

# ● Forum 89

Nearing  
Each Other

Carnegie  
Museum  
of Art

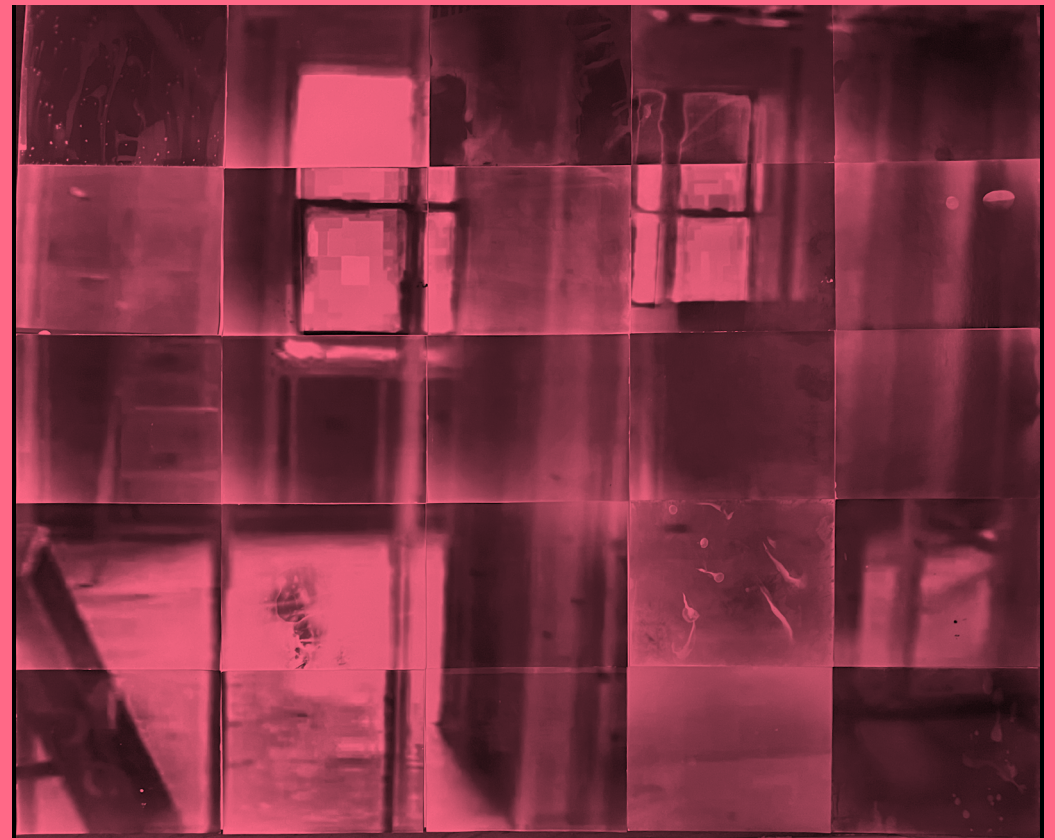
A pastel landscape drawing my grandmother made in 1990 hangs above the dresser in my bedroom. The drawing depicts ocean waves crashing onto a sandy beach with large coral rocks. It's a scene that feels very familiar to where I grew up in South Florida. A faint hint of mountaintops in the background peers through a cloud-covered sky. Having lived in Switzerland her whole life, my grandmother knew the ridges of the Alps intimately. Her drawing holds many memories and recalls multiple spaces for me. It reminds me of the people in my life who have shaped me and how our many relationships can be understood through an expression of place.

The six Pittsburgh-based artists in *Nearing Each Other* similarly engage with intimate moments rooted between the past and the present that evoke a sense of belonging. They invite us to reimagine our own complex connections to place as a site of unfolding relationships. The exhibition explores how a memory, a material, or an environment might tether personal narratives to the tangibility of place. Bryan Martello, Addoley Dzegede, and Jamie Earnest reveal family histories and childhood experiences. They reference ephemera—like a photo album and a home video—or return to early memories to reimagine these moments in the present. Matthew Constant, Justin Emmanuel Dumas, and Christine CMC Bethea draw from their relationship to Pittsburgh through their use of resonant materials and ephemeral moments that engage with experiences of the city and surrounding landscape.

