

ANGELA FRALEIGH

The Bones of Us Hunger for Nothing

SORDONI ART GALLERY AT WILKES UNIVERSITY
January 16 - March 2, 2018

The D... H...

Art...

January 16—March 2, 2018

Acknowledgements by He...
Essay by...

Sordani Art Gallery at Wilkes University
Wilkes-Barre, Pennsylvania

SORDANI
ART GALLERY

Acknowledgements

Heather Sordani, Director

Flora Sordani, Curator

There are those artists whose work stays with you. They depict your thoughts in a way you could not have imagined. Angela Fraleigh is one of those artists.

I became aware of Angela Fraleigh's work about a decade ago and immediately

admired her intellect and depth —

her work draws upon and re-conceives

narratives, and the female archetypes depicted

our current political and 'free will'

in her source material.

To present exhibitions such as this one, I always

colleagues and readers.

continued reinforcement of the Sordani Art Gallery Advisory Commission with its

guidance.

assistance.

We live in a digital age. Fraleigh empowers the viewer to revisit age-old social

acceptance.

generosity in sharing her work with our campus and being a catalyst for discussion in

our community.

Feminist theorists from Linda Nochlin to Gerger have examined western

art's complicity with institutions of power. They point out how male-centered

structured traditional depictions

poses, and figural arrangements

(Among the most egregious are the female figure's torso

arranged covly across a rumpled bed for maximum butt exposure, or Jean-Honoré

Fragonard's 1770 Girl with Dog, in which the dog's tail strategically masks his

mistress's uplifted rear.

One outcome of the

iconography. In order to resist the objectification of the female body, artists and

nude

the body

gaze. Women who

female body were regarded as real

inherently

as a figurative painter and then immersed in the

postmodernism, she

painter

She creates the voluptuous nudes in the B&W

lesser-known

and instead of offering them in the service of male desire, she rewrites narratives

abstracted spaces interlaced with fragmentary patterns of gold leaf, they exist now in a

world of their own, without men and free to enjoy an exclusively female company.

One inspiration for this work is the writer
who has explored the subtext of familiar fa
offer respect on oral tradition practiced by women and how many of the earlier
unsanitized versions of the "wigner" of the 19th century
a male dominated
contains a "erotic" f
Warner's writings encouraged Fraleigh to focus on women
sexual and physical freedom.

Her figures' new liberty is matched by an
Faces, torsos, arms and legs materialize out of lush passages of translucent color
Washes, drips, splatters, and in recent works, metallic sheens, evoke a
space in which flesh
impression of a world beyond the world. Something has started to live in you that will
live longer than the sun one promises wine another exhorts fine tones of us hunger for
nothing.

Other feminist artists like Fraleigh's focus on female centered autonomy
eroticism. In the 1970s artists like Carolee Schneemann and Hannah Wilke rebelled
against the creeping encroachment of male gaze
bodies in performances that joyfully expressed a sexuality driven by female desires
More recently painter Lisa Yuskavage has also mined this territory in lushly painted
tableaux of prepubescent and often nude women. She depicts them in a state of
the works flirt with standard tropes of the "male gaze", they also undermine them. Like
Fraleigh, her women exist in a mostly female universe
directed, not toward the viewer, but toward their fellow women.

Is the only answer to the current dysfunction between men and women
female utopia? Though they find refreshment in the exclusive company
of women, Fraleigh and her kindred spirits are aware of the world beyond
indefinitely. Men are rare in her paintings, but when they appear, they are
of listening. This suggests a way forward. Neither gender has a lock on sensuality,
eroticism and non-verbal communication. The denial of pleasure, more than the
one-sided exercise of it, diminishes both sexes and humiliates the history
of art in order to suggest a new path toward a more equitable community.



