



A GUIDE TO THE VIRTUAL EXHIBITION

**RECOLLECTING
AFTERIMAGES**
PORTRAIT OF SURVIVORS

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RECOLLECTING AFTERIMAGES

PORTRAIT OF SURVIVORS

**SAMUEL BAK
BRUCE HERMAN
SUN-CHEOL KWUN
KWANG LEE**

**LISA COHEN
NELL DANIEL
CHRISTINE LEDOUX
EVA LEE
BUGZDALE JACKSON
ROBERTA MOORE
KATHLEEN WELLS**

**CURATED BY SUN JUNG JULY 16, 2022 THROUGH AUGUST 31, 2022
NEW ART CORRIDOR 245 WALNUT STREET, NEWTON, MA & SPATIAL.IO**

EVA LEE, SPRING, 2021, OIL ON CANVAS

RECOLLECTING AFTERIMAGES

PORTRAIT OF SURVIVORS

The role of art in times of war raises fundamental questions about our existence as humans. This exhibition, Recollecting Afterimages: Portrait of Survivors, depicts the life of survivors of violence through self-portraits: both representational and non-representational.

Self-portraits capture the gaze toward the outer world as well as the inner world of the subject, therefore containing initial understandings and compassion of our existence after violence. The exhibition is an attempt to create a space where the eyes of the artist and the eyes of the audience can communicate, empathize, and restore the relationship of members of one community.

The exhibition consists of two different layers.

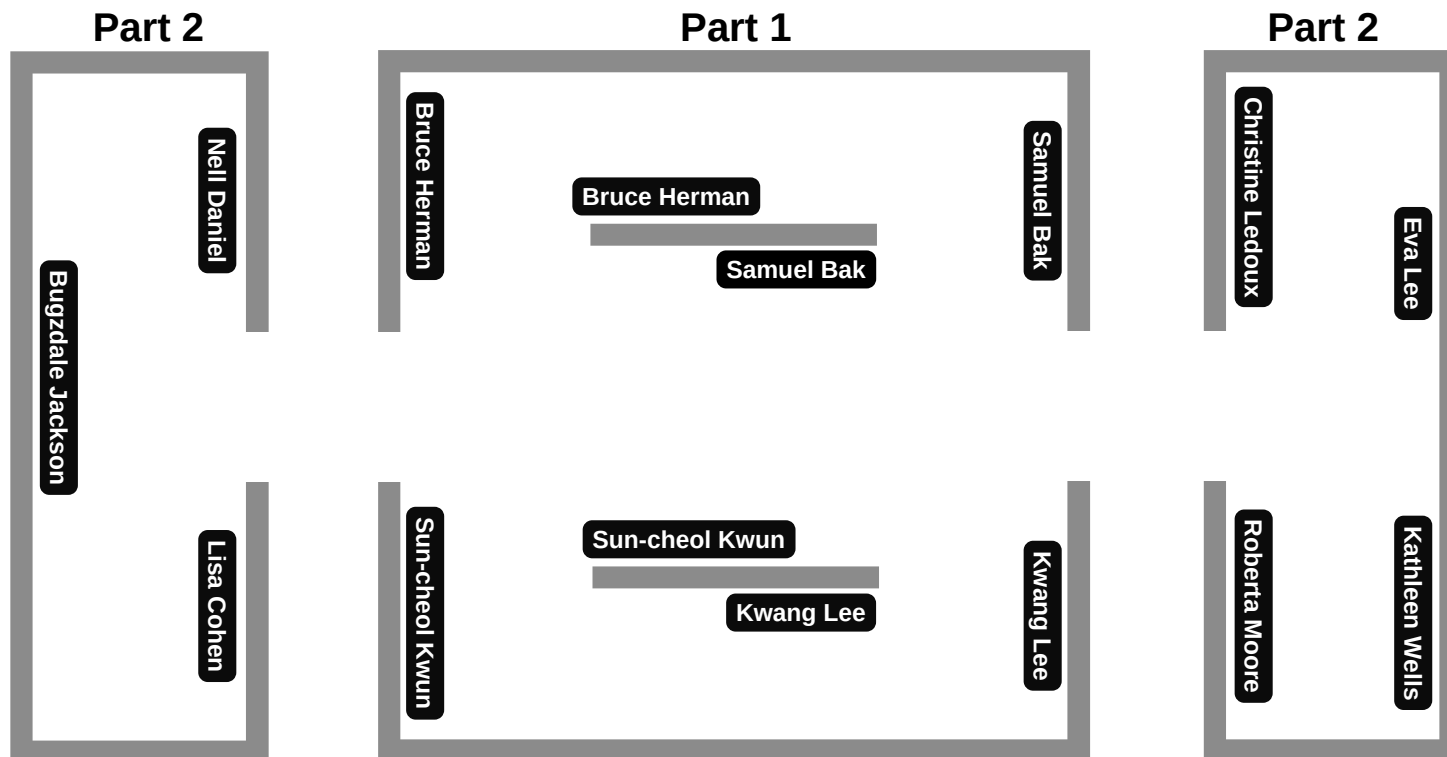
1. A virtual exhibition showcasing artworks of invited artists.
2. A Call for art at the New Art Center, Newton MA.

Through these two layers of media platforms, we can expand and diversify the communication of the shared story of violence. This exhibition invites works dealing with the Holocaust, the Korean War, the Russo-Ukrainian War, and other forms of violence.

