

ROSALYN A. ENGELMAN

ROSALYN A. ENGELMAN



Cover
ESSENCE - I AM A PAINTING, 2007
48 x 72 in.
Acrylic on Canvas

Above
MUSICAL POEM, 2009
36 x 36 in.
Acrylic on Canvas

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For Irwin



HOLLOW SELF, 1994
14 x 18 in.
Acrylic on Canvas

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ART AS AN ACT OF CONSCIENCE

Accessing personal history, memory, and a passionate concern for the universal human condition, Rosalyn A. Engelman's paintings and mixed media installations express the full range of human experience, from joyful aspiration to mystical transcendence, from painful remembrance to a powerful call for action.

Densely textured, expressionistic brushwork and a vivid palette characterize her abstract paintings, while the introduction of found materials in her installations reinforces the inherent subject matter of her work. Imbued within all of her work is a powerful sense of memory coupled with an immediacy of impact that calls our attention to our own time.

For Engelman, memory is not merely a function of introspection and retrospection, but rather an act of conscience. She employs her skills as a visual artist to cast light on the vulnerable and the forgotten. She addresses the human capacity for evil and challenges us to identify with those who have been silenced or erased. Her work returns again and again to the individual victim – from the programs of Russia, Babi Yar and Auschwitz, to Cambodia, Rwanda, and Darfur. She fearlessly confronts the themes of human trafficking and global violence against women, while reminding us of the enduring devastation in Haiti.

Engelman comments on the excesses of contemporary society's dependence on planned obsolescence and the resulting detritus that assaults our world. Her repurposed materials reference popular culture, while her structural and conceptual strategies transmute vaunted art historical legacies.

Rosalyn Engelman's artistic message charges the viewer to remember the past by taking action in the present. She reminds us that to be a bystander is to assist the perpetrator, and exhorts us to be vigilant and take a moral stand in our own time.

Jean Bloch Rosensaft
Director, Hebrew Union College/
Jewish Institute of Religion Museum



EMOTION, 2009
36 x 36 in.
Acrylic on Canvas
Private Collection

Rosalyn Engelman is a painter, sculptor and installation artist. She works with a variety of materials, including outdated and discarded electronic equipment, mannequins, nails and barbed wire, and produces art with a striking range of expressive content. Her paintings, such as the ones on view here, delight in the joyful exploration of color, while her sculptures tend to explore the violence that plagues humanity, from the ways people ravage each other to the ways they ravage the natural environment. In all her work, Engelman is searching for beauty, hope and transcendence. Her art is ultimately about the indomitable human spirit—the will to create in a world where devastation is a dominant theme of life. Her art comes from the belief that communication, especially through art and creativity, is a key source of redemption.

Dr. Jonathan Binstock,
Director, Memorial Art Gallery Museum,
Rochester, New York

As a small child, there was never a time that crayons or simple watercolors were far from my hands. They were my favorite gift. The childish paintings were hung by my mother on the walls of our dining room. There was never a choice – art was a calling for me as much a religious calling might be.

As a student of Art History as well as Studio Arts during my college years, my whole being was enriched and excited by the classes.

During the 1960's, through the 70's and 80's, my painting evolved from identifiable subjects. Still life and landscapes in rich impasto led to abstractions, which expressed my emotions more fully.

This book begins in the 1990's. It was during this period of rebirth, after a devastating illness which left me blind and paralyzed that I was compelled once more to paint. The constant encouragement of my husband Irwin and my daughters caused my determination to return to wholeness of being. My recovery required years of physical therapy, a brief hiatus from art and the miraculous restoration of my vision.

The expressive paintings chosen at the beginning of the book date from after my hospitalization, which led to my *Rebirth*. One portrays me in a wheelchair. Empathy for the downtrodden is partially a result of my illness and the hardships of my mother, a Russian child slave during the First World War.

When I was blind, I never despaired. I saw paintings in my mind, beautiful colors and movements, which later were expressed in abstract form. The black Nocturnes are evocations of what I saw as my vision slowly returned.

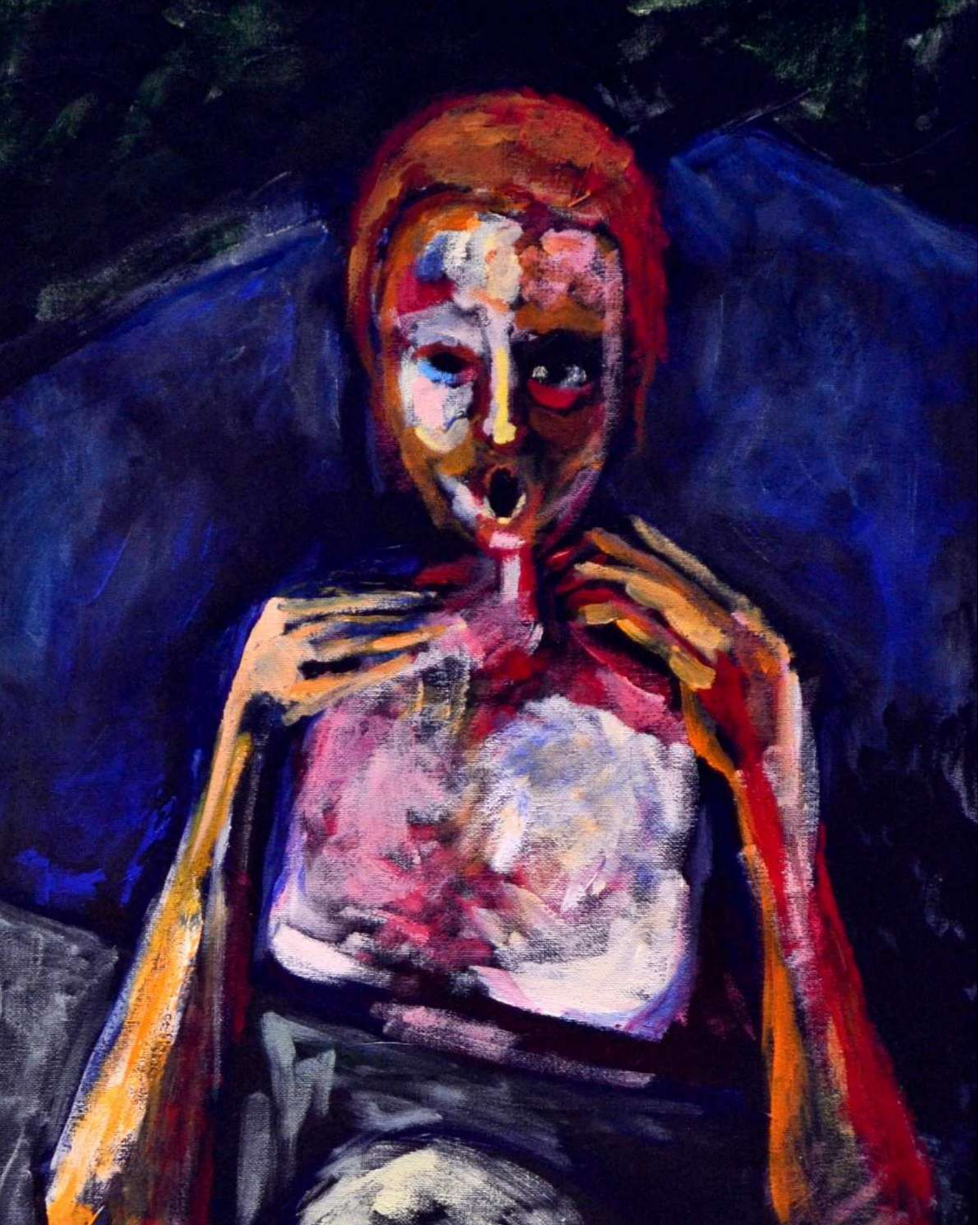
It is with gratitude and joy that my life has taken me further down this path to art, despite or perhaps enriched by the experience of my illness; as Bashō, the 17th century Japanese poet, creator of Haiku once wrote, "Life is a journey."

Currently at the completion of this book, I wish to thank my editor, Rebecca Joan Martinez, the author of the forward Jean Bloch Rosensaft, and the many writers and photographers who permitted the use of their work gracing the pages of this volume.

R.A.E.



WAITING, 1998
30 x 40 in.
Acrylic on Canvas



SILENT SCREAM

The paintings' expressiveness have the immediacy of photography and the iconic bearing of painting. This art conveys the contemplation of the human figure and meditation on social conditions.

"Without passion, you're not human," says Rosalyn Engelman. "You have to be an idealist; I show pain and hope, negative and positive. The aim is to inspire people to pay attention." We know the significance of a miraculous recovery from grave physical ailments Engelman suffered. Naturally, the calamity made her stronger and clearer. She has said of being grateful for her ordeal, becoming more "sensitive to suffering in others. It has sharpened my antenna, and it has given me impetus... When we are discouraged, one keeps on doing. Art becomes a 'has to do' – a compulsion."

The Bizandan Mothers' bodies and limbs are contorted. Tellingly, nothing is left to imagination. With sparse, and affirmative strokes we see women in despair. Distress about what? About whom? Is it relevant to know the causes? The reality is there. The figures appear boxed by the borders of paintings, as in a cell. They are in the cage of pain and despair. Expressionist painting upholds its noble lineage of ardent crusader and documentarist of social strife, prevarication and death.

In other paintings, the figures stand dominating a barren landscape. Any hope is abandoned, the ashen beings resemble sticks, but it's not "stick painting," it is the result of starvation. The persons are often faceless, as if they had already lost their human traits, smothered in a cloud of anguish. Also, they are faceless because they are unknown to us and they will die faceless. To a question, Engelman replied: "I'm not interested in doing a portrait of a single person... I don't have to do a specific person. Certain human behavior is archetypal, it is programmed inside the human condition."

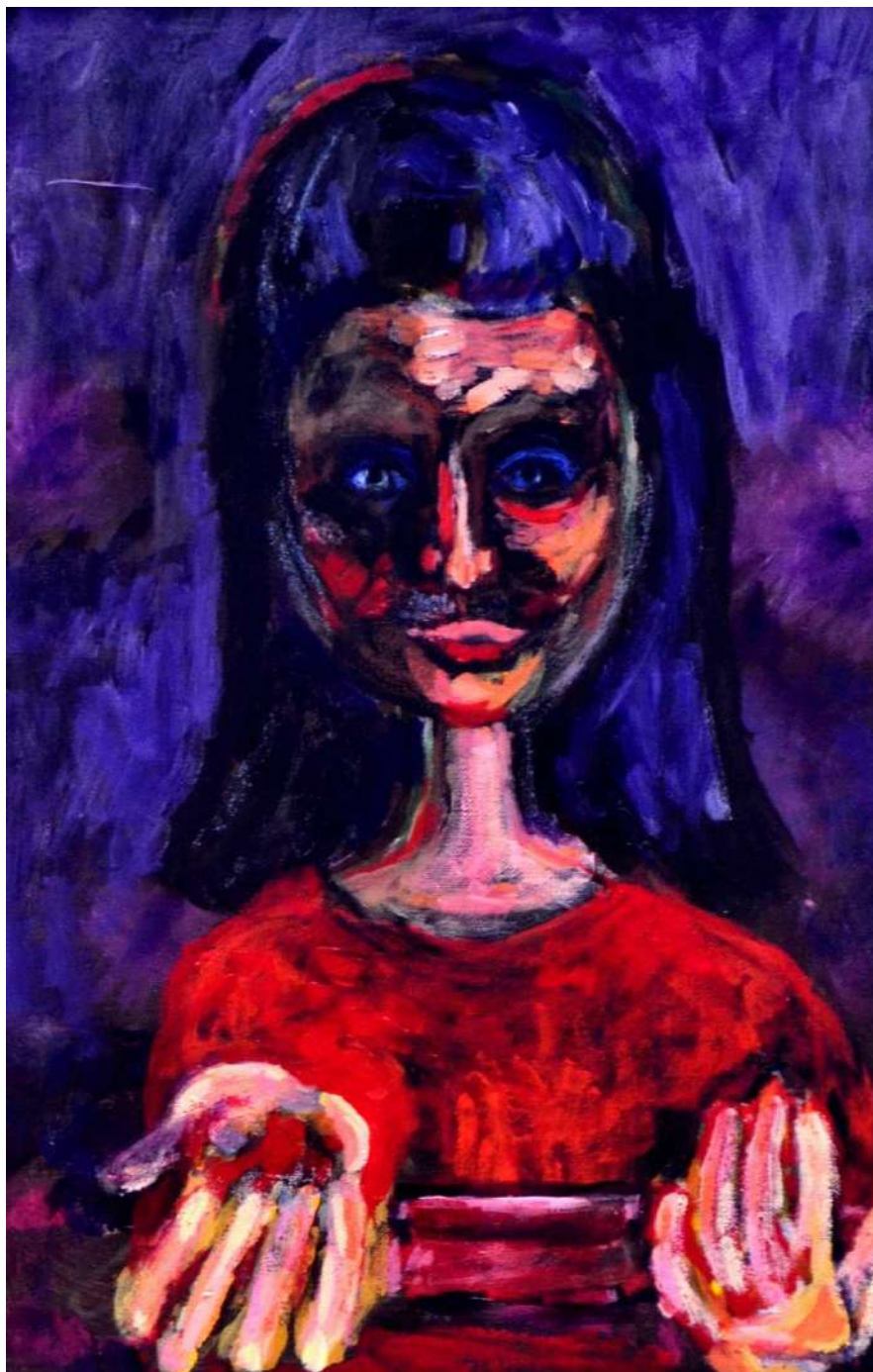
This is not macho expressionist painting, the paintings are borne of deep female pietas, more nurturing and sensitive. As they say, women do not make war: This writer knows a larger number of female than male painters expounding the social causes. Rosalyn Engelman, with aware lucidity, shouts her grief; in her painting she embodies the sufferance of thousands and thousands of far-away people. She is exemplary, not just for her concerns, but for the hope she stubbornly radiates.

SILENT SCREAM, 1994
14 x 18 in.
Acrylic on Canvas

"Tears of Love"
Gianfranco Mantegna
Poet and Critic
New York, NY 1999



HUMAN EYES
HAVE SEEN, 1994
14 x 18 in.
Acrylic on Canvas



SHARING, 1994
14 x 18 in.
Acrylic on Canvas



SAINT IN ROYAL
ROBES, 1999
30 x 40 in.
Acrylic on Canvas

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Gabrielle Kirk McDonald
President

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Gabrielle Kirk McDonald
Présidente

24 February 1999

Dear Rosalyn,

When I first saw your paintings I was profoundly moved. As we approach the end of this Century of unprecedented suffering, the slaughter of innocents stands as one of its defining and most distressing elements, a deep scar on humanity. Your work is a silent and dark memorial to those victims. Its dark tones and dense imagery force one to stop and examine deeper meanings, both of the individual paintings and of the lessons of our world's recent history.

I was delighted when you agreed to allow two of your paintings to be included in the volumes I have co-edited: Substantive and Procedural Aspects of International Criminal Law – The Experience of International and National Courts. We expect the book to be published in June of this year.

Congratulations on your forthcoming exhibit of your paintings, Nocturnes of the Soul. I wish you the greatest success.

Yours sincerely,

A handwritten signature in dark ink, which appears to read "Gabrielle Kirk McDonald".
Gabrielle Kirk McDonald
President



CHILD, 1999
30 x 40 in.
Acrylic on Canvas

In parts of Africa, illegitimately born females have no role in society but slavery. Their children carry the same fate.

The strong strokes of paint in **Sojourner** create an abstract pattern controlling the viewer. Round and round, it forces the eye while repeating the endless form. The circle means completion, travel, weight, caress. It is also a metaphor for the eyes, which see not and yet have seen all. The face takes on the hue of death and the passivity of surrender. Does the bundle become rock? Does the woman carry it or does it press down upon her? Is it a scarf that wraps her or a shroud?

In **Child**, I reference the suffering that is a by-product of man's inhumanity to man. Its greatest effect is upon the Innocents. Children are accepting, passive, and pure, and have no choice but to wait. Wait for what, is the question?

Hunger, devastation and death are common to the young who for a smile will trust and love and never know childhood.

Hope is the portrait of resting woman. While bloodied and battered, this woman either holds herself up or is going down. The ambiguity is part of the human condition. No one knows what circumstances will cause her fate. As in *Mother and Child*, circumstances, no matter how tragic, cannot obscure her inherent dignity. Her fate can be "Every Woman's."

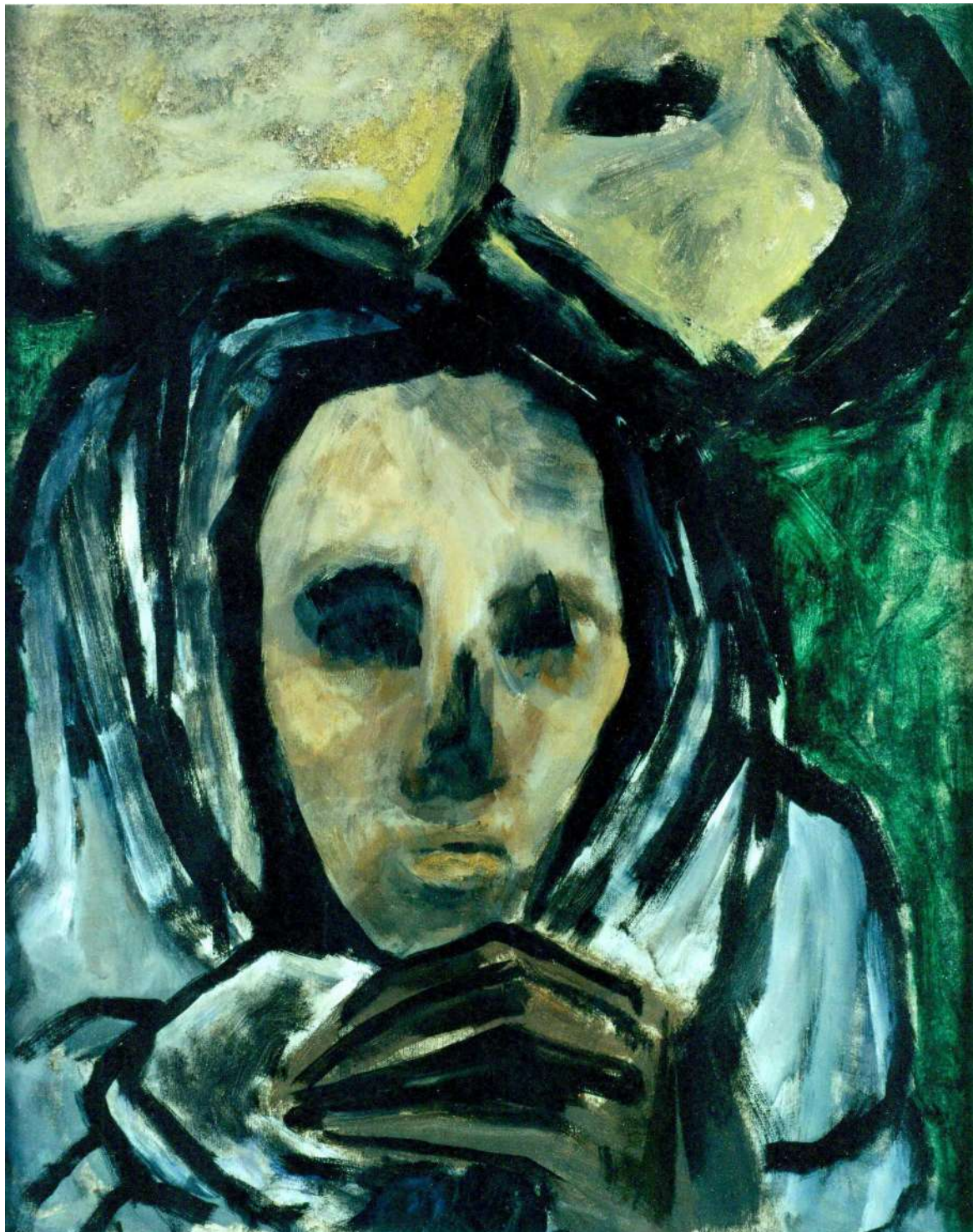
Dignity depicts a woman who is a slave with the demeanor of a princess. She wears a rag. "Dignity" is elegant and a woman of beauty. This is a portrait of a wanderer who is emotionally and physically battered. The dark apertures (doors) represent possibility as well as past. Her dignity lies in her countenance and posture. Whether this comes from inner conviction or external grace, is left to the viewer, perhaps both. She is mysterious. The elegance inherent in her being does not obscure the force of her presence.

R.A.E.

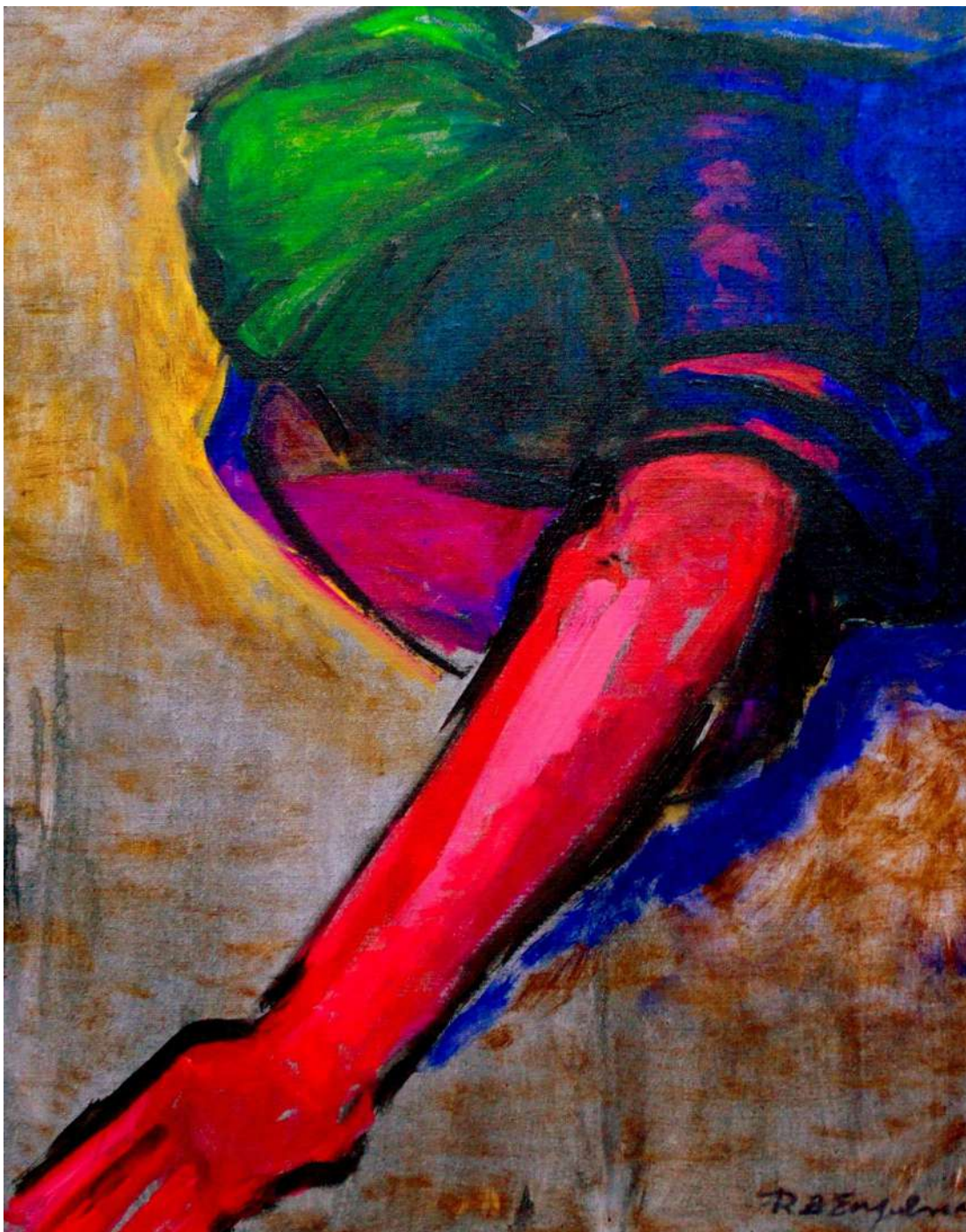


Mother and Child are refugees who represent consequences common since time immemorial. The Mother carries the few possessions she could upon her back, as women have shouldered the woes of war. While looking backward, perhaps to another time as well as to escape pursuit, her gesture and posture press forward. She is a **powerful** Matriarch with a fist of defiance and countenance of sadness. The blue is reference to the suffering Mary who has usually been clad in blue and knows the pain and suffering inherent in her Child's destiny. The same applies to the child here. She is clad in the white of innocence. Delicately unsuccessfully, she reaches for her mother's help and protection but she will not survive. Her face looks toward the earth which will claim her. The white dress lovingly placed upon her will become her shroud.

MOTHER AND
CHILD, 1998
Diptych
30 x 40 in.
Acrylic on Canvas



SOJOURNER,
1998
30 x 40 in.
Acrylic on Canvas



HOPE, 1996
27 x 33 in.
Acrylic on Canvas



MY SON, MY SON
IS GONE, 1998
30 x 40 in.
Acrylic on Canvas



What happened in the former Yugoslavia inspired **Falling**. The youngster is falling backwards, actually out of the canvas. The eyes no longer see and the mouth screams silently in terror. The red of the head and hand represents murderous anguish and war. The cold sun and ice color surrounds the youth. The gesture is one of surrender. Surrender, to fate, an enemy, to death itself.

