

The Henry Luce III Center for the Arts and Religion presents



BLACK.WHITE.REaD

Journey through the Maze

A group exhibition
With guest curator Cecilia Rossey
October 15—December 14 , 2012

The Dadian Gallery

BLACK.WHITE.REaD: JOURNEY THROUGH THE MAZE

The concept for the B.W.R exhibit began as a simple appreciation of graphic design: the stark contrast of black and white, subtle grays achieved in skillful etchings, red striking a bold emphasis. Over the year, this concept became a metaphor for life's experiences. "BLACK.WHITE.REaD: Journey Through the Maze."

While collecting art work for various exhibits, friends shared dramatic stories that forced changes on their lives and, at times, threatened their future. I was saddened, horrified, and sympathetic. These personal experiences frustrated projects and brought challenges that posed risk. Deciding how to proceed conjured fear when faced with loss of employment while undergoing medical treatment or life without familiar possessions after a disaster like Katrina. All unexpected changes—cancer, suicide, divorce, flood, homelessness—render us dumbfounded. BLACK.WHITE.REaD, floating in my subconscious, became the metaphor defining this exhibit.

Waking to a decent day, one hears spirit-dampening news of war, earthquake, financial depression, or similar devastation. We empathize, yet distance blesses us with separation. An unanticipated personal crisis, however, demands intervention. A carefully constructed nest, when twisted from its foundation, portends an uncertain future.

Similar events are perceived differently by a society's citizens. Joy and horror are juxtaposed; beauty and ugliness co-exist. How does one process devastating news and continue to live? The constants of the sun and moon rising and setting give thought to the constants of the rise and fall of cultures, institutions, and individuals.

When lamenting "Why me?," one can accept an honest answer, "Why not?" While we journey through life's maze, we cannot predict what may be around the corner. When offered options, we can only make an arbitrary choice. Man's body, incorporating the soul, seeks healing whether the results are positive or negative. Some find solace in spiritual institutions, art, literature, and music, while others seek transcendence through food, drugs, or alcohol.

Often we hear "It's black and white," "You knew what you married," "You signed the contract." These comments isolate rather than protect delicate personalities. From the Sayings of Lao Tzu comes this wisdom: "Who is there that can make muddy water clear? But if allowed to remain still, it will gradually become clear of itself." A path, well-tread, is not made by a single soul; guidance or a shared experience can provide comfort as one struggles with the unfolding human story.

As an artist, I am amazed by color studies, and here I incorporate the metaphor. There is no BLACK. Extending pigments turns tar-based

blacks to blue, bone-based black to brown. Choosing WHITE can be an impossible task when pitted against hundreds of choices. RED pigment demands attention, whereas “Read” is abstract. Our eyes perceive and absorb what we choose to comprehend.

BLACK.WHITE.REaD: Journey through the Maze probes our increasingly complex society and, while there are no proffered answers, artists use various media to express the adventure of a road well-traveled and the over-stimulated selection of choices permeating our existence.

Cecilia Rossey, 2012
Guest Curator

What do curators do? The moniker comes from the Latin, *curare*, “take care,” and that is precisely what Cecilia Rossey, Guest Curator, has done in assembling and contextualizing the remarkable visual and psychological experiences exhibited in BLACK. WHITE. REaD. Curators are charged with interpreting the exhibitions they create, which Rossey has adeptly managed from the very inception of the exhibition she has chronicled here, allowing viewers to ‘journey through the maze’ of the lives of the artists she has come to know.

The courage to create (because of, or in spite of life’s vagaries), the bravery to produce difficult work, and the generosity of spirit, time and authenticity each of these artists brings forward is both dazzling and humbling. These makers are fully engaged in the process of living each day of their lives, using virtually any medium or tool to wrestle with the ambiguities, injustices, disappointments, joys and losses that ultimately result in great character, strength and poignant, non-verbal knowing.

Curators also oversee the on-site installation of exhibitions. Given the challenging and graphically powerful nature of the artworks that Rossey took great care to offer, it forced us to listen to what these extraordinary, heartfelt images had to say, and give each of them the time and space to do just that. Curators also learn from other curators, and for this revelatory adventure we extend deep appreciation to Cecilia Rossey. While curators ‘take care,’ viewers must ‘take time’ to ponder the markers these 22 artists have placed on your pathway. Your scrutiny will be rewarded.

Trudi Ludwig Johnson
Curator, Dadian Gallery

Works in the Exhibition

Margaret Rose Caro

Boat Captain, Breast Cancer, age 33, Oil on Canvas

Restaurateur & Sailor, Breast Cancer, Age 73, Oil on Canvas

Jewelry Designer, Breast Cancer, Age 68, Oil on Canvas

Artist, Breast Cancer, Age 55, Oil on Canvas

Homeless, Post Katrina, Oil on Canvas (President's office)

Elaine Su-Hui Chew

An Honorable Death, Etching

Rosemary Cooley

Reflections/Refractions, Watercolor (President's office)

Christiane Corcelle

Square 1, Monotype, Carborundum Collagraph

Mask 1, Mixed Media

Jan Gilbert

La Favorite: In the Deep, Deep Country of St. Etienne,

Bookbinder: Angela Driscoll,

Mixed Media print transfers/bookwork

Irving Grunbaum

Untitled, Etching

Leslie Kramer

Tablet, Monotype

Book, Etching/Linocut

Mary Ince

Fracture 2, Solarplate Etching

Frances Jetter

Dead Thing with Figure, Mixed Media

William Tell, Mixed Media

Untitled (Twig/root Woman),

Inkjet print collage on India inked paper

Cherie Mittenthal

Hear My Call, Woodcut Book

Richard Neal

Shiva (the Destroyer), Mixed media on tar paper and panel
Burning Darwin, Paint on burned books

David Reed

Blank Map 17 (Nessus), Digital Print
Blank Map 18 (Pelorus), Digital Print

Jackie Reeves

Mother, Fire, Charcoal, Acrylic on Canvas

Cecilia Rossey

Integrated Path, Weaving, Linen
Step Forward, Mixed Media Collaborative Print
Incorporating Kathleen Sidwell's Monoprint

Justin Sanz

Birth of Man, Reduction Woodcut
Your World Is What You Make It 2, Reduction Woodcut

Alexandra Sherman

Calcination, Watercolor and Body Color

Kathleen Sidwell

He spoke out, Monotype
The Intruder in the Night, Monotype

Deborah Sokolove

Incarnation Series, Copper and Acrylic on panel

Dan Welden

Night Invitation, Stone Lithograph/Solarplate Etching

Annie Wildey

Loves Me, Loves Me Not, Solarplate Etching

Cyndi Wish

Tornado, Woodcut
It's Good To Shut Up Sometimes, Woodcut
I think I want you back, Monoprint

Erin Woodbrey

The Domestic Tarot, Mixed Media Prints



Front cover: Richard Neal, *Burning Darwin*, Paint on burned books

Back cover: Jan Gilbert, *La Favorite: In the Deep, Deep Country of St. Etienne*,
Mixed Media print transfers/bookwork

The Henry Luce III Center for the Arts and Religion is a program of Wesley Theological Seminary. The Center sponsors a variety of cultural events which explore the intersection of art and religion. All contributions are tax-deductible and gratefully accepted.

HENRY LUCE III
CENTER
for the
Arts and
Religion

The Dadian Gallery
www.wesleyseminary.edu/lcar.aspx
Wesley Theological Seminary
4500 Massachusetts Ave NW
Washington, DC 20016
202.885.8608