Learn more at:

- newartcenter.org/recollecting-afterimages
- kcsboston.org/afterimages

FLOOR PLAN & FEATURED ARTISTS



Part 1

Samuel Bak / Bruce Herman / Sun-cheol Kwun / Kwang Lee

Part 2

**Lisa Cohen / Nell Daniel / Christine Ledoux / Eva Lee
/ Bugzdale Jackson / Roberta Moore / Kathleen Wells**

PLEASE SCAN TO VISIT THE EXHIBITION



**RECOLLECTING
AFTERIMAGES**
PORTRAIT OF SURVIVORS

Part 1

Samuel Bak

Bruce Herman

Sun-cheol Kwun

Kwang Lee

SAMUEL BAK (B. 1933 IN VILNA, POLAND)

Born in Vilna, Poland in 1933, Samuel Bak is a Lithuanian-American painter and writer who survived the Holocaust. Bak's work weaves personal and historical memories together and constructs the twentieth-century ruination of Jewish life and culture. Creating the images of a destroyed world that are partially repaired and went on to exist, he questions the unspeakable atrocities of the Holocaust in a way he stubbornly observes human potential for reconciliation and reconstruction.

Bak has had numerous exhibitions in major museums, galleries, and universities throughout Europe, Israel, and the United States including retrospectives at Yad Vashem Museum in Jerusalem, and the South African Jewish Museum in Cape Town. Bak has been the subject of numerous articles, scholarly works, and eighteen books, and has received five honorary doctorate degrees. In 2017, The Samuel Bak Museum opened in the city of the artist's birth, in 2019 The Samuel Bak Gallery and Learning Center opened at the Holocaust Museum Houston.



**CLICK THE LINK OR USE QR CODE
TO WATCH THE ARTIST INTERVIEW**

YOUTU.BE/TYK7JIAHTB8



In Search of a Portrait B

Samuel Bak

1997

Acrylic and oil on canvas 24"x20"

Image Courtesy of Pucker Gallery

Photo credit: John Davenport



The Family

Samuel Bak

1974

Oil on canvas

63"x78.75"

Image Courtesy of Pucker Gallery

Photo credit: John Davenport

KWANG LEE (B. 1970 IN SEOUL, KOREA)

Born in 1970 in Korea, Kwang Lee currently lives and works in Berlin, Germany. She studied painting at the Hong-Ik University, Seoul, and received an MFA in Fine Arts from Düsseldorf Art Academy under the supervision of Prof. Markus Lüpertz. Combining Eastern philosophy with European abstract painting, Kwang explores existential questions like pain, death, and the human spirit and experiments with vibrant colors and dynamic brushstrokes on reflections of the truth behind appearances.

Recent solo exhibitions include Hyang-Su at Galerie am Damm, Berlin (2017), Dreamy landscapes at Centre Bagatelle, Berlin (2016), Hosu, Seen“, Braun und Hassenflug, Berlin (2015), Wasser at Galerie Son, Berlin (2012). Lee's work has also been included in group exhibitions at RK Galerie, Berlin (2018) and Vertretung des Freistaates Sachsen beim Bund, Berlin (2018) as well as Jeong Seon Museum, Seoul (2016, 2017), Museum Baden Solingen, Solingen (2010). She also performed at Korean Cultural Center Berlin in 2021.



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TO WATCH THE ARTIST INTERVIEW**

[YOUTU.BE/FYWANFX8ZXI](https://youtu.be/fywanfx8zxi)



Bin-zip, an old lady

Kwang Lee

2006

Oil and tempera on canvas

35"x45"



**Zero four o'clock. Everything flows.
I'm blocked**

Kwang Lee
2005
Oil and tempera on canvas
57"x45"



The Crucifixion

Kwang Lee
2001
Oil on canvas
53"x53"

SUN-CHEOL KWUN

(B. 1944 IN CHANGWON, KOREA)

Kwun Sun-cheol is a Korean painter who was born in Changwon, Korea in 1944. In 1971, he studied painting at the Seoul National University, Seoul, where he began making Self-portrait series. Working on human figures and landscapes, he captures historical memories from the Japanese annexation and the Korean War. Abstract concepts like traces of time and the emotions of individuals are transformed into the visual subject matter of faces and landscapes, which can be positioned on the border between figurative and abstract.

His work has been exhibited worldwide including Gana Art Center, Seoul (2020), Daegu Art Museum, Daegu (2016), Gallery Son, Berlin (2012), National Museum of Modern and Contemporary Art, Gwacheon, Korea (2012), Gana Art New York, New York (2010), Musee d'Art moderne de Troyes, Troyes, France (2003), and Beijing Biennale, Beijing, China (2003). Kwun's work is in the permanent collections of many museums including the National Museum of Modern and Contemporary Art, Gwacheon, Korea; Seoul Museum of Art, Seoul; Daegu Art Museum, Daegu, Korea; Daejeon Museum of Art, Daejeon, Korea; and Busan Museum of Art, Busan, Korea.



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[YOUTU.BE/1AEBNE6JB3I](https://youtu.be/1AEBNE6JB3I)



Jesus

Sun-cheol Kwun

1994

Oil on canvas

70"x66"



Holocaust

Sun-cheol Kwun

2007

Oil on canvas

94.5"x79"



Suin Line Grandmother

Sun-cheol Kwun

2007

Oil on canvas

102"x76"



Face

Sun-cheol Kwun

2006

Oil on canvas

102"x76"

BRUCE HERMAN

(B. 1953 IN MONTCLAIR, NJ, USA)

Bruce Herman is a Massachusetts-based artist, writer, and professor. He has been teaching and curating exhibitions at Gordon College since 1984. Herman's artwork reflects his personal journey of creativity and faith, involving a profound understanding of Western history, philosophy, and culture. Starting from his large-scale religious narrative paintings in the late 1970s, he works on the human figures in central, which evokes real presence as a means of genuine communication, referencing the sacred worship tradition of the Christian Eucharist.

