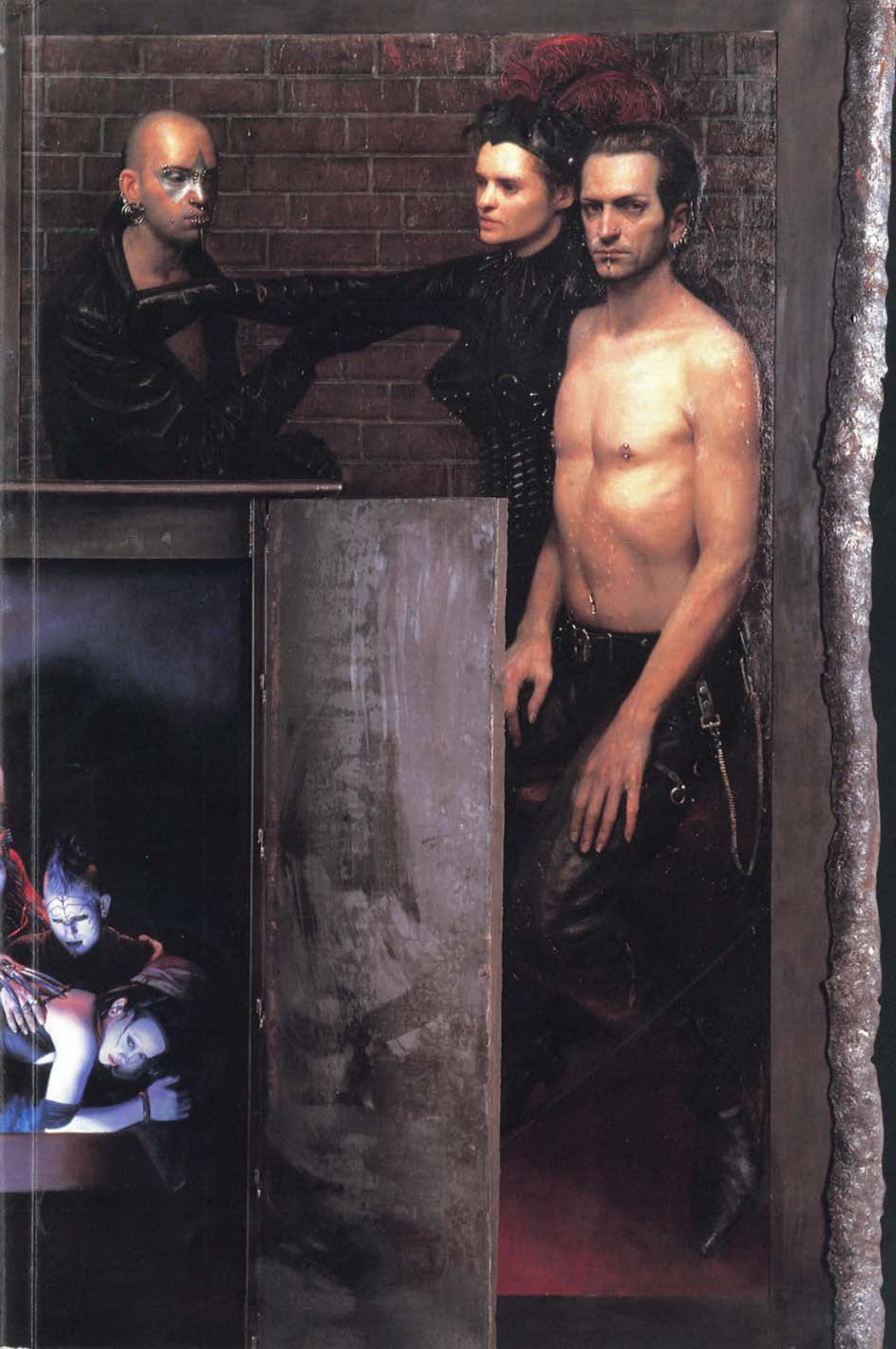

THEN AS NOW

Sordoni Art Gallery

THEN AS NOW

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Exhibition Curated by
Ronald R. Bernier, Ph.D.
and Karen Evans Kaufer

Catalogue Essay by
Ronald R. Bernier, Ph.D.

2005 Dr. Roy E. Morgan Exhibition
March 20–May 22, 2005
Sordoni Art Gallery
Wilkes University
Wilkes-Barre, Pennsylvania

Cover: Steven Assael, *At Mother*, 2001, oil, wood panel, canvas, and steel, 110 × 156 × 42 inches (detail), Courtesy Forum Gallery, New York

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This exhibition honors the late Dr. Roy E. Morgan, former arts and drama critic for *The Times Leader*, and longtime friend and supporter of the Sordoni Art Gallery.

March 2005

Ronald R. Bernier,Ph.D.
Director

Karen Evans Kaufer
Associate Director

Go backwards into the future so that your face is lit up by the past.
—Odd Nerdrum

Having survived the formalist reductions of Modernism and the theoretical acrobatics of the Postmodern, painting is once again at ease in the company of the Real, that is to say, it is once again prompted by optical experience and pictorial illusion, once again distinguished by observational skill, technical mastery, and recognizable subject matter.[1] But it is a different and edgy sort of Real; it both is and is not a re-presentation of reality. There is recognition, but it is extended well beyond likeness. In some instances, as is the case in this exhibition, recent painting has deliberately positioned itself—self-consciously and self-critically—within the genealogy of its own tradition, appropriating, reframing, and recasting Old Master forms, figures, and styles in a visual and intellectual dialogue with Art History, mixing historical allusion with contemporary self-awareness. As one critic has recently put it: "It brings together the spirituality and humanism of the Old Masters and the innovation and criticality of the Modern Masters. It is a New Old Master art."[2]

