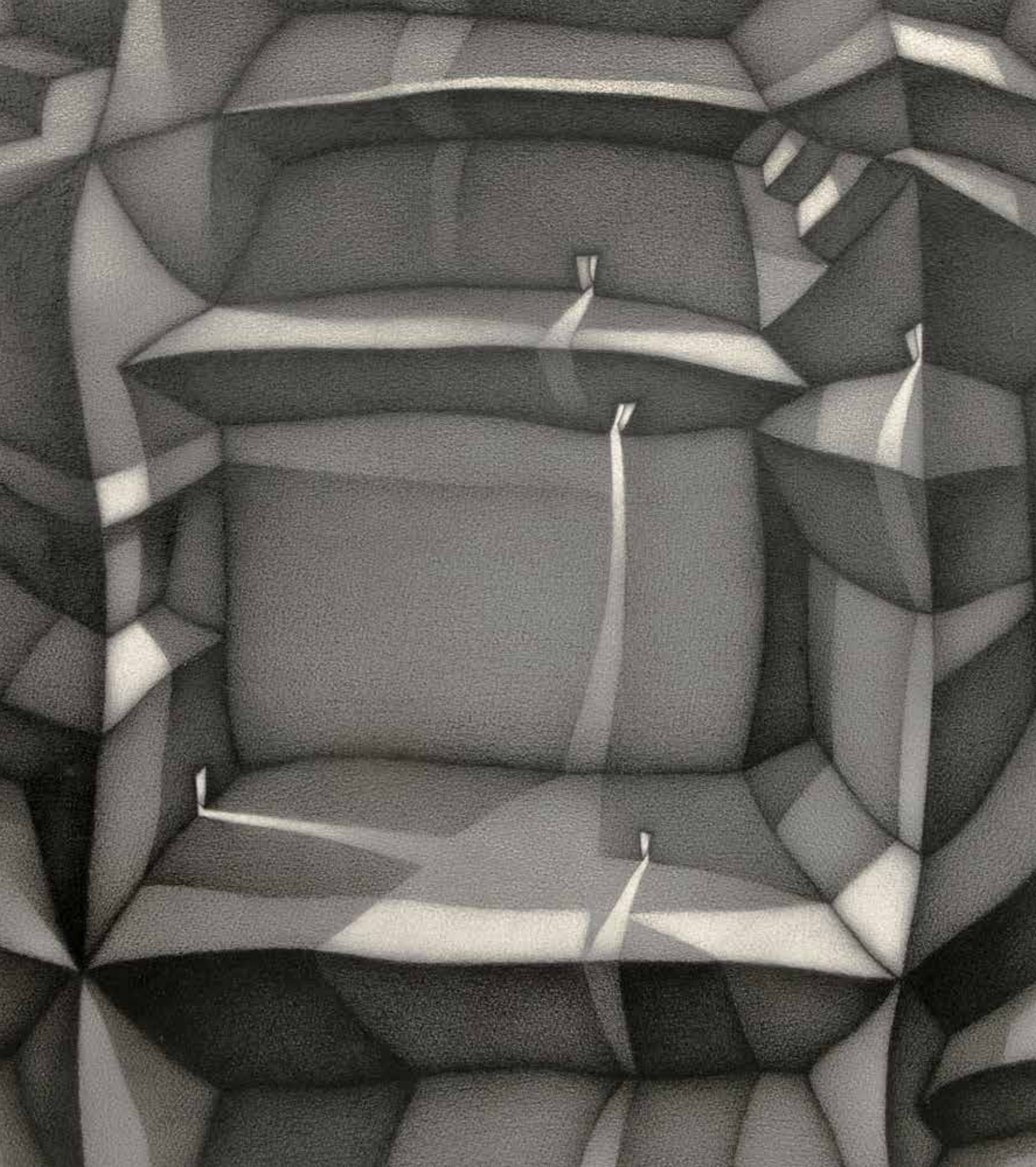


HUMANIST TOUCH: Works from the Weber Collection



ALPER INITIATIVE FOR WASHINGTON ART



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Curated by Laura Roulet

February 7 - May 17, 2026

American University Museum
at the Katzen Arts Center

Washington, DC

ALPER INITIATIVE FOR WASHINGTON ART



FOREWORD

The Alper Initiative for Washington Art began with a simple yet powerful idea: to create a place where artists could gather, exchange ideas, and find the resources they need to grow. It was also meant to be a space that would shine a light on the remarkable art being made right here in our region. What better way to honor that vision than with this selection of local artwork from the collection of Joan and Bruce Weber—a testament to the very spirit of community and artistic connection that the Initiative was designed to nurture.

For more than four decades, Joan and Bruce have built a collection that ranges across painting, sculpture, photography, and new media. But to call it a “collection” hardly does it justice. It’s really a chronicle of relationships—of deep personal ties to living artists. Every work carries a story of friendship, generosity, and mutual support. Whether they’re helping an emerging artist stage a performance or contributing to someone’s education, the Webers have always made it clear: their commitment extends far beyond the artwork itself. It’s about nurturing lives and careers, not simply acquiring objects.

Drawn from the Webers’ extensive holdings, this exhibition features eighty-three works by forty-five regional artists, thoughtfully selected by independent curator Laura Roulet. Working with the collectors, Roulet has shaped an exhibition with the coherence and sense of purpose that every large group show aspires to.

From Cubist abstraction to hyperrealism, the collection embraces a wide range of styles. Yet one quality unites every piece: the unmistakable human touch. It isn’t just about technique or genre—it’s about connection. Whether through longstanding friendships with the artists or through subjects that resonate personally, Joan and Bruce collect with their hearts. And in doing so, they remind us of the enduring importance of community and connection—values championed by Carolyn Alper and at the core of the Alper Initiative for Washington Art.

Jack Rasmussen
C. Nicholas Keating and Carleen B. Keating Director
American University Museum at the Katzen Arts Center

HUMANIST TOUCH: Works from the Weber Collection

Humanist Touch reflects almost forty years of passionate art collecting by Joan and Bruce Weber. Every artwork has a personal story to tell of connection, friendship, and support within the District–Maryland–Virginia (DMV) artist, gallery, and nonprofit art communities. Those communal ties might take the form of purchasing art through legacy galleries such as Jane Haslem or Franz Bader; or supporting nonprofit fundraisers for Washington Project for the Arts and Transformer; or offering direct patronage of a performance artist to create new work; or funding a recent immigrant’s study at the University of Maryland. Many artists in their collection have become longtime friends.

While every collection of DC-based artists will have some overlap with other collections, the acknowledged favorites of our region, each also displays its owners’ individual tastes. The Webers’ collection is rich with painting, sculpture, and new media that evokes the artist’s presence and touch. It encompasses a variety of styles from geometric abstraction to digital, with a concentration on portraiture and figurative painting. It also reflects a slightly earlier era in the local art scene, when the preeminence of the Washington Color School was receding and the diversity of the art community was expanding. The Webers were attuned to the exciting possibilities of performance art and computer and digital art, adding new media to their collection despite the challenges of owning an artwork that documents an ephemeral action or that is itself fugitive.

In this interview, Bruce and Joan share the history of their collection, their foundational values, and the pleasures of living with this diverse plethora of artwork every day.

— *Laura Roulet, Curator*

Opposite: Maggie Michael, *Untitled Space Where Two Rivers Meet, Orange with Black* (detail), 2018–19. Ink, acrylic, oil, bronze particles, dust on canvas, 48 x 72 in.



INTERVIEW

Laura Roulet: In preparing for this exhibition, what connecting threads have emerged for you?

Bruce Weber: As I've thought about the exhibition, the threads that emerge for me are: 1) the memories of acquisitions, 2) the stories of choice, 3) the narratives within the works of art, and 4) the number of artists we know and with whom we are friends.

Joan Weber: The collection appears to weave three connecting threads: the work is storied, community-based and humanist.

The first thread is that the collection is storied. The work evokes an emotional or intellectual reaction in the viewer, or itself tells a tale, or we have stories to tell about the acquisition or the meaning for us. When someone sees the work, there's rarely a question of "Why did they get that one as opposed to a different one?" It usually is clear. By the way, although we do have narrative paintings, to me, storied does not mean "narrative."

A second thread is that the collection represents community. We primarily collect work from the DC/Baltimore area and about

a fourth of our collection is from the Rancho Linda Vista artists community in Oracle, Arizona.*

When we first started collecting, we visited several homes of other middle-class collectors. We often saw what I describe as third-rate work of first-rate names. Example, signed print number 4,349 out of a 5,000 print run. We made the decision to stay local, to look for the best original work we could afford and to ask those workers, who is better than you? Whose work do you respect and look at? Fairly quickly, in a relatively small region, we could get to the leading, bleeding edge of work. And, we also got to know the artists circles of friends and our links to community grew.

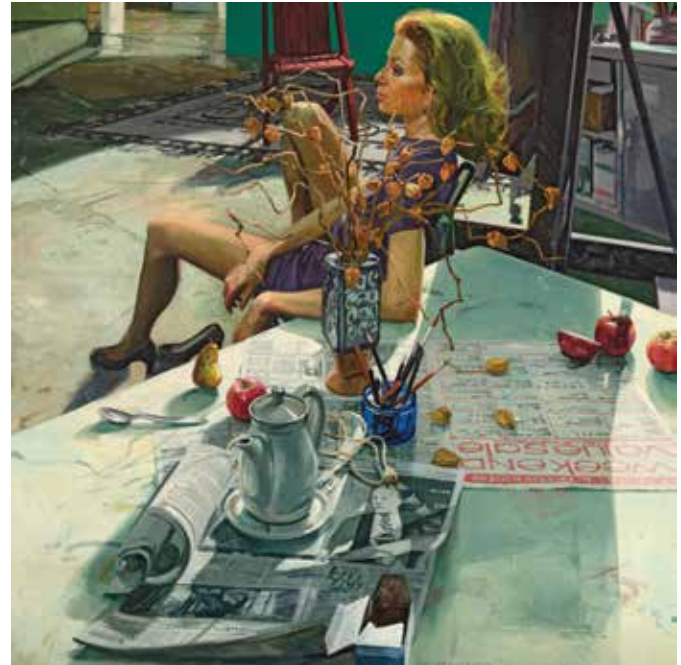
We know most of the artists whose work we collect; we are friends with many. We know their spouses and their kids (or, of their kids). It is important to us that the work we look for and collect is in the context of these communities. I knew Bailey Doogan (Oracle and Tucson, Arizona, now deceased) since I was 18 years old. She was a friend of my sister's in New York City and was the reason that my sister and brother-in-law moved to Rancho Linda Vista in Oracle.

**Note: Rancho Linda Vista (Oracle, Arizona) began as a 1960s dude ranch purchased by members of the University of Arizona art department that transformed into an artists' commune. Today, about 30 households live on the ranch, and many of its artists are represented in major museums. While the AU Museum exhibition associated with this catalog focuses on artists connected to the Washington metropolitan area, the Webers' collection in its entirety also reflects their ties to the Rancho Linda Vista community.*

The last—and most important thread—is that it is HUMANIST. For me, that means work that shows the hand of the maker! A lot of artists during the Washington Color School’s time would sandpaper off any brushstrokes to just leave color and shape. We started more seriously collecting in 1982/83 when the Color School was somewhat waning. The galleries on R St. NW and in Georgetown were showing work that was more figurative or used juicy paint expressively, or found-object sculpture. All of that reflected and celebrated the work of human beings – not erasing the human hand. We liked and wanted to see the brushwork (Dick Vosseller), the physical gesture of the torn poster paper (Thom Flynn); the unfinished edges purposely left (Jason Gubbiotti). In this context, humanism in art is not about figurative or representational work. Abstract work (Maggie Michael, Eric Celarier, Andrea Way) makes marks reflecting powerfully human hands, brains and gestures. That’s what we were looking for – the celebration of human creativity.

LR: How did you get started collecting art? What was your first joint purchase? Please share some stories.

BW: I bought two paintings during my first marriage. Upon our marriage, Joan and I started collecting art, first in the form of silk-screens from a local Maryland artist who did business with Balmar Printing where Joan worked. Shortly after that, we bought our



John Winslow, *Still Life with Model*, 1982. Oil on canvas, 56 x 56 in.
Photo credit: Unknown.

first oil painting from Jane Haslem Gallery, John Winslow’s *Still Life with Model*.

JW: My history on this is a little different than Bruce’s. I’ve always been a “collector.” I used to collect girls’ trading cards, costume jewelry, beads and then art. When I was 11 or 13, (1957 or 1959) for a birthday present, someone gave me the catalog of the 1955 MoMA photography exhibit, *The Family of Man*. I fell in love! I asked my mother how I could get some of those photographs.

My mother, the daughter of a portrait photographer, said that New York City telephone information was free and that if I called information for all the boroughs,

maybe I could find some of the photographers. I didn't know I couldn't, so I did just that. Through that process I collected maybe five different photographs from that exhibit. Only have two left (life has a way of separating us from things), but these were world class photos that I was lucky enough to get as a kid.

I'll never forget one of the first of those phone calls. It was for an image of a young girl sitting on an old wood bench at the bottom of the image and most of the image was a wall with heavily peeling paint. She was sitting, curled up on the bench holding her knees to her chest. The photographer, with a heavy Bronx accent, said that he was a sports photographer for *Life Magazine* and had been sent, for some reason he did not comprehend (he said), to do a photoshoot at Bellevue Hospital in Manhattan. (For those who don't know, Bellevue was the hospital for patients with what used to be called "mental problems.") He said that the girl had severe schizophrenia and why did I want that picture? I remember telling him that "It moved me." And he said, "OK, three dollars." I still have that photo.

