



FRAMEWORK

THE DORIS ULMANN GALLERIES AND BEREA
COLLEGE ART COLLECTION NEWSLETTER

A NOTE FROM THE DIRECTOR

What a year! The Doris Ulmann Galleries have hosted a record-breaking - for us! - amount of exhibitions, programs, class visits, and tours this year, as the stats on the right attest. More than numbers, though, these events and experiences that are centered around engaging with the visual arts and material culture have made a lasting impact on our students, our campus, and our community. At a time when the arts, humanities, and museums around the country are under threat, it is not lost on me how incredibly special it is to be a part of an institution that values, supports, and deeply understands the importance of art to our shared humanity. At the Galleries, we hope to be a space where the arts are not only thought of as integral to all kinds of student learning and development, but crucial to the liberal arts mission of the College and our wellbeing as individuals.

This little newsletter includes more details about the recent happenings at the Galleries and news related to the College's art collection, but there's also so much more we couldn't include (Hosting the new student Printmaking Club for "Prints of the Past" viewing sessions! Participating in the Big Swap during the inaugural All Peoples of the Earth Day! Co-hosting crochet craft events with LJAC!). We're closing the year on a bittersweet note as we welcome two new students to our team (yay!) and say a very sad goodbye to Ainsley Golden who is completing her two-year term as BereaCorps

Art Collection and Galleries Associate in May. Since 2023, Ainsley has been by my side for every event, exhibition install, strategy meeting, and class visit (and more, I'm sure). She has worked so very hard to make the art collection even more accessible to our community and I could not be more grateful for her.

Looking ahead, we have an exciting array of exhibitions and programs lined up for the Fall 2025 term, so stay tuned! We can't wait to see you again in August.

As always,
Kelsey Frady Malone, PhD

BY THE NUMBERS

2024-2025
in review



16,574

Artworks in the Berea
College Art Collection

70

Class visits in Fall 2024
and Spring 2025

31

Artist talks, receptions,
workshops, tours, and
other programs

18

Exhibitions, including **8**
pop-ups, for our
campus community

356

New artwork records
made accessible online

20

Student research
appointments

180

New followers on our
social media accounts

111

Artworks gifted to the
collection (2024-2025)

A BIG YEAR FOR CLASS VISITS AT THE GALLERIES

More than **875** students took part in class visits representing **16** disciplines this academic year, setting a new record for class visits at the Galleries!

As part of our mission to support student learning at Berea College, the Galleries staff hosts class visits and tours that allow students and visitors to get hands-on experience with objects from the Berea College Art Collection. Research shows that experiential and object-based learning – like the kind that takes place in art museums! - helps students to develop important visual analysis and critical thinking skills, and students tend to retain what they have learned from these experiences for longer. We believe that the collection (the largest university art collection in the state of Kentucky!) is one of the most valuable interdisciplinary learning tools that the College has to offer.

This year, we have continued to host class visits for students in a wide variety of different areas of learning, adding eight new disciplines to our repertoire, including Psychology, Sociology, Peace & Social Justice, and Child & Family Studies. We also partnered with twelve “new-to-us” professors, meaning instructors from across campus who were integrating the art collection into their teaching for the first time, and we tried out some fun new ways of engaging with artworks. For example, in one class we explored the collection through an adaptation of the classic “cake walk” activity, where students circle a selection of objects while music plays, and use their close looking skills to answer a question about the object nearest to them when the music stops. Students have also looked to artworks in the collection as inspiration for their own creative endeavors by studying patterns and making their own designs, searching for depth cues and creating landscape drawings that replicate those cues, and writing poetry and prose in response to special exhibitions during their class visits. We are always looking for fun, new ways to use the art collection for student learning!

Every class visit is uniquely tailored to each instructor's needs, factoring in assignment requirements, specific learning goals, and a variety of pedagogical approaches for different types of learners. To learn more about class visits or to reserve a spot for next Fall, contact Dr. Kelsey Malone (malonek2@berea.edu) and/or Ainsley Golden (goldena3@berea.edu).



Dr. Kelsey Malone leads students in Dr. Adam Edelman's GSTR 210 class in an analysis of McArthur Binion's *DNA: Sepia: V* (above); Dr. Rebecca Singer's students practice drawing perception cues for their PSY 286: Intro. to Sensation and Perception class (center); Students in Dr. Jarrod Brown's REL 224: Hinduism class analyze and “interview” objects used in Hindu ritual practices (below).

