

# CARNEGIE CENTER FOR ART & HISTORY

Daniel Pfalzgraf curatorial exhibition history

2016 – 2019



# The Art of Elmer Lucille Allen, Sandra Charles, and Barbara Tyson Mosley

February 22 – April 20, 2019

The Carnegie Center for Art and History presents *The Art of Elmer Lucille Allen, Sandra Charles, and Barbara Tyson Mosley*, an exhibition of work by three prominent local artists. Artists Elmer Lucille Allen, Sandra Charles, and Barbara Tyson Mosley are three Louisville artists who have formed strong bonds of friendship through their art. They all view art as a way of communicating and sharing everyday experiences in creative form, but each artist has a distinctive way of expressing what stimulates her creativity.

Elmer Lucille Allen creates richly colored cotton and silk shibori wall hangings that reflect her scientific background both in style and process. She is able to translate geometric patterns of triangles, squares, diamonds, and circles masterfully using the serendipitous—and sometimes fickle—Nui, Iajime, and Arashi shibori methods.

Sandra Charles is an interpretive portrait painter using facial expression and bodily gesture to celebrate the strength of African American women. Her paintings capture the self-confidence of individual, everyday people, while simultaneously tying their personal journeys to the larger historical context of African American experience.

Barbara Tyson Mosley uses the canvas to express the beauty of landscapes and seascapes in abstract form. Her work vividly reveals changes in light and color as dawn breaks into day and the subtle shift as dusk slips into night.

United by the use of color and texture, this exhibition brings together the unique, contemporary, and traditional styles of these artist friends.

About the artists:

**Elmer Lucille Allen** was born in Louisville, KY and earned an undergraduate degree from Nazareth College (now Spalding University) in 1953 majoring in chemistry and minoring in mathematics. In 1966, she became the first African American chemist at the Brown-Forman Company, rising to senior analytical chemist before retiring in 1997. A champion of continuing education, she received a Masters of Art from the University of Louisville in 2002 at the age of 71, beginning a second career in art. In addition to exhibiting her own work, she was also the volunteer curator/director of the Wayside Christian Mission's Wayside Expression Gallery from 2005 to 2017.

Allen has received numerous art and community-based awards, including the first Community Arts Lifetime Local Achievement Award, the first Strategic Progressive Leaders and Achievers with a Shared Heritage (SPLASH) Advocacy Award, the

Presentation Academy Towers Award for Arts and Communication, and a Louisville Visual Arts' Legacy Award: In Memory of Julius Friedman.

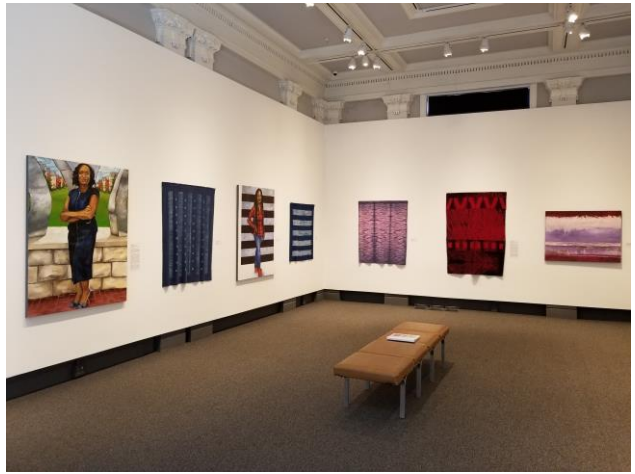
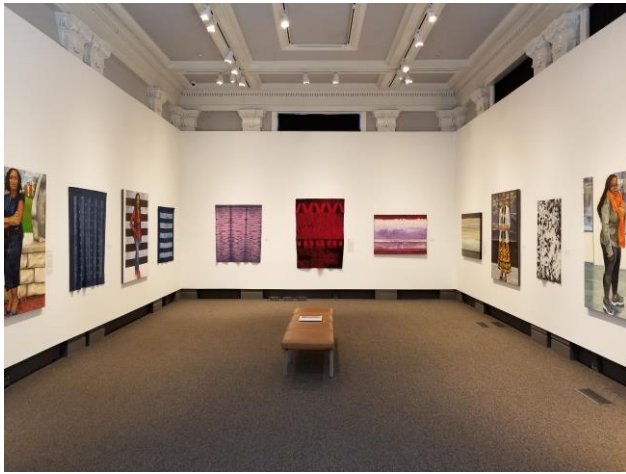
**Sandra Charles** began her arts career exhibiting batik fiber artwork. She shifted her focus to working on canvas after going back to school and earning a Bachelor of Fine Art degree in painting from the University of Louisville in 2015. In 2016 she retired from her day-to-day job to work full time as an artist. It was in the summer of the same year that she received a Kentucky Foundation for Women (KFW) Residency Grant, which led to *The African Warrior Queen Project* exhibited at Art Sanctuary Gallery. She has also had multiple solo exhibitions at Wayside Expressions Gallery, and has been included in group exhibitions at the Kentucky Museum of Art and Craft (KMAC) and at Actors Theatre of Louisville's Roanne Victor Gallery.

In addition to her KFW grant, Charles has also received the Mellen-Oberst Family Merit Award for painting and was one of 15 artists selected in the 2017 Hadley Creatives – Community Foundation of Louisville.

**Barbara Tyson Mosley** has been an abstract painter and fiber artist for over 40 years. She earned a Bachelor of Arts degree in Studio Arts/Painting from the University of the District of Columbia and a Master of Arts in Liberal Studies/Humanities (20th Century Art History) from Georgetown University in Washington, D.C.

Her work has been shown throughout the U.S. and Canada and is housed in permanent collections at the San Bernardino Museum of Fine Arts, Redlands, California; the Corcoran Gallery of Art (Evans-Tibbs Collection of African-American Artists) in Washington, D.C.; and the University of Virginia Medical Center in Charlottesville, Va. Her work has also traveled extensively with the Smithsonian Institution's Traveling Exhibitions Service (SITES) from 1989-1991.

In Kentucky, she has exhibited with Project Women (a.k.a. Family Scholar House), Louisville, KY; the Berea Arts Council, Berea, KY; the Carnegie Library for the W.C. Handy Festival in Henderson, KY; and has been included in multiple *African American Art Exhibitions* at Actors Theatre of Louisville, where she received a Mr. and Mrs. Thomas Mueller Award and a Brown-Forman Purchase Prize.