In **Last Farewell** (top left,) a young woman leans forward as though to catch a last glimpse of a loved one, and waves goodbye. One heavy hand powerlessly open is dropping toward her side. In another time, her red shirt may have stood for passion; now it stands for war. Her lips are tightly closed and her face resolute. Her profile is tense, angular and sparse as she diagonally bisects the canvas. Her life has been split in two.

Left
FALLING, 1998
30 x 40 in.
Acrylic on Canvas

LAST FAREWELL, 1998
30 x 40 in.
Acrylic on Canvas



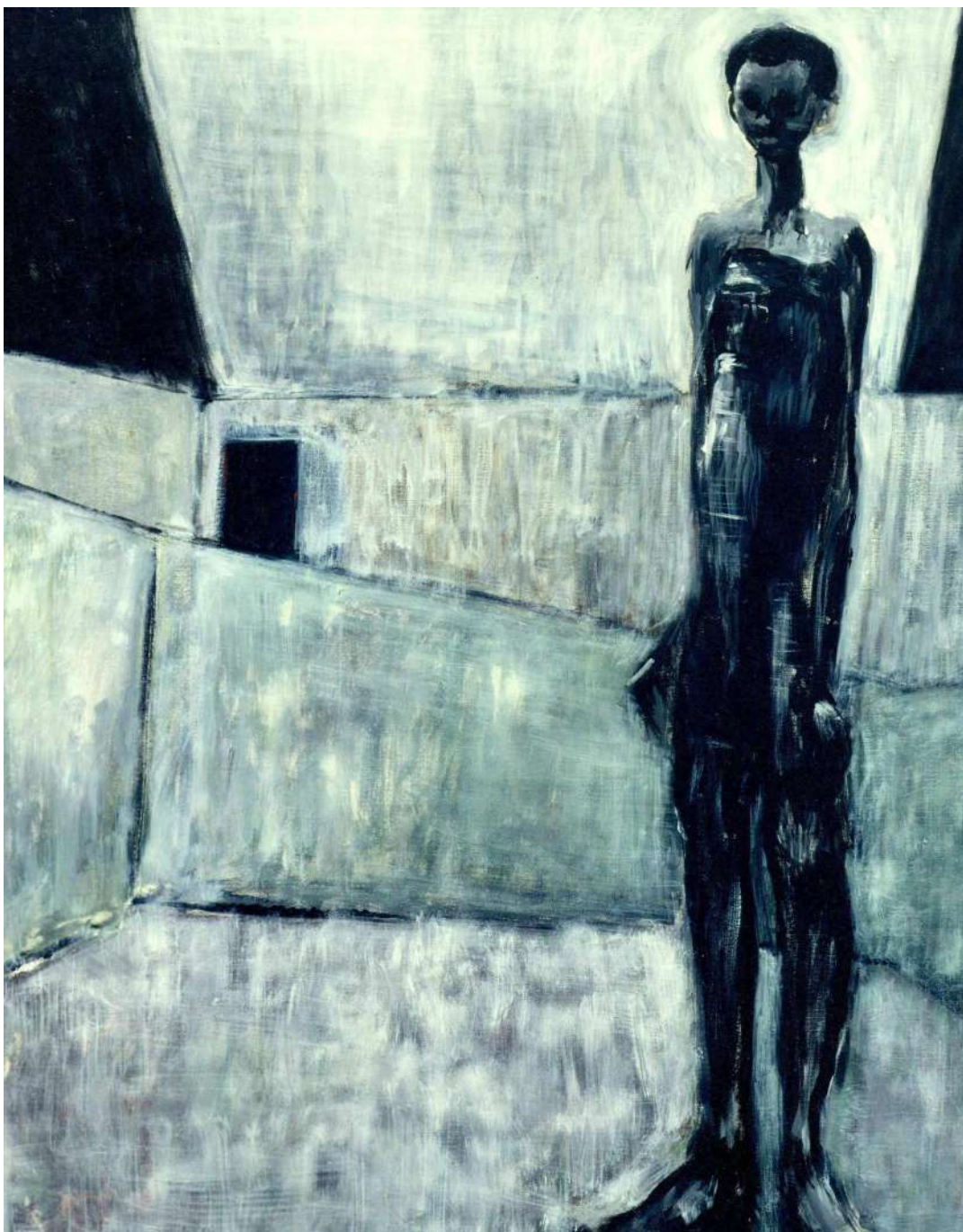
BLOOD SCREAM, 1994
14 x18 in.
Acrylic on Canvas



MOURNING MOTHER
- WHY? 1998
30 x 40 in.
Acrylic on Canvas



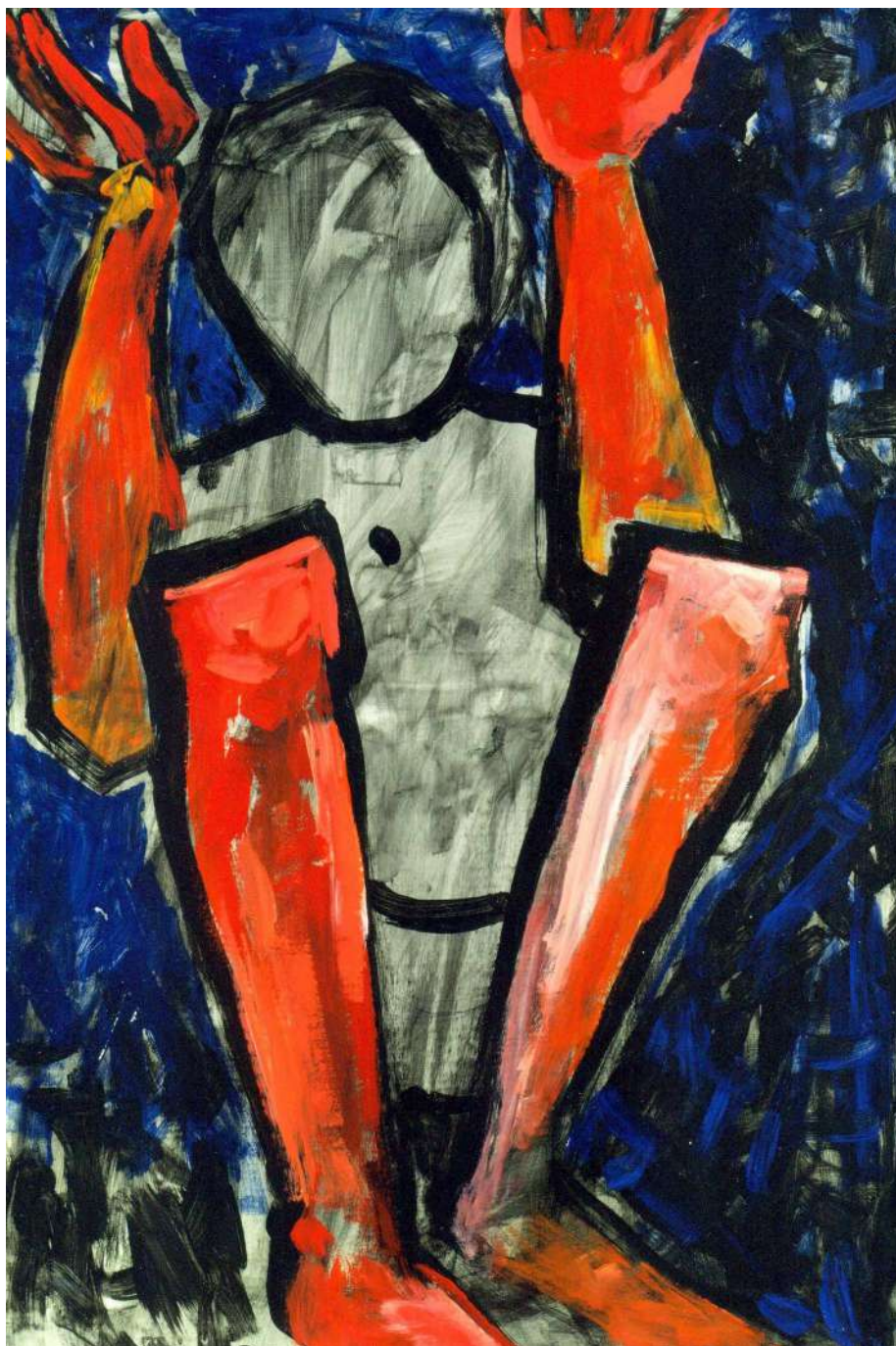
MOURNING FATHER
- WHY? 1998
30 x 40 in.
Acrylic on Canvas



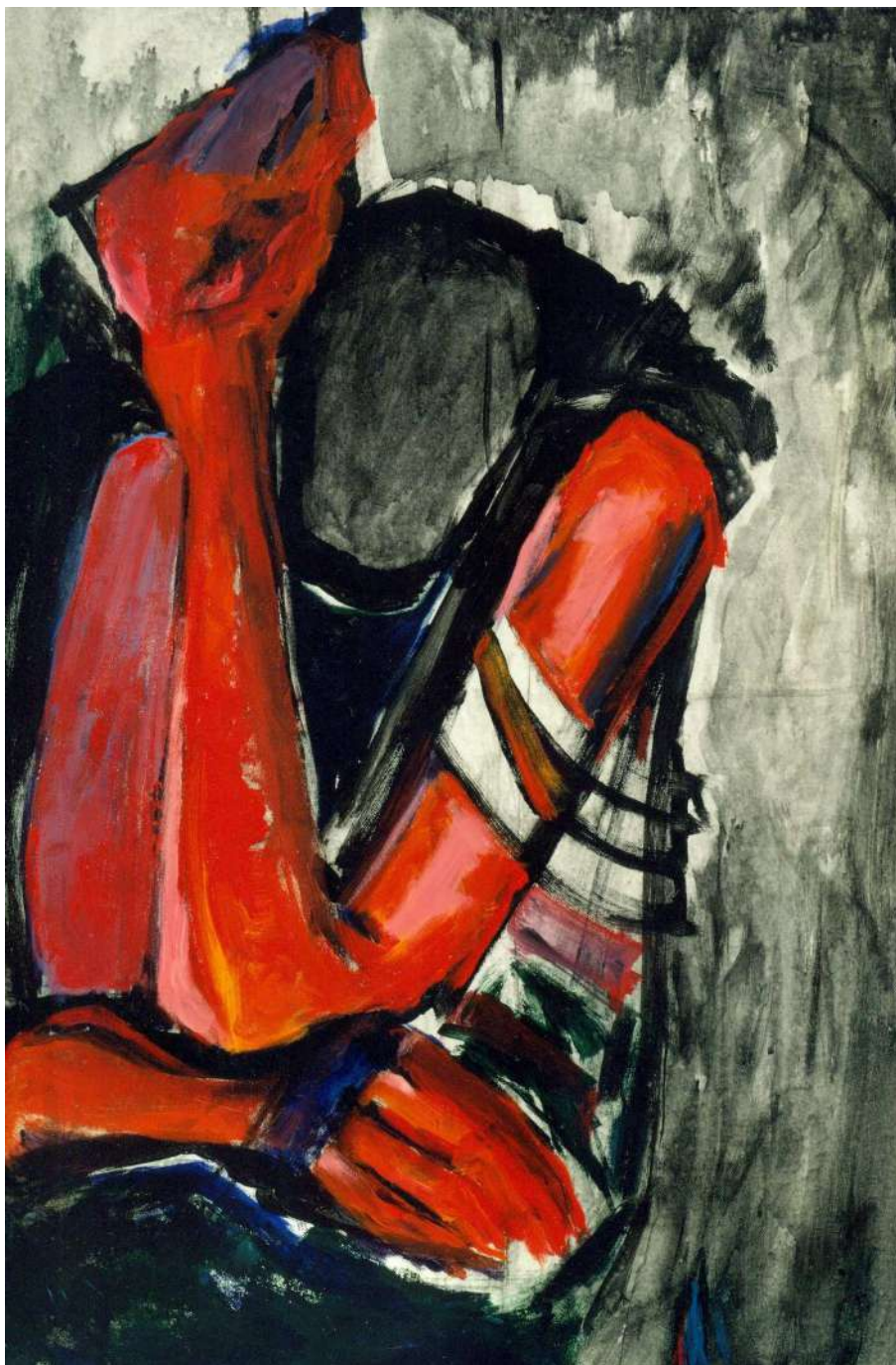
DIGNITY, 1998
30 x 40 in.
Acrylic on Canvas



ETERNAL FLAME, 2006
48 x 48
Acrylic on Canvas



BIZANDA MOTHER
NO.1, 1999
30 x 40 in
Acrylic on Canvas



BIZANDA MOTHER
NO.2, 1999
30 x 40 in.
Acrylic on Canvas



NOCTURNES OF THE SOUL

Rosalyn A. Engelman is an artist who draws on light from darkness. In her most recent series of paintings, "Inherit the Wind," she asks the rhetorical question "What will remain if humankind destroys itself?" And her answer is chillingly simple: "Only the wind." Thus the swirling black forms that move across her large, majestic canvases like dancing shadows, symbolizing the gravity of this conclusion. At the same time, for all the darkness, there is a positive side as well: her vision of the future is, at least in part, redeemed by the simple joy of movement. For where there is movement, there is always life and always hope.

Such metaphysical complexities were everywhere in evidence in Rosalyn Engelman's recent exhibition of painting and sculpture "Inherit the Wind," at Adelphi University Center Gallery, in Garden City, New York. Engelman is deeply affected by the political turmoil and carnage all over the world that spills into our lives from newspapers and nightly television broadcasts. One entire wall in her studio is covered with clippings from Kosovo, Africa, and other trouble spots, a constant goad and reminder that an artist of conscience, even an avowedly abstract artist, must not retreat, must not forget the face of human suffering.

Engelman's stately black canvases convey a deep sense of this suffering, sans the polemical melodrama of social realism. No withering, tortured figures appear in these paintings to pantomime pain or to serve as surrogates for the human condition. We are faced instead with tall doors to darkness from within whose depths rhythmic strokes swirl cataclysmically, creating chasms so wrenching as to suggest the most barren reaches of the human heart. From these black holes, however, Engelman also wrests glimmers of light and gleams of grace that lend her work a redemptive beauty.

GHOST, 1998
30 x 40 in.
Acrylic on Canvas

At once somber and sonorous, her painted surfaces are alive with nuances, ranging from matte grays as dim as ash to vicious blacks as shiny as freshly spilled blood, to the soft, vertical ghost-drips that inspired her to name one especially haunting large canvas "Dry Tears."

Equally affecting is a series of thirteen acrylic paintings on paper entitled "Wind Songs," which have an intimate power all their own, with their energetic overall compositions and their subtly worked surfaces, as well as a group of sculptures created with barbed wire. These latter works are entitled "War Flowers," for their gracefully wrought contours do indeed suggest floral forms, albeit with particularly vicious thorns. Like Engelman's canvases, these barbed wire sculptures are painted black, but they also have touches of gray to suggest ash, and red to suggest blood, evoking a sense of the unspeakable Holocaust that served as the model for all the further atrocities we have witnessed in the century about to end. "Inherit the Wind" was a powerful statement by a painter who gazes unflinchingly at the horror, yet does not abandon hope. Auspiciously timed at the end of the millennium, Rosalyn A. Engelman's exhibition seems a prayerful plea for a more humane world."

"Darkness and Hope in the Art of
Rosalyn A. Engelman"

J. Sanders Eaton

Gallery&Studio Magazine

Nov/Dec 1999



EAGLE, 1999
48 x 60 in.
Acrylic on Canvas



NOCTURNE 13, 1999
40 x 30 in.
Acrylic on Canvas
Private Collection



NOCTURNE - CROSS
OF LORRAINE, 1999
12 x 16 in.
Acrylic on Canvas

Upon first seeing Rosalyn Engelman's large black and white paintings, I felt an immediate attraction. I went to the studio and saw many more, some serial, dealing with difficult global social issues. Her two-color treatment is surprisingly varied and evocative of the emotions she feels for her subjects. Light, depth, and movement are elicited through her dynamic brushwork. In these paintings, the viewer can feel the artist's anguish but can also impose his or her own visceral and visual reaction.

Dr. Annette Blaugrund
Art Historian and author

Rosalyn Engelman removes obvious color from her paintings in favor of meditative shades of black. The viewer's retina receives the shimmering light from the layered brushstrokes and in turn fills the mind's eye with the hues of personal experience and memory. While inspired by recent world tragedy, the paintings communicate in a language that is universal and timeless. These are pictures that are meant to be read with the eyes, but can only be digested by the soul.

Christopher D'Amelio
Gallery Director



UNTITLED, 1999
40 x 60 in.
Acrylic on Canvas



KOSOVO STARRY
NIGHT, 1999
36 x 60 in.
Acrylic on Canvas



KOSOVO TEARS, 1999
36 x 60 in.
Acrylic on Canvas



EXPLOSIVE VISION

Engelman employed black in the manner of the ancient Chinese as surrogate for all other colors. And indeed, she managed to wrest an amazing range of nuances and subtle chromatic suggestiveness from the all-encompassing blackness. Deeply disturbed by the worldwide political turmoil and carnage that filters into our daily lives via news media; Engelman sought a way to reflect human suffering in an abstract context, without indulging in the graphic histrionics of the “social realist” sort. She succeeded splendidly in somberly compelling canvases lit from within by a deep, redemptive beauty, suggesting a flicker of hope in the midst of darkness.

...Engelman’s gestural calligraphy is at its most vigorous in paintings such as “Capriccio VIII,” an acrylic on Arches paper where swift white strokes are layered liberally over dense concentrations of blue, red, pink, and gold hues to create a shimmering rhythmic density that fairly hums with energy. In this painting, as well as others in a similar vein, Engelman combines a linear fluidity akin to Mark Tobey’s “white writing” with a succulent tactility and a painterly intensity that can only be compared to Jackson Pollock. Engelman, however, combines the intimate poetry of the former artist with the powerful presence of the latter and enhances them with a distinctive personal ecriture that belongs to her alone.

Unexpected as Rosalyn A. Engelman’s chromatic rebirth may seem, it is part and parcel of the aesthetic evolution of an artist who has continually striven to expand the limits of what is possible in postmodern abstraction.

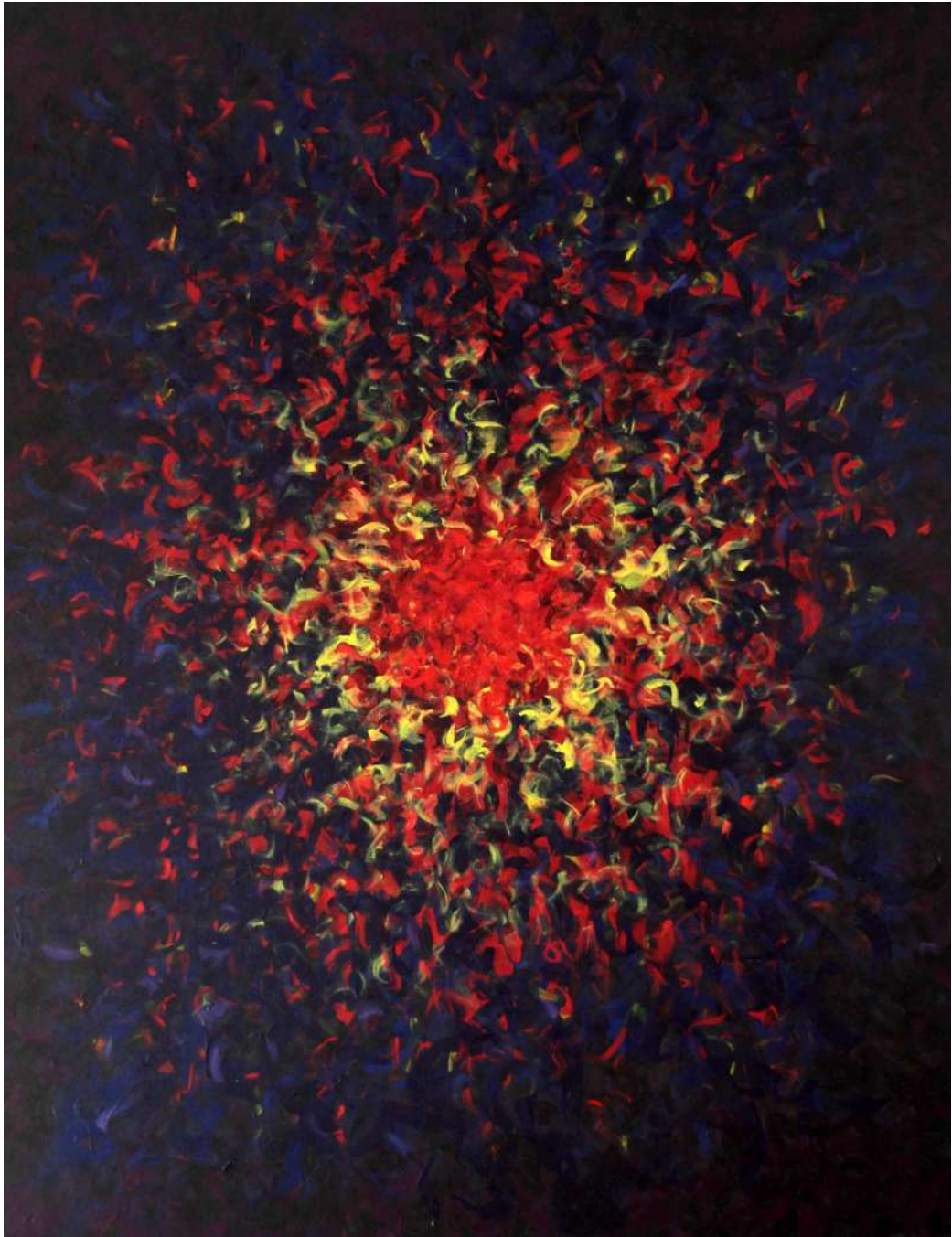
“The Chromatic Rebirth of Rosalyn A. Engelman”

J. Sanders Eaton

Gallery&Studio Magazine,

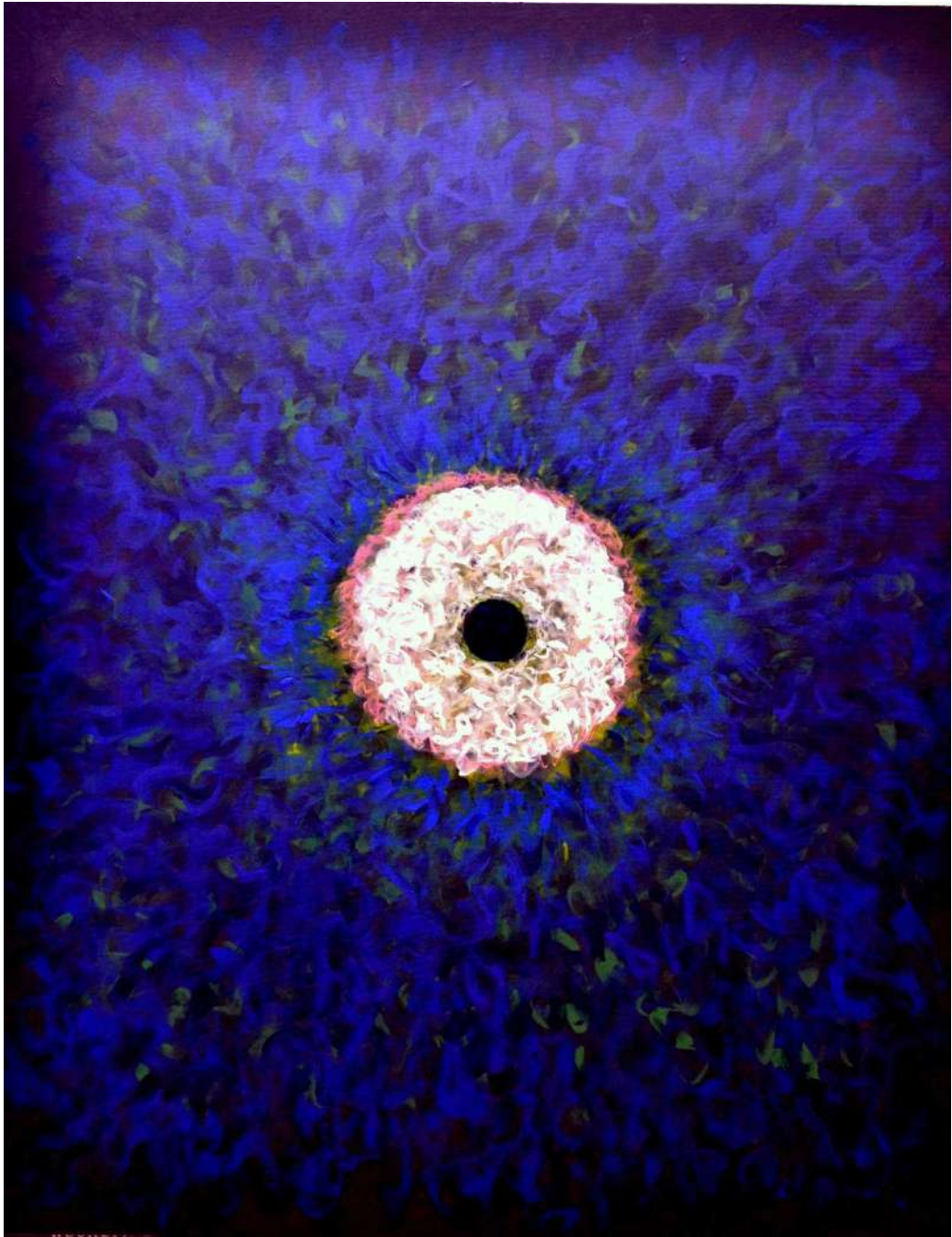
Sept/Oct 2001

EXPLOSIVE
VISION, 2001
60 x 48 in.
Acrylic on Canvas



JOYOUS VISION, 2001
60 x 48 in.
Acrylic on Canvas
Opposite, detail





UNTITLED, 2001
48 X 60 in.
Acrylic on Canvas



UNTITLED, 2001
48 X 60 in.
Acrylic on Canvas



CRESCENDO SUITE

Rosalyn Engelman is a consummate painter. Since the 1980's she has created a large body of work, often in response to sociopolitical events involving the peoples of Europe or Africa. During the course of her career, her painterly style has slowly changed – becoming less representational as the themes began to center around the artist's personal experiences and attendant feelings. All the works this exhibition date from the twenty-first century; in spite of their 'newness' they are firmly rooted in the exploration of the basic tenets of medium, of painting, juxtaposition of various hues, deliberate marking the canvas, and collapsing of a three-dimensional allusion to that very reality.

