

passing  
**bittersweet**

JANUARY 9-FEBRUARY 9, 2020

Williams Center Gallery

**Elizabeth Johnson** | guest curator

*Passing Bittersweet* features work that embodies ideas garnered from reading Lafayette alumnus Ross Gay's *The Book of Delights*. His chatty, humorous, open-ended essays were culled from a year of daily asking himself: "What delights me?" Self-study and identity merge with the places, people, books, and routines that make Ross Gay happy. From inside what he calls "intense fleeting attentions," Gay maintains a practice of acknowledging what is beautiful in the midst of the brutal.

The artists of *Passing Bittersweet* were chosen not because they illustrate Gay's delights or process, but because their personal delights find aesthetic, physical ways to reframe negativity. The gathered artworks echo Gay's conviction that numberless, small, positive human actions and transactions dispel what is dark, lonely, and unjust. *Passing Bittersweet* honors Ross Gay, *The Book of Delights*, and artists who validate vulnerable, peripheral, and oft-overlooked treasures of common experience.



# passing bittersweet

**JANUARY 9-FEBRUARY 9, 2020**

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**Elizabeth Johnson** | guest curator

Pat Badt

Pedro Barbeito

Katrina Bello

Greta Bergstresser

Berrisford Boothe

Jase Clark

Enrico Richard Gomez

Rachael Gorchov

Femi J. Johnson

Chawne Kimber

Tom McGlynn

Alex Paik

Scott Sherk

Karina Aguilera Skvirsky

Anthony Smith Jr.

Lisa Stefanelli

Mark Street

Taller Workshop/Nestor Gil

Kate Teale

Jim Toia

Fritz Van Orden

Tenesh Webber

Eileen Weitzman

Luke Wynne

Ghen Zando-Dennis

# PAT BADT

[thethirdbarn.org/pat-badt](http://thethirdbarn.org/pat-badt)



***Sprites,***

2012-2014

oil on wooden slab  
with live edge;  
53 x 8 ½ x 1 in. (right),  
72 x 8 ¼ x 1 in. (left)

The story of Daphne and Apollo, and two scraps of wood, inspired Pat Badt to make *Sprites*. Leaving the edges “live,” she covered the slabs with paper and imitated the texture of their wood grain with oil paint by applying ruddy striations on the surface, achieving remarkable flesh tones reminiscent of Egyptian and European painting. She considers the taller, darker one male and the shorter, paler one female: Though separate, the pair uncannily cleaves each to the other in complicit harmony.

The piece evokes weather-red electromagnetic “sprites” that flare in the troposphere—and cloud-to-ground lightning bolts as a definition of desire: the spontaneous discharge of energy through a charged atmosphere. *Sprites* explores what it means to be a pair, emphasizes the necessity of division and union in nature as a terminus for things to happen, change and change again. Intervening minimally, Badt delivers poetic empiricism.

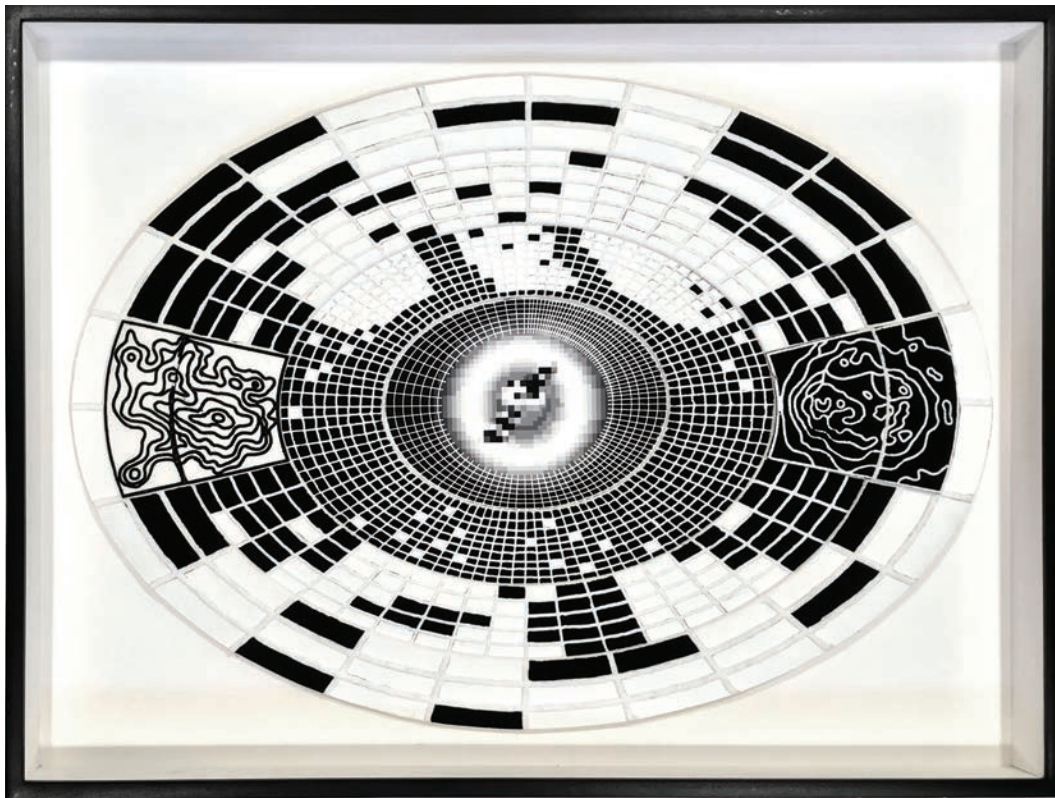
# PEDRO BARBEITO

[pedrobarbeito.com](http://pedrobarbeito.com)

***Sampex,***

2000

relief print with embossment,  
engraving & pigment on  
handmade paper;  
15 1/8 x 21 1/4 in.



Pedro Barbeito made three-dimensional prints from a single mold that fit multiple plexiglass plates together. *Sampex* is named for the small explorer (SMEX) mission satellite NASA launched in 1992 to study solar, heliospheric, and magnetospheric energy particles. *CGRO* is named for the Compton Gamma Ray Observatory launched in 1991.

The whole print extrudes from the wall in three tiers: the central oval is a pigment printout of the satellite; the second tier is a gridded, pixelated image the satellite captured; and the third tier

features two insets of vector drawings of the same data generated from paths rather than pixels to make a smooth design.

The prints are portraits of machine logic since the satellites are portrayed inside their product, far smaller than the sea of data they produce. They approximate what it feels like to be a machine. But technology can surprise in a particularly human way: the satellites kept working years longer than their expected lifespan—*Sampex* until 2004, *CGRO* until 2000—undermining the snowballing speed of technology and predetermined obsolescence.



passing bittersweet

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# KATRINA BELLO

[katrinabello.com](http://katrinabello.com)

*Petrified and Peeking,*

2016

graphite on paper;  
5 ½ x 8 in.



