



Lunch with Olympia on The Green

October 4 - 27, 2013

Artspace New Haven's 16th Annual City-Wide Open Studios

Artists

Michael Angelis
Sophie Aston
Monique Atherton
Johanna Bresnick
Jean Bronson Galli
Jeremy Chandler
Susan Clinard
Geoffrey Detrani
Michael Galvin & Kyle Skar
Kristina Küster-Witt
Janet Lage
Linda Lindroth
Jane Lubin
Laura Marsh
William Meddick
Lawrence Morelli
Raheem Nelson
Steven Nicholson
Jason Noushin
Nancy Peel Gladwell
Thuan Vu

Table of Contents

Curator's Preface	3-4
Introduction to the Exhibition	7-16
Artists' Images	17-37
CWOS Site Maps	38-40

Preface

The works in *Lunch with Olympia on the Green* are those of artists based in and around New Haven Connecticut that recall the irreverence, immediacy and calls-to-action of painter Edouard Manet's *Le Déjeuner sur l'herbe* (1863) and *Olympia* (1865). This exhibition owes a great deal to *Lunch with Olympia*, the concurrent exhibition curated by Robert Storr and Carol Armstrong at the Yale School of Art's Edgewood Gallery. The Yale exhibition presents a compelling selection of international works that document the 150-year history of these two paintings' influence on the fine arts, the performing arts and the mass media. *Lunch with Olympia on the Green* picks up where Yale's timeline leaves off, moving it into the immediate moment.

Curated in conjunction with New Haven Artspace's 16th Annual City-Wide Open Studios, the exhibition takes advantage of its audience's direct access to artists and their studios. Rather than removing the individual artworks from their studios and arranging them in a shared gallery, this exhibition leaves the works in the context of their making. The introductory essay that follows serves as a conversational starting point between viewers and artists and should encourage viewers to journey through each space.

Included in the final pages of this publication are site maps that correspond to each venue: Erector Square Weekend (Oct 12-13), Passport Weekend (Oct 19-20) and The Alternative Space, Goffe Street Armory Weekend (Oct 26-27). The distances traveled in between each work are in many ways as important as the destination points. As Storr and Armstrong's show points out, once we start looking for *Olympia*, she is everywhere. In my own experience, I too have encountered versions of *Olympia* and *Déjeuner* since viewing the original show. At the Payne Whitney Gym, I flipped open a the Spring 2013 edition of *Glamour Magazine* to a photograph of Andy Samberg, sprawled across the bed, being served by Jason Sheeler, much like the scene in *Olympia*. While lunching on Chapel Street, I witnessed a photo shoot of a woman posing in the latest fall trends in front of Hall's Frame Shop. People on the street stopped and stared as the model looked at

the camera knowingly. In hindsight, these immediate encounters inspired me to dig deeper to find connections between Manet's masterpieces, the city we live in, the present moment and the artists who confront, capture and respond to the issues of gender, sexuality, race, class, age, politics and our relationship to technology.

I encourage viewers to see as much of the exhibition as time and physical endurance permits, but not to rush through. Rather, take time to speak to the authors of the works and be open to exchanging your stories. And do make an effort to see Storr and Armstrong's show at the Yale School of Art, which will be on display through November 21, 2013. Finally, I would to thank Helen Kauder, Executive Director of Artspace, for her enthusiastic interest in this project when it was in its infancy, as well as the entire Artspace staff for their round the clock support.

— Sarah Fritchey

Édouard Manet



Le déjeuner sur l'herbe, 1862-3, oil on canvas, 6' 10" x 8' 8"

Édouard Manet



Olympia, 1865, oil on canvas, 51 3/8" x 74 3/4"

Introduction to the Exhibition

The distinguished organizers of the Salon of 1863 rejected Édouard Manet's *Le déjeuner sur l'herbe* from the annual exhibition in Paris. The painting's censorship could not have been too great of a surprise. *Déjeuner* blatantly defied artistic norms of the day in technique and subject matter, best illustrated by a comparison of Manet's painting with the Salon's masterpiece Alexandre Cabanel's *The Birth of Venus* (fig. 1).¹ Manet replaced Cabanel's traditional Venus, a reclining nymph-like nude awash in a fantastical plein air scene, with a modern day woman who has recently undressed (we see her dress crumpled next to her), lunching in a public park with young men, staring matter-of-factly back at the viewer.



fig. 1

While the promiscuous narrative ignited controversy, historian Kathleen Adler's aptly notes, "hostility was generally directed towards Manet's technique rather than the subject matter."² The critics of his day found fault in the broadness of Manet's brush strokes and the lack of spatial illusion, which failed to measure up to the academic standards set by the jury. Historian James Rubin explains, "Manet's dry handling and thick brush strokes call attention to surfaces rather than to roundness and depth; they dispel the illusion of reality - hence of sexual attraction - by remind[ing] [the viewer] of the technical processes underlying representations."³ Manet's boldness and independence scandalized the press and the public, but in this critical reception was a certain radical form that became the earmarks of modernism. Manet and his cohorts differed from academic artists like Cabanel who worked from remote historical allegories by representing the contemporary cultural age. They rendered urban expansion, the industrial revolution, the era's infatuation with technology, and the

increasing speed of consumer demand and consumption in paintings that depicted the everyday pragmatism of the new urban landscape, the emergence of bourgeois city life, and the art, fashion and caricature of the time.⁴

