

In this group show five artists create work by altering imagery pulled from print, the internet, or their own photography. Utilizing unique processes of production they reveal authentic and insightful statements about our current political and social landscape and the ambiguousness and misconceptions about historical events, places, and people.

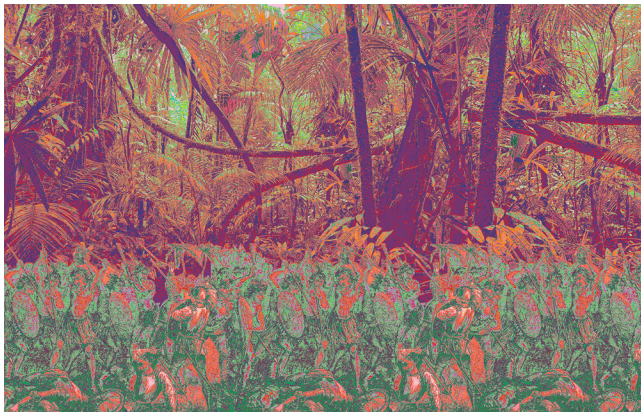
This group includes several artists from Philadelphia and other regional locations that bring diverse backgrounds and perspectives.



LAYERS OF AUTHENTICITY

Paul Anthony Smith
Gabriel Martinez
Steven Earl Weber
Maria Dumlaol
Eric Toscano

Exhibition on View
November 6 - December 20, 2023



*Lapu Lapu and The Death
Of Magellan (RGB), 2018*
Archival pigment print,
44 x 67 inches



*Fire At Will With Snakes
(RGB), 2018*
Archival pigment print,
44 x 62 inches



*Native children,
Thomasites, Mayon
Volcano, and Kapre (RGB),
2018*
Archival pigment print,
44 x 61 inches



Maria Dumlao works with combined media, including film, video, animation, sound, photography, embroidery and installation. Born in the Philippines, Maria Dumlao immigrated to the US mainland, where she currently lives and works in the traditional territory of the Lenni-Lenape (Philadelphia area). She received a BA in Studio Art & Art History from Rutgers College and a MFA in Studio Art at Hunter College-CUNY.

"History in RGB is an exploration of individual and collective history as viewed through multiple lenses. Representing images of history, popular culture, mythic folklore, landscapes, and creatures, *History in RGB* proposes alternatives to the systemic representations ordered by colonial narratives.

The installation consists of a series of wall-hung prints. A stack of tinted color filters (red, green, and blue) akin to lighting gels are available, through which gallery visitors can view the surrounding prints.

Each print is a juxtaposition of images that have been stripped of color, then re-assigned with the value of a specific color based on a "tropical" Pantone palette. The re-assignment of color is based on the value system set by red, green or blue. Viewing the print through one of the three filters, selected images become visible while simultaneously obscuring other elements. While the filters become tools for revelation and clarity for a monochromatic narrative, they also produce a mottled background by obfuscating the other narratives that exist on the same surface."

mariadumlao.com



*Between 2
(El Farito [San Salvador de la Punta]), 2017*
Archival digital print,
43.5 x 51.5 inches



Between 3 (Los Pinitos [El Morro]), 2017
Archival digital print,
43.5 x 51.5 inches



*Between 4 (La Ermita de La Caridad
[El Malecon]), 2017*
Archival digital print,
43.5 x 51.5 inches



*Between 10 (Playita del Triton [South Beach]),
2018/21*
Archival digital print,
43.5 x 51.5 inches



Between 12 (El Morro [Monty's]), 2018/21
Archival digital print,
43.5 x 51.5 inches



Gabriel Martinez is a photo-based multidisciplinary artist born and raised in Miami, Florida with a practice based in Philadelphia. He received his MFA from Tyler School of Art in 1991 and his BFA from the University of Florida in 1998. His work is included in the permanent collection of the Philadelphia Museum of Art, the Fabric Workshop & Museum and the Leslie-Lohman Museum of Gay Art.

“As a Cuban American artist, my first experience in Havana in 2017 was a momentous marker for me, and for my work. Initially, before traveling to Cuba, I took photographs with a medium format Mamiya RZ camera of popular Cuban American Miami bayside locations, such as: La Ermita de la Caridad, Crandon Park, “Los Pinitos” and “El Farito.” I then digitized and enlarged those 6mm x 7mm color film frames as negative images onto fabric. I brought these printed images on fabric with me to Havana and asked Cuban citizens along the shoreline to hold these banners, image upside-down, for a portrait. The original print on fabric was given to Cuban participants immediately after the photograph was created, as a keepsake. Upon returning to the US, I printed those photographs as upside-down negatives, flipping the orientation and thus rendering the originally held image on fabric as a positive.

While in Cuba, I also took various photographs along the shoreline in Havana with the Mamiya and enlarged those images as negative prints on fabric and continued the “Between” project in Miami bringing it full circle by engaging Cuban Americans as participants.

This series reflects issues related to perception, distance, dislocation, communication and inversion. This project explores various topics which are deeply personal to me, including the increased fluidity of relations and increased conversation between both Cubano populations - those within the island and those who have immigrated abroad. The banner held by participants along both shorelines can represent various possibilities: a peace offering, a surrender flag or an SOS signal.”

gabrielmartinez.com



Untitled (STYLE PON DEM), 2021-22
Picotage on inkjet print, acrylic gouache
and spray paint on museum board mounted
on Dibond,
60 x 40 inches



Untitled (Cain and Abel), 2021
Picotage on inkjet print on museum
board mounted on Dibond,
60 x 40 inches



Untitled, 2021
Unique picotage on inkjet print, mounted
on 4 ply museum board and Sintra with
acrylic gouache and spray paints,
60 x 40 inches



Paul Anthony Smith's practice celebrates the rich histories of the post-colonial Caribbean and its people. Born in Jamaica and currently based in New York City, he creates paintings and unique picotages that explore the artist's autobiography, as well as issues of identity within the African diaspora. His layered picotage is meant both to obscure and to protect Smith's subjects with a purposefully perplexing effect.

