

# You Really Got Me



Lillian Moser and Irving Garber

Circa 1932

Jameson & Thompson Gallery  
18 Bartlett Sq., Jamaica Plain, MA

January 3 – February 27, 2025

# You Really Got Me

Influenced by my father's teasing jokes and colorful stories about his childhood performing on the Vaudevillian stage in the 1920's and 30's, I grew up curious, delighted, and also somewhat unsettled by all things funny. My early indelible memories are tarnished with troubled feelings about the sepia-toned newspaper clippings he had of himself in black-face minstrel show costumes, outfits covered with spoons that clacked when he tap-danced, and dressed and coifed as a young, suave romancer. I realize now it was the complicated power of humor that straddles whether we are laughing *at* or *with* that was so unnerving.

Multi-faceted and often risky, humor depends on setting up and subverting expectations. Laughter— seductively somatic— is inherently pleasurable. And yet, simultaneously it can stimulate us to acknowledge that our response may be at the expense of another's dignity. But humor can also give us the space to connect with a new or previously avoided response. At its best, it opens ways to engage in difficult issues and conversations.

**You Really Got Me** is a small, idiosyncratic sampling of how contemporary female-identified artists are exploring humor. Represented are established, mid-career, emerging, and student artists of diverse cultural backgrounds. With the generative vocabulary of visual language expressed in various forms, **You Really Got Me** exhibits works that question how humor probes the nature of empathy, memory, self-awareness, culturally induced beliefs, as well as external and internal violence.

I curated the exhibition to prompt viewers to wrestle with how they reconcile humor's contradictions. For example, viewing images that we may identify with or project ourselves onto may oblige us to contend with bodily shame and uneasiness. Though not actually in the bathroom or caught with our pants down, we may feel exposed—a voyeur in a public space. Does laughter ameliorate that discomfort, and, if it does, how so?

What do we make of images depicting culturally prescribed racist, sexist, identity-related tropes? What can we learn from feeling caught between acceptance and abasement? What are we to think of the artist and/or the work that presents the hideous as hilarious?

Now, more than ever, when communication about difficult subject matter is imperative, humor is a potent way to reveal—and challenge—uncomfortable truths. Visual tactics such as appropriation, juxtaposition, transposition, and incongruity can be variously used to express content. And notably, the artist's particular visual language(s)—the style, color palette, mark-making, composition, and medium—fundamentally affects our perception of humor.

A visually flat, shape-based, monochrome black work or a synthetically colorful and entirely abstract painting can have us laughing **with** as much as **at** a delicate drawing or etching of a clearly recognizable figure. A raw edge, an unframed work, a collage may affect our sense of the work's immediacy or importance. Historical context and repositioning of imagery may rely on parody and irony while distortion of the human body may have the quick sting of a punchline. Change in scale and size and figure/ground shifts can place us in radically different worlds. Three dimensional objects have us moving around them, merging multiple viewpoints. Time-based video work may elicit a range of oscillating responses that span strategically from satire to slapstick.

Attention to how we perceive what a visual artist generously gives us can help us navigate both the subject and kind of humor that will inevitably evolve as we enter the next quarter century. While the nature of humor relies on contradiction, such incongruity can cultivate action as well as avoidance. Given our precarious and unpredictable socio-political climate, keen awareness of **how** and **what kind** of information is visually created and distributed is urgent. What will we be laughing **at** or **with**? Just how **will** we roll with the punches?

*Randy Garber  
January 2025*

## Eva Anderson



### *The Pink Castle of Rio Grande*

Etching, aquatint, watercolor, colored pencil, cut paper, relief

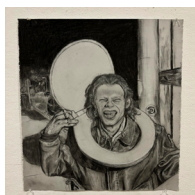
\$350 — 11.25" x 30"

Eva Anderson is an artist who creates art about memories and musical expression. Currently, she has been working on a series of prints about meaningful places in her life. Using visual humor and imaginative atmospheres, she recreates memories of places and their sentimental feelings. She uses pedestals to hold up and memorialize a moment in time of emotional importance.

