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About the curator

Bartholomew F. Bland is the Executive Director of the Lehman College Art Gallery. He has conceptualized and organized more than 60 exhibitions. *Bedazzled* is his debut exhibition for the Lehman College Art Gallery.

About Lehman College Art Gallery

Lehman College Art Gallery was founded in 1984 to serve as an arts center for the people of the Bronx that would play a significant role in the cultural life of the borough. Today, the gallery is an innovative center of contemporary art where visitors from the Bronx and the greater New York area can experience thematic group exhibitions that bring together famous artists with emerging talents.

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250 Bedford Park Blvd. West
Bronx, NY 10468
718 960 8731
lehmagallery.org

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Artists in Exhibition

El Anatsui, Radcliffe Bailey, Nancy Blum, Paul Corio, Katherine Daniels, Evie Falci, Vibha Galhotra, Ori Gersht, Damien Hirst, Jessica Johnson, Joyce Kozloff, Robert Kushner, James Lecce, Chris Leidy, Crystal Liu, Nancy Lorenz, Liza Lou, Susie MacMurray, Armando Marino, Sasha Meret, Betriz Milhazes, Marilyn Minter, Melissa “MRS” Castignoli, Paula Nadelstern, Eva Obodo, Caitlin Peluffo, Rubem Robierb, Carlos Rolón/Dzine, James Rosenquist, Michelle Sakhai, Nancy Saleme, Holly Sears, David Shaw, Devan Shimoyama, Rachel Stern, Megan Suttles, Barbara Takenaga, Mickalene Thomas, Federico Uribe, Paul Villinski, Stephen Westfall, Saya Woolfalk, and Robert Zakanitch.

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Bedazzled

Art that is Bewitching and Bejeweled

September 20, 2016 – January 14, 2017

Curated by Bartholomew F. Bland

Entries written by Bartholomew F. Bland and Elba Tamara Rodriguez

In *The Taming of the Shrew*, Katherine speaks of her eyes as “bedazzled by the sun” when she mistakes an old man for a maiden. Shakespeare invented the word bedazzled, and from his time to ours, its meaning – to be visually overwhelmed by beauty to the point of confusion – has endured.

Bedazzled goes beyond our senses and our reason. This exhibition of 43 contemporary artists includes work that seduces with glitz and glamour, and allures with a sense of magic and mystery. The exhibition presents a broad range of media—painting, installation, sculpture, printmaking, and digital media—that entice the viewer, while blurring the boundaries between the aesthetic experience and pure enchantment. The artists represented are themselves a bedazzling array of famous names, mid-career artists and freshly emerging local talents, whose colorful and provocative works play with and illuminate each other.

The antithesis of Minimalism, *Bedazzled* includes forms of ornamentation used by the artists to “wow” the viewer. These include the influence of optics, pattern, repetition and abstraction, as well as adornment of the body and depictions of the sublime elements of nature. Some of the artists use glamorous materials – glitter, sequins, mirrors – to create powerful, meaningful work that is also ethereal and beautiful. Others use cast off, found, or salvaged materials, transforming them into works of shimmering opulence. Together, they create a panoply of visual delight.

El Anatsui

Anatsui created his *Variation* series with the Benefit Print Project, combining analog art forms and advanced digital printing processes. Here, the artist explores the lush coloration of blue, silver, red and violet, combined in dense patterning that only reveals itself on close inspection. Anatsui reproduces on paper the materials from his best-known sculptures: the liquor labels, bottle caps, and silvery opening tabs, woven into undulating patterns of chain maille. In this work, the artist plays with the idea of a print, not as a flat object, but as a sculptural form. Each of Anatsui's *Variation* series contains hand-sculpted paper elements, secured with copper wire. As the paper curls back and over onto itself, the variation reveals two distinct sides, playing with the notion of back and front, each as an equally intricate and bedazzling pattern.



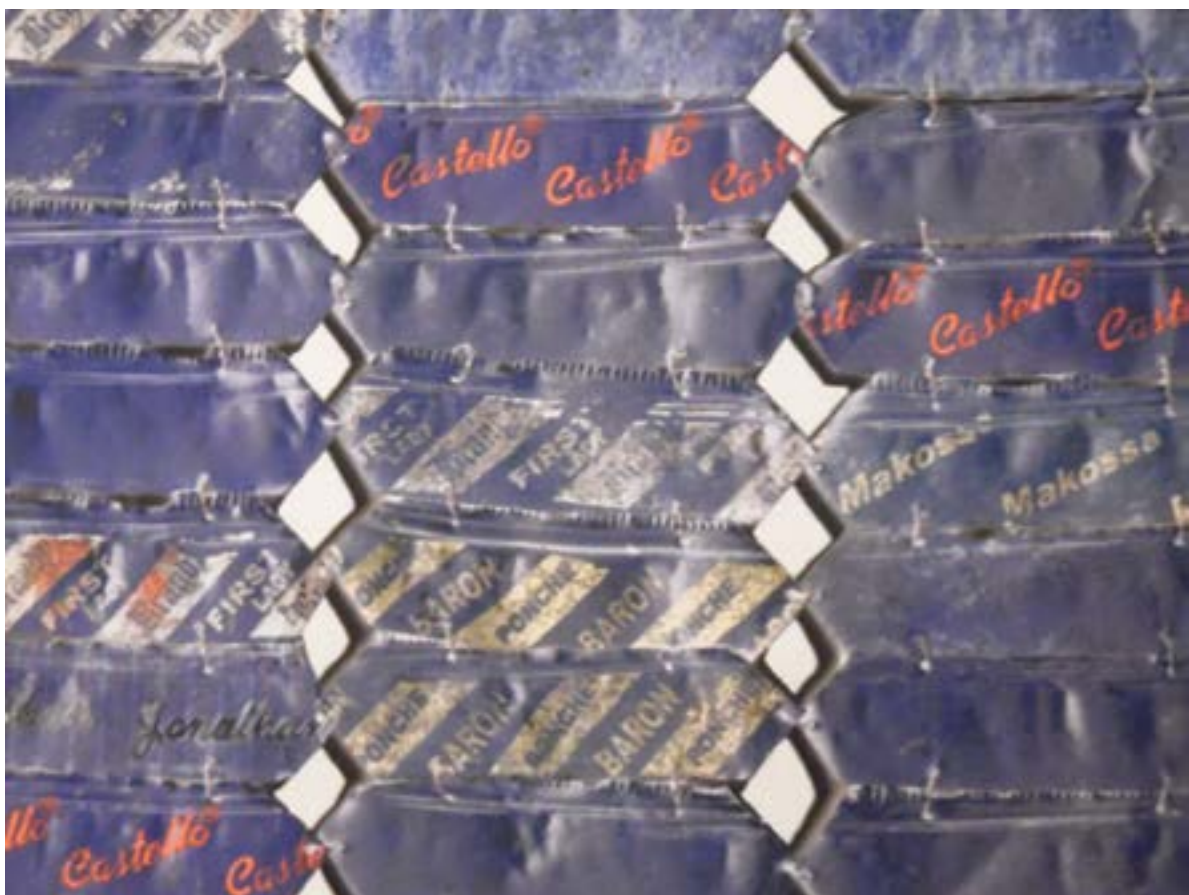
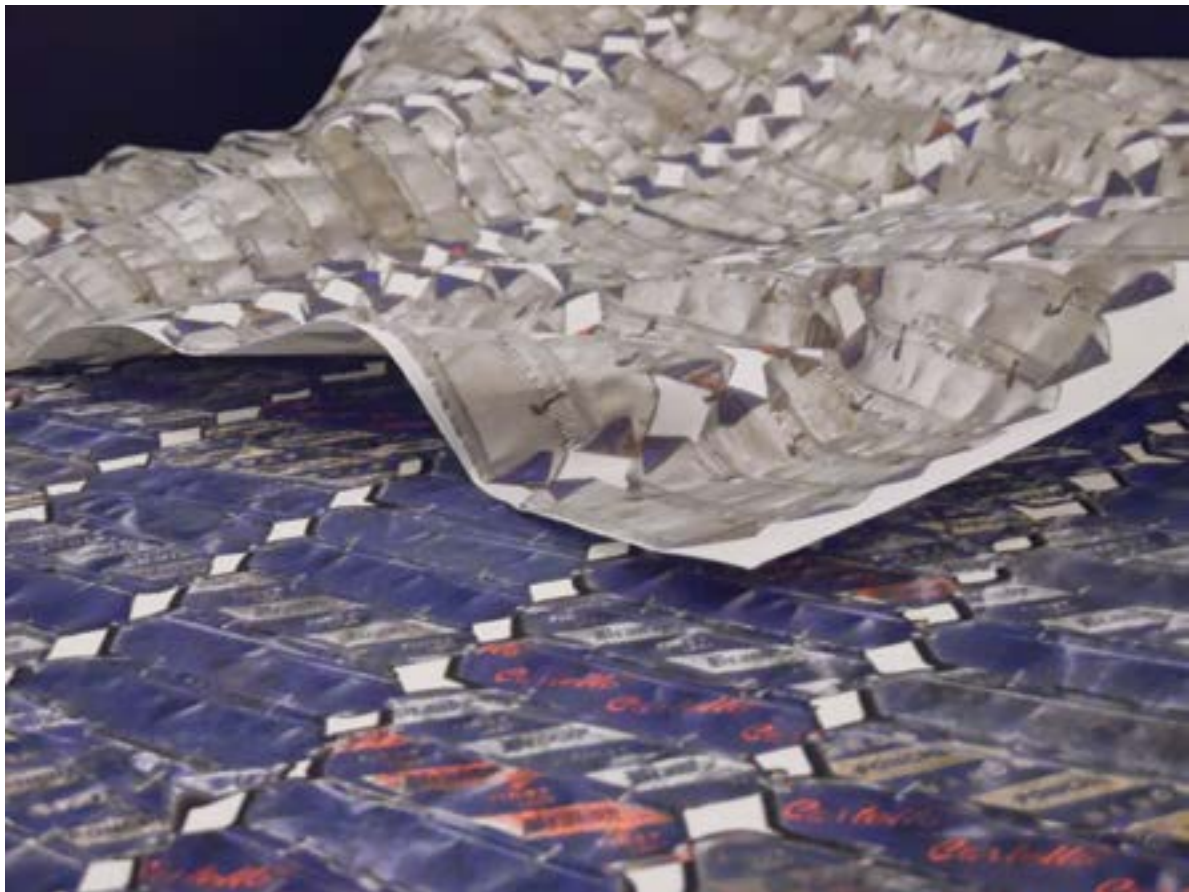
Blue Variation, 2014
Installation, pigment print with hand collage and copper wire
Edition of 10
Courtesy of Ann Kendall Richards, Inc.
Detail Opposite



