

# GALLERY SPACE

AT WAGNER



SPRING  
2020



NEW YORK UNIVERSITY

# inescapable truths

*work in progress*

bradley mccallum

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in conjunction with the panel discussion

**The James W. Foley Legacy & the  
Challenges of War Zone Reporting  
in the Middle East**

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Robert F. Wagner Graduate School of Public Service | New York University | The Puck Building  
295 Lafayette St., 2<sup>nd</sup> Fl., New York, NY 10012 | 212.998.7400 | [wagner.edu/contact/gallery](http://wagner.edu/contact/gallery)

curated by  
**Frankie Crescioni-Santoni &  
Sophie Olympia Riese**

on view  
through  
**04.01.20**

COVER:

*Mother's Lament (Syria, March 28, 2012, 5:22 pm) (detail), 2019*

OPPOSITE:

*Fallen (Mutassim the Fourth Son of Gaddafi, Sirte, Libya, October 20, 2011, 5:50pm) (detail), 2019*

In this painting, rebel forces are viewing the body of Muttasim, the son of Col. Gaddafi, after he was killed. The artist combined multiple video stills of a chaotic moment when the body was first identified. The painting highlights how important the cellphone camera has become to bearing witness. The son's body looks ghostly as the silk layer shows the chest exposed, while the painted image of Mutassim taken moments later shows the blanket being pulled up over his chest giving a more dignified presentation of the body.

### GALLERY COMMITTEE

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***Retreat (Road to Ajdabiya, Libya, April 1, 2011, 12:00pm), 2019***

By early April 2011 in Libya, the fighting was intensifying and the frontlines were constantly shifting. The inspiration for this painting was a set of images Jim shot from the back of a medical vehicle operated by rebels. Jim was inside the vehicle with Nicole Tung and several rebels, recording the action unfolding on the streets. This is an excerpt from Nicole's website explaining the scene: "Rebel fighters and passersby run towards safety as shells fired by Gaddafi forces land to the sides of the road near Ajdabiya on April 1, 2011. Much of the war in the east was fought in a back-and-forth manner, with rebels and Gaddafi fighters gaining a strip of road only to lose it again the next day."

## PROGRAM

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### Welcome Remarks

Frankie Crescioni-Santoni, Curator, Gallery Space at Wagner,  
NYU Wagner

### Introductions

James Tager, Deputy Director, Freedom of Expression Research &  
Policy, PEN America

### Panel Discussion

Panelists:

Bradley McCallum, Featured Artist

Nicholas Mirzoeff, Professor of Media, Culture & Communication,  
NYU Steinhardt

Amanda Rogers, Photojournalist and Visiting Assistant Professor of  
Middle Eastern & Islamic Studies, Colgate University

Jere Van Dyk, Journalist, Author, and Board of Directors Member,  
the James W. Foley Legacy Foundation

Moderator:

James Tager

### Q&A

### Reception



The Robert F. Wagner Graduate School of Public Service at New York University is home to the Gallery Space at Wagner. Our mission is to bring artwork into a publicly accessible space in order to engage the NYU community and external audiences in dialogues on contemporary art, culture, and public service. In exploring this intersectionality, we prioritize projects and partnerships that foster human rights advocacy, social justice, political activism and that promote the equity, diversity, and inclusion (EDI) values of the School at large.

Since its debut in November 2005, the Gallery Space has hosted a variety of dynamic and innovative exhibits featuring both established and emerging artists. Painting, drawing, photography, pottery, collage, textiles, printmaking, digital video, and mixed media are among the multifarious disciplines showcased in the space. The three annual exhibits held at the gallery are curated by NYU Wagner's Communications & Design Manager Frankie Crescioni-Santoni.

Located on the second floor of the historic Puck Building, the Gallery Space is comprised of two main display areas measuring 10 feet wide by 6 feet tall and 29 feet wide by 6 feet tall, in addition to two auxiliary walls. These spaces are primarily reserved for NYU-affiliated artists with a focus on fostering partnership among the diverse University constituents. Additionally, we host special exhibits by guest artists, curators, and practitioners whose projects align thematically with the School's academic mission and curricula.

