



Amid/In WNY



# Amid/In WNY

curated by Kyle Butler, John Massier & Rebecca Wing

*Amid/In Western New York* was a seven-part exhibition series that presented the work of 66 regional artists, derived from 202 studio visits over the course of eighteen months. In collaboration with Buffalo artist Kyle Butler and Hallwalls Curatorial Assistant Rebecca Wing, *Amid/In* was structured for maximum efficiency and minimum overthinking—we drew up our working lists; contacted that list with a schedule of dates; accomplished our visits; and then, usually three weeks before an opening, contacted specific artists with requests for specific works.

The title of the project harkens back to *Beyond/In Western New York*, a multi-venue regional biennial organized in three iterations with the Albright-Knox Art Gallery and eleven other regional galleries and museums between 2005 and 2010. (Even more convolutedly, “Beyond/In Western New York” harkened back to the Albright Knox’s earlier *In Western New York* survey exhibitions from 1977–2002) *Amid/In* did not seek to replicate the gargantuan proportions of *Beyond/In*, opting instead for a fast, stripped-down, low-fidelity, reasonable facsimile of a biennial project. We kept the best parts of that larger survey process—group studio visits and lunch meetings—and yet, by the end of it all, 202 visits didn’t sound like enough. And curators can never have enough lunch.

It had begun as a plan for a single group exhibition. A couple dozen studio visits deep, that seemed insufficient to what we were seeing, so three exhibitions sounded a little more meaty. Three exhibitions soon enough became five, filling out an entire year of Hallwalls’ gallery programming. Then during our final few months of studio visits, we added the last two exhibitions. Seven. The magnificent seven. Sounds epic. Finally, on the launch date of this catalogue publication, the series will ultimately conclude with a value-added “epilogue” exhibition of work still drawn from those 202 studio visits. Our enthusiasm is a slippery slope.

We had no ambition to create a comprehensive “omnibus” of regional art—textured by curatorial subjectivity, *that* lofty aspiration always falls flat. Those projects end up being the ones people love to hate with a vengeance. With *Amid/In*, what audiences saw in the gallery and what you see in this catalogue is what, a few decades ago, might have been called “Art Today!” or “Art Now!” The nowness factor of *Amid/In* derives from the ongoing and over-arching conversations behind it—who were we interested in visiting? What did we see? What couldn’t we forget? What could not be denied? Months after the final exhibition (and not just because we were working on this catalogue) we still talk about it.

Buffalo and its surrounding region is currently in a moment of perceived “resurgence.” But *Amid/In* was not an effort to exclaim “Go, Local Renaissance!” Ask around and you’ll discover that WNY arts and culture cannot truly be re-emerging because it never went anywhere. It was *always* here, crazy and active and deeply enthused, seemingly disproportionate to its population, and waiting for the rest of the region to catch up. Still, whatever resurgence may mean in other terms, we felt it was a good moment for Hallwalls—never an exclusively WNY venue—to reiterate our awareness that we do exist in a place at a time.

This is some of what we saw.

John Massier  
Visual Arts Curator

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# In No Particular Order, What Little We Remember

I don't recall what low key media release I sent out for the first exhibition in *Amid/In*, but it prompted Colin Dabkowski of The Buffalo News to tweet: "I've never seen a show presented with more premeditated nonchalance than @Hallwalls' *Amid/In* WNY. Here's this thing we did. Whatevs."

John Massier

We started using glitter numbers glued to the gallery walls partly because black Helvetica seemed too austere and partly because each exhibition seemed like a celebration.

Rebecca Wing

People responded well to the off-kilter glitz of the shows. The effect of the diversity of artists wasn't so legible until the first show was up. Once we had *Part One* under our belts, the benefit of that quality—of finding esoteric through-lines between artists linked otherwise primarily through proximity—was a highlighted goal. Those unforeseen, serendipitous resonances became something to which we more concretely responded.

Kyle Butler

Originally, I floated the notion that we could subtitle each exhibition, with an ambiguous non-sequitor that might arise during the process. During her studio visit, Kate Gaudy dropped the phrase "bring the fancy," which sounded like a terrific subtitle to me. I lobbied hard for that phrase, drawing potentially incoherent connections with the iconoclastic expressions we were drawn to, everyone having their own version of "fancy." The team was having none of it.

JM

The way we approached the project was intentionally casual, driven by curiosity and impulse rather than external obligations. We tried to be deliberate with our studio visits, anticipating people who might have concurrent themes in their practices or who were appropriate to visit in terms of timing. Despite any level of planning, we maintained our casual, conversational approach and that allowed us to keep the element of surprise central. We could plan and anticipate all day long but any attempts to foresee what the show would become before visiting the artists was an exercise in futility. So the "forced spontaneity" was a side effect of the whole process.

RW

Are artists well represented or under-served by such overblown multi-artist scenarios? NY artist Les Levine once wrote, "Group shows kill the group." And I know what he meant—you run the risk of inadequately presenting the work of an individual artist in any pseudo-biennial

format. We hope the opposite occurred here, at least to the extent that these works illuminated each other, selected as they were in the wake of our extended curatorial conversation. Our decisions about inclusion were both formal and instinctive—what we loved, what we repeatedly mentioned to each other, what we thought would work together and speak to each other in interesting ways, creating dialogues in the space. It's all about the effect on that gallery visitor, who is encountering these works for the first time. It's all about that.

JM

There were a few self-imposed guidelines that materialized as we worked on the project. Primarily, we wanted to visit as many artists as possible within the time we had. I met a ton of people whom I'd never heard of before and saw things I didn't expect to see from a particular artist whose work I thought I knew. All the while, people would ask, "Do you think you'll run out of artists to visit?" I came to learn that the answer was definitely, "No." We made an effort to mainly consider work that had been shown in a limited way or not at all. I think a lot of people in town know George Hughes' painting work but his practice is so much more diverse than that. We asked him to install his Crime Dots on the curved wall of the galley and hung one of his airplane assemblage sculptures near Necole's futuristic ceramic fossils. During the middle of the project, when adding artists to our ever growing working list, we more concretely defined what geographical space we considered to be "Amid" or "In" Western New York. We determined that Ohio and Toronto were beyond our regional scope; the furthest trip we made for a studio visit was to Oswego, NY. So these little guidelines gave us a better way to filter through the enormous amount of work we all really liked.

