

# ED KERNS INTER CONNECTED





Published in conjunction with the exhibition  
*Ed Kerns: Interconnected*

Richard A. and Rissa W. Grossman Gallery,  
William Center for the Arts, Kirby Art Study Center, Skillman Library  
and Rockwell Integrated Sciences Center  
Lafayette College  
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Cover: Detail of *Endemism, Specific and Explosive in Form*, 2018



# ED KERNS

## INTER CONNECTED

FEBRUARY 3 THROUGH APRIL 16, 2022

Daniel Hill | Guest Curator

### CONTENTS

<b>INTRODUCTION</b> RICARDO J. REYES	<b>2</b>
<b>BIOGRAPHY OF ED KERNS</b>	<b>3</b>
<b>FOREWORD</b> MICHIKO OKAYA	<b>5</b>
<b>PROCESS, CONNECTION, AND THE SPACES BETWEEN</b> DANIEL HILL	<b>7</b>
<b>ED KERNS' BRAIN</b> ELAINE REYNOLDS	<b>19</b>
<b>ED KERNS' 1970s PAINTINGS</b> MEREDITH MORSE	<b>31</b>
<b>IF WE ARE THE ASTEROID, WE ARE ALSO THE DEFLECTOR</b> TANEY RONIGER	<b>51</b>
<b>ESSAYISTS</b>	<b>74</b>
<b>CHECKLIST</b>	<b>76</b>

Grossman Gallery, William Center for the Arts Lobby,  
Kirby Art Study Center, Rockwell Integrated Sciences Center

Lafayette College

# INTRODUCTION

An artist's retrospective exhibition is a rare and unique occasion that deserves both quiet introspective reflection and the fete and fanfare of a momentous event. *Ed Kerns: Interconnected* is one such occasion that reflects upon the enduring practice of an artist with such a poignant perspective and celebrates his long career as an educator, scholar, and creative practitioner.

*Ed Kerns: Interconnected* is a multi-venue exhibition on the Lafayette College campus including Grossman Gallery, Skillman Library, Rockwell Integrated Sciences Center, Williams Center lobby, and the Kirby Art Study Center. This catalog humbly serves as documentation of Ed Kerns' artistic output and hopes to be indexical to future research and scholarly endeavors.

Included in this publication are four essays that provide insight into Kerns' work. Guest curator Daniel Hill, whom Kerns has known and worked with for years, encapsulates a 40-year practice through the focused discussion of the many nodes and networks that Kerns activated throughout his practice. Hill narrates Kerns' trajectory and diversions through the dynamic that the works of art initiate with the viewer. Neuroscientist Elaine Reynolds goes into the inner workings of Ed Kerns' brain in her essay and echoes the dynamic of interconnectivity that Kerns' artworks consistently reveal to her. Meredith Morse, art historian and one of Kerns' former students, contextualizes Kerns' practice within the larger field of abstract painting. She muses upon the evolution of the content of his work while maintaining a dedication to abstraction. Artist, writer, and educator Taney Roniger contemplates the role Ed Kerns' work plays within the uncertain time of the Anthropocene, and deploys the notion of the *sympoiesis* to make evident that even with uncertainty, Kerns can make interconnections intellectually and artistically to undergird a certain successful practice.

Certainly, this kind of project cannot be accomplished without the labor of many contributors. First and foremost, thanks to Director/Curator Emeritus Michiko Okaya, whose career parallels and accompanies that of Kerns, and who has been instrumental in mounting several exhibitions that feature Kerns' work, including this retrospective. Thanks to all the writers whose words illuminate and spark myriad ideas to help reflect upon Kerns' art. Lastly and most importantly, thanks to Ed Kerns, the consummate creator who makes art with many materials, from a constellation of ideas, and his many personal interconnections.

**Ricardo J. Reyes, Ph.D.**

Director of Galleries and Curator of Collections  
Lafayette College Art Galleries

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## SYMPOIESIS

**NOUN:** collective creation  
or organization

From Ancient Greek  
(*sún*, "together") and  
π (poíesis, "creation,  
production"), coined c. 1998  
by M. Beth Dempster.



## ED KERNS

Ed Kerns is an American painter and educator. He studied with Grace Hartigan, the highly regarded American Abstract Expressionist. Through his friendship with Hartigan, Kerns came to know and work for many artists of the New York School, including Willem de Kooning, James Brooks, Philip Guston, Clyfford Still, and Sam Francis. Kerns' career in New York had a meteoric trajectory. In 1972, his first exhibition at the Sachs Gallery on 57<sup>th</sup> Street in Manhattan garnered high critical praise. *The New York Times*, *The Village Voice*, *Arts Magazine*, *Artforum*, and *Artnews* were among the numerous publications to praise his work. Kerns lived and exhibited in Manhattan for 12 years before coming to Lafayette College to chair and build the modern era Art Department. In 1987, Kerns was awarded the Eugene and Mildred Clapp Professorship of Art. He became the youngest person to hold an endowed chair in the College's history. Kerns has enjoyed a long association with the New York galleries of A.M. Sachs, Rosa Esman, Florence Lynch, and Howard Scott. His career has spanned a prolific 45 years. Kerns' work has been shown in over 38 solo exhibitions and 130 group shows in New York, Paris, San Francisco, Washington D.C., Chicago, Denver, Rome, Madrid, Osaka, Munich, and Mexico City.

In addition to painting and production of digital art, Kerns routinely collaborates with neuroscientists, biologists, computer scientists, and engineers. He is part of a growing group of artists and academics who embrace the emergent possibilities of consilience forming a broad partnership to explore the overarching unity of knowledge. The visual ideas found in his recent work have been developed from conversations with biologists, neuroscientists, and other artists interested in the compelling revelations made possible by process-driven visual-modeling and direct observation, the root of both art and science. To ask questions about consciousness, especially in the context of a magnificent creature with an integrated neural network of nine brains, places imagination and creativity at the forefront of progress in scientific and artistic endeavor.



**WHY DO YOU STAY IN PRISON WHEN THE DOOR IS WIDE OPEN** | 2018 | The Octopus Meditations | 40" x 30"; mixed media on canvas

# INTERCONNECTED

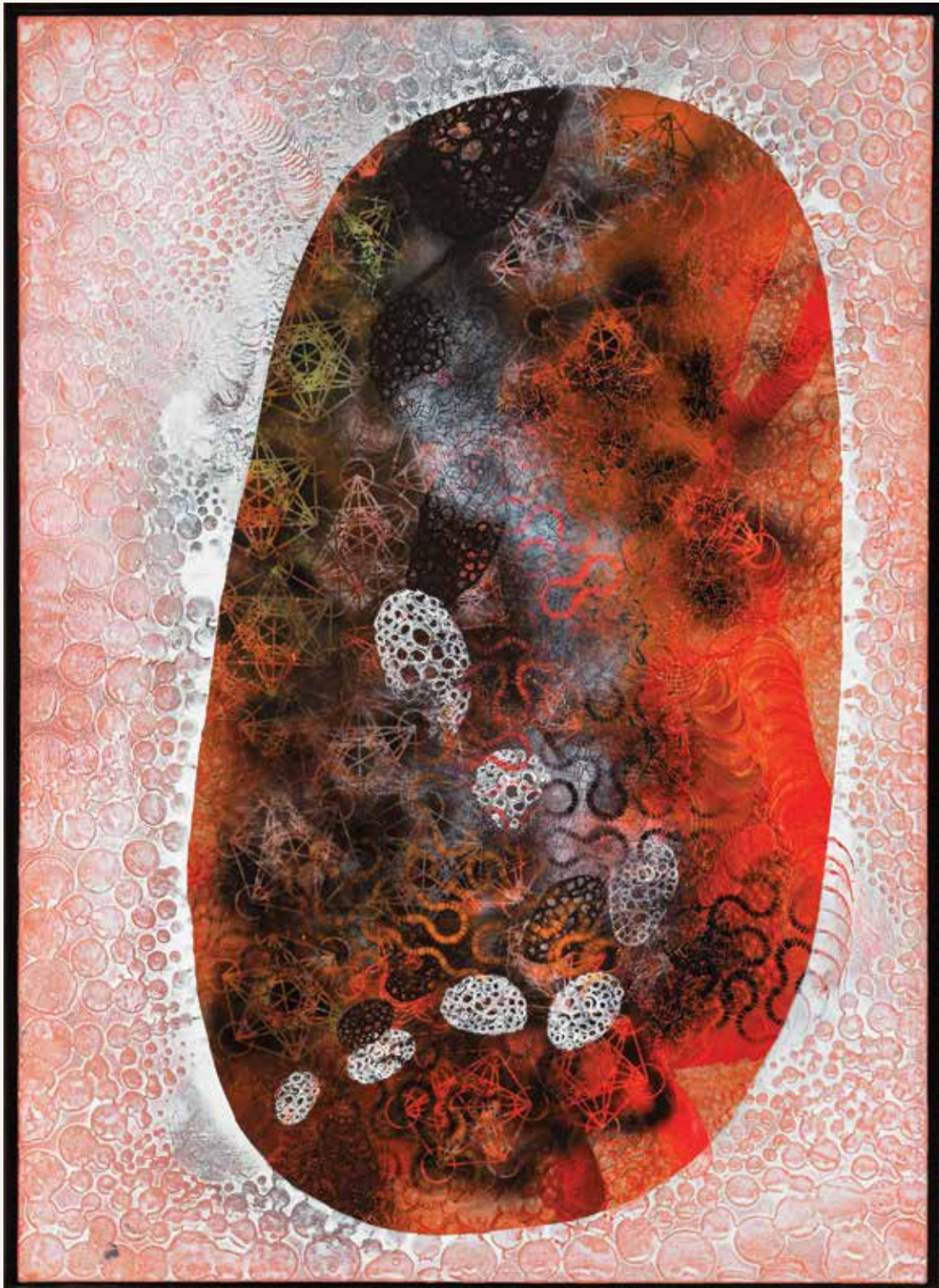
## MICHIKO OKAYA

After four decades of serving as director of Lafayette College's art galleries, I have learned that of the many privileges this position affords, one stands out as providing the greatest satisfaction: working in close collaboration with creative artists. And, in the case of Ed Kerns — my friend, colleague, and advocate throughout my tenure at Lafayette — that privilege has afforded marvelous results not once but on numerous occasions. The first was an exhibition at Van Wickle Gallery in fall 1980, his first semester at the College. Several paintings from that show are reproduced in this publication and are now on view at Grossman Gallery: *Imhotep* (1976), *Forbidden City* (1979), and *In Montorno* (1978). Subsequently, I supported Ed's collaborations with our Lafayette colleagues, poet Lee Upton and computer scientist Chun Wai Liew, resulting in two exhibitions, *Ed Kerns & Lee Upton: A Collaboration of Poetry and Images* (1990), and *Ed Kerns & Chun Wai Liew: Computation, Vision, and Emergence* (2009).

Ed has a long-running interest in investigating connections between art and science, and has supported or initiated exhibitions that explore them. One important example, in which a piece of Ed's is included, is *Emergence & Structure* (2012), with guest curators Daniel Hill and Ron Janowich. Another pertinent example is *Hypothetically* (2018), in which guest curator Julia Buntaine selected artists who created work that proposes experiments, initiatives, and solutions to persistent issues, from the level of the microbe to the whole planet.

In addition to his seven-panel *Evolution* (2003) and, perhaps, his most substantial and enduring contribution of works to the College is *Octopus Meditations* (2018), a series of 12 paintings, developed from his conversations with biologists, neuroscientists, and artists. I was pleased to oversee the placement and installation of these works in Rockwell Integrated Sciences Center.

The planning for this retrospective exhibition began several years ago. Initially scheduled for spring 2021 to coincide with a 20<sup>th</sup>-anniversary celebration of the Williams Visual Arts Building, both the exhibition and the opening celebration were postponed to spring 2022. As it happens, this also coincides with Ed's retirement from the College. Working with Ed and curator Daniel Hill on this multi-venue exhibition was one of the final projects I oversaw before my retirement, and I am delighted to have had this opportunity to honor Ed's remarkable career as educator and artist. We were fortunate indeed to be colleagues from beginning to end of our time at Lafayette.



**ENDEMISM, SPECIFIC AND EXPLOSIVE IN FORM** | 2018 | 50" x 30"; acrylic, stencil on canvas

# PROCESS, CONNECTION, AND THE SPACES BETWEEN

**DANIEL HILL**

When initially viewing the four decades represented in this retrospective, one is likely to notice the marked difference between the earlier and later works. The early paintings are of limited palette and unlimited texture — intertwined with embedded geometries that resonate history, archeology, and architecture. In comparison, the recent work is more biomorphic, fluid, full-palette, and flowing — speaking of neuroscience, biology, and emergent systems. Yet, this impulse to divide a complex whole into parts might obscure the quiet cohesive thread uniting and actuating the entire opus.