The new works are frequently results of the artist's recollections of previously visited places. Special features of the particular landscapes inspire many works, although the elaborate maze of energetic strokes that build Engelman's compositions no longer congeal into a representational image. Engelman does not set out to paint a specific scene; rather, though an uncanny understanding of the essential features of a given place, such as the quality of light or the predominance of a particular color, she confronts us with the visualization of the precise effect of that place. It is not surprising that the artist admires the work of French masters of the late nineteenth and early twentieth centuries, Eduard Vuillard and Pierre Bonnard. Their masterful compositions employ an abundance of shimmering patterns that inspire Engelman's own use of steady repetition of elements when constructing her own paintings.

The French countryside has yielded much inspiration for Engelman's work. An important painting in the Artist's travelogue, *Poem of Provence* (2001), pulsates with imaginary movement and

UNTITLED, 2002
Detail
80 x 72 in.
Acrylic on canvas

light. Through the rhythmic juxtaposition of red, yellow and orange hues applied in uniformly articulated brushstrokes, Engelman creates a dramatic optical illusion of unceasing vibration. Her new technique expresses her perception of the place while allowing us to create our own vision of the brilliant light of Provence.

The theme of recollection, but also of the fragility of nature is alluded to in *Cicadas of Autumn* (2001). Inspired by the poet Ya Yu's words: *May at least one live on*, the bright shimmering hues of this piece depict well the atmosphere of late summer when the sound of cicadas is integral to ambiance. But there is also a sense of melancholy, as the heightened intensity of light and sound becomes a reminder of the passing of time that will forever end this brilliance.

One can derive almost sensual delight from observing Engelman's paintings. The rhythmic movement of her dense brushstrokes across the pictorial field expresses her command of the medium. She has not chosen to give us the representation of a scene. Rather she leads us to create our own perception of a selected theme. Her works contain enough oppositional color to seemingly generate light from within the painting.

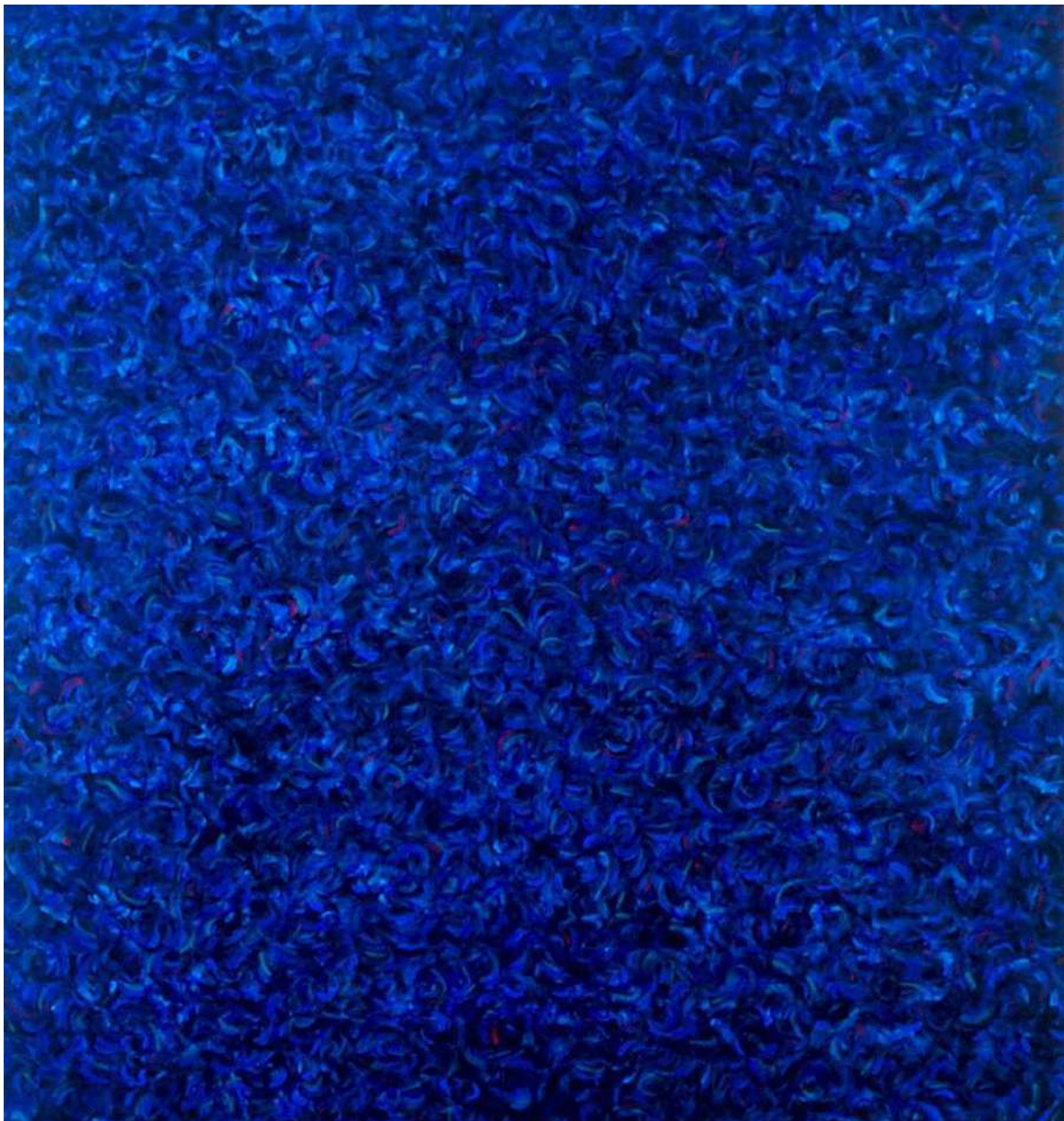
The artist states: *The colors vibrate and dance as stasis and motion co-exist between iridescent brushstrokes. This causes the painting to reflect light as one walked around it, changing as the viewer moves.*

For Engelman the act of painting is to reveal hidden mysteries and delights present in our surroundings, waiting to be discovered. She has dedicated herself to make us better understand the strength of our own perception while considering the everlasting magic of painting.

Crescendo
Charlotta Kotik
Curator and Critic,
Brooklyn, NY
March 2003



WITHER THOU GOEST, 2002
80 x 72 in.
Acrylic on Canvas
Private Collection



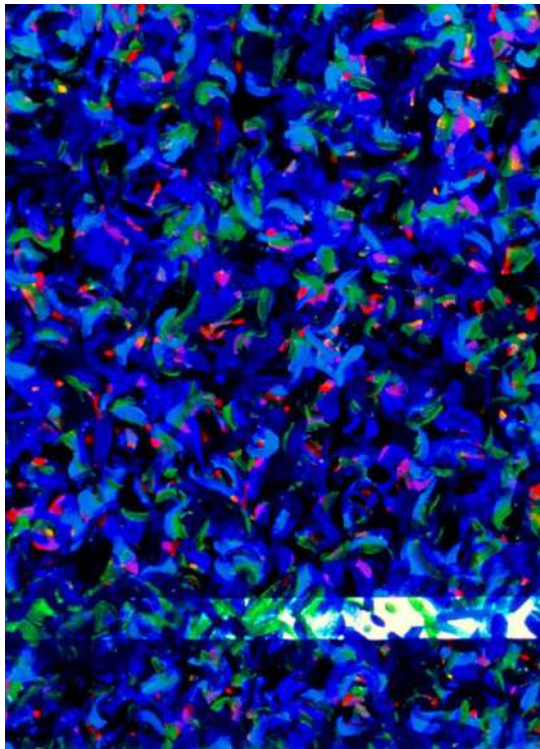
SEARCH FOR STARS, 2004
84 X 78 in.
Acrylic on Canvas
Private Collection



PARFUME I, 2001
80 x 72 in.
Acrylic on Canvas
Private Collection



POEM OF VIOLETS
AND IRIS, 2003
36 x 36 in.
Acrylic on Canvas



Top
 FRAGONARD ROSE
 PETALS, 2001
 22 x 32 in.
 Acrylic on Arches Paper

UNTITLED, 2002
 22 x 30 in.
 Acrylic on Arches Paper
 Private Collection





NIGHT PATH,
BEAULIEU-SUR-MER,
2001
72 x 80 in.
Acrylic on Canvas
Private Collection



MEMORIES OF GRASSE, 2001
48 x 60 in.
Acrylic on Canvas
Private Collection

Inspired by travels through Europe, specifically Italy and France, these paintings reflect a vibrant impression of the perfume fields surrounding Grasse and the colors of Provence

Regardless of the motif chosen for a particular series, one becomes aware that each painting is developed under the influence of music. The brushstrokes seem to dance in a disciplined, classic Rondo across the canvas, leaving behind a vivaciously pulsating pattern of colors. Dependent on the view from various angles, the 'dance' will reveal a new and different rhythm. One can feel the joy in bringing contradictory strokes, colors (often iridescent), light and shadow, and seemingly repetitive patterns into a perfect harmony that never dulls. Personally, the paintings often forced me to change my position to find a different angle for viewing, to receive the full impact of this rhythmic grace in motion.

"Engelmanart.komm"

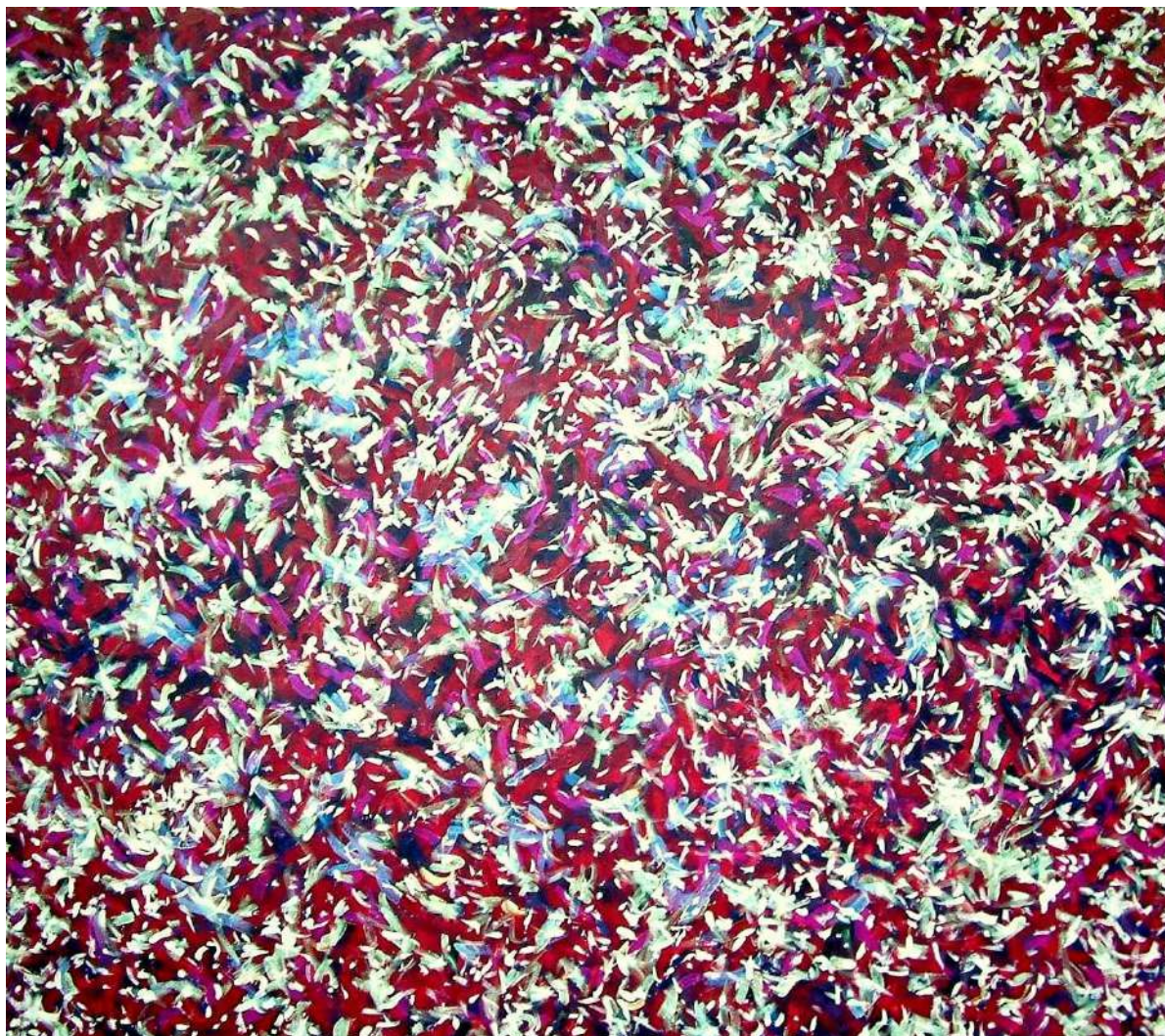
Joey Badian

Veraissage Magazin

Dec 2004

Translation from the German:

R.C. Schultz



HAKONE, 2002
80 x 72 in.
Acrylic on Canvas
Private Collection

Rosalyn A. Engelman is a painter's painter. Those who practice this immortal medium themselves, appreciate her expert handling of the basic properties of paint, the juxtaposition of various hues, the manipulation of the physical surface of painting and the artist's feeling for a compositional balance. However, the gentle subtlety of Rosalyn Engelman's work affects everyone fortunate enough to get to know her paintings. The general visitor derives pleasure from all her expert professional endeavor as well as from the artist's ability to express personal experiences and the wide range of the attendant's feelings.

"Echoes of a Distant Past"

Charlotta Kotik

Brooklyn, New York

January 2005



CAST THY BREAD, 2001
Diptych
30 x 80 in.
Acrylic on Canvas
Private Collection



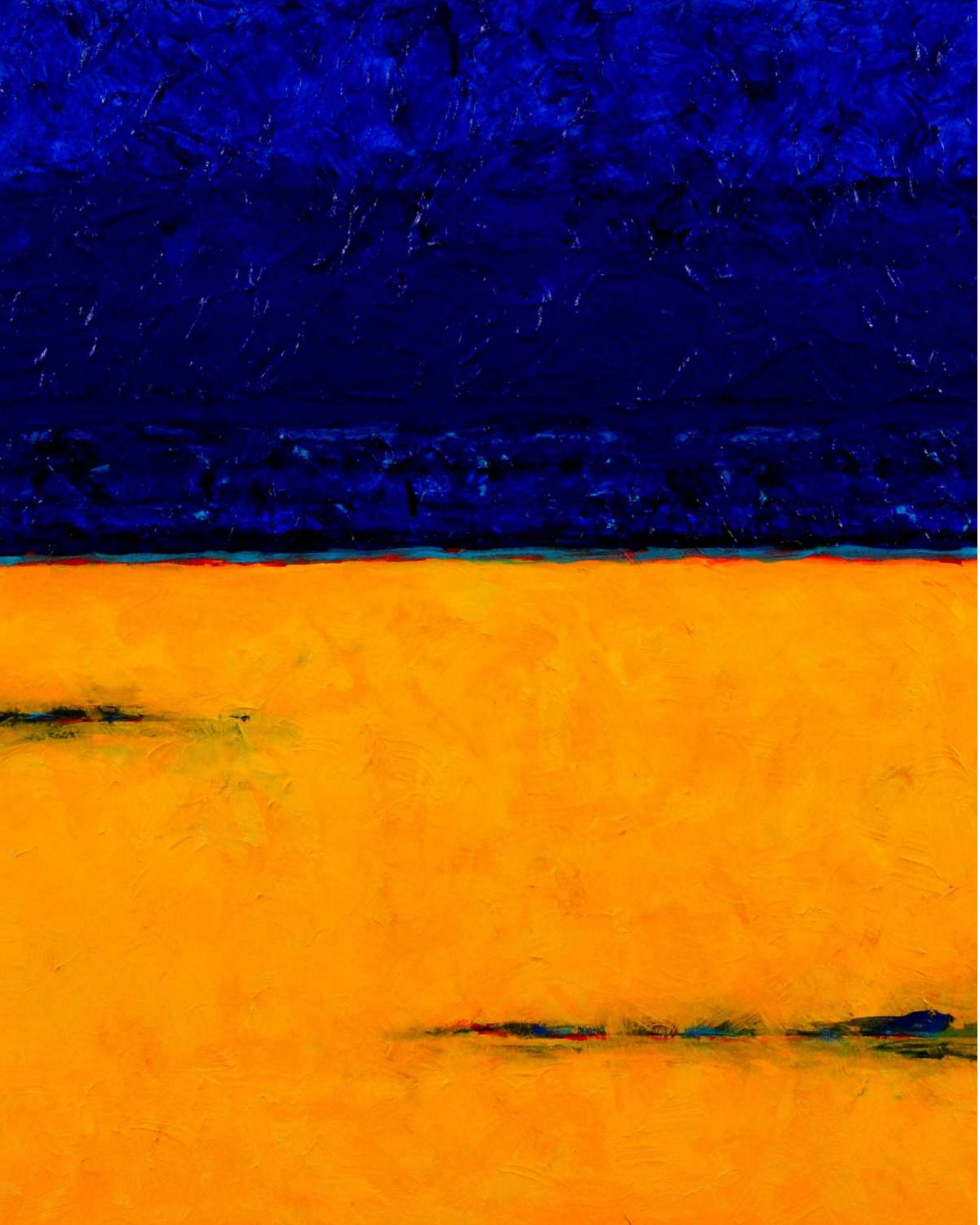
POEM OF PROVENCE, 2001
60 x 48 in.
Acrylic on Canvas
Private Collection



UNTITLED, 2000
32 x 23 in.
Acrylic on Arches Paper



UNTITLED, 2000
23 x 32 in.
Acrylic on Arches Paper



SOUL MEMORIES

My paintings and sculptures reflect and explore qualities of time, place and subject. Inspiration varies - travel, studies of Asian and other art, news clippings, contemporary issues - all compel me to search for emotional essence.

The paintings mirror the passage of time. They are painted to music, and the brushstrokes have their own tempo. Stasis and emotion co-exist as the viewer moves before the canvas.

My work concerns the process, incorporating layering, calligraphic mark and impasto revealing the artist's hand. The formal aspects of artistic creation such as compositional elements are subliminally utilized. Whether installation, collage painting, or a painted work on canvas these elements apply. My painting evokes viewer participation, just as music engages listeners in an artistry that they both feel and seek to understand.

While most of my paintings deal with the beauty of human aspiration, in many installations the subject is the duality of the human soul - Beauty as well as Bestiality.

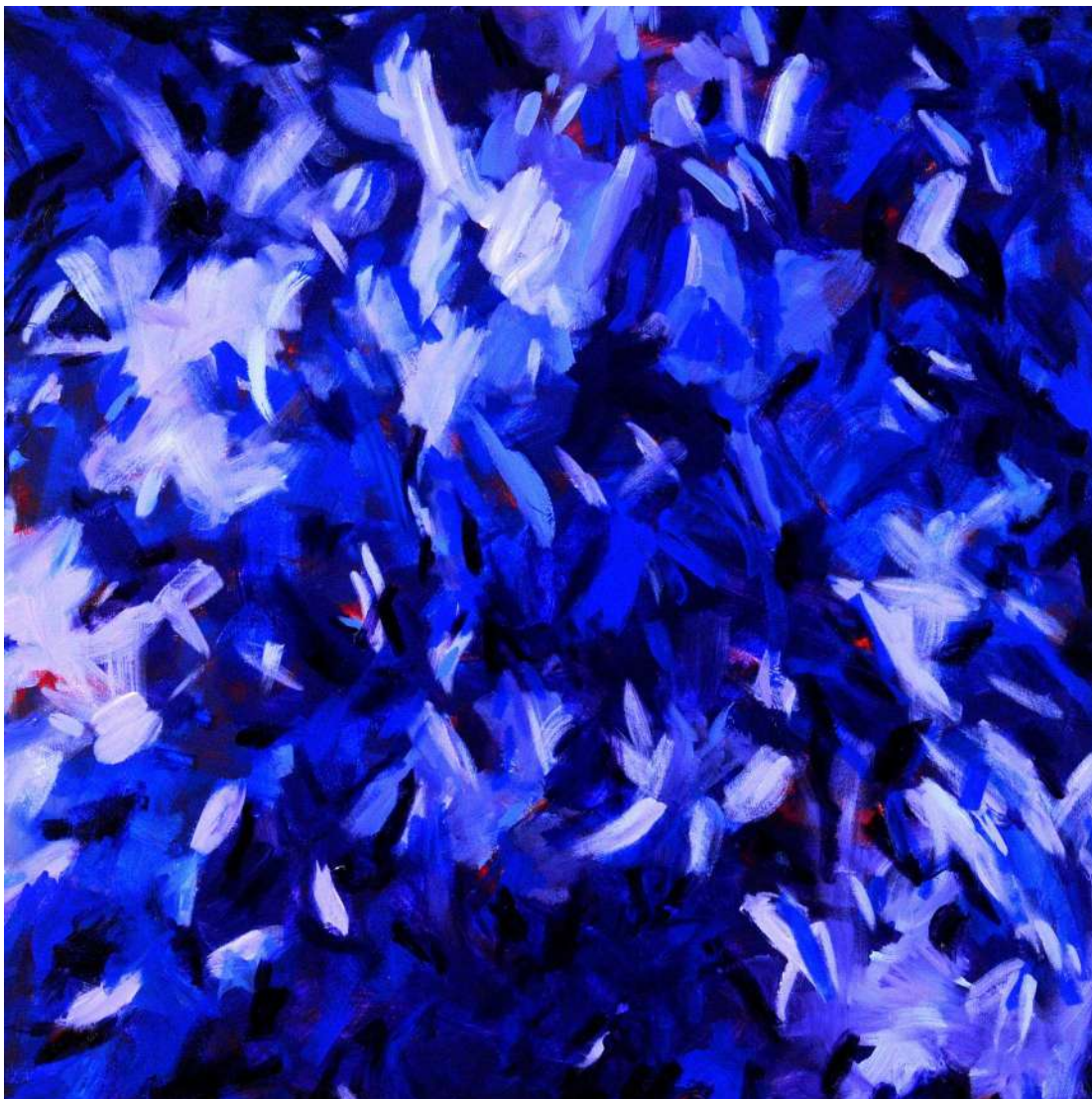
It is exceptionally thrilling to be accepted into museum collections and rewarding to be in public and private collections both in the U.S. and abroad.

Simultaneously, the object of my work is to raise the conscious of the viewer to issues. The metaphorical elements seek to involve the viewer. I can give what is personally and professionally possible, but that is only half of what my art is and can be. The other half is based upon the viewer's emotions, experience and concerns. When both halves meet, that is my magic moment.

