

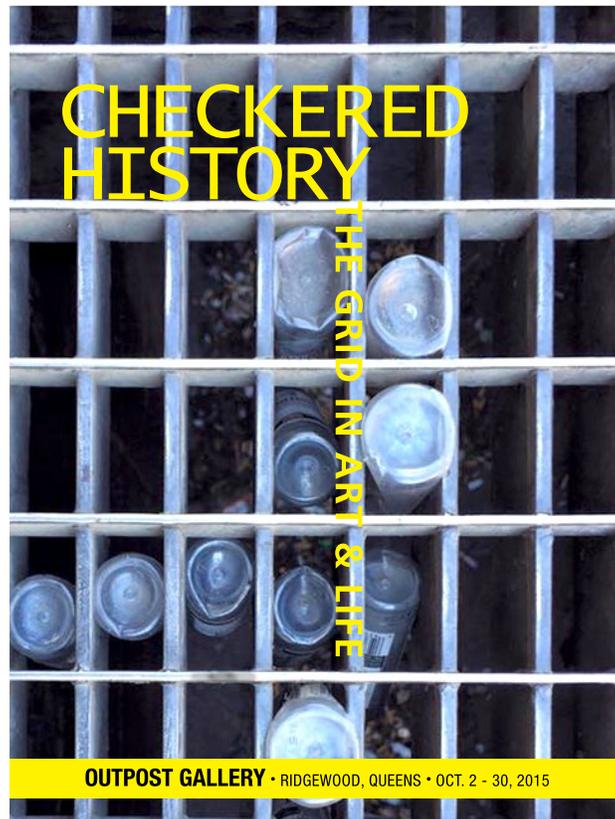
CATALOG

Checkered History

The Grid in Art & Life

October 2-30, 2015
Outpost Artists Resources
1665 Norman Street
Ridgewood, Queens, NY

Organized by Ruth Kahn and David Weinstein



Checked History Catalog: Artists, Works, Background, and Comments

Lala Abaddon	Doris Marten
Cory Arcangel	Brenna Murphy
Meg Atkinson	Ellie Murphy
Larry Auerbach	Max Neuhaus
John Avelluto	Fran O'Neill
Stephen Beal	Matthew Ostrowski
Serra Victoria Bothwell Fels	Rob de Oude
Michael Caputo	Alex Paik
Paul Corio	Bruce Pearson
Caroline Cox	Ronald Pellegrino
Ryan DaWalt	Jerry Pinsler
Lori Ellison	Cathy Quinlan
Robert Otto Epstein	Kathryn Refi
Nate Ethier	Peggy Reynolds
Ellen Hackl Fagan	Erin M. Riley
Jean Foos	Barbara Rosengarth
Matt Freedman	Andrew Ross
Rico Gatson	Etta Sandry
Lawrence Greenberg	Bob Seng
Crystal Gregory	Filipe de Sousa
Lisa Hein	Tim Spelios
Christine Heindl	Oriane Stender
Dale Henry	Andrew Sutherland
Robert Hickman	Laurie Szujewska
Brece Honeycutt	Unknown
Gilbert Hsiao	Gail Vachon
Robin Kang	Siebren Versteeg
Dina Kelberman	WallyGPX
Suzanne Kelser	David Weinstein
Sabine Laidig	Jeremy Wood
Lindsey Landfried	Dustin Yellin
Eric A. Mack	John Zorn

Introduction

Checkered History is a small triumph of the strength, optimism, and joy in the collaboration and cooperation of an artistic community amidst the noise of contemporary culture and commerce. While we both endure and, in many instances, embrace the mainstream juggernaut as entertainment and motivation, we remain dedicated to the quest of the independent artist, alone in her studio, "signaling through the flames" (Artaud). And then, in twos and threes and fours, we find common cause. In this show it is 60 and could have been a thousand. Then again, "nothing is real and nothing to get hung about" (John Lennon). Keep dancing.

This exhibition is not an an exhaustive or scholarly survey of art that utilizes the structure or process of the grid. It is a thoughtful romp through a zone of the current and mostly local NY art world whose practitioners have, whether they self-identify with the theme or not, tested its potency in some way. In addition, some remarkable historic pieces have crossed our path in the search process and we have included them too, far surpassing our original ambitions, which was limited only by time and the reality-checking financial thumb of a non-profit, alternative space.

Some of the artists in the show have settled into a nearly monk-like practice involving a single modality or process that stretches on through years of devotion through the meticulous exploration of possible variations on a set of operations. Others have adopted a way of working that represents a spontaneous outpouring, serially adopting a smorgasbord of mediums and/or subjects in response to various hairy social koans encountered on the Internet or on the street. These approaches reflect different responses to the same conundrum of too much information and too little time, one by zooming in, the other by going wide.

In a way they are all partaking in a victory lap to mark the passing of the baton from one continuum of spatial organization out into open water where a blurrier, more rhizomatic principle seamlessly overlays, infiltrates, and cradles the gridded world extracting and distributing its prized informational content for re-deployment as the latest fairy dust. Now, from this tentacled cloud we are privy to a supposedly truer version of nature and culture which has conferred upon the the grid the elegant emeritus stature of Newtonian physics.

There is no movement or wave to announce here. Simply the joyful noise of a ubiquitous thread that weaves together art that might lead you into or out of your comfort zone.

Sincere thanks to all the artists, institutions, collectors, and individuals who have contributed work. Special thanks to those who put in time and energy to support the project behind the scenes: Tim Spelios, Caroline Cox, Mia Matthias, Jonah Rosenberg, Andrew Ross, Gilbert Hsiao, David Linton, Mia Wendel-DiLallo, Darko Lunguloff, Beatrice Johnson, Matthew Ostrowski, Toniann Fernandez, Paul Geluso, Alanna Heiss, Peggy Reynolds, Gail Vachon, David Linton, Mika Lunguloff, Andrew Sutherland, video editors.... and all the residents of 1665 Norman Street including birds and cats.

– David Weinstein and Ruth Kahn, curators, organizers, producers, and sheetrockers

Checked History Events

Max Neuhaus Listening Sessions

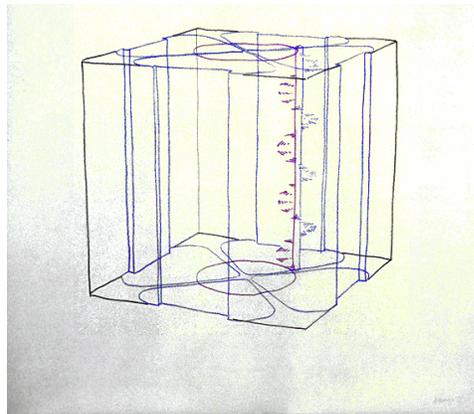
Special receptions Sundays, October 11 and October 25 from 2-5pm
 On request during gallery hours, or by appointment
 Free and open to the public

As part of the Checked History exhibition, Outpost presents a reconstruction of artist Max Neuhaus' 1979 sound installation, **Five Russians**, originally made for the tower chamber of the legendary Clocktower Gallery in Tribeca. Widely known in New York for his permanent sound installation in perpetual play under a subway grating in Times Square, percussionist Neuhaus (1939-09) was a renowned interpreter of contemporary and experimental music widely credited as the father of "sound sculpture".

This installation incorporates four tuned and interlaced electronic tones selected to match both the architecture and the human body and is extremely gentle and meditative. The piece has been recreated at Outpost during the Checked History exhibition with the expert assistance of **Paul Geluso and Matthew Ostrowski**.

Max Neuhaus was born in 1939 in Texas, and spent his childhood in Fishkill, New York. In 1958, he met John Cage, and this encounter determined his decision to become a professional percussionist. After a solo tour in Europe in 1965, Neuhaus started developing projects that went beyond the strictly musical realm; among them were site-specific pieces that he was the first to call "sound installations." In 1968, as he started a research residency at the Bell Laboratories, Neuhaus ceased performing as a musician and fully devoted himself to sound art. In 2008, an exhibition of Neuhaus's drawings was organized by the Menil Collection, Houston, which coincided with the inauguration of a new installation, Sound Line. Neuhaus passed away in February 2009 in Italy.

Special thanks to Alanna Heiss and Beatrice Johnson for making the Neuhaus available.



A SYMMETRICAL ROOM, ALMOST A CUBE.
 TWO QUIET LOW TONES RECONSTRUCT THE SPACE IN TWO DIFFERENT MODES FORMING LARGE SOUND SHAPES - ONE CYLINDRICAL, THE OTHER, FOUR LEAFED.
 POINTS OF SOFT HIGH TONES PLACED THROUGHOUT THE ROOM AT EAR WIDTH. MIX ONLY IN EACH LISTENER'S MIND ACCORDING TO HIS HEAD'S POSITION.
 FIVE LIGHT WOODEN CHAIRS WITH BRIMS, MADE IN RUSSIA, WHICH LISTENERS PLACE FOR THEMSELVES ACCORDING TO THEIR OWN INCLINATIONS.

