HONORING THE LEGACY

An Exhibition of Works presented by ART CART: SAVING THE LEGACY

Documenting artistic expression of 21st Century Artists over a lifetime for the broader community

Curated by Pamela Tinnen, Pamela Harris Lawton and Adjoa Burrowes
Curatorial Student Interns Elana Casey and Yangxingyue Wang

WASHINGTON, DC
June 18 – August 14, 2016
American University Museum at the Katzen Arts Center
Alonzo Davis
Cheryl Edwards
Annette Fortt
Cianne Fragione
Pauline Jakobsberg
Evangeline J. Mongomery
Annette Polan
Terry Svat

NEW YORK CITY
September 14 – October 26, 2016
NYU Kimmel Center Stovall Gallery
Zigi Ben-Haim
Terry Berkowitz
Amarath Ehrenhalt
Harriet FeBland
Morton Kaish
Mary Miss
Marilyn Schwartz
Adele Shtern
The story of ART CART: SAVING THE LEGACY is one of tenacity, resilience and positive aging where art, education, health, and aging intersect to provide a model for society (www.artsandcultureresearch.org/artcart).

In the mid-2000s the Research Center for Arts and Culture (RCAC) conducted the only research on professional visual artists age 62 and over in the New York City metro area. ABOVE GROUND found that 61% of professional visual artists age 62+ have made no preparation for their work after their death; 95% have not archived their work; 97% have no estate plan; 3 out of every 4 artists have no will and 1 in 5 have no documentation of their work at all.

Yet, in many respects they are a model for society, maintaining strong social networks and an astonishing resilience as they age.

ART CART is a response to this research, begun by six women faculty in higher education from the arts, education, health and aging. We all valued interdisciplinary, inter-generational education and saw too little of it in our practice. We saw advantages for our students to gain a grounding in both creativity and aging, learn basic health prevention principles, and take these lessons back to a variety of disciplines from social work and occupational therapy to art education, art history, arts administration, museum studies, art therapy, oral history, and dance education. We saw a model of experiential learning where students could put what they learned into immediate practice.

For artists, we saw a way to keep their work from their greatest fear: the dumpster. We saw a mechanism to help them get organized, urge them to sign, date, and document their work, archive their digital records at Columbia University, obtain wills and estate plans, while participating fully in an inter-generational team where an artist, an artist-selected working partner and student fellows worked together towards the same goals.

ART CART began with six artists and twelve students at Columbia University in 2010. By 2016, it operates both in New York City and Washington, DC, with 18 artists and 18 fellows. Alumni artists post-ART CART have secured lifetime achievement awards, grants, studio space, sales, gallery representation, exhibitions and a rejuvenated appreciation of their work across generations. And they are still documenting their work.

It’s a project where everybody wins.

Joan Jeffri, Director and Founder
Research Center for Arts and Culture and
ART CART: SAVING THE LEGACY
The Actors Fund
rcac@actorsfund.org

[1] So titled when the oldest artist interviewed, at 97, replied to the interviewer’s question about how she was doing that day with “Well, I’m above ground.”

Documenting Artistic Expression of 21st Century Artists Over a Lifetime for the Broader Community

Archaeologists, digging up our past, teach us there is no “final resting place” for our artifacts or our earthly remains, and the same goes for the Art Historical canon. The list of artworks thought to possess supreme and eternal value today will change over time as our world changes and we change. Consider, for example, the rise and fall and rise in the fortunes of William-Adolphe Bouguereau, whose paintings of female nudes made him the most highly regarded artist of his time until the Impressionists altered our expectations for art. Then, in the 1980s, a renewed interest in Realism caused Bouguereau’s place in Art History to be revised upward. Or, similarly, open an early edition of H.W. Janson’s History of Art and find not a single woman artist mentioned or reproduced inside. It does seem inconceivable that such a mistake could be made, on purpose or otherwise.

