

jessica
weisser

work samples

2019



Нама го вече стария ужас -
зверски цивилтен
и зверски безкраен,
без гримаси и без остроумия.

Ужасът си променя характера -
тупа ме свойски по рамото,
снизходително ме ухапва
и кокетнички с представата за себе си:
"Ние с тебе сме еднакво силни,
ти си само малко по-красив..."
И ми се усмихва.

CAPRICCIO FOR GOYA

The old terror —
brutally whole,
brutally endless —
without posturing and wit,
is gone.

The terror is different now —
intimate, it pats me on the shoulder
condescending, it courts me
and flirts with its own image,
"We are equally strong, you and I,
but I smile at me."

Oh, it's the smile that makes it so terrible
and mad.
I feel sick with a revulsion
as never before.
As if babies with beaks and manes
were kissing me lasciviously.

KONSTANTIN PAVLOV

(1933-2008)

Павлов, Константин, *Group near Old Fridge*, София: Български Експрес, 1933.

Павлов, Константин, "Capriccio for Goya" (a of a Horse and Saint Peter), Translated from the Russian by Laiballa G. Pappas-Wigman, Princeton, NJ: Ivy Press, 2000.



КАПРИЧИО ЗА ГОЙЯ

Ах, особено усмивката го прави гаден,
извратен го прави
и валудничав.

И ме дави непозната гадост.
Сякаш ме целуват похотливо
бебето с мустаци и бради.

RUTGERS

School of Arts and Sciences



quatre four أربعة
quatre four أربعة
quatre four أربعة
quatre four أربعة

QUATRE ANS

Cela fera bientôt quatre ans
on m'arracha à toi
à mes camarades
à mon peuple
on me ligota
bâillonna
banda les yeux
on interdit mes poèmes
mon nom
on m'exila dans un îlot
de béton et de rouille
on apposa un numéro
sur le dos de mon absence
on m'interdit
les livres que j'aime
les nouvelles
la musique
et pour te voir
un quart d'heure par semaine
à travers deux grilles séparées par un couloir
ils étaient encore là
buvant le sang de nos paroles
un chronomètre
à la place du cerveau.

FOUR YEARS

Four years soon now since
I was snatched from you
from my comrades
from my people
they tied me up
gagged me
blindfolded me
They banned my poems
my name
they exiled me to an island
of concrete and rust
they placed a number
on the back of my absence
they deprived me of
the books I love
of news
of music
and let me see you
fifteen minutes a week
through two sets of bars separated by an alley
and they were always there
drinking the blood of our words
with a timer
instead of a brain

Abdellatif Laïbi (1942-)

Laïbi, Abdellatif, *A Poem of Defense*, poem by Abdellatif Laïbi, Translated from the French by David Michelson-Smith, *Anthology Poets*, 2010, pp. 22-23.

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POETRIES & POLITICS

poetries & politics

my class collaborated with students of various other departments to design posters for an exhibition as part of a big colloquium event. we took student curated political poetry and created posters that displayed the original poem and its english translation.



La cloche qui marquait les heures de justice,
Trompette des voleurs, ouvre aux forfaits la lice ;
Ce grand palais du droit fut contre droit choisi
Pour arborer au vent l'étendard croisé.
Guerre sans ennemi, où l'on ne trouve à fendre
Cuirasse que la peau, où la chemise tendre ;
L'un se défend de voix, l'autre assaut de la main ;
L'un se parie le fer, l'autre y prête le sein ;
Difficile à juger qui est le plus astorge :

L'un à bien égorger, l'autre à tendre la gorge.
Tout pendard parle haut, tout équilibriste craint.
Exalte ce qu'il hait ; qui n'a crime à feindre :
Il n'est garçon, enfant, qui quelque sang n'épanche
Pour n'être vu honteux s'en aller la main blanche.
Les prisons, les palais, les cloîtres, les logis,
Les cabinets sacrés, les chambres, et les lits
Des Princes, leur pouvoir, leur secret, leur sein même
Furent marqués des coups de la tuérite extrême ;
Rien ne fut plus sacré quand on vit par le Roi
Les autels violés, les pleiges de la foi.
Les Princes s'en vont de leurs lits, de leurs chambres,
D'honneur, non de pitié, pour ne toucher aux membres
Sanglants et détachés que le tragique jour
Mena chercher la vie au nid du faux amour.
Libitina marqua de ses couleurs son siège
Comme le sang des faons rouille les dents du piège.
Ces lits pièges fumants non pas lits, mais tombeaux
Où l'amour et la mort se querèlent de flambeaux.

Les Tragiques
The Tragics

The bell that used to mark the hours of justice,
Now a clarion of thieves, opens up the field
To crimes, this great palace of law was chosen against
Laws to bear the crimson standard in the winds.
War, without enemy, where one can only cut
Through skin instead of armor, or a delicate shirt ;
Some resist with their words, some attack with their hands ;
Some strike with a blade, others bare their chests ;
It is hard to judge who is the most numb,
He who slices a throat, or he who offers it.
Every scoundrel blusters, all the fair-minded blanch,
Exult what they hate, whoever did not fall
Pretends he did, there isn't a boy a child, who won't spill some blood,
Lest he be caught retreating in shame, with his hands soiled.
The prisons, the palaces, the cloisters, the houses,
The sacred chamber, the bedroom, the beds
Of the Princes, their power, their secrets, their very hearts
Were struck by the blow of the ultimate carnage :
Nothing remained sacred, once the King was seen
Violating the altars, the pledges of faith.
The Princes are leaving their beds, their rooms,
Out of horror, not pity, so as not to touch
The bleeding, mangled bodies that this tragic day
Led to search for life in the nest of false love.
Libitina marked love's abode with her colors,
Just like the blood of fauns rusts the teeth of a trap :
Those beds – steaming traps, not beds indeed, but tombs

Agrippa d'Aubigné
(1552-1630)

D'Aubigné Agrippa, Les Tragiques (The Filibred
excent (book 2), Les Enfers, The Swords, Lines
857-864). Edited by Jean Raymond Fardot Paris:
Champion, 1965, pp. 304-307.
Modernized spelling of the original French and
unabridged English translation by François Cornillier

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POETRIES
POLITICAL
QUALITIES

