lent a narrative sense to the image, rather than an *illustrative* one. Full disclosure: the “someone” who used the taboo word was me, and I asked Davenney: was this preference dictated by the idea that illustration is for hacks, while narration is for artists? He gave an aw-shucks grin and shrugged in a noncommittal way. The point was made, though. You can have your suspense and your tension without story, without words. But that is not to say there is no language in his work; there is great power in the mystery, in the non-literal qualities. I could not help but remember our



3. *Fortune and Misfortune*, 2013, charcoal on paper, 25 x 32 in.



4. *Systems of Belief*, 2014, archival pigment print, 11 x 16 in.

conversation about narrative when looking at his most recent set of images, in which the story, if any, is left up to interpretation, while the most important element of plot—*the stakes*—are as severe as any can be.

4.

But what is “timeless” or “essential” about this work? These are two words that, in criticism, are not timeless, not essential. Mortal fear is laid bare, to be sure. But something else is at play. In discussion of this work I like the double meaning of “essential.” Not just essential as in necessary, but essential as in paring a thing down to its essence. So it is with the streak of dark comedy running through the new work. If *story* is anathema to many of those who gaze at visual art, *humor* is even more so. A sense of the absurd or the comic can be a death knell for a so-called serious artist, or at least an excuse to dismiss the work as frivolous. But it takes a keen eye and a heightened sense of balance to infuse a static image with the naturally-occurring and painful humor that lives just this side of tragedy. It is mostly a losing proposition to dissect and label elements of humor, but let us say that Davenny’s comedy is derived from the specific action that works against the general action, as in stubbornly tying your shoes while the buildings topple down around you. Incongruity is funny, and anomalous behavior is funny, and yes, remarking on it like this is extremely unfunny.

So witness Davenny’s photograph *Dutch Cow*, which is funny (fig. 5). He has managed to capture a moo-cow making solemn and direct eye contact with the camera’s lens, while a storm system hovers eagerly, totally, in the sky above and beyond the pasture. The cow regards us, and being human, we supply her with attitude, with a point of view, even with lines of dialogue (“You believe this?”) The cow can only shrug and chew as the storm brews; the cow is us.

According to Davenny, most artists in his experience have a painfully humorous private relationship with the world, and with their own art. Very often the humor in the work is of the inside-joke variety. It may be secret, and it is likely bleak, but it is there. This black humor can be unavoidable

when you have such an intense relationship with the images you are making, according to Davenny. His photograph *Systems of Belief* shows us a tree that has risen above the level of its neighbors and assumed the form of a crucifix (fig. 4). When we see this apparently naturally-occurring (or digitally-fashioned?) cross hanging in the air, it is hard not to think about the human tendency to hysterically grasp at straws in the face of danger. And sometimes the comedy is not secret but plainly slapstick, as it is with the sight gag of his “Dutch” cow or his young river bathers in an untitled photograph, who struggle haplessly back into their shoes and pull shirts over their swimsuits as the boiling clouds bring darkness to what must have been a pastoral dream only seconds ago (fig. 6).

This next sentiment is mine, not Davenny’s, but as a rule it might be said that more often it is critics who lack a sense of humor, not artists. Those who deny or fail to see the twist that sparks the laugh in art, or who grant it a sour smile at best, are not just missing out on a larf but on an essential layer of



5. *Dutch Cow*, 2014, archival pigment print, 16 x 22 in.

meaning and intent. Which brings to mind the subjectivity of humor. Commonly it is held that nothing is universally funny, a sentiment that Davenney questions. Many storm chasers he knows share a black and savage sense of fatalistic humor; and among this tribe it is said that when a dust devil descends on a group of cows in a field, when the cows begin to hop and fret and stumble about, it is funny to simply *anyone*.

5.

