

Past Exhibitions

[Read More](#)



September 6, 2008 - October 19, 2008

Seventeen years after the end of the Soviet Union, *Views and Re-Views* invites a post-Cold War assessment of Soviet graphic arts. The exhibition suggests that artistic merit may be found in art in the service of political belief and subject to state regulation and that there is a range of stylistic diversity within work that is too often simply (and dismissively) characterized as Socialist Realism. Viewers may also note that with the passage of time it has become possible to see that not all criticisms of the West by Soviet artists are completely spurious or inauthentic. *Views and Re-Views* includes posters, cartoons, photomontages, and postcards spanning more than six decades, from the time of the Russian Civil War (1918–21) into the late Soviet period. The exhibition includes well-known Soviet graphic works, by such artists as Viktor Deni, Dmitri Moor, El Lissitsky, and Gustav Klutsis, as well as lesser-known, but equally compelling works by the Kukryniksy (a three-artist collaborative),

Alexander Zhitomirsky, and others. Drawn from an extensive private collection of Soviet propaganda, the exhibition includes more than 160 images.

Co-curated by **Abbott Gleason** and **Jo-Ann Conklin**

image: **Alexander Zhitomirsky**, *Hysterical War Drummer*, 1948

Location **Gallery and Lobby, John Hay Library, Cogut Center for the Humanities, and the John D. Rockefeller, Jr. Library**

Self and Others: Jesse Burke, Amy Lovera, Annu Palajunnatha Matthew, Linn Underhill, Sage Sohler, Millee Tibbs
June 7, 2008 - July 8, 2008

The artists included in *Self and Others* explore their identity in relationship to others, i.e. family, friends, or society. Burke and Sage approach the self through family; Matthew focuses on ethnicity; Underhill and Burke examine gender; Tibbs compares her child and adult selves; and Lovera posits a fictionalized self as girl-adventurer, à la Pippi Longstocking.

Curated by **Jo-Ann Conklin**

image: **Jesse Burke**, from *Masculinity*, 2005-2007

Location **Gallery**



Walid Raad: We can make it rain but no one came to ask
April 10, 2008 - May 25, 2008

We Can Make Rain But No One Came to Ask is a project by Walid Raad, a Lebanese-born artist who lives and works in New York. Focusing on the history of car bombings in the Lebanese wars, the project includes a 17-minute long video and a series of 43 photographs. The allusive title, *We Can Make Rain But No One Came to Ask*, refers to the impossibility of prognosis, less in terms of weather conditions, and more in terms of the future historical, geopolitical, and cultural conditions.

Raad has created a work specifically for the List Art Center lobby. The large four-part mural depicts the post 9/11 sociopolitical landscape. The background of each wall of the lobby is painted in a different shade of blue, referencing the sky over New York on September 11, 2001. The rough, sketchy drawings are digitally manipulated courtroom drawings that the artist compiled for a number of years after 9/11, left intentionally unfinished to remain ambiguous in origin and reference.

Curated by **Vesela Sretenovic**

image: Proposal for wall drawing

Location **Gallery and Lobby**



March 15, 2008 - March 30, 2008

The 28th annual juried Student Exhibition is sponsored by the Bell Gallery and the Department of Visual Art. Murray McMillan and Anne Tait served as jurors. Both artists teach at Roger Williams University in Bristol. The exhibition is open to all Brown students. It provides students with the valuable experience of showing their work within a professional setting, while at the same time providing the Brown and Providence communities an opportunity to view works by talented young artists. Artists in this year's exhibition are Dara Bayer, Megan Billman, Anne Blazejack, Cody L. Campanie, Cheih Chin Chiang, Jesse Cohn, Thomas Dahlberg, Sara D'Apolito Dworkin, Lauren Engel, Sarah Faux, Hilary Fischer-Groban, Elizabeth Fisher, Jay Gidwitz, Brooke Hair, Melissa Henry, Henry G. Lee, Katrina Lencek-Inagaki, David Lloyd, Kelly Ma, Alice Malone, Mary MacGill, Sarah Meiklejohn, Rachel Moranis, Sophia Narrett, Stephen Neidich, Rebecca Nelson, Alice Nystrom, Erica Palmiter, Kim Perley, Alex Rosenbaum, Victoria Roth, Malika Rubin-Davis, David Watson Sobel, Lydia Stein, John Szymanski, Jessica Taylor, Miho Tomimasu, Mark Tumiski, Paul Wallace, Christina Wang, Aaron Weinstein, and Hannah Wohl.

