



THE KREEGER MUSEUM



Here, in this little Bay:
Celebrating 30 Years
at the Kreeger



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DIRECTOR'S MESSAGE

David and Carmen Kreeger were passionate and generous patrons of the arts. In addition to serving on the Boards of the National Symphony Orchestra and the Washington National Opera, David Kreeger was President and Chairman of the Corcoran Gallery of Art and Carmen Kreeger served on the Board of the National Museum of African Art. The Kreegers encouraged, appreciated, and supported Washington area artists and established arts awards at Georgetown University, George Washington University, and Catholic University. Keenly aware of the role contemporary artists play as visual chroniclers of their time, they supported artists' practices, and routinely shared their work with the public. Beyond enriching their own lives with art, they had the vision and generosity to share that love with others.

As we celebrate the Museum's 30th anniversary, I am pleased to honor the Kreeger legacy of supporting Washington area artists with this exhibition: *Here in this little Bay: Celebrating 30 years at the Kreeger*, curated by Kristen Hileman. Hileman brings twenty years of experience as a curator at the Smithsonian's Hirshhorn Museum and Sculpture Garden and the Baltimore Museum of Art. It has been an absolute pleasure to work with her on this project and I thank her for putting together an exhibition that so poignantly and eloquently speaks to both our permanent collection and our world today.

I am thrilled to welcome Shahla Arbabi, David Carlson, Chan Chao, Kei Ito, Jae Ko, Marty Koelsch, Juan Maidagan, linn meyers, Kristin Putchinski, Soledad Salamé, Jim Sanborn, Athena Tacha, Dolores Zinny, and Monsieur Zohore to our gallery spaces and thank them for their participation in this exhibition; it is an honor to present their work.

Thank you to the Galper Family Charitable Fund, the Marilyn Lichtman Fund, and the DC Commission on the Arts and Humanities for their generous support.

Finally, thank you to my amazing staff for their commitment and enthusiasm and to my Board of Trustees for their support and encouragement.

Helen Chason
Director
The Kreeger Museum

CURATOR'S FOREWORD

Magna Est Veritas

Here, in this little Bay,
Full of tumultuous life and great repose,
Where, twice a day,
The purposeless, glad ocean comes and goes,
Under high cliffs, and far from the huge town,
I sit me down.
For want of me the world's course will not fail:
When all its work is done, the lie shall rot;
The truth is great, and shall prevail,
When none cares whether it prevail or not.

I memorized Coventry Patmore's (British, 1823-1896) poem *Magna Est Veritas* in 5th grade, a very long time ago. It stays with me, a fixed point of memory around which my life and perspectives have changed. Appealing for a child to recite because of its brevity and easy rhyme structure, the poem nevertheless delivers some rather substantial metaphysical provocations, touching on nature and civilization, truth and lies, and the ephemeral and the enduring.

Patmore's words come to mind when contemplating the striking number of paintings in the Kreeger Museum collection that depict shorelines, places where different elements—water and land—meet. These holdings range from several Monet paintings vibrating with glorious color to Odilon Redon's fantastical presentation of strange creatures in *At the Bottom of the Sea*. And they extend in time from French Impressionist examples to work by the American Modernist Elmer Bischoff. One could speculate that their prevalence in the collection reflects co-founder Carmen Kreeger's childhood on the island of Puerto Rico.

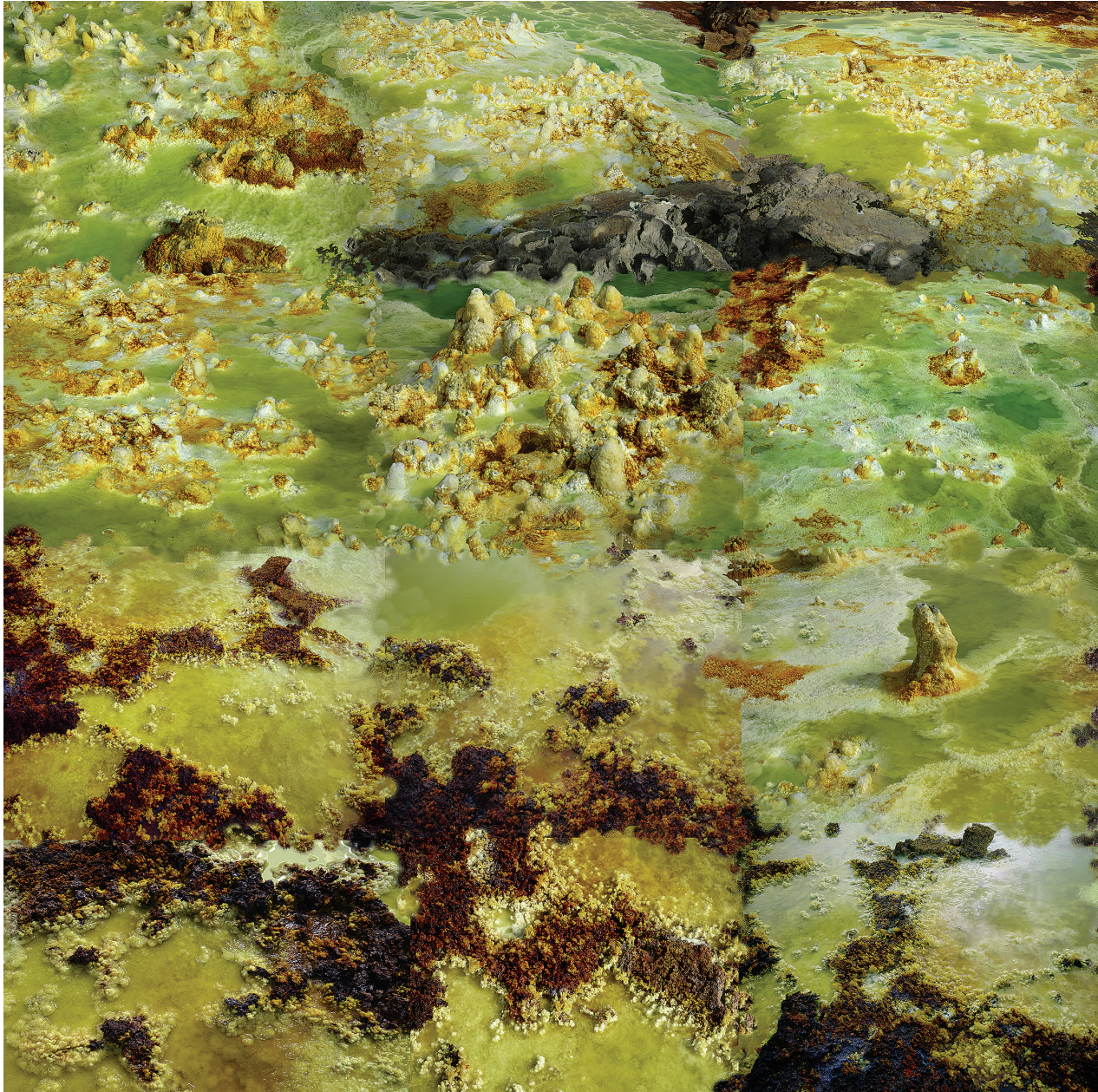
Like Patmore's poem, artists' historical visions of nature have communicated different things to me at different moments in time. Considering the text alongside the Kreeger paintings now, I appreciate the description of ebb and flow and the contemplative humility of the narrator, but question whether "purposeless" and "glad" are apt descriptions of the sea. I also speculate about whether it will take more