# **Biophilia Life; Or, My Best Friend Has Four Legs and a Tail**

**December 14, 2018 – February 9, 2019**

The title, *Biophilia Life*, is a reference to the “biophilia hypothesis.” Popularized by Edward O. Wilson in his 1984 book *Biophilia*, Wilson describes an “urge to affiliate with other forms of life.” With the prefix “bio-” (which means “life”), and the suffix “-philia” (which means “love”), the term literally means, “love of life or living systems.” The second title of the exhibit *My Best Friend Has Four Legs and a Tail* is a nod to the fun, approachable nature of experiencing this exhibition.

Artists have explored the relationship between humankind and animals for tens of thousands of years. Aside from children, pets may elicit the strongest feelings of love and attraction in humans. This human/animal bond is older than recorded history—the domestication of the dog and cats date back tens of thousands of years. In the last two centuries, innovations in pet care, like flea and tick products and kitty litter, brought an influx of animals sharing close, personal spaces with people in homes, elevating their status to family members for many. Today, more than 62%, of households in the U.S. home personal pets.

Anyone who has a pet knows how special they are. It is undeniable that they make a positive impact on health and happiness—serving as an excuse to get out and exercise, providing companionship, or easing anxiety as therapy animals. The works created by the artists in this exhibition celebrate the symbiotic, emotional, and biological bonds between people and their pets.

## **Rachael Banks (Covington and Louisville, KY)**

**Rachael Banks** is an Assistant Professor of Photography at Northern Kentucky University in Covington, KY. She received an MFA in photography from Texas Woman’s University (Denton, TX) and has exhibited her photographs regionally, nationally, and internationally. Banks’ work focuses primarily on family dynamics, relationships, and nostalgia. She is especially interested in social subcultures and identity informed by place. Rachael is an avid supporter of self-publishing, accessible art, zines, and collecting.

## **Malcolm Bucknall (Austin, TX)**

**Malcolm Bucknall** was born in Twickenham, England, in 1935, and studied art at the Ashram of Rabindranath Tagore in Santiniketan, India; Chelsea Art School, London; the University of Texas (BFA); and the University of Washington (MFA). He began his career as an artist in 1963 and maintains gallery affiliations in New York City, Seattle, New Orleans, Taos, Austin, Dallas, and Houston. He has received numerous national honors and awards including a major NEA fellowship (1985–1986) and inclusion in the

Smithsonian's Archives of American Art. His work gained prominence in the 1990s when his paintings were used on multiple album covers by rock bands Nirvana and the Jesus Lizard and for the Lollapalooza music festival. His work most often depicts human/animal hybrid protagonists in settings influenced by such artists as John James Audubon, Rembrandt, Jean-Auguste-Dominique Ingres, and Elizabethan art and fashion.

### Timothy Callaghan (Cleveland, OH)

**Timothy Callaghan** is a painter who lives and works in Cleveland, OH. He received an MFA from Kent State in 2005 and a BFA from The Cleveland Institute of Art in 1999. Callaghan is a nationally exhibited artist, and has work included in many collections, including The Cleveland Clinic and the Cleveland Art Association. He is also the author of the book *One Painting A Day*, a 6-week course in observational painting and creating extraordinary paintings from everyday experiences.

### Gaela Erwin (Louisville, KY)

**Gaela Erwin** earned a BFA from Columbus College of Art and Design, OH (1973) and an MA at the University of Louisville, KY. Erwin has exhibited internationally, and her work has been included in exhibitions at the National Portrait Gallery, London, England; Smithsonian National Portrait Gallery, Washington, D.C.; and the Speed Art Museum, Louisville, KY.

### Carlos Gamez de Francisco (Louisville, KY)

**Carlos Gamez de Francisco**, born in Holguin, Cuba, is a multi-discipline artist proficient in drawing, painting, photography, fashion, and filmmaking. He lived in Louisville for a number of years before moving to Chicago, IL where he completed a degree at the School of the Art Institute of Chicago. His work can be found in the collections of the Evansville Museum, 21c Museum Hotel, Louisville Metro Hall, and the Fashion Resource Center at the School of the Art Institute of Chicago.

### Sonya Yong James (Atlanta, GA)

**Sonya Yong James** is an Atlanta-based multidisciplinary artist who works with fiber and other natural materials to create sculptural and installation-based artwork. She received a BFA degree from Georgia State University in Printmaking (2000). She has recently exhibited her work at the Museum of Contemporary Art of Georgia, Atlanta; Minnesota Museum of American Art, St. Paul; and the Art Institute of Atlanta.

### Douglas Miller (Louisville, KY)

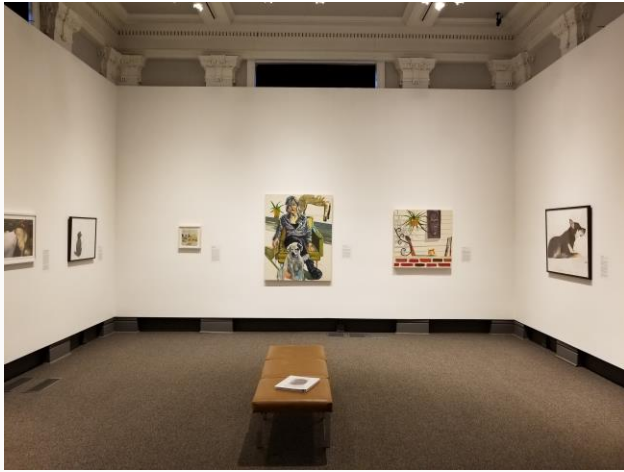
**Douglas Miller** is a Louisville-based artist whose drawings are exhibited regionally and in galleries across the United States. He earned both his BFA and MFA degrees from the University of Louisville's Hite Art Institute. His work is included in the collections of the Evansville Museum of Arts and Science, the University of Louisville, the Speed School of Engineering, and numerous private collections.

William Wegman (New York, NY)

