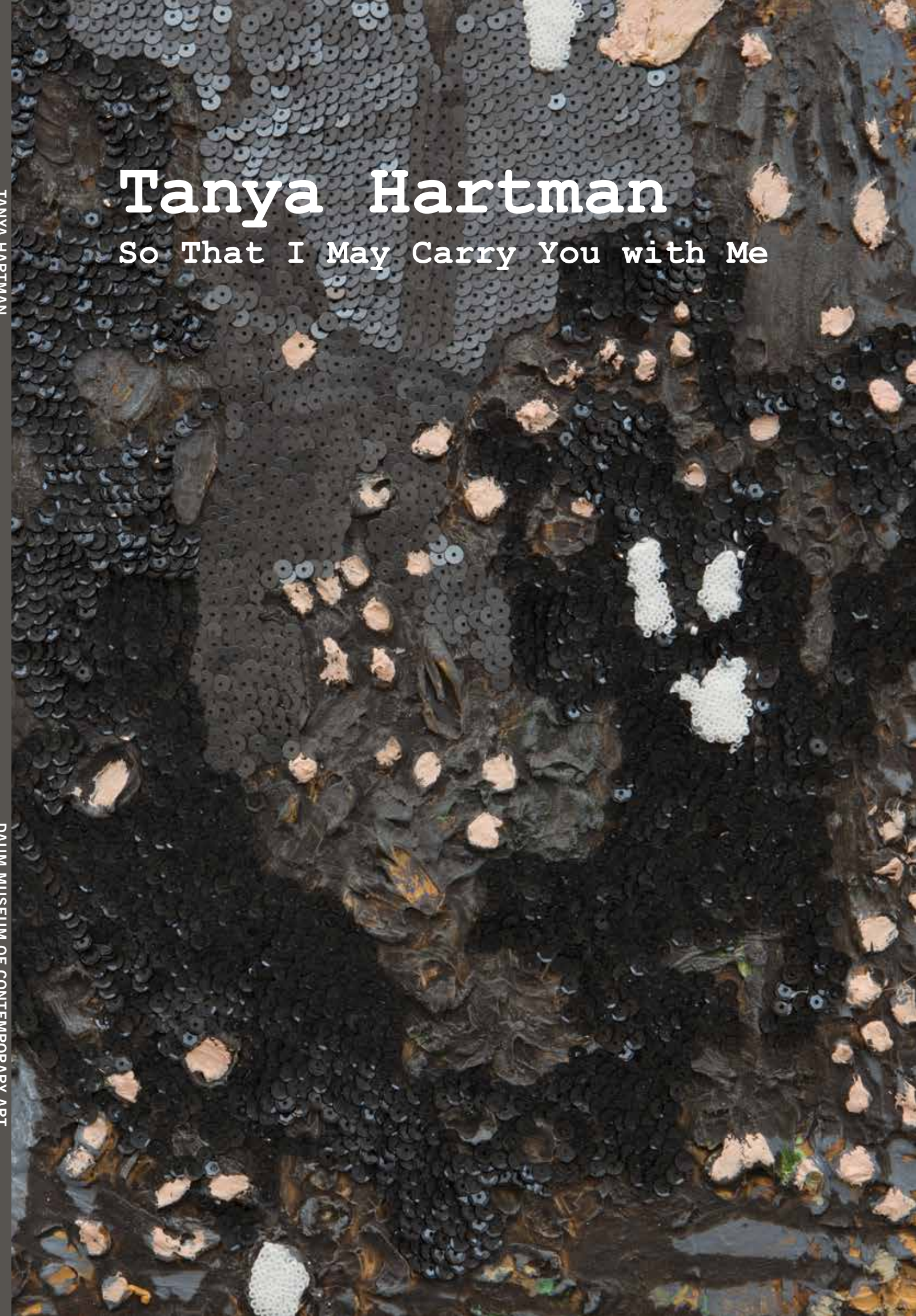


TANYA HARTMAN

Tanya Hartman

So That I May Carry You with Me

DAUM MUSEUM OF CONTEMPORARY ART



Tanya Hartman

So That I May Carry You with Me

Tanya Hartman: So That I May Carry You with Me

Organized by Thomas Piché Jr.

With an essay by Danny Orendorff

This volume was published in conjunction with the exhibition *Tanya Hartman: So That I May Carry You with Me*, held at Daum Museum of Contemporary Art from January 31 until May 31, 2015.

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Curator of Education: Victoria Weaver
Registrar: Matthew Clouse
Museum Coordinator: Marcie Teter

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Front cover: *Alphabets and Earth: Cambodia*, 2014-15
Mixed media; 14 x 11 in.

Back cover: *Alphabets and Earth: Germany*, 2014-15
Mixed media; 11 x 14 in.

