



Freedom
Art as the Messenger

CAIO
INSTITUTE

1000 MASSACHUSETTS AVENUE, NW • WASHINGTON, DC 20001

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APRIL 11, 2019 — JUNE 14, 2019

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A note from the Cato Institute's President and CEO, Peter Goettler

We're delighted and proud to host the Cato Institute's first-ever art exhibition—*Freedom: Art as the Messenger*. Welcome! Since we announced the exhibition and issued a call for entries, many have asked, “Why hold an art show at a think tank?” I take it that some believe it's an odd idea. But if you reflect, I hope you'll agree it's a natural fit.

Freedom is at the very core of Cato and its work, for our vision is a free and prosperous society with minimal intrusion on the liberty with which nature has endowed us. And freedom and art have been intertwined throughout history. Freedom of speech and expression are among our most cherished values, and only with them can art prosper. Art advances by pushing limits that test whether we're living up to these values. After all, it's the unconventional, the controversial, and even the distasteful that are most likely to elicit calls for curtailment and censorship and, hence, are forms of expression that most call out for these freedoms.

Art and artists have also played an important role in freedom's advance. I visited Cuba a number of years ago and had the opportunity to spend time with Cuban artists. They were creating spheres of freedom and tolerance against an oppressive regime by courageously pushing and probing the limits of what the regime might accept. And history is rich with examples in which brave artists have joined other elements of society to help undermine dictatorial regimes—not only by pushing back, but through caricature that made such regimes appear anachronistic or perhaps less threatening.

Another motivation for the exhibition is to discover the full dimension of outcomes that may result when wide-ranging visions of freedom intersect with the breadth of artistic interpretation. For example, I mentioned how freedom is the cornerstone of Cato's mission. Implicit in this vision is a belief that increasing the scope of private initiative and civil society, while limiting the role of government action, best safeguards the dignity of every individual, reduces poverty, and provides the ideal conditions for human flourishing. That's our road map to the goals most of us share: a world of peace and prosperity, where free men and women live meaningful and fulfilling lives.

Many who share these very objectives have a different vision of how to get there, particularly as it relates to the role of the state. Yet regardless of party or philosophy, most people across the political spectrum pay homage to freedom and see it as a desirable end in itself: nearly all say they want more freedom. This is a paradox that's endlessly fascinating. Dramatically different visions can be seen, at least in the eyes of their adherents, to vindicate freedom.

Now overlay on this paradox the way that artists, when given the very same subject or idea to portray in their art, arrive at a dramatically broad range of representations. Some of these differences relate to the media in which they work or to the fact that individual

artists bring a different portfolio of skills to their craft. But the full range of differences can be most attributed to the fact that each artist's vision and interpretation will be different from that of every other artist. The substantial differences in the definition of freedom we each hold, along with the dramatic range of artistic interpretation, have combined to produce the stunning collection of pieces you see in these pages and throughout the Institute's building during the exhibition. Our hope is that through the lens of artistic interpretation, *Freedom: Art as the Messenger* may teach us a lot about what freedom means to us and to others.

I also confess to a strong personal interest in the exhibition. When Cynthia, my wife, and I came to Washington to join Cato, there was a strong connection between our residing here and the mission of Cato that brought us to DC. So we decided to decorate our apartment with art and objects that had a connection to liberty: reproductions of Delacroix's *Liberty Leading the People* and Thomas Cole's series *The Course of Empire*; scenes from our nation's founding and very old books from the classical liberal canon; autographs of leading abolitionists and a framed copy of the *Charlie Hebdo* issue that followed the tragedy in Paris; and Ansel Adams's photographs of Japanese Americans whose smiles belied the fact that they were living in World War II internment camps. It is inspiring to realize through the exhibition that even this wide range of items encompasses but a tiny slice of the full spectrum of freedom-related art.

Through the exhibition's accompanying events and public access, a final goal of *Freedom: Art as the Messenger* is to bring a diverse group of people together who, through the artistic interpretation of freedom, may learn some things about one another. Throughout our lives, we've been able to say we occupy amazing times. And we do. But we're also living in a time of much public discord and anger. If we can cool the temperature a bit, we may discover that while we have sharp and principled ideological differences, we share many of the same values, goals, and hopes. At Cato, we're committed to a compelling libertarian philosophy that we firmly believe can be the gateway to a free, open, and prosperous society that enables all to live their best lives. Many of the people who've contacted us about *Freedom: Art as the Messenger* have asked, “What is Cato, anyway?” So we're confident that the exhibition is accomplishing one of its key goals: to help better inform the public of the Institute and its mission, and of the common goals and policy outcomes many of us share. We offer sincere gratitude to our friend Harriet Lesser for inspiring this exhibition and to Harriet and June Linowitz for curating the event. And we thank you, we thank our generous supporters, and we especially thank these outstanding artists for combining to make *Freedom: Art as the Messenger* a success.

—PETER GOETTLER,
President and CEO, Cato Institute

A note from the curators

The Cato Institute is a place that hones words and concepts into specific and powerful messages. When I visited Cato's headquarters for the first time, I was surprised to see that there was virtually no art on any of the art-inviting walls or spaces. I had a chance to speak with Peter Goettler about the influence of art on words and concepts. He was interested in seeing where this conversation might lead. Happily, it led to this exhibit.

We live in an era in which conversation and dialogue have taken a back seat to combative voices. The goal of this exhibit is to provide a medium for conversation about freedom through art. Cato presents a unique bridge for that discussion, because its own philosophy focuses on the vital importance of freedom. Art and freedom, after all, have always been allies.

Co-curator June Linowitz and I looked for artworks that revealed individual identity while keeping to the context and philosophy of the exhibit. Each piece we selected has something special and unique to say about freedom. I am fascinated by the depth and layers of possible meanings in these works that include painting, drawing, sculpture, video, and mixed media and that range in size from the miniature to bigger than life.

We had over 2,000 submissions from more than 500 artists from 40 states—an extraordinary outpouring. The pieces in the exhibit contain meaningful and intense messages, from humorous observations to passionate depictions. These works have many voices, and we hope you will allow yourself to become involved with them and to discuss them with others.

—HARRIET LESSER,
Curator

When Harriet Lesser asked me to co-curate *Freedom: Art as the Messenger*, I hesitated. Was I the right match for the Cato Institute, an organization that advocates political and social views notably different from my own? But then, seeing as the theme of the show was freedom, I realized that those differences of opinion, and the right to have those differences, is a central concept that we can agree on. The Cato Institute is about individual liberty and freedom. By opening up its physical environment to the artwork Harriet and I selected, the Institute is expressing its respect for the individual and for freedom of expression. Those are things I respect too. I decided that if the Cato Institute can be open to the wide variety of expressions in the show, I can be open to the Cato Institute. For me, this openness to one another is central to the purpose of the exhibit. It's sorely needed in our world right now, and I'm grateful for the opportunity to be a part of it.

This exhibition explores different attitudes and expressions of freedom. In an exhibit that invited submissions from all over the country, it was inspiring to see how the artists expressed freedom and, sometimes, the lack of it. The exhibition's call for entry had a much larger response than we had anticipated—almost 2,200 entries. The work was varied but almost universally passionate. We were interested in work that expressed mastery in an artistic medium and genre and that encouraged thought and discussion. Did the work address or express freedom in some way? Was the artist's expression original and compelling? In installing the show, would the works converse together and invite the viewer to become part of the discourse? It is my hope that viewers will be open to each artwork in this exhibition, consider what the artist is expressing about freedom, and be led to contemplate what freedom means to them.

—JUNE LINOWITZ,
Curator

1.
TARA BARR
The Chicago
Oil on canvas,
24" x 24"
2018



2.
JADY BATES
*A Certain Sense
of Liberty—
Self Portrait*
Archival pigment
print,
10.75" x 10.75"
2018

3.
SUSAN BIKOFF
Unlocked Possibility
Wax, resist ink,
wash drawing
and collage,
33.75" × 25.75"
2019



4.
MERYL BLINDER
Stars and Stripes 2
Oil on canvas,
30" × 30"
2019



5.

