

BACKWARDS & INSIDE DOWN



A.E. TED AUB RETROSPECTIVE: 1975-2025

Copyright © 2026 A. E. Ted Aub
and Hobart and William Smith

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means without prior permission from the artist.

Unless otherwise noted, all works are in private collections or the collection of the artist.

Edited by A. E. Ted Aub

Designed by Sandra Devaux

Cover:
Camus sees sumaC
1994, bronze, 2 parts, 12 x 24 x 10”

Frontispiece:
Renaissance Woman
2025, Polychrome Plaster
29 x 233 x 15”

Pages 28 and 69: René Magritte -
© 2025 C. Herscovici / Artists Rights Society (ARS), New York

Page 28: Henry Moore - © The Henry Moore Foundation. All Rights Reserved, DACS 2025 / www.henry-moore.org

Contributing Authors:
A. E. Ted Aub
Jeffrey Blankenship
Rachel Brophy ’26
Meghan L. Jordan
James McCorkle
Ron Netsky
Angelique Szymanek

Contributing Photographers:
Kevin Colton
Elizabeth Lamark
Adam Farid ’20
Neil Sjoblom

Co-Curators:
Meghan L. Jordan
Rachel Brophy ’26

Publisher:
Hobart and William Smith Colleges

Printed and bound by Ansun Graphics

ISBN: 9798218893095
LCCN: 2025927148

tedaub.com





A. E. TED AUB

**UPSIDE DOWN
& BACKWARDS**

RETROSPECTIVE: 1975-2025

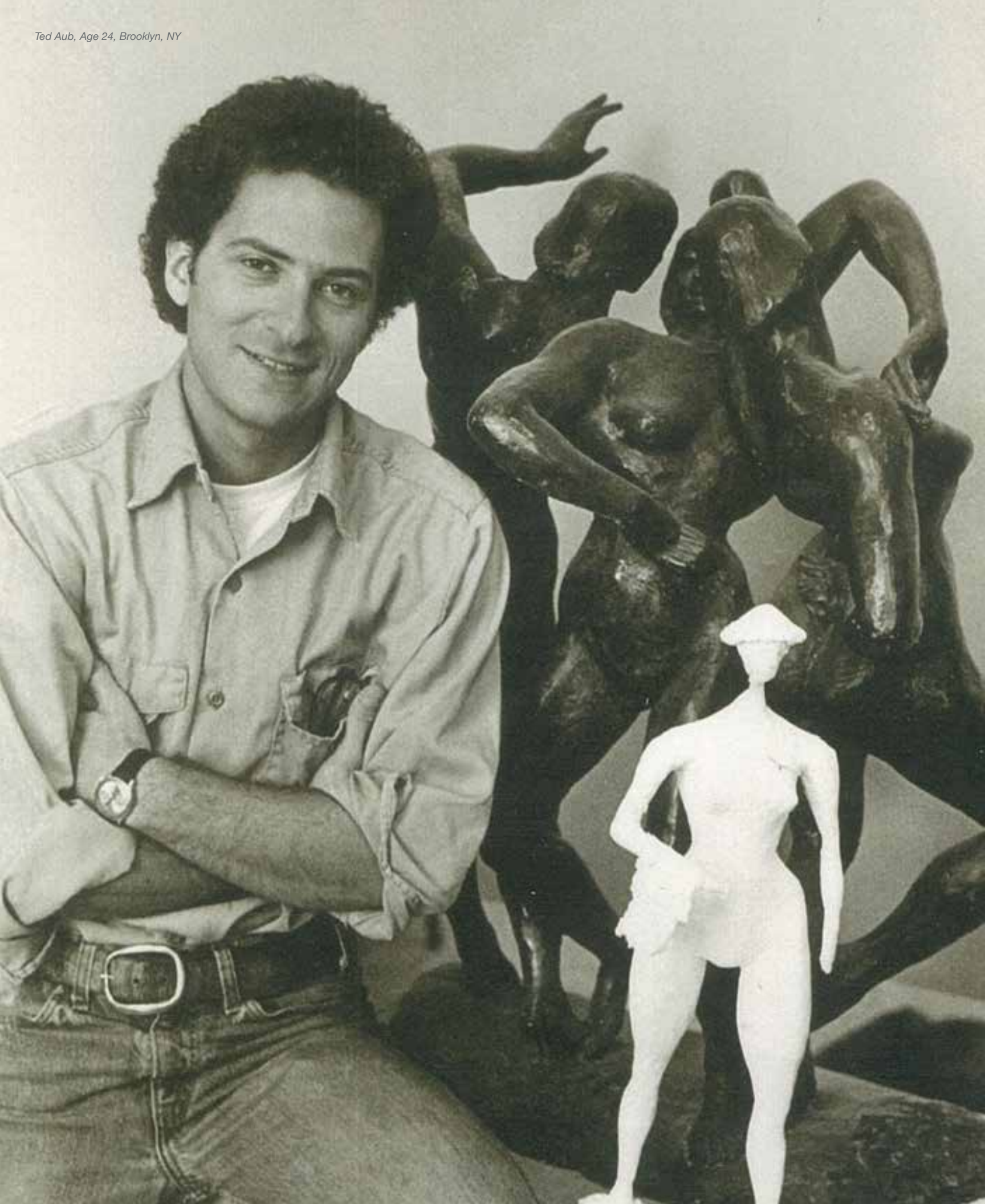


TABLE OF CONTENTS

FORWARD	7
Meghan L. Jordan, Clarence A. Davis '48 Visual Arts Curator	
BIOGRAPHY	9
A TRIBUTE TO PROFESSOR A. E. TED AUB	10
Jeffrey Blankenship, Associate Professor of Art and Architecture at HWS	
1970s	13
50 YEARS HAVING COME FULL CIRCLE	15
A. E. Ted Aub, Professor Emeritus of Art and Architecture at HWS	
1980s	25
INDEPENDENT WORK	27
Ron Netsky, Professor of Art at Nazareth University	
1990s	47
2000s	61
PERSONAL STATEMENT	61
A. E. Ted Aub, Professor Emeritus of Art and Architecture at HWS	
PLAY AND AMBIGUITY	69
Rachel Brophy '26	
2010s	73
COMMENTARY BY A. E. TED AUB	83
2020s	93
THE DREAMERS	97
Angelique Szymanek, Associate Professor of Art and Architecture at HWS	
WROUGHT	102
James McCorkle, Visiting Associate Professor of Africana Studies at HWS	
COMMISSIONS	105
COMMISSIONS ESSAY	109
Ron Netsky, Professor of Art at Nazareth University	
LIST OF EXHIBITIONS AND COMMISSIONS	132
ACKNOWLEDGEMENTS	136



FORWARD

MEGHAN L. JORDAN,
CLARENCE A. DAVIS '48
VISUAL ARTS CURATOR

A. E. Ted Aub, Professor Emeritus, has shaped the artistic and academic landscape at HWS for over four decades. Known for his wit, insight, and visual storytelling, Aub’s sculptures blend realism, surrealism, and abstraction in works that span humor, politics, and philosophy. This retrospective—the sixth solo exhibition of his career at Davis Gallery—celebrates a remarkable 50-year journey in art and education.



Like Albrecht Dürer’s *Portrait of Christ*, Aub’s work often splits a figure into psychological opposites, inviting viewers to wrestle with contradiction and complexity.

At the heart of Aub’s artistic vision is the concept of the “Universal Divide”—a mirrored symmetry present in both the human body and the psychological self. Whether depicting humans, animals, or hybrid forms, his figures explore duality and tension: balance versus imbalance, kindness versus cruelty, tradition versus rebellion. His use of symmetry isn’t just visual—it’s conceptual. Like Albrecht Dürer’s *Portrait of Christ*, Aub’s work often splits a figure into psychological opposites, inviting viewers to wrestle with contradiction and complexity. Often palindromes are used as titles in order to reinforce the idea of working opposites.

The flip side of Aub’s career—and partly the inspiration behind the exhibition’s title—is his impressive record of public commissions. This aspect began in 1994 with the creation of *Elizabeth Blackwell, M.D.*, the first of two major projects on the HWS campus honoring foundational figures in the institution’s history. Since then, Aub has completed numerous commissions across the United States and abroad. These works, often portraying historical figures, lean toward a more relatable realism that connects viewers directly with the subject’s humanity. The exhibition includes models of both realized and unrealized commissions, offering a rare behind-the-scenes look at the conceptual and developmental process that shapes public monuments.



Aub’s work resists easy classification: is it surrealist, postmodernist, or something uniquely his own? Across five decades, his sculptures have interrogated archetypes, gender, identity, and human form with sharp intellect and biting humor. As this retrospective reveals, Aub’s career is not just a timeline of works, but a long conversation—between halves, between ideas, between artist and viewer.



BIOGRAPHY

A. E. Ted Aub (b. 1955), Professor Emeritus of Art and Architecture and an internationally recognized sculptor, was born in Cincinnati, Ohio, and has lived in Geneva, New York since joining the faculty of Hobart and William Smith Colleges in 1981. He earned a BFA in painting from Washington University in St. Louis and an MFA in sculpture from Brooklyn College. Following his undergraduate studies, Aub attended the Brooklyn Museum Art School as a Max Beckmann Scholar (1977–79) before spending a year in Europe for artistic exploration and to study stone carving in Pietrasanta, Italy—a renowned center for sculptors with which he has maintained a lifelong connection.

Over more than four decades of teaching sculpture and design at Hobart and William Smith, Aub has exhibited widely throughout the United States as well as in Italy and has completed numerous public sculpture commissions in the U.S., Korea, and China.

Professor of Art and Architecture Phyllia Yi joined the Colleges' Art and Architecture Department in 1985 with expertise in printmaking and drawing. Aub and Yi were married in 1988, and their son, Isaac, was born in 1996. The family has traveled extensively across Europe and Asia during summers and sabbatical leaves, with frequent returns to Italy for work, pleasure, and study-abroad programs based in Rome. In 2021, Aub and Yi purchased a second home in Tuscany just outside Pietrasanta, where they now divide their time and look forward to spending much of their retirement.

A TRIBUTE TO PROFESSOR A. E. TED AUB

Professor of Art and Architecture,
Sculptor, Mentor, Visionary

JEFFREY BLANKENSHIP, ASSOCIATE
PROFESSOR OF ART AND ARCHITECTURE

BEFORE THE FACULTY, MAY 16, 2025,
ON THE OCCASION OF HIS RETIREMENT



It is no easy task to summarize a career like Ted Aub's—a career that spans over four decades, countless exhibitions, and a legacy quite literally cast in bronze across campuses, cities, and continents. But anyone who has ever stepped foot into one of his classrooms or stood before one of his sculptures knows: Ted's work doesn't speak softly. It resounds with beauty, presence, and an insistence on thoughtful engagement—with the body, with material, and with the world.

Since arriving at Hobart and William Smith, Ted has been more than a professor—he has been a sculptural force of nature. His works are found not only in galleries but in the DNA of this campus: William Smith stands proudly on the Hill thanks to him; Elizabeth Blackwell continues to look forward across the Quad because of his hand. His sculptures tell stories—of history, justice, and imagination. They reflect the grace of classical form infused with the pulse of contemporary urgency.

As the holder of the prestigious Classes of 1964 Endowed Chair, Ted brought national and international acclaim to HWS. His presence in the Finger Lakes and beyond—Venice, Seoul, Jinan—demonstrates a commitment not only to excellence but to impact. His accolades—from juried awards at the Rochester Memorial Art Gallery to invitations from global art fairs—are a testament to a body of work that is as intellectually rigorous as it is viscerally moving.

But perhaps Ted's greatest creation has been the generations of students he's shaped with the same care, challenge, and insight he applies to bronze. In his studio, students have learned to wrestle with form and meaning, to ask difficult questions, and to understand that making is also thinking.



His critique was never about diminishing, but about sharpening—your eye, your hand, your understanding of what art can do.

Ted's innate ability to welcome all students to the worlds of sculpture and design is bolstered by his approachability, care and mentorship—qualities which have been felt by students from their first day in

the studio through to their early, mid and established careers. He is the consummate educator; he celebrates his students; he provides opportunity; and always exhibits the right balance of honesty, encouragement, and toughness. These qualities endure among the communities he has built between the walls of Elliott, across the Arts Campus and across the world.

Next fall, the art department will experience the fruits of Ted's legacy and impact on students. The VAP position will be held by one of his former students Patrick Kana '12, whom I wish to quote here, "It is a true honor to have had Ted's support over the years, and it is equally humbling to envision my next chapter as VAP in Sculpture/3D. He saw promise when it may not have been my turn early in my college career, kept "dangling the carrot" when my peers and I thought we had succeeded, and found ways to empower me through my Honors Thesis in 2011-2012. We ventured through unknown territory together studying 20th century Italian design for a year, and he rhythmically shepherded creative work as both a mentor and collaborator. Beyond the studio – and this is not unique to me – Ted always extended his kindness to my wife and family, and made sure to never miss our major life

milestones whether it be my MFA thesis, our wedding, or simply opening their home when we would visit Geneva. Now, 13 years after studying and working with Ted, when I sense similar momentum with my own students, I can't help but liken it to our own relationship and be grateful for the examples he has set for myself and my peers."

As Ted retires from teaching, we don't just lose a colleague—we celebrate a legacy. A legacy in public monuments and studio scraps, in the welded seams of student projects, and in the quiet confidence he's instilled in hundreds of young artists. We are better—more curious, more grounded, more daring—because of his presence among us.

Thank you, Ted, for your mind, your hands, and your unwavering belief in the transformative power of art. Your work will continue to speak volumes, long after the tools are set down.



1970s



Portrait of Joyce
1976, PLASTER, 19 X 9 X 11"

50 YEARS HAVING COME FULL CIRCLE

A. E. TED AUB, PROFESSOR EMERITUS OF ART AND ARCHITECTURE AT HWS

Dancing Graces, the original version from 1977, capped my senior year of college. It was the product of a full semester's work: the first half devoted to modeling the figures in clay in a rather complex arrangement, and the second half focused on the impossibly difficult task of molding and casting them in plaster. I finished by painting the sculpture to resemble bronze.

In the 50 years since, the piece had not aged well. So, I resolved to preserve it for posterity by casting it in the real deal—a far greater challenge. But now, with the benefit of decades of experience and the time afforded by my recent retirement, I brought those resources together to produce *Dancing Graces II* in the real deal.

These two sculptures—the original and its bronze counterpart—now bookend my career to date. Reworking one of the earliest pieces in this retrospective has been a daunting yet deeply gratifying pleasure. It's not only a look back but also a hands-on return to the beginning.



