

Mathews County, Jorge Benitez, oil on canvas



Homeland Security, Jorge Benitez, 2003, oil on canvas

JORGE BENITEZ is a professional painter and graphic designer. He has a B.F.A. in painting and printmaking from VCU where he is also an M.F.A. candidate.

Born in Cuba, then moving to Europe, Benitez came to the U.S. in 1966. After serving as a military artist and receiving a B.F.A. from Virginia Commonwealth University, he went on to pursue a career in fine arts and graphic design. Benitez teaches at the Virginia Museum of Fine Arts, VCU, John Tyler Community College, and the Hand Workshop (now called the Visual Arts Center of Richmond).

"I am not a political artist. Yes, the work addresses political issues, but it places them in a historical context and does not ask the viewer to take action or adopt a particular viewpoint. Of course, I have a very specific set of beliefs, but I also know the difference between art and mass communications. Furthermore, I am not interested in propaganda or irony for the sake of irony. In this respect, my drawings and paintings serve as biased little chronicles of a troubled time. They speak through a traditional visual language rooted in meticulous execution and craftsmanship, and they make no attempt to overwhelm through either scale or shocking content. If anything, the work is surprisingly quiet, precious and unassuming in spite of its troubling and, for some, embarrassing themes." **Jorge Miguel Benitez**



Sasha Gay Overstreet is a painter and artist currently residing in Richmond. *"My work comes from my interest in both science and art, and where the two come together, as an explanation of environment, internally and externally. My process is simply an exploration of the everyday things that pique my interest and leave me questioning the 'whys' of the world."* **SGO**

For **May**, **art6** presents an exhibition of paintings (in oil) and drawings (in graphite) by **Jorge Miguel Benitez**—'Gentle Disturbances'—and two-dimensional collage and painting by **Sasha Gay Overstreet**—'Where It All Goes.' May 6 – May 29, with a First Friday reception May 6 from 7 to 10pm. Please join us.

Also in the month of May:

Saturday, May 7, 8pm
Starr Foster Dance Project,
in collaboration with **Douglas Hayes**,
presents 'Cameraworks'
featuring the premiere of the video 'Seven Sisters'
also an encore presentation of 'Experiment in a Bag'
and a preview of 'Heroin(e),' a work in progress **\$8**

Saturday, May 14, 8pm
Black Swan Writers
Poetry/prose reading
Admission is free

Friday, May 20, 8pm
Pinkney Near Memorial Lectures in Art History Series:
Guest-speaker **Dr. Robert Hobbs**, speaking on
'Fluxus and Conceptual Art' **\$5** at the door
Free to current **art6** members, **reception** to follow

Friday, May 27, 8pm
Music from **Rattlemouth**
Cash bar, free nibbles
\$5 at door

Saturday, May 28, 1–4 pm
Postcard Workshop at **art6**
Mim Golub, instructor; class size limited
Registration \$15, make checks payable to **art6**
Supplies list made available at the gallery or via e-mail

art6

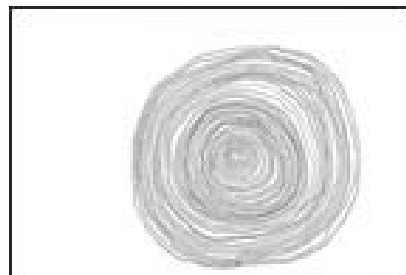
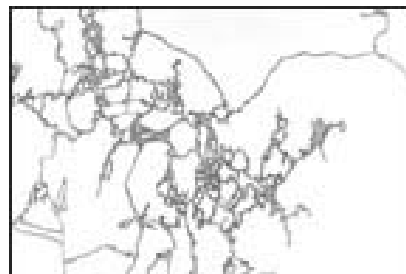
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Benitez pieces are 'satiric' Strangelove;
Gay Overstreet works like shots 'over street'(s)

Jorge Benitez's technical skill and abilities as a painter and meticulous craftsman are evidenced in the white-hot glow and glare of his various sardonic annihilations, iconography, and metaphoric 'mushroom' 'fallout'(s). The thick, creamy roiling dust and incendiary palette are indeed well executed. The works can also be surprisingly lulling and serene (even 'precious' as Benitez puts it).—Existential and rhetorically loaded vignettes imminently blown to hell—and seemingly doomed to repeat and forever continue anew in the feeble euphemistic guise of 'defense and security.' Benitez's pieces ultimately impress and are effective not only for their draftsmanship, painterly skill (intermingling of paint, color, gradient and value for effect), the shimmering, almost photorealistic highlights and nuance, but perhaps chiefly for the timely subject matter with regard to the works wry but sad truth(s).



In the digital dust and debris, 'pixelled' pointillism, and scribble and scrawl of **Sasha Gay Overstreet's** painting and collage, you might see a labyrinth or some spidery, veiny, many-roaded map.--Something Zen and akin to an ink-blot, 'Rorschach' or what used to be referred to in 'Art 101' simply as line drawing, limning, or prefiguring. Perhaps aware of Overstreet's interest in the confluence of science and art, this reviewer was reminded of those cross-sectioned cells and slide plates we looked at under the microscopes of all those high school and college science classes. The work is simple yet potentially very complex, unassuming yet highly presumptuous, naïve and childlike yet mature, restrained, even sophisticated. Certainly one has to try to look past any colorless and apparent slightness, unsubstantiveness or unremarkability to see some profundity and lyric grace merely of line, form, and space, not to mention the attendant complexities, geometry and mathematics that come with any 'Pollock'-like latticework, matrix or microcosm. That said, this is essentially abstract spareness and expressionism at its most bare-bones and fundamental, marginal and demanding.