It falls to us and our successors to document and preserve the work of our artists for future consideration, reconsideration, and enjoyment. It is too true that we don’t know what we’ve got ‘til it’s gone. American University is participating in ART CART: SAVING THE LEGACY because it is an excellent intergenerational project that offers us the means to meet our obligations to artists today, while educating the next generation of curators and cultural custodians. The American University Museum has a more direct reason for being involved. We are hosting the DC exhibition, as New York University hosts the New York City exhibition, ART CART: HONORING THE LEGACY, because it is a good and important show. We like young, emerging artists as much as the next Kunsthalle, but the Museum in us values artistic contributions made from a lifetime of dedication and perseverance.

On behalf of the students, faculty, and friends of American University, we are grateful for this opportunity to work with the Research Center for Arts and Culture at The Actors Fund. Together, with our students and the participating artists, maybe we will make some needed adjustments and additions to the History of Art.

Jack Rasmussen
Director and Curator
American University Museum at the Katzen Arts Center
Washington, DC

Art Cart Fellows & Faculty List

FELLOWS
New York City
Victoria Babakian
Elisabeth Bahr
Simone Baechle
Carley Colbert Howay
Danielle Dong
Blythe Duckett
Eileen Hendriksen
Lucia Hernandez
Yangyang Mao
Yan Pan
Yangyingxue Wang
Lee Ann Westover
Washington, DC
Humaira Admani
Jacqueline Barbanto
Adeen Bilal
Adjoa Burrowes
Elizabeth Fulp
Shanelle Kitt
Kelly Pedersen
Carrie Witkop

FACULTY
Joan Jeffri, Director and Founder, Research Center for Arts and Culture and ART CART: SAVING THE LEGACY, The Actors Fund
Dr. Patricia Miller, Special Research Scientist, Programs in Occupational Therapy, Columbia University
Dr. Pamela Harris Lawton, Department of Art Education, Virginia Commonwealth University

INSTRUCTORS AND ADVISORS: NYC
Ikuko Acosta, Program in Art and Art Education/Art Therapy, New York University
Dr. Bruce Altshuler, Director, Program in Museum Studies, New York University
Cindy Bautista-Thomas, Associate Director, Field Education, Columbia School of Social Work
Dr. Judith Burton, Chairperson, Program in Art & Art Education, Teachers College
Dr. Barbara Bashaw, Director, Graduate Program in Dance Education, Rutgers University
Dr. Tracy Chippendale, Occupational Therapy, New York University
Dr. Nancy Giunta, Silberman School of Social Work, Hunter College, City University of New York
Dr. Janet Falk-Kessler, Director, Programs in Occupational Therapy, Columbia University
Sandra Lang, Director, Visual Arts Administration Program, New York University
Phyllis Simon, Programs in Occupational Therapy, Columbia University
Senait Tesfai, Oral History, Columbia University

INSTRUCTORS AND ADVISORS: WASHINGTON, DC
Dr. Robert Burke, Department of Health Services Management and Leadership, George Washington University
Dr. Sandra Crewe, Chairperson, School of Social Work, Howard University
Dr. Janice Davis, Coordinator of Field Education, Howard University
Sarah Durkee, National Gallery of Art
Judith Gravitz, Department of Art Education, Corcoran School of the Arts + Design, George Washington University
Claire Huschle, Director, Arts Management Program, George Mason University
Anna Kaplan, Department of History, American University
Dr. Daniel Kerr, Department of History, American University

TECHNICAL COORDINATOR & EVALUATION
Technical Coordinator: Carmen Wiedenhoeft
Evaluation Director: Dr. Jane Bear-Lehman, Chair, Dept. of Health Studies, College of Health Professions, Pace University
Zigi Ben Haim

The essence of my work lies in balancing the tension between surviving and vanishing. The abstract forms I utilize are drawn from the natural, industrial, and cultural worlds. Each world adopts, collides, and coincides with each other to form the footprints of identity, as seen through my multi-cultural experience. Like a pull on a rubber band, most of us live somewhere in the middle.

Count Me IN, Behind the Green
Wall Series
2016
Alkyd paint, digital print, tissue paper and vinyl mesh on burlap
40 x 60 in.

Back-up to Reality
2012
Wire mesh, alkyd and hooks on aluminum
48 x 66 in.