Untitled, 2010
Glitter, felt, feather, wood
Courtesy of the artist and Jack Shainman Gallery

Radcliffe Bailey

A carved wooden stand holds an unexpected surprise: upon it sits an elegant sculpture of a black, glittering head. Bailey uses its bedazzled surface to introduce a note of jarring glamour and pulsating movement into an otherwise sobering work. The head wears a vintage officer's hat, jaunty, but with bedraggled plume. Using these found objects from the past, Bailey makes the viewer feel that this figure had been to battle, or that, more ambiguously, sitting on its diminutive stand, perhaps the sculpture represents a prize of war. Bailey may also be making a subtle reference to the life of Haitian revolutionary Toussaint L'Ouverture, who was the inspiration for a series of works by Harlem Renaissance artist Jacob Lawrence.





Nancy Blum

A twirling, swirling mass of pattern, Blum's work leads the viewer into a bedazzling, fantastical realm in which flowers and mushrooms, normally diminutive, spring from their space with coiled energy. Grown to monstrous proportions, they become a delightful threat to their surroundings. Her obsessive handwork simultaneously draws inspiration from 16th and 17th century botanical painting, while also suggesting the upside-down world of crazy scale in *Alice in Wonderland*, or the psychedelic "White Rabbit" lyrics of the 1960s rock band Jefferson Airplane. Blum provides a muscular riff on mille-fleurs (literally, French for "thousand flowers") medieval tapestry background, revived in 19th century Britain by designer William Morris. Blum's "trumpet" flowers appear as giant gramophones about to burst forth with syncopated jazz tunes, providing the accompaniment for the bizarre dance of mushrooms.



Harbinger, 2011
Ink, colored pencil, gouache and graphite on paper
Courtesy of the artist and Ricco Maresca Gallery



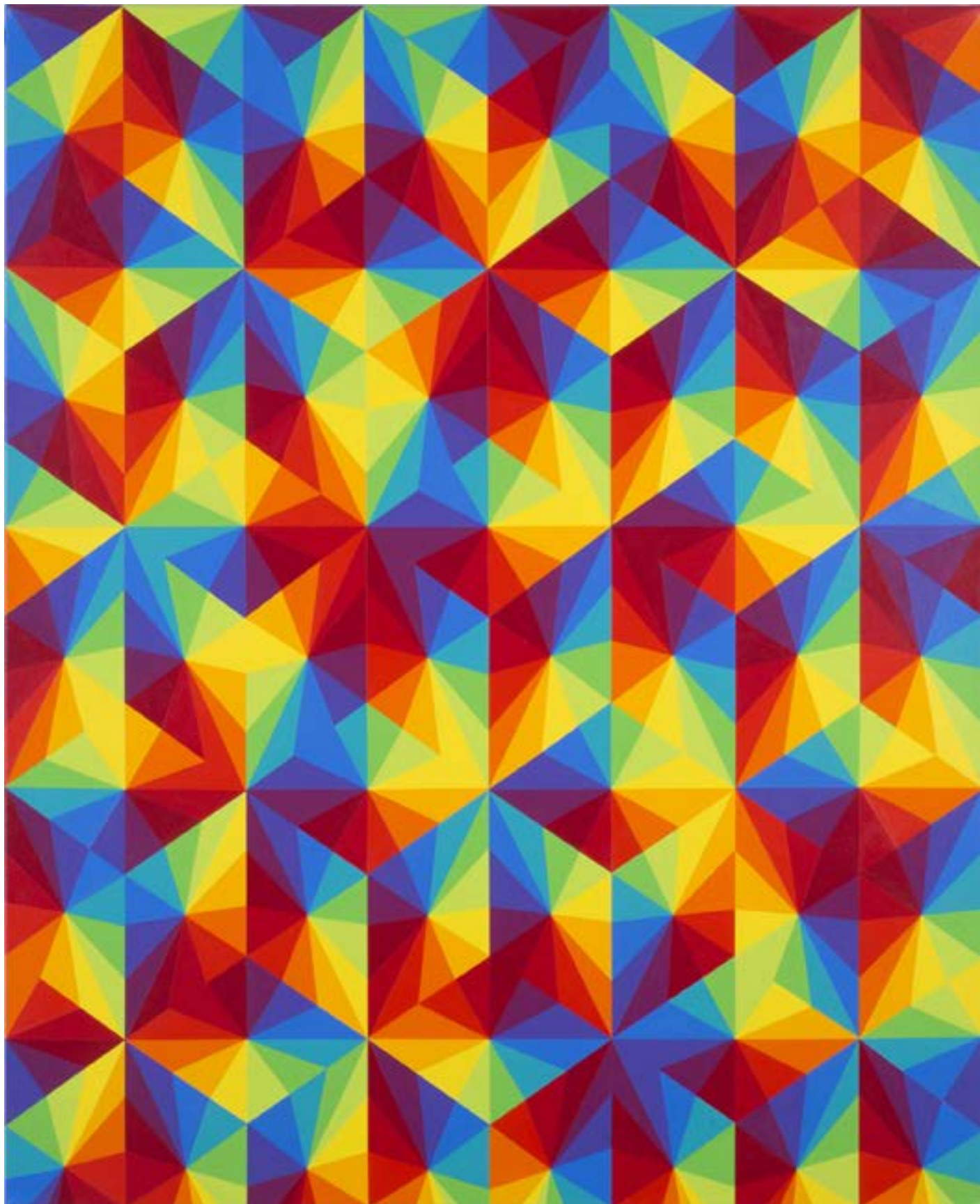
Bound, 2016
Site-specific installation
Nylon rope and mixed media
Dimensions variable
Courtesy of the artist

Katherine Daniels

Daniels' intricate beadwork bridges the blurry space between sculpture and craftwork. Formally trained as a painter, Daniels focuses on color and composition in her sculptures, which evolved from her desire for a greater degree of interaction with tactile material. The colorful beadwork in *Paradisiacal* (having to do with paradise) *Jannah* (the Islamic conception of paradise) *Bouquet*, simultaneously suggest gorgeous flowers, a head with an open mouth, or a pure abstraction of layered, interwoven circles, depending on what the viewer brings to the piece. Like Liza Lou's nearby *Cup of Coffee*, Daniels creates a "micro-bedazzlement" that beckons the viewer to come closer and mesmerizes by labor-intensive tiny details.



Paradisiacal Jannah Bouquet, 2012
Wired beads
Courtesy of the artist



Dee Dee's Comet, 2015
Acrylic on canvas
Courtesy of the artist and McKenzie Fine

Paul Corio

Appearing as pinwheels or abstracted airplane propellers that appear to vibrate and move across the canvas, bedazzling abstracts as “hue circle” paintings because they are based on the classic 12-hue color circle commonly used in art classes. Corio takes the hue circle and converts it to a parallelogram, a diamond, or a hexagon, and as an aficionado of horseracing, he adds an element of chance to his compositions by taking the numbers of winning horses at the three New York racetracks (Belmont, Aqueduct, and Saratoga) to determine the shifting rotation of the colors within the hue circles. The winning numbers determine the position of yellow, and since all the other colors are in a fixed relationship to yellow (and one another), they all rotate accordingly. The canvas radiates as a beautiful surprise of diamond shapes and gem-like colors, reflected and refracted as they blur under the viewer’s eye.

