

9-27-2002

# Charles Yoder Lecture and Exhibition of Paintings

Department of Art

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The Cultural Affairs/ Distinguished Lecture Series Committee  
GRANT APPLICATION

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I. Applicant/Organization: Department of Art, Guest Lecture Series	
II. a. Responsible Organization Officer:	Professor James Linehan
b. Title	Chair, Department of Art
c. Campus Address (include e-mail and telephone)	104 Carnegie Hall 1-3246 james.linehan@umit.maine.edu
III. Summary of program requiring funding (title, featured artist(s), speaker(s), scheduled date(s):	
<u>Guest Artist/Lecturer</u>	
<b>Charles Yoder:</b>	
October 30, 2002, 7 pm	“Natural Resources,” Public slide lecture about works in the gallery
November 1-December 14	“Natural Resources,” Exhibition of artwork, open to public
November 1, 5-7pm	“Natural Resources,” Exhibition Opening Reception, open to public
In addition, Charles Yoder will also be available to Department of Art students. The final dates and times of the following activities has not yet been completed:	
Gallery talk with Department of Art Student Visiting various studio classrooms, Capstone	
*please see attached itemized budget.	
Expand in fuller detail, a supporting statement with a <u>detailed, itemized budget</u> . Funding for current application is contingent upon submission of a detailed budget and attendance report for any previous year's grant.	
IV. a. Total funding required for program:	\$11,855.00
b. Amount committed by applicant organization:	\$5940.00
c. Amount by / request of (please indicate which) other funding sources:	
Charles Yoder:	\$5290.00
d. Amount requested of Cultural Affairs / DLS Committee:	\$5815.00
Signature of responsible organization officer: 	9.27.02
Signature	Date

SPACE BELOW FOR COMMITTEE USE:

\$5815

## **SUPPORT MATERIAL OF VISITING ARTIST CHARLES YODER**

The Art Department is in a period of growth and change. The University of Maine Museum of Art is currently in the process of relocating its galleries to recently renovated spaces in downtown Bangor. The Lord Hall building on the Orono campus is in the preliminary stages of being redesigned to accommodate half of the Art program. While the end result of both moves will provide the community with art museum and gallery spaces in Bangor and Orono, the interim time period (1-2 years, beginning in November 2002) finds the gallery space in Carnegie Hall unfunded. The Art Department cannot fund a gallery program from the existing budget, but with assistance, we can support an individual exhibition that will allow for the space to continue functioning as a cultural center for the University and surrounding public.

For this reason, the Art Department is requesting funds to support "Natural Resources," an exhibition of paintings by University of Maine alumni Charles Yoder. Mr. Yoder's recent works are paintings of trees, created in his studio from manipulated photographs. His paintings have been described as deceptively simple, widely accessible, thought-provoking and mysterious. Essayist Howard McCaleb points out: "Yoder's paintings remind us that it may be time for us to slow down and think about....where we are going. We should not depend too much on painting and photography as the way to preserve our natural legacy.... As much as we cherish art, we need the real trees as well."

The most recent estimates on the attendance in the Carnegie Gallery indicate that participation at Gallery activities exceeded 8000 visitors last year. We hope that the Charles Yoder events will encourage lively discussions on a variety of topics relevant to the University community, not confined to aesthetic issues, like the relationships among industry, natural resources and the natural beauty of Maine.

**BUDGET FOR CULTURAL AFFAIRS REQUEST  
DEPARTMENT OF ART, FALL SEMESTER 2002**

Charles Yoder Lecture and Exhibition of Paintings

**TOTAL REQUEST: \$5915.00**

**Budget:**

		Total:
Rental truck to deliver and pick up paintings:	\$3000/each way	\$6000.
Press-on letters for Gallery in Carnegie Hall:		\$80.
Exhibition Brochure:		\$3000.
Lecture and Exhibition Announcement Cards:		\$1400.
On-Campus Mailing:		\$100.
Xeroxing on-campus announcements:		\$60
Opening Reception Refreshments:		\$250.
Lecture Honorarium:		\$500.
Hotel (\$45/ night, 1 week):		\$315.
Additional Gallery Lights:		<u>\$150.</u>
		\$ 11, 855.00

