

# The Woodmere Annual

78<sup>TH</sup> JURIED EXHIBITION

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**Second Nature**

The Poetics of Re-presentation



Woodmere**Art**Museum



# TheWoodmereAnnual

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## 78TH JURIED EXHIBITION

Eileen Neff, Juror

### CONTENTS

Foreword by William R. Valerio 4

A Conversation with Eileen Neff 6

Works in the Exhibition 26

June 1 – September 2, 2019

Woodmere**ArtMuseum**

## DIRECTOR'S FOREWORD



1815 through 2016, 2018, by Sean Hildreth (Courtesy of the artist)

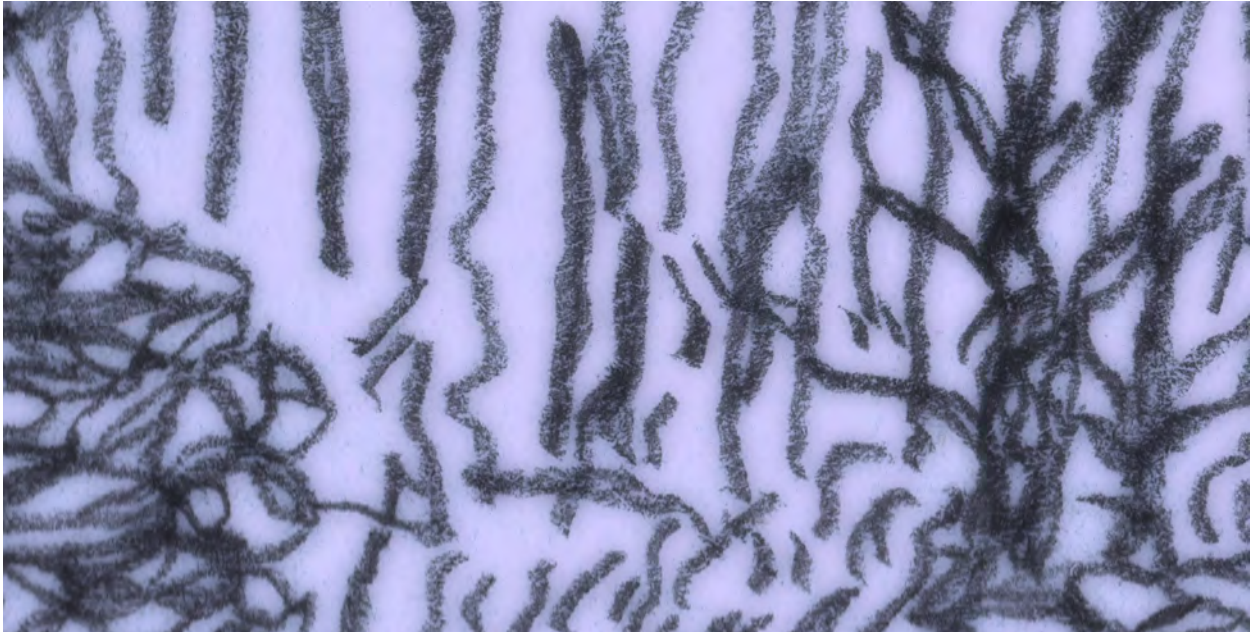
For seventy-eight years now, Woodmere has been offering its *Annual*, a juried show that explores the contemporary art scene of Philadelphia. A different juror every year becomes our curator, and he or she makes a call to artists in the region, seeking submissions that respond to a unique idea or concept. We ask our jurors to include their own work in the exhibition as well as selections from Woodmere's holdings, in this way creating a bridge between the art of the past and that of the present.

It was a thrilling experience to work with this year's juror, Eileen Neff, a distinguished artist and instructor in the master's degree program at the Pennsylvania Academy of the Fine Arts. Neff's own work as a photographer explores the elements of the aesthetic encounter itself, asking questions about the viewing experience and its context. Her subjects are generally recognizable and commonplace, but she surprises her viewer by making seemingly ordinary depictions surprisingly evocative.

Neff's interest in the relationships that enter into the making, display, and viewing of art is expressed throughout this year's *Annual*. The conversation transcribed in these pages describes how the selected works contribute to the larger enterprise of interrogating "representation" and the idea that artists re-present or translate something actual and "existing already" of life's experiences into the work they make and present to others.

Neff shows us that re-presentation engenders a great variety of emotive and intellectual stances. For example, Sean Hildreth makes a painting of his grandfather's coin collection; he depicts the specific designs of each coin and composes a pattern of organized rows in which each coin appears at its actual size. There is sweetness to Hildreth's enterprise; the process of studying and painting images of the coins brings him closer to his grandfather. At the same time, the personal bonding between grandfather and grandson draws attention to other relationships: each coin was





Walking Forest, 2017, by Raffaele Gans-Pfister (Courtesy of the artist)

designed by an artist other than Hildreth, whose work he has now appropriated and adapted as his own. Not to mention that the coins themselves, as a collection, are a class of representation so ubiquitous that we often ignore them as elements of our shared visual culture. However, from our pockets, piggy banks, and collection books, the imagery of our coins validates a definition of status and elevated station as being a trait of mostly white, male presidents and heroes. Throughout the exhibition, the idea of “re” and “presentation” leads in many directions.

As Woodmere’s director, it is often the case that, although I have no involvement in the juror’s selection of art for the *Annual*, I know some of the artists chosen to be included. However, it makes me particularly happy (and makes me feel old) that for the first time, we include the work of an emerging artist, Raffaele Gans-Pfister, who I have known since his childhood (he and my son attended the same grade school, and our families are friends). Sunrise,

sunset! Congratulations to all the artists in the exhibition, and to you, Raf. I hope your participation in the Woodmere *Annual* gives you confidence as you embark on your journey as an artist.

We are grateful to the generous funders of our *Annual*, Jeanne Rudy and Victor Keene, and the Drumcliff Foundation, who have believed in and made possible this project for many years. Thank you all. And on behalf of our entire staff, I would like to thank our juror, Eileen Neff, for her passion and the depth of her engagement in every aspect of a show that is as beautiful as it is intellectually engaging.

**WILLIAM R. VALERIO, PHD**

The Patricia Van Burgh Allison Director and CEO

## A CONVERSATION WITH EILEEN NEFF

On April 10, 2019, Eileen Neff, juror of *The Woodmere Annual: 78th Juried Exhibition*, discussed the ideas of the exhibition with William Valerio, Woodmere's Patricia van Burgh Allison Director and CEO; Rick Ortwein, Deputy Director for Exhibitions; and Rachel McCay, Assistant Curator.

**WILLIAM VALERIO:** Thank you, Eileen, for being our juror. You have a unique take on the art being made in our city. I'm guessing that many of the artists you selected are new to you.

**EILEEN NEFF:** It's true. Many were familiar, but this process introduced me to many others for the first time. I felt very grateful for the invitation to jury this exhibition. I thought it was unusual to invite a juror to include her own work and to write the call to artists. I was intrigued by the invitation and I took it to heart. It's been enjoyable and a bit overwhelming, as we had so many takers.

**VALERIO:** Yes, we had more applicants to this year's show than any previous *Annual* since I arrived at Woodmere. From 638 artist entrants, you selected ninety-four. How did you approach the selection process?

**NEFF:** I found that I was very quickly constructing contexts for the works I was drawn to. It occurred to me that to shape this exhibition I was relying on experiences I knew from creating installations of my own work. I've become accustomed to building a model of the gallery space in advance of my exhibitions, so, short of that, I was pleased to have the drawings of your gallery, realizing that this was how I could select the works and curate them into place as I selected them. The real test will be when we're standing with this work. When I returned to

the gallery last week, all of a sudden it felt so small.

**VALERIO:** That always happens to me, too.

**NEFF:** It surprised me because I thought the space was so big!

**RACHEL MCCAY:** Has your working process always considered the installation and curatorial aspects of exhibiting?

**NEFF:** As soon as I got involved with photography I was thinking in terms of installation, and discovered my curatorial instincts. I don't know where this comes from exactly, but as my practice developed I've grown increasingly interested in thinking about the relationship between individual works and the bigger picture it creates.

**RICK ORTWEIN:** We have two past experiences that contrasted each other. The year Sarah McEaney juried the show, prior to her getting here I started laying out the work to arrange it in the gallery. My inclination was to make groups of like things, and she came in and immediately placed them as far apart as she could. The following year we had the Dufala brothers jury the show. Their installation was entirely the opposite. Everything that was similar came together. They selected works that were unknowingly related to each other—paintings of pizza, chairs, and racecars, for example.



Bedroom Scene, 2019, by Tiffany Tate (Courtesy of the artist)

**NEFF:** I like going both ways within a given exhibition. *Traveling into View*, at the Bridgette Mayer Gallery, featured work from my Costa Rica residency. I included a photograph of a capuchin monkey, a very straightforward portrait. And next to it I hung an abstracted image of its tropical home, created by photographing the rainforest reflected in a sheet of Mylar I had brought along. The wind ensured that the landscape was distorted and confounded any chance of recognition. In my mind, these apparently disparate images were very satisfying side by side, and reinforced my inclination to have different forms of representation working together, not just tolerating each other, but creating new ways of thinking about the individual images. I realize in shaping this exhibition that I've taken some liberties with the works of others, as if they were my own, pairing both like and unlike images to

start a range of conversations. I'm hoping the artists will be pleased and that viewers will be engaged by the installation choices I've made.

**VALERIO:** Your comment about re-presentation called to mind one of the central explorations of art history in the era of postmodernism: what do we mean by *originality* and *authenticity* in the art of our time?

**NEFF:** I recognize that questions of originality and authenticity were opened up years ago by artists and authors, with modes of reproduction and appropriation being instrumental to those discussions. And within the expansive embrace of postmodernism, I see a wide range of responses in work currently being produced, suggesting, among other things, that this conversation is ongoing. One way that I can think about these concepts in a

Mountain Sign,  
2017/2019, by  
Eileen Neff  
(Courtesy of  
the artist and  
Bridgette Mayer  
Gallery)



contemporary light is to acknowledge that artists still have their impulses to make work that feels original, even as they borrow and quote and often have their hands out of the mix; the impulse itself holds on to some notion of originality. And then there's also work that looks inward, suggesting a more exclusive relationship between the artist and what the artist creates, an older model that also continues. And then there's everything in between. But at the forefront of the art of our time, a subjective posture often framed by social and political issues - the need to tell one's own story - is typical of today's many authentic voices and most pressing concerns. Meanwhile, there's evidence of every other subject and creative urge you could name. The range of works in this exhibition may not proportionally match a more global assessment, but a wide swath is covered here. When I announced the poetics of representation in my call to artists, I was thinking about how contemporary artists reengage the conventions of both seeing

and picturing, how we find equivalents for the experience of being here, the mystery and wonder of it. I consider these things in my own work. But I also knew that how I named the call would invite a more open reading, and I was also open to that.

The more familiar images I was drawn to often included forms of doubling or repetition, as examples of strategies I sometimes enlist to heighten the viewer's attention, and possibly promote an awareness of their own presence before an artwork. I've chosen to include three works of mine in this exhibition. *Mountain Sign* engages one example of the doubling that I'm referring to, where the sign for an image is embedded within the image and is exactly like the image itself. It encourages a different kind of looking and draws attention to what exists (in this case, the landscape) in a unique way as well. It's probably the most literal representation of this idea of re-presentation, but I couldn't *not* include it. It seemed so to the point.





