

James Horner

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Education

2013 – 2017 *School of Visual Arts*, New York, NY, CE Studio Art Coursework

2011 *Lehman College*, Bronx, NY, M.F.A., Painting

2004 – 2009 *Parsons School of Design*, New York, NY; *Fashion Institute of Technology*, New York, NY; *School of Visual Arts*, New York, NY, CE studio Art Coursework

1990 *Pace University*, White Plains, NY, M.B.A., Marketing

1987 *SUNY Albany*, Albany, NY, B.A., Communications, Minors: Business and Art

Experience

2015 *Inspire, Collaborate, Create, Variety*, Worked with inner city youth to curate and exhibit a benefit art show, New York, New York, NY

2010 *Graduate Painting, Fall Semester*, Teacher Assistant for Dannielle Tegeder, Lehman College, Bronx, NY

2008 *Graduate Programs in Art Panel Discussion (In conjunction with Jeffery Way, Associate Professor)*, Speaker, Fashion Institute of Technology, New York, NY

1998 *P.O.V. Magazine*, Fashion Stylist Assistant for Joseph DeAcetis, Assisted with the styling of fashion shoots, New York, NY

Group Exhibitions/Events

2019 *Art and AIDS: Allegria*, Leslie Lohman Museum of Art, New York, NY
CRIMINALIZE THIS! The Social Policing of Gender and the Criminalization of Queerness, Amos Eno Gallery, Brooklyn, NY

2018 *The Same River Twice*, Lehman College, Bronx, NY

2017 *Art & AIDS: Soldiers of Survival*, Leslie-Lohman Museum of Art, New York, NY
Beach Ball Art Auction, Boys and Girls Club of Bellport, NY
GMHC Gala Art Auction, New York, NY

2016 *Beach Ball Art Auction*, Boys and Girls Club of Bellport, NY
GMHC Gala Art Auction, New York, NY

2015 *Inspire, Collaborate, Create, Variety* New York, New York, NY
Art and AIDS: Amore y Passion, Leslie-Lohman Museum of Art, New York, NY
Nova Illa, Dacia Gallery, New York, NY

2014 *Masquerade*, Gallery Aferro, Newark, NJ
Lehman College Faculty/MFA Students Exhibition, Krasdale Foods Gallery, Bronx, NY
Design on a Dime 2014, Metropolitan Pavilion, New York, NY

2013 *What They Were Thinking*, Gallery Aferro, Newark, NJ
Art and AIDS: Perceptions of Life, Leslie-Lohman Museum of Gay and Lesbian Art, New York, NY

Bailey House 30th Anniversary Auction and Gala, Pier 60 at Chelsea Piers, New York, NY
The First Annual Sussex Avenue Renew School Art Exhibition, Sussex Avenue Elementary School, Newark, NJ

2012 *2012 NurtureArt Benefit*, Charles Bank Gallery, New York, NY
Fall Open Studios and Community Conversations, Gallery Aferro, Newark, NJ
4th Annual Art Party and Auction, Gallery Aferro, Newark, NJ
Days of our Lives, The Elizabeth Foundation for the Arts, New York, NY
The Wicked Twins: Fame and Notoriety, Paul Robeson Galleries, Rutgers University – Newark, Newark, NJ

Residencies

- 2012 – 2013 *Gallery Aferro Studio Residency*, Gallery Aferro, Newark, NJ
2015 Dacia Gallery, Winter Study of the Figure Residency, New York, NY

Art Writing

- 2010 *Bronx Art Guide*, Contributing Writer
2009 – 2016 *Examiner.com*, Manhattan Fine Arts Examiner, website is no longer published

Publications

- 2012 "The Wicked Twins: Fame and Notoriety," Catalogue, Paul Robeson Galleries, Rutgers – The State University of New Jersey
2011 "The Beach Ball Art Auction Catalogue," The Boys and Girls Club of the Bellport Area, NY
"The Urban Situation," Catalogue, Educational Alliance, New York
"HousingWorks Design on a Dime Auction Catalogue," HousingWorks, New York
2009 "Exquisite Corpse: Paul Robeson Galleries 30th Anniversary," Catalogue, Paul Robeson Galleries, Rutgers - The State University of New Jersey

Press

- 2013 "In the Galleries: 'Art & AIDS: Perceptions of Life,'" Advocate, December 17, 2013
"ART & AIDS: Perceptions of Life, An Exhibition of the Humanity, Spirit, and Love of Artists Living with HIV & AIDS Dec. 19, 2013–Jan. 5, 2014 Leslie-Lohman Museum," The Journal 48, The Journal of the Leslie-Lohman Museum of Art, Winter 2013
Leroux-Lindsey, Angela, "Perception as Muse In Anticipation of an Upcoming, Art & AIDS, Exhibit, Participants Share Their Perspectives About Creative Inspirations, *A&U America's AIDS Magazine*, <http://www.aumag.org/2013/12/09/art-aids/> December 2013
2011 "Tylenol PM Lights Out Sleepwear Design Challenge Winner: James Horner," *Out Magazine*, September 2011
"Tylenol PM Lights Out Sleepwear Design Challenge, Congratulations James Horner," *Out Magazine Website*, June 2011
Levison, Matt, "Scene + Heard: Sleepwear Takes The Stage At Out's Pride Party," *Next Magazine.com*, June 27, 2011
2010 "Off the Wall Part 1: Thirty Performance Actions, John Baldessari's I will never make boring art again," *Whitney Museum of American Art*, *Whitney.org*, July 2010
Salerno, Dominic, "They See Differently," *Bronx Art Guide*, June 2, 2010
Figueroa, Xavier, "Lehman Opens its Studios," *Bronx Art Guide*, June 2, 2010
2009 Feit, Tiehla, "Student Artists Portray Anxiety," *The Meridian*, March 2, 2009
2006 "What You Get for the Money," Episode FLWYG-205L, *Fine Living Network*, August 2006

