GOLDEN
1974 – 2024
MUSEUM OF
CONTEMPORARY
ART ARLINGTON

GOLDEN

1974 – 2024

MoCA ARLINGTON: THE FIRST FIFTY YEARS

+

GOLDEN: FIFTY YEARS OF NEW CLASSICS

MUSEUM OF CONTEMPORARY ART ARLINGTON

INTRODUCTION

Dear Friends of MoCA Arlington,

On behalf of the Museum of Contemporary Art Arlington, we're pleased to share our 50th anniversary catalog with you, which features a brief history, memories from previous executive directors and curators, and the exhibition *Golden: Fifty Years of New Classics* organized by guest curator Al Miner.

In 1974, a group of artists united to form this special organization with a goal to connect the public with contemporary art and artists. This foundational principle continues to guide us. Over the last fifty years, we have served as a leader for the visual arts in our community and the regional arts sector and beyond. Our exhibitions are critically acclaimed, our education programs are award-winning, and our resident artists are shaping the contemporary art field today.

And just this past year, we opened a second location, our Innovation Studio + Store in National Landing as part of Amazon's HQ2 complex, and we served record-breaking audiences with nearly 18,000 people participating in almost 400 programs across multiple sites.

We reached this 50th anniversary milestone and evolved with the help of countless people who dedicated their time, talent, and treasure over the last five decades. Artists, board members, directors, staff, supporters, and volunteers collectively persevered through economic recessions, a global pandemic, and several basement floods.

Thank you to everyone who has been involved throughout our history and continues to give so much to support our work

MoCA Arlington staff with Zaq Landsberg September 2023 (From left: Cindy Holl, Adun Henry, Rachel Piering, Amber Cruz, Lia Ferro, Amanda Jirón-Murphy, Blair Murphy, Zaq Landsberg, Evie Cessair, Rhe'a Roland-Singer, Sarah Loden, and Catherine Anchin)

today. A special thanks goes to Char and Howard Beales, Kathy and Jerry Freshley, Eleanor and Steve Harvey, Amazon, and Comcast for supporting our 50th anniversary activities, as well as Ila Forster, a volunteer who has spent the last year researching and assembling a master roster of artists, board members, executive directors, and staff creating an archive for the organization.

We know our future is incredibly bright for future generations because of what we've accomplished to date, and we look forward to celebrating more milestones with you in the future!

Many thanks for all the support,
Catie

CATHERINE ANCHIN
EXECUTIVE DIRECTOR, 2021–PRESENT

A BRIEF HISTORY

The Museum of Contemporary Art Arlington is the only art museum in the metropolitan Washington, DC region founded by contemporary artists. Started in 1974 as the Community Arts Council of Arlington, the organization moved to its current location, a former elementary school near Virginia Square, in 1976. Fifty years later, MoCA Arlington continues to enrich community life by connecting the public to contemporary art and artists through exhibitions, public and education programs, and artist residencies.

The Museum was previously known as the Arlington Arts Center (AAC), a name adopted in the 1980s. In the early 2000s, AAC undertook a capital campaign and expanded its facility to include nine galleries, two classrooms, and ten artist studios. The building reopened in late 2004 following this extensive renovation. In the following years, AAC secured its reputation as one of the premiere venues for contemporary art in the region

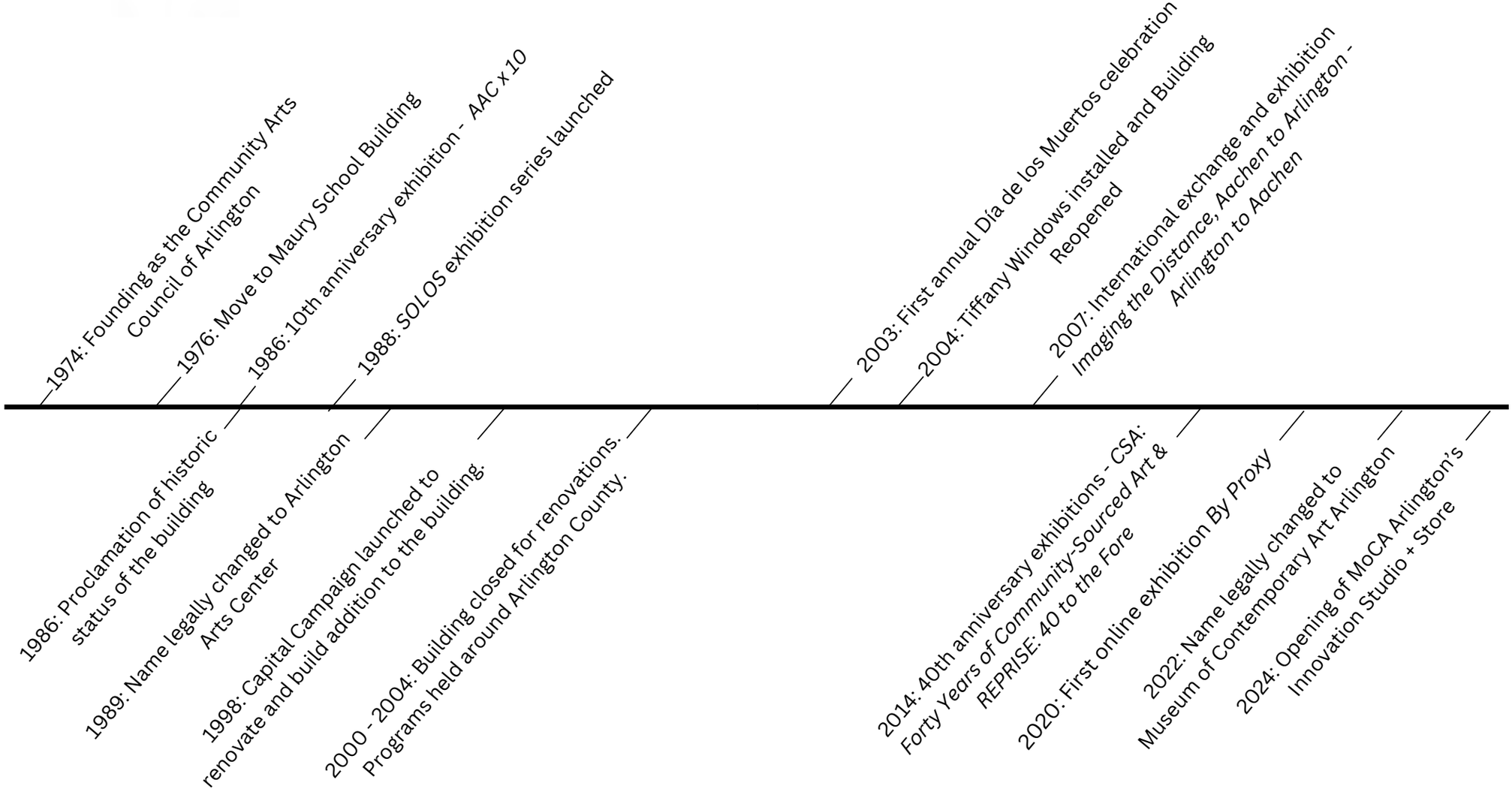
Zaq Landsberg's Reclining Liberty, *installed at MoCA Arlington 2023-2024*

Artists in the early days of Arlington Arts Center

by organizing solo and group exhibitions with work by local, regional, and national artists, formalizing an artists-in-residence program, and developing an extensive education program.

In September 2022, the organization changed its name to Museum of Contemporary Art Arlington, underscoring its commitment to providing quality contemporary arts programming. MoCA Arlington's exhibitions program continues to feature work by regional, national, and international artists, often bringing their work into conversation. It includes group exhibitions curated by the museum's staff as well as special guest curators, solo exhibitions by the museum's resident artists, and by regional and national artists, and public projects on the museum's front lawn.

In 2023, the museum expanded its community outreach with the launch of its public programs department featuring MoCA on the Move at Met Park, a free outdoor art-making program in National Landing and the launch of a wellness series. In January 2024, MoCA Arlington opened a second location, its Innovation Studio + Store in National Landing as part of Amazon's HQ2. The Innovation Studio + Store complements the Museum's mission by creating a warm, accessible space for the community to make art and meet artists working in the space.


1974: Founding as the Community Arts Council of Arlington
1976: Move to Maury School Building
1986: 10th anniversary exhibition - *AAC x10*
1988: *SOLOS* exhibition series launched
2003: First annual Día de los Muertos celebration
2004: Tiffany Windows installed and Building Reopened
2007: International exchange and exhibition *Imaging the Distance, Aachen to Arlington - Arlington to Aachen*
1986: Proclamation of historic status of the building
1989: Name legally changed to Arlington Arts Center
1998: Capital Campaign launched to renovate and build addition to the building.
2000 - 2004: Building closed for renovations. Programs held around Arlington County.
2014: 40th anniversary exhibitions - *CSA: Forty Years of Community-Sourced Art* & *REPRISE: 40 to the Fore*
2020: First online exhibition *By Proxy*
2022: Name legally changed to Museum of Contemporary Art Arlington
2024: Opening of MoCA Arlington's Innovation Studio + Store

Anne Hancock in her studio at Arlington Arts Center in the late 1970s.

