

## PEEKSKILL PROJECT **V**

September 29, 2012 - July 28, 2013  
Off-site catalog of projects and performances

**HUDSON VALLEY CENTER for CONTEMPORARY ART**

## JUSTIN ALLEN

b. Jefferson City, MO  
lives and works in Bronx, NY  
[justinallenpaintings.com](http://justinallenpaintings.com)

Artwork: "Fire-Hydrant", 2006. Oil on panel

Project Exhibition/Venue: "The Virtual Valley", HVCCA Mezzanine Gallery, 9/29/1 – 12/16/12

Allen received his BA in Filmmaking at Webster University in Saint Louis in 1999 and earned his MFA at Hunter College in 2008.

The paintings of Justin Allen conjure a feeling of calm and seclusion. However, Allen discovers inspiration in typically overlooked everyday items rather than the traditional beauty of nature. "I find myself drawn to objects that have some sense of our present moment in time in them and can perhaps be thought about as cultural artifacts," says Allen.

His *Disposable Wonders* and *Sidewalk Paintings* series depict plastic bags, crushed Styrofoam containers, garbage cans, and bottle caps with crystalline clarity. Allen paints his "contemporary ephemera" on a diminutive scale as his oils are as small as one and a half inches square.

Allen's studies of consumer culture display a brilliant attention to light reminiscent of Vermeer at a size of miniaturized Dutch "cabinet paintings." He meticulously layers thin applications of oils to achieve a luminous quality, a technique perfected by Flemish painters in the fifteenth century.

The painter acknowledges a connection to Netherlandish art: "My attraction to those early oil paintings is twofold: the aesthetic, in how the work is experienced as an exquisite verisimilitude of light and color in miniaturized form, and then the connection with the past generated by the art['s] historical reference."

The artist explains the significance of the small scale of his works saying, "Some really small things I want to present a bit larger, or at least life size, so you can scrutinize and consider them more, but relative to a vacant gallery space the paintings as objects are still quite small, and from a distance a viewer can't quite make it out so it brings them over to it."



## BEN ALTMAN

lives and works in Ithaca, NY  
benaltmanphotographs.com

Artwork: Video & print installation, 2012

Project Exhibition/Venue: "Say Peekskill," Field Library, 4 Nelson Avenue, 1/12/13 – 3/28/13

Ben Altman began to work as an artist some ten years ago after a variegated career that included towing icebergs, professional sailboat racing, and commercial photography.

As a naturalized US citizen with an English mother and a Jewish father, much of his work refers to questions of place, belonging, and identity. In a significant portion of that work he examines fraught political and historical issues—and the complicity of ordinary citizens. He likes to use himself as subject in the context of "home", exploring polarized roles, self-imposed difficulties and absurdity. He has long been intrigued by the specious veracity, seductive power, and conceptual tensions of photographs. These concerns have led him to mixed media and interdisciplinary work: hand-made multiple and segmented prints supported by a variety of materials and objects; installations that use his skills in rigging, carpentry, and contraptions; and now video installations.



Altman invites audiences to manipulate his work and participate in it, sometimes using internet tools. He builds community and connections through audience participation in projects and trading schemes. He is interested and active in using art to create connections between individuals and communities within his local area of Ithaca, NY.

During the summer and fall of 2012, Altman interviewed and photographed people who live and/or work in Peekskill. These interviews and photographs have been used to create an installation that represents and explores the individuals that make up this community.

## ARTCRIME

live and work in Hillsdale, NJ  
art-crime.net

### **John Korchok *wind synth, bari sax***

John comes from an art rock background, having performed in Canada with Icarus, the Warm Jets and Tekst. As a member of Tekst, he performed at Toronto's Music Gallery and recorded Avatamsaka's Wave Packet.

He is a multi-instrumentalist, playing baritone sax, wind synthesizer and keyboards. John has studied with Artie Bressler, Douglas Haas and Chris Wood of Medeski Martin and Wood. His personal compositions use classical instrumentation reimagined with dub remix techniques.

### **Steve Orbach *percussion***

Steve studied with jazz legend Joe Morello (Dave Brubeck). The lure of "free music" drumming led him to drop out of college and spend his days and nights in the New York loft scene, playing with John Lurie, Perry Robinson, Mark Whitecage, John Fisher and the Brubeck brothers, among others.

In recent years he has been active in New York and New Jersey experimental music. In addition to providing percussion for ArtCrime, he drums for the Jazz Fakers and has been known to play soprano sax.

### **Bob Siebert *piano, circuit-bent synth and kalimba***

Bob received his Master of Music degree from Manhattan School of Music and has played with Pepper Adams, Clark Terry, Don Butterfield, Garry Mazerapi, Justin DiCioccio and Harold Lieberman, among many others.

Bob is a widely performed composer, with works such as the pop-influenced electronic realism of Urban Harmony, reinvented jazz standards of Live@Steinway Gallery and the minimalist Rrrring Tones, featuring a circuit-bent Casio SK-1. His work Heaven Help Us has been performed 17 times worldwide.

Recent performances have included the Electronic Music Festival, the Pocono Skies Electronic Music Festival and the New Jersey Festival of Electronic Music and Art.

Bob has released 7 recordings, all available on iTunes and at CDBaby. His album Pieces of the Trans-World Suite was voted the #1 solo instrumental download in 2010.

## JOHANNA BARRON & JAMES REXROAD

[jobybarron.wix.com/art](http://jobybarron.wix.com/art)  
[jamesrexroad.com](http://jamesrexroad.com)

Artwork: "Animal Banquet," 2011. Single Channel Video, 3 minute loop

Project Exhibition/Venue: HVCCA Video Room, 3/8/13 – 4/7/13

In the video, *Animal Banquet*, an elaborately set table is set in the wilderness with local foods, including, quail eggs, roadkill, and dead mice. An infrared video captures fox, coyote and raccoon eating from the table through the night. The images explore humans relationship and separation with wild animals, what we may take and give to the natural world as well as the wildlife's experience as they encounter mankind's objects encroaching into their environments.



## ANONDA BELL

lives and works in New York and New Jersey  
anondabell.com

Artwork: detail of "Biophobia" series

Project Exhibition/Venue: "Body as Landscape," HVCCA Mezzanine Gallery, 5/12/13 – 7/28/13

Anonda Bell is a New York and New Jersey-based mixed media artist. All of her education was completed in Melbourne, Australia. She holds a Masters of Fine Arts from Monash University, a Bachelor of Arts from the University of Melbourne (Psychology & English), and a Post Graduate Diploma from the University of Melbourne and a Bachelor of Fine Arts from R.M.I.T. University (Painting and Printmaking). For more than a decade Bell has worked in the not-for-profit arts sector as a curator. She has worked at Bendigo Art Gallery and the National Gallery of Victoria in Australia. In the United States she currently works as the Director and Curator of the Paul Robeson Galleries at Rutgers, The State University of New Jersey. Bell has had solo shows in Australia and has participated in numerous group exhibitions in both Australia and the United States.

Bell's work engages notions of human psychology and the motivations, desires, and innate qualities of the human mind. Her work is interdisciplinary, referencing history, anthropology, and science. The artist wants to draw attention to aspects of the social, political, and cultural landscape which sometimes are overlooked due to their ubiquity, or because they are deemed unimportant. She is fascinated by the idea of "discovering" versions of life and history which are underneath the surface; that exist parallel to the mainstream. In the past Bell has used scant information to create fanciful, imagined histories of people, places, and things. Through her work she intends to disturb the mainstream understanding of history by inserting and subverting, by reintroducing to the common consciousness people, events, and places which have fallen from view. Bell likes the idea of celebrating the incidental and provoking curiosity. Her work is concerned with the construction of knowledge and identity: she creates relationships between her own experiences and public histories. She has conducted studies in psychology and feminism, and this has had a significant influence on her practice, with her choice of subject matter often coming from fields of interest related to these topics.



## KATRINA BELLO

b. 1973, Davao City, Philippines

lives and works in the United States and the Philippines

[katrinabello.tumblr.com](http://katrinabello.tumblr.com)

Artwork: "Looping Encounter," 2009-present. Video

Project Exhibition/Venue: "Body as Landscape," HVCCA Mezzanine Gallery, 5/12/13 – 7/28/13

Bello's work consists of questions concerning painting's relevance, its limitations, and her own ethics. The artist's practice becomes a journey where she alternates between painting and other media as a form of critical distance from the medium that holds much power over her content and practice. When different media start bleeding and blurring into each other—intervening, interrupting, disconnecting, contaminating—she becomes very interested in the possibility that something unexpected and unseen is articulated. Many changes have taken place in the context of her studio practice: violent transformations in her own personal narratives along with equally violent transformations in her immediate community. Her consciousness of these events makes it impossible to reconcile this heated context into her practice.

For the *Meadowland*'s series of videos, Bello was interested in her physical experiences of places such as forests and salt marshes—specifically, how her memories of them determine her manner of representing them. Memories are always shifting, elusive, heavily mediated, and also ideological; she struggles to depend more on the physical re-experiencing of remembered places to grant her more of an anchor, more sense of a solidified experience.



## ERIK BENSON

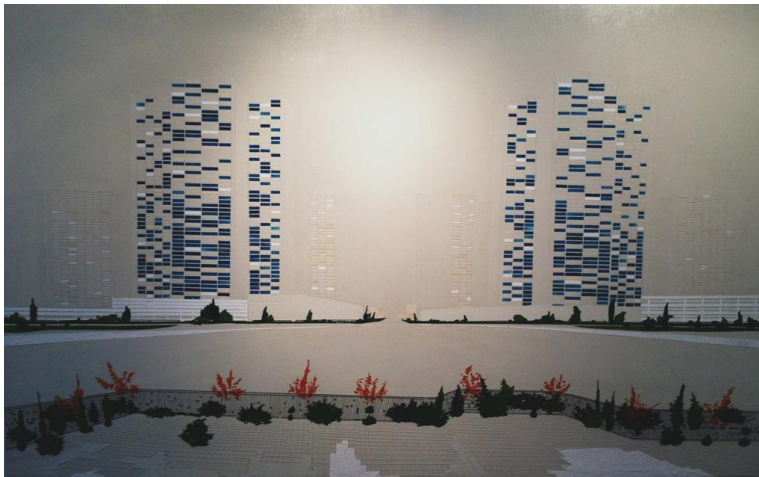
lives and works in Brooklyn, NY

Artwork: "Perfect Memory," 2003. Acrylic on canvas mounted on wood panel

Project Exhibition/Venue: "The Virtual Valley", HVCCA Mezzanine Gallery, 9/29/12 – 12/16/12

Erik Benson was born in Detroit in 1973 and received a BFA from the Minneapolis College of Art and Design in 1996, a MFA from the Rhode Island School of Design, and attended The Skowhegan School for Painting and Sculpture in 2001. He was a NYFA Painting Fellow in 2008. He lives and works in Brooklyn.

Benson's paintings are informed by architecture and landscape found in the everyday. He builds his paintings using a cut-and-paste collage method. Paint is poured onto a glass table. It dries and is cut into shapes, and collaged to create the forms and structures in his work. He is interested in the mimetic relationship between the architectural subjects in the paintings and the process in which they are produced. He is interested in how this construction process allows, in a painting vocabulary, an exploration of unexamined things.





## ANDREA BIANCONI

b. 1974, Arzignano, Vicenza  
lives and works in Brooklyn and Vicenza  
[andreabianconi.com](http://andreabianconi.com)

Artwork: "Postcard People," 2012. Performance

Project Exhibition/Venue: Various locations throughout Peekskill, Opening Weekend: 9/29/12 – 9/30/12

Andrea Bianconi reconstructs the world by means of its very own ruins. His oeuvre is an incessant wandering amidst dreams, obsessions, risks, surprises, and an endless roaming among the fragments of words and things; a spectacle that is both delirium and destruction, assemblage and disassemblage; all this in order to reach an apparent reality: the "Fantasy Ridge dell'Everest" (as the artist himself calls it).

More than a method, it's an idea, the pathway of the imagination. In the piles of books, in the remains of living experience, in the cages—at once prisons and shelters—in the cascades of poor commemorative objects, the artist establishes temporary contiguity and unlikely proximity, reawakening the "demon of analogy," pushing beyond the confines of reality.

A fundamental aspect in Bianconi's work is space, both physical and cultural, which explains why he uses different kinds of media, from the public art performance in Shanghai (China) where 88 Chinese people wearing hats and carrying umbrellas walk in a cloud shape along the city streets, to installations and sculptures in which the relationship between the artist and his wife, between the object and other objects, between man and other men is stripped bare, to videos and photos, ink drawings that analyze the artist's relationship with himself, to collages made out of constant overlaps when the topic is the relationship between human beings.