INTRODUCTION

This catalogue and the exhibition it documents survey four recent bodies of work by Tanya Hartman, including her most current undertaking, *Icons from a Broken World*, an installation that premieres at the Daum.

Throughout her art practice, Hartman has created work that has spiritual depth and social meaning. She has employed elements as diverse as storytelling, mixed media, references to belief and value systems, and personal histories. Her work often involves painstakingly collaged text, whose expressive, sculptural relief recalls the physicality of ancient cuneiform or wax tablets, and, for Hartman, reflects the difficulty of expressing clearly through language the human experience.

Tanya Hartman’s artwork reminds us of the power that art has to affect the viewer not only in emotional or transcendent ways but to engage us also in specific and timely considerations—to situate us in our particular moment in time. Although writing about another artist, Hartman describes succinctly her own oeuvre when she notes, “I have long searched for art that is both political and poetic, filled with flexible ideas rather than static polemic; a practice that stands on its own as pure visual aesthetics with deep layers of connotation and thoughtfulness.”¹

Tanya’s most recent project, *Icons from a Broken World*, stems, in part, from her deep empathy for her grandparent’s dispossession from their home in Germany during Hitler’s rise to power and their dislocation to Mexico, where they spent the remainder of their lives. In trying to retrieve the circumstances of her grandparents’ experience, she began to interview survivors of more recent catastrophes, such as those in South Sudan, Bosnia, the Indian nations, and Hitler’s camps.

The eight portrait paintings in *Icons from a Broken World* are of people living in the Kansas City area who have come to the Midwest from around the world as refugees from genocide, political upheaval, and societal breakdown. The sitters are painted in a realistic, but painterly manner, presented in front-facing, half-length poses, casually dressed, a set-up that might be derived from the photograph on an identity card. But this format is also the pose of a person in conversation,

and represents the act of talking with the artist, relating the details of complicated lives and journeys.

Spatial depth is repressed in the portraits; the sitters share our space with nothing to impede their direct gaze. This atmosphere of immediacy is enhanced by Hartman’s practice of covering the background of her paintings with thousands of small glass beads. Each figure exists in an immaterial space, made numinous by ambient light. Across cultures, beads have been employed to communicate complex ideas about religion, aesthetics, and status. Hartman uses them to underline the dignity of her sitters, claiming for them the right to be seen as subjects, not just the objects of history. By reaching across cultures with spiritual intelligence, Hartman invests her portraits with compassionate meaning, meaning that is redemptive, restorative, critical, and empowering.

• • •

The successful outcome of any exhibition is always due to the participation of many individuals. I am grateful to Tanya Hartman for her spirited collaboration on this project. She has been generous with her time, talent, and enthusiasm, all of which have been critical to the successful organization of the exhibition. It is also my pleasure to thank my colleagues at the Daum Museum: Vicki Weaver, Marcie Teter, and Matt Clouse. Each of them was an essential partner in this undertaking and their contributions are very much appreciated. We are thankful to the lenders to the exhibition, Alexander Kemper, Misha Kligman, and Anne Austin Pearce, for their willingness to share Hartman’s work with the museum and the public. Sherry Leedy provided kind support and thoughtful counsel throughout this endeavor. Thanks also to Danny Orendorff for his essay that provides insightful context for Hartman’s oeuvre. Finally, my sincere appreciation is offered to our consortium of exhibition funders, including the Missouri Arts Council, Barbara Schrader, and Sylvia L. Thompson.

— Thomas Piché Jr., Director

Notes

1. Tanya Hartman, “Offering: Marc Leuthold,” *Ceramics: Art and Perception* 21, no. 1 (2011): 43.

ART & SOUL, HEART & SOIL: Tanya Hartman's *So That I May Carry You with Me*

I believe that stories are sacred artifacts and, through my artwork, I hope to preserve them.
—Tanya Hartman, Artist Talk, February 2015

AN INTRODUCTION

Encircling the main gallery of Tanya Hartman's exhibition *So That I May Carry You with Me* at the Daum Museum of Contemporary Art are verses 33–34 of Leviticus 19, found in the third book of the Hebrew Bible. Gently installed as linear text along all four of the central gallery's walls, the verses read, "When a stranger sojourns in your land, you shall not do him wrong. The stranger who sojourns with you shall be to you as the native among you, and you shall love him as yourself." Including a repeat of the first of the two verses with the gender pronoun switched to "her," Hartman has painstakingly produced each character, each punctuation mark, and each dot above every *i* and *j* by hand from slip-cast and glazed earthenware. The installation, known as *Alphabets and Earth: Clay Letters* (2015), functions as a soft grey horizon line for the exhibition as a whole, setting the coordinates of a vast spiritual journey.