Stew
Oil on panel
72 X 50
2005



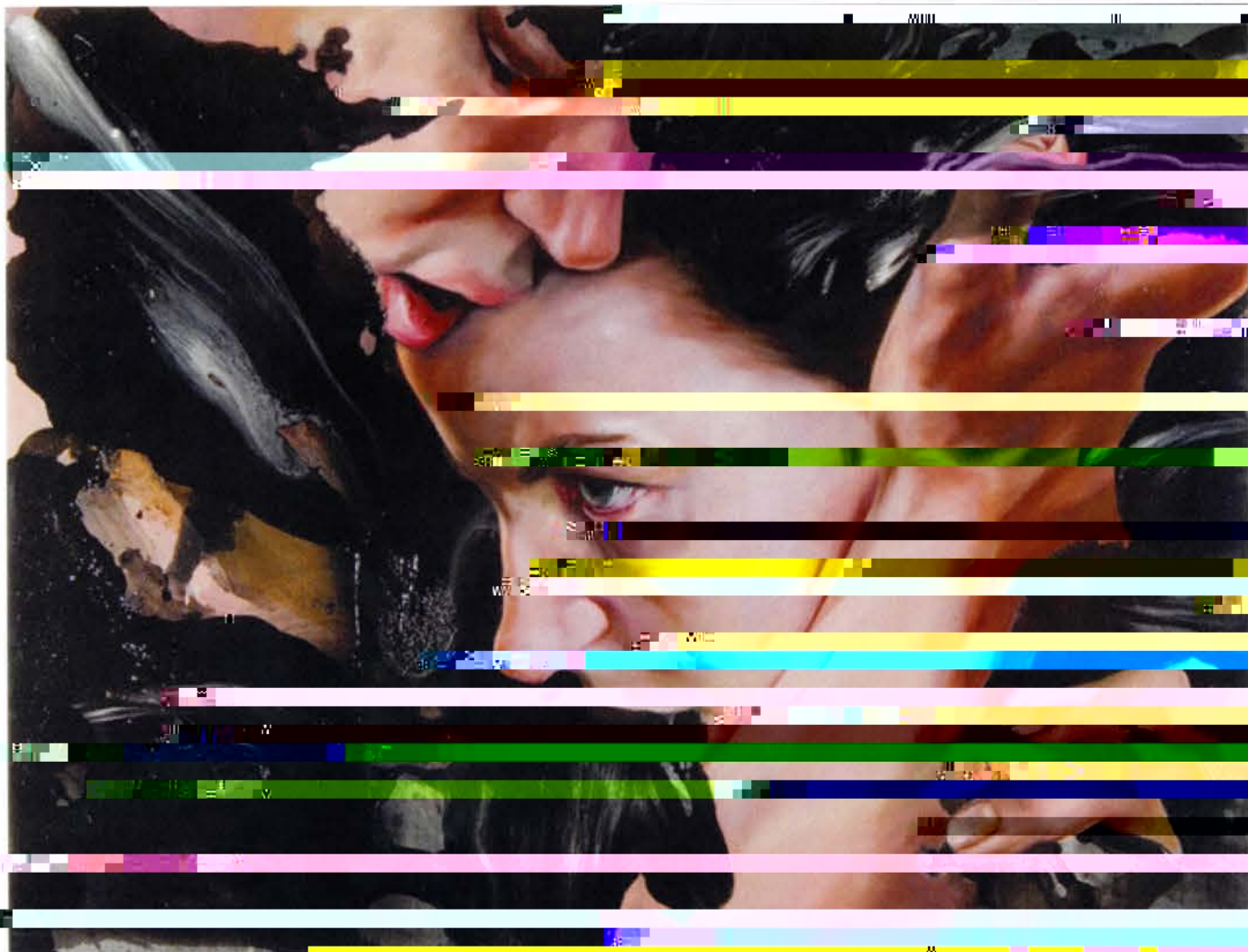
Sick and fall
Dilshad Khan
and mylar chords on
acrylic canvas over panel
66 x 90"
2009



You weren't haunted those two days,
you were flooded with light
Dilshad Khan
2013



We come spinning out of
stars like dust
Dilshad Khan
90 x 130"

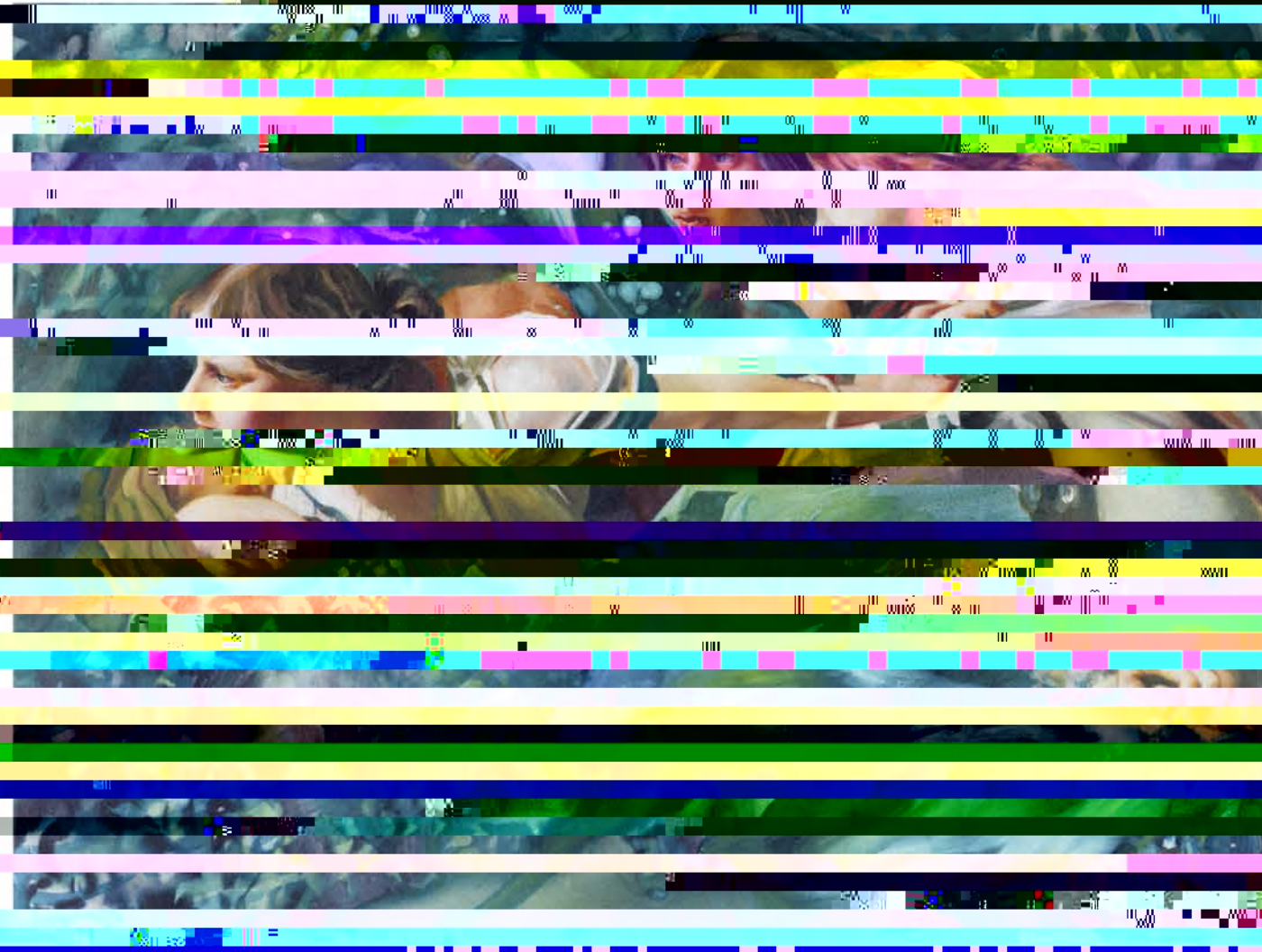


Slight.

