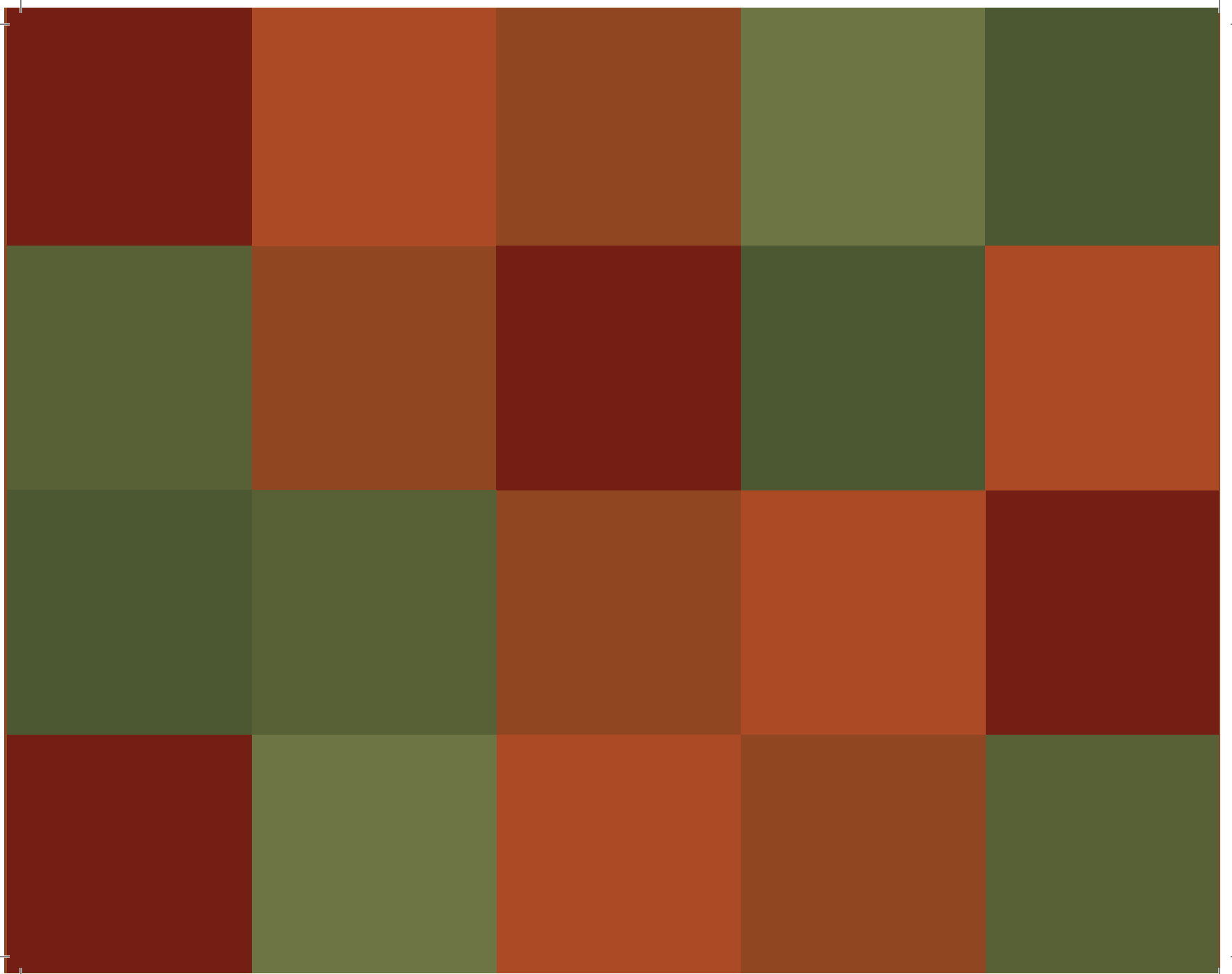




Past *Present*

conversations across time



Past Present: Conversations Across Time

Masterpieces from the Kress Collection
paired with contemporary work by

Alison Hall

Creighton Michael

Gregory Coates

Jonsara Ruth & Lorella Di Cintio

Pat Badt & Scott Sherk

Pinkney Herbert

Sanford Wurmfeld

February 22 – May 17, 2015

Allentown Art Museum of the Lehigh Valley

Curator's Notes

Imagine a conversation between artists — one a 21st Century world-weary, contemporary artist; and the other, a Renaissance Master of the 16th Century. What would they have to say to each other? Would this be a dialogue, a lesson, an argument?

Past Present establishes conversations between contemporary artists and the Allentown Art Museum's Samuel H. Kress Collection. Art is always part of a larger conversation between artists and cultures, crossing time and place. The art of the past from all cultures has a direct influence on the creation of art in the present. Regardless of different styles and technologies, art can remain fresh through the ongoing discovery of looking.

Nine artists working individually or collectively were invited to study the Kress collection and select a specific painting from it. These contemporary artists have created new works that exist in conversation with their Kress selection. In many cases these contemporary artists use very different tools, techniques and technologies than the Kress masters, but each has identified a common interest that they share with the artists of the past. The new work and the old masterpiece are hung together to foster more conversation with each other and the viewer. Although art always exists within its time and reflects the concerns and ideas of its day, this exhibition demonstrates that there is much to be gained from a conversation with the past.

The paintings from the Kress Collection used in this exhibition are a few of the many masterpieces given to the Allentown Art Museum by the Samuel H. Kress Foundation in 1960. These works were part of Samuel Kress's important collection of European Old Masters that graced his Fifth Avenue penthouse in Manhattan. The Samuel H. Kress Foundation donated his collection to the National Gallery and ninety other institutions including the Allentown Art Museum.