Of course, at some level, all works of art are about art. Visual culture, particularly in the appropriation mania of the 1980s, was blatant in its pilfered references from the past, its ironic parody and clever pastiche. As Tom McEvilly succinctly announced in 1992: "In the beginning was the Word—and since then there's been quotation."[3] The act of quotation, on this view, was thought to affect a critique of the Modernist cult of originality and authority, the point being that all cultural production is conditioned by the past. Yet for the artists considered here, it is neither modish appropriation nor reactionary surrender to pictorial illusion and its easy narrativity, but rather a deliberate and skilled simulation of craft, a mastering of past painting styles and practices which requires a more thoughtful relationship—visual and intellectual, on the part of both artist and beholder—with that past. Integrating past into present is complex; it involves any number of psychological and epistemological processes and negotiations, including nostalgia and memory, authenticity and authority—and the always troublesome issues of 'influence,' 'priority,' and 'originality.' How might contemporary art, we are prompted to ask, in its active intervention in, and manipulation of, the material of the past, complicate the idea of precedent as origin? To put it another way: Is meaning transferred from original to quotation, or do Art's meanings necessarily shift over History's spatial, temporal, and conceptual distance? Literary theorist Harold Bloom addressed this issue for poets with his notion of the 'anxiety of influence,' wherein a new poetic style, he argued, may be achieved "that captures and oddly retains priority over their precursors, so that the tyranny of time is almost overturned."[4] What I wish to argue, at least with regard to the images assembled here, is that certain forms of expression may appeal to the past, while not entirely submitting to it. These images are neither purely nostalgic for nor wholly critical of the past. Rather, at issue is a productive collision

between, as Walter Benjamin put it, the Now and the Then: "It isn't that the past casts its light on the present or the present casts its light on the past: rather, an image is that in which the Then and the Now come into a constellation like a flash of lightning."[5] What exactly, then, is conceived in this intimate coupling of Then and Now, past and present? This is what this exhibition seeks to explore.

The term 'neo-pre-Modernism'[6] might best describe the strategy of simulation at work in the painting of Swedish-born, classically-trained artist **Odd Nerdrum**, whose seemingly retrograde figuration and painterliness—and, as one critic put it in 1964, his "old masterly gravy"[7]—earned him the reprobation of his instructors and fellow students at the Art Academy of Oslo. The critic is referring to Nerdrum's reframing of the forms, colors, surfaces, and substances of Rembrandt, and the glowing, almost religious tenebrism and portentous subject matter of that seventeenth-century Dutch Master. The painter explained his choice of artistic ideals: "I have always found Rembrandt's world more humane than Picasso's. . . . The lifespan of a work of art is proportional to its human content."[8] But as Donald Kuspit has effectively argued about Nerdrum's use of the past, his "traditionalism is not nostalgia . . . but a way of aging the present, making clear that it is born with a patina, that it is time-bound—bound by time from the beginning of its appearance."[9]

'Neo-pre-Modernism' describes a kind of reaction against the formalist and rationalist authority of Modernism, in painting which, like Nerdrum's, seeks to restore the spirituality of a pre-Modern utopia with renewed emphasis on ritual, myth, nature, and significant human values. The artist positions his archetypal narratives, as in *White Hermaphrodite* of 1992–96, as a defense against a loss of beauty in the contemporary world, where Nature is subordinated to Reason. For Nerdrum, science and humanism are profoundly at odds; thus nature, and consequently the body, tangible and physically present, pulsating flesh and blood, are seen as the antithesis of reason. What we see consistently in Nerdrum's work, metaphorized in color and texture, are bodies and other natural substances, consisting of mass and weight, sensually plausible and convincingly portrayed—"a mix of excrement, blood and flesh," as the painter himself put it.[10]

Unlike Nerdrum, with his visionary and primeval allegories, **Steven Assael** arranges contemporary figures in urban settings, but in a sensibility informed by Old Masters, calling to mind the religious altarpieces of the Gothic, Renaissance, and Baroque eras. *At Mother* (2001) is a colossal triptych attached to a sculpted platform with moving doors that open and close. When open, the door panels feature the arrangement of five figures emerging into a miraculous golden light, which takes on an uncanny resemblance to a classical pieta, lived in the present but belonging to the dead past. The panels surrounding the doors feature two outside figures that confront the viewer directly with a look that recalls the *sacra conversazione* (holy conversation) altarpieces of the early Italian Renaissance, in which saints from different epochs are joined in a unified space and seem to be conversing either with each other or with the audience. "The mighty dead return," as Harold Bloom might have put it, "but they return in our colors, and speaking in our voices."[11]

And indeed Assael's dramatis personae are from the contemporary underground world of 'Goths,' pierced, tattooed, and leathered, characters with a visceral edge, but which—bathed in the glow of an ethereal light that sets up a tension between the tangible and the spiritual—betrays the artist's own empathy and compassion for these mod-

ern-day ascetics.[12] "Light," Assael explains, "has a mystery about it. It reveals and at the same time no one knows where it comes from or where it goes. . . . People thought of light as having a mystical quality because it allowed them to see something more clearly. . . . So light was associated with truth, and truth was something that was revealed."[13] As in the chiaro-scuroed images of the past he simulates, the oscillation of light and dark structures a profound emotional and psychological meaning, catching the ambiguities of the defiant and impenetrable strength of these costumed toughs *and* their vulnerability and desire for identity and recognition.

