The Perspective Figure

~ expressions of women by women ~

may 4 - june 23, 2000
Walsh Library Gallery
presents

The Perspective Figure
Expressions of Women by Women

One would say that they betray by their eyes a sorrowful secret,
Impossible to conceal even in the depth of dissimulation.
-Baudelaire

What is revealed in *The Perspective Figure* is not so much expressions about the represented female figure, but revelations about the makers. Take a close look at Nomi Friedman's *Bela-Lisa*, and one may discover that her form has the distinctive character of a mask. Although there is a serious effort to portray Bela-Lisa, what is truly before us is Friedman herself, veiled in blocks of complementary colors, distilled forms, and an expression of staid intent. The eyes are not the windows to Bela-Lisa's soul, but to Friedman's. Or, study Maria Lupo's *Metamorphosis II*; its expressive strength lies in its pointed exposure of the artist as an ever changing being. In form and construction, it embraces hypocrisy. Furthermore, it has often been said, hypocrisy is the homage paid by vice to virtue. This is the beauty of the image and its value as pure art.

Pouring over each piece may offer similar disclosures, informing as much about the artist as the content. The works are brought together in an eclectic blend – to be representatives of fine art in general, to promote figuration, and to celebrate the myriad incarnations of the human experience. They express the intimate state of mind of the artist, fulfilling exquisite forms where all joy, defeat, hope, contemplation, and pure nature are evident. These images are not immediate and direct; rather they are mediate and indirect, passing from figure to feeling to artist. It is from this perspective that these figures are partnered. It gives us great pleasure to welcome you to this exhibition.

---

Co-curated by Babe Model and Patrick Shaw

Co-sponsored by the Graduate Program in Museum Professions
*Funded by the Women's Resource Center, The Department of Art and Music, and Friends of the Walsh Library Gallery*

---

*Seton Hall University* 1856
The Artists

Yanka Cantor
An East-Coast artist with a sagacious sense for sculpting the female form, Yanka Cantor incorporates as much boldness as delicacy in her work. She has shown her work for over twenty years, has been widely collected, and has cultivated an exhibition history of which most artists would be jealous. Cantor states, “through my work I aim to express myself and my feelings about women simply and directly.”

Nomi Raia Friedman
Nomi Friedman’s paintings and drawings pronounce sophistication and grace. Her composition, line, form, and color are born of a tradition of aesthetic harmony and expressive beauty. A lifelong devotion to art has spanned worlds of disciplines, but has been most prominently evidenced in her palatable paintings. Her subjects force themselves upon the viewer with intensity. Her women are feminine and empowered. Her expression is unmistakable.

Friedman, who began her professional art career in Philadelphia, now enjoys living and working in Sherman Oaks, California.

Maria Lupo
A native of New Jersey, Maria Lupo masterfully blends mixed-media animal forms with the human figure. Drawing on an “Earth-Mother” force, as well as her own mythology, she creates alluring figures of keenly balanced yet contrasting materials. Lupo honestly poses questions as to our own mortality – What sort of creatures are we? What is our place in this world? What should we truly hope to be?

Lora Shelley
Hailing from Maplewood, New Jersey, and a graduate of the Rhode Island School of Design, Lora Shelley has been admired as an accomplished painter here and abroad. She has been lauded for her artistic persistence, her devotion to exhibition, and foremost her unusual yet attractive expression of the female figure. Shelley has been included in such publications as Downtown, Women in General, and The Country Abroad.

Acknowledgements

This exhibition has been co-curated by Barbara Modell and Patrick Shaw, students in the Graduate Program in Museum Studies, Department of Art and Music. JoAnn Cotz, Director of the Walsh Library Gallery, was the faculty co-ordinator.

Special thanks to the members of University community who have sponsored, funded and contributed their expertise to the exhibition, especially Barbara Cate, Director of the Graduate Program in Museum Studies; Charlotte Nichols, chair of the Department of Art and Music; Sharnette Underdue, Director of the Women’s Resource Center; and Dawn Williams, Dean of the Office of Community Development. Additional special thanks to Eva Gale, TLTC-Media Services and Joel Friedman, Department of Art and Music.

Walsh Library Gallery is part of the University Libraries, Dr. Arthur Hafner, Dean. Gallery hours are Monday- Friday, 10:30 a.m.- 4:30 p.m. Call 973-275-2033 for additional information and hours.

List of Works

~ YANKA CANTOR ~

"Sisters"
1995, alabaster, 15×10×5"

"A Private Moment"
1999, hydrocal, 10×8×4"

"Twilight Years"
1980, fruitwood, 7×8×31"

"Daydreamer"
1999, wonderstone, 6×8×12"

"One More Step"
1997, limestone, 18×9×5"

"The Quiet Moment"
1992, limestone, 16×18×21"

~ MARIA LUPO ~

"Hawkmother"
1998, mixed media, 68×24×3"

"Hydra"
1997, mixed media, 70×23×10"

"Larus"
1999, mixed media, 70×20"

"Metamorphosis II"
1995, mixed media, 72×15"

~ NOMI RALA FRIEDMAN ~

"Where’s My Salvation?"
1990, oil, 30×34"

"Duplicitons to Oneself"
1990, oil, 18×18"

"What is the Truth?"
1984, oil, 30×36"

"Now & Then: Reflections of Myself"
1984, oil, 36×22"

"Portrait of Annie"
1984, oil, 36×48"

"Portrait of Bela-Lisa"
1990, oil, 36×48"

"Study for Portrait of Bela-Lisa"
1990, pastel and conte pencil, 30×40"

"Study for Where’s My Salvation"
1990, pastel and conte pencil, 30×40"

"Study 2 for Portrait of Bela-Lisa"
1990, pastel and conte pencil, 30×40"

~ LORA SHELLEY ~

"Gli Stranieri (The Strangers)"
1993, mixed media, 30×41"

"Thinking Out Loud"
1998, mixed media, 37×47"

"Labor of Love"
1998, mixed media, 20×34"

"Wither"
1998, mixed media, 26×40"

"Outside This Bar"
1997, mixed media, 28×41"

"Holding On"
1999, 26×40"