Reflecting on my undergraduate days as a painting major taking figure sculpture electives that the sculpture majors avoided like the plague... I feel a deep sense of exhilaration. Were it not for that foray into sculpture—under the guidance of a brilliant young visiting professor—I would not be a sculptor today. This is a testament to the transformative power

of good teaching and the unleashing of hidden potential. *Dancing Graces* marked the beginning of the end of my career as a painter, graphic designer, and political cartoonist. Sculpture had found me.

“Looping back” to the beginning feels especially fitting, given sculpture's inherently circular nature. Traditional sculpture, as a three-dimensional object, not only occupies space but also displaces it. The old quip that sculpture is “the thing you bump into when standing back to look at a painting” feels apt.

How impoverished is painting that it offers only a single view! Sculpture, by contrast, demands to be seen in the round—its full appreciation emerging only through movement and time.

The path around a sculpture is linear, circular, and even conceptual. Were we able to defy gravity, perhaps our path would be spherical.

In much of my current work, I borrow from paintings—appropriating iconic images of figures and reimagining them in three dimensions. The polychrome finishes I employ also nod to painting. So in many ways, painting and cartooning have found their place within my sculptural practice.

Sculpture, by nature, is circular: full of curves, arcs, and convexities. *Dancing Graces* deserved to be revisited not just because of its complex arrangement of interwoven figures, but more importantly because of its nuanced, delicate



balances—both physical and conceptual. Though the dancers are fixed in space, it's easy to imagine them moving—twirling, leaping, bending, and reaching. There is palpable tension in their dynamic stillness. The piece is a study in opposites, including a subtle exploration of gender.

Roundness, circularity, and the play of opposites—these remain central themes in my sculptural work. Among the sculptors who have influenced me are Brancusi and Botero, Nadelman and Moore. Gaston Lachaise was particularly impactful in the conception of the *Graces*. And perhaps unexpectedly, Giacometti was an early love of mine—his expressive departure from strict realism gave me license to push beyond conventional representation.

Celebrating 50 years is no small milestone. Retirement, for me, has simply meant more time to work. The journey continues—and sculpture still has more to teach me.



Dancing Graces II

2025
BRONZE
34 X 28 X 16"





Liz

1979, PAINTED HYDROCAL, 40 X 28 X 14"



Study of Liz

1979, BRONZE, 19 X 5.5 X 5.5"



Man with Beard

1978, PAINTED PLASTER, 18 X 8 X 10"



Portrait of Monique

1979, PLASTER CAST, 22 X 10 X 10"



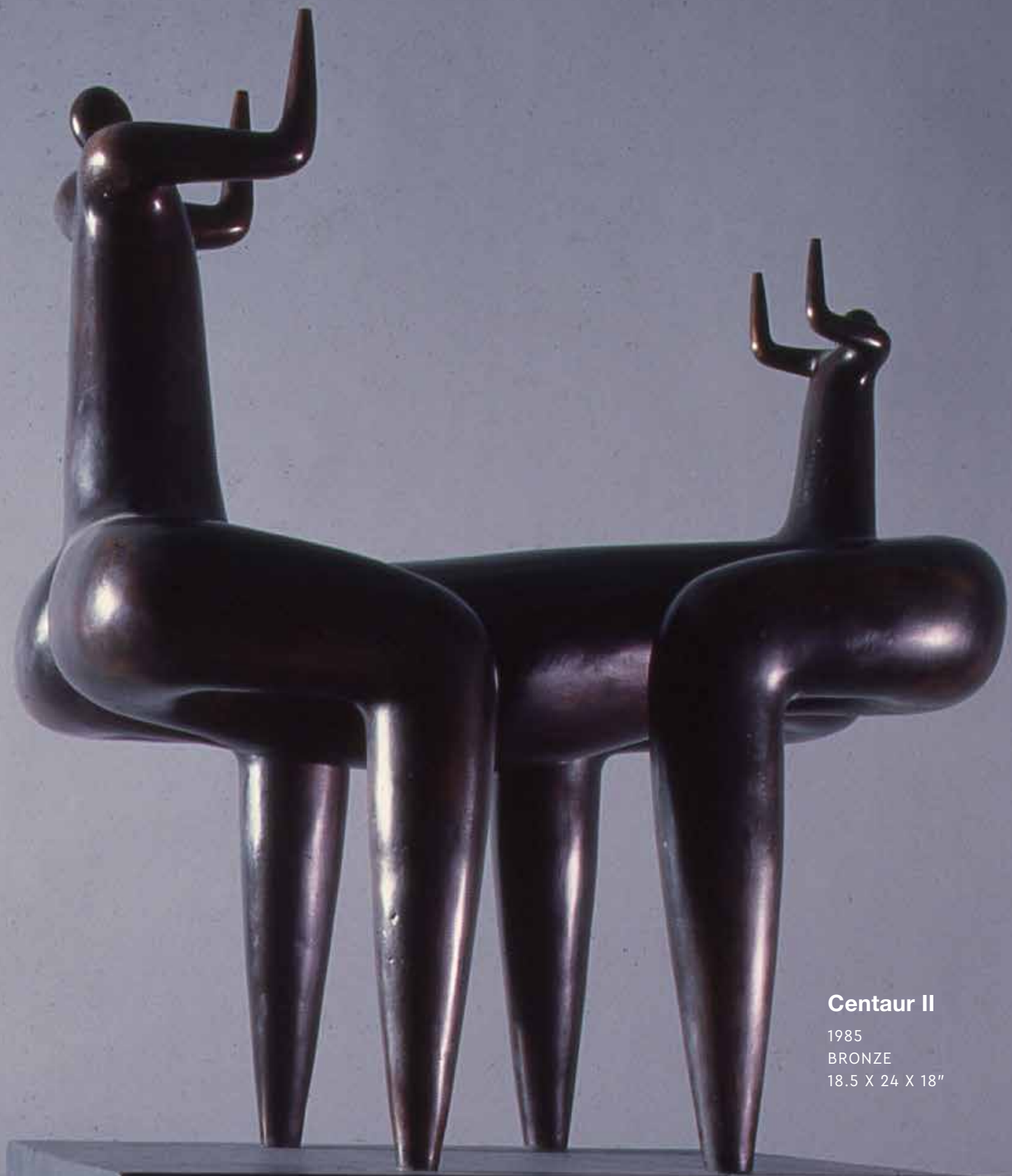
Tall Figure Study
1979, BRONZE, 28 X 7.5 X 7.5"



Woman Holding Mirror
1979
DIRECT PLASTER
24 X 8 X 8"



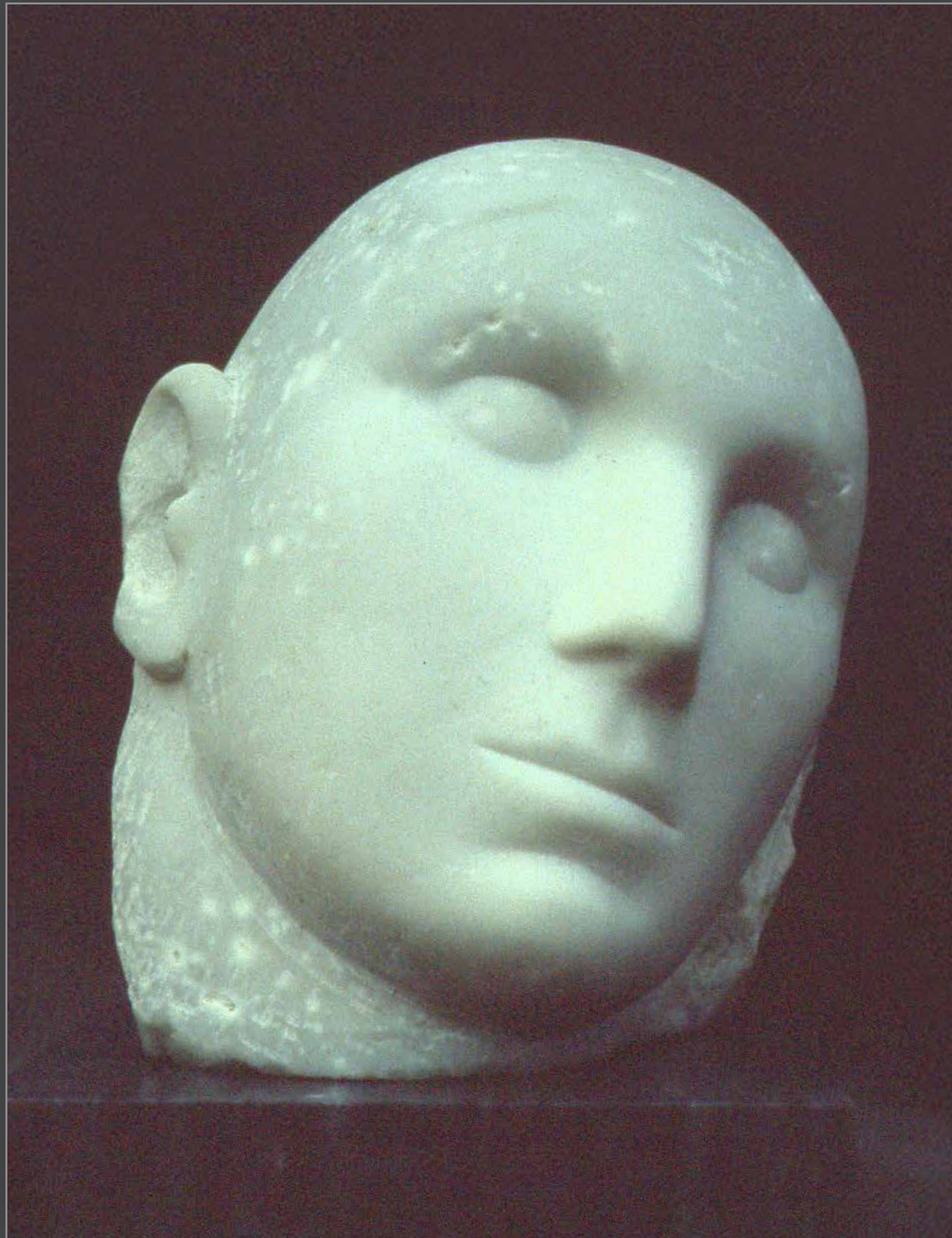
Woman with Hat and Towel
1979
DIRECT PLASTER
21 X 7 X 7"



Centaur II

1985
BRONZE
18.5 X 24 X 18"

1980s



Man in the Moon

1980, CARRARA MARBLE, 14 X 12 X 12"

INDEPENDENT WORK

RON NETSKY, PROFESSOR OF ART AT NAZARETH UNIVERSITY

When confronted with a sculpture by A. E. Ted Aub, chances are you are looking at a dichotomy. Aub's works are at once rich in art-historical references and decidedly contemporary. They sometimes appear to be humorous at first, but ultimately prove to be caustic. Male attributes intermingle with female forms while titles composed of palindromes, neologisms, recontextualized expressions and a carousel of upper- and lower-case letters can be as enigmatic as the works they represent. Some of Aub's sculptures consist of two of the same piece inverted in various ways to create oppositional conundrums.



Elie Nadelman, *Tango*, c. 1920–1924

Over five decades, Aub has explored a variety of sculptural genres with the thread of the human body moving through the majority of his output. Influences range from ancient Greek sculpture through artists who exaggerate the human form in various ways, including Elie Nadelman, Fernando Botero, Auguste Rodin, Constantin Bracusi, Henry Moore, Tom Otterness and some outsider artists.

Early in his career Aub moved from realistic studies to expressive distortions of the body. Soon he was abstracting the form, rearranging parts, intermingling sexes and literally turning it upside down. Then came a move toward a postmodern form of surrealism with elements of incongruity and absurdity. Themes like symmetry, duality and conflict

emerged and the absurdity came back on a grander scale with pieces at once humorous and disturbing. In his most recent work, Aub has journeyed back through art history, bringing to three-dimensional form figures taken from paintings dating from the Renaissance through the late 19th century.



Marble Statue Group of the Three Graces



Gaston Lachaise, *Woman (Elevation)*, Modeled 1912–15, Cast 1927

Dancing Graces (1977) (page 17) was Aub's first major sculpture, executed in plaster and painted to look like bronze in his senior year of college at Washington University in St. Louis. Aub kept this work for five decades and decided to cast it in bronze to recognize the origins of his sculptural work. Five decades of moving and storage can be hard on a plaster sculpture so, to achieve his goal, he had to cast the work in 30 pieces. The

three figures in the finished piece show the influence of Gaston Lachaise and the tradition of the three graces rendered in sculpture that goes back as far as the 2nd century B.C., when the first known version was done in Greece (as represented by a Roman copy). But Aub adds something more than traditional beauty to his sculpture: the element of active movement, with each figure progressively more expressive.



Above: René Magritte, *The Son of Man*, 1964
Below: Henry Moore, *Reclining Figure*, 1957



sexual and gender-reversal elements. Contrary to conventional mythology, Aub's centaurs are often female, but there is sometimes ambiguity in the cylindrical form at the center of the sculpture. Is this part of the body a large male sex organ or even an abstract male figure? Throughout these pieces, along with subconscious feelings of re-ordered sexuality, beautifully ordered symmetry emerges.



Auguste Rodin, *The Three Shades*, 1886

Surrealism began a century ago in Europe with artists like Salvador Dali and René Magritte using their realistic painting skills to create dream-like, fantastical images. With their bulbous biomorphic forms, Aub's brand of post-modern surrealism in his *Centaur* pieces from the mid-1980s can be compared to Pablo Picasso's surreal paintings from the 1930s. Other precedents include Henry Moore's abstract figurative sculpture. In Aub's work, the sculptures often have

Symmetry and duality are also present in several of Aub's works from the 1990s and the early 2000s exploring the idea of conflict. In the tradition of Auguste Rodin's *The Three Shades* – three identical figures positioned

to look varied – Aub employs two identical figures in *Tête à Tête* (1992) (page 53). But unlike Rodin's figures placed side by side, Aub's figures are boxers entangled in a fight, with one upright and the other upside-down. When the sculpture is turned over, they are positioned in exactly the same way. It's a paradoxical and existentially fruitless fight between two equals that can never be resolved. The upright fighter in the advantageous position is as arbitrary as the turn of an hourglass. The title, *Tête à Tête*, is particularly meaningful to Aub, who points out the similarity to his first name, Ted. "It's me and me, in a battle with myself."

In *Amore roma* (2004) (page 62), a palindrome title meaning Roman love, the mythical twin brothers Romulus and Remus are locked in violent combat. The positions of the figures and the circular motion individualize the figures but, aside from the dagger held by one and the shield held by the other, they are both the same figure. Both wear helmets that resemble breasts, alluding to the she-wolf that suckled the twins in the mythical story.

