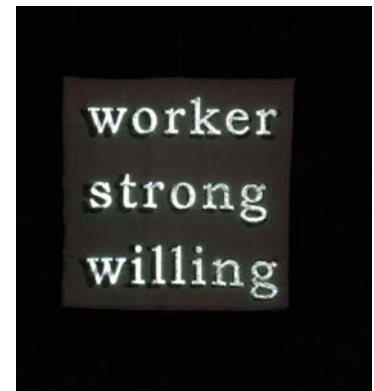


Fafnir Adamites

He Was A Worker, 2014,
Muslin, cotton batting, metal thread, projected light
3 x 4 feet each
L. Turners Falls MA



He Was A Worker is an installation of three cloth panels hung in the center of the room. Each panel consists of a group of words embroidered with metal wire, which becomes

illuminated when a light is projected onto the surface of the piece. Smile Misty Sadness; Peasants Old Style; Worker Strong Willing. Viewers can circle the pieces and see light emitting through the pinholes on the back of each cloth panel. Their



movement interrupts the projection as well as causes the panels to sway, which misaligns the embroidered letters and projected light. Adamites is interested in how a narrative text can be broken down, materialized and formed into an alternative portraiture. By illuminating these three words, her goal is to focus on the communicative possibilities and find clarity in an otherwise cryptic storyline. Basing my work on the text of a family friend, she is seeking to create a new interpretation through her own lens.

Using feltmaking and other traditional craft processes, Adamites create sculptural and installation work that serve as meditations on trauma, memory and the legacy of emotional turmoil inherited from past generations. The theory that anxieties and traumas are embedded in a person's DNA and are then passed down to the next generation is a major motivation in her artwork. Using repetitious processes such as feltmaking allows her to physically engage with and meditate on the concepts I am working with. Material exploration is the starting point for all of her work and plays a key role in building the conceptual backing of each piece. There is a Sisyphean element to both the physical labor and the conceptual ideas: Retracing the path of ancestors, repeating personal patterns, physically tracing the words from a written text – acknowledging both her place as a maker within this context and the irresolvable nature of the concepts themselves.

Adamites is a recent graduate of the MFA program in the Fiber and Material Studies Department at the School of the Art Institute of Chicago. She graduated from the University of Massachusetts, Amherst with a BA degree with Individual Concentration in Photography and Women's Studies. She lives in Awards 2015 Vermont Studio Center Art

Elizabeth Arnold

R. I. P., 2012

Oil, masking tape, collage

24 x 18 inches

L. NYC

Elizabeth Arnold is a self-taught painter and mixed media artist.

She has been working with the idea of "archaeology" and am drawn to images and objects that seem to record the passage of time, where the layering of memory, time, and history has a felt presence just beneath the surface. She is moved by peeling layers of paint and paper, areas that are worn away or, in contrast, remain thick and robust or scarred over and toughened. Arnold's love shreds and traces of the past in the present that contain clues and suggest a continuity with what has come before, expressing the historical dimensionality of all things.



These five pieces were started during a particular time period, (2011 to 2012), out of her need to hold an image, a state of mind, or an experience in "place", at the same time that life change had rendered much of the day-to-day unfamiliar. These images, in particular, all contain words that emphasize an aspect of the whole, and offer a secondary frame within which to regard the whole piece.

Most of these pieces were finished more recently, in 2013-2015 (with one still potentially 'in process'). In going back into the original images and their verbal descriptors, Arnold could see them with some degree of distance that time and objectivity provides. Some details seemed to be, from the more recent vantage point, symbols created from an unconscious place, unmediated by intellectual distance or cognition. Other details, like the words chosen, were specific and conscious choices.

All of these pieces seem now to exist as representational symbols, holding layers of memory and meaning. As with all of life, the impossibility of holding onto something requires us to construct our representations of it. In this way, we create symbols as reference points - personally, culturally, potentially universally - that allow us to hold onto our relationship with what has been lost, whether it is a shed 'self', loss of a beloved person or the bittersweet honoring of a time gone by.

Paul Arts

For the Right of Women in the Middle East, 2015

Oil on canvas

30 x 24 inches

Memorial 9/11, 2011

Oil on canvas

24 x 30 inches

B. Uruguay, L. Peekskill NY

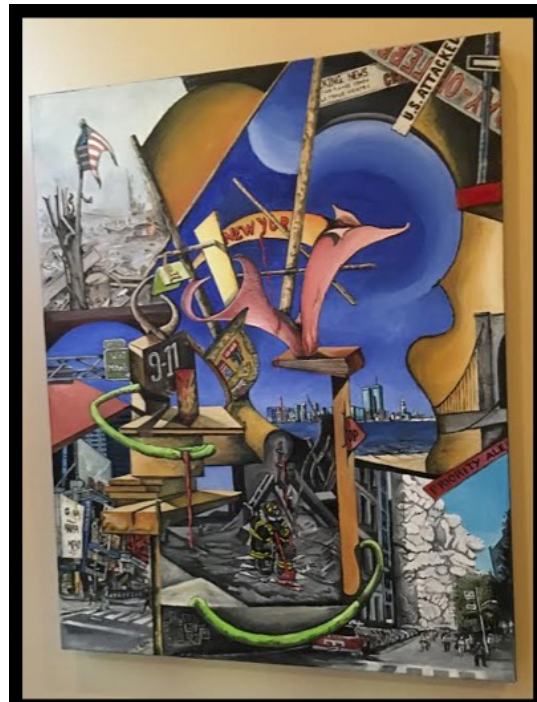
The morning coffee was still cooling when our grandest illusion was shattered. With in minutes, one of New York's mightiest symbols was a smoldering debris of steel. As the World Trade Center crumpled and the street filled with screams and scenes of unimaginable horror, choking smoke blotted out the sun and plunged lower Manhattan into darkness. Ordinary New Yorkers were transformed into heroes, to the hundreds, nay thousands of selfless rescue workers: Firefighters, cops, EMT techs, and heaven only knows, how many braves civilians who pitched in helped at an extraordinarily critical and dangerous moment.

As thousands fled from the World Trade Center to escape the impending disaster, hundreds of rescue workers, especially firefighters, rushed toward the site to provide assistance. Many were reportedly in the buildings when they collapsed.

For some of these workers, it would be their final act of heroism: as the buildings tumbled down on top of them, many lost their lives.

Today we can appreciate this even more, New York City suffered the worst catastrophe in the history, and New York's emergency personal responded with tremendous courage, skill and dedication.

Paul Arts was born in Uruguay; he currently lives and work in Peekskill. He is an emergent self-taught painter. "Emigrating to this country gave me independence of place, time, customs and traditions. In my early days, I like the vanguards emerging in the early XX century, but then I saw that these avant-garde with its laws and regulations, were limiting the field of painting, forbidding me to do things in the paint. I do not paint reality, this is the invention others. All my paintings are oil on canvas."



Memorial 9/11, 2011



For the Right of Women in the Middle East, 2015

Robert Barthelmes

Metamorphosis, 2011

Watercolor

30 x 22 inches

L. Peekskill NY

Barthelmes was hesitant about entering this exhibition. "Am I an emerging artist? I consider myself one although that term suggests someone fifty years younger. Nevertheless, I continue to emerge."

His work has developed in several directions in recent years as his thinking has evolved. His three main themes, all in watercolor, are:

Wabi Sabi: A theme inspired by the Japanese aesthetic of wabi sabi. In our every day lives we are constantly immersed in modern commercial design as well as the beauty of nature. He strives to show their aesthetic contradiction.

Plein Air: He continually seeks new ways to portray the landscape. The search has taken him from the Alps, Ireland, and Labrador to Alaska. He is currently working on a series of surrealistic paintings of designs for "Impossible Watercolor Sculptures."

Finktown Series: Being raised in the section of eastern Peekskill formerly known as Finktown, gave Barthelmes rich memories that are the inspiration for this series. The paintings are executed from memory depicting scenes from his childhood and done in an intentionally naïve style. These simple, ingenuous works have been well-received by many sophisticated and not so sophisticated people. They could be described as the antithesis of contemporary art art. Ironically the HHCCA is situated in the center of this old neighborhood which was known for a century as "Finktown."



Carly Blais

The Gorgeous Brunette, 2014-15

Letter-pressed bar
napkins, craigslist.org missed connection,
wood, iPhone photo documentation
Dimensions variable
L. Boston, MA

Intrusive thoughts and hypothetical encounters that exist solely in the online atmosphere. Anonymity up to the discretion of the stranger, they fabricate connection and satisfy a sexual desire. An indefinite line between threat and compliment, violence and admiration, the communication is dismantled.

Blais is using found text from craigslist.org personal ads as her material for creating works that resemble traditional signage for locations and services in physical space. These hypothetical encounters exist temporarily on the website, and are often sexually violent and revealing about the ways men are conditioned to “communicate” and “connect” with women, when in reality it deepens the problems of sexism and objectification, and the value of a person based on sexual contributions to another. Some of the text she uses is seeking a certain type of meet-up (casual encounters), and others are unsolicited and written about women in public space (missed connections).

The Gorgeous Brunette was a social intervention/performance piece that Blais has exhibited in a range of ways including installation, video projection, and displaying material evidence from the performance. She sourced Craigslist.org for *Missed Connections* in which men wrote about women they came across in daily life. She felt that some of these hopes for romantic connection actually compromised these women's right to occupy public space without being consumed by men she got this *Missed Connection* printed on 100 bar napkins and with the help of fellow artists and feminists alike, inserted these into a bar environment. They recorded audio and video of conversations we had with people at the bar.



Mati Bracha

Untitled, 2014

Acrylic, pencil on canvas

50 x 55 inches

Rush Hour, 2014

Acrylic on canvas

54 x 46 inches

B. Israel, L. NYC

Mati Bracha is an award winning American-Israeli artist who realized at a very young age that colors, shapes, ideas and emotions are meant to be shared and expressed through artistry. She studied painting and drawing in Jerusalem and taught art at an elementary school. She attended classes in painting at the Art Student League in New York and completed The Marathon drawing session at the New York Studio School.

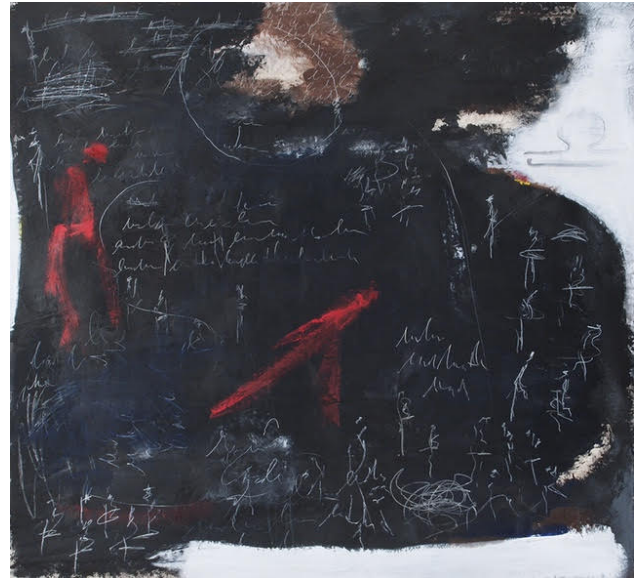
Her work can be interpreted visually through shapes, forms and words and is graffiti like; freely scribbled with a calligraphic design. Having been immersed in the Big Apple's iconic culture, her inspiration branches toward peculiar human movements. Her rich colors and gradients are a modern take on art in which she explores movement, harmony and emotion.