Evie Falci

Falci’s highly decorated canvases, incorporating striking geometry and dazzling color, suggest influences as varied as the bejeweled attire of a Las Vegas showgirl and the ancient patterning of Mesoamerican design. Falci grew up with the “Bedazzler,” a piece of crafting equipment that pierces rhinestones through denim, and she has taken this rudimentary form of embellishing fashion and turned it into high art. Her artworks, composed of hundreds of intricately placed rhinestones, result in bold and vibrant patterns. Falci says, “I find a lot of inspiration from the ancient world, walking through the Egyptian, Sumerian, Greek halls of the Met . . . I also look at textiles from India and South America.” In using rhinestones, Falci takes a traditionally low-brow material and elevates it to the field of high-art. The title *Thalassa*, refers ambiguously to both an ancient sea goddess, and a genus of ladybug.

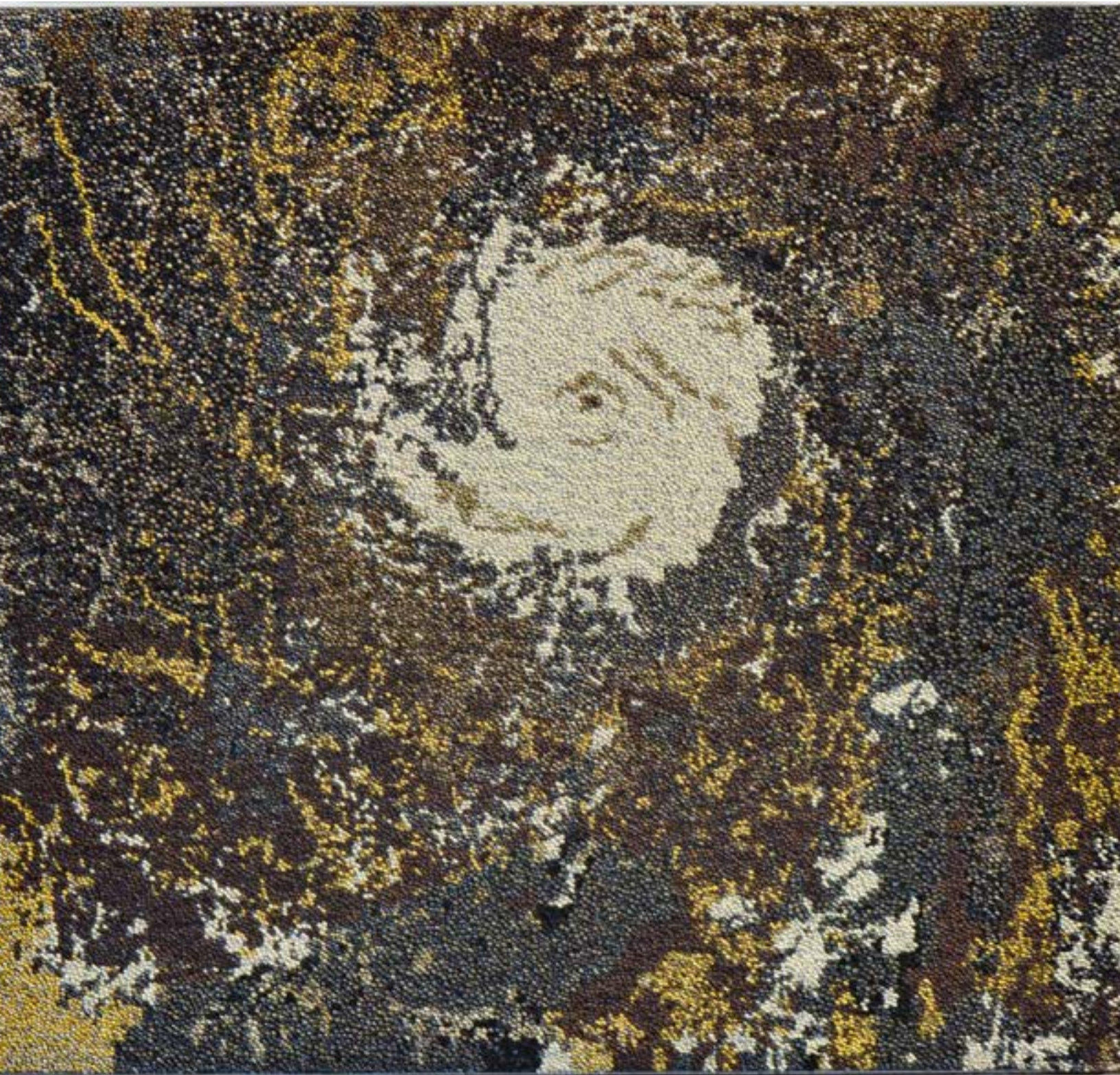


Thalassa, 2016
Rhinestones on denim
Courtesy of the artist



Vibha Galhotra

Based in New Delhi, India, Galhotra takes meteorological images from weather satellites showing massive hurricanes and translates them into swirling, mesmerizing images of beauty. Each work is composed of thousands of ghungroos - tiny metallic bells that, when strung together, make up the musical anklets tied to the feet of classical Indian dancers. By massing these small, delicate objects into compositions of thousands of bells weighing hundreds of pounds, Galhotra shows the weight and force of combined small actions. This idea is woven into her analysis of growth and of changing weather patterns. Her concern with relentless globalization and those who are left behind in its wake is reflected in her art making. She notes, "I've moved to one of the urban villages in Delhi, and employ the local women. Many of them don't have jobs and their husbands don't let them work outside, but they come to me since I am a woman."



260 Kmph-922 hPa, 2015
280 Kmph-922 hPa, 2015
Nickel coated ghungroos, fabric, polyurethane coat
Courtesy of the artist and Jack Shainman Gallery

Ori Gersht

Shimmering with abstract bits of color and light, the title of Gersht's photograph gives a clue to its meaning. Created as part of a larger video project, the image is based on the 17th-century Dutch artist Jan Brueghel the Elder's 1606 floral paintings. Gersht carefully recreates the master's images in silk, placing each one within a tempered glass mirror encasement, which is then subjected to an electrical current that smashes the glass. While the opulent bouquets appear to shatter, it is only the fragmenting reflections that are captured by the camera. Like the color chips shifting around and falling into place in a kaleidoscope, Gersht shows how bedazzling beauty can be achieved from the illusion of wreckage and how shards of floral beauty can remain a satisfying composition.



On Reflection, Material E06 (After J. Brueghel the Elder), 2014
Photograph, archival ink print mounted on Dibond
Edition of 6, 2 APs
Courtesy of the artist and CRG Gallery

Damien Hirst

Hirst is an internationally renowned artist and the most prominent member of a group known as the Young British Artists who dominated the art scene in the UK during the 1990s. *Carvacrol* is composed of randomly colored, screen-printed circles on a bronze glitter background. Hirst is a frequent user of glitter in his art, and the material symbolizes charges of the decadence and excess that are sometimes lobbed at the artist. The juxtaposition of varied colors in the form of perfect and exact circles against the glitter, allows the circles to dance on the canvas. Not only is the composition playful for the viewer, but for the artist it was an experiment with new printing methods. *Carvacrol* is a thick, oily liquid, having a mint-like odor and is used as a scent in the manufacture of perfume. Its use adds another dimension to be absorbed by the senses in what is already a whimsical delight to the eyes.



Carvacrol, 2008
Silkscreen print with bronze glitter
Edition of 150
Courtesy of the artist and Tagliatella Galleries

Hirst captures the ephemeral beauty of the butterfly in this kaleidoscopic array of perfectly placed insects with highlights of pearlescent colors and diamond dust. The work appears as a stylized mandala and an exercise in geometric forms. In scale and shape, Hirst also bows to the great stained-glass rose windows found in Gothic cathedrals. Although *Cathedral Print, Orvieto* is indeed a print, it references the paintings in which Hirst employs butterflies, their wings weighted down and drenched with thick pigment. The notion of a fluttering creature, pinned down and forced to conform to the demands of the artist's rigid geometry adds a dash of melancholia to the beauty of this work.



Cathedral Print, Orvieto, 2007
Silkscreen print with glazes and pearlescent color on woven paper with diamond dust
Edition of 150
Courtesy of the artist and Tagliatella Galleries

Jessica Johnson

Johnson approaches her art from a scientific perspective: she earned her B.S. in Biology from Duke University in 2006 and works in the Division of Psychiatric Genomics at the Icahn School of Medicine at Mount Sinai. In *Smoke Signals*, Johnson grapples with the notion of the sublime – moments of such horrifying grandeur that they strike awe, terror, or bedazzlement into the onlooker. She creates a diptych comparing the signature mushroom cloud of atomic bomb blast to the eruption of a volcano. The image represents man's power versus that of nature, and the similar destructive potential and disparity between the two. Johnson states, "What I hope to address in my work are these issues that arise concerning the ethical, political and social dimensions of present-day science and technology." The inclusion of a mass of rhinestones might have tilted the painting toward camp, but with her restricted color palette, Johnson manages the delicate balance of creating a shimmery newsreel image of documentary deadpan that is also capable of sending shivers up the spine.