Katrina Bello's drawings from her *Bato Bato* series build on Filipinos' doubling words for endearment. Repeating *bato* (large rock) succors the loss of a landscape ruined by mining and urbanization, and Bello's longing for her homeland after emigrating to the United States. She grew up on Mindanao Island, in the Philippines, where only 3 percent of the rainforest remains. When she was young, her family enjoyed Davao River known for its massive rocks. In September 2019, the river was found to be contaminated with the polio virus.

*Petrified and Peeking* parlays smudgy colored graphite into a welcoming but distant, atmospheric abstraction. Though palm-sized, the work encloses and immerses, perpetuating the memories and loss the landscape holds. The viewer is transported to a busy swamp where white stumps and hillocks dive, fall, swim, and protect delicate reeds, sedges, and grasses. The piece wraps the pleasure and danger of a frolic within the hugging arms of interconnected wetlands.

# GRETA BERGSTRESSER

[gretabergstresser.com](http://gretabergstresser.com)

***Watching the Geese,***

2018

archival pigment print;  
14 x 21 in.



Greta Bergstresser photographs her neighbors, her family, her parents' working farm, the town of Selinsgrove, Pennsylvania, and the Susquehanna River for the series *Guns, Gold, and Going Green*. She documents gardening, hunting, and slaughtering animals among people who know her, who are used to her camera and enjoy the attention as mild entertainment. A proud butcher asked to be photographed with blood-spattered skin. Bergstresser photographed herself in her chicken-dressing outfit. She is fast and good at gutting, so she is the one that does it. Eventually, her son will be in charge of the chickens.

The photos *Thanksgiving Pig* and *Watching the Geese* were printed smaller than *Mom's Canna Lilies*. This group of three measures out near equal amounts of sacrifice and wonder against an abundance of soft river fog, suggesting that the gentleness of plants will outlive competition in the animal/human world. Placing unadorned beauty, innocence, and gruesome realities at the center of the images sideswipes the viewer with blunt fact and discharges the latent power of an unselfconscious, practical farmer's point of view.



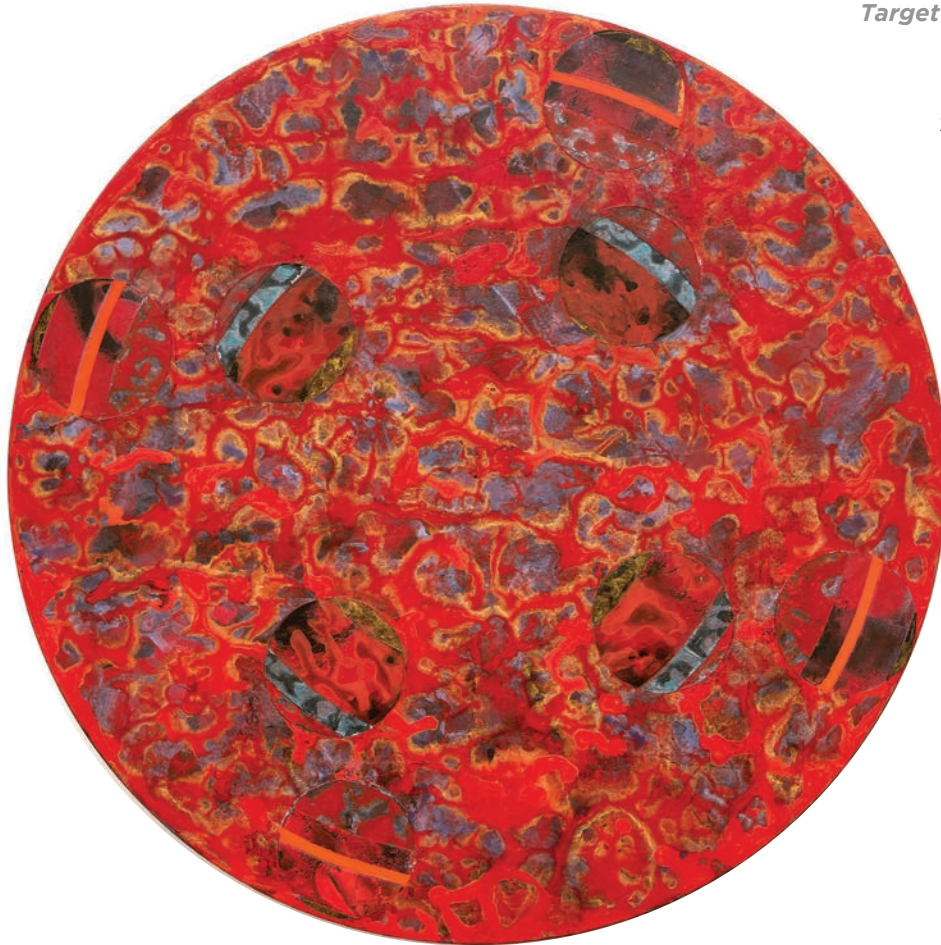
# BERRISFORD BOOTHE

[bboothe.cas2.lehigh.edu](http://bboothe.cas2.lehigh.edu)

*Target Motion Analysis,*

2018

acrylic on panel;  
20 in. diam. x 1 ½ in.



Berrisford Boothe displaces the mundane with ritual through patience, a capacity he recommends for gaining new knowledge in real time during the making of potent aesthetic forms. Recent work explores circles, since they are uniquely tooled to replace what is known (endpoints) with what may be discovered (portals).

*Target Motion Analysis* grants the eye purchase by mixing layers of gold-red and extra-fine iridescent gold in medium that separates and clots before drying. Viewed from different angles, the mostly red painting can appear more or less golden.

Target Motion Analysis (TMA) is a process used by the military to calculate the position of targets such as submarines and ships. Using the painting as both target and sensor, Boothe turns TMA—a tedious, time-consuming act—into a rich metaphor to describe spin, approach, and retreat. Insets of circles within the circular painting appear to be dials that spin at cardinal points. Being the perfect view of many orientations, this painting reveals a blue halo buried within a red one. As a Ritual Probability Device (RPD), it summons countless possible events, and we bear the weight of each without needing to see each iteration.



# JASE CLARK

[jaseclark.com](http://jaseclark.com)

***Parasitic Structures,***

2015

7:34,  
video still



Jase Clark's *Parasitic Structures* impressionistically blends a dissection chart, Clark's drawings and prints and paintings, and snippets of landscapes and patterns through stop motion animation and 3-D modeling video programs. The resulting jumble celebrates the host-parasite relationship as a check on the human race, and leavens dry science via color, movement, and accumulation. Biologists intuit that parasites far outnumber nonparasites, concluding that resistant hosts play a fundamental role in modifying ecosystems. Clark's video jostles and quivers with insect-like vivacity, identifying

the viewer with the opportunist, prodding us to aestheticize squeamishness.

Current biological theory asserts that the ancestor of mitochondria, the powerhouse in cell structure, was a free-living bacterium taken into a single-cell organism and slowly transformed from an energy-thieving protein into an energy-making one. Clark himself continues to adapt, organizing chaos within fragmenting and overlapping target patterns, circles, and a tilted square or two, picturing the life cycle as glittery sparkly massive coruscation.

passing bittersweet

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# ENRICO RICHARD GOMEZ

[enricogomez.com](http://enricogomez.com)

*Edelweiss: Southernmost, Ka Lae, Hawaii,  
Chrysoprase, Tiwaz (American Sunset Series),*

2019

watercolor, water-soluble pencil,  
marble dust, and acrylic on paper;  
8 x 10 in., sheet size.



