

JOSEPH ADOLPHE

INDESIGN



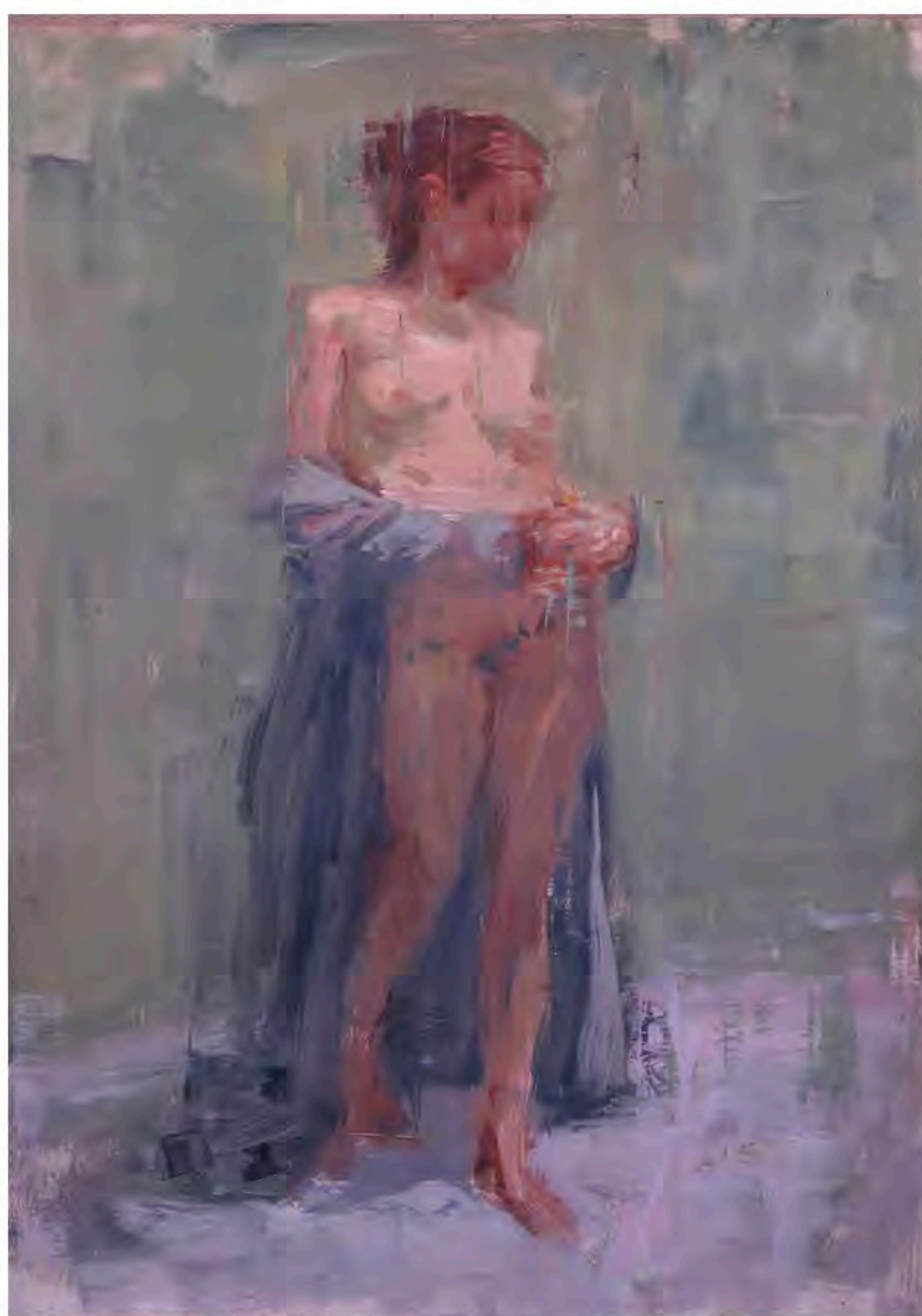
ASID GEORGIA
CHAPTER MAGAZINE

ISSUE NUMBER IV
WINTER 2017

AMERICAN
SOCIETY OF
INTERIOR
DESIGNERS
GEORGIA



Winter Salon: Joseph Adolphe, Miriam Cabessa, Daniel Maidman & Timothy Wilson

JOSEPH ADOLPHE, *Ravenna 3*, 2012, Oil on paper 29 1/2 × 22 2/5 in

By WM STAFF, JAN. 2016

Jenn Singer Gallery, a tiny space off Gramercy Park, is using its offbeat scale to provide gallery-goers with an intimate experience of contemporary drawing and painting. *Winter Salon*, the current group exhibition, showcases one to three works from each of four artists: figurative expressionist Joseph Adolphe, Miriam Cabessa working in a gleaming abstract mode, Daniel Maidman's classically lyrical nudes, and the moody and almost totally deconstructed interior spaces of Timothy Wilson.

Describing his seven-part painting *Peccata Mortalia*, the centerpiece of the show, Wilson comments: "Inspired by the concept of Seven Sins, each panel was started on location at various barns in states of disrepair. I felt pulling from structures once used as productive spaces would add a sense of somber eloquence which the presence of dynamic Human Figures sometimes tends to obstruct. I wanted the paintings to be more about mood than an illustrated theme."

In contrast, Adolphe remarks, "Generally I'm drawn to subject matter that allows me to consider more universal themes, but working from the figure from life is really where all of my conceptual notions spring from. Confronting the human form brings me into immediate contact with the physical world around me."

Maidman, also creating work derived from the figure, describes his painting *Syrie*: "I'm interested lately in weaving the figure into a strong graphic design. I'm willing to sacrifice a bit of my fidelity to observed forms in order to foreground a more stylized compositional idea. Hopefully I can preserve the specificity and emotion of my model, and have that infuse the visual idea and give it life."