Permanent Collections

- Paul Robeson Galleries Rutgers University, Newark, NJ
Shah Alam Gallery, Malaysia

Awards

- 2011 *Winner* - OUT Magazine, Tylenol PM, Lights Out Sleepwear Design Challenge

GMHC, in partnership with The Leslie-Lohman Museum of Art, presents

ART & AIDS: ALEGRÍA



Featuring the work of:

Anonymous, Bino, Frederick Capucci, Luis Carle, Cavaco, Angelho D., Danilo, Christopher Donnelly, eljay, James K. Fackrell, Laura Faller, Frankie Frank, Benjamin Fredrickson, Marcus Garcia, Charles Gomez, El Gus, Brian Healey, Joe Hepworth, Chuck Hettinger, James Homer, Bob Johnson, Jóvab, Michael Keufterian, Michael Kornegay, Clecio Lira, David Livingston, Dean Loren, George Lyter, Peter Madero, Leon McCutcheon, Steven Menendez, Luna Luis Ortiz, Osvaldo Perdomo, PMS, Fitzgerald Providence, Fred Q., Harvey Redding, Peter J. Robinson, Jr., Dina Rocket, Mike Rubio, Michael Russnak, Alexander Rybinski, Frank Salas, Carmine Santaniello, Jovan Smalls, Luis Mario Tavales, George Towne, Elton Tucker, Eduardo Vanzini, Juan Villalta

Exhibition curated by Osvaldo Perdomo and David Livingston

Opening Reception: Tuesday, December 3, 2019, 6–8 PM

Please RSVP for Opening Reception at: leslielohman.org

Exhibition runs from November 20, 2019 through January 5, 2020

Hours: Wed–Sun 12–6 PM, Thu 12–8 PM; closed Mon, Tue, Thanksgiving Day, Christmas Eve, Christmas Day, New Years Eve, New Year's Day

Leslie-Lohman Museum of Art

26 Wooster Street, NYC 10013 (between Canal & Grand—closer to Grand)

By Subway: A,C,E,Q,N,R,1,6 to Canal Street

To purchase artwork, please visit gmhc.org/art-and-aids.
Proceeds from sales go directly to individual artists.

Open to the public. Suggested admission: \$10.



END AIDS. LIVE LIFE.



GMHC in partnership with The Leslie-Lohman Museum of Gay and Lesbian Art
present

ART&AIDS: AMOR y PASIÓN

Featuring the work of:

Frederick Capucci, Luis Carle, CHIKE, Christopher, Vincent D'Arata, eljay, James K. Fackrell, Louis Falcone, Frankie Frank, Marcus K. Garcia, Robert Getso, Charles Gomez, Alston Green, Adrian Guerra, John Hanning, Nat-Hanson, Brian Healey, Charles Hopkinson, James Horner, Darrell Jones, Michael Kornegay, Davide Laffe, Clecio Lira, David Livingston, MAHK, Geary Marcello, Kevin H. Maxwell, Joseph Modica, Rob Ordonez, Joseph P., Gregory Pepe, Osvaldo Perdomo, PMS, Fitzgerald Providence, Harvey Redding, Eric Rhein, Peter J. Robinson, Jr., Alexander Rybinski II, Carmine Santaniello, Shungaboy, Hugo Suarez, Luis Mario Tavales, George Towne, Elton Tucker, Juan E. Villalta

Exhibition curated by Osvaldo Perdomo and David Livingston

Opening Reception: Thursday, January 22, 6–8 PM

Exhibition runs through Sunday, February 1 • Hours: Tue–Sun 12–6PM, Thu 12–8PM

ArtAIDSAmerica: Saturday, January 24, 6–8 PM

Curator Jonathan David Katz previews the upcoming national museum exhibition showcasing 30 years of art responding to the AIDS epidemic in the U.S. The exhibition opens in 2015.

**Film Screening and Q&A: *The Universe of Keith Haring*
In honor and loving memory of Keith Haring**

Thursday, January 29, 6–8 PM

Q&A with Julia Gruen, Executive Director, Keith Haring Foundation



Art credit: Clecio Lira, "African Pietà" (2013).
Digital photograph on plexiglass.

Leslie-Lohman Museum of Gay and Lesbian Art 26 Wooster Street, NYC (between Canal & Grand—closer to Grand)

By Subway: A, C, E, Q, N, R, 1, 6 to Canal Street

Proceeds from sales go directly to individual artists.