Around the Block
2008
Alkyd, canvas, paper, wire mesh and hooks on aluminum
42 x 60 in.

Coral Reef
2012
Medium Monoprint Etching
9 x 12"
Terry Berkowitz

Art can engage in a manner that allows us to re-view and re-think particular social, historical or political constructs, especially when crossing over into every day reality, political contexts or the streets. Both the viewer and the situations can be altered; art can actually affect change…not merely address it.
Amaranth Ehrenhalt

Amaranth Ehrenhalt is a hidden treasure of abstract expressionism. Her work exudes the complexity of emotions and mental abstracts in coincidences on canvas.

**Amaranth Ehrenhalt**

*Jericho*
2015
Acrylic on canvas
36 x 48 in.

*Four Seasons*
2015
Acrylic on canvas
72 x 32 in.
Harriet FeBland

I create abstract geometric works in metal or wood, both monumental outdoor constructions and smaller indoor wall-reliefs, totem, boxes, and other works. All are painted—with the painted arrangement being equally as important as the sculptured design—and follow through in my graphic works on paper.

Jubilee
1978
Wall-relief construction, formica over wood
33 x 29 in.
(left)

Time Out With Red
2007
Wall-relief construction/painting, acrylic on wood and canvas
30 x 30 in.
(middle)

Factor of Four
2014
Wall-relief construction/painting, acrylic on wood and metal
19.5 x 16 in.
(right)
Arlene Gottfried

Arlene Gottfried’s most recently published series, *Mommie*, presents an intimate look into the artist’s family life. The series is comprised of portraits that express a sense of trust, vulnerability, and affection between the artist and her sister, mother, and grandmother.

Mommie Eyes Closed
n.d.
Photograph
(left)

Bubbie Leaves
n.d.
Photograph
(middle)

Mommie Kissing
Bubbie
n.d.
Photograph
(right)
Barbara Hammer

All my work is about my body and mind, about making the invisible, visible. I could find no representations of an unhappy housewife of the ’60s or of lesbians of the ’70s and so I made my own. Looking back on 47 years of art making I’ve covered a lot of ground from identity politics to the politics of an oil-based culture high on sugar.

Barbara Ward will never DIE
1968
Digital file

Sanctus
1990
Film

Dyketactics
1974
Film
Morton Kaish

Much of the time we seem to be making our way through Life’s clutter, trailing loose ends and unfinished business. Still, for brief, shimmering moments we become the sum of ourselves, and the world opens wide. The other day a beautiful young woman told me it happens to her when she hits the tennis ball absolutely right. For me, it comes some days, quietly and unexpectedly, at work in the studio. Probably not all that different in the cosmic scheme of things.
Mary Miss

An engagement with a place, its ground, its space, its people and time. An artist acts as a connector between what is seen and what can be imagined.

Streamlines Photo 3
2013
Ink jet on foamcore (left)

Streamlines Photo 1
2015
Ink jet on foamcore (middle)

Streamlines Photo 7
2015
Ink jet on foamcore (right)
Marilyn Schwartz

The greatest interests in my life have been photography as well as work in collage/painting and poetry. In the 1960s and '70s I focused on black and white images of historical significance such as anti-war and feminist issues; later the widespread availability of color photography invited a new and exciting slant on reality.
Adele Shtern

Adele Shtern embraces her calling as a multi-disciplinary artist, using digital and traditional media, and is committed to the process of art as a form of healing. Her artwork is based on a lifetime process of reflecting the synergy of personal, cultural, and metaphysical realms in photographs, photomontages, journals of drawings, digital and gouache paintings, sculpture, handmade paper, poetry, music and dance.
Alonzo Davis

My art choices and world view have been inspired by travel, through which I seek influences, cultural centers and energies, new terrain and the power of both the spoken and unspoken. I enjoy the challenge of making art on a variety of surfaces and media—bamboo, copper, LED light, aluminum, canvas, paper, wood, terrazzo and ceramic tile; I do work in series to fully explore the possibilities of a new medium before moving on.

