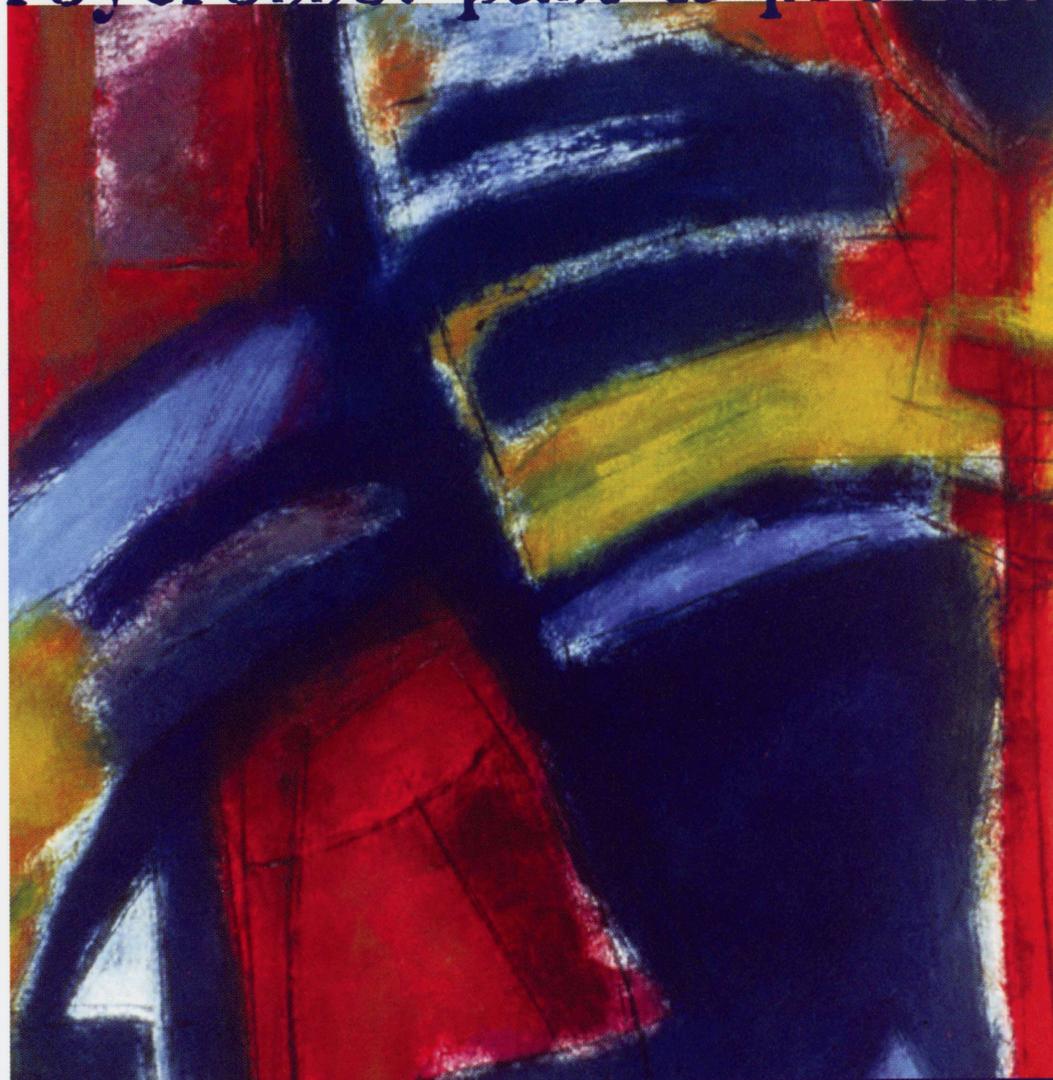


roycrosse: past & present



sculpture. paintings. works on paper & books



"Transition Piece, with Blue" 2003, 12x12"



