

Exhibitions 2012

The Wicked Twins: Fame & Notoriety

Main Gallery

January 17 - April 19, 2012

The United States has been described as having a fame hungry culture, which has been fuelled in recent years by the plethora of communication devices, social networking sites which facilitate the dispersal of information in real time, and a slew of reality programming on both television and the internet. This exhibition will focus on the work of artists who address ideas about fame and infamy, celebrity culture, current idols, imitation of celebrities, and attempts to secure at least 15 minutes in the spotlight.

Includes the work of Susan Anderson, Emily Bennett Beck, Richard Drew, Daniel Edwards, James Horner, Christa Maiwald, Polixeni Papapetrou, Tom Sanford,

Mark Stockton, Beth Whitney

This exhibition is accompanied by a catalog with contributions by Anonda Bell, Caren King Choi, Mathieu Deflem, and Richard Schickel.



Tom Sanford, *Custom Mao Zedong (Lucha Libre)*, 2011, oil on canvas, 36"x24", courtesy of the artist

As I See It: Julie Dermansky Documents a World of Changes

Orbit I Gallery

January 26 – July 27, 2012

Multi-media artist Julie Dermansky travels the world, photographing stories of social, environmental, and political change. "For me the connection between changing politics and global warming is easy to explain—as the world's climate changes and economic conditions become more dire, protest/revolution will follow. Governments are run by and for the one percent," Dermansky says, but "the 99 is rising up."

Includes the work of Julie Dermansky



Julie Dermansky, *Protest in Tahrir Square*, 2011, photograph, 10"x8", courtesy of the artist ©Julie Dermansky 2011

Life After Incarceration: Long Shot or Picture Perfect?

Orbit II Gallery

January 26 – July 25, 2012

Funded by the National Institute on Mental Health through the Center for Behavioral Health Services & Criminal Justice Research, the research project “Living Re-entry from Inside the Community” was led by Liliane Windsor, Ph.D., MSW and Nancy Wolff, Ph.D. to seek to understand the lived experience of individuals transitioning from incarceration into communities in Newark. Ten individuals with a history of incarceration were recruited to participate in the study. Each participant received a digital camera and was asked to take photographs to depict his or her experiences with re-entry. Photographs were to depict the challenges of re-entry, resources available in Newark to aid in the transition, and potential solutions to the challenges. Participants reviewed one another’s photos and discussed their experiences in a focus group.

The paintings were commissioned as part of the project, to depict some of the major challenges and obstacles that individuals from disadvantaged communities may face in the struggle to function successfully in society.

Includes the work of Chris Burkle and various artists, in collaboration with the Center on Behavioral Health Services at Rutgers University



Chris Burkle, *Historical Trauma*, 2011, acrylic on canvas, 24”x36” courtesy of the Center on Behavioral Health Services at Rutgers University

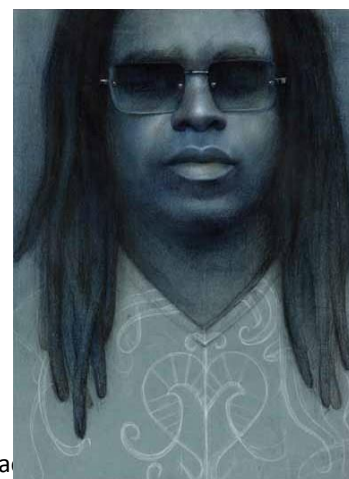
Jacques Bredy: The Grand Conversationalist

Pequod Deck

January 26 – July 25, 2012

Newark artist Jacques Bredy works in a meticulous, realistic style that exposes his exploration of “subtlety of texture, the sensitive characteristic of line, the fluid aspects of gesture, form and tonality.” He writes, “my work is honest, obsessive, arduous, and liberating... the exploration of my subjects, is the grand intention, the diversity of them reflects the multifaceted palette from which I am able to choose. Contrast is an important element in my work. The people, the objects and their juxtaposition. I explore the questions that making my art presents. I embrace the communication it conjures. It is the grand conversationalist.”