A BITTERSWEET FAREWELL TO AINSLEY!

For the past two years, Ainsley Golden has worked at the Galleries as the BereaCorps Art Collection and Galleries Associate, taking on all types of projects from overseeing exhibition installs and organizing class visits to initiating new programming efforts and photographing artworks in the collection for our public database - and nearly everything in between! Importantly, Ainsley has contributed immensely to our outreach and teaching efforts as we've worked to grow our audiences and expand access to the College's permanent art collection. Before we let her go, we've asked Ainsley to reflect a bit on her time working with the Collection:

My time as Art Collection and Galleries Associate at the Doris Ulmann Galleries began quickly after my graduation from Berea College in the summer of 2023 after receiving my Bachelor of Arts degree in Art History. Though only two years, my time here has felt like much longer. If measured by what I have learned or by how much I have grown, it could be counted as a lifetime. My work has been focused on the accessibility of the collection, and through class visits, research appointments, gallery tours, photography, and more, I have assisted with class visits for more than 1,000 students and have grown the portion of our collection that is available to view online by more than 5% (more than 1,000 object records pushed to the public). I have gained so much beyond those numbers, though, and am so grateful for this opportunity to work with such a beautiful collection and give back to my campus community.



Ainsley Golden, Berea College Class of 2023

I would like to thank everyone who has come to an event or scheduled a class visit for their support. It is increasingly important to support the arts and its role in education. Berea College's art collection is invaluable to the learning of students and the surrounding community, and it deserves to be championed and poured into, especially as the arts and higher education are under attack. I have seen how the Doris Ulmann Galleries creates community and brings people together. It cannot persist without your enthusiastic support, so thank you for visiting and giving me these opportunities to share this beautiful treasure. We cannot do this alone, and we cannot do it without protecting the history and resources we have around us, which starts right here.

Finally, I cannot go without thanking the incredible team at the Galleries for their hard work and constant energy. I have learned as much from the students since graduation as I did as a student myself. There is so much to know about the collection and the museum cannot run without the dedicated students who work here. I am appreciative of our fearless Director and Curator, Dr. Kelsey Malone, for her care in her role as my supervisor and mentor, and to the other faculty and staff that have supported my learning. The experience that this opportunity has awarded me will fuel the rest of my career, thank you!

SPRING 2025 EXHIBITIONS & EVENTS



Unrecorded artist, from Japan, Teapot, 19th century, metalwork, Gift of Mrs. Francis Utley, 1985, 110.180

ALL PEOPLES OF THE EARTH: SELECTIONS FROM THE BEREA COLLEGE ART COLLECTION | AUG. 28, 2024 - APRIL 30, 2025

This ongoing exhibition highlights a wide variety of artworks, artifacts, and other items of material culture from the College's vast permanent art collection. *All Peoples of the Earth* is organized thematically around categories inspired by the historic functions that art and material culture have served over time, such as "Belief & Ritual" or "Observation & Documentation." This year, the exhibition included an interactive component that underscores the arbitrary nature of those previously mentioned curatorial categories and invites visitors to consider how *they* might organize the artworks in the room in different ways. After all, a curator's voice is just one of many, and an object like a nineteenth-century Japanese teapot, for example, can be functional, decorative, and ceremonial all at the same time.

PICTURING APPALACHIA: VIEWS FROM THE PERMANENT COLLECTION AUGUST 28, 2024 - MARCH 14, 2025

Picturing Appalachia has occupied the Masterpiece Gallery for most of the academic year, allowing for extended contemplation of a selection of artworks and artifacts from both the Berea College Art Collection and the Loyal Jones Appalachian Center's teaching collection that speak to the landscape, labor, and craft traditions that have contributed to the multilayered Appalachian experience. This exhibition encouraged visitors to reconsider what they picture when they "picture" Appalachia - a complex region known for both its mountains and its many sites of mountain top removal, its deeply rooted traditions and its innovative approaches to making old things (including art!) in new ways.



THE ILLUSTRATED MEMOIR PROJECT JANUARY 13 - 31

In January, the Tredennick Gallery was home to an exhibition of illustrated memoirs that were created through the Cincinnati-based Illustrated Memoir Project and included work by two current Berea College students. The Illustrated Memoir Project is a nonprofit organization that engages refugee and immigrant youth to write and illustrate true stories from their lives. Dr. Kate Currie, Director, and Enock Sadiki, Board Member and former Intern and current Berea College student (Class of 2027) gave a talk about the power of telling - and illustrating - one's own story.

