



WADE SCHUMAN

WADE SCHUMAN

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Wade Schuman: Inventing the Real

by Ronald R. Bernier, Ph.D.

Much of contemporary art is characterized by a return to 'realism,' to a resurrection of the figure, and to the idea that painting, having survived formalist modernism, is once again interested—and interesting—in the world of the visible. The painting of Wade Schuman, distinguished by observational skill, technical mastery, and recognizable subject matter is, however, less about Realism and more about Illusion. What is at issue in his painting is not how depictions are made to convey the look of the subject, but rather how recognition—the most basic relation we have to the world—functions in a distinctive way within the painting.¹

Schuman's painting is about seeing the ordinary stuff of this world and finding its complexity, revealing the tremor of oddness in that ordinary. The small, intimate still lifes, for instance, shed the genre's traditional iconography and perspective and take on the character of hallucination, what one writer has called "alternative realities"² and what the artist himself calls "artificial reality,"³ to suggest something of the constructedness of these likenesses, the idea that his realism is not the reproduction of a prior reality. How, one wonders, did the marine creature, in the zoological non sequitur of *Fish and Bones* (1997–99), find itself in the moss-bed of a plush forest interior in both mammalian and lepidopteran company? And what are we to make of the combination of coffee mug, napkin, spoon, and breakfast crumbs, together with human hand and bee (*Hand with Bee*, 1996), or the taxidermic bricolage of fragile bird and horny horseshoe crab (*Horseshoe Crab, Bird and Fly*, 2003)—the "ultimate little monster" the artist calls him? Each of these bizarre configurations is made even stranger in the disengaging downward perspective from which we view them, the body bereft of its normal spatial coordinates in picture-looking. While the artist bristles somewhat at the label, one can't help being put in mind of the Surrealist fascination with jarring juxtaposition and random combination, most famously articulated by nineteenth-century poet, the Comte de Lautréamont, who described an encounter with seductive beauty and its sad evanescence as "the chance encounter of a sewing machine and an umbrella on a dissecting table."⁴ Schuman's *nature mortes* vivify this simultaneity of beauty and death, transcendence and finality. The whole edifice of representation is at work in these canvases, but it is a representational *imaginary*, a real, as Jean Baudrillard described it, "without origin or reality: a hyperreal."⁵

The larger figurative pieces seem to offer more to the viewer; they seem to satisfy a craving for storytelling, yet it doesn't take long to realize that nothing really 'happens' in these saturated *mises en scène*. His actors—and actors is the right word, I think—haunt rather than inhabit their space; they are isolated, enthralled, heavy in their own half-conscious reverie.⁶ Their settings—in *Red Couch (Aftermath)* (1991) and *Blind Singer* (1992–94), for instance—are calm, silent, and moody in an enveloping ominous darkness, like classic film noir. In *Conversation* (1996–97), amid the vanitas clutter of a dense, hermetic interior—where crockery and cutlery teeter precariously on the edge of a sharply uptilted table surface—one figure leans forward, too close, whispering (why whisper?) to his only companion; yet the latter is absorbed in his own thoughts, or maybe they're memories; in any case he's disengaged from the moment—this moment—of communication. There are no ingratiating gestures or glances to accommodate the viewer. There is no conversation taking place, and thus the narrative slips away, frustratingly out of reach. Composition here is tightly

Cover: *Passages (Rowing Man)* (detail), 1998–1999, oil on linen

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controlled, a series of concentric circles and contradictory parabolic spaces—plates, bowls, and mug; the rounded table edge; the fluent contour of heads, shoulders, and arms; and an outer echo in the repetition of the dogs' heads. We look simultaneously up and down. In *Woman with Pig* (2000–01), the shaped canvas itself does much to eliminate the convention of self-contained illusion, and again there is the frisson of juxtaposition, animal and human, the smooth curves of their forms mirroring one another, with no other apparent reason for their odd coming together. Similarly, in *Man with Swan* (2001), a naked, paunchy, middle-aged man is absurdly paired with the seductive avian sign of virility and sensual pleasure.

More familiar perhaps is the apparently conventional narrative sequence of the triptych *Passages*, with a plot that unfolds from beginning to middle to end. In the opening 'scene,' *Conflict* (completed in 1996), we witness some violent action in the lower left foreground, tiny in scale and nearly dismissible, like the signifying human drama of man and nature as told in incidental detail in the moralizing landscapes of seventeenth-century painter Pieter Breughel. One shirtless adolescent male pummels another on a tranquil summer evening in the manicured suburban neighborhood of the artist's Midwestern hometown. The cave-like darkened enclosure, with its mailboxes and garbage pails in ordered formation and dazzling streetlight sentinel, is the perfect noirish setting for this soundless and unseen brutality. In the closing scene, sardonically titled *Resolutions* (completed five years later in 2001), the same tunneled format focuses on the city—New York's West Thirty-Eighth Street, where Schuman now lives and works—silenced and shrouded in snow, all signs of human action erased, save for a lone traveler making his buffeted way home. The distance between the two—indeed, the 'passage' from opening scene to closing frame in the standard noir theme of the quest—is traversed by the iconic *Rowing Man* enclosed in a womb-like oval, seen from above, from a 'crane shot' as it were, the precarious vessel carrying a solitary, faceless traveler accompanied only by the undisturbed, delicately perched and ubiquitous coffee mug. While perhaps a more self-conscious autobiographical reference, the temporal unfolding of conventional narrative, is again disrupted; the story disappears in a more sinuous plot development, leaving a haunting multiplicity of possibilities in its absence.