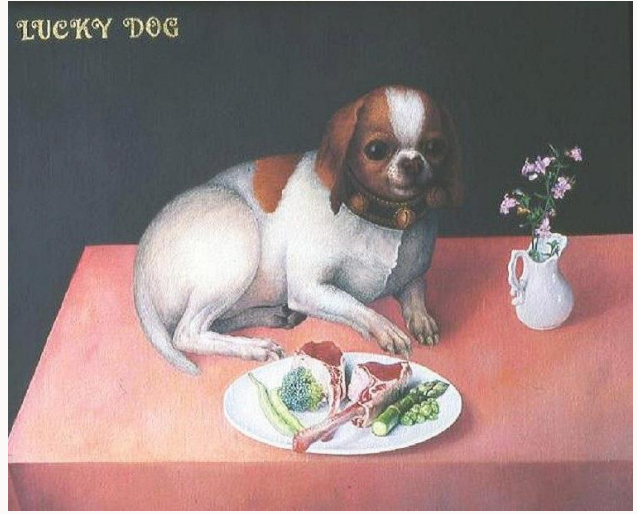
**William Wegman** was born in 1943 in Holyoke, MA. He received a BFA in painting from the Massachusetts College of Art, Boston (1965) and an MFA in painting from the University of Illinois, Champagne-Urbana (1967). Wegman is most famous for his series of photographs that use his beloved Weimaraners as models, a collaboration that began in the 1970s with his first dog, Man Ray. Those collaborations grew into multiple children's and adult books, film and video works for Saturday Night Live, Nickelodeon, and Sesame Street, and appearances on late night television shows The Tonight Show, Late Night with David Letterman, and The Colbert Report. Wegman has had numerous retrospective exhibitions in museums throughout Asia, Europe, and the United States, including the Walker Art Center, Minneapolis; the Centre Pompidou, Paris; The Whitney Museum of American Art, New York; the Brooklyn Museum of Art; the Wexner Center for the Arts, Columbus; and the Metropolitan Museum of Art, New York.

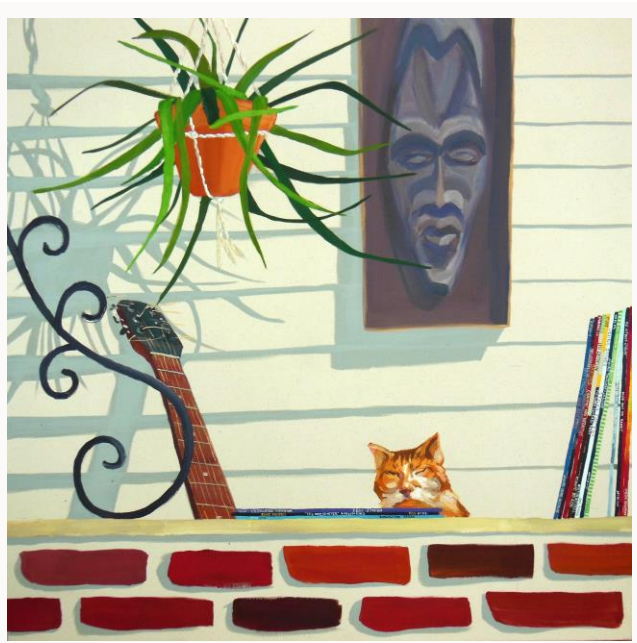












# Donnett & Turner

October 5 – December 1, 2018

[Nathaniel Donnett](#) and [Vadis Turner](#) are Southern artists, residing in Houston, Texas and Nashville, Tennessee, respectively. The South presents a good place to begin an examination of the work being done by these artists, though the narratives they share go well beyond a collection of States below the Mason-Dixon line.

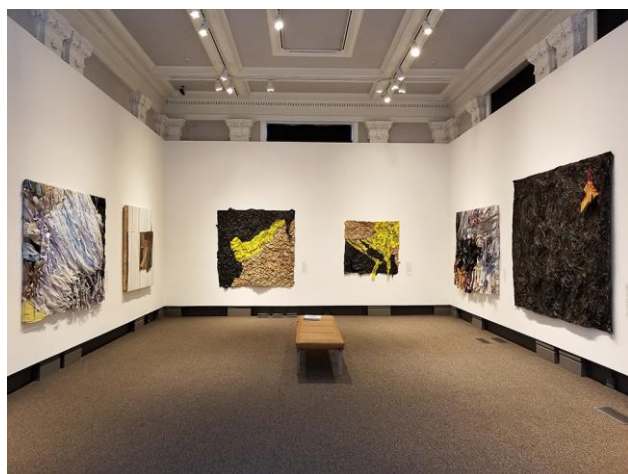
The South has long celebrated an identity separate from the rest of the nation, built upon a mythos constructed from pieces extracted from its history. Through codified laws of engagement and unspoken rules, order and place for communities play a vital role in Southern culture. Traditions and customs for how a Southerner is expected to live, or survive, are passed down from one generation to the next.

Both artists create tangible, physical artworks reflecting multi-generational experiences found in their communities. Sometimes celebrating, sometimes challenging, Donnett and Turner speak a Southern language using spiritual histories, mythology, poetry and storytelling. There is an undeniable lyrical rhythm to their work.

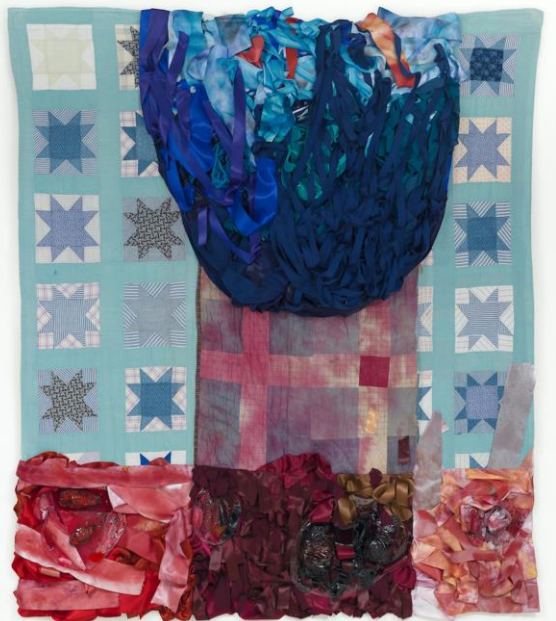
Nathaniel Donnett describes his art making practice as *Dark Imaginarence*, which is rooted in sociopolitical concerns culled from the poetics of the everyday of Black American communities in the United States. Donnett's *Dark Imaginarence* is a multidisciplinary approach, informed by working class resourcefulness and African American cultural production. Donnett's practice allows him to take informal, found materials – brown paper bags, plastics, or weathered building exteriors for example – and reassemble them using formal elements of art (line, shape, color, composition, etc.) to highlight common circumstances and social concerns.

Vadis Turner finds inspiration in the female experiences, rites of passage, and how they influence their environments. She takes materials traditionally associated with femininity (ribbons, yarn, fiber), and transforms them into abstract artworks to question gender roles. Turner's earlier mixed media works often referenced feminine representations in literature and cultural traditions. More recently, however, she has become influenced by more unique experiences and wisdom learned by individual women from her community and beyond.

The work of both of these artists utilize unconventional materials that hold specific associations to narratives and conceptually drive their creations. Every aspect related to the work is involved in the discussion, and they leave no opportunity wasted.