One hundred and fifty years later, New Haven based artists continue to challenge the expectations of what a painting can be. We see this in works from **Janet Lage's** *Leaners Series*, which unhinge a painting from its traditional mounted position on the wall and lean it casually against the floor. By contravening with standard modes of display, the two dimensional surface occupies a new three dimensional space, suggesting its alternative identity as a sculpture (p.27). **Geoffrey Detrani** reveals the technical process in painting to underscore the relationship between nature and man as a tenuous material reality. *Homespun Fiction* layers a haunting photograph and a crystalline graphic illustration atop a painted color field background, which simultaneously suggests and dismantles the traditional components of a figure-and-ground painting (p.24). **Linda Lindroth** exploits the artifice of the representational image, even as it is captured by photography. *Bronx Zoo Triptych* layers black and white photographs taken at the Bronx Zoo with enlarged Polaroids that document the medium's construction. Her layering technique, seamlessly flatten by the overall photographic image, destabilizes the categories that artificially divide street and studio photography, documentary and theatrical photography, as well as photography produced by instant snapshot versus darkroom manipulation (p.28).

Manet believed in "being of one's own time," and his work frequently depicted family members, friends and familiar acquaintances. Victorine Meurent, purportedly his favorite model, appears in several of his works around this time period, including *Olympia*, *The Railway* and *Mlle. Victorine in the Costume of a Matador*. Victorine aspired to be an artist herself, and became one in her own right, exhibiting three times at the Salon. Sitting across from Victorine on the picnic blanket in *Déjeuner* is Manet's brother-in-law Ferdinand Leenhoff and possibly both of his own brothers, Eugene and Gustave. Their presence indicates Manet's position within this bourgeois bohemian circle of Parisian life.⁵

New Haven painter **Lawrence Morelli** similarly paints people from his own life. His series of paintings that depict Jen, the model he met at Friday Night Open-Sessions at the Creative Arts Workshop in the 1990s, resonates with the long term relationship Manet had to Victorine (p.32). Morelli writes, "From the beginning Jen had a 'coolness' about the eyes and a calm and solid presence, I felt comfortable with her... [w]e seemed to be on the same wavelength...[and] [w]henver Jen posed she was there, you could sense an interior life." Morelli's connection within Jen is documented by the frequency and various settings in which she appears, which range from a sunny lawn in mid August to a sleepy interior on New Years Eve. Morelli worked with Jen from 2001-2008, until she moved across the country to pursue a career in veterinary medicine, marking a "huge turning point" in the artist's work.



fig.2



fig.3

Before Victorine, Manet worked with a different model named Suzanne. Suzanne was Manet's childhood piano teacher, and in his later years she became his secret mistress, model and eventually his wife. After the two were married, Manet continued to paint Suzanne, but only ever fully dressed, with a demure expression on her face, and frequently in a domestic interior (fig.2,3). The contrast of Manet's use and positioning of Suzanne and Victorine as public and provocative versus and domestic and kept illustrates a social discourse on woman that existed in the nineteenth century and centered on two terms, the *femme honnête* and the *fille publique*.⁶ While the *femme honnête*, (literally, the honest woman), remained in the home under the protection of the

husband or father, the *fille publique*, the prostitute or the higher class courtesan, were similarly dependent on men but no longer entitled to their protection within the domestic domain.⁷

The high-design interiors in **Sophie Aston's** collages, assembled from vintage cutouts of floor to ceiling wood paneling, moss shag rugs and large potted plants culled from vintage women's magazines, documents the appeal of bringing outdoor elements indoors. In *Better Homes and Gardens #20*, the small chair sitting on the larger chair, like a child coddled in a parent's lap, personifies furniture as family (we count five chairs at the kitchen table in the background). The scene is utopian on two fronts, it relates an aptitude for child care to an eye for design, and depicts a house as a structure that welcomes things in, even though its built to enclose its inhabitants. **Susan Clinard's** miniature Wunderkammern, sculpted from life and memory, delve into the psychological dimension of what it is to be a woman, specifically a mother. The woman in *Her* rests with her eyes closed in a moment that might be private introspection or public pause. She is submerged in a body of water that reaches her neck, but all around her we see evidence of work to be done and people to be cared for (p.23).