Sasha Gay Overstreet

Be sure also to come out and support the very fine **Black Swan Writers**, as well as the always innovative and entertaining dance of the **Starr Foster Dance Project**.



Cameraworks ('Seven Sisters'): Starr Foster Dance Project

art6 is pleased to present its next speaker and guest in **The Pinkney Near Memorial Lectures in Art History Series—Dr. Robert Hobbs**—speaking on the subject **'Fluxus and Conceptual Art'** (see back for more details). Hobbs is the **Rhoda Thalheimer Endowed Chair of Art History** at Virginia Commonwealth University. The talk is free to current *art6* members and may be viewed as an introduction and overview to inform and expand on the upcoming **'Fluxus Redux'** exhibition in July. Look for a thoughtful, enlightening evening in this outstanding, ever growing, and praise-garnering new series of renowned and distinguished artists and scholars speaking on a disparate and diverse range of subjects and issues in the arts. TMH
For more about these and other upcoming *art6* events, visit www.art6.org or phone 804.343.1406. To contact the editor of *art6* and **BroadStrokes**, phone **Thomas M. Humphrey** at 804.794.7579. *art6* is located at 6 East Broad Street, Richmond, Virginia 23219. Gallery hours are Wed.-Sun. 12-4pm. —We invite you to attend.

As most of you know, *art6*'s **Andy Coppola** has weathered an unfair and absurd charge, inconvenience, and expense uninvitedly incurred by the Richmond police, but seems to have emerged relatively unscathed and safe in the support of his fellow gallery members and the rectitude born of artistic integrity, intent, and unimpugnable merit. Charges against Andy have been 'withdrawn' (which is not exactly tantamount to having a case 'dismissed' but encouraging nonetheless).

It is this editor's opinion that if ever there were a complete nonissue and utter waste of tax dollars and court time on an already taxed 'justice' system, this is it.



Andy Coppola

art6 congratulates artist member **Judy Little**, Associate Professor of Fine Arts at Virginia Union University (and a faculty member at VUU since 1991), on the opening of the university's new art museum in The L.



Douglas Wilder Library. Ms. Little, instrumental in this new presentation of the collections, gave an overview of the museum in her remarks at the reception in connection with the inauguration of the university's first female president, **Dr. Belinda G. Anderson**. The collections at VUU include an outstanding array of works by famed American artist **Thornton Dial** (shown left).



California glass sculptor **Mary White** discusses her lighted "hut" of glass bricks with *art6* Board Member **Barbara Brown**.



Thornton Dial



Above: **Susan Hankla, Cleopatra Mathis, and Martha Dill** at Frost Place Event in Richmond. Below: Reception on the **art6** Mezzanine after the Frost Place Workshop Poetry Readings. More about the Richmond events on the Frost Place website: www.frostplace.org Photos by **Jack Glover**



The Frost Place gratefully acknowledges the gift of free or discounted space to hold its On-the-Road Workshops by the following organizations:

- Mills Pond House, St. James, NY
www.stacarts.org
- Tricia and Jack Pearsall of The Ellen Glasgow House, Richmond, VA
- Art6, Richmond, VA
www.Art6.org
- Poets House, New York, NY
www.poetshouse.org
- The Firehouse, Burlington, VT
www.burlingtoncityvarts.com
- The University of Vermont
www.uvm.edu
- The Andover Bookstore
www.andoverbookstore.com
- Paul's Chapel, Lutheran Campus Ministry at the University of Delaware
www.copland.udel.edu

BroadStrokes, art6's complimentary in-house publication, show review, and newsletter, is offered both online and at our gallery for reference. **BroadStrokes** is released about once a month, or per performance or event, and serves to survey, critique, and document current exhibitions.

*Dr. Robert Hobbs of VCU
to Present 2nd*

*Pinkney Near Memorial
Lecture in Art History*

at art6

To expand on and introduce some of the themes of "Fluxus Redux," its forthcoming July exhibition and series of happenings curated by Mitzi Humphrey, art6 Gallery will present a lecture at the gallery on Friday, May 20 at 8 pm by Dr. Robert Hobbs, Virginia Commonwealth University's Rhoda Thalheimer Endowed Chair of Art History. Dr. Hobbs will speak on the topic, "Fluxus and Conceptual Art." This will be the second in the series of "Pinkney Near Memorial Lectures in Art History," a series initiated by art6 Gallery in 2004 to feature noted art historians from within and outside the Richmond area and to honor the memory of Pinkney Near, the first Chief Curator of The Virginia Museum of Fine Art. Dr. Hobbs was U.S. Commissioner and Curator of *Kara Walker: Slavery! Slavery!*, which was selected as the U.S. Official Representation at the 2002 São Paulo Bienal. From 1983 to 1987 he was Director of The University of Iowa Museum of Art. He has held professorships at Cornell University, Florida State University, and Wake Forest University and has lectured at Yale. He was U.S. Commissioner to the Venice Biennale in 1982, and was Chief Curator of Contemporary Art and Chair of Curatorial Division, Tehran Museum of Contemporary Art and Director of Museum Studies Program, Farabi University, Tehran, Iran in 1978. Dr. Hobbs has curated numerous exhibitions including ones at The Brooklyn Museum of Art, The Whitney Museum of American Art, The Art Gallery of Ontario, Kröller-Müller Museum in The Netherlands, Musée d'Art Moderne de la Ville de Paris, Städtische Kunsthalle in Düsseldorf, The Phillips Collection, Renwick Gallery of the National Museum of American Art of The Smithsonian Institution, Seibu Museum in Japan, Mint Museum of Art in North Carolina, and Sara Hilden Museum in Finland. A reception will follow the lecture, and art6 requests a \$5.00 donation. The lecture is free to art6 members.