



# New American Paintings

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## KYLE HACKETT

**Region:** South

**Website:** <http://www.kylehackettstudio.com>

**City / State:** Washington, DC

Manipulating the authority of representational portraiture, I deconstruct historical ideas of secure identity and fixed painting techniques. I highlight contingencies between self and the constructed image as I attempt to clarify my contemporary hopes, fears, and insecurities about racial and socioeconomic progress. By putting myself in the position of sitters from precarious nineteenth- and twentieth-century modes of portrayal, I create work rooted in the need for empathy and a historical desire for connection and feeling.

Using multilayered academic painting approaches, I deconstruct the technical and social fabric created by, but not limited to, art-historical traditions. Through a form of self-representation, I emphasize conflicts between the inner and the outer in order to foster new realities and new ways of being understood as not brown or white, wealthy or poor, but human. Often acknowledging the incapacity of classical methods for telling the truth, I stress ideas of vulnerability, false glamorization, and the anxiety of reconciling the past with the present.



### APPEARANCES

2018, South, Issue #136



## ABOUT FACE

EXHIBITION DATES: JUNE 18 - JULY 13, 2019

RECEPTION: THURSDAY, JUNE 20, 6 - 8 PM



The Painting Center is pleased to present *About Face: Portraits in Paint & Clay* from June 18 to July 13, 2019 with an opening reception on Thursday, June 20th from 6-8 PM. The exhibition is curated by Patricia Spergel and Shazzi Thomas and funded by a generous donation from the Caroline Lowndes Foundation.

In this age of social media overload and written interactions using emojis which often substitute for true face to face conversations, it is most definitely a refreshing change of pace to stand in front of a work of art that insists upon engagement. Faces are a primal subject matter and traditional portrait painting has been around for hundreds, if not thousands, of years. Yet making a portrait, be it observational or abstracted, of a human or an animal, with paint, pigment, clay or wax, can seem like a revolutionary act in 2019.

The phrase "About Face" has several meanings—it can straightforwardly refer to something about the face; or it can be a command given to soldiers to tell them to physically turn around and face the other way. Idiomatically it can mean a complete, sudden change of direction, position, opinion, principle or attitude. While this exhibition is intended to literally be "about faces", it's hard not to read any work with the subtext of the charged political environment. When one experiences a painting or a sculpture "face to face", as opposed to seeing it on a screen, subtleties emerge much in the same way that speaking to someone in person rather than on the phone allows the conversation to include facial cues, tilts of the head, which can make the reading of emotions more clear.

The artists in the exhibition are: Dasha Bazanova, Jeff Bliumis, Alexandra Rutsch Brock, Pam Butler, Deborah Brown, Susannah Coffey, Kyle Coniglio, Donna Festa, Kyle Hackett, Ryan Michael Ford, Barbara Friedman, Lavaughn Jenkins, Catherine Kehoe, Aubrey Levinthal, and Elise Siegel.

# Bethesda Painting Awards

[Home \(/bethesda/bethesda-painting-awards\)](#)

[2019 Finalists \(/bethesda/finalist\)](#)

[Exhibition \(/bethesda/exhibition\)](#)

[Jury \(/bethesda/bethesda-painting-awards-jury\)](#)

[Founder/Chair \(/bethesda/founderchair\)](#)

## June 2019 • Gallery B

### BETHESDA PAINTING AWARDS JURY

#### Selection Panel

The 2019 competition will be juried by **Kyle Hackett**, **Sue Johnson** and **Susan Zurbrigg**.

#### Kyle Hackett

**Professor of Studio Art, American University**  
**2014 Bethesda Painting Awards Winner**

**Kyle Hackett** is a Visual Artist based in Washington, D.C. and Professorial Lecturer in Studio Art at American University. Hackett has received numerous honors and awards, including Best in Show at the 2014 Bethesda Painting Awards Exhibition and Best in Show at the 2015 Regional Juried Biennial at Rehoboth Arts League. His work has been featured in *New American Paintings*, *The Washington Post*, and was included as "Ten Memorable Paintings of 2014" in the *Huffington Post*. He was also a semifinalist for the 2016 BP Portrait Award at the National Portrait Gallery in London. Hackett has exhibited work in Maryland, Delaware, Virginia, Pennsylvania, Massachusetts, Florida (Miami Art Fair), Washington, D.C. and New York. Hackett has completed residencies at The League Residency in NY as recipient of the Ruth Katzman Scholarship, Contemporary Artists Center, NY and Vermont Studio Center, where he was the recipient of the Civil Society Institute Fellowship. He earned his Master of Fine Arts in Painting from the Hoffberger School of Painting at Maryland Institute College of Art and his Bachelor of Fine Arts, as a McNair Scholar, from the University of Delaware.

#### Sue Johnson

**Professor of Art, St. Mary's College of Maryland**

**Sue Johnson's** artwork has been the subject of over 40 exhibitions in the United States and England at venues including the Tweed Museum of Art (Duluth, MN), Jan Cicero Gallery (Chicago, IL), Eleanor D. Wilson Museum of Hollins University (Roanoke, VA), Brooklyn Botanic Garden (Brooklyn, NY), Pitt Rivers Museum (Oxford, England), The Rosenbach Museum and Library (Philadelphia, PA), Salisbury and South Wiltshire Museum (Salisbury, England) and University of Richmond Museums (Richmond, VA). Reviews of Johnson's work have appeared in *The New York Times*, *The Washington Post*, *The New Art Examiner* and *Art Papers*. Her work is in numerous public collections including the Muscarelle Museum of Art, MOMA/Franklin Furnace Archive, Yale University Libraries, Smithsonian American Art Museum Libraries and Prudential Life Insurance Co. Before joining St. Mary's College of Maryland, she held teaching positions at Parsons School of Design, Marymount Manhattan College and Herron School of Art/Indiana University-Purdue University in Indianapolis. She earned a Master of Fine Arts in Painting and Printmaking from Columbia University, a Bachelor of Fine Arts in Painting from Syracuse University, and studied painting in London and Florence with Syracuse University.

#### Susan Zurbrigg

**Painting and Drawing Area Head & Professor of Art, James Madison University**

Artist **Susan Zurbrigg** is a native Chicagoan presently living in Harrisonburg, VA. She is a painter and full Professor in the School of Art, Design & Art History at James Madison University. Her work has been featured regionally and nationally in numerous solo and group exhibitions including Second Street Gallery, Charlottesville, VA; The Staller Center for the Arts, Stony Brook, NY; and The Painting Center, New York, NY. She describes painting as "exploratory thinking" and "a place where philosophical, conceptual and cultural ideas can thrive." Her artwork examines issues of identity and autobiography within the language of abstraction. She earned her Master of Fine Arts in Painting from M.F.A. Indiana University, Bloomington and Bachelor of Arts in Painting from Bard College.





## CITY OF BALTIMORE

# *A Mayoral Salute*

*On behalf of the citizens of Baltimore, I am pleased  
to salute*

*Kyle Hackett*

*In recognition of your art exhibit "Rate of Contingency" in  
Baltimore's City Hall. Dedicated to the memory of Dr. Martin  
Luther King, Jr., this exhibit highlights contingencies between self  
and the constructed image as you examine your contemporary hopes,  
fears, and insecurities about racial and socioeconomic progress. On  
behalf of the citizens of Baltimore, thank you for sharing your  
talent with all who visit and work in City Hall.*

**March 14, 2019**

*Catherine E. Pugh*

**Catherine E. Pugh  
Mayor**



## Still Pond native, Hackett, opens exhibition in Baltimore

Dec 28, 2018



Above Image: Detail, *After Builder # 1*, Oil on aluminum / Photo Credit: Mark L. Dennis / Kirk Shannon-Butts

Work by Still Pond native Kyle Hackett will be on display at the Baltimore City Hall through March 22. There will be an opening reception from 6 to 8:30 p.m. Jan. 15.

