

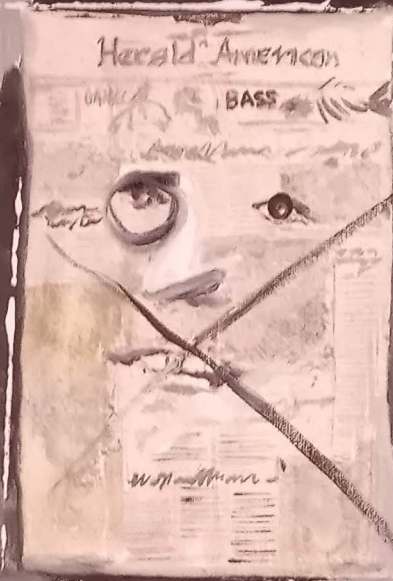
# Everson



Everson  
Museum  
of Art

## Bulletin

2024 / Vol. 2



Featuring:  
**Tim Atseff**  
Final Edition

# A Museum of Firsts

When the Everson Museum of Art opened its present quarters in 1968, it was dubbed “a work of art to house works of art.” As the first museum designed by internationally acclaimed architect I.M. Pei, the Everson’s design has been credited with launching Pei’s world-famous career and putting the Museum at the forefront of contemporary architecture. Today, the Everson has assumed a vital role in the reinvigoration of downtown Syracuse through artistic programs designed to maximize community involvement.

**Front Cover:** Tim Atseff, *Deadline*, 1996, Oil and acrylic on canvas, 41 x 21 inches, Courtesy of the artist



# Letter from the Director

It’s summertime here at the “E” and you know what that means, don’t you? Kids! Yes, we’ve got art campers here for five weeks over the summer, infusing the entire museum building with their excitement, energy, and unfettered creativity. While we are used to seeing Syracuse City School District fifth graders here on field trips during the academic year, summer art camp has its own unique vibe—these kids are ready to get to work, try out new materials and processes, and share their newly-honed skills with parents, family, and friends. They roam our halls and galleries like this is their house—which, of course, it is! Their sense of possibility and endless joy nourishes my soul. While few students will likely end up becoming professional artists as adults, I do know that each and every one of them has been inspired in some way by their creative surroundings, whether it was the art on the walls, the building itself, or the people that bring the art alive. The gates of possibility have been opened, and that is what the Everson and summer is all about!



**Elizabeth Dunbar**  
Director & CEO





# The Everson

## Our Mission Statement

Through dynamic and meaningful encounters with modern and contemporary American art, the Everson Museum of Art engages diverse communities, inspires curiosity and lifelong learning, and contributes to a more vital and inclusive society.

## Our Commitment to DEAI

The Everson Museum of Art is committed to a holistic approach to Diversity, Equity, Access, and Inclusion practices within our organization. We put this commitment into action by:

- Acquiring and displaying works of art that are representative of the diverse communities we serve.
- Removing barriers to accessing art and providing equitable points of entry and participation for all patrons and artists.
- Providing inclusive platforms for artists to exhibit their work and tell their stories.
- Ensuring that the visitor experience within our building is accessible to individuals of all abilities.
- Presenting and operating our building and grounds as a community space where all people are welcome, represented, and seen.
- Implementing a zero-tolerance policy for individuals within our organization, and among our partners and patrons, for any disenfranchising or discriminatory behaviors.



**Elizabeth Dunbar** | Director & CEO  
**Sarah Anson-Ordon** | Grants Manager  
**Steffi Chappell** | Curator & Exhibition Manager  
**Adam Clifford** | Operations Manager  
**Karen Convertino** | Registrar  
**Rachel Harris-Huffman** | Visitor Services  
**Garth Johnson** | Paul Phillips & Sharon Sullivan Curator of Ceramics  
**John Leeper** | Museum Technician  
**Amanda Liberati** | Director of Finance  
**Grace McDermott** | Marketing & Communications Manager

## Museum Hours

Monday: Closed  
 Tuesday: Closed  
 Wednesday: 11:00am–5:00pm (Pay What You Wish)  
 Thursday: 11:00am–8:00pm (Pay What You Wish from 5:00-8:00pm)  
 Friday: 11:00am–5:00pm  
 Saturday: 10:00am–5:00pm  
 Sunday: 10:00am–5:00pm

## Louise Hours

Wednesday-Sunday: 11:00am-4:00pm

## Admission

\$14 – Adults  
 \$10 – Seniors (65+), Students  
 \$2 – with EBT card  
 \$5 – Children 6-12  
 FREE – Everson Members, Children 5 and under, and Military (with ID)



**Julia Neufeld** | Curatorial & Collections Assistant  
**Jennifer Neuner** | Deputy Director  
**Natalie Rieth** | Marketing & Development Coordinator  
**Sara Sirianni** | Membership & Volunteer Manager  
**RJ Sturgess** | Preparator  
**Al Tallman** | Gallery Attendant  
**Walter Tapley** | Safety & Security Officer  
**Dominic Tricase** | Director of Marketing & Development  
**Catherine Walsh** | Learning & Engagement Coordinator

*This project is supported by a Market New York grant from Empire State Development and I LOVE NY/New York State's Division of Tourism, awarded through the Regional Economic Development Council initiative.*

# The Summer Social

The 2024 Everson Summer Social was a resounding success, bringing together art enthusiasts, Museum supporters, and community leaders for an unforgettable evening.

