

Koerner
Center
Community
Exhibition



Koerner Center Community Exhibition

February 12 through May 29, 2020

Henry Koerner Center for Emeritus Faculty
Yale University
149 Elm Street, 2nd floor
New Haven, Connecticut



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ISBN 978-0-578-63906-2

Front cover: Detail of *Rend Asunder* by Leila Daw (see p. 6)

Back cover: Detail of *Cork Theater* by H. Stern (see p. 26)

Exhibition open by invitation or appointment; call 203-432-8227



Introduction

To the best of my knowledge, this is the first Koerner Center exhibition by a group of artists and, I am certain, only the second to include art created by artists who are not emeritus faculty. Still, we have constrained artist representation to the Koerner Center community of fellows, associates, and spouses/partners of fellows and have contributions from thirty artists. This is surely our largest exhibition to date, comprised of seventy-six art objects, with a diversity of sizes (from 2 inches to 28 x 58 x 6 inches) and media that include oil, acrylic, watercolor, pastel, ink, graphite, stained glass, ceramic, cork, fabric, tapestry, embroidery, photography, print (from collograph to intaglio monotype), and one book.

This very diversity has posed various challenges to find appropriate exhibition space, provide acceptable lighting, and design a catalog. My original idea was to print a somewhat extended checklist with images. However, even limiting each artist to one image ruled out an accordion-fold brochure because the printer could not accommodate a folded brochure of that size. The default is a somewhat conventional catalog, albeit without the essays or artist résumés commonly included.

I want to thank two of our fellows, Helen Cooper and Judith Colton, who have been very helpful in shaping the exhibition. I offer a special thanks to our executive director, Jenna-Claire Kemper, who did most of the artist communication and the collecting and collating of information and images, not to mention arrangements for the exhibition opening, assisted by Sandy Preston. The design challenge of the catalog is the work of Sloan Wilson, editing by Lesley Baier, and printing by GHP.

—Gary L. Haller, Director

Alexandrov, Sybil	1
Bailey, Sandra	2
Belman-Gross, Melanie	3
Braverman, Irwin	4
Cahn, Walter	5
Daw, Leila	6
Erikson, Joanna	7
Friedland, Gerald	8
Fry, Paul H.	9
Gifford, Karlee	10
Gifford, Robert	11
Graedel, Susannah	12
Gross, Ian	13
Komp, Diane	14
Langdon, Ann R.	15
LaPalombara, Constance	16
Lawler, Peggy	17
Lytle, Richard	18
McBride, Florence S.	19
Muskovitz, Rosalyn	20
Rosner, Daniel	21
Rosner, Susan	22
Rupp, Maryanne	23
Rupp, W. Dean	24
Ryerson, Ellen	25
Stern, H.	26
van Altena, Alícia Mora	27
Wolf, Elizabeth	28
Wynn, Karen	29
Zaret, Barry	30



Sybil Alexandrov

Bogliasco Moon; Desert Wildflowers; Inspired by Malyavin's "Whirlwind"; and Jacumba Sunset,
4 fabric bowls, 4.5, 5, 5.5, and 7.5 inches diameter[†]

Sybil Alexandrov teaches Spanish at Yale. Inspired by cherished landscapes and memorable moments, she crafts small, decorative, and useful coiled baskets from upcycled fabrics and repurposed beads.

[†] Dimensions are in inches, height x width, unless otherwise noted.



Sandra Bailey

Window by the Sea, oil on canvas board, 10 × 8

Window by the Sea shows a view out my studio window of a bit of the Sound. It was painted for an exhibition of the still-life organization Zeuxis, called "Beyond the Window."



Melanie Belman-Gross

Display Cabinet in La Boca, Buenos Aires,* photograph, 14 × 11

Paperbark Tree, Australia, photograph, 20 × 16

Ostuni, Puglia, Italy, photograph, 16 × 20

Display Cabinet in La Boca: Outside a store in the old port district of La Boca, Buenos Aires.

Paperbark Tree: Commonly known as the paperbark tree, *Melaleuca quinquenervia* is native to New South Wales and Queensland but is regarded as a noxious weed in the Everglades and other parts of the United States. The bark peels in thin, uneven strips that look like abstract paintings. The first photo is uncolored; the others have color added.

Ostuni: Puglia is on the Adriatic above the boot of Italy, and Ostuni, with its historic center, Old Town, where this photo was taken, is one of the prettiest villages in that area.

*Asterisks indicate the work illustrated.