What are dark clouds if not capricious gods? In Dashiell Hammett’s unfinished *Tulip*, his marvelous end-of-career novel, Hammett has his narrator suggest the theory that painting has to do with “the relationship in space of the surfaces of objects and nothing else.” This theory can sound diminishing,



6. Untitled (River Bathers), 2014, archival pigment print, 16 x 18 in.

but not when the surfaces in question are suspended in the heavens, hanging over our heads and conspiring against us. In that case, a painting or drawing is not merely a topological mind-puzzle but, as in Davenney’s work, an inquiry into the implausible fact that we are even *able* to draw breath on the Earth, and a meditation on how long we will be permitted to do so. So what to do when we face what may well be the end? Turn our backs? Point to the heavens? Bury our heads? Get dressed? Lie down? Often it seems to involve a crying out, a howl, or shriek. Davenney is generous with the shrieking he shows us in the face of gathering fury; he gives us shrieks of horror, shrieks of laughter, shrieking wind, and each reaction reflects a uniquely human unwillingness to die.

The Sword of Damocles as an analogy is only trite if we forget that the sword in the original story does not just represent plain old impending danger. The obsequious courtier Damocles flatters his tyrant king Dionysius, openly speculating as to how wonderful the life of a ruler must be. Only then does King Dionysius set Damocles up on the throne, with the gleaming unsheathed sword hanging over him, suspended by a single horse’s hair. So it is a moral tale. Its message is about how good it is to pursue a humble life, how the pursuit of great power and wealth is what brings the terror, the hanging sword. But Davenney’s clouds remind us that however humble we all may be, however much we keep our heads down and tend to our own pastures, the shiny sword hangs over our collective heads as well. We call it the sky.



7. Artifacts, 2014, etching, 4 x 8 in.



Passive Regard, 2014, archival pigment print, 16 x 18 in.



Untitled (Study #1), 2014, charcoal on paper, 6 ½ x 9 in.



Factory, 2014, charcoal on paper, 9 x 12 in.



Untitled (Study #2), 2014, charcoal on paper, 10 x 13 ½ in.



Untitled (Study #3), 2014, charcoal on paper, 10 x 14 in.



Rock Face, 2014, charcoal on paper, 14 ½ x 19 in.

Roofers, 2011, archival pigment print, 16 x 24 in.



Fortune and Misfortune #3, 2013, charcoal on paper, 38 x 48 in.



Storm Series #10, 2007, charcoal on paper, 61 x 51 in.



Rococo Cloud, 2011, archival pigment print, 22 x 16 in.



Waiting on the Afternoon, 2014, archival pigment print, 11 x 26 in.

Study for Search, 2011, charcoal on paper, 12 x 11 in.



Observers, 2010, charcoal on paper, 38 x 47 in.



Gathering at a Marsh, 2013, etching, 6 x 8 in.



Flight #2, 2014, etching, 5 ½ x 6 ½ in.

Flight #3, 2014, etching, 5 ½ x 6 ½ in.

Flight #1, 2014, etching, 5 ½ x 6 ½ in.

Gathering Series #3, 2014, archival pigment print, 10 x 16 in.



Parade of March, 2013, charcoal on paper, 30 ½ x 49 in.



French Factory, 2014, etching, 4 x 10 in.



Gathering Series #2, archival pigment print, 18 x 24 in.

Audience, 2004, archival pigment print, 20 x 30 in.



Figures and Trees, 2014, etching, 5 x 8 in.

WARD DAVENNY

EDUCATION

1982	M.F.A. Yale University, New Haven, CT
1977	B.F.A. San Francisco Art Institute, San Francisco, CA

PROFESSIONAL

1992–	Professor, Department of Art & Art History, Dickinson College, Carlisle, PA
1998–	Director, Dickinson College Summer Studio Program, Toulouse, France
1988–92	Assistant Professor, University of Hawai'i, Manoa, Honolulu, HI
1988	Assistant Professor, University of Connecticut, Storrs, CT

