

Whitfield Lovell

Both works from the collection of Robert and Cheryl Fishko, courtesy of Forum Gallery, New York City

Untitled (card XLIV) 2006

charcoal on paper with attached card, 12 x 9

Untitled (card XLV) 2006

charcoal on paper with attached card, 12 x 9

Jane Lund

Both works courtesy of Forum Gallery, New York City and Los Angeles

Twins 2003

pastel on paper, 21 ¼ x 28

Portrait of a Woman 2004

pastel on paper, 43 ½ x 37 ½

Jill Magid

Head 2005

Facial reconstruction: silicone, human hair, enamel, and forensic report, sculpture: 32 x 27 x 20, frame: 12 ½ x 17 ½
Courtesy of the artist and Yvon Lambert, New York City and Paris

Sarah McEaney

Family Portrait 2007

egg tempera on wood, 23 ¾ x 23 ¾

Courtesy of Tibor de Nagy Gallery, New York City

Dave McKenzie

Watch the Sky 2004

DVD

Courtesy of the artist and Susanne Vielmetter Los Angeles Projects

Gloria McLean

Twice Marked 2007

digital video, 4:30 minutes

Courtesy of the artist

Marion Miller

Amaryllis 1988

oil on board, 18 x 24

Courtesy of the artist

Sharon Myers

Both works courtesy of the artist

George Becker 2006

fired clay, 15 x 7 ½ x 9 ½

Leonard 2008

bronze, 14 x 10 x 10

Laurel Nakadate

Greater New York 2005

single-channel color video, 5:12 minutes

Courtesy of Leslie Tonkonow Artworks + Projects, New York City

Alice Neel

Ginny in Striped Shirt 1969

oil on canvas, 60 x 40

Courtesy of the Estate of Alice Neel

Charles Parness

Three works courtesy of the artist

Twin Ganeshes 2001

oil on canvas, 20 x 20

Green Fishing Hat 2001

oil and gold leaf on canvas, 20 x 20

Black and Yellow Wool Hat 2006

oil, silver and gold leaf on canvas, 20 x 20

Raja 2007

oil on canvas, 20 x 20

Courtesy of Dan and Judy Querey

Marlo Pascual

Untitled 2008

digital print, Plexiglas, pedestal, conch shell, dimensions variable
Courtesy of the artist

Leonard Ragouzeos

Both works courtesy of the artist

The Fall (Head #4) 2003

ink on Yupo paper, 25 x 38

Angie at 87 2007

ink on Yupo paper, 97 x 60

James Rieck

Something Special 2006

oil on canvas, 84 x 72

Courtesy of Lyons Wier Ortt Gallery, New York City

David Rohn

Double Self Portrait 1999

watercolor on paper, 13 x 19 ¾

Courtesy of the artist

Jonathan Rose

Judith 2008

oil on canvas, 20 x 16

Courtesy of the artist

Brian Rossignol

The Acadian 2005

oil on canvas, 18 x 24

Courtesy of the artist

Deidre Scherer

Self Portrait 1997

thread on mixed fabric, 16 x 12

Courtesy of the artist

Shirana Shahbazi

From the series *Farsh*

(*Farsh-12-2006*) 2006

handwoven wool carpet, 23 ½ x 17 ½

Courtesy of the artist and Salon 94, New York City

Cindy Sherman

Untitled Film Still 1980/2001

gelatin silver print, 7 ⅞ x 5 ½

Courtesy of Middlebury College Museum of Art

Paul Shore

Both works courtesy of the artist

Braid Portrait (Heather) 2005

pencil & blood, 26 x 20

Braid Portrait (Ishie) 2005

pencil, 26 x 20

Zak Smith

Self Portrait in the Back Seat,

Los Angeles 2005

acrylic and ink on paper, 9 x 6 ¾

Private collection, New York



Tseng Kwong Chi, *In Front of the World Trade Towers*, 1979, photographic print

Frank Stout

Three in One 2008

acrylic on canvas, 10 x 24
Courtesy of the artist

Jane Sutherland

Elsa 1997

oil on linen, 42 x 30

Courtesy of the artist

Mickalene Thomas

Portrait of Qusuquzar 2008

mounted C-print, 56 ¼ x 70 ¼

Courtesy of the artist and the Lehman Maupin Gallery, New York City

John Tomlinson

Both works courtesy of the artist

Portrait of Dottie Attie 1976

oil on panel, 12 x 12

Double Self-Portrait 1991

graphite, oilstick, and crayon, 36 x 48 (diptych)