image: **Megan Billman**, *Miss Narrative 3*, 2007

Location **Gallery and Lobby**



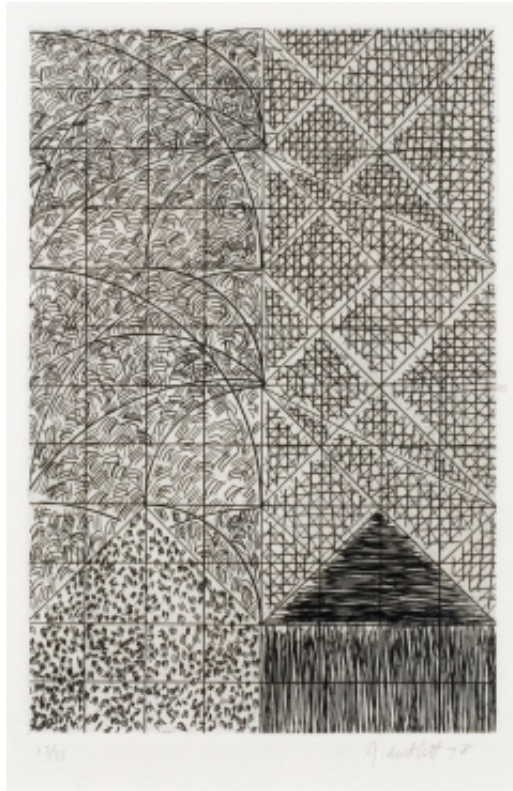
Cut Folded Dyed & Glued: Sculpture by Imi Hwangbo and Jae Ko
January 26, 2008 - March 5, 2008

Imi Hwangbo and Jae Ko's abstract works share an elegant simplicity and beauty. Both artists work with simple materials and employ labor-intensive methods. In this they exemplify a current movement of artists who are at ease with technology and instantaneity but seek the hand-crafted and laborious. In addition, the artists draw on their Korean heritage referencing the country's famed papercrafts and decorative arts.

Curated by **Jo-Ann Conklin**

image: **Imi Hwangbo**, *Peri*, 2007

Location **Gallery**



Women's Work: Selections from the Collection
January 1, 2008

Women's Work: Selections from the Collection features the work of Lee Bontecou, Jennifer Bartlett, Hannah Wilke, Maggie Poor, Leslie Dill, Joan Snyder, and Miriam Schapiro.

Curated by **Jo-Ann Conklin**

image: Jennifer Bartlett, *Day and Night*, 1978

Location **Lobby**



Selections from the Permanent Collection

January 1, 2008

Selections from the Permanent Collection includes landscapes and abstractions by Abbott, Siskind, Motherwell, Muller, La Farge, Callahan, Redon, van Rijn, van Ostade, von Ruisdael, Kandinsky, La Va, Perrott, Brodsky & Utkin, Piranest, and Canaletto.

Curated by **Vesela Sretenovic**

image: Aaron Siskind, *Martha's Vineyard Stone Walls 111A*, 1954

Location **Lobby**



KIDS: Julie Blackmon, Jill Greenberg, Ruud van Empel

November 3, 2007 - December 21, 2007

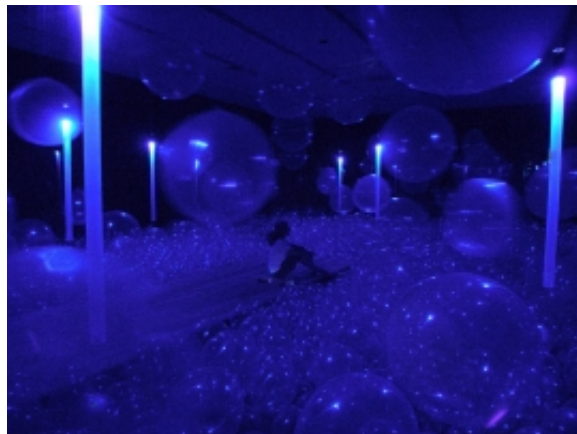
Julie Blackmon, Jill Greenberg, and Ruud van Empel photograph children, creating fictional images that elicit reactions ranging from amusement to astonishment to shock. While photography of children is as old as the medium itself, the works in this exhibition represent a recent approach aided by digital techniques. Each of these artists uses digital techniques to separate photography from its associations with reality. Blackmon collages elements and Greenberg draws on the images. Van Empel uses the most elaborate techniques, building his images element by element

and often compiling more than 100 individual elements in a single image. Extending the late-twentieth-century movement toward “fabricated” imagery, they shift photography further and further away from its association with reality

Curated by **Jo-Ann Conklin**

image: **Julie Blackmon**, *Gum*, 2005

Location **Gallery and Lobby**



Jukai: an architectural environment by Yumi Kori
September 8, 2007 - October 21, 2007

JUKAI is an architectural environment by Japanese artist Yumi Kori, conceived specifically for the Bell Gallery. Accompanied by a sound installation by Austrian composer and sound artist Bernhard Gal, this site-specific piece tests the limits of sensory experience, spatial and temporal.