As selected and arranged by Jenn Singer, the works from these four artists confront and respond to one another, taking up and developing formal and psychological motifs. Wilson and Cabessa naturally align in their use of high contrast blacks, golds, and whites, whereas Adolphe and Maidman gravitate toward a narrower range of mid-tones. Paralleling this is the abstraction of Wilson's and Cabessa's work, as opposed to Adolphe's and Maidman's figurative emphasis. Cabessa and Adolphe work with delicacy and soft transitions, while Wilson and Maidman lean on the hard line and shape to more frontally attack the making of an image. Adolphe's nudes are distanced and gentle; Maidman's are aggressively sensual and situated closer to the picture plane. Cabessa is in no hurry to complete her composition, while Wilson's work is intense and almost frenzied. Presented in the narrow confines of Jenn Singer Gallery, these pieces open a wide panorama of artistic possibilities, and a taste of the broad range of emotions art is capable of evoking. **WM**

Jenn Singer Gallery
72 Irving Place
New York, NY 10003

www.jennsingergallery.com

info@jennsingergallery.com

T. 917.722.6119

Tuesday – Saturday, 11am – 6pm

Appointments suggested.

Winter Salon: Joseph Adolphe, Miriam Cabessa, Daniel Maidman & Timothy Wilson

OPEN HOUSE: Saturday, January 30th, Noon - 6pm

ON VIEW: January 26 - February 17, 2016

Gremillion & Co. presents Joseph Adolphe: *More Stories* opening reception



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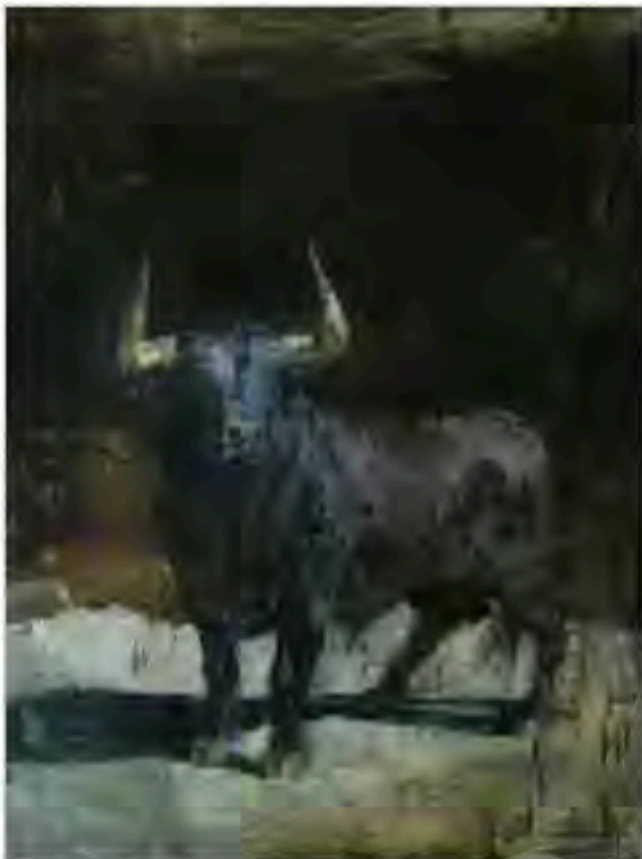


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The work featured in Joseph's second solo exhibition at Gremillion & Co. Fine art expands and further develops several concurrent themes the artist has been pursuing for a number of years. In addition to his massive landscapes featuring remnants of cloth suspended, almost frozen - yet elusively also in motion, floating over expansive horizons.

In several recent works featuring familiar themes such as his bulls, Adolphe's fascination with movement is inverted wherein the subject itself is still but the environment surrounding the subject is animated to an almost volcanic state. Adolphe makes explicit reference to this shift of focus in the work, also aptly titled, "Still Life 2."



Still Life 2, Oil on Canvas, 90 x 79 in.
Photo courtesy of Gremillion & Co.

Adolphe's painting technique reveals an incredible willingness to let the paint itself impress its own variegations on his work. Viewing many of his paintings up close, one can barely make out any subject at all but stepping a few feet away reveals to the viewer an amazing sense of clarity of form.

The works in this exhibition represent an excellent cross section of Adolphe's passions, each loaded with symbology, emotion, energy and, of course, a story.

Following the opening reception, the exhibit will be on display through March 19.

EVENT DETAILS

WHEN

2.18.16 | 6:00 pm

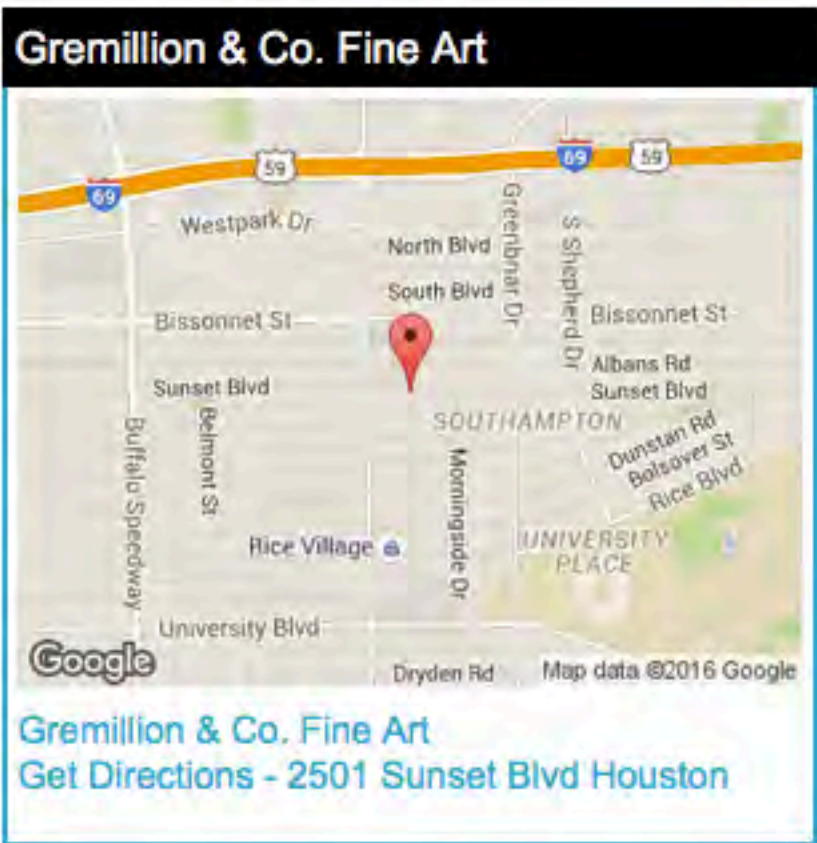
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TICKET INFO

Admission is free.