Leviticus 19:33–34, with its clear directive to provide sanctuary and compassion to foreigners, is an often recited set of verses uttered when drawing upon religion to support international immigration and human rights movements. The message seeks to undo the rigid dialectic of insider-outsider by encouraging acceptance, generosity, and neighborliness based on a holy and universal concept of humanity. Yet, it also recognizes that there are invented divisions amongst us. We have inherited vast sets of in-groups and out-groups, established by way of power hierarchies, borders, and boundaries. Leviticus 19:33–34, even as it advocates for greater human inclusivity and compassion, indicates that we, as a civilization, have had the tendency throughout virtually all of recorded human history to classify and contain, rank and file, *otherness* based on certain perceptions of different-same, foreign-native, strange-ordinary.

As of June 2014, The United Nations Refugee Agency estimates that there are over 51 million displaced persons across the world, the first time since the World War II era that the figure

exceeds 50 million people.¹ Today, as the world's population tops out over 7 billion and continues to increase exponentially, perhaps the experiences of over 51 million individuals is too small a fraction to constitute ordinariness. Regardless, 51 million still seems like an awful lot of people. This is particularly so when considering how the figure only accounts for those currently identified as displaced and does not account for the many more millions (billions?) of individuals who have naturalized someplace since their displacement, or whose present-day and *ordinary* lives are actually the byproduct of historically recent traumas within their ancestry.

In May of 2006, while on sabbatical from her teaching position in the Department of Visual Art at the University of Kansas, Hartman began volunteering with the St. Louis Center for Survivors of Torture and War Trauma and, later, with Sudan Sunrise in Kansas City, an organization dedicated to aiding South Sudanese refugees locally and abroad. Hartman, herself, is descendent of Jewish grandparents who escaped Nazi persecution in Germany by fleeing to Mexico. While it would be altogether reductive to think that Hartman began her volunteering with such organizations in an attempt to connect by proxy with the experiences of persecution endured by her own ancestors, her volunteering may have been compelled due to a particular kind of empathy developed in those, like Hartman, who not only understand, but *feel* vulnerability as a precondition of their identity.

ART & SOUL

Taking in Hartman's exhibition, it may be difficult to classify just what her primary medium is as an artist. Painting, embroidery, sculpture, beadwork, collage, ceramic, and more appear within her prolific portfolio of artworks. Yet, it may be the act of *journaling* that is most recurrent throughout. The author Joan Didion wrote in 1966, "Keepers of private notebooks are a different breed altogether, lonely and resistant rearrangers of things, anxious malcontents, children afflicted apparently at birth with some presentiment

Secrets and Outtakes: Was It Me? 2013
Mixed media; 36 x 72 x 15 in.

of loss.”² A preservationist of stories and relationships, Hartman’s art practice does indeed seem compelled by the desire to remember. A battle against the loss of forgetting.

By 2007, one year into her volunteer work with refugees and survivors of genocide, Hartman initiated the durational and conceptual art project *What Was Beautiful* (2007–14), in which she typed 365 short, daily observations in response to one question, What was beautiful today? Answering her own prompt, Hartman would list fleeting and ephemeral things: qualities of the Kansas landscape, the appearance of a passerby, the sounds of insects. Printing her accumulated texts using a standard inkjet printer and later cutting each individual word out of paper, Hartman intricately collaged the cut-out text upon small, delicate pieces of cream and off-white handmade paper connected via thin lines of embroidery floss. The resulting artwork is an astonishing composite of passing time, memory, and self-care; an intimate and infinitesimal diary perhaps written as an antidote to the depressing realities of contemporary global warfare she encounters while volunteering.

The diaristic format reoccurs within her next body of work, titled *Rhyming the Lines: I Wrote a Short Story* (2010). A series of 16 diptychs of collaged words on paper, the project reveals Hartman’s interest in intertextuality, or of multiple texts always-already existing within one given text. Having written a short story of the same name in 2002, years later Hartman found herself drawn back to what she had written, curious about how her short fictional work contained subliminal similarities to many of the news stories and works of fiction she had been or would soon be reading. These included literary works by Barbara Kingsolver and Mona Simpson, as well as reports of the capture and murder of *Wall Street Journal* reporter Daniel Pearl by Pakistani militants in 2002 and, earlier, the murder of Fulbright scholar Amy Biehl in 1993 in South Africa. Pearl had been executed just months prior to when Hartman wrote her story, but it wasn’t until years had passed that she realized how her own fascination with the episode, and identification with both Pearl and Biehl, had psychologically influenced the inflections of her writing.

