

ing as another; to carry on competition or rivalry. cōm-pēte ´, *v.i.*; competed, *pt.*, *pp.*; competi
te ´, *v.i.*; competed, *pt.*, *pp.*; competing, *ppr.* [L. *competere*, to strive together, compete; *com-*,
to strive together, compete; *com-*, together, and *petere*, to seek.] To seek or strive for the same
seek.] To seek or strive for the same thing as another; to carry on competition or rivalry. cōm-p
y on competition or rivalry. cōm-pēte ´, *v.i.*; competed, *pt.*, *pp.*; competing, *ppr.* [L. *competere*
, *pt.*, *pp.*; competing, *ppr.* [L. *competere*, to strive together, compete; *com-*, together, and *petere*
compete; *com-*, together, and *petere*, to seek.] To seek or strive for the same thing as another;
r strive for the same thing as another; to carry on competition or rivalry. cōm-pēte ´, *v.i.*; com
on or rivalry. cōm-pēte ´, *v.i.*; competed, *pt.*, *pp.*; competing, *ppr.* [L. *competere*, to strive toge
, *ppr.* [L. *competere*, to strive together, compete; *com-*, together, and *petere*, to seek.] To seek
her, and *petere*, to seek.] To seek or strive for the same thing as another; to carry on competi
ng as another; to carry on competition or rivalry. cōm-pēte ´, *v.i.*; competed, *pt.*, *pp.*; competi
te ´, *v.i.*; competed, *pt.*, *pp.*; competing, *ppr.* [L. *competere*, to strive together, compete; *com-*,
to strive together, compete; *com-*, together, and *petere*, to seek.] To seek or strive for the same
seek.] To seek or strive for the same thing as another; to carry on competition or rivalry. cōm-p
y on competition or rivalry. cōm-pēte ´, *v.i.*; competed, *pt.*, *pp.*; competing, *ppr.* [L. *competere*
, *pt.*, *pp.*; competing, *ppr.* [L. *competere*, to strive together, compete; *com-*, together, and *petere*
compete; *com-*, together, and *petere*, to seek.] To seek or strive for the same thing as another;
r strive for the same thing as another; to carry on competition or rivalry. cōm-pēte ´, *v.i.*; com
on or rivalry. cōm-pēte ´, *v.i.*; competed, *pt.*, *pp.*; competing, *ppr.* [L. *competere*, to strive toge
, *ppr.* [L. *competere*, to strive together, compete; *com-*, together, and *petere*, to seek.] To seek
her, and *petere*, to seek.] To seek or strive for the same thing as another; to carry on competi
ng as another; to carry on competition or rivalry. cōm-pēte ´, *v.i.*; competed, *pt.*, *pp.*; competi
te ´, *v.i.*; competed, *pt.*, *pp.*; competing, *ppr.* [L. *competere*, to strive together, compete; *com-*,
to strive together, compete; *com-*, together, and *petere*, to seek.] To seek or strive for the same
seek.] To seek or strive for the same thing as another; to carry on competition or rivalry. cōm-p
y on competition or rivalry. cōm-pēte ´, *v.i.*; competed, *pt.*, *pp.*; competing, *ppr.* [L. *competere*
, *pt.*, *pp.*; competing, *ppr.* [L. *competere*, to strive together, compete; *com-*, together, and *petere*

COMPETERE

The Bo Bartlett Center
Columbus State University
Columbus, GA

April 8th - June 17th, 2022

Support for this exhibition has been provided by
JoAnne and Bobby Hecht | Anna and Jake Flournoy | Becky and Sidney Yarbrough

COMPETERE



"Andrew and Betsy Wyeth at their home in 1982" courtesy of Chuck Isaacs/ The Philadelphia Inquirer. From the Philadelphia Inquirer. © 1982 Philadelphia Inquirer, LLC. All Rights Reserved. Used under license.

Andrew Wyeth commented to his biographer, Richard Meryman, "*Betsy galvanized me at the time I needed it. She's made me into a painter that I would not have been otherwise....she made me see more clearly what I wanted.*"



Paul A. Juley. Portrait of Frida Kahlo and Diego Rivera, 1931. Chester Dale papers, circa 1883-2003. Archives of American Art, Smithsonian Institution.

Frida wrote to Diego, "*It's not love, or tenderness, or affection, it's life itself, my life, that I found when I saw it in your hands, in your mouth and in your breasts*"..."*Our worlds have never gone outside. Only one mountain can know the core of another mountain.*"

"The point of marriage is not to create a quick commonality by tearing down all boundaries; on the contrary, a good marriage is one in which each partner appoints the other to be the guardian of their solitude, and thus they show each other the greatest possible trust."

-Rainer Maria Rilke

The Latin word *competere* means to "strive together." It is the root of the English word "competition." Whereas "competition" suggests rivals, one faction determined to overcome the other - *competere* means two equals striving for the betterment of both.

In America, we are unaccustomed to such self-effacing practices. We are dog-eat-dog, everyone out for themselves. Yet, Art, unlike sports, politics, technology or industry, is a more benevolent enterprise. Within the artistic community, artists work in the privacy of their studios, all the while, keeping an eye on what other artists are doing, often feeding off a shared synergy to inform their own work. Art is evolutionary, building upon itself and what came before. *Competere* is ubiquitous and instrumental in Art history.

Maine based nature photographer, Peter Ralston once suggested that a perfect example of *competere* in marriage was in the relationship between husband and wife, Andrew and Betsy Wyeth. Andrew, an artist since childhood, and Betsy, an English major, were a classic power couple. He painted endlessly in a state of childlike myopia while she titled, cataloged and documented his artwork in her many archives, books and films, contextualizing his work for the world to understand. The formula served and fulfilled both parties. Andrew was generative while Betsy was structural. Even though only one was considered an "artist," both received what they needed to feel fully alive while "striving together" toward a common goal with shared meaning.

