

ANGELA FRALEIGH

The Bones of Us Hunger for Nothing

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

The Dances of Henry Jones

Art by Henry Jones

January 16—March 2, 2018

Acknowledgments by Heather S.
Essay by Elizabeth

Sordani Art Gallery at Wilkes University
Wilkes-Barre, Pennsylvania

SORDANI
ART GALLERY

Acknowledgements

Heather Sordoni, Director

Flora Sordoni, 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 many of our current political narratives, and the female archetypes depicted in our current political discourse. I was inspired by her source material.

To present exhibitions such as this one, I always rely on the support of my colleagues and readers. I am grateful to the University of Toronto for the continued reinforcement of the Sordoni Art Gallery Advisory Commission and its guidance. I am also grateful to the staff of the Sordoni Art Gallery for their assistance.

We live in a digital age. Fraleigh empowers the viewer to revisit age-old social norms and accept them as they are. I am grateful to her for her generosity in sharing her work with our campus and being a catalyst for discussion in our community.

Feminist theorists from Linda Nochlin to Judith Butler and Gerger have examined western art's complicity with institutions of power. They point out how male-centered structured traditional depictions of the female body, from classical idealized poses, and figural arrangements, to the modernist nude, have been designed to objectify (Among the most egregious are the female nudes in Francis Bacon's 1970s 'Ecstasy' 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 feminist critique of the male gaze is the emergence of the female iconography. In order to resist the objectification of the female body, artists and writers have created a new iconography of the female body, one that is not defined by the male gaze. Women who have depicted themselves in the nude, and in many cases the body is depicted in a way that is not defined by the male gaze. Women who have depicted themselves in the nude, and in many cases the body is depicted in a way that is not defined by the male gaze. Women who have depicted themselves in the nude, and in many cases the body is depicted in a way that is not defined by the male gaze.

As a figurative painter and then immersed in the postmodernist discourse, she has created a new iconography of the female body. She creates the voluptuous nudes in the B&W series, and in many cases the body is depicted in a way that is not defined by the male gaze. Women who have depicted themselves in the nude, and in many cases the body is depicted in a way that is not defined by the male gaze. Women who have depicted themselves in the nude, and in many cases the body is depicted in a way that is not defined by the male gaze.

One inspiration for this work is the writer
who has explored the subtext of familiar fa
offer a respect on oral tradition practiced by women and how many of the earlier
unsanitized versions of the
a male dominated
contains
Warner's writings encouraged Fraleigh to focus on women
as a locus of
psychological 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 work
space in which flesh
impression of a world beyond the world. Something has started to live in you that will
live longer than
nothing.

Other feminist artists
eroticism. In the
against the creeping ent
bodies in performances that joyously expressed a sexuality driven by female desire
More recently
tableaux of prepubescent and often nude women. She depicts them
the works flirt with standard tropes
Fraleigh, her women exist in a most
directed, not toward
toward their feet

Is the only answer to the current dysfunction between
of women, Fraleigh and her kindred
indefinitely. Men are rare in her paintings, but when they
of listening. This suggests a way forward. Neither gender has a lock on sensuality,
eroticism and non-
one sided exercise of it, diminish
of art