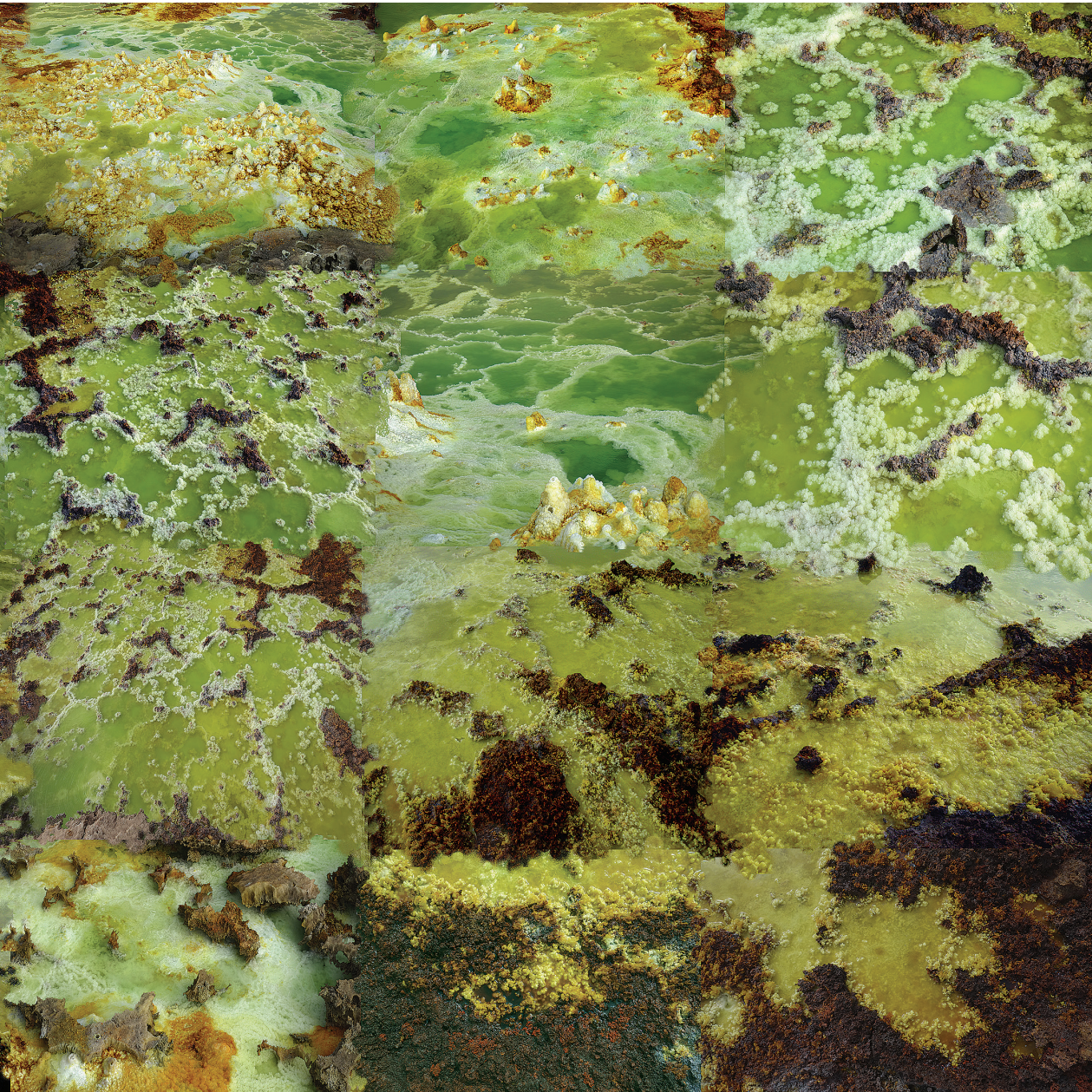
or less time for lies woven by social and other types of online media to rot than it will for paintings to fade or be forgotten. But foremost, I am inclined to think about the wonders of the planet on which we live; a planet, which will endure for several billion more years whether the human species with its often short-sighted and even damaging interventions prevails or not.

“The Inconvenient Truth” of climate crisis and the Anthropocene (the still debated concept that human impact on the Earth has been significant enough to merit the naming of a new geological epoch) had not claimed the widespread attention of Washington audiences when The Kreeger Museum opened its doors thirty years ago. (Greta Thunberg was born in 2003, and Vice President Al Gore’s and Director David Guggenheim’s documentary film on global warming debuted in 2006, the same year that Facebook became available to the general public.) However, the Kreeger stood apart in 1994 as a remarkable oasis entwining art, architecture, learning, and the living environment. As people have come to more widely understand nature and culture as critically interdependent, the beauty and potential of its integrated ecology resonates strongly. At the same time, the many artworks in its collection attuned to the natural world can encompass 21st century meanings when viewed by contemporary audiences.

This anniversary exhibition builds upon these aspects of The Kreeger Museum and its collection by bringing together both abstract and representational pieces made by an international and intergenerational group of fourteen artists who are currently working in the District of Columbia, Maryland, and Virginia. Their art explores nature and time broadly. Several pieces invoke water-oriented metaphors—erosion, absorption, and flow among them—as contemporary companions to Monet’s paintings. Some of the artists consider historical and present-day human interactions on a planet with limits to its resources. Others contemplate the unseen physical and metaphysical forces that affect the course of the world and which we, like our predecessors, try to grasp through the endeavors of visual art and poetry, as well as through science, philosophy, and spiritual practice.

Kristen Hileman
Guest Curator
Here, in this little Bay: Celebrating 30 Years at the Kreeger





SHAHLA ARBABI

Iranian American, b. 1945, Shiraz, Iran
Lives and works in Washington, DC

WEBSITE

Shahla Arbabi has had a long career as an abstract painter, studying and teaching in Iran (her country of birth), Italy, and the United States. Arbabi's abstractions are suffused with subtly toned color, light, and shadow that elicit emotions and evoke the hues and shapes of architecture and landscape. Over the last two decades, her work has become more representational in response to the crises of war, human rights abuses, population displacement, and environmental precarity that weigh heavily on the early twenty-first-century.

Bringing forward atmospheric passages from her earlier abstractions, Arbabi creates roiling seas, cloudy skies, and blazing firestorms against which silhouettes, fighter planes, and small, unstable ships suggest human struggles and vulnerabilities. Forces of destruction and decay also appear to be at work in small sculptures of crumbling architecture. In other more purely abstract paintings (such as *Black Sea*, 2023), made over a number of years and completed in 2022 and 2023, Arbabi offers an elegiac vision of the sea in moments of calm pierced by light, perhaps drawing upon memories of her youth in the Middle East.



Artworks by Shahla Arbabi



Shahla Arbabi, *Frozen in Time #1*, 2022, acrylic, cardboard, and metal

Shahla Arbabi studied at Tehran's School of Fine Arts of the Ministry of Higher Education from 1961 to 1965, and then spent four years at the Academy of Fine Arts in Rome. After a period teaching art at the University of Tehran in the late 1960s and early 1970s, she moved to the United States, where she received a Master's degree in painting in 1978, and another in print-making in 1982, at the American University in Washington, DC

She has exhibited widely in Europe and the United States, both in private galleries and in such prestigious venues as the U.S. National Academy of Sciences. Her work can be found in more than two dozen private and public collections, including the permanent holdings of the National Museum of Asian Art formerly (Arthur M. Sackler Gallery) at the Smithsonian Institution in Washington, DC, University of Maryland Art Gallery, the United States Mission to the United Nations, The Washington Post, and The Carnegie Institute.



Shahla Arbabi, *Takeoff*, 2023, mixed media on paper

DAVID CARLSON

American, b. 1956, Champaign, IL
Lives and works in the Washington, DC metro area

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Understanding the natural world not as a realm differentiated from the human mind and body, but as a united field animated by the same vital energy, David Carlson makes abstract paintings where the external and internal kaleidoscope onto one another. By varying areas of thick, viscous paint with translucent passages, pulsing color with veiling whites, and cellular shapes with arterial networks, Carlson balances a dizzying variety of sensual form within the rectilinear boundaries of a painting.



David Carlson, *Blood is the Root and Call*, 2020, acrylic and oil on canvas

David Carlson, *Qi Field*, 2020, acrylic and oil on canvas



For Carlson, there is an undeniable spiritual pursuit in his painting practice. As a longtime student of Tai Chi who has lectured on Western art in China, he tempers the Western notion of the sublime, or awe-inspiring, power of nature so influential to Romantic landscape painters of the late-eighteenth to mid-nineteenth-century (The Kreeger Museum's *On the River Meuse*, 1883, by Eugène Boudin gives a sense of European Romanticism), with a perspective informed by Chinese traditions of an integrated relationship between people and the environment around them. Notably, the visual vocabulary that Carlson uses to express this cross-cultural perspective is one that has roots in the abstract breakthroughs of artists in the Kreeger collection such as Arshile Gorky, Wassily Kandinsky, and Pablo Picasso.