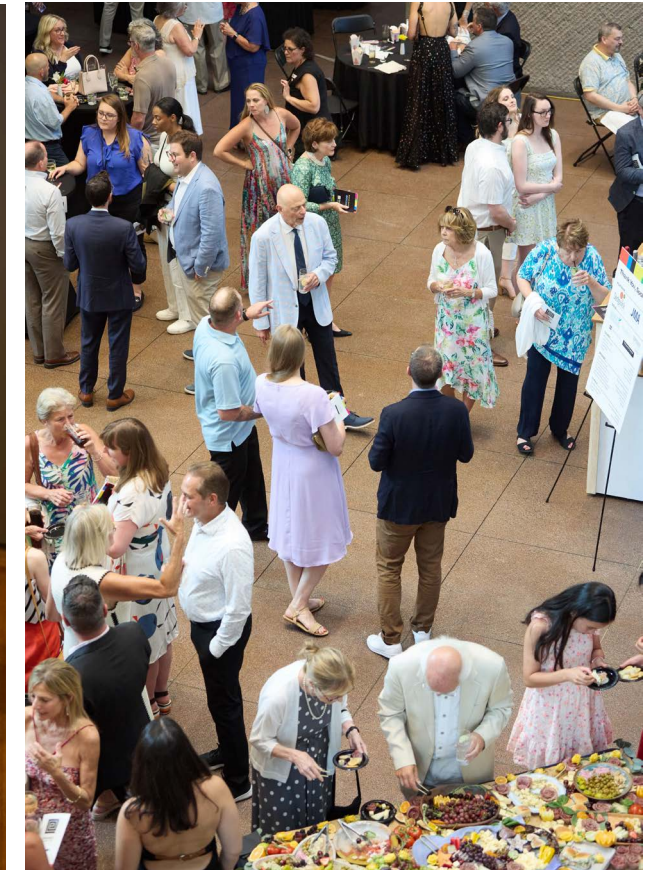


Tyjhier performing at the Summer Social  
Photograph by Charles Wainwright, 2024.

The Everson Summer Social highlighted not only our exhibitions, but the culinary talents of local women-owned businesses including that of The Drëmer Restaurant Group (who is also spearheading operations of our new café, Louise), The Ice Cream Stand, and She Fancy. This year, we were thrilled to honor two remarkable individuals: Everson Medal Honoree, Sue Stanczyk, and Everson Distinguished Service Honoree, Ellen Hardy. Sue Stanczyk, chief of staff to the Onondaga County Executive, has been a tireless advocate for the arts and culture community, significantly contributing to its growth and sustainability. Ellen Hardy, a long-time Everson volunteer, has dedicated countless hours to enriching the Museum's outreach and educational programs. Their passion and dedication have made a profound impact on the Everson Museum and the broader arts community.

The highlight of the night was the announcement of a \$25,000 matching gift from Board Member Kimberly Mezzalingua and her family. This gift will support the Museum's fellowship program, a cornerstone of our mission to inspire lifelong learning and curiosity. Funds raised directly support Everson outreach and camp initiatives throughout the summer.

The evening was rounded out with an unforgettable performance by singer-songwriter Tyjhier, who captivated guests with a unique blend of R&B and Neo-Soul which imbues her music. The event not only celebrated the vibrant arts community but also underscored the importance of supporting the next generation of artists and educators. Many thanks to those who attended and supported the Summer Social!



Photographs by Charles Wainwright

# Tim Atseff: Final Edition

By Natalie Rieth

Opening September 21, 2024



Tim Atseff, *Ink-Stained Wretch*, 2011, Oil and acrylic, magazine pages, and emojis on canvas. 48 x 60 inches, Courtesy of the artist

While working summers at Snack Luncheonette, his father's former Syracuse diner, college-aged Tim Atseff would observe the local reporters as they unwound for a quick coffee or bite to eat. Over time, Atseff got to know a few of these journalists, who encouraged him to pursue a gig at the *Syracuse Herald-Journal* as its copy boy, delivering story pitches to each editorial department.

This marked the beginning of a nearly five-decade-long career in local journalism that roused the

body of works to be exhibited in his Everson Museum of Art solo exhibition *Tim Atseff: Final Edition* opening on September 21, 2024.

Atseff's show features more than 15 paintings and assemblages created in the most recent decade of his career, each informed by his experience working in the newspaper business and his sentiments on where the integrity of the industry stands today. In addition to his newer works, the exhibition will also feature a handful of political cartoons penned by Atseff during his newspaper

career, spanning from Nixon to the Reagan Administration.

"To me, this show is an homage to something that was special here," Atseff said. "And I think newspapers will be missed when they are gone."

In 2023, an average of 2.5 newspapers, many of which were small, local publications, closed per week. Since 2005, the American journalism industry has lost one-third of newspapers and two-thirds of its journalists. The news media realm has faced this ongoing crisis since the mid-2000s, due to shifts from print to online platforms and shrinking readership. "It was a self-fulfilling prophecy that went down this road, and I saw this happen here back in the '80s," Atseff said.

Though both papers were being published in the same building in downtown Syracuse at the time, the *Syracuse Herald-Journal* and the *Post-Standard* had always been fierce competitors. "Competition meant better journalism," as Atseff explained. By the late 1980s, the two papers had merged their features sections into one. "It was clearly an indicator of what would continue to happen to the industry over time," Atseff said.

After graduating from Southern Illinois University at Carbondale in 1970, Atseff returned to the *Herald-Journal* and moved up the publication's ranks over time, working as an artist, art & design director, editorial cartoonist, deputy managing editor, and, finally, serving as its managing editor.

Atseff worked the latter part of his career at the *Post-Standard* as its new product development manager as well as the creator and editor of *Central New York Magazine*, *CNY Business Exchange*, and *Central New York Sports Magazine*. By the time Atseff retired in 2011, he had created over 1,500 cartoons, printed both locally and nationally in publications such as *The New York Times*, *The Washington Post*, and *The Boston Globe*.

Throughout his journalism career and into his retirement, Atseff has expanded his body of existential and political artworks, ranging from

painting to assemblage and collage works. Atseff uses painting as a doorway to the past, a way to reconcile present-day conflicts, and imagine the future, simultaneously. His work is largely reactive, he explains, and often provoked by major political events.

"Atseff's work exists as two distinct career paths: one as a journalist and political cartoonist and another as a painter and artist," said Steffi Chappell, Curator & Exhibition Manager. "It will be interesting to look at them together, all coming from the same context."

Many of the works in *Tim Atseff: Final Edition* consist of old Syracuse newspapers and even press plates once used for the mass production of locally sourced newspapers. The body of one of Atseff's featured installations *FAREWELL, OLD FRIEND* is a portion of a newsroom carriage with its metal clasps holding select editions of news events reported in Syracuse papers, spanning the years 1850 to 2003.