Christine Triebert

Ric Campman 2005

photograph/pigmented inkjet print, 22 x 22

Courtesy of the artist

Hellen van Meene

Untitled #239, London 2005

chromogenic print, 16 x 16

Courtesy of Yancey Richardson Gallery, New York City

Costa Vavagiakis

Craig II 2000 and 2008

oil on panel, 32 x 25

Courtesy of the artist

Sarah Wentworth

Passport Pictures 2006

digital photo by/of the artist, 8 ½ x 8 ½

Courtesy of the artist

Clifford West

Portrait of a Young Woman 1986

watercolor, 39 ¼ x 31

Courtesy of Bente Torjosens West

Herby Sixsmith 2004

oil on canvas, 39 ¼ x 31 ½

Courtesy of AVA Gallery and Art Center, Lebanon, N.H.

Kehinde Wiley

The Prophet and the King II

(*Columbus*) 2006

oil on canvas with

custom plastic frame, 92 x 72

Courtesy of Laura Lee Brown and Steve Wilson, International Contemporary Art Foundation, Louisville, Ky.

Robin Elizabeth Williams

Untitled undated

giclée print, 29 x 25

Courtesy of the artist

Don Wynn

Self-Portrait with Glasses 1998

oil on canvas, 30 x 24

Courtesy of the artist, D. Wigmore Fine Art, New York City, and Redux Fine Art, Dorset, Vt.

Cayce Zavaglia

Dad 2006–07

embroidery, wool, acrylic on linen, 14 x 39

Courtesy of Lyons Wier Ortt Gallery, New York City



10 Vernon Street
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www.brattleboromuseum.org

As Others See Us: The Contemporary Portrait

was produced by the Brattleboro Museum & Art Center, Danny Lichtenfeld, director; Dawn Chan, Linda Rubinstein, and Mara Williams, curators. The gallery brochure was edited and designed by Judith Bellamy Editorial Services. Copyright November 2008 by the Brattleboro Museum & Art Center. Printing courtesy of C&S Wholesale Print Shop.

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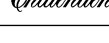


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Brattleboro Reformer



Hours and Accessibility

Open daily except Tuesday

11 a.m. to 5 p.m.

Closed Thanksgiving, Christmas, and New Year's Day

The Museum is wheelchair accessible.

An ASL interpreter for the hearing impaired will be provided if requested two weeks in advance of tours or programs.

Admission and Parking

BMAC members free

Adults \$4

Seniors \$3

Students \$2

Children under 6 free

Parking is available in front of the Museum.

Museum Shop

The Museum Gift Shop, free to the public during regular Museum hours, features an assortment of cards, games, books, prints, educational and gift items, including work of many local artists.

Group Tours

Docent-led tours of the Museum for groups are available by appointment. Call the Museum for information.

AS OTHERS SEE US The Contemporary Portrait

November 23, 2008–February 22, 2009

Could a greater miracle ever take place than for us to look through each other's eyes even for an instant?

— Henry David Thoreau

THE NEED TO CONNECT with others begins when a baby gazes up at its mother. We need to know and be known, and to be remembered. Portraits, by depicting another human being, seize our imagination and compel viewing in a way no other genre can. The individual captured in a portrait is presented in a manner that compels us to ask, *Who is this person? What is his/her place in the world? What is his/her spirit?*

Portraits survive from antiquity; the oldest form being coins. The commissioned portrait commemorates kings and statesmen, as well as luminaries from fields as diverse as jurisprudence, commerce, academia, and the arts. In it, the artist's representation of a unique individual is a response to that individual's wish, or society's need, for the person to endure. Commissioned portraits pose the question, *What is the relationship between the sitter, the commissioner, and the artist?*

However, the overwhelming majority of portraits are not commissions. **As Others See Us** exhibits work by more than seventy-five contemporary artists. Hundreds more could have been exhibited and we still would not have a complete survey of the myriad ways artists portray others.