Oil on panel
72 X 50
2005



Oil, gesso, resin, glitter,
and mylar shards on
canvas over panel

66 x 90"
2009



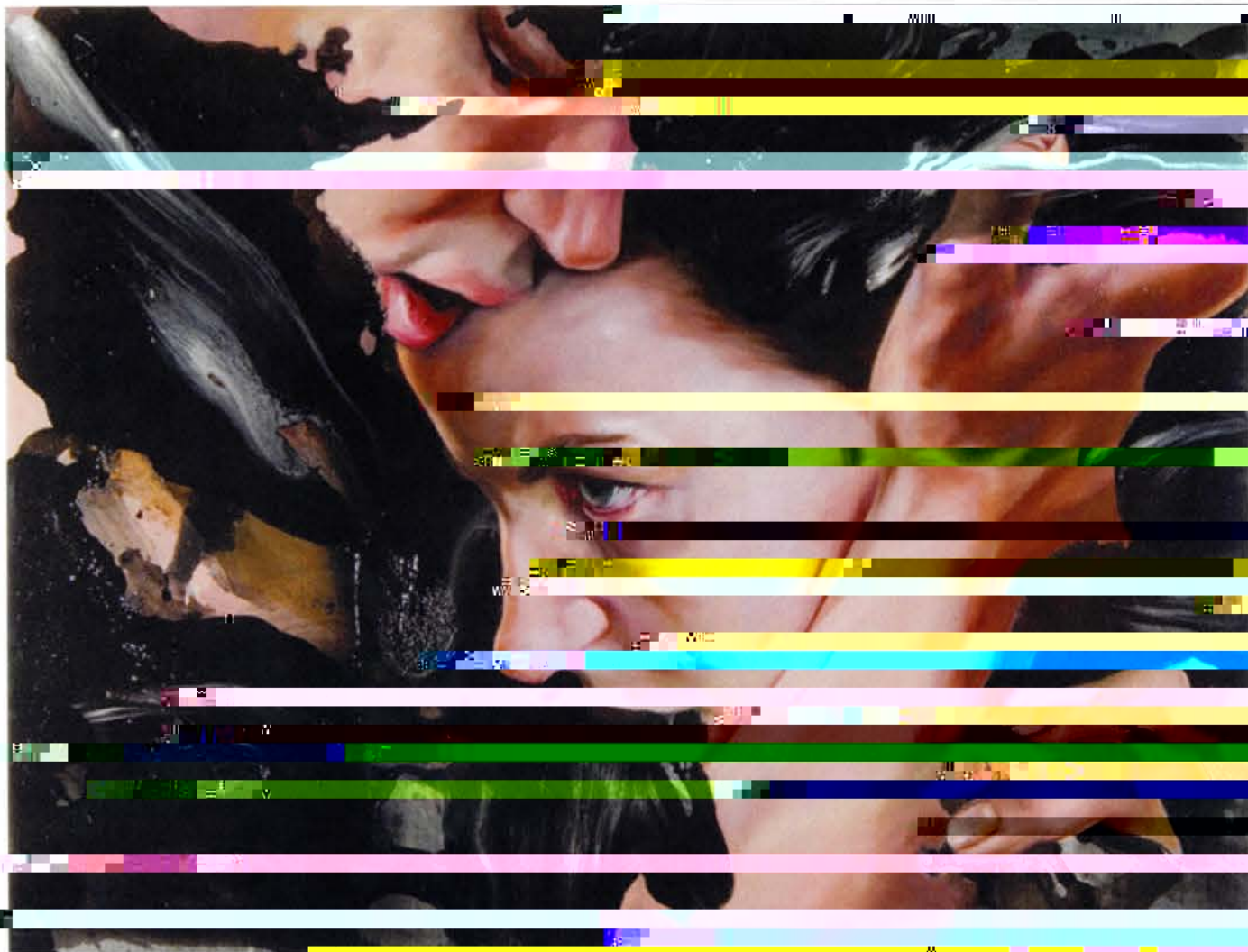
You weren't haunted those two days,
you were flooded with light

2013



We come spinning out of
stars like dust

90 x 130"



Slight.

Oil and galkyd resin

72 x 96"

