

Cristina Alvarez-Arnold

B. 1970 L. Greater New York



Untitled, 2012-2017
Oil on birch panel
11.5 x 11.5

When you get up close to Cristina Alvarez-Arnold's piece *Untitled* it doesn't quite seem like you are looking at applied paint, it looks quite a lot like bark indeed. Even the colorful ovals suggest wood knots. This implied texture creates almost the sense of an optical illusion, drawing the viewer closer to investigate. Alvarez-Arnold works hard to craft those moments of hypnosis, reveling in the chance to explore mental landscapes through hyper-realistic images of the natural world.

She states: "Painting can be a way of taking hold of something carefully seen. My pictures magnify this fundamental – painting as desire to know, to possess. All the while there is a pleasure in translating subjective thought and experience into something which is itself material and unique. Shape, texture and color trace observation as well as the contours of thought."

Cristina Alvarez-Arnold received her BA from UC Berkeley and MFA from The Art Institute of Chicago. She lives and works in the Hudson Valley.

Laura Battle

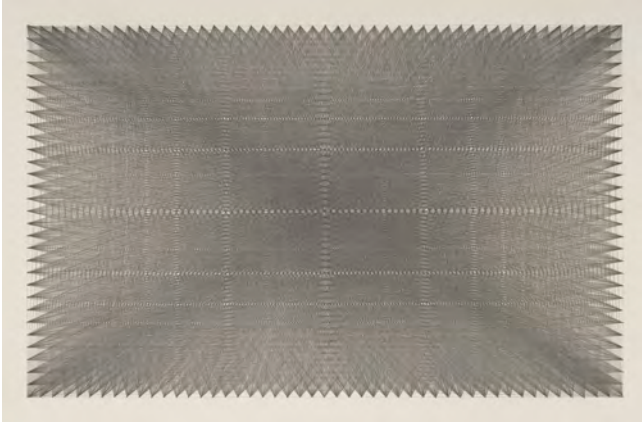
B. 1957, Virginia

L. Greater New York



Setting out to explore connections between the art, architecture and landscape of different places, Laura Battle's drawings are portals into another dimension. She explains that her art "becomes an optically charged mental space, in which you can almost dream into the picture and connect with something outside yourself." This may be because much of her inspiration and guidance comes from the moon, the stars, the planets above; connecting her to the universe at large.

Battle's mystical art has her believing in the "power of geometry to link cultures and to transcend time and place." She has said that once she starts her process of drawing, it is much like an addiction.



Crossing, 2007
Graphite on grey paper
22 x 30

Battle's curiosity and respect for other cultures started at an early age, living in Egypt as a child (her father was the American ambassador to Egypt) she was exposed to a country where symbolism and codes run very deep within the culture and landscape.

Laura Battle has a BFA from the Rhode Island School of Design and an MFA from Yale School of Art. She currently lives in the Hudson Valley where she has been a Professor of Art at Bard College since 1986. Battle also currently teaches in Bard College's Prison Program. She is the recipient of numerous awards including: Bard Research Grant 2016; Public Commission, Art for Transit, MTA, Burnside Station, 2008; Visiting Artist, American Academy in Rome, 2004; National Endowment for the Arts, 1989; Fulbright Fellowship, Bi-national Fulbright Commission, Cairo, Egypt, 1984-85.

Orly Cogan

B. 1971, Israel

L. Greater New York



Orly Cogan received her BFA from Maryland Institute, College of Art and attended The Cooper Union for the Advancement of Science and Art, NYC and Scuola di Leonardo da Vinci in Florence, Italy. Several of Cogan's pieces are in permanent museum collections in Europe and the U.S. including The Museum of Decorative Arts and Design, Oslo, The Museum of Art and Design and The Brooklyn Museum. Cogan has been exhibiting her work for over two decades and has been at the forefront of the fiber arts movement in contemporary art with solo exhibitions in Chicago, California, Arkansas, Kansas City, Mo, Philadelphia, New York, New Jersey, and Milan, Italy. Cogan has been the featured artist in shows in Canada, France, Wyoming, Wisconsin, and Connecticut as well as a participant in numerous group exhibitions.

Cogan revitalizes vintage fabrics with her work, spinning contemporary vignettes that mix the exotic with the mundane and create little bits of magic.



Confections, 2010

Mixed media, vintage fabric, lace, doilies, wool, embroidery, crochet work,
Dimensions Variable

“Art was highly regarded in my household. My mother, a pastry chef, collected Folk Art, antique quilts and vintage samplers. Having that sensibility and sense of style was probably what drew me to using fiber based material in my work. I always appreciated the handwork that surrounded me while growing up so the use of these materials feels like home and gives a sense of intimacy and nostalgia.” Cogan subverts the original intent of the materials to create trompe l'oeil sculptures willing the viewer to see the magnificent in the mundane.

Speaking about *Confections*, Cogan says: “Nothing is what it seems. The edible-looking cakes, tarts, cupcakes, muffins, and other treats are actually hand-sewn and carefully crafted beauties that won’t affect your waistline but are sure to ignite the imagination and most certainly are eye candy!”

“These tarts can also be looked at as a tease, a look but don’t touch moment. I believe the symbolism of a seemingly innocent confection evokes pleasure, guilt, reward, regret and celebration.”

Leonardo Drew

B. 1961, Florida

L. New York



Leonardo Drew is an artist who defies categorization. His early installations and sculptures drew on natural materials often reclaimed and repurposed from the streets that surrounded his home in Harlem: cotton mattress batting salvaged in advance of disposal, swatches of worn shirts, wood, burned and charred, coated with brown wax, ash laden and blackened by fire. In early macramé hangings, remains of bird feathers and skeletons emerged from the maze of threads. By processing his scavenged materials through oxidation, burning, and decay, Drew transformed these objects into massive sculptures that draw on universal memory and human sensual perceptions. As such his works cross national, religious, ethnic and even definable sexual borders. His landmark show at Threadwaxing Space in New York in 1992 put him on the map for his powerful voice, expressed in minimalist language.

