

Joseph Ayers

***Deposition***

2011

acrylic on panel

overall dimensions: 36" x 72" x 2" (72 individual panels at 5" x 5" X 2")

'Deposition'

Artist Statement

The idea behind the piece came from an incident I read about on the West Coast near Puget Sound

where a Brydes Whale had beached in an area thousands of miles away from his native waters. The Native People in that area had an oral tradition of a time when the whales inhabited that region; so they took it upon themselves to record the event and document the whale.

They built a small Museum to study the remains of the whale. In the image what looks to be the grid is just the space between individual panels. The whale is lifted from the waters in a fragmented landscape.

Also, you might note that this landscape bears an uncanny resemblance to our own views of the Hudson.

2007 M.F.A., Combined Media, Hunter College, New York, New York

2003 B.F.A., New Media, University of New Orleans, New Orleans, Louisiana

Joseph Ayers lives in Beacon, New York.

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Kurtis Brand  
***Travelers*** 2012  
55 1/2" x 52 1/2"  
acrylic, crayon and  
pencil on canvas

He believes art should be a mirror of oneself beyond time and space and what it is can never be got,

owned or possessed, only realized.”....“There is a burning desire to express the inexpressible, a deep need for discovery within the ambiguity of an image. Though it is often a feeble attempt, it is the exact attempt repeated over and over again until, when thought disappears, something special occurs. To guide the viewers direction of thought to a place they did not know existed, ultimately they will discover that they have no need to define what was/is seen. Trying to just occupy the same space and being patient to see where it will go and allowing it to give the image time to unfold. What pulls you in is unknown, but it feels as though it has been there before or always has been.”

Kurtis has a BFA in Painting from Ohio University in Columbus, OH and a second BFA in Design from Maryland Institute College of Art in Baltimore, MD.

Kurtis Brand lives in Beacon, New York.



Lisa Breznak, *The New Botanicals*, 2012  
clay, paint, wood and glass  
31" x 20" x 3.5"

#### Artist Statement

"My work addresses personal and collective world views of issues such as the environment, relationships, religion, community and responsibility. Through various references such as architecture, plant forms, costume, and body language, I anthropomorphize abstract forms to illustrate my observations.

I most often work in the tradition of figurines, amulets and fetishes. As miniatures, they allow me to play with the power of scale. Singularly, they can be heroic and monumental.

Installed as multiples or in groupings, they offer an extended narrative within a titled framework.

Despite potent content, I believe that significance, humor, beauty and ideas are not mutually exclusive, and in fact, a combination maybe the only way of effectively presenting useful and cautionary tales."

#### The New Botanicals Statement:

The New Botanicals are ghostly specimens of genetically modified plants, some with teeth, some with wings, most without growth buds.

Beyond hybridization, behind glass for safekeeping, they represent the dangerous slippery slope of human endeavors for profit. They carry the potential to change the direction of evolution for the entire natural world.

How do we teach that just because we can, doesn't mean we should.