2017

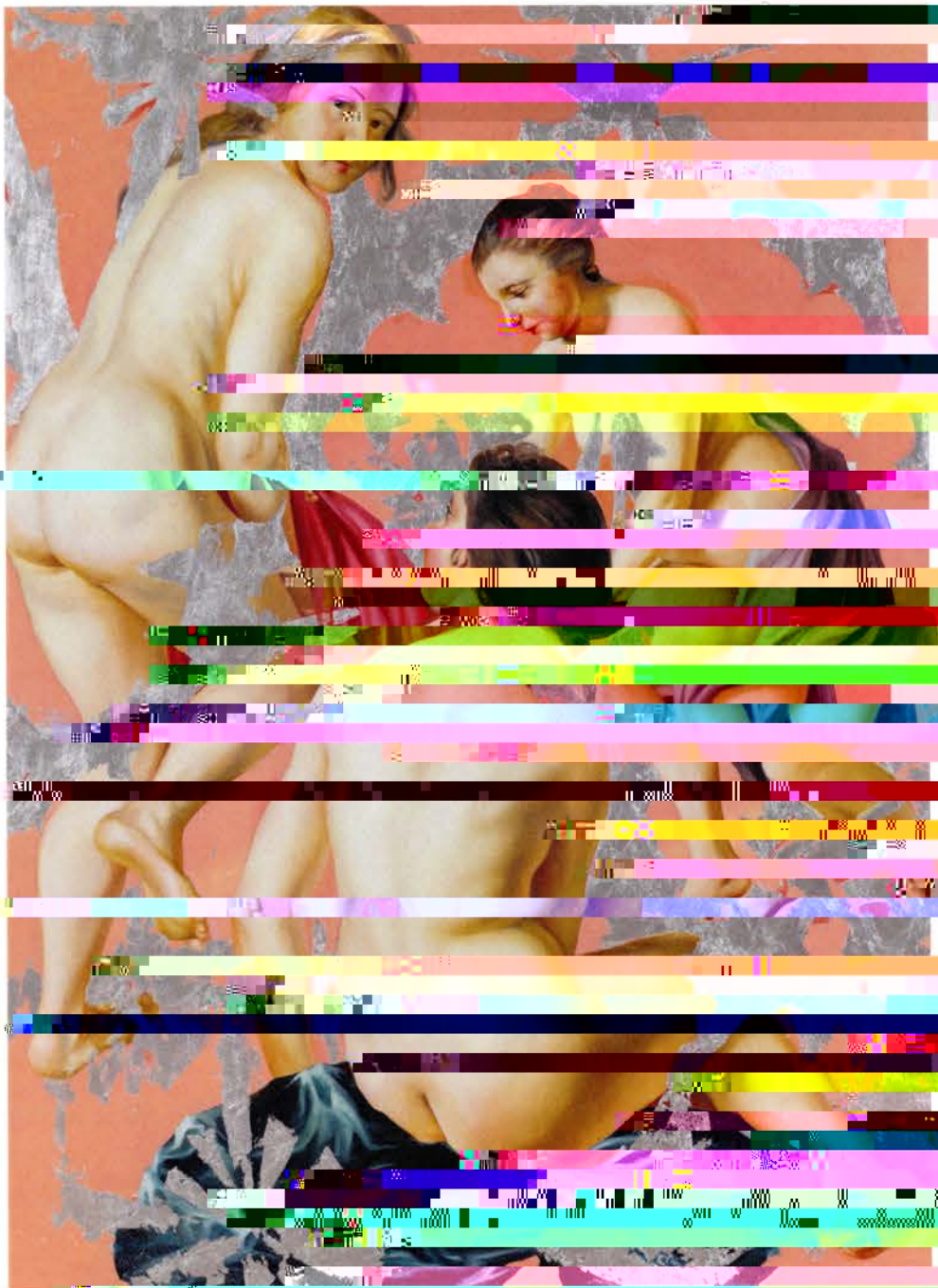


I know that history will have me standing on a side

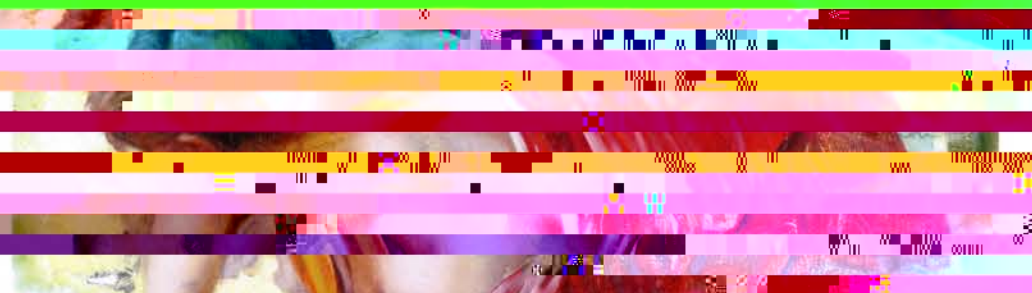
Oil, acrylic and synthetic resin on canvas

36 x 48"

