

MITCHELL GALLERY 2017-18

PAST EXHIBITIONS AND PROGRAMS

THE LURE OF NATURE: LANDSCAPE DRAWINGS FROM THE THAW COLLECTION

August 26 - October 16, 2016

HIDDEN BEAUTY: EXPLORING THE AESTHETICS OF MEDICAL SCIENCE

October 26 - December 10, 2017

ABOUT PRINTS: THE LEGACY OF STANLEY WILLIAM HAYTER AND ATELIER 17

January 11 - February 25, 2018

ROBERT INDIANA: LOVE AND HOPE

March 8 - April 22, 2018

ST. JOHN'S COLLEGE COMMUNITY ART EXHIBITION 2018

April 29 - May 13, 2018

NEW DIMENSIONS: WORKS FROM THE ANNE ARUNDEL COMMUNITY COLLEGE VISUAL ARTS FACULTY

May 23 - June 13, 2018

THE LURE OF NATURE: LANDSCAPE DRAWINGS FROM THE THAW COLLECTION

AUGUST 25 - OCTOBER 15, 2017



J.M.W. Turner (1775-1851), Lurleiberg, 19th c.
Watercolor, over black chalk, with scraping, on paper.
Thaw Collection, The Morgan Library & Museum, New York, 1997.14.
Photography by Steven H. Crossot, 2014.

This exhibition of English and German 19th-century Romantic landscape drawings conveys the shift from classical subjects and the rational, scientific world of the Enlightenment and the Industrial Revolution to themes of nature as a source for inspiration and emotional expression. Artists include Alexander Cozens, Thomas Gainsborough, John Constable, Joseph Koch, J.M.W. Turner, Caspar Wolf, and other noted artists of the period.

Collector, dealer and scholar Eugene V. Thaw is a graduate of St. John's College. He and his wife, Clare Eddy Thaw, have an extensive collection of drawings, paintings, and artifacts they have shared with a number of distinctive institutions, including over 400 drawings to the Morgan Library & Museum. Like an exhibition also mounted at the Morgan this autumn, this exhibition celebrates Gene Thaw on the occasion of his ninetieth birthday.

This exhibition is made possible by The Morgan Library & Museum, New York, with additional support generously provided by the Eugene V. and Clare E. Thaw Charitable Trust.

This exhibition is generously supported by the Arthur E. and Hilda C. Landers Charitable Trust.

August 25 Members Preview Reception. Be the first to preview the “Lure of Nature” exhibition at this elegant wine and hors d’oeuvres reception from 5 to 7 p.m. By invitation only. Call 410-295-5551 to become a member.

August 27 Opening Reception. Art Educator Lucinda Edinberg will lead a tour of the “Lure of Nature” exhibition from 3:30 to 5 p.m.

September 6 Art Express Lunchtime Tour. Art Educator Lucinda Edinberg will give a lunchtime gallery talk on the “Lure of Nature” exhibition from 12:15 to 12:45 p.m.

September 12 Curator’s Lecture. Jennifer Tonkovich, Eugene and Clare Thaw Curator in the Department of Drawings and Prints at the Morgan Library & Museum will lecture on “The Lure of Nature: How British and German Romantics Explored Landscapes at Home and Abroad” at 5:30 p.m. in the Conversation Room, across from the Gallery.



Jennifer Tonkovich

During the late eighteenth century and well into the nineteenth, British and German artists routinely journeyed into nature to explore and record their surroundings in drawings. Working outdoors had a long tradition, but until the romantic period it had not been so widespread and such a standard part of artistic practice. Jennifer Tonkovich will explore the reasons for this burgeoning interest in the landscape and the practice of working from nature. A close examination of drawings in the exhibition *The Lure of Nature* will serve as a point of departure for better understanding how and why this practice was particularly suited to the Romantic sensibility and worldview.

September 26 Tuesday Try-It. Artist Rob Wood (robwoodfineart.com) will give a workshop on drawing associated with “Lure of Nature” from 3 to 4:30 p.m. Members are free; \$15 for non-members. No experience necessary. Basic materials will be provided. **Registration is required.** Call 410-626-2556.

October 12 Book Club. Join members of the Mitchell Gallery Book Club for a docent tour of the “Lure of Nature” exhibition followed by a discussion of a section of “Rambles in Germany and Italy, in 1841, 1842 and 1843” by Mary Wollstonecraft Shelley from 2:30 to 4:30 p.m. St. John’s College tutor Karin Ekholm will lead the discussion. **Registration is required.** Call 410-626-2556.

October 15 Sunday Afternoon Lecture. Art Educator Lucinda Edinberg will lead a tour of the “Lure of Nature” exhibition at 3 p.m.

HIDDEN BEAUTY: EXPLORING THE AESTHETICS OF MEDICAL SCIENCE

OCTOBER 26 - DECEMBER 10, 2017



Norman Barker, Agar Petri Dishes, 2013, Digital photographmicrograph, x 60

This collaborative project by a scientist and an artist from the Johns Hopkins University School of Medicine asks the viewer to consider the aesthetics of human disease, a dynamically powerful force of nature that acts without regard to race, religion, or culture.

More than sixty medical science professionals present photographs of visually stunning patterns of different diseases affecting various areas of the human anatomy in this exhibition. Captured with a variety of imaging technology that range from spectral karyotyping to scanning electron microscopy, we see beauty in the delicate lacework of fungal hyphae invading a blood vessel, the structure of the normal cerebellum, and the desperate drive of metastasizing cancer cells. Ultimately, this series of images will leave the viewer with an understanding and appreciation of visual beauty inherent within the field of modern medical science.

This exhibition is a collaborative exhibition and book by Norman Barker & Christine Iacobuzio-Donahue.

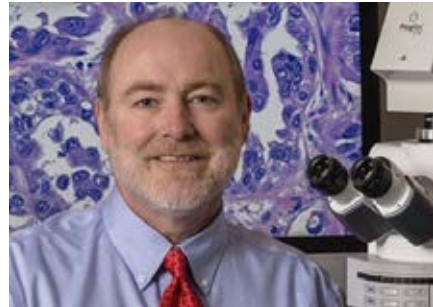
Sponsored by:



October 29 *Opening Reception.* Art Educator Lucinda Edinberg will lead a tour and hands- on activity of the “Hidden Beauty” exhibition from 3:30 to 5 p.m. Free and open to the public.

November 15 *Curator’s Lecture.* Norm Barker, Professor of Pathology and Art as Applied to Medicine at the Johns Hopkins School of Medicine, will discuss the “Hidden Beauty” exhibition at 5:30 p.m. in the Conversation Room, across from the Mitchell Gallery.

The scientific image no matter what discipline, medicine, chemistry, biology, oceanography, etc. is essential for the transfer of knowledge. We are a visual culture and observation is such an important part of the scientific method. As far back as the Ancient Egyptians more than 5000 years ago, documents have been unearthed describing empirical methods in medicine, astronomy and mathematics. The need for high quality visuals to explain or document complicated medical processes is more important than ever for teaching, scientific publications and funding.



Norm Barker

Whether it is a computer graphic, video segment, photograph, illustration, or Xray, all types of media are used to visualize science.

Looking at the art of the scientific image and the role it’s played in the advancement of science from the time of the Renaissance through the invention of photography will be explored.

December 4 *Book Club.* Led by St. John’s College tutor Matthew Holtzman. Join members of the Mitchell Gallery Book Club for a docent tour of the “Hidden Beauty” exhibition followed by a discussion of a related reading in “Objectivity” by Lorraine Daston and Peter Galison from 2:30 to 4:30 p.m. Registration is required. Call 410-626-2556.

ABOUT PRINTS: THE LEGACY OF STANLEY WILLIAM HAYTER AND ATELIER 17

JANUARY 11 - FEBRUARY 25, 2018



Joan Miró, *Composition sur Fond Vert*, 1950-1.