As Is (Emerald St., Philadelphia), 2016, by Kaitlin Pomerantz (Courtesy of the artist)



As Is (Emerald St., Philadelphia), 2016, by Kaitlin Pomerantz (Courtesy of the artist)

**VALERIO:** A manifesto?

**NEFF:** Sort of, though I don't think of it as an illustration of an idea. On one hand it might seem like a quick read, but inversely, I think it asks you to keep looking, to see if in fact these two images are truly identical. What is it that we're looking at? Why is the sign for the thing the same as the thing itself? What could that possibly mean? Raising these questions quickens your sense of presence and attention—that's what I'm hoping.

And with all of its differences, I think the other work in the exhibition that does this most directly is Kaitlin Pomerantz's *As Is*. It's a five-by-eight foot painting of a warehouse in Northeast Philadelphia. She was admiring it and thinking it wouldn't be around forever, and decided to return to her studio and replicate it in a very photorealistic kind of painting. Then on her own, without any permission, she put it back into the landscape in front of the



As Is (Emerald St., Philadelphia), 2016, by Kaitlin Pomerantz (Courtesy of the artist)

building, almost like a sign for the building, almost like my *Mountain Sign*. This work went on to have a much more expansive life beyond *Mountain Sign*. A graffiti artist in the neighborhood tagged the painting and the building identically—an example of another kind of doubling. Shortly after, the Philadelphia anti-graffiti network came along and painted it all out, and then it was re-graffitied. This went on for seven months while Kaitlin documented it, making a video of the changes over time. Here the artist is clearly letting go of any authorial control, any notion of originality.

In the gallery, we'll have what's left of the painting—at some point it was blown over—plus the video of its life outside her studio. Part of the installation also includes a newspaper stand, as she made handouts that also document the experience of the painting in the world.

**VALERIO:** Her work takes on a public life through this intervention. It becomes a social document.

**NEFF:** Yes, and in those ways it's had a much more layered existence than any discrete image.

Other pairings are much less dramatic. I'm thinking of Larry Day's *Three Worlds* and John Holsinger's *View from the Rear Window No. 1*. Larry was a professor of mine, and then a friend. I've had the pleasure of writing about his work over time. I didn't know about this painting until it landed here at the

museum; it's a beauty. I wasn't sure how it would fit in, but as a section of works nodding to the interior started to develop, I recognized that *Three Worlds* was the perfect exterior to come in from. And I found a way to place it, installed around the corner from *Mountain Sign*, so it's as if it has my back. It feels very satisfying that I could bring this work along.

*View from the Rear Window No. 1* will sit next to *Three Worlds*. Its detailed correspondence with Larry's painting is formally so fitting. It also offers a variation on the idea of doubling that I was responding to in Pomerantz's work and my own. In John's painting there are two similar, though not identical, vertical sections; one opens with a window and one doesn't.

**VALERIO:** Larry is looking at everyday buildings and he's torn away the sidewalk so you can look at the "down below" and street level. It's all about what you see and what you don't see. His technique is linear and draftsman-like with even, dry textures that let the viewer know the facades and I-beams are representations of things.

**NEFF:** There's a light touch. I think of Piero della Francesca with this painting, with the palette, the thin paint, and with the light.

**VALERIO:** Both paintings address volumes and flatness, doors and windows, and open and closed forms.

**NEFF:** They both offer but also refuse. John is an MFA student of mine at the Pennsylvania Academy of the Fine Arts (PAFA) and would have been another devoted student of Larry's had he had the chance. I took advantage of the window in John's painting to lead us to work that considers the



Three Worlds, 1989, by Larry Day (Woodmere Art Museum: Museum purchase, 2017)



View from the Rear Window No. 1, 2019, by John Holsinger (Courtesy of the artist)

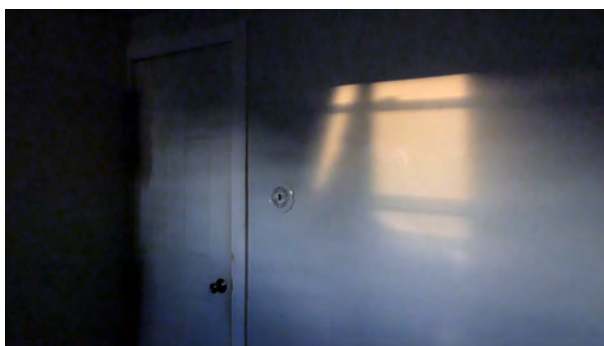
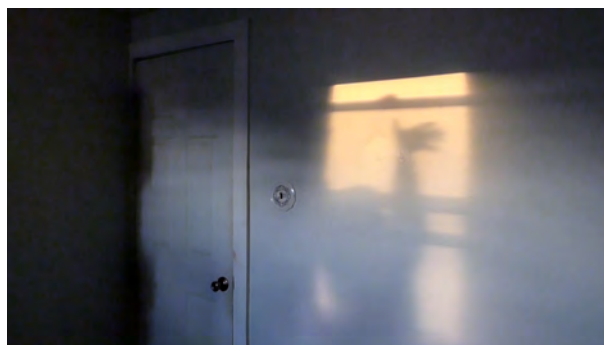


mysteries that await inside. Next to *View from the Rear Window No. 1*, I placed Maddie Hewitt's video, *Surface Onto Another*, as it tracked the shadow of the artist at sunset moving across her apartment wall.

Reinforcing the power of this silhouetted world is another shadow piece across the gallery, but one that's directly projected; Lawrence Souder's *Seeing Is Believing* references the artist's recent reading of Plato's *Republic*, particularly the allegory of the cave. Along that same wall is another work of mine, *Walk in the Park*, which relies on a cast shadow as being central to its meaning. These correspondences were not planned, but began to build up as the selections accumulated. I'm hoping the viewer will acknowledge the resemblances while moving around the gallery and particular works will remind them of others they've just seen, and that will be cause to circle back and look again.

Not much happens in Hewitt's video: she opens a window, we hear some street sounds. Like the video camera, we become witness to her twilight performance. When I first viewed this work, I had the unexpected observation of seeing a keyhole on the wall and reading it like a button on a shirt. It reminded me of the close-up of David Aipperspach's *Green Shirt*, which is also across the gallery—a casual correspondence, for sure.

In Aipperspach's painting there's the thinnest sliver of a landscape at the very bottom. My natural affection for the landscape is really the foundation for so much of what I do and think about. It's not always my subject, but I use it, in the best sense, as the field, the place where a lot of my thinking goes on. I imagined *Green Shirt* as a landscape itself, and I placed it next to *Walk in the Park*.



*Surface Onto Another*, 2016, by Maddie Hewitt (Courtesy of the artist)





Walk in the Park,  
2019, by Eileen Neff  
(Courtesy of the artist  
and Bridgette Mayer  
Gallery)

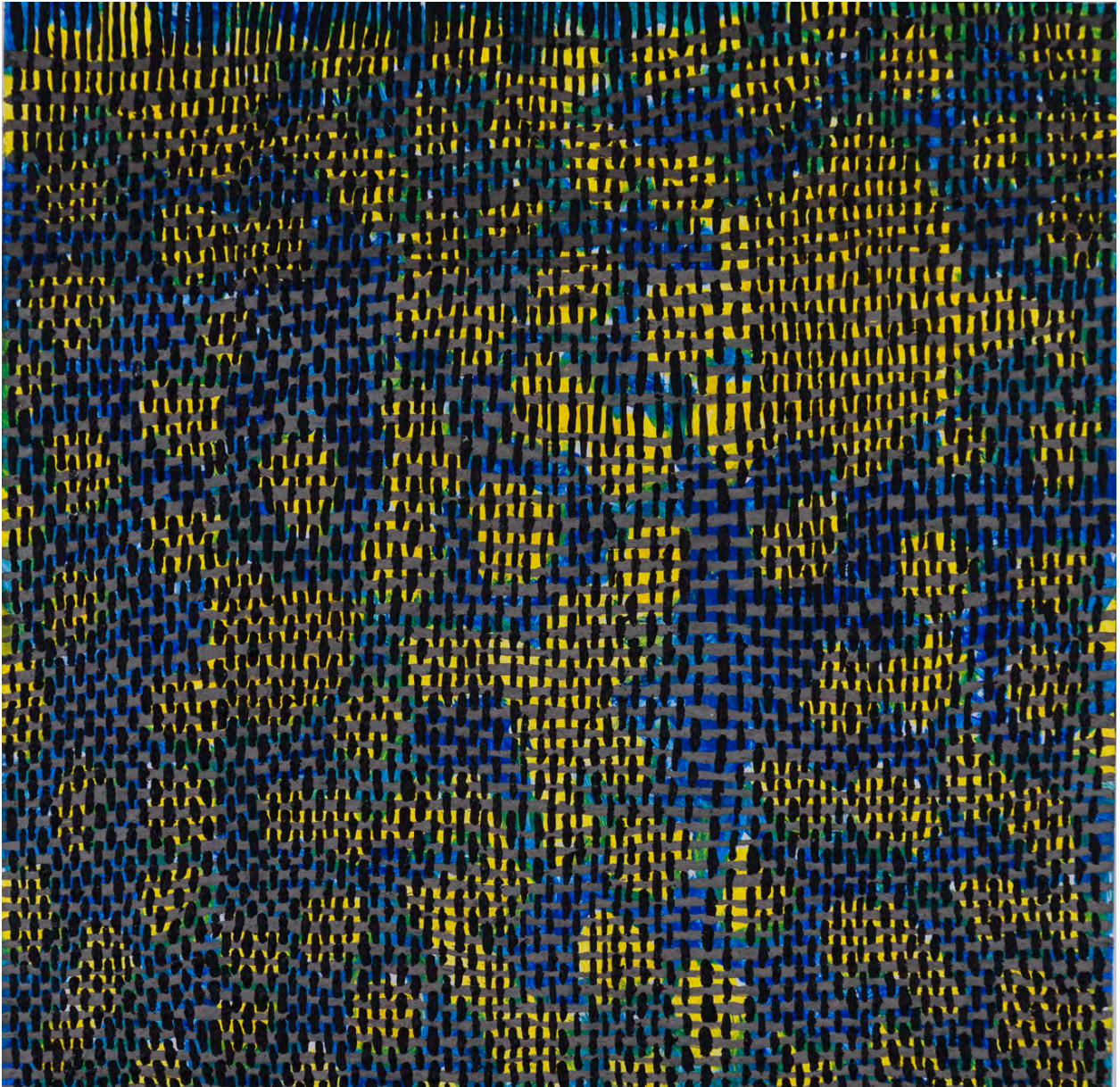


Green Shirt, 2019, by David Aipperspach (Courtesy of the artist)

I'm playing a bit with the phrase "a walk in the park" and its conventional meaning, which suggests that something should be easy. On one hand, it's a directive: walk in the park. But I'm challenging the thought that looking into the landscape is a simple affair, because what one encounters in this image is a figure and its shadow, the landscape announced as a picture of the landscape. This is not a digital invention. I had a real person stand in front of a real photograph, casting his real shadow.

**VALERIO:** The juxtaposition brings out the qualities of both. In one, the body is wearing the landscape; in the green-on-green patterns of the shirt we can imagine the verticals of tree trunks and evergreens. In your photograph, it's very much the opposite.





With Your Eyes Closed, in the Woods, 2018, by Marissa Georgiou (Courtesy of the artist)



The landscape is external to the body and it is confronted.

**NEFF:** That's a good read, Bill. There's actually a third work that's related: Marissa Georgiou's *With Your Eyes Closed, in the Woods*. Both the image and its title were captivating. The artist talks about painting as weaving, in terms of it being a slow and meditative process. It's landscape-like, but not a landscape. I couldn't resist including it. I was struck by the way she characterized her approach and then of course when I saw the title, it had to come along.