Derived from a small etching illustrating *Amelie Mansfield*, an early 19th century romance novel, depicting a clothed couple fighting, *O stone be not sO* (1998) (page 57) – another palindrome title – portrays a fight between a man and a knife-wielding woman. While the nude figures, with pronounced offensive and defensive body language, appear to be classical and ancient, there are incongruous, surreal elements present on the base. It's as if René Magritte has dropped his bowler hat and left a bird at the fighting couple's feet.

Aub abstracts the head of a man by turning it upside down in the bronze sculpture *Ajashi* (2004) (page 67) ("older man" or "uncle" in Korean). There is symmetry in the beard and other features but they are all viewed disconcertingly when removed from the context of an upright head. A more minimal treatment of an upside-down head, *Mues euM* (2004) (page 66), is imbued with the elegance of a Brancusi sculpture. Among Aub's references for this series of heads are upside-down images that read both ways, popular in parlor games in the 19th century.

There could not be a more perfect animal ripe for interpretation and recontextualization by Aub than a topiary-trimmed poodle. With bared teeth and a spiked collar, Aub's poodle sculpture is an absurd deity titled *doG* (2011) (page 78).

All of the dog's curls are gone except for perfect balls of fur on the four legs and tail and three-quarters of a ball on the head.

Over the last two decades, Aub has executed many sculptures featuring absurd male and female archetypes. They are pieces that combine preconceived ideas with spontaneous decisions and they are not flattering. These works have a warped sensibility, like characters in a play by Eugène Ionesco. While there is a refreshingly politically incorrect humor to these pieces, they can also read as pointed commentaries on the current state of humanity.

Over five decades Aub has explored a variety of sculptural genres with the thread of the human body moving through the majority of his output.

A buck-toothed man, with a dog bone for a tie and an exceedingly tiny penis, is titled *Less IS lesS* (2014) (page 88). Another male piece, *Liar Liar!* (2014) (page 90), consists of three successively diminishing forms, not unlike the parts of a snowman. Here, the argumentative body language and facial expression are undermined by the anatomically misplaced posteriors (one on his upper back and another seemingly in his hat). A female form, *(dum) BeLLe* (2018) (page 81), possesses thin arms, reminiscent of Popeye's girlfriend, Olive Oyl, and a giant posterior. She crawls on the ground with round weights in each hand as if she has discovered a new way to roll forward. Other works involve male and female figures with equal measures of distortion and cluelessness.

Aub's postmodern surrealist works occasionally move into the political realm. *America aciremA* (2023) (page 92) portrays an upside-down Miss America lacking in any semblance of beauty. Her teeth are divided, her eyes too far apart. Two oversize Monopoly pieces, a house and hotel, sit atop the work. Could her mutant condition be a product of environmental pollution caused by increasingly monopolistic

business interests? A large empty eggshell with a human posterior on the back, held up by wimpy legs, is titled *rumpT* (2023) (page 91). This piece conjures up many references, including Humpty Dumpty, hollowness, various terms for buttocks, and the name suggested by the thinly-veiled title.

Aside from exploration of the human form, there is one other common attribute in Aub's entire oeuvre: round forms abound. *Never odd or eveN* (2010) (page 76) and *AoRoA* (2018) (page 82) portray women with a variety of circular shapes and palindrome titles that allude to the symmetry present throughout. The former female sculpture has a bowl on her head with apples, alluding to women in parts of the world who carry things on their heads. The bowl-like form, shoulders, breasts, hair – everything is round. She wears an impassive expression, as if resigned to her role. On a purely sculptural level, the figure creates beautiful negative space and the shadow of the hair (in bangs) creates eyelashes that are not really there. The latter female body sculpture (*AoRoA*) accentuates the symmetry with broad hips and long arms with divided fingers. Another female upper body and head, *Then and Now* (2010) (page 86), has an additional sense of vertical symmetry, with the roundness of the hair on top echoed by the breasts on the bottom. Two birds, one looking forward, the other back, reinforce the work's title.



Georges Seurat, *A Sunday on La Grande Jatte*, 1884 to 1886

the 1884 pointillist painting by Georges Seurat, has long been a cultural icon. Critics have pointed out that the seemingly idyllic depiction of Parisian leisure is actually a dystopian image, composed of non-relating figures. The woman in the foreground, walking a monkey, is most likely a prostitute. In Aub's sculpture of that woman, *Never on Sunday Afternoon* (2023) (page 94), he offers his own iconoclastic twists. He doubles the leashed monkey and, in an implied role-reversal,

Artists like Pablo Picasso sometimes created sculptures based on their two-dimensional works. In recent years, Aub has made sculptures based on figures in several well-known paintings. *A Sunday on La Grande Jatte*,

he replaces the dainty parasol in her hand with the walking stick that is (in the painting) in the hand of the man who walks beside her. Perhaps emphasizing the societal instability inherent in the painting, the sculpture is not stationary; she rocks.



Jean-François Millet, *The Gleaners (Des Glaneuses)*, 1857, oil on canvas, 33 x 43"

Aub's three-dimensional incarnations – with clothing painted differently to make them individuals – the two field workers become *Dreamers* (2025) (page 96). The title leaves no doubt that the piece bridges the centuries, transporting these farmworkers directly into potential 21st-century deportation cruelty.



Portrait of a Lady in Red, Italian, Florentine

Also capable of rocking, with weights to keep them from toppling, are the two identical pieces based on a female figure taken from Jean-Francois Millet's 1857 painting, *The Gleaners*. In

A third piece in Aub's series, bringing two-dimensional figures to three-dimensional form, is derived from a Renaissance painting of a profile of a woman with a high hairline (it was the style to shave female heads a bit in front) and a large volume of hair behind her head. The painting attracted Aub because of the sculptural roundness of the hair.

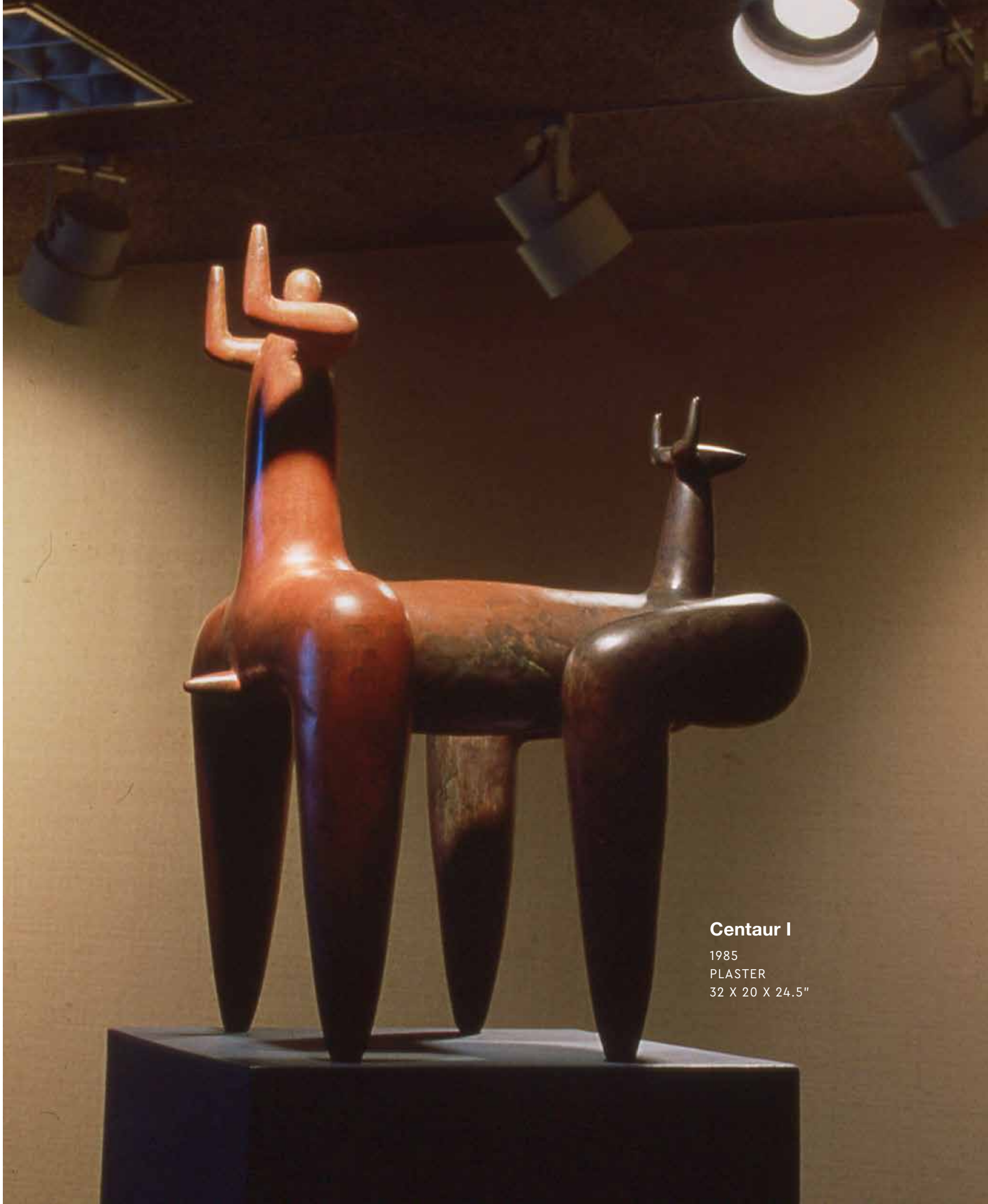
Renaissance Woman (2025) (page 100), created by Aub in Rome, contains another innovative element: clothing stamped with impressions of patterns to evoke 15th-century embroidery.

Throughout the twists and turns of Aub's entire oeuvre, an outlook on the human condition emerges. While his work is often physically beautiful and ordered to the point of symmetry, that beauty and order is often disturbed by content that surprises, challenges, inverts and reorders the world we think we know. Over five decades, his sculptures may take off on a wild flights of fantasy or recontextualize icons of Western art, but ultimately, when viewed in totality, Aub's work is as profound and perplexing as life itself.



Kneeling Torso

1981, MARBLE, 28.5 X 21 X 20", ITALY



Centaur I

1985
PLASTER
32 X 20 X 24.5"



Winged Biped

1984, BRONZE, 5 X 3 X 4"



Tripod with Tailfin

1984, BRONZE, 5.25 X 3.75 X 4"



Tripod

1984, BRONZE, 5.25 X 3.75 X 4"



Fallen Centaur

1986, MARBLE, 27 X 21.5 X 28"



Centaur and Satyress

1986, CARRARA MARBLE, 35 X 22 X 37"



**Centaur with
Hat and Rider**

1987
PAINTED PLASTER
15.5 X 11 X 8"



Teste e Frutti

1989, BRONZE, SEVEN PARTS



Mada mim adaM

1989, BRONZE, THREE PARTS, 20 X 40 X 40"

Mada mim adaM

1989

BRONZE

THREE PARTS

20 X 40 X 40"





Natura Morte con Mela

1989, BRONZE, 18 X 8 X 6"



Natura Morta con Pera

1989, BRONZE, 18 X 8 X 6"



Tutti Frutti

1989, BRONZE, 20 X 6 X 5"



Natura Morte con Limone

1989, BRONZE, 18 X 6 X 5"



Bad Government

1989
BRONZE
3.5 X 12 X 2.5"



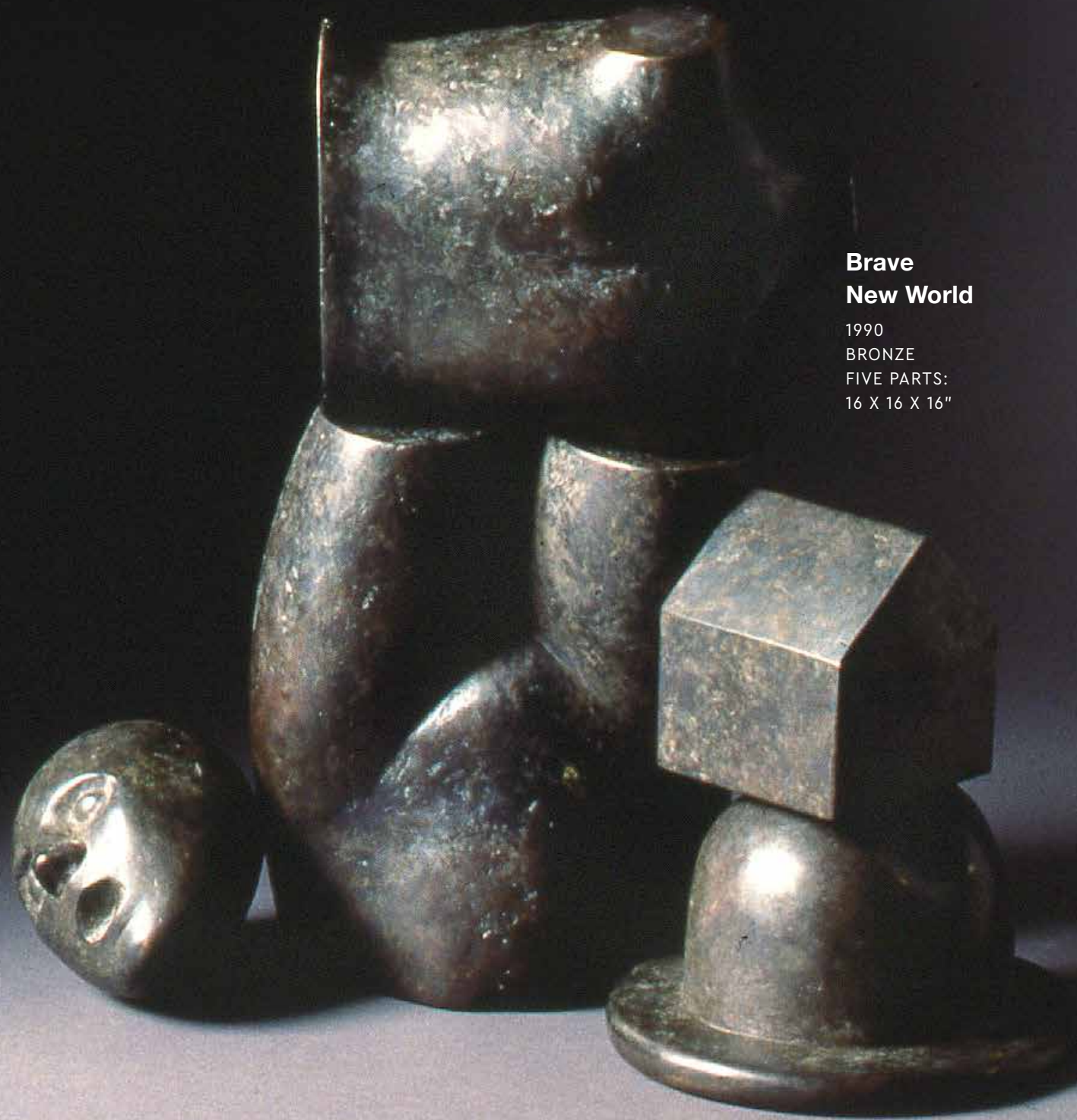
Good Government

1989
BRONZE
20 X 3 X 3"

1990s

Brave New World

1990
BRONZE
FIVE PARTS:
16 X 16 X 16"



New World Order

1990
POLYCHROME PLASTER
40 X 36 X 36"





Vincenzo de' Rossi, *Hercules and Diomedes*, 1570s, Florence, Italy



Tête à Tête II

1992
BRONZE
12 X 15 X 6"



Tête à Tête I

1992
BRONZE
12 X 15 X 6"



Mano a Mano

1992
PAINTED PLASTER
TWO PARTS, 20 X 40 X 40"





Amelie Mansfield, Published in 1802

O stone be not sO

1998
BRONZE
22 X 18 X 11.5"





No it is opposition
1998, BRONZE, 16.5 X 14.5 X 10"