# Spawning Grounds

August 3 – September 22, 2018

*“For women, then, poetry is not a luxury. It is a vital necessity of our existence. It forms the quality of the light within which we predicate our hopes and dreams toward survival and change, first made into language, then into idea, then into more tangible action. Poetry is the way we help give name to the nameless so it can be thought. The farthest horizons of our hopes and fears are cobbled by our poems, carved from the rock experiences of our daily lives.*

*As they become known to and accepted by us, our feelings and the honest exploration of them become sanctuaries and spawning grounds for the most radical and daring of ideas. They become a safe-house for that difference so necessary to change and the conceptualization of any meaningful action. Right now, I could name at least ten ideas I would have found intolerable or incomprehensible and frightening, except as they came after dreams and poems. This is not idle fantasy, but a disciplined attention to the true meaning of ‘it feels right to me.’” –Feminist Audre Lorde, “Poetry is Not a Luxury,” *Sister Outsider: Essays and Speeches*, 1984*

Inspired by the Audre Lorde quote above, artists **Aberlyn**, **Rebeka Sweetland**, and **Katy Traugher** share work that embodies the sanctuary they create for one another as women makers. The artists feel the Lorde quote also reflects their individual works both in a cerebral and physical sense.

“The conversations we were able to have based on this idea were really powerful. There is something very nurturing and yet fleshly... and the tension between the two also reflects the energy of our pieces.” –Katy Traugher

## About the Artists

**Aberlyn** is best known for her larger-than-life portraits made up of a bold mishmash of exposed monochromatic underpainting and colorful, opaque applications of paint. Her reworking of traditional modes of oil painting and portraiture is grounded in the belief that the vernacular of beauty, in all of its democratic appeal, is a potent instrument for change. Her most recent work features more overtly political themes and influences that ever before, reflecting the intemperate political climate in which she works through a potently personal lens. She received her BFA from Indiana University Southeast in 2012 and lives and works in New Albany, IN.

*“In this series, I fix my gaze on a millennial subgroup of The Resistance experiencing a resounding wake-up call for the very first time. The clashing intersection of the gravity of this broad-based movement with the otherwise beautifully self-centric and relatively comfortable existences of some of its participants strikes me as a meaningful juxtaposition that is both thought provoking and laced with irony. The resulting paintings are intended to be simultaneously sincere and comedic, conveying*

*a light-handed critique of a specific strain of The Resistance as well as a deep love for it and the movement at large.”*

**Rebeka Anastasia Sweetland** graduated in May 2013 with a BFA in painting and a BA in Ceramics. Her primary mentors are Lee Greer, Debra Clem, Brian Harper, and Natalie Shelly. She is a mixed media oil painter and sculptural ceramicist. She is inspired by interpersonal relationships and has an air of spiritualism in her work.

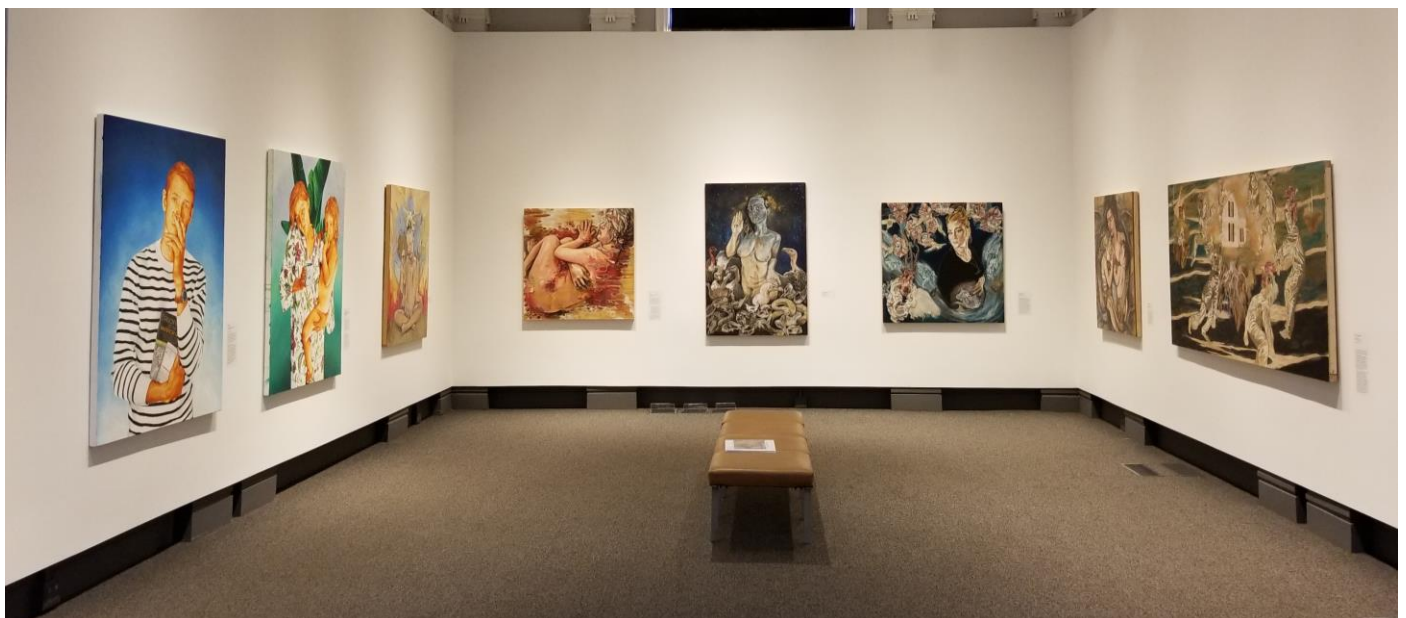
*“I want to create works that challenge perspective and inspire others to interact with and relate with my work. I am all about connections and the interweaving of the physical human experience with our inner psyche. I strive to create work that invites one to both see and feel beyond the surface.”*