Evalunaa2004@gmail.com — evalunaart.carrd.co

@evalunaa\_art on Instagram

## Sofia Coholan



### 1. *Solon's Laugh*

Charcoal drawing

Not for sale — 24" x 36"

### 2. *Mike*

Etching

Not for sale — 5" x 10.5", framed 7.5" x 24.5"



My art practice focuses on intimate and love filled moments within my life. The subjects I create in my works are of points in time that are very close and personal to me. I believe my prints are embodiments of specific moments and feelings that, although are extremely intimate, are not entirely unique to myself.

sofiacoho@gmail.com — @sofiacoholan on Instagram

## Rachel Garber Cole



### *Questions for a Dinosaur Family Photos, On the Potty #552*

Archival Inkjet Print, edition of 22

\$650 — framed 24" x 18"

I make art across performance, video, oral history, text and social engagement to explore our emotional, psychological and sensorial experiences of living in the climate crisis. Through this project-based work I ask, What does it feel like to live on a rapidly warming planet? "Questions for a Dinosaur Family Photos" is my most recent iteration of "Questions for a Dinosaur," a body of work that explores the question, When I am fearful for the future, what am I fearful for, exactly? In the original project, I asked a dinosaur 106 questions about extinction (including the question, Is it ok to have a child? Is there hope in that?). Now with my own child, I ask a new question, What does it mean to raise children in an age of mass extinction? The work is a collaboration between me, my son Ernie, and my husband Jordan Levie who photographs us.

rachelgarbercole.com — @rachelcoleslaw on Instagram

## Peyton Kim Davis

### *Funny Story, dude*

Acrylic, pastel, marker, graphite on Yupo paper

\$400 — 26" x 20"



Peyton Kim Davis (b.1991) is a Korean-American artist that lives and works in North Adams, Massachusetts. They received their MFA from the School of the Art Institute of Chicago in 2020 and BFA in printmaking from the Massachusetts College of Art and Design. Davis utilizes their background in printmaking to compose multimedias through layered drawing and painting. Stemming from their obsessive nature to represent the internal landscape, Davis' work strives to represent moments of contemplation and self reflection through humor, mark making and annotating their continuously metamorphosing visual language.

Pkimdavis.com — Peytonkimdavis@gmail.com  
@peytonkay on Instagram

## Anna DeMetrick

### *Cat People*

Monotype, found photo

Not for sale — 30" x 17"



Anna DeMetrick is a junior in the Printmaking department at MassArt. She has been an artist her whole life. She enjoys bringing her whimsical inner world to life with the help of printmaking, sewing, ceramics, and other art forms. In her spare time she collects pins, old photos, magnets, and small dolls.

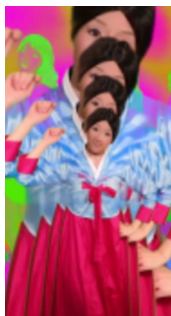
a.c.demetrick@gmail.com

## Valerie Estabrook

### *Beautiful Face*

Single channel digital video

\$5000 — 9 minutes 28 seconds



Valery Jung (정) Estabrook is an interdisciplinary artist from rural southwestern Virginia whose work explores themes of cultural expansion and assimilation. She received her BA in Visual Art from Brown University and completed her MFA at Brooklyn College. Her work visualizes narratives of longing, loss, and optimism through video, installation, and performance. Her exhibition history includes solo shows at venues such as Auxiliary Projects (Brooklyn, NY), New Gallery (Clarksville, TN), New Image Gallery (Harrisonburg, VA), along with participation in group shows worldwide. Notably, she received the AHL-T&W Gold Contemporary Visual Art Award in 2018, and served as the 2020 Sidman Fellow at the University of Michigan. Alongside her art practice, Estabrook is an educator at the University of New Mexico and manages ARTSLab, UNM's technology-focused transdisciplinary art research facility.

valeryestabrook.com — @valeryestabrook on Instagram

## Jane Goldman



*On the Edge*  
Watercolor monotype

\$2,500 — 11.25" x 30"

*On the Edge* is a piece from my Eco-anxiety /Global Warming (2018-2023) series of watercolor monotypes on 22" x 30" Arches Hot Press watercolor paper. Dark humor sets the tone, inspired by silent film comedians, especially the great Buster Keaton. In this context the comedians represent all of us, experiencing global crises in slow motion. Like them, we watch the planet beset with catastrophe in ever faster motion. In various iterations in the series, the silent comedians are depicted in a situation right before catastrophe occurs, implying that it's not the fall that hurts, it's the sudden stop. As an apocoloptimist, I hope the future proves less grim.