Ibeji
2006
Bamboo Mixed Media
30 x 58 in.
(left)

Targeted in the USA ’15
2015
Collage painting with bamboo
60 x 58 in.
(middle)

Power Poles Installation
2009
Bamboo Mixed Media
144 x 72 in.
(right)
Cheryl Edwards

In 1987, I studied under Ernest Crichlow at the Art Students League in New York City where I focused on issues of self-identity and personal history. My artwork evolved to a social justice practice in 2007 when I began working in series to document ecological, political and socio-cultural issues.

Homepage to Picasso
2013
Mixed media
40 x 30 in.

I Want To Be Free
2015
Monoprint
24 x 18 in.

Play B
2013
Acrylic
40 x 30 in.
Annette Gandy Fortt

My work reflects my belief system and the changing world around me. The natural environment, the people I encounter day to day, and the intrigue of technology also help me discover new subject matter and new processes for expression.

Circuit City
2016
Acrylics on canvas with mixed media insert
12 x 16 in.
(left)

Lower Cases
1983
Collagraph
10.5 x 16 in.
(bottom)

Exxon
1982
Collagraph with handpainting
16.5 x 23 in.
(right)
**Cianne Fragione**

I mix oil paint, found objects, and collage on canvas or paper to represent interactions between our individual and cultural identities, including the colors and forms of specific natural and human-made landscapes around me. These interactions are often seen through the lens of my memories of growing up in an Italian immigrant community, and further influenced by an ingrained sensitivity to physical movement that I carry from an early professional career in dance.

**Oh Cricket!** be my gravekeeper when I am gone  
2011  
Chalk pastel, Conté crayon, collage paper, cold wax and oil on canvas  
43.5 x 30 in  
(left)

**Mezzogiorno (Gloves)**  
2001-2002  
Collage, assemblage, and oil on paper  
33 x 24 in  
(middle)

**Calabria, Italia (pink corner)**  
2012  
Conté crayon, lithographic crayon, chalk pastel, and oil on paper  
43.5 x 30.5 in  
(right)
Pauline Jakobsberg

Family history is the driving force behind much of my art which is layered with powerful undercurrents of connection, loss and renewal, as well as tenderness and humanity balanced with pathos and grief. I avail the full richness and variety of print media to construct poignant narratives aware of my inability to fully grasp the past, as I turn history into a visual reality. Many of my prints are quiet, reflective and intimate, confronting the highly charged subjects of personal and cultural memory to please the eye and feed both the soul and mind.

Extra Buttons
2006
Free form collagraph with pastel, fabric and metal
30 x 24 in.

The Gathering
2013
Silkscreen and etching with charcoal
11 x 15.5 in.

Slightly Irregular
2006
Collagraph with pastel and pencil
38 x 26 in.
Evangeline J. Montgomery

In my art practice I focus mainly on painting and printmaking. My artworks explore geometric shapes, textures, and color, which is informed by life long memories.

Coral Reef
2012
Monoprint etching
42 x 54.4 in.
(left)

Morning Light
2005
Monoprint mixed media
29 x 21.5 in.
(middle)

Mumbo Jumbo
2013
Monoprint etching
9 x 12 in.
(right)
Annette Polan

Annette Polan is known internationally for her official portraits of leaders of industry and government. Technically linked with the classical, they are, in fact, interior landscapes which penetrate into the complex psychologies of the sitter with a formal elegance.

Bound Unbound
n.d.
Archival ink jet on silk, cotton fibers, aluminum, fluorescent lights
74.5 x 44 in.

Barbie Chandelier
n.d.
Mulberry paper, steel wire, steel mesh, cotton thread, paper shade and mini wooden clothespins, compact fluorescent light
31 x 34 in.

Metamorphosis
n.d.
Archival inkjet on acetate, acid free strathmore paper, LED lights, maple wood
19.75 x 25 in.
Terry Svat

If we judge by what has survived through the ages, we can see that the earliest artists made images in an effort to communicate with the forces that had power over their lives. My work is an inquiry and reworking of some of those marks and symbols trying to convey a sense of connectivity from past—present—future because I feel that my job as an artist is to keep alive the rituals of life.

