



PARALLELS & RUPTURE

AUGUST 29 – DECEMBER 8, 2023

FREEDMAN GALLERY

Catalogue published to accompany the exhibition of *Parallels & Rupture* at the Freedman Gallery, Albright College, Reading, Pennsylvania, August 29 – December 8, 2023, and curated by Matthew Garrison.

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Front cover: photograph and layout by Matthew Garrison; typography by Heidi Eckman; side detail of **Paul Andrade**, *Medium Red*, 2013, enamel on wood, 16 5/8 x 16 5/8 inches, artwork on loan and courtesy of Matthew Garrison. Back cover image courtesy of Matthew Garrison.

PARALLELS & RUPTURE

ON DISPLAY AT THE FREEDMAN GALLERY

ALBRIGHT COLLEGE, READING, PENNSYLVANIA

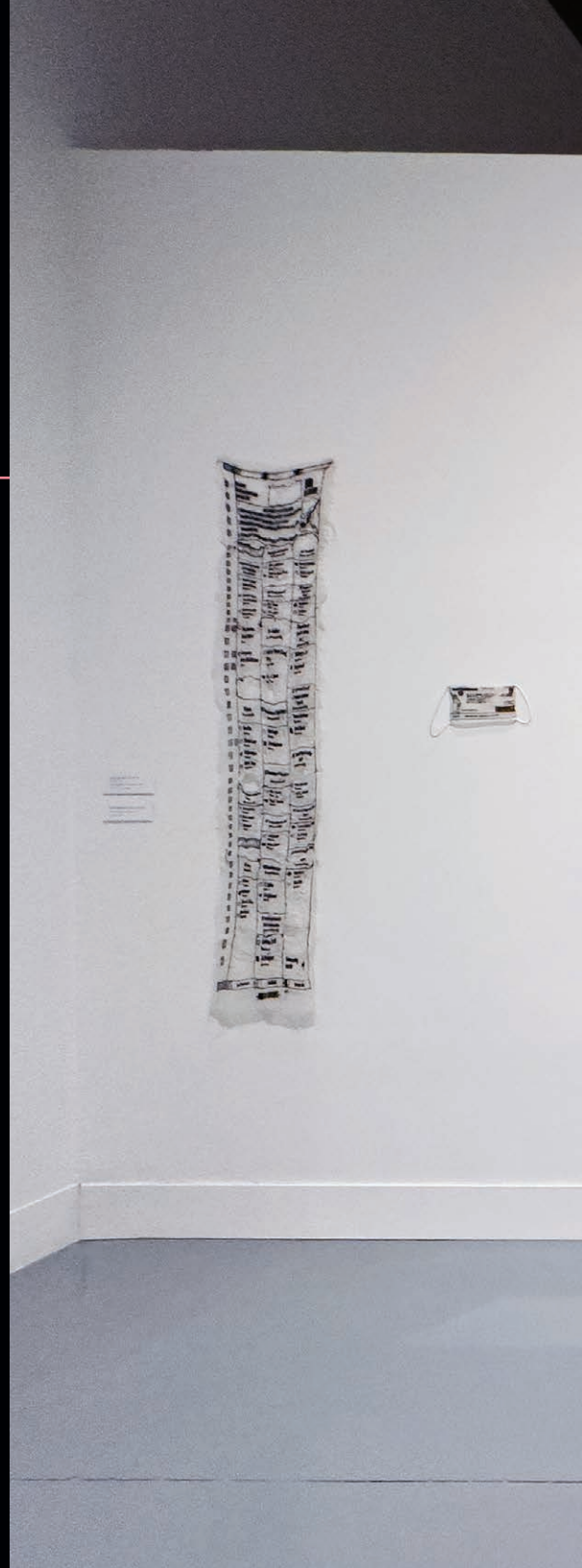
AUGUST 29 – DECEMBER 8, 2023

CURATED BY MATTHEW GARRISON



TABLE OF CONTENTS

- 1 | Foreword by David M. Tanner
- 3 | Parallels and Rupture by Matthew Garrison
- 19 | Checklist and Image Plates
- 107 | Related Programs





Small informational text labels, likely artist statements or descriptions, mounted on the wall to the right of the large painting.



FOREWORD

The exhibition and catalogue for *Parallels and Rupture* has been the most ambitious project undertaken by the Freedman Gallery during my thirteen-year tenure at Albright College. I do not state that lightly or without thoughtful consideration. This project is the sole vision of professor of art and digital media Matthew Garrison. First and foremost, I am ever so grateful to Matt whose brilliant vision, tireless work, adept research, insightful writing, amazing connections, creativity, ingenuity and vast patience combined to make this one of the most successful and unforgettable endeavors in the gallery's long history. Congratulations, Matt!

My congratulations and sincere gratitude also extend to the 22 artists included in this exhibition, or, in some cases, to the gallery representatives, family members or friends who loaned work to the Freedman Gallery for this important show. Thank you all.

Although Matt's efforts were essential, it does take a team to make a major project like this come to fruition. As always, I am indebted to our outstanding team for the excellent support and the work they put in to make every project a success, including: the CFA's assistant director, Steven Nicodemus, former curatorial assistant Abby Platero, administrative assistant Kara Johnson, Dick Schuster, who provided assistance with framing and mounting labels, as well as the fall 2023 student gallery attendants and CFA interns. In particular for this exhibition, registrar Kate Mishriki and preparator Rich Houck deserve special kudos for the extra work involved in managing shipping and preparing loan agreements and condition reports as well as the extraordinary skill in safely and securely hanging and lighting the wide range of multi-media presentations included in this project.

I would like to recognize the good work of our colleagues in the Communications Division, too: senior designer Heidi Eckman and communications director Carey Manzollilo, whose assistance with marketing materials and the creation of this catalogue are greatly appreciated.

A full list of current members of the Visual Arts Committee appears at the end of this publication, and we remain grateful to all these volunteers, led by alumnus and chair Jaap van Liere '72.

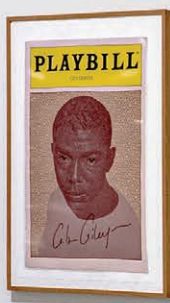
The Freedman Gallery also acknowledges the ongoing commitment from Albright College administration, particularly President Jacquelyn S. Fetrow, Ph.D. '82 and Provost Karen Campbell, Ph.D., and the support of Albright faculty who continue to thoughtfully and purposefully engage the student body with our exhibitions and programs.

Internally, projects at the gallery are supported by The Doris C. and Alan J. Freedman Family Fund. Additional financial support is annually provided by donors. Special funding for the Danny Simmons Poetry Slam was received from two academic support units at Albright College: the Experience program and Empowering Albright Voices, with additional funding for that project provided by the English department and the Art & Art History department along with private support from Matthew Garrison and Qin Huang. Thanks to all our donors and supporters.

David M. Tanner
Dean, Arts and Cultural Resources



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PARALLELS AND RUPTURE

by Matthew Garrison

Art is a continuum of *parallels and rupture* as artists embrace developments in the technologies, methodologies, attitudes, and concepts unique to the historic moment in which they reside. In the process, artists chronicle societal attitudes and values as they examine and question the prevailing aesthetics and tenets of their time. The exhibition, *Parallels and Rupture*, builds on these ideas by looking at abrupt and concurrent change in the work of individual artists, as well as our current reevaluation of art and history to better represent a multicultural society. Central to the exhibition is the freedom required of artists to explore, test and, ultimately, shift our understanding of their work, while acknowledging the expansive, nonlinear nature of art today across generations and practices.

Whereas either one of these investigations could constitute its own exhibition, in the spirit of its inception, *Parallels and Rupture* allows for the expansion of definitions and parameters. Subsequently, a third theme emerged from the curatorial process — societal rupture. For instance, the AIDS epidemic, 9/11, and COVID 19 dramatically changed the course of history and, although only a handful of recent events are touched upon in the exhibition, this trilateral convergence of concepts allows for an extended dialog among artists.

Some of the work in *Parallels and Rupture* may be surprising. For example, sculptors Petah Coyne and Judith Shea are represented by their photography, and Marilyn Minter, recognized for her mesmeric painting, presents the immersive video, *Smash*. Willie Cole fills in critical gaps in art and history through his adept employment of materials and concepts, while Catherine Lee incorporates recordings of her poetry into sculpture in response to loss and gratitude. *Parallels and Rupture* embraces the need for artists to experiment as they unlock new forms of expression, recognizing that the studio is not only for honing one's vision, but also a place for expanding, testing and, at times, rupturing personal and public expectations.

The careers of many artists across racial and ethnic backgrounds ran parallel to the modern canon that emerged from the twentieth century. Major artists like Jacob Lawrence, Frida Kahlo, Diego Rivera, and Romare Bearden were often absent from surveys in art history. My own formal introduction to art history through the ubiquitous text, *History of Art by H.W. Janson*, presented African art as “Primitive” and only mentioned two black artists by name, Henry O. Tanner and William T. Williams. Both are deserving of recognition, but the omission of so many artists has contributed to a structural lapse in understanding art and its potential for a multiplicity of views and experiences. Our current reappraisal of art history establishes that art is anything but linear and has always consisted of a diverse range of views.

In *Parallels and Rupture*, **Romare Bearden's** esteemed career serves as an example of an artist who, born in 1911, came of age alongside modernism. In the process, he reinvented collage on his own terms, infusing it with the energy, memories, and complexities of his move from Mecklenburg County, North Carolina in 1915 to Harlem where he spent most of his formative years. In 1934, Bearden wrote for the publication *Opportunity: A Journal of Negro Life*, “So it must be with the Negro artist — he must not be content with merely recording a scene as a machine. He must enter wholeheartedly into the situation which he wishes to convey. The artist must be the medium through which humanity expresses itself. In this sense, the greatest artists have faced the realities of life and have been profoundly social.”¹ The two Bearden prints in *Parallels and Rupture*, *The Train* and *Pilate*, convey the resolve, strength, and dignity of the individuals portrayed in his work. Printmaking also served as a vehicle through which Bearden effectively combined his background in painting and collage.

¹ Romare Bearden, “The Negro Artist and Modern Art,” in *The Romare Bearden Reader*, ed. Robert G. O’Meally (Durham, Duke University Press, 2019), 90.



Trains were a recurrent theme in Bearden's art, referencing his own relocation from the south to the north, as well as recalling The Great Migration and the Underground Railroad. His print, *The Train*, was based on the predominantly monochrome 1964 collage, *Mysteries*, in the collection of the Museum of Fine Arts, Boston. The image of a train in both works is visible through a small window in the background. Four of the five figures in *The Train* stare directly at the viewer while the fifth, a child, is held in the arms of their family. A sixth person in the background of *Mysteries* is absent from the print. *The Train* exemplifies Bearden's experimental approach to printmaking by layering photo projections and working through numerous proofs and variations that include hand coloring. The piece seems to show a family interrupted at home meeting our gaze in unison. Written across the bottom of *The Train* are the words "Working proof — go ahead." A comparison to the writing in Bearden's sketchbooks suggests that this was written in the artist's own hand.

The movement of people is also evident in the work of other artists in *Parallels and Rupture*. **Mahler Ryder's** 1971 drawing, *The Great American Subway*, consists of meticulously rendered straphangers in black ink on a crowded railcar. The hand of the foreground figure grips the looped rail with a raised fist that might also reference the black power movement and solidarity against oppression. Like most New Yorkers, Ryder was well acquainted with the subway, literally an underground railroad, and its function as a circulatory system connecting people from all circumstances and backgrounds. Dedicated to education and community throughout his life, Ryder was also a founder of the Studio Museum in Harlem and its first executive secretary from 1966 to 1967.

In addition to his lifelong dedication to the visual arts, Ryder was a self-trained pianist who grew up frequenting the jazz clubs of his hometown Columbus, Ohio. His later work responded to jazz in paintings inspired by musicians like Bill Evans, Kenny Burrell and Toshiko Akiyoshi. Ryder channeled his knowledge and love of jazz into exhilarating three dimensional wooden constructions. His piece, *Birdman*, based on one of the Bebop founders, saxophonist Charlie Parker nicknamed the Bird, shares many of the defining characteristics of Bebop with its balance of structure and improvisation. The piece exists on the verge of pandemonium, but Ryder's incorporation of red rectangles and lines serves as a visual metronome that grounds the composition and allows individual forms and hues to assert themselves. Some shapes in the piece are presented as a single color. Others are amplified by gestural brushwork. Areas of exposed wood instill *Birdman* with the integrity of its own making and infrastructure. *Birdman* harkens to Ryder's earliest introduction to the arts through jazz and brings full circle his journey as an artist and musician whose visualizations developed into the spatial realizations of musical scores and sonic interpretations.