Goldman's art practice addresses the transformative power of light, on all levels. Working with imagery rooted in the natural world, in recent years her focus is on climate change. A piece from Eco-anxiety /Global Warming (2018-2023), was included in 2023 in the National Climate Assessment's first Art x Climate online gallery on their website ([globalchange.gov](https://globalchange.gov))

[janegoldmanart.com](https://janegoldmanart.com)

## Darci Hanna



*Baby Brain*  
Sewn, quilted, appliqued cotton

Not for sale — 25.5" x 22"

Darci Hanna is an interdisciplinary artist and curator based in Somerville, MA. She is fascinated by the places where nature and culture interact. Recent works focus on the complicated cultural landscape surrounding gender roles, objectification, breastfeeding, and early motherhood.

[darcihanna.com](https://darcihanna.com) — [darci.hanna@gmail.com](mailto:darci.hanna@gmail.com)  
[@darci\\_hanna](https://www.instagram.com/darci_hanna) on Instagram

## Ruby Hewitt



1. *Untitled*  
Dry point and spray paint aquatint

\$300 — 6" x 8.5"

2. *Nanny Cam*  
Hard ground etching with aquatint

Not for sale — framed 18" x 13.5"



Ruby Hewitt is a student artist, studying printmaking at the Massachusetts College of Art and Design. She is interested in making images through the printmaking process that are compelling and attract the viewer to experience the narrative of the work. Using playful and seemingly innocent imagery that then reveals a darker motive, the viewer is confronted with the soft manipulation of expectation and realization.

[@abelincolnsbush](https://www.instagram.com/abelincolnsbush) on Instagram



## Janet Homans

*Bostonian Minature*  
Color Pencils on paper



\$800 — 22" x 22"

My work seeks to explore the clash between the unsteady pragmatism I see in the world, and the holistic optimism lounging in my subconscious. Though I am a student printmaker, my practice is rooted in drawing. Experimenting with color has allowed me to blend my perception of the world around me with my emotional reactions. This has transformed my work into a conduit between my internal world of spirit and emotion and the Earth I walk upon.

janetshmanet04@gmail.com — @janetshmanetart on Instagram

## Lauren Kelley

*Froufrou Conclusions*  
Single channel video with sound



\$3500 — 1 minute 32 seconds

I'm inspired by the malleability of young minds and immature adults. I combine clay and tan toys to render the surreal nature of daily life.

laurenkelleystudio.com — @laurendkelleypage2 on Instagram

## Luiza Kurzyna

1. *You Are What You Eat*  
Photograph



Not for sale — 55" x 40"

2. *Mama Ladder*  
Ceramic

\$600 — 9" x 4" x 2"

3. *Tooth Grinder*  
Ceramic

\$600 — 2" x 3" x 3"



Luiza Kurzyna is a Polish-American artist based in Brooklyn, NY. She holds an MFA from Brooklyn College and a BFA from the School of the Art Institute of Chicago. She has exhibited at Every Woman Biennial, AIR Gallery, Art in Odd Places, Kunstraum Gallery, Governors Island Art Fair, Outlet, New Britain Museum of American Art, LoBo Gallery, and many others. Luiza creates ceramic and soft sculptures for interactive role-play, performance, and video. Her approach is often diaristic, intuitive, and playful; drawing on personal experiences and desires that inform the work's function.

luizakurzyna.com — @luizakurzyna on Instagram



## B. Lynch



1. *Jack & the Box*  
Gouache on paper

\$450 — framed 13" x 11.5"

The Magician sawing the box in half, is there a lady inside? Will she be safe?  
Or is it just an illusion, a trick to make us believe in the Trickster?

2. *Bee Women*  
Gouache on paper

\$450 — framed 16.5" x 12.5"

Bees are a symbol of truth, but the women in hives all covered up where is the truth?