Irwin Braverman

First Flight, oil on canvas board, 11 × 14

This painting represents the first flight of an osprey from its nest situated on the telephone pole in the background. The event was witnessed and photographed on September 1, 2015, in Woods Hole, Massachusetts. The osprey's missing tail feather is presumably related to an unknowable event in the nest. The individual photographs of the osprey and the nest were paired in the painting to simulate the observer's global view at the time.



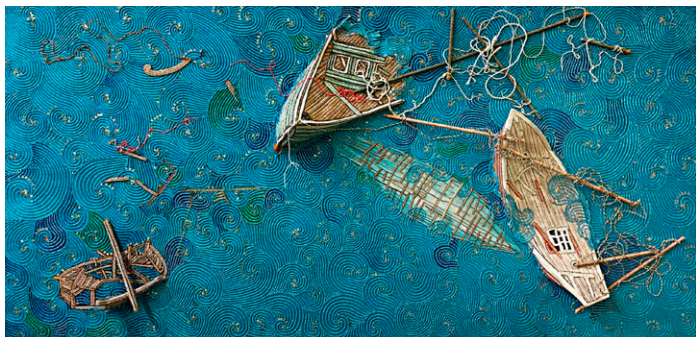
Walter Cahn

*Block Island Backyard,** watercolor, 4 × 6

Block Island Intersection, watercolor, 4 × 6

Three Cars on the Beach, watercolor, 4 × 6

My watercolors on display were inspired by picture postcards, whose dimensions, format, and general appearance they seek to imitate. There is no doubt a strong whiff of nostalgia at work here, as picture postcards, once ubiquitous, have largely disappeared as a favored medium of communication for traveling vacationers wishing to be reminded to the folks back home, as collectibles, or as mere souvenirs, replaced as they have been by “personalized” scenes captured and “published” with ease on smartphones. But my painted postcards, paradoxically perhaps, eschew the sublime romanticized subjects—the glorious sunsets, waterfalls, and moss-covered ruins that were once distinctive features of the genre—in favor of a painstaking everyday reality where even sheer banality may be said to reign.



Leila Daw

Never to Arrive,* Burmese shwe chi doe tapestry and mixed media on cotton, with light stabilizing acrylic glaze, 28 × 58 × 6

Rend Asunder, Burmese shwe chi doe tapestry and mixed media on cotton, with light stabilizing acrylic glaze, 29 × 41 × 3 (detail on front cover)

Mandalay Out of Balance, Burmese shwe chi doe tapestry and mixed media on cotton, with light stabilizing acrylic glaze, 29.5 × 24.5

Concerns about how we inhabit our Earth led me to map making and aerial views, to visions of environmental disasters, and to materials that refer to the physicality of our world. The images that unfold under my hands include burning and disturbed land, earthquake rifts, rising seas enveloping communities, and recently, a series of shipwrecks, which reference both immigration and our current environmental peril.

My disaster visions are as intricate and beautiful as I can make them, to reflect the complex beauty of the Earth. I'm fascinated with both the physics and the mythology of our connections to the planet: the underlying structure of landscape, geological phenomena, weather patterns, the archaeological uncovering of the hidden past, the concept of sacred places, and the selection of sites for settlements.

These mixed media acrylic paintings incorporate traditional Burmese shwe chi doe tapestry materials and techniques. I'm drawn to these golden threads, beads, and sequins for their rich texture and seductive sparkle, suggesting active water, changing earth, and environmental phenomena.



Joanna Erikson

Vase, * 20 inches height

Turtle, 8 x 14

Bowl, gray, 11 inches diameter

Bowl, multicolored, 15 inches diameter

Pottery has been a hobby for many years, beginning in Atlanta in the mid-sixties. When we moved to Yale, I focused on my professional career and didn't touch clay for nearly twenty years. Since the nineties I have worked intermittently at both Guilford Art Center and Creative Arts Workshop in New Haven. Three pieces are hand built, one is thrown on the wheel.



Gerald Friedland

*Serene hilltops in late afternoon, Tugela Ferry,** photograph, 10.5 × 14

Sunset igniting summer sky, Tugela Ferry, photograph, 10.5 × 14

Modern Zulu home with matching Tugela Ferry colors, photograph, 10.5 × 14

Beauty endures. Tugela Ferry is a traditional rural mountainous area of KwaZulu-Natal Province in South Africa, home to 200,000 people. Post-apartheid, it is among the poorest districts in South Africa and site of the disastrous collision of three epidemics: tuberculosis, HIV/AIDS, and drug-resistant tuberculosis. Paradoxically, it is also a place of exquisite natural beauty.

