Curators
Robert Bridges
Nancy Einreinhofer
Paul Krainak
Dan Mills
Kristina Olson
Sam Yates

Project Directors
Dan Mills
Sam Yates
EXHIBITION SCHEDULE

November 7 – December 13, 2008
Ewing Gallery of Art and Architecture
University of Tennessee
Knoxville, TN

February 2 – March 6, 2009
University Galleries
William Paterson University
Wayne, NJ

August 17 – September 25, 2009
Heuser Art Center Gallery and the Hartmann Center Art Gallery
Bradley University
Peoria, IL

October 15 – December 11, 2009
Mesaros Galleries
West Virginia University
Morgantown, WV

June 14 – August 10, 2010
Lehigh University Art Galleries
Bethlehem, PA

August 23 – October 3, 2010
Samek Art Gallery
Bucknell University
Lewisburg, PA
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**INTRODUCTION**

Sam Yates  
Director of the Ewing Gallery of Art & Architecture, University of Tennessee and Co-Project Director, Concurrent

*"The adventurous state of mind is a high house.*  
*To enjoy life the adventurous state of mind must be grasped and maintained.*  
*The essential feature of adventure is that it is a going forward into unknown territory.*  
*The joy of adventure is unaccountable.*  
*This is the attractiveness of art work. It is adventurous, strenuous and joyful."*  — Agnes Martin

With this “adventurous state of mind,” Dan Mills proposed an exhibition of a select few artists who had devoted their careers to abstraction and who had been making strong, consistent, and highly developed bodies of work for a number of years. It was also decided to include artists from different geographic locations whose work represented distinct individualistic, yet compatible, approaches to achieving that “joy of adventure” that abstraction can provide. Finally, so that the gallery visitor can have an in-depth experience of the work on view, only four artists were invited to participate in this exhibition titled Concurrent. The artists include a sculptor from Chicago, Diane Simpson; and three painters: Larry Webb, New York City; Tim McFarlane, Philadelphia; and Natalie Alper, Boston and New York City.

Upon contacting colleagues at other venues to invite their participation in the project, a novel curatorial approach was developed. A representative of four of the participating venues would arrange a studio visit with one of the artists and then write an essay and make the final selection of the works to be included in the exhibition (Mills and/or I had visited each studio previously). Dr. Nancy Einreinhofer, Director of the University Galleries, William Paterson University, Wayne, NJ, visited Natalie Alper; Kristina Olson, Art Historian, and Robert Bridges, Curator of the Mesaros Galleries and West Virginia Art Collection, West Virginia University, Morgantown, WV, visited Larry Webb; Paul Krainak, Chair, Department of Art, Bradley University, Peoria, IL, visited Diane Simpson; and Dan Mills, Director of the Samek Gallery, Bucknell University, Lewisburg, PA, visited Tim McFarlane. The curators also selected several drawings by each artist that provide insight into four distinct dialogues between primary media and works on paper.

Concurrent not only showcases the work of four different accomplished artists, but also, the insightful and thoughtful essays of four distinguished writers. If there is a common link between the artists, (who have never met each other) it is the impact of the urban environment on their art, whether it is in Chicago, Boston, New York, or Philadelphia. Abstraction seems a most appropriate vehicle for capturing the essence of the urban experience — silence verses noise, horizontal verses vertical, calm verses energy, order verses chaos.

*"The aim of art is to represent not the outward appearance of things, but their inward significance."*  — Aristotle
Natalie Alper’s paintings at first confront the viewer with a singular punch of high velocity, confident gestures. This initial impression is followed by a more measured engagement that allows for an appreciation of both the process and the meaning. This duality, in a way, sets the stage for multiple paradoxes: there is the spontaneity of the gesture frozen in the permanence of the medium, the deep space that pulls the viewer in and the sense of volume projecting outward, the emphasis on a real material presence and its metaphorical meaning, the known and the unexpected.

The painting process (the artist makes one painting at a time) is particularly important in this work and requires some description since her method of production gives the work its decisive twist. It begins with a gesso ground and a thin layer of iridescence. The artist then begins her graphite mark making, a calligraphic rhythmic language reminiscent of Cy Twombly. “Writing the grid is a meditation,” Alper writes, “a way of beginning, a ritualized activity and a reminder that language is a constant filter for our experience. It is an invitation to read the unreadable. It has affinity to music, the body rhythms, the flow of water, of flux and of repetition, and it is prelude to the act: to paint.”

With the ground in place, a specially mixed metallic and iridescent acrylic paint is applied. This surface might appear to attract, reflect, or dispel light, depending on the viewer’s position, and the reflective nature of the surface serves to animate the color. The paint is applied in broad brushstrokes, using overlapping, multi-directional gestures to create a variety of volumetric forms. The application appears swift and sure, and the context is non-hierarchical. The artist likes to say of her paintings that they cannot be “sequentially unraveled.” The surface is worked instinctively, wet paint on wet paint, each mark a response in part to what has gone before. The surface builds to a kind of crescendo of color, light, and gesture, singing in unison, tugging at our vision. At times the artist returns with another gesture...
to remove paint, revealing bits of underlying organizational structure and a multitude of interesting visual incidents. These intuitively orchestrated compositions, in the end, evoke both an intellectual and an emotional realm.

The earliest and largest of the works included in this exhibit is an example of this. *How We Got Lost in the Stars* (1988) is a triptych in which each of the three panels is painted with a different iridescent ground. The overall deployment of color is balanced. The sheer force of energy embedded in the vigorous brushwork and overlapping forms is achieved by Alper’s painting technique. Our intellect is engaged as our eye moves between the surface and the depth discovering happy accidents, drips and smears, sometimes feeling life’s little bumps in a rushing road, sometimes soaring inside gestures encircling gestures. This is a transitional painting and serves in this exhibit to emphasize an important shift that takes place in the later works.

