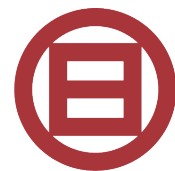


MIRRORЯЯIM



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

MIRRORORЯOЯOЯOЯIM

AMERICAN SELF-PORTRAITS IN THE EXPANDED FIELD

Jonathan F. Walz, Ph.D., Guest Curator

Bo Bartlett Center, Columbus State University
February 4 – June 10, 2022

MOST SOME REFLECTIONS ON THE SELF-SELF-PORTRAITURE

A PORTRAIT, according to scholar Dorinda Evans, is “by definition a representation of a specific person.”¹ Allegorical figures such as blindfolded Justice or generic types such as the absentminded professor do not qualify because they are composites that do not track to a singular individual. In the Western tradition, the genre of portraiture became, over time, closely associated with a kind of naturalistic illusionism, as if the picture frame were a window through which we view the subject. While this way of conceiving portrait likeness has been and remains prevalent, other sign systems that convey a unique identity have also existed for millennia, from hieroglyphs and heraldry to metaphorical substitutions and DNA sequences. What “representation” means in Evans’s elocution is actually open-ended and evolving.

Self-portraits form a special subcategory of portraiture due to their “meta” nature: they represent their maker.² Likewise, they often refer to their own making. Just as ideas about what constitutes representation have changed over time, so, too, have conceptions of the self. A significant paradigm shift occurred during the late nineteenth and early twentieth centuries, as industrialization increased the pace of everyday life, as psychology

probed mysterious inner depths, and as nationalism flourished around the globe. The universalist and (seemingly) unified self metamorphosed into the splintered modern self, and coherent communities became less important than atomistic individuals.

Artists make self-portraits for a variety of reasons. There may be a lack of—or a lack of interest in—other subjects. The artist may be unable to compensate professional models or to convince family members or friends to sit. Historically, artists have sometimes chosen to depict themselves in order to demonstrate their abilities, thereby attracting clients; the proximity of an artist with a self-portrait in the studio afforded an easy comparison between subject and likeness. A common art school exercise, creating a self-portrait offers the opportunity to “know thyself” as well as to consider how one wants to present to the outside world.³ On a basic level, a self-portrait is a statement of existence, the ultimate “Kilroy was here.” More specifically, such an image might coincide with an important event, such as graduation from university or the birth of a child.⁴ Because of the inevitable death of the physical body, portraiture—and self-portraiture in particular—provides a kind of immortality, persisting into the future, proclaiming the subject’s achievements and fame.

Artists create their work and invent themselves; these intertwined projects with multifarious outcomes are as inimitable as each artist. The objects in this exhibition date from 1896 to 2021. Such a timespan invites a considered exploration of how ideas about portrayal, selfhood, and Americanness have fluctuated over the past century. The “expanded field” of the show’s title signals attention to traditional illustrative strategies as well as to less conventional, more conceptual approaches. The thirty-two portraits that comprise the exhibition—some commissioned specifically for this project—have been paired along the axis of a common concern, in effect mirroring each other across time and space in some way. In the hopes that “two (portrait) heads are better than one,” such juxtapositions are intended to make clear inherent similarities and differences, all the while evoking a Gestalt greater than the sum of its parts.

REFLECTED SELVES (1 | I)

Traditionally, self-portraits required a mirror. These reflective surfaces provided a ready reference for the artist to consult (photographs later became an additional *aide mémoire*). Well known self-portraits that make the use of a mirror plain—such as those by Parmigianino, Van Eyck, and Velazquez—cast a long art historical shadow with which later artists, including Charles Ritchie and Shirley Rabé Masinter, have had to grapple.

JONATHAN F. WALZ SJAV

SELF-CONSCIOUS SELVES (2 | S)

Mirrors are not visibly present in these likenesses by Jack Beal and Pierre Daura. The artists’ intent gazes, however, imply the unseen presence of a reflective surface and foster a strong sense of self-awareness. Beal’s glasses thematize vision (and insight), and the insertion of his age into the image’s title conveys a further sense of stock taking. Daura knowingly plays “The Artist at Work” by aligning the picture’s bottom edge with his painting arm and by suggesting drapery or additional canvases, common studio props, in the background.

FORMAL SELVES (3 | E)

With his foundational book *The Presentation of Self in Everyday Life* (1956), sociologist Erving Goffman memorably theorized human cultures as theatrical productions, wherein humans maintained distinct “front-of-house” and “backstage” personas. Customarily, the best-known self-portraits, like Albrecht Dürer’s *Self-Portrait at the Age of Twenty-Eight* (1500), have been thoughtful, public-facing statements with a modicum of gravitas. Dressed to impress and self-empowered—a combination of determination, control, knowledge, and persistence in the face of adversity—Minerva Josephine Chapman and Wanda Ortiz-Raimundi engage this tradition with their very intentional performances of self.

I would like to dedicate this essay to Anne Collins Goodyear and Kathleen Merrill Campagnolo, two colleagues who have taught me much about portraiture, collaboration, and friendship. “Painting certainly has in itself a truly divine power, ... because, as they say of friendship, a painting lets the absent be present...” Leon Battista Alberti, *On Painting: A New Translation and Critical Edition*, trans. Rocco Sinisgalli (New York: Cambridge University Press, 2011), 44.

¹ Dorinda Evans, “An American Prelude to the Abstract Portrait,” in *This Is a Portrait If I Say So: Identity in American Art, 1912 to Today* (New Haven: Yale University Press, 2016), 11.

² *meta*: pref. 4 b. Describing or showing an awareness of the activity that is taking place or being discussed; self-referential: metafiction. *American Heritage Dictionary*.

³ “Know thyself” is the first of the three Delphic maxims. The other two are “nothing to excess” and “surety brings ruin.”

⁴ The ubiquity of smartphones and social media means that the opposite is also true: documentation-worthy events now include carpooling to work, trying on clothes in the department store dressing room, and showing off fitness training results, among other banalities.

INFORMAL SELVES (4 | 4)

In self-portraits, artists often project how they want to be known, which may differ from everyday reality. With their basis in spontaneity, occasional portraits—that is, likenesses created on a particular occasion, such as a long-awaited reunion of friends—often capture subjects who have “let down their hair.” In contrast to a much more formal presentation of self, here Alexander Brook and Robert Henri instead offer rare glimpses into more casual, private moments from the humdrum of daily existence.

MOMENTARY SELVES (5 | 5)

As formulated by Plutarch, Theseus’s paradox poses a philosophical problem: Every time the hero’s wooden ship needed a new part, the crew replaced it with a metal component. Once the vessel was all metal, was it still the same ship? Understood in relation to the concept of stream of consciousness, this ancient thought experiment points to the myriad micro-decisions and actions that constitute individual existence. Rather than presenting unified selves, Philip Evergood and Frederick Hammersley, in their accumulations of single lines, remind us that being is a sequence of instances in time.

NAKED SELVES (6 | 6)

Art historian Kenneth Clark notably distinguished between nudity and nakedness in European art. According to Clark, nudes are always idealized, aspirational embodiments, whereas naked figures are exposed and pathetic—in other words: *real*. Both Heyd Fontenot and Patrick Earl Hammie have devoted much of their respective careers to exploring nakedness. Their probing and perceptive investigations have included multiple self-portraits, such as this pair of vulnerable likenesses.

GENDERED SELVES (7 | 7)

Art historian Amy Mooney explains feminist theorist Tina Campt’s concept of futurity as the way “an image signals urgency, a compelling sense of its impact on subsequent viewers as a demonstration of precedent as well as its potential to nurture aspiration.”⁵ Given the historical white heterosexual male hegemony of the art world, the stakes for women’s self-portraits have always been high. Separated by nearly a century, this pair of likenesses by Catherine Wiley and Joyce Wahl Treiman, with their direct gazes, remain behind as paragons for future generations of women artists.

ROLE-PLAYING SELVES (8 | 8)

Self-portrayal presents the artist with the chance to “play it straight” or “make-believe.” Rembrandt casts a long shadow in this regard. His self-portraits range from studies of assorted facial expressions to assumptions of various guises like the biblical Prodigal Son or the legendary Greek painter Zeuxis. Here, Bo Bartlett imagines the results of a physical altercation. Sigmund Abeles takes up the mantle of an art historical forebear. The black mask on the table in the background reinforces the theme of performance.

ALLEGORICAL SELVES (9 | 9)

An allegory is the representation of an abstract ideal in some form—narrative, dramatic, or pictorial. Nancy Grossman claims that *Gunhead #2* is both the embodiment of America’s obsession with the right to bear arms as well as a portrayal of her own internal conflict (thought vs. force). Eddie Dominguez engages the image of an owl, widely understood as a symbol of wisdom, to address ideas around poise, attention, knowledge, stealth, and power.

CONCEPTUAL SELVES (10 | 10)

Artists have sometimes utilized other non-mimetic symbolic systems, such as mathematical equations or color combinations, in creating likenesses that accent the cerebral over the visual. This pair of objects both employ letterforms, but to different ends. In his photo self-portrait, Chris Johnson’s visage peers from the darkness, surrounded by correspondence and journal entries that seemingly promise an interpretive key for the composition’s focus. Jordan Eagles has long used his own blood to create images across media. Here the letter *E* functions as a synecdoche: a part—in this case, the first letter of the artist’s last name—that stands or the whole.

SYMBOLIC SELVES (11 | 11)

Humans readily employ metaphors to understand and discuss the world around them. These expressions occur in everyday language as well as in visual culture, from Old Master paintings to social media memes. In their efforts to point to immaterial truths, the fin de siècle Symbolists created the visual equivalent of thoughts or feelings evoked by the subject, widening the definition of portraiture to include more subjective interpretations of sitters. Subsequent artists, like Stefana McClure and Jim Isermann, have continued to push the envelope, proposing, for instance, that unique abstract patterns convey revelatory information to the beholder.