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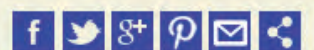
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A GALLERY GROWS IN LITTLE HAITI

DEJHA CARRINGTON
06.27.2014

West African dance class on Sundays; painterly murals on pastel-washed buildings; conch fritters and pikliz; and that rhythmic undertone of kompa, zouk and Creole are a few of the precious nuggets that belong to a microcosm of culture in Miami. But more than just an oasis on the mainland, Little Haiti is home to prolific creatives and project spaces not-yet-touched by the increasingly high rents – and labels – of more popular neighborhoods. A new frontier is on the rise, and gallerist Karla Fergusson is nurturing its growth with [Yeelen Gallery](#).



Opened during art fair week in December 2013, Yeelen Gallery is a split-level 10,000 square-foot space that today exhibits the work of resident artist Jerome Soimaud (France) alongside Tim Okamura (Canada), Joseph Adolpe (Canada) and Aurel Vici (France). Though sprawling in floorspace, the main room's low ceilings and arresting content foster a surprisingly intimate experience. Even more so personal, the adjacent project room is curated as a shrine to the native Haitian community. *Objets d'art*, symbolic representations and powerful photography seduce visitors into a ceremonial place that bears witness to celebrations, customs and rituals that take place beneath the surface of mainstream Miami.



Yet from this layered experience of impactful and culture-laden content emerges the reductive drawings of [James Clover](#) (b. 1938, Iowa). The internationally heralded American artist and academic has been significantly absent from the art world these past 25 years, and is resurfacing with a new body of work at Yeelen Gallery. Though only a suite of Clover's works are now on view at the space, this is a good time to polish up on the Symbolism movement of the 19th Century, and influencers Constantin Brancusi and Alexander Calder.

Yeelen Gallery is open to the public at 294 NW 54th Street in Little Haiti, Miami. For more information and hours, please visit the website at www.yeelenart.com.

JOSEPH ADOLPHE

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Posted on Friday, 07.18.14

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VISUAL ART

Visual art: Artists' talks, events make their works more accessible

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Joseph Adolphe at Yeelen Gallery with wife Jill and artist Jerome Solmaud. Michael Nurse

Fullsize

Image 2 of 8

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BY GEORGE FISHMAN
SPECIAL TO THE MIAMI HERALD

Who hasn't stood before a canvas, a sculpture, an assemblage of feathers and wondered, "What was the artist thinking?"

In South Florida, more and more artists are answering that question, explaining themselves through talks at museums, welcoming viewers into their studios for one-on-one encounters and conducting Web-based chats. The range and tone of presentations is vast: from Coco Fusco's socio-political-gender analysis of arts coverage in the media to a recent casual evening at Cannonball (www.cannonballmiami.org), when audience members were encouraged to smack open piñatas representing interaction with debt.

Collector and art enthusiast Manita Brug-Chmielenska described Simón Vega's recent ArtTable (bit.ly/ArtTableFlorida) talk as one of the

At Yeelen Gallery (www.yeelenart.com) in Miami, painter Joseph Adolphe was able to talk at length and individually to visitors last month at a catered sit-down dinner. Yeelen director Karla Ferguson and Prizm Art Fair director Mikhaile Solomon (www.prizmartfair.com) collaborated to present Adolphe's vigorously textured figurative paintings for about 14 guests. Then, Adolphe conducted an exhibition tour. He characterized the event as a welcome counterpoint to traditional gallery openings where the artist "is usually engulfed in all kinds of frantic and socially difficult acrobatics with several people at a time." Ideally, he said, "You have an opportunity to more clearly articulate what is a fantastically complex thing: your reason for painting. This last point really can't be put into words on a page ... but rather in the totality of the experience of hearing an artist talk about their work, in front of the work and with people who are not in a hurry and have no expectations."

MORE INFORMATION

Resources

Joseph Adolphe "Messages, Memories and Dreams"



At [Bertrand Delacroix Gallery](#)
Media: [Painting](#)

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Adolphe is a versatile contemporary painter who succeeds in portraying subjects ranging from sensual nudes and large, blooming buds to charging bulls and regal horses. Adolphe's second solo exhibition at BDG will

introduce an all new series of oil on canvas pieces, including new florals, and powerful animals as well as new paintings wherein he ambitiously attempts to describe the most profound moments in his life in works he refers to as 'locutions'. Several of the works continue his recent exploration into the possibilities created through the use of gold leaf. With the addition of this bold effect, he creates stunning visual masterpieces that are strong in composition and subject while remaining aesthetically enticing.

Adolphe's works have an Old Master/Expressionist quality with rich, visible brushstrokes and a clear understanding of motion; however, he endows his work with an undeniable modernity and relevancy to today's rapidly changing world. His works are fraught not only with frenetic movement and energy but with a palpable sense of emotion and drama. He combines strong, defined forms bursting with life with loosely structured backgrounds that border on abstraction. His large flowers, ripe fruits and wild animals are the only clear images amongst a frenzied world of color and confusion. Whether he depicts a raging bull or a sensitive nude, there is a sense of vulnerability and universal anxiety about the world in his works. His works frequently juxtapose strength and uncertainty thus giving his subjects a feeling of resilience and perseverance in the face of the unknown. On his work, the artist states:

All of my paintings, whatever the subject matter have at their core the same content. I'm always trying to capture in paint energy, enthusiasm and an ardent sense of hope. These characteristics embody the essence of those people who I have come to admire and try to emulate.

JOSEPH ADOLPHE

ArtHouston

ArtHouston 2014

ARTHOUSTON 2014



PAGES MENU

ArtHouston 2014

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Joseph Adolphe

Memories, Messages & Dreams

Paintings, Oil on Canvas

July 12 – August 9

Open House: Saturday, July 12, 10am – 5pm

Opening Reception: Saturday, July 12, 1 – 5pm

[visit gallery site](#)



Joseph Adolphe
November
image courtesy the artist and Gremillion & Co. Fine
Art, Inc.