EXHIBITIONS

Selected Solo Exhibitions

2014	<i>Pneuma Spiritus</i> , Seraphin Gallery, Philadelphia, PA
2013	<i>Clouds, Smoke and Vapors, Work in Several Media</i> , Rose Lehrman Art Gallery, HACC, Harrisburg, PA
2008	<i>Big Weather</i> , Kittredge Gallery, University of Puget Sound, Tacoma, WA
2007	<i>Works From the Storm Series</i> , Perspective Gallery, Virginia Tech University, Blacksburg, VA
2005	<i>Wind Wheels / Serious Weather of the Midwest</i> , The Trout Gallery, Dickinson College, Carlisle, PA
2003	<i>Works on Paper, A Ten Year Retrospective</i> , Dominican University, O'Conner Gallery, River Forest, IL
2001	<i>Filling the Sky</i> , Mary Ryan Gallery, New York, NY
2001	<i>Digitally Reconstructed Landscapes</i> , Ganser Gallery, Millersville University, Millersville, PA
1998	<i>Monumental Landscapes</i> , Mary Ryan Gallery, New York, NY Sainsbury Center Annex, University of East Anglia, Norwich, England
1996	University of Long Island, Southampton, NY
1991	The Contemporary Museum, Honolulu, HI
1987	Cummings Art Center, Connecticut College, New London, CT
1984	Mary Ryan Gallery, New York, NY

SELECTED HONORS

2006	Mid-Atlantic Council for the Arts, Fellowship Grant
1996	Pennsylvania Council for the Arts, Fellowship Grant
1993	National Endowment for the Arts, Fellowship Grant
1985	National Endowment for the Arts, Fellowship Grant

SELECTED PERMANENT COLLECTIONS

National Gallery of Art, Washington DC
British Museum, London, England
Fogg Museum, Harvard University, Cambridge, MA
Newark Public Library Print Collection, Newark, NJ
Minneapolis Institute of Art, Minneapolis, MN
Wiggins Print Collection, Public Library, Boston, MA
Contemporary Museum of Art, Honolulu, HI
Honolulu Academy of Arts, HI
Hawai'i State Foundation for the Arts, Honolulu, HI
Janet Turner Collection, California State University, Chico, CA
Department of State, Washington, DC
The Cleveland Clinic, Cleveland, OH

barbara diduk



Barbara Diduk: On Display

Janet Koplos

The largest part of Barbara Diduk's selection for this exhibition is a group of complex works that consist of vessels and other objects arranged on bases, with color mostly restricted to black and white (fig. 1). The elements appear in various combinations from one work to the next. The works are simultaneously sculptures, drawings/paintings, and containers and thus are multiple in nature and in reference. Multiplicity is part of Diduk's project, and it is an aspect of ceramics historically. She studied ceramics in Minnesota, one of the U.S. centers of utilitarian pottery, and she has repeatedly addressed both the idea and actuality of function over the course of her career, marking this as a persistent, if peripheral, concern.

Some of these recent works, which seem complete in themselves as thoughtful sculptural expressions, incorporate a vessel that could hold flowers (fig. 2). Like the noted ceramist Betty Woodman, Diduk thus embraces the conceptual and at the same time asserts that usefulness is a legitimate aspect of a work of art, just as in design or architecture. Utility is a means of communicating the aesthetic of the work because it encourages the viewer to become more than that, to be a participant who directly engages with the object through touch. On that background she layers other ideas—perceptual, psychological, cultural, social.

STILL LIFE

It is significant that Diduk conceives these works as still lifes, and sometimes titles them such. The artistic category of still life is (formally) a convention for exploring the spatial relationships between objects. At the same time it is (symbolically) an allusion to change, decay, and death. Among the forms that



2. *Floral Still Life*, 2013, porcelain with oxides, 16 x 8 x 8 in.



3. *Arrangement (detail)*, 2013, porcelain with oxides, 22 x 8 x 8 in.



4. *Vessels*, 2013, porcelain with oxides, 14 x 5 x 3 ½ in.

populate this series is an ambiguous rod or stick that momentarily suggests a candle or a thick flower stem with a fat terminal bud; both readings suit the still life association with ephemerality, especially because the stick is always presented recumbent (fig. 3). More likely, however, this form is a hybrid version of a paintbrush like those used for calligraphy in China, where Diduk has spent much time in recent years and where she made these works.