While the demimonde courtesan we meet in Manet's *Olympia* is obviously not a kept woman, she is hardly a pathetic figure. Her pretentious name (Olympia the name of a Greek goddess), delicate attire (heeled slippers, gold bracelet), luxurious accoutrement (clean white sheets, embroidered silk throw, raised bed) and bedside maid-in-waiting (an African woman swimming in a traditional French gown presenting an expensive bouquet of flowers from a male lover) suggest that she is a powerful and strategic business woman, a servicer of the upper middle classes, in control of her own costuming and sex appeal. New Haven artist **Janet Lubin** updates sex appeal's role in contemporary careerism in *Dangerous Pinup Girls* (p.29). The mixed media work displays a line of vivacious young women, posing in explicitly domineering positions. Lubin's irreverence and the theatrical spirit of the cartoonish women help disguise the baseness of their assumed positions as call girls, dominatrixes or strippers. The black cat that stretches his body and tail menacingly at the viewer

symbolically represents Olympia's feminine promiscuity and fierce independence. In contrast to Titian's *Venus of Urbino* (1538), a painting that Manet copied when studying in Italy, Manet replaced the Venus' dog with an anxious black cat (fig.3). **Monquie Atherton** contemplates the relationship between woman and feline in her photograph *Untitled (Self Portrait, Taipei)* (p.19). Clutching the cat to her bosom, the woman looks back at the camera, but the animal is distracted by something outside of the frame. In both cases the gaze of the cat depicts the action of the scene and locates the threat of territorial invasion.



fig.4

The viewer can detect from Olympia's deadpan glance no ounce of shame or hint of self-pity. Rather the frankness with which she displays her body and places hand over her crotch, as if to wait for payment to remove it, implicates the viewer. She looks at us and so does the cat, and we are responsible for having (un)knowingly entered the room. The uncanny closeness of this effect is apparent in haunting gazes that perpetuate **Kristina Küster-Witt's** paintings, especially that in *Look* (p.26). In many ways, the act of painting itself involves self-realization, the composition is an extension of the artist's hand and mind. Historian James Rubin interprets Olympia as someone who has much in common with Manet, both are independent careerists and seducers. Rubin suggests that Olympia is Manet's pseudo self-portrait, "a mirroring of the artistic self."⁶ This read extends to painter **Jean Bronson Galli's** depiction of a self encounter in *Gallery* (p.21) The painting depicts a woman looking at one in a series of paintings of herself, which looks back at her. The tattoo on the viewer's

arm (not visible in the framed paintings) suggests that flesh is a human canvas that we decorate in everyday life. But the existential moment occurs when we realize the "viewer" in the painting is not the "painted viewer," it is actually us. Similarly, **William Meddick's** *Masks* reflects on the representation of the flesh in paint as a handcrafted material illusion applied to each and every face, much like the popsicle stick masks of the stereotypical white woman and man that the figure tries on (p.31). The antiquated painter, peering nosily into the domestic interior from the house next door, contributes to the sense of judgment and secrecy surrounding this strange scene (fig.5). The dinosaur figurines on the table accentuate the childish aspect of the masks, which do not fool anyone. Rather, in the hands of the black figure that looks out through them, the masks are pure artifice and prop, contemporary signs of the impenetrability of gender, race and class.



fig.5

The depiction of the nude in *Le Déjeuner sur l'herbe* and *Olympia* made transparent the dominant socioeconomic and political position of middle and upper-middle class European men in nineteenth century Paris. They could literally buy sexual ownership over the thousands of prostitutes located within the city. But *Olympia* also confronts the racism at the base of period aesthetics. Kathleen Adler describes the popular nineteenth century trope, writing, "Black women were widely identified as companions of Parisian prostitutes at this time" and their exoticism "was valued, particularly when it was tamed by being in service."⁹ By submerging the black servant into the darkness of the room and

highlighting her with a ridiculous Western frock, Manet draws attention to the implicit racism and colonizing influence. His painting also comments on the treatment of women as mere objects, whose forms are rendered and positioned in order to create the ideal balanced composition. The painting urgently insists-- who here is civilized and who is savage? who is the worker and who is the benefactress? who is has the freedom to be mobile and who is enslaved?

Jason Noushin similarly makes works that confront the documentation and visual recording of colonial histories. His work consists of original texts and found images, which he mixes with his own drawings and stitches into antiquarian bindings. *Fantasy #5 (negro insurrection)* shows how authentic the finished works appear—at least at first (p.35). The viewer who possesses esoteric knowledge, or more likely, an iPhone and the will to research the history of each image and text, will realize that the book is engineered and the histories mismatched. On the left, we see a portrait of Jean Cocteau that was painted by a friend in 1910 for the cover of Cocteau's first collection of poems. On the right, we see a text that describes the Negro Revolution of 1791, printed first in London and then in Philadelphia. Separated by over a century, the image and text have historically little to do with one another besides their shared French decent and relationship to literature. The work suggests that even historical narratives are imbedded with the fictions and biases of their authors, illustrators and printmakers, and supported by the passive consumption of the reader.