Enrico Gomez mines Native American, European, and New Age mythologies, probing the esoteric in terms of shadow and light. With *Cuervos I.//* and *Los Cuervos*, he adapts abstract composition to the story of Crow and her fascination with her own shadow: Crow kept looking at her shadow and scratching and pecking at it until it woke up and ate her, an outcome which might deter the overthinking of one's art. Black geometric forms are so dark the corners disappear, implying that the inky portals are simultaneously dimensional and flat, just as Crow can double, shape-shift, and bend physical laws. The ebony forms trap darkness flowing from voids that welcome the viewer into Crow's wisdom.

Also offering guidance, *Edelweiss: Southernmost, Ka Lae, Hawaii, Chrysoprase, Tiwaz* overlays and splices together chrysoprase, a bright green quartz that symbolizes happiness, enterprise, and prudence; a certain sunny Hawaiian seascape; and the runic warrior Tiwaz, named for the Norse god of law and justice. Edelweiss, the sturdy white flower symbolizing deep love, loyalty, and devotion, hovers protectively over all these positive things in the most effective way known to magic: It is invisible.

# RACHAEL GORCHOV

[rachaelgorchov.com](http://rachaelgorchov.com)

***Rock Cloud,***

2017

glazed ceramic in two parts  
with digitally printed vinyl;  
13 x 47 x 18 in.



Rachael Gorchov makes inspired, idiosyncratic, curved objects. *Oculus iii* and *Rock Cloud* are the fruit of Gorchov's break with painting from photographs, which made her flatten form and enforced an equal focus on all parts of a composition. She began making drawings of landscapes as seen through Claude glass, or a convex black mirror that skews what it reflects, creating extremely curved perspectives. Attracted to centralized forms—rocks, clouds, and topiaries—because they have similar silhouettes but different properties, she started drawing them separately from the greater landscape and attaching attendant shadows to mark depth. Excised from

nature, humorous, awkward, and modest, both the sculptures and their shadows are painted with abstract, brightly colored brushstrokes.

*Rock Cloud* is bizarre: two positive shapes hover on one abstractly painted shadow that does not logically connect to the forms. The piece is troubling, as it appears natural but obviously is not. Derived from photography and translated through drawing, painting, and sculpture, the individual components jettison important pieces of information by stages. Hell-bent on its own stubborn path, all the aspects of *Rock Cloud* make a good case for rebellion.



# FEMI J. JOHNSON

femijj.com



***Public Display of Affection,***

2018

acrylic on canvas;  
30 x 30 in.

Femi J. Johnson mixes colors carefully, and he does not use paint from the tube. He paints what he has absorbed recently or flashes of memory. Understanding the content of his paintings is not a prerequisite for enjoying them. Big patches of color referring to seasons or moods balance smaller, incidental vignettes lifted from paint studies or made up on the spot. *Public Display of Affection* is divided into a quasi-figurative beige zone and a blue background, seeming to harbor Beauty and the Beast at its center, but there are no other clues to support that story. Openly painted shapes and

wayward drawing separate color, space, and line as if grading them. Globbs that resemble palette scrapings of mixed colors congeal on flat, thinly painted expanses, stoutly defining the foreground.

Johnson calls his works “abstract storyscapes,” since they commence with the painting of figures and landscapes but leave off before images or spaces solidify. Blocks that might be heads, trees, or painting palettes soon falter, returning the spotlight to the pigments mixed earlier: Conserved, relaxed, majestic color that predates and will outlive all the eventualities in the middle.



# CHAWNE KIMBER

[cauchycomplete.wordpress.com](http://cauchycomplete.wordpress.com)

*there's some left,*

2019

hand-dyed cotton, linen, wool, silk;  
improvisationally pieced and hand quilted;  
37 ¾ x 48 ½ in. overall



Chawne Kimber made *there's some left* specifically for this exhibit, improvising as she pieced and quilted it. She combined a rough beige weave suitable for coats, a blue cotton-linen blend, a grey wool with tiny pinstripes in beige and bright blue, and a flour sack hand-dyed pink—all what she calls “drab-but-classy” colors that mimic sugar packets. The quilt declaims: “Someone is using my sugar bowl and stealing the spoon”—an aside from a friend that struck Kimber’s fancy. She explores its contradictions in a middle ground between Nina Simone singing “I Want a Little Sugar in My Bowl” and outside control that both uses and steals.

“Uppity negro” blasts from the quilt titled *not showing proper deference to wypipo*. “I am I am still I am not still I am still not free” stutters and rages the quilt titled *still not*. “you are fucking awesome” affirms the youthful quilt *yes, you are*. The voices of Kimber’s quilts need to be separate from their titles, as what we think—our identity—can be obscured by how we allow ourselves to be labeled. *There’s some left* manifests self-determination and fights complicity. “Yes, there’s a bit left for me,” is one way to put it, but anger at arbitrary power lingers a lot longer than a teaspoon of sugar.

passing bittersweet

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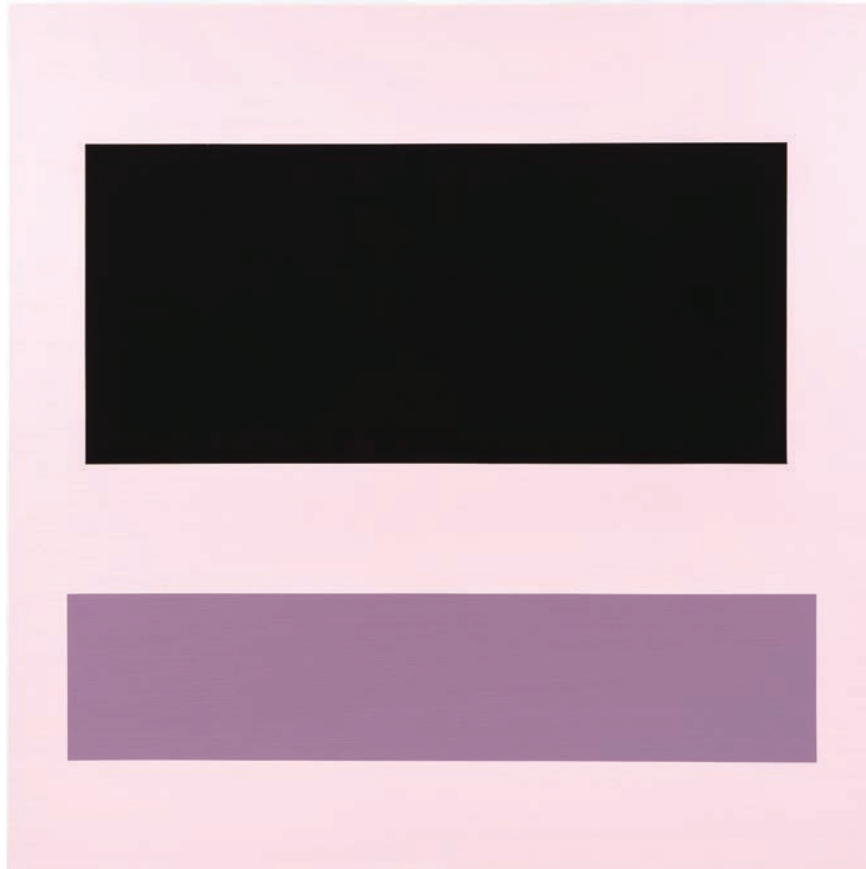
# TOM MCGLYNN

[tommcglynnart.com](http://tommcglynnart.com)

*Decal (Pink Grounded),*

2019

acrylic on birch panel;  
36 x 36 in.