Liu Xiaobo (1955-2017)		VAN GOGH AND YOU—For Xiaoxia	
<p>你的字迹让我自卑 信中的渴望难以辨认 而笔划却趋于完美 梵高的向日葵，长在 你握笔磨出的厚茧上</p> <p>那把空椅子很珍贵 不是你读书写信的地方 换一个姿势 就是一种记忆 你平静也面对劫掠 一个人欣赏梵高的画</p>	<p>每天用心跳行走 以为再迈一步就是尽头 排排的预期引导着你 在爱的反面 在死的另一面 梵高的播种者 处于刚刚萌芽的种子</p> <p>对于你 房间等同于天堂 从外面回家 似乎就得到了拯救 在无人哀悼亡灵的时刻 每个人都成为了凶手 唯有你保持沉默 守着那把空椅子</p>	<p>血腥的记忆助住咽喉 词是咸的 声音是黑色的 全天候的跟踪 和大脑中的监视器 也抢不走你的笔 和画中的那场大雪</p> <p>梵高割下的耳朵在飞翔 为你寻找一种色彩 一双沾满泥巴的农鞋 在笨拙地行走 带你去那幽冷的哭墙</p>	<p>Your penmanship put me to shame In your letters (each stroke a paragon) Who'd catch the hint of despair? at the calluses where you grasp the pen Van Gogh's sunflowers bloom</p> <p>With your heart in your mouth each step may be your last s'mising obstacles ahead, you pick your way across the opposite of love aid on the other side of death where Van Gogh's Sower comes to grief amid his sprouting seeds</p> <p>Bloody deeds remembered grip the throat words are salty, voices dim neither round-the-clock surveillance nor the watcher in your mind can snatch away your pen and the bizzard in the painting</p>
<p>How precious that empty chair! Not for reading and writing, but for remembering each shift of the shoulders calls up another time you endure the raids with equanimity and savor Van Gogh's images alone</p>	<p>For you, a single room is Heaven Returning home, deliverance now, when everyone's become a singer and there's none to mourn the dead you alone keep still beside that empty chair</p>	<p>Van Gogh's severed ear takes flight seeking the right tint for you the clumsy stride of muddy peasant shoes shall bear you to Jerusalem's wailing wall</p>	<p>晓波 1997.8.14</p> <p>August 14, 1997</p>

MASON GROSS PRESENTS
PANEL DISCUSSION

ART IN A STATE OF MOBILITY

Panelists

MIRENE ARSANIOS

MARIAM GHANI

DANIELA KOSTOVA

Moderator

SARA RAZA

Tuesday, October 25, 2016

5:00 p.m. – 7:00 p.m.

Mason Gross School of the Arts
Civic Square Auditorium
33 Livingston Ave - New Brunswick, NJ

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Mason Gross School
of the Arts

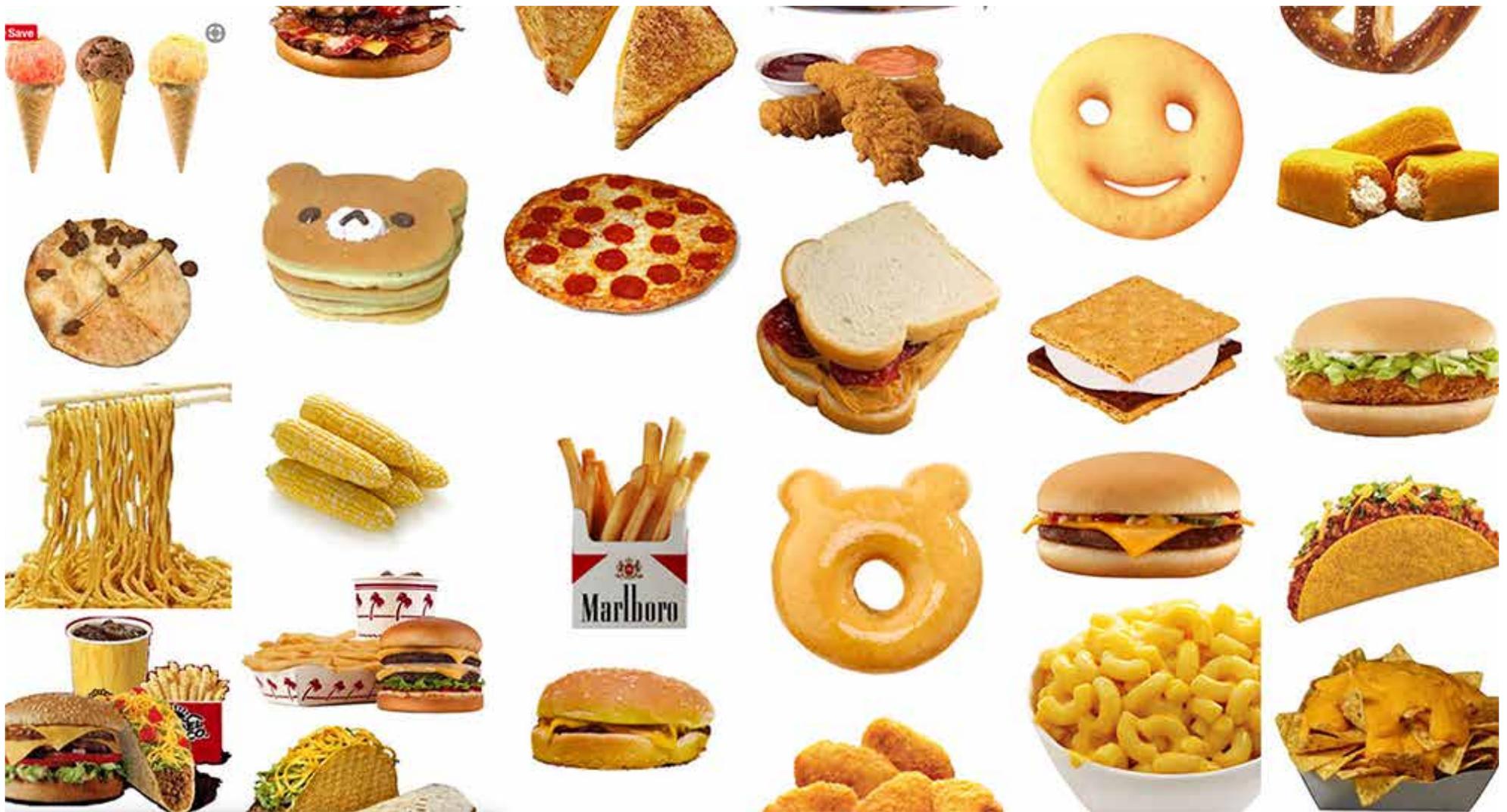
art in a state of mobility

i created a poster for a panel discussion about “art in a state of mobility (and exile)” held in conjunction with a gallery show at mason gross. this topic is in response to discussions of the current situation regarding masses of people migrating across borders around the globe.



