

# CARNEGIE CENTER FOR ART & HISTORY

Daniel Pfalzgraf curatorial exhibition history

2019 – 2020





Above: Borrowed Field, 2018. Oil, acrylic, airbrush, spray paint on linen  
48 x 60 inches

## *There Used to Be a Street*, new work by Dana Oldfather

November 14, 2020 – January 23, 2021

The Carnegie Center presents a solo exhibition by Cleveland, Ohio based painter, [Dana Oldfather](#). Oldfather has exhibited nationally in galleries and museums including Library Street Collective, Detroit, Zg Gallery, Chicago, Kathryn Markel Fine Art, New York, and The Butler Institute of American Art, Youngstown. She was awarded the William and Dorothy Yeck Award for Young Painters, two Ohio Arts Council Individual Excellence Awards, as well as residencies at the Vermont Studio Center and Zygote Press. Oldfather was twice featured in the New York Times, and published in the book *The Art of Spray* by Lori Zimmer of Art Nerd New York. Oldfather's work was recently exhibited at art fairs in Houston, Miami, Palm Beach, Jersey City and New York, including Art on Paper. Her paintings are internationally collected privately and can be found in many public and corporate collections in the US including the Pizzuti Collection with The Joseph Editions, Eaton Corporation, MGM International, The Cleveland Clinic, and the prestigious Progressive Art Collection. Dana Oldfather currently works and lives just outside Cleveland, Ohio, with her husband Randall and young son Arlo.



## Statement:

My paintings explore relationships between partners, parents and children, friends, people and nature. Piles of bodies at work or play are bound up together; they support each other and crowd each other. Traditional ideas about femininity and motherhood are questioned as women in this work bounce back and forth between getting it done and becoming undone. I put their bodies together strangely to challenge unattainable standards of beauty and express the anxiety and confusion that arises in reaching for them. These figures help me come to terms with the uniqueness of my own feminine body, its aging, and my ownership of it. Walls dissolve and interior objects mix with landscape, the kind of landscape one sees outside the car window while driving out of town down the interstate. Glazes, drips, sprays, veils, slashes and daubs build up things like pine trees, transformers, grass, stars, underpants, houseplants, dishes, flying bugs, fire hydrants, and bodies with too many hands, feet, knees and elbows. The scenes are in flux. An action sequence composed of multiple still images is condensed, out of the usual order of time, into one disjointed moment. I use anxious mark making and warped perspective to mirror a rushing world distorted by apprehension. These paintings underscore the inherent emotional conflict of parenting young children and the fragility of comfort and happiness in America today.



Gathering, 2020  
Oil and acrylic on linen  
36 x 60 inches



Knock Knees, 2018  
Oil, acrylic, airbrush, spray paint on linen  
60 x 48 inches



Christina Was a Runner but She Decided to Stay, 2020  
Oil, acrylic, airbrush, spray paint on linen  
80 x 62 inches





Still My Girl, 2019  
Oil, acrylic, airbrush, spray paint on linen  
32 x 32 inches



Hiding 2, 2020  
Acrylic on Yupo  
26 x 20 inches



In Place 2, 2020  
Oil, acrylic, airbrush, spray paint on panel  
30 x 24 inches



In Place 1, 2020  
Oil, acrylic, airbrush, spray paint on panel  
30 x 24 inches



Touching 2, 2020  
Acrylic on Yupo  
26 x 20 inches





Queen Bed, 2019  
Oil, acrylic, airbrush, spray paint on linen  
72 x 80 inches





You and Me, 2019  
Oil, acrylic, airbrush, spray paint on linen  
30 x 30 inches





Artists featured in above image (L to R): Stacey Vest, Alison Braun, Sonya Clark, James Russell May, and Steve Spencer.

# Permanent and Natural

February 21 - August 1, 2020

*Permanent and Natural* is a group show featuring hair as a form of personal expression, as cultural relic, and as artistic medium. *Permanent and Natural* explores the diverse contexts in which artists have incorporated the natural, malleable material that is deeply connected to individual and community identity.

Featured artists in *Permanent and Natural* include:

[Alison Braun](#): Seattle based photographer who captured many of the top punk rock and grunge bands while living in Los Angeles and Seattle in the 1980s and '90s.

[Sonya Clark](#): Multimedia artist based in Amherst, Massachusetts who integrates hair and textile design to create work dealing with themes of race and identity.

[CreativeSoul Photography](#): Atlanta duo Kahran and Regis Bethencourt's photography focuses primarily on children featuring elaborate costuming and hairstyles to celebrate the beauty and versatility of black hair.

[Y. Malik Jalal](#): Atlanta based painting and collage artist whose work focuses on the lives American decedents of slavery and their artistic traditions.