"Paul Anthony Smith's picotage series consists of photographs the artist has taken, often in Jamaica, London and New York City, that are subsequently enhanced through his method of picotage layering. Using a small-tipped blade, Smith picks away at the surface of the print, folding it back in different directions to create a unique tactile surface, while also veiling the subject's identity. Referencing both W.E.B. Du Bois' concept of double consciousness and Franz Fanon's theory of diasporic cultural confusions caused by colonialism, Smith's picotage patterning alludes to fences, borders, and barriers in order to conceal and alter his subjects and landscapes. Throughout this series Smith interrogates which elements of identity are allowed to pass through the complexities of borders and migration, while also challenging the potential of a photographic image to retain past truths and constructed realities."

-Jack Shainman Gallery

paulanthonymsmith.net



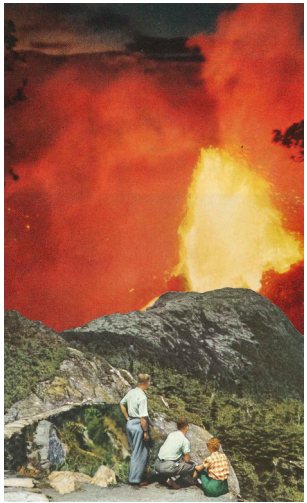
Untitled (Promise),
2020
Collage,
5.5 x 6.5
inches



Untitled (Tipping Point), 2020
Collage,
4.25 x 6.375
inches



Eric Toscano earned his BFA from Rowan University in Glassboro, NJ and his MFA from the University of the Arts in Philadelphia, PA where he received the Richard Henkels Award. His collage work has been exhibited at numerous venues in the region. The artist lives and works in Marlton, NJ surrounded by old magazines.



Untitled (Nigh),
2022
Collage,
4.875 x 8
inches



Untitled (Moment of Zen), 2019
Collage,
3.875 x 6.75
inches

"My work is the result of an instinctual reaction to materials. Appropriated images, found objects, and nontraditional media are juxtaposed in ways that resonate with me during an intuitive creative process. Of particular interest to me is visualizing a new purpose for discarded materials, eliciting their intrinsic value, and producing work using the most immediate means. The results are sometimes abstract, usually wry, and always part of an ongoing inner dialogue. These handmade collages, using vintage images, allow the viewer to construct a narrative and consider the possibility that these are depictions of actual events."

erictoscano.com



Untitled (Witness),
2017
Collage,
4.75 x 5.75
inches



Untitled (Knock),
2017
Collage,
6 x 6.5
inches



"I need to get well.", 2014
Ink and spray paint on glass,
18.75 x 18.75 inches



"Can I Use Your Phone?", 2014
Ink and spray paint on glass,
18.75 x 18.75 inches



Suzette II, 2014
Ink and spray paint on glass,
18.75 x 18.75 inches



"I need to get well." II, 2014
Ink on glass, shadow,
21 x 21 inches



Steven Earl Weber, through sculpture, print, and installation, encourages the viewer to experience, interpret, and embody social change. Shaped by his family and his working-class background, Weber received his BFA from Kent State University and his MFA from the University of Delaware. A resident of Philadelphia, he works for the Philadelphia School District teaching art to children from kindergarten through 5th grade.

"This series began in 2014 about the opioid crisis in Philadelphia, which has only gotten worse since then. Some works in the series are portraits of people struggling with addiction to opioids printed in white ink on mirror. Then the gallery lights are aimed to project the portrait in the form of a shadow, making the shadow the final piece, rather than the screen print. Metaphorically presenting them as the shadow of themselves that they have become. The other works in the series are inspired by old mirrors and traditional photography methods such as daguerreotypes and their reflective negative/positive effect. With these pieces it is necessary for the viewer to look at the portrait from different angles to 'really see' the portrait. All the while the viewer's own reflection is seen. This work of the current opioid problem in Philadelphia is my way of asking, 'How do we want this time and this issue documented or remembered? Will we see the problem or continue ignoring it?' We see these addicted individuals, but we ignore them and the subsequent problems that are created, they have become the visible unseen. I want to confront the viewer simultaneously with the image of themselves and the victims, in hopes of the viewer seeing this issue as their problem too, not just the problem of the addicted."

stevenearlweber.com

ROWAN UNIVERSITY ART GALLERY & MUSEUM

Rowan University Art Gallery & Museum serves as a vibrant cultural destination for South Jersey, the Rowan community, and surrounding region. We are committed to cultivating an inclusive, accessible, and just environment that encourages dialogue and collaboration between exhibiting artists, students, faculty, and the general public through the presentation of interdisciplinary art exhibitions, artist talks and other public programming. Our mission is to present diverse forms of contemporary art by professional artists with content that is thought provoking, relevant, and timely. With our exhibitions and programming, we seek to engender curiosity and a passion for contemporary art, enrich the quality of life for area residents, and create a welcoming and inclusive cultural destination at Rowan University.

301 High Street Gallery
301 High Street West
Glassboro, NJ 08028

Information
rowan.edu/artgallery
artgallery@rowan.edu

Gallery Hours
Mon-Fri, 10:00 - 5:00 PM
Sat, 11:00 - 5:00 PM

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FREE ADMISSION



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rowan.edu/artgallery