Brett Bigbee, classically trained at the Pennsylvania Academy of Fine Arts, an institution with a notable legacy of American Realism reaching back to Thomas Eakins, adopts a much subtler and more distilled approach to Old Master traditions. Bigbee's laconic domestic idylls and tender images of his own family recall the linearity, geometry, frontality, and quiet stillness of an iconic Piero della Francesca Madonna, the pervasive and all-over brilliance of colored light in Netherlandish painting, and a recasting of Botticelli's allegorical Venuses, as in the portrait of his wife, *Ann with Plant* (1990–91). Bigbee painstakingly reworks a traditional method of painting, tirelessly building up layers of colors, glazes, and carefully wrought detail, producing visual illusions with an eloquence that evokes a heightened reality verging on the hallucinatory. Bravura brushstroke is gone. Everything in this picture is finer, smoother, more orderly than the real world of Nerdrum's "excrement, blood, and flesh." Bodies are without structure, the rendering of the surface of the skin reveals no underlying skeleton; that skin is smooth, there are no wrinkles, blemishes, or even sharp shadows. Even the walls of the interior space are perfectly smooth—no molding is chipped or warped, there is no distortion in the window glass.[14] It is an ideal, a construct—neither wholly real nor wholly imaginary—far from the supposed 'realist' interests of optical observation and transcriptive accuracy.

Sharon Bowar makes similar reference to the religious-allegorical painting of the Italian Renaissance, and to the archaeologically-detailed *mis-en-scènes* of nineteenth-century academic painter Alma-Tadema, in her *Santa Lucia* (2003). Saint Lucy, patron saint of the blind, typically shown holding a platter that supports and presents a pair of eyes gouged out in martyrdom (witness to her faith), stands here on a loggia overlooking a composite view of Todi, a medieval town in Umbria, featuring the architectural sites of the Temple of Santa Maria della Consolazione (attributed to Bramante) and, at the highest point on the horizon, the Gothic church of Santa Fortunato, combined here into one single imagined view. The saint holds at the center of the painting, not a platter but a vase of grape leaves in which we can just make out the artist's own eyes gazing out of the painting, the only site/sight of color detail in the otherwise monochromatic (colorblind) canvas.[15]

While sharing in some of the same formal characteristics of Bigbee and Bowar, the paintings of **Bo Bartlett** are more ambitiously narrative in scope, grounded in the tradition of Grand Manner history painting, painting that in its subject matter typically depicts serious or exemplary action and references the staged configurations and epic themes of scripture, mythology, and literature. Like the works within that tradition, Bartlett's paintings are designed to be about ennobling human experience, while drawing from the material of everyday life. They are evocative and distinctly contemporary combinations of the common and the symbolic, imbuing even the most mundane of subjects with a feeling of immense, often spiritual

significance—the divine in the human, the infinite in the finite. Here in *Golden Boy* (2003) a young, innocent, preadolescent male child, viewed from below, stands—in obvious christological reference—suspended miraculously on the water's surface, arms extended in cruciform gesture, a faint glow of ethereal light encircling halolike around his golden hair. The mortal child—shaman, profit, visionary—gazes directly but nonconfrontationally out of the canvas to engage the viewer as precious hero-saint bathed in the light of redemptive revelation. As Suzi Gablik has aptly observed: "The recalling and setting up of sacred signs is the even more urgent task of an artist in times estranged from symbol and sacrament. . . . Before art can be successfully remythologized, we must, as a society, suspend our unbelief."[16]

Suspend belief itself is what is required by the allegorical realism of Julie Heffernan and **Thomas Woodruff**. In Woodruff's painting fantasy, magic, and operatic complexity take over, replete with homespun iconography and a veritable lexicon of symbols and hermetic codes, all in a sentimental illustrative style. As one writer tells us: "When one tries to source Woodruff's stylistic choices and iconography, things get complicated. Victoriana or thrift store painting surrealism? French academic painting or heavy metal album cover? Valentine or operatic tableaux?"[17] The point here is that little is to be gained in the parsing of visual sources; it is a whimsical mélange, a personalized polyglot Babel, that derives from both high and popular culture with more than a few concessions to over-the-top camp and kitschy moral allegory. *Mission Poesy (the Diviner)* is one installment in a series of eleven gothic-peaked canvases—a nod to traditional history painting—collectively titled *All Systems Go*. In each canvas, amidst the carnival of creatures, costumes, and colors, Woodruff has placed a rocket ship, a leitmotif to symbolize the anxiety and inevitability of transport to the unknown, a reminder of the transience of the here and now, and so a kind of twenty-first-century *vanitas*. Amid the pageantry and schmaltz of mythical zebras, performing seals, and the flora and fauna of Oz, is the ever-present reminder of fragility and impending mortality—as the series of eleven unfolds, we count down from ten to blastoff. Sharing some of the sentiment of Odd Nerdrum, Woodruff himself explains: "For me, one of the most important issues facing my generation of artists is learning how to feel again—to reconnect the heart with the head. The modernist dislocation has made the visual arts suspect and appear elitist. The experience of looking has been deadened. Artists have confronted every cultural taboo in our society but still seem to be fearful of sentiment."[18]

Also drawing on symbol, allegory, and imagination, **Julie Heffernan**'s fantasy-fuelled, lavishly rhetorical canvases address individual identity, and more specifically, femininity and its performance in the canon of Western art history. In her ornate Baroque interiors the artifice of Culture is often intruded upon by Nature (swirling birds), as in *Self-Portrait as Heavenly Body* (2002), where the altered female figure, delectably nude, is depicted as a nymph among goddesses cavorting in a frescoed ceiling; she is presented, like painting itself, or like an *objet d'art*, as aesthetic beauty, something for collection, display, and pleasure. The viewer, his possessive gaze, however, is dislocated, put off balance by being made to assume the unnatural and disorienting view up. While pastiching a language redolent of past visual traditions, Heffernan shifts the vocabulary away from its historically male bias towards an idiosyncratic and insistently female voice.