By comparison, **Thaun Vu** approaches contemporary issues of racism and gender discrimination from a profoundly autobiographical perspective. He writes, "As a gay Vietnamese-American male, my paintings explore the many dualities that I inhabit—east vs. west, tradition vs. modernity, faith vs. reality--and how they can lead to a sense of displacement."¹⁰ Of all the works in the show, *Morning*, responds most literally to Manet's *Olympia* (p.37). Much as Manet appropriated the classical Venus, Vu appropriates the Modern Venus, replacing Victorine with a nude Asian man holding a cone-shaped hat near his semi-exposed genitals (fig.4). The

painting replaces the cat staring at us with a male lover, rising to replace his clothes in what appears to be a post-coital scene. The intimation of what has just taken place is offered to the viewer in retrospect of the event, rather than in advance. The male nude's eyes are closed and the lover is turned away, so that that viewer is not implicated in the sexual engagement and is outside the circle of knowledge.



fig.6

A queering of Modernist perspectives is also suggested by **Jeremy Chandler's** *Reclining Hunters* (p.22). The photograph depicts young men, wearing army fatigues, resting together casually in a grassy field. The tacit and mutual glance of the exhausted figures and the positioning of the left figure's open legs explores how social norms can break down within secluded spaces. **Johanna Bresnick** updates space as a dematerialized environment in her sculpture, *Ascension into the Grotto*, which depicts a transparent abstract figure moving through a gridded landscape (p.20). The figure nods to Modern architecture's attraction to glass and mirrors, which it updates into a sterile hyperreality by obliterating the features and identity of the figure and plane. **Raheem Nelson** engages digital technology as a medium, studio space and exhibition space in his iPad cartoons (p.33). Many of his pieces have never been physically printed and have no need to be, since they exist on web-based platforms. However, Nelson still contends with the materiality, duration and limits of his digital palette. He hints at the simultaneous freedom and censorship of media exchange in his ongoing comic strip series *Little Robots*.

Works by the artist-architect team **Michael Galvin** and **Kyle Skar** are designed to engage viewers as group participants. Their room sized installation, *Constructed Ecology* invites viewers to take off their shoes and walk around the grassy knolls of New Haven University's Seton Gallery, which they have turned into a makeshift forest (p.25). As viewers pass through, they will encounter signs of life, but only through TV monitors, audio speakers and artificial plexi-glass box inlays that make the natural elements available to us only in memory and digital form.

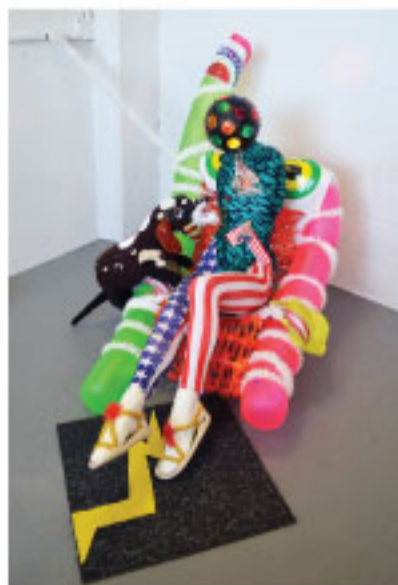


fig.7

Similarly, **Laura Marsh** invites us to meet a woman who could be a contemporary version of Olympia (fig.7). *Frisky Noodles* brings together a fanfare of cheap titillating plastic elements to produce an installation-sized soft sculpture that might best be described as a reclining Madonna (the celebrity icon, not the religious icon) meets Miss Teen USA (p.30). Like Olympia, the sculpture's do-it-yourself spirit throws an unexpected, irreverent critical glance at debaucherous and over indulgent appetite of the consumer economy that it is a part of. If you get this far in the show, congratulations! Marsh's accompanying work, *Gansett Tent*, welcomes you to enter, lie down and contemplate all that you've seen (p.30).

Footnotes

1. Amelia Jones. *Every man knows where and how beauty gives him pleasure: Beauty Discourse and the Logic of Aesthetics*. Written for the regional Society of Photographic Education conference organized by Ken Gonzales-Day in 1997.
2. Kathleen Adler. *Manet*. Topfield, MA: Salem House/Phaidon, 1986.
3. James Rubin. *Manet: Initial M, Hand and Eye*. Paris: Flammarion, 2010:96.
4. Sam Hunter and John M. Jacobus. *Modern Art: Painting, Sculpture, Architecture*. New York: H.N. Abrams, 1985:10.
5. Adler:49.
6. Ibid:61.
7. Ibid:61.
8. Rubin:98.
10. Adler:62.
11. Thuan Vu, *Artist Statement*, 2013.

Figures

1. Alexandre Cabanel, *The Birth of Venus*, 1863, oil on canvas, 51 1/5" x 88 7/10"
2. Édouard Manet, *The Surprised Nymph*, 1861, oil on canvas, 56 7/8" x 44 1/4"
3. Édouard Manet, *The Reading*, c.1865-73, oil on canvas, 24"x 29"
4. Titian, *Venus of Urbino*, 1538, oil on canvas, 3' 11" x 5' 5"
5. William Meddick, *Masks*, 2001, oil on canvas, 32" x 40"
6. Thuan Vu, *Morning*, 2003, oil on canvas, 44" x 68"
7. Laura Marsh, *Frisky Noodle*, 2013, swimming noodles, bunting, fencing material, rug square, vinyl, spandex, and other mixed media, 3' x 3' x 5'

Michael Angellis

Passport/Private Studios (October 19-20)
39 Church St. 4th Floor New Haven, CT



State Street Overpass, 2008, oil on panel, 12x16"

