

# GALLERY **AT** 14 MAPLE

Presents

COMPASSION:

Is It the Radicalism of Our Time?

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As the world looks at the current state of the human condition, the question is often Asked “where is the compassion?” The Dalai Lama said, “compassion is the radicalism of our time”. Is compassion the radicalism of our time, if so what is the manifestation of this empathy?

The objective of this exhibition is not to offer moral critique, but rather to focus on the capacity of art to expose the existence of this phenomenon in the artist’s practice.

Adrienne Wheeler, Curator

# Anonda Bell

The media is defined as a “means of communication, as radio and television, newspapers, and magazines, which reach or influence people widely.” The images in this work were collected to bring to the viewers attention the contrast between idealized images of motherhood disseminated by advertising and popular culture, and images of motherhood as they are played out every day in the news. Each of the women depicted in this series has appeared recently in the media, either print or electronic versions. The stories vary from heroism, to history to shameful acts perpetrated by women who exhibit no behavior compatible with stereotypical ideas of maternal instincts. This series is in effect a form of longitudinal study – reflecting changing ideas about motherhood over a period of time. The series started in 2012 (after the birth of my child) and I have been collecting stories since then.



## *Media Mothers*

2012-Present

Cut paper, paint, ink

Variable

Courtesy of the Artist

\$ 5,000

# Terry Boddie

My work as an image-maker explores the physical and psychological landscape of memory and history, a landscape framed by issues of exile, migration, globalization, and the traitorous role of memory in retaining cultural traditions. I use gelatin silver emulsion, oil paint, pastel, charcoal, and graphite to examine the process of recording and re-envisioning memory through the photographic process as well as through mark making.

Because of its mechanical nature, the camera seemingly captures time and thus renders memory transfixed and static. On the other hand, mark making is an act of imagination, or of recreation and activation in the present. As a result, the layering of images and media is a central device in my work, reflecting the accretion of history, memory and narratives, as well as the competition between “subjective” and “objective” voices for narrative space. What is the role of the photographic medium in relationship to these issues? How can it be negotiated through other media and forms? I am intensely interested in how the very nature of what a photograph *is* changes in the process of this interrogation.



*Proverbs (from the series School Days)*

2018

Cyanotype, palladium, gelatin silver emulsion on rice paper

10.5”x 13”

Courtesy of the Artist

\$ 900

# Lisa Conrad

I use various printmaking techniques to create depictions of spaces from my lived environment. Hand-printed impressions portray vanishing facades and the memories of the soul of those spaces. Having lived in Newark since 2010, I have experienced first hand the transformation of a city in its renaissance: what some might call gentrification. My current body of work layers buildings representative of the changing urban landscape that surrounds me, as well as my own changing landscape, as I drift from one short-term lease to the next. This series is an ongoing archive of the compassionate resilience inherent amongst the drifters.



*Home is*

2015

Screenprint on handmade mulberry paper

49"x 69"

Courtesy of the Artist

\$ 6,500

# Cicely Cottingham

Flags, an ongoing series of acrylic on tracing vellum that began in 2007, are an emotional reflection of my immediate visual environment: urban, domestic and natural. In 2016 when the distress of the presidential election and the misogyny leveled at Hillary Rodham Clinton was relentless, I created eleven new HRC flags and committed \$100 of each sale to a social justice cause that I support.

# Cicely Cottingham



*Flag (Club of disaffection)*

2007

Acrylic on tracing vellum

12" x 23"

Courtesy of the Artist

\$ 1,300



*Flag for HRC (2.6m+)*

2016

Acrylic on tracing vellum

11" x 16"

Courtesy of the Artist

\$ 375 (special price: \$100 of sale will be donated to a social justice cause)