For more information about the Gallery Space, including exhibition schedules, proposal submissions, and viewing hours, please visit us at [wagner.nyu.edu/contact/gallery](http://wagner.nyu.edu/contact/gallery). □



*Ruins (Downtown Sirte, Libya, after the capture & killing of Muammar el Gaddafi, October 24, 2011), 2019*

In the days after the death of Gaddafi, as the country began to celebrate a revolution and ponder a new future, there was an uneasy, quiet reflection amid the rubble. Jim labeled the sequence of footage he took at this time *ruins*, and it captures this downtown area four days after Muammar Gaddafi was killed. In this work McCallum overlays the painted image with text printed on silk. The text is from a Jim Foley's diary entry written shortly after he was released from detention in Libya. In it, he chronicles his fears and his faith that they would be released, and he ponders the lessons he learned in the field that led to his capture.

## INESCAPABLE TRUTHS

Each year, the percentage of adults in the United States who can't remember a time when our country was not engaged in the War on Terror jumps precipitously. For the last 20 years, we have been inundated with images of soldiers halfway across the world. We see these as part of the news cycle, inuring us to the horrors involved, dehumanizing the conflict, the participants, the bystanders.

James Foley, an American journalist who was kidnapped and ultimately murdered by ISIS, sought to present a broader truth of the conflicts he covered. Bradley McCallum's in-progress body of work *Inescapable Truths*, based on video, photography, notes, and other items from Foley's archive, builds on Foley's legacy. His work, which felt engaging, provocative, thoughtful, and powerful a few months ago, feels increasingly necessary and poignant today. It serves as a reminder of the illuminating role of art by providing a visual interpretation of the complex effects of war.

*Inescapable Truths* is about conflict, journalism, storytelling, humanity. McCallum uses oil painting and printing on silk to present a unique set of images that are simultaneously Foley's and his own. The process is unmistakably McCallum's; developed over years of making political art focused on re-centering stories of marginalization. His practice is one that highlights voices that are often ignored from within stories that we are so used to hearing. Because it takes effort to discern which part of the image is painted and which is printed, his paintings alter our perceptions and expectations. Some of the works seem to draw us in, while others seem to push us away. The experience is disorienting and engrossing all at once; it is hard to know where to look, and hard to look away.

This unease is intentional—we are not meant to feel comfort with these works. As we find ourselves in the midst of political crisis and at the precipice of another cycle of destruction, it is the artists who continue

to hold us accountable and tell the untold stories, that deserve our attention. Although McCallum initially created this body of work to redirect the public memory of Foley away from the viral video of his death and towards the intensity and purpose of his life, the impact of the work is a reminder that armed conflicts are ongoing, and that we are very much involved. □

— Sophie Olympia Riese  
Guest Curator



*Mercy (Benghazi, Libya, March 19, 2011, 6:06 am), 2019*

Jim Foley worked as a freelance journalist and videographer in Libya during the height of the Arab Spring in 2011. Early in the conflict, the fighting was sporadic and chaotic. McCallum's painting captures a scene from March 2011 in which a field ambulance returns from the front. It appears one of the men in the truck has a noose around his neck. The silk captures two frames of this hectic scene and diffuses the brutality of this image, shifting the focus to the drama that is swirling and unfolding as the community bears witness to what is turning into a revolution.



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PREVIOUS PAGE:

*Group Prayer, 3/17/11, Benghazi, Libya (detail), 2019*

As the forces arrayed against Col. Gaddafi in the Arab Spring, the rebels were motivated by many often conflicting forces. However, a deep vein that ran through the rebel fighters was their commitment to God and to their faith as Muslims. In this image from Benghazi, there is a layered group prayer which reveals the layers of solidarity coming together to confront the dictatorship of Gaddafi.

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OPPOSITE:

*Brothers (Libya, August 12, 2011, 12:32 am)(detail), 2018*

When Jim first returned to Libya in August, he focused on families, particularly children, who had suffered during the fighting. This painting combines two photographs that Jim took of these brothers as they are standing in the living room of their home holding what is believed to be the image of their father or older brother.