## **ADDING TO THIS TENDENCY IS THAT WE LIVE IN A WORLD OBSESSED WITH THINGS, STUFF, MATTER.**

This obsession, however, inhibits the possibility of perceiving the world as a collection of events in time rather than simply one of objects in space. As all objects are the result of process, the object can be seen as secondary, or at the least, an equivalent. This is relevant, for all of Kerns' paintings can be perceived as much verb as noun, for they are artifacts of accretion, of action in the world embodied in physical form as paintings. This visual modeling is measured and informed — a living system revealed in the stratified, topological layering of paint.

For Kerns, process becomes the soil from which an aesthetic takes root. Leonardo da Vinci said that art is never finished, only abandoned, and such is the case here; we sense his paintings could carry on infinitely, and indeed perhaps our very observation is part of what we might call their interbeing. Their undeniable physical presence charges the room with a tangible invitation to inter-exist with them, which is to say, interact. If we imagine the presence of an acoustic guitar in an otherwise empty room, an implicit sense of participation arises, saturating the air with sonic possibilities. The guitar's shape and scale also communicate as reciprocal parts, for the guitar is an analog counterpoint of the human body. Kerns' paintings operate in a similar way — their palpable physical presence beckons the viewer to participate with their veiled surfaces, which balance absence and presence, subtraction, and addition, and call forth traces of layered body actions silently mimicked in the viewer. The eye seems to sense the surfaces of these paintings in a kind of synesthetic touch, and like an octopus, we engage with them not just with the eyes but with the entire body. Whereas the guitar's invitation of music is clear, what are these paintings inviting us to do?

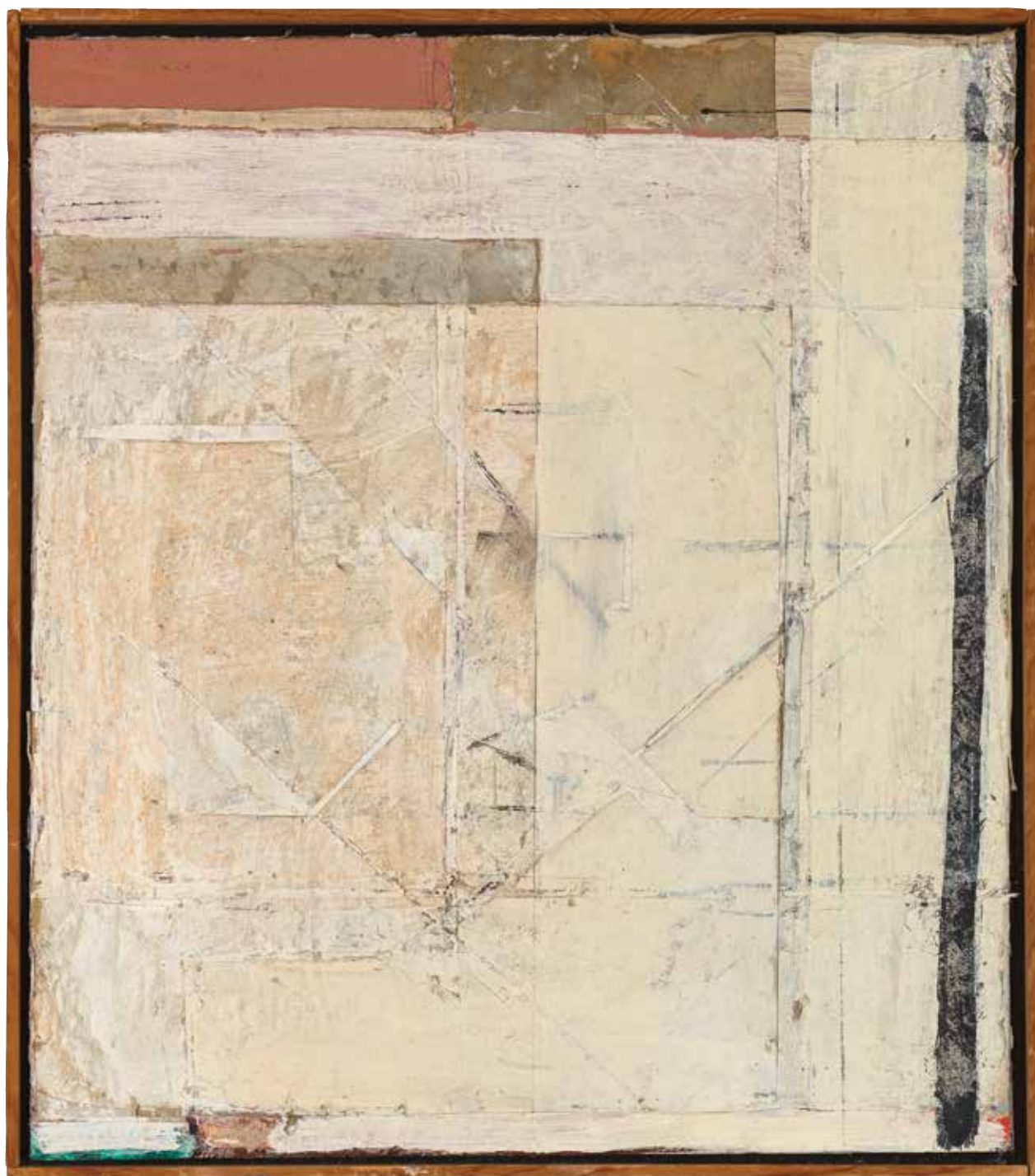


**WHERE I SLEPT FOR 200 YEARS** | 1996 | 44" x 40"; acrylic on Upson board



**AS A UNIVERSAL ASPECT OF THE HUMAN EXPERIENCE, WE  
ARE PERPETUALLY SEARCHING TO RE-FIND OURSELVES  
THROUGH EXPRESSIONS OF THE OUTER WORLD.**

For on some deep level, we all recognize that we are but part of a larger, interconnected whole. Thus, the mind recognizes itself in a tree, in the waves at sea, in the spiraling structure of a flower, and we become temporarily lost in time — immersed in the act of immersion. In that moment, the interstitial space between the world outside and our subjective experience of that world becomes an integrated nexus of emergent arising. It is akin to listening with headphones: one ear in and we hear but part of the music, but with both headphones, a crystallized stereophonic sound emerges like magic in the mind — one quite distinct from the two parts yet consisting of essentially no more.



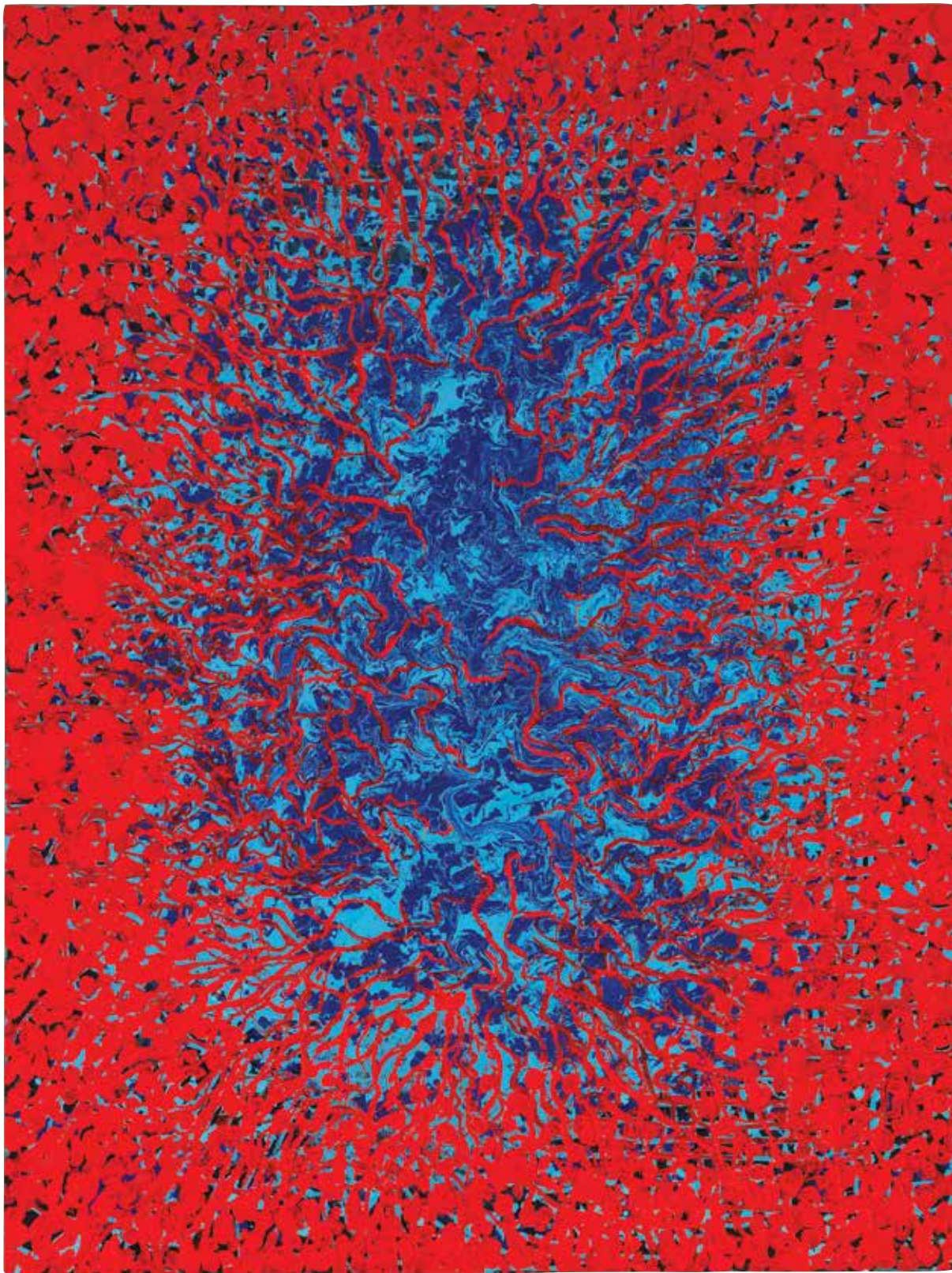
Above: **UNTITLED** | 1975-76 | 20" x 16"; acrylic on Upson board

Left: **ACQUITTAL** | 1982 | 48" x 48"; acrylic on Upson board | Lafayette College

Science has made profound discoveries dividing wholes into parts. This is reflected in the unity of knowledge being divided into the great branches of learning. However, as we awaken to the harsh realities of the 21<sup>st</sup> century, crucial limitations to this enterprise have become evident. For understanding the interconnections within complex systems is as critical as comprehending each individual component. Hence, E.O. Wilson's appeal for consilience — or the forging of connections between isolated fields of knowledge — is increasingly compelling, even if this will take generations to achieve. Kerns has been a pioneer in this endeavor: he left the ego-obsessed New York art world to foster the genius of a forward-thinking community who together exceed the sum of their parts. If science divides, then art synthesizes, and so it was that Kerns began using science as his conceptual underpinning long before art and science became a trend.

The trajectory of his oeuvre displays a disciplined journey of discovery, where all roads lead to the recent paintings — a vibrant harvest of a lifetime of visual inquiry. This aesthetic and conceptual development is indicative of an artist who has found creative freedom beyond the monetary umbilical cord and creative limitations of the gallery scene. This trajectory should serve as testament, for just as science stands on the shoulders of others with a common goal, Kerns shows us that so can art join in the collective endeavor.