SPRING 2025 EXHIBITIONS & EVENTS

LAURA COLOMB: SINKHOLE JANUARY 22 - FEBRUARY 28

Based in Jacksonville, Florida, painter Laura Colomb's practice focuses on historic sites and preserve lands around the region she calls home, a place she sees as one of many dualities. For Colomb, the sinkhole embodies this duality. Sinkholes create crystal clear natural springs for swimming and diving, but they can also destroy lives and property within seconds, holding both intense wonder and terror alike. Her paintings explore this contradiction and the contradictions inherent in our current and historic use (and abuse) of our environment. In February, Laura visited campus to give an artist talk about her work.



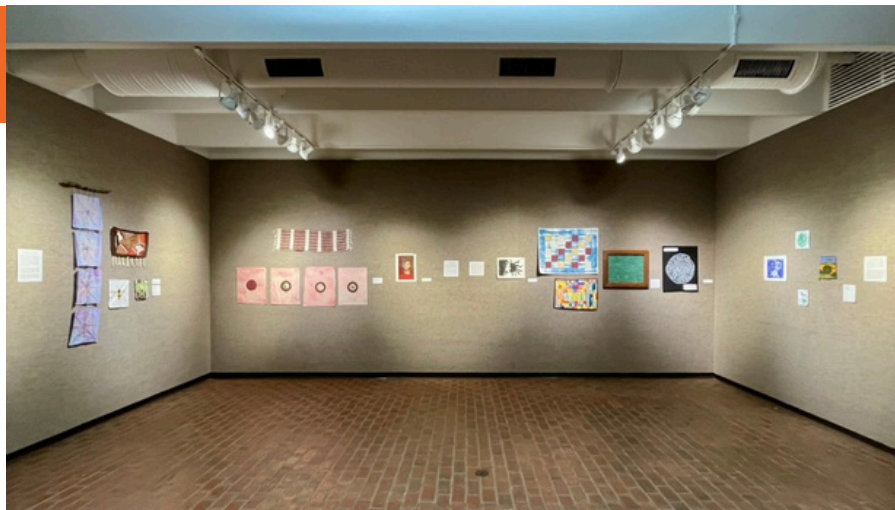
LIZ ENSZ: GROUND TRUTHING JANUARY 29 - MARCH 14

In the Lower Traylor Gallery, *Liz Enszt: Ground Truthing* featured work that combines elements of fiber and sculpture to present, as Baltimore-based artist Liz Enszt says, a "comparative study of the mass-cultural investment in disposability and the human desire to imagine permanence through emblems, monuments, and commemoration." Enszt's work explores the contemporary American landscape that has been fueled by a concern for availability of resources, material value, and the identification of our culture's most abundant and untapped resource, our own waste. Liz visited campus and gave an artist talk in late January.



POP-UP EXHIBITION: ART 325 FEBRUARY 10 - 14

Our first student pop-up exhibition of 2025 highlighted work by students in Professor Lisa Kriner's ART 325: Fibers III class. This exhibition featured textiles, prints, and paintings made by Joshua Kells, Hannah Meadows, Alex Netherton, and Bayla Monet Shrout. These artworks displayed their wide range of talents and unique stylistic approaches related to the theme of self-portraiture.



SPRING 2025 EXHIBITIONS & EVENTS

ISAAC COUCH: OCCUPIED FEBRUARY 24 - MARCH 14

Curated by Berea College student Soreyda Begley, *Isaac Couch: Occupied* showcased a collection of work by Chicago-based (and Kentucky-born!) artist Isaac Couch that featured shirts and tarps that Couch calls "Ghosts." These Ghosts, as Isaac says, "refer to embodiments of energies from the past that manifest themselves in the present."

Following the exhibition, the Carter G. Woodson Center hosted, "Creative Freedom: Art and the Pursuit of Liberation," a panel discussion exploring art's transformative power in cultural and liberation movements moderated by Dr. Jess Klanderud and featuring Couch, professional dancer and model Connor Perry (Miss Kentucky USA 2024), and writer, storyteller, humanitarian, and artist Yolantha Harrison-Pace.

At the exhibition opening, Soreyda Begley gave a talk about her experience working with Isaac and her own background as an artist and designer.