However, two artists living together can be, as history has demonstrated, a more complex dynamic. We realize directly, or indirectly, that living with a creative partner can be challenging. Temperaments must be *in simpatico* in order to achieve an environment for creativity to flourish. The list of famous artist couples is long and the stories checkered - Diego Rivera and Frida Kahlo were famous for their struggles and victories as were Jackson Pollock and Lee Krasner, Max Ernst and Dorothea Tanning, Elaine and Willem de Kooning, Jacob Lawrence and Gwendolyn Wright, Jasper Johns and Robert Rauschenberg - to name a few. Artists share both positive and negative qualities in their artistic temperaments: the childlike wonder that urges us to create also embodies the selfish baby who wants what it wants. The creative act can command one's attention, leaving one's significant other feeling left out - left wanting. It is a rare circumstance when two creative equals meet and form a union that allows both to live their wholehearted artistic selves unencumbered. A relationship in which each individual fully supports the creative life of their partner is sacred.

In this exhibition, *Competere*, each artist's work is paired side by side with their partner's work, allowing the viewer to compare and contrast the variety of approaches related to gender, location and context, often revealing a harmonious visual interplay. These artists, Rachel Feinstein and John Currin, Neo Rauch and Rosa Loy, Matvey Levenstein and Lisa Yuskavage, Steve Mumford and Inka Essenhigh, Sir Frank Bowling and Rachel Scott, Danny Ferrell and Devan Shimoyama, Isca Greenfield Sanders and Sebastian Blanck, Eric Fischl and April Gornik, Jordan Sokol and Amaya Gurpide, Will St. John and Colleen Barry, Carrie Mae Weems and Jeffrey Hoone, and Wade Schuman and Kate Javens, are some of the most celebrated artists working today.

Carl Jung, in his essay, "Marriage as a Psychological Relationship," posits, "Seldom or never does a marriage develop into an individual relationship smoothly and without crises. There is no birth of consciousness without pain." This can come as a sign of relief to couples who struggle in their relationship. Jung continues, "With



Ronald Stein, Jackson Pollock and Lee Krasner, circa 1946. Jackson Pollock and Lee Krasner papers, circa 1914-1984. Archives of American Art, Smithsonian Institution.

Lee Krasner, wife to Abstract Expressionist Jackson Pollock, was quoted as saying, *"We shared the bedroom but not the studio, and we maintained a strict - 'by-invitation-only' discipline about going into each other's studios."*

the rise of continuous consciousness, and not before, psychological relationship becomes possible. So far as we know, consciousness is always ego consciousness. In order to be conscious of oneself, one must be able to distinguish oneself from others. Relationships can only take place when this distinction exists." Individuation. Distinct egos working together for a common goal. Artist couples, for all of their foibles and stereotypical bickerings, may in fact present a way out of our larger shared conundrum. Competition is tribal and makes us choose sides. *Competere*, as a concept, can help us in our close relationships and in how we operate non-dually in the larger world. *Competere* allows us to reframe how we see self and other.

Jungian psychologist Polly Young-Eisendrath, the founder of Dialogue Therapy, suggests that the best a married couple can do is to "muddle through," meaning there is no easy or predefined way to be in a relationship. Collectively and individually, all we can hope for is "to muddle through." In Latin America, there is a word for the shared struggle, "La lucha." There is no comparable word in English. "La lucha" has a positive connotation, overcoming hardship together, muddling through, surviving and coming out the other side.

Artists are pattern-seeking, meaning-seeking creatures, translating the transitory emotional realm through medium and presenting it to the world. Creating the work requires a deep dive into the emotional, subconscious abyss. As living-breathing artist couples, we may or may not be more adroit at problem-solving and conflict resolution than the next guy, but because artists, by design, are myth-making inventors, our shared meanings, roles and traditions can be unconventional by nature. Staying attuned to one's inspirational source is essential for invention, and it is easy to see daily tasks and other's needs as distractions. Marriage guru John Gottman advises, "Never stop being curious about your partner... never stop asking questions." The challenge of a married artist is in keeping lines of communication open to their source and to the creative process all while staying as curious about our partner as we are within the studio.



Portrait of married American artists Jacob Lawrence (1917 - 2000) and Gwendolyn Knight (1913 - 2005) as they pose together, New York, 1974. (Photo by Anthony Barboza/Getty Images)

Jacob Lawrence wrote about how he valued the opinion of his wife Gwendolyn Wright, *"It's a stimulating thing. It's a good thing to have someone like this. I tell all artists this, all young people...it's provocative when you have a person like this whom you respect."*

Relationship is a caldron. It melts, melds and forges us. How we are and how we act, day to day, individually and collectively, determines what form we take after "muddling through." Our ability to communicate in dialogue, privately and publicly, will determine our level of discourse and the depth of our relationships. University of Exeter Professor Jeremy Holmes MD has written, "We live in a world of deaf ears, isolated silos, and grotesque caricature. For Democracy to survive we need to find ways to listen deeply, see others' points of view, respect differences, and generate creative dialogue."

Joseph Campbell declared that "artists are the prophets." This is wishful thinking. But, one thing artists learn from repeated attempts and failures in their studios, is patience, perseverance, and survival. These lessons are mutual and shared. We survive. We survive the creative impulse, the desire to make; we survive the childlike tantrum-throwing-adolescent-baby-artist, the isolation of the creative act; we survive the fear of sharing with our partner or others; we survive the criticism, the doubt, the lambasting, the ridicule; we survive being mislabeled and misunderstood; we survive the failures and the successes. We survive it all, coming through the caldron together, competing together, muddling together, striving together, rising together.

And as the culture of our nation and the world at large watches and waits, perhaps, *competere* is a signpost, a way home, a way out of our collective malaise.