This exhibition has been organized in partnership with the Associated Artists of Pittsburgh (AAP), which was founded in 1910 and has been an essential arts platform in Pittsburgh's vibrant cultural life. AAP has a long history of exhibiting at Carnegie Museum of Art, with their first annual exhibition presented at the museum in 1911. Supporting a diverse range of artistic practices, the association is continuously striving to create unique opportunities for artists to exhibit and introduce their work to audiences in Pittsburgh and our surrounding communities.

—Cynthia Stucki, curatorial assistant, Carnegie Museum of Art

Bryan Martello's series of darkroom prints, *Second Story* (2024), features stills from a digitized 1992 home video by Martello's mother. The video documents the artist's father building a second-story addition onto the family's Massachusetts home. Martello's process includes enlarging the images to emphasize digital noise from the film footage and improperly fixing the prints to manipulate the images' sensitivity to light. The series juxtaposes smaller photographs of the house's exterior under construction, framed with inkjet mats typical of Martello's practice, with a quiet, almost ghostly mosaic of 25 individual stills that portray his childhood bedroom. Like memories, this body of work shifts between ambiguity and specificity, feeling tangible yet distant.



Bryan Martello, *Second Story XI*, 2024, Courtesy of the artist

Addoley Dzegede's series of batik portraits, *Family Album* (2021–2024), features family and friends from her father's photo album. While looking through these albums, stories emerge about individuals like baby Richard—the artist's half-brother who passed away from illness at an early age—or her great-great-grandfather Togbe Sosa Adugudu. These reminiscences from her father help to inform who Dzegede features in her work. Batik is a type of handmade wax-resist dyeing technique that is prominently used in textiles made in Ghana today and signifies the material and site-specific relationships of this work. Though originating from Java, Indonesia, Dutch merchants industrialized wax-resist processes during their colonial expansion and introduced African wax prints in the mid-19th century to sell in West African markets. Complicating ideas of identity and authenticity, Dzegede's work explores the potential of materials, textile traditions, and the ways color and pattern are used as a means to assign belonging.



Addoley Dzegede, *Papa*, 2024, Courtesy of the artist

Jamie Earnest's painting *Beautiful Soul* (2021) is the beginning of the artist's ongoing body of work that questions the dualities of what is seen and unseen, playing with tensions of allusion and illusion. Earnest returns to memories and idiosyncrasies from her upbringing in rural Alabama, employing symbols, such as a candy cross, and reconstructing domestic spaces to explore modes of collective memory in the American South. While certain paintings depict intimate interior settings, like a living room, others obscure the viewer's perception. The artist is interested in challenging the viewer's position as an onlooker or subject in the scene. Lurking shadows and silhouettes of hands that enter into the paintings further complicate subjectivity in relation to Earnest's paintings, evoking a dissonance and uncanniness that is typical of the artist's practice.