Joseph Adolphe
The Message No. 1
image courtesy the artist and Gremillion & Co.
Fine Art, Inc.



Joseph Adolphe
Foliage 1
image courtesy the artist and Gremillion & Co. Fine Art, Inc.



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G'ddy Up Group Exhibition at Newzones Jul 5 to Aug 23, Calgary

MAY 31 • ALBERTA, CALGARY SHOWS, EXHIBITIONS, SCOPE • 84 VIEWS • COMMENTS OFF

★★★★★ (No Ratings Yet)

"G'ddy Up!" – Group Show

Saturday, July 5, 2014 – Saturday, August 23, 2014

Artist reception: Saturday, July 5, 1-4 pm at 730 11th Ave SW



Joseph Adolphe, Toro Sagrado 4, 2013

Oil + gold enamel on canvas, 48 x 43.5 in.

Newzones is pleased to announce the return of the annual group exhibition, "G'ddy Up!" during Stampede in Calgary this July.

"G'ddy Up!" will display artworks by artists who seek to explore the contemporary cowboy culture as well as those who implement aspects of this culture in formal exploration through painting, photography, and sculpture.

>While "G'ddy Up!" is sure to please those looking for some good ol' western iconography, it will also demonstrate that the Wild West has changed—and has much more to offer these days than just the cowboy. "G'ddy Up!" will survey artwork by artists who diffuse the image of the "Wild West" into a "West" that is elegant, cosmopolitan and vibrant. A "West" where contemporary artists live and work, while producing world class art.

The Calgary Stampede brings the city to life with pulsating cowboy culture, and Newzones is no exception!

Artists included: Joseph Adolphe, Joe Andoe, Dianne Bos, Sophie DeFrancesca, Don Pollack, Kevin Sonmor and Samantha Walrod.

NEWZONES Gallery

730 11th Avenue SW

Calgary, Alberta T2R 0E4

info@newzones.com

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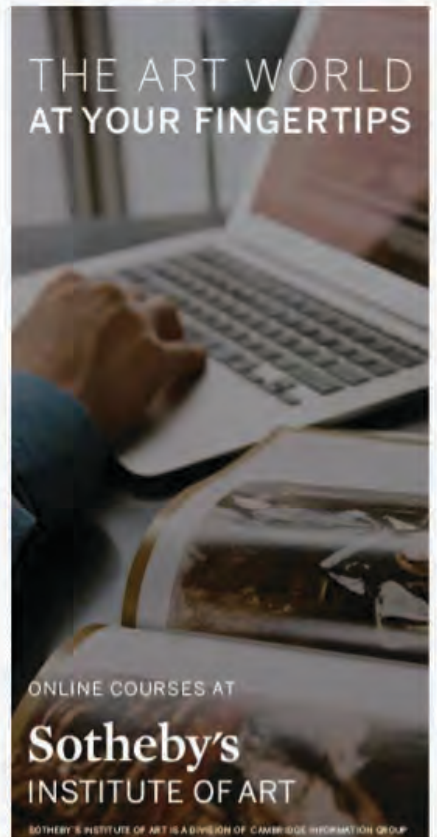
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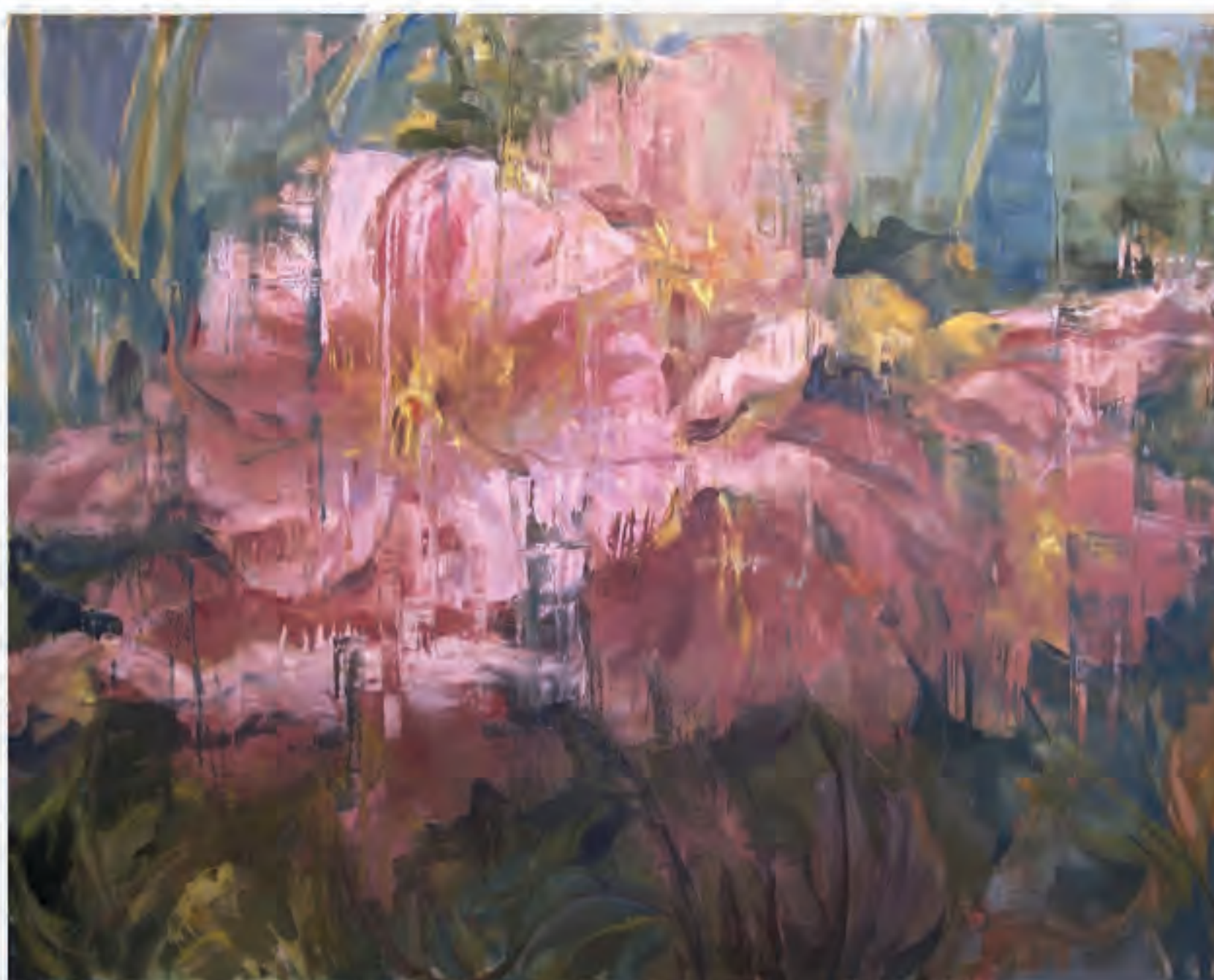
Kala Art Institute Printmaking Residency, Berkeley, next deadline Jul15! more » 13 Jul 2014 in 24 days and 13:00 hours.