RW

We always loved the inter-generational quality of the project, the fact that we might include grad students and their professors, emerging artists with more senior artists. It's great ignoring all the false parameters that are often established to pigeonhole artwork. Despite Joan Linder being the professor and Caitlin Cass her former grad student, it was Linder who told us, "I am PROUD to be in a show with Caitlin Cass..."

JM

The language we came to use around the *Amid/In* process played up its informal qualities: three affable curators, traipsing around the art scene, curatorial engines set to coast. It seemed very unlike what organizing exhibitions can be and often are—shows planned a year or more in advance, laboriously vetted and sussed, with robust—if not bloated—logistics. In that con-

text, if you are sufficiently professional, the process leading to the exhibition is a rope pulled taught between two points. *Amid/In* felt like letting that rope go slack. The labor, the logistics, the vetting...they are still there, but coiled irregularly on the floor around us.

KB

We drove to Oswego to visit Benjamin Entner because I had mentioned how he had applied for the *Beyond/In* WNY project, but was not selected by any of the curators at that time yet I always thought he had something interesting going on. I described my recollection of a gigantic soft sculpture of a bear that he had crammed into his parents' living room for us to look at for *Beyond/In*. It was a long day trip for one artist, but he immediately pulled out boxes and started inflating his *Ego Sum* sculptures until they were crammed against the low ceiling of his home. We all dug the art historical connotations mixed with his own goofball self-imagery and it was probably these works that unexpectedly set us on a course for turning one of our exhibitions into a cross section of weird figuration. We did not see that coming. On the way out of Entner's home, we remarked that we loved a work hanging on the wall, which turned out to be by his partner, artist/architect Marissa Tirone and I think we all knew that day that Tirone's piece would somehow also find itself into the project.

JM

Kevin Kline makes work like he's preparing to survive a long winter. George Hughes makes work like he's preparing to survive a long battle. Kurt Von Voetsch makes work like he's performing an exorcism. Jay Carrier makes work because why would you do anything else? Tommy Nguyen can't walk across the room without making something. Pam Glick, Annie Dunskey, Ian McCrohan and Eileen Pleasure just kind of run with it. Caitlin Cass, Kurt Treeby, Peter Sowiski, and Julian Montague have a much more calculated stride. Colleen Buzzard keeps everything on the table. Kate Gaudy sees what sticks. Peter Stephens has already made more work today than you or I will in the next month.

KB

The first visit the three of us did together was at Mark Tomko's studio. The first piece we were certain about including in the project was that luminous green bottle of studio debris; the entire contents swept up from his studio floor and filtered through a flour sifter. It seems to me that there was

a common thread that underscored the charm of banal remnants or cast-offs transformed by an artist's particular way of working. Certainly Tomko's bottle was a succinct summation of his wider practice of cataloguing daily life. Marie-Claire Bozant's *Sweater Pile* had the undeniable look of many of her drawings but the striking point was her intentional composition of that pile, with two boots underneath. She told us that the sweaters in that pile were the ones that she didn't wear anymore, yet her decision to keep them and arrange them created this really interesting sculpture. Kurt Von Voetsch's drawing was really an installation of the ripped out, remaining parts of many different drawings. You got the sense that Kurt had this enormous pile of expendable material and no individual piece was more or less important than the others. What really struck me was even Brian Milbrand's video loops were the remnants of a studio experimentation and the real-time reaction between liquids and household chemical substances.

RW

Studio visits ranged in tone from sussing out to spiel. Some artists had to be coaxed into elaborating on their work while others verged on Powerpoint presentation. One wasn't necessarily better than the other. It was more a question of where the respective tactic was coming from: confident delineation or quirk-bred reserve are both fine. Just find a way to be comfortable and don't go overboard with the snacks and bottled water.

KB

A few weeks after we met with Marc Tomko, Rebecca reminded us that I had made the comparison between his studio floor sweepings filtered into an elegant green bottle and our own process of sweeping through peoples' studios, filtering what we saw through our own finely-meshed brains, and ending up with a pile of magical pixie dust.

JM

Marie-Claire Bozant's sweater pile seemed to go over well, but it is the sort of thing for which a certain percentage of people are predisposed toward not buying into it—insert “my kid could do that” or some other variant of outraged critique from the set that holds technical prowess dear. What I like about the sweater pile being in the show is it affirms this general, unjaded appreciation for the things artists assemble and what they can communicate. John and Rebecca are great at just responding yay or nay to things immediately and not submitting too much to those dry, witless academic voices in your head that tend to over-dictate. Not to imply a lack of criticality...just a skewed openness.

KB

Part Two had such a huge array of individual things—from grids of work by Kevin Kline, a salon aggregate of Billy Huggins drawings,

the vast numbers of abstracted dots used in George Hughes' installation, and two separate arrays of Bobby Griffiths' drawings—it was almost serene within that to have Rodney Taylor's succinct and largely monochromatic abstracts. While the smaller ones had featured in his University at Buffalo survey a few years before, Taylor provided a new, larger work that was an anchor of gravity in the show. Undercutting this solidity was Taylor's subtle use of surface material to form imagery only really visible upon close and considered reflection.

JM

One day of studio visits would inevitably elicit five more artists' names to be added to our working list. The more artists we visited together, the more numerous overt and subtle connections were teased out by talking amongst ourselves. So perhaps over eggs benedict, John would champion George Hughes' *Crime Dots* which would then make apparent the formal relationships between the systematic drawings by Ben Minter and the Adele Henderson's tiered collection of flags representing the top 100 largest global corporations. I'm not saying that's how it happened, but certain things became clear as we discussed the works that stayed with us, part of our collective memory bank.