art in a state of mobility

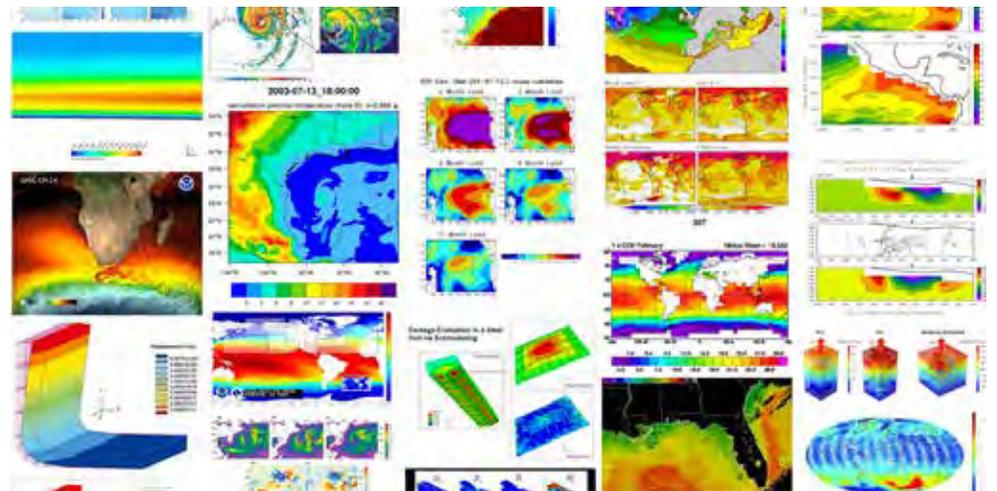
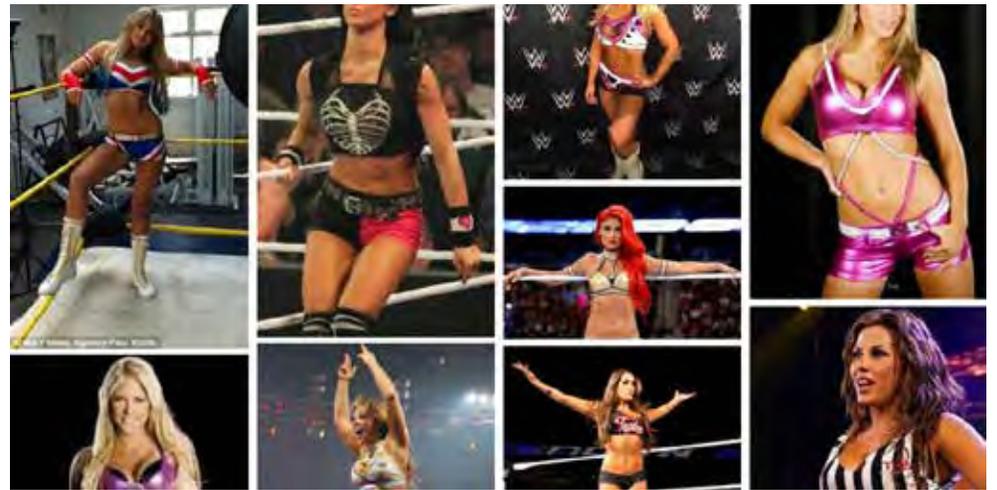
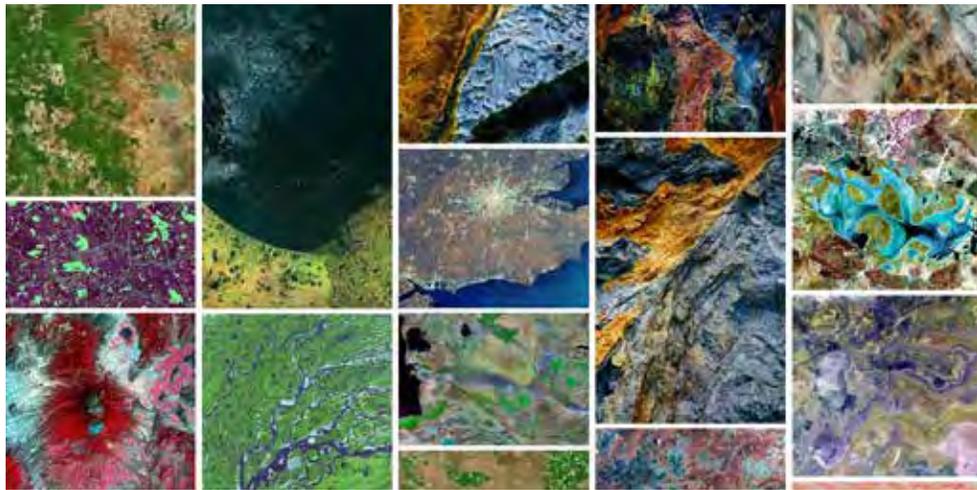
the typography i made for this panel was used as the basis for the show's theme. it was used on the gallery's promotional materials and as a wall sign.

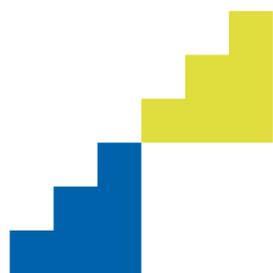


rabbit-hole.online

rabbit-hole.online is an interconnected image search gallery.
found while looking for nothing, curated to almost say something.