Storytelling how society works through art, B. Lynch embellishes, makes fun of, and wonders at the societal friction in our new gilded age of income disparity. She has had solo shows at many universities and museums.

blynchart.com — blynchstudio@gmail.com  
@blynchstudioart on Instagram

## Campbell-Lynn

*Funny, Peculiar*  
Oil on canvas



\$1,200 — 30" x 20"

Born and raised in Cambridge, Campbell has navigated 'being a creative in Boston,' both under and outside the umbrella of academia for the past eight years. Going from craft-fairs, through a BFA at MassArt, to a studio space in SOWA, where she's been painting for the past two years. She likes to think of her paintings as relatable, recognizable, and suavely vacuous. Evoking from the viewer, a shared sense of normalcy—no matter who—the viewer may be. By obscuring her own personal sentiment she transforms objects into symbols and peers into archetypes while focusing on domestic bliss and the ethos of chosen family.

@art\_by\_campbell on Instagram

## Jennifer Moses

*Falling To Pieces*  
Ink on Yupo



\$3,200 — framed 29" x 23"

Jennifer Moses is represented by the Kingston Gallery in Boston. Her exhibitions have been widely reviewed. She has received fellowships to Skowhegan School of Painting and Sculpture, Yaddo, Jentel Artist Residency, the Ragdale Foundation, the Virginia Center for the Creative Arts, and the Roswell Artist in Residence. She is a Professor Emeritus at the University of New Hampshire.

In my work I strive to visually express the moment when humor meets pathos, and where is the visual line in which they intersect? My sense of humor and style of storytelling was forged from the Jewish culture I grew up in. Expressing the contradiction between laughter and sadness verbally comes naturally to me, finding that balance visually is an ongoing and exciting challenge.

jennifermosespainting.com — @jenkaymoses on Instagram



## Karen Moss



*Deluge*  
Mixed media on paper

\$3,500 — 48" x 45.5"

Karen Moss' has been showing in galleries and museums for over fifty years. Her work primarily employs mixed media collage and drawing. She finds inspiration in sources that range from CVS flyers to Romare Beardon collages as well as news media dealing with social and environmental issues.

Karenmoss.com — @Karenmossartist on Instagram

## Debra Olin



*Tweet Talk*  
Woodcut

\$200 — unframed 8" x 10"

I am primarily a printmaker, combining monoprints, carborundum and woodcuts with collage and cyanotype, constructing 2 and 3 dimensional works. "Tweet Talk" is an outlier. I do not usually think of incorporating humor in my imagery. This print seems to soften the viewer make them smile! What a great response!

debraolin.com — @debraolin7 & @madoysterink on Instagram

## Ashley Pelletier



*Party Plaid*  
Oil on canvas

\$750 — 27" x 25"

Ashley Pelletier (b. 1993) is a painter living and working in the Boston and Providence areas. Her work is about play, humor, and the formal issues specific to oil painting. Ashley received her MFA from the Massachusetts College of Art and Design and her BFA from Rhode Island College. Her work has been exhibited at the Bristol Art Museum (Bristol, RI), Abigail Ogilvy Gallery (Boston, MA), the Rhode Island School of Design (Providence, RI), Rhode Island College (Providence, RI), and other galleries throughout the Northeast. She is a 2024 recipient of a 'Make Art Grant' from the Rhode Island State Council on the Arts. Ashley currently teaches at the Massachusetts College of Art and Design and the Community College of Rhode Island.

ashleypelletier.com — @anpelletier21 on Instagram

## Barbara Poole

### *Party Girl*

Oil on panel

Not for sale — 12" x 12" x 4"



Party Girl is from the series, the Lives of the Women Saints or— there but for a good PR agent most women would be saints.

I can't remember when I have not been an artist. I'm a graduate of Mass Art And Design and the School of the Museum of Fine Arts. I've been a painter, sculptor, graphic designer, and a textile artist. I am now living in Mexico where I get to paint and draw the beautiful city I am living in of San Miguel de Allende.

barbip@yahoo.com

## Jacqueline Priola

### *The Act Of Disappearing*

Graphite on paper

\$110 — diptych, 6" x 6" each



Jacqueline Priola is a 21 year-old artist set to graduate with a BFA in printmaking from Massachusetts College of Art and Design in the Spring of 2025. Jackie creates work revolving around the feeling of memory and addresses themes of sisterhood, home, connection, and disconnection within her illustrative prints and drawings. Jackie is inspired by the idea of nostalgia and the feelings one has tied to memories, places, and people, and how these things can change over time. She is interested in the emotional response her work can evoke from the viewer and is continuing to explore these themes through different narratives and mediums within her work.