For example, the portraits in this exhibition differ from each other in methods and in materials: they are painted, drawn, or sculpted; they are made using canvas, board,



Rachel Folsom, *Self Portrait in Green Mirror*, 2002, oil on panel

representation almost entirely. *Can a person's essence be portrayed without a face? How does an artist capture a lifetime of experience? What symbolism is embedded in the artwork that affords us insight into the life of the sitter ... the artist ... ourselves?*

Self-Portraits

The act of painting oneself affords the artist a moment of self-reflection—a chance to ask, *Who am I at this moment? or Who might I be?* Self-portraits also raise the question, *Is looking outward really a process of looking inward?* Self-portraiture might even have a more mundane genesis: *Is the artist lured into self-representation by an ever-available model who can pose any time of the day or night?*

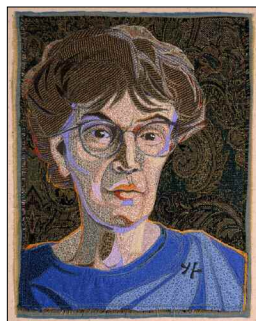
One artist in this exhibit has ground her own pigment and mixed her own



Leonard Ragouzeos, *The Fall (Head #4)*, 2003, ink on Yupo paper

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Deidre Scherer, *Self-Portrait*, 1997, thread on mixed fabric

paint to recreate the 17th-century working conditions of Rembrandt van Rijn, an artist known for his penetrating self-portraits well into old age. Most of the artists look out at us; but one, a dancer in a video, seems unconcerned with the viewer as she moves her constantly shifting body across the floor, tracing and retracing her outline on large sheets of paper. Some have invited us into their intimate spaces—a studio or a medical examination room. Others have eliminated any reference to place, instead supplying us with symbols of their lives. They have exposed their devilish impulses, recolored or dematerialized their faces; one has presented only his head, as if on a platter. Some have bared their souls, and others have costumed themselves, welcoming us into their fantasy world. But constant throughout all is the artist, documenting the self for a fleeting moment in time, boldly proclaiming, “Here I am.”



Gloria Garfinkel, *Sigmund*, 2002, oil and other media on linen canvas

New Forms

As photocopiers become as widespread as paint, and blogs begin to take the place of diaries, it’s now easier than ever not just to portray ourselves—in words as well as pictures—but to scatter these self-portraits far and wide. *How has this changed the way we document our lives? Have we become perpetually “ready for our close up?” Is every moment now a Kodak moment?*

Only with recent developments in technology—computers and software, digital cameras, video recorders, the Internet—have portraits begun to be easily and frequently Photoshopped, copied and pasted, forwarded, parodied, mocked, and rated. A person’s image can now increase Web page views and inspire advertising campaigns. It can “go viral.” It almost takes on a life of its own.

Among the exhibition’s artists who work with newer media, many address the growing disconnect between self and likeness. Some artists—by documenting themselves relentlessly—seem to hope that they can close this gap. Others embrace the divide, making a stranger’s misinterpretation part of the art. Several artists even transform themselves into different characters entirely, with assumed gestures, speech patterns, clothes, and hair. Why reveal your real self and subject it to the misunderstanding and meddling of anonymous strangers?

On the other hand, self-portraits are also increasingly discardable and replaceable. If I don’t like my online profile, I can create another. If your photographs aren’t flattering, you can delete them from your digital camera and shoot others. *Are people consequently more willing to experiment? Are they willing to depict themselves more freely? Or, if portraits indeed take on lives of their own, do we now represent ourselves with newfound care?*



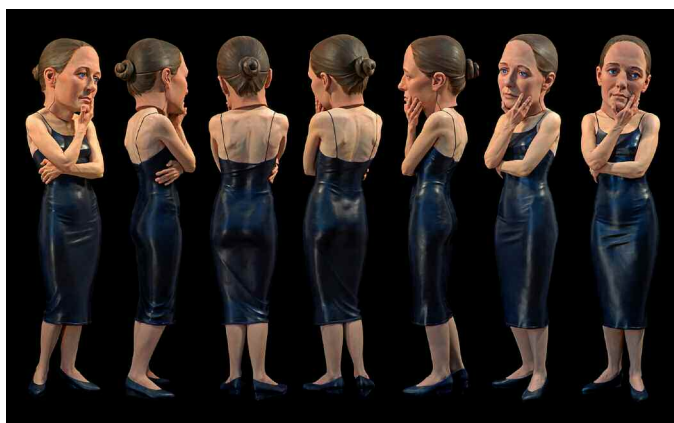
Sarah Wentworth, *Passport Pictures*, 2006, digital photo by/of the artist