Sophie Aston

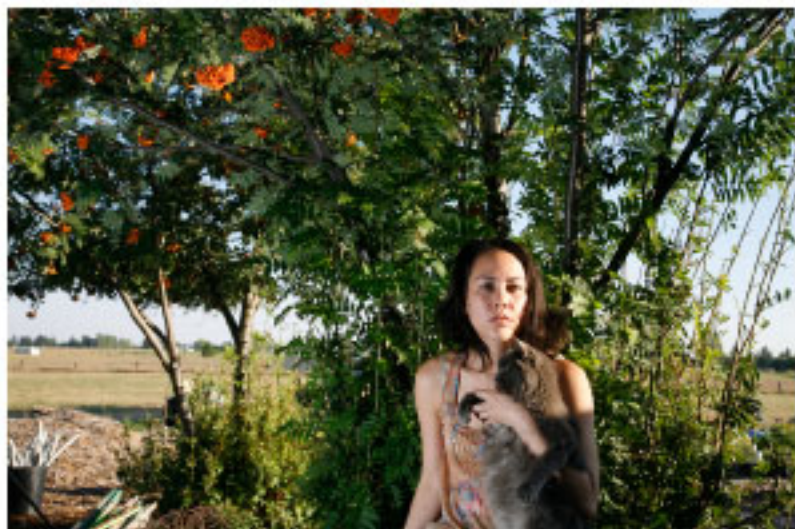
Erector Square (October 12-13)
Building 2, Floor 3, Studio D



Better Homes and Gardens #20, 2012, mixed media, 12 1/4" x 10"

Monique Atherton

Alternative Space (October 26-27)



Untitled (Self-Portrait, Taipei), 2012, 8x12", archival pigment print
artist proof

Untitled (From the Series "Of Human Bondage"), 2012, 8x12"
archival pigment print, artist proof

Johanna Bresnick

Passport/Private Studios (October 19-20)
84 Lyon Street, New Haven, CT



Ascension in the Grotto, 2012, polystyrene, plexiglass, mirror, latex paint, aluminum, strapping tape, 30"h x 24"w x 24"d

Jean Bronson Galli

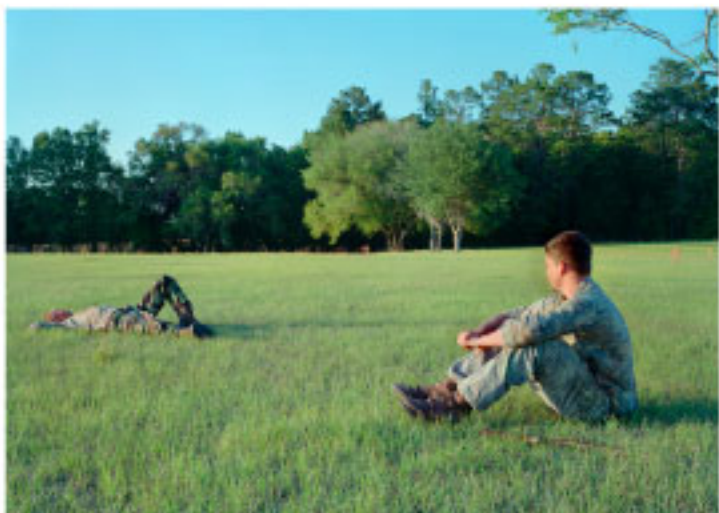
Erector Square (October 12 -13)
Building 5, Floor 2



Gallery, 2010, oil on canvas, 30" x 24"