## MAIDER BILBAO

Artwork: image stills from "Animal Spirit," 2007. Digital video

Project Exhibition/Venue: "Sneak Peak," Paramount Center for the Arts, 8/10/12 – 10/6/12

Bilbao is an interdisciplinary artist who combines sculpture, photography, performance, video, and sound in site-specific installations. Often working outside in natural environments, she documents experimental performative actions using video and photography. She then reinterprets these actions in the gallery context using biomorphic constructions made of elastic textiles onto which images are projected.

Bilbao received a Fine Arts degree from the University of the Basque Country in 2001. Her coursework was reinforced by a doctoral course and several artistic workshops. In 2001, she received the Erasmus Grant from the Faculty of Art, Media and Design at the University of Bristol in West England. She also received a New Technologies Grant in 2004 from the Bilbao Art Foundation, which funds new artistic production by emerging talents. Bilbao has been exhibiting her work in various exhibitions since 2000. She has been a finalist in several art contests, including Ertibil 05 with the Diputacion Foral de Bizkaia (the local Basque Council). Her work has been published in several magazines such as Diseno Interior, an international magazine of architecture and interior design.



## HU BING

b. Shanghai, China  
lives and works in New Jersey

Artwork: "*Shattered Debris*," 2012. Iron, stockings, saki bottles, dimensions variable

Project Venue: F Sharp Building, 25 South Division Street, 9/29/12 – 12/9/12

Constructing precarious domestic environments from found objects, resin, latex, lights, and her unique expressionistic process of shattering and re-forming glass, Hu Bing literally breaks the medium as a metaphor for breaking with the violence and constraints she experienced under Mao's Cultural Revolution, and subsequently her shock at the smashing of cars seen from her Brooklyn window when she first moved to Williamsburg in 1989. At that moment, instead of judging the destruction, she found her own voice, strength and power from the beauty and "drawing" she saw in the fragile fragmented lines of the windshield debris, which also freed her from art forms of Eastern traditions. Intoxicated with the physicality, danger, fear, brute force and adrenaline of the process itself, Hu Bing uses a hammer to reshape chaos into a language of empowerment.



Hu Bing received her BFA with honors in Fine Art at the Shanghai Teachers' University in China. Her quest to escape the political oppression in China led her to New York when she received a scholarship to the Art Students League and she was awarded an MFA in 1995 from the State University of New York at Purchase. A professor at the Fashion Institute of Technology, she currently lives and works in New Jersey. Notable exhibitions include MoMA PS 1, Long Island City; Bronx Museum of Art, Bronx, NY; Brooklyn Museum, Brooklyn, NY; American Museum of Natural History, NYC; Master Gallery, Fudan University, Shanghai, China; The Carriage House, Islip Art Museum, East Islip, NY; Frauen Museum, Bonn, Germany; Neuberger Museum, Sarnoff Museum, NJ; and World Bank, Washington, DC. Hu Bing's work has been reviewed by numerous publications including The New York Times; The New York Observer; Glass; World Journal; MS Magazine; Art of the Times; The Village Voice; Chelsea Clinton News; and Sing Tao Daily, NY.

## MIA BROWNELL

b. 1971, Chicago, IL  
lives and works in New Rochelle, NY  
[miabrownell.com](http://miabrownell.com)

Artwork: "Still Life with Passing Fruit," 2008. Oil on canvas

Project Exhibition/Venue: "The Virtual Valley", HVCCA Mezzanine Gallery, 9/29/12 – 12/16/12

Born to a sculptor and a biophysicist, Mia Brownell now teaches studio art at Southern Connecticut State University.

Brownell paints intertwined clusters of ripe fruit spiraling in meandering structures suspended in space. Employing dramatic chiaroscuro, her still-life fantasies simultaneously reference Dutch Old Master paintings and the coiling structures of DNA, amino acids, and protein chains.



Her work in a series is named *Proteomics*, a word that refers to the study of proteins expressed by genes within an organism, with applications in the understanding of disease and in drug development.

Art historian Donald Kuspit describes this series as "standing between the supermarket and the museum in the commercial cornucopia of modern America and in the grand tradition of Old Master still life." Brownell takes a long-established genre, considered minor in the modernist canon, and serves up a meditation on the genetic modification of food, inviting us to celebrate and wonder at the rapturous beauty and poignant fragility of nature.

She has had solo exhibitions in major American cities including New York, Boston and Washington, DC. Brownell's paintings are in several private, corporate, and public art collections including Wellington Management, Fidelity Investments and the National Academy of Sciences. Her work has been reviewed and published in numerous publications including *The Boston Globe*, *The Village Voice*, *New York Times*, *HiFructose* and *Artnet Magazine*. She was recently selected to participate in the Aldrich Museum's Radius program for emerging artists and a Visiting Artist residency at The American Academy in Rome. Brownell's paintings have been included in group exhibitions worldwide.

## SEAN CARROLL

lives and works in Brooklyn, NY  
seancarrollphotographs.com

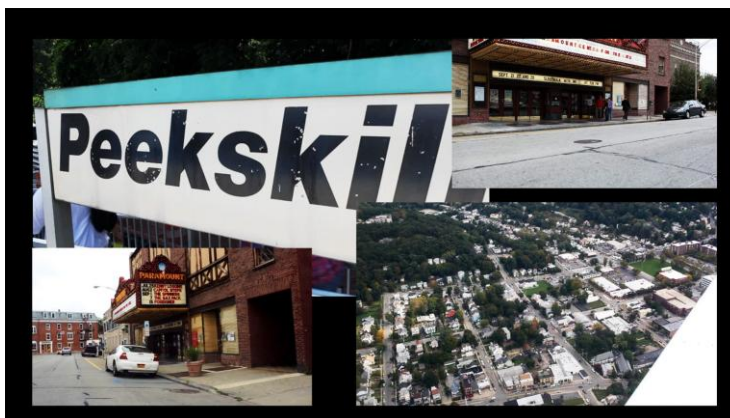
Artwork: "How To Get To: Peekskill" (part of the series, "How To Get There"), 2013. Single channel HD video with audio, RT: 9:33 minutes

Project Exhibition/Venue: HVCCA Video Room, 4/12/13 – 5/5/13

*How To Get To: Peekskill* is the latest installment in *How To Get There*, a series of videos that document the routine (and not-so-routine) travels of Carroll's daily life. A collection of video footage from moving trains, cars, bicycles, planes, and boats, *How To Get There* highlights the artist's never-ending movements and the constantly changing landscape that passes by on his journeys from one place to another. *How To Get To: Peekskill* in particular reports on the journeys one might choose to make when traveling from Bushwick, Brooklyn (the neighborhood where Carroll lives in New York City) to the city of Peekskill, New York in the lower Hudson Valley, some 60 miles north. Travelling alternatively by automobile, bicycle, airplane, and train the video aims to show just a few of the many routes from New York City to Peekskill.

*How To Get To: Peekskill* takes the physical link between New York City and Peekskill as a point of inspiration. In a general sense, it calls our attention to how we get to places and also, what we see on the way. Posited as a visual instruction manual for a journey between the two cities, it's part candid camera, part performance, and vaguely scientific. Visually, it focuses on specific features in the landscape—streets, bridges, rivers, trees, buildings, people, cars, etc.—that a traveler may interact with over the course of the trip to Peekskill. The footage literally shows what it looks like, for example, to ride a bicycle through Central Park, take the train as Hudson River marinas whizz by, fly in an airplane over points of interest, and drive on the New York State Thruway through Westchester County.

Over the course of its short history, America has fed that desire to move by investing in and building the means to make that movement more and more feasible, efficient, and, dare I say, comfortable. We increasingly take for granted the relative ease with which we get to places. *How To Get To: Peekskill* is based on an appreciation of the vast and complex transportation network that is so ingrained into modern American life, connecting each individual and the places they inhabit into a larger whole. This video manifests an example of the everyday triumph of getting where you need to go.



## MARCY CHEVALI

marcychevali.com

Artwork: "Without a Safety Net," 2007/2010. Mohair yarn

Project Exhibition/Venue: "Mystic Pilgrims," 190 N. Water Street, 9/29/12 – 12/9/12

Chevali's work is wrapped, covered, bound, enclosed, knotted, hidden, surrounded. Paradoxically, it is often transparent, translucent or with gaping holes, revealing the walls of an empty room. When looked through, her pieces alter perspective, cause things to appear distorted, cloudy, tinged, or steeped.

Chevali builds her work as re-presentations of emotional situations in her life. The materials she uses and the way they interact become metaphors and diagrams, which can both obscure and reveal. She chooses ordinary materials for certain qualities that accurately portray the situations with which she is concerned. Often, additional attributes of the materials become unexpectedly significant.

The nets that Chevali makes are ambiguous. They are both comforting and threatening, empty and full. It is unclear if the net is meant to be catching something, or if it is the net itself which needs to be contained.



In building and transforming these autobiographical narratives, Chevali hopes that she can understand and rework the situations. She considers the results obsessive gestures of hope.



## RYAN JENNINGS CLARK

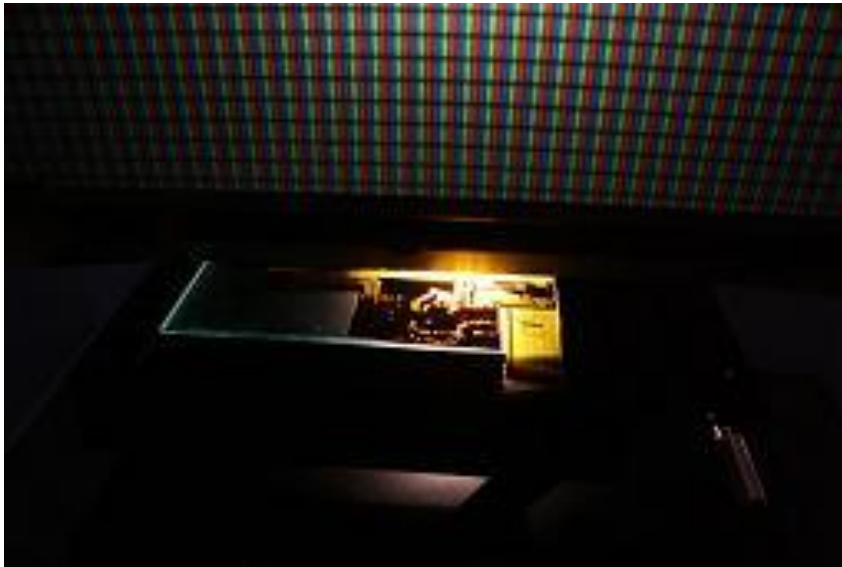
lives and works in New York, NY  
ryanjenningsclark.com

Artwork: "*Informational Prospects*," 2013. Installation, photography, performance

Project Exhibition/Venue: "*Informational Prospects*," Field Library, 4 Nelson Avenue, 9/29/12 – 12/16/12

Ryan Jennings Clark is a visual artist working in New York City. Conceptual influences for his studio practice originate from an interest in the philosophy of time, which is explored through visual metaphor and atmosphere utilizing video, photography, electronics, and installation. His recent work focuses on the exponential rate of change in technologies, and the way this affects our traditional cultural conceptions of individuality and progress.

He earned an MFA from Cranbrook Academy of Art where he received the Toby Devan Lewis Fellowship Award in 2011.



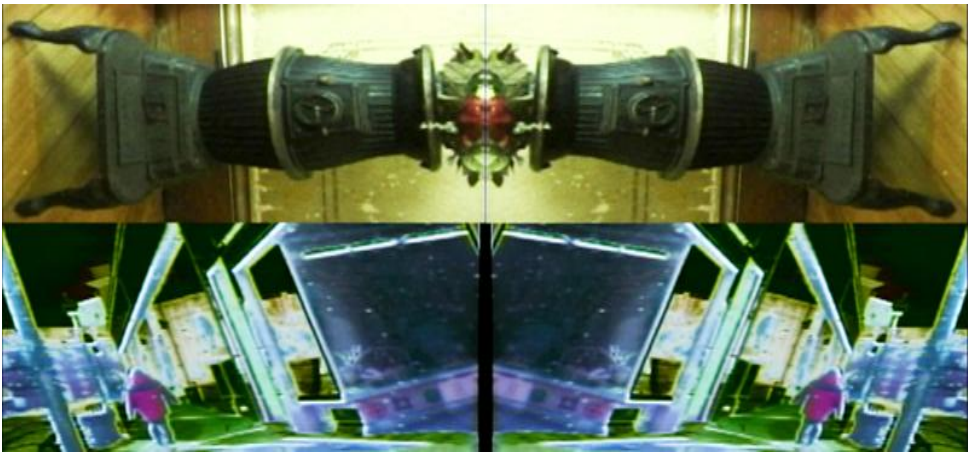
PAUL CLAY

lives and works in New York, NY  
paul-clay.com

Artwork: "Sketches and Memories" (synthesized compositions rendered later, upon the artists' safe return home-) -2004-2013. Video and multi-media installation

Project Exhibition/Venue: "Peekskill Project V @ The Arts Exchange," The Arts Exchange, ArtsWestchester's gallery space, 1/18/13 - 2/16/13

Clay is a visual artist whose work spans multiple media disciplines that reference his interest in anthropology, contemporary media, and social change. Internationally acclaimed, Clay has exhibited in Galleria Arte de Mexico, Kunsthalle Wien, Cairo Opera House Art Gallery, Bo-Pi-Liao Center, Taipei, and the inaugural show at Hudson Valley Center for Contemporary Art in Peekskill. His works have been reviewed in such publications as ARTnews, The New York Times, The London Times, Time Out (New York and London), Zingmagazine, and NY ARTS magazine. He is the recipient of numerous awards including the Municipal Arts Society Times Square Spectacular, National Endowment for the Arts/ TCG Fellow, and Bessie Award. Paul designed the set for the Broadway Musical RENT and founded Cuchifritos art gallery in New York's Lower East Side.