In this there is shared motivation informing the work

of **Dotty Attie.** *In the Atelier* of 1990–91, composed of fifty-seven panels, each six inches square, reproduces in fragments, and takes its name from nineteenth-century French academic painter Henri Fantin-Latour's *A Studio in the Batignolles Quarter* (1870), a painting that famously immortalized Fantin-Latour's circle of avant-garde friends and colleagues, including Monet, Renoir, and Bazille, depicted gathered round their seated colleague, Manet, who, brush in hand, is himself poised in front of a canvas to paint, we assume, this august male assembly.[19] Replicating Fantin-Latour's painted patriarchy in miniature (in the four panels at upper left), Attie has extracted and displaced quoted details from a number of other paintings from the past and sutured them together, reassembled as fragments and interspersed with bits of text that form a narrative of her own invention, one with convoluted plot, implied malevolence, and, confirmed in the culminating grouping of panels at lower right, male violence against women. As we read/view, there is an unsettling feeling of scanty and missing detail, like a crime scene to be forensically stitched together in the voyeuristic imagination. Moreover, the combination of word and image activates a tension between the artist's present role as a contemporary artist in her own social world and her place within the heritage of a male-dominated art system. In the difference between the available modalities of attending—viewing and reading—a distance is set up between Then and Now, original and copy, past and present, Old Masters mediated through a layer of present (female) voice, the text itself alluding to the silencing work of violence against woman.

The net of borrowed references is cast even wider by **Vincent Desiderio**, former student with Bo Bartlett and Brett Bigbee at the Pennsylvania Academy of Fine Art, where he now teaches. His *Contemplative Distance* (2002), while making oblique reference to the nineteenth-century Romantic era's fascination with the irregular and the abandoned in Théodore Géricault's portraits of the insane, more directly borrows from medical textbook photographs, more modern forms of categorizing and labeling human experience. In the triptych two male figures face each other either side of a blurred digitized photograph (itself replicated), documentary images of individuals suffering from incurable—and visibly distinguishing—medical disorders: on the left, a man afflicted with acromegally (a pituitary disorder manifest in irregularly enlarged hands, feet, and face), and on the right, Down's Syndrome. They are human beings trapped in an unconsciousness of their own 'irregular' reality. Or perhaps their 'unreality' signals for the artist a deeper reality, one to which it is we who remain unconscious, without access. It is not incidental here that the artist's own son, who appears in several canvases, himself suffers from a physical disability.

Likewise in **Michael Flanagan**'s work it is not so much Old Master painting that is borrowed but the reverberating tenor and fateful ambiance of 1940s film noir and Depression-era pulp fiction, in which the recurring presence of its hardboiled, square-jawed, fedoraed masculine protagonist—villain or hero—lends an unspecified, allusive and open-ended drama. In a group of four paintings collectively titled *Reader Series,* Flanagan invokes the archaeology of time and place and an overall atmosphere thick with memory and mood. Over images of antiquated railroad line, industrial landscape, and library-archive, the words 'Forsaken,' 'Forbidden,' 'Forgiven,' and 'Forgotten' are printed, charging the series with association, metaphor, and a shudder of anxiety.[20]

Old Master tradition, sacred myth, and now modern pathology and film noir are the sources that collectively

inform the works in this exhibition. The real and the imagined, the present and the past all have equal weight. In a recent interview with Suzie Gablik, Bo Bartlett has stated: "I guess I pick and choose from a lot of different artists; it's a bit like [making] a quilt, where you pull from all these different sources. You learn from looking at the things you like, and you draw from all of them. But it isn't a contrived postmodern approach, or anything like that."[21] In similar tone and approach to the past, Steven Assael remarks: "I think it's more interesting to think of art history with everything existing at the same time, everything exists co-equally."[22] But it is Vincent Desiderio who has perhaps most succinctly characterized our postmodern era's compulsive consumption of images as "cultural bulimia."[23] Faced with an embarrassment of riches in art information—styles, formal idioms, techniques, and motifs—what is one to paint? How is it even possible to create something new, something distinctly relevant to one's own time? These seem to be the questions about an 'anxiety of influence' posed in the monumental image by California artist, **Christian Vincent**, *Field of Frames* (2001). Here the artist-as-architect, sketchbook in hand, surveys a panoramic landscape empty of all but discarded frames, art's skeleton, its bones ravenously picked over. He scans the horizon searching for an idea with originality, something that he can convey that will be new, to which he can give his stamp of authenticity. As one writer puts it: "Images have been created an infinite number of times, but he must create new ones. He needs to decide if he must reject the conventional language of the past, referenced by the antique frames, in order to go forward."[24]

Critic and historian Donald Kuspit has aptly characterized the situation facing the group of artists presented by this exhibition, arguing that painting "states the predicament of the postmodern artist: all the art of the past is available to feast on, but to feast on everything is to produce nothing of one's own."[25] The issue is framed perhaps more optimistically (for poets) by Harold Bloom: "The precursors flood us, and our imaginations can die by drowning in them, but no imaginative life is possible if such inundation is wholly evaded."[26] And this, perhaps, is one conclusion that may be drawn from this exhibition, that innovation or authenticity in art may indeed result from a thorough knowledge and skillful working of past practices, something beyond irony that provides an occasion for thought, speculation, and insight. There is a certain compelling honesty about each of the works on view here, a perceptual and emotional richness and intimacy they all share, that betrays a healthy skepticism about slavish imitation and offers a collective affirmation of painting's adequacy to lived experience and its willingness to face the force of what it means to be human in the twenty-first century. In an era defined by parody, spectacle, the vulgar, and the banal, a new perspective emerges on what one of our artists called "the human content,"[27] that uncertain place of the ethical, the contemplative—and even the beautiful—in contemporary art.