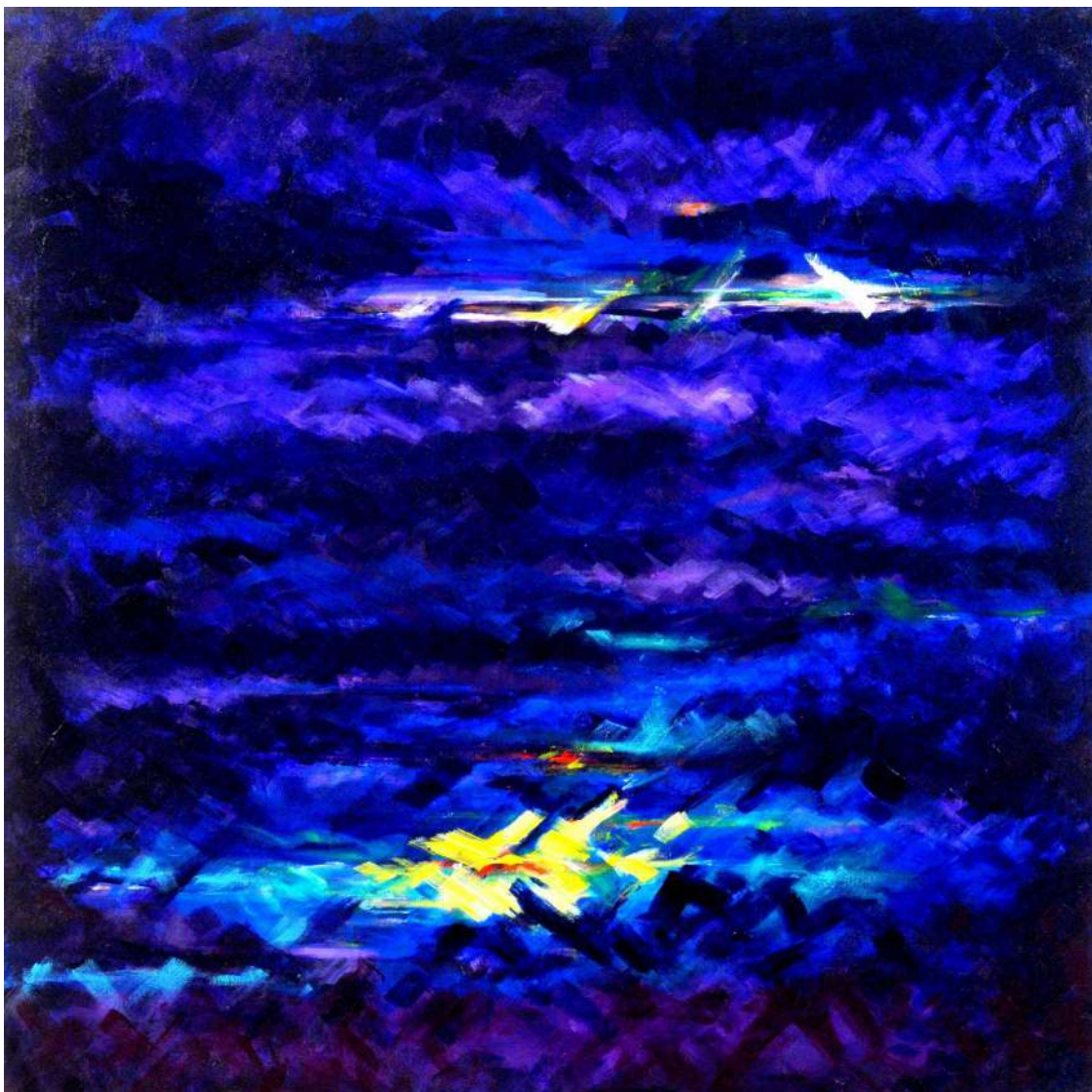
R.A.E.



BAL HARBOUR SUNSET, 2008
36 x 36 in.
Acrylic on Canvas
Private Collection



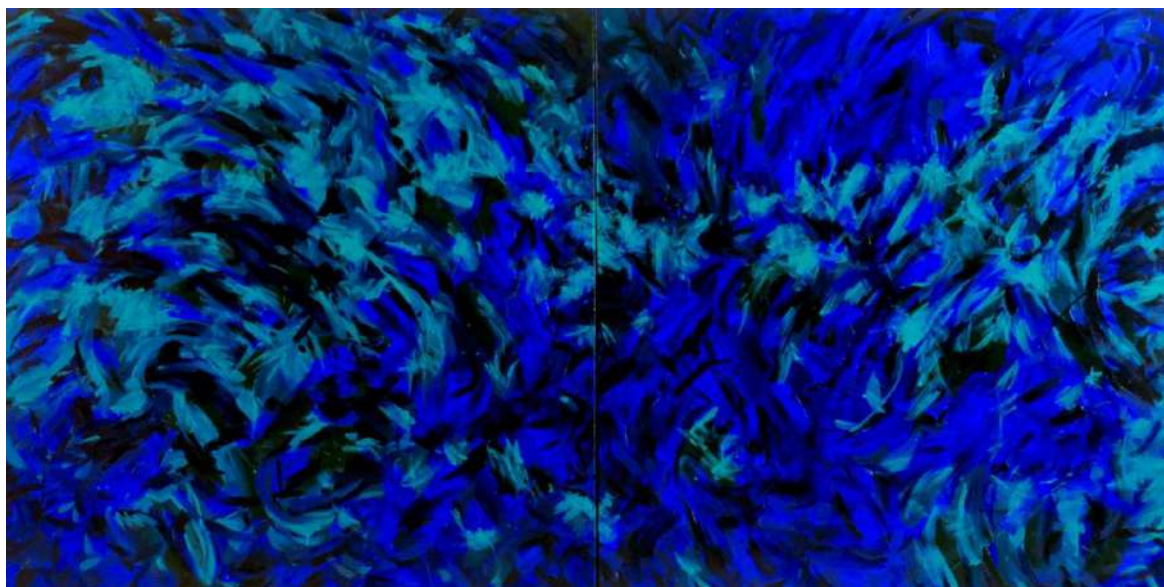
RAIN, 2008
48 x 48 in.
Acrylic on Canvas
Private Collection



OCEAN SUNSET, 2009
36 x 36 in.
Acrylic on Canvas



SUNSET WIND, 2009
36 x 36 in.
Acrylic on Canvas
Private Collection



FOR HOKUSAI, 2006
48 x 96 in.
Acrylic on Canvas
Private Collection



HOORAY! 2009
46 x 96 in.
Acrylic on Canvas
Private Collection



I grew up in a small hamlet in upstate New York called Ferndale. In the winter, the snow would echo to its own music and wrap the bountiful trees in an ever changing yet soft blanket of white. A whiteout occurs during a snowstorm, when reality becomes an abstraction, and all is a symphony in white.

R.A.E.

FERNDALE WHITEOUT 2007,
36 x 36 in.
Acrylic on Canvas
Private Collection



In Rosalyn A. Engelman's opus, poetry is allowed to become once again what it once was—the teacher of humankind. These series are fragmentary experiences of reality and are an organized part of the absolute experience—absolute because they recognize data, content, and meaning. The totality of those perceived unconscious fragments unveils the artist's experience about art as a realm of the aesthetic significance and a vehicle for enlightenment.

Faustino Quintanilla
Director
QCC Art Gallery

WINTER SKY 2007,
36 x 36 in.
Acrylic on Canvas
Private Collection



ECHO SONATA

Indeed, when recalling how Kakei's verse "Two Day Moon" inspired painting, several relationships with Haiku come to mind.

Many haiku poems were written on journeys. Mine has been a lifetime journey that enables me to express myself in this way on canvas. Losing oneself while viewing a painting can also be a "journey", both visually and emotionally.

Haiku was a democratic poetic form. Its language of simplicity was imbued with layers of meaning. I hope my layers of brushstrokes also reveal meaning and metaphor. Haiku must contain dexterity and simplicity. Forgoing specific references and imagery and treating the surface with a moving calligraphy, I hope to imprint my emotion and vision as the viewer meets me halfway with theirs.

Ambiguity is a quality inherent in the Japanese aesthetic. My paintings do not immediately reveal themselves. They suggest and imply while taking the eyes and heart and mind on their journey. This work is characterized by an essential dichotomy, as vibrant stroke and color create a sense of depth and motion on a flat surface. Powdered micas are introduced to dance in a metallic sheen.

These paintings were done over the course of two years, 2003-2004. They are based upon the great work of Hon Ami Koetsu, who worked in Japan in the XVII century. His magnificent calligraphy and painting ranged the full gamut of Japanese cultural expression: poem cards, No libretto, paintings, screens, etc. The paintings in my *Echo Sonata* series are created with acrylics on canvas, and were shown for the first time at the Art Gallery of Queensboro Community College, Bayside, New York in February and March of 2005.

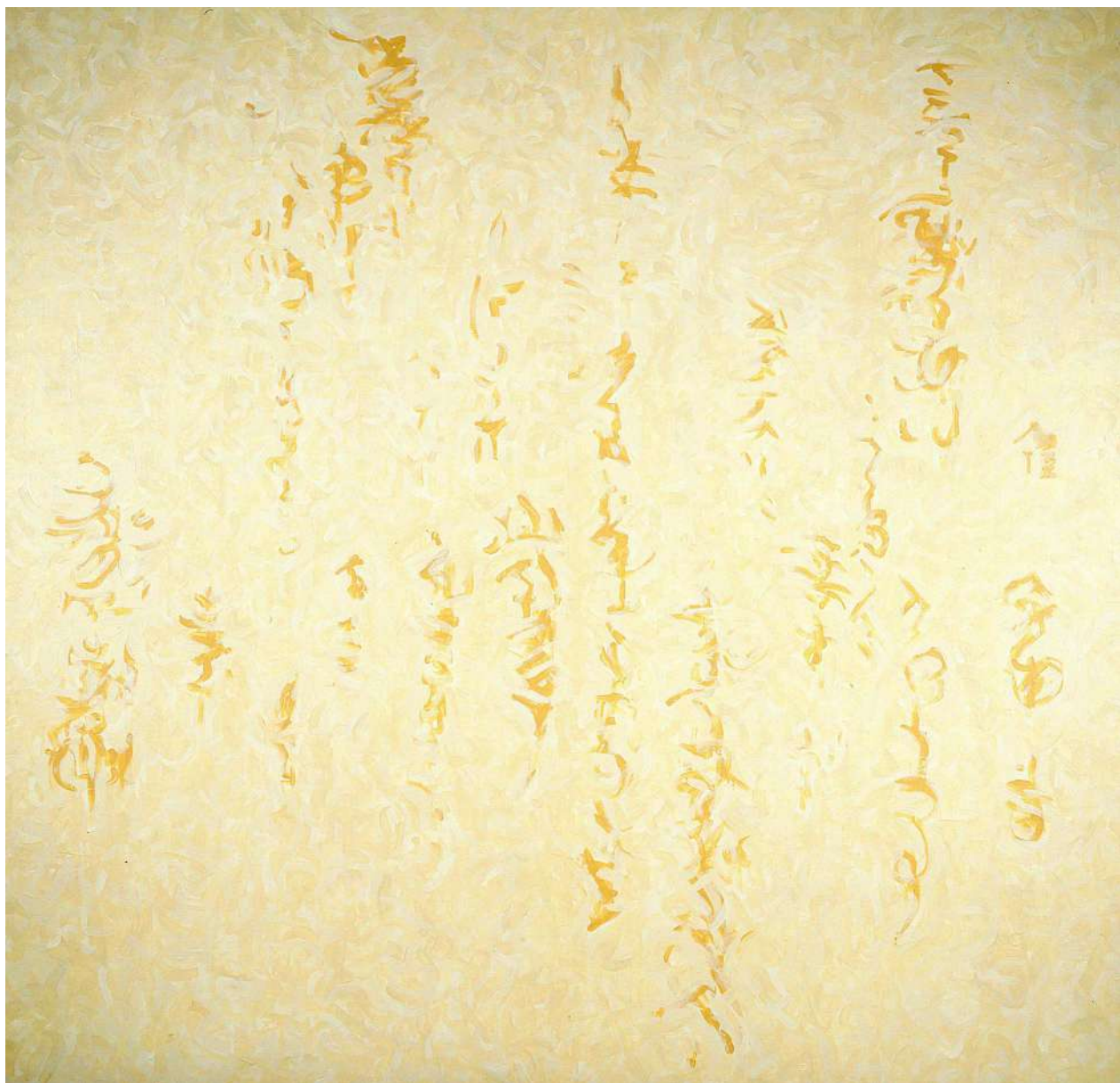
As the artist and scholar Koetsu looked back to the Han period in China for inspiration, he then brought it to a cultural moment in the Japan of his time. These works, while inspired by Koetsu, seek through technique and abstract expression to bring these elements into my own time.

R.A.E.

THE AUTUMN HAS COME, 2003
72 x 60 in.
Acrylic on Canvas

The 17th Century master, Matsuo Basho, who is credited
with refining the form of poetry called Haiku,
was once queried by a disciple:

“Why do you love poetry?”
“Because I love painting,” was his reply.



IMMORTAL POETS, 2003
78 x 80 in.
Acrylic on Canvas

Although we have witnessed remarkable advances in the world-wide communication over the last couple of decades, the arts are still the only field of endeavor in which it is possible for kindered spirits to converse over the centuries.

Perhaps one of the most dramatic example of this is the dialogue that takes place between [The New York Painter] Rosalyn Engelman and the 17th century Japanese painter and calligrapher Honami Koetsu.”

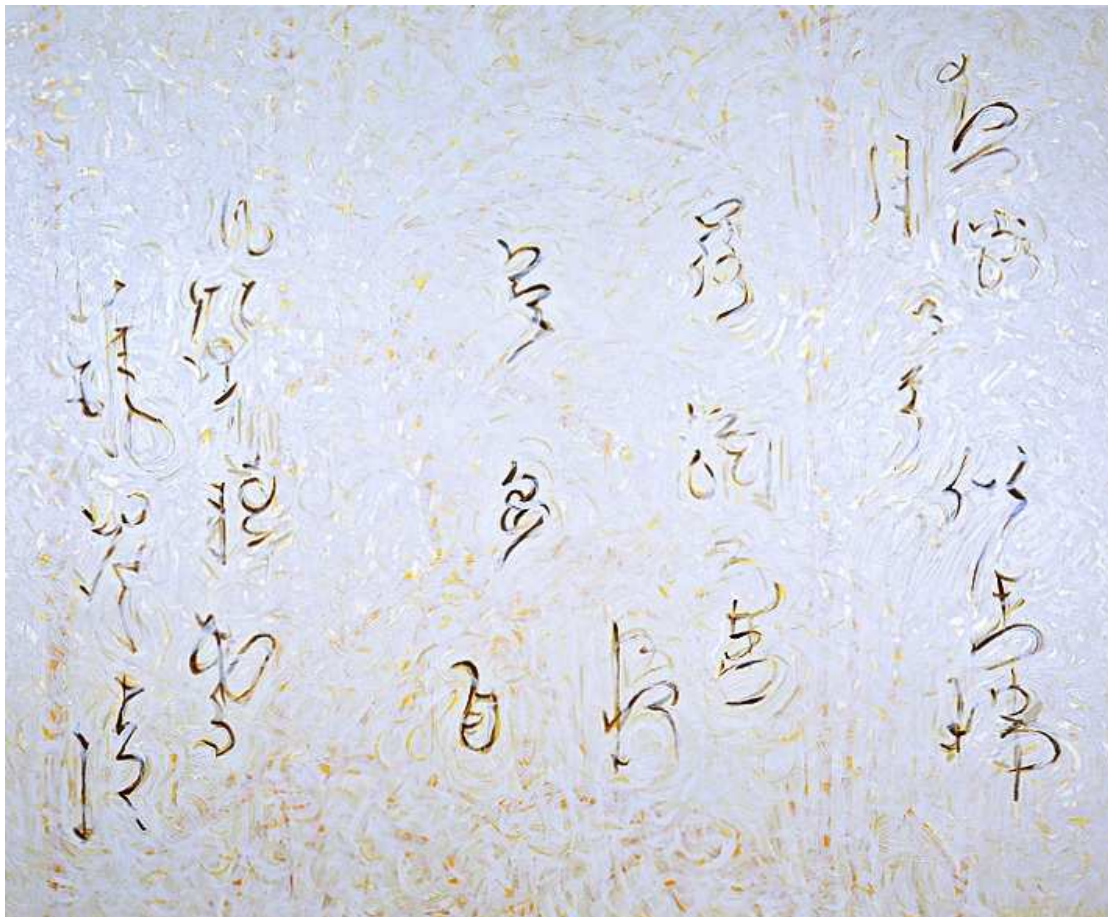
“Indeed, Standing before Engelman’s huge canvases, one almost has the feeling of being present at that precise moment in the history of civilization when form morphed into sign and written language was born.

The opalescent white, silver and gold hues (a dramatic departure from the blues, reds and other brilliant colors featured in her recent exhibition at Caelum Gallery, in Chelsea) are contemporary relatives of the mica that Koetsu often employed in paintings and screens. They shimmer iridescently as the eye moves over the composition, the brushstrokes seeming to flicker and change color and value in a manner that conjures up an ethereal sense of mystery.

*"Rosalyn Engelman's; 'Echo Sonata':
A Career Crowning Achievement"*

Ed McCormack

Gallery&Studio Magazine
Dec 2004/Jan 2005



WHERE THE STAGS
ARE STANDING, 2003
72 x 60 in.
Acrylic on Canvas



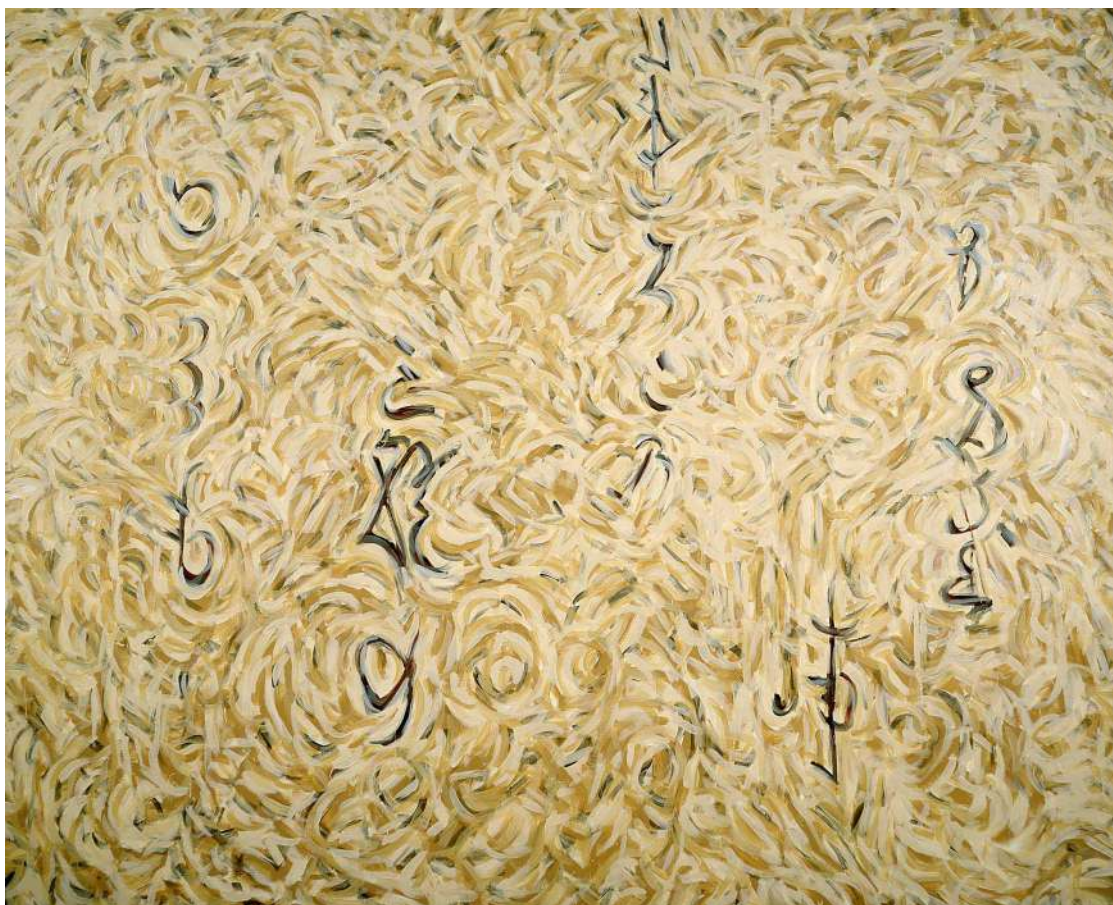
AFTER THREE CRIES
OF A MONKEY, 2003
72 x 60 in.
Acrylic on Canvas
Private Collection



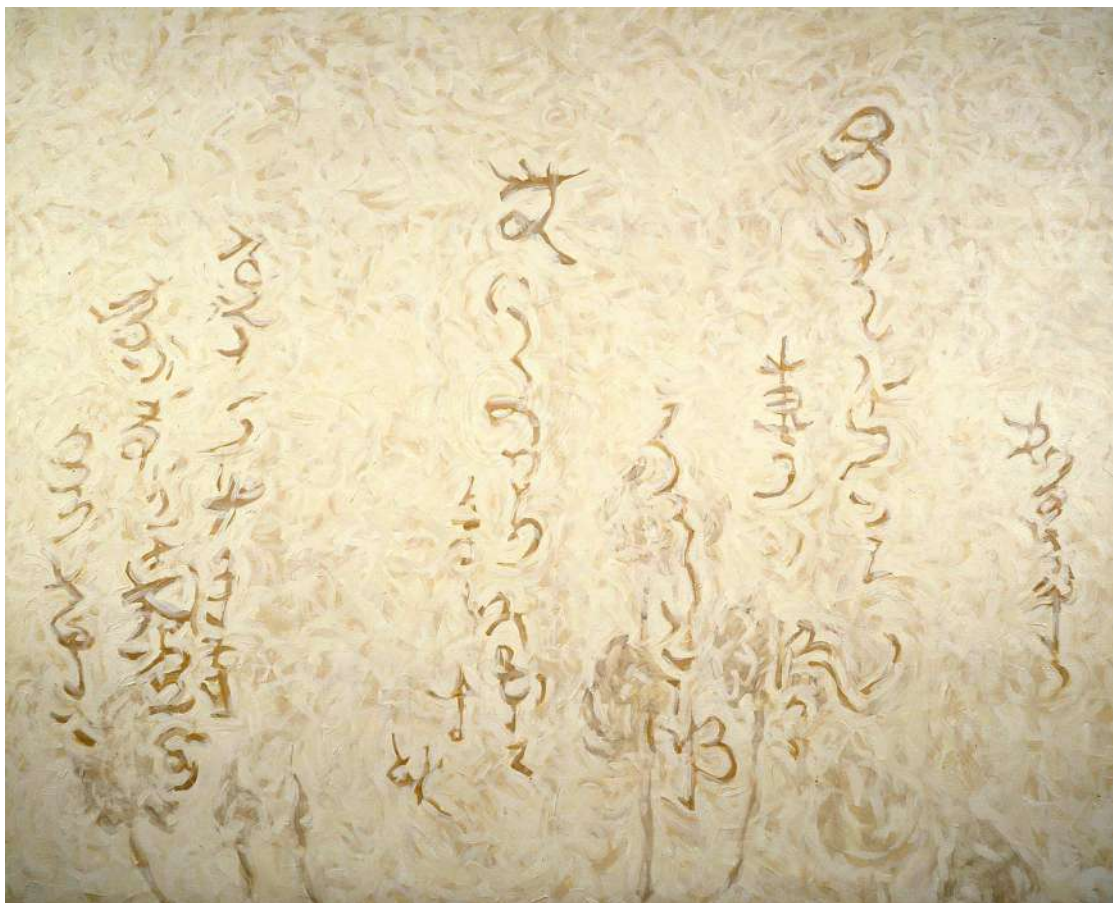
WATCHFUL AT
THE WALLS, 2004
72 x 60 in.
Acrylic on Canvas



BY SOME TWISTED LUCK, 2004
60 x 72 in.
Acrylic on Canvas
Private Collection



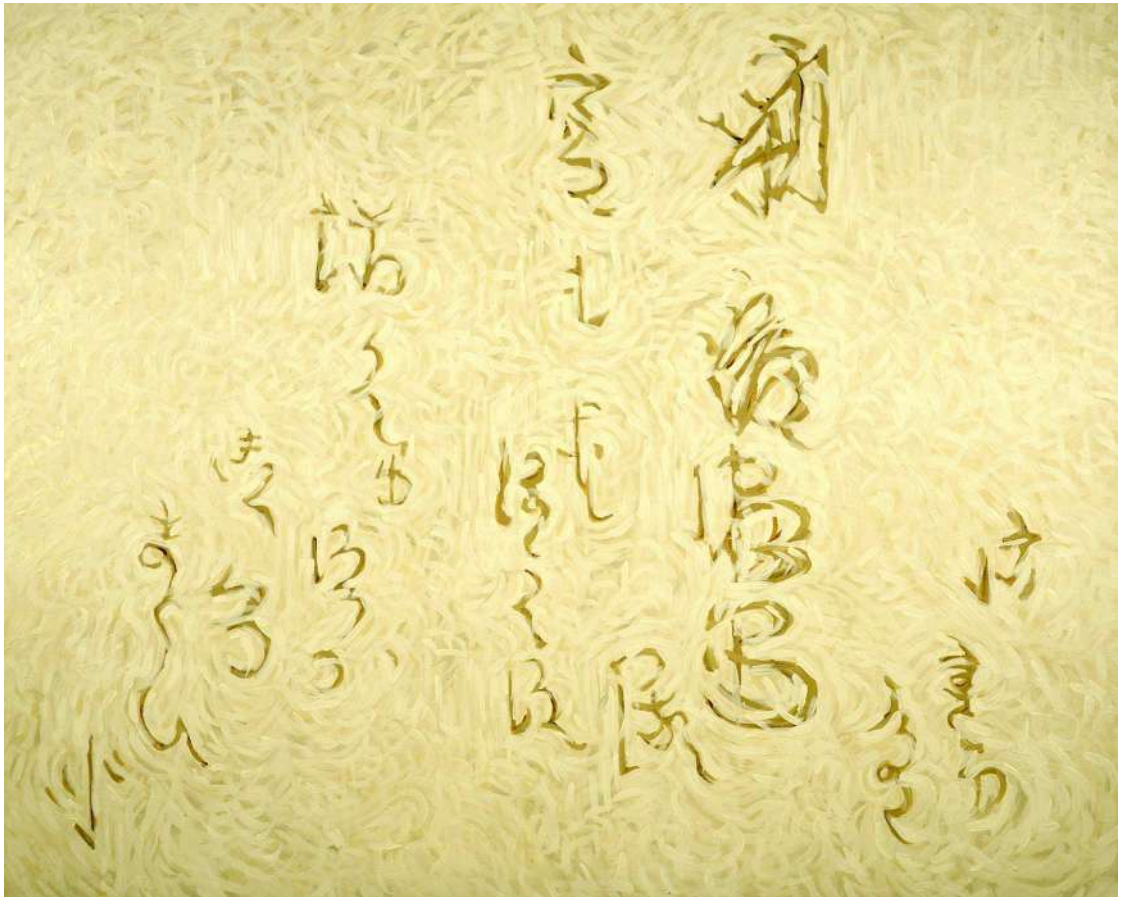
HERE UPON MY SLEEVE, 2003
60 x 72 in.
Acrylic on Canvas