BRADLEY McCALLUM



Bradley McCallum's (USA, 1966) art responds to trauma and struggle, racial identity and representation, collective history, and individual responsibilities. His work includes large-scale public projects, sculpture, paintings, photography, video, and self-portraiture. As the collaborative duo McCallum & Tarry, he delved deeply into the legacy of race in American culture, often incorporating profoundly engaging and personal narratives. In 1989, he founded Conjunction Arts, a nonprofit to support politically-engaged artists and provide fiscal sponsorship for collaborative art projects.

McCallum has exhibited at museums, art biennials, and commercial art galleries both nationally and abroad, including in New York, Los Angeles, Chicago, Philadelphia, Atlanta, New Orleans, Paris, Tokyo, and Ireland.

He has received major support from, among others, the National Endowment for the Arts, The Gunk Foundation, Rush Philanthropic Arts Foundation, The New York State Council on the Arts, the Andy Warhol Foundation for the Visual Arts, New England Foundation for the Arts, and the Ford Foundation.

He is an experienced teacher having taught courses in sculpture, interdisciplinary conceptual art, public art, arts management, and art and law at Yale University, the University of Southern Maine, San Francisco Art Institute, University of California Santa Cruz, Pratt Institute of the Arts, and Columbia University, respectively.

McCallum holds an MFA from Yale University (1992). He lives and maintains an art studio in Brooklyn, New York. □ [bradleymccallum.com](http://bradleymccallum.com)



*Untitled 1, 2018*



*Untitled 2, 2018*



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PREVIOUS PAGE (TOP TO BOTTOM):

*Convoy (Rebel mobilization outside Sirte, Libya October 8, 2011), 2018*

On the road to victory in Libya, rebels used whatever vehicles and small pickup trucks they could get their hands on to head to the frontlines near Sirtee.

*Mother's Lament (Syria, March 28, 2012, 5:22 pm) (detail), 2019*

In a timeless lament of mourning for a son, Jim captures this Syrian mother sharing her pain and grief, as three other young children look on from a doorway.

*Rebels Taking Position (Sirte, October 18, 2011) (detail), 2018*

Rebel fighters in Sirte, Libya armed with Kalashnikov rifles are positioned on a rooftop firing at government soldiers in the distance.



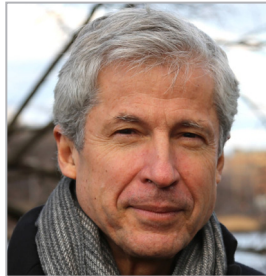
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OPPOSITE:

*Exposed (Sirte, Libya, October 14, 2011, 11:20 am) (detail), 2019*

The video footage in this battle scene in Sirte, Libya, shows rebel forces wearing t-shirts as they fire repeated rounds from high-caliber machine guns and rocket-propelled grenade launchers, or RPGs, with no clear indication if their ammunition has reached the targets. Located at the center of the painting is the silhouette of a fighter shouldering an RPG. McCallum combines several video stills to capture the passage of time, giving emphasis to the bottom half of the painting by focussing on the stretch of land between Jim and the fighters.

## JERE VAN DYK



Jere Van Dyk is a journalist, author, and a Board of Directors member at James W. Foley Legacy Foundation. A graduate from l'Institut d'Etudes Politiques and US Army veteran, he began his career as an aide to US Senator Henry M. Jackson. In the 1980s, he covered the Afghan-Soviet war for *The New York Times*, for which he received a Pulitzer Prize nomination. He

was cofounder and executive director of Friends of Afghanistan, Inc., and from 1981-1999, he worked for *The New York Times* and *National Geographic* in South Asia, the Far East, South America, East Africa, North America, the Soviet Union and Tibet. From 2001-2017, he was a CBS News commentator and reporter on Afghanistan-Pakistan, the Taliban, al-Qaeda, the Islamic State, and the Middle East. He was kidnapped by the Taliban in Pakistan in 2008. He is author of the books *In Afghanistan* (1983), *Captive* (2010), and *The Trade—My Journey through the Labyrinth of Political Kidnapping* (2017). He is currently at work on a book on the Haqqani Network. □ [jamesfoleyfoundation.org/team](http://jamesfoleyfoundation.org/team)