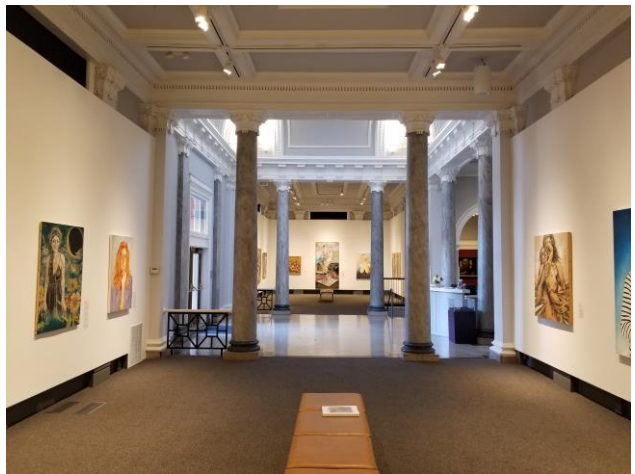
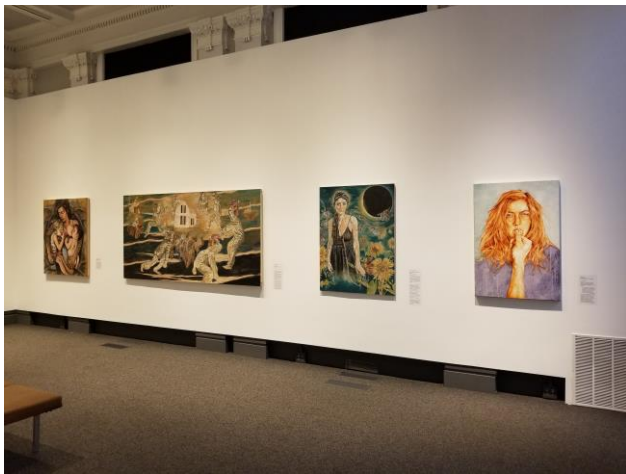
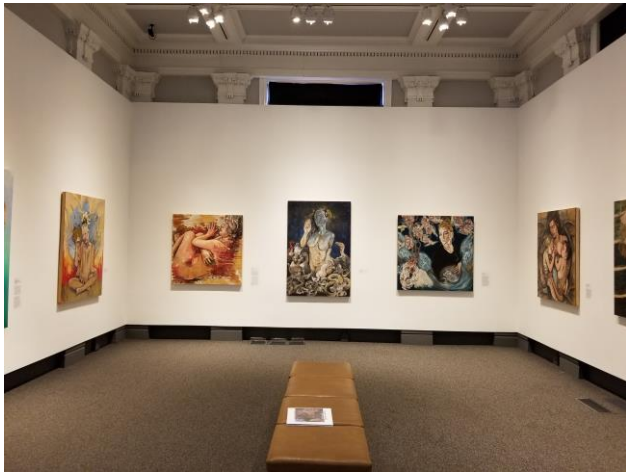
Sweetland currently resides in Indianapolis, IN where she is mother to a beautiful 8 month old baby boy, a part-time nanny to 22 month old twins, and a full-time professional artist.

**Katy Traughber** is a mixed media artist based in Southern Indiana. She is greatly influenced by the area’s physical and psychological environments. Working on wood, Traughber’s images are created with a fixed, acrylic base for a foundation, with delicate, floating layers of chalk on top. Her pieces are fixed but never completely sealed. The materials she uses and visual narratives she creates are both delicate and unyielding, reflecting her personal and family experiences.

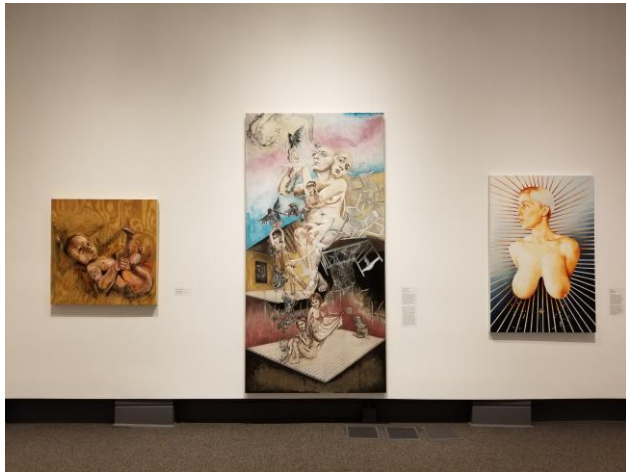
*“My goal [is] sharing the female voice/story in a real way – a multi-dimensional way – layered, shadowed, triumphant, failing. The type of conversation that would take years of exploring someone to uncover; the things we don’t just set out before the world right off the bat, the stories you have to dig and dig for over time.”*

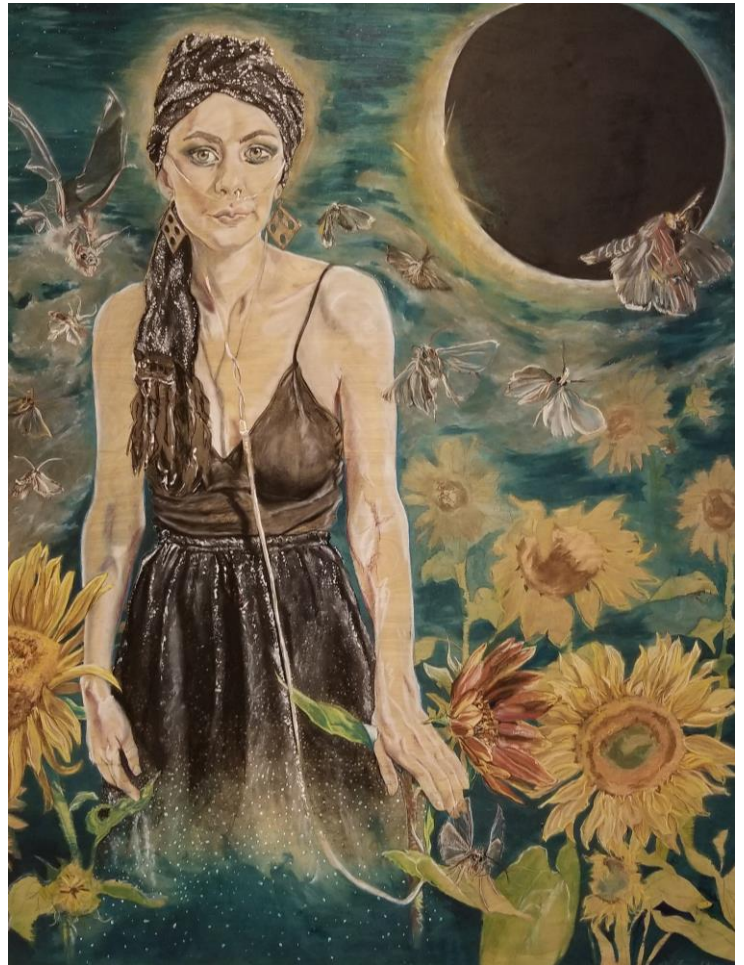
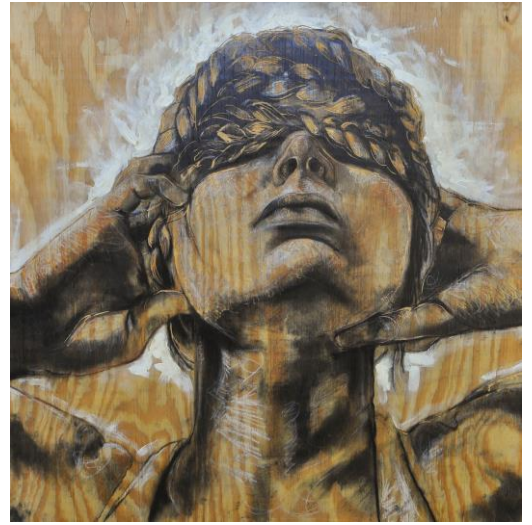
Traughber earned a BFA in drawing from Indiana University in 2015 and currently lives in New Albany, IN.