Collaging, in her familiar manner, the words of her short story across 16 pages of paper, Hartman paired semi-autobiographical addenda

with each page, arranged as diptychs. The addenda relay Hartman’s thoughts on how fiction “became a part of my unconscious life, seeping into the writing of the story.”³ Additional fossil-like embroideries of organic, embryonic shapes were then introduced atop the text-based compositions. Composed of poetic and abstract verse, these embroidered thought-forms interrupt both the linearity of the pages and the one-to-one relationship of text to addenda. Other embellishments (snaps, buttons, fixtures) are also affixed to the surfaces, functioning as metaphors for the sort of psychological suturing Hartman was attempting between fiction and reality, emotion and intellect. As a whole, *Rhyming the Lines* reveals the untidiness of how we take in and process information as human beings, pointing to the ruptures and gulfs of subjectivity that disable us from ever holistically understanding the experiences of others, or even our own.

HEART & SOIL

In a series of diptych works known as *Alphabets and Earth* from 2014, Hartman juxtaposes military-style, top-down views of war-torn landscapes with undecipherable charts and graphs featuring myriad specimen-like elements resembling human matter (hair, teeth, fingernails). Eight sets in all, each duo is named for a nation where religious, ethnic, or tribal battles have led to situations of conquest, genocide, or war, including Serbia, Hungary, Rwanda, Poland, Germany, Cambodia, and America. For the duo of works dedicated to South Sudan, Hartman has composed a gnarly canvas coated in a thick impasto of ashen grey oil paint made all the more severe through the unlikely addition of black and silver sequin elements resembling min-iature craters or shattered terrain. Paired with it is a graph-like arrangement of small bunches of hair organized into a cellular grid, recalling the quack pseudoscience of eugenics. In these works, Hartman seems to suggest that it is humanity itself that is lost when attempts are made to order human lives and rule through force.

Judith Butler, in her 2004 collection of essays *Precarious Life: The Powers of Mourning and Violence*, argues for “reimagining the possibility of community on the basis of vulnerability and loss.”⁴ For Butler, it is when we begin to apprehend our mutual human vulnerabilities, presently or throughout history, that we may be able to see beyond the often superficial and categorical differences that so easily divide

us (race, ethnicity, religious orientation, etc.). Such superficial differences have been invented to justify wars and genocides, and prevent us from recognizing something common, chronic, sacred, and shared amongst us all—our basic, human susceptibility to violence. In recognizing the precariousness of all life, our empathetic feelings of grief and grieving could be extended beyond our own immediate losses and become political resources for opposing all forms of violence. In short, Butler contends that our basic human capacity to grieve the loss of human life indicates a hopeful starting point for a new kind of coalitional anti-violence politics.

The expressive and orderly *Alphabets and Earth* diptychs correspond to the nation of origin of the individuals Hartman has met coincidentally or works with as a volunteer trauma counselor. These are the same individuals featured in eight painted portraits, titled *Icons from a Broken World*, located at the center of her exhibition at the Daum. Installed along walls painted a deep royal blue, the portraits take on a saintly quality, as much due to the environment as to the intricate surface treatment Hartman has provided for the backgrounds of each painting. Having meticulously applied thousands of tiny glass beads to the surface of the works, Hartman produces a push-pull tension between the figure featured at the center of her paintings and the viewers beholding them.

The detail and tactility of Hartman’s beadwork compels a viewer to stand very near to her work, bringing them face to face with the direct gaze of the forward-facing individual depicted. Suddenly eye to eye with an ordinary appearing individual who, nevertheless, we know has endured and survived the inconceivable, a strange intimacy emerges. These enigmatic encounters with the figures Hartman has lovingly painted allow for an entirely more humane consideration of the living individuals at the center of global atrocities—individuals all too frequently reduced to statistic form.

A CONCLUSION

In her 2012 experimental publication *Depression: A Public Feeling*, theorist Ann Cvetkovich introduces the concept of the “sacred everyday” as a strategy for combatting feelings of futility and fatigue that plague a mind conscious of the global atrocities occurring under capitalism. Included under the concept of the “sacred everyday”

are such small-scale and domestic gestures as journaling, crafting, exercise, and prayer. Such habits and rituals provide daily sustenance against the feelings of powerlessness that compel complacency. Linking creative practice with the spiritual, Cvetkovich argues that “the combined forces of the ordinary and the spiritual can be an antidote to despair, alienation, and depression.”⁵

It is only fitting, then, that Hartman surrounds the small enclave of honored individuals featured at the center of her exhibition with dozens of small sculptures she’s produced called *Prayer Paddles* (2007–14). Eccentric, nebulous little handheld objects, each artwork is composed from such modest materials as wood, wire, and fabric, and each is embellished with decoratively painted patterns and collaged text relaying a prayer. Featuring such titles as *To Remember Home*, *For Anger*, and *To Treat All People with Dignity*, these diminutive and deeply auratic artworks are simultaneously ordinary and ecstatic, micro and macro, infused with all the power of our most spiritual yearnings, yet scaled to be held in the palm of our hands. These are the gorgeous tensions that belie Hartman’s sincere and soulful art practice, born from daily assignments and intimacies, resulting in manifestations of common, compassionate prayer.