"We are drawing attention to the real lack of reliable print news sources around the country," Chappell said. "Tim's show brings a national problem very close to home."

Atseff hopes visitors will approach the exhibition with an open mind and begin contemplating the quality of modern-day journalism that is replacing print newspapers and what improvements must be demanded to make local, regional, and national news advantageous to the public.

"Walk away appreciating the value of good, local gum-shoe journalism," Atseff said. "That curiosity, information, facts, and objective truth — regardless of if it is in print or digital — is the coin of the realm of democracy."

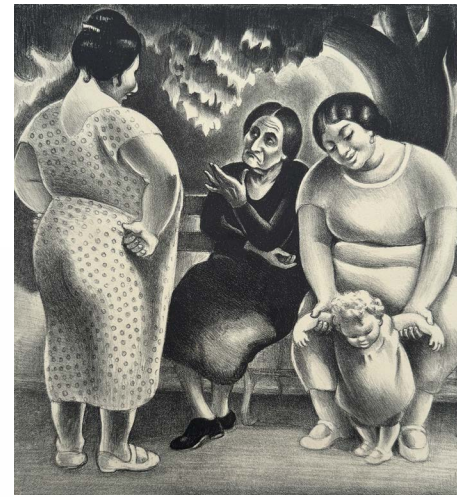
*Tim Atseff: Final Edition* Exhibition is made possible with the generous support of William Hutchens; Gail & Anthony Fiorito; Allyn Family Foundation; L. & J.G. Stickley, Inc.; Nancy & Tim Bunn; Christine & Eugene Lozner; Kathleen and Daniel Mezzalingua; Judy and Eric Mower; David A. Ridings; and Carol & Dirk Sonneborn; CNY Community Foundation

# Putting Art to Work: Prints of the Works Progress Administration

Opening September 14, 2024

The Great Depression reached its peak in 1933 when the unemployment rate in the United States dropped to 20 percent. The Public Works of Art Project, a relief measure to employ artists, was one of many New Deal initiatives that President Franklin Delano Roosevelt signed into law during his first year in office. In 1935, the program was replaced by the Federal Art Project,

which was administered by the Works Progress Administration. Together, the two programs employed more than 10,000 artists and generated an estimated 400,000 paintings, murals, prints, and posters. The Everson Museum of Art (then the Syracuse Museum of Fine Arts) played an important role as Museum Director Anna Wetherill Olmsted oversaw the Central New York



Mabel Dwight, *Group, Central Park*, 1934, Lithograph, 10 $\frac{1}{8}$  x 9 $\frac{1}{8}$  inches, Everson Museum of Art, Gift of the Public Works of Art Project of New York City, 34.03.9

Don Freeman, *Automat Aristocrat*, 1934, Lithograph, 7 $\frac{1}{8}$  x 8 $\frac{1}{4}$  inches, Everson Museum of Art, Gift of the Public Works of Art Project of New York City, 34.303.10

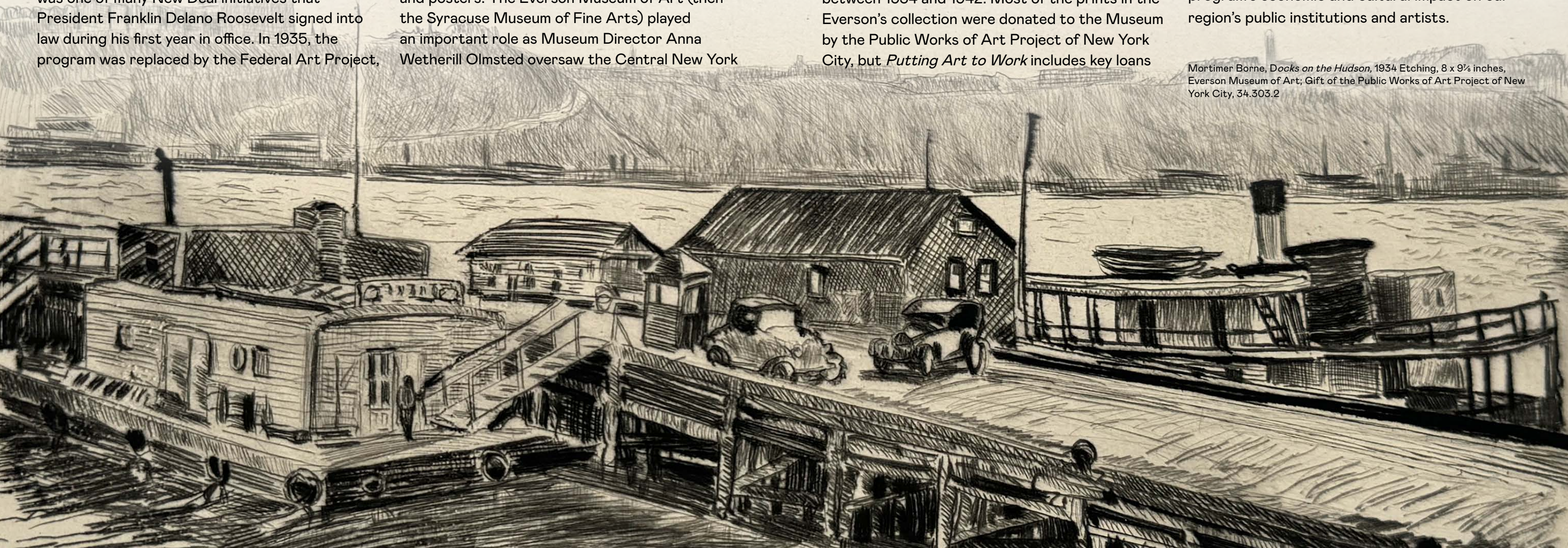


region of the Federal Art Project.

*Putting Art to Work* features more than sixty prints made under the auspices of the Public Works of Art Project and the Federal Art Project between 1934 and 1942. Most of the prints in the Everson's collection were donated to the Museum by the Public Works of Art Project of New York City, but *Putting Art to Work* includes key loans

from the Syracuse University Art Museum, the Tyler Art Gallery at SUNY Oswego, the Picker Art Gallery at Colgate University, and the Onondaga Historical Association that show the program's economic and cultural impact on our region's public institutions and artists.

