

Everson



Featuring:

**Making American Artists: Stories from the
Pennsylvania Academy of the Fine Arts, 1776–1976**

A Letter from the Board Chair

Dear Friends,

As I step into my new role as Board Chair of the Everson Museum of Art, I am filled with excitement and optimism for the future of this incredible institution and the city we call home. Syracuse is on the cusp of significant growth, with new opportunities emerging in every corner. As our community evolves, so does the vital role of the Everson in inspiring creativity, fostering connection, and showcasing the power of the arts to enrich our lives.

Investing in cultural organizations like the Everson is more important than ever. The Museum is not just a space for art—it is a space for people. It brings us together, sparks meaningful conversations, and nurtures the creative spirit that makes our community thrive.

As we look ahead, I'm thrilled to welcome several outstanding new members to the Everson's Board of Trustees: Jin Gwak from Empower Federal Credit Union, Jenna McKenzie from Excellus BlueCross BlueShield,

Donna (Perri) Kirsch from Eileen Fisher, Ryan Poplawski from Hancock Estabrook, LLP, and Ron Thiele from Syracuse University. Each brings unique talents and a deep commitment to the Everson and its mission. It's promising to see such established and talented individuals recognize the importance of this Museum and join us in shaping its future.

Together, we are committed to ensuring the Everson continues to grow as a cultural cornerstone for Central New York. With your support, we will strengthen the Museum's impact, expand its reach, and create new opportunities for people of all ages to connect with art and one another.

Thank you for believing in the Everson and its mission. Here's to an exciting future for the Museum and for Syracuse!

Warm regards,
Ryan McDermott



Staff/Mission

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
Monica Andrews | Manager of Community Engagement
Taylor Arras | Grants Manager
Steffi Chappell | Director of Curatorial Affairs
Karen Convertino | Registrar
Phillip Galusha | Gallery Attendant
Garth Johnson | Curator of Ceramics
John Leeper | Gallery Attendant
Amanda Liberati | Director of Finance
Grace McDermott | Marketing & Communications Manager
Julia Neufeld | Curatorial & Collections Assistant
Jennifer Neuner | Deputy Director

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-3:00pm

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)



Natalie Rieth | Marketing & Development Coordinator
Sara Sirianni | Membership & Volunteer Manager
RJ Sturgess | Preparator
Al Tallman | Gallery Attendant
Walter Tapley | Lead Security Gaurd
Misha Tentser | Learning & Engagement Administrative Assistant
Dominic Tricase | Director of Marketing & Development
Catherine Walsh | Manager of School & Family Programs
Emma Woods | Gallery Attendant/Visitor Services Associate

Front Cover: Mary Cassatt, *Baby on Mother's Arm*, ca. 1891, Oil on canvas, 25 x 19 3/4 in.,
Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia. Bequest of Peter Borie,
2003.15. Photograph by Barbara Katus.

Making American Artists: Stories from the Pennsylvania Academy of the Fine Arts, 1776–1976

On view through May 11, 2025

Making American Artists: Stories from the Pennsylvania Academy of the Fine Arts, 1776-1976 presents more than 70 of the most acclaimed and recognizable works of American art, which have played a demonstrable role in shaping conversations about the nation's history and identity. The exhibition explores new narratives of the history of American art, embracing stories about women artists, LGBTQ+ artists, and artists of color within a visual and thematic structure that also features iconic works traditionally associated with the Pennsylvania Academy of the Fine Arts (PAFA). *Making American Artists* presents PAFA's formidable collection of well-known historic works alongside pieces by traditionally underrepresented artists to pose questions about what it meant to be an American artist from when the institution was founded to the late 20th century.



Painter and scientist Charles Willson Peale and sculptor William Rush founded PAFA in 1805 to champion American art and artists. *Making American Artists* features works from PAFA's esteemed collection that helped define new chapters in the history of American art, including works by Mary Cassatt, Barkley L. Hendricks, Edward Hopper, Alice Neel, Georgia O'Keeffe, Gilbert Stuart, Henry O. Tanner, and Andrew Wyeth.

The inaugural Ilene C. Siegler and Charles D. Edelman exhibition at the Everson, *Making American Artists*, also highlights several works from the Museum's collection, many of which are integral to our history and embody stories of when the community has shown tireless support for our mission.

Charles Willson Peale, *The Artist in His Museum*, 1822, Oil on canvas, 103 3/4 x 79 7/8 in., Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia. Gift of Mrs. Sarah Harrison (The Joseph Harrison, Jr. Collection). 1878.1.2. Photograph by Adrian Cubilla

Gilbert Stuart, *George Washington (The Lansdowne Portrait)*, 1796, Oil on canvas, 96 x 60 in., Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia. Bequest of William Bingham, 1811.2. Photograph by Barbara Katus

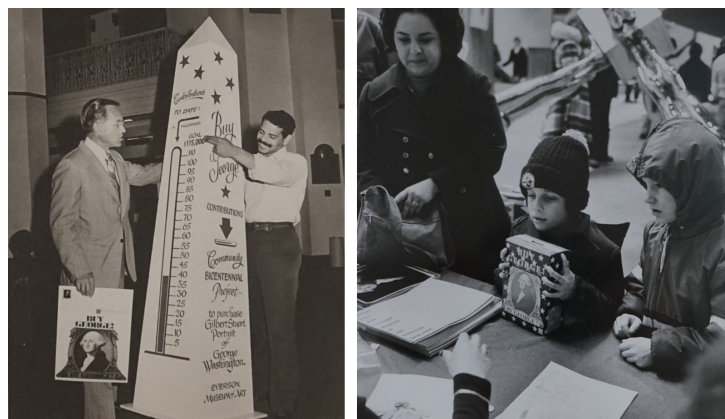


Welcoming a New Portrait of George Washington to the Everson

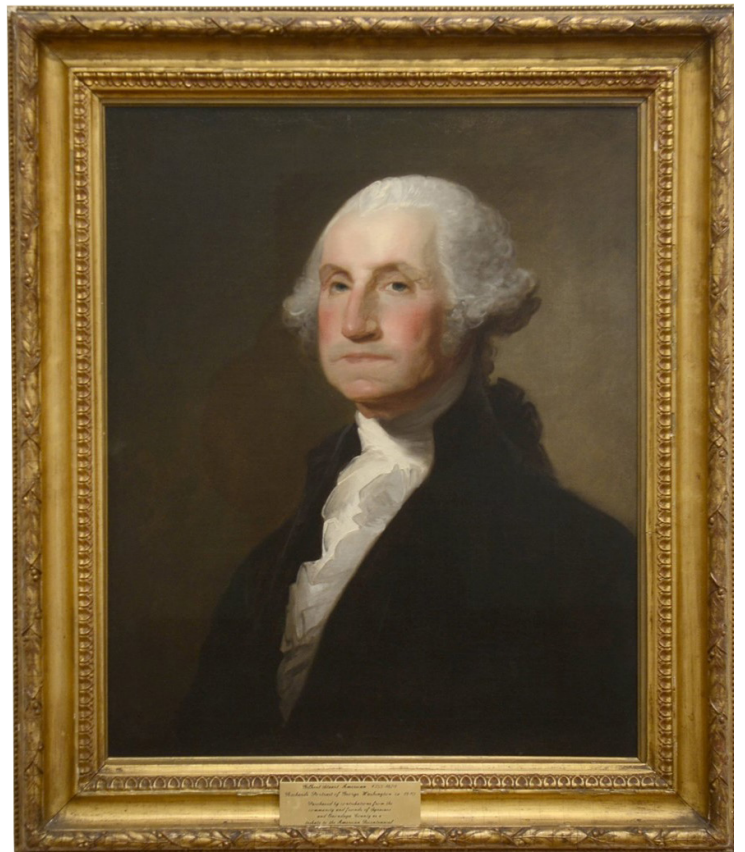
Richards' Portrait of George Washington is one of many replica portraits made by artist Gilbert Stuart based on his 1796 original. The replica belonging to the Everson happens to be named after the Boston family who commissioned the portrait around 1810, 11 years after Washington's death. A favorite of Everson visitors, this portrait can be seen on a variety of merchandise in our Gift Shop, if not on view in the galleries.