Syracuse University Art Collection.

© 2016 Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris

Stanley William Hayter (1901-1988), a preeminent, influential printmaker, and founder of Atelier 17, was a strong advocate for experimentation and development of new printing techniques as a tool for artistic ideas. Hayter's personal checklist of distinctive prints and their importance to the understanding of the graphic arts in the 20th century are featured in this exhibition of 54 works. Included are etchings, lithographs and other printmaking techniques by Marc Chagall, Henry Moore, and other significant visionaries and technical innovators such as André Masson, Max Ernst, Joan Miró, Karl Schrag, and Mauricio Lasansky.

This exhibition is generously supported by the Helena Foundation.

Organized by the Syracuse University Art Galleries.

January 14 *Opening Family Program*. Art Educator Lucinda Edinberg will lead a tour of the "About Prints" exhibition, followed by a hands-on activity from 1 to 2:30 p.m.

January 14 *Let the Spirit Sing: A Martin Luther King Celebration* concert at 3 p.m. Both programs are free and open to the public.

January 28 *Try-It Workshop* from 1 to 3:30 p.m. Exhibition-related workshop associated with "About Prints," led by artist Helen Frederick (helenfrederick.com). Members free; \$15 for non-members. No experience necessary. Basic materials will be provided. Limited space, registration is required. Call 410-626-2556. ***Workshop is now full.***

January 28 *Curator's Lecture*. Domenic Iacono, Director, Syracuse University Art Galleries, will lecture on "About Prints: The Legacy of Stanley William Hayter and Atelier 17" at 4 p.m. in the Conversation Room, across from the Gallery. Mitchell Gallery members are invited to a wine and cheese reception immediately following the lecture.

February 7 *Art Express Lunchtime Tour*. Art Educator Lucinda Edinberg will give a lunchtime gallery talk on the "About Prints" exhibition from 12:15 to 12:45 p.m.

February 22 *Book Club*. Join members of the Mitchell Gallery Book Club for a docent tour of the "About Prints" exhibition followed by a discussion of a section of *My Life* by Marc Chagall from 2:30 to 4:30 p.m. Artists Jean Brinton Jaecks and Harry Jaecks will lead the discussion. **Registration is required.** Call 410-626-2556.

February 25 *Sunday Afternoon Lecture*. Art Educator Lucinda Edinberg will lead a tour of the "About Prints" exhibition at 3 p.m.

ROBERT INDIANA: LOVE AND HOPE

MARCH 8 - APRIL 22, 2018



Robert Indiana, *Book of Love*, 1995, Fabricated metal, powder coat, and silkscreen in colors.
Curated by Michael McKenzie/American Image Art.

This retrospective exhibition showcases the iconic short works created by Robert Indiana, one of America's foremost living pop artists. Best known for his dynamic images, *HOPE*, *LOVE*, and *ART*, Indiana draws his inspiration from typography found on signs, factory die-cut stencils, logos, and billboards. Works from his recent masterpieces, *Alphabet* and *Like a Rolling Stone*, are also included.

This exhibition of over 40 works brings together the poetry of Indiana and his most famous images—images that remain relevant to American identity and the power of language as seen in his silkscreens, paintings, and sculptures.

Curated by Michael McKenzie/American Image Art.

This exhibition was organized by Landau Traveling Exhibitions, Los Angeles, CA.

This exhibition is generously supported by Annapolis Subaru.



Additional support provided by Mark Baganz and Laura Salladin, Deborah Bowerman Coons and Jana Bowerman Sample, Anna E. Greenberg, Tara B. Clifford, and an Anonymous Donor.

Gifts in kind: Annapolis Home, Art Things, Inc., Kathleen McSherry, Up.St.Art Annapolis, and What's Up? Media.

March 9 Members Preview Reception. Elegant wine and hors d'oeuvres reception from 5 to 7 p.m. By invitation only. Call 410-295-5551 to become a member.

March 11 Opening Reception. Exhibition Tour with Art Educator Lucinda Edinberg from 3:30 to 5 p.m.

March 20 Tuesday Try-It. Silkscreen workshop with John Prehn from 3 to 4:30 p.m. Members free; \$25 for non-members. No experience necessary. Basic materials provided. Registration required. Call 410-626-2556.

March 21 *Art Express Lunchtime Tour.* Lunchtime Tour with Art Educator Lucinda Edinberg from 12:15 to 12:45 p.m. Please note that if St. John's College is closed on March 21, Art Express will take place on Wednesday, March 28, from 12:15 to 12:45 p.m.

April 19 *Book Club.* Docent tour of the "Robert Indiana" exhibition followed by a discussion of three Indiana poems from 2:30 to 4:30 p.m. St. John's College tutor David Townsend will lead the discussion. Free. Registration required. Call 410-626-2556.

April 21 *Poetry and Picas: Celebrating Robert Indiana.* Poets, both professional and amateur, will create personal poems on any subject related to hope and love, on demand just for you on vintage typewriters! 12 to 4 p.m.

April 22 *Curator's Conversation.* Michael McKenzie—curator and founder of American Image Art, and longtime friend of the artist—will discuss the *Robert Indiana: Love and Hope* art exhibition at 3 p.m.



POETRY AND PICAS: CELEBRATING ROBERT INDIANA

April is [National Poetry Month](#), and what better way to celebrate than having a custom poem written just for you.

On April 21, Mitchell Gallery will kick off *Poetry and Picas: Circus of Words* to celebrate the *Robert Indiana: Love and Hope* art exhibition. From 12 to 4 p.m., collect personalized poems written just for you by professional and amateur poets on manual typewriters at eight locations throughout historic Annapolis. See all of the poems written during the event at the poets reception in the Francis Scott Key lobby at St. John's College at 4:30 p.m.



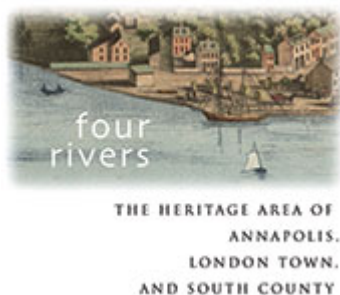
Circus of Words

[DOWNLOAD THE EVENT FLYER](#)

Sites include:

- [Mitchell Gallery, St. John's College](#)
- [Banneker-Douglass Museum](#)
- [Hammond-Harwood House](#)
- [William Paca House](#)
- [Back Creek Books](#)
- [Old Fox Books & Coffeehouse](#)
- [Market House at City Dock](#)
- [Annapolis Collection Gallery](#)

This event is sponsored in part by Four Rivers Heritage Area with support from Anne Arundel County Public Schools, *What's Up? Media*, *Texture Magazine*, and the City of Annapolis.



For more information, contact Lucinda Edinberg at 410-626-2556 or lucinda.edinberg@sjc.edu.

In Honor of "Robert Indiana: LOVE and HOPE" Exhibition
at the Mitchell Gallery, St. John's College



Do you need...

Hilarious Haiku? Sensible Sonnet?
Raucus Rhyme?

Then we are just your

T Y P E

Poets will create a personal
poem on demand just for

YOU!

on vintage typewriters

Saturday, April 21, 2018

Noon - 4 p.m.

FREE!

Get a poem! See the Exhibition!
Attend the Poetry Reception 4:30 p.m.