— Danny Orendorff

Notes

1. United Nations High Commissioner for Refugees, “World Refugee Day: Global forced displacement tops 50 million for first time in post-World War II era,” <http://www.unhcr.org/53a155bc6.html> (accessed February 18, 2015).
2. Joan Didion, “On Keeping a Notebook,” in *Slouching Towards Bethlehem* (New York: Farrar, Straus and Giroux, 1990), 132-133.
3. Tanya Hartman, *Rhyming the Lines: I Wrote a Short Story*, http://www.tanyahartmanart.com/work_story.html (accessed February 18, 2015).
4. Judith Butler, “Violence, Mourning, Politics,” in *Precarious Life: The Powers of Mourning and Violence* (New York: Verso, 2004), 20.
5. Ann Cvetkovich, “The Utopia of Ordinary Habit: Crafting, Creativity, and Spiritual Practice,” in *Depression: A Public Feeling* (Durham, NC: Duke University Press, 2012), 202.

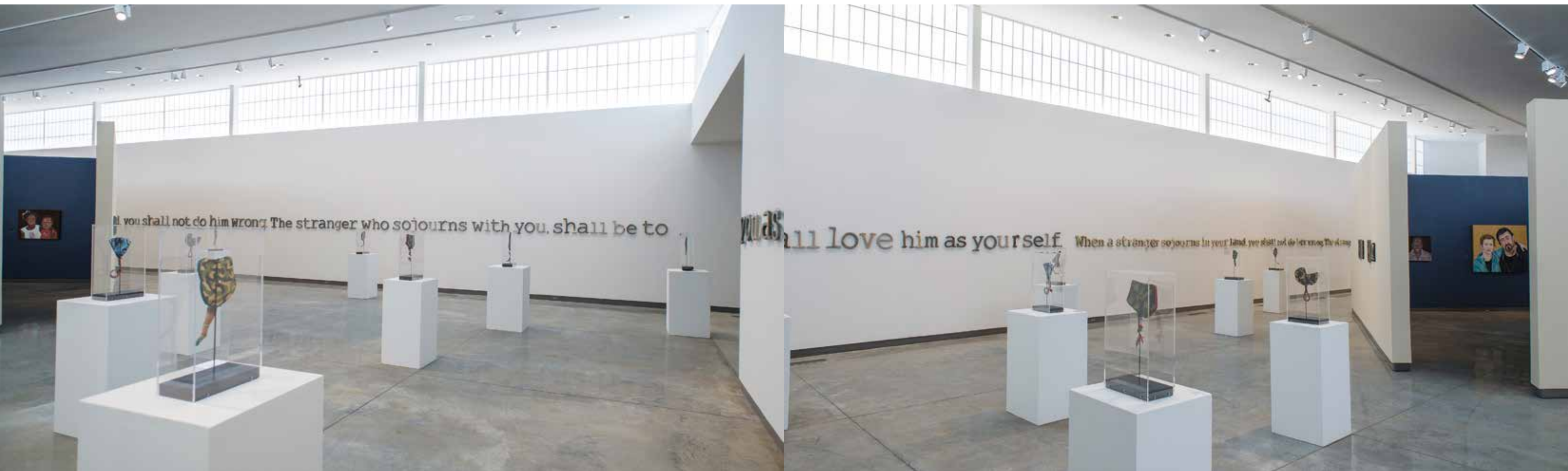


Installation view of *What Was Beautiful*, Daum Museum of Contemporary Art, April 2015

What Was Beautiful (detail), 2007-14
Mixed media; 8 framed works, 24 x 48 in. each



Installation view of *Icons from a Broken World*, Daum Museum of Contemporary Art, April 2015



Installation view of *Icons from a Broken World*, Daum Museum of Contemporary Art, April 2015

Installation view of *Icons from a Broken World*, Daum Museum of Contemporary Art, April 2015



Installation view of *Icons from a Broken World*, Daum Museum of Contemporary Art, April 2015



Top: *Alphabets and Earth: South Sudan*, 2014-15
Mixed media; 14 x 11 in.

Bottom: *Alphabets and Earth: Serbia*, 2014-15
Mixed media; 14 x 11 in.

Top: *Alphabets and Earth: Poland*, 2014-15
Mixed media; 14 x 11 in.

Bottom: *Alphabets and Earth: Hungary*, 2014-15
Mixed media; 14 x 11 in.

Top: *Alphabets and Earth: South Sudan*, 2014-15
Mixed media; 14 x 11 in.

Bottom: *Alphabets and Earth: Serbia*, 2014-15
Mixed media; 14 x 11 in.