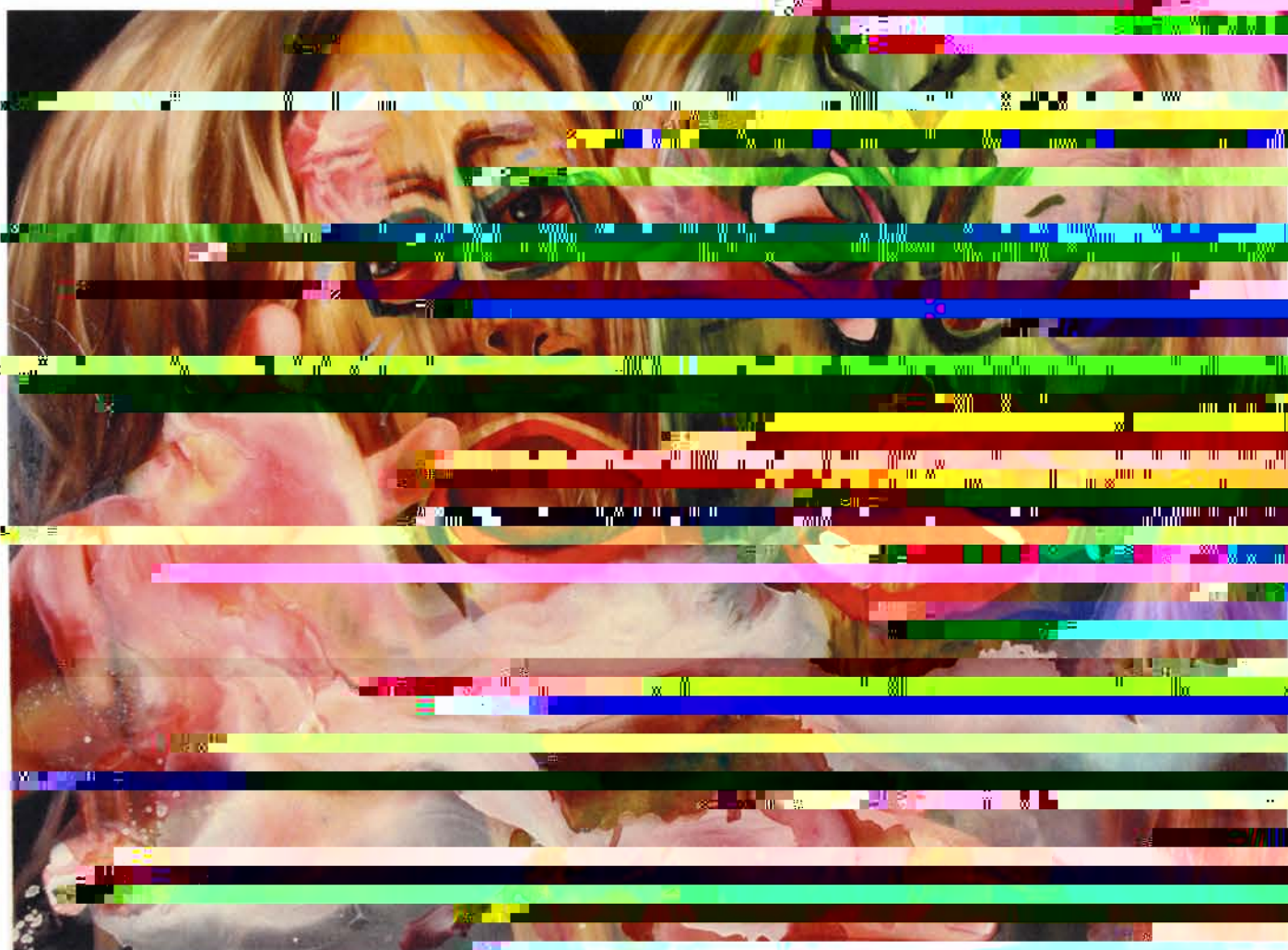
2017



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