She has been a proud member of ASL for four years, where her work began to draw attention from New York's cutting-edge artists. She has received The Blue Dot Award from ASL three times and this year received The Red Dot Awards from ASL for her latest handpicked collections of artwork,

Rush Hour

which were displayed and critiqued by contemporary art connoisseurs. Her work has also been displayed in Phyllis's Harriman Mason Gallery Group Show for the past four consecutive years.

Mati Bracha is currently working in her New York studio and lives with her husband and three children in Manhattan.



Untitled



Rush Hour

Jo-Ann Brody

Word Wall/Words of Rage, 2013-16
Stoneware, oxides, monofilament
Dimensions variable
L. Crompond NY

Word Wall/Words of Rage is part of the artist's healing process. It was created 3 years ago as part of *Scar Tissue* at Ceres Gallery, NYC. It was cathartic. The piece was expanded for the museum setting; more torsos and words were added almost doubling in size; rage returned!

The words explore issues in Brody's life; from illness, being "the good daughter," to divorce and moving on. They include musings about life, family, and aging. The female body serves as Brody's palette. Her words include mantras said frequently to allay the clenching in the gut foreshadowing panic. This is the third iteration of the wind chime/mobile—the first being about female goddesses, the second about being female and this.

Brody merges her clay figures with calligraphy in these pieces. She studied for several years with the master calligrapher Lloyd J. Reynolds.

Brody exhibits with Collaborative Concepts, Garrison NY; Ceres Gallery NYC; she has shown at Fountain Fair and the Affordable Art Fair, NYC. Her work is in several regional galleries. She is one of the first Peekskill artists and shows every year at Peekskill Open Studios. Her work is frequently seen in the Arts Exchange/Gallery ArtsWestchester. Her books were in "Women of the Book, Jewish Women, Jewish Themes" and the "Veil: Visible and Invisible Spaces."



Stefan Brüggemann

Puddle Painting #4, 2015

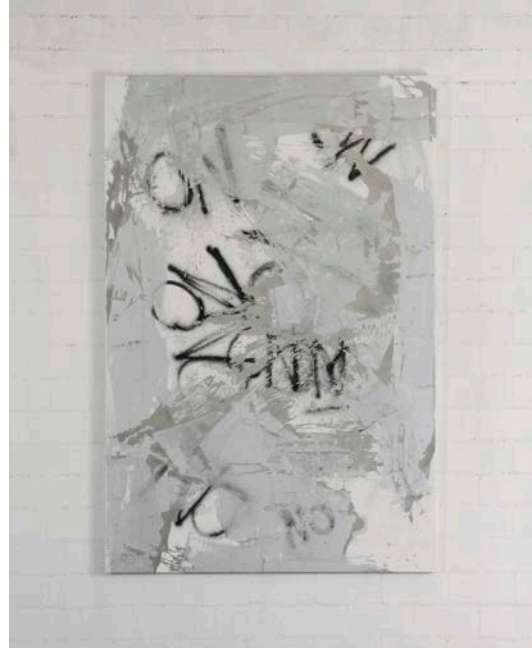
Acrylic spray and aluminum paint on canvas

118.1 × 78.7 inches

B. Mexico City, L. Mexico City and London

Courtesy of private collector, NYC

Stefan Brüggemann's multi-media, text-based artistic practice focuses on acerbic and humorous critiques of the art world and contemporary culture. Working with neon lights, vinyl lettering, or painted texts, Brüggemann's works are often eponymously titled and self-referentially create contradictions that question the purpose, placement, and operations that we typically assume for artworks. For instance, for a 2012 commission by the Bass Museum in Miami, Brüggemann painted the phrase "(THIS IS NOT SUPPOSED TO BE HERE)" on one of the museum's exterior walls. The project was requested by the institution but suggests that its existence is either misplaced or unwarranted. Such conundrums undermine the values and beliefs we often take for granted when looking at art.



Brüggemann has been exhibiting both in Mexico and abroad since the mid-1990s. He is part of a young group of artists working in Mexico today that has attracted much recent international attention for their irreverent, radical, and often collaborative approaches to art production. He works with and through established systems of institutional critique and conceptual art, but alters their canonical approaches to art production to allow ambiguity, irony, and play to enter the works.

Brüggemann's work has been shown around the world since the late 1990s, including exhibitions at the Venice Biennale, The Museum of Contemporary Art Chicago, The Moving Museum in Dubai, and the Museum of Installation in London. His work is found in numerous public collections such as those of the Albright Knox Art Gallery, the Marguiles Collection, and the Colección Jumex in Mexico City, Brüggemann's hometown.

Robert Brush

Bed Piece #1, 2006

sheet, pillowcases, silkscreen, edition of 10+AP

60 x 80 inches (queen size)

L. Beacon NY

In his background of theater, performance, and set design, he deconstructed known elements of plays and created altered versions of anticipated events. This conceptual approach continues in his current work as he focuses on the familiar, the repetitive, and questions its inherent security and authority. It is informed with the contradictions of limitlessness and restriction, freedom and unease, communality and competition, beauty and impending decay. Brush relies on the viewer to participate in the creation and development of the work, and grapple with the question: "what is this?"

Brush's most recent work questions the importance of language in the public sphere while engaging in a dialogue about the contemporary human condition. He works with the familiar, and reinterprets what he sees. Assessing metaphors and narratives of everyday life Brush hopes to illuminate underlying resonance and truth and unveil relationships between art, the individual, and the collective.



Valeria Clark

I'm All Choked Up (BLING series), 2015
Oil and encaustic on canvas with mosaic
36 x 36 inches
L. Cold Spring NY

Born in Bayonne, New Jersey, to a first generation immigrant family, She was influenced by street fights, ethnic food, and the excess design sense of the Russian Orthodox Church. She shared a room with her my older sister, whose bookshelves contained Carlos Castaneda, Krishnamurti, and the Tibetan Book of the Dead.



In the early '80s, She attended Parsons School of Design. Over the years, her day job has been a graphic designer, while her artistic life has been greatly influenced by Buddhist paintings and sculpture, prompting her to create conceptual pieces and traditional oils that lead the viewer past the mundane.

The throat contains our vocal cords. The throat is the anterior part of the neck, positioned in front of the vertebra. It contains the pharynx and larynx. An important section of it is the epiglottis, which is a flap separating the esophagus from the trachea preventing food and drink being inhaled into the lungs.

This painting can be used as a mandala. As we focus on this area we can mediate on using kind speech remembering to guard this door inside our bodies always as not to harm others with divisive speech.

The image draws the viewer to look inside their throat. Allowing ourselves to locate this area in our own bodies and take charge of its ability to communicate and connect us to other beings with the use of sound.

The reflective quality of this work mainly the mirrored mosaics and gold metallic area, are symbolic of how we all effect each other. These are not only visuals the gaudy surfaces seem to call out sounds each area having a Sybille. The "AHH" sound is assonated with this painting.

Outside the neck the words "I'm all choked up" remind us that for many of us this charka is blocked. Making it difficult for us to find the our true expression. The universal human desire to obtain and hold peaceful mind of one pointed concentration basically to the be calm and happy.

Collective Settlement

(Felicia Ballos, Jean Brennan, Elizabeth Castagna)

L. Beacon NY (all)

Warmly Yours, 2016

Video with sound, Flour, salt, cream of tartar, vegetable oil

Dimensions variable

Before play dough was a children's art medium, it was used as a cleaner. The dough was rolled across wallpaper to lift debris. The artists of Collective Settlement like how this unassuming material possesses the ability to absorb, collect and gather. They also like the way it feels when it is freshly made: warm and pliable with a pleasing weight.

They wondered if the lost felt sense of language used in digital communication mediums can be found within the body through speech, touch, movement. They imagine the dough absorbing and collecting these words, originally expressed in person and often accompanied by touch.

Whether they are typing, texting or writing, when the artists sign off on any kind of correspondence, salutations deliver both warmth and a clear ending. Gracious, cordial, silly or smart, they close the physical gap. The litany of such words— regards, best, cheers, sincerely, xo, peace, etc.—provide the script, spoken by you, the public, for our piece.



Béatrice Coron

In collaboration with Elizabeth De Sole
Fashion Statement, 2010
Cut Tyvak, ed. of 4
40 x 20 x 20 inches
B. France, L. NYC

For the last 20 years, Coron has been exploring visual storytelling in artist books, paper cutting and public art. She stages narrative allegories in silhouette to create a dialogue with the viewer in playful fantasies. These visual chronicles record archetypal stories that transcend time and space. Her public art of metal, glass, stone, is installed in affordable housing, subways among others. Her art has also been collected by prestigious institutions such as the Metropolitan Museum, the Walker, The Getty and the MOMA.



Coron lived years in France, Egypt, Mexico, China before moving to New York. She did odd jobs such as shepherdess and factory worker among other. She became a full time artist at 38 years old. I talked how my life feeds my art on a TED talk. These different experiences fueled her curiosity for stories and questioned her perception of realities. She has been fascinated by the relation of people to their space and the sense of belonging. Using paper cutting where everything is cut from a single piece of Tyvek, the profusion of individual stories makes a coherent whole world.

Coron's work tells stories. She invents situations, cities and worlds. These compositions include memories, associations of words, ideas, observations and thoughts that unfold in improbable juxtapositions. These invented worlds have their own logic and patterns. Images are conveyed through words, whether automatic writing or premeditated scenes. Her creative inspiration comes from a text, a poem, the news or from a philosophical concept that can be reduced to a mere title. She researches collective memories and myths, questioning the notions of identity and belonging. She is fascinated by the situation of individuals in time and space and the memory process that filters their realities. For each theme, Coron explores various narratives: one story leads to the next, and the creation process weaves different layers of our relations to the world.

Coron's silhouettes are a language she has developed over the years; her point of view is both detailed and monumental. Cutting from a single piece of material, the profusion of individual stories creates a coherent universe. In her artist books and public art, where she plays with full and empty shapes, everything must fall in place: one's place in the world, one's place in the city, one's place in his or her body. In her graphic style, windows are used not to see out but in, placing the spectator in an outsider/insider situation. Silhouettes are depicted in the middle of an action to suggest the dynamism of movement and reinforce the sense of catching a story in time. Shadows, reminiscent of film noir and voyeurism, leaves room for multiple interpretations. Everything is time and space. The viewer is invited to find his or her own way in these creations.