Emergency Broadcast, 2013
Acrylic and rhinestones on gesso board
Courtesy of the artist

Abstractions can be fraught with meaning. In *Emergency Broadcast*, Johnson takes the telltale image that is used to flash on broadcast TV screens across the nation, coupled with a monotonous, screeching of a high-pitched beep, which warned Americans of inclement weather, states of emergency or simply a test-run to prepare for the worst. This image and sound has incited anxiety in many. Johnson says, "By taking objects that trigger my anxiety and rendering them in attractive materials, I attempt to gain some control over the 'thing' that is producing my anxiety." The adrenaline shot of crisis has never appeared so glitteringly appealing.



Smoke Signals, 2013
Acrylic and 16,000 rhinestones on canvas
Courtesy of the artist



Joyce Kozloff

Kozloff is a political and social activist as well as an artist, having participated in the feminist movement in New York and L.A. She frequently paints Eastern-looking patterns incorporating stars and floral motifs. In *If I Were an Astronomer*, Kozloff collages these elements together to create a bedazzling quilt-like effect. Her experience with mosaic during the 1980s shows itself in her contemporary work. A key figure of the 1970s Pattern and Decoration Movement, Kozloff has said of her work, “We wanted to break down the high art/low art hierarchies inherent in the West; then as now, travel has been a profound catalyst.”



If I Were an Astronomer: Boston, 2015
Mixed media on canvas
Courtesy of the artist and DC Moore Gallery

Robert Kushner

Inspired by influences as diverse as Henri Matisse and Japanese screen painting, Kushner frequently incorporates flowers into his work, here portraying the lush blooms of the anemone, its petals blowsy with fullness, the canvas strewn with glitter and gold leaf. The artist has spent his long career walking a tightrope between highly decorative images and a more modernist sensibility. A key figure of the 1970s Pattern and Decoration Movement, Kushner's anemones (from the Greek, meaning daughter of the wind) are separated, fragmented, fading but recognizable – the canvas is a monumental ode to the fragility of nature's beauty.



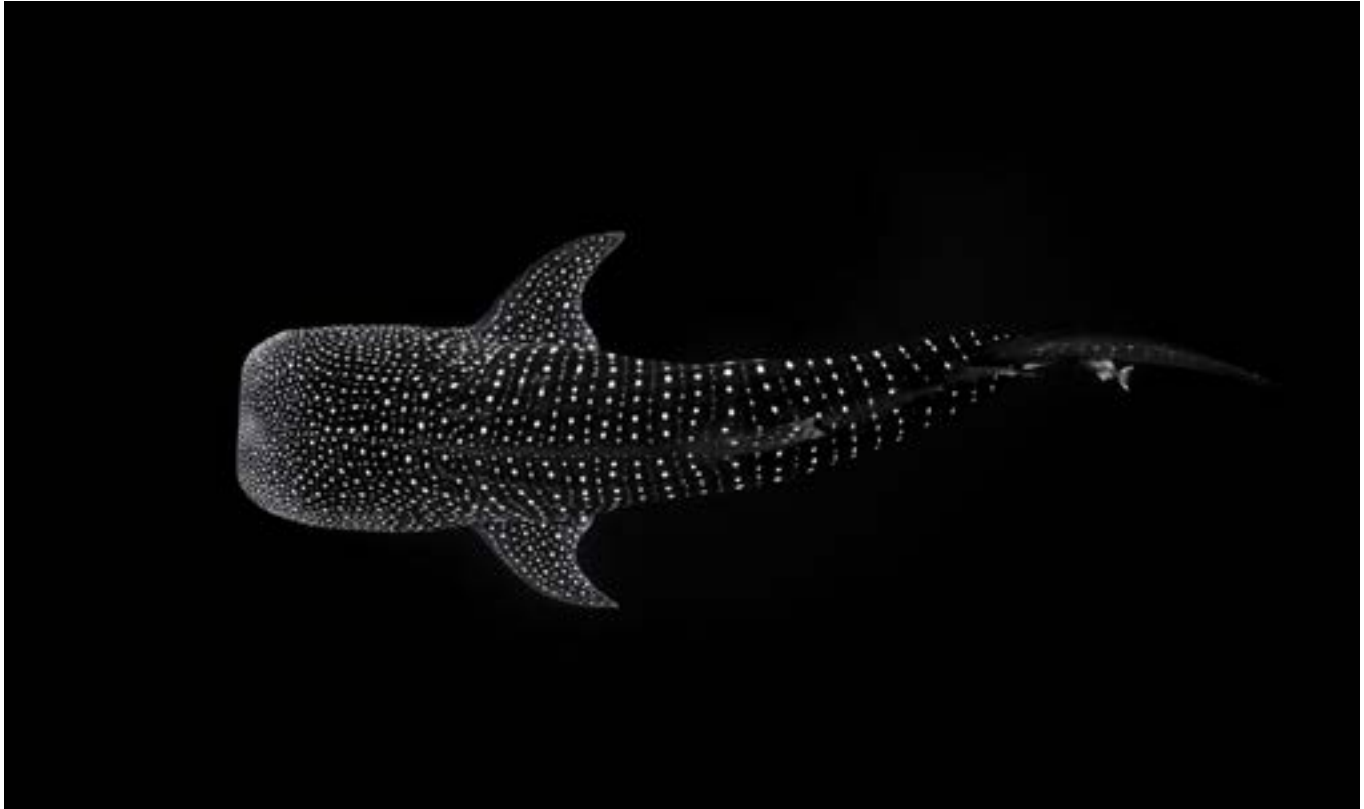
Many Anemones, 2008
Oil, acrylic, glitter, gold leaf, mica, and glitter on
Japanese screen
Courtesy of the artist and DC Moore Gallery



Empire, 2016
Acrylic polymer emulsion on canvas on panel
Courtesy of the artist and McKenzie Fine Art, New York

James Lecce

Lecce creates a torqued, hypnotic swirl with no beginning or end, that lulls the viewer into a state of bedazzlement and creates a sense of falling into space. Lecce begins by selecting his palette and mixing his own paints, adding pigments to acrylic polymers in order to control the opacity, luminosity, and translucency. Through various pooling and pouring techniques executed in multiple layers, he creates the foundation for his lush, linear compositions, that appear still semi-liquid on the canvas. In the resulting works, whirls of color swoop and swirl, bulge and pulsate across glossy surfaces, flowing like fast-moving lava fields. Crescendos and lulls in the flow of paint create rhythms reminiscent of musical compositions.



Black Diamonds, 2014
Digital print on aluminum
Courtesy of the artist

Chris Leidy

Black Diamonds shows a whale shark as big as a city bus in an image taken 150 feet below the sea in dark water. The spots on her back exude a bedazzling phosphorescence from the flash of the camera lens. The photograph is an example of the beauty in nature as well as a study in formal pointillism – a series of small dots becomes the masterful representation of a magnificent creature. Leidy was living on a tiny island off Costa Rica when he captured this image. Created without digital manipulation, the taking of the photo is defined by the artist as a spiritual experience with the friendly animal.

Crystal Liu

“Bedazzling” art may make the viewer think of bright colors, but Lie shows the power of a restrained palette. Her sky becomes a veritable milky way, and the panoply of stars may remind the viewer of Van Gogh’s famous 1889 painting *Starry Night*, an historical example of a bedazzling showstopper. A Canadian-born Chinese artist, Liu’s work with its compressed foreground is reminiscent of Chinese landscape painting, and she gives the dusky chrysanthemum the solidity and heft of a boulder. Her flower becomes a stand-in for the viewer, a supplicant to the magnificence of the night sky.



The Sky, "peeking in", 2016
Gouache and watercolor on paper,
Courtesy of the artist and Morgan Lehman Gallery



Silver Water, 2014
Silver leaf, glass beads on panel
Courtesy of the artist and Morgan Lehman Gallery

Nancy Lorenz

Lorenz's work combines an appreciation of luxurious materials (such as mother-of-pearl, beading, and silver leaf), developed from her years living in Tokyo, with a fascination of American Post-War abstraction. Her work explores how diverse and unexpected materials can be used in a painterly way. Here, she creates a sumptuous set of wave-like rhythms in a symphony of silver. Her work blurs the distinction between fine and decorative art in the same way that the thousands of glass beads that decorate her work bridge the line between solid and liquid.