RW

The subtle moments that end up being profound always stand out. Julian Montague had showed us a series of papercut landscape works but knowing of his upcoming exhibition at BT&C Gallery and not wanting to undercut that, we asked if he would do large-scale wall paintings of a few of the pieces. Which not only turned out epic in the exhibition, but nudged Montague—we presume because of the color control it afforded him—toward producing the newer small works as paintings rather than paper cuts.

JM

Some of the observed iconoclasm of participating artists is revealed by those who have done fairly specific works over a long duration. Working in painting, drawing, prints, and encaustic, Mark Lavatelli's subject has tended to the natural world—most frequently trees—but not merely as reverential evocations of nature, but the process of treating their visual aspects as elements to reduce within a formal minimalism. In many of his works for *Amid/In*, a commonality was the reduced gestures and lines, made tenuous through particular processes and highlighting the fragility of the subject. David Schirm's large body of painting shared similar themes and forms—part physical landscape, often largely psychological landscapes, they eloquently fold in the colors and forms of the natural world with slightly obscured references to war and violence. Schirm manages a perpetual stasis between the physical and the spiritual, beauty and fear. A similarly prodigious body of

work—from which we selected only two works (albeit totalling over thirty running feet)—was that of Jay Carrier. Like Lavatelli and Schirm, Carrier's work contained a vast reverence for nature, a deep painterly approach, and evocations of the spiritual as filtered through the natural world. They were in three separate shows, but in an alternate universe *Amid/In*, they are in the same exhibition. And it is good.

JM

The perceived slap-dash approach to this project did not extend to the selection of the works or the way the exhibitions were installed. We were conscientiously casual in our approach to the studio visit process but the curatorial decisions were made deliberately and with intent.

RW

Early in the *Amid/In* game, an artist I was speaking with incorrectly presumed that my voice, as Curator at Hallwalls, would be the dominant tone of the project. Which was not the case. We had to agree on everything—nothing ended up in the project by one or two of us merely conceding to its inclusion. There was a crazy painting that I still recall fondly that only elicited shrugs from my collaborators. And I pitched it hard. But it didn't make the cut. The project had to be a shared voice and it depended on everyone being vocal about it.

JM

Some people have a minor complex about whether or not the space in which they work constitutes a studio. As antidote to that, here is a list of the types of “studios” where we conducted visits: dining room, living room, backyard, among what are otherwise band practice spaces, bedroom, university-provided studio, attic, old warehouse, shared university workspace, Italian restaurant, rear addition, parents' house, spare house, apartment shared with mom, redeveloped factory, basement, posh downtown studio, garage, previously an elementary school, specialized barn, inherited barn, yurt, coffee shop, art studio co-op, college wood shop, previously a bathroom/shower, nonprofit arts center, Vietnamese restaurant, dive bar, theater prop studio, revered craft institution, tattoo parlor, photo studio, industrial gallery space, loft, guest room, apartment mid-renovation, old post office, architectural firm, strange hillside house.

KB

I had the conversation with someone who was complimenting us on our project and the “random” manner in which we were doing it. I replied that it wasn't random and they said, yes it is, you're selecting the artists randomly. I assured them we were

not proceeding “randomly” and they still insisted that the included work was selected randomly. It was the strangest conversation about an exhibition I’d had in years. Loose, casual, conversational, yes. But none of these things are “random.” We thought acutely about every work we selected and just as acutely about how we installed it. It’s funny that this might confuse someone. We didn’t turn off our brains, get liquored up, and spin some wheel of artistic fortune. We established parameters within which we could be flexible in our approach and as responsive as possible.

JM

There’s a big, ongoing precedent in the art world for responding to the professional with the casual. Some of it comes from the ever-narrowing aesthetic of galleries (white, featureless walls...white, featureless websites) and counter-reactions to that; some of it comes from some post-[advertising, exhibiting, identifying] or another; and sometimes it’s just playing cool. I don’t think we are casual for those reasons necessarily, but the precedent is established. There’s room for proceeding in that way before it exits productivity. We aren’t casual in how we discuss and parse the work, just about how we come to see it. That’s an important distinction.

KB

We were specific with all the artists about the art we wanted to exhibit, but there were only three instances—with Kate Gaudy, Pam Glick, and Colleen Buzzard—that we asked the artists to leave us alone in their studio for fifteen minutes so we could talk amongst ourselves about what we wanted to show. Those are great recollections because they’re moments of trust—you’re already in someone’s extremely personal space and you ask that they leave you alone there. With Gaudy, we were trying to find the right selection from among a trove of studio experiments. With Glick, we were trying to figure out a reasonable quantity from a surplus of works. Likewise Buzzard, who had so many dozens of works in her studio that spoke to us, it was difficult to employ restraint and we ended up selecting about a dozen works. But we did pick the fan first.

JM

I’ve mentioned that our parameters revolved around the notion of forced spontaneity. That is, we considered things that were percolating in an artist’s studio at the time we saw them. A few times we visited artists whose work we love, but for whatever reason (they were producing work for an upcoming show, they were in between projects, etc.) didn’t have anything we could include. So that initial decision filtered out a lot of things that maybe we would have included in the context of an exhibition with a longer time frame. Another self-imposed limitation we used was the tightly packed sequence of actions that brought about the upcoming show. The month would be filled with as many studio

visits as we were able to set up. Within the two weeks in between the end of one show and the opening of the next, we finalized the artists and works we wanted to include, notified the artists, created the poster, patched and painted the gallery walls, and installed the new work. It was a bit of a breakneck pace but that gave us less time to question our gut reactions.

RW

Hanging a show feels like some centuries-old logic puzzle where you undergo a sort of cognitive acrobatics in order to find one solution among millions of possible outcomes. I’m curious to see what a curatorial Deep Blue would devise from our studio visits.