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## IAN DAVIS

b. Indiana

lives Saugerties, NY and works in Kingston, NY  
tonkonow.com/davis

Artwork: "Monument," 2009. Acrylic on linen

Project Exhibition/Venue: "The Virtual Valley," HVCCA Mezzanine Gallery, 9/29/12 – 12/16/12

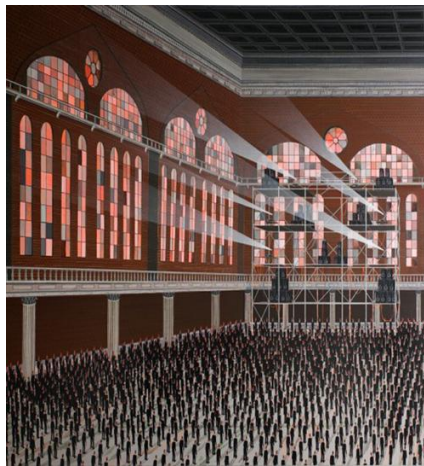
Davis was born in Indiana and attended school in Arizona. After graduation, he started selling his work in a Scottsdale gallery. Since that time, he has moved through the Chicago and San Francisco art scenes and landed in Jersey City for a few years, from whence he has exhibited works in New York and London.

Davis cites 16th-century Flemish painter Pieter Bruegel the Elder, Hieronymus Bosch, and more contemporarily, the abstract expressionist Philip Guston as influences on his large-scale industrial works.

Davis fills his canvases with futuristic imagery, described as "strong graphically, and narrative" and might portray "the hollowness of progress." He's unwilling to define his work in any terms, but he points to the commonality of context with Bruegel

and Bosch: the underlying issues of morality that the European masters depicted by painting raucous scenes of plagues and sin and other symptoms of extreme human frailty. Davis paints more orderly scenes of confusion, reflecting what is disturbing to him about our era.

Starting with a photograph or image scraps from old reference books strewn on a table in the middle of his studio, Davis will cut off any caption "because I don't really want it to be about what the picture is about. This is not a specific dam for example. I don't know what it's about, what it'll become, or what I'll add." He talks about his process of gathering intricate bits of information and translating them in a rather vague way. "My attitude is: I'm taking pains to clearly describe, to paint in a descriptive way, but why? It's not meant to be clear at all." The resulting disconnect is up to the viewer to unravel. Davis provides all the ingredients without telling you exactly what's going on.



## BRIAN DOYLE

b. 1973, Lakeland, FL  
lives and works in Beacon, NY  
doylestudio.com

Artwork: "*Between the Currents*," 2012. Digital video installation, 13 min. loop, dimensions variable

Project Exhibition/Venue: "*Strange Imposters*," 417 Main Street, 9/29/12 – 12/9/12

Doyle's work explores the ephemera found in the collision of the natural and cultural worlds, uncovering realities just beneath the surface of recognition. Typically his work focuses around a place or event, questioning the idea of a common experience by digging into the phenomena that underpin our notions of reality. Careful observation reveals new readings of the world. He amplifies these latent ideas into new quasi-fictional experiences - documents



of alternate possibilities that re-tune our perceptions to the full spectrum of possibility. Doyle's work encompasses film, installation, sculpture and photography.

The artwork in the Peekskill Project, *Between the Currents*, is a film installation comprised of two large projections on opposite sides of a rectangular room. The viewer is caught in an echo between two films, *Current* and *Current (Reprise)*, each around 6 minutes, which alternately illuminate either side of the room. The films document two ticker-tape parades in New York City, the last before 9-11 in 2000 and the first after in 2008. In each film, a desolate city is consumed, erased by a blanket of information.

Generous support provided by 303 Gallery, New York; Worldstage, Scharff Weisberg; and Westchester Community College Center for the Digital Arts, Peekskill Extension.

*This work is dedicated to the artist's father, Dennis Doyle, 1939-2012.*

## PURDY EATON

b. Lafayette, Indiana  
lives and works in New York, NY  
purdyeaton.com

Artwork: "Twilight in the Wilderness," 2009. Oil and collage on canvas/panel

Project Exhibition/Venue: "The Virtual Valley", HVCCA Mezzanine Gallery, 9/29/12 – 12/16/12

Eaton received a MFA from Hunter College, City University of New York; a MPH from Yale University, New Haven; and a BS from Indiana University, Bloomington.

With American painting as her starting point, the Hudson River School artists in particular, Eaton looks at the land these artists celebrated and idealized and sees a different environment, our contemporary world. Her works parallel the idyllic landscapes of a bygone era, while it refers to both the first and last hour of sunlight in the day. The title is also infused with the artist's ironic sense of humor, having grown up on a farm in the Midwest. Light was always important to her, to the family, and to life on the farm.



Each canvas begins with the work of an American master as a reference point: for example, Eaton's *Twilight in the Wilderness* is based on Frederic Edwin Church's painting of the same name, which conveys a sense of glory and idealism as well as a mood of solitude. The mood of loneliness and beauty preside in the charged sunlit sky in the artist's painting. Along the shoreline the artist has painted tiny—almost playful looking—colorful words from Bruce Nauman's 1984 neon work, *One Hundred Live and Die*, a signifier of development for Eaton. The old-fashioned showboat-like cruiser is brimful of bleary-eyed revelers floating down the river, oblivious to the majestic world that surrounds them, yet another comment on contemporary culture and how the party mood can preside and obfuscate issues of concern.



Frederic Edwin Church  
*Twilight in the Wilderness*, 1860,  
painting

## CARA ENTELES

lives and works in New York, NY & Abramsville, PA  
caraenteles.com

Artwork: "Looking North from Peekskill," 2012. Oil on acrylic sheet

Project Exhibition/Venue: "The Virtual Valley," HVCCA Mezzanine Gallery, 9/29/12 – 12/16/12

Enteles has a BFA from Parsons School of Design and has also studied at the Ecole des Beaux-Arts. She is inspired by environmental issues and attempts to raise awareness of the harmful impact humans can have on nature and wildlife. Her work is an exploration of nature, conflicts within and with man, as she aims to explore man's need to conquer and control nature and man's adverse affect on nature.



Her work is featured in the 2006 Mid-Atlantic edition of New American Paintings and is in the Public Collections of PricewaterhouseCoopers and Hewitt as well as numerous private collections and commissioned pieces. Awards include inclusion in the Art in Embassies program at the American Embassy in the Mauritius (2007-2009), a Fellowship to the Julia & David White Artist's Colony (2005), a studio at the Elizabeth Foundation for the Arts (2004), and a grant from the Delaware Valley Arts Alliance Fellowship for the Visual Arts (2002).

## GEOFF FEDER

b. New York, NY  
lives and works in Peekskill, NY

Artwork: "Off-Ramp Migration," 2012. Painted steel, wood

Location: Peekskill Riverfront, 9/29/12 – 7/28/13

Contrast is a dominant theme in my work; the juxtaposition of color, shape and materials create a sense of tension. *Off-Ramp Migration* exemplifies this contrast as "safety" orange birds fly through black and white cattails growing out of a shanty-like structure. The purpose is to show the contrast of nature interacting with progress and the ever-developing industrial world. How does nature evolve to survive the congestion of humanity's insatiable appetite?

Geoff Feder is a Peekskill artist who was born and raised in New York City. He graduated from Kenyon College in 1996 with a BA in Studio Arts. He worked as an apprentice to sculptors J.J. Veronis, Petah Coyne, Mary Ann Unger, and Lee Tribe. He recently created and co-curated a show featuring 20 New York area artists called MEGADECK at the Paramount Center for the Arts in Peekskill, New York. Feder has shown throughout the United States.



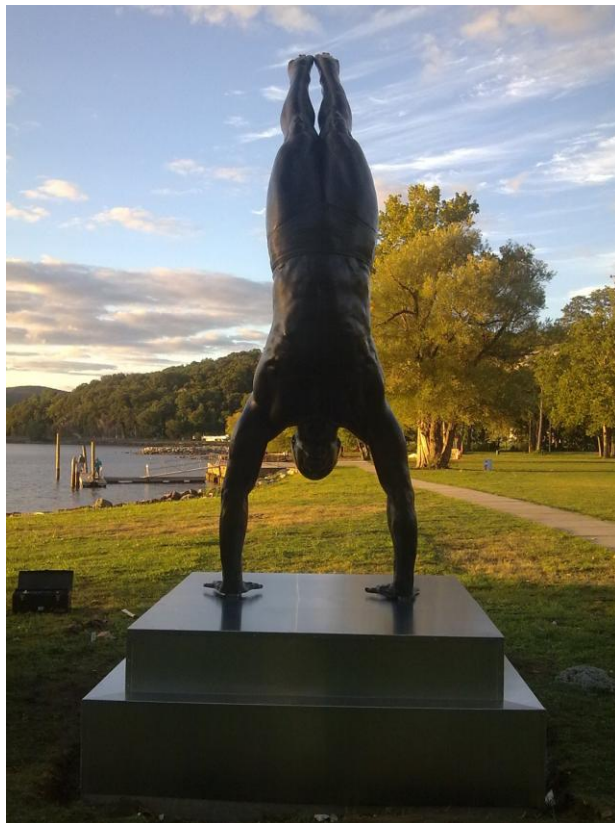
## CAROLE FEUERMAN

lives and works in New York and New Jersey  
carolefeuerman.com

Artwork: "*The Golden Mean*," 2012. Bronze with patina and gold leaf

Project Exhibition/Venue: Peekskill Riverfront, 9/29/12 – 7/28/13

Using the riverfront's edge as its diving board, Feuerman's monumental sculpture activates the urban environment and its inhabitants through a site-specific installation. Two years in the making, and more than 8,000 hours of labor, *The Golden Mean* is part of a series of swimmers and bathers Feuerman began working on in the late seventies. It is an icon for the strength and resilience of the human spirit, for achieving the impossible and for the struggle of survival.





## CHANTEL FORETICH

b. 1969, Biloxi, MS  
lives and works in New York, NY  
chantelforetich.com

Artwork: "A Stroll through Peekskill" (detail), 2012. Mixed media installation, dimensions variable

Project Exhibition/Venue: "Mystic Pilgrims," 190 N. Water Street, 9/29/12 – 12/9/12

Foretich makes small-scale constructions referencing real, imagined, historical and literary places. The works often include simple electric or solar motors, as well as music-box mechanisms, if animation or music adds to the story of the place, or exchange. These shrunken swimming pools, parking lots, hotel rooms, temporary walkways, bedrooms, doctor's offices, retirement homes, and other structures have appeared in numerous traditional exhibition spaces such as galleries and museums, as well as in phone booths, storefronts, and windows.



## MARCY B. FREEDMAN

b. 1950, Chicago, IL

lives and works in the New York metropolitan area

[marcybfreedman.com](http://marcybfreedman.com)

Artwork: "Free Not Free," 2012. Performance

Project Exhibition/Venue: HVCCA Video Room, 12/2/12

Freedman was born in Chicago, IL and today lives and works in the New York metropolitan area. She is an artist, as well as an art historian and curator. She received her bachelor's degree from the University of California at Berkeley, and holds two master's degrees in art history from the University of Michigan (Renaissance Art) and Princeton University (Modern Art). Freedman utilizes her background in art history in her public lectures and curatorial projects. Recently, her focus as a curator has been video and performance art.

As a visual artist, Freedman has explored a variety of mediums—from painting and sculpture to photography, video, and performance art. Her works have been shown in more than 300 exhibitions around the country, and she has presented solo performances in a wide range of public and private venues.

Collaborating with other artists is an important part of Freedman's artistic practice. Since 2001, she has worked on dozens of video projects with Gene Panczenko, many of which have been presented as free, public screening events. In 2002, Freedman became a founding member of the live painting performance group EYE. In 2006, Freedman formed The Cathouse Associates, which consists of three women artists who create drawings, collages, and small sculptures together. In 2012, Freedman began to work with modern dancer Marci Burns to present duets of words and movement.

