



## 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.



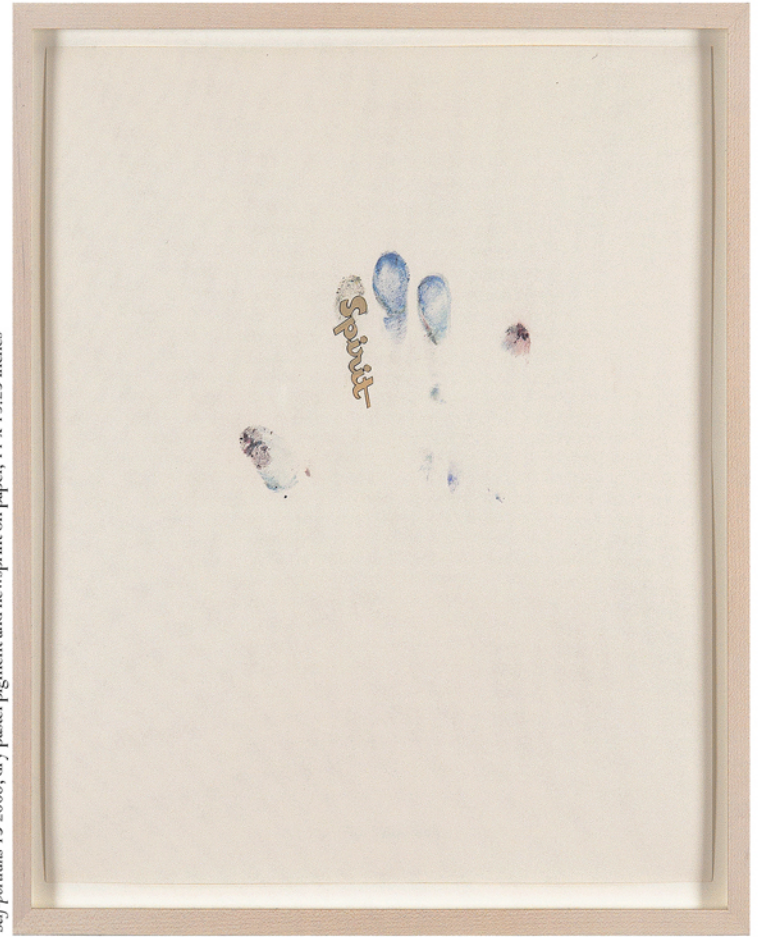
*Self-Portrait with Gun*  
2005  
clay, slip, oils, wax and epoxy  
37 x 15 1/2 x 22 inches

**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."



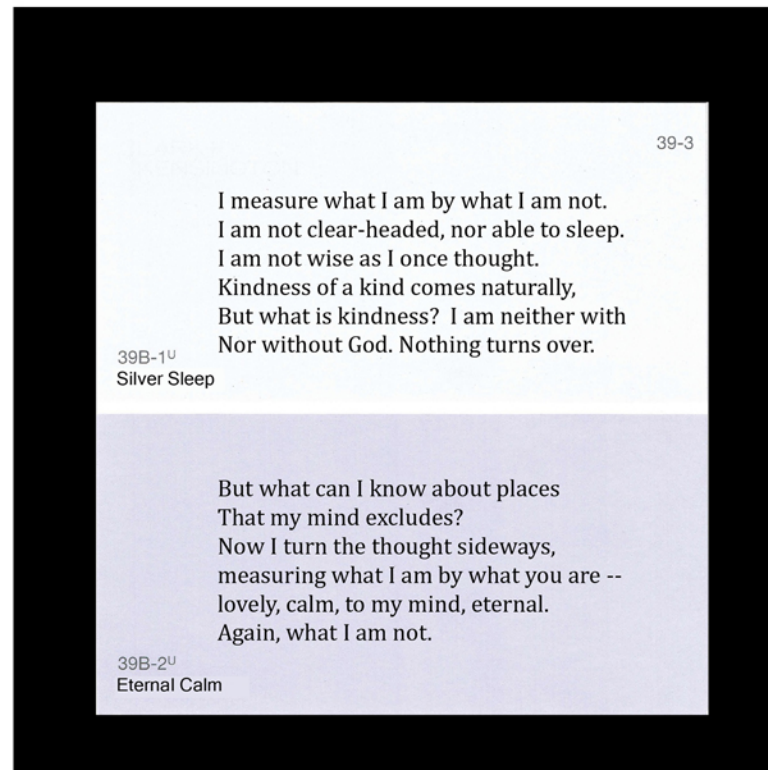
*Self-portraits 13* 2008, dry pastel pigment and newsprint on paper, 11 x 13.25 inches

**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<sup>U</sup>  
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<sup>U</sup>  
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.