Our first purchase of art together was five Joseph Craig English serigraphs. When I first went to work at Balmar Printing (1981), the division VP used to trade printing services for Craig English's prints. English lives in Washington Grove which was close to my printing plant. We had just bought a home in Takoma Park and were decorating in what I called "early divorce" – that is a table and no chairs, no two lamps that matched, and for

a while – a mattress on the floor. After the purchase, I had \$1,500 left to my name. We spent \$1,250 of that on five Craig English prints, and I remember going for coffee, stirring the coffee in my cup and asking Bruce if we had just done the right thing. Without question, we had! We talked about those five prints every day for a year.

Our first major painting purchase was a John Winslow, *Still Life with Model*, from Jane Haslem's gallery. We still love that painting. We have seventeen of John's paintings (oils and watercolors) and I would have as many more as we can ever afford and put on walls. I think his work is among the most interesting, challenging and under-appreciated work that's been done in this region since we've been looking at art.



Fred Folsom, *Chesterfields*, 1984. Oil on canvas, 42 x 38 in.



John Winslow, *Picasso and Matisse* (detail), 1993. Oil on canvas, 50 x 120 in. Photo credit: Unknown.

Second Story: Shortly after we bought John's painting, we saw Fred Folsom's painting, *Chesterfields*, at Gallery K on R Street NW. It was a weird painting, but Fred's work was/is often weird or difficult. Given our furniture status, our friends seemed to think us a little nutty to spend our money to buy art, and I thought if they saw Fred's painting, they would *know* we were nutty. So, we didn't buy it (or another piece) for four years. But the piece stayed with us both and after four years I called Komei at Gallery K to buy the piece. Years later, John Winslow was upstairs installing the *Picasso and Matisse* painting. He stood quiet, looking at Fred's painting for longer than I'd expected and said something akin to "You realize that the painting is very benign, nothing is happening in fact. Anything difficult or dark about it is in the viewer's mind, not the painting." Boy, that was eye-opening for me.

LR: How has the decision-making process evolved over time?

JW: First, we didn't start with the idea of developing a collection. We just started to get work that we found interesting and wanted in our lives. Over time as our walls filled, we realized that this was other than just individual pieces in place. At that point, we began to think in terms of what we wanted the whole to look like.

We knew we wanted excellent work in our lives. Since excellence lies at the far end of the bell curve of possibilities, how many sculptures do you have to see before you find one that is above average? How many before you find a good one? How many good ones before you find a very good one, and so on, in layers, until one finds the truly excellent one? To mix metaphors, you have to keep kissing frogs before one reveals itself as a

We gravitate to work (of all sorts) that adds to, challenges, or otherwise demands something from us.

real prince or princess, and that is also the best prince/princess for you!

To complete the thought, there is a measure of “excellence” abstractly – that is, how does the worker handle their materials, present their problem to be solved, or communicate their idea, and then there is the measure of “excellence for me” – that is, how does what I see meet my standards and values? Often these can be two very different things.

For many years, for the most part, I was the one who would scout out the work. Every weekend, I’d go to galleries in DC and Maryland or to artists’ studios. Looking, looking, looking and looking. Looking to find out what appealed to me and to educate my eye. It was important to us that the work we purchased stay fresh and demands connection. We didn’t want decorative work, but rather work that would sustain our interest over time.

When I found someone whose work I liked, Bruce would come with me and mostly he agreed with my choices. I learned that Bruce and I each see work very differently. I tend to see the gestalt of the individual pieces, of the work in the exhibit, of the work in context of the maker’s general body of work. Bruce tends to focus on the details; do the isolated sections stand up to the quality of the whole?

From the beginning, Bruce also had some standards that mattered to him, more

originally, than they did me. Sometimes we argued about those standards, but I learned quickly that his eye and approach generated the quality of the collection that we wanted and were starting to live with.

We’ve mostly agreed on the work that we want. In some instances where we cannot agree, we don’t purchase – but if either of us feels strongly enough, we either purchase two pieces (if we cannot agree on which) or none. An example of that are two Kevin MacDonald paintings. Bruce liked and wanted *Tumenggung (Portraits from Dinner at Herb’s)* and I wanted *The Last Deli in DC*.



Kevin MacDonald, *Tumenggung (Portraits from Dinner at Herb's)*, 1991. Oil on canvas, 30 x 30 in.



Kevin MacDonal, *The Last Deli in D.C.*, 1991. Oil on canvas, 40 x 30 in.

We were at Annie Gawlak's gallery, G Fine Art. Both pieces are wonderful – so we bought both! With no regrets.

We recently did that again with two Adam Bradley pieces – where we couldn't agree and bought both.

Or – if one of us feels really strongly and the other is neutral – that person purchases the piece and that decision is honored by the other.

LR: Did either of you grow up in art-full households? How did you first encounter the visual arts?

BW: My parental household had craft art in the form of custom-made furniture but only reproductions of modern well-known artists. My first encounters with the arts were via summer theater musicals in Brighton Beach, Brooklyn, and the Natural History Museum in New York City.

JW: My parents were avid readers whose learning extended far beyond their high school education. My Dad, a printer, taught himself to be fluent in six languages. We were middle-class folks in Flushing, Queens, New York City. My parents loved, talked about, showed us – visual art, ballet, theater, libraries and music! On the other hand, for my Dad, Rembrandt was probably the last great painter. For my mother, maybe Van Gogh had something to say. So art-full household would not be a great descriptor; art loving and respecting would be so. However, they didn't like "modern art" which included the Impressionists.

From a very early age, my parents would take us to the Metropolitan Museum in New York (and ballet and theater). For my 16th birthday, as a special treat, my Mom went with me to MoMA and she did make an effort to be open-minded about what she was seeing. It was a lovely day, lovely memory and an affirmation that I honor her for to this day.

Opposite: Judith Peck, *Lonna's Kimono* (detail), 2020. Oil on paper, 28 x 22 in.

LR: Your collection includes a lot of figurative art and portraits. Do both of you gravitate toward representational painting?

BW: I prefer representational art as a demonstration of the maker's ability and quality of drawing and of confidence of intent. For me, figures in ambiguous situations is the essence of compelling painting. Portraits, or "heads" as we call them, are interspersed almost as observers observing us. We do have some abstract work where the ambiguity of intent and observational discovery is compelling enough and indicative of the possibility for further consideration.

JW: To start, we collected figurative work because, as I had little training in art, I felt more comfortable trusting our judgement about the quality of figurative work than abstract work. Early on in our collecting, we were very lucky to meet Jane Haslem and

to learn about John Winslow's work. *Still Life with Model* was the first major piece we ever bought. John was trained at Yale and Princeton when most of the professors were Abstract Expressionists. For one year, Philip Pearlstein taught at Yale and John was very influenced by him and his work. John had always struggled with how to integrate the figure painting (which he loved) with the abstract painting concerns he was taught. One way he resolved this tension was by painting figures that functioned as elements of abstraction. In his early work, he depicted members of his family alongside fantasy or historical figures. In later works, his figures were no longer people, but reproductions of paintings of people in form. Living with and working to understand that cusp, the balance of figurative vs. abstract work in one piece, helped me learn a lot about work I wanted in my life.

As I learned more, and lived with the work, I felt more comfortable purchasing abstract work. So, I wouldn't say we gravitate more to representational work; we gravitate to work (of all sorts) that adds to, challenges, or otherwise demands something from us.

Also, like Bruce, I don't think of the "heads" as portraits. To me, a painting of Barack Obama or Winston Churchill is a portrait. The heads we have present individual problems, questions, concerns; they are emotional or social studies. They are not biographical.



Connie Imboden, *Untitled #45-4-14-09-4652* (detail), 2009. Color metal print, 30 x 30 in.



The idea of collecting can be frightening to people because they assume only very rich people can do it.

LR: You are generous supporters of DMV contemporary artists and galleries. How many artists and gallerists do you know personally? Is this type of connection important to you as collectors?

BW: Over the years we have bought from galleries, nonprofit art organizations, and directly from artists. We visited studio buildings such as Otis Street, Bill Wooby's SW public school studios (MAC), and Red Dirt Studio, as well as many artists whose work we eventually purchased. We also regularly have attended Transformer, Washington Project for the Arts and other art "auctions" and have bought work there to support the artists and those organizations.

Visiting artist studios helps us explore recent work as well as the style and evolution from past work. Discussion with the artists of the intent, meaning and evolution of their work is essential to us to cement the confidence in our choice of art and artist.

JW: I've been associated with the Washington Sculptors Group for 20+ years and am involved with several arts organizations and museums, so I probably know many of the area's artists, gallerists, curators and collectors. So, yes, this type of connection is very important to me as a collector. I love the energy of creative people, and we've been lucky to know some very interesting and talented people.

LR: You've collected some artists over decades. Do you continue to follow the careers of artists over time? Do you feel a responsibility as custodians of their work?

BW: We do try to follow the careers and exhibitions of artists whose work we own in multiples. Often when friends or visitors come to our house, we will offer to take them on a tour to see new acquisitions and hear stories of their meaning and artistic value. We do feel responsibility for the work and, as example of that, recently had two pieces conserved and one large painting cleaned.

JW: Yes, we do follow the careers of artists whose work we have collected. We often collect their work over time. If we appreciate the sensibility of the artist – it is useful (and lovely) to see where and how that develops over time.

I do feel responsibility for the work. An organization had a program I was invited to that used the phrase, *Life is short; Art is long*. That phrase made me realize that our relationship to the work is stewardship (more meaningful than ownership). We have had conservation and cleaning done on several pieces; if one has the resources to buy the work, and if it is worthy work, then it is necessary to properly care for that work.

LR: Professionally, you come from the non-art fields of business and physics. How does that shape your aesthetic and interaction with the art world?

BW: Physics as well as engineering are disciplines of both mathematics and the dynamics of the interactions of physical objects. As such, it requires a strong ability to visualize mathematical equations and physical processes.

Personally, in the context of painting, this training quickly identifies physical inconsistencies of light, shadow, balance, and perspective. But it was the application of perspective to make real the sense of depth in 2D imagery, and the 3D paintings of Salvador Dali that informed my own exploration of 3D photography using two, easily assembled, 2D cameras. The simultaneous photos, when viewed properly side by side, can fool the observer into seeing not two side-by-side, 2D images, but rather one 3D image with all the immediacy of a live visual encounter.

This ability to fuse the two images takes no thought as it is inherent in our ability to fuse the two single eye images we process all the time and only see the individual images if we are chemically impaired or extremely sleepy. Given two 2D photos this ability of letting the mind do the fusion work is easily learned by the 80% of observers who actually use both eyes to see the world whereas the 20% who do not use both eyes cannot do the 3D fusion and so see the world as if they were looking at a 2D canvas.

So as an observer of art and a student of some of the processes of seeing, I am intrigued by the distortions artists choose to make and the effects therein to my visual experience.

JW: My business experience has taught me: 1) to appreciate and accept the role of the gallery system in art markets, 2) to coach young/emerging artists in the business of selling their work and, 3) to be willing to “stand” for what I believe in, in this case, the quality of DC-area art production.

I was in sales for a large printing company for twenty-three years. Commercial printing is visual. Color, composition, execution are all critical. So I think those years probably did help shape how I looked at art.

LR: This exhibition includes some challenging-to-collect new media such as video and digital art. How did you decide to acquire this type of tech-based artwork? How often do you view it in your home?

BW: Art is an exploration of imagination, and video is an integration of such explorations. So it is natural, as observers of art, to look for new and challenging visual experiences. Our digital acquisitions are of elements of computation and of digital collage. For this, we have connected with University of Maryland academics such as Brandon Morse, or folks who studied at the University of Maryland Baltimore campus



Cliff Evans, *The Road to Mount Weather* (detail), 2006. 3-channel video projection, 14:20 minute loop, 3840 x 720 pixels. Photo credit: Cliff Evans.



Inga McCaslin Frick, *Identity/Ideas*, 1996. Photo pixels on archival board, 50.5 x 44.5 in.

digital art program such as Cliff Evans, Jason Hughes and Inga Frick. When we're alone, Joan and I tend to view these videos mostly following new exhibitions by the same artists to compare our pieces to the quality, strength, and evolution of the new work. For a party or event gathering, we have these videos running so our guests can sample them as they see fit.

JW: Generally, I have not liked video work much and don't often spend much time at exhibits looking at video work. But one evening, in a show curated by artist friend Jason Hughes at Maryland Art Place in Baltimore,

we saw Cliff Evans' *The Road to Mount Weather*. I simply knew we had to have it! When I told Cliff we wanted to buy it, he was excited. A few minutes later he came over to us and said that it would take a few days because he didn't know what he needed to deliver and I said that I didn't know what we'd be getting – but I wanted one!

Once we decided on that piece, seeing Brandon Morse's piece, *The Shakes*, was a simpler choice.

The digital work is shown mostly when company is coming as it does require some set up.

LR: Another unusual side to your collecting is your support for performance art. What made you decide to become patrons of performance artists and ephemeral experiences?

BW: Performance art is difficult to stage and often difficult to see. Performance artists have nothing to sell but a viewing of their physical actions, a demonstration of the quality of their intent and research and their time.

Often, performances like those done by J.J. McCracken, Sheldon Scott, Wilmer Wilson IV and Rafael Rodriguez present real world problems or issues that demand discussion and may be well worth supporting. The visual is in the presentation while the importance is in what the viewer remembers.



Wilmer Wilson IV, *Model Citizen (Head)* (detail), 2012. Archival pigment print, performance still, 19 x 18.25 in.

JW: A snide response would be “We decided to support performance work when the walls got too full and we started stacking work.” Or, more practically: “No need to dust and clean.”

Actually, as we learned more and lived with the work, I realized that we don’t always need an object to learn from.

Like video work, a lot of performance work is time consuming and pedestrian. We saw several performances by J.J. McCracken and we were stunned – by the content, the action or by the beauty. She does thorough research and thoughtful, powerful performances that are inspiring and completely memorable. What more can one ask of any creative work?