Herman's art has been shown in more than 150 exhibitions—nationally in a dozen US cities, including New York, Boston, Washington, Chicago, and Los Angeles, and internationally in Canada, Italy, England, Japan, Hong Kong, and Israel. His artwork is featured in many public and private art collections including the Vatican Museum of Modern Religious Art in Rome; The Cincinnati Museum of Fine Arts print collection; The Grunewald Print Collection of the Hammer Museum, Los Angeles; DeCordova Museum in Boston; the Cape Ann Museum; and in many colleges and universities throughout the United States and Canada.



**CLICK THE LINK OR USE QR CODE
TO WATCH THE ARTIST INTERVIEW**

[YOUTU.BE/FQDYYG374VW](https://youtu.be/FQDYYG374VW)



O Sacred Head: The Crowning

Bruce Herman

1993

Intaglio etching on handmade paper

22"x30"

@Bruce Herman



Descent

Bruce Herman

2019

Oil, mixed media on paper

30"x22"

@Bruce Herman



Prisoner

Bruce Herman

2002

Oil, mixed media on paper

20"x16"

private collection

@Bruce Herman

Part 2

Lisa Cohen

Nell Daniel

Christine Ledoux

Eva Lee

Bugzdale Jackson

Roberta Moore

Kathleen Wells



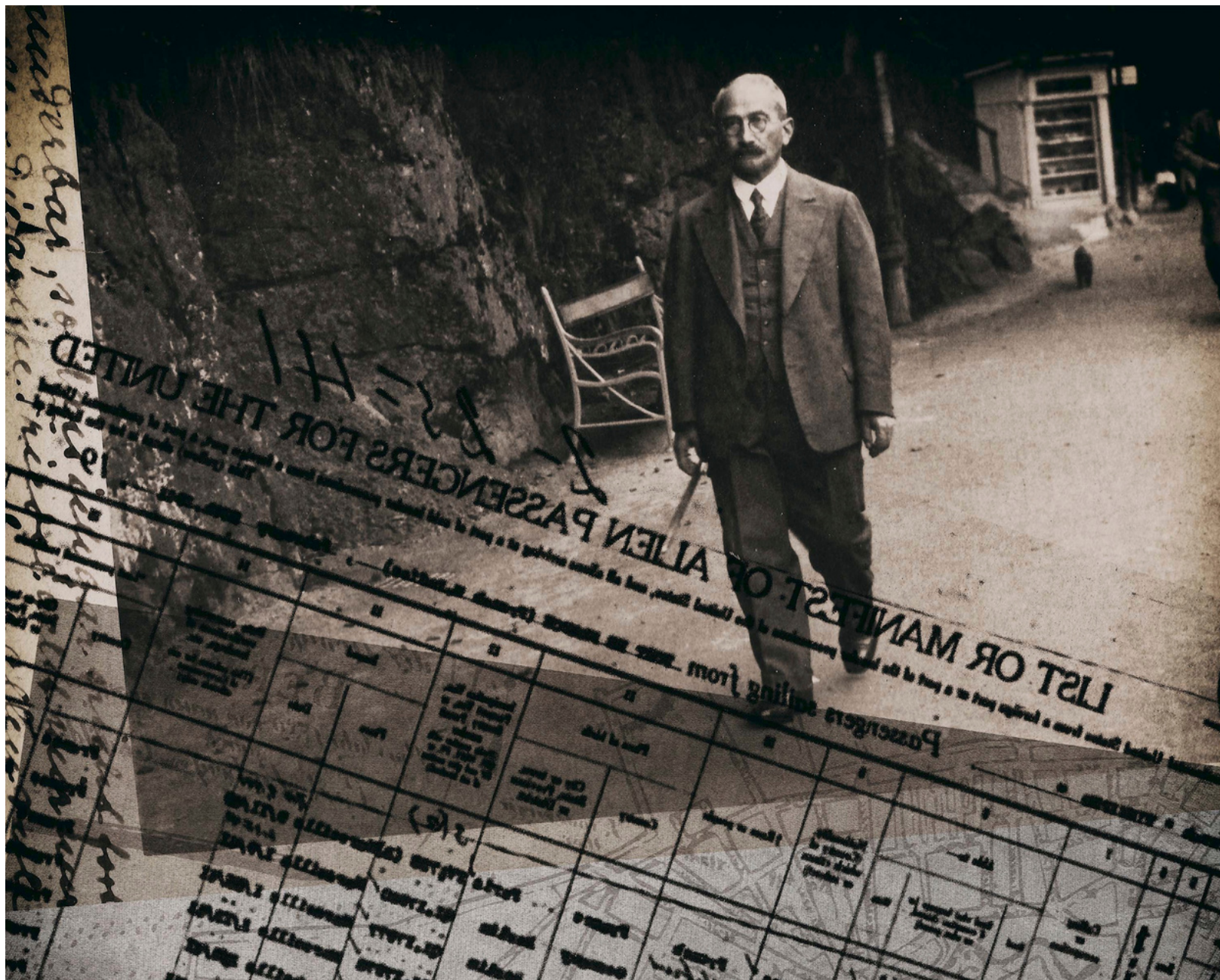
Opa on Horseback

Lisa Cohen

2020

Photo transfer on metal

20"x16"



Alien Passenger

Lisa Cohen

2020

Photo transfer on metal

20"x16"



Decaying history

Lisa Cohen

2021

Encaustic photo transfer on metal

12"x12"