A FOUNDING ARTIST'S PERSPECTIVE

ANNE HANCOCK
FOUNDING ARTIST

"The Museum of Contemporary Art Arlington has had a generational impact on my life and my family's life from its earliest days as the Arlington Arts Center.

I was part of the initial group of artists and remember well the days of pigeons in the attic, floods in the lower level, and days so cold and drafty that we artists wore gloves and sat on radiators to work!

My children appeared in a newspaper photo as they painted over graffiti that defaced the building. Years later they attended summer art camp at the center.

And as the generations moved along, one of my grandchildren did a summer internship as an instructional aide.

Over this 50-year span, the organization has grown into a state-of-the-art, regionally acclaimed facility. All of this happened, not by accident, but by the hard work of many directors, curators, board members, artists, and community leaders.

Here is to the next 50 years!

EXECUTIVE DIRECTORS' PERSPECTIVES

DEBORAH (JENSEN) VELDERS
DIRECTOR, 1979–1980

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Sometime during the summer of 1979, I was recruited to be Director of the then-named Arlington Arts Center. I came to the position reluctantly, as I was just in my 20's and already employed at two other, part-time jobs, the Smithsonian's National Collection of Fine Arts, and MOTA, a downtown DC alternative space. Members of the search committee — all passionate, committed women, including Anne Hancock and Vida Rouse, among others — explained they wanted a more contemporary profile and greater critical attention for AAC. We agreed this would necessitate major changes and they generously accommodated my unusual schedule. As it happened, I remained for less than a year as I became increasingly aware that my program of rapid change was challenging resident artists and Board alike. Soon after resigning, I moved away from the DC area.

Most of my brief tenure at AAC included aesthetic changes to the gallery spaces to accommodate more contemporary installations and the organization of exhibitions of younger and less traditional artists. These included the first solo exhibition of "Big" Al Carter (Allen D. Carter), a local African American artist and educator whose work is now included in multiple museum collections. Much of my brief tenure was spent completing the visionary initiatives undertaken by my predecessor, Mary Rackmales.

The former director had conceived and raised funds for *The Elements of Art*, an exhibition series with exhibitions and publications guest-curated and authored by luminaries like artist William Christenberry, critic David Tannous, and others. Another significant project was supporting a new (1979) public art park design competition for Rosslyn, a collaborative site-specific project of county, NEA, and other arts groups which resulted in production of a major work by internationally recognized artist Nancy Holt. Her work, *Dark Star Park* was sited in a former debris-filled vacant lot.

The Museum of Contemporary Art Arlington has come a long way since my own short directorship of AAC. This progress is due to the continued commitment and passion of the community members, leaders, donors, and volunteers. I witnessed that commitment early in its history—and it is a pleasure to see the result today.

ROBERT CWIOK
DIRECTOR, 1980–1985

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In 1978 *Art in America* published an issue highlighting the opening of the National Gallery of Art's East Building and the local art scene. The issue showcased Washington's energetic galleries and artists written by AIA Washington correspondent David Tannous. I was taken with the vitality of the galleries and museums the city offered. I visited several times and decided it was a place I could find a great job and pursue my own work as an artist.

Awhile later in 1980, I was living in DC and looking for employment. I sent the Arlington Arts Center an application and had an

interview for the position of Director. The search committee and Board members were ready with great questions and at one point I realized that the same AIA writer David Tannous was asking me questions about my previous position as Acting Executive Director of The New Organization for the Visual Arts in Cleveland, Ohio.

When I first laid eyes on the Arlington Arts Center (AAC), I found a wonderful old school house in need of much repair, but its possibilities shone brightly. I was appointed Director of AAC in September 1980. There were 30 resident artists in various shared studio spaces and three galleries showing work from area and resident artists. Back then shows ran for three weeks simultaneously. Whew!

As Director, I strived to make sure the studios were productive and a place for artists to grow. As a professionally run gallery, it had to meet standard gallery practices and presentation: clean white cubes and signage to reflect the intent of the shows. Yes, there was all the administrative work, managing the resident artists, developing the board of directors and fundraising, running a 70-year-old facility, making sure the lights and boiler were working, and shows opened as scheduled. Searching out talent for new exhibitions was ongoing. I gave my full self and heart to making AAC a place with an enduring framework for future growth and continued success. Finally, thanks to all the hard-working artists, board members, and the community for supporting our vision for what the AAC could achieve. And we were right!

KATHERINE FRESHLEY
EXECUTIVE DIRECTOR, 1986–1992

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When I was executive director, AAC’s primary mission was supporting emerging visual artists in the tri-state region — typically those who had recently graduated from art schools and were building professional careers. All our programs and services, even those designed for the public, revolved around artists.

AAC then had 22 artists renting studio spaces in the former Clarendon (Maury) School that it rents from the County to this day. Two large former classrooms each were rented to one artist while other classrooms had from 2-5 artists in each room. The former basement kitchen had one ceramicist and a long closet became a darkroom for three photographers.

AAC had five exhibitions each year: two juried group shows (one for members), a spring and fall solo exhibition, and typically one curated exhibition. The jurors we selected were established art museum curators typically from DC, New York City, Baltimore, and Richmond whose names and museums would add weight to artists’ resumes. Until we hired Angela Adams and later Andrea Pollan as AAC staff curators, we hired primarily more established artists or curators building their careers for the one curated exhibition.

The board’s exhibition committee, headed by David Tannous, selected the jurors, solo artists, and curator. After Angela was hired, she developed the season two years in advance.

Our programs for artists primarily focused on professional development, skill-building, and curatorial critiques. In addition, we worked hard to build awareness of artistic techniques employed by exhibiting artists through artist talks and classes. We encouraged the public to purchase art from our exhibitions and to become collectors to help support artists and AAC (our commission was 30%).

AAC paid for invitations, gallery lists, catalogs, and installation — costs that in other spaces often had to be paid by the artist. We charged a modest fee to submit art to juried shows. Artists first submitted slides that the juror viewed at AAC or mailed in carousel trays to the juror if they were from out-of-town. From the slides, the juror then selected the works they wanted to see in person. Artists brought their works to AAC and the curator finalized the show and the way they wanted it installed. After

this, artists picked up their works and later returned those selected for final installation as we didn't have space to safely store works, especially because AAC's lower level often flooded. Curators were paid a fee plus transportation and typically came three times to AAC: to select final work, to attend the opening, and again for the gallery talk.

AAC's programs for the public — adults and children living in Arlington and the region — employed studio and exhibiting artists and independent curators to teach art classes in various techniques from life drawing to painting, ceramics, printmaking, and photography.

We strived to treat artists ethically and created a powerful sense of community that remains to this day.

TIM CLOSE
EXECUTIVE DIRECTOR, 1993–1994

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It was a privilege to serve as Executive Director of the Arlington Arts Center (AAC) from 1993-94. AAC was an important and impactful exhibition space, as well as a vigorous community of studio artists, curators, arts administrators, and art advocates. There was a spirit of optimism, collaboration, and advocacy that permeated the arts in the tri-area region.

In 1993-1994, AAC partnered with the Corcoran Gallery of Art, Washington Project for the Arts, Greater Reston Arts Center, McLean Project for the Arts, and Rockville Arts Place to organize a collaborative exhibit, *Art Sites 6*, which showcased forty-one of the best contemporary artists from DC, Maryland, and Virginia. It truly was an exciting time.

Happy 50th Anniversary MoCA Arlington!

Community members paint a mural on the exterior of the building during the early years of Arlington Arts Center

RICHARD DANA, BOARD PRESIDENT 1993–1997
& ACTING EXECUTIVE DIRECTOR

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I joined AAC's Board of Directors the year Kathy Freshley retired as Executive Director, and as the term of Joan Wessel as President of the Board of Directors was ending. In 1992, an Executive Director search took place; Tim Close was offered the job. Simultaneously, I was invited to be the new President of the Board. I was reluctant to accept the role of President of the Board because of the time it would take from my career as an artist, the financial situation, and my relative lack of knowledge of how boards work (this was the first board I served on). Mr. Close and I spent some time together discussing the positions being offered to each of us. Mr. Close eventually proposed that he would accept the Executive Director offer if I took on the role of President of the Board. I agreed and took on the role of Board President, and Mr. Close accepted the position of Executive Director. After a brief time, he accepted another job. I was a bit stunned.

As there were no other apparent feasible options, I agreed to serve as Acting Executive Director. I did so *pro bono* for 8 months while the search for a new director was conducted. While AAC was able to keep its doors open and proceed with exhibitions, programs, and activities, it was a grim time, as the financial picture was not a pretty one. The condition of the building was a serious and ongoing issue. The major focus for the board and myself was the search for a new executive director and, frankly, money. Regarding money, AAC's accountant Leland Larson was of immense help in guiding AAC through financial issues, for little recompense. He was a good, kind man of great integrity whom I was honored to work with.

During this time of troubles, AAC's Board of Directors stayed together, working to keep this most worthy visual arts organization alive and moving forward. Pacita Abad, Jay Fisette, Carolyn Settles, Joan Wessel, and Audrey Wyatt were anchors for me and AAC.