Oil and galkyd resin

72 x 96"

2017

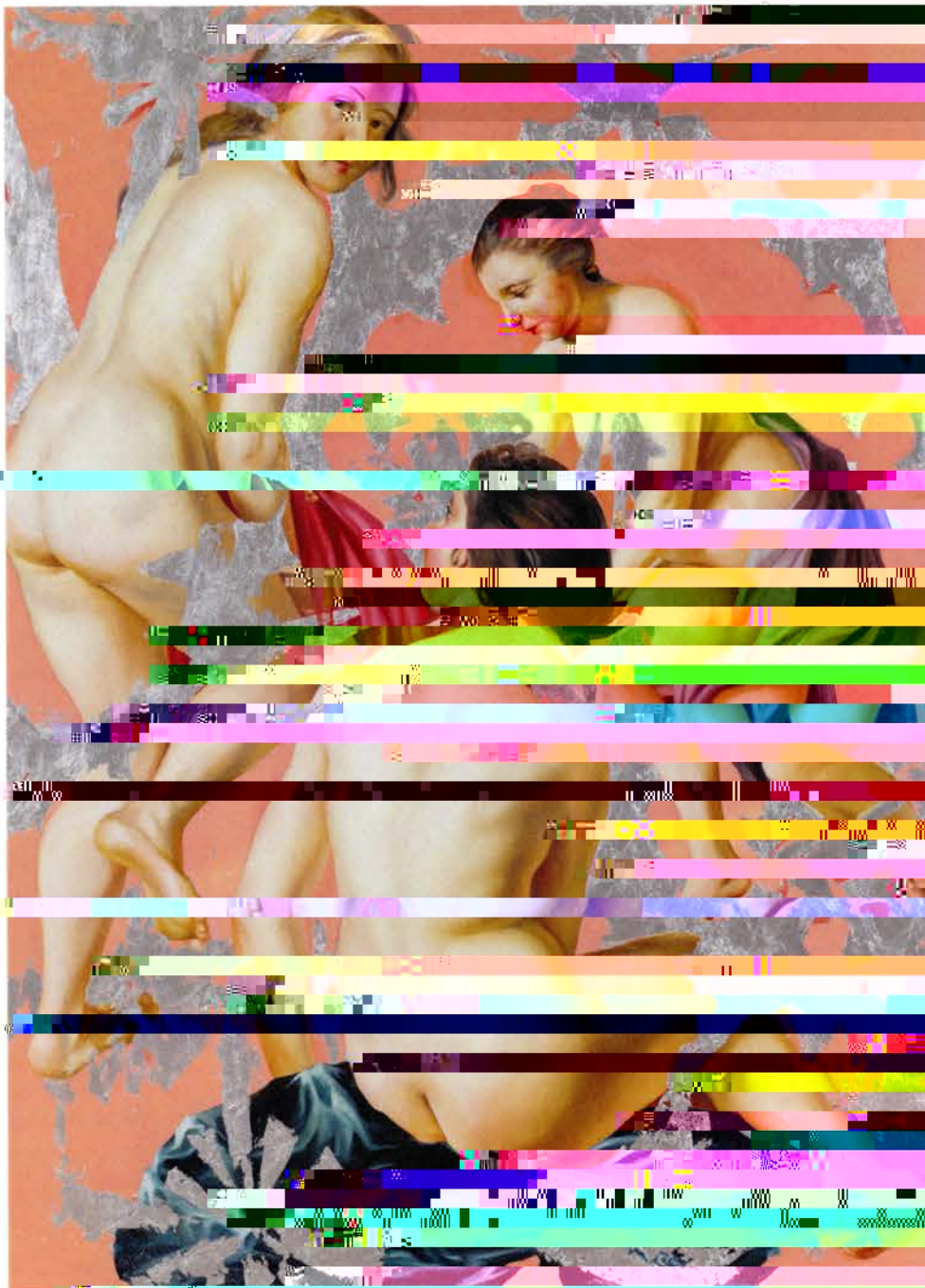


I know that history will have me standing on a side

Oil, acrylic and synthetic resin on canvas

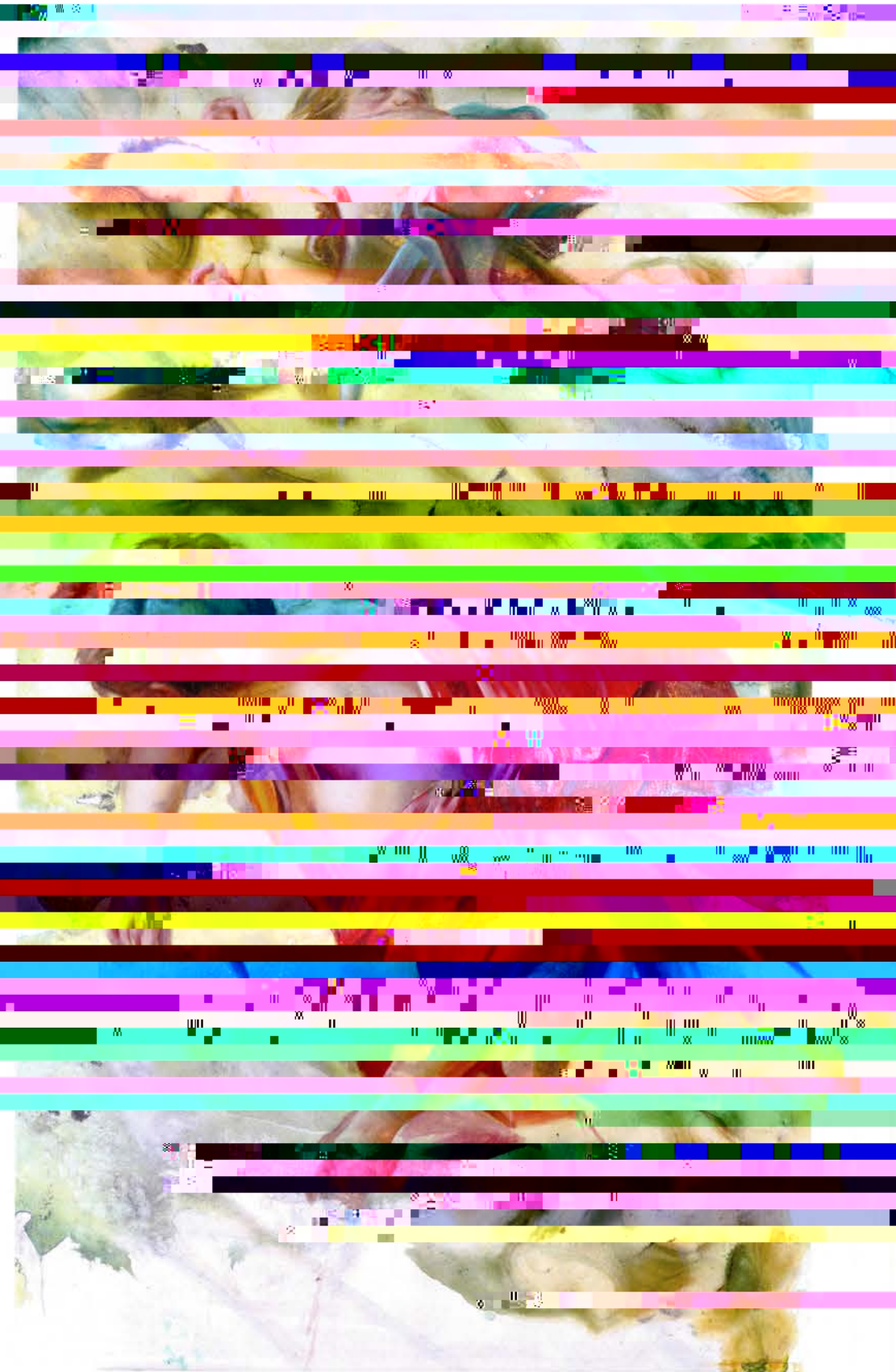
36 x 48"