Dog Tags

Lisa Cohen

2021

Photo transfer on metal

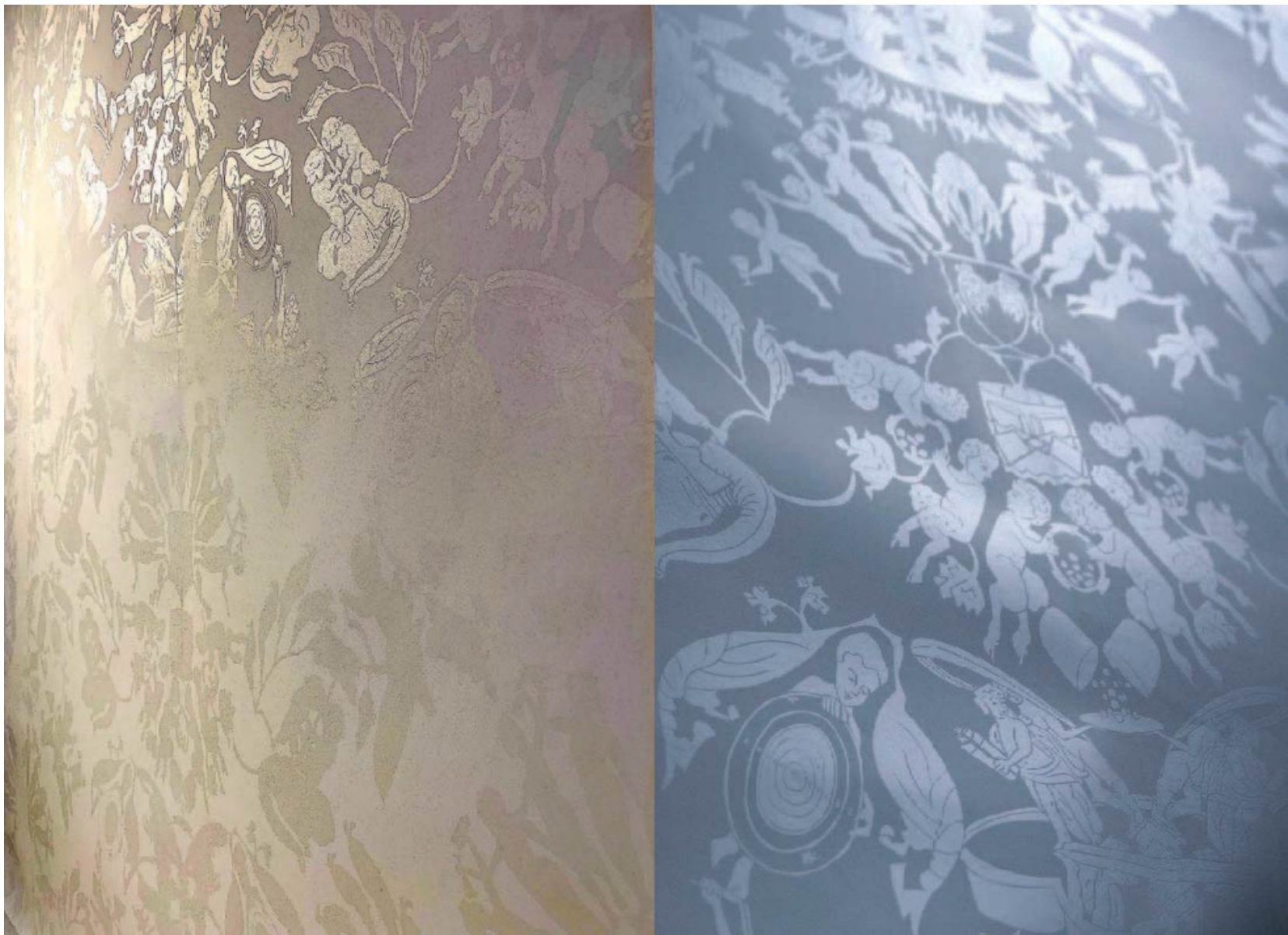
12"x12"

This mixed media photographic tintype series began as my response to the 2016 presidential election and all the talk about building a wall to keep “undesirables” out of our country. It made me think about my heritage and how my family came to the United States in the early 1940s as refugees from WWII, as “stateless former Germans.” My mother has told me stories about her Jewish family’s escape from Berlin when she was a young child. She and her four siblings were taken in by families in France and Holland, who hid them during the war until they were able to leave Europe. They travelled by boat, “The Winnipeg”, to St. Thomas in the Virgin Islands, and from there to Puerto Rico and then to Ellis Island. I uncovered photographs of my family from before this period, which inspired this series.

In the photographs I found, the children seem innocent and happy, living normal lives, not knowing what was to come. I am struck by how similar things seem today, and how vulnerable families must feel about the unknown future of our country.

Lisa Cohen is a Boston-based freelance photographer. She is a graduate of Clark University, where she received a BA in Psychology and a minor in Art.

- **Lisa Cohen**
lisacohendailyart.com



Two Views of White on White Patterned Wallpaper

Nell Daniel

2022

Wallpaper

60"x48"

‘White Patterns’ investigates the deep roots of the war beneath the wars of racial violence in the US, the Holocaust and others taking place all over the world today: when white supremacist identities are based on superiority, they require others to remain inferior. This piece exposes how our art traditions are complicit in fueling and perpetuating this war because they have often naturalized, masked and perpetuated narratives of hierarchy, power, and violence. One’s ownership of and knowledge about art objects, or lack thereof, has led people to internalize positive or negative messages about their own identity, belonging, and possibility in their lives.