# Pulp Art: Out of the gutters and on the wall

May 12 – July 8, 2017

“**Pulp**” refers to cheaply produced magazines made from low-grade newsprint. The term comes from the wood pulp used in the paper manufacturing process. Historically, comic books were produced on this pulp newsprint because of the cheap, throwaway nature in which comics were regarded.

The “**gutter**” is the space between the panels of comics. The physical space itself is quite small, but it is none the less of huge importance, as this is where your imagination is the most active as your mind fills in the blanks of the story as it transitions from one panel to the next.

The power and influence of comics in contemporary culture is undeniable. Comics and cartoons are one of the first forms of visual art created and marketed specifically to children, an introduction to visual art that creates lasting connections that stay with people over the course of their lives. Today’s multi-billion dollar industry of superhero movies, collectable toys, and clothes featuring popular comic characters only serves to illustrate this notion.

Comics have had an enduring role on the American psyche since the mid to late nineteenth century. They really began to take off in the mid-1930s with the introduction of comic books that allowed for longer-arc story lines by breaking out of the confines of daily newspapers. This advent saw with it the rise of the superhero genre that brought new and inventive ways for audiences to imagine other worlds, and bring powers that were previously relegated to gods to a modern day secular world, to solve our problems and to right wrongs.

Starting in the sixties, comics began finding their way into capital “A” fine art in the Pop Art movement with such notable artists as Roy Lichtenstein and Andy Warhol. Also developing around the same time was a new vein of underground comic books (often referred to as “comix”) that delved into deeper, more adult themes, and opened up more creative possibilities within the medium of paneled or sequential art. Between the work being done by the Pop Artists and the groundwork laid in comix by Robert Crumb, Art Spiegelman, and Françoise Mouly, among others, lines began to blur between the popular culture comic styles and high art. The perceived cultural value of comics from disposable, “toilet literature” to something of value took root and continues to grow to this day.

A direct evolutionary line can be traced from early Superman to Stan Lee to Robert Crumb to the artists included in ***Pulp Art: Out of the gutter and on the walls***. The variation of voice and style born from these humble pulp beginnings is truly

remarkable. This exhibition explores the enduring influence of an art form created for the masses and celebrates it in the personal, individual manner of each of these artists.

## Artists

[KERRY JAMES MARSHALL](#) (Chicago, IL)

JOEL MCDONALD (Louisville, KY)

[ANDREI MOLOTIU](#) (Bloomington, IN)

[YOKO MOLOTOV](#) (Louisville, KY)

[NIAGARA](#) (Detroit, MI)

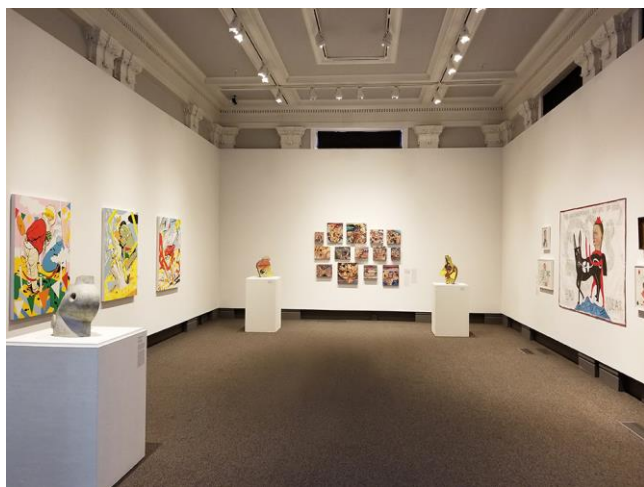
[ROBERT PRUITT](#) (Houston, TX)

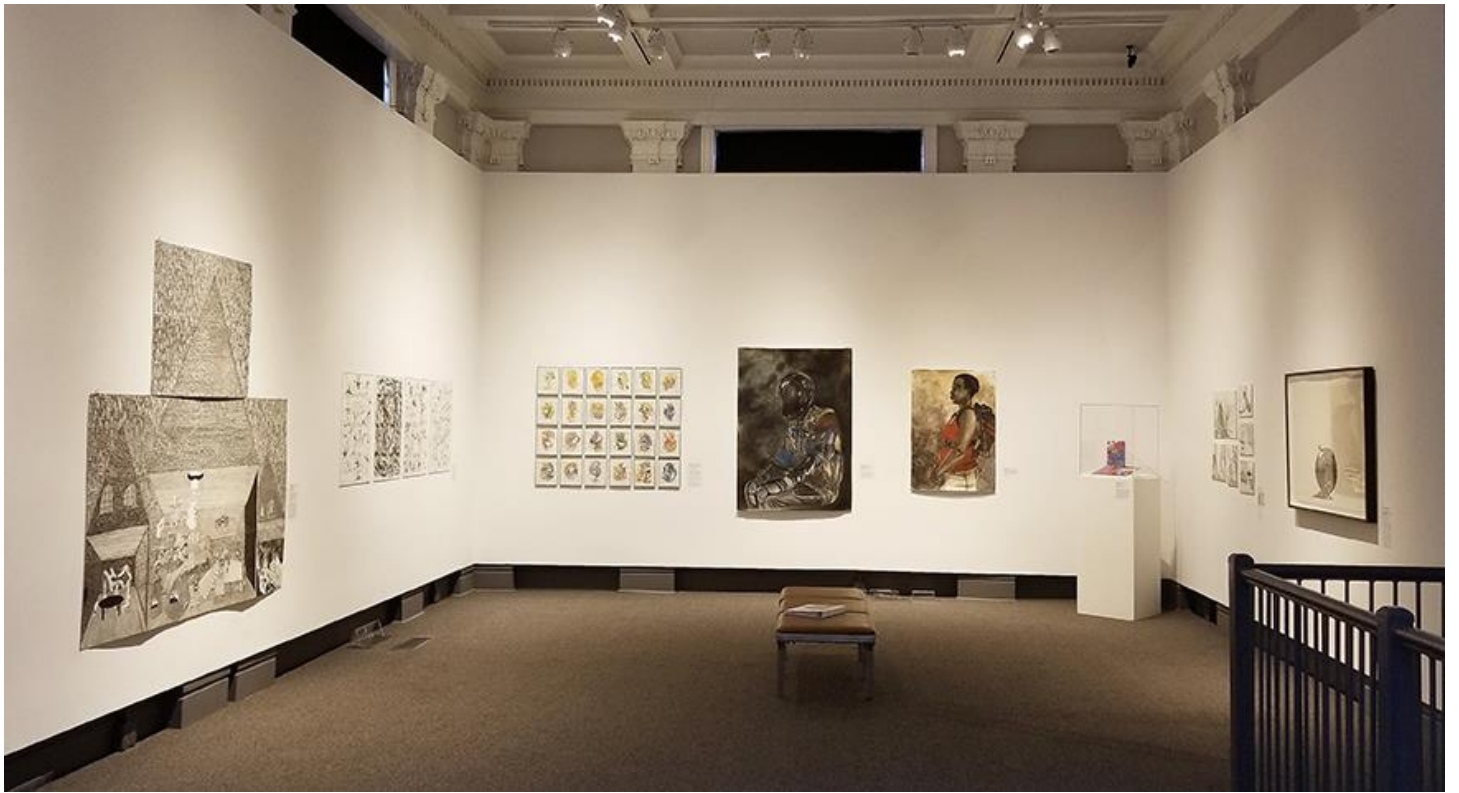
[SETH SCANTLEN](#) (Brooklyn, NY)