Top to bottom: **Romare Bearden**, *The Train*, 1974, aquatint, photo engraved etching, working proof, 22¼ x 30 inches, 2007FG45, gift of Alex & Carole Rosenberg. © 1974 Romare Bearden Foundation, licensed by VAGA at Artists Rights Society (ARS), NY. **Mahler Ryder**, *Great American Subway*, c. 1971, pen and ink drawing, 30 x 35 inches, on loan courtesy of Ulli Ryder. **Mahler Ryder**, *Birdman*, c. 1988, mixed media assemblage, 58 x 54 x 6 inches, on loan courtesy of Ulli Ryder. Photos courtesy of Matthew Garrison.



Similar to Bearden's utilization of trains, **Turiya Adkins'** painting, *This Journey Mamma*, also recalls The Great Migration, except in Adkins' piece several black men in track and field are collaged racing through the sky above a painted horizon. The runners hover over a hazy field and road or, perhaps, a track in a perpetual contest with spiritual stakes. Although they all inhabit the same canvas, each athlete appears to be at a different point in the competition. Some look exhausted as if running a great distance, while others are sprinting. There are no lanes to follow. Without the singular direction of a track, the athletes seem to be in private competition with themselves or an invisible force pressing them onward. Like the people who moved north during The Great Migration, history and current events are embodied by Adkins' figures, each determined to reach a finish line not yet in sight.

Petah Coyne's best-known work materializes intangible realms in wax sculpture and intricate nets of hair that encase or entangle indications of life. Immense stillness is conveyed by her orchestration of flowers and birds suspended in wax. Hair, with its implications of growth and coiffure, enmesh taxidermy and figures. The movement in this work is at rest, as though protecting cherished memories and feelings, affording them the space and respect to converse in silence. Coyne's photography, on the other hand, often describes motion in a blur isolated from its surroundings. The large 1992 photograph in *Parallels and Rupture*, *Untitled #738* from her Monk Series, was taken in Koyasan, Japan, when Coyne ran alongside the monks as they prayed. The number of monks is unclear due to their proximity, yet together they form a spectral mass en route across an ephemeral plane. Claude Monet, recognized for his transcendent studies of light, stated, "For me, it is only the surrounding atmosphere which gives subjects their true value."² Coyne's photography underscores the temporal motivations described by Monet. Though achromatic, she captures the sensation of a moment and a light source that appears to share external and interior origins.

The motion in Coyne's *Untitled 738* aligns with investigations into movement in photography by providing a nearly complete inversion of Louis Daguerre's 1838 daguerreotype *Boulevard du Temple, Paris, 3rd arrondissement*. The daguerreotype's long exposure time could not capture movement and, except for a stationary figure having his shoes shined, the people, horses, and carriages are absent from one of the busiest streets in Paris. Often considered the first photograph of a person, *Boulevard du Temple* depicts spectral isolation within the morning light of an urban landscape, marking the dawn of life in photography. Daguerre's photograph also serves as a document of Paris before Baron von Haussmann's renovation of the city from 1853 to 1870. Coyne's silver gelatin print,

Top to bottom: **Turiya Adkins**, *This Journey Mamma*, 2022, acrylic on canvas, 33½ x 52 inches, on loan courtesy of the artist, photo courtesy of Matthew Garrison. **Petah Coyne**, *Untitled #738, Monks I*, *Monk Series*, 1992, silver gelatin print, 33 x 49 inch image on 40 x 60 inch paper, on loan and photo courtesy of Galerie LeLong & Co. **Louis Daguerre**, *Boulevard du Temple, Paris, 3rd arrondissement*, Daguerreotype, 1839.

² Tate. "'The Seine at Port-Villez', Claude Monet, 1894." *Tate*, [tate.org.uk/art/artworks/monet-the-seine-at-port-villez-n06182#:~:text=In%201891%20he%20said%2C%20'For,'](https://www.tate.org.uk/art/artworks/monet-the-seine-at-port-villez-n06182#:~:text=In%201891%20he%20said%2C%20'For,')

Untitled 738, on the other hand, was realized entirely through motion. She ran with the monks, camera in hand. Their kinetic prayers captured within a starless expanse. Employing divergent methods, Daguerre and Coyne arrive at a similar place where presence is alluded to through absence. Daguerre's slow shutter speed emptied Paris of its bustling activity, while Coyne's camera extracted the monks from their surroundings. Yet, life emerges from a convergence of motion and void in both photographs.

Working in fabric, wood and cast bronze and steel, **Judith Shea** is a significant sculptural force and the first to examine the garment in depth as a standalone form in postwar art. Artists such as Sophie Taeuber-Arp explored composition in fabric and weaving, and there are countless examples of costumes and apparel designed by artists to be worn, but Shea methodically investigates the garment as an object and signifier entirely on its own as sculpture. During the 1970s, she applied her studies in fashion to deconstructing and isolating the structural elements of clothing in installations and objects. The figure was absent, choosing instead to underscore the garment's underlying geometry. Seams and folds serve as both compositional and utilitarian indicators in the arrangement of form, color, and pattern. Shea explained, "I still didn't know what to call what I did, and I didn't know what to do with it either. It wasn't salable as fashion. Even in the art world there was really no place for it, but other artists responded to the work."³ *Parallels and Rupture* includes one of Shea's early wool constructions, *Snow Coat*, from 1977 alongside even earlier photographs of her exploration into the relation of fabric to the figure. The face of the figure is cropped out of two photographs so that draping is emphasized in contrast to the linear configuration of a fan. Like the visible evidence of a garment's construction, Shea also alludes to process in the 1976 photograph, *Black Fan*, by presenting the film negative as a final image. The negative's inversion of light and dark generates a subtle radiance and sculptural presence reminiscent of caryatid columns, such as those found at the Acropolis in Athens.

Romare Bearden's print, *Pilate*, is based on a character in Toni Morrison's novel, *Song of Solomon*, and exemplifies the themes of integrity and strength evident throughout his art. Morrison recounts, "Imagine my surprise at what he [Bearden] saw — things I hadn't seen or known when I invented her. What he made of her earring, her hat, and her bag of bones — far beyond my word-bound description, heavy with the life that both energized and muted her; solitary, daring anyone to deprive her of her symbols, her history, her purpose. I had seen her determination, her wisdom, and her seductive eccentricity, but not the ferocity he saw and rendered."⁴ In the novel, Pilate was an outlier in her community and protector of the powerless. She was also a spiritual force resonant of the powers embodied by the African art Bearden studied. His description of a West African Senufo figure could easily apply to both Morrison's character and his artwork. "Look at her shoulders and her neck: she is very animated. It's almost like someone on guard. I mean, if something needed to be actually or symbolically protected, you put this figure up, and oh, you wouldn't go near it."⁵



Clockwise from top left: **Judith Shea**, *Snowcoat*, 1977, silkscreen ink on wool felt, 36 x 31½ x 1½ inches, on loan and photo courtesy of the artist. **Judith Shea**, *Snowcoat* (photo), 1976, photo on Epson paper, 17 x 22 inches, on loan and photo courtesy of the artist. **Judith Shea**, *Big Fan*, 1976, photo on Epson paper, 17 x 22 inches, on loan and photo courtesy of the artist. **Judith Shea**, *Black Fan*, 1976, photo on Epson paper, 17 x 22 inches, on loan and photo courtesy of the artist. **Romare Bearden**, *Pilate*, c. 1979, lithograph, ed. 87/300, 22 x 15 inches, 1982FG4, gift of Robert Savin. © 1979 Romare Bearden Foundation, licensed by VAGA at Artists Rights Society (ARS), NY.

³ Dickson, Jane. "The Company She Keeps." *BOMB Magazine*, 10 Jan. 2013. bombmagazine.org/articles/the-company-she-keeps/.

⁴ Toni Morrison, "Abrupt Stops and Unexpected Liquidity: The Aesthetics of Romare Bearden," in *The Romare Bearden Reader*, ed. Robert G. O'Meally (Durham, Duke University Press, 2019), 183.

⁵ Romare Bearden, "Encounters with African Art," in *The Romare Bearden Reader*, ed. Robert G. O'Meally (Durham, Duke University Press, 2019), 168.



Bearden's description of the Senufo figure could also apply to **Willie Cole's** playful reimagining of African forms in his bronze sculpture, *Shoonufu Female Figure*, cast from high heeled shoes. Cole, who first encountered African Art at The Newark Museum of Art as a child in the 1960s, merges his knowledge of African forms with humanity's discarded and overlooked remnants such as shoes.⁶ He traverses uncharted terrain in his work by pushing against the parameters of his materials, thereby instilling in them new meaning and associations. Cole explained, "These shoe sculptures to me are about play. Like I'm not so engaged in concept anymore, because concept is so clear to me. I'm clear about my inspirations. I'm clear about my direction. So everything now is just play."⁷ Central to Cole's work is the manifestation of history drawn from objects such as plastic bottles, bicycles, and musical instruments. Russell Potter writes in *Spectacular Vernaculars, Hip-Hop and the Politics of Postmodernism*, "... I would like to suggest that play — and not only in obvious forms, such as parody and satire — is potentially a powerful mode of resistance. Play certainly can be an idle distraction, but it can also be the mask for a potent mode of subversion."⁸ In addition to the bronze, *Shoonufu Female Figure*, two sculptures made of actual high heeled shoes are included in *Parallels and Rupture*, as well as one of Cole's iconic ironing boards patterned with a hot iron. Together these sculptures provide a glimpse into Cole's capacity to disrupt historic narratives by connecting continents and cultures within his work.

Poet, author and artist, **Danny Simmons**, is an important voice bearing witness to our time through a uniquely personal lens. Simmons' ambitious triptych consisting of *Whole Lotta Bluz*, *Take the Long Way Home* and *Homeward Bound* combines Western and African fabric with gestural passages of color. The left and right paintings are presented horizontally while the center canvas is oriented vertically with a train of patterned textile fragments extending to the floor. The paintings' compositions recall borders, continents, and bodies of water in concert with one another and the fabric. The dripping paint in all three pieces and hanging fabric in two signify the employment of gravity in the work's realization, creating tension among the hovering, ascendant forms. Some of the brushwork also implies symbols like those found in the African cloth. In the painting, *Whole Lotta Bluz*, Simmons incorporated a segment of blue fabric into the upper left corner with printed shapes similar to the Adinkra symbol from Ghana, Bofo Ye Na, signifying "Willing Helper."⁹ Traditionally, blue fabric is worn at funerals¹⁰ and, in the context of Simmons' triptych with its reference to "home," the work becomes spiritually taut through the shifting forces embodied by textile, pattern and pigment.

Clockwise from top left: **Willie Cole**, *Domestic Shield XV*, 2020, iron scorches on canvas with resin and wax mounted on wood, 54 x 16 x 2½ inches, on loan courtesy of Alexander and Bonin Gallery. **Willie Cole**, *Shoonufu Female Figure*, 2013, bronze, 25 x 9½ x 13 inches, on loan courtesy of Alexander and Bonin Gallery. **Willie Cole**, *Kitty*, 2012, shoes, wires, screws, 14½ x 18½ x 19 inches, on loan courtesy of Alexander and Bonin Gallery. **Willie Cole**, *The Smile That Bites*, 2018, shoes, wire, screws, 19 x 20¾ x 10½ inches, on loan courtesy of Alexander and Bonin Gallery. Photos courtesy of Matthew Garrison.

⁶ Beautyman, Mairi. "10 Questions with... Willie Cole." *Interior Design*, 23 Nov. 2022, interiordesign.net/designwire/10-questions-with-willie-cole/.

⁷ "Spotlight on Willie Cole: Downtown Goddess." *YouTube*, The Jule Museum, 29 June 2016, youtube.com/watch?v=d-z67EE3T34.

⁸ Potter, Russell A. *Spectacular Vernaculars: Hip-Hop and the Politics of Postmodernism*. (State Univ. of New York Press, 1995), 2.

⁹ Ayeeke. "Adinkra Symbols: 122 African Symbols and Meaning." *AYEEKO*, ayeeke.africa/blogs/blog/adinkra-symbols-and-meaning. Accessed 10 Nov. 2023.

¹⁰ Spring, Christopher. *African Textiles Today*. (The British Museum Press, 2012), 80.