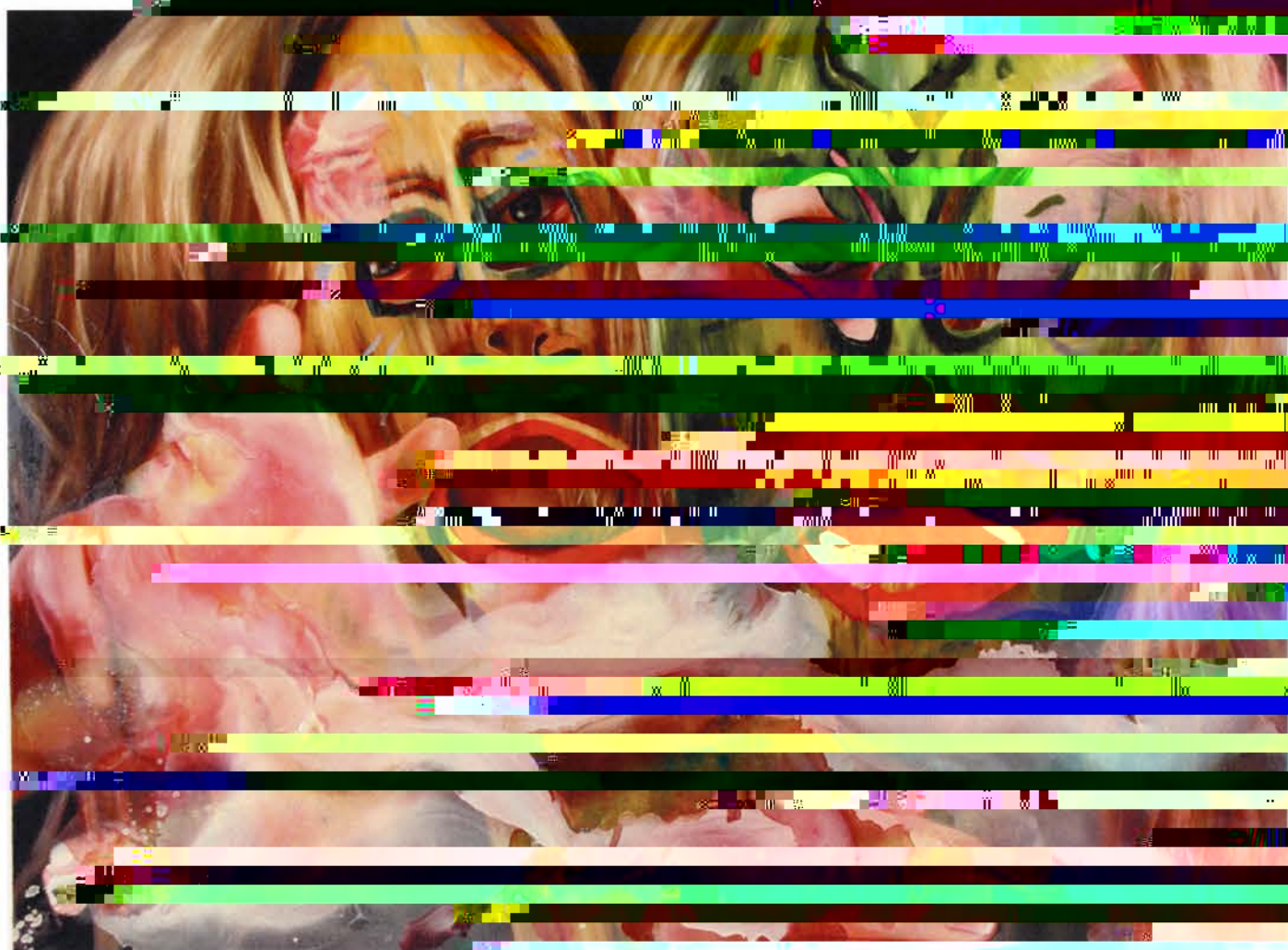
2017



We know of a land that
lost its identity, but isn't

Lost in the light.
Oil, gouache, mica, graphite
and synthetic resin on canvas
54 x 84"
2015



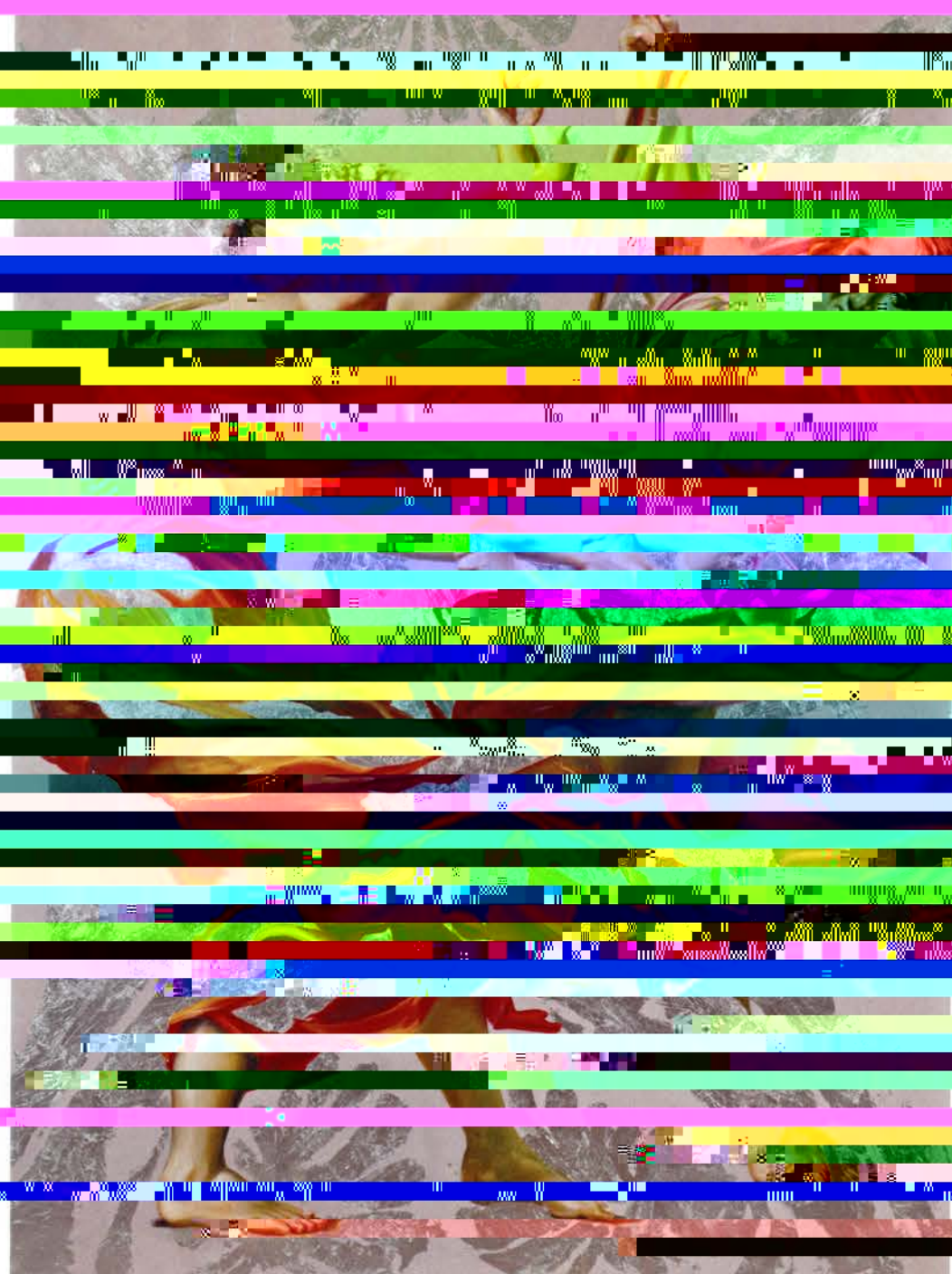


They would tell
you can live with this

Oil on canvas over panel

66 x 90"