Freedman's Peekskill Project V work includes a series of interactive performances that have been central to her art practice for the last few years. Her goal is to provide members of the public with an antidote to the many forms of "virtual" communication that have come to dominate our interpersonal relations. She wishes to demonstrate that face-to-face encounters of real people in real time and real space can be more powerful than email, texting, blogging, and social networking.





## MATT FRIEBURGH AUS

[mattfriedburghaus.com](http://mattfriedburghaus.com)

Artwork: "*Potential*," 2012. Single Channel Video, duration: 4:04.

Project Exhibition/Venue: HVCCA Video Room, 3/8/13 – 4/7/13

Frieburghaus' digital and printed work maps aural and visual moments. He acts as an alert witness to the events around him and collects sound, video, and data and then transform these elements digitally. His work is an artifact of this investigative procedure. Sound is a foundation that unites the range within his work and it emerges as either a component in the final artistic expression or as inspiration at the inception. The visual aspect of his work reveals his life-long passion for maps. Frieburghaus wants to chart a change of his perception by translating his sensory experiences.



## CHARLES HARLAN

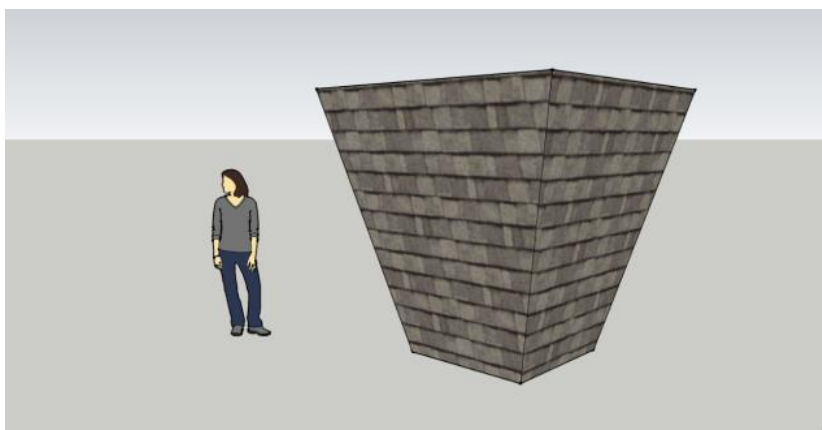
charlesharlan.com

Artwork: "*Shingles*," 2012. Asphalt shingles and wood, 96 x 96 x 96 inches

Location: Green City Lot on Main St. (between Spring & Haddan), 9/29/12 – 7/28/13

*Shingles* is a site-specific installation created for the Peekskill Project V. Domestic materials are used to create an abstract form, situating the sculpture somewhere between the home and the unknown.

Special thanks: Dan Herschlein, Stefan Hilts, and Blevin Shelnutt



## TOMMY HARTUNG

b. 1979 Akron, OH  
lives and works in Queens, NY

Artwork: "Doxy," 2006. Video installation

Project Exhibition/Venue: "Sneak Peak," Paramount Center for the Arts, 8/10/12 – 10/6/12

Tommy Hartung earned a BFA from Purchase College, State University of New York (2004) and an MFA from Columbia University (2006). His work has been screened at and included in the exhibitions *The Pipe and the Flow*, Espacio Minimo, Madrid (2010); *Darkling, I Look*, Murray Street, London (2010); *Lush Life*, Lehman Maupin Gallery, New York (2010); *Greater New York*, MoMA PS1, Long Island City (2010); *The Ascent of Man, On Stellar Rays*, New York (2009); *SCREEN*, 8 Seymour Place, London (2009); *Spacial Propositions*, Fundacion Patiño, Santa Cruz, Bolivia (2008); *Queens International 4*, Queens Museum (2008); *Other Certainties*, New York Center for Art and Media Studies, New York (2008); *Nobody's Girl*, Anthology Film Archives, New York (2008); *Tommy Hartung*, Moti Hasson Gallery, New York (2008); *War, Peace, and Ecstasy*, Artissima 14, Turin, Italy (2007); *Arrivals and Departures*, White Box Gallery, New York (2007); *Carte Blanche*, Elizabeth Dee Gallery, New York (2007); *Beyond the Pale*, Moti Hasson Gallery, New York (2007); and *Six Laws of Motion*, Max Protetch Gallery, New York (2005).

"I don't think of my work as surrealist. Surrealism presupposes an ordered, sensible world where something foreign or fantastic has intruded. The reality created in my video is so far removed from the reliability of a real world concept like gravity or time that it is hard for me to think about it relating to surrealism. There is definitely a relationship between early cinema and my current work, but I would not characterize it as nostalgic exactly. I am interested in the methods, pace, and intensity of early cinema. I'm not trying to use these archaeologically. Films like Dreyer's *Passion of Joan of Arc*, or Eisenstein's *Ivan the Terrible* have a pulverizing intensity. Nikolay Cherkasov in *Ivan*, and Maria Falconetti in *Joan of Arc* are almost in trance states as the film unfolds around them. There is a tension in early cinema that I find hard to match, and try to build in my work."



## ASTRA HOWARD

Artwork: public performance

Project Exhibition/Venue: Various locations throughout Peekskill, Opening Weekend: 9/29/12 – 9/30/12

Howard is an action researcher and performer working predominantly within public city spaces. Over the past fifteen years, Howard has designed and produced over 160 site-specific experimental works in cities across Australia and in Beijing, Hanoi, Paris, New York, and Delhi. These projects use unconventional research methods to gather information about a location, visualize collected data, generate dialogue, and debate among members of the public and in effect, reinvigorate city spaces. Howard's evolving series of interactive booth constructions stimulate the senses of both the researcher and the public. The artist seeks to disable certain capacities in order to create genuine and intimate responses.

Howard holds a PhD in design and has worked as a graphic and print designer and coordinator and lecturer at the College of Fine Arts, University of New South Wales. She has worked for eleven years within the community services sector, predominantly in homeless services within inner city Sydney. Most recently, she designed and managed a suite of educational programs and professional services within a unique crisis accommodation center. She has been commissioned over the past fifteen years by city councils, state government departments, and community/arts organizations to design and direct projects in cities across Australia. Howard has also undertaken numerous international residencies, broadening the scope and depth of her city-specific research.



## KATRINA JERINIC

katarinajerinic.com

Artwork: "A sign marks a summit," 2012. Performance

Project Exhibition/Venue: Trail(head) from Peekskill Train Sta. to Summit Ave. to HVCCA, Opening Weekend, 9/29/12 – 9/30/12

*A sign marks a summit* is a self-guided trail which wanders the grid of Peekskill's sidewalks, streets, longitude and latitude up to a local summit. From trailheads at both the train station and HVCCA, markers attached to street signposts lead pedestrian hikers on a theoretical mountain climb, ending at Summit Avenue. Interpretive panels point out features along the way, including sidewalk geology, flora and fauna; mountains that share names with streets on the trail; and other digressions related the found and imagined landscape.

Katarina Jerinic makes maps, schematics, photographs, and invented navigational guides based on formal models of natural phenomena. She is interested in systems projected onto the landscape and other ideas of the unknown in order to make them explorable, understandable and meaningful. Visually, her work refers to the topography of both urban and natural places, while suggesting a way of wandering through them simultaneously. Rather than a dichotomy between built and un-built environments, she uses the structure of one to examine the other, as proposals for how to navigate space.





## OLIVER JONES

b. 1977, Fredericksburg, VA  
lives and works in Brooklyn, NY

Artwork: "The Cistercian Wilderness," 2010. Steel and plexiglass, dimensions variable, approx.  
15' x 2' x 4'

Project Venue: "Strange Imposters," 417 Main Street, outdoor lot, 9/29/12 – 12/9/12

*The Cistercians were medieval monks who left the city for uncultivated lands to more closely abide the Rule of St. Benedict. That rule, ORA ET LABORA, is an exhortation toward simple living. Nowadays, wilderness is more valuable than cultivated land, which is abundant. Perhaps we need to return to the Rule of St. Benedict but to enter this noble work in reverse: To return to our cities and begin the hard work of re-wilding.*



## CHRIS JORDAN

Artwork: "*Slanted Walk*," 2012. Projection and performance

Project Exhibition/Venue: HVCCA lot, Opening Weekend: 9/29/12 – 9/30/12

This interactive projection installation examines public space through the use of light and movement. The installation combines a live video feed of passerbys with the landscape. By focusing on the individual in the urban landscape, *Slanted Walk* presents mirror-like shadows, allowing visitors a unique view of themselves.

Chris Jordan explores the medium of light, movement, and time through the use of technology. His installations have appeared at the MoMA, The New Museum, The Whitney, The Museum of Natural History, The Chelsea Museum, in Times Square, numerous galleries and clubs, and the incidental spaces in between.

The common elements that define Chris' work include explorations into memory, photography, film, interactivity, and light. By examining the political and social implications technology has on us through a diversity of media, his work challenges the viewer to redefine perceptions of audience and performer.



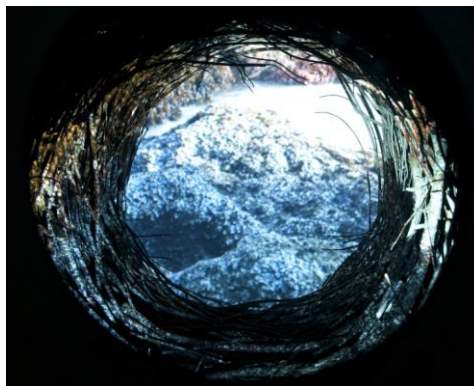
## MIKE KENNEY

b. Media, Pennsylvania  
lives and works in Brooklyn, NY

Artwork: "*Fluviarchy*," 2012. Mixed media installation, dimensions variable

Project Venue: 1698 Main Street: Pasta Factory (Ground Floor, Entrance on Hamilton Ave.),  
9/29/12 – 12/9/12

A fluviarchy is a network of waterfalls. The Old Croton Aqueduct, connecting the crystal origins of the Croton Reservoir south of Peekskill to a system of dispersal in Manhattan, was the first major source of water to the city. Before its construction, cisterns, wells, natural springs, and boats from Brooklyn provided Manhattan with water. The city was subsumed with fire and disease. The inside of the ouroboros is a waterfall that generates from the center and descends on all sides.





## THE LADIES' AUXILIARY

live and work in the Tri-State area

Artwork: "*Fair Trade Deli & Wellness Center*" Mixed Media Installation, dimensions variable

Project Venue: 1453 Main Street: Tessy's Deli, 9/29/12 – 12/9/12

The Ladies' Auxiliary is an artist collective dedicated to the promotion and preservation of the homely aesthetic. We are comprised of married peoples professionally trained in the functionless arts who have chosen to reside in peaceful, wholesome communities where we can nurture both our families and fixations. The non-political, self-serving organization selects projects based upon their potential futility.

For Peekskill Project V, our membership has taken up residence in a local storefront. The *Fair Trade Deli & Wellness Center* is a place where Peekskill citizens and visitors can become better informed about their lifestyle choices. Guest will admire objects and images that document the physical transformation the Ladies have undergone. A menu of goods is also available, along with information regarding caloric content and exercise equivalencies. Customers wishing to enjoy these items will be expected to participate in a select number of activities. In addition, we have developed an instructional video that provides methods for improving one's diet and exercise routines. Filmed at a local grocery store and fitness center, the Ladies demonstrate how to efficiently and effectively integrate aerobics into everyday errands and chores. As always, your perfection is our problem.



## VIRGINIA LAVADO

Artwork: "Trust Me," Pen & ink on paper, graphite, gesso, Crayola crayons, 96 x 48 inches

Project Exhibition/Venue: "Mystic Pilgrims," 190 N. Water Street, 9/29/12 – 12/9/12

Virginia's drawings are the voyaging throughout the vast task to define what role plays humor, reality, dreams, and mythology as an interior pulse to spice remembrances that inhabit on one's memories.

Camilo Rojas and Virginia Lavado's banners are an exploration on the relation of art with its viewer. Traditionally art is confined to the galleries and museum walls, restricted to interact with art practitioners and researchers excluding a large population alienated by popular culture disseminated throughout television and internet. Cats' videos are the center of entertainment for a generation of You-Tubers. A large minority community living in Peekskill, mostly blue-collar residents, is not the average visitor to the center; the large-scale photograph and drawing intend to provoke an interest in the examination of art and manual work.