BETTY BRANCH
Out of the Box
Bronze and steel,
13" x 12" x 4"
2003



6.

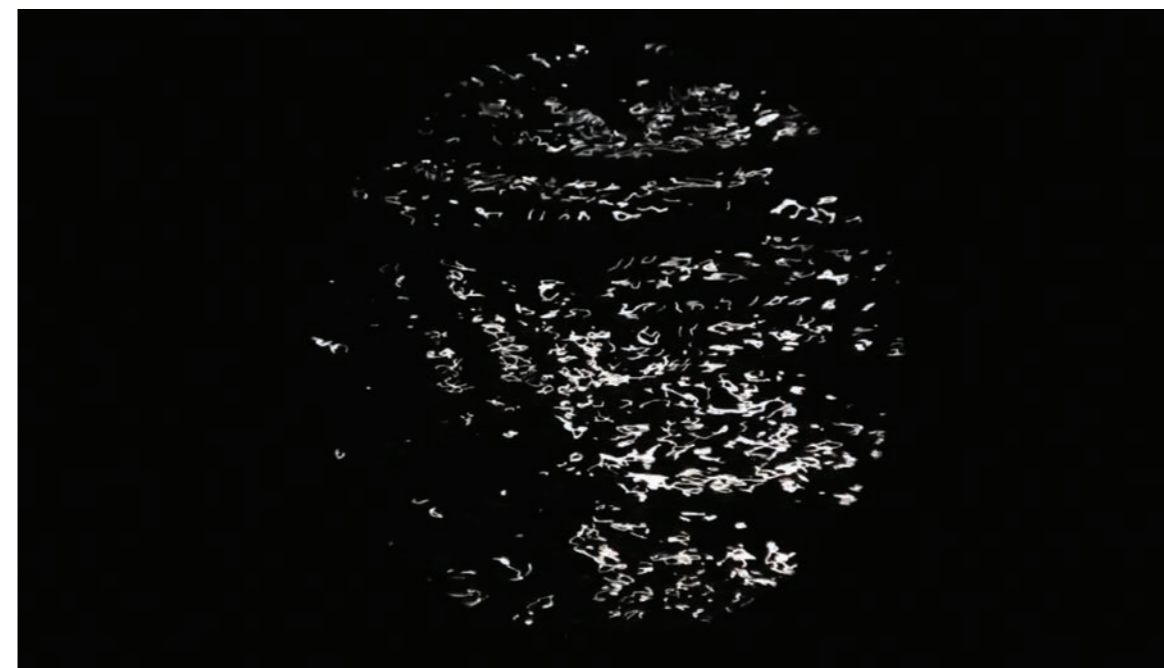
JIM BREMER
Me Too.
Digital
photograph
printed on hot
press paper,
20" x 30"
2019



7.
JOAN LOBIS BROWN
*Women of an
UNcertain Age:
Indomitable Baby
Boomers # 3*
Archival pigment
print,
19" x 13"
2016



8.
AARON CALDWELL
*African American
Musical Ancestry*
Terracotta,
10" x 10" x 1" (each)
2018



9.
DAVID CARLSON
*Invention/
Translation-Messages*
Blu-ray video,
15:40
2018

10.
DENNIS CARRIE
Frederick Douglass,
1847
Oil on board,
10" x 8"
2018



11.
MICHAEL
CAYO-COTTER
*I Feel Like
Bustin' Loose*
Acrylic on plywood,
46" x 30"
2018



12.
SHEILA CHESANOW
Stars and Stripes
Digital photograph,
16" x 24"
2017



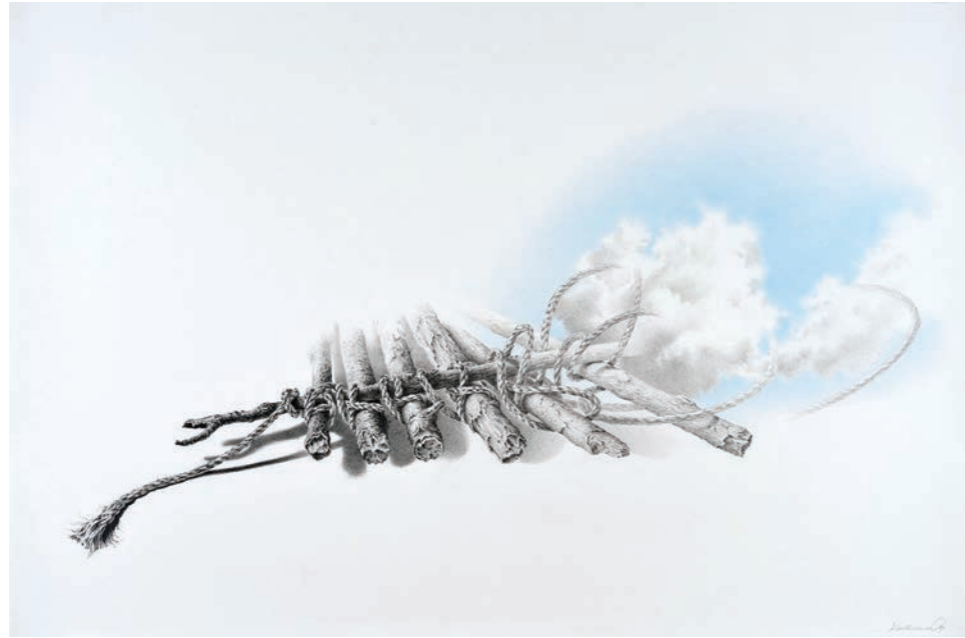
13.
RON COLBROTH
Lincoln Memorial
Archival photograph,
11" x 17"
2015



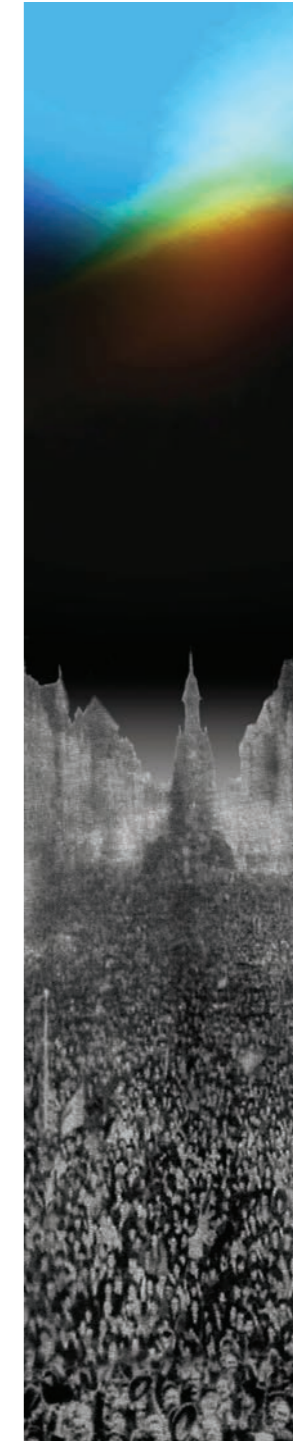
14.
CHRISTOPHER
CORSON
Bare Earth
Pit-fired ceramic,
10" x 21" x 10"
2018



