NEAR AT HAND

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TODD ARSENAULT

ANDY BALE

ANTHONY CERVINO

RACHEL ENG

CURATED BY

Vivian Anderson

Molly Cicco

Phoebe French

McKenna Hillman

Katie Marthins

Sophy Nie

Ava Nienstadt

Cat Orzell

Lily Swain

Grace Toner

Liam Walters

UNDER THE DIRECTION OF

Shannon Egan

THE TROUT GALLERY

THE ART MUSEUM OF DICKINSON COLLEGE

CARLISLE, PENNSYLVANIA

NEAR AT HAND

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SHANNON EGAN

INTRODUCTION

About ten years ago, Dickinson College Studio Art faculty installed an exhibition of their work at The Trout Gallery and selected the title *ELSEWHERE* to reflect the significance of their experiences and perspectives in places beyond Carlisle, Pennsylvania. Similarly, the accompanying exhibition catalogue featured essays about each artist by established writers and professors from far afield. In contrast, this current faculty exhibition, titled *Near at Hand,* focuses on proximity, personal connections, and opportunities to engage first-hand with artists and artworks. *Near at Hand* is co-curated by eleven students in the Art History Senior Seminar at Dickinson College: Vivian Anderson, Molly Cicco, Phoebe French, McKenna Hillman, Katie Marthins, Sophy Nie, Ava Nienstadt, Cat Orzell, Lily Swain, Grace Toner, and Liam Walters. Their exhibition in The Trout Gallery features the work of four full-time studio art professors: Todd Arsenault, Andy Bale, Anthony Cervino, and Rachel Eng. While a curated exhibition and corresponding catalogue is the annual outcome of the Art History Senior Seminar, *Near at Hand* is the first student-curated faculty exhibition. The collaborative nature of the Art and Art History Department inspired the concept for this exhibition, as the students applied the methods and concepts learned in their art-historical coursework to their research and writing about contemporary studio practices, ultimately developing closer relationships and a deeper understanding of the professors' scholarship.

This exhibition celebrates the extraordinary resources that are “near at hand” at Dickinson College. Studio visits with the artists comprised a major component of their primary research for this Senior Seminar, and the students benefitted immensely from the nearness of spaces where the faculty conduct creative scholarship and teach. While the students learned about the artists’ practices and engaged in sustained discussion to analyze, contextualize, and situate their work in a larger art-historical discourse, they also were charged with an innovative and ambitious curatorial undertaking. From 11,000 objects in The Trout Gallery collection, the students selected art and artifacts that resonated materially, thematically, or stylistically with the faculty work on display. Their curatorial choices reflect the diversity of these materials; from Neolithic stone tool fragments and an ancient Roman paver to prints by Georgia O’Keeffe and Andy Warhol, the students carefully handled and examined individual prints, drawings, photographs, and sculptures to consider their significance and relationship to the faculty artwork.

The similarities between historical objects and the professors’ contemporary practices have been both challenging and surprising for student curators. For instance, Todd Arsenault’s paintings in his recent series *Membership Advantages* are multi-layered meditations on how images are remembered, reused, and reimagined for a present moment. In Arsenault’s words, “The essence of my work in many ways is a riff on the chaos of the visual world.” Despite their keen awareness of the current digital landscape and how the computer functions as a tool in his artmaking process, student curators Phoebe French, Katie Marthins, and Ava Nienstadt discovered relevant and markedly different twentieth-century art historical precedents for Arsenault’s work. For instance, French examines Andy Warhol’s interest in consumer culture as an echo of Arsenault’s own oblique inclusion of pop cultural references, including the shared motif of a Coca-Cola bottle that appears in each of the artist’s works. Marthins similarly examines the meaning of Arsenault’s subject matter, especially the Freudian notion of the “uncanny” as a means for explaining and exploring the seemingly strange and sometimes unsettling representations of fragmented bodies in his paintings. A print by Claes Oldenburg, titled *Landscape with Noses,* offers a humorous parallel to Arsenault’s chimerical composition *Common Complaints About the Dominant Culture*, which features an enigmatic scene of hands, a foot, a head of varying sizes grasping, floating, or perhaps sinking into an inky pool of water. Marthins situates her analysis and terminology within Surrealism to further contextualize Oldenburg’s droll play with scale and subject matter and Arsenault’s dreamlike space. Nienstadt turns to an earlier art-historical period to find the influences for Arsenault’s bold use of color and gestural brushwork. In comparing Arsenault’s painterly style to the work of Pierre Bonnard and other late nineteenth– and early twentieth-century French modernists, Nienstadt articulates how Arsenault’s approach to representation and abstraction is rooted in resistance to pictorial conventions.

The Trout Gallery's objects selected by student curators Vivian Anderson, Grace Toner, and Lily Swain vary greatly from one another—a paving stone from ancient Rome, a nineteenth-century American landscape, and a print by Georgia O’Keeffe—but each curator found relevant ties to the multi-media work of Rachel Eng. In discussing *recover,* an installation of unfired bricks of locally-found clay and stacked carefully in the gallery as a surface for a video projection, Anderson considers how Eng’s interest in the connection between the

built and natural environment can be traced to some of the earliest human interventions in the landscape, such as Roman roads and architectural innovations. Swain centers a discussion about the artist's environmental concerns around issues of Indigeneity with a particular focus on the site-specificity of her work in Central Pennsylvania. In discussing the video projection *Gravel Pile*, Swain explains that Eng turns to Indigenous ways of thinking in her artistic practice to confront the western conventions of exploiting the landscape that British artist G.K. Richardson depicts in his 1838 print of Pennsylvania's Wyoming Valley. Similarly, Toner takes a different work from Eng's series, titled *Overburden*, to the opportunity to examine the significance of souvenirs, mementos, and personal objects. In each of their essays, the students took a different approach to how travel and notions of place. Georgia O'Keeffe's *Save Our Planet Save Our Air* coincided with the environmental movement of the early 1970s, and Eng's body of work provides a more current, local, and urgent call to action through what Toner describes as a "complex, multi-sensory experience" of photography, video, and installation.

While Eng's focus is on the environment near at hand, Andy Bale addresses the pressing issues surrounding immigration and displacement that are *now* at hand both nationally and globally. In addition to stunning photographs of the rugged mountains of Colorado, sublime vistas in Scotland, and remote roads in Tanzania, Bale's work represented in this catalogue and corresponding exhibition includes selections from his collaborative project titled *Arrivals: What's Left Behind, What Lies Ahead*. In collaboration with photographer Jon Cox, Bale documents the stories of immigrants, refugees, and displaced Indigenous peoples in Idaho, Slovakia, and Ireland. Student co-curators Molly Cicco and Liam Walters each take different aspects of this large project to consider both the past and present stories shared through Bale and Cox's photographs. Walters, for example, focuses on a portrait of a woman named Palina Louangketh, a former refugee from Laos who is the founding director of the Idaho Museum of International Diaspora. Walters considers how Louangketh's separation from her father as a young child in flight from violence parallels a similar experience endured by Chinese-American artist Hung Liu, whose work is represented in The Trout Gallery collection. Liu's father was imprisoned for being a member of the Chinese National Party, and Liu and her mother later were displaced during the Cultural Revolution. Liu's eventual immigration to the United States mirrors the immigration stories Bale and Cox record in their project. Moreover, Liu's own artwork, like Bale and Cox's, is inspired by the history of documentary photography with a particular focus on marginalized subjects who have migrated from their homes. Walters identifies Liu's print titled *Needlework* in The Trout Gallery collection as resonating with a similar tenacity and dignity seen in Bale and Cox's portraits.

Alongside the photographs of their sitters, Bale and Cox document landscapes in Idaho that reveal traces of the inhabitants histories, creation stories, and present challenges. Co-curator Cicco looks closely at one photograph titled *Forest Fire* to consider in greater depth how Bale and Cox shed light on the profound issues faced by the displaced Nez Perce, Shoshone-Paiute, and Shoshone-Bannock peoples in Idaho, including the consequences of historical conquest and genocide. By comparing Bale and Cox's *Arrivals* series to a photograph by Mexican artist Manual Alvarez Bravo, Cicco offers a nuanced interpretation of the persistence and pride of Indigenous peoples pictured in their photographs.

Finally, three discreet bodies of work in Anthony Cervino's *oeuvre* provide curators McKenna Hillman, Sophy Nie, and Cat Orzell with the opportunity to examine the significance of souvenirs, mementos, and personal objects. In each of their essays, the students took a different approach to how travel and notions of place incite the desire to make tangible the ephemerality of experience and the passage of time. Cervino made his most recent series titled *When You Wish You Were Here* in response to his time at an artists' residency in Longyearbyen, Svalbard, Norway, the world's most northern settlement in this Arctic archipelago. Nie considers how Cervino's sculptures, prints, postcards, and patches engage with the fantasies and real-world consequences of adventure and exploration. For instance, a bronze polar bear pays homage to a history of souvenirs of polar bears, but in Nie's words, "Cervino turns the bronze bear's head around, as if looking back to the destruction that has been brought to the Arctic Circle caused by increasing environmental damage." Hillman focuses on another of Cervino's sculptures that engages with the visual language of souvenirs, a work titled *Stitchless.* Here, Cervino takes a found wooden figurine of a sailor and whittles away the clothes to expose an un-idealized nakedness. In her essay, Hillman expands upon Cervino's humorous work through a comparison with a Neo-Classical, bronze figure of Antinous, the young Greek lover of Roman emperor Hadrian. Through this pairing, Hillman articulates how Cervino's work engages in the fraught middle ground between complex binaries, such as young and old, kitsch and high art, and desirable and ugly. Co-curator Orzell also studies this interest in juxtaposition by comparing Cervino's work *Gathered* to a carefully mounted collection of neolithic stone tool fragments. She explains the significance not just of how Cervino crafted contemporary "arrowheads" from decorative, collectible plates, but also why and how the imagery found on these plates offers a complicated narrative about a certain kind of nostalgic optimism.