David Carlson was born in Champaign, Illinois and grew up in Illinois, Ohio, and Kentucky. His work ranges from beautiful and complex abstract painting to equally deliberate and meditative video pieces. Carlson's art is represented in numerous collections, private and corporate, as well as national and international. He has also engaged in artist exchanges in Central Asia; Western, North, and South Africa; and Europe.

Carlson has had over twenty-five solo exhibitions including Riverviews Arts Space, Lynchburg, VA; Black Mountain Center for the Arts, Black Mountain, NC; Fred Schnider Gallery, Arlington, VA; McLean Project for the Arts, McLean, VA; Cohn Drennan Contemporary, Dallas, TX; VIAP Galerie, Heerlen, Netherlands; Korean Embassy Cultural Service, Washington, DC; Yunnan Art Institute, Kunming, China; and Dakar Bienale 2000 'the off' Dakar, Senegal. He has taught at Marymount University; MOCA Arlington; McLean Project for the Arts; and the Art League, Alexandria, and is a former member of the Arlington Commission for the Arts.



David Carlson, *Tree*, 2023, acrylic on canvas

CHAN CHAO

American, b. 1966, Kalemmyo, Burma
Lives and works in Silver Spring, MD

WEBSITE

Chan Chao's arresting portraits are photographed outdoors, with natural light illuminating their subjects' expressive faces and glimpses of contextualizing landscapes. In the late 1990s, Chan traveled to Burma (now called Myanmar), the country from which he and his family had emigrated twenty years earlier. He photographed pro-democracy fighters and activists along the country's remote borders with India and Thailand, people who are among a broad coalition of ethnic and religious minorities, students, and others who stand in resistance to the military dictatorship that took power in the aftermath of British colonization, which ended in 1948.

A land of tremendous natural resources prior to colonization, by the 1990s, Burma was among the ten least developed nations in the world according to the United Nations. Rather than immigrate illegally to Thailand or return to the population centers of their country and risk abuse, imprisonment, or death, pro-democracy groups have worked with the Thai timber industry to log borderland forests in order to fund their subsistence, one of the many difficult concessions of their precarious situation.



Left: Chan Chao, *Sandra & Son*, October 2006, 2021, Country of Origin: Peru, archival pigment print
Right: Chan Chao, *Ladislav*, January 2004, 2021, Country of Origin: Slovakia, archival pigment print

Over twenty-five years later, Burma's civil war continues largely outside of the media spotlight, as do many other conflicts and conditions in which humans struggle on the planet that we share. In 2003 and 2004, Chao photographed an internationally-composed group of UN peacekeepers in Cyprus. The serene sea and mountains of the island belies its history of colonization by first the Ottomans and then the British, as well as the ongoing dispute between Turkish Cypriots and Greek Cypriots over governance and territory. A couple of years later, Chao visited a prison in Peru, photographing women from an array of countries all convicted for having a part in global drug trafficking. As with members of the Burmese resistance and UN peacekeepers, the Peruvian prisoners come from many backgrounds to form a diverse community coexisting in challenging circumstances.



Artworks by Chan Chao and Shahla Arbabi

Chan Chao was born in Kalembo, Burma. His family immigrated to United States in 1978. He has published four photography books: *Burma: Something Went Wrong*, *Letter from PLF*, *Echo* and *Two Places on Earth*. Chao's Burma portraits were featured in the 2002 Whitney Biennial. His photographs have been exhibited at Yancey Richardson Gallery, New York; G Fine Art, Washington DC; and Mark Moore Gallery, Santa Monica.

Chao's photographs are in the permanent collection of major museums across the United States, including the Hirshhorn Museum and Sculpture Garden, The National Gallery of Art, The Baltimore Museum of Art, The Whitney Museum of American Art, San Francisco Museum of Modern Art, Houston Museum of Fine Art, Los Angeles County Museum of Art, and The Denver Art Museum.

KEI ITO

Japanese American, b. 1991, Tokyo, Japan
Lives and works in Baltimore, MD

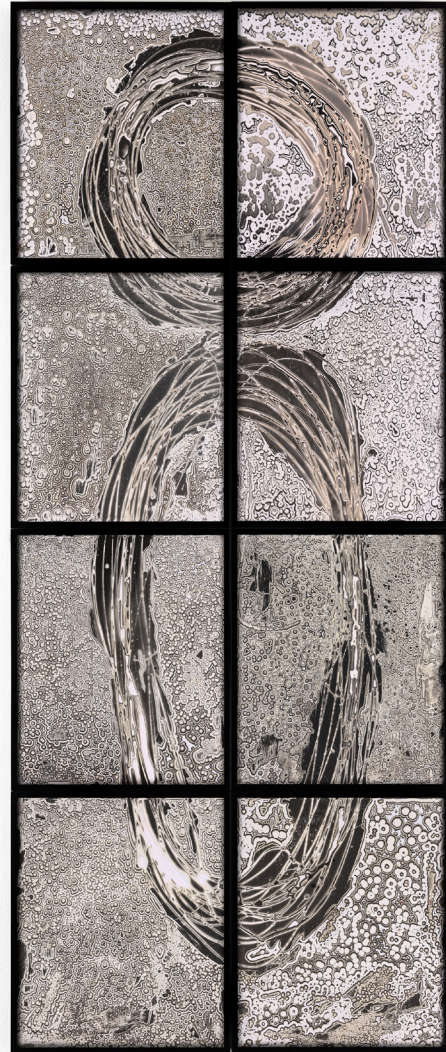
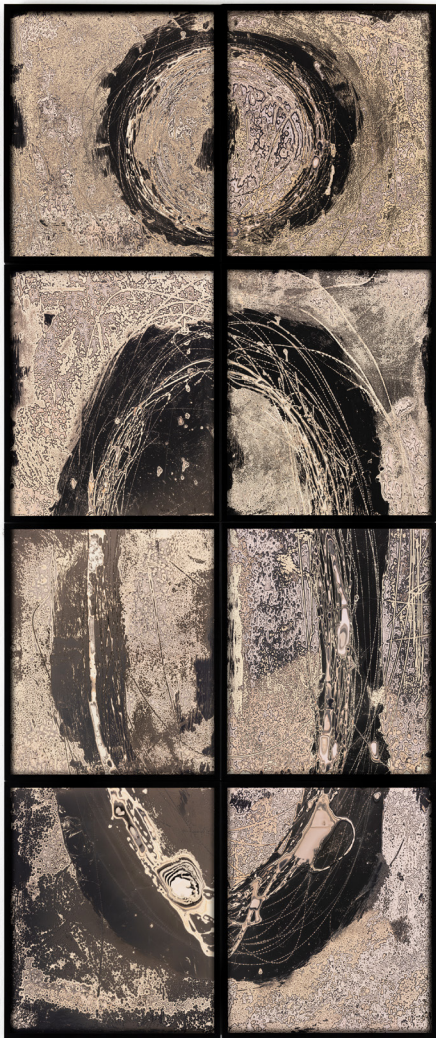
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Over the last century, technological change has proceeded at a scale that has scarred both the physical landscape and human history. In his work, Kei Ito uses photographic processes to call attention to such a scar—the nuclear bombing of Hiroshima and Nagasaki, Japan,—commemorate its victims, and continue healing in its aftermath. The artist’s “chemigrams” are large scale photograms, camera-less images made as energy in the form of sunlight passes through a thick liquid medium of honey, oil, and syrup that Ito paints onto photosensitive paper. This viscous application alters the way that the light interacts with the paper’s light-sensitive chemicals causing an array of bubbles, drips, and lines to appear after exposure.

All of the many works in this series are characterized by a small circle topping an oval, a seemingly universal distillation of the human figure into head and body—fundamental aspects that people share and which filter and link our experience of being alive. Simultaneously, the imagery can be read as an aerial view of the earth’s topography, evoking targets or areas of distress and destruction that arise when people come into conflict with one another. Ito employs honey and various oils not only to give rise to striking visual effects, but also because they are materials known for their healing properties. The artist asserts that only by continuing to give a presence to the traumas of the past can we continue the process of healing and improve our abilities to address and avert future catastrophe and pain.