The most significant event during this challenging time was the Board's search for and appointment of a new Executive Director. With the hiring of Carole Sullivan as the next Executive Director, I continued to serve as AAC's President of the Board of Directors from 1996 through 1997. Carole had the organizational skills and the positively aggressive demeanor to push AAC forward and upward.

Long live Museum of Contemporary Art Arlington!

CLAIRE HUSCHLE
EXECUTIVE DIRECTOR, 2004–2011

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I had the pleasure of working at the Arlington Arts Center as it re-opened to the public after an extensive renovation. The work was initially slated to take 18 months, but various delays meant the building was closed for four years. The extremely dedicated board at the time—under the fearless leadership of Diane Smith—worked hard to keep some educational programs and exhibitions going in temporary locations across the county, but it was challenging to capture the warm community feeling that one got from being in the building itself. Artists, families, and even Maury Elementary alumni loved the old building but knew it needed the extensive overhaul.

It was amazing to be on staff as the community started re-entering the building in 2005. The award-winning adaptive reuse by Cox, Graae, and Spack meant the building kept its classic schoolhouse windows and charming old interior staircases, but doubling the interior square footage meant an expanded number of modernized studios, galleries, and classrooms. The fortuitous timing of Arlington County's Tiffany Window restoration meant the inclusion of a unique contemplative space at the rear of the building. As community members came in to drop off their children for art camp that summer of 2005, I would watch as their eyes opened wide, amazed at the transformation. Area artists were taken by the good fortune of our Resident Artists, who had light-filled studios with private sinks and storage space, available 24/7. Long-time Arlington residents would walk through the building, impressed by the changes, and pleased to reminisce in a space that was simultaneously familiar and new. It was as if community members were running into an old friend they hadn't seen in a while, delighted to see that their friend was not only still around, but was thriving in a wonderful new way.

STEFANIE FEDOR
EXECUTIVE DIRECTOR, 2011–2015

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There is an old myth quickly dispelled when you visit MoCA Arlington, or, in my time, AAC. This myth is that artists work in or even seek isolation. And while most resident artists at AAC did have their own private studio, I will dare to say that this

is not where their most important work happened. Instead, within the camaraderie of their fellow residents, the artists were also creating community. I vividly remember the late-night discussions in the common area, problem-solving during gallery installations, and the collaborative projects that sparked in the shared spaces. And if we ever needed a group reset, we'd do it with a pot-luck barbeque on the back porch.

The organization's commitment to emerging artists through its 2–6-year residency program and rigorous exhibition program is unparalleled. It was the main reason I was so excited to come on as Executive Director in 2011, to work amongst artists working! It's the long-term support and mutual encouragement among artists, as exemplified by MoCA Arlington, that creates the indescribable magic of this program.

The founders of AAC had a different vision from that of the artist toiling in isolation. They envisioned a place where artists flourished in community and with ongoing support. Congratulations on realizing this vision and on 50 years of incredible work. I am forever grateful for the privilege I had to walk and grow with these artists and this creative community.

HOLLY KOONS
EXECUTIVE DIRECTOR, 2016–2020

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When I joined the Arlington Arts Center in 2016, the organization was already a well-established and vital resource in the community. AAC had an impressive track record of original and innovative exhibitions, a coveted artist residency program, popular programs and events, and a thriving summer camp program, all managed by a talented staff and supported by a committed board. In an effort to make AAC's excellent programming even more visible to the community, I emphasized the continuation of public art projects on the building's exterior and lawn. Two of these stand out in my memory for being particularly community-facing, albeit in different ways. Amanda Browder's *City of Threads* (2019), a large-scale, colorful textile "wrap" extending from AAC's roof to the ground, was a communal effort from the sourcing of its materials through its (somewhat tricky) installation. The piece was created entirely from fabric donated by community members and sewn by local volunteers under the direction of the artist. The following year, we installed Lynda Andrews-Barry's *Passage* (2020), which tapped into the national zeitgeist in the wake of the murder of George Floyd and the ensuing racial reckoning in America. Presenting 26 ships representing the slave vessels that brought the artist's ancestors to the region, the installation's placement on AAC's grounds, named for Confederate naval officer Matthew Maury, further enhanced the communal dialogue surrounding it.

Two key events occurred during my tenure at AAC. In late 2018, longtime board member Linda Doman informed me that she had made plans to ensure that her support for AAC would continue after her death. Linda truly loved AAC, and was one of those board members who could be counted on to support and attend every event. Her passing in February of 2019 at the age of 57 was a sad occasion for the entire AAC community, but her generous bequest would eventually prove to be a watershed for the organization. Roughly a year after Linda's death, COVID forced us to shut our doors. Like everyone else, we struggled to find ways to remain impactful and relevant. Blair Murphy organized a compelling online exhibition, *By Proxy*, and Lia Ferro devised ways to offer our popular summer camp programs online. We became masters of Zoom, offering a host of online programs with artists. We even continued our outreach efforts with a local shelter for families, packing up and delivering supplies for art projects to the resident children. While the challenges of COVID-19 were universal, at AAC we learned that the power of art could transcend the physical limitations of our gallery space, and that even during this fearful time, our community remained hungry—perhaps hungrier than ever—for the programming we offered.

CURATORIAL PERSPECTIVES

Staff members Katherine Freshley, Angela Anderson Adams, and Barbara Franz

ANGELA ANDERSON ADAMS
DIRECTOR OF EXHIBITIONS / CURATOR, 1989–1991

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From 1989 to 1991, the Arlington Arts Center gave me my start as a curator. Showcasing the DMV’s rich visual art talent clustered around three outstanding art schools (the Corcoran School of Art, Maryland Institute College of Art, and Virginia Commonwealth University), this experience grounded my practice as a curator and arts administrator serving a dynamic regional community supportive of the arts. While the Corcoran is no longer with us and MoCA Arlington has expanded its geographic purview, the organization continues to dive deep for the best in contemporary art and bring it home to Arlington County.

When I served as MoCA Arlington’s first Director of Exhibitions/ Curator, we aspired to function as the DMV’s Institute of Contemporary Art, even when there was significant competition for this title from neighboring jurisdictions. While most of “the competition” withered away in the wake of one economic downturn after another, MoCA Arlington continues to provide exceptional cultural value to those who visit, live, and work in Arlington County. Housed in an Arlington County-owned building, this public-private alliance has been key to the organization's sustainability,

MoCA Arlington not only incubates artists for greater pursuits, it has also launched so many of us curators as well. Serving the past thirty years in Arlington County government primarily as its Public Art Administrator, I now work with my staff to help expand MoCA Arlington’s indoor programming to include ambitious presentations on their front lawn (the County’s Maury Park) and into our community through our IMPACT Arts residencies with Arlington’s affordable housing residents. Joint programming with Arlington Public Art is illustrative of how MoCA Arlington’s investment in emerging artists and curators reaps rewards when we alumni return to reinvest in this persistent powerhouse for contemporary art and ideas.

KRISTEN HILEMAN
DIRECTOR OF EXHIBITIONS / CURATOR, 1995–2000

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Many emotions are laced into the memories of my five years as an intern and then curator of the Arlington Arts Center. In part, because it was a period of immense personal growth.

I was completing my final year of undergraduate studies in American University's School of International Service when my tenure started and, fatefully, I decided not to pursue a position at the Japanese Embassy to take on a full-time role at AAC. But mainly, I am moved by the important friendships that I found at the Arts Center, which continue to this day both in person and in memory.

The community that welcomed me into AAC comprised artists, educators, writers, patrons, and volunteers who have sustained their passion for art over the years, ingeniously maximizing the resources available to them, and persevering with an eye to local impact. They understand art's social, discursive, and affective roles as they build supportive relationships, process world events, channel emotions, formulate ideas, and find solace and grace through art. My encounters with them formed a guiding ethos that stays with me (as does my very first Yahoo email account, which I started at the Center). I also hold studio artist John Pope in my heart. John was a painter, muralist, and political cartoonist whom we lost in 1997 to cancer at age 37. I am convinced that John's charm, wit, and commitment to making rigorously composed, color-infused abstractions of the American architectural landscape continue to karmically protect the building, which has changed so much since we embarked on a capital campaign to renovate the Center in the late 1990s with Carole Sullivan at the helm as Executive Director.

The work and contributions of the incredible artists involved in AAC exhibitions, teaching, its studios, and its Board during the '90s merit continuing attention. I can still call to mind many of the specific pieces that hung on the Center's walls nearly 30 years ago. My concluding thoughts, however, aim to conjure the quirky—a gentle word for edgy—atmosphere and DIY spirit surrounding and supporting that art. Here's a "yearbook" list for those who remember that time (and to suggest to those who don't that institutions hold all manner of moments and people in their histories): Bob Blair's walking poetry, Bardo beer, bulk mail school, the coin shop, Colonel Buddy, Dwayne's deliveries, FBI raids seen while lunching on the front steps, basement floods and fire department visits, frog leg curry at "The Boat," the wonderful Margaret Faust, an oscillating belt machine in the back staircase, parking lot encounters observed from second floor studios, the Pixies played loudly, Saltine-eating contests, scheduling life-drawing models, slide trays, stain-killer, secret closets as cabinets of curiosities, and "other duties as assigned."