Mortimer Borne, *Docks on the Hudson*, 1934 Etching, 8 x 9 $\frac{1}{8}$  inches, Everson Museum of Art; Gift of the Public Works of Art Project of New York City, 34.303.2



# The California King

The first solo museum exhibition devoted to legendary midcentury artist and designer Sascha Brastoff.

Opening August 31, 2024

Sascha Brastoff, *Fish Monster*; ca.1948, Earthenware, 11 ¼ inch diameter, Everson Museum of Art; Gift of Harper Pottery; 13th Ceramic National, 1948, 49.560.5



## Sascha Brastoff

california king

There are many wild and colorful characters in the history of American ceramics, but most pale in comparison to Sascha Brastoff. We most remember Brastoff as a prolific designer of midcentury dinnerware, but he also served in the US Army during World War II, where he created props and costumes for Special Services events to entertain troops. Brastoff also performed as his drag alter-ego, G.I. Carmen Miranda, and was cast in a Broadway production, *Winged Victory* (later adapted into the 1944 movie of the same name).

When the war ended, Brastoff moved to Los Angeles to design costumes for film stars, including the real Carmen Miranda. Brastoff then built a dinnerware empire (bankrolled by a Rockefeller) after taking a top prize in the Syracuse Museum of Fine Arts' 1948 Ceramic National exhibition. Throughout his career, Brastoff rubbed elbows with celebrities and was at the heart of L.A.'s Queer underground. Besides his work in ceramics, Brastoff also mastered jewelry, metalwork, enamels, and created erotic works for many private clients.

Born to an Eastern European immigrant family in 1918, Sascha Brastoff attended Western Reserve University's School of Art in Cleveland, where he also studied dance. After graduation, he moved to New York City, where he had his first successful solo exhibition in 1941. After World War II, Brastoff relocated again to Los Angeles. There, he built an empire as a designer of dinnerware and other household goods. Brastoff's metal sculptures appeared in the film *Forbidden Planet* (1956) and he received many commissions for ecumenical artwork. In the 1970s and 80s, Brastoff turned his attention to designing jewelry and miniatures, including a line of hologram pendants designed for Goebel in West Germany. In 1993, Brastoff died at the age of 74. *California King* is the first solo museum exhibition to celebrate the full spectrum of his career.



# It Came From the '70s

Opening November 9, 2024

**The 1970s were a time of radical change in the field of ceramics. Artists began to grasp clay's potential when it came to Conceptual Art, Minimalism, Land Art, Performance Art, and other movements of the era.**

In the wake of the 1960s, artists felt free to use humor for self-expression, shock value, or to serve as a "spoonful of sugar" to deliver a message. While the 1970s are usually seen as a time of wild individual expression, the decade also saw the development of a network of galleries and collectors that would ultimately professionalize the field and develop grudging respect from the fine art world. *It Came From the '70s* features groovy works from the Everson collection that tell these stories.



McCoy Pottery Company, *Have a Happy Day*, ca. 1971-1975, Ceramic, 11 x 16 inches, Everson Museum of Art; Gift of Mary and Paul Brandwein, 2001.11.3

# Simply Simon:

Pottery from the Collection of Michael Simon & Susan Roberts

Opening November 23, 2024

**Over the course of five decades, Georgia-based potter Michael Simon's name became synonymous with American functional pottery.**

Simon was born in Minnesota and studied with legendary potter Warren MacKenzie. After building his own kiln in 1980, Simon began setting one exemplary piece from each kiln aside for posterity. These "pick of the kiln" pieces are a testimony to Simon's enduring legacy.

In 2018, Simon donated one of his favorite "pick of the kiln" vases to the Everson's permanent collection. With the vase came a donation of more than thirty functional pots by other artists that Simon and his wife Susan Roberts had collected over the years. The pieces exhibited in *Simply Simon* from his personal collection reflect the qualities that Michael Simon valued as a potter, but also illuminate his deep relationships with his friends and colleagues.



Photograph by Ben Carter



# New, Newer, Newest

On view through September 1, 2024

When the Syracuse Museum of Fine Art opened in 1897, there were no clear policies in place about what the Museum should collect. Occupying space on the top floor of the Carnegie Library in downtown Syracuse, the Museum quickly filled up with everything from antique weaponry to Old Master paintings. This changed in 1911 when the Museum announced that it would focus on collecting American art.

In 1959, the Syracuse Museum of Fine Arts became the Everson Museum of Art and with that new name came a renewed emphasis on contemporary art. Adding marquee works to the collection by artists such as Helen Frankenthaler and Morris Louis helped prepare for and harmonized with the Museum's new I.M. Pei-designed building, which opened in 1968.

Today, the Everson's collection numbers more than 10,000 works of art. The Museum's curators scrutinize each new work when it comes into the collection to make sure that it aligns with the

Everson's mission to engage diverse communities and contribute to a more vital and inclusive society.

*New Newer Newest!* showcases a dynamic selection of works that the Museum has acquired over the last three years, including pieces from the Everson's exhibitions, those it has purchased from artists and galleries, as well as a host of generous gifts from patrons.

*New, Newer, Newest!* contains artworks in such time-honored media as oil painting and darkroom photography, but it also showcases the work of artists using digital technologies such as computer-driven 3D design and digital printing. The Museum's collection continues to provide a platform for artists to document their reality and share ideas about the world today. The Everson strives to collect and present art that mirrors the diversity and vitality of our community and our goal is that all visitors to *New, Newer, Newest!* see something of themselves in these galleries.



Works by artist Don Pilcher in *New, Newer, Newest!*

## Join The Everson Become a Member!

Members are the heart of the Everson. Enjoy the benefits of membership and support all of the Everson's innovative programs and exhibitions. Connect with your community, discover inspiration, and contribute to the vitality of Syracuse's premier art institution. Choose the membership level that fits you best, and keep in mind that Everson membership always makes a great gift! Be part of the Everson family.