In selecting the title of the exhibition, the co-curators discussed the importance of the artist's "hand" in each professor's work and teaching—from casting bronze, to digging up local clay, to printing photographs, and brushing paint. Additionally, the students sought

to acknowledge the value of physical proximity during the curatorial process as they explored The Trout Gallery's collections and ventured into the artists' studios. The opportunities for seeing and touching, researching and writing, exchanging and collaborating have expanded their perspectives beyond the initial notion of "nearness." Through sustained discussion with the professors and among the students in the seminar, as well as with Trout Gallery staff and other professors on campus, the students vicariously traveled to the Arctic and out West, along Roman roads, into a Surrealist dreamscape, and on a flight with Georgia O'Keeffe into the clouds. Although these themes and topics encouraged wide-ranging research, the exhibition and corresponding catalogue ultimately reflect the meaningful intersections within the Department of Art and Art History and demonstrate the College's commitment to collaborative, interdisciplinary scholarship.

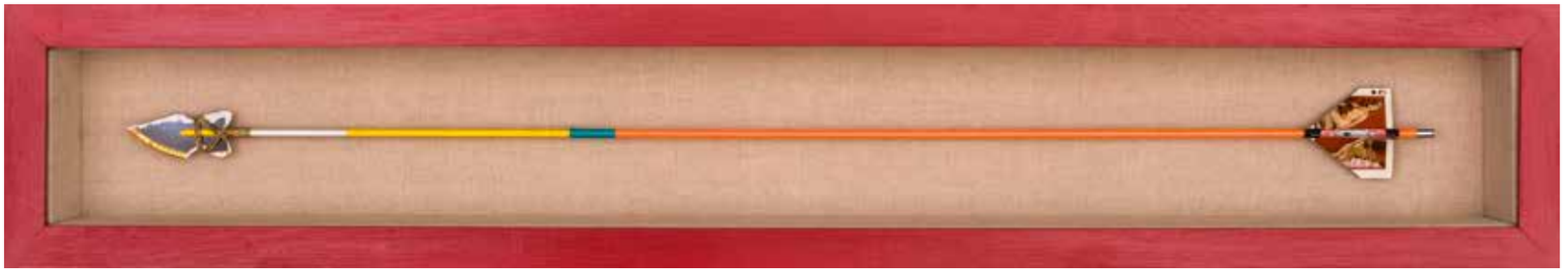
Life can be beautiful shared by two
A world filled with love, ever old ever new
Life can be beautiful
Shared with each other –
Two happy people
Who love one another

ANTHONY CERVINO

ANTHONY CERVINO

Gathered, 2021, decorative plates knapped into a variety of points, rough cut white oak, plywood, paint, linen, glass, 30 x 30 x 8 in.

ANTHONY CERVINO
Beautiful Warning, 2019, found decorative plate knapped into a spearhead, brass, linen, maple, plywood, paint, glass, 12 x 12 x 6 in.



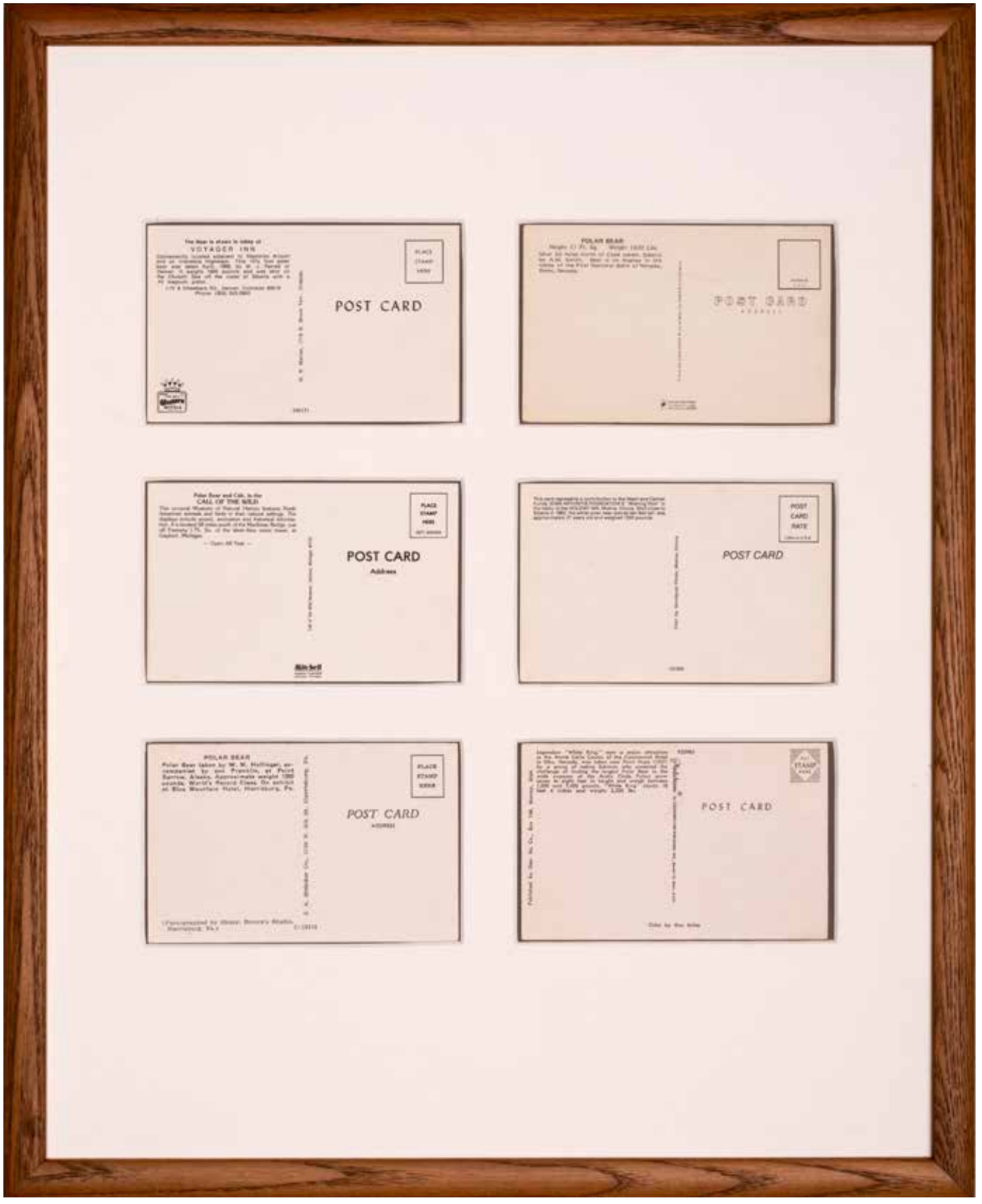
ANTHONY CERVINO
Longer, 2018, found decorative plate knapped into a spearhead, fiberglass driveway markers, duct tape, vintage risqué playing cards, jute twine, linen, shellacked pine, plywood, paint, glass, 60 x 12 x 8 in.

OPPOSITE

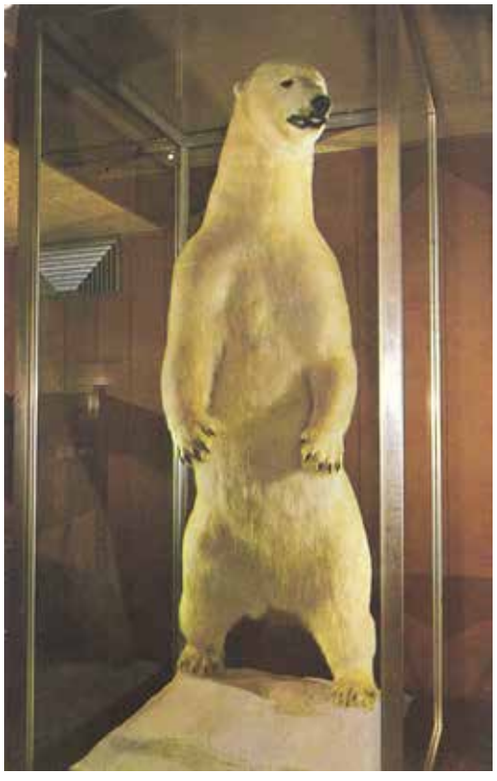
ANTHONY CERVINO
Double Troubled, 2021, vintage decorative plate knapped into a double-headed axe, plastic, rubber, lead fishing weight, daughter's hair, wooden handle, wire, brass, steel hook, dice carved from an avocado pit, curly maple, plywood, paint, linen, glass, 18 x 36 x 9 in.

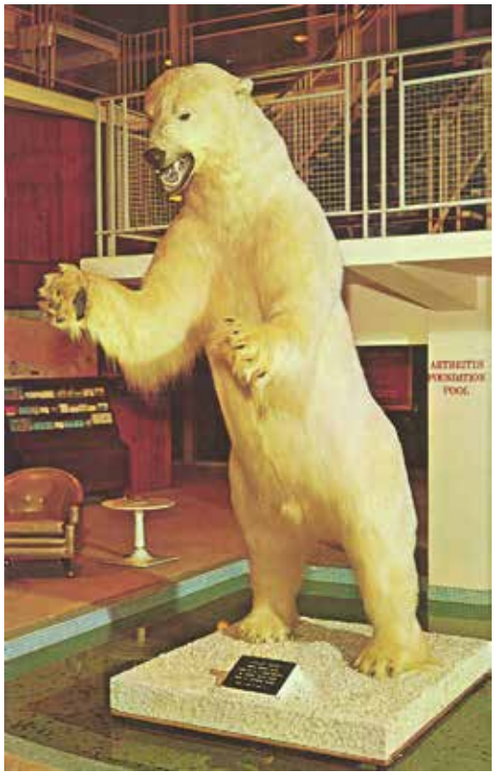
ANTHONY CERVINO
Stitchless, 2023, whittled found wooden souvenir sailor, 10 x 3 x 3 in.

ANTHONY CERVINO
When You Wish You Were Here (Arctic Scientist with Ice Drill, after Arne Tjomsland), 2024, stained wood, faux fur, brass, 10.5 x 6 x 4 in.



ANTHONY CERVINO
When You Wish You Were Here (Wish You Were Here), 2024, six chromogenic prints and a framed display of six vintage postcard backs, each print is 22 x 14 in., framed postcards 21 x 17 in.