⁵ Amy M. Mooney, “As She Sees Herself: A Portrait of Alma Thomas,” in *Alma W. Thomas: Everything Is Beautiful* (New Haven: Yale University Press, 2021), 137.

HYBRID SELVES (12 | 51)

Sometimes identity can only be expressed in ways that exceed what it means to be solely human. Adopting a flower for an eye and a fish for a teardrop while staring at a death's head (just visible in the center of the artist's pupil), John Wilde captures the paradoxical nature of youth. Zachari Logan has spent much of his career examining the realms of self-portraiture, the natural world, and the fertile area between them; in this regard, *Chrysantha*, in which the artist appears as a bud, a full-blown flower, and a fading blossom, is exemplary of his ongoing practice.

MULTIPLE SELVES (13 | 81)

In their respective self-portraits, Charles Steffen pictures a quick sequence of events—holding, lighting, and smoking a pipe—whereas Kira Nam Greene captures a single moment from three different angles. Playwrights and movie directors often use mirrors symbolically, to convey a character's new self-awareness, internal conflict, or overwhelming confusion. Greene's image, with its multiple viewpoints, also evokes the *paragone*, a longstanding art-historical debate about which art form—painting or sculpture—most comprehensively captures a sitter in a single image.

NEURODIVERGENT SELVES (14 | 41)

As ideas about who is or can be considered a “successful” artist continue to evolve, the pool of recognized self-portraits keeps on widening and deepening. Makers that two or three centuries ago would have been disregarded without question are today offered up as further proof of the infinite variety of human nature. In the early twentieth century, Sister Gertrude Morgan, a sometime resident of Columbus, Georgia, is now celebrated for her visionary self-portraits derived from religious revelations. Since 2012, Joseph Green has been an active participant at Creativity Explored, a studio-based collective in San Francisco that partners with developmentally disabled artists. The organization's efforts demonstrate that art world admissions requirements are arbitrary—and subject to change.

MATURE SELVES (15 | 31)

Creating self-portraits later in life allows artists to show off how sophisticated their abilities have become. If wisdom follows from age, then most “older” self-portraits trade in the evidence of existing in time—grizzled hair, facial scars and wrinkles, and knowing gazes. Nell Painter may have famously taken up formal art training after a full career as a widely recognized Americanist historian, but her high-keyed palette and confident

brushwork convey an energy that belies her age. In 1917 Jerome Myers published a series of essays, “Confidences of an Errant Artist,” for the magazine *Arts and Decoration*. Likewise, his frank, frontal likeness of the same year exudes the candor and confidence that only comes from lived experience.

TIME-TRAVELING SELVES (16 | 81)

Human beings exist in time, and self-portraiture often records outer appearance at the moment of the work's creation. Artists, of course, have questioned this custom (like many others), sometimes (re)imagining their younger selves later in their careers. Ted Gordon has obsessively produced self-portrait drawings for decades; this example is inscribed, “56 yrs ago this / day I registered at / the University of Louisville / at 17 yrs of age.” Edie Tsong employs the diptych format to present personae over half a century apart.

ART HISTORIAN Wendy Wick Reaves has posited that in the early twentieth century “identities became multiple, mutable, fractured, invented, or disguised.”⁶ But the truth is that human nature has always been in flux, and portraiture has always offered artists the opportunity to push beyond visible reality. From Hans Memling's face peeking out behind a column in a wealthy patron's portable altarpiece to Jason Salavon's computationally compiled Google searches, artists have ingeniously put pressure on presumptive portrait conventions to create images that still convey something (intentional or unintentional) about the artist to the beholder—and the artists in *MIRROR | ԴՕՐԿԻՄ* are no exception. Kira Nam Greene's *Selfie Self-Portrait*, created expressly for this exhibition, is exemplary in its combination of investment in traditional practices, such as the use of a reflective surface in the image's creation, as well as the embrace of new technologies, such as smartphone cameras. Indeed, the range of materials, subjects, approaches, and concerns in *MIRROR | ԴՕՐԿԻՄ* appears to suggest that contemporary and future artists, with their capacious curiosities and story-telling powers, will continue to both confirm and subvert our received notions of “self” and “portrayal” in their imaginative interrogations of what it means to be human.

⁶ Wendy Wick Reaves, “Brittle Painted Masks: Portraiture in the Age of Duchamp,” in *AKA Marcel Duchamp: Meditations on the Identities of an Artist* (Washington, D.C.: Smithsonian Institution Scholarly Press, 2014), 10.

SUSAN LILLEY

SOMETHING NEW.
AS I TRY TO BIRTH MYSELF INTO
THEIR LAUGHTER TINGLES ME

I CAN FEEL THEM REACHING.
THOSE WHO WORE THE RING BEFORE ME
ARE DREAMS OF PURE KNOWING,

LIKE A SUGARED CANDLE, WANTON
INCENSE IN A DUSTY ATTIC APARTMENT.

WALK PAST THE ERAS OF MY OWN BURNING

TO WEAR THIS RING, I HAD TO WAIT, LIVE,

FAITHLESS AS PHEASANTS.