The walls of ‘White Patterns’ are covered with a Damask wallpaper containing icons of white cupid garden ornaments that appear innocently decorative at first. The pattern is modeled after James Madison’s (founding father & slaveholder) wallpaper. But for those willing to see it, the familiar icons participate in arrogant, violent and self destructive acts. White people hide behind innocent surfaces and get away with this all the time.

- **Nell Daniel**
nelldaniel.com



Aftermath

Christine Ledoux

2020

Mixed Media

28x23



Survivors of love

Christine Ledoux

2020

Mixed Media

10"x8"



Witness

Christine Ledoux

2020

Mixed Media

10"x8"

Christine Ledoux has explored careers in architecture, landscape design, and counseling psychology. Her interest in the visual and fine arts have been a consistent thread through all since childhood. Mixed media and photo based collage has been the primary approach in her work. Christine Ledoux's work encourages discourse on personal relationships and contemporary social issues including racism and gender based violence.

Christine Ledoux has exhibited in multiple locations in New England and was a member of the Uforge Gallery for a number of years. She has been a featured artist at the Kynnaston School in London, England and her work is in a number of private collections.

Christine Ledoux is an experienced art and trauma therapist, and is a certified SoulCollage facilitator. She can be reached at Christine Ledoux ART with Spirit on Facebook and Instagram.

- Christine Ledoux



The daughter

Eva Lee
2022
watercolour
24"x20"



Waiting

Eva Lee

2021

Oil on canvas

40"x30"



Spring

Eva Lee

2021

Oil on canvas

40"x30"



Easter Lilies

Eva Lee

2022

Watercolour

12"x15"



Hope

Eva Lee

2022

Watercolour

12"x15"

My painting series of "Touch and Healing" represents the victim's experience in violence and war. The portrait is a combination of a woman figure and nature. I was inspired by healing in the Bible. The painting contains the story of a person's inner fear and anxiety; her soul and body freed by healing hands. According to the Bible, the God's hand is a symbol of protection and healing. "Keep me, O Lord, from the hands of the wicked; protect me from men of violence who plan to trip my feet." Psalms 140:4. "He heals the brokenhearted and binds up their wounds." Psalms 147:3

I believe in spiritual healing. The healing moment of a person in danger and hardship, yet at peace. The healing hands gives comfort and encouragement.

The healing hands is not just an object, it could represent anyone, like family, friends, or society. The recognition of victims helps the restoration and healing in their lives.

The soft and warm tones dominate over the darkness. The healing of the body and soul overcomes its hardship. The human body is like an old tree with many scars. A tree is like a victim who cannot ask for help. They are waiting for someone to reach out and comfort them. The healing hands restores their soul and body. It is our hopes and dreams that drives us through our time of despair.