Selected pieces for Silent Auction to benefit GMHC.

Open to the public. Admission is free of charge.

For more information: (212) 367-1273 or gmhc.org/art-and-aids



Leslie + Lohman
museum
of Gay and Lesbian Art



GMHC in partnership with The Leslie-Lohman Museum of Gay and Lesbian Art
present

ART&AIDS: PERCEPTIONS OF LIFE

Featuring the work of:

Tom Bianchi · Freddy Borges · Frederick Capucci · Luis Carle · CHIKE
Jesse Contreras · Jon Copley · Brian H. Crede · Vincent D'Arata · Wade De Loe
Christopher Donnelly · Latin Dude · James K. Fackrell · Orlando Ferrand
Marcus K. Garcia · Robert Getso · Charles Gomez · John Hanning
Nat-Hanson · Brian Healy · Joe Hepworth · Charles Hopkinson · James Homer
Michael Kornegay · David Livingston · Joseph Modica · Rob Ordonez · PMS
Gregory Pepe · Osvaldo Perdomo · Fred Q. · Eric Rhein · Mike Rubio
Peter J. Robinson, Jr · Carmine Santaniello · Tim Shaw · Shungaboy
Luis Mario Tavales · Donald W. Terrell · George Towne · Maurice Turgeon
J.E. Villalta · Christopher J. Williams · Wayne Young

Exhibition curated by Osvaldo Perdomo and David Livingston

Opening reception: December 19, 2013, 6 PM–8 PM

Museum Hours: Tue–Sun 12 PM–6 PM, Thu 12 PM–8 PM

Closed Mon and Dec 25 and Jan 1

Exhibition runs through Sunday, January 5, 2014

Leslie-Lohman Museum of Gay and Lesbian Art

26 Wooster Street, NYC (between Canal & Grand—closer to Grand)

By Subway: A,C,E,Q,N,R,1,6 to Canal Street



James Homer, "At This Ungodly Hour" Acrylic and ink on canvas, 40" x 30"

Proceeds from sales go directly to individual artists. Selected pieces for Silent Auction to benefit GMHC.

Open to the public. Admission is free of charge.

For more information, call (212) 367-1273 or visit gmhc.org/art-and-aids



Leslie + Lohman
museum
of Gay and Lesbian Art



THE WICKED TWINS

FAME &

NOTORIETY

SUSAN ANDERSON

EMILY BENNETT BECK

MEREDITH DANLUCK

RICHARD DREW

DANIEL EDWARDS

JAMES HORNIER

CHRISTA MAIWALD

POLIXENI PAPAPETROU

TOM SANFORD

MARK STOCKTON

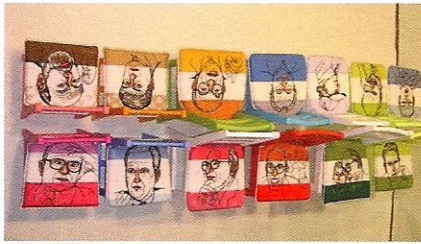
BETH WHITNEY

has made his swastika-inscribed face one of the most abhorrent subjects of all portraits. More recently we can see the laughing faces of the 1999 Columbine High School students who were responsible for the murder of 13 and injuries of an additional 21 people before committing suicide. Another face is that of journalist and author Ernest Hemingway, a brilliant writer whose personal torments eventually led to his suicide in a manner that mirrored his father's death. Every person represented by Stockton has achieved a status within society that could be called "fame," even though in some cases "notoriety" would be a better label. Their achievements have astounded many, but their lives have not gone according to any kind of pleasant plan, instead veering off into doomed territories.

There is a certain *simpatico* between the notorious and the popular media; in some senses they rely on each other for their very existence. In the words of Oscar Wilde, *"There is only one thing in life worse than being talked about, and that is not being talked about."* The work titled "Musical Chairs: Economic Crisis in G Minor" by Christa Maiwald focuses on men who have become household names due to their actions, and the subsequent turbulence in the financial systems of the world. Milton Friedman, Bernie Madoff, Ben Bernanke, Timothy Geithner, Lawrence Summers and Alan Greenspan are all money men whose direct and implied roles in the so-called economic meltdown has been the subject of much debate and speculation—who knew what, and exactly when? The artist has based this work on a children's game, one where when the music stops the last person left standing must exit the game until one only person remains - the winner.