Includes the work of Jacques Bredy



Jacques Bredy, *Pequod Deck* (detail), 2011, pencil and chalk on toned paper, 16”x12”, courtesy of the artist

CONTRAST: 2012 Senior Graphic Design Exhibition

Main Gallery

April 26 – May 16, 2012

This annual exhibition displays the portfolios of graduating graphic design students from Rutgers University, Newark Campus. They write: “In the past four years we have been taught that CONTRAST is pushing the hardest black on the softest whites. Contrast is juxtaposing telescopic distance with microscopic detail, it's setting up big against small, smooth against rough, crisp focus against a soft blur, it is even about looking at the type and creating serif to sans serif mutual conflicts. Being a class of diverse races, we view contrast as more than just a part of design but also an idea. Contrast is the push and pull of criticism, support, and the exchanging of experiences and inspirations.

Includes the work of Aciel Bernal, Phil da Silva, Alan De Risi, Amber Evans, Samer Fouad, Alex Lee Kelly, James King, Jacqueline Kinney, Coco Kim, Curtis Labow, Run Kung Law, Sara McGowan, Ismael Sanchez, Hanyi Shen, Bruno Zatta



Terry Boddie, *Utterance*, 2008, photo emulsion, 30"x22", courtesy of the artist

Threshold of Your Mind: Work from the Paul Robeson Galleries' Artist Educators

Main Gallery

May 24, 2012 – July 25, 2012

“The teacher who is indeed wise does not bid you enter the house of his wisdom, but rather leads you to the threshold of your own mind.”

-Kahlil Gibran, *The Prophet*

The Paul Robeson Galleries is committed to encouraging unfettered artistic freedom, cultural democracy, and transnationalism through exhibitions and art education programs. This exhibition showcases the diverse work of our artist educators. While we frequently witness the good work they do in making art accessible to the Greater Newark community, this exhibition is an opportunity to celebrate them as visual artists.

Includes the work of Manuel Acevedo, Ahmondylla Best, Terry Boddie, Jerry Gant, Nadine LaFond, Carol Masi, Narciso Montero, Joseph Sabatino, Raul Villarreal, Beth Whitney, Adrienne Wheeler, Sherri Zuckerman

What Cannot Be Cured Must Be Endured

Main Gallery

September 4, 2012 – January 9, 2013

Since the time of the ancient Egyptians, the history of western art has been littered with depictions of medicine and healing—a topic which continues to inspire artists to this day. Traditional western discourses generally focus on the detection of damage or illness in the body, the diagnosis, and the application of relevant treatments and cures towards recovery. Other approaches explore ideas of ritualistic or spiritual responses to the notion of illness, remedies outside the mainstream, and interventions to prevent illness. This exhibition explores the artistic representation of the frailty of the human form.

Includes the work of Lindsey Beal, Priscilla Briggs & Blong Lor, Andrea Cote, Shanti Grumbine, Irene Gennaro, Clarity Haynes, Megan Hildebrandt, Ron Hollingshead, Suzanne Laura Kammin, Kevin Klein, Saul Melman, Jeremy Newman, Roberto Osti, Jane Schreibman, Sarah Sudhoff, and Adrienne Wheeler

This exhibition is accompanied by a catalog with contributions by Anonda Bell, Mary Cappello, Caren King Choi, Mark Dery, and Sharla Fett



Kevin Klein, *Bushwick Stigmata*, 2002, oil on canvas, 39"x27",
Courtesy of the artist

Farah Ossouli: Ars Poetica

Orbit I Gallery

September 4, 2012 – January 9, 2013

In her work, Iranian-born artist Farah Ossouli weaves elements of traditional Persian miniatures with new features, including contemporary Farsi poetry, painted motifs, Tazhib (decorative arts and book illuminations) designs with weapons, and references to famous images by artists such as Frida Kahlo and Francisco Goya. Ossouli's paintings highlight the state of women in regions of conflict. She writes, "The overriding theme in these pictures is that appearances may be deceptive of underlying realities as seen in packaged news and sanitized media... The contrast between serene surface beauty and lurking violence also exists in traditional miniatures, but in 'Ars Poetic' it reflects the tension and conflict I feel about the gap between appearance and reality in the country, the region, and the world I live in." Ossouli spends her time as an artist living in both Brooklyn and Iran. This exhibition is presented as part of the Fertile Crescent Program from the Institute for Women and Art.