Curated by **Vesela Sretenovic**

image: installation view of ***JUKAI***

Location **Gallery**



**Natured Anew: Reflections of the natural world by Doug Bosch, Brian Burkhardt, Bruce Chao, Barbara Takenaga, and Neeta Madaha
June 20, 2007 - July 8, 2007**

The artists in *Natured Anew*—Doug Bosch, Brian Burkhardt, Bruce Chao, Barbara Takenaga, and Neeta Madaha—produce works that are inspired by or comment on the natural world. Employing painting, sculpture, photography, and video, their works range from sublimely beautiful depictions of the cosmos to whimsical ballets of dancing seedpods and humorous hybrid creatures that fuse nature and technology. The artists also share an interest in abstraction and emphasis on systems, repetition, and patterning.

Curated by **Jo-Ann Conklin**

image: **Barbara Takenaga**, *Blue Tremor*, 2003

Location **Gallery and Lobby**



Urban Landscapes . . . emancipation and nostalgia. Sze Tsung Leong, Sabine Hornig, and Catherine Yass
April 18, 2007 - May 27, 2007

Urban Landscapes...emancipation and nostalgia feature works by British artist Catherine Yass, New York artist Sze Tsung Leong, and German artist Sabine Hornig. The underlying theme of the exhibition is the transformative character of urban landscapes, involving both physical destruction and construction, and a feeling of emancipation and nostalgia.

Curated by **Vesela Sretenovic**

image: **Catherine Yass**, still from *Lock* 2006

Location **Gallery and Lobby**



March 17, 2007 - April 1, 2007

The David Winton Bell Gallery and the Department of Visual Art at Brown University present *Student Exhibition 2007*, the 27th annual student exhibition. This year's jurors are Magaly Ponce, a Chilean-born video and installation artist, and Munir D. Mohamed, a painter originally from Kumasi, Ghana. Artists included in the exhibition are: Olutade Abidoye, Nora Blackall, Galen Broderick, Jessie Chaney, Simon Charlow, Jesse Cohn, Tryn Collins, Kriya Gishen, Oliver Daly, Noel Madison Fetting-Smith, Annie Fish, Lauren Fisher, Tihtina Zenebe Gebre, Sarah Goldstein, Lindsay Harrison, Melissa Henry, Sarah Hotchkiss, Shanay Jhaveri, Lily Kerrigan, Julie Kumar, Sarah Labrie, Gillian Lang, Geddes Levenson, David Lloyd, Yifan Luo, Zachary Miller, Rebecca Nelson, Tasha Ong, Pook Panyarachun, Miranda Elliott Rader, Emily Roberts, Talia Rozensher, Claire Russo, Max Schoening, Jessica Simmons, David Watson Sobel, Sung-A Jang, Lydia Stein, John Szymanski, Jessica Taylor, Meris Tombari, Mark Tumiski, Sushant Wagley, K. Adam White, and Sabine Zimmer.

image: **Pook Panyarachun**, *Untitled*, 2007

Location **Gallery and Lobby**



Larry Sultan: Pictures from Home
March 1, 2007 - May 1, 2007

Pictures from Home are stills culled from 8mm family movies. They are

familiar images. Specific to Sultan's life, they also possess the quality of cultural icon. They are pictures of the good life: a child running in the backyard, Mom sunbathing, Dad barbequing. Sultan was also fascinated by off moments: a momentary look of worry passing over someone's face, caught by the camera but probably unrecognized in the moment. Speaking of the films, Sultan has said, "They were remarkable, more like a record of hopes and fantasies than of actual events. It was as if my parents had projected their dreams onto film emulsion."