**VALERIO:** I'd love to ask you to talk about Theresa Bernstein, and where her work from Woodmere's collection fits in.

**NEFF:** When you introduced the painting to me you talked about it in terms of Édouard Manet's *Luncheon on the Grass* (1862). In Manet's version, the initial shock was that the central figure of a woman was nude, and she was sitting at a picnic with clothed men. In Bernstein's *Summer Picnic*, the artist drops the dressing gown off the woman's shoulder, a more modest gesture. There's only one male figure, and his shirt is clearly off, so it's an inversion of Manet's painting in its narrative sense. And he's holding an apple right over his right breast, which is strange.

**VALERIO:** The tip of the apple is against his nipple. It's very specific.

**NEFF:** The connections are very engaging. But I should say, too, that beyond the narrative play that Bernstein depicts in *Summer Picnic*, her formal invention is also modest and bypasses the striking pictorial advances that Manet's earlier version proposed: the flattening of the space that would become the hallmark of modernism; the harsh



*Summer Picnic*, 1919, by Theresa Bernstein (Woodmere Art Museum: Gift of Edith and Martin Stein, 2019)



*Luncheon* (after Manet's *Luncheon on the Grass*), 2019, by David Kettner (Courtesy of the artist)

lighting which acknowledges Manet's familiarity with the photographic flash. Bernstein remains focused on the intimacy of the moment.

Of course when I received David Kettner's submissions and one of them was called *Luncheon* (after Manet's *Luncheon on the Grass*), I was a little more than excited and saw it as a way to include Bernstein's painting with its historical context, something that I value. Kettner's been making very challenging collages sourced from children's drawings and coloring books. He relies on an exacting cut-and-paste strategy to shift the narratives, and in this case, created a perfectly updated foil for the Bernstein work. Kettner's collage actually begins the exhibition. It's the first work on the left when you walk into the gallery. The next one is Bernstein's.

**VALERIO:** Gender is a key issue in both of these works. Bernstein's painting is a self-portrait with her husband, artist William Meyerowitz, in 1919, the year they were married here in Philadelphia in the Keneseth Israel synagogue. I interpret the picnic as a celebration of their joint entry into the carnality of their relationship. The two children in Kettner's work are outright naughty (laughs).

**NEFF:** It's a little bit naughty.

**VALERIO:** You're including another work from our collection by Bill Walton.

**NEFF:** I've followed and admired Bill's work for many years. This work confirms that ordinary objects can be expressive vehicles for his concerns, a notion I share. Among other things, it reminded me of an earlier photograph of mine, an image from my residency in Costa Rica. It pictures two washcloths hanging behind my casita, and I've



*West of Roulette #3*, date unknown, by Bill Walton (Woodmere Art Museum: Museum purchase, 2016)

called it *Monteazul*, after the place where I stayed. I believe *West of Roulette #3* also references a place, as that was typical of Bill's titles. And it brought to mind René Magritte's series, *Remembrance of a Journey*, a perfectly titled (for this occasion) group of paintings where the world is made of stone. It looks like *West of Roulette #3* was plucked right out of Magritte's imagination. And the pairing offers another kind of doubling, as Bill's piece is very cool. *Monteazul* is very warm and more of a friendly nod than the deeper investigations of my other works in the show.

Beyond the apparent likenesses that want to be together, like my work with Bill's or the similarities we talked about with John Holsinger and Larry Day's work, I was also looking to strike other more





Monteazul, 2014/2019, by Eileen Neff (Courtesy of the artist and Bridgette Mayer Gallery)

dissonant chords, to find interest in differences that could illuminate each other in unexpected ways. One example was placing Linda Lee Alter's *If It Acts Like a Duck . . .* with Micah Danges's *Porcelain Foot*.

In Alter's painting, a duck looks in a mirror and sees a chicken. And with the mirror comes the implications of looking, of trying to see. I thought it had some unlikely resonance with *Walk in the Park*, where the figure looks into the landscape and is met

by its shadow. For Alter, the mirror is a frame for seeing yourself in another way. Danges describes *Porcelain Foot* as being "composed of a portion of a magazine page, fixed between pieces of newsprint and suspended in wax," an intentionally obscured image that strains our ability to see. So in the gallery we move in and out of the pleasures of seeing, to the unexpected consequences of seeing, to the difficulty of seeing. And ultimately, we're



If It Acts like a Duck, Thinks Like a Duck, and Feels Like a Duck, It's a Duck, 2014, From the series *After Awareness*, by Linda Lee Alter (Courtesy of the artist)



Homesick, 2019, by Melissa Joseph (Courtesy of the artist)

left with the importance of seeing, a subplot in this exhibition.

Following these works is a small piece by Melissa Joseph called *Homesick*, and next to that is Jacintha Clark's *Philly Philodendron*. I started relating to this



Porcelain Foot, 2019, by Micah Danges (Courtesy of the artist)

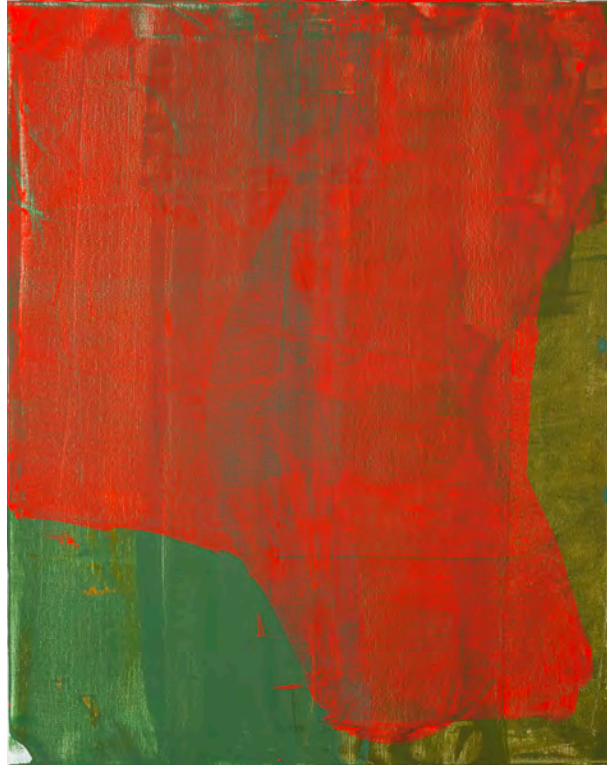
one limb or leg that's raised up in *Homesick*. Maybe it's coming or going. It keeps its mystery as you try to recognize something about it. Placed close to *Philly Philodendron*, which is clearly a large leaf, it becomes even more inscrutable. I paired these so viewers can wonder about the difference in our perceptual experience, recognizing one image and not the other. Some of my other choices have been linear, of course—now we're outside, we're going inside—but I also wanted the works to acknowledge that we live with many unanswered questions, and this pairing does that.

There are also several text works in the exhibition that are visually appealing in and of themselves and simultaneously propose another kind of seeing with the images they evoke. Sharka Hyland makes drawings of significant literary passages. What



One must have a mind of winter  
To regard the frost and the boughs  
Of the pine-trees crusted with snow;  
  
And have been cold a long time  
To behold the junipers shagged with ice,  
The spruces rough in the distant glitter  
Of the January sun; and not to think  
Of any misery in the sound of the wind,  
In the sound of a few leaves,  
  
Which is the sound of the land  
Full of the same wind  
That is blowing in the same bare place  
  
For the listener, who listens in the snow,  
And, nothing himself, beholds  
Nothing that is not there and the nothing that is.

I've selected are two Wallace Stevens poems that she represents in her drawn texts. I say drawn – I don't know what other word to use. They're quite beautiful, the output of a labor-intensive and meditative practice. There's a cool and warm juxtaposition here as well. Her *Wallace Stevens, The Snow Man (v2)* is next to Evan Fugazzi's very warm *Corot*. His work is also part of the group of images that references art history, including the works by Bernstein and Kettner. I asked Evan to explain his title. He mentioned that Corot often had a small piece of red in his otherwise muted green-brown



Clockwise from top left: *Philly Philodendron*, 2017, by Jacintha Clark (Courtesy of the artist); *Corot*, 2018, by Evan Fugazzi (Courtesy of the artist and Gross McCleaf Gallery); *Wallace Stevens, The Snow Man (v2)*, 2018, by Sharka Hyland (Courtesy of the artist and Gallery Joe, Philadelphia)

paintings. Evan took some liberty with the red and let it prevail, and at the same time he was nodding to the Italian landscape that *Corot* had visited and painted many times, and that Evan had visited as well. Condensing his own recollected experience with that of a historical favorite, his abstract representation convinces with a few choice colors and deft marks of paint. It's a powerful work.

I've installed these cool/warm flips on either side of the alcove where Charles Mason III has an oversized, unstretched painting that will spill into the gallery. Charles is finishing his MFA studies at PAFA this year. In this work, he's repurposed some discarded studio tarps that had been used as separation curtains. He painted and collaged across this unruly material field with his own portraits, while a more formal idea of portraiture hangs in the balcony above in a salon-style collection of works by other artists.





Is My Self-Care the Death of the Fight? Is My Self-Care the Reason Why I Fight?, 2018, by Charles Mason III  
(Courtesy of the artist)



**MCCAY:** Was there anything surprising about the submissions?

**NEFF:** For some reason there were many submissions of round images, of circles, either images that were themselves circles or ones that had as the main event a circle within. There was nothing in particular at first that drew me to them, beyond their iconic presence, but when I began to realize how many there were, I started putting them aside and thinking we needed a section of circles. So that's what we have. And I remembered during this process that I had just finished a series of new images based on the moon. So maybe it was the lunar effect at work.

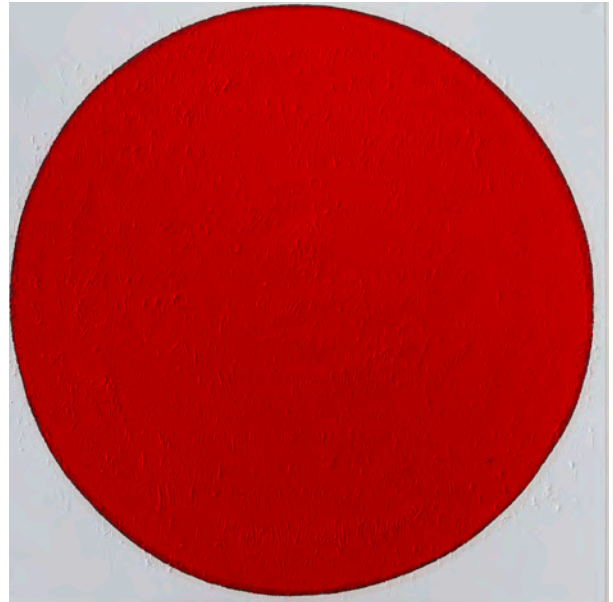
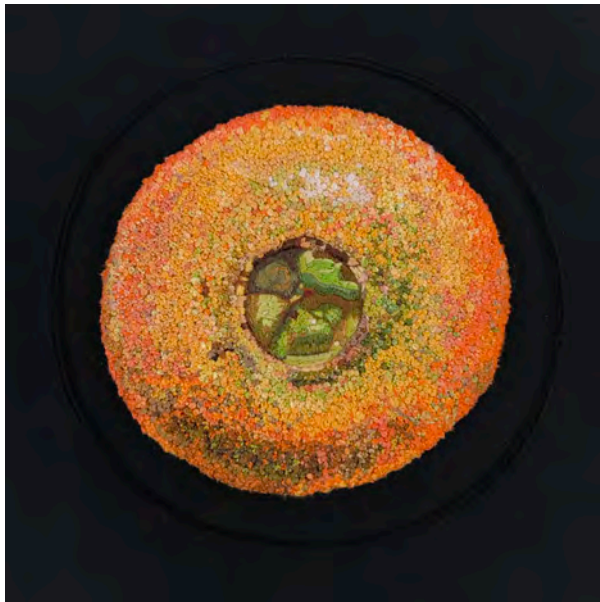
Matt Neff's *Tidal Lock* falls right in line with that thinking. It refers to what happens when the rotational turn and the orbital turn of two entities are the same, like the moon in relation to the Earth. The shadows are particularly significant in this sculpture/drawing, as Matt describes it.