ANTHONY CERVINO
When You Wish You Were Here (When You Wish), 2024, six chromogenic prints, each photo is 12 x 16 in.

OPPOSITE

ANTHONY CERVINO
When You Wish You Were Here (Polar Bear Looking Back, after Arne Tjomsland), 2024, patinated cast bronze, 5 x 6 x 3 in.

MCKENNA HILLMAN

STITCHLESS: NAKED SOUVENIR OR MALE NUDE?

Imagine a souvenir shop in a coastal city. In one area sits a collection of carved wooden sailors—fishermen, pirates, captains, all diverse in size, dress, and missing appendages (because, of course, *all* old mariners have lost a leg or an arm). Now add another carving into the assortment: a partially naked captain. That is, in essence, the content of Anthony Cervino's *Stitchless.* A bearded old man with a black pipe in his mouth, standing buck-naked except for his boots and captain's hat. He is not necessarily the souvenir you want to bring home for Grandma, nor the object you would expect to find next to a bronze nude right out of the Metropolitan Museum of Art's Roman sculpture gallery. This humorous juxtaposition brings to light a series of complex binaries that help us understand and question culture: feminine/masculine, young/old, desirable/ugly, original/unoriginal, kitsch/art. To some cultural theorists, these binaries are key aspects of our culture. Throughout his oeuvre, Cervino repeatedly turns these binaries on their heads—and none so unexpectedly as in *Stitchless.*

Created in 2023, *Stitchless* is a wooden sailor souvenir whose clothes have been carved away, revealing all but what remains covered by his black boots and captain's cap (fig. 1). Traces of blue and orange paint hint at what his original clothing looked like: a light blue top and an orange coat on top of black pants. Standing around ten inches tall, *Stitchless* is humble. The captain's distant gaze makes no play at grandeur; rather, he is comfortably self-aware. "There is ownership—not shame—in this body too," writes Cervino of *Stitchless*.[1] According to the artist, the title itself is multifaceted, referring to vulnerability (a prominent theme across Cervino's oeuvre), stitches as connectors, and the stitches used in wound treatment. In a way, the title not only refers to the work, but it also calls back to Cervino's intuitive studio practice and the personal connections within his work.

The Neo-Classical sculpture *Antinous* looks very different from *Stitchless*. A twenty-four-inch-tall, bronze male nude, *Antinous* (fig. 2) is lithe, his muscles softly defined, but not enough to disturb the impression of effeminate youth in his perfect skin and full cheeks. He shifts his weight onto his right foot with his left leg slightly extended behind him, creating an "S"-shaped, slightly twisted pose called *contrapposto*. The subtle gesturing of his arm allows the viewer to see the curves of his waist from every angle and imparts the figure with a sense of grace and self-control. The dark, aged bronze is rough in some areas, patches of the base now patinated. The resulting surface imperfections mar the figure's otherwise flawless skin. Bronze can take a variety of finishes; when buffed slightly, it looks softer,

(fig.1) Anthony Cervino, *Stitchless*, 2023, carved wooden sailor souvenir, 10 in. (25.4 cm)

LEFT: *Antinous*, c. late nineteenth century, bronze, 23.25 in. (59 cm), The Trout Gallery, 1957.5.1

RIGHT: . Anthony Cervino, *Stitchless*, 2023, carved wooden sailor souvenir, 10 in. (25.4 cm)

(fig.2) *Antinous*, c. late nineteenth century, bronze, 23.25 in. (59 cm), The Trout Gallery, 1957.5.1.

imitating the appearance of human skin. Antinous tilts his head down slightly, avoiding the viewer's gaze; his expression is slightly mournful, contrasting with the confident, graceful display of his body.

Antinous, also spelled Antinoös, was the young Greek lover of Emperor Hadrian, who ruled Rome from 117 to 138 CE. After Antinous drowned in the Nile in 130, Hadrian honored him with a series of sacred images, mostly statues, and erecting a city near the site of his death and naming it Antinoöpolis.[2] *Antinous* bears a striking similarity to the *Capitoline Antinous* (second century CE) in pose, body structure and expression (fig. 3). *Antinous* was cast in the late nineteenth or early twentieth century by the Neapolitan foundry of Giorgio Sommer & Figlio, purveyors of photographs as well as bronze, terra cotta,

(fig.3) *Capitoline Antinous*, c. 130–138 CE, marble, about 70 in. (180 cm), Capitoline Museum, Albani Collection, MC 741. Photo: Jastro (2006)

or marble copies, in various sizes, of works in the National Museum in Naples. It is one of many nineteenth-century foundries "[s]temming from the nascent tourist industry and building upon the tourist desire to own authentic reproductions."[3] The foundry's inscription is located on the base of the sculpture, behind the figure's right foot. Sommer offered a handful of different sizes and finishes for his bronze figures, such as brown ("Modern"), dark ("Herculaneum") or green ("Pompeii").[4] It is difficult to say whether The Trout Gallery's *Antinous* has a purposeful patina or if it is the result of age. The effect is the same either way: The reproduction of the *Capitoline Antinous* as a souvenir turns the original sculpture into an object for commercial consumption.

Souvenirs are purchased as proof of experience, either as a gift from the travel destination or to reify, or make physical, our memory of that place. As anthropologist Ingrid Thurner explains, souvenirs are the tourist's version of a private museum. They are primarily objects that somehow exemplify the difference between the destination and the tourist's homeland; thus, everyday or otherwise universal objects and ideas are usually exempt from souvenir shops.[5] The bronze *Antinous*, as a copy of an ancient Roman marble sculpture, displays for its Victorian buyer the temporal disconnect between the original and the

(fig.4) Six variations of wooden sailor souvenirs, each approx. 6 in. (15.24 cm), collected by Anthony Cervino. Photo: Andy Bale (2024)

copy, the then and now, through its material, place of purchase, and content. Although the copy increases exposure to the original through cross-cultural, mass distribution, the resulting commodification also cheapens it. Like near-constant reproductions of famous paintings on T-shirts and postcards, the impact of the image becomes weaker; its consideration as "fine art" hinges on its fame and recognition rather than its intrinsic formal qualities.

On top of likely being a souvenir, *Antinous* is complicated by nineteenth-century interpretations of the historical figure. Art historian Bryan E. Burns explores reconstructions of Antinous across the nineteenth and twentieth centuries and explains that Antinous became a prominent figure in the development of gay identities, both as a "classicizing icon of male beauty" for artists to emulate and in an explicitly erotic sense. Victorian viewers read in depictions of Antinous an arrogant, beautiful young man who was also deeply melancholy, no doubt a reference to the belief that his death on the Nile was a suicide. The association of Antinous with a particular body type and posture was also extended to Victorian anxiety about homosexuality, adding a sense of danger to the figure so many desired. Burns concludes that the historical figure Antinous is continuously revisited to fit new generations of viewers.[6] Although this bronze representation is likely based on the *Capitoline Antinous*, it was cast with Victorian perceptions of the figure in mind.

While the *Antinous* can be understood as art-turned-souvenir, *Stitchless* is souvenir-turned-art. The wooden sculpture is one of a set of six types of sea-faring men sold as souvenirs along the east and west coasts of the United States (fig. 4). The sailors are mass-produced outside the US, yet they are hand carved, a contradiction that Cervino describes as one of his favorite qualities of these figurines, which he collected as a child growing up in coastal North Carolina.[7] The wood is soft, making it an ideal whittling material; nonetheless, the original carving, visible in the face, hat and boots, is somewhat jagged and unfinished. By removing the captain's clothes, Cervino exposes the pale wood and uses its original color to imitate white skin. The more blended contours of the newly naked body distinguish Cervino's hand from the original carver. Harshness suddenly turns to softness, contributing to an impression of confident vulnerability. The captain's slouched posture speaks to a frankness regarding his own nakedness and a degree of comfort with his own body.

The representational types of Cervino's collectible mariners come from a romanticized conceptualization of the American sailor traced to the early nineteenth century. With the expansion of the Atlantic trade and globalization, literary scholar Jason Berger describes the new role of sailors as "both romantic hero and purveyor of knowledge." From weathered old salts to rabblerousing Jack Tars, the seafaring tales found a market in a fascinated public.[8] Our defrocked sea captain evidently fits into this "old salt" category—an older sailor who shares both stories of his time at sea and the wisdom he gained. As an avid *Moby Dick* fan, I think of Captain Ahab's iron fist aboard the *Pequod*, or of Captain Archibald Haddock in the film *The Adventure of Tintin* (2011), who spends the majority of the film drunkenly regaling the protagonist with tales of his far more honorable ancestor's encounters with pirates.[9] Each of these captains reflect a paternal role, in which his experience, intuition, and skill positions him above his crew.

Stitchless humorously wrecks the traditional image of the sea captain. By stripping the captain of his clothes, Cervino exposes the soft underbelly of his masculinity, giving him "a beer belly and a tiny wiener."[10] The captain's shameless acceptance of his nakedness balances his vulnerability. He faces the viewer head-on, in full ownership of his body. His age and blasé attitude towards his nudity preserves his rough-and-tumble masculinity, stemming from years spent in a historically male-dominated industry. The unspoken dare to judge the unideal physique exposed in *Stitchless* flips the ideal nude exemplified by *Antinous* on its head. There is also a sense of vulgarity in comparing a body rendered undesirable by the inescapable changes of age with one hailed, in Burns' words, for his "sexual allure and lasting presence in myth and sculpture."[11] When looking at the two figures, the absurdity of an "ideal" form becomes obvious.

Gallery director Paul Nicholson described Cervino's 2020 solo exhibition *Hurry with the Furies* as "interrogating kitsch through his humorous and often transgressive substitutions."[12] For philosopher Robert C. Solomon, kitsch "celebrates banality and advocates continuity, conformity, and routine." The sentimentality of kitsch makes it undesirable and tasteless in comparison to a famous artist, whose work is considered tasteful precisely because of a perceived

lack of sentiment or nostalgia.[13] Solomon's assertions about Kitsch recall ideas expressed in art critic Clement Greenberg's essay "Avant-Garde and Kitsch" (1939). Greenberg frames avant-garde and kitsch as opposites: Avant-garde, the culture of the cultivated elite, concerns itself with the process of art, while kitsch, the culture of the masses, produces the effect, explaining itself to the viewer so that they do not have to exert themselves mentally to understand and feel something from it.[14] Although *Stitchless* seems to celebrate nostalgia, it is also laced with irony as it confronts the established hierarchy of art. The mass-produced material in and of itself departs from traditional definitions of art. The artistic, nostalgic impulse to whittle one of many such figurines in Cervino's collection, found primarily on eBay, has transformed it from commercial good to art object—*without* erasing its origins. Already, in material alone, *Stitchless* blurs the distinction between kitsch and high art.