*Flag for HRC (to all the people you can)*

2017

Acrylic on tracing vellum

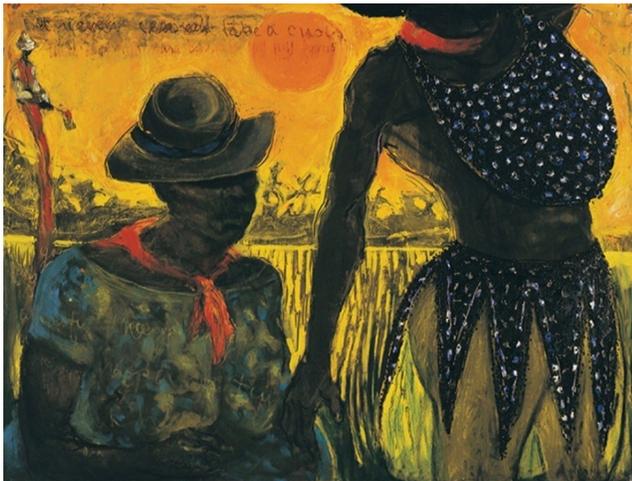
11" x 16"

Courtesy of the Artist

\$ 375 (special price: \$100 of sale will be donated to a social justice cause)

# Victor Davson

The Bad Cow paintings from 1999 have a storybook quality which include symbols and icons that typify the Guyanese masquerade: the stilt-walkers; the carnival queen; "old mas" players; and, of course, the omnipresent flag.



*Bad Cow Comin' (It Never Ceases to be a Crisis*

1999

Oil stick and wax on paper

38" x 50"

Courtesy of the Artist

\$ 8,000

# Dominique Duroseau

I create narratives.

I document, investigate, cross-examine, create cultural hybridizations.

I de-contextualize/re-contextualize texts, topics, and issues on Black Culture's constant striving within today's society. The work addresses issues that have remained persistent, morphed, and folds in residuals of colonial influence, women's issues, and criticism of imperialist white-supremacist patriarchal cultures.

I work within the cusp of my cultures as Haitian, American, and African Diaspora, then link unresolved issues across time as a political strategy. This takes into account the nuances of language, imagery and mannerisms, while illuminating social issues and injustice, depicting contemporary struggles against indifference, coded vernacular, and entrenched economic dispositions.



*Mapping her Blackness: Pain and Pleasure*

2018

Silent video, 26:37 minutes, perpetual loop

Courtesy of the Artist

NFS

# Adebunmi Gbadebo

Abedunmi Gbadebo is a young Newark-based artist, who uses human Black hair as her sole medium.

While simultaneously earning a BFA as an undergraduate at the School of Visual Arts, Gbadebo received early success exhibiting in her first year-long solo show at Rutgers University, which was mentioned in the *New York Times*. She has exhibited at Chashama (NYC), Miranda Kuo Gallery (NYC) Jacob Javits Center, Monmouth University, Newark Open Doors, SVA's galleries, and Gallery Aferro in Newark, NJ among others. She has also had write ups in the *Huffington Post* and *Afropunk* and recent was a resident at the Vermont Studio Center.

In 2017, she gave a talk at the Newark Museum speaking on the connections between Mickelen Thomas' Documentary "Happy Birthday to a Beautiful Woman: A Portrait of my Mother" and how her own mother has influenced her work professionally and personally. Outside of her art practice, Gbadebo is an art educator at the Newark Museum and Arts Unbound working with young adults and senior citizens with mental and physical disabilities. She is the studio assistant to fiber artist Bisa Butler and Multimedia artist Duron Jackson, and also volunteers at the Studio Museum of Harlem through their Education Department.



*Am I Still Dreadful?*

2015

Human Hair

Variable

Courtesy of the Artist

\$ 4,000

# Dong Kyu Kim

United Stitches

(One temporary migrant worker's proof of being or existential record)

I am one of the 65,000 professional workers who migrated to the United States in 2007, with a H1B visa, in hope to seek a better opportunity. H1B is a visa program which grants a foreigner with an advanced degree to work in a specialty occupation in the United States for a temporary period. Upon acquiring H1B visa, the authorized status is held for a maximum of six years, and it can only be issued in increments of up to three years. With a knowledge that an application for a green card was permitted during this time, I made attempts to acquire work permit/green card on four separate occasions since 2012, but was denied each time.

The aftermath of the financial crisis in 2007-2008 was a start of an economic crisis, and from 2009, massive layoffs took place. It was told that one of the subjected employees who was in need of a sponsorship from the company to apply for a green card, had to go to the head of HR and go on his knees for an annulment. His wife was an illegal resident and the only way to acquire her a legal residency was to secure a green card and a US citizenship for himself. Also, another employee who was in the midst of a green card process, had to go to the HR and beg for a reversal of the layoff decision.