Richards' Portrait of George Washington was not only painted by one of America's most accomplished portraitists, it's also a reminder of what our local community can accomplish with heaps of enthusiasm and determination. The Everson's acquisition of Stuart's painting in 1976 was the result of the Buy George campaign, a successful series of fundraising events aimed to engage the Central New York Community.

The portrait was on view for the first time at the Everson in May 1975 with a donation box placed beside it, compelling visitors to donate "A George for a George." Throughout the campaign, the Everson sold "George"-themed T-shirts and buttons, hosted educational lectures, and even held a cherry pie eating contest, among other events. Local organizations contributed with proceeds from craft fairs and bake sales, while volunteers scattered posters and donation boxes throughout Syracuse to spread community awareness. Proceeds were tracked on a six-foot



Photographs of Buy George fundraising campaign money tracker (left) and gala celebrating the end of the campaign and George Washington's birthday on February 22, 1976 (right)



Gilbert Stuart, *Richards Portrait of George Washington*, 1805-1815, oil on canvas, 28 3/4 x 24 inches, Everson Museum of Art; Museum purchase with contributions from the community and friends of Syracuse and Onondaga County as a tribute to the American Bicentennial, 76.35

cutout of the Washington Monument.

Ten months later, the Everson had raised the \$115,000 necessary to purchase the portrait. To commemorate both the campaign's success and Washington's 244th birthday, the Everson hosted a gala on February 22, 1976.

Making American Artists presents the opportunity for Museum visitors to view another portrait of the first president painted by Stuart: *George Washington (The Lansdowne Portrait)*. Named for Marquise of Lansdowne, the portrait, filled with allegories, depicts Washington in a "Grand Manner" style. Viewers may notice a rainbow in the painting's upper right corner symbolizing peace and prosperity after the American Revolution. The portrait also references Cincinnatus, the Roman warrior and later appointed dictator known to be the embodiment of civic virtue. At the time, Washington was often portrayed as America's new Cincinnatus.

Washington, who loathed sitting for painters, only allowed Stuart to paint his head from life, requiring

a stand-in for the artist to complete the painting. At the time the portrait was created, the first president was facing unfavorable press coverage as well as contention within his cabinet over relations with England. Several copies of the portrait were made due to high demand, yet PAFA's portrait is known to be the original.

Opportunities to Purchase Work by a Famous American Artist

Bringing a blockbuster exhibition like *Making American Artists* to Syracuse gives the Central New York community the opportunity to engage with iconic works made by widely-recognized artists like Georgia O'Keeffe, Mary Cassatt, and Winslow Homer. The opening of *Making American Artists* is reminiscent of the time when community members got to select a piece for Museum purchase from a plethora of artworks made by big name artists.

With the few thousand dollars leftover from the Buy George campaign and renewed interest in Museum collections, then-director Ronald Kutcha established the Great American Art Fund with the goal of acquiring even more art within a four-year span. The

initial project set to achieve this goal was *American Panorama*, a major exhibition that opened in summer 1976, filling all four of the Everson's upper gallery spaces with paintings and sculptures from the 18th century to the then present 1970s.

Eighteen of these works—including Georgia O'Keeffe's *Leaf Motif*, Jacob Lawrence's *The Brown Angel*, and George Segal's large-scale sculpture *Man on a Scaffold*—that all ranged in value and contextual offering to the Everson's collection were considered for Museum purchase. With a \$1 donation to the Great American Art Fund, visitors could vote for the artwork they'd like to see remain at the Everson. When the show closed, it was announced that the public had, by a landslide vote, selected Edward Hicks' *The Peaceable Kingdom*. The work belongs to a series of paintings by Hicks, who was a Quaker minister, depicting a biblical prophecy from the Book of Isaiah. *The Peaceable Kingdom* is on view in *Making American Artists*, supplementing works brought in from PAFA.

Like the Buy George Campaign, the CNY community enthusiastically participated in the two-year fundraiser to purchase Hicks' painting, with a goal of raising \$200,000. To encourage fundraising interest, the Everson opened *Animal Kingdom in American Art* in early 1978. The Exhibition, which included



Winslow Homer, *Fox Hunt*, 1893, Oil on canvas, 38 x 68 1/2 in., Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia. Joseph E. Temple Fund, 1894.4. Photograph by Barbara Katus

Please adopt us.
It's a jungle
out there. 😊😊



Edward Hicks,
The Peaceable Kingdom is
a fine example of the
genre of art. It is a powerful
statement about human
relationships with animals.
It is a message that will
resonate for all time. One
that speaks to both young
and old. It has been
consistently selected as its
favorite painting by a 4-5
member family and grand
children.
If you wish to own
the Peaceable Kingdom
hang it in your home
and it will be a great
reminder of the peace
that we can achieve. And
with your help, this
message can become a
permanent part of
our community.
Syracuse now has a
chance to buy the
Peaceable Kingdom one
of the greatest paintings
you have ever seen for a
fraction of its original
value. You can help buy
Syracuse's most treasured
work of art. All proceeds
will go to the benefit of
the Everson Museum.
Help Everson Museum
keep this masterpiece.
Syracuse a great city
deserves to own great art.
If you'd like to know more
about the painting, a brief
presentation is available
by calling 813-8134.
Please send contributions
to:
Peaceable Kingdom
at Everson Museum
441 Hamilton Street
Syracuse, NY 13202

Help keep Peaceable at Everson Museum.



The Peaceable Kingdom as its centerpiece, featured roughly 150 animals from the variety of artworks on view. The show, which included collaborative programming with Friends of the Zoo of Burnet Park Zoo (now known as Rosamond Gifford Zoo), was so successful that it was extended from its initial two-month viewing period and later traveled to the Nashville Fine Arts Center. According to the director at the time, daily attendance doubled and demand for guided tours increased.

Fundraisers included a concert event, a coloring competition, and an auction of five locally made ceramic tiles inspired by the painting. When the Everson met its fundraising goal, the Museum launched two hot air balloons decorated with The Peaceable Kingdom posters. With an official proclamation, Syracuse Mayor Lee Alexander declared June 6, 1978 to be Peaceable Kingdom Day.