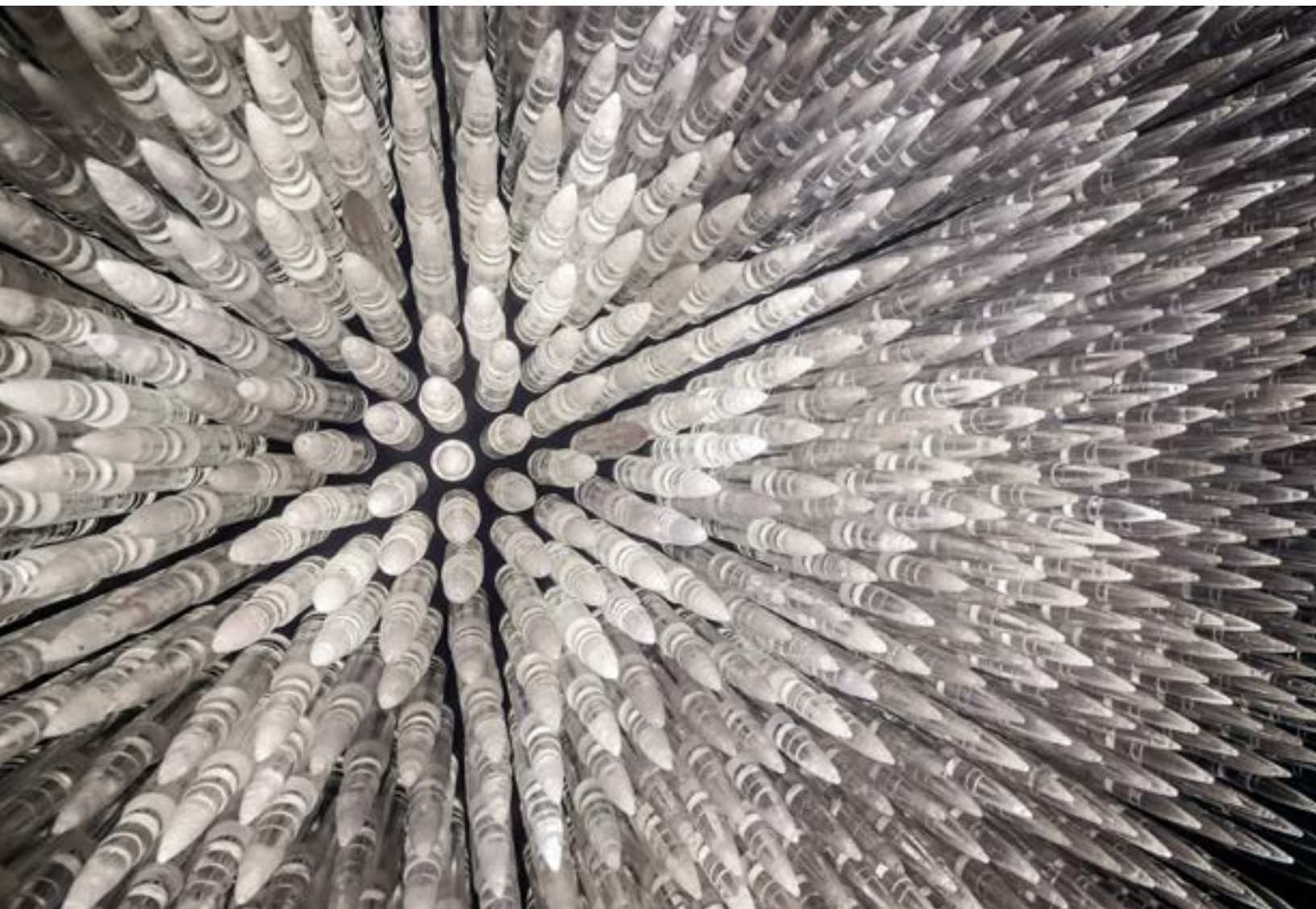


Liza Lou

Best known for her room-sized 1996 installation *Kitchen*, which she created over the course of 5 years and which is made of thousands of sparkling glass beads, here Lou presents a work of unexpected intimate charm. In this little “storm in a teacup,” Lou tips her hat to Meret Oppenheim’s famous 1936 surrealist fur-lined teacup *Luncheon in Fur*. Like Oppenheim, Lou has created a small jewel of bedazzlement that demonstrates that form does not always follow function.



Cup of Coffee, 2002
Beads and mixed media
Signed at saucer and base of teacup
Courtesy of Madelyn Jordon Fine Art



Pandora, 2016
Clear cast resin bullets, lightbox
Courtesy of the artist and Danese Corey Gallery

Susie MacMurray

MacMurray's *Pandora* draws its name from the legend of the Greek myth of Pandora, who unsuspectingly unleashed evil upon humanity by opening a sealed box. What at first appears as a giant, monochromatic "Lite-Brite" is actually composed of 2,650 clear resin bullets, encased in what appears to be a doorway. Staring into the piece creates an uncomfortable bedazzlement, as if the viewer is being encouraged to "walk towards the light," only to be confronted with sharp, phallic-looking objects and an inherent suggestion of violence. The work suggests a kind of compressed firing squad, a thought that "production for use" of this kind has a sinister end.

Armando Marino

Cuban artist Marino's painting *White Tree* captures the bedazzling experience of his first winter in New York. Marino turns the snowflakes into scattered Christmas lights which in New York City seem synonymous with winter wonderlands. Marino's works are often charged with social commentary about racism and poverty, both in Cuba and around the world. However, in this painting, one in the series, *New Paintings After the Long Winter*, he instead explores the freezing climate new to him as a Cuban native coming to the Big Apple. The work, done with a psychedelic palette, accentuates the wonder and foreignness of seeing snow for the first time.

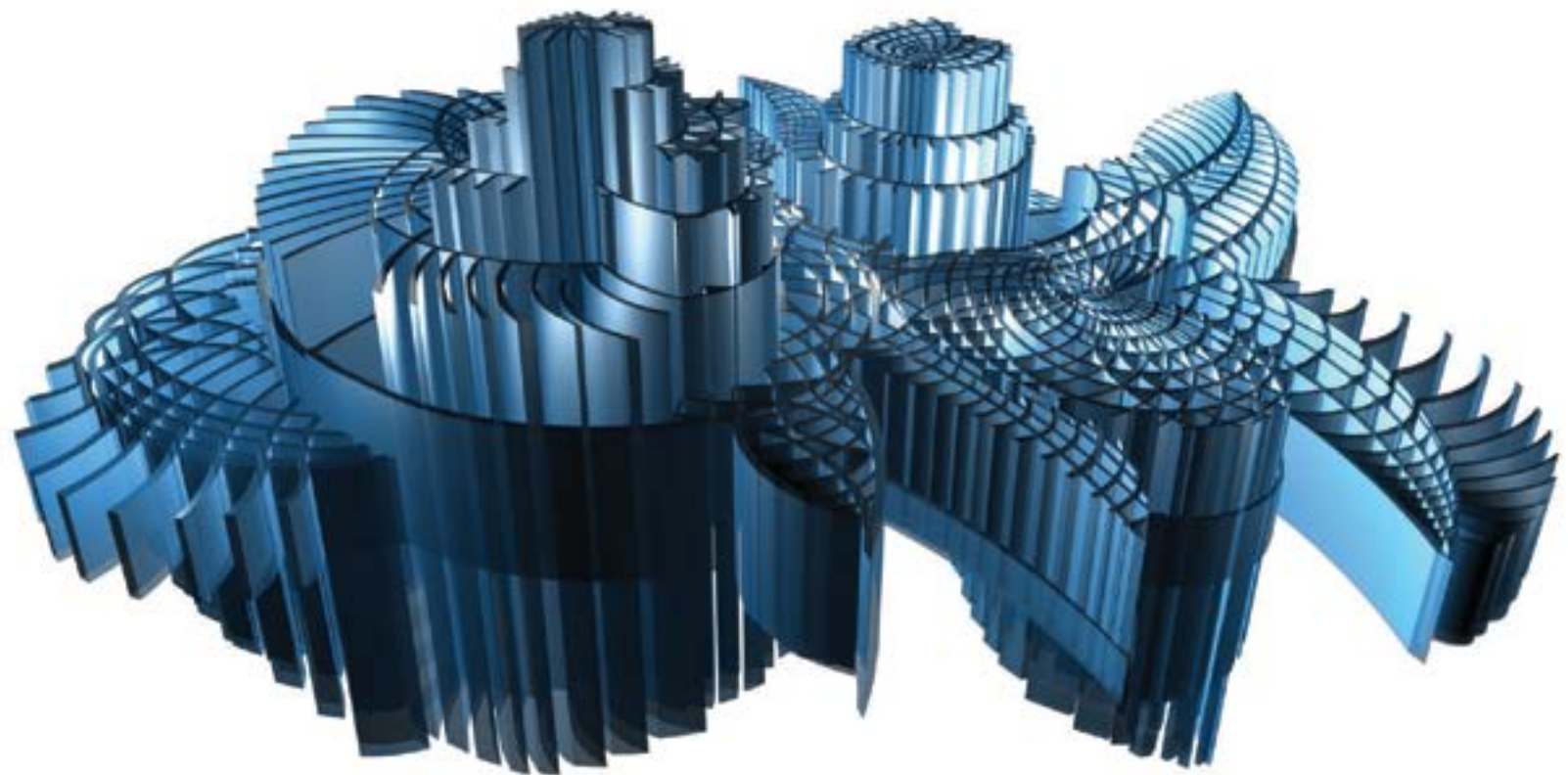


The White Tree, 2014
Oil on canvas
Courtesy of the artist and 532 Gallery Thomas Jaeckel

Sasha Meret

In the initial phase of his work, Meret drew a series of connecting spirals in bedazzling forms across his grid-dated datebook, suggesting time cannot be delineated into small, equal portions. Satisfied with his drawings, he translated his swirling spirals into larger drawings and photographs, violating the edges of his datebooks and spilling beyond the “time constraints” of the journal he kept. Then, playing with the idea that a work is never fully developed, Meret created a computer-generated 3-D graphic version of his spiral and then a recently realized sculpture based on his six-year-old, initial doodling. All of these variations rest on an elaborate stand the artist refers to a “time machine sleigh,” pushing and pulling his creative process forward and backwards through time.