Curated by **Jo-Ann Conklin**

image: *Winking Mom*, 1984

Location **Lobby**



January 20, 2007 - February 4, 2007

The *Faculty Exhibition* is a triennial multimedia event showcasing recent works of faculty members and visiting instructors from the departments of Visual Art and Modern Culture and Media. This year's exhibition will include work by Joan Backes, Leslie Bostrom, Tony Cokes, Kerry Coppin, Susan Doyle, Wendy Edwards, Brad Ewing, Walter Feldman, Richard Fishman, Kirsten Lamb, Marlene Malik, Jane Masters, Joe Milutis, Paul Myoda, Jay Stuckey, Daniel Stupar, Leslie Thornton, Mark Tribe, and Lisa Young.

image: **Leslie Bostrom**, *Study for Bird Disaster #10*, 2005

Location **Gallery and Lobby**



November 4, 2006 - December 22, 2006

Over the past decade Amy Cutler has created a fantasy world that is whimsical and childlike, occasionally ominous, and often perplexing. Inspired by stories and images encountered in current events, art history, folktales, and personal experiences, Amy Cutler creates exquisitely detailed, enigmatic paintings of women, animals, and hybrid-beings engaged in fantastic, dreamlike activities. Her work has drawn associations with fables and fairy tales, dreams and surrealism, and folk art. This traveling exhibition was organized by the Indianapolis Museum of Art.

Curated by **Lisa Freiman**

image: **Amy Cutler**, *Dinner Party*, 2002

Location **Gallery**



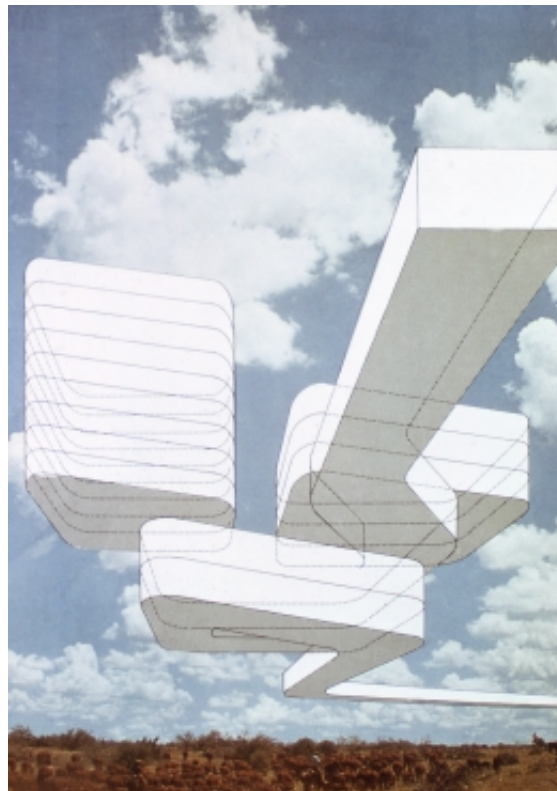
In Transit: From Object to Site **September 9, 2006 - October 22, 2006**

A joint project of the Bell Gallery and the Department of Visual Art, *in TRANSIT: from OBJECT to SITE* features ten installations by established and emerging artists. The Bell Gallery prepared a four-part exhibition, presenting an installations by renowned American artist Fred Wilson, French artist Xavier Veilhan, New York artist Sharon Loudon, and Chilean artist Magaly Ponce. The Department of Visual Art invited Peggy Diggs, Laura Evans, and subRosa, a feminist performance group.

Curated by **Vesela Sretenovic**

image: installation view of work by **Fred Wilson**

Location **Gallery, Lobby, List Second Floor, List Entrance and North Lawn, List North Stairwell, and List Terrace**



Friedrich St. Florian: A Retrospective
May 26, 2006 - July 2, 2006

Friedrich St. Florian: A Retrospective includes more than eighty architectural drawings, sketches, designs, and models, and spans the architect's career from the early 1960s to the present, exploring his "imaginary architecture," residential and commercial projects, competition entries, and design for the World War II Memorial in Washington, D.C. The exhibition celebrates St. Florian at the time of his retirement from teaching at the Rhode Island School of Design and on the occasion of his award of a Doctorate of Fine Arts *honoris causa* from Brown University at its 238th commencement.