**Lisa Breznak** is an artist who works in clay and mixed media.

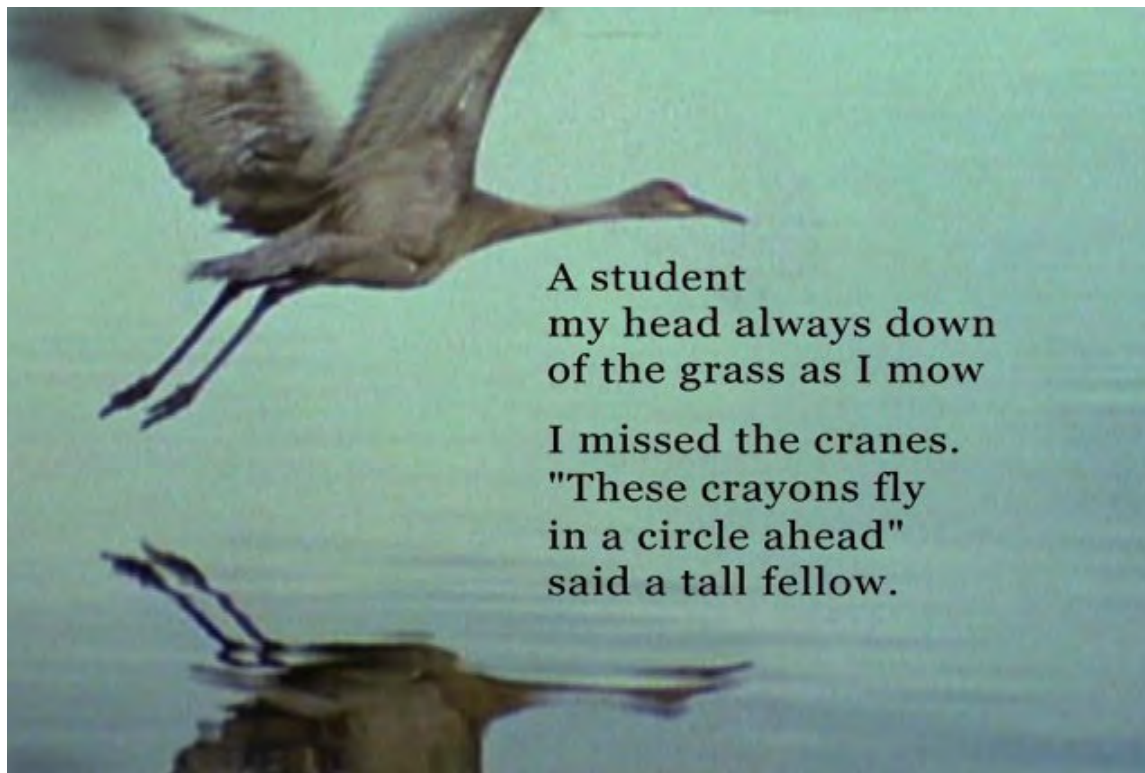


Her sculptures range from 1.5" miniatures to 18' site specific pieces.

Having degrees from Rochester Institute of Technology, SUNY and Goddard College, she also did post-graduate studies at Parsons School of Design. Ms. Breznak exhibits internationally, and has had artists residencies in the US and Japan, a solo exhibition at the Hudson River Museum, and has lectured on her work at Seika University, Kyoto Prefectural University, and the Kyoto International Group, Japan, as well as Exit Art in NYC, and at the Aldrich Museum in Ct among others. She was a NYFA Fellow in the 2008 Mark Artists program, and is the recipient of two NYFA Special Opportunity Stipends.

Ms. Breznak lives and works in Peekskill NY.

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A student  
my head always down  
of the grass as I mow  
I missed the cranes.  
"These crayons fly  
in a circle ahead"  
said a tall fellow.

Cathy Cook,

*Immortal*

*Cupboard:*

*In Search of*

*Lorine*

*Niedecker*

Still from *Immortal Cupboard* by Cathy Cook

Poetry by Lorine Niedecker

DVD, 73 min.

Screenings every Sat and Sun at 4 pm for the duration of the exhibition.

Cathy Cook, a UMBC film/video associate professor and Wisconsin native herself, tells the life story of a little-known 20th century Wisconsin poet in *Immortal Cupboard: In Search of Lorine Niedecker*.

Living for years in the solitude of rural Wisconsin, poet and experimental writer Lorine Niedecker (1903-1970), chose what many might see as a lonely path. But out of her very deliberate and austere lifestyle came a poetics of observation so acute that some literary critics have described her as the 20th century's Emily Dickinson.

Taking cues from Niedecker's work and the Wisconsin heritage they share, experimental filmmaker Cathy Cook combines original life-action footage, animation, archival images and the poet's only audio interview to unfurl the poet's psychological and physical landscape. ...Niedecker's ruminations on nature, ecology, gender, domesticity, work, family and social politics find new life in the sensitive cinematic interpretations of fellow artist, Cathy Cook.

*Immortal Cupboard: In Search of Lorine Niedecker* won a Jury Award at the 2009 Wisconsin Film Festival and was nominated for the Best of Documentary at the 2010 Beloit International Film Festival. ...Cook's new project will take her to the wetlands of Maryland, Nebraska, Texas and Wisconsin to work on the "*Crimes in Motion Project*". Cook has exhibited her award-winning work extensively in both solo and group shows including screenings at MoMA and the Whitney Museum. In 2001 Cook was awarded a Guggenheim Memorial Fellowship. Currently she is an Associate Professor of Film/Video in Visual Arts at The University of Maryland - Baltimore County (UMBC). Prior to moving to Baltimore, Cook worked in NYC for eleven years as an Art Director in the Film/TV industry. While in NYC, she also taught Film/Video production and Animation.