I have worked here with wonderful South African and Yale colleagues in the past two decades, and great progress has been made in combating the three epidemics. I have become enormously respectful of the strength and resilience of the people of Tugela Ferry and enamored of the exquisite beauty of the surrounding environment. In this photographic triptych, I have attempted to capture and connect the beauty in shape and color at dusk and sunset with the enduring traditional Zulu love of and connection to these natural colors, embodied in the newly painted and electrified modern Zulu house and garments outside.



Paul H. Fry

Show, oil on canvas, 29 × 25.5

I Know You All,* oil on canvas, 19.5 × 17.5

Fronde Architecture, oil on canvas, 29.5 × 26

Show is half of a diptych, the other half of which is called *Snow*. Both represent TV screens that are turned on but not showing an image. The first words of Hal's first soliloquy in *Henry IV, Part I*, are "I know you all." *Fronde Architecture* is part of the jargon naturalists use to describe ferns. All three were painted in preparation for an exhibit by four faculty members not in the art school at the Whitney Humanities Center, 2009–10. Only one was in that show.



Karlee Gifford

Stained glass, 15.5 × 12.5

I was juried and accepted as an exhibiting member of the Society of Connecticut Craftsmen in 1973. Since then I have made more than 400 medallions in over thirty different designs that hang in homes in England, Scotland, France, Switzerland, Singapore, New England, and Alaska.

A stained-glass medallion is made by first drawing a cartoon on paper. Stained glass is selected for the design, then laid across the cartoon and cut by hand with a simple glass cutter. Next, the edge of each glass piece in the design is wrapped with copper foil, covered with flux, and soldered with 50/50 lead and tin. Then the pieces are soldered together to complete the design. A hook is shaped out of copper wire and soldered to the edge of the medallion for hanging. Finally, flux is removed, and the medallion is signed along a soldered edge with a vibrograver.



Robert Gifford

Maine cottages (one of which is his) on Littlejohn Island, Yarmouth, Maine, oil on canvas panel, 11 × 21

It doesn't take an expert to see that I am a completely untrained artist. But as a lover of great art and as a lover of my 1893 cottage on Littlejohn Island, Maine, I gave painting a try many years ago, framed it with driftwood, and hung it in my bedroom where it sits on the wall to remind me of true paradise.



Susannah Graedel

Fern, Maxonia apiifolia, ink on paper, 16 × 14

*Black-capped Chickadee** (detail), print of watercolor, 16 × 14

South American Grasshopper, Tropicadris rex, print of graphite on paper, 14 × 14

Susannah Graedel portrays her natural science subjects in graphite, ink, and watercolor. She studied zoology at the University of Michigan, holds a master's degree in ecology and evolutionary biology from Rutgers University, and earned a certificate in natural science illustration from the New York Botanical Garden. A founding instructor in the Yale Peabody Museum's Natural Science Illustration Program, which welcomes adults of all experience levels, she teaches *Light on Form*, *Insects Writ Large in Graphite*, *Plant Morphology*, and *Pen and Ink*. Susannah often enlarges her portraits of animals and plants to excite the viewer by revealing tiny intricate anatomical structures.

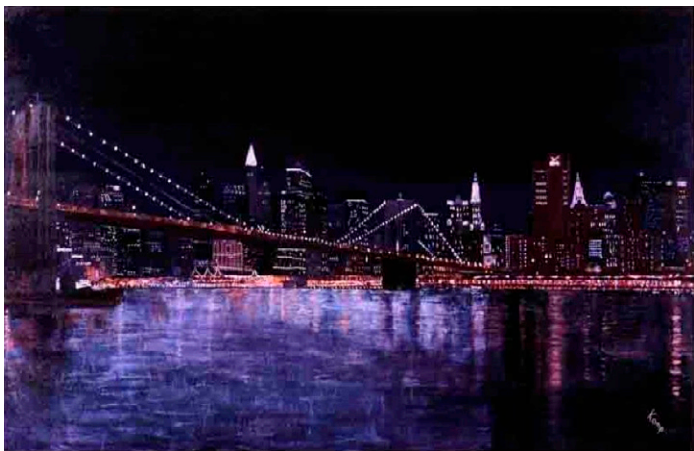


Ian Gross

Elm Mall, Central Park, Summer, color negative scanned and digitized, printed on inkjet printer, 16 × 20

Elm Mall, Central Park, Winter,* color negative scanned and digitized, printed on inkjet printer, 16 × 20

I enjoy visiting the arch formed by the American elms in Central Park. In summer it is a lush green, and in winter it stands in stark contrast to the fallen snow.