Drawings:
 Five Russians, 1993
 Colored pencil on paper
 57 x 60 cm; 57 x 42.5 cm

Sound Work References:
 Location: The Clocktower, Institute for Art and Urban Resources, New York City
 Dimensions: 10 x 10 x 11 meters
 Extant: Fall, 1979

The legendary 1968 album cover, underwater listening with Water Whistle from the 70s, Neuhaus with Cage and Varese, and another drawing and notes for the Five Russians installation.



BEATING THE GONG AROUND—Max Neuhaus, right, percussionist, tries out sounds for the avant-garde program given at Judson Hall Tuesday night. At left, Edgard Varese, who will be represented by one of his works on Tuesday program and, in center, John Cage, who will lead the final concert of the series Wednesday night, Sep

Checkered History Events

The Genealogy of the Grid A Talk by Peggy Reynolds, Ph.D

Sunday, October 18
Doors open 1pm for coffee and pastries
Talk in gallery at 2pm
Free and open to the public

Join us as artist/scholar Peggy Reynolds, Ph.D presents a talk on The Genealogy of the Grid, based on her thesis essay on the subject, in the context of the Checkered History exhibition on view at Outpost.

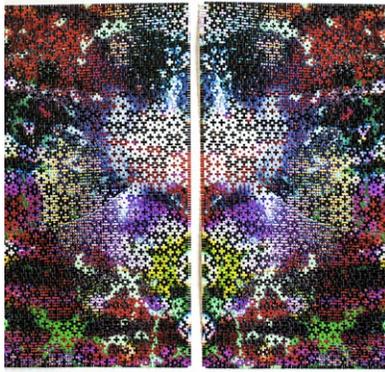
Reynolds' works explores the dynamic topologies of social and physical systems at the intersection of art, technoscience, and the humanities. Her recently completed dissertation "Depth Technology: Remediating Orientation" examines how the on-going shift from a vision-centered to a body-centered mode of perception, as facilitated by digital technology, promotes posthumanist (non-linear, fractal, topological) modes of thought. Her interactive sculptures have been shown in numerous galleries and she has been an invited speaker/panelist at venues here and abroad.

She has been a founding member of a number of organizations including the WOW theater collective in NYC, the LIVE/WORK COALITION for the preservation of artist's housing in NYC and, along with artist Ann Hamilton, the Living Culture Initiative for the promotion of transdisciplinary art practices. She received her doctoral degree in December of 2012 in the field of Science and Technology Studies from The Ohio State University under the direction of mediologist/mathematician Brian Rotman.

The grid, a long-lived human construct, has initiated some of the greatest changes the species has undergone since first it wove a fabric or tilled a field. This orthogonal arrangement of thread or lines on earth, plan, map, canvas or in abstract space has, with each iteration, proven instrumental in helping humans (re)orient themselves in a world it has helped them to (re)configure. Found nowhere in nature, traces of its presence, as found in a series of novel technologies, can be taken as an indication of a group's or culture's incipient or shifting awareness of self, of its move toward seeing itself as other than that within which it is embedded. To dress in woven fabrics is to be other than animal. To live in a gridded city is to exist outside of nature. It is the quintessential, rationalist technology, paradigmatic of a modern impulse that runs throughout the whole of human history.

—Peggy Reynolds, 2012

Artists & Works



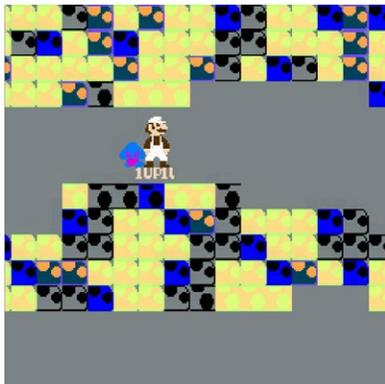
Lala Abaddon

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Two hand cut and hand woven c-prints
32x24"
2015

Abaddon integrates many components in her process, capturing her unique images multiple times through a repetitive sequence of traditional analog photographic methods, then arranging the large format prints into precise and deliberate pairings. She continues on to intricately and painstakingly hand cut each print into hundreds of strips and then hand-weave the prints with undulating and complicated patterns designed to convey a specific feeling, eventually leaving us with images within images and compelling the viewer to experience alternate realities or states of being. Many times her work is mistaken for a digital manipulation, and the discovery of its true nature by the viewer is integral to the understanding of her process and purpose; to disrupt order, reconstruct historical notions of photography and weaving, and challenge what it means to create something solely for the purpose of creation.

She is currently an artist in residence with the Artha Project in New York City. She lives quietly with her partner, artist Julio Cesar Williams, and their parrot, Poquito.



Cory Archangel

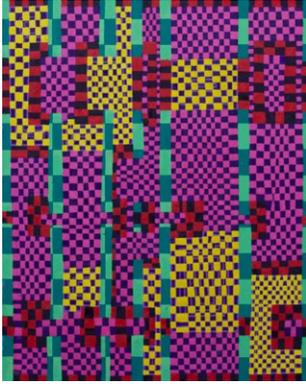
Super Mario Movie

Modded Super Mario Brothers cartridge
In collaboration with Paper Rad
15 minute movie programmed onto a Mario Brothers cartridge
2005

First check out the ROM. You can load this up in a NES emulator to watch this movie. It's better than the youtube, trust me! Also it's legit. Also, check the related code section for a full blast of the entire working archive of the code for this project. Also buried in the code and its versions are bits of script (which we had been working on sporadically for a few years) and other loose ends. For the NES heads out there, the code also might be of interest because it contains a very simple built from scratch music sequencer, a rudimentary animation engine, and an RLE scheme to compress backgrounds.

Cory Archangel 37 year old fine artist and entrepreneur living and working in-between Brooklyn, NY and Stavanger, Norway.

Via www.coryarcangel.com/things-i-made/supermariomovie#sthash.7WMpuMtr.dpuf



Meg Atkinson

Transitional Object #1

Oil on canvas
30x24"
2015

Meg Atkinson lives and works in Brooklyn. She has shown recently at The Art House, Central Booking, Drawing Rooms, Arts@Renaissance, Storefront Ten Eyck, Morgan Lehman, and Momena Art.



Larry Auerbach

Grate Art

Digital pigment print
13x19"
2015

I was visiting a friend in Greenpoint recently. As we walked down Manhattan Avenue heading to a diner for lunch, she gave me a heads-up, stopped and pointed out a barely-visible marvel down by our feet, a drunken, collaborative artistic improvisation that took advantage of a subway ventilation grate above a G-train platform. My photo is a detail from this trodden, transient treasure.

Larry Auerbach is an obscure artist and photographer who lived in Williamsburg for a very long time until it grew tired of him and told him to leave. He now lives in a much less manic neighborhood in another borough a couple of miles away. He has a very nice computer and a crappy view from his studio window.

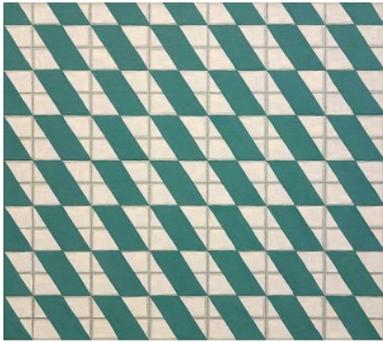


John Avelluto

Untitled (Veil)

Acrylic paint films on panel
33x44"
2014

John Avelluto was born in Gravesend, Brooklyn and attended Brooklyn College, acquiring a BA in English and subsequently an MFA in Visual Art. Since then he has gone on to exhibit his work both nationally and abroad while remaining active as a conduit for arts in the public sphere. John is a founder ('09) of the Bay Ridge 5th Ave Storefront Art Walk (SAW) and The Bay Ridge Poets Society ('13), both of which are testament to his interest in the multifaceted relationships between Art and community. In 2014 John was named one of the 100 Most Influential People in Brooklyn Culture by Brooklyn Magazine. In the same year John was lauded by the online forum for arts and culture Hyperallergic magazine for his solo exhibition, *Disintegrator*, at Studio 10 in Bushwick, Brooklyn. He lives and works in Bay Ridge, Brooklyn with his wife and two daughters.

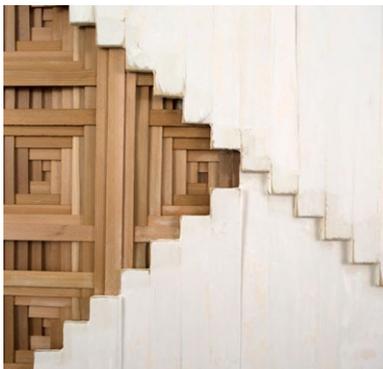


Stephen Beal

Untitled Linen #32 and #35
Acrylic gouache, graphite on polished linen
15x17" (2 works)
2013

Stephen Beal is an American artist recognized for his colorful grid paintings. In addition to his artistic career, Beal is an educator and currently serves as the president of the California College of the Arts in San Francisco/Oakland, California.

Thanks to George Lawson Gallery in San Francisco.