2011

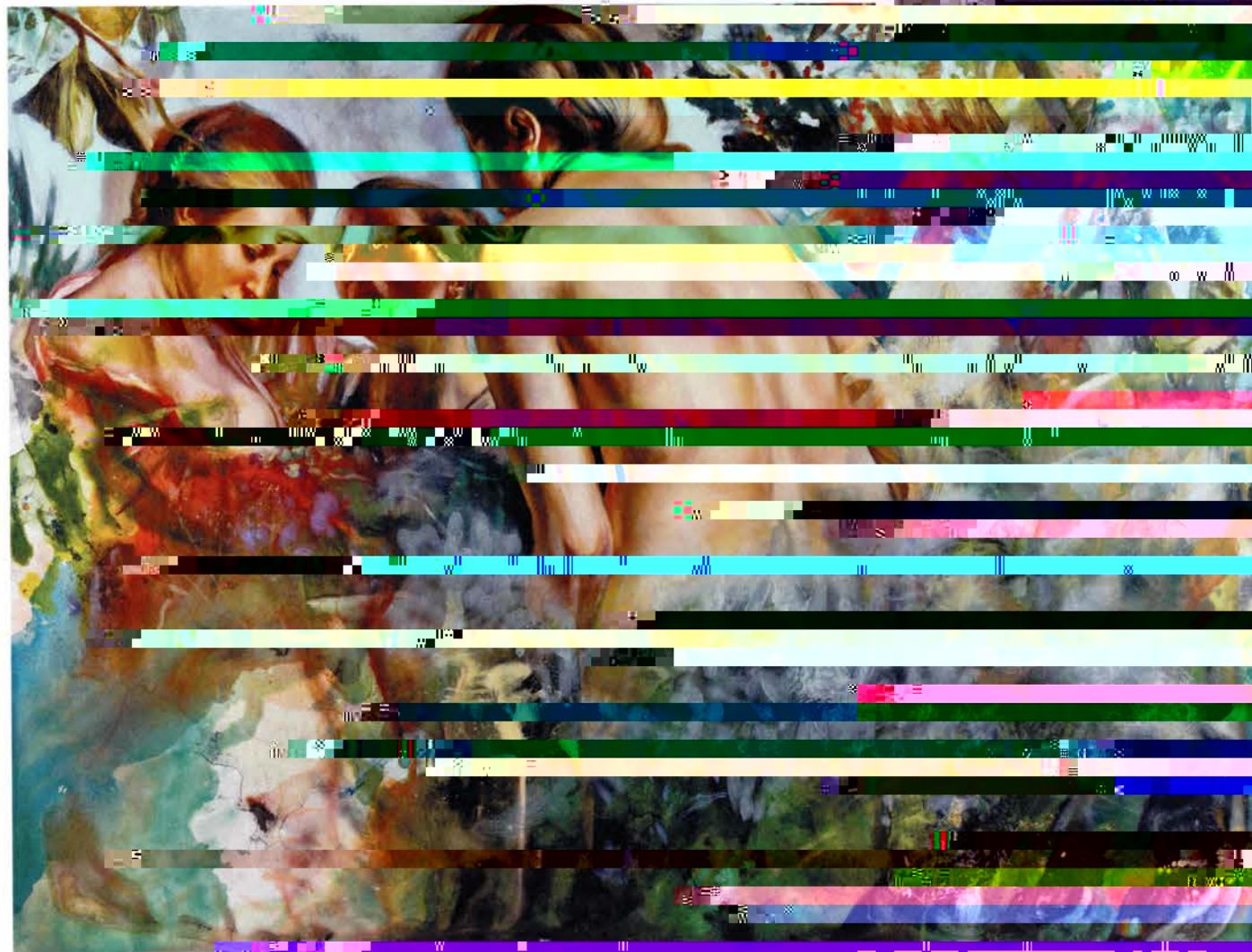


The bones of us
hunger for nothing

Oil and metal leaf on panel

90 x 66"

2015



Something has started to live in

Oil, acrylic, gouache, and synthetic resin on canvas

66 x 90"