Diane Komp

Backyard Friend, pastel, 16 x 20

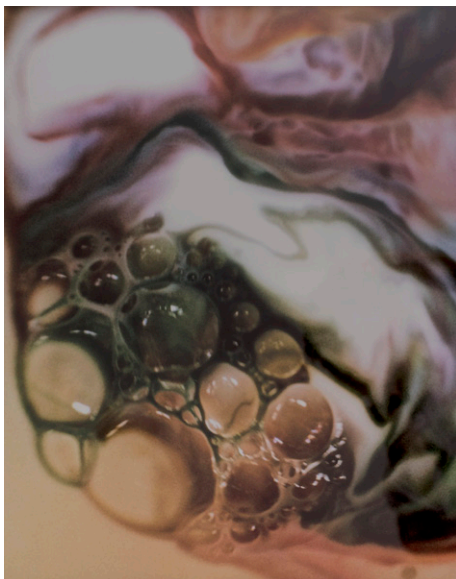
Brooklyn Bridge at Night, * acrylic, 24 x 36

Stone House, oil, 16 x 20

Backyard Friend: Combination of stick and pencil pastels. Pencil pastels are great for fur and feathers, blending many different colors.

Brooklyn Bridge at Night: I studied this skyline from the Brooklyn Bridge Park for six months before starting the painting. I photographed each building on the Manhattan side (Circle Line boat) at morning, noon, afternoon, and night. I started the layers of dry brush acrylic with the morning colors and built up the colors from morning to night.

Stone House: A combined effort with my engineer nephew, whom I was teaching to paint. When he gave up mid-project, I finished it.



Ann R. Langdon

Ovum XVI (Ovum Series), collograph, 21 × 20

Pomegranate Moon (Moldings Series), pastel, 20 × 20

*River Rush** (*Viscosity Series*), photopainting, 21 × 16

Ovum XVI: After attending the opening of *The Dinner Party* by Judy Chicago, I was thinking about the true meaning of being a woman for me, and it was the beauty or bane of bearing children. For this collograph, I built up a plate from polyester pillow stuffing and glue, sealed it, inked it, and ran it through a press.

Pomegranate Moon is one of my pastels that I refer to as “moldings from the seamy side of my refrigerator,” because they are drawings of ascomycetes (cold temperature mold) on food. The drawings are circular because the containers were circular; I called them each by a particular pagan moon.

River Rush is from my *Viscosity Series*. I put colors into a viscous solution, wait for the chemical reaction, then photograph the portion that attracts me. I have printed some on canvas, some on paper, and others on aluminum. They remain photographs, but I like to think of them as photopaintings because the resultant image is unique.



Constance LaPalombara

March Sky,* oil on linen, 22 × 24 (on display through 2/29/20)

Downtown, oil on linen, 14 × 28 (on display 3/1/20)

Lucignano, oil on linen, 14 × 18

Bodegon, oil on linen, 16 × 10

Whatever the motif, color and light are at the heart of the work. The city paintings usually reflect my interests in how the architectural geometries of buildings interact with the geometries of light and shadow. Here however in *March Sky*, that idea is subordinate to what is happening in the sky.



Peggy Lawler

Throw/Blanket,* 39 x 63

Japanese Maple, watercolor, 18.5 x 13.5

Pottery, 6.5 inches height

I wove this throw at Guilford Art Center for one of our sons and his wife. It is for their Cape Cod summer home, so I chose white with two different shades of blue for the yarn. It is a favorite pattern and is one of eight throws I've woven, each with different colors.

This watercolor was painted many years ago in a class with Graziella de Solodow, who taught me botanical illustration and how to incorporate watercolor, which I had learned from Lora-Lee Bell. It is one of my early watercolors and is still one of my favorites.

This pottery container was thrown and glazed at a studio in Cape Cod. Traugott was on a sabbatical year, and I got the urge to try a new art. After the sabbatical ended, I commuted from Hamden to Cape Cod every week for three years to continue with this new and fascinating art. As a result, there are many of my pottery pieces on display in our Cape house.



Richard Lytle

Drift,* watercolor on paper, 40 × 25

Siren's Cove, watercolor on paper, 41 × 30

Delacroix wrote in his diary, "In many people the eye is untrue or inert; they see objects literally; of the exquisite they see nothing." The challenge is to *inflamm* strong images that can evoke deep emotional and intellectual responses concerned with relationships between humanity and nature.



