



Galerie Protégé

197 Ninth Ave (bet 22nd & 23rd)
(Lower Level - Chelsea Frames)
New York, NY 10011
Tel: 212-807-8726

Facie:

Self-Portraiture
Interpreted by
25 Artists

D. Dominick Lombardi
Curator



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November 17th – December 27th, 2016

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Anita Arliss
Gennadi Barbush
Nina Bentley
Cynthia Consentino
Camille Eskell

Pauline Galiana
Peter Konsterlie
Bennett Lieberman
Victor Matthews
Rafael Melendez

Krasso Mihaylov
Tony Moore
Judith Page
Jin-Kang Park
Antonio Petracca

Frank Foster Post
Alex Pravich
Jean-Claude Rovira
John Spinks
Rossana Taormina

William Thompson
Mary Ting
Roman Turovsky
Joan Wheeler
Zane York

Facie: Self-Portraiture Interpreted by 25 Artists

The 'selfie' is one of the more ubiquitous aspects of social media, which is, after all, the 'society' that is easiest to access. A 'selfie' is often used to sex-up one's image, prove you 'were there', record time with friends or simply serve as your 'current,' posed self-portrait.

For this exhibition, we try to change the narrative – maybe even move it back a bit to a time and place where the self-portrait said much more than 'Here's me – do you see me, see what's going on behind me!?' No, a true self-portrait reveals something of the soul of the subject – something that moves beyond a visible resemblance to an emotional, cultural or intellectual expression of the individual.

The term 'facie' comes from a recent conversation I had with my wife Diane, who often finds the wrong/right word for things. She meant 'selfie' but by saying 'facie' she suggests thought and expression is as vital as identity or representation. Our face is how we convey our emotions, how we reveal our mood or show our age and hopefully our wisdom. It's where communication usually begins and so often ends with a memory that is as elastic as the flesh that facilitates human interaction.

As is sometimes the case, this exhibition began with one thought inspired by one work of art: a self-portrait by Jean-Claude Rovira. Rovira's *L'Atelier Chez Moi (MyWorkshop)* (2009) and the other 24 works in the exhibition reveal the breadth and depth of the artists who struggle in the solitude of the studio to project the unedited self.

D. Dominick Lombardi, Curator



Arrival
1971-2016
Digital photographic collage
12 x 12 inches

Anita Arliss bends time with *Arrival* (1971-2016) by super-imposing two distant self-images. Here, photography plays the role of the catalyst for the interpretation and ascent to meaning.



Double Portrait
2008
oil on canvas board
24 x 24 inches

Gennadi Barbush presents his *Double Portrait* (2008) as a reflection of the self. The fact that his son appears on the painting behind him suggests a linkage to the future as well as the past.



Eros Interruptus
2010
photographic transfer on encaustic paint
12 X 14 inches

Nina Bentley revisits a bit of personal history in her self-portrait titled *Eros Interruptus* (2010), however, in this instance, it is more about the challenges of balancing the feminine and the sexual.



Self-Portrait with Gun
2005
clay, slip, oils, wax and epoxy
37 x 15 1/2 x 22 inches

Cynthia Consentino brings the ever potent and present right to bear arms argument that has divided our nation with a tragic and telling combination of child and weapon in *Self-Portrait with Gun* (2005).



Promises Made
FOR KEEP'S SAKE series
2001
Resin, graphite, colored
pencil, faux flowers, wood
7 x 7 x 5 inches

Camille Eskell's *Promises Made* (2001) has a tragic sort of intimacy that speaks of hidden passion and love lost. Said best by Anne Bronte: "But he who dares not grasp the thorn should never crave the rose."



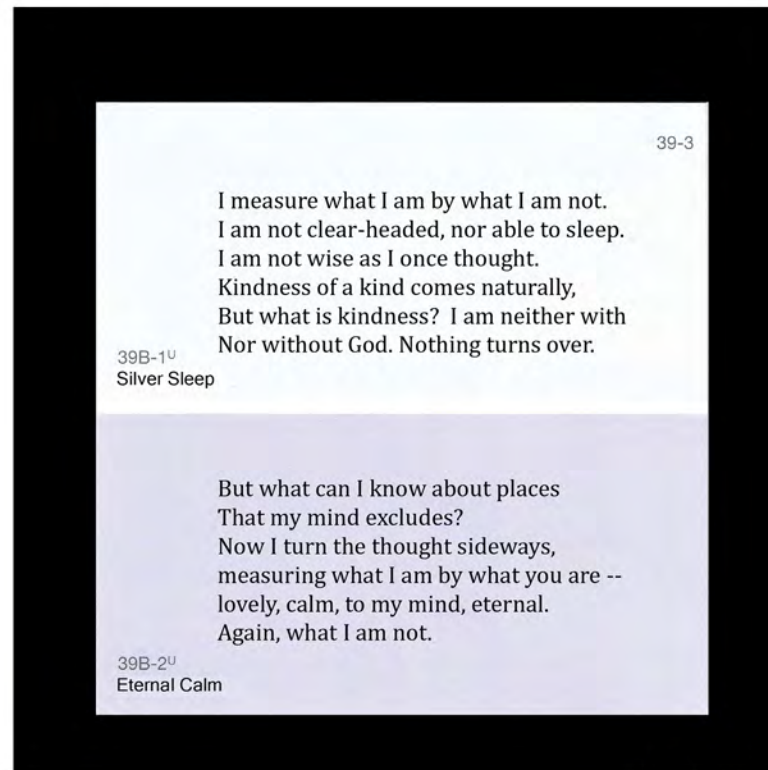
Self-portraits 13 2008, dry pastel pigment and newsprint on paper, 11 x 13.25 inches