~ Bo Bartlett and Betsy Eby

RACHEL FEINSTEIN



Three Widows

© Rachel Feinstein. Photo: Rob McKeever. Courtesy Gagosian

Rachel Feinstein (b. 1971, Fort Defiance, AZ) earned her BA in 1993 from Columbia University, New York, where she studied religion, philosophy and studio art. She also attended the Skowhegan School of Painting and Sculpture in Maine. In richly detailed sculptures and multipart installations, Feinstein investigates and challenges the concept of luxury as expressed in eighteenth and nineteenth-century Europe, in the context of contemporary parallels. By synthesizing visual and societal opposites, such

as romance and pornography, elegance and kitsch, and the marvelous and banal, she explores issues of taste and desire. Her work has been featured in MoMA PS1 and the Jewish Museum in NY, and is in numerous public collections including the Los Angeles County Museum of Art and the Museum of Modern Art, NYC. She is represented by Gagosian and lives and works in New York City.



The Climber (Study)

© John Currin. Photo: Rob McKeever. Courtesy Gagolian

John Currin (b. 1962, Boulder, CO) earned his BFA from Carnegie Mellon in 1984 and his MFA at Yale in 1986. Throughout his career, he has explored themes of innocence, humor and sexuality. With inspirations as diverse as old master portraits, pinups and pornography, he uses classical painterly techniques to portray highly charged social and sexual taboos. With subjects embodying both the beautiful and the grotesque,

his work consistently pushes the envelope of cultural mores. Currin's work is held in numerous public collections including the Whitney Museum of American Art in NY, the Hirshhorn Museum and Sculpture Garden, Washington, D.C., the Museum of Modern Art, New York, NY and Centre Pompidou in Paris. He is represented by Gagolian and lives and works in New York City.

NEO RAUCH



Hausmeister (2002)

© Neo Rauch | VG Bild-Kunst, Bonn Courtesy the artist, Galerie EIGEN + ART Leipzig/Berlin and David Zwirner

Neo Rauch (b. 1960, Leipzig, Germany) studied at the Hochschule für Grafik und Buchkunst and is part of the New Leipzig School of Artists. Traversing elements of various periods, such as Renaissance art and social realism, the private, subconscious meanings in his tightly woven narratives remain elusive. His paintings are characterized by their distinctive combination of figurative imagery and dreamlike surrealist abstraction, employing earthen and strong chromatic palettes. Rauch's work has been featured in numerous solo and major group exhibitions internationally. His work

is represented in museums as well as prestigious private and corporate collections, such as The Hague, The Metropolitan Museum of Art, NY, and the Guggenheim Museum, NY among many others. The Grafikstiftung Neo Rauch, opened in June 2012 in Aschersleben, Germany, is dedicated to maintaining and preserving Rauch's lithography and print oeuvre. He is represented by David Zwirner and Galerie EIGEN + ART, and he lives and works in Leipzig, Germany.



Versuch (Attempt)

Courtesy the artist and Lyles & King, New York. Image: Charles Benton

Rosa Loy (b. 1958, Zwickau, Saxony) received her diploma in horticulture at the Humboldt University in Berlin, Germany in 1985. In 1990 she studied at the Academy of Visual Arts in Leipzig and in 1993 she attended Professor Rolf Munzer's master's studies class. In her paintings, she addresses the fundamental aspects of existence in layered narratives that synthesize her influences: social realism, psychoanalysis, childhood memories and fairy tales. Utilizing casein paints, derived from milk protein,

she portrays stylized figures of women and their societal relations to domestic tasks. She is one of the sole female members associated with the contemporary painting movement, the New Leipzig School. Loy has exhibited in New York, Berlin, Munich, Paris, and London. Her work is in the collections of Busan Museum of Art, the Museum of Modern Art, the Museum der Bildenden Künste, the Sammlung Essl and The Museum of Contemporary Art, Los Angeles. She lives and works in Leipzig, Germany.

MATVEY LEVENSTEIN



LY

Image Courtesy of the Artist

Matvey Levenstein (b. 1960, Moscow, USSR) earned his BFA from the School of Art Institute in Chicago, IL and the Moscow Architectural Institute, Moscow. He earned his MFA from the University School of Art, New Haven, CT. The subjects of his work are chosen intuitively, often drawing upon his immediate surroundings and family and friends. His compositions are influenced by traditional painterly genres, such as landscape, still life and portraiture, exploring the relevance of Romanticism in the 21st

Century. He is a professor at the School of Visual Arts in New York, NY. Levenstein is the recipient of numerous awards, honors and residencies, including the Penny McCall Foundation Award (2002), the Katherine J. Horwitch Grant from The Jewish Foundation (1985-1987) and the Anna Louise Raymond Traveling Fellowship from the School of the Art Institute of Chicago (1983). He lives and works in New York City and is represented by Kasmin Gallery.



Farmers Wives (2011-2013)

© Lisa Yuskavage | Courtesy of the artist and David Zwirner | Private Collection

Lisa Yuskavage (b. 1962, Philadelphia, PA) earned her BFA from the Tyler School of Art in 1984 and her MFA from Yale University School of Art in 1986. Challenging the conventional understandings of genre, her simultaneously bold, eccentric, exhibitionist and introspective characters assume dual roles of subject and object, complicating the position of viewership. At times playful and harmonious and, at other times, rueful and conflicted, these characters are cast within fantastical compositions in which

realistic and abstract elements coexist and color determines meaning. Her work has been featured in venues such as The FLAG Art Foundation in NY, the Baltimore Museum of Art and Centre d'Art Contemporain Geneve. She is the recipient of numerous awards, and her work is in museum collections such as the Art Institute of Chicago, the Hirshhorn Museum, Washington, D.C., and the Institute of Contemporary Art in Boston. She is represented by David Zwirner. Yuskavage lives and works in New York City.