google reverse image search, html, css



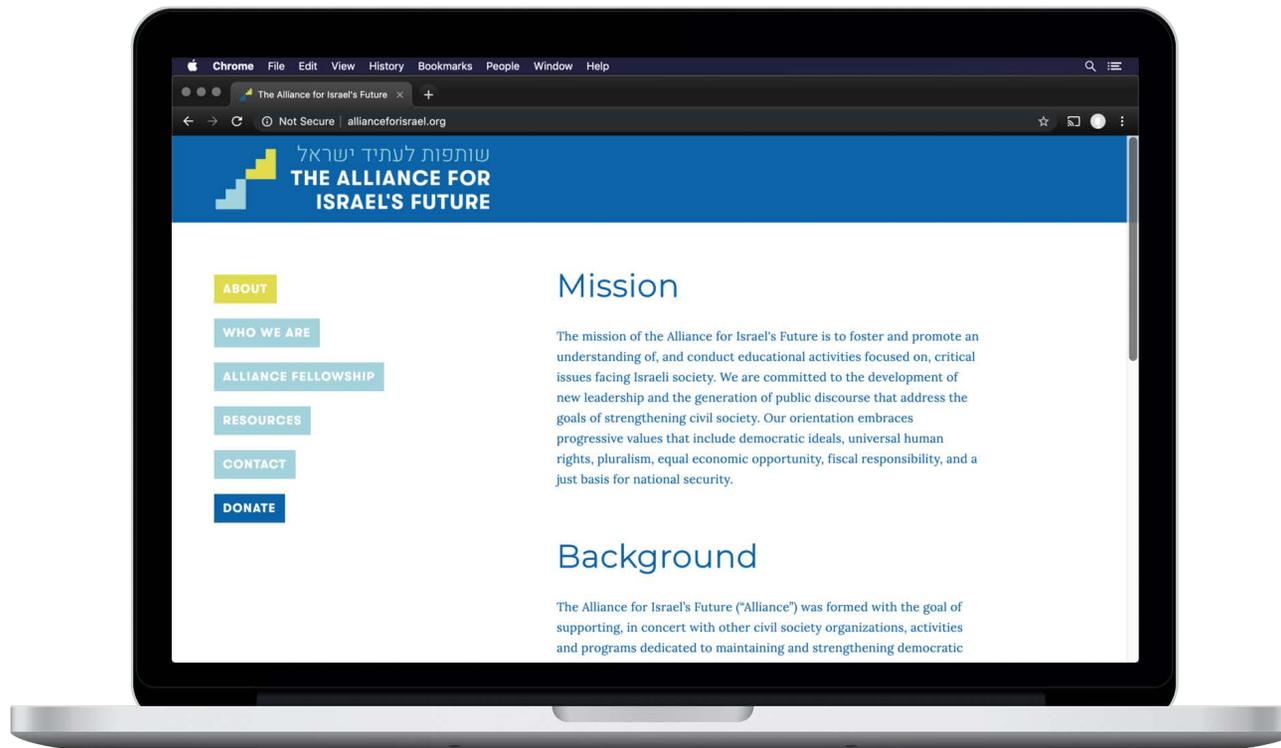


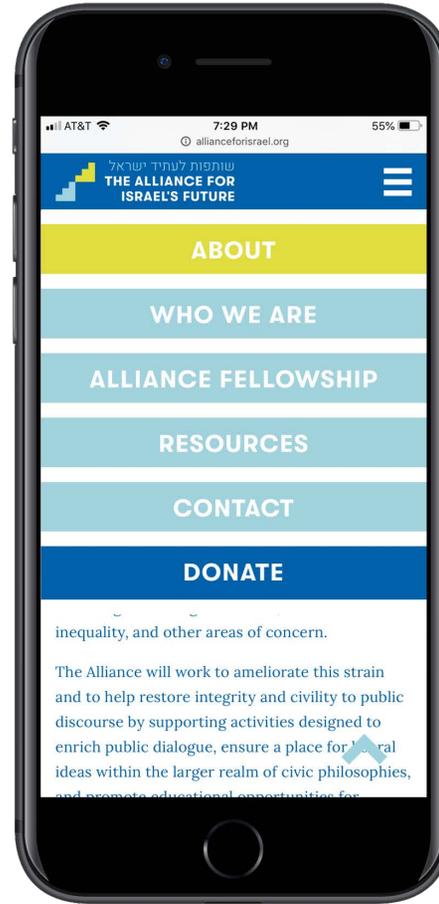
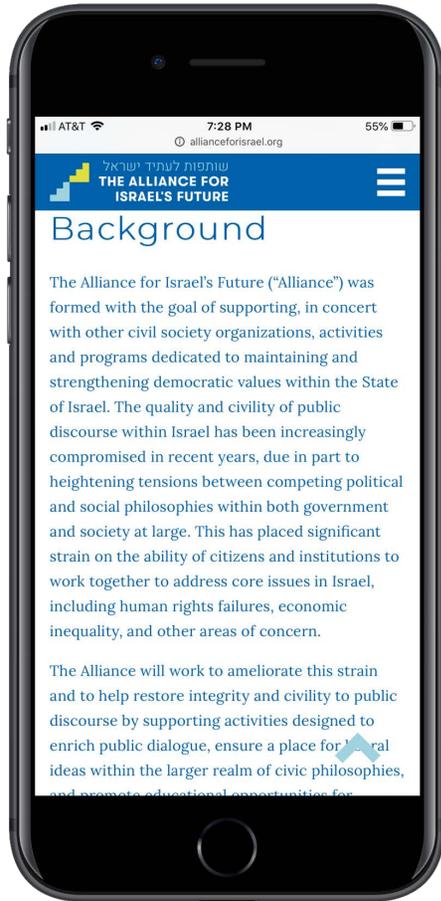
שותפות לעתיד ישראל

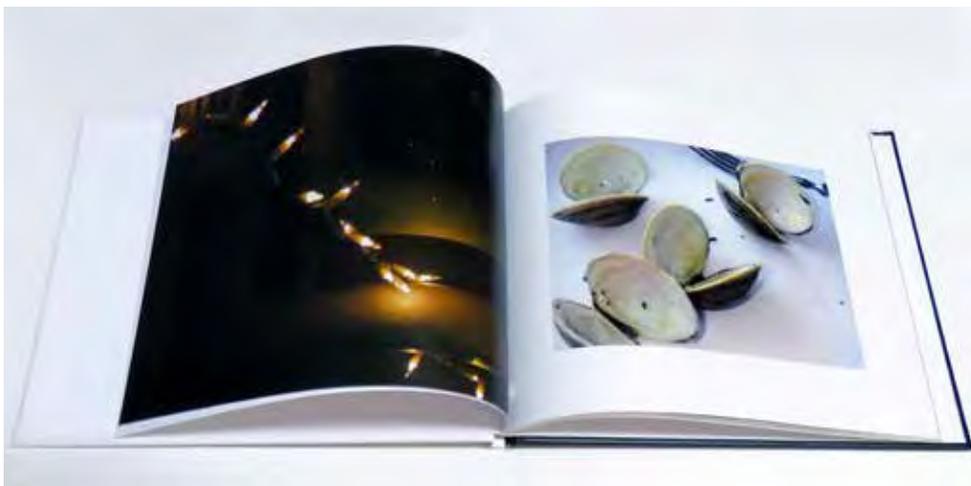
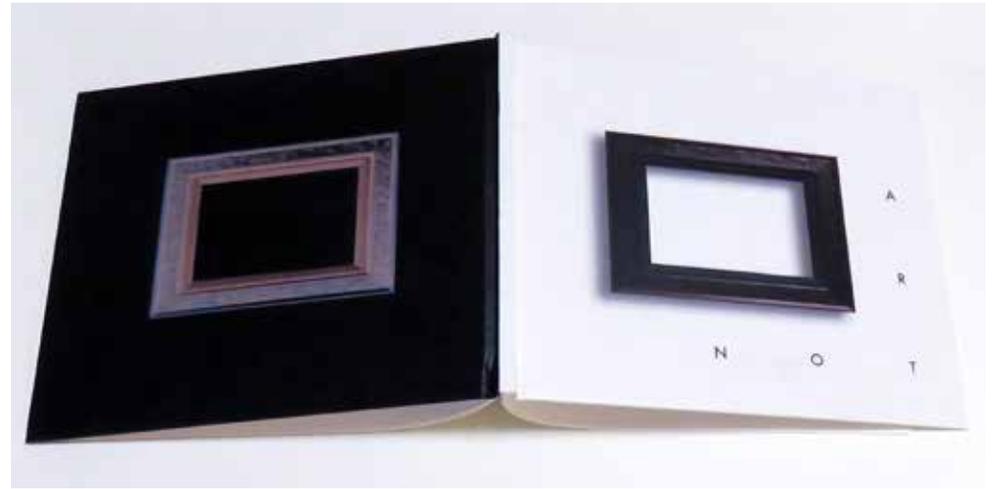
**THE ALLIANCE FOR
ISRAEL'S FUTURE**

alliance for israel's future

i created an identity system and website as a freelancer for a non-profit organization based in manhattan/israel.







notart

a book about marcel duchamp's fountain for a show with a theme of "revolution". i designed the contents of the book to reflect what fountain represented, without including any depictions of the sculpture itself. the images in the book are both photographs i took and images i researched and chose online. they are juxtaposed with quotes from various artists about what art is.