Kathryn Frund

One Word, 2015

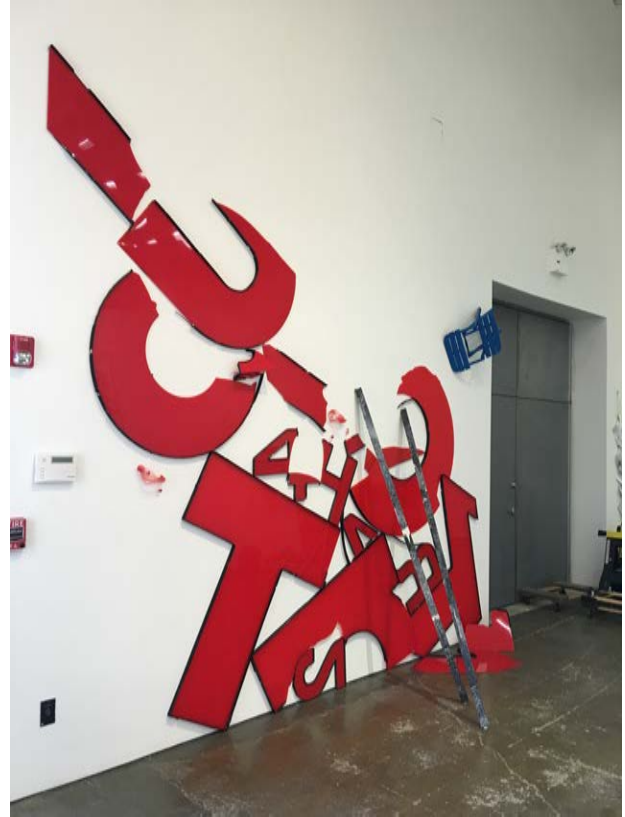
Synthetic polymer paint, wood, plexiglass signage, found plastic, table, netting, journal, pins

Dimensions variable

L. Cheshire CT

"One Word" uses repurposed plexiglass signage. The letters were collected over a 9 month period from discarded commercial signage from a local company in New Haven, CT. Although the final composition appears to be one continuous word, in reality, it is made from 6 distinct signs.

Frund attaches a fluid stream of found plexiglass letterforms to the gallery's wall. This installation explores the continuous flow of waste material throughout our culture. Initially, this installation was executed in New Haven, where the plexiglass letterforms "broke" through the walls and filled hallways as well as other buildings in the Erector Square complex.



In addition, this installation questions how art can pierce established norms and how it can move us beyond our passive observer status. Would a visitor during the opening reception consider wearing part of a piece of the installation, in the form of a plexiglass pin? Does this act initiate a deeper dialogue?

The work invites the viewers to participate in entering a relationship by wearing a bit of plastic. It also asks the viewer to be a kinetic and conscious participant. How far does the plastic travel, and where will it ultimately be discarded? "One Word" also plays with the idea of art's physical and limited dimensions.

What happens when the gallery viewer walks away with part of the installation? How large does the installation become? It extends the meaning of "variable" when artists define the size of their creations. The work considers the elements of play, accident, releasing control of form, and the connections to place and displace.

The title "One Word" was inspired by a line from the 1967 film "The Graduate." Dustin Hoffman's character Benjamin is confronted by Mr McGuire at a pool party. McGuire asks Benjamin, "just one word." When Benjamin fails to guess the word, McGuire utters "PLASTICS".

Jeffrey Gibson

In time we could have been so much more,
2015

Wool, steel studs, glass beads, artificial sinew,
metal jingles, canvas, wood

61 x 72 x 4 inches

L. Brooklyn, NY

Jeffrey Gibson (b. 1972), who is half Choctaw and half Cherokee, creates sculptures and paintings that intermingle more traditional Native American art with contemporary art and culture. His works are irrefutable evidence that such taxonomies can sit comfortably together, resulting in amalgams of his vast personal interests and unique biography that demonstrate the ease of inclusion.



In his new series of beaded wall hangings, Gibson references textiles and blankets traditionally worn as robes, now placards for abstracted graphical aphorisms that connect to immediate social issues. The thoughts behind activist political statements, often obscured by conflicting viewpoints, are revealed and become more personal reveries. In "American History", Gibson remembers James Baldwin's famous words through a beaded quilt composition.

Jeffrey Gibson attended The Art Institute of Chicago (BFA) and The Royal College of Art, UK (MA). He was raised in the United States, Germany, and South Korea. Gibson's artworks are in the permanent collections of many major art museums, including the Museum of Fine Arts, Boston, the National Gallery of Canada, the Smithsonian Institute, and the Denver Art Museum. In 2013 he had one-person exhibitions at The ICA Boston, National Academy Museum NYC, and the Rollins Museum. In 2017 he will have a one-person internationally traveling exhibition originating at The Denver Museum of Art. Gibson teaches in the Studio Arts Program at Bard College and is a 2012 TED Foundation Fellow.

Sally Gil

1966 Galaxie, 2011

Collage, papier-mâché on paper

30 x 85 inches

L. Brooklyn NY



Gil's current paintings are collage and papier-mâché' and paint.

She works mostly on paper, sometimes on wood and on stretched canvas. Collaged layers of paper create density, which in opposition to areas of flatness makes for a topographic surface and gives depth to the picture plane itself. The sequence of layers is clearly visible suggesting the passage of time and of a history.

Gil uses imagery of daily life and the Earth's environs, using paint to blend and transition between unexpected juxtapositions. Recognizable places and people evolve into abstracted areas. This is the way she experiences her reality, She thinks, she feels, and she tries to make sense of the world, looking for clues, searching for meaning.

Words that appear in the work from text and foreign language media are purposely out of context. Some of the words are unknown to the artist, but she trusts the viewer might, or could find some meaning, levity or interpretation for themselves.

Unexpected words serve as a voice in the picture from another place, much like surprising connections happen in an Exquisite Corpse. She is looking at the universal on a miniscule scale, and looking at the small and the big simultaneously.

Mountaintops, lakes, canoes, exist alongside cells, origami and rock formations. She is constructing epic landscapes with evolving places to gain insight, to arrange and to understand, to celebrate and to mourn our world.

Nicolae Golici

Nature Motherboard I, 2011

Wood and motherboard

26 x 26 x 5 inches

B. Romania, L. Peekskill NY

Golici earlier wood sculptures were inspired by mechanical systems, they looked like nuts and bolts, and reflected his concept of Nature as a system governed by mechanical laws. In time his views changed, and he began to see Nature functioning like a giant computer. He became curious to find out how information is stored in nature? What makes a seed grow into a tree? Is it all guided by an organic digital system? Golici put this question in his works by literally integrating digital circuits into wood logs. He left the natural shape of the wood log almost untouched and inserted on top a slice an integrated circuit: the information is inaccessible to us, but we know it's there. He titled this series "Nature Motherboard."



While working on the "Nature Motherboard" series Golici became more and more aware of the presence of invisible forces moving things, activating things. In his earlier works he was trying to make their presence visible by showing their left over imprints inscribed in shapes. He realized that with video images he could make visible an elusive force, it's many shapes moving: He does not know what is it? He tried to capture it but it's impossible: it is light and energy. It is making visible what goes on inside a digitized log: the energy that made it grow. Is it a left over of a process? The real process he didn't witness. He could only imagine. Next he will have the digitized tree log send the projection of it's energy somewhere in space.

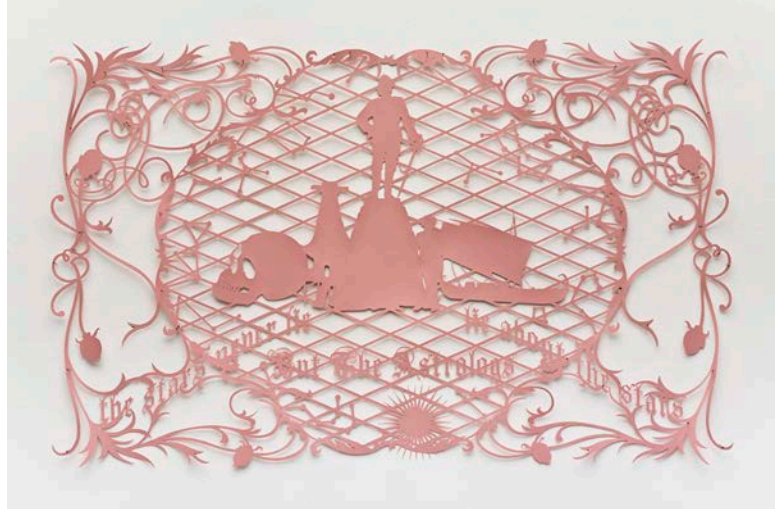
Dylan Graham

The Stars Never Lie, But The Astrologs Lie About The Stars,
2009

Hand-cut archival paper
27 x 44 inches

B. Otautahi, New Zealand,
L. Amsterdam, NL

The paper cutouts are monochromatic two-dimensional works made by delicately cutting paper down to minute details. The depictions are generally of dramatic global events seen from both a personal perspective as well as from within a historic-cultural context.



The political content of this work concentrates on the social aspects and repercussions of colonialism and the historic and modern cultural context of colonialism, immigration and forced migration.

Dylan Graham himself is a modern 'immigrant'. He moved with his family from one nation (Aotearoa / New Zealand) to another (The Netherlands), giving up citizenship of one and replacing it with another. Growing up he has seen closely and first hand the effects of colonialism on the Maori people of New Zealand. He had always felt profoundly the meaning of his presence in his homeland, and once 'conquered land'. In essence, moving 'back' to Europe was a return to Graham's roots. He looks closely at his presence in his new land and notices how he and other new immigrants are in effect historically playing out a 'reverse migration'.

The Netherlands was one of the major colonialist nations, used to occupying other lands, but not at all accustomed to being inundated from others within their borders. This is a modern conundrum that many of the old Western nations are now dealing with – a passive saturation of foreign peoples within their own borders.

While some countries, such as the United States and Canada were ostensibly built on the principle of immigration, Europe was not. Graham's work comments on these movements from the seemingly benign, and indeed revolutionary missions of discovery, dating back to Cortez and the Dutch East/West India Companies, to the modern day realities of the new colonialists- refugees, adventure seekers, multi-national corporations, etc.

Graham's work takes a close look at the icons and enduring symbols of these subjects and juxtaposes the perspectives from the conquered to the conquerors, from the empowered citizen to the rootless newcomer and presents a subtle analysis of these historical events from the perspective of an individual living in seemingly very different times.

Inguna Gremzde

*Life in a Plastic World,
Just Watching Series,*
2015

Oil painting on
transparent plastic lids,
70 x 100cm 10cm
diameter each lid
L. London GB



Gremzde's practice
explores the relationship
between human and
nature regarding nature
as a focus for the

formation of the individual and community's identity. Growing alienation from nature and a dominating consumer lifestyle results in more time spent in constructed, artificial spaces monitored by surveillance cameras in shopping malls and waiting halls defined as non-places with no real measure of our time, no identity, relations, or history. Nature scenes, when looked at closely as an opposite, can open up to reveal a secret life, a narrative and a history outside the given field of perception.

Gremzde employs small scale images to engage the viewer offering a close examination and a different look at the surrounding world. This questions the viewers' position in it. The works reference their hybrid status as image, object, and installation. Due to the same size, format, and use of plastic material, the works resemble each other and reveal their greatest impact through a repetitive structure on the wall. The serial method boosts the single image as a formal visual and conceptual stance that is multiplied. *'Life in a Plastic World, Just Watching series'* features paintings of a single figure wandering in plastic world casting no shadow. Alone, but one of many, user of the non-place, he is in contractual relations with it, the empty trolley a reminder as he trundles round the supermarket. A figure in the process of making a choice is presented with a word 'Just' which embodies ambiguity between 'only' and 'fair,' creating a sense of bewilderment. Each movement of the figure is monitored by surveillance cameras. These round shaped images remind us of a spy hole or a possible look from camera's viewpoint. The image, painted on the reverse side of transparent plastic lid, locks the inhabitant of the scene behind the plastic screen.