Members Of All Levels Enjoy:

- Free admission to opening receptions
- 20% discount on all classes
- 10% discount at the Everson's café
- Discounts for events & programs
- Free guest passes

Enjoy Member Benefits at Affordable Rates:

- Student (with ID): \$30
- Individual: \$60
- Dual (Two Adults): \$90
- Family: \$120
- Seniors (65+), educators, and military personnel receive 20% membership discount.

The Everson participates in the Empire State Reciprocal Program. Enjoy benefits at other participating museums, historic sites, art galleries, and more across New York State.



# Memories in Miniature

By Natalie Rieth

While observing one of Manuel Matias' miniature dioramas, it's easy to find yourself mesmerized by its intricate details: a small swipe-able metro card, nearly microscopic graffiti, or a crumpled bag of Hot Cheetos strategically arranged into a scene that feels as if you've experienced it yourself, walking down the city streets. Through his work, Matias isn't only capturing the grit and nostalgia that New York City's known for, he's re-envisioning his childhood memories made in the inner-city by replicating them into a tangible, small-scale form to share with others.

"I miss the memories of hitting a trash can and running away as a thousand rats follow, or seeing a pigeon just outside your windowsill," Matias said. "I'm trying to remake these memories from when I was a child because as you get older, you realize things disappear."

The Syracuse-based mixed media artist's miniature creations are now on display in



the Everson's Member's Council Gallery, as part of the 2024 CNY Artist Initiative, an annual program which highlights the vast talents of regional artists hand-selected by Everson curators. *Alphabet City Chronicles: An Artist's Journey* allows viewers to immerse themselves in scenes set in the artist's childhood neighborhood, through over 25 different miniatures, built based on Matias' memories.

Growing up in the Lower East Side of Manhattan, after-school hangouts at Tower Records were routine for Matias. While his peers flipped through the shop's boundless music selection, Matias found himself enamored by the shop's camera display. He remembers zooming in and focusing the camera's lens so he could closely observe the tiny train diorama displayed in front of the equipment. "I always wanted one of those pieces," Matias recalled. "And I told people 'Hey, that's going to be an art form in the future.'"

Right before the pandemic, Matias' fascination resurfaced when he began experimenting (through a process of trial and error) with a variety of store-bought and found materials to create his own spin on miniature street art. Initially inspired by an artist creating small-scale trash cans, Matias' first miniature diorama

depicted an apartment building door, detailed with stickers, graffiti, and trash scattered beneath.

"That's where it all started," Matias explained. "I began thinking about the corner stores or bodegas that used to be in my neighborhood and wanted to capture old childhood memories that are dear to me now as an adult, that weren't as important to me back then."

The artist's creative process is largely inspired by the objects he collects. When he sees something that's reminiscent of a past memory, he stashes it in his studio until he acquires all the necessary materials to build a new miniature. "It's really just freestyle, and that's why I like inner city landscapes — it gives you the freedom to mess up," Matias said.

Matias' young daughters also help in the collection process, passing along snack wrappers or old toys to repurpose. When it's time to build, Matias likes to save an empty corner of his works for Amaya (9) and Zaria (5), who enjoy creating beside him. "I have pieces that they put their art on that I'm going to have forever," Matias said.

*Alphabet City Chronicles* is on view through August 18, 2024.



Works by Manuel Matias in *Alphabet City Chronicles*

# Question & Answer

## With Cali M. Banks

Cali M. Banks, *Blood Panel, Downtown*, 2023, Double polaroid emulsion lift & transfer onto watercolor paper with hand-sewn beadwork details, 10 x 12 inches



Cali M. Banks, local lens-based artist, took the time to answer a few questions about herself in light of her upcoming exhibition, *I've Learned to Hold Myself Softly*. She utilizes self-portraiture, still-lives, and architecture to examine her return to Syracuse. Many of the places that she had found solace in as a youth have now been demolished, abandoned, or gentrified. *I've Learned to Hold Myself Softly* funnels the emotions associated with loss and change into works that reflect the conflicting realities and collateral damage that stem from the rapid changes Syracuse has undergone during the past decade. Her exhibition opens August 24, 2024.

### What inspires your art?

My artistic practice reclaims identity through auto-ethnographic, experimental photography, and filmmaking. My work explores personal and collective histories, relational intimacies, and the expansion of narrow, flattened definitions of Indigenous art. I am interested in the idea of image-making as a time or record-keeper, and being able to manipulate that to recreate memories, history, and methods of healing. I make work about myself, and for myself, because I am the only person that truly knows who I am — inside and out. I've also always gravitated toward poetic ways to express myself and my experiences. I've never actually taken a poetry class or

workshop, but I read a lot of work from BIPOC writers. I like to take a more diaristic approach, especially because I sometimes have trouble verbalizing what I'm thinking or feeling. In my recent work, I've been lucky enough to find architecture and signage around Syracuse that still ties into themes in my work surrounding feelings of "home," identity, and sensuality. With that, my practice also explores the complexities of layers of existence through materialistic remnants and feelings of tangibility.

### Can you tell us about your interest in reclaiming identity through your work?

Aside from the physical and psychological self, there is culture tied to anyone's identity, and that is a particular interest of mine. My maternal side of the family is Native American, and familial rituals play a role in my work. I find myself lingering in a liminal space with regard to this identity, as I am privileged in the sense where I can hide aspects of my identity, but those are aspects that resonate with me the most. But, I am conscious about giving space for people who face different issues that I won't understand, while at the same time incorporating my own personal and familial ritual into my practice. I am also curious in my

endeavors of pushing the boundaries of identity politics and identity-based art, with a hint of abjection. I juxtapose the beauty and repulsion that surrounds woman-identifying individuals and their bodily functions, that are commonly rejected by American, patriarchal social orders. My work can be described as raw, often creating a visceral response in the audience. This allows viewers to confront their own viewpoints on women's bodies, and relates to notions of what can be considered graphic. Natural bodily functions, illnesses, and trauma in women's bodies can sometimes provoke feelings of disgust, fear, or panic — which then turns women into objects. I am persistent in examining if our bodies are a residue of humanity, or if we are in a time where we can reclaim our bodies as ours and reassert our rights.