## AMANDA ROGERS



Amanda Rogers is NEH Visiting Assistant Professor of Middle Eastern and Islamic Studies at Colgate University. She is a traveling expert on insurgent media for the US Dept. of State, UN consultant on terrorism and media, editorial board member of the *Postcolonialist*, and a commentator at Muftah.org. Rogers is a photojournalist, multi-media artist, and political commen-

tator whose work has appeared in such forums as the *Independent*, *Al-Jazeera*, the *New York Times*, *Rolling Stone*, the Smithsonian, CNN, and BBC. Her research has been supported by Fulbright and the Jacob K. Javits foundation, among others. She is currently completing two monographs: *The Semiotics of Revolution* and *Inside the Boardroom-Battleground of So-called Islamic State*. Rogers holds a PhD from Emory University (2013). □ [colgate.edu/about/directory/aerogers](http://colgate.edu/about/directory/aerogers)

## NICHOLAS MIRZOEFF



Nicholas Mirzoeff is a visual activist, working at the intersection of politics and global/digital visual culture. In 2017, his book *The Appearance of Black Lives Matter* was published as a free e-book, and then in 2018 it came out as a limited edition hard cover. Often invited to speak nationally and internationally, in 2019 he was the Astor Visiting Lecturer at Oxford University. His book *How To See The World* has been translated into ten languages and

was a New Scientist Top Ten Book of the Year for 2015. Mirzoeff is considered one of the founders of the academic discipline of visual culture in books like *An Introduction to Visual Culture* and *The Visual Culture Reader*. His book *The Right to Look: A Counterhistory of Visuality* (2011) won the 2013 Anne Friedberg Award for Innovative Scholarship from the Society of Cinema & Media Studies. Mirzoeff was Deputy Director of the International Association for Visual Culture from 2011-2016. From 2013-2017, he was Visiting Professor of Visual Culture at Middlesex University, London. A frequent blogger and writer, his work has appeared in *The Nation*, *Hyperallergic*, the *New York Times*, the *Guardian*, *Time* and *The New Republic*. □ [steinhardt.nyu.edu/people/nicholas-mirzoeff](http://steinhardt.nyu.edu/people/nicholas-mirzoeff)

## JAMES TAGER



James Tager is the deputy director of free expression research and policy at PEN America. Tager previously worked with the International Commission of Jurists—Asia & Pacific Program, first as a Satter Human Rights Fellow and subsequently as an International Associate Legal Advisor. Before that, he was a 2013-2014 Frederick Sheldon Traveling Fellow, researching civil society responses to the developing human rights framework within ASEAN

(the Association of Southeast Asian Nations). He has lived and worked in Thailand, Myanmar, and Cambodia. Tager holds a BA from Duke University and a JD from Harvard Law School, and is licensed to practice law in the state of New York. □ [pen.org/user/james-tager](http://pen.org/user/james-tager)



*Third Story (Sirte, Libya, October 12, 2011, 12:58pm), 2018*

During the intense fighting in the fall of 2011 near Sirte, snipers played a prominent role. The sniper featured in this painting is rendered from video Jim recorded on October 12, 2011. Jim chose to share this particular video when he delivered a powerful speech in December 2011 at his alma mater Marquette University, where his call to public service was first instilled in him.



*Cul-de-sac (Sirte, Libya, October 12, 2011, 1:07pm), 2018*

During the fighting in Sirte, Jim was extremely close to the action, and there are moments where you feel the adrenaline coursing through each frame. The image rendered here is from a video clip that reveals just how open and exposed the city is to the fighting. The classical architecture feels timeless and provides structure for the image as the reflection of the water inspires a pondering of the action. The silk layer shows one of the fighters holding the body of the fallen as they take cover. In this video, Jim is heard saying, "Wow, that's accurate," as he is standing across the street. The intensity of the video clip contrasts sharply with the stillness of the painting.