It is not unlike the manner in which transactions of volatile packages of potentially unstable loans were passed between banks until the housing industry collapsed under the weight of doubt and uncertainty. Of her choice in subject matter Maiwald states, *"Celebrities for the most part have replaced in visual culture the religious icons, the allegorical figures, and the nobles who inspired earlier portrait painters. Famous faces attract people, draw them in, but it's the relationship between those icons, the media in which they are portrayed, and the moral or ethical dimensions of society that interest me the most".*

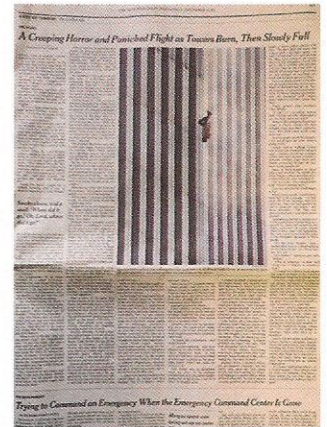
Not everyone achieves fame or notoriety for his or her own actions; some are unwittingly affected by the nefarious actions of others, which lead them to a type of fame they would never have dreamed of actively soliciting. James Horner presents to us an abstracted portrait of one of the most famous lost children in the United States: Etan Patz. He was just six years old when he disappeared on a short, two block walk from his home to the bus stop on his way to school in 1979. It was the first time he had been allowed to do the walk without supervision, a milestone in his development into an autonomous being. In the days, weeks and even years afterwards his father used images from an extensive archive to create posters searching for his lost son. Patz's smiling face was the first to appear on the side of a milk carton, a then-new strategy for finding children, which was successful in many cases for years to come. However, sadly, Patz has remained unaccounted for, just one of the 800,000 children who go missing in the US each year. National Missing persons Day is May 25, the day on which he was last seen. Horner's portrait of Patz



Christa Maiwald, *Musical Chairs*, 2009, embroidery on cloth, children's chairs, dimensions variable, Courtesy of the artist



James Horner, *Etan Patz-Where Are You?*, 2009, acrylic and mica chip on canvas, 40" x 30", Courtesy of the artist



New York Times Newspaper September 12, 2001: page 7

contrasts with the many images that flooded the media after his disappearance. The degree of abstraction quite literally reflects the ambiguity of the events, the uncertainty of Patz's whereabouts and how little is known about what actually happened to him on that day. It also suggests that it is unlikely that the true story will ever emerge. We will never have access to a clear picture of the sequence of events as they unfolded on that day. The passage of time and the reluctance of a particular suspect, Mr. Jose Antonio Ramos, to confess to anything concrete condemned the Patz family to an eternity of doubt, and their child came to represent every parent's worst nightmare.

As Patz has become an icon for all missing children, the falling man depicted in the photograph by well-respected Associated Press photographer Richard Drew has become a symbol for many people who lost loved ones in the 9-11 tragedy. It was taken at 9:41:15am

September 11, 2001 near the World Trade Center in New York City. It was published around the world the following day and in the New York Times under the headline "A Creeping Horror and Panicked Flight as Towers Burn, Then Slowly Fall". The photo was nestled amongst a plethora of coverage, words and images, all trying to make sense of the unimaginable events that had played out the day previously. Jostling headlines drawn from the paper include, "Hijacked Jets Destroy Twin Towers and Hit Pentagon in Day of Terror", "Trying to Command an Emergency When the Emergency Command Center is Gone", "Suicide Attackers Are Sane, Not Suicidal in the Normal Sense", "New Degree of Horror Changes New York, Temporarily, Into a Small Town", and "Personal Accounts of a Morning Rush That Became Unthinkable". It is estimated that as many as 200 people jumped to their deaths on September 11th, 2001. Most of them will never have their identities confirmed; such was the magnitude of the disaster.

JAMES HORNER

James Horner is a New York painter whose colorful, layered style is influenced by abstract expressionism and surrealism. Horner received his MFA in painting from Lehman College and has exhibited across the NYC boroughs, as well as in Malaysia, Florida, Texas, and New Jersey. He is an art critic for the Examiner and Bronx Art Guide websites, as well as a set designer, lecturer, freelance fashion/prop stylist, and art blogger.

"For the most part, we see celebrities living a life of riches, but we also see some of the bad outcomes, such as drug abuse, breakdowns, and even suicides. We tend to over-glamorize our perceptions of what a famous person is... But in reality, their lives could be a horror show of long tiring hours of work and negative psychological effects, such as depression, and anxiety."

Etan Patz- Where Are You?

2009

Acrylic and mica chip on canvas

40"x30"

Courtesy of the artist

View from the Front Row >>>

2008

Acrylic and mica chip on canvas

36"x 60"

Courtesy of the artist



PROMOTION

LIGHTS OUT *Sleepwear* DESIGN CHALLENGE

WINNER: JAMES HORNER

Designs from the winner of Out's first sleepwear design contest.

PRESENTED BY THE MAKERS OF
TYLENOL PM



PHOTOGRAPHY BY ALEXANDER WAGNER

Designed for Stylish Sleep

Most people don't put a lot of thought into what they wear to bed. Yet sleepwear can be fashionable and the lights Out Sleepwear Design Challenge, presented by the makers of Tylenol PM, set out to prove this point.

We tasked our style-conscious readers to submit original sleepwear creations and received hundreds of photo submissions. Once all the photos were reviewed, six finalists emerged and our readers were able to vote online for their favorite. After tallying some 1800-plus votes, the winning design was announced, and James Horner, a designer/painter/artist from New York, was declared the winner. (For more on James, see next page.) James' winning look combined the classic cut of a men's pajama with distinctive detailing and luxury embellishments. Using a very soft striped fabric, James employed white piping, a lavali woven red cord, and gold buttons to augment his timeless silhouette. Utterly unique were the brushes of color and figurative shapes James added, based on his work as a painter.