Jeremy Chandler

Passport/Private Studios (October 19-20)
943 Dixwell Ave. Hamden, CT

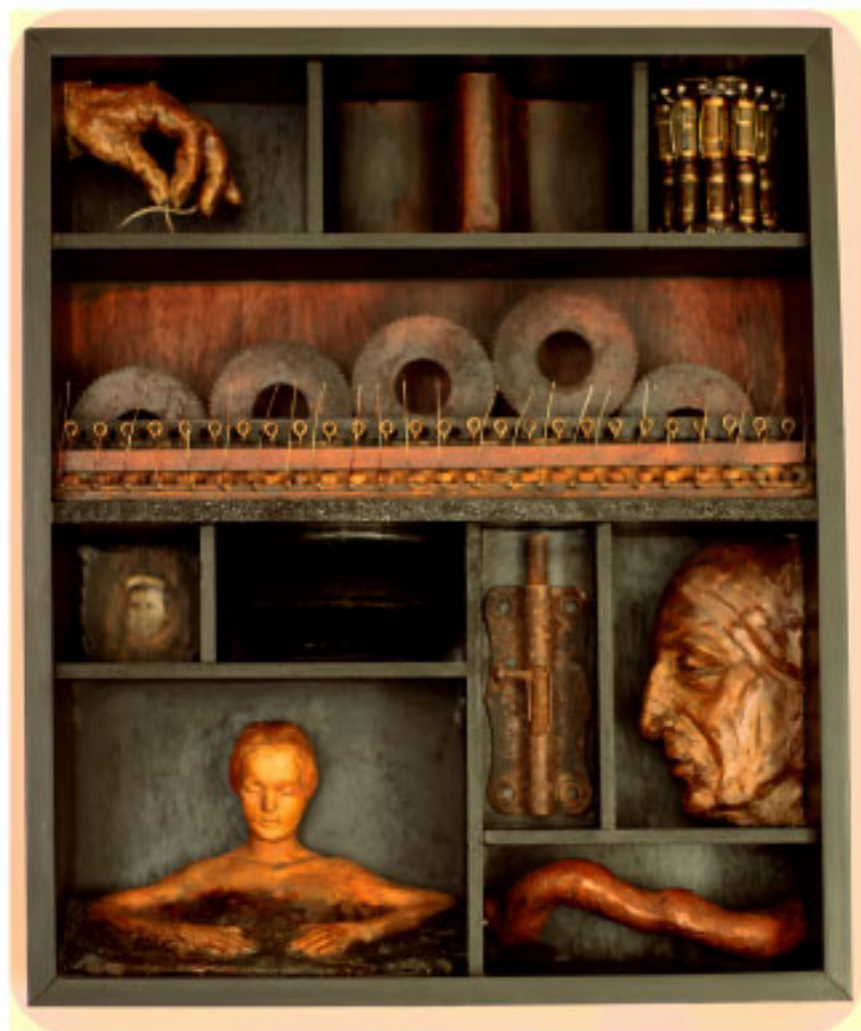


Still Life With Lantern, Hunting Blind and Tomatoes, 2013,
archival pigment print, 18"x24"
Reclining Hunters, 2013, archival pigment print, 18"x24"

Susan Clinard

Passport/Private Studios (October 19-20)

The Eli Whitney Museum BARN 920 Whitney Ave Hamden, CT



Her, 2011, mixed media, 14" x 19" x 3"

Geoffrey Detrani

Erector Square (October 12 -13)
Building 2, 3rd floor, Studio G



Homespun Fiction, 2010, pencil, acrylic, photograph, enamel on paper
and formica mounted to panel, 60"x48"

Michael Galvin and Kyle Skar

Passport/Private Studios (October 19-20)
University of New Haven, Seton Gallery
300 Boston Post Rd, West Haven, CT 06516



Detail from: *Constructed Ecologies*, 2013, mixed media installation

Kristina Küster-Witt

Erector Square (October 12 -13)
Building 5, Floor 2



Look, 2011, paper-lithograph w.monoprint, 16x20 inches

Janet Lage

Erector Square (October 12 -13)
Building 5, Floor 2, Room 21



Dred's Resort, 2008, oil, oil bar & canvas on styrene,
80"x20 1/2"x19"

Linda Lindroth

Passport/Private Studios (October 19-20)
85 Willow Street Studio East New Haven, CT



Bronx Zoo Triptych, 3 panels, each 43"x57", gelatin silver on photolinen stretched over a wood frame with a Polaroid 20"x24" Polacolor ER Land Film image embedded in each panel
(Detail) *Bronx Zoo Triptych*, middle panel

Jane Lubin

Erector Square (October 12 -13)
Building 5, Floor 1

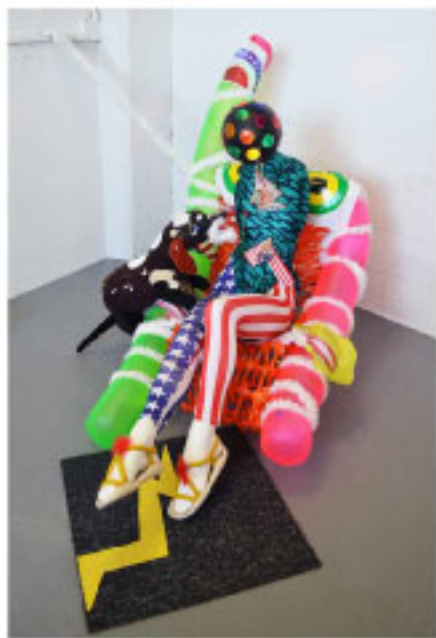


Dangerous Pinup Girls, 2013, acrylic/collage, 22"x30"

Odalisque, 2012, acrylic and collage on board, 18" x 20"

Laura Marsh

Passport/Private Studios (October 19-20)
91 Shelton Ave New Haven, CT



Gansett Tent, 2013, altered tent, fabric, fake hair, tinsel, bean bag, and other mixed media, 10' x 6' x 6'

Frisky Noodle, 2013, swimming noodles, bunting, fencing material, rug square, vinyl, spandex, and other mixed media, 3' x 3' x 5'

William Meddick

Passport/Private Studios (October 19-20)
337 Summit Street New Haven, CT.



Masks, 2001, oil on canvas, 32" x 40"

Lawrence Morelli

Erector Square (October 12 -13)
Building 2, Floor 3, Studio 36B



(Counterclockwise from top left)

Jen Sleeping 12/31/05 New Haven, oil on canvas, 60"x60"

Jen E.S. 3/12/05 New Haven, oil on canvas, 60"x60"

Jen in the Grass, 2/13/05, oil on canvas, 60"x60"

Jen E.S. 2/11/06 New Haven, oil on canvas, 60"x60"

Raheem Nelson

Alternative Space (October 26-27)



"That's my girl!"