IN CARS OR SWIMMING POOLS—
OF LOVERS

WOODED
BY THE COME-HITHER OF OLD VOICES, NOT THE TRAIL

SCARLET DAYBREAK I'M ONLY STARTING TO SEE.
TO THE MELTING HORIZON, TO A DEEP

WEDDING FINGER. NOW AM I MARRIED
FINALLY FITTING MY SWOLLEN

A GRANDMOTHER'S RUBY RING

OF THE EARTH,

LIPS STAINED WITH PROBLEMS
ONE PALE GAUZY SLEEVE STAINED WITH COFFEE,

TINY NIGHTMARES FLOATING IN MY CORNEAS,
IT'S MORE OBVIOUS THAN EVER, EVEN WITH

STANDING HERE DAZED BY AZALEA LIGHT

AND MORE DREAM.
EACH YEAR I BECOME LESS CARBON

SELF-PORTRAIT WITH
COCKTAIL RING

SELF-
COCKTAIL RING

AND CHARLES RITCHIE

Self-Portrait with Mirrors and Drawings, 2012–2017

Watercolor and graphite and pen and ink on Fabriano paper



SHIRLEY RABÉ MASINTER

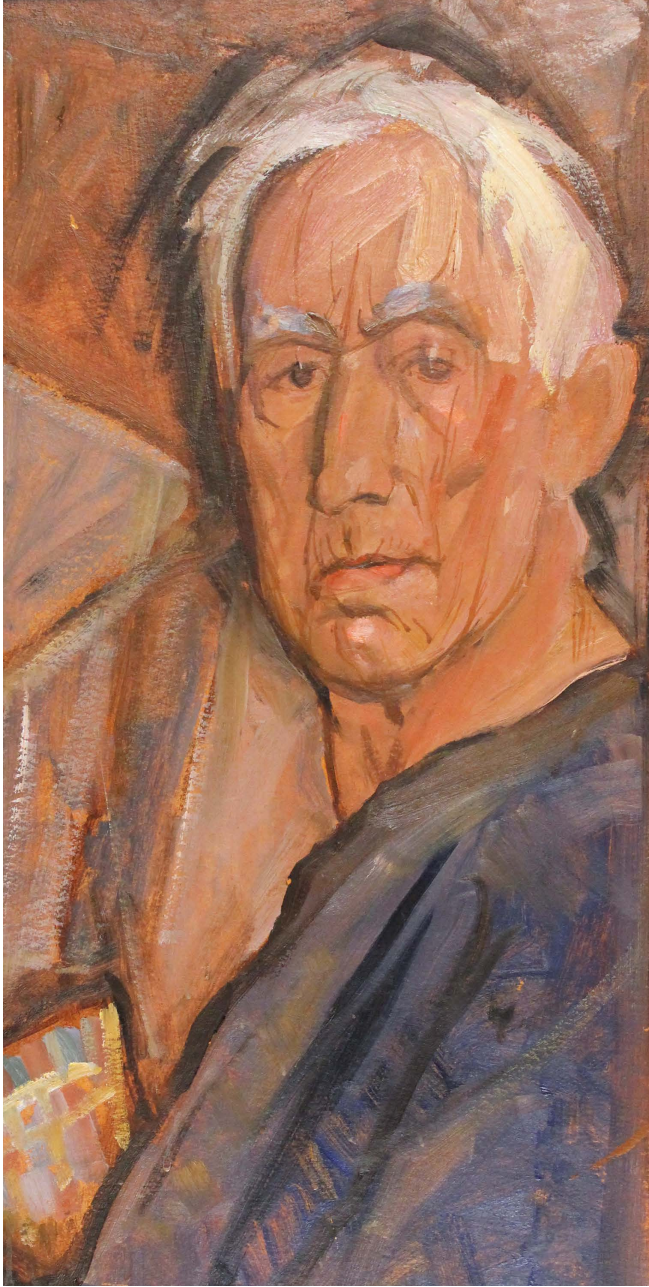
Self-Portrait: Dixie Study, 2016

Pencil on paper



PIERRE DAURA

Self-Portrait, 1960/1969
Oil on cardboard



JACK BEAL

Self-Portrait at Age 51, 1982
Pastel on paper



MIMMINERVA CHAPMAN

Self-Portrait, 1896

Pencil on paper



WANDA RAIMUNDI-ORTIZ

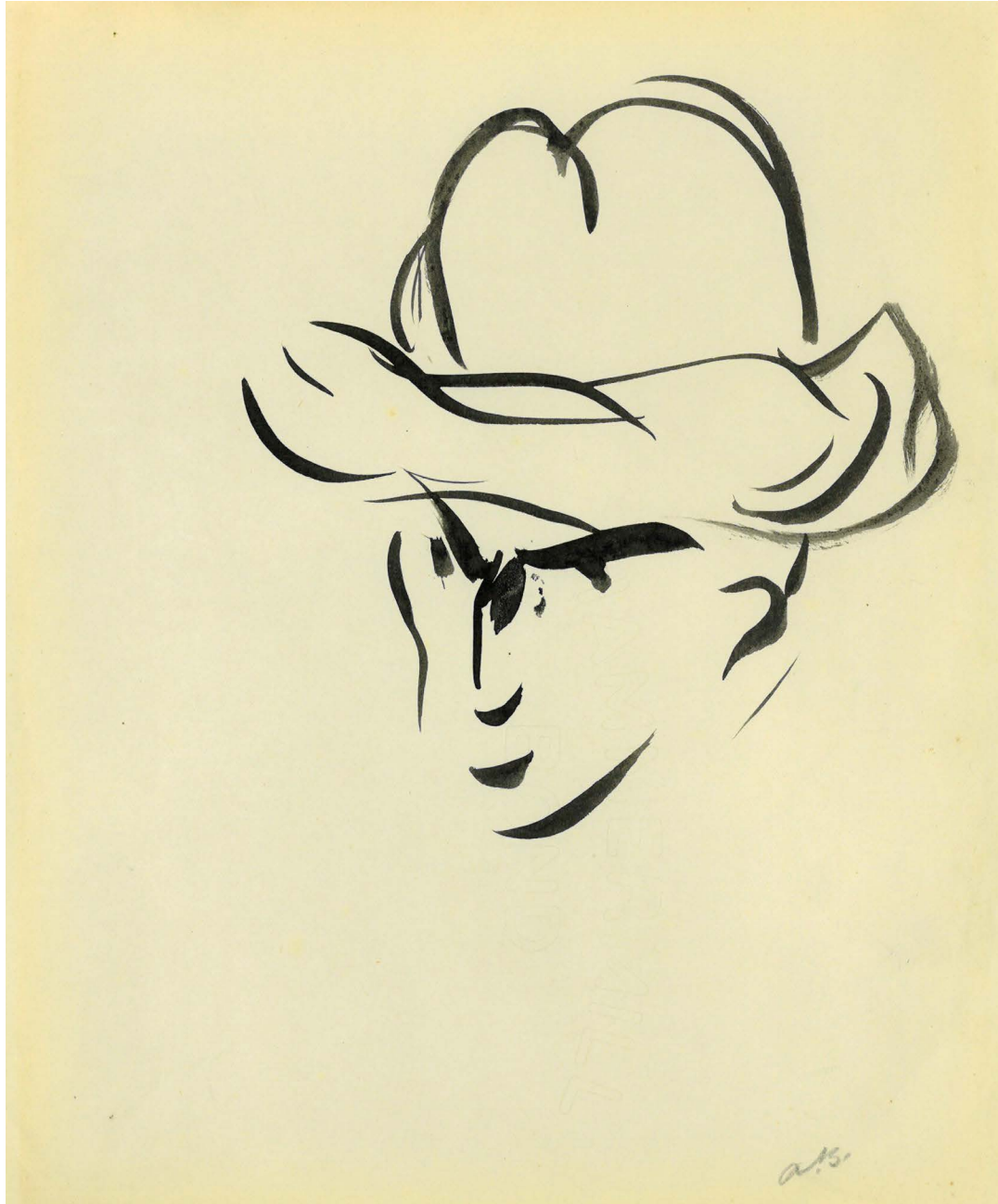
Untitled Self-Portrait Wearing Wig Tree Mutation
From the Wig Variant Series, 2021

PanPastel, charcoal, and coffee on Arches paper



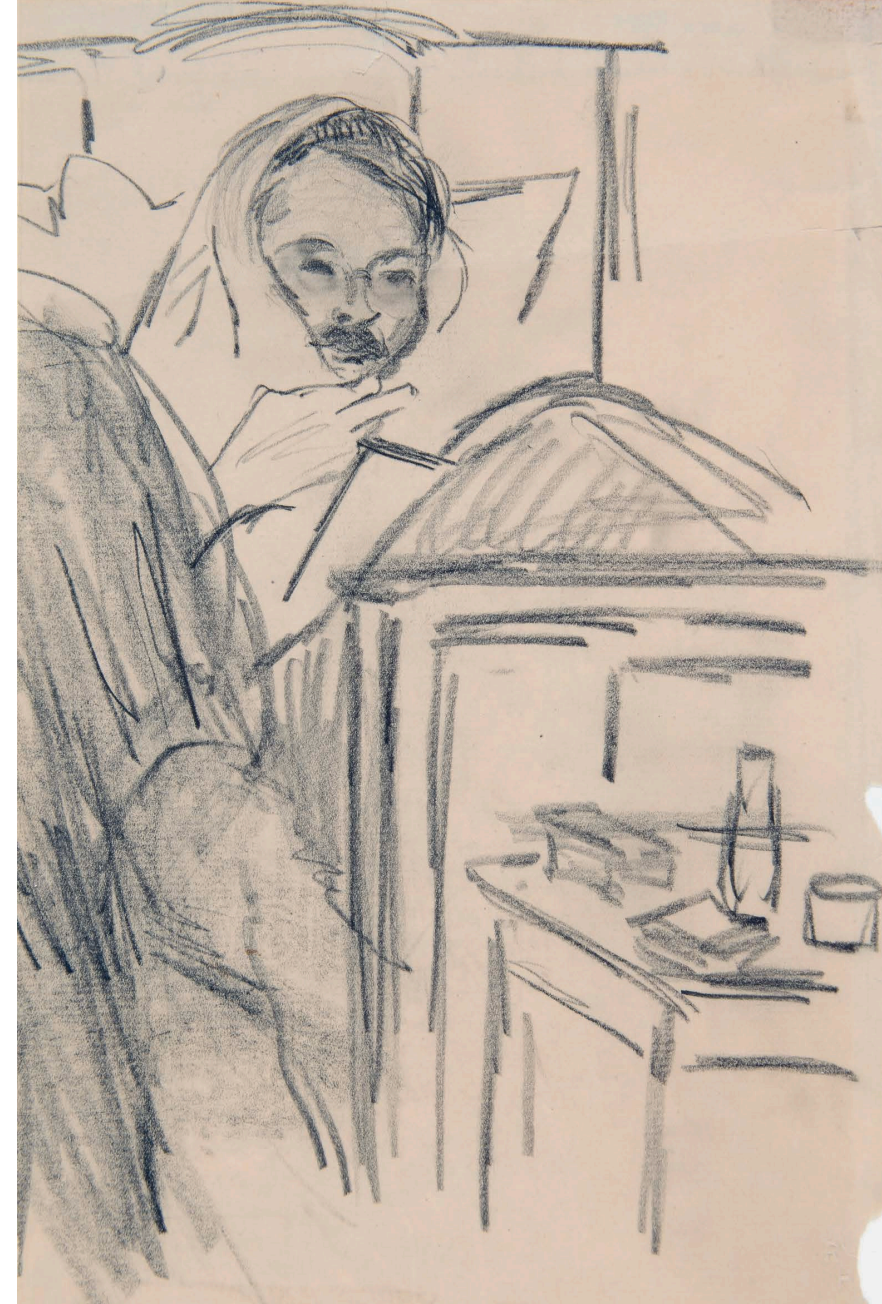
J.A. ALEXANDER BROOK

Self-Portrait, n.d.
Brush and ink on paper



ROBERT HENRI

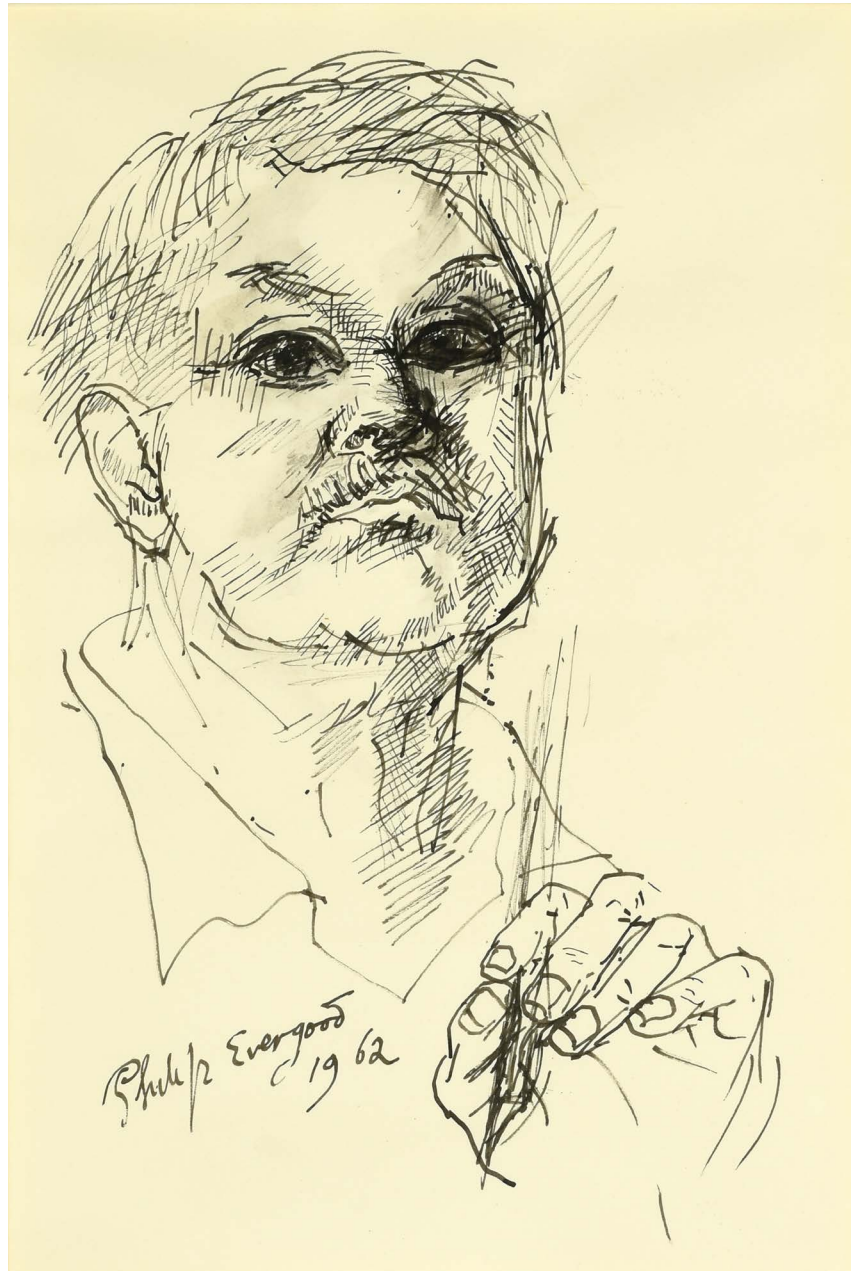
Self-Portrait, n.d.
Charcoal and graphite on paper