GUEST CURATOR

The Third Barn is an experimental studio portal and curatorial project in an unspecified location. Pat Badt and Scott Sherk, Professors of Art at Cedar Crest College and Muhlenberg College, respectively, have collaborated on several large-scale installations and independently curated exhibitions on sound, painting, and sculpture.

Past Present: Conversations Across Time

by Stephen Maine

Countless artists have reinvigorated their studio activity through a speculative engagement with art of centuries past. Examples abound: Pablo Picasso's enthusiasm for ancient Greek sculpture radiates from his work of the 1930s; Willem de Kooning looked back to Ingres, among many others; Piero della Francesca was a touchstone for both Giorgio de Chirico and Philip Guston. The list is endless, because the practice is self-perpetuating; Ingres revered Raphael's clarity, while de Kooning's Ingres-inspired, linear approach to distorting human anatomy and space prompted innumerable mid-20th-century painters to embrace expressive figuration. Though the interpretation of documents from a cultural tradition is commonly considered the province of the translator, historian or critic, it is also a fundamental function of the artist's creative imagination.

The curatorial premise of "Past Present: Conversations Across Time" recognizes this impulse to come to grips with the historical record. It is realized through the Samuel H. Kress Memorial Collection at the Allentown Art Museum of the Lehigh Valley, one of eighteen regional museums that benefited from Mr. Kress's decision to disburse much of his extraordinary collection of Renaissance art across the US. The value of this gift is enormous, in part because it facilitates an intimate contact between working artists and significant examples of the European heritage.

Curators Pat Badt and Scott Sherk asked the participating artists to review the Allentown Art Museum's Kress Collection, and to respond to a particular work. The nature of these responses varies widely but each in its own way reflects aspects of the process by which artists assimilate their understanding of historical artworks. This may or may not have anything to do with the work's original significance; as the painter Thomas Nozkowski has noted, time easily obscures the artist's intentions:

The longer you look, the stranger all the artist's choices appear. We don't really know what was meant. But what you do get is a believable machine that is capable of running independently of its intended meaning. The logic of the structures of the painting may remind a viewer of an order that he senses in the visual world.¹

¹ David Ryan, *Talking Painting: Dialogues with Twelve Contemporary Abstract Artists*. New York: Routledge, 2002. Quotation is from "Thomas Nozkowski: In Conversation," p. 182.

What matters is that the work is *somehow* legible. A hermeneutical response unravels and extrapolates for the audience some aspect of the viewing experience, even while respecting the original work's essential inscrutability.

In pursuit of this elaboration, the contemporary artists in "Past Present" engage various strategies. Alison Hall enters a Trecento Crucifixion from Rimini by way of the pattern adorning the gold leaf treatment of the painting's ground, which reiterates the panel's surface even as it dematerializes its position in pictorial space. For Jonsara Ruth and Lorella Di Cintio, architecture and light are central; the Giovanni del Biondo panel prompts them to reimagine its "golden interior landscape" as another mystic interior, a space of contemplation such as the convent cell the painting might have originally adorned.

The circumstances of viewing also intrigue Gregory Coates, whose source painting, by a follower of Giovanni Bellini, is a *sacra conversazione* among the Virgin and Child, a donor, and a female saint. In imitation of this intimate group, Coates recontextualizes the work in a living-room setting, where it inhabits the same space as the accouterments of relaxed conversation. Paolo Uccello also depicts non-contemporaries in his *Madonna and Child with Saint Francis*, an effect that collapses time; Pinkney Herbert gently satirizes this conventional pictorial fiction of "time travel" within a painting by combining the technologies of oil painting and digital printing. A pair of Dutch portraits from 1625 provides Creighton Michael with a point of departure for a meditation on drawing as a mode of response, analysis, and the generation of new meaning.

The nonhierarchical organization of Sanford Wurmfeld's painting is akin to the "density of information" he has noted in Canaletto's panoramic pictures, such as the 1740 *View of Piazza San Marco, Venice*, and as such it is the visual equivalent of our "primary experience" of our surroundings.² Pat Badt and Scott Sherk also consider perception in relation to subject matter, in a multimedia installation, pegged to an altarpiece by a follower of Leonardo, that brings into play the tactility of that painting's abundant drapery, the varied angles of the onlookers' gazes, even the sound of the angel's lute.

² Sanford Wurmfeld, "Canaletto: Maps and Panoramas." Privately distributed.

The instantaneous online availability of images of artworks from all periods and a great many places is, on balance, a boon for contemporary artists. A consequence, however, is that art history then collapses, not just temporally into a continuously present moment, but also spatially, into a backlit, computer-screen-sized template. Iconography—whether two- or three-dimensional, abstract or referential—and style inevitably displace other, more experiential aspects of the work, such as its scale, surface and tactility; the behaviors of light and sound the object (or installation) engenders; and its relation to the enclosing architecture or surrounding landscape.

“Past Present” insists on the primacy of these experiential components of looking at pictures. In this exhibition, we do not confront postmodernist “pastiche,” the arbitrary aping of historical manners and modes. The participating artists experience history as more than merely a repository of stylistic options ripe for the quoting. They are engaged with their chosen sources on a corporeal, even visceral level—the level on which perception fully occurs.

The critic Harold Bloom refers to “poetic misprision” in describing the creative misreading of prior texts that incubates a poet’s individuality, identity, voice.³ Of course, an artist can happily and productively work away without any awareness of or investment in tradition. But when native curiosity—or a curator’s invitation—draws an artist to scrutinize and reinterpret a predecessor’s visual language, the resulting conversation can both stretch customary creative boundaries and help to refine, within those boundaries, a creative self.

³ Harold Bloom, *The Anxiety of Influence: A Theory of Poetry*. New York: Oxford University Press, 1973.