LOCATIONS:

- The Mitchell Gallery,
St. John's College
- Back Creek Books
- Hammond-Harwood House
- Annapolis Collection Gallery
- Banneker-Douglass Museum
- Old Fox Books
- Brice House
- Market House



THE MITCHELL GALLERY



ANNE ARUNDEL
COUNTY PUBLIC SCHOOLS



WHAT'S UP? **MEDIA**

TICKETS MAGAZINES EVENTS



Once upon a time you dressed so fine
You threw the book
Beware doll, you're bound to fall"
You thought they were
What was hangin' out
Now you don't talk so loud
Now you're
For your next meal
How does it feel
How does it feel
To roll the
rolling stone?
You've gone to the finest school all right
But you
And nobody has ever taught you how to live on the
Used to it
You said you'd never compromise
With the nobles
And ask
How does it feel
To be on your own
With no direction home
Like a
Or turned around to see the frowns on the jugglers and
And you
You never understood that it ain't no good
You should
To ride on the chrome horse with your diplomat
Who says
You discover that he really wasn't where it's at
After he
Feel
How does it feel
To be on your own
With no direction home
Like a
Princess on the steeple and all the pretty people
They're
Kinds of precious gifts and things
But you'd better lift up
You're so amused
At Napoleon in rags and the language that
When you got nothing, you got nothing to lose
You're in
Once upon a time you dressed so fine
You threw the book
Beware doll, you're bound to fall"
You thought they were
What was hangin' out
Now you don't talk so loud
Now you're
For your next meal
How does it feel
How does it feel
To roll the
rolling stone?
You've gone to the finest school all right
But you
And nobody has ever taught you how to live on the
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And ask
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To be on your own
With no direction home
Like a
Or turned around to see the frowns on the jugglers and
And you
You never understood that it ain't no good
You should
Once upon a time you dressed so fine
You threw the book
Beware doll, you're bound to fall"
You thought they were
What was hangin' out
Now you don't talk so loud
Now you're

was a dime in your prime, didn't you? People'd call, say
were all kiddin' you You used to laugh about Everybody
you don't seem so proud About having to be scrounging
to be without a home Like a complete unknown Like a
, Miss Lonely But you know you only used to get juice
the street And now you find out you're gonna have to ge
mystery tramp, but now you realize He's not selling an
him do you want to make a deal? How does it feel How
Like a complete unknown Like a rolling stone? You nev
the clowns When they all come down and did tricks fo
ouldn't let other people get your kicks for you You use
carried on his shoulder a Siamese cat Ain't it hard whe
he took from you everything he could steal How does i
on home Like a complete unknown Like a rolling stone
re drinkin', thinkin' that they got it made Exchanging a
our diamond ring, you'd better pawn it babe You used to
at he used Go to him now, he calls you, you can't refus
invisible now, you got no secrets to conceal How does i
was a dime in your prime, didn't you? People'd call, say
were all kiddin' you You used to laugh about Everybody
you don't seem so proud About having to be scrounging
to be without a home Like a complete unknown Like a
, Miss Lonely But you know you only used to get juice
the street And now you find out you're gonna have to ge
mystery tramp, but now you realize He's not selling an
him do you want to make a deal? How does it feel How
Like a complete unknown Like a rolling stone? You nev
the clowns When they all come down and did tricks fo
ouldn't let other people get your kicks for you You use
was a dime in your prime, didn't you? People'd call, say
were all kiddin' you You used to laugh about Everybody
you don't seem so proud About having to be scrounging

ART by ROBERT INDIANA

WORDS by Bob Dylan

CREATIVE DIRECTOR: Michael McKenzie

BOOK DESIGN: A.Vessecchia and Kate Casey

TYPE DESIGN: American Image Studio

INTRODUCTION: Michael McKenzie

This book has been hand made in a strictly limited edition of which this is

_____ / _____

Robert Indiana - Vinalhaven, Maine

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Lyrics from 'Like a Rolling Stone' by Bob Dylan
Copyright © 1965 by Warner Bros. Inc.; renewed 1993 by Special Rider Music

Any and other copyrights Bob Dylan and or his assigns

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American Image Books
www.americanimageart.com



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Introduction: Like A Rolling Stone

When you connect the most revered song writer of the past 100 years to the artist who created “LOVE” and “HOPE”, two of the most iconic masterpieces of the past 100 years, you need to, for respect reasons, have a better motive than simply riffing on joint luminaries. Throughout the 1960s and beyond, as Bob Dylan made music that influenced generations, Robert Indiana listened, pondered and studied those words as he drew, painted and sculpted works of art that would influence and name generations.

“Dylan’s words spoke to me”, Indiana said from his vast Maine island studio, “and I bought and re-bought his various albums on vinyl, cassette and CD several times. Certainly, he is the musician who has entertained me, enlightened me and influenced me most.” Indiana’s work has often relied on chance encounters and Ouija board like confluence. He began making art from words and stencils because he moved into a loft that was formerly a print shop. Many of his paintings have cryptic messages and are layered with information and alternative meanings like a visual Dylan.

In 1961 Indiana painted “The American Dream”, catapulting him into international success on the wings of Alfred Barr’s purchase of it for The Museum of Modern Art, Permanent Collection. This was the first Pop masterpiece acquired by a major institution and helped make Indiana, Warhol, Lichtenstein, Wesselmann et al America’s first young international art stars.

Shortly after, Indiana got a commission to do the World's Fair with his monumental EAT electric sign and his ambitious friend Andy Warhol did a film, appropriately titled EAT, about Indiana, the only film Warhol ever made about a fellow artist.

Around the same time Warhol was making a film on Indiana, he shot a screen test on Dylan. The rock poet had become a fixture at The Factory and, according to Factory chronicler Billy Name, pitched the romance card to one of Warhol's 'superstars', Edie Sedgwick. Dylan offered Sedgwick a "gig" to tour with him as a back up singer but Andy trumped that by offering to make her a movie star, eventually producing a feature called 'Poor Little Rich Girl' with Edie in the title role. "Like A Rolling Stone" began as a meandering flow of words that filled 20 typed pages, which Dylan initially dismissed as a failure. From the ashes of that 20-page debacle, Dylan created Like A Rolling Stone, a cautionary tale about Sedgwick that proved prophetic.

The odd coincidence that Dylan was around Warhol for a 'screen test' around the same time as Warhol was around Indiana's studio making a movie about him is the type of unlikely event that is the pool in which Indiana fishes for ideas. At this time, Indiana was painting "The American Dream" which, like Dylan's most famous work, is a cautionary tale. A seething visual story, inspired by Edward Albee's play by the same name, Indiana's "American Dream" is the backbone of this artist book, forming five of the works contained herein.

The inspiration to finally realize this work came when Ed Ruscha, a great Word Artist, created a series of paintings utilizing the words of Jack Kerouac. For some time Bob and I had considered doing a project with a writer and seeing Ruscha's work with Kerouac pushed us to more carefully examine who that writer should be. As both Indiana and I have a longtime commitment to poetry, numerous poets were considered as a fulcrum for the idea. We considered Whitman, Ashbery and Hart Crane. For both Indiana and this writer, once Dylan's name hit the table we knew he was the punchline to the vision.

What can I say but
how does it feel?