All of these works were formed by very distinctive impulses—their titles, materials, sizes—everything but the fact of their circularity is different. I was reminded of an Arthur Danto reading from *The Transfiguration of the Commonplace*, which could be another subtitle for the exhibition. Danto was a philosopher who practiced art criticism and who was interested in why some things were art, and others not: think Andy Warhol's Brillo boxes, a favorite subject of his.

He begins the first chapter, "Works of Art and Mere Real Things", with a story about the philosopher Søren Kierkegaard, and how he came across a small red square painting that the artist described as the Israelites crossing the Red Sea. The way he accounted for the fact that it was an empty red square was that the Israelites had already crossed



Top: **Untitled (Hand-Lapped Series)**, 2017-18, by Alexander Rosenberg (Courtesy of the artist); Bottom: **Tidal Lock**, 2018, by Matt Neff (Courtesy of the artist)



Clockwise from top left: *Indigo XII*, 2009, by Agathe Bouton (Courtesy of the artist); *Sèvres Porcelain Factory*, Sèvres, France, 1756–present, 2019, from the series *Private Collection*, by Elizabeth Hamilton (Courtesy of the artist); *Unspoken Words in Red*, 2017, by Booyoung Lee (Courtesy of the artist); *Crowning*, 2018, from the series *Post-Edenic Dystopian Embroidery*, by Teresa Shields (Courtesy of the artist)

over and the Egyptians had drowned. Moved by this story, Danto decided to create an imaginary gallery of red square paintings. The paintings were identical, but because of their various intentions, announced by their titles, they were totally different entities. Danto's text is, among other things, upholding the notion of context and arguing that aesthetic qualities are not the whole story. With all of my mixing and matching and mismatching, I'm certainly proposing the rewards of contextual considerations in this exhibition.

Among the circular works, Agathe Bouton submitted a formally and materially focused print with fabric and stitching. Alexander Rosenberg created a glass piece that came from a hand-lapping process, where glass is rubbed against glass with an abrasive medium. Originally he used the glass to make prints and then finally he refired it and will show the glass object itself with the ink embedded in it. Booyoung Lee created *Unspoken Words in Red*, which has an evocative textural surface that almost looks like it could be braille, especially when reading the title. Elizabeth Hamilton visited the Philadelphia Museum of Art and painted a series of paper plates after some of their porcelain collection.

I also selected a work by Teresa Shields called *Crowning*, as in a baby being born. She created an embroidered image of small, tight French knots. She talks about her work as a quiet, slow practice and values it in light of everything else around her being faster—an example of another meditative practice with the artist's hand leading the way.

It was inevitable that there would be work that was not like my own, and this certainly is a section of that. What interests me is the larger conversation about context and form when these works are experienced in proximity to one another, with

commonalities and their differences living together. Maybe this is my political section of the exhibition.

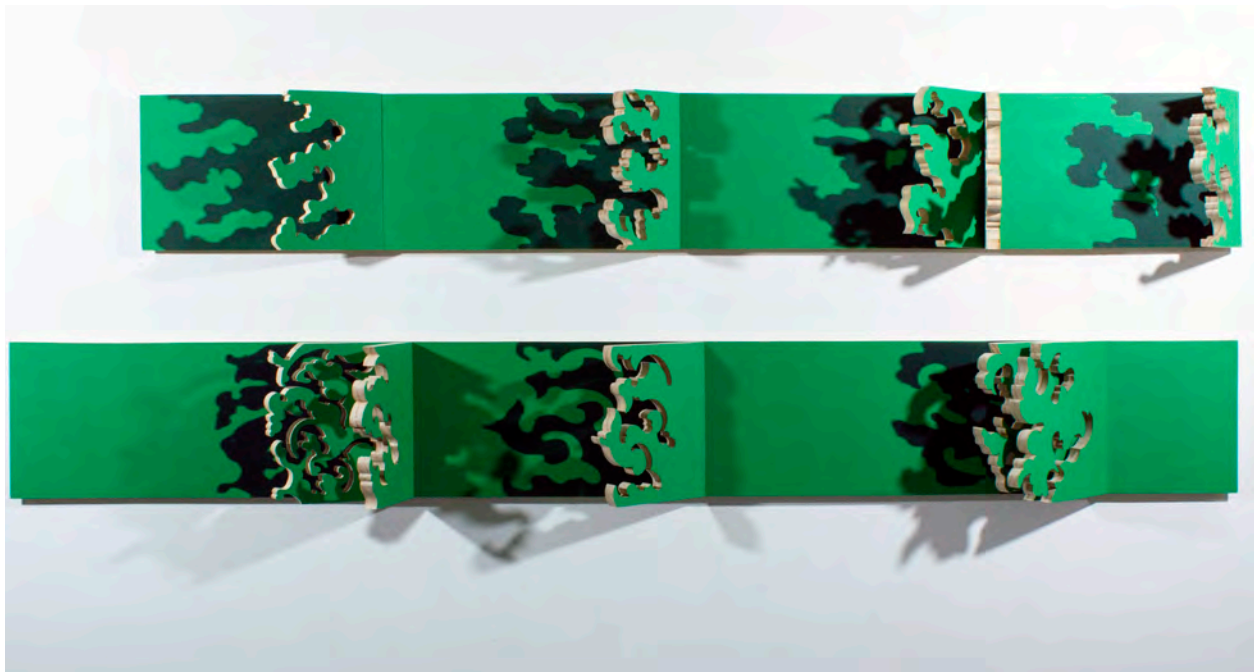
An intriguing work by a former student of mine, Illya Mousavijad, called *Between the Rhymes*, is about the possibilities and limitations of translations, in poetry and in politics. He's thinking about Persian poetry, and what gets lost in translation, between languages, between cultures. He wrote to me about immigration and the gap between being in one place and thinking about another, about questions of belonging—the poetics of translating from one language to another as metaphor. I thought it was a really rich and beautiful way of thinking.

**VALERIO:** It's an interesting piece to me, all about the difference between what's an actual shadow and what's a depicted shadow.

There are some architectural elements in our gallery that are unique. We have the round seating area which other jurors have used as a platform for sculpture. We also have the piano.

**NEFF:** I thought the piano would be a perfect pedestal for Silas McDonough's *Waterline*. It's soldered-together pieces of plastic jugs. While his work addresses issues around water, waste, plastic, and the environment, it reminded me of Brancusi's white marble head, *Newborn*, at the Philadelphia Museum of Art, and what Sherrie Levine did with it when she was invited to create a work in response to the collection in the early 1990s. She made a cast of the sculpture and put six crystal versions of it on six black pianos, turning the pianos into pedestals. Given how Brancusi considered the pedestal central to his work, it was a particularly dramatic gesture. Now, I just have to tell Silas about it. If he doesn't already know about this reference, he will soon!





Between the Rhymes, 2018, by Illya Mousavijad  
(Courtesy of the artist)

**VALERIO:** I'm so glad you mentioned McDonough's work. His sculpture impressed me at PAFA's Annual Student Exhibition this year, as did the work of a few other artists included in this Annual, in particular Michael Ward-Rosenbaum and Rod Jones II. One of the special qualities of Woodmere's *Annual* is the juxtaposition of works by emerging artists and recent students with that of the juror and other established artists and teachers. Clint Jukkola, David Kettner, and Bruce Pollock are all in the show this year. It shows that the the younger artists' work meets the standard. At the same time, looking at it from the other direction, it says that the artists-teachers of your generation remain vital and attuned to the interests of the moment.

Thank you Eileen, Rick, and Rachel. This has been a terrific conversation and we all look forward to the exhibition.



Waterline, 2019, by Silas McDonough (Courtesy of the artist)



Installation photograph of work by Sherrie Levine in the exhibition *Museum Studies 1: Sherrie Levine*, at the Philadelphia Museum of Art, October 23, 1993 - November 28, 1993.

**THE WOODMERE ANNUAL: 78TH JURIED EXHIBITION**  
**WORKS IN THE EXHIBITION**

**DAVID AIPPERSPACH**

American, born 1987  
*Green Shirt*, 2019  
Oil on linen, 30 x 32 in.  
Courtesy of the artist

**LINDA LEE ALTER**

American, born 1939  
*If It Acts Like a Duck, Thinks Like a Duck, and Feels Like a Duck, It's a Duck*, 2014  
Acrylic on wood fiberboard panels, 11 ¼ x 9 ¼ in.  
From the series *After Awareness*  
Courtesy of the artist

*Horse and Zebra and Zorse*, 2018  
Acrylic on panel, 8 1/2 x 7 in.  
From the series *Love is Love*  
Courtesy of the artist



**STEVEN BARIS**

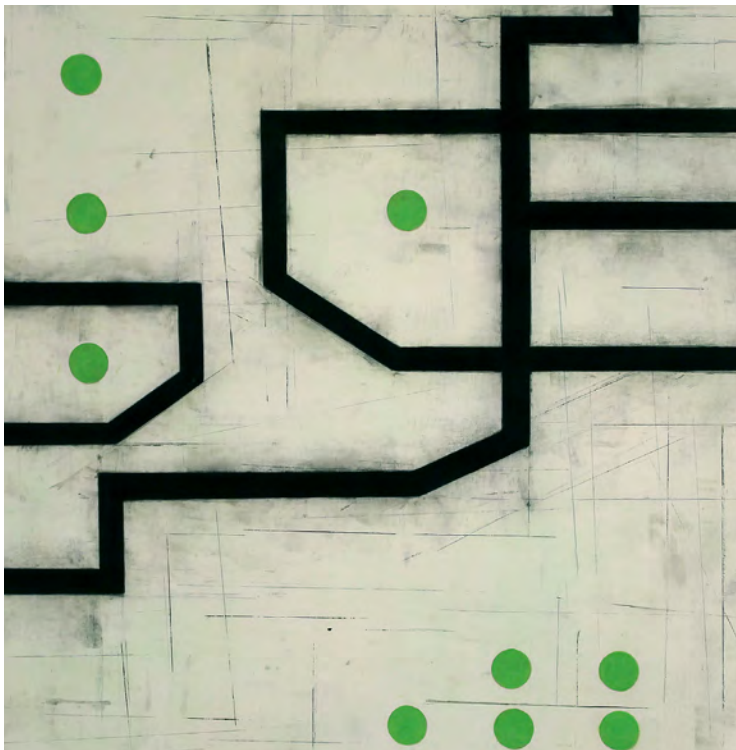
American, born 1953  
*Never the Same Space Twice D4*, 2018  
Oil on Mylar, 24 x 24 in.  
Courtesy of Pentimenti Gallery

**PHILIPPA BEARDSLEY**

American, born 1983  
*Aquarium (1. Switch, 2. Dolphin, 3. Jump)*, 2017  
Acrylic, paper, and pencil on wood  
22 ¼ x 7 ½ in. overall  
Courtesy of the artist