PHILIP EVERGOOD

Self-Portrait, 1962

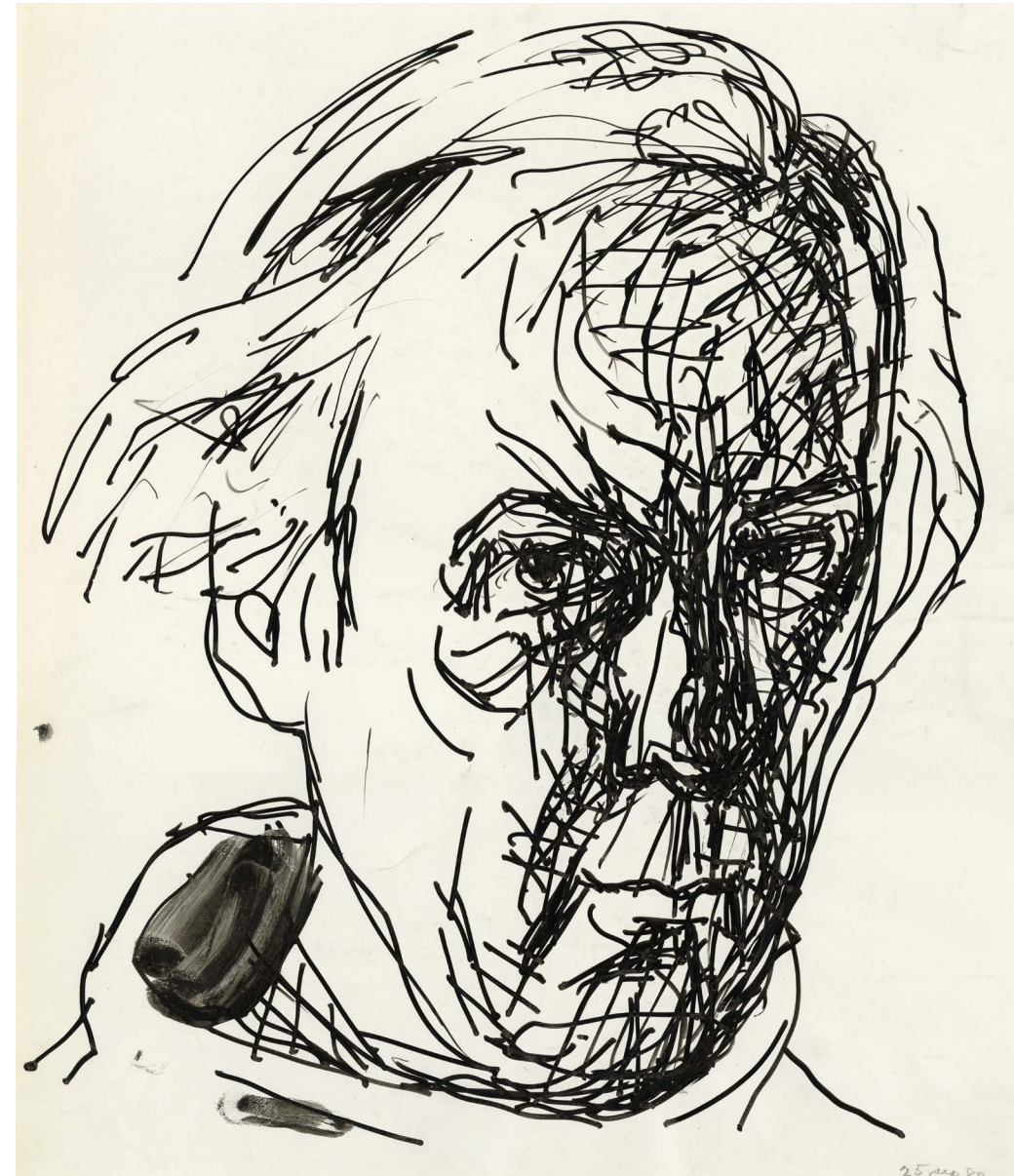
Ink on paper



FREDERICK HAMMERSLEY

Untitled (Self-Portrait), 1980

Ink on paper



YEH HEYD FONTENOT

Self-Portrait Attempting a Headstand, 2018

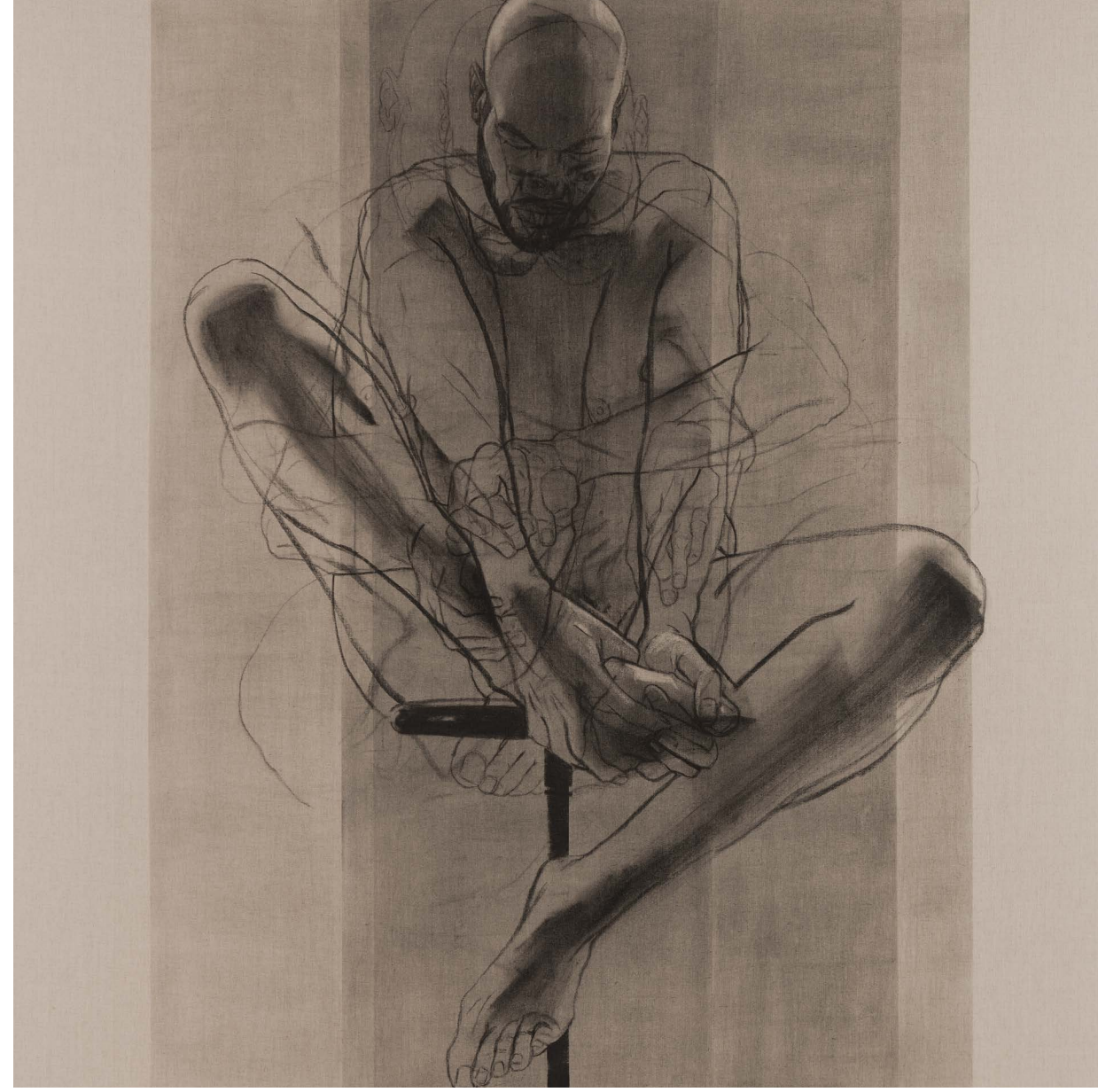
Graphite and colored ink on paper



PATRICK HAMMIE

Study for Oedipus, 2017

Charcoal on linen