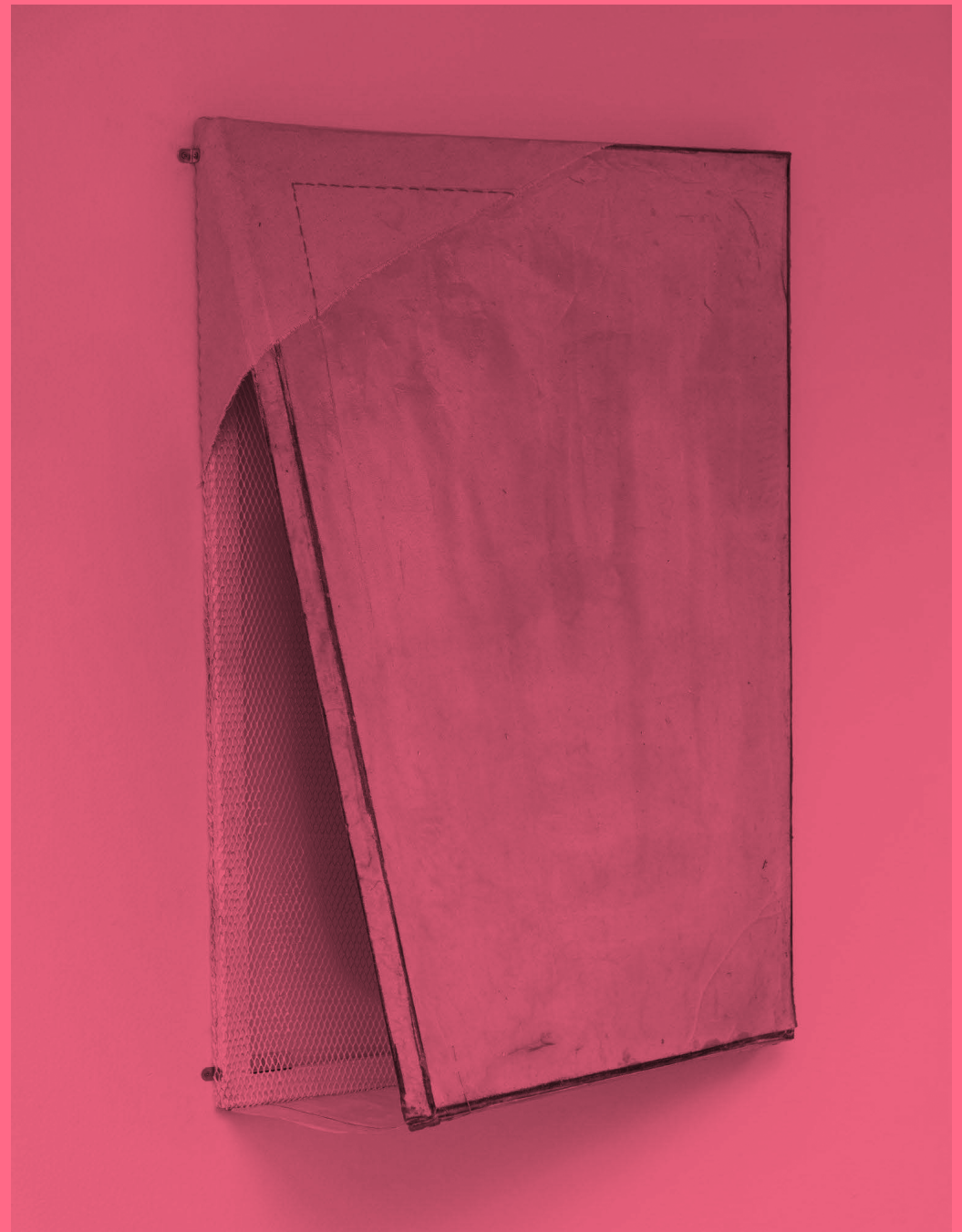
Jamie Earnest, *Beautiful Soul*, 2021, Courtesy of the artist

Since 2021, Matthew Constant has been routinely drawing the rising and setting sun across our local landscape. His collection of over 80 watercolor drawings establishes a personal record of ephemeral moments, marked by the colorful play of light and fleeting sensation of time. *Aureolin* (2021–2024) presents a selection of drawings that explores abstractions of sunlight and Constant’s interest in making each setting uniquely tangible through color, thickness, and agitation from his application of pigment. The physical expression of light inspires the title for this presentation— aureolin is a cool-toned, luminous yellow pigment used to depict sunlight in paintings and watercolors beginning in the mid-19th century. The artist describes that while the sun is difficult to observe directly for most of the day, as it rises and sets, it takes on a novel and generous transience that begs for personal interpretation and reflection.