## LISA LEBOFISKY

lives and works in Bronx, NY  
lisalebofsky.com

Artwork: "Outlook" Oil on aluminum, 40" x 25"

Project Exhibition/Venue: "The Virtual Valley," HVCCA Mezzanine Gallery, 9/29/12 – 12/16/12

Lisa Lebofsky has an MFA in painting from the New York Academy of Art and BFA in metals from SUNY New Paltz. Her work is in private collections, and has been exhibited in solo and group shows nationally and internationally. She teaches fine art classes at private and public institutions in the New York Metro area. Among several awards and residencies, she is a recent Platte Clove Artist in Residence in the Catskill Mountains of New York.

*My work explores the potency of the mind when it engages with nature. The natural world functions as a launch point for liberating the mind from restrictions imposed by everyday life. In addition to being of limitless visual inspiration, nature provides an essential and symbolic role throughout my work—the sublime landscapes embody the transcendent psyche.*

*I find inspiration and collect source material by traveling extensively to immerse myself in different environments. I paint on-site or take digital photos to cultivate a library of images. I seek out remote areas that are generally sparse and uninhabited, and therefore ideal for contemplative transcendence. —Lisa Lebofsky*



## RYAN LEMKE

b. 1976, California  
lives and works in NYC

Artwork: "O-Babble" Mixed media and electronics, 112" x 53" x 53"

Project Venue: "Strange Imposters," 417 Main Street, 9/29/12 – 12/9/12

*O-Babble* creates a sonic light marker in the form of a futuristic landscape. The landscape exists somewhere between an installation, painting and sculpture. It is inspired by the stage sets of Fritz Lang's *Metropolis* (1927), as a monumental architectural model that retrogrades towards the past in order to create a future. The marker is monochromatic constructions that give off different signals and signs of communication reflecting a metropolis and questioning whether technical development becomes a dystopia or utopia. The work consists of polarities; black contrasting with white, grouping of non-functional black lights and the functioning light, spoken words in relation to the unknown language in the flags, and medieval forms contrasting with futuristic forms.

The sculpture is marked with a coded language of embalmed flags that contain secret meanings. *O-Babble* physically activates the viewer by speaking fragments of a coded language through signals, light and sound. The object has a foreign presence to make the viewer a traveler in the piece. The text spoken is a list of materials Lemke would need to survive in an emergency situation. The functionality and structure of the work extends to the projects of Constructivist architecture. As functional autonomous objects, the work embraces technology and text, looking nostalgically back at our culture while moving ahead. The work actively embraces technology that contains remnants of our own culture.



## TALA MADANI

b.1981, Tehran, Iran  
lives and works in New York and Amsterdam

Artwork: "The Apple Tree," 2007. Digital video animation

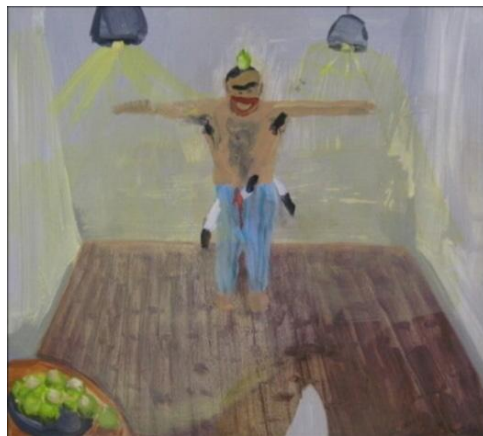
Project Exhibition/Venue: "Sneak Peek," Paramount Center for the Arts, 1008 Brown Street,  
8/10/12 – 10/6/12

Iranian-American artist Tala Madani paints a provocative and humorous discourse on cultural and sexual identity. Picturing the male domain in all its stereotypical glory, Madani's portraits of Middle Eastern men play out fictive rituals of a deviant, distinctly female imagination: prayer gatherings twisted into homosexual orgies, birthday parties targeted for terrorist attack, and tattoos and body hair plucking construed as the latest in ultra-macho beauty makeovers. In devising her scenes of aberrant ceremony, Madani pinpoints the very essence of frustration, fervor, and inadequacy.

"I always like to be quite vague when I talk about my work because I think the more you talk about something the less you see it. We're so comfortable with language and words, and visual language has its own rules — to decode it, people always gravitate to a text, or an interview, or whatever is on record that can be used to quickly understand the work, instead of spending time with it themselves."

*The Apple Tree* (2007), a short video animation created by painting and repainting a single canvas, exemplifies the distinctive force of her bold, subversive imagery and loose gestural brushstrokes. The animation depicts an uncomfortable vignette in which a balding Middle Eastern man engages in a masochistic knife throwing game. Pain, inflicted by others or sometimes self-inflicted, religion, extremism and "the unbearable lightness of sacrifice" are the driving forces of Madani's powerful inventory of images.

Madani received her MFA from Yale University in 2006.



## MARYKATE MAHER

b. 1979, Philadelphia, PA  
lives and works in Brooklyn, NY  
marykatemaher.com

Artwork: "Mapping for Landscape," 2012. Concrete, wood, foam, resin, dirt, aluminum

Project Exhibition/Venue: Pugsley Park, 9/30/12 – 7/28/13

Maher's work as an artist addresses nature, not as a harmonious self-regulating state, but as a series of tenuous negotiations and truces liable to fall apart at any second. At times terrifying, at times humorous, these fragile states of balance straddle the line between ecstasy and panic and form the basis of her sculptural practice. Maher's work has been featured in national venues including Hinge Gallery (Chicago), BRIC Rotunda Gallery (New York), Like the Spice Gallery (New York) and Franconia Sculpture Park (Minnesota). Her work has also been presented internationally at Kunstwerk Carlshütte (Büdelshof, Germany) and Das Gift Gallery (Berlin). Maher has received fellowships from the New York Foundation for the Arts (Sculpture), the MacDowell Colony, Yaddo, and Socrates Sculpture Park. Maher received her BFA from Arcadia University in 2001 and her MFA from the Pennsylvania Academy of the Fine Arts in 2004. She also studied at the Glasgow School of Art and attended the Skowhegan School of Painting and Sculpture.

Mapping for Landscape addresses our traditional concepts of landscape. Born of her interest in "cairns"—piles of rocks used as simple markers to map terrain, the work comments on our at times, quixotic attempt to domesticate and manipulate nature. The sculpture speaks to a natural order that is more precarious negotiation than harmonious coexistence.



## JULIE ANNE MANN

b. Washington  
julieannemann.com

Artwork: "The Woods of Suicides," 2009. Water chestnuts

Project Venue: "The Virtual Valley," HVCCA Mezzanine Gallery, 9/29/12 – 12/9/12

Born and raised on the Olympic Peninsula of Washington State, Julie Anne Mann grew up in a secluded, heavily forested region where nature was a focal point in education and recreation. This early immersion in a natural landscape has remained a primary influence in her work. A first hand observation of Darwinism, both social and scientific, brought to focus the harsh reality of survival and the overwhelming beauty of life. Working to develop and refine a perception that explores the link between man and nature, she left Washington in 1990 and has lived in various rural and urban areas throughout the west until moving to New York in 1997. Mann has now settled and lived in Brooklyn until 2011, recently relocating an hour north up the Hudson.



Works in the series *Botanicals*, are created from large accumulations of seeds and pods. Some are threatening, as with *The Wood of Suicides*, a giant sphere of countless thorny water chestnut pods, an invasive aquatic plant, or *The Devil's Sun*, which is constructed from hundreds of the barbed seed of the southwestern plant known as "devil's claw" or "wood spider". A less ominous piece titled *A Thousand Wishes* contains thousands of fluffy dandelion seed heads.

Mann received her BFA from the School of Visual Arts in NYC. Her work was recently exhibited at the Hoyt Street Community Garden, Brooklyn, NY; the Hewitt Gallery of Art at Marymount Manhattan College, NY; the Limner Gallery in Hudson, NY; Go North Gallery in Beacon, NY, and Shadow's Space Gallery, Philadelphia, PA. Her awards include a Fellowship Residency through the Arts Alliance LES Rotating Studio Program, as well as grants from the New York City Department of Cultural Affairs and the Brooklyn Arts Council.



## ARMANDO MARINO

b. Cuba  
lives and works in New York City  
armandomarinio.com

Artwork: "Run, protestor, run," 2012. Oil on paper

Project Venue: "Body as Landscape," HVCCA Mezzanine Gallery, 5/12/13 – 7/28/13

Appropriating images whose authorship and authority become less important (ordinary, everyday) and to which ordinary mortals have instant access via the web or print media, Mariño launches a new kind of neo-historicism. He atomizes the citation (which is no longer sacred), a process made evident through a procedure of pictorial distancing—a distortion of a distortion, we might say—in which the original reference is totally lost. In this sense we can say that his images blur their origins. And yet, the works continue to carry a certain mysterious aura since they have been converted; extracted from their origins and sublimated into art works.



In a kind of covert operation, Mariño manipulates his "found material," creating images that verge on abstraction. He alters the initial, literal sense of the image and confuses the spectator with a beautiful image where the essential element is very often exactly what we cannot see. We are forced to rely on our other senses to fill in where they can. Thanks to this pictorial treatment, the "epicness" of the image overtakes us, but as an evocation not evidence. Thus, in our perception of the image there is something missing whose very absence hints at the fact that we are viewing an alteration. Moreover, Mariño's chromatic treatment—bright pigments and fluorescent colors in tune with these times—leaves us with a visual residue that is hedonistic, even perverse. In short, these paintings should not only be seen, but felt in all their fragmentation.

This conscious exile of the evidence (or dissolution of the referent) becomes, by extension, a critique of our political apathy and indifference by dint of living passively with a sublimated or naturalized violence. Its very everydayness makes it invisible. However, Armando Mariño's entire artistic modus operandi is also a commentary on painting itself. As the artist himself has said: "Once again, I am playing with the symbolic status of painting and its capacity to, at once, monumentalize and trivialize human drama."



## ROBIN MICHALS

lives and works in New York City

Artwork: "Abused and Reused: The Brooklyn Waterfront," Coney Island near w 37<sup>th</sup> St., 2012.  
Archival pigment inkjet print

Project Venue: "The Virtual Valley," HVCCA Mezzanine Gallery, 9/29/12 – 12/16/12

Michals holds a BA from Barnard College and a MFA from Columbia University.

Robin Michals is a photographer and digital media artist whose work focuses on the interrelationships between advanced technology and domestic, everyday life. She has had recent solo exhibits at RomeArts in Williamsburg, Brooklyn, the Buffalo Arts Studio, and at the University of Vermont. Her work has also been shown at Gigantic Artspace, Eyewash, Venetia Kapernekas Fine Arts, and the Ninth New York Digital Salon among other venues. She has given presentations about her work at the northeast regional SPE conference at the New School, as well as at NYU, The University of Vermont, and Temple University. In addition to teaching at City Tech, she has taught in MFA and BFA programs at the Parsons School of Design Photography department.



Before joining the Advertising Design and Graphic Arts Department at New York City

College of Technology, she worked as an art director and designer for numerous print and online communications for 14 years. She has designed new and special interest publications for TV Guide, Ladies Home Journal, Weight Watchers, and American Lawyer media. She designed her first web site in 1995 and went on to be the art director of FOX Sports Online from 1996-1998. She designed the first online presence for The New Yorker magazine as well as CondeNast's Lucky Magazine. Other major projects have included work for Priceline.com, Bottlerocket, NHL.com, Chase.com, QPB bookclub, and the TeenPeople Bookclub.

## MARTHA MYSKO

b. 1982, Baltimore, MD  
lives and works in Brooklyn, NY

Artwork: "Weekend Getaway", 2012. Mixed media installation

Project Exhibition/Venue: 189 N. Water Street, 9/29/12 – 12/9/12

*"There are standardized materials that qualify comfort within a dwelling space. While vacationing or traveling, some require a home away from home. Escaping to Peekskill each weekend for the past two months, I have pictured myself in several roles under this roof--from trespasser, to overnight guest, now renting to own...Welcome!*

*My work flickers between fantasy and reality. I build fractured narratives in a space between abstraction and representation. There is a look backward to recent pasts, but it is not necessarily nostalgic. Re-utilizing materials, I construct, deconstruct, and then reconstruct. I find potential in the everyday and question conceptions of taste and value. Cultural and personal associations tied to objects and materials are disrupted through formal play, and explorations of perception and a painting space. There is a tug-of-war between impulsive action and careful decision making. I acknowledge, yet simultaneously resist a reliance on frames, and architectural sites. Gesture becomes structure. Surface feels impenetrable. Flat may become three-dimensional and three-dimensions may be presented as flat. Through hand painted surface and physical construction I define and negate--blurring edges and boundaries. You may find yourself at once inside and outside. Physicality bears weight on illusion."*



## BASHA RUTH NELSON

lives and works in Woodstock, NY  
basharuthnelson.com

Artwork: "Beyond" Stainless steel, 10 x 6 x 3 feet

Project Venue: Peekskill Riverfront, 9/29/12 – 7/28/13

Nelson's work is highly intuitive, whether dealing with sculpture, construction, or installation her hallmark is the unity between form and volume. Her sculptures and constructions in stainless steel, aluminum, or copper engage the viewer through surface and scale. When working with aluminum and copper Nelson works directly with the material, cutting and forming it by hand. Her process contrasts the strength of metal and the softness of the human touch. Nelson seeks to express these dichotomies in her work: soft and hard, simple and complex, shadow and light, stillness and movement.