Tom McGlynn suspends a black rectangle and a raspberry rectangle above a pink background, and calls it: *Decal (Pink Grounded)*.

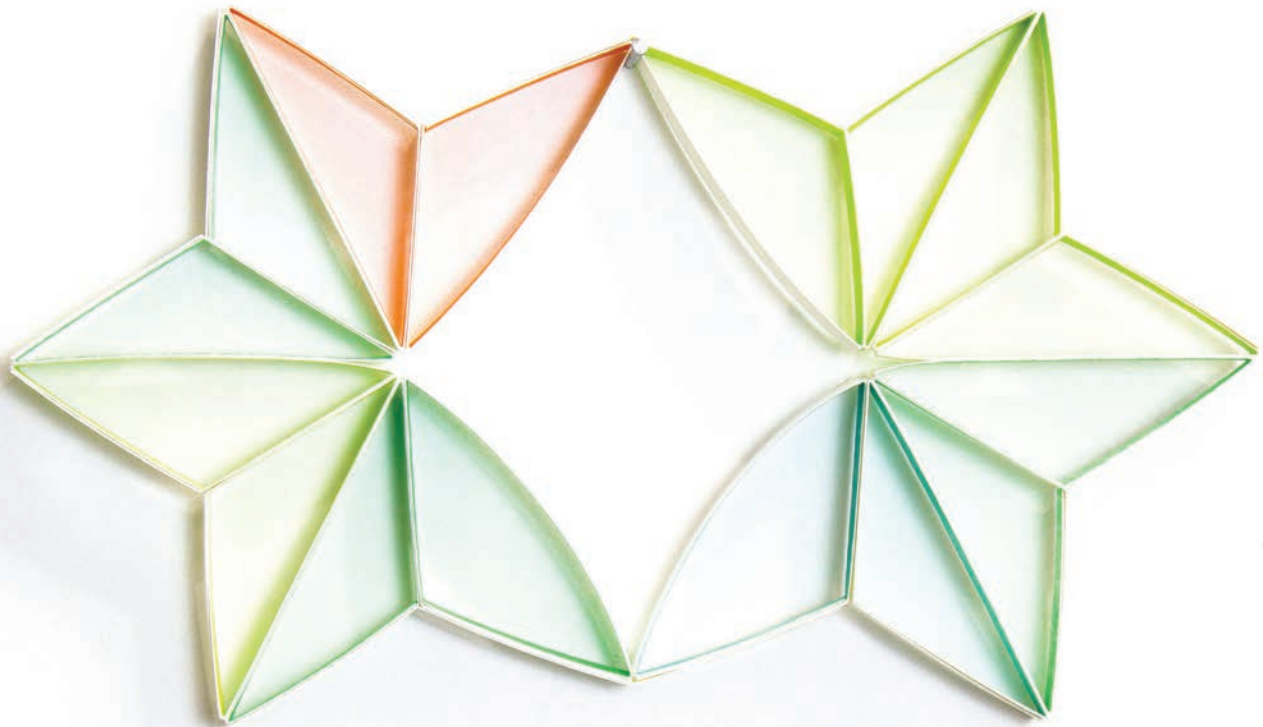
“Decal”: portable, ubiquitous, and scalable commercial signage that flourishes only briefly in its usefulness and messaging power. “Pink grounded”: physically fixed in pink paint on canvas. In this simple act, McGlynn achieves a poetry of opposites.

Like a perfumer, relying on intuition, McGlynn uses both physical and computer-generated color to pretest a broad range of possibilities. Working in a reduced abstract format lets McGlynn suspend judgment at beginnings and ends and jump into the middle of the creative process, into paradox, into a full emptiness from which he returns with objects that both carry and emit color, and calculate the ungraspable.

***Improvisation #3 of  
Equilateral Triangle (Open),***

2016

gouache, colored pencil, paper;  
5 ½ x 10 x ½ in.



Classical music and painting brought Alex Paik to wall assemblage. Indeed, it marks his arrival. *Partial Parallelogram (Trapezoid)* cleverly exploits dimension, as it musically administers subtleties of cast shadows and reflected colors on the gallery wall. Different at each installation, it steers your gaze in and toward the wall's surface, then skips across it laterally, vertically, and diagonally, presenting delicate clusters of relaxed trapezoids, parallelograms, and triangles that bend to gravity. Close inspection reveals interstices inside the shapes that quietly

play multiple roles, exponentially increasing the number of possible geometric shapes that bridge themselves together in both large and small units.

With these painted strips of paper, Paik carefully notes the passage of time and of forms developing and dissolving—the universal rules that bind our physical world—and the interdependence of all the pieces of any system. The sculpture is a working model both for how we relate to others and how we piece ourselves together, since both efforts require mirroring and the winnowing out of weaknesses and compromise.

# SCOTT SHERK

[thethirdbarn.org/scott-sherk](http://thethirdbarn.org/scott-sherk)



***Cellar,***

2019

lacquered MDF,  
electronics, audio file;  
7 ¾ x 16 x 16 in.,  
with pedestal, 32 x 16 x 16 in.

Gaston Bachelard believed rooms make sound, dream, and promote dreams. He said, in *The Poetics of Space*, “When we dream there [in the cellar], we are in harmony with the irrationality of the depths.” Scott Sherk wanted to dream in his cellar but he did not like going down there. He set up a microphone, his surrogate dreamer, to try to listen to the cellar dream, or at least listen, to what occurs *without him*. He recorded *Cellar* during a six-hour dinner party (he told his guests), then got the idea to play the recording in a cabinet that imitates the cellar’s proportions.

You do not hear anything until you hold your head over it, as you might lean over the edge of a well and peer down into the dark. *Cellar* masquerades as furniture, but it is a portal to issues of surveillance, cultural policing, political frustration. That’s what you get if you listen “up.” If you listen “down,” to the sounds of *Cellar*, you enjoy a Minimalist masterpiece played by a pump motor with no time for tired complaints of solitude, anonymity, and despair. The little pump’s power comes from droning at the perfect volume, a quiet bullseye to the brain.

—Matthew Crain



# KARINA AGUILERA SKVIRSKY

[karinaskvirsky.com](http://karinaskvirsky.com)

*Chimborazo, Ecuador (night),*  
*(The Railroad Workers series),*

2016

folded and collaged archival inkjet print;  
17 x 22 in.



