

Why shouldn't we talk about these things at the table?

A Community Based Conversation with South Florida Artists

Curators: Jeanie Ambrosio and AdrienneRose Gionta

A Four Exhibition Look At Our
Past, Present & Future
Politics

ONLINE : October 1, 2020

There are unspoken rules within society that are tacitly governing our everyday actions and conversations. Emily Post published the earliest of these “How To’s” in her 1922 book, *Etiquette: The Blue Book of Social Usage*. *Why shouldn't we talk about these things at the table?: A Community Based Conversation with South Florida Artists*, is an exhibition that considers the rule from Post that there are certain topics which should not be brought up at the dinner table such as money, politics or religion. This advice has been transformed over the years and is found in various types of internet-based outlets such as blogs, podcasts, social media posts and news articles. The fact that this advice persists has led us to question why it still seems appropriate to ignore potentially difficult subjects in conversation. In a time of social/physical distancing, the curatorial process builds on a series of virtual studio visits with local artists and co-curators AdrienneRose Gionta and Jeanie Ambrosio, aiming to understand how artists are responding to the current political climate through their work. Bringing together artists from our South Florida community whose work considers such topics not traditionally discussed in formal settings or at the proverbial “table” will serve as an alternative source of contemplation beyond the traditional debates and media stream.

Artists in the Exhibition: Harumi Abe, John William Bailly, Randy Burman, Lou Anne Colodny, Morel Doucet, Todd Lim, Laura Marsh, Peggy Nolan, Marielle Plaisir, Sri Prabha, Sandra Ramos, Lisa Rockford, Sarah Michelle Rupert, Onajide Shabaka, Michelle Weinberg, Antonia Wright and Ruben Millares

John William Bailly

Decree of Death, 2019

oil on canvas

86 x 118 inches



Peggy Nolan

untitled (puberty), late 1990's

silver gelatin print

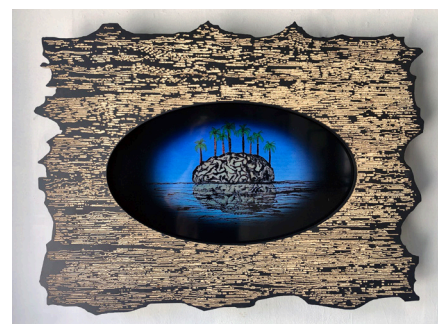


Sandra Ramos

Isla Desierta / Desert Island, 2018-19

video animation, woodcut

35 x 45 x 5 inches



Political Pandemonium:

Presidential Pop Culture From 2008 Through 2020

Curators: Jane Caputi, Sika Dagbovie Mullins, Robert Caputi

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The president of the United States, commonly said to be “the most powerful person in the world,” is also the symbolic face of America. Until Barak Obama, that symbolic face has been white, Christian, affluent if not patrician, nominally cisgender, heterosexual, and male – a vivid enactment of power and status in American society. Political Pandemonium is the third in a series of exhibits featuring popular presidential campaign paraphernalia that reflects and challenges this inequitable tradition along with the related social issues now roiling the nation. The 2020 election season is one of extreme partisanship, polarization, pandemic, protest, and pain – emotional, physical, spiritual and economic. Though material pop culture is ephemeral, it merits our attention. The Smithsonian collects just such electoral “material culture” in order to document “the infinite richness and complexity of American history [and] help people understand the past in order to make sense of the present and shape a more humane future.” Presidential pop culture not only provides a mirror to the culture, but functions as one of the forces making and remaking America.

Make America Whole Again

trucker cap

2020

5 x 9 x 11 inches



I Voted (Putin)

aluminum Pin

2017

6 x 6 inches



El Pendejo 45

sticker

2020

4 x 3 inches



Paul Peter Piech:

Activist Prints from the 1970s and '80s

Curators: Daniela Andrade, Ashley Utley

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Paul Peter Piech (1920–1996) artist, printmaker, and humanitarian was born in Brooklyn, New York to Ukrainian immigrants. He worked for most of his life as a printmaker in the UK producing prints, posters, and books from his home in the London commuter belt and Wales where he relocated later in life. Piech's works carry stylistic traces of the advertising industry, giving his works a bold rugged style that became immediately recognizable. Sometimes joyful, sometimes angry, and always inventive, his prints tackle the political concerns of the late 20th century, combining the artist's advertising expertise with his forthright personal beliefs as an ardent pacifist. His works include quotes from political and social activists and Literary scholars, such as Mahatma Ghandi, Martin Luther King, and William Blake. His works cover topics such as human rights, slavery, the need for peace, and the ongoing threat of nuclear war that was prevalent in the 1980s. It is unknown how many posters Piech originally printed or how many still exist today, it is thought to be thousands, but each design would have been produced in very limited quantities (some signed and numbered, others not). For Piech it was not about selling limited edition prints, the most important elements to his work were the messages and references they portrayed. These posters were a means in which to project his opinions and values into a wider arena.

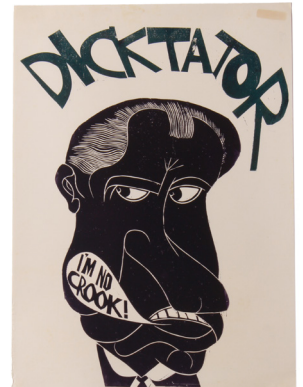
Paul Peter Piech

Can I See Another's Woe, William Blake, 1971
linocut print, 17.75 x 25.25 inches
Reproduced with kind permission from
the Paul Peter Piech Estate.



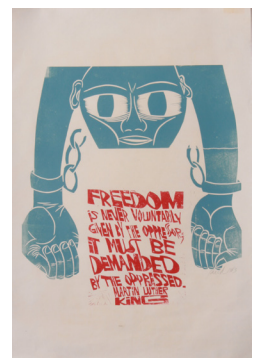
Paul Peter Piech

Dicktator, 1973
linocut print, 22/50, 23 x 16.25 inches
Reproduced with kind permission from
the Paul Peter Piech Estate.



Paul Peter Piech

Freedom Never Voluntarily Given, MLK, 1983
linocut print, 30 x 20 inches
Reproduced with kind permission from
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"I'm Not Bad, I'm Just Drawn That Way"

The American Woman in 100 Years of Ephemera

Curated by Marnie Melzer, Florida Atlantic University

Supervised by Karen J. Leader Ph.D., Associate Professor of Art History



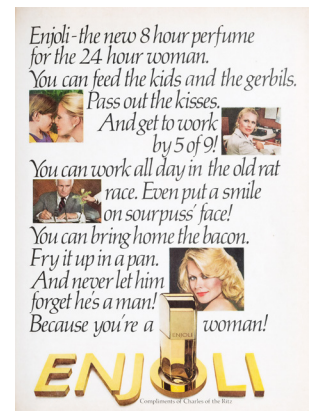
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"I'm Not Bad, I'm Just Drawn That Way" looks at 100 years of FAU Special Collections ephemera, postcards, and advertisements, to understand how women are drawn. The images collected reflect the spirit of the times, but as we look critically, the cartooning of the female gender is unchanged. The title derives from the character of Jessica Rabbit, from the 1988 live-action animated film "Who Framed Roger Rabbit?" The curvily drawn figure is one of those archetypal images like the femme fatale, the teenage sexpot, and the crotchety feminist, all of which outlive centennials. The 2020 Covid-19 pandemic recast women in the role of domestic goddess, and fine-tuned our scrutiny of the visual feminine. As we celebrate 100 years of women's suffrage and the ratification of the 19th Amendment to the U.S. Constitution, FAU's visual archive tells a story of familiar sameness and this has implications for the feminist movement. The images wake us up to born again American messaging.

Enjoli advertisement

Vogue Magazine, October 1978

Courtesy of FAU Libraries Special Collections



Carolyn Diehl

The Moving Target, J. Walter Thompson Company, 1974

Reproduced with kind permission, Rena Bartos Papers,

Rubenstein Library, Duke University



Jay Vollmar

Look Silly Today. Feel Good Tomorrow. Protect Yourself From Covid-19, 2020

poster, Graphic Business Solutions, erase.covid.com,

Courtesy of FAU Libraries Special Collections