**IN THIS, HE IS THE ARTIST OF TODAY  
AND THE FUTURE —  
THAT IS, IF ART CARES TO HAVE  
ANY RELEVANCE IN A FUTURE  
WE HOPE TO SEE.**



**ONE THOUSAND MILES TO SHED THIS SKIN** | 2008 | 40" x 30"; acrylic stencil on canvas



**OCTOPUSLAND: GENES TO CULTURE AND COCONUT HOUSES** | 2018 | The  
Octopus Meditations | 40" x 30"; mixed media on canvas

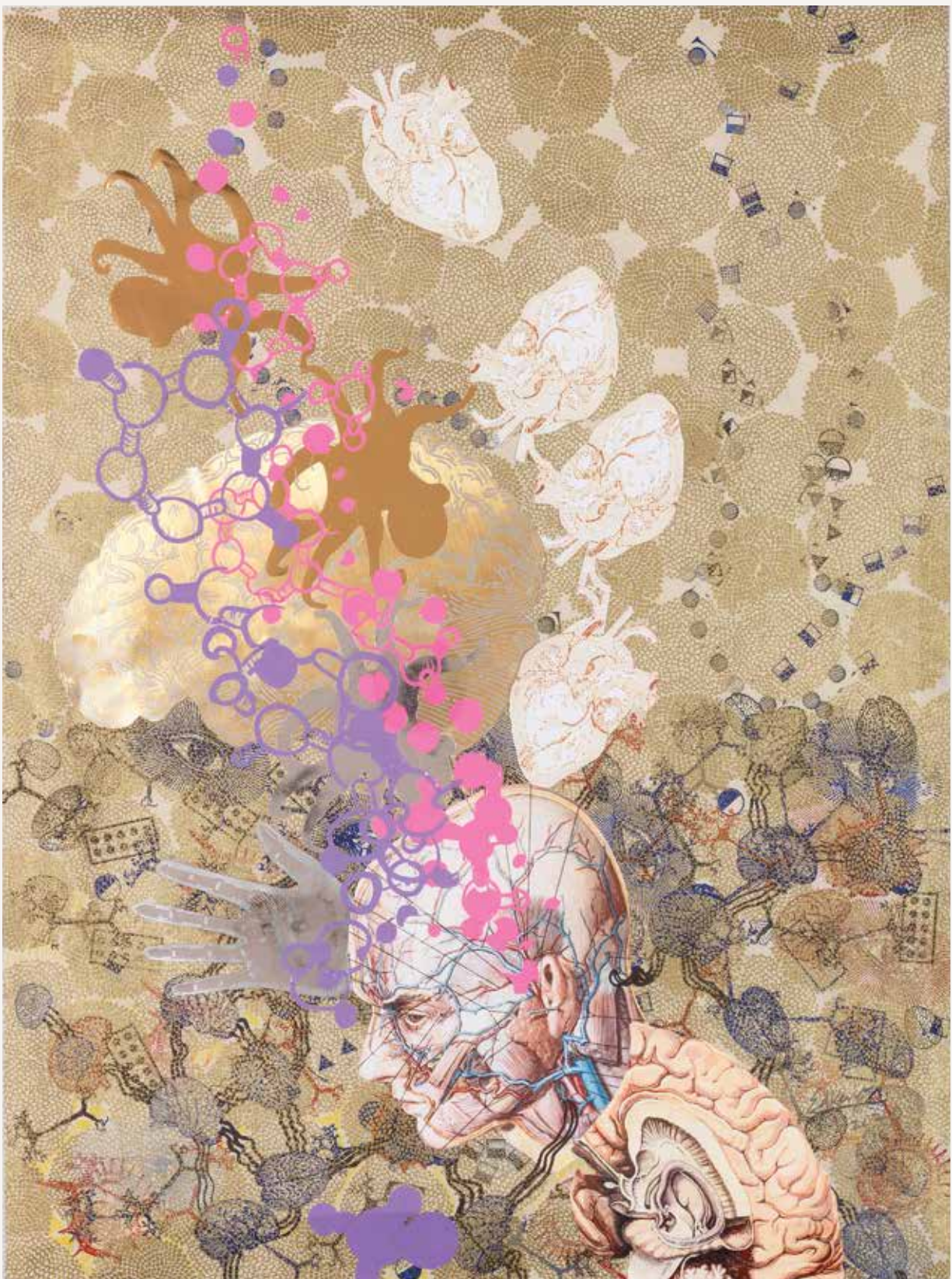


**EXPLOSIVE LIFE** | 2018 | 42 ½" x 32"; acrylic on canvas





**BEFORE GENES COULD SPIN** | 2017 | 87" x 46 <sup>3</sup>/<sub>8</sub>"; acrylic on canvas



**MOVING MATTER WITH MY BRAIN** | 2021 | 23 ½" x 17 ½"; acrylic, stencil on canvas

## ED KERNS' BRAIN

**ELAINE REYNOLDS**

This is not a Frankenstein story, although Ed Kerns has conjured a retelling of that story. This is not an Einstein story where Kerns' brain will be sliced and diced postmortem. Kerns has imagined the industry inside his brain, and this is also a story about the workings of the black box. This is a story, a hypothesis really, about the firings of neurons, the nodes and the hubs, and the phenomenology of Kerns' dynamic brain by a neuroscientist who has been his friend.



**MEMORY CREATION-SYNAPTIC MEMORY** | 2021 | 23 ½" x 17 ½" mixed media (collage, watercolor, pen & ink, rubber stamps) on watercolor paper

## **THIS IS A STORY ABOUT EMBODIMENT.**

The paint pours, the colors swirl and drip. Kerns' brain embedded in his body has become knowing of viscosity, the interactions of the flows, and the time of drying paint. Without the body, the brain can't sense or act, but the embodiment of Kerns' brain is more than that. In the act of creating, the brain and body have become intertwined, engaging in an intricate dialogue that is largely unconscious. The somatosensory system, which has adopted the canvas as its own, forms fast-acting networks with the visual pathway, merging in the parietal lobe, and consulting with the cerebellum. The self, which is firmly rooted in both the conscious and unconscious mind, contemplates the self-not self of the canvas, and the feelings of the body as it moves through space. Motor pathways output exquisite control of the developing form on the canvas. It is a dance of paint and movement, developed over years of performing the patterns of brain activity that form the basis of the dance. Kerns' brain has embraced this embodiment as the first step of creation, allowing his body to take over the process. As it proceeds, creation bubbles up through the web of networks to merge with ideas.

## **THIS IS A STORY OF CONNECTION.**

Kerns' art is not unconsciousness. Kerns sees visions and molds the unconscious work into a set of ideas. Complex systems are composed of small networks that process bits of information and big hubs that integrate the information across the whole. Kerns' brain is an exquisite network of interactions between conscious and unconscious hubs. The embodied parts of the brain integrate with the cognitive and emotional networks, forming connections between these disparate regions. These networks layer the emerging ideas much the same as Kerns physically layers paint or prints. The canvas is carefully considered. Paint and patterns, carefully placed, elucidate the organic forms, bringing them into a connected set of ideas. Motifs and icons unify and inform the work.

**COGNITION, SELF, AND BODY  
MERGE  
TO BRING THE ART  
TO AWARENESS AND MEANING.**



**PANDEMIC SCREAM** | 2020 | 23 ½" x 17 ½"; mixed media (collage, watercolor, pen & ink, rubber stamps, custom vinyl cutouts) on watercolor paper

## **THIS IS A STORY ABOUT INTERACTION.**

Yes, there is the interaction between Kerns' intellectual and physical being to create the work. But after the creation, interaction continues between the creator and the viewer. Kerns' first-person view interacts with the third-person observer. A complex dialogue now ensues.

### **WHAT DO YOU SEE?**

### **WHAT DO YOU THINK?**

### **HOW DO YOU FEEL?**

The layers in Kerns' mental processing and his work allow an observer to juxtapose multiple perspectives and create their own comparisons and meaning. We, the viewer, develop our own subjective experience of the art. We interrogate the work based on our own experience with the subject, the colors, the forms, and the ideas. As Kerns' work is revisited and reexamined, the conversation is renewed, and the deep nature of his inquiry engages the viewer. This inquiry and the invitation to ask and think about ideas in conversation with the art give the work its vitality and depth.

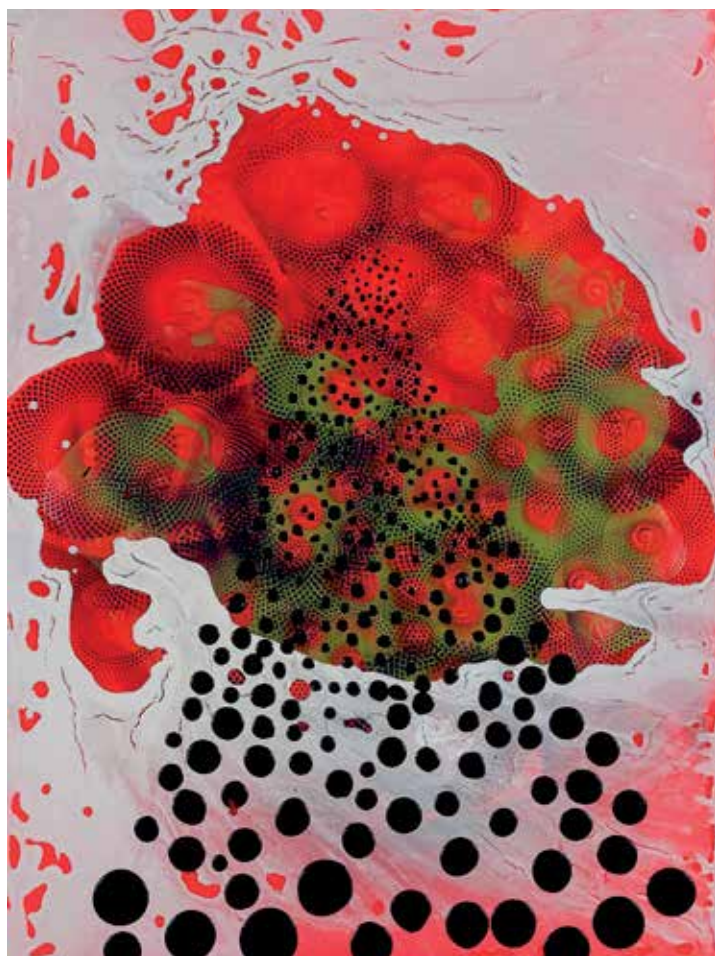
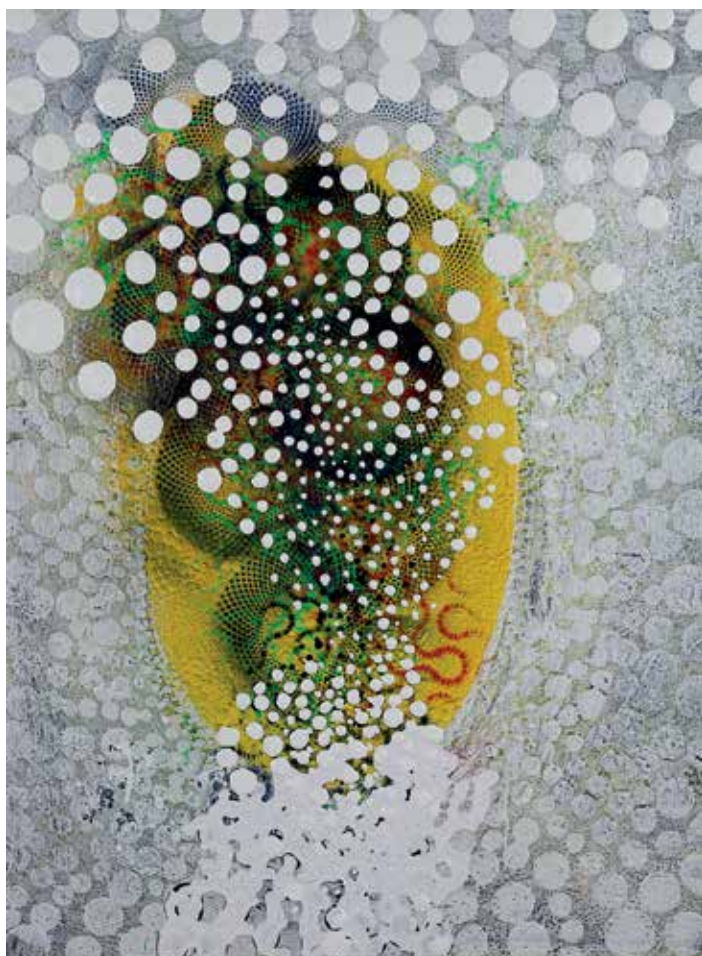


**EMBEDDED VISION IN 33 PLACES** | 2021 | 23 ½" x 17 ½"; mixed media (collage, watercolor, pen & ink, rubber stamps) on watercolor paper

## THIS IS A STORY ABOUT CONSILIENCE.

Kerns' brain integrates many ways of knowing into a whole representation. Although it is a goal sought by many, true integration of multiple disciplines is rare. There are so many barriers to a deep understanding of fields that encompass different vocabularies, concepts, and worldviews. Kerns, through his lifelong passion for both science and art, has created conceptual bridges across multiple disciplines, expressing ideas that reach for those alternative perspectives within one form. This is particularly true in his exploration of ideas in the realm of neuroscience.

The best tool to explore the brain **IS** the brain. Kerns' art constructs a vocabulary for complex ideas that builds bridges through shared visuals and feelings for organic forms, rather than the specialized vocabularies that separate us. But even if the gulf is breached, are there any neuroscientists willing to engage in the conversation? The latest endeavors in neuroscience seek to reduce the complexity to simple rules, rather than engage with all the wonder of the complex dynamic system. The field has become filled with many who look down and few who look up. They forget that we all seek to use our brains and bodies to ask questions of the universe, whether our tools are a canvas or a microscope.