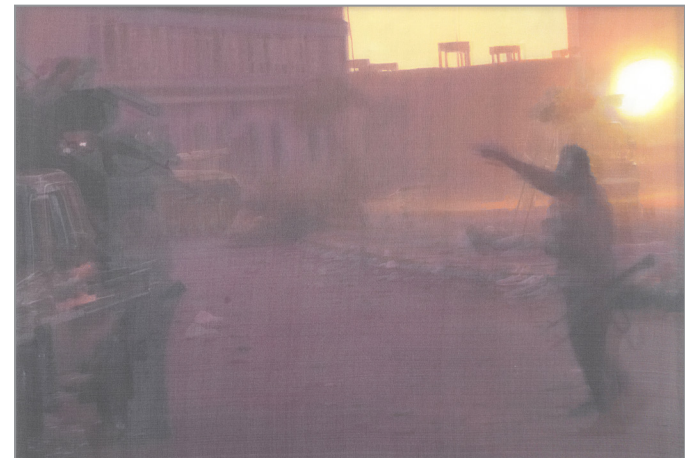
*Urban Terrain (Downtown Sirte, Libya, October 15, 2011, 8:25pm), 2018*  
As the fighting near Sirte raged on, the chaos of fire and rain was captured in this scene.



*Dispersal (Waterfront, Sirte, Libya October 15, 2011, 7:40 am), 2018*  
Throughout the civil war in Libya, the flight response was confronting Jim at every turn. Image after image of rebel soldiers and civilians fleeing the artillery and tank fire from the government forces under Gaddafi.



*Blood Soil (Approaching Sirte, Libya October 8, 2011), 2018*  
This image reveals rebels closing in on Sirte, Gaddafi's hometown. It captures the sense of peril and the stark stakes of the revolution—a conflict that would topple Gaddafi's 40-year dictatorship over Libya at the hands of the very people that he had ruled with cruelty, torture, and fear.



*Dusk (Sirte, Libya, October 16th, 2011), 2018*  
At dusk on the battlefield, Jim captured the long light of late afternoon in Libya. The warmth of the sunlight stands in contrast to the intensity of the tank in the foreground and sporadic fighting as rebels fired machine guns mounted on Toyota pickup trucks.

The Gallery Space at Wagner is proud to launch its fifteenth season by partnering with the James W. Foley Legacy Foundation and the Hagop Kevorkian Center for Near Eastern Studies to present Bradley McCallum's *Inescapable Truths: Work in Progress*. McCallum's enigmatic, nationally-acclaimed series of mixed media paintings is based on previously unpublished source materials from the late James Foley. With the blessing of the James W. Foley Legacy Foundation, he gained unprecedented access to photographs, video footage, and journal entries from Mr. Foley's photojournalistic archives. The resulting images are intriguing, provocative, timely. The paintings displayed at NYU Wagner represent a limited preview from a larger, on-going project conceived by the artist as a counter narrative to the violence and impunity associated in the mass media with Mr. Foley's heroic and untimely death.

Our deepest thanks to featured artist Bradley McCallum for lending us his magnificent artwork and allowing us to be part of the journey of this important project. We are equally grateful to his fellow speakers—Diane M. Foley, Nicholas Mirzoeff, Amanda E. Roges, and James Tager—for their time and expertise for the panel discussion.

Neither the exhibit nor the panel discussion would have been possible without the commitment and generous support from our copresenters at the James W. Foley Legacy Foundation and the Kevorkian Center, as well as our cosponsoring partners: Global & Joint Program Studies (GloJo) at NYU's Arthur L. Carter Journalism Institute, the Human Rights Initiative at NYU Gallatin, Conjunction Arts, and PEN America. We would also like to acknowledge the International Public Service Association, the cosponsoring student organization, for their promotion efforts.

The individual and collective contributions of these actors were paramount to making *Inescapable Truths* at New York University a reality. □

— Frankie Crescioni-Santoni  
Curator, Gallery Space at Wagner



## JAMES W. FOLEY LEGACY FOUNDATION

James W. Foley envisioned a world that respected the dignity and life of each person, regardless of socioeconomic status, cultural background, or nationality. His life demonstrated an uncompromising commitment to the freedom of the press and advocacy for basic human rights. Jim was known for his caring and joyful spirit, commitment, and bold idealism in an often cynical world. He gave a voice to those marginalized by poverty and conflict. Jim befriended them, listened to their stories and advocated for them. Jim was driven by a deep compassion for those without a voice. At the Foundation we seek to:

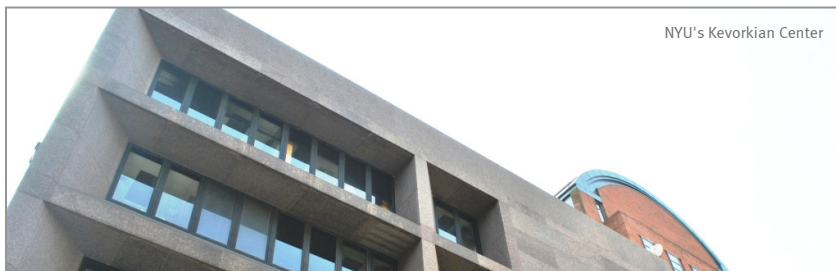
- **INSPIRE:** Inspire, educate and help develop students' interest to serve as humanitarians, explore the value and the threats to freedom of speech and understand the dangers of freelance conflict journalism.
- **EDUCATE:** To raise awareness of the importance of journalism in the protection of our democracies around the world, we educate aspiring journalists through the James W. Foley Safety Guide Curriculum, using *Jim: The James Foley Story*.
- **ADVOCATE:** For the safe return of all Americans held hostage or unjustly detained abroad. For families of American hostages. For ongoing research on US hostage policy. For improved safety and treatment of journalists worldwide.
- **PROTECT:** The rights of journalists, and in particular freelancers, to report safely from dangerous zones. And ACOS (A Culture of Safety) Alliance, an international coalition of media outlets and freelancers promoting the safety and equity of freelance journalists and photographers to help ensure freelancers receive insurance, training, and access to information on risks in the field. □ [jamesfoleyfoundation.org](http://jamesfoleyfoundation.org)

## HK HAGOP KEVORKIAN CENTER NEAR EASTERN STUDIES NYU

The Hagop Kevorkian Center for Near Eastern Studies at New York University was created in 1966 to foster the interdisciplinary study of the modern and contemporary Middle East and to enhance public understanding of the region. Our activities focus on the histories, politics, economies, religions, cultures and languages of the area stretching from North Africa to Central Asia, and on the historical processes that have shaped the present.

In alliance with our mission, the Kevorkian Center stands in support of the many communities that are marginalized or stand at risk from various forms of oppression such as racism and xenophobia, Islamophobia, and punitive government policies. As we face increasing threats and fears, we remain steadfast in its role as a safe and supportive space for our students, faculty, and staff, and well as the general public. Each year nearly 100 teachers from public and private schools across the New York metropolitan area participate in Center-sponsored workshops, seminars, and forums. These events showcase new research by both established and younger scholars, encourage new perspectives on the Middle East, and foster exploration of interactions and parallels with other world regions.

The Kevorkian Center offers a master's degree program in Near Eastern Studies, along with a joint master's program with Journalism, a Museum Studies concentration, and a Stern School of Business option. In addition, Center-affiliated faculty share expertise on the Middle East with journalists and government agencies on a regular basis and discuss current events and policy issues at university and community events. □ [as.nyu.edu/neareaststudies.html](https://as.nyu.edu/neareaststudies.html)



NYU's Kevorkian Center

**GLOJO** A select group of students each year have the opportunity to work toward a joint MA degree in Journalism along side Africana Studies, French Studies, Latin American & Caribbean Studies, Near Eastern Studies, Russian & Slavic Studies, European & Mediterranean Studies, East Asian Studies or International Relations. This program is known informally as **Global & Joint Program Studies (GloJo)** at NYU's Arthur L. Carter Journalism Institute. GloJo crosses disciplines and media platforms, and it is expressly for students with strong international or transnational interests. □ [journalism.nyu.edu/graduate](https://journalism.nyu.edu/graduate)

**PEN AMERICA** Founded in 1922, **PEN America** is the largest of the more than 100 centers worldwide that make up the PEN International network. We stand at the intersection of literature and human rights to protect free expression in the United States and worldwide. We champion the freedom to write, recognizing the power of the word to transform the world. Our mission is to unite writers and their allies to celebrate creative expression and defend the liberties that make it possible. □ [pen.org](https://pen.org)