LR: What is it like to live with your collection every day? Which pieces still speak to you over time?

BW: Having many well-placed art objects in a home is like living in a garden of ideas and memories. Around our home in Silver Spring, we have a horticultural garden that seasonally encourages our visits and observation via large glass windows in much the same way that traversing our home encourages visiting the art. For us, most rooms have a special piece that encourages our presence and time for contemplation.

Favorites are positioned where we spend most of our time: a Winslow and a Sandberg where there is music and theater, a Bailey Doogan in an office and the billiards room, a James G. Davis and John Winslow in the exercise room, and a Winslow, Folsom, and Davis in our bedroom.

JW: For me it is an absolute privilege to live with these works. It is a joy. Rich. We have work in three locations: our home, my office (though I’m retired) and a small vacation



John Winslow, *Bacchanale (After Poussin, Picasso)* (detail), 2000. Oil on canvas, 50 x 60 in. Photo credit: Unknown.

home. It may sound silly, but I look at almost every piece (in whichever location) at least once every day. Most of the work is still interesting to me. My taste has changed, maybe gotten a little more sophisticated, so some pieces are less intriguing or challenging than others, but I have few regrets about any purchases, more about work we passed up.

I won't answer specifically which pieces still speak to me because they each do in their way. What has happened, however,

is if we move a piece to a new location and we can spend more time looking at it, the piece may speak more loudly than it did in the past. We moved the John Winslow piece, *Bacchanale (after Poussin, Picasso)* from the lower level in our home to our bedroom. I sit many evenings for an hour or more at a time looking at and thinking about that piece. Where it was previously, we didn't really get to spend much time with it. Now it speaks loud and clear; I love that painting.



Philip Akkerman, *Self-Portrait 96-28*, 1996. Oil on panel, 27.5 x 23 in. Photo credit: Rob Kolaard.



Noah Angell, *Untitled (from the Mimicry Series)*, 2003. C-Print, 30 x 29 in.

Ken Del Ashton, *NYC, 1999 (World Trade Center from New Jersey Turnpike)*, 1999. Photographic print, 16 x 18 in.



Ken Del Ashton, *Steamboat Willie Lost in Harlem*, 1996. Photographic print, 18.75 x 24 in.



Ken Del Ashton, *Untitled (Harlem by the Subway)*, 1996. Photographic print, 18.75 x 24 in.





Mark Behme, *Lips Surfing (Homage to Man Ray)*, 2017. Carved plywood, 8.25 x 13.75 x 0.5 in.



Mark Behme, *New York City Skyline*, 1985.
Oil paint on carved plywood, 48 x 82 x 6 in.
(From top: obverse and verso view.)





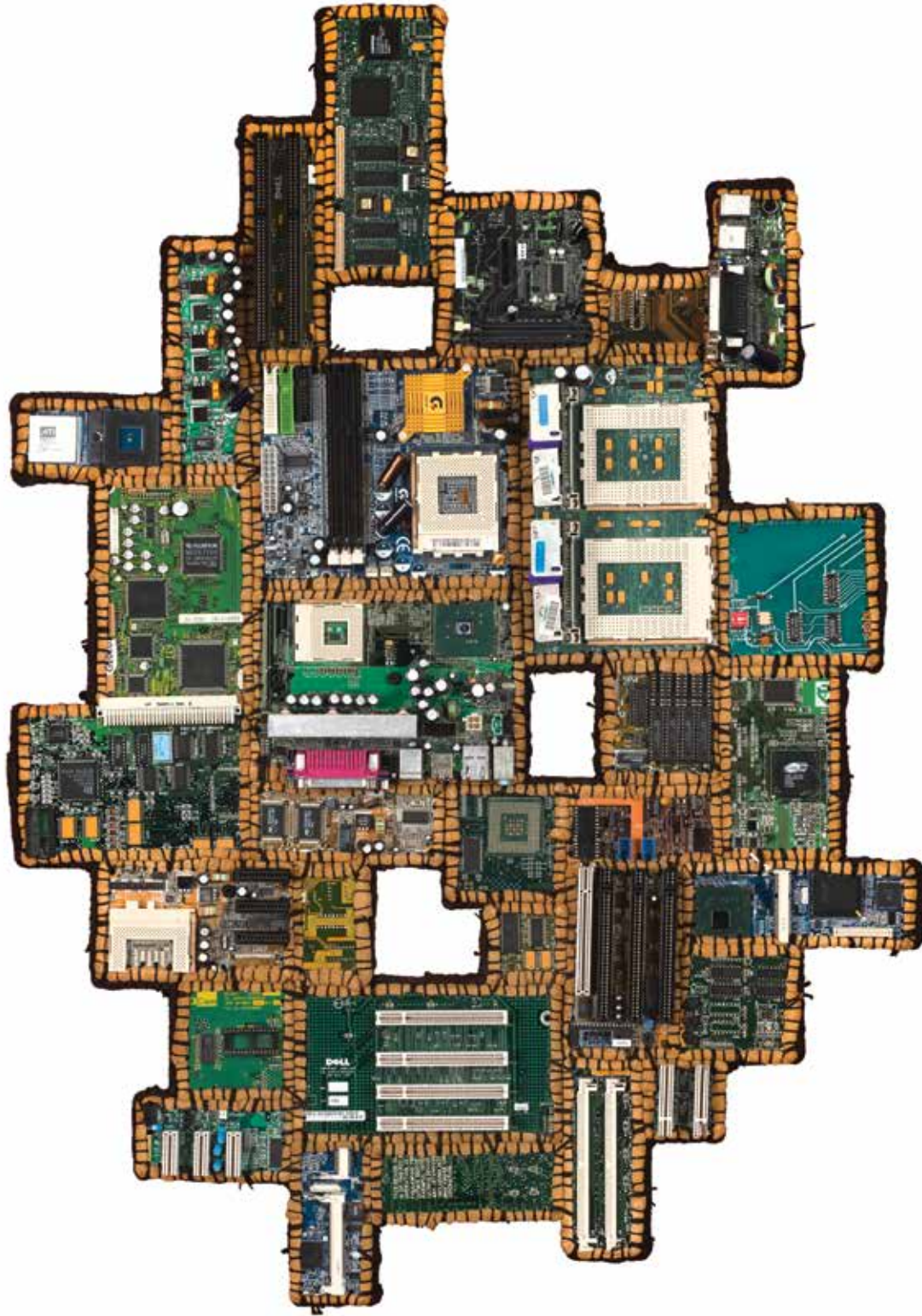
Margaret Boozer, *Incline*, 2006. Stencils stoneware, slip (fired cone 6 R), steel, 21 x 36 x 3 in.



Margaret Boozer, *Out of the Fire*, 2004. Black stoneware, tile adhesive, tar, steel, 86 x 64 x 2 in.



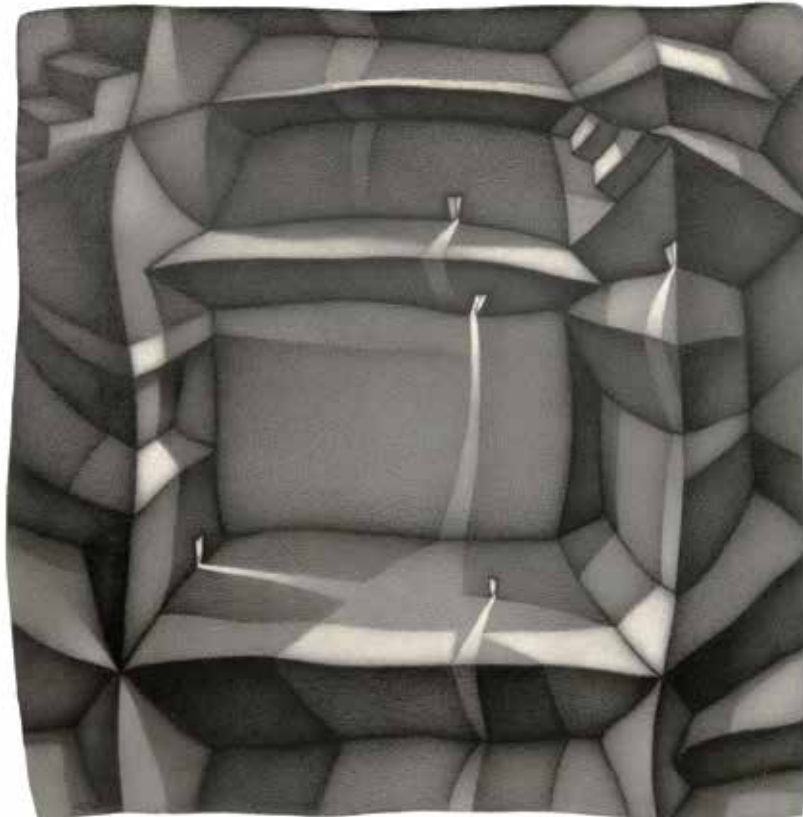
Adam Bradley, from left:
Fury with Toaster, 2023. Bronze cast, 16 x 9 x 9 in.
Fury with Lunchbox, 2023. Bronze cast, 10 x 7.25 x 7.25 in.
Fury with Coffee Pot, 2023. Bronze cast, 12.5 x 9 x 9 in.



Eric Celarier, *Network 30B1*, 2014. Circuit boards, leather, 33 x 23 in.



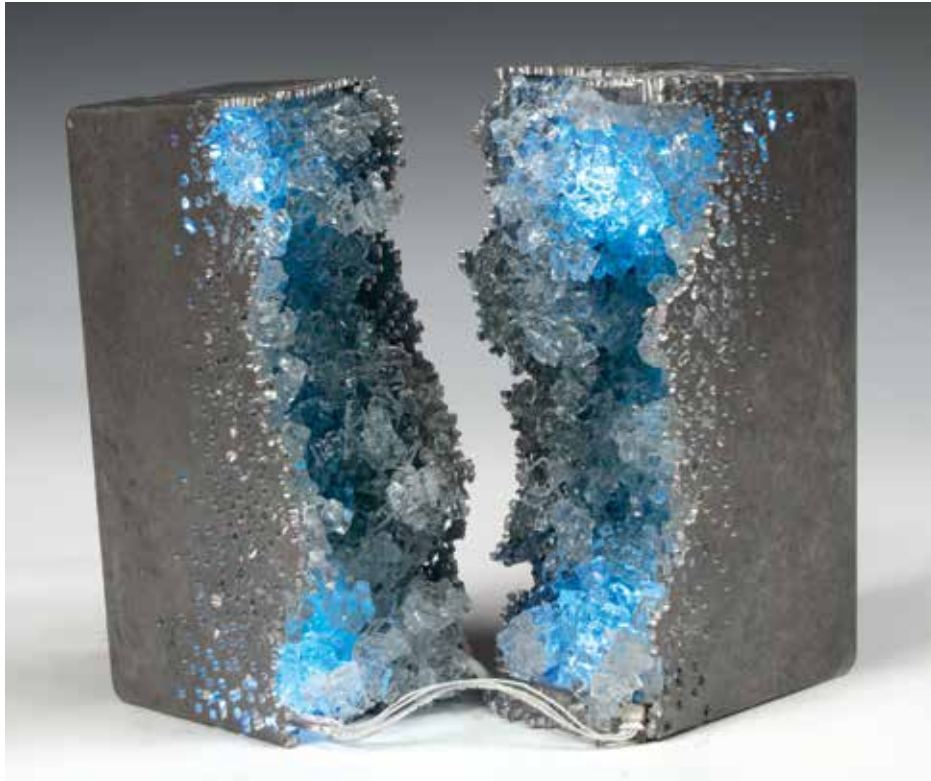
Hsin-Hsi Chen, *Merge II (Lights in the Distance)*, 2010-2011. Pencil, gesso, wood, 11.25 x 9.75 x 4.75 in.



Hsin-Hsi Chen, *Rebus*, 1999. Pencil, paper on board, 20.5 x 20 x 2.5 in.



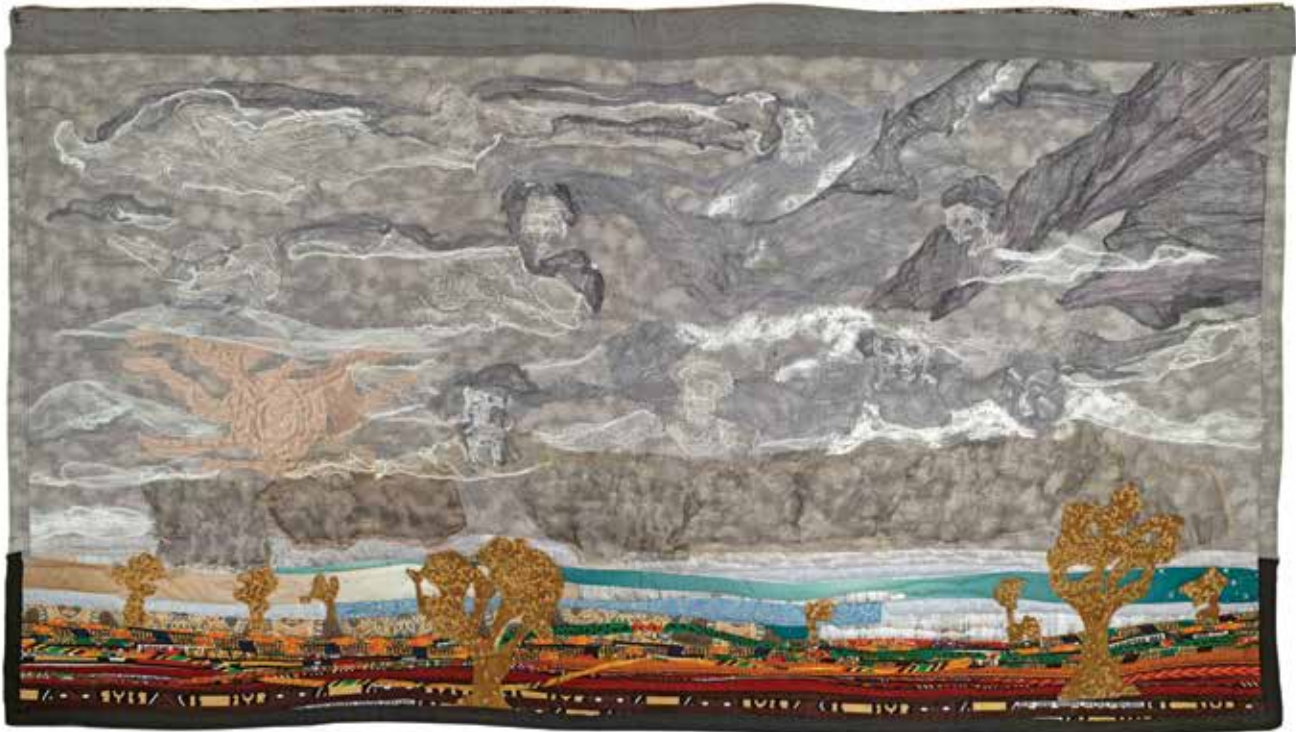
Ceci Cole McInturff, *Confluence*, 2021. Atlantic and Pacific sea vines, steel wire on steel bar and handcut nails, 15 x 20.5 x 4 in.