Left: **NEUTRAL SUBSTRATES: THE SCIENTIST'S ART FORM** | 2018 | The Octopus Meditations | 40" x 30"; mixed media on canvas

Right: **THREE HEARTS, BLUEBLOOD HECTOCOTYLUS IS A DEATH SENTENCE** | 2018 | The Octopus Meditations | 40" x 30"; mixed media on canvas



**MORALITY IN REAL TIME** | 2021 | 23 ½" x 17 ½"; mixed media (collage, watercolor, pen & ink, rubber stamps) on watercolor paper





## FOCAL LENGTH

**2021**

mixed media (collage, watercolor, pen & ink,  
rubber stamps) on watercolor paper

Left: 23 ½" x 17 ½"; Right: 19" x 6"



**FORBIDDEN CITY** | 1979 | 48" x 48"; acrylic on Upson board

## ED KERNS' 1970s PAINTINGS

**MEREDITH MORSE**

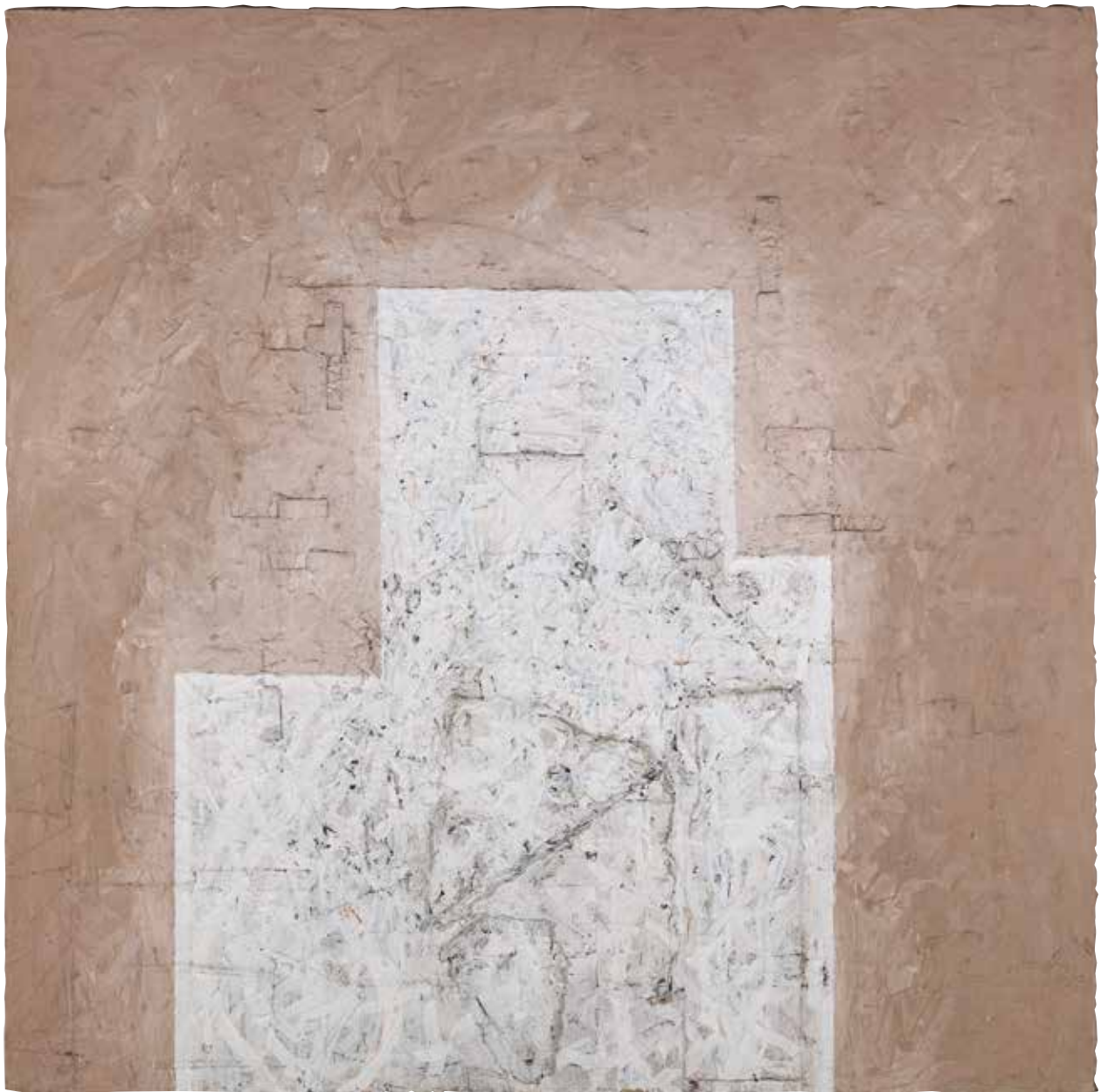
Before relocating to Easton in 1980 to revitalize visual art at Lafayette College, Ed Kerns established a stellar reputation in New York City with his distinctive paintings of the mid-to-late-1970s. In this discussion, I'd like to contextualize and revisit these important works.

## IN THE 1960s AND '70s, ABSTRACT EXPRESSIONISM REMAINED TANGIBLY PRESENT.

Kerns studied painting with Grace Hartigan and worked as a studio assistant for Willem de Kooning.<sup>1</sup> The influence of minimalism, conceptual practice, and postmodernist cultural criticality had “changed the stakes” for progressive art, artist Monique Prieto remarked.<sup>2</sup> David Reed noted that friends thought he was “hopelessly naïve” to continue painting.<sup>3</sup> Indeed, *Artforum* published a “Special Painting Issue” in 1975, announcing that “[i]t appears that painting has ceased to be the dominant artistic medium at the moment.”<sup>4</sup> Abstract painters certainly had some heavy lifting to do. Kerns’ mid-to-late-1970s paintings initially appear stark, quite unlike his “lyrical abstractions,” for which he was praised as a colorist. Their shared palette is restricted to neutrals and black or rust-ochre. The paintings’ hard surfaces are incised and built up. Affixed rectangles’ edges are softened by layers of acrylic overpainting.

Reviewers of Kerns’ exhibitions were intrigued. They located this work within the Euro-American modernist lineage. In a 1979 review in *Arts Magazine*, Laurel Bradley noted that Kerns’ reviewers wrote that his paintings indicated “geological events,” lost civilizations (and some of their titles do reference ancient Egypt), and wounds, and called them “documents of frustration.”<sup>5</sup> Given their facture and compositional strategies, the paintings could well seem modernist, and the critical pronouncement “documents of frustration” and the mentioning of wounds might signal Abstract Expressionist practice’s visible labor, and its associations with the self.

All that acknowledged, I’d argue that Kerns’ mid-to-late-1970s paintings do much more. They address the legacies granted to his contemporary context, those of Abstract Expressionism and minimalism, with grace, incision, and circumspection. Most importantly, though, Kerns’ innovations in these works reveal a radicalness with which abstract painting of the day has not been overtly identified.



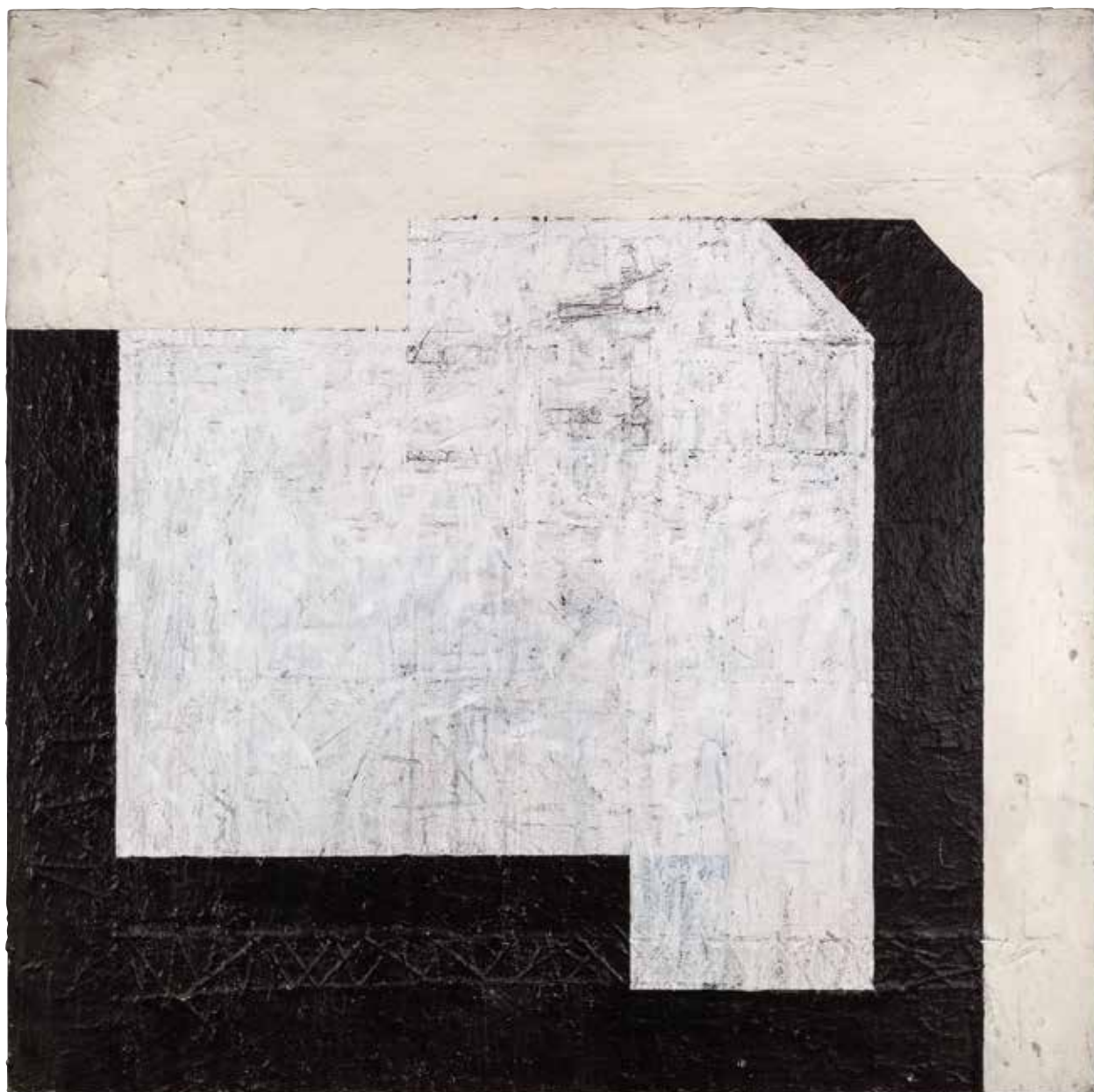
**SITUS** | 1977-79 | 48" x 48"; acrylic on Upson Board

## THE FIRST OF TWO INNOVATIONS I'D LIKE TO DISCUSS INVOLVES NON-OPPOSITIONAL NEGOTIATION.

*Situs* (1977–79) is rich in small rectangular adhesions and uneven planes, rendering the concept of “surface incident” literally. Literalism was one of minimalism’s core tenets, reflecting externality (i.e., its “public” meaning, à la critic and theorist Rosalind Krauss), rather than aiming to express the artist’s interiority, as for Abstract Expressionism. The gestural brushstroke that characterizes Abstract Expressionist process is evident in *Situs*’ bottom section, but these short, curved lines are contained by a house- or architectural-plan shape that relates to minimalist geometries. This form suggests home and repair, and, simultaneously, erosion.

In *Forbidden City* (1979), a red-ochre rectangle bleeds into the pale rectangular area below: the evidential residue of gravity while the painting was worked on, object-like. A diagonal dividing a whitish vertical rectangle, the ghost of its ochre twin, is crossed by a stitched and painted-down shape that is slightly raised. Irregular zigzags of stitching under layers of paint bracket the duo of vertical forms. Such moves let seeming opposites coexist, accommodating both.

The second innovation I’d like to mention is the paintings’ particular use of point of view and orientation. *Situs* and *Hard Scrabble* (1979), as for many of Kerns’ mid-to-late-1970s paintings, indicate a curious complication of point of view, and, implicitly, of the viewer’s bodily relation to the work. *Hard Scrabble* (not pictured) prompts and refuses a direct encounter, as its central motif references a house-shape upturned, with tiny “window” apertures closed over with stitching; a building with its foundation footprint; or a heavy, squarish form pitching over an abyssal, dark shape. The paintings offer side-on, overhead, or upside-down views, suggesting unmooring and disorientation. Kerns’ paintings of the mid-to-late 1970s seek new modalities of engagement in



**EQUINOX** | 1979 | 48" x 44"; acrylic on Upson board

embodied and material terms that also call up nuanced or oblique states of being and mind. The works activate response to texture (lumpy, smooth), for example, which theorist Eve Kosofsky Sedgwick sees as directly linked to a range of bodily relations and associations.<sup>6</sup> The paintings' complex mark-making may trigger the viewer's attentiveness, while their shifting points of view may cause the viewer to reorient actual position or perspective, as if reading a map that requires new tools to comfortably apprehend.