The kaleidoscopic beauty in Simmons' work is a wholehearted celebration of colliding cultures, but the triptych's references to home in *Take the Long Way Home* and *Homeward Bound* describe an elusive destination suspended between longing and memory. Simmons writes in his poem, *The 12:50 to Negril*, "Poised/Still and Breathless/We stand on/the shoulders/of our ancestors/offering timeless/ritual/across the bloodied ocean/We bring/you/with/us/on yet/another/journey."¹¹ These powerful words honor with remembrance and gratitude those who endured terrible cruelty during the Middle Passage, and, in Simmons' canvases, serve as a compass through the chromatic depths of his paintings. Although, possibility is also inherent in the work. For instance, transformation emerges from the darkest of the three paintings, *Take the Long Way Home*, when a fabric train composed of several textile elements materializes from a black background across the floor. In Ethiopia and Kenya the train is worn by brides signifying their new position in the community¹² and might even be hung in the newlywed's doorway.¹³ The tensions in Simmons' work are not only generated by the materials and their compositions, but also by the assembly of history and experience in urgent, rapturous dialog with communities and continents.

Language and art are linked across the centuries through sculpture, architecture, and painting. In twentieth-century modernism, Surrealism's investigations into the unconscious mind through writing and poetry eventually led to the incorporation of language into Surrealist painting and sculpture. Notably, René Magritte linked dissimilar text to the objects depicted in his painting, such as labeling an image of a horse with the word "door." Magritte stated in 1938, "The use of speech for the ordinary purposes of life imposes a limited meaning on words designating objects. It would seem that everyday language sets imaginary boundaries to the imagination."¹⁴ Catherine Lee also expands the role of language in art through her synthesis of audio recordings with sculpture and poetry. Stamped into each of the seven forms in her raku piece, *Errata Naturalis*, is a poem she has written accompanied by a recording of Lee reading it aloud. Her disembodied voice, imbued with compassion and strength,

Danny Simmons, *Whole Lotta Bluz*, 2022, oil and fabric on canvas, 50 x 72 inches, on loan courtesy of Westwood Gallery, NYC. Danny Simmons, *Take the Long Way Home*, 2022, oil and fabric on canvas, 118 x 36 inches, on loan courtesy of Westwood Gallery, NYC. Danny Simmons, *Homeward Bound*, 2022, oil and fabric on canvas, 36 x 72 inches, on loan courtesy of Westwood Gallery, NYC.

¹¹ Simmons, Danny. *I Dreamed My People Were Calling but I Couldn't Find My Way Home: The Poetry and Paintings of Danny Simmons*. (Moore Black Press, 2007).

¹² Arnoldi, Mary Jo, and Christine Mullen Kreamer. *Crowning Achievements: African Arts of Dressing the Head*. (University of Washington Press, 2002), 15.

¹³ Arnoldi, Mary Jo, and Christine Mullen Kreamer. *Crowning Achievements: African Arts of Dressing the Head*. (University of Washington Press, 2002), 108.

¹⁴ Umland, Anne, and Stephanie D'Alessandro. *Magritte: The Mystery of the Ordinary*. (Museum of Modern Art, 2013), 73.



confronts the inevitabilities of life. "... extend mercies/kindle hope/then/lean hard into/longing/for those rare/early tips of rain/on brittle glass/in withering droughts." Her sculpture is multisensory, inviting exploration through listening, reading and observation. She explains, "Once you bring the voice into it, you've brought time, the fourth dimension, into the piece for viewers, who may or may not continue with their own reading."¹⁵

The center of each sculpture is tightly wrapped with wire as though, over the centuries, form took shape around the bindings. Dripping rust from the wire covers some of the text. Reminiscent of ancient stelae, Lee's poetry appears to be an appeal from a distant past in search of clarification, shaped by the very conditions of the inscriptions that chronicle sorrow, joy, and remembrance. The ancient forms impart traces of hard-won knowledge from hopeful beginnings. She explains, "I'm taking a poem and trying to transfer its energy, power, content, and yes, its truth, and embed all that in a sculpture."¹⁶ Where Magritte adeptly dissolved certainty in language by connecting images to disjointed words, Lee's sculpting of poetry, form and time collapses linear expectations of the written word. Yet, her attentiveness to the plasticity of language and materials allows for relational interactions, grounding her sculpture in lived experience. The poems are entered at any point within the sculpture, and chance determines the moment in which the recordings are encountered. While Lee's poetry is rooted in specific emotions and concepts, her interlacing of language, sculpture and sound allows for a layered reading of the work. Much like life, elements in *Errata Naturalis* emerge and fade, are remembered or forgotten through the unique circumstances in which they are met.

Afro-Brazilian artist, **Anna Parisi**, recognizes those who are marginalized and struggling with work centered around healing and transformation. Parisi's large collage, "Hail Potamotrygon Leopoldi," portrays the initiation of a woman into Candomblé, a religion that arrived in Brazil on slave ships from West Africa. As recently as the 1970s, Candomblé was practiced covertly to avoid government persecution¹⁷ and continues to face hostilities today, primarily from the Pentecostal, Universal and Assembly of God churches.¹⁸ The woman in Parisi's collage is in *resguardo* with her head bowed and hands folded. During this phase the initiate maintains silence and stillness away from others for days or weeks. A third arm is extended, holding a stingray endemic to Brazil, the venomous Potamorygon Leopoldi, also known as the devil stingray whose sole habitat is the Amazon basin. Parisi explains that "devil stingrays get more venomous as they age. Hence, the woman that is 'aging' into the religion will, as well, become more and more powerful." She continues, "The use of the word 'hail' in the title alludes to this welcoming of the growing power of the feminine, and

Top to bottom: **Catherine Lee**, *Errata Naturalis*, 1994-2022, glazed raku ceramic, copper wire, acrylic sealant with vox recording, seven components each at 16½ x 12 x ¾ inches, on loan courtesy of the artist. **Catherine Lee**, *Errata Naturalis* (detail). **Anna Parisi**, *Hail Potamotrygon Leopoldi*, 2020, mixed media collage and rice paper, 32 x 32 inches, on loan courtesy of the artist. Photos courtesy of Matthew Garrison.

¹⁵ Whitney, Kay. "Sculpture Eats Iron: A Conversation with Catherine Lee." *Sculpture*, 18 Aug. 2023, sculpturemagazine.art/sculpture-eats-iron-a-conversation-with-catherine-lee/.

¹⁶ Whitney, Kay. "Sculpture Eats Iron: A Conversation with Catherine Lee." *Sculpture*, 18 Aug. 2023, sculpturemagazine.art/sculpture-eats-iron-a-conversation-with-catherine-lee/.

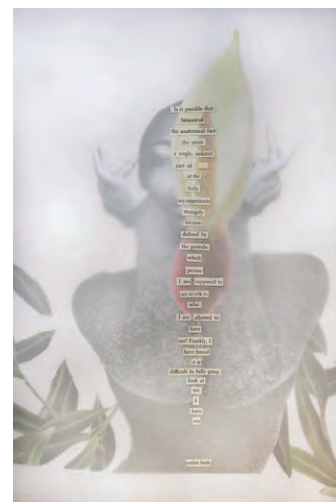
¹⁷ "Religions – Candomblé: History." *BBC*, BBC, 15 Sept. 2009, [bbc.co.uk/religion/religions/candomble/history/history.shtml](https://www.bbc.co.uk/religion/religions/candomble/history/history.shtml).

¹⁸ Kudialis, Chris. "Candomblé Fights Persecution, Mixes with Catholicism in Brazil." *National Catholic Reporter*, 19 June 2015, p. 4a.

the power of coming into one's own spirituality." Initiation into Candomblé requires the initiate wear white and often remain silent as the customs and history are imparted through oral tradition. When complete, the initiate is presented to the community dotted with white paint.¹⁹ This transformative ritual is portrayed by Parisi during a quiet moment. The arrangement of material and imagery in the collage links the dots of the stingray to those of the initiate, joining her to Candomblé's rich history, ceremonies, and lands from West Africa to Brazil.

Parisi's second piece in *Parallels and Rupture*, *Look at Me* from her *Oppression Collage* series completed between 2016 and 2019, presents a slender figure and calla lily surrounded by foliage behind a sheet of translucent vellum. Attached to the surface of the vellum are words from an interview with a rape victim. The text, individually cut out from a document, cascades down the center of the collage. The colors are muted under the vellum, while the transcription affixed on top amplifies the voice of someone whom many might prefer not to acknowledge or hear. The quote implores understanding and denounces the preconceptions often associated with gender and orientation. A section reads, "... my experience/strangely/became/defined by/the genitalia/ which/person/I am supposed to/see or talk to/who/I am allowed to/ have sex?" The collage is achingly beautiful. Hopeful. Tragic. Resilient. The figure might be seeking refuge behind the translucent surface or emerging with a truth finally made known. As the words descend the page, the figure and calla lily remain ascendent, appearing to awaken together in glorious partnership.

Paul Andrade was a sculptor whose work included welding and assemblage before his eventual focus on painting. The emphasis in his later work on the properties of paint is confidently rooted in a sculptural background. Andrade utilized automotive enamels to create vibrant compositions inspired by music for his *Underlying Harmonies* series from which the painting in *Parallels and Rupture* belongs. He described the narrow bands of pigment in his work as "color chords"²⁰ with each hue poured vertically across the surface. All five of the panel's visible surfaces are painted. Easily missed are the accumulated drips and colorful splotches on the top and bottom edges providing evidence of the painting's realization. Just as automotive paint serves to accentuate the forms of cars, Andrade's application of the industrial medium denotes gravity and recognizes the painting's format. Although, Andrade counters a strictly theoretical reading of his work with a joyful palette reflective of his love for music and materials. Accompanying Andrade's painting is an early sculpture consisting of a cast of his own teeth inserted into a sponge. This combination of objects with implications of chewing, biting and absorption taps into unsettling familiarities. Together, Andrade's painting and sculpture push the boundaries of their respective materials and speak to the trajectory of his work across concepts and practices.



Top to bottom: **Anna Parisi**, *Look at Me* (from the *Oppression Collage* Series), 2016-2019, collage on Bristol paper, 20 x 24 inches, on loan courtesy of the artist, photo courtesy of Matthew Garrison. **Paul Andrade**, *Medium Red*, 2013, enamel on wood, 16½ x 16½ inches, artwork and photo courtesy of Matthew Garrison. **Paul Andrade**, *Untitled*, 1995, sponge and plaster, 4 x 5½ inches, artwork and photo courtesy of Matthew Garrison.

¹⁹ Wafer, James William. *The Taste of Blood Spirit Possession in Brazilian Candomblé*. (University of Pennsylvania Press, 1991), 137.

²⁰ Soyer, Elif. "Artifact and Underlying Harmony." *Artscope Magazine*, 19 Dec. 2013, artscopemagazine.com/2013/10/artifact-and-underlying-harmony-at-kingston-gallery/.



Joel Carreiro is best known for arranging collaged fragments from art history into convergent compositions. For example, *Untitled x36uq* incorporates imagery from South Asian Mughal paintings. His technique begins by photocopying art historical images onto transfer paper that are cut into small squares before adhering them with heat onto a wooden surface.²¹ Topographical landscapes emerge from the compositions through their bird's eye configurations of form and color. From a distance, Carreiro's work can suggest maps from the Middle Ages complete with coastlines and approximated terrain, but a closer look reveals a prismatic accumulation of lands and figures. In 2018, Carreiro's seemingly boundless explorations were interrupted for two years by his focusing solely on Picasso's work in his *Picassoid* series. Rather than photocopy images, Carreiro collaged the actual reproductions of Picasso's paintings from books and posters. His direct utilization of the readymade representation generated new possibilities, as well as limitations such as size. Instead of underpinning the imagery with a grid, Carreiro transformed the iconic paintings into screens by puncturing Picasso's work with hundreds of holes before superimposing one image on top of another. In effect, Carreiro's layering of two images, instead of positioning them side by side, generated a new form of diptych.

In the early decades of the twentieth century, Picasso's and Braque's explorations in Cubism led to the invention of both the practice and term, "collage," in modern art. Their investigations linked the artist's hand directly to materials such as newspaper, sheet music and wallpaper. This process came to be known as *papier collé* (*pasted paper*). Carreiro brings these early discoveries in modernism full circle through his deconstruction of Picasso's work, replacing the artist's mark with a holepunch and the found textures and patterns in *papier collé* with images of Picasso's own paintings. Picasso stated in 1935, "A picture used to be a sum of additions. In my case, a picture is a sum of destructions. I do a picture — then I destroy it. In the end, though, nothing is lost: the red I took away from one place turns up somewhere else."²² The *Picassoid* series refocuses the act of creation through destruction back onto Picasso and his work. In the process, Carreiro harnesses Picasso's cultural currency within an archeological practice that involves observation and recognition of the layered imagery and techniques.