Legend in Stone
2000
Pastel transfer with etching
22 x 24 in.

Pisac Revisited
2013
Pastel transfer and ink drawings
30 x 22 in.

Reflections from the Wall 2
1992
Etching with pastel transfer
17 x 12.5 in.
ART CART Faculty Statements

“ART CART has been a wonderful opportunity for service learning and a meaningful intergenerational exchange.”
Tracy Chippendale, PhD, OTR/L, Faculty, Occupational Therapy, New York University

“Participation in ART CART has allowed me to put all my interests and skills into play—collaborative teaching, art education, curating, and transformative intergenerational learning through art.”
Pamela Harris Lawton, MFA, EdDCTA, Faculty, Associate Professor of Art Education, Virginia Commonwealth University

“This program allows the possibility for such a rich social work internship experience.”
Cindy Bautista-Thomas, Associate Director of Field Education, Columbia School of Social Work

ART CART Fellow Statements

“The ART CART experience was very valuable to me as both an artist and scholar. As an artist it allowed me to critically view and analyze another artists’ work and life, searching for parallels and opportunities to make meaning in my own work and life. As a scholar it gave me a new perspective on the importance of documentation in the preservation of an artists’ legacy. The addition of the health component added even more value to the project, allowing me to explore the psychological ramifications of aging through observation and targeted readings.”
Adjoa Burrowes, Art Education, Corcoran College of Art + Design

“ART CART has given me new strategies for dealing with setbacks, forging relationships, building consensus, and listening and honoring team members’ concerns.”
Simone Baechle, Dance Education, Rutgers University

“[My artist] reminded me of the power of art making and how it has given her the energy to be alive. Since for her, being an artist is not a way of living but a way of being in this world, it has made me aware of how I, myself, love creating art. Most of all, how I hope to never lose the knowledge of how creativity is so inherent and unique in every individual.”
Lucia Hernandez, Art Therapy, New York University

“Overall, the experience I had with the ART CART project was more than I could have hoped for. [Art] has the potential to heal not only the soul of the individual, but also the soul of society. It reveals worlds are unseen, and shouts the voices of those who are unheard. The metaphors and symbols in art have the potential to speak to the psyche much more than conversations of intellect.”
Elisabeth Bahr, Occupational Therapy, New York University

Our deep thanks to Supporters of the project, the film, the catalog, and the exhibition.

New York University Kimmel Center
American University Museum at the Katzen Arts Center
The Agua Fund
Blick art materials
EmbARK/Gallery Systems
Golden Artist Colors, Inc.
The Joan Mitchell Foundation
The National Endowment for the Arts
The Pollock-Krasner Foundation
Wu Zuoren International Foundation of Fine Arts

The Supporters Of Our RocketHub Campaign
Including $100+:
Christine Abbott
Carol Adler
Sarah Barnett
Zigi Ben-Haim
Niki Berg
Ted Berger
June Besek
Rebecca Bourgault
Robert Burke
Thomas Butters
Elyse Buxbaum
Helen Rose Castañeda
David Cohen
Margaret Crocco
Barbara Davis
Paul DiMaggio
Joyce N. Fensterstock
Annette Fortt
John Fortt
Andy Foster
Lorraine Gallard
Sonia Gechtoff
Karim Heck
Douglas Heckathorn
Lucia Cristina Hernandez
Yun-Chin Huang
Jo Ann Jecko
Joan Jeffri
Irene Jillson
Adriana Jimenez
Melissa Kaish
Morton Kaish
Judy Kaplan
Joshua Keller
Sherry & Joel Mallin
George Mandellbaum
Jane McIntosh
Taha Milan
Jeffrey Moskin
Enrique Mustelier
Adrian Pastore
Teresa Reyes
Peter and Suzanne Ruta
Susan Seifert
Isaac Simon
Georgia Siampalioti
Mark Stern
Peter Swords
Diane Tuckman
Dorothy Ungeleider
Kim Varnola
Martin Vinik
Carmen Wedenhoef
BLICK® is proud to support
The Research Center for Arts and Culture