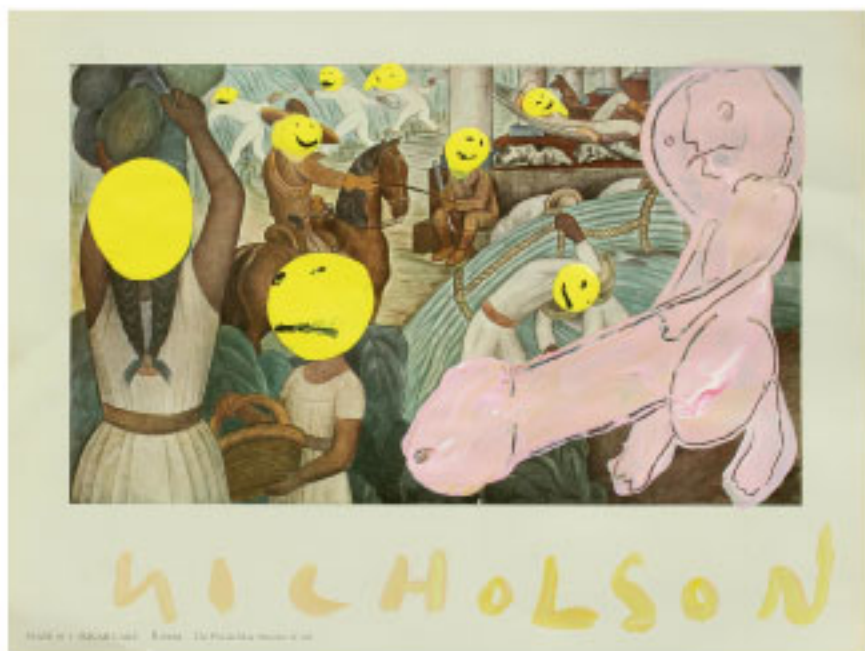


Facetagram (from "Little Robots" comic strip), 2012

Twerk (from "Little Robots" comic strip), 2013

Steve Nicholson

Alternative Space (October 26-27)



Untitled, 2013, acrylic and ink on print, 12x9.5 inches

Jason Noushin

Alternative Space (October 26-27)



Fantasy #5 (negro insurrection), 2011, pen and ink on binding and laser printed title page, 9 1/4" x 12 3/4"

Jane Peel Gladwell

Alternative Space (October 26-27)



August, 2012, Oil on panel, 19" x 30"

Thuan Vu

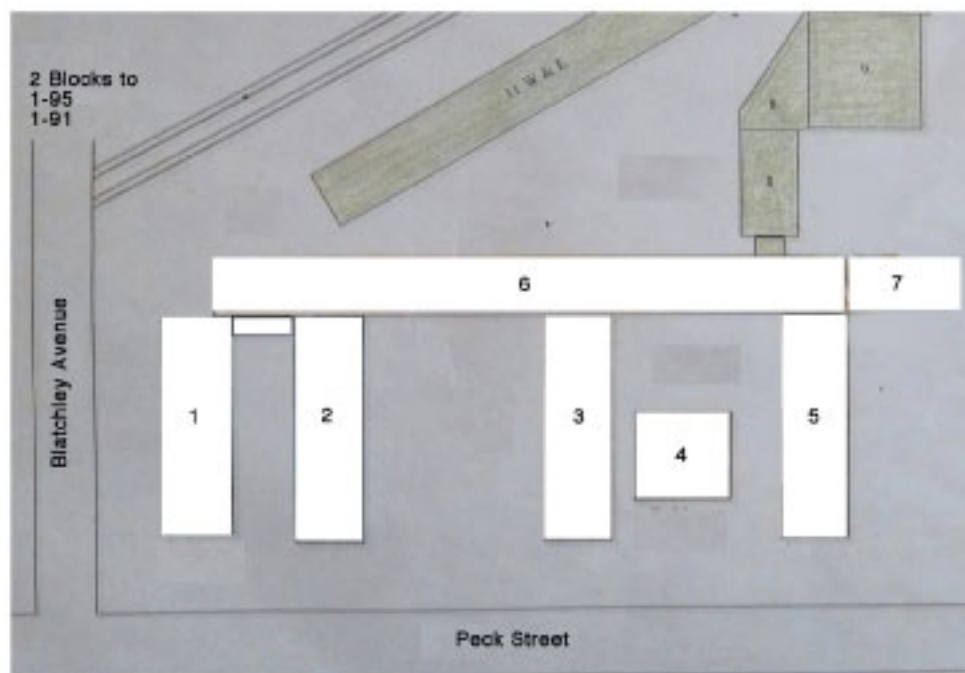
Passport/Private Studios (October 19-20)
943 Dixwell Ave. Studio H. Hamden, CT



Morning, 2003, oil on canvas, 44" x 68"