Kristen Hileman and AAC resident artist Brece Honeycutt

JEFFRY CUDLIN
DIRECTOR OF EXHIBITIONS / CURATOR, 2007–2011

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When I joined the staff of the Arlington Arts Center (AAC) in 2007, the organization filled a singular niche in the DMV arts ecosystem. Sure, there were arts non-profits and artist-run spaces in the DC area, but none of them could touch the timeliness, ambition, and scale of what routinely happened in our building. We had a tiny staff, a modest budget, and nine enormous galleries to fill with art—yet we were willing to work

closely with artists to pursue untested projects and commission big, site-specific pieces within our walls and around the community.

Most museum shows come together over the course of several years; our calendar was never planned out more than a year in advance—and as current events or opportunities demanded, we would frequently pivot and deliver new projects on much shorter timelines. We may not have had the seemingly bottomless resources of an institution like the Hirshhorn, but we did have a crew of dedicated volunteers; a network of scrappy, collaboratively-minded artists; and a cavalier attitude towards sleep deprivation.

During my four years prowling the galleries of AAC's building, then-Executive Director Claire Huschle and I shared a common goal: To change our exhibitions program's mission statement from focusing on Mid-Atlantic artists to "regional, national, and even international" artists. We believed that work by local emerging artists needed to be understood in the context of international contemporary arts discourse—and that the artists in our community deserved to be seen in conversation with highly visible folks working at the front edge of culture. The re-launch of AAC as a Museum of Contemporary Art is, to me, a natural next step in that evolution.

The opening reception of She's So Articulate *(2008), curated by Jeffry Cudlin and Henry Thaggart. Left to right: Participating artists Renee Stout, Torkwase Dyson, Djakarta, and Nekisha Durrett, curator Jeffry Cudlin, AAC Executive Director Claire Huschle, collector and exhibition co-curator Henry Thaggart, participating artists Erika Ranee and Renee Cox*

KARYN MILLER
DIRECTOR OF EXHIBITIONS / CURATOR, 2013–2017

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A keystone species is an organism that helps define an entire ecosystem. Without it, the whole ecosystem can fail and cease to exist. MoCA Arlington, formerly known as Arlington Arts Center, is that vital organism crucial to the health of the regional arts ecosystem. During my time there (2013-2017), prior to my tenure, and since, the organization has functioned as a platform and a springboard for artists throughout the region.

There is a special magic on the third floor of the building where the studios hum with creative activity. That magic suffuses the entire facility with an electricity that powers not only the studio spaces, but also the galleries and classrooms throughout the building. The building is creaky – its floors uneven and drywall worn, but when the shows are hung and the lights come on, there's a real vitality and pulse to the place.

One of my favorite things about my time at Arlington Arts Center was working with the resident artist program. I was interested in building more collaboration and dialog between the artists, but they also had their own organic ways of creating community. Through their own social and creative network, artists traded materials and methods and tested new ideas and concepts. Artists could have a safe space to take risks and fail or have a squad cheering them on when they got accepted into a prestigious residency or were offered a big solo show.

I have so many poignant and just as many absurd memories of my years at AAC. Organizing an exhibition that explored the impact of a Trump presidency on artistic production. Soaking in the exuberance and vibrant colors of Bolivian dancers on the lawn during a Día de los Muertos celebration. Late nights teetering on ladders to get lights hung before an opening. Catching live birds that had snuck into the galleries. Working with Arlington county staff to figure out how to install a giant frisbee by artist Cory Oberndorfer on the roof of the historic building. But the poetry of the place is that ethos – an immutable spirit of experimentation, of risk, of real, actual innovation. It is a space animated by a long history of curators, directors, educators, board members, volunteers, artists, and audiences who care deeply about creating a nexus of creativity. MoCA Arlington is that keystone species, the critical organism that makes the entire habitat possible.

Karyn Miller, Betsy Johnson, Ann Tarantino, and Katy Scarlett at the opening of Curators Spotlight *(2017)*

Cory Oberndorfer's Frisbee and Lawn Dart *installed at AAC as part of* Play *(2015), curated by Karyn Miller.*

BLAIR MURPHY
CURATOR OF EXHIBITIONS, 2018–PRESENT

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To artists starved for space in which to make and show their work, MoCA Arlington’s building is a revelation. Since joining the organization in 2018, I’ve had the opportunity to welcome many artists to the space for the first time. Their eyes widen with possibility as they take in the high ceilings, natural light, abundant wall space, and open floors.

The building’s expansive size can also be a challenge, as I quickly learned after joining the staff. I had long admired the organization’s programming, especially the work of my predecessors Jeffry Cudlin and Karyn Miller. But it wasn’t until attempting to fill their shoes that I realized the full implications of those abundant, beautiful gallery spaces. Even before the name change, this tiny non-profit, where I became one of four

full time staff members in 2018, was essentially running a small museum–a small museum with an artist residency program, a summer camp, and year round art classes.

When the organization was renamed Museum of Contemporary Art Arlington in 2022, it was, in many ways, an acknowledgement of the work we were already doing. As Jeffry Cudlin explains in these pages, AAC was already showing local, national, and even international artists, driven by the belief that artwork being made locally and regionally needed to be understood as part of the global contemporary art ecosystem. The name change was also a reaffirmation of the organization's core commitment to reaching a broad audience, based on the belief that challenging, smart, and innovative contemporary art has something to offer the general public, not just a small circle of insiders.

In some ways, MoCA Arlington has undergone dramatic change in my six plus years with the organization. Our recent growth has enabled us to expand the scope and ambition of our projects both inside and outside the gallery spaces. We've restructured our schedule to highlight solo projects by local and regional artists throughout the year, presenting them alongside group exhibitions featuring artists from across the country and around the world. We've brought more curatorial voices into the space by working with guest curators and we've prioritized outreach to new audiences, increasing attendance during gallery hours, opening events, and talks.

But our core mission–connecting the public to contemporary art and, importantly, artists themselves–remains the same. It's an honor and a pleasure to continue that mission. I feel a deep gratitude to all of the people represented in these pages, as well as the many other amazing artists, hard-working staff members, brilliant curators, dedicated board members, and enthusiastic supporters, patrons, and collectors who have made it possible for this place to flourish. Thank you!

The opening reception of Crisis of Image *(2023), curated by Jacob Rhodes, Kris Racaniello, and Lisa Schilling from Field Projects. Left to right: Blair Murphy, participating artists Steve Pauley, Sasha Rudensky, and Melissa Joseph, Lisa Schilling, Tracy Thu Li, and Jacob Rhodes from Field Projects, participating artists Zorawar Sidhu and Rob Swainston*

GOLDEN: FIFTY YEARS OF NEW CLASSICS

FEATURING
Merryn Omotayo Alaka
Wendy Babcox
Andrea Chung
Lily Cox-Richard
Ann Fessler
Steven Frost
Anne Hancock
Walter Kravitz
Jackie Milad
Jefferson Pinder
Michael B. Platt
Katarina Wong

CURATED BY
Al Miner

ON VIEW
JUNE 15 – SEPTEMBER 8, 2024

EXHIBITION INTRODUCTION

In 1974 a group of local artists formed the Community Arts Council of Arlington; two years later they moved into an historic school building, transforming the unused classrooms into studios and exhibition spaces. Over fifty years' time, through decades of change and growth, the organization has launched many careers and sparked critical dialogue by presenting the art of our time. In *Golden: Fifty Years of New Classics*, artists who have exhibited at MoCA Arlington in each of the five decades of its existence display mostly never-before-exhibited works that represent a range of styles and address an array of pressing topics.

Setting the stage is the work of Anne Hancock, one of the first artists to have a studio here. Then Merryn Omotayo Alaka and Steven Frost explore the intersection of identity and textiles calling upon African American and LGBTQ+ themes. African American traditions, particularly the social glue of dance, informs a video by Jefferson Pinder. The cyanotype, a camera-less photographic process with a signature blue hue, is a platform for Wendy Babcox and Andrea Chung, whose works address war and slavery respectively. An indigo palette also infuses the work of Katarina Wong; her paper creations quote the historic tilework of her Havana home. Jackie Milad also digs into the past, layering artifacts and the personal. Explorations of nature fuel the creative practice of Lily Cox-Richard. The figure and portraiture, both representative and implied, occupies the minds of Ann Fessler, Walter Kravitz, and Michael B. Platt who also look back in time for inspiration.

The exhibition highlights MoCA Arlington's legacy of presenting and supporting the work of artists who shaped the regional arts scene. It also foregrounds the organization's broad influence by including new work by artists whose initial engagement with MoCA Arlington came at pivotal, early moments in their careers. They have since gone on to build influential and enduring artistic careers around the region and across the country, a testament to the organization's history as a launchpad for new talent.

ABOUT THE CURATOR

Al Miner is an award-winning curator, educator, and museum administrator based in Washington, DC. Miner is currently Deputy Director, Museum Experience and Digital Media, at the US Holocaust Memorial Museum. He recently served as Founding Director & Chief Curator of Georgetown University's art galleries where he was also Associate Professor of graduate museum studies. Miner previously served in curatorial roles at the Museum of Fine Arts, Boston and the Smithsonian Institution's Hirshhorn Museum and Sculpture Garden. He has authored three books and organized dozens of exhibitions, which have been reviewed widely in publications including *The New York Times*. Miner has received grants from the National Endowment for the Arts, The American Alliance of Museums, and other organizations.