15.
KATHERINE COX
The Unraveling
Graphite and
colored pencil,
30" x 44"
2016



16.
RICHARD DANA
Resist
Archival digital
print mounted
on Sintra,
72" x 14" x 1.5"
2019



17.
KAYA DECKELBAUM
En'Light
Wire-mesh
and paint,
48" x 24" x 17"
2015



18.
LULU DELACRE
Pablito
Graphite on vellum
with collage elements,
10.5" x 7.5"
2016



19.
LULU DELACRE
Marla
Graphite on vellum
with collage elements,
10.5" x 7.5"
2016



20.
LULU DELACRE
Elena
Graphite on vellum
with collage elements,
10.5" x 7.5"
2016



22.
LULU DELACRE
Romina
Graphite on vellum
with collage elements,
10.5" x 7.5"
2016



21.
LULU DELACRE
Frank
Graphite on vellum
with collage elements,
10.5" x 7.5"
2016

24.
LULU DELACRE
Hugo
Graphite on vellum
with collage elements,
10.5" x 7.5"
2016



23.
LULU DELACRE
Esperanza
Graphite on vellum
with collage elements,
10.5" x 7.5"
2016



25.
LULU DELACRE
Luci
Graphite on vellum
with collage elements,
10.5" x 7.5"
2016

26.
SARA DILLIPLANE
Universal Healthcare
Rally
Graphite, charcoal
and colored pencil,
13" x 9"
2018



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27.
THOMAS EDWARDS
A Forced Conversation
Stoneware mugs,
saucers embedded
in gypsum cement,
retractable cords,
MDF, modified
hardware and
table base,
35" x 29.5" x 29.5"
2015

(Made in part with the
generous support of
the Bemis Center for
Contemporary Arts.)

28.
DORIS EISEN
Hymie and the Boy
Lithograph,
9" x 11"
1989

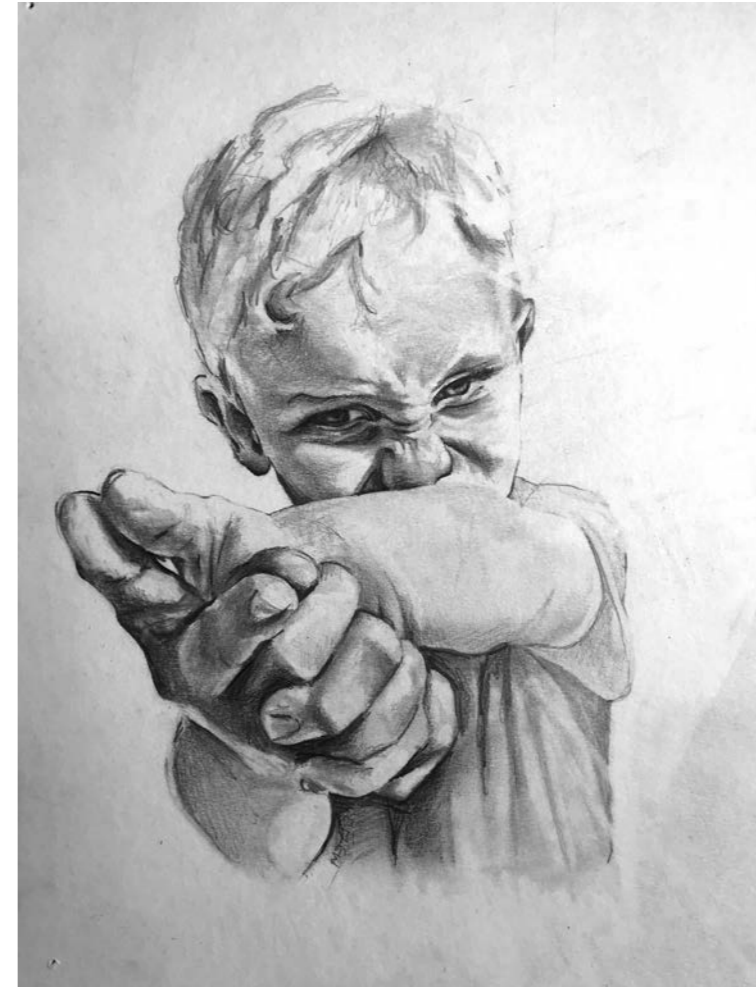


29.
CLAYTON EVANS AND
CHRIS BARCLAY
*Black Boys in Green
House: Green House
Effects*
Acrylic paint,
plexiglass, canvas,
string and
photographs on
plywood panels,
56" x 36"
2018

30.
MARGARET JO
FELDMAN
*Amendment 2,
Mouth Piece*
Free motion
embroidery
on canvas,
51.5" x 7" x .5"
2018



31.
MARIA-THERESA
FERNANDES
Welcome to My House
Textiles collage,
24" x 15" x 0.1"
2018



32.
CANDICE FLEWHARTY
*The Emoji Project—
Kyle's Handgun*
Graphite on paper,
14" x 11"
2016

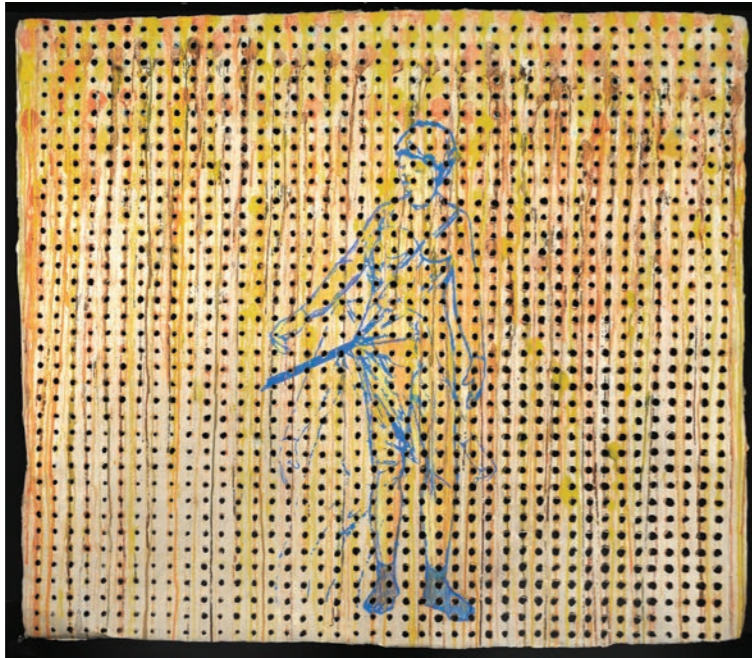
33.
RICHARD FOA
*Knowledge Breaks
Down Walls*
Wood, wood
composite, acrylic
paint and ribbon,
10.5" x 20" x 5.5"
2019



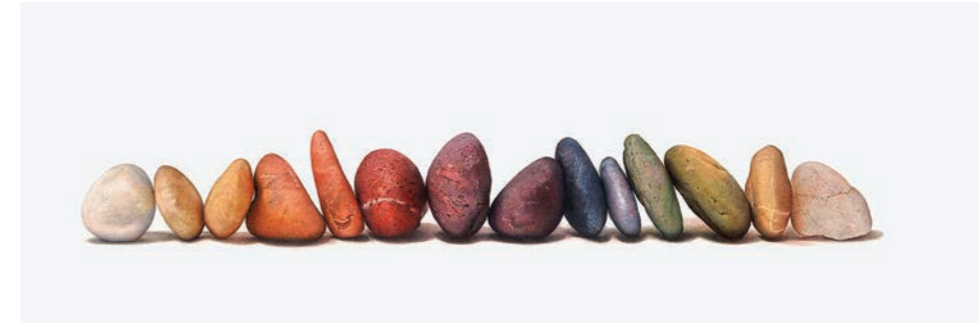
34.
SANDY FRANK
Connection
Ceramic, paint,
screws and epoxy,
60" x 8" x 12"
2017