A deliberate compositional strategy is at work in all of Schuman's 'vignettes'—curious combinations of objects and substances, disengaging perspectives, forestalled narratives—wherein the painter never quite gives it all away, preserving in imaginative open-endedness the precarious balance of tension and desire. In *Man Entering Room (Reoccurrence)* (2000–01), while a fleshy, faceless couple clutch in embrace in an otherwise empty interior (the artist's own studio-residence), an older man enters the scene at the left. He is not yet aware of the secret tryst just around the corner; his attention, rather, is momentarily caught by something to our left, 'off-stage,' or perhaps better, 'off-camera,' as if the artist's lens has zeroed in on a particular private and psychological moment, setting up an intriguing tableau of expectation. The anxiety of juxtaposition repeats—outside/inside, public/private, near/far, and more subtly in the echo of shape in the embracing couple in the background and the twisted limbs of the bonsai tree in the foreground. Moreover, the painting's subtitle invites speculation. What, we want to know, is happening exactly? Has the man returned unexpectedly? Or perhaps what we see is not 'happening' at all, at least in any conscious sense. Maybe it is about memory, about specters of the past, that kind of return—like memory—from the past. Elevators, a bank of them visible in the corridor just over the shoulder of the entering man, are, after all, a mode of transport from one 'layer' to the next, rising to the surface, often conveying this very sense in psychoanalytic dream typology. The feeling of something ambivalently intimate and strange seems to be the only thing we can say with certainty about

what takes place in this image. The painting reproduces in the viewer a sensation of that psychic space that Rosalind Krauss has described as the "metaphysical shudder" that is the uncanny, a concept Sigmund Freud, in his 1919 essay of that name, defined as the moment of coincidence between the *heimlich*—the familiar—and *unheimlich*—the unfamiliar—the 'uncanny', unsettling precisely because it is not known, an experience so bizarre and unfamiliar that it seems paradoxically familiar. And significantly, particularly in the immediate context of *Man Entering Room*, the uncanny is that sensation of recurrence, return of the temporarily concealed, the unbidden, in consciousness.⁷

None of this is to suggest, however, that it is purely the motifs themselves, their narrative content, that achieve the uncanny effect argued here and not, rather, the actual encounters with the particular formal features of the paintings themselves, the stylistic devices that throw the viewer's perspective off balance. The film-still quality I have argued for has certainly to do with suspended narrative of subject, but just as much with Schuman's formal inventions and manipulations, his sure method of establishing the illusion of substance while creating artificial relationships, his overall compositional strategies. Schuman's 'realism'—if we can even still call it that—is, as Baudrillard described *simulation*, "the place of a gigantic enterprise of manipulation, of control."⁸ Pictorial composition in Schuman's painting establishes a subjective, contingent, point of view: elevated perspective, sharp angles, steep or oblique points of view, iconic positioning of ordinary things—an insect, for instance, a coffee mug, odd combinations of the logically unrelated—all of which activate a seeing with greater clarity and point back to the implied presence of someone situated in the space in front of the scene or object. The images are, in fact, structurally dependent on the implied presence of a beholder outside the picture, looking at a world fictionally separate yet related through the act of seeing. Schuman's real is invented, and the recognition of its subject is extended well beyond likeness; it is elaborated by the way the conditions of representation—the medium and the psychological adjustments the painting invites—become absorbed into its content.

NOTES

1. See Michael Podro, *Depiction*, New Haven and London, 1998.
2. Owen Phillips, "Wade Schuman," in *Wade Schuman: Aspects of Reality*, Forum Gallery, New York, 2002.
3. Author's interview with artist, New York, 24 October 2003.
4. Comte de Lautréamont, "Maldoror" (1868–70) in *Maldoror and Poems*, Harmondsworth, 1978.
5. Jean Baudrillard, "Simulacra and Simulations," *Selected Writings*, (ed.) Mark Poster, Stanford, 1988, p.166.
6. The artist himself describes his practice as "like directing a drama" (interview 10/24/03).
7. Rosalind Krauss, "Corpus Delicti," in R. Krauss and J. Livingston, *L'Amour fou: photography and surrealism*, New York, 1985, p.85. On the 'uncanny,' see Sigmund Freud, "The Uncanny," *The Complete Psychological Works of Sigmund Freud*, trans. and ed. James Strachey, (London: Hogarth Press, 1953–73), vol.17, pp.234–35.
8. Baudrillard, footnote 1, p.182.

Wade Schuman and the Temptations of Allegory

by Carter Ratcliff

In 2001 Wade Schuman painted a picture called *Man Entering a Room (Reoccurrence)*. The grammar of this title suggests the flow of an action, yet the man has been frozen in mid-step. In the depths of the picture stands a naked couple. Though sexual passion has gathered them into each other's arms, their embrace is somehow static. A painted picture is immobile, necessarily, and yet, here as elsewhere, Schuman has intensified that immobility. However realistically rendered, his images of people and other creatures are statuesque. They have the stillness of emblems, of ideas held steady by the mind. Moreover, his figures appear in spaces that seem to have been thought rather than observed, though this distinction is not always easy to make.