By Natalie Rieth



Peaceable Kingdom fundraiser brochure (top left)

Photograph of Peaceable Kingdom Day at the Everson Museum of Art, June 6, 1978 (top right)

Edward Hicks,
The Peaceable Kingdom,
ca. 1840-1844, oil on wood panel,
34 x 41 inches,
Everson Museum of Art;
Museum purchase with
contributions from the
community and friends of
Syracuse and Onondaga
County, 78.19

Making American Artists: Stories from the Pennsylvania Academy of the Fine Arts, 1776-1976 is co-organized by the American Federation of Arts and the Pennsylvania Academy of the Fine Arts. Lead support was provided to PAFA by the William Penn Foundation, with additional support from the Richard C. von Hess Foundation and donors to PAFA's Special Exhibitions Fund. In-Kind support is provided by Christie's and Gill & Lagodich Fine Period Frames, New York.



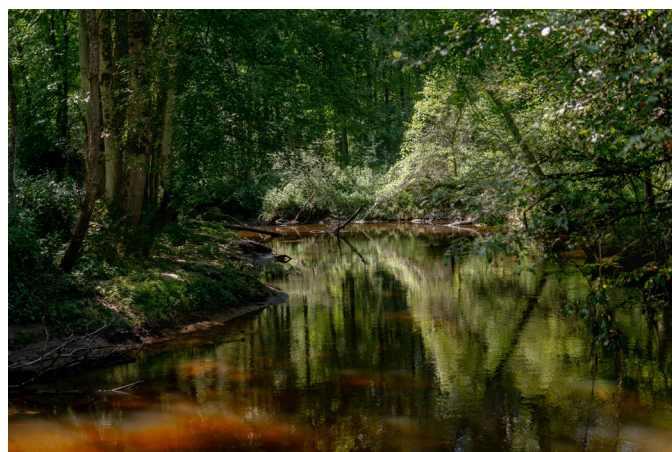
Making American Artists: Stories from the Pennsylvania Academy of the Fine Arts, 1776-1976 is the inaugural Inene C. Siegler & Charles D. Edelman Exhibition. Additional support provided by William Hutchens. The Everson is supported by the Dorothy and Marshall M. Reisman Foundation; the General Operating Support program, a regrant program of the County of Onondaga with the support of County Executive, J. Ryan McMahon II, and the Onondaga County Legislature, administered by CNY Arts; and the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.



At Water's Edge: Reflections on 200 Years of the Erie Canal

On view through April 27, 2025

2025 marks the 200th anniversary of the Erie Canal's completion. The Canal transformed New York State in the 19th century. Today, eighty percent of the Upstate population lives within twenty-five miles of the waterway, yet in much of the public's imagination, the canal remains confined to the past. The 2024 Erie Canal Artists-in-Residence—Judit German-Heins, Alon Koppel, and Clara Riedlinger—each embarked on a year-long photographic exploration contemplating the Canal's current condition, activating the landscape, and considering the waterway's lasting impacts on present-day American culture. *At Water's Edge: Reflections on 200 Years of the Erie Canal* highlights the culmination of these artists' projects.



Clara Riedlinger, *Wood Creek*, 2024
Digital photograph, Courtesy of the artist



Alon Koppel, *Weighlock Building, Syracuse – Then and Now*, ca. 1870-2024
Photograph on archival inkjet, Courtesy of the artist

Judit German-Heins
Wendy Marble, Tugboat Captain, 2024
Tintype, 8 x 10 inches, Courtesy of the artist
(background image)

At Water's Edge was organized by the Erie Canal Museum, Syracuse, New York. The Artist-in-Residence program was created through a partnership between the New York State Canal Corporation and the Erie Canal Museum in Syracuse.



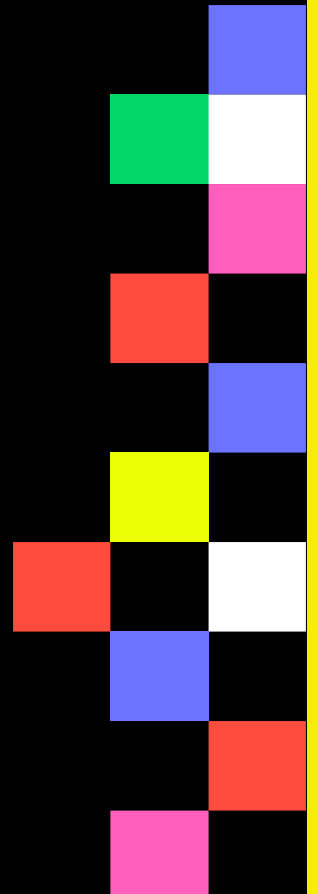
The Everson is supported by the Dorothy and Marshall M. Reisman Foundation; the General Operating Support program, a regrant program of the County of Onondaga with the support of County Executive, J. Ryan McMahon II, and the Onondaga County Legislature, administered by CNY Arts; and the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.



Louise

Food meets art at the Everson.
Join us for a unique café experience!

Open Wednesday-Sunday from 11:00am-3:00pm





Nancy Friedemann-Sánchez:

Dream Map and Cornucopia

Opening April 19, 2025

Nancy Friedemann-Sánchez is a Colombian-American artist who explores her heritage through works that combine Colombia's material culture, history, and natural world. For the works featured in *Dream Map and Cornucopia*, Friedemann-Sánchez begins with an image of a ceramic vessel that speaks to the complex history of Latin America and its diaspora. She then transforms these vessels into bountiful cornucopia, bursting with flora and fauna that evoke Colombia's rich ecosystems. Together with the Everson's Paul Phillips and Sharon Sullivan Curator of Ceramics, Garth Johnson, Friedemann-Sánchez has also selected an array of ceramic works from the Museum's permanent collection that reflects her interest in Latin America's tapestry of Indigenous and colonial cultures. Johnson sat down with the artist to discuss her work and upcoming exhibition.

Your exhibition revolves around the cornucopia, a symbol of abundance. Can you tell us more?

I'm very interested in the notion of Cornucopianism, which is the idea that the Earth's resources are infinite and are there for our taking. It relies on the idea that everything can be replaced or continually replenished through technological innovation. The work that I am presenting at the Everson is built around these ideas of cornucopia and abundance, and the ways in which the Americas represented this to the Spanish colonials.

Nancy Friedemann-Sánchez, *Dream Map and Cornucopia with Poppies and Irises (Detail)*, 2023, Ink on Tyvek, 135 x 90 inches, Courtesy of the artist

This work is really about the construction of what the Americas are about, this idea of the New World and what it has given to the Old World through these acts of extraction. The cornucopias that I am presenting at the Everson contain fauna and flora from the Americas, ceramics from colonial representations or Indigenous codices that represent the moment of conquest, as well as some vessels selected from the Everson's own collection. By bringing these elements together, it allows you to address the past and find the ways that it manifests in our present.