Int'l Call for Student Design Competition, NordiCHI'14 Helsinki, Deadline: Aug 14 more » 14 Aug 2014 in 56 days and 13:00 hours.

Int'l Call for Aesthetica Creative Writing Competition, closes Aug 31 more » 31 Aug 2014 in 73 days and 13:00 hours.

FEB
22

JOSEPH ADOLPHE, MESSAGES, MEMORIES AND DREAMS, Mar 27 - Apr 26, 2014



Final Bloom - Oil on canvas, 76" x 100"

Google

EXHIBITION

JOSEPH ADOLPHE

MESSAGES, MEMORIES AND DREAMS

MARCH 27 - APRIL 26, 2014

Opening Reception on Thursday, March 27, 6-8pm (RSVP REQUIRED)

Canadian artist **JOSEPH ADOLPHE** returns to **BERTRAND DELACROIX GALLERY** with a highly anticipated solo exhibition of new work entitled *Messages, Memories and Dreams*. Adolphe is a versatile contemporary painter who succeeds in portraying subjects ranging from sensual nudes and large, blooming buds to charging bulls and regal horses. Adolphe's second solo exhibition at BDG will introduce an all new series of oil on canvas pieces, including new florals, and powerful animals as well as new paintings wherein he ambitiously attempts to describe the most profound moments in his life in works he refers to as 'locutions'. Several of the works continue his recent exploration into the possibilities created through the use of gold leaf. With the addition of this bold effect, he creates stunning visual masterpieces that are strong in composition and subject while remaining aesthetically enticing.



Adolphe's works have an Old Master/Expressionist quality with rich, visible brushstrokes and a clear understanding of motion; however, he endows his work with an undeniable modernity and relevancy to today's rapidly changing world. His works are fraught not only with frenetic movement and energy but with a palpable sense of emotion and drama. He combines strong, defined forms bursting with life with loosely structured backgrounds that often border on abstraction. His large flowers, ripe fruits and wild animals are often the only clear images amongst a frenzied world of color and confusion. Whether he depicts a raging bull or a sensitive nude, there is a sense of vulnerability and universal anxiety about the world in his works. His works frequently juxtapose strength and uncertainty thus giving his subjects a feeling of resilience and perseverance in the face of the unknown. On his work, the artist states:

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ARTIST

Born in 1968 in Alberta, Canada, Adolphe moved to New York City in 1992 to attend the School of Visual Arts from which he received his MFA in 1994. His paintings have been featured in over forty exhibitions since 1998 throughout the United States and internationally. He lives with his wife and children in New Haven, Connecticut and is a professor in the Department of Art & Design at St. John's University in New York City. He will attend the opening reception on March 27.

GALLERY

BERTRAND DELACROIX GALLERY

535 West 25th Street, New York, NY 10001

HOURS Tuesday – Saturday 10am – 6pm

* also open on Monday July & August

212-627-4444

Posted 22nd February by [Mira Do](#)Location: [BERTRAND DELACROIX GALLERY](#)



Joseph Adolphe

27 March - 26 April 2014 at Bertrand Delacroix Gallery, New York



Joseph Adolphe, *Fratres No. 4*, 2014, Oil & Gold Leaf on Canvas, 62" x 76½"

Canadian artist Joseph Adolphe returns to Bertrand Delacroix Gallery with a highly anticipated solo exhibition of new work entitled Messages, Memories and Dreams. Adolphe is a versatile contemporary painter who succeeds in portraying subjects ranging from sensual nudes and large, blooming buds to charging bulls and regal horses. Adolphe's second solo exhibition at BDG will introduce an all new series of oil on canvas pieces, including new florals, and powerful animals as well as new paintings wherein he ambitiously attempts to describe the most profound moments in his life in works he refers to as 'locutions'. Several of the works continue his recent exploration into the possibilities created through the use of gold leaf. With the addition of this bold effect, he creates stunning visual masterpieces that are strong in composition and subject while remaining aesthetically enticing.

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Bertrand Delacroix Gallery
535 West 25th Street
New York, (NY) 10001 United States
Tel. +1 (212) 6274444
info@bdgny.com
www.bdgny.com

Opening hours
Tuesday - Saturday
From 10am to 6pm

Related images

- 1. Joseph Adolphe, A Warning No. 2, 2014, Oil on Canvas, 60" x 42"
- 2. Joseph Adolphe, The Memory Garden No. 1, 2013, Oil on Canvas, 96" x 80"
- 3. Joseph Adolphe, The Secret, 2013, Oil on Canvas, 96" x 80"
- 4. Joseph Adolphe, Weeping Gladiola, 2014, Oil on Canvas, 62" x 58"
- 5. Joseph Adolphe, Equus No. 1, 2014, Oil & Goldleaf on Canvas, 62" x 58"
- 6. Joseph Adolphe, Hothouse Blossum No. 3, 2014, Oil on Canvas, 70" x 80"

March 20, 2014

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An American In Paris

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Gagosian Gallery, Le Bourget, Paris January 28 - May 3, 2014

Solo exhibition of new work by Canadian artist Joseph Adolphe opens at Bertrand Delacroix Gallery

Joseph Adolphe, *Frères No. 4*, 2014, Oil & Gold Leaf on Canvas, 62" x 76½".