CONTRIBUTED PHOTO

BALTIMORE — The gallery in Baltimore City Hall opens its first solo exhibition of 2019, “Rate of Contingency,” from emerging artist Kyle Hackett.

“Rate of Contingency” opens on Jan. 8 and is on view until March 22. There will be an opening reception from 6 to 8:30 p.m. Jan. 15.

“Unfolding across the North and South galleries in Baltimore City Hall, ‘Rate of Contingency’ addresses how society ranks and values the potential of conflict beneath formality. More specifically, the limits and extents of a provisional approach to self-representation,” a news release states.

“Manipulating the authority of representational portraiture, my work deconstructs historical ideas of secure identity and fixed-painting techniques through subtexts of the staged, self-aware portrait. I highlight contingencies between self and the constructed image as I attempt to clarify my contemporary hopes, fears and insecurities about racial and socioeconomic progress,” Hackett said in the release.

“Using academic multilayered painting approaches, I unpack the technical and social framework created by, but not limited to, art-historical traditions. By exploring a provisional approach to self-representation, I emphasize conflicts between the inner and the outer, in order to foster new realities and new ways of being understood as not brown or white, wealthy or poor, but human,” Hackett said.

Born in Still Pond and currently based in Washington, D.C., Hackett is a professorial lecturer in studio art at American University. He holds a Master of Fine Arts in painting from the Hoffberger School of Painting at Maryland Institute College of Art. His bachelor's is in fine arts, and he is a McNair Scholar from the University of Delaware.

He has completed residencies including: the League Residency in New York receiving the Ruth Katzman Scholarship, Contemporary Artists Center, N.Y. and Vermont Studio Center, where he was the recipient of the Civil Society Institute Fellowship.

Among his honors and awards are Best in Show at the 2014 Bethesda Painting Awards Exhibition at 24 years old, making him the youngest winner in the contest's history, the release states.

His work has been featured and written about in *New American Paintings*, *The Washington Post*, and distinguished as "Ten Memorable Paintings of 2014" in the Huffington Post. Hackett was a semifinalist for the 2016 BP Portrait Award at the National Portrait Gallery in London.

For more information contact, Kirk Shannon-Butts at 410-361-9301 or [Kirk.Butts@BaltimoreCity.gov](mailto:Kirk.Butts@BaltimoreCity.gov).

THE GALLERY IN  
**BALTIMORE**  
**CITY HALL**

Mayor Catherine E. Pugh

# ARTIST TALK

**KYLE HACKETT**

RATE OF CONTINGENCY

MODERATED BY

**SARAH STEFANA SMITH, PhD**

MARCH 14TH

6:00 p.m. – 8:30 p.m.



#SEEYOUATTHERO



# KYLE HACKETT

NEGATION

MAR 21 – MAY 9, 2018

RECEPTION

MAR 21, 6-8 PM



GOYA CONTEMPORARY  
GOYA-GIRL PRESS

3000 Chestnut Ave, Mill Centre 214  
Baltimore, Maryland 21211  
410 366 2001 [goyacontemporary.com](http://goyacontemporary.com)



## Kyle Hackett: Negation

1 / 2



Kyle Hackett:  
Negation  
Installation View 1



**Kyle Hackett: Negation**

March 21, 2018 - May 9, 2018

Opening Reception:

Thursday April 5, 2018 6pm - 8pm

2003

2002

2001

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## Goya Contemporary , Stand n° AM109



**Goya Contemporary Gallery** is pleased to present new and important works by the following artists at the 2018 Art Miami Fair. Joyce J. Scott, Liliana Porter, Louise Fishman, Louise Bourgeois, Kyle Hackett, Soledad Salamé, Timothy App, Claire Campbell Park, Friedel Dzubas, Sergio Sister, George Rickey, Lynda Benglis, Trace Miller, Sanford Biggers, Madeleine Keesing, Robert Nozkowski, Wilhelm Mundt.

Located at Booth A109. Goya Contemporary Gallery will highlight new works by gallery artist Joyce J. Scott as well as works from her celebrated exhibition *Joyce J. Scott: Harriet Tubman and Other Truths*, the retrospective exhibition Goya Contemporary organized with Grounds For Sculpture in NJ.

## GOYA CONTEMPORARY

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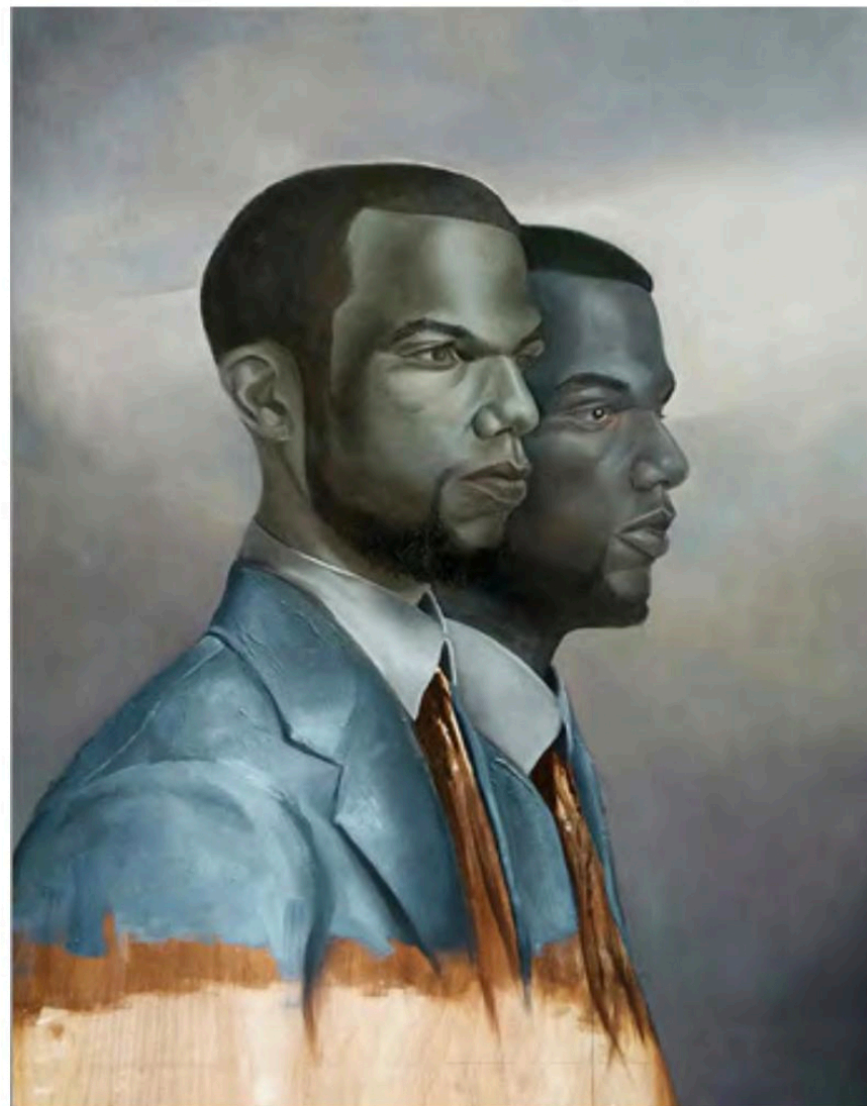
STAND AM109

**Personnel:** Martha Macks Kahn & Amy Eva Raehse

**Exhibiting Artists:** Anni Albers, Timothy App, Lynda Benglis, Sanford Biggers, Louise Bourgeois, David Brown, Claire Campbell Park, Sonya Clark, Friedel Dzubas, Sally Egbert, Louise Fishman, Kyle Hackett, Evelyn Hofer, Madeleine Keesing, Wilhelm Mundt, Liliana Porter, Soledad Salamé, Fanny Sanín, Joyce J. Scott, Sergio Sister, Jo Smail



Joyce J. Scott, "Shackles / Heart and Hand," 2017, Glass, beads, thread, wire, 3 x 14 x 5 inches.