Top: *Alphabets and Earth: Rwanda*, 2014-15
Mixed media; 14 x 11 in.

Bottom: *Alphabets and Earth: Cambodia*, 2014-15
Mixed media; 14 x 11 in.

Prayer Paddle: To Remember Childhood, 2007-14
Mixed media; 14 x 11 in.



Prayer Paddle: To Remember Home, 2007-14
Mixed media; 11 ¼ x 8 in.
Collection Misha Kligman



Icons from a Broken World: Norman Akers, 2014
Oil paint, encaustic, and glass beads on true gesso panel; 60 x 54 in.



Icons from a Broken World: John Akuei, 2014
Oil paint, encaustic, and glass beads on true gesso panel; 18 x 24 in.



Icons from a Broken World: Rebecca Kothia Kuany Mabior, 2014
Oil paint, encaustic, and glass beads on true gesso panel; 18 x 24 in.



Icons from a Broken World: Dr. David Jacobs and Dr. Judy Jacobs, 2014
Oil paint, encaustic, and glass beads on true gesso panel; 60 x 46 in.



TANYA HARTMAN

Born in New York City, 1965

EDUCATION	
1994-95	Kungliga Konsthögskolan (Royal Institute of Art), Stockholm, Sweden
1994	MFA, Yale University School of Art, New Haven, CT
1987	BFA, Rhode Island School of Design, Providence, RI
ACADEMIC APPOINTMENTS	
1997-present	Associate Professor of Painting and Drawing, The University of Kansas, Lawrence, KS
2010-12	Graduate Director, Department of Visual Art, The University of Kansas, Lawrence, KS
SELECTED ARTIST RESIDENCIES	
2014	Ucross Foundation, Clearmont, WY
2012	Bray Critic at the Jentel Foundation, Banner, WY
2011	Virginia Center for Creative Arts, Amherst, VA Ragdale Foundation, Lake Forest, IL
2010	Cross Cultural Collaborative, Nungua, Ghana
2001	Virginia Center for Creative Arts, Amherst, VA
SELECTED AWARDS	
2014	Three-year studio fellowship, Studios Inc., Kansas City, MO; Brad and Linda Nicholson Foundation
2012	Visual Arts/Rocket Grant, Andy Warhol Foundation for the Visual Arts, New York, NY Hall Center Creative Work Fellowship, The University of Kansas, Lawrence, KS
2011	Puffin Foundation Grant, Teaneck, NJ
2010	Lighton International Artist’s Exchange Program Award, Kansas City, MO
2003	Hall Center Creative Work Fellowship, The University of Kansas, Lawrence, KS
2001	Hall Center Creative Work Fellowship, The University of Kansas, Lawrence, KS Puffin Foundation Grant, Teaneck, NJ
1999	Budig Award for Excellence in Teaching, The University of Kansas, Lawrence, KS
1998	Best in Show, 20th Annual Juried Show, Salina Art Center, Salina, KS
1994	Fulbright Research Fellowship, Stockholm, Sweden
SELECTED SOLO, TWO- AND THREE-PERSON EXHIBITIONS	
2015	<i>So That I May Carry You with Me</i> , Daum Museum of Contemporary Art, Sedalia, MO

2014	<i>Looking at After</i> , Kansas City Jewish Museum of Contemporary Art, Kansas City, MO
2013	<i>We Write Ourselves Anew</i> , Sherry Leedy Contemporary Art, Kansas City, MO
2011	<i>The Iterations</i> , Lawrence Art Center, Lawrence, KS
2010	<i>Rhyming the Lines</i> , Sherry Leedy Contemporary Art, Kansas City, MO
2006	Avila College, Kansas City, MO
2005	<i>Text/Context</i> , CK Space, Kansas City, MO
2003	<i>condition: human</i> , A.I.R. Gallery, New York, NY <i>What Was Beautiful</i> , A.I.R. Gallery, New York, NY
2002	<i>Bedtime Stories</i> , ARC Gallery, Chicago, IL <i>Reliquary 1-14</i> , A.I.R. Gallery, New York, NY
2001	<i>In My Spanky-Wanky World</i> , Mingenback Art Gallery, Bethany College, Lindsborg, KS
2000	<i>Words and Pictures</i> , ARC Gallery, Chicago, IL <i>bodytext</i> , Moss-Thorns Gallery of Art, Hays, KS <i>Narratives</i> , Salina Art Center, Salina, KS <i>Words and Pictures</i> , A.I.R. Gallery, New York, NY
SELECTED GROUP EXHIBITIONS	
2011	<i>Celestial/Terrestrials: Between Heaven and Earth</i> , Greenlease Art Gallery, Rockhurst University, Kansas City, MO <i>Between Thee and Me</i> , Kansas City Jewish Museum of Contemporary Art, Kansas City, MO <i>Present Tense</i> , Sherry Leedy Contemporary Art, Kansas City, MO
2010-11	<i>PAGES</i> , Paragraph Gallery, Urban Culture Project, Kansas City, MO
2010	<i>Selections from the Kansas City Collection</i> , Cocoon Gallery, Kansas City, MO <i>Requiem</i> , Sherry Leedy Contemporary Art, Kansas City, MO
2009	<i>Threads: Interweaving Text(r)al Meaning</i> , The Center for Book Arts, New York, NY
2007	<i>Material Matters</i> , Albrecht-Kemper Museum of Art, St. Joseph, MO
2004	<i>Conflicting Memories</i> , Spencer Museum of Art, University of Kansas, Lawrence, KS
2002	<i>Almost Square</i> , Edinburgh College of Art, Edinburgh, Scotland <i>Faculty Exhibition</i> , American Embassy, Asunción, Paraguay <i>Gaining Your Voice</i> , Greenwich Arts Center, Greenwich, CT
2001	<i>Fresh</i> , Sherry Leedy Contemporary Art, Kansas City, MO <i>MOAK 2000</i> , Springfield Art Museum, Springfield, MO