CENTER FOR CULTURAL ANALYSIS

Modernism and Globalization
Research Group

THE POETRY OF THE AMERICAS

From Good Neighbors to Countercultures

HARRIS FEINSOD

Assistant Professor of English
and Comparative Literature
Northwestern University

This talk, drawn from Feinsod's new book, charts a history of relations among poets in the US and Latin America, spanning from the Good Neighbor diplomacy of the 1930s through the Cold War cultural policies of the 1960s. Connecting works by Bishop, de Burgos, Cardenal, Ginsberg, Hughes, Lezama, Neruda, Olson, Paz, Padilla, Stevens, Walcott, Williams, and others, Feinsod reveals how poets of many nations imagined the contradictory ideal of a "poetry of the Americas," which linked multiple cultures, even as it reflected the inequities of the inter-American political system.

Harris Feinsod is the author of *The Poetry of the Americas: From Good Neighbors to Countercultures* (Oxford, 2017), and the co-translator (with Rachel Galvin) of *Decals: Complete Early Poems of Oliverio Girondo* (Open Letter Books, forthcoming). His essays have appeared in *American Literary History*, *American Quarterly*, *Centro*, *Modernism/modernity*, and *n+1*. He is assistant professor of English and Comparative Literature at Northwestern University.

Thursday, February 15, 2018

4:30p.m.-6:00p.m.

Reception to follow

Rutgers Academic Building, Room 6051

15 Seminary Place, New Brunswick, NJ

RUTGERS
School of Arts and Sciences

center for cultural analysis

event about the poetry connecting the u.s. and central america

CENTER FOR CULTURAL ANALYSIS

Medical Humanities Seminar with



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WED. 10/25/17

1:10PM - 4:10PM



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Mary Hunter joined the faculty at McGill in 2008 after completing her PhD at University College London. She specializes in nineteenth-century French art and visual culture, and teaches classes on modern and contemporary art. Her research projects and publications examine: the relationship between art and medicine; the role of contemporary and historical art and material culture in hospitals; theories of time; the competing claims to truth made by different media, formal practices and discourses; the formation of identities and how they pertain to sexuality, gender, race, sickness and health; the relationship between popular, artistic and scientific spectacles; the politics of looking; and the phenomenology of waiting.

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Rutgers Academic Building

West Wing, Room 6051

15 Seminary Place

New Brunswick, NJ

RUTGERS
School of Arts and Sciences

center for cultural analysis

event about artistic interpretations of medical history and analysis

A NEW AESTHETIC EDUCATION:

Learning to Love Strangeness

A conversation about
the future of the
Humanities in research
and in action

DORIS SOMMER

Harvard University



Doris Sommer is Ira and Jewell Williams Professor of Romance Languages and Literatures and of African and African American Studies at Harvard University.

She is the author of *Foundational Fictions: The National Romances of Latin America* (1991); *Proceed with Caution when Engaged by Minority Literature* (1999); *Bilingual Aesthetics: A New Sentimental Education* (2004); and, most recently, of *The Work of Art in the World: Civic Agency and Public Humanities* (2014).

Massive migrations and multicultural settings strain our paradigms of patriotism and rationality to the breaking point. Political impasses are the new normal, worldwide. Friedrich Schiller's advice to opponents during the Reign of Terror in France was to sidestep conflict with surprising moves called art. The Enlightenment that he learned from Kant and hoped to ground in everyday creative practices—a new culture that generates surprise and a taste for novelty—is ever more urgent. Meanwhile, we have also inherited Herder's dismissal of Kant's cosmopolitanism, his preference for no-nonsense blood and earth nationalism. May the innate human faculty to play, Schiller's *Spieltrieb*, energize our personal and collective creations to stimulate a new sensibility, sturdy and flexible enough to reinvent democratic multi-cultures!

**THURSDAY
NOVEMBER 29, 2018**

5:00PM–7:00PM

THE ZIMMERLI MUSEUM, RUTGERS UNIVERSITY
71 HAMILTON STREET, NEW BRUNSWICK, NJ

Sponsored by Office of the Associate
Vice Chancellor for Research in
the Humanities and Arts

RUTGERS
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CENTER FOR CULTURAL ANALYSIS

Fri. 2/2/18

10:30 - 1:00

State of the Art: Race and the Early Modern World



Kim Hall

Department of English, Barnard College

*Eating the Other: Race, Sugar and
Labor in the Early Modern Caribbean*

The distinction between proper enjoyment of the world's bounty and luxurious excess that undergirds early modern food discourses is central to examining England's creations of slave societies in the early modern Caribbean. Hall's paper examines the role of food writing in creating white mastery in the early modern world and now.

Jennifer Morgan

Department of Social and Cultural Analysis and Department of History, NYU

*Calculating Intimacies: Race, Gender,
and Fungibilities in the Early Modern
English Atlantic World*

A paper on the relationship between emerging seventeenth century economic formations and the language and practice of hereditary racial slavery, Morgan examines the connections between markets and human chattel as they took form in the Atlantic world.



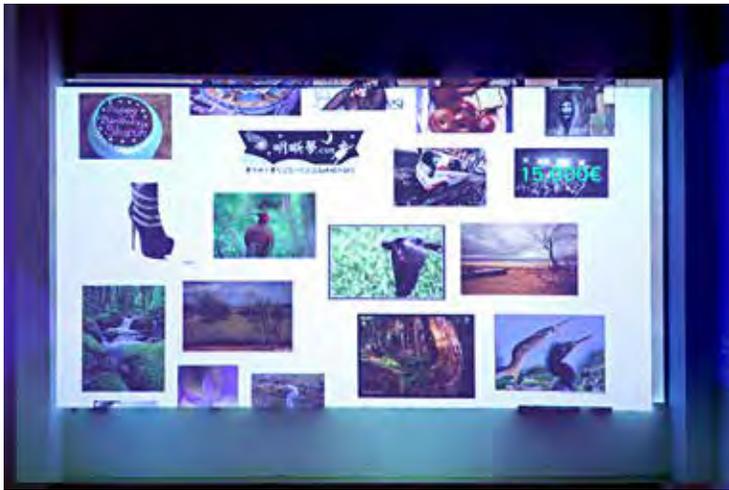
**Academic Building 6050
15 Seminary Place
New Brunswick, NJ**