**NYU** | Gallatin Human Rights Initiative The **Gallatin Human Rights Initiative** studies the discourses, practices, and institutions of human rights by engaging with the politics of human rights as a local/global movement for social change, a contested family of legal rules and norms, and a repertoire of globalized vocabularies and policy prescriptions enhancing and delimiting justice. The Initiative convenes events, hosts a fellowship program, and provides guidance on the human rights curriculum at Gallatin. □ [gallatin.nyu.edu](https://gallatin.nyu.edu)

**ConjunctionArts inc.** **Conjunction Arts** is a nonprofit working at the intersection of art and social justice. We support individual artists to develop new art projects through the cultivation of strategic partnerships, fiscal sponsorship, and professional development. □ [conjunctionarts.org](https://conjunctionarts.org)



*Rebels Praying in the Desert (Libya, March 21, 2011), 2019*

Jim captured in video this scene of Libyan rebels praying in the desert. He reflected on prayer in his field notes from his time in captivity, writing: "I prayed as much as I could, kneeling with my fellow captives whether they were American Christians or Libyan Muslims. The act of collective prayer and building faith in a higher power to guide me through the situation I could not control was perhaps the critical piece to maintaining the right attitude to locked prison cells and kangaroo courts. My patience and my faith that I'd be released was all I could control."





## EXHIBITION CATALOG

- COVER: *Mother's Lament* (detail) | oil on linen & toner on silk | 31 x 101 in | 2019
- Page 03: *Fallen* | oil on linen & toner on silk | 41.5 x 40 in | 2019
- Page 04: *Retreat* | oil on linen & toner on silk | 56.5 x 85 in | 2019
- Page 07: *Ruins* | oil on linen & toner on silk | 56.5 x 85 in | 2019
- Page 09: *Mercy* | oil on linen & toner on silk | 56 x 85 in | 2019
- Page 10: *Group Prayer* | oil on linen & toner on silk | 56.5 x 85 in | 2019
- Page 13: *Brothers* | oil on linen & toner on silk | 36.5 x 50.5 in | 2018
- Page 15: *Untitled 1* | oil on linen & toner on silk | 15.5 x 22.75 in | 2018  
*Untitled 2* | oil on linen & toner on silk | 15.5 x 22.75 in | 2018
- Page 16: *Convoy* | oil on linen & toner on silk | 31.5 x 98 in | 2018  
*Mother's Lament* | oil on linen & toner on silk | 31 x 101 in | 2019  
*Rebels Taking Position* | oil on linen & toner on silk | 31.5 x 111 in | 2018
- Page 19: *Exposed* | oil on linen & toner on silk | 83.5 x 93 in | 2019
- Page 22: *Third story* | oil on linen & toner on silk | 23 x 31.5 in | 2018
- Page 23: *Cul-de-sac* | oil on linen & toner on silk | 23 x 31.5 in | 2018
- Page 24: *Urban Terrain* | oil on linen & toner on silk | 23 x 31.5 in | 2018  
*Blood Soil* | oil on linen & toner on silk | 23 x 31.5 in | 2018
- Page 25: *Dispersal* | oil on linen & toner on silk | 23 x 31.5 in | 2018  
*Dusk* | oil on linen & toner on silk | 23 x 31.5 in | 2018
- Page 31: *Rebels Praying in the Desert* | oil on linen & toner on silk | 56.5 x 85 in | 2019

All artwork courtesy of the artist.

For information on Bradley McCallum's work, please email:

[bradleymccallum@me.com](mailto:bradleymccallum@me.com)



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The Robert F. Wagner Graduate School of Public Service prepares public service leaders to translate ideas into actions that have an effective and lasting impact on the public good. We ensure that students learn critical analytic skills and frameworks, understand the distinct context in which they are working, and take full advantage of the connections and opportunities within New York City. Ranked eleventh nationally among all schools of public affairs, NYU Wagner has been teaching rigorous methods of management, policy, and planning for over 75 years. We offer Master of Public Administration, Master of Urban Planning, Executive Master of Public Administration, and Doctor of Philosophy degree programs. Learn more at [wagner.nyu.edu](http://wagner.nyu.edu).