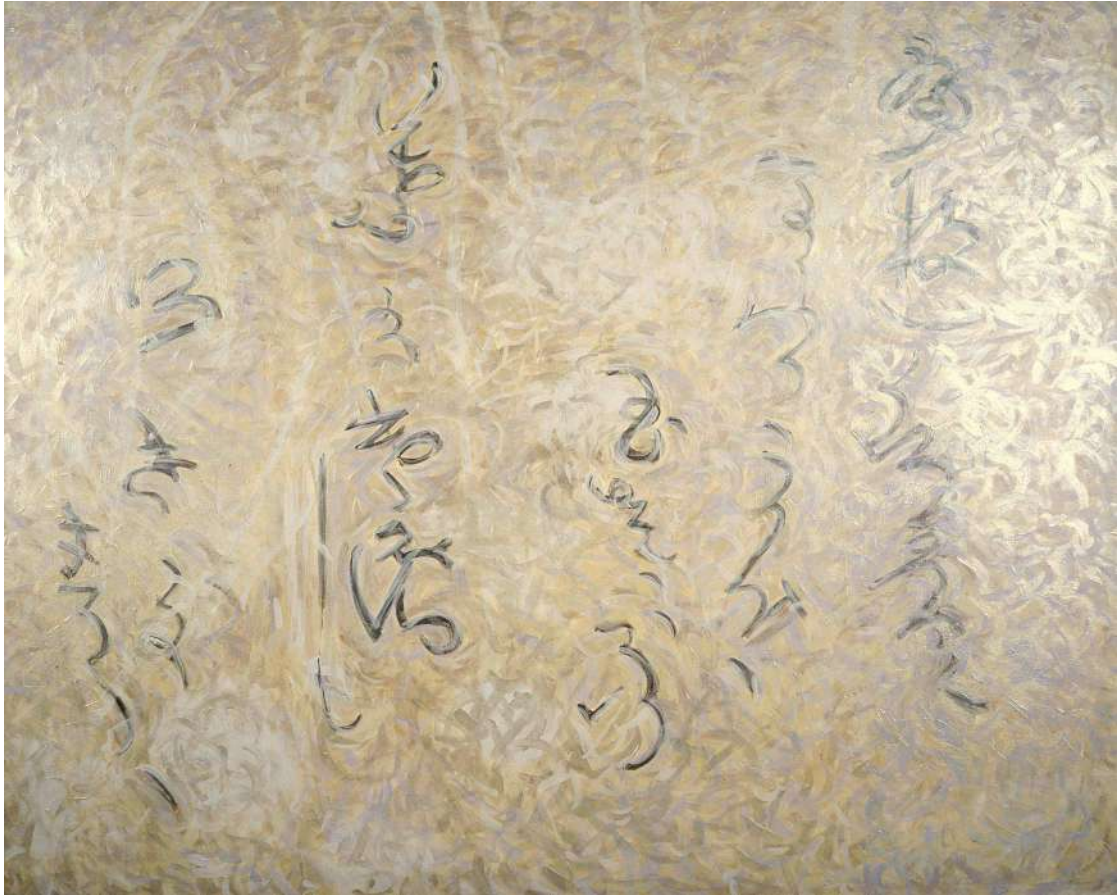
HOW I WISH TO SEE, 2003
60 x 72 in.
Acrylic on Canvas
Private Collection



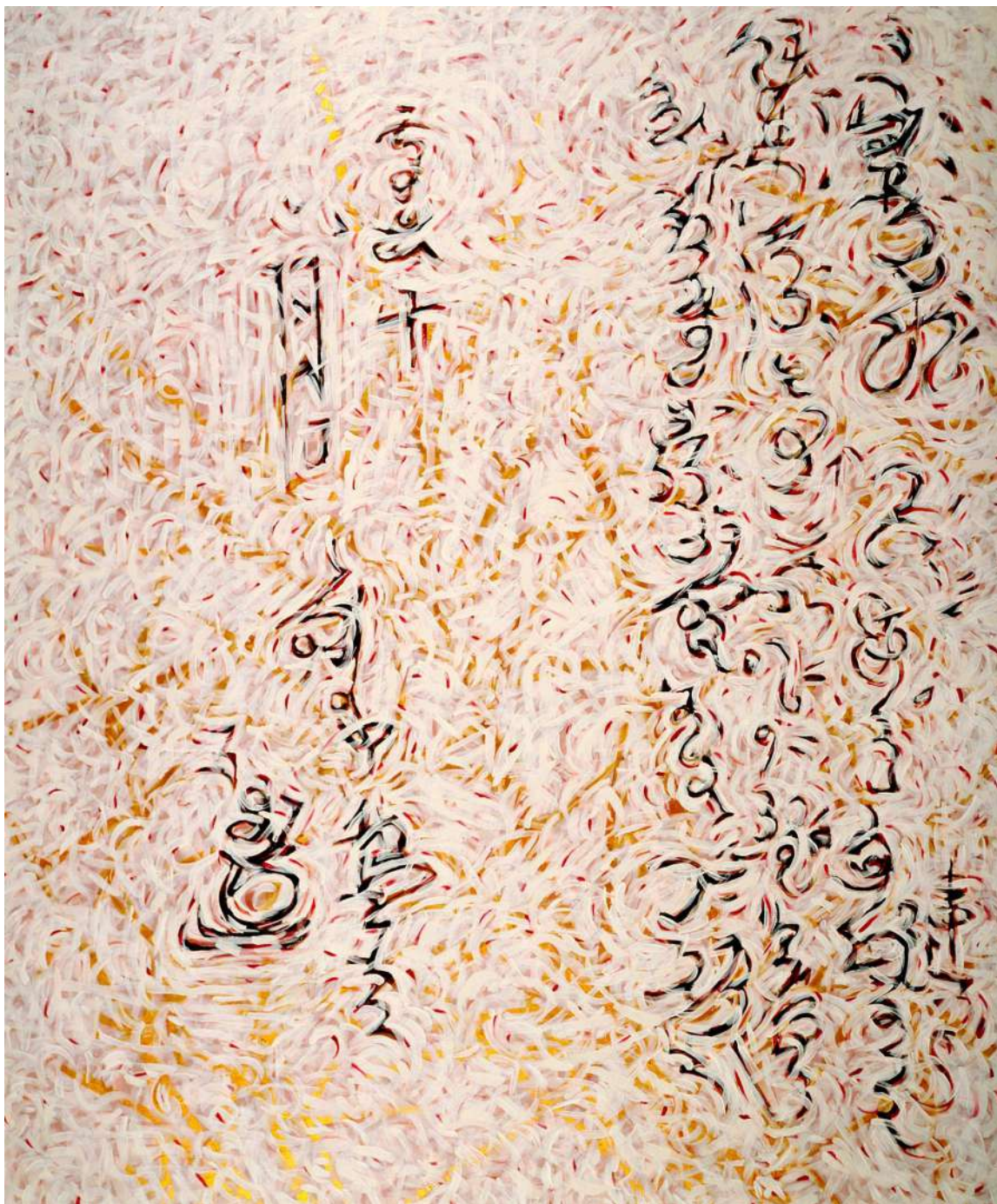
ON OAK GROWN
MOORLAND, 2003
60 x 72 in.
Acrylic on Canvas



ONE NIGHT OF DREAM, 2004
60 x 72 in.
Acrylic on Canvas
Private collection



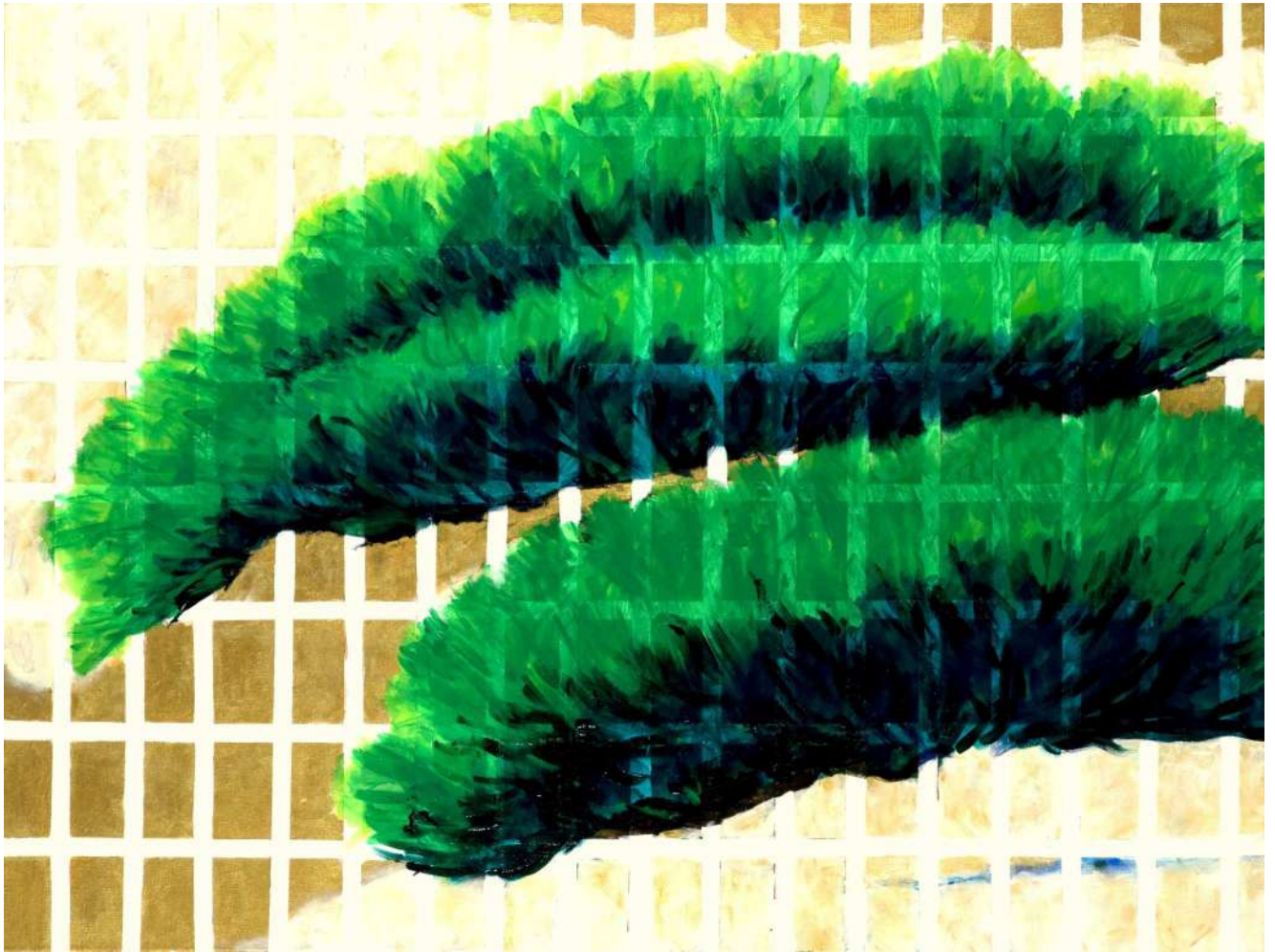
FROST GLEAMING, 2003
60 x 72 in.
Acrylic on Canvas

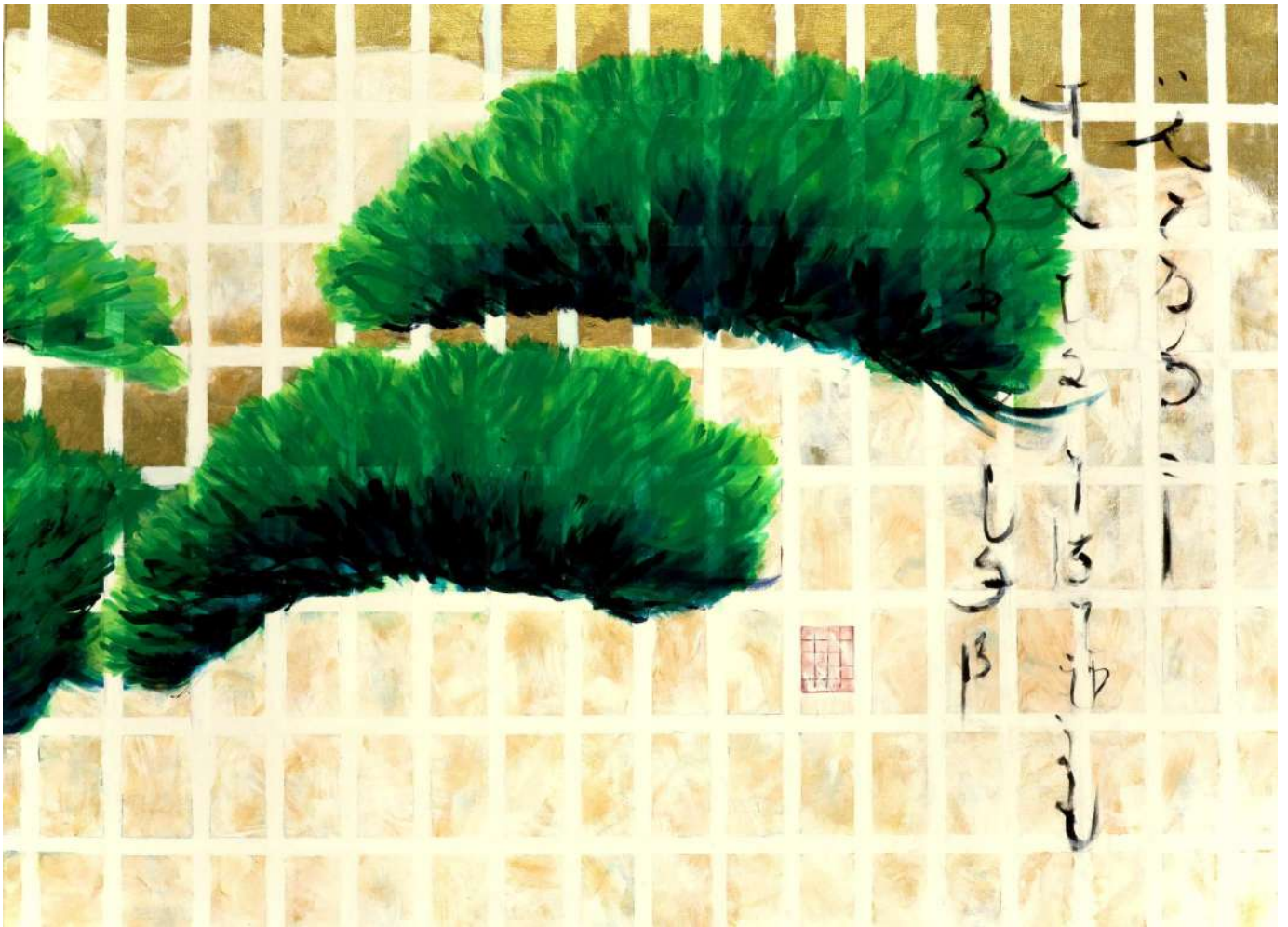


FROM HER DOOR OF
PLAIED BRANCHES, 2003
72 x 60 in.
Acrylic on Canvas

"The former Empress
From her door of plaited branches
Gazes after him for a while
Then turns again to her hut,
She turns again to her hut."

No Libretto-
The Imperial Visit to Ohara
ca. 13th Century
Heike Monogatari - Tales of Heike
Koetsu transcription





ANOTHER PLACE,
2013
96 x 36 in.
Acrylic on canvas
Privately commissioned for
Frank Lloyd Wright's
Brandes House
Sammamish, WA



DRY TEARS

My life and sensibility have been greatly influenced by ethical concerns. As a child, the atrocities of World War II were deeply ingrained upon my psyche and inner vision. Graphic newsreels and worries about my family were part of my earliest consciousness. My father emigrated from Warsaw, Poland and lost many family members, as did my mother who left Russia after the Russian Revolution.

Over the years, many of my exhibitions have dealt with worldwide situations of horror. The exhibition's title, "Dry Tears," comes from Yevgeny Yevtushenko's poem "Babi Yar," which memorializes the Nazi massacre of 33,771 Jews in Kiev on September 29 and 30, 1941.

*And I myself
Am one massive soundless scream
Above thousands buried here.*

*I am
Each old man
Here shot dead*

*I am
Every child
Here shot dead
Nothing in me
Shall ever forget*

The paintings and installations in this series are my silent scream against man's inhumanity to man – every man, woman, and child, no matter the color, creed, or nationality. When God talks to Jonah about Jonah's sadness over the dried up gourd that shaded him, God explains concern for all humanity: "Should I not be concerned over Nineveh, the great city in which there are more than 120,000 persons who can not distinguish their right hand from their left, not to mention many cattle?" God commands Jonah to go and warn them to repent. Concern for all humanity and life should be everyone's pursuit.



These works deal with the suffering and beauty of the innocents. Materials as diverse as wood, paper, plastic, paint, and metal are used expressively and symbolically.

One of the sculptures in the installation is called "Boy M." It memorializes the children experimented upon without anesthesia at Auschwitz by Dr. Joseph Mengele, who tried to change their brown eyes to Aryan blue. The boy's hand and arm are across his chest, in a familiar pose from a gesture on the Jewish "Day of Atonement" observance.

Participants pray to be forgiven for their sins. This child takes upon himself the endless sins of the world and prays for exoneration, although he is an innocent. His legs are chained, as so many captives have been. Elana Lado did the underpainting for this statue.

"Boy K" represents all African children victimized by war. The "K" stands for Kwashiorkor, a disease of malnutrition that manifests itself in changing beautiful black curls to yellow orange. He is a saint, but his halo is barbed wire nestled on nails. The only sculpture painted with a brush is Soldier, to emphasize camouflage which hides her inner confusion and agony. All other work was painted with a fork, as a metaphor for piercing. This might evoke memories of St. Sebastian. This soldier is a representation of excruciating pain, psychologically and physically, which was done by battle.

Where has this subject left me?

In combining painting, collage, sculpture and found materials, I have expressed my pain and outrage and this cruelty.

I could have titled this series "For My Mother." During the First World War, her area was overrun by Polish, Russian, and German troops. She told me how the soldiers would gather the children in groups to clear the railroad tracks upon which men and material moved. The Russian winter snow was so deep that some children got stuck, lost, and were then only found dead after the thaw. My mother recalled that every day, the only food she had was a hot potato that she kept in her pockets for warmth, and which at lunch she'd share with her cousin, who had none.

While there is truth in the saying:

"If I am not for myself, who will be for me?"

I believe it is equally true that

"If we are not for others, who will be for us?"

SOLDIER, 2008
Detail
Acrylic, metal, fabric, plastic

It is my hope that this effort will transcend the particular and cause the viewers' consciousness to be raised regardless of individual hearts and minds.

Every painting and sculpture in this series contains my 'dry tears', whether it depicts the flag of a country in conflict, or an expressive evocation of the innocent victims and machines of war. The dichotomy of the beauty of color and paint, set against the bestiality of man, represents the duality of the human soul.

It is a constant and inherently daunting challenge, to lay one's soul bare.

R.A.E.



BABY H, 2007
Acrylic, Metal, Plastic



THREE GRACES, 2007-2008
Detail
68 x 72 x 72 in.
Mixed Media



DRY TEARS PAINTINGS, 2007-2008
 36 x 36 in.
 Acrylic on Canvas

Top left
 FOR KORELICH -
 BABI YAR
 Private Collection

Top right
 MACHINES OF WAR

Bottom right
 SASH OF POWER

Bottom Left
 GETTYSBURG



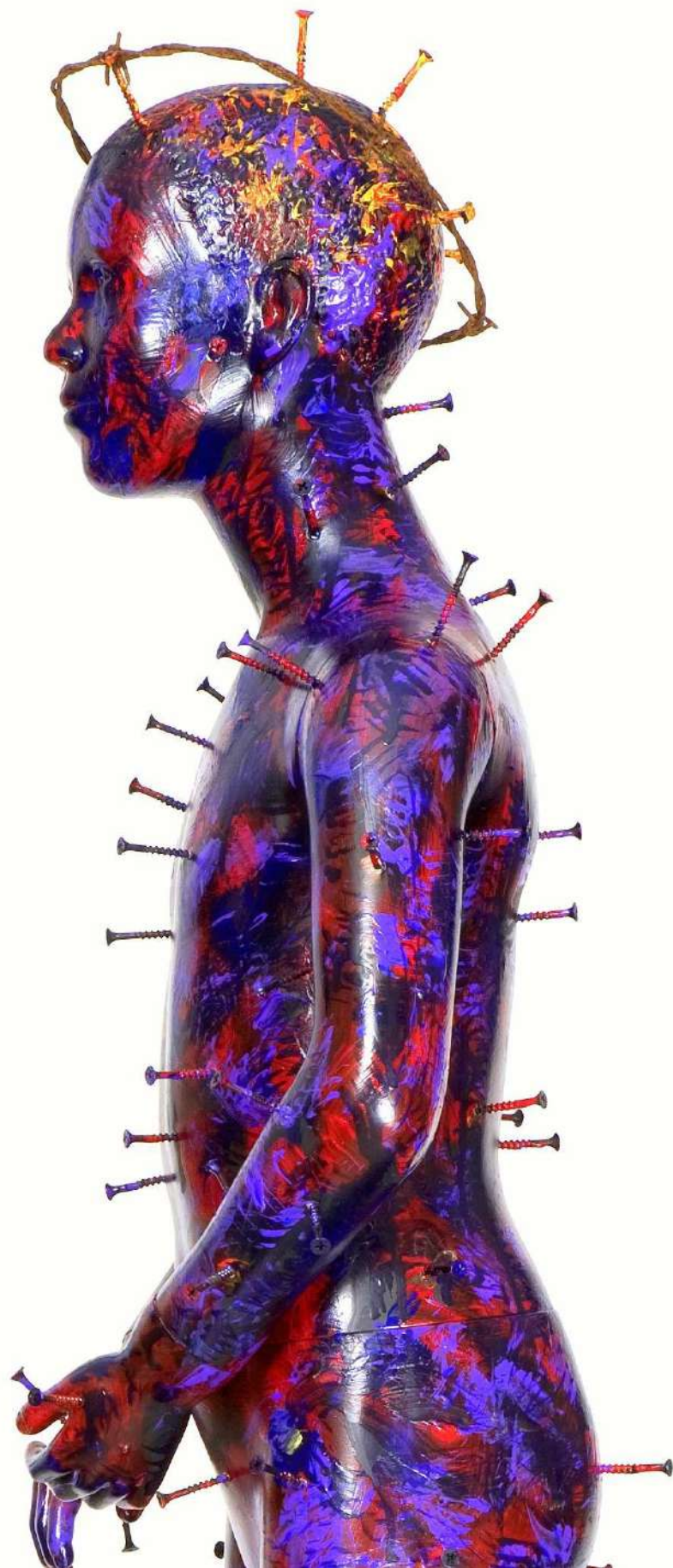
Top left
CRY, CRY, CRY - SUDAN

Top right
KILLING FIELDS

Bottom Left
DREAM OF FREEDOM

Bottom right
SUN AFTER DARK







Previous pages:

Left

BOY M, 2007

15 x 47 in.

Acrylic, Metal, Plastic

BOY K, 2007

16 x 48 in.

Acrylic, Metal, Plastic

Above

THREE GRACES, 2008

Detail of Africa

Acrylic, Metal, Fabric,
Plastic



VENUS VINCOLA, 2007
24 x 30 in.
Plastic, Nails, Acrylic

While the more permissive climate of postmodernism may have muted the controversy, we still tend to make sharp distinctions between “art for art’s sake” and art that addresses moral and social issues.

...Unlike Ben Shahn and Leonard Baskin, earlier Jewish artists of conscience who were similarly moved by their own experience to embody a broad range of universal suffering in symbolic figurative styles, Engelman does not position herself in opposition to mainstream modernist aesthetics. Rather, she puts vibrant color, sensuous tactility, and a gestural immediacy akin to Abstract Expressionism to the service of social activism, in paintings such as “Babi Yar: Korelich, 2007-2008...”

Consisting primarily of two horizontal bars set against a monochromatic color field, this painting is as compositionally austere as any Rothko. However, its thickly pigmented surface, encrusted with variegated red hues, as altogether more visceral impact, like a landscape of clotted blood interested by clouds of smoke and glimmers of golden twilight.

Other new paintings also couch violent themes in strong formal terms. “Gettysburg, 2007-2008” evokes its subject with two diagonal stripes, from which inverted red drips like flames, set against a tactile green field, suggesting the verdant landscape on which the biggest battle ever fought on American soil took place.

In “Machines of War, 2007-2008,” Engelman employs darker hues and turbulent, muscular strokes, bracketed within an even more severe geometric format, to convey the relentless, pitiless power of evil running on automatic pilot. Even here, however, the paint surface is so seductive that we relish it for its sheer succulence.