Matthew Constant, *Allegheny Cemetery*, 2021, Courtesy of the artist

Pittsburgh's postindustrial landscape and the effect of our built environment are central to Justin Emmanuel Dumas's work. His use of materials explores the legibility of patina, fragmentation, and gradation to construct forms that evoke infrastructural decay. Playing with the opacity of surfaces and imagery, Dumas is interested in conjuring moments of material suspension for the viewer and a mindfulness of space. Works like *Détrompe*, *Möbius* (2024) and *Iron Gut Anima* (2024) simultaneously reveal and conceal to create boundaries that act as membranes or surfaces in transition from one side to the other. For Dumas, the notion of a membrane, skin, or gossamer boundary relates to his thinking around the ways in which our surrounding infrastructures permeate the landscape, informing unique moments of transformation.



Justin Emmanuel Dumas, *Détrompe Torque (Fat-Over-Lean)*, 2024,  
Courtesy of the artist

Christine CMC Bethea's assemblage of found objects, *If You Know What It Is, You'll Know What It Does: After Effects of Maximalism* (2024), contends with the figure of the "keeper" as part of her artistic practice and family heritage. Her found objects are often discovered discarded on neighborhood streets of Pittsburgh and at flea markets, while some have been passed down by family and friends. As a keeper, Bethea has been caring for many of her objects for half a century, as she is committed to their individual histories and use by past owners. Connecting her practice to her father and grandfather's shared passion for collecting, this work explores a timeline of experiences, personal relationships, and family histories. While the figurative structure with a guitar torso stands in for her missing brother, the collection of pink pointe shoes conveys the artist's childhood desire to be a ballerina. These representations and more are embraced by long threads of red jute twine to symbolize her family lineage.



Christine CMC Bethea, *If You Know What It Is, You'll Know What It Does: After Effects of Maximalism* (detail), 2024, Courtesy of the artist



The lure of the local is not always about home as an expressive place, a place of origin and return. Sometimes it is about the illusion of home, as a memory.

—Lucy Lippard

Love, miss and grieve.  
This I can't simply deny.  
But I am a stranger to myself and a stranger now in a strange land.

—Trinh T. Minh-ha

## Artist Biographies

**Christine CMC Bethea** is a multidisciplinary, mixed-media, and fiber artist working in Pittsburgh. Bethea studied journalism at Point Park University and started her career as a fashion copywriter. Bethea is a former two-term president of Women of Visions, Inc., is currently the consulting creative strategist for ULEAD, and serves as an Art Commissioner for the City of Pittsburgh. The artist's work has been shown in numerous group exhibitions, including *Amalgamation II*, Irma Freeman Center for Imagination; *Progeny of Change*, Brew House Arts; *A Diversity of Women's Voices*, Ceres Gallery, New York City; and *Magnificent Motown*, Wilmer Jennings Gallery at Kenkeleba, New York City. She has received prestigious awards, including a grant from Advancing Black Arts in Pittsburgh, a joint program of The Pittsburgh Foundation and The Heinz Endowments.

**Matthew Constant** is from Ames, Iowa, and received a BFA from Carnegie Mellon University School of Art in 2018. He has attended a residency at the Studios at Massachusetts Museum of Contemporary Art and has shown work in the Westmoreland Museum of American Art in Greensburg, PA; PULLPROOF Studio, Pittsburgh; and CHART Gallery, New York City. He currently lives and works in Pittsburgh.