Ann Hamilton

White Cloth, 1999

Desk, fabric & book

46 x 42 x 27 inches

L. Columbus OH

Ann Hamilton is a visual artist internationally recognized for her large-scale multi-media installations. Using time as process and material, her methods of making serve as an invocation of place, of collective voice, of communities past and of labor present. Noted for a dense accumulation of materials, her ephemeral environments create immersive experiences that poetically respond to the architectural presence and social history of their sites.

In a time when successive generations of technology amplify human presence at distances far greater than the reach of the hand, what becomes the place and form of making at the scale and pace of the individual body? How does making participate in the recuperation and recognition of embodied knowledge? What are the places and forms for live, tactile, visceral, face-to-face experiences in a media saturated world? These concerns have animated the site responsive installations that have formed the bulk of Hamilton's practice over the last 20 years. But where the relations of cloth, sound, touch, motion and human gesture once gave way to dense materiality, Hamilton's work now focuses on the less material acts of reading, speaking and listening. The influence of collaborative processes in ever more complex architectures has shifted her forms of making, wherein the movement of the viewer in time and in space now becomes a central figure of the work.

Ann Hamilton received a BFA in textile design from the University of Kansas in 1979 and an MFA in sculpture from the Yale School of Art in 1985. From 1985 to 1991, she taught on the faculty of the University of California at Santa Barbara. Hamilton has served on the faculty of The Ohio State University since 2001, where she is a Distinguished University Professor in the Department of Art. She was awarded a Guggenheim Memorial Fellowship (1989) In 1999, Hamilton represented the United States at the 48th Venice Biennale at the United States Pavilion with her work *myein*. In 2012 through 2013, Hamilton presented new work titled *the event of a thread* at the Park Avenue Armory in New York, NY.



Erica Hauser

Enjoy Sealtest, 2015

Acrylic on canvas

36 x 28 inches

L. Newburgh NY

Hauser paints to distill her experience of a world both present and past. She thinks about sense-memory and places in time, the effect of a vintage aesthetic on color and composition, and her appreciation of the ordinary.

She isolates some objects to emphasize their form; in other paintings she creates an environment, real or improvised. When she is not coming across objects and scenes to photograph, she looks for images in old found photos, in ephemera like ice cream wrappers and road maps, catalogs and clippings. She may paint as she sees them or add or remove elements to create a new perspective. Every observation's story can be taken literally or emotionally, depending on one's personal history or feeling of nostalgia.

With faded colors, layered paint or sun-bleached wood, and an earnestness of expression in text and design, Hauser finds her own answers for painting what she does. She aims to imbue a picture with a sense of stillness and clarity in a way that leaves viewers with their thoughts. Painting lets me bring my objects back into the conversation, from one everyday life into another.



Robert Indiana

Love, 1966-1999

Polychrome aluminum

96 x 96 x 48 inches

L. Vinalhaven ME

In 1968, Manhattan's Museum of Modern Art bought a painting called *LOVE* — and made artist Robert Indiana famous. It became a sculpture, a stamp, and greeting cards.

Robert Indiana, one of the preeminent figures in American art since the 1960s, has played a central role in the development of assemblage art, hard-edge painting and Pop art. A self-proclaimed “American painter of signs,” Indiana has created a highly original body of work that explores American identity, personal history and the power of abstraction and language, establishing an important legacy that resonates in the work of many contemporary artists who make the written word a central element of their oeuvre.



Public Collections: Aldrich Museum of Contemporary Art, Ridgefield, CT, Art Gallery of Ontario, Toronto, Art Institute of Chicago, Chicago, Baltimore Museum of Art, Maryland, Carnegie Museum of Art, Pittsburgh, Delaware Art Museum, Wilmington, Delaware, Detroit Institute of Art, Michigan, Fonds National d'Art Contemporain, France, Hirshorn Museum and Sculpture Garden, Smithsonian Institution, Washington D.C., Indianapolis Museum of Art, Indianapolis, Indiana, Israel Museum, Jerusalem, Kaiser Wilhelm Museum, Krefeld, Germany, Los Angeles County Museum, California, Menil Collection, Houston, Texas, Metropolitan Museum of Art, New York, Museum Ludwig, Koln, Museum of Modern Art, New York, National Museum of American Art, Smithsonian Institution, Washington, New Orleans Museum of Art, Louisiana, San Francisco Museum of Modern Art, California, Scottsdale Museum of Contemporary Art, Scottsdale, Arizona, Shanghai Art Museum, Shanghai, Sheldon Memorial Art Gallery, University of Nebraska-Lincoln, Sintra Museu de Arte Moderno, Stedelijk Museum, Schiedam, The Netherlands, Stedelijk Van Abbemuseum, Eindhoven, Tel-Aviv Museum of Art, Tel-Aviv, Walker Art Center, Minneapolis, Minnesota, and the Whitney Museum of American Art, New York.

Carla Rae Johnson

I am listening, 2010
Charcoal on paper
72 x 52 inches
L. Peekskill NY

Making art is for Carla Rae Johnson simultaneously an act of rebellion and a gift. When she is in her studio working, she is defying logical, practical, socially acceptable norms. Her work fits no trend or cubbyhole within the defining art establishment. It is neither formalist nor purely conceptual, neither abstract nor figurative, neither narrative nor surrealist, though it borrows from each of these traditions.

Johnson loves the spaces between sculpture and poetry; between the dream and waking consciousness; between movement and stasis; between action and contemplation; between masculine and feminine; between art and science; between intellect and passion; between truth and beauty. Such energized spaces and contradictory forces fuel her daily reality and her teaching. They also fuel her art. It is in the interstices between formal categories that exciting tensions and reciprocating energies reside.

In this series individual habits of mind and behaviors are evoked to reflect the disconnects between our espoused values and our collective actions. The series consists of ten life-size self-portraits, each in charcoal on 72 x 52 inch paper. As in most of her work, humor is an important aspect of these drawings. Johnson believes that challenging messages can be confronted when introduced with humor. In the series "Portrait of the Artist as an Arrogant American" she has used herself as a mirror. By exaggerating features and expressions I can personify and parody attitudes, rationalizations, assumptions, and contradictions to which we too often fall prey as individuals and nations. Taking on the persona of the thoughtless, the bigot, the greedy, or the fearful and recognizing her participation (through action or inaction) in these mind-frames, permits her to confront each viewer, gently, with their own responsibilities.



Lance Johnson

Colored Girl, 2016

Mixed media on canvas

120 x 96 inches

I still luv her, 2010

Mixed media collage

20 x 16 inches

L. Mt. Vernon NY

Think...create...inspire. That's the motto mixed media artist Lance Johnson, a mixed media artist born and raised in NY, brings to every piece he creates. He sets out to create pieces that celebrate the beauty that thrives in urban settings. At an early age, Johnson was seduced by the process of creating something vibrant and thought provoking to share with the world.

He has set out to not only celebrate the legacy of his African American heritage but add to it.

When Johnson was about 14 years old, his mother showed him a video tape of a documentary that would expose him to the rich legacy of African American art. He was particularly struck by the bold and vibrant artworks of collage artist Romare Bearden. It had a profound effect on him. Collage became his medium of choice because like jazz music, it allowed improvisation and the juxtaposition of unlikely parts combined to create familiar images. It fostered in him, the idea of combining random images and creating stories from the parts. Like, hip hop, Johnson's favorite mode of music, his work grabs from the past to decorate the present.

Johnson has exhibited his art in various art shows throughout the boroughs of NYC as well as in South Carolina and Boston.



Colored Girls



I still luv her

Laura Kimpton

Let the Positive Come Out, 2016
Stainless steel, Dimensions variable
L. San Francisco, CA

Five stainless steel umbrellas are flying off into the wind. Each of the five umbrellas has text cut out of it. The text includes passages from the Bible, and other literary sources. These five umbrellas hang from the ceiling with letters falling down from them like rain; birds fly out of them towards the sky. This installation explores the boundaries by which the person can protect or cage in the self through words and books.

Being that she is dyslexic, books and words have had a major impact on her, have branded her and have affected her life in other major ways. "By creating this installation I feel the words and the birds, falling and flying from the umbrellas, will help me break free."



Laura Kimpton & Jeff Schomberg, sculptors

Peter Ruprecht photographer

Believe, From Burning Man, 2015

Photograph on steel

59 x 40 inches

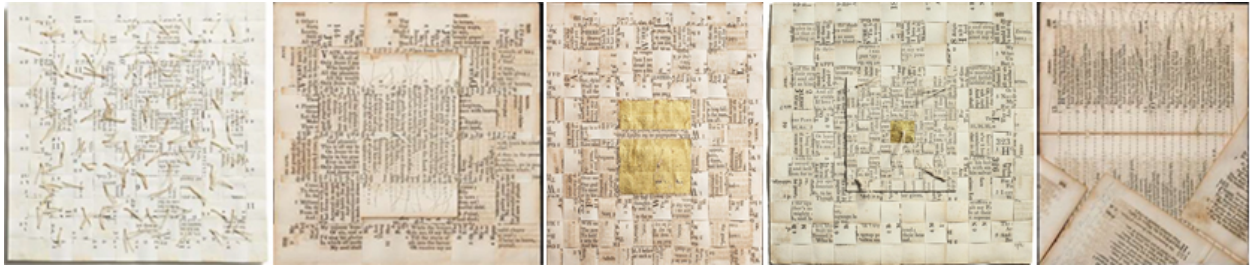
Love, From Burning Man, 2015

Photograph on steel

59 x 40 inches



Carole Kunstadt



Sacred Poem LXV, 2010

Linen thread & paper: from Parish Psalmody dated 1849, 7.625 x 7.5 inches

Sacred Poem XVII, 2006

Linen thread & paper: from Parish Psalmody dated 1844, 6 x 6 inches

Sacred Poem XLII, 2007

Linen thread 24 karat gold & paper: from Parish Psalmody dated 1844, 6 x 6 inches

Sacred Poem XXXIII, 2011

Linen thread 24 karat gold & paper: from Parish Psalmody dated 1844, 6 x 6 inches

Sacred Poem VII, 2010

Linen thread & paper: from Parish Psalmody dated 1844, 7.5 x 6.25 inches

L. Woodstock NY

Kunstadt works reference the material of books, deconstructing paper and text, and using it in metaphorical ways. Her devotion to books is inspired by the ability of the written word to take the reader to other places through stories, poems, and prayers. Through the exploration and manipulation of the materials the process reveals how language can become visual through re-interpretation.

A long held thought that influences her works on/of paper is: Evidence in the tactile provides contrast of the ethereal. How does she as an artist present the spiritual and unutterable concepts while in this physical plane?

Kunstadt's work is intimate in scale and sentiment, requiring the viewer to be sensitive and contemplative. She likes the notion of one having to slow down in order to fully appreciate the work.

Paola Pulchino, TECA, Focus on the Artist's Book, Carole P. Kunstadt and Sharon A. Sharp, Patron Editore, Bologna, Italy, September 4, 2013, "the cycles of works of Sacred Poems (produced between 2006 and 2012) and the *Old Testament* (dated 2009 - 2012) - are certainly the finest for construction, conceptual design and communicative power; they approach with cultural vehemence the theme of the sacred and of the word, reverting the invisible to its prime nature of unutterable." <http://teca.patroneditore.com/artelibro/6133.html>

Perhaps the most widely known book worldwide is the Bible. Especially in the West where it was the first mass-printed book, its influence in history and literature has been major. Despite our basic familiarity and the positive or negative response one may have had previously to it or to aspects of it, Kunstadt's work utilizing and transforming the Bible as well as the Psalms alters one's experience of these classic texts. Reinventing the books, completely free of theological or political filters, she is not only exploring their **physical** integrity but also creating new hybrid forms which reflect memory, language, history and sanctity.