STEVE MUMFORD



Anbar

Steve Mumford, Courtesy of Postmasters Gallery

Steve Mumford (b. 1960, Boston, MA) earned his BFA from the Boston Museum School/Tufts and an MFA from the School of Visual Arts in 1994. In his depiction of ongoing American wars, Mumford has traveled to conflict-ridden areas, such as Iraq and Afghanistan. In his paintings, he portrays moments of beauty, drama, fear and camaraderie. Such moments are captured in his drawings of topical, political events for Harper's Magazine, such as the BP oil spill, Covid scenes from NYC, protests in

NYC and Portland, OR and Guantanamo. His work has been exhibited in galleries and institutions throughout the US and Europe, including the Frist Center for the Visual Arts, the Meadows Museum and Marella Arte Contemporanea in Milan. Mumford currently teaches at the New York Academy of Art, lives and works in NYC and is represented by Postmasters Gallery.



Power Plant

Image courtesy of the artist and Miles McEnery Gallery, New York, NY

Inka Essenhigh (b. 1969, Bellefonte, PA) earned her BFA from the Columbus College of Art & Design in 1992 in Columbus, OH and her MFA from the School of Visual Arts in 1994 in New York City. Essenhigh's work draws on an astute awareness of contemporary culture. Her paintings create a lucid scene in which the environment and figures coalesce. They are infused with a playful, surreal sensibility, with a pristine, jewel-like, colorful, high-gloss enamel surface. Essenhigh's paintings feature deeply

atmospheric images of seasonal cycles, reminding us of our fragile coexistence with the natural world, but also its resounding beauty. Her work has been exhibited nationally and internationally at venues such as Fondazione Stelline, Milan, Italy, the Museum of Modern Art, NY and The Royal Academy of Arts in London. Essenhigh is represented by Miles McEnery Gallery, NYC and Victoria Miro, London. She lives and works in New York City.

SIR FRANK BOWLING



Shoal

Frank Bowling © 2021 Artists Rights Society (ARS), New York / DACS, London

Sir Frank Bowling (b. 1934, Guyana, West Indies, Caribbean) studied painting at the Royal College of Art in London. Over the course of six decades, he has pursued a practice that boldly expands the possibilities and properties of paint. Bowling's mastery of the painted medium and explorations of light, color and geometry incorporates the use of ammonia and multi-layered washes. His abstract paintings feature thick impasto textures, acrylic gels, collaged canvas, and metallic, fluorescent and pearlescent

pigments. Bowling has exhibited internationally at institutions including the Whitney Museum of American Art, NY, The Royal Academy of Arts, London and the Tate Britain, among many others. Bowling became a Royal Academician in 2005 and in 2020 was knighted for his services to Art. His work is held in museum collections such as The Metropolitan Museum of Art, NY and the Victoria and Albert Museum, London. Bowling now splits his time between London and New York.



Young & Old

Image Courtesy of the Artist

Rachel Scott (b. 1940, Buckinghamshire, England, UK) graduated from the Royal College of Art in 1964 and was elected a member of the London Group in 1965. In her early career, she was a painter, ceramicist and toymaker. She began spinning and weaving in 1976 as her stair carpet was wearing out. Her rugs are made with traditional tools and methods, and she uses non-dyed wool sourced from the UK. The designs of her rugs employ a graphic aesthetic that relies on the existing palettes

of Black Welsh, Devon Longwools and Shetland sheep. The designs are true to the nature of weaving: straight lines making geometric shapes. Through the course of her career, her work has been featured in venues such as the Chelsea College of Art and Design, London, the London Design Festival and the Hampstead School of Art in London. Scott lives and works in London.

DANNY FERRELL



The Divide

Image Courtesy of the artist and Miles McEnery Gallery, New York, NY | Collection of Rob Huang, Taiwan

Danny Ferrell (b. 1991, Flint, MI) earned his BFA from Pennsylvania State University in 2014 and his MFA from Rhode Island School of Design in 2016. Ferrell's work is a nexus of the ordinary and extraordinary based on daily interactions that inspire his work. Through exploring tensions between public versus private and taste versus kitsch, Ferrell captures fantasies and fears about the "other" in his depictions of the everyday

queer male. Among his many awards, Ferrell is the recipient of the Rhode Island School of Design Graduate Fellowship and the Creative Achievement Award at Pennsylvania State University. He holds a position as an Adjunct Professor at Carnegie Mellon University while continuing his studio practice. Ferrell is represented by Miles McEnery Gallery and lives and works in Pittsburgh, PA.



Girls in Flower

Courtesy of the artist and De Buck Gallery

Devan Shimoyama (b. 1989, Philadelphia, PA) earned his BFA in Drawing and Painting from Pennsylvania State University in 2011 and his MFA in Painting and Drawing from Yale School of Art, New Haven, CT in 2014. Shimoyama draws inspiration from Old Masters such as Goya and Caravaggio in his compositional elements and approach to portraiture. Broaching topics of race, gender, sexuality and class, Shimoyama's

paintings are centered on queer Black figures in moments of tenderness. Through the application of traditional and nontraditional media such as paint, pencil, jewelry, Flashe vinyl paint, sequins and fabric, Shimoyama emboldens his subjects with texture and fantasy. He is currently an Assistant Professor of Art at Carnegie Mellon University and lives and works in Pittsburgh, PA.

ISCA GREENFIELD SANDERS



Sailboat

Image courtesy of the artist and Miles McEnery Gallery, New York, NY

Isca Greenfield Sanders (b. 1978, New York, NY) earned her BA in mathematics and fine art from Brown University in Providence, RI. Based on found vintage photography, her paintings provide the viewer an entry into a landscape in which they can form their own experiences. Using the photos as a starting point, she creates several iterations of an image which she alters with pencil and watercolor, and finally paints over them with oil. Image fragments are distilled into fresh, carefully composed paintings, which

simultaneously spark feelings of the familiar and enigmatic. Her work has been exhibited in notable venues such as the Museum Morsbroich, Germany and MoMA PS1, New York, and her works are included in collections such as the Guggenheim Museum, NY and the Victoria and Albert Museum, London. Greenfield Sanders is represented by galleries worldwide, notably Berggruen Gallery in San Francisco and Miles McEnery Gallery in New York. She lives and works in New York City.