Dawn Chan, Linda Rubinstein, and Mara Williams, Curators



Thomas Bayrle, *Stalin*, 1970, silkscreen on paper mounted on board

AS OTHERS SEE US was conceived by the curatorial team of Rachael Arauz, Susan Calabria, Dawn Chan, Linda Rubinstein, and Mara Williams. Early in the conceptual process, independent curator Lori Friedman and BMAC exhibition committee cochairs Petria Mitchell and Carolyn DiNicola-Fawley provided guidance and support.



Nina Levy, *Spectator*, 2005, polyester resin, oil, paint, steel

Checklist of artists and artworks in the salon-style group show. Dimensions are height by width by depth, in inches.

Sigmund Abeles
Portrait of a Parasomniac 2007
acrylic wash and pastel on handmade paper, 33 1/4 x 43 1/4
Courtesy of the artist

Cicely Aikman
Molly 2000
oil on linen, 24 x 22
Courtesy of the artist and Caldbeck Gallery, Rockland, Me.

Robert Bauer
Anna 2000
oil on board, 10 x 7 3/4
Courtesy of Forum Gallery, New York City and Los Angeles

Thomas Bayrle
Stalin 1970
silkscreen on paper mounted on board, 32 1/8 x 23 7/8
Courtesy of the artist and Gavin Brown’s Enterprise, New York

Sarah Belchetz-Swenson
Both works courtesy of the artist

Portrait of Sandra 1975
mixed media on panel, 47 x 37
Self-Portrait After RVR 2003
oil on canvas, 35 x 35

Derek Bell
Shelia I 2006
oil on canvas, 24 x 20
Courtesy of the artist

Tamy Ben-Tor
Both works courtesy of the artist and Zach Feuer Gallery, New York City

Alejandra 2005
single-channel color video, 1:42 minutes

Normal 2006
single-channel color video, 4:20 minutes

Scot Borofsky
Self-Portrait 2005
pastel on paper, 26 x 20
Courtesy of the artist

Stephen Brown
Celeste 2001
oil on wood, 7 1/4 x 5
Courtesy of Forum Gallery, New York City and Los Angeles

Xi Cai
My Mother 2008
oil on canvas, 50 x 32
Courtesy of C. X. Silver Gallery

Ric Campman
Down the Tracks 2005
“monollage,” 11 x 14
Courtesy of Sharon Campman

Tseng Kwong Chi
Both works courtesy of Muna Tseng
Dance Projects, New York City

In Front of the World Trade Towers 1979
photographic print, 15 x 15

New York, New York 1979
gelatin silver photograph, 15 x 15
from *East Meets West: The Expeditionary Series*: 1979–1989

Chuck Close
James 2004
silkscreen with 178 colors, 69 1/4 x 54
Courtesy of Robert D. Doyle and Gregory J. Parks

Susanna Coffey
Sense (See No Evil) 2001
casein on paper, 10 x 8
Private collection, courtesy of Tibor de Nagy Gallery, New York City

Self-Portrait (Masque, Queen Helene) 2001
oil on linen, 12 x 11
Private collection, courtesy of Tibor de Nagy Gallery, New York City

Self-Portrait (cast) 2002
oil on panel, 12 x 15
Courtesy of Tibor de Nagy Gallery, New York City

Merry Converse
Ancestor 2008
oil on canvas, 13 1/4 x 10 1/4
Courtesy of Jean Magnano Bollinger

Amah 2007
fired clay, 51/4 x 4 x 3
Private collection

Judy Cooper
Sylvia Sleight 2008
digital color pigment print, 20 x 30
Courtesy of the artist

Jim Dine
Nancy Outside in July #7 (of 25) 1980
copperplate etching hand colored by the artist, 41 1/2 x 29 7/8
Courtesy of George and Kitty Shumlin