In *Confluence* (2003), for example, the same layering techniques are applied but now a grid has been scratched across the surface, as is the case in all of the paintings from the mid 90s on. We can imagine that the graffiti-like marks in *How We Got Lost in the Stars* have now developed into a large amorphous grid. This grid acts as a cage, attempting to contain or restrict the energy of the brushwork, and it forces us to slow, to take in the substance of a complex experience. There’s a significant shift in scale within the composition as well. The smaller, multiple incidents we see in “Lost” have been replaced in *Confluence* by expansive forms and movement. The forms created here push and break the grid, entering the viewer’s space, moving beyond the boundary of the canvas, creating a multiplicity of spaces.

The paintings are in part a product of Natalie Alper’s world. The artist speaks of living in Boston and New York City and the dialectic between a structure of order (or a grid) and how the interchange of human energy interacts with that structure. In other words, human organization vs. human energy. “It [the city] is an intrinsic part of my experience of the world and how my vision formed. It’s a place where energy and order are in constant competition…” These grid-like lines have been scratched into the wet paint, a clever negative/positive implication. The broad, fluid brushstrokes flow near the surface, skating over the signature calligraphic lines, the palette suggesting turbulent waters.
Between Form and Flux (1997) offers a deeper view into pictorial space. A chasm opens in the lower left, revealing the graphite underpinnings, but Alper always draws our eye back to the surface, inviting us to examine the twists and turns of brush and color. One might see the tension between surface and depth as a metaphor for our own shifting environment. Here we are invited to negotiate a complex territory, to arrive at the matrix of energy and form. “Complexity and non-linear thinking and processes are major ideas affecting our time,” Alper writes. “I’m intrigued by the phenomena of chaos science where the most imperceptible variations that occur at the beginning of a natural process lead to vastly different outcomes.”

It would be a stretch to connect these works directly to specific incidents, but the artist, a student of history and current events, is in tune with contemporary national and world affairs and is aware of how they fuel our collective anxiety. “Artists cannot exclude themselves and their awareness of history from the stuff they make,” says Alper. “There must be an integration with the world around us, and the world that came before us, if the work is to have any power or meaning. Art existing as a phenomenon completely separate from life and arising pure and full blown from the head of Zeus is an intellectual container full of holes.”

This exhibit is designed as a two part presentation, one section dedicated to primary works with a second gallery dedicated to drawings as a way to provide additional insight into the artists’ thinking and working processes. Alper’s drawings are closely tied to the paintings in method and meaning. Like the paintings, the artist works on one drawing at a time. The paper is covered with a thin layer of iridescent pigment and the marks are made with a variety of drawing materials and are layered in dense patterns or spaced openly indicating various energies waxing and waning, and the concept of passing time. Like the inspired musician, Alper might repeat or abbreviate a beat, enhancing her themes, conveying her message.

The rhythms of the artist’s body are felt in the large sweeping gestures of the paintings, evidenced in the thick paint now layered, now removed. Similarly, the smaller gestures in the drawings convey the presence of the maker. The product of this particular dynamic is one place where Alper’s abstraction...
accrues meaning. All of these works are, ultimately, expressive manifestations of color, texture, light and movement that paradoxically evoke both the manmade and the natural world. It’s a rich and complex body of work and it demands our attention — to focus, to measure, to compare, to experience — these efforts will result in rewards of the imagination, the intellect, and the soul.
For Tim McFarlane, painting is an act of discovery. In work often dominated with grid or mesh-like forms, he creates paintings that visualize the city and city life, while also abstracting these forms. McFarlane, a lifelong resident of Philadelphia, captures impressions of Philadelphia especially in his more systematic and structured works, which embody the space and pace of urban life. Fairly regular connected rectangles painted in clusters of various colors spatially suggest grids, neighborhoods and communities, city blocks, and buildings — as observed from the vantage of the window seat of a plane. McFarlane has been recognized for his abstract paintings since the mid 1990s, which have been exhibited extensively in Philadelphia, and in Boston, New York, Baltimore and Atlanta.

During the last fifteen years, McFarlane has created a large and impressive body of work, characterized by consistent but evolving themes and the ongoing development of aesthetic schemes and forms. McFarlane’s earlier paintings have a familial resemblance to his recent work, but this affinity suggests a cousin rather than a direct kin relationship. Yet for all that his paintings have had in common over the years, for all of their consistency and ongoing development of forms, it is McFarlane’s acts of discovery during the painting process, his intuitive inventiveness and unexpected surprises, and his results — the paintings — that are so engaging.

In his earlier work, McFarlane often began with large, painterly fields of color, grounds that defined a space. Other paintings began with gridded blocks or striped bands of color (a strategy McFarlane has recently returned to). On top of these grounds, he painted highly organized, but also gesturally painted forms: architectonic shapes and structures that evoke urban buildings, structured spaces, the city.
Like McFarlane’s later work, these early paintings are also informed by the study of modern and contemporary painters. Up to earlier this decade, the influence of some widely varied artists whose work McFarlane goes out of his way to see may be evident to the astute viewer: Sean Scully’s brush-stroke-laden fields of rectangles, Brice Marden’s gestural and linear investigations of color and light (since his return to painting in the mid-1980s), Willem de Kooning’s intense and energetic abstract work of the 1960s and 1970s, and Martin Puryear’s powerful iconographic sculpture (especially his ladder forms). Visually and intellectually curious, McFarlane also observes graphic design and architecture, paying particular interest to the use and juxtaposition of materials, such as corrugated metal, glass, stone, and brick found in these disciplines.

By applying a keen understanding of color, McFarlane’s earlier paintings also explore and discover chromatic relationships as structure and form. Paintings such as *Hall of Mirrors* (2003) and *Here/There* (2003) evoke skyscrapers and high-density architecture, and others including *Logical Progression* (2004) suggest ladder-like forms. As abstracted representation, the most satisfying paintings are less literal. While they may imply the city center — highly planned regular shapes varied by color shifts in the grids and rectangles — these paintings exude the energy and life that teems within these spaces. These are the predecessors of the work in *Concurrent*.