KB

I was surprised when I asked Billy Huggins what pencils/pens he used in his drawings and, without a beat, he replied “Number 6B pencil.” You don’t often meet someone who’s using only one pencil. It’s always fun to meet with George Hughes and when he enthusiastically likened the studio visit to an executioner’s call—something you could not refuse—that was pretty hilarious. Bobby Griffiths’ mason jar drawings were little gems just waiting for us and rifling through his loose piles of drawings was pretty glorious.

JM

It’s sooo amusing and uplifting to see the variety of habitats in which people make things. That continues to be an ongoing surprise. It’s been great to see people speak in their own words, in their own spaces about what they do. It’s a really positive experience. It can be easy to settle into one cynical mood or another when cooped up at home, relatively detached, or caught up in the usual social rhythms. One artist working out of their apartment might, say, do smaller work than they otherwise would because of the limitations of the workspace. Another’s apartment studio might be filled with paintings that barely fit out the door.

KB

We were all struck somehow by Eileen Pleasure’s painterly gestures, but were unaware of how literal the gestures were. Painting all her work physically with her hands is a primal method that resists the innumerable pretensions of the brushstroke while still aspiring toward a resolute and expressive end. Not exhibited—or not visible—were the telling backs of her paintings, rung with hundreds of painted hand marks made while the artist manipulated her canvas.

JM

Waxing poetic aside: the whole ordeal feels great. I hope the artists and otherwise feel similarly.

KB

There are countless arbitrary pairings that could illustrate the wild but interlaced iconoclasm

of all the *Amid/In* exhibitions. Kurt Von Voetsch and Jeff Vincent were part of the same exhibition, though at opposite ends of the space, not even along a shared sightline. But they shared a drawing-based practice that brought forth their own vortices of swirling narrative and metaphorical implications. Von Voetsch’s mostly monochrome wall installation was muscular and almost aggressive in how it flung its imagery about and crawled up the walls to enfold the viewer. Much more delicately, Vincent—even in his largest drawing—operated at a more intimate scale, drawing the viewer in to his complex gestures rendered in emphatic blacks and a wide array of colored pencil hues. The suggested stories in Vincent’s comic and tender landscape of imagery do not directly relate to Von Voetsch’s intense ruminations on brain cancer and questions of spirituality, but both offered up works that feel highly personal while avoiding overt, explicit revelation or explanation.

JM

I would get butterflies in my stomach before an opening, just waiting to finally share all of the things we’d seen on our studio visits with everybody. That’s the great thing about group shows; a very personal piece made in an artist’s private sphere with a lot of effort and labor invested in it makes a striking object on its own. Suddenly, it leaves that inner sanctum and is thrust into conversation with other equally compelling objects. The goofy tension between discordant or harmonious methodologies feeds an exhibition’s energy. It was serendipitous when we hung Pat Kewley’s tiny painting of Jacques Cousteau next to Julian Montague’s large scale wall painting, *Iceberg*, of a similar color palate. The vast difference in scale and styles of rendering was a wink in the direction of the unexpected interplay between art objects in a group scenario.

RW

For a preview about the opening of Part Six in *The Public*, Aaron Lowinger wrote: “It’s a beautiful and strangely novel thing, to have a gallery of Hallwalls’ stature devote six successive and successful shows to local artists on the cusp of innovation, treating the artists to the same spotlight we like to shine on leaders in any field who have a cup of coffee in our corner of the world. This isn’t a “Defend Buffalo” sentiment, but Hallwalls has given us a great reason to take inventory of our collective creative currency with this series as it reaches its penultimate exhibition.” We really appreciated the sentiment.

JM



One of Al Volo's pieces used a tattered, sweat-stained, plain white t-shirt with some of its strands braided, at one point formed into a crude duck-rabbit shape that is a frequently-used visual play of his. Pinned to the bottom of the shirt hangs a miniature, woven jock strap in reflective silver thread. It was slight, on the verge of not being anything at all. At the same time, what else could it be other than art? Were you to come upon this piece at random, on the street, you might only assess its identity through a process of elimination—can't be trash...it's too deliberate; can't be DIY solution...it's too dysfunctional; can't be craft...it's too idiosyncratic... It hovers around the threshold of becoming art. This is a familiar tactic in art history, with its urinals and designated boxes of air, but Volo's piece is refreshing in its avoidance of formal reductionism. He's not stripping art to its red, yellow, and blues. He's not reducing it to a basic form or unmodelled material. Rather than being barely art, it is barely of him.

KB

We didn't include Charles Clough because he founded Hallwalls, but because he has in more recent years returned to the area as both artist and cultural participant. And while any example from his ongoing *Cluffalo* painting projects would have resided comfortably in several different *Amid/In* shows, it was satisfying to present his photographic diptychs, which also toy with notions of abstraction but in unique and crosseyed ways.

JM

The internal "iconoclasts and weirdos" bias to our curating certainly rewarded and reflected the greater off-putting art world that the long-subjugated discipline-oriented traditionalists gripe about, along with the general public. To their credit, there is plenty that is iconoclastic and little else. With this in mind, I want to delineate from the avante-schlock of our trek toward the regional weird—not weird for the sake of weird...that quasi-mad lib, weird as its own end kind of weird. And we didn't respond well to fashionable posturing or capable trend riding. It's not enough to be able to play the game of weird. What we responded to is the iconoclasm born of the cultivation of a personal language and the speaking of that language with fluency and conviction.

KB

Having long admired the handmade paper works of Peter Sowiski, particularly when they are applied at a large (sometimes near life-sized) scale, it was terrific to install one of those in the gallery, arcing out along the curved western wall of the gallery. The near-abstract image of a drone aircraft created its own broad horizon line or even an abstracted landscape. It also happened to line up nicely with the dark emergent form in *Cuesta*, one of Julian Montague's wall paintings, even sharing some color tones. They weren't works that had any contextual re-

lationship to each other, but resonated together nonetheless. That happened a lot.