An inclination to the vertical can be seen in her work. The roots of this tendency lie in her everyday environment as a New Yorker, forever surrounded by the city's skyscrapers. She continues to explore this idea on another level. For her, the vertical transcends the material world and is one of the simplest, most elegant, and strongest forms in nature.

Nelson has exhibited widely in the United States and abroad. Most recently she was invited to give a lecture at The Museum of Contemporary Art in North Miami, Florida. Nelson received her graduate degree from New York University.



## BRUCE ODLAND

b. 1952, Milwaukee Wisconsin  
lives and works in Croton-on-Hudson, NY  
bruceodland.net

Artwork: "HEARING SPACE," 2013. Five channel audio installation with video and 50-foot scroll recording the year-long process

Project Exhibition/Venue: "Peekskill Project V @ the Arts Exchange," The Arts Exchange, ArtsWestcher, White Plains, 1/17/13 – 2/16/13

Odland is a sonic observer of our visual culture whose art invites us to think with our ears. He is known for his large scale public space sound installations which transform city noise into harmony. Altering the sonic character of many public spaces around the world with partner Sam Auinger (O+A), their "Blue Moon" used the moon, harbor tides, harmonic tuning tubes, and cement loudspeakers to sonically remix the World Financial Center Plaza in New York City. Odland's passion for the psychoacoustics of space recently ventured indoors with O+A's acclaimed *Requiem for fossil fuels* (on YouTube), his *Sounds from the Vaults*, a playable orchestra of virtual instruments for the Field Museum in Chicago, was awarded the Gold Muse Award from the Association of American Museums. His collaborations include work with Laurie Anderson, Dan Graham, Andre Gregory, Wallace Shawn, Peter Sellars, Wooster Group, and many others.



## BRENT OWENS

brentowens.net

Artwork: "Jumbo Bearclaw," 2012. Wood, acrylic paint

Project Venue: Green City Lot on Main St. (between Spring & Haddan), 9/29/12 – 7/28/13

*Jumbo Bearclaw* playfully blends the vernacular forms of New York's rural and urban areas, borrows from the folk tradition of chainsaw bear carving, a strong presence in the folkcraft of New York's Catskill and Adirondack regions. The large hinged "arm" that comprises the main form of sculpture is chainsaw carved in a fashion that mimics the folk tradition of chainsaw bear carving, a strong presence in the Catskill and Adirondack regions. The bare "paw" that extends from the "arm" of the sculpture is adorned with carved and painted fingernails that recall fashions popular at urban nail salons.



Brent Owens' work is largely rendered in wood, makes a strong nod toward popular culture, and often references or assumes grotesque bodily form. Conceptually, the work is based in the amalgam of notions that follow the formal collision of materials and images that are ascribed with the values of "natural" and "artificial."

Through a series of woodworking techniques that recall an Appalachian sculptural dialect and the employ of surface treatment and assemblage that reference cultural development, both refined and quotidian, Owens' work develops based in an internal tension between what seem like disparate worlds. The perceived closeness to nature of folk production, and the perceived distance from nature that civilization is founded on, mingle formally and conceptually. Ultimately, the task of the work isn't to call either perception out for its inconsistencies, but rather to ride the line of their uneasy union, to invoke something of the magic created in their collision.

## CLAUDIA PASSERI

b. 1977, Luxembourg, Germany  
lives and works between Luxembourg and Perugia, Italy  
claudiapasseri.com

Artwork: "Red Sunset, Emerald Flash," 2012. Painted dock

Project Venue: Peekskill Riverfront, 9/29/12 – 7/28/13

*"With this installation, I try to fix the ephemeral impression of a given moment. The floating dock is like a reflection of the sunset in the water, a permanent attraction, a fleeting moment whose nature resembles our memory of it.*

*Thus, the spectator is invited to a long contemplation or can simply pass by. Through this intervention the perception of the landscape is submitted to constant changes.*

*Walking on the dock triggers an increasing sensation of visibility. At the end of this chromatic corridor the spectator will find himself in front of a landscape without any artifice. All these interior and external perceptions will be enhanced by seasonal mutations. The title refers to a seldom seen and dramatic effect, the green flash."*



Claudia Passeri creates site-specific interventions and contextual pieces that explore human perception in relation to place. Depending on the site and the context, the work takes on social, political, and environmental aspects. Her research has a neo-romantic aspect that seeks, frequently via the use of irony, to reveal the mechanisms that activate the human creative processes, which transform how we view the world.

In 2007, she co-founded the Agence Borderline, a public art project born in the context of the European cultural year 2007 in Luxembourg.



## ANDREW PIEDILATO

b. 1974, Athens, GA  
lives and works in Brooklyn, NY  
andrewpedilato.com

Artwork: "*The Antagonist*," 2010. Acrylic and alkyd on canvas, 108 x 244 inches. Courtesy of the artist and Patrick Painter

Project Exhibition/Venue: "*Mystic Pilgrims*," 190 N. Water Street, 9/29/12 – 12/9/12

He received his BFA in Painting, from the University of Georgia. He earned his MFA in Painting at the Pratt Institute, in Brooklyn, NY.

Piedilato has been known to paint in low-light, which makes it easier for him to paint over passages that he might otherwise wish to keep.

Piedilato has said, "Painting over parts and repeating areas increases the possibility of finding new colors and forms. I find that this process attracts more specific color and form than if I tried to premeditate my image. I like to think that this process is 'abstraction' but more importantly allows me to decide what is essential and needed from what is expendable."



## ELISA PRITZKER

b. 1955, Rio Cuarto, Cordoba, Argentina  
lives and works in upstate New York  
[elisapritzker.com](http://elisapritzker.com)

Artwork: "Eclectica Store | Hudson Valley" Mixed media installation, dimensions variable

Project Venue: "Strange Imposters," 417 Main Street, 9/29/12 – 12/9/12

This work is a transformation of a room into an eclectic store with shelves, photographs and objects related to the Hudson Valley Region. This project conveys the many overlapped natural and man-made layers existing simultaneously in our daily life in the Valley. The collection of objects and images explores ideas of a natural vs. synthetic landscape. The work alerts the viewer to the potential sensuality of nature as well as the warmth and intimacy of objects that are both foreign and dear to us. Each installation Pritzker creates is site specific and unlike any other, it is dependent on the atmosphere and context of the space; the work shifts and transforms depending on the room that it inhabits and vice versa.



## ANDY RALPH

b. 1982, Lake Arrowhead, CA  
lives and works in Brooklyn, NY  
andyralph.com

Artwork: *Zenofence: "SUB(URBAN Barriers),"* 2012. Various fencing sections, 14' x 8' x 8'  
(despite & because of Rick Reggio)

Project Venue: Green Lot on Main Street, 9/29/12 – 7/28/13

Andy Ralph earned his BA in Visual Arts (2004) from Point Loma Nazarene University. Andy Ralph's work alludes to an evolving narrative with quotidian domesticity that straddles the line between function and fiction, subjectivity and banality. Often employing basic household objects and products typically found in discount or hardware stores, he transforms individual, unassuming commodities with a humble function into the most improbable things. In *Push-Pull* (2007) he turned plasterers' sponges, rubber tubes, blue toilet bowl cleaner, and an ingenious network of irrigation systems into a series of colorful fountains that call to mind the meticulous manicured lawns and parterres adorning many European royal gardens—or a sophisticated pot-growing operation. His spare line drawings of houses, bathtubs, shelving units, and faucets offer distorted visions of these familiar objects, functioning both as ideas for possible next-generation versions and schematic illustrations generated by the fanciful imagination of a garage artist-finkerer. In *Arrrgghhhh!* (2008) and *Monster Mouth* (2009) he resurrects the playful paranoia surrounding the suburban "Jaws" myth, and more recently, his pair of droll adult *Lawn Chairs* (2010) offer what could be the most uncompromising, if tenuous, view to any little-league baseball game or fireworks display. Andy Ralph's work has been presented in solo and group exhibitions at the Society of Arts & Crafts in Boston, MA, Aqua Art Wynwood in Miami, FL, Castle House Gallery in Poulsbo, WA, Phantom Gallery in Long Beach, CA, and Spacecraft Gallery, Luis De Jesus Seminal Projects, and The Museum of Contemporary Art in San Diego, CA, among other venues. In 2010 Andy was invited to exhibit in the California Biennial at the Orange County Museum of Art.



## LEON REID IV

b. 1979, Richmond, VA  
lives and works in Brooklyn, NY  
[leonthethe4th.com](http://leonthethe4th.com)

Artwork: "Pedestrian Shuffle," 2011. Steel pole, aluminum signs and enamel, 10' x 9' x 1 1/2"

Project Exhibition/Venue: sidewalk on Nelson Avenue (outside of Field Library), permanent public work.

Reid's work is made for the public. He has committed 17 years to creating art tailored for civic enjoyment in cities such as New York and London, and in nations as far reaching as Norway and Brazil. He uses urban infrastructure that is often taken for granted; street poles, street signs—even existing architecture as a basis to create sculptures that the everyday pedestrian can appreciate. Through his work he makes the ordinary extraordinary.

His experience as a public artist has proven that the most powerful public artworks are those that are based in the characteristics of a community. Over the years, he has developed a highly site-specific approach to public art, where each project is dependent on the location where it exists. He creates works that serve communities in this fashion. Great public art is more a benefit to society than a chance for artists to exhibit outdoors.

Reid studied at Pratt Institute in New York and Central Saint Martins College of Art and Design in London.



MARKO REMEC  
markoremec.com

Artwork: "*Would That I Wish For (Broken Totem)*," 2012. Evenly split 25-foot utility pole and 120 acrylic and steel 8-inch convex dome safety mirrors

Project Exhibition/Venue: Green City Lot on Main Street, 9/29/12 – 7/28/13

In this work, Marko Remec has covered two pieces of a split utility pole with 120 convex mirrors. The mirrors' usual objective is safety and security—the tools of a cautious driver surveying the road behind him or a vigilant clerk keeping watch over his store. Here the mirrors have been rendered impotent by their sheer volume, engaging the viewer either in a narcissistic game or a dizzying view of the surrounding world.



"*Totem (Up/Down)*," 2012.  
25-foot aluminum flagpole and two bicycles



In this work, Marko Remec has adhered two bicycles to the existing flagpole outside the Hudson Valley Center for Contemporary Art. For Remec, the bicycle represents the "American dream," the once tenable promise of owning a home on a suburban street quiet and safe enough for the children to ride bikes. With the bicycles now suspended in an impossible position, the work raises questions about the dream's relevance and viability for future generations.

## ASYA REZNIKOV

b. 1973, St. Petersburg, Russia  
lives Croton NY, works NYC  
asyareznikov.com

Artwork: "Baggage Claim,"

Project Exhibition/Venue: "Sneak Peek," Paramount Center for the Arts, 8/10/12 – 10/6/12 /  
HVCCA Video Room, 2/8/13 – 3/3/13



Each screen depicts a different mode of transportation: on one are trains in different countries; on another cars, buses and taxis from around the world; and on the third, airplanes taking off and landing at airports in various cities. Through the three screens, a small figure walks in an endless loop, dragging her suitcase that represents her personal and cultural "baggage."

Asya Reznikov was born in Leningrad, USSR and moved to the Boston area with her parents and grandparents at age five. She became the first English-speaking member of the family and both the translator and link to their new culture.

Her work explores how culture, tradition, language and travel alters or illuminates identity.

Reznikov is an inveterate traveler—moving through different cultures by choice, in contrast to her involuntary move at age five. Traveling with her cameras and sketchbook, she is an insatiable recorder of what she sees.

Reznikov received her MFA from Hunter College, NYC; her BFA from Massachusetts College of Art, Boston; she also studied in Berlin, Germany, and

Wolverhampton, England. She has lived and worked in France, England, Holland, Italy, Germany, and India.

In 2006, Reznikov was awarded a two-year DAAD (Germany Academic Exchange Service) fellowship to live and make art in Berlin. In 2007 the DAAD awarded her a prize and extended her fellowship another year. In 2008 she was the recipient of a Culturas Prize sponsored by the Cultural Ministry of Spain.