Indeed, one of the most paradoxical aspects of Engelman’s paintings is that the aesthetic pleasure they provide almost implicates us in the horrors they describe. How dare we take such delectation from the juicy reds and greens of “Sudan, 2007-2008,” knowing full well that the government of that troubled land started the first genocide of the 21st century and that the mass murder and taking of slaves still continues? Part of the power of Engelman’s paintings is how they almost appear to critique themselves by virtue of a sensuousness that verges on hedonism. Yet she also seems to be telling us that beauty is its own justification, something we can’t live without, at risk of putting our souls and the world itself in even greater peril.

Although Engelman's new paintings function independently as autonomous art objects, they are seen here in the context of a dramatic installation that also includes life-size plastic figures. Apparently made from clothing mannequins that the artist has painted and studded like Saint Sebastian with large nails, these figures have a presence as haunting, as mutely eerie, as the cast plaster people of George Segal. Only, they are more horrific for being garishly smeared with red acrylic paint that gives them an appearance suggesting the charred flesh of the Hiroshima bombing victims.

..."Soldier" stands upright, with only a shredded army jacket covering her nakedness, blood-red tears streaming from blind eyes. In "Three Graces, 2007-2008," the installation's overpowering centerpiece, the paint-smeared, nail studded female mannequins, draped in black shrouds and shackled to one another by slave-chains, and stand amid scattered newspaper and magazine clippings bearing lurid photos and headlines about the rape, torture, and disfigurement of women in Nazi Germany, Afghanistan, Rwanda, Nigeria and elsewhere.

As long as such atrocities continue to exist, Rosalyn, A. Engelman seems to be telling us, we are all culpable. And we are all victims of our own moral poverty.

"Rosalyn A. Engelman: 'Dry Tears'
for Our Floundering Species"

Ed McCormack

Gallery&Studio Magazine

Jun/Jul/Aug 2008

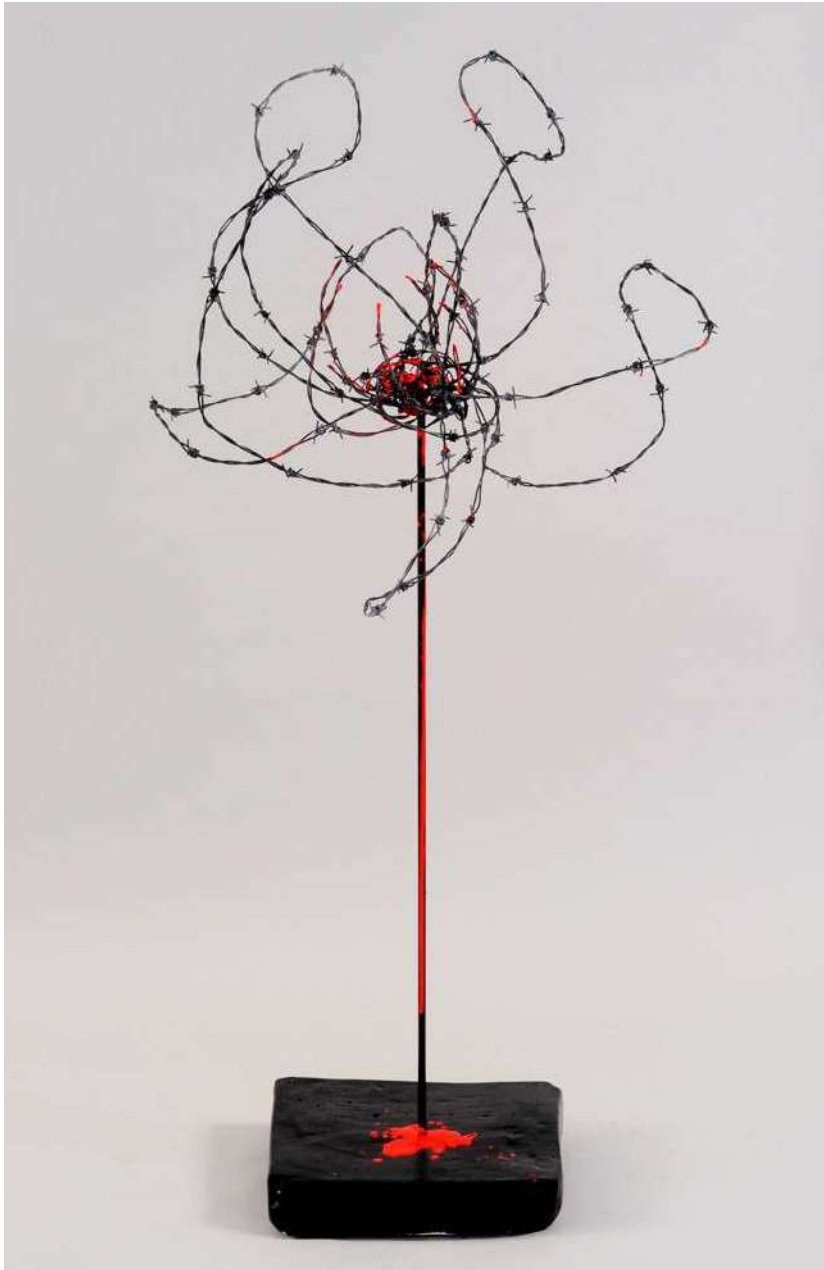


SOLDIER, 2008
Acrylic, Metal,
Plastic



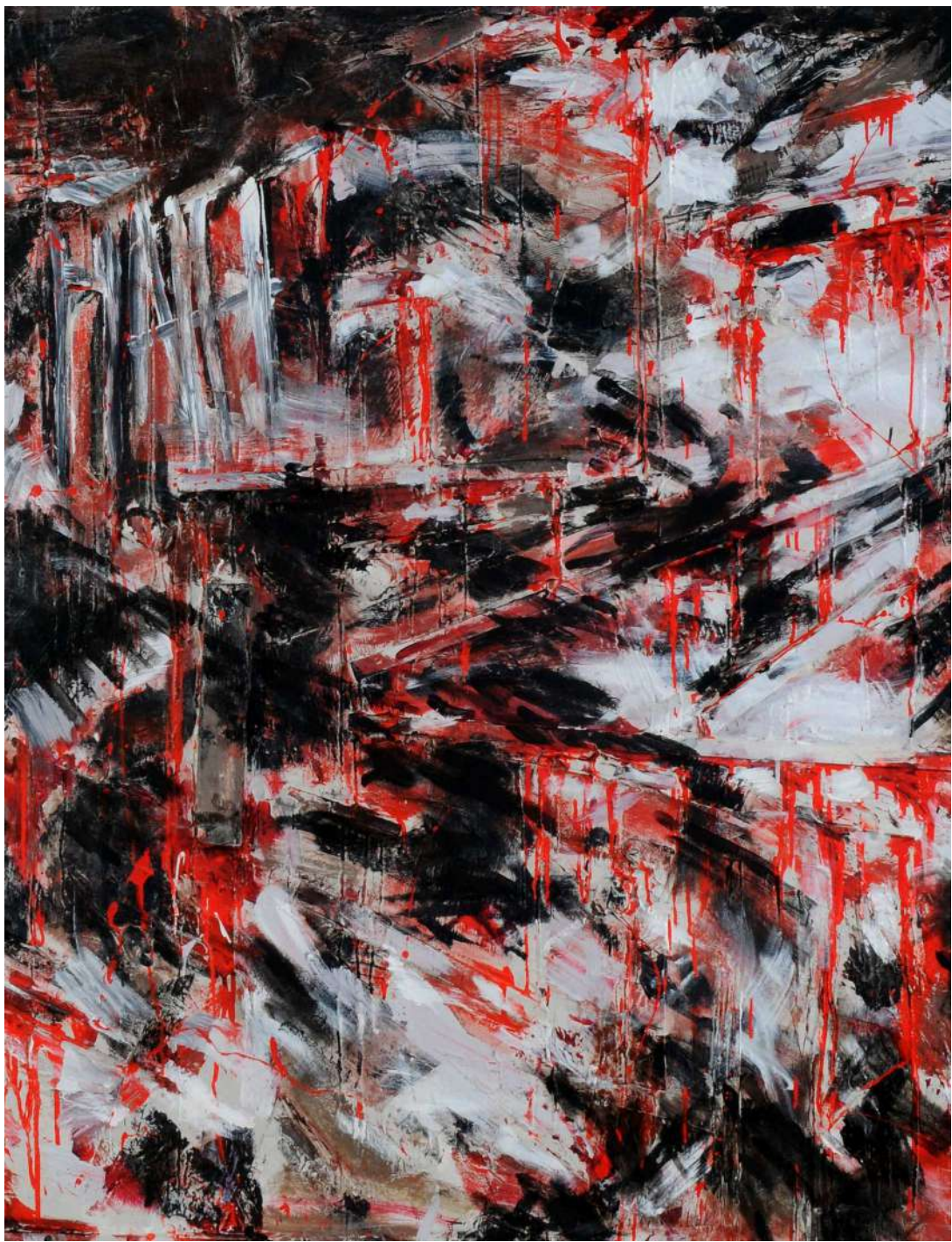
THREE GRACES, 2007-2008
Left to right, Asia, Europe and Africa
68 x 72 x 72 in.
Mixed Media
Opposite: detail of Europe





BLOOD FLOWER, 2008
Barbed wire, Metal,
Acrylic
Opposite: detail





HAITI, 2010
72 x 60 in.
Acrylic, Wood, Plastic,
Cloth, Paper on Canvas

HAITI

In 2010, the Haitian tragedy deeply moved me, and I expressed this in an emotional painting. Limiting color and embedding items such as children's toys and implements, this cry of the heart is a memorial to all who perished and suffered during this disaster. It was first shown at the Grand Palais in Paris.

In Haiti, the artist cries on canvas for the suffering of all afflicted men, women and children. In *Death of a Salesman*, Arthur Miller wrote the heartrending cry: "Attention must be paid!"

How can we pay attention, and even further, call attention to the human suffering? This brutal world's shame is not confined to any particular continent, and continues to afflict us even in the modern times of space walks and computers. From Africa to Asia, to the Americas and Europe and Australia, women and children have been prostituted, enslaved, mutilated, and ostracized.

The situation in Haiti and other parts of the world has produced many orphans who are becoming street children and descending into nefarious forms of slavery. Newspapers, magazines, and our own State Department catalogue report such atrocities on a regular basis.

As an artist, how can I express my outrage and pain in such a world, which fails to learn from its own history? This painting evokes my concern with the possibilities which humanity exhibits, and seeks to raise the consciousness of the viewer to these elements.

R.A.E.



BARCELONA

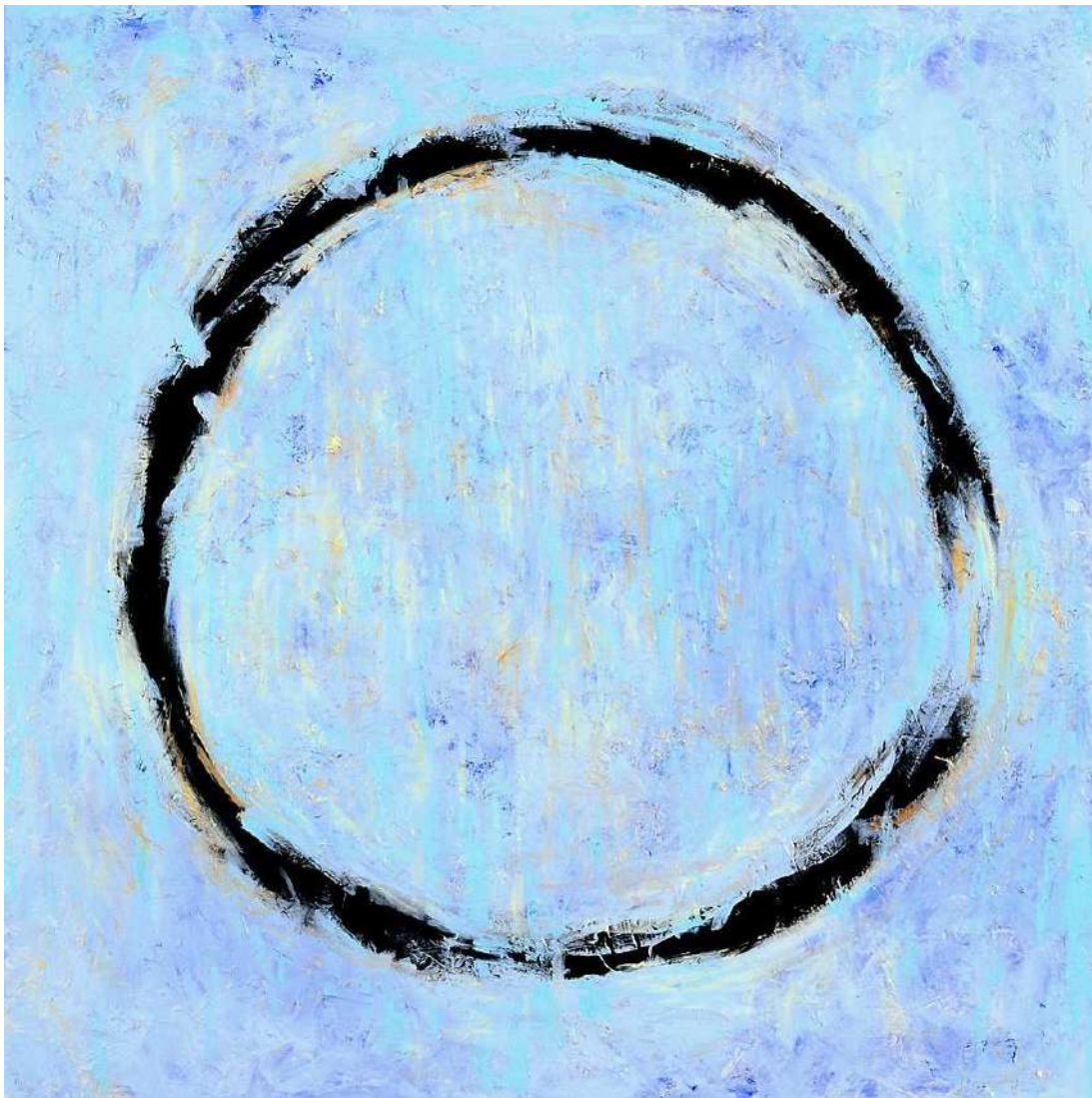
One cannot help but be in awe of the unique beauty of Antoni Gaudi when visiting Barcelona. His extraordinary building La Perdrera enchanted the artist with its volume, movement, and especially the light which emanates through its round windows. These circles became emblematic of the my visit to Barcelona. I hoped to capture my visual and emotional reaction to this experience.

STONE WINDOW -
BARCELONA, 2010
Detail
48 x 48 in.
Acrylic on canvas
Private Collection

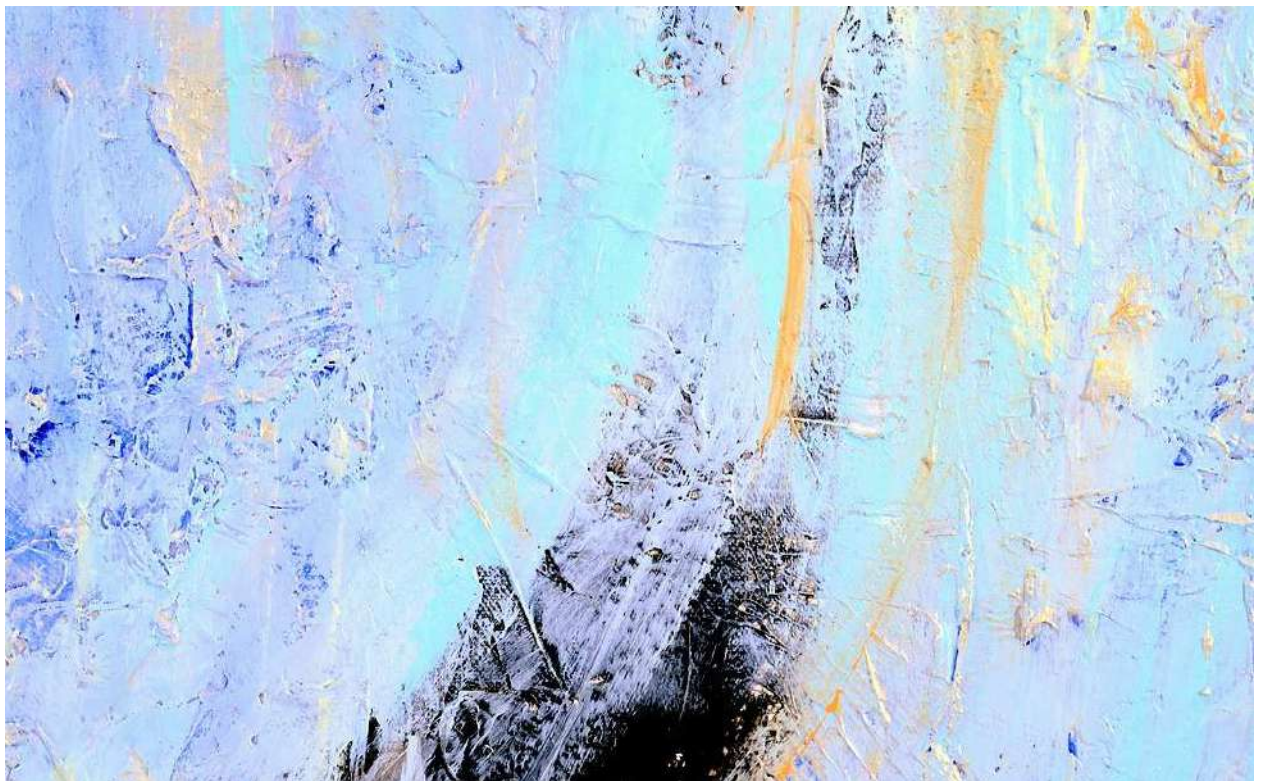




NIGHT WINDOW, 2010
48 x 48 in.
Acrylic on Canvas
Opposite: detail
Private Collection



DAY WINDOW, 2010
48 x 48 in.
Acrylic on Canvas
Opposite: detail
Private Collection





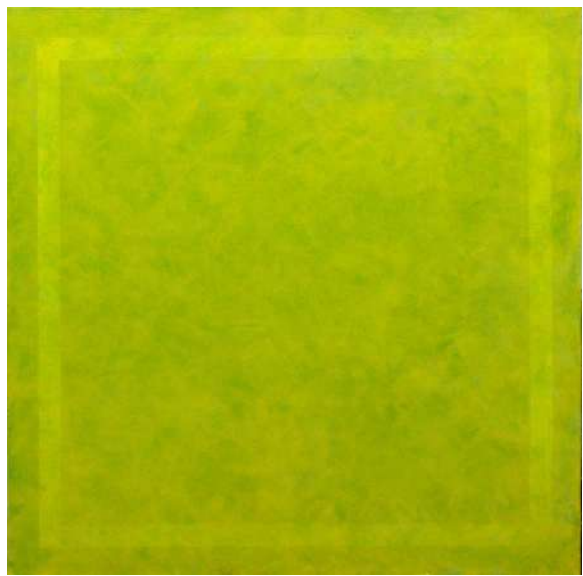
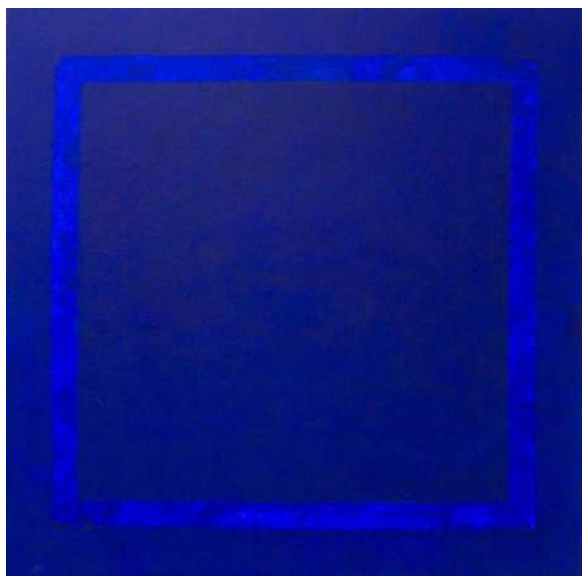
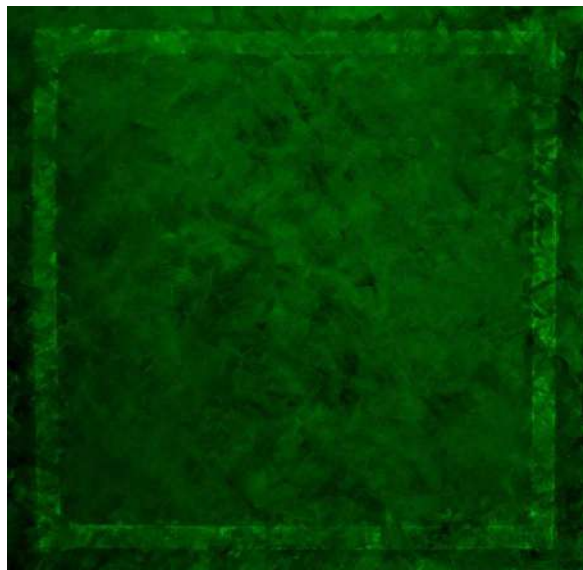
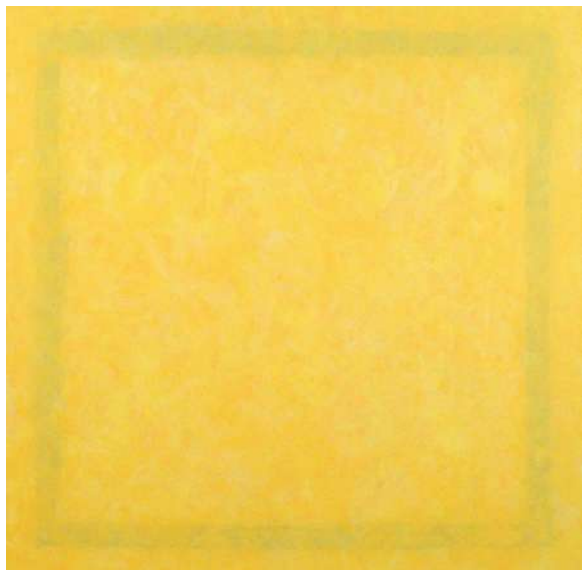
PLATO

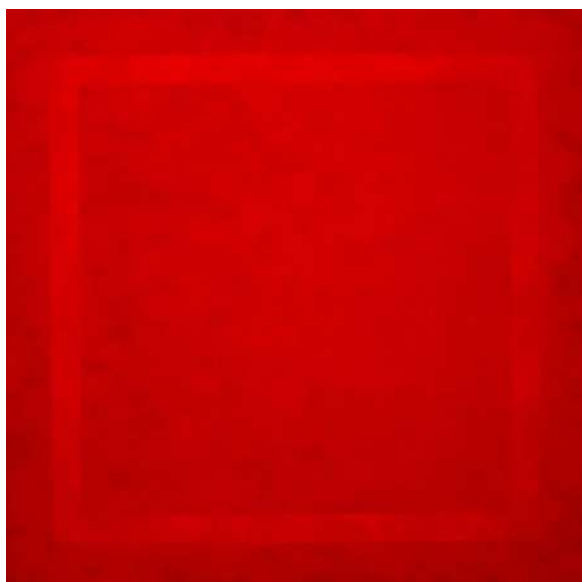
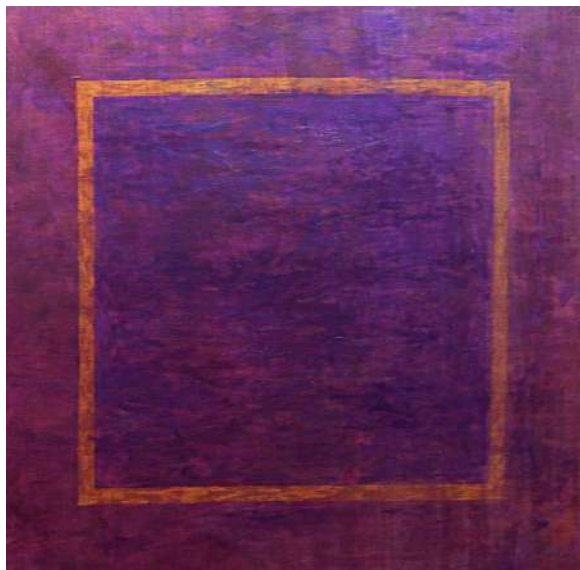
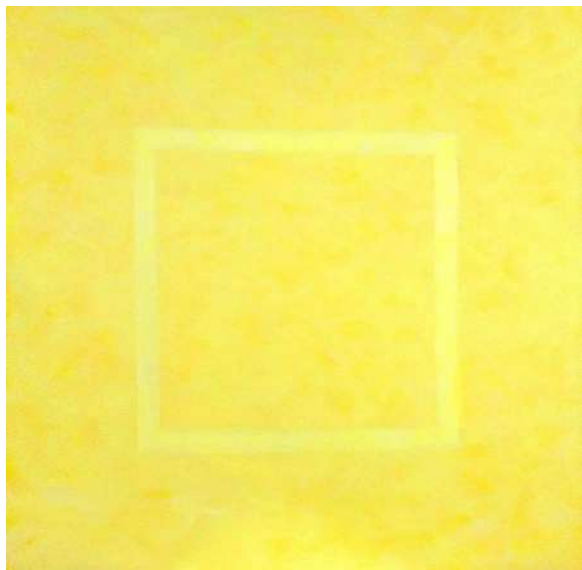
When Renaissance artists discovered perspective, very often there would be a window which presented a subject different from their main objective. Through this other reality they could exhibit the landscape from which they could express both a religious and/or secular idea. This thought, in tandem with the Renaissance rediscovery of Plato's "perfect form," inspired a new series.