POP-UP EXHIBITION: ART 230 MARCH 17 - 21



Showcasing video, installation, and mixed-media work made by students in the ART 230: Sculpture and Intermedia course, this pop-up exhibition featured work by Studio Art majors Alys Combs, Kayla Eicholtz, and Jalen Major, and ETAD major Florence Wright. Each Fall, the class focuses collectively on a single topic or theme and last semester the theme was luxury. Luxury, as a concept, is highly divisive. Students looked at luxury as an aesthetic, but also as a point of broader inquiry. Is luxury different when excess is reframed as abundance? Can luxury exist without scarcity? And, can we have luxury for all?



SPRING 2025 EXHIBITIONS & EVENTS



SEAN HALL: BABY BOY APRIL 21-30

Sean Hall: Baby Boy featured a film and series of photographs exhibited in a gallery designed to replicate the appearance of - and emotional responses to - an Appalachian home. Sean Hall (Class of 2025) is an Emmy Award-winning photographer whose senior capstone project responds to his upbringing in Southeast Kentucky. His work draws from his personal experiences to honor the people and landscapes that have shaped him.

MIRAGE: SENIOR EXHIBITION APRIL 9 - 30

This year's Senior Exhibition included bodies of multimedia work by Dustin Burnette, Vanessa Garcia, Iris Gibson, Jalen Major, and Isaac Rodriguez reflecting their concentrations in Painting, Drawing, and Printmaking.

As part of their senior capstone, students work collaboratively with the Director of the Doris Ulmann Galleries to decide on a theme and plan the details of their senior show. The theme of this year's exhibition was "mirage" and the experience of trying to see and understand something more clearly. Though unique in their individual approaches, each student's work speaks in different ways to the search to better understand one's own surroundings, oneself, and others. For example, how might one work to process and understand a rapidly changing social environment, one shaped by new technologies and global conflict? How can we come to see ourselves – our personal identities, our histories, our relationships with others – in as clear a way as possible?



SPRING 2025 EXHIBITIONS & EVENTS

reframing: women artists in the berea college art collection APRIL 9-30



This semester, students in Dr. Kelsey Malone's ARH/WGS 243: Women in Art course explored the roles that women have played in the history of art across time as artists, as subjects, and as active agents of change. To better understand the structural barriers that have inhibited women's full participation in the arts, students also looked to feminist scholars and curators who have worked since the 1970s to recover women artists from the past and to reframe how art history has been written, exhibited, and taught.



To put what they learned into practice, Dr. Malone and her students turned to the College's permanent art collection and set out to curate an exhibition of women's art following a feminist art historical model – one that is collaborative, exploratory, recuperative, and actively resistant to traditional narratives. The resulting exhibition, *reframing: women artists in the berea college art collection*, highlighted artworks and artists that had never before been displayed at the Galleries and aimed to bring greater attention to the varied ways that women have achieved professional success and personal fulfillment through their creative practice.



reframing was also made possible by the dedicated work of the labor students who work in the Doris Ulmann Galleries and several other collaborators across campus. The exhibition will have a permanent home on the Doris Ulmann Galleries website after the semester ends, and the students' research will be held in the permanent collection archives so that it will be available to future researchers in perpetuity.

Labor students Allison Bailey and Janelle Bernier put the finishing touches on the exhibition before it opens (center); Students in Dr. Malone's ARH/WGS 243: Women in Art class shared their research in a special class visit with Dr. Madeline Rogers' GSTR 210 students who were studying women's contributions to music history this semester (below).

RECENT ACQUISITIONS

CONTEMPORARY PHOTOGRAPHS BY CHARLES H. TRAUB ENTER THE COLLECTION

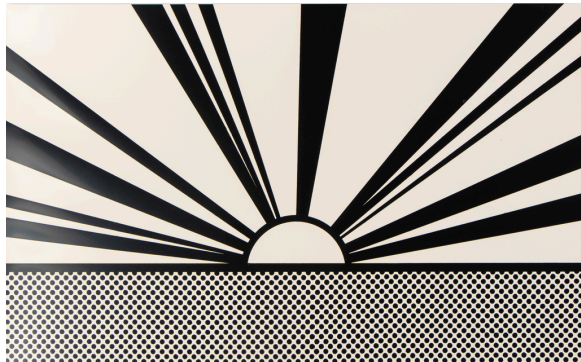
In January, a group of five color photographs by Charles H. Traub were gifted to the collection by the artist and Mr. Paul R. Paletti of Louisville, Kentucky. The photographs are a part of Traub's series, *Taradiddle* (2002-2017). Traub (b. 1945, Louisville, KY) studied photography in Chicago with leaders in the field, including Aaron Siskind, Arthur Siegel, and Kentucky's own Ralph Eugene Meatyard. He has dedicated his career to educating others in the art form and taught at School of Visual Arts in New York for thirty years. Mr. Paletti owns a fine art gallery that specializes in photography and is an organizer of the Louisville Photo Biennial. These photographs are an important addition to the collection's holdings on modern and contemporary photography.