2014

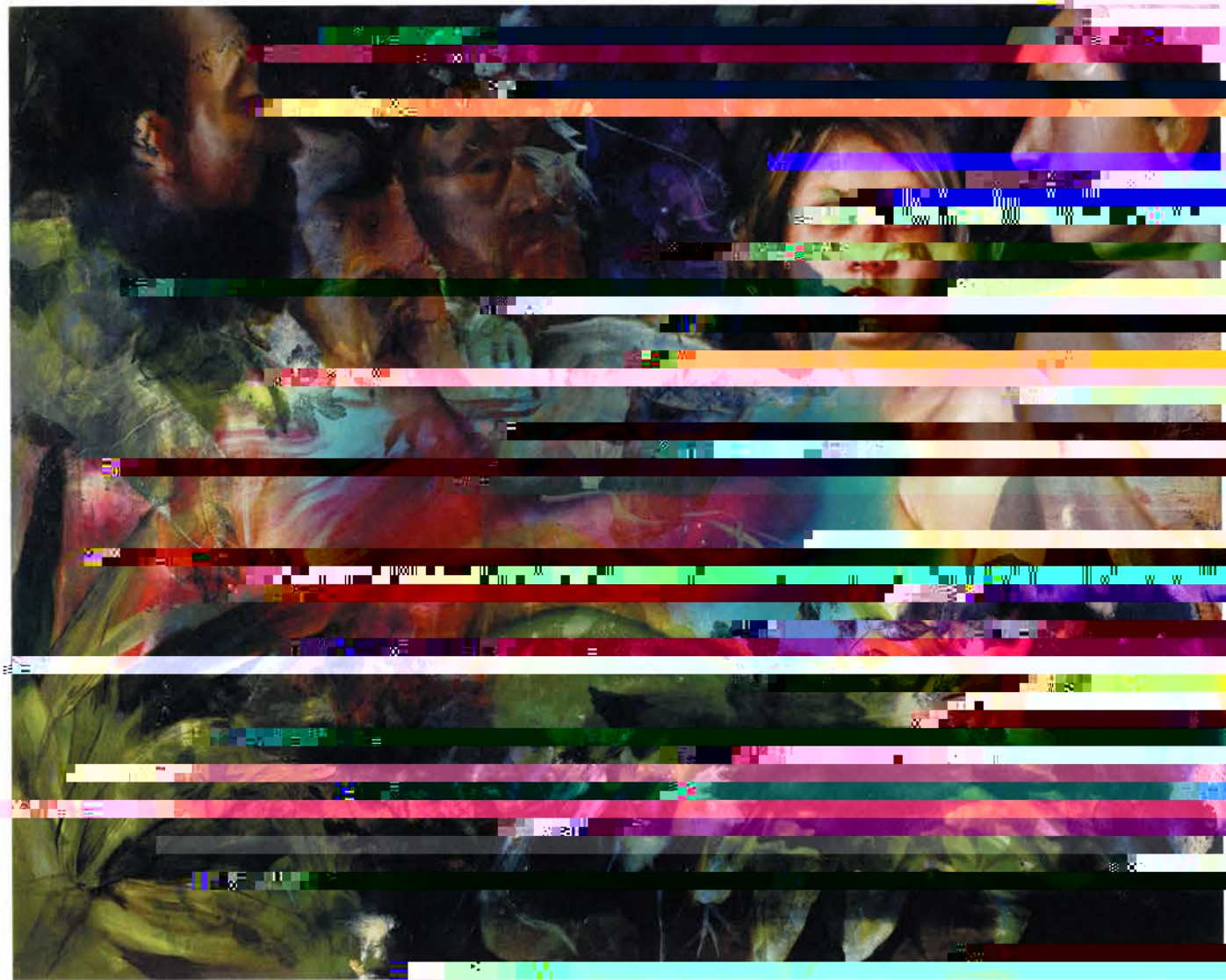


Saturn's Moons

Oil and 23kt gold leaf

36 x 48"

2015

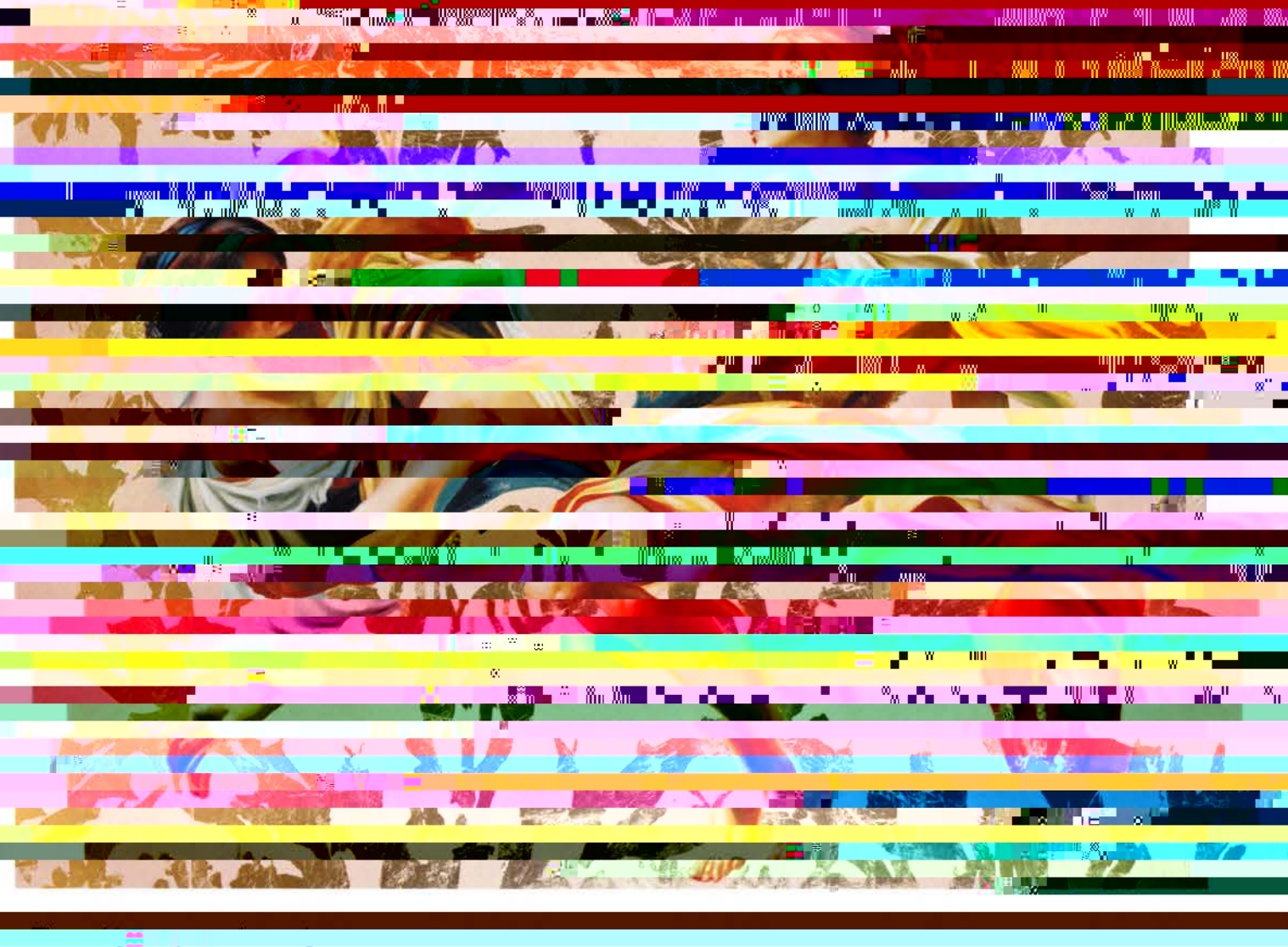


You'll see me from a trillion miles away

Oil and synthetic resin on canvas

48 x 60"

2014



Oil and 23 kt. gold leaf on canvas

66 x 90"

2014

EXHIBITION CATALOG

Slow

Oil and metal leaf on linen

72 x 96"

2005

The bones of us hunger for nothing

Oil and metal leaf on linen

90 x 66"

2015

What fall.