Taking this a step further, Cervino also questions the notion of sentimentality that historically made kitsch unacceptable. By addressing the insecurity of an aging body with a pocketknife, Cervino literally and figuratively removed most of the wistfulness that the typical buyer of the sailor figurines might feel upon seeing them. The nakedness of the sea captain replaces nostalgia with humor and a hint of irony, grappling with aging bodies in timeless gallery spaces. The kitschiness of *Stitchless* enables the interrogation of the very art that the word seems to deny. It also raises another question: If souvenirs can be kitschy, is *Antinous* kitsch? Even more entertaining (or frustrating) for an art historian, does that imply that the Classical works which Sommer & Figlio copied for tourists are also kitsch? Such foundries suggest that even if they are not, they were *treated* as such by monied visitors to Pompeii who wanted to bring something back for their gardens and studies. Emperor Hadrian's sentimental motives for popularizing and deifying his lover's image are also evidence for the kitschiness of both the bronze reproduction, and maybe even the original marble sculpture.

Going by Thurner's definition of a souvenir as a keepsake that somehow represents its place of purchase, the original sailor sculpture defrocked by Cervino was an emblem of the coastal economy where it was purchased and the mythology of sailors. It may be mass-produced, but it is still visibly handmade, adding to the aura of a rustic hobby like whittling that likely attracts buyers. The mass-production and nostalgia of this wooden souvenir would have it excluded by art elitists who historically deemed certain objects as inferior to high-brow art that neither expresses nor elicits trite, simple emotions as nostalgia. Indeed, Solomon traces these arguments to one source: "[T]he suspicion that kitsch and sentimentality are modes of distraction and self-deception, shifting our attention away from the world as it is and soothing us instead with objects that are uncompromisingly comfortable and utterly unthreatening."[15] *Antinous* evades accusations of kitschiness because of its Classical origins, which imply a certain intellectualism in its buyer; *Stitchless* embraces such accusations, using humor to make the captain's nakedness acceptable to the viewer. In doing so, both works reject the notion that avant-garde and kitsch are opposites, instead illustrating the arbitrary distinction between the two.

Throughout this essay, I have called *Stitchless* a naked old man and *Antinous* a male nude. In line with art historical canon, *Antinous* is a traditional male nude. Such representations of men communicated heroism, ideal beauty, or a combination thereof.[16] Antinous' desirability is prioritized above his masculinity, making the bronze one of many idealized nudes. His posthumous deification by Hadrian is one contributing factor, but the other is later European treatments of his likenesses, as discussed earlier. *Stitchless* is stereotypically unideal in physicality. This body would not be found in the same Victorian garden as *Antinous*. The captain is *naked*, his body exposed as opposed to displayed. In this way, Cervino has produced an anti-erotic nude. The naturalistic treatment of an aged male body denies the erotic tones of an ideal nude. That the captain appears aware yet indifferent to the viewer helps divert an erotic gaze. In the context of *Antinous*, the default manner of looking at him was voyeuristic. That is not the case for *Stitchless*. The viewer is made an *accidental* voyeur, likely uncomfortably thanks to modern notions of bodies that are both acceptable and pleasurable to look at, such as the oiled-up athletes on the covers of health magazines or the Instagram models that fill our social media feeds. Despite *Stitchless*' distance from high-art nudes, the act of defrocking a mass-produced souvenir is more original than the nineteenth-century copy of a nude portrait sculpture. Combined with the creation of the *Antinous* as a souvenir, the bronze sculpture can no longer be linked to the prevailing idea of genius by which we value art.

By viewing *Antinous* and *Stitchless* together, contemporary idiosyncrasies and dualities critiqued by Cervino are made obvious. The materiality and content of *Stitchless* blur the line between fine art, folk art, and commodities. It questions what types of objects galleries and museums choose to display. In addition, conventional desirability and masculinity are eschewed in favor of self-ownership, particularly in comparison to the voyeuristic viewing of *Antinous*. Although *Stitchless* disrupts the captain as a symbol of resilience, masculinity, and wisdom, his intact cap and boots insist that such associations are still valued, so long as they are tempered by humility. One could imagine the old salt as a survivor of decades at sea, now retired, or as an aged captain determined to die as he lived, married to the sea. Alternatively, one can giggle at both him and the place he finds himself in: sharing a pedestal with a refined, neoclassical male nude in an academic gallery.

ENDNOTES

1 Anthony Cervino, communication with author, October 2, 2024.

2 Bryan E. Burns, “Sculpting Antinous: Creations of the Ideal Companion,” in *Ancient Sex: New Essays*, ed. Ruby Blondell and Kirk Ormand (Ohio State University Press, 2015), 286–87, https://doi.org/10.2307/j.ctv3s8shv.12.

3 Claire L. Kovac, “Pompeii and Its Material Reproductions: The Rie of a Tourist Cite in the Nineteenth Century,” *Journal of Tourism History* 5, no. 1 (2012): 44, https://doi.org/10.1080/1755182X.2012.758781.

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9 Herman Melville, *Moby Dick; or, The Whale* (Harper & Brothers, 1851); Steven Spielberg, dir., *The Adventures of Tintin* (Hollywood, CA: Paramount, 2011). Special thanks to my eleventh-grade American literature teacher, Mr. Mattson, for managing to make Melville moderately entertaining to a class of apathetic, half-asleep high schoolers, by showing his enthusiasm through volume and dramatic waving around of an antique harpoon.

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SVÆRHOLTHAVET
NORDKYNHALVØYA
FORSANGER
FJORD
LAKSE
FJORDEN
NORDKYNHALVØYA
SVÆRHOLTHALVØYA
TANA
FJORD
NORWAY
DKAPP TANA FJORDEN

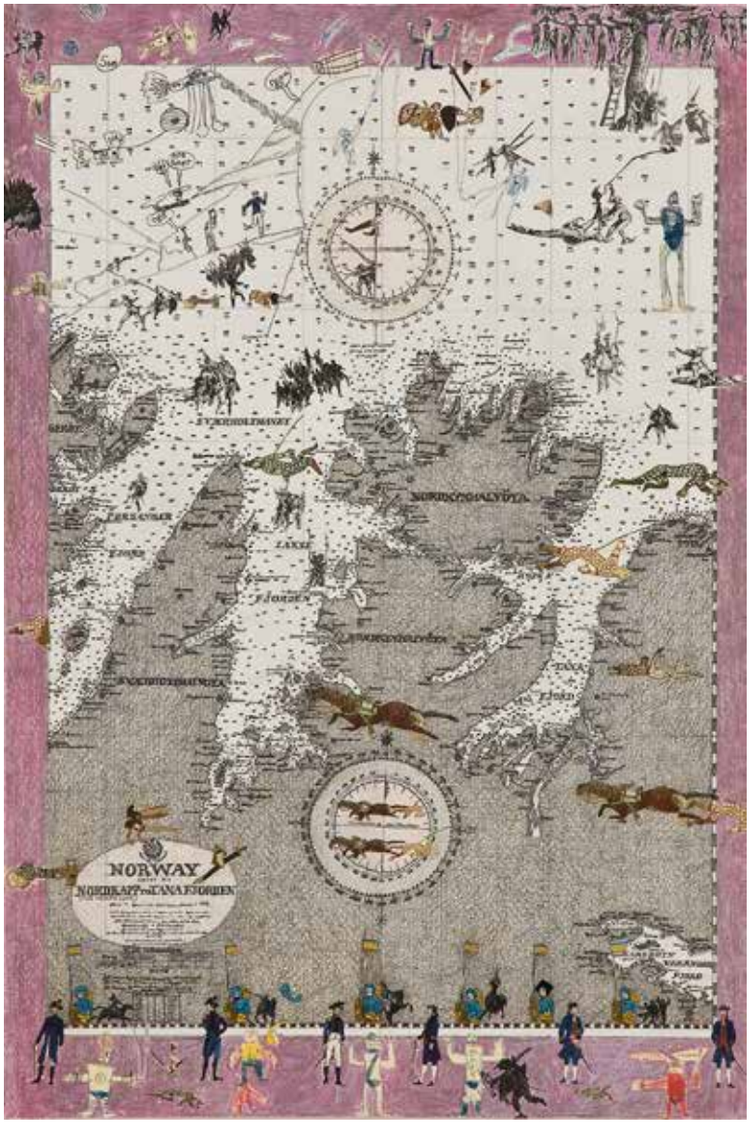
SOPHY NIE

MAPS AND MEMENTOS: THE NORDIC REIMAGINED

Joyce Kozloff invites her viewers into a seemingly mythicized land of battles and conquests in *Norwegian Fjords* (fig. 1), the seventeenth work of her *Boy's Art* series. On a hand drawn map of the Norwegian North Cape, miniature figures of warriors, horses, and kid-drawn superheroes run across the map in chaotic combats. In a different way, Anthony Cervino's *When You Wish You Were Here* (fig. 2, cats. 5, 6, 7, 8) series prompts the viewers to imagine a Nordic adventure. Taking the forms of conventional travel souvenirs like commemorative badges, framed postcards, and Nordic craft items, the objects in the series are either found or made by the artist to memorialize his ephemeral experiences in Svalbard, Norway's northmost archipelago in the Arctic, 1,175 kilometers north from the North Cape.

The Nordic landscape evoked in both Kozloff's and Cervino's works is a direct response to their abroad residencies, with both artists being removed from their familiar surroundings. When making the *Boy's Art* series, Kozloff was on a seven-week residency at the Bogliasco Foundation in Liguria, just after the attacks of September 11, 2001. In her studio with a view of the Mediterranean Sea, Kozloff considered the explorations and conquests that happened on these waters and made drawings of vintage maps and city plans around the globe.[1] To enhance her intended message, she included miniature figures reproduced from her son Nik's childhood superhero drawings, in addition to pop culture imagery and well-recognized, art-historical depictions of battles and warfare.[2] The collaged drawing in *Boy's Art (Norwegian Fjords)* disrupts the viewer's expectations and offers a poignant contemplation on the intersections of war, adventure, and childhood play.