ALISON HALL

Martinsville, Virginia, 1980

Mourning, In Eight Parts

Oil, graphite and traditional chalk ground on panel

My Kress Collection choice has everything to do with pattern. Pattern is my obsession in the studio. My studio practice focuses on repetitive mark making and patterning that I find in these 14th century Italian paintings. It makes a lot of sense that I would be in love with pattern. Generations of my family worked in factories and farms where pattern, repetition, and ritual are at the core of these activities. It is not a surprise that I chose an Italian painting from the Museum's Kress Collection. I often travel to Italy to look at paintings. I mostly pilgrimage to see the work of Giotto—studying his spaces and his frescoes. I consider Italy my home. I have lived there every summer for the past fifteen years in a small town named Todi, in the heart of the Umbrian Valley. It is a place of consistency and daily rhythms. My original home, in Southwestern Virginia is a factory town. These two places are vastly different but strangely alike. Perhaps the recurrent rhythms of my origins and my inheritance have solidified my love for Italy and my love of pattern.

ARTIST UNKNOWN

Italian, School of Rimini, first half of the fourteenth century

Crucifixion, c. 1325

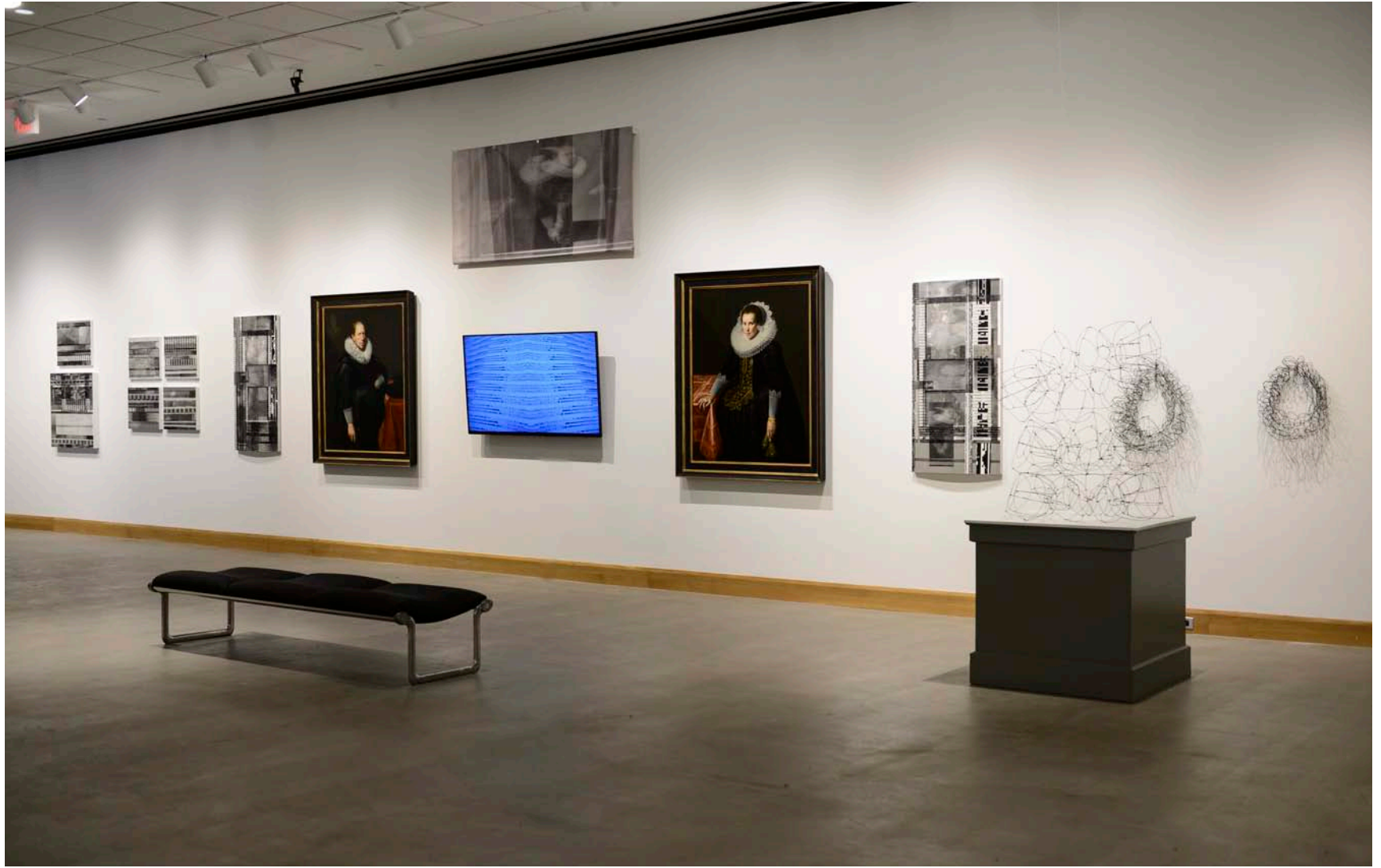
Tempera and gold on panel

Samuel H. Kress Collection 1960. (1960.02)

This exquisite *Crucifixion* was a part of a dossal—a long panel set above an altar table—that depicted scenes from the life of Jesus. The gold background is finely patterned and incised, providing a glittering surface for the subject. The life of Jesus inspired countless works of art during the Middle Ages and early Renaissance. In the fourteenth century, the Crucifixion was among the most frequently represented themes.

The Crucifixion is a rare work from Rimini, an important port city on the Adriatic Sea. Brilliant colors, incised gold leaf backgrounds, expressive figures, and dense modeling of facial features characterize this school of painting. The drooping arms and foreshortened, skeletal anatomy of Jesus were based on the monumental Crucifix that the illustrious Florentine master Giotto painted in Rimini before 1309.