CCA
CENTER FOR CULTURAL ANALYSIS

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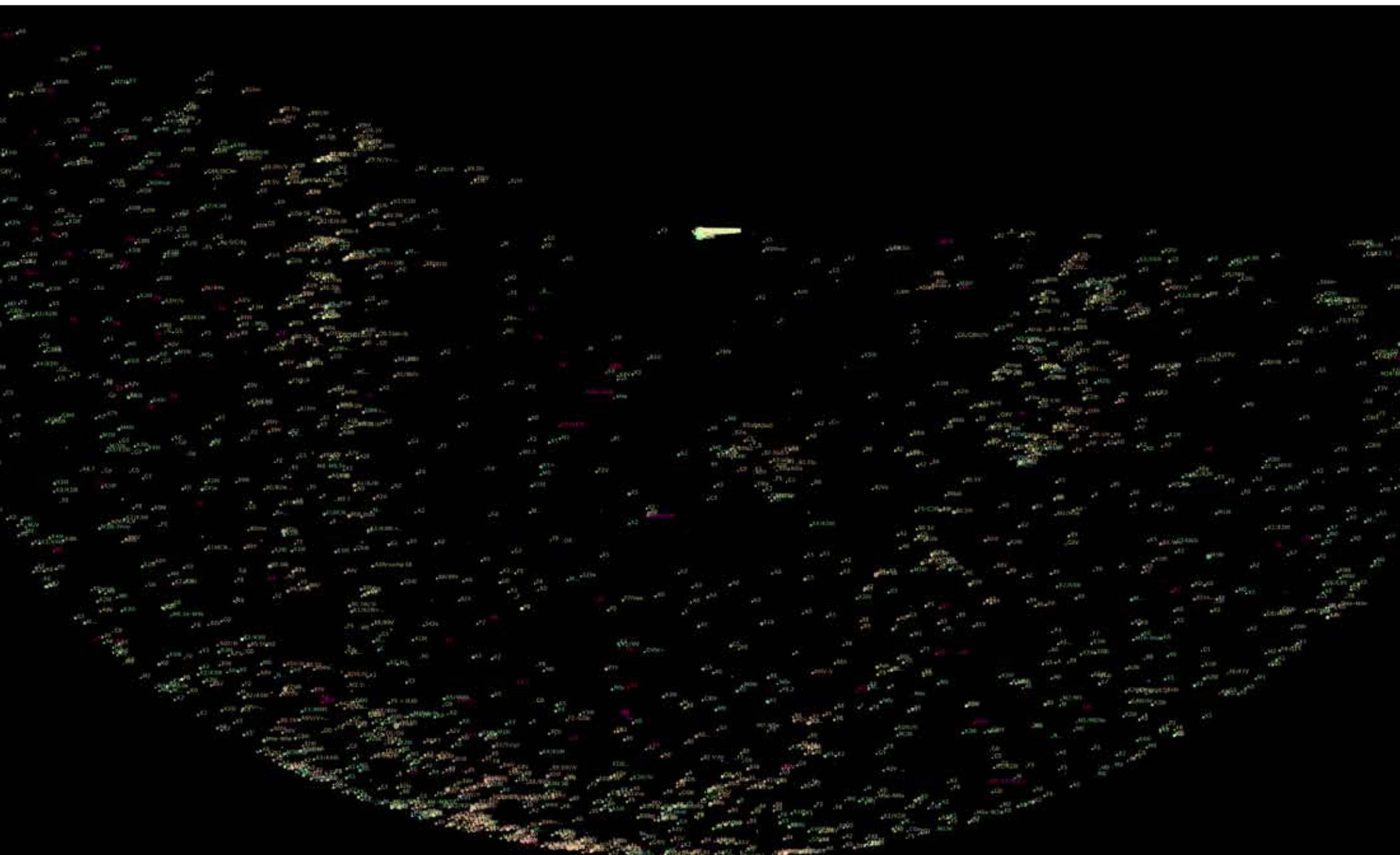
center for cultural analysis

event posters and materials from my internship with rutgers cca.



untitled installation

an animation based on the experience of searching for something and finding very unexpected results. random curated image collection. this study didn't go as planned but sparked my interest in image ecognition software, which lead me to my later project rabbit-hole