Leonardo Drew's African-American roots frequently make it all too easy for viewers and curators to box him into a racial slot, but his works speak to a broader esthetic, placing him on a platform with the greatest of the American, European and Asian abstractionists and *arte-de-pauvre* artists.



Number 43, 1994
Rust, wood, mixed media
138 x 288 x 12 in.

Leonardo Drew was born in Tallahassee, Florida, but was raised in the projects of Bridgeport, Connecticut, where the city dump occupied every view of his apartment. During his early childhood, Drew often found himself there mining through and creating works from discarded remnants, giving them new meaning. ^[1] In *Existed*, "Dust to Dust" by Allen S. Weiss, Drew stated, "I remember all of it, the seagulls, the summer smells, the underground fires that could not be put out... and over time I came to realize this place as 'God's mouth'...the beginning and the end...and the beginning again [sic]... Though I do not now use found objects in my work (my materials are fabricated in the studio) what has remained from my early explorations are the echoes of evolution...life, death, regeneration."¹

Leonardo Drew's work has had solo exhibitions at major institutions, among them the Museum of Contemporary Art, San Diego (1995); Hirshhorn Museum and Sculpture Garden in Washington DC (2000); Royal Hibernian Academy in Dublin, Ireland (2001); Palazzo Delle Papesse, Centro Arte Contemporanea in Siena, Italy (2006); Beeler Gallery at the Columbus College of Art & Design (2013), and SCAD Museum of Art at the Savannah College of Art and Design (also 2013). In 2009 his mid-career survey, *Existed*, organized by the Blaffer Gallery at the University of Houston in 2009, traveled on to the Weatherspoon Art Museum in Greensboro, NC, and the DeCordova Museum and Sculpture Park in Lincoln, MA.

Drew's work is included in numerous important public and private collections as: the Metropolitan Museum of Art, New York; Museum of Contemporary Art, Los Angeles; Hirshhorn Museum and Sculpture Garden, Washington DC; and Tate Modern, London.

¹ "A Trash Course In Sculpture". Washingtonpost.com. 2010-10-30. From Wikipedia, Leonardo Drew.

Camille Eskell

B. 1954, New York L. New York



Camille Eskell's art reflects her personal experience and history. As a third daughter from an Iraqi Jewish family from Bombay, she "felt impelled to explore the psychological legacy that shaped my perceptions, identity, and motivations." Her work examines these cultural and family dynamics, with themes of vulnerability, rebirth, gender relationships, and social convention emerging across several series."

Eskell incorporates her art into two and three-dimensional disciplines. She creates her work from drawing, painting, photo-based imagery, sculpture, print and readymades.

Eskell juxtaposes her print elements with a mix of ready-mades, found objects, natural materials and fabrics. She states that her "design and presentation of the work varies depending on the series, often mimicking other formats to underscore or undercut meaning."

Believing "cultural and familial dynamics change perceptions," Eskell's thinks her art reflects a "personal history of trauma and redemption to express inner states of being: contradiction, containment, appearance and reality became some of my recurring themes."



Resurrection, 2004

Forton, Hydrocal, concrete, steel, graphite, colored pencil, mixed media

5' 8"H x 36"W x 36"D

Camille Eskell exhibits her work extensively in solo and group shows throughout the U.S. and abroad, including Wales, Mexico, and South America. Notable exhibitions are: *A Book About Death* at MOMA/Wales, *The Bold 1980's: A Collector's Vision* at The Chrysler Museum/(VA), and *Innocence and Experience* at the Greenville County Museum of Art/(SC). Traveling group shows include *Lines of Vision: Drawings by Contemporary Women*, which was seen at contemporary art museums in Mexico City, Bogota, Columbia, Caracas, Venezuela. Eskell's work is in public and private collections, including the Chrysler Museum of Art/(VA) and MOMA/Wales. She has received reviews in numerous publications, such as *The New York Times*, *D'arte* magazine, *Art New England*, *The Examiner* and *Artslant* online. Among her awards are fellowships in drawing and painting from the New York Foundation for the Arts and the Connecticut Commission on the Arts, as well as residencies at Weir Farm/National Historic site and the Vermont Studio Center.

She holds a Master of Fine Arts from Queens College/CUNY, and lives and works in the greater New York area.

Kristján Guðmundsson

B. 1941, Iceland

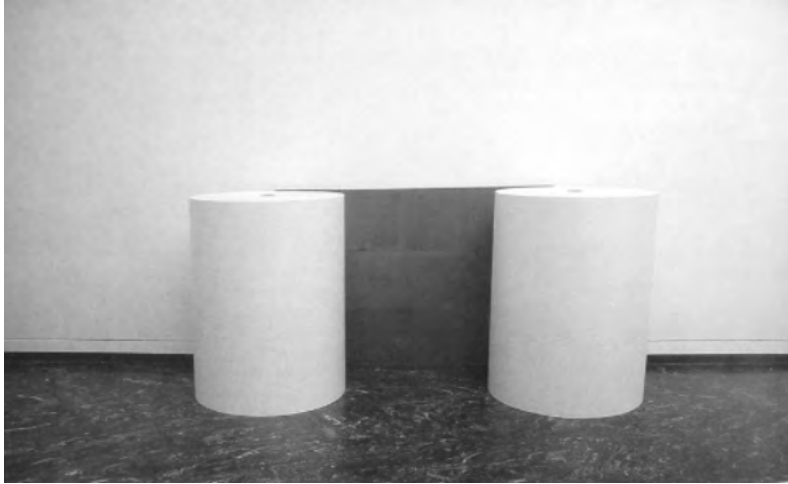
L. Iceland



Kristján Guðmundsson has said that "I am trying to work within the field of tension that exists between nothing and something". Conceptually, this is an interesting ambition. Perhaps that is why his sculptures are minimalistic in form. He is considered a pioneer of Icelandic conceptual art.

Drawing 8, is a sculpture in minimal, reduced form. You have two newspaper rolls (about a yard wide in diameter each,) with a large slate of graphite sitting horizontally behind them. Graphite is a rich material, nuanced by its multi-hued color that changes with light.