ADOLPH CATHERINE WILEY

Self-Portrait, 1904

Graphite on paper



JOYCE WAHL TREIMAN

Self-Portrait, 1989

Pencil, watercolor, and pastel on paper



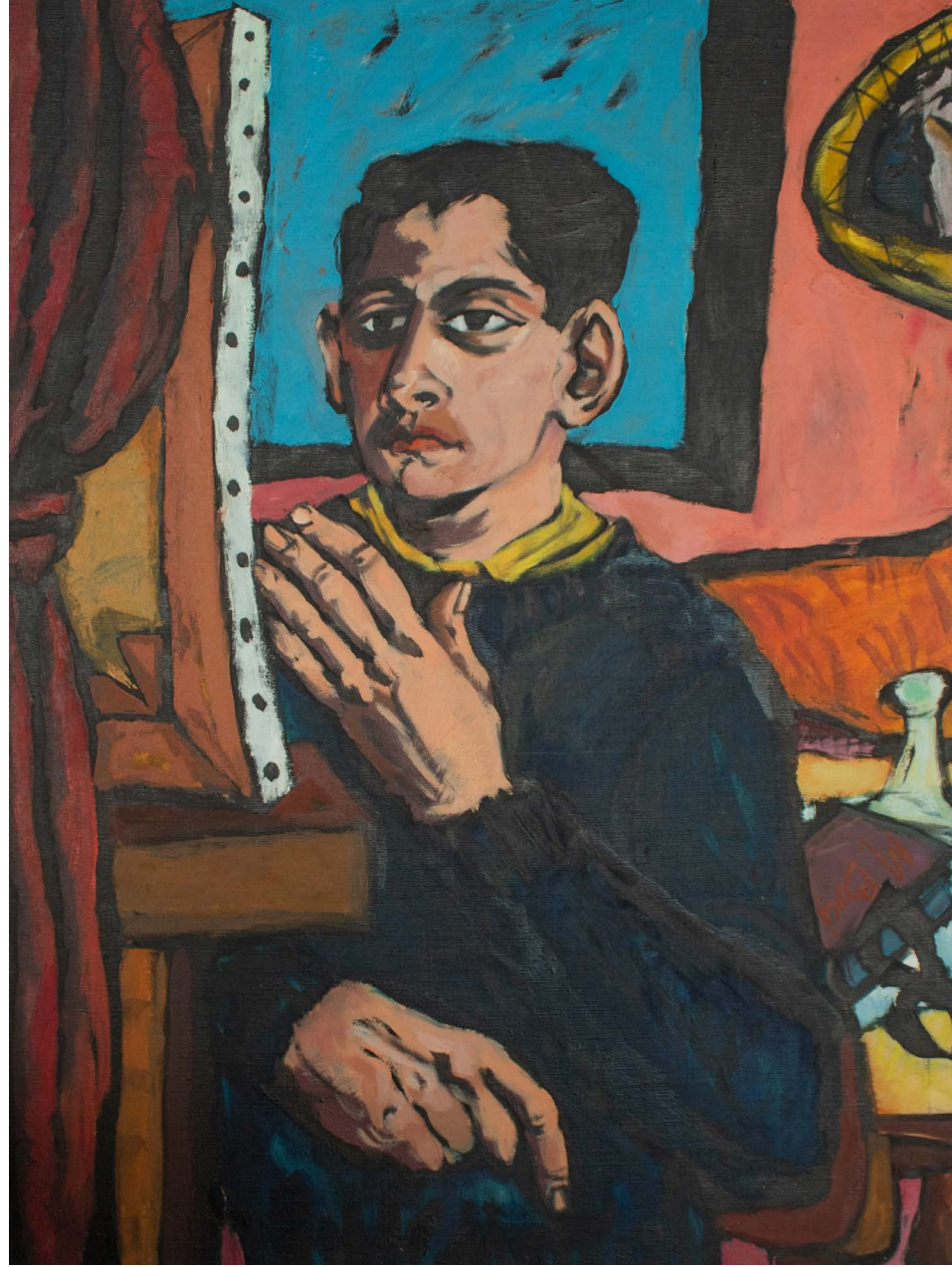
BOB BARTLETT

The Pugilist (Self-Portrait as Popeye), 2003
Oil on panel



SIGMUND ABELES

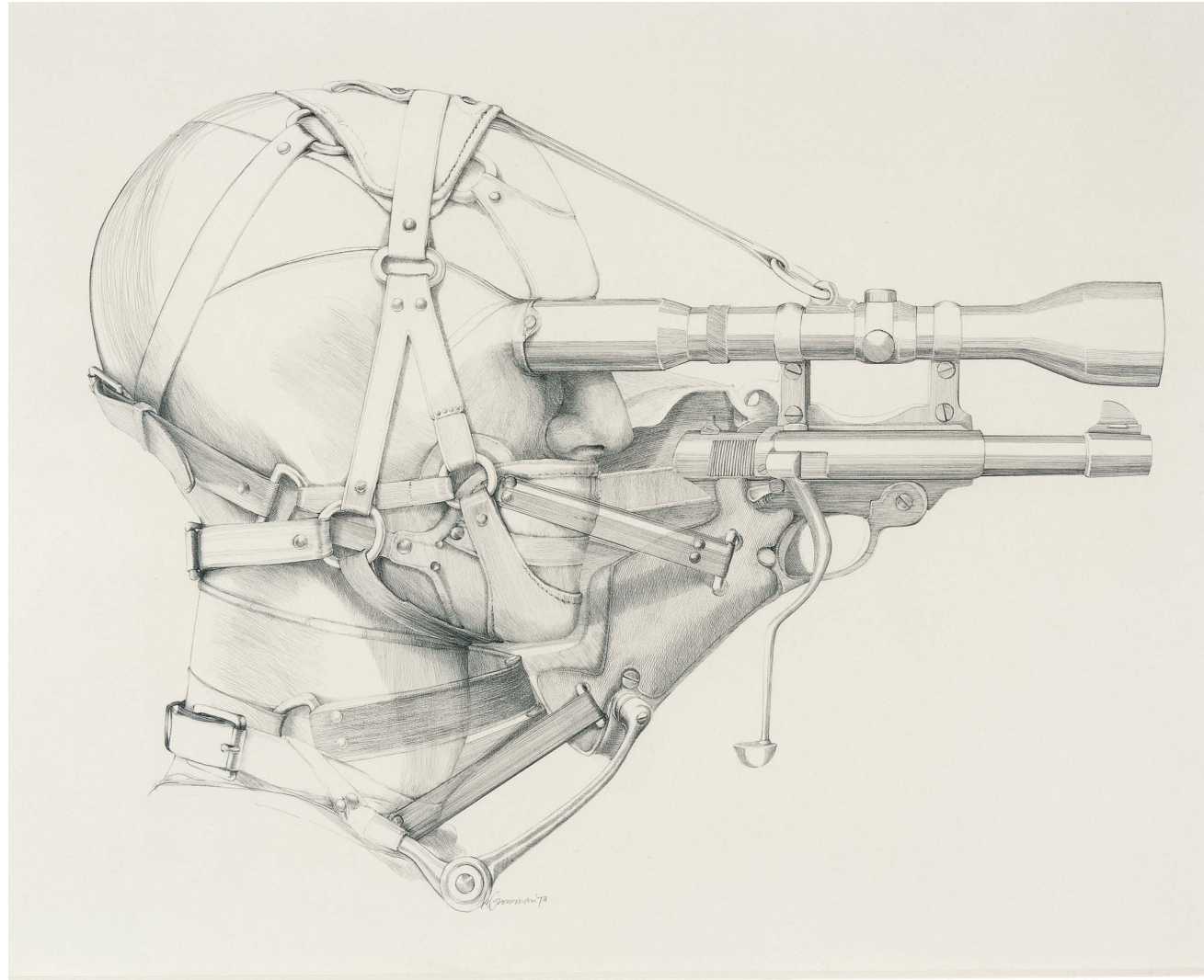
Self-Portrait in the Manner of Max Beckmann, 1956
Oil on canvas