**RITA BERNSTEIN**

American, born 1950  
*Noctuary*, 2017  
Mixed media on paper, 10 x 10 in.  
Courtesy of the artist



Top: *Horse and Zebra and Zorse*, 2018, From the series *Love is Love*, by Linda Lee Alter (Courtesy of the artist); Bottom: *Never the Same Space Twice D4*, 2018, by Steven Baris (Courtesy of Pentimenti Gallery)



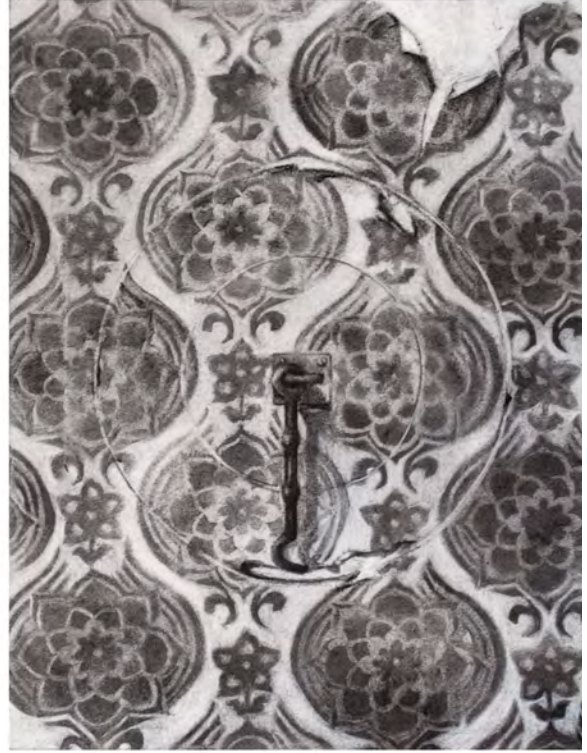


Aquarium (1. Switch, 2. Dolphin, 3. Jump), 2017, by Philippa Beardsley (Courtesy of the artist)



Left: Noctuary, 2017, by Rita Berstein (Courtesy of the artist); Below: More Beautiful Than Answers, 2018, by Sarah Bloom (Courtesy of the artist)





Left and right: Drawings about Drawings That Drew Themselves, 2019, by Sophie Brenneman (Courtesy of the artist)

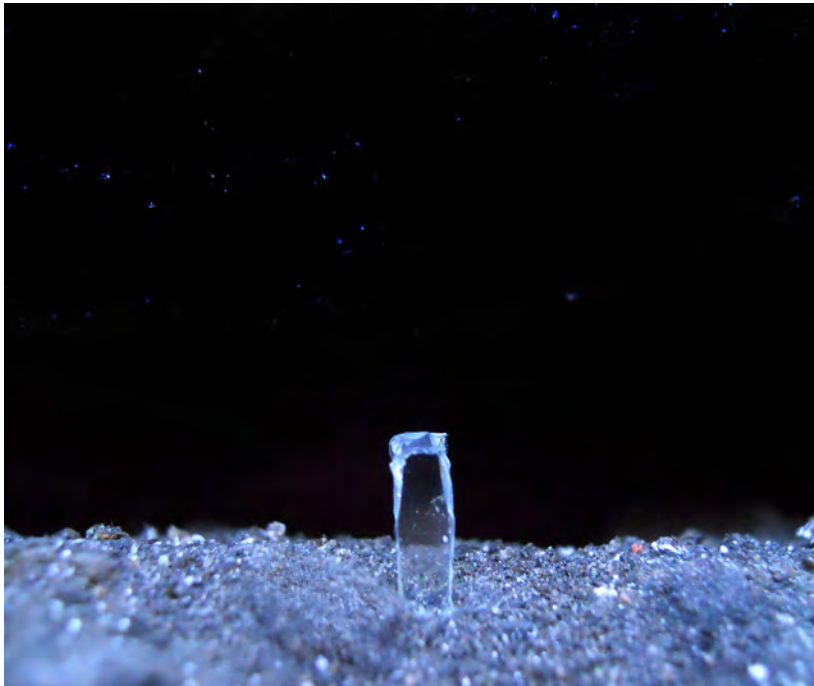


Right: PM1 Obscura, 2019, by Neill Catangay (Courtesy of the artist)





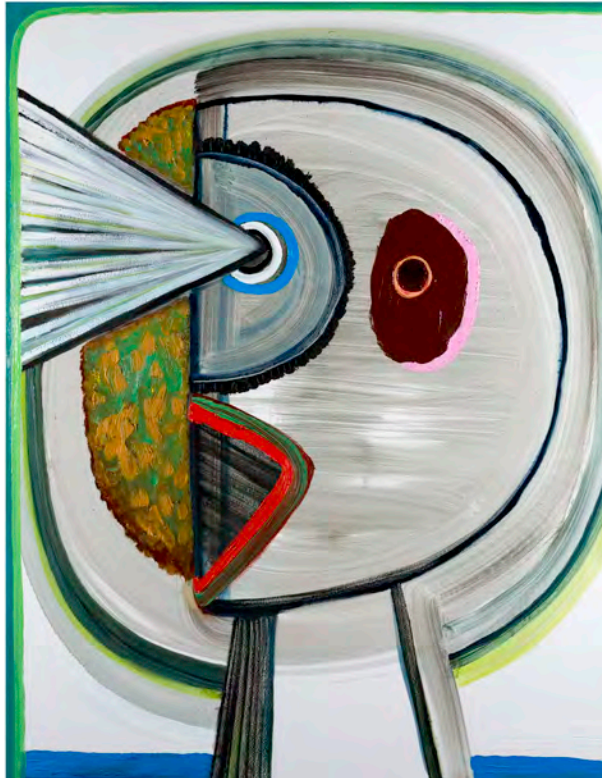
Above: **Billboard**, 2018, by Keith Sharp (Courtesy of the artist); Left: **Safety Glass**, 2017, From the series *Hidden Wissahickon*, by Donna Czapiga (Courtesy of the artist)







Divided Lines 14: Sunset Lines, 2018, by Laura Beamesderfer Havlish (Courtesy of the artist)



Top: *Seeing Is Forgetting*, 2018, by Clint Jukkala (Courtesy of Fred Giampietro Gallery); Bottom: *El Encanto*, 2018, by Sam Jones (Courtesy of the artist)

**SARAH BLOOM**

American, born 1969

*More Beautiful Than Answers*, 2018

Digital photographic print, 16 x 20 in.

Courtesy of the artist

**MATTHEW BORGEN**

American, born 1974

*Horizons*, 2019

Inkjet print on archival matte paper, 12 x 60 in.

Courtesy of the artist

**AGATHE BOUTON**

French, born 1969

*Indigo XII*, 2009

Woodcut print, monoprint onto paper, fabric, and stitching, 32 x 32 in.

Courtesy of the artist

**JOHN BREakey**

American, born 1957

*Just One Small Cloud*, December 2018

Acrylic and mediums on wood panel, painted wood frame, 14 ½ x 14 ½ x 1 ¾ in.

Courtesy of the artist

**SOPHIE BRENNEMAN**

American, born 1989

*Drawings about Drawings That Drew Themselves*, 2019

Charcoal and graphite on paper, mounted on panel (diptych), 11 x 14 in. each panel

Courtesy of the artist

**THOMAS BRUMMETT**

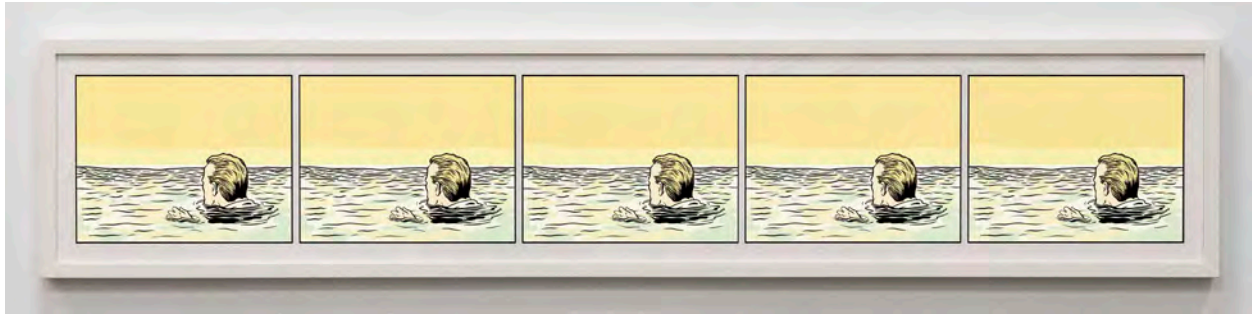
American, born 1955

*Light Projection Variation #1*, 2015-17

Edition of 5 from unique gelatin silver print on rag paper with archival pigment inks, 38 x 47 in.

From the series *Infinities*

Courtesy of the artist; Karsten Greve Gallery, Paris; and Schmidt Dean Gallery, Philadelphia



Horizons, 2019, by Matthew Borgen (Courtesy of the artist)

**LINDSAY BUCHMAN**

American, born 1987

Sunstruck, 2018

Archival photograph, 3 ½ x 2 ½ in.

Courtesy of the artist

**HALEY BURNS**

American, born 1993

Drawing of Paper, 2017

Graphite and white charcoal on toned paper, 9 ¾ x 7 ½ in.

Courtesy of the artist

**RYAN BUSCH**

American, born 1993

But Now I'm Swimming, 2018

Oil on canvas, 49 x 42 in.

Courtesy of the artist

**JOHN CARLANO**

American, born 1956

Untitled (Facing Inversion), 2018

Archival inkjet print, 17 x 22 in.

Courtesy of the artist

**IVANA CARMAN**

American, born 1991

Postcard from Florida, 2018

Oil and acrylic on canvas, 24 x 30 in.

Courtesy of the artist

**NEILL CATANGAY**

Guamanian and Filipino, born 1993

PM 1 Obscura, 2019

Wood, aluminum wire, and acrylic, 18 x 12 x 3 ½ in.

Courtesy of the artist

**JACINTHA CLARK**

American, born 1986

Philly Philodendron, 2017

Ceramic, 36 x 17 x 3 in.

Courtesy of the artist

**ALEX COHEN**

American, born 1980

Pink Roses, 2017

Oil on board, 11 ½ x 11 ½ in.

Courtesy of the artist

**CAROL COLE**

American, born 1945

Enigma, 2019

Handmade paper pulp, printed handmade paper, plastic ring, metal grid, wood drawer pull, beads, and pins, 23 in. diameter

Courtesy of the artist and Cerulean Arts Gallery

**ANNSON CONAWAY**

American, born 1990

Looking Out into the Country Nite, 2019

Plywood and housepaint, 78 x 52 x 4 in.

Courtesy of the artist

**NANCY COOKE**

American, born 1948

Refugees, 2017

Mixed media collage, pastel, 14 x 11 in.

Courtesy of the artist

**DONNA CZAPIGA**

American, born 1959

Safety Glass, 2017

Archival inkjet print on archival rag paper, 18 x 24 in.

From the series *Hidden Wissahickon*

Courtesy of the artist

**MICAH DANGES**

American, born 1979

Porcelain Foot, 2019

Ink, museum board, newsprint, book page, 15 x 12 x ¾ in.

Courtesy of the artist

**ILANA DODELSON**

American, born 1993

"Good Heavens!"/ Reading Room, 2018

Oil on canvas, 54 x 48 in.

Courtesy of the artist

**SAMANTHA DOMINIK**

American, born 1995

Room with a View, 2018

Fabric, plastic, and wood, 90 x 24 x 12 in.