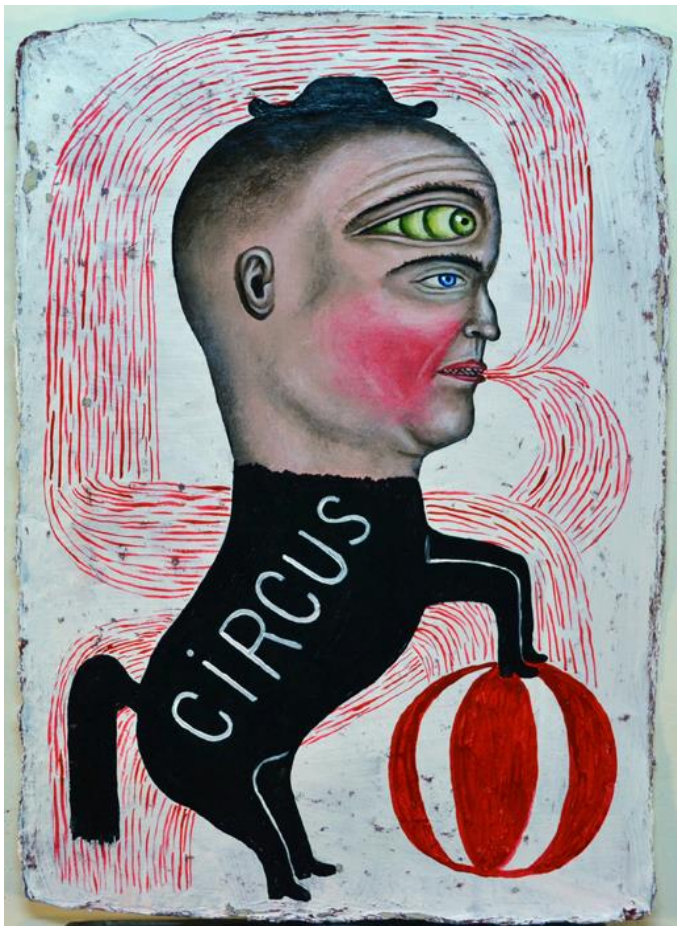
[MALCOLM MOBUTU SMITH](#) (Bloomington, IN)

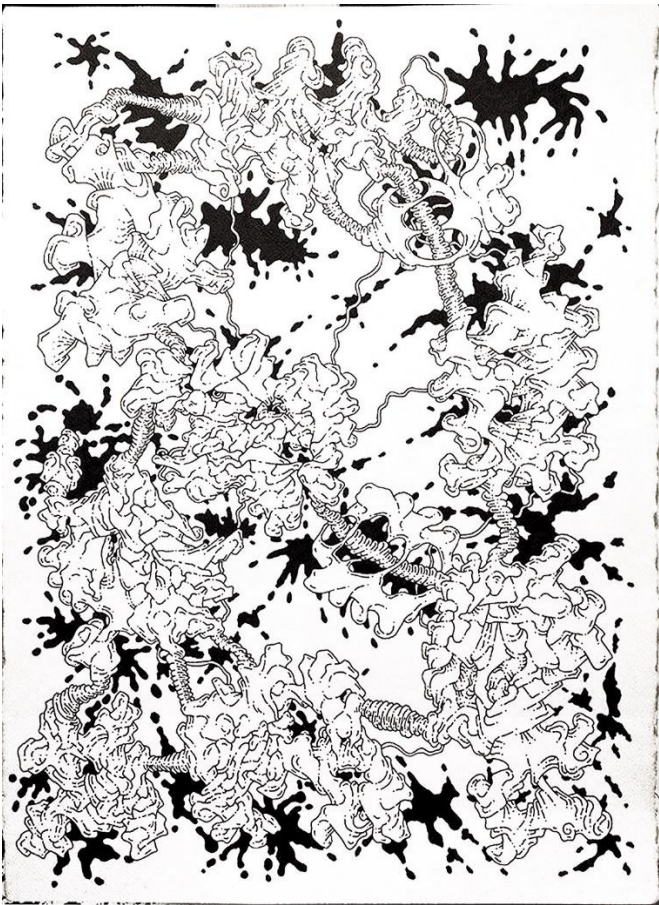
[BRITT SPENCER](#) (Savannah, GA)

[FRED STONEHOUSE](#) (Madison, WI)









# #BlackArtMatters

February 3 – April 9, 2017

This is an exhibit born out of the #BlackLivesMatter movement, created to provide space for people to be seen and heard. This exhibition is about sharing histories and celebrate lives, and to encourage understanding and respect among neighbors. In this moment in history, the Carnegie Center for Art & History felt a sense of urgency to share our space to highlight the work and vision of both local and national African American artists to bring national conversations to our space and community.

#BlackArtMatters is about highlighting the talent and value of art created by black artists. But it's not just about a talent show, it's also about showing work that deals directly with the lives, histories, and the issues (the matters) of these black artists.

The goal for this exhibition is to provide an opportunity for dialogues to develop throughout the greater Louisville and New Albany area. It is an opportunity for our visitors to connect with these artists' perspectives, insights, thoughts, ideas, and concerns.

