

Seligmann Center: Past Exhibitions

Late Bloomers: An Exhibition by Yaron Rosner

Sunday, March 26 – Sunday, May 7, 2017

Yaron Rosner's paintings appear as if from dreams. A series of large-scale, richly painted portraits depict subjects Rosner describes as "living on the side of life." A middle aged shirtless man stands staring at the viewer, an iguana perched on his neck, in a space between fear and confrontation. Rich in symbolism, humor, and contradiction, Rosner's paintings portray both strength and fragility; a young man reveals a wound, a woman holds a drooping bouquet, another man cradles a turtle. Affinity for reptiles aside, there is purpose in Rosner's pairings and dreamlike as they are, one sees oneself in the paintings.



Yaron Rosner, Untitled, 2016, Oil on canvas, 50 x 52"

Each subject is surrounded by a different variety of blooming flower, stitched together and thus charged. Neither background nor wallpaper, the flowers speak to electricity and DNA, forming a kind of protective sphere. Both the subjects and their accompanying flowers are imagined, yet Rosner knows them intimately and each carries a story. The portraits of *Late Bloomers* might call to mind the grand paintings of the wealthy or politically influential, though Rosner presents a canon of his own, capturing darkness amidst whimsy, drawing heroes from shadows.

YARON ROSNER is a multimedia artist based in Sugar Loaf, New York. Born in Haifa, Israel, Rosner graduated from the photography department at the Neri Bloomfield School of Design in 1989. Following his studies, Rosner moved to Paris where he spent several years working as a commercial photographer, pursuing his own practice and exhibiting widely. He later returned to Haifa, Israel to teach photography at WIZO College of Design. In 1998, Rosner and his family moved to Sugar Loaf, New York, and opened Rosner Soap. In the last few years, Rosner has returned to his artistic roots, painting figurative works with an engaging touch of symbolism.

Rosner has exhibited his work in many solo and group exhibitions in Israel, Germany, France, Turkey, and the United States. His work is collected by Bibliothèque Nationale, Paris, France, Paris Audiovisuel, and M.E.P – the European House for Photography, France. <http://www.yaronrosner.com/>

<https://occitizensfoundation.org/seligmann-center/past-exhibitions/>

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Louisa Waber: Recent Painting and Drawing

Saturday, February 4 – Sunday, March 19, 2017

Resolute with both depth and vitality, examples of Louisa Waber's abstract art have been noted for many years in exhibitions in New York, and can now be seen on their own together.

Waber mentions Cezanne, Hofmann, de Kooning, and Guston, as a context of inspirers. But her current working mentality is also moved by Byzantine mosaics, and by geometry and architecture, a quality of airiness, and the moody industrial landscape seen from her studio window: old factories, the sky at a certain hour. Waber paints rhythm and light, a sense of being able to move in and out of the picture plane.

Her paintings are both direct and mysterious. As she paints, she says, she accepts that her paintings are working when they take on a voice of their own and she can respond to what they are saying. Every mark or stroke can exist only in the moment. The moment in the process cannot be repeated. Even after only five minutes, it becomes a different mark and a different painting.

Whether a painting is finished or not is often unclear to her – some paintings always want more. Others are more definitive, they practically shout, "done." Sometimes she'll leave a painting alone for weeks or months, and then revisit it once new possibilities reveal themselves. But that is the finished feeling of her works: possibility revealing itself.



Louisa Waber, Untitled, 2015, Acrylic and ink on canvas, 21" x 16"

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Jesse Bransford: Nomina Magica

September 25, 2016 – January 9, 2017

Jesse Bransford's work to date represents an ever-sharpening focus on Art's relationship to Magic. Bransford believes that this relationship represents a crucial space for a contemporary reconsideration of what it is to be Human. This exhibition focuses especially on two Magical systems: Icelandic magic as seen through contemporary seiðr practices, and Indian yantra forms, especially as described in the Mantramahodadhi (the "Ocean of Mantras"). While seemingly as far flung as two systems of thought could be, both geographically and culturally, the magic they both profess share striking similarities, relying heavily on visual meditation forms and so-called sacred geometry. Both are living traditions that recognize cultural overlaps and the site of consciousness as the generator of what is considered 'reality'. Bransford's aim in working with these two traditions is to draw out syncretic overlaps between the forms and to create synergies between the magical intentions of both systems.

The easiest access to the works presented are to realize that all magic practice involves three active categories:

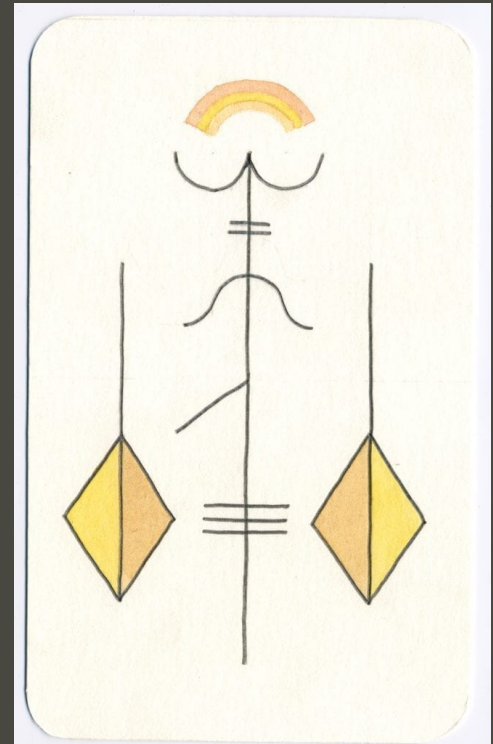
Verbal: A series of vocalizations, sometimes intelligible, often in alternate languages or pure vocalizations. The project's title, *Nomina Magica* (Latin: magical names) recognizes and draws attention to the possible powers of words, names, and speech.

Somatic: The body used as a vehicle for magical energies, usually in the form of ritual postures (e.g. yoga). These postures activate actual space and ground the event/ritual in the place of the ritual. Both the artist and viewer are intended to be implicated in this dynamic.

Material: The theory of correspondences states that every thing has a symbolic meaning or lateral relation. Blood is akin to fire, for example. Every material can be likened to another thing or idea. The materials deployed to ends in this exhibition operate on many levels: color, tone, and form, as well as sign, symbol, and metaphor.

Recognizing the historically charged and magical aura of Seligmann's farm, Bransford has not only made art objects that function magically, but is also explicitly making magical gestures that function artistically. If successful, the overall installation creates a series of spaces, portals, and windows into other ways, magical ways, of experiencing art.

Jesse Bransford is a Brooklyn-based artist whose work is exhibited internationally at venues including The Carnegie Museum of Art, the UCLA Hammer Museum, PS 1 Contemporary Art Center, and the CCA Wattis Museum, among others. He holds degrees from the New School for Social Research (BA), Parsons School of Design (BFA), and Columbia University (MFA). An associate professor of art at New York University and the chair of the Department of Art and Art Professions, Bransford's work has been involved with belief and the visual systems it creates since the 1990s. Early research into color meaning and cultural syncretism led to the occult traditions in general and the work of John Dee and Henry Cornelius Agrippa specifically. He has lectured widely on his work and the topics surrounding his work and is the co-organizer of the biennial Occult Humanities Conference in New York. Work can be seen cataloged at <http://jesse-bransford.blogspot.com/>



Jesse Bransford, Hills Become the Sun, 2015, Watercolor and graphite on paper, 4 x 6 1/2"