Joan Levinson

Then, 2010

Oil on canvas
14¼ x 20¼ inches

Now, 2010

Oil on canvas
20 x 20 inches

Again, 2010

Oil on canvas
16 x 15¼ inches

L. Brooklyn NY



Levinson has been making artwork with words since graduate school at Cranbrook Academy of Art in Michigan. Over time,

she explored sculpture, painting, and drawing, but text has remained as a primary element. After Cranbrook, she moved to St. Louis and then to New York. Levinson has shown her work both nationally and internationally. She now has a studio in Brooklyn. She is an editor with AAE and a board member of the Santo Foundation.

"I've been using words in my art since 1980, but it wasn't until I became a professional writer and editor that I began to understand the intrinsic connection between words and visual art. The creative processes are so similar, with the creating of form to carry meaning, adding and subtracting of elements, building and breaking down. I am equally drawn to both arts and try to make work that reflects them as a unified whole. In these paintings I explore the act of telling a story. How do you tell your tale and form a connection with the listener/reader/viewer? These three sets of verbs - to tell and to listen, to write and to read, to construct and to view - are all vital to the success of the work.

When writing and editing, I try to pare sentences to their essentials, creating structurally sound lines where every word counts. The same is true of my paintings, where I embrace minimalism and try to remove every element that doesn't contribute to the whole."

Nestor Madalengoitia

Happy Hour, 2015

Acrylic on paper

60 x 75 inches

B. Lima Peru, L. Poughkeepsie NY

In his paintings, Madalengoitia tries to evoke the significance of the subject through elements used in the composition and engage the audience in discovering these elements. He wants the viewer to see the whole painting, but also to be aware of the many elements: words, numbers, patterns,

creatures and artifacts related to the subject as applied to the entire surface of the painting. This creates a dynamic tension that engages the viewer to discover these symbols that define the piece and how they relate to the subject. This juxtaposition makes the painting come alive. The inspiration for this technique comes from observing ancient tapestries from Paracas, Peru (his native country). The woven pre-Incan tapestries use intricate figures to tell a whole story in a larger piece.



Jean-Marie Martin

Yes/No, 2010

Oil on wood, painted aluminum frame, LED display
48 X 48 inches

ETC-ETC-ETC, 2009

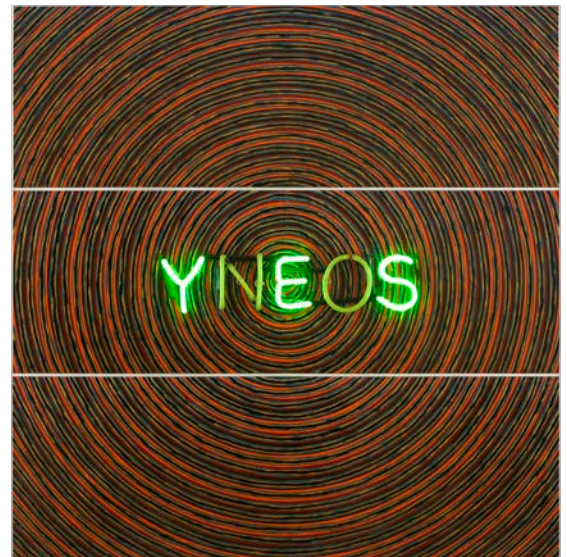
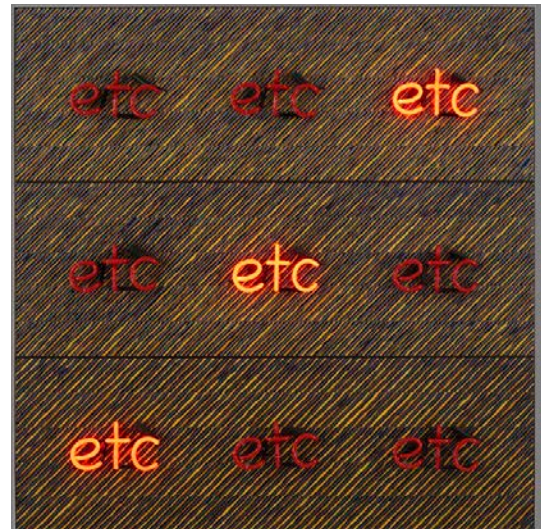
Oil on wood, aluminum frame, animated neon lights
60 X 60 inches

B. Quebec Canada, L. NYC

Jean-Marie Martin has been an issue oriented abstract artist for more than twenty years: Toxic Paintings (asbestos canvas, lead and copper paint); Political Paintings (body bags, body armor, bullets and words such as *Road Side Bomb*, *Improvised Explosive Device*; and *Necessary Paintings* (drugs and pills). He is defining his art as a commitment and an outlet to express ideas and concepts that transcend or expand painting and to attack and denounce some of our political, social and environmental issues. He uses abstract painting as a support for expressing and introducing objects and words to promote an agenda of commitment to a renewed painting that is confronting art issues but also real life issues. His art is not isolating but integrating paintings and words, paintings and real objects as well paintings and neon lights as animated visual objects.

Word Paintings, Martin's newest works, are about language and the limits of it to resolve or understand the world better. His art is a discourse about the absurdity of our communication and the inevitability of misunderstandings and the futility of any answers. In the use of language in his art he opens and closes a discussion without giving you, the viewer, the opportunity to talk or react to his speech. There is more than one avenue of search in these paintings. Some work is ironic and funny at the same time: *Bang, Bang, Bang* being the best example of this concept of talking about war without being too dramatic. There is work that is more direct and in your face, which is expressed in animated neon paintings with words like *Etc, Etc, Etc*; *Ya, Ya, Ya*; and *Blah, Blah, Blah*. Those have a very strong and complex visual background and animated visual images with the neon messages that are in your face like neons ads on Broadway and leave you no chance of misinterpretation. Then there are paintings that are more philosophical with words like *Nothing* and *Yes/No* like the previous paintings but are much slower visually and softer as far as their discontent with the world or the discussion of partisanship of today.

Martin is just a concerned citizen/artist that makes paintings to justify his being in this world. *I Try, I Try, I Try* should be on his next painting or *No, No, No, No* or maybe some day *The End, The End*.



Barry Mason

Ancestral Calling 1, 2005

Oil on shaped canvas

96 x 96 inches

L. Mt Vernon NY

As a young boy growing up on the scenic eastern shore of Snow Hill, Maryland, Barry Mason found himself always having a desire to create. Imagining, constructing, and drawing art has always been apart of me. Now, many years later, art and the creative process continue to be a significant part of his life.



His palette has changed much over the years, such as life, his surroundings, relationships, etc. He did not choose art, it chose him and as such, he must honor its call.

The journey has been great! Especially through his college years at Indiana State University, where he was first introduced to various styles and periods of art. That was a huge awakening growing up in his home town, there were no museums or galleries so his formal knowledge of art was very limited. At ISU, he began creating his first abstract works as well as large-scale works on canvas.

In 1979, he began studying at The Corcoran School of Art in Washington, DC. In 1981 he created his first shaped painting entitled *Carry Not Any Burdens*. From then on, shaping and sculpting his painting stretchers remained an integral part of his creative process – continually bridging the gap between painting and sculpture. Mason received by BFA in 1982 and upon graduation, moved to New York where he continued to create and exhibit his works. He also takes pride in educating students as he continues to be educated in the world of art.

John Mellencamp

Used People, 2015

Mixed media on
canvas

60 x 84 inches

Why Are You Angry,
2012

Oil on canvas

48 x 48 inches

Troubled Man, 2014

Mixed media on
canvas

24 x 20 inches

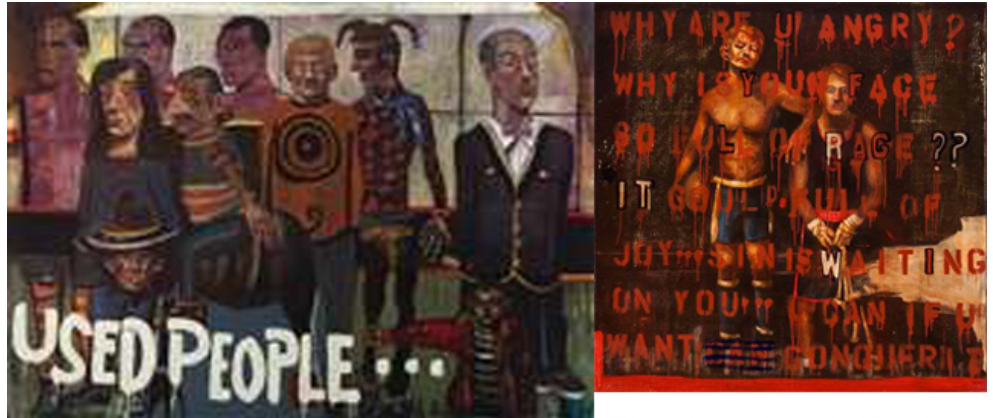
That's Why I Love Mankind, 2014

Mixed media on canvas

24 x 20 inches

L. Bloomington IN

Courtesy of ACA Gallery



Known primarily as a legendary musician and long-time social justice activist, Mellencamp is a member of the Rock and Roll Hall of Fame, recipient of The Woody Guthrie Award and the John Steinbeck Award.

Mellencamp is also an accomplished painter with solo exhibitions at The Butler Institute of American Art, Youngstown, OH; the Tennessee State Museum, Nashville, The Museum of Art, Deland, FL, and the Morris Museum of Art, Augusta, GA.

Raised in Indiana and influenced by his mother who painted in the family home, Mellencamp's urge to paint early when he began experimenting with oils. Later, he came to New York with the intention of studying painting. He had his first formal training at the Art Students League, with portraitist David Leffel, where Mellencamp discovered German art and the work of Twentieth Century Modernists such as Walt Kuhn and Chaim Soutine. He evolved a style of portraiture influenced by the paintings of the German Expressionists.

The German Expressionism of the early twentieth century, with its anguish over human brutality and corruption, spoke to Mellencamp's deep feelings about social justice. His kinship with the Expressionist artists, both by inheritance—he is the descendant of German immigrants—and attitude, served as the foundation for the development of Mellencamp's own oeuvre. But though that foundation is German, the evolved result is decidedly American, with the brash and snappy visual rhythms of our streets, our lives, our politics, angers and passions.

Mellencamp's imagery thus takes its inspiration from the same sources as his music: the struggles of the working man and woman, oppressive authority and social struggle. And like his music, the paintings are carefully composed through the structural requirements of harmony, rhythm and order.

Kristyna & Marek Milde

Home In a Home, 2016

Diamond-patterned wallpaper
(digital print on vinyl), wood molding,
sofa, table and lamp, Home in a Home
survey

9 x 10 x 12 feet

B. Czech Republic

L. Brooklyn NY



The installation project *Home In a Home* by Kristyna and Marek Milde explores the identity of collectible objects

important in creating personal and psychological space of *Home*. *Home In a Home* is a project based on a research of culture of dwelling that has the form of a furnished living room functioning as lounge and laboratory for exploration of concepts of domesticity. The walls of the installation are covered with organic diamond-pattern wallpaper, designed by the artists, created entirely with text, which tells stories of the things people that collect and bring into to their homes in order to create their personal space, to transform the white, blank boxes we inhabit.