At first glance, *Man Entering a Room* shows a plausible interior—and at second glance, as well. We see a foreground, middle ground, and background, each leading seamlessly to the next. Slowly, though, one notices that the figures in the depths of this space are more distant than ordinary perspective would permit. Space has been subtly stretched. Or, despite the continuities of this image, the naked man and woman occupy a space different from the one the fully clothed man has entered. Maybe they are thoughts of his. Maybe the disjunction is temporal: the man enters at one time, the couple embraces at another. One can, if one likes, see the two figures of *Woman and Pig*, 2001, as inhabiting the same room, but it makes as much sense—emotional no less than visual—to see them as belonging to disparate orders of existence. The woman is so lushly present that it is difficult not to cede the realm of bodies to her and assign the pig to the realm of the emblematic.

From 1989 until 1994, Schuman worked on series of paintings (not included in this exhibition) called *The Seven Deadly Sins*. There, he evokes lust with images of monkeys. Why not say that here he replaces monkeys with a pig? Yet one could say, just as convincingly, that the woman, in all her beauty, is his emblem of lust and the pig is just a pig. Or the figure of gluttony. Or, possibly, sloth. Schuman offers so many possibilities for interpretation that, sooner or later, one retreats to a realist reading. *Woman and Pig* is just what its title says it is: a picture of two mammals in unlikely proximity. Of course, this reading is only temporarily satisfactory, for one can't help asking what these two are doing together. And why the view from above, which gives the edge of the bed the force of a border between two kinds of space? Schuman's pictures always induce us to look beyond the reassurances of realism. Inducing familiar things to abandon their familiarity, he ushers us into zones of speculation. This is his most persistent tendency, and its emblem may well be the bonsai tree that stands on a small table near the open door of *Man Entering a Room*.

A bonsai tree is a plant bred to an exquisite kind of concision. It is at once a botanical specimen, a tree, and an exemplary instance of "treeness"—a natural thing and the product of aesthetic impulses that have nonetheless infused it with manifold meanings. Similarly, the products of Schuman's brush are what they obviously are, yet few are merely that. Though the pig in *Woman and Pig* is as thoroughly piggy as the woman is womanly, their juxtaposition complicates these straightforward truths. Is the woman Circe and the pig a man transformed by her enchantments? Are we to think of Ulysses? Is the woman in *The Red Couch (Aftermath)*, 1990–1991, the man's lover or an apparition embodying something lost to love? And precisely what sort of love does this scene

imply, given that the man's pose recalls Christ in a *Pietà* by Michelangelo? Obliquely, Schuman's realism persuades us to see that, if images mean anything, their meanings are inexhaustible. And potentially exhausting. Sometimes he seems to want to put a stop to meaning's proliferation.

There are many sins, but when Schuman took up the subject he limited himself to the usual seven. Thus he recalled a traditional allegory and the principle of allegory itself: for each meaning, a single, readily decipherable image. Yet his revival is fraught with conundrums. There is no strain in seeing a monkey as an allegorical figure of lust but why did Schuman depict gluttony as a hybrid creature with the legs and torso of a human and the head of a fish? Though allegory is a system of one-to-one correspondences, Schuman always goads himself to the point where such regularities unravel. The clarities of allegory turn into the ambiguities of symbol, the artist retraces a modern path.

Impatience with allegory was among the recurrent themes of early modern polemics. I'm thinking, in particular, of the Romantics' reiterated insistence that allegorical schemes can only be mechanical, confining, and dull—in short, uncreative. In place of allegorical emblems the Romantics put symbols. These, they argued, are products of the imagination and require—better yet, inspire—a creative response. An allegory is to be worked out in the manner of a puzzle. A symbol is organic and brings the imagination to responsive life. The emblematic quality of Schuman's images suggests that he has a yearning for pre-modern certainties. Nonetheless, he is an artist of our moment and his emblems always drift beyond their own clarities, to arrive at complexities that can only be called symbolic—and modern.

Schuman has said, in conversation, that *Passages* is a triptych with autobiographical overtones, some of them quite specific. The quiet street in the first painting, *Conflict*, 1996, is a scene from his youth. He does not identify the combatants in the foreground of the picture: two figures locked into a stillness like that of Hercules and Antaneus cast in bronze. Here as elsewhere in Schuman's oeuvre, human forms are emblematic, hence statuesque. The setting for this conflict is a quiet night in a suburban pastoral, and so his figures come into conflict with their world. Why this clash between actors and their stage? Because there is no simple answer to this question, the hope of allegorical clarity evaporates and we are left with the provocative mysteries of symbols: images of human conflict, natural vitality, and the enveloping comforts of darkness. The longer one looks, the more puzzling these symbols become. Eventually, they dissolve into the currents of an inexhaustibly elusive mood.

Rowing Man, 1998–99, the middle canvas in the three-part *Passages*, shows an aerial view of man in a rowboat. Though the ovoid form of the boat is centered within the oval of the canvas, this is an image of transition. The man is *en route*, as one sees easily enough, and Schuman fleshes out the story by noting that boats and water recall to him the summers he has been spending in Maine since he was a child. The model for this figure is a native of Maine and a friend so close that he counts as the artist's altar ego. Schuman describes him as a self outside himself, the person he might have become if he spent his entire life in the Maine landscape that is so important to him and to his art. He goes on to note the strangeness of boats: how these thin shells suspend one above the water, a hostile element.