JM

In her shifting between slick and graphic subdivided forms, lopsided houses, observational architectural scenes and a worn, flatness reminiscent of Richard Diebenkorn, Laura Borneman approaches physical structure from different mentalities. At times she is a kid crafting with sticks and glue, while other times she builds out the space, puts up trim, cuts in carefully and shores up the foundation.

KB

It's the same thing that happens, over time, with any long stretch of gallery exhibition programming—no matter how invested you are in the moment of its realization in the gallery, when you look back and reflect, it all feels like some fever dream. This emotion is more pronounced in a multi-artist survey. By the third exhibition, we had to remind each other of some of the previous works exhibited and some of the installed gestures we had concocted. Even in the context of what will be a well-illustrated catalogue, it's still an incomplete remembrance, the residue of our shared musings. As the shows went on, we never tired of talking about the works, we never tired of visiting artists, hearing their stories, their notions. We could have done it forever.

JM

It didn't surprise me at all, though it was always a treat to see the weird formal and conceptual connections between works that become most apparent once an exhibition is installed and the work can speak to each other. Tomko's pixie dust and Schirm's painted pile. Entner's inflated sculptures and Seeley's deflated figure. Ruth's spare, industrial landscapes and Carrier's lush, romantic one. The carnival colors in Glick's paintings and the colored carnival in Flatsitter's video. The weird theme of aggregates and accumulations in Griffiths, Hughes, Henderson, Kline, Minter, and Zayatz. The urban landscape as evoked through Tolledano, Buzzard, and Treeby. The wild range of line treatments from Brothers to Buckman to Buzzard to Dunsky to Galanes. The clustered installations of Cass, Ruth and Mitchell. The fact that we even ended up with one largely landscape and one largely figurative exhibition, neither of which were planned or anticipated. I wouldn't want to diminish the conscious curatorial decisions that create these connections, but there's a hidden language within and between works of art that reveals itself through the entire process.

JM

We hung the exhibitions in a way that delighted us and made us laugh. Not because we didn't take it seriously; it was exactly the opposite. After thinking about the works you remember from a studio visit for so long, your memory of the actual object hardly lives up to why you loved

it so much in the first place. Example: For each of the exhibition posters, Kyle drew an image of one work in the show, always from his own memory of the piece. The rays of light Kyle drew beaming out of Mark Tomko's bottle on the *Amid/In* Part One poster are the remembered aura of that green bottle filled with studio debris and the memory of uncovering something that seemed so magical at the time. A week after finalizing the details of an exhibition, the artists have all dropped off their work and the three of us are standing in the middle of the gallery with little notion of where the walls will be or what the show might look like. I think the openness of that, coupled with the quick turnaround, prompted us to make instinctive decisions. Oftentimes, we had been enthused about specific works for weeks or months although, occasionally we selected works that we had never seen in person. I would go home mentally buzzing during installation weeks, just imagining how the show would materialize.

RW

It's striking how many people said something like "It's so great you're doing this," as though the studio visit process is a long-abandoned habit or some rare methodology from a bygone era that no one engages in anymore. I don't think that's exactly true, though it may reflect that it's a process employed less frequently than it should be.

JM

On the whole, everyone we visited had the contagious enthusiasm of being in the midst of a project or thinking about new ideas, processes and techniques. We were a willing and captive audience and it was a tremendous treat to look at and listen to creative processes as they were percolating or in flux.

RW

I've spent a lot of time thinking about shelving. We were fortunate that Kyle was both affable about building shelves and skilled at it, which enabled us to really show things the way we envisioned. It was dynamic to have a long shelf that wrapped around two sides of a wall to showcase Necole Zayatz's sculptures, but it wasn't merely a decorative display conceit. Zayatz had made a series of "fossils from the future" which were detailed as being from two distinct eras so it seemed important to us to adhere to the work's internal logic. In the same way that, after considering several permutations, we realized we really just really wanted one long slanted display shelf to line up Tim Raymond's crazy little collage drawings. They could have been mounted to the wall, but we loved those drawings and felt strongly that we wanted



to see them at this particular height, at this angle, in a row. Just as we thought that little Al Volo bird and squirrel sculpture needed its own shelf. Or Pat Kewley's *Phrenology* drawing. Or that Bethany Krull's monkey baby needed to be on a low pedestal of a certain height for the viewer to look down upon after slowly approaching the crib in anxious trepidation. Maybe it sounds obvious, but you spend a lot of time thinking about those installation gestures.

JM

There was an amusing symbiosis between John, Rebecca and I—a shared shifting of roles between innocent art enthusiast, stern academic, naïve romantic, bratty gossip, wide-eyed stoner, and so on. We had a sort of system of checks and balances in the reactive maneuvering between cheerleader and curmudgeon.

KB

If there are no predetermined themes going into an exhibition, there are lots of perceived themes that emerge from their installed versions—the shared formalist quirks of *Part One*, the aggregate iterations of *Part Two*, the quixotic expressions of *Part Three*, the figuration of *Part Four*, the landscaped stylings of *Part Five*, the explicit and implicit narratives of *Part Six*, and the line work and constructed worlds of *Part Seven*. But even these designations are inadequate to discussion as most of the works in *Amid/In* could have readily existed within other parts of the series. Liz Lessner's sculptures were situated within figuration but they contain large, implicit narratives. For that matter, the ambiguity in Lessner's cast forms would have made them a good fit with the landscape exhibition as well. Rodney Taylor's subtle and multiple surface images make sense within the aggregates but would have also been striking in the exhibition that emphasized line. Martin Freeman's audio piece, included in the inaugural show, depended on the viewer's skull cavity to be used as an amplifier, would have been incredible tucked amid more obvious figurative works. Colleen Buzzard's various combination of drawn and sculpted lines would have fit with the weirdness of *Part Three* or with several of the works in *Part One*. Many of the artists exhibited are so iconoclastic they would have fit in any of the seven shows. Early in the process, we half-joked about including Al Volo in each and every exhibition.