Kei Ito is an interdisciplinary installation artist and immigrant, navigating themes entrenched in trauma and inheritance within the context of his identity and heritage. His artistic practice is deeply rooted in the profound legacy passed down from his late grandfather, a resilient survivor of the harrowing atomic bombing of Hiroshima. This familial narrative, coupled with the loss of numerous family members to the explosion’s aftermath and radiation poisoning, serves as the cornerstone of Ito’s creative exploration.

Ito's artistic contributions have been widely recognized and exhibited in both solo and group exhibitions, including a major solo exhibition this year at the Georgia Museum of Art. His works have garnered attention in esteemed publications such as the Washington Post Magazine, Hyperallergic, BBC Culture & Art, BmoreArt, ArtMaze Magazine, ESSE Magazine, and various newspapers worldwide. Notably, his pieces are held in esteemed institutional collections, including the Museum of Contemporary Photography (Chicago, IL), the Norton Museum of Art (West Palm Beach, FL), the Gregory Allicar Museum of Art (Fort Collins, CO), En Foco (NYC, NY), and the Eskenazi Museum of Art (Bloomington, IN).



Left: Kei Ito, *Burning Away #22*, 2023, silver gelatin chemigram (sunlight, honey, various oils, and syrup)

Right: Kei Ito, *Burning Away #7*, 2022, silver gelatin chemigram (sunlight, honey, various oils, and syrup)

JAE KO

Korean American, b. Pyeongtaek-si, Korea
Lives and works in Alexandria, VA and Piney Point, MD

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Over the last century, art has opened up to a range of materials and ways of shaping them that seems limited only by physics and the artist's imagination. These include processes that are infused with the rhythms of nature. Rather than depict waves along a coastline or the life cycle of a tree, Jae Ko embodies the movement, patterns, and textures of natural phenomena in her abstract sculptures.

She submerges rolls of commercial paper into transformative pools of sumi and calligraphic ink. As the paper absorbs the colored liquid, the rolls expand, undulate, and become saturated with lush, velvety color. In addition to this sea change, Ko's work reunites two different forms of trees: paper made from pulped specimens and sumi ink produced from the soot of pines. All the while, the concentric circles of her forms suggest the rings of growth that slowly aggregate during a tree's lifespan.



Left: Jae Ko, *JK2158 Red on Ash Black*, 2023, rolled paper and colored ink
Right: David Carlson, *Talking with a Bird*, 2023, acrylic on canvas

Jae Ko has been recognized with numerous awards including grants from the National Endowment for the Arts, Anonymous Was a Woman, and the Pollock-Krasner Foundation. She has also received multiple awards from the Maryland State Arts Council and the DC Commission on the Arts and Humanities.

Her work has been featured in solo and group exhibitions throughout the United States, Canada, Asia, and Europe, including at such venues as The Phillips Collection, Washington, DC; Contemporary Art Museum, Houston; and Grounds for Sculpture, Hamilton, NJ. Her work is in the permanent collection of the Smithsonian's Hirshhorn Museum and Sculpture Garden, The Phillips Collection, and Grounds for Sculpture, and among her commissioned work is a major piece at Meta's (Facebook) Washington, DC headquarters. She received her MFA from the Maryland Institute of Art after earlier studies at the Toyo Institute of Art and Design and Wako University, both in Tokyo, Japan.



MARTY KOELSCH

American, b. 1995, Sandusky, OH
Lives and works in Baltimore, MD

[@martykoelsch](#)

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Over the course of several years, Marty Koelsch has contemplated the history of the Jones Falls, an eighteen-mile river that runs from rural Maryland through Baltimore and into the city's Inner Harbor. As early as the seventeenth-century, the Jones Falls was an important waterway for powering mills and transporting products and materials, enterprises that led its waters to become polluted and diverted off their natural course. Most dramatically, a section of the Jones Falls was channeled into an underground conduit in the early twentieth-century, eventually enabling the construction of Baltimore's Jones Falls Expressway in the 1960s.



Koelsch laments the damage done to the river over the rise and fall of Baltimore as a hub of industry and transportation. In its story, she finds a non-human expression of the Queer experience of perseverance within a cultural system that harms and suppresses people whose lives flow in ways other than those that serve “mainstream” priorities and conventions. With a background in landscape architecture, Koelsch at times collects plant matter at places where the Jones Falls surfaces and employs it in her sculptural tributes to the river’s resiliency. Here instead, she uses American sycamore wood, a native species found widely on Maryland stream banks, to create a meticulously scaled model derived from eighteenth-century maps and drawings. The speculative model invites us to envision what an uninhibited run of the Jones Falls might have looked like prior to European settlement.

Marty Koelsch is living, reading, thinking, learning, writing, teaching, making art, and studying landscapes in Baltimore, Maryland. Working in sculpture and place-based/time-based mediums, her practice engages the relationship between humans and the environment through ecological, object-oriented, and queer lenses.

Koelsch holds a Bachelor of Science in Landscape Architecture from The Ohio State University and a Master of Fine Arts in Sculpture from the Maryland Institute College of Art. She is currently staff at the Maryland Institute College of Art and Adjunct Faculty at the Community College of Baltimore County.



Marty Koelsch, *Marshland Elegy*, 2024, American sycamore

JUAN MAIDAGAN

Argentinian, b. 1957, Rosario, Argentina
Lives and works in Baltimore, MD and Berlin, Germany

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[WEBSITE](#)

“A satisfactory translation of this chapter is, I believe, perfectly impossible. It contains the book. I think of it as the Aleph, in Borges’s story: if you see it rightly, it contains everything.”

-Ursula K. Le Guin

As noted in her rendition of Lao Tzu’s Tao Te Ching

The reflective, undulating surfaces of Juan Maidagan’s *Artifact-Built I* complicate the precise naming of its form. The object has both a shape, akin to a column, and a quality of movement, approaching a fold, turn, or spiral. Its title locates the object in the human-made world, and produced from bronze, it speaks to the bronze architectural fixtures throughout the Kreeger building. Yet, the sculpture’s curves suggest something organic, and it is animated by the passing people and changing landscape mirrored in its polished surfaces as it hangs in a gallery across from a window.



The paradoxical mysteries of the piece continue as one contemplates whether the piece is all surface or holds something hidden in its interior. The work is also hung unusually high on the wall to complicate its function. It is not located at eye-level as art typically is, so might it have some other addressee or function? Maidagan offers Jorge Luis Borges’ short story *The Aleph* as a clue for grappling with, if not fully determining his piece. Borges’ Aleph is an impossible gazing globe, a non-descript point hidden in a cellar from which “all the places of the world, seen from every angle, coexist.” In contemplating the multifaceted-ness of being—locations of beauty and devastation, of happiness and heartbreak, of vast grandeur and minute detail—revealed simultaneously through the Aleph, the infinite overtakes one sense of self.

Juan Maidagan and Dolores Zinny have worked independently, and as a collaborative duo since 1989. From 1995 to 1996, they attended the Whitney Museum Independent Study Program. They received a Guggenheim Fellowship, 1998; a Pollock Krasner Fellowship, 2000; and a DAAD Artist in Berlin Program Fellowship Award, 2002. Recent commissions and work in public spaces include projects such as: *Word for Word: decór, for distance*, 2017, for the Los Angeles County Museum of Art's façade during the Getty Foundation's *Pacific Standard Time: LA/LA* and *Trade Winds*, 2023, for the Singapore National Gallery.

In 2022, they presented *Not a Flag in the Sun*, a comprehensive solo exhibition at the DAADGALERIE Berlin. Their work has been exhibited internationally in venues such as the 50th Venice Biennial, 2003; the 2nd Sevilla Biennial, 2006; the 5th Berlin Biennial, 2008; and the 8th Gwangju Biennial, 2008. They have also created special projects for MIT List Visual Art, 2001; The New Museum of Contemporary Art, New York, 1999; and Artist Space, New York, 1999. Other selected solo exhibitions have been at the Lund Konsthall; The Showroom, London; Sala Rekalde, Bilbao; Moderna Museet, Stockholm; Museo Tamayo, Mexico City; and MMK Museum für Moderne Kunst, Frankfurt. Their work is represented in many public collections, among them: MMK Museum für Moderne Kunst, Frankfurt; Moderna Museet, Stockholm; MGK Museum für Gegenwartskunst, Siegen; Daimler Chrysler Collection, Berlin; Bundeskunstsammlung, Bonn (Federal Contemporary Art Collection of Germany); and the Los Angeles County Museum of Art.