1999	<i>Contemporary Black and White</i> , Banana Factory, Bethlehem, PA <i>New American Art</i> , Chautauqua National, Chautauqua, NY <i>Miniature Exhibition</i> , Blue Ridge Arts Council, Front Royal, VA
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Brisendine, Steve.	“Piecework Memories: Tanya Hartman.” <i>Review Magazine</i> , January 23, 2010.
Cain, Marcus, and Tanya Hartman.	<i>Looking at After</i> . Overland Park, KS: Jewish Museum of Contemporary Art, 2014.
Campos, Alexander.	<i>Threads</i> . New York: Center for Book Arts, 2009.
Chapman, Lee, ed.	<i>First Intensity: A Magazine of New Writing</i> , no. 15 (Fall 2000): cover +.
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Elliot, Harley.	“Narratives” in <i>Narratives</i> . Salina, KS: Salina Art Center, 2000.
Hackman, Kate.	“Something for Everyone.” <i>The Kansas City Star</i> , July 29, 2001.
Hawkins, Margaret.	“Artistic Confessions.” <i>Chicago Sun-Times</i> , October 20, 2000.
Joyner, Heather.	“Style and Substance in a Tourist Town.” <i>Metro Pulse</i> , July 13, 2000.
Katheryn, Sarah.	“Tanya Hartman: Art Exposing the Facets of AIDS.” <i>The Liberty Press</i> 10, no. 4 (December 2003).

Kirsch, Elisabeth.	“Objects of Faith and Art.” <i>The Kansas City Star</i> , August 21, 2011.
———.	<i>Celestial/Terrestrials: Between Heaven and Earth</i> . Kansas City, MO:Rockhurst University, 2011.
Pacham, Chris.	“At Sherry Leedy, Cindy Kane and Tanya Hartman Slice into Notebooks.” <i>The Pitch</i> , January 19, 2010.
Pagett, Mindie.	“Art Challenges History in Spencer Exhibit.” <i>Lawrence Journal World</i> , February 6, 2004.
———.	“Spencer Exhibit Examines Cultural Past.” <i>Lawrence Journal World</i> , February 20, 2004.
———.	“Artwork to Honor Spirits of People Living with AIDS.” <i>Lawrence Journal World</i> , November 16, 2003.
Roalf, Peggy.	“Stitched Stories at Center for Book Arts.” <i>Design Arts Daily</i> , July 8, 2009. http://www.ai-ap.com/publications/article/913/stitched-stories-at-cenmter-forbooks-arts.html (accessed June 11, 2015).
Self, Dana.	“Looking at After.” <i>The Kansas City Star</i> , April 18, 2014.
Schulman, Blair.	“Two Shows at Sherry Leedy’s Combine Images and Text.” <i>The Kansas City Star</i> , January 27, 2010.
———.	“Finding Spirituality in the Diaspora.” <i>Huffpost Arts & Culture</i> , April 29, 2015. http://www.huffingtonpost.com/blair-schulman/finding-spiritualityin-the-diaspora_b_7162326.html (accessed June 11, 2015).
Stapley, Caprice.	“Fresh Raises Expectations for the New and Mostly Delivers.” <i>The Review</i> 3, no. 9 (July 2001).
Sullivan, Amy.	“As Memory Serves.” <i>Salina Journal</i> , February 4, 2000.
Thrum, Neal.	“Tanya Hartman, Tracy Krumm Offer Contrasting but Compatible Visions.” <i>The Kansas City Star</i> , June 7, 2013.