Taken together, these elements created a winning look that proved sleepwear isn't just functional—it's sexy and chic!



Explore James Horner's artwork at JamesHornerart.com



PROMOTION

Designer James Horner brings his wide-ranging background to everything he does, with skills he's honed in the marketing, design, art, and fashion worlds brought to the fore in his stunning sleepwear. James is currently finishing up his MFA in painting at Lehman College, although he already holds a BA and an MBA from SUNY Albany and Pace University, respectively. He has also taken studio courses at such venerable design institutions as Parsons, FIT, and SVA. Additionally, James is the Manhattan fine arts writer for Examiner.com and contributes articles to the Bronx Art Guide. Despite his busy schedule, Out recently caught up with James to pose some questions to him on the creative process, the details of designing, and his specific inspirations.

Out: Do you have a method/process with which you begin each new design project?

JH: I usually do some preliminary sketches and then look at different fabrics, trims, and buttons to get more ideas. I also like to search the internet for vintage looks that may give me some inspiration for a new design. And though I use a computer to research, I don't use a computer to draw my designs. I use the old-fashioned method—paper and pencil.

Out: How important is color during the design process?

JH: Very important. Because I like to use stencil designs on some of my garments, like in my sleepwear pieces, I need to make sure that the colors of the fabric, illustrations, and trims all work together.

Out: Would you say that you design by realizing your personal tastes or with the consumer/client/patron utmost in mind, or is it a combination of both?

JH: I think of both. I usually have something in mind and then think about where to start from there. My taste tends towards the classic, but I like to add large and small details

that can make it distinct. I aimed to create sleepwear that was fun, stylish, and of course, wearable.

Out: During your formative years, was there a particular point when you realized you wanted to become a designer?

JH: I have always been interested in fashion. I worked as an assistant stylist years ago and always wanted to learn how to create the clothes rather than just style them.

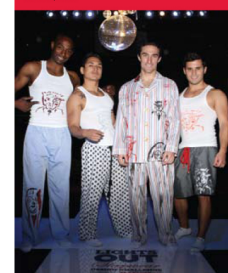
Out: Have you ever drawn inspiration from other artists or innovative design work?

JH: Yes, I like to derive ideas from sculpture and architecture—even my own painting! The figures on the sleepwear pieces directly relate to images in some of my paintings. My artwork explores what I believe beauty is. And my design work is highly influenced by fashion photography, graffiti, and pop culture.

Out: What is the best part about being a designer?

JH: The creative process, although the final product leaves me awed. I would love to design for other industries as well, like furniture design. Being a designer is a dream come true, and I am so lucky!

Horner's sleepwear designs were modeled at Out's annual Pride Party in New York City on June 23, 2011.



December 17, 2013

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Art & AIDS

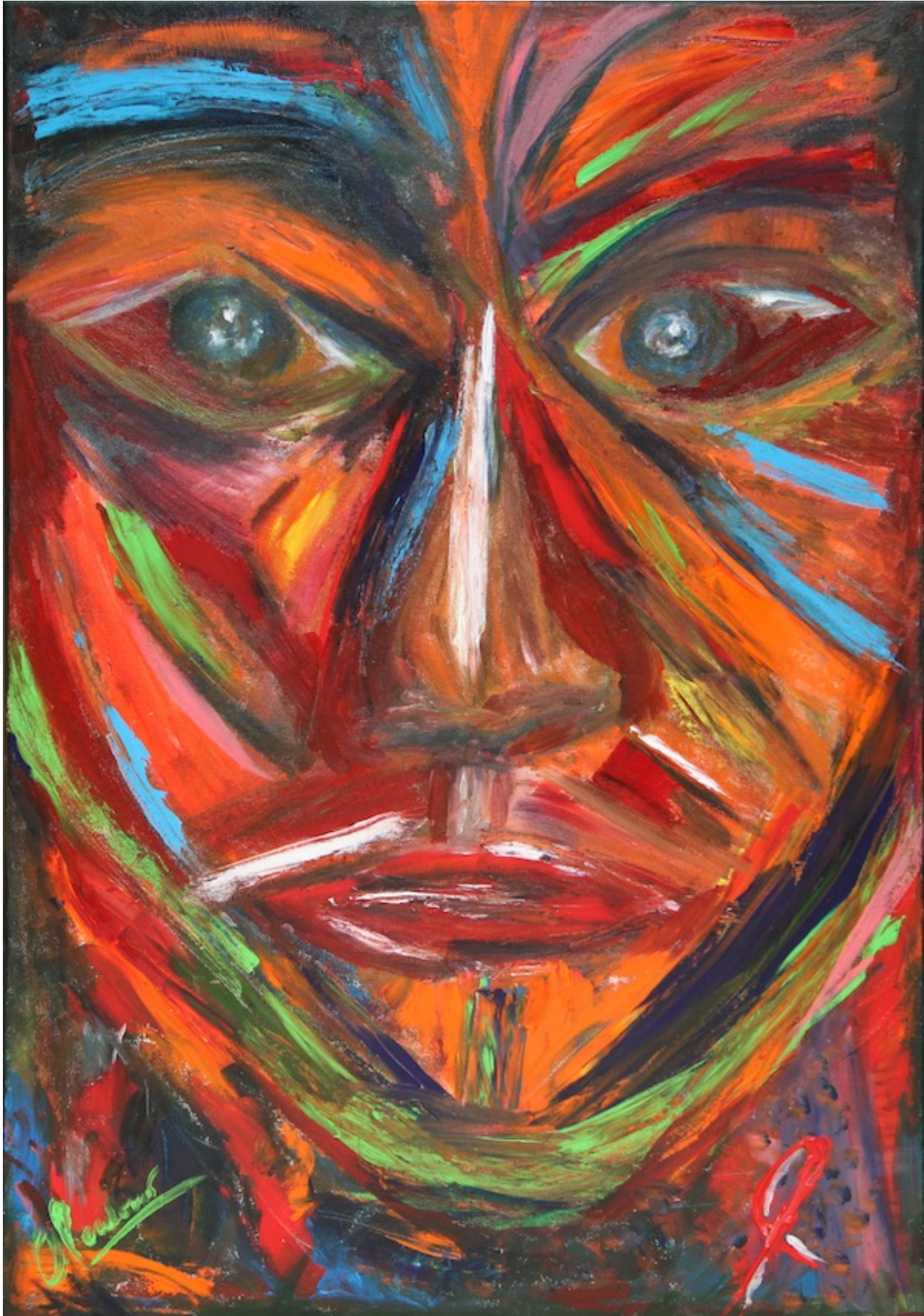
Posted on December 9, 2013 by [A&U](#) in [Gallery](#)