[James Russell May](#): Louisville based artist who creates contemporary paintings based on ancient Greek and Christian mythologies.

Gabrielle Mayer: New Albany artist who creates Victorian hair wreaths and art installations.

Fahamu Pecou: Atlanta based artist whose *Of Crowns and Kings* series explores the ritual, majesty, and sanctity of Black men and their hair.

Steve Spencer: Little Rock, Arkansas based painter creates work that crosses folk art with pop culture.

Alexis Eke: Toronto, Ontario based illustrator influenced by traditional Japanese and Renaissance portraiture to create contemporary representations of black women.

Stacey Vest: Cincinnati based costume and wig engineer that creates wigs to wear and display. She draws inspiration from past, present, and future cultures from around the world and has developed a considerable following among the drag community.



[PERMANENT & NATURAL CATALOG](#)

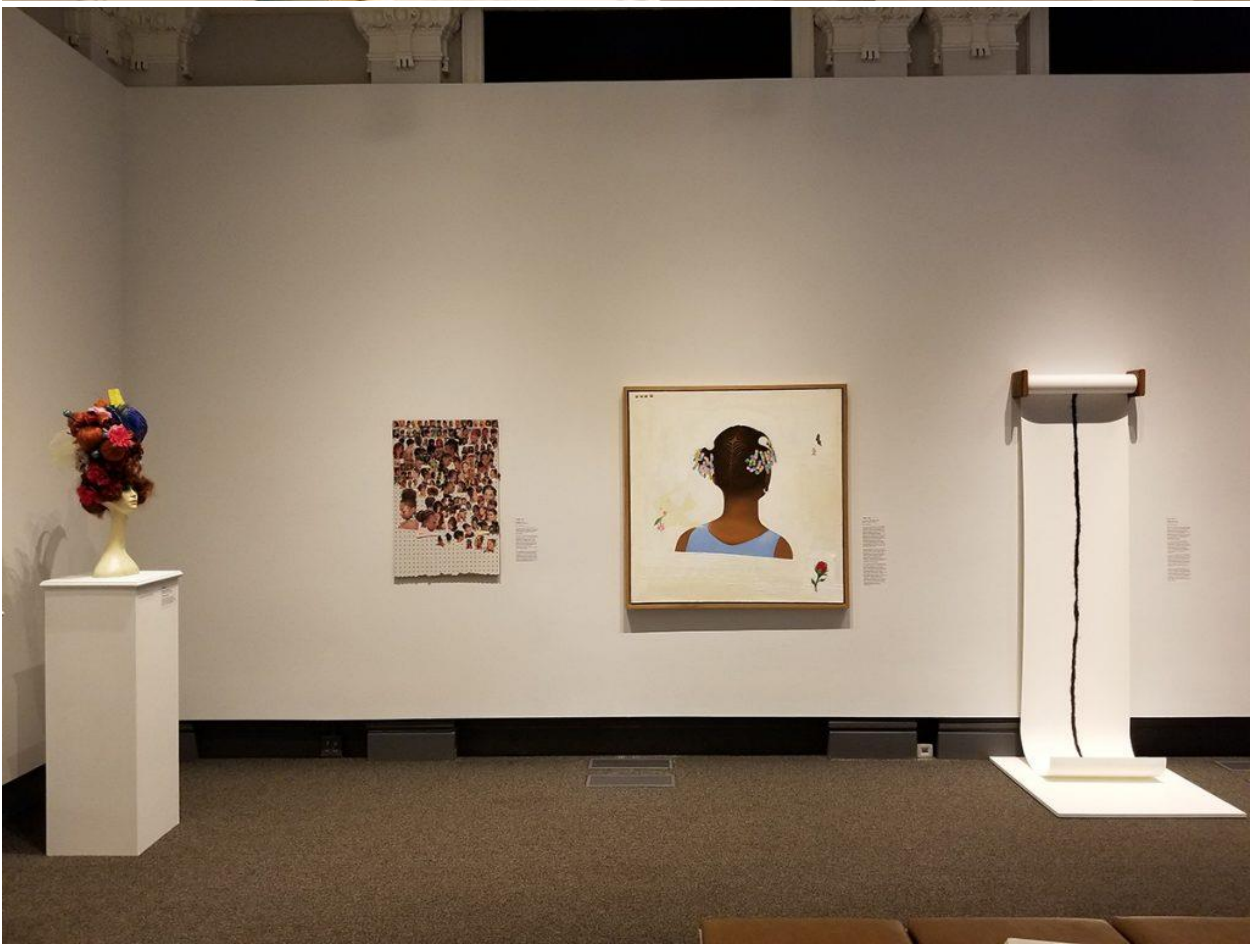




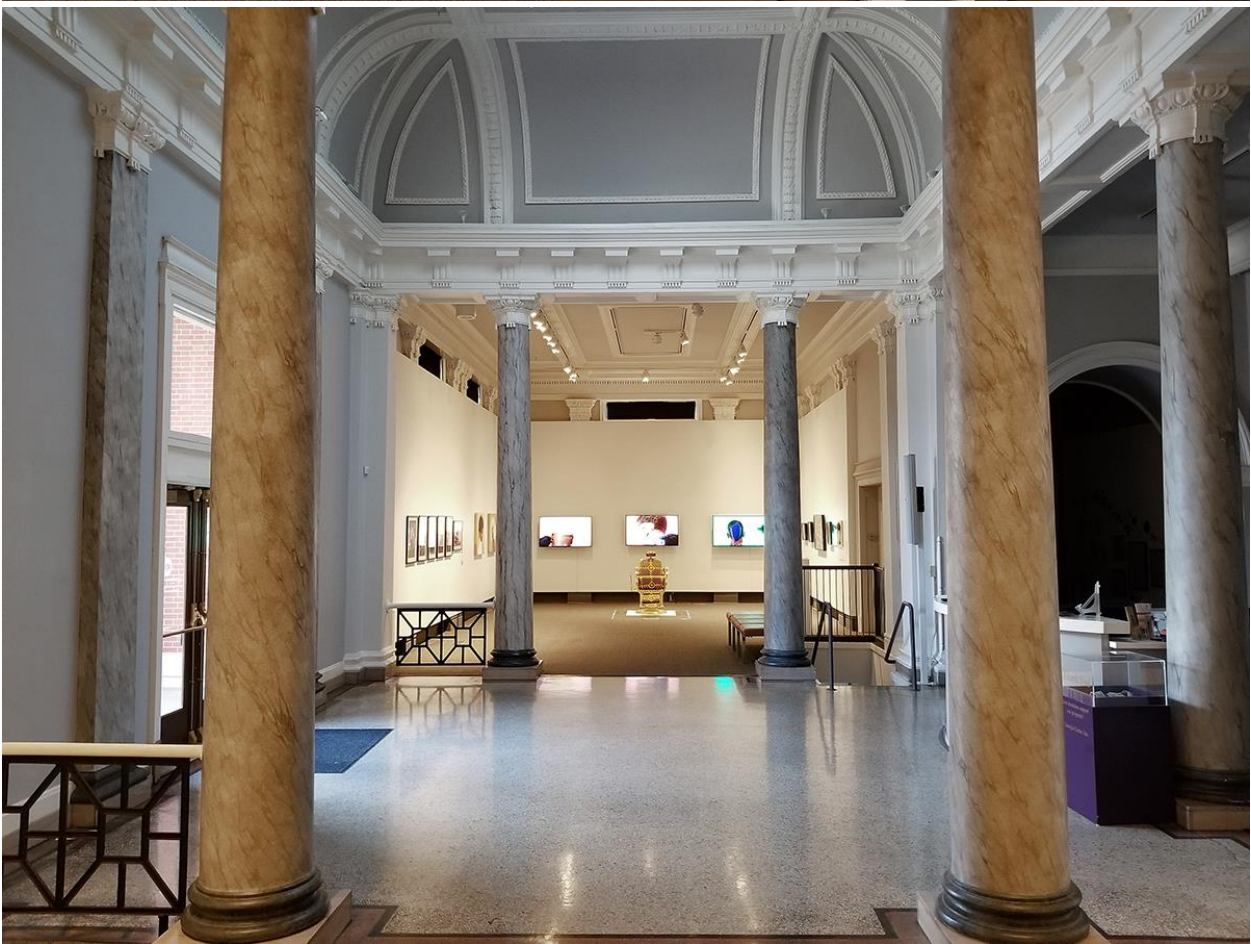
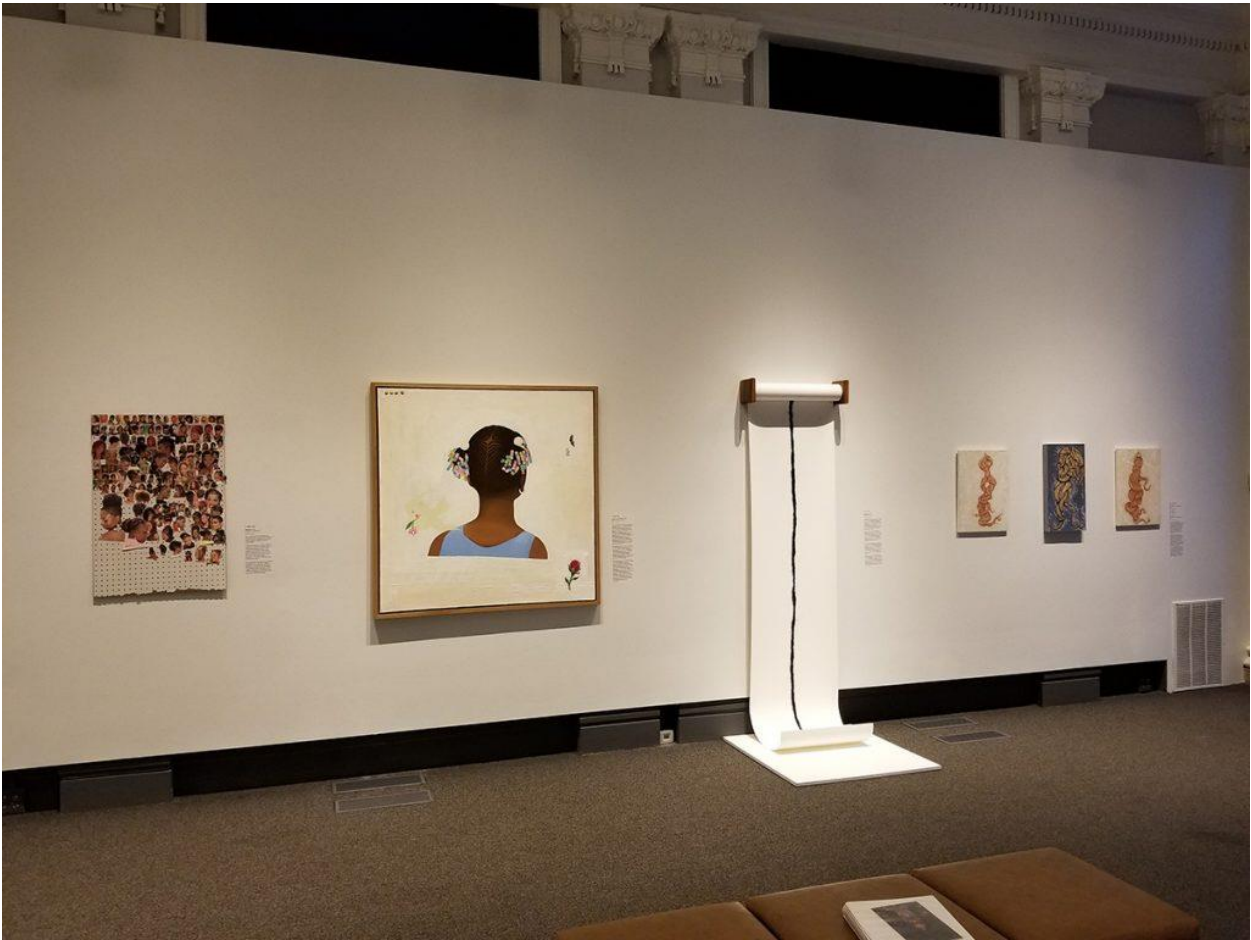






