Pauline Galiana reveals two, rather opposite ends of the spectrum in *Self-Portraits 13* (2008) where an old standard in identification, the fingerprint, is challenged by the ways of the spirit.



Self Dot Dot Dot (yellow, green & black) 2014-16, enamel, marker, sand on canvas, 12 x 9 inches

By simply using secondary color, lines and dots **Peter Konsterlie** forms a self-portrait in the tradition of Roy Lichtenstein, while at the same time making a commentary on the abstract elements of Pop Art.



39-3

I measure what I am by what I am not.
I am not clear-headed, nor able to sleep.
I am not wise as I once thought.
Kindness of a kind comes naturally,
But what is kindness? I am neither with
Nor without God. Nothing turns over.

39B-1^U
Silver Sleep

But what can I know about places
That my mind excludes?
Now I turn the thought sideways,
measuring what I am by what you are --
lovely, calm, to my mind, eternal.
Again, what I am not.

39B-2^U
Eternal Calm

Process of Elimination
2016
digital print on sintra
14 x 14 inches

In *Process of Elimination* (2016) **Bennett Lieberman** leaves much to the imagination as he weaves weighty words within color swatches with catchy names that bring to mind a heavenly afterlife.



Self Portrait 1986, acrylic on terracotta, 12 ½ x 9 x 4 ½ inches

Victor Matthews *Untitled* (1986) is a symbolic self-image of the artist created at the peak of the East Village Art Scene. Here we see a powerful take on a sort of Cubist Surrealism that truly defines an energetic era of New York City culture.



Untitled (Dig a Hole Fill a Hole) (1981, 1986, 1967) (v/d), gesso, acrylic, acrylic ink, color pencil and pen on recycled paper
11 1/2 x 8 1/4 inches

Rafael Melendez exposes heart and soul in *Untitled (Dig a Hole Fill a Hole)* (1981, 1986, 1967) (n/d). A life turned upside down by tumultuous times, transient relationships and tolls taken.



Future Self Portrait
2007
oil on canvas mounted on board
12 5/8 x 16 3/4 inches

Krasso Mihaylov's *Future Self-Portrait* (2007) is grim, tragic, albeit romantic in a way that only classic portraiture can reveal. Skin shines, fabric gathers and yields, and time slows as life weighs heavily on one's soul.



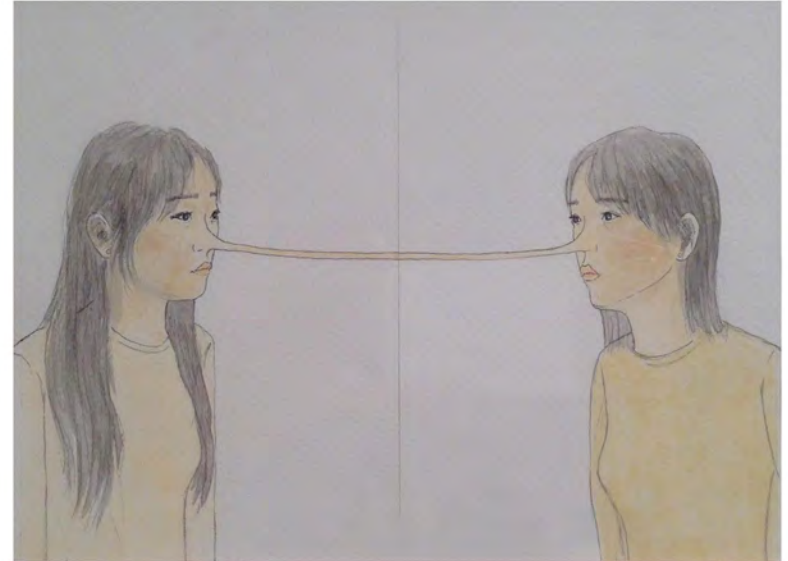
Intersection
2008
ceramic, natural ash, wood-fired 4 days
3 1/2 x 12 x 9 inches

Tony Moore represents the self as a banal pair of ceramic shoes that sit solemnly on the floor. *Intersection* (2008) is a potent reminder that how we live our lives, and not what we look like is who we really are.