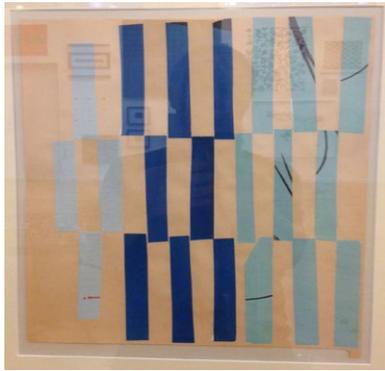
Serra Victoria Bothwell Fels

Underneath

Cedar, cedar shims, joint tape, joint compound
36x20x3"
2015

Serra Victoria Bothwell Fels is a Tennessee-raised Australian-American artist based in Brooklyn. She is widely admired for her work utilizing discarded housing materials from which she makes small- and large-scale, site specific installations that are submerging environments built into existing architecture. Her work abstracts structures into layers that explore how specific qualities of environments create experiential constructs.

She has recently started making smaller, self-contained objects.



Michael Jude Caputo

Untitled

Acrylic gouache, graphite on polished linen

15x17"

2013

Born in 1975, Caputo prefers Bruce Lee over Chuck Norris or David Carradine... enjoys long walks on the beach...

The artist, woodsmith, wordsmith and Know Wave radio all-star (The Voices Inside My Head co-host with Mordecai Rubenstein) lives and works in New York.



Paul Corio

The League of Frightened Men

Acrylic on canvas

48" x 48"

2013

My work is about color - more specifically, the use of disciplined color sequences in order to articulate space and to create the illusion of light and atmosphere.

I use geometry almost exclusively, but I feel no special attachment to it per se - it's a generic figuration that allows the color to come to the fore as the picture's true content. Color wants very much to take a supporting role, to become the surface property of an object; in other words, red seeks to be a characteristic of apples, Ferraris or fire hydrants, not as an entity unto itself. The relative blandness of squares, circles, triangles, diamonds, etc. allows color to take a leading role.

Paul Corio is a painter who lives and works in New York City. He has shown at McKenzie Fine Art, Storofront Ten Eyck, Brian Morris Gallery, Ventana244, Allegra LaViola Gallery, and Paris Concret. He holds a masters degree from Hunter College, and is a part-time faculty member at the Parsons School of Design.



Caroline Cox

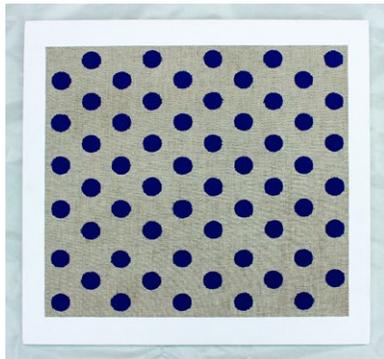
Grafted Holes

Monofilament
44x15x8"
2015

My work is process based, pieces evolve through an uncharted series of improvised constructions and reworkings. Through impulse and careful examination I clump, sew or wind materials together until they coalesce into specific entities. Materials are selected based on physical properties, structure, and function. They are pliable, translucent, optical, manufactured and light weight. I observe how different materials trace and expose the workings of light and gravity.

Engaging the immediacy of perception, I create a visceral/spatial landscape that invites the viewer to react to it similarly, to examine a process where images and materials are co-dependent. Combinations of the work's cultural associations and the connotative strength of the materials allows for a nonverbal, poetic and ambiguously referential content to surface.

Caroline Cox was born in Reno, Nevada and lived in California before moving to NYC where she currently lives and works.



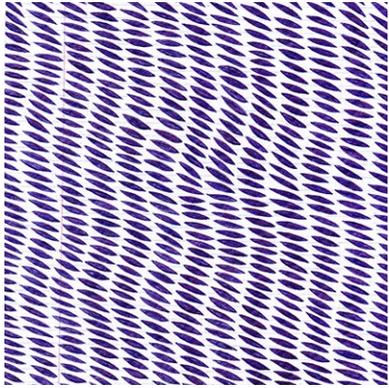
Ryan DaWalt

Paynes Gray Polka Dot

Hand colored metal particulate cast in magnetic fields fixed to linen and mounted on prepared board.
24x24"
2010

1. Preparing the pigment - I start by hand Gessoing a ferromagnetic abrasive steel product. This is the whitening process that readies the particulate for the color. The color is then added to the product.
2. Applying the pigment to the magnetic field - I can then sprinkle on by hand, or by using a type of Chakpur onto linen. This linen is laying flat on a magnetic plate the size of the linen itself.
3. About the textures created in the pigment by the field - This particulate takes on a corduroy-like linear texture. The texture is the result of the magnetic force, called lines of force. The texture these lines make is dependent on the type of magnet use.
4. Fixing the particulate to the linen - The particulate is fixed to the surface of the linen by way of a clear fixative.
5. Removing the painting and mounting - Once the fixative is dry, the painting is removed from the magnetic plate and fixed to a board (Masonite, or prepared wood, or press wood).

DaWalt lives and works in Williamsburg, Brooklyn.



Lori Ellison

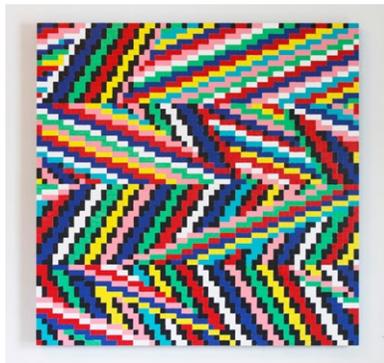
Untitled 2013

Gouache on wood panel
10x8"
2013

Lori Ellison was a nationally exhibiting artist and writer born in Washington, DC and living in Brooklyn. She received her BFA from Virginia Commonwealth University in 1981 and her MFA from Tyler School of Art in 1996. She attended the Skowhegan School of Painting and Sculpture in 1993. Ellison works with notebook paper and pen in addition to gouache on panels, and she has also worked with egg tempera, enamels, and glitter. Ellison was also a poet and aphorist.

*If poetry is the art of condensed expression, Lori Ellison's drawings and paintings are the consummate example of verse made visual. Diminutive in scale and impossibly dense with optical activity, Ellison's work attests to the power of the compendious to evoke expanses of meaning inaccessible to the epic and monumental. Like the aphorism, that most economical form of literary expression (and one at which the artist herself excels as a writer), much of the work's meaning lies in what is left unsaid. - Taney Roniger in *The Brooklyn Rail**

Thanks to MacKenzie Fine Art.



Robert Otto Epstein

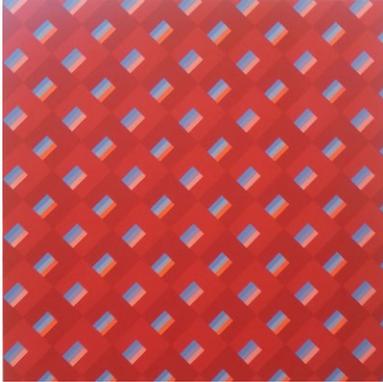
Untitled Linen #33

Acrylic gouache, graphite on polished linen
15x17"
2013

For the past several years I have been making drawings and paintings on paper and wood panel inspired by my interest in deconstructionist philosophy and design. I explore the way that repetitiveness is structured into discrete forms that are shaped by the prototype, which become the pattern, which become the system, which is itself repeating.

As with each pattern, all of my work starts with a grid, and so I begin by hand-drawing a grid onto the surface. Then I create a blueprint in advance, based on various geometric ideas and color choices. At times I employ chance into the decision making process - literally rolling dice and painting the color that I've assigned to a given number. I then paint each pattern square-by-square and row-by-row, working from the bottom right corner across each row and then up the paper.

Robert Otto Epstein studied philosophy and political science at the University of Pittsburgh and law at the University of Durham in the UK. He has shown widely in the US and Europe.



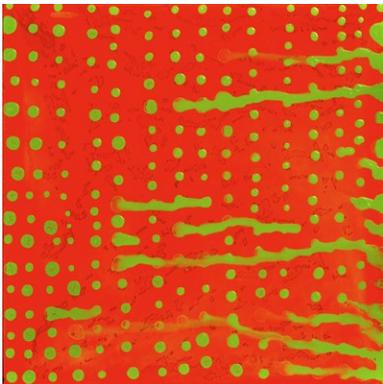
Nate Ethier

Orchard

Acrylic on canvas
42 x 40"
2011

Drawing on traditions of twentieth century formalism and hard-edge abstraction, Nate Ethier's flamboyant geometric abstractions celebrate both the bucolic and the post-industrial world. The exchange of interchangeable modular structures through synchronicity and symmetry is the bedrock of the work, while rock and roll, the rolling surf, and poetry whisper in the background. Creating compositions that allow for the optical emphasis to alternate and reverberate with unequivocal intensity and grace, the mechanics of Ethier's paintings function as perpetual, philosophical, and visual motion machines.