I had the opportunity to see some of these paintings again a few years ago and to look at some images of them recently. In the early 1980s, when I was an art student at Lafayette, these paintings were fascinating and formidable touchstones, and, of course, provocations. I liked them then, and now I like them more. While I can register their significance for the rethinking of critical approaches to the art of that period,<sup>7</sup> for me, some of what these paintings "do" well includes: the pleasure of thick color solidifying things done hard; intervals of quietude; a balm, and then a cut; opacity and risky openings; what it is to abide with unease; reconstitution.

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## NOTES

<sup>1</sup> Ed Kerns, interviewed by presenters, "Ed Kerns: From Bo Diddley to La Boheme," Various Breads and Butters, WJRH podcast, released 29 October 2018, 00:54:18.

<sup>2</sup> Robert Storr, et al., "Thick and Thin: A Roundtable," *Artforum*, April 2003: 177.

<sup>3</sup> Reed quoted in David Ryan, *Talking Painting: Dialogues with Twelve Contemporary Abstract Painters* (London & New York: Routledge, 2002), 197.

<sup>4</sup> *Artforum* editors, "Painters Reply," *Artforum*, September 1975: 26.

<sup>5</sup> Laurel Bradley, "Ed Kerns," *Arts Magazine*, January 1979. As another example, see John Cunnally, "Ed Kerns," *Arts Magazine*, December 1977, and, for example, *Artforum* reviews of the same period.

<sup>6</sup> I'm thinking of Eve Kosofsky Sedgwick's investigation of tactility and texture as sources of new tools for understanding aesthetic objects. See Sedgwick's *Touching Feeling: Affect, Pedagogy, Performativity* (Durham, N.C.: Duke University Press, 2003), 13–17.

<sup>7</sup> The work underway has been gradual, and there is more to be done. See for example Darby English, *1971: A Year in the Life of Color* (University of Chicago Press: 2016), which discusses Black abstract painters' crucial negotiations of identity, American racial politics, and belief in the utility and vitality of abstraction.



**HALIFAX** | 1972 | 64 ½" X 62 7/8"; acrylic on canvas | Lafayette College



**MEDITATION OF WATER** | 2005 | 60" X 144 ¾"; acrylic on canvas, triptych





**THE EARLIEST DEPICTION**

**1997**

40" x 20"; acrylic on Upson board  
diptych



**APRIL'S FINGERNAIL** | 1996 | 44" x 40"; acrylic on Upson board



**UNTITLED** | 1992-93 | 31 7/8" x 31 7/8"; acrylic on shaped Upson board | Lafayette College



**UNTITLED** | 1992-93 | 31 7/8" x 31 7/8"; acrylic on shaped Upson board | Lafayette College



**UNTITLED**

**1975**

48" x 48"; acrylic on Upson board



**EULOGY**

**1979-80**

48" x 48"; acrylic on Upson board  
Lafayette College



**UNTITLED**

**1981**

36" x 36"; acrylic on Upson board



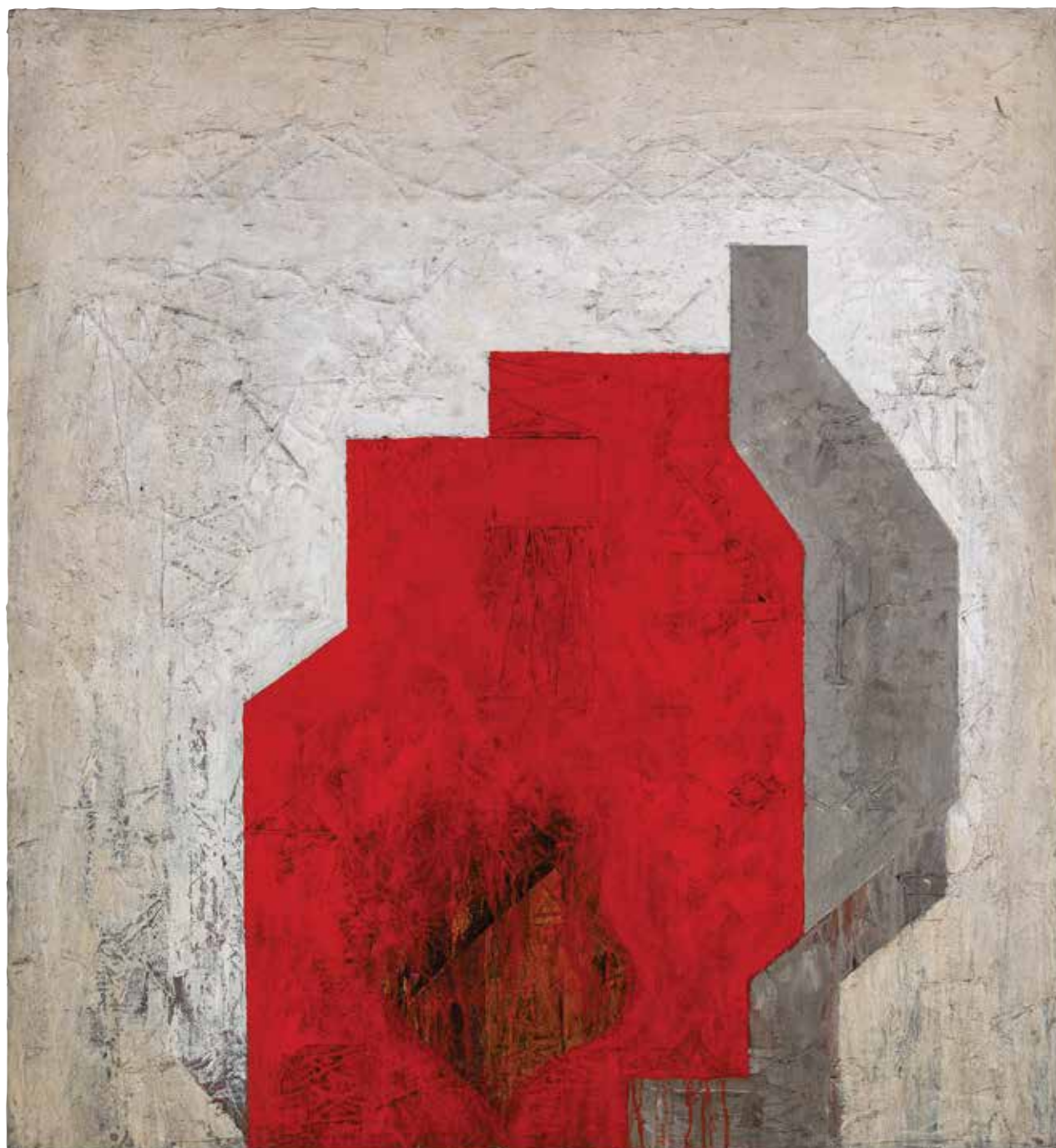
**UNTITLED**

**1981**

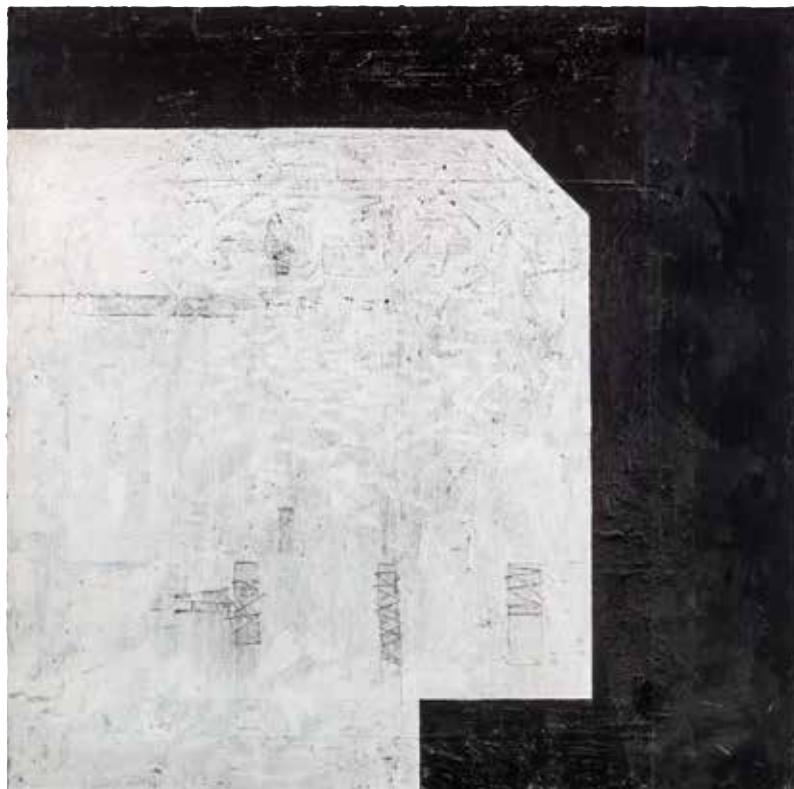
24" x 24"; acrylic on Upson board



**OK RAY** | 1994 | 48" X 44"; acrylic on Upson board



**EQUINOX** | 1993 | 48" X 44"; acrylic on Upson board



**HECATE**

**1979**

48" x 48"; acrylic on Upson board



**AB INTRA (FROM WITHIN)**

**1979-80**

48" x 48"; acrylic on Upson board



**STONE CONVOCATION**

**1994**

48" x 48"; acrylic on Upson board



**STONEHENGE SPIRIT MEN**

**1996**

33 3/4" x 33 3/4"; acrylic on Upson board



$7.4 \pm 0.2[\text{SYST}]$  OR  $7.4 \pm 0.3 \text{ KPC}$  [ $\approx \pm 1 \text{ KYL}$ ] | 2018 | The Octopus Meditations |  
48" x 30"; mixed media on canvas

# IF WE ARE THE ASTEROID, WE ARE ALSO THE DEFLECTOR:

Ed Kerns and the New Sympoietic Consciousness

**BY TANEY RONIGER**

If there is one thing of which we can be certain in our uncertain Anthropocene, it is that we are living in a time of genuine crisis — social, political, and, most pressingly, climatological. Indeed, to such an extent does news of chaos and collapse fill our days that many of us can't even see beyond the wreckage, can't even imagine a world beyond what feels like The End. The best we can do, it can seem to those of us, is recognize the problem — so succinctly put by Timothy Morton as *we are the asteroid* — and accept that we hang suspended, a moribund epoch on the one side and on the other, the gaping abyss of an unknown unknown.

**FORTUNATELY, HOWEVER, THERE ARE THOSE WHO  
CAN SEE — THOSE WITH THE RARE SENSITIVITY TO  
DETECT CULTURAL TREMORS EARLY ON AND THE  
INSIGHT AND FORESIGHT TO POINT THE REST OF  
US IN ANOTHER DIRECTION.**

These are our visionaries. But among these visionaries are those rarer still: the ones who don't just show us where to go but who forge their way there — those who, in the absence of any certainty or assurances from the other side, go to that other place and make it a home.

Ed Kerns is this latter kind of visionary. While in the early days of an extraordinarily promising career in New York, Kerns left the city in pursuit of something else. Whether guided by intuition or by a coalescing image, he knew he wanted something more than the life of a solo agent — more than the endless striving for ego accomplishments that defines so many careers, more than the cheap thrill of applause that so often corrupts them. Instead, what he would become in the ensuing decades would be nothing less than the embodiment of a new kind of consciousness: one in which the individualistic, oppositional, ego-oriented worldview of the dying order gives way to one marked by integration, interdependence, and a passionate mutualism.