Camus sees sumaC
1994, BRONZE, 2 PARTS, 12 X 24 X 10"

Amore romA

2004
BRONZE
17 X 19 X 11"

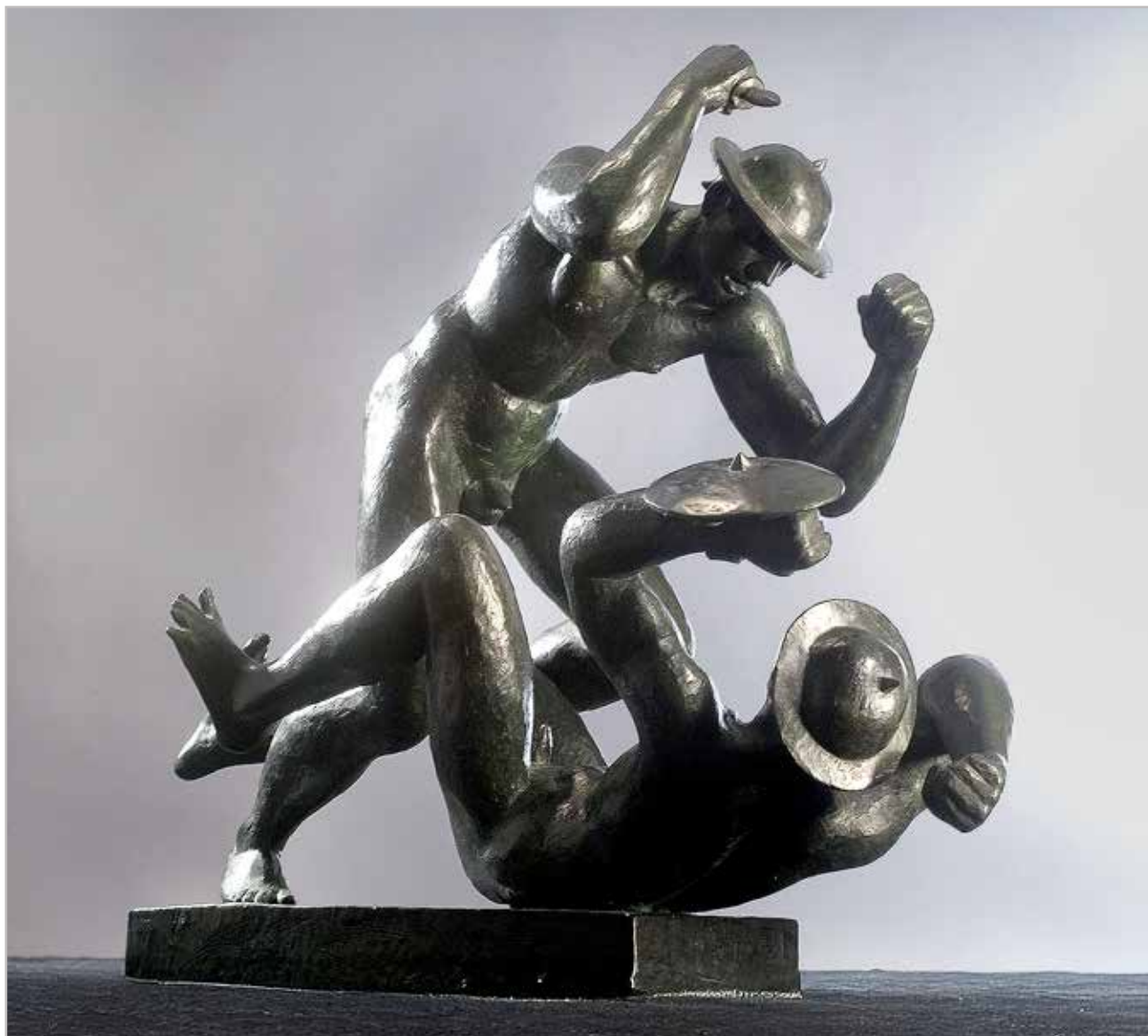


2000s

I think of my work as a paradoxical marriage of clarity and enigma. As in dreams, content seems both rational and irrational. My work often deals with dualities, and the figure holds interest for me, in part, because of the “metaphor of the binary” imbedded in the natural bifurcation of the body.

As in any work of art, the dynamic tension that binds the whole is sometimes created from a dissonance of the parts – and, in these works, the implicit central line of division and organization is emphasized by way of the symmetrical mirroring of the body parts and facial features along with the prosthetic treatment of the hairstyles, hats, and other external ornamentation. The conventional imagery suggested by the tradition of representation is offset by subtle forms of subversion such as the irregular orientation of the pieces. Regular and irregular are bound in unusual balances. If the sculptures have an air of silliness, there is also an undercurrent of seriousness as in the binary relationship of comedy and tragedy.

A. E. Ted Aub



Amore romaA

2004
BRONZE
17 X 19 X 11"



Nicolas Poussin,
*The Battle of the
Israelites Against
the Amorites, 1625*



Azuma

2004
BRONZE
24 X 11.5 X 12"



Mues euM

2004, BRONZE, 22 X 9.5 X 12"

Ajashi

2004
BRONZE
20 X 9 X 14"





He teeters—literally and metaphorically—on the edge of ridicule.

Aub satirizes performative respectability and the fragility of cultural authority.

PLAY AND AMBIGUITY

RACHEL BROPHY '26

When playing—as in dreaming—the content is recognizable, but the rules and systems that frame our understanding of that content, and ground it as something familiar, are suspended, flexible, and reimagined. As cultural theorist Johan Huizinga writes in his book *Homo Ludens*, play creates “a temporary world within the ordinary world,” a bounded space where ordinary laws are replaced by self-imposed ones. The commonly held connotations of play relegate it to the realm of children and underscore its value as a process through which one negotiates the rules of the world and explores how to find meaning within them. The rules that govern ordinary life—such as the law of gravity or traditional gender roles—become temporarily ambiguous. Play offers a safe space to engage with ideas without consequence, as when children play with baby dolls or G.I. Joes. There is an inherent paradox in playing with the concepts of motherhood or war. The act of play does not diminish their seriousness; rather, it reveals their significance.

Hal Foster captures this paradox in *The Return of the Real* (1996), sharing an anecdote of how a child interacting with a minimalist sculpture revealed “new interventions into space, different constructions of viewing, and expanded definitions of art.” “Our theory,” he writes, “was no match for her practice.” Play, in this sense, becomes not a retreat from seriousness but a mode of understanding—an embodied form of thought that can exceed critical interpretation.

With his childlike wonder, Aub takes the paradox of play seriously.

His characteristic playfulness takes many forms, whether in his palindromic titles, cheeky subject matter, or explicit evocations of toys and games. Aub’s uniquely dry and deadpan sense of humor is evident in his intention “to blur the distinction between the horrific and the humorous.” When these distinctions are blurred, ambiguity becomes a mode of discovery.



René Magritte, *Treachery of Images*, 1929

In *Mada mim adaM*, Aub plays with the relationship between language and form. The piece recalls the linguistic

paradoxes of René Magritte’s *Treachery of Images* (1929), a painting which depicts a pipe accompanied by the inscription “ceci n’est pas une pipe” (“this is not a pipe”). While Magritte’s text seemingly contradicts the visuals, it exposes the gap



between symbol and object, between representation and reality. Through this paradox, Magritte challenges our automatic acceptance of visual and linguistic representations of reality, exposing the instability of representation—a Surrealist strategy later adapted in postwar Conceptualism. Aub often plays with the instability of representation through the metaphors of balance and imbalance, rendering bronze or marble to



appear weightless like in his *Centaurs II*, and sometimes through his clever titles, like in *Mada mim adam*. Aub takes the common palindrome “Madam I’m Adam” and shifts the placement of a single letter, rendering it unrecognizable, a core strategy of the Surrealists like Magritte

who sought to unsettle the ordinary through subtle shifts in perception. Decoding this puzzle is a game for the viewers. This recombination of letters balances the weight of the words, which mirrors the form of the sculpture itself. Where there was hierarchy between size of the three words, there is now a symmetry between Adam’s masculine head, Mada’s feminine hat, and the apple that bridges them. In another act of defying the implied hierarchies of “Madam, I’m Adam,” the sculpture’s modular parts can be rearranged differently each time it is shown, creating an open-ended composition that resists fixity.

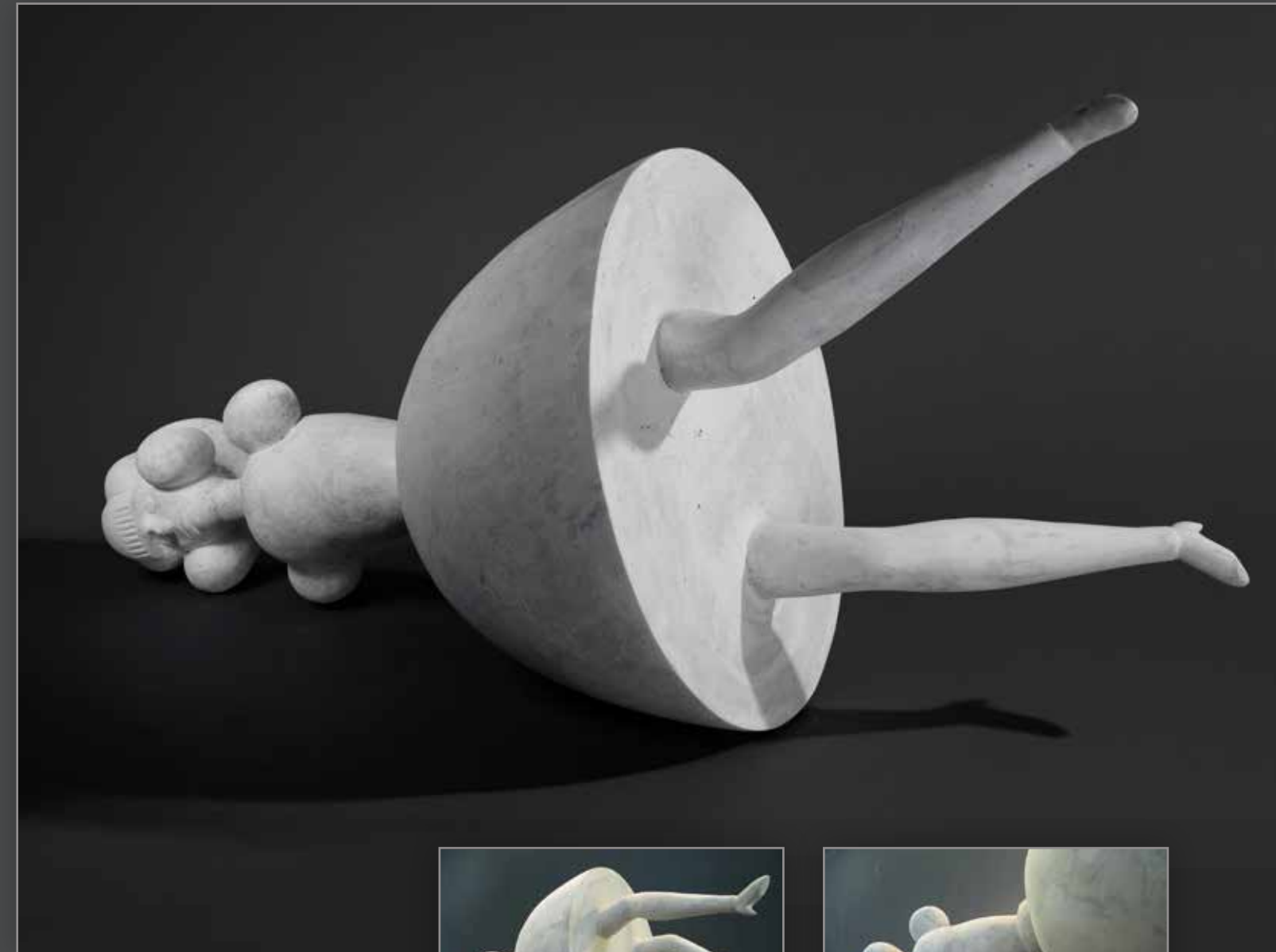
Although Aub later became known for his humor and irony, *Mada mim Adam* demonstrates an earlier kind of play—more contemplative than comical. Its playfulness lies in the act of recombination, allowing structure itself to move and realign. The piece invites the viewer to consider how meaning changes when its parts are reordered, echoing the Surrealists’ faith in spontaneity and chance encounters. In this way, the work captures a formative stage in Aub’s development: before satire took center stage, there was quiet experimentation, where play was not yet about laughter but about discovery.

One of the most striking examples of Aub’s playfulness is *Less IS lesS*. The title, riffing on Mies van der Rohe’s modernist maxim, transforms austerity into instability. The sculpture cannot sit statically on a pedestal that might denote honor but instead rocks on a base inspired by “Weeble” toys. Perched above this toy-like foundation stands a figure who demands to be taken seriously suited, top-hatted, poised in a stance of masculine self-importance. Yet his distinguished bow tie is a dog bone. He is dressed for respectability, but his formal fashion cannot conceal that he is, in essence, a fool. He teeters—literally and metaphorically—on the edge of ridicule. Aub satirizes performative respectability and the fragility of cultural authority, much like the Dada and Fluxus artists who exposed the absurdity of modernist seriousness. The joke lands, but it’s sharp; the laughter is tinged with unease.