Kristján artworks are often minimalist. The artist has decided to remove anything that is not needed and only shows us all we really need to see. So what is he trying to tell us with these two paper rolls and large piece of graphite?



Drawing 8, 1988-1990
Graphite, newspaper rolls
47" x 106" x 38 1/2" inches

Guðmundsson started his career as an artist in the 1960s as a member of *SÚM* - a group of young artists influenced by then-new currents in conceptual and installation art. Moving to the Netherlands in the 1970s, he came into more direct contact with the international avant-garde. In 1977, he was one of four Icelanders invited to exhibit in the newly opened Centre Georges Pompidou in Paris, France. He moved back to Iceland in 1979. In 1982 he represented Iceland at the Venice Biennial and in 2010 he was the first Icelander to receive the Swedish Carnegie Art Award.

Erika Harrsch

B. 1970, Mexico City L New York



Erika Harrsch has lived and worked in Mexico, Italy, Germany, and, since 2001, in New York. Her multidisciplinary art includes drawing, painting, photography, video, animation, and installations based on both artificial and natural environments. Presenting intimate aspects of the human condition, Harrsch seduces the viewer into feeling a direct contact with reality through their senses.

Harrsch has done research with an entomologist, immersing herself into the world of Lepidoptera. She uses butterflies in her work as a metaphor of identity, gender, nationality, migration, and the nature and fragility of human beings. In Erika Harrsch's ensemble of mixed-media paintings, she explores issues of identity through her different cultural lenses, depicting the (her) female body connected to elements of animal anatomy, both mammals or insects, with eroticized sketches and a diversity of media associated with opulence and sensuality.



Inverted Sky, 2012
Acrylic and Mix media on canvas
78" x 96"

Harrsch has participated in Fokus Lodz Biennale, Poland 2010; Beijing 798 Biennale, China 2009; and the 5th International Media Art Biennale-Media City Seoul; Korea 2008. Solo and group shows in Mexico, USA, Brazil, Argentina, Korea, China, Belgium, Germany, Italy, Sweden, Spain, UK, Poland, Turkey and Syria. Museums: The Whitney Museum, Bellevue Arts Museum, WA, the GöteborgKonstmuseum in Sweden, the Musée de la Photographie a Charleroi in Belgium, and the Seoul Museum of Art in South Korea.

Meg Hitchcock

B. 1961, Vermont

L. New York



Meg Hitchcock uses what she calls text drawing to “examine and dissect” the word of God. She deconstructs a sacred text by cutting its individual letters, and reassembles them to form a passage from another holy book.

The Koran is transformed into the Bible, the Bible into the Bhagavad Gita, and so on...

Hitchcock states: “I discourage a literal reading of the text by eliminating punctuation and spacing; a sentence from one text merges with a passage from another. By bringing together the sacred writings of diverse religions, I undermine their authority and speak to the common thread that weaves through all scripture.”

Raised in an evangelical Christian household, the artist describes how her later exploration and study of world religions resulted in newfound respect for each, and especially a reverence for their sacred texts. The laborious process of hunting for and cutting each letter and then positioning it in its new context she equates to meditation.



Niqab No. 5: Hymn to Tara, 2016
Letters cut from the Koran
30" x 22 ½ inches

Her work with sacred texts is a culmination of her lifelong interest in religion, literature, and psychology. Her artwork is labor intensive as well as meditative, and celebrates an “expression of our shared humanity.”

Hitchcock received her BFA in painting from the San Francisco Art Institute and studied classical painting in Florence, Italy. Hitchcock's work has been shown in New York, Los Angeles, San Francisco, Chicago, London, and Berlin, and reviewed in *Art in America*, *ArtCritical*, *The New Criterion*, *Huffington Post*, *Hyperallergic*, and *The Daily Beast*. She is included in numerous collections including the Yale Collection of American Literature, Beinecke Library, Yale University. Hitchcock was the 2016 MASS MoCA Artist-in-Residence.

Chris Jones

B. 1975, United Kingdom

L. London



British sculptor Chris Jones creates sculptures composed of fragmented images from magazines and used books that are beautiful, frightening, and exquisitely detailed: a macabre headless horse, a 19th century stagecoach, a disheveled TV.

Jones' work mimics the way in which we assimilate and process the world using our own personal histories and memories as a base to develop new connections. Jones has called on his own memories (through an art historic lens) and the viewers are in turn prompted to call upon their past to create their own personal stories as they relate to these wondrous pieces.

In the Sunday New York Times review of Jones' 2012 one-person exhibit, Ben Genocchio wrote, "No reproduction can convey the experience of encountering this work. It creates its own environment. Inspiring a sense of enchantment and awe. And the feeling persists the longer you hang around."



When The Days Are Growing Shorter, 2016

Book and magazine images, board, polymer varnish

63 x 43 x 1 in

Jones work reminds that everything around us comes with a deeply embedded history and a multitude of stories to tell- that is, if we pay close enough attention.

Chris Jones earned an MA in Fine Art from Central Saint Martin's College of Art and Design, London 2002. Jones was awarded an artist residency at the Hudson Valley Center for Contemporary Art (Peekskill, NY) in 2008 followed by a solo show at the museum. Past solo gallery shows include Galerie Martin Van Zomerem in Amsterdam (2006) and the Glass Box Gallery, Manchester (2001). Jones has participated in numerous group shows throughout Europe, North America, and Asia, notable recent museum presentations include: The Oakland University Art Gallery, Michigan (2014), Prague Biennial (2013), Manchester Art Gallery (2012), Knoxville Art Museum (2014).

Barbara Korman

B. 1938, New York

L. Greater New York



Barbara Korman's three dimensional installation *Looking at Woods*, speaks to her playful nature. While the title implies objective observation, the piece itself is whimsical and abstract. The viewer is then invited into Korman's mental world, a place simultaneously fantastical and recognizable, where familiar elements are slightly distorted until they become unfamiliar again. The scale of her work, smaller than a forest and yet large enough to be slightly off-putting, is one way in which Korman plays with our perceptions.

