

BITTER SWEET



The
Chocolate
Show

Datascapes



Datascapes

Manuel Acevedo

Alice Attie

Rob Carter

Dahlia Elsayed

Nick Lamia

Mark Lombardi

Loren Munk

John Jerome O'Conner

Nell Painter

Joseph Gerard Sabatino

Fred Wilson

Sigmund Freud is best known for his impact on the study of the mind, but he started his career in a more traditional mode, studying anatomy and neurology. As a 19 year old, many hours were spent on dissections, carefully pulling eels apart in order to reveal more about how they functioned as a whole. To mark his explorations, he created drawings, intensely rich with detail to delineate progress as the research went on. The trouble for Freud started when he launched from mapping the visible to making assumptions about the invisible. By drawing nerve cells, both individual units and interwoven clusters, he was attempting to parallel the specifics of a physical structure with the less tangible idea about a corresponding ability, or mental state. Attempting to create a chart of the mind is without a doubt a daunting task. Unsited to a traditional linear narrative, the mind, according to Freud, constantly operates in a tripartite state (id, ego, superego), only part of which is accessible to the conscious self. Freud's carefully executed, excruciatingly detailed diagrams documenting his research disintegrate into abstraction as he attempts to make sense of something which cannot be seen. Joseph Gerard Sabatino has attempted to do just that in his work titled *Things You Wouldn't Want to Hear*. Using a tree diagram methodology, he charts ideas in a range of materials that bounce across the surface. As he is essentially mapping the way one might think when receiving information of an unpleasant nature, the phrases inscribed



Joseph Gerard Sabatino, *Things You Wouldn't Want to Hear* (detail), 2010, White pencil, silver welders pencil and graphite on asphalt paper, 36" x 72", Courtesy of the artist.

vary in intensity of meaning. Some are so obvious that they scream out at you. Other, quieter thoughts are created with scratched silver lines scrawled on a dark ground. Some force the viewer to physically move their body into a range of contorted poses in order to get the best perspective and to be able to decipher the words due to the reflective nature of the materials. The work is not about flattery or comfortable affirmations. Instead, it touches a raw nerve, one that anyone can relate to, having either experienced first-hand some of the situations described, or through a sympathetic appreciation of how much it would hurt to be on the receiving end of such utterances. The barrage of thoughts documented here are both autobiographical and garnered from interactions with others. The manner in which the work is created relates closely to Sabatino's background and blue collar family circumstances. Rather than using precious high/fine art materials, he prefers to choose from a range of supplies more commonly found in hardware stores to create work that is true to his aesthetic sensibility.

By contrast to the work of Attie, Lombardi, and Sabatino, Fred Wilson's prints have a deceptively refined appearance. Though minimalist in immediate aesthetic presentation, closer inspection reveals his underlying concern not so much in what has been presented but what has been omitted. In a seminal exhibition titled *Mining the Museum* that Wilson executed at the Maryland Historical Society in 1992, he used objects from the collection to tell new stories about the histories. Working only with the collection, he juxtaposed items with some connection (usually fraught) to one another in single configurations to stimulate discussion about the supposed objectivity of the museum, not just this one, but any of the same ilk. Of his modus operandi and the inspirations for it, Wilson states, "What they put on view says a lot about a museum, but what they don't put on view says even more"². During his preparatory research he sought out the underlying histories of those previously disenfranchised, not only by this museum but most others across the country: a history of slavery

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MICHAEL ERBY SMITH FOR THE NEW YORK TIMES

Outfits" (Staten Island);
"Untitled (From In Plain Air),
Prospect Park, Brooklyn, 2011";
"Moustached Man on the
Beach" (Staten Island) on the
sidewalk of Gouverneur Lane,
part of the photo exhibition in
Lower Manhattan; "Family
Day" (the Bronx), part of the
Unsung Heroes/Beyond the
Uniform series, 1999.

Calendar

A guide to cultural and recreational events in New Jersey. Items for the calendar should be sent at least three weeks in advance to njtowns@nytimes.com.

FILM

NEW BRUNSWICK "New Jersey Film Festival Spring 2014," new international films, American independent features, experimental and short subjects, classic revivals and documentaries. Through Feb. 16. \$8 to \$10. Rutgers University - Voorhees Hall, 71 Hamilton Street. (848) 932-8482; njfilmfest.com.