In *yoU wouID crY toO*, Aub extends his exploration of play into the realm of movement and gender. The sculpture’s exaggerated proportions and toppled orientation evoke both slapstick humor and violence. The figure’s skirt—his signature cup form—appears at first toy-like, a simplified stand-in for a feminine form. Yet its geometry complicates that reading. Where one might expect a concave surface—an interior space symbolically aligned with femininity—Aub inserts a flat plane. The implied absence of interiority pushes against the conventional visual language of the female body in sculpture, denying the viewer access or entry. It is both funny and defiant: the piece literally refuses to perform femininity according to expectation. Even the title, echoing the 1963 pop song “It’s My Party (and I’ll Cry If I Want To),” carries a sharp, ironic edge—its tone swinging between wounded sincerity and theatrical self-pity, amplifying the absurdity of the scene. In its fall, *yoU wouID crY toO* stages a collapse of gendered binaries—convex and concave, active and passive, masculine and feminine—allowing humor to destabilize the hierarchies embedded in form itself.

Across these works, Aub uses play not as mere amusement but as a critical methodology—one that exposes the instability of meaning, the fragility of power, and the porous boundary between the flippant and the profound. His sculptures invite viewers to oscillate between laughter and reflection, confronting how easily the serious and the absurd intertwine. He challenges us to think differently about a phenomenon we are all too familiar with in an age where a meme has become

indistinguishable from an official White House graphic, and every headline reads like it is from *The Onion*. In suspending the rules that structure both art and life, Aub’s work reminds us that ambiguity is not a flaw to be resolved but a condition to be inhabited—a space where imagination, critique, and curiosity coexist in perpetual motion.



yoU wouID crY toO
2009, HYDROCAL, 35 X 18 X 14"





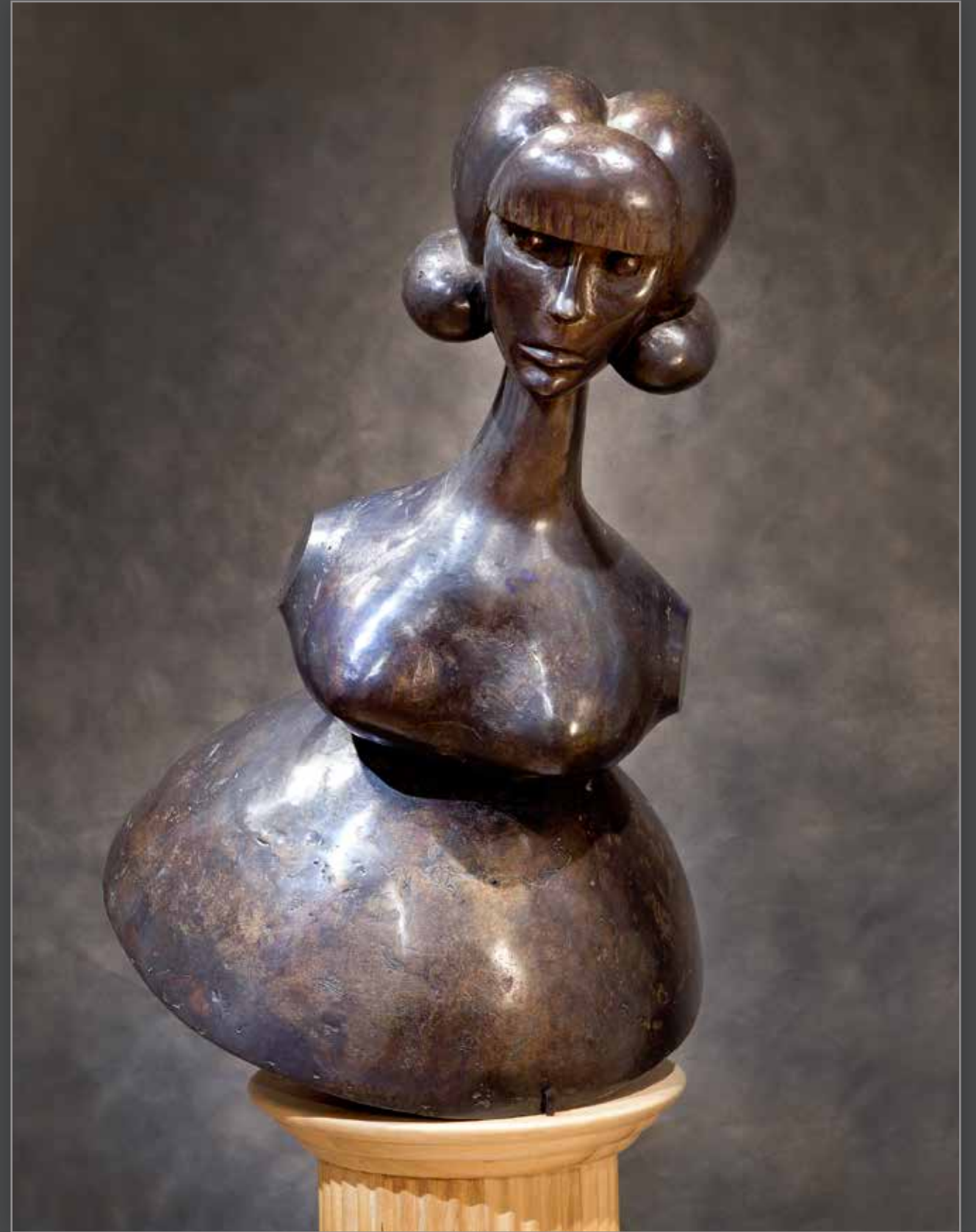
around the clock tonight

2010
BRONZE
37 X 18 X 22"

2010s



Dammit i'm maD
2010, BRONZE, 24 X 21 X 21"



Jolie Laide
2010, BRONZE, 28 X 17 X 17"



Never odd or even

2010

BRONZE

6 PARTS, 33 X 17 X 17"

Themes of circularity are present in the works in ways that are obvious and less so. Other than rounded forms, some of the pieces are designed to physically rock or roll in place, implying a circular movement for these otherwise static forms.

Titles reflect circularity in their wordplay usage of palindromes, or, for example, in fragments of songs that imply endless circular musical loops. Popular culture and folk art are references I enjoy and draw on for inspiration. In part, it is my intention to blur the distinction between that which is horrific and humorous, and, in the tradition of the absurd, find meaning in the meaningless.

A. E. Ted Aub



doG
2011
PLASTER
36 X 16 X 38"





Uomo Panettone

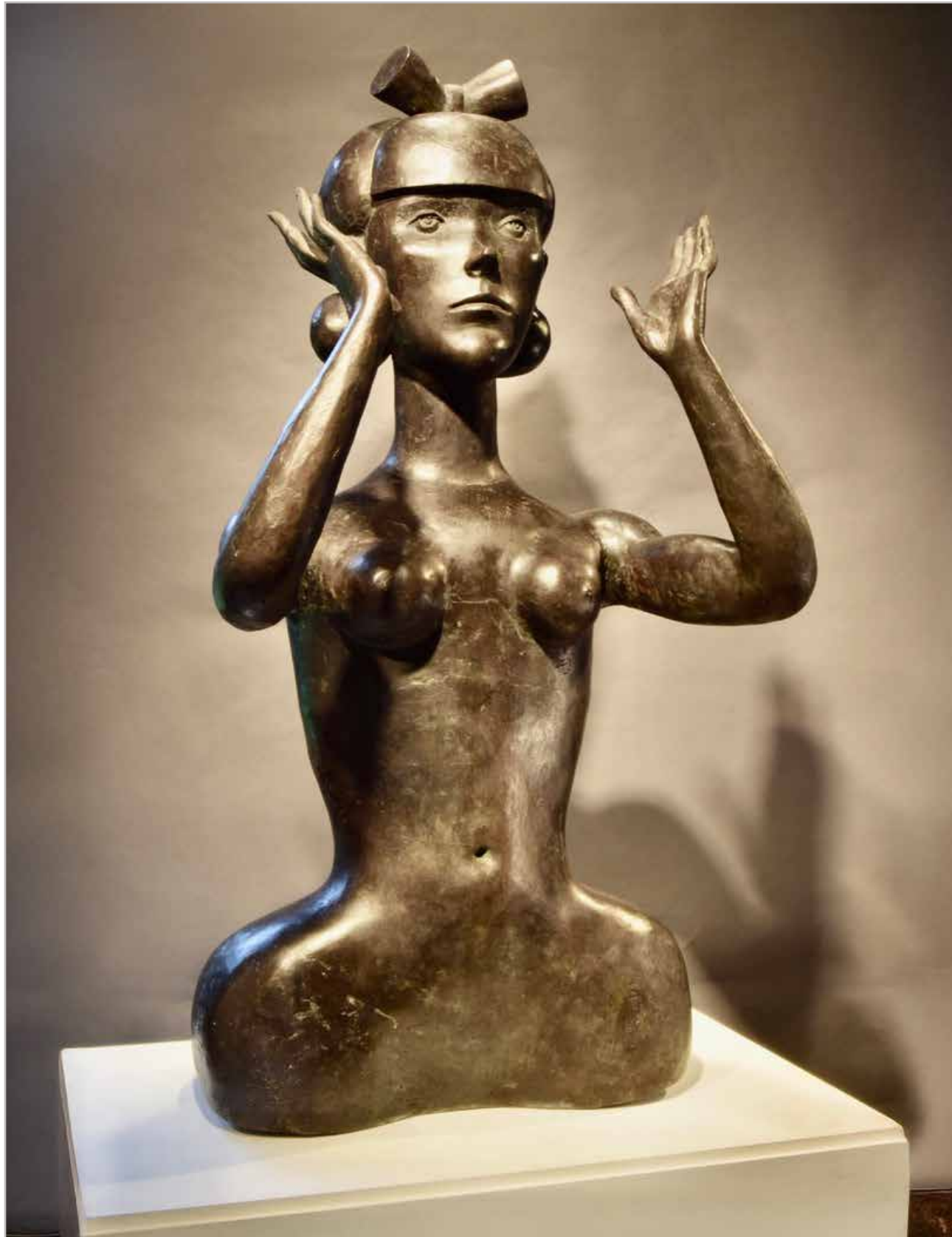
2016, BRONZE, 23 X 15 X 15"



(dum) B eLLe

2018
BRONZE
GENEVA, NY





ArOrA

2018, BRONZE, 46 X 24 X 20"



My colleague, friend, and neighbor, poet James McCorkle, once referred to my pieces as having “poetic symmetry,” and that old fashioned idea resonates with me. The balance found in the bodies’ opposite halves—when divided along the centerline—offers meaning in the form of metaphor referring to the binary opposites forming a coherent and harmonious whole. The body is a play of parallel doubles (eyes, ears, limbs) and singles (mouth, naval), and I find these variations endlessly interesting. The metaphor suggests opposites at play: the images portrayed are funny but serious.

The cartoony forms are reflected in the titles, sometimes using wordplay in the form of palindromes, i. e. *ArOrA* and *(dum) b eLLe*. While *Uomo Panettone* is not a palindromic title, it is humorous for different reasons. Translating to “man cake,” I should let that speak for itself, except to say panettone is a type of cake or bread of a similar shape that is popular in Italy at Christmas time. The compressed form of the mustachioed man’s head references the repressive politics found in fascist Italy under Mussolini, with its current American parallel in the Trump era. Perhaps that, too, is a form of duality that is present.

Dualities of body “parts” are very much present in the other two works, with *ArOrA*’s form branching off through the arms and fingers, for example. *(dum) b eLLe* is caught in a cycle of surreal exercise where doubles are present in her dumbbells, high heels, and spindly limbs. Her implied crawling movement suggests an endless repetition of her two sides working together, but not in parallel sync.

All three pieces have either real or implied movement. *Uomo Panettone*, for example, rocks gently forward and back just enough to test one’s comfort level. *ArOrA* was originally designed to roll side to side, but she is fixed in place for safety reasons. The contradiction of sculpture as a static medium is fully intended, but so is reverence to the great tradition of sculpture as solid objects that impart knowledge.

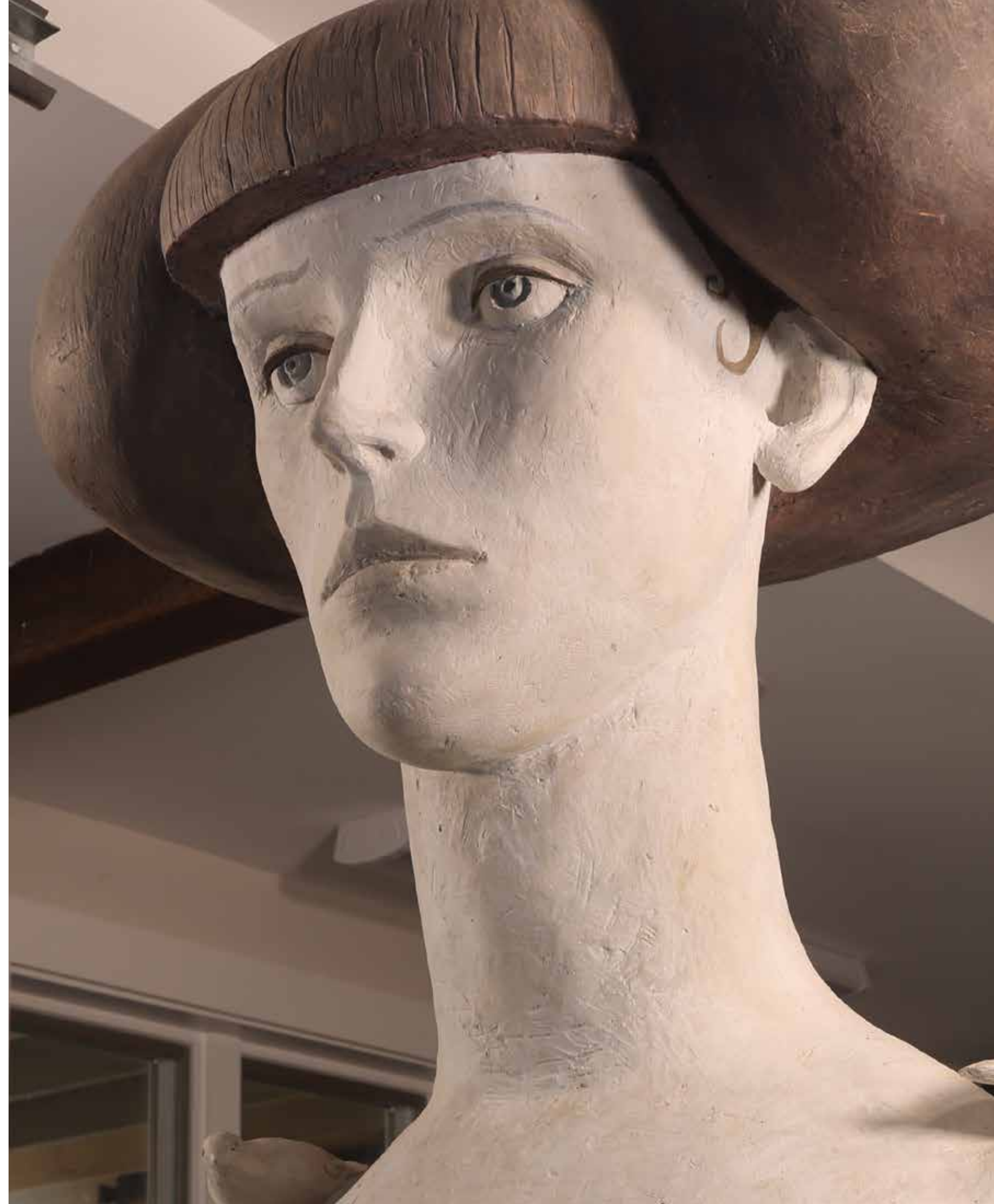
A. E. Ted Aub





Then and Now

2016, POLYCHROME ROCKITE, 36 X 26 X 18"





Less IS lessS

2014/2021 (REVISED)
POLYCHROME ROCKITE,
BRONZE, GRAPHITE
52 X 25 X 25"



mORe iS lEsS

2014
POLYCHROME ROCKITE,
GRAPHITE
41 X 20 X 20"



Liar Liar!