Visitors can use the installation as a lounge to contemplate what constitutes their personal space, while they may actively participate by the completion of a questionnaire about the unique non-functional objects in their homes. Over the last 4 years, several hundred participants from around the world responded to the project's survey conducted by the Mildes, sharing the narratives of personal objects, they own and collect. In *Home In a Home*, the artists transformed these statements in to a room of stories in which the words became the patterns of the wallpaper, revealing the intangible layers of the fabric of a home inside of the physical space we live in.

The installation *Home In a Home* in the exhibition **WORD** at HVCCA resumes this ongoing project on integrity of modern life styles, which started as part of Mildes' *Thoughts on the Living Room* workshop at the MoMA Studio in New York (2012) and continued as part of the exhibition *Homescapes* at the Karlin Studios in Prague (2012) and *Where Is My Home* at the DOX Center for Contemporary Art in Prague (2013).

Donna Mikkelsen

30 Days of Ho'oponopono, 2013

Acrylic on paper

35 x 35 inches

L. Beacon NY

"Ho'oponopono" is defined in the Hawaiian Dictionary as "mental cleansing: family conferences in which relationships were set right through prayer, discussion, confession, repentance, and mutual restitution and forgiveness."

This painting is the result of a 30-day practice of forgiveness that Mikkelsen undertook on her own. Each evening she painted the words "I am so sorry, please forgive me, thank you, I love you", a meditation developed by Dr. Ihaleakala Hew Len.



Painting the words was very meditative. Each time she focused on something she wanted to forgive either in herself or in others. She played with writing forwards, backwards, left to right, right to left, right hand, left hand, both hands, from top to bottom, from bottom to top, large and small, each time liberating herself from the limits of traditional writing.

Mikkelsen has been incorporating words into her work for over 20 years. She lives in Beacon, NY and is the Education Director for HVCCA where she gets to merge her two passions, art and education.

Bernard Mindich

Tenth Manifestation, 2000

Photography/ archival digital print,
30 x 24 inches

Clean Up, 2006

Photography/ archival digital print,
30 x 24 inches

L. Goldens Bridge, NY

Bernard Mindich is a multimedia artist living and working in Goldens Bridge, NY. Photography is his dominant form of expression. Working almost exclusively in color, his imagery has evolved in extended thematic series, frequently documentary in nature and sometimes in abstract mode.



Tenth Manifestation



Clean Up,

His bodies of work have included, among many others, series entitled *PhotoPoems* (composite images presented as visual poems), *The Color of Night* (an exploration of the effects of daylight color film in exotic night settings), *Urban Safari* (inanimate animals in diverse urban settings), *Transformations and Mindbreaths* (large scale photo based abstractions), *Interior Motives* (the literal, psychological and metaphorical implications inherent in moody interior spaces), *Artists Anonymous* (objects, markings and arrangements in the landscape that suggest the creation of works of art, though none were intended as such), *The Women in My Life* (an exploration of commercial imagery of women found in the environment), *Messages from Earth* (words and messages in the urban landscape), and, most currently, a series entitled *The World at My Feet* (urban still life imagery from a consistent downward perspective).

Mindich has exhibited in group and solo exhibitions in various venues throughout the United States. In Westchester, he has exhibited at the Katonah Museum of Art (where he was recently the Featured Artist of the Katonah Museum Artists' Association), ArtsWestchester in White Plains, The Blue Door Gallery in Yonkers, The Northern Westchester Center for the Arts formerly in Mt. Kisco, The Hiram Halle Memorial Library in Pound Ridge and The Hammond Museum in North Salem.

Patricia Miranda

Florilegium, 2015

Found book pages dyed with

cochineal, bamboo skewer

9 x 5.5 x 18 inches

L. NYC



Books are performative, four dimensional, kinetic, conceptual objects; they have multiple sides, interior and exterior, and language both symbolic and visual. Books are intimate, held close to the body, and contain spaces for both movement and reflection. Patricia Miranda acquired a box of deaccessioned Victorian religious books from Community of St. John Baptist, a

historic monastery in Mendham, NJ, where for many years she led painting retreats. The books include instructions for the life of religious women, meditations for the liturgical calendar, and exegesis on sacred texts. The beauty of the words and the delicate letterpress pages, faded and brittle, seemed both timeless and deeply rooted in their moment. Some theological ideas were distressingly dated, with attitudes towards women that reflected the time; others were poetic, filled with compassion and insight. Miranda began an introspective dialogue with these multiplicities, between text, image, and the physical book form. Slowly deconstructing the books, she began to digest the contents, to alter and dye the pages with oak gall, cochineal, and indigo. In some, she blackens words with ink, highlights others, and creates shapes and notes, until poems reveal themselves. Others are dyed completely, the black and magenta leaves remaining like pages while the text become camouflaged. Through this material deconstruction, Miranda reconstructs and recontextualizes the book in both form and content.

This series of works respond to the language and structure of books—sculptural, conceptual, intimate, and in a private call and response mark the monastic hours of prayer – Matins, Lauds, Prime, Terce, Sext, None, Vespers, Compline.

Oscar Murillo

Untitled, 2011

Oil, oil stick, graphite and dirt on canvas

71 x 65.5 inches

B. Columbia, L. London GB

Oscar Murillo's large-scale paintings imply action, performance, and chaos, but are in fact methodically composed of rough-hewn, stitched canvases that often incorporate fragments of text as well as studio debris such as dirt and dust. His paintings, video works, and performances are tied to a notion of community stemming from the artist's cross-cultural ties to London, where he currently lives and works, and Colombia, where he was born in 1986.



For Murillo's ongoing long-term project *Frequencies*, created in collaboration with members of his family and political scientist Clara Dublanc, canvases are temporarily affixed to classroom desks in selected schools across the globe, encouraging students aged ten to sixteen to create any kind of mark making—drawing, writing, doodling. He recently debuted the *Frequencies* project with a large-scale installation of canvases as part of the 56th Venice Biennale: *All the World's Futures* in 2015. In conjunction, David Zwirner Books will publish a comprehensive book, standing as a directory of the project to date, which includes reproductions of canvases and photographs of schools and students.

Basha Ruth Nelson

Wall of Freedom, 2015
Paper, Plexi, Projector,
Marker
Dimensions variable
L. Woodstock NY

Basha Ruth Nelson's work is highly intuitive. Whether sculpture, construction or installation, her hallmark is the creation of unity between form and the volume in which her pieces live. Her



sculptures and constructions in stainless steel, aluminum or copper engage the viewer through surface and scale. A passion for the vertical shapes is her primary artistic direction. The roots of this commitment lie deep since much of her education and experience has the background of New York City's skyscrapers. Now She continues to explore this premise at a deeper level. For her, the vertical transcends the material world, flows with grace and dignity, and is one of the simplest, most elegant, and strongest forms in nature. As in life, it is always the dichotomy that intrigues her. She seeks to express that in her work: soft/hard, simple/complex, shadow/light, still/movement.

When working with aluminum and copper Nelson works directly with the material, cutting and forming it by hand. The artwork then contrasts the strength of metal and the softness of the human touch.

Nelson has exhibited widely in the United States and abroad and most recently was invited to give a presentation about her artwork at The Museum of Contemporary Art in North Miami, FL. Her Master of Arts degree comes from New York University

Adam Niklewicz

Tabula Rasa

Open books

4 inches x 12 x 9 feet

B. Zamość Poland, L. New Haven CT



All books have at least one blank page. Most of them have two empty pages facing each other. This is an arrangement of 100 books that are open to their blank spread.

Robert Olsson

Cede, 2015

Archival pigment print

36 x 36 inches

Mess, 2014

Archival pigment print

36 x 36 inches

L. Croton-on-Hudson NY

Robert Olsson is a photographer/graphic designer. His work documents micro-landscapes found on rusted steel mechanical or other deteriorated surfaces and objects of various sources. Many years work in design studios and publishing houses have honed his color, textural and compositional values and have enhanced his observational skills, yielding a critical and analytical perspective. These photos embody a search for visual relevance and the discovery of unnoticed imagery. Inspired by abstract expressionist painters Mark Rothko, Franz Kline, Robert Motherwell and photographer Aaron Siskind, his photos are evidence that fascinating visual material is widely accessible and perceptible upon deliberate examination of our surroundings. His work has been exhibited in local galleries and establishments and is part of individual collections.



IDIOMS AND ABSTRACTIONS

These WORD photographs are composed samplings of various colored and/or textured surfaces presented as abstractions. The surfaces range from granular to smooth macro environments, visually articulated images giving little clue of their origin, with an obscure link between the verbal idioms and the abstract images.

The four-letter words are mono-syllabic, ambiguous, nouns, verbs, adjectives perhaps hackneyed to the point of meaninglessness, an alienation of the language and culture where values are without substance. The simple word, presented as quietly integrated or boldly defiant may hesitate a viewer seeking definition and identification. Presented as a large square gridded canvas indicates a structure between the intentionality of the word and the randomness of the image. A verbal membrane shrouds a visual substrate. The grids provide some sense of organization to the language structure, but the images don't offer clarity of subject verification.

Ambiguous and Abstraction, once began as significant but are now deteriorated or faded into what we see in this moment. Some words are hardly visible, others stronger. Here are some cultural elements of language perceived in a broader landscape; essentially that relationship between tired ambiguous directed clichés and the various states of disrepair displayed abstract images. Do these images represent the meaninglessness of the words, or do the images compliment the meanings?

Pamela Pearce

Ophelia/Ophélie

Collage

14 X 11 inches

L. NYC

The craft of collage allows Pamela Pearce to source an unlimited range of additions to enhance her painting with paper. Found materials such as bits of chain, Mexican lotto cards, hand-beaded tulle and staples are examples of add-ons to images gleaned from books, newspapers, supermarkets sales flyers or maps.

Re-purposing is a way of re-inventing as well as delivering a message about the importance of a found object's origins. These found-objects, in turn, may resonate consciously and

unconsciously with the viewer's own experience. Text delivers meaning through words and is an equally important design element in many of my collages. The use of text in my work further defines and highlights what I am presenting with visuals. The meaning of the words matters as does their color, texture and position in the collage. A sampling of a famous poem can intensify the meaning of a work while providing visual interest of its own. Using my own handwriting to lay my own original verse onto a canvas laden with images is a peak experience for me as an artist. Here her experience as a writer meets her experience as a visual art maker in a totally personal creation.

Ophelia/Ophélie is a collage that that is a lament. It uses the poem of the same name by Arthur Rimbaud based on the character Ophelia in Shakespeare's play, "Hamlet," as an integral part of a work about the relationship of beauty and tragedy, madness and loss. Using text in the original French and it's translation into English, phrases like " On the calm black wave where the stars sleep/Floats white Ophelia like a great lily...", work in conjunction with the central image of the collage: a ghostly woman's face which is actually the x-ray of a cracked marble statue. In this black, white and gray collage Pearce has used staples to mend the crack and elsewhere have sprinkled silver stars to highlight the words of the poem; matte black silk crepe tape to act as mourning bands and a swatch of black net embellished with richly beaded black flowers. Every aspect of this canvas comes together to explore tragic loss, mourning, feminine beauty and the possibilities of language. Rimbaud's words: "Because a wind, tearing your long hair/Bore strange shouts to your dreaming spirit..." exemplify the alluring power and seduction of the mysterious unknowns in the human experience—both the gorgeous and the horrifying.