CREIGHTON MICHAEL

Knoxville, Tennessee, 1949

Double Dutch, 2014

Double Dutch: The wedding sequence

Jennifer Macdonald, Animator and editor

David Biedenbender, composer

Dirck and Henrica Redrawn

Riffing on the Ruff

The Wedding Banner

Acrylic, digital transfer, wire, vinyl, video and wood panels

My initial exposure to European Art, specifically Italian art from the 15C to the 17C, was due to the Kress Collection at the Brooks Museum in Memphis where I grew up in the early 60s. Naturally I assumed I would choose a work from the Italian Renaissance when I came to the Allentown Museum to view their Kress collection. However, upon arriving at the museum I was immediately drawn to the "wedding portraits" of Paulus Moreelse, an artist with whom I was not acquainted. My choice was guided by my interest in "pairs" as my wife is a twin, the occurrence of a significant wedding anniversary and my fascination with the form, structure and social implications of the starched collars known as ruffs. My response is in four parts exploring through various media the multiple facets presented in these portraits.



PAULUS MOREELSE

Dutch (Utrecht), 1571–1638

A Man in the Strick Family (probably Dirck Strick), 1625

Oil on canvas

Inscribed upper right: A° 1625/PM (monogram)

Samuel H. Kress Collection, 1961. (1961.39)

Portrait of Henrica Ploost van Amstel, 1625

Oil on canvas

Inscribed upper left: A° 1625/PM (monogram)

Samuel H. Kress Collection, 1961. (1961.38)

The seventeenth century was the great age of portraiture in Holland, a rich, Calvinist country with hundreds of fine painters. Since even middle-class citizens in Holland could afford to commission images of themselves, portraits of wealthy individuals conveyed social status in other ways. Luxurious clothing, especially silk fabrics and exquisite lace headpieces, cuffs, and collars, were used to proclaim the sitter's prosperity. Soft hands, never roughened by manual labor, were displayed prominently. These paintings are pendants, works displayed together, of a couple from the Strick family. As inscriptions on the paintings record, they were married in 1625. As with other marriage portraits, they would have hung to either side of a chimney, with the couple facing each other.

The artist, Paulus Moreelse, was from a wealthy family from Utrecht (Holland) and may have known many of his clients. He was a gifted artist and architect who was dean of the painter's guild in Utrecht. He also was a politician who served on the city council.



Regina Elena

1863-1947

Die Königin wurde geboren am 22. März 1863 in

Madrid, Spanien. Sie war die Tochter von

Alfonso XII. und Maria Cristina von

Saragossa.

1880-1881

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GREGORY COATES

Washington, DC, 1961

Living Room: private space / public space, 2014

In Memory of Gerd and Hilde Nienaber

Feathers on silkscreen panels, acrylic paint

Bluetooth

Pigment

Madonna and Child with Female Saint and Donor by Pietro degli Ingannati reminded me of family, so I began to consider places that a family may gather to relax. *Living Room: private space / public space* is an installation about time spent with family. Through the *Living Room: private space / public space* installation my interest in composition is placed in a broader context. The installation gives room for the public to become comfortable. In fact, the public can become a part of the composition.



PIETRO DEGLI INGANNATI

Italian, active 1530-1548

Madonna and Child with Female Saint and Donor, 1530–35

Oil on panel

Samuel H. Kress Collection, 1960. (1960.07)

This work represents a special type of devotional painting known as a *sacra conversazione* (sacred conversation). Here, the Virgin and Child are portrayed in the same unified space as the kneeling devotee and the female saint presenting him, suggesting a “sacred conversation” of prayer and spiritual empathy. As the donor gazes reverently at the Madonna, the infant lifts the man’s chin to bless him, a gesture of extraordinary intimacy. The Virgin and infant were adapted from Giovanni Bellini’s late Madonnas, while the rolling hills and cloud-strewn heavens demonstrate admiration for Venetian landscape painting, especially Giorgione’s works.



A follower of Giovanni Bellini, Pietro degli Ingannati repeated the horizontal format, half-length figures, and distant landscape of this work in several other paintings. Although he was not an imaginative artist, he was a skilled painter. While the condition of this work precludes full appreciation of his expertise, the luminous surfaces and subtly graduated modeling of the drapery suggest his facility as an artist.



JONSARA RUTH & LORELLA DI CINTIO

Ruth, Lodi, New York, 1970
Di Cintio, Toronto, Canada, 1964

Kress Corner with Donors, 2015
Gold foil on gypsum wallboard

The golden ground and punch-marked halos in the 14th century paintings of the Samuel H. Kress Collection drew us to imagine the paintings in their original context. Placed in a dark interior of an early renaissance nun's cell or convent's chapel, the paintings reflected light and illuminated the space around them. From the golden interior landscape of this painting we create a spatial version of a 'mystic' interior. This interior is in response to the context of the iconic corner window designed by Robert Venturi and Denise Scott Brown Associates for the Allentown Art Museum. The installation is an 'architectonic marriage' of the painting's luminescent quality and the museum's architecture — a cubic volume of reflected light. Two walls are corner windows, one facing due North. The other two walls are fabricated panels reflecting the painting and the daylight of Allentown. Each quadrant reflects something of *The Mystic Marriage of Saint Catherine with Donor*. The golden interior space glows and invites a different kind of looking.