Oil, galkyd resin, glitter and mylar chards on canvas over panel

66 x 90"

2009

will live long with the

Oil, acrylic, galkyd resin, and synthetic resin on canvas

66 x 90"

2014

You weren't haunted those two days, you were not.

Oil and gouache on canvas over panel

66 x 96"

2013

Saturn

Oil and synthetic resin on canvas

66 x 96"

2015

You'll see me from a trillion miles away

Oil and synthetic resin on canvas

48 x 60"

2014

Slight.

Oil and galkyd resin on canvas over panel

72 x 96"

2007

These things are your becoming

Oil and synthetic resin on canvas

66 x 90"

2014

We know of a land that looks long but isn't

Oil and silver leaf on canvas

90 x 66"

2017

We come spinning out of nothingness, scattering stars like dust

Oil, acrylic and synthetic resin on canvas

90 x 130"

2017

They would tell each other you can live with this

Oil on canvas over panel

66 x 90"

2011

Lost in the light.

Oil, gouache, galkyd resin, and graphite on canvas over panel

54 x 84"

2015

I know that history will have me standing on a side

Oil, acrylic and synthetic resin on canvas

66 x 90"

2017

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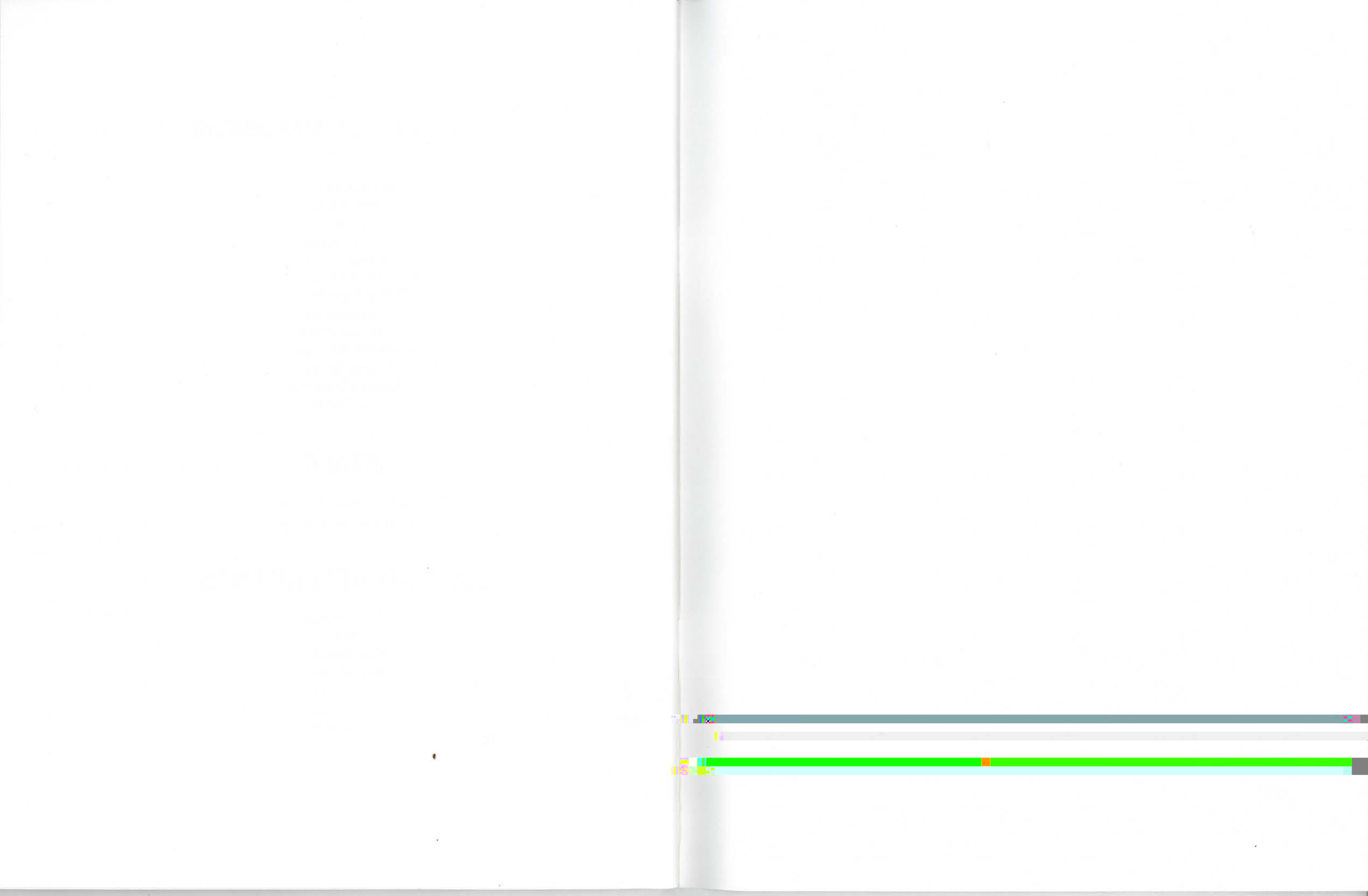
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