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NEW YORK, NY.- Canadian artist Joseph Adolphe returns to BDG with a highly anticipated solo exhibition of new work. Adolphe is a versatile contemporary painter who succeeds in portraying subjects ranging from sensual nudes and large, blooming buds to charging bulls and regal horses. Adolphe's second solo exhibition at BDG introduces an all new series of oil on canvas pieces, including new florals, and powerful animals as well as new paintings wherein he ambitiously attempts to describe the most profound moments in his life in works he refers to as 'locutions'. Several of the works continue his recent exploration into the possibilities created through the use of gold leaf. With the addition of this bold effect, he creates stunning visual masterpieces that are strong in composition and subject while remaining aesthetically enticing.

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GUERNICA

/ a magazine of art & politics

Heavyweight Paint

Haniya Rae interviews Jerome Lagarrigue, Joseph Adolphe, Taha Clayton, and Tim Okamura

June 17, 2013

Boxing, like painting, is made up of both small jabs and broad strokes. At the Art Directors Club in New York in May, “Round Zero” showcased the work of four artists—Jerome Lagarrigue, Joe Adolphe, Tim Okamura, and Taha Clayton—inspired by boxing. Dexter Wimberly, curator of “Round Zero,” called it “a primal, atavistic presentation of figurative painting, steeped in pain and sacrifice.”

In Jerome Lagarrigue’s close ups, the paint seems to drip off of the canvas like sweat, evoking the intensity of a gaze or the strain of a muscle. This intensity appears in Joe Adolphe’s large, closely cropped portraits, which are fractured into pieces, visually resembling shards of glass. Taha Clayton’s paintings are more intimate in size and range from fight scenes to central, locked images of a black fist raised in the air. Boxing, hip-hop, and references to historical art come together in the motionless, proud figures in Tim Okamura’s work.

I met with the artists at the Art Directors Club gallery days before their show. We discussed perceptions of their work, how perception relates to identity, and what it means to be an American artist—or if that means anything at all.

—Haniya Rae for Guernica

Guernica: What do you think it means to be an American painter?

Joe Adolphe: If I were to answer that question in terms of what shapes you, I’d say that what’s great about America is that it’s so wide open. One of the big barriers that we experience as contemporary painters is that there’s a classically trained academic system, and then the other school is wide open.

Guernica: Why choose portraiture and not other subject matter?

Joe Adolphe: Mark Rothko said that what makes a great painting is a combination of romanticism, tragedy, and a preoccupation with death. There is portraiture in my work for this exhibition, but it’s because it applies to my central theme. That combination of romanticism and tragedy is the story of boxing. It’s Muhammad Ali’s life. I didn’t paint a black man, I painted a man. And those are the themes that interest me. At the end of the day, I look at painting for painting’s sake. It’s about color and shape and composition. And that’s the language of the painter as opposed to the content.

Guernica: So when you were asked to do the show, was it because everyone was painting this subject matter?

Joe Adolphe: It took place before the show even took shape. We all had a common interest in boxing as a subject. It became a larger metaphor for life, and how you have to fight. In contemporary life, the god is security and comfort. That’s the American drive. I believe the leading cause of death in America is mediocrity, and biting off too little in life. If you’re going to be a painter or a boxer, security and comfort have to be left aside.

Guernica: As a group of companions, is there any competitiveness between you? Especially in New York?

Joe Adolphe: Under the surface, there’s probably the thought of, “Aw man, what did he do?” but at the end of the day, we need one of us, or all of us, to succeed. It really is the painter against the world, just like the boxer against everyone else. If you start letting the negative thinking in it will sabotage you. And there are so many reasons to be negative. That’s why we go to openings. You don’t want to go to openings as the painter. The unhappiest person at an opening is always the painter; you can tell they’re suffering their way through it. But you go there because you have to support your friend through this horrible event.

JOSEPH ADOLPHE



Joseph Adolphe

"Over the past 3 years or so I've been trying to paint not just the created thing, but the forces that shaped the created thing."

Joseph Adolphe, born in 1968 in Alberta, Canada, moved to New York City in 1992 to attend the School of Visual Arts where he received his MFA in 1994. Adolphe's oil paintings depict uncertainty, anxiety and vulnerability in the modern day. Whether they are beaten down fighters, agile beasts or innocent children, his subjects appear burdened by conflict and the weight of the world. Nonetheless, they are strong, resilient characters, as their confidence and bravery give the paintings an undeniable optimism even when the subject is dark. He has received several awards for his art, including First Place in the "Figure Now 2010" Competition at Fontbonne University in St. Louis, Missouri. His work has been featured in over forty exhibitions since 1998 throughout America and internationally. He now lives with his wife and children in New Haven, Connecticut and is a professor of Fine Arts at St. John's University in New York. In the summer of 2012, his painting, *Mars No. 1*, was chosen for the cover of Manifest Gallery's International Painting Annual, and his work will be featured in the upcoming feature length documentary, *HEAVYWEIGHTPAINT*. Joseph Adolphe's paintings are held in many private and corporate collections in the U.S. and abroad. His work can be viewed at the Bertrand Delacroix Gallery in New York City.

ARTISTIC PROCESS

When I first started to consider the ways the ancients gave shape to their views of the universe and how a painter living today does the same, huge visual opportunities presented themselves. I cannot honestly say how a painting works other than to describe the process as honestly as I can. Many of my pictures represent a subject that is only an image of which I have no understanding of what the metaphor might be. It is just an image. I've lost my embarrassment over this strange disconnect and have simply accepted the situation as fact. I don't lose sleep over this at all and in fact it is one of the striking facets of painting that consistently maintain my enthusiasm for the whole thing. Edward Hopper once remarked, "If you could put a painting into words, there would be no need to paint it". In the early stages of a painting my interests are strictly confined to the visual impact a painting makes. Dealing with the *how's* and *why's* take place naturally as I work on the piece. During this period a subtle struggle begins to emerge that forces me to constantly reassert the difference between the subject of the painting and the content of the painting. My bulls, my fighters, the Mars series, even the nudes begin with just a visual. Then over time, as I work on the painting the subject starts to take on different meanings for me and new ideas start to emerge which propel me to another version of the subject and before I know it I have several pieces on the go and a new series of work emerges. At the root of my conceptual thinking on the whole enterprise, and the basis for what draws me to an image in the first place is encapsulated perfectly in something Rothko once said, "The key ingredients in a painting are romanticism, tragedy and a clear preoccupation with death". I might add as well a dash of anger and a healthy dose of an obsession with eternity.