JM

When we met Colleen Toledano, she showed us all of her work as images on her laptop. Even though we didn't see the work in person, the idea of a manhole cover composed of body fat seemed so distinctly odd. I remember after looking at images for a while, Colleen revealed that the elements in her sculptures that we assumed to be wood or other materials were actually entirely porcelain. That trickery of materials made the work even more interesting. When Colleen dropped off her pieces, the

lumpy edges of her sculptures had this weird resonance with the fleshy flames coming out of Gary Sczbaewicz's *Paul Bremer*. Only after installing, did I notice how the hot tub in one of Michael Bosworth's projection boxes so closely mirrored the structure of Toledano's *Skin Core* manhole cover.

RW

Our lovely grind. The curatorial hamster wheel.

JM

Honestly, the previous exhibition flew right out of my head as we began installing new work. It was really exciting to be in the empty gallery and start imagining how all of the pieces would fit together in the space. Only after the opening did I find myself reflecting on the past *Amid/In* iterations and thinking about them in context of the entire survey. When I reviewed images from the first installment, I was struck by how beautiful and weird it was. Those same characteristics carried through all of the shows, especially the last one, and I think it's because our mantra has been consistent: "Show us the iconoclasts and weirdos."

RW

Whatever else you want to say about *Amid/In*, we did manage to get the great Pat Kewley on the cover of *The Public*. And no one can ever take that away from us.

JM

*And Now You Can Breathe* was a split screen video of the artist, Liz Bayan, as she gradually collapsed more weight into another figure who both embraced and supported her. The two sides of the screen were the forward and reverse of the same shot; so as she surrendered more of her weight on the right, her body buoyantly rose on the left—a cascading cycle of sag and growth. Although we visited her studio pretty early on in the project, we returned to that piece in the context of *Part Four* which had the casual suggestion of a figurative show. Bayan's projected video was the first thing you saw when entering the gallery. Amongst the otherwise static figures throughout the exhibition, her measured folding and unfolding was the only physical movement of a body.

RW

We had initially asked Joan Linder about these huge drawings she made of her backyard, which we thought would have been terrific in the "landscape" show, but she said she was saving those for *Mixed Greens* in NY. But Joan is persistently prolific so we were enthused to include her series of *Post Game* drawings, which fell more into the "documentary" side of her drawing practice where the backyard drawings (though also documenting something) fell into the lushly beautiful genre of her work. *Post Game* was funny and strange and full of pathos and, as always, astutely drawn by that great hand.

JM

I remember when we saw Mickey, we went through the standard studio visit whirlwind of past work and current projects. He showed us a lot. It was one of those "save-the-best-for-last" moments when John brought up the *Minecraft Buffalo* project we had heard whispers about (an original version of the project had appeared in a show at Dreamland but none of us had seen it). I remember the twinkle in Mickey's eye when he booted up his Xbox and then his immediate tour guide persona took over as he walked us around the parts of Buffalo he had recreated in the open *Minecraft* video game map. A year later, with Mickey's addition of Allentown and parts of Delaware Ave., a video loop that was a part of *Amid/In Five* followed Mickey's character on a rollercoaster/walking tour of the city. All of the streets and buildings were in the right place but the patrons outside The Old Pink were squealing pink pigs and the Tallest Tree in Buffalo stretched far above the city's skyline. Towards the Northtowns - a giant Janet Snyder Statue of Liberty. Mickey's *Minecraft Buffalo*, rather than being an uncritical, celebratory project about hometown pride, was flavored with his unique brand of wry humor and misanthropic fondness.

RW

David Schirm loosely cordons off broad areas for marks to play out their respective behaviors. They do so with a natural-seeming irregularity, where a sense of landscape is formed not from depiction, but from a similar sort of faulty inertia to that of nature: marks nudged with each repetition, borders notched and softened, clean geometry rolling around in the back of the car for a few months, as though Schirm's final gesture is to muss the hair of the painting, slap it on the shoulder and say "Alright, kid, get out there and do your thing."

KB

I had actually seen Richard Huntington's cheerleader painting long before *Amid/In* was planned. It's been hanging around his studio for a while and it just goes to show you how locked into your head a painting can get. I think when I first saw it, there may have only been the cheerleader and her pom-poms monogrammed with R and H. When I asked him about the painting, Richard replied, "Well, no one was cheering for me, so I thought I'd cheer for myself." As cheeky as that notion is, it was the tawdry awkwardness of the painted cheerleader—slightly weird and misshapen, not conventionally sexy—that stayed with me. It was like cheering for yourself as part of Team Pathos.

JM

Flatsitter is a multifaceted art identity, all over the place discipline-wise. It seems less as though they are trying to impress with breadth and more like they are flamboyantly avoiding some prescribed self or another. We caught them at a moment when they were filmmakers and analog video impressionists. They've since ventured toward performative VR experiences, live sound, and more. There is consistency despite the amorphous brand: toes in vanguards present and past, a particular sensibility with lights and colors, authority and power recast as contemporary myth. There are often quasi-trust-worthy voice-overs.

KB

"What would you like to see?" That question came up a lot during our visits. It's come up a lot during the past 25 years as I've visited artists' studios. My answer has always been, and remains, "What do you have to show us?" We're there to look at what you do, so you can't really show us too much. Particularly with *Amid/In*, we didn't know what we were looking for until we saw it. When you walk into a gallery or a studio for the first time, you don't know what's going to move you or imprint itself indelibly on your brain. As they used to say on that old tv show *Laugh-In*, "Sock it to me, baby."

JM

It took us a long time, standing together in Dorothy Fitzgerald's yurt/studio, to select the works that ended up in the show. I would have been happy with any number of the paintings we saw, with their thin dappled planes of color, and jagged line drawings that dissolve and materialize intermittently. I always noticed how both the legs of the camera tripod and the legs of the woman in *No Makeup Needed*, gradually dissolve at the same rate. The ground suddenly establishes itself, even though there aren't any legs that require its support.