NOTES

1. This exhibition began as a paper entitled "Aging the Present: Contemporary Realism and the History of Art" which I delivered at the annual conference of the Association of Art Historians (UK) in 2004 at the University of Nottingham.

2. Donald Kuspit, *The End of Art*, Cambridge University Press, 2004, pp. 182–183.

3. Thomas McEvilly, *Art & Otherness: Crisis in Cultural Identity* (1992), quoted in Barbara J. Boemink, Ph.D., *Reality Bites: Realism in*

Contemporary Art, Kemper Museum of Contemporary Art & Design, 1996, p. 8.

4. Harold Bloom, *The Anxiety of Influence: A Theory of Poetry*, New York and Oxford, 1973, p. 141.

5. Walter Benjamin, "N [Re The Theory of Knowledge, Theory of Progress]," quoted in Georges Didi-Huberman's "The Supposition of the Aura: The Now, The Then, and Modernity," in *Negotiating Rapture*, ed. Richard Francis, Museum of Contemporary Art, Chicago, 1996, pp. 52–53.

6. Thomas McEvilley, 1992, p. 136.

7. Jan Ake Pettersson, *Odd Nerdrum: Storyteller and Self-Revealer*, Astrup Fearnley Musset for Moderne Kunst, 1998, p. 22.

8. Ibid., p. 23.

9. Donald Kuspit, "Odd Nerdrum: The Aging of the Immediate," *ARTS Magazine*, September 1984, pp. 122–123.

10. Pettersson, p. 102.

11. Bloom, p. 141.

12. Never working from photographs, Assael requires long periods of human contact with his sitters.

13. "Steven Assael: Revealing Light," *The World & I*, August 1999, p. 124.

14. See Ken Greenleaf, *Maine Sunday Telegram*, January 9, 1994, p. 4E.

15. Bowar's canvas is replete with borrowed fragments, including the replication of a sculpted terrace wall (itself a replication) surrounding one of the gardens on the estate of Hearst Castle in San Simeon, California; Islamic geometric floor tiles, derived from fifteenth-century wall mosaics from Cairo, the design itself borrowed and copied in pattern books by a French nineteenth-century collector; and perhaps most recognizably, a replication of Caravaggio's painting *Basket of Fruit* of 1598.

16. Suzi Gablik, in *Bo Bartlett*, exhibition catalogue, PPOW, NY, 1998, n.p.

17. Bill Arning, "Admitting Sentimentality," *Nosegays and Knuckle Sandwiches: Works by Thomas Woodruff*, Atlanta College of Art Gallery and City Gallery at Chastain, Atlanta, 1997, p. 13.

18. Ibid., p. 12.

19. Fantin-Latour himself recalls in this canvas of 1870 his own earlier *Homage to Delacroix* (Musée d'Orsay, Paris, 1864), which depicts Fantin-Latour himself with Baudelaire, Manet, and Whistler, among others, gathered round a portrait of Delacroix.

20. The artist explains: "Each is emblazoned with a ponderous, vaguely Germanic adjective which partly 'explains' the picture, while denying its depth and perspective. The flat surface is thus emphasized, yet around and behind it, the old three-dimensional illusion continues happily to assert itself." Communication with the artist, December 1, 2004.

21. Bo Bartlett, quoted in "Painting the World: A Conversation with Bo Bartlett," Suzi Gablik, *Bo Bartlett*, The Columbus Museum of Art, Columbus, GA, 2002, p. 33.

22. "Painting, the Fullness of Experience," *The Art Newspaper*, International Edition, November 2002, p. 1.

23. Vincent Desiderio, quoted in "A 10-Year Long Art History Course," Mia Fineman, *New York Times*, February 1, 2004, p. 34.

24. Robert Fishko, in exhibition catalogue, *Christian Vincent: Recent Paintings*, Forum Gallery, NY, 2001, n.p.

25. Here Kuspit is speaking specifically of Vincent Desiderio, but the implications, I think, are broader. Kuspit's more direct reference is to Desiderio's monumental canvas entitled *Cockaigne* (1993–2003), which depicts a vertiginous view of an interior flooded with light and with art books scattered on the floor and open to reproductions of paintings that encompass six centuries of Western art history. The painting's title derives from Pieter Breughel's *Land of Cockaigne* (1567), a cautionary moralizing tale of the 'land of plenty.'