MERRYN OMOTAYO ALAKA

Merryn Omotayo Alaka engages with what she describes as “craft-based processes tied to the Black diaspora.” Through her work, including these “textiles,” she seeks to ascribe a visual and tactile language to a powerful collective history. The vinyl weavings here are inspired by Nigerian fabrics passed down through her family, most recently to the artist from her father. The highly patterned and brightly colored cloth is typically used to make tunics worn for celebrations. Made of synthetic material, Omotayo Alaka’s artworks transform the visual language of these fabric materials into a more durable form, extending critical conversations about material and cultural heritage long into the future.

MERRYN OMOTAYO ALAKA
b. 1997, Indianapolis, IN
Lives and works in Chicago, IL
Merryn Omotayo Alaka is a Nigerian and American artist who holds a BFA in printmaking from Arizona State University, Tempe, Arizona. Omotayo Alaka’s work spans from sculptural works, to textiles, to jewelry design and explores realities and identities across the Black Diaspora and the Black female body. She has exhibited at institutions including the Tucson Museum of Art, Scottsdale Museum of Contemporary Art, and Mesa Contemporary Arts Center. She is the recipient of the 2022 Lehman Emerging Artist Grant from the Phoenix Art Museum.

She is currently pursuing her Masters of Fine Art at The School of the Art Institute of Chicago. Her work is represented by Lisa Sette Gallery in Phoenix, Arizona.

MoCA Arlington Exhibition History: *Assembly 2022: Time & Attention*

Merryn Omotayo Alaka, *I look to you when I look to come home,* 2023, Iridescent green vinyl, fluorescent orange vinyl, thread, hair, journal entries, 54 x 72 in. Courtesy the artist and Lisa Sette Gallery.

WENDY BABCOX

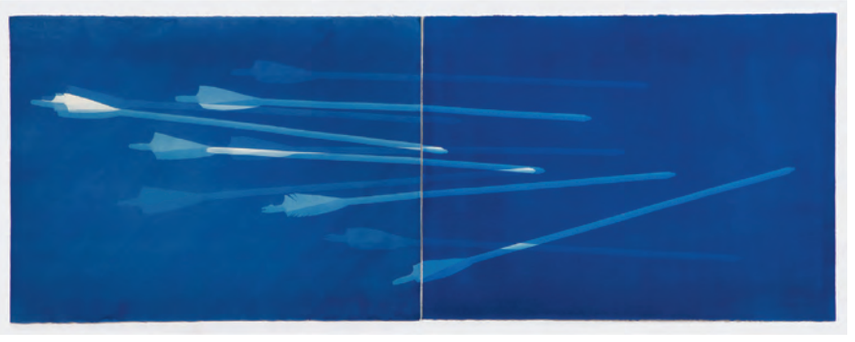
In 2023, Wendy Babcox participated in a unique summer artists residency on an equestrian ranch in Hungary, where she learned archery on horseback. She described it as a “strange, mystical experience.” While exploring a field amidst the verdant green landscape she found old arrows, a reminder of her proximity to political unrest and war. She explores this past with an historic photographic technique, cyanotype, whose eerie yet beautiful blue tone mirrors her complex response to the site.

WENDY BABCOX
1963 – 2024
IN MEMORIAM

Wendy Babcox was an interdisciplinary artist born in the United Kingdom who lived and worked in the United States for most of her adult life. She died in March of 2024 from complications of breast cancer.

Babcox embraced a wide array of media and methodologies, often drawing on lens-based media and its many hybrid forms, including photography, video, installation, performance, collaborative ventures, and sculptural interventions. She exhibited nationally and internationally, including venues in Peru, New Zealand, Russia, Jerusalem, and Mexico, among other places. Babcox also created large-scale public artworks, including a permanent installation at the Tampa International Airport. Her individual projects have been featured at the Orlando Museum of Art, The Front in New Orleans, the Urban Institute of Contemporary Art in Grand Rapids, and at the Transmodern Age Festival in Baltimore.

Babcox was interested in the power of the unruly woman to perform creative transgressions. She was a founding member of and worked extensively with a number of artist collectives including, 6+ Collective (a group of international artists working and collaborating across borders), Cunsthaus (a feminist artist and curatorial collective in Tampa, Florida), and Noisy Womxn (a group of women learning to play and performing on drum kits). She taught in the School of Art and Art History at the University of South Florida in Tampa from 2003 until her death in 2024.



Wendy Babcox, *AMAZONEION No. 1,* 2023, Unique cyanotype, 26.625 x 63.875 in. Courtesy the estate of Wendy Babcox.

MoCA Arlington Exhibition History: *Picturing Politics: Artists Speak to Power* (2008)

ANDREA CHUNG

English botanist Anna Atkins (1799–1871) is the subject of a book that has fascinated Andrea Chung and become material – both literally and figuratively – for the series *However The Image Enters Its Force Remains Within My Eyes*. Atkins was the first person to publish a book illustrated with photographs (blue cyanotypes of British algae), and was also the wife and daughter-in-law of slave owners in Jamaica. Chung shredded a book about Atkins to make pulp out of which she created these works, which depict West African figures, Jamaican algae, and ferns printed by Atkins. Through this transformational process, Chung destroys Atkins' work to reclaim it.

ANDREA CHUNG
b. 1978, Newark, NJ
Lives and works in San Diego, CA
Andrea Chung received a BFA from Parsons School of Design, New York, and a MFA from Maryland Institute College of Art, Baltimore. Her work has been included in Prospect 4 (New Orleans, LA) and the Jamaica Biennial (Kingston, Jamaica) and has been the subject of solo exhibitions at the Museum of Contemporary Art San Diego, the Manetti Shrem Museum, and the Art Gallery of Ontario, Canada. Recent exhibitions include the Nasher Museum at Duke University, Minneapolis Institute of Art, Frist Art Museum, Ford Foundation Art Galleries, Guangdong Times Museum, and the J. Paul Getty Center. A survey exhibition of her work will take place this fall at the Museum of Contemporary Art North Miami.

Chung has participated in national and international residencies including the Vermont Studio Center, McColl Center for Visual Arts, Headlands Center for the Arts, and Skowhegan School of Painting and Sculpture. Her work has been written about in the Artfile Magazine, *New Orleans Times-Picayune*, Artnet, *the Los Angeles Times*, and *International Review of African-American Art* among others. Her work is included in collections such as the Museum of Contemporary Art San Diego, Rhode

Andrea Chung, *However The Image Enters Its Force Remains Within My Eyes, III*, 2023, Paper made from *Anna Atkins: Cyanotypes* book published by Taschen, methyl cellulose, and cyanotypes on Kozo paper, 28.5 x 23.5 x 3 in. Courtesy the artist and Tyler Park Presents.

Island School of Design Museum, NoVo Foundation, Cleveland Clinic Art & Medicine Institute, Minneapolis Institute of Art, Davis Museum at Wellesley College, the Addison Museum of American Art, and the J. Paul Getty Museum.

MoCA Arlington Exhibition History: *Fall SOLOS 2008*

LILY COX-RICHARD

As a child, Lily Cox-Richard began foraging in the forest with her uncle. The foraging process focuses her attention and keeps her grounded. The mushrooms and herbs she discovers as she continues this tradition today inform and physically inspire the works on view here. Mushrooms have many genders and multiple ways of reproducing, in addition to having ritualistic and spiritual uses in a range of different cultures. Cox-Richard is interested in the culinary, medicinal, spiritual and metonymic properties of mushrooms as well as what she describes as the "queer ecologies" that govern mushroom networks.

LILY COX-RICHARD
b. 1979, Vienna, VA
Lives and works in Tsenacommacah / Richmond, VA
Lily Cox-Richard makes sculptures and installations that take up details of cultural and material histories to explore porousness, energy exchange, and paths of resistance. LCR has been awarded an Artadia grant, a Smithsonian Artist Research Fellowship, a postdoctoral fellowship in the University of Michigan's Society of Fellows, and residencies at the Core Program, Millay Colony, RAIR Philadelphia, and the MacDowell Colony. Recent solo exhibitions include Yvonne (Guatemala City), Artpace (San Antonio, TX), Diverseworks (Houston, TX), Hirschl & Adler Modern (New York), The Blanton Museum of Art (Austin, TX), and MASS MoCA (North Adams, MA).

LCR studies, forages, and practices in Tsenacommacah / Richmond, VA, on the traditional lands of the Pamunkey, Powhatan Chiefdom, and the Monacan Nation, their ancestors and future generations, and many other tribes untold and forcibly disappeared.

MoCA Arlington Exhibition History: *Fall SOLOS 2008*

Lily Cox-Richard, *Soft Fists Insist 8,* 2022, Mushroom spores, graphite, and pigment on paper, 20.375 x 29.75 in. Courtesy the artist and Hirschl & Adler.