GIOVANNI DEL BIONDO

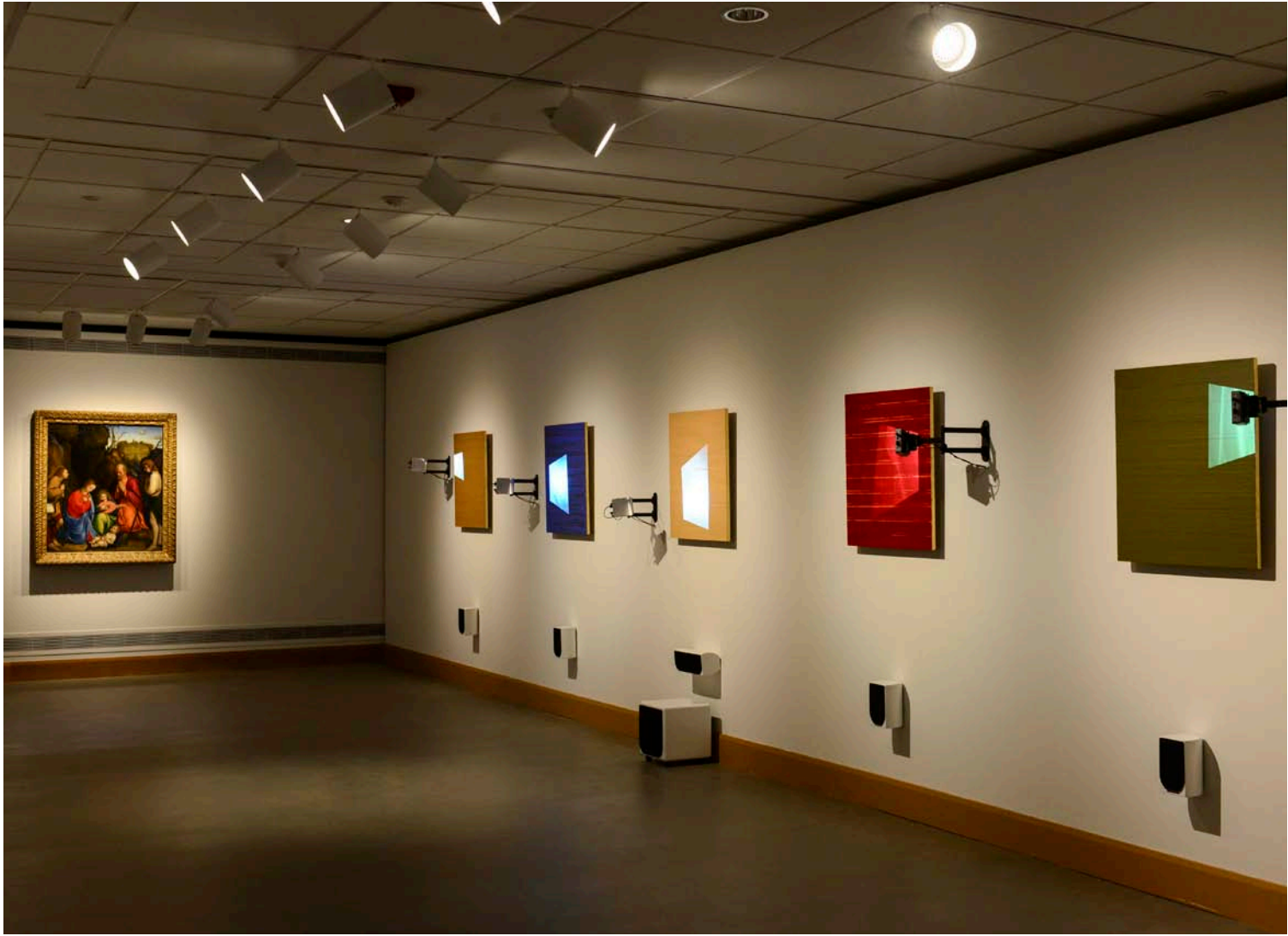
Italian (Florence), active 1356–1392

Mystic Marriage of Saint Catherine, c. 1379
Tempera and gold on panel
Samuel H. Kress Collection, 1961. (1961.40)

Giovanni del Biondo, like his predecessor Giotto, used carefully arranged drapery and gradations of color to give painted figures sculptural stability and weight. However, he retained the flat, conventional gold background of an earlier style that was used to signify a transcendental religious realm.

The subject matter is traditional, yet the artist depicts the scene in an unusual way by representing Christ as a handsome standing adult rather than an infant on the Virgin's lap. The Virgin presents to Christ the hand of Saint Catherine, who is identified by the spiked wheel that was the instrument of her martyrdom. Perhaps to emphasize the spiritual nature of the union, no ring is visible. In contrast with the idealized faces of the religious figures, the portrait at lower right records the features of a specific woman, perhaps the donor who commissioned the painting as an altarpiece for a church. Her humble dress and small scale further distinguish the secular from the sacred.







PAT BADT & SCOTT SHERK

Badt, Santa Monica, CA, 1954

Sherk, Harrisburg, PA, 1952

After Da Lodi with Sound Shadows, 2014

5 panels, oil on MDF, 5 video projections, 5.1 sound, 5 speakers

During our frequent visits to the Allentown Art Museum's Kress Collection we often found ourselves drawn to da Lodi's *Adoration of the Shepherds*. Its purity, intensity of color and angelic lute player in the center offer a serene and harmonious world. It represents the kind of clarity that one achieves only after much hard work. This is a painting you can both see and hear. Our work addresses these elements and blends, collages and re-imagines them.