2025 (REVISED)
POLYCHROME ROCKITE,
BRASS, GRAPHITE, PVC
41 X 20 X 20"



rumpT

2023, ROCKITE WITH GESSO, 23 X 30 X 23"

America aciremA

2023
ROCKITE, BRONZE,
PLASTIC, POLYCHROME,
GRAPHITE



2020s

Never on Sunday Afternoon

2023
POLYCHROME ROCKITE, BRONZE,
STEEL, YARN, GRAPHITE
38 X 15 X 18"



Georges Seurat, *A Sunday on La Grande Jatte*, 1884 to 1886



The Dreamers
2025, ENAMEL OVER FOAM, LIFESIZE

THE DREAMERS

ANGELIQUE SZYMANEK, ASSOCIATE
PROFESSOR OF ART AND ARCHITECTURE
AT HWS

Throughout the mid-to-late 1800s, French Realist artist Jean-François Millet created what would become some of the most controversial images of the late 19th century. Like his contemporaries Gustave Courbet and Honoré Daumier, Millet’s art shook the confident privilege of the European art world with its depictions of poor and working-class people engaged in forms of domestic labor, agricultural toil, and the mundane demands of everyday life. Deemed threatening and even revolutionary, the laundresses, farmers, factory workers, and commuting Parisians that populate Millet’s images rival the passive, romanticized versions that preceded them. With strong backs, large hands, and facial expressions that range from strained to mute, Millet’s figures gave shape to the rising masses of French revolutionaries whose demands for economic and political agency had culminated in decades of violent conflict.

In one of his most iconic paintings, *The Gleaners* (1857), three women occupy the foreground of a sprawling rural landscape. The soil on which their feet are planted is littered with the remnants of a harvest, the spoils gleaming in vast golden heaps on the horizon line. The two particularly bountiful mounds at the left of the composition find formal parallels in the pair of women whose outstretched arms reach for the scraps that remain. The near-angularity of their bent bodies emphasizes the physicality of their task, one that also indexes their socioeconomic status. A centuries-old practice, gleaning



Jean-François Millet, *The Gleaners (Des Glaneuses)*, 1857, oil on canvas, 33 x 43"

was declared legal in 1554, when a French royal edict stipulated that the “poor, wretched, and deprived” were to be granted access to private lands post-harvest. Following the French Revolution (1789), however, new laws redefined ownership and private property in absolute terms. Gleaning, once viewed as a communal right, became subject to property owners’ consent, ostensibly revoking the possibility of anonymity.

Gazes directed earthward and eyes shadowed by the brims of their bonnets, Millet’s gleaners are not easily identified. Assumptions of gender and age are inferred through the figures’ clothing and the strength implied by their broad backs and wide stances. With only partial profiles and hands visible, the darkened tone of their skin indicates hours spent toiling in the sun. This evidence of outdoor labor places these women outside the parameters of 19th century gender norms, as pale skin was equated with beauty, leisure, and ideal femininity. The implications of this standard for non-white or mixed-race women were such that dark skin and femininity were considered irreconcilable. Whether by virtue of their class, race, or both, these women would have fallen outside the spectrum of respectability at the time the artist painted them. The anonymity of these figures, the subtle distribution of France’s national colors, and their sheer physicality, however, sparked discomfort of another kind. Rather than image the rural poor as either feeble wretches or

romanticized foils to bourgeois fantasy, Millet’s women are active and capable stand-ins for an entire class of people who, as recently as 1848, had participated in the overthrow of the July Monarchy—one of several class-based revolutions that marked the long “century of revolutions.”

What does it mean, then, to pluck these women from their 19th century French context and plant them here, on Hobart and William Smith’s campus over 160 years later? Traveling across a broad span of time and space, two of Millet’s three iconic gleaning women have been recreated by sculptor and HWS Professor Emeritus A. E. Ted Aub. At approximately three feet tall, Aub’s sculptures mirror the body positions of Millet’s two bending figures, their parallel arms reaching out as if in choreographed unison. Someone familiar with *The Gleaners* would, no doubt, recognize them immediately. Situated on the HWS Arts Campus lawn, the likelihood of this recognition is amplified given the many art and art history courses taught within its buildings. These women, however, have no crops to gather. Their fingers reach toward thick green grass, and their newfound three-dimensional forms allow us to engage with them as figures within a shared landscape, visible from a broad array of perspectives. Aub has also granted these women movement, weighing the hollow dense-foam sculptures with sandbags so that they rock back and forth at rates determined by the circulation of the air around them. In high winds, their outstretched hands graze the grass—touching but never able to collect the blades that bend beneath them.

The sculptures stand as contemporary witnesses to the cyclical nature of labor, displacement, and hope.

Despite being displaced from their geographic and temporal homes, the women maintain their status as icons of revolution, or at least as reminders of the potential for mobilization by the most marginalized among us. In the context of Geneva, New York—a city situated within a region renowned for its agricultural riches—the gleaners evoke the many bodies that

labor among the grapes, apples, corn, and cows that form the base of the regional farming economy. According to the U.S. Department of Labor’s national survey, approximately one-third of farmworkers in New York State are migrant workers, with the Finger Lakes region approaching a 50% rate of short-term or contract-based agricultural laborers. Among those 50%, a modest estimate counts half as undocumented workers. Given the difficulty of accurately accounting for undocumented laborers in remote rural settings, it is likely that the numbers are higher.

A study of dairy farmworkers in New York State found that over 60% of surveyed workers were from Mexico and 34% from Guatemala—numbers that mirror those of Geneva. The precarity of agricultural labor lies not only in its short-term, seasonal structure—one that often allows employers to avoid providing benefits such as health insurance—but also in the fears that come with living in the United States as an undocumented immigrant. Since the creation of the U.S. Immigration and Customs Enforcement (ICE) agency in 2003, those fears have been amplified. Deployed to varying degrees of intensity by different administrations—including the Obama Administration’s (2009–2017) deportation of approximately 3 million non-citizens and the first Trump Administration’s (2017–2021) estimated 2 million deportations, the majority of whom were people from Mexico and Central America—the current Trump policies are proving to be the most aggressive in U.S. history. Detention centers and ICE agents continue to grow in number, and the threat of detention, arrest, assault, and deportation has become a frighteningly common reality for people who, by a vast majority, have come to this country in search of safety and economic stability. ICE agents have been spotted in Geneva, raiding local markets and knocking on residential doors. The precarity for many of those who have come to this region in search of work is therefore twofold: it is the nature of the work itself—labor that is seasonal, difficult, and underpaid—and it is the fear of being plucked from the fields, sidewalks, bus stops, or markets with little hope of navigating the prohibitively expensive, years-long, backlogged pathways to legal citizenship.

The title of this piece, *The Dreamers*, evokes this context as well. A term used to name immigrant children who were brought to the U.S. by non-citizen parents, “Dreamers” has become shorthand for members of a subset of this group who, until recently, had legal protections under DACA (Deferred Action for Childhood Arrivals). Since the start of



The Dreamers
2025, POLYCHROME ROCKITE, 23.25 X 13 X 24" EACH

2025, however, the status of more than 500,000 majority Mexican DACA recipients has been under threat, including the revocation of once-guaranteed protection from deportation.

Aub’s *Dreamers* thus become more than replicas of Millet’s gleaners. The sculptures stand as contemporary witnesses to the cyclical nature of labor, displacement, and hope. Their gentle rocking animates the stillness of Millet’s 19th century figures, transforming gestures of gathering into acts of endurance. As their hands hover just above the grass, never able to collect it, they seem caught in a state of perpetual becoming—an embodiment of suspension that mirrors the tenuous status of those who work, wait, and dream within our current immigration landscape. The hollow interiors of Aub’s sculptures, weighted only by sandbags, underscore this sense of fragility: they are sturdy enough to stand, yet vulnerable to the movement of the air around them.

It is within this tension—between presence and precarity, labor and visibility—that the sculptures’ power resides today. Drawing on his early interests in political cartooning, Aub fuses wit with critique, transforming social observation into sculptural form. *The Dreamers* is not a neutral homage to art history but a pointed commentary on contemporary realities. Installed on the HWS Arts Campus, Aub’s sculptures inhabit the same agricultural region whose economy depends upon the very forms of invisible labor they evoke, grounding their quiet motion in the political and social conditions of the present. In reimagining Millet’s gleaners through the lens of 21st century politics, Aub extends his commitment to exposing systems of power and invites reflection on how bodies marked by labor, gender, race, and displacement continue to shape—and unsettle—the spaces we inhabit.



Portrait of a Lady in Red,
Italian, Florentine



Renaissance Woman

2025
POLYCHROME PLASTER
29 X 233 X 15"





WROUGHT

...FOR TED AUB

JAMES MCCORKLE, VISITING ASSOCIATE
PROFESSOR OF AFRICANA STUDIES

The figure perfect in wax is meant to be lost—
Melted out in the kiln's hive

Drained from the investiture,
The mold bristles with nails

Driven through the lost body
To hold a plaster core, later gouged out,

Lost too, leaving a chamber in bronze.
Laocoönian serpents wrap the figure,

Funneling molten bronze, the body begins.
Rising through the hollow form

Bronze pools into view:
Form replaces form, one a sacrifice for the next,

The next always desired to be more everlasting,
To be the afterlife.

A pillar of green heat vents from the furnace.
The pitch of the foundry heaves

As sea in a shell pressed against
The cup of an ear, hollow to hollow—

From the furnace's mouth, you lift the crucible,
Tilt it and pour cinnabar-red bronze into the plaster

Mouth, watching for the rising glow, then
Molten flow from vents to know

Space has filled, bronze has run
Like underground rivers up the chases,

Overflowing like a spring in high rock, arriving
In the air's last breath, Eurydice at the flush of light,

Then turning dark and cooling,
Everything waiting the gaze's turn.

The figure pulled from its plaster housing is never final,
Its rawness the defiance of material

To adhere to another's desire or shaping, pressure
Of drill and grinder, saw and welding torch,

To return to the material what was first given over
To air, its memory like an embrace from years ago

Wrapping around neck and chest still.
Every step a breaking open:

In our gaze the figure's bronze

Age lasts, unless history pulls it apart for gunmetal
Or spite, ballast for some other journey

That ends spread on the ocean's floor
Like coprolites eels and sheepshead glide among.

Above, the surface shimmers; molten, mercuric,
Another element pressing its form in the waves.

Once you knock the plaster away, the eyes
Flattened to discs see through cataracts

A scrim of bronze, the metal itself a vision.
And you a shadow moving across the walls,

Inspecting the work for fissures or brittle thinness
Before welding the pieces into a whole,

Burnishing the seams between torso and head,
Legs and groin.

The maker a phantom of what has been made,

A shimmer of light at the tops of trees at summer's end.
We are always preparing to be no longer here—

Desiring something to keep us longer, out of the wind's
Long whiteness, its haggling of sand and dead leaves.

The figure looks out, the fields empty: falling out
Of sight wherever you are, always the distance in ruin.

When made, it is an act of memory
And withdrawal, a slow retreat.

And when everything has been
Said and done, it has been so before,

A rehearsal for the moment when taken from fire,
Heat-swollen, filling unseen undulations

Like water, the metal like roses spill from
The investiture, turning red to blue-black,

And never immaculate, a whole history yet,
Before varnished and stained.

Later, a new investiture covers it:

Snow falling until there are
No shapes, but undulations

Against the rising hiss of snow
Its proposition of everlastingness.



COMMISSIONS



Elizabeth Blackwell, M.D.
1994
BRONZE
THE QUAD, HOBART AND WILLIAM SMITH
GENEVA, NY





When Anthony Met Stanton

1999, EAST BAYARD STREET AND SPRING STREET, SENECA FALLS, NY

COMMISSIONS

RON NETSKY, PROFESSOR OF ART
AT NAZARETH UNIVERSITY

Look closely at the eyes of Susan B. Anthony as she gazes directly into the eyes of Elizabeth Cady Stanton on the banks of the Cayuga and Seneca Canal in Seneca Falls, NY, and you can feel the anticipation of a historic meeting. Amelia Bloomer, who is introducing the two towering figures in the women's suffrage movement in May 1851, stands behind them with her arms gesturing to bring them together. This pivotal moment in the history of Women's Rights in the United States is palpably captured in *When Anthony Met Stanton* by A. E. Ted Aub. The life-size, three-figure sculpture that captivates visitors to Seneca Falls is indicative of the attention to detail – body language, facial expressions, period clothing – that is a hallmark of Aub's public sculptures.

Public sculptures, honoring historic figures and events, have a different set of challenges than personal artwork. Aside from a likeness to the person or persons, the sculpture must evoke the events and, unlike a lengthy biography or a film presenting the story, the sculpture must say it all in one three-dimensional frame. Through symbolism and narrative elements, Aub is masterful in his ability to capture both the key moments and the lasting legacies of the subjects in his public work. There is a common denominator in Aub's three most prominent historic sculptures: all of them honor people who significantly promoted and greatly affected the equality of women in the United States.