Charles H. Traub (American, b. 1945), *Near El Paso, TX*, 2009, C-print (above) and *Pawling, NY*, 2003, C-print (below), Gift of Paul R. Paletti and the Artist, Charles Traub, 2025.02.03 and 2025.02.01

WORKS ON PAPER AND ART BOOKS FROM GERALD AND SHELLY ELLIOTT

In 2024 Gerald and Shelly Elliott, longtime friends of the Doris Ulmann Galleries, donated a total of 100 modern and contemporary prints from their personal collection, adding to the many more prints that they have been regularly gifting to the Berea College Art Collection since 2004. Included in this most recent gift were works by renowned artists like Miriam Schapiro and Roy Lichtenstein (both pictured here), as well as portfolios of prints by Claus Oldenburg (American, 1929-2022) and Thomas Bewick (English, 1753-1828).

These prints have made an immediate impact on student learning, as several of them were included in the *reframing* exhibition curated by Art History students this semester!



Roy Lichtenstein (American, 1923-1997), *Landscape 4*, 1967, silkscreen print (left); Miriam Schapiro (Canadian-American, 1923-2015), *Sampler*, 1974, screen print, Gift of Shelly and Gerry Elliott, 2024

MEET OUR LABOR STUDENTS!



ALLISON BAILEY | Exhibitions Associate, Class of 2025

Allison is a senior Art History major from Olive Hill, Kentucky. As Exhibitions Associate, Allison helps to install and promote exhibitions of work from the permanent art collection and visiting artists, and events and outreach programs. Her favorite part of her job is sharing artworks with so many people. Allison says "Whether it is a class visit, exhibition, or social media post, I really enjoy sharing these artworks and their histories with different audiences. It is interesting and fun to make artwork accessible, and to see and hear other's reactions!"

In late April, Allison presented her senior capstone project which examined the range of diversity across characters in children's television shows, including Strawberry Shortcake.

JANELLE BERNIER | Collections Assistant, Class of 2027

Janelle is a sophomore transfer student majoring in Art History from Athens, Maine. In her role as a Collections Assistant, Janelle primarily helps with the installation and breakdown of exhibitions and cataloging artworks into the database. Her favorite part of working at the Galleries is spending time in collection storage spaces. She says, "I love walking around and looking at artworks created specifically by people from ancient civilizations whom I will never know or meet. Their art has survived long enough for me to appreciate it, and I think that is so special." In the future, Janelle hopes to work in an art museum using the skills gained from her position in the Galleries.



CECE JOHNSON | Collections Assistant, Class of 2027

Cecelia Johnson is a sophomore History major from Goshen, Kentucky. As a Collections Assistant, she helps to research, organize, plan, install, and care for artworks in the collection. Cece loves "the behind-the-scenes work of an art gallery, learning about artists and about the history their work is connected to, and seeing historically significant pieces of art every day." She says, "I hope that everyone can see the history behind every piece we put on the wall and how important it is to what Berea College stands for." Her favorite artwork in the collection is Mai Comstock Lathrop's *John Brown's Birthplace*, an oil painting of abolitionist John Brown's house made on a wooden clapboard taken from his birthplace by the artist herself in May 1895.



UPCOMING EXHIBITIONS - FALL 2025

ALL PEOPLES OF THE EARTH: SELECTIONS FROM THE BEREA COLLEGE ART COLLECTION

Dimitrie Berea Gallery | August 27, 2025 - May 8, 2026



ROSEMARY MEZA-DESPLAS: A MEANDERING LINE

Lower Traylor Gallery | September 3 - October 10, 2025

ANNE MONDRO: TETHERED

Upper Traylor Gallery | September 10 - October 17, 2025



ABBEY PETERS

Lower Traylor Gallery | October 22 - December 5, 2025

Stay tuned! More information about exhibitions and events for the next academic year will be announced in the Fall term. Follow us @DorisUlmannGalleries on Instagram or Facebook to stay informed!