**Other contribution:**

1. Charles Yoder		<b>\$5290.00</b>
\$3000.	truck rental	
\$40.00.	press-on letters for Carnegie Gallery.	
\$1500.	Exhibition Brochure	
\$700.	Lecture / Exhibition Announcement Cards	
<u>\$50.</u>	On-Campus Mailing	
\$5290.00		
2. Department of Art Endowment:		<b>\$650.00</b>
\$40	Press-on letters for Gallery in Carnegie Hall	
\$150	Additional Gallery Lights	
\$100.	On-Campus Mailing	
\$250	Opening Reception Refreshments	
\$150.	½ Hotel/week.	
<u>\$60.</u>	Xeroxing on-campus announcements	
\$.650		

**Total other sources of funding: \$5940.00**

**Expenses minus Contributions from other source: \$5915.00**

**BUDGET FOR CULTURAL AFFAIRS REQUEST  
DEPARTMENT OF ART, FALL SEMESTER 2002**

Charles Yoder Lectures and Exhibition of Paintings

**TOTAL REQUEST: \$5815.00**

**Budget:**

Item description	Cultural Affairs	Dept. of Art	Charles Yoder	M. Lewis
Catalog, design and printing	\$1332.63	\$410.31	\$3000.00	
Announcement card, design and printing	\$572.10			
Announcement card shipping NYC to Orono, ME	80.37			
Transport of paintings, round trip	\$3000.			
Hotel (Phoenix Inn, Bangor)		\$198.00		
Gallery light fixtures, bulbs	\$200.	\$511.69		
Sign for gallery entrance	129.90			
Publicity packs—stationery, labels		\$66.58		
Publicity packs—shipping to ME		\$17.13		
Postage for mailing of catalogs and announcement cards			\$202.75	
Print labels for campus mailing		21.78		
Mailroom: attach labels		43.56		
US Postage, announcement cards		\$104.65		
Exhibition reception—food		\$231.23		
Artist stipend	\$500.			
Plastic wrap for paintings		\$9.73		
Installation of show—per diem \$50/per person/per day= \$50 x3=\$150x2 (people)=\$300 total			\$300 (in-kind service)	
Nails and glue for installation				\$6.55
Deliver show—mileage: round trip NYC-Orono (1000 miles). Round trips Orono-Dedham (200 miles). 1000+200=1200 miles x .32=\$384.00		\$384.00		
Pick-up show—mileage: NYC-Orono (1000mls); Orono-Dedham (80 mls)= 1080mls x .32=\$345.60		\$345.60		
Packing show—per diem, \$50/person/day			\$100 (in-kind service)	
<b>Totals</b>	\$5815.00	\$2344.26	\$3602.75	\$6.55

Total project:	\$11,768.56
Cultural Affairs:	\$5815.00
Other sources:	\$5953.56

*Cultural Affairs Committee*  
*including the*  
*Distinguished Lecture Series*  
*200 Alumni Hall*  
*University of Maine*

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October 7, 2002

To: James Linehan

From: Kathleen March & François Amar, Co-Chairs

On behalf of the Cultural Affairs Committee, including the Distinguished Lecture Series, it gives me great pleasure to inform you that your proposal, Art Dept Lecture Series, has been awarded \$5,815.00. **Please contact Wanda Legere at 1-1516 before your event takes place to arrange for disbursement of award funds.** Note: Reception and University of Maine System payroll expenses are not reimbursable through this award.

Please note that acknowledgment of the *Cultural Affairs Committee* is required on all promotional materials. **A budget report must be submitted at the conclusion of your event and will be considered for future funding requests.** It is assumed that projects are completed within 12 months, therefore, any remaining balance will be returned to the Committee account for further distribution unless otherwise notified.

The Committee notes that it does not fund more than 50% of the amount for any given program. It also asks applicants to consider the most reasonable honoraria possible, as there may not be funding for the higher amounts.

We, the members of the Cultural Affairs Committee, congratulate you and wish you much success on this project.

## **REPORT ON THE 2001-2002 LECTURE SERIES**

15 May

### **REPORT ON THE 2001-2002 LECTURE SERIES**

For many years the Department of Art has organized and co-sponsored a highly successful guest lecture series which brings prominent art world figures to the University of Maine campus. The knowledge and abilities of these individuals have significantly broadened the academic and cultural experience of the University community as well as the citizens of the greater Orono/Bangor area. Over the years, the series has continued to gain support and recognition for the quality and diversity of artists and scholars it presents. The interest in and support for the 2001-2002 season is evidence of its growth and continuing success.