Some sculptures depicting historic figures are static in nature; the person is presented with only a plaque to explain the reason for their notoriety. Aub's sculptures breathe. In *When Anthony Met Stanton*, Aub captures the excitement in the women's expressions, both of them surveying a new person they have heard a great deal about. Bloomer, who stands back, bringing them together, is clearly making the introductions.



To create *When Anthony Met Stanton* (1999), Aub had a model alternately pose as each woman. He then had a photoshoot with three different friends coming together in a group. He noticed subtle things like the movement of the Anthony model toward the Stanton model and how the third figure, as Bloomer, was the only one speaking. He also noticed gestures to use, like Anthony and Stanton's hands reaching toward each other, not unlike Michelangelo's hands of God and Adam on the Sistine Chapel ceiling. In a sculpture of historic figures, heads are important, but Aub believes bodies are equally vital, serving to tell the stories. Aub studied photos of Anthony and even sought out pictures of her parents to understand characteristics like her distinctive chin and her bearing. The importance of every detail extended to the base of the sculpture, an oval, symbolizing an egg and the biological importance of women in the creation of human life.

The first major commission done by Aub, *Elizabeth Blackwell, M.D.* (1994), graces the quad on the Hobart and William Smith campus. In 1847, Blackwell was the first female medical student to attend Geneva Medical College (part of Geneva College, now known as Hobart and William Smith) at a time when women were not welcome in the study of medicine. When a friend of her family who had uterine cancer had to suffer the indignity of being attended by a male doctor, Blackwell was inspired to apply to several medical schools. She was rejected from all of them. But the male student committee at Geneva Medical College (assigned to make this decision) accepted her as a joke. She was not treated well. Professors didn't allow her to go to anatomy lectures, the province of men, complete with cadavers and lewd jokes. When she went into town, things weren't much better; she was shunned as some sort of witch. But she persevered and graduated first in her class, becoming the first woman in the western world to earn a medical degree. Later in life, she lectured widely, promoting the education of women and, during the Civil War, she started a medical education program for women.



Aub wanted to capture Blackwell's triumph and found an etching depicting her in a chair with a hand-to-face gesture. The gesture was important to Aub because her finger was pointing to her brain. He wanted to sculpt her at

a young enough age that students could identify with her. To incorporate the hand-to-face gesture, he decided to turn the chair so that her left elbow could rest on the top. The turned chair would also symbolize her rejection of convention. The book in her right hand stands for education while her finger, holding a place in the book near the beginning, symbolizes her place at the forefront of women in medicine.

William Smith (2008), Aub's second major sculpture on the HWS campus, portrays the owner of a successful nursery in Geneva who went on to found the college that bears his name. The figure is on a slight incline because he is presented walking up the area of the campus known as Smith Hill. Because of his nursery background, Aub depicts Smith holding a pinecone in his left hand, a symbol of the "before" of a tree, containing the seed. The walking stick in his right hand symbolizes the "after" of the tree. Together they symbolize the process of education. Smith was elderly when the college was founded so Aub represents him as an older man with a pensive look on his face. The attention to detail on the period clothing includes subtle folds and creases in the pants and jacket. While Smith stands on a stone, the site includes two other stones, each a short distance away, adding to the environmental nature of the work. In another strong detail, Aub carved Smith's distinct signature into the base.

On the William Smith sculpture and all of the other works, Aub literally leaves his mark in surface finger impressions and tool marks from the original clay models, before the works were cast in bronze. As in the case of a Rembrandt painting, while the works read as perfectly realistic from a distance, when viewed up close you can see the "brushstrokes" that energize the sculptures.

Several of Aub's works, commissioned by a high-end retail development in Coral Gables, FL, have more in common with his imaginative personal work. Chief among them is *Paraiso Invierno (Winter Paradise)* (2002), a sculpture honoring George Merrick, who developed Coral Gables, a planned community, in a Mediterranean style, complete with canals

Aub is masterful in his ability to capture both the key moments and the lasting legacies of the subjects in his public work.

and gondolas. Aub created a miniature Italian hill town with particular landmarks and placed them on a hat, resting on the head of a figure (Merrick) submerged in a pool of water. In the same series is *Paraiso Estate* (2002), featuring a mannerist-style woman who looks as if she stepped out of the pages of a fashion magazine. She stands on a half-shell reminiscent of Botticelli's *Birth of Venus* (1485–1486) that sits on a mosaic globe, with tile, buttons and fragments of pottery depicting the pattern of the seasons designed by Phillia Yi.

Commissions are more fickle than personal work; the decisions are not all up to the artist. Some of Aub's commissioned pieces have not (or not yet) come to fruition. One such proposed work portrays Mary Walker, an Oswego native who served as an assistant surgeon during the Civil War. She was awarded the Medal of Honor in 1865, the first woman to receive that honor. Walker was also known for asserting herself later in life by wearing men's formal clothing. Aub alludes to her audacity in his model, *Mary Walker* (2009), by depicting her in bloomers and a dress, and holding a hat.

In 2006, Aub created a bust of William Fulbright, the Alabama senator who was the longest serving chairman of the Senate Committee on Foreign Relations and the founder of the international fellowship project known as the Fulbright Program. To capture in three dimensions not only the physical attributes but also the demeanor of an individual, Aub used many photographs, with side views of particular importance. The result is an introspective portrait with palpable seriousness and dignity.

In 2016, Aub created models of a proposed sculpture of Scott LaFaro, a jazz bass player who rose to fame playing in the trio of pianist Bill Evans. LaFaro, who grew up in Geneva, NY, was widely viewed as the most innovative bassist in jazz when he died in an automobile accident at the age of 25. Aub's piece perfectly captures the body language of the musician leaning into a second figurative form – his double bass.



Aub's public sculptures are more than commemorations of significant figures. Through facial expressions, body language, settings and symbols, they offer a tangible connection to the past, breathing life into history. Whether capturing a pivotal moment in the women's suffrage movement or celebrating the lives of trailblazers in women's education and the role of women in medicine, Aub's works preserve past accomplishments while enabling future generations to engage with the legacies of outstanding individuals.



William Smith
 2008
 BRONZE
 SMITH HILL
 HOBART AND WILLIAM SMITH
 GENEVA, NY





Paraiso Invierno
 2002
 BRONZE
 VILLAGE OF MERRICK PARK
 CORAL GABLES, FL



Paraiso Primavera

2002
BRONZE





Paraiso Estate
2002
BRONZE



Paraiso Ontono

2002
BRONZE





**No Bird Soars Too High if
He Soars with His Own Wings**

2003, BRONZE
NAZARETH UNIVERSITY, PITTSFORD



Working with Phillia Yi in China



Mada mim adaM

2005, BRONZE, PEACE PARK, SOUTH KOREA

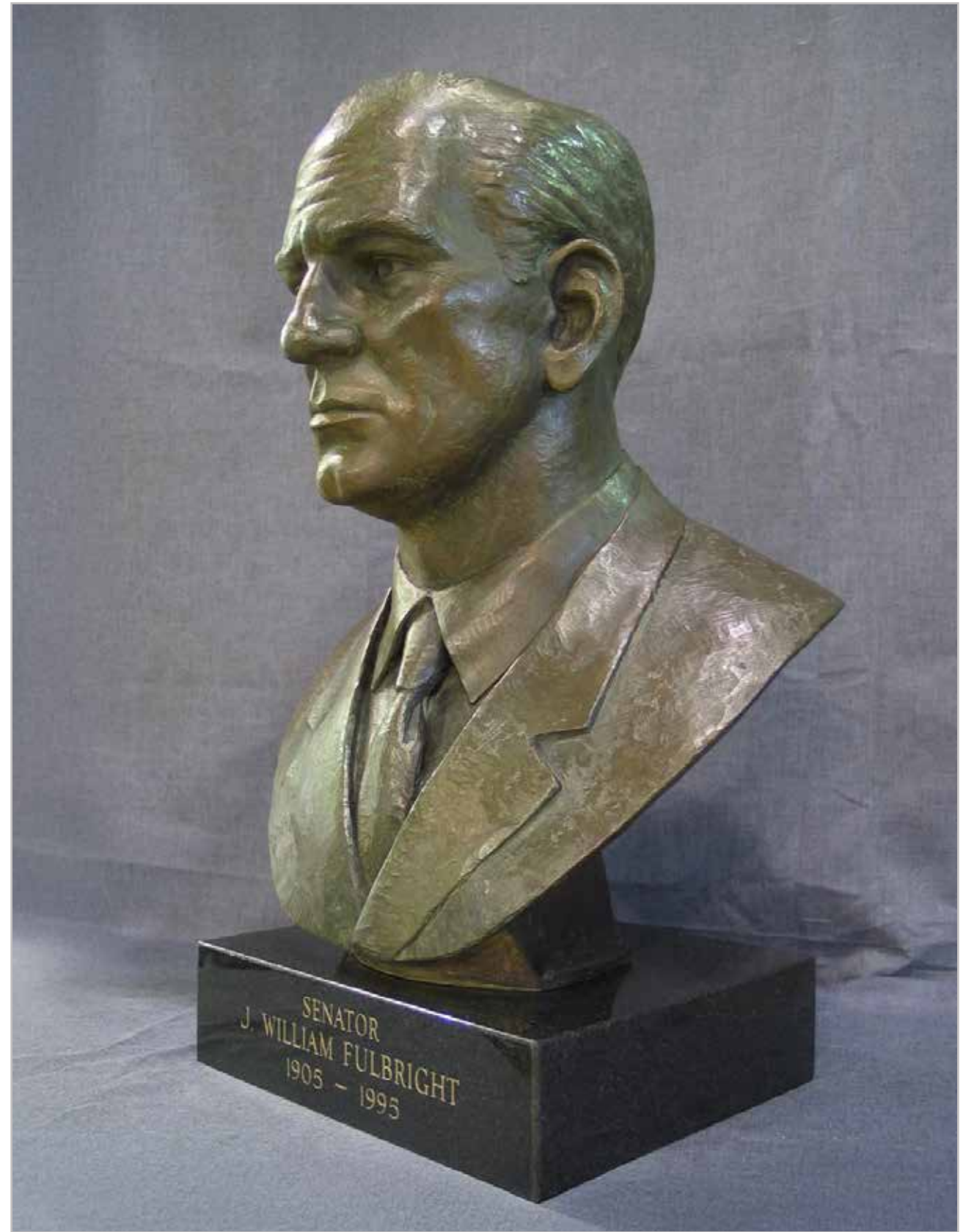


PIETRASANTA, ITALY



Mary Walker, M.D.

2009, BRONZE, 20.5 X 7 X 6", WOMEN'S HALL OF FAME, SENECA FALLS, NY



William Fulbright

2006, BRONZE, 22 X 16 X 12.5", FULBRIGHT CENTER, SEOUL, SOUTH KOREA



Scott LaFaro
2016, BRONZE, 20 X 12 X 12"





**Model for Bishop
John Henry Hobart
Monument**

2022
BRONZE
19 X 8 X 8"

PIECE DESIGNED IN COMMEMORATION
OF THE HOBART COLLEGE
BICENTENNIAL CELEBRATION

LIST OF EXHIBITIONS AND COMMISSIONS

SOLO EXHIBITIONS

2026 | A. E. Ted Aub: Retrospective 1975-2025,
“Upside-Down & Backwards,” Davis Gallery at Houghton House, Hobart and William Smith, Geneva, NY (January/February)

2014 | A. E. Ted Aub: Objets Irreal,
Arts Center Gallery, Nazareth University, Rochester, NY (October)

2011 | The Works of Ted Aub, Ainslie Arts Center, Episcopal High School, Alexandria, VA (November)

2011 | A. E. Ted Aub: Recent Work, Davis Gallery, Hobart and William Smith, Geneva, NY (January)

2009 | A. E. Ted Aub: Sculpture Reconfigured,
Williams-Insalaco Gallery 34, Finger Lakes Community College, Canandaigua, NY (February)

1999 | A. E. Ted Aub, Gomez Gallery, Baltimore, MD (September)

1999 | A. E. Ted Aub, Little Gallery, Nazareth University, Rochester, NY (February)

1999 | A. E. Ted Aub, Houghton Gallery, Hobart and William Smith, Geneva, NY (January)

1998 | A. E. Ted Aub, Dartmouth College, Hanover, NH (October)

1995 | A. E. Ted Aub: Opposing Forces, Lamar Dodd Art Center, Lagrange College, Lagrange, GA (January)

1991 | A. E. Ted Aub: Appleseed 1991, Wayne County Council for the Arts, Lyons, NY (March)

1989 | Metaphorical and Sensual Bronzes, Lightner Art Gallery, Keuka College, Keuka Park, NY (November)

1987 | Muse and Myth, Wilson Art Gallery, LeMoyne College, Syracuse, NY (September)

1987 | Sculpture, Houghton Gallery, Hobart and William Smith, Geneva, NY (January)

1985 | Small Sculpture, Houghton Gallery, Hobart and William Smith, Geneva, NY (January)

1982 | Recent Work, Houghton Gallery, Hobart and William, Geneva, NY (April)

GROUP EXHIBITIONS

2022 | Anima Mundi: Visions, Itsliquid International Arts Fair, Palazzo Bembo, Venice, Italy (June 16-July 6)

2022 | Anima Mundi: Consciousness, Itsliquid International Arts Fair, Palazzo Abrizzi-Capello, Venice, Italy (May 12-June 3)

2022 | Hobart College Bicentennial Exhibit,
Warren Hunting Smith Library Gallery, Hobart and William Smith, Geneva, NY (February 8 – December)

2021 | People, Biafarin, Diversia International On-line Exhibition (summer)

2019 | Faculty Exhibition, Department of Art and Architecture, Davis Gallery, Hobart and William Smith, Geneva, NY (September)

2019 | 66th Rochester Finger Lakes Exhibition,
Memorial Art Gallery, Rochester, NY (June 15-September 15)

2018 | Faculty Exhibition, Department of Art and Architecture, Davis Gallery, Hobart and William Smith, Geneva, NY (September)

2014 | Faculty Exhibition, Department of Art and Architecture, Davis Gallery, Hobart and William Smith, Geneva, NY (September)

2014 | Relevant Influence, A showcase of select RIT graduate students and their chosen undergraduate professors, Gallery R, Rochester, NY (February)

2013 | Regional Faculty Invitational, A showcase of selected faculty work from area college and university studio art programs, Gallery R, Rochester, NY (July)

2012 | Enlightened Earth, Ceramic Art Invitational Exhibition, Arts Center Gallery, Nazareth University, Rochester, NY (January)

2010 | 4th Rochester Biennial Invitational Exhibition,
Memorial Art Gallery, Rochester, NY (July)