The *Plato Series* incorporates the idea of the square or rectangle. The 36 works integrate abundant, identifiable brushstrokes almost obscuring the geometry. As a result, there may enter into these paintings, a mystery of light, which can suggest various and personal interpretations by the viewer.

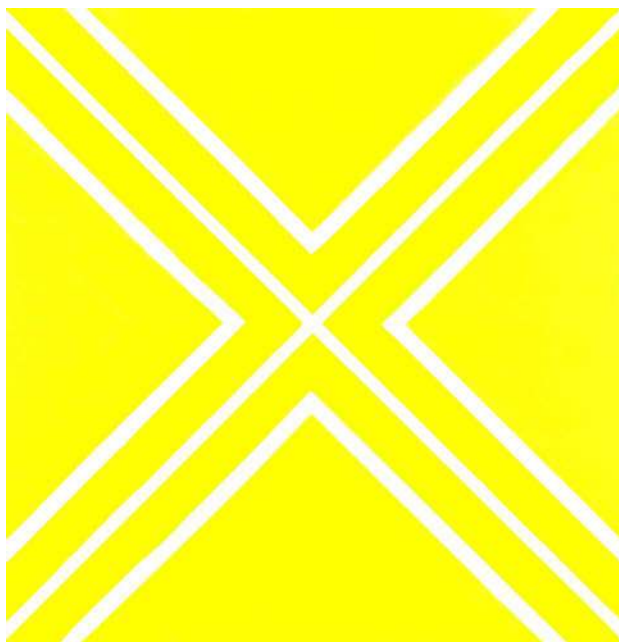
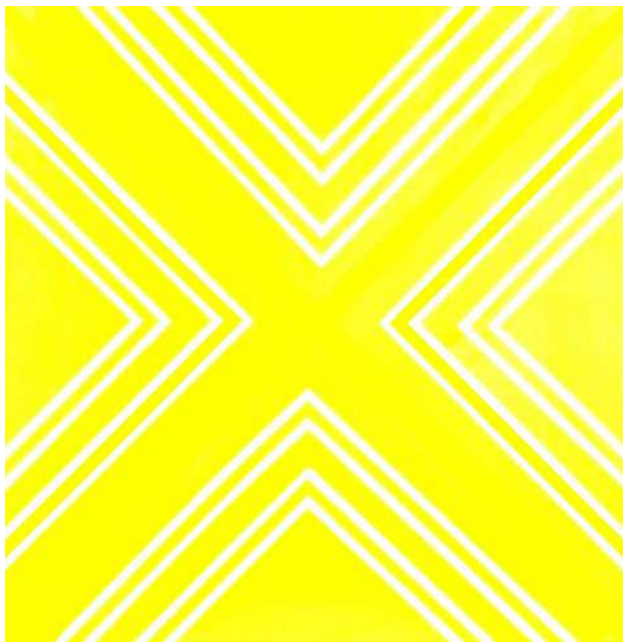


PLATO - THROUGH TIME, 2013
60 x 48 in.
Acrylic on Canvas
Above: details

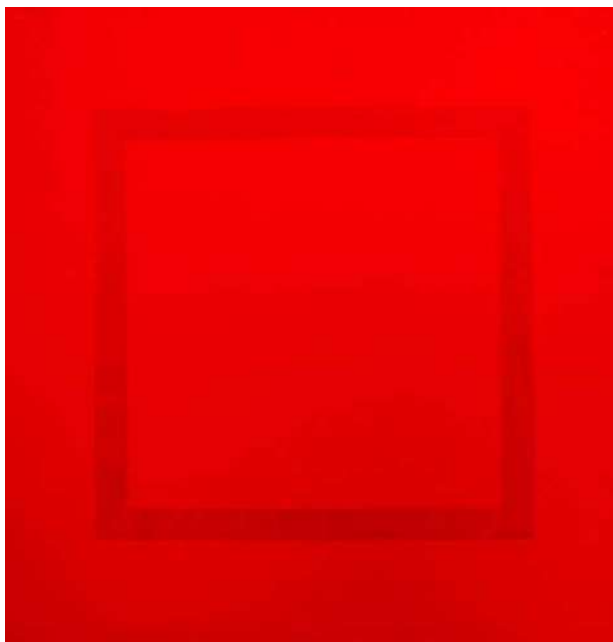
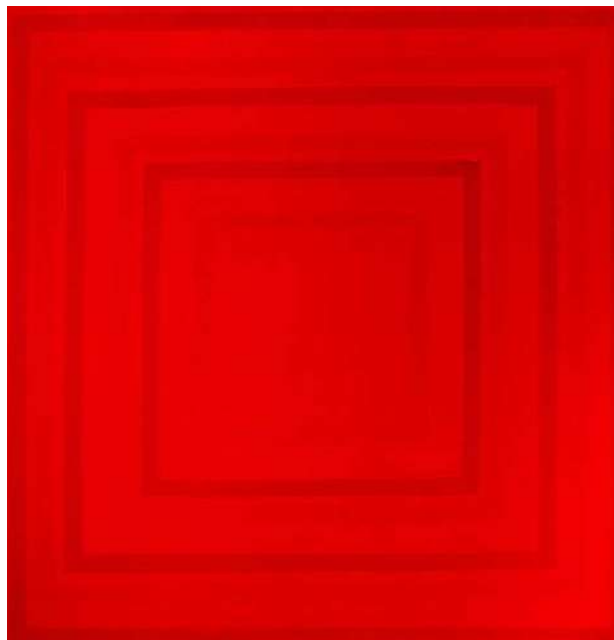
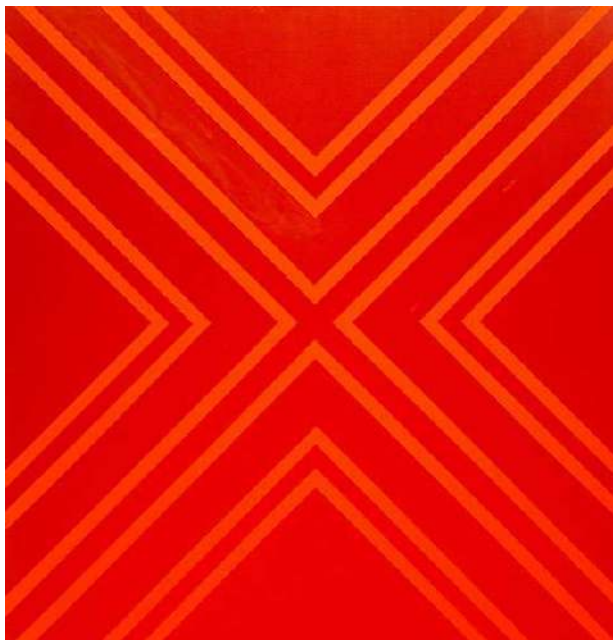




PLATO SERIES, 2013
*Selections, this page and
 following*
 18 paintings,
 each 36 x 36 in.
 Acrylic on Canvas
 Shown at Nina Torres Gallery
 Art Basel Miami



YELLOW PLATO SERIES, 2013
36 x 36 in. each
Acrylic on Canvas



RED PLATO SERIES, 2013
36 x 36 in. each
Acrylic on Canvas

CIVILIZATION

Everyday as I walk the sidewalks of the City, there are piles of garbage lining the streets. Plastic bottles and other items in daily use combine with the discarded refuse of our lives and disposable culture: old TVs and electronics, furnishings, and other once-valuable items, thrown without regard into the heaps.

This detritus pollutes our eyes and also our rivers, lakes and the precious land. It funnels poison into those who drink from bottles composed of chemicals, who heat their food in plastic, and who feed their small children in the same, dangerous ways.

The refuse despoils the beauty of the Earth, both in terms of humanity and our ephemeral environment. It is my hope that when viewing this installation, the viewer will question “where” and “why” and “what?” It asks: What is art? Can the artist be an alchemist, transmuting base materials into meaningful art?

R.A.E.

ECHOLOGICAL SPILL
- OIL SPILL, 2012
Detail
Private Collection



SONY

CIVILIZATION WALL

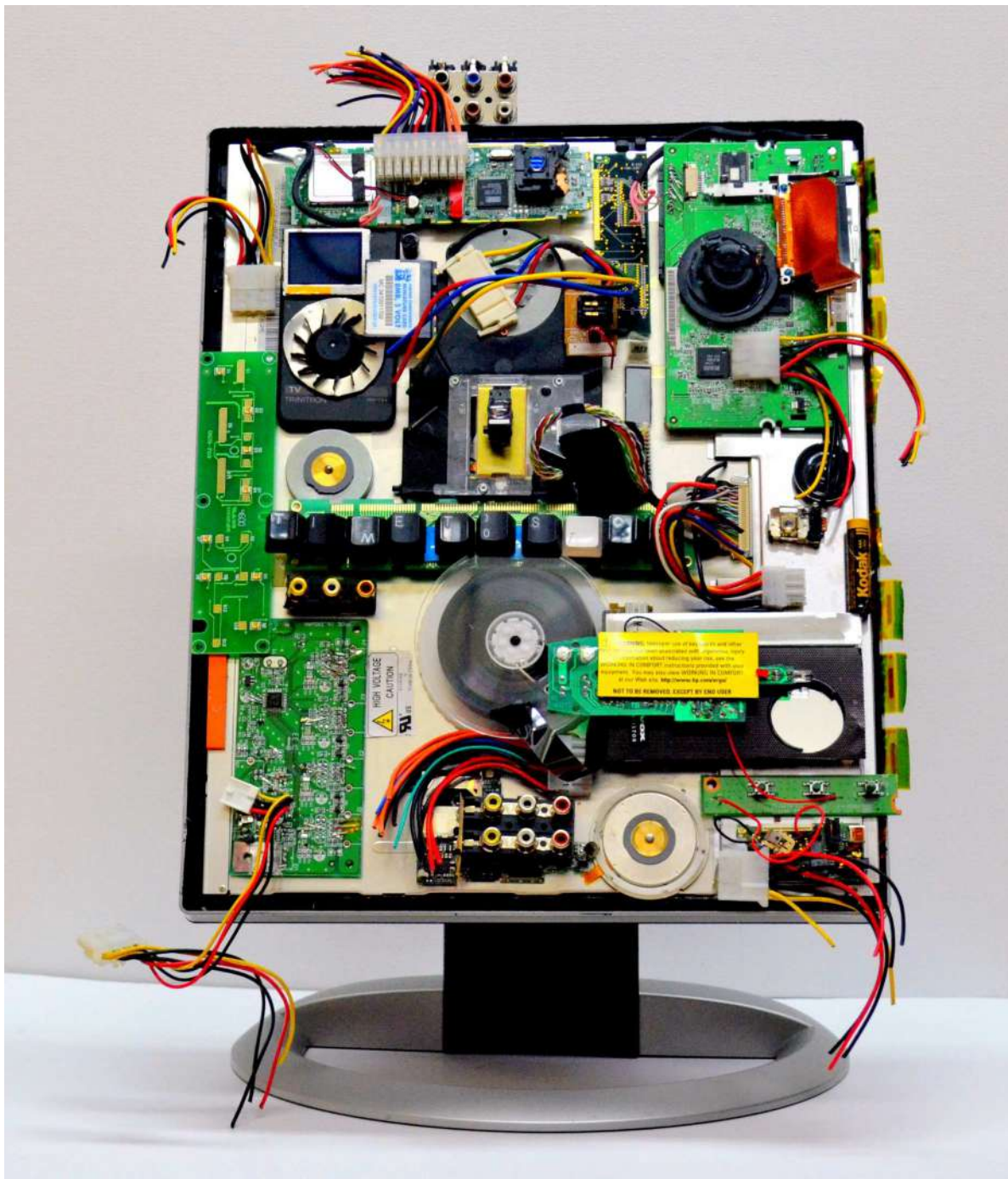


These works were discovered at archaeological excavations in North America. It is not clear whether they were votive objects. From related work done in the field, it is assumed that these remnants of 20th – 21st century society were ubiquitous and meant to be eternal; they are non-biodegradable and found in mounds or what appear to be individual abodes. Historically, such sculptures have referenced that which is eternal, precious and worthy of veneration. Scholars are completing their research, which will be published in an academic journal next year.

Satirical Label

CIVILIZATION - STELE, 2013
18 x 68 in.
Plastic, wood, Acrylic





CULTure I, 2015
Repurposed LCD monitor filled
with useless cellphones,
remote controllers, wires and other
electronic parts.
12" x 15" x 8"

CULTURE

The impact of this work comes, in part, from the shock value of the visible array of outmoded technological devices. This reflects an ironic comment on compulsive consumerism and concern with the values of advanced societies. In this context, materials designed for short term obsolescence make use of non-biodegradable elements often deleterious to the environment and human health, are arranged according to canons of composition in fine art.

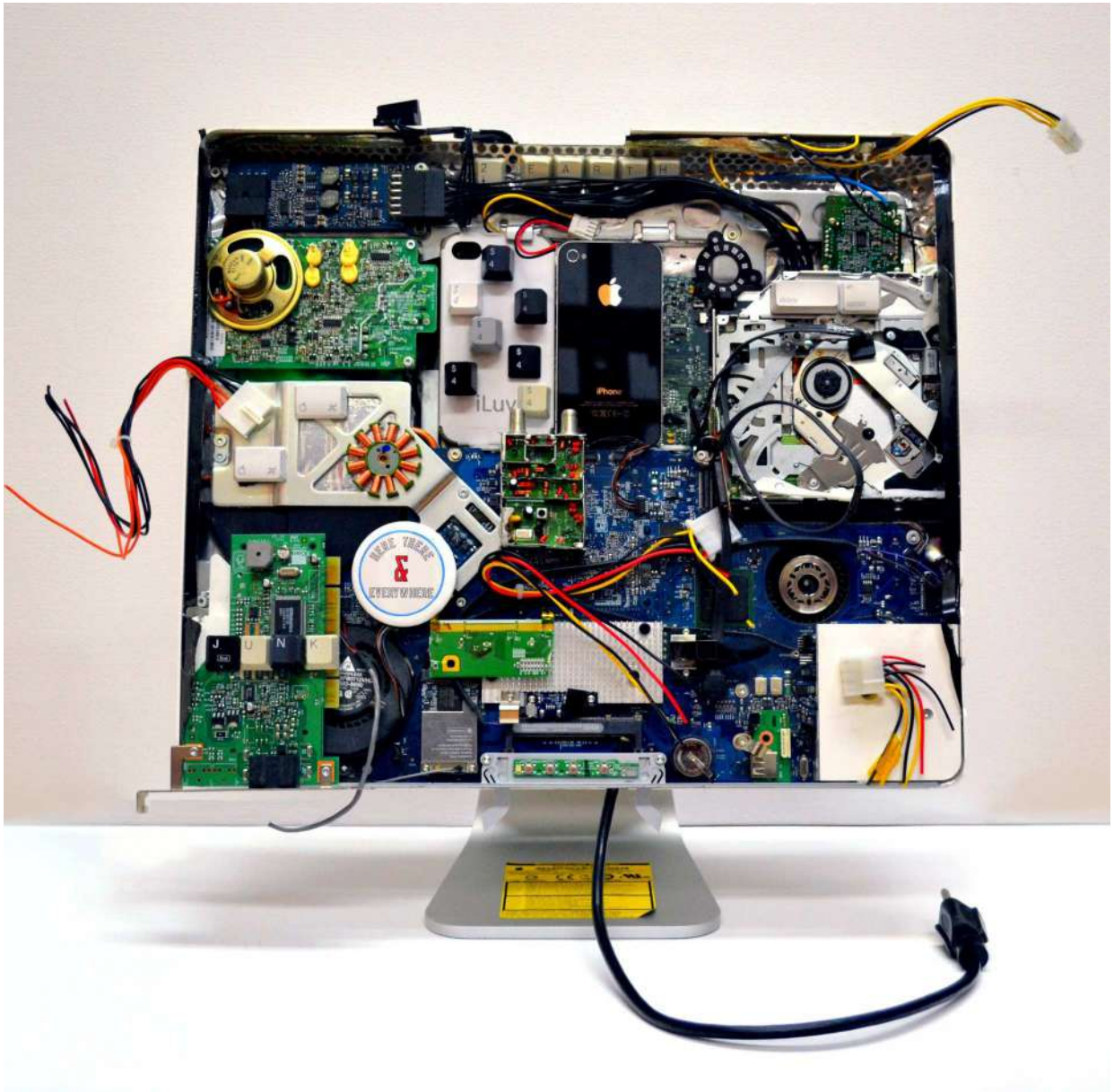
These sculptures consist of eviscerated computer monitors, which contain parts of discarded cell phones, inner components of technology, wires, etc.

These works - "CULTure Machines" protrude beyond the boundaries of the rectangular monitor enclosures, metaphorically representing the ubiquity of these elements in our society. They reach out to us, and from us. The layering of the components provides a three-dimensional collaged sculptural experience-modern, yet in keeping with art history. All of the monitors and their contents were called from garbage heaps, on city streets, or donated as outmoded.

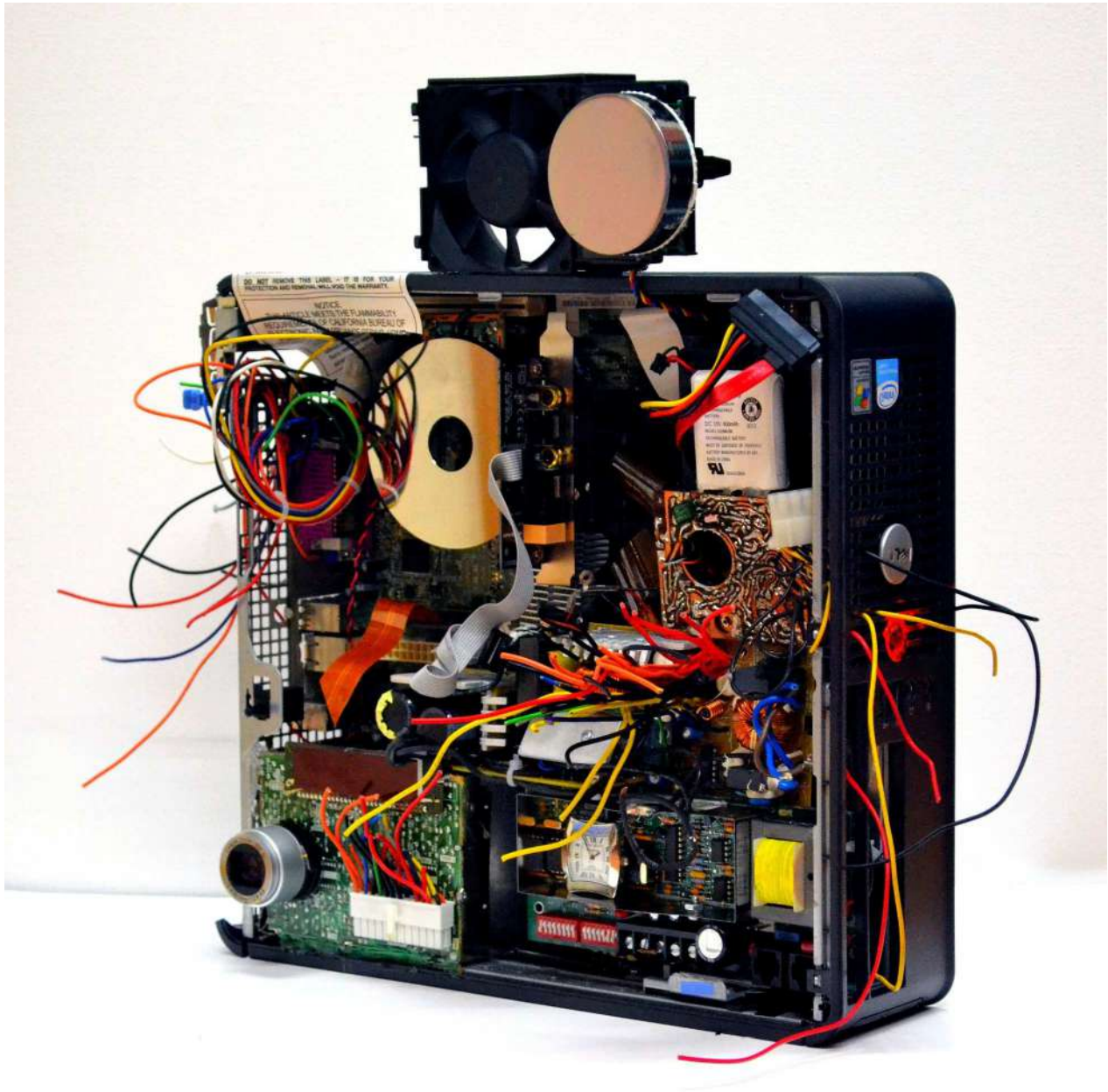
R.A.E.



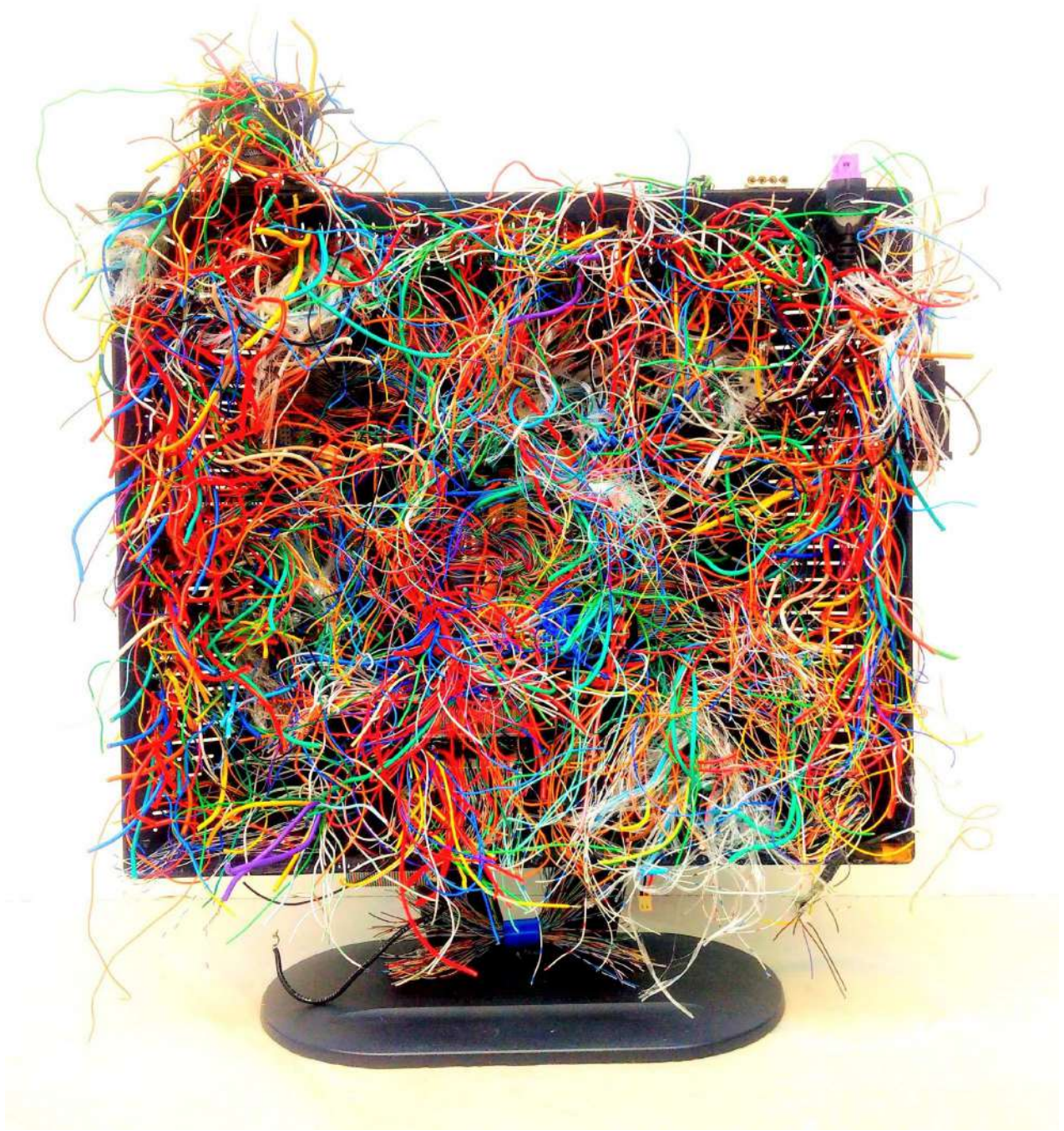
Private Collection



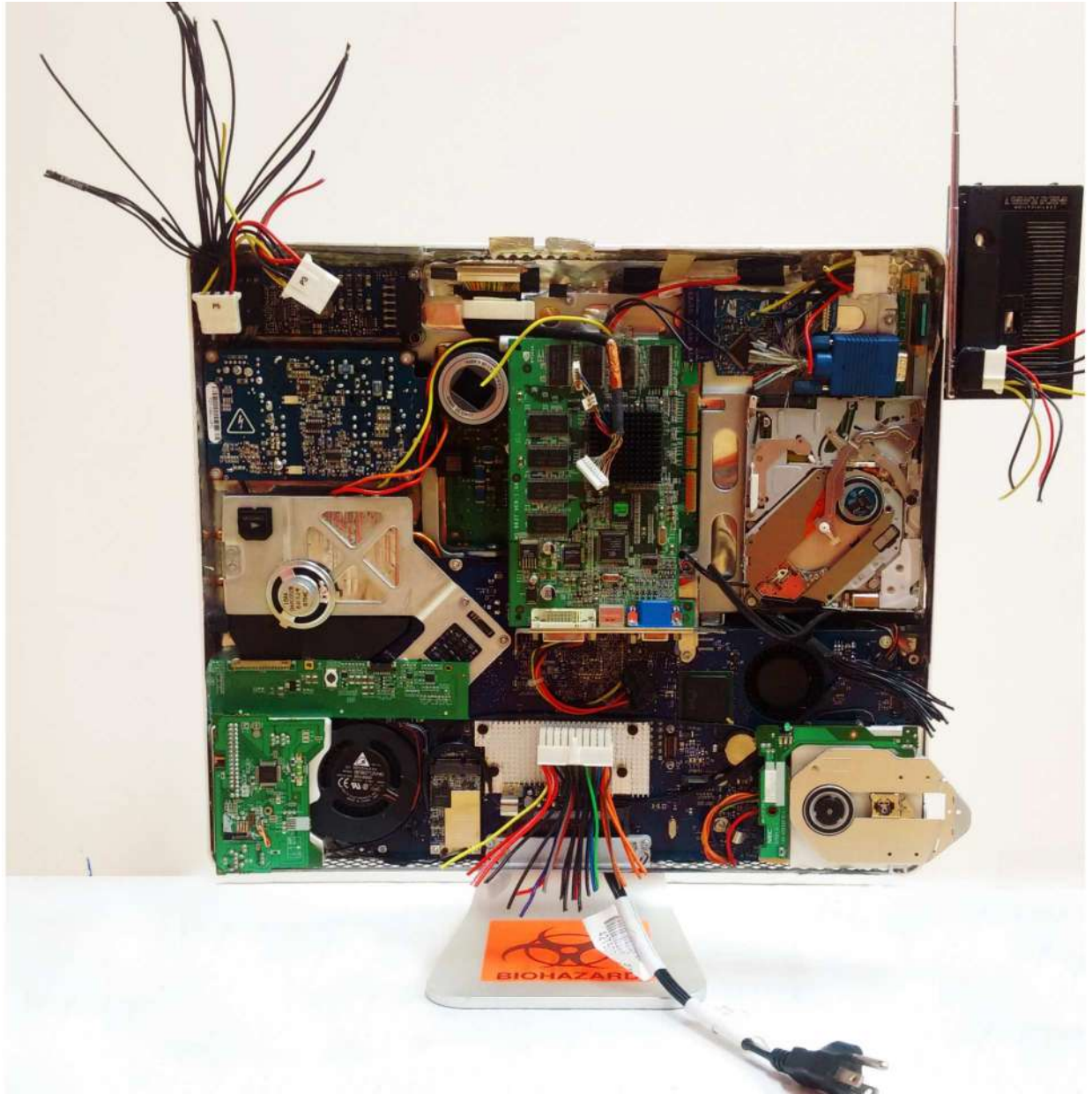
CULTure II, 2015
Repurposed LCD monitor
filled with useless cellphones,
remote controllers, wires and
other electronic parts.
16.5" x 14" x 7"