Courtesy of the artist





Clockwise from top left: *Suzanne in the Kitchen*, 2018, by Valerie Pfaff (Courtesy of the artist); *New Year (3)*, 2019, by Chau Nguyen (Courtesy of the artist); *Ocho or Napoleon's Head*, 2019, by Nathan Pankratz (Courtesy of the artist and Bridgette Mayer Gallery)

**CHARLES EMLÉN**

American, born 1957

*The Pickering Conspiracy*, 2019

Painted steel and caution tape,  
84 x 36 x 36 in.

Courtesy of the artist

**STEPHANIE FENNER**

American, born 1991

*All in Green Went My Love Riding*  
(after e.e.), 2019

Oil on paper mounted on panel,  
30 x 26 in.

Courtesy of the artist

**VIRGINIA FLEMING**

American, born 1982

*Hall of Mirrors*, 2016

Acrylic and ink on wood, 8 x 10 in.  
Courtesy of the artist

**EVAN FUGAZZI**

American, born 1980

*Corot*, 2018

Acrylic on linen, 19 ¾ x 15 ¾ in.

Courtesy of the artist and Gross McCleaf  
Gallery

**KIKI GAFFNEY**

American, born 1971

*Forest Mandala—Yellow*, 2019

Flashe and glitter on wood panel,  
10 x 8 in.

Courtesy of the artist and Pentimenti  
Gallery

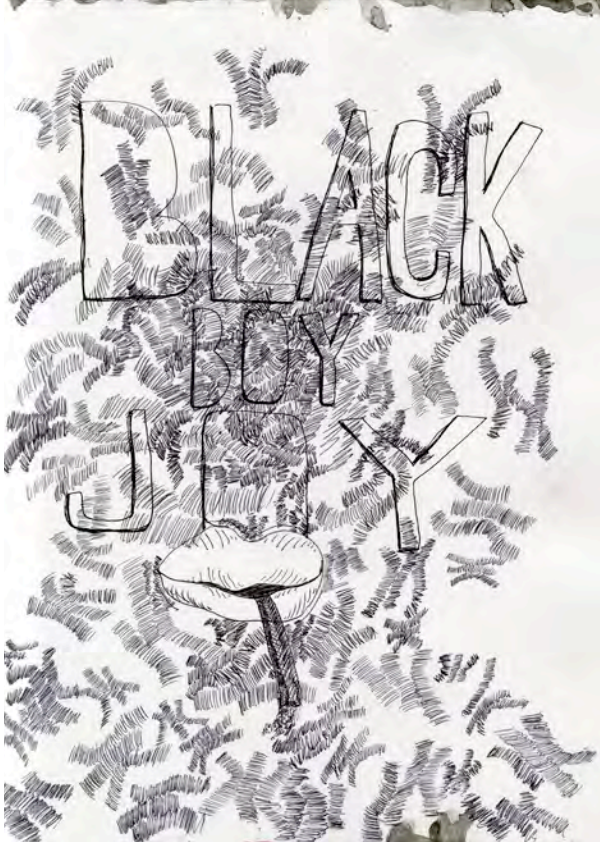
**RAFFAELE GANS-PFISTER**

American and Swiss, born 1994

*Walking Forest*, 2017

Video, 8 mins. 49 secs.

Courtesy of the artist



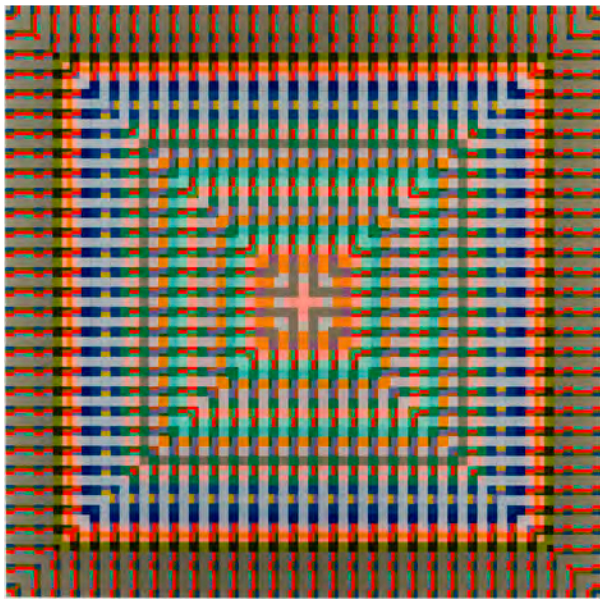
Clockwise from top right: *Just One Small Cloud*, December 2018, by John Breakey (Courtesy of the artist); *I See You*, 2018, by Adam Lovitz (Courtesy of the artist); *Black Boy Joy*, 2018, by Rod Jones II (Courtesy of the artist)





Mother Nature, 2016, by Bonnie MacAllister (Courtesy of the artist)





Clockwise from top left: *Midas*, 2019, by Anne Leith (Courtesy of the artist); *The Chair*, 10/2018, by Austen Camille Weymueller (Courtesy of the artist); *Chopin Ballad #4*, 2019, by Nancy Clearwater Herman (Courtesy of the artist)



**QINGSHENG GAO**

Chinese, born 1993

*Moving/Still*, 2/15/2019

Oil on canvas, 36 x 48 in.

Courtesy of the artist

**MARISSA GEORGIU**

American, born 1984

*With Your Eyes Closed, in the Woods*, 2018

Acrylic and ash on MDF, wall mounted, 12 x 12 in.

Courtesy of the artist

**BILL GERHARD**

American, born 1974

*Untitled (negative casting)*, 2018

Rain-pitted plaster cast in glass, 16 ½ x 13 x 1 ½ in.

Courtesy of the artist



Left: "Good Heavens!"/ Reading Room, 2018, by Ilana Dodelson (Courtesy of the artist); Above: *Untitled (Facing Inversion)*, 2018, by John Carlano (Courtesy of the artist)

**TOM GOODMAN**

American, born 1948

*Zeke and Lorraine*, 2018

Archival inkjet print, 12 x 18 in.

Courtesy of the artist

**ALEX GRIFFIN**

American, born 1978

*Sofia*, 2018

Oil on panel, 12 x 12 in.

Courtesy of the artist

**ELIZABETH HAMILTON**

American, born 1981

*Sèvres Porcelain Factory, Sèvres, France, 1756–present*, 2019

Watercolor and acrylic on paper plate, 9 ¾ x 9 ¾ x 1 in.

From the series *Private Collection*

Courtesy of the artist

**LAURA BEAMESDERFER HAVLISH**

American, born 1977

*Divided Lines 14: Sunset Lines*, 2018

Ink and watercolor on paper, 14 x 17 in.

Courtesy of the artist

**NANCY CLEARWATER HERMAN**

American, born 1939

*Chopin Ballad #4*, 2019

Digital print, 30 x 30 in.

Courtesy the artist

**MADDIE HEWITT**

American, born 1990

*Surface Onto Another*, 2016

Single-channel video with sound, 5 minutes, 34 seconds

Courtesy of the artist

**SEAN HILDRETH**

American, born 1990

*1815 through 2016*, 2018

Acrylic on paper mounted on panel, 22 x 27 in.

Courtesy of the artist

**DITTA BARON HOEBER**

American, born 1942

*Milton*, 2015–19

Archival inkjet prints mounted on Johannot paper, bound in Mylar jacket, 7 x 7 x 1½ in.

Courtesy of the artist

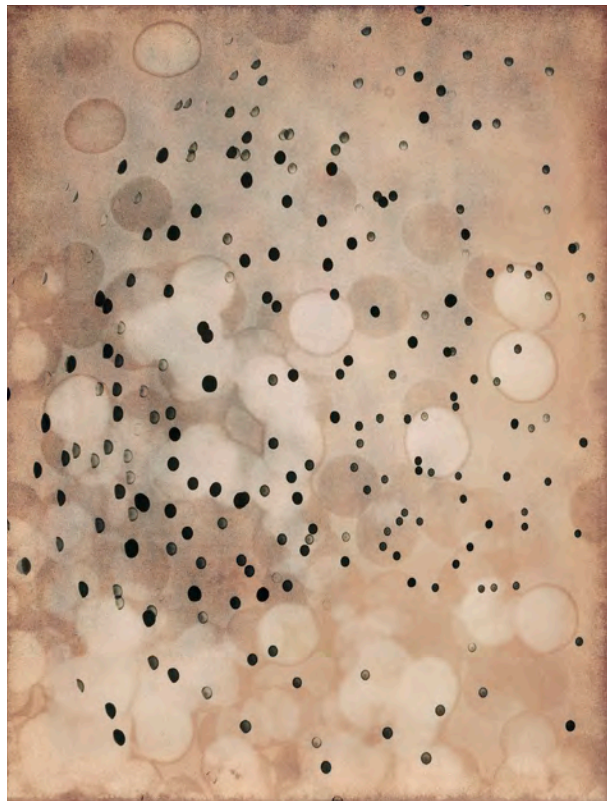
**JOHN HOLSINGER**

American, born Philippines 1988

*View from the Rear Window No. 1*, 2019

Oil on oil paper, 16 x 12 in.

Courtesy of the artist

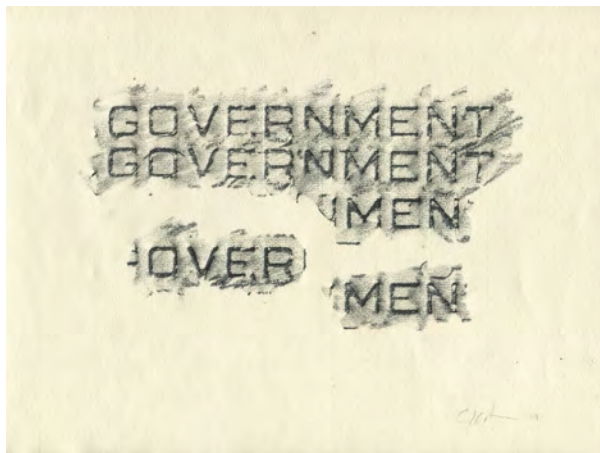


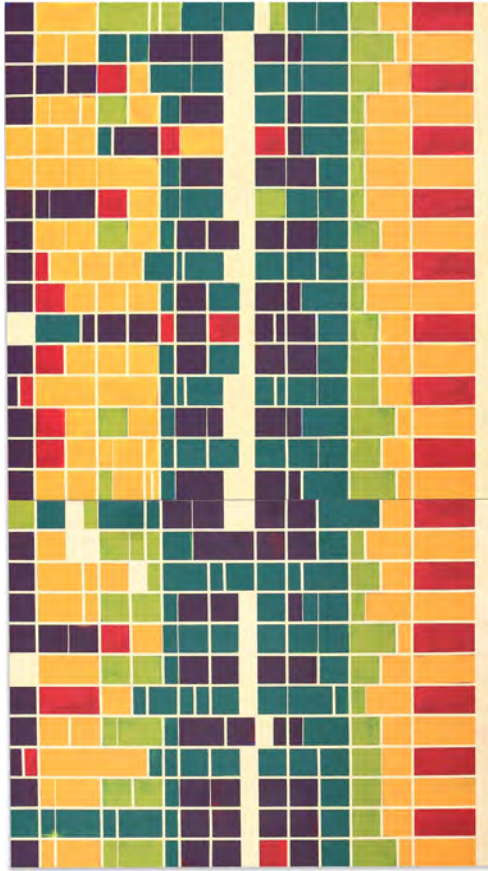
Clockwise from top left: *But Now I'm Swimming*, 2018, by Ryan Busch (Courtesy of the artist); *Diving Figure #13*, 2017, From the series *Leap of Faith*, by Tom Judd (Courtesy of the artist); *Light Projection Variation #1*, 2015-17, From the series *Infinities*, by Thomas Brummett (Courtesy of the artist; Karsten Greve Gallery, Paris; and Schmidt Dean Gallery, Philadelphia); *Hall of Mirrors*, 2016, by Virginia Fleming (Courtesy of the artist)





Clockwise from top left: *Untitled*, 2018, by Rod Jones II (Courtesy of the artist); *Pink Roses*, 2017, by Alex Cohen (Courtesy of the artist); *Government, Government*, 2019, by Clare Robinson (Courtesy of the artist)





Above left: *SONG: Booth Killed Lincoln*, 2018, by Melinda Steffy (Courtesy of the artist); Above right: *Price (I)*, 2019, by Mat Tomezsko (Courtesy of the artist)

**SHARKA HYLAND**

Czech and American, born 1954

Wallace Stevens, *The Reader*, 2018

Pencil on paper, 12 x 16 in.