- **Eva Lee**
evaleeFineArt.com



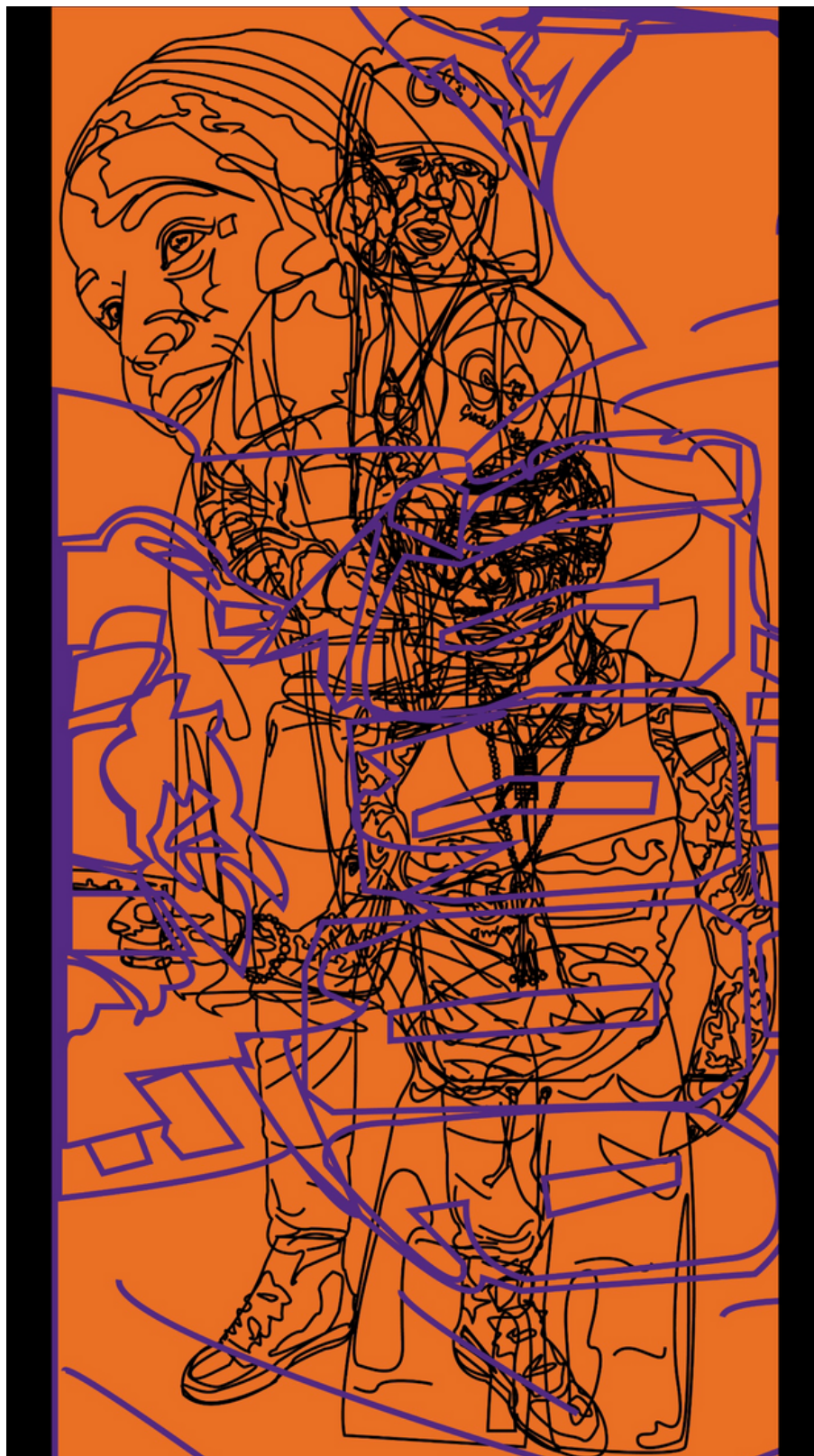
Untitled 1

Bugzdale Jackson

2020

Ink jet print on unstretched canvas

66"x36"



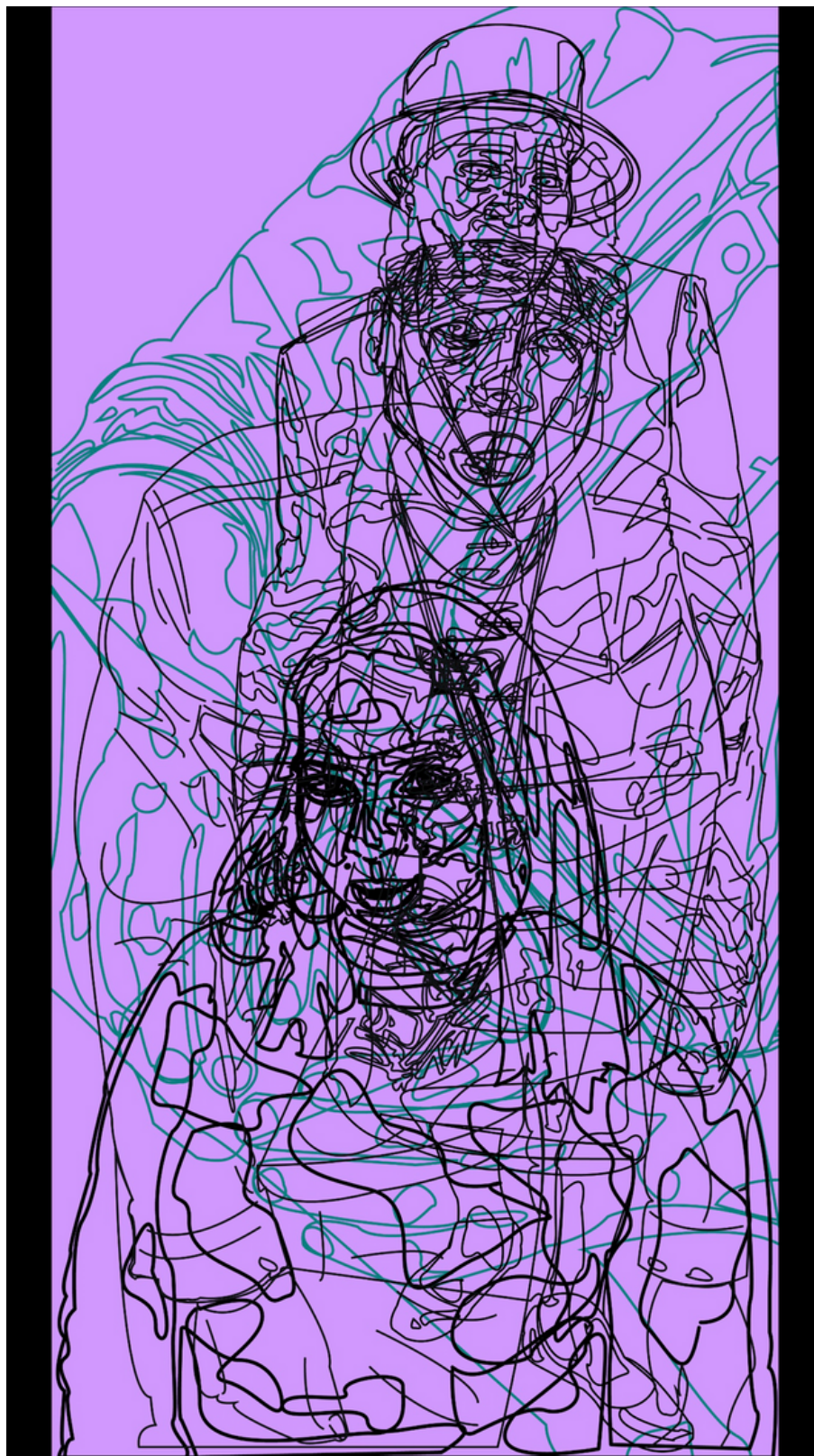
Untitled 2

Bugzdale Jackson

2020

Ink jet print on unstretched canvas

66"x36"