RW

In the second exhibition, Bobby Griffiths exhibited a drawing of a mason jar, two-thirds full and labelled "cold sweat." Nearby, a grid of similar jars described different contents (earwax, "ya blew it", daymares, Rodman '96, etc). But we hung his lone, nearly colorless jar of cold sweat beside Adele Henderson's print of a dismal three day weather forecast (straight 0 degrees with snow). It was printed without ink, little more than an impression in white paper, creating a nice associative moment, linking Bobby's physiological doom with Adele's meteorological doom.

Often we tended toward more ambiguous juxtapositions with some shared characteristics, but a number of pairs like this one were explicitly tied, either visually or linguistically. Peter Stephens had a few wall-mounted sculptural pieces—hard-edged, geometric shapes with colorful patterning of different sorts printed on the facets. One had a split between two shapes that mimicked very closely in form one of Al

Volo's "scraper head" pieces, a monochromatic smear of paint with a mouth and eyes cleared away via poking and scraping gestures. Adrian Bertolone's crude figure next to Pam Glick's crude waterfall. Jason Seeley's deflated and stretched self-portraits near Benjamin Entner's inflatable self-portraits-as-mythical-figures. Julian Montague's clean, large-scale profile of a glacier next to Pat Kewley's quaint depiction of Jacques Cousteau on a blue backdrop. Todd Lesmeister's drawing of a devilish mobster mug shot along the same sightline as Jay Carrier's Captain America. Laura Brothers' distorted cartoon features next to Annie Dunsky's ghoulish, painterly faces.

KB

After a few dozen studio visits, a kind of "twee factor" was emerging in a lot of our visits with artists in their 20s. Quite a few of them did not "maintain a studio" in the conventional sense, but worked in what we often noticed was notebook or sketchpad scale. Even in a terrain like Buffalo, where space is relatively cheap, this partly reflects an economic choice. But mixed into this is a question of intimate expression, as though making art that were sized to be hand-held contained a stronger evocation of personal sentiment. Less a grandiose conceptual statement than earnest murmurings from the heart.

JM

*Part Three* was such a goofy one in a lot of ways. At the time I thought it had the greatest chance of the three exhibitions to be off-putting. Not to say that I wasn't confident in it before and after, but it was out enough to alienate. It was exciting to hear how people added up its disparate parts, though. Maybe it was the internal, rationalizing sort of brain math it required that made it exceptional.

KB

Over the past few years—members' exhibitions, another group exhibition, and in *Amid/In*—Hallwalls' gallery has been a recurring petri dish for the successive versions of highly processed video work that Phil Hastings has been producing. His final iterations play off suggestions of alien or unknown creatures or bacteria that blossom in kaleidoscopic undulations. His highly personal method of video processing deviates gigantically and unrecognizably from his original source imagery and where he previously exhibited these hybrid image creatures on video screens, he has moved into framing devices that evoke a cabinet of curiosities or even an aquarium. A simple presentation gesture, it genuinely rachets the weird factor in the works and makes them seemingly more real.

JM

Much of Mary Begley's work comes off as lush, with tendrils of color, crude optical effects and lively gestures crowding out the negative space. However, the works we chose to exhibit seem to be outliers in the sense that they forgo

that density. One larger piece features a single, muted foreground object on a gray backdrop without the usual sort of echoed marks. Another work, a triptych of small, mostly black canvases, only has a few gestures among the three canvases, as if she was careful not to overwhelm the surfaces.

KB

There is an abundance of handpainted signage on the old storefronts of Broadway St. One time, a couple months after *Part Seven* closed, I was driving with John and he pulled over in front of this one entry-way. The exact cheerleader that Richard Huntington painted in *Part Four* was on the door of a defunct appliance shop. John told me that Richard had been a professional sign painter in his youth so we were almost positive that this storefront was the source material. The same muddy features, Cheshire grin, and empty speech bubble were in both paintings but Richard had painted his initials, R. H., into his cheerleader's pom poms. It's not surprising that past experiences have some bearing on the way someone's creative process, but here was a clear example.

RW

Various work titles from the shows: *No Makeup Needed* (Dorothy Fitzgerald), *I dont want to be in the game show* (Adrian Bertolone), *More Stars Than The Sky* (Kevin Kline), *Voyager* (Peter Stephens), *Looky Loo* (Denton Crawford), *Studio Dust (a year's worth)* (Marc Tomko), *Studio Leftovers* (Kate Gaudy), *Chicken Stu* (Annie Dunsky), *Come get your fill and be stronger* (Tommy Nguyen), *Quasi-Mystical Telepathic Love Song (Stay Gold Ponyboy)* (David Mitchell), *Pangs* (Laura Brothers), *Post-Game* (Joan Linder).

KB

There are a lot of artists in *Amid/In* for whom we had certain implicit understandings. And sometimes your trust in an artist can play comfortably into ambiguously-stated plans. We didn't know exactly what Michael Bosworth's piece would ultimately look like, but we liked the videos loops he showed us and he told us vaguely that these loops would be encased in built boxes somehow. Their ultimate demeanor—common crates adapted to reveal magical internal worlds—was not only practical in the context of a group exhibition but also played into shared themes of constructed and built forms in nearby works by Gary Sczerbaniewicz, Colleen Toledano, Colleen Buzzard, and Phil Hastings. None of which surprised us because Bosworth always delivers.

JM

One killer trip to Rochester kicked the third exhibition into whatever direction it ended up in. We saw Denton Crawford, Evelyne Leblanc-Roberge and Allen Topolski all on the same day. Denton's palette is so distinct from a lot of the "rust-belt colors" we so often see in Buffalo. We had to coax him to pull his painting, *Looky-Loo*, out of a dark corner for us to look at. Although he had been on the fence about that particular piece, it still stuck with us weeks later. Evelyne met us in her unassuming grad studio at the University of Rochester. Upon realizing her illusionary prowess and adept use of trompe l'oeil, I had to touch the surfaces of cardboard boxes sitting around, just to confirm that what looked like broken glass and rubber bands was only a printed image. From there, we descended into the building's basement to see Allen Topolski, whose studio in a defunct tiled bathroom appeared to us like a mad scientist's lab. The first thing we saw was a floor lamp, balanced on a rod and parallel to the floor, shining light onto an acrylic painting of a household iron. The image disappears towards the center, where the light is hitting it. Only when the light flickered out did we realize that the image's blowout was an illusion; Topolski painted the iron with a gradient of white emanating from the center where the light shone. Personally, I love when artists employ slick mechanisms and cheap tricks.