"My work is informed by nature but not necessarily about nature. I want to create a dialogue between the visual, physical and emotional qualities that are inherent in space, form, texture, line and color. I've worked with a variety of materials... clay, wood, plastic, bronze, silver, plaster, and Papier-mâché. Each has unique possibilities and limitations. I think of it as an investigative process... what will happen if I put that texture with this form? Such challenges excite and enhance the magic of creating."



Looking at Woods, 2009
Wood branches, acrylic paint
72 x 60 inches, 3 pieces

Barbara Korman is a graduate of New York City's High School of Music and Art; she earned her Bachelor's and Master's degrees in Fine Arts at the New York State College of Ceramics, Alfred University.

Her award winning works have been exhibited in more than one hundred solo and group shows in leading museums and galleries, including Neuberger Museum of Art, Metropolitan Museum of Art, Grounds for Sculpture, Samuel Dorsky Museum of Art, Katonah Museum of Art, Hudson River Museum and Tiffany and Company's Fifth Avenue windows. Today, her sculptures are included in public and private collections throughout the world, including the Neuberger Museum of Art, Phelps Memorial Hospital, and Olivetti-Rome.

Cal Lane

B: 1968, British Columbia

L: New York



Prior to becoming an internationally admired sculptor, Cal Lane was involved in the process of welding, creating artworks influenced by pattern, history, and gender. Lane considered herself “a person who always has opposites in my head.” Through her sculptures she questions gender stereotypes. This emerged as part of her upbringing. She began her adult life working in her mom’s beauty salon in Victoria; however, she claims that she had always been better at welding a mélange of feminine and masculine crafts.

As an artist she is always paying attention to the direct antithesis of her creation. Lane uses steel, a material usually associated with industry and machismo to contrast her embellished and lace-like patterns.

Lane’s critical eye doesn’t stop there. Another reason behind her choice in material is the idea that all of her old objects, “come with their own narrative, a narrative that on some level we can all connect to.” In her work *Fossil Fuels* (2009) she cut a map of the world into an oil tank as well as various bodies floating at the ends.



Ammunition, 2016
Repurposed ammunition box

The edges are rough, yet the surfaces are smooth and extremely precise. Voluptuous, smooth, and curvy are qualities associated with femininity as well as Baroque and Rococo styles. These characteristics are incorporated into the sculpture, while simultaneously including narratives that may loosely resemble war depictions on ancient terracotta pots. It is another way in which femininity and masculinity compliment each other.

Lane acquired her MFA at the State University of New York and her BFA at Nova Scotia College of Art and Design. She has been featured in many group shows and many international solo shows including Australia, Belgium, Canada, England, France and the United Arab Emirates.

Katherine Mangiardi

B. 1982, New York L. Greater New York



In the late 19th and early 20th century very complicated patterns invented by the skater were drawn on the ice with the skater's blades. Often, the skater would work out their ideas on paper first, sketching figures to be etched into the ice. Eventually this gave way to compulsory figures, prescribed patterns, or figures, from which figure skating received its name. Figures were an integral aspect of the sport until the early 1990s when they were phased out in favor of greater emphasis on jumping and spinning.

In 'Tracings', I skate a design of my own creation and recreate a special figure from the past.

The piece emphasizes the way mind, body and complete presence connect in order to perform and trace a pattern over and over again precisely.

The tracings would be erased as soon as the ice was cleaned but the movements became embedded in the skater's body. Tracings remind one of a stillness and quiet grace, in an age of faster and louder, that is perhaps worth saving.



'Tracings' (video, 3min, 40 sec)

Katherine Mangiardi is an artist and figure-skating coach based in New York. She has worked in various mediums to explore the extension, displacement and diffusion of the body in elaborately skilled activities such as lacework and figure skating. She addresses overlooked or undervalued female originality in the historic textile industry and the importance of nearly extinct art forms such as figures (elaborate tracings on ice once integral to the sport of figure-skating). Her work emphasizes the connection of the mind and body as well as the repetition and acquisition of skill over time.

Katherine attended Skowhegan in 2007 and received an MFA from RISD in 2008. In 2009 Mangiardi was awarded the W.K Rose Fellowship and in 2012 the Rema Hort Mann Foundation Award and Residency. Solo exhibitions include Paintings, The Butler Institute of American Art, Youngstown, Ohio, and Reflected Absence, The Hunterdon Museum of Art, Clinton, NJ.

In 2013 her work was featured in 'The Power of Place' at the HVCCA, Peekskill, NY an exhibition of works by members of the Hudson Valley Center for Contemporary Art artists' club.

Todd Murphy

B.1962, Illinois

L. New York



Portrait is by Sam Matamoros (Sam Pictures NYC).

For over two decades, Todd Murphy has been exploring a practice that combines sculpture, painting and photography. With the wide-eyed inquisitiveness of a 19th century naturalist, Murphy has travelled extensively to the far reaches of the world, collecting, photographing and fastidiously cataloging melting glaciers, aviary species, exotic fruits and more. These photographic studies of curiosities are sources for his complex narratives that frequently feature archetypal themes from philosophy and mythology. Murphy's interests however go beyond these classical prototypes and include subtle subtexts of bigotry, Southern history and fantastic literary stories as Ulysses. In the end his recurring protagonists of horses, birds, dresses, boats, are poetic vehicles for a humanistic discourse – the contradictory nature of Man is as a privileged species as well as just another creature in a web of life.

Ultimately, Murphy's indelible belief is in the interconnectedness of all things – that the Spiritual and Natural World can intertwine in beautiful, unforeseen ways.



Samuel, 2016

Oil on plexiglas with archival digital print and branches
74 x 96 inches

Todd Murphy (b. 1962) was born in Chicago and moved to Georgia as a child. After studying art at the University of Georgia, he began his artistic career in Atlanta and continued to show there as well as in San Francisco, Miami, Chicago, Los Angeles, Seoul, South Korea and elsewhere. His work is in many prestigious international private and museum collections including The High Museum of Art, The New Orleans Museum, and The Tampa Museum of Art. Murphy's work has often been used in film, music, and theatre. Murphy currently lives and works in Brooklyn, New York.