In her artist’s statements, she refers to “Morandi-esque groupings,” a description that adopts the vocabulary of painting and fits comfortably into contemporary art dialogue. Of course, such groupings are also native to pottery, where they are called table settings and evoke personal memories and meanings. Morandi used a restricted number of ceramic bottles, vases, and bowls for tone and shape studies and to consider them as volumes, perhaps with architectural implications (fig. 4). Interest in the relationship between forms and the powerful spatial aura of objects is essentially the same in both artists’ works, but Diduk’s also recall a group of flower vases, condiment bottles in a kitchen cupboard, or even figures. She emphasizes curves and sequences of shapes rather than simpler immobile masses and her surfaces are bolder. Her inclusion of forms that are not traditionally ceramic, such as cones, the candlestick/paintbrush form, and a flat ring, removes the works from any narrow presumptive context and makes them open-ended.

DISPLAY

A still life is a display that encourages consideration of objects as it alludes to the passage of time. Conventionally, the objects are presented on a table or shelf that is a service element and does not command interest in itself. Among the options Diduk employs are a small Parsons table and a diminutive farmhouse-primitive bench, both of which appear to be wooden (clay imitating wood), and a cylindrical garden stool, which in the everyday world might well be ceramic (figs. 5-7). The round stools call to mind the circular form of the potter’s wheel and relate to the usually circular footprint of pottery.



5. *Painted Forms*, 2013, porcelain with oxides, 16 x 8 x 8 in.



6. *Stacked Forms*, 2013, porcelain with oxides, 16 x 8 x 8 ½ in.



7. *Standing Silhouettes*, 2013, porcelain with oxides, 14 x 5 x 3 ½ in.

Diduk extends the notion of display by including among her arranged objects some that resemble display devices such as studio turntables or kitchen cake stands. A sculpture *about* display is self-investigating, like the Institutional Critique works of the last decades that examined museum practices. But critical analysis is simply another subtext in Diduk’s sculptures, which can also be appreciated purely formally. It is impossible to overlook their visually engaging aspects such as form, color, line, internal echoes of shapes, contrast, surface decoration, undulant contours. Still, the self-reflexiveness of the works indicates a commitment to awareness, to conscious thought in addition to the subliminal satisfactions of visual qualities.

SILHOUETTES

In one work a seemingly wooden bench has five forms arranged on it whose bulbous, sleek contours recall Mid-Century Modern design. Its title, *Standing*

Silhouettes, flags Diduk's longtime interest in the profiles of objects (fig. 7). A vessel turned on the potter's wheel is usually radially symmetrical (unless subsequently altered). Offering the same view from every viewpoint, it can be understood and identified by profile alone as a bowl or vase, for example. Even a teapot, which is only bilaterally symmetrical, can be identified by its side profiles. Over the years Diduk has presented many works in a row on a table or shelf, which emphasizes the silhouette. In *Standing Silhouettes*, the elements include a footed bowl and a gourd-like vase with a waist. The other three objects are taller and have a faintly figurative quality, suggesting robed individuals. However, they are not in the least depictive because of the lines painted on them, which, whether parallel or gridded, evoke CAD net patterns and thus seem slightly futuristic. But on second thought, the lines are so evidently hand-drawn that the stripes or lattices take on a rustic aspect. The objects rest lightly on the bench, extending and differentiating from it with a subtly tense disconnection.



8. *Four Volumes on Bench*, 2014, porcelain with oxides, 14 x 5 x 3 ½ in.



9. *Hoop with Still Life*, 2013, porcelain with oxides, 21 x 8 ½ x 8 ½ in.



10. *Complementary Forms on Red*, 2013, porcelain with oxides, wood, 10 x 5 x 3 ½ in.

Four Volumes on Bench places more complex objects on the same type of table surrogate (fig. 8). This time Diduk employs oxides to provide color variation. She adds to her stripes and lattices several leaf motifs—so graphically linear that they recall woodblock prints—and a scribble motif that might bring to mind curls of smoke (relating to still life symbolism), or some kind of penmanship practice (which might refer to Chinese calligraphy), or painterly loops (as in the late works of Jackson Pollock or Willem De Kooning). The forms themselves have multi-part, divagating profiles, but each terminates in a distinctive, visually separable object, such as a bowl; the sculpture as a whole consists of objects on objects on bases.