In McFarlane’s recent work, the more systematic structural regularity prevalent in earlier painting grids has given way to organic matrices that have stretched, overlapped, blended, and dripped. Where earlier paintings evoke buildings and urban spaces, in his more recent work, McFarlane’s lexicon of forms has morphed into imagined shapes that seem to teem with life. If these forms represent city life, the view is now outside of the highly planned city center and into the surrounding neighborhoods: shifting irregular shapes seem to have idiosyncratically grown where there was room, or noisily over the top of other forms. The predominant forms embody groups, communities, interactions, networks, at times scumbling together harmoniously, other times creating jarring visual collisions. The overlapping layers of paint and forms reveal and signify time. Regarding these paintings, McFarlane states that he is “…thinking more about the human element, people, their environment, and the interrelated interconnectedness of the two.”
All That Could Be (2006) is filled with a structural webbing of related shapes, sinewy, overlapping and loosely painted horizontal forms dominated by crimson, cadmium and Pepto-Bismol pink, in combination with orange, white, and many in-between color variations. In this and ensuing paintings, McFarlane is responsive to the paint and the physical act of mark making. Drippy and often painted wet-on-wet, the over-painted shapes meld with the colors underneath, and many layers of forms obscure the under-painting to the point of near obliteration. The one area that is an exception is the lower right corner, which reveals a small area of peach and pink ground.

McFarlane employs a bold variation on the above approach in Plume (2007), which appears to have been more related to All That Could Be at mid-point in its creation: a field of horizontal painterly forms, this time painted in a nearly full-spectrum palette of colors, covering all but the bottom of the painting’s edge. However, in Plume, McFarlane explores paint and chroma by boldly over-painting a layer of loose and curvy brushstroke shapes in tan, then another in an opaque near-white grey that seem to tumble down the picture plane, falling short of the bottom edge and lower corners, otherwise nearly obliterating the colorful layer beneath, but for the infrequent color poking through. Painting out almost all but the bottom edge of colorful under-painting with a layer of almost chroma-less light grey is a strategy McFarlane also employs in Stratum I (2007).

Undercurrent (2007) reverses the last two paint layers somewhat. This time, the first layer is not a single layer of color under-painting like All That Could Be and Plume. In the aptly named Undercurrent, several layers of under-painting are visible, including a pale, flat, tan layer beneath irregular and varied brushstrokes of color, including deep red and light violet. On top of these layers, the bottom third of the painting alters between acidic yellow and midnight blue connected by coarse brushstrokes that swirl to blend the two original colors from yellow-green to blue-green. Layers of McFarlane’s single color netting follow: a muddy violet, followed by an off-white, warm dark green, light mint green, orange, deep red, and so on, sometimes painted wet-on-wet and blending with preceding colors to create new colors. The top layer modulates orange. Applied with a much wider brush, this dominant layer ends by mimicking the shapes found in previous layers, appropriating them as its shadows.
In contrast, the smaller scale *Green Whispers* (2007) is more delicate. This painting washes lacy skeins of green and white. Painted wet-on-wet and consisting of an impressive variety of colors and strokes within a limited palette and gesture, the figure and ground are inextricably linked, with the lacy web forms dangling vertically from top center to bottom center left over a pale yellow ground.

Some paintings such as *Green Whispers* are the epitome of sensitive nuanced beauty. Others including *Plume* and *Undercurrent* incorporate jarring passages of colliding colors and a bold near blotting out of over-painting. Tim McFarlane fully commands his media. In the body of work in this exhibition, his intuitive investigations invite us to discover the literal, metaphorical, and metaphysical layers in his paintings.
Diane Simpson’s compressed sculpture, drawings, and installations are intelligent, meticulous, and charismatic. Content is suspended seamlessly between abstraction and allegory, object and image, clothing and architecture. It is simultaneously indebted to a theorist’s critique of ceremony, a tradesman’s respect for materials, and a designer’s observance of ornamentation. However, her project is more about improvisation and morphological prediction rather than it is a resolution of divergent sources. Such concerns are not uncommon to Simpson’s generation that proceeded from the Chicago Imagists. They apprehended a more comprehensive visual history — one that asserted independence from the dead ends and misconceptions of regional vs. national art discourses. Despite numerous historical references Simpson never strayed too far from a signature hybridization of forms. What she amassed are forms that merge a standard graphic convention with another zone of perspectival destinations. Her project releases cultural objects from occupying typical dimensions and ordinary materials.

Much of the artist’s work is prefigured by elaborate drawings on graph paper. The renderings are easily as significant as her sculpture and present unique insights into the artist’s thinking as pre-modern designs and spaces are reconfigured. Graphite marks and erasures document all the energy and pleasure of production, establishing the artist’s particular devotion to detail, process and tools. Similarly, her complicated three-dimensional works reveal equal dexterity and patience, merging the various disciplines of both fine furniture and industrial construction. The adoption of the flattened perspective of Persian miniatures and Japanese scroll painting then further invigorate the physical characteristics of her sculpture.
Simpson’s “multi-spatial” mission captures the periphery between two and three dimensions and between the linguistic and phenomenological arenas in which all artists labor and which meaning is probed. This pivotal zone is represented in the figurative model of the atlas, forecasting territory that cannot or does not yet exist. With information embedded in layers and folds, traces of reality are accessed from different vantage points. Form and material is asserted as not only the vehicle for content but as the surrogate map of an altered path or site. Simpson’s physical document is not for resting our gaze but serves as a springboard for apprehending probable spaces and grasping virtual objects.

Consider the fluid and layered geometry of Cape (1990). Here the artist presents an axonometric drawing in three dimensions. While this slender wooden structure is an incarnation of her architectural drawing on graph paper, it also replicates the virtual quality of the projected diagram. By constructing the image/concept in partial profile she uncannily relates the flat space of drawing even as completing the three-dimensional totality. We see the full front and the side of the structure, just as we do in the diagram which rejects recessional space. This tense dimensionality is a dramatic visual enigma that is apparent in most of her work. Since there is no skin stretched across Cape’s chassis, we also see the interior and the back. A negation of traditional vantage points approximates the fractured and displaced spaces of Cubism and Constructivism as well as the planar features of historic non-Western art.