Kyle Hackett, "On Stand," 2014, Oil on panel, 32 x 24 inches.



# ETHAN COHEN

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## ETHAN COHEN NEW YORK

251 w 19th st.  
New York, NY

## TALENT 2018

Sep 6th- Nov 6th



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A group exhibition of gallery artists and pieces from the gallery collection. Heading into the fall season, this exhibition offers a glimpse of things to come.

**Featured Artists:** AI WEIWEI, ANNA NAVASARDIAN, ABOUDIA, AVELINO SALA, CHARLEE SWANSON, MOFFAT TAKADIWA, GONÇALO MABUNDA, JOHN ASLANIDIS, DESHAWN DUMAS, ISAAC ADEN, JEFFREY SPENCER HARGRAVE, BAILEY BOB BAILEY, HAN XIN, KYLE HACKETT



John Seed, Contributor  
Professor of Art History

# Empathy, Humanism and Liberalism: Today's Realism is Anything But Conservative

03/19/2016 01:22 pm ET | Updated Dec 06, 2017

There is a bias that seems to be rapidly fading these days, but I still run into it from time to time: realist painting that traces its roots back to the grand European traditions, is inherently "conservative." I still come across reviews of exhibitions where terms like "academic" and "kitsch" are used by critics as poison darts to negate the works and intentions of traditionally skilled painters. In these contexts there is often a faulty association being made: if an artist's training is rigorous and traditional, their political inclinations must also be retrograde. It's a weak and dangerous correlation that creates mis-understandings and underestimates the intellectual independence of the current generation of realists.

"This is a subject I'm actually thinking about a great deal these days, particularly in light of the extreme political polarization we've seen take root in the US in recent years," comments artist Steve Linberg, "Once you have 'conservative' stuck to you as an artist, then no further evaluation is needed, or desired. And that's a way to give people less attention than they deserve, and to oversimplify, and that's always regrettable (at best), or even dangerous (at worst)."

In terms of values— political and personal—skilled representation strikes me as being a way of working that can say whatever it wants to say. Artist Betty Shelton puts it this way: "To be a realist, in this day and age, makes many of us independent thinkers, and not compelled to follow what is 'popular.' I personally don't think that being a realist equates with being conservative, or liberal."



Kyle Hackett, *Forward Restraint*, 2015. Oil on panel, 32 x 24 in.

"While we are motivated by very different goals and aspirations, the question, 'What is the meaning of life?' seems humbly universal. My experiences prove this answer is rooted in the need for empathy — an individual volition driven by the need for connection and feeling."

- Kyle Hackett

 John Seed, Contributor  
Professor of Art History

# Ten Memorable Paintings from 2014

12/22/2014 10:06 am ET | Updated Dec 06, 2017

All of these *artists to watch*. So few *artists to look at*.

- Dave Hickey

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When I came across writer/critic Dave Hickey's quote a few nights ago on [Facebook](#) I had to smile. For the past two weeks I have been looking over more than 550 submissions for this blog, which I guess is my version of a top ten *Artists to Watch* blog: yes Dave, it's that time of year. Of course, I hope this blog is a bit different. I truly hope that what you find here are *artists to look at* whose visually charged work lingers in your memory for a long time to come.

The art and artists you see here were carefully chosen: there were some really tough cuts involved getting this list down to just ten. Seen as a group, they represent a slice of what I think matters in painting, and if I had to present my taste as a list of adjectives the words *authentic*, *masterful* and *heartfelt* would be on it.

As time goes by I'm realizing that I like artists whose work resonates a quality of egolessness: the power of what their work comes from a dedication to their craft that allows their imagery to come through them. These artists stand out both as individuals and also as painters who join the long, varied and distinguished lineage of Western painting.

With each painting I am providing some comments by the artist, a few comments of my own and a direct link to the artist's personal website.



## Artist's Comments:

This is a self-referential portrait. I recall the image of insurgent abolitionist, John Brown and his declaration of war on slavery. I made *After Brown* when my brother faced trial in court and was labeled as a young black male, despite being of mixed race. He was incarcerated.

The pressed hand represents hope or a passage back into time that would allow me to participate and give a testimony. Out of desperation to be authentically heard, I broke the illusion of painting/underpainting with my handprint. I satirically indicate a touch of criminal identity (fingerprints) prosecution, inner-rage and the doubt of overcoming or defending race when *marked brown* on trial.

## John Seed:

The mark of the artist's hand serves as a signature and an accusation, giving this work both tremendous immediacy and a lingering sense of moral challenge.

Website: <http://www.kylehackettstudio.com>

Kyle Hackett, *After Brown*

Oil on aluminum, 20 x 16 inches



# The Chautauquan Daily

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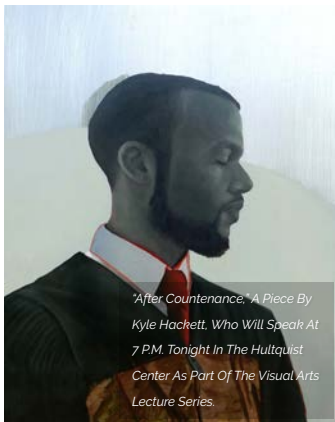
STAFF

## In VACI lecture, Hackett to discuss self-reflection in work, path as artist

by KIRBY DAVIS on JULY 12, 2018 • 631 VIEWS

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Not everyone sees the connection between civic engineering and fine arts, but Kyle Hackett does.

During his sophomore year at the University of Delaware, Hackett switched his civic engineering major to fine arts. He thought both fields shared some of the same principles: having the time and space to generate your own ideas and to think about "what you want to think about," he said.

Hackett will speak at 7 p.m. Friday, July 13, in the Hultquist Center as part of the Visual Arts Lecture Series. He'll discuss his path from undergraduate school to working as a professional artist.

This is Hackett's first time visiting Chautauqua Institution.

"It's a lot to take in," Hackett said. "What I appreciate the most is the respect for creative arts, and how people outside the art school have an interest in that. It seems like you have access to a lot of culture all at once, and people are really taking advantage of it."

He was a "tinkerer" growing up, Hackett said, and "always drawing." Studying engineering his freshman year made sense because he thought it would allow him to solve civic problems creatively. But Hackett began studying fine arts instead, the following year, when engineering wasn't what he'd anticipated.

"For me, there wasn't enough creative freedom, and I felt constrained," Hackett said.

Hackett, a visual artist, primarily crafts oil paintings but has worked with other mixed media as well. He was particularly inspired by Dutch and Flemish masters who employed the seven-layer technique, an intricate painting process that "only people who had the luxury of time could know," he said.