35.
HELEN FREDERICK
Fascia I
Artist-made paper,
monotype and
screen print,
48" x 48"
2018



36.
HELEN FREDERICK
Fascia Diptych
Artist-made paper,
monotype and
screen print,
48" x 48"
2018



37.
DEBORAH FRIEDMAN
The Wall
Colored pencil,
7.5" x 23"
2019



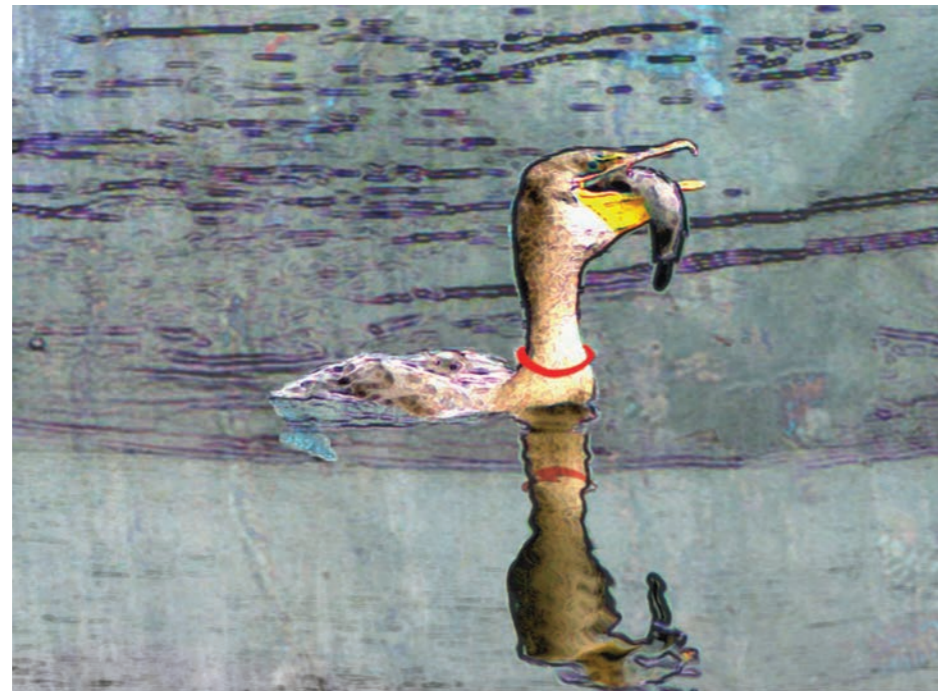
38.
ZENOS FRUDAKIS
Freedom Maquette
Bronze,
9" x 24" x 11"
1985

39.
STEVE GARNER
Eclipsed
Digital media,
32" x 4"
2018



40.
HONEY GAYDOS
Cause and Effect
Pastel over gouache
on board,
16" x 16"
2018

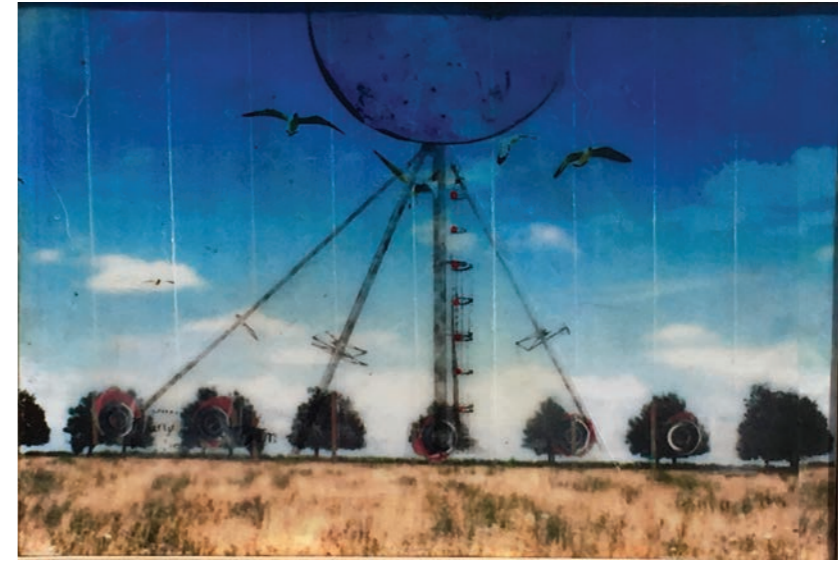
41.
ELLEN GRABINER
The Cormorant
Video,
3:00
2018



