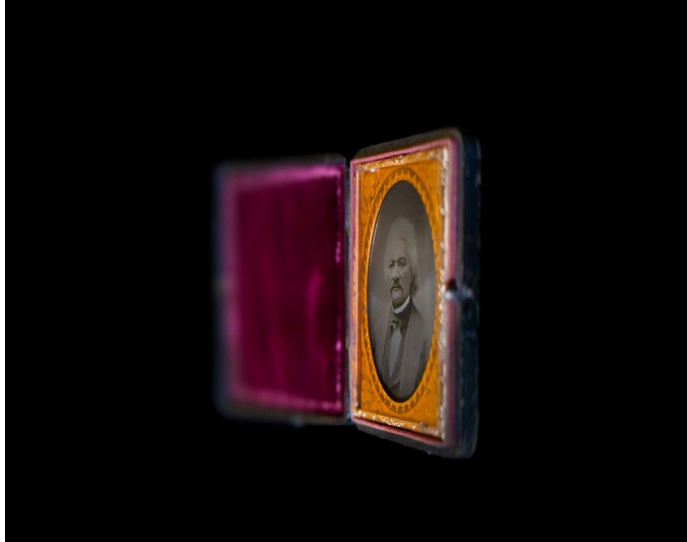


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**ART GALLERY
& MUSEUM**



Wendel White
Folding Time

Exhibition on view
September 3 – October 26, 2024

Opening reception and artist talk
Thursday, September 12, 5 – 7 PM
artist talk begins at 5:30

Image featured: © Wendel White, *Ambrotype of Frederick Douglass*, Smithsonian National Museum of African American History and Culture, Washington, DC. Pigment Inkjet Print on Paper. Image courtesy of the artist.

Rowan University Art Gallery & Museum Presents *Folding Time*

*Presenting a selection of Wendel White's photographs from his series:
Schools for the Colored, Red Summer, and Manifest*

GLASSBORO, NJ—Rowan University Art Gallery & Museum is excited to announce ***Folding Time***, a solo exhibition of **Wendel White**'s photographic works. The exhibition will open on September 3 and be on view through October 26, 2024, with an opening reception and artist talk on September 12, from 5-7 pm. The artist's talk begins at 5:30.

Wendel White is a distinguished photographer known for focusing on Black history and the legacy of slavery through his foundational projects: *Schools for the Colored*, *Red Summer*, and *Manifest*. The exhibition *Folding Time* will display a selection of photographs from each series. Through these bodies of work, White is effectively folding time by bringing the past and the present into a shared space.

White's series *Manifest* explores Black material culture across public collections in the original thirteen English colonies and Washington, DC, showcasing artifacts that range from receipts for human purchases to everyday items, illuminating the historical narrative of the Black community in America. *Schools for the Colored* documents segregation with historic African American school buildings, particularly in the northern "Up-South" states. The digital imaging technique that obscures the landscape surrounding the schools, and in some cases, the schools themselves, is a visual representation of the W.E.B. DuBois literary metaphor of the "veil" as a social barrier.

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Red Summer delves into locations where racial violence erupted between 1917 and 1923, combining contemporary landscapes with fragments of historical newspaper reporting to bridge past and present perspectives.

About the Artist

Born in Newark, New Jersey, Wendel White holds a BFA from the School of Visual Arts and an MFA from the University of Texas at Austin. He currently serves as a Distinguished Professor of Art & American Studies at Stockton University and has received numerous awards, including a Guggenheim Fellowship; an honorary Doctor of Arts at Oakland University; a Robert Gardner Fellow in Photography, Peabody Museum, Harvard University; and multiple artist fellowships from the New Jersey State Council for the Arts. His work has been exhibited widely and is housed in prestigious collections and institutions worldwide.

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

Location

301 High St W, Glassboro, NJ 08028

Gallery Hours

Monday - Friday, 10 am - 5 pm

Saturday, 11 am - 5 pm

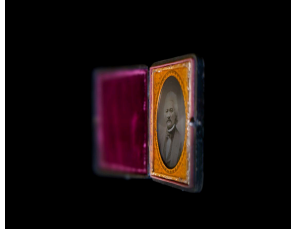
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Media Contact:

Chelsea Markowitz, chelsea@projectcmc.com

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Image Credits



© Wendel White, *Ambrotype of Frederick Douglass, Smithsonian National Museum of African American History and Culture, Washington, DC*. Pigment Inkjet Print on Paper. 32 x 40 inches. Image courtesy of the artist.



© Wendel White, *Manual Training and Industrial School for Colored Youth, Bordentown, New Jersey*. Pigment Inkjet Print on Paper. 13.3 x 20 inches. Image courtesy of the artist.