26. Bloom, p. 154.

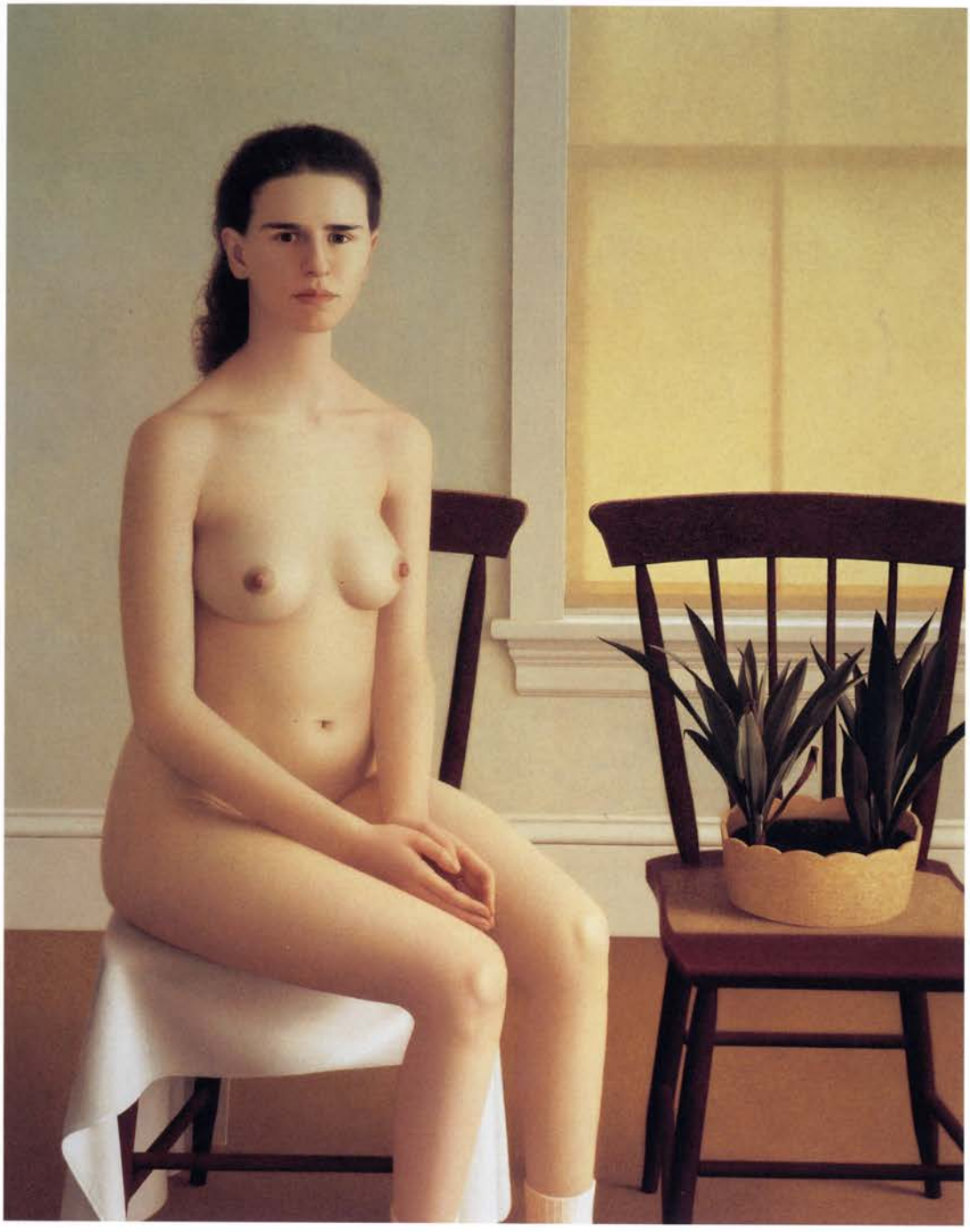
27. See note 7.

Odd Nerdrum, *White Hermaphrodite*, 1992–96, oil on canvas, 80½ × 83 inches,
Courtesy Forum Gallery, New York

Steven Assael, *At Mother*, 2001, oil, wood panel, canvas, and steel, 110 × 156 × 42 inches,
Courtesy Forum Gallery, New York

Steven Assael, *At Mother*, 2001, oil, wood panel, canvas, and steel, 110 × 156 × 42 inches (detail), Courtesy Forum Gallery, New York

Brett Bigbee, *Ann with Plant*, 1990–91, oil on canvas, 53 × 42 inches,
Seven Bridges Foundation, Greenwich, Connecticut; photo courtesy Alexandre Gallery, New York



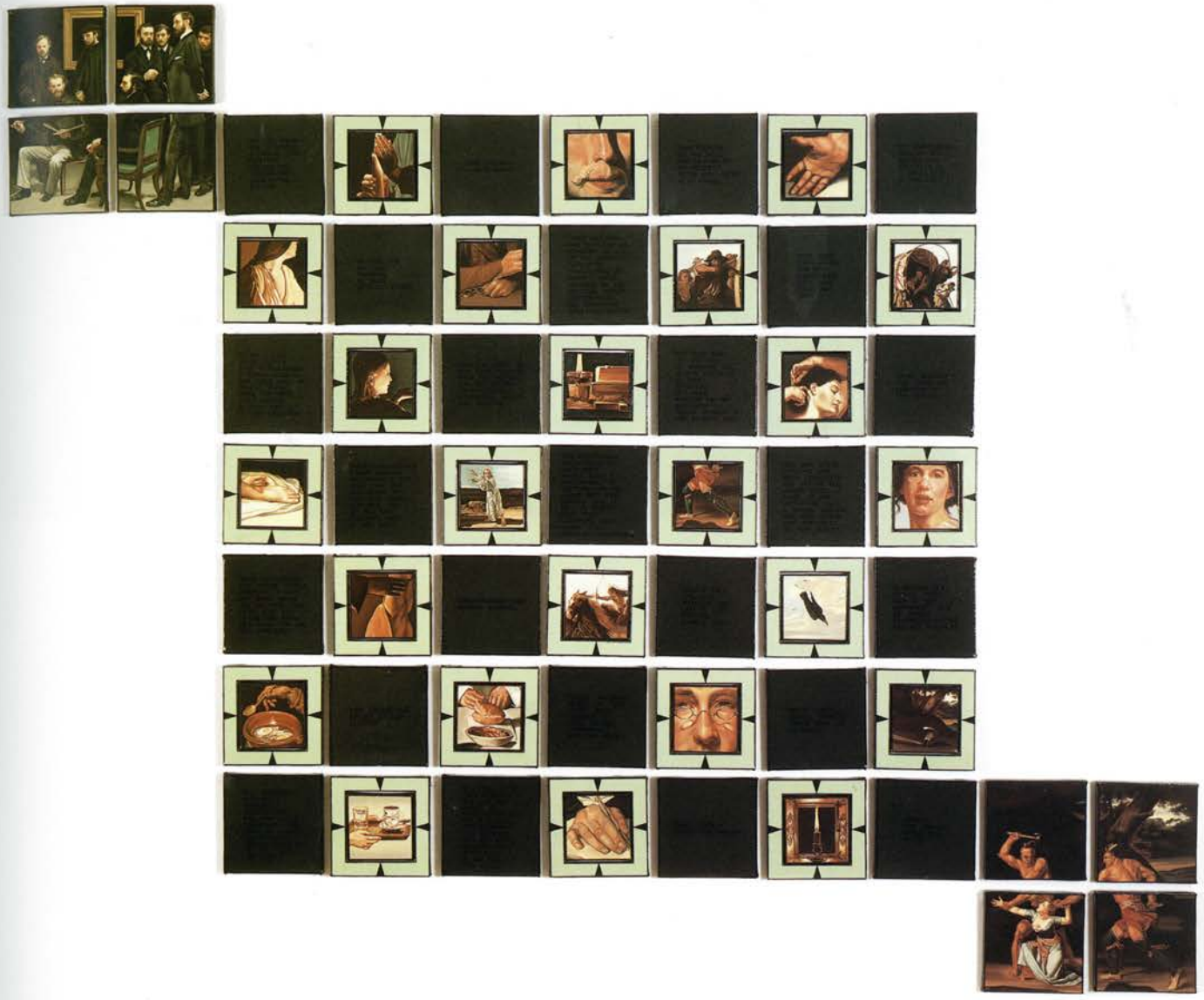
Sharon Bowar, *Santa Lucia*, 2003, oil on canvas, 48 × 40 inches,
Courtesy of the artist