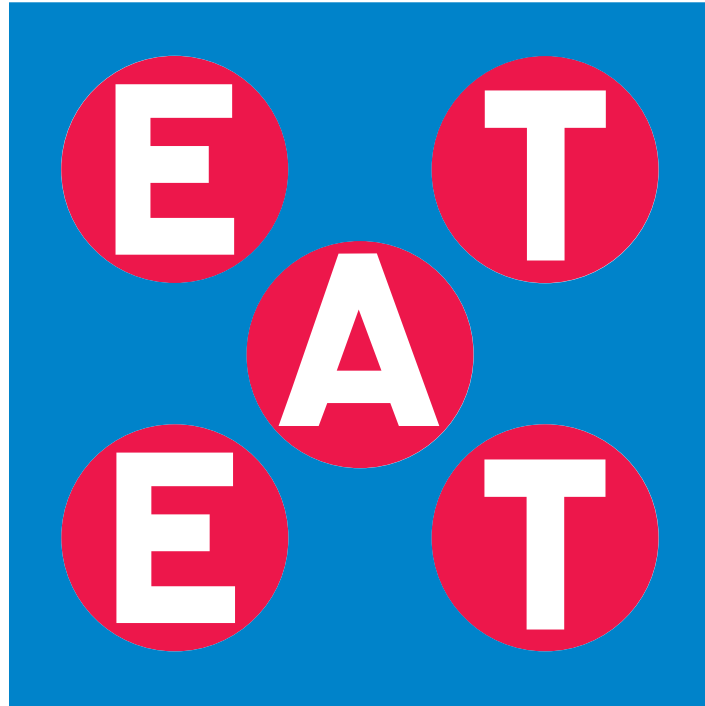
Michael McKenzie, September 2015



**ONCE UPON A TIME
YOU DRESSED SO FINE
YOU THREW THE BUMS A DIME
IN YOUR PRIME, DIDN'T YOU?**



Once Upon a Time
2016 Silkscreen on Canvas



**YOU USED TO LAUGH ABOUT
EVERYBODY THAT WAS HANGIN' OUT
NOW YOU DON'T TALK SO LOUD
NOW YOU DON'T SEEM SO PROUD
ABOUT HAVING TO BE SCROUNGING
FOR YOUR NEXT MEAL**



Your Next Meal
2016 Silkscreen on Canvas



**HOW DOES IT FEEL
HOW DOES IT FEEL
TO BE WITHOUT A HOME
LIKE A COMPLETE UNKNOWN
LIKE A ROLLING STONE?**



How Does it Feel
2016 Silkscreen on Canvas



**YOU'VE GONE TO THE FINEST SCHOOLS ALL RIGHT, MISS LONELY
BUT YOU KNOW YOU ONLY USED TO GET JUICED IN IT
AND NOBODY HAS EVER TAUGHT YOU HOW TO LIVE ON THE STREET
AND NOW YOU FIND OUT YOU'RE GONNA HAVE TO GET USED TO IT**



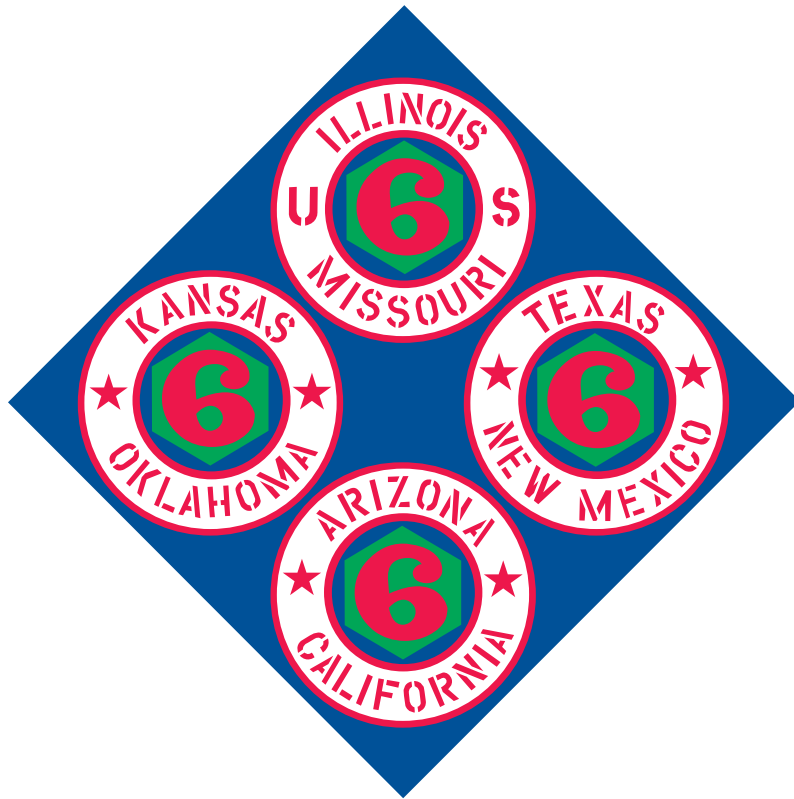
Take All
2016 Silkscreen on Canvas



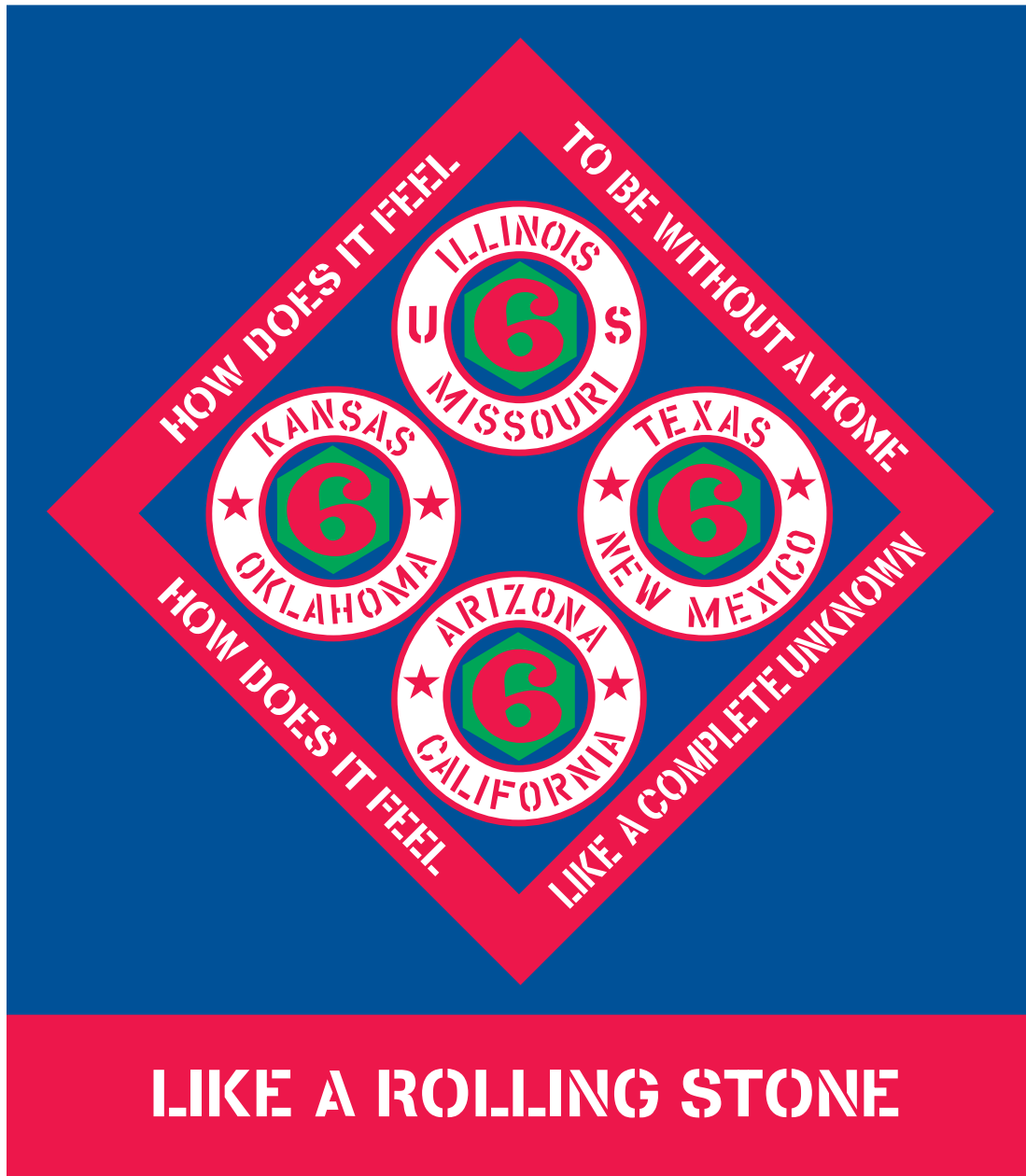
**YOU SAID YOU'D NEVER COMPROMISE
WITH THE MYSTERY TRAMP, BUT NOW YOU REALIZE
HE'S NOT SELLING ANY ALIBIS
AS YOU STARE INTO THE VACUUM OF HIS EYES
AND ASK HIM, DO YOU WANT TO MAKE A DEAL?**