Karina Aguilera Skvirsky's series *The Railroad Workers* curbs historic acclaim for John and Archer Harman's Tren Ecuador (Ecuadorian Train), considered one of the world's most dramatic railway achievements, which integrated the engineering talents of Jameson-Kelly, Gustav Eiffel, and Henry Davis. *Chimborazo, Ecuador (night)* champions the importance of the workers, indigenous Ecuadoreans and Jamaican migrants, by means of collaging them back into the landscape where they labored and died by the thousands.

Tren Ecuador's administrators bought parcels of land alongside the train's proposed route, thereby profiting twice. John Harman later died on site, and brother Archer died back in the U.S., falling off a horse named Ecuador. Skvirsky taps into Earth's longer timetable, protectively embedding the anonymous laborers into map-like, rectangular folds of her midnight photo. The inset of happy workers and underbosses eating lunch is but a fraction of the whole piece. The original photo may have hoped to present grateful, willing labor joining concerned management for the benefit of all, but in Skvirsky's hands the workers—powerful, nocturnal, diamond-studded—get the last laugh.

# ANTHONY SMITH JR.

[anthonysmithjr.com](http://anthonysmithjr.com)

*Pilot (Or How Do You Stop A Flying Dreadnought) No. 8,*

2018

mixed media painting;  
24 x 71 in.



Anthony Smith Jr. painted *Pilot (Or How Do You Stop A Flying Dreadnought) No. 8* chiefly in homage to John Charles Robinson a.k.a. “The Father of the Tuskegee Airmen.” Repeatedly denied application to the Curtiss-Wright Aeronautical University in Chicago, Robinson worked there as a janitor, unofficially attending classes until an instructor helped him become the first African American student. After getting his license and learning to build planes, he fostered other black pilots and founded a flight school. In 1935 he commanded the Ethiopian Air Force for Haile Selassie during The Second Italo-Ethiopian War.

Smith’s painting is a cross between a cornucopia and an altimeter. Carnival color and excess conflate heroism, fame, and success. Pop art flowers, dots, crosses, and zigzags combined with images of Phylicia Rashad, Diana Ross, Mexican Lotería cards, Bourbon Street, and the musician Thundercat—all proclaim *Possible est mors in victoria* (“victory over death is possible”). Drones and Smith’s own “ninety-nine virgins” of Islam are crowned with “sublimity.” A summation of summations, the painting transforms “dreadnought”—flown by its resolute pilot—into an affirmation: Dread Not.

# LISA STEFANELLI

[lisastefanelli.com](http://lisastefanelli.com)

***Crowd Pleaser Series: Oculus Path,***

2019

digitally aided material printed on aluminum with floating mount;  
30 x 45 in.



Lisa Stefanelli's *Oculus Path* presents a bird's-eye view of the Oculus Transportation Hub at the rebuilt World Trade Center site: Commuters hurry in all directions over the gridded white marble floor. Part of her *Crowd Pleaser* series, the altered photograph chillingly ponders the aftermath of 9/11 and living in a climate of fear. Stefanelli directed photography of the public space, later altering it in Photoshop.

Assuming each person carries something small and precious within them, as a reliquary carries pieces of saints, Stefanelli doesn't founder over what that

small thing might be; rather, she imagines preoccupied strangers tethered together by random bars of color. *Oculus Path* balances the need for privacy and anonymity against excessive loneliness and alienation by bridging individuals with modernist rectangles à la face recognition technology. The work respects the totality of the body, it does not zoom in on faces, it is not concerned with any purpose of identity or verification: It pauses surveillance to advocate sharing.



# MARK STREET

[markstreetfilms.com](http://markstreetfilms.com)

*Flutter,*

2020

video, 12:09

video still



Lighthearted and tactile, *Flutter* chronicles Mark Street's wandering international cities, in all seasons, and shooting hours of video to capture a few minutes—or seconds—of fleeting images. The film juxtaposes these images, organizing them into loose categories such as: wind, light and optical effects, reflections, shadows, things to look through, open spaces, workers, crowds, people taking pictures, and people watching other people. Some shots are silent, others have ambient sound. There is no narrative or purpose other than codifying and enjoying what can be found while earnestly looking.

*Flutter* has morphed into having more than one version, as Street continues to add processed footage, new images, and black-and-white shots. Images that have hung together for a while have been reshuffled, and groups reformed: similarities realign as in Venn diagrams. *Flutter* is metaphor for a rich urban life apart from traditional definitions of community, business, and entertainment: it looks from the side to look within.



# TALLER WORKSHOP/NESTOR ARMANDO GIL

[nestorarmandogilprojects.com](http://nestorarmandogilprojects.com)

*embrión,*

2020

performance



When you make a meal, do you see the way your skin becomes the skin of what you are peeling? Carrot fingers, beet-red palms, translated, everything in turn informed, in time turns into you. I know there is fear. I know there is no fear enough to justify retreating from love, or from the sweet seduction of love's precipice, where every step risks everything and offers even more. So, swing one leg out, bend the other knee, and let that dangling foot taste freedom. As you look out at nothing and as you look down at nothing, you anchor yourself to the edge. And you know: You stood there, at the edge (that's very brave). An eagle perched upon a branch. A pigeon strutting on a ledge.

I found some orange peel embedded in my fingernail from last night's slicing, cut myself, the juice burned. But now the smell of citrus on my fingertips reminds me of a home I wandered away from, wondering where home was. My mother, turtle, carries her home on her back. It sounds romantic, but it weighs (oh, it weighs). I think about her struggle when I am feeling mine. It gets easier with time, or so she says. And that it feels a little lighter when she prays. And what she wouldn't give, or do, to take all of mine and carry that weight, too.

—*Taller Workshop/Nestor Armando Gil*

# kate teale

[kateteale.net](http://kateteale.net)

*Bay, Atlantic 2,*

2017

acrylic on canvas and  
mulberry paper over board;  
24 x 36 in.



Kate Teale's paintings of windows viewed from below reproduce the experience of walking around at night and offhandedly imagining the life lived on the other side of this or that illuminated window. Dependent on transparent shades, untended blinds, and our luxury to wander and brood in the evening, this pastime stops shy of interloping, as it is only conjecture, based on scarce clues that often register unconsciously, crowded among the viewer's other preoccupations. Teale captures her subjectivity, which presumes the class, taste, and emotional well-being or unhappiness of the observed. Then she dismisses these phantoms.

Teale's view from outside looking in is rendered in a pointillistic style, in the manner of Georges Seurat. She paints in acrylic on soft mulberry paper affixed to canvas stretched on a board. Velvety darkness frames brilliant, diffuse light, as translucent colors are stippled on the smooth surface, leaving bare bright spots alone. Teale's paintings extend the shelf life of subjective musing: they sustain imagination, curiosity, and the longing to be someone else and the relief that one is not.

jim toia

[jimtoia.com](http://jimtoia.com)

***Wood Pecked Birch,***

2008

found object: birch bark  
pecked by Yellow-bellied  
sapsucker(s); 11 ½ x 11 ¾ x 1 ½  
in., framed



For *Piet Project*, Jim Toia recruited Red-bellied Woodpeckers from the woodlands of New Jersey to make a personal point about twentieth-century Abstract art and its capital-letter status. Painted in the style of Jasper Johns, Kazimir Malevich, and Piet Mondrian, feeders filled with suet—irresistible to a woodpecker—were installed, and Red-bellies quickly came, seeking food with their barbed and sticky tongues. Steadily hammering away at Johns’s esoteric targets, Malevich’s austere squares, and Mondrian’s geometric rectangles, the woodpeckers literally poked holes in the supremacy of “pure forms,” and a half century’s notion of purity as

that which is removed from nature. The work also rebukes the critics and gatekeepers who built Abstract art into a monolith by limiting the “diet” of collectors.