Emma Rivers

92 Little Plains Road, 2014-16

Wood box and mixed media, incl electric lighting, 14 x 32 x 12½ inches

179 Meeting House Lane, 2014-16

Wood box and mixed media, incl electric lighting, 18 x 35 x 12½ inches

315 Central Park West, 2014-16

Wood box and mixed media, incl electric lighting, 18 x 36 x 12½ inches

The Bathrobe Chronicles, 2014-16

Wood box and mixed media, incl electric lighting, 17 x 36 x 12½ inches

Downtown, 2014-16

Wood box and mixed media, incl electric lighting, 14 x 34 x 12½ inches

B. South Hampton NY



These five works form a series of narrative dioramas that are like small stage-sets, complete with props, characters, lighting,

and dramatic stories to tell. Words in these works are an essential part of expressing the story, so that a viewer truly must read the words in order to comprehend, and be affected by the drama on the stage.

Emma Rivers began the series in order to deeply explore some disturbing things that she lived through as a child and adolescent. She felt recreating the scenes would be very interesting to her, and to others as well. She wanted to open up certain painful memories and hoped in the process to dispel some of their mysterious effects. It turned out that the whole project really worked for her on that level.

Rivers thinks that the brave exploration into painful personal territory can have a cathartic effect on both the explorer and the witness. It's her wish, as someone presenting these scenes to the public, that someone who looks at them feels moved to explore their own psyche and to pursue painful truths that can then set them free. She really admires the work of psychologist Alice Miller, especially in her book, *The Body Doesn't Lie*. She believes memories are stored in the body and only by knowing them, and facing them can we unblock their chronic effect upon our bodies and our lives. There are many ways to avoid facing them, such as anesthetizing through alcohol and drugs, or through denial of reality, or through philosophies of "rising above," or just through confusion that never gets looked into.

Rivers hope these stories work as a catalyst on some level for the viewer, as they have on me. After making them, she came out the other side with greater clarity and disencumbered myself from long-ago suppressed events that were the accident of happenstance, and don't reflect things she would actually have chosen to experience if she had known then what she knows now.

Gina Scalza

The Static Calls My Name, 2015

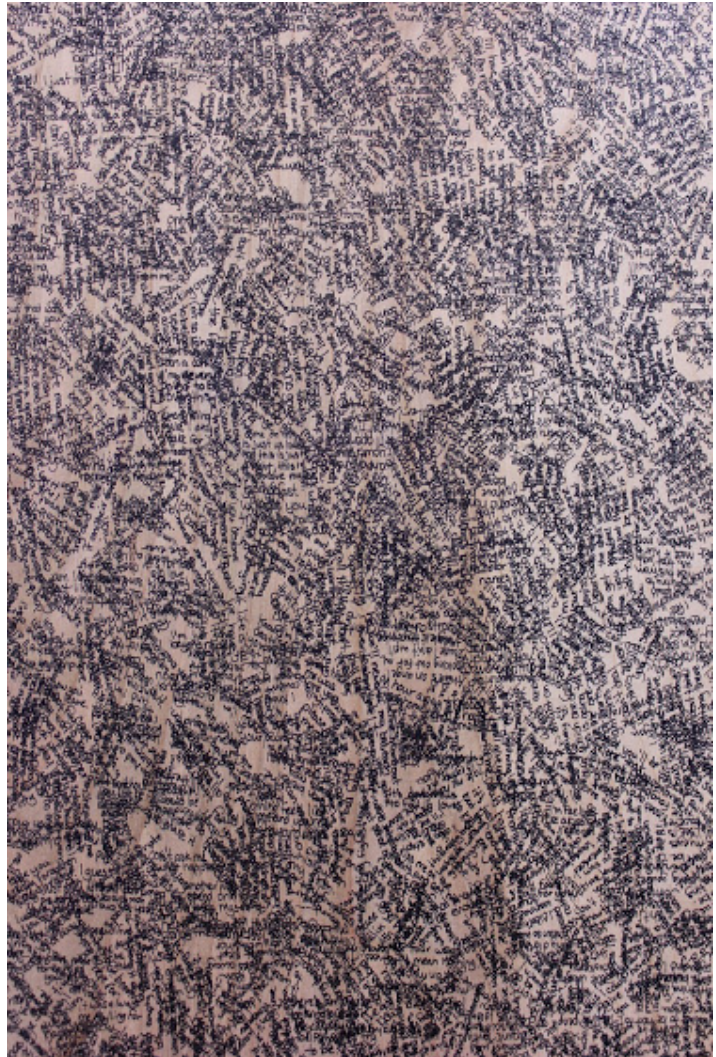
Sharpie on plywood

48 x 21½ inches

L. Carteret, NJ

Gina Scalza is a photographer and painter from Carteret, New Jersey. She is adopted and is very close to both her biological family as well as her adoptive family. She likes to use materials that are unconventional but hold a special meaning to her. She has always been obsessed with storytelling and written word, and the obsession has bled into her work. She was an extremely quiet and shy child; it was just easier to express herself through things that she didn't necessarily have to share. Her work is her way of writing the world a letter.

Scalza's work has always been a way of having a conversation and saying all the things that she can't say. A lot of her work focuses on textures; in the past she has painted in oil paint on top of photographs and glued flowers to paper. This exploration of texture carries over into both *Eulogy* and *The Static Calls My Name*.



In *The Static Calls My Name* all of Scalza's anger and stress gets released into a work that resembles television static. She made it right after the passing of her biological mother as a way to let all of her grief out in a way that was unique to her. She took the time to write out anything she was feeling, songs that she was listening to, whatever she wanted and then covered it with more writing until it was barely legible. It's only possible to catch a few words here and there, because instead of it being an open communication it's a way for Scalza as well as those who view it to displace anxiety. It was never about straight-forward story-telling, this piece was about making people feel something. She likes to think of it as "that old friend that you can tell anything to " because they'll listen, this piece is there to listen.

Bill Schuck

sometime, 2016

Living grass

101 x 43 x 43 inches

L. Brooklyn NY

Growth, entropy and renewal are the primary forces at work in Bill Schuck's installations. In them, he explores the action of physical forces brought to bear onto selected materials. His role is to observe processes running their course; for change to unfold and in the end to accept the final state of the piece with an acknowledged limit of his own influence on the results.

Schuck's work explores the intersection of human plan and natural order. Through the mingling of these two systems he investigates the forces of growth, decay and regeneration and consider the world of flux and unpredictability in which we live.

These pieces, which he has installed in multiple exhibitions, live on the minerals embedded in the plaster walls holding them. Using an automated watering system and supplemental lights, the grass seedlings live for many months. Started as germinating seeds, the text emerges as the young plants grow. As the grass matures it stretches and reaches for the lights above it. When the exhibition ends it is preserved dry, a stilled memory of its living past.



Mike Seri

Pray God Nation, 2014

Mixed media

36 x 19 x 18 inches & 33 x 15 x 15 inches

L. Bethel CT

Without formal training, Mike Seri relies on his life experiences: pain, loneliness, political and philosophical ideas to express the impact of current history on the human condition. To discover that not only is he making art but art is making him.

“Pray, God, Nation” is a sculpture that is in memorial to September 11th, 2001. There are over 3,000 names handwritten of the people who died from the attacks nationwide. It is a deconstruction of the towers with all the elements: steel, plaster, broken glass, water, smoke, fire etc.



Dusty Simi

What the Fuck, Armadillos?, 2015

Glass seed beads, vintage steel sawblades, antique steel sawteeth, found wire, acrylic paint, glue and plywood

43 x 48 x 1 inches

L. Hudson NY

If armadillos, which have been protected with a steely armor for thousands of years, are now contracting leprosy, what hope is there for the rest of us?

Dusty Simi's work references animals to address questions such as this and other larger topics of social and environmental disorder and chaos.

Combining the readymade with the handmade, she searches for duality in her work process. With found objects - the detritus and castoffs of society - she reassembles, puts into some sort of sense or order. Simi is starting with something.

With the beads, she starts with nothing - until the labor intensive, repetitive gesture of gluing each bead to a surface evolves into pattern and image. Simi meshes the industrial with "ladies' work", decrepitude with beauty.



Julie Sittler

Targeted You & Me, 2014

Mixed media

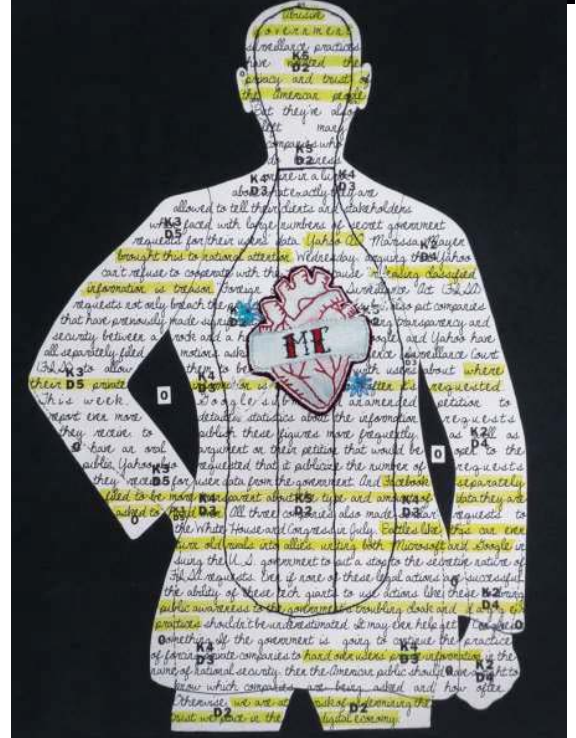
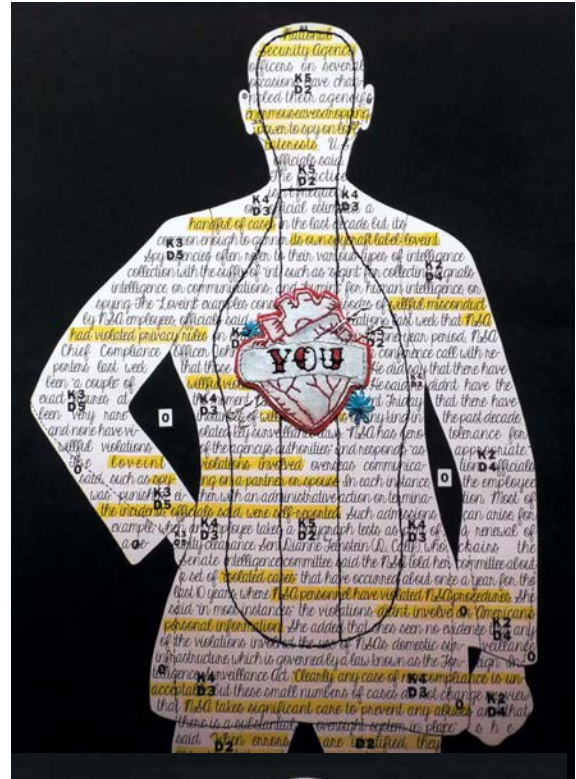
24 x 20 x 1 inches (each)

L. Wausau WI

The world has become an open book in which no one is immune to the scrutiny of government agencies, corporate data searching or drones. We are all just generic targets when it comes to data mining. The NSA has been watching all of us uncontrolled for a long time - no one is safe.