Includes the work of Farah Ossouli



Farah Ossouli, *Fra Angelico, Ahmad, and I*, 2012, gouache on paper, 22"x30",
Courtesy of the artist

Dreamtime IV: So Yoon Lym

Orbit II Gallery

September 4, 2012 – January 9, 2013



So Yoon Lym, *Anthony*, 2011,
archival pigment print, 22"x30",
courtesy of the artist

So Yoon Lym's richly detailed and powerfully graphic acrylic paintings on paper are derived from photographs of the intricately braided hairstyles of her students at JFK High School in Paterson, New Jersey. By enlarging and isolating the images, limiting her palette, and orienting the viewer towards the backs and tops of heads, Lym mines the fertile territory between representation and abstraction, creating photorealist portraits that defy conventional definitions of the genre. Instead of locating individuality in facial features or status in adornment and props as traditional portraits do, Lym's spare, but commanding paintings express the unique identity of each sitter through the woven patterns of their hair, calling attention to the artistry and beauty of the braids. At the same time, the hairstyles at the center of these compositions connect sitters and viewers to more expansive histories of racial and ethnic identities and cultural traditions and link Lym's work to the important contemporary practice of "identity" art.

- Kimberly Rhodes, September 2011

Includes the work of So Yoon Lym

The True History of Puss in Boots

Pequod Deck

September 4, 2012 – January 9, 2013

The story "The Master Cat" or "The Booted Cat," was published by French writer Charles Perrault in 1697. Known today as "Puss in Boots," the tale has thrived in contemporary culture alongside several of Perrault's other famous creations, including "Cinderella" and "Little Red Riding Hood." The ink drawings in this exhibition were created by freelance illustrator and artist Henry Charles and appeared in "The True History of Puss in Boots" with text by Michael Joseph (Cats in the Basement Press 2010).

Henry Charles' freelance work has appeared on a variety of media, mostly book covers, advertisements, and jigsaw puzzles. Notable clients have included the New York Times and the Trenton Times. Charles received his BA from Rutgers University and has been a member of Rutgers University Libraries staff since 1978.

Includes the work of Henry Charles



Henry Charles, *Proposed Title Page*, 2000, ink and watercolor on board, 10 1/2"x7", courtesy of the artist

Soma, Trickster & Myself: David D. Oquendo

Messier Gallery

September 4, 2012 – July 24, 2013



David D. Oquendo, *Soma, Trickster, & Myself* (detail), 2012, acrylic on sheet rock, 119"x137", courtesy of the artist

David D. Oquendo leads his audience into a world populated with characters of indefinite human-animal-plant-fungus origin, each signifying a facet of Oquendo's exploration of religion, culture, and personal growth. The work rings with pop culture and commercial imagery, yet engages questions that have remained relevant throughout human history.

Includes the work of David D. Oquendo.

Life After Incarceration:

Long Shot or Picture Perfect?

Criminal Justice Gallery

September 4, 2012 – January 9, 2013

Funded by the National Institute on Mental Health through the Center for Behavioral Health Services & Criminal Justice Research, the research project "Living Re-entry from Inside the Community" was led by Liliane Windsor, Ph.D., MSW and Nancy Wolff, Ph.D. to seek to understand the lived experience of individuals transitioning from incarceration into communities in Newark. Ten individuals with a history of incarceration were recruited to participate in the study. Each participant received a digital camera and was asked to take photographs to depict his or her experiences with re-entry. Photographs were to depict the challenges of re-entry, resources available in Newark to aid in the transition, and potential solutions to the challenges. Participants reviewed one another's photos and discussed their experiences in a focus group.

The paintings were commissioned as part of the project, to depict some of the major challenges and obstacles that individuals from disadvantaged communities may face in the struggle to function successfully in society.

Includes the work of Chris Burkle and various artists, in collaboration with the Center on Behavioral Health Services at Rutgers University



Thomas Green, *Untitled*, 2011, photograph, 20"x30", courtesy of the artist the Center on Behavioral Health Services & Criminal Justice Research at Rutgers University