Colombia is the foundation of my work; that is where everything begins and ends. But in the process of exploring that, there's always a discussion about what we are doing to nature as a whole. The work also includes discussions about the patriarchy, war, exploitation, class, and caste. This can show up in ways that are very subtle, for example, working with decorative motifs that have their own place in the hierarchy of the art world. I'm very interested in playing with that hierarchy in order to talk about power, exploitation, and the taking of resources.

The visual style of your paintings have a lot of references to Indigenous traditions in Colombia. Can you describe some of them?

For the last eight years, I have been researching the ancestral practice of barniz de Pasto. Barniz de Pasto originates in the Andean region of Colombia and Peru; the art uses resin extracted from South American Mopa Mopa trees to create lacquered decorative objects. These artisans produce a pliable resin by boiling, kneading, and chewing the buds of Mopa Mopa and then stretch the resin into thin sheets that can be cut into designs. This process was passed down through generations and is now under the protection of UNESCO as an Intangible Cultural Heritage in Need of Urgent Safeguarding. Historically, Mopa Mopa was utilized by pre-Hispanic peoples in Colombia to create beads as far back as 1,000 BCE. In Peru, Ecuador, and Bolivia Mopa Mopa is associated with Inca quero cups, which were created in pairs and used for ritual consumption of maize beer (chicha). In 17th

century Pasto (southwestern Colombia) and Quito (Ecuador), these lacquered objects were characterized by the use of European forms and motifs with a strong influence from Asia because of the commerce between Europe, Asia, and the Americas during the viceregal period. The later tradition evolved from intervention through colonization by Spain and trade from the Galeón de Manila. The expanded trade routes allowed for traditional Chinese lacquerware to appear in Europe and Latin America. With this increased interest in these exotic works, there was an interest in developing an alternative to these expensive objects to meet the demands in the European markets and European settlements in the Americas. With the influence of these Asian objects, the tastes of the Europeans acquiring them, and the use of ancient American materials and techniques, the resulting objects exhibit an enormous diversity co-mingling iconography and aesthetics with roots from around the globe.



Nancy Friedemann-Sánchez, *Dream Map and Cornucopia with Helicopters*, 2022, Ink on Tyvek, 135 x 90 inches, Courtesy of the artist

Questions & Answers with Bill Strobeck

—Natalie Rieth

DEAD END. Opening on June 7, 2025



The Community Plaza at the Everson Museum of Art has been the unofficial hub of the Syracuse skateboarding scene for decades. For William "Bill" Strobeck, it was the place where he found community in the 1990s, which eventually led him to a successful career capturing the complex emotions and intimate connections within youth, street, and skateboarding cultures worldwide in his photographs and films. *DEAD END.* is a love letter to the Everson Museum, where skateboarding has always been valued as an unsanctioned art form.

Curated by Strobeck, the exhibition

brings together works by several pioneering artists who have indelibly shaped the image of East Coast skateboarding culture. *DEAD END.* will showcase works across all media, including films and videos, photographs, paintings, sculpture, skateboard decks, and archival materials, offering a comprehensive look at the intersection of art and skateboarding culture.

Marketing & Development Coordinator Natalie Rieth chatted with Strobeck about his connection to the Plaza and what viewers can expect.

*Photography by Jonathan Mehring and Eddie Eng
Collage and edits by B Cuyler*

Can you tell me about your personal connection to the Everson Museum of Art Plaza?

I love this question. My personal connection to the Museum is basically through skateboarding. I lived in Cicero, New York, so I lived outside of Syracuse. I didn't even know what Syracuse was. But when I started skating in the area, there was a point where the news spread to a friend of mine. His father was like, "You know, there are kids that skateboard at the Everson Museum." And so, he brought us down to the Plaza and let us loose. There were already skateboarders there, probably four or five kids who were all older than us. And when he dropped us off, we were just a couple kids with skateboards. The older skaters took us in and saw us as the younger crew.

The terrain of the Plaza was perfect for skateboarding and street skateboard specifically. It was just a place where everyone could meet up and hang out from all the small towns around it, and some from the city who lived there. And that's really what the show is going to be about. I've curated some big names for the show — Spike Jones, Ari Marcopoulos, and Larry Clark — the names of who I believe will represent the same thing that I'm trying to represent.

How does it feel to be back at the Everson, but this time curating a show inspired by the community in which you grew up?

There's a real story here. The Museum was cool enough to let skateboarders skate in the plaza, because they saw it as an art form. The fact that they let us skate at the Everson kind of made it so that I could have a career in skateboarding because I just got to learn how to be around

people. Skateboarders are magnetic, energetic, and in the early '90s were known to be wild—and got treated that way—which made them pop off even more. I had a place to be and had no restrictions. If it weren't for the Museum, I don't think I would have the same mechanics for the work I do. I've been able to travel the world, just based off that style. Now I get to bring art into the Museum 30 years later. It's full circle.

What kind of impact do you hope *DEAD END.* will have on the younger generation of skaters?

I think skateboarders going through the show will be really excited about seeing Larry Clark and Spike Jones' stuff. These are just the base to the show, there will be a lot more. It'll hopefully feel so magnetic for a young kid that they will want to go out and be creative in their own way. For example, when I saw Larry Clark's *Kids* for the first time at the Westcott Theater with all my friends, I walked out of the theater and just remember being amazed that there are people out there just like us. There's a crew of kids in a different town, we just don't know them. I'm hoping that people walk out of *DEAD END.* thinking: "Wow, that was just so energetic in the raw."

At the Everson Museum of Art, we believe that art is for everyone. *DEAD END.* is more than just an exhibition—it's a celebration of community, creativity, and the ways in which art transcends traditional spaces. Whether you're a skater, an artist, or simply someone who values the power of self-expression, we want you to see a piece of yourself here. The Everson has always been a place where all are welcome, where every person can find inspiration, and where new voices and perspectives are celebrated.

If you are interested in supporting this exhibition as a sponsor, please reach out to Dominic Tricase at dtricase@everson.org.



2025: Central New York Artist Initiative



Courtney Rile

On view January 25 — March 30, 2025

Courtney Rile, co-founder of Daylight Blue Media in Syracuse, is a lens-based artist with a BFA in Art Video from Syracuse University. Her work has been widely exhibited, and she has served as a video artist for the Society for New Music and held roles in curation, communications, and education.

Courtney Rile *Power Lines (Sam and Lovie, June 2, 2020)*
Archival acid free pigment print on Hahnemühle Matt Fibre paper, 40 x 27 1/2 inches, Courtesy of the artist

The Central New York Artist Initiative builds upon the Everson Museum of Art's ongoing support of the region's vibrant arts community. Launched in January 2022, the Everson CNY Artist Initiative is a competitive program that highlights the multi-faceted talents of regional artists. Each year, Everson curators select artists to display their work in solo exhibitions at the Museum. Selections are based on the work's innovative quality, alignment with the Museum mission, and its relevance to the community.

This year, the Everson received over 70 applications and Museum staff selected four artists that represent a diverse range of media and artistic approaches. These artists will each show their work in a nine-week long solo exhibition in 2025.