September 17 (Cumulation) 2009, tar, gel, mixed media, 15 1/2 x 14 1/2 x 1 1/2 inches

Judith Page's *September 17 (Cumulation)* (2009) has both a mystical and a symbolic presence. It combines human frailty with a pink, cloud-like form that creates a tone of peaceful submission, even comfort.



Self-Portrait
2012

Watercolor on Paper
7 1/2 X 5 1/2 inches

Jin-Kang Park offers the distinctly two-sided *Self-Portrait* (2012) that suggests we can have more than one personality as long as they are balanced and maintain their own space and time.



Self-Portrait with Ancestors
(n/d)
mixed media
8.25 X 10 inches

Antonio Petracca highlights his family tree in *Self-Portrait with Ancestors* (n/d). Here we see the 'self' defined by the study of one's heritage and culture, as we are easily untethered without them.



Torso Study 1 (1995)
Oil on masonite
12 x 12 inches

Alex Pravich gives us a little bit of the Beat Generation sensibility in his all or nothing *Torso Study 1* (1995). Here we see the heart and soul, the core of the individual open and at peace.

FFP Self Portrait
2014
silkscreen on Board
20 3/4 x 16 inches



Frank Foster Post's *FFP Self Portrait* (2014) has a sort Warholian aesthetic combined with the immediacy of stenciled street art. Add the gothic shape of the frame and art and we have a reference to the collective unconscious.



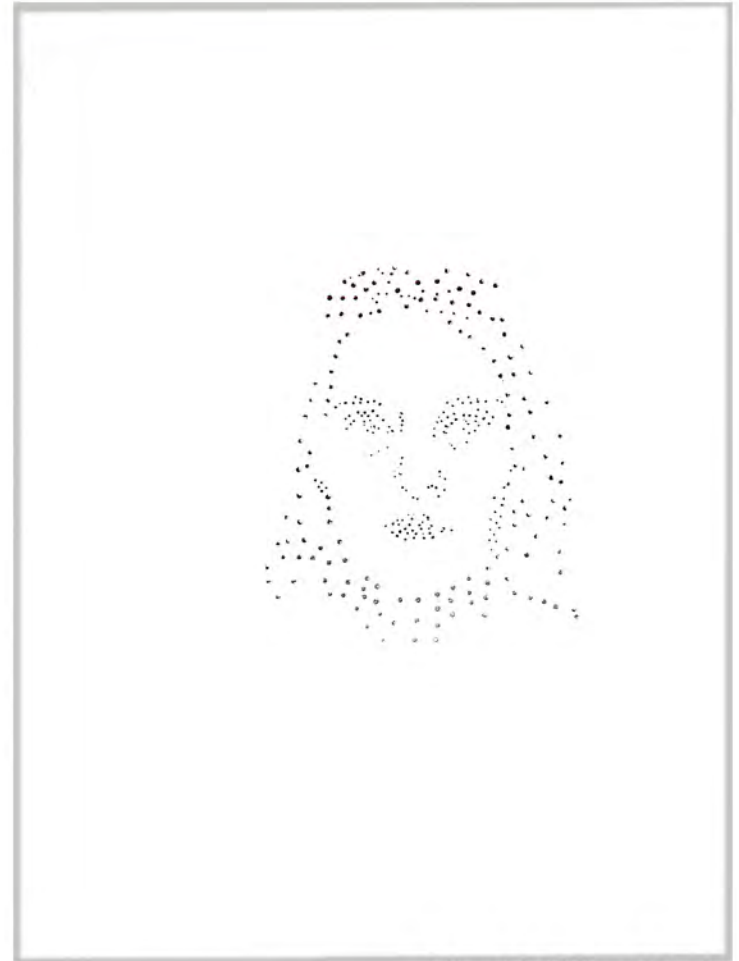
L'Atelier Chez Moi (My Workshop)
2009
oil on canvas
56 x 28 inches

Jean-Claude Rovira is a Modernist. There are obvious links to Picasso, who he observed in Paris in the 1940s while apprenticing under Paul Colin. However, Rovira's art portrays a distinct and potent style as he candidly projects countless dazzling perceptions through his own unique brand of wit and whimsy.