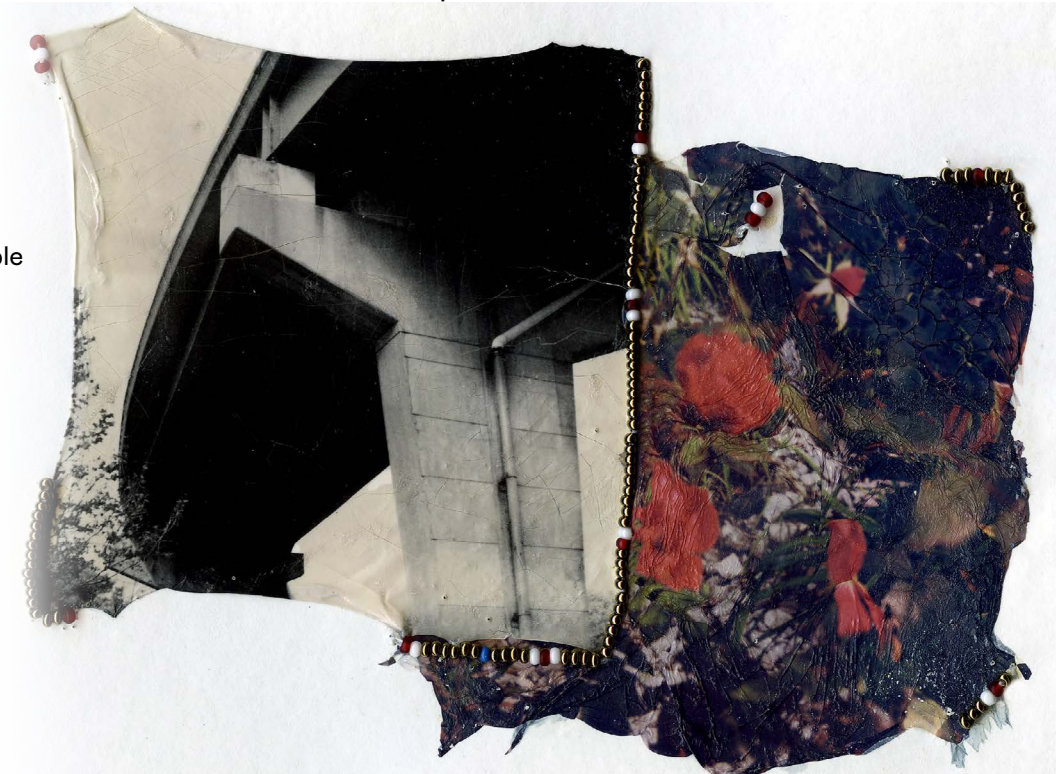
### In what ways does experimentation come into play?

Using instant film in itself can be experimental, as there isn't a way to control exposure, ISO, shutter speed, etcetera. Heat and humidity also come into play during the developing process. For example, if you put the Polaroid in your back pocket while it's developing, the colors may come out differently, or the image may have more contrast. Also, if you are making images in high heat, such as Spain in July, the images may have a more purple or red tone to them, unless the film packs are constantly

kept in a refrigerator. These results can be positive or negative, depending on your subject and context. The emulsion lift process is also very experimental in nature. With each image, I boil the film in water to lift the emulsion, and then transfer it to another surface, such as watercolor paper. Sometimes the film can be finicky, so it may rip or tear during the transfer process, or not want to transfer at all. I've noticed if the weather is more humid, the images have a harder time transferring onto a new surface. Personally, I've used the rips and tears as a sort of aesthetic in my work, to add more context to the themes, but also to create opportunities for beading patterns.

### What are you most looking forward to for your show at the Everson this fall?

I'm interested in seeing how the community engages with this particular work. The exhibition started out as an experimental, yet documentary, project on how many places of both personal solace and nostalgia in Syracuse have been demolished or abandoned. But, returning as an adult has allowed me to reexamine myself, interconnectedness with the people around me, and the sense of home. So, I am excited to share my past and current experiences of the city with the community and beyond, and am glad to bring alternative photographic processes into a museum space.



Cali M. Banks, *Divide, I-81*, 2023, Double polaroid emulsion lift & transfer onto watercolor paper with hand-sewn beadwork details, 10 x 12 inches

# Summer Fellows

## Mikayla Carroll

Summer Arts Fellow Mikayla Carroll — who describes her former camper-persona as the “teacher’s pet” — can recall the thrill of attending Summer Camp at the Everson as a child. The massive Buddha Board and abundant supply of dress-up costumes aside, what Carroll remembers most was the time when the teacher encouraged her artistic talent, prompted by a painting she had created in class of her favorite place: the Adirondack Mountains. “And now, I’m a professional artist,” Carroll said. “I think we take for granted the impact that you can make on young children.”

Carroll, who considers herself a functional potter, graduated in May 2024 with a BA in studio art with a concentration in Ceramics from Syracuse University and will continue her studies in ceramics at Tufts University this fall. Her thesis project, which documents Carroll’s relationship with her grandmother who has severe Alzheimer’s, explores how ceramics encapsulate functional memory. “I enjoy the process of creating and the connections that you can build through art,” Carroll explained.

As the Summer Arts Fellow, Carroll has played a key role in the planning and preparation for this year’s Summer Camp schedule. She is also leading two classes: Claytastic Ceramics, an overview of the basics of ceramics for 8-12 year-olds, and Be Mindful, which encourages kids to explore Mindfulness — through activities like yoga, meditation, and sensory crafts — in relation to art.

“Museums allow children to really understand what the fine arts world is,” Carroll said. “It’s important to foster that relationship from a young age and it’s really fun to watch as an instructor.”

Having grown up in Syracuse, Carroll aims to bridge the gap between the Everson and local communities who may feel that the Museum isn’t a space that’s accessible to them. “Museums are a resource for all people, regardless of one’s background or identity,” Carroll said.