Brigitte NaHoN

B. 1960, France L. Israel



Brigitte NaHoN is on a quest for perfect balance in an unbalanced world. In her words: "The duality of opposing forces in a fragile harmony is a tool for paradoxical stability."

In this specific piece, *Revinniir Zagaizz N69, 1(21)*, the thin strands of thread that extend, signify the connection between spirituality and physicality. The simplistic juxtaposition of black thread with the heavy framed stainless steel, suggest this paradoxical stability NaHoN refers to. She believes that the conjunction of contrasting forces are a perfect example of how life functions. Her gentle style has a poetic way in which it pushes the viewer's limits, forcing them to rethink the idea of solitude, and asking them to look at the surrounding space.

By exploring some limits of life with subtle and radical oppositions, physically and mentally, Brigitte NaHoN questions fragility and solidity, heaviness and lightness, transparency, emptiness and fullness of space using an un-limited variety of materials, of forms, of lines, with or without color.



Revinniir Zagaizz N69, 1(21), 1999
Stainless steel and threads
72 x 48 x 24 inches

Brigitte Nahon has received with Honors a Master of Fine Arts at The Provence University in Aix-en-Provence and a MFA II (*D.E.A of Arts Plastiques*) at Paris I Panthéon-la Sorbonne. In 1994, Nahon received *The Villa-Medici-hors-les murs Award-Grant*. She has shown extensively throughout the world, including a solo show in 2013, *Haim Shelley, Part One- From NYC to TLV* at Stephan Stoyanov Gallery in NYC, another in Moscow in 2015 at Galerie Iragui and an upcoming 2017 solo show at Artists House in Tel Aviv.

Susan Obrant

B. 1946

L. Greater New York



Susan Obrant began as a commercial artist while still a student at Parsons School of Design, establishing a reputation as an illustrator, and garnering several prestigious honors including being a Grammy nominee for Best Album Cover, 1972. In that year she also received an Award of Excellence from the Society of Illustrators. In 1979 she was selected for the Society of Illustrators "20 Years of Award Winners" exhibit at the New York Historical Society.

Susan expanded her repertoire with the creation of pastels, colored pencils, and oils on canvas. Her self-education began with the extensive examination of the works of masters of Western and Eastern Art, including an invitation to review the archives of the Louvre.

Her love of crochet began at the age of eight, sitting and learning stitches from her grandmother. Though always active in needle-craft, crochet has emerged as a main focus of Susan's artistic endeavors. In this she joins a whole cadre of contemporary artists as Takashi Murakami in his partnership with Louis Vuitton, Matthew Barney, Bjork and others where the lines between art and design are blurred.



Serious Art Discussion II, 2017
 Oil on canvas, crochet garments
 Dimensions variable

“Crochet is a language for me. The way it lays on the body and moves, the way it softly graces the form like a gently moving sea or a vibrant sunset... Classical music has been the great teacher. Creating art for use with Mozart or Satie meant translating the audible to the visible. Allegro and adagio translate to colors and patterns... I call myself, while crocheting, a spider with a bad habit. Movement courses in my veins, dance being my first love. If a painting doesn’t move, it’s not alive. Color thrives in my retinae. Nature is inspiration... Each piece must be something I’ve never seen. Whether lost in pen & ink (aka my Grammy nominated album art) or in a spin of glistening yarn, like my Aida tunics, you can hang my art on your wall or wear it on your body. From earth tones to unrestrained vibrant color, my palette dances in them all. My crochet pieces are lovingly handcrafted by me. One of a kind... One stitch taught to me by my European Grandmother when I was 8, encouraged me to invent. Everyone is so unique that pieces become portraits.”

Major exhibitions include, among others: Hudson River Museum, Hastings-on-Hudson, NY, 1976, National Arts Club, Pastel Society of America, NYC, 1976, McNay Institute, San Antonio, Texas, 1977, Columbia University, NYC, 1987, Hammond Museum, North Salem, NY, 1997, Palace Museum, Knights of Malta, The Isle of Malta, 1993, Museum of Modern Art, Caracas, Venezuela, 1993

Jong Oh

B. 1981, Mauritania

L. New York



Room Drawing (monochrome) #3, 2017 was created especially for *Between I and Thou*. Robert Morgan, *Brooklyn Rail*, says of Jong Oh's work that he "listens to the space before installing." In preparation to creating this piece, Jong Oh came to HVCCA to "respond to the spatial situation" and plan his installation.

Jong Oh says of his work, "I create minimalistic installations in response to the situation of a site. Using simple materials such as string, metal rods, weights, paper, and plexiglass, my delicate compositions give shape to space, an otherwise imperceptible substance. These perspectival shapes oscillate between visibility and invisibility with shifting viewpoints. My installations respectfully co-exist with their environment. They invite viewers to move in and around them and draw attention to the finer details and materiality of its elements and their surroundings. Ultimately they appeal to viewers to see the world and themselves more fully. I consider my sculptures as carefully composed visual haiku, each only a few lines long but addressing the universal."



Room Drawing (monochrome) #3, 2017

Plexiglas, string, pencil line, paint, bead, metal rod

Dimensions variable

Jong Oh earned a BFA from Hongik University in Seoul and an MFA from School of Visual Arts in New York where he lives and works. In 2014–2015, he has had solo exhibitions at Galerie Krinzinger, Austria; Jochen Hempel, Leipzig; and MARSO, Mexico City. He has been in numerous group shows worldwide. In 2011, Oh was one of 12 graduate US artists selected in FIRST LOOK at the Hudson Valley Center for Contemporary Art, Peekskill, NY. In 2014 he was the recipient of a major outdoor commission prize for a sculpture on the Hudson River waterfront in Peekskill, NY.