Hackett's work is centered on self-reflection. At the start of his career, this was "daunting," he said, particularly at his first solo exhibition. Since then, Hackett has grown comfortable with showcasing his work, even when the subject matter is relatively personal.

"It's no longer intimidating because you recognize that we're human," Hackett said. "And to be human, it means to be flawed, so we all have these insecurities and these things, but not everyone is willing to talk about it or put it out there."

With his work, Hackett hopes to evoke empathy from people and to "reconcile the past with the present," he said. He considers his position in the art world in relation to artists whose techniques he now studies and emulates, and questions how they compare to one another.

Hackett received his master's degree in painting from the Maryland Institute College of Art in 2013, and has been teaching art at American University since last year.

His work was featured at a production of *Othello* at American University last winter. Professor of Theater Caleen Jennings produced a modern version of the play with added "stage combat, a solo saxophone, original artwork, and a multiracial cast," according to American University's website.

"Kyle Hackett's artwork and the moving collages created by the cast sparked meaningful dialogue and enabled our ensemble to face some of the tough issues in this play," Jennings told American University's College of Arts and Sciences.

"A lot of my inspiration is a self-reflection on my position within art history and my position within contemporary society," Hackett said. "When I say 'position,' I mean socioeconomic, racial and cultural positions, and how I measure up to that."

Hackett often paints himself as a "sitter," or someone who would pose for paintings during the 18th or 19th century. On his website, Hackett says he "hopes to foster new realities and new ways of being understood as not brown or white, wealthy or poor, but human" with his work.

"By opening up a conversation about what painting used to be and where it is now," Hackett said, "there's new territory to



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THE AUTHOR

**KIRBY DAVIS**

*Kirby Davis covers visual arts for The Chautauquan Daily. The proud Clevelander is a rising senior and a journalism/American studies double major at Miami University in Ohio. When she's not writing, Kirby is probably watching a movie, re-watching "Gilmore Girls" or brainstorming potential names for her future pet corgi.*

# IN MY LIKENESS

Mequitta Ahuja | Michelle Dickson | Kyle Hackett  
Julia Oldham | Sheldon Scott | Alessandra Torres

THE SILBER GALLERY  
Goucher College Athenaeum

*In My Likeness* brings together six contemporary artists who each feature themselves as the subject in their works. Through sculpture, painting, performance, photography, and video, the artists explore different aspects of selfhood that are far removed from the typical self-portrait. Instead, their works focus on the fluidity of identity and the different selves we portray. Historically, self-portraiture has been used as a didactic tool in teaching budding artists how to draw the human form from observation; armed with a mirror—or a photograph—they themselves are a readily available model. Undercutting the traditional and more formal aspects of self-portraiture, artists today confront a multitude of complexities relating to the self. In today's culture we simply cannot perceive ourselves without subconsciously knowing that other people's perceptions play a significant role. Thus, self-portraits are ultimately signifiers of self-consciousness. They offer fertile areas of exploration in terms of cultural and social identities, gender, class, race, physical abilities, and sexual orientation.

Personal power over imagery and context is also paramount in self-portraiture; this attempt to control how one is perceived is exemplified by our obsession with modern day selfies. Sometimes, the self-portrait is less about personal identity and more a fictional or historical character embodied by the artist. These fictitious depictions allow artists to illustrate autobiographical narratives in a seemingly safer way; the artists are able to remove some of their vulnerabilities in favor of subversion. In the broader spectrum of contemporary visual art, the use of oneself is not that common. However, in other art forms such as dance, theater, poetry, and music, it is so commonplace we fail to recognize it as self-portraiture. Whether performing directly for an audience, or documenting a performance through video or photograph, artists use their bodies and voices to tell a story that connects us emotionally and physically, while peeling away layers that cloak and bind us all. Expressive in their emotional density, the works in this exhibition offer multiple entry points to the always elusive question, who am I?

— Laura Amussen, Curator



## ARTIST BIOS

**Mequitta Ahuja** holds an M.F.A. from the University of Illinois. In 2007, Holland Cotter of the *New York Times* wrote of Ahuja's NY debut exhibition, "Referring to the artist's African-American and East Indian background, the pictures turn marginality into a regal condition." Museum exhibitions include: *A Woman's Hand* at the Saatchi Gallery, *State of the Art* at Crystal Bridges, *Marks of Genius* at the Minneapolis Institute of Arts, *Portraiture Now* at the Smithsonian National Portrait Gallery, *Houston Collects African American Art* at the Museum of Fine Arts Houston, *Global Feminisms* at the Brooklyn Museum, and *Dancing on the Hide of Shere Khan* at the Museum of Contemporary Art Chicago. Ahuja has been an artist-in-residence at the Core Program, the Maryland Institute College of Art, the Studio Museum in Harlem, and the Siena Art Institute in Siena, Italy. Ahuja's work has appeared in *Modern Painters*, and in 2010, she was featured in *ArtNews* as "An Artist to Watch."

**Michelle Dickson** is a Baltimore-based artist who received an M.F.A. in 2011 from the University of Massachusetts, Amherst. She has had solo and group exhibitions in Maryland, Illinois, Florida, Massachusetts, New Jersey, Rhode Island, and New York. She was recently included in the *Baltimore Artist + WPA* exhibition curated by Mera Rubell at Marianne Boesky Gallery in NYC. She was a resident at Teton Art Lab in Jackson, WY and Pyramid Atlantic Art Center in Silver Spring, MD. Currently she is a resident artist at School 33 Art Center in Baltimore, MD. In 2015, Dickson had two solo exhibitions: Hillyer Art Space in Washington, D.C. and Julio Fine Arts Gallery, Loyola University, Baltimore, MD.

**Kyle Hackett** is based in Washington, D.C. He earned his M.F.A. in painting from the Hofferberg School of Painting at Maryland Institute College of Art, and his B.F.A. in fine arts as a McNair Scholar from the University of Delaware. Hackett has completed multiple residencies and has received numerous honors and awards, including Best in Show at the 2014 Bethesda Painting Awards Exhibition. His work has been featured in the *Washington Post* and the *Huffington Post*. Additionally, Hackett was a semifinalist for the 2016 BP Portrait Award at the National Portrait Gallery in London, UK. Hackett's work is notably supported and collected by Ethan Cohen New York, Wangechi Mutu Studio and University of Delaware's Museum of African American Art. He has exhibited work across the country. Hackett's upcoming 2016 exhibitions include solo shows at NOVA (Sterling, VA), Strathmore (Bethesda, MD), and Yellow Door Studios (Leonardtown, MD).

**Julia Oldham** studied art history at St. Mary's College of Maryland and received her M.F.A. from the University of Chicago. She lives in Brooklyn, NY and Eugene, OR. Oldham's work has been screened/exhibited in New York at Art in General; MoMA PS1; The Drawing Center; the Bronx Museum of Arts; and the Dia Foundation at the Hispanic Society; as well as the Museum of Contemporary Art, Chicago, IL; the Peabody Essex Museum, Salem, MA; and the Smithsonian Hirshhorn Museum, Washington, D.C. Her work has been supported by Artadia, New York, NY; the Lower Manhattan Cultural Council, New York, NY; Outpost Artist Resources, Ridgewood, NY; the Oregon Arts Commission, Portland, OR; and the City of Chicago Department of Cultural Affairs, Chicago, IL. She has participated in numerous residencies across the country. This summer her work is included in the Portland Biennial at Disjecta, Portland, OR. Oldham also collaborates with artist Chad Stayrook, known together as Really Large Numbers.