Characteristic of this new consciousness is what Donna Haraway has called sympoiesis, or “making-with,” and perhaps it is this word more than any other that encapsulates Kerns' career. For bringing-together-in-creative-action has been at the core of all his undertakings, whether in his paintings that invoke the dynamic relationships between mind and matter, self and other, human and nature, or in his many transdisciplinary collaborations with students and other professionals. Above all, sympoiesis seems apt for what might be Kerns' most lasting legacy: his decades-long effort to build conduits between art and science, not just for the sake of dialogue but for a future alliance in service to the larger culture. At a time when the two fields are often considered polar opposites, Kerns has long recognized that they are more like estranged sisters, each incomplete in itself and with much



**DEGREE OF FREEDOM IN A LIQUID FIELD; NOT OVERWHELMED.** | 2018 | The  
Octopus Meditations | 40" x 30"; mixed media on canvas

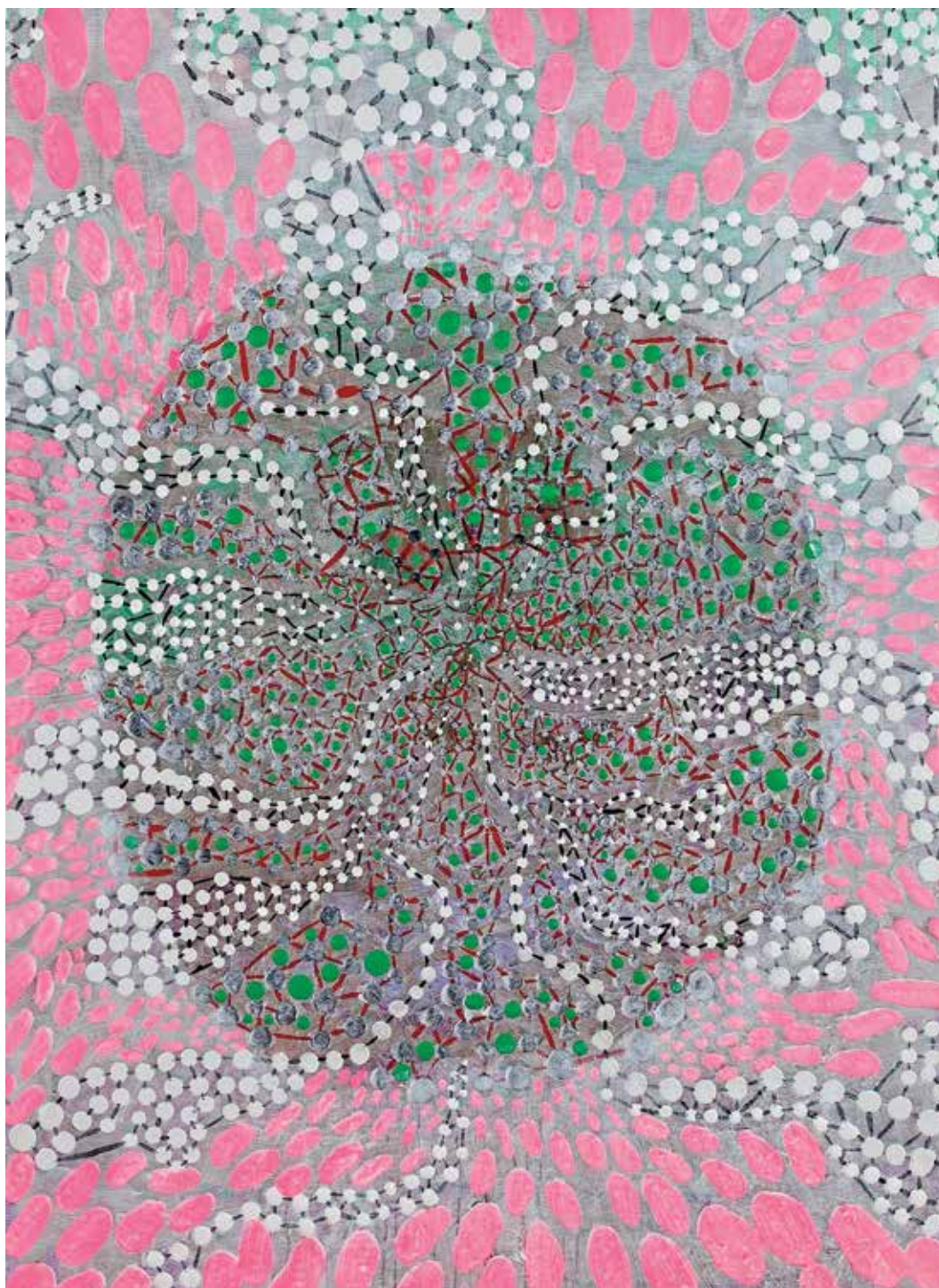
to learn from the other. It is a testament to Kerns' perspicacity that today an increasing number of young artists are gravitating toward science, having awakened to the potential of art reaching beyond itself. Dualism gives way to mutualism, separate and isolated to complementary: Since before there was a word for it, Kerns has been living and enacting Haraway's sympoiesis.

If Kerns' paintings often suggest the interrelations between formerly conceived opposites, there is another crucial sense in which sympoiesis governs his practice. For Kerns is essentially a process painter, one for whom the actions of his body share agency with a larger distributed system. In deep attunement with his materials and the particulars of his environment, Kerns *participates* more than he creates: like consciousness itself, his paintings emerge from the interactions between one sensate bodymind and the resonant forces that surround it. We feel this dynamism when we look at his paintings; we feel their resonances as they meet, interpenetrate with, and generate further novelty with our own.

While many of us are filled with dread over what lies ahead for our world, Kerns' career illuminates a truth we seem to have forgotten. This is the truth that *nothing* at all lies ahead; having not yet been born, the future is only a new present that will arise from our collective actions. More than anything else, then, what Kerns leaves to the younger generations is a message of hope: If we are the asteroid, we are also the deflector. By surrendering the separatist consciousness that has so clearly run its course and embracing the truth of our interdependent existence, we — and only we together — can change the trajectory of the disaster.

## WILL ART AS WE KNOW IT SURVIVE THE FALLOUT FROM THE SWERVE?

In Kerns we have the embodiment of one tantalizing possibility: It will not, but in its place will be something far greater — something worthy of a new epoch we might imagine as the sympoiecene.



**KINSHIP BY COMMON DESCENT** | 2018 | *The Octopus Meditations* | 40" x 30"; mixed media on canvas



**OCTUPUS STUDY 1 & 2** | 2018 | 35 ½" x 23 ½"; printed images and collage on paper



**DISTANT TIME TO LONELY NOW** | 2021 | 23 ½" x 17 ½"; mixed media (collage, watercolor, pen & ink, rubber stamps, vinyl cutouts) on watercolor paper



Left: **I TOUCH WITH MY EYES AND I SEE YOU HIDDEN, I WILL WAIT** | 2018 | The Octopus Meditations | 40" x 30"; mixed media on canvas

Right: **STANDING UP, SITTING DOWN UNKNOWN PARAMETERS OF TOUCH** | 2018 | The Octopus Meditations | 40" x 30"; mixed media on canvas



**BORDERS, CENTERS, BINARIES AND BREAKS; META-CLUES** | 2018 | The Octopus  
Meditations | 40" x 30"; mixed media on canvas



**NOM DE GUERRE 1 & 2** | 2017 | 27 ½" x 19 ½"; random marks made by acrylic and markers attached to a battery-powered vibrating drawing device, on watercolor paper



**CONSTRUCTION OF MIND** | 2021 | 23 ½" x 17 ½"; mixed media (collage, watercolor, pen & ink, rubber stamps) on watercolor paper