Developing connections is central to this exhibition. It is important for African American children to be able to walk into a museum and see images that they can immediately identify with. That simple action is a powerful, non-verbal indicator that allows them to immediately understand on their own that they belong here, that this museum and the art exhibited here is for them, both now and in the future. This exhibit is also provides a significant opportunity for non-African American visitors step outside of themselves to hear what others are saying, to see things they may not have seen before, and to better recognize the things that are universal to us all.

Connections and familiarity are keys to overcoming the problems that have given birth to the #BlackLivesMatter movement. Until we see eye to eye, until we see ourselves in others, there will be a need for the #BlackLivesMatter call. #BlackArtMatters is just one piece in that greater cause to prompt growth in the individuals and communities that make up our society.

Exhibiting artists include:

[Ray Dalton](#)

[Stephen Flemister](#)

[Robyn Gibson](#)

[Natasha Giles](#)

[Christina Long](#)

[Fahamu Pecou](#)

[LaNia Roberts](#)

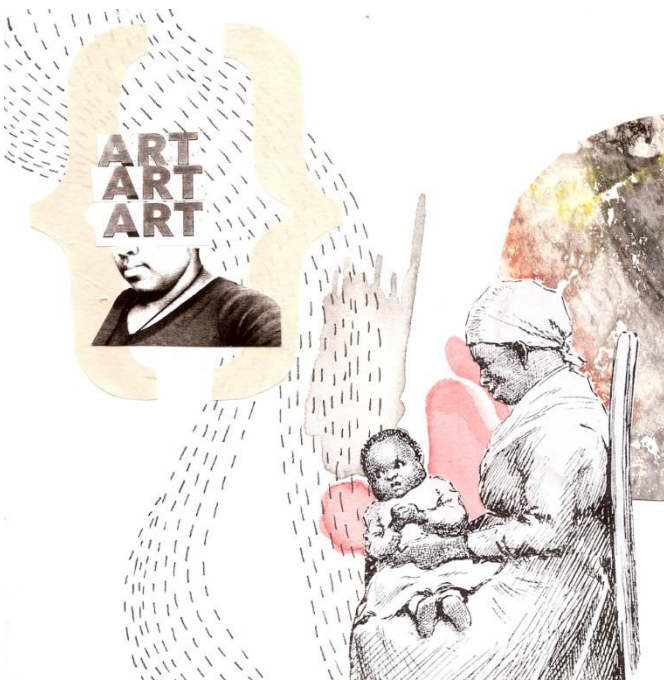
[Dread Scott](#)

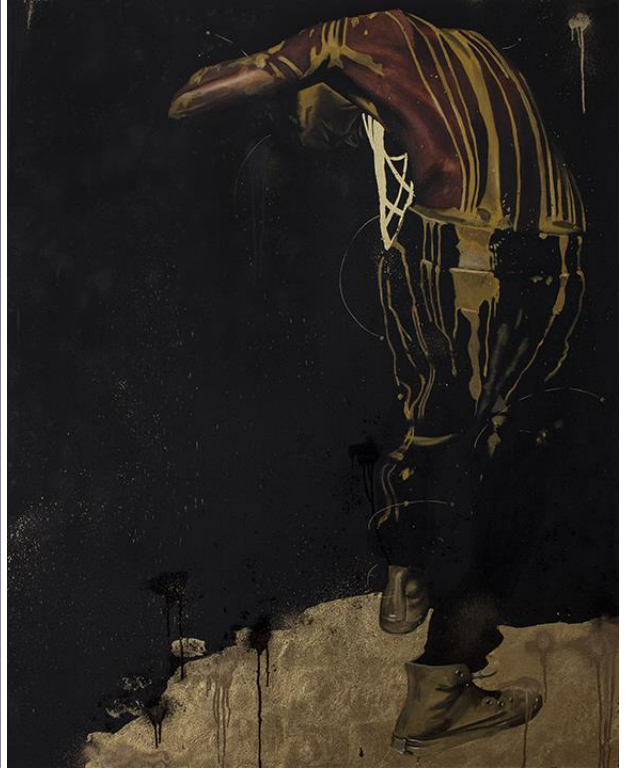
[Scheherazade Tillet](#)

[Shawn Michael Warren](#)









# Marking Time

July 22 – September 17, 2016

Co-curated by Agnes Burris

The Carnegie Center is pleased to present the new exhibit *Marking Time*, co-curated by artist Agnes Burris and Carnegie Center Curator Daniel Pfalzgraf. Exploring such concepts as “event,” “present,” and “history”, the artists in *Marking Time* seek to reveal the elusive, yet always present, force of time. Artists Agnes Burris, Lori Esposito, Valerie Sullivan Fuchs, Matthew Loeser, Michael Ratterman, and Theodore Zanardelli present a diverse grouping of media and materials to capture the ephemeral experience of time. Time is not only a common thematic undercurrent among all the artists’ works, but it is also an active element employed in the creation of the works.

Exhibit co-curator **Agnes Burris** of Columbus, OH, often approaches the objects she makes from the perspective of a social scientist. Her dual academic background in anthropology and archaeology shows in her recent abstract works made using her collection of used canvases. This accumulation of past experiments and abandoned attempts provided the foundation for new layers of paint and collaged material. In these works, history is simultaneously created and unearthed through the overlapping layers laid down on the canvases.

In **Lori Esposito’s** (of Athens, OH) work, time is a burden that must be borne in her *Evaporation Walks*. She carries vessels of colored water and meditates to calm her mind and focus on the present. Esposito walks until all the water has evaporated, leaving behind the colorful residue from the dye on the interior of the vessel — physical evidence of the passage of time.

**Valerie Sullivan Fuchs** of Louisville, KY, works in video, a medium that is probably most often aligned with the idea of time. A great deal of her work has been spent on time and on histories of people and places. In her work in *Marking Time*, Fuchs has focused her attention towards the seasons and the changes they bring about over time around her rural home in Kentucky.

**Matthew Loeser** of Louisville, KY, has collected nail clippings for over twenty years, both his and those from friends and family. The clippings are records of the relationships in his life, as well as records of physical histories (through the dirt, paint, and stain remnants) that tell stories of what these people did with their hands in the past.

**Michael Ratterman** of Louisville, KY, is a funeral director who comes from a long line of funeral directors. Every day he is witness to the intimate transitions between life and death. He is often left with questions surrounding presence and preservation, and the elemental purity of hope, love, and continuance. This is reflected in his work, which focuses on our memories over time, and the cycles of birth, life, death, and

rebirth, distilled down to an elemental level that unfolds over the course of the exhibition.

**Theodore Zanardelli** of Orient, OH, creates series of drawings. Each individual drawing is numbered, the date and time recorded as a separate event. The significance of the time-based relationships among these events is a central concern of his work, as every series is an opportunity to investigate the malleable nature of line, form, time, and space.