To reach sap, the Yellow-bellied Sapsucker drills neat rows of quarter-inch holes in apple, crabapple, sugar maple, mountain ash, birch, and pine trees. The sap also attracts ants, beetles, and wasps that the Sapsucker laps up with a brush-tipped tongue. Knowing to drill deep holes to reach the rising sap of spring, and shallow holes in summer when sap flows down from the leaves, Yellow-bellies are subtle artists.

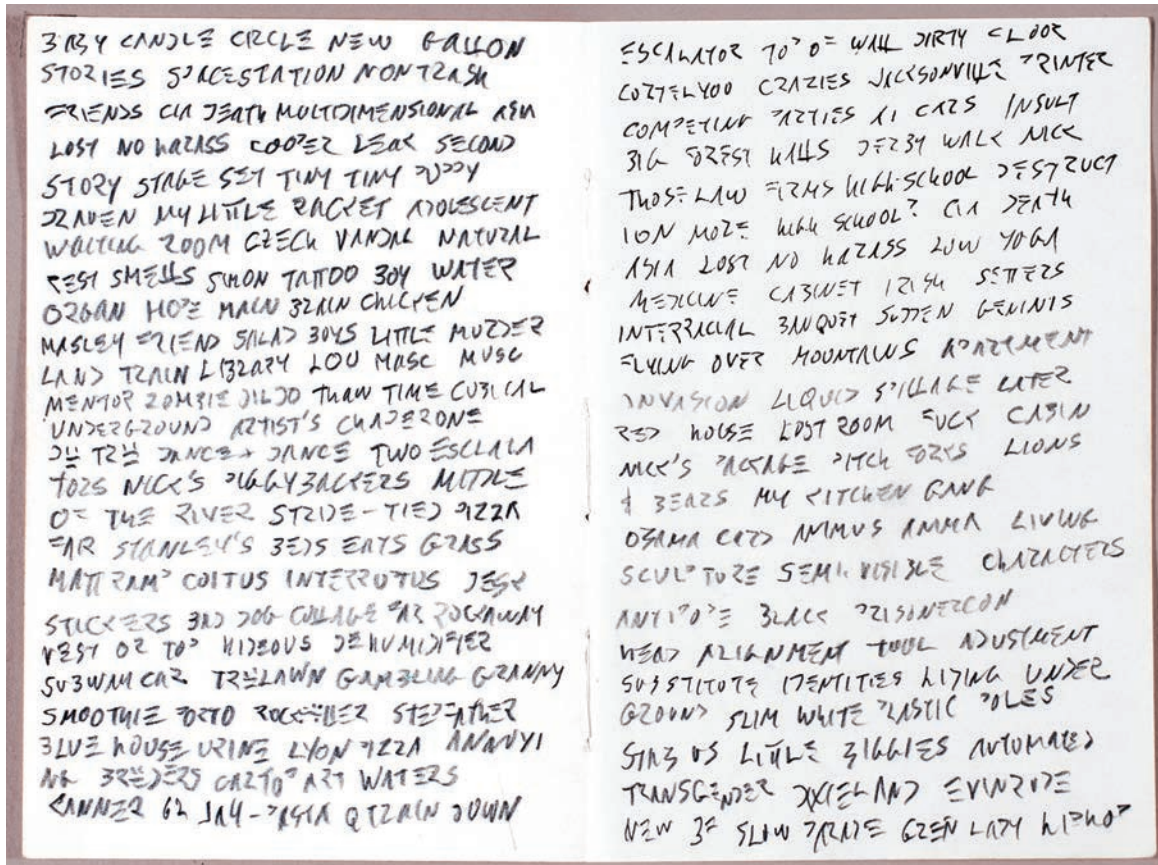


# FRITZ VAN ORDEN

*Baby Candle Circle,*

2019

pencil and ink on paper;  
5 1/2 x 7 3/8 in.



The key word here is: *free*. Whatever binds language together was laid aside and, except for an occasional apostrophe of possession or question mark, with no central authority or a memory of one, with groupings headed by proper nouns that refuse to be the boss, with paper and a pen held by a hand with a bad crush on Sumerian, Fritz Van Orden makes a stone sober disembodied poetic that reads just as free left to right as right to left. (You don't have to turn it upside-down to experience it unnamed or unlabeled: its contours are just as vivid right-side up.)

And these are contours of...? Each word, plastic, molded, seems to have been carefully cut from a plastic tree and placed onto a felt blotter, this act done silently: noise would shatter it; each word living out its short plastic life, with no reason to pounce on anything else, never knowing what lived beside it. Van Orden's particular take on Next frees him: Each word is a surprise but in no way is "random"; everyday words, in their everyday clothes, prime no pump, rehearse no Policy Statement. They exist to sit at a piano and clean its keys, with a tissue, never rubbing, never attacking, each soft press making a hall, or a cell, of sound: dry-built, swept, ungarnished plainsong.

—Matthew Crain



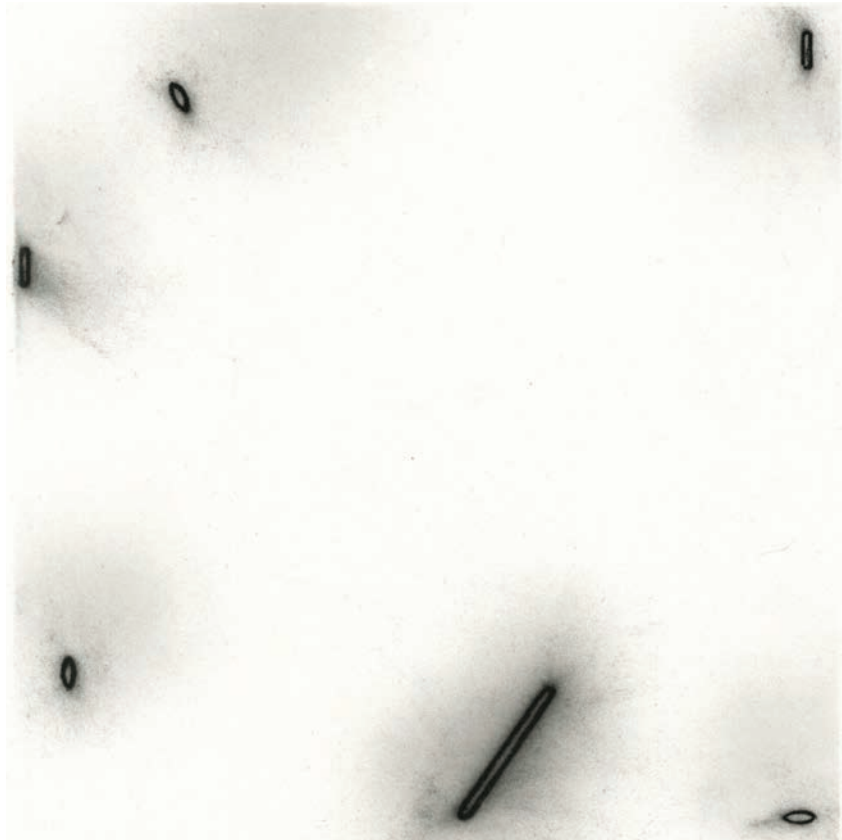
# TENESH WEBBER

[teneshwebber.com](http://teneshwebber.com)

**Untitled 14,**

2019

charcoal pencil on  
Stonehenge paper,  
7 x 7 in.  
image size, 13 x 11 in.