42.
ROBIN HARRIS
*Let Me Be Your
Lifesaver*
Acrylic on canvas,
10" x 10"
2018

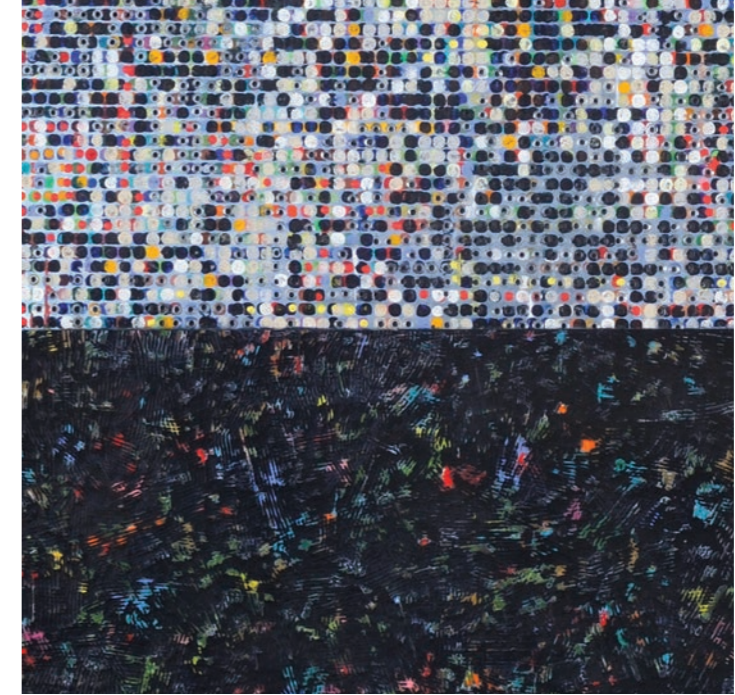


43.
ALLEN HART
The Harpist
Oil on canvas,
40" x 30"
2006

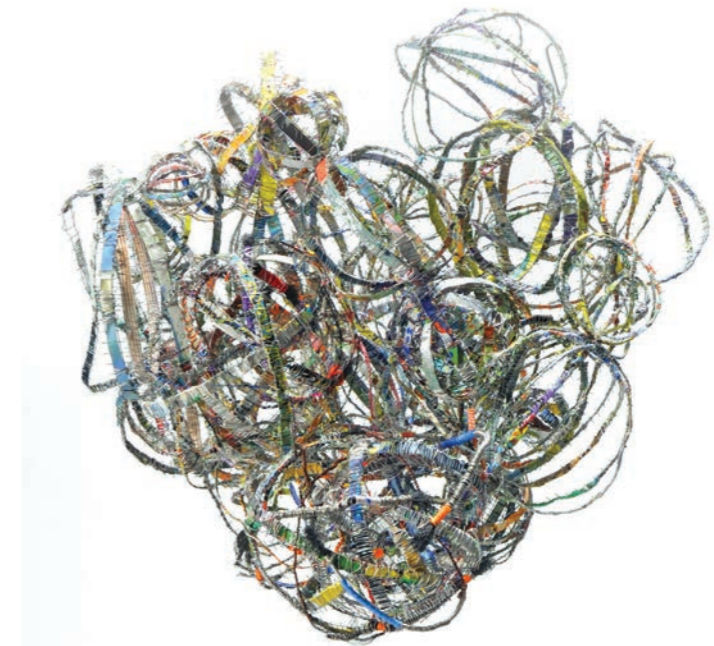


44.
KATHERINE HART
Untitled
Encaustic collage,
7.25" x 10.75"
2018

45.
HILARY HELFANT
A Radical Voice
Ceramic double
fire cone 5,
11" x 11" x 11"
2017



46.
FRANCIE HESTER
Identity Series
Acrylic and
wax on aluminum
honeycomb panel,
60" x 61"
2014



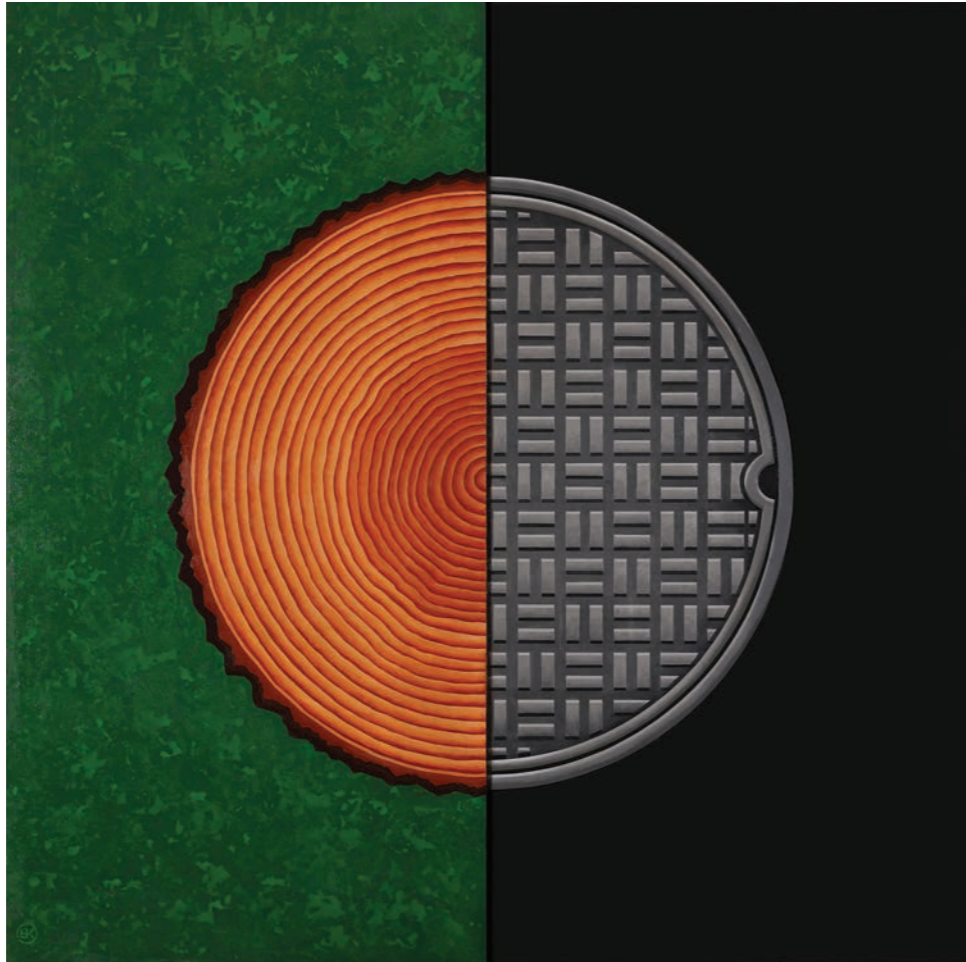
47.
FRANCIE HESTER
Cluster Series
Wire and acrylic,
32" x 30" x 30"
2019

48.
LISA PARKER HYATT
Seven Ghost Sharks
Eleven Tulips
Oil on cradled
wood panel,
20" × 20" × 1.75"
2019

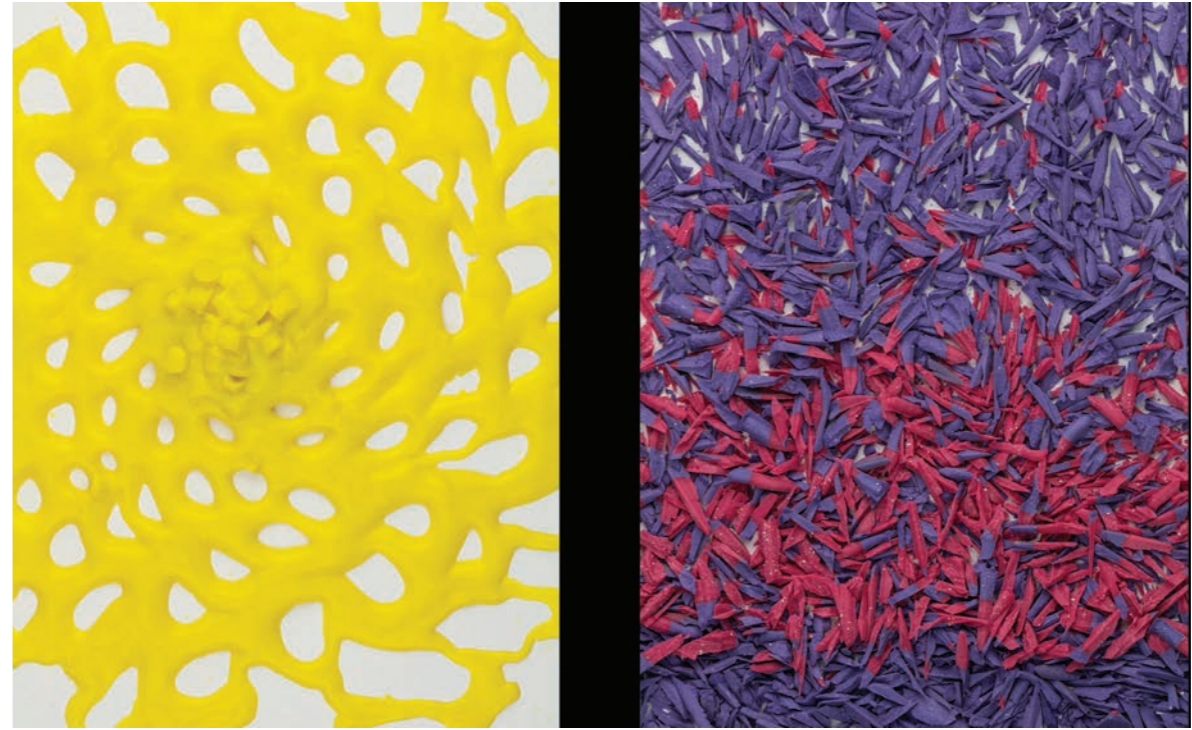


49.
BERYL JAZVIC
The Dreamers
Oil on canvas,
48" × 72"
2018

50.
WILLIAM KNIGHT
Urban Suburban
Oil on Gesso Bord
with a satin varnish,
48" x 48" x 2"
2017



51.
RYAN LEWIS
Everted Sanctuaries IV
Video,
4:55
2017



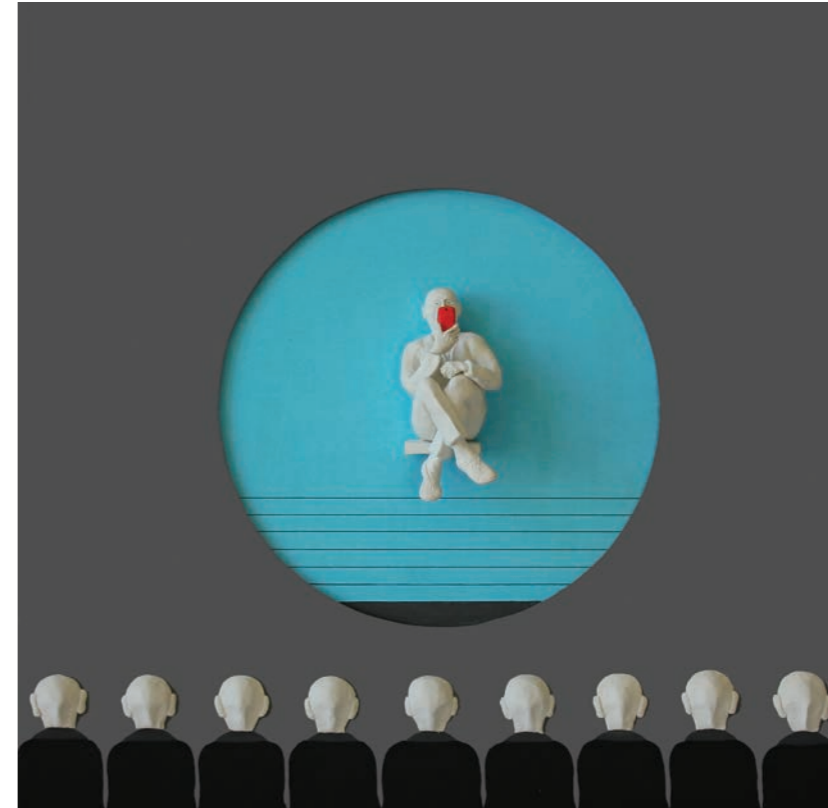
52.
ROCHELLE
LOWENSTEIN
*The Browning of
America 2*
Oil on canvas,
diptych,
18" x 48"
2018