Do You Want to Make a Deal
2016 Silkscreen on Canvas



**HOW DOES IT FEEL
HOW DOES IT FEEL
TO BE ON YOUR OWN
WITH NO DIRECTION HOME
LIKE A COMPLETE UNKNOWN
LIKE A ROLLING STONE?**



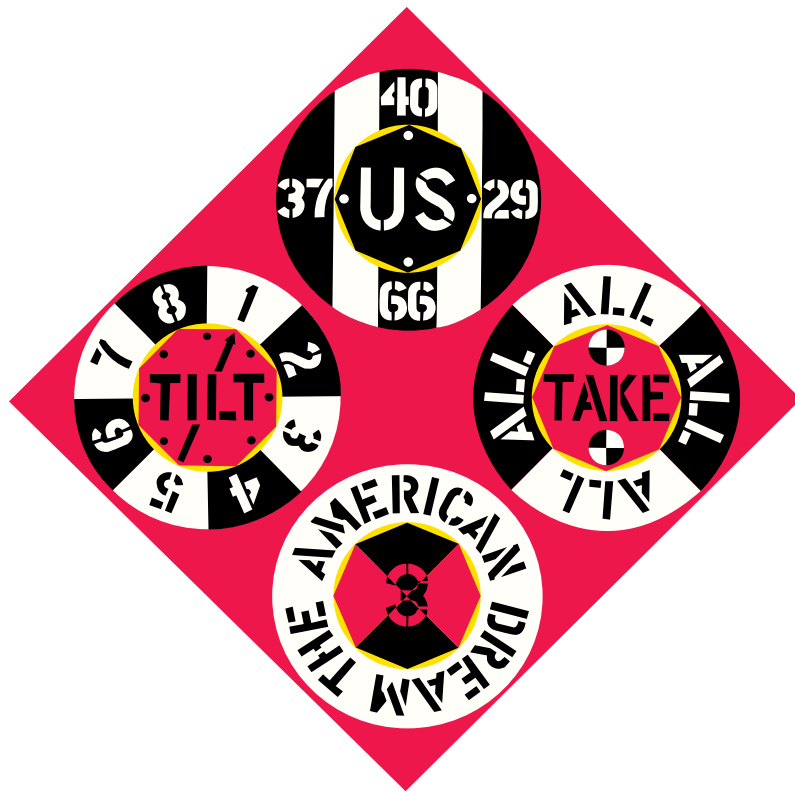
Without a Home
2016 Silkscreen on Canvas



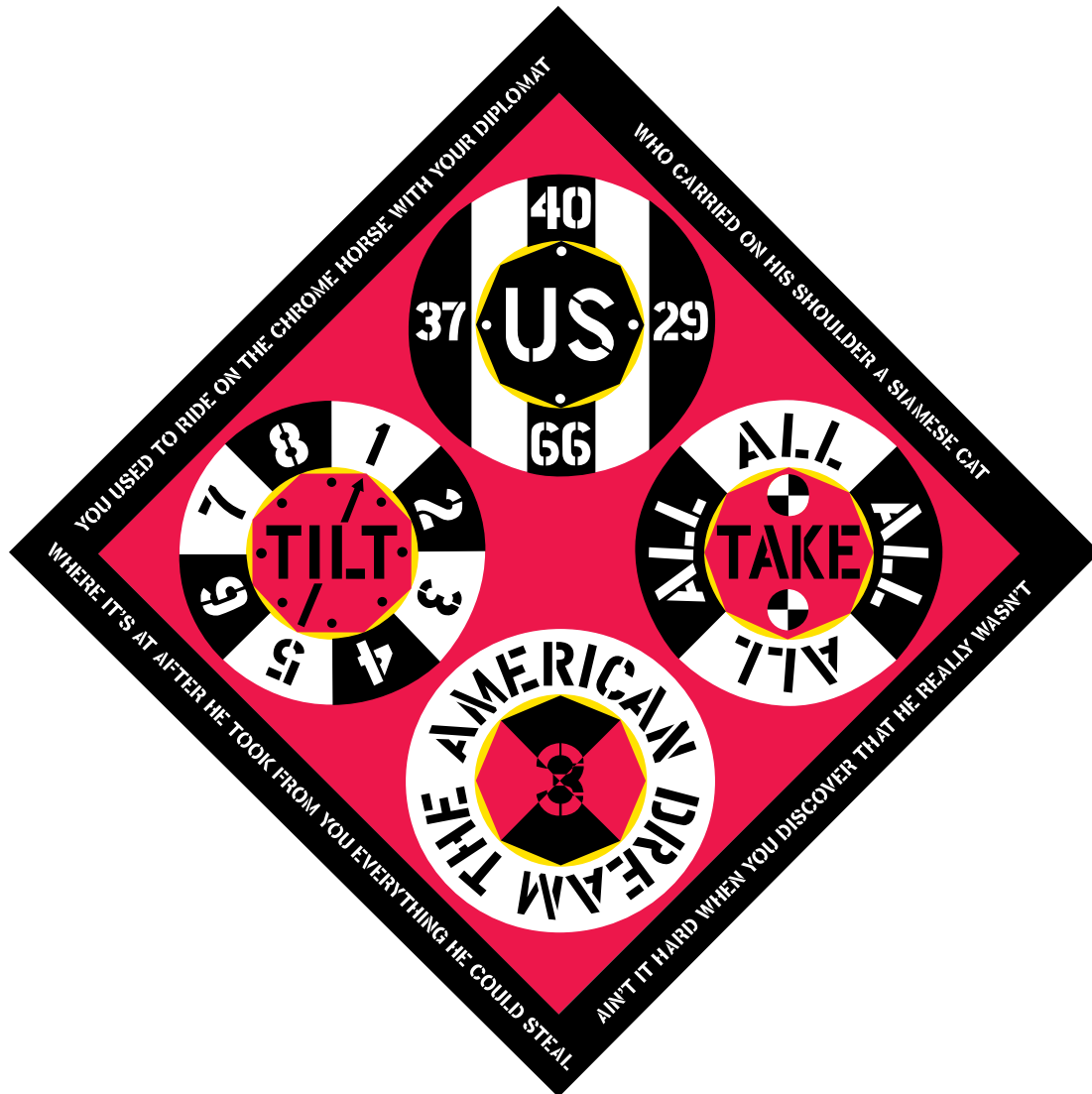
**YOU NEVER TURNED AROUND TO SEE THE FROWNS
ON THE JUGGLERS AND THE CLOWNS
WHEN THEY ALL COME DOWN AND DID TRICKS FOR YOU
YOU NEVER UNDERSTOOD THAT IT AIN'T NO GOOD
YOU SHOULDN'T LET OTHER PEOPLE GET YOUR KICKS FOR YOU**



You Never Understood
2016 Silkscreen on Canvas



YOU USED TO RIDE ON THE CHROME HORSE WITH YOUR DIPLOMAT
WHO CARRIED ON HIS SHOULDER A SIAMESE CAT
AIN'T IT HARD WHEN YOU DISCOVER THAT
HE REALLY WASN'T WHERE IT'S AT
AFTER HE TOOK FROM YOU EVERYTHING HE COULD STEAL.