Chris Combs, *Hammond GEODE (from Sweet Old World)*, 2022. Aluminum enclosure, found broken window glass, UV resin, LEDs, rhinestones, 7.5 x 10 x 5 in. Photo credit: Chris Combs.



Chris Combs, *Publish/Perish*, 2019. Glass lens, OLED, custom circuit board, microcontroller, addressable lights, electroluminescent wire, PLA, reclaimed rubber feet, industrial blastproof junction box, 5 x 4 x 7 in. Photo credit: Chris Combs.



Andi Cullins, *Great Cloud of Witnesses*, 2022. Appliqued quilt using African and Aboriginal fabrics, 36 x 62 in.



Andi Cullins, *Steal Away (Tribute to Harriet Tubman)*, 2022. Appliqued quilt using African and Aboriginal fabrics, 45 x 45 in.



Frank Hallam Day, *Airstream Kayak*, 2009.
Archival pigment print, 20 x 27 in.



Frank Hallam Day, *Blue BNE With White Bowl*,
2015. Archival pigment print, 20 x 27 in.



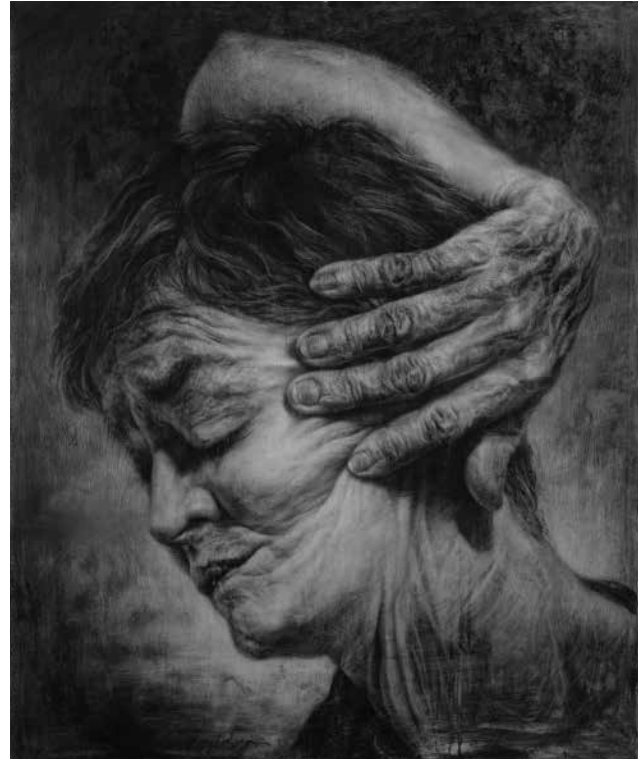
Frank Hallam Day, *Sukhumvit and Soi 2*,
2015. Archival pigment print, 20 x 27 in.



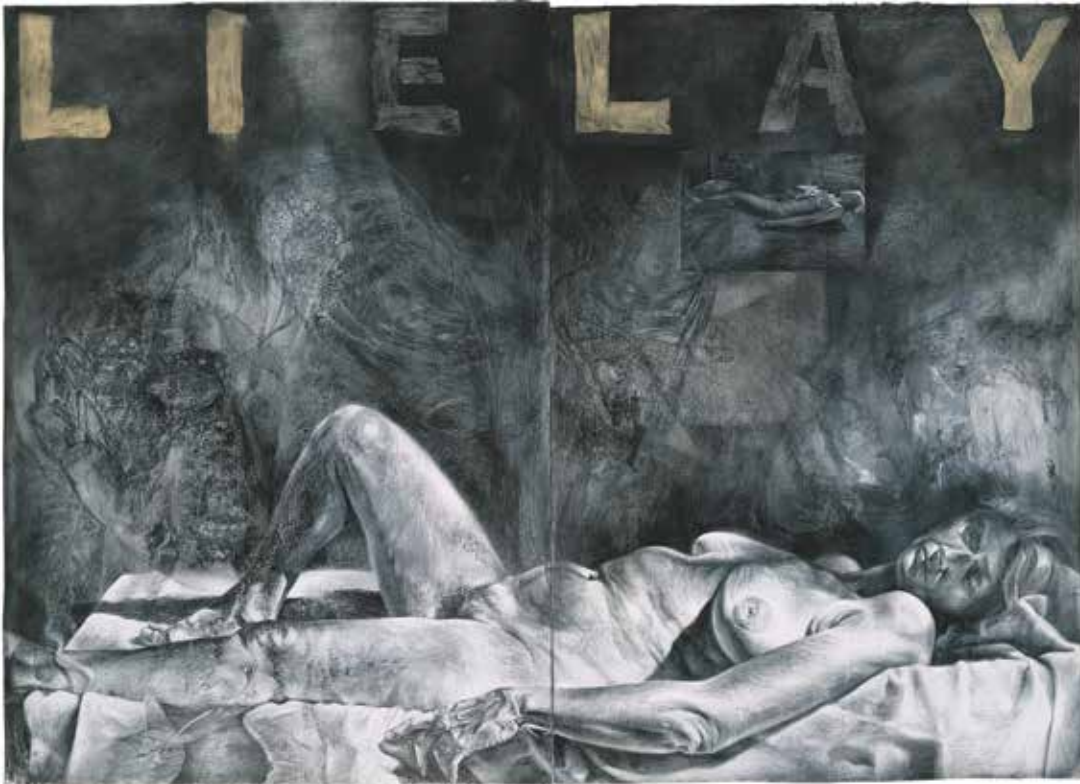
Frank Hallam Day, *Ship's Hull 04*, 2000. Archival pigment print, 44 x 44 in.



Bailey Doogan, *Five Fingered Grin*, 2008. Charcoal on primed paper, 70 x 60 in.



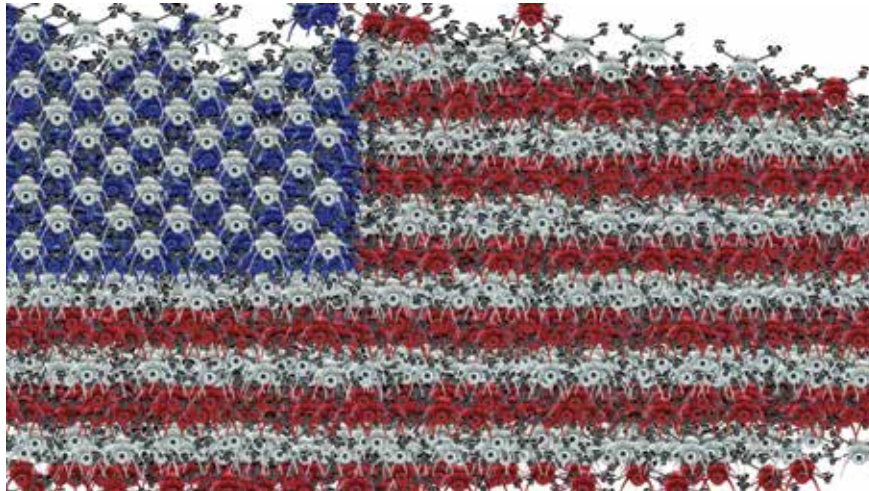
Bailey Doogan, *Four Fingered Smile*, 2008. Charcoal on primed paper, 70 x 60 in.



Bailey Doogan, *LILY (Lie Lay)*, 1989. Charcoal and dry pigment on gessoed paper, 72 x 100 in. Photo credit: Jack Kulawik.



Bailey Doogan, *SPELL II (Assman)*, 1997. Oil on board, wood shelf, 12 x 60 x 10 in. Photo credit: Unknown.



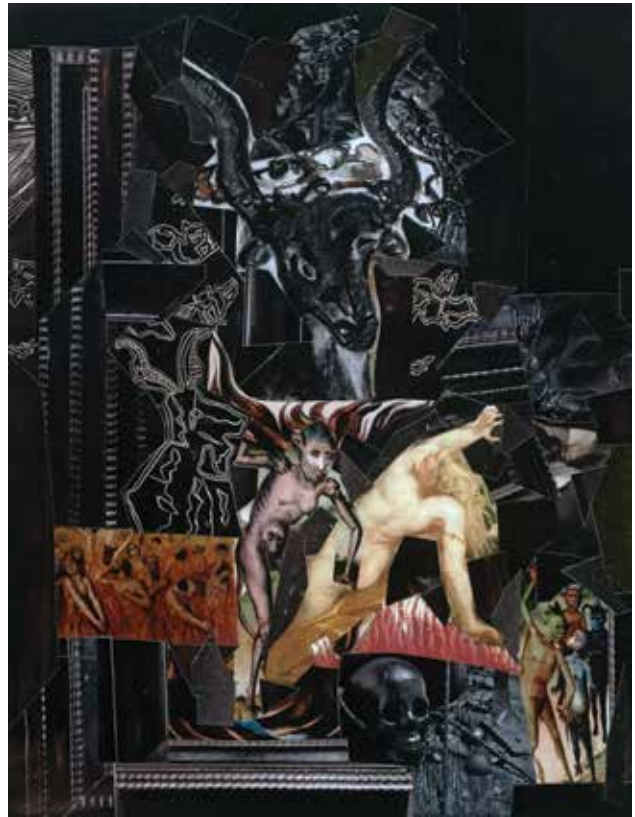
Cliff Evans, *Flag*, 2012. Single-channel video, 5:27 minute loop, no sound, 1920 x 1080 pixels. Photo credit: Cliff Evans.



Cliff Evans, *The Road to Mount Weather*, 2006. 3-channel video projection, 14:20 minute loop, 3840 x 720 pixels. Photo credit: Cliff Evans.



Annie Farrar, *Daydreaming in Situ Tarot/The Fool*, 2020. Collage on paper, 15.5 x 11.5 in.



Annie Farrar, *Daydreaming in Situ/The Devil*, 2020. Collage on paper, 15.5 x 11.5 in.



Thom Flynn, *Untitled (White Poster Suite)*, 2015. Torn street posters, staples, paper, on wood panel, 38.5 x 46.5 in.



Fred Folsom, *Chesterfields*, 1984. Oil on canvas, 42 x 38 in.



Helen Frederick, *Pegasus Cries-Apocalypse Again in 1972, 1972*. Two plate burn engraving, 28 x 32.5 in.



Inga McCaslin Frick, *After Hodgkins*, 2012. Oil on photopaper, acrylic paint, 49 x 43.5 in.



Inga McCaslin Frick, *Flotsam*, 2006. Mixed media assemblage, 49 x 97.5 x 8 in.



Inga McCaslin Frick, *Full Orchestra*, 2024. Sculpted prints, fabric, ink, 96 x 96 x 6 in. Photo credit: Inga McCaslin Frick.



Inga McCaslin Frick, *Identity/Ideas*, 1996. Photo pixels on archival board, 50.5 x 44.5 in.



Victoria Gaitán, *La Sirena (The Mermaid)*, 2010. Archival pigment print on cotton rag, 33 x 22 in.



Sheila Giolitti, *Untitled #3*, 2019. Ink, acrylic, oil, pens on board, 13.25 x 13.25 in.



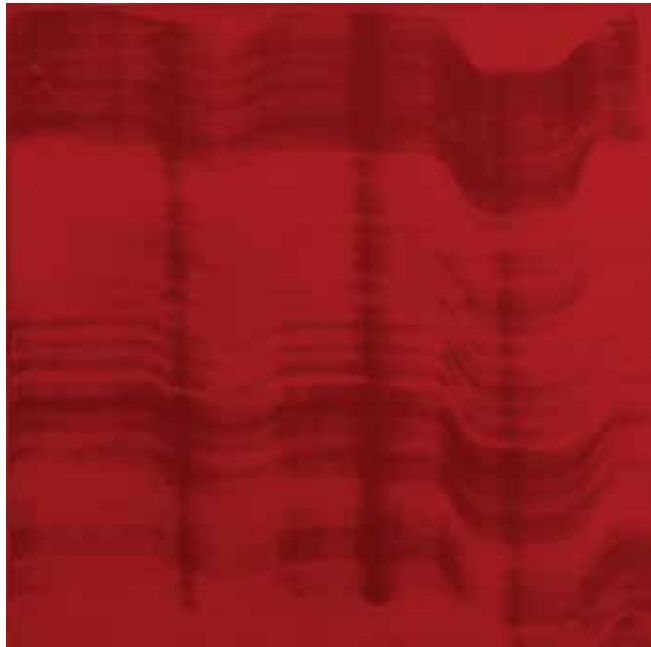
Sheila Godlock, *I Have Arrived*, 2024.
Paper clay, fabric, aluminum wire, acrylic
paint, yarn, 18 x 6 x 4 in.