VARIATIONS

Also on view here are forms decorated with a Chinese peony pattern, resting on a round stool with in-turned Chinese style feet colored with oxides to give the appearance of a blond-wood top and black wooden legs (fig. 9). Another work puts a Parsons table and a red painted square on a rectangular box that evokes a museum plinth (fig. 10). The other, a garden-stool type of base, which also might be described as a drum or footstool, appears in three other works here.

Painted Still Life includes the stripe and grid patterns we have already seen, on tall, slender columns that flare at the bottom so that one might imagine suction cups adhering to the base (fig. 11). Here also are a flat ring and long brush/candle. But the most distinctive feature of this work is that the base is decorated so dramatically that it becomes part of the whole effect, rather than just functioning as the consolidating surface on which objects rest. Because it has a waist and so relates to the vessels, and because the sides are covered with an enlarged and simplified version of the leaves seen elsewhere, the base partakes in the dialog of form and surface that animates all the objects that sit atop it. The scale of the leaves, seemingly matched to the large size of this base, changes the sense of proportion of the whole. This painted pattern also opens illusive space that counterpoints the space “framed” by the standing flat ring and pierced by the brush/



11. *Painted Still Life*, 2013, porcelain with oxides, 22 x 8 x 8 in.



12. *Red Volumes*, 2014, white earthenware, 18 x 6 in.



13. *Implement Series*, 2014, white earthenware, 5 x 9 in.



14. *Horizon Line*, 2006, porcelain, dimensions variable

candle, along with the space “contained” in the cone-like vessels. The leaves’ size and openness command attention. This decoration might recall Ellsworth Kelly’s elegantly reductive early flower drawings.

Illustrative of Diduk’s great variety of forms over the course of her career—as well as several themes she has often returned to—the exhibition includes works from three other strikingly different series (fig. 12). There is one *Red Volumes* piece. In a five-element lineup of crisp silhouettes, she creates something almost musical, like a pizzicato passage, by varying the dimensions and color of cup-mouthed, long-necked, cylinder-footed globular vases, using only red and graphite black. She also shows two red-and-black works, both titled *Implement Series*, consisting of a twisted tube with contrasting cups or cones on the ends. They recall the nineteenth-century residential intercom known as a speaking tube. *Free Form in Black* operates similarly (p. 115). These three works, with their monochrome (or bichrome) satiny surfaces, differ sharply from the painted motifs of the Still Lives.

ELONGATION

Diduk’s largest and most complex piece, *Horizon Line*, employs a number of the features seen in other works here (fig. 14). There is the black/white palette, the base-and-object organization, and the use of display devices

already noted in the Still Life series; we also recognize the bulbous/cylindrical vase from *Red Volumes*. The extremely tall and narrow vessels in this work repeat a form that Diduk has explored many times, which has in fact been something of a signature shape for her. These etiolated vessels gave birth to the long necks of *Red Volumes* and the equally long twisted tubes of *Implement Series*. Their elongation embodies a sense of risk, a literal



15. *The Vase Project*, installation

sticking-out-your-neck, as well as a sense of aspiration tempered by vulnerability. In addition, combined globe-and-cone shapes in the lineup suggest birds of some sort, which punctuates the more austere and impassive character of the standing forms with a hint of motion and life. These birds, if that is what they are, look in every direction, so that they simultaneously suggest a procession (think of William Kentridge’s silhouette processions) and the disruption or dissolution of a parade.