This is not to say that more traditional content is immaterial to Simpson, but it is staged to reveal its ambiguity and instability. To complicate our reading, Cape interprets a flowing, high-collared piece of clothing that’s been starched and set upright. As a garment its nature has been hollowed out and stiffened to render it as pure shape or elemental sign. Simpson prods art’s syntactical plane, manipulating visual grammar and sequencing of design, rather than tinkering with features of metonymy. Beneath the free play and illogical narrative of history and memory she de-classifies and reconstructs a silent and constant material world.
Simpson simply dislodges form and space. She cites the relationships between intuition and mediated experience and explores artists’ desire to produce a freer alternative to either, based on regular observation, record keeping, and improvisation. Her steady calculation of surface, contour, and dimension, rather than narrative is a conceit drawn from Minimalism and earlier reductivist art language. But Simpson also deflects the traditional or paradigmatic design of objects like the Dadaists, who produced many uncanny disassociations between form and function. However, within exotic forms such as hers lie critical structures and fundamental compositions that actually steady our grasp of the world and see it afresh. While *Boshi* (1995), a wide shallow dome of thin perforated metal connotes a high-tech piece of telecommunications equipment more than it does traditional Japanese headwear, it is more importantly an elegant amalgam that is stable, present and self-contained. And as *Shaker Bonnet* (1990), Simpson’s striking basswood and fabric sculpture might be confused with a work of visionary architecture or an extraordinary piece of Samurai armor, it too flirts with autonomy.

Simpson’s hybrid design traditions with which she contrives certain objects eludes seductive readings and leads us back to idealized forms. The works are so formally inventive that no matter how exotic her sources they become little more than fodder for the mission of re-defining space. Her Asian spatial perspective, Shaker design elements, textured surfaces and Constructivist silhouettes all become radical fusions of form. She anticipated the geometry and space of post-modern and contemporary architecture. Her early cardboard abstractions and geometric folds were analogous to computer-generated models of leading designers such as Frank O. Gehry, Peter Eisenman, and Bernard Tschumi and others. It is no secret that architecture has been revitalized by the visibility of decades of formal experimentation by artists and designers in contiguous disciplines in which Diane Simpson has contributed a critical mass.

With Simpson’s mathematic logic and vernacular sensitivity, she responds to the observance of formal modernism’s expanding influence on popular culture via landscape design, architecture and
even fashion, each of which shows an endless balancing of details in which Simpson’s observations and reformulations are embedded. Her work asks us to observe, differentiate, select, and accept the utopian notion that forms do beget forms and that even projects abstracted from arcane studio rituals are a vital historical link to our larger cultural identities.
When the gestural and expressionistic style of the New York School dominated the art scene in the 1940s and 50s, champions like Clement Greenberg not only trumpeted the work of individual artists — such as Kline, Pollock and de Kooning — but also claimed that the group had collectively developed the definitive style of modern painting.¹ To Greenberg’s horror, the challenges of a new pop sensibility in the early 1960s immediately made Abstract Expressionism look passé. Continued reliance on appropriated images and political content since the pop revolution has pushed genuinely expressionistic artists with an abstract vocabulary to a slim and nearly inconsequential margin. Thankfully, painters like Larry Webb have managed to thrive in such exile.²

Webb has remained committed to gestural abstraction since he earned his MFA at Wichita State University in the mid-1970s. His is a classic, studio-based practice. Whatever the nature or dimensions of the support — from small works on paper to large-scale canvases — the working method is the same: put a mark down, react to it, react again. Critic Harold Rosenberg’s description of the process for what he called the “action painters,” originally written in 1952, still applies here. The painter doesn’t go up to the canvas with a pre-conceived image in mind, rather, he approaches it, “with material in his hand to do something to that other piece of material in front of him. The image [is] the result of this encounter.”³ Like that of the heroic figures of the action-painting school, Webb’s is an improvisational method, one that embraces chance, and has an acknowledged affinity with jazz composition.⁴

The works included in this exhibition present abstract grounds with swaths of paint (his own mixture of oil-based medium) applied in layer after layer. Intense patches of bright underpainting may peek
through as an after image or a final hieroglyphic form may be scrawled in black on top. Surprisingly, the artist claims that these non-objective fields reference the visual clutter of his everyday world.

For example, graffiti observed around New York is a major source of inspiration. These qualities of congested movement, graffiti tags, and scumbled surfaces are sensed in a painting like Express (2005–06). This big canvas is dominated by an intense red where patches of sea foam green burst through a faceted, patchwork ground that has gestures of black “writing” dispersed across the surface. There is an energy and intensity suggested by the color and the physicality of the paint application that are clearly dictated by the artist’s response to his lived environment.

Another particularly fine example of this response can be seen in a second large painting entitled Femmes (also from 2006). The dominant colors here are pink, gray, and an acrid yellow/green with patches of a deep, blackened purple, brown, and a single red stripe near the center. There is a contrast in the method of paint application. Congested areas of short, wide scrapes abut more open, painterly areas. There’s a lot in this painting. That impression is confirmed by the artist’s assertion that it was prompted by observing young women on the street from a café near his studio and by thinking of Picasso’s grand treatment of a similar subject in Les Demoiselles d’Avignon (1907). Both works have comparable dimensions, a faceted surface, and rely on a fleshy pink coloring. Though Webb’s version is wholly non-objective, it shares something of the modern masterpiece’s sensuality and tension.

This points to the link between the artist’s technique and the experience it provides the viewer. Works where the scraping and layering dominate, tend to have an all-over composition that causes the eye to wander constantly between small patches of visual interest. An example that demonstrates these qualities is 4 Equal Parts, #4 (2006). That strategy contrasts with the experience of a work like 4 Equal Parts, #2 (also 2006) where a large ideogrammatic figure dominates most of the height of a vertical canvas. Some distance is required to take in such a figure causing the viewer to move back. In fact
all of Webb’s paintings are designed to encourage this back-and-forth observation. One comes in to examine the scraped and worked surface and steps away to take in the composition and any figural suggestions.