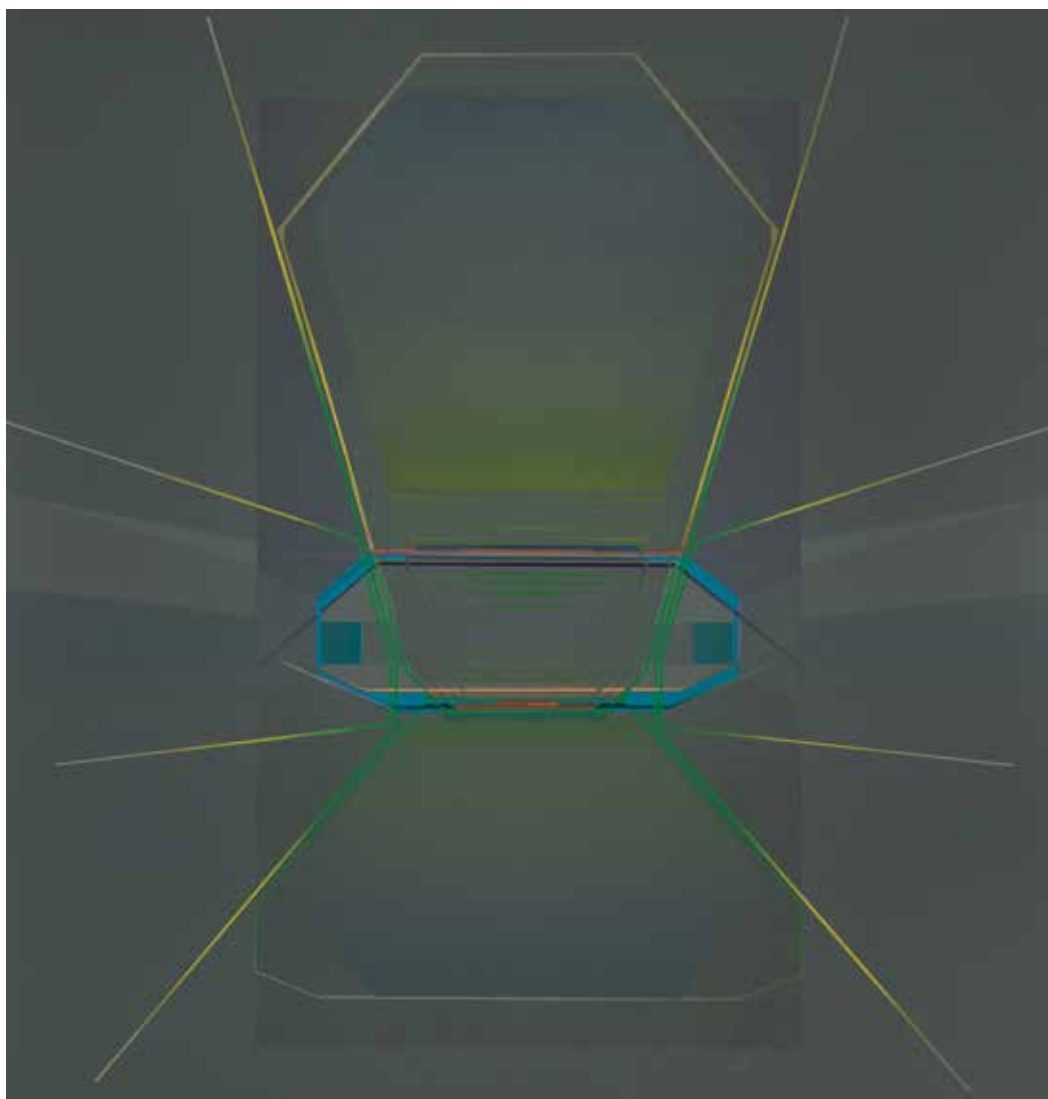
Sheila Godlock, *Interstellar Travelers*, 2024.
Paper clay, fabric (mixed media), 25 x 9 x 6 in.



Sheila Godlock, *Taaaa Daaaa!*, 2024. Paper clay,
fabric, aluminum wire, acrylic paint, yarn, 18 x 6 x 4 in.



Jason Gubbiotti, *Flexible Beliefs*, 1999. Oil on wood panel, 12 x 12 in.



Jason Gubbiotti, *How to Survive Your Own Death (for CC)*, 2014. Acrylic on canvas on wood panel, 33 x 32 in.



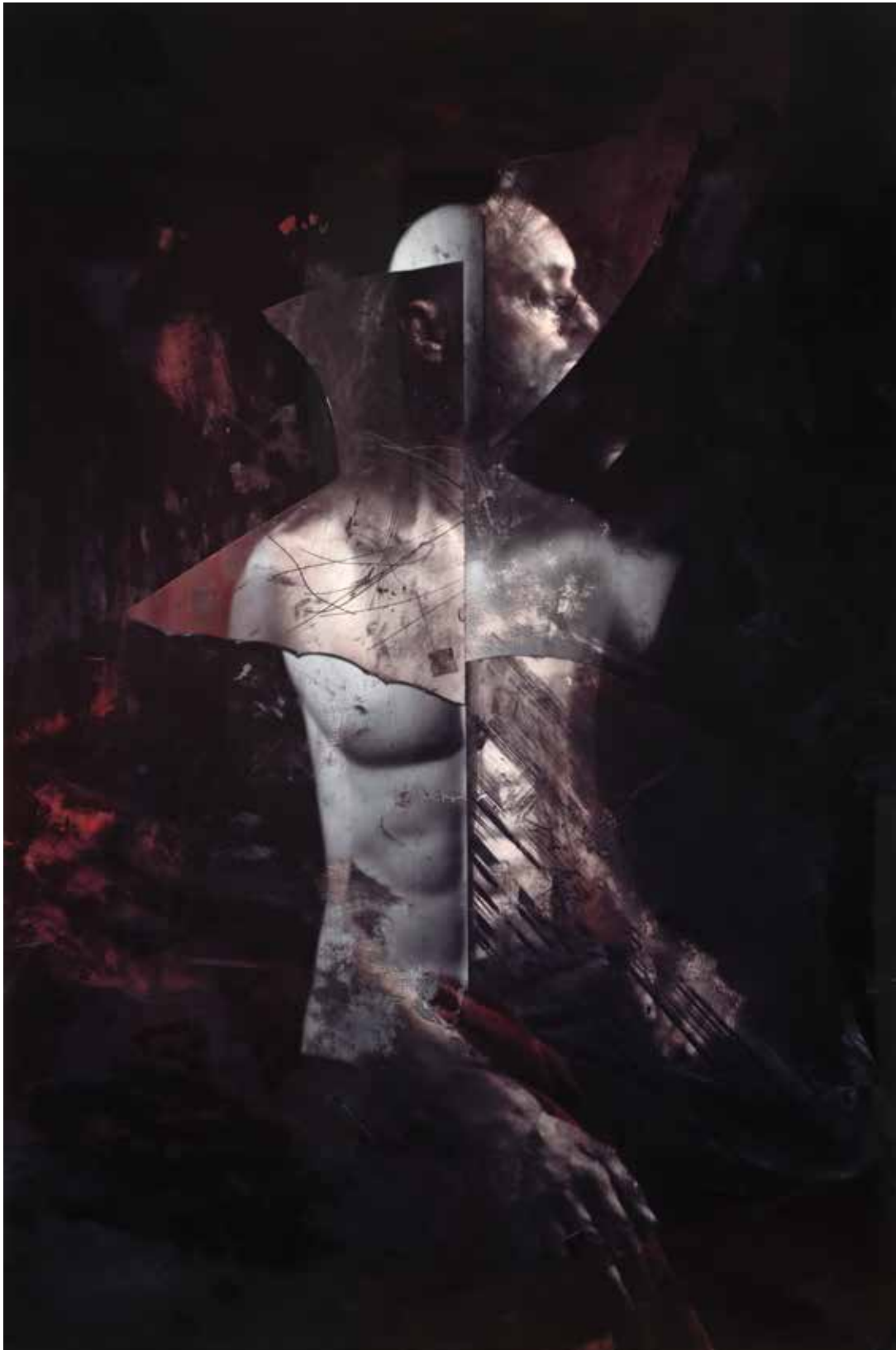
Jason Gubbiotti, *Hydrate*, 1999. Oil on wood panel, 36 x 36 in.



Jason Gubbiotti, *Social Creatures*, 2001. Oil on nylon, 33 x 33.75 in.



Stephen Hayes, *Support Totem (Tsedaye)*, 2017. Hydrastone, patina, plaster, cloth, pine heart wood, 70 x 18 x 13 in.



Connie Imboden, *Untitled #39-06-09-16-972*, 2009. Color metal print, 72 x 40 in.



Connie Imboden, *Untitled #45-4-14-09-4652*, 2009. Color metal print, 30 x 30 in.



Laurel Lukaszewski, *Boom*, 2017. Black stoneware, Bray epoxy, putty clay, 14 x 13 x 8 in.



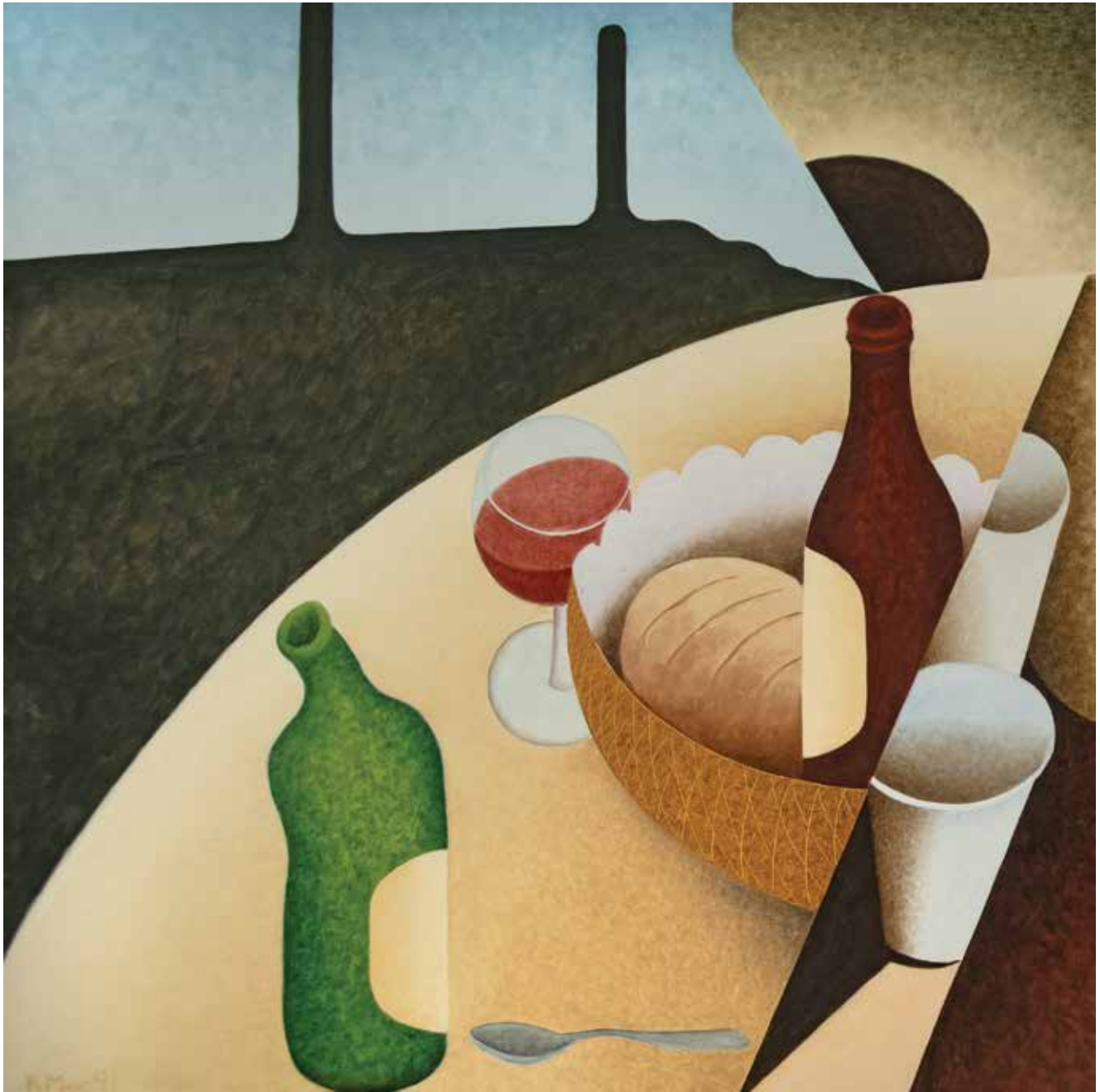
Laurel Lukaszewski, *Red on Black*, 2017. Black stoneware, red enamel paint. 10 x 10 x 7 in.



Kevin MacDonal, *The Last Deli in D.C.*, 1991. Oil on canvas, 40 x 30 in.



Kevin MacDonald, *Tumenggung* (Portraits from *Dinner at Herb's*), 1991. Oil on canvas, 30 x 30 in.



Kevin MacDonald, *Utility In Secret Humor (Still Life from Dinner at Herb's)*, 1991. Oil on canvas, 30 x 30 in.



Susan Main, *The Unravelling Landscape of Concentration*, 2017. Acrylic, polymer acrylic, Sharpie on board, 48.5 x 40 in.



J.J. McCracken, *Beet-Living Sculpture*, 2008. Archival digital images on metal, 19.5 x 14.5 in.



J.J. McCracken, *The Feeding (Alice)*, 2020. Painted platinum silicone lifecast, eggshells, ceramic, 22 x 16 x 12 in.