ANN NANCY GROSSMAN

Gunhead #2, 1973

Pencil on paper



EDDIE DOMINGUEZ

Owl Man, 2015–2018

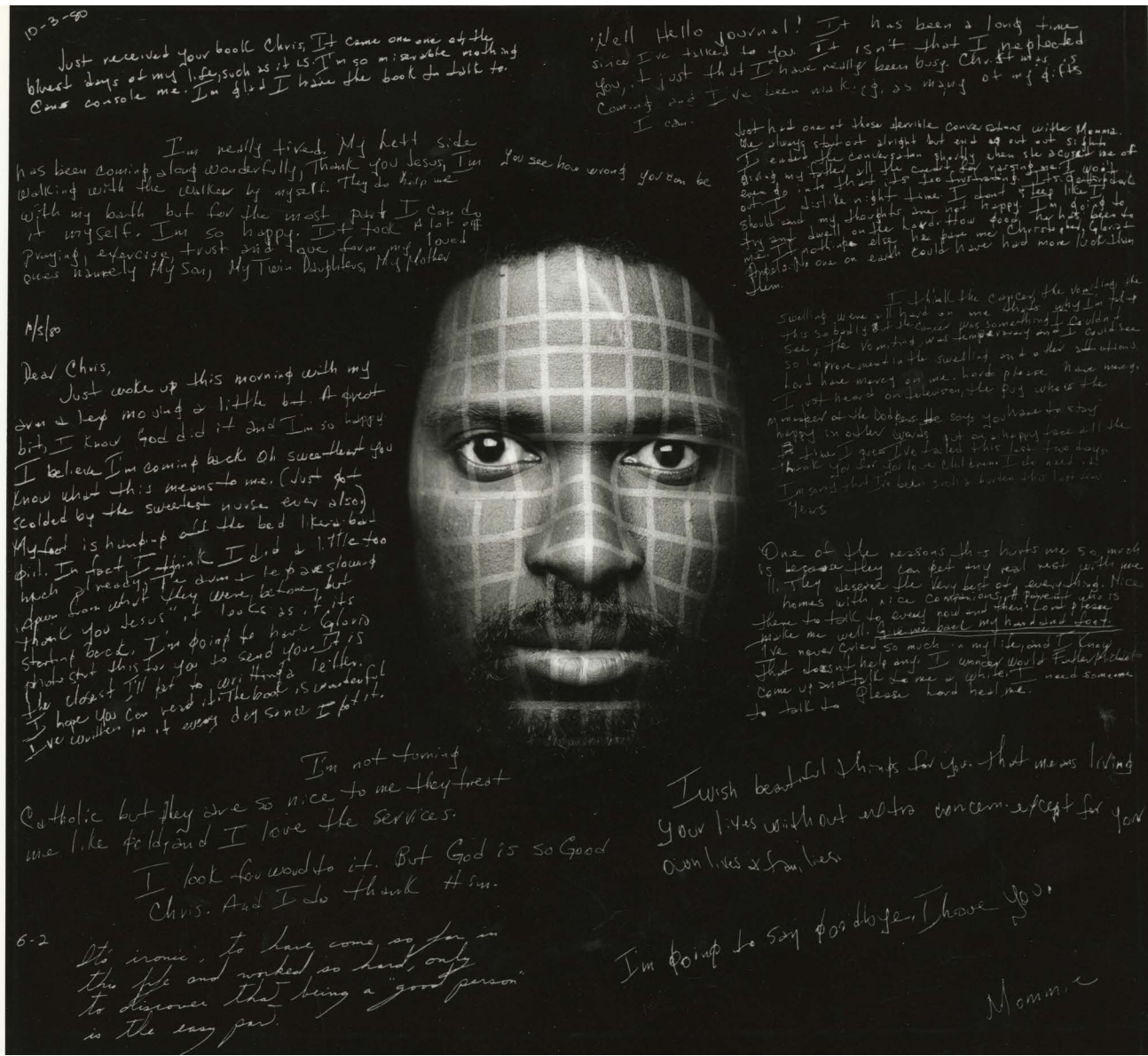
Charcoal on paper



HOCHRIS JOHNSON

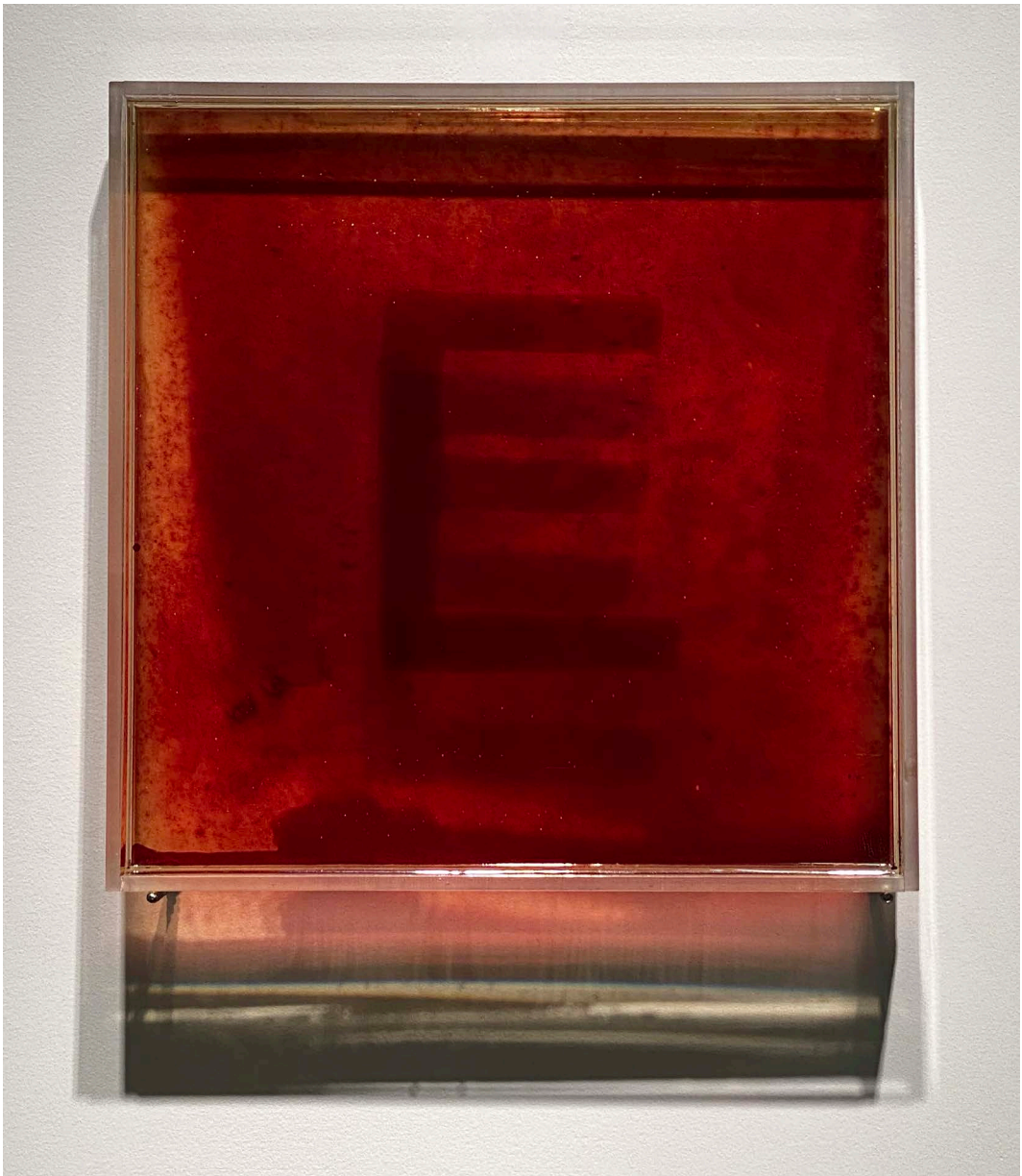
Self-Portrait, 1991

Gelatin silver print



JORDAN EAGLES

E, 2014
Blood of the artist, resin, and plexiglass



STEFANA MCCLURE

Self-Portrait Drawing, 2004

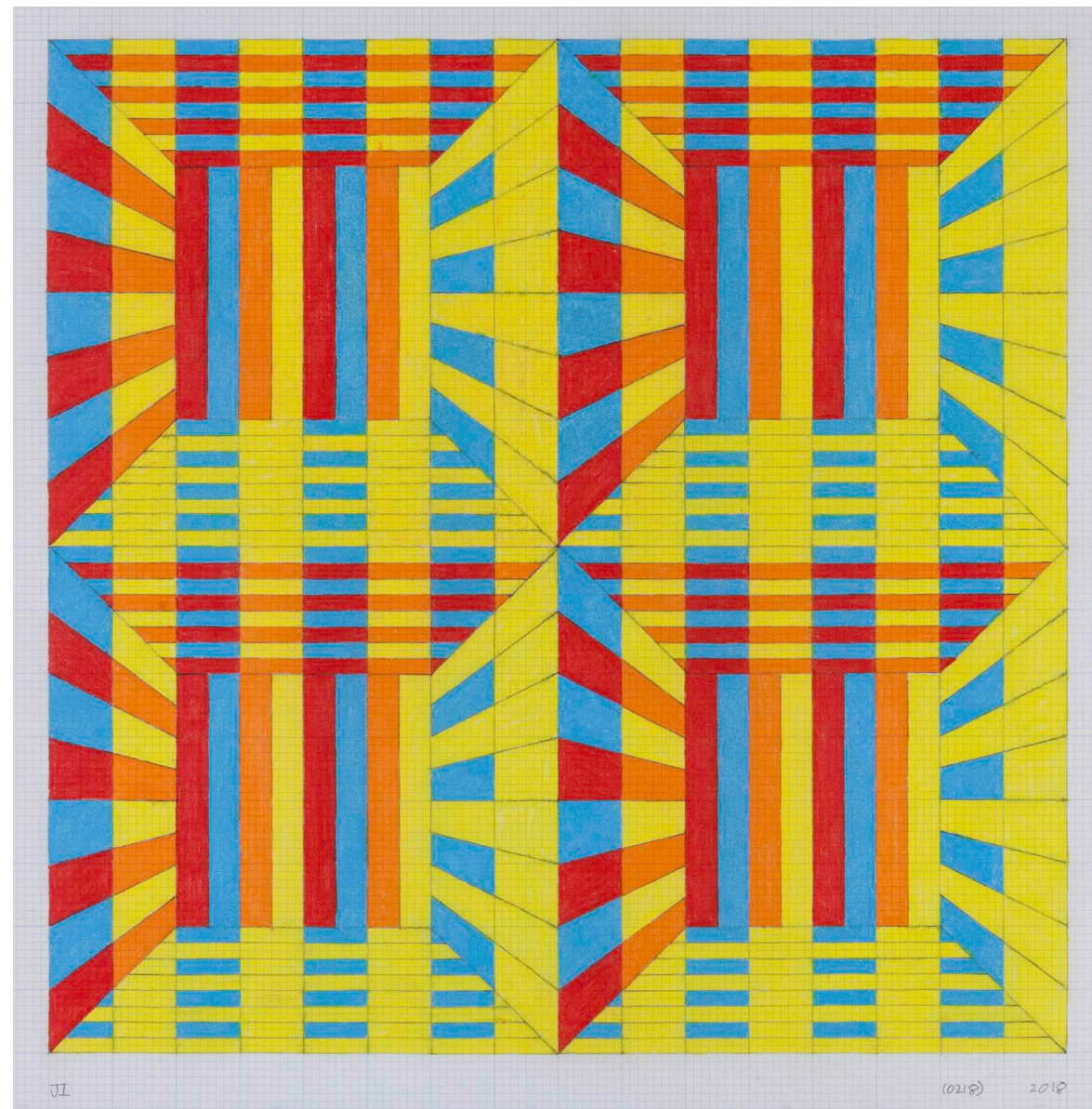
IBM element on Teflon surface



JIM ISERMANN

Untitled (0218), 2018

Graphite and colored pencil on gridded paper



JOHN WILDE

Myself, Age 22, 1992

Silverpoint on prepared paper



ZACHARI LOGAN

Chrysantha, from the Wildflower Series, 2017

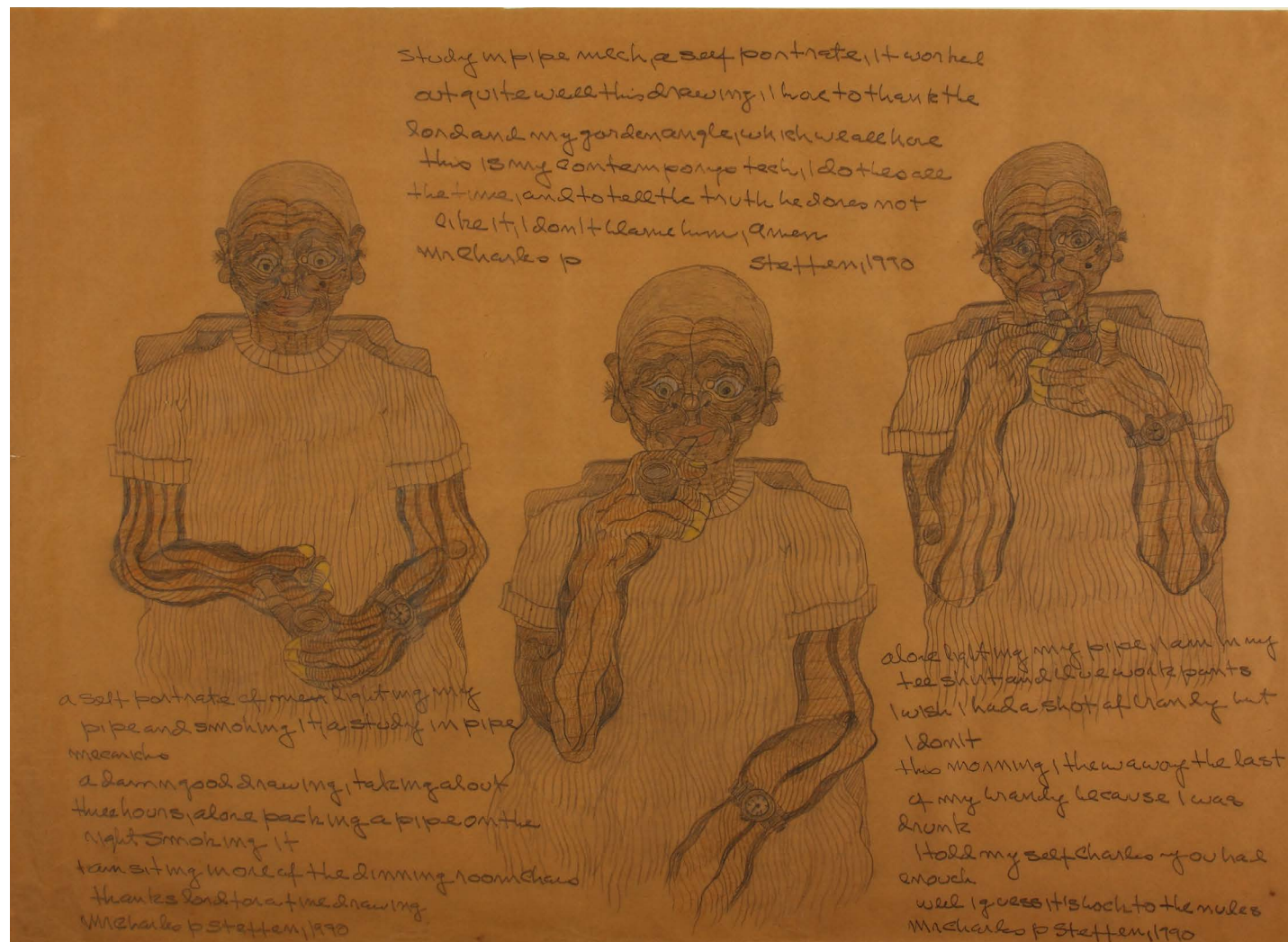
Blue pencil on Mylar



HOCHARLES STEFFEN

Self-Portrait with Pipe, 1990

Colored pencil on brown wrapping paper