# OSRS Presents...Marks on Society

December 7, 2019 - February 8, 2020

*Over time, graffiti in the real world finds itself in a continuous state of rebirth. Older work fades away as new work is created in its place. In this spirit of regeneration, Marks on Society will also be updated as new work will be painted over old work. Stop by the Carnegie after January 14th and 28th to see changes made to the exhibition.*

The Carnegie Center for Art and History is pleased to host OSRS Presents... Marks on Society, a graffiti-inspired art exhibition December 7, 2019 through February 8, 2020. **Often Seen Rarely Spoken** (OSRS), a Louisville-based art and design collective, presents work by some of the best graffiti artists in the area for an exhibition that will be altered and updated during the course of the show. The exhibition public opening reception will be held Friday, December 6 at 6:00 PM, with a special Carnegie Members-only curator talk with the Often Seen Rarely Spoken collective at 5:30 PM.

By highlighting the artistry, people, and process of the graffiti art form, *Marks on Society* will challenge stereotypes of street art and transform the museum space. Gallery text and programs will share the history of graffiti, terms and lessons on different styles, materials, culture, and intentions of artists.

OSRS is comprised of member artists, Jacob Duncan, Jeremy Lewis, Ian Muldoon, and Max Thomas. Collectively, they started a full-time mural painting business by utilizing skills developed from their own street art experiences. They have created work in Louisville for Churchill Downs, Home of the Innocents, and are currently working on a project with the City of Louisville's Public Art Program. Through their personal connections, OSRS has invited artists who also have a history with graffiti to create new work for *Marks on Society*.