Margaret Loy Pula

B. 1956, Australia L. Australia



Margaret Loy Pula was born “out bush” at Amaroo Station in Central Australia and grew up in the small outstations at Utopia, approximately 230 kilometers north of Alice Springs. Margaret Loy Pula hails from an incredibly distinguished artistic family. She is the daughter of well known artist Kathleen Petyarre and the mother of Abie Loy Kemarre. Both Abie and Margaret were taught to paint by Kathleen. Her aunties are the Petyarre sisters, all of whom are established artists and whose works hang in collections both in Australia and overseas.

Margaret Loy Pula has been exposed to art for most her life and lived for some time at Utopia where the art movement began with batik works. She paints scenes from her father’s dreams, as well as stories of the Australian countryside, bush food, and ceremonial designs. This story is “Anatye” or bush potato, which is portrayed using a series of finely detailed dots. Pula’s work brings together the microscopic and personal with the grandiose, through ancient traditions and stories.



ANATYE (BUSH POTATO)

Acrylic on Linen

35 1/2 x 35 3/4 inches

Margaret Loy Pula is the recipient of numerous awards including most recently the 2014 Winner of the Redland Art Prize, Brisbane Winner, the 2013 Winner, Muswellbrook Art Prize, NSW and the 2012 Winner, Waterhouse Natural History Art Prize, Adelaide. Her work is included in the following collections: Caloundra Regional Gallery, Cowra Regional Gallery, Grace Cossington Smith Gallery, Muswellbrook Regional Arts Centre, the Redland Art Gallery and the South Australian Museum.

Liz Whitney Quisgard

B. 1929, Pennsylvania

L. NYC



Liz Quisgard will tell you, when asked to explain her work, “What you see is what you get.” This installation is a combination of sculpture, painting and fabric wall hangings, brought together in color and patterns, to create an enveloping environment.

Quisgard describes growing up with Islamic rugs as a strong influence in the development of her artistic practice. She started with collecting all kinds of carpets: Persian, Palestinian, Turkish, etc. What she liked best were the stories the carpets themselves told about their process. Where one thread stopped and the next started made each rug absolutely unique. If a rug is too symmetrical one can question whether it was really hand-made. This space of uniqueness melded with the exotic and psychedelic, is where Liz’s work lives: a radiant world of space and color.

If you look at the sculptures in this installation, you can see that they are referencing Classical and Byzantine architecture. The colors and patterns have a modern twist, giving the work a strong psychedelic edge.



160 Circles, 2011 - 2012
Yarn on buckram
Dimensions variable

Her wall hangings are composed of yarn stitched into a stiff buckram backing echoing afghan quilts tenderly worked by women over the centuries seeking to create the warmth of a home space both literally and figuratively,

Quisgard lives and works in New York's Lower East Side. She graduated with a BFA, Summa Cum Laude, from Maryland Institute, College of Art and an MFA from the Maryland Institute, Rinehart School of Sculpture. Liz has several awards including a Pollock-Krasner Foundation Grant in 2001 and the Reinhart Fellowship in Sculpture in 1964. Collections that have her work include: Medical College of Virginia in Richmond, VA, Libyan Mission to the United Nations in New York, several university museums and corporations including: Coca-Cola Company, Quality Inns, Royal Caribbean Cruise Line and Pfizer Inc.

Raquel Rabinovich

B. 1929, Argentina L. Greater New York



Raquel Rabinovich states: “I have been investigating the ineffable nature of things, objects, words, and thoughts. My art has always been informed by an underlying awareness of and fascination with the concealed aspects of existence that we don’t see, or that seem to be invisible. Through the processes I explore, I try to reveal how that which has been concealed emerges into view. I try to make the invisible visible. “

Rabinovich believes that rivers flow freely across the countries of the world and know no boundaries. In the river beds, mud accumulates in layers, capturing the history of the earth and humankind. Drawings in the *River Library* series are made with mud from the world’s rivers. Like the alphabet of a language yet to be deciphered, mud inscribes the memory of our existence and thus becomes activated as a “text,” one that is at once literal and metaphorical. *River Library Scrolls 2002-2014* is a table installation of two hundred scrolls. Each scroll is a *River Library* drawing that has been rolled up and sealed. They introduce the viewer to an abstract language that speaks of our global connection, a language that does not recognize separation, boundaries or the artificial borders between countries. Through this installation, the viewer may experience a vision of one world and one people like the rivers that flow freely across the countries of the world.



River Library Scrolls, 2002-2014
River mud and glue on Essindia Paper
24 x 30 x 90 inches

Raquel Rabinovich has been showing her art for over 50 years. She has had many solo shows in her career, but most recent are *Raquel Rabinovich: Excerpts*, at the Pratt Institute Libraries, in 2017 and *Gateless Gates* at the Y Gallery in 2014. Rabinovich has also received several awards including: Lee Krasner Award for Lifetime Achievement in 2011 and two, Pollock-Krasner Foundation grants one in 2006 and one in 2001.

Asya Reznikov

B. 1973, Soviet Union

L. Greater New York



Asya Reznikov explains, “My work explores how culture, tradition, language, foreignness and sense of home shape and define our identity and how immigration, emigration and travel can either alter or illuminate that identity. Being raised within two cultures, Russian and American, informs my investigation of otherness and self from the standpoint of a foreigner and of a traveler... My art is an intersection of video, performance, sculpture and installation.”

In the works presented here Reznikov takes inspiration from Manet’s “A Bar at Folies Bergeres,” creating a contemporary self-portrait. The barmaid in Manet’s painting shows fatigue after serving drinks to the full room. Reznikov has a similar look of exhaustion as she stands at her “milk bar.” All props at Reznikov’s bar refer to her heritage and her burgeoning family: bottles of Mother’s Milk dark beer sit on the counter along with a vintage egg holder in this photograph, an interesting comment on women’s role as givers and nurturers.

A video entitled “Milking” continues this theme, in which the artist fills two crystal goblets with milk as she squeezes her breasts, first right then left, to extract milk. A sculpted white resin frame comprised of galactagogues (plants that increase breast milk production) relates to the video’s subject and references art history in plants that complement the subject, not unlike medieval altarpieces.