Twenty years later, Cervino went to the place Kozloff had only imagined in her drawings. In January 2024, Cervino visited Svalbard, a tiny Norwegian archipelago in the Arctic Ocean, for an eight-day research trip hosted by the Spitsbergen Artists Residency. He stayed in Longyearbyen, the largest city in Svalbard and the world's northmost permanent town-sized settlement with around 2,400 residents. Traveling during the pitch-black polar night when the sun is always below the horizon, the artist described his experience as a prolonged period of reflection in a "fringe space," where one's sense of time and space is disrupted.[3] Over the next six months, Cervino contemplated this unique experience and returned to Svalbard in July



(fig. 1) Joyce Kozloff (American, born 1942), *Boy's Art #17 (Norwegian Fjords)*, 2002, mixed media on paper, 16.5 x 11.5 in. (41.91 x 29.21 cm), The Trout Gallery, Gift of Joyce Kozloff, 2009

LEFT: Joyce Kozloff (American, born 1942), *Boy's Art #17 (Norwegian Fjords) (detail)*, 2002, mixed media on paper, 16.5 x 11.5 in. (41.91 x 29.21 cm), The Trout Gallery, Gift of Joyce Kozloff, 2009

RIGHT: Anthony Cervino, *When You Wish You Were Here (Arctic Scientist with Ice Drill, after Arne Tjomsland)*, 2024, stained wood, faux fur, brass, 10.5 x 6 x 4 in.

(fig. 2) Anthony Cervino, *When You Wish You Were Here*, 2024, selected works

with a series of works that responded to his winter visit. Particularly inspired by the souvenirs he saw throughout the many giftshops in Longyearbyen, while also tapping into the tradition of storytelling with travel souvenirs, Cervino produced an eclectic collection of objects that intertwines his individual experiences with the larger social and political environment of the Arctic Archipelago.

Taken together, Kozloff's and Cervino's works reveal interesting insights about the Nordic landscape, travel, and exploration. Kozloff makes references to historical sources while imbuing her work with an almost fairytale, fantastical sense of place. Cervino's series speaks to a present-day Nordic environment, where contemporary issues like climate change and capitalism are intersected with personal identity and reflection. However, both artists borrow, distort, and reinterpret the Nordic landscape and history to communicate broader issues of exploration, globalization, commercialization, and identity.

(fig. 3) Olaus Magnus (Swedish, 1490–1557), *Map of the Sea*, 1572, Rome: Antoine Lafréry, Library of Congress, 2021668418

WAYS OF MAPPING: THE HISTORICAL AND THE CONCEPTUAL

Although both artists evoke Nordic geography, Kozloff borrows from the European cartography traditions from the Age of Exploration to the modern period. On the other hand, Cervino utilizes a postmodern method that is object-based and site-specific. Kozloff began each work in *Boy's Art* with a detailed graphite drawing of a military map, their dates ranging from the Han dynasty to the second half of the twentieth century. In particular, the map in *Norwegian Fjords* is originally based on a 1944 map of the North Cape produced by the UK Hydrographic Office. However, the composition of the map, including the compass roses and the mini figures on the map, directly refers to European maps from the Middle Ages and Renaissance, which often included decorative images of cities, local people, and sometimes imaginary monsters. An example can be seen in sixteenth-century Swedish geographer and historian Olaus Magnus' *Carta Marina* (1572), one of the earliest cartographic depictions of the Scandinavia peninsula, which contained detailed drawings of territories, settlements, ships, soldiers, and sea monsters (fig. 3).[4] Displayed in upper-class homes and halls, the maps often showcased the power and knowledge of nobles and royalty who commissioned them.[5] During the Age of Exploration, illustrated maps also became an important tool in European colonial projects and were used to legitimize claims to the colonized territories. For example, when making maps of the Americas, some European cartographers added drawings of European forts and churches onto the landscape, providing a tangible claim that the area was already under the colonists' control.[6]

Kozloff carefully evokes the iconography of atlases from early modern Europe to examine representations of imperial and colonial power through centuries of map-making. In comparison a more accurate depiction of the North Cape, she exaggerated and elongated the rugged coastline, giving the white-colored fjords an almost limb-like appearance, like the claws of monsters digging into the darker landscape. Additionally, the map is sprinkled with miniature figures from various art historical sources like the *Bayeux Tapestry*, an eleventh-century embroidered cloth that illustrates the events leading up to the Norman conquest, and Jacques Callot's *The Miseries and Misfortunes of War* (1633), one of the most famous print series in early modern Europe that capture the mayhem and brutality of the Thirty Years' War.[7] By pulling from historical materials and conjuring allusions to sea monsters, Kozloff reinforces a connection with the European tradition of mapping and the consequent link with conquest. Her unconventional choice to place a large percentage of the figures on water instead of land also echoes the close connection between European colonial history and maritime history.

In addition to appropriating traditional visual sources, Kozloff also borrowed from the childhood superhero battle drawings of her son Nik. Some of these long-limbed and well-armed superheroes in *Norwegian Fjords* are wearing Viking helmets and leather straps, while USA fighter jets are engaged in battle with UFOs. The whimsical combination of a child's drawing with historical references and the twentieth-century hydrographic map creates an unexpected and somewhat humorous juxtaposition. Kozloff notes, "Besides the scrambling of information, there is also a grotesquery to some of these combinations, an enjoyable misplacement." She continues, "I consciously tried to make those unexpected leaps, both to amuse and to provoke."[8] Luring the viewer in with its eclectic combination, Kozloff brings attention to the invisible causalities behind every map, which often goes unnoticed in the name of exploration and discovery. Additionally, this amalgam of battle scenes evokes a sense of universality and timelessness. By combining diverse images, Kozloff suggests the ever-presence of war, violence, and misery throughout human history. The imperfect reproduction of the compass roses and the scientific data on her drawing also distorts its original cartological purpose and encourages exploration across this semi-imaginary landscape.

While early modern Europeans used illustrated maps as a subtle legitimization of conquest, *Norwegian Fjords* straightforwardly depicts warriors, who can be considered colonizers in the sense, battling on a land foreign to them. The claw-like dramatization of the fjords also contributes to a perceived sense of "wildness" in this faraway land, a notion that often has been used as a justification for colonial exploration and occupation. In actuality, just as the Indigenous peoples have been inhabiting the Western Hemisphere long before the Europeans, the North Cape area has been inhabited by the Indigenous Sámi people for thousands of years.[9] Norway's success as a modern state is also thanks to the exploitation of natural resources, as the discovery of North Sea oil and gas deposits in the late 1960s sent the country into one of the wealthiest nations in Europe. Hydrographic maps—such as the one *Norwegian Fjords* is based on—played an important role in the study and extraction of said resources. By making visible the ever-present conflict on the landscape through diverse evocations, viewers are invited to consider the maker and purpose of the mapping tradition. What is hidden behind cartography in the name of progress and victory?

In contrast to Kozloff's historical references, Cervino's mapping is rooted in conceptual art. Throughout his career, Cervino has created sculptures that are either inspired by or repurposed from everyday objects, focusing on object-based explorations and challenging conventional notions of craftsmanship. Like other conceptual artists, his works prompt the viewers to look beyond the physical manifestation of the object and consider the artist's conceptual framework, as well as encourage them to re-evaluate their understanding of art and its purpose.[10] *Wish You Were Here*, a work from the *When You Wish You Were Here* series, exemplifies these ideas. With its title seen as a play on the cliché greeting phrase written on postcards, *Wish You Were Here* includes six photo enlargements of 1960s postcards of taxidermy polar bears from hotels, restaurants, and casinos, which were used as tourist attractions across the United States. Rather humorous and kitschy displays of these wild animals appear on the fronts of the postcards. For instance, in one postcard, the bear is seen with a showgirl posing in its arms, while another photograph captures the bear in front of an artificial ice cave mural. A short explanatory paragraph of the specific details of the bear is often printed on the back of the postcard, including the locations of the establishments, ranging from Nevada and Michigan to Harrisburg, Pennsylvania, as well as the weight of the bear, where it was shot, and by whom. Alongside enlarged reproductions of these postcard images, Cervino framed the original postcards, with only their backs visible to the viewer, to emphasize the varied geographic locations of the tourist sites.

In his exhibition at the Spitsbergen Artists Residency, Cervino also printed his own version of the vintage postcards, changing the older text on the backs to the specific information for his 2024 exhibition. As Cervino explains, "By removing the original place names, business addresses, and information about the bear and from where it was 'taken,' symbolically, these updated souvenirs return these bears to their Arctic environment."[11] Therefore, the work is a conceptual play on the geography conveyed through mundane objects like

(fig. 4) On Kawara (Japanese, 1932–2014), *I Got Up*, 1977, Ink and stamps on postcards, in three frames, each postcard 4 x 5 7/8 in. (10.2 x 15 cm), The Museum of Modern Art/New York, NY, Gift of Angela Westwater. Digital Image © The Museum of Modern Art/ Licensed by SCALA / Art Resource, NY. © One Million Years Foundation

mass-produced postcards. However, because tourists comprised the exhibition's primary audience, Cervino also alluded to an unspoken irony: in a continuously globalized Svalbard, where icebergs continue to melt and fur souvenirs are sold in front of giftshops, where can the bears truly return to?

Conceptual artist On Kawara, one of Cervino's artistic influences, also utilizes objects like postcards, maps, and calendars to explore a personal and historical understanding of space and time. In the series, *I Got Up* (1968–79) (fig. 4), every day for twelve years, Kawara mailed out two commercial postcards to his friends and family. On the back, he stamps the phrase "I GOT UP" along with the time he got out of bed, his name, current address, the date, and the address of the recipient. The work is often displayed with half of the postcards showing their front and half showing their backs. Kawara turns these mass-produced, seemingly ordinary cards into very specific recordings of his return to consciousness each morning.[12] While On Kawara takes found postcards as his medium for examining his personal relationship with time, Cervino uses this similar material to address the notion of place.