KIRA NAM GREENE

Selfe Self-Portrait, 2021

Colored pencil, watercolor, gouache, and ink on paper mounted on panel



212 SISTER GERTRUDE MORGAN

Untitled (*The Madam and The Bride*), c. 1967

Mixed media on card



JOSEPH GREEN

Untitled (*Self-Portrait*), 2021

Graphite on paper



ENNELL PAINTER

Self-Portrait 10, 2010

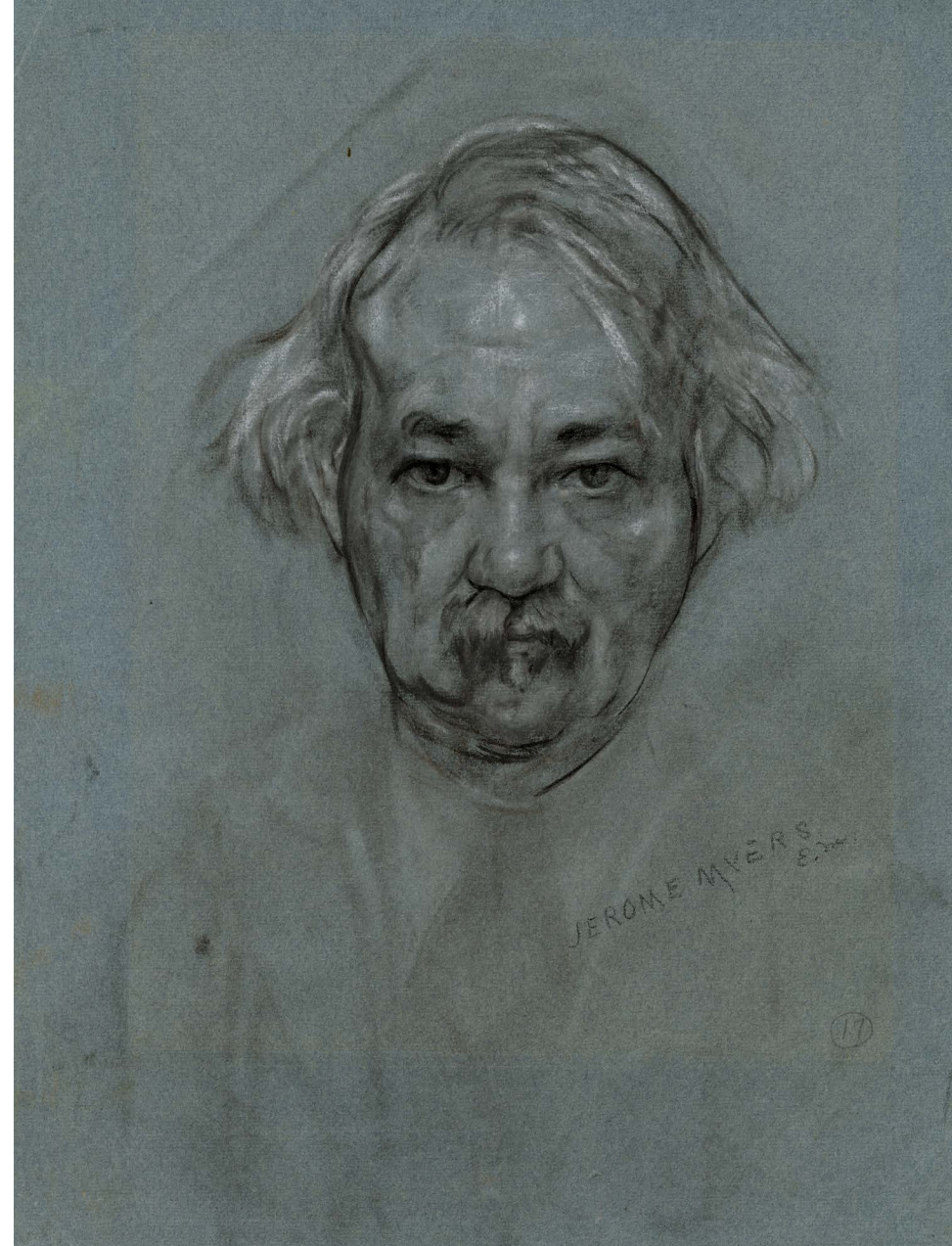
Acrylic on paper



JEROME MYERS

Self-Portrait, 1917

Charcoal and white chalk on paper



DET TED GORDON

One Time Football Hero (Class of 1946), 1998

Ink on paper



EDIE TSONG

1970, 2021, 2021

Ink on two sheets of paper



EHCCHECKLIST

1. CHARLES RITCHIE (b. 1954)

Self Portrait with Mirrors and Drawings, 2012–2017
Watercolor and graphite and pen and ink on Fabriano paper, 6 × 4 in.
The Columbus Museum
Gift of the artist G.2018.20