It was difficult to accept the possibility of going back to Korea upon denial of my 4th work permit attempt. At that time, I repeatedly questioned myself of why I was refusing to go back to my motherland and why I was seeking ways to stay here in the United States, with my family left behind. I wanted to find the answer to this uneasiness.

My artwork consists of receipts from the past 10 years of life here in the US with weft and warp of endless hand stitching. Unless it is a special circumstance, sewing is widely considered an area for women in both Western and Eastern cultures. The main inspiration of my work, JoGakBo (Korean traditional patchwork warping cloth), was also a household accessory created by women who had been restricted in their social activities in the strict Confucian society of the Chosun Dynasty called 'GyuBang (Boudoir) Crats' in Korea. So my artwork retains hand stitching, which remains in the field of women, as a man. My physical body is in the Korean Community, yet my admiration is in the White American Culture, but in reality I design clothes for African-American consumers.

So the one who remains as a stranger at the border of all these complications will recall all past memories thus, it would be self-reliance to affirm all of those memories, and to prove myself my own existence.

# Dong Kyu Kim



*The Most Famous Stars and Stripes #2*

2018

Handmade Needlework with receipts  
(recycled thermal paper), and satin/cotton  
thread on Swiffer (Microfilm)

58" x 38"

Courtesy of the Artist

NFS

# Stephen McKenzie

Compassion: the act of providing emotional and physical kindness to those in need. It is unconditional giving. My work responds to this act by way of using the printing process to make people aware that compassion is a life-altering act. Compassion towards another human being carries with it the opportunity to change someone's life. The act at its most fundamental is selfless, a smile, a caring word, a touch of kindness. Most of us will never be a Mother Teresa or St. Francis of Assisi, but we can be aware of the suffering that is around us and respond. In the end you as the giver will often end up being a receiver at some point and likely when you are most in need. In the mantra of my yogi; be kind, compassionate and loving, no exceptions.



*More Americans Have Died.....*

2018

Screenprint

22" x 30"

Courtesy of the Artist

\$ 500

# Paula Neves

*Eleuthra* doesn't exist. It is an invented place, a co-opting (or erasure) of Eleuthera. Eleuthera, an actual island, derives from a Greek word for "freedom." *Eleuthra* is a meditation on, among other things, the effects of tourism, climate change, economic development, cultural appropriation, self-determination, erasure and reinvention. An old florescent light kit illuminates vaguely tropical imagery whose blurred black and white tones suggest a storm—an oncoming hurricane?—and evidence of exodus, or not. The overlaid text *Eleuthra* sustains these tensions in lines requiring close attention to be read. *Eleuthra* questions whether compassion is ever free from self-interest.



## *Eleuthra*

2018

Film transparency on lightbox; text & image components

32 x 22"

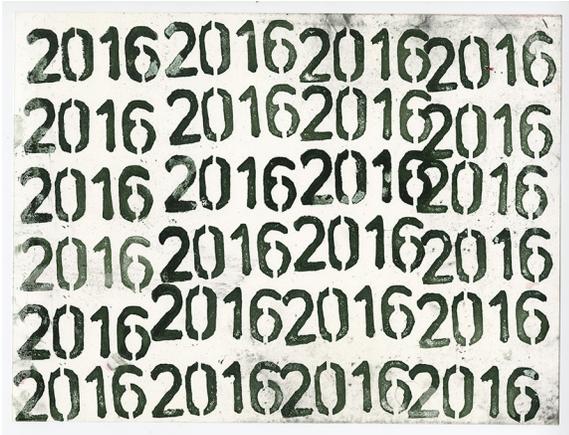
Courtesy of the Artist

\$ 1,200

# Nell Painter

I'm an artist and writer whose art—here on paper—speaks of my situation in the world we have come to inhabit since the recent presidential election. I often work in series, as you see here in *Année Infâme*, 2018, combining social and visual meaning. My recent book, *Old in Art School: A Memoir of Starting Over*, 2018, chronicles my transit from the scholarly word of social meaning into visual art. In writing this book of my drawing and painting, I discovered that becoming a visual artist made me into someone I didn't expect, an author of creative nonfiction. In a way, *Année Infâme*, a text-based work, also enters the visual world as creative nonfiction.