With the generous additional support of the Arthur C. Lord Trust and the Class of 1934 Fund, the Department of Art's 2001-2002 Guest Lecture Series brought four highly visible artists and scholars to the University campus to discuss important art issues with students, faculty and local community members. All of these events have been extremely well attended, with an average 50-60 people in attendance during each lecture or presentation. The audiences for these lectures and presentations represented both the campus community and the community-at-large.

#### **Lectures and Seminars:**

**Juan Logan**, Professor of Art at the University of North Carolina Chapel Hill, gave a rousing lecture on his own work, focusing on his own ability to address sensitive cultural issues such as race and gender inequity through art. He delivered a slide lecture to the public, and the next day met with sculpture students for a critique and advice session on their work.

**Maryclare Foa**, painter and illustrator, member of the Royal College of Art in London, England; gave a lecture on the nature of the creative process in a lecture entitled "The Search For The Other..." Ms. Foa presented her own work in the context of her global travels (which include an Arctic journey, and time spent in Zimbabwe and Papua New Guinea) and she spoke very eloquently about the genesis and development of a personal artistic vision.

**Clive Barstow**, Printmaker, Professor of Art, Edith Cowan University, Perth, Australia. Professor Barstow is an expert in the new technologies of water based

screen printing. He conducted a 2 week workshop on these new methods, and assisted in introducing the technology to our studios. He lectured on his work, the work of printmakers from the OPEN BITE PRINT WORKSHOP, and on contemporary issues in Australian printmaking. The Open Bite Print Workshop's Website is [www.waapa.cowan.edu.au/disc/soua/openbite.htm](http://www.waapa.cowan.edu.au/disc/soua/openbite.htm)

**Emanuel Pariser**, co-founder of The Community School in Camden, Maine, an alternative residential high school for At-Risk adolescents, and a panel of current and former students and teachers gave a presentation and lecture on "Relational Education" that concerned how educators in the arts can address the needs of atypical learners. Faculty and students from the Department of Art, College of Education, the Onwards Program, members of Art in the Heart (the local chapter of the Maine Art Education Association), art education students and others heard the students and teachers describe their experiences with relational education. Mr. Pariser described the role of art at The Community School with at-risk students. Approximately 40 people attended this event. The response was extremely enthusiastic and positive. The influence on the AED students, who were working to develop service-learning projects with at-risk populations, was enormous. Additional information on the community school and "relational education" can be found at [www.thecommunityschool.org](http://www.thecommunityschool.org).



CHARLES YODER  
Born Frankfurt, Germany 1948

### Education

#### Bachelor of Fine Arts

Pratt Institute, Brooklyn, N.Y. 1969-71  
University of Maine, Orono 1966-69

#### Solo Exhibitions

2002 "Natural Resources" -University of Maine  
Art Department Galleries Orono, Me.  
2002 "Yard Work Series" -Woodward Gallery New York, N.Y.  
2000 "Taylor Made Series"-Woodward Gallery New York, N.Y.  
1992 Contemporary International Museum of Art Buford, GA.  
1991 Haenah-Kent Gallery New York, N.Y.