Schuman's way of talking about his rowboat motif—which has recurred several times in more recent works—reminds me of Descartes's image of the mind ensconced in the body, as the latter moves through an ultimately unknowable world. Yet the precision of Schuman's realism suggests that he finds the ordinary at least partially knowable. As with the clarities of premodern allegory, so it is with the clarities of Descartes's early-modern metaphysics: Schuman is tempted.

He would like to make those clarities his own. But if he did, he would have to give up his art, which is, first and last, his means of grappling with all that resists conceptual clarity—chiefly, the particulars of memory and immediate experience. Schuman is haunted by ideals of clarity but determined not to betray the ambiguities of experience, of life, that make this ideal so haunting.

With *Resolutions*, 2001, he brings the *Passages* triptych to an enchantingly unresolved conclusion. This is a scene of West 38th Street, in Manhattan, where he lives and works. The three paintings of *Passages* summarize a life lived in three settings: suburban, rural, and urban. As the street vanishes under a snowfall and the year approaches its end, one sees the possibility of reading *Passages* as an allegory of the three ages of man. According to that scheme, *Resolution* stands for Schuman in old age. But he is far from an old man. As usual, a pattern of familiar meanings is invoked but doesn't fit. This, however, is not a complaint. Schuman's art is rich because it is neither bare realism nor neatly worked-out allegorical scheme but the upshot of a tension between the two.

We could see *Conversation*, 1996-97, as an acutely observed moment in a tense exchange between two men. As dogs, uncomprehending but uneasy, circle the table where the men sit, one tells the other something that he doesn't want to hear—something that may well terrify him. Surely, we say, this is a dramatic scene from ordinary life. Yet the feel of this interior is extraordinary. Space itself is strange. Curving and taut, it threatens to enclose the man in the blue shirt—and that strangeness undermines a straightforward, realist reading. Is the whispering man the other's conscience? Is he the symbol of some memory the blue-shirted man wants to suppress?

Because we can't answer them, these questions do not go away. Lingered, they evolve. Is *Conversation* a symbolic image of the self's internal divisions? If so, the painting is about the consciousness of self that drives the search for meaning. One is whoever one turned out to be, but how is this fate to be understood? What sense are we to make of our lives? The virtue of Schuman's art is that, sooner or later, it leads us to these questions. Having invoked the prospect of clarity, allegorical and metaphysical, he leads us beyond it, to the uncertainties of lived experience. Schuman wants to guide us to the point where we become symbolic to ourselves: objects of our own contemplation.

Illustrators and propagandists offer neat little lessons, easy to learn and impossible to apply in any but the most uselessly general way. By contrast, Schuman is an artist—a genuine artist of the kind who draws us into ambiguities of the kind that bring us alive to our uncertainties about ourselves and others and the world. He animates crucial doubts. Then, with the tact characteristic of powerful art, he persuades us that it is our responsibility to resolve these doubts for ourselves.





Conversation, 1996–1997, oil on linen, 65 x 40½ inches, Collection of John McIntyre



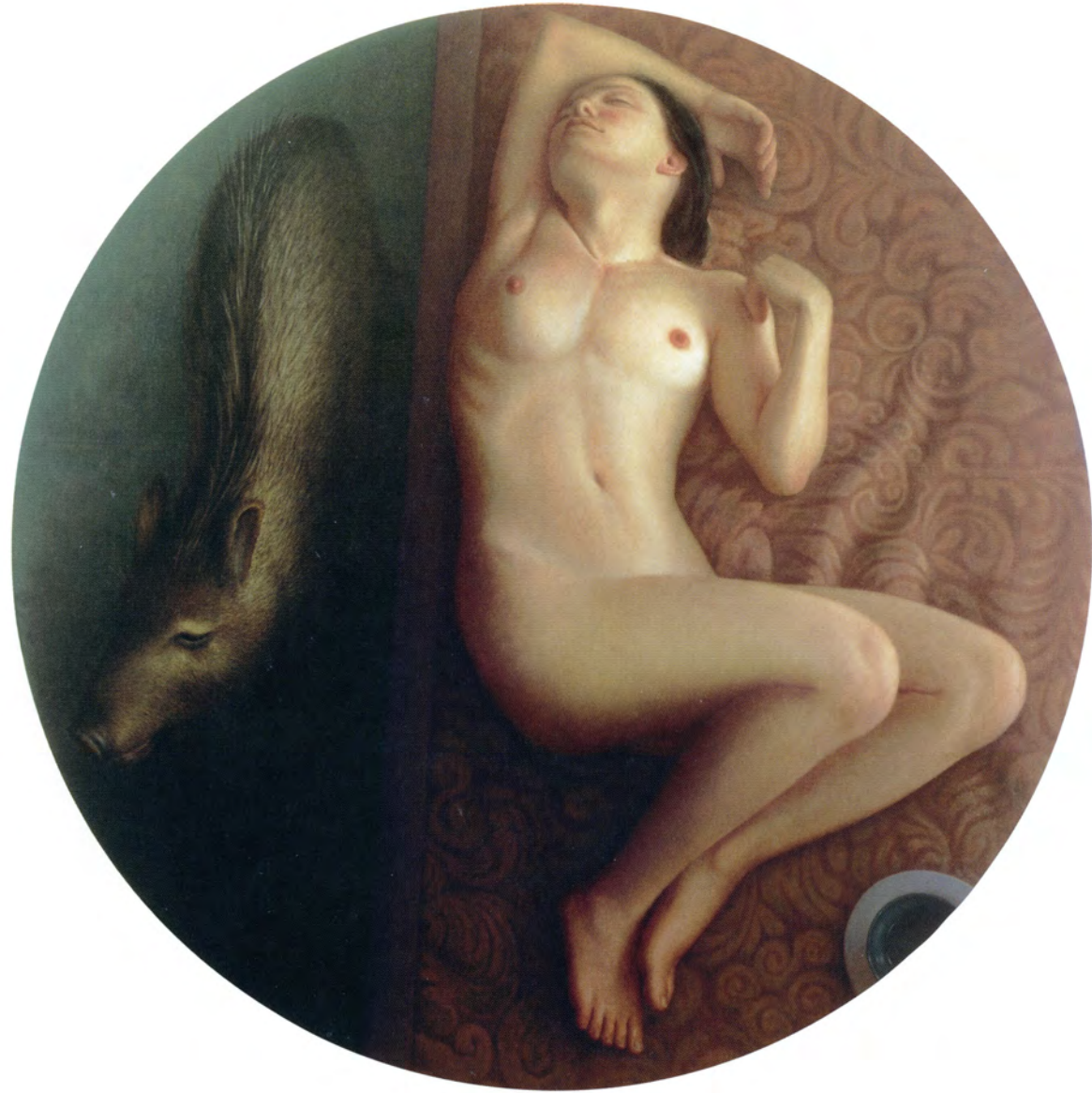
Passages (Resolutions), 2001, oil on linen, 37½ x 35½ inches, Courtesy Forum Gallery