Tenesh Webber works in media that combine extreme focus with chance. Webber concerns herself with shapes and their relationships, progression, problem solving, movement, and stasis. She makes photograms of structures containing found objects, sequins and Japanese beading thread, bridging photography and non-objective art. Externally, her work resembles Minimalist abstract art, but Webber is not interested in depicting space, to her the background is neutral. The work centers on composing darkroom situations that will create intended but unexpected results; thus, working minimally, or abstractly, allows for her greater goal: improvisation.

At a time when Webber did not have access to a darkroom, she began making drawings with a limited palette and slight gradations in tone using charcoal, drafting, and colored pencils on paper. Reducing choice via a typewriter template that makes only an oblong, a tiny oblong, and an ellipse, Webber glories in the inexhaustible number of possible iterations, while curbing that number through the hands-on act of drawing. Like water that overtakes stone, chance will have its say: smudges and blurs create layers and movement, order is suspended, and Webber is set free.

# EILEEN WEITZMAN

[eileenweitzman.com](http://eileenweitzman.com)



*Humpty Dumpty  
Had a Great Fall,*

2017

acylic, fabric,  
papier mâché,  
clay, found objects;  
68 x 45 x 25 in.

Eileen Weitzman's sculptures unleash power even as they critique it. *Guess Who's Coming for Dinner*, *Humpty Dumpty Had A Great Fall*, and *I Only Have Eyes for You* are mixed media and papier-mâché juggernauts that chart thorny power struggles around social issues. She keeps adding legs, arms, platforms, houses, cars, found objects, stuffed pieces of fabric, plastic flowers, pictures and toys—each one screaming to be noticed—until each piece is just overwhelming enough. With all the vibrant pattern and inventive buttressing, there's wire and

balance and core structural issues to worry about. That it all holds together expresses hope.

*Fly Me to the Moon*, a figurative and realistic work, concerns a two-headed woman in prison. The hanging, barred box makes a Looney Toons mockery of a jail cell, of attempted control and of resistance and escape. Weitzman's art holds the floor, it steals the scene along with all the exclamation points. But like the best sugar highs her work completes itself with a sobering: "When will this all end?"

passing bittersweet

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# LUKE WYNNE

lukewynne.com

***Tina Turner Look-Alike,***

1985

vintage silver gelatin print,  
Agfa-Brovira paper, edition 1/1,  
11 x 14 in.



*Jacqueline Bisset*, disguised as a hounded actress, rifles through fan mail in her Hollywood mansion. *Paul Mazursky*—maybe holding a fake dog—rests during filming of *Scenes from the Class Struggle in Beverly Hills*, and *Victoria Jackson* smolders. *Whoopi Goldberg* pretends to be a poseur, and sparkling *Divine*, a.k.a. Harris Glenn Milstead, radiates natural charisma.

These are just some of photographer Luke Wynne's subjects. His silver gelatin portraits and on set

photos, shot in Hollywood in the '80s and early '90s, elicit nostalgia for the "real" Hollywood that flourished before digital technology commandeered photography and filmmaking. Wynne's prints of celebrities, directors, models, and peripheral talent survived multiple moves, a once-in-a-century Italian rainstorm, and two washings and pressings to remove wrinkles. He has forgotten the Tina Turner look-alike's name, but that her image has survived reverses the peripheral nature of her act, and makes her the star.

# GHEN ZANDO-DENNIS

[vimeo.com/ghendennis](https://vimeo.com/ghendennis)

*Gustavo After Maria,*

2018

digital video, 4:30

video still



Ghen Zando-Dennis was shooting video for a team of United Nations trauma doctors in Puerto Rico after Hurricane Maria struck in 2017, when she noticed a horse under a mangled roof and stopped to film. A young boy appeared, eagerly offering a tour of what was left of the farm, and he introduced his horses: Samantha, Pepe, Morro, Tonka, and Huarache. The damaged buildings, the healthy animals, and the boy's ease with them made a charged visual backdrop for their conversation. She asks him: "Like your horses, you went through Maria?" He nods a solemn yes, a painfully candid moment for the film, begging the question: is it

better to mention the disaster or not? Later, after she learns his name and that he's in school, he asks her name and where she is from, but—overcome with frustration—he cuts himself off: "You are going."

*Gustavo* conveys the gravity of social contract, or cooperation for mutual benefit. Zando-Dennis is often faced with the dilemma of showing the realism of disaster or bringing aid. She would have liked to complete the transaction by returning to the location and sharing her film with Gustavo, but she did not see him again.



# Elizabeth Johnson

Elizabeth Johnson, an artist and exhibition curator, began writing art reviews for [artpractical.com](http://artpractical.com) in San Francisco, later covering exhibitions in New York, Philadelphia, and the Lehigh Valley for [theartblog.org](http://theartblog.org) based in Philadelphia. She has written for [artcritical.com](http://artcritical.com), *Artvoices Magazine*, [Figure/Ground.org](http://Figure/Ground.org), and [DeliciousLine.org](http://DeliciousLine.org). She curated *The Big Painting Show* at WorkSpace Limited in San Francisco's Mission District and has since curated shows that feature regional and urban artists at Lafayette College and Cedar Crest College in Pennsylvania. A member of the White Columns Curated Artist Registry, Johnson presented at the October 2016 E32 art crit hosted by Linda Griggs at Lichtundfire Gallery in Manhattan. Solo shows have been held at Cafe Museo, San Francisco Museum of Modern Art (SFMOMA); Canada College, Redwood City, California; Fort Mason Center for Arts & Culture SFMOMA Artists Gallery; and, in 2019, Cedar Crest College. After receiving a BA in Fine Arts from Bard College in 1986, she lived in San Francisco, California, for 25 years. She moved to Easton, Pennsylvania, in 2011. She makes oil paintings that use images but undermine storytelling.

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## Pat Badt

*Sprites*, 2012–2014, oil on wooden slab with live edge; 53 x 8 ½ x 1 in. (right), 72 x 8¼ x 1 in. (left).

## Pedro Barbeito

*Sampex*, 2000, relief print with embossment, engraving & pigment on handmade paper, 15 ⅞ x 21 ¼ in.

*CGRO*, 2000, relief print with embossment, engraving & pigment on handmade paper, 15 ⅞ x 21 ¼ in.