Juan Maidagan, *Artefakt-Gebäude 1 (Artifact-Built 1)*, 2009, metal architectural fixtures

linn meyers

American, b. Washington, DC

Lives and works in Washington, DC and Los Angeles, CA

[@linnmeyers](#)

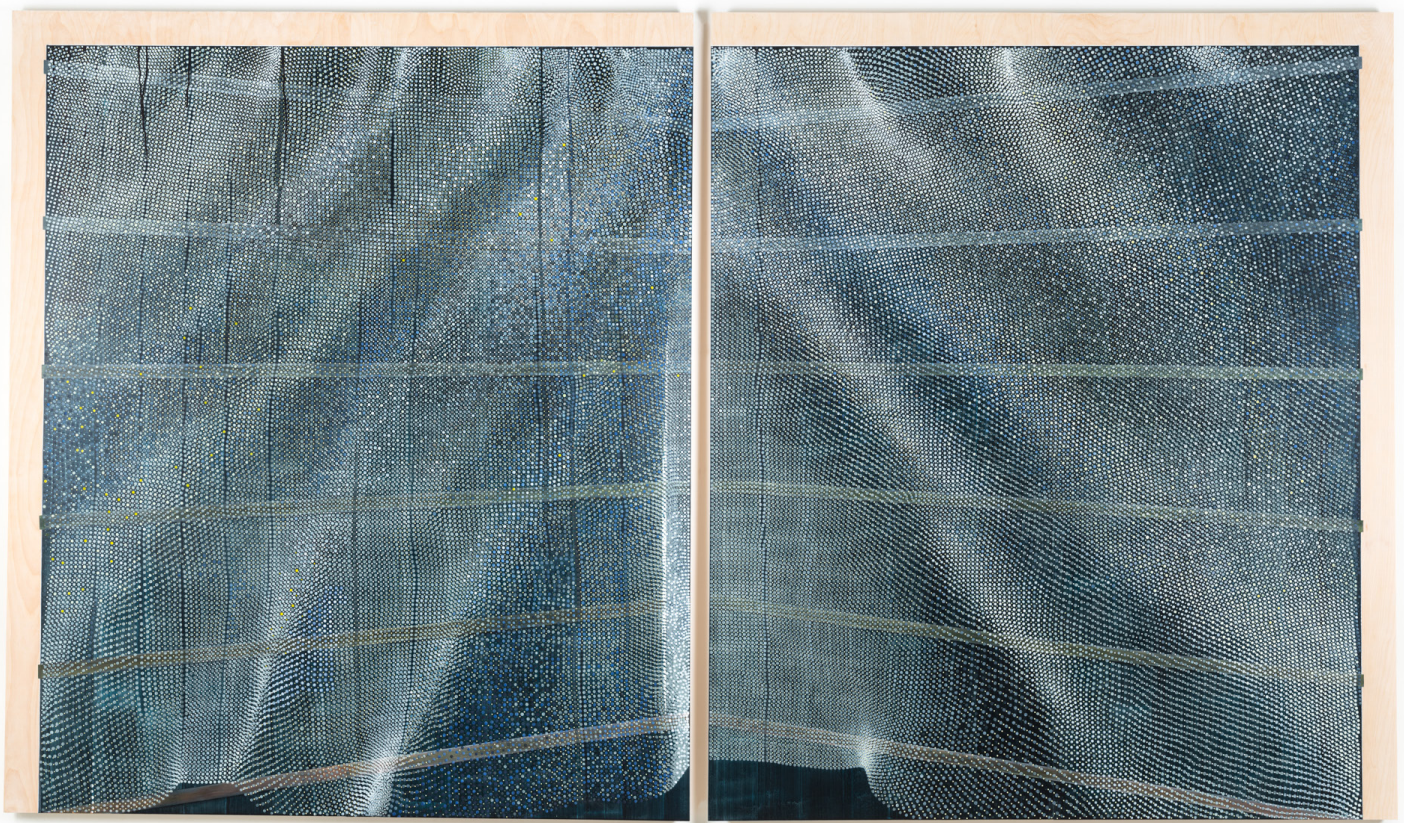
[WEBSITE](#)

linn meyers' abstract paintings and drawings seem animated by spatial flows and geometric structures fundamental to our universe. In *Mirror World, 2022*, particles dance upon undulations like packets of light traveling along fiber optic cable, foam on ocean waves, or even stars across ripples of space-time. The dynamism and fluidity of meyers' compositions come in large part from her almost unfathomably labor-intensive process: she applies one hand-made mark after another without guidelines, slowly allowing her body's rhythms and intuitive calibrations to evolve a dazzling whole.

In recent years, meyers has studied and made work in response to the nineteenth-century British art critic John Ruskin's consideration of the sublime (the awe- and sometimes terror-inspiring wonder of nature) in relation to the land- and seascape paintings of J.M.W Turner (1775-1851). However, one experiences a decidedly twenty-first-century conceptualization of the sublime in front of meyers' art. Her abstractions overlay organic, technological, and metaphysical orders and allow the macro and micro to merge, locating viewers at the nexus of a vast network of matter, information, and life.

linn meyers' works have been shown in public and private venues such as the Hirshhorn Museum and Sculpture Garden, Washington, DC; the Smithsonian American Art Museum, Washington, DC; The Phillips Collection, Washington, DC; the Hammer Museum, Los Angeles; The Drawing Center, New York; Sandra Gering Inc., New York, the Tokyo Metropolitan Art Museum; Jason Haam, Seoul; ParisCONCRET, France, and Unosunove, Rome, among others. Her work is featured in many museum collections, including the British Museum, London; Amore Pacific Museum, Seoul; Los Angeles County Museum of Art; Philadelphia Museum of Art; Baltimore Museum of Art; National Gallery of Art, Washington, DC; Hirshhorn Museum and Sculpture Garden; and The Phillips Collection.

meyers is the recipient of a Pollock Krasner Foundation Award, a Smithsonian Artist Research Fellowship, the Anonymous Was a Woman award, several DC Commission on the Arts fellowship awards, and numerous residencies.



linn meyers, *Mirror World*, 2022, acrylic ink on panel

KRISTIN PUTCHINSKI

American, b. 1975, Plano, Texas, USA
Lives and works in Baltimore, MD, USA

[@kricket.me](https://www.instagram.com/kristinputchinski)

Kristin Putchinski subverts our expectations for encountering a piano, particularly in the galleries of a museum such as the Kreeger, which was designed to showcase not only visual art but its founders' passion for music. In *Reaping & Sowing*, a destroyed piano acts as a landscape across which Putchinski juxtaposes her gestures of "planting" loose keys within the instrument's exposed strings to her opposing action of plucking the keys and letting them fall into disorder. The piece runs on a 12 minute 30 second loop, yielding a never-ending cycle of seeding and harvest, and growth and decay.

Putchinski's work reflects on her experiences as a musical artist performing under the name ellen cherry. Over the last several years, she has left the music industry and refocused on visual arts, starting a new cycle in her career, but one still influenced by her past. At the same time, the biblical title of the piece clues us into the way that Putchinski's performance offers an encompassing metaphor. *Reaping & Sowing* might prompt us to account for our actions both individually and globally, as we figure out ways to sustain our existence in the face of geopolitical tumult, as well as environmental and technological change.



Kristin Putchinski explores concepts of tension, transformation, and release through a series of actions, performances, and sculptures that utilize an upright piano as the primary object. Her process is tri-fold: unmaking, playing, and remaking. This body of work confronts her conventional training on the piano and articulates experiences on her journey of healing from profound encounters with violent trauma.

Putchinski spent twenty-seven years touring as an award-winning songwriter, musician, and composer before completing an MFA in Intermedia and Digital Arts from the University of Maryland, Baltimore County in 2024.