Artistic influences are openly acknowledged in Webb’s paintings. There is everything from Adolph Gottlieb’s pictographs to Clyfford Still’s encrusted landscapes to Leon Golub’s worked surfaces. There is also a shared commitment to process, and it is a total commitment by Webb. He brings every painting to resolution, refusing to have any failures. This workman-like attitude toward his craft where no material is wasted also links him to that earlier generation of abstract painters who lived through the Great Depression. Paint is repeatedly scraped from the canvas to the floor, retrieved, mixed again, and reapplied.

Only an artist whose sensibility was set long before the advent of the personal computer could have this commitment to making every canvas “work.” The investment of time and material is too great to give up. In fact, giving up is not an option. The struggle toward resolution is the job of such an artist and it’s a job that Webb does very well. Perfection is not essential. For an expressionistic artist of Larry Webb’s constitution, the production of his paintings is contiguous with lived experience and, likewise, will have its highs and lows. Unlike so many of the artists who came of age in the waning years of the twentieth century, Webb has no ironic distance or separation between his life and work. If being sincere is out of fashion, that’s okay. The artist may be occupying a margin, but it’s populated with some great company.
Notes

1 Many of these essays were originally published in the Partisan Review and are reprinted in Clement Greenberg, Art in Culture: Critical Essays, first published in 1961.

2 Research and writing of this essay were made possible by funding provided by Drs. Paul and Laura Mesaros to the Division of Art and Design at West Virginia University. The author would like to thank Division Chair Alison Helm for this support.


5 Ibid.
Dr. Nancy Einreinhofer has been the Director of the Ben Shahn Galleries at William Paterson University for over twenty years. Einreinhofer holds a Ph.D. in Museum Studies from the University of Leicester, England. An expert on contemporary art, she has curated more than sixty exhibitions exploring various media and philosophies, most recently Primary: An Exhibition about Drawing, and Luminous Depths: six women explore the ancient art of encaustic painting,* and solo exhibitions of Merrill Wagner, Bradford Graves, and Ben Wilson. Einreinhofer oversaw the acquisition of the University’s African and Oceanic Collections, and established the University’s “Sculpture on Campus,” Prints and Works on Paper, and Artists’ Books collections. She has published numerous essays and articles on contemporary art, and her book “The American Art Museum: Elitism and Democracy” is considered essential reading in the field of museum studies.

Paul Krainak is an artist, critic, and Chair of the Art Department at Bradley University. He has exhibited widely in the US including the Southeast Center for Contemporary Art in Winston-Salem; The Ukrainian Museum of Modern Art and The Hyde Park Art Center in Chicago; Fay Gold Gallery in Atlanta; the Bemis Center for the Arts in Omaha; Artist Image Resource Center in Pittsburgh; and Semaphore Gallery in New York City. He has lectured at the Academy of Fine Arts in Prague, Czechoslovakia; The Academy of Art in Bratislava, Slovakia; The Academy of Fine Art and Design in Beijing, and the School of Fine Art in Nanjing, China. His work is represented by Ingrid Fassbender in Chicago. His writing has been published by Indiana University Press, Afterimage, New Art Examiner, Dialogue, Sculpture Magazine and Artpapers where he is the St. Louis Editor.

Artist/curator Dan Mills has been Director of the Samek Art Gallery at Bucknell University since 2001, where he organizes a schedule of international exhibitions. He has curated numerous solo and thematic group exhibitions since the mid-1980s. Many have traveled throughout the US, and to China, including the Museum of Contemporary Art San Diego, and Williams College Museum of Art. Recently, Mills curated and contributed catalogue essays to: Regeneration: Contemporary Chinese Art From China and the US, Agnes Denes: Projects For Public Spaces, LOOK AT ME! The Performative Impulse in Recent Chinese Photography, and Lewis deSoto: Paranirvana (self-portrait). Mills exhibits extensively, including recent solo exhibitions at Zolla/Lieberman Gallery in Chicago, and Ewing Gallery at the University of Tennessee, and group exhibitions at Pratt Manhattan Gallery in New York, White Box in New York, and China Art Archives and Warehouse in Beijing.

Kristina Olson is an Assistant Professor of Art History at West Virginia University teaching courses in modern and contemporary art, architecture, and theory. Until 2003, she was curator of the Mesaros Galleries at WVU, focusing on exhibitions by contemporary artists. She is a contributor to the Kartoon Kings: The Graphic Work of Simon Grennan and Christopher Sperandio (2007), co-editor of Blanche Lazzell: The Life and Work of an American Modernist (2004), and is an exhibition reviewer for such periodicals as Art in America, Art Papers and Sculpture Magazine.

After receiving his MFA degree from the University of North Carolina-Greensboro in 1968, Sam Yates joined the faculty at the University of Wisconsin-Oshkosh. In 1972 he became director and curator of the university’s art gallery, and in 1978 accepted the director position at Northern Illinois University. Since 1980 he has directed the Ewing Gallery of Art and Architecture at the University of Tennessee. During his career he has organized numerous exhibitions including solo exhibitions of Alice Neel, Mary Beth Edelson, Peter Saul, Benny Andrews, Will Insley, Robert Stackhouse, Les Levine, Joseph Delaney, and others. Numerous exhibitions curated and organized by Yates have toured extensively throughout the US.
Natalie Alper
American, b. 1942. Lives and works in Boston, MA and New York, NY

Education
1962 BA, New York University; New York, NY
1963 MA, Boston University, School of the Museum of Fine Arts, Boston, MA
1970 School of the Museum of Fine Arts, Boston, MA

Selected Grants and Awards
2000 Artists Resource Trust Grant, Berkshire Taconic Community Foundation, Great Barrington, MA
1989 Massachusetts Artists Foundation Grant, Boston, MA
1976 National Endowment for the Arts, Washington, DC
1976 Massachusetts Artists Foundation Grant, Boston, MA
1976 Yaddo Residency, Saratoga Springs, NY
1971 Traveling Fellowship, School of the Museum of Fine Arts, Boston, MA