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**John Ebbert**

*Love & War*

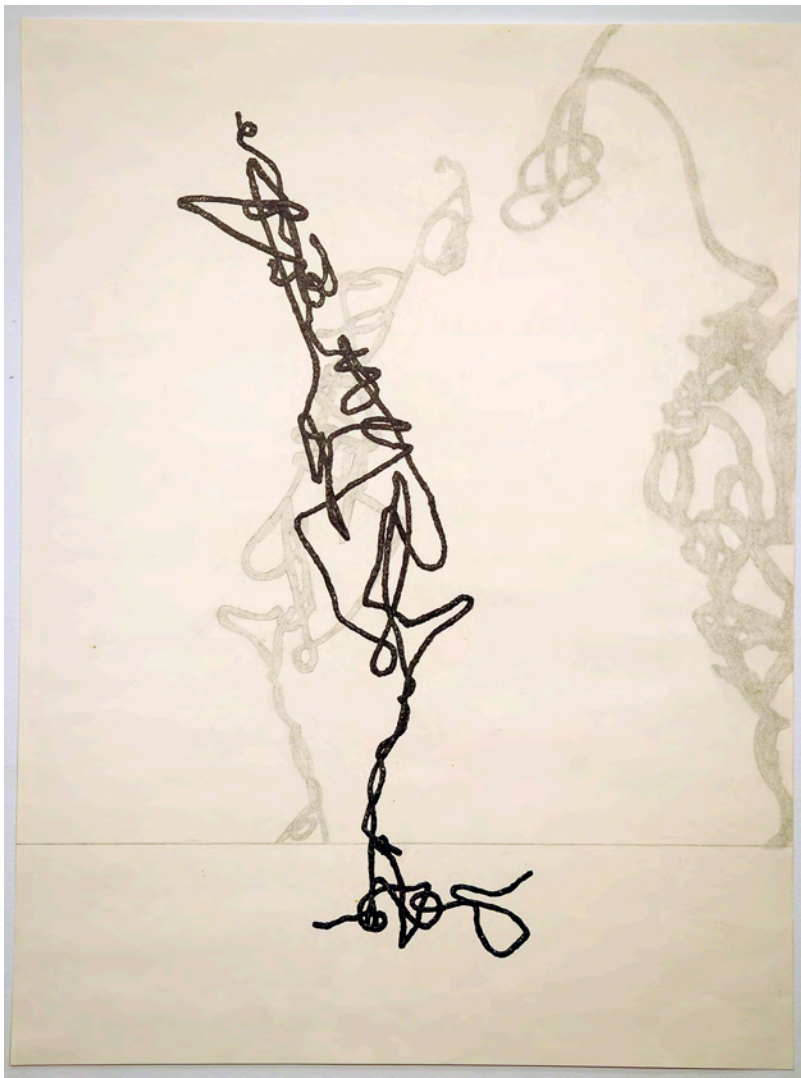
Steel and Concrete,

~84"x 36"x 36"

**John Ebbert** Lives and works in Port Jervis, NY.

John Ebbert's art work is usually done in series. Intended to be seen in groups, meaning, or more accurately, purpose, is often better understood by comparing the attributes of one member with others in the group being shown. Making things in this way permits individual art pieces to act as generators that are the basis for additional works or series of works that might take years to complete as multiple series are worked on simultaneously. John would say that in and of themselves works are never complete. Nothing exists in a vacuum. Even series are never really considered complete because they spin off eddies of connected themes and approaches.

Love and war are not abstract concepts. They are the very real physical manifestations of base human animal interactions. As real as burnt and twisted steel and concrete as manifest as a couple entwined and



grappling to create or to destroy life. War is at base taking. Love is giving, offering one's self to be possessed or destroyed—a complete risk of losing one's self in the bargain.