The title is derived from a New York City anti-graffiti campaign (["Make your mark in society, not on society"](#)) promoted by former mayor Ed Koch. Since that 1982 campaign to fight the scourge of the city, graffiti has risen in stature, finding a much wider audience of admirers. Proof of this new status is readily seen with any number of multi-national corporations co-opting graffiti in their marketing campaigns and product designs to sell everything from French fries to t-shirts. But with the street artists working in their natural environment, graffiti can still be seen as a hotly debated topic.

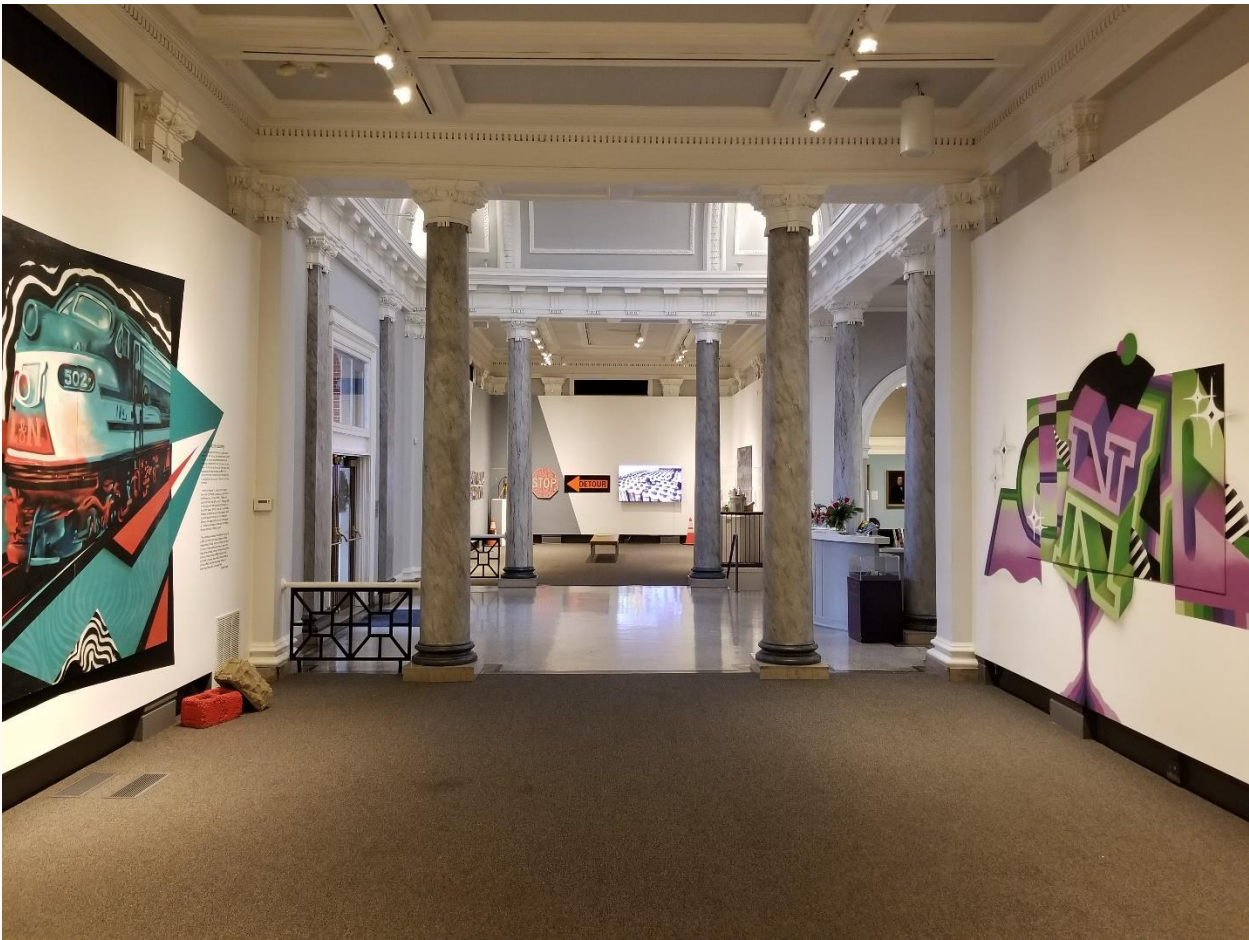
Bringing graffiti into the museum provides an opportunity to celebrate the talents of artists working the genre. It also offers a chance for people who identify as art lovers, but maybe not fans of graffiti, to broaden their understanding of the work while on display in a familiar environment.