Creighton Michael is among those whose formative years were shaped by the analog era of long-playing records (LPs), payphones and VCRs before adapting to digital technology in the twenty-first century. Michael's unique place in history exemplifies the "digital immigrant," a

Top to bottom: Joel Carreiro, *x36uq*, 2021, milk paint and heat transfer on birch panel, 18 x 24 inches, on loan courtesy of the artist. Joel Carreiro, *c7p/\$*, 2021, milk paint and heat transfer on birch panel, 18 x 24 inches, on loan courtesy of the artist. Joel Carreiro, *b2fz8*, 2021, milk paint and heat transfer on birch panel, 18 x 24 inches, on loan courtesy of the artist. Joel Carreiro, *Picasso #100*, 2021, paper collage, 10 x 13 inches, on loan courtesy of the artist. Photos courtesy of Matthew Garrison.

²¹ Richter, Elinor M. Joel Carreiro: *Seeing Things*. (Fairfield University, 2010), 5.

²² Barr, Alfred H., and Pablo Picasso. *Picasso: Forty Years of His Art*. (The Museum of Modern Art, 1939), 13-14.

phrase introduced by writer, Mark Pensky, describing someone who came of age before technology's pervasive influence. Pensky asserts, "As Digital Immigrants learn — like all immigrants, some better than others — to adapt to their environment, they always retain, to some degree, their 'accent,' that is, their foot in the past."²³ Michael's *Screenplay* series embodies this transition into the digital age by exploring technology's capacity to expand and alter perception. The two pieces, *Screenplay 115* and *215*, in *Parallels and Rupture* combine hands-on digital drawings with "a computerized marking system" that generates corrupted image patterns. The center of *Screenplay* consists of a rearrangement of Michael's drawings completed in 2011 between strips of digitally corrupted patterns from the same source. The combination of identical elements reinterpreted by both the artist and computer creates an uneasy harmony between two distinct entities. The section composed with Michael's hand presents a visually choreographed interweaving of form and space within a lateral composition. Tension arises from the glitched verticality of the computerized sections above and below. Michael's organization of digital strips also implies a connection to celluloid film, linking *Screenplay* to another significant historic moment when film's sequential imagery first captured the progression of time in the late 19th century. His application of several coats of transparent acrylic recalls the surface of a computer monitor, completing a seamless circuitry between perception and technology. Michael explains that *Screenplay* also "... references the visual structure of traditional Japanese hanging scrolls combining illusionistic space with repetitive patterns that underscore the flatness of the object denying existence beyond its physical reality."

Since the 1970s, **Marilyn Minter** has challenged societal expectations of beauty and acceptance by amplifying aesthetic conventions and methods until attraction collapses or is heightened to startling new levels. She often focuses on specific body parts with intense clarity, including minutiae such as freckles, pores, and pimples. These details, rendered with meticulous care, short circuit perception through their gorgeous depiction using techniques often associated with advertising and popular culture. What differentiates Minter from the pop artists of the 1960s, whose work tended to reference print media and billboards, was her unapologetic infusion of sensuality into exacting observational accuracy. Eventually, technology caught up to Minter's vision in the twenty-first century when high definition became available to artists. In her 2014 video, *Smash*, the feet of a woman wearing high heels, described by Minter as killer heels,²⁴ are shown in slow motion stamping, stepping, and splashing in a downpour of silver liquid. Every pixel ferociously sparkles within the HD arena. The figure then kicks a sheet of glass



Top to bottom: **Creighton Michael**, *Screenplay 115*, 2015, digital transfer, paper, layered acrylic on panel, 20 x 16 x 1 inches, on loan courtesy of the artist. **Creighton Michael**, *Screenplay 215*, 2015, digital transfer, paper, layered acrylic on panel, 24 x 18 x 1 inches, on loan courtesy of the artist. Photos courtesy of Matthew Garrison.

²³ Pensky, Marc. "Digital Natives, Digital Immigrants part 1." *On the Horizon*, vol. 9, no. 5, 2001, pp. 1-6, doi.org/10.1108/10748120110424816.

²⁴ Gollnick, Beth. "Artist Talk: Marilyn Minter | Princeton University Art Museum." *Princeton University*, The Trustees of Princeton University, 23 June 2022, artmuseum.princeton.edu/false/video/learn/artist-talk-marilyn-minter.



in front of the camera lens, shattering lento shards of glass around her feet. The pulsating score to *Smash* was composed by Oscar and two-time Grammy winner Ludwig Göransson.

Transparent barriers and the deployment of liquid are themes in Minter's work. Her invisible barriers are revealed through interactions such as tongues pressed against glass licking viscous fluids, or through the steamy veils of condensation in showers. Minter has been pushing against these symbolic barriers for decades with work that tests the parameters of desire and acceptability in society and art, as well as the systemic structures that elevate white men to the detriment of others. *Smash* shatters these invisible barriers! The figure is empowered by her heels. Bedecked in jewels, she seems to be partying in the silver downpour. *Smash* feels like a combination of Gene Kelly's magnificent performance in *Singing in the Rain*²⁵ and Richard Serra's piece, *Splashing*, when the artist threw molten lead into a juncture of the floor and wall. While the toxic materials in Serra's iconic sculpture required a respirator, in Minter's work the materials are generously splattered on the body and consumed with insatiable appetites. A vein of celebratory outrage runs through Minter's art. Finally, in our age of information and high definition, heightened expectations from technology have caught up to Minter's vision of extreme beauty and triumphant indulgence.

"Deeds Not Words" was the clarion call of Suffragettes coined by the Women's Social and Political Union (WSPU) founded in 1903 by Emmeline Pankhurst in Manchester, England. The WSPU demanded the right for women to vote in elections — often through militant and disruptive protests.²⁶ The slogan is also defiantly embroidered on the Banner of the Hammersmith branch of the WSPU, c. 1909,²⁷ as well as Margaret Meehan's own 2018 banner in *Parallels and Rupture*. Meehan continues the Suffragette tradition of embroidered outrage by incorporating their battle cry into a section of a pink vintage military parachute. In her series employing parachutes Meehan, whose work is grounded in research and a hint of gallows humor, explores activist themes that include the amalgamation of past and present feminist campaigns. The installation of her banner high above the gallery's front desk references its aerial origins and serves as the exhibition's call to action. Meehan's art is adept in its modesty and wit. The parachute hangs from a branch as though caught in flight. She applies its military intent to feminism while undermining the traditional expectations of color-coding gender that were heavily marketed after WWII.²⁸ Consistent in Meehan's work is her empowerment of humility through subtle gestures, and a capacity to imbue unassuming materials with meaning and value.

Top to bottom: Marilyn Minter, *Smash*, 2014, HD digital video with sound, 7:55 minutes, on loan and still image courtesy of the artist, LGDR, New York, Regen Projects, Los Angeles, and Lehmann Maupin, Seoul. Suffragette banner carried by the Hammersmith branch of the Women's Social and Political Union, c. 1911, paint, embroidery, applique, © Museum of London. Margaret Meehan, *Deeds Not Words*, 2018, vintage military parachute, embroidery thread, wood branch, 77 x 68 x 12 inches, on loan courtesy of Conduit Gallery, photo courtesy of Matthew Garrison.

²⁵ The Culture Bazaar. "The Art of Seduction: Marilyn Minter's Pretty/Dirty Exhibition." *The Culture Bazaar*, 15 June 2015, theculturebazaardotcom.wordpress.com/2015/06/15/the-art-of-seduction-marilyn-minters-prettydirty-visuals/.

²⁶ "Militant Tactics." *University of Georgia Special Collections Library Online Exhibitions: Omeka RSS*, digilab.libs.uga.edu/scl/exhibits/show/strategies-of-suffrage/assembling-for-suffrage/militant-tactics.

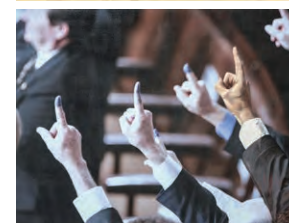
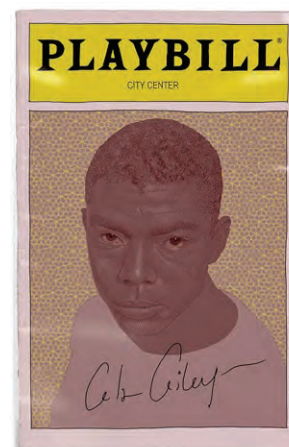
²⁷ "Suffrage Banner." *Museum of London/Free Museum in London*, collections.museumoflondon.org.uk/online/object/91886.html.

²⁸ "Sunday Morning: In the Pink." *Sunday Morning on CBS*, 17 Feb. 2019, cbs.com/shows/video/U3raENzE6j8G6KKVEcNFKzot6kvc4R40/.

Parallels and Rupture also considers artists whose work addresses unanticipated events that impact society. In Alex Golden's digital series, *American Dream*, Golden renders by hand with an Apple Pencil people who have realized the "American Dream" and tragically succumbed to AIDS. Two portraits from this important series, *Alvin Ailey* and *Robert Reed*, are in the exhibition. Alvin Ailey was one of the most accomplished dancers and choreographers of his generation, and Robert Reed was an actor best known for his portrayal of Mike Brady on *The Brady Bunch*. Golden explains, "Such is the American Dream; a scintillating, seductive idea that grabs ahold of deep-rooted desires yet never seems to fully materialize."

It may be difficult now to imagine the terrible sweeping effects of AIDS on the world and in the arts in the 1980s and, while gay culture was especially impacted in the United States, the disease is cruel and indiscriminate. According to the Center for Disease Control and Prevention, between 1981 and 1990, AIDS claimed the lives of 100,777 people in the U.S.²⁹ Before medicines became available to treat the virus in the mid-nineties, 90.5% of those diagnosed with AIDS perished.³⁰ Exacerbating the heartbreak was its politicization and the Reagan administration's apathetic response to the crisis. The lives and talent lost are immeasurable. Recalling the creative culture affected by AIDS, author Edmund White writes, "This world died out with AIDS. In the late eighties magazines liked to publish full spreads of photos picturing all the talent wiped out by the disease, but what these photos didn't suggest was that a way of life had been destroyed. The experimentalism, the erotic sophistication, the prejudice against materialism, the elusive humor, the ambition to measure up to international and timeless standards, above all, the belief that art should be serious and difficult — all this rich, ambiguous mixture of values and ideas evaporated."

Alex Golden's hand drawn digital portraits are labor intensive studies of a young Alvin Ailey and Robert Reed. Ailey is drawn from a photograph when he was a teenager, and Robert Reed is presented as a child donning suspenders, shorts, and a button-down shirt. The work is especially poignant knowing that they would eventually attain the pinnacle of success in their disciplines before falling victim to AIDS. There's a gentle warmth in Golden's portrayal of Ailey as an aspiring dancer who might have imagined himself one day on the cover of a Playbill, and both portraits contain patterns rendered in muted, amiable tones. Golden's depiction of craftwork implies that the objects portrayed would have been made by someone who cared for the young artists. Rendered with staples, creases, and a casual light source, Ailey's Playbill appears to have been pored over countless times. Reed is framed by needlework complete with stitching, seams, and delicate undulations in the fabric. Details are also central to the nearby large painting, *Purple Ink (Congress Shows its Support for the First Vote in Iraq)*. Golden presents his own raised arm painted in oils overtop an inkjet photograph of this symbolic gesture made by Representatives. Golden recalls, "I painted myself in also showing support, but without the purple ink stain to show uncertainty about the power of my own voice and ambivalence about what we were doing in Iraq in the first place."



Top two images: Alex Golden, *Alvin Ailey*, 2016, hand-drawn with AppleTM pencil, limited edition print, 36 x 24 inches, on loan courtesy of the artist. Alex Golden, *Robert Reed*, 2016, hand-drawn with AppleTM pencil, limited edition print, 30 x 24 inches, on loan courtesy of the artist. Bottom image: Alex Golden, *Purple Ink (Congress shows its support for the first vote in Iraq)*, 2006, oil and inkjet on canvas, 43 x 57 inches, on loan courtesy of the artist. Photos courtesy of Matthew Garrison.