Born 1977, Providence, Rhode Island
2004 MFA Boston University College of Fine Arts, Boston, MA
2000 BA Goddard College, Plainfield, VT



Ellen Hackl Fagan

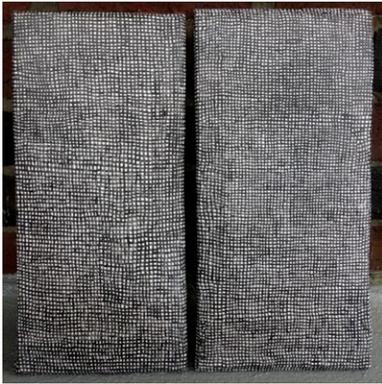
RGB / RedGreen

Ink, acrylic, gouache, flow improver
Ink, acrylic, enamel, floor gloss
2 panels 8x8x2"
2011

I build connections between color and sound using installations that combine my color-and-texture saturated paintings with music and digital technologies. Each installation invites viewers a chance to explore synaesthesia for themselves.

My work walks the balance between randomness and intention, and, like jazz music, continues to reveal limitless possibilities for improvisation.

Echoing life's chaotic beauty, my work embraces all my obsessions: pop music, complexity theory, Jungian psychology, minimalism, industrially rendered printmaking surfaces, and decorative art. The paintings selected for Checkered History are culled from my Color-SoundGrammar series. By creating juxtapositions of equally intense hues, the viewers' eyes seek order, oscillating in their search for a starting or resting space. This vibration creates a humming sensation in the ear as well as the eye, as the viewer settles into a state of pleasure through hyperstimulation.



Jean Foos

A Broken Mirror

Clay
2 panels, 7x15"
2015

Jean Foos makes paintings, works on paper, books (both her own and as a designer), and often works collaboratively with other artists and poets.

Jean Foos is from Rochester, NY and moved to NYC to attend Cooper Union and lived in the East Village for many years. She first had a studio at 32 Union Square East, and later moved many times to work in Soho, Bronx and the garment district. Her current studio is in Long Island City, NY. She has been granted a National Endowment for the Arts Fellowship and has been nominated for the Joan Mitchell Foundation. Galleries in Berlin, Rome, San Francisco, Philadelphia, Newark, and New York have shown her work.



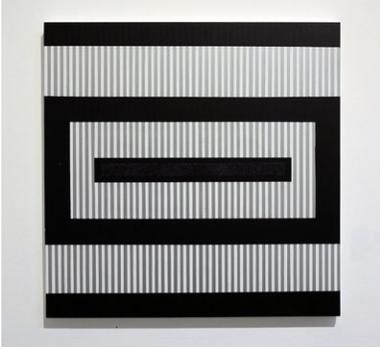
Matt Freedman

Memorial Panel

Plasticine, wood, glass marbles
20x44x3" (1 of 4 panels on view)
2011

This piece was created in a participatory event reflecting on the anniversary of the Sept. 11, 2001 experience.

M.A., M.F.A University of Iowa, B.A. (Social Anthropology) Harvard University, New York Foundation for the Arts Grant/Fiction Writing, National Endowment for the Arts grant, and many, many one person and group exhibitions, performances, publications, curatorial projects, and teaching gigs.



Rico Gatson

Untitled (Portal)

Latex paint and spray paint on wood panel
24x24"
2011

Gatson has been included in the exhibitions Prospect 1, New Orleans; Greater New York at P.S.1 Contemporary Art Center; and Freestyle at the Studio Museum in Harlem. He was the subject of a two-person show at the Barbara Walters Gallery, Sarah Lawrence College, Bronxville, NY, and Three Trips Around the Block, a solo retrospective at Exit Art, NY. The artist is a recipient of the Louis Comfort Tiffany Foundation Biennial Award for Visual Artists and the Oli Bar Ltd. Award for Excellence in Sculpture, Yale School of Art. Gatson's work has been acquired by the Denver Art Museum, Denver, CO; the Norton Family Foundation, Los Angeles, CA; the Studio Museum in Harlem, New York, NY; and Yale University Art Gallery, New Haven, CT, among other public and private collections. Rico Gatson is represented by Ronald Feldman Fine Arts, New York.

Rico Gatson lives and works in New York.

Courtesy the Artist and Ronald Feldman Fine Art.



Lawrence Greenberg

Untitled

Ink on marble
5x7x1"
2011

Greenberg is an artist and director of the intimate Studio10 gallery in the 56 Bogart Street building in Bushwick, Brooklyn.



Crystal Gregory

Variation on a Theme (Black-Blue-Green)

Handwoven textile cast into concrete
22x40"
2014

Variation on a Theme is a series in which I have been looking back onto the decorative within modernism. In this moment when ornament was criminal, I use line to investigate, translate, and reflect on ideas of modernist craft and design movements. Variation on a Theme, looks specifically at Wall Hanging, a tapestry by Anni Albers. I look to Albers with full admiration highlighting the importance I find in her materials. Through these translations I expand on her dense tapestry weavings of grids and strips, and create a spatial weaving using the gestural line of an open weave plain cloth. Once off the loom I cast these weavings into concrete to still the gestural action, archiving this moment of reflection within history.

Crystal Gregory is a sculptor whose work investigates textile structure through a variety of materials. Gregory was granted a Full Merit Scholarship to attend The School of the Art Institute of Chicago. She has received fellowships to attend artist residencies at The Gerrit Rietveld Academie of Art, Vermont Studio Center and Virginia Center for the Creative Arts. Gregory lives and works in Brooklyn.



Lisa Hein and Bob Seng

Jello Brick Window

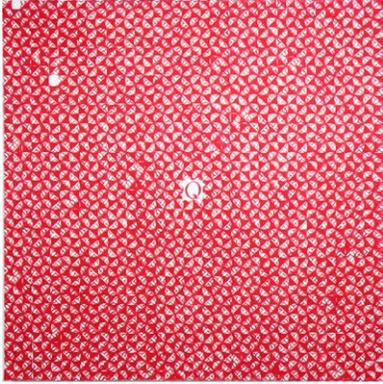
Colored, flavored gelatin and mortar
Dimensions variable
2015

Streetfront window slowly bricked up with Jello and gypsum mortar over duration of show. A climbing horizon of juicy stained glass trails the stages of its own decay.

Lisa Hein & Bob Seng are a Brooklyn-based artist team with special affection for temporary site projects. Positioned halfway between sculpture and theater, they view transience as opportunity: a chance for perishable materials, amplified humor, and indulgence in specific contexts.

Hein and Seng's individual careers in sculpture and painting began separately on the West Coast. Since 1996, they have collaborated on nearly 40 site projects. Recent projects include "BRUISE", commissioned by Seattle Center for the 50th anniversary of the 1962 World's Fair. In 2014, they completed "7 Blades", an immersive re-use of existing light and ventilation for Art 101 in Brooklyn, and "Tree Roast/Snow Dome" for Georgetown Glow in Washington, DC. Current exhibitions include Weathervane and Centotto in Brooklyn, and parallel programming for the 3rd Ural Industrial Biennial of Contemporary Art, Russia.

Hein and Seng are two-time NYFA Fellows in Architecture & Environmental Structures (2000 and 2006), MacDowell Colony Fellows (2010), and 2012 Artists in Residence at Yaddo.



Christine Heindl

Queenie

Acrylic, waterbased enamel, and paper on canvas

30x30"

2009-13

Christine Heindl was born in Rochester, NY, paints and teaches and lives in Jackson Heights, Queens. She is the recipient of a Joan Mitchell Foundation award and a Guggenheim Fellowship. She was associate professor of painting at Ohio University's School of Art.



Dale Henry

Outside Clearing

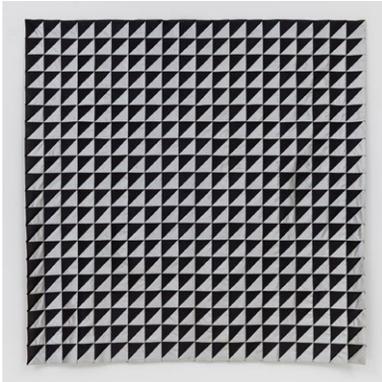
Oil on canvas

19 1/8 x 19 3/8" framed

Early 1960's

Dale Henry (1931-2011) was a productive and respected figure in New York from the mid 1960's to late 1970's. His works were shown in leading institutions including the Clocktower Gallery and P.S.1 Contemporary Art Center, and his gallerist, John Weber, was highly regarded, championing artists including Sol Lewitt, Hans Haacke, Dorothea Rockburne, Mario Merz, Daniel Buren, and Alice Aycock. Henry worked primarily with paint, resin, glass and wood, creating diverse and challenging post-minimalist and conceptual works that not only embodied key artistic concerns of the period, but were often ahead of their time. Henry's works were mostly conceived as parts of a cohesive series and installed site-specifically, while exploring, experimenting with, and deconstructing medium and light. Henry wrote extensively about his inspiration from Western painting and history, and his work's resulting conceptual basis.

From the collection of Beatrice Johnson.