GIOVANNI AGOSTINO DA LODI

Italian (Lombard), active about 1467–1524

Adoration of the Shepherds, about 1505

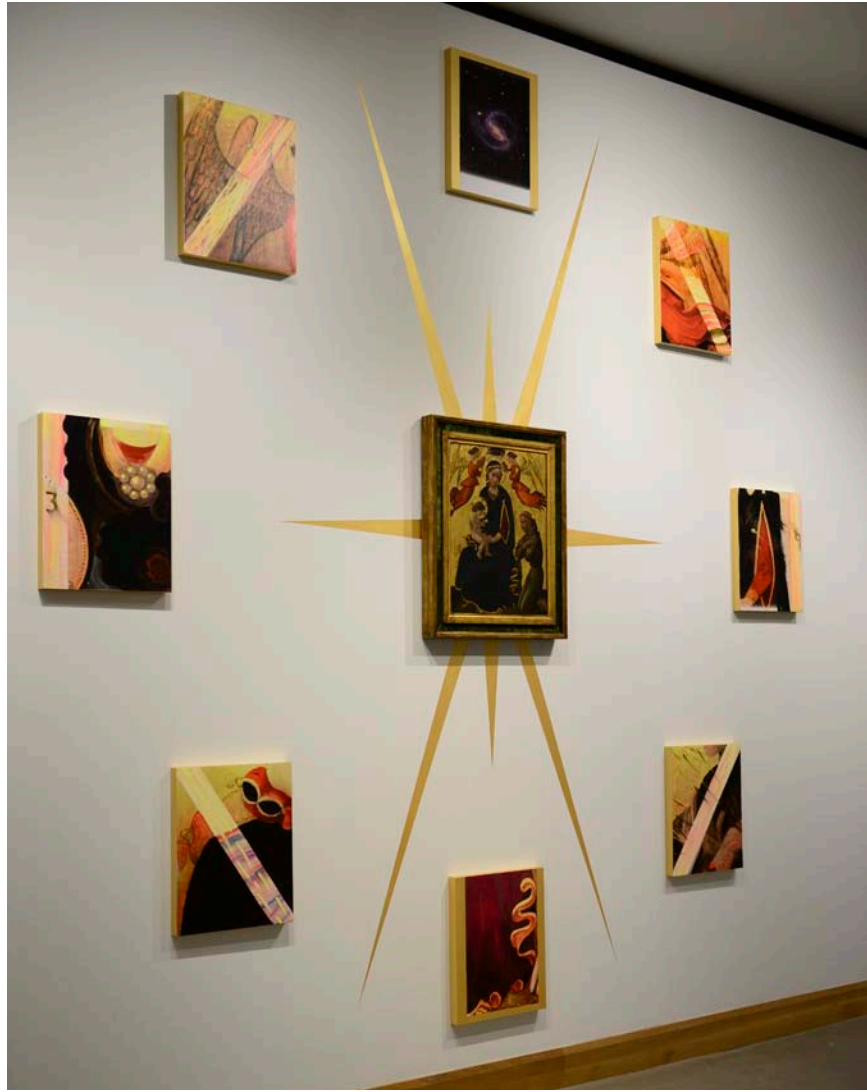
Oil on panel

Samuel H. Kress Collection, 1961. (1961.41)

The *Adoration of the Shepherds*, an altarpiece depicting the adoration of Jesus by the shepherds on Christmas day, is an excellent example of northern Italian painting at the beginning of the sixteenth century. In the upper right corner, the shepherds are shown receiving the news of Christ's birth, and they are portrayed again as they worship the newborn babe along with the Virgin Mary and Saint Joseph. The shepherds are portrayed with a solemn dignity.

The artist, Giovanni Agostino da Lodi, was among the most gifted followers of Leonardo da Vinci. Giovanni Agostino's superb mastery of oil painting is evident in the glowing colors, luminous modeling, and expressive intensity of the figures. One of Leonardo's works, the *Madonna of the Rocks*, may well have served as the artist's inspiration for the dark, shadowy cave that is intended to represent the actual Grotto (Cave) of the Nativity in the biblical city of Bethlehem.







PINKNEY HERBERT

Charlotte, NC, 1954

Transcending Time, 2014–2015

Oil on panel, acrylic and digital prints

I was first drawn to the abstract qualities in Paolo Uccello's *Madonna and Child with St. Francis*. It does not bother Uccello that the Madonna and Child lived 1,200 years prior to the devotional times of St. Francis, and 1,400 years before his own time. Uccello is celebrating the glory of Mary, Queen of Heaven. In Uccello's world, heaven is a ubiquitous notion that encompasses all time—past, present, and future. My approach to *Past/Present: Conversations Across Time* begins with this understanding. I combine Uccello's traditional technique of oil paint on panel with my current process of embedding digital prints in order to reference how I see and respond to this remarkable painting.



PAOLO UCCELLO

Italian, 1397–1475

Madonna and Child with Saint Francis, c. 1440/50

Panel

Samuel H. Kress Collection, 1960. (1960.018)

This small devotional painting portrays Saint Francis of Assisi kneeling before the Virgin Mary, called the Madonna, which means “My Lady” in Italian. She holds the infant Jesus in her lap while angels crown her as Queen of Heaven. Saint Francis' hands and feet display the radiant wounds of the stigmata, an honor he received from God during his meditation on Jesus' suffering and crucifixion.

This is one of the few surviving panel paintings by Paolo Uccello, a well-known painter from Florence, a major center of Italian Renaissance art. He is remembered primarily for his virtuoso explorations of linear perspective and his large complex murals. This work, by contrast, focuses on Saint Francis' personal devotion to the Madonna and Child as well as the celebration of Mary.







SANFORD WURMFELD

New York, NY, 1942

Canaletto Variations, #6, II-18 + B/2, 2014

Acrylic on Gesso Primed Cotton

Canaletto Variations, #1, II-15 + B, 2014

Acrylic on Gesso Primed Cotton

Canaletto Variations, #2, II - 15 #2, 2014

Acrylic on Gesso Primed Cotton

Canaletto Variations, #4, II - 9 + B, 2014

Acrylic on Gesso Primed Cotton

Canaletto Variations, #5, II - 15 + B/2, 2014

Acrylic on Gesso Primed Cotton

Though many painters strive to provide a descriptive presentation of a visual event as their goal, in my work I try to stimulate a primary visual experience that requires the viewer's active participation in order to elicit the fullest visual information—thus meaning—possible. Canaletto has often been passed off as a “picture postcard” artist involved in only the descriptive; however, I have become aware of his parallel approach to my own goal in painting. By establishing a constant focus throughout his painting with no single vanishing point, Canaletto asks the viewer to approach his work as they would a primary experience, focusing sequentially from one part of the scene to the other, scanning and fixating over a durational period of viewing, to allow their fovea to create many centers of attention throughout the painting. Such an active viewer finds their working viewing distance from the surface and then visually moves across Canaletto's painted scene, not unlike gliding down the Grand Canal in a gondola or promenading in the Piazza San Marco.