What does it all add up to? None of Diduk’s works in the show exploit the texture possibilities and marks of hand that are prevalent in pottery, especially functional pottery. But while handwork is suggested by the loose painting in the Still Lives, industrial materials are suggested by all the red-and-black works. Diduk has come back a number of times to industrial suggestions in her work. Certainly she is making reference to the history of ceramic functions by presenting stools, vases, and teapots. But her scope is larger. She is alluding to the whole history of decorative and functional objects, without narrowing her vocabulary to a single culture’s preferences. Linear patterns, vegetal motifs, and pots that evoke the figure appear in nearly every culture. Diduk’s personal experience incorporates attenuated figural sculptures from Africa, a typical range of European and American influences, and the Chinese art she has been exposed to through her study and work trips, partly played out in *The Vase Project*, a traveling exhibition she conceived and curated (fig. 15). Her clean forms with their clear profiles might seem to be canvases for examination of the drive to ornament (which is also the artistic capacity to distill from nature), but they certainly also exemplify the artistic will to form. The works demonstrate Diduk’s inclination to see visual interests in everyday objects and to see things in layers of contexts rather than in isolation. The single objects of the *Implement Series* are the exceptions that prove the rule of her focus on relationships expressed in the thoughtful arrangement of inanimate objects. In its multiplicity, her approach is an ideal expression for our confused but enriched time.

PLATES



Standing Silhouettes, 2013, porcelain with oxides, 14 x 5 x 3 ½ in.

Opposite: *Still Life and Table* (detail), 2013, porcelain with oxides, 20 x 6 x 6 in.





Stacked Form, 2014, porcelain with oxides, 16 x 8 x 8 in.



Table Top, 2014, porcelain with oxides, 16 x 8 x 8 in.



Implement Series, 2014, white earthenware, 5 x 9 in.



Implement Series, 2014, white earthenware, dimensions vary



Complementary Forms on Red, 2013, porcelain with oxides, 10 x 5 x 3 ½ in.



Still Life and Bottle, 2013, porcelain with oxides, 14 x 7 x 7 in.



Hoop with Still Life, 2013,
porcelain with oxides,
21 x 8 ½ x 8 ½ in.



Free Form in Black, 2014, white earthenware, 6 x 9 in.



Red Volumes, 2014, white earthenware, 18 x 6 in.

BARBARA DIDUK

EDUCATION

- 1978 M.F.A. University of Minnesota, Minneapolis, MN
- 1976 Diploma. The Surrey Institute of Art and Design, Farnham, UK
- 1973 B.A. College of William and Mary, Williamsburg, VA

PROFESSIONAL

- 1980– Professor of Art, Dickinson College, Carlisle, PA
- 1978–80 Instructor, Washington University School of Fine Arts, St. Louis, MO

EXHIBITIONS

Selected Solo Exhibitions

- 2013 *New Blue & White Exhibition*, Museum of Fine Arts, Boston, MA
- 2011 *Vase Project: Made in China—Landscape in Blue*, Williams Center for the Arts, Lafayette College, Easton, PA
- 2010 Zhejiang Kiln International Ceramic Art Exhibition, Hangzhou, China
- 2006 *The Vase Project: Landscape in Blue*, The Great China Museum, Jingdezhen, China
- 2005 Galerie de Witte Voet Gallery, Amsterdam, The Netherlands
- 2003 *21st Century Ceramics: An Extensive Survey of the Best of Current Work in the United States & Canada*, College of Art & Design, Columbus, OH
- 2002 Nancy Margolis Gallery, New York, NY
- 2001 *Clay and Steel: Sculpture by Barbara Diduk*, Cantor Art Gallery, College of the Holy Cross, Worcester, MA

Selected Group Exhibitions

- 2011 *Across Cultures: Together in Jingdezhen*, Paul Mesaros Gallery, University of West Virginia, Morgantown, WV
- 2009 *Warren MacKenzie: Legacy of an American Potter*, San Francisco Museum of American Craft and Folk Art, San Francisco, CA
- 2009 *Woman Power*, Ewha Sculpture Association, Hanjeon Art Center, Seoul, Korea
- 2008 *Smaak en Kraak*, Kunstenaars ontdekken Keramiek, Keramiekcentrum Tiendschuur Tegelen, Pottenbakkersmuseum, Tegelen, The Netherlands
- 2006 *International Ceramic Masters Exhibition*, The Great China Museum, Jingdezhen, China
- 2001 *Objects for Use: Made with Pride*, American Craft Museum, New York, NY
- 1997 *Ceramic Still Life*, California College of Arts & Crafts, Oliver Art Center, Oakland, CA
- 1997 Europees Keramisch Werkcentrum, Centro de Artesania e Deseño de Galicia, Spain
- 1997 Ewing Gallery of Art & Architecture, University of Tennessee, Knoxville, TN
- 1992 *Director's Choice*, Arizona State University Art Museum, Nelson Fine Arts Center, Tempe, AZ