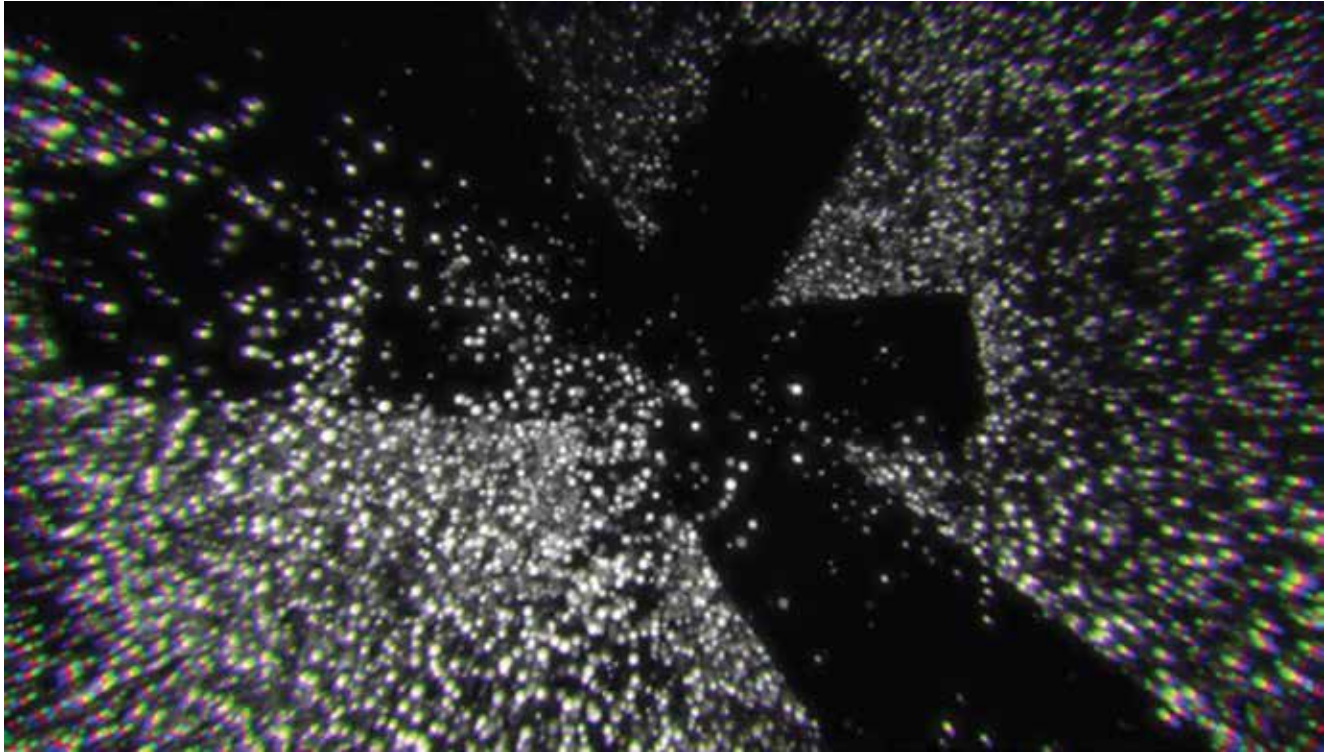
J.J. McCracken, *Thirst, and the Martyr*, 2013. Glicée print from portfolio of live performance stills, 25 x 35 in. Photo credit: Margaret Boozer. Edited by J.J. McCracken and Frank Hallam Day.



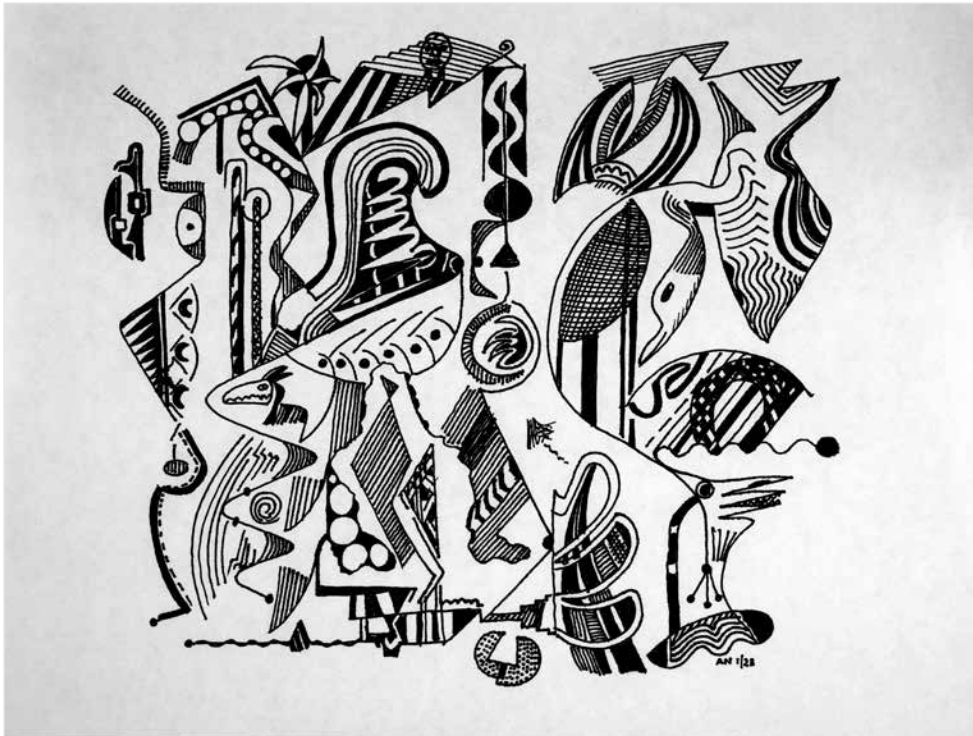
Maggie Michael, *Crash*, 2004. Latex, ink and enamel on canvas, 46 x 64 in.



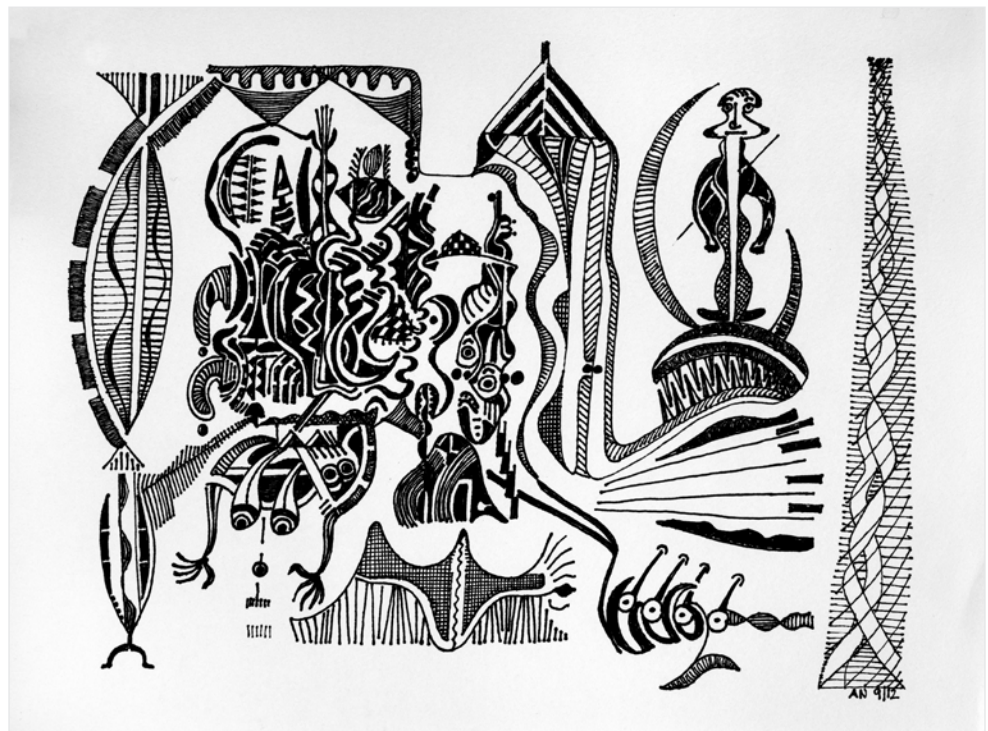
Maggie Michael, *Untitled Space Where Two Rivers Meet, Orange with Black*, 2018-19. Ink, acrylic, oil, bronze particles, dust on canvas, 48 x 72 in.



Brandon Morse, *The Shakes*, 2015. Generative video, custom software, sound, size varies. Photo credit: Brandon Morse.



Arnold Nelson, *Untitled (AN 1/23)*, 2023. Ink on paper, 14 x 16.5 in.



Arnold Nelson, *Untitled (AN 9/12)*, 2012. Ink on paper, 14 x 16.5 in.



Judith Peck, *Lonna's Kimono*, 2020. Oil on paper, 28 x 22 in.



Caitlin Teal Price, *Clarice in Red*, 2010. Archival print, 33 x 41 in.



Doug Ritter, *Bee Truck Line*, 1993. Oil on canvas, 54 x 66 in.



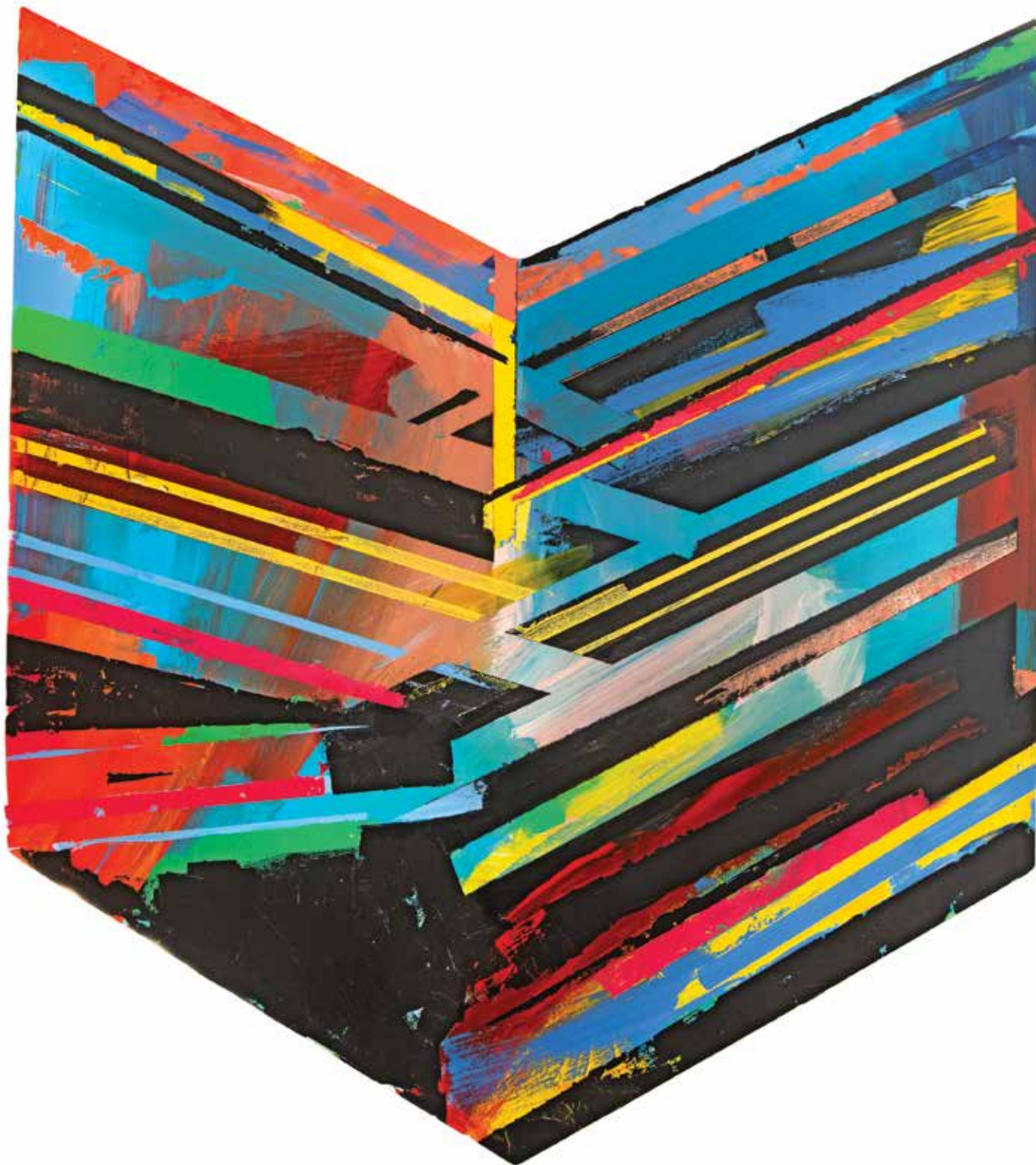
Doug Ritter, *Savannah River Site*, 1993. Oil on canvas, 46.5 x 60.5 in.



Rafael Rodriguez, *Atascado 2 (Blocked)*, 2017. Acrylic on canvas, 29 x 25 in.



Rafael Rodriguez, *¿Y Porque?*, 2018. Acrylic on canvas, 30 x 24 in.



Kevin Runyon, *Material Resonance, Material Fatigue*, 2013.
Acrylic on shaped canvas, 50 x 42 in.



Erik Thor Sandberg, *The Third*, 2000. Oil on canvas, 80 x 40 in.



Erik Thor Sandberg, *Untitled*, 1999. Oil on cut plywood, 38 x 59 x 5 in.



Sheldon Scott, *Eucharist, 1619*, 2019-21. Archival digital print, 19 x 28 in.



Foon Sham, *FE Slice*, 2014. Cast iron and Wye Oak,
8.75 x 8 x 9 in.