Robert Hickman

Umbrella Quilt Half Square Triangles

Hand-cut, machine sewn triangles cut from discarded/found umbrellas

36x36"

2015

Buckminster Fuller Mirror Ball

Hand-cut mirror on styrofoam

18" diameter



Robert Hickman's installations and sculptures were exhibited in solo and group shows at New York venues PS1, SculptureCenter, Exit Art, White Columns, Socrates Sculpture Park, Smack Mellon and Saint Peters Church, among many others. His permanent public commissions are at 72nd Street and Broadway subway station in New York (Laced Canopy); Bryant Avenue pedestrian bridge, Hunts Point, Bronx (Silvered); Capital Community College, Hartford, CT; and Roosevelt Island Station, New York. Hickman's work was recognized by many national and international awards, among them two CEC Artslink Project Grants and a New York City MASTerwork Award for Best New Public Art from The Municipal Society of New York. An Ohio native, Hickman currently is an Assistant Adjunct Professor at Hunter College and a Part-time Lecturer at The New School, both in New York. He lives and works in Brooklyn.



Brece Honeycutt

mending practice #81, 2007 // mending practice #138, 2008

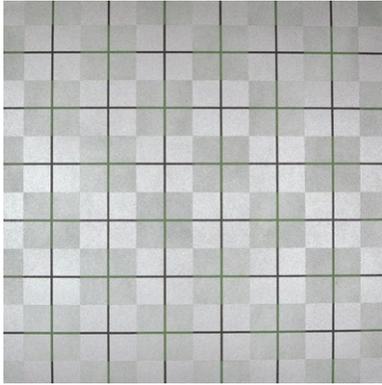
Fabric, thread, acrylic, gouache on Punjab rag paper

7x5"

2007 // 2008

Natural dye and textile artist Honeycutt is a product of Columbia University and Skidmore College. Her drawings, sculptures and installations are the artistic result of her efforts as a sort of historical detective. "My process involves uncovering and recovering facts and people often misplaced or overshadowed, researching and investigating these facts, and then making work directly based on that research. or overshadowed, researching and investigating these facts, and then making work directly based on that research." By bringing her creative attention to cast-off objects and forgotten people, Brece makes what was rendered useless useful once again.

Brece calls an old farmhouse in New England home, and the natural beauty that surrounds her there is yet another inspiration for her work.



Gilbert Hsiao

Four Beats Per Measure

Acrylic on canvas
42x42"
1992

I've always been interested in the philosophical question as to whether we can be conscious of experience for which we have no words. We constantly evolve as time passes and our culture and technology and the world around us evolves. The potential for the evolution of our senses is limitless; I try to bring into being visual experience that which we have not yet words for, but can experience nonetheless.

Gilbert Hsiao (b. 1956, PA; raised Terre Haute, IN) has exhibited his work in solo and group exhibitions internationally, including in Australia, Canada, Germany, Italy, Netherlands, New Zealand, Thailand, and the United States. He has mounted solo exhibitions at MINUS SPACE, Dr. Julius | AP (Berlin, Germany), Gallery Sonja Roesch (Houston, TX), and White Columns (New York, NY), among others.

Courtesy Minus Space.



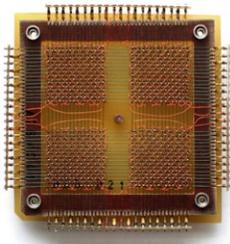
Robin Kang

Chipset Artifact, Blue Tarantula and Magnetic Ferrite Core Memory

1: Hand Jacquard woven cotton and synthetic fibers
2: Hand Jacquard woven, hand dyed cotton
1: 33x 31" // 2: 19x25"
2014 // 2015

+

Two hand woven copper and magnetic toroids, computer memory circa 1969
8" x 10" x 1



Born in Kerrville, Texas, Robin Kang has developed an artistic trajectory that honors her southwestern roots and ventures boldly into the future. Over the last several years Robin has participated in artist residencies such as AIR Projects - Beijing, and at Ox-Bow.

She has organized art events in Texas, Florida, Manhattan, Brooklyn, and in her Chicago apartment gallery project, Carousel Space. Her current practice, based in NY, encompasses sculptural brick-laying, stacking plywood, electronic forms, and a practice of weaving. In effect, her art transcends the culturally gendered nature of many forms of work.



Dina Kelberman

Colors Movie

Found fetish videos
7 minutes
2013

My work comes out of my natural tendency to spend long hours collecting and organizing imagery from the internet, television, and other commonplace surroundings of my everyday life. I make things as I am compelled to make them and consider why later, often making connections I didn't consciously set out to realize. I gravitate towards things that are simple, colorful, industrial, and mundane. I am also interested in using materials that are easily accessible and familiar to the everyday person. My work elevates the familiar and transforms brief moments into infinite stretches of time. In close examination of the simple or the seemingly insignificant the viewer may bring their own limitless associations.

Dina Kelberman is an artist living and working in Baltimore, MD. She works in a wide variety of media including comics, painting, web media, animation, playwriting, photography, and screencaps. She was a founding member of the Wham City artist collective. She lives in a van.



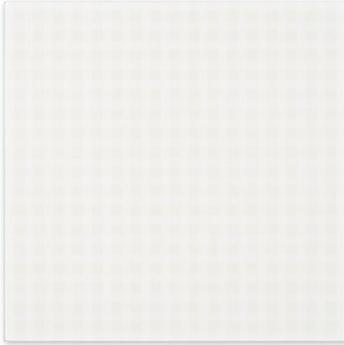
Suzanne Kelsner

Constructed Space II

Ink, paper, transparencies, on Mylar
36x42"
2015

Constructed Space II invents a space using aerial photography, grids from maps, Internet numbering schemes, with abstracted line and form to show the evolving, overloaded, colliding space of our digital environment.

Suzanne Kelsner is a Brooklyn based artist interested in the underlying systems of technology and information. She was cited by Hyperallergic as one of the "Top 10 Artists to Watch from the 2013 Bushwick Open Studios". Kelsner has participated in the LMCC residency program and shown at Leslie Heller Workspace, Philoctetes Center, and the Drawing Center's Portfolio Program.



Sabine Laidig

Schema e.a. No 5

Tempera on wood panel
12x12"
2011

Sabine Laidig is interested in the incidental, changing and fleeting things in life.

Sabine Laidig was born in Sindelfingen, and lives and works in Berlin.

From the collection of Gilbert Hsiao.



Lindsey Landfried

Hijinks

Acrylic on board
11.75x11.75"
2014

Lindsey Landfried is an artist living and working in Berlin, Germany. She makes large scale repetitive drawings influenced by text, textiles, and binary code.

Courtesy of Kwadrat Berlin.



Eric A. Mack

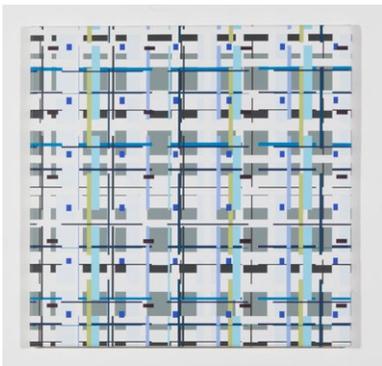
RSRFC-0330

Mixed Media on Vellum, acrylic paint, handmade paper, powdered pigment, packing paper, acrylic ink, xerox, mango leaf
36x24"

While exploring and exposing various subject matter, my goal is to recognize how shape, form, and pattern are primary in our daily outlook.

The works created can be described as visual sheet music. Blocks and angles of color brushed and smudged across random perimeters of various medium. Broken and solid line work split and gel together the variety of hue and shape. Found within the core of the work are the cultural references, signs of technological advances, schematical diagrams, component dials and switches are all included for their fundamental form. Most of them are basic circles, squares, and triangles.

When these ideas are put together it creates a piece of music that is seen instead of heard. The rhythm of life is inhaled and exhaled with each day that is given to us.



Doris Marten

Untitled

Acrylic on canvas
20x20"
2011

Rectangles, squares, lines, and streaks reminiscent of coordinate systems of mathematical clarity and rationality also convey--through color and rhythmic repetition--variation and improvisation.

The artist was born in 1971 in Munich and lives and works in Berlin.

From the collection of Gilbert Hsiao.



Brenna Murphy

centri~lattice

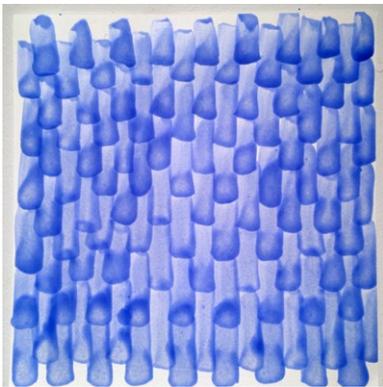
Video

2:07 minutes

2014

Brenna Murphy uses computer programs to craft digital forms inspired by her observations of the physical world. Made using a variety of programs such as Photoshop, Dreamweaver, and Blender, her complex, abstract forms find synthesis between different digital disciplines. Murphy combines her digital prints with found objects, collages, videos, and even performance work in gallery spaces, seeking to cultivate relationships between these forms and bring digital work into the realm of the physical.