²⁹ "Current Trends Mortality Attributable to HIV Infections/AIDS – United States, 1981-1990." The Morbidity and Mortality Weekly Report, 25 January, 1991, [cdc.gov/mmwr/preview/mmwrhtml/00001880.htm#:~:text=From%201981%20through%201990%2C%20100%2C777,deaths%20were%20reported%20during%201990.](https://www.cdc.gov/mmwr/preview/mmwrhtml/00001880.htm#:~:text=From%201981%20through%201990%2C%20100%2C777,deaths%20were%20reported%20during%201990.)

³⁰ "The AIDS Epidemic | Reports of the Surgeon General – Profiles in Science." U.S. National Library of Medicine, National Institutes of Health, profiles.nlm.nih.gov/spotlight/nn/feature/aids. Accessed 15 Nov. 2023.



Hong Kong-born artist, **Tseng Kwong Chi**, examines time and timelessness with subtle wit. From 1979 until his death in 1990 from AIDS-related complications Tseng developed the photographic series, *East Meets West*, where he takes on the role of a self-described “ambiguous diplomat” wearing a Mao suit and dark sunglasses photographed alongside iconic monuments such as the Leaning Tower of Pisa, Eiffel Tower, and Statue of Liberty. Except, the emphasis of his photographs is not entirely on the monument, or even the character inhabited by Tseng but, instead, they serve as evidence of a dignitary’s visit to famous places. The Mao suit, also known in China as the Zhongshan suit, was first worn by Chinese revolutionary, Sun Yat-sen, before Chairman Mao Zedong popularized the uniform in 1949 as a symbol of unity and conformity. Many aspects of the suit down to the cuff buttons and pocket flaps are symbolic of the Chinese Communist Party’s (CCP) values. For example, the four pockets represent propriety, justice, honesty and shame, signifying the Four Cardinal Principles from *I Ching*, *The Book of Changes*.³¹ As recently as 2021, on the occasion of the 100th anniversary of the CCP, President Xi Jinping channeled the lineage of Sun Yat-sen and Chairman Mao by donning a Mao suit before 70,000 people in Tiananmen Square and a vast television audience. Tseng examines this authority in *East Meets West* with dry humor by striking a distinguished stance for the camera.

Tseng employs the photograph as evidence, proof he was present. Much like the ambassador he portrays, the square format of *East Meets West* and the factual implications of photography imbue Tseng’s work with the authority of a photographic record. Susan Sontag writes in *On Photography*, “To photograph is to appropriate the thing photographed. It means putting oneself into a certain relation to the world that feels like knowledge — and, therefore, like power.”³² For the most part, sight-seeing and selfies are not perceived as art, but Tseng undermines these assumptions by creating work that infuses the precise observations of an artist with cultural clout and a tourist’s itinerary. Inevitably, time factors into our understanding of his work. While the monuments Tseng photographed were intended to infer the permanence of values and culture, the meaning of the 1979 photograph in *Parallels and Rupture, New York, NY*, has drastically changed. In this piece Tseng photographed himself, shutter release concealed in his fist, with the World Trade Center soaring in the background. Both he and the towers are immense within Tseng’s formidable composition of divergent ideologies. Following the 2001 attack on the World Trade Center, *New York, NY* is now among the most important images of the twin towers ever captured. Functioning as both artifact and art, Tseng’s photograph is a testament to the permanence of imagery, even as time and events radically reshape the world we inhabit.

Left to right: **Tseng Kwong Chi**, *New York, New York*, 1979, gelatin silver print, 15 x 15 inch image on 16 x 20 inch paper, on loan and photo courtesy of Yancey Richardson Gallery, New York © Muna Tseng Dance Projects, Inc. **Judith Shea**, *White Towers*, 2006-2009, inkjet print, 17 x 22 inches, on loan and photo courtesy of the artist. **Susan Crile**, *Ashen*, 2002, charcoal and pastel on paper, 27 x 39 inches, on loan courtesy of the artist, photo courtesy of Matthew Garrison.

³¹ White, Edmund. *Loss within Loss: Artists in the Age of AIDS*. (University of Wisconsin Press, 2002), 9.

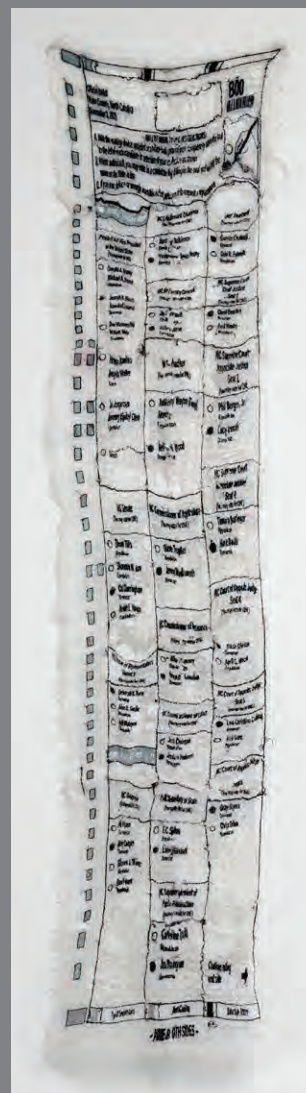
³² Montefiore, Clarissa Sebag. “From Red Guards to Bond Villains: Why the Mao Suit Endures.” *BBC Culture*, BBC, 24 Feb. 2022, [bbc.com/culture/article/20151007-from-red-guards-to-bond-villains-why-the-mao-suit-endures](https://www.bbc.com/culture/article/20151007-from-red-guards-to-bond-villains-why-the-mao-suit-endures).

Tseng Kwong Chi's photograph is one of three images relating to the 9/11 attack. Also, included in *Parallels and Ruptures* are Judith Shea's digital black and white photocollage, *White Towers*, and Susan Crile's large pastel, *Ashen*.

White Towers conveys the same resilience and strength that has come to define Shea's work throughout her career. In this instance, it is a personal response to the 9/11 attack, witnessed from her home six blocks away. When the towers fell, a fine gray dust enveloped her world. Shea's piece combines an image of a razed building with her sculpture, *Twins*, referencing both the Twin Towers and her prior work. The *Twins* resemble mannequins from a nearby shop window awakened by the deafening violence. With mouths closed, like so many on that terrible day, they look up at a wounded urban landscape; mountains of debris and contorted rebar fill the streets. In 2003, Adam Gopnik wrote in the *New Yorker* of architecture's ability to encapsulate both vulnerability and strength. "Now that tall buildings are for the first time fragile in our memory and imagination, susceptible to a morning's doom, we fill them with feelings, and accept that they are representations of our hopes, rather than wrappers of our necessities."³³ The power, once embodied by the collapsed towers, seems to have transferred to Shea's *Twins*. In this work, Shea not only distills many of the complexities of 9/11, but also acknowledges the loss of innocence in a world forever changed.

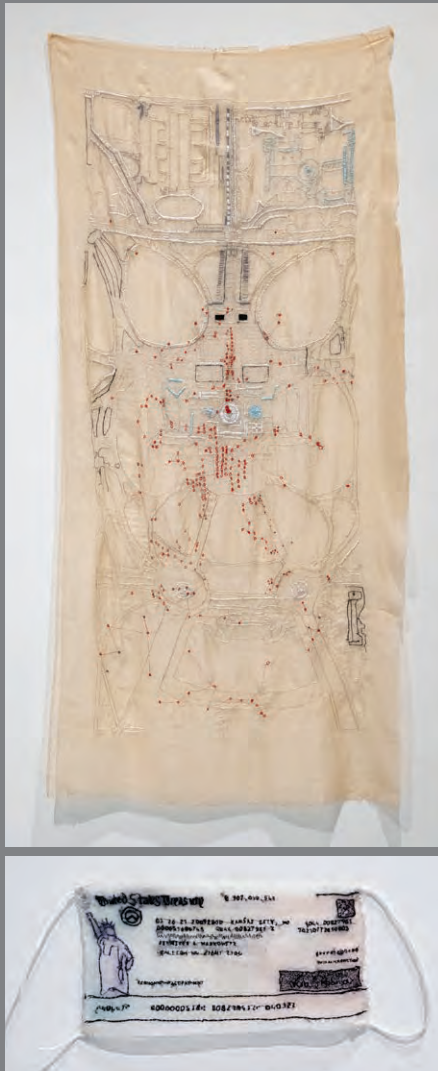
Susan Crile's work is unflinching in its investigation of humanity's capacity for violence. Unlike Andy Warhol's *Death and Disaster* silkscreens of car crashes and electric chairs, Crile fixes an urgent eye on her subjects in drawing and painting. In the process, she stands in stark contrast to the Pop artists who often utilized detachment, repetition, and mechanized practices that could strip their subject matter of emotion. Alternatively, Crile's process requires prolonged, intimate scrutiny of some of the most agonizing atrocities to occur within her lifetime. Her work confronts the erosion of empathy from nonstop media coverage by inserting the artist's hand and eye into tragic events. The 2001 attack on the World Trade Center was calculated by the terrorists to unfold in real-time around the world. Although Crile spoke to people covered in ash walking through Central Park on that terrible day, her arresting 9/11 series of pastel drawings derives its imagery from the media. Consequently, there's a disconcerting familiarity to the work. Crile's piece, *Ashen*, contains the remnants of one of the fallen towers emerging from plumes of blackened ash and debris. The skeletal form is silhouetted by the sun's stifled light filtered through a dull, sickly haze. No longer documentation, *Ashen* infuses the image with the texture, feeling and gesture of its realization. Immediacy is maintained. The drawing now serves as testimony to loss and inhumanity by transforming the spectacle of disaster into an emotionally charged observation that resonates across time.

Jennifer Markowitz uses embroidery to traverse confessional, poetic and pictorial realms, while imploding conventional expectations of the medium. At times the stitching recalls sutures and the imagery is akin to abrasions on the most delicate of materials. This coupling of fragility with veracity melds vulnerability and strength, laying bare the most intimate moments in Markowitz's life. Where most would opt for privacy, Markowitz transforms intimacy into a shared experience to engage with and contemplate.



Jennifer Markowitz, *My Ballot, My America*, 2022, hand embroidery on silk organza, 24 x 60 inches, on loan courtesy of Gail Severn Gallery, photo courtesy of Matthew Garrison.

³³ Sontag, Susan. *On Photography*. (Picador, 1977), 33.



But there are times when societal events are so jarring and transformative that Markowitz incorporates them into her art as well. Her three pieces in *Parallels and Rupture* confront the COVID-19 pandemic, January 6 attack on the Capitol, and the deliberate erosion of Democracy that ensued after a presidential candidate and his followers denied the verified results of the 2020 election. Markowitz's embroidered *Stimulus Mask* made in response to the pandemic consists of a recreation of her own stimulus check in combination with the ubiquitous surgical mask worn during the virus. Her employment of these familiar ingredients infuses the pandemic with humor and acumen, serving to process the many months of lockdown, anxiety, and immeasurable loss. Charlie Chaplain explained in his autobiography, "It (humor) also heightens our sense of survival and preserves our sanity. Because of humor we are less overwhelmed by the vicissitudes of life."³⁴ Another incident with international implications is explored in Markowitz's piece, *January 6, 2021*, where she links technology to embroidery. Punctuating a sewn diagram of Capitol Hill are red dots denoting the location of cell phones through GPS mapping during the insurrection. The third piece, *My Ballot, My America*, is an embroidered recreation of Markowitz's 2020 ballot on silk organza, stitched using a drawn thread technique. The tattered ballot feels forlorn in contrast to the subtle refinement of the other two pieces. The detailed attention that went into the ballot's realization is offset by its neglected, flaccid demeanor. Markowitz has transformed her original ballot, designed to be scanned and counted, into an impotent, ragged banner that somehow clings to a residue of promise after weathering the erosive effects of distrust, conspiracy and sedition that became synonymous with much of the 2020 election.

Space recedes and expands behind the patterned barrier in **Sara Jimenez's** ambitious collaged painting, *The Borders Between our Bodies and the Rest of the Universe (1)*. A Filipinx-Canadian artist, her intricate composition is comprised of torn, cut, and painted inkjet prints from colonial textbooks. The dense collage appears to shift between an urban wall encrusted with posters and an impenetrable rainforest at night. The Spanish Colonial Period lasted from 1521 to 1898 until Spain sold the Philippines to the United States for \$20 million. Following the Philippine-American War that ended in 1902, the Philippines remained a colony of the United States until 1933.³⁵ Roughly life size at six by four feet (188 x 122 cm), *The Borders Between our Bodies and the Rest of the Universe (1)* recalls a portal into a realm rendered inaccessible by a chain-link form that transitions from red to black. Jimenez's bold chromatic combination heightens the emotional fallout of the work through its portrayal of a universe just out of reach, veiled by a porous border. In her work, borders are more than national checkpoints. They infer

Top to bottom: Jennifer Markowitz, *January 6, 2021, America*, 2022, hand embroidery on silk organza, 36 x 72 inches, on loan courtesy of Gail Severn Gallery. Jennifer Markowitz, *Stimulus Mask*, 2023, hand embroidery on silk organza, 4 x 12 inches, on loan courtesy of the artist. Photos courtesy of Matthew Garrison.