CHECKLIST OF THE EXHIBITION

All works courtesy of the artist and Sherry Leedy Contemporary Art, unless otherwise noted.

What Was Beautiful, 2007-14
Mixed media; 8 framed works, 24 x 48 in. each

Prayer Paddle: To Remember, 2007-14
Mixed media; 10 ½ x 3 ½ in.
Collection Anne Austin Pearce

Prayer Paddle: To Treat All People with Dignity, 2007-14
Mixed media; 14 x 7 in.

Prayer Paddle: To Remember Home, 2007-14
Mixed media; 11 ¼ x 8 in.
Collection Misha Kligman

Prayer Paddle: The Holiness of Language, 2007-14
Mixed media; 10 x 3 ½ in.

Prayer Paddle: Love, Not Fear, 2007-14
Mixed media; 15 x 3 ½ in.

Prayer Paddle: To Remember Childhood, 2007-14
Mixed media; 12 x 6 ¼ in.

Prayer Paddle: To Speak in Wonder and in Kindness, 2007-14
Mixed media; 16 x 3 in.

Prayer Paddle: To Remember Mortality, 2007-14
Mixed media; 10 x 6 in.
Collection Alexander Kemper

Prayer Paddle: To Understand the Patterns, 2007-14
Mixed media; 11 ¾ x 5 in.

Prayer Paddle: Gentleness Between Man and Woman, 2007-14
Mixed media; 14 x 7 ½ in.

Prayer Paddle: For Loneliness, 2007-14
Mixed media; 11 x 7 in.

Prayer Paddle: Peace, Not War, 2007-14
Mixed media; 12 x 4 ½ in.

Prayer Paddle: For Anger, 2007-14
Mixed media; 10 ½ x 4 ½ in.

Prayer Paddle: To Ask for Blessings, 2007-14
Mixed media; 11 ½ x 6 in.

Prayer Paddle: Deus: To Go With, 2007-14
Mixed media; 13 ½ x 7 in.

Prayer Paddle: For Simplicity, 2007-14
Mixed media; 10 x 5 in.

Prayer Paddle: Just Home, 2007-14
Mixed media; 8 x 5 in.

Rhyming the Lines, 2010
Mixed media; 12 framed works, 19 x 27 in. each

Secrets and Outtakes: Was It Me? 2013
Mixed media; 36 x 72 x 15 in.

Many People Died That Night, 2013
Mixed media; 63 x 16 x 6 in.
Collection Daum Museum of Contemporary Art,
gift of Dr. Harold F. Daum

We Ran, 2013
Mixed media; 54 x 24 x 2 ½ in.

Icons from a Broken World: Norman Akers, 2014
Oil paint, encaustic, and glass beads on true gesso panel;
60 x 54 in.

Icons from a Broken World: Akon and Akuei Akuei, 2014
Oil paint, encaustic, and glass beads on true gesso panel;
30 x 38 in.

Icons from a Broken World: Alex Mehmedovic and Vanya Mehmedovic, 2014
Oil paint, encaustic, and glass beads on true gesso panel;
41 ½ x 52 in.

Icons from a Broken World: Dr. David Jacobs and Dr. Judy Jacobs, 2014
Oil paint, encaustic, and glass beads on true gesso panel;
60 x 46 in.

Icons from a Broken World: Atem Akuei, 2014
Oil paint, encaustic, and glass beads on true gesso panel;
30 x 38 in.

Icons from a Broken World: John Akuei, 2014
Oil paint, encaustic, and glass beads on true gesso panel;
18 x 24 in.

Icons from a Broken World: Rebecca Kothia Kuany Mabior, 2014
Oil paint, encaustic, and glass beads on true gesso panel;
18 x 24 in.

Icons from a Broken World: Ramon Addington, 2014
Oil paint, encaustic, and glass beads on true gesso panel;
30 x 36 in.

Alphabets and Earth: Germany, 2014-15
Mixed media; two panels, 11 x 14 in. and 14 x 11 in.

Alphabets and Earth: Poland, 2014-15
Mixed media; two panels, 11 x 14 in. each

Alphabets and Earth: Rwanda, 2014-15
Mixed media; two panels, 11 x 14 in. and 14 x 11 in.

Alphabets and Earth: Hungary, 2014-15
Mixed media; two panels, 11 x 14 in. each

Alphabets and Earth: South Sudan, 2014-15
Mixed media; two panels, 11 x 14 in. each

Alphabets and Earth: Serbia, 2014-15
Mixed media; two panels, 11 x 14 in. each

Alphabets and Earth: Cambodia, 2014-15
Mixed media; two panels, 11 x 14 in. each

Alphabets and Earth: America, 2014-15
Mixed media; two panels, 14 x 11 in. each

Alphabets and Earth: The Clay Letters, 2015
Glazed earthenware; dimensions variable