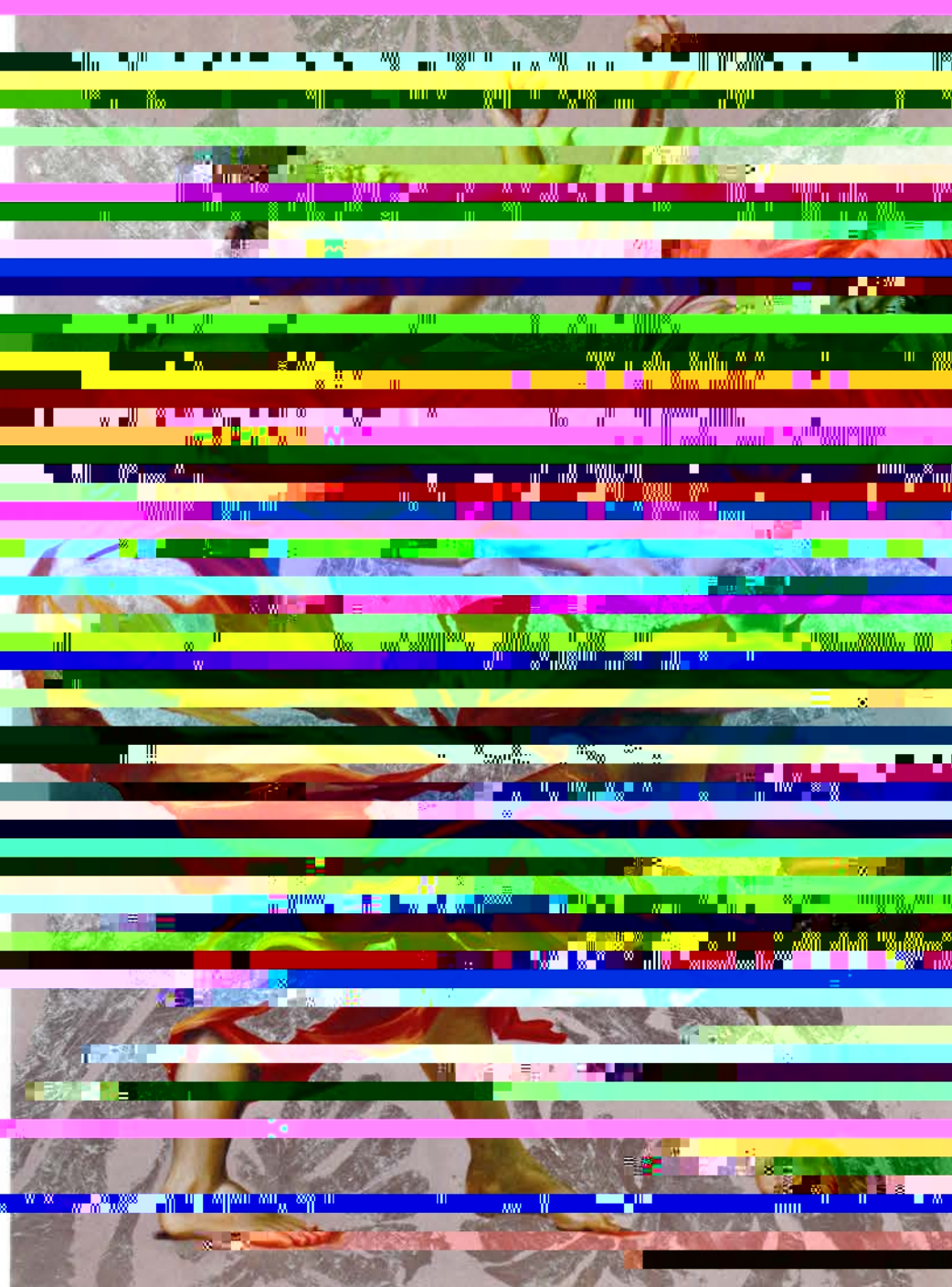


They would tell
you can live with this

Oil on canvas over panel

66 x 90"