Bo Bartlett, *Golden Boy*, 2002, oil on linen, 83½ × 57 inches,
Courtesy PPOW, New York

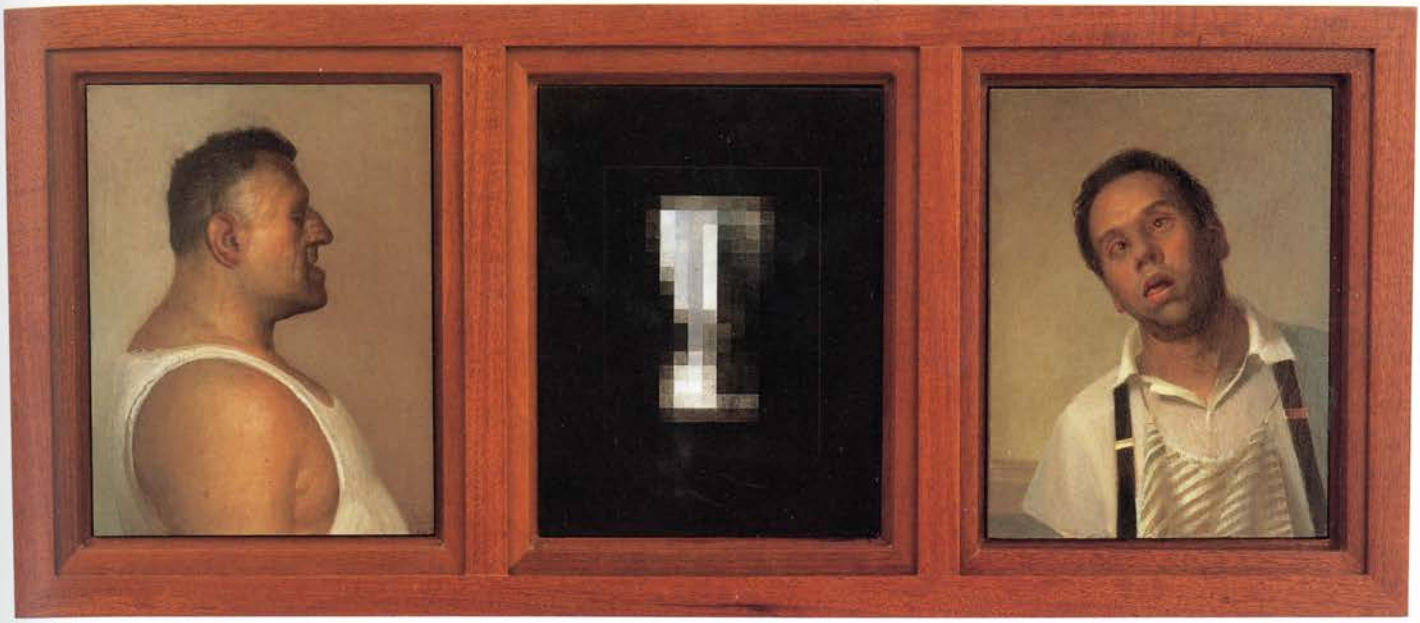
Thomas Woodruff, *All Systems Go: Mission Poesy (Diviner)*, 1999, acrylic on shaped canvas, 108 × 90 inches, Courtesy PPOW, New York

Julie Heffernan, *Self-Portrait as Heavenly Body*, 2003, oil on canvas, 68 × 54 inches,
Courtesy of the artist, Peter Miller Gallery, Chicago, and PPOW, New York