"I add and carve until the arrangement is balanced in a way that creates a perfectly cohesive, vibrating ecosystem," she says of her process.



Ellie Murphy

Untitled (Falls), 2014

Encustic on watercolor paper

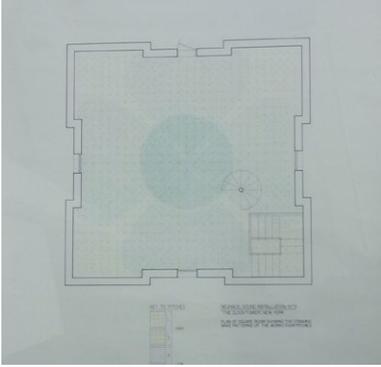
12x12"

2014

I see interdependence between the multiplicities of cultures in our world and use art and sculpture as a way of recognizing and playing with the unintended and humorous connections between them.

Ellie Murphy's fabric and yarn inspired work evokes the physical and emotional barrier to entry of an adolescent room. With its nostalgic materials and methods, her work straddles the line between childhood and adulthood, while it also questions the borders between fine art and traditional craft forms.

After some big changes in her life—having a child and fixing up and moving into an abandoned house in the boro of Queens in New York City with her partner—she began to look at everything around her from a different perspective. About the relationship between personal and cultural nostalgia, her work combines references to her 1970's childhood in Kansas.



Max Neuhaus

Five Russians

Watercolor and ink on paper
27x32"
1979

A schematic for a sound installation at the Clocktower Gallery incorporating four tuned electronic tones selected to match both the architecture and the human body. The piece will be recreated at Outpost during the Checkered History exhibition with the expert assistance of Paul Geluso and Matthew Ostrowski. Special receptions Oct. 11 and 25.

Max Neuhaus was born in 1939 in Texas, and spent his childhood in Fishkill, New York. In 1958, he met John Cage, and this encounter determined his decision to become a professional percussionist. After a solo tour in Europe in 1965, Neuhaus started developing projects that went beyond the strictly musical realm; among them were site-specific pieces that he was the first to call "sound installations." In 1968, as he started a research residency at the Bell Laboratories, Neuhaus ceased performing as a musician and fully devoted himself to sound art. In 2008, an exhibition of Neuhaus's drawings was organized by the Menil Collection, Houston, which coincided with the inauguration of a new installation, Sound Line. Neuhaus passed away in February 2009 in Italy.

From the collection of Alanna Heiss.



Fran O'Neill

Eight is Enough

Oil on clayboard
12x12"
2015

These pieces are studies using arm gestures.

The artist was born in Wangaratta, Victoria, Australia. Lives and works in Brooklyn, NY.



Matthew Ostrowski

The Unraveling

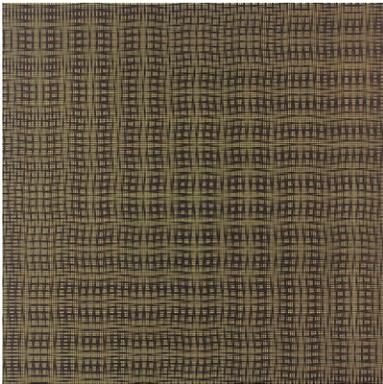
Single-channel video

44x28"

2013

Processed scenes from Alfred Hitchcock's film, *Rope*.

A New York City Native, Matthew Ostrowski is a pioneer in live electronic arts, having worked as a composer, performer, an installation artist for over 20 years, exploring alternative controllers, multimedia, and theater. An unreconstructed formalist, he has had a continuing interest in density of microevents, rapid change, and using technology to stretch the bounds of perception and experience. He has worked with a broad range of artists, from some of the world's leading improvisors, to MacArthur-award winning choreographer Elizabeth Streb, to the Flying Karamazov brothers juggling troupe. A recipient of a NYFA fellowship in Digital Arts, he has developed audio and video software for dozens of artists in interactive video, extended musical instruments, sound installations, show control systems, and interactive juggling pins.



Rob de Oude

Proximities and Parameters

Oil on canvas

54x54"

2015

The paintings and drawings I make are composed of meticulously placed repeated lines. The lines reveal geometric shapes and patterns. Repeatedly using a single unit, a straight line, displays the infinite possibilities of a synchronized effort. Overlapping bands and grids of colors and collisions of angled lines create an elusive sense of space, shifting colors, moires and deceptively bending lines. I mix an intuitive use of color, rhythm, composition and layering choices with a systematic mode of painting. These types of juxtapositions between intuition and methodology, are part of seeking a sense of orchestrated balance, with a single line as the building unit.

Rob de Oude studied painting, sculpture and art history at the Hoge School voor de Kunsten in Amsterdam and SUNY Purchase, NY. He has shown in the US and abroad, and participated in several art fairs in Europe and the US.

He has his studio in Brooklyn, NY, and is co-director of Transmitter, also in Brooklyn, NY.



Alex Paik

Modular Wall Installation: Equilateral Triangles (Thirds)

Gouache, colored pencil, paper, nails
dimensions variable
2015

This piece is part of a series of modular wall installations that explore reflected color. They are improvised each time and respond to the scale of the wall, so while the units stay the same the resulting improvised configuration is different than the previous “performances.”

Alex Paik is an artist using cut and folded paper to explore visual counterpoint and repetition as a tool for development. His work has been exhibited recently at Schema Projects, Drawing Rooms, Storefront Ten Eyck, Space Pittsburgh, Millsaps College, Nancy Margolis Gallery, and Parallel Art Space. Recent solo shows include Paper Constructs at Guest Spot @ The ReInstitute, and Recapitulation Bop at Gallery Joe. Paik’s work has been in several art fairs, including Drawing Now: Paris, Amsterdam Drawing, Pulse:New York and Miami, artMRKT San Francisco, and Texas Contemporary. He is currently represented by Gallery Joe in Philadelphia and is the director of Tiger Strikes Asteroid, a network of artist-run spaces with locations in Philadelphia, Brooklyn, and Los Angeles. Paik currently lives and works in Brooklyn, NY.



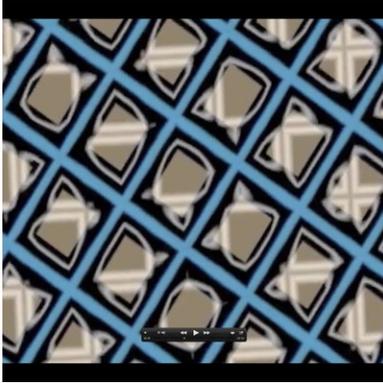
Bruce Pearson

lucky lucky luck

Gouache on paper
17x17”
2014

Bruce Pearson is known for his large-scale works, made more monumental by their deep-relief quality, look at once like swirling coral reefs and hallucinatory 3-D landscapes, rapturous fields of color and highly textured surfaces of well-calibrated, but ambiguous, meaning. Cast from phrases literally or figuratively clipped from, among other sources, fashion magazines, product catalogs, bad television and modern literature, Pearson’s dense pictures are carved from modest styrofoam, then painted a welter of clashing or complementary colors.

The artist lives and works in Brooklyn and has an astounding collection of experimental music and adventurous bands both old and new.



Ronald Pellegrino

Living Grids and Crystal Harmonic Synth

Video

03:29 minutes

2015

Ron Pellegrino is American composer and performer. Born 1940, he trained as a clarinetist, studied music theory, composition and philosophy at Lawrence University (BM 1962) and later studied with Kolisch, Leibowitz and Crane at the University of Wisconsin (MM 1965, PhD 1968). He began working in electronic music in 1967 and in 1969 published *An Electronic Music Studio Manual*, which became the standard text on the Moog synthesizer.



Jerry Pinsler

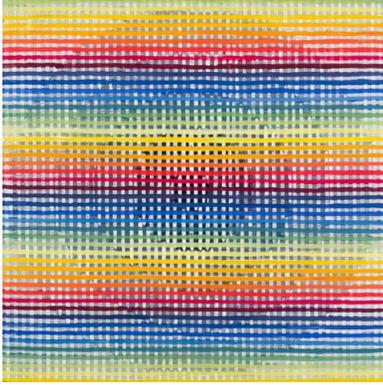
Untitled Cityscape

Oil on wood

21x21"

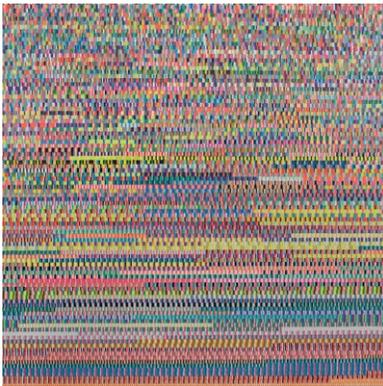
circa 1956

Jerry Pinsler, (1928-96) was an artist and designer whose paintings are in many public and private collections nationwide. Before pursuing a career in painting and design, Mr. Pinsler served in the army from 1951-53, teaching other soldiers how to detonate bombs. He began his design career at CBS Television in Chicago and joined Marvin Glass Associates in the 1960s. As a toy designer there, he designed many children's games, including Simon and Mousetrap. In his late career he turned to designing three-dimensional figures for pin-ball machines for Williams-Bally Midway in Chicago. His figures appeared in machines such as the Terminator and the Addams Family.