"The Crone" 1997 5'10"x12" base

#### Works Included in the Exhibit

- "Gotta Quit New York" 2003, artist's book, 13x4"  
From the collection of Valerie Wilson Wesley
- "Dream Penis" 1999, artist's book, 11.5x15"
- "Untitled" from the series Out of My Head, 1996, oil & graphite on paper, 50x36"  
From the collection of the Morris Museum, Morristown, NJ
- "Ten" from the series Sexual Musings, 1999, oil stick & graphite on paper, 57x44"  
From the collection of Patricia Patton, Newark, NJ
- "Trinity" from the series Out of My Head, 1996, oil & graphite on paper, 37x50"  
From the collection of Homer & Dara Harris, New York, NY
- "Duet" from the series Sexual Musings, 1999, oil stick & graphite on paper, 57x44"
- "Woman" from the series Sexual Musings, 1999, oil stick & graphite on paper, 57x44"
- "#LN141.96.3A" from the series Out of My Head, 1996, oil & graphite on paper, 37x 50"
- "Untitled" 1991 oil & graphite on paper, 69x45"  
From the collection of Gregory Adkins
- "Bamboo Patch", n/d, watercolor & acrylic on paper, image: 8x6"  
framed 17x15"
- "View From The River" 1985, water color, image: 7.25x7.25, framed 16x16"
- "Transition Piece, with Blue" 2003, graphite & acrylic on paper, with collage elements, 12x12"
- "Transition Piece with Red", 2003, graphite & acrylic on paper with collage elements, 12x12"
- "Trinidad", 1982, acrylic on canvas, 55x43"
- "Hood" 1982, acrylic on paper, 57x40"
- "Homage to the Artist as a Musician" acrylic on canvas, 1990, 65x50.5"
- "#A" from the series Tower, 2001-2002, oil on canvas, 50x74"
- "#B" from the series Tower, 2001-2002, oil on canvas, 48x46"
- "#C" from the series Tower, 2001-2002, oil on canvas, 46x41"
- "Marimba Piece" from the series Marimba, 1981, acrylic on canvas, 56x45"  
From the collection of Johanne B. Reid, Cresskill, NJ
- "Coast in Time" 1987 monoprint, 23x19.5" print size  
From the collection of Johanne B. Reid, Cresskill, NJ
- "Untitled" 1996, monotype, 28.5x47.5"  
From the collection of Valerie Wilson Wesley, Montclair, NJ
- "Guardian #1" from the series Guardian, 1991 mixed media, 9'hx12" base  
From the collection of Vivian McDuffie, Montclair, NJ
- "Bride" 1997, mixed media, 5'10"x12" base
- "The Crone" 1997, mixed media, 5'10"x12" base
- "Obatala" 1992, wood, iron, copper, nails, jute, 110x14x14"  
From the collection of Johanne B. Reid, Cresskill, NJ
- "Still in the Game" assemblage, 1999, wood, glass, wire, collage elements, 19x8.5" 17x9", 17.5x12.5"  
From the collection of Johanne B. Reid, Cresskill, NJ
- "Untitled" wall sculpture, 1992, wood, metals, 50x6"  
From the collection of Valerie Wilson Wesley, Montclair, NJ
- "Untitled" (from the series Art Links Miniature Golf Exhibition), 1997, wood, sheet metal, wire mesh, magazine photographs, in four parts: 74"x12x4.5"; 74x13x5"; 72x11.5x3"; 71.75x12x4.5"  
From the collection of the Morris Museum, Morristown, NJ

Special thanks to the lenders to the exhibit for their generosity and support.



