

# BENJAMIN JOSE

## FROM *HELL* TO BREAKFAST



OCT 15TH-MARCH 3RD  
ALICE R. ROGERS AND TARGET GALLERIES  
ST. JOHN'S ART CENTER, SJU

Like many artists, Benjamin Jose is not entirely comfortable talking about his work. Though articulate, he is loath to box-in the possibilities of feeling and thought his work evokes. Though he owns up to dealing with “gender role stereotyping, memory and (other) issues of modern culture,” Jose does not really want to be thought of as a conceptual artist, another box. Even with the seriousness he brings to his art, Jose avoids the trap of illustrating ideas, which would relegate visual language to a secondary role. You see his work, you feel its presence, then you think about it.

Jose grew up in the “Mill Town” of Mechanicville, NY and worked on a farm in his early teens. Many of his works are segmented by lines of stitching, a reference to the art of sewing he learned from his mother in childhood. One can see the stitching as a leitmotif in his work, embodying the process of bringing together seemingly disparate images, emotions and thoughts into one rich yet open-ended experience. ~Carl Van Brunt

### CONNECT

TOPICS AND THEMES THIS EXHIBITION ENGAGES WITH:

- Gender roles
- Sculpture
- Art vs. craft
- Sociology
- Politics
- Textiles

### ARTIST WEBSITE

[benjaminjose.com](http://benjaminjose.com)

### QUESTIONS

Benjamin uses a range of old and new technologies in *From Hell to Breakfast*. He also has incorporated his skills as a bronze caster to create new objects and change objects by small amounts.

- How do the utilitarian objects transform in this show?
- How do the materials speak to you? ?
- What stories do they tell besides their own? What imagery resonates with you?

Benjamin’s mother taught him to sew at a young age, a skill that he uses in many of his pieces.

- What role does sewing play in Benjamin’s work?
- How has the artist questioned stereotypical gender roles with his materials and processes?

Movement plays a role in many of the pieces in *From Hell to Breakfast*. Not only in Benjamin’s free-standing kinetic art but also in the two-dimensional wall hangings, such as Johnny’s Next Door and Qualifier.

- How do you see movement in this show?
- How do you see the art evolving as you walk around each gallery?