Self Portrait 2012, acrylic, paper collage and pencil on Arches Paper, 24 x 18 inches

John Spinks offers his *Self-Portrait* (2012) as a painted collage shaping his face with the tonal gradations of sheet music and his jacket an air of decorative detail. Overall, the effect is sobering, even austere as his pensive stare overcomes the detail.



Self Portrait 2016, holed paper, 8 x 6 inches

Rossana Taormina's *Self-Portrait* (2016) is a haunting likeness obtained by precise punctures in paper. Unlike most of Lucio Fontana's art, who too sliced and punctured his surfaces, Taormina employs her piercing technique to define the 'self'.



Self-Portrait
2010
oil on panel
9 1/4 x 6 inches

William Thompson offers a potent brand of intensity in *Self-Portrait* (2010), whereby red becomes an unnaturally lively and buoyant color that propels emotions while defining form.



Pick Poke Choke 2009/2015, paper, silkscreen, wax, thread, framed size: 23 x 19 inches

Mary Ting's *Pick Poke Choke* (2009/2015) goes right to the heart of the issue of inequality and exploitation. There are most often unattainable goals set on women by men who understand them only in limited ways of beauty and it is stifling.



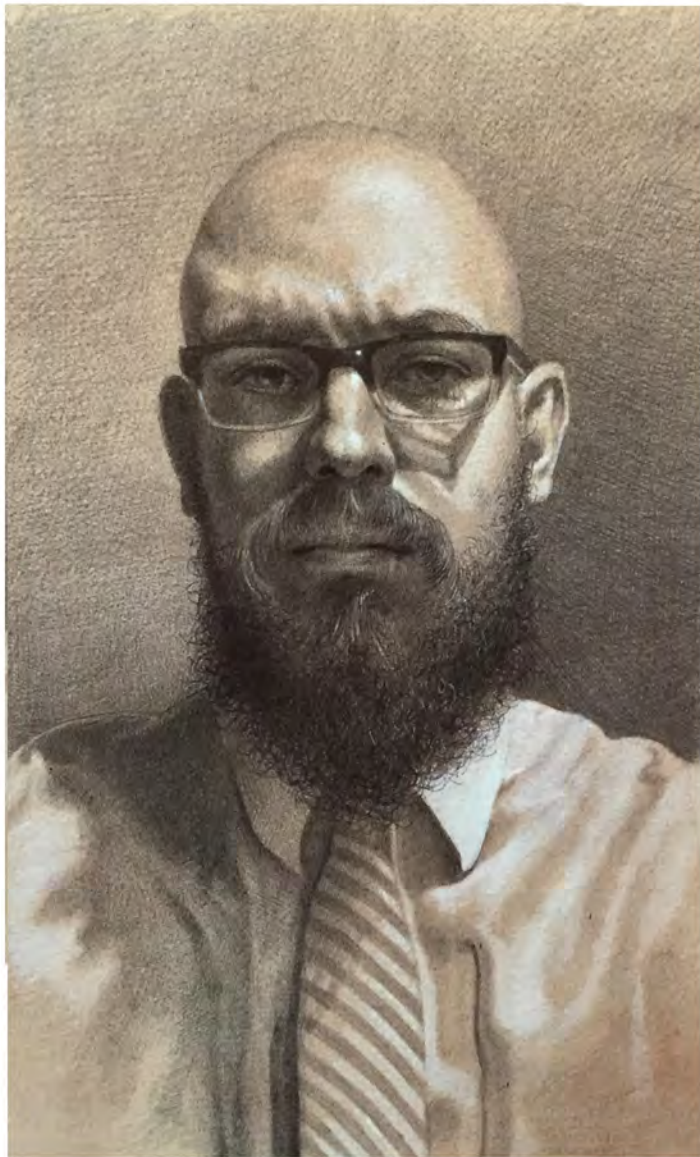
Selbstbildnis
2006
oil on wood
15 x 32 inches

Roman Turovsky uses red as well, only here, with his self-portrait, we see a more stylized, more geometric truth where edges glide, spaces project and planes form to define structure and mass.



See Me 2014, oil on wood panel, 14 x 11 inches

Joan Wheeler's *See Me* (2014) has a similar sort of Symbolic Surrealism as Matthews however here, we see a narrative more along the lines of fantasy, as she makes one of the most familiar symbols of Surrealism, the eye, her own.



The Operations Manager 2016
ballpoint pen and gouache on toned paper
9 x 6 inches

And last, but certainly not least is **Zane York's** *The Operations Manager* (2016), a stunning, painstakingly created work that records every intricate nuance in pen from the subtleties of light and shadow as they invade the various surfaces of the face and body to every hair on his chinny chin chin.