SELECTED PUBLICATIONS

- The Vase Project: Made in China—Landscape in Blue*, Barbara Diduk, Zhao Yu (Easton, PA: Lafayette College Art Galleries, 2011)
- American Ceramics* 20 (2009)
- American Ceramics* 14 (2003)
- New York Times*, Handmade By Design Exhibition, American Craft Museum (2002)
- Ceramics Monthly* (September 1999), 50–51
- New York Review* (February 1, 1999), 46
- Neue Keramik* (May 1996)
- The Philadelphia Inquirer* (March 12, 1992)
- Metropolis* (June 1988), 18; (September 1988), 93

NOTES ON THE CONTRIBUTORS

KRISTON CAPPS is a critic and reporter. He is currently a staff writer at CityLab, the urbanism site for *The Atlantic*, where he writes about design, architecture, housing, and inequality. He is a longtime contributor to the *Washington City Paper*, where his gallery and museum reviews appear. His writing on art and architecture has appeared in *Slate*, *The Washington Post*, *The Guardian*, and many more publications. He has taught courses on art practice and art history at George Washington University, the University of Maryland, and Maryland Institute College of Art.

BRENTON GOOD is Assistant Professor of Art at Messiah College, where he has taught courses in Foundations and Art History since 2005. He received his M.A. and M.F.A. in printmaking from the University of Dallas, Irving, Texas. He has exhibited internationally, and has his prints and paintings in collections such as the University of Alaska, Anchorage, Bilkent University in Turkey, and most recently, the Nasher Sculpture Center in Dallas, TX. Brenton has published essays in the journal *Image*, the *UTNE Reader*, and numerous exhibition catalogs.

JANET KOPLOS, for 18 years a staff editor at *Art in America* magazine, is currently a contributing editor to the magazine and now based in St. Paul, Minnesota. She is the author of *Contemporary Japanese Sculpture* (Abbeville Press, 1990), co-author of *Makers: A History of American Studio Craft* (University of North Carolina Press, 2010), and other titles, as well as the author of more than 2,500 reviews, essays, and articles in magazines and newspapers in the U.S., Japan, and Europe.

ELIZABETH LEE is Associate Professor of Art History at Dickinson College, where she teaches courses in modern and contemporary art. Her research has been published in *American Art*, *The Journal of American Culture*, *Nineteenth Century*, and *Hektoen International: A Journal of Medical Humanities*. Her current research examines the links between art and the history of the body, medicine, and health in late nineteenth-century American art. She has received funding for this work from the College of Physicians of Philadelphia, the Huntington Library, the Wolfsonian Institute, and the Smithsonian American Art Museum.

JONATHAN PAPPAS teaches English and Communications at the Community College of Philadelphia and at Drexel University. He graduated from Amherst College and received an M.F.A. in Creative Writing from The New School. His fiction and criticism has appeared in *Paper Darts*, *The Broad Street Review*, and *The Rumpus*, among other places. He is co-founder of The RatCatcher Reading Series in Philadelphia.

DUSHKO PETROVICH holds degrees from Yale College and Boston University. In 2006, he served as the Starr Scholar at the Royal Academy of Arts in London. He writes for *Slate*, *Modern Painters*, and the *Boston Globe*, and is a co-founder of *Paper Monument*, which recently published *I Like Your Work: Art and Etiquette* and *Draw It with Your Eyes Closed: The Art of the Art Assignment*. He teaches at Boston University and Rhode Island School of Design and was appointed lecturer in painting/printmaking at Yale University in 2012.