EXPLORATION & IDENTITY

Scandinavia and the Arctic have often been associated with fantasy and adventure in the popular imagination. But as Kozloff and Cervino demonstrate, it is not only joy that comes with exploration. In *Norwegian Fjords*, Kozloff intentionally added many handmade elements to make the collaged drawing look more childlike: the border of the map is colored with uneven layers of purple pencil, what should be mathematical measurements and names of smaller ports and cities are illegible scribbles, and the compass roses appear crooked and distorted. Her son Nik's drawings of crude robot characters with exaggerated features and swords also evoke a sense of innocence and nostalgia, while also recalling classic boardgames like Strategoä and Chess.[13] Kozloff's iconography implies a sense of adventure and excitement that defines childhood and adolescence, before adult responsibilities make daring journeys more difficult. Kozloff acknowledges how nostalgia frames this work, calling the microscopic men "touching and valuable, a reminder of my son's childhood and an earlier period in my own life."[14] However, her *Boy's Art* series doesn't shy away from the questioning and criticism of male belligerence. As Kozloff observes, "There is an underlying sadness and strangeness (for me, as a woman) to the inevitably romantic fascination that young boys seem to have for war, something I have long observed but never understood, and I sometimes make art to try to grasp what is unknown to me."[15] Working right after the events of September 11, she offers a feminist response to the increasing militarization in the world. The addition of imagery from both kid's drawings and the conventional canon of art history prompts associations with real wars being fought and their brutal aftermaths. Ultimately, Kozloff's work invites viewers to reflect on their own childhood urges and whether violence is inherent to the human psyche.

Adventure, masculinity, and the realization that comes with maturation are all themes present in Cervino's work titled *I Turned Back* (fig. 2), which was made in response to his guided excursion to an ice cave in Svalbard. During this trek, Cervino felt unwell while walking in pitch black wearing crampons and headlamps; he had to leave the group early. Upon his safe return to the town, the tour guide gave him a fabric keychain branded with the guide company's logo, a souvenir he "earned" for going on the excursion, which Cervino saw instead as a reminder of his defeat. He explains, "It was a participation prize…I could only see it as a token of my failure and, by extension, a critique of my age, my masculinity, my health and my resolve."[16]

(fig. 5) Arne Tjomsland (Norwegian, 1915–1970), *Isbjørn (Polar Bear)*, teak, produced by Hiorth og Østlyngen, 1955, 3.8 x 10.2 in. (9.7 x 15.9 cm)

Eventually, the artist decided to reclaim this experience by creating his own version of the badge, with the phrase "I TURNED BACK SVALBARD" surrounding a symbol he designed: an arrow turning back on itself. Cervino continues, "The reality is that seeking one's edges inevitably leads to reaching one's limits.... Though I was slow to reach the same conclusion, in Svalbard's inhospitable environment, turning back is something one must do sometimes regardless of will, age, or aptitude."[17] During his time in Svalbard, Cervino distributed 400 of these patches as souvenirs to other brave visitors. The history of Arctic exploration, and explorations overall, has been dominated by masculine stereotypes of strength and endurance.[18] By recognizing the defeat, Cervino offers a more complex way of dealing with his identity and masculinity. The badge represents a fascination with the unknown, but also an admission of failure and the acknowledgement that with it derives greater growth.

THE POSTMODERN WAY

Exploration not only comes with personal reflection, but also social and environmental consequences. Both *Norwegian Fjords* and *When You Wish You Were Here* can be considered a postmodern commentary on exploration in the sense that they appropriate imageries, blend "high" and "low" cultures, and embrace multiple perspectives to comment on broader social issues.[19] Having been working with maps for decades, Kozloff borrows visual motifs from other traditions and

(fig. 6) Arne Tjomsland (Norwegian, 1915–1970), *Eskimo with Spear and Seal*, teak, produced by Hiorth og Østlyngen, 1955, 5.9 in. (15 cm)

reinterprets them to make works that are decidedly her own.[20] None of the visual references in *Norwegian Fjords* are strictly "original," yet Kozloff utilizes them in an original way that disarms the viewers with the visual humor, then strips down the layers to have them consider the real causalities of war.[21]

Not far from the North Cape, the archipelago of Svalbard itself is a paradox of larger environmental and political issues. After an American businessman in 1926 established a coal mining base in Svalbard, it became a popular destination for tourism and climate research in the late twentieth century, where the impacts of climate

change and globalization can be felt firsthand.[22] In Cervino's wooden sculpture *Arctic Climate Scientist (with Ice Core Drill, after Arne Tjomsland)* (cat. 5), he shows a clear recognition of the complexity involved in Svalbard's landscape. A skilled craftsperson, Cervino purposely left signs of hand-made quality in the unevenly painted surface, the slight bumpiness on the shoe surface, and the carved creases of the puff of the sculpture. However, the geometric outline of the figure also gives the appearance of ready-made, commercial craft objects. Following postmodern theory, Cervino deliberately blurs the line between notions of originality and signs of mass production. The juxtaposition of the sculpture itself in a way evokes Svalbard's larger tug-of-war between catering to tourism and maintaining local identity.

Arctic Climate Scientist and another work in Cervino's series, a bronze sculpture titled *Polar Bear Looking Back*, are inspired by Norwegian souvenir and toy designer Arne Tjomsland's classic wooden figures and animals from the 1950s and 1960s (figs. 5, 6).[23] Unlike Tjomsland's stylized and streamlined bear figurine, Cervino turns the bronze bear's head around, as if looking back to the destruction that has been brought to the Arctic Circle caused by increasing environmental damage.[24] Moreover, Cervino imparts a sense of monumentality to the sculpture by choosing to cast it in bronze rather than carving it in wood. By imbuing it with new significance, Cervino turns the Tjomsland bear into a singular art object. In fact, the entire series of *When You Wish You Were Here* is a postmodern exploration of the socio-political and ecological landscape of Svalbard. The objects materially function as badges, postcards, and tabletop ornaments, while also being conceptual, site specific, and even performative works of art. In the summer of 2024, most of the exhibition's audience were overseas tourists in Svalbard, who were encouraged by Cervino to take home badges and postcards. The site-specificity of the works also invites another question: does the series lose impact when they are displayed outside of Svalbard, specifically at The Trout Gallery, or do they take on a new-found significance that indicates the reach of globalization?

Kozloff and Cervino's experiences abroad provided them with opportunities to reflect on socio-political landscapes in a destination foreign to them. For Kozloff, this means taking a global approach to examine the origins and absurdity of war throughout human history. For Cervino, it signifies creating mementos objects that represent ephemeral experiences but allude to bigger themes affecting society. Kozloff and Cervino challenge viewers to consider the aftermath of adventure, engaging them through humor and unexpected references. Ultimately, their works serve as both commemoration as well as encouragement, inviting us to question, remember, and reconsider the traces of the past and a longing for a different future, or as the title of Cervino's series suggests, when we wish we were here.

ENDNOTES

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5 Duzer, *Sea Monsters on Medieval and Renaissance Maps*, 26.

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9 The Sapmi region ranges from northern Scandinavia to Northern Russia. For the history and contemporary challenges of the Sami people, see https://www.iwgia.org/en/sapmi.html. See also Ivar Bjørklund et al., "Sápmi — Becoming a Nation: The Emergence of a Sami National Community," Australian Indigenous Law Reporter 7, no. 1 (2002): 1–14.

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13 Phillip Earenfight, "Joyce Kozloff: Mappae Mundi," in *Joyce Kozloff: Co+ordinates* (Carlisle, PA: Trout Gallery, Dickinson College, 2008), 36.

14 Joyce Kozloff, "Introduction", in *Boys' Art* (New York: Distributed Art Publishers, 2003), 5.

15 Kushner, "Gunsmoke," 7.

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19 Anne D'Alleva and Michael W. Cothren, *Methods & Theories of Art History* (London: Laurence King, 2021), 182-183.

20 On Kozloff's other works inspired by maps, see Earenfight, "Joyce Kozloff: Mappae Mundi," 24-43. See also Nancy Princenthal, "Joyce Kozloff: Border Crossings," in *Joyce Kozloff: Co+ordinates* (Carlisle, PA: Trout Gallery, Dickinson College, 2008), 12-23.

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24 Cervino, in discussion with the author, October 2024.

CAT ORZELL

THE TAXONOMY OF MEMORY

Fragments of porcelain decorative plates are carefully displayed in *Gathered*, a work by artist Anthony Cervino (fig. 1). This collection of objects, each flintknapped into spearheads using an archaic technique of hitting a hard material with a rock at critical points to create an object with a sharp point, appears at first as a selection of ancient artifacts, uncannily similar to a "real" display of Neolithic stone tool fragments found in The Trout Gallery's collection (fig. 2). Consisting of eleven archeological stone fragments that date from the Neolithic period and mounted in a line on green velvet, this object was donated to The Trout Gallery by Dr. And Mrs. Donald K. McIntyre, among many other donations make up a large portion of the Gallery's archaeological collection. While the stone fragments were not originally meant to be viewed as a work of art, the presentation of these objects reflects the conventions of museological display. Keenly aware of these precedents, Cervino, as a postmodernist sculptor, refers both to this aesthetic of organizing objects as well as to the ancient method for creating tool fragments. In other words, the ceramic spearheads of *Gathered* were made in the same way that they might have been made in the Neolithic era, but his attention to iconography, contemporary materiality, and his larger artistic processes return the viewer to a present-day meditation on different notions of temporality.