## Jacob Reisinger

Jacob Reisinger, the Everson’s 2024 Summer Outreach Fellow, is a creative writing MFA candidate who has served for the past nine years in both Active Duty Army and the Ohio Air Force National Guard. His poetry, much like his outreach efforts, cultivates community for other veterans by sharing his service testimony and that of the lineage of veterans which precede him.

Since 2022, he’s worked closely with the local community at Liverpool Public Library organizing creative writing workshops and teaching adult learners reading and writing skills, and CNY YMCA as an after-school arts instructor for K-5 students.

“I didn’t find interest in art until after the military, but for me it’s about finding my place in the community, which I really didn’t have before,” Reisinger said.



“Getting to see kids kind of find their place in whatever community they choose is really big for me. I just like being the person supporting them in whatever capacity I can.”

As this year’s Outreach Fellow, Reisinger helps bring the Museum experience to the community by providing educational programming to local senior centers, veteran organizations, libraries, K-12 schools, and other groups who aren’t able to visit the Everson in person. In collaboration with docents and Everson staff, Reisinger is helping to create lesson plans for art-making activities, presentations, and discussions pertaining to past and future exhibitions for community members to engage with.

“I’m really looking to gain program management experience — running these events, interacting with people, and being the point-person,” Reisinger said. “It’s something I’m really interested in post-graduation. I hope to eventually work at a museum or a place like the VA with a strong mission.”





# Karen Convertino

## 20 Years with the Everson

The Everson is thrilled to celebrate Registrar Karen Convertino's 20th year on staff. Convertino plays a key role in the organization of exhibitions offered at the Museum, by preparing artworks for display, documenting the condition of each artwork belonging to the Museum's dynamic permanent collection, and more.

"The sheer number of artists she's worked with over the years is impressive, and she definitely has some amazing stories to share," said Elizabeth Dunbar, Director and CEO. "There are few people who have been involved with the Museum's history who have seen and experienced its transformation so close up. And I really appreciate how Karen has been an advocate for change, for making the Museum the best it can be."

Convertino, who grew up in Syracuse, attended Henninger High School and pursued a BA in art history at SUNY Purchase from 1987 to 1991. While in college, she kindled a love for museum collections through a work study position at Neuberger Museum of Art, and from there, began pursuing freelance and art installation opportunities. Prior to joining Everson staff, Convertino held art handler, administrative, and registrar positions at Caulk Arts, The College of New Rochelle, and American Federation of Arts.

Convertino has always been drawn to behind-the-scenes tasks at museums and galleries. Being a registrar, she enjoys managing the logistics of how each exhibition can be best displayed — for visitors and for the creators themselves — in the

Museum's galleries. "I enjoy thinking about what makes each piece work and how we at the Everson can best represent artists," Convertino said.

Of the approximately 10,000 works including paintings, ceramics, sculptures, videos, works on paper, and decorative arts belonging to the Everson's collection, Convertino said it's difficult to select a single favorite when working so closely with them. Leza McVey's asymmetrical *Ceramic Forms*, Jolyon Hofsted's jovial *Pig-Duck Pot*, and Howardena Pindell's *Pagoda Forest*, an artist whose work Convertino has been following since college, are just a few works she admires.

"I love different pieces for different reasons and my favorites change often — especially when I'm working on condition reporting an object — looking at every inch of a piece for abnormalities or possible conservation concerns really lets you see the artist's hand in a way that viewing it in the gallery doesn't," Convertino said.

Having just completed a major renovation to the Museum's storage system, Convertino is thrilled to continue upgrading ways in which Museum staff cares for its collections behind the scenes. And for our community, Convertino is eager to maintain a robust and diverse exhibition schedule. "I think it's one of the best things that the Everson can offer to the public," Convertino said. "I hope viewers are able to see art in ways they hadn't seen before or maybe find a connection to it."



# Light Work UVP

Join Light Work And The Everson After Dark On The Plaza For Community Night Programs This Fall!

Urban Video Project (UVP), a program of Light Work in partnership with the Everson Museum of Art and Onondaga County, is an outdoor architectural projection venue sited on the north facade of the Everson Museum of Art dedicated to the public presentation of film, video and moving image arts. It is one of few projects in the United States dedicated to ongoing public projections and adds a new chapter to Central New York's legacy as one of the birthplaces of video art.

**Exhibitions take place on the north facade of the Everson Museum of Art, Thursday through Saturday from dusk to 11:00pm**

## Light Work UVP Exhibitions

***Unseen/forgotten* | July 18 - September 28, 2024**

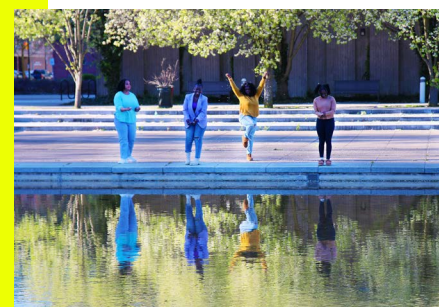
*Unseen/forgotten: Ode to the humble landscape (Invisible/olvidado: Oda al paisaje humilde)* is new work from multimedia artist and performer Paulina Velázquez Solís exploring post-industrial natural wonder, using regionally extinct and unique plant species from Central New York to meditate on the tension between what persists and what has disappeared in a territory shaped by memory and transformation.

This work was created with the support of Light Work as part of the UVP Regional Media Art Commission.



***Communities of Care: Reproductive Justice in a Post-Dobbs Country* Thursday, October 17 @ 5:30pm**

Light Work, Watson Theater, 316 Waverly Ave.



Join Light Work in Watson Theater (across from our galleries) on Thursday, October 17 for a screening by *The Abortion Clinic Film Collective*, a group of six feminist filmmakers with diverse backgrounds and distinctive styles who came together from around the country in the wake of the overturning of *Roe v Wade* to document the impact of the ruling on their own communities. The program includes new work by award-winning filmmaker Lynne Sachs, who shot footage in Syracuse with local reproductive justice advocates from *Layla's Got You*.

The screening will be followed by a Q&A with filmmakers and participants. Light refreshments from Recess Coffee & Roastery will also be served.

**This event is FREE & OPEN to the public.**

This special event is held in conjunction with the exhibition of Sachs' new work at Light Work UVP's architectural projection site on the Everson Museum facade October through December 2024.