Courtesy of the artist and Gallery Joe, Philadelphia

Wallace Stevens, *The Snow Man (v2)*, 2018

Pencil on paper, 12 x 18 in.

Courtesy of the artist and Gallery Joe, Philadelphia

**OLIVIA JIA**

American, born 1994

Great Blue Heron, 2017

Oil on panel, 16 x 12 in.

Courtesy of the artist

**ROD JONES II**

American, born 1994

Untitled, 2018

Ink, charcoal, and graphite on paper, 12 x 9 in.

Courtesy of the artist

Black Boy Joy, 2018

Ink on paper, 12 x 9 in.

Courtesy of the artist

**SAM JONES**

American, born 1988

El Encanto, 2018

Acrylic and gel medium on canvas, 11 x 14 in.

Courtesy of the artist

**MELISSA JOSEPH**

American, born 1980

Homesick, 2019

Inkjet print on Indian dupioni silk, quilted silk, welded steel, and thread, 4 x 6 x 3 in.

Courtesy of the artist

**TOM JUDD**

American, born 1952

Diving Figure #13, 2017

Collage on found painting, 12 x 14 in.

From the series *Leap of Faith*

Courtesy of the artist

**CLINT JUKKALA**

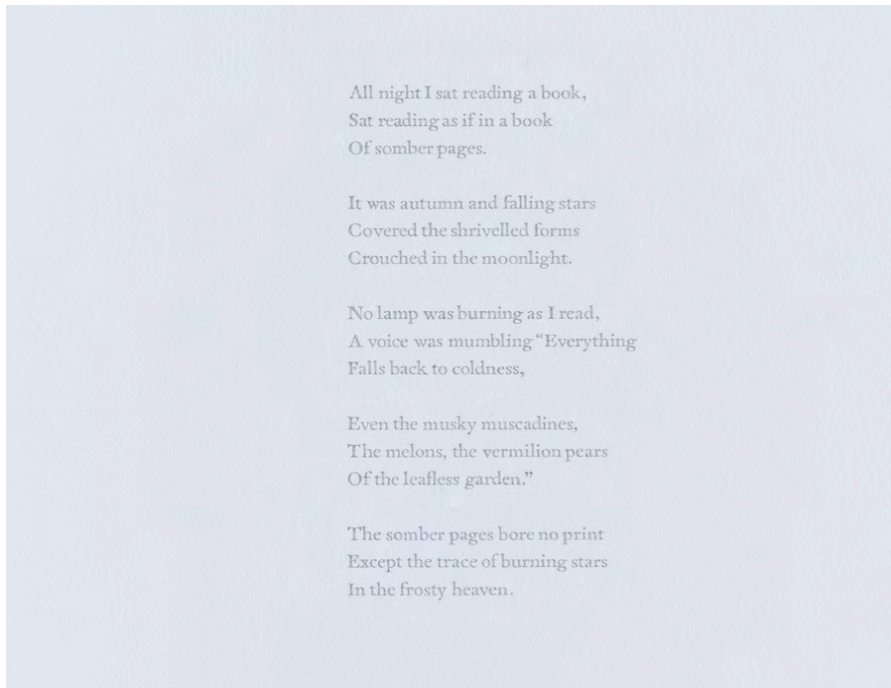
American, born 1971

Seeing Is Forgetting, 2018

Oil on panel, 24 x 18 in.

Courtesy of Fred Giampietro Gallery





Above: **Forest Mandala—Yellow**, 2019, by Kiki Gaffney (Courtesy of the artist and Pentimenti Gallery); Left: **Wallace Stevens, The Reader**, 2018, by Sharka Hyland (Courtesy of the artist and Gallery Joe, Philadelphia)

All night I sat reading a book,  
 Sat reading as if in a book  
 Of somber pages.

It was autumn and falling stars  
 Covered the shrivelled forms  
 Crouched in the moonlight.

No lamp was burning as I read,  
 A voice was mumbling "Everything  
 Falls back to coldness,

Even the musky muscadines,  
 The melons, the vermilion pears  
 Of the leafless garden."

The somber pages bore no print  
 Except the trace of burning stars  
 In the frosty heaven.

**BRUCE KATSIFF**

American, born 1945

*Rough-Legged Hawk (Buteo Lagopus)*, 2017

Archival pigment print, 18 x 28 in.

Courtesy of the artist

**DAVID KETTNER**

American, born 1943

*Luncheon (after Manet's Luncheon on the Grass)*, 2019

Paper collage mounted on foam core, 20 x 18 in.

Courtesy of the artist

*A Fine Look*, 2019

Paper collage on foam core (coloring book fragment and Victorian engraving fragment), 16 x 18 in.

Courtesy of the artist





Clockwise from top right: *Untitled*, March 2019, by Michael Ward-Rosenbaum (Courtesy of the artist); *Sunstruck*, 2018, by Lindsay Buchman (Courtesy of the artist); *Zeke and Lorraine*, 2018, by Tom Goodman (Courtesy of the artist); *For Freddie*, 2018, by Meredith Sellers (Courtesy of the artist)





Clockwise from top left: **Untitled (negative casting)**, 2018, by Bill Gerhard (Courtesy of the artist); **Drawing of Paper**, 2017, by Haley Burns (Courtesy of the artist); **Barrier Systems**, 2017, by Phillip Scarpone (Courtesy of the artist)

**RON KLEIN**

American, born 1958

Lines and Dots, 2018

Appropriated object, 15 x 4 x 4 in.

Courtesy of the artist

**MARI ELAINE LAMP**

American, born Austria 1985

Local Knowledge, 2016

Oil on canvas, 24 x 36 in.

Courtesy of the artist

**BOOYOUNG LEE**

American, born South Korea 1958

Unspoken Words in Red, 2017

Oil on canvas, 36 x 36 x 2 in.

Courtesy of the artist

**ANNE LEITH**

American, born 1961

Midas, 2019

Mixed media and metal leaf on cardboard, 13 x 16 in.

Courtesy of the artist

**BONNIE LEVINTHAL**

American, born 1958

Polar Night, 2019

Acrylic on linen, 16 x 20 in.

Courtesy of the artist

**TIAN TIAN LI**

Chinese, born 1987

Love Me More 34, 2018

Watercolor on Arches paper, 14 x 20 in.

Courtesy of the artist and Jedidiah Gallery

**ADAM LOVITZ**

American, born 1985

I See You, 2018

Acrylic paint on panel, 12 x 10 in.

Courtesy of the artist

**BONNIE MACALLISTER**

American, born 1976

Mother Nature, 2016

Embroidery on handmade felt, 10 x 10 in.

Courtesy of the artist

**PATRICK MAGUIRE**

American, born 1988

Window, 2017

Oil on panel, 48 x 35 in.

Courtesy of the artist

**TILDA MANN**

American, born 1957

Figure Within, 2018

Ink on paper, 12 x 9 in.

Courtesy of the artist



Far left: *The Pickering Conspiracy*, 2019, by Charles Emlen (Courtesy of the artist); Left: *Room with a View*, 2018, by Samantha Dominik (Courtesy of the artist)



**CHARLES MASON III**

American, born 1990

Is My Self-Care the Death of the Fight? Is My Self-Care the Reason Why I Fight?, 2018

Acrylic, canvas, oil, paper, oil stick, and housepaint, dimensions variable

Courtesy of the artist

**SILAS MCDONOUGH**

American, born 1989

Waterline, 2019

Welded plastic jugs and sand, 22 x 14 x 24 in.

Courtesy of the artist

**ILLYA MOUSAVIJAD**

Iranian, born 1996

Between the Rhymes, 2018

Risograph on paper mounted on wood, 20 x 72 x 8 in. (overall)

Courtesy of the artist

**CHELSEA NADER**

American, born 1985

Alone in the Company of Another II, 2019

Porcelain, acrylic, and Barbie Dream House wall, 10 x 12 x 2 in.

Courtesy of the artist

**MATT NEFF**

American, born 1979

Tidal Lock, 2018

Wood, metal, and barometer paper, 60 x 24 in.

Courtesy of the artist

**CHAU NGUYEN**

Vietnamese, born 1994

New Year (3), 2019

Oil and oil stick on canvas, color paper, 12 x 12 in.

Courtesy of the artist

**NATHAN PANKRATZ**

American, born 1982

Ocho or Napoleon's Head, 2019

Plastic sign fragments and epoxy, 23 x 19 in.

Courtesy of the artist and Bridgette Mayer Gallery

**VALERIE PFAFF**

British and American, born 1948

Suzanne in the Kitchen, 2018

Composite photograph, 40 x 30 in.

Courtesy of the artist

**BRUCE POLLOCK**

American, born 1951

Tree Forest Leaning, 2016

Oil on linen, 56 x 50 in.

Courtesy of the artist and Schmidt Dean Gallery

**KAITLIN POMERANTZ**

American, born 1986

As Is (Emerald St., Philadelphia), 2016

Acrylic on canvas, spray paint, cinderblocks, wood, latex paint, slideshow, 4 mins. 22 secs., and 16-page newspaper with risograph insert, 80 in. x 96 in. x 3 in. (overall)

Courtesy of the artist

**DEJEONGE REESE**

American, born 1991

Rooted 1, Spring 2018

Synthetic braiding hair and chicken wire, 8 x 10 in.

Courtesy of the artist

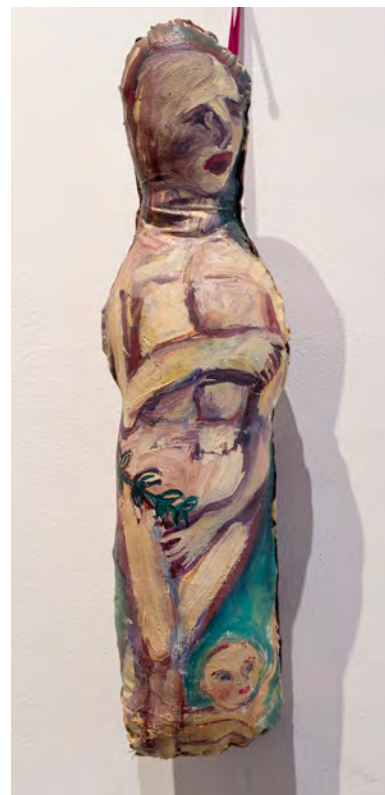
**CLARE ROBINSON**

American, born 1966

Government, Government, 2019

Pencil on paper, 9 ½ x 12 in.

Courtesy of the artist



Above: Masaccio's Eve, 2010, by Marta Sanchez (Courtesy of the artist)

**ALEXANDER ROSENBERG**

American, born 1981

Untitled (Hand-Lapped Series), 2017-18

Hand-lapped blown glass, ground float glass, float glass panel with fired-on vitreous enamel, steel, wood, hardware, and four editioned prints on archival cotton rag paper, 17 x 24 x 3 in.