Hat and Scarf

Image Courtesy of the artist | Photographed by Miles McEnery

Sebastian Blanck (b. 1976, New Haven, CT) earned his BFA in painting from Rhode Island School of Design, Providence, in 1998. In 2001 Blanck was a visiting artist at the American Academy in Rome. Known for his oil paintings and distinct collage technique, he documents private moments in his life. Portraits of loved ones, fellow artists, musicians and scenes of his children at play comprise his works. Through his use of

stencils, color and line, Blanck's facile use of light and shadow reveals a tenderness for his subjects as he portrays the intimate personalities and shifting moods of a scene. He has been a part of numerous exhibitions nationally and internationally in locations including Stockholm, Sweden, New York, NY and Lausanne, Switzerland. Blanck lives and works in New York City.

ERIC FISCHL



Islands

Image Courtesy of the Artist

Eric Fischl (b. 1948, New York, NY) is an internationally acclaimed American painter and sculptor. He attended Phoenix College and earned his BFA from the California Institute for the Arts in 1972. Gaining inspiration from his childhood in American suburbia, Fischl approaches mundane and taboo subjects depicting scenes of grief, inequality, adolescent sexuality, and political malaise. Fischl's paintings, sculptures, drawings and prints have been the subject of numerous solo and major group exhibitions, and his

work is represented in many museums as well as prestigious private and corporate collections, including The Metropolitan Museum of Art, the Whitney Museum of American Art and The Museum of Modern Art in New York City. Fischl is a Fellow at both the American Academy of Arts and Letters and the American Academy of Arts and Science. He lives and works in Sag Harbor, NY.



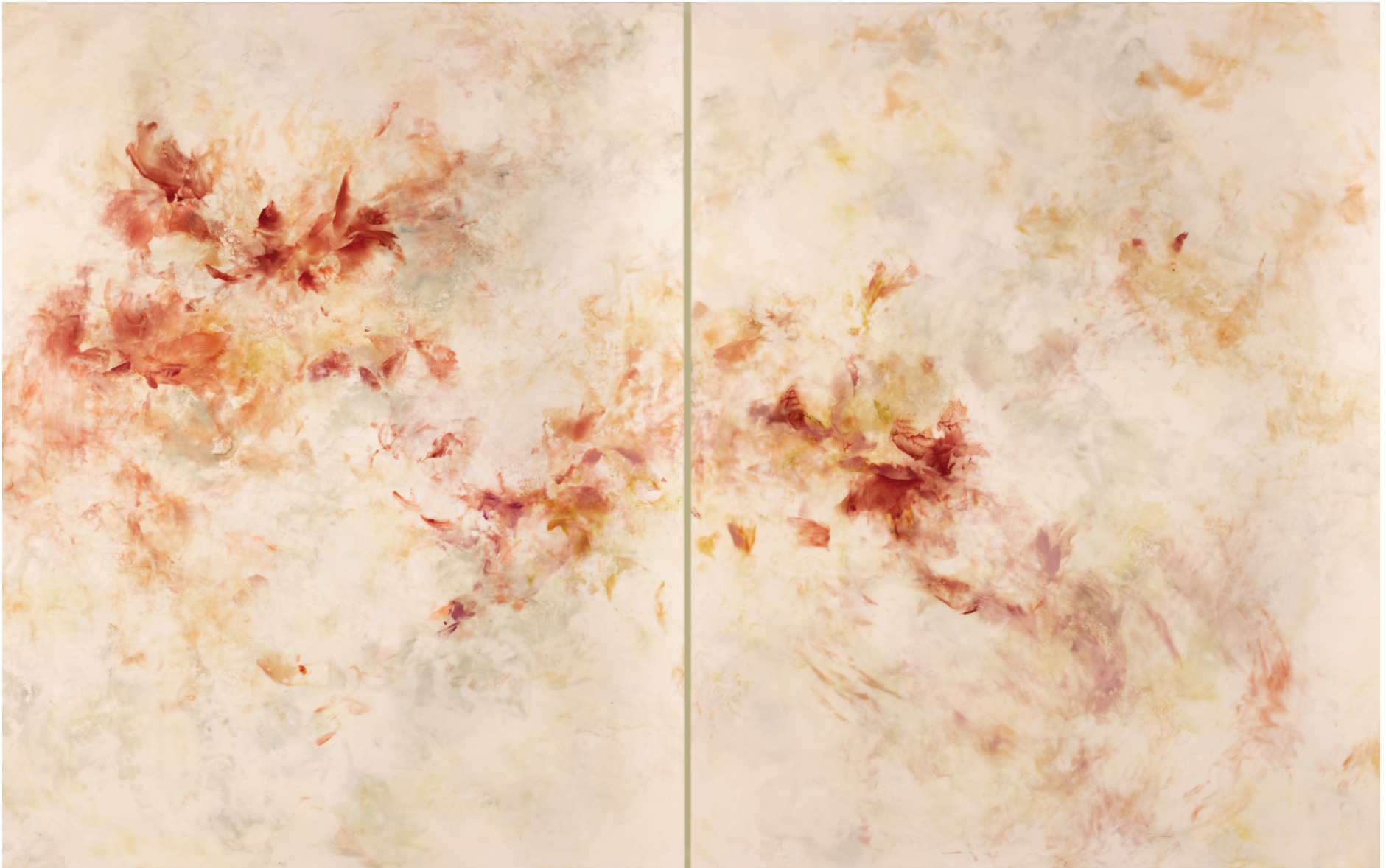
Sand, Shadows, Time

Image Courtesy of the artist and Miles McEnery Gallery, New York, NY | Collection of Avery and Miles McEnery, Bronxville, NY