**Sheldon Scott**, of Pawley's Island, SC, received his B.S. in psychology from Francis Marion University. After years as a practicing psychotherapist, he began his creative practice as a storyteller in 2005. He has since performed four sold-out solo storytelling shows in the Capital Fringe Theatre Festival and various venues including Busboys & Poets and the Hirshhorn Museum. Scott's creative focus has now become his fine art practice. He has exhibited his works at [e]merge art fair, WPA Select Auction, Arlington Arts Center, Delaware State University, Art Miami, and the Smithsonian National African Art Museum. He has also been invited to participate in the Smithsonian National Portrait Gallery's new series, *IDENTIFY: Performance Art as Portraiture*, his first museum show, in the fall of 2016. He is represented by ConnerSmith Contemporary Gallery. His upcoming book project, a memoir, *Shrimp & Griots*, is based on his storytelling narratives of the same name.

**Alessandra Torres**, raised in Puerto Rico, received a B.F.A. from the Maryland Institute College of Art and an M.F.A. in sculpture at Virginia Commonwealth University on a Jacob K Javits Memorial Fellowship. Torres's performances, installations, and photographs have been widely exhibited in venues and exhibitions including: the "Options!" Biennial, Washington D.C.; Art Basel Miami; Exit Art's "Reconstruction Biennial"; Kim Foster Gallery and Marianne Boesky Gallery, New York City; the Arlington Art Center & Artisphere, Arlington, Virginia; the Villa Terrace Decorative Arts Museum, Milwaukee, Wisconsin; Akademie Kunst Industrie, Holland; Keith Talent Gallery, London; and Bilbao, Spain for her first international solo exhibition at Fundación BilbaoArte Fundazioa. Torres' work is included in numerous private and public art collections, including the Art in Embassies Program and the D.C. Art Bank. She has participated in such prestigious residencies as the Skowhegan School of Painting and Sculpture, Sculpture Space, Vermont Studio Center, the Prague Summer Theatre Program, and the Creative Alliance.



Kyle Hackett believes that art can shed light on histories and traditions that are concurrent with the social and cultural conditions of a particular time. Painting is a way for him to reassess his position within this timeline.

Manipulating the authority of representational portraiture, Hackett deconstructs historical ideas of secure identity and fixed-painting techniques. He highlights the tension between self and the constructed image as he attempts to clarify his contemporary hopes, fears, and insecurities about racial and socioeconomic progress. By putting himself in the position of sitters from precarious 19th and 20th century modes of portrayal, Hackett's work is rooted in the need for empathy and a historical desire for connection and feeling.

Using academic, multilayered painting approaches, his work deconstructs the technical and social fabric created by, but not limited to, painting tradition. Through forms of self-representation, Hackett emphasizes conflicts of inner vs. outer in hopes of fostering new realities and new ways of being understood as not brown or white, wealthy or poor, but human. Often acknowledging classical method's incapacities for telling the truth, Hackett stresses ideas of vulnerability, false glamorization, and the anxiety of reconciling the past with the present.

*Forward Restraint, 2015*  
oil on panel  
32" x 24"

## Self Depiction in Black and White

PAUL SHORTT (<http://www.bmoreart.com/author/paul-shortt/>) • SEPTEMBER 29, 2016 • ART AND CULTURE (<http://www.bmoreart.com/category/visual-and-performing-arts/>) • FEATURE STORY (<http://www.bmoreart.com/category/feature-story/>) • VISUAL ART (<http://www.bmoreart.com/category/visual-and-performing-arts/visual-art/>)



### Can you talk about your painting process?

My need to make art starts with my need to confront social and cultural challenges. My painting process starts with my belief about establishing conditions to think and generate knowledge for yourself. Consequently, my studio has developed into an introspective environment where I can slow down, reflect and interrogate longstanding approaches in painting and attitudes around identity that are somehow still relevant centuries later.

I'm looking at representation through ideas of secure identity and fixed "master painting" techniques. I'm unpacking the "constructed image" as I attempt to clarify my contemporary hopes, fears and insecurities about racial and socioeconomic progress. By putting myself in the position of sitters from precarious 19th and 20th century modes of portrayal, my work is rooted in the need for empathy and a historical desire for connection and feeling. I'll take hundreds of reference photos, all slightly different variations. Considering a specific time, place or emotion, I will select about three or four to inform for the actual painting.

Using academic multilayered painting approaches my work deconstructs the technical and social fabric created by, but not limited to, painting tradition. I emphasize conflicts of inner vs. outer in hopes to foster new realities and new ways of being understood as not brown or white, wealthy or poor, but human. Often-acknowledging classical method's incapacities for telling the truth, I stress ideas of vulnerability, false glamorization and anxiety of reconciling the past with the present.





**You work primarily features paintings of yourself and you seem to be throwing representation into question. I'm thinking specifically of the paintings of crumpled up photographs of yourself. Can you talk a bit about this?**

I should preface by saying that I make paintings to come to terms with my position at a particular moment in time; they're somewhat like journal entries or visual tombstones so that I can move on. I really just want the viewer to stand in front of my work, that might not look like them, and empathically connect and begin to feel what I was going through when I made the work in the first place.

The crumpled paper works are recycled photographs that were, at one time, ruled out and discarded reference photos of my portraits. This later evolved into crumpling show cards with reproductions of my own work. It's a lot about finding way to reflect. I noticed that it was liberating to crumple myself, because then I would move things around more freely and put this stressed paper next to objects, tape it, hang it, get over it, etc.

I'm very conscious about what objects go into these paintings and how they are painted. I'm not looking to depict a literal narrative by filling a frame with objects. I'm more interested in the ideas behind the feelings – the quick and visceral action of crumpling and where that happened, followed by the more reflective and longer process of painting.

Ultimately this allows me to create a painting with a similar emotional content, but without the immediate and seductive distractions of the portrait. It also offers a chance to work smaller and much more quickly through collective ideas. The subject might become paper, used up shells, or stressed masks, but nonetheless opens up new territory for exploration.



**What were your experiences like at MICA?**

My time at MICA was crucial to where I'm at now. In graduate school, I began nascent ideas of what I would later call the "Portraits of Progress" and the "Vanitas" paintings. MICA's Hoffberger School, one of the best in the country, gave me an elite platform to show work and discuss ideas with great minds. It also, gave me a direct connections with galleries and influencers the New York art world.

One of the only grad programs left that is devoted to painting, I was intellectually and artistically stimulated in a very direct way. Because most of my peers had a propensity towards abstraction, I quickly learned how to unpack the abstract/formal language of painting in a way that I can discuss and talk about any kind of work at it's essence. At the time, I didn't see this happening in any other programs and I didn't realize how important this was for me. In fact, I still haven't or for that matter, spoke with an artist or critic as sharp and gracefully poignant as my graduate director, Joan Waltemath. Graduate school was definitely a rich time that dramatically accelerated and helped to shape my identity as an artist.



**You currently teach at Archbishop Carroll High school in DC. How has teaching high school students affected your painting?**

What is best in me as a teacher, I owe to being an active artist. Teaching high school students across many levels, keeps me sharp technically and is often a humble reminder of the magic of creativity. It's very powerful to help foster student's raw and honest imaginations when you can guide them to create something they care about.