FOR CHILDREN

ENGLEWOOD "Masters of Illusion," magicians, dancing and more. Feb. 9 at 7 p.m. \$35 to \$85. Bergen Performing Arts Center, 30 North Van Brunt Street. (201) 227-1030; bergenpac.org.

MORRISTOWN "Garden Sprouts," preschool nature program. Mondays through March 31. \$7. Haggerty Education Center, Frelinghuysen Arboretum, 353 East Hanover Avenue. arboretumfriends.org/events; (973) 326-7600.

MORRISTOWN "Pinkalicious," a musical. Feb. 9 at 11 a.m., 1:30 p.m. and 4 p.m. \$12 and \$15. Mayo Performing Arts Center, 100 South Street. (973) 539-8008; mayoarts.org.

MUSIC AND DANCE

HILLSIDE Blind Boys of Alabama, gospel. Feb. 9 at 3 p.m. \$35 to \$45. Enlow Recital Hall at Kean University, 215 North Avenue. (908) 737-7469; enlowhall.kean.edu.

ty, 215 North Avenue. (908) 737-7469; enlowhall.kean.edu.

MAHWAH Mack Brandon's Gospel Explosion, with Matthew Whitaker. Feb. 15 at 8 p.m. \$18 to \$30. Sharp Theater, 505 Ramapo Valley Road. ramapo.edu/berriecenter; (201) 684-7844.

MONTCLAIR "Stardust," choreographed and written by David Rousève. Through Feb. 9. \$20. Alexander Kasser Theater, 1 Normal Avenue. (973) 655-5112; peakperfs.org.

MONTCLAIR Chad and Jeremy, British invasion duo. Feb. 14 at 8 p.m. \$30 and \$35. Marshall Crenshaw at Outpost in the Burbs with special guest Loretta Hagen. Feb. 21 at 8 p.m. \$25

and \$28. Unitarian Universalist Congregation at Montclair, 67 Church Street. oupostintheburbs.org; (973) 744-6500.

MORRIS TOWNSHIP New Jersey Festival Orchestra, led by David Wroe, "The Gypsy Spirit": Kodaly Dances of Galanta, Saint-Saëns Cello Concerto No. 1 with the soloist Allison Eldredge, Dvorak Symphony No. 8. Feb. 23 at 3 p.m. \$30 and \$35. Bickford Theater, 6 Normandy Heights Road. (973) 971-3706; morrismuseum.org.

MORRISTOWN Jim Brickman: The Love Tour. Feb. 15 at 8 p.m. \$40 to \$99. Mayo Performing Arts Center, 100 South Street. (973) 539-8008;

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JOSEPH GERARD SABATINO

NEWARK "Things You Wouldn't Want to Hear" (2010), white pencil, silver welder's pencil, graphite on asphalt paper by Joseph Gerard Sabatino, is in "Datascapes," at the Paul Robeson Galleries, Rutgers University, 350 Martin Luther King Boulevard, through April 2. Admission is free. For information: (973) 353-1610; artgallery.newark.rutgers.edu.



Things You Wouldn't Want to Hear, 2010, White pencil, silver welder's pencil and graphite on asphalt paper, 36" x 72". Courtesy of the artist.

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Trick or Treat, 2006–2007, mixed media installation, variable dimensions,
Courtesy of the artist

Joseph Sabatino

New Jersey artist Joseph Sabatino was born in Belleville and received his BA Fine Arts Studio at Montclair State University, later going on to study photography in Florence, Italy, with internationally acclaimed artist Cosimo Bargellini. Working out of his studio in Paterson, Sabatino interprets his surroundings with a childlike perspective of vulnerability and wonder. His sculptures, installations, and drawings exude

a sense of nostalgia and memory. Sabatino has received full fellowships for programs and residencies in Wyoming, Vermont, and New Jersey. He was a participant in, Jersey City Museum's Arts Annual "SPRAWL" (2008), the Newark Museum's 2006 New Jersey Fine Arts Annual, and the Emergent Artist Fellowship Program at Aljira Center for Contemporary Art. His work has been exhibited in New Jersey, New York, Kentucky, Florida, Italy, Austria, and Norway.