Agendada 2010:
The Book of Good Hours, 2010-2012
Notebook, pencils, markers, oil base metallic markers
The Book of Good Hours, 2010-2012
Digital print on archival paper
All works courtesy of the artist



Seed of Life, 2015
Collage on Wood Panel with High Gloss Finish
Courtesy of the artist

Melissa “MRS” Castignoli

MRS is an abstract collage artist who was born and raised in the Bronx, and who has been greatly influenced by graffiti culture. In 2011 she earned a BFA from The Fashion Institute of Technology, further establishing her passion to create. Her heavily patterned collage works are often inspired by graffiti art’s relationship to temporality—an element not always obvious, visible, or identifiable to the spectator. Each layer of her custom-made paper signifies part of a story about the battle for space and for ownership of a wall.

Beatriz Milhazes

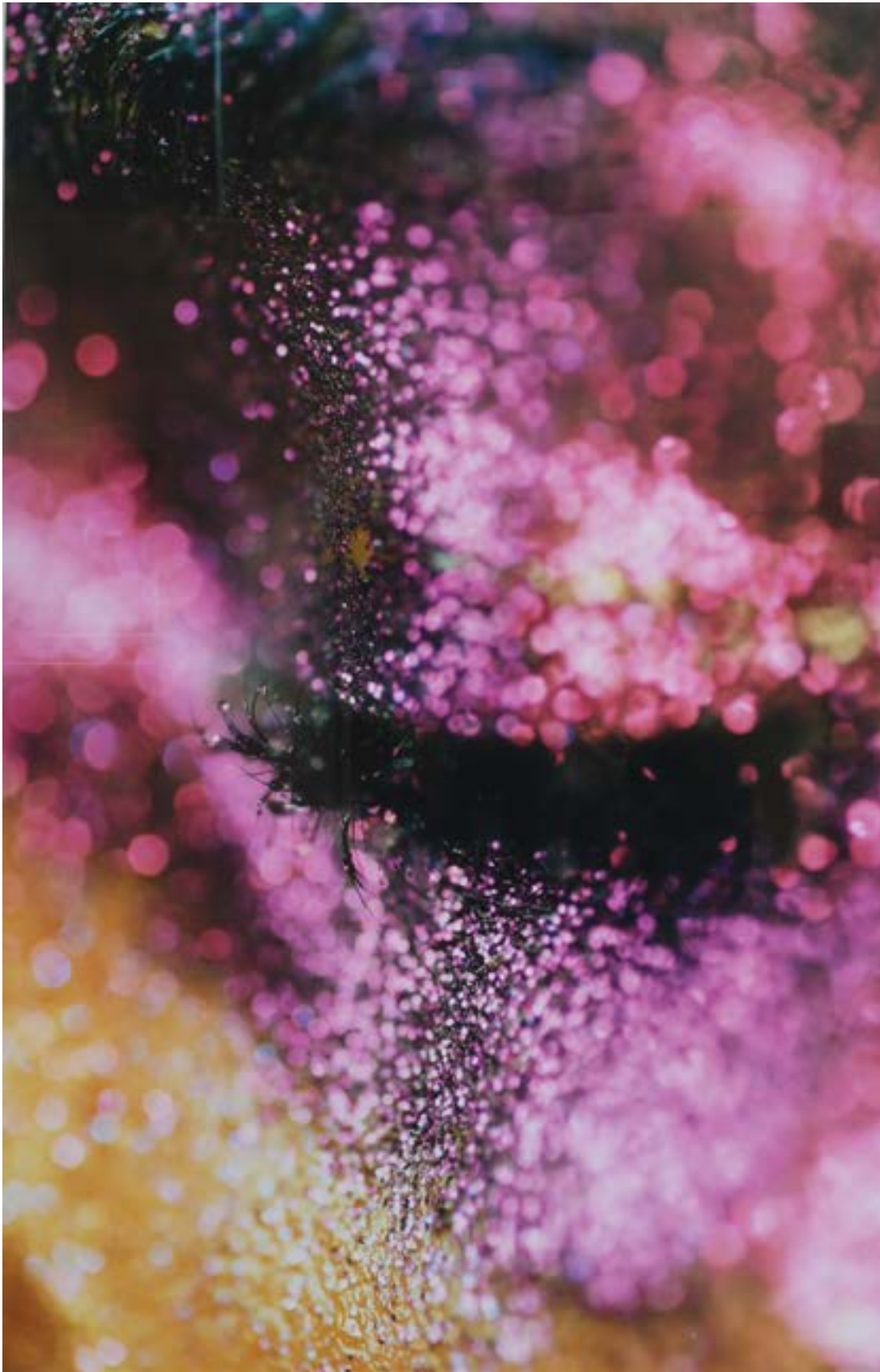
MRS and Milhazes both play with swirling, overlapping circles in these intimately-scaled, vivid works. While MRS works with collage, that here appears as artistic Venn diagrams, Milhazes is known for her vibrantly colorful, kaleidoscopic compositions in gold, orange, and hot pink hues, which possess an explosive energy that one critic compares to the “breathtaking rhythm of fireworks.” Milhazes draws on both Latin American and European traditions in her carefully created compositions, which are punctuated by a recurring set of swirling arabesque motifs inspired by Brazilian culture, ceramics, lacework, carnival decoration, music, and Colonial baroque architecture. Milhazes has stated about her work “I need to have all these elements and put them together. They are in some sort of a conflict that will never really end up anywhere. These are not peaceful surfaces.”



Bibi, 2004
Print on paper
Cohan Collection, Brooklyn, NY



Melissa "MRS" Castignoli
Revive, 2015
Collage on wood panel with high gloss finish
Courtesy of the artist



Marilyn Minter

Minter's glamor is gritty. Her photography is an exploration of the seediness, discomfort, artificiality, and physical toll that are the price of glamour. While the pink-colored eyelid coated with thick glitter here appears soft and at rest, many of Minter's works flirt with the harsh aesthetics of drag, examining the impact of the male gaze and the meaning of desirability. Her images walk the tightrope between sexiness and unnerving imperfection. Here, the eyelash creates a sinuous, curving "line of beauty" constructed to bedazzle the viewer.

Choke, 2005
C-Print
Courtesy Lisa Jacobs Fine Art



KALEIDOSCOPIC XXXIV:
The Never Ending Kaleidoscope, 2008-2009
 Mixed media
 Courtesy of the artist

Paula Nadelstern

A Bronx native, Nadelstern seeks to combine the idea of a kaleidoscope, bursting with color, surprise, movement, and chance, with the traditional techniques of quilting. Freed from the bed cover, her quilt designs become powerful abstractions whose visual excitement belies the detailed labor that goes into each piece. Her cloth is a succession of circles and starbursts, seemingly endless variations of a few forms, changing, yet unified in their basic symmetry, patterned on the variety, but constraint of the kaleidoscope.



Eva Obodo

Nigerian artist Eva Obodo creates art that blurs the past, the present, and the future. Obodo takes tiny pieces of fabric and links them into delicate patterns and color combinations. By doing so, he makes wall sculptures that he compares to moments in time, created “piece by piece, bit by bit and line by line.” His sculptures incorporate a multitude of fabrics and reject much of Western sculptural tradition. Obidiya (a Nigerian name meaning “her husband’s heart”) follows sculptural form similar to works by artists such as El Anatsui. By his referencing other artists, Obodo creates a kind of visual “call and response” exchange.



Detail of *Obidiya*, 2014
Mixed media
Collection of Farran Tozer Brown

Caitlin Peluffo

Peluffo's title is a pun - a play on the French word for fake, "faux," and the gold leaf encrusted on her body representing the "foe" she is struggling to remove. In contrast to the adornment seen in Rachel Stern's nearby photographs, whose figures seem to embrace bodily adornment, Peluffo rejects her shiny bedazzlement, literally scrapping the gold from her body, to be set free. Her skin appears raw from the struggle. Unlike the death of the actress in the 1964 James Bond film *Goldfinger* having supposedly died from having her body painted gold, Peluffo takes an implicitly feminist stance, rejecting the need for artificial enhancement and embracing the body's natural appearance.



Foe Leaf, 2012
Video, 3:00 Loop
Courtesy of the
artist

Rubem Robierb

Like a daisy placed in the barrel of a gun, Robierb's giant bullet is scrawled with crystals claiming "love changes everything." The meaning is ambiguous - the artist doesn't claim love changes everything for the better. But by turning an image of a weapon of war into an object of beauty, the artist does make the implicit claim that love can improve and enhance the world. Born in Brazil, Robierb embraces poetry, translating his words into images, focusing his work on sociocultural issues that define our times, such as the violence that strafes our culture.