2. SHIRLEY RABÉ MASINTER (b. 1932)

Self-Portrait: Dixie Study, 2016
Pencil on paper, 22 × 30 in.
Courtesy of the artist and Lemieux Galleries, New Orleans

3. PIERRE DAURA (1896–1976)

Self-Portrait, 1960/1969
Oil on cardboard, 32 × 15 in.
The Columbus Museum
Gift of Martha Randolph Daura G.2011.59.4

4. JACK BEAL (1931–2013)

Self-Portrait at Age 51, 1982
Pastel on paper, 25 1/2 × 19 1/2 in.
The Columbus Museum
The Ella E. Kirven Charitable Lead Trust for Acquisitions G.2001.10.2

5. MINERVA JOSEPHINE CHAPMAN (1858–1947)

Self-Portrait, 1896
Pencil on paper, 3 1/2 × 5 in.
High Museum of Art
Gift of Paul G. Stein 2016.495

6. WANDA RAIMUNDI-ORTIZ (b. 1973)

Untitled Self-Portrait Wearing Wig Tree Mutation, from the Wig Variant Series, 2021
PanPastel, charcoal, and coffee on Arches paper, 25 × 19 in.
Courtesy of the artist

7. ALEXANDER BROOK (1898–1980)

Self-Portrait, n.d.
Brush and ink on paper, 11 × 8 1/2 in.
The Columbus Museum
The Ella E. Kirven Charitable Lead Trust for Acquisitions G.2003.1.35

8. ROBERT HENRI (1865–1929)

Self-Portrait, n.d.
Charcoal and graphite on paper, 10 1/8 × 6 5/8 in.
High Museum of Art
Gift of Mr. & Mrs. Fred Bentley, Sr. 1993.147

9. PHILIP EVERGOOD (1901–1973)

Self-Portrait, 1962
Ink on paper, 15 × 10 in.
The Columbus Museum
Museum purchase G.2008.34.24

10. FREDERICK HAMMERSLEY (1919–2009)

Untitled (Self-Portrait), 1980
Ink on paper, 17 1/2 × 15 1/16 in.
The Columbus Museum
Gift of the Frederick Hammersley Foundation G.2017.5.5

11. HEYD FONTENOT (b. 1964)

Self-Portrait Attempting a Headstand, 2018
Graphite and colored ink on paper, 24 × 18 in.
Courtesy of the artist

12. PATRICK HAMMIE (b. 1981)

Study for Oedipus, 2017
Charcoal on linen, 68 × 68 in. (framed)
Courtesy of the artist

13. CATHERINE WILEY (1879–1958)

Self-Portrait, 1904
Graphite on paper, 7 3/4 × 5 3/4 in.
High Museum of Art
Gift of Eleanor and Jeb Stewart in honor of Sylvia Yount 2005.280

14. JOYCE WAHL TREIMAN (1922–1991)

Self-Portrait, 1989
Pencil, watercolor, and pastel on paper, 12 × 9 in.
The Columbus Museum
Ella E. Kirven Charitable Lead Trust for Acquisitions G.2003.1.32

15. BO BARTLETT (b. 1955)

The Pugilist (Self-Portrait as Popeye), 2003
Oil on panel, 24 1/2 × 30 1/2 in.
Bo Bartlett Center, Columbus State University

16. SIGMUND ABELES (b. 1934)

Self-Portrait in the Manner of Max Beckmann, 1956
Oil on canvas, 36 × 28 in.
Ekelund-Thornton Collection

17. NANCY GROSSMAN (b. 1940)

Gunhead #2, 1973
Pencil on paper, 19 × 24 in.
The Columbus Museum
The Ella E. Kirven Charitable Lead Trust for Acquisitions G.2003.1.37

18. EDDIE DOMINGUEZ (b. 1957)

Owl Man, 2015–2018
Charcoal on paper, 51 × 37 in.
Courtesy of the artist

19. CHRIS JOHNSON (b. 1948)

Self-Portrait, 1991
Gelatin silver print, 13 11/16 × 15 in.
The Columbus Museum
The Art Acquisition and Restoration Fund G.2020.41

20. JORDAN EAGLES (b. 1977)

E, 2014
Blood of the artist, resin, and plexiglass, 11 1/2 × 11 1/2 × 1 1/2 in.
Courtesy of the artist

21. STEFANA MCCLURE (b. 1959)

Self-Portrait Drawing, 2004
IBM element on Teflon surface, 10 × 12 7/8 in.
The Columbus Museum
Gift of Sally and Wynn Kramarsky
in honor of the Museum's 60th Anniversary G.2012.45.15

22. JIM ISERMANN (b. 1955)

Untitled (0218), 2018
Graphite and colored pencil on gridded paper, 18 × 24 in.
Courtesy of the artist

23. JOHN WILDE (1919–2006)

Myself, Age 22, 1992
Silverpoint on prepared paper, 10 × 8 in.
The Columbus Museum
The Ella E. Kirven Charitable Lead Trust for Acquisitions G.2003.1.28

24. ZACHARI LOGAN (b. 1980)

Chrysantha, from the Wildflower Series, 2017
Blue pencil on Mylar, 8 × 10 3/4 in.
Courtesy of the artist and Alan Avery Art Company, Atlanta

25. CHARLES STEFFEN (1927–1995)

Self-Portrait with Pipe, 1990
Colored pencil on brown wrapping paper, 42 × 30 in.
High Museum of Art
Charles Steffen Estate 2009.75

26. KIRA NAM GREENE (b. 1964)

Selfie Self-Portrait, 2021
Colored pencil, watercolor, gouache, and ink on paper mounted on panel, 30 × 24 in.
Courtesy of Contemporary Art Matters, Columbus, OH

27. SISTER GERTRUDE MORGAN (1900–1980)

Untitled (The Madam and The Bride), c. 1967
Mixed media on card, 7 × 9 1/8 in.
The Columbus Museum
Gift of Thornwill Farm, Harris County, Georgia 2017.62

28. JOSEPH GREEN (b. 1993)

Untitled (Self-Portrait), 2020
Graphite on paper, 15 × 11 in.
Private collection

29. NELL PAINTER (b. 1942)

Self-Portrait 10, 2010
Acrylic on paper, 12 × 12 in.
Courtesy of the artist

30. JEROME MYERS (1867–1940)

Self-Portrait, 1917
Charcoal and white chalk on paper, 16 × 12 1/8 in.
The Columbus Museum
The Ella E. Kirven Charitable Lead Trust for Acquisitions 2003.1.39

31. TED GORDON (b. 1924)

One Time Football Hero (Class of 1946), 1998
Ink on paper, 8 × 10 in.
The Columbus Museum
Gift of Thornton Jordan G.2019.93

32. EDIE TSONG (b. 1968)

1970, 2021, 2021
Ink on two sheets of paper, 12 × 15 in. each
Courtesy of the artist

BO BARTLETT CENTER



STAFF

REX WHIDDON, SR. ASSOCIATE VP OF LEADERSHIP
PHILANTHROPY AND STRATEGIC INITIATIVES
MICHAEL MCFALLS, INTERIM DIRECTOR
JOSHUA NEWBEND, GALLERY COORDINATOR
DARIUS SUDAYI, OPERATIONS SUPPORT SPECIALIST
AINSLEY STEEVES, GALLERY ATTENDANT
ANDREA MENDOZA-GONZALEZ, GRAPHIC DESIGNER
CARLIE HEDGES, GRAPHIC DESIGN INTERN

SPONSORS

EXHIBITION SPONSORS: Becky and Asa Swift
CATALOG SPONSORS: Sue Anne and Champ Baker
CATALOG SPONSORS: Sandy and Otis Scarborough
RECEPTION SPONSORS: Ruth and Jimmy Yancey

The Bo Bartlett Center at Columbus State University is a dynamic, creative learning laboratory that is part gallery/museum, 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. The center is a unique cultural institution that is taking a leadership role in the broader university and Columbus arts community and creating a new paradigm for innovation and service.

JONATHAN F. WALZ



An expert on American modernism, Jonathan F. Walz received an M.A. and a Ph.D.—both in art history—from the University of Maryland, College Park. His dissertation analyzed the transatlantic modernist avant-garde and their use of alternative portraiture strategies during the 1910s and 1920s.

His portrait-related publications include “Past & Present in the 1920s: Ellen Emmet Rand,” in *For America: Paintings from the National Academy of Design* (New York: American Federation of Arts and National Academy of Design, 2019); “Side Eye: Early Twentieth-Century American Portraiture on the Periphery,” in *Essays in Honor of the National Portrait Gallery’s 50th Anniversary* (Washington, DC: Smithsonian Institution Press, 2018); “Portraiture ‘At the Service of the Mind’: American Modernism, Representation, and Subjectivity from The

Armory Show to the Great Depression,” in *This Is a Portrait If I Say So: Identity in American Art, 1912 to Today* (New Haven: Yale University Press, 2016); “The Act of Portrayal and the Art of Dying: Charles Demuth ‘Faces’ Mortality,” *Ricerche di Storia dell’arte*, no. 118, April 2016; “Portraiture, Disappearance, and the First American Avant-Garde,” in *Narcissus in the Studio: Artist’s Portraits and Self-Portraits* (Philadelphia: Pennsylvania Academy of Fine Arts, 2010); and “Heyd Fontenot: Queering Portraiture,” in *The Very Queer Portraits of Heyd Fontenot* (College Park: The Art Gallery, University of Maryland, 2010).

As a proponent of object-based study and public history, Walz has over 25 years of experience in art museums, including more than a decade of service at the National Gallery of Art, Washington. In 2016, he was appointed the Director of Curatorial Affairs and Curator of American Art at The Columbus Museum, Georgia. He lives with two cats, Winckelmann and Wölfflin.