Selected Solo Exhibitions
2001 University of Massachusetts, University Gallery, Fine Arts Center, Amherst, MA
1999 Addison Gallery of American Art, Phillips Academy, Andover, MA
1987 College of Charleston, Charleston, SC
1984 Carpenter Center for the Visual Arts, Harvard University, Cambridge, MA
1977 Phillips Collection, Washington, DC
1974 Addison Gallery of American Art, Phillips Academy, Andover, MA
1974 Recent Drawings and Water Colors, Hayden Gallery MIT Cambridge, MA
1972 Institute of Contemporary Art, Boston, MA

Selected Group Exhibitions
2008 Visions, Selections from the James T. Dyke Collection, Arkansas Art Center, Little Rock, AR
2004 Tracing the Sublime, Addison Gallery of American Art, Phillips Academy, Andover, MA
2002 Transcendent and Unrepentant, Rosenwald-Wolf Gallery, University of the Arts, Philadelphia, PA
2002 Visual Memoirs: Selected Paintings and Drawings, Rose Art Museum, Brandeis University, Waltham, MA
1999 Current Abstract Painting, Rose Art Museum, Brandeis University, Waltham, MA
1996 Order/Disorder, Bell Gallery, List Visual Art Center, Brown University, Providence, RI
1996 Art on Paper, Weatherspoon Art Gallery, University of North Carolina, Greensboro, NC
1996 Drawing Invitational, Arkansas Art Center, Little Rock, AR
1991 American Abstraction at the Addison, Addison Gallery of American Art, Phillips Academy, Andover, MA
1987 Drawings from the Eighties, Carnegie Mellon University Art Gallery, Pittsburgh, PA
1985 Drawing National, Everson Museum of Art, Syracuse, NY
1982 A Private Vision: Contemporary Art: Graham Gund Collection, Museum of Fine Arts, Boston, MA
1977 Invitational American Drawing Exhibition, Fine Arts Gallery of San Diego, San Diego, CA
1976 Boston Watercolor Today, Museum of Fine Arts, Boston, MA 1974
1974 New Talent, Betty Parsons Gallery, New York, NY
1973 New American Graphic Art, Fogg Art Museum, Cambridge, MA
1971 Traveling Fellows, Museum of Fine Arts, Boston, MA

Selected Collections
Addison Gallery of American Art, Andover, MA
Arkansas Art Center, Little Rock, AR
Fine Arts Museums of San Francisco, Achenbach Foundation for the Graphic Arts, San Francisco, CA
Fogg Art Museum, Cambridge, MA
Hood Museum of Art, Dartmouth College, Hanover, NH
Lehigh University Art Galleries, Bethlehem, PA Museum of Fine Arts, Boston, MA
Phillips Collection, Washington, DC
Rose Art Museum, Brandeis University, Waltham, MA
Samek Art Gallery, Bucknell University, Lewisburg, PA
Weatherspoon Art Museum, University of North Carolina, Greensboro, NC

Teaching
1971–93 School of the Museum of Fine Arts, Boston, MA
1984 Carpenter Center, Harvard University, Cambridge, MA

Represented by Seraphin Gallery, Philadelphia, PA
Tim McFarlane
American, b. 1964. Lives and works in Philadelphia, PA

Education
1994 BA, Studio Art, Tyler School of Art, Temple University, Philadelphia, PA

Grants and Awards
2001 Fleisher Art Memorial Challenge Grant recipient, Philadelphia, PA

Selected Solo Exhibitions
2009 New Paintings, Bridgette Mayer Gallery, Philadelphia, PA
2009 Works on Paper, Philadelphia International Airport, Philadelphia, PA
2007 Stratum, Philadelphia Art Alliance, Philadelphia, PA
2007 When Is Now, Bridgette Mayer Gallery, Philadelphia, PA
2005 Logical Progression, Bridgette Mayer Gallery, Philadelphia, PA
2004 Inverted Dislocation, Bridgette Mayer Gallery, Philadelphia, PA
2000 Subliminal Shift, DaVinci Art Alliance, Philadelphia, PA

Selected Group Exhibitions
2008 Considerable, University of Dayton, Dayton, OH
2008 Philadelphia meets Baltimore: Conceptions and Perceptions, Center for the Arts Gallery, Towson University, Towson, MD
2008 Dear Fleisher, Fleisher Art Memorial, Philadelphia, PA
2004-08 Bridgette Mayer Gallery Group Show, Tierney Communications, Philadelphia, PA
2007 Black and White, Bridgette Mayer Gallery, Philadelphia, PA
2007 Luxe, Calme et Volupté, Marcia Wood Gallery, Atlanta, GA
2006 The Red Show, Bridgette Mayer Gallery, Philadelphia, PA
2005 AAF Contemporary Art Fair, Bridgette Mayer Gallery, New York, NY
2005 Engaging The Structural, Broadway Gallery, New York, NY
2004 Art Of The State, State Museum of Pennsylvania, Harrisburg, PA

2004 Dear Fleisher, Fleisher Art Memorial, Philadelphia, PA
2004 62nd Annual Painting Exhibition, Cheltenham Art Center, Cheltenham, PA
2004 Art Of The State, State Museum of Pennsylvania, Harrisburg, PA
2003 Hard Pressed, DaVinci Art Alliance, Philadelphia, PA
2003 Painting Invitational, Cheltenham Center for the Arts, Cheltenham, PA
2003 Group Exhibition, Bridgette Mayer Gallery, Philadelphia, PA
2003 Drawing As Drawing, Drawing in Painting, Olmsted Gallery, Penn State Harrisburg, Middletown, PA
2002 Summer Group Exhibition, Bridgette Mayer Gallery, Philadelphia, PA
2001 Fleisher Challenge Exhibition, Fleisher Art Memorial, Philadelphia, PA
2001 159th Annual Award Exhibition, Cheltenham Center for the Arts, Cheltenham, PA
2001 138th Annual Exhibition of Small Oil Paintings, The Philadelphia Sketch Club, Philadelphia, PA
2000 Organic, Painted Bride Art Center, Philadelphia, PA
2000, 01 Inliquid.com Silent Art Auction, Philadelphia, PA
2000 Juried Show, Third Street Gallery, Philadelphia, PA
1993 Side by Side, Highwire Gallery, Philadelphia, PA