The Everson CNY Artist Initiative is made possible with support from Terry and Bill Delavan.



Catherine Spencer

On view April 5 — June 8, 2025

Catherine Spencer creates sculptures and environments exploring the intersection of nature and human experience. She holds a BFA from Alfred University and an MFA from Syracuse University. Her work has been shown nationally and featured in residencies such as Cleveland West Art League and Chautauqua School of Art.

Catherine Spencer, *Universal Seed, 2024*
Mixed media soft sculpture, 20 1/2 x 10 x 6 1/2 inches,
Courtesy of the artist

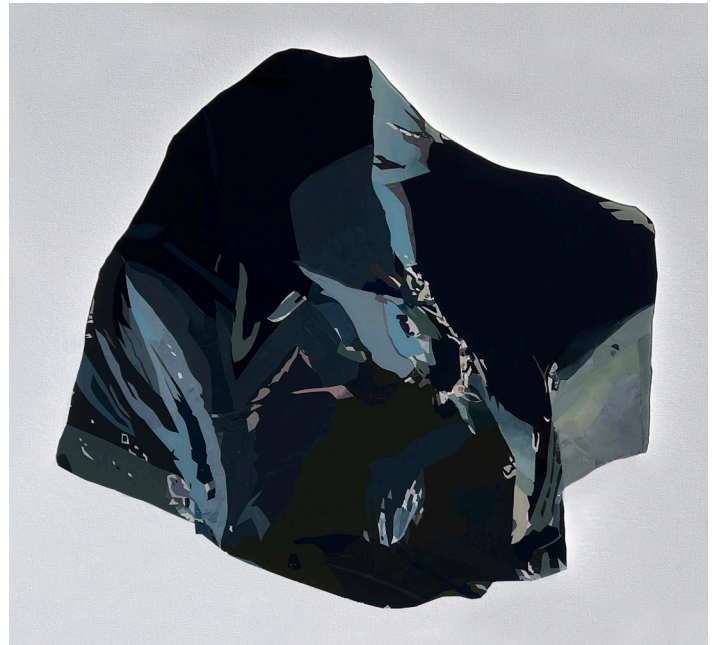


Anna Warfield

On view June 14 — August 17, 2025

Anna Warfield (she/they) is a visual artist and poet based in Binghamton, New York, working with text-based fiber sculptures that explore the body and identity. Recent solo exhibitions include *UNDOINGS* at SUNY Oneonta and *Placid Thoughts* at the Roberson Museum. Warfield has shown work at MAG Rochester, Schweinfurth Art Center, and the Arts Council of the Southern Finger Lakes. They are the 2025 Antigravity artist at the Rockwell Museum and hold a BFA and BS from Cornell University, where their thesis won the Charles Baskerville Painting Award.

Anna Warfield, *Slow Reverse*, 2023, original poem, dyed muslin, polyfil, thread, and hardware, 48 x 18 x 18 inches, Courtesy of the artist



Maria Park

On view August 23 — October 26, 2025

Maria Park's work explores how technology shapes perception and participation in the world through paintings, installations, and public projects. Her recent focus involves diagrammatic language and its interplay with protocol and duration. Born in Munich and raised in the Bay Area, Park holds an MFA from the San Francisco Art Institute and is an associate professor of art at Cornell University.

Maria Park, *Obsidian*, 2019, acrylic and glitter reverse painted on plexiglass and mounted on EPS, 19 x 20 1/4 inches, Courtesy of the artist



American Stories: A Community Storytelling Showcase

What does the American experience mean to you?
How has the idea of the American Dream shaped your life, your family, or your community?

In celebration of *Making American Artists: Stories from the Pennsylvania Academy of the Fine Arts, 1776–1976*, the Everson Museum invites community members to share their own stories. This special event will feature ten storytellers—both youth and adults—presenting original short stories, poems, or reflections that explore themes of ambition, identity, resilience, and belonging in America today.

Stories will be selected through an open call for submissions, with a panel of judges choosing pieces that offer unique, thought-provoking perspectives. Those chosen will take the stage on May 8 at the Everson to share their stories with the public.

Submissions are open now. If you have a story to tell, we encourage you to submit an audio recording and written transcript by April 1.

Join us as we celebrate the voices, experiences, and diverse perspectives that shape the American narrative.



Scan the QR code to learn more and submit your story.

Presented in partnership with:
Community Folk Art Center | Syracuse YMCA

There's Always Something Happening at the Everson!

Whether you are interested in participating in a workshop taught by a local artist, taking a tour of our exhibitions with a docent, or enjoying the chance to mingle with other art appreciators — the Everson has something for everyone!



visit everson.org or scan the QR code to learn more!





Light Work UVP

Urban Video Project (UVP), a program of Light Work in partnership with the Everson and Onondaga County, is an outdoor architectural projection venue sited on the north facade of the Everson 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.

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

More info at www.lightwork.org

Light Work UVP Exhibition *Lines of Flight*:

works by Joiri Minaya & Miryam Charles
February 20 - March 24, 2025

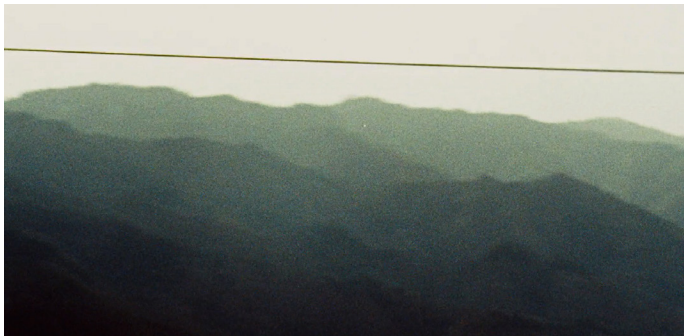


Still from *Labadee* (2017) by Joiri Minaya

Screening + Q&A with the Filmmakers

Thursday, March 20, 2025

Watson Theater at Light Work | FREE!



Still from *Fly, Fly Sadness* (2015) by Miryam Charles

Lines of Flight is a group exhibition at Light Work's UVP architectural projection site on the Everson facade exploring the tangled trajectories of displacement, immigration, invasion, exploration and escape featuring short works by artists Joiri Minaya and Miryam Charles. Additional work by Joiri Minaya will be on view at the Syracuse University Museum in the show *Joiri Minaya: Unseeing the Tropics at the Museum* from January 21 to May 10, 2025. Visit museum.syr.edu for more information. In conjunction with the exhibition, experience an in-person screening with the filmmakers on March 20 at Light Work.

Courtney Rile: In Conversation

July 12 - August 30, 2025

Light Work UVP Regional Commission 2025 artist Courtney Rile will present new work made "in conversation" with works held in the Everson Museum's groundbreaking early video art collection.

Community Nights on the Plaza



Join Light Work and the Everson after dark on the plaza for Community Night programs this spring!

The Society for New Music Presents *Shoes*

Sunday, May 18, 2025

Join us on the plaza as Light Work UVP projects and the Society for New Music performs a new score for the silent film *Shoes* by the now obscure but historically prolific and innovative director Florence Lois Weber.