2011

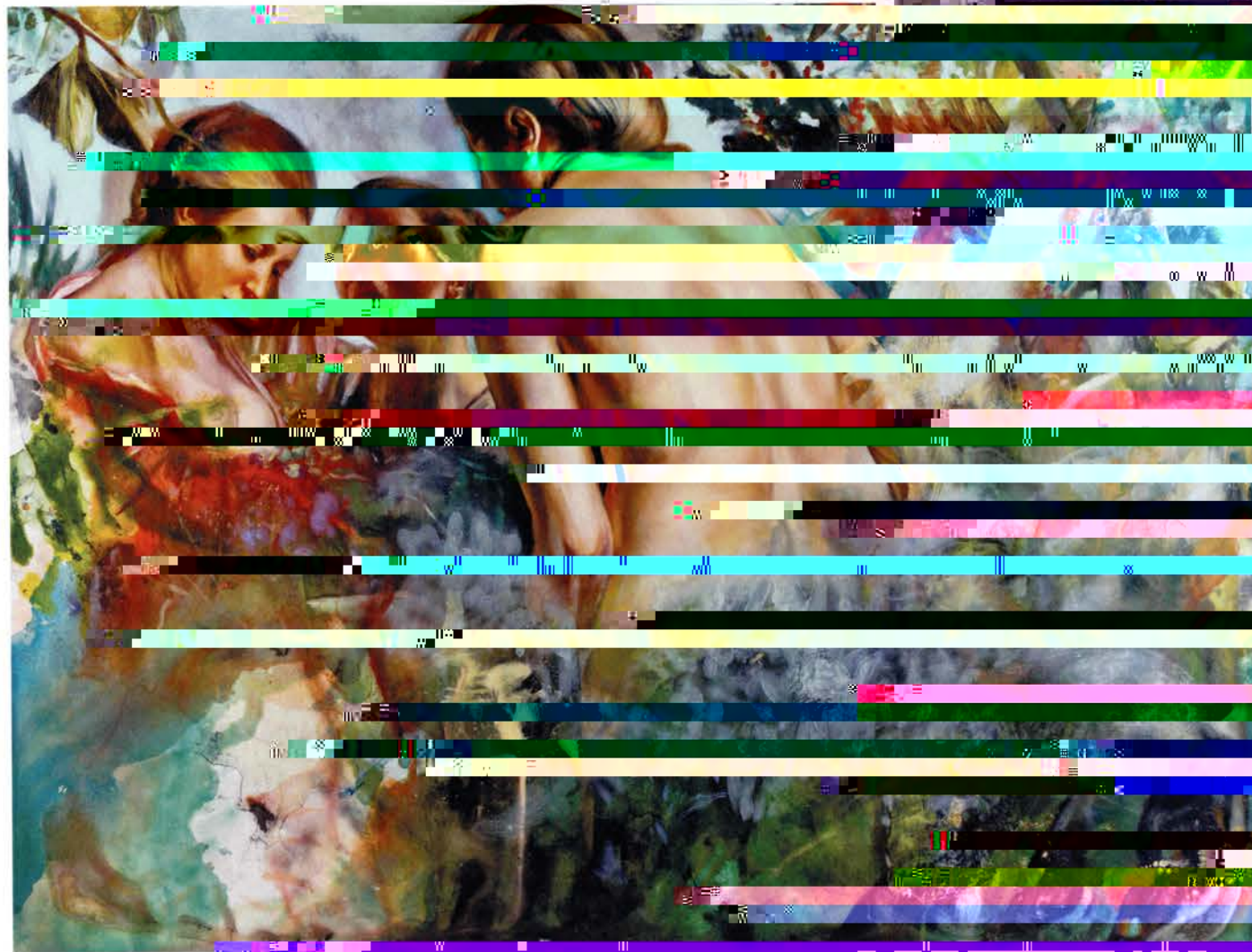


The bones of us
hunger for nothing

Oil and metal leaf on canvas

90 x 66"

2015



Something has started to live in

Oil, acrylic, gouache, and synthetic resin on canvas

66 x 90"