**L&W Carousel** (*drawing series*), Graphite on Paper, 18"x 24" ea.

Drawings are abstractions. They are lies. Using the sculpture *Love&War* as a subject, the series *L&W Carousel* enacts a scenario

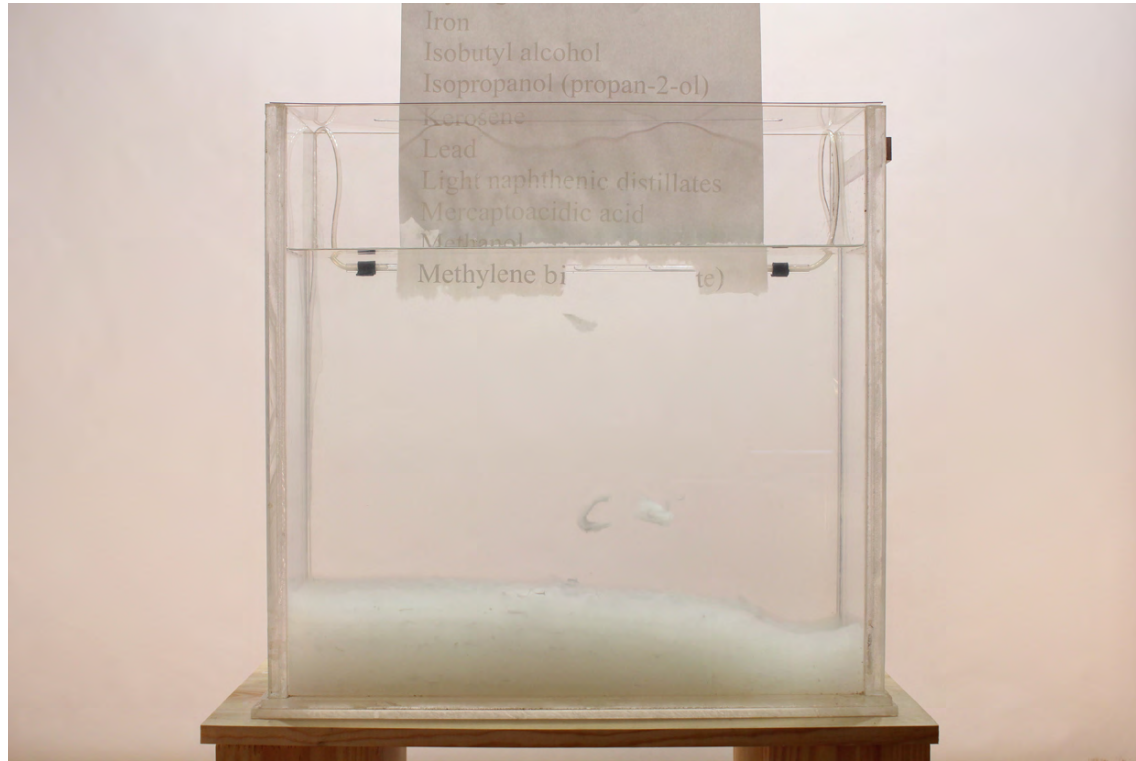
where the central figures rotate through positions constrained to multiples of approximately  $11\frac{1}{4}^{\circ}$  from drawing to drawing. Shadow elements in the background rotate in the opposite direction on the left and twice as fast on the right. At various points the elements fall out of synch suggesting there might be a moment when it becomes apparent that the series depicts a lie.

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Tatana Kellner

***Poisoned Well* 2012**

pedestal with water tank, roll of suspended printed paper, 69" x 30" x 11"



*Poisoned Well* addresses the issue of hydro fracking, currently under consideration in the Marcellus Shale deposits of Upstate New York. This issue is dividing communities, pitting neighbor against neighbor, threatening to forever change the nature of our rural environment.

*Poisoned Well* consists of a transparent tank filled with water. The names of the 70 most toxic chemicals used in hydro fracking, those that have 10 or more negative health affects, are silkscreen printed onto a roll of water soluble paper. The roll is suspended over the transparent tank. A slowly rotating motor lowers the paper into the water tank. Upon touching the water, the paper dissolves and the text, which does not dissolve, cascades to the bottom. Over a period of days a build up of letters and cloudy paper pulp accumulates at the bottom of the tank, making clearly visible the seemingly invisible negative effects of hydro fracking on human health.