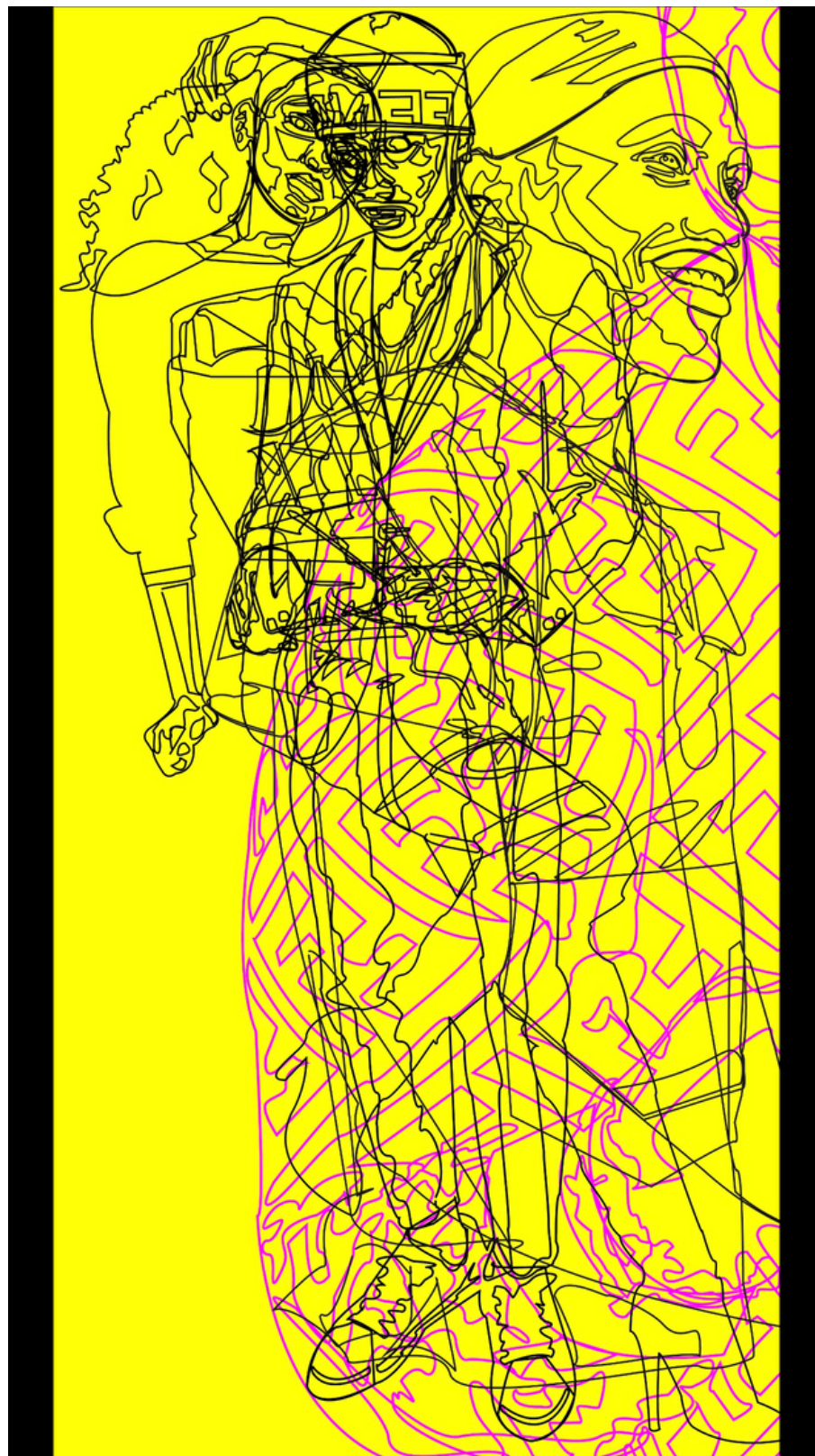
Untitled 3

Bugzdale Jackson

2020

Ink jet print on unstretched canvas

66"x36"



Untitled 4

Bugzdale Jackson

2020

Ink jet print on unstretched canvas

66"x36"