@jackiemeetswrlld on Instagram

## Amanda Ready

### 1. *Surprise*

Stoneware clay, low fire glaze

Not for sale — 5" x 3.5"



### 2. *Delivery Service*

Hard ground line etch, soft ground etch, with chine colle'

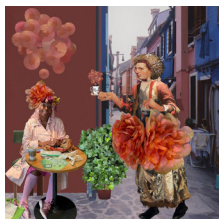
Not for sale — 15" x 23"



Graduating from the Massachusetts College of Art and Design in Boston with a BFA in Printmaking and a minor in ceramics, Amanda is multidisciplinary artist but predominantly does printmaking. As a Chinese adoptee, her work is about a lack of connection to China, questioning the authenticity of her "Asianness" and navigating being a part of two worlds. She does this by merging both Chinese and American themes and stereotypes.

arready001@gmail.com — @stale.rice\_ on Instagram

## Wendy Seller



### *Dress for Success*

Archival digital collage with gouache on paper

\$2,800 — framed 24.5" x 23.5"

WENDY SELLER'S practice explores the fusion of traditional painting technique and digital image-building. Her embrace of these polar-opposite art making approaches enables her to create intangible, hybridized worlds that integrate past and present, populated by magical figures in surreal landscape settings. She uses collected imagery to create women who emit internal power, fortitude, assertiveness, and wit. Seller sees her collages as decisively positive as she observes changes within society concerning women's lives.

wendyseller.com

## Jill Slosburg-Ackerman



### *Restless Shelf, #12*

MDF, latex paint, maple

\$2,000 — 8" x 9" x 7"

Restless Shelf # 12 is one part of a suite that represents my 22-year study of hybrid objects and function. Each of 32 finely crafted shelf-sculptures—or are they sculpture-shelves?—was installed as a discrete piece on the wall of my studio. After reading Primo Levi's "Psychophant", the story of a device that produces corporeal portraits of the people who touch it, I recognized myself as another psychophant--a generative actor in my studio--one whose objects also require participants. Inspired by the interactions described in Levi's work, I invited friends and acquaintances to collaborate with me by putting the restless shelves to use. My book, *Restless Shelves and Psychophant*, documents the project in its entirety.

jillslosburg-ackerman.com — #jillsees

## Jessica Straus



### 1. *Prince Albert*

Wood, paint, found objects

\$600 — 8" x 6" x 3.5"

### 2. *Upside Down Red Dresses*

Wood, paint, found bottle

\$600 — 6" x 4.5" x 5"



A native of New Hampshire, Jessica Straus lives in the Boston area and maintains a studio in Somerville, MA. Straus works primarily in wood and mixed media. Inventiveness, humor and narrative are key elements of her sculpture. Straus has exhibited her work at numerous venues including New Britain Museum of American Art, Fuller Craft Museum, Danforth Art Museum, Duxbury Art Complex Museum, DeCordova Museum, Brattleboro Museum, Ohio Sculpture Center, ArtTerritoire in Normandy, France, and Qorikancha Museum of Peru. She regularly exhibits her work at Boston Sculptors Gallery, Boston, MA.

jessica.c.straus@gmail.com — www.jessica-straus.com

## **You Really Got Me**\*

Is inspired by:

My late husband's (Stan Cole) dry wit and wrinkly, twinkly smile.

My forever funny kids and their spouses:

Rachel Garber Cole and Jordan Levie and Scott Garber Cole and Alison Kase.

My hilariously entertaining grandsons:

Levi Joshua Kase Cole, Isaac Orion Kase Cole and Erwin Lewis Levie Cole.

And my wonderful, wild and wooly pals who've never failed to laugh along with me.



Lillian Moser and Irving Garber      Circa 1929

in operetta roles as the bride and  
bridegroom in *Barbarossa*

\* **You Really Got Me** was written by Ray Davies, the Kinks' vocalist and main songwriter, sometime between 9 and 12 March 1964. Davies said that he had been inspired to write the song one night during his college days playing with the Dave Hunt Band, when he saw an attractive girl on the dance floor. He said: "When we finished, I went off to find her, but she was gone and never returned to the club. She really got me going." (quoted from Wikipedia)

**Randy Garber**

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@randy.garber2 on Instagram

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