Courtesy of the artist

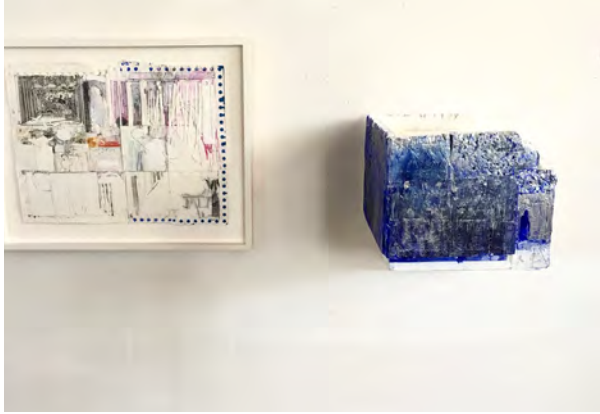
**MARTA SANCHEZ**

American, born 1959

Masaccio's Eve, 2010

Oil on cotton, 10 x 4 in.

Courtesy of the artist



Clockwise from top right: *Untitled (Big Trouble for the Little Lady)*, 2019, by Eric Toscano (Courtesy of the artist); *Rough-Legged Hawk (Buteo Lagopus)*, 2017, by Bruce Katsiff (Courtesy of the artist); *Home-made (View #1)*, 2019, by Elizabeth Silbaugh (Courtesy of the artist); *Odysseus on Ogygia and Later His Memory of Calypso*, 2019 (box), 2018 (drawing), by Stuart Shils (Courtesy of the artist)





Top left: **Tree Forest Leaning**, 2016, by Bruce Pollock (Courtesy of the artist and Schmidt Dean Gallery); Top right: **Refugees**, 2017, by Nancy Cooke (Courtesy of the artist); Left: **Postcard from Florida**, 2018, by Ivana Carman (Courtesy of the artist)



**PHILLIP SCARPONE**

American, born 1987

Barrier Systems, 2017

Steel, Venetian blinds, aqua resin, pigmented fortified cement, and fiberglass, 60 x 60 x 36 in.

Courtesy of the artist

**MEREDITH SELLERS**

American, born 1988

For Freddie, 2018

Graphite on paper, 92 x 30 in.

Courtesy of the artist

**KEITH SHARP**

American, born 1968

Billboard, 2018

Archival pigment print, 17 x 25 x 2 in.

Courtesy of the artist

**TERESA SHIELDS**

American, born 1962

Crowning, 2018

Embroidery floss on canvas, 6 x 6 x 2 in.

From the series *Post-Edenic Dystopian Embroidery*

Courtesy of the artist

**STUART SHILS**

American, born 1954

Odysseus on Ogygia and Later His Memory of Calypso, 2019 (box), 2018 (drawing)

Box: foam core, archival foam core, acrylic paint, painted paper collage, graphite, pin pricks, and caran d'arche crayon, 9 1/2 x 9 1/2 x 9 in.; drawing: ink, graphite, caran d'arche crayon, cut paper collage, and postage stamp, 14 x 15 in.

Courtesy of the artist



Clockwise from top right:  
*Rotted 1*, Spring 2018, by DeJeonge Reese (Courtesy of the artist);  
*Tearing Layers of Language*, 2018, by Katherine Volpe (Courtesy of the artist);  
*Enigma*, 2019, by Carol Cole (Courtesy of the artist and Cerulean Arts Gallery)

**ELIZABETH SILBAUGH**

American, born 1963

Home-made (View #1), 2019

Cardboard, packing tape, shoe polish, and string, 52 x 24 in.

Courtesy of the artist

**LAWRENCE SOUDER**

American, born 1949

Seeing Is Believing, December 12, 2017

Sound objects

Courtesy of the artist

**JULIA STAPLES**

American, born 1979

Vibrational Holographic Healing RGB, Red, 2018

Lenticular image, 16 x 20 in.

Courtesy of the artist

**MELINDA STEFFY**

American, born 1981

SONG: Booth Killed Lincoln, 2018

Acrylic on unprimed wood panel, 42 x 24 in.

Courtesy of the artist

**MARCELINO STUHMER**

American, born 1971

Portrait, 2019

Ink, gouache, and graphite on panel, 14 x 11 in.

Courtesy of the artist

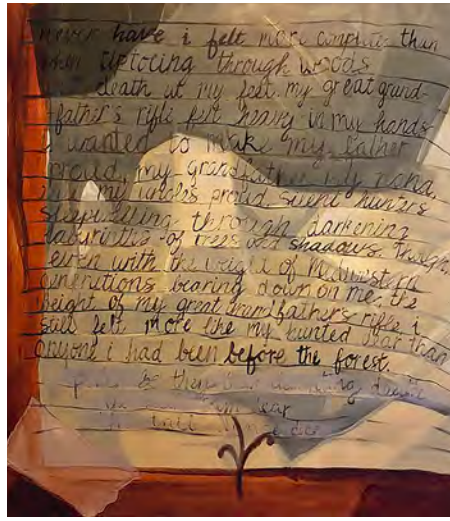
**TIFFANY TATE**

American, born 1989

Bedroom Scene, 2019

Archival pigment print, 18 x 25 1/4 in.

Courtesy of the artist



Clockwise from top left: *Alone in the Company of Another II*, 2019, by Chelsea Nader (Courtesy of the artist); *All in Green Went My Love Riding (after e.e.)*, 2019, by Stephanie Fenner (Courtesy of the artist); *Milton*, 2015-19, by Ditta Baron Hoerber (Courtesy of the artist)

**BLAISE TOBIA**

American, born 1953

**Toast**, 2014

Archival inkjet print, 22 x 17 in.

From the series *Observations and Intervention*

Courtesy of the artist

**MAT TOMESKO**

American, born 1986

**Price (I)**, 2019

Weekly coupons, newspaper, asphalt, acrylic, and coal dust on canvas, 20 x 16 in.

Courtesy of the artist

**ERIC TOSCANO**

American, born 1974

**Untitled (Big Trouble for the Little Lady)**, 2019

Collage, 6 x 7 in.

Courtesy of the artist

**KATHERINE VOLPE**

American, born 1994

**Tearing Layers of Language**, 2018

Oil and pen on panel, 24 x 18 in.

Courtesy of the artist

**MICHAEL WARD-ROSENBAUM**

American, born 1994

**Untitled**, March 2019

Pine, Masonite, canvas, 17 ½ x 19 ½ in.

Courtesy of the artist

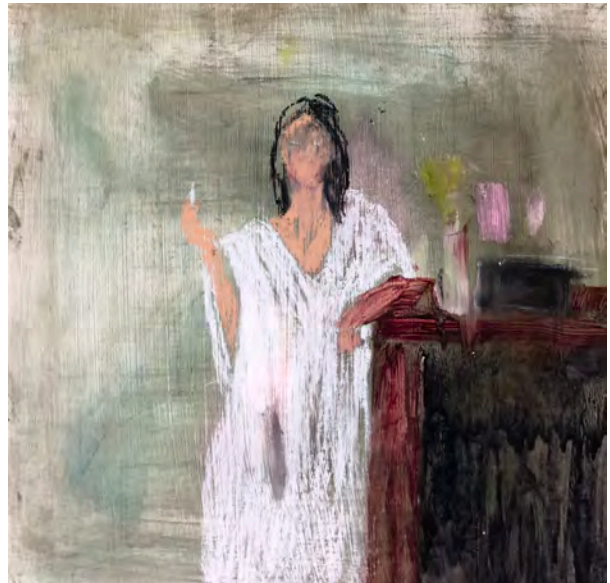
**AUSTEN CAMILLE WEYMUELLER**

American/Canadian, born 1991

**The Chair**, 10/2018

35 mm color photograph (expired film), digitally printed, 36 x 48 in.

Courtesy of the artist



Clockwise from top left: *Moving/Still*, 2/15/2019, by Qingsheng Gao (Courtesy of the artist); *Figure Within*, 2018, by Tilda Mann (Courtesy of the artist); *Sofia*, 2018, by Alex Griffin (Courtesy of the artist); *Polar Night*, 2019, by Bonnie Levinthal (Courtesy of the artist)





Above: Love Me More 34, 2018,  
by Tiantian Li (Courtesy of the artist and  
Jedidiah Gallery)



A Fine Look, 2019, by David Kettner (Courtesy of the artist)

## SELECTIONS FROM THE PERMANENT COLLECTION

### THERESA BERNSTEIN

American, born Poland, 1890-2002

Summer Picnic, 1919

Oil on canvas, 49 x 39  $\frac{3}{8}$  in.

Woodmere Art Museum: Gift of Edith and Martin Stein, 2019

### BILL WALTON

American, 1931-2010

West of Roulette #3, date unknown

Copper, cotton, and gesso, 16  $\frac{1}{2}$  x 14  $\frac{1}{4}$  x 1  $\frac{1}{2}$  in.

Woodmere Art Museum: Museum purchase, 2016

### LARRY DAY

American, 1921-1998

Three Worlds, 1989

Oil on canvas, 66 x 48 in.

Woodmere Art Museum: Museum purchase, 2017



Clockwise from top left: *Vibrational Holographic Healing RGB, Red*, 2018, by Julia Staples (Courtesy of the artist); *Lines and Dots*, 2018, by Ron Klein (Courtesy of the artist); *Portrait*, 2019, by Marcelino Stuhmer (Courtesy of the artist)



Clockwise from top left: Window, 2017, by Patrick Maguire (Courtesy of the artist); Toast, 2014, from the series *Observations and Intervention*, by Blaise Tobia (Courtesy of the artist); Great Blue Heron, 2017, by Olivia Jia (Courtesy of the artist)

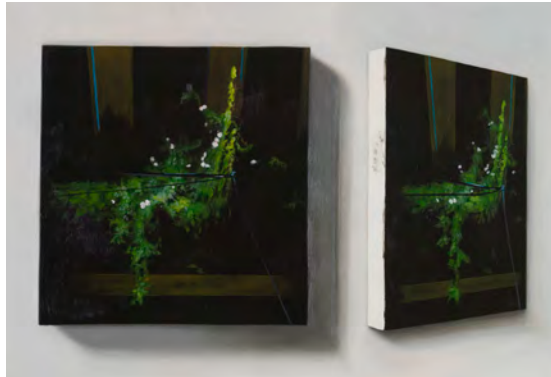




Seeing Is Believing, December 12, 2017, by Lawrence Souder (Courtesy of the artist)



Looking Out into the Country Nite, 2019, by Anson Conaway (Courtesy of the artist)



Local Knowledge, 2016, by Mari Elaine Lamp (Courtesy of the artist)

## SELECTED WORKS BY JUROR

### EILEEN NEFF

American, born 1945

Montezul, 2014/2019

Archival pigment print on Dibond,  
17 ½ x 19 ½ in.

Courtesy of the artist and Bridgette  
Mayer Gallery

Mountain Sign, 2017/2019

Archival pigment print on Dibond,  
36 x 54 in.

Courtesy of the artist and Bridgette  
Mayer Gallery

Walk in the Park, 2019

Archival pigment print on Dibond,  
25 x 34 ½ in.

Courtesy of the artist and Bridgette  
Mayer Gallery



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Front cover: *Portrait* (detail), 2019, by Marcelino Stuhmer (Courtesy of the artist)

# WoodmereArtMuseum

TELLING THE STORY OF PHILADELPHIA'S ART AND ARTISTS

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