Tatana is the founding member and Artistic Director of Women's Studio Workshop, an artists' workspace in Rosendale, NY where she is instrumental in helping artists publish and market limited edition artists' books. Her work encompasses printmaking, photography and installation and she is the author of 22 limited edition artists' books.

Her practice encompasses artist's books, printmaking, papermaking, drawing, photography and installation. She uses these media to comment on contemporary culture.



In 2008 she received the Puffin Foundation Grant and in 2005 the Pollock Krasner Foundation Grant. Tatana is also the recipient of two New York Foundation for the Arts Fellowships, two Photographer's Fund Award from the Center for Photography at Woodstock and Ruth Chenven Foundation Grant. She has been awarded residencies at The MacDowell Colony (three times), Yaddo, Banff Centre for the Arts, Lightwork, Visual Studies Workshop, Saltonstall Art Colony, Millay Colony, the Virginia Center for the Creative Arts, Artpark, Blue Mountain Center, Jentel, Fundacion Valparaiso and Ragdale Foundation.

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Jaanika Peerna  
Storm Series - 4 works  
2012-2013

graphite and pencils on mylar 5x5" , framed 10x10" each

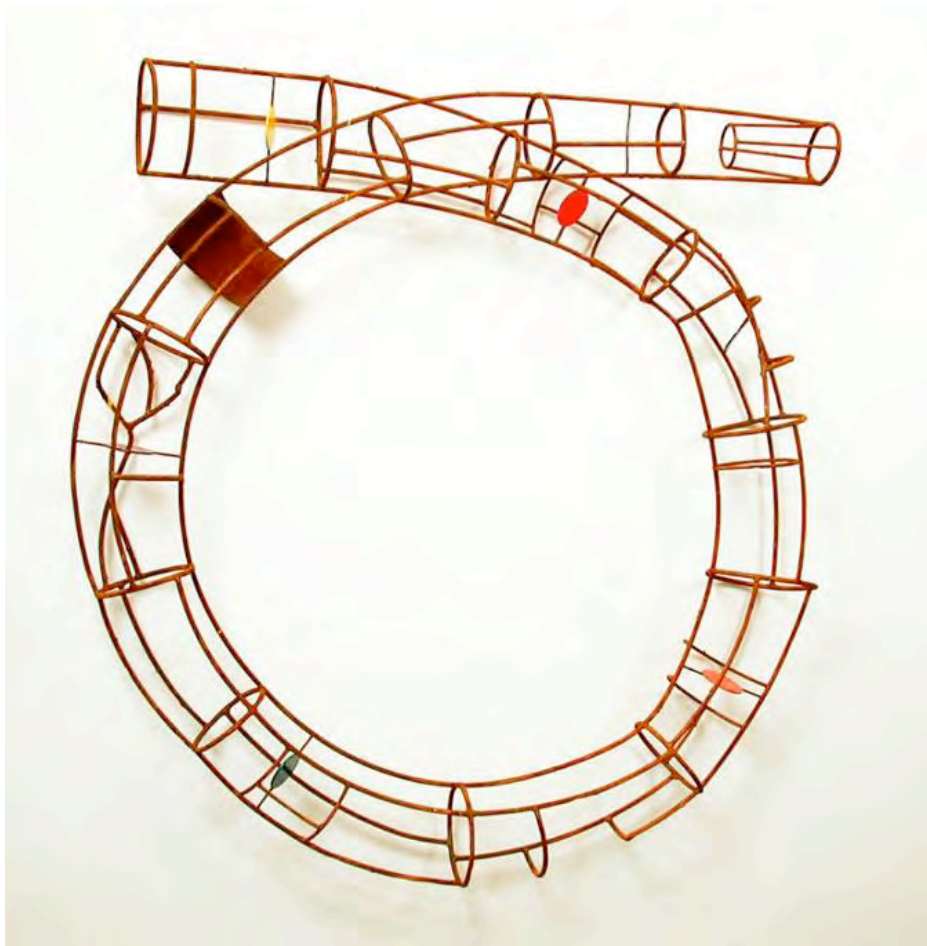
#### ARTIST STATEMENT

Jaanika Peerna makes drawings, videos and light installations yet sees all her work through the lens of drawing. Storm Series is an ongoing series of small work that the artist creates by letting storms move her body leaving marks onto the paper. Small format contains powerful movements of possibly destructive storms. Sublime character of nature gets revealed via simple graphite pencil lines.