Florence S. McBride

Birds of Connecticut, book, 8.75 × 11.25 × .7

This book is a celebration of the “Birds of Connecticut” exhibit in the Yale Peabody Museum of Natural History. I photographed the birds, and designed and edited the book.

The exhibit features the brilliant taxidermic work of David H. Parsons, who spent many years preparing mounts, showing the birds in natural positions, and illustrating behavior as well as important field marks. With over 300 species, the collection is a comprehensive guide to the birds of our state and a Connecticut treasure. Viewed as a whole, it is also a work of art.

The museum’s current renovation plan excludes it—a decision that I hope will be reversed. Copies of this book will be placed in the Peabody’s archives and the ornithology library, to document what I believe to be one of the most important achievements of the museum’s staff, and one of the most significant resources the Peabody offers to the public.



Rosalyn Muskovitz

Sea Anemone, oil on paper, 16 × 12.5

No Exit, * oil on paper, 11 × 15

Stop Street, oil on paper, 11 × 15

My lifelong interest in movement and space, which began with my love of dance, is depicted in my prints, many of which were inspired by the works of Georgia O'Keeffe and Franz Kline. Having experimented with all forms of printmaking, from woodcuts and etchings to stone lithography, silkscreen, and digital prints, I find myself currently coming full circle back to using these skills to produce a series of monoprints. Paralleling this interest in my work is a love of other cultures, fueled by travel in South America, Europe, and the Caribbean, among others. This travel has added much texture, color, and feeling to my work, and continues to inspire me.



Daniel Rosner

Old Campus, Yale University, scratchboard and watercolor, 5 x 7

Cliff House, San Francisco, India ink, watercolor, and (local) scratchboard, 5.75 x 8

Princeton Jct. RR Station, * linocut and watercolor, 7.5 x 9

Old Campus, Yale University is reminiscent of my much earlier work with the more difficult technique of wood engraving. It is from my series devoted to iconic Yale buildings.

Cliff House, San Francisco is based on a pencil sketch made at the site of our grandson's Ultimate Frisbee competition. This final result combines ink drawing, some local scratchboard, and watercolor on a smooth, hard, claylike surface.

Princeton Jct. RR Station is based on an ink drawing initially made for a League of Women Voters "Know Your Township" project on Princeton Junction, edited by Susan Rosner in 1967. I spent many hours at this particular site as a graduate student (between 1955 and 1961). I converted the image to a bolder linoleum block in the late 1970s and finally added watercolor by hand to a recent black-and-white print from that block. This result is an example of my post-2012 move away from printmaking to my present emphasis on combining watercolor with ink drawing.



Susan Rosner

Autumn Splendor,* acrylic on canvas, 13.5 x 10.5

The Lone Cypress, acrylic, 11 x 14

Cuenca, Spain, 2018, acrylic on board, 10 x 22

Autumn Splendor: My favorite season in late October, when all of the colors are their brightest! This is a typical New England scene.

The Lone Cypress: I was struck by this iconic image years ago, when we were driving from San Francisco south to Monterey and Carmel. We've taken that trip several times since, and I still look for my lonely friend.

Cuenca, Spain: Last summer we revisited Spain and spent a few days in Cuenca, after leaving Bilbao and Madrid. We walked past this alley many times and I photographed it. At the time I thought: "If I could paint I would love to paint this." My husband, Dan, gave me an acrylic set for my birthday and this was my very first painting! I enjoyed the experience so much I have just finished my sixth painting!



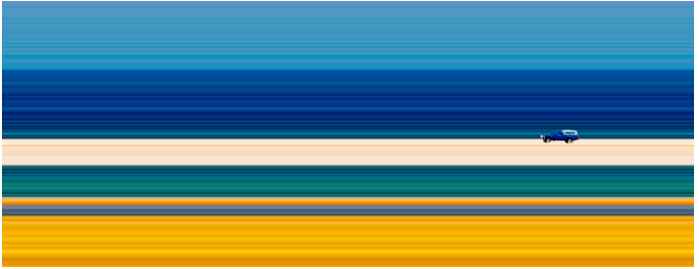
Maryanne Rupp

Cedars of Hammonasset, pastel, 6 × 8

Edge of November, pastel, 11 × 14

End of Day,* pastel, 8 × 10

This small painting records a moment in time while visiting St. Marks National Wildlife Refuge near Tallahassee, Florida. This refuge measures about 68,000 acres; this is one very small view of its glorious vistas. Although this was done from a reference photo, it is much more of a memory painting in which I tried to capture the incredible light effects of the setting sun. I loved the warmth of the light of the “golden hour” and the reflections and spots of rosy light it created on the abstract mosaic of marsh and water.