³⁴ Gopnik, Adam. "Higher and Higher." *The New Yorker*, 8 Dec. 2003, newyorker.com/magazine/2003/12/15/higher-and-higher-2.

³⁵ Chaplin, Charles. *My Autobiography*. (Penguin Books, 1978), 210.

access to expansive internal and external realms. The pulsating, coursing red/black collage elicits fire, blood, and a scorched landscape. In some areas the peeled black paper seems to reveal inflamed wounds. Elsewhere, time is jumbled by the archaic halftone of the texts. Their dots, a mechanized pox, further deter entry into a universe that might have been, or one marred by external forces.

The large photograph, *Radical Self Care for the Age of Anxiety*, by artist collective **Jeju Island**, recognizes contemporary fears, angst and precautions with genuine trepidation and wit. The members of the collective include Eunsun Choi, Kyung-Jin Kim and Yeon Jin Kim. Jeju Island's response to the COVID-19 pandemic is in the spirit of the Dada artists following WWI. For instance, soon after the war in 1919, George Grosz is documented in a photograph dressed as Death grinning ear to ear with a cigar in the skull's mouth. Grosz's version of the grim reaper in formal attire would have felt at home among the hedonistic capitalists and military officers portrayed in his art. While Jeju Island's humor is not as scathing, there is a direct connection between their work and current events. The collective's response to the pandemic might seem exaggerated, but extreme gestures and ideas are the bedrock of both comedy and art. Comedy usually arises from one of two scenarios: a serious person in a comedic setting, or a comedic person in a serious setting.³⁶

When the members of the collective convened to brainstorm their anxieties, it became apparent tactical gear would be necessary to protect them from all they fear. The photograph in *Parallels and Rupture* shows Jeju Island walking the streets of Queens ready for anything. Naturally, their faces are covered to protect from microbes, but they also wear hats to shield from UV rays. Flash flooding has become more common in New York City and, consequently, it's imperative to have an innertube on hand. Another member of Jeju Island has sewn hefty thorns into her pants. These serve as a natural warning system not to approach, as well as provide protection from wild animals. Figuring out the reason for each apparatus is engaging and might also resonate with anxieties privately shared by onlookers. Jeju Island member, Yeonjin Kim, reflects, "You look funny in this suit but it is also sort of sad."³⁷ *Radical Self Care for the Age of Anxiety* is a reaction to societal and personal trauma both real and imagined. Like much humor, the collective's efforts arise from life's challenges and, in the process, they present themselves in stark, absurd contrast to the city streets.



Top to bottom: **Sara Jimenez**, *The Borders Between our Bodies and the Rest of the Universe (1)*, 2018, inkjet print of 19th century Colonial photos with paint on wood, 72 x 48 inches, on loan courtesy of the artist, photo courtesy of Matthew Garrison. **Jeju Island Collective: Yeon Jin Kim, Eunsun Choi and Kyung-Jin Kim** (photographed by Bojune Kwon), *Radical Self Care for the Age of Ultra Anxiety*, 2021, inkjet print, 46 x 35.3 inches, on loan and photo courtesy of the artists.

³⁶ "Frontline/World . Philippines – Islands under Siege . A Conflicted Land: Rebellions, Wars and Insurgencies in the Philippines – 1898-1933: America's Colony." PBS, Public Broadcasting Service, pbs.org/frontlineworld/stories/philippines/t101.html.

³⁷ Vorhaus, John. *Comic Toolbox: How to Be Funny Even If You're Not*. (Silman-James Press, 2015), 23.

CHECKLIST AND IMAGE PLATES





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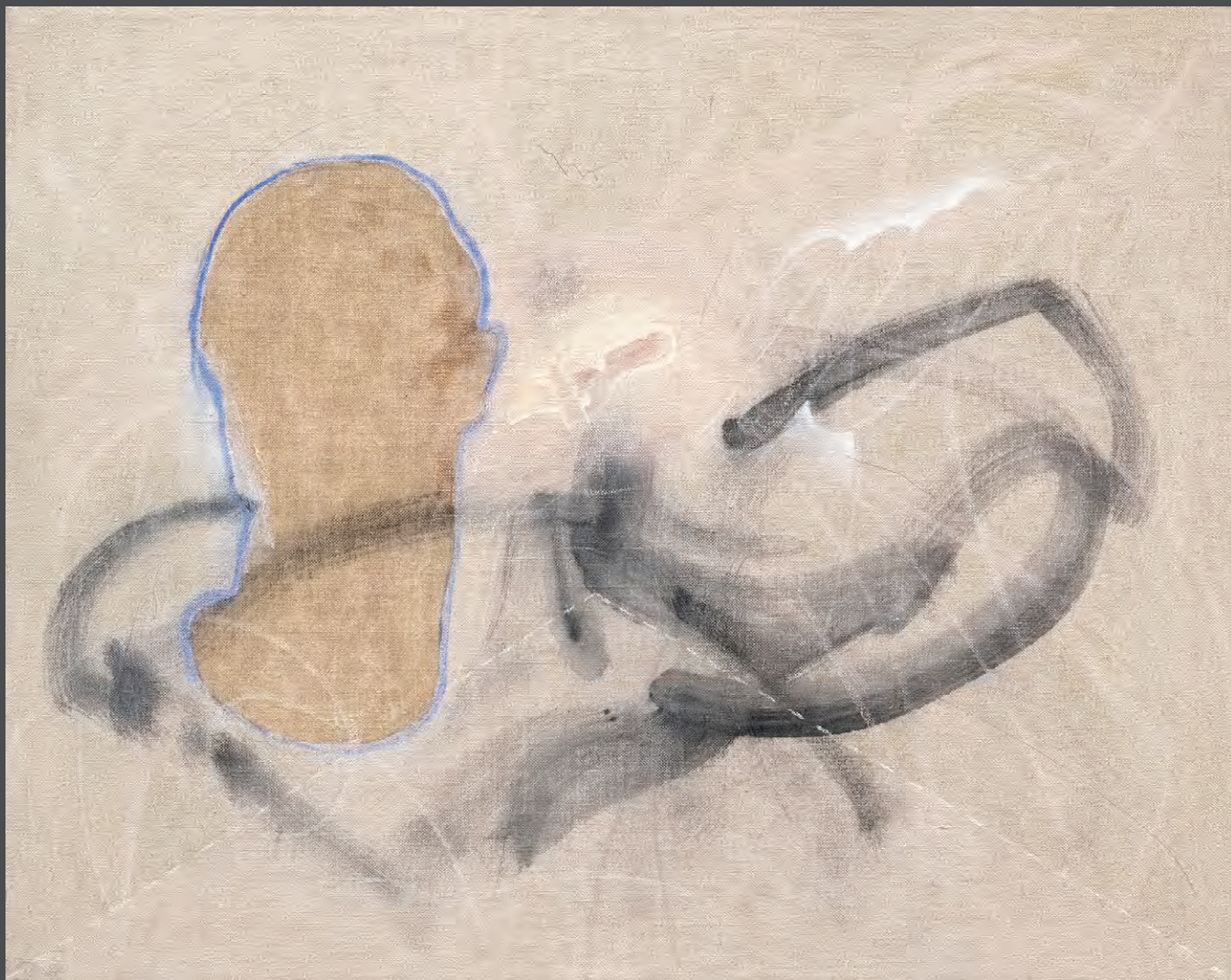
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Turiya Adkins, *This Journey Momma*, 2022, acrylic on canvas, 33½ x 52 inches, on loan courtesy of the artist.



Turiya Adkins, *Bullets Don't Have Names*, 2021, acrylic, oil pastel, silicone and charcoal on linen, 24 x 30 inches, on loan courtesy of the artist.



Paul Andrade, *Untitled*, 1995, sponge and plaster, 4 x 5½ inches, artwork courtesy of Matthew Garrison.



Paul Andrade, *Medium Red*, 2013, enamel on wood, 16⁵/₈ x 16⁵/₈ inches, artwork courtesy of Matthew Garrison.



Romare Bearden, *Pilate*, c. 1979, lithograph, ed. 87/300, 22 x 15 inches, 1982FG4, gift of Robert Savin.
© 1979 Romare Bearden Foundation, licensed by VAGA at Artists Rights Society (ARS), NY.



Romare Bearden, *The Train*, 1974, aquatint, photo engraved etching, working proof, 22¼ x 30 inches, 2007FG45, gift of Alex & Carole Rosenberg. © 1974 Romare Bearden Foundation, licensed by VAGA at Artists Rights Society (ARS), NY.



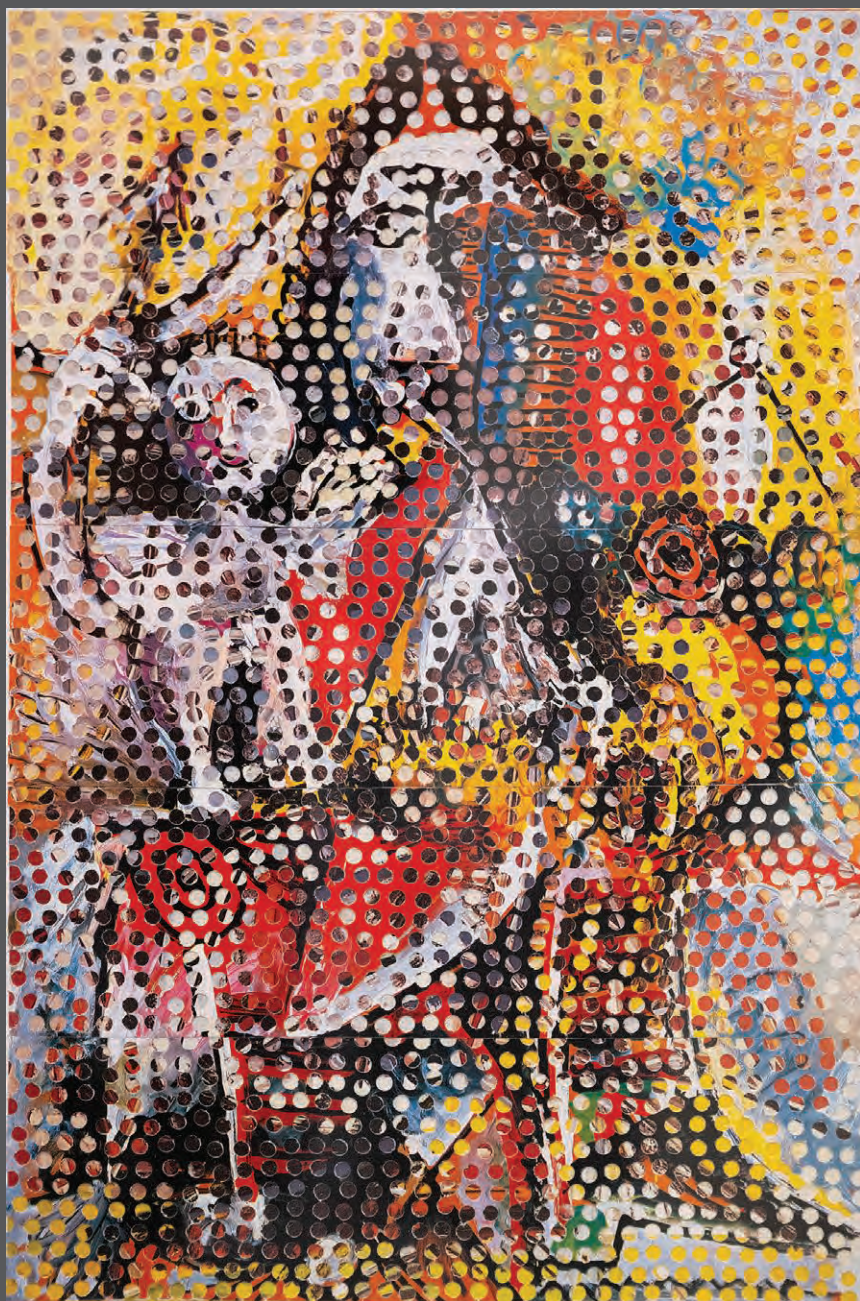
Joel Carreiro, *x36uq*, 2021, milk paint and heat transfer on birch panel, 18 x 24 inches, on loan courtesy of the artist.