**Addoley Dzegede** is a Ghanaian American artist who grew up primarily in South Florida and is currently based in Pittsburgh. Dzegede received a BFA from Maryland Institute College of Art in Baltimore and an MFA from Washington University in St. Louis. She has exhibited and attended residencies in the US, Europe, and Africa, and sometimes collaborates with her partner Lyndon Barrois Jr. as LAB:D. Solo exhibitions include, *Ballast*, St. Louis, and *millefiori* at KSMoCA, Portland, OR. Group exhibitions include *A Structure Envisioned for Changing Circumstances* in 2021, and most recently, *This Country* at Wesleyan University, Middletown; *Counterpublic*, The Luminary, St. Louis; and *Surface Forms* at The Fabric Workshop and Museum, Philadelphia, among others.

**Jamie Earnest** is from Alabama and holds a BFA in painting from Carnegie Mellon University's School of Art. She received the Ellen Battell Stoeckel Fellowship to attend the Yale Norfolk Summer School of Art during 2015. In 2016, her work was featured at The Andy Warhol Museum. Earnest had her debut solo exhibition at Cindy Lisica Gallery in Houston in 2016. She has participated in multiple group shows in Pittsburgh, New York, Boston, Texas, Colorado, Alabama, and Suzhou, China. In 2019, she received a fellowship from the Vermont Studio Center and was accepted to the Brew House Arts Distillery Emerging Artist Residency from 2019 to 2020.

**Justin Emmanuel Dumas** attended Duquesne University for undergraduate studies, where he studied communications philosophy and art history, and graduated from Yale's Painting and Printmaking MFA in May of 2024. He has shown across Pittsburgh and abroad, including Yossi Milo, New York City; David Castillo, Miami; and SPURS Gallery, Beijing. Past residencies include Bunker Projects, which concluded with the show *Automatic Reliquary*, and the Fountainhead Residency in 2021. He is currently living and working in Pittsburgh as the inaugural William E. Strickland Jr. Fellow at Manchester Craftsmen's Guild.

**Bryan Martello** is an artist based in Pittsburgh. He likes taking pictures and making things to take pictures of. He is a 2022 Heinz Creative Development Award recipient. His work has been exhibited in solo and group shows, most recently at Bunker Projects and (\_\_\_\_) Blankspace in Pittsburgh. He attended the Skowhegan School of Painting and Sculpture in 2016. He received a BFA from the Massachusetts College of Art and an MFA from the University of Texas at Austin. Martello currently works at the University of Pittsburgh and Carnegie Mellon University. He lives with his husband Jason and dog Jasper.

## Programming

### *Nearing Each Other* Readings

#### ● Forum Gallery

5:30–7:30 p.m.

5:30–6:30 p.m.

Registered participants are invited to read together in the Forum Gallery. Printed materials will be provided.

6:30–7:30 p.m.

Discussion and reflection

Join us in the Forum Gallery to read and discuss selected chapters from books by feminist writers and educators bell hooks, Lucy Lippard, and Trinh T. Minh-ha to engage with perspectives and experiences that center ideas of home, community, and refugeeism. Each text contributes another voice through which overarching relationships between works in the exhibition can be explored. Together, we will think about questions like: What does it mean to call a place home? How do artists express conditions of their localities?

#### Thursday, November 7, 2024

bell hooks, “Kentucky Is My Fate,” in *Belonging: A Culture of Place* (Routledge, 2008), 6–24

#### Thursday, December 12, 2024

Lucy Lippard, “Being in Place,” in *The Lure of the Local: Sense of Place in a Multicentered Society* (New Press, 1997), 32–39

#### Thursday, January 9, 2025

Trinh T. Minh-ha, “Other Than Myself, My Other Self,” in *Elsewhere, Within Here: Immigration, Refugeeism and the Boundary Event* (Routledge, 2010), 27–42