April Gornik (b. 1953, Cleveland, OH) received a BFA from the Nova Scotia College of Art and Design in 1976. Her openly interpreted paintings focus on moments of transience and calm. Intuitively created, Gornick's pieces feature grand unpeopled landscapes which evoke plein-air realism, abstracted memories, and the sublime. Her work is held in collections such as The Metropolitan Museum of Art, the Whitney

Museum of American Art, the Museum of Modern Art and the High Museum among other major public and private collections. Gornick has received numerous awards including the Lifetime Achievement Award from Guild Hall. She has shown extensively in the United States and abroad and is represented by Miles McEnery Gallery. She lives and works in Sag Harbor, NY.

BETSY EBY



She Was Both Eros and Psyche

Image Courtesy of the Artist

Betsy Eby (b. 1967, Seaside, OR) earned her BA in Art History from the University of Oregon in 1990. Influenced by the Asian-inspired Northwest mystics Mark Tobey, Kenneth Callahan, Morris Graves and Guy Anderson, Eby's paintings embody the diffuse atmospheric fields and restrained palette of the Pacific Northwest. Eby is a classically trained pianist. Her nature-based abstractions can be read as synesthetic fusions of sound, color and contemplation. Her process merges the ancient medium of hot wax

with cold wax and oil. Eby's work has been featured in exhibitions throughout the United States and Europe. Her work is held in public and private collections, including The U.S. Embassy in Dubai, the Tacoma Art Museum in WA and the Georgia Museum of Art and is represented by various galleries, including Winston Wachter Fine Art, NYC and Seattle. She lives and works in Columbus, GA and Wheaton Island, ME.



Flying Man

Image courtesy of the artist and Miles McEnery Gallery, New York, NY

Bo Bartlett (b. 1955, Columbus, GA) studied at the University of Pennsylvania and Philadelphia College of Osteopathic Medicine. He received a CFA from the Pennsylvania Academy of the Fine Arts in 1980 and a Certificate of Filmmaking from New York University in 1986. Bartlett's work builds on the American Realist tradition of Homer, Hopper, Wyeth and Rockwell. Often set in open hypnagogic fields, his large figurative compositions upend expectations with their terse psychological dramas.

Bartlett's awards include the 1858 Prize for Southern Art, the South Arts Fellowship and the Pew Fellowship in the Arts. Notable collections include Crystal Bridges Museum, Seattle Art Museum, Denver Art Museum and the Pennsylvania Academy of the Fine Arts. In 2018, Columbus State University opened the Bo Bartlett Center which features a permanent collection of his work. He is represented by Miles McEnery Gallery and lives and works in Columbus, GA and Wheaton Island, ME.

JORDAN SOKOL



Untitled

Collection of Susan Nicholson

Jordan Sokol (b. 1979, Queens, NY) studied then taught drawing and painting in Italy and Spain for 11 years before returning to the US in 2014. He participated in establishing the U.S. branch of The Florence Academy of Art in Jersey City, NJ, serving as its Academic Director for five years before joining the New York Academy of Art as an Adjunct Professor. His meticulously layered oil paintings use flesh and the human form

as a narrative vehicle, exploring themes of life, death, memory and time. Sokol's work has been exhibited throughout Europe and the US, including London's National Portrait Gallery, Princeton University and the New Salem Museum of Art. Sokol lives and works in Old Lyme, CT, where he is the Artistic Director of the Lyme Academy of Fine Arts.



Void

Image Courtesy of the Artist

Amaya Gurrpide (b. 1974, Pamplona, Spain) studied at the School of Fine Arts of Pamplona, the National Academy of Design and the Art Students League of New York. Gurrpide took part in the creation of the U.S. branch of The Florence Academy of Art in Jersey City, NJ and taught at The New York Academy of Art. In her drawings, a narrative is created through the application of layers of graphite, chalks, gouache and charcoal on toned paper. Throughout her career, Gurrpide has received notable

awards, including the Evelyn Chard Kelley Memorial Scholarship for women under 30 and the Newington Cropsey Scholarship; she has also been commissioned by TIME magazine. Her work has been exhibited in museums and private collections throughout Europe and the U.S. including the Pietro Annigoni Museum in Florence, Italy and the Museum MEAM in Barcelona, Spain. Gurrpide is currently co-Artistic Director of the Lyme Academy of Fine Arts, living and working in Old Lyme, CT.

WILL ST. JOHN



Sarah with Gazing Ball

Image Courtesy of the Artist

Will St. John (b. 1982, Harrisburg, PA) studied at the New School in New York City, the Art Student's League, Studio Incamminati and Escalier in France. He then studied with Jacob Collins at Grand Central Academy. He paints portraits of notable New York City cultural figures. In these often idealized depictions, his work showcases a blend of Rococo elements with a contemporary sensibility to explore issues of gender identity and sexuality. St. John meticulously records the ephemera of today's queer culture and

negotiates its presence within a broader art-historical context. Lush forms juxtaposed with warm and cool hues throng his canvases. His work has been exhibited in various locations, such as the Arcadia Gallery in Pasadena, CA and Robert Simon Fine Art in New York, NY. Currently, Will is preparing for a pop-up exhibition in New York City in March 2022.