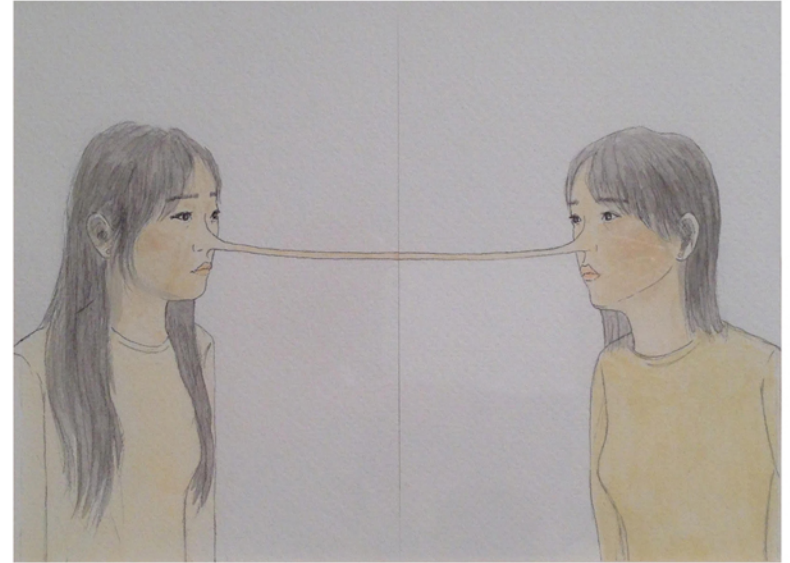
*Intersection*  
2008  
ceramic, natural ash, wood-fired 4 days  
3 1/2 x 12 x 9 inches

**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

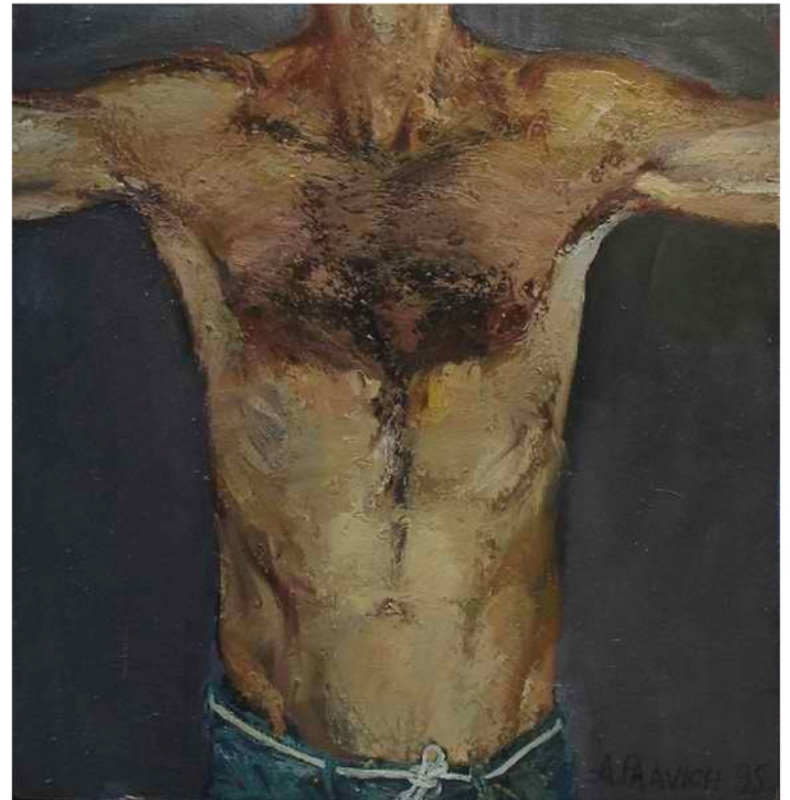
Watercolor on Paper  
7 1/2 X 5 1/2 inches