## Katrina Bello

*Rockscape*, 2016, graphite on paper, 6 ½ x 9 ½ in.

*Weed Peekers*, 2016, charcoal and graphite on paper, 5 ½ x 8 in.

*Swampscape*, 2016, charcoal and graphite on paper, 5 ½ x 8 in.

*Petrified and Peeking*, 2016, graphite on paper, 5 ½ x 8 in.

## Greta Bergstresser

*Mom's Canna Lilies*, 2019, archival pigment print, 30 x 20 in.

*Thanksgiving Pig*, 2011, archival pigment print, 21 x 14 in.

*Watching the Geese*, 2018, archival pigment print, 14 x 21 in.

## Berrisford Boothe

*Toward The Finite And The Absolute*, 2018, acrylic on panel, 30 in. diam. x 1 ¾ in.

*Target Motion Analysis*, 2018, acrylic on panel, 20 in. diam. x 1 ½ in.

## Jase Clark

*Parasitic Structures*, 2015, video, 7:34.

## Enrico Richard Gomez

*Cuervo I.II*, 2017, compressed charcoal on paper, 10 x 10 in.

*Los Cuervos*, 2019, compressed charcoal on paper, 12 x 12 in.

*Edelweiss: Southernmost, Ka Lae, Hawaii, Chrysopraxe, Tiwaz (American Sunset Series)*, 2019, watercolor, water-soluble pencil, marble dust, and acrylic on paper, 8 x 10 in., sheet size.

## Rachael Gorchov

*Rock Cloud*, 2017, glazed ceramic in two parts with digitally printed vinyl, 13 x 47 x 18 in.

*Oculus iii*, 2017, glazed ceramic & archival inject print on adhesive backed vinyl, 12 x 15 x 30 in.

## Femi J. Johnson

*Guernica Street*, 2019, acrylic on canvas, 36 x 48 in.

*The Puppet Road*, 2018, acrylic on canvas, 28 x 22 in.

*Public Display of Affection*, 2018, acrylic on canvas, 30 x 30 in.

## Chawne Kimber

*there's some left*, 2019, hand-dyed cotton, linen, wool, silk; improvisationally pieced and hand quilted, 37 ¾ x 48 ½ in. overall.

## Tom McGlynn

*Acoma 1*, 2012, acrylic on birch panel, 18 x 24 in.

*Decal (Pink Grounded)*, 2019, acrylic on birch panel, 36 x 36 in.

**Alex Paik**

*Partial Parallelogram (Trapezoid)*, 2019, gouache, colored pencil, paper, nails, dimensions variable.

*Improvisation #3 of Equilateral Triangle (Open)*, 2016, gouache, colored pencil, paper, 5 ½ x 10 x ½ in.

**Scott Sherk**

*Cellar*, 2019, lacquered MDF, electronics, audio file, 7 ¾ x 16 x 16, with pedestal, 32 x 16 x 16 in.

**Karina Aguilera Skvirsky**

*Chimborazo, Ecuador (night)*, from *The Railroad Workers series*, 2016, folded and collaged archival inkjet prints, 17 x 22 in.

**Anthony Smith Jr.**

*Pilot (Or How Do You Stop A Flying Dreadnought) No. 8*, 2018, mixed media painting, 24 x 71 in.

**Lisa Stefanelli**

*Crowd Pleaser Series: Oculus Path*, 2019, digitally aided material printed on aluminum with floating mount, 30 x 45 in.

**Mark Street**

*Flutter*, 2020, video, 12:09.

**Taller Workshop/Nestor Gil**

*embrión*, 2020, performances, January 12 & February 9, 2020.

**Kate Teale**

*Rear Window*, 2017, acrylic on canvas and mulberry paper over board, 24 x 18 in.

*Going Dark*, 2018, acrylic on canvas and mulberry paper over board, 16 x 12 in.

*Bay, Atlantic 2*, 2017, acrylic on canvas and mulberry paper over board, 24 x 36 in.

**Jim Toia**

*Wood Pecked Birch*, 2008, found object: birch bark pecked by Yellow-bellied sapsucker(s), 11 ½ x 11 ¾ x 1 ½ in. framed.

*Composition A Recomposed*, 2008, wood and paint, Plexiglas mount, 12 x 12 x 1-1/2 in.

*Composition of Red & White & 1*, 2008, wood and paint, Plexiglas mount, 12 x 12 x 1 ½ in.

*Composition # 1 Recomposed*, 2008, wood and paint, Plexiglas mount, 8 x 8 x 1 ½ in.

**Fritz Van Orden**

*Baby Candle Circle*, 2019, pencil and ink on paper, 5 ½ x 7 ¾ in.

*Save 20% Off*, 2019, pencil and ink on paper, 5 ½ x 7 ¾ in.

*Your Stamp on This*, 2019, pencil and ink on paper, 5 ½ x 7 ¾ in.

*142 Cont I'm There*, 2019, pencil and ink on paper, 5 ½ x 7 ¾ in.

*Opaque Speedo Pidgin*, 2019, pencil on paper, 8 x 10 in.

**Tenesh Webber**

*Untitled 7*, 2019, framed drawing, charcoal pencil on Stonehenge paper, 13 x 11 in.

*Untitled 9*, 2019, framed drawing, charcoal pencil on Stonehenge paper, 13 x 11 in.

*Untitled 14*, 2019, charcoal pencil on Stonehenge paper, 13 x 11 in.

**Eileen Weitzman**

*Fly Me to the Moon*, 2019, acrylic, fabric, papier mâché, yarn, found objects, 20 x 21 x 10 in.

*I Only Have Eyes for You*, 2006, acrylic, fabric, photos, papier mâché, found objects, 68 x 29 x 24 in.

*Guess Who's Coming to Dinner*, 2012, acrylic, fabric, papier mâché, found objects, on wheels, 68 x 45 x 25 in.

*Humpty Dumpty Had a Great Fall*, 2017, acrylic, fabric, papier mâché, clay, found objects, 68 x 45 x 25 in.

**Luke Wynne**

*Victoria Jackson*, 1986–1992, vintage silver gelatin print, Agfa-Brovira paper, edition 1/1, 14 x 11 in.

*Paul Mazursky*, 1989, vintage silver gelatin print, Agfa-Brovira paper, edition 1/1, 14 x 11 in.

*Jacqueline Bisset*, 1989, vintage silver gelatin print, Agfa-Brovira paper, edition 1/1, 11 x 14 in.

*Divine*, 1985, vintage silver gelatin print, Agfa-Brovira paper, edition 1/1, 14 x 11 in.

*Whoopi Goldberg*, 1989, vintage silver gelatin print, Agfa-Brovira paper, edition 1/1, 14 x 11 in.

*Tina Turner Look-Alike*, 1985, vintage silver gelatin print, Agfa-Brovira paper, edition 1/1, 11 x 14 in.

**Ghen Zando-Dennis**

*Gustavo After Maria*, 2018, digital video, 4:30.

All descriptions of artists' works were written by Elizabeth Johnson with the following exceptions: Fritz Van Orden and Scott Sherk by Matthew Crain; Taller Workshop/Nestor Gil text provided by the artist.

Artwork courtesy of the artists.

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