Robert Sargent Fay
Jules Olitski, Artist September 20, 2003
gelatin silver print, toned, 17 x 21
Courtesy of the artist

Rachel Folsom
Self-Portrait in Green Mirror 2002
oil on panel, 10 1/2 x 7 1/2
Courtesy of the artist

Lucy Fradkin
Kingston, Jamaica 1968 2000
oil on paper, 50 x 39
Courtesy of the artist

Fanciulle Operose 2003
acrylic gouache and colored pencil on paper with collage, 30 x 23
Courtesy of Jim and Jessica Lawler

Natalie Frank
Both works courtesy of Mitchell-Inness & Nash, New York City

Leta 2007
oil on canvas, 20 x 18 1/2

Portrait II 2008
oil on board, 14 x 11

Gloria Garfinkel
Sigmund 2002
oil and other media on linen canvas, 42 x 32 x 2 1/4
Courtesy of the artist

Gregory Gillespie
Both works courtesy of Forum Gallery, New York City and Los Angeles

Self-Portrait with Sly Look 1984
colored pencil, oil on lithograph, 16 3/4 x 12 1/4

My Aunt 1988
oil on panel, 19 1/2 x 18 1/2

John Hampshire
Unfinished Self-Portrait 2006
acrylic, paper mounted on wood, 27 x 21
Courtesy of the artist

Haley Hasler
Family Flying Kite 2006
oil on linen, 66 x 42
Courtesy of Alpha Gallery, Boston

Susan Hauptman
Self-Portrait with Leonard 2006
charcoal on paper, 54 x 40
Courtesy of Forum Gallery, New York City and Los Angeles

William Hays
Self-Portrait 11/02 2002
oil on panel, 16 x 23
Courtesy of the artist

Mary Henderson
Both works courtesy of Lyons Wier Ortt Gallery, New York City

Raleigh 2008
gouache on paper, 8 x 10

Class A Uniforms 2008
oil on panel, 11 x 14

Adam Jacono
Both works courtesy of the artist

Gender Study 2007
UltraChrome print, 22 x 44

Kris in New Hampshire 2008
UltraChrome print, 22 x 16

Noah Kalina
Everyday 2000–2006
single-channel color video, 5:45 minutes
Courtesy of the artist

Alex Katz
Matthieu 1989
oil on board, 8 x 24
Courtesy of Robert D. Doyle and Gregory J. Parks

Nikki S. Lee
Hispanic Project (27) 1998
chromogenic print, 28 1/2 x 21 1/2
Courtesy of Ira Sachs

Seniors Project (12) 1999
Fujiflex print, 21 1/4 x 28 1/2
Collection of Robert L. Grosman

Skateboarders Project (29) 2000
Fujiflex print, 21 1/4 x 28 1/2
Courtesy of Edward and Phyllis Kwalwasser

Nina Levy
All works courtesy of the artist and Metaphor Contemporary Art, Brooklyn, N.Y.

Portrait of Marion Griffiths 2002
hydrocal, oil paint, 11 x 7 1/2 x 9 1/2

Portrait of Aurico Gatson 2004
hydrocal, oil paint, 9 x 8 1/4 x 8 1/2

Portrait of Jackie Chang 2004
hydrocal, oil paint, 9 x 7 1/2 x 10

Spectator 2005
polyester resin, oil, paint, steel, 72 x 17 x 15

Portrait of William Beckman 2006
hydrocal, oil paint, 11 1/2 x 9 1/2 x 9 1/2

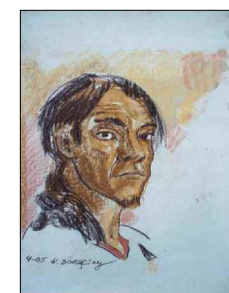
Portrait of Andres Serrano 2006
hydrocal, oil paint, 10 1/2 x 7 1/2 x 8 3/4



Jane Sutherland, *Elsa*, 1997, oil on linen



Gloria McLean, *Twice Marked*, 2007, digital video, 4:30 minutes



Scot Borofsky, *Self-Portrait*, 2005, pastel on paper



Cicely Aikman, *Molly*, 2000, oil on linen



Xi Cai, *My Mother*, 2008, oil on canvas