Love Changes Everything (bullet), 2015
Aluminum engraved and dipped in chrome with
10,000 hand applied Swarovski Crystals
Courtesy of the artist and Tagliatella



Untitled, 2015
Mirror and quartz crystals on aluminum
Courtesy of Salon 94

Carlos Rolón/Dzine

Rolón a.k.a. Dzine presents his interpretation of the often gaudily bedazzling yet comforting aesthetic of his childhood home, noting "I was raised with it, it surrounded me daily in the form of Venetian wallpaper, porcelain tchotchkes, ornate chandeliers . . . it's considered part of the blue-collar diaspora." Carlos is a first-generation Puerto Rican and inexpensive goods of elaborate design could be found in the homes of many first-generation immigrants of the Caribbean with Hispanic backgrounds. Rolón's work becomes a meditation on the cultural and class meanings assigned to taste. Here, with its Baroque curves and crystals, the artist creates an image like a giant headboard fit for the bed of the King.

James Rosenquist

Trained as a billboard painter, Rosenquist, as one of the key figures of the Pop art movement in the 1960s, began creating large-scale, brilliantly composed works. Best known for his monumental *F-111* (1965), which interwove imagery of a U.S. Air Force bomber with scenes from prosaic domestic life, Rosenquist excels at creating a palpable sense of unease. *Fire Fountain* is a late, more abstract work, that bursts with coiled energy - eruption, ejaculation, explosion, which bedazzle the viewer with propulsive force.



Fire Fountain, 2005
Prints and Multiples, Color lithograph
Edition of 69
Courtesy of the Hal Katzen Gallery

Michelle Sakhai

Sakhai's paintings are abstract depictions of her environment infused with an earlier a 1920s Parisian flare and a nod to that period's love of luxurious materials. Frequently visiting her grandparents, the artist says her work has been influenced by the gardens and landscape of their home in Japan. Sakhai is trained as a reiki master, and one can see in the flux of the scattered surface of her work a provoking energy combined with an ambiguous calm that leads the viewer towards a meditative state of mind.



Getaway, Drifting, Always, and Edify, 2016
Oil and metals on canvas
Courtesy of Madelyn Jordon Fine Art



Detail of *Florian de Berlin*, 2011
Hand drawn floral patterns, ink, permanent markers,
acrylic, silver liquid leaf, 2,200 hand applied sequins
and resin on wood panel
Courtesy of the artist

Nancy Saleme

Saleme's work is influenced by her background in industrial textile design and her training with French masters of the field in her native Venezuela. Her floral patterns are drawn from these textiles, and in her fine art, she takes these methods beyond their original context to create intriguing and bedazzling new surfaces using sequins, glitter, and silver leaf. As she notes, "I may draw imaginary flowers using Ben-Day dots to make the illusion of textile design into wooden panels . . . I have made drawings of floral patterns simulating fabrics that later encapsulate them into hard resin." The artist reflects that Postmodernism's expansiveness allowed her to explore crossing high-design and fine arts, such that experimenting with these two concepts has been a constant in her work.



Tiara: Ginko & Willow, 2010 (right)
Tiara: Marigold, 2010 (top left)
Tiara: With Tears, 2012 (bottom left)
 Oil on linen
 Courtesy of the artist

Holly Sears

Sears' exquisite technique and observations of nature provide their own quiet bedazzlement. She takes the ultimate symbol of the grandiose bejeweled adornment in the fashionable world, the tiara, and adapts the concept to nature's beauties. Her blooms become princesses of the realm. As the artist notes, "The focus of much of my work is a singular item in nature - a tree, a bird, a nest - a discrete setting or unique occurrence . . . Typically I have shied away from natural subjects that are so recognizably beautiful, like flowers, but with this body of work I embrace these magnificent specimens and strive to exaggerate and beautify them in multiple ways . . . My fondness for traditional portraiture becomes evident in these paintings, and indeed I think of them as a type of portrait."





David Shaw

Shaw's sculptural work, composed of pentagonal shapes with the interior edges illuminated by reflecting and dazzling multi-color holographic material pieces, exists in different perspectives from different angles as the viewer moves around it. The work is a spaceship of an art-piece, with a bracing modern aesthetic. Shaw's geometric structures inhabit a fourth dimension where three-dimensional objects are composed to create a new sense of space. As the artist notes, "Full spectrum lights are reported to make people feel happier — maybe it's those holographic colors that infuse this potentially weighty work with a refreshing lightness."



Compound 12, 2012
Steel, holographic laminate
Courtesy of the artist

Devan Shimoyama

Shimoyama's *For Tamir* serves as a remembrance to Tamir Rice, the Black twelve year old boy shot and killed by Cleveland police in 2014. The rhinestone-encrusted log is reminiscent of a childhood swing at rest and silenced from childhood laughter, a sparkingly beautiful but solemn tribute to the dangers faced by Black men and boys in the United States. Shimoyama's use of the log references the symbolism of the tree with the broken trunk, used in Victorian funerary sculpture to represent a person cut down in the prime of life.



For Tamir, 2016
Mixed media
Courtesy of the artist and
Lesley Heller Workspace



*Every Lover in the Form of Stars
(Tears of the Flamingo Prince), 2016*
Oil, glitter, acrylic, rhinestones, beads, collage on canvas
Courtesy of the artist and Karyn and Charles Bendit

Shimoyama's glittering canvas, encrusted with rhinestones is a stunning combination of exotic materials, a large nude figure with eyes nearly the size of glass doorknobs, and background decoration of pink flamingos, the most glamorous and extreme of birds. The artist's work is known for exploring the tension between blackness, queerness, and masculinity. With his monumental canvasses he demands attention for a segment of society consistently underrepresented not only in mainstream, but in black and queer cultures. As one critic has noted, Shimoyama "transforms the drugstore treasures of the drag queen's makeup into radiant and mysterious beings..."



Jeffrey as Fabergé, 2014
Zak's Armpit, 2014
Mounted C-print
Courtesy of the artist

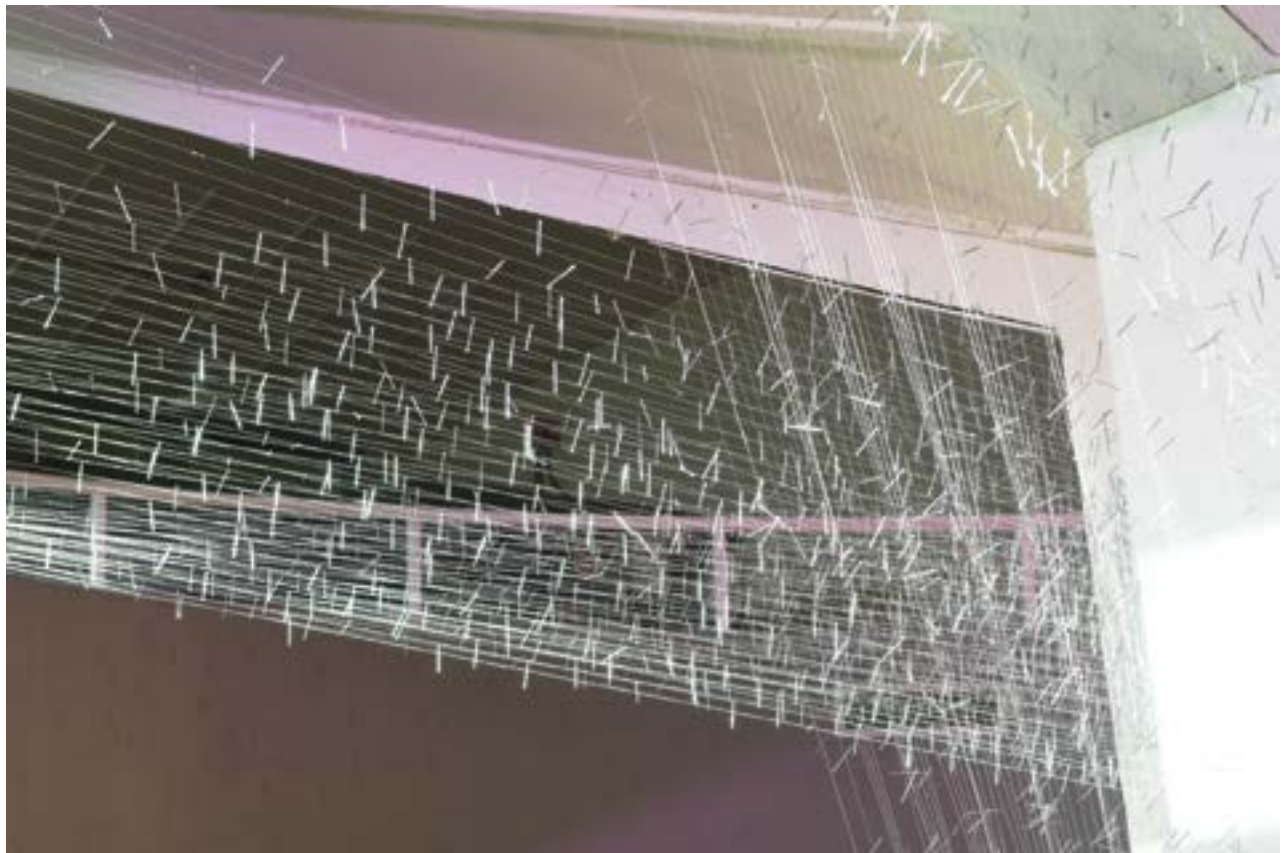
Rachel Stern

Stern creates an off-kilter, retro-glamour form of bedazzlement. Her figures are embellished with simple stretch fabric, makeup, and cheap, sparkly jewels, that good lighting and the skill of her camera lens transform into sumptuous sensations. Evoking the grand hauteur of 19th century portraiture by such artists as Jean-Auguste-Dominique Ingres, filtered through the aesthetic of a John Waters film, Stern gives dignity to the aching yearn within kitsch. Jeffrey is transformed from a man into a kind of gilded, precious Fabergé egg, while Zak brings an offbeat glamour to a decorated, homoeroticized view of the male body.