## CORINA REYNOLDS

lives and works in New York City  
corinareynolds.com

Artwork: "*Informational Prospects*," 2013. Installation, photography, performance

Project Exhibition/Venue: Field Library, 4 Nelson Avenue, 9/29/12 – 12/16/12

Exchange forms the central tenets of her studio practice, utilizing concepts from the history of sociology, psychology, and economics. Her immersive installation, performance, and video works invite the viewer to experience the hierarchies present in everyday society. Her recent work examines our ritualistic relationship with high technology, and its power to homogenize any foreign space into something immediately accessible and familiar. Economic transactions become metaphors for systematically evaluating interpersonal relationships.

Reynolds received her BFA from San Diego State, and her MFA from Cranbrook Academy of Art. In 2011, she was selected as the Wassaic Project Fall Performance Artist in Residence. A teacher at Interlochen Center for the Arts in Michigan, she maintains a studio in Brooklyn, NY.



## DANIEL ROBERTS

b. 1984, Corvallis, OR

lives and works in Long Island City, NY

Artwork: "The thing that should have been true that wasn't," Bent wood figure

"Blue Bed," 2012. Paint and graphite on muslin, 8 x 8 feet

"Yellow Bed," 2012. Paint and graphite on muslin, 8 x 8 feet

"Leaden Bed," 2012. Aqua resin, lead, steel, 2 x 5 x 3 feet

"The Mock Moon," 2012. Lead, 2 x 2 feet

Project Exhibition/Venue: "Mystic Pilgrims," 190 North Water Street, 9/29/12 – 12/9/12

*I work in forgotten spaces, abandoned homes, factories, low tide on the East River—here objects get left behind. I've worked with spaces in Detroit, in New York—people forget things, places age, an object loses its value—gets lost. I work with what people once cared for, a feeling that now stands as an opposite testament to absolute abandonment—a strange fusion of past identity and apathy. In this mix lies a true portrait, a portrait to reflect on flaw and failure and age.*



## CAMILO ROJAS

b. Caracas, Venezuela  
lives and works in Millerton, NY

Artwork: "*Throne of Blood I*," 2012. Digital photograph, 48 x 96 inches

Project Exhibition/Venue: HVCCA exterior; Main Street Wall

Rojas' photograph explores the idea of physical labor as a tool to conquer nature and inner fear, thus creating a metaphor for finding a place of your own, in hostile surroundings. A place that is not given, that is earned "a pose find on distance culture like a samurai refusing to accept a cruel reality. The veracity of that reality emerges on our mind's eye."



Rojas frequently works in conjunction with his partner and artistic collaborator, Virginia Lavado. Rojas' and Lavado's banners investigate the relationship of art with the viewer. Traditionally art is confined to galleries and museum walls, reserved for art practitioners and researchers excluding a large population, alienated by popular culture and accustomed to imagery disseminated throughout television and internet. Cat videos are the center of entertainment for a generation of You-Tubers. A large minority community living in Peekskill, mostly blue-collar residents, is not the average visitor to the center; the large-scale photograph and drawing intend to provoke an interest in the examination of art and manual labor. Myths and folktales are at the core of Lavado's and Rojas' work. The urban aspect of big cities frames the journeys the artists have taken in the development of their work and the construction of their studio in a rural environment populated by mythical and real animals. They have lived in NYC and LA and now reside in Millerton, NY. What it takes to build your workspace is a preoccupation for life as well as a potent source for making art. "What is nature and how it impacts on life has always been the focal point of artists' work, we are not an exception." The resulting work is the kind of discovery ancient artists made in the initial stages of myths and folktales, with a contemporary twist.

## JEAN-PIERRE ROY

b. 1974, Santa Monica, California  
lives and works in Brooklyn, NY  
[jean-pierreroi.com](http://jean-pierreroi.com)

Artwork: *"Landscape of Questioning the continued relevance of investigating the state of the pre-expansionate universe when it appears that time itself did not exist to measure the change,"* 2009. Oil on canvas

Project Exhibition/Venue: *"The Virtual Valley,"* HVCCA Mezzanine Gallery, 9/29/12 – 12/16/12

Jean-Pierre Roy pursued a BFA in Film at Loyola Marymount University in Los Angeles. Following stints at Stan Winston Studios, DreamWorks, Fox, and a myriad of small production houses, Roy moved to New York to pursue a graduate art education. He received his MFA from the New York Academy of Art in 2002 and was awarded a one-year fellowship from the school. He studied in an artistic anatomy program at Teddy Hall, in Oxford, England, earning a third-year residency at the academy.

Roy's work is imaginative, powerful, and at times apocalyptic. His images explore the vastness of nature and leave one feeling insignificant to the world he depicts. Inspired by his cinematic cultural history and his identification with romantic landscape painting, Roy's work presents a sublime pictorial space for the contemplation of our current political, technological, and environmental anxieties. Drawing from a variety of influences including film and video game-scapes, the artist imagines dark, contemporary landscapes that hint at destruction on a grand scale. The viewer determines how the story unfolds.

Since 2003, Roy has had five solo exhibitions in New York and abroad. He has participated in numerous group exhibitions in the US and Europe and has had solo museum exhibitions at the Torrence Museum of Art in Los Angeles and the Virginia Museum of Contemporary Art in Virginia Beach. His work has been reviewed in *The New York Times*, *Art in America*, *New American Painters*, *The Chicago Tribune*, *The Seattle Stranger*, *Hi-Fructose*, and many other publications. He is the co-creator of Single Fare, an annual NYC art event that has been covered by *The New York Times* and *Wall Street Journal*. His work is in the collections of Anita Zabludowicz, Jereann Cheney, Beth Rudin DeWoody, Jean Pigozzi, Leonardo DiCaprio, and Bjorn Borg, amongst others. He currently teaches painting at the New York Academy of Art.



## CHRISTINE SCIULLI

lives and works in New York City  
soundandvision.cc

Artwork: "Bonfire," 2012. Mixed media installation

Project Exhibition/Venue: Birdsall House, Main Street, 12/8/12

*Bonfire* is envisioned as a collaborative installation and happening between the artist, the public, and the city of Peekskill. Seizing the tradition of "fall cleanup" as we move toward the winter solstice and the darkest days of the year, "Bonfire" uses community contributed cuttings and video projection to engage and inspire viewers to become makers." The "bonfire" will be reduced to woodchips the next day, and distributed to the event's participants.



Using tree cuttings and branches culled from spring cleanups in Peekskill gardens and parks, a sculptural installation will be generated by the artist and public. By sunset, swarming points of light will activate the installation. The communally built "bonfire" offers a place for the community to come together.

The artist is interested in building a place, a setting, for possibility. She is hoping this Bonfire will inspire shared stories, songs, poems, and music in the garden at Birdsall House, where the collaboration is set to take place. The following day, the branches and vines used in the virtual bonfire will be turned into "ashes" through an onsite wood chipper. The organic material, infused with the community's creative energy, will be chipped into gardening material for Peekskill—composting the collaboration to nurture future growth.

Sciulli's current body of work, *Intercepting Planes*, has developed through solo shows and projects at Causey Contemporary Gallery, AC Institute, Frederieke Taylor Gallery, as well as group shows at Smithsonian affiliate Annmarie Garden and at the Islip Art Museum. Sciulli is also a 2012 ISF Artist in Residence.

Sciulli has worked as a video artist in theatre, collaborating with Phantom Limb at Dartmouth College's Hopkins Center Residency and at Mass MoCA. She has collaborated with Mabou Mines on the waterfront production of, *Song for New York: What Women Do While Men Sit Knitting*, and participated in their Sundance Institute Theatre Lab Residency at White Oak, Florida. Her video collaborations with composer, Doug Geers, have been shown widely at European and American festivals.

Sciulli holds an Architectural Engineering degree from Penn State and a BFA and a MFA from Hunter College. Sciulli is represented by Causey Contemporary.

## NANCY SHAVER

b. 1946 Appleton, New York

lives in Jefferson, New York

Artwork: "The Mystery," 1987. Varied found objects, paintings

Project Exhibition/Venue: "The Virtual Valley," HVCCA Mezzanine Gallery, 9/29/12 – 12/16/12

Nancy Shaver has a keen eye for the aesthetic qualities of ordinary objects and her ability to make others see them in a new light allows her to take found objects and transform them into art, with paint or fabric or simply by their juxtaposition with other objects or their placement within an installation. In fact, she asserts that, "this idea of visual democracy in art has motivated [her] for forty years." She is known for her embellishment of found boxes, collages, and sculptures created from such unlikely materials as egg crates and cardboard boxes.

After earning a BFA in 1964 at the Pratt Institute, she spent the next five years as a photographer. Her photographs won top honors in a contest in 1972, resulting in her first one-person show at the Pratt Manhattan Center. Gradually she began using her photographs as bases for collage. During these early years, residencies at the McDowell Colony from 1972 to 1973 and Yaddo in 1974 provided her with important support and encouragement.

Her art continued to metamorphosize, as she sought to create a "visual novel" through her photographs, with a "vocabulary" she developed over the course of a decade.

Since 1998, Shaver has run Henry, variously described as a curiosity or antiques shop, but which she terms her "visual laboratory." Part art studio, part supply source for other artists, and part retail store for home décor, Henry also provided the inspiration and materials for her installation at the gallery Feature in 2007. Very much like Henry itself, the installation featured objects for sale, display stands that were both structurally and artistically integral to the installation ("not quite sculptures," as she described them), all playing out against the white "box" of the gallery space.

Nancy Shaver received a Pollack-Krasner Foundation grant in 1993, an Anonymous Was A Woman award in 2008, and a Guggenheim Fellowship in 2010.





## ARLENE SHECHET

lives and works in New York City and upstate New York  
arleneshechet.net

Artwork: "Casting Water," 2002. Pigmented cast rubber

Project Exhibition/Venue: "The Virtual Valley," HVCCA Mezzanine Gallery, 9/29/12 – 12/16/12

Arlene Shechet's artwork has been grounded in forms, images, and processes that emerge from Buddhist practices. Her investigations of religious iconography found in devotional, architectural and vernacular forms have distinguished her work within the contemporary arena that shuns explicit religious references. Without irony and without devotional creed, Shechet explores how the materials and the making of sculpture and drawing can embody aspects of spiritual practice. To a certain extent she reveals her art practices as a meditation that captures the moment. In pursuit of this intense engagement with the process, she has been led to varied explorations of universal images and iconographies including those from her own lineage as a Sephardic Jew. Shechet brings Americanization/Balkanization acuity for translating certain universals in spiritual practices that transcend nationality, ethnicity and the narrow prescription of religious dogma.

She is the subject of recent critical acclaim, including the cover story of *Art in America* (January 2012) and *NYmag's* Top Ten Art Shows of 2010 by Jerry Saltz. She is the recipient of numerous awards and grants including a Guggenheim Fellowship, the American Academy of Arts and Letters Award in Art, the Anonymous Was A Woman Individual Artist Award, and the Joan Mitchell Foundation Painters and Sculptors Grant among others.

Shechet's work has been exhibited widely including recent solo exhibitions at Museum of Contemporary Art in Denver, and the F.Y. Tang Museum at Skidmore College in New York. Her work is held in numerous public collections including The Whitney Museum of American Art, the Brooklyn Museum, Los Angeles County Museum of Art and The Walker Art Center among others. She holds an M.F.A. from the Rhode Island School of Design, and a B.A. from New York University. She is represented by Jack Shainman Gallery, NY, and James Kelly Contemporary, NM.



## BROOKE SINGER

lives and works in New York City  
bsing.net

Artwork: "Gowanus Canal," 2010. Photograph

Project Exhibition/Venue: "The Virtual Valley," HVCCA Mezzanine Gallery, 9/29/12 – 12/16/12

Singer graduated from Wesleyan University in 1994. She earned her MFA at Carnegie Mellon University in 2002.

Brooke Singer engages technoscience as an artist, educator, non-specialist, and collaborator. Her work lives "on" and "off" line in the form of websites, workshops, photographs, maps, installations, and performances that involve public participation in pursuit of social change.

Recent awards and commissions include a Madrid Council's Department of the Arts commission, Turbulence.org commission, New York State Council on the Arts (NYSCA) Individual Artist award, a Headlands Center for Arts residency, and a fellowship at Eyebeam Art + Technology. She is currently Associate Professor of New Media at Purchase College, State University of New York, and co-founder of the art, technology, and activist group Preemptive Media.



## SKEWVILLE (AD DEVILLE)

b. Queens, NY

live and work in New York City

Artwork: *"It's What's Outside That Counts,"* 2012. Painted aluminum, long-term installation

Project Exhibition/Venue: HVCCA building front

Skewville is an art collective of twin brothers born and raised in Queens, NY. They are mostly known for the thousands of handmade fake wooden sneakers they silk-screened, hand cut, drilled, laced, and tossed over telephone lines around the globe since 1999. Known for their warped sense of irony and humor, the brothers established Skewville with a specific style of lettering, abstract figures, and cityscapes that are instantly recognizable by street art fans everywhere.