Time, of course, is the biggest luxury and there's a difficult balance to being a teacher and being a serious artist. Archbishop Carroll has been very supportive already to my career as an artist, in so far that they have generously allowed me studio space at school.

Instead of trying to keep my teacher and artist life separate I've embraced the fact. I frequently invite students and colleagues into my studio to share the process of trying to generate knowledge and understanding through creative space. When I have exhibitions and events, I explain to students what goes into it. I show them because I want to let them know, the stuff we talk about in class, it's real. One of my goals when I started teaching was to establish a notion, driven by my career as an artist, where visual arts/creativity is associated with sophistication and critical thinking.



What current or upcoming exhibitions do you have coming up?

I'm currently part of an exciting group show titled, "In My Likeness", at [Goucher College's Silber Gallery](http://www.goucher.edu/academics/studio-art-art-galleries/silber-art-gallery) (<http://www.goucher.edu/academics/studio-art-art-galleries/silber-art-gallery>) in Baltimore, which runs through August 14th. Followed by that, I will have a solo exhibition at [Yellow Door Gallery](http://www.yellowdoorartstudios.com) (<http://www.yellowdoorartstudios.com>) in Leonardtown, MD starting September 2nd. I was also invited to the [Rehoboth Art League Biennial Exhibition](http://www.rehobothartleague.org/2016-exhibitions.html) (<http://www.rehobothartleague.org/2016-exhibitions.html>) in September/October. Needless to say, it's been a very busy, but very exciting time. I have a bunch of new work in progress that I'm looking forward to sharing.

\*\*\*\*\*

**Author Paul Shortt** (<http://paulshortt.com/>) is a visual artist, writer and arts administrator. He received his MFA in New Media Art from the University of Illinois at Urbana-Champaign and his BFA in Painting from the Kansas City Art Institute. He was formerly the Registry Coordinator and Program Assistant at Maryland Art Place. He is currently the New Media Curator for [Arlington Cultural Affairs](http://www.arlingtonarts.org/) (<http://www.arlingtonarts.org/>) in Arlington County, VA and lives in Washington, DC.

Check out more of Kyle Hackett's work at his website: <http://www.kylehackettstudio.com> (<http://www.kylehackettstudio.com>).

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## Selfies of Significance

ERIN FOSTEL (<http://www.bmoreart.com/author/erin-fostel>) • AUGUST 25, 2016 • ART AND CULTURE (<http://www.bmoreart.com/category/visual-and-performing-arts/>)  
• FEATURE STORY (<http://www.bmoreart.com/category/feature-story>) • VISUAL ART (<http://www.bmoreart.com/category/visual-and-performing-arts/visual-art/>)



Kyle Hackett, "After Baltimore", Oil on Panel, 2014

Where Ahuja is addressing the compositional and narrative traditions, Kyle Hackett focuses on the physical application of paint by deconstructing the traditional seven layer Flemish process. In this process, in the step delightfully called the "dead layer," the painter works out the form of the image in grayscale. It is thought that working purely in tonal values, without the disruption of color, allows the painter to render the form more accurately. Hackett's paintings are in the "dead layer" stage, but they are not moving forward into the next stage where color is introduced (which I really wanted Google to tell me was called the "life layer" stage, but it did not).

Hackett mentioned during his artist talk that he made this decision to purely understand form, but I believe we are also meant to remove the associations color presents. Hackett is an African American artist who is painting his skin in grayscale. In the show, he displayed a series of self-portraits. In his "Approbations" portrait, his larger than life figure stands facing and confronting the viewer in a very proud manner. In his smaller portrait series, his face is crumpled up and peering out from piles of trash. These are two very different ways to depict oneself.

The trash portraits are done from throwaway photographs that he took for painting references that were not good enough for a larger painting. In his statement he discusses the "tension between self and the constructed image." In the modern times of selfies and social media, we are all constructing our own image. It is a formidable idea to be investigating this construction through the time-consuming process of traditional portrait painting. As a viewer, I feel that I am privy to an intimate and vulnerable exploration of self.



# Conflicts of Interest: Casting shadows in a cave



Who's the real dick? (Baynard Woods)

By **Baynard Woods**  
City Paper

OCTOBER 27, 2014, 5:54 PM

**B**eats skittered off the black, cave-like walls. **Josephine Olivia**, with black leather shorts and impossibly blond hair, dances a quietly ecstatic and somehow almost absent dance in the dark 14Karat Cabaret in the basement of Maryland Art Place's Saratoga Street headquarters. A dozen or so people in togas or togalike dresses sit at the tables a dozen feet back from the stage. It feels like something out of a **David Lynch** movie—if he had been more influenced by **Warhol**. But the distance between the performers and the audience seemed profound, unbreakable, and dimensional. It was the afterparty for MAP's Saratoga Toga Party.

In the fall, there are so many plays to see and review that it has been hard for me to make it to many art openings, so I was excited to have some time this weekend to go to the various openings in the Bromo Tower Arts District, which is really the center of the city's visual arts scene, despite the greater profile of Station North.

**Kyle Hackett's** show at the DCAS (Downtown Cultural Arts Center) is one of the best shows I'd seen all year—but it was a one-day show, open only on Friday. In a series of small paintings on metal, Hackett took the cubist approach of turning the portrait into a still life or the still life into a portrait and created faces that also appear as

crumpled paper, adding a Baconian anguish to the cubist angles. Other paintings, large blue-toned gray high-gloss paintings of African-American men, play on the tradition of Renaissance portraiture with humor and real painterly grace, while adding newer, clever, moving touches, as in 'After Brown' where the figure stands with palm out—the illusion of the painting is broken as the palm seems pressed, life-size, against the canvas as a palm print.

Compared to Hackett's serious attempts to grapple with the tradition of painting and race in America, the photographs of witty questions and slogans on the wall of Freddy, for instance, seem empty and flat—a single joke retold by an emotionless sociopath again and again. And next door, at Open Space (featuring erstwhile CP designer **Jasmine Sarp**), which has finally re-opened where Rock512Devil used to be after the fire that drove Open Space out of its Remington home, it was virtually impossible to see the work because the room was so crowded with celebrants and well-wishers standing around the walls and talking, looking away from the work and toward the center of the room.

After stopping by Current Space, I made it here to MAP, where a large number of the works played on Greco-Roman themes, something that always delights me, a former classics scholar. I was happy to see one of (former CP contributor) **Cara Ober**'s cut-outs of a vase painting—I've wanted to buy one of those for a long time. I felt bad about insulting her in last week's column, saying that the mayor did a mediocre interview with her and that playing by the rules pays off. Her criticism really isn't mediocre at all—I wanted to say that the mayor was playing it safe. As it turned out, the mayor did say some interesting things, including that if she were "reincarnated from another time it would be" the Harlem Renaissance. That's fucking cool, if not quite as cool as **Frank Conaway Jr.**'s recent speculations. (I should also say that I loved the freaked-out way **\$RB** looked back at the far out trumpet solo by **Brandon "Big-B" Woody** in the cover of 'Royals' she had to do for losing a baseball bet with the Kansas City mayor—way to go Brandon.) So, I said it on the phone, but I'll also write it: Sorry, Cara.

Back at MAP, **Chris Owen** showed me a series of pictures on his phone of people molesting his work of art in the show—it features a fleshy dildo and people were acting as if to suck it and jacking it.