Visiting Artist/Lecturer
2005 Visiting artist and lecturer at the University of the Arts, Philadelphia, PA
2003 Visiting artist and lecturer at the University of the Arts, Philadelphia, PA

Represented by Bridgette Mayer Gallery, Philadelphia, PA
Diane Simpson
American, b. 1935. Lives and works in Chicago, IL

Education
1971 BA, The School of the Art Institute of Chicago, Chicago, IL
1978 MFA, The School of the Art Institute of Chicago, Chicago, IL

Selected Grants and Awards
2007 Fellowship in Visual Arts, Illinois Arts Council, Chicago, IL
2001 Fellowship in Visual Arts, Illinois Arts Council, Chicago, IL
1997 Fellowship in Visual Arts, Illinois Arts Council, Chicago, IL
1995 Fellowship in Visual Arts, Illinois Arts Council, Chicago, IL
1993/94 Regional Visual Arts Fellowship, Arts Midwest/NEA, Minneapolis, MN
1983 Fellowship in Visual Arts, Illinois Arts Council, Chicago, IL
1980 Walter M. Campana Prize, Art Institute of Chicago, Chicago, IL
1978 E. Garrison Prize, Art Institute of Chicago, Chicago, IL

Selected Solo Exhibitions
2008 Alfredena Gallery, Chicago, IL
2007 Racine Art Museum, Racine, WI
2006 Herron Galleries, Herron School of Art and Design, IUPU, Indianapolis, IN
2005 I space, University of Illinois at Urbana-Champaign, Chicago, IL
2003 Northeastern Illinois University, Chicago, IL
2001 Sculpture + Drawings, Sybaris Gallery, Royal Oak, MI (catalogue)
1999 Sculpture + Drawings, Fassbender Gallery, Chicago, IL
1997 Evanston Art Center, Evanston, IL
1995 Chicago Cultural Center, Chicago, IL
1995 College of DuPage, Glen Ellyn, IL
1992 Dart Gallery, Chicago, IL
1983 Phyllis Kind Gallery, Chicago, IL
1981 Illinois Wesleyan University, Bloomington, IL
1980 Phyllis Kind Gallery, New York, NY
1979 Artemisia Gallery, Chicago, IL

Selected Group Exhibitions
2008 Begin Again Right Back Here, White Columns, New York, NY
2004 Soft Edge, Museum of Contemporary Art, Chicago, IL
2004 Black & White, Linda Ross Contemporary Art + Projects, Huntington Woods, MI
2004 Onward and Upward, Zolla/Lieberman Gallery, Chicago, IL
2003 The Art of Containment, Rockford Art Museum, Rockford, IL
2000 Adressing The Body, Fassbender Gallery, Chicago, IL
1998 Chicago Subjects, West Virginia University, Morgantown, WV
1996 Art in Chicago: 1945-95, Museum of Contemporary Art, Chicago, IL (catalogue)
1996 Contemporary American Sculpture, Snite Museum of Art, University Notre Dame, Notre Dame, IN
1995 16 Chicago Sculptors, Cultural Center, Zalaegerszeg, Hungary
1989 Midwest-New York-Europe, Dart Gallery, Chicago, IL
1988 Imagining Form, State of Illinois Art Gallery, Chicago, IL
1985 Wood: Hue or Knot?, Phyllis Kind Gallery, Chicago, IL
1984 Alternative Spaces: A History in Chicago, Museum of Contemporary Art, Chicago, IL
1979 100 Artists, 100 Years, Art Institute of Chicago, Chicago, IL (catalogue)
1979 New Dimensions: Volume and Space, Museum of Contemporary Art, Chicago, IL

Collections
Art Institute of Chicago, Chicago, IL
The Crocker Bank, San Francisco, CA
The Illinois Collection, James Thompson Center, Chicago, IL
Illinois State Museum, Springfield, IL
Museum of Contemporary Art, Chicago, IL
Racine Art Museum, Racine, WI
Rockford Art Museum, Rockford, IL

Represented by Linda Ross Contemporary Art + Projects, Huntington Woods, MI
Larry Webb
American, b. 1942. Lives and works in New York, NY

Education
1972 BFA, Wichita State University, Wichita, KS
1974 MFA, Wichita State University, Wichita, KS

Selected Solo Exhibitions
2001 Paintings, Holland Tunnel, Brooklyn, NY
1989 Michael Leonard Gallery, New York, NY

Selected Group Exhibitions
2008 The Art of Emprise, Wichita Art Museum, Wichita, KS
2007 Continuum – Works Old and New, Temporary Museum of Painting, Brooklyn, NY
2006 The War is Over, Side Show Gallery, Brooklyn, NY
Fifty Plus, Holland Tunnel, Brooklyn, NY (catalogue)
2005 Webb & Witz @ Warren, Studio 18 Gallery, New York, NY
2003-05 Peace, Side Show Gallery, Brooklyn, NY
2004 Metamorphosis, Studio 18 Gallery, New York, NY
Resilience, Richard Sera Gallery, Hudson, NY
2003 Small Works, Studio 18 Gallery, New York, NY
2002 The Brooklyn Rail Presents: Made in Brooklyn, Wythe Studio, Brooklyn, NY
Bound, Holland Tunnel, Brooklyn, NY
2001 Painting Exhibition, Framed Gallery, Norwich, England
Flat File, Lindsey Brown, Chelsea, New York, NY
Made in Brooklyn, Palm Beach Institute of Contemporary Art, Palm Beach, FL
Six Painters, Studio 18 Gallery, New York, NY
A Residue of Vision, Studio 18 Gallery, New York, NY
2000 Homage to Albert Pinkham Ryder, State of the Art Gallery, Brooklyn, NY
Recent Acquisitions and Other Old Favorites, Roland Gibson Art Gallery, State University of New York at Potsdam, NY
1999 Judith Murray and Larry Webb, 76 Varick, New York, NY
New Tide, A Transatlantic Painting Odyssey, Netherland Bank, Amsterdam, Holland