More information: lightwork.org/uvp-community-night



Get Ready for:

EVERERSON CERAMICS SOCIAL '25

Mark your calendar for an unforgettable evening celebrating art and community at the Everson's signature fundraising event, The Ceramics Social. This special night will feature a silent auction of handmade ceramics from artists across the country.

Stay tuned for more details—this isn't an event you'll want to miss!

Thursday, April 24, 2025

For more information, visit everson.org.



Bringing Opera to the Everson

—Natalie Rieth

Performing in the Hosmer Auditorium at the Everson on Saturday, March 15 at 7pm



“I’m excited to come home.”

In conjunction with *Making American Artists*, traveling from the Pennsylvania Academy of the Fine Arts to the Everson Museum of Art, opera singer Elizabeth Sutphen is delighted to return to the Museum for a night of operatic storytelling in the Hosmer Auditorium. Much like the exhibition, which features prominent artworks that have shaped the way Americans converse about our nation’s history, Sutphen’s performance will also spotlight American stories and culture, while intertwining visual and musical arts.

Described as “Exquisite” by the *The Guardian* and an “impressive coloratura soprano” by *The New York Times*, Sutphen’s 2023-2024 season included house debuts at Arizona Opera as Rosina in “Il barbiere di Siviglia,” The Glimmerglass Festival as Mabel in “The Pirates of Penzance,” and Aveline Mortimer in “Elizabeth Cree.” Sutphen also performed with the Metropolitan Opera for the first time in its production of “Tannhäuser.”

Sutphen, who grew up in DeWitt, first performed at the Everson as a child with Civic Morning Musicals and returned while attending The Julliard School. The soprano had her start in music as a member of the Syracuse Children’s Chorus, an experience she said influenced her to pursue a career in music. A nod to memories made at home, Sutphen will select an arrangement of songs (created from 1776-1976, like the artworks featured in *Making American Artists*) that she grew up singing and hopes audience members of all ages can relate to.

“It’s rare to have complete artistic authority, so I’m really excited to make something that resonates with me and that I think will also resonate with people of my own home,” Sutphen said. “I’m bringing a little bit of me and also sharing space with people who essentially raised me.”

Having developed in Italy and spread across western Europe in the early 17th century, most operas are sung in Italian, French, and German, among other languages. Though most American opera houses do accommodate audiences with live translations, Sutphen feels that the language barrier lets people presume that the art form is inaccessible to them.



“If good art is about communication, then the benefit of having something be all in English is that we can at least remove that barrier between what’s up on stage and what we can consume,” Sutphen said.

To make her performance as accessible as possible, while also maintaining the American art theme, Sutphen will perform American opera entirely in English. The Everson’s Hosmer Auditorium will give the performance an intimate setting for audience members to connect with Sutphen, as well as the stories relayed by the songs she will perform.

“We’re going to be able to make something together that is exciting, relatable, new, and different, but also familiar,” Sutphen said. “I’m excited to come home.”

“I’m bringing a little bit of me and also sharing space with people who essentially raised me.”

Elizabeth Sutphen

2024: Festival of Trees & Light

The 2024 Festival of Trees & Light was a spectacular success, bringing the community together to celebrate the magic of the holiday season. Over 4,000 attendees visited the Museum to enjoy the stunning displays, festive performances, and creative workshops that made the Festival truly special.

Holiday cheer filled every corner of the Museum, with more than 50 musical and dance performances delighting audiences. Families and visitors of all ages found inspiration in over twenty hands-on workshops, where art and creativity took center stage.



As one of the Museum's most important fundraisers, the Festival plays a crucial role in helping us deliver impactful programs, exhibitions, and events throughout the year. Its success reflects the incredible generosity and spirit of our community, and we are deeply grateful for the support that made it all possible. Events like this wouldn't happen without the dedication of our volunteers and the invaluable contributions of our Members' Council.

As we reflect on this year's achievements, we're already looking ahead with excitement. This year, we'll celebrate the Festival's 40th anniversary, and we can't wait to bring this cherished tradition back, bigger and better than ever. Thank you for helping us make it all possible, and stay tuned for what's to come!



Keep the Magic Going All Year Long **Become a Member!**

The Festival of Trees & Light is just one example of how the Everson Museum brings art, culture, and community together. By becoming a member, you're not only supporting events like this, but you're also helping us provide impactful exhibitions, programs, and workshops all year round.



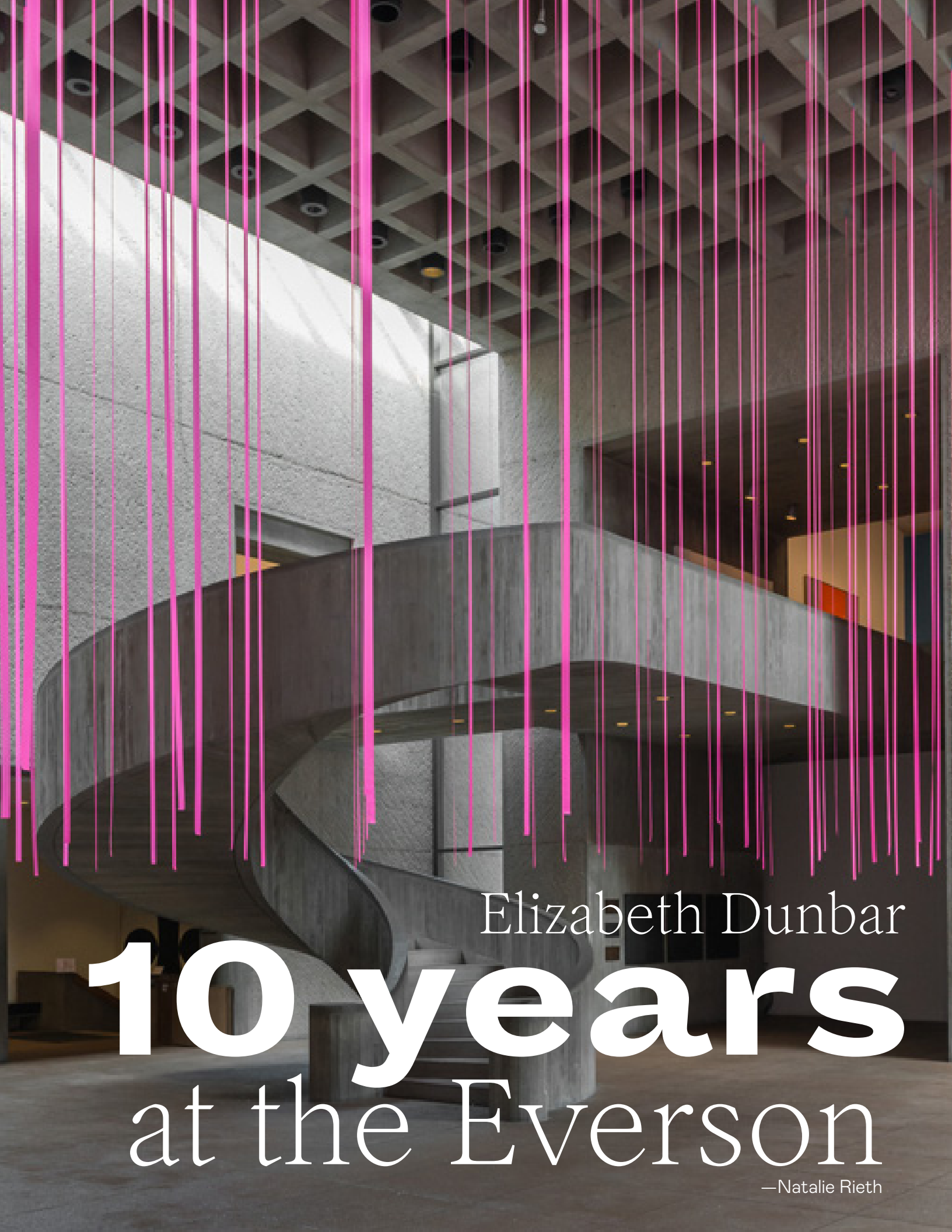
Membership Benefits Include:

- Free admission to the Museum
- Discounts on events, classes, and workshops
- Exclusive access to member-only previews and programs
- Reciprocal benefits at over 1,700 museums through Empire State, NARM, and ROAM programs



Your membership makes a difference. Together, we can continue creating unforgettable experiences for our community.

Join today and be part of something extraordinary!



Elizabeth Dunbar

10 years at the Everson

—Natalie Rieth

When Director & CEO Elizabeth Dunbar visited the Everson Museum of Art for the first time in the fall of 2014, she was struck by the beauty of the I.M. Pei-designed building, but also noticed how lifeless it felt inside. Driven by its potential, Dunbar set a goal to bring the Everson back to life and re-establish it as a central hub of the surrounding community.

“Coming here, I didn’t know Syracuse as a city would change so much in the last 10 years,” Dunbar said. “I just saw the Museum as an empty vessel waiting to be filled with vision, artwork, determination, and people.”

This year marks a decade of Dunbar’s leadership, defined by several accomplishments recognizable to supporters who frequent the Museum. For example, renovations have been made to the well-loved building and Museum exhibitions and programming have been elevated to match the ever-changing interests and needs of the community. This decade has also prompted some behind-the-scenes developments like further diversifying the Everson’s permanent collection, broadening donor support, and expanding the Museum staff. “[Elizabeth] brings the versatility that is needed in a museum with a relatively small budget,” said Honorary Board Member Clifford Malzman.

Dunbar, however, extends credit to the support of the dedicated staff and Board members who she’s had the pleasure to collaborate with along the way. “It takes an entire team,” Dunbar said. “This isn’t just my wonderful vision; I’ve been fortunate enough to have a great group of people working beside me.”

Before joining the Everson, Dunbar worked in the curatorial departments of the Whitney Museum of American Art, Ulrich Museum of Art, Kemper Museum of Contemporary Art, and Arthouse, as well as serving as the Executive Director of DiverseWorks ArtSpace until 2014. When Dunbar was approached about the director position, the search committee was impressed by her experience and forward-thinking curatorial

vision. They sought a new leader who was aligned with the Museum’s mission and would organize exhibitions and programming with the ability to welcome new communities into the Everson.

“I think that this has been her greatest success,” Malzman, who served on Dunbar’s search committee, said. “The Museum was static in many ways before she arrived.”



Upgrading and caring for the Museum building was just the beginning of Dunbar’s goal to liven up the Everson. The ongoing project began with an overhaul of the former ceramics gallery, which was riddled with water leaks in a dark space of the Museum that is now the cheery and bright Danial Family Education Center. Dunbar felt that a Museum known for its leading ceramics collection should have a prime space that puts those objects front and center for the community to celebrate.

She reminisces about days when staff dedicated short stints of their workday to vacuuming or scraping glue off the floor while construction was underway. “It was a team effort, and the transformation of that space was like night and day,” Dunbar said. Both the Paul Phillips and Sharon Sullivan Ceramics Center and the Danial Family Education Center opened to the public in 2019.



Top: Elizabeth Dunbar with former Board Chair Jessica Arb Danial
Bottom: Renovating the Paul Phillips and Sharon Sullivan Ceramics Center
Left: Tony Feher *Don’t Talk: Listen* featured in *The Three Graces* (2015)

This project was merely the start of several vital renovations that have been made to the building in the past decade, including Hosmer Auditorium (2019), new administrative offices (2022), and the Museum's East Wing, designed by architecture studio MILLIØNS. In 2024, the Museum finally put the re-envisioned space to use in the long-awaited opening of its new café Louise. At Louise, patrons can explore the intersection of food and art as they dine on handcrafted bowls, plates, and cups and learn about the artists who made them.

"It took us a while—the Museum as well as the city—to be in the right place at the right time to make



Louise, the Everson's new café opened summer 2024

Louise happen," Dunbar said. "Things finally aligned last year, and I'm proud of that."

Since 2015, the Everson's financial footing has stabilized and grown, with a nearly tripled endowment and a 38% increase in its yearly operating budget. This past year also welcomed record levels of financial support through individual donations. It's thanks to the Everson's generous donors, members, and volunteers that the Museum staff can fulfill the Museum's mission to meaningfully connect with the

community through the exhibitions and programming we offer. "I think this reflects deep community love and belief in the Everson; ensuring the life of this Museum for generations to come," Dunbar said.

Of the 178 exhibitions Dunbar has spearheaded, *The Three Graces* is among her favorites. Bringing together works by contemporary artists Polly Apfelbaum, Tony Feher, and Carrie Moyer, the 2015 show included existing works that portrayed the attributes of creativity: beauty, wonder, and joy—each personified by the three graces in ancient mythology. *The Three Graces* also featured new works by the artists, each inspired by the Everson's collection

and its renowned architecture. Feher used the building as a source of inspiration for his installation, in which pink construction tape was hung from the Sculpture Court ceiling. The viewing experience was ever-changing, determined by time of day and where viewers stood within the artwork.

"It was an installation that had people looking at the Museum and the building in a completely different way, by using the simplest of materials," Dunbar said. "It opened the community's eyes to contemporary art."

Hoop Dreams: Basketball and Contemporary Art, a 2023 exhibition that celebrated the cultural universe of basketball, was another memorable project for Dunbar. The exhibition, which even included an interactive basketball court, welcomed new community members to celebrate the sport's continuous impact. The Museum saw new audiences during the show's three-month viewing period, specifically among students and young children.



An installation view of *Hoop Dreams: Basketball and Contemporary Art* (2023)

“It broke down some of the perceptions that people often have about a museum — that it is a pristine library or church-like space,” Dunbar said. “When you walked in the door there were sounds of basketballs bouncing up and down in the gallery, full of noise and kids and energy. That’s how I’ve always wanted this Museum to be.”

Under Dunbar’s leadership, the Everson has added 946 new objects to the collection by 387 artists of diverse backgrounds. For the first three years of her directorship, Dunbar served as the Museum’s sole curator. The Everson staff has since expanded its curatorial department to include three more positions, in addition to Dunbar’s role. “While I love to curate, we need more than just my perspective,” she said.