Joel Carreiro, *c7p/\$*, 2021, milk paint and heat transfer on birch panel, 18 x 24 inches, on loan courtesy of the artist.



Joel Carreiro, *b2fz8*, 2021, milk paint and heat transfer on birch panel, 18 x 24 inches, on loan courtesy of the artist.



Joel Carreiro, *Picasso #100*, 2021, paper collage, 10 x 13 inches, on loan courtesy of the artist.



Tseng Kwong Chi, *New York, New York*, 1979, gelatin silver print, 15 x 15 inch image on 16 x 20 inch paper, on loan and photo courtesy of Yancey Richardson Gallery, New York © Muna Tseng Dance Projects, Inc.





Willie Cole, *Domestic Shield XV*, 2020, iron scorches on canvas with resin and wax mounted on wood, 54 x 16 x 2½ inches, on loan courtesy of Alexander and Bonin Gallery.







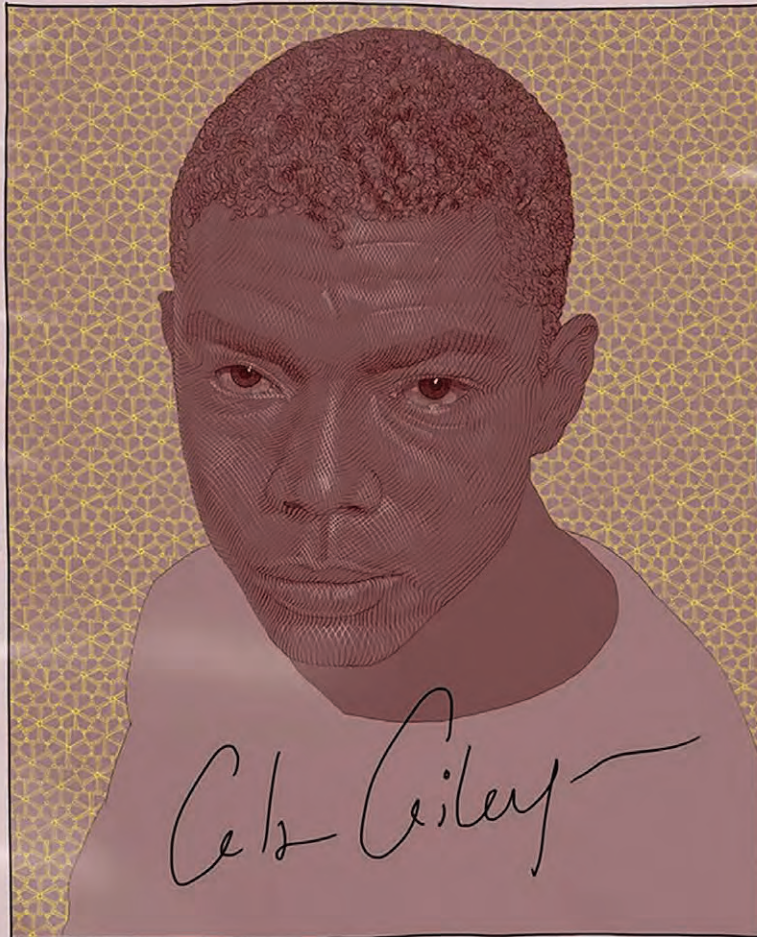
Petah Coyne, *Untitled #738, Monks I, Monk Series*, 1992, silver gelatin print, 33 x 49 inch image on 40 x 60 inch paper, on loan and photo courtesy of Galerie LeLong & Co.



Susan Crile, *Ashen*, 2002, charcoal and pastel on paper, 27 x 39 inches, on loan courtesy of the artist.

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Alex Golden, *Robert Reed*, 2016, hand-drawn with Apple™ pencil, limited edition print, 30 x 24 inches, on loan courtesy of the artist.



Alex Golden, *Purple Ink (Congress shows its support for the first vote in Iraq)*, 2006, oil and inkjet on canvas, 43 x 57 inches, on loan courtesy of the artist.



Jeju Island Collective: Yeon Jin Kim, Eunsun Choi and Kyung-Jin Kim (photographed by Bojune Kwon),
Radical Self Care for the Age of Ultra Anxiety, 2021, inkjet print, 46 x 35.3 inches, on loan and photo courtesy of the artists.



Sara Jimenez, *The Borders Between our Bodies and the Rest of the Universe (1)*, 2018, inkjet print of 19th century Colonial photos with paint on wood, 72 x 48 inches, on loan courtesy of the artist.



THE ARROW OF TIME /
SHAFTED & BARBED / RUNS THROUGH
& IMPALES ME LIKE A BIRD / TO A
PLANE THAT IS / THE FUTURE / TIME
IS MY ENEMY / RECIDIVISTIC TIME /
TIME THE BARBARIAN / LOST /
BEFORE IS CHASTENED / DOOMED /
& LOST AGAIN / & ALL THE WHILE

REPETITION / LIKE A
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WITLESSLY ON / LOST / IN THE
BALANCE / BETWEEN PAST &
FUTURE / WHERE THERE EXISTS
ONLY / ME / AN ARROW / A PLANE

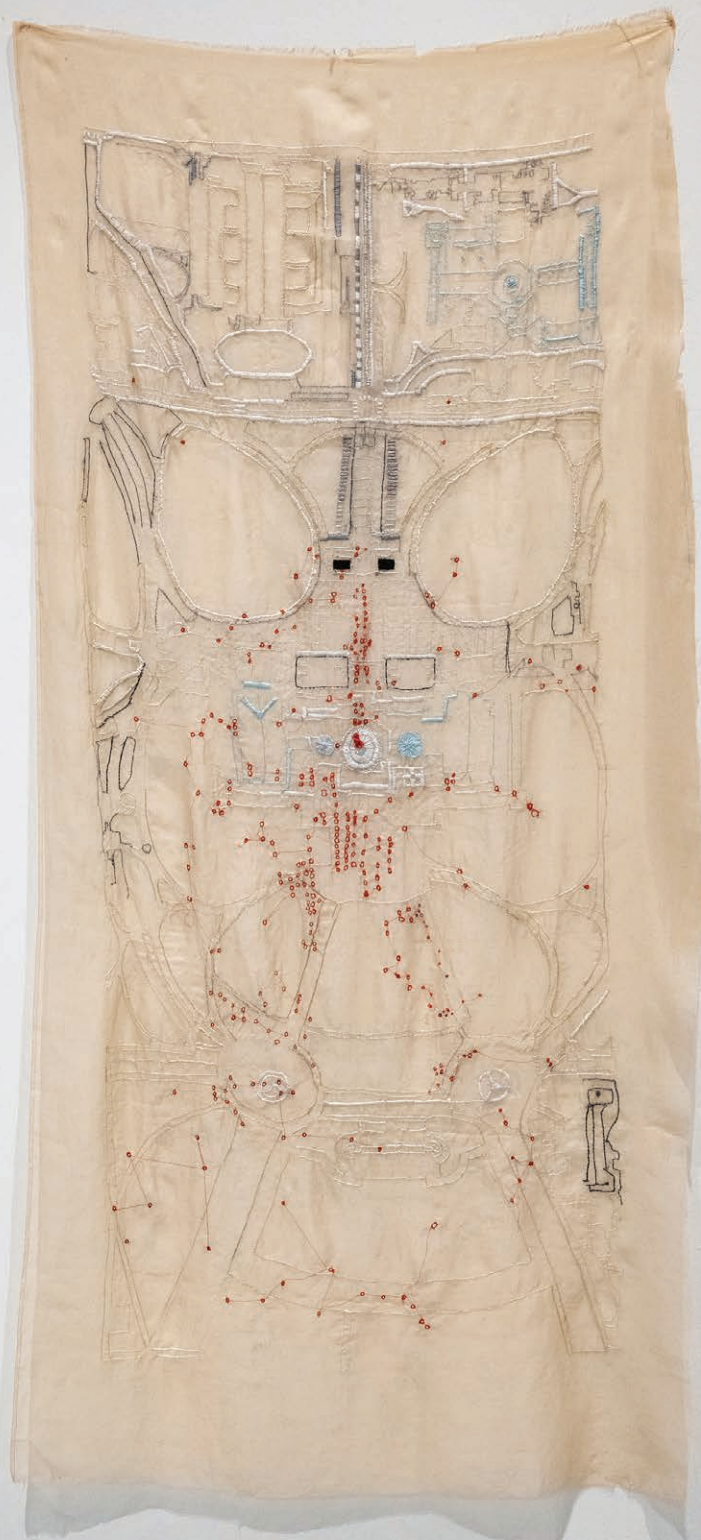
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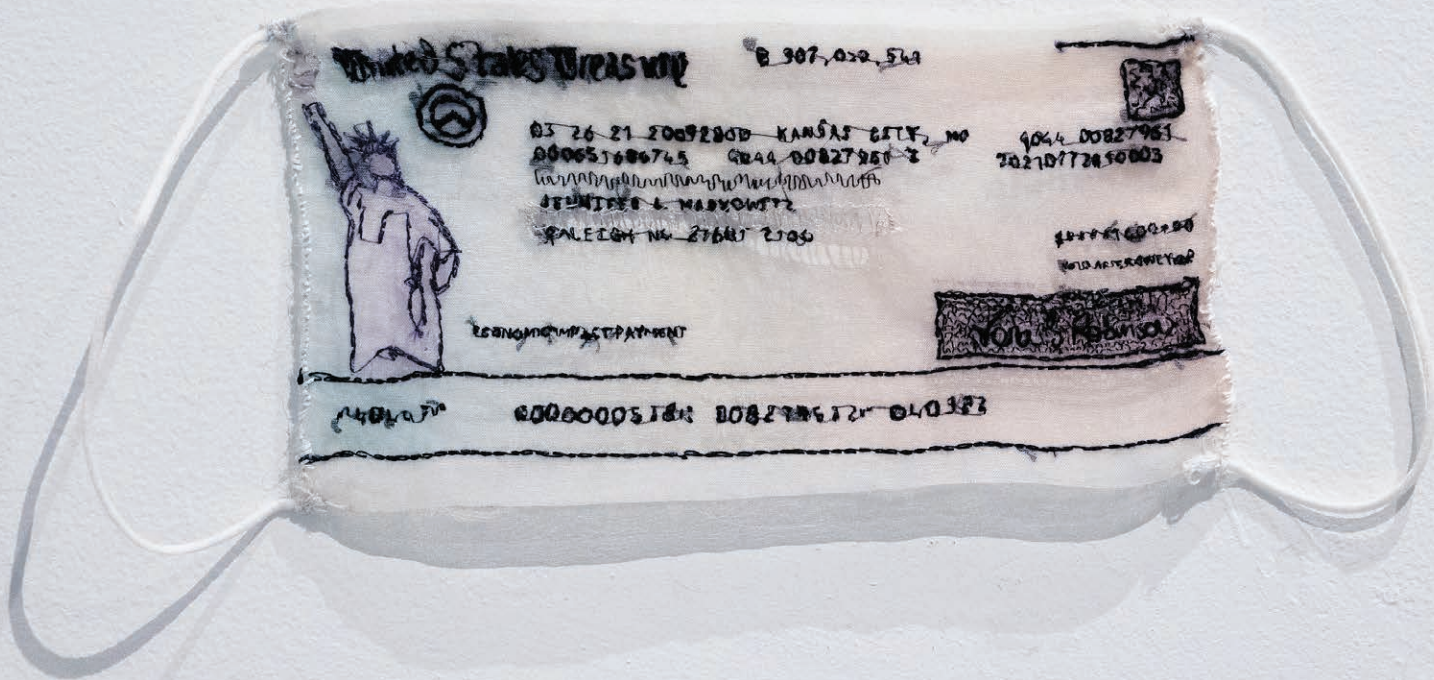
IT'S MEN
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Catherine Lee, *Errata Naturalis*, 1994-2022, glazed raku ceramic, copper wire, acrylic sealant with vox recording, seven components each at 16½ x 12 x ¾ inches, on loan courtesy of the artist.

Jennifer Markowitz, *My Ballot, My America*, 2022, hand embroidery on silk organza, 24 x 60 inches, on loan courtesy of Gail Severn Gallery.



Jennifer Markowitz, *January 6, 2021, America, 2022*, hand embroidery on silk organza, 36 x 72 inches, on loan courtesy of Gail Severn Gallery.