Cervino's work exists in dialogue with the kinds of anthropological museums that collect and display historical objects. The stone tool fragments, identified as Neolithic by the donor, may be dated to approximately 7000–1700 BCE, but even the velvet mount seems ancient; there are indentations and stains which indicate the object may have been handled and displayed in different settings across the decades before its donation to the Gallery in 1997.[1] In the center of the piece is a row of stone objects, vaguely rectangular, some pointed, but all placed so that their bases sit on a straight line. The size of each artifact varies, with the largest piece in the center and the size radiating on each side with the smallest ones on each end, forming a triangular line which draws attention to the pointed tip of the central object. Most of the artifacts appear to have the same or very similar widths, and they all have ridges on the front of them

(fig. 1) Anthony Cervino, *Gathered*, 2019, decorative plates knapped into a variety of points, rough cut white oak, plywood, paint, linen, glass, 30 x 30 x 8 in. (76.2 x 76.2 x 20.3 cm)

(fig. 2) *11 Stone Tool Fragments Attached to Background*, Neolithic, stone, The Trout Gallery, Gift of Dr. and Mrs. Donald K. McIntyre, 1997.1.57

LEFT: *11 Stone Tool Fragments Attached to Background (detail)*, Neolithic, stone, The Trout Gallery, Gift of Dr. and Mrs. Donald K. McIntyre, 1997.1.57

RIGHT: Anthony Cervino, *Gathered (detail)*, 2019, decorative plates knapped into a variety of points, rough cut white oak, plywood, paint, linen, glass, 30 x 30 x 8 in. (76.2 x 76.2 x 20.3 cm)

that create dimension to an otherwise flat surface. Given the slight shadow beneath each fragment, the back side of each piece cannot be completely flat either. Several of the objects have notches on one or both edges that look intentionally serrated, like a knife, but only two objects have defined points at the top. Every artifact is a different color ranging from charcoal, to black, to brown, to a light gray that almost looks white; and they are probably all different types of stone. However, not many people outside of archaeologists or anthropologists would be able to discern what kind of tool each fragment used to be a part of or what their function may have been. One might guess that the serrated edges on the sides of some of them, or the sharp points on the tips of others, could suggest that they used to be weapons, but the display decontextualizes each object. While the documentation that accompanied the donation did not include specific details about where the fragments were discovered, stone age tool fragments have been found across the globe and provide insights into the innovations and physical skills of early human toolmakers. In this exhibition, Cervino's allusion to these artifacts examines the museum itself as a component in making the art object, while also encouragine speculation and reflection on cultures of the past.

Cervino utilizes Stone Age tool-making techniques as a commemoration of both its historical significance in human development and that of the experiential adventures of adolescence. Flintknapping is a process where two solid objects are hit against each other; if hit against a specific point, the force will knock off pieces from one of the objects to eventually create a desired form.[2] Historically, this technique has existed for millennia and is not exclusive to any single culture or civilization. Neolithic humans used these newly transfigured rocks as tools that could serve their daily lives. For instance, pointed shapes might have been used for weapons and hunting; a wedge shape might work as an axe; a serrated edge could be used for processing food, animal hides, and other materials.[3] Knapping may not be tecnhnically considered an art, but it is a skilled craft that one could learn and practice, and reflects humans' innovation, dexterity, and creativity. The practice has become most strongly associated with the Stone Age, though it is not exclusive to that period, but the technique has largely remained the same since its prehistoric origins. Cervino is fond of using simple tools and the dichotomy that exists with people using them: they are as modern as they are ancient, as contemporary as they are historical.[4] While the tools clearly refer to the Neolithic era, the experience of discovering and making arrowheads also abstractly represents the adventures of boyhood. Art historian Margaret Winslow, who wrote the catalogue essay for Cervino's 2020 exhibition *Hurry with the Furies* at Muhlenberg College, describes his concept of boyhood as "more Lord of the Flies than Boy Scouts of America," imagining that his work refers to "boys of adventure, or misadventure, [who] are present in the marks they have left behind."[5] She explores Cervino's work as a study of male adolescence, one where viewers engage in the progression of growing up through themes such as masculinity, fatherhood, family, and the culture of Americana.

Each knapped point mounted in Cervino's *Gathered* originated as a kitschy plate that would have been displayed, rather than functionally used, in the homes of middle-class American families in the mid-to late twentieth century. Cervino acquired stacks of these ceramic collectibles secondhand at antique stores and flea markets, choosing each based on the imagery it featured, which often commemorated real events or people, scenes or characters from popular entertainment, a huge variety of wildlife, and sentimental representations of landscapes, among many other motifs. Starting with an intact plate, Cervino would begin his process with an attempt to isolate a specific section of the plate, the face of a character for example, through strategic shattering. Then, from the resulting fragments he would shape a few pieces into more precise points through careful chipping at the shard's edges. Being quite fragile, the emerging forms often would break unpredictably or in such a way that featured a less desirable section of the image that Cervino had hoped to retain. This reductive knapping process would reduce most of the decorative elements to unidentifiable shards, though enough visual imagery is typically retained on the finished points to convey some qualities of the manufacturer's original iconography.[6] Though classic collectors are usually only attracted to rare and valuable objects, writer and independent curator James Putnam explains in his book *Art and Artifact: The Museum as a Medium* that the process of "selection, arrangement, presentation and labelling becomes essentially an artist's personal construction and concept," using found objects as a working material and presenting them with institutional authority in their display.[7] Cervino has *gathered* these plates, but then, with a method unlike the average plate collector, highlights only small parts of the whole picture printed on each one. In this way, he offers a new story punctuated by the thematic significance of specific subjects.

As seen in the linear arrangements of fragments in both Cervino's work and the Neolithic stone tools, the taxonomical display of each connects to an institutional aesthetic. In other words, this organization echoes the discipline of anthropology, an attempt to systematize and study human cultures and societies, with a focus on material remnants and artifacts. Taxonomy is a manner of organization which categorizes and sorts a collection of objects in an order that improves the understanding of the viewer. Humans, in general, need to find a pattern in order to process the world around them, and museology has become associated with taxonomy

because museums utilize this style of organization to make sense of artifacts that otherwise might not have other comprehensible contexts to non-experts. In Putnam's examination of borrowing the authority of institutional aesthetics, he noticed that museological display can offer a more "aesthetically pleasing presentation merely by isolating an object from its original context and reframing it for more considered viewing" and interpretation.[8] Cervino participates in this larger institutional aesthetic, one that has been examined by other contemporary artists with different outcomes. For example, artist Mark Dion incorporates objects that belong to natural history museums in his installations and stages them in unconventional groupings so that viewers may consider a new interpretation of both the conventions of display and the value of artifacts.[9] Both Dion and Cervino work in dialogue with the visual vocabulary of museology, but while Cervino's work might at first seem to be engaging with Dion's interest in taxonomy, Cervino ultimately expands his subject and material beyond Dion's institutional or historical parameters. In other words, Dion often works collaboratively with natural history museums and zoos to incorporate "real" specimens in his installations, while Cervino fabricates his historical artifacts from objects that are more domestic than insitutional. Cervino creates an archive more personal than what would be found and studied in seemingly objective, scientific libraries and museums and describes the material components of his work as "archaeologic relics of boyhood narratives."[10] Ultimately, the gathered and recycled objects in his work are imbued with personal associations and memories. Putnam explains this approach to the artist's criteria, as the selected objects "reveal the diversity of [the artist's] individual interest, which help to break down the more formal standard classification system" of museums. He continues to frame the artists' processes in relation to these institutional constrains, considering that artists' "frequent preoccupation with the self also works well in helping to deconstruct the impersonal nature of museum displays."[11] Like Dion, Cervino chooses his found objects based on an imagined context and utilizes modes of display as an art form. However, unlike Dion, who often borrows items already existing in museum collections for his own installations, Cervino hunts for "new" objects to create sculptures with a different significance and meaning. Whereas Dion's artistic practice is situated in the act of arranging, Cervino intervenes in the transformation of each object to create a new narrative for collecting and display: he hunts, gathers, transforms, fabricates, *and* displays.

Cervino's *Gathered* serves as a point of connection between institutionalized history and the history that imagined future curators will attempt to narrate through the details of each sculpture. The choice of material is only significant in the context of its taxonomic presentation. The final display of an institutional reproduction, according to Putnam, "may be personal, biographical, or fictional in character, and the style of presentation may contain elements of parody" that mocks the gravitas of the museums it references. In its replication, however, "the objects are presented with [that same] aura of institutional authority, yet play on the contrast between truth and fantasy in their use of either fake or genuine artifacts."[12] While Cervino's sculpture may not contain the remnants of genuine Neolithic stone tools, the ceramic plate fragments provide a fantastical possibility of an imagined past or future in which humans needed to use their decorative plates to arm themselves.[13] Cervino created these imagined weapons with a keen interest in the significance of their imagery, which is still visible through the chipped edges of the broken shards. Taken together, the imagery presents a particular perspective on notions of family, authority, and nature. For example, Captain Kirk, from the television show *Star Trek*, does not just convey the artist's nostalgia for vintage science fiction, but represents a hopeful future with frontiers yet to be explored. Captain Kirk sits directly in line with President Lincoln on Mt. Rushmore, who also serves as a visual association with equality, leadership, and peace. At the same time, Lincoln, along with several fragmented images of landscapes that seem almost straight out of the lyrics to the American nationalistic folksong, "America the Beautiful," convey aspects of American culture and history more broadly. At first, this iconography could be simply a meditation on American material culture, but Cervino alludes to a more nuanced approach to this notion of Americana. If some of the selected imagery evokes a past hope for a new America, *Star Trek* is representative of a future that has eliminated issues of disease, famine, poverty, and discrimination of race, sexuality, and religion. *Star Trek* is a future in which you can be whatever you want to be, a promise told to children, who, as adults, soon realize the limitations of their time. In its utopian, fictional universe, *Star Trek* does not solve the problem of war. Similarly, Lincoln represents the winning of a Civil War in a country where inequality, white suprematism, and racism are still present. In realizing these frustrated hopes for equality, Cervino includes one spearhead depicting a cartoonish image of a city originally produced as one in a series of plates by McDonald's, with skyscrapers and busy streets filled with cars and bright yellow taxis. On the sidewalk, a woman is protesting with a sign demanding peace. This plea, echoed in Captain Kirk's directive for peace and freedom, introduces a somewhat paradoxical message within the larger work, as the "new" suggested function of these "old" ceramic plates, as imitations of arrowheads and spearheads, is one of violence and preparations for warfare. Across his oeuvre, Cervino frequently examines complicated binaries, such as heroes and cowards, masculine and feminine, unity and division, and, of course, past and future. In Cervino's words, *Gathered* itself is representative of a "dystopian yet maybe still positive future ahead."[14] Another theme he examines is

(fig. 3) Anthony Cervino, *Double Troubled*, 2021, vintage decorative plate knapped into a double-headed axe, plastic, rubber, lead fishing weight, daughter's hair, wooden handle, wire, brass, steel hook, dice carved from an avocado pit, curly maple, plywood, paint, linen, glass, 18 x 36 x 9 in. (45.72 x 91.44 x 22.86 cm)

one of fatherhood and familial roles. One spearhead has images of decorative oranges behind the word "mother," which appears to have some sort of description of her role as a planner below it. Another spearhead features a group of four figures and a dog, a scene from the 1982 musical motion picture *Annie*, sitting together as though posing for a family portrait.