He didn't seem happy about it. Or about its placement in the back. I saw how MAP might not want it in the window, but I also saw the serious intent of the piece, called 'Herma.' In ancient Athens, statues of Hermes with erect phalluses stood as mile markers. During the Peloponnesian War, the phalluses were smashed off all the Hermes statues (possibly by a drinking club called the Kakodaimonioi, or Hells Angels). **Alcibiades**, the general leading the Sicilian expedition, was blamed and recalled after the ships had sailed. He was sentenced for the crime, but did not return. Athens faced disaster.

Owen did his research. But it seems people saw his work as protest or joke. And I know he can take a joke. For full disclosure, I should recall that he was once a guest on my band's Barnyard Sharks Variety Show where I mockingly mistook him for **Michael Owen** and made fun of his murals and **Aaron Henkin** called him **Owen Wilson** and asked about his movie career. But something about 'Herma' actually struck me as serious and meaningful, calling to mind our own failed military expeditions and social unrest. It possessed the serious and profane in the way that Athenian comedy or Roman poetry did.

The response of some in the crowd was disappointing, but **Amy Cavanaugh Royce**, of MAP, put on a great show—both in terms of the art and the after party. Sitting down here watching Blacksage, as **Laure Drogoul** stood by the bar with flashing lights in her hair, I could see how important 14Karat Cabaret and MAP could be to this district if they were able to get a liquor license, how Bromo needs somewhere that people can go, nearby, after the openings for a couple beers and some music. When the band finished, Blacksage beatmaker **Drew Scott** and I chatted through a beer about my experiment of listening only to Baltimore music. This is the point of the experiment. I have been digging Blacksage and, on a random night out, I ended up in a room that was a cross between Warhol's Factory and some weird German cabaret where I was able to see them perform.

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**If you're making music or visual art, I'm eager to know what you're up to. Send me a link at [bwoods@citypaper.com](mailto:bwoods@citypaper.com).**

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“Forward Restraint” featuring paintings by Kyle Hackett will be on display from May 16 to June 17 in the Waddell Gallery at the Loudoun Campus of Northern Virginia Community College. The exhibition showcases oil paintings done by the Washington, D.C.-based artist.

“I believe that art can shed light on histories and traditions that are concurrent with the social and cultural conditions of a particular time and painting is a way for me to reassess my position within this timeline,” Hackett said. “Manipulating the authority of representational portraiture, I deconstruct historical ideas of secure identity and fixed painting techniques. I highlight the tension between self and the constructed image as I attempt to clarify my contemporary hopes, fears and insecurities about racial and socioeconomic progress.”

Hackett has received numerous honors and awards including Best in Show at the 2014 Bethesda Painting Awards Exhibition. Hackett’s work has gained international recognition as part of Dave Bown Projects 11th Semiannual Competition and he was a semifinalist for the 2016 BP Portrait Award at the National Portrait Gallery in London.

Hackett’s work is supported and collected by Ethan Cohen New York, Wangechi Mutu

Studio in Brooklyn, and University of Delaware's Museum of African American Art. He has exhibited work in Maryland, Delaware, Massachusetts, Florida, New York and Washington, D.C. He earned a master's degree in fine arts from the Hoffberger School of Painting at Maryland Institute College of Art.

Waddell Gallery is free and open to the public 9 a.m. to 7 p.m., Monday through Friday, and parking is free in the student parking lots after 4 p.m. NOVA-Loudoun is at 21200 Campus Drive in Sterling (20164). To learn more, contact Gallery Coordinator Don Depuydt at 703-450-2627 or [ddepuydt@nvcc.edu](mailto:ddepuydt@nvcc.edu).

# # #

*Northern Virginia Community College is the largest institution of higher education in the Commonwealth of Virginia and one of America's largest community colleges. NOVA enrolls more than 75,000 students at its six campuses in Alexandria, Annandale, Loudoun, Manassas, Springfield and Woodbridge, and through the Extended Learning Institute. For more information about NOVA and its programs or services, call 703-323-3000 or visit the College's Web site, [www.nvcc.edu](http://www.nvcc.edu).*



*After Order*, 15 x 12 in. Oil on Zinc.

# New Negation

Kyle Hackett

September 7, 2018 - October 13, 2018

Ventures Gallery

Opening Reception: Friday, September 7 | 5-7 pm

Gallery Talk *From the Artist*, Saturday, September 8 | 2:00 – 3:00 pm

Rehoboth Arts League  
12 Dodds Lane  
Rehoboth Beach  
302-227-8408

Hours: Mon-Sat: 10am-4pm  
Sun: 12-4pm



JANUARY 17 – APRIL 19, 2019

# FLIGHT SCHOOL

Studio Art Faculty of American University, Washington, DC

Concourse D/E International Gallery

Opening Reception: January 29, 3-5PM

Presented By:  
Baltimore/Washington International  
Thurgood Marshall Airport  
Static Arts Program



Featuring: Don Kimes, Tom Bunnell, Kyle Hackett, Tim Doud, Isabel Manalo, and Ian Jehle

Curated by Jack Rasmussen



Images: Don Kimes, *Blue Falling*, Ink, acrylic, collage on canvas, 48" x 36". Courtesy of the artist.

Tim Doud, *CDGJWBK (Navy Orange) M*, 2017, Acrylic, Flashe, spray paint, oil enamel on canvas, 34" x 28". Courtesy of the artist.

Tom Bunnell, *Hello! Hello!?*, 2016, Oil on canvas, 40" x 44". Courtesy of the artist.

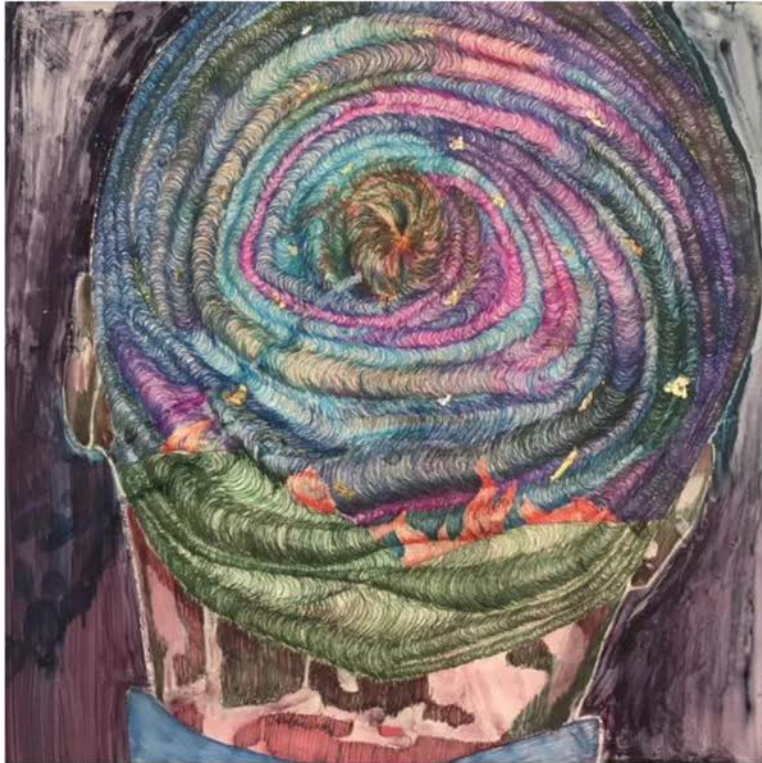
Kyle Hackett, *Progress*, 2012, Oil on canvas, 40" x 32". Courtesy of the artist.

