

When looking at the marvelous self-portraits in this self-portrait show we realize you're not just looking at people saying, "This is who I am" or "This is me", but what they seem to be saying is "This is what I see."

And so in looking at our many, many highlights, we see moments of seeing- moments of discovery and insight. And in this show we see these discoveries and insights turned into bold expressions, explorations and statements.

Sylvia McIntyre-Cook's bold self-portrait is enormous, engaged, colorful, and full of commitment to the discovery of one's magical connection to nature.

Likewise, the "This is what I see" of Angela DeCarlis' Quarantine Portrait is recognizable, bold in its commitment to looking at the ennui in that time.

And likewise, Charlotte Newman's examination of Florida became a bold expression: floating islands of spikey cables in cages.

Other great portraits here invite us into deep insights if we enter into them on their own bold terms, whether Alfred Phillips' sensitive and seemingly simple self portrait in front of a stretched canvas, or Jessica Carter's questioning photograph, with its curious V-shaped composition in a tub: part entering, part exiting, abandoning the ritual, spoiling peace and cleanliness, looking for something (but what?) off-frame.

There are so many others: sensitively seen, playfully acknowledged, boldly expressed. I'm so happy to have seen Gainesville see itself in this marvelous show.

Tom Hart