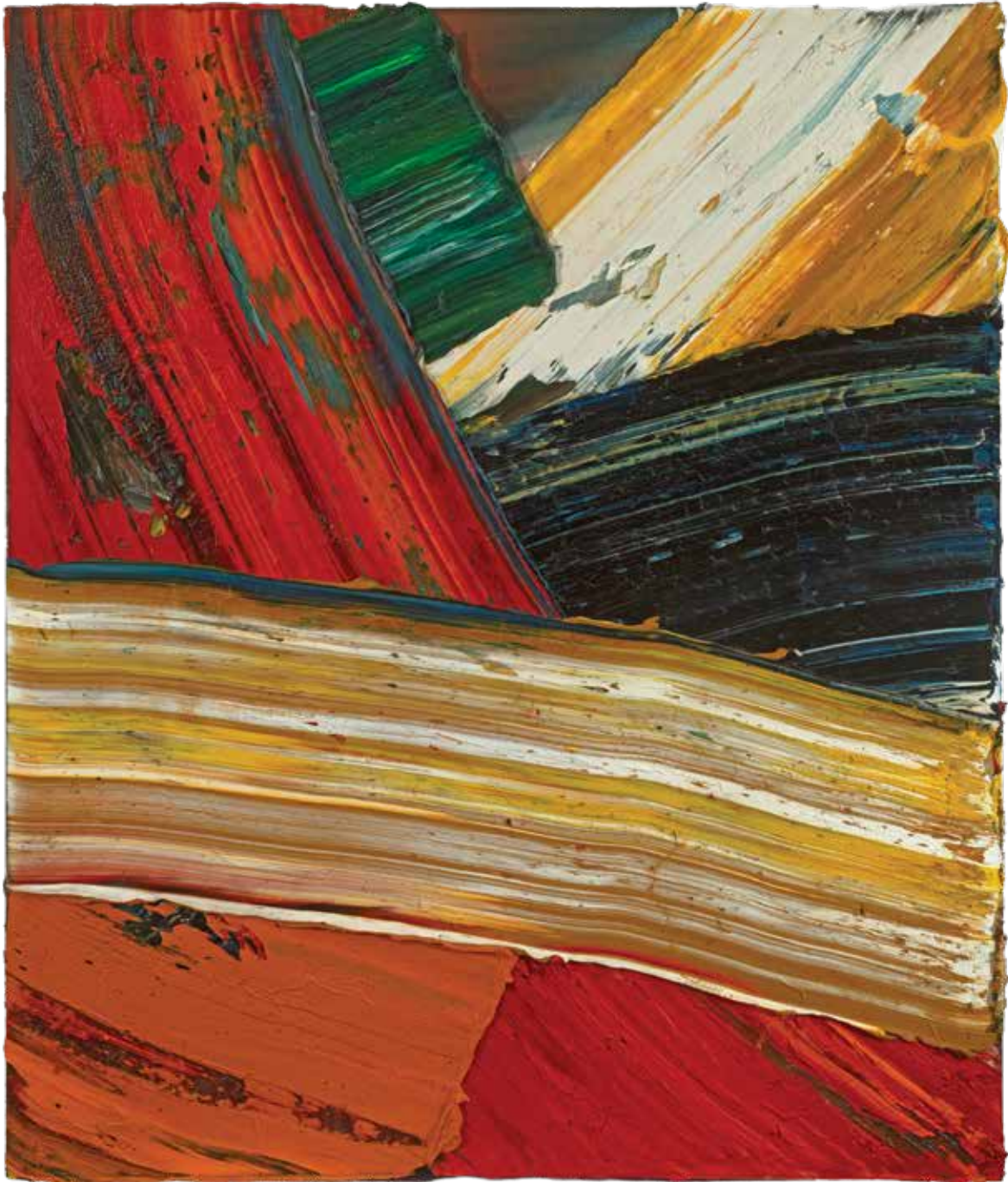
Foon Sham, *Mid-Life Crisis*, 1993.
Wood, paint and found steel,
29 x 10 x 7 in.



Joe Shannon, *Old Fashioned Self Portrait*, 1995. Oil on panel with metal washer and bolt, 20 x 18 in.



Lynn Sures, *Cabin John*, 1985. Oil on paper, 16.25 x 28.25 in.



Richard Vosseller, *Sestina*, 2004. Oil on canvas, 40 x 34 x 4 in.



Andrea Way, *Alien Field*, 2016. Ink on paper, 35 x 27 in.



Andrea Way, *Apiary*, 1984. Ink on paper, 31 x 38 in.





John Winslow, *Bacchanale (After Poussin, Picasso)*, 2000. Oil on canvas, 50 x 60 in. Photo credit: Unknown.

Opposite: Wilmer Wilson IV, *Model Citizen (Head)*, 2012. Archival pigment print, performance still, 19 x 18.25 in.



John Winslow, *Picasso and Matisse*, 1993. Oil on canvas, 50 x 120 in. Photo credit: Unknown.



John Winslow, *Studio Scene with the Commander of the USS Kearsarge*, 1983. Oil on canvas, 70 x 103 in. Photo credit: Unknown.

Opposite: John Winslow, *Still Life with Model* (detail), 1982. Oil on canvas, 56 x 56 in. Photo credit: Unknown.



EXHIBITION CHECKLIST



PHILIP AKKERMAN, *Self-Portrait 96-28*, 1996. Oil on panel, 27.5 x 23 in. Photo credit: Rob Kolaard.



NOAH ANGELL, *Untitled (from the Mimicry Series)*, 2003. C-Print, 30 x 29 in.



KEN DEL ASHTON, *NYC, 1999 (World Trade Center from New Jersey Turnpike)*, 1999. Photographic print, 16 x 18 in.



KEN DEL ASHTON, *Steamboat Willie Lost in Harlem*, 1996. Photographic print, 18.75 x 24 in.



KEN DEL ASHTON, *Untitled (Harlem by the Subway)*, 1996. Photographic print, 18.75 x 24 in.



MARK BEHME, *Lips Surfing (Homage to Man Ray)*, 2017. Carved plywood, 8.25 x 13.75 x 0.5 in.



MARK BEHME, *New York City Skyline*, 1985. Oil paint on carved plywood, 48 x 82 x 6 in.



MARGARET BOOZER, *Incline*, 2006. Stencils stoneware, slip (fired cone 6 R), steel, 21 x 36 x 3 in.



MARGARET BOOZER, *Out of the Fire*, 2004. Black stoneware, tile adhesive, tar, steel, 86 x 64 x 2 in.



ADAM BRADLEY, *Fury with Toaster*, 2023. Bronze cast, 16 x 9 x 9 in.



ADAM BRADLEY, *Fury with Lunchbox*, 2023. Bronze cast, 10 x 7.25 x 7.25 in.



ADAM BRADLEY, *Fury with Coffee Pot*, 2023. Bronze cast, 12.5 x 9 x 9 in.



ERIC CELARIER, *Network 30B1*, 2014. Circuit boards, leather, 33 x 23 in.



HSIN-HSI CHEN, *Merge II (Lights in the Distance)*, 2010-2011. Pencil, gesso, wood, 11.25 x 9.75 x 4.75 in.



HSIN-HSI CHEN, *Rebus*, 1999. Pencil, paper on board, 20.5 x 20 x 2.5 in.



CECI COLE MCINTURFF, *Confluence*, 2021. Atlantic and Pacific sea vines, steel wire on steel bar and handcut nails, 15 x 20.5 x 4 in.



CHRIS COMBS, *Hammond GEODE (from Sweet Old World)*, 2022. Aluminum enclosure, found broken window glass, UV resin, LEDs, rhinestones, 7.5 x 10 x 5 in. Photo credit: Chris Combs.



CHRIS COMBS, *Publish/Perish*, 2019. Glass lens, OLED, custom circuit board, microcontroller, addressable lights, electroluminescent wire, PLA, reclaimed rubber feet, industrial blastproof junction box, 5 x 4 x 7 in. Photo credit: Chris Combs.



ANDI CULLINS, *Great Cloud of Witnesses*, 2022. Appliqued quilt using African and Aboriginal fabrics, 36 x 62 in.



ANDI CULLINS, *Steal Away (Tribute to Harriet Tubman)*, 2022. Appliqued quilt using African and Aboriginal fabrics, 45 x 45 in.



FRANK HALLAM DAY, *Airstream Kayak*, 2009. Archival pigment print, 20 x 27 in.



FRANK HALLAM DAY, *Blue BNE With White Bowl*, 2015. Archival pigment print, 20 x 27 in.



FRANK HALLAM DAY, *Ship's Hull 04*, 2000. Archival pigment print, 44 x 44 in.



FRANK HALLAM DAY, *Sukhumvit and Soi 2*, 2015. Archival pigment print, 20 x 27 in.



BAILEY DOOGAN, *Five Fingered Grin*, 2008. Charcoal on primed paper, 70 x 60 in.



BAILEY DOOGAN, *Four Fingered Smile*, 2008. Charcoal on primed paper, 70 x 60 in.



BAILEY DOOGAN, *LILY (Lie Lay)*, 1989. Charcoal and dry pigment on gessoed paper, 72 x 100 in. Photo credit: Jack Kulawik.



BAILEY DOOGAN, *SPELL II (Assman)*, 1997. Oil on board, wood shelf, 12 x 60 x 10 in. Photo credit: Unknown.



CLIFF EVANS, *Flag*, 2012. Single-channel video, 5:27 minute loop, no sound, 1920 x 1080 pixels. Photo credit: Cliff Evans.

[Having] art objects in a home is like living in a garden
of ideas and memories.
– Bruce



CLIFF EVANS, *The Road to Mount Weather*, 2006.
3-channel video projection, 14:20 minute loop,
3840 x 720 pixels. Photo credit: Cliff Evans.



ANNIE FARRAR, *Daydreaming in Situ Tarot/The Fool*,
2020. Collage on paper, 15.5 x 11.5 in.



ANNIE FARRAR, *Daydreaming in Situ/The Devil*,
2020. Collage on paper, 15.5 x 11.5 in.



THOM FLYNN, *Untitled (White Poster Suite)*, 2015.
Torn street posters, staples, paper, on wood panel,
38.5 x 46.5 in.



FRED FOLSOM, *Chesterfields*, 1984. Oil on canvas,
42 x 38 in.



HELEN FREDERICK, *Pegasus Cries-Apocalypse Again
in 1972*, 1972. Two plate burn engraving, 28 x 32.5 in.



INGA MCCASLIN FRICK, *After Hodgkins*, 2012.
Oil on photopaper, acrylic paint, 49 x 43.5 in.



INGA MCCASLIN FRICK, *Flotsam*, 2006.
Mixed media assemblage, 49 x 97.5 x 8 in.



INGA MCCASLIN FRICK, *Full Orchestra*, 2024.
Sculpted prints, fabric, ink, 96 x 96 x 6 in.
Photo credit: Inga McCaslin Frick.



INGA MCCASLIN FRICK, *Identity/Ideas*, 1996.
Photo pixels on archival board, 50.5 x 44.5 in.



VICTORIA GAITÁN, *La Sirena (The Mermaid)*, 2010.
Archival pigment print on cotton rag, 33 x 22 in.



SHEILA GIOLITTI, *Untitled #3*, 2019. Ink, acrylic, oil,
pens on board, 13.25 x 13.25 in.



SHEILA GODLOCK, *I Have Arrived*, 2024.
Paper clay, fabric, aluminum wire, acrylic paint, yarn,
18 x 6 x 4 in.



SHEILA GODLOCK, *Interstellar Travelers*, 2024. Paper
clay, fabric (mixed media), 25 x 9 x 6 in.



SHEILA GODLOCK, *Taaa Daaa!*, 2024. Paper clay,
fabric, aluminum wire, acrylic paint, yarn, 18 x 6 x 4 in.



JASON GUBBIOTTI, *Flexible Beliefs*, 1999.
Oil on wood panel, 12 x 12 in.



JASON GUBBIOTTI, *How to Survive Your Own Death
(for CC)*, 2014. Acrylic on canvas on wood panel,
33 x 32 in.



JASON GUBBIOTTI, *Hydrate*, 1999.
Oil on wood panel, 36 x 36 in.



JASON GUBBIOTTI, *Social Creatures*, 2001.
Oil on nylon, 33 x 33.75 in.



STEPHEN HAYES, *Support Totem (Tsedaye)*, 2017.
Hydrastone, patina, plaster, cloth, pine heart wood,
70 x 18 x 13 in.



CONNIE IMBODEN, *Untitled #39-06-09-16-972*,
2009. Color metal print, 72 x 40 in.



CONNIE IMBODEN, *Untitled #45-4-14-09-4652*,
2009. Color metal print, 30 x 30 in.



LAUREL LUKASZEWSKI, *Boom*, 2017. Black
stoneware, Bray epoxy, putty clay, 14 x 13 x 8 in.



LAUREL LUKASZEWSKI, *Red on Black*, 2017.
Black stoneware, red enamel paint. 10 x 10 x 7 in.



KEVIN MACDONALD, *The Last Deli in D.C.*, 1991. Oil
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KEVIN MACDONALD, *Tumenggung (Portraits from
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KEVIN MACDONALD, *Utility In Secret Humor
(Still Life from Dinner at Herb's)*, 1991. Oil on canvas,
30 x 30 in.



SUSAN MAIN, *The Unravelling Landscape of
Concentration*, 2017. Acrylic, polymer acrylic, Sharpie
on board, 48.5 x 40 in.



J.J. MCCracken, *Beet-Living Sculpture*, 2008.
Archival digital images on metal, 19.5 x 14.5 in.



J.J. MCCracken, *The Feeding (Alice)*, 2020.
Painted platinum silicone lifecast, eggshells, ceramic,
22 x 16 x 12 in.