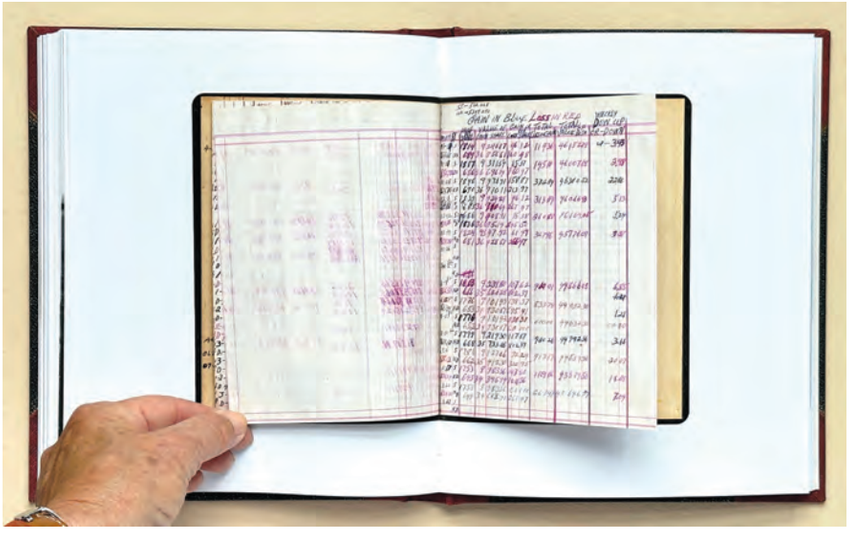
ANN FESSLER

The Things He Gave Me and the Things I Took is a portrait of Ann Fessler's adoptive father, Cliff. Depicting some treasured possessions he passed on to her before his death and others she discovered in his bedroom afterward, these images represent phases of his life. Cliff was forced by his parents to turn down a college scholarship in order to work the family's farm. He became an avid photographer, nonetheless, and some of his images are included in Fessler's work. Others document his life experiences, like the glass eye he wore after an accident at a Toledo factory. Ironically, Cliff's settlement from that accident, in addition to his tireless commitment to his children, enabled Fessler to earn a degree in the visual arts.

ANN FESSLER
b. 1949, Toledo, OH
Lives and works in Foster, RI and Tucson, AZ
Ann Fessler is an author, artist, and educator with a practice that includes photography, film, installations, and artist books. The majority of her work over the last 30 years has addressed themes of family and adoption. Fessler taught photography for almost 40 years, including 24 at the Rhode Island School of Design where she is currently Professor Emerita.

Fessler is the recipient of numerous grants and fellowships including an Artist's Fellowship from the National Endowment for the Arts, and a Radcliffe Fellowship from the Radcliffe Institute for Advanced Study at Harvard. Her non-fiction book, *The Girls Who Went Away* (2006, Penguin Press), was chosen as one of the top five non-fiction books of the year by the National Book Critics Circle. She has produced three documentary films including *A Girl Like Her* (2011, Women Make Movies, NY).

Fessler's artist books are in the collections of major museums in the US and abroad, including the Museum of Modern Art, the Metropolitan Museum, and the Whitney Museum in NY, and the Tate and Victoria and Albert Museum in London.



Ann Fessler, spreads from *The Things He Gave Me and The Things I Took*, 2024, Photographic installation, artist's book, Dimensions variable. Courtesy the artist.

MoCA Arlington Exhibition History: *Outcry: Artists Answer AIDS* (1990)

STEVEN FROST

Punk, DIY, and queer aesthetics collide in Steven Frost's textiles. The shimmering works were born of Frost's 2022 performance *Liberace in Purgatory* in which they play the musician, personality, and gay icon. Known for his high camp, baroque style Liberace has become synonymous with a flamboyant sensibility but remained closeted throughout his life, a complexity Frost describes as "all look, no hook." Deeply attuned to queer networks is *Mile High Pride Flag*. During the COVID-19 lockdown, Frost asked members of the local LGBTQ+ community to leave tee shirts and scrap yarn on their porch. Frost used them to weave this work, which pays tribute to the progress pride flag and the Navajo-inspired Denver flag.

STEVEN FROST
b. 1981, Woodville, NH
Lives and works in Boulder, CO
Steven Frost is an Assistant Professor in the Department of Media Studies at CU Boulder and an interdisciplinary fiber artist. Their research focuses on textiles, queer studies, and community development. Using weaving, Frost combines traditional materials like yarn and cotton with non-traditional materials from a range of sources, exploring the ways history and time are uniquely embedded in textiles.

Frost is a Co-Founder of the Experimental Weaving Residency, Slay the Runway, and the Colorado Sewing Rebellion and the Associate Director of the Unstable Design Lab at CU Boulder's Roser Atlas Institute. Frost has exhibited and performed across the US and Internationally. They were named a 2023 Mover and Shaker by Library Journal and recently served as the Chair of the Boulder Library Commission and the Queer and Trans Caucus for Art. Frost's work has been featured in the Advocate and on NPR's Morning Edition and can currently be seen at the Denver Art Museum.

MoCA Arlington Exhibition History: *Spring SOLOS 2009; Over, Under, Forward, Back* (2019)

Steven Frost, *Mile High Pride Flag*, 2020, Yarn, fringe, sequins, and upcycled clothing, Dimensions variable. Courtesy the artist.

ANNE HANCOCK

Anne Hancock was among the first artists to have a studio in the building now known as MoCA Arlington and made work on site until 1989. She and her peers raised $500,000 to restore MoCA Arlington's building into a productive artist facility. After moving out, Hancock was instrumental in opening Columbia Pike Artist Studios, a nearby artists' studio building that remains active today. *Cider Pressing #1* and *#2* were painted in Hancock's studio at MoCA Arlington (then Arlington Arts Center). The works depict Hancock's family making cider on their farm near Richmond, VA and she appears in the center of each composition, first as a child and then as a woman with short dark hair. A third painting depicts her daughter, who bears a strong resemblance to her mother, peering longingly into a Bridal shop in downtown Arlington, a community ever in urban transition.

ANNE HANCOCK
b. 1940, Washington, DC
Lives and works in Arlington, VA
Anne Hancock earned a BA in Art at Randolph-Macon Woman's College and completed post-graduate studies in color, portraiture, and watercolor. She has served on the Boards of Directors of both Arlington Arts Center (now the Museum of Contemporary Art Arlington) and the Columbia Pike Artist Studios, which she co-founded in 1989 and where she currently maintains her studio.

Hancock has been a practicing artist in Arlington County for more than fifty years. She has also participated in public art projects, including *Party Animals* in Washington, DC and *OC Beach Birds* in Ocean City, New Jersey. Her work is in various private collections and has been exhibited in venues across the Washington, DC metropolitan area.

MoCA Arlington Exhibition History: Founding Artist, 10th Anniversary Exhibition, Part I: *Past and Present* (1987), Studio Artist Exhibition: *Figures: Family and Friends* (1989); *deja vu: a new view* (2006)

Anne Hancock, *Cider Pressing #1*, 1988, Oil on canvas, 36 x 44 in. Courtesy the artist.

WALTER KRAVITZ

Look closely and you may find an overtly figurative reference amidst the undulating forms in these recent works by artist Walter Kravitz. The human body's influence is undeniable in the intestinal, curving shapes that flood these compositions. The artist's inspiration ranges from 14th & 15th century German art to the horrors of the Holocaust to the COVID-19 pandemic; his work speaks to past atrocities, and how we communicate about them. Of the black void depicted in one of the works here he says, "sometimes I want to tell a story that comes out of the center. The black is pulling the white down, this hole is 'said' information and the rest is speculation."

WALTER KRAVITZ
b. 1938, Chicago, IL
Walter Kravitz has been living and working in Washington, DC for more than 30 years. His work has been exhibited at MoMA PS1 (New York, NY) the Corcoran Gallery of Art, (Washington, DC); the American University Museum at the Katzen Arts Center (Washington, DC), The Kreeger Museum (Washington, DC), Washington Project for the Arts, and Southeast Center for Contemporary Art (Winston Salem, NC), and many other museums and galleries across the country.

His work is included in public and private collections, including the Hirshhorn Museum and Sculpture Garden (Washington, DC), the Art Institute of Chicago, the Los Angeles County Museum of Art, and the Everson Museum (Syracuse, NY). He has completed public commissions across the United States, including at Nationals Park (Washington, DC), Memphis International Airport, Hillcrest Community Center (Washington, DC), the Franklin D. Reeves Government Center (Washington, DC), and the Washington Convention Center.

Kravitz received a BFA in painting from the School of the Art Institute of Chicago and an MFA from Syracuse University. He was a professor of drawing and painting at George Mason University for several decades.

Walter Kravitz, *Finding The Black Hole*, 2021, Acrylic on paper, 50.625 x 69.625 in. Courtesy the artist.

MoCA Arlington Exhibition History: *Sited Toward the Future: Possible Proposals for Public Sculpture in Arlington County* (1984)

JACKIE MILAD

Artist Jackie Milad, who is of Honduran and Egyptian ancestry, is interested in what she calls “dispersed heritage.” Her work is deeply informed by time spent studying Mayan objects in the collections of various museums. Combined with clippings from her own previous artworks, imagery of these historic cultural treasures in her works encourage a dialogue about how we mine the past. In contrast, her electric color palette– inspired by the brightly colored walls of her Honduran grandmother’s home–vibrate with the modernity of contemporary pigments and mirror the overwhelming experience of contemporary life in bustling Cairo.