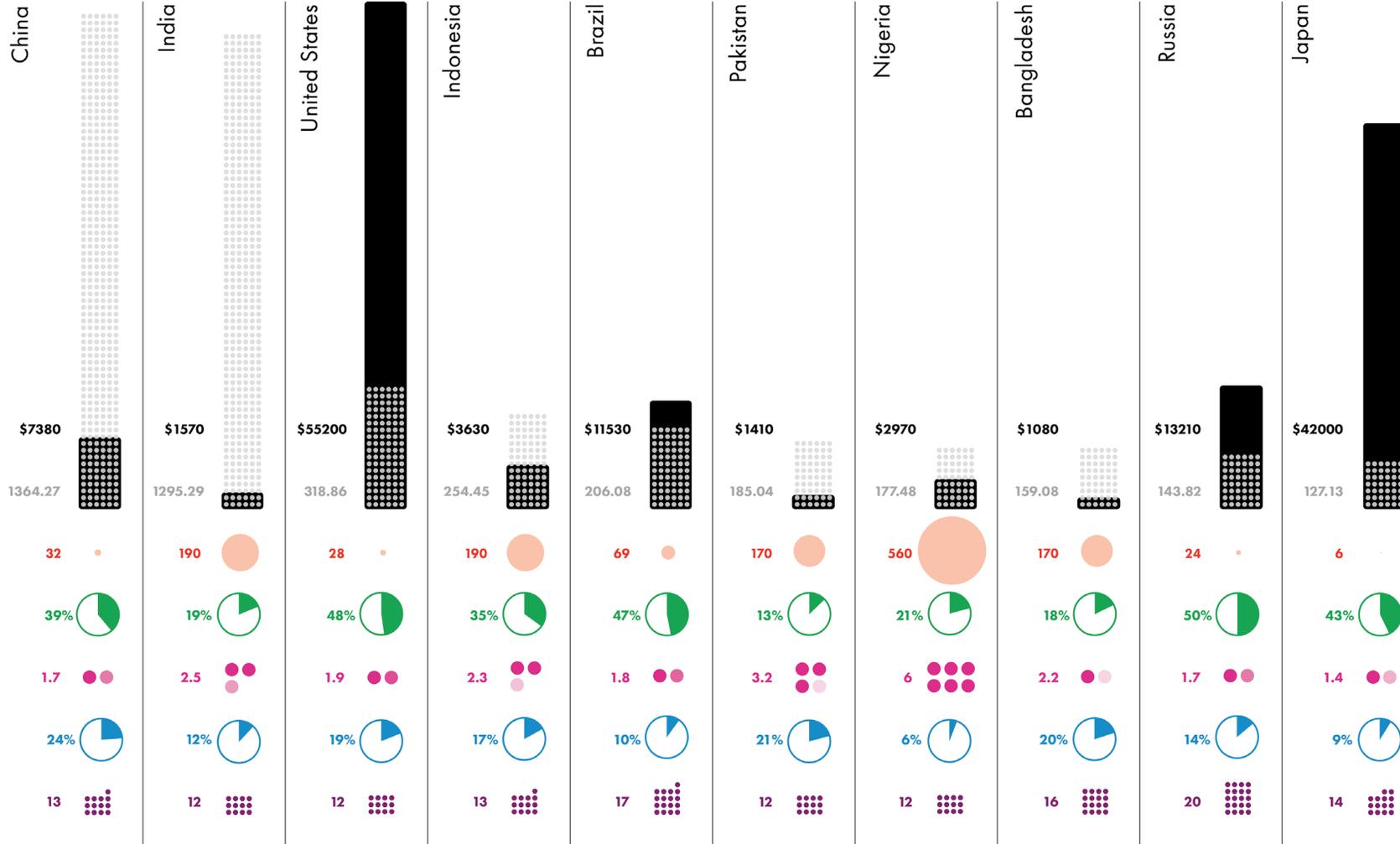


star map

data spreadsheet about stars mapped as an image using p5.js

WHAT'S A WOMAN'S WORTH?

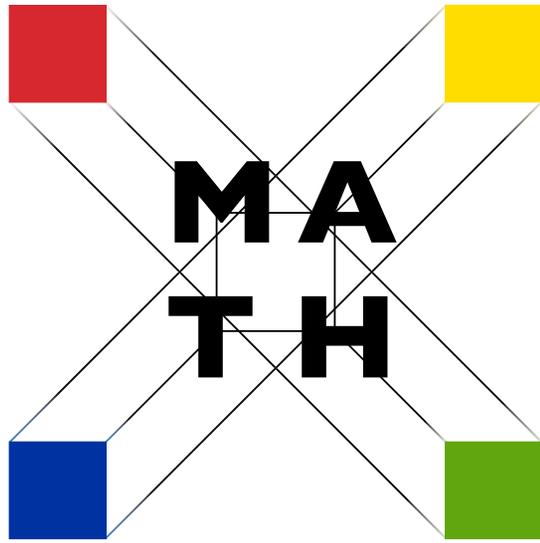
Gender Equity In the 10 Most Populous Countries In the World



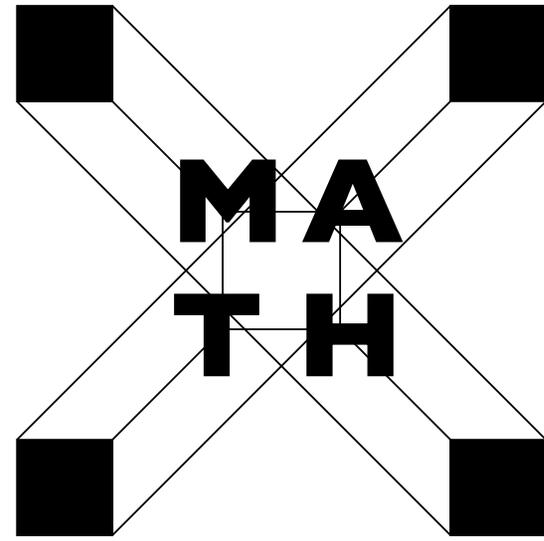
Source: World Bank, <http://datahelp.worldbank.org/gender>

what's a woman's worth?

we were asked to make an infographic using a given set of data that pertained to "the 10 most populous countries in the world" with not other deignated subject. my design is meant to offer all this information in a way that allows for easy comparison and provokes ideas about women's equity on a global scale.



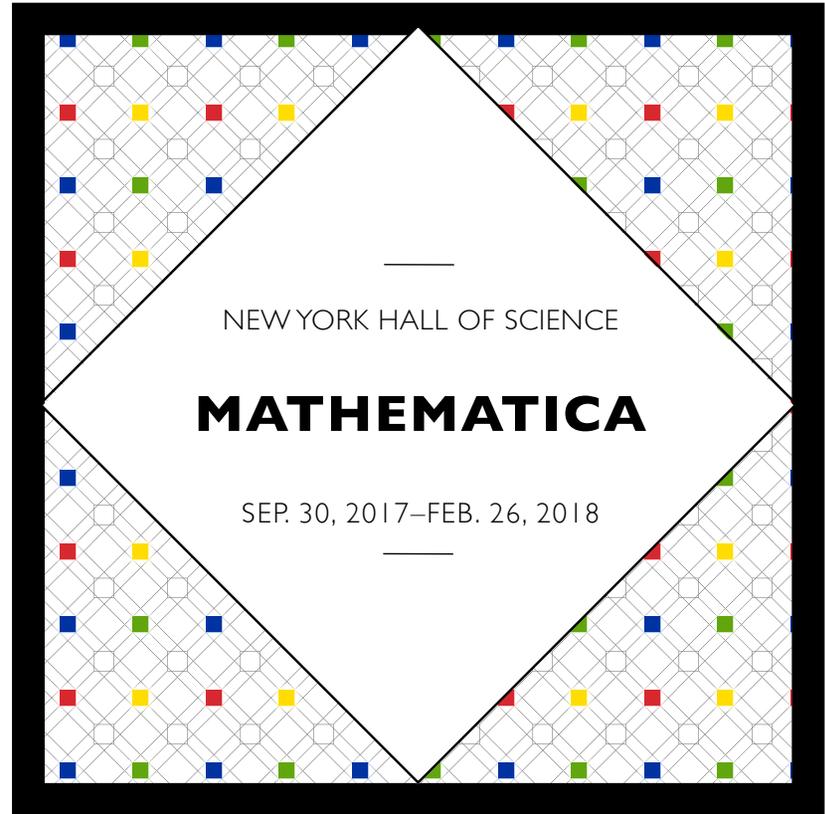
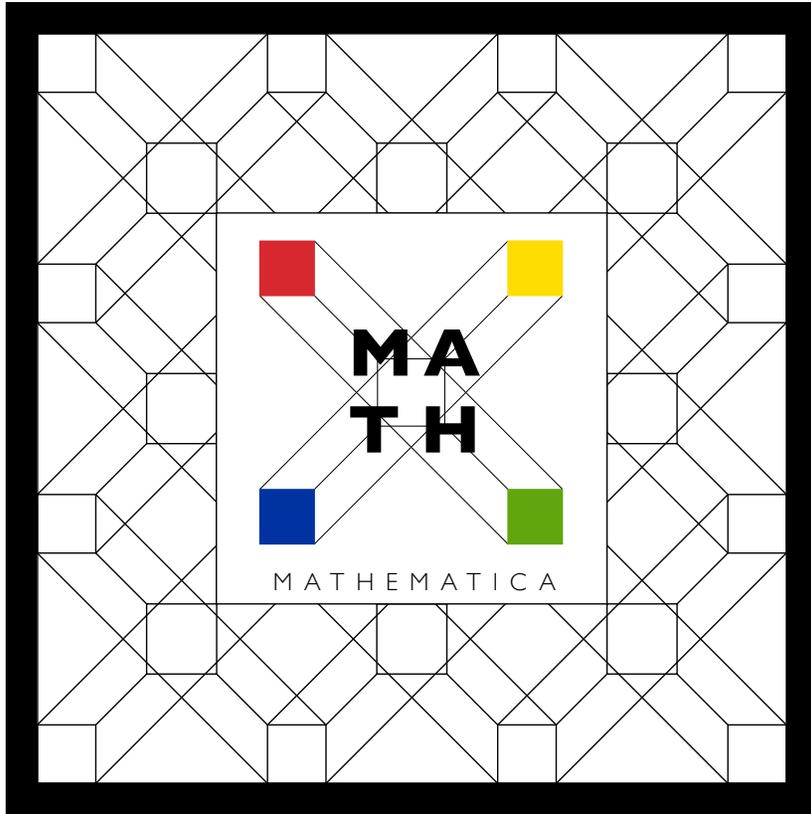
M A T H E M A T I C A