#### Selected Group Exhibitions

2002 Small Works Show- Salander O'Reilly Gallery New York, N.Y.  
2002 Paper Invitational 5- Woodward Gallery New York, N.Y.  
2002 "1st Annual Spring Art Party"- Behind The Green Door New York, N.Y.  
2002 "Always in Our Hearts"-Woodward Gallery  
2001 City without Walls Show-Palmer Museum Springfield, N.J.  
2001 City without Walls Show-B. Beamsderfer Gallery Highland Park, N.J.  
2001 City without Walls Show-Monmouth County Library Manalapan, N.J.  
2001 City without Walls Show-Les Malamut Art Gallery Union, N.J.  
2001 City without Walls Show-Monmouth Museum Lincroft, N.J.  
2001 "Take heART"- MPI Gallery New York, N.Y.  
2001 "Hit and Run"- Woodward Gallery New York, N.Y.  
2000 Paper Invitational- Woodward Gallery New York, N.Y.  
2000 "19th Annual Metro Show"- City without Walls Newark, N.J.  
1999 "Nature: Outdoor / Inside"- Woodward Gallery New York, N.Y.  
1999 "Inclement Weather" Rush Art Gallery New York, N.Y.  
1996 "Talking Pictures- End of the Century"  
City without Walls Gallery Newark, N.J.  
1995 Mad Alex Benefit, Stark Gallery New York, N.Y.  
1992 Local Fauna, Henry Gallery New York, N.Y.  
1991 Victim Services Benefit, Dyansen Gallery New York, N.Y.  
1991 War Show, B 4 A Gallery New York, N.Y.  
1991 Cabaret Voltaire, WEBO Gallery New York, N.Y.  
1989 Earth Remembered, Hook Gallery Brooklyn, N.Y.  
1989 Very Special Arts Auction, Christie's New York, N.Y.  
1987 Eleven Emerging Artists, Hudon Riveer Museum Yonkers, N.Y.  
1986 Neo Persona Gallery New York, N.Y.  
1985 Psycho Drama, Philadelphia Art Alliance Philadelphia, PA.  
1984 Dead Blimpie Show New York, N.Y.  
1983 New Talent Printmaking, Castelli Graphics New York, N.Y.  
1982 One University Anniversary Exhibit New York, N.Y.  
1981 Trisha Brown Benefit, Leo Castelli Gallery New York, N.Y.  
1980 Billboard Show, Gestaltreform Gallery Frankfurt, Germany  
1979 Small Work Exhibition,  
New York University Gallery New York, N.Y.  
1978 Four Young Painters, United States Courthouse New York, N.Y.

## Bibliography

October 2002 Barbara Mac Adam, ArtNews

October 2000 Joyce Korotkin, M-The New York Art World, p.8

June, 1999 Inclement Weather, Piri Halasz, NY ARTS, p.15

12 October 1992 Solo Exhibition, Jerry Cullum, Atlanta Journal, p.14

10 October 1992 Solo Exhibition, Millie Boyd, Gainesville "Times", pp. 3A and 6A

March, 1983 Group Show, Valentin Tatransky, Artsmagazine, p.16

May, 1980 Frankfurt Anschlag, Von Christo von Helmut, Frankfurter Allegemeine Magazine, p.26

## THE PAINTINGS OF CHARLES YODER

Charles Yoder's paintings are grounded in the ordinary facts of familiar and comfortable landscape environments, and yet they are mysterious and provocative in ways that invite deeper contemplation and reflection. In an essay on Mark Twain, T.S. Eliot commented that he doubted that "a poet or novelist can be universal without being very local too." In a similar vein the poet/singer Leonard Cohen has observed, "Mystery is always grounded in ordinary fact." We don't simply take in the accuracy of observation and detail in Charles Yoder's paintings: somehow, the paintings resonate more deeply within our consciousness, stirring up personal associations and memories...filling our experience of them with poetic complexity.

In his book about the painter Georges Inness, Nicolai Cikovsky, Jr. quotes Inness as remarking, "Unity is the fundamental principle of all art", ... and it is neither an aesthetic or a visual effect, but a "great spiritual principle." Inness further states "The chief peril to a painting's wholeness (unity) is descriptiveness that calls undue attention to the things described and to itself as a feat of technique." It seems clear that Charles Yoder has been able to achieve this ideal of carefully observed representation without losing that sense of the mysterious, of spirit. He develops his paintings with meticulous and subtle craft while maintaining a lively and spontaneous feeling that doesn't necessarily underline the technical virtuosity of the work. The paintings communicate as abstractions as richly and fully as they communicate as literal descriptions. This is the unity to which Inness refers. It is the entrance into mystery. The use of color and value changes, the quality and character of varied illumination, the rhythm of the brushwork and mark-making, the sensual textures of the paint surface, the complexity and feel of space, the animated gestures and solid presence of forms... all of these intangibles, are fully unified partners with the outward physical descriptions. The

paintings invite both recognition and very complex emotional, psychological, or even spiritual response.