**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.



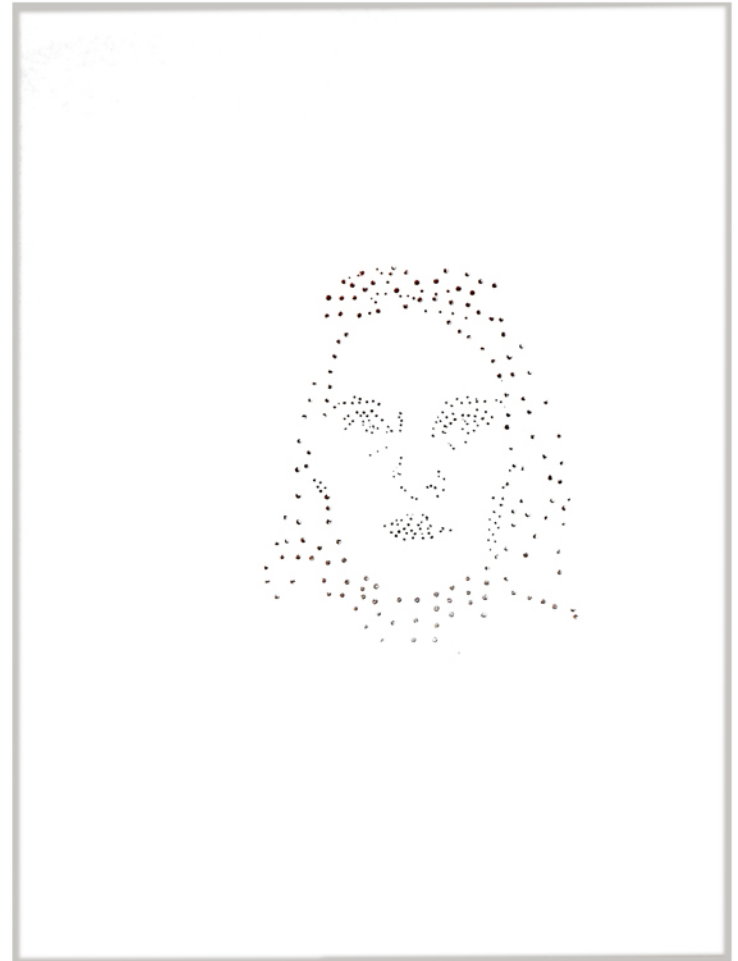
*L'Atelier Chez Moi (My Workshop)*  
2009  
oil on canvas  
56 x 28 inches

**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.



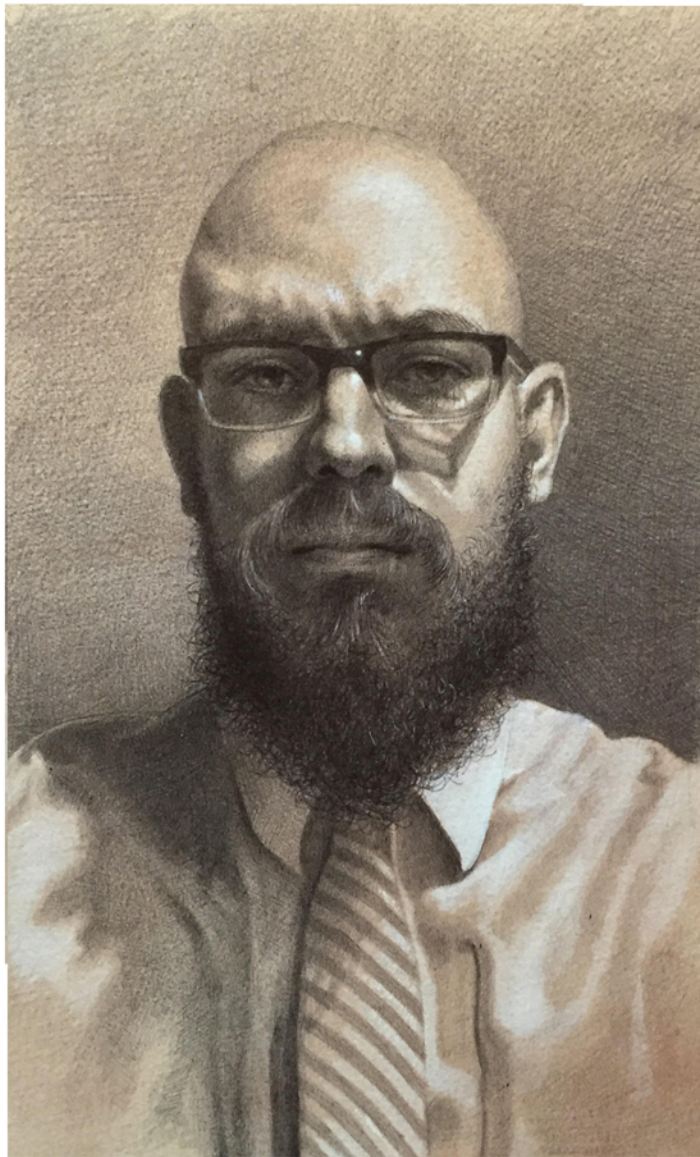
*Selbstbildnis*  
2006  
oil on wood  
15 x 32 inches

**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.