Passages (Conflict), 1996, oil on linen, 37½ x 35½ inches, Courtesy Forum Gallery



Passages (Rowing Man), 1998–1999, oil on linen, 66 x 48 inches, Courtesy Forum Gallery



Woman with Pig, 2000–2001, oil on linen, 48 inches diameter, Courtesy Forum Gallery



Man with Swan, 2001, oil on linen, 48 inches diameter, Courtesy Forum Gallery



Insect, 2001, oil on linen, 17½ x 16½ inches, Collection of Mr. and Mrs. W. Lee Warner



Horseshoe Crab, Bird and Fly, 2003, oil on linen, 17½ x 23 inches, Courtesy Forum Gallery



Departure, 2002–2003, oil on linen, 27 x 48 inches, Courtesy Forum Gallery

Notes on the Drawings

by Mia Fineman

Wade Schuman spent a good part of last summer in a field in Normandy, staring down a sheep. It was an old sheep—an old ram, to be precise—with a long, inscrutable face and a thick, matted coat that gave off a distinctly muttongy odor. The sheep resided on the grounds of the Chateau de Balleroy, a stately eighteenth-century castle tucked into the Norman hills, where Schuman spent part of last August as an artist-in-residence.

Every afternoon for several weeks, he set out for the sheep's pen carrying a flimsy plastic chair, a sketchbook tucked under his arm. Drawing animals has a long tradition at the Chateau de



Old Sheep, 2003
ballpoint pen on paper, 7½ x 10¾
Collection of the artist

Balleroy—Count Albert de Balleroy, a contemporary of Manet, was an animal painter of distinction who specialized in hunting scenes—but it also carries with it a special set of challenges. Foremost among these is the fact that live animals do not hold still for long periods of time. However, they do obligingly return to the same positions again and again. For this reason, Schuman usually had five or six drawings going at once; when the sheep struck a certain pose, he could flip the page and continue his work on that drawing. A couple of brown Normandy cows who grazed in a nearby pasture put in some time as models as well.

For these drawings, Schuman's medium of choice was black ballpoint pen on paper. The ballpoint pen, invented in 1938 by a Hungarian journalist named Laszlo Biro, is a distinctively modern instrument. Cheap, ubiquitous, and nearly indispensable for pressing through carbon paper, ballpoint can also be a satisfyingly subtle artist's tool when placed in the right hands. In his sheep and cow drawings, Schuman skillfully manipulated the ballpoint's thick, greasy, oil-based ink to produce half-tone marks not possible with traditional water-based inks. As a result, the drawings have a suave, etching-like quality, occasionally interrupted by rude little gobs and blobs of oily ink that the artist deftly guided into the darkest shadows.

These drawings are loose and exploratory, as if Schuman were using the pen to discover something elemental about the heaviness of a large animal at rest, or about the texture of coarse grasses, or about the dignity and pathos of a creaky old ram, or about the mystery of mark-making itself. "Drawing is a way of searching out sensations," he said recently in his studio in New York. "It's about seeing and feeling, as opposed to concepts. You also can't fake anything in a drawing. It's frighteningly honest and pure."

Painters who show drawings can sometimes feel strangely exposed. There's no place to hide in a drawing, no conceptual scaffolding to hang onto, nothing to distract from what is right there on the page. For every drawing Schuman keeps and exhibits, there are many that end up in the trash and many others that slumber in flat files or in the back of old sketchbooks. Some of these were private investigations, never intended to be seen by anyone else. "Drawings are like underwear," he commented not long ago. "They're under there and they might be really beautiful, but you don't necessarily see them. They're sexy and hidden; but you might also just crumple them



Cow, 2003
ballpoint pen on paper, 7½ x 10¾
Collection of the artist

up and throw them in a pile." The glimpses of his process that Schuman does allow reveal an artist keenly fascinated with the meat and bones of the visible world and endowed with the technical mastery to translate his vision into form.