DIRECTOR’S AFTERWORD

ELSEWHERE draws together the work of five studio art faculty members at Dickinson College. On the surface, *ELSEWHERE* rehearses the widespread practice among academic museums and galleries of mounting a regularly scheduled group exhibition of works by members of a studio faculty department. Yet, when one brushes away the surface of familiarity, freshness emerges, born from considering their work from the common point of view of “elsewhere”—a term and a concept which the five artists represented in this exhibition identified as a post-facto organizing principle. One can approach this concept from a range of perspectives, as the various critics—all living in places elsewhere, other than Carlisle. As a member of the community in which the artists live and work, the concept of “Elsewhere” takes on added freight. Indeed, when one considers the idyllic, rural/ town setting of Dickinson College, the pointedly urban orientation of each of the artists, one readily grasps a network of undercurrents shared by the artists and their work. This commonality is particularly evident when one sees the work together—in the catalogue, and perhaps most clearly in the galleries—where the works define and shape a shared space. In this context, one readily senses the force and presence of a world beyond the campus walls, even in those works that reference places and events nearby. The artists and their works are shaped by experiences and a way of seeing that is formed at places away from here. In this, the exhibition, much like the collegiate experience, draws from elsewhere, brings it together for a moment in time, and then disintegrates, bringing the here elsewhere.

ACKNOWLEDGMENTS

ELSEWHERE—the exhibition and this catalogue—represents the culmination of the collective effort and creativity of a number of people, whose efforts I am honored to recognize here. First, I wish to thank the five artists represented in this exhibition—Todd Arsenault, Andrew Bale, Anthony Cervino, Ward Davenny, and Barbara Diduk—for sharing their work with the Dickinson College community. I also thank their faculty colleagues in the Department of Art and Art History, Melinda Schlitt, Lisa Dorrill, Elizabeth Lee, and Crispin Sartwell, as well as the visual resources librarian, Jennifer Knesich, studio technicians, James Krabiel and Brooke Wiley, and the department’s administrative assistant, Susan Klimkos, all of whom help shape the vibrant environment that gives life to the visual arts on campus.

Regarding the exhibition catalogue, I extend a special thanks to the writers of the accompanying catalogue essays—Kriston Capps, Brenton Good, Janet Koplos, Jonathan Pappas, and Dushko Petrovich—for providing their insight and

perspective on the works and artists represented in the exhibition. Accompanying their texts are numerous photographs, almost all of which were provided by Andrew Bale, who generously did double-duty on this project, as artist and commercial photographer. The manuscript and book proofs were expertly copy edited by Stephanie Keifer, who is also the museum’s senior administrative assistant. The handsome graphic design for this book and related promotional materials was provided by Design Services at Dickinson College, under the direction of Kim Nichols and Pat Pohlman. Debra Strausbaugh and the careful staff at Pemcor, Inc. expertly realized our collective vision for the catalogue and made the publishing process a pleasure. Marketing and Communications at Dickinson College was provided by Connie McNamara, with Christine Dugan and Michelle Simmons. Web design was provided by Fastspot, Baltimore, MD.

On the curatorial side, James Bowman oversaw exhibition preparation, design, and installation, supported by student intern Lucas Kang. Curatorial materials were provided by the Print Center, where I wish to acknowledge the work of Ken Ball, Amanda DeLorenzo, Krista Ulmen, and Kurt Smith.

Heather Flaherty, the museum’s new curator of education, and her staff of student interns: Jessica Ceballos, Anna Ersenkal, Caroline Fallon, Taylor Hunkins, Emily Katz, Lindsay Kearney, Anna Leistikow, Sabiha Madraswalla, Suzannah May, Giulia Pagano, Rachael Smith, and Alexia Tobash created and delivered the museum’s educational programs for the exhibition. Rosalie Lehman, Catherine Sacco, and Satsuki Swisher provided visitor services to the museum’s guests.

On an administrative level, I am grateful for the support of the museum’s Advisory Committee, the Friends of The Trout Gallery, and its board members. I thank members of the college’s senior administration, Brontè Jones, Marsha Ray, Robert Renaud, Steve Riccio, Dana Scaduto, Kenneth Shultes, and Neil Weissman, for their on-going support of The Trout Gallery and its mission as an all-campus academic resource. And I thank President Nancy Roseman and the faculty, staff, and students of Dickinson College for engendering a scholarly environment that values the central role of the visual arts in an undergraduate academic experience.

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Phillip Earenfight
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Associate Professor of Art History

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