53.
LINDA LOWERY
Six Dancing Babies
Oil on canvas,
36" x 72"
2017



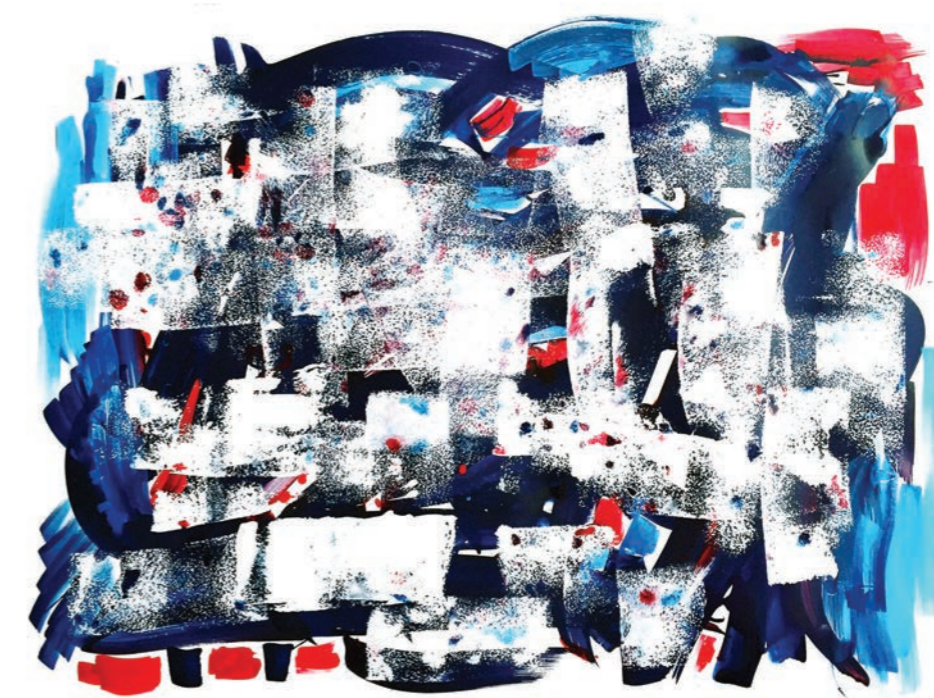
54.
LES MAKOWSKI
New Cult
Acrylic on board
and baked clay,
24" x 24" x 4.5"
2017



55.
JOEY MÁNLAPAZ
Take One
Oil on linen,
42" × 56" × 2.5"
2010



56.
SHARON PIERCE
McCULLOUGH
Political Chaos
Mixed media on
bristol board,
19" × 24"
2016



57.
JIM MCKEON
Isolation Theory
Oil on canvas,
48" x 40"
2017



58.
ERIN MERCER
S.S. Orb
Aluminum,
5.5" x 5.5" x 5.5"
2017



59.
JEREMIAH MORRIS
Defragmented 1.2
Purchased vintage
photograph, scanned
and digitally altered,
16" x 20"
2018



60.
DEBRA MOSER
Free Flying
Print,
11" x 14"
2017



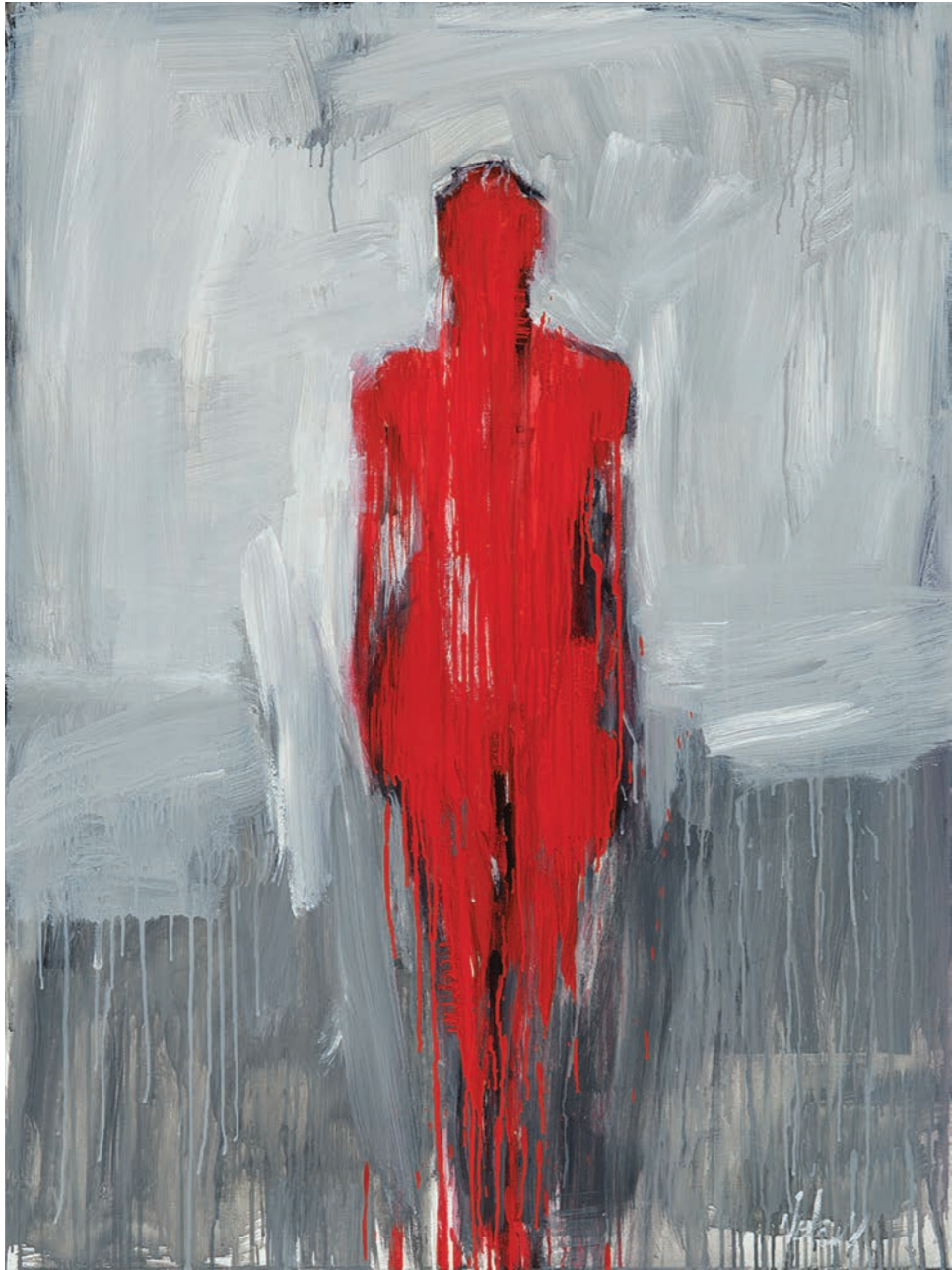
61.
DEBRA MOSER
No Constraints
Print,
11" x 14"
2000