Tilt
2016 Silkscreen on Canvas



**HOW DOES IT FEEL
HOW DOES IT FEEL
TO BE ON YOUR OWN
WITH NO DIRECTION HOME
LIKE A COMPLETE UNKNOWN
LIKE A ROLLING STONE?**



A Complete Unknown
2016 Silkscreen on Canvas



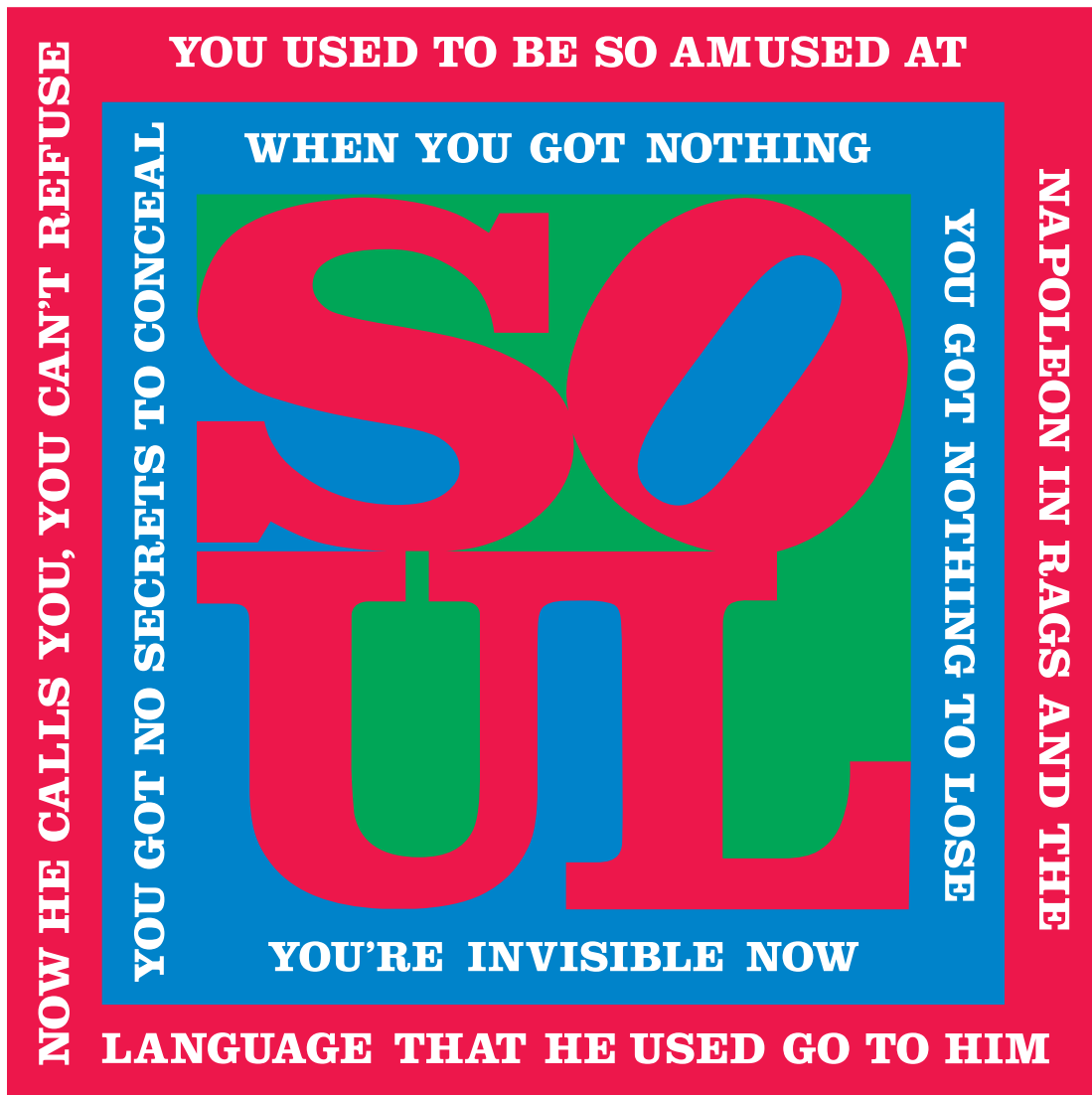
**PRINCESS ON THE STEEPLE AND ALL THE PRETTY PEOPLE
THEY'RE DRINKIN', THINKIN' THAT THEY GOT IT MADE
EXCHANGING ALL KINDS OF PRECIOUS GIFTS AND THINGS
BUT YOU'D BETTER LIFT UP YOUR DIAMOND RING
YOU'D BETTER PAWN IT BABE**



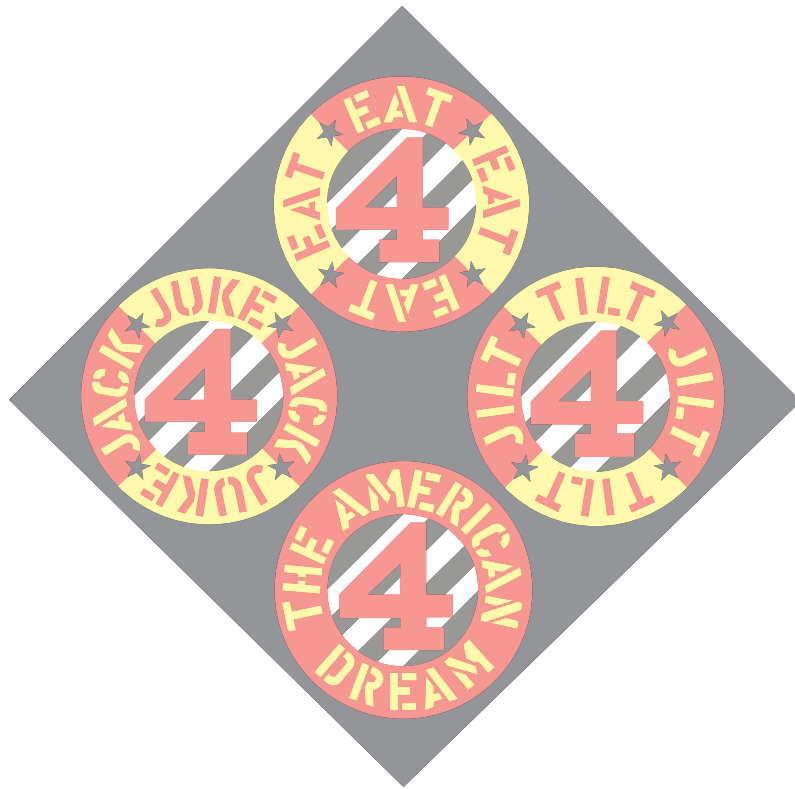
All the Pretty People
2016 Silkscreen on Canvas