Cathy Nan Quinlan
The Laws of Attraction
Oil on canvas
24x24"
2010

Cathy Nan Quinlan is a painter living in Brooklyn, NY.



Kathryn Refi
Every Word I Spoke, Arranged by Frequency (October 15th, 2013)
Paint pen on vellum
24x24"
2014

I digitally recorded everything I said over the course of one day, transcribed the audio recording, arranged the words based on the frequency with which I spoke them and drew over the printed transcription using a system in which I assigned a different color to each letter in the alphabet.

Conceptual artist Kathryn Refi was born and raised in Atlanta, GA. She graduated Magna Cum Laude from the Maryland Institute College of Art with her B.F.A. and earned her M.F.A. from the University of Georgia. She has had solo exhibitions at the Fugitive Art Center in Nashville, Saltworks Gallery in Atlanta, the Indianapolis Museum of Contemporary Art, and Solomon Projects in Atlanta. Her work has been included in group shows at Pierogi Gallery in Brooklyn, Fe in New York, the Gibbes Museum in Charleston, and the Atlanta Contemporary Center, among many others. She currently resides in Brooklyn, NY.



Peggy Reynolds

A Genealogy of the Grid

Printed text on card stock with selected images from Checkered History
Edition of seven 4x6" postcards
2015

Seven excerpts from her thesis chapter on grids backed by images from Checkered History artists are offered for visitors to collect. Reynolds will give a talk based on her essay on Sept. 18 at 2pm at Outpost.

The work of artist/scholar Peggy Reynolds explores the dynamic topologies of social and physical systems at the intersection of art, technoscience and the humanities. Her recently completed dissertation "Depth Technology: Remediating Orientation" examines how the on-going shift from a vision-centered to a body-centered mode of perception, as facilitated by digital technology, promotes posthumanist (non-linear, fractal, topological) modes of thought. Her interactive sculptures have been shown in numerous galleries and she has been an invited speaker/panelist at venues here and abroad.

She has been a founding member of a number of organizations including the WOW theater collective in NYC, the LIVE/WORK COALITION for the preservation of artist's housing in NYC and, along with artist Ann Hamilton, the Living Culture Initiative for the promotion of transdisciplinary art practices. She received her doctoral degree in December of 2012 in the field of Science and Technology Studies from The Ohio State University under the direction of mediologist/mathematician Brian Rotman.



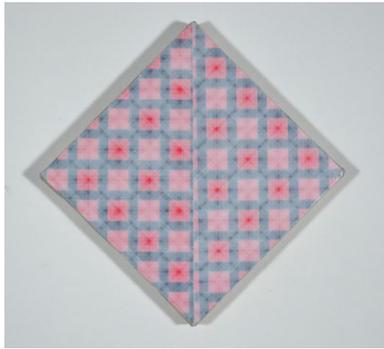
Erin M. Riley

History 38

Wool, cotton
48x28"
2014

Erin M. Riley, a Brooklyn based artist, has steadily grown a massive following and received acclaim and extensive press coverage in recent years for her incredibly crafted hand woven tapestries of provocative selfies culled from the Internet and other unorthodox subject matter. The artist hand dyes spools of wools and uses traditional tapestry weaving practices on a loom to painstakingly execute contemporary imagery.

Riley received her MFA at Tyler School of Art in 2009 and has attended numerous artist residencies since, including Bemis Center and Vermont Studio Center. She has exhibited extensively across the US in group shows, solo exhibitions and in several art fairs. Her work has been seen in Juxtapoz, Beautiful/Decay and Arrested Motion, to name a few.



Barbara Rosengarth

PL 1505

Oil on canvas
11x11"
2011

The artist uses basic geometric elements to vary the theme of “folds”, in which reproduction and variation are structurally inherent; she shows a preference for the circle in various sizes, as well as her own decor or existing, apparently vegetable decor. The patterns are kept deliberately simple. No more than two corresponding colours are used in each composition. In this way, the eye remains receptive to a reserved, but all the more intense wealth of nuance.

Born in Munster, Germany in 1964, the artist lives and works in Berlin.

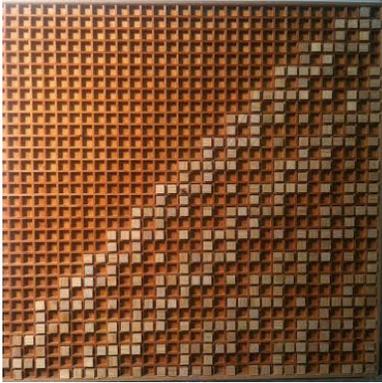
From the collection of Gilbert Hsiao.



Andrew Ross

Cloaked Arms Outstretched
Mixed media
32x32x18"
2015

Andrew Ross is a Brooklyn-based artist whose work deals with conflicts between perception and representation. Ross integrates found material into inventive processes for creating images and sculpture, yielding an aggregate of history and the imagination. His group exhibitions include Take It With You, Jack Chiles Gallery, New York, NY (2012); Bring Your Own Beamer (BYOB), Knockdown Center, Queens, NY (2012); Size/Scale/Repetition, General Practice, Miami, FL (2012); and July, CEO Gallery, Malmo, Sweden (2012). Ross has been an artist-in-residence at Lower Manhattan Cultural Council’s Swing Space (2013), as well as Skowhegan School of Painting and Sculpture (2011). He also won the Alex Katz Fellowship (2011), and the Jacques and Natasha Gelman Trust Award for exceptional ability in the field of sculpture (2011). Ross received his B.F.A. from The Cooper Union for the Advancement of Science and Art.



Etta Sandry

Draft

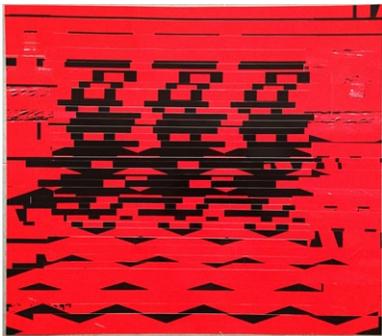
Wood
40x40"
2015

This work is an artifact from Sandry's design process for her weaving and visitors are invited to experiment with the cubes to make patterns.

Sandry: My work focuses on translating symbolic imagery into woven forms. I see this imagery as elements of social code that make up our cultural language, similar to the binary code and crossing of threads that make up woven cloth.

In these woven pieces, text is used as a mode of communication, often monumentalizing ephemeral thought, sentiment, experience, and objects through the laborious process. At the same time, the text reflects on weaving as a process-based medium and on the formal aspects of the final woven object.

Etta Sandry is a Brooklyn-based artist, educator, and organizer from the Midwest. She received her Bachelors of Fine Arts degree from the School of the Art Institute of Chicago in 2013. She now works as the Studio Manager at the Textile Arts Center in New York and is a co-director of the contemporary art initiative + website, Make Space.



Bob Seng

exit905

Carved EXIT sign, ink, polystyrene
22x25"
2015

Bob Seng, artist based in NYC known for site-specific installation collaborations with Lisa Hein, also deconstructing EXIT signs, and making sculpture.



Filipe de Sousa

Parking Lot

Video

5 minutes

2015

Parking Lot is a work that focuses questions of access and need on the built environment; or more specifically, on a vacant lot in northeast Philadelphia. Through the use of a few simple gestures, this plot of land is transformed into a full-time functioning parking lot and as such hopes to complicate notions of how space is distributed, by whom, and to what end.

Filipe de Sousa is an artist who uses a variety of media to critically engage the systems which shape his experience of modern life. He was born in Pompano Beach, FL and currently lives and works in Philadelphia, PA.



Tim Spelios

Cheap Cymbals

Found printed matter, paper, and glue

33x45"

2015

My hand cut photo collage wrestle with a surface tension between abstraction and identifiable images; unified or broken up by convoluted transitions, jump-cuts and/or awkward juxtapositions. The source material is picture books, magazines, obscure trade catalogs ... any oddball printed matter. I scour flea markets, stoop sales, discards on the street, and second hand bookstores to feed my habit. Wandering the city is integral to my process. I work late at night with scissors and razor blades, it's easier to get lost in the photographic fragments when the city is asleep. The constantly shifting source material prevents the process from getting too comfortable, since the specific images are quickly used up... fluctuation and unevenness are just part of the mix, a sort of disjoint history lesson with hallucinogenic discord.