62.
DOMINIE NASH
*Stills from
a Life 49*
Fabric collage,
48" x 44"
2016



63.
GEORGIA NASSIKAS
Over
Encaustic on
cradled wood,
12" x 12"
2018

64.
LESLIE NOLAN
Sylvie
Acrylic on canvas,
48" x 36"
2018



65.
AKEMI OHIRA
Forgotten Action
Mezzotint,
11.2" x 7.82"
2017



66.
STEPHANIE OSSER
*My Family
Odyssey*
Porcelain,
underglaze, glaze,
6" x 6" x 1"
2019



67.
GIUSEPPE PALUMBO
Sword vs. Pen
Bronze,
26" x 40" x 10"
2016



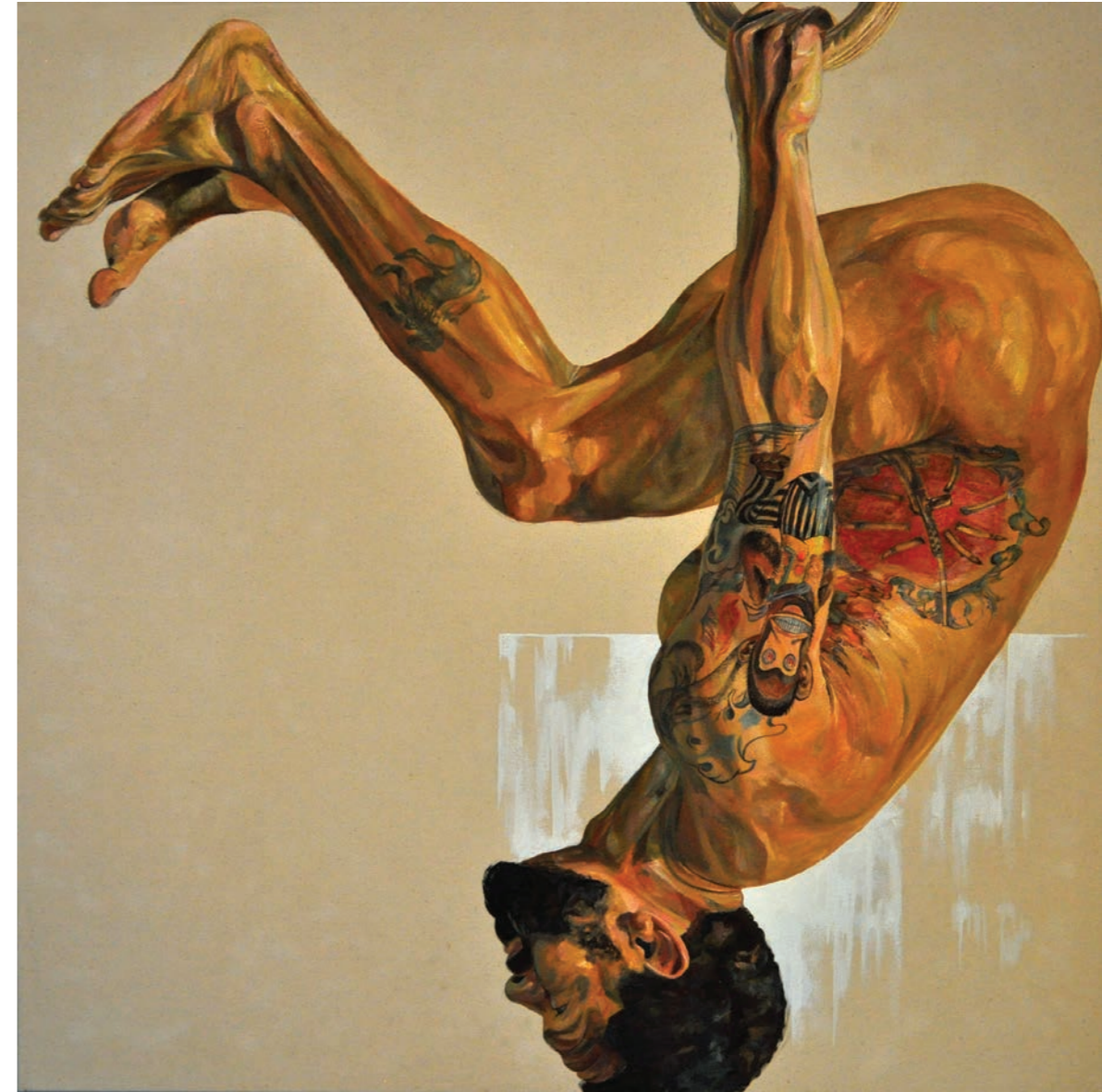
68.
PHYLLIS PLATTNER
*Chronicles of War:
Regiments and
Obedience*
Oil and gold leaf
on panel,
67" x 46"
2009



69.
ANGIE RUCKER
*Captain Augustus C.
Thompson*
Archival pigment
print,
12" x 12"
2018



70.
PAUL RUTZ
*Holding on to Peace
[Mars Quirinus]*
Oil on canvas,
36" x 36" x 1"
2018



71.
ELŻBIETA SIKORSKA
Venus
Mixed media on
hand-made paper,
50" x 50"
2018



72.
ELŻBIETA SIKORSKA
Wings
Mixed media on
hand-made paper,
22" x 48"
2017



73.
SHANDEN SIMMONS
The Profile
Charcoal and white
conté charcoal,
61" x 65" x 2"
2018

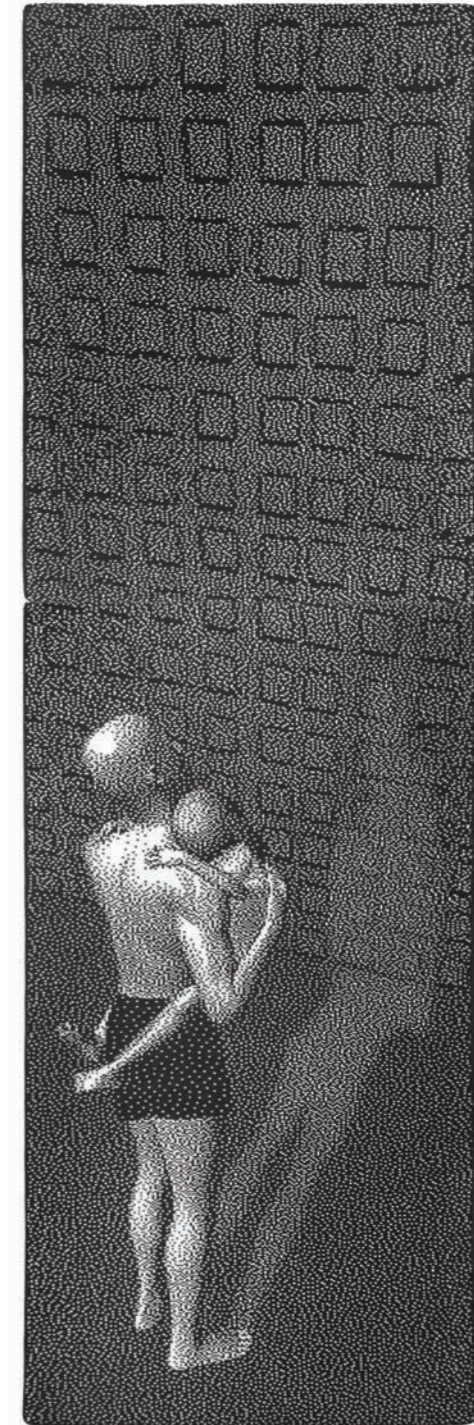
74.
KANIKA SIRCAR
Barthes Box 2
Stoneware,
14" × 6" × 3"
2016