Allusions to parenthood are present in a few of the fragments in *Gathered*, but also can be found in other works in the series, *Long Lost*, to which this work belongs. These themes are important to Cervino's current identity, as many of the sculptures in *Long Lost* examine the reflection of his own childhood from the critical lens of parenting his own two daughters.[15] As a series of sculptures, *Long Lost* investigates the idea of memory and how childhood experiences might affect future adventures. In one work from this series, titled *Double Troubled* (fig. 3). Cervino creates a double-headed axe with blades made from another decorative plate. Through careful knapping, the, full image of this plate and its accompanying text are mostly visible to the viewer. On one side of the shaft, a couple leans into each other in an embrace; next to them is a rose bush with four blooms and six rosebuds that have yet to flower. The bottom of the plate includes this quote: "Life can be beautiful shared by two. A world filled with love, ever old and ever new. Life can be beautiful shared with each other—two happy people who love one another…" The contrast of this romantic quote and the flaked edges of what is essentially a weapon is surprising, as it was originally intended to simply celebrate love and marriage. Cervino explains that he "like[s] the idea of a double-headed ax as a metaphor for a complicated relationship," as it prompts the viewer to consider binaries at work within partnerships, through the good times and the bad.[16] Another contradiction in this work are the charms that hang from the bottom of the handle. Among the talismans are two colorful friendship bracelets, a reference to Cervino's two daughters, but these childlike accessories, with their implications of peace and connection, also seem to oppose the purpose and presence of a large weapon. Two dice carved from avocado pits on a linked chain, a lead fishing weight, a rubber drain stopper, and a lock of hair belonging to one of Cervino's daughters are among the other elements attached to the axe handle. These objects serve as a reference to the concept of sympathetic magic, defined by Cervino as "the idea that through ritual, an object can influence action."[17] For instance, someone might wear a pair of lucky socks before every exam, because they superstitiously believe that the socks affect their ability to do well. In *Double Troubled*, each item that dangles from the axe suggests some kind of intensely personal and poignant intention. The relics used for sympathetic magic can be seen, in a way, as approximating the artist's inclusion of preexisting objects in an artwork. As Putnam explains, artists who use found objects in their work "often investigate

themselves and their memory using associations with certain collected artifacts."[18] More specifically, childhood memory and the evocation of adolescence frequently informs Cervino's work.[19]

In *Long Lost,* Cervino's memories of his youth are presented through the lens of parenting his own children and witnessing them experiencing the world.[20] While *Gathered* may exist as a reference to the institutional taxonomy of Neolithic stone tool fragments, each hand-knapped ceramic arrowhead also reflects personal associations and urges the viewer to consider their own impulses toward collecting, finding meaning among mundane relics. Finally, the title of the sculpture, *Gathered*, does not just imply this collection of things, but rather prompts questions about larger experiences and rituals. When people come together for holidays or celebrations, it's a gathering; when you hold someone in an embrace, you're gathering them in your arms; when you're reflecting on something, you're gathering your thoughts. Cervino invites his viewers to "gather" their memories, as he did with his.

ENDNOTES

1 Dr. and Mrs. Donald K. McIntyre correspondence with Peter Lukehart, Director, 1997, Donor files, The Trout Gallery, Dickinson College.

2 University of New England, and Mark Moore, "Techniques." Museum of Stone Tools, March 1, 2023. https://stonetoolsmuseum.com/techniques/.

3 Moore, "Spear and Dart Points," Museum of Stone Tools, July 22, 2021. https://stonetoolsmuseum.com/tool-type/spears-darts/.

4 ACO Community, "ACO Presents: Interview with Sculptor Anthony Cervino." *YouTube*, May 27, 2023. https://www.youtube.com/watch?v=9anrWX8sANs. 28:41.

5 Margaret Winslow, "Anthony Cervino: *Hurry with the Furies*," (Martin Art Gallery, Muhlenburg College, 2020).

6 Anthony Cervino, interview with the author, September 13, 2024.

7 James Putnam, *Art and Artifact: The Museum as Medium* (London: Thames and Hudson, 2001), 132.

8 Putnam, *Art and Artifact,* 36.

9 Ruth Erickson, *Mark Dion: Misadventures of a 21st-Century Naturalist* (New Haven: Yale University Press, 2017).

10 Winslow, "Anthony Cervino: *Hurry with the Furies*."

11 Putnam, *Art and Artifact,* 132.

12 Putnam, *Art and Artifact,* 66.

13 "ACO Presents: Interview with Sculptor Anthony Cervino," 30:09.

14 "ACO Presents: Interview with Sculptor Anthony Cervino," 30:20.

15 "ACO Presents: Interview with Sculptor Anthony Cervino," 11:20.

16 "ACO Presents: Interview with Sculptor Anthony Cervino," 27:30.

17 Anthony Cervino, "Long Lost," Accessed December 5, 2024, https://www.anthonycervino.com/long-lost-.

18 Putnam, *Art and Artifact,* 68.

19 Erickson, *Mark Dion: Misadventures of a 21st-Century Naturalist*, 66.

20 "ACO Presents: Interview with Sculptor Anthony Cervino," 11:28.

TODD ARSENAULT

Todd Arsenault received an MFA in Painting from the Rhode Island School of Design and BA in Studio Art from Dickinson College. He has been teaching at Dickinson since 2005 and is currently an Associate Professor of Studio Art with a focus in painting, drawing, printmaking, and digital media. He has exhibited his work in solo and group exhibitions nationally in New York City venues such at the Massimo Audiello Gallery, David Richard Gallery, Lehman Maupin Gallery, and The Painting Center, as well as Vox Populi in Philadelphia, Silvermine Gallery in New Canaan, CT, and Chazen Museum of Art in Madison, WI. International exhibitions include Galería Fúcares in Madrid and Almagro, Spain and the ARCO art fair in Madrid.

ANDY BALE

Andy Bale earned his MFA from the University of Delaware and his BFA from the Savannah College of Art and Design. He began teaching at Dickinson College in 2006 and is currently a Visiting Lecturer in the Art and Art History department with a focus on photography. His work has been exhibited nationally and internationally in both group and solo exhibitions, and he has held residencies at the fondation d'entreprise espace ecureuil (Toulouse, France; 2008), Savannah College of Art and Design Lacoste campus (Lacoste, France; 2009), and Co-Existence Netii Apa Storytellers Project (Nashulai Maasai Conservancy, Kenya; 2023).

In 2013, Bale began working collaboratively with photographer Jon Cox, Associate Professor at the University of Delaware. This collaboration produced the traveling exhibition, *The Ese'Eja People of the Amazon: Connected by a Thread* was shown throughout the U.S., including the Peruvian Embassy (Washington D.C.; 2017), the Smithsonian National Museum of the American Indian (Washington D.C.; 2017), and The Field Museum (Chicago, IL.; 2020-2021.) Their current collaboration, *Arrivals: What's Left Behind, What Lies Ahead*, has been exhibited across the U.S. and internationally, including the FX Gallery, Academy of Arts (Banska Bystrica, Slovakia; 2023), the Embassy of the Slovak Republic (Washington, D.C.; 2024), and Atlantic Technological University (Galway, Ireland; 2024.)

ANTHONY CERVINO

Anthony Cervino is an artist-educator who has exhibited his work professionally for over 25 years. A native of Pennsylvania (U.S.A), Cervino completed a degree in sculpture at the University of North Carolina at Chapel Hill. A few years later he received his MFA from Towson University in Maryland before eventually settling in Carlisle, Pennsylvania where has been teaching sculpture at Dickinson College since 2006.

Cervino's sculptures have been shown regionally, nationally, and internationally and have been included in exhibitions at the Susquehanna Museum of Art in Harrisburg, The Gallery at Flashpoint in Washington, DC, the Institute of Contemporary Art at the Maine College of Art, The Indianapolis Museum of Contemporary Art, The Arlington Arts Center, The Minneapolis College of Art & Design, The Petrovaradin Creative Education Center, Novi Sad, Serbia, The Knunstnarhusset Messen Art Center, Ålvik, Norway, Shippensburg University, and Bucknell University, and the Spitsbergen Kunstnersenter, Longyearbyen, Norway, among other museums and galleries.

RACHEL ENG

Rachel Eng earned her MFA from the University of Colorado Boulder and her BFA from Pennsylvania State University. Eng has shown her work in solo exhibitions at Atlanta Contemporary (Atlanta, GA: 2023), The Springfield Museum of Art (Springfield, OH; 2023), Jane Hartsook Gallery (NYC, NY: 2022), and Flecker Gallery (Long Island, NY; 2020). Recent group exhibitions include: AIM Biennial (Miami, FL & Online; 2023), Susquehanna Art Museum (Harrisburg, PA; 2023) Maguire Art Museum (Merion Station, PA; 2023), Rowan University (Glassboro, NJ; 2022), and The Clay Studio (Philadelphia, PA; 2020). She has held residencies at McColl Center (Charlotte, NC), Studio Kura (Fukuoka, Japan), and Watershed Center for the Ceramic Arts (Newcastle, ME), among others. In 2021 she was awarded a Windgate Fellowship through the Center for Emerging Visual Arts in Philadelphia and a Puffin Foundation Grant. Her work is in various private and public collections including the Gyeonggi Museum of Contemporary Ceramic Art (Republic of Korea) and Peninsula College Ceramics Collection (Port Angeles, WA). She currently lives in Carlisle, PA with her family, where she is an Associate Professor of Art at Dickinson College.

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