Isabel Manalo, *Sweet Sooten*, 2005, Mixed media on canvas, 48" x 60". Courtesy Addison/Ripley Fine Art.

Ian Jehle, *The Transit of a Hilbert Space Onto Itself*, 2017, 5' x 16', chalk line, pencil, and tempera on paper. Courtesy of Hilbertraum, Berlin.



*After Judgement*, 2018. Oil on panel, 48 x 28 in.



## **FACE FORWARD**

Curated by Jarvis DuBois  
& Gia Harewood

### **Carroll Square Gallery**

975 F Street, NW  
Washington, DC

**September 7 - December 7, 2018**

Opening Reception  
September 7 from 6 - 8 PM

*You Set the Night on Fire*, 2018 by Michael Booker

### **FACE FORWARD**

This group of artists presents multiple iterations of the human figure. From the impressionistic to the geometric, they use a variety of media to shatter static ideas of what portraiture can and should be. Working in realism and abstraction, some explore hybridity by using seemingly oppositional styles, while others use traditional methods and materials in non-traditional ways. The results are a dynamic, *forward-thinking* examination of how we see ourselves and others, as well as how others might see us.

**Noel Anderson**  
**Michael Booker**  
**Amy Hughes Braden**  
**Rozeal Brown**  
**Elizabeth Colomba**

**Renee Cox**  
**Ricky Day**  
**Tim Doud**  
**Kyle Hackett**  
**Jessica Hopkins**  
**David Ibata**

**Wayson Jones**  
**Nate Lewis**  
**Alanna Reeves**  
**Sheldon Scott**  
**Stan Squirewell**





## **Prince Street Gallery**

530 West 25th Street, New York, NY 10001

646-230-0246 ■ [www.princestreetgallery.org](http://www.princestreetgallery.org)

FOR IMMEDIATE RELEASE:

December 24, 2018

### **Prince Street Gallery 11th National Juried Exhibition**

**January 2 - 26, 2019**

**Lori Bookstein: Juror**

Prince Street Gallery is pleased to announce its **11th National Juried Exhibition**. Juror, **Lori Bookstein**, selected forty-six outstanding artworks by artists from across the United States.

Lori Bookstein is a curator, collector and art dealer in New York City. Bookstein was the director of Salander-O'Reilly Galleries for ten years before opening her own gallery, Lori Bookstein Fine Art, which celebrated its twentieth anniversary in 2016. She opened Bookstein Projects on the Upper East Side in the fall of 2017. A graduate of Cornell University, Bookstein is actively involved in the President's Council of Cornell Women and an active board member of both the Provincetown Art Association and Museum and the International Medical Corps.

#### **Artists selected for the 11th National Juried Exhibition:**

Karen Abada  
Akinbo Akinnuoye  
Kim Anderson  
Martin Beck  
Soterio Bezio  
Christie Biber  
Michele BonDurant  
Lisa Brody  
Petey Brown  
Carolina Brunet  
Kyle Chaput  
Yen Yen Chou  
Susan Cohen  
Carlo D'Anselmi  
Matthew Davey  
Mollie Douthit

Ryoko Endo  
Lisa Ferber  
Christopher Ferretti  
Jill Finsen  
Louise Flax  
Ruth Formica  
Sheila Grabarsky  
Judith Gresh  
Kyle Hackett  
Emily Herberich  
Marta Jaremko  
Diana Jaworowski  
Larry Madrigal  
Catherine Maize  
Kurt Markgraf  
Juliet Martin

Mark Milroy  
Kathy A. Moore  
Ben Pell  
Esther Podemski  
Evelyn Pye  
Kimberly Quint  
Toni Silber-Deliverie  
Qing Song  
Paula Stark  
Eileen Tavalacci  
Keith Thomson  
Marguerite Wibaux  
Nancy Wolitzer  
Liliana Zavaleta

**RECEPTION FOR THE ARTISTS:** Saturday, January 19, 3 - 6pm  
Gallery Hours: Tuesday - Saturday, 11am - 6pm





Karen Abada • Akinbo Akinuoye • Kim Anderson • Martin Beck • Soterio Bezio • Christie Biber • Michele BonDurant  
 Lisa Brody • Petey Brown • Carolina Brunet • Kyle Chaput • Yen Yen Chou • Susan Cohen • Carlo D'Anselmi  
 Matthew Davey • Mollie Douthit • Ryoko Endo • Lisa Ferber • Christopher Ferretti • Jill Finsen • Louise Flax  
 Ruth Formica • Sheila Grabarsky • Judith Gresh • Kyle Hackett • Emily Herberich • Marta Jaremkó  
 Diana Jaworowski • Larry Madrigal • Catherine Maize • Kurt Markgraf • Juliet Martin • Mark Milroy • Kathy A. Moore  
 Ben Pell • Esther Podemski • Evelyn Pye • Kimberly Quint • Toni Silber-Delriver • Qing Song • Paula Stark  
 Eileen Tivolacci • Keith Thomson • Marguerite Wibaux • Nancy Wolitzer • Liliana Zavaleta

FEATURED

Board of Education

## Kyle Hackett is Class of 2019's graduation speaker

By LEANN SCHENKE lschenke@thekentcountynews.com Feb 13, 2019



Kyle Hackett, second from left, is honored as an art graduate of distinction from Kent County High School during "An Evening with the Arts" last year. Hackett will be the Class of 2019's graduation speaker. From left are art graduates of distinction Robbi Behr, Hackett, Jerome McKinney, Karen Somerville and Lester Barrett Jr.

PHOTO BY JACK ROGERS


ROCK HALL — Visual artist Kyle Hackett will be the graduation speaker for Kent County High School's Class of 2019.

The Board of Education approved Hackett as the speaker during a Feb. 11 meeting.

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Kyle Hackett (American)

Artworks Biography Dealers Events

Artworks for Sale & Auction Results

Kyle Hackett (5 results)

Availability

For Sale (5)

artnet Auctions (0)

Galleries (5)

Auction Houses (0)

Auction Results (0)

Object Type

Paintings (5)

Period



Kyle Hackett  
*After Inauguration*,  
2014  
Goya Contemporary &  
Goya-Girl Press  
Price on Request



Kyle Hackett  
*After Renaissance*,  
2014  
Goya Contemporary &  
Goya-Girl Press  
Price on Request



Kyle Hackett  
*On Stand*, 2014  
Goya Contemporary &  
Goya-Girl Press  
Price on Request



Kyle Hackett  
*After End*, 2016  
Goya Contemporary &  
Goya-Girl Press  
Price on Request



Kyle Hackett  
*Approbations  
Portrait*, 2013  
Goya Contemporary &  
Goya-Girl Press  
Price on Request

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## Kyle Hackett

American

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### Medium

- ☒ Painting

### Price

USD \$50 - \$50,000+

### Gallery

### Institution

### Time period

Sort: Default



Contact for price  
Kyle Hackett  
*Approbans Portrait*, 2013  
Goya Contemporary/Goya-Girl Press



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Kyle Hackett  
*After Renaissance*, 2014  
Goya Contemporary/Goya-Girl Press



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Kyle Hackett  
*On Stand*, 2014  
Goya Contemporary/Goya-Girl Press



On hold  
Kyle Hackett  
*After Brown*, 2014  
Ethan Cohen New York



Contact for price  
Kyle Hackett  
*After Inauguration*, 2014  
Goya Contemporary/Goya-Girl Press



Contact for price  
Kyle Hackett  
*After End*, 2016  
Goya Contemporary/Goya-Girl Press