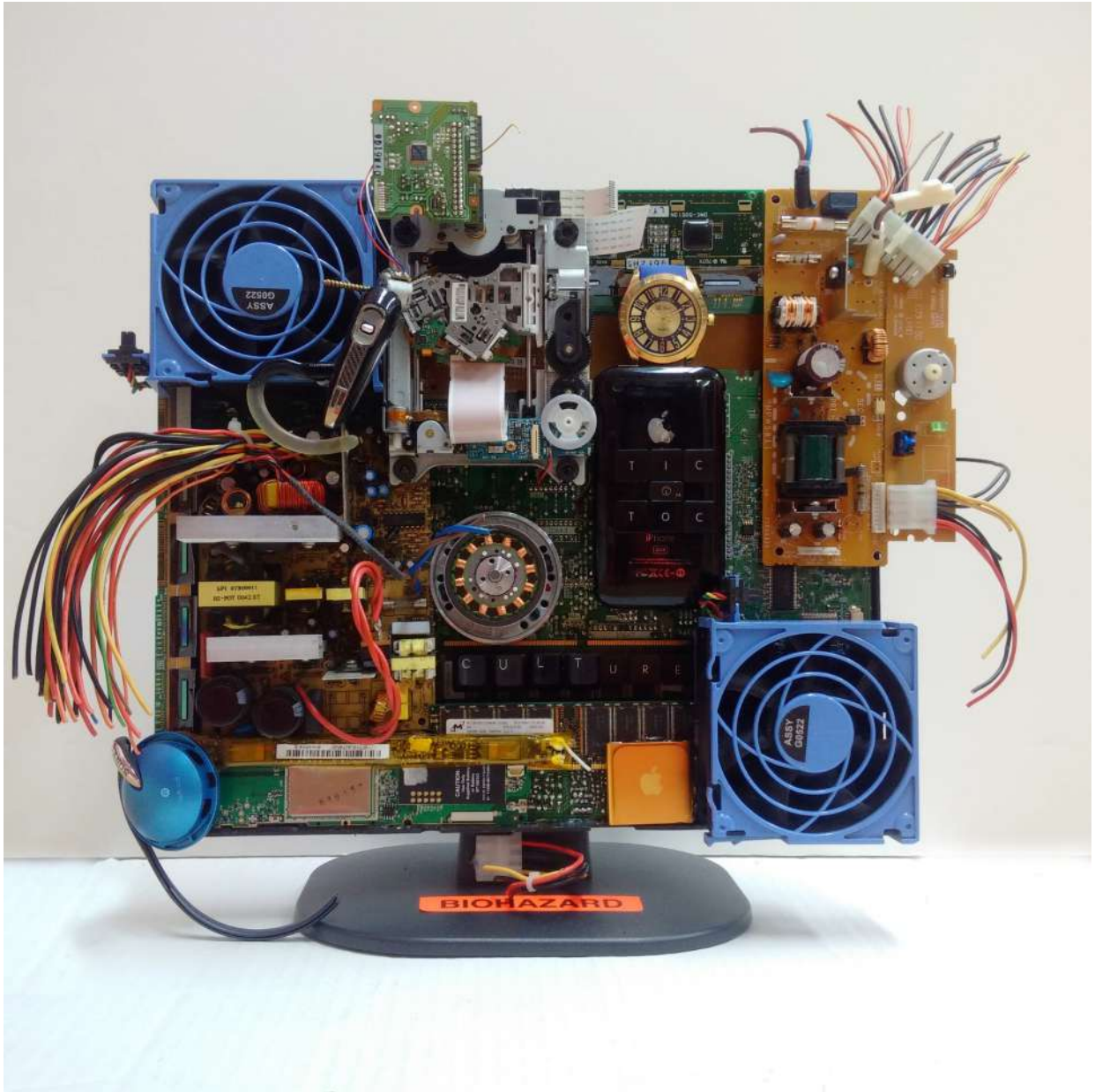
CULTure III, 2015
Repurposed LCD monitor filled
with useless cellphones,
remote controllers, wires and
other electronic parts.
13.5" x 12.5" x 4"



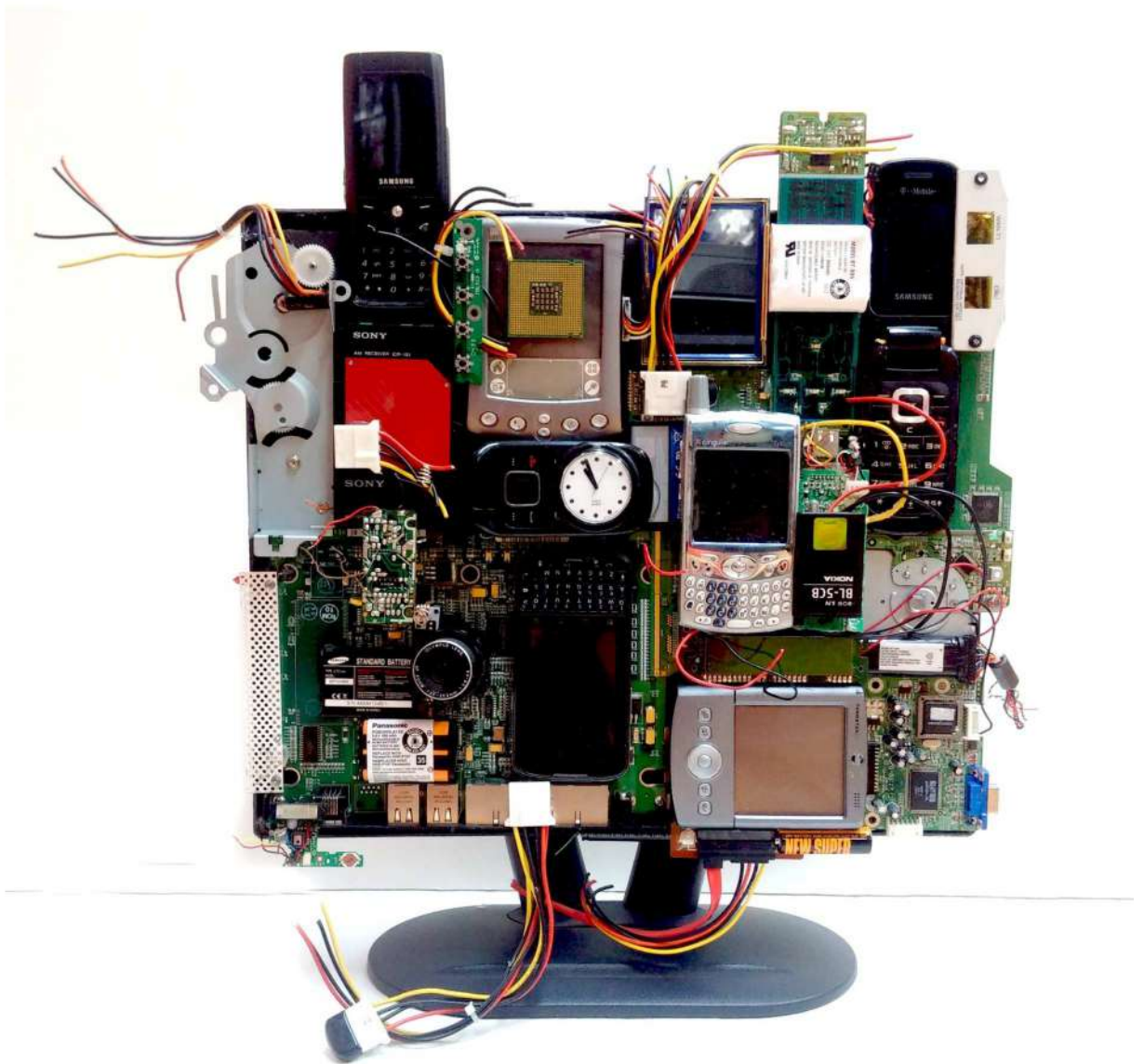
Flower, 2015
Repurposed LCD monitor filled
with colorful wires, and other
electronic parts.
25" x 16.5" x 5"



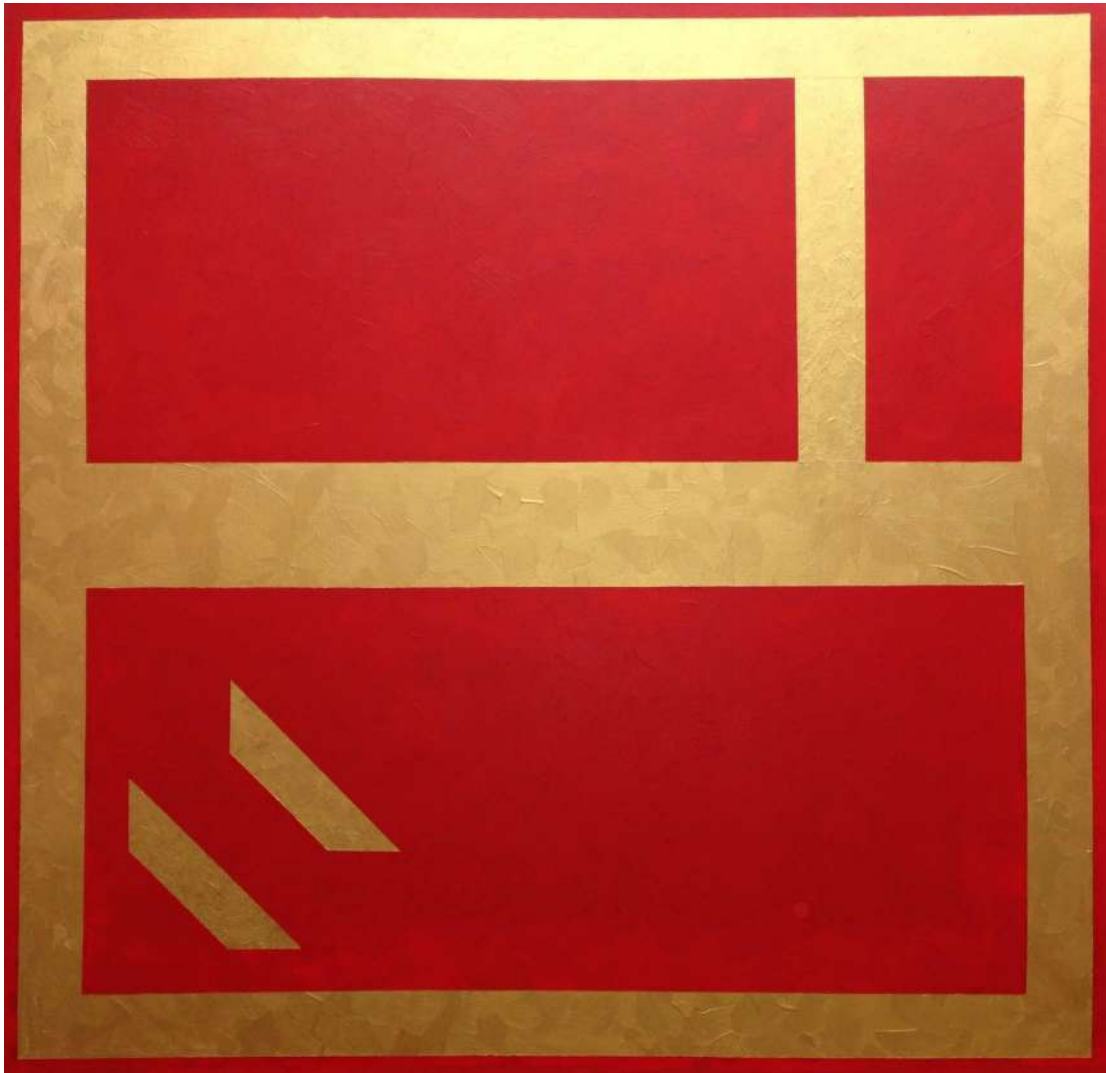
CULTure IV, 2015
Repurposed LCD monitor
filled with useless cellphones,
remote controllers, wires and
other electronic parts.
17" x 20" x 7"



CULTure V, 2015
Repurposed LCD monitor
filled with useless cellphones,
remote controllers, wires and
other electronic parts.
16" x 17" x 4"



CULTure VI, 2015
Repurposed LCD monitor
filled with useless cellphones,
remote controllers, wires and
other electronic parts.
19" x 19" x 5"



DOUBLE HAPPINESS, 2017

48 x 48 in.

Acrylic on Canvas

Inspired by a multicultural wedding featuring the Chinese "double happiness" symbol



The artist wears the same pair of shoes in the studio for two years. And every painting or sculpture reflects the accidental dripping of paint landing on the shoes. She works in an animated mode, as though captured by the flow of ideas and the technique of creation. Therefore, the shoes are a self-portrait of the artist in the studio.

My work is concerned with color, process, time and emotion. It reacts to inner and external stimuli. Painting is a magical experience - sometimes painful, sometimes exhilarating, and always a magnificent obsession. Andre Derain wrote that brushstrokes in the hands of the Fauves were "sticks of dynamite," which Jackson Pollack also knew so well. For me, color is spiritual, sometimes even assaulting. Color has a life of its own.

Wherever I am, awake or dreaming, I think about my work. How to manipulate color, stroke, emotion, composition, and the Hoffmanian push and pull to control the eye and express my feelings. In the formal considerations of the creative process: one considers how the paint reveals itself? Whether paper or canvas, fundamentally it is about pigment and an application with a characteristic of its own.

Matisse wrote in 1912, "the problem is to dominate reality and by extracting substance to reveal itself." Not the thing - but the Essence of things. To reveal the Essence - with a capital E - has become a major focus of my work. In 1945, Paul Valery wrote, "perhaps what we call perfection in art is not more than the sense of wanting or finding in a human work - that certainty of execution - that inner necessity, that indissoluble reciprocal union between design and matter."

For me, my work is a gateway to the unknown. It is not an easy road. It is about Essence - my essence as well - the core of my being, revealed. The summation of my soul, perhaps dangerously revealed, exists in my art to be viewed, to reach out, to meet your own.

Rosalyn Engelman
NY Arts Magazine
Summer 2010



STUDIO = HAPPINESS

SOLO EXHIBITIONS

Memorial Art Gallery Museum, Rochester, NY, 2018
Alliance Bernstein, New York, NY, 2015
Harnett Gallery, Rochester, NY, 2011
Wally Findlay, Palm Beach, FL, 2009-2010
Grand Gallery, National Arts Club, New York, NY, 2009
Hebrew Union College Museum, New York, NY, 2008
Gallery 440, New York, NY, 2007
DeLorenzo Gallery, New York, NY, 2007
Etra Gallery, Miami, FL, 2007
Compton-Goethals Gallery, New York, NY, 2007
The Art Gallery in Compton-Goethals, City College of New York, New York, NY, 2006
Etra Gallery, Miami, FL, 2006
Queensborough Community College Art Gallery, Bayside, NY, 2005
Caelum Gallery, New York, NY, 2004
Barbara Gillman Gallery, Miami, FL, 2004
Walsh Art Gallery, Fairfield University, Fairfield, CT, 2003
Nico Gallery Seattle, WA, 2001
Mishkin Gallery, Baruch College New York, NY, 2001
Adelphi University Center Gallery Garden City, NY, 1999
National Arts Club New York, NY, 1999
Baruch College New York, NY, 1998
Temple Israel New York, NY, 1996
Kravetz Gallery, Rochester, NY
Gronsky Gallery, Rochester, NY

GROUP EXHIBITS

Florence Biennale, *EARTH: Creativity & Sustainability*, Florence, Italy, 2017
Hebrew Union College Museum, *HOME(LESS)*, New York, NY, 2017
The National Art Club, *26th Annual Roundtable Exhibition*, New York, NY, 2017
Red Dot, Art Basel Miami, Miami, FL, 2015
Hebrew Union College, *Evil: A Matter of Intent*, New York, NY, 2015-2016
International Exhibit at the Grand Auditorium al Duomo, *Cutting Edge Masters of Contemporary Art Firenze*, Florence, Italy, 2014
Hebrew Union College Museum, *The Sexuality Spectrum*, New York, NY, 2012-2013
Nina Torres Fine Art, Plato Wall, Art Basel Miami, FL, 2012
Biennale Internazionale Dell'Arte Contemporanea Firenze, Florence, Italy, 2011
Memorial Art Gallery, Rochester, NY, 2011
Grand Palais, Salon des Independents, Paris, France, 2010
HUC Museum, *Provocative Textiles*, New York, NY, 2010
Art Basel, Miami, FL, 2010
New York Biennial Artists, New York, NY, 2010
Biennale Internazionale Dell'Arte Contemporanea Firenze, Florence, Italy, 2009
Art Museum of South Texas, Corpus Christi, TX, 2008
Biennale Internazionale Dell'Arte Contemporanea Firenze, Florence, Italy, 2007
Kaller Fine Arts Gallery, Bethesda, MD, 2007
Etra Gallery/Art Basel, Miami, FL, 2006
Florida Internat'l Univ., *Masters Mystery Art Show*, Miami, FL 2004-2006

PUBLIC COLLECTIONS

Etra Gallery, Miami, FL, 2005
Art Miami/Barbara Gillman Gallery, Miami, FL, 2005
National Arts Club, Exhibiting Members Show, New York, NY, 2004-2005
Phalo Gallery, Bay Harbor, FL, 2004
National Arts Club, Exhibiting Members Show, New York, NY, 2004
Norwalk Symphony, Norwalk, CT, 2004
Art Miami/Barbara Gillman Gallery, Miami, FL, 2004
Barbara Gillman Gallery, Twenty-five Year Retrospective, Miami, FL, 2004
Earthplace, Westport, CT, 2003
Big Show, Westport Arts Center, Westport, CT, 2003
National Arts Club, Exhibiting Members Show, New York, NY, 2002-2003
N.A.C. 9/11 Commemorative Exhibit, New York, NY, 2002
University Club of New York, New York, NY, 2000
Viridian Gallery, 11th Annual Juried Exhibition, New York, NY, 2000
University Club of New York, New York, NY, 2000
National Arts Club (NAC), New York, NY, 1998
"Bottle Art" NAC, 100th Annual Exhibiting Artist Members, New York, NY, 1998
Yanos Art Gallery, New York, NY, 1997
CCNY Juried Art Alumni, New York, NY, 1996
Blast Exhibit, New York, NY, 1995
T-Zart Gallery, New York, NY, 1994

EarthJustice, New York, NY
CRC Engineering, New York, NY
Memorial Art Gallery, Rochester, NY
Museum of South Texas, Corpus Christi, TX
The City College of New York, New York, NY
Queensborough Community College, Bayside, NY
Baruch College President's Office, New York, NY
The New School University Graduate Center, New York, NY
Nigerian Embassy, Togo
Olive Leaf Wholeness Center, Inc., New York, NY
Red Tie Media, Westchester, NY
War Tribunal Court, The Hague, Netherlands
International Wood LLC, New York, NY

AWARDS

International Award Caravaggio,
Italy, 2017

International Prize Dante Alighieri,
Italy, 2017

International Casanova Award,
Florence, Italy, 2016

International Prize Colosseo,
Florence, Italy, 2016

International Prize Michelangelo Award,
Rome, Italy, 2015

International PrizeMarco Polo - Art
Ambassador, Venice, Italy, 2015

Sandro Botticelli Prize,
Florence, Italy, 2015.

Cutting Edge Exhibition Master's Award,
Florence, Italy, 2014.

ATIM Choice Award, Florence, Italy, 2014.

Lorenzo di Medici "Il Magnifico" Gold
Medal, Biennale, Florence, 2009

Best in Show, Members' On-line
Exhibition, National Arts Club, New York,
NY, 2009

Visual Arts Award for Painting, National
Arts Club, New York, NY, 2007

Commission to paint frontispieces for
Volume I and II of Substantive and
Procedural Aspects of International
Criminal Law. International Courts, Kluwer
Law International Publishers, The Hague,
Netherlands, 2000

Grumbacher Gold Medallion, Exhibiting
Members Show, National Arts Club, New
York, NY, 1998



REFERENCES

Rosensaft, Jean Block, "Art as an Act of Conscience," New York, NY, 2015

Flynn, Maureen, "Rosalyn A. Engelman's Evocative 'Nocturnes of the Soul,'" *Gallery & Studio*, New York, NY, March/April 1999

Eaton, J. Sanders, "Darkness and Hope in the Art of Rosalyn Engelman," *Gallery & Studio*, New York, NY, Nov/Dec. 1999

Badian, Joe, "Engelmanart.komm," *Vernissage Magazin*, Vienna, Austria, December 2004/ January 2005

McCormack, Ed, "Rosalyn Engelman's 'Echo Sonata:' a Career-Crowning Achievement," *Gallery&Studio*, November/December 2004/January 2005

McCormack, Ed, "Rosalyn A. Engelman: Dry Tears for a Floundering Species," *Gallery&Studio*, Jun/Jul/Aug 2008

Kotik, Charlotta, "Crescendo," catalogue essay, Thomas A. Walsh Art Gallery, Quick Center for the Arts, Fairfield University, Fairfield, CT, June 2003

Blaugrund, Annette, "Nocturnes of the Soul," catalogue quote, The National Arts Club, New York, NY, March 1999

D'Amelio, Christopher, "Nocturnes of the Soul," catalogue quote, The National Arts Club, New York, NY, March 1999

Eaton, J. Sanders, "The Chromatic Rebirth of Rosalyn A. Engelman," *Gallery & Studio*, New York, NY, Sept/Oct 2001

Mantegna, Gianfranco, "Tears of Love," New York, NY, 1999

Quintanilla, Faustino, Director's Statements, "Echo Sonata" catalogue, QCC Art Gallery, Queensborough Community College, Garden City, NY, 2005

McDonald, Gabrielle Kirk, "Letter to Rosalyn Engelman," War Tribunal Court, The Hague, Netherlands, Feb. 1999

Binstock, Jonathan, Memorial Art Gallery Museum, Rochester, NY, October 2015

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In 2015, the documentary by filmmaker Paul Lewis, "*Rosalyn Engelman: The Color of Memory*," was released by Subterracon Films and subsequently featured in the New York Short Film Festival (2016).