2008 | Faculty Exhibition, Department of Art and Architecture, Davis Gallery, Hobart and William Smith, Geneva, NY (September)

2007 | 61st Rochester Finger Lakes Exhibition,
Memorial Art Gallery, Rochester, NY (June)

2006 | Inaugural Exhibit, Elliott Studio Arts Gallery, Hobart and William Smith, Geneva, NY (November)

2006 | Faculty Art Exhibition, Houghton Gallery, Hobart and William Smith, Geneva, NY (September)

2005 | Go Figure, Schweinfurth Arts Center, Auburn, NY (March)

2002 | 3 Person Show, Upstairs Gallery, Ithaca, NY (April)

1999 | 1999 Rochester Finger Lakes Exhibition,
Memorial Art Gallery, Rochester, NY (May)

1999 | HWS Faculty Exhibition, George Waters Gallery, Elmira College, Elmira, NY (March)

1998 | Faculty Exhibition, Houghton Gallery, Hobart and William Smith, Geneva, NY (March)

1996 | New York State Biennial '96, The New York State Museum, Albany, NY (February)

1995 | 1995 Rochester Finger Lakes Exhibition,
Memorial Art Gallery, Rochester, NY (October)

1995 | 1995 National Small Works Exhibition, Schoharie County Arts Council Gallery, Cobleskill, NY (June)

1995 | Refiguring the Figure, Creative Arts Workshop, New Haven, CT (April)

1995 | Figureworks, Gomez Gallery, Baltimore, MD (January)

1994 | GMI IX Award Winners Exhibition, Art Center Gallery, Central Missouri State University, Warrensburg, MO (September)

1994 | Everson Biennial Exhibition, Everson Museum, Syracuse, NY (September)

1994 | 16th Annual North American Sculpture Exhibition,
The Foothills Art Center, Golden, CO (May)

1994 | 1994 Rochester Finger Lakes Exhibition,
Memorial Art Gallery, Rochester, NY (May)

1994 | Greater Midwest International IX, Art Center Gallery, Central Missouri State University, Warrensburg, MO (January)

1994 | Annual Invitational Exhibition, The State of The Art Gallery, Ithaca, NY (January)

1994 | The 5th International Shoebox Sculpture Exhibition,
The University of Hawaii Art Gallery, Honolulu, Hawaii (January)

1996 | Work selected for traveling exhibition thru 1996:
Tucson, AR Museum of Art, Tuscon, AZ; Nave Museum, Victoria, TX; Murray State University, Murray, KY, University of Akron, OH; Taiwan Museum of Art, Taichung, Taiwan; Kohsiung Museum of Fine Arts, Kaoshing, Taiwan; Alaska State Museum, Juneau, AK; Anchorage Historical and Fine Arts Museum, Anchorage, AK;

University of Alaska Museum, Fairbanks, AK, Maui Community Arts & Cultural Center, Kahului, HI; East Hawaii Cultural Center and Volcano Art center, Hilo, HI (January)

1993 | 1993 Rochester Finger Lakes Exhibition,
Memorial Art Gallery, Rochester, NY (May)

1992 | Faculty Exhibition, Houghton House Gallery, Hobart and William Smith, Geneva, NY (February)

1992 | Figure, Pyramid Arts Center, Rochester, NY (October)

1992 | 1992 Susquehanna Regional Art Exhibition, Roberson Museum and Science Center, Binghamton, NY (August)

1992 | 1992 Rochester Finger Lakes Exhibition,
Memorial Art Gallery, Rochester, NY (May)

1991 | Lagrange National XVI, Lamar Dodd Art Center, Lagrange College, Lagrange, GA (April)

1990 | Archetypes, AMMO Gallery, Brooklyn, NY (November)

1990 | Celebrating Figurative Sculpture,
Yates County Arts Council, Penn Yan, NY (July)

1990 | Three Rivers Arts Festival: Juried Indoor Sculpture Exhibit, Pittsburgh, PA (June)

1990 | Lagrange National XV, Lamar Dodd Art Center, Lagrange College, Lagrange, GA (March)

1990 | 1990 Rochester Finger Lakes Exhibition, Memorial Art Gallery, University of Rochester, Rochester, NY (March)

1988 | Regional 1988, Arnot Art Museum, Elmira, NY (May)

1987 | Regional 1987, Arnot Art Museum, Elmira, NY (May)

1986 | Gallery Artists, Toni Birkhead Gallery, Cincinnati, OH (summer)

1986 | First Juried Exhibition, Ward Gallery, Rochester, NY (July – August)

1986 | Three Rivers Arts Festival: Juried Indoor Sculpture Exhibit, Pittsburgh, PA (June)

1986 | No Matter How You Figure It, AMMO Gallery, Brooklyn, NY (April)

AWARDS

2007 Elmer Louis Award, 61st Fingerlakes Exhibition, Memorial Art Gallery, Rochester, NY (June)

1999 Faculty Prize for Outstanding Scholarship, Hobart and William Smith, Geneva, NY (May)

1995 Juror’s Award, “1995 National Small Works Exhibition” Schoharie County Arts Council, Cobleskill, NY (June)

1994 Friends of Foothills Award, “North American Sculpture Exhibition,” Foothills Art Center, Golden, CO, (May)

1994 Juror’s Award, 1994, “Greater Midwest International IX,” Central Missouri State University, Warrensburg, MO (February)

1994 Selected for Traveling Exhibition, The 5th International Shoebox Sculpture Exhibition, University of Hawaii, Manoa, HI. (January)

1993 Memorial Art Gallery Award, (first prize), Memorial Art Gallery, Rochester, NY (May)

1992 Merit Award, Roberson Museum and Science Center, Binghamton, NY (August)

1991 Purchase Award, Lamar Dodd Art Center, Lagrange, GA (April)

1990 Purchase Award, Lamar Dodd Art Center, Lagrange, GA (March)

1990 Memorial Art Gallery Award, (first prize) Memorial Art Gallery, Rochester, NY (March)

1989 Atkinson Grant, Hobart and William Smith Colleges, Geneva, NY

1988 F.M. Howell Award, Arnot Art Museum, Elmira, NY (May)

1977 Max Beckman Memorial Scholarship Award, 1977, Brooklyn Museum Art School, Brooklyn, NY

1976 Roblee Scholarship Award, Chautauqua Institute, Chautauqua, NY

1975 Milliken Scholarship Award, 1975, Washington University, St. Louis, MO

COMMISSIONS

2022 | Bishop John Henry Hobart; Celebrating Hobart College Bicentennial, Campus of Hobart and William Smith, proposed *(in development)*

2017 | Scott LaFaro: Riff on a Waltz, Downtown Geneva, proposed *(in development)*

2015 | Tilly, Stern Hall, Hobart and William Smith Campus, Geneva, NY. Dedicated November 15, 2015

2010 | No Bird Soars Too High If He Soars With His Own Wings, Forest Public Park, Jinan, Shandong Province, China, (October)

2009 | Mary Walker, M.D., Town Hall and Community Center, Town of Oswego, NY, Proposed August 2009 *(declined)*

2008 | William Smith, Smith Hill, Hobart and William Smith Colleges Campus, Geneva, NY. Dedicated Nov 7, 2008

2006 | J. William Fulbright, Fulbright Center (Korean American Education Commission), Seoul, South Korea. Dedicated summer 2006

2005 | Mada Mim Madam, Pocheon International Sculpture Symposium, Sanjeoeng Lake Sculpture Park, South Korea. Dedicated October 2005

2003 | No Bird Soars Too High If He Soars With His Own Wings, Memorial for Jack Morse, Arts Quadrangle, Nazareth University, Rochester, NY. Dedicated December 23, 2003

2003 | Memorial for Helen Munson Williams and daughters Rachel and Mariah, (Proposed Utica, NY) Model, Utica, NY

2002 | Parasio, (Outdoor installation with four sculptures: **Invierno, Primavera, Verano, Otono**), Village of Merrick Park, Coral Gables, FL. Dedicated September 27, 2002

1999 | When Anthony Met Stanton, Governor’s Commission Honoring the Achievements of Women, Seneca Falls, NY; Presented July 18, 1998; Celebrate ’98, Seneca Falls, NY. Dedicated October 15, 1999

1996 | Bad Government, Lamar Dodd Art Center, Lagrange College, Lagrange, GA. Installed July 1996

1994 | Elizabeth Blackwell, M.D., Main Quadrangle, Hobart and William Smith, Geneva, NY. Dedicated October 1, 1994

MEDIA/REVIEW ARTICLES

Rhea, Ryan. WashU Magazine, “Saving ‘Graces’” 3 December 2025, <https://source.washu.edu/2025/12/saving-graces/>

Exhibition Review: Anima Mundi 2022- Consciousness, Itsliquid International Art Fair, Palazzo Albrizzi-Capello, Venice, May 12-June 3, 2022, <https://www.itsliquid.com/review-consciousness-2022.html>

Singer, Alan. Blog: The Visual Artworker; a dialog about contemporary art in western New York, “Ted Talks 2 Me” 5 October 2014, <http://thevisualartworker.blogspot.com/2014/10/ted-talks-2-me.html>

Out of Bounds, Public Radio program, Interview with Tish Pearlman, WEOS: 1/01/09, WSKG: 1/04/09 <http://outofboundsradioshow.com/shows/ted-aub-sculptor-and-professor-of-art-hobart-and-william-smith-colleges-geneva-ny/>

WXXI Public Television, Need to Know Rochester; Arts Friday, August 12, 2010, Interview with Brenda Tremblay for 4th Rochester Biennial Invitational Exhibition, Memorial Art Gallery, Rochester, NY, <http://bit.ly/bgpTvo>

Rafferty, Rebecca. “ART REVIEW: 4th Rochester Biennial”, City (Rochester, NY), 28 July 2010 <http://www.rochestercitynewspaper.com/entertainment/art/2010/07/ART-REVIEW-4th-Rochester-Biennial/>

Singer, Alan. Blog: The Visual Artworker; a dialog about contemporary art in western New York, “Art & Engineering & Biennial” 2 September 2011, http://thevisualartworker.blogspot.com/2010_09_01_archive.html

Lackner, Catherine. “City’s go-slow stance hasn’t stopped wave of development”, Miami Today, (Miami, FL), 26 September 2002

Martin, Lydia. “Strong Works Find Right Space for their Moving Messages”, The Miami Herald, (Miami, FL), 25 September 2002

Netsky, Ron. “A strong, compelling Finger Lakes.” City, (Rochester, NY), 19–25 May 1999

Wright, Peg Churchill. “Craftsmanship high in small works show”, The Daily Gazette, (Cobleskill, NY), 15 June 1995

Zimmer, William. “Wit in Force, Figures Talking to Each Other”, The New York Times, 30 April 1995

Giuliano, Mike. “Body Double.” Citypaper, (Baltimore, MD), 25 January 1995

Dorsey, John. “Six artists search for new approaches to nudes”, The Sun, (Baltimore, MD) 17 January 1995

Fenlason, Laurie. “Blackwell in Residence: A Legacy Reborn.” (Feature Article) The Pulteney Street Survey, (Hobart and William Smith, Geneva, NY), Fall 1994

Hill, Hart. “Material World.” Westword, (Denver, CO), 25 May 1994

Chandler, Mary Voelz. “Looking beyond the ‘Landscape’.” Rocky Mountain News, (Denver, CO), 20 May 1994

Worden, John. “Awkward Grace.” Democrat and Chronicle, (Rochester, NY), 6 April 1994

Baumgardner, George. “New Talents at State of the Art invitational”, Ithaca Journal, (Ithaca, NY), 13 January 1994

Friend, Leonore. “Open to interpretation.” (Feature Article) The Daily Messenger, Canandaigua, NY, 16 December 1993

Reynolds, Judith. “Doomsday at the Art Gallery.” City Newspaper, Rochester, NY, 27 May 1993

Forbes, Elizabeth. “Go Figure.” Democrat and Chronicle, Rochester, NY, 23 October 1992

Jacobson, Sebbby Wilson. “All Together and All Apart.” Times Union, Rochester, NY, 5 April 1990

Netsky, Ron. “Selectivity and Quality; Finger Lakes exhibit at the Art Gallery best in several years”, Democrat and Chronicle, Rochester, NY, 1 April 1990

Chayat, Sherry. “Erotic Power Bursts Forth In Aub’s Sculpture,” (Feature Review) Syracuse Herald American Stars Magazine, 5 October 1987

Collins, Douglas. “Sculptor’s Man-Beasts Sensuous But Ambiguity Is Hard To Find.” (Feature Review) The Post Standard, (Syracuse, NY), 5 October 1987

Miller, Donald. “Arts Festival Has Some Choice Morsels.” Pittsburgh Post Gazette, 7 June 1986

A. E. TED AUB
S C U L P T U R E

Scan for Virtual
Davis Gallery
Exhibition Tours



www.tedaub.com

Copyright © 2025 A. E. Ted Aub
All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means without prior permission from the artist.
ISBN: 9798218893095 LCCN: 2025927148

ACKNOWLEDGEMENTS

This exhibition and its accompanying catalog represent a sizeable undertaking, and I am deeply grateful to all who contributed their generosity of spirit, imagination, and time. This marvelous teamwork led to results beyond anything I could have hoped for.

To my family—Phillia Yi and Isaac Aub—for your unwavering support, as always. To my sister, Susan Aub, whose keen eye and elegant graphic sensibility gave my quirky vision dignity without sacrificing the fun.

To Meghan Jordan, our most competent curator and guiding light, for your patience and openness to new ideas (and to big requests). To Rachel Brophy '26, co-curator and trusted colleague despite her relative inexperience; she is a force to be reckoned with and has a bright future!

Angelique Szymanek—your intelligence and groundedness have been a constant anchor; “rock” is indeed both the noun and the verb. My thanks.

To Sandra Devaux: if it is possible to thank you while apologizing, consider both offered. Bless your kind soul— Your talent, care, and patience made the book beautiful.

To Meghan Jordan, Ron Netsky, Angelique Szymanek, Rachel Brophy, Jeffrey Blankenship and James McCorkle: your eloquent written contributions helped others—and helped me—better understand what it is I do. I am sincerely grateful.

Finally, my thanks to Elizabeth Lamark and Kevin Colton for their fine photography and willingness to indulge last-minute requests, and to the team of workers who must go unnamed, for their time and effort in the installation and de-installation of the exhibition. I could never have done it without you.

It is with special appreciation we thank *The Clarence A. Davis '48 Endowed Fund for the Visual Arts* for its enduring support.

DAVIS GALLERY
AT HOUGHTON HOUSE





HOBART AND WILLIAM SMITH