5

Perception as Muse

In Anticipation of an Upcoming “Art & AIDS” Exhibit, Participants Share Their Perspectives About Creative Inspirations

by Angela Leroux-Lindsey



Osvaldo Perdomo, *Emotions*, 2013, oil and acrylic on canvas, 36 by 24 inches

Throughout history, artists often speak of a muse—a lover, a landscape, a piece of music. Or, in the case of painter Francis Bacon, an unusually striking burglar (Bacon caught George Dyer attempting to break into his home in 1964, and Dyer became a muse for some of Bacon's most famous portraits).

For one group of artists, whose exhibit debuts at the Leslie-Lohman Museum of Gay and Lesbian Art in New York City on December 19, muse takes a more philosophical form: perceptions of life as an artist living with HIV. Curated by Osvaldo Perdomo and David Livingston, both of whom are members and volunteers at GMHC in New York, this collection of 100 works is the result of weekly art classes at the non-profit organization. I asked several of the participating artists to discuss how living with HIV has shifted their perspectives on creating visual art, and also how they hope their work will enact a shift in their viewers' perceptions of the HIV-positive community.



Shungaboy, Mathew Deep in Thought, 2013, acrylic marker on paper, 24 by 19 inches

“After learning about my AIDS diagnosis in 2004, my mind went all over the place,” Perdomo shares. “This piece [*Emotions*] intends to reflect some of those feelings. To minimize stigma, and to show the compassion, help, and support that are needed when someone is going through a difficult time.” For Perdomo, the therapeutic effect of drawing changed his outlook on life. “I started making art after my diagnosis,” he says. “My GMHC therapist encouraged me to join their weekly drawing class, which happens every Wednesday. I went to the class. That day was the first day I was able to live for two hours without thinking about the virus. It was a wonderful experience!”

The transcendent quality of visual art gives it a special ability to convey the gestalt, to signify an evolving whole of HIV/AIDS activism and history that exceeds its individual parts. This shift challenges viewers to recognize the powerful humanity that exists behind the stigma, and also gives the artists a chance to display

how their art celebrates life and imbues their struggle with optimism.



James Horner, *Pilate Washing His Hands*, 2013, acrylic and mica chip on tarp, 54 by 90 inches

“As a twenty-five-year survivor, I am able to realize the best values in life and what’s petty,” says Livingston. “At the same time, I do not allow my AIDS condition into my art sanctuary, where I’ve felt safe since my childhood. Living with AIDS has influenced me to volunteer at GMHC as a life-drawing instructor and co-curator...As an instructor, I find it very rewarding to help clients to develop their artistic skills. It’s like I’m inviting them into my sanctuary, where we can find peace together.”

Livingston’s charcoal drawings, which often capture the human form in repose, exude a quiet potency. “My subject of choice is a figurative drawing of the male nude, showing aspects of strength and sensibility. In *Shower Man*, I’m challenging the viewer to see with his soul, not with his head, and for him to appreciate the beauty in the male human body.”