see more on her and her work at [www.jaanikapeerna.net](http://www.jaanikapeerna.net)

Jaanika Peerna is an Estonian-born artist living and working near New York for the past 14 years.. Her work encompasses drawings, videos and light installations often dealing with the theme of transitions in light, air, water and other natural phenomena. She is often involved in collaborative projects working with designers, dancers and musicians. She has exhibited her work extensively in the entire New York metropolitan area as well as in Paris, Tallinn, Lisbon, Sofia, Dubai, Honolulu, Novosibirsk and Rome. Her work is in numerous private collections in the US and Europe and was recently acquired by Fonds National d'Art Contemporain, Paris.

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David Provan

*Ash Odyssey*

2006

steel, enamel

37"x 38"x 6"

During his five-year stay in Asia, David Provan became deeply involved in Buddhism and its attendant concepts of Maya (the illusoriness of the world) and Yab-yum (the union of opposites). These ideas became the starting points from which much of his future artwork evolved. Returning to the west, he earned a BA from Yale in art and architecture and a MA from the Royal College of Art in London.

His subsequent sculptures – in steel, bronze, wood and clay – attempt to diagram and elucidate life's fundamental questions like, "How did the universe come about"? or "How do our lives integrate with our deaths"? or "How do Matter and non-Matter (the void) co-exist in the universe"? Rather than expecting simple answers, he uses the sculpture and their fabrication processes as a means of modeling and contemplating those huge questions, rather like an explorer using a map to comprehend unknown territories.



Provan's work has been shown in galleries and museums in New York, Chicago, Los Angeles, San Diego, London and Seoul , and, in 1996, he completed a major sculpture installation for the MTA in the New York subway.

Ash Odyssey, the piece included in this show, diagrams the arc of an individual's life from Birth (the open end on the left), through the sweep of their life's events (with the colored discs representing Major Milestones along the way), to their Death (the open end on the right). The "entrance" and the "exit" are open upon the same amorphous "out there". The question is, are they identical? Do we "die" into the same state from which we were "born"?

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Jackie Skrzynski



Jackie Skrzynski  
***Cougar, Eye Open***

**2013**

**pencil 8"x12"**

*"Recently I have been making a series of drawings based on trophy shots of hunters and their prey. I noticed in these images, hunters will highlight the most impressive physical feature of the animal, such as its size, antlers or claws. The trophy shot, often taken in the field, serves as a document of the hunter's success. In the two cougar trophy shots reinterpreted here, I draw the animals in full value and just hint at the hunter's presence. I intend to show*

*the cougar's awkward pose within the hunter's embrace. In this series, I hope the death of the animal, however justified in terms of wildlife management, gets more attention, or at least as much attention as the hunter's prowess."*

*Beyond her studio practice, Jackie Skrzynski is interested in projects that bring art to the community in creative ways. She is the founder of PUG Projects, which creates temporary art exhibits in transitional, economically diverse spaces. She also created the year-long outdoor collaborative piece Silent Walks on the Half Moon documented in a blog by the same name. This blog has been exhibited in venues such as the Dorsky Museum at SUNY New Paltz. She earned her undergraduate degree from UNC-Chapel Hill and received her MA and MFA from the University at Albany. She exhibits her drawings and paintings extensively, and in 2009, Skrzynski was nominated for the Painters and Sculptors Grant from the Joan Mitchell Foundation. She exhibited at the alternative space A Gathering of the Tribes in New York City, and in Art about Motherhood: The Last Taboo, curated by Diana Quinby, in Avallon, France. Last summer Skrzynski organized a panel discussion on Art and Motherhood at the Hudson Valley Center for Contemporary Art. She teaches drawing and painting at Ramapo College of New Jersey.*

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