"Untitled" 1996, monotype, 28.5x47.5"

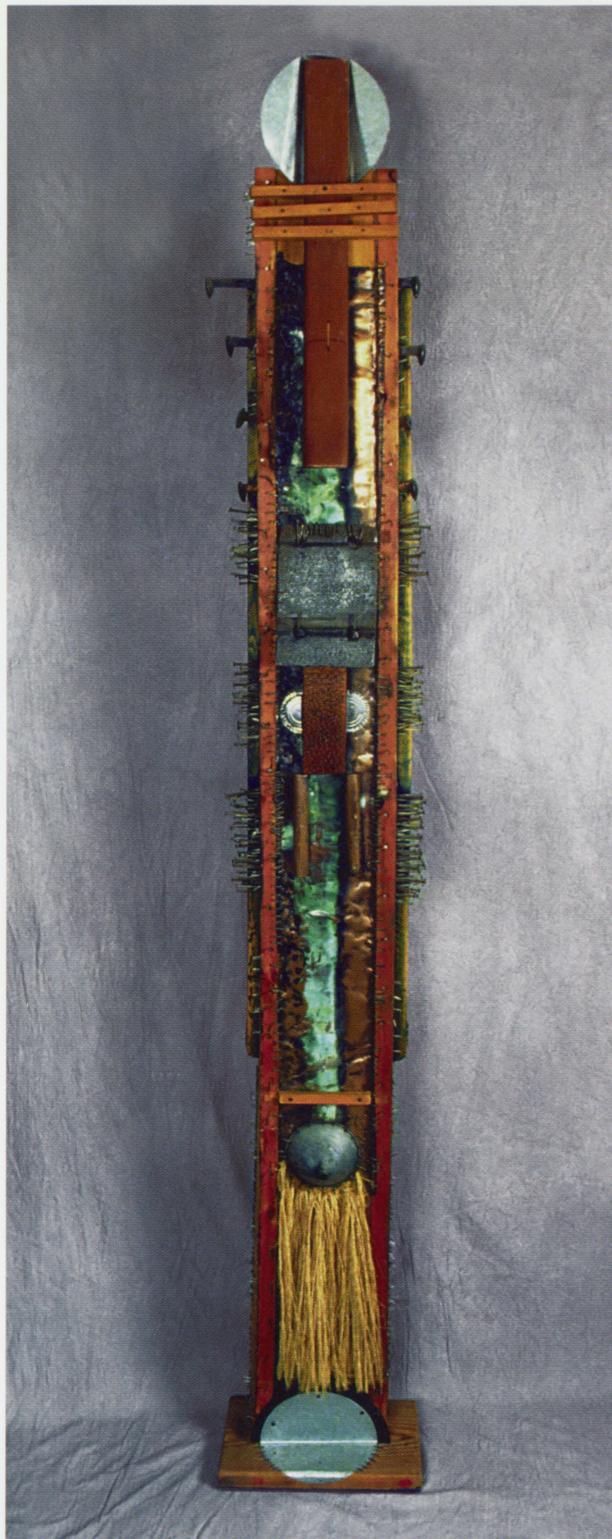
**WILLIAM  
PATERSON**  
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Design: Professor Angela DeLaura



This exhibition was made possible in part by a grant from the New Jersey State Council on the Arts, Department of State



"Obatala" 1992, 110x14x14"



"Untitled" from the series Out of My Head, 1996, 50x36"



"Homage to the Artist as a Musician" 1990, 65x50.5"

#### SELECTED AWARDS

- 2002/03 Joan Mitchel Award/Joan Mitchel Foundation
- 2001 Regrant Geraldine Dodge Foundation in Conjunction with Newark Council, *No Seat in the Park*  
Artist in Residence: Experimental Printmaking Institute, Lafayette College, Easton, PA
- 1997/99 New Jersey Transit Award for Sculptured Seating ABSOLUT CROSSE, for Absolut Vodka.  
Artist in Residence: Lafayette College, PA
- 1992 Artist in Residence: The Newark Museum, Newark, NJ
- 1991 New York State Council for the Arts: Regrant Award

#### EDUCATION

- 1974 Design: Ryerson Polytechnic Institute, Toronto, Canada
- 1968 Diploma in Art, Central Technical School, Toronto, Canada