# Nell Painter



*Annee Infame 1*

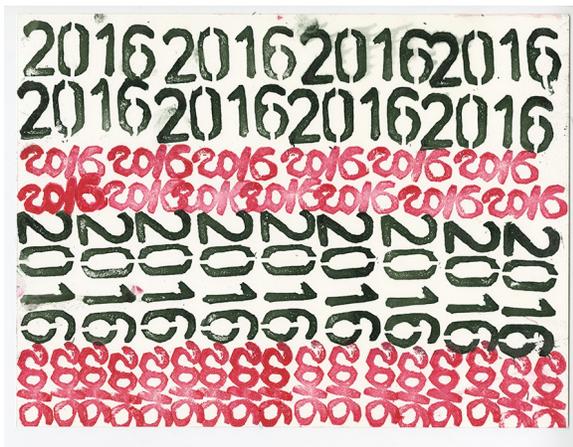
2018

Ink on paper/Yupo

9" x 12"

Courtesy of the Artist

\$ 500



*Annee Infame 2*

2018

Ink on paper/Yupo

9" x 12"

Courtesy of the Artist

\$ 500



*Annee Infame 3*

2018

Ink on paper/Yupo

9" x 12"

Courtesy of the Artist

\$ 500

# Nell Painter



*Annee Infame 4*

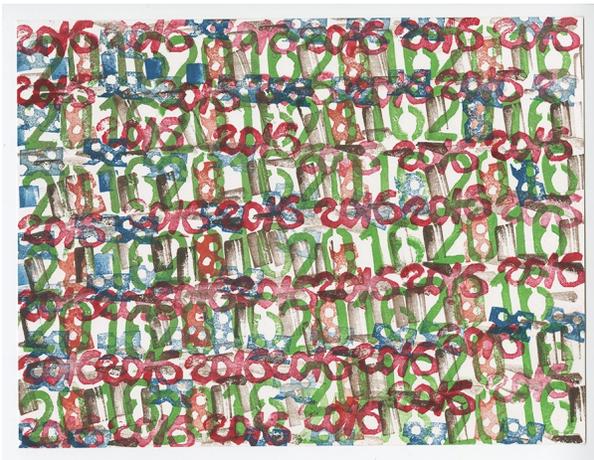
2018

Ink on paper/Yupo

9" x 12"

Courtesy of the Artist

\$ 500



*Annee Infame 5*

2018

Ink on paper/Yupo

9" x 12"

Courtesy of the Artist

\$ 500



*Annee Infame 6*

2018

Ink on paper/Yupo

9" x 12"

Courtesy of the Artist

\$ 500

# Kay Reese

## **The Flags of 118° Fahrenheit, #Global Warning!**

118° Fahrenheit is the temperature at which human flesh burns. *The Flags of 118° Fahrenheit* is a series of over 20 photo-based, approx. 3 ft. x 5ft. flag/wall sculptures and prints. They ask us to imagine our human condition in the aftermath of an earth warming uncontrollably over 7 continents. They ask us to imagine governments and people (us) taking responsibility for our collective future.

As a visual artist and photographer my practice gives me a uniquely fresh opportunity to engage in a visual conversation requiring conceptual, and sub-textual subtlety; using surreal, abstract, and graphic textures and elements.

Professionally and personally my process is transformative. I manipulate, break-down and abstract photographic images into their most elemental states of line, shape, color, light properties, values and perspectives. Then they are digitally reconstructed into new, barely recognizable, informal visual constructs that contain new information and meaning, or “none.”

My practice strategies include creating live action-based images using a flatbed scanner within which I physically move and manipulate objects and/or people. Further blurring and crossing the line between photography and “fine art”. My experimental approach allows for eclecticism covering a broad range of subject matter including humor, identity, time, place and social constructs.