JACKIE MILAD
b. 1975, Baltimore City, MD
Lives and works in Baltimore City, MD
Jackie Milad has participated in numerous group and solo exhibitions nationally and internationally including The Walters Art Museum (Baltimore, MD), The Baltimore Museum of Art (Baltimore, MD), Academy Art Museum (Easton, MD), Weatherspoon Art Museum (Charlotte, NC), The Mint Museum (Charlotte, NC), Arthur Ross Gallery at the University of Pennsylvania (Philadelphia, PA), and Harvey B. Gantt Center (Charlotte, NC). Her work is included in the collections of The Baltimore Museum of Art, Academy Art Museum, Johns Hopkins University Sheridan Library, Robert W. Deutsch Foundation, Pizzuti Collection, and Meta (Facebook) Open Art Program.

Milad is a 2024 Creative Capital Grantee and a multi-year recipient of the Individual Artist Grant from the Maryland State Arts Council. In 2019 she was a Janet & Walter Sondheim Prize Finalist and a Robert W. Deutsch Foundation Ruby Grantee. In 2022 she received the Municipal Art Society of Baltimore City Travel Prize to conduct research on the Egyptian antiquities held at the British Museum and Petrie Museum in London. Milad received her BFA from the School of the Museum of Fine Arts at Tufts University, and her MFA from Towson University. She is currently represented by SOCO Gallery in Charlotte, NC and Pentimenti Gallery in Philadelphia, PA.

Jackie Milad, *More Undoing*, 2024, Mixed media on hand-dyed canvas, 80 x 77 in. Courtesy the artist and SOCO Gallery.

MoCA Arlington Exhibition History: *Art Scouts* (2010)*, We Can't Predict Tomorrow* (2021)

JEFFERSON PINDER

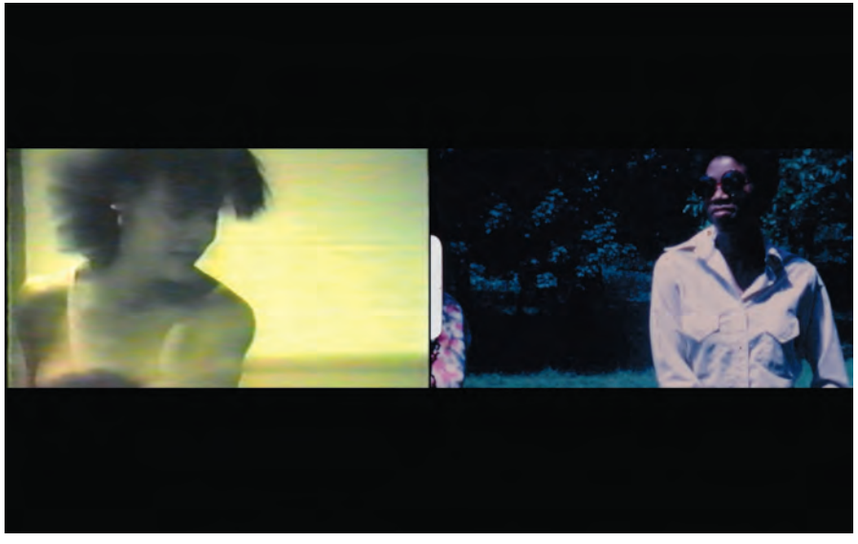
The Great Migration Home Movie Project, an archive of audiovisual materials captured by African American families, was fertile ground for artist Jefferson Pinder's continuing exploration of dance, movement, and identity. During the COVID-19 pandemic, Pinder and his team culled countless hours of footage from the over 800 digitized recordings that comprise this archive, which is affiliated with the Smithsonian's National Museum of African American History and Culture.

Situated in a corner, the piece welcomes viewers to stand within its projected confines and feel enveloped by the rhythm of history and family. According to Pinder, its "lyrical moments… transition into something dark and spiritual."

JEFFERSON PINDER
b. 1970, Washington, DC
Lives and works in Chicago, IL
Jefferson Pinder has produced highly praised performance-based and multidisciplinary work for over a decade. His work has been featured in numerous solo and group shows including exhibitions at The Studio Museum in Harlem, the Wadsworth Atheneum Museum of Art in Hartford, Connecticut, The High Museum in Atlanta, the National Gallery of Art, Washington DC, and Tate Modern in London, UK. In 2017, Pinder received a Guggenheim Fellowship; he also won a 2016 USA Joyce Fellowship Award in the field of performance, and the Moving Image Acquisition Award in 2017. He was named a Smithsonian Artist Research Fellow in 2021.

Pinder received a BA in Theatre and an MFA in Mixed Media from the University of Maryland, and studied at the Asolo Theatre Conservatory in Sarasota, FL. He was an Assistant Professor at the University of Maryland from 2003-2011. He is currently Professor of Sculpture at the School of the Art Institute of Chicago.

MoCA Arlington Exhibition History: *Picturing Politics: Artists Speak to Power* (2008)



Jefferson Pinder, stills from *Transcendence,* 2022, Dual-channel video projection. Courtesy the artist.

MICHAEL B. PLATT

Artist Michael B. Platt was best known for digital prints often imbued with text by his wife, the poet Carol Beane. In this exhibition, the digital collage work *Yellow Marks in the Wall* represents this collaborative direction, begun in 2000. Prior to this, he explored figurative subjects and current events in etchings and lithographs, and his favorite medium: charcoal. Platt scoured newspapers for brief stories that resonated with him. For instance, in Atlanta between 1979-1981, 29 people were killed in a series of seemingly related murders, many of them children. Platt captured the devastation to families in the print *Ms. Camille Bell*, depicting one victim's mother. He memorialized one of the other victims, nicknamed Peaches, representing her held in the hands of one of her friends.

MICHAEL B. PLATT
1948 – 2019
Michael B. Platt was born and raised in Washington, DC, where he lived and worked for most of his life. He received his BFA at Columbus College of Art and Design in Ohio in 1970, and his MFA from Howard University in 1973.

Platt's artwork is held in many public collections, including the Smithsonian American Art Museum, the Library of Congress' Prints and Photographs Collection, The David C. Driskell Center at the University of Maryland, Yale University Art Gallery, Hampton University Art Museum, Schomburg Research Center on Black Culture of the New York Public Library, and the Smithsonian's National Museum of African American History and Culture.

He held residencies at Robert Blackburn's The Printmaking Workshop in New York City and Pyramid Atlantic in Silver Spring, MD, among others. Having received numerous grants from the DC Commission on the Arts and Humanities and the Mayor's Art Award for Excellence in the Visual Arts in 1999, he was awarded the Franz and Virginia Bader Fund Grant in 2007. An influential and committed educator, Platt taught at Northern Virginia Community College for more than 30 years and at Howard University for over a decade.

Michael B. Platt, *Yellow Marks in the Wall*, 2005, Pigment print on canvas, 62 x 42 in. Text by Carol A. Beane. Courtesy the estate of Michael B. Platt.

MoCA Arlington Exhibition History: *Of The Black Experience* (1983), *Of Present Bodies* (2014)

KATARINA WONG

Resulting in what she describes as a “mash up of cultural heritages,” Katarina Wong employs materials and patterns that reflect her family’s Chinese and Cuban immigrant history. In *Take Away (Landscape)*, Chinese takeout food boxes are splayed open and adorned with patterns mimicking those of the tilework in her home in Havana. The original cement tiles wear down over time, a reflection of fleeting memories echoed by the disposability of the takeout containers and fading imagery of *Untitled (Piso 2)* and *Untitled (Piso 4)*.

KATARINA WONG
b. 1966, York, PA
Lives in Santa Fe, NM and Havana, Cuba
Katarina Wong's artwork has been shown nationally and internationally, including in Circles & Circuits: Chinese Caribbean Art, part of the Getty-funded Pacific Standard Time: LA/LA project and at El Museo Del Barrio and the Bronx Museum (New York, NY), the Kalamazoo Institute of Art (Kalamazoo, MI), the San Antonio Art Museum (San Antonio, TX), the Art Museum of the Americas (Washington, DC), the Fowler Museum (Los Angeles, CA), the Nobel Museum (Stockholm, Sweden), and Fundación Canal (Madrid, Spain).

Katarina has received the Cintas Fellowship for Cuban and Cuban-American artists and a Pollock-Krasner grant, as well as residencies at Skowhegan; Ucross Foundation; Ragdale Foundation, the Kunstlerhaus in Salzberg, Austria; and the Open Art Residency in Eretria, Greece. Her work is in numerous public and private collections including the Scottsdale Museum of Art and the Frost Art Museum in Miami.

Katarina holds a MFA from the University of Maryland and a Master of Theological Studies from the Harvard Divinity School, focusing on Buddhism. A deep believer in the importance of creativity, spirituality care, and social justice, she is currently earning her certificate in Spiritual Direction from the Phoenix Center for Spiritual Direction and is in the Certificate in

Katarina Wong, *Untitled (Piso 2)*, 2016, Casein and ink on paper, 30 x 22 in. Courtesy the artist.

Psychedelic-Assisted Therapies program at Naropa University.