In addition to being street artists with a sarcastic running commentary on the hypocrisy and chicanery on the street art scene and gentrification of artist neighborhoods, Skewville has continued to stretch creatively with sculptural installations of industrial materials like wire, plastic orange mesh, and found building materials fished out of dumpsters.

Recently, they created a local mural for the North Brooklyn Public Art Coalition to revive the Greenpoint neighborhood, and built a miniature golf course, *The Putting Lot*, in a vacant space as partners with an artist/environmental group educating neighbors about sustainability. For another project they took construction mesh and created a barricade that read *BUSHWICK* and placed it in the part of the neighborhood that real estate brokers have dubbed "East Williamsburg."

In recent years they have developed their fine art practice using their blocky, lo-fi, labor-intensive vocabulary and have participated in galleries and festivals around the world including London, Berlin, Amsterdam, Norway, Dublin, Montreal, and Los Angeles, among others.

The mural at the Hudson Valley Center for Contemporary Art was executed solely by Ad Deville.

## WILLIE WAYNE SMITH

b. 1984, Limbe, Haiti  
lives and works in Brooklyn, NY  
[williewaynesmith.com](http://williewaynesmith.com)

Artwork: "Familiar Tides," 2010. Acrylic and airbrush on canvas

Project Exhibition/Venue: "The Virtual Valley," HVCCA Mezzanine Gallery, 9/29/12 – 12/16/12

Willie Wayne Smith was born in Limbe, Haiti in 1984. Limbe is a small mountain town in the north of Haiti outside of Cape-Haitian. Limbe played a crucial role in the slave revolt and corresponding development of voodoo society and religion. His family moved to Lakeland, Florida in 1991. During the period of 1994-2002 he spent summers in Haiti.

Smith graduated from the Maryland Institute College of Art in 2006.



## JONATHAN STANISH

b. 1983, Great Falls, MT  
lives and works in Brooklyn, NY  
[jonathanstanish.com](http://jonathanstanish.com)

Artwork: Mixed media installation, 2012, dimensions variable

Project Exhibition/Venue: "Mystic Pilgrims," 190 N. Water Street, 9/29/12 – 12/6/12

Jonathan Stanish was born in Great Falls, Montana in 1983. He was always surrounded by vast horizons with intense landscapes. The structure of nature and environment inspire his investigation as servant to objects/concepts. These interventions of space and time are reflections of the cacophony that is life and death.



## CHAD STAYROOK

b. 1980, Columbus, OH  
lives and works in Brooklyn, NY  
chadstayrook.com

Artwork: "An Adventure (in three parts) - Part 1: The Journey," 2012. Performance and installation, dimensions variable

Project Venues: "Mystic Pilgrims" (Installation), 190 North Water Street, 9/29/12 – 12/9/12 / Riverfront Green Park (Performance and Sculpture), 9/29/12 – 7/28/13

Stayrook plays the role of artist, research scientist, and adventurer to document the process of discovery as an attempt to understand complicated aspects of existence. His work attempts to steer clear of a single stance on rationalizing contemporary thought; and instead embraces inconsistency and contradiction, resembling the often confusing realities of society. Stayrook's multidisciplinary practice allows him to create expansive bodies of work that, through their final presentation, form a single narrative.



At Riverfront Green Park:

At this site, on September 29<sup>th</sup>, 2012, artist and adventurer Chad Stayrook made landing, completing an epic journey by canoe from his studio in Brooklyn. Stayrook braved the mighty Hudson, the river that flows both ways, in hopes of finding the sublime. What he found was something that exists, out there, somewhere.



## IAN SWANSON

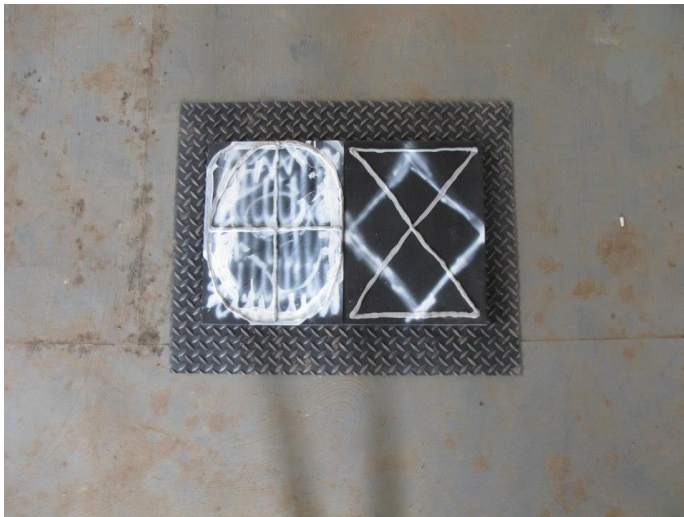
b. 1983, Detroit, MI  
lives and works in Brooklyn, NY  
[iancswanson.com](http://iancswanson.com)

Artwork: Mixed media installation, 2012, dimensions variable

Project Venue: "Mystic Pilgrims," 190 North Water Street, 9/29/12 – 12/9/12

Ian Swanson is a multi-disciplinary artist whose works exist within the liminal state between their own dissolution and causation, using his studio practice as a catalyst towards a casual yet sophisticated investigation of contemporary popular, aesthetic and historical culture. In his works, formalist reductions and re-combinations of cultural archetypes transform through repetitious engagement.

His current work deals primarily with the intersections of image, space, and time: visual, psychological, commercial, and virtual; illuminating the strange logic shared between various representations of the present through abstraction, intuition, and appropriation.



## HANNA VON GOELER

b. 1964, Marburg, Germany,  
lives and works in Montclair, New Jersey  
hannavongoeler.com

Artwork: "Can't see the forest," 2012. Mixed media installation, dimensions variable

Project Venue: The Pasta Factory, 1698 Main Street, 9/29/12 – 12/9/12

Luminous and almost psychedelic spectral qualities usually invisible to the naked eye are brought forth by the influence of ultraviolet light on fluorescent pigments embedded in a painted landscape that wraps around the walls of this installation. The lighting gradually shifts between a bright/ incandescent and a dark/black light atmosphere, creating a mimesis of dusk and dawn in the forest.

This unfolding of light replicates the sense of afterglow that occurs at a specific moment of dusk - a theatrical moment that painters from the Hudson River School often sought to capture.

The temporal use of light in this installation sets the painted landscape (a moment captured in time) into motion, creating a kind of "motion picture painting". By conflating temporal and static images in this way, the plasticity of archetype (forest and landscape) is revealed as it emerges over time to serve different political, economic and moral interests. Although a landscape may appear benign, as if it were simply the depiction of observed nature, this work alludes to the way in which representation can act as the carrier of unseen, subtle, and sometimes dangerous content, while simultaneously acting as the perfect mask for this subject. Though carefully constructed, the landscape is an ideal foil to make ideology and self-interest appear natural.



## SONG XIN

b. China  
lives and works in New York City  
[xinsong.com](http://xinsong.com)

Artwork: paper cuts

Project Venue: Downtown Peekskill, 9/29/12 – 12/9/12

Song Xin transforms folk art paper-cutting techniques into contemporary manuscripts that carry the history and lives of post-Cultural Revolution China into the present-day information age in New York City.

Educated at the Beijing Central Academy of Fine Arts, Song spent time creating paper cuts in the countryside of China with women farmers for whom this tradition was part of everyday life. As a third-generation feminist, Song celebrates women's stories and their ceaseless use of hands for housework, childcare, and for ever-expanding global technology. Transplanted from Beijing to Bensonhurst, Brooklyn in 2000, Song became influenced by the area's diverse tapestry of cultures from Eastern Europe, Italy, and Mexico, in addition to her own Chinese roots. "As new people move in, the neighborhood grows, blossoms and intertwines like the leaves, flowers and branches of a powerful tree, and my cut floral patterns often reference symbols of friendship and peace found in many traditions." Contrasting these organic, natural forms, her choice of imagery ranges from the high-tech fast pace of instant messaging, to pop culture, politics, economics, environment, health, beauty, science, sex, and taboo. Collecting text and visual material carefully chosen from magazines, Song layers her paper cuts on vellum like ancient palimpsests, her luminous use of light and color resulting in painterly filigrees that are at once personal and universal.



Song Xin's work has been exhibited and collected nationally and internationally. Awarded the 2010 MTA Permanent Arts for Transit for the Bay Parkway Landmark Station in Brooklyn, NY, a 2010 Elizabeth Foundation for the Arts Studio Center Grant, a 2010 New York Foundation for the Arts Mentoring Program for Immigrant Artists, 2007-2008, a Fellowship at the Provincetown Art Museum, and a 2007 Puffin Foundation Grant. Song was also invited in 1995 by the Chinese Ministry of Culture to participate in The China Art Exposition.

## LIN YAN

b. Beijing, China  
linyan.us/#

Artwork: "Way Out #3," 2008. Chinese handmade paper and ink, 28 x 25 x 8 inches, Courtesy of Cheryl McGinnis Gallery

Project Venue: Downtown Peekskill, 9/29/12 – 12/9/12

Born in Beijing into a prominent lineage of Chinese artists, Lin Yan's ground-breaking cross-cultural work has been exhibited extensively. With studios in Beijing and Long Island City, Lin Yan honors yet liberates herself from both Eastern and Western conventions. Without use of a brush, her rich palette of natural and ink-soaked Xuan paper fibers are cast and layered into minimalist reliefs of architectural elements from her surroundings and, most recently, from Chinese folk imagery. Simultaneously abstract and figurative, these tactile fragments of everyday life flow with emotional organic compositions that counter the geometric structures usually associated with buildings as she reflects the continuing struggle between nature and global industrialism.

Lin Yan's choice of archival handmade Xuan paper, historically used for Chinese writing and painting since the Tang Dynasty, echoes this theme with contrasting qualities of delicacy and strength, translucence and opacity and a broad range of absorbency. Ranging from layers of stiffly cast riveted floors and walls to increasingly three-dimensional casts of roof tiles and bricks bursting with soft, cloth-like leaves of Xuan, her cast images are "not simply decorative or textural patterns in the formal sense, but signifiers of her past and of China's past" (Robert C. Morgan).



Lin Yan received her BFA from the Central Academy of Fine Arts in Beijing, followed by studies at the L'École National Supérieur des Beaux Arts in Paris, France, and earned her MFA from Bloomsburg University of Pennsylvania. With work in private and public collections, such as the the Chelsea Art Museum, NYC; National Art Gallery of China, Beijing; Pang Xunqin Museum, Changshu; Chengdu Contemporary Art Museum; Museum of the Central Academy of Fine Arts, Beijing; Deutsche Bank, a selected exhibition history includes the National Art Museum of China, Beijing; Dresden State Art Collections, Germany; Museum of Chinese in America, NY, He Xiang-ning Museum in China; Chengdu Contemporary Art Museum in China; Museum of Contemporary Art, Shanghai; University of Colorado Art Museum, CO; and Wave Hill, Bronx, NY. Among many periodicals, Lin Yan's work has been reviewed by The New York Times, Art in America, Art and Architecture, Haberarts.com, Art Asia Pacific, and Art of the Times. In 2011, her work was included in Richard Vine's revised edition of New China, New Art.

## LANA YU

lives and works in Peekskill, NY  
lanayu.net

Artwork: "What Matters," 2012. Sidewalk public project. Photo by Kerri Hamm

Project Exhibition/Venue: Main Street, Opening Weekend: 9/29/12 – 9/30/12

The artist's goal is to know herself more deeply and also share a part of herself with others. Art making is a way to access parts of oneself that may not be readily apparent or on the surface. Part of this commitment to "know thyself" extends to her relationship with others, her community and the environment, which she is a part and interconnected. It is her wish to engage others in an act of self-expression as well, to know themselves and experience this connection with the larger environment and community.

Since moving to Westchester County two years ago, Lu has been inspired to create public art that engages people in a meaningful way. In the town where she lives, Peekskill, New York, she has witnessed how art can transform a place with social challenges.

In August, she worked with almost seventy, mostly African-American teenagers at the Peekskill Youth Bureau to write the words of what matters to seven civic and social organizations on the sidewalk of Main Street in Peekskill. The intent was for the young people and passersby to become acquainted with the organizations and for the organizations to share their purpose of service with the community.

The *What Matters* project will continue this concept, taking it further by inviting the whole community, individuals of all backgrounds, ages, and cultures to come and share what matters to them. In doing so, this project breaks down barriers of perceived separateness and unifies the community.



**HUDSON VALLEY CENTER for CONTEMPORARY ART**  
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HUDSON VALLEY CENTER for CONTEMPORARY ART  
1701 Main Street Peekskill, New York 10566  
914.766.0100 [www.HVCCA.org](http://www.HVCCA.org)

Museum hours:  
Friday, 11 - 5 PM  
Saturday & Sunday, 12 - 6 PM  
Tuesday - Thursday by Appointment