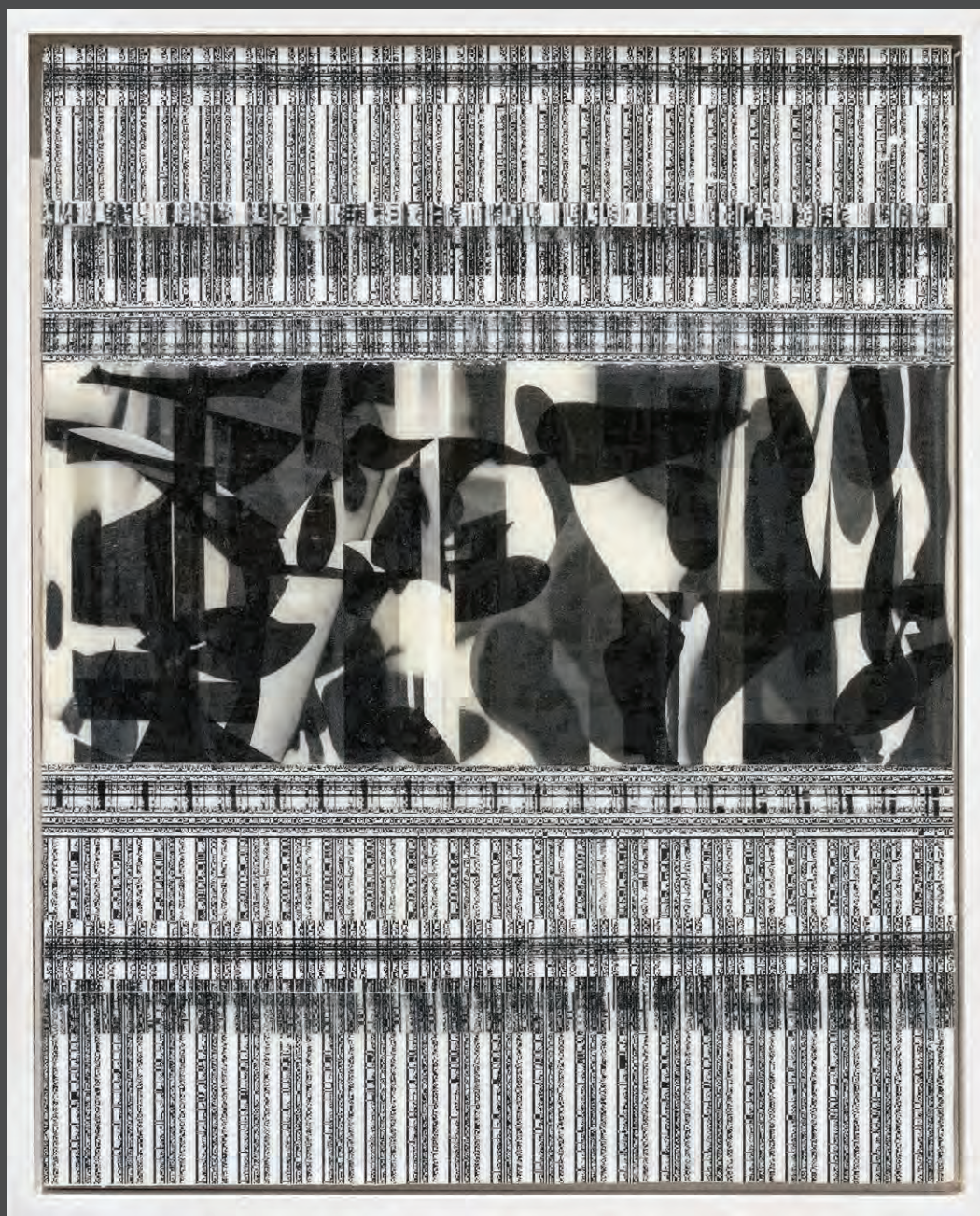


Jennifer Markowitz, *Stimulus Mask*, 2023, hand embroidery on silk organza, 4 x 12 inches, on loan courtesy of the artist.

A photograph of an art installation. A large, rectangular, light pink cloth is suspended from a dark, gnarled branch that extends horizontally across the upper portion of the frame. The cloth hangs in a deep, inverted V-shape, creating a large triangular area. The words "DEEDS", "NOT", and "WORDS" are printed in a bold, white, sans-serif, all-caps font, stacked vertically in the center of the cloth. The cloth has a slightly wrinkled texture. The background is a plain, light-colored wall. To the right, a thin, bare, dark branch reaches upwards. The lighting is soft, casting a subtle shadow of the cloth and branch onto the wall below.

DEEDS
NOT
WORDS

Margaret Meehan, *Deeds Not Words*, 2018, vintage military parachute, embroidery thread, wood branch, 77 x 68 x 12 inches, on loan courtesy of Conduit Gallery.



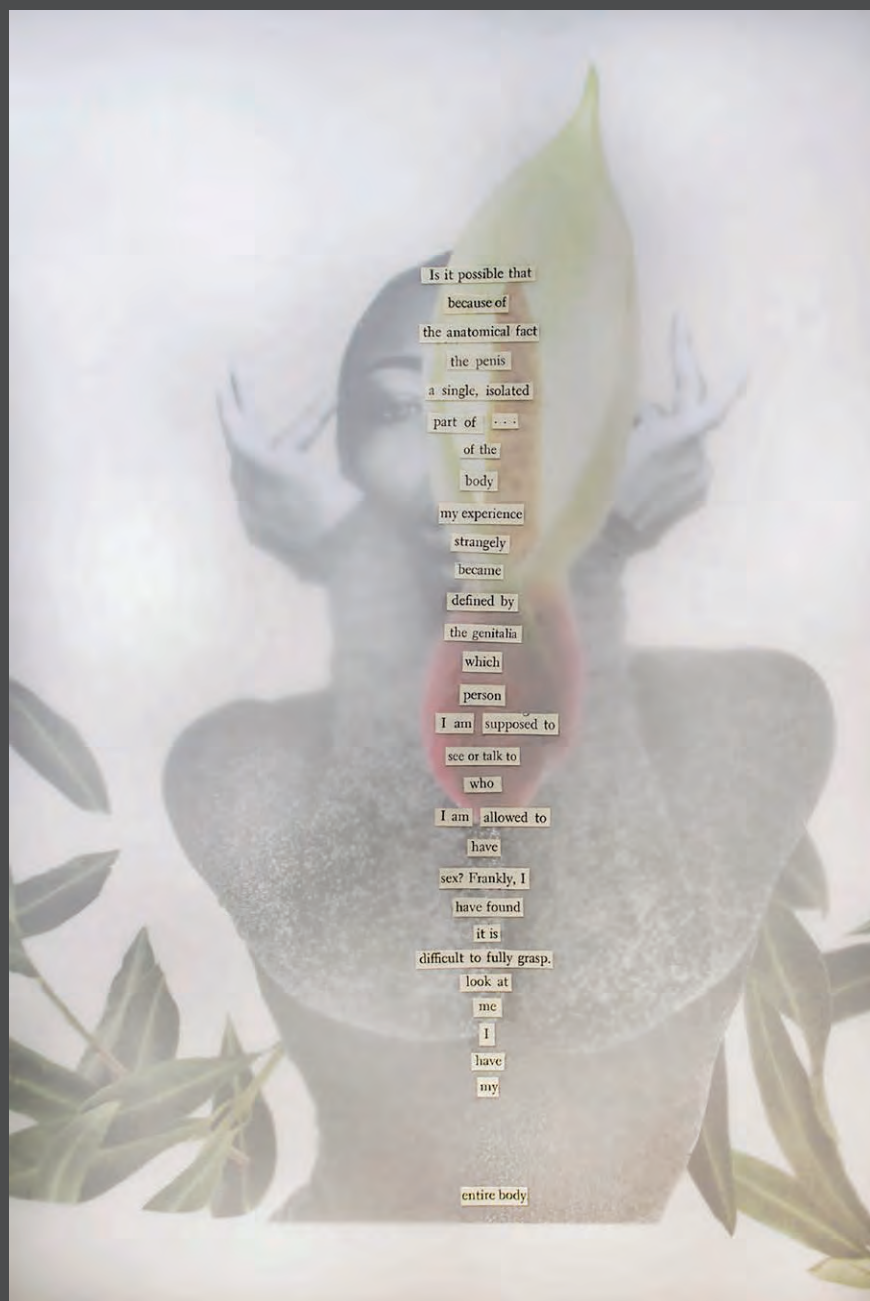
Creighton Michael, *Screenplay115*, 2015, digital transfer, paper, layered acrylic on panel, 20 x 16 x 1 inches, on loan courtesy of the artist.



Creighton Michael, *Screenplay215*, 2015, digital transfer, paper, layered acrylic on panel, 24 x 18 x 1 inches, on loan courtesy of the artist.



Marilyn Minter, *Smash*, 2014, HD digital video with sound, 7:55 minutes, on loan and still image courtesy of the artist, LGDR, New York, Regen Projects, Los Angeles, and Lehmann Maupin, Seoul.



Is it possible that
because of
the anatomical fact
the penis
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Anna Parisi, *Look at Me (from the Oppression Collage Series)*, 2016-2019, collage on Bristol paper, 20 x 24 inches, on loan courtesy of the artist.



Anna Parisi, *Hail Potamotrygon Leopoldi*, 2020, mixed media collage and rice paper, 32 x 32 inches, on loan courtesy of the artist.



Mahler Ryder, *Birdman*, c. 1988, mixed media assemblage, 58 x 54 x 6 inches, on loan courtesy of Ulli Ryder.



Mahler Ryder, *Great American Subway*, c. 1971, pen and ink drawing, 30 x 35 inches, on loan courtesy of Ulli Ryder.





Judith Shea, *Big Fan*, 1976, photo on Epson paper, 17 x 22 inches, on loan and photo courtesy of the artist.



Judith Shea, *Black Fan*, 1976, photo on Epson paper, 17 x 22 inches, on loan and photo courtesy of the artist.



Judith Shea, *Snowcoat (photo)*, 1976, photo on Epson paper, 17 x 22 inches, on loan and photo courtesy of the artist.







Left to right: Danny Simmons, *Homeward Bound*, *Take the Long Way Home* and *Whole Lotta Bluz*, oil and fabric on canvas, on loan courtesy of Westwood Gallery, NYC.



Danny Simmons, *Take the Long Way Home*, 2022, oil and fabric on canvas, 118 x 36 inches, on loan courtesy of Westwood Gallery, NYC.



Danny Simmons, *Whole Lotta Bluz*, 2022, oil and fabric on canvas, 50 x 72 inches, on loan courtesy of Westwood Gallery, NYC.



Danny Simmons, *Homeward Bound*, 2022, oil and fabric on canvas, 36 x 72 inches, on loan courtesy of Westwood Gallery, NYC.

RELATED PROGRAMS

Parallels and Rupture Curatorial Lecture by Matthew Garrison, Sept. 7, 4 p.m., Klein Lecture Hall

Parallels and Rupture Public Reception, Sept. 7, 5-7 p.m.

Parallels and Rupture Homecoming Gallery Bonus Day, Sept. 23, 9 a.m.-2 p.m.

Parallels and Rupture Homecoming Virtual Tour, Sept. 24, 2-3 p.m., Facebook LIVE







Danny Simmons Poetry Slam featuring legendary bassist Jamaaladeen Tacuma and rising poet/rapper Khemist, Oct. 5, 7-8:30 p.m., Albright Theatre, with a reception and book signing in the gallery preceding and following the performance, 6-7 p.m. & 8:30-9:30 p.m.

Parallels and Rupture Reception with Board of Trustees, Oct. 27, 5-6 p.m., Freedman Gallery





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The Freedman Gallery at Albright College, named after former Albright trustee and alumna Doris Chanin Freedman, is located on the ground floor of the Center for the Arts. Since its inception, the gallery focuses primarily on contemporary, living, American artists and hosts approximately twelve exhibitions each year rotating in the Main Gallery, Project Space and Foyer Gallery. Freedman Gallery is located at 13th & Bern Streets, Reading, PA 19612. Gallery hours are Tuesday-Friday 9 a.m.-5 p.m. and Sunday 1-4 p.m. The gallery is closed on Mondays, holidays, breaks and summer. Scan the QR code to visit the Freedman Gallery.



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Willie Cole, *Kitty*, 2012
Shoes, wires and socks, 14 1/2" x 18 1/2" x 18"
On loan from Alexander and Breen Gallery

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