A further unity can be found between the mind and the spirit of the artist and the exuberance of the work as expressed in its ambitious scale and its uninhibited embrace of beauty and emotion as significant and legitimate expressive concerns. The contemporary art world is rightly suspicious of this kind of commitment. It is wary of the easy and superficial clichés of beauty that elicit knee-jerk responses of appreciation and awe. It is thus a daunting task to evoke beauty and emotion with serious (profound) expressive intentions in a world filled with cynicism and doubt. In an interview in *Art in America* (March '98) Bill Viola defends the validity and necessity of this kind of effort... "I believe that when something is so visually overwhelming that it makes you cry, what you are really tapping into is some undercurrent of wisdom and knowledge that gives you an insight into the fundamental truth of life. It's not 'merely emotion.'"

Charles Yoder's paintings are both wonderfully accessible and mysteriously elusive. They're not easy. The viewer is invited to collaborate with the paintings in a personal and intimate way to mine the treasures of their nuanced content.

Michael H. Lewis, Professor of Art, University of Maine, Orono, Maine, August 2002

# **Betwixt and Between: The Paintings of Charles Yoder**

By

Howard McCalebb

The history of art is a reminder that much of conceptual evolution has been the result of artists being driven by a need to free themselves from the prevailing dogma of the time. The art of the 1980's was distinguished by its subordinate relationship to French critical theory, which was the product of an entrenched, mostly non-art-making intellectual elite. The concerns of artists became more and more mixed with those of writers, philosophers and scientists. World history, social anthropology, and economics became apt subjects of these re-educated and re-programmed artists.

Nevertheless, some artists went looking in other directions for something different to say and to see. In contrast to this essentially theoretical science and its highly specialized language, a more retinal art began to emerge as artists began to retake authority over their aesthetics.

It was this interest in the late 1990's that led Charles Yoder to begin making his paintings of trees with the idea of embracing simplicity of intention, concept, and subject. He set out on the unenviable task of creating an accessible visual language, with a result that is neither preachy nor severely encumbered with secret society art code. He is attempting to lift the veil between specialized artistic practice and common reality, without

prioritizing one over the other. His art does, however, strengthen the conviction that painting is more about pictures than it is about words. This approach expresses a regard for a wider spectrum of viewer interest. The trees penetrate and activate an instinctive emotion that the artist attributes to a "subconscious summoning."

These deceptively simple paintings contain an intelligent comprehension of recent art history, as well as complex psychological layers of evocative symbolism. Because the artist knows abstraction so well, the paintings' images appear to be composed of abstract bits of color that scramble individually before coalescing to form the representational image. But Yoder's paintings are not conceived as otherworldly creations in the way that purely abstract paintings often are. And in spite of all of the supposed freedoms of the so-called post-historical age, there is still considerable tension between abstraction and representation. Yoder's art serves as an alternative to the trends which have emphasized reductionist purity as the path to a deeper understanding of the true nature of the art object, and as a tonic to the divisiveness that informs daily life on so many other fronts. By eliminating the boundary between abstraction and representation, Yoder places abstraction back within representation, where it was before Cezanne extracted it, an innovation that Yoder refers to as: "removing the flesh and leaving the finest of picked over bones."

These paintings are created in the studio from photographs, rather than outdoors in the field. They are a mediation of mediums, that evolve from the natural eye, to the photograph, through the digital print, to the canvas. Until in the early 1820s, the skilled production of representations was what painting had aspired to since antiquity. As a reaction to the invention of photography,

revolutionary changes occurred in the way artists would see and make art. The painterly exactness of nature was no longer needed from painters. In a modernistic search for new purposes and its essence, painting flew into a myriad of astonishing directions. For Yoder also, the photograph exposes the gap between reality and imagination, but in a way that is ripe for exploitation by painters. He observes, photographs, digitally manipulates, and in the decisive phase, he paints.

Paintings of trees can strangely also be about humans. Trees represent the very shape and structure of getting at the depths of human experience, in which everything is always repeated but is also always new. Trees in the landscape remain fixed in place, even as they are always changing. Moreover, such subject matter allows viewers to reflect on their own stories and remembrances. These reflections often erupt spontaneously as testimonies, which are stunning and moving. Trees are among the simplest -- even primordial -- visual icons in the long history of human experience. We have been living with them for a very long time. Trees and landscapes painted in the far past bring up lost worlds in gorgeous detail, providing a means for savoring their remembered colors, sounds and smells. Yoder's trees can do the same for the landscapes of our time.