Oriane Stender

Dollar Curtain

Dollar bills, thread
31x25.5x2.5"
2001

My work is made from various paper manifestations of material culture. The media I use include money, art reproductions from art auction catalogues, book pages, photographs, and newspaper. Often using techniques, such as weaving and sewing, that have been historically relegated to the category of "women's work" or "outsider art", I combine the dollar - our culture's most powerful object - with images of Pop art. I make quilts out of photographs or dollars. I make mosaic installations of pictures of dead soldiers from the newspaper. I make drawings out of books. My materials are objects of both personal and cultural significance.



Andrew Sutherland

Untitled

Acrylic on canvas, thread
48x72"
2015

My work derives from objects or situations I see on the street, nature, and other artifacts of everyday culture, and also from nature in the environments where I spend time. These mainly consist of unremarkable urban areas and the natural environment of the western US where I grew up. The thing that attracts me to particular features is their visual similarity to elements of contemporary art as observed by somebody from another planet and how, by tweaking their context, scale and means of production they re-enter the world with new often puzzling meanings.

The piece in the show is from a body of work loosely based on the checkered Van's canvas skate shoes that were iconic must-haves in my youth, and the pattern of caution tape wrapped around some construction I saw in London last year.

Andrew Sutherland was born in Ann Arbor Michigan in 1978. He spent most of his youth in Colorado before moving to Brooklyn in 2000.



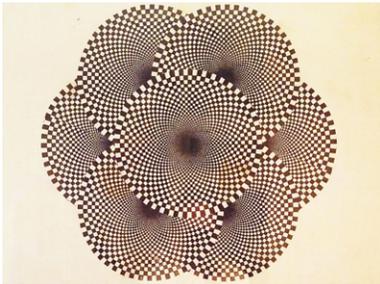
Laurie Szujewska

The leftovers rise in the oven and the storytellers get up to dance

Gouache, colored pencil, paper, nails
dimensions variable
2015

This work is made from off-cuts, discarded waste, and cut-up prints from my studio work. It is a rhythmic composition of printed matter liberated from the tyranny of typographic form and linguistic content.

Laurie Szujewska (shoe yév skä) is a printmaker at Ensatina Press in northern California. She makes prints on a letterpress concerning shapes and color, which often become 3-D objects. She once worked in the printing trades and lived and played in New York City with the band The Chairs, while creating graphics for the performing arts venue Roulette, and studying at the Center for Book Arts. After completing her MFA from the Yale School of Art, she moved west to California and worked as a designer and art director at Adobe Systems where she created awarding-winning graphics and the typeface Giddyup. She occasionally teaches at Reed College and UC Davis.



Unknown Artist

Psychedelic mandala print

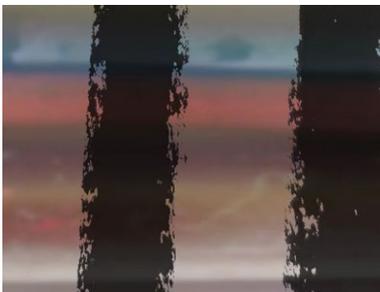
Found in a vintage shop on Belmont Ave. in Chicago in 2000. Unsigned, unmarked and probably an intermediary step in production of a poster or large advert. Anybody have any theories on this? Would love to know.



Gail Vachon

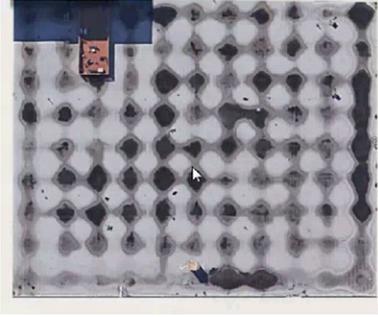
Untitled
Gouache on paper, magnifying glass
24x24", 9 paintings of varying tiny dimensions
2015
+
The Gong is in the Middle
Video
9:47 minutes
2014

About a year ago, I saw an article about a practice that was popular in the Victorian era in which single-cell algae were arranged to form intricate patterns and images visible only with the aid of a microscope. I began working on a series of tiny paintings to be viewed not under a microscope, but with the aid of a magnifying glass. The images, generally 1-2 inches on a side, started out as simple, colorful grids, which later became bent, warped and three-dimensional, sometimes turning into floors or walls or even whole rooms.



I like the contrast of looking at the pictures with and without the magnifying glass. The magnifier lets you see more details of the image –brushstrokes, subtle bits of color that are not apparent to the naked eye – while at the same time intervening in a way that changes the viewing experience, both distancing you from the image and making it a more private experience.

Gail Vachon is an artist living and working in Brooklyn.



Siebren Versteeg

1717

Inkjet print on stretched canvas

50x50"

2015

Siebren Versteeg's work has been widely exhibited in the United States. Past solo exhibitions include the Ulrich Museum of Art, Wichita, Kansas; the Wexner Center for the Arts, Columbus, Ohio; the Museum of Art at Rhode Island School of Design, Providence; the Art Institute of Boston; Bellwether Gallery, New York; Ten in One Gallery, New York; Rhona Hoffman Gallery, Chicago; and 1R Gallery, Chicago. His work has been part of group exhibitions at the Hirshhorn Museum, Washington, DC; the Museum of Contemporary Art, Chicago; the Contemporary Museum, Baltimore, Maryland; the Krannert Art Museum, Urbana-Champaign, Illinois; the Fabric Workshop and Museum, Philadelphia; and the National Museum of Art, Prague; among many others. Versteeg was a recipient of the Illinois Arts Council, Fellowship in 2005, the Skowhegan School of Painting and Sculpture Merit Fellowship in 2004, and received the Stone Fellowship for Graduate Study from the University of Illinois, Chicago, from where he received his Masters degree in 2004.

He lives and works in Brooklyn, New York.



WallyGPX

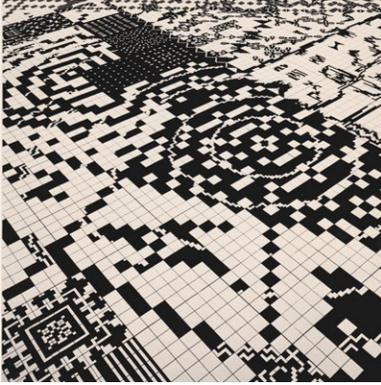
GPS on Baltimore Canvas

Video slide show

Biking trail drawing, GPS tracked

Selections from 2010 - 2015

My biking history goes way back, but only in recent years have I taken on an internal passion for blending technology with creativity and exercise. As of now, my portfolio consists of 7 distinct riding seasons, and I continue to generate happiness, fitness and imagination through planning and the physical activity of 'digitally spray painting' my 'local canvas' with the help of tracking satellites 12,500 miles above.



David Weinstein

Illuminated Man

Textile dye on canvas
18'9" square
1981

Originally designed as a floorpiece and a musical score, the piece has travelled the world (Western Front, Vancouver; Serpentine Gallery, London; PS1, Queens, etc.) but has not been seen since 2000. It contains about 350,000 squares arranged in geometric and mathematical arrays, language, fanciful scribbling, and processes.

David Weinstein, born Chicago 1954 and living in Brooklyn since 1979, has composed, performed and recorded as a keyboardist with a variety of experimental bands and projects. He has also been an organizer and activist in the arts as a founder/director of the Roulette performance space, Director of Public Programs for MoMA PS1, and as Program Director for the Clocktower Gallery and its online radio station.



Jeremy Wood

Mowing for Golf #1, Mowing for Golf #2

GPS, Archival Giclée
2 prints, 13x16"
2015

Jeremy Wood is an artist and mapmaker. He pioneered GPS drawing to investigate the expressive qualities of digitally tracing his daily movements. For over a decade he has been exploring GPS satellite technology as a tool for digital mark making on water, over land, and in the air. His work binds the arts and sciences by using languages of drawing and technology to present a personal cartography. By revealing ones tracks the technology can introduce new approaches to travel, navigation and local awareness. GPS drawing and mapping engages a range of creative applications and challenges perceptions of scale by travelling as a geodetic pencil.



Dustin Yellin

Chessboard 44

Glass, acrylic
17x17x2"
2014

Dustin Yellin is an artist and founder of Pioneer Works, Center for Art + Innovation in Brooklyn, NY. His output includes paintings, drawings, installation, performance, and sculpture, comprised of clippings from magazines and books, paint and paper. His work forms an archive of both gestures and images completely accumulative, yet never totalizing. Yellin archives material/images/gestures by including them in his malleable, shifting subjects, re-defining what is "important" by including images of all kinds: sports stars, works of art, domestic objects, plants, animals. There is no privilege conferred on one image over another. Rather, they are set into place by an internal logic to each piece that dictates that all images are somehow related within his fragmentary, distended figures.

Born in California in 1975 and raised in Colorado, Dustin Yellin now lives in Brooklyn, New York. In 2012, Yellin founded Pioneer Works, a social sculpture and non-profit institute for art and innovation in Red Hook.



John Zorn

Solo Improvisations for Alto, Soprano Saxophone, Bb Clarinet

Signed print
5x7"
1979, edition 2015

John Zorn is an American avant-garde composer, arranger, producer, saxophonist and multi-instrumentalist with hundreds of album credits as performer, composer, and producer across a variety of genres.