Schuman often uses drawing as a way of searching out figures in preparation for a painting. These drawings tend to be more smoothly finished, more considered, as if the rest of the painting were invisibly taking form around the study. Using pencil and chalk on colored paper, he works up the figures one by one, like a novelist drafting character sketches before launching into the story. "Drawings are there to convey the feeling that the painting will become," Schuman says. In *Study for Conversation*,

for example, he subtly evokes the mood—genial yet oddly menacing—of a man pitched forward in his chair, whispering advice into the ear of an unseen companion. The final painting, with its deep shadows and dreamlike accumulation of elements, fleshes out the scenario, but the portentous tone is already present here, in the drawing.

Some of the drawings, like *Study for Rowing Man* (not in exhibition), tenderly inch their way toward the condition of painting as Schuman builds up their surfaces with layers of watercolor and gouache. This drawing is a study for the central panel of his autobiographical triptych, *Passages*, where the image serves as a segue between the past (manifested as a nighttime scene on the street in Ann Arbor, Michigan, where the artist grew up) and the present (the street in Manhattan where he lives now, blanketed by snow). Schuman made numerous studies for the central panel, homing in on the mysterious eloquence of the lone figure seen from behind. "The interesting thing about rowing," he observes, "is that it's the only form of locomotion where you're facing backward while you're moving forward." A symbolic self-portrait, the rowing man is a pivotal evocation of transition, fragility, and faith—themes that lie at the very heart of Schuman's extraordinary work.

Exhibition Checklist

Dimensions are given in inches, height precedes width.

Embrace, 1998–2001
oil on linen, 19 x 15
Courtesy Forum Gallery

Passages (Conflict), 1996
oil on linen, 37½ x 35½
Courtesy Forum Gallery

Passages (Rowing Man), 1998–1999
oil on linen, 66 x 48
Courtesy Forum Gallery

Passages (Resolutions), 2001
oil on linen, 37½ x 35½
Courtesy Forum Gallery

The Red Couch (Aftermath), 1990–1991
oil on linen, 66 x 79
Courtesy Forum Gallery

Conversation, 1996–1997
oil on linen, 65 x 40½
Collection of John McIntyre

Woman with Pig, 2000–2001
oil on linen, tondo, 48 inches diameter
Courtesy Forum Gallery

Man Entering Room (Reoccurrence), 2000–2001
oil on linen, tondo, 72 inches diameter
Courtesy Forum Gallery

Man with Swan, 2001
oil on linen, tondo, 48 inches diameter
Courtesy Forum Gallery

Blind Singer, 1992–1994
oil on linen, 44 x 72
Courtesy Forum Gallery

Fish and Bones, 1997–1999
oil on linen, 14½ x 12
Collection of Brian Herbstritt

Hand with Bee, 1996
oil on linen, 13½ x 18
Collection of David A. Rubin and James E. O'Neill

Insect, 2001
oil on linen, 17½ x 16½
Collection of Mr. and Mrs. W. Lee Warner

Departure, 2002–2003
oil on linen, 27 x 48
Courtesy Forum Gallery

Horseshoe Crab, Bird and Fly, 2003
oil on linen, 17½ x 23
Courtesy Forum Gallery

Man in Boat, 2003
oil on linen, tondo, 7½ inches diameter
Courtesy Forum Gallery

Study of Walt Vail for Conversation, 1997
pencil, chalk on toned paper, 15 inches diameter
Collection of Jack Barchas and Rosemary Stevens

Old Sheep, 2003
ballpoint pen on paper, 7½ x 10¾
Collection of the artist

Cow, 2003
ballpoint pen on paper, 7½ x 10¾
Collection of the artist

Wade Schuman

BORN Cambridge, MA, July 12, 1962

EDUCATION

1983–1986 Pennsylvania Academy of the Fine Arts, C.F.A.
1980–1981 Rhode Island School of Design, Foundation Program