**More info at [www.lightwork.org](http://www.lightwork.org)**

# Donor Spotlight: Doug Sedgwick



The support given by our ardent patrons plays a crucial role in the achievements made at the Everson. The Everson is deeply grateful for all these efforts, especially that of Museum Trustee Doug Sedgwick, whose compassionate character and creative eye have been paramount to the success of the Board of Trustees and also in helping materialize key changes made to the Museum's office spaces within the past few years.

"It has been such a pleasure to work with Doug," said Elizabeth Dunbar, Director and CEO. "He is such a smart and talented businessman, but more than that, he genuinely cares about our community and how the Everson can contribute to it."

Sedgwick grew up in Syracuse and attended Syracuse University on scholarship, where he was a four-time letter winner and the captain of the 1980 lacrosse team, earning a BA in geography that same year. He attributes the influence and compassion of his coach Roy Simmons Jr —who was also an artist and sculptor— in shaping his approach to life, his business, and eventually his coaching career at Christian Brothers Academy.

"He had a way about himself to motivate his players and individuals around him that I learned and have transferred over to me as to how I treat other people and how I work," Sedgwick recalled. "I learned a lot on the lacrosse field from him."

After graduating, Sedgwick started his career in the office furniture industry and successfully launched his company, Sedgwick Business Interiors, in Rochester in 1997. When an

opportunity to assistant coach CBA's women's lacrosse team emerged, Sedgwick jumped on board and coached his daughter in her senior season. The following year, Sedgwick became head coach of CBA's varsity women's lacrosse, eventually leading the team to four state championships. In 2019, Sedgwick retired from coaching after his 15th season.

"I felt compelled to try to make an impact on these young women and teach them to stand up for their rights and make sure they got equal opportunities," Sedgwick said. "And we had a juggernaut of a team."

Before joining the Everson's Board of Trustees in 2019, Sedgwick said art played a minimal role in his life, aside from his wife Darcy's interest and past studies in art history. Sedgwick's involvement in the Everson community was largely encouraged by Cliff Malzman, a fellow Everson Trustee and longtime supporter whose friendship with Sedgwick stems back to their high school years at Jamesville Dewitt. "Once I retired Cliff was right there on the doorstep," Sedgwick said.

Sedgwick, who, at the time, perceived himself as non-artistic, had his initial hesitations in joining the Everson force. But after being integrated

into the Board of Trustees, Sedgwick realized that the Museum community is backed by a group of people with diverse backgrounds, interests, and familiarity with art who are all driven to support the Museum's mission. "It isn't about being an art critic or an art historian," Sedgwick explained. "It's about you as a person and how we can come together with our different temperaments and talents to make the Museum the best it can be."

Sedgwick's own expertise was especially advantageous when the Everson renovated its administrative offices in 2022. The Museum's dreary, outdated office furniture was replaced with modern furnishings, by means of Sedgwick Business Interiors. "I had the capability to procure some furniture at adequate cost for the Museum — It was just another way I could contribute, and I wanted the staff to feel really good in the space they work in.

These furnishing upgrades also extend to the Museum's front desk, which greets visitors as they enter the Sculpture Court, lightening the central space while also suiting the Everson's current branding.

Reflecting on his philanthropic involvement and efforts as a Trustee, Sedgwick encourages other patrons — regardless of one's artistic background — to ease out of the comfort zone and get involved in the Museum community. Being a donor doesn't have to mean monetary involvement. Giving your time, energy or support can be just as impactful.

"We need the Museum in order to have the basis of a community that's diverse and balanced," Sedgwick said. "I just do it because I love the Museum and what it's all about. It's taught me the importance of art and giving back to the community, and not just talking about it, but actually doing it."

## Join Us in Making a Difference at the Everson Museum of Art!

Support from patrons like you is vital to our mission: engage diverse communities through dynamic encounters with modern and contemporary American art. Doug Sedgwick's story highlights the profound impact one person's passion and expertise can have on our museum's growth and transformation.

### Why Your Gift Matters

Your contributions help us to maintain and expand our world-class collection of over 10,000 works of art, create inspiring exhibitions and educational programs for visitors of all ages, and foster a welcoming environment where community connections thrive.

### Ways to Give

**Financial Contributions:** Your support sustains and grows our programs, ensuring art remains accessible to all.

**Volunteer Your Time:** Join our community of volunteers and make a meaningful impact.

**Corporate Sponsorships:** Partner with us to support exhibitions, events, and educational initiatives.

### Take Action Today

Be a part of the Everson's story. Every gift, no matter the size, makes a difference. Together, we can inspire curiosity, promote lifelong learning, and contribute to a more inclusive and vibrant society.

### Donate Today!

Scan the QR code below or contact our Development Office at (315) 474-6064x307 to learn more about supporting the Everson Museum of Art.



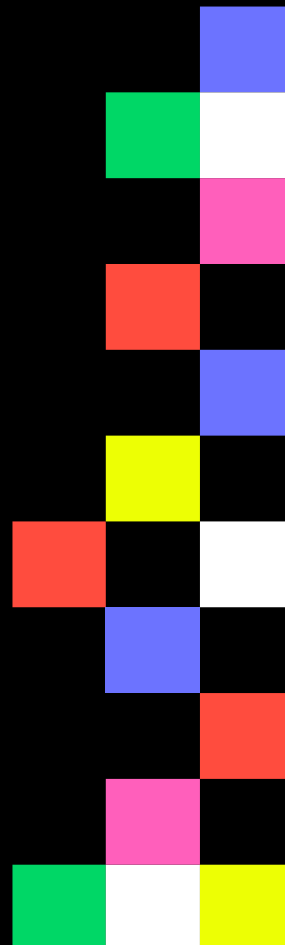
[www.everson.org/donate](http://www.everson.org/donate)

# Louise

**Now Open!**

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Join us for a unique café experience!

Open Wednesday-Sunday from 11:00am-4:00pm



# 2024

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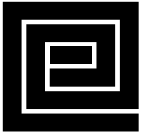
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