#### SELECTED GROUP SHOWS

- 2003 Galerie Francoise, E.S.F MD: Black Russian
- 2002 San Jose Contemporary Museum of Art and Design  
Costa Rica  
Artist Books, Ben Shahn Gallery/William Paterson University: Life with Pocket Change  
Foreland Street Gallery/Pittsburg: Artist Books  
Banana Factory Gallery, Bethelam, PA. Artist Books  
International Gallery Olando, Florida Gallery Artists.  
Dizyners Gallery, Philadelphia, PA
- 2001 The Artist Image Resource, Pittsburgh, PA  
International Gallery, Four person Show. Orlando, FL
- 2000 Newark Museum, NJ, Artist in Residence  
Skilman Library, Lafayette College: Where are the Books
- 1999 Casa Lamm Gallery, Mexico City: Visiones Graficas  
Uncommon Perspectives, South Shore Art Cent.  
Cohasset, MA  
Samuel T. Chen Fine Art Center: Central Connecticut State University  
Soho Creative, NYC
- 1998 Casa Lamm Gallery Artists Books/USA and Mexico.  
Chicago Cultural Center, The Absolut Expressions Collection  
Taller de Arts Plasticas Rufino Tamayo, Oaxaca, Mexico  
Painted Bride, Absolut Expressions  
Atlanta Arts Festival, Absolut Expressions  
HBO Gallery New York: Jazz, NYC  
The R Gallery, Soho, NYC: Heart Works: National Black Art Festival, NYC  
The Morris Museum, NJ: Recent Acquisitions (Sculpture)
- 1997 Taller de Arts Plasticas Rifino Tamayo, Oaxaco, Mexico  
Camille Love Gallery: Galery Artists. Atlanta, GA  
William Benton Museum of Art, CT  
The Morris Museum, NJ: The Miniature Golf Project.  
Charter Oaks Culture Center, CT Caribbean Connection
- 1996 The Montclair Art Museum: The Montclair Artist Colony  
Ashuah Irving Gallery, Boston, MA Totems  
Ben Shahn Gallery, William Paterson College: A New Jersey Biannual  
Chubb Corporate Gallery, Warren NJ: Aspects of African American Art.

#### SELECTED SOLO EXHIBITIONS

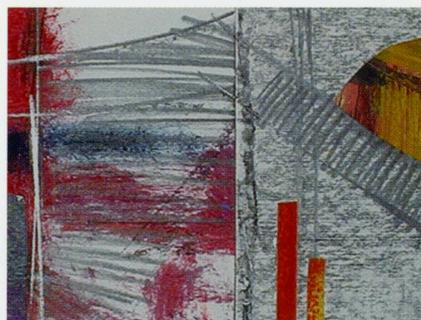
- 2003 roycrosse, Ben Shahn Gallery, Wayne, NJ
- 2001 Military Park NWK. *No seat in the Park*
- 2000 Landor Gallery, Newark: Sexual Musings
- 1998/99 Visions and Spirits, Craftery Gallery, Hartford CT  
The Monmouth Museum 1998  
Gaelen Gallery: Fetish recent sculpture
- 1999 Westminster Gallery, Broomfield College, NJ  
Drawings and Prints, The Morris Museum, NJ
- 1997 The Morris Museum; OUT OF MY HEAD  
Peg Alston: New Works, NY
- 1995 Montclair Art Museum, Montclair, NJ.  
Gateway Four, Newark, NJ: "Power & Circumstance"
- 1994 Spelman College, Atlanta, GA. "Gathering of the Spirits II"  
Johnson & Johnson World Headquarters, Princeton, NJ  
World Financial Center, New York, NY: "Past/Presence"