EXHIBITIONS

2004 *Wade Schuman*, one-person exhibition, Sordoni Art Gallery, Wilkes University, Wilkes-Barre, PA
2003 *Transforming The Commonplace, Masters of Contemporary Realism*, curated show, Susquehanna Art Museum, Harrisburg, PA
The Burbs, curated show, DFN Gallery, New York, NY
Aspects Of Nature, The Gillock Gallery, Chicago, IL
Contemporary Works On Paper, Forum Gallery, New York, NY
Realism Now, curated show, Center for the Visual Arts, Boise State University, Boise, ID
2001–2002 *Wade Schuman, Aspects of View*, one-person exhibition, Forum Gallery, New York, NY
2000 *Art from the Sciences*, curated show, New York Academy of Sciences, New York, NY
Binghamton University Art Museum, Binghamton, NY
The National Academy of Design 175th Annual Exhibition, New York, NY
Contemporary Art from a Figurative Perspective, curated show, The Gallery of Contemporary Art, Sacred Heart University, Fairfield, CT
1999–2000 *Re-Presenting Representation IV*, curated show, Arnot Art Museum, Elmira, NY
1999 *Wade Schuman, Selected Works*, one-person exhibition, Huntington Museum of Art, Huntington, WV
Ex-capillary, curated show, Allen Sheppard Gallery, New York, NY
Still Lives, The Contemporary Art Center of Virginia, Virginia Beach, VA
1998 *The Figure*, group show, Marcia Wood Gallery, Atlanta, GA
The Figurative Impulse, curated show, Kendell Campus Art Gallery, Miami Dade College, Miami, FL
Art Chicago 1998, Forum Gallery, The Navy Pier, Chicago, IL
San Francisco International Art Expo, Fort Mason Center, San Francisco, CA
Still Life, Forum Gallery, New York, NY
1997 *Art Chicago 1997*, Forum Gallery, The Navy Pier, Chicago IL
The Derrière Guard, curated show, The Kitchen, New York, NY
Art at the Armory, Forum Gallery, New York, NY
1996 *Nature Morte: Contemporary Still Life*, curated show, Museum of American Art, of the Pennsylvania Academy of the Fine Arts, Philadelphia, PA
Selections: 1984–1995, group show, C.A.N., Woodmere Art Museum, Philadelphia, PA
The Art Show, Park Avenue Armory, New York, NY
1995 *Hot*, curated show, K&E Gallery, New York, NY
New Looks, group show, Forum Gallery, New York, NY
The Spiritual Dimension, curated show, Suzanne H. Arnold Gallery, Lebanon Valley College of PA
1994 *Wade Schuman*, one-person exhibition, Forum Gallery, New York, NY
Wade Schuman, one-person exhibition, The More Gallery, Philadelphia, PA
Art Miami, Forum Gallery, Miami, Florida
Peaceable Kingdom, curated show, Babcock Gallery, New York, NY
The Art Show, Forum Gallery, Park Avenue Armory, New York, NY
Figure Drawings, group show, The More Gallery, Philadelphia, PA

1993 *Art Cologne 1993*, Forum Gallery, Cologne, Germany
FIAC 1993, Forum Gallery, Grand Palace, Paris, France
1992 *Figurative Eight*, Delaware Center for Contemporary Art, Wilmington, DE
Line as Language, Exhibition of Drawings by Nine Pennsylvania Artists, Southern Alleghenies Museum of Art, Loretto, PA
1992–1993 *Hard Choices/Just Rewards II*, touring exhibition of the work of the Pennsylvania Council on the Arts Visual Arts Fellows, Locations: Johnstown Art Museum, Southern Alleghenies Museum of Art, Johnstown, PA; Blair Art Museum, Southern Alleghenies Museum of Art, Hollidaysburg, PA; University Art Gallery, University of Pittsburgh, Pittsburgh, PA; Everhart Museum, Scranton, PA; Bruce Gallery, Edinboro University of Pennsylvania, Edinboro, PA; Westminster College, New Wilmington, PA; The University of the Arts, Philadelphia, PA
1991 *Ten Contemporary Philadelphia Painters*, Westmoreland Museum of Art, Greensburg, PA
Philadelphia Juvenilia: The Art of Future Past, Levy Gallery, Moore College of Art and Design, Philadelphia, PA
1989–1991 Selected member exhibitions, Creative Artists Network Gallery, Philadelphia, PA
1990 *Philadelphia Art Now*, curated show, Philadelphia Museum of Art, Philadelphia, PA
Group Show, Allan Stone Gallery, New York, NY
1989 *Biennial '89*, curated show, Delaware Art Museum, Wilmington, DE
1988 *91st Annual Exhibition*, Fellowship of the Pennsylvania Academy of the Fine Arts, Port of History Museum, Philadelphia, PA
1987 *Exhibition of Pennsylvania Artists*, the State Museum, Harrisburg, PA
The Philadelphia Eye, curated show, Pace University Gallery, New York, NY
Group Show, Asuno Gallery, Washington, DC
1982–1986 *88th Annual Exhibition*, Fellowship of the Pennsylvania Academy of the Fine Arts, Peale House Gallery, Philadelphia, PA
Summer Exhibitions of Prize-winning Work, Pennsylvania Academy of the Fine Arts, Philadelphia, PA

AWARDED

1999 *Walter Gropius Masters Workshop Lecture*, Huntington Museum of Art, Huntington, WV
1996 *NEA/MAAF Regional Fellowship*, Painting Award Finalist
Visual Arts Fellowship, Grant for Painting, Pennsylvania Council on the Arts
1995 *Elizabeth Foundation for the Arts*, Painting Award Finalist
1994 *Visual Arts Fellowship, Grant for Painting*, Pennsylvania Council on the Arts
1991 *Visual Arts Fellowship, Grant for Painting*, Pennsylvania Council on the Arts
1990 *Award of Excellence*, Philadelphia Museum of Art, Philadelphia, PA
1987–1988 *The Mary Post Prize for Painting*, The Fellowship Exhibition, Port of History Museum, Philadelphia, PA
York Springs Award, Exhibition of Pennsylvania Artists, State Museum, Harrisburg, PA
Commission for large painting, ARA Services Inc., Philadelphia, PA
1982–1986 Awards and Honors, Pennsylvania Academy of the Fine Arts: *Scheidt Traveling Scholarship* for study in Europe; *Benjamin West Prize* for Outstanding Technique; *Cecilia Beaux Portrait Prize*; *Daniel Garber Prize* for Drawing; *Morris Blackburn Print Prize*; *Alexander Prize*; *Small Black and White Print Prize*; *Charles Toppan Prize*

PUBLICATIONS

2003 "Wade Schuman." *The Gettysburg Review*. Featured artist, front and back cover, repro., pp. 81–88. *Transforming the Commonplace, Masters of Contemporary Realism*. Exhibition catalog, Susquehanna Art Museum.