Kristin Putchinski, *Reaping & Sowing*, 2023, digital video loop with sound; running time: 12 minutes, 30 seconds

SOLEDAD SALAMÉ

American, b. 1954, Santiago, Chile
Lives and works in Baltimore, MD

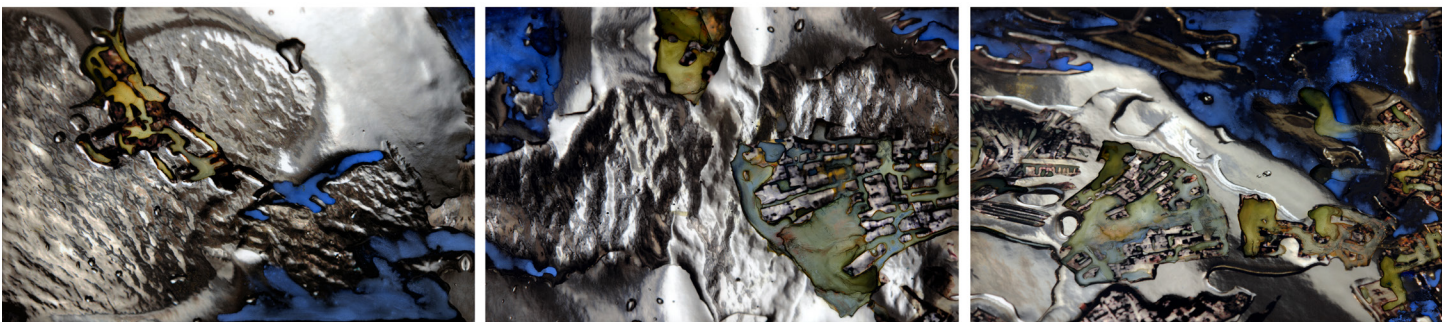
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Soledad Salamé investigates the impact of climate and ecosystem change through many mediums including photography and print-making. To create her images of Venice, she printed aerial views sourced from Google Earth maps on transparent Mylar (a strong, flexible film) and glued them onto reflective paper. Next, she punctured and flooded this surface with water. Salamé then photographed the quickly disintegrating materials and printed the resulting images on frosted Mylar to which she added color. She once again photographed the work, printing its final form on aluminum.

Throughout this dynamic and iterative process, the physical properties of light and water activate the artist's imagery to convey the imperiled beauty of Venice. The city, which is renowned for its artistic treasures and history as a hub of exchange between East and West, is under threat from rising sea levels and storm surges. Salamé's radiant black-and-white *Continents of Water* works are more abstract meditations on the force of water as it flows through states of equilibrium and disruption.

Salamé also works sculpturally as with the piece *In Silence*, which glows from a window of the Kreeger's building like a massive fragment of amber. Insects are entrapped in this flow of resin, injecting an aspect of natural history into the art museum. The sculpture affords an opportunity to reflect on the beauty and diversity of the animal world, all the while confronting its ephemerality and lamenting the human activity that has made other living things more vulnerable.



Left: Soledad Salamé, *Venice 2*, 2008, print on aluminum



Soledad Salamé, *In Silence*, from the *In Silence* series, 2001-02, resin and insects

Soledad Salamé is an interdisciplinary artist, whose works originates in extensive investigation into environmental and human rights issues. She has conducted field research in the Americas, Antarctica, and beyond. Her current project, *We The Migrants: Fleeing/Flooding* explores migration resulting from climate change, a phenomenon exacerbated by social and political tensions around the world. Since 1984, the artist has lived and worked in Baltimore, MD, where she directs Sol Print Studio (founded in 2009), an experimental project-based space for artists to develop their printmaking skills and artistic expression. From 1973 to 1983, Salamé lived and studied in Venezuela where she first encountered the rainforest, a pivotal experience in her artistic development.

Salamé's work has been featured at numerous venues, including the Baltimore Museum of Art; the Denver Art Museum; El Museo del Barrio, New York; the Milwaukee Museum of Art; the Museum of the Americas, Washington, DC; the National Museum of Women in the Arts, Washington, DC; the Pérez Art Museum, Miami; the Phoenix Art Museum; Museo de Bellas Artes, Santiago, Chile; and the Museum of Goa, India. Her work is represented in private and public collections internationally, including the Baltimore Museum of Art, the National Gallery of Art, the National Museum of Women in the Arts, the Museum of Fine Arts, Houston, and the University of Essex, United Kingdom. Her work is also featured in important publications covering topics ranging from art and the environment to surveys of contemporary Latin American art. These include *The Contemporary Museum, 20 Years*, by Irene Hoffman, *Latin American Women Artists of the United States*, by Robert Henkes, and *Latin American Art in the Twentieth Century*, by Edward J. Sullivan.

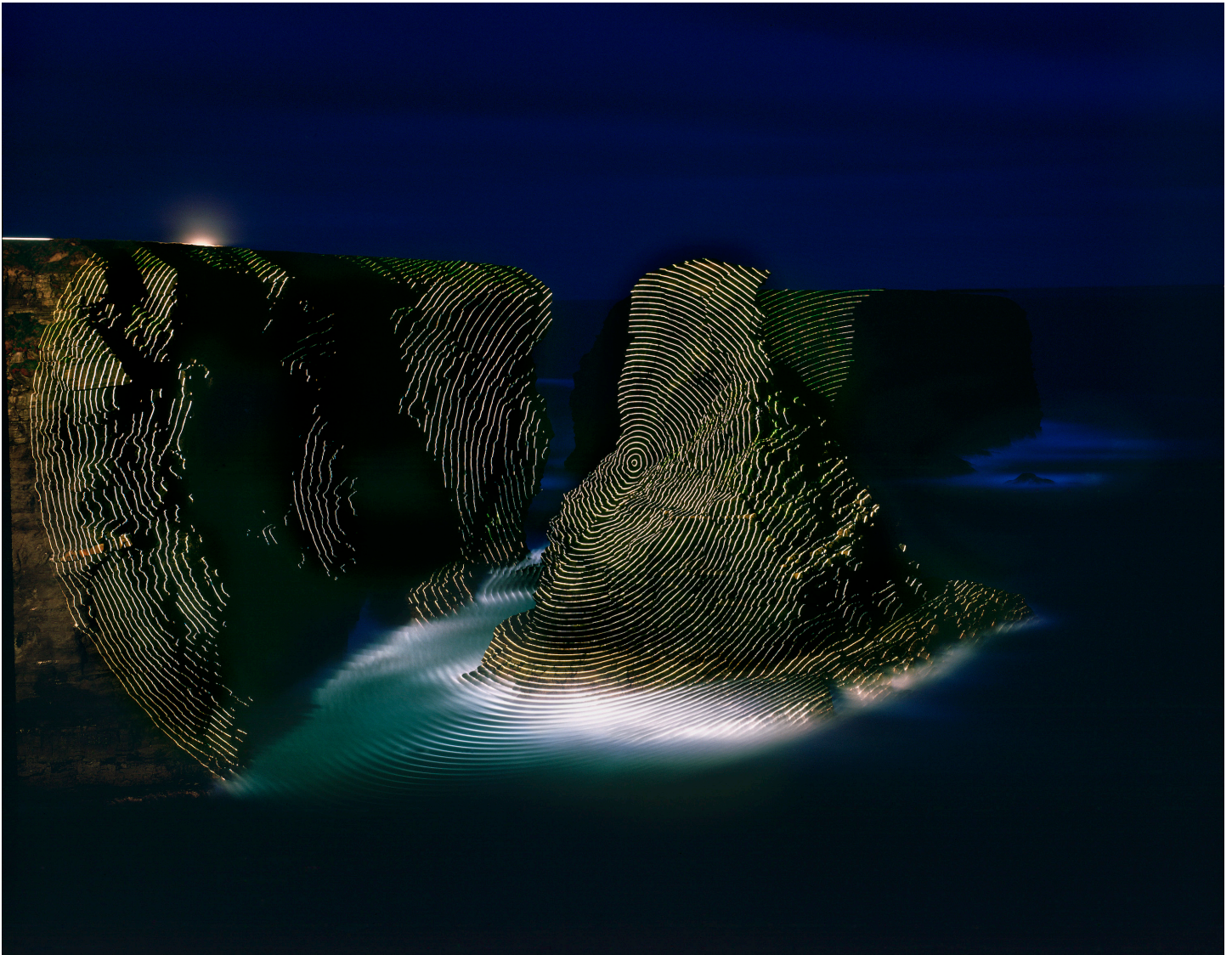


JIM SANBORN

American, b. 1945, Washington, DC
Lives and works in Alexandria, VA and Piney Point, MD

[@jim sanborn](#)
[WEBSITE](#)

Jim Sanborn's *Analog Projections* series, made throughout the American West and Ireland during the late 1990s, juxtapose the vastness of the natural landscape with the comparative blip of human technological development. Using a high-powered projector that he designed and built, Sanborn traveled to remote locations where light generated by centers of human population could not be seen. An assistant would project a computer-generated geometric image onto geological formations. Sanborn then photographed these projections, sometimes reaching up to 2000-feet high by 3000-feet wide, with an analog large-format camera, exposing film anywhere from ten to forty-five minutes.