While the Museum is fortunate to be able to continually add to its growing collection, storage space is limited. Everson staff have worked to mitigate this challenge by including more works from the collection into exhibitions. A byproduct of this project is the ongoing *Off the Rack* exhibition, curated to free up storage space for new objects. Looking ahead, Dunbar intends to tackle storage limitations, so that the public can continue to enjoy works from an ever-expanding collection.

As Syracuse stands at the edge of transformation with new corporations settling in the area, Dunbar intends for the Museum to continue to rise and meet

the needs of a new population and era for the city. She envisions a future where the Everson is seen as a key destination, bursting with exhibitions and programming that reflect community interest. As this fall marks the opening of the region’s first-ever Science, Technology, Engineering, Arts, and Math (STEAM) High School, she feels that community engagement with the visual arts is relevant now more than ever.

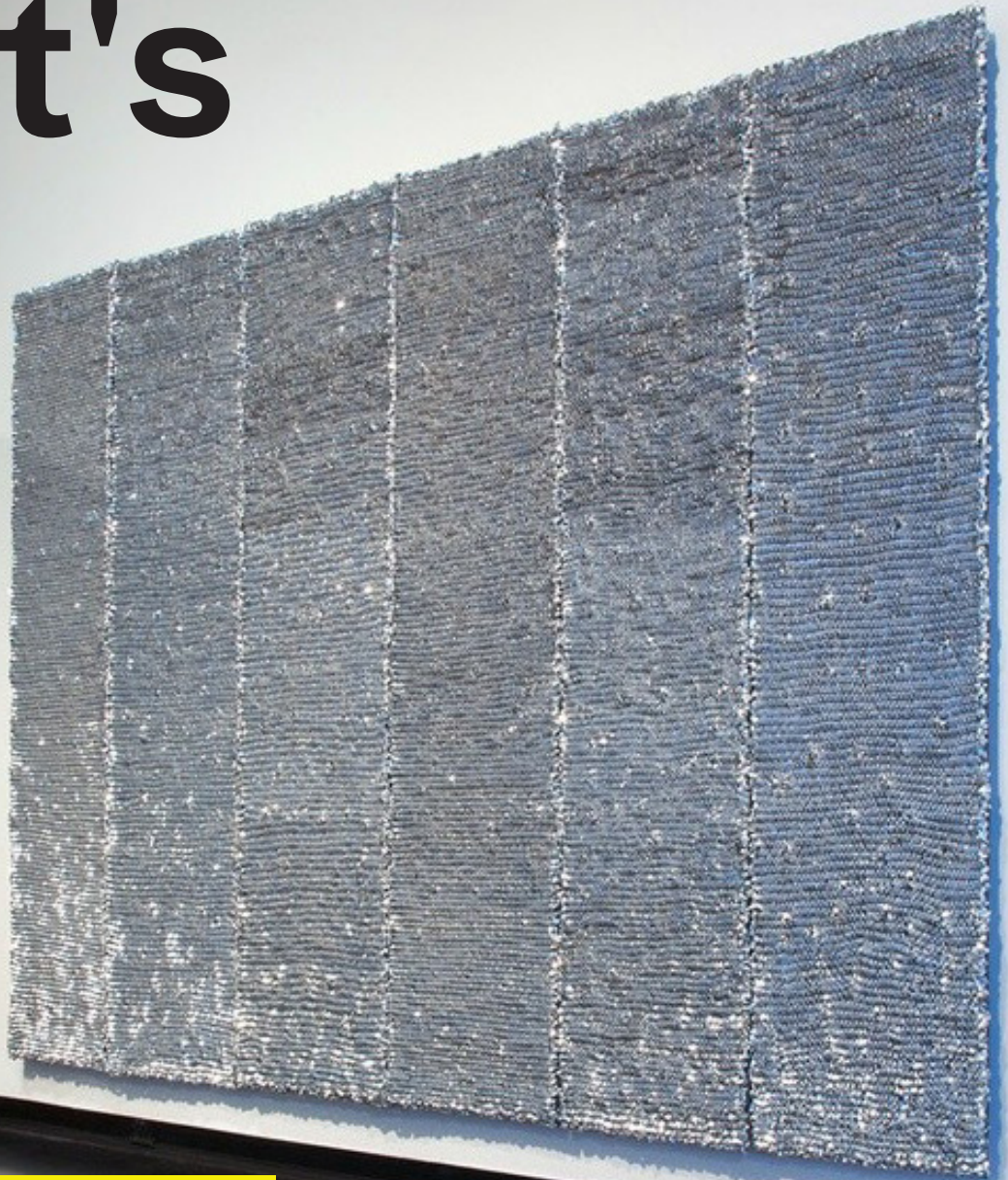
“It’s thanks to the arts that we are able to see things from new perspectives and open our eyes to new ways of thinking and addressing problems,” Dunbar said. “That elasticity in our brains comes from creativity, and that’s the number one need in our community right now.”



(left to right) Former Board Chairs Jessica Arb Danial, Cliff Malzman, and Gary Grossman with Director & CEO Elizabeth Dunbar

What's New

In 2024, the Everson Museum of Art continued to enrich its dynamic collection with an array of artworks spanning various mediums and reflecting the voices of artists from diverse backgrounds. Last year, 67 new objects (38 generous gifts and 29 purchases) expanded the Museum's holdings, deepening its commitment to inclusivity and artistic innovation.



Oliver Herring *An Age for Hands*, 1996

Silver Mylar on steel, 108 x 156 inches
Museum purchase, Dorothy and Marshall M.
Reisman Collection Fund, 2024.33

When one of his friends committed suicide in 1991, artist Oliver Herring began knitting with strands of Mylar, the reflective film commonly used in confetti and party balloons. The slow, meditative process of hand-knitting suited Herring's ideas about memorialization, but his reflective material nods at celebration. With the ongoing AIDS epidemic raging around him, Herring began to see his knit objects as armor-like and defiant. *An Age for Hands* (1996) is among Herring's most monumental works to date, serving as a form of war memorial, with each knitted line standing in for an inscription of those we have lost.

Colleen Toledano *Ripe, 2022*

Colored porcelain, mirrored acrylic, and flocking,
22 x 22 x 28 inches

Museum purchase with funds from the Howard
Kottler Testamentary Trust, 2024.2



Buffalo, New York-based artist Colleen Toledano creates works that incorporate the history of decorative porcelain vessels from manufacturers like Sèvres and Meissen as a point of departure. Toledano's vessels are highly personal. *Ripe* (2022) takes the form of three conjoined vessels—representing her relationship with her husband and daughter. The bodies of the three vessels are replaced by a thicket of porcelain leaves and strawberries, a reference to the sometimes chaotic nature of motherhood and family life that ultimately bears a sweet, rewarding fruit. *Ripe* will make its Everson debut in the upcoming exhibition *Dream Map and Cornucopia*, co-curated by Colombian-American artist Nancy Friedemann-Sánchez and the Everson's Paul Phillips and Sharon Sullivan Curator of Ceramics Garth Johnson.

at the Everson

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www.everson.org/donate

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