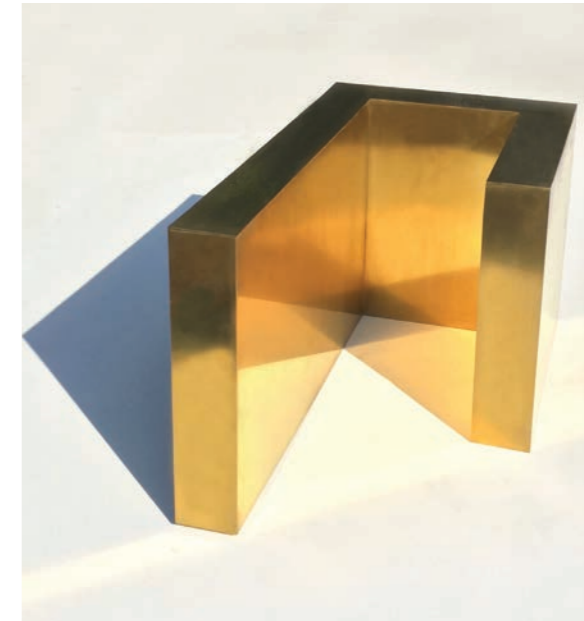
75.
KANIKA SIRCAR
Barthes Box 4
Stoneware,
9.5" × 4.75" × 3"
2016



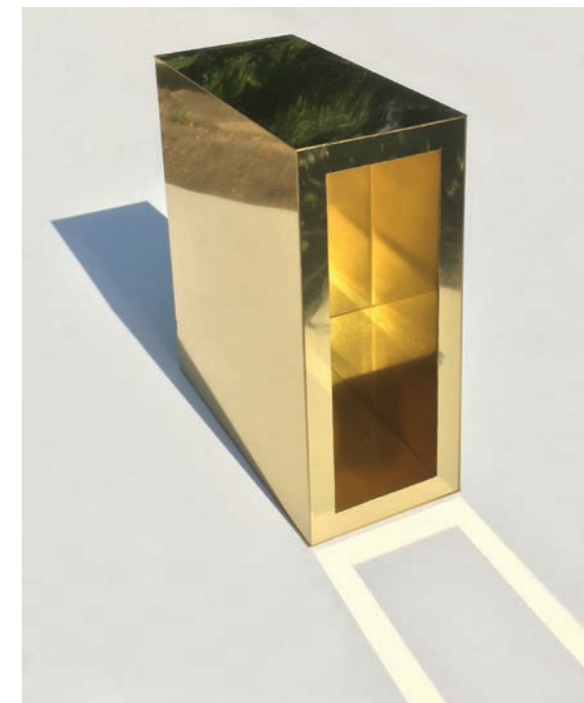
76.
MELINDA K. P. STEES
*HOW MUCH
HIGHER?*
Knitted yarn on
a rigid frame,
77" × 24"
2018



77.
ABBE STEINGLASS
Dialogue
Acrylic paint
and graphite on
fiberglass paper,
22" x 30"
2007



78.
DIANE SZCZEPANIAK
*Reflecting
Rectilinear Four*
Scratched stainless
steel and wood,
10" x 11" x 18"
2016



79.
DIANE SZCZEPANIAK
*Reflecting
Rectilinear Five*
Polished brass
and wood,
12.5" x 5.5" x 11.5"
2017

80.
ELISE TECHENTINE
Leading the Way
Assemblage,
21" x 20" x 18"
2018



81.
MONIQUE TOBET
No Way Out
Sterling silver,
brass and copper
netting,
2" x 1.6" x 0.4"
2018

82.
MONIQUE TOBET
The Weight of the World
Sterling silver
and brass,
9.8" x 4.7" x 0.4"
2018

83.
MONIQUE TOBET
Suit of Armor
Sterling silver,
brass and copper
netting,
12.6" x 2.4" x 0.3"
2018



84.
MIRANDA UPDIKE
Merging Sectors
Oil on canvas,
29" x 27"
2015

85.
JOHN WANG
Elusive Dragon
Sumi ink on
Chinese rice paper,
53.75" x 27.5"
2012



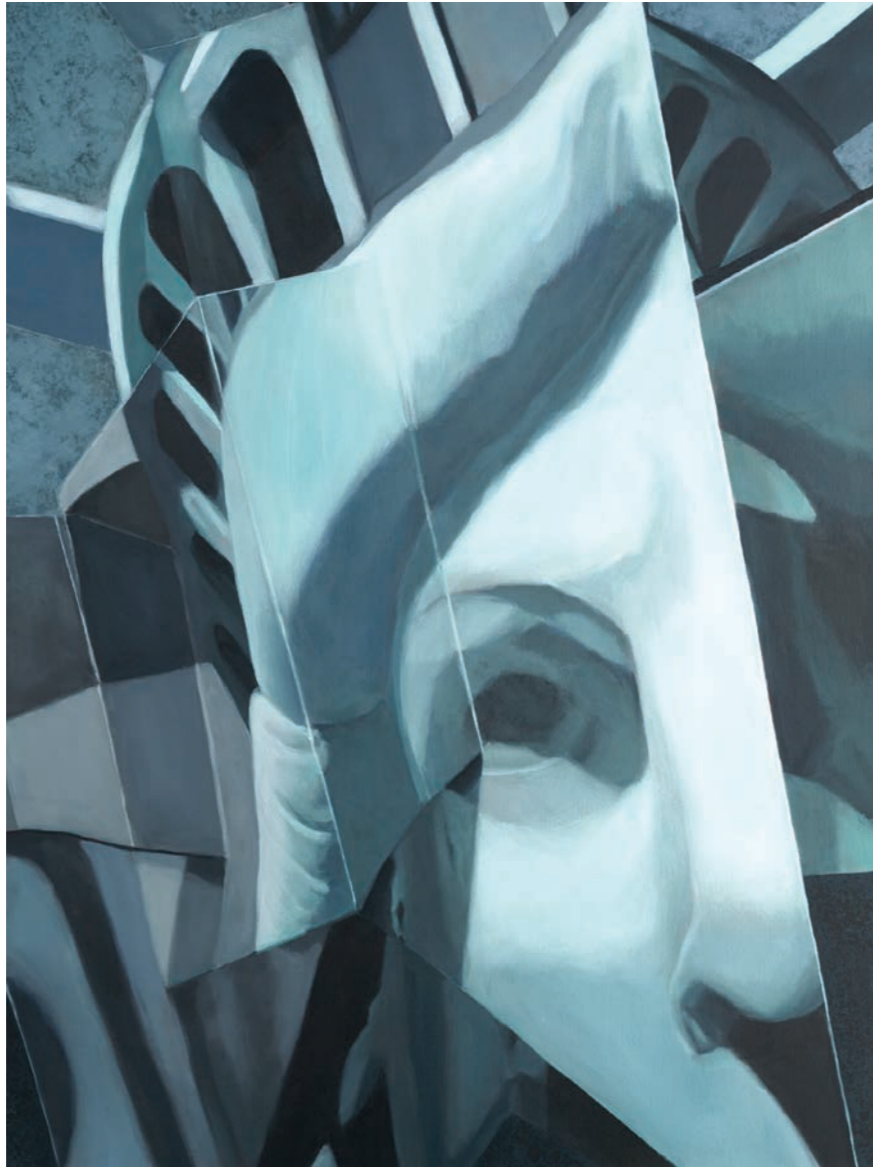
86.
ELLYN WEISS
Motley
Oil bar, charcoal,
acrylic paint, dry
pigments, wax,
burning on paper,
12" x 60"
2016



87.
ELROY WILLIAMS
The Burkinab
Acrylic on canvas,
60" x 40"
2014

88.
BOSCO ZIA
Untitled
Plate glass and
spheres,
20" x 60" x 3"
2012

89.
DIANA ZIPETO
Liberty III
(Nothing Is Inevitable)
Acrylic on canvas,
40" x 30"
2018



90.
JOYCE ZIPPERER
Spiked
Appliquéd wire
mesh, aluminum,
stainless steel
and glass beads,
23" x 5" x 13"
2012



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