Jim Sanborn, Kilkee County Clare, Ireland, 1997, large format projection, digital print



Jim Sanborn, *Bandon, Oregon II*, 1997, large format projection, digital print



Jim Sanborn, *Cainville, Utah*, 1995, large format projection, digital print

Unlike the land art of other artists including Michael Heizer's *Double Negative* and James Turrell's *Roden Crater*, Sanborn's intervention is temporary and leaves natural sites unaltered. While Sanborn emphasizes the fundamental geometries that structure Earth's topography, art, and engineering alike, he seems to comment on the overwhelming discrepancy between the slow, enduring continuity of our planet's geology and the short, intense flare of human civilization. There are striking resemblances between some of Sanborn's compositions and those of Impressionist works in the Kreeger collection (see, for instance, Claude Monet's *The Rock Needle and the Porte d'Aval Seen from the West*) which reflect the ongoing inspiration that land and sea have held both as formal subjects and more conceptual registers of time and scale.

Jim Sanborn, whose work has been featured in numerous exhibitions, as well as in prominent public art commissions in the United States and abroad, gained international acclaim with his work *Kryptos*, commissioned in 1988 by the General Services Administration's prestigious Art in Architecture Program for the CIA headquarters in Langley, VA. Emblematic of Sanborn's commitment to research and rigorous fabrication processes, *Kryptos* has captivated audiences for decades with a still unbroken coded message exactly cut into a configuration of copper, granite, and lodestone.

During the 1990s and 2000s, Sanborn continued to explore and expand these questions with work anchored in the landscape and history of the American West, such as *Analog Projections*, *Atomic Time*, and *Terrestrial Physics*. The latter two series explored the cultural impact and devastating psychological trauma of the nuclear age through uncanny recreations of the Manhattan Project laboratory and the first fission of uranium with a massive particle accelerator. In 2016, Sanborn, who studied archeology, turned his focus to the ethical repercussions of the commercial exchange of looted Cambodian antiquities, resulting in the multi-faceted body of work *Without Provenance*.

ATHENA TACHA

American, b. 1936, Larissa, Greece
Lives and works in Washington, DC

WEBSITE

Over her career spanning many media, Athena Tacha has investigated the rhythms of nature in drawing, photography, experimental books, sculpture, and public art. The systems and processes of the human body and the patterns and cycles of change inherent to other organisms and geological formations are interwoven throughout her multifaceted art. Small-scaled sculptures of an erupting volcano and an ice-capped mountain peak express the awesome physical intensity of nature in microcosm. And, by selecting, editing, and combining photographs of the hot, acidic waters of volcanically formed pools in Ethiopia's Dankali Depression, she makes quite palpable one of the most geologically extreme locations on Earth.



Left: Athena Tacha, *Singularity #2*, 2001, graphite on black watercolor paper

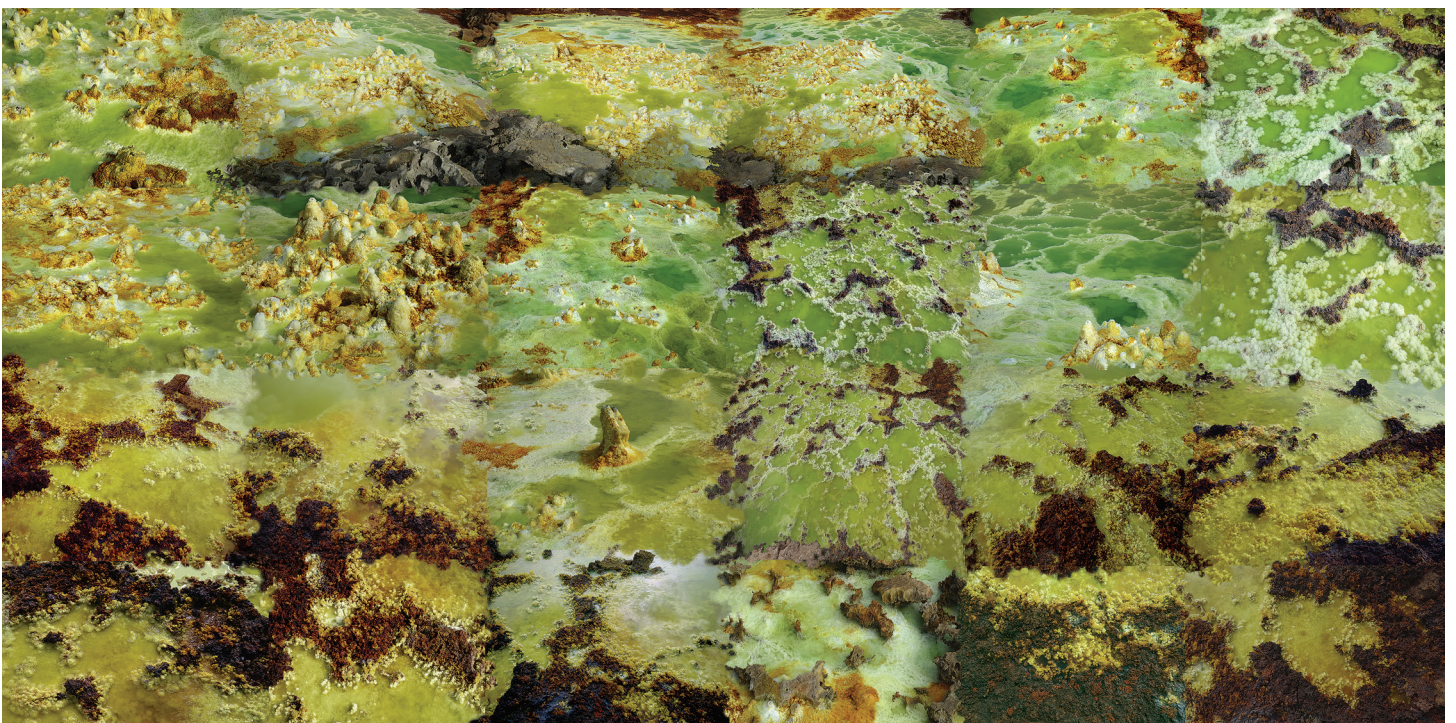
Middle: Athena Tacha, *Peak*, 2003, lead sheet, epoxy, white vinyl spackling, clear silicone sealant, white spray paint, and gray gravel

Right: Athena Tacha, *Singularity #7 (Silver Stars)*, 2002, airbrushed silver acrylic ink on black watercolor paper

Tacha's *Singularity* series shifts perspective to a place where the expanse of the universe and the subatomic operations of matter collide, a point of extraordinary density such as that which gives rise to a black hole or which might lie at the origins of our known universe. A physical phenomenon that theoretically extends from the physical properties of matter just as chemically seething desert pools, lava, and ice flows do, cosmic singularities remain beyond direct human observation. Tacha's meticulous accumulations of individual marks executed in different media throughout the *Singularity* series allow us to ponder this life-generating and destroying force.

Educated at the School of Fine Arts, Athens, Greece (MFA), Oberlin College (MA in art history) and the Sorbonne, Paris (PhD in aesthetics), Athena Tacha is a pioneer in environmental public art. She has won more than forty public art commissions, from Alaska to Florida, including a two-acre park in downtown Philadelphia and plazas with multiple works at the Muhammed Ali Center, Louisville, KY and Wisconsin Place, Bethesda, MD. Her multi-faceted art, consisting of a body of textual and photographic conceptual works as well as smaller sculptures, has been exhibited world-wide and is represented in more than fifty museums.