Love and Youth

Image Courtesy of the Artist

Colleen Barry (b. 1981, Boston, MA) combines the rigor and sophistication of European Masters with the potency of Contemporary Art. Her influences range from Michelangelo and Käthe Kollwitz to the portraits of Andy Warhol. Her subjects include family members, friends, fellow artists and her two children. At 21 she created paintings for film companies; her work appeared in major motion pictures and music

videos by the likes of Lil' Kim and Die Romantik. She later apprenticed with Jacob Collins at the Water Street Atelier. Barry is the recipient of numerous awards, and her work is in important collections including the New Salem Museum and Academy of Fine Art. She is currently the Director of Drawing at the Grand Central Atelier in Long Island City, NY. Barry paints out of her studio in East Williamsburg, Brooklyn.

CARRIE MAE WEEMS



Untitled (Black Love)

© Carrie Mae Weems. Courtesy of the artist and Jack Shainman Gallery, New York.

Carrie Mae Weems (b. 1953, Portland, OR) earned her BFA from California Institute of the Arts in 1981 and her MFA from the University of California, San Diego in 1984. She completed her graduate program in Folklore at the University of California, Berkeley. Through photographs, text, fabric, audio, digital images, installation, and video, Weems investigates family relationships, cultural identity, sexism, class, political systems, and the consequences of power. Weems has participated in numerous solo and group

exhibitions at major national and international museums including The Metropolitan Museum of Art, the Frist Art Museum, and the Guggenheim Museum in New York, among others. Weems has received numerous awards, including the prestigious Prix de Roma, The National Endowment of the Arts and MacArthur "Genius" Grant. Weems is represented by Jack Shainman Gallery. She lives and works in Syracuse, NY.



Hook, Line, and Sinker

Image Courtesy of the Artist

Jeffrey Hoone (b. 1955, Fort Benning, GA) is a working artist and recently retired as the executive director of Light Work after 41 years. Hoone has worked with over 400 artists participating in Light Work's international Artist-in-Residence program. The characteristic somber tone in his work is created through a masterful play of light and tonal range. He has participated in numerous solo and group exhibitions, and his work

is included in the permanent collections of the Bibliotheque Nationale in Paris, the Everson Museum of Art, the International Center for Photography, and the Museum of Fine Arts, Houston. He is a recipient of a photography fellowship from the New York Foundation for the Arts. He lives and works in Syracuse, NY.

WADE SCHUMAN



Rowing Man

Private Collection | © Wade Schuman, Courtesy of Forum Gallery, New NY

Wade Schuman (b. 1962, Cambridge, MA) studied in the Foundation Program at Rhode Island School of Design in 1981 and received his CFA from The Pennsylvania Academy of Fine Arts in 1986. Influenced by his love of zoology, his still life paintings contain meticulous detail of animals and capture the dual nature of life and death. While juxtaposing and merging the animal and human forms, Schuman portrays unsettling psychological states. He is the recipient of significant scholarships and

prizes, including The Henry Schiedt Travel Scholarship Prize for Painting, the Award for Excellence from the Philadelphia Museum of Art and three Visual Fellowship grants from the Pennsylvania Council on the Arts. Schuman is currently the director of painting at the New York Academy of Art. He lives and works in Harlem, NY and is represented by Forum Gallery.



For the Rev

Courtesy Marcia Wood Gallery

Kate Javens (b. 1959, Kennett, MO) attended the Pennsylvania State University from 1977-79 and The Pennsylvania Academy of the Fine Arts from 1981-85. Her animal paintings contain metaphorical representations of American historical figures commemorated for their altruism and social activism. Her works have a basis in American naturalism with each piece featuring characteristics of an Old Master

clarity of light. Javens is a Pennsylvania Council on the Arts Painting Fellow, a Pew Fellow and a three-time MacDowell Fellow. She has been in exhibitions across the nation, and her work is held in notable collections such as the Philadelphia Museum of Art, the Pennsylvania Academy of the Fine Arts Museum and the Telfair Museum of Art. Javens lives and works in Harlem, NY, and is represented by Marcia Wood Gallery.

EXHIBITION CHECKLIST

RACHEL FEINSTEIN

Three Widows, 2021
Aqua-resin, fiberglass and white oak
11 3/4 x 10 5/16 x 2 in.

JOHN CURRIN

The Climber (Study), 2020
Oil and acrylic on canvas panel
11 x 14 in.

NEO RAUCH

Hausmeister, 2002
Oil on canvas
98.43 x 78.74 in.

ROSA LOY

Versuch (Attempt), 2000
Casein on canvas
49 5/8 x 41 3/8 in.

MATVEY LEVENSTEIN

LY, 2018
Oil on linen
11 x 14 in.

LISA YUSKAVAGE

Farmers Wives, 2011- 2013
Oil on linen
12 5/8 x 15 in.

STEVE MUMFORD

Anbar, 2016
Oil on linen
60 x 96 in.

INKA ESSENHIGH

Power Plant, 2016
Enamel on panel
39 3/4 x 39 3/4 in.

SIR FRANK BOWLING

Shoal, 1991
Acrylic and acrylic gel on canvas with marouflage
74 x 33 1/8 x 1 1/4 in.

RACHEL SCOTT

Young & Old, 2021
Tapestry woven from hand spun Herdwick sheep wool
134.5 x 79.5 cm (1 cm thickness)

DANNY FERRELL

The Divide, 2021
Oil on canvas
50 x 42 in.

DEVAN SHIMOYAMA

Girls in Flower, 2021
Colored pencil, oil pastel, collage, Flashe, clothing on paper in 2 frames
83 x 82 in.

ISCA GREENFIELD SANDERS

Sailboat, 2012
Mixed media and oil on canvas
63 x 63 in.

SEBASTIAN BLANCK

Hat and Scarf, 2021
Oil on linen
50 x 60 in.

ERIC FISCHL

Islands, 2020

Acrylic and oil on linen

72 x 96 in.

APRIL GORNIK

Sand, Shadows, Time, 2010

Oil on linen

74 x 95 in.

BETSY EBY

She Was Both Eros and Psyche, 2021

Hot wax, cold wax, oil, ink on panel

60 x 96 in.