CANALETTO (GIOVANNI ANTONIO CANAL)

Italian, 1697–1768

View of Piazza San Marco, Venice, 1740/45

Oil on canvas

Samuel H. Kress Collection, 1961. (1961.44)

Venice was a major destination on the Grand Tour, a journey of cultural exploration for wealthy travelers in the eighteenth and nineteenth centuries. In the days before picture postcards and color photography, realistic paintings of tourist attractions, like this one, were purchased as souvenirs. Canaletto, the world-famous painter of this work and a native of Venice, was renowned for his views of the city. He was a master of perspective and used a mechanical, camera-like device to design his meticulously executed work.

This painting portrays the Piazza San Marco, Venice's principal square, illuminated by afternoon sun. The magnificent palace of the doge, the city's ruler, dominates the plaza. People in colorful garments and the market stalls beneath a palace arch animate the plaza and provide a sense of scale. The painting is at once realistic and evocative, conveying the appearance and allure of Venice.





ALISON HALL derives her stitch-like monotone patterns and labor intensive graphite structures from fragmented observations of old master paintings, claims dual kinship in her methodology with her farmer and factory worker forebears in Virginia on the one hand and Eastern meditation techniques on the other. Hall spends part of every year in central Italy absorbing the ritualistic rhythms of the small

Umbrian hill town of Todi, searching for patterns in tile floors, 13th century paintings and looking at the ancient world through the lens of a contemporary artist. When she is not in Italy, Hall divides her time between Roanoke, Virginia; teaching painting at the University of Virginia and Brooklyn, NY. Exhibitions include SHFAP in NYC, John Davis Gallery in Hudson, NY, the Taubman Museum of Art, The Virginia Museum of Fine Arts, and The William King Museum. In 2011 she was the recipient of the Virginia Museum of Fine Arts Fellowship in Drawing and the Bethesda Painting Award.



CREIGHTON MICHAEL investigates such facets of drawing as material composition, process and its relationship with emerging patterns and drawings association with other marking systems including musical notation, short hand and calligraphy. Through the application of multiple

marking systems within a particular piece he explores the recurrent spaces separating gesture and language while studying the dialogue between mark and pattern as the traditional boundaries of drawing continue to expand. An alumnus of the University of Tennessee, Creighton Michael received his M.A. in art history from Vanderbilt University and a M.F.A. in painting and multimedia from Washington University. He is a recipient of a Pollack Krasner Foundation grant, a New York Foundation for the Arts fellowship in sculpture and a Golden Foundation for the Arts award in painting. His work is in various public and private collections including the National Gallery of Art and The Phillips Collection, Washington, D.C.; Museum of Modern Art and the Metropolitan Museum of Art, New York; Brooklyn Museum, High Museum of Art, Atlanta, Georgia and Hafnarborg Museum, Iceland.



PHOTO CREDIT: KYLE NIEMER

GREGORY COATES was born and raised in Washington D.C. where he attended the Corcoran School of Art, won a scholarship to the Skowhegan School of Painting and Sculpture and later attended the Kunst Akademie, Düsseldorf Germany. He has had numerous solo exhibitions in the US and internationally including Berlin, Vienna, London, Kyoto, and Capetown, South Africa. Additionally he has held numerous residencies that have informed his work including the Gas Works, London, The Studio Museum in Harlem, Triangle Workshops, in both Capetown, SA and New York, Kunsthaus Tacheles, Tacheles, Berlin and in recent years many visiting artist invitations to Japan. Coates' international appeal is indicative of his global thinking. While strongly rooted in his own culture and heritage, his work addresses the aspirations of humanity. With a kind of street-smart savvy, he works within the tradition of High Modernism.



LORELLA DI CINTIO has been educated in Canada, the United States, and Europe in the fields of Interior Design, Architecture, and Philosophy in Media and Communications. Her research and practice focuses primarily on design activism and the social and political positions undertaken by designers. She is the founder of The Design Activism = Change Initiative.



JONSARA RUTH is a designer, artist, educator and the founding director of the MFA Interior Design program at Parsons The New School for Design. In 2012, Jonsara founded Salty Labs to lead collaborative design projects with the mission of elevating human experience and improving environmental health. Projects span

installations, interior design of public spaces, furniture design and manufacturing.

Di Cintio and Ruth's collaborative work addresses interior landscapes, notions of dormancy, and anonymity of makers. They began working together in 1998 in Detroit while studying architecture at Cranbrook Academy of Art. Their site-specific work has continued in places worldwide and has earned them shared residencies at The MacDowell Colony in New Hampshire and the Mateus Residency in Portugal. Their work is exhibited in museums, galleries and private collections internationally.



PAT BADT is a painter. Her work is inspired by location, filtered through experience and sensibility. She lives in an old farmhouse along the Jordan Creek, surrounded by apple orchards, low mountains and the convergence of two creeks. Her work is about process, the putting down of paint through the

appropriate handwriting, right color, texture and scale. Pat Badt is Professor of Art at Cedar Crest College. She has been the recipient of many awards and prizes including an NEA for Painting. Her paintings have been exhibited in Brussels, New York, Philadelphia, Los Angeles and places between and are included in collections at the American Embassy in Riga, Latvia, the Ruth Hughes Collection of Artist Books at Oberlin College and Bryn Mawr College.