JOSEPH ADOLPHE



Open Studios Meets Westville Renaissance

by David Sepulveda | Oct 15, 2010 11:00 am

It is difficult to do justice to the scope and breadth of an artist's experience in a single article; presenting a slate of artists in single piece, may simply be over-reaching. That said, it seemed a challenge worth pursuing as I ventured out to artists' studios, galleries and businesses in Westville's weekend of open studios, October 2-3; part of the annual Artspace City-Wide Open Studios event. This extended survey and accompanying photo montages provide a glimpse of some of Westville's artists, and the ideas that inform their work. Apologies to those artists, who because of time constraints, were missed.

West Rock Avenue at the juncture of Whalley Avenue, has evolved into an a serious and amazing arts cluster, due in-part, to the vision and work of arts and real-estate developer Thea Buxbaum and husband Gar Watermann, an acclaimed sculptor. The couple planted seeds of revitalization in 1997 when they purchased a languishing brick structure at the end of West Rock Avenue that cozies up to the West River. The building had been in the path of a legendary 100 year flood that in 1982, consumed parts of Westville and resulted in the reconfiguration and fortification of the river's twists-and-turns by the U. S. Army Corps of Engineers. Overgrown with weeds and in a state of gross disrepair, the couple purchased the long-neglected former business structure for all of one dollar, from the City of New Haven. It was a wise investment for the City - the building was returned to the tax rolls, and in the bargain, two highly motivated pioneers that have helped give rise to what can be described as a Renaissance of the area, were retained.

Entering the gallery at 425 West Rock Avenue, one could easily think they had stepped into a Chelsea gallery or any sophisticated New York City art space. On display is the work of Gar Waterman (pictured above) and Joseph Adolphe (pictured), a Westville painter. Waterman, is a lean man who works in weighty materials. Blocks of marble and onyx culled from quarries in Pietrasanta, Italy (and other parts of the world) where artisans and sculptors have acquired raw materials since before the Renaissance, are selected by Waterman for shipment back to his New Haven studio.

The son of oceanographic film maker Stan Waterman, Gar grew up exploring the ocean depths and came to love the unique living forms he encountered in its watery ecosystems. Among some of his sea-life inspired sculptures are undulating, showy forms based on tiny, little-seen gastropod-mollusks called nudibranchs. The name derives from the Latin term "nudus" or naked, and the Greek term "brankia," meaning gills, or, naked-gills. "Sea slugs," as Nudibranches are sometimes called, seems a misnomer for such resplendent, colorful creatures. Waterman's delicate, opaque and translucent sculptures, are a marvel of transformation as he works large stone blocks in the subtractive and additive processes of the sculptor. The resulting ultra-smooth surfaces and colorful striations of his sculptures beg to be touched; the unusual forms inspire inquiry in much the same way one may experience when viewing an actual specimen. Waterman hopes that the Art-Science connection that informs his pieces, will help grow awareness of the importance of marine conservation and ecological stewardship that is critical to the survival of all species. Throughout the living and studio areas, are some of Waterman's more familiar aquatic forms, as well as fanciful, welded metal sculptures based on sea creatures, insects, and intriguing "tin men" that represent a departure from the nature-inspired series.

Joseph Adolphe is a drawing and painting instructor at St. John's University in Queens, NY. The busy father of six children, lives on Central Avenue in Westville, also the location of his studio. Adolphe, a figurative painter, is exhibiting a series of small architectural oils; painterly jewels saturated in warm terra cotta tones that achieve a certain monumentality when set against negative spaces of blue sky. The images depict decaying Roman ruins and the Colosseum - a subject that can be challenging, owing to its familiarity and ubiquitous depictions over the centuries, according to Adolphe. "The trick," he said, quoting the poet and critic Ezra Pound, "...is to make it new." Adolphe has certainly achieved this through graphic cropping and use of space that suggests a modern sensibility, even as he seeks to unveil layers of history and meaning in the textured surfaces of ancient ruins.

JOSEPH ADOLPHE



connecticut art scene

More than scratching the surface

by Hank Hoffman | February 21, 2008

One works large and one works small. One painter explores interiors. Sometimes with figurative portraiture, and the other revels in the abstract geometries of urban landscape forms. Despite their dissimilarities, the paintings of Joseph Adolphe and John Ferry make for a strikingly complementary show at Kehler Liddell Gallery in Westville.

Part of the reason for that is that both artists invest a great deal of attention in the surfaces of their works. In Adolphe's "Vigilance"—a formal portrait of three young girls—there is a great swirling of wide brush strokes coating the surface of the canvas. According to Frank Bruckmann, a local painter who was gallery sitting when I visited, Adolphe likely applied an undercoating of white gesso. Adolphe appears to have scraped into some of the painted areas to add biting gestural highlights.

Along one wall, a series of Adolphe's large still life abstractions are displayed. (They may, in fact, be two series, judging by the titles.) From left to right, they progress from a relatively straightforward still life of a heavy crumpled cloth on a wooden table into canvases where the cloth seems to take on a life of its own. Over the half dozen paintings, it lifts off, twists and turns in colored space, until by "Untitled No. 7" the image is pure abstraction. Folds of yellow, gold and orange turn in upon themselves, spitting off fragments of color.

In all of these, there is as much attention devoted to working the surface as to delineating the forms. The first work on the left, "Easter No. 1," although closest to pure still life, is lively with daubs and swirls of color. As much as it rewards standing back and taking in the whole, it is a treat to get in close and absorb the detailed areas where wet swirls of paint rub up against one another.

On the facing wall, Adolphe offers a series of large paintings that combine his still life interest with a talent for figurative portraiture. There's an interesting balance between the formal and informal in these paintings. The man and woman in "The Couple" sit side by side, forearms touching and the fingers of her right hand barely alight on the back of his left hand. And while they look straight out at the viewer as in a formal portrait, their posture is slumped and affect bored. Get on with it, already! It's a pose but a self-evidently weary one. As in several of Adolphe's works, ceramic cups and vases, some fruit and a potted plant are arranged on a simple wooden table.