As an artist it can be quite hard, if not impossible to present information on neutral ground, without the possibility of it getting lost, going unnoticed, or being ignored. Through the use of unusual materials and formats, Julie Sittler distilled and transformed the information. She lets the subject matter dictate the medium.

Targeted – You and Me are mixed media pieces created using purchased paper targets that have been overprinted with news media that has highlighted sections of information. The body shield has been hand embroidered and the hearts are embroidered patches that are attached to the target.



Tom Smith

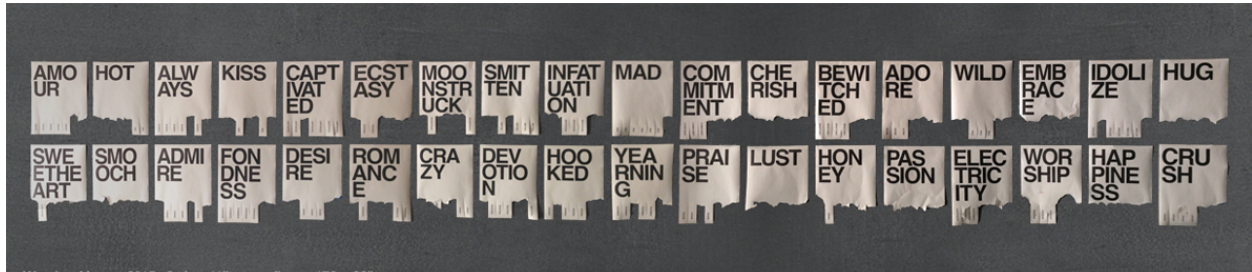
Words of Love, 2015

paper

11 x 8 ½ inches

Installation: 23 x 170 inches

L. Croton NY



As a designer, Tom Smith combines words and pictures to communicate clients' messages.

In his personal work, he does the same thing, but he is expressing his message, not the clients'.

To convey his message he uses painting, collage, assemblage, and installation. In his project, *Words of Love*, he uses words to touch on the deepest and most basic of human emotions. *Words of Love* is an interactive installation designed to inspire love and kindness. The components of the installation are flyers with tear-off tabs. Each tab contains a word that is relevant to the theme of the installation.

Viewers are invited to participate by taking words. They may keep the words or give them to loves ones, friends, or strangers. They may post the words in their home, workplace, school, or anywhere they choose. The tear-off tabs are designed to be taken out into the world and used to enrich people's lives.

Willie Wayne Smith

Surrogates, 2015

Acrylic and airbrushed acrylic on canvas

7 x 8 feet

L. Brooklyn NY

Studio. It is a place where Willie Wayne Smith—the son of a medical missionary and peace core agriculturalist who were displaced by fear of physical violence with their four biological (the artist) and three adopted Haitian children to a disenfranchised, Billy Graham Southern Baptist Bible Belt beaten Central Florida community—might outrun and metabolize my conflicted rearing into fulfilled creation. When Smith is elsewhere,

he pines for the studio in his mind's eye, but when he gets there he encounters an unanticipated problem. Smith wants to make something sincere and transcendent, but desire meets with materials, languages, and potential activities that he loves, but are stubbornly outside of himself. There are brushes, spray guns, panels, canvas, wood, resins, plastics, sandpaper, oils, and pigments. Every step he takes has instant context that seems disconnected from life itself. It is a theater laden with tropes that stubbornly resist metaphor. Yet his compulsion to engage persists. He embraces the facade and work somewhat like a fiction writer, starting with an object, drawing, color, or structure and then building. Within the decision-making process he is always trying to tap into unconscious or subconscious impulses. John Updike characters, his brother's pigs, strangers he saw, his mother's lost game to cancer, Zizek, Sontag, his sisters in Florida, Perec, Ponty, his job, Nina Simone, the sunset, or the way he wants a cigarette a year after quitting all flood in as potential subjects. So he grabs something and begins. He believes these desires to be direct expressions of the economy and culture he exists in, and thus important both to himself therapeutically, and—by proxy of shared experience—potentially important to the world at large (this might be delusion). Smith usually works within typical structures of western art, but attempts to undermine passivity whenever possible. He cares less about how something looks, and more about the way it's looks, surfaces, and processes function within the entirety of its being. This is likely why he is drawn to "ugly" Art for inspiration, though not exclusively. Smith is always attempting to use all the tools at his disposal to make a self-enriching subjective experience, thoughtful, empathetic, and cruel.



Thielking & Brunett

Voices: A Sculptural Book, 2014

Bronze & wood

Dimensions variable

L. Stevens Point WI



Brunett and Thielking explore in their work the tensions that result from unlikely juxtapositions of opposing materials, forms and concepts. They look for ways to examine how identity evolves through conflict and struggle. They use visceral materials and objects and images that have strong associations with finding direction, a sense of place, travel through water and movement as a constant. The text reveals itself only upon closer inspection, reinventing the work through its discovery and inviting the viewer to experience the work from a reader's perspective.

Brunett and Thielking have been exploring the many ways language can function in three-dimensional work for as long as they have been collaborating. Their interest in using language in their work stems from the idea that written language can be seen as layers of an individual's identity, and unique to humans and their struggle to connect with each other. It also functions as a symbol of the human effort to understand and connect with the world around them. In addition, the drawn and printed lines and shapes that make up the text become a visual connection between the layers and the contrasting materials and forms within the pieces drawings those parts together. They work with language just as if it were a physical material, embedding it within objects and materials, using it as a structure, a bridge, a map. The words in the work become as real as objects, with weight and meaning.

"Voices" is inspired by The Dictionary of Regional American English, a multi-volume work of linguistic research. The D.A.R.E. celebrates our interconnectedness through language and the linguistic evolution in the United States that has resulted from the co-mingling of diverse cultures and ethnicities.

This installation functions as a sculptural book, whose pages consist of more than 500 highly-polished, cast-bronze tongues mounted on waist-high rods bent to resemble wheat blowing in the wind. Each tongue features a word and its definition selected from D.A.R.E. The text is sandblasted into the surface of the tongues creating an indentation in the cast metal that can be felt when touched. The tongues will sway and vibrate as viewers touch and move through them. Each person is a vessel of language. As the viewer interacts with the piece and experiences and touches the words, they become a part of the book, and bring with them their histories, memories and associations to the words illustrating that language is alive and always changing, evolving and connecting us. This work defines words not represented in standard English dictionaries, but which are used regionally such as "diddly squat," "discombobulate," "flabbergasted," "kvetch," "ace-boon-coon," "it tastes so good your tongue will slap your brain," and "thing-a-ma-bob." We have selected words for the piece from a wide range of regions across the United States.

Justin Randolph Thompson

L. Florence Italy

Bradly Dever

Treadaway

L. Brooklyn NY

I'm Gone, 2016

Desk, paper

A performance-based installation that reflects upon the systematic validation of archival records as a metaphor for death and escape, played out in collaborative gestures and hypnotic sound works that weave together traditional folk



songs. The piece is composed of a series of fabricated death certificates printed as ethereal photocopies drawn from personal family archives that are stained with floodlines and stamped with a 'certified' stamp. These documents are strung across the space in a chaotic sea of clotheslines meant for the viewer to navigate. The performative stamping of the documents creates a counter rhythm to a sound work played from an old radio that rests upon the validators desk with the performance props. The work exists as a performance relic.

Thompson and Treadaway have engaged in a 18-year trans-Atlantic, collaboration centered on the collision, disparity and synthesis of two diverse sets of artistic practice and cultural lineage. Dialogue with local communities and the re-contextualization of folk aesthetics in visual and sound realms are the backbone of the work. The collaboration produces large-scale installations that serve as the backdrop for sound-based performances drawing from our individual and collaborative investigations of inverted hierarchies, the elevation of labor, vernacular objects as artistic material and archival certification and abandonment. Our collaboration revolves around ideas of cultural clash, generational divide, social discrepancies, the resonance of collective and personal identity and a legacy of spiritual ascension.

The longstanding collaboration seeks to disrupt the legibility of an American narrative of history and culture and to overcome the default viewing of art. This rupture enables a broader viewing public and shatters the elitism often associated with contemporary art languages

Les Von Losberg

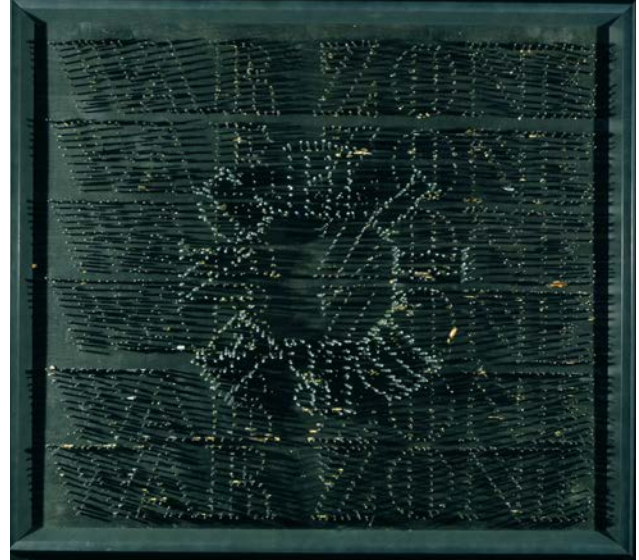
Children in War Zones, 2010

Acrylic on wood and nails

28 x 28 inches

L. Sleepy Hollow NY

I have been primarily a language artist for nearly 50 years, first as a lyric poet, then as an artist creating two and three-dimensional language and conceptual art pieces, and finally as a singer-songwriter. My initial and continuing interest is in unleashing the power of language—of idea and emotion—to move a listener or viewer to a newer, deeper, broader understanding and appreciation of what underlies the words he or she confronts, of what underlies being conscious and alive.



There are two ideas that are central to my work. The first is that we see the world through language, naming its parts and the ideas and affects associated with them. Underlying even this is the belief that language has its roots in the world we experienced as new beings in the world and which we continue to experience life-long with our five senses, and that the ultimate power of knowledge is that it can make us feel—in the world, of the world, about the world in which we live. Notwithstanding the information language carries, its real power resides in some ineffable elsewhere—and this is a mystery in which all human beings partake no matter when they lived or where. It is this elsewhere that I am trying—artifact by artifact, poem by poem, song by song—to map.

Children in War Zone: The genesis of this piece is the movie *Turtles Can Fly*, set in a Northern Iraq Kurdish refugee camp. The main characters are children: a 13-14-year-old who organizes the camp children to dig up unexploded land mines to sell in the local arms bazaar; a boy, both of whose arms have been blown off just below the shoulder; a young girl with a baby in tow, who she says is not her responsibility to care for (we eventually learn the baby is hers, the result of her gang-rape by Iraqi soldiers). How does one make someone pay attention to the notion of children in war zones, a reality we read about daily in the newspapers and hear over and over again in the evening news? Von Losberg thought by sharpening the image.