ERECTOR SQUARE SITE MAP

OCT 12-13



Building 2

Sophie Aston
Floor 3, Studio D

Geoffrey Detrani
Floor 3, Studio G

Lawrence Morelli
Building 2, Floor 3, Studio 36B

Building 5

Jane Lubin
Floor 1

Janet Lage
Floor 2, Room 21

Jean Bronson
Galli, Floor 2

Kristina Küster-Witt
Floor 2

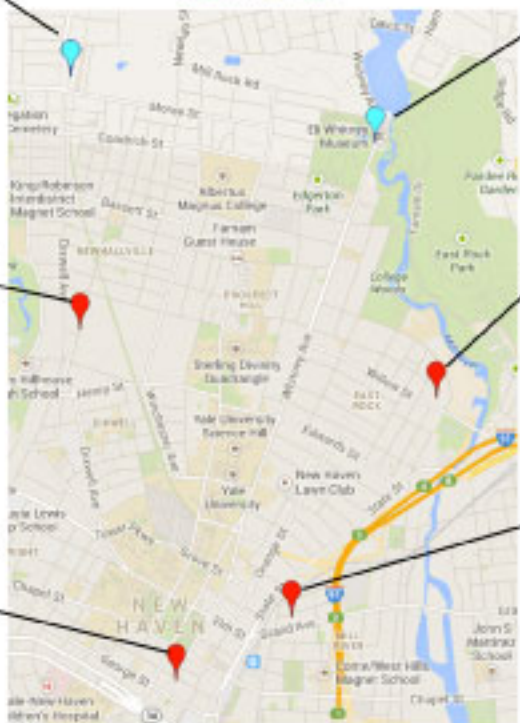
PASSPORT SITE MAP

OCT 19-20

Jeremy Chandler
943 Dixwell Ave.

NEW HAVEN

Laura Marsh
New Haven
Business Ctr.
91 Shelton Ave.



Susan Clinard
The Eli Whitney
Museum Barn
920 Whitney
Ave.

Linda Lindroth
85 Willow St.

Michael Angelis
39 Church St.
4th Floor

**Johanna
Bresnick**
84 Lyon St.

WEST HAVEN



Michael Galvin & Kyle Skar
University of New Haven
300 Boston Post Rd.

EAST HAVEN

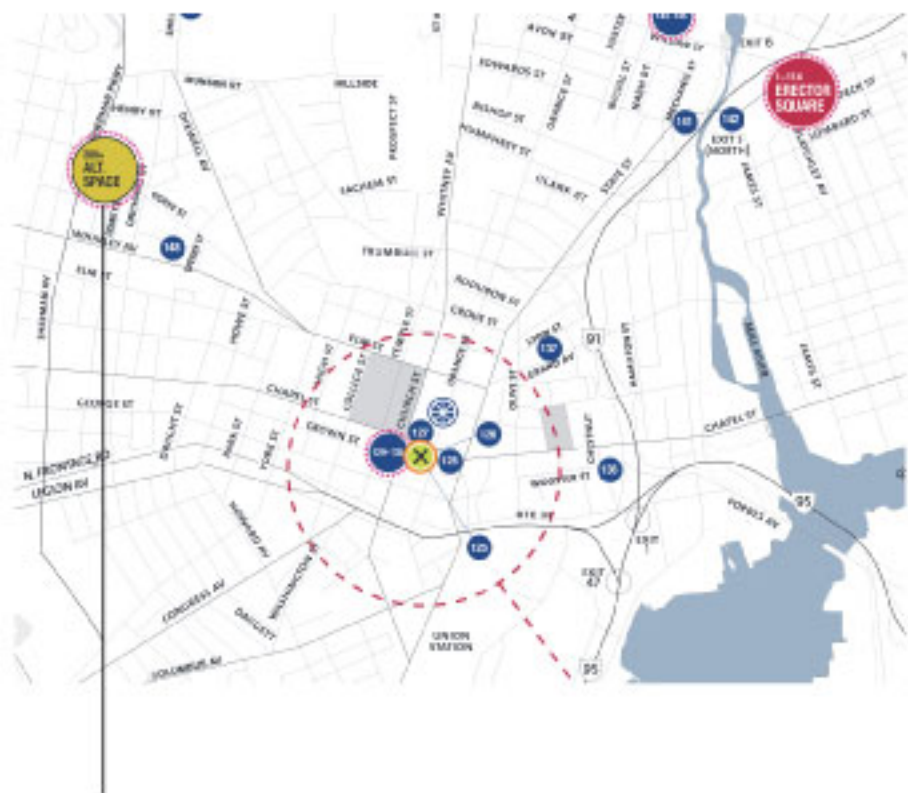


William Meddick
337 Summit St.

ALTERNATIVE SPACE SITE MAP

290 GOFFE STREET ARMORY

OCT 26-27



ARTISTS

Monique Atherton

Raheem Nelson

Steven Nicholson

Nancy Peel Gladwell

Curated and Produced by Sarah Fritchey

with support from Artspace, New Haven

www.sarahfritchey.com

New Haven, CT

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