Among major publications on her work are *Athena Tacha: Public Works, 1970-88* (the catalogue of a retrospective exhibition at the High Museum in Atlanta); *Dancing in the Landscape. The Sculpture of Athena Tacha, 2000*; *Athena Tacha: from the Public to the Private, 2010* (a bilingual catalogue of a large traveling retrospective in Greece); *Visualizing the Universe: Athena Tacha's Proposals for Public Art Commissions, 1972-2012, 2017*; *Fifty Years Inside an Artist's Mind: the Journal of Athena Tacha, 2020*; and *The Art of Athena Tacha: a Complete Catalogue, 2022*.



Athena Tacha, *Golden Pools (Danakil, Ethiopia)*, 2015-16, chromogenic digital print on metallic photo paper

DOLORES ZINNY

Argentinian, b. 1968, Rosario, Argentina
Lives and works in Baltimore, MD and Berlin, Germany

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At first glance, Dolores Zinny's exquisite drawings seem a microscopic enlargement of a detail in one of the paintings by Claude Monet in the Kreeger Museum collection. In just a few square inches of meticulously accumulated pencil marks, she concentrates diffused light and a soft spectrum of color that are as evocative and beautiful as the elements of an Impressionist sky.

Like Monet contemplating his gardens at Giverny, Zinny meditates on places that are intimately familiar to her—the skies of Rosario, Argentina, the city in which she was born, and Baltimore, Maryland, the city in which she now lives. However, in juxtaposing atmospheric views of these far-flung places across her series, Zinny addresses the dispersion of people in the twenty-first century and hints at the geo-political dynamics that have led to distinctions between the global South and North. With slow and close looking, her rectangles of color are revealed as energetic fields conveying skies that are aggregates of vapors and currents, of human inhalations and exhalations, and of sustaining and toxic particulates.



Drawings by Dolores Zinny

Zinny has also created a luminous, gauzy fabric installation for the Kreeger. Dyed the dreamy yellow-orange of a sunset or tropical flowers, the fabric is hung curtain-like along a window separating one of the Kreeger's galleries from an interior courtyard. Zinny's intervention, which includes hand-painted imagery, softens and animates the precise geometries and hard materials of the modernist museum building designed by Philip Johnson and Richard Foster as it mediates between the living environment of courtyard plantings and the sense of permanence conveyed by the architecture.



Dolores Zinny, *Trade Winds/Vientos Alisios*, 2024, organza, cotton, canvas, and acrylic paint

Based in Berlin and Baltimore, where she is the Director of the Rinehart School of Sculpture at the Maryland Institute College of Art (MICA), Dolores Zinny has worked independently, as well as in collaboration (since 1989) with Juan Maidagan. From 1995 to 1996, Zinny and Maidagan attended the Whitney Museum Independent Study Program. They received a Guggenheim Fellowship, 1998; a Pollock Krasner Fellowship, 2000; and a DAAD Artist in Berlin Program Fellowship Award, 2002. Recent commissions and work in public spaces include projects such as: *Word for Word: decór, for distance*, 2017, for the Los Angeles County Museum of Art's façade during the Getty Foundation's *Pacific Standard Time: LA/LA* and *Trade Winds*, 2023, for the Singapore National Gallery.



In 2022, they presented *Not a Flag in the Sun*, a comprehensive solo exhibition at the DAADGALERIE Berlin. Their work has been exhibited internationally in venues such as the 50th Venice Biennial, 2003; the 2nd Sevilla Biennial, 2006; the 5th Berlin Biennial, 2008; and the 8th Gwangju Biennial, 2008. They have also created special projects for MIT List Visual Art, 2001; The New Museum of Contemporary Art, New York, 1999; and Artist Space, New York, 1999. Other selected solo exhibitions have been at the Lund Konsthall; The Showroom, London; Sala Rekalde, Bilbao; Moderna Museet, Stockholm; Museo Tamayo, Mexico City; and MMK Museum für Moderne Kunst, Frankfurt. Their work is represented in many public collections, among them: MMK Museum für Moderne Kunst, Frankfurt; Moderna Museet, Stockholm; MGK Museum für Gegenwartskunst, Siegen; Daimler Chrysler Collection, Berlin; Bundeskunstsammlung, Bonn (Federal Contemporary Art Collection of Germany); and the Los Angeles County Museum of Art.

MONSIEUR ZOHORE

Ivorian American, b. 1993 Potomac, MD
Lives and works between Richmond, New York, and Abidjan

[@mzohore](#)

Amalgamating over a dozen paintings by Piet Mondrian in the towering piece *Stervende Overwinning* (Dutch for “Dying Victory”), Monsieur Zohore presents the trajectory of Mondrian’s artistic path from a painter of still lifes and landscapes to a figure celebrated for radically abstract compositions. Mondrian’s *Dying Sunflower*, 1908, a watercolor in the Kreeger’s collection begins the chronological arc traced by Zohore through to Mondrian’s famous *Broadway Boogie Woogie* and other gridded paintings in red, yellow, and blue of the early 1940s.

Zohore recreates Mondrian’s works with ink and bleach applied to paper towels, materials that invite the entwined but sometimes contradictory metaphors of absorption, staining, labor, caretaking, and removal. The large braid snaking through Zohore’s composition suggests these interwoven states, as well as the ways in which representation and abstraction flow into one another in Mondrian’s approach to visualizing outer and immanent realities.

The withering condition of Mondrian’s sunflower points to another interest of Zohore’s: life cycles. Zohore sees his meditation on Mondrian as reflecting cycles of change in the mystically-inclined Dutch artist’s life. In an installation more oriented to the present day, Zohore places both living and dying birds-of-paradise in bottles of Windex. Visually, the tropical flower’s vibrant flare of orange is brilliantly contrasted with the distinctive chemical blue of the household fluid.

By leaving a cleaning agent on view in a gallery, Zohore reminds us of the extensive physical labor that goes on behind-the-scenes to maintain an institution like a museum. The birds-of-paradise, native to the coastal areas of southern Africa (the continent from which Zohore’s family comes), act as stand-ins for the many people who migrate from elsewhere to the United States and engage in caretaking professions. By arranging flowers at varying stages of robustness and deterioration, Zohore provides evidence of seemingly inevitable cycles—some nurturing, others toxic—of migration, productivity, and life.



Monsieur Zohore, *Primitivism (Plinth)*, 2012-2024, fake flowers and resin in Windex bottles



Left: Monsieur Zohore, *Stervende Overwinning (Dying Victory)*, 1908-2024, mixed media on canvas
Right: Shahla Arbabi, *Frozen in Time #1*, 2022, acrylic, cardboard, and metal

Through performance, video, installation, and sculpture, Monsieur Zohore explores queer history and his Ivorian-American heritage deploying humor, economics, art history, and labor. He received an MFA from the Maryland Institute College of Art in 2020 and a BFA from The Cooper Union for the Advancement of Science and Art in New York in 2015. He is currently Assistant Professor of Painting and Printmaking at Virginia Commonwealth University.

Zohore has exhibited his works at venues such as Julie Collins Smith Museum (Auburn), Art021 (Shanghai), Paris Internationale (Paris), Art Athina (Athens), Sculpture Center (New York), The Clarington Art Center (Canada), Pace (New York), Spurs (Beijing), Sperling (Munich), Mitterand (Paris), Terrault (Baltimore), Tick Tack (Belgium), The Baker Museum (Florida), Socrates Sculpture Park (New York), The Baltimore Museum of Art (Baltimore), Von Ammon Co (Washington, DC), The Washington Project for the Arts (Washington, DC), and The Columbus Museum (Ohio). His work is in the collections of the Baltimore Museum of Art; Dangxia Art Space (Beijing); The Bunker Collection (West Palm Beach); Brookfield Collection (New York); The Roux Collection (Panama); The Rubell Collection (Miami); Marquez Art Projects (Miami), Walker Art Center, Minneapolis, MN (promised gift); The Zuzuem (Latvia), and the Hirshhorn Museum and Sculpture Garden (Washington, DC).



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