2014

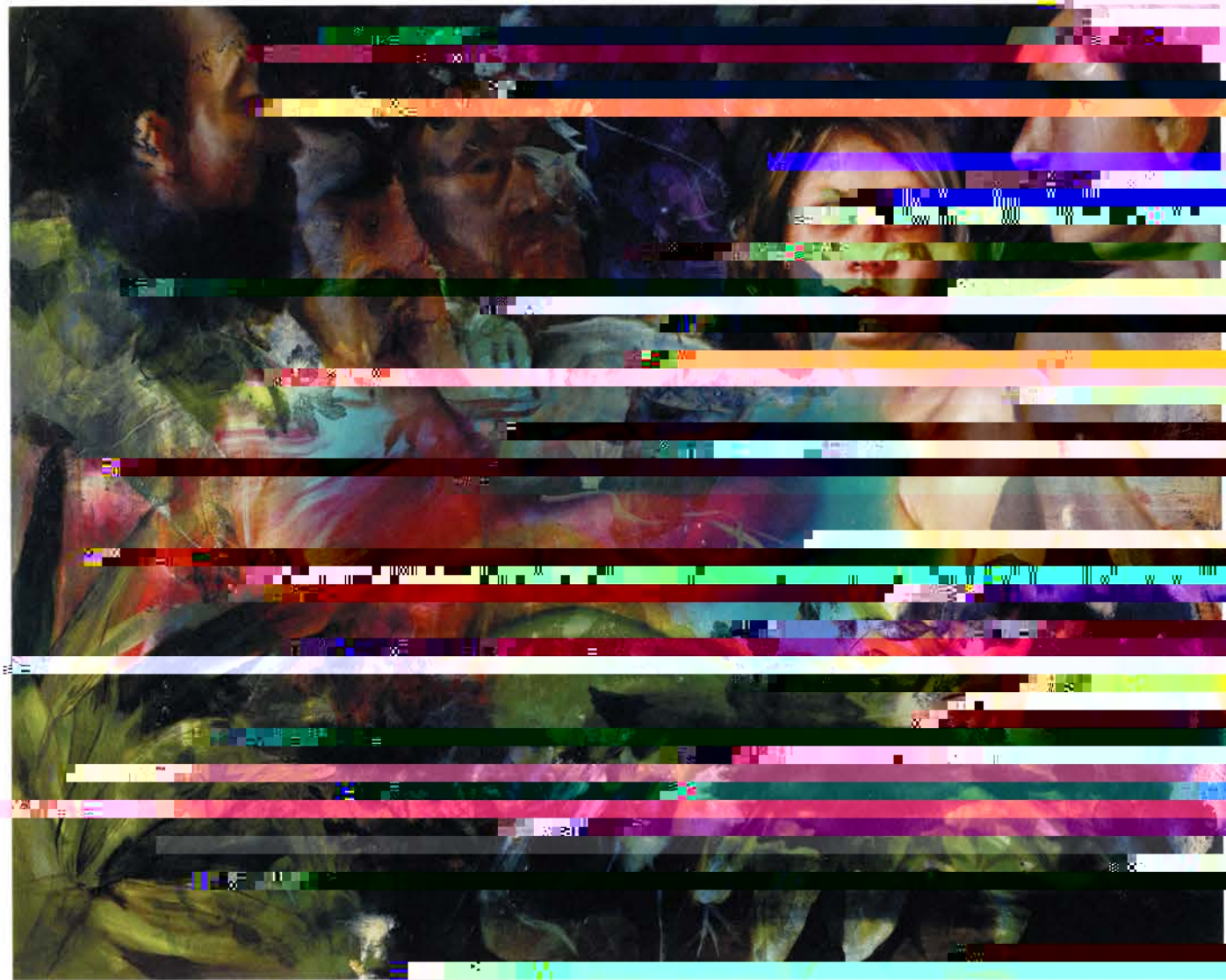


Saturn's Moons

Oil and 23kt gold leaf

36 x 48"