M A T H E M A T I C A

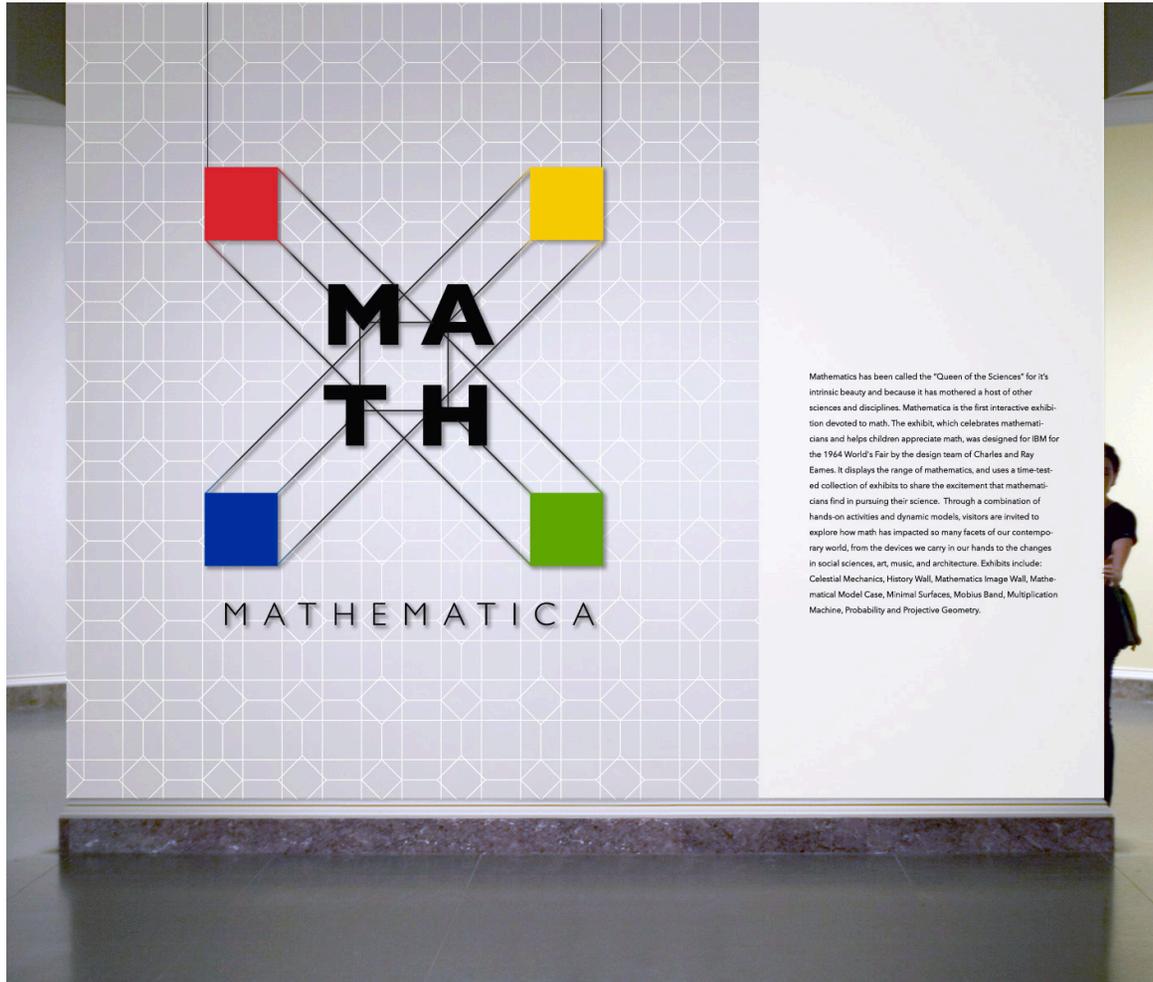
mathematica exhibit

an identity created for an exhibition focused around the beauty of math and all the ways it intersects with art. the exhibition really existed, but this identity was created as part of a class assignment.



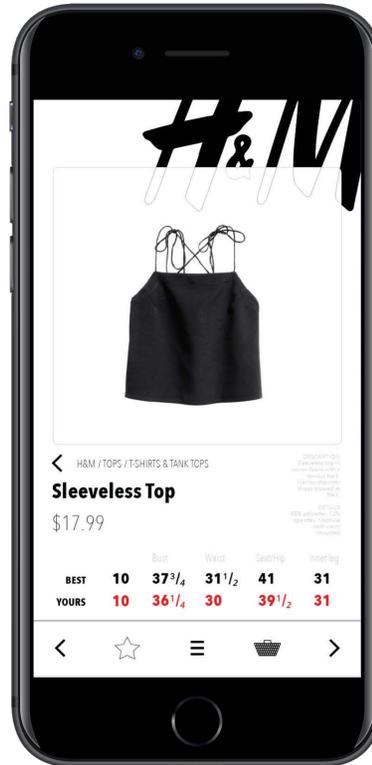
mathematica exhibit

invitation



mathematica exhibit

exhibit wall



shopkeep

shopkeep is a mobile app for women wary of buying clothing online. as many individuals have experienced, sizes can vary drastically especially from country to country so it can be hard to select a proper fit. this app prompts you to input your various measurements and compares them with those provided by the manufacturers, offering a rough estimate on how a particular article of clothing might fit when it arrives.



inferno

my thesis installation was an abstract look into my online history and past experiences. this is the culmination of a wide range of spiritual research outlined by classic themes present in art history, combined with my personal history and experiences.

the resulting installation became a site-specific web-based experience of 7 handcrafted realms.