## Exhibition Checklist

### Christine CMC Bethea

American, b. 1955

*If You Know What It Is, You’ll Know What It Does: After Effects of Maximalism, 2024*

found objects and jute twine

Courtesy of the artist

### Matthew Constant

American, b. 1996

*Aureolin, 2021–2024*

watercolor, graphite, charcoal, and casein

Courtesy of the artist

### Addoley Dzegede

Ghanaian American, b. 1983

*Center Stage, 2021, from the series Family Album, 2021–2024*

batik and reactive dye on cotton fabric

Courtesy of the artist

### Addoley Dzegede

Ghanaian American, b. 1983

*Grace and Anthony, 2021, from the series Family Album, 2021–2024*

batik and reactive dye on cotton fabric

Courtesy of the artist

### Addoley Dzegede

Ghanaian American, b. 1983

*Anansi’s Spiderweb, 2021, from the series Family Album, 2021–2024*

batik and reactive dye on cotton fabric

Courtesy of the artist

### Addoley Dzegede

Ghanaian American, b. 1983

### Richard, 2021, from the series

*Family Album, 2021–2024*

batik and reactive dye on cotton fabric

Courtesy of the artist

### Addoley Dzegede

Ghanaian American, b. 1983

*Papa, 2024, from the series Family Album, 2021–2024*

batik and reactive dye on cotton fabric

Courtesy of the artist

### Addoley Dzegede

Ghanaian American, b. 1983

*Dora, 2024, from the series Family Album, 2021–2024*

batik and reactive dye on cotton fabric

Courtesy of the artist

### Justin Emmanuel Dumas

American, b. 1994

*Détrompe, Möbius, 2024*

rabbit skin glue and hemp twine on canvas and linen, gesso, encaustic silk, indigo, sumi ink, myrrh resin, “Joint Motion Measurement” text, spirit level, and hardware on wooden stretcher bars

Courtesy of the artist

### Justin Emmanuel Dumas

American, b. 1994

*Gesamt (Deux Fois), 2024*

encaustic silk, leather, hemp twine, metal armature, and staples on wooden stretcher bars

Courtesy of the artist

**Justin Emmanuel Dumas**

American, b. 1994

***FRMWRK/001 (Perpetual Prototype - V.2), 2024***

ballistic gelatin, metal lath, hardware, spirit level, reinforced glass shelf, and gesso  
Courtesy of the artist

**Justin Emmanuel Dumas**

American, b. 1994

***Iron Gut Anima, 2024***

image transfer, graphite, encaustic silk, hemp twine, latex, claw-footed furniture remnants, and hardware on wooden stretcher bars  
Courtesy of the artist

**Jamie Earnest**

American, b. 1994

***Beautiful Soul, 2021***

ink, wax, and foil on canvas  
Collection of Josh Hagen and Todd Kratofil

**Jamie Earnest**

American, b. 1994

***Midnight Meeting (specter), 2022***

oil, ink, graphite, and wax on canvas  
Collection of Patricia and Nathan Pzsint

**Jamie Earnest**

American, b. 1994

***Presence and Absence, 2024***

oil, ink, graphite, and chalk on canvas  
Courtesy of the artist

**Jamie Earnest**

American, b. 1994

***Muted Threshold, 2024***

oil, ink, foil, and graphite on canvas  
Courtesy of the artist

**Bryan Martello**

American, b. 1988

***Second Story I, from the series Second Story, 2024***

partially fixed gelatin silver print, inkjet on mat board  
Courtesy of the artist

**Bryan Martello**

American, b. 1988

***Second Story II, from the series Second Story, 2024***

partially fixed gelatin silver print, inkjet on mat board  
Courtesy of the artist

**Bryan Martello**

American, b. 1988

***Second Story III, from the series Second Story, 2024***

partially fixed gelatin silver print, inkjet on mat board  
Courtesy of the artist

**Bryan Martello**

American, b. 1988

***Second Story IV, from the series Second Story, 2024***

partially fixed gelatin silver print, inkjet on mat board  
Courtesy of the artist

**Bryan Martello**

American, b. 1988

***Second Story XI, from the series Second Story, 2024***

partially fixed gelatin silver prints  
Courtesy of the artist

This gallery brochure is published on the occasion of *Nearing Each Other*, October 18, 2024, through January 26, 2025, organized by Cynthia Stucki, curatorial assistant, and Carnegie Museum of Art, Pittsburgh, and developed in partnership with the Associated Artists of Pittsburgh (AAP), the oldest continuously exhibiting visual arts organization in the country. AAP supports the work of visual artists who call Pittsburgh and the surrounding region home.