MoCA Arlington Exhibition History: *Annual Juried Exhibition* (1995), *Fall SOLOS* (1995), *Janus I: 20th Anniversary, Looking Back, Looking Forward* (1997)

EXHIBITION CHECKLIST

Merryn Omotayo Alaka, *I carry the house of my father,* 2023, Iridescent pink vinyl, thread, hair 54 x 72 in. Courtesy the artist and Lisa Sette Gallery.

Merryn Omotayo Alaka, *I look to you when I look to come home,* 2023, Iridescent green vinyl, fluorescent orange vinyl, thread, hair, journal entries, 54 x 72 in. Courtesy the artist and Lisa Sette Gallery.

Wendy Babcox, *AMAZONEION No. 1,* 2023, Unique cyanotype, 26.625 x 63.875 in. Courtesy the estate of Wendy Babcox.

Wendy Babcox, *AMAZONEION No. 2*, 2023, Unique cyanotype, 39 x 13.625 in. Courtesy the estate of Wendy Babcox.

Andrea Chung, *However The Image Enters Its Force Remains Within My Eyes, III*, 2023, Paper made from *Anna Atkins: Cyanotypes* book published by Taschen, methyl cellulose, and cyanotypes on Kozo paper 28.5 x 23.5 x 3 in. Courtesy the artist and Tyler Park Presents.

Andrea Chung, *However The Image Enters Its Force Remains Within My Eyes, V,* 2023, Paper made from *Anna Atkins: Cyanotypes* book published by Taschen, methyl cellulose, and cyanotypes on Kozo paper, 28 x 22.75 x 3 in. Courtesy the artist and Tyler Park Presents.

Andrea Chung, *However The Image Enters Its Force Remains Within My Eyes, VII*, 2023, Paper made from *Anna Atkins: Cyanotypes* book published by Taschen, methyl cellulose, crystalized sugar, and cyanotypes on Kozo paper, 33.5 x 26.75 x 3 in. Courtesy the artist and Tyler Park Presents.

Andrea Chung, *However The Image Enters Its Force Remains Within My Eyes, VIII,* 2023. Paper made from *Anna Atkins: Cyanotypes* book published by Taschen, methyl cellulose, and cyanotypes on Kozo paper, 28 x 22.75 x 3 in. Courtesy the artist and Tyler Park Presents.

Lily Cox-Richard, *Not yet titled: zippers,* 2024, Cast brass, 33 x 3.75 x .5 in. Courtesy the artist.

Lily Cox-Richard, *Offering Bundle 1: iron on hematite*, 2024, Cast iron, banded hematite, 5.5 x 9.75 x 6.25 in. Courtesy the artist.

Lily Cox-Richard, *Offering Bundle 10: cast brass and spells on granite,* 2024, Cast brass, granite, 4.75 x 7.75 x 6.5 in. Courtesy the artist.

Lily Cox-Richard, *Cerioporus squamosus 4, Summer 2022*, 2024, Cast brass, 3.5 x 7.75 x 5.75 in. Courtesy the artist.

Lily Cox-Richard, *Cerioporus squamosus 5, Summer 2023*, 2024, Cast brass, 1.5 x 6.25 x 4.25 in. Courtesy the artist.

Lily Cox-Richard, *Soft Fists Insist 7,* 2022, Mushroom spores, graphite, and pigment on paper, 20.375 x 29.75 in. Courtesy the artist and Hirschl & Adler.

Lily Cox-Richard, *Soft Fists Insist 8,* 2022, Mushroom spores, graphite, and pigment on paper, 20.375 x 29.75 Courtesy the artist and Hirschl & Adler.

Ann Fessler, *The Things He Gave Me and The Things I Took*, 2024, Photographic installation, artist's book, Dimensions variable. Courtesy the artist.

Steven Frost, *Liberace in Purgatory Cape and Romper,* 2021, Yarn, fringe, sequins, polyester, LED lights, and acrylic gems, 24 x 52 in. Courtesy the artist.

Steven Frost, *Liberace's Wig & Studded Mask,* 2021, Synthetic wig, polyester, metal studs, and acrylic gems, 12 x 12 x 6 in. Courtesy the artist.

Steven Frost, *Liberace's Masc Mask*, 2014/2021, Sequins, pins, and foam, 12 x 5 in. Courtesy the artist.

Steven Frost, *The Strangest Dream*, 2023, Yarn, mylar, beads, and prisms, 18 x 36 in. Courtesy the artist.

Steven Frost, *Strangest Dream Dress, Slay the Runway*, 2023, Wool, acrylic yarn, polyester, mylar, and cotton, 24 x 60 in. Courtesy the artist.

Steven Frost, *Mile High Pride Flag*, 2020, Yarn, fringe, sequins, and upcycled clothing, Dimensions variable. Courtesy the artist.

Anne Hancock, *Lady Hamilton*, 1992, Oil on canvas, 37 x 36 in. Courtesy the artist.

Anne Hancock, *Cider Pressing #1*, 1988, Oil on canvas, 36 x 44 in. Courtesy the artist.

Anne Hancock, *Cider Pressing #2*, 1988, Oil on canvas, 36 x 44 in. Courtesy the artist.

Walter Kravitz, *Resurrection Of The Common Man*, 2021, Acrylic on paper, 51.625 x 62.75 in. Courtesy the artist.

Walter Kravitz, *Finding The Black Hole*, 2021, Acrylic on paper, 50.625 x 69.625 in. Courtesy the artist.

Walter Kravitz, *Design 1*, 2021, Acrylic on paper, 30x 37.875 in. Courtesy the artist.

Jackie Milad, *More Undoing*, 2024, Mixed media on hand-dyed canvas, 80 x 77 in. Courtesy the artist and SOCO Gallery.

Jackie Milad, *Se Van Todo (1),* 2024, Mixed media on canvas collage, 37.5 x 35.5 in. Courtesy the artist and SOCO Gallery.

Jefferson Pinder, *Transcendence,* 2022, Dual-channel video projection. Courtesy the artist.

Michael B. Platt, *Peaches*, 1990, Mixed media, Panel 1: 60 x 15 x 1 in., Panel 2: 59 x 44 x 1 in., Panel 3: 35 x 13.25 x 1.5 in. Courtesy the estate of Michael B. Platt.

Michael B. Platt, *Yellow Marks in the Wall*, 2005, Pigment print on canvas, 62 x 42 in. Text by Carol A. Beane. Courtesy the estate of Michael B. Platt.

Michael B. Platt, *Ms. Camille Bell,* 1983, Lithograph, 32 x 26 in. Courtesy the estate of Michael B. Platt.

Michael B. Platt, *Piano Player,* c. 1991, Charcoal on paper adhered to canvas, 62 x 38 in. Courtesy the estate of Michael B. Platt.

Katarina Wong, *Take Away (Landscape)*, 2018, Acrylic ink on paper, 96 x 17 in. Courtesy the artist.

Katarina Wong, *Untitled (Piso 2)*, 2016, Casein and ink on paper, 30 x 22 in. Courtesy the artist.

Katarina Wong, *Untitled (Piso 4)*, 2016, Casein and ink on paper, 30 x 22 in. Courtesy the artist.

ABOUT

The Museum of Contemporary Art Arlington is an independent 501(c)(3) non-profit organization that enriches community life by connecting the public with contemporary art and artists through exhibitions, education programs, and an artists-in-residence program.

Established in 1974, and formerly known as Arlington Arts Center, the organization has a long history of launching and supporting artists' careers in the mid-Atlantic region, presenting contemporary art exhibitions, and offering art-making classes for all ages. In 2022, the organization changed its name to reflect its position as a premiere hub for contemporary art and artists and as the only art museum in Arlington County. The Museum's longstanding commitment to connect the community to living artists remains central to its mission and programming today.

At 17,000 square feet, the Museum is one of the largest non-federal venues for contemporary art in the Washington, DC area. Nestled within a public park, the building includes nine exhibition galleries, ten artist studios, two classrooms, and outdoor space for public art.

EXHIBITIONS

Through its rotating exhibitions and dynamic related programming, the Museum connects the community with artists from around the world, launches careers of emerging artists, provides established artists with opportunities to experiment, and showcases Arlington's position within a global contemporary art sector to the public.

EDUCATION

The Museum offers high-quality art classes year-round for novice and seasoned artists of all ages, from toddlers to adults. Taught by experienced professional artists, classes are small and cover an array of media. Tuition is reasonably priced, and for families in need, the Museum offers a tuition assistance program.

Free public programs are offered for the community to engage with various aspects of creativity and contemporary art. Often these programs highlight public partnerships, community cultural celebrations, music, and performance.

RESIDENT ARTISTS

The Museum's resident artist program provides subsidized private studio space in a supportive environment encouraging interaction and exploration. Artists-in-residence participate in Museum activities, exhibitions, and community programming where the public can interact firsthand with artists.

Catalog Design by Emily Fussner. Printed by Smartpress.

HOURS & LOCATION

Open to the public Wednesday – Sunday, 12:00 – 5:00 pm | Free Admission

Museum of Contemporary Art Arlington
3550 Wilson Boulevard | Arlington, VA 22201 | 703.248.6800
Metro: Silver & Orange Lines | Virginia Square

For more information, visit www.mocaarlington.org

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SPONSORS & PARTNERS

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MUSEUM OF
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