W. Dean Rupp

*Truck on Beach** (detail), photograph, 10 × 32

Blanket Dancer, photograph, 16 × 12

Painting at Boat Meadow, photograph, 12 × 24

Truck on Beach: The concept for this photo originated after seeing an untitled photo at the Met by Tom Friedman. It was described as a self-portrait in which the photographer took a narrow vertical slice from a full-length image and spread it horizontally, resulting in an abstract image consisting only of horizontal lines. I had earlier prepared a minimalist panoramic photo of a truck on a Cape Cod beach and chose to simplify the image even more by combining a photorealistic image of the truck with an abstract beach created by taking a thin vertical slice from the original photo and stretching it horizontally.

Blanket Dancer: The blanket dance is one of the traditional Northeastern Native American dances. The clouds have been darkened and extraneous elements have been removed from the original photo to emphasize the majestic nature and heritage of Native Americans.

Painting at Boat Meadow: This is a variation of the usual case where an artist looks at a scene and then produces an artistically modified painting.



Ellen Ryerson

Woman with Vase, oil on board, 24 × 18

Outskirts,* oil on linen, 20 × 20

Be Seated, oil on board, 18 × 14



H. Stern

Zweifelsmutter (Our Lady of Perpetual Doubt),
paper collage, 5.5 x 7.5

Listen to those dancing feet!, paper collage, 8 x 10

Cork Theater,* wine and spirit corks with hardware,
4, (see back cover), 2, 2, 2, and 2 inches height

Cork Theater: Five representative figures from forty years of
low-technology children's theater in New Haven.



Alícia Mora van Altena

A Country Scene,* embroidery using the crewel technique,
22 x 31

A Hunting Scene, embroidery using the crewel technique,
22 x 16.5

I did a little bit of embroidery in a class when I was in primary school in the 1950s. Years later in 1995 a friend gave me a kit for my birthday and said "a few stitches a night would relieve you of the stress of work and a hectic life." It was true. I learned new stitches by reading magazines, invented others when it was necessary for the texture, and tried different combinations of colors. Though the smaller project took two years and the bigger one almost four, it was very rewarding. Embroidery has continued to be my favorite hobby.



Elizabeth Wolf

Portrait of Gioconda Bernstein, charcoal on laid paper, 17 × 13

Liz Wolf is a physicist who retired in 1993 and wanted to take up portrait painting and drawing. She was invited by Gio Bernstein to join the Brush and Palette Club in the John Slade Ely House, where, about five years later, this portrait was drawn.



Karen Wynn

Sicilian Umbrella Tree V, original intaglio monotype on paper, 18 x 12

*Thaw I,** original intaglio monotype on paper, 12 x 16

Incubating, original intaglio monotype on paper, 12 x 12

For all of us, each moment is an act of creation in which we construct our understanding of the world around us. I am deeply interested in this process of meaning making, and with the thoughts and emotions that images evoke as we relate them to ourselves, strive to find our own place within them, and work to understand the changing world we live in. My art explores themes of the beauty and complexity of the natural world, of its fragility, of humanity, and of personal strife and growth, as I too seek to understand the world in which I live, and my place within it.



Barry Zaret

Beach at White Lily Pond, First Snow,* oil on canvas, 16 × 20

Felluca on the Nile, Cairo, oil on canvas, 16 × 20

Old Italian Door, oil on canvas, 18 × 14

Beach at White Lily Pond, First Snow: I have a second home on White Lily Pond in the Berkshires. It is a beautiful area in all seasons and has been the inspiration for many paintings over the years.

Felluca on the Nile, Cairo: A felluca is a small, generally handmade sailboat popular with tourists in Egypt. I have made multiple trips to Egypt related to the training of several Egyptian cardiologists who spent time in our lab. This painting was inspired by a late-afternoon felluca ride. I was struck by the contrast between the rough handmade boat, piloted and manned by only one person, and the highly modern and complex Cairo skyline. The painting seeks to capture that contrast.

Old Italian Door: The majority of my paintings are landscapes. Old doors are my painting equivalent of portraits. Each door has a unique character, history, and story. This door is in Tuscany. The painting appears on the cover of my second published volume of poems, *When You Can't Do Any More*.