Copyright © 2024 Carnegie Museum of Art, Carnegie Institute

Published by Carnegie Museum of Art

4400 Forbes Avenue

Pittsburgh, Pennsylvania 15213

Erin Barnhart, Design and Publishing Studio Manager

Shaheen Qureshi, Associate Editor

Brette Richmond, Senior Designer

Zachary Riggleman, Photography Manager

This exhibition is the result of a collaboration among the staff of Carnegie Museum of Art and a partnership with the Associated Artists of Pittsburgh (AAP). Thank you to Erin Barnhart, Dana Bishop-Root, Jordan Bohannon, Ramon Camacho, Eric Crosby, Marie-Stéphanie Delamaire, Rachel Delphia, Katie Scarano, Sergi Espinales, Melanie Groves, Reba Harmon, Jon Irving, Theodossis Issaias, Emma-Leigh Jones, Margo Jones, Bill Kindelan, Dan Leers, Ethan Marks, Akemi May, Chris Michaels, Emily Mirales, Stefanie Cedro Mohr, Clarissa Morales, Emily Na, Jim Nestor, Liz Park, Shaheen Qureshi, Brette Richmond, Zachary Riggleman, Raymund Ryan, Danna Rzecznik, Keenan Saiz, Aurelia Sheehan, Blaine Siegel, Travis Snyder, Stephanie Taylor, Sophie Thompson, Han Vincent, Shawn Watrous, Alyssa Velazquez, and Mary Wilcop from Carnegie Museum of Art; Madeline L. Gent, Dawn Henry, and Isaac Pleta from AAP; Jessy Agle, Isaac Knapp.

Christine CMC Bethea thanks Timothy and Monite McCray, Harriette McCray, Lesesne and Ghafoor families, Frank and Malika Robinson, Brenda Bethea-Brown, LaVerne Kemp, Women of Visions, Inc., Pittsburgh Center for Arts & Media, the cohort of VACE Arts, Shiftworks, Janet McCall and Bernie Schilling for their inspiration and mentorship, as well as flash mentors Emmai Alaquiva and vanessa german; Justin Emmanuel Dumas thanks Andrea Joy Dowe and Al Dowe; Addoley Dzegede thanks Lyndon Barrois Jr. and the Dzegede family; Jamie Earnest thanks AAP, Madeline L. Gent, Dawn Henry, Ryan Lammie, Lexi Bishop, Dr. Josh Hagen, and Nathan Pzsint for loaning works to this exhibition, and her mother, Katherine Earnest, who has been a guiding light; Bryan Martello thanks AAP, Madeline L. Gent, Cynthia Stucki, Thomas Cascone, and his parents, Bruce and Sally Martello, for laying the foundation for this work.

Forum Gallery presents the work of living artists in an ongoing series that invites them to expand their practice through a commission or new presentation of existing works. Initiated in 1990, and with 89 projects to date, the Forum series is an opportunity for artists to deepen their relationship to and understanding of the museum.

Major support for Carnegie Museum of Art's Forum series is provided by the Juliet Lea Hillman Simonds Foundation.

Additional support for this exhibition is provided by the Ruth Levine Memorial Fund.

Carnegie Museum of Art's exhibition program is supported by the Carnegie Museum of Art Exhibition Fund, The Fellows of Carnegie Museum of Art, and the Carnegie Collective.

Carnegie Museum of Art is supported by The Heinz Endowments and Allegheny Regional Asset District.

Carnegie Museum of Art receives state arts funding support through a grant from the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania.

Premier Partners



**BILL FEW ASSOCIATES**  
WEALTH MANAGEMENT