Curated by **Dietrich Neumann** and **Jo-Ann Conklin**

image: **Friedrich St. Florian**, *New York Birdcage—Imaginary Architecture*, 1968

Location **Gallery**



7 Documentarians: Berenice Abbott, Walker Evans, Danny Lyon, Garry Winogrand, Larry Clark, Jim Dow, Jay Wolke
April 13, 2006 - May 9, 2006

7 Documentarians is drawn from the permanent collection of the David Winton Bell Gallery and includes both works seminal to the history of documentary photography and lesser-known series by renowned American photographers Berenice Abbott, Walker Evans, Garry Winogrand, Larry Clark, Danny Lyon, Jim Dow, and Jay Wolke. Subjects range from New York City and the rural south in the 1930s; to life in Texas

prisons, days on the streets of New York, and the drug culture in the 1960s; to the Dan Ryan Expressway in Chicago and baseball stadiums in the U.S. and Canada in the 1980s. The exhibition does not attempt to provide a comprehensive history of twentieth-century documentary photography, rather it illuminates important social and technical changes that have affected the genre throughout the century.

Curated by **Jo-Ann Conklin**

image: **Walker Evans**, Untitled, from *Many are Called* (Subway Series), late 1930s

Location **Gallery and Lobby**



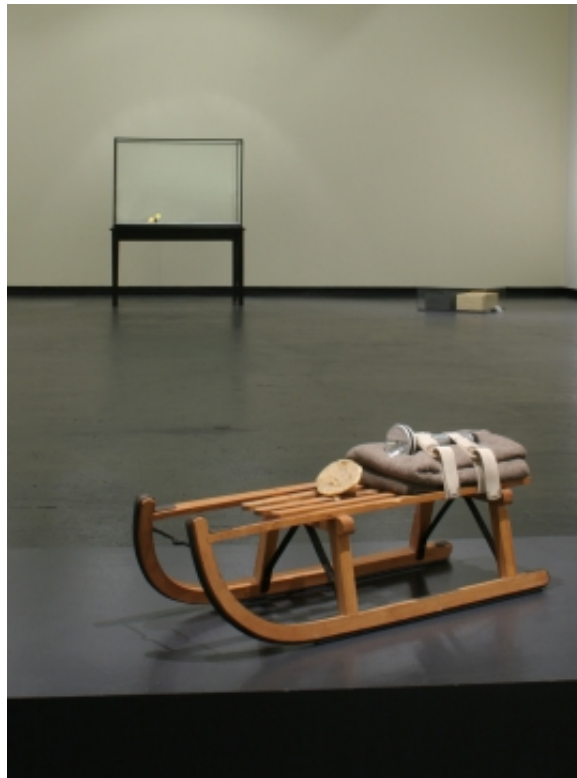
March 18, 2006 - April 2, 2006

Brown University's David Winton Bell Gallery and Department of Visual Art will present the 26th annual Student Exhibition. The jurors are Maureen O'Brien, Curator of Painting and Sculpture, at the RISD Museum, and Ron L. Hutt, Assistant Professor of Art, Department of Art and Art History, University of Rhode Island. The exhibition includes work by Madeleine Bailey, Sophie Barbasch, Amy Boyle, Galen Broderick, Zachary Clark, Andrew Dewitt, Noel Needison Fetting-Smith, Jay Gidwitz, Lauren Gidwitz, Shanay Jhaveri, Lauren Khoo, Julie Kumar, Brian James Lee,

Nicholas Monu, Laini Nemett, Rafeal Man Hin Ng, Sean P. Tiner, Rebecca Sauer, Janelle Sing, David Watson Sobel, Elizabeth Stamp, Robin Steele, Hana van der Steur, John Szymunski, and Komal Talati.

image: **Janelle Sing**, *Self-portrait*

Location **Gallery and Lobby**



Another View of Joseph Beuys: Multiples from New England Collections

January 28, 2006 - March 6, 2006

In commemoration of the 20th anniversary of the artist's death, the David Winton Bell Gallery will present an exhibition and symposium that re-examines Joseph Beuys's oeuvre in the context of contemporary art and culture. *Another View of Joseph Beuys: Multiples from New England Collections* includes editioned works—prints, sculptural objects, posters, and postcards—from a major Rhode Island private collection, supplemented by loans from the Busch-Reisinger Museum, Harvard University Art Museums; Davis Museum and Cultural Center, Wellesley

College; Rhode Island School of Design Museum of Art; and the David Winton Bell Gallery, Brown University.