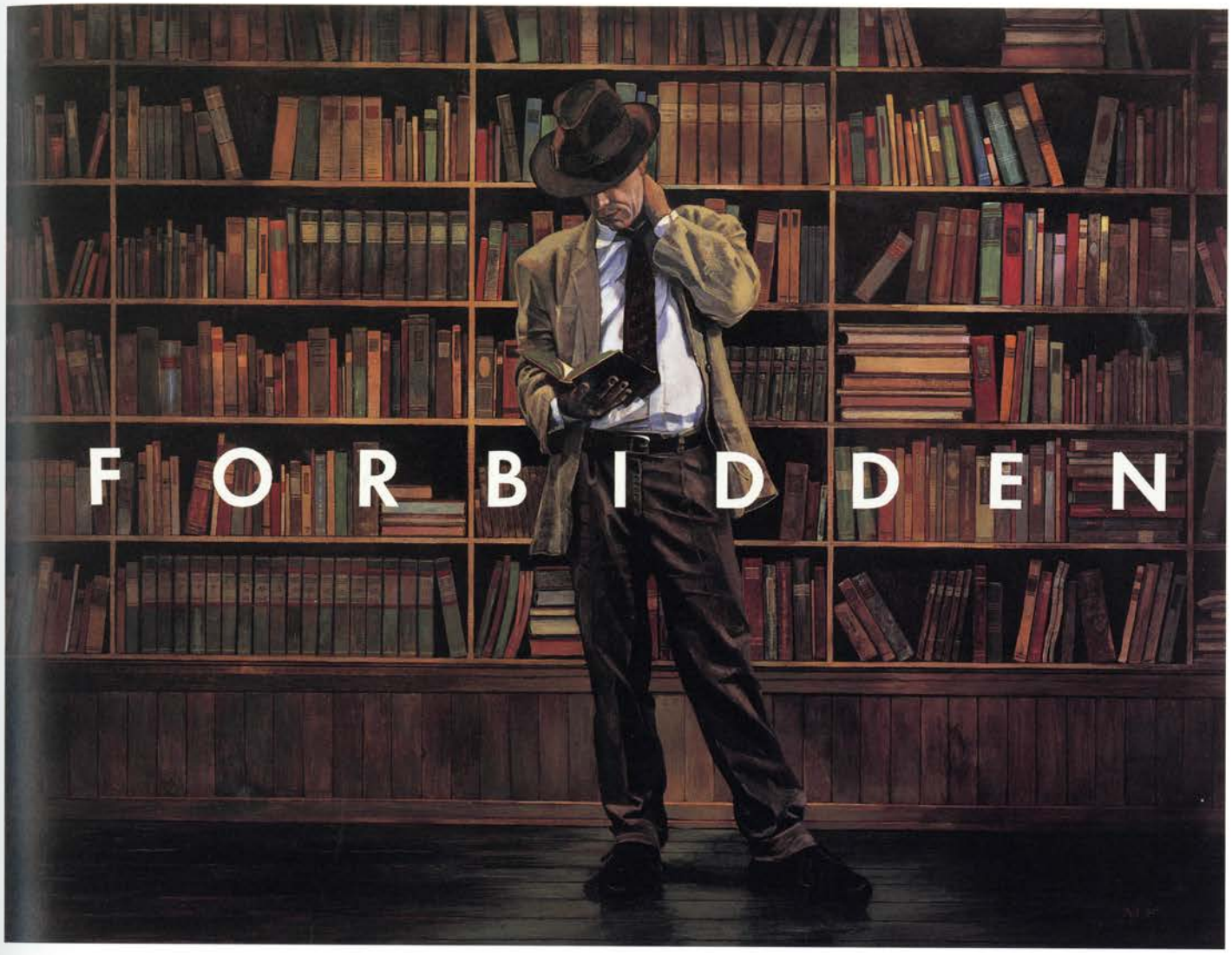
Dotty Attie, *In the Atelier,* 1990–91, oil on linen, 58½ × 71 inches, 57 panels, each 6 × 6 inches, Courtesy PPOW, New York



Vincent Desiderio, *Contemplative Distance*, 2002, oil on wood, 11 × 25¼ inches,
Courtesy Marlborough Gallery, New York



Michael Flanagan, *Reader Series (Forbidden)*, 2002, oil and acrylic on board, 24 × 32 inches,
Courtesy PPOW, New York


FORBIDDEN

Christian Vincent, *Field of Frames*, 2001, oil on canvas, 84 × 110 inches,
Courtesy Forum Gallery, New York

EXHIBITION CHECKLIST

Dimensions are given in inches, height precedes width.

Steven Assael
At Mother, 2001
oil, wood panel, canvas and steel
110 × 156 × 42
Courtesy Forum Gallery, New York

Dotty Attie
In the Atelier, 1990–91
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Courtesy PPOW, New York

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Golden Boy, 2002
oil on linen, 83½ × 57
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Ann with Plant, 1990–91
oil on canvas, 53 × 42
Seven Bridges Foundation, Greenwich, Connecticut

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Courtesy Forum Gallery, New York

Thomas Woodruff
All Systems Go: Mission Poesy (Diviner), 1999
acrylic on shaped canvas, 108 × 90
Courtesy PPOW, New York

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Then as Now

March 20–May 22

Featuring: Steven Assael, Dotty Attie, Bo Bartlett, Brett Bigbee, Sharon Bowar, Vincent Desiderio, Michael Flanagan, Julie Heffernan, Odd Nerdrum, Christian Vincent, and Thomas Woodruff

Opening Reception:
Saturday, March 19, 2005, 5–7 P.M.

Sordoni Art Gallery
Wilkes University
150 South River Street
Wilkes-Barre, PA 18766
(570) 408-4325
Gallery Hours: Noon until 4:30 P.M., daily
sordoni.wilkes.edu

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Front: Christian Vincent, *Field of Frames*, 2001,
oil on canvas, 84 x 110 inches
Courtesy Forum Gallery, New York