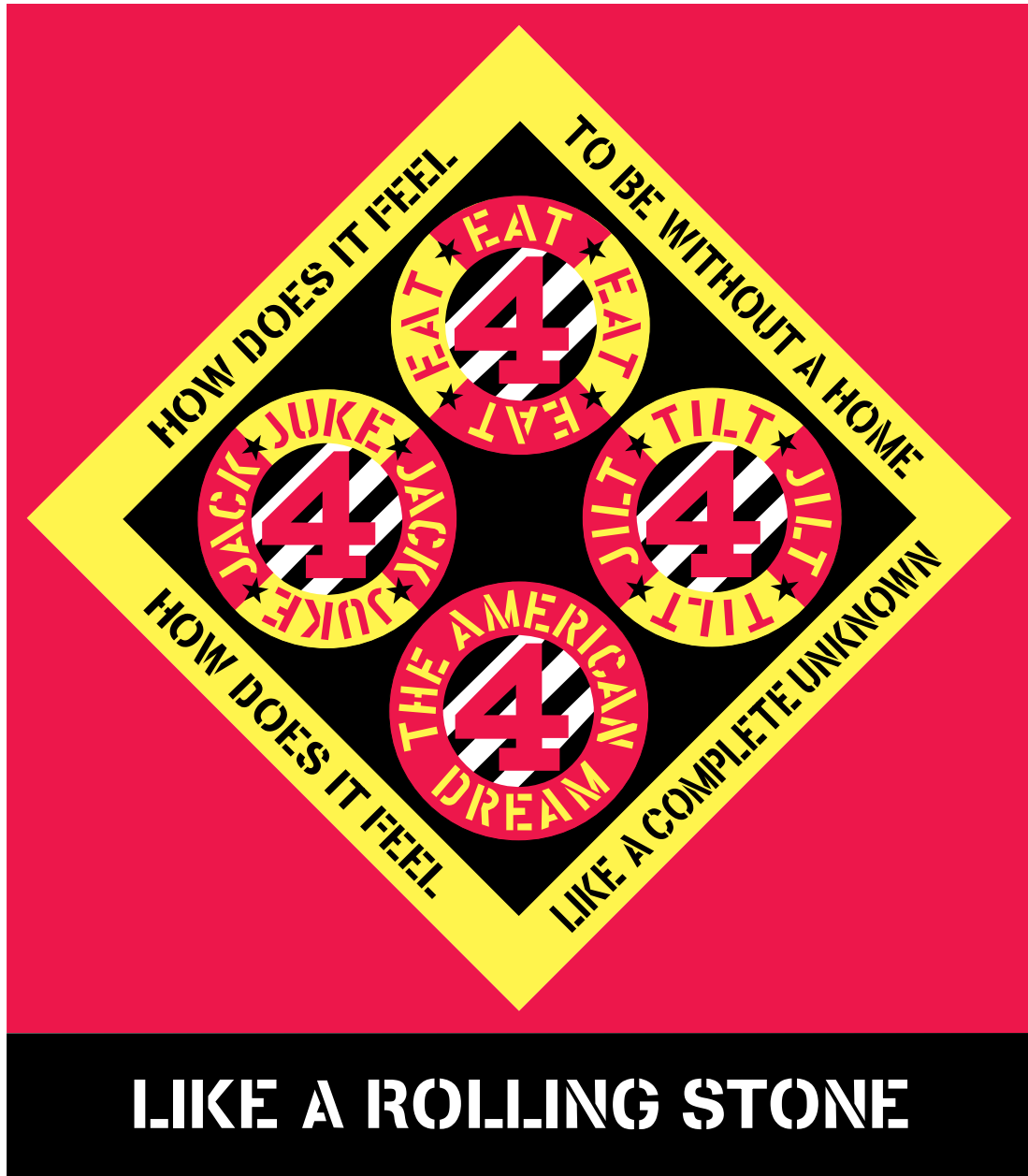
**YOU USED TO BE SO AMUSED
AT NAPOLEON IN RAGS AND
THE LANGUAGE THAT HE USED
GO TO HIM NOW, HE CALLS YOU, YOU CAN'T REFUSE
WHEN YOU GOT NOTHING, YOU GOT NOTHING TO LOSE
YOU'RE INVISIBLE NOW,
YOU GOT NO SECRETS TO CONCEAL**



You Can't Refuse
2016 Silkscreen on Canvas



**HOW DOES IT FEEL
HOW DOES IT FEEL
TO BE ON YOUR OWN
WITH NO DIRECTION HOME
LIKE A COMPLETE UNKNOWN
LIKE A ROLLING STONE?**



Like a Rolling Stone
2016 Silkscreen on Canvas

About the Creators

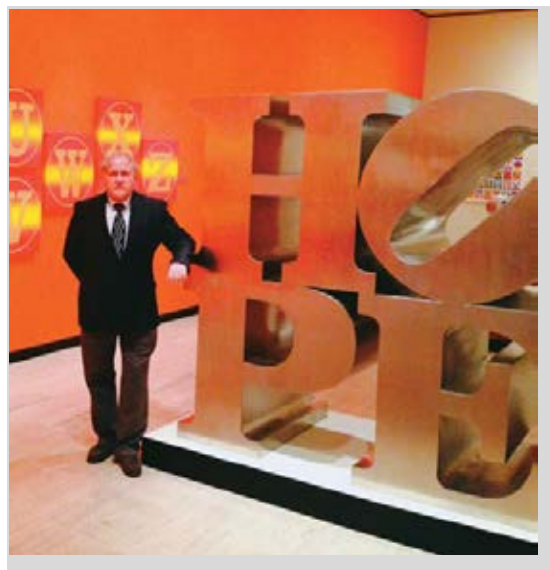
ROBERT INDIANA, Artist

Robert Indiana was born in 1928 in New Castle, Indiana and studied at the Chicago Art Institute before setting up his studio in downtown Manhattan. His signature work, LOVE, is a recognized masterpiece and his 'American Dream', which is used for much of this book, was acquired in the early 1960s by New York's Museum of Modern Art. As the first Pop artist acquired by an important museum, Indiana opened the door for Warhol, Lichtenstein and his other fellow Pop Artists to gain international recognition. Indiana's works are in MoMA, The Whitney, The Metropolitan and hundreds of other museums internationally, and used by the Presidential campaign of Barack Obama to inspire the next generation. Exhibited in twenty countries on five continents, HOPE has become the moniker of the times just as LOVE was to the 60s. HOPE has been featured on The Today Show, CNN, CBS, NBC, ABC, MTV, in over 300 magazines and newspapers internationally, and is in museum, public and private collections on five continents.



MICHAEL MCKENZIE, Designer

After taking up writing, painting, photography, calligraphy and design as a teenager, McKenzie studied under six Pulitzer Prize Winners, getting his masters under poet/art critic John Ashbery. While still in school, he wrote a series of best sellers while simultaneously exhibiting his photographs on four continents. An assignment from Time Magazine introduced him to Andy Warhol who, in turn, introduced him to silkscreening, a practice he soon applied to art publishing. Since 1979 he has collaborated on projects with a wide array of important writers and artists, including Tennessee Williams, Truman Capote, Andy Warhol, Tom Wesselman, Frank Stella and Robert Indiana. A scholar of William Morris, McKenzie often applies his knowledge of poetry, calligraphy, design, art, printmaking, fabricating and printing to books, the results of which are evident in this Dylan/Indiana masterwork.



Once upon a time you dressed so fine
You threw the book
Beware doll, you're bound to fall"
You thought they were
What was hangin' out
Now you don't talk so loud
Now you
For your next meal
How does it feel
How does it feel
Rolling stone?
You've gone to the finest school all right
But you
And nobody has ever taught you how to live on the
Used to it
You said you'd never compromise
With the nihilists
As you stare into the vacuum of his eyes
And ask
How does it feel
To be on your own
With no direction home
Like a
Or turned around to see the frowns on the jugglers and
And you
You never understood that it ain't no good
You should
To ride on the chrome horse with your diplomat
Who came
You discover that he really wasn't where it's at
After he
Feel
How does it feel
To be on your own
With no direction home
Like a
Princess on the steeple and all the pretty people
They're
Kinds of precious gifts and things
But you'd better lift your
You're so amused
At Napoleon in rags and the language that
When you got nothing, you got nothing to lose
You're in
Once upon a time you dressed so fine
You threw the book
Beware doll, you're bound to fall"
You thought they were
What was hangin' out
Now you don't talk so loud
Now you
For your next meal
How does it feel
How does it feel
Rolling stone?
You've gone to the finest school all right
But you
And nobody has ever taught you how to live on the
Used to it
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As you stare into the vacuum of his eyes
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How does it feel
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Or turned around to see the frowns on the jugglers and
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You never understood that it ain't no good
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Once upon a time you dressed so fine
You threw the book
Beware doll, you're bound to fall"
You thought they were
What was hangin' out
Now you don't talk so loud
Now you

was a dime in your prime, didn't you? People'd call, say
were all kiddin' you You used to laugh about Everybody
you don't seem so proud About having to be scrounging
to be without a home Like a complete unknown Like a
, Miss Lonely But you know you only used to get juice
e street And now you find out you're gonna have to ge
nystery tramp, but now you realize He's not selling an
him do you want to make a deal? How does it feel How
Like a complete unknown Like a rolling stone? You nev
the clowns When they all come down and did tricks fo
ouldn't let other people get your kicks for you You use
arried on his shoulder a Siamese cat Ain't it hard whe
e took from you everything he could steal How does i
on home Like a complete unknown Like a rolling stone
re drinkin', thinkin' that they got it made Exchanging a
our diamond ring, you'd better pawn it babe You used to
at he used Go to him now, he calls you, you can't refus
visible now, you got no secrets to conceal How does i
ims a dime in your prime, didn't you? People'd call, say
were all kiddin' you You used to laugh about Everybody
you don't seem so proud About having to be scrounging
to be without a home Like a complete unknown Like a
, Miss Lonely But you know you only used to get juice
e street And now you find out you're gonna have to ge
nystery tramp, but now you realize He's not selling an
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were all kiddin' you You used to laugh about Everybody
you don't seem so proud About having to be scrounging