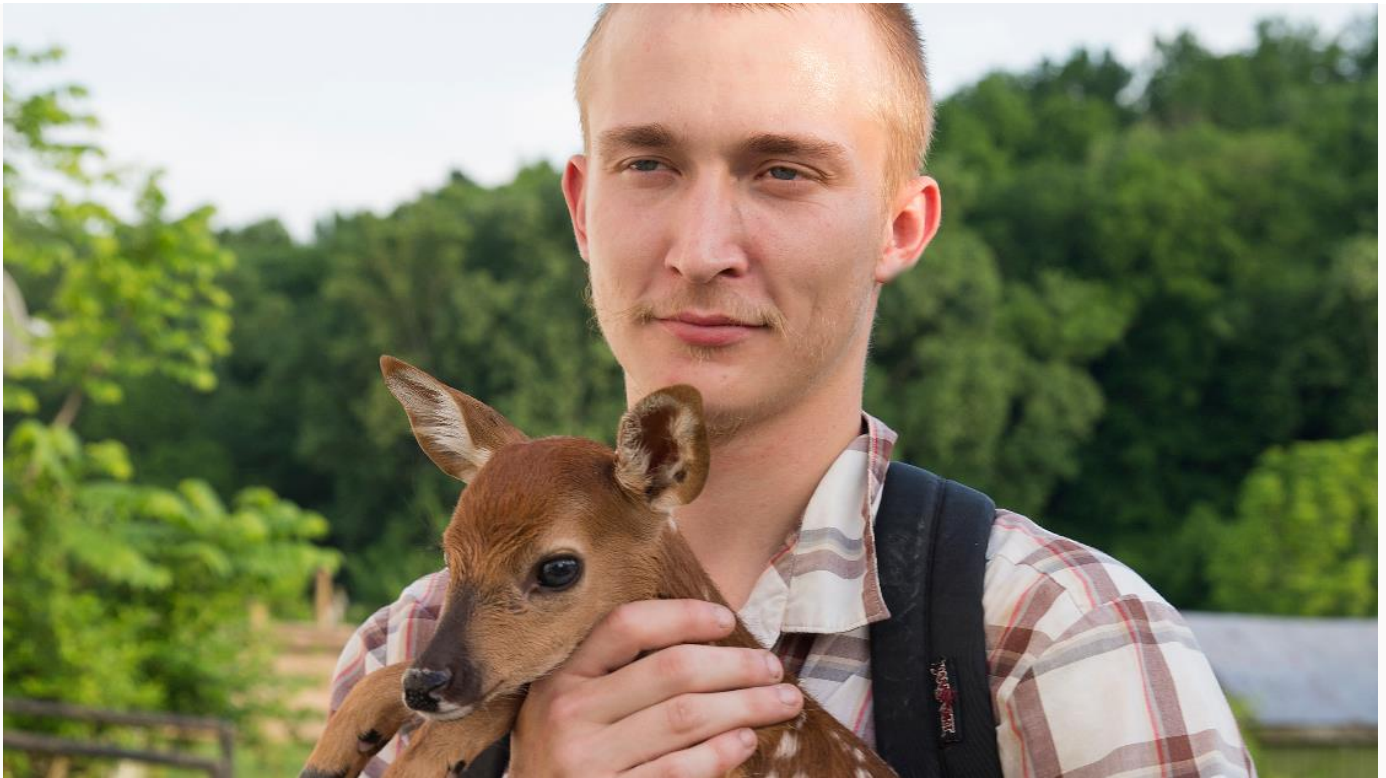












## *Like a Bad Penny, photographs by Rachael Banks*

October 4 - November 30, 2019

The Carnegie Center presents *Like a Bad Penny*, a solo exhibition by photographer [Rachael Banks](#). The series title *Like a Bad Penny* references an old English proverb that describes the recurrence of an unwanted person or event. Banks is interested in how trauma creates dysfunction within families and how it establishes a foundation from which identities are built upon. Banks is particularly drawn to the idea that in spite of our resistance, the older we get, the more like our parents we become. *Like a Bad Penny* is a visual document that uses portraiture and staged environments to reference how destruction, violence, and substance abuse can manifest in those we love the most. This exhibition also features site-specific wall illustrations by [Matthew McDole](#) inspired by Banks' photographs.

"Despite my attempts to reconcile with the destructive actions of my parents and the region I was born into, I am also inevitably attracted to people with these same attributes," explained Banks. "The camera is a tool that allows me to create symbolic images of trauma inspired by personal memory and compulsive storytelling. In my quest to photograph others and the relationship we share, it is my own memories of trauma that, like a bad penny, always turns up."