© Wendel White, *Indiana Avenue School, Atlantic City, New Jersey 1/15*. Pigment Inkjet on Paper. 13.3 x 20 inches. Image courtesy of the artist.



© Wendel White, *Douglass-Singerly School, North Philadelphia, Pennsylvania 1/15*. Pigment Inkjet on Paper. 13.3 x 20 inches. Image courtesy of the artist.



© Wendel White, *Donora, PA, Oct 9, 1919, Bridgeport Times and Evening Farmer, Bridgeport, OCT, Oct 9, 1919*. Pigment Inkjet Print on Canvas. 36 x 60 inches. Image courtesy of the artist.

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Artist Statements

Schools for the Colored

“*Schools for the Colored* portfolio is an extension of the photographic work and social concepts in the project *Small Towns, Black Lives*, in that; it is a continuation of my journey through the African American landscape. I began making photographs of historically African American school buildings during the very first weeks of the *Small Towns, Black Lives* project more than twenty-five years ago. In this project, I began to pay attention to the many structures and sites (also making photographs of places where buildings once stood) that operated as segregated schools.

The photographs depict the buildings and surrounding landscapes that were associated with the system of racially segregated schools established at the southern boundaries of the northern United States. This area, sometimes referred to as “Up-South,” encompasses the northern “free” states that bordered the slave states. *Schools for the Colored* is the representation of the duality of racial distinction within American culture. The “veil” (the digital imaging technique of obscuring the landscape surrounding the schools) is a visual representation of the W. E. B. DuBois literary metaphor of the veil as a social barrier. Some of the images depict sites where the original structure is no longer present and, as a placeholder, I have inserted silhouettes of the original building or what I imagine of the appearance of the original building. The remains of the “colored schools” are not simply ghostly apparitions of our segregated past but the unresolved ideologies (neither living nor dead) that still haunt the American landscape. The architecture and geography of America’s educational Apartheid, in the form of a system of “colored schools,” within southern New Jersey, Pennsylvania, Ohio, Indiana, and Illinois is the central concern of this project.” -Wendel White

Red Summer: Racial Violence in the American Landscape, 1917-1923

“The *Red Summer* portfolio represents the stories of various locations in the American landscape where racial violence (often characterized as “Race Wars” at the time) erupted between 1917 and 1923. These years of conflict reveal several aspects of racial anxiety that inform our contemporary experience, including, though not limited to; racism, fear of violent black revolt, lynching, poverty, mass incarceration, and competition for employment. The term “Red Summer” was first used by James Weldon Johnson to describe the violent attacks against black communities during 1919.

Though the events of the early twentieth century seem to be remote and fading apparitions of an American past; my work is concerned with the power and influence of our shared historical narrative upon the present. The upheaval of Red Summer occurred approximately fifty years after the American Civil War, fifty years before the

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height of the Civil Rights Era, and three centuries after the first enslaved Africans arrived in English colonies that would become the United States.

The project combines photographs of the contemporary landscape made at or near the site of racial conflict with fragmented selections of contemporaneous newspaper reporting (1917-1923). In many cases, the newsprint images include the surrounding stories or advertisements. The combination of the landscape photograph and the reproduction of newspaper fragments (which invade the contemporary with a narrative from the past), is a rupture and a conversation on the timeline between past and present.

The conceptualization of “the veil” as expressed by DuBois, has been a visual metaphor for the representation of race within my work for several decades; particularly in the two projects known as, *Schools for the Colored* and *Red Summer*. The newspaper, in its role as a public record, commentary, and historic archive, is a veil of information through which most of the country as well as many in the international community, understood and misunderstood these events.” -Wendel White

Manifest: Thirteen Colonies

“The *Manifest: Thirteen Colonies* portfolio is an iteration of an ongoing project (*Manifest*), producing photographs of African American material culture within public collections in the original thirteen English colonies and Washington, DC. These repositories have accumulated collections including, diaries, documents, receipts for the purchase of humans, musical instruments, doors, hair, photographs, souvenirs, and other artifacts—some with great significance and as well as the commonplace, quotidian material from the history of the Black community.

The photographs are a response to the collective physical remnants of the American concept and representation of race. The ability of objects to transcend lives, centuries, and millennia suggests a remarkable mechanism for folding time, bringing the past and the present into a shared space is uniquely suited to artistic exploration. These artifacts are the forensic evidence of Black life and events in the United States. This portfolio has become a reliquary and a survey of the African American narrative, as constructed within public archives.

Various projects have occupied my attention during the past three decades, in retrospect, each has been part of a singular effort to seek out the ghosts and resonant memories of the material world. I am drawn to the stories “dwelling within” a spoon, a cowbell, a book, a photograph, or a partially burned document.” -Wendel White