These paintings do not explicitly reference popular culture. They are, however, populist, and widely accessible. This artist shows viewers things they already know. And he shows them in such a way that they do not have to reason them out. He shows viewers something in a way that exhilarates and seduces them rather than alienating them. He offers restoration and redemption, and his art demonstrates a basic respect for humanity and the viewers of his work. His art gives us perspective, and some kind of hope, that even if we human beings

do irrational things to one another and to the landscape, there is also a part of us that wants to, and is trying to, do better.

Images of trees manifest a larger social background and express important concerns of human life. Art can be political and blunt, contentious even, and it can force viewers to confront the consequences of their actions. But the payoff must always be intelligent and visually worthwhile, whatever the message. Good intentions are not enough. Yoder's paintings remind us that it may be time for us to slow down and think about where we are and where we are going. We should not depend too much on painting and photography as the way to preserve our natural legacy for future generations to behold and enjoy. As much as we cherish art, we need the real trees as well.

Charles Yoder's art is not didactic; it is neither utopian nor dystopian.

There is a quiet humanism that is not about progression or digression. It is simply a reflection upon our participation in life and the wildness in ourselves. It does not lecture us on how to live within ourselves or within nature, even as the paintings reflect the artist's own past and current life among these trees of Maine and Long Island, New York. His personal motivations combine both real and fantasy elements, that awaken the viewers' imagination as well. This art addresses humanity's idiosyncrasies as well as its desires, and is also a lovely record of what nature has given us.



CULTURAL AFFAIRS COMMITTEE  
C/O PRESIDENT'S OFFICE  
200 ALUMNI HALL

## **Cultural Affairs / Distinguished Lecture Series Report on Fall 2002 Department of Art Visiting Artist/Lecturer**

**The Fall 2002 Department of Art Visiting Artist and Lecturer request for Fall 2002 was:**

**Charles Yoder:**

October 30, 2002, 7 pm	"Natural Resources," Public slide lecture about works in the gallery
November 1-December 14	"Natural Resources," Exhibition of artwork, open to public
November 1, 5-7pm	"Natural Resources," Exhibition Opening Reception, open to public

In addition, Charles Yoder was available to Department of Art students and spoke with the senior Studio Art majors in their Capstone class. A group of art students from Bangor High School is scheduled for early December to visit the exhibition and hear a talk given by Michael Lewis, who teaches painting here at UM.

**Results:**

The events surrounded the Charles Yoder exhibition and lectures were very well publicized through series posters, fliers, a mailing of the 12 page full color exhibition catalog, press releases, calendar listings and e-mail promotions. The *Bangor Gazette* published a review of the exhibition in their weekend paper, Saturday/Sunday, November 2-3, 2003. Cultural Affairs was credited through the fliers designed and distributed after we received the visiting artist grant. Cultural Affairs was thanked in the introduction to the slide lecture and gallery talk and in the e-mail announcements. Unfortunately, the postcards and Exhibition catalog had already been printed prior to notification of the grant.

There was an outstanding response from both within the University community and outside. Over 250 students, faculty and the general public came to Charles Yoder's slide lecture on October 30<sup>th</sup>. Approximately 150 people came to the Opening Reception of the Yoder exhibition, "Natural Resources." All of the events included lively discussions, Question/Answer periods. All three sections of the Department of Art, Studio Art, Art History and Art Education, used the Yoder events in their classes, through assignments, gallery critiques, discussions with the artist and response papers. Some of the publicity and media coverage is included.

Student and faculty response to the events has been over-whelming. Each of the three Department of Art areas used the Yoder events as teaching tools. In both art history and art education, students wrote critiques of the exhibition and response papers. The art education majors also wrote and discussed issue relating to the value of utilizing guest artists in art programs. In the studio areas, the senior Capstone students had the opportunity to discuss professional concerns having to do with professional presentation of artwork, career options for studio artists, breaking into the New York gallery 'scene' and 'getting a gallery'. They discussed considerations about art agents, promoters, etc. Other studios used the painting themselves to discuss design elements. (I have enclosed an example of the responses received.)

There was universal agreement that the gallery and lecture events were stimulating to both the students and faculty, providing essential opportunities for lively debate and discussion, which most importantly has a wonderful impact on the liveliness and vitality of the Department of Art. The response from the community at large was equally positive. Events like these provide important outreach opportunities and cultural stimulation.