ST. JOHN'S COLLEGE COMMUNITY ART EXHIBITION 2018

APRIL 29 - MAY 13, 2018



2017 Charles Vernon Moran Prize Winner: "Windows in Mellon" (Clay) by Journie Kirdain (A17).

This annual exhibition is a diverse collection of ceramics, paintings, drawings, prints, sculpture, textiles, and photographs that elegantly represent the artistic talent of the college community.

April 29 Artists Opening Reception and Charles Vernon Moran Prize Announcement from 3 to 5 p.m.

NEW DIMENSIONS: WORKS FROM THE ANNE ARUNDEL COMMUNITY COLLEGE VISUAL
ARTS FACULTY

MAY 23 - JUNE 13, 2018



Wilfredo Valladares Lara, "Taller" Unmasked series, 2015. Mixed media.

The Visual Arts Faculty at Anne Arundel Community College are active working artists who are represented in some of Maryland's finest galleries, in addition to their teaching duties. This exhibition of over 40 works highlights the diversity and breadth of their creativity as shown in paintings, prints, photographs, digital arts, mixed media, sculpture, and ceramics.

May 23 *Artists Opening Reception* from 5 to 7 p.m.

New Dimensions: Works from the AACC Visual Arts Faculty
May 23 – June 13, 2018
Final Checklist May 23, 2018

Selin Balci

Street Racers, 2017

Mold and gouache on panel

20" x 24"

\$1500

Selin Balci

Gun, 2017

Mold and gouache on panel

20" x 24"

\$1500

Dawn C. Bond

Prairie Girl/Pioneer Woman, 2018

Charcoal

NFS

Emily Campbell

Bathers, 2016

Gouache and pen on paper

6" x 9"

\$500

Emily Campbell

Procession, 2017

Pen on paper

12" x 14"

\$500

Marybeth Chew

Mirror Crack'd (With Elizabeth Taylor), 2018

Craft Paint and acrylic on canvas

54" x 28"

NFS

Pete Cullen

Camera Obscura I (Hourglass), 2018

Oil on panel

18" x 20"

NFS

Pete Cullen

Camera Obscura II (Candle), 2018

Oil on panel

20" x 24"

NFS

Ian MacLean Davis

Rose, 2018

Acrylic and digital print on canvas

NFS

Erik Dunham

Crown of Thorns (Craft Day), 2018

Screen print, Edition of 20

\$80

Erik Dunham

Snacks for Martyred Children, 2018

Screen print, Edition of 75

\$75

chanan delivuk

untitled (i feel pretty), 2018

video on loop

NFS

James Fitzsimmons

Coffee maker No. #2, 2017

Oil on board

48" x 60"

\$4600

James Fitzsimmons

Hot Water Heater, 2003

Charcoal on paper

19" x 25"

\$1900

Jeffrey L. Gangwisch

Ecliptic / Ostra, 2015

4-Channel Digital Video Installation, Infinite Duration

Loan courtesy of Claudia Jolin and Greg Bowen

Custom editions available. Price upon request.

Symmes Gardner

Observatory & Planetarium, St. John's College, 2018

Oil on canvas

42" x 48"

NFS

Theodore Johnson

To Wash, 2018

Oil on canvas

36" x 36"

NFS

Theodore Johnson

Across the Ocean Deep, 2017

Oil on canvas

36" x 36"

NFS

Theodore Johnson

Lilac, 2018

Oil on canvas

37" x 32"

NFS

Brian Kelley

Holmes Run Park, Alexandria I, 2017

Watercolor and gouache on paper

8" x 11"

\$300

Brian Kelley

Holmes Run Park, Alexandria II, 2017

Watercolor and gouache on paper

8" x 11"

\$300

Matt Klos

Sophisticated Machines, 2017

Oil on panel

24" x 24"

Private Collection

NFS

Matt Klos

Dismantle, 2018

Oil on panel

24" x 24"

\$3000

Caleb Kortokrax

Nos Et Robe, 2018

Oil on linen

24" x 21"

NFS

Wilfredo Valladares Lara

"Taller" Unmasked series, 2015

Mixed media, variable dimensions

NFS

Jin Lee

Untitled, 2018

Mixed media

12" x 9 ½" x 6 ½"

\$300

David Lavine

New American Fauna, One of a series of 19 prints

Color digital print

13" x 19"

NFS

Rick Malmgren

Fire and Ice, 2015

Naked Raku fired ceramic

19" high x 11 ½" diameter

\$750

Caryn Martin

010, 2016

Pigment print on Photo-Tex

16" x 19"

NFS

Caryn Martin

310, 2016

Pigment print on Photo-Tex

16" x 19"

NFS

Abigail McBride

Coming Around the Bend, 2016

Oil on canvas

NFS

Sean J. McCormick

Fiona, from the "Letter Writing Series," 2017

Inkjet print candle, candle holder, glass vase, ashes

24" x 30"

NFS

Lindsay McCulloch

Splatter, 2018

Oil on Dibond

14" x 26" x 1"

NFS

Lindsay McCulloch

Choked, 2018

Oil and acrylic on Dibond

15" x 18" x 1"

NFS

Lindsay McCulloch

Droop, 2018

Oil on Dibond

26" x 22" x 1"

NFS

Chris Mona

Weal and Woe: Con Agra Cyclone, 2017

Lithograph and screen print on Arches 88

\$600

Chris Mona

Madeline Kahn with Tent Caterpillars, 2017

Lithograph on Arches cream

12" x 18"

\$600

Chris Mona

Peggy Moffitt on Comet 67P Churymov- Gerasimenko, 2015

Lithograph and screen print on Arches 88

\$600

Matthew Moore

Yucca Valley Swap Meet, 2016

Unique Polaroid photograph

3" x 3"

NFS

Matthew Moore

Yucca Valley Swap Meet, 2016

Unique Polaroid photograph

3" x 3"

NFS

Matthew Moore

Yucca Valley Swap Meet, 2016

Unique Polaroid photograph

3" x 3"

NFS

Jake Muirhead

Greenman, 2016

Soft-ground etching, sugar-lift aquatint and drypoint

8 ½" x 8"

\$400

Jake Muirhead

Firebird, 2017

Soft-ground etching, aquatint and drypoint

9" x 9"

\$450

Edmond Praybe

Birthday Dress, 2017

Oil on panel

\$2800

Edmond Praybe

Yellow, 2017

Oil on panel

\$1200

Daniel Riesmeyer

Winter Interior, 2018

Oil on paper

14" x 15"

NFS

Daniel Riesmeyer

A View into the Living Room, February, 2018

Oil on paper

20" x 22"

NFS

Joe Yablonsky

Patterson Monument, 2003

Selenium toned, gelatin silver photograph

8" x 12"

\$400