2015

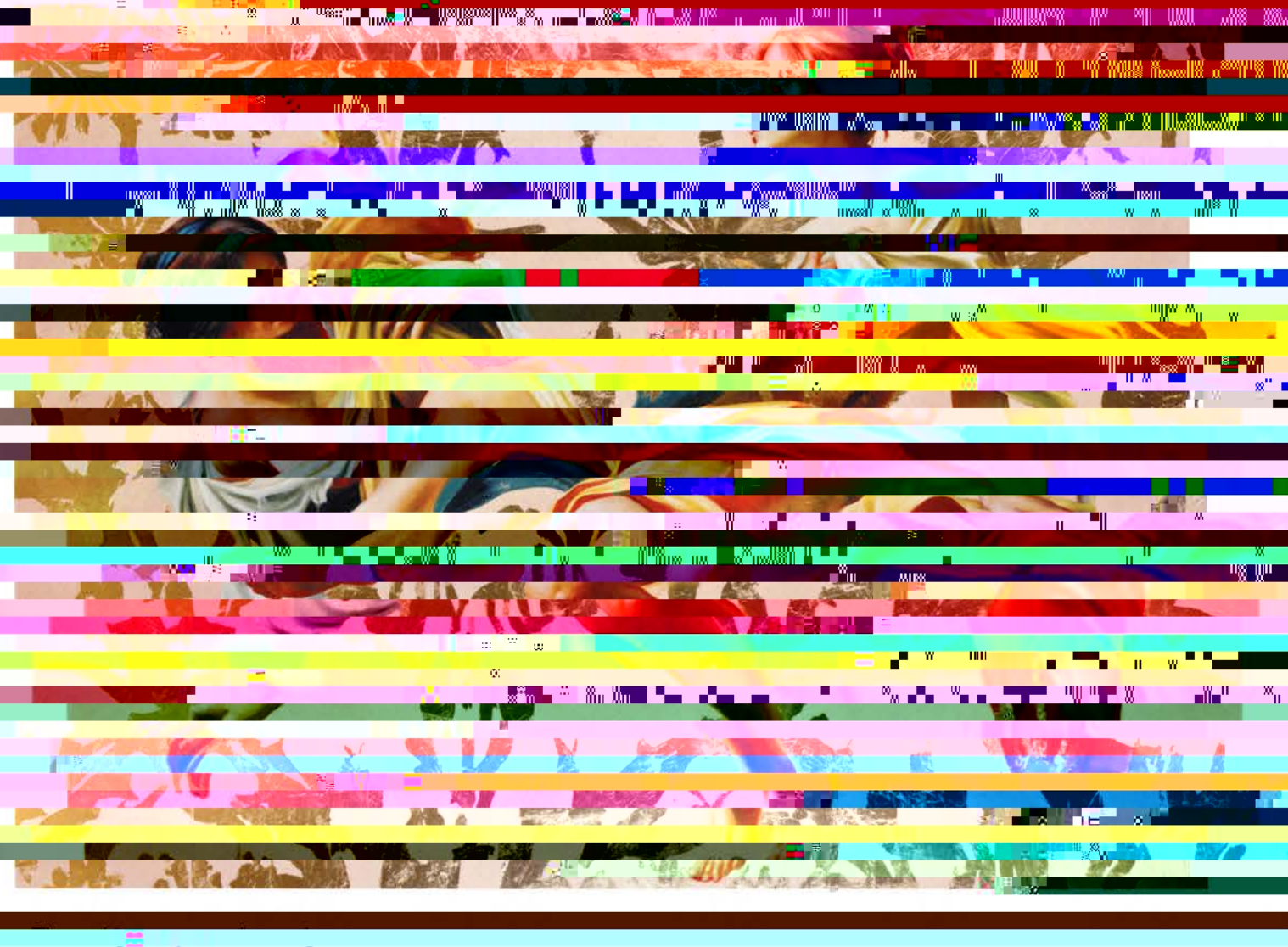


You'll see me from a trillion miles away

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

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

I know that history will have me standing on a side

Oil, acrylic and synthetic resin on canvas

66 x 90"

2017

Lost in the light.

Oil, gouache, acrylic, graphite and synthetic resin on canvas

54 x 84"

2015

Virginia DeLoe, Curator

Stanley Grand, Curator

Patricia Lacy, Curator

Patricia Leahy, Ph.D., Curator

Kenneth Marquis, Curator

Paul Rigger, M.S., Curator

Eric Ruggie, Curator

Anne Skleder, Ph.D., Curator

Heather Sincavage, Curator

Jamie Smith, Curator

Andrew J. Sordani, III, Curator

Joel Zitofski, Curator

STAFF

Karla Staska, Research Assistant

GALLERY ATTENDANTS

Olivia Carabain

Jessie Elliott

Paige Gagnier

Christina Hill

Julia Morandi

Kayla

Nash



SORDEN
ART GALLERY
WILKES UNIVERSITY

84 WEST SOUTH STREET, WILKES-BARRE, PA 18766

www.wilkes.edu/sordenartgallery

Wilkes University does not discriminate on the basis of race, sex, sexual orientation, marital or family status, military or veteran status,