Wet Bar, 2016
Archival pigment print
38" x 51"

Asya Resnikov has lived and worked in France, England, Holland, Italy, Germany, and India. She received her MFA in Combined Media from Hunter College, New York, and her BFA in Glass from the Massachusetts College of Art, Boston, MA. She has also studied in Berlin, Germany and Wolverhampton, England, and is conversant in five languages.

She is the recipient of numerous grants and awards, including a two-year DAAD fellowship, the Culturast2008 Award from the Cultural Ministry of Spain in Madrid, the Nancy Ashton Memorial Prize, the Edna Well-Lutz Frederick Foundation Scholarship, and the Jutta-Cuny Franz Award. She has had recent solo exhibitions at: The Butler Institute of American Art, OH; Nancy Hoffman Gallery, New York, NY; Galerie der BASF, Schwarzheide, Germany; European Commission, Luxembourg; San Jose Institute of Contemporary Art, San Jose, CA; Times Square Gallery, New York, NY; Galerie Open, Berlin, Germany; and many group exhibitions worldwide. Resnikov is represented in collections of the Flint Institute of Art, Flint, MI; Kunstwerk, Sammlung Alison and Peter Klein, Eberdingen-Nussdorf, Germany; 21C Museum, Louisville, KY; Wake Forest University Museum, NC; The Studio of The Corning Museum of Glass, Corning, NY and in numerous private collections.

Among her exhibitions are: 2016 *turning life*, Nancy Hoffman Gallery, New York, NY; 2015 *Packing Pieces*, Fleckenstein Video Gallery, Flint Institute of Arts, Flint, MI; 2014 *Coming and Going and Sitting Still*, Digital Media Gallery, Lycoming College, Williamsport, PA, 2013 *Asya Resnikov*, Hudson Valley Center for Contemporary Art, Video Gallery, Peekskill, NY, 2012 *Video-Sculpture*, David Klein Gallery, Susquehanna University, Birmingham, MI, 2010 *Up-Routed To*, The Butler Institute of American Art, Youngstown, OH.

Faith Ringgold

B. 1930, NYC L. New Jersey



Throughout her decades in the arts, Ringgold has interwoven art, politics, family, Black identity, women's rights, and storytelling in her painting, performance, and life. According to her own chronology, in 1963, she painted her first political paintings, the content influenced by the writings of James Baldwin and Amiri Baraka. 1970, she co-founded "Where We At," a black artists collective and did a mural for The Women's House of Detention. In 1975, she began the *Harlem Series*, portrait masks that included Martin Luther King. 1983, Ringgold created her first story quilt, *Mother's Quilt*, and *Who's Afraid of Aunt Jemima*. In 1991, she wrote her first children's book, *Tar Beach*, based on the story quilt from Ringgold's *The Woman On A Bridge* series. Since then, she has written sixteen children's books and a memoir, *We Flew Over the Bridge: The Memoirs of Faith Ringgold*, published by Little, Brown and re-released by Duke University. Her performance work, began in 1975 conjoins politics, identity, and storytelling.



Who's Afraid of Aunt Jemima, 1983

Acrylic on canvas with pieced fabric border
90 x 80 inches

Born in Harlem, Ringgold graduated from the City College of New York with a BS in Fine Art and Education in 1955 and her MA in 1957. She taught art in NYC public schools from 1955- 1973.

Ringgold has received fellowships and grants from institutions including the National Endowment for the Arts, The La Napoule Foundation, and The John Simon Guggenheim Memorial Foundation.

Her work has been exhibited in museums and galleries, in the USA, Canada, Europe, Asia, South America, the Middle East, and Africa. Her art is included in many private and public art collections including The Metropolitan Museum of Art, The National Museum of American Art, The Museum of Modern Art, The Solomon R. Guggenheim Museum, The Boston Museum of Fine Art, The Chase Manhattan Bank Collection, The Baltimore Museum, Williams College Museum of Art, The High Museum of Fine Art, The Newark Museum, The Phillip Morris Collection, The St. Louis Art Museum, Columbia University, and The Spencer Museum.

Among others Ringgold's public commissions include *People Portraits* in the Los Angeles, California Civic center subway station; *Flying Home: Harlem Heroes and Heroines* in the 125th Street Subway station in New York City, and *The Crown Heights Children's Story Quilt* honoring folklore from the 12 major cultures that settled Crown Heights, PS 90 library, Crown Heights, Brooklyn.

Aminah Brenda Lynn Robinson

B. 1940, Ohio D. 2015, Ohio



"I began drawing at the age of three. My father would give me wood to paint on and paint in little enamel tins. My studio was under my bed ... I never had any doubt in my mind about becoming an artist." Aminah

Her father taught her how to make books from homemade paper and using clay, lime, leaves, animal grease and glue, a mixture called "hogmawg." Her mother taught her weaving, needlework, and buttonwork. These skills became the foundation of her work in which Robinson combined hogmawg and traditional art materials with found objects, especially everyday materials like buttons, feathers, cloth, sticks, shells, and small mechanical pieces to create two and three-dimensional works.

Aminah created sculpture, RagGonNons (rag paintings), paintings on cloth, drawings, and books. Many of them about her family, identity, community, and stories she has been told. Greatly influenced by the Civil Rights Movement and her participation in the Civil Rights March on Washington, her work honored the lives of abolitionists, civil rights leaders, Black musicians, writers, and traditions.



People of the Book: Bedouin Woman, 1999
Oil, watercolor, men's ties, and fabric on paper
44.5 x 42 inches

From the African concept of Sankofa, "learning from the past in order to move forward," Robinson found her underlying message. To explore Sankofa, she took journeys to various countries in Africa, explored New York City, Sapelo Island in Georgia, Israel, and Chile. Each journey resulted in a series of art pieces, often on cloth encrusted with buttons, beads, and objects.

Robinson's work has been exhibited in museums and galleries throughout the United States. She received numerous awards and grants from arts organizations, including a 2004 MacArthur Fellowship, which is given to "talented individuals who have shown extraordinary originality and dedication in their creative pursuits and a marked capacity for self-direction."