Curated by **Vesela Sretenovic**

Image: installation view at Bell Gallery

Location **Gallery**



Labyrinths: Jan Mancuska, Domenic McGill, Alyson Shotz
November 12, 2005 - December 22, 2005

In the exhibition *Labyrinths*, three artists—Jan Mancuska, Dominic McGill, and Alyson Shotz—engage the manifold aspects of labyrinth in their own respective way. While McGill focuses on the construction of a social and political chronicle, Shotz focuses on structuring the perceptual environments, and Mancuska on the notion of duration and temporal experience. Despite their different approaches and aesthetic, all three artists incorporate in their works the labyrinthine structure. The winding, unfolding shape of a labyrinth not only illuminates the feeling of puzzlement, but also the means of escape by searching for new meanings and experiences.

Curated by **Vesela Sretenovic**

image: installation view with detail of **Alyson Shotz**, *The Shape of Space*

Location **Gallery**



Joe Diebes: Song of Transformation
September 10, 2005 - October 30, 2005

Song of Transformation includes two sculptural sound installations by composer and artist Joe Diebes. Conceived as companion pieces, *Sound Field* (2003), and *Aviary* (2004), speak to a confluence of nature and technology, which the artist views as neither progressive nor pernicious. "I'm imagining a division of reality into the fabricated world in which we live and some kind of natural environment that precedes it," says Diebes.

Curated by **Jo-Ann Conklin**

image: installation view of **Joe Diebes**, *Sound Field*

Location **Gallery**



Kerry Stuart Coppin: Materia Oscura/Dark Matter
September 10, 2005 - October 30, 2005

The extended series of photographs that Kerry Stuart Coppin has

brought together under the title *Materia Oscura/Dark Matter*, dating from 1990 to 2005, portrays Africans and African descendents, and their environments—the architecture of their homes, the streets they inhabit, and the landscape that surrounds them. Through these images, Coppin asks us to consider the formation of a trans-Atlantic Black African identity, encompassing the Americas, the Carribean, and West Africa.

Curated by **Jo-Ann Conklin**

image: *Black Men Leaning to Fly*

Location **Gallery**



in and around us: Olivia Bernard, Peter Crump, Jehanne-Marie Gavarini, Jamey Morrill, Allison Paschke, Jessica Deane Rosner
June 11, 2005 - July 10, 2005

in and around us features the works of Olivia Bernard, Peter Crump, Jehanne-Marie Gavarini, Jamey Morrill, Allison Paschke, and Jessica Deane Rosner—six artists who live and work in the New England area. The exhibition title refers to the phenomenal world around us—its visible appearances, shapes, and colors—and the psychic world inside of us—our mental or psychological constitution. All of the exhibited works engage both of those worlds, 'in' and 'around' us; some depict the perceptual and recognizable elements of actual reality, whereas others address private and emotional states of inner-self.

Curated by **Vesela Sretenovic**

image: installation view with the work of **Jehanne-Marie Gavarini**

Location **Gallery**



April 30, 2005 - May 8, 2005

The David Winton Bell Gallery, meme@Brown, and the Program in Literary Arts, Brown University, presented the exhibition *Works from the Cave II*, in Brown University's virtual reality "Cave," located in the Center for Computation and Visualization, 180 George St. Powered by a high-performance parallel computer, the Cave is an eight-foot cube with high-resolution stereo graphics projected onto three walls and the floor to create immersive virtual reality. Viewers wander through real or imagined three dimensional spaces, experience a new type of reading where text no longer needs to appear on a surface, and see new types of performance. Works in the 2005 exhibition were created by graduate and undergraduate students from Brown and RISD.

image: **Joseph Grimm, Nicholas Musurca and Patrizia Pilosi**, *Cave Music*, 2005

Location **Center for Computation and Visualization**



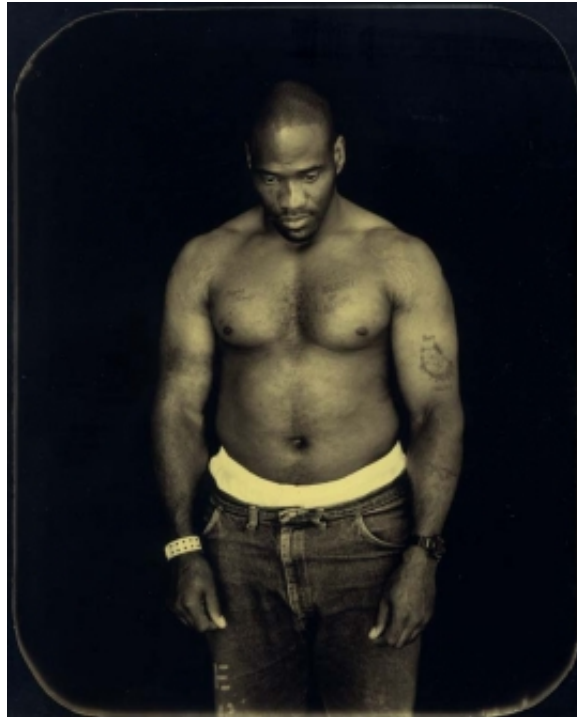
The Omega Suites: Lucinda Devlin
April 16, 2005 - May 29, 2005