George Towne, Adriano with Coffee Mug, 2013, oil on canvas, 20 by 16 inches

George Towne, an artist whose intimate oil paintings have been widely exhibited and collected, says that his HIV diagnosis altered his artistic approach. “HIV has changed my perspective in making art, most specifically with urgency. I don’t mean to compare what life with HIV is for me today (as someone who seroconverted to HIV-positive in 2005) with people prior to the life-saving medications that started to appear in the mid-1990s. I know that urgency for HIV-positive artists was pretty serious. But for me, after the initial shock-adjustment period of a year or so after finding out the news that I was positive, and I finally got back to an art-making groove, there was still an urgency for me in the seriousness I took to making my work, and also for taking care of my health. I eat better now and I stopped drinking alcohol, and these things as well as having specific shows to work towards has kept me goal-oriented and focused on completing pieces and trying to do what I can to leave a legacy.”

Towne, whose piece, Adriano with Coffee Mug, is a stunning portrait that captures a slice of normalcy that emphasizes the sameness of everyday life—and also the delight that can be found in the contemplation of any moment, even the mundane. “I would like viewers to notice and appreciate the extra time and love I try to put into each piece, I think it may be obvious that my work is stronger now than work I did ten to fifteen years ago. Some of it may be because of maturation, but I think that becoming HIV-positive has given me a new outlook to do my best work with the time I have here in this world.”



David Livingston, Untitled, 2013,
charcoal on paper, 17 by 14 inches

Shungaboy, whose bright and contemplative pieces often depict nude male forms, says, “HIV has allowed me to focus on what is important to me in my life, which is creating art. I want people to see the emotion, dynamism, and optimism conveyed through my figures. I want the male body to be seen as beautiful and not taboo.”

This perspective shift is itself a performative event that affects both the artist and the viewer, and has the potential for changing existing narratives. James Horner’s bright, abstract painting *Pilate Washing His Hands* exudes energy and captures the many-angled dynamism that pervades the show. “When someone views *Pilate Washing His Hands*, I want viewers to form their own response,” he offers. “When I created the painting, I was thinking how Pilate washed his hands to prove his innocence. HIV-positive people shouldn’t have to prove that they are any less than those not infected.”

◇

The show will be on display through January 5, and the opening on December 19 will be a joyous and well-attended fête—including a special appearance by members of the Imperial Court of New York. Show your support for this wonderful group of artists, and for GMHC and the Leslie-Lohman Museum, who together bring new vigor to the NYC HIV-conscious art scene. For more information, log on to: www.gmhc.org.

◇

Angela Leroux-Lindsey is a freelance writer based in Brooklyn.

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Sunday, July 17, 2011

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They See Differently

By [Dominic Salerno](#) *Wed, Jun 02, 2010*



One model, one pose and sixteen artists



Bedford Park - On May 13th, the [Lehman College](#) Student Gallery hosted one of the most original shows curated by a student. On two occasions prior to the show, both current students and outside attendees came to [Lehman College](#) to draw and paint their interpretations of a model named Tedra. These sessions had a very positive turn out.

It's been noted in recent semesters at [Lehman College](#) that the turnout for Life Drawing workshop has fallen way below the Art Department's expectation and, unfortunately, has led to its cancellation. But, due to the dedication of Lehman art students and its community, the two sessions had a large turnout which yielded twelve artists in the show.

The show is curated by [Daniel Galas](#), an emerging artist currently living in the Riverdale area of the Bronx. Originally from Buffalo, NY, Galas has lived in places as near as Greenpoint in Brooklyn and as far out as California. His work focuses primarily on life drawing which is imminent on his large-scale drawing of an oversized bust of the model. The way he draws is not exactly in alignment with the actual model's proportions. Some things are exaggerated, warped and misshapen which gives it a lot of character. His interpretation of the model has more life. Overall, you get a very rugged and organic composition that is created using very defined lines. *We See Differently* is Gala's way of bringing his interest of life drawing to the Lehman community. "I wanted to share, with the Lehman art community, what I see everyday when I draw the figure with about 30 other artists at any given time at Spring Studio in SoHo." Spring Studio in SoHo is where artists go to practice life drawing. This studio provides year-round models on a pay-per-

session basis and is located at 64 Spring Street.

The show has a wide range of styles with detailed sketches from beginner students who've never taken a life drawing class to more advanced artists who've been creating for years. One of them is painter [James Horner](#) who works in an abstract style reminiscent of Jean-Michel Basquiat. His strong sense of color and line guide the mind through the painting until you begin to realize you are looking at the model. Along, with a strong grey background, the colors and objects are abstracted becoming one with the model. Reality itself is twisting and becoming her curves. There are also the colors of pink and orange contrasting with grey and black. You can feel the energy suggesting movement even though the model is still.

The show also showcased work by [Fred Hatt](#) whose detailed drawings radiate with color and energy. Using grey paper and brightly colored pastels, Hatt created four drawings giving each a unique perspective on Tedra. His most attention getting image is a close-up of a bust. The grey in the paper provides the darker tones of her flesh while white sketchy lines wrapping around her provide the light. Play between these values provide a deep contrast as the orange used for her hair almost appears copper-like. There are hints of red in her lips and around her eyes, which pop and bring life. Green is used for the background, helping to bring the foreground forward and complimenting the grey and red tones.