- Lewis, Zachary. "Realism Exhibit Draws Out the Best." Art, *Sunday Patriot News*, Harrisburg, PA, March 2003, p. K6.
The Burbs, The Influence of Suburban Iconography on Pictorial Art. Exhibition catalogue, DFN Gallery, New York, NY.
The RBS Gazette, Vol. 3. No. 1. Creative Director of publication.
- 2001–2002 Faust, Lily. "The Burbs." *M, The New York Art World*, review, repro, p. 6.
 Grimes Nancy. "Wade Schuman at Forum." *Art in America*, September 2002, review, repro., p. 129.
 Johnson, Ken. "Wade Schuman, Aspects of View." *New York Times*, Art in Review, January, 4–11, 2002.
The New Yorker. "Wade Schuman." January 12, 2002, review, repro., p. 16
 Oriononline.org. *Orion Magazine*, "From the Front," June 2002.
Great American Writers, Vol. 7. David Mamet, repro, p. 928.
 Buchanan-Smith, Peter. "Items No. 4, Cat Whiskers." *Speck*, p. 97.
The RBS Gazette, Vol. 2. No. 1. Creative Director of publication.
The RBS Gazette, Vol. 1. No. 1. Creative Director of publication.
- 1999–2000 *Re-Presenting Representation IV*. Exhibition Catalogue, Arnot Museum of Art.
- 1998 Brashear, William M. "Wednesdays Child Is Full of Woe, or: The Seven Deadly Sins and Some More Too!" *OVG*, repro, plate 7.
The Sciences Magazine, New York Academy of Sciences, May/June 1998, pp. 40–42.
- 1997 Brown, Gerard. "Same Planet, Different Worlds." Art, *The Philadelphia Weekly*.
The Unbroken Line. Exhibition catalog, Museum of American Art.
- 1996 Sozanski, Edward. "Art." *The Philadelphia Inquirer*, Weekend Magazine.
The Pennsylvania Council on the Arts, Fellowship Recipients 1996. Catalog of recipients' work, repro. p. 66.
- 1994 Sozanski, Edward. "Art." *The Philadelphia Inquirer*, Weekend Magazine.
 Gallini, Mark. "The Beauty of the Beast." *Seven Arts Magazine*, Portfolio.
 Holsten, Glen. "Wade Schuman, The Seven Deadly Sins." Television Spotlight, Artist Profile, WHYY, TV12.
- 1992 *Boulevard Journal of Contemporary Writing*, Vol. 7 Nos. 2 & 3, cover, and Vol. 7 No.1 repro, pp. 22–25.
 Banai, Paul. *Line as Language*. Exhibition catalogue, Southern Alleghenies Museum of Art.
- 1991 *Contemporary Philadelphia Artists*. Exhibition catalogue, Philadelphia Museum of Art.
Hard Choices/Just Rewards. Exhibition catalogue, Pennsylvania Council on the Arts.
 Frisk, John. *Ten Contemporary Philadelphia Painters*. Exhibition catalogue, Westmoreland Museum of Art.

TEACHING

- 1989–2003 Private Atelier, New York, Philadelphia, painting and drawing.
 1994–2003 The Graduate School of Figurative Art at the New York Academy of Art, New York, NY, full time faculty, painting, drawing, art history.
 1992–1998 The Pennsylvania Academy of the Fine Arts, Philadelphia, PA, painting and drawing.
 1990–1992 Academy of Natural Sciences, Philadelphia, PA, painting and drawing.

LECTURES/MASTER CLASSES

The Seattle Academy of Art
 Brooklyn College Graduate School of Art
 Huntington Museum of Art
 Buffalo State College Art School
 Boise State University

Acknowledgments

Since beginning the research for *Wade Schuman* in 2002, we have had the good fortune of working with several people who have given generously of their time, expertise, and enthusiasm.

Foremost among them, of course, is the artist himself who shared his talent, insight, wit and unflagging good humor; he has truly been a delight to work with. Thanks also go to Forum Gallery in New York and its staff who assisted with logistical details; it was, in fact, Forum's fine exhibition of Schuman's work in 2002, *Aspects of View*, that prompted our initial interest in following the work of this fascinating artist.

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This exhibition is dedicated to the late Dr. Roy E. Morgan, former arts and drama critic for *The Times Leader*, and longtime friend and supporter of the Sordoni Art Gallery.

Ronald R. Bernier, Ph.D.
 Director

Karen Evans Kaufer
 Associate Director

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WADE SCHUMAN

WADE SCHUMAN

March 15–April 25, 2004

2004 Dr. Roy E. Morgan Exhibition

Reception to Meet the Artist:

Saturday, March 20, 2004, 5–7 P.M.

Sordoni Art Gallery

Wilkes University

150 South River Street

Wilkes-Barre, PA 18766

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Front: *Passages (Resolutions)*, 2001
oil on linen, 37½ x 35½ inches
Courtesy Forum Gallery

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