Megan Suttles

Suttles uses the simplest objects to dazzling effects. Making large-scale installations, she works with everyday materials such as aluminum tubing, packing tape, bobby pins, and monofilament. In this site-specific installation of 15,000 silvered bobby pins, Suttles responds to the dramatic architecture of the Gallery's Marcel Breuer building. From the bobby pins, dramatic lighting, and a ring of architecture of wire, Suttles conjures a swarm of insect-like shapes that swirl through the rounded atrium, casting innumerable shadows that multiply their enchanting but slightly threatening presence. Suttles' artwork is based on anxiety and control. She has been exploring the eternal struggle between restraint and disorder, and the way people tend to conceal inner confusion with the outward appearance of refinement and perfection. Suttles' work has become focused on revealing this chaos, making the invisible visible again. Here, the "swarm" appears as a disorder of chaos, but careful examination reveals the careful curves, rows, and thought out symmetry Suttles has created for her bobby pins.





Immaculate Swarm, 2016
 15,000 Silver bobby pins
 Dimensions variable
 Courtesy of the artist

Barbara Takenaga

Like her fellow artists in the exhibition, Jessica Johnson who depicts an erupting volcano, and Vibha Galotra who is inspired by weather maps of hurricanes, Takenaga recognizes the bedazzling possibilities in nature's most violent moments. Here, she depicts a swirling tornado, its distinctive cone providing an elegant and sinuous line. But Takenaga's tone is light-hearted and her twister resembles a child's decorated top. In her abstraction, Takenaga arranges the simple, repeated dots and shapes of her dense paintings into compositions that undulate, radiate, and recede into seemingly infinite space. She combines a dazzling repetition of forms with spontaneous twists and puckers, preserving the elements of wonder and surprise.



Spring with Five Ringed Halos, 2016
Twister on Blue World, 2016
Acrylic on wood panel
Courtesy of the artist and DC Moore Gallery

Mickalene Thomas

Thomas created this work as part of a project celebrating famed sculptor Alexander Calder. She incorporates Calder's jewelry into her image, exploring the influence of optics, pattern and geometry and playing with the idea of bedazzlement in personal adornment. Behind its showy colors, her figure's painted face becomes both a mask and a form of concealment. Thomas is best known for her elaborate paintings composed of rhinestones, acrylic and enamel, that confront conventional definitions of beauty. While Thomas' works are often glitter-encrusted canvases, this photograph shares the vision of her work, emphasizing her Fauvist color palette and wild patterning. Her aesthetic evokes a sense of female and black power from the 1970s while still maintaining its contemporary flair.



Calder Series #5, 2013
C-print
Edition 1/5
Courtesy of the artist

Federico Uribe

“Find a penny, pick it up.” Colombian artist Federico Uribe, originally a painter, abandoned his brushes as he had become mesmerized by the usually neglected beauty of simple objects in daily use. He observes such objects with care, collecting them, setting them side by side and combining them into elaborate constructions that reveal their beauty. These collected items can be anything from shoelaces and shotguns to pencils, and pennies. Despite being legal tender, pennies are often disregarded and even thrown away. But Uribe gives these modest objects life. Sorted to create stripes of various shine, his sculptures induce a certain calm and reverence for labor as the viewer considers the toil and patience required to complete a piece from conception to installation.



Penny Abstract, 2016
U.S. Pennies
Courtesy of the artist and Adelson Galleries



Your Name, 2016
Steel, aluminum (found cans), flashe, powder-coating
Courtesy of the artist and Morgan Lehman Gallery

Paul Villinski

Villinski uses 250 laser-cut butterflies made from the metal of found cans, to create *Your Name*. The distressed surface of the cans, compressed against asphalt or the tires of trucks can be seen upon close inspection, traces of their modest origins before being recycled into pieces of dazzling beauty. The artist combines images of foliage and hummingbirds along with the insects to spell out the title in subtle cursive lettering, an element not apparent when close to the piece, but which reveals itself at a distance. Villinski's vision of bedazzlement is a dark one – he uses candle soot to create the finish on the butterflies, resulting in a smoky patina that allows bits of the original can colors to show through. Rather than relying on shiny surfaces, he uses an elaboration of form, and the magical idea of butterflies working together to spell out a cryptic phrase to enchant the viewer.



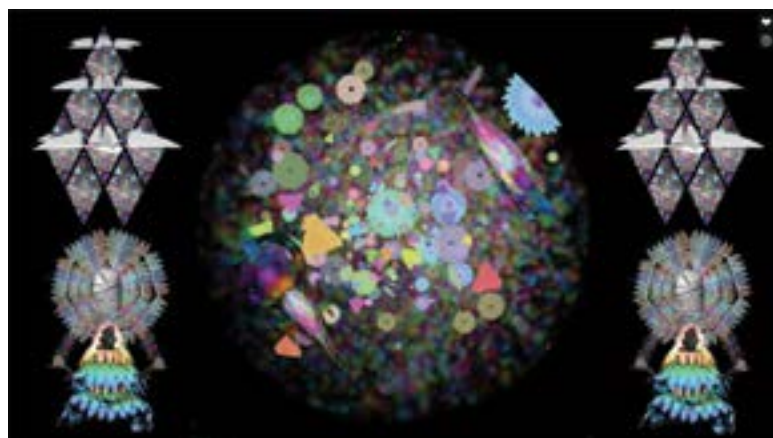
Stephen Westfall

Westfall creates a geometric inundation of the visual that is a bedazzlement to the eye. *Cherbourg* is one of a series of paintings in which the artist explores his resistance to the idea of the rectangular grid in painting. Westfall is dyslexic, and with a “mixed dominance” that allows him to do different tasks like sports and music right-handed, while others, painting, writing and eating, require his left. This ability reflects a pattern of symmetry he resists, but cannot seem to live without. Westfall’s diagonal harlequin pattern references artists as varied as Pablo Picasso, Piet Mondrian and Jasper Johns. The title also refers to French filmmaker Jaques Demy’s musical *The Umbrellas of Cherbourg*, in which spectrum color plays a vital role in conveying heightened emotion.



Cherbourg, 2013
Oil and alkyl on canvas
Courtesy of Lennon, Weinberg, Inc.

Saya Woolfalk



Meditation Pool, 2016
HD Digital Video
2:50 minutes Loop
Courtesy of the artist and Leslie Tonkonow
Artworks + Projects

Woolfalk's works are a psychedelic frenzy of colors and ideas, a mixture of aboriginal, native and modern. Born in Japan and raised in Scarsdale, New York, Woolfalk has a Japanese mother and a father who was half black and half white. Her works subtly reflect this racial background, and center around "a fictional race of women who are able to alter their genetic make-up and fuse with plants" which she calls "the Empathics". Even Woolfalk's more abstract kaleidoscopic works like *Mediation Pool* reflect this idea of continuous, evolving change to stunning effect. As she notes, "Our generation is continuously mixing and melding which one day will render all of humankind as

Robert Zakanitch



Hanging Gardens Series (Snow White), 2012
Gouache and colored pencil on paper
Courtesy of the artist and Nancy Hoffman Gallery

In 2005, Zakanitch began a large-scale series called *Hanging Gardens*, a collection of highly ornamental floral works. Suggesting the purity and innocence of the titular heroine, this piece exudes a fragile delicacy that its monumental size would not at first suggest. Scrolling and sinuous, Zakanitch's work is inspired by Art Nouveau, and like James McNeill Whistler's *Symphony in White No. 1*, he has succeeded in creating a bravura effect from a field of a single color. Like Kushner and Kozloff, whose work is shown nearby, Zakanitch is one of the founders of the Pattern and Decoration Movement of the 1970s. Here, the artist lets the labor of his love show. The careful underdrawing can be seen and the unfinished bottom of the work runs towards the floor, the delicate blossoms melting away like April snow.





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