SCOTT SHERK is a sculptor who often works with sound. He has exhibited widely including exhibitions at the Katonah Museum of Art, the Allentown Art Museum, the Kim Foster Gallery NYC, and the Leslie Cecil Gallery NYC. His exhibitions have been favorably reviewed by the New York Times and ArtForum. His

sound work has been released on CD by 3Leaves, and/OAR, and net releases by Stasisfield and Wandering Ear. Scott Sherk is a Professor of Art at Muhlenberg College where he has been a recipient of the Class of '32 Research Chair and twice the Hoffman Research Fellowship.



THE THIRD BARN

Scott Sherk and Pat Badt are the curators behind The Third Barn and have collaborated on many projects. The Katonah Museum of Art and The Lab Gallery in New York, NY are among the places where they have exhibited together. They have a sound and image piece in the permanent collection of the American Embassy in Riga, Latvia.



PINKNEY HERBERT

is inspired by the two places he spends studio time, New York City and Memphis, TN. His work allows the funky raw history of Memphis to collide with the energy of New York City. His work exhibits this collision when he draws into

painting, allowing intuitive impulses to surface and meet head-on with the ever-changing conflict between the emotional and the cerebral. He draws imagery from art history, architecture and urban imagery, maps, signals, water, music and digital technology. Mr. Herbert was born in Charlotte, NC. He received his BA from Rhodes College and his MFA from the University of Memphis. Mr. Herbert is the recipient of Fellowships from the NEA, the Tennessee Arts Commission, and USIA-Arts America. He has participated in numerous art exhibitions throughout the US, Europe, Japan, and Southeast Asia. His art is in the permanent collections of the Ogden Museum of Southern Art, New Orleans Museum of Art, Memphis Brooks Museum, and the Arkansas Arts Center. He is a fellow and board member of the Virginia Center for the Creative Arts (VCCA), Amherst, VA, and VCCA-France, Auvillar, France. He is the founder and director of Marshall Arts, an alternative gallery established in 1992 in Memphis, TN.



SANFORD WURMFELD

was born in Bronx, NY and lives and maintains a studio in New York City. He has exhibited worldwide in solo and group exhibitions including Tibor de Nagy Gallery, Galerie Denise Rene, Susan Caldwell Gallery, Karl Ernst Osthaus-Museum (Hagen, Germany), Mucsarnok Kunsthalle

(Budapest, Hungary), Talbot-Rice Gallery (Edinburgh, Scotland), Neuberger Museum (Purchase, NY), and Ewing Museum Gallery (Knoxville, TN). Wurmfeld has lectured and written extensively on the history of color, painting, and abstraction. He has received awards from the John Simon Guggenheim Memorial Foundation, National Endowment for the Arts, City University of New York, and Dartmouth College. Wurmfeld's work is included in collections worldwide, including the Solomon R. Guggenheim Museum, Metropolitan Museum of Art, Brooklyn Museum (all New York), Karl Ernst Osthaus-Museum, Sprengler Museum (both Germany), and Espace de l'Art Concret (France), among others.

Acknowledgements

David Mickenberg

Priscilla Payne Hurd President and CEO

Every museum struggles to make collections relevant to new audiences, to bridge the gaps between time, intention and production. The phenomena of the Kress Collection affords opportunities to ask questions, seek new perspectives, and observe the art of the past with new eyes and fresh thoughts. *Past/Present* gives us the ability to bridge that divide, to see the works entrusted to the museum in new light and through a lens of contemporary creativity and thought. We owe a debt to both Pat Badt and Scott Sherk, the curators of The Third Barn, for allowing the museum a rare opportunity. In proposing this exhibition, in working throughout this past year on the numerous possibilities that bringing the nine artists of *Past/Present* together creates, both have allowed many to look at the old master painting in the collection with fresh insight and experience the art of today in an ever fascinating series of perspectives. There is no greater gift to a museum than to extend the boundaries of thought while giving access to new ideas. It is a pleasure to be able to present their work both as curators and as artists.

The Museum wishes to recognize and thank all of the artists in *Past/Present*. They have been extraordinary in responding to the challenge of conversing with, and responding to, individual works in the collection and sharing their ideas and works with a broad community. Their trust in the museum, for presenting their works to a broad community is cherished by all.

No exhibition would be possible without the excellence and expertise of the museum's staff. All museum practice is a collaborative effort on

the part of many. Without Bev Hoover, Steve Gamler, Sofia Bakis and Kim Tanzos, *Past/Present* would not have been designed, installed and accessible with such finesse and beauty. Maureen Connolly, Tom Edge, Janet Egbert, Colleen Fitzpatrick, Don Gunn, Missy Hartney, Rhonda Mark Hudak, Joe Kimock and the entire Office of Security, Lalaine Little, Julia Marsh, Elaine Mehalakes, John Pepper, Chris Potash, Linda Schmoyer, Irene Smith, and Sharon Yurkanin, have all worked tirelessly to make *Past/Present* a reality.

It is often necessary to augment the expertise of the staff to ensure opportunities to expand upon the museum experience. The museum wishes to recognize the work of Aria Mickenberg who produced the introductory videos on each of the artists in *Past/Present*. Her work has made the works in the exhibition more accessible to all and has given a "pre-visit" voice to all of the artists.

As with all exhibitions at the Allentown Art Museum *Past/Present* has been supported by numerous friends and patrons who have ensured our continued excellence and growth. *Past/Present* has been funded through the generosity of the Audrey & Bernard Berman Fund, the Leon C. & June W. Holt Endowment Fund, The Samuel H. Kress Foundation, Office of the Provost, Muhlenberg College and the Muhlenberg College Art Department, Cedar Crest College, the Pennsylvania Council on the Arts, the National Endowment for the Arts, and the Members and Trustees of the Museum.



Top: Scheller Gallery

Bottom: Fowler Gallery



ALLENTOWNart
museum
OF THE LEHIGH VALLEY