Between 1991 and 1998 Lucinda Devlin photographed in penitentiaries in twenty states, with the permission and cooperation of the local authorities. She called the resulting series *The Omega Suites*, alluding to the final letter of the Greek alphabet as a metaphor for the finality of execution. The series includes thirty chilling color photographs of execution chambers and associated spaces, such as holding cells and viewing rooms. With over 3000 inmates on death row and 70 percent of US citizens supporting the death penalty, *The Omega Suites* brings focus to one of the great ethical questions facing contemporary Americans, about which public opinion continues to be passionate.

Curated by **Jo-Ann Conklin**

image: *Executioner's Room, Greenhaven Correctional Facility, 1991*

Location **Lobby**



One Big Self: Prisoners of Louisiana. Deborah Luster and C.D. Wright April 16, 2005 - May 29, 2005

In 1998 Deborah Luster began photographing inmates, who volunteered to participate, in three Louisiana prisons—the Transylvania Prison Farm, a minimum-security facility housing drug offenders and parole violator; the Louisiana Correctional Institute for Women, a 1,000-bed minimum- to maximum-security facility; and the Louisiana State Penitentiary at Angola, a maximum-security facility housing more than 5,000 men. She soon invited poet C.D. Wright to collaborate on the project. Luster and Wright have worked together on a number of projects--sometimes initiated by the photographer, sometimes by the writer. "I was skeptical that my art could turn itself toward that environment," says Wright. "I agreed to come to Louisiana to see what I could see, to see what she was seeing. It was a summons." Over the next three years, Luster and Wright visited often, taken photographs, conversing with inmates, and corresponding with them when they were away. The result is a powerful and haunting body of work, which the artists describe as an attempt to produce "an authentic document of Louisiana's prison population through word and text, a document to ward off forgetting, an opportunity for the inmates to

present themselves as they would be seen, bringing what they own or borrow or use; work tools, objects of their making, messages of their choosing, their bodies, themselves."

Curated by **Jo-Ann Conklin**

image: *Hustleman*, 1999

Location **Gallery**



March 19, 2005 - April 3, 2005

Brown University's David Winton Bell Gallery and Department of Visual Art present the 25th annual *Student Exhibition*. The jurors for this year's exhibition are Camille Rendal and Jeffrey Silverthorne. Rendal. Both are visiting assistant professors in visual arts at Roger Williams University. Artists included in the exhibition are Claire Baker, Madeleine Bailey, Amy Beecher, Becky Brown, Jessie Chaney, Zoë Chao, Ellen Chu, Sophie Cook, Katelin Crook, Gracie DeVito, Breanne Duffy, Paul Dumaine, James Dunber, Valery Estabrook, Lucas Foglia, Caroline Gray, Mathieu Greenfield, Jonathan Herman, Jacquelyn Mahendra, Katherine Mann, Anne McClain, Nicholas Monu, Stephen Neidich, Emily Nemens, Audrey Sato, Ellen Schneiderman, Ken Seligson, Jessica Simmons, Corey Solinger, Arthi Sundaresh, Komal Talati, Quyen Truong, Laura Wagner,

Leslie Wei, Tatyana Yanishevsky, Scott Yi, Michael Zaitzeff, and Ali Zarrabi.

image: **Lucas Foglia**, *Somerset Community Garden*, 2004

Location **Gallery and Lobby**



Problemmarket.com: A project by Davide Grassi and Igor Stromajer
February 10, 2005

Problemmarket.com EDU + is a project created specially for Brown University by Davide Grassi and Igor Stromajer, multimedia artists based in Ljubljana, Slovenia, who produce documentary films, performances, installation art, and net projects. Initiated in 2001 as an ongoing art project, Problemmarket.com functions on two levels: as a net project and as a series of live performances. Educational problems in the US are the focus of Problemmarket.com EDU+.