## Artist statement

*A bad penny always turns up.*

*At the age of sixteen, I underwent a psychotherapy procedure (EMDR) in effort to discover and address the origin of my deepest personal trauma. The result of this experiment was more questions than answers. Was it my birth into the world or is it possible that trauma can be passed on from one person to another? Can trauma endured by a place find roots within the individuals who inhabit it?*

*Like a Bad Penny is an ongoing photographic search for the relationship between trauma and relationships. The series title Like a Bad Penny references an old English proverb that describes the recurrence of an unwanted person or event. I am interested in how trauma has created dysfunction within my family and how it is the foundation of my identity. Specifically, I find myself drawn to the idea that in spite of our resistance, the older we get, the more like our parents we become. Like a Bad Penny is a visual document that uses portraiture and staged environments to reference destruction, violence, and substance abuse. Despite my attempts to reconcile with the destructive actions of my parents and the region I was born into, I am also inevitably attracted to people with these same attributes.*

*I see trauma as an energy that cannot be created or destroyed – it can be inherited, transferred, and shared. My trauma existed before I was born. I inherited some of it from my family and other parts are from the land I grew up in. I share it with the people I am in relationships with. The camera is a tool that allows me to create symbolic images of trauma inspired by personal memory and compulsive storytelling. In my quest to photograph others and the relationship we share, it is my own memories of trauma that, like a bad penny, always turns up.*

–Rachael Banks

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.











Good Will, 2019. Archival Pigment Print. 16" x 24"



Banks Fawn, KY, 2019. Archival Pigment Print. 36 x 24 inches



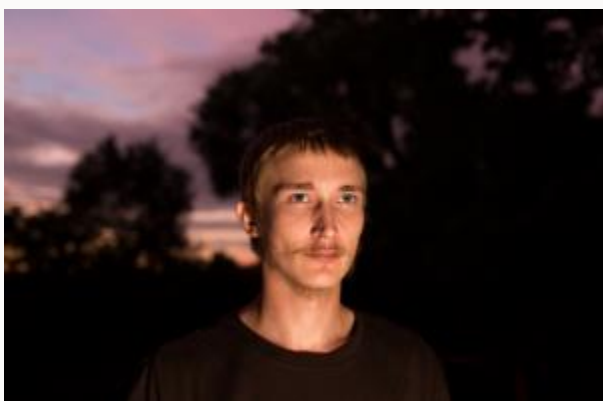
Life is Pain, 2019. Archival Pigment Print. 36 x 24 inches



I only fear God, 2019. Archival Pigment Print. 16 x 24 inches



I'll Keep You Close, 2019. Archival Pigment Print. 20 x 30 inches



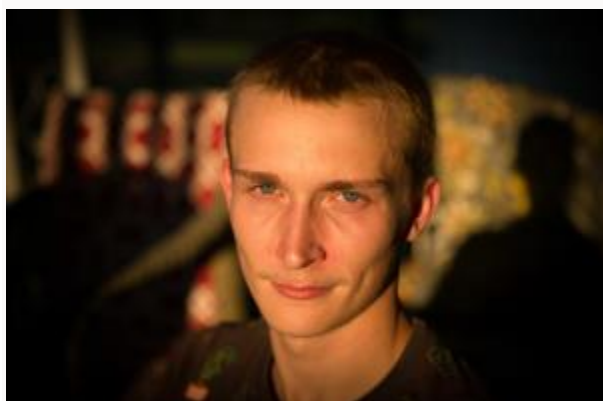
Two Months, 2019. Archival Pigment Print. 10 x 15 inches