The stand out of the show was a mixed media piece by Kimchee Kim. His work is a series of sketches of feet, each on a piece of paper used in warehouse merchandise identification. They all have different characteristics in color or technique as the drawing of the line varies in weight and style. There are eleven images in total, all of which contain notes about the drawing. They look more like studies of feet, but when you look closer you begin to see that each foot bends and curves into a position that reflect the pose of the model. It is the most interesting of all the works shown.

It is amazing when you see students' work alongside others who have been artists for many years. What stands out as unique about *We See Differently* is how many individuals from outside the Lehman College community came to visit the college and partake in a life drawing session. This show bridged the connection between the Lehman art community and those residing in and around the New York area.

By [Dominic Salerno](#)



Artist/creator of [A Petal Above Frantic](#),

[Dominic Salerno's website](#)

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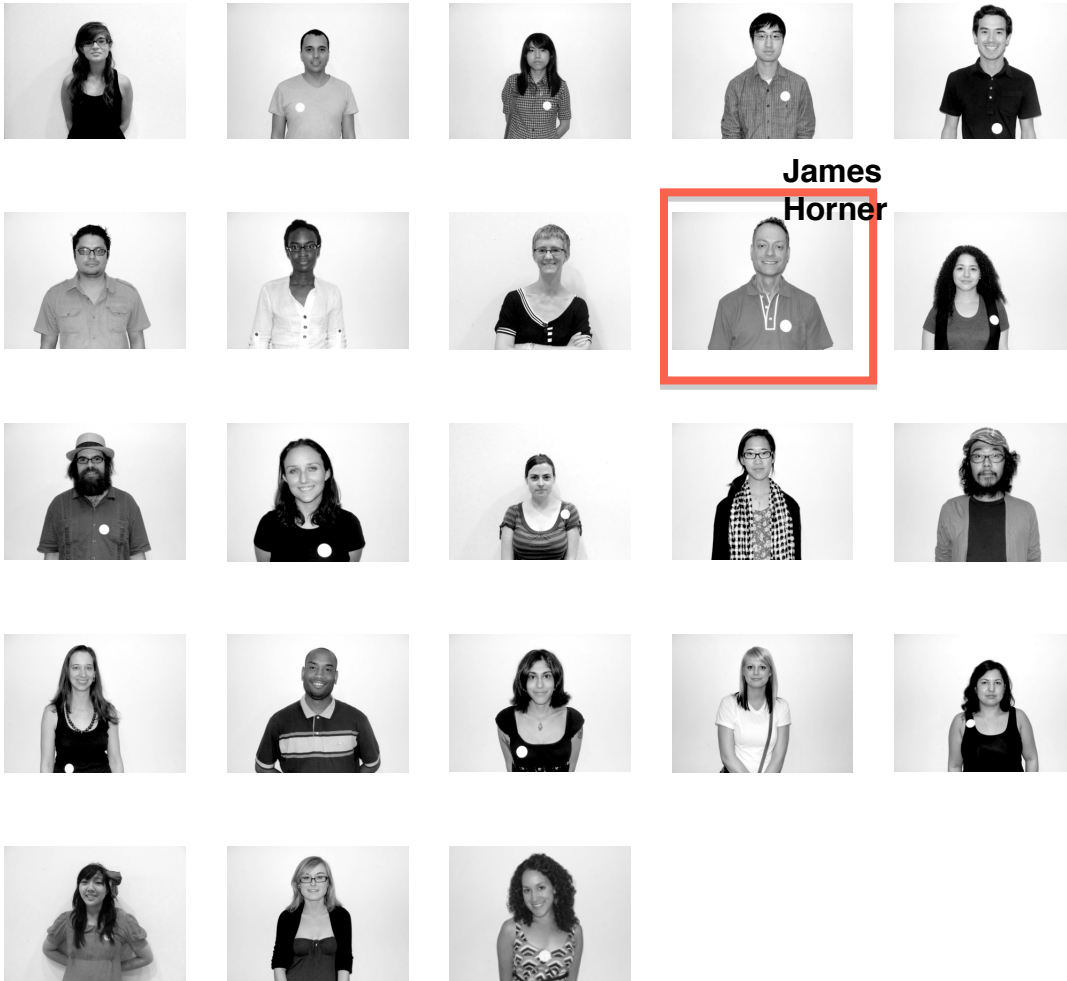
OFF THE WALL: PART 2—SEVEN WORKS BY TRISHA BROWN SEPT 30–OCT 3, 2010



In 1971, the Nova Scotia College of Art invited John Baldessari to make an exhibition of his work in their gallery. The college did not have the funds to pay for Baldessari to travel to Halifax however, so the artist proposed that the art students there become his surrogate. Taking on the punishment he felt he should receive for not being there, they covered the walls with the sentence "I will not make any more boring art", writing in columns stretching from floor to ceiling, for the duration of the exhibition. The graffiti-like action that constituted Baldessari's exhibition reflected his dissatisfaction with the state of painting in the early 1970s, and his interest in language-based performative actions and conceptual ideas that could be realized by others was a hallmark of early conceptual art.

For *Off the Wall: Part 1—Thirty Performative Actions*, the art students pictured below are re-performing this laborious task for the first time since 1971. Performances take place regularly in the Museum's second floor galleries.





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