Kay Reese

# Kay Reese



*Food for Some*

2018

Photo-based print wall sculpture

3' x 5'

Courtesy of the Artist

\$ 7,000



*Food for All*

2018

Photo-based print wall sculpture

3' x 5'

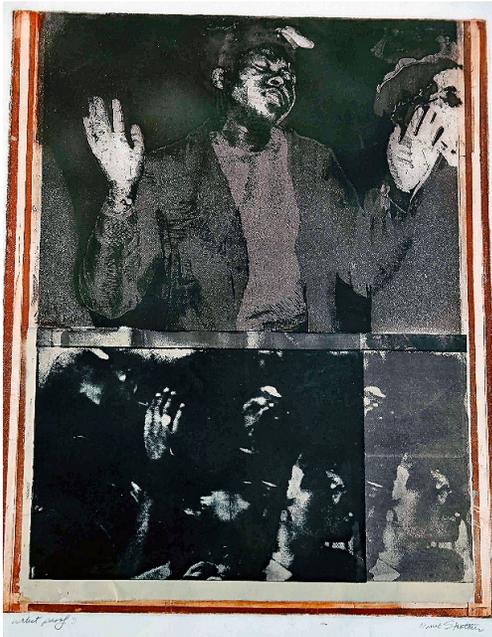
Courtesy of the Artist

\$ 7,000

# Onnie Strother

***Is Compassion the Radicalism of Our Time? Put another way, should we act with kindness and compassion in the age of "Me First".***

The Hebrew and Greek words translated "compassion" in the Bible mean "to have mercy, to feel sympathy and to have pity." Like all of God's attributes, His compassion is infinite and eternal. In *Mathew: 22: 22* Jesus admonishes us to "Render unto Caesar the things that are Caesar's, and unto God the things that are God's". And what then, does God require us to do? We are answered in Micha "He has shown you, O mankind what is good. And what does the Lord require of you? But to act justly, to love mercy, and to walk humbly with your God."



*Lift Up Holy Hands #1*

2006

Photo etching and Tore printing

16" x 20"

Courtesy of the Artist

NFS (Certified limited edition of 100, \$300 each)

# Amanda Thackray

*Porifera* is inspired by the relationship that scientists and researchers pursue with nature. The sculpture represents an amalgamation of fantastical narratives of sea sponges that spin cold, flexible glass, lizards that re-grow limbs, and the desire to understand and borrow. A mixed-media installation of cotton twine dipped in abaca fiber, *Porifera* hangs from the sky tethered by vibrant diagrammatic lines, and grows forward as a prosthetic tunnel. At once, the abaca is taut like a skin, yet porous, revealing an inviting and complex interior.



*Porifera*

2017

Cotton twine, handmade paper, powdered mica, brass plated chain and hardware

Variable

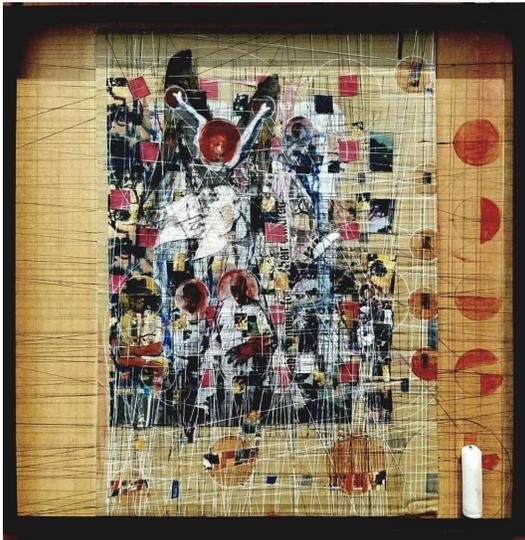
Courtesy of the Artist

\$ 5,000

# Nathan Williams

Nathan Williams is an artist and designer, researcher and writer. Nathan Williams strives to translate, transform, and remix investigations of African Trans Atlantic Diasporic creative theory, process, and practice. He aspires to both documenting and developing ar(t)chitectural language in the design of object, space, and place.

Much of William's recent work has been mixed media collage where he samples and layers conceptual elements of Black Atlantic arts; whether in rhythmically embodied movement, visual, musical, lyrical, or spiritual production as his creative process. The mixed media collage *Flying (Up): She Witness and She Work; She (up) Rise and She (up) Lift* suggests the potential of Compassion in the forms Spiritual Development, Equality in all forms, as well as looking in both directions towards our collective Ancestral Past and Female Future leadership as urgent Paths toward the Radicalism of our time.



*Flying (up); She Witness and She Work:  
She (up) Rise and (up) Lift....She (up)*

2018

Mixed Media Collage (paper, ink, pencil, acrylic paint, water color paint, efun, Masonite)

24"x 24"

Courtesy of the Artist

\$ 500