**IN MONTORIO**

**1978**

24" x 48"; acrylic on Upson board  
diptych



**UTILITY**

**1977**

48" x 48"; acrylic on Upson board  
Lafayette College



**UNTITLED**

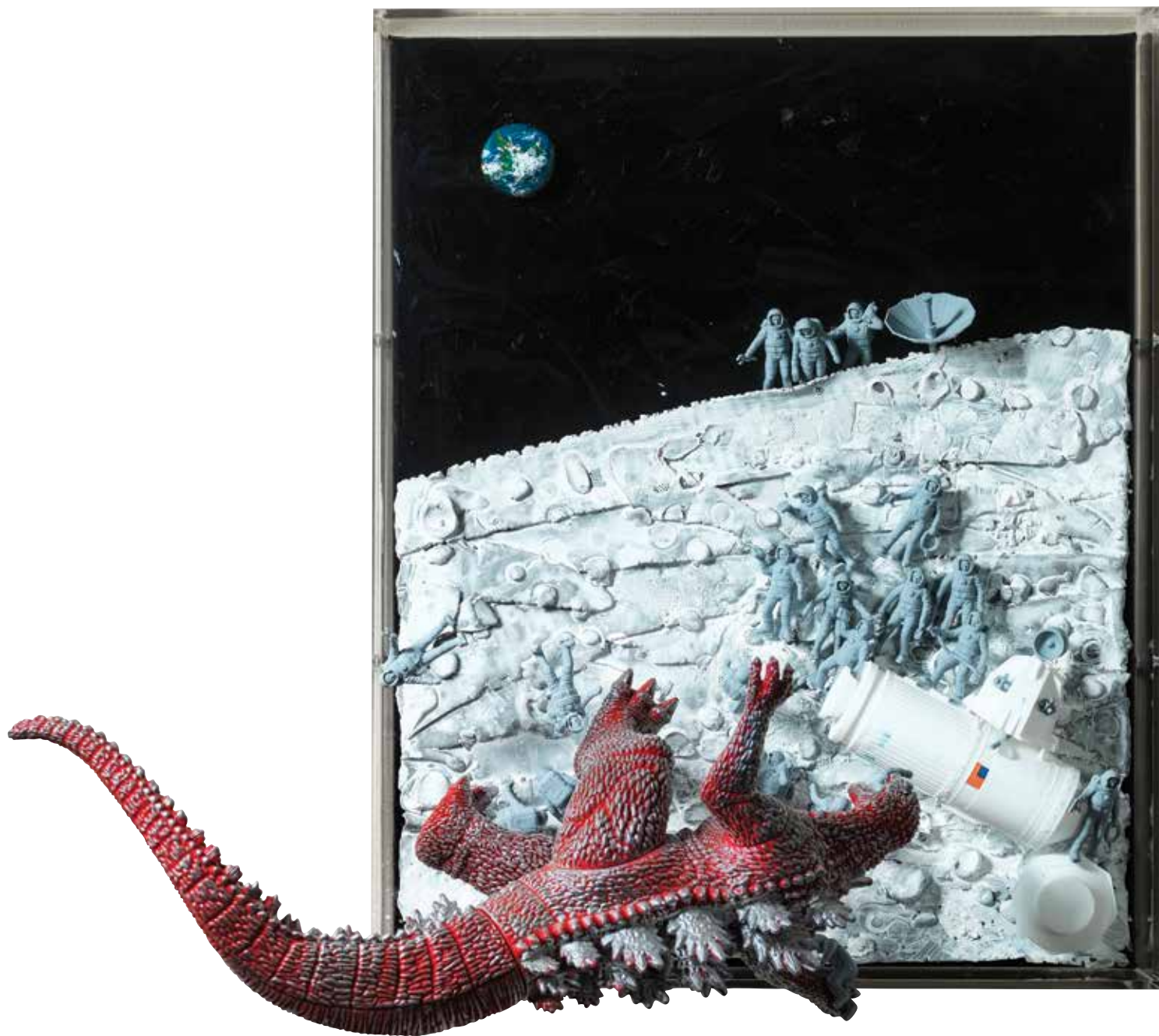
**1982**

48" x 48"; acrylic on Upson board

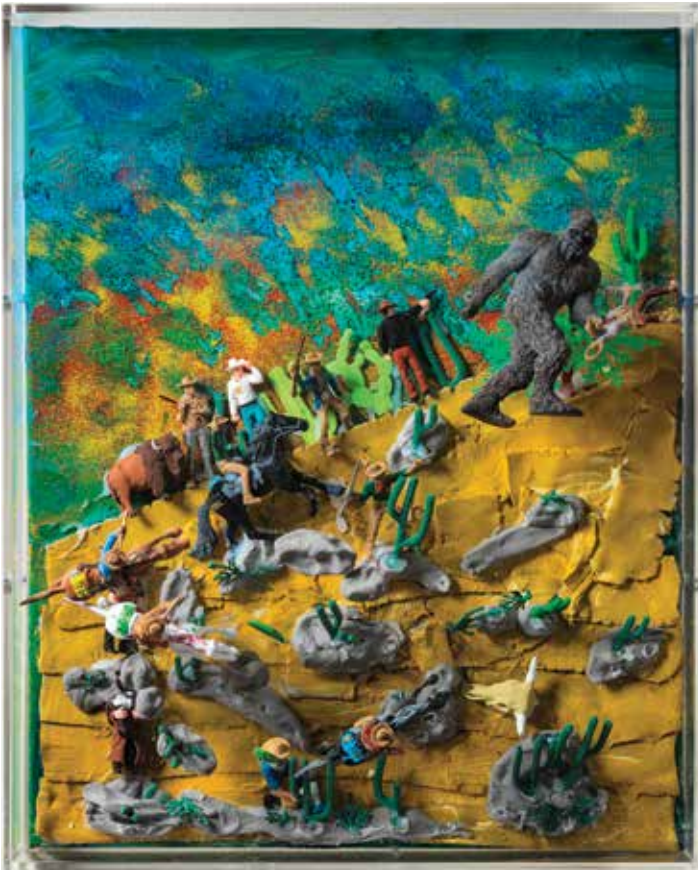


**BEFORE AND AFTER TIME** | 2003 | 40" x 60"; acrylic on canvas, diptych



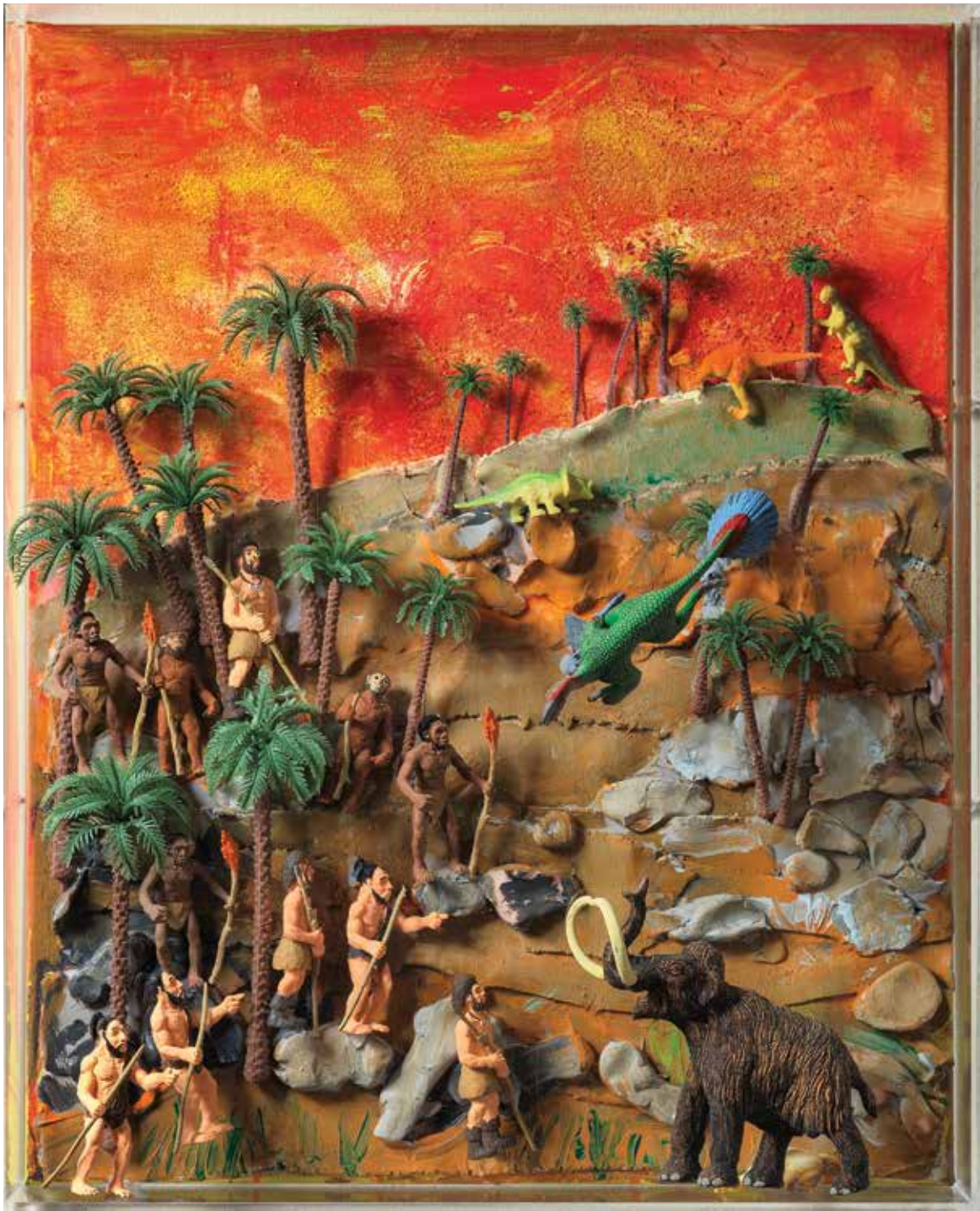


**DARK SIDE OF THE MOON** | 2021 | 21" x 22 ½" x 10 ¼"; fired clay, acrylic paint, metallic reflective paint, toy figures refashioned with acrylic paint on linen canvas, acrylic box



Left: **BIGFOOT IS FOUND IN THE SIERRA MADRE** | 2021 | 20 ½" x 16 ½" x 7"; fired clay, acrylic paint, metallic reflective paint, toy figures refashioned with acrylic paint on linen canvas, acrylic box

Right: **DANTE'S INFERNO** | 2021 | 20 ½" x 16 ½" x 8 ½"; fired clay, acrylic paint, metallic reflective paint, toy figures refashioned with acrylic paint on linen canvas, acrylic box



**CAVE PEOPLE GO SHOPPING** | 2021 | 20 ½" x 16 ½" x 6"; fired clay, acrylic paint, metallic reflective paint, model trees and toy figures refashioned with acrylic paint on linen canvas, acrylic box



**THE RETURN** | 2021 | 24 ½" x 16 ½" x 9"; fired clay, acrylic paint, metallic reflective paint, model trees and toy figures refashioned with acrylic paint on linen canvas, acrylic box



Left: **WILSON AND THE ANTS CHANGED MY MIND** | **2018** | *The Octopus Meditations* | 39 ¾" X 35 ¾"; mixed media on canvas

Right: **BREATH** | **2010** | 36" x 30 ⅛"; acrylic on canvas



**SKY OF PROMISE SKY OF HOPE** | 2010 | 40" x 30 ½"; acrylic on canvas



Left: **DEEPEST TIME MOST COLORFUL** | 2016 | 30" x 24" x 6"; acrylic paint and printed acetate, computer paper printouts of handcrafted textures attached to thin plywood, cut by scroll saw

Right: **FOR D. B.** | 2016 | 31 ½" x 24" x 4 ½"; acrylic paint and printed acetate, computer paper printouts of handcrafted textures attached to thin plywood, cut by scroll saw



**BE BOP BLACK TOP** | 2016 | 34" x 24" x 5"; acrylic paint and printed acetate, computer paper printouts of handcrafted textures attached to thin plywood, cut by scroll saw

## ESSAYISTS

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### DANIEL HILL

Daniel Hill is a painter, writer, sound artist, curator, and educator whose work explores the relationship between visual art, sound, and science. His paintings have been exhibited nationally and internationally and are held in many private and public collections, including United States Embassies, Microsoft Corporation, and Bank of America. His essays have been published in: *Battery Journal*, *The Brooklyn Rail*, *Interalia Magazine*, *SciArt in America*, and various exhibition catalogs. He has given presentations or participated in panel discussions at the CUE Art Foundation, The Helix Center, SciArt Center, NYC LASER Talks, TransBorder Art Television, and Shirley Fiterman Art Center among others. He has composed and performed over 20 albums of original compositions and created site-specific sound installations in NYC, Paris, France, and Athens, Greece. He has curated *Visual Inquiries: Artists Inspired by Science* at Pace University and co-curated the traveling exhibition *Emergence & Structure* at Lafayette College, Miami Dade College, and University of Florida. He is currently an adjunct associate professor of art at Pace University in Manhattan.

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### ELAINE REYNOLDS

Elaine Reynolds is a professor of biology and neuroscience at Lafayette College in Easton, Pennsylvania, where she was instrumental in creating both the neuroscience major and the aging studies minor, and in developing interdisciplinary connections across campus. She did her undergraduate work at Penn State, her Ph.D. at Carnegie Mellon University and did postdoctoral work at Stanford, University at Buffalo and UC Berkeley. She has taught undergraduate students for over 20 years, including courses that discuss consciousness and the intersection of art and neuroscience. She also has worked with collaborators at the boundary of art, science, and education, developing art installations that question the relationship between food and society. She maintains an active research program with her students in neurobiology and aging. She is an editorial board member for the *Journal for Undergraduate Neuroscience Education* (JUNE). She is a founding member and current president of the Lehigh Valley Chapter of the Society for Neuroscience and a past president of the Faculty for Undergraduate Neuroscience (FUN), an international organization devoted to neuroscience education. In 2016, she was awarded the Faculty Award for Distinguished Leadership in Community-Based Teaching and/or Research from Lafayette College and the Carol Anne Paul Educator of the Year from FUN.

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### MEREDITH MORSE

Meredith Morse studied painting with Ed Kerns at Lafayette College in the early 1980s. Morse was awarded a Thomas J. Watson Fellowship to explore Australian Indigenous art at Yuendumu in Australia's Central Desert Region. She exhibited her work with Legge Gallery, Sydney during the 1990s. She holds a Ph.D. in art history from University of Sydney, and she has taught modern and contemporary art history at University of Sydney and at Yale-NUS College, part of the National University of Singapore. Morse is the author of the first monograph on the artist Simone Forti, *Soft is Fast: Simone Forti in the 1960s and After* (2016), published by MIT Press. She has written on interdisciplinary U.S. and Australian art of the 1960s–70s for publications, including *Dance Research Journal*, and for art and performance magazines.

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### TANEY RONIGER

Taney Roniger is a visual artist, writer, and educator based in New York. Her work has been shown in numerous venues both here and abroad, including Robert Henry Contemporary, Lesley Heller Workspace, Sperone Westwater, and the Pera Museum in Istanbul, Turkey. Since 2012 she has been a contributing writer at *The Brooklyn Rail*, for which she served as guest editor in December 2017. She is also a frequent contributor to *Interalia Magazine*, a British publication dedicated to the intersection of art, science, and consciousness. Her awards and honors include three Yaddo fellowships, a grant from the Pollock-Krasner Foundation, and a traveling fellowship from the Stacey Sussman Cavrell Memorial Foundation. A graduate of Yale University, where she received her MFA in 1997, she teaches in the fine arts and honors programs at the School of Visual Arts.

## CONTRIBUTORS

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### **RICARDO J. REYES, Ph.D.**

Director of galleries and curator of collections, Lafayette College, Easton, Pennsylvania

Dr. Reyes (Rico) oversees the activities of the Williams Center Gallery, Grossman Gallery, Kirby Art Study Center, and Art on Campus at Lafayette College.

He is an artist, a curator, and a cultural theorist. His art employs the idioms of performance, video, and installation while addressing issues of ethnicity, sexuality, and global politics. His curating is focused on contemporary art from diasporic Filipino communities; effects of mega-exhibitions and art fairs; photography and cultural regeneration, and has curated exhibitions at the Orange County Museum of Art, UCLA Fowler Museum; SF MOMA Artist Gallery.

Rico received his B.A. in sculpture from University of California at Berkeley and his MFA in New Genres from UCLA, his Executive MBA from Quantic School of Business and Technology, and his Ph.D. from the Centre for Cultural Studies at Goldsmiths, University of London.

### **MICHIKO OKAYA**

Michiko Okaya is director and curator emeritus of the Lafayette College Art Galleries. She served as curator of the College's art collection and oversaw exhibition programs, starting as assistant at the gallery located in Van Wickle Hall—site of Ed Kerns' 1980 exhibition; was founding director of the Williams Center Gallery, directed programs for Grossman Gallery since 2008; most recently, guided the design of the new Kirby Art Study Center. She retired in 2020 after 40 years, but continued serving as interim director until August 2021.

## ACKNOWLEDGMENTS

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### **ED KERNS**

I would like to acknowledge the contributors to this significant endeavor. First and foremost, guest curator Daniel Hill, and the writers, Elaine Reynolds, Taney Roniger, and Meredith Morse. A special thanks to Peter Philbin and his skillful photography that make the images shine.

To my Lafayette colleagues who helped with the planning and implementation of this exhibition, Elaine Stomber, Thomas Lannon, Diane Shaw, Jiayi "Clara" Ye '23, Michiko Okaya, Stephen Wilson, Erwin Annulyse, Rico Reyes, and David Burnhauser.

### **DANIEL HILL**

Whereas it is not possible to thank all the individuals that contribute on a project of this scale, I would like to extend a special thank you to essayists Taney Roniger, Elaine Reynolds, and Meredith Morse for their illuminating essays, as well as to gallery directors Michiko Okaya and Ricardo Reyes for being such excellent collaborators. Last, but certainly not least, to Ed Kerns, who has been both a mentor and an inspiration, a very special thank you for having the faith in me to curate his retrospective exhibition.

## SPECIAL THANKS

The Richard A. and Rissa W. Grossman Artist-in-Residence and Exhibition Series was established by Richard A. Grossman '64 and his wife, Rissa W., to provide opportunities for intensive interaction between students and major artists. The series also supports presentations of significant exhibitions. The program has brought to campus some of the most significant artists of the later 20<sup>th</sup> and early 21<sup>st</sup> centuries. The strength of the residency lies not only in the quality of the artists, but also in the intensity of their interaction with the students.