Collections
Un Coup De Des, 76 Varick, New York, NY
Mega-Salon Portrait Show, Jorgensen Gallery, New York, NY
Paper It, Side Show Gallery, Brooklyn, NY
Winter Show 1998, Painting Center, New York, NY
1997 Sideshow, Holland Tunnel, Brooklyn, NY
Push, Citywide Arts Biennial, New York, NY
Verge, Chi-Meat Gallery, Brooklyn, NY
1996 The Enduring Presence: Recent New York Abstraction, Ewing Gallery at University of TN, Knoxville, TN; Biggin Gallery at Auburn University, Auburn, AL; Roland Gibson Art Gallery at University of NY, Potsdam, NY (catalogue)
1993 Fantastic Wanderings, Cummings Arts Center, Connecticut College, New London, CT
1991 Three-person show, 112 Green Street Gallery, New York, NY

Collections
Emprise Bank, Wichita, KA
Connecticut College, New London, CT
Roland Gibson, Gallery, State University of New York at Potsdam, NY
Law firm of Eisland, Selby & Berman LLP, New York, NY
Castle Oil Corporation, New York, NY
Michael Leonard Gallery, New York, NY
World Trade Dental Group, New York, NY
Natalie Alper
All works courtesy of the artist except How We Got Lost in the Stars, collection of the Samek Art Gallery, Bucknell University

Paintings
How We Got Lost in the Stars, 1988
acrylic, pencil, metallic pigment on iridescent ground
52 x 40 inches each (triptych)
Unknown Outcome, 1997
acrylic, pencil, metallic pigment on iridescent ground
78 x 84 inches
Between Form and Flux, 1997
acrylic, pencil, metallic pigment on iridescent ground
78 x 84 inches
Horizontal #1, 2002
acrylic, pencil, metallic pigment on iridescent ground
24 x 96 inches
Confluence, 2003
acrylic, pencil, metallic pigment on iridescent ground
78 x 84 inches

Works on Paper
June #2, 2000
mixed media on iridescent ground
12 x 16 inches
Sept. #3, 2000
mixed media on iridescent ground
12 x 16 inches
Oct. #7, 2007
mixed media on iridescent ground
12 x 16 inches
April #2, 2008
mixed media on iridescent ground
12 x 16 inches

Sculpture
Cape, 1990
oil stain, acrylic paint, MDF
37 x 45 x 13 ½ inches
Shaker Bonnet, 1990
wood, fabric
14 x approx. 32 x 18 inches
Hood, 1991
oil stain, MDF, aluminum, steel tacks, silk cord
43 x 24 x 12 inches

Diane Simpson
All works courtesy of the artist and Linda Ross Contemporary Art + Projects, Huntington Woods, MI

Paintings
All That Could Be, 2006
acrylic on canvas
60 x 84 inches
Dress, 1991
oil stain, acrylic, wood
42 x 12 x 5 inches

Sleeve-Cradle, 1997
linen, wood, nylon cord, pine rod
26 1/2 x 22 x 6 inches + rod
Bib (dots), 2006
aluminum armature, spunbond polyester, fabric
65 x 23 x 6 inches

Works on Paper
Drawing for Cape (B), 1990
pencil, colored pencil on vellum graph paper
16 x 22 inches
Drawing for Shaker Bonnet, 1990
pencil on vellum graph paper
17 x 22 inches
Drawing for Hood, 1997
pencil on vellum graph paper
17 x 23 inches
Drawing for Bib (dots), 2006
pencil, colored pencil on vellum graph paper
23 x 17 inches

Larry Webb
All works courtesy of the artist, except 4 Equal Parts, courtesy of Sideshow Gallery, Brooklyn, NY

Paintings
4 Equal Parts #1, 2006
oil on linen
50 x 36 inches
4 Equal Parts #2, 2006
oil on canvas
50 x 36 inches
4 Equal Parts #3, 2006
oil on canvas
50 x 36 inches
4 Equal Parts #4, 2006
oil on canvas
50 x 36 inches
Express, 2005-06
oil on canvas
82 x 81 inches
Femmes, 2006
oil on canvas
82 x 81 inches
Thriller, 2008
oil on canvas
82 x 81 inches
Natural Selection, 2007
oil on linen
30 x 26 inches

Works on Paper
Untitled, 2008
watercolor on paper
10 x 13 inches
Untitled, 2008
watercolor on paper
10 x 13 inches
Untitled, 2008
watercolor on paper
16 x 12 inches
Untitled, 2008
watercolor on paper
16 x 12 inches
Untitled, 2008
watercolor on paper
16 x 12 inches

CONCURRENT EXHIBITION CHECKLIST
ACKNOWLEDGMENTS AND CREDITS

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**Credits**

Natalie Alper’s work courtesy of the artist, and Seraphim Gallery, Philadelphia, except How We Got Lost in the Stars, collection of the Samek Art Gallery, Bucknell University. Photographs: Clements/Howcroft, Boston

Tim McFarlane’s work courtesy of the artist and Bridgette Mayer Gallery, Philadelphia, PA. Photographs: All That Could Be, by Mark Brosseau; Random Expansion IV by the artist; all others by Karen Mauch

Diane Simpson’s work courtesy of the artist and Linda Ross Contemporary Art + Projects, Huntington Woods, MI. Photographs: Boshi by Tom Van Eynde, Chicago; Tunic by James Prinz, Chicago; Cape, Cape Drawing courtesy of the artist

Larry Webb’s work courtesy of the artist, except Four Equal Parts, courtesy of Sideshow Gallery, Brooklyn, NY. Photographs: Natural Selection, 4 Equal Parts, Thriller, by Cris Carone, New York; Express, Femmes, by Otto Boe, New York; other works courtesy of the artist

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