#### SELECTED PUBLIC COLLECTIONS

- New Jersey Transit, NJ
- Schomberg, NY
- Experimental Printmaking Institute, PA
- Absolut Vodka, NY
- Fyizer Corp. NYC, NY
- Merrill Lynch, New York, NY
- The Montclair Art Museum, NJ
- Johnson and Johnson Family of Services, New Brunswick, NJ
- The Morris Museum, NJ
- Massachusetts College of Art, Boston, MA
- Rutgers State University, NJ
- Home Box Office (HBO), NY
- The Newark Public Library, Newark, NJ

#### SELECTED BIBLIOGRAPHY

- Dan Bishoff, Star Ledger, 2001
- Barbara Kukla, Star Ledger, 2001
- Johnnaton Cusiano, Star Ledger, 2001 (No seat in the Park) UPN TV.
- Professor Curlee Holton, A Retrospective, 2000
- Professor Arline Lowe, Revelations in Rubble, 1999
- Judith Montminy, Boston Sunday Globe, March, 1999
- Sally Deering, Jersey Journal, (May 99)
- Professor Curlee Holton, Visions and Spirits Essay, July, 1999
- Nancy A. Cusack, Curator: Uncommon Perspectives, 1999
- Absolut Expressions Collection, Art News, April 1998
- Ethel Williamson, (profile) For Newark Arts Publication, Spring, 1998
- Don Bischoff, Star Ledger, 1998
- Stephen Klindt, Executive Director: Out Of My Head  
The Morris Museum, 1997



Paintings, drawings, sculpture, prints, books: roycrosse moves effortlessly from one media to another, his artistic focus jutting between the components of his art. He has a flair with materials of every sort (ranging from the traditional to the unconventional) and the ability to develop elemental and universal themes of life with both humor and intensity. The work is spirited and inventive and full of earthy fertility, but also studied, and serious, and skillfully composed. The artist draws his inspiration from different cultures – roycrosse was born and raised in Port-of-Spain, Trinidad, and educated at the Ryerson Polytechnical Institute in Toronto, Canada.

The work manifests a knowledge of African sculpture, Caribbean folk art and religion, and Modernism, and throws all those possibilities and strategies into an idiosyncratic mix where the rational and the irrational are allowed to mingle.

roycrosse speaks about drawing as his “first voice” He says it is “both the framework and vocabulary for exploring visual ideas and notions of spirituality.” This is an artist for whom drawing is a daily ritual and is the basis of work in all media. The paintings of roycrosse connect strongly to his drawings and to the Western Modernist tradition. With the paintings come the introduction of color - an intense palette of warm colors the artist seems to favor This serves to heighten the work’s expressive complexity and emotional tension

The paintings often contain abstract figural images composed largely of organic and geometric shapes, layered and often interlocking. The sensuous beauty of the paint compliments the life-force aspect of female sexual and generative powers, a theme explored in series. The compositions are enticingly edgy, emotionally explosive, but never out of control These are formally complex works placed deliberately on a boundary moving between a considered motif and an intuitive response.

The sculptures, usually assemblages created from found materials, skillfully incorporate signs and symbols into totemic objects. The conceptual focus of these works is both social and historical The artist has scavenged around and assembled the materials that, in part, address the question of what it is to live in a consumer culture. The shamanistic icons are realized in a variety of media including wood, cloth, and steel There is substance in the recognizable integrity of the aggregation of material and meaning. But the materials are only part of the reference. Ancient and primitive cultural and spiritual sources are explored and mixed with contemporary American urban-industrial representations and the resulting symbolic iconography is packed with content.

In all of his work, we see that roycrosse has a natural instinct for what makes an image memorable and the means to achieve that. He understands how to strip down the narrative to produce a more direct visual icon, can balance the serious with urbane humor, and enchant the viewer with a funky craftiness. We see here an artist robust in his creative powers and sure in his idiosyncratic vision.

Nancy Einreinhofer



“Coast in Time” 1987 monoprint, 23x19.5” print size



“Still in the Game” assemblage, 1999, 19x8.5” 17x9” 17.5x12.5”