Her work is in many private collections and in many museums including the Columbus Museum of Art, the Cincinnati Art Museum, the Brooklyn Museum of Art, the Tacoma Art Museum and the Newark Museum.

Just before her death in 2015, she was inspired to celebrate the election of President Barack Obama in a series of work called, *Presidential Suite*, which focused on the countries, neighborhoods, and traditions that produced Barack and Michelle Obama.

Antonio Santin

B. 1978, Spain L. New York City and Spain



Santin constructs eerie, arresting compositions, assembled and composed from a myriad of photographs which he projects onto a wall and manipulates in size and proportion, creating ultimately a work that unsettles in its evocative depictions of sublimated desire. He orchestrates elaborate still lifes, manipulating both objects and the human form to construct a space he describes as “more real than reality itself”. He creates a visceral tension between surface and space with a range of techniques that incorporate both the technical foundations of classical painting and unexpected alterations to the qualities of oil paint to re-assemble the sensory experiences of everyday life.

Deeply rooted in the tradition of Spanish Tenebrism as well as his own training as a sculptor, Santin juxtaposes flattened planes with tangible forms carved by light and shadow, a type of camera obscura, to create a continuous perceptual dialogue in each work. The rug series evolved from his ongoing interest in the opacity of fabric as a device to obscure the body with abstract patterns and textures. Each of these works brings the background into the foreground while a discernible figure hovers beneath the surface.



Arcana, 2015
Oil on Canvas
59 x 90 inches

Antonio Santin was born in Madrid, Spain in 1978. He received his Degree in Fine Arts from Universidad Complutense de Madrid in 2005. He has exhibited internationally and is represented in the collections of Centre National Des Arts Plastiques, Paris and Museu Europeu d'Art Modern, Barcelona as well as in numerous private collections worldwide. Public installations include a permanent sculpture commissioned by the city of Madrid in 2003. His works were highlighted at the Sharjah Art Biennial, United Arab Emirates, 2016. Antonio Santin lives and works in New York.

Jayoung Yoon

B. 1979, Korea

L. New York



Jayoung Yoon is consistently concerned with the idea of presence. The notion of being present in the moment is shown by delicate materials in sculptures, paintings, performances, and videos.

Yoon utilizes her own hair, organic and gentle, a symbol of time. As hair grows it encapsulates the passage of time. It manages to outlive the body and stay intact beyond death, thus, making it a perfect motif of memory and spirituality. Yoon believes that this natural material which stems swiftly out of the body, evokes a much more corporeal feeling than nylon or cotton thread. Its fragility mimics an ethereal feeling that transcends time and space. The process of her work—using her fingers to weave each strand into another- demonstrates time and memory, for each second elapsed contains a thought.

Yoon attempts to remove the viewer from the consistency of modern life. She tries to slow down the ticking clock as a form of mediation created by the connection between the viewer and the surrounding world. “The hair fibers move organically from the airflow created by a viewer’s movements and from the environment. Those small movements in space, on an intricate scale, shift the awareness toward subtle perceptions that are often taken for granted.”



Inner and Outer Space,
Human hair
5 1/2" x 14" x 5 1/2"

Jayoung Yoon is a New York-based artist born in Seoul Korea. She is a multifaceted artist who uses various disciplines to exhibit her spiritual concepts of timelessness and vision of the current moment. Yoon received her MFA from Cranbrook Academy of Art in 2009. She was recently awarded the Vermont Studio Center Fellowship, 2015, The Artist Residences by Skowhegan School of Painting of Sculpture and the Franklin Furnace Grant Fund in 2010. She has participated in multiple Artist-in-Residence programs, and group shows. Her solo shows include exhibits at Theo Ganz Studio, NY, 2016, Here Art Center, NY 2013, Delaware Center for Contemporary Art, DE 2011, and the Museum of New Art, MI, 2009.

Yardena Donig Youner

B.1937, Israel L. Greater New York



Class Reunion, 1993 is a photo installation that uses images from the artist's personal photo album. Yardena Donig Youner says that these photos are images of friends that have "moved together from nursery, through kindergarten, grade school, high school, scouts, neighborhood and military service; a typical route for the early years of small town Israel, in the 40's and 50's."

On her yearly visit home, a group of them get together to rekindle old ties and memories. Others retreated into the background for thirty years, only to reappear middle-aged at their class and school reunion. At midlife, the crossroads of maturity and aging, facing existential questions, the artist pieces together the mosaic, unearthing the blueprint of a collective identity which, nevertheless, allowed them to re-emerge as individuals.



Class Reunion, 1993

Hand colored black and white photos on foam core
Dimensions variable

Youner tells us that “*Class Reunion* is a metaphor for my search of identity, continuity and belonging. But it also is about separation, isolation and loss.”

Yardena Donig Youner is a retired photography instructor from NYU and a teaching artist for Arts Westchester. In 1997 she received the Heathcote Award from the Westchester Arts Council.

Her work has been shown in the United States, Europe and Israel.

Judith Zabar

B. 1933, NYC L. Greater New York



Using pencil, ink, and water color, Judith Zabar uses different mediums to communicate her thoughts and dreams. Zabar says that “these drawings are associated with my dreams of several years ago. They have evoked memories of childhood in Manhattan, school, Girl Scouts, WWII, family, friends and holidays.”

The loose pen drawings provide a sense of freedom and naturalness; however, the characters are very precisely drawn beside each other. Zabar depicts everyday items such as fruits and vegetables, coats, and people, in bright colors. Each work is very intimate, it welcomes the viewer into her inner rambles and interests, including thoughts about her family members, likes, and dislikes.



Dreams: #17, Seder, 1995
 Mixed Media on Paper
 20 ½ x 17 ½ inches framed

Upon graduating from Hunter College as an English Major and Art Minor, Judith Zabar has continued to leave her tracks in the art world. She is represented by Cocco and Salem Gallery in Key West, Florida.