BO BARTLETT

Flying Man, 2021

Oil on linen

60 x 80 in.

JORDAN SOKOL

Untitled, 2019

Oil on linen mounted on panel

24 in. diameter

AMAYA GURPIDE

Void, 2020

Mixed media

45 x 61 in.

WILL ST. JOHN

Sarah with Gazing Ball, 2020

Oil on canvas

38 x 47 in.

COLLEEN BARRY

Love and Youth, 2020

Oil on linen

56 x 46 in.

CARRIE MAE WEEMS

Untitled (Black Love), 1990-1992

Archival digital print

28 x 28 in. (each print)

JEFFREY HOONE

Hook, Line, and Sinker, 1996

Silver gelatin prints, wood frame and brass plaque

24 1/2 x 20 1/2 in. (each print)

WADE SCHUMAN

Rowing Man, 1999

Oil on linen

66 x 48 in.

KATE JAVENS

For the Rev, 2011

Oil on theater muslin

66 x 106 in.

THE BO BARTLETT CENTER



Photo by Matthew Millman

The Bo Bartlett Center at Columbus State University is a dynamic, creative learning laboratory that is part gallery, part experimental arts incubator, and part community center. Based on the belief that art can change lives, the center has a two-fold mission: community outreach programs that help facilitate an inclusive environment by encouraging participation from diverse voices, and a national mission to partner with other institutions to provide innovative exhibitions that deepen our understanding of art through publications and public programming. It is a unique cultural institution that is taking a leadership role in the broader university and Columbus arts community, and it is creating a new paradigm for innovation and service. The center houses and displays The Scarborough Collection, 14 monumental paintings by artist and Columbus native Bo Bartlett, and often features rotating exhibitions of national and international acclaim.

Rex Whiddon, Sr. Associate VP of Leadership Philanthropy and Strategic Initiatives

Michael McFalls, Interim Director

Bo Bartlett & Betsy Eby, Exhibition Curators

Julianna Wells, Exhibition Coordinator

Anna Flournoy, Editor

Joshua Newbend, Gallery Coordinator

Darius Sudayi, Operations Support Specialist

Ainsley Steeves, Gallery Attendant

Andrea Mendoza-Gonzalez, Catalogue Layout Design

Carlie Hedges, Graphic Design Intern

Support for this exhibition has been provided by JoAnne and Bobby Hecht | Anna and Jake Flournoy | Becky and Sidney Yarbrough



THE BO BARTLETT CENTER
COLLEGE OF THE ARTS, COLUMBUS STATE UNIVERSITY

strive together, compete; *com-*, together, and *petere*, to seek.] To seek or strive for the same t
seek.] To seek or strive for the same thing as another; to carry on competition or rivalry. *cōm-*
ry on competition or rivalry. *cōm-pēte* ´, *v.i.*; competed, *pt.*, *pp.*; competing, *ppr.* [L. *competere*
, *pp.*; competing, *ppr.* [L. *competere*, to strive together, compete; *com-*, together, and *petere*, to
pete; *com-*, together, and *petere*, to seek.] To seek or strive for the same thing as another; to c
rive for the same thing as another; to carry on competition or rivalry. *cōm-pēte* ´, *v.i.*; compet
or rivalry. *cōm-pēte* ´, *v.i.*; competed, *pt.*, *pp.*; competing, *ppr.* [L. *competere*, to strive togeth
g, *ppr.* [L. *competere*, to strive together, compete; *com-*, together, and *petere*, to seek.] To seek
gether, and *petere*, to seek.] To seek or strive for the same thing as another; to carry on compet
ng as another; to carry on competition or rivalry. *cōm-pēte* ´, *v.i.*; competed, *pt.*, *pp.*; competi
, *v.i.*; competed, *pt.*, *pp.*; competing, *ppr.* [L. *competere*, to strive together, compete; *com-*, to
o strive together, compete; *com-*, together, and *petere*, to seek.] To seek or strive for the same t
seek.] To seek or strive for the same thing as another; to carry on competition or rivalry. *cōm-*
ry on competition or rivalry. *cōm-pēte* ´, *v.i.*; competed, *pt.*, *pp.*; competing, *ppr.* [L. *competere*
, *pp.*; competing, *ppr.* [L. *competere*, to strive together, compete; *com-*, together, and *petere*, to
pete; *com-*, together, and *petere*, to seek.] To seek or strive for the same thing as another; to c
rive for the same thing as another; to carry on competition or rivalry. *cōm-pēte* ´, *v.i.*; compet
or rivalry. *cōm-pēte* ´, *v.i.*; competed, *pt.*, *pp.*; competing, *ppr.* [L. *competere*, to strive togeth
g, *ppr.* [L. *competere*, to strive together, compete; *com-*, together, and *petere*, to seek.] To seek
gether, and *petere*, to seek.] To seek or strive for the same thing as another; to carry on compet
ng as another; to carry on competition or rivalry. *cōm-pēte* ´, *v.i.*; competed, *pt.*, *pp.*; competi
, *v.i.*; competed, *pt.*, *pp.*; competing, *ppr.* [L. *competere*, to strive together, compete; *com-*, to
o strive together, compete; *com-*, together, and *petere*, to seek.] To seek or strive for the same t
seek.] To seek or strive for the same thing as another; to carry on competition or rivalry. *cōm-*
ry on competition or rivalry. *cōm-pēte* ´, *v.i.*; competed, *pt.*, *pp.*; competing, *ppr.* [L. *competere*
, *pp.*; competing, *ppr.* [L. *competere*, to strive together, compete; *com-*, together, and *petere*, to
pete; *com-*, together, and *petere*, to seek.] To seek or strive for the same thing as another; to c
rive for the same thing as another; to carry on competition or rivalry. *cōm-pēte* ´, *v.i.*; compet