# CHECKLIST

**Halifax**, 1972; acrylic on canvas, 64 ½ x 62 ; Lafayette College Art Collection, Gift of Laura Nurse, 2018.

**Untitled**, 1975; acrylic on Upson board, 48 x 48.

**Untitled**, 1975–76; acrylic on Upson board, 20 x 16.

**Imhotep**, 1976; acrylic on Upson board, 72 x 24, triptych; Lafayette College Art Collection, Gift of Ed Kerns, 2019.

**Utility**, 1977; acrylic on Upson board, 48 x 48; Lafayette College Art Collection, Gift of Ed Kerns, 2019.

**In Montorio**, 1978; acrylic on Upson board, 48 x 24, diptych.

**Equinox**, 1979; acrylic on Upson board, 48 x 44.

**Forbidden City**, 1979; acrylic on Upson board, 48 x 48.

**Hecate**, 1979; acrylic on Upson board, 48 x 48; Lafayette College Art Collection, Gift of Ed Kerns, 2019.

**Eulogy**, 1979–80; acrylic on Upson board, 48 x 48; Lafayette College Art Collection, Gift of Ed Kerns, 2019.

**Ab Intra (From Within)**, 1979–80; acrylic on Upson board, 48 x 48; Lafayette College Art Collection, Gift of Ed Kerns, 2019.

**Untitled**, 1981; acrylic on Upson board, 24 x 24.

**Untitled**, 1981; acrylic on Upson board, 36 x 36.

**Acquittal**, 1982; acrylic on Upson board, 48 x 48; Lafayette College Art Collection, Gift of Ed Kerns, 2019.

**Untitled**, 1982; acrylic on Upson board, 48 x 48.

**Untitled**, 1990; collagraph, 24 x 21 ; Lafayette College Art Collection, Experimental Printmaking Institute (EPI) Collection.

**Untitled**, 1990; etching, 14 x 12 ¼; Lafayette College Art Collection, Experimental Printmaking Institute (EPI) Collection.

**Untitled**, 1992–93; acrylic on shaped Upson board, 31 x 31 ; Lafayette College Art Collection, Gift of Ed Kerns, 2019.

**Untitled**, 1992–93; acrylic on shaped Upson board, 31 x 31 ; Lafayette College Art Collection, Gift of Ed Kerns, 2019.

**Stoker**, 1993; acrylic on Upson board, 48 x 44.

**Stone Convocation**, 1994; acrylic on Upson board, 48 x 48.

**OK Ray**, 1994; acrylic on Upson board, 48 x 44.

**Stonehenge Spirit Men**, 1996; acrylic on Upson board, 33 ¾ x 33 ¾.

**Where I Slept for 200 Years**, 1996; acrylic on Upson board, 44 x 40.

**April's Fingernail**, 1996; acrylic on Upson board, 44 x 40.

**The Earliest Depiction**, 1997; acrylic on Upson board, 40 x 20, diptych.

**Before and After Time**, 2003; acrylic on canvas, 40 x 60, diptych.

**Space Box**, 2003; mixed media, 60 x 66.

**Meditation of Water**, 2005; acrylic on canvas, 60 x 144 ¾, triptych.

**Ice of Io**, 2006; acrylic on canvas, 60 x 54 ½.

**One Thousand Miles to Shed This Skin**, 2008; acrylic on canvas, 40 x 30.

**Cro-Magnon Novel**, 2010; acrylic on canvas, 54 x 60.

**Breath**, 2010; acrylic on canvas, 36 x 30 .

**Sky of Promise, Sky of Hope**, 2010; acrylic on canvas, 40 x 30 ½.

**Be Bop Black Top**, 2016; acrylic paint and printed acetate, computer paper printouts of handcrafted textures attached to thin plywood, cut by scroll saw, 34 x 24 x 5.

**Deepest Time Most Colorful**, 2016; acrylic paint and printed acetate, computer paper printouts of handcrafted textures attached to thin plywood, cut by scroll saw, 30 x 24 x 6.

**For D.B.**, 2016; acrylic paint and printed acetate, computer paper printouts of handcrafted textures attached to thin plywood, cut by scroll saw, 31 ½ x 24 x 4 ½.

**Nom de Guerre 1 & 2**, 2017; random marks made by acrylic and markers attached to a battery-powered vibrating drawing device, on watercolor paper, 27 ½ x 19 ½.

**Before Genes Could Spin**, 2017; acrylic on canvas, 87 x 46 .

**Explosive Life**, 2018; acrylic on canvas, 42 ½ x 32.

**The Octopus Meditations**, 2018; Lafayette College Art Collection, Biology Department.

1. **Wilson and the Ants Changed my Mind**, mixed media on canvas, 39 ¾ x 35 ¾.
2. **Kinship by Common Descent**, mixed media on canvas, 40 x 30.
3. **Degree of Freedom in a Liquid Field; Not Overwhelmed.**, mixed media on canvas, 40 x 30.
4. **Why Do You Stay in Prison When the Door is Wide Open**, mixed media on canvas, 40 x 30.
5. **Standing Up, Sitting Down Unknown Parameters of Touch**, mixed media on canvas, 40 x 30.
6. **Borders, Centers, Binaries and Breaks; Meta-Clues**, mixed media on canvas, 40 x 30.
7. **Octopusland: Genes to Culture and Coconut Houses**, mixed media on canvas, 40 x 30.
8. **Neutral Substrates: The Scientist's Art Form**, mixed media on canvas, 40 x 30.
9. **Three Hearts, Blueblood Hectocotylus is a Death Sentence**, mixed media on canvas, 40 x 30.
10. **7.4 ± 0.2[SYST] or 7.4 ± 0.3 KPC [= ± 1 KYL]**, mixed media on canvas, 48 x 30.
11. **How Far Can You See in the Ocean's Echo of Telemetry?**, mixed media on canvas, 40 x 30.
12. **I Touch With My Eyes and I See You Hidden, I Will Wait**, mixed media on canvas, 40 x 30.

**Octopus Study 1 & 2**, 2018; printed images and collage on paper, 35 ½ x 23 ½.

**Endemism, Specific and Explosive in Form**, 2018; acrylic, stencil on canvas, 50 x 30.

**Pandemic Scream**, 2020; mixed media (collage, watercolor, pen & ink, rubber stamps, custom vinyl cutouts) on watercolor paper, 23 ½ x 17 ½.

**Internal View Cell Flow Gives Memory**, 2020–21; acrylic on canvas, 59 ½ x 36.

**Dante's Inferno**, 2021; fired clay, acrylic paint, metallic reflective paint, toy figures refashioned with acrylic paint on linen canvas, acrylic box, 20 ½ x 16 ½ x 8 ½.

**Construction of Mind**, 2021; mixed media (collage, watercolor, pen & ink, rubber stamps) on watercolor paper, 23 ½ x 17 ½.

**Bigfoot is found in the Sierra Madre**, 2021; fired clay, acrylic paint, metallic reflective paint, toy figures refashioned with acrylic paint on linen canvas, acrylic box, 20 ½ x 16 ½ x 7.

**Cave People Go Shopping**, 2021; fired clay, acrylic paint, metallic reflective paint, model trees and toy figures refashioned with acrylic paint on linen canvas, acrylic box, 20 ½ x 16 ½ x 6.

**The Return**, 2021; fired clay, acrylic paint, metallic reflective paint, model trees and toy figures refashioned with acrylic paint on linen canvas, acrylic box, 24 ½ x 16 ½ x 9.

**Dark Side of the Moon**, 2021; fired clay, acrylic paint, metallic reflective paint, toy figures refashioned with acrylic paint on linen canvas, acrylic box, 21 x 22 ½ x 10 ¼.

**Dark Matter**, 2021; fired clay, acrylic paint, metallic reflective paint, toy figures refashioned with acrylic paint on linen canvas, acrylic box, 20 ½ x 16 ½ x 3.

**Evolution and the Sea**, 2021; fired clay, acrylic paint, metallic reflective paint, printouts, toy figures refashioned with acrylic paint on linen canvas, acrylic box, 20 ½ x 16 ½ x 4.

**Focal Length** (2 parts), 2021; mixed media (collage, watercolor, pen & ink, rubber stamps) on watercolor paper. Left: 23 ½ x 17 ½ Right: 19 x 6

**Memory Creation-Synaptic Memory**, 2021; mixed media (collage, watercolor, pen & ink, rubber stamps) on watercolor paper, 23 ½ x 17 ½.

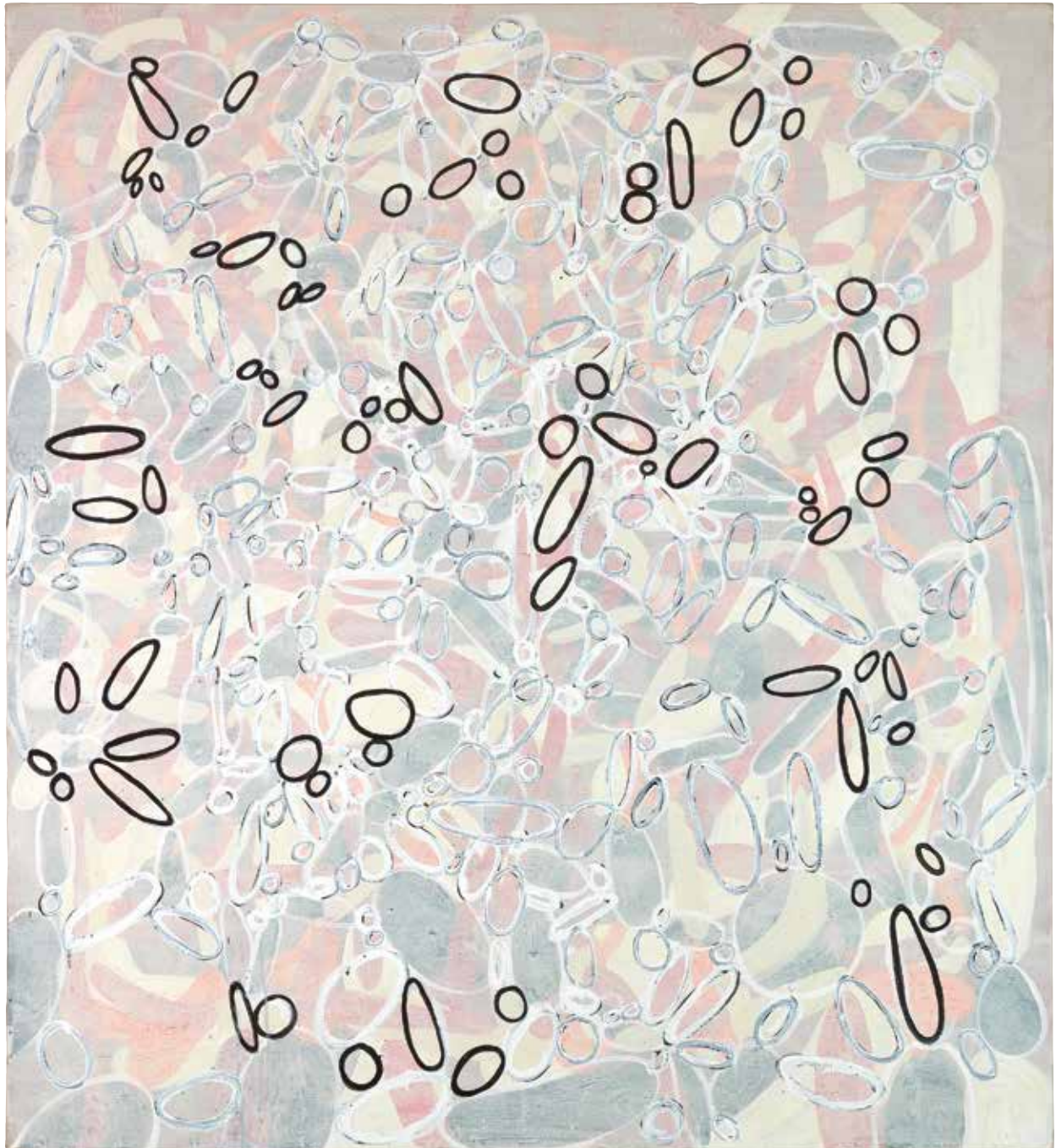
**Moving Matter with my Brain**, 2021; mixed media (collage, watercolor, pen & ink, rubber stamps, vinyl print cutouts) on watercolor paper, 23 ½ x 17 ½.

**Distant Time to Lonely Now**, 2021; mixed media (collage, watercolor, pen & ink, rubber stamps, vinyl cutouts) on watercolor paper, 23 ½ x 17 ½.

**Embedded Vision in 33 Places**, 2021; mixed media (collage, watercolor, pen & ink, rubber stamps) on watercolor paper, 23 ½ x 17 ½.

**Morality in Real Time**, 2021; mixed media (collage, watercolor, pen & ink, rubber stamps) on watercolor paper, 23 ½ x 17 ½.

Unless otherwise noted, all artwork is courtesy of the artist.



**ICE OF IO** | 2006 | 54 ½" x 60"; acrylic on canvas



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