

ART IN MEDICINE

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My Patient Baby Talk

Ruth Cohen, MD

2008 ABSTRACT SUBMISSIONS

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**Community Medicine
Dermatology
Internal/Family Medicine
Neurology
Ob/Gyn
Pediatrics
Psychiatry
Radiology**

NMA 2008 ANNUAL CONVENTION & SCIENTIFIC ASSEMBLY PRELIMINARY PROGRAM

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About the Cover

Tamarla

Artist: Evan Washington Clarke Nabrit

Size: 9 x 12 in

Oil on canvas

Year: 2000



What makes portraiture interesting is the psychological content. This is where tacit narrative begins. Forever in this contemplative moment, the sitter allows, with downturned eyes. Now she has made a decision. To not look out, into our world—something insular has taken precedence. We, who have been transformed into outsiders, are left then to question just what, exactly, that secret thought entailed.

The artist states: “There were about 20 minutes of free time that passed between the end of Sunday school and the beginning of afternoon service. And as children, this was when everybody rushed into the fellowship hall with his and her 50 cents, so sweetly coxed from auntie or grandma, to buy up a mountain of candy and snacks. hot dogs and M&Ms. But we got older, so Tamarla and I took this time for walking, around outside the sanctuary, talking; about rule-breaking, mostly.

“It was the only time we had to see one another eye to eye because we each lived on opposite sides of town. And so a few times, for a few walks, I brought my camera—as my best friend was actually quite beautiful, even as a young woman, and I wanted very much to paint her, though the logistics of an easel painting were just too impossible for a Sunday.

“In the meantime I figured a photo would have to suffice. Previously, I had been discouraged with regard to deriving honest painting from photography, as this translation was often said to compress the picture plane—and it does. But I decided to risk it.

“More than to paint Tamarla en plein air, I wanted desperately to paint her sense of adventure and her collection of mysteries, which, to my 17-year-old imagination, appeared myriad, dangerous and most utterly fascinating. Perhaps there was a vicarious thrill involved too.”

Nabrit, the youngest of three sons born in Columbus, OH, pursued the arts throughout his youth and into adulthood. A prodigious talent, he began to demonstrate at a very young age the sometimes-over-the-top creative outbursts for which he is known even today. In 1996, Nabrit was introduced to his mentor, the artist, Dr. Roman Johnson. Johnson taught Nabrit the fundamentals of how to be an artist; more importantly, he showed Nabrit how “to see.” Nabrit moved in order to study fine arts and to live the “life of the mind” at Amherst College (MA).

In his sophomore year, Nabrit began to exhibit work. The collection for “synthetic resonance,” accumulated over roughly eight months, included some 50 works in pastel, steel, watercolor and oil. The show was held at the Augusta Savage Gallery, May 6–10, 2002, in the New Africa House, at the University of Massachusetts at Amherst.

In February of 2003, Nabrit was honored to exhibit work alongside Johnson in the Students of Charles Hawthorne exhibit at the Ohio Dominican University in the Wehrle Gallery.

At the end of his third year, Nabrit received the Associates of Fine Arts Fellowship, an award granted annually by the Mead Art Museum.

Due to catastrophic circumstances, Nabrit withdrew in his fourth year in order to be home with and to help care for his family. The painful turn of events did allow Nabrit to break new ground as an artist and as a person, causing his work to develop and mature.

In a November 2005 collaboration, the Hybrid Majesty Collection, Nabrit customized a line of tab (canvas work boots with a split toe) for burgeoning label Nihon AfriQUE. The work was exhibited at DesignFesta vol. 22, in Tokyo, Japan.

For more information please contact Evan Nabrit directly at the following address: e-mail: evan@nabrit.com; website: www.nabrit.com/gallery.