Unlike the work of local artist Steve DiGiovanni, also a specialist in figurative interiors, Adolphe's paintings don't actively evoke narrative. This is so even when there are slightly mysterious elements, as in "Faith" and "The Double," two works that feature the bald-headed Adolphe as his own model. The still life set-up of jugs and a ceramic cup on the tabletop in "Faith" takes center stage. Adolphe, in shadows off to the left and peering around the side of a cloth backdrop, is more of a prop than a character. (Adolphe's attention to surface, particularly that of the table and the ceramics, is especially evocative in this work.) As with Nathan Lewis, Adolphe is a master at depicting the human figure.

There are no human figures in John Ferry's paintings. He has a fascination with the weight, contours and presence of vintage urban architecture. With some of these small paintings—"ADM #3," "Kansas City #8"—Ferry's compositions straddle the line between urban landscape and geometric abstraction. The subject matter in others is more direct. With "Decatur #2," "Decatur #1," "Kansas City #1," "Kansas City #2" and "New York #3," Ferry's heavy application of paint yields a surface that is intensely tactile and almost sculptural. Studying these works, I can imagine running my fingertips over the rough confluence of early 20th century brick and mortar. By privileging texture over fine detail, Ferry evokes a rough and raw past. We can feel it even as it disappears. He also has a superb way with light. In "Kansas City #2," the buildings glow with the palpable illumination of late afternoon, the gold before the dusk settles in.

NEWS. ARTS. CULTURE. EVENTS. MARKETPLACE. BALTIMORE

CITY PAPER

Dialogue Boxes

Curator Barry Nemett Plays Matchmaker in Conversations

By Tom Chalkley | 12/10/2003

Some artists seem to speak exclusively to themselves, in terms that others can only speculate about. Most, however, are social beings whose work reflects their interactions with the world--especially the art world--around them. To create *Conversations*, an exhibit at Evergreen House, curator Barry Nemett played the role of social director, deliberately stimulating back-and-forth among 36 different groups of two to four artists who, in nearly all cases, had never collaborated before. While at least one artist in each group has ties to the Maryland Institute College of Art (where Nemett chairs the painting department), the artists are all over the map in terms of style, form, media, and how they chose to connect with each other. The collective result seems, at first glance, to be a bit of a free-for-all, but as one follows the exhibit from one grouping to the next, visual and conceptual themes emerge.

Not surprisingly, Nemett's own contribution to the show--created along with his daughter Laini Nemett and friend Robert Kogge--offers a vivid example of what the curator means by "conversation." The composite piece, "An Owl's Tale Too" began with Kogge's response to a quiet still life, "Pianello," by a fourth artist, William Bailey. Kogge sent a reproduction of Bailey's painting to both Nemetts, along with a few of his own still-life works. The Nemetts sent back drawings of their own, echoing elements of Kogge's pieces--a shape, a color, a texture, an emotion. Over the course of the exchange, images arose and recurred: bare trees, pieces of fruit, keys, pictures within pictures. The volley continued until the group had accumulated enough images--21 in all--to fill a subdivided frame roughly three feet wide and six feet tall. The completed piece is something like a wordless, inexplicit page of comics. The viewer moves intuitively from panel to panel, teasing out scraps of memory and a wintry sense of nostalgia.

Nemett, however, didn't create a template for others to follow. Starting in 2001, he recruited artists he knew and/or admired, and nudged them toward whatever seemed to be a natural or appropriate collaboration. "In every case there were numerous conversations," Nemett says in a recent interview. "I explained the project, that it could be either a traditional collaboration or some other form of conversation. More often than not I had someone else in mind for [each artist], but there were enough occasions where the person wanted to participate but had never done a collaboration before and didn't know what to do. . . . We'd figure out who would be a good partner. It was kind of organic." When a particular partnership or project didn't work out, Nemett urged his artists to find alternatives. "It was definitely a labor of love on my part," he says. "That's what got me through the whole thing."

If not exactly love, mutual respect and affection shine through many of the interactive works, and are evident in the artists' statements that appear--with much editing, Nemett laments--in the handsome and helpful catalog. For example, old friends and fellow draftsmen James Hennessey and Bernard Chaet took the time-honored and seemingly obvious approach of drawing each other with pencils on paper. But read the fine print: two of the four drawings on display were done 40 years earlier in Rome. Exhibited together, the drawings say something about the men's lifelong dedication to art, and about their relationship as people.

Local hero Raoul Middleman and Michael Tenner are similarly joined by subject matter and friendship: boyhood pals, they reunited as adults on camping trips in the Utah desert, where Tenner, a physician, took gorgeous color photographs while Middleman created watercolors.

Other pairings are based on shared design or imagery. Bonnie Sklarski's "Pasiphaë" is a cool, misty landscape with mythological figures, hearkening to classical techniques and subject matter but inspired by (and displayed with) Philip Koch's "Red Arcadia," a brooding, strongly stylized landscape in tones of brown, red, and almost-black. As different as yang and yin, the pictures share compositional structures and mythic overtones.

A few groups produced unitary collaborative pieces, with varying levels of success. Catherine Behrent and Dennis Farber's "Tower of Babble" is a montage of painted, drawn, and digitally printed human figures, piling modern photos on top of historical images. A dynamic design, anchored by a photo of a little boy with arms outstretched, rescues the piece from being a mere pastiche. A joint project by painters Marshall Arisman, Joseph Adolphe, and John Ferry doesn't hang together: The three components on one canvas are so dissimilar in style, scale, and apparent subject matter that they might as well have been separate pieces. The artists' notes hint at some friction among them and some discomfort with the process.

Other aggregations include teachers with their former students, a sculptor with dancers and a choreographer, two printmakers who both love (and include with their contribution) the poetry of Wallace Stevens, and a painter (Tehz Modarressi) with her mother, who happens to be a famous author (Anne Tyler).

So diverse are the styles and visions presented here--and so bold are the experiments--that viewers will come away with strong likes and dislikes. Still, it's the sort of exhibit that can open visitors' eyes to ideas and approaches they hadn't considered before. By eavesdropping on the artists' conversations, we understand them better as human beings, and so gain insights about their art.