J.J. MCCRACKEN, *Thirst, and the Martyr*, 2013.
Glicée print from portfolio of live performance stills,
25 x 35 in. Photo credit: Margaret Boozer.
Edited by J.J. McCracken and Frank Hallam Day.



MAGGIE MICHAEL, *Crash*, 2004. Latex, ink and
enamel on canvas, 46 x 64 in.



MAGGIE MICHAEL, *Untitled Space Where Two Rivers
Meet, Orange with Black*, 2018-19. Ink, acrylic, oil,
bronze particles, dust on canvas, 48 x 72 in.



BRANDON MORSE, *The Shakes*, 2015.
Generative video, custom software, sound, size varies.
Photo credit: Brandon Morse.



ARNOLD NELSON, *Untitled (AN 1/23)*, 2023.
Ink on paper, 14 x 16.5 in.



ARNOLD NELSON, *Untitled (AN 9/12)*, 2012.
Ink on paper, 14 x 16.5 in.



JUDITH PECK, *Lonna's Kimono*, 2020. Oil on paper,
28 x 22 in.



CAITLIN TEAL PRICE, *Clarice in Red*, 2010.
Archival print, 33 x 41 in.



DOUG RITTER, *Bee Truck Line*, 1993.
Oil on canvas, 54 x 66 in.



DOUG RITTER, *Savannah River Site*, 1993.
Oil on canvas, 46.5 x 60.5 in.



RAFAEL RODRIGUEZ, *Atascado 2 (Blocked)*, 2017.
Acrylic on canvas, 29 x 25 in.



RAFAEL RODRIGUEZ, *¿Y Porque?*, 2018.
Acrylic on canvas, 30 x 24 in.



KEVIN RUNYON, *Material Resonance, Material
Fatigue*, 2013. Acrylic on shaped canvas, 50 x 42 in.



ERIK THOR SANDBERG, *The Third*, 2000.
Oil on canvas, 80 x 40 in.



ERIK THOR SANDBERG, *Untitled*, 1999.
Oil on cut plywood, 38 x 59 x 5 in.



SHELDON SCOTT, *Eucharist, 1619*, 2019-21.
Archival digital print, 19 x 28 in.



FOON SHAM, *FE Slice*, 2014. Cast iron and Wye Oak,
8.75 x 8 x 9 in.



FOON SHAM, *Mid-Life Crisis*, 1993.
Wood, paint and found steel, 29 x 10 x 7 in.



JOE SHANNON, *Old Fashioned Self Portrait*, 1995.
Oil on panel with metal washer and bolt, 20 x 18 in.



LYNN SURES, *Cabin John*, 1985. Oil on paper,
16.25 x 28.25 in.



RICHARD VOSELLER, *Sestina*, 2004.
Oil on canvas, 40 x 34 x 4 in.



ANDREA WAY, *Alien Field*, 2016.
Ink on paper, 35 x 27 in.



ANDREA WAY, *Apiary*, 1984.
Ink on paper, 31 x 38 in.



WILMER WILSON IV, *Model Citizen (Head)*, 2012.
Archival pigment print, performance still, 19 x 18.25 in.



JOHN WINSLOW, *Bacchanale (After Poussin, Picasso)*,
2000. Oil on canvas, 50 x 60 in.
Photo credit: Unknown.



JOHN WINSLOW, *Picasso and Matisse*, 1993.
Oil on canvas, 50 x 120 in. Photo credit: Unknown.



JOHN WINSLOW, *Still Life with Model*, 1982.
Oil on canvas, 56 x 56 in. Photo credit: Unknown.



JOHN WINSLOW, *Studio Scene with the Commander
of the USS Kearsarge*, 1983. Oil on canvas, 70 x 103 in.
Photo credit: Unknown.

...it is an absolute privilege to live
with these works. It is a joy.

– Joan

List of Artists in the Webers' Full Collection*

Philip Akkerman	Javiar Cuellar	Jason Gubbiotti	Del Martin	Kate Samsworth
Noah Angell	Andi Cullins	Ryan Hackett	Gabriel Martinez	Erik Thor Sandberg
Eames Armstrong	Caroline Danforth	Adam Hager	J.J. McCracken	Sheldon Scott
Ken Del Ashton	James G. Davis	Ray Hamilton	John McGrath	Foon Sham
Brian Balderston	Turner G. Davis	Xin Han	Bruce McGrew	Joe Shannon
Marilyn Banner	Frank Hallam Day	Iren Handschuh	Joy Fox McGrew	Grant Silverstein
Mary Gert Barkovic	J.D. Deardorff	Stephen Hayes	Maggie Michael	Toni B. Simonis
Mark Behme	Decatur Blue	Francie Hester	Palcos Molinaro	Carl Smith
Niki Berg	Tom Devenney	David Holt	Michelle Morgan	Stoff Smulson
Lourdes Bernard	Pat Dolan	Dan Howard	Brandon Morse	Herbert Steinberg
Barbara Bjanes	Bailey Doogan	Nora Howell	Ragnar Naess	Saul Steinberg
Natalia Blanch	Melissa Engler	Rita Howell	Arnold Nelson	Zach Storm
Ruth Bolduan	Joseph Craig	Jason Hughes	Peter Nelson	Norman Strike
Margaret Boozer	English	Connie Imboden	Lee Newman	Lynn Sures
Jack Boul	Cliff Evans	Kaitlin Jenco	Stanislav Nikireyev	Leigh Svenson
Adam Bradley	Lloyd Evans	David Jung	Wallace Nutting	Alan Syliboy
Palma Brozzetti	Annie Farrar	Heather Kaehler	Laney Oxman	Diane Szczepniak
Jamey Brzezinski	Leona M. Fein	Jacob Kainen	Zack Oxman	Athena Tacha
Sue Buck	Susan Fenton	Reed Kay	Jack Oyler	Champ Taylor
Margot Burwell	Catherine Ferguson	Berta Koltenuik	Wayne Paige	Lane Twitchell
F. Lennox Campello	Thom Flynn	Andrea Kraus	Lawley Paisley-	Richard Vosseller
Dustin Carlson	Fred Folsom	Peter Krumbach	Jones	Rachel Waldron
Jack Carpenter	Clark V. Fox	Jack Kuwalik	Judith Peck	Catherine Walker
Eric Celarier	Helen Frederick	Tracy Lee	Chip Pique	Judith (Judy) Walsh
Hsin-Hsi Chen	Inga McCaslin Frick	McKenzie Lefstein	Phyllis Plattner	Andrea Way
Mark Clark	Hayes Friedman	Clarence Lindsey	Caitlin Teal Price	Shalev Weinstein
Lyndon Cline	Victoria Gaitán	Charles Armstrong	Graeme Priddle	Ellyn Weiss
Marie Cole	Gallego	Littler	Elise Richman	Michael Welzenbach
Ceci Cole McInturff	Susan M. Garten	Laurel Lukaszewski	Doug Ritter	Joe Williams
Diane Mansfield	Claude Gendron	Ed Lum	Rafael Rodriquez	Mary Lou Williams
Colligan	Sheila Giolitti	Dandan Luo	Tom Rooney	Wilmer Wilson IV
Chris Combs	Sharon Godlock	Bonnie MacAllister	Joan Root	John Winslow
Charles Cooper	Sheila Godlock	Kevin MacDonald	Jose Ruiz	Nancy Wolf
Shiela Crider	Drew Goerlitz	Susan Main	Kevin Runyon	Jayoung Yoon
Noche Crist	John Grazier	Lee Marmon	Andrew Rush	Hector Zamora

*as of January 2026

BRUCE WEBER

Dr. Bruce Weber is a father, husband, DoD scientist, and Professor of Physics. As Bruce grew up on the same block as Carnegie Hall, he was destined for an interest in the arts. He attended dance and music performances at New York's City Center and the old Metropolitan Opera House, and his senses became attuned to the classics. At home, in Manhattan and later Brooklyn, Bruce's parents did not collect art but did display Picasso reproductions.

Bruce received a BS in Physics from CCNY and a PhD in Nuclear Physics from CUNY. Upon graduation, Bruce was hired as a research physicist at Harry Diamond Labs in Washington, DC, where he worked on many projects and published papers in semiconductor and laser physics, as well as applying this research to the developing AI fields of pattern recognition. During a nine-month assignment to the Geological Survey in 1978, Bruce provided recommendations to improve safety for offshore oil and gas drilling operations. Wanting to teach, he retired from DoD after 36 years and in 2007 was hired as an Adjunct Professor at Montgomery College, Takoma Park, where he taught physics for 12 years.

In 1973, as a father of two boys living in the DC suburbs, Bruce bought his first two oil paintings. In 1981, following a divorce, Bruce married Joan, purchased a home, pursued art to cover its walls, and cultivated surrounding gardens. In the early 1980's, Washington DC's museum and gallery communities were vibrant. Soon, purchases led to relationships with gallery owners and artists, and over time a collection was born. Bruce and Joan did not seek to form a collection. Rather, they collected for the joy of exploring new and provocative imagery or forms, displaying them to enhance their home with narrative and memory, while at the same time supporting local art.



August 2025: The Webers celebrating their 44th Wedding Anniversary.
Photo credit: Unknown

JOAN WEBER

Joan Weber is a seasoned businessperson and active participant in many arts organizations in the DMV, including 20+ years with the Washington Sculptors Group. As a child growing up in NYC, Joan was trained in ballet and introduced to the visual and performing arts. She and her family regularly attended museums, Broadway musicals, and Gilbert and Sullivan operettas.

Joan's love of sculpture flowed naturally from her ballet experience while her love for painting was stimulated by two books: a portfolio of Van Gogh images and a catalog of Steichen's 1955 MoMA Exhibit, *The Family of Man*. This early and deep-seated fascination with strong visual experiences is the driving force behind her art collecting.

Professionally, Joan earned a BA in Biology from Adelphi University; an MA in Medical Sociology from Queens College, CUNY; and completed all but the dissertation for her PhD at Mount Sinai Medical School, CUNY. She taught Sociology at Brooklyn College and Trinity College in Hartford, Connecticut for a total of 11 years. During that time, she started a business with her aunt exporting used printing and paper converting equipment overseas.

Following a divorce, Joan met Bruce, and in 1981 they married. Early in their marriage both agreed that they loved visual art and would start gathering work. Joan worked for 23 years with Balmar Printing, mainly as a Senior Vice President of Sales. After retiring from Balmar, Joan joined Maisel Development Company in Silver Spring as a partner. Today

she is mostly retired from business, giving her the time for a more active involvement with the DMV visual arts community. Her loves include her two step-sons, Jason and Joshua, and their brides, Shawna and Erin, and grandson, Gabriel. Joan is an avid gardener, cook, host, and art collector.

LAURA ROULET

Laura Roulet is an independent curator and writer, specializing in contemporary, Latino, and Latin American art. She was one of five international curators chosen for the initial 5x5, a major public art initiative in Washington DC. *A Humanist Touch: Selections from the Weber Collection* marks her sixth exhibition curated for the American University Museum at the Katzen Arts Center, preceded by *The Human Flood*, *Ellyn Weiss + Sondra N. Arkin*, *Eastern Front-Western Front*, *World War II Photojournalism* by *Georgi Zelma* and *Constance Stuart Larrabee*, *Landscape in an Eroded Field*, *Ian Jehle*, *Dynamical Systems*, and *Foon Sham: Escape*. She also organized *The DMV Collects the DMV* (Kreeger Museum), *A Dark and Scandalous Rockfall* (Mexican Cultural Institute); as well as exhibits at the Huntington Museum of Art in West Virginia and the “National Drawing Invitational” at the Arkansas Arts Center in Little Rock. International exhibitions include the OAS Art Museum of the Americas as well as exhibits in Mexico City and Puerto Rico.

She is a regular contributor to *Sculpture* magazine. Her other publications include many catalogue essays, articles in *American Art*, *Art Journal*, and *Art Nexus*, and the book *Contemporary Puerto Rican Installation Art: the Guagua Aerea, the Trojan Horse and the Termite*. She worked on the Ana Mendieta retrospective at the Hirshhorn Museum and Sculpture Garden, and contributed to that catalogue.

THANK YOU

Many thanks to Jack Rasmussen, C. Nicholas Keating and Carleen B. Keating Director, American University Museum at the Katzen Arts Center, for inviting us to exhibit works from our collection at the AU Museum and to AU's Beth Bright, Sarah Ernst, Kristin Howard and Kevin Runyon, who made the exhibition and catalog happen, and who made smooth the very complicated process of accomplishing this. A special thanks goes to the Alper Initiative for Washington Art for its support of the exhibition and catalog.

Another special thank you goes to Laura Roulet, who curated this exhibition and who asked us to trust her to make a beautiful exhibit and catalog with this work. Well done and thank you for your hard work and dedication; we learned a lot along the way.

We want to acknowledge Emma Poisel, 2025 graduate of AU, who helped us create and organize the database for our collection, to Robin Moore who very generously consulted with us on collection management software we used, and to Greg Staley for his beautiful photographs of the work. Also, we want to thank Carmen Gimenez and Alma Gomez who each, over the years, maintained the work in excellent condition.

Thanks also to the artists in the exhibition for their help gathering accurate information and photos. For those artists in our collection not represented in this exhibition, you need to know that living with your work is a joy; we see the work every day and it makes a difference in our lives. That matters.

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Inside front cover: Hsin-Hsi Chen, *Rebus* (detail), 1999. Pencil, paper on board, 20.5 x 20 x 2.5 in.
Back cover: Sheldon Scott, *Eucharist, 1619* (detail), 2019–21. Archival digital print, 19 x 28 in.

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MISSION STATEMENT

The Alper Initiative for Washington Art promotes an understanding and appreciation of the art and artists of the Washington Metropolitan Area. We provide and staff a dedicated space located within the American University Museum to present exhibitions, programs, and resources for the study and encouragement of our creative community.