Dad sits for me again, 2019. Archival Pigment Print. 16 x 24 inches



Michael at Camp, 2019. Archival Pigment Print. 16 x 24 inches



I see Him in You, 2019. Archival Pigment Print. 16 x 24 inches

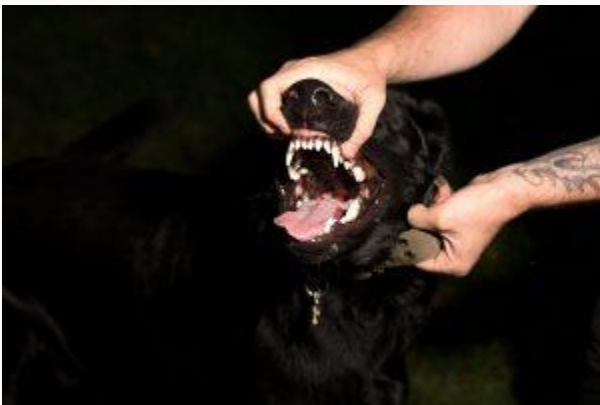




KENTUCKY, 2019. Archival Pigment Print. 10 x 15 inches



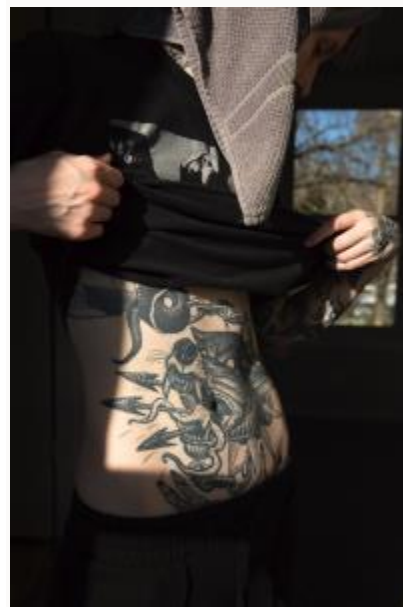
Like a Weed (a nod to Laura), 2019. Archival Pigment Print. 10 x 15 inches



Smoother than your eye, 2019. Archival Pigment Print. 24 x 36 inches



Alec and Andy, 2019. Archival Pigment Print. 36 x 24 inches



16 Years, 2019. Archival Pigment Print. 15 x 10 inches



**August 3 - September 28, 2019**

The Carnegie Center presents *Blunt: Inspiration in Transition*, a group exhibition of artwork by prominent local and national artists whose lives and work are influenced by the creative culture of skateboarding. This exhibition celebrates the New Albany Flow Park—a skateable work of public art, opening in 2019.

A special opening reception for *Blunt* will be held during [Night at the Carnegie](#) on August 2, 2019 from 8-10 PM. The cost of admission is free to Carnegie Members and \$15 for Non-Members. Night at the Carnegie is an art-infused evening of music and drinks. Tickets are available by [CLICKING HERE](#).

The term “blunt” comes from an advanced skateboarding trick where a skateboarder stalls vertically with their back wheels and truck resting on the top of a surface edge and the skateboard tail below the edge. It requires a great deal of practice, balance, and faith in execution to make something so difficult seem so effortless.

“Transitions,” in skateboarding terminology, are the upward curving slope of bowl and ramp walls. Transitions provide skaters smooth shifts from horizontal to vertical orientation and back again as they travel between the lowest to highest points of ramps and bowls. They provide a brief window of time where a skater’s perspective changes without any extraneous thought or effort.

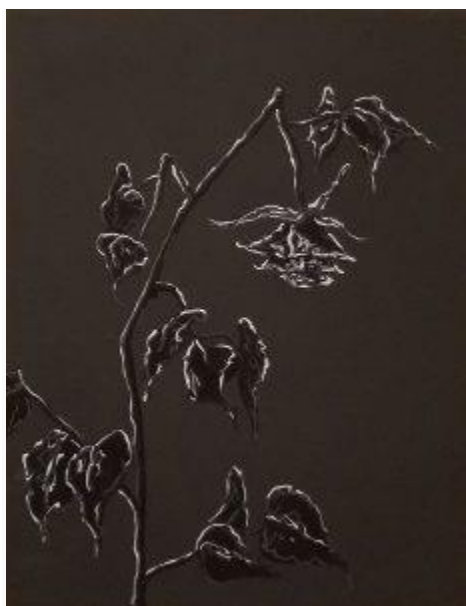
Skateboarding’s history is inextricably intertwined with art and creativity. The act of skateboarding is a living embodiment of the intersection of art and sport, of creativity and physical activity. The world as seen through the eyes of a skateboarder becomes an exercise of seeing untapped potential in inanimate objects.

Skateboarders combine unique spatial awareness with a drive to express themselves through action. They possess a perseverance to improve and push their personal limitations. They are able to look at the landscape and plan for the future, while simultaneously acting in the present, adjusting instinctively while on the move. Always moving in the forward, and making adjustments without thought. These personal characteristics aren’t relegated solely to the act of skateboarding, however, but often find themselves spilling over into other aspects of skateboarders’ lives.

Born with a DIY, grass-root dynamism, skateboarding culture has had major influences on art, architecture, fashion, music, and graphic design. This exhibition honors the contributions that skateboarding has had on the lives of many artists. *Blunt* shares the work of artists who are able to transition energy from a skatepark to a studio and demonstrate the honest and open approach to art making, created without pretense.



Participating artists include:



[Lacey Baker](#)



[Lori Damiano](#)



[Mark Gonzales](#), appearing courtesy of [Franklin Parrasch Gallery](#).



[Ben Horton](#)



[Matthew McDole](#)



[Joseph Minek](#)



[Jared Steffensen](#)



[Don Pendleton](#)



[Tony Tafuro](#)



Leon Washere