Curated by **Vesela Sretenovic**

Location **List Art Center Auditorium**



Charles Long: More Like a Dream Than a Scheme
January 29, 2005 - March 6, 2005

More Like a Dream Than a Scheme is comprised of free-standing assemblage and lamp-like objects hung from the ceiling and walls, creating a magical play of light and shadows throughout the space. Densely installed, the exhibition elicits the feeling of a magical underworld. The title itself—*More Like a Dream Than a Scheme*—further underlines a dreamy and poetic quality of the works.

Curated by **Vesela Sretenovic**

image: **Charles Long**, *Planet Street*, 2005

Location **Gallery**

Recent Acquisitions: Photography
January 1, 2005

Recent Acquisitions: Photography showcases recent additions to the Bell Gallery collections in the medium of photography. The show contains

work by Robert Cumming, Jan Groover, Jerome Leibling, John Pfahl, and August Sanders.

Curated by **Jo-Ann Conklin**

Location **Lobby**



Regeneration: Contemporary Chinese Art from China and the US
November 6, 2004 - December 23, 2004

Regeneration focuses on recent works by twenty-six artists who currently live in China or who received their training and started their careers in China but currently reside in the US. While the work in this survey is diverse and wide-ranging, the artists share numerous thematic and stylistic concerns. Some employ or appropriate traditional Chinese art forms in new ways. Others investigate the significant recent social and cultural transformations occurring in China. All represent the vital and rapid regeneration of contemporary life and culture in China.

Regeneration was organized by the Samak Art Gallery, Bucknell University.

Curated by **Dan Mills** and **Xiaoze Xie**

image: **Zhou Xiaohu**, still from *Beautiful Cloud*, 2001

Location **Gallery**



InVisible Silence: Yael Bartana, Sandra Cinto, Regi Muller, Fred Sandback, Kate Shepherd, Yoshihiro Suda, Su-Mei Tse
September 11, 2004 - October 24, 2004

A multimedia exhibition that includes video projections, sculptural installations, painting and wall drawing, *InVisible Silence* was inspired by the late writings of French philosopher Maurice Merleau-Ponty, especially his unfinished manuscript *The Visible and the Invisible*. The exhibition explores his notion of silence, not as muteness, lack of content, or absence of meaning, but rather as a background of language, operating non-verbally via implicit, sensible meanings. The aim of the exhibition is to present works, which although diverse in their concepts, approaches and media, embody this notion of silence and evoke a feeling of speechless, sensuous knowing. Artists included are: Yael Bartana of Israel, Sandra Cinto of Brazil, Regi Müller of Switzerland, Yoshihiro Suda of Japan, Su-Mei Tse of Luxembourg, and Fred Sandback and Kate Shepherd of the United States.

Curated by **Vesela Sretenovic**
image: **Su-Mei Tse**, *Echo*, 2003

Location **Gallery**



June 20, 2004 - July 11, 2004

The Fabric of Light features work by local artists Nina Cinelli, Cristin Searles, Esther Solondz and Cynthia Treen. Each of the artists uses fabric and light as sculptural materials to dramatize their interrelationship.

Curated by **Vesela Sretenovic**

image: installation view with work by **Cynthia Treen** in foreground and **Cristin Searles** on wall

Location **Gallery and Lobby**



Unbuilt Providence: Architectural Visions, 1856-2000

April 20, 2004 - May 31, 2004

Hidden beneath Providence's rich architectural heritage lies another story—that of its unbuilt architecture: of urban visions before their time, ambitious designs that were not needed, and detailed projects that were abolished at the last minute. *Unbuilt Providence* tell that story in drawings and models of buildings and urban designs for the city that were considered during the last 150 years but never executed. These rarely seen works—often of considerable artistic merit—document great ambitions, personal flights of fancy and sweeping urban visions.

Curated by **Dietrich Neumann** and **Jo-Ann Conklin**

image: **I.M. Pei**, proposal for Brown University Geo Math Building, 1969

Location **Gallery**



April 3, 2004 - June 12, 2004

In recent decades the pandemic of AIDS has cut a wide swath of devastation across the globe, demonstrating neither cultural preference nor political bias, yet the call to action has been relatively narrow. In conjunction with the multifaceted, international *Pandemic: Facing AIDS* project, Brown University offered a series of events to illustrate the struggles of people living with HIV/AIDS and how the global community is grappling with this overwhelming adversary. Brown was the first American university to exhibit *Pandemic: Imaging AIDS*, a 20-year retrospective look at the impact of AIDS through the work of 58 award-winning international photographers and artists from 50 countries.

image: **Joao Silva**, *Hlabisa*, South Africa, 2001

Location **Watson Institute for International Studies**