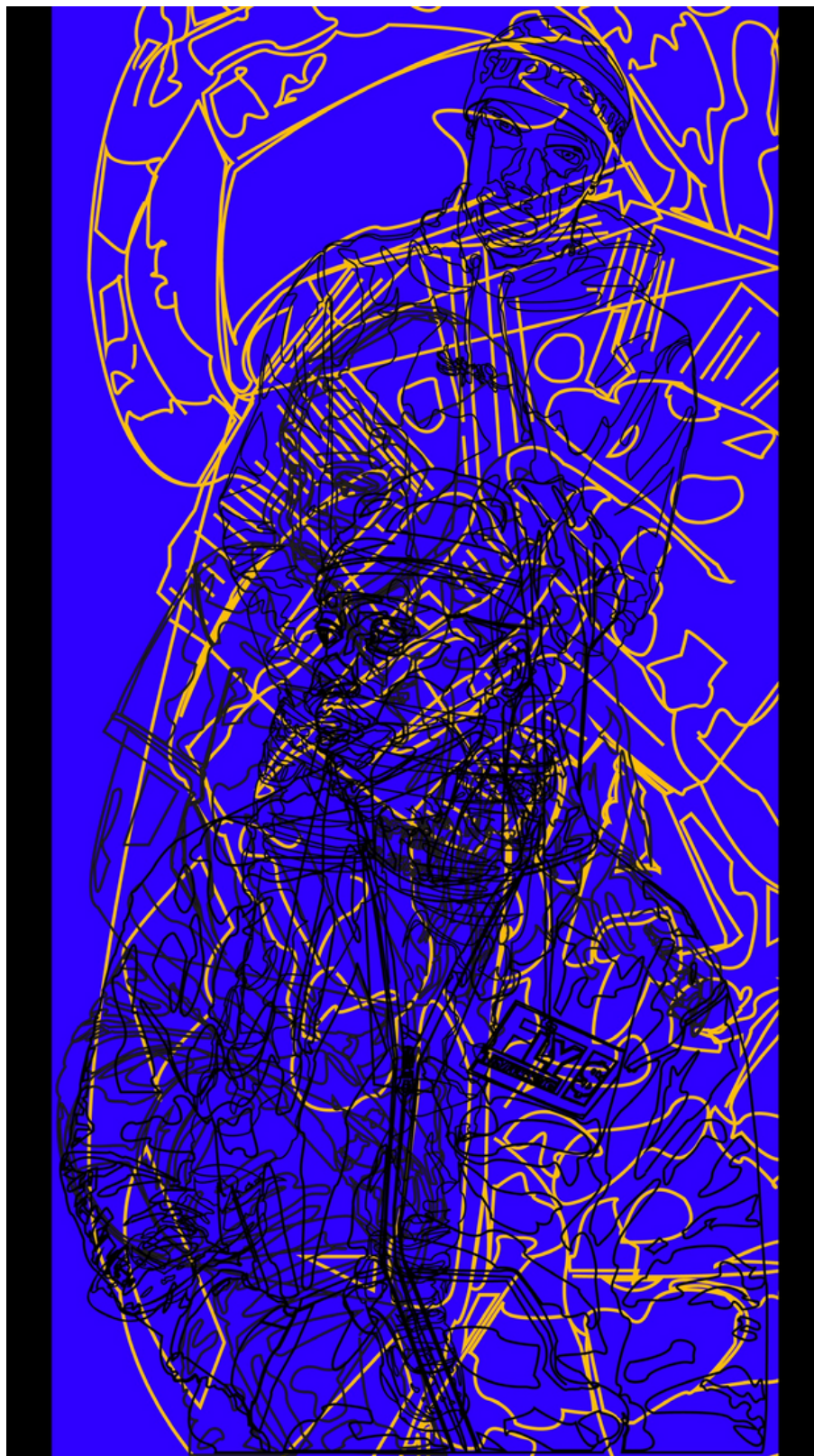
Untitled 5

Bugzdale Jackson

2020

Ink jet print on unstretched canvas

66"x36"



Untitled 6

Bugzdale Jackson

2020

Ink jet print on unstretched canvas

66"x36"

Through my art, I amplify ideas about the black experience in our society. I focus on the themes that affect my community: class, race, police brutality, corrupt government, death, and other issues, to show the way in which black men and women are made targets, and to find a way to celebrate the lives of these under-represented individuals. I create a world where these people can survive, and find a way to be themselves, while being free from imprisonment, both metaphorical and real. I am a black man fighting for equality and social justice. My Jamaican-American background, connections with people, my dual communities of Queens and Jamaica, and outside of it, old family photos, and my memories all inform the way I make art. My art aims to spark questions. I am critical of conventions surrounding the hierarchy of subject matter and the materials traditionally used in painting. Thinking about the fragility of our existence, I strive to use materials that make real connections with the subject matter to capture the feeling of life's preciousness.

- **Bugzdale Jackson**
bugzdale.com



Observe

Roberta Moore

2018

Oil on canvas

23"x19"

This piece is about women's rights and discrimination. The hooded figure is it observing? Being observed? Observing the rules of culture enforced upon her? Think about the person looking out and those that stare back. Think about the beauty magazine eyes, the media enforced expectations on women as one thing, then compare that to the potentially portrayed figure.

Roberta Moore is a traditionally trained watercolorist from U.K. who for some time in varied sessions explored multi media at The New Art Center in Newton. Continuing from her studio in New Hampshire she is a successfully sold artist at the renowned Mass Art annual Auction for many years.

- **Roberta Moore**

roberta-moore-artanddesign.com



Mother Ukrainian

Kathleen Wells

2022

Acrylic

14"x18"



Mother Ukrainian 2

Kathleen Wells

2022

Acrylic

11"x14"



What I've seen

Kathleen Wells

2020

Acrylic on wood

11"x14"

Among so many moving photographs of ukrainians fleeing the horrific russian invasion, I found the images of mothers carrying their babies especially wrenching. we can never really know another's terror – or determination or heartbreak – but in the faces of these mothers, I thought I saw reflected both the horror of their present lives and the hopes they carried in their arms for the future. among so many moving photographs of ukrainians fleeing the horrific russian invasion, I found the images of mothers carrying their babies especially wrenching. we can never really know another's terror – or determination or heartbreak – but in the faces of these mothers, I thought I saw reflected both the horror of their present lives and the hopes they carried in their arms for the future. They can never unsee what they have seen. I can relate in my small way.

- **Kathleen Wells**

Recollecting Afterimages: Portrait of Survivors
July 16 – August 31, 2022
Curated by Sun Jung

Part 1
Virtual Exhibition @Spatial
Presented by KCSB
Coordinated by Eva Lee

The Virtual Exhibition @Spatial is sponsored by the Boston Cultural Council, 100Stage, and Jungfrausis.

Part 2 New Art Corridor, Newton, MA
Presented by New Art Center
Coordinated by Rose Perriello

This exhibition is a part of the Black, Indigenous, and People of Color (BIPOC) Curatorial Program. As a community arts education space, the New Art Center believes that art creates change. With a 44+ year history of building community through art, we recognize it is crucial to use our platform to fight systemic racism and social injustices. The BIPOC Curatorial Program enables curators who identify as Black, Indigenous, or People of Color to develop and share exhibitions that spark dialogue, share personal vision, and personal experiences through curation. We hope this opportunity will create much needed dialogue to counter systemic racism.

The New Art Corridor is sponsored by The Village Bank, Mark Development, and the Massachusetts Cultural Council.

The sponsors of the BIPOC Curatorial Program include: The Village Bank, The Cambridge Savings Bank, Newton Cultural Council, and The Harmony Foundation.