RW

During our studio visit with Caitlin Cass, she fell victim to the classic art blunder of knocking over a cup of coffee onto a painting while explaining it to us. It still looked good, with the coffee.

KB

Mary Begley's *Sentinel* painting could have been something Allen Topolski created in three-dimensions - weirdly mechanical and anthropomorphic at the same time.

RW

We were discussing work and came to Ian McCrohan. He was midway in some works and we weren't sure he had enough at the moment to be included. Then Kyle started remarking on one painting, where McCrohan had partially painted over a painting of a lobster tank, pointing out things he liked about its painterly gestures and compositional choices. It was a nicely affirmative critique that went on for a few minutes. "Should we include it?" I asked. "I don't know," Kyle said. "Well, it seems like you have a lot to say about it." Kyle laughed, "I guess I do." In it went.

JM

In Micky Harmon's *Minecraft* recreation of Buffalo, you enter the city via the Mayor's ass, out his mouth and into Downtown. There is also some goading of the local media personalities and the proverbial suburbanite. Its enthusiastic snark is similar to that of Richard Huntington's

over-the-top *Advertisement For Myself*, Caitlin Cass' robberbaron tale, or even Bethany Krull's ceramic ruminations on infancy.

KB

Even though we never dictated how many artists were in any particular show, a one third ratio of artists visited always felt like a good percentage. Of course, we always want to exhibit more works than ended up in any show. Being concise however, allowed the exhibitions to feel more cohesive than if we just arbitrarily put in everything we liked with less consideration.

RW

Listing all the studio visits we did in the back of this catalogue is not some consolation prize. They should all be duly noted because we had reasons for visiting each and every artist listed. And they were great visits, eliciting and furthering the ambling conversation we had engaged with each other. We didn't only discuss works eventually included in the project, we talked about everyone and everything we saw. Frequently.

JM

Kyle Kegler finds content in the more humorous aspects of bodily movement. In her work, she is often on camera acting out one hyperbolic gesture or another, veering toward a sort of unflattering timeliness of internet era, pop culture humanity. The work we exhibited, *Abstract Ritual*, was more cloaked, featuring two figures in red and white body suits, performing a lazy calisthenics in a back alley. Though Kegler is disguised in the video, it still bares her characteristic delight in sifting through ways of physically identifying yourself.

KB

When we invited Billy Huggins into the show, we asked him to drop off the entire pile of drawings he showed us and we would select a few. I'm certain he expected us to hang something like six drawings. But we laid them on the floor and took turns picking out what we loved until forty-four drawings were installed. Him seeing that for the first time at the opening was a memorable and meaningful moment.

JM

Despite all the idioms about running with instinct, there is a double standard as to its utility. The artist can wallow in instinct and not be held suspect for a lack of conscious consideration. They are still expected to be articulate, but the rewards for acting on notion are at the ready. The more administrative positions of the art world aren't afforded that indulgence, or at least not to the same degree. Curators, directors, and preparators must be rational and judicious arbiters of taste. Their role is more rigid. With *Amid/In*, that perceived rigidity was undermined by the steep turnaround between exhibitions. In discussing what we'd seen, sometimes we brought our case to the point of

a fully articulated, cogent statement. Pretty often, though, it was not much more than a shrug. We came to trust each other's impulsive huffs and swoons, which made the quick turnaround manageable.

KB

We had finished installing the third exhibition in the series and stood together in the middle of the gallery and laughed at ourselves. Fucking weird exhibition, we agreed. Part of it was Allen Topolski's awesome dementia. Part of it was that supremely garish Pam Glick painting. Part of it was Bethany Krull's porcelain monkey baby. Denton Crawford's high pop stylings. Evelyne Leblanc-Roberge's low-fi banality. And then the highly-wrought cinema of Flattsitter. Even though the installation was not so long after our selection of the works, none of us could really say for sure how we got there. But here it was. And then at the opening two days later, several people came up to each of us and said it was their favorite *Amid/In* so far.

JM

Each time we finished installing I said, "Now THIS is my favorite show..." I don't know, it always felt true.

RW

Through-line: Necole Zayatz's anticipated artifacts, Tim Raymonds adolescent military diagrams, Evelyn Leblanc-Roberge's slight trompe l'oeil, Allen Topolski's *Things I Used To Need*, Marissa Tirone's imagined urban programs, Caitlin Cass' folkloric capitalists, Lily Booth's fake bug massacre, Phil Hastings' synthesized, ambulating video genetics, Kurt Treeby's architectural kleenex boxes.

KB

At one point, we talked about just going to visit George Hughes again because he's so great to hang out with and we love him so much. Like, just appear at his house uninvited. We all loved visiting with Allen Topolski in Rochester, I think because he still contains this fabulous joy and ambiguity about his work, despite being a well-established mid-career artist. Peter Stephens stands out because he's such an art-making machine and everything he showed us was amazing. Marc Tomko was our first visit and it was weird and magical and seemed to set us on a certain path. Andrea Mancuso and Peter d'Auria of virocode met us for dinner at Santasiero's and brought a portable projector to view works on the ceiling and a few bags with sculptures. Entering Al Volo's whimsical realm was pretty memorable, tchatchkes on the dining room table and endless piles of drawings. Scott McCarney walking us through his house like a museum docent

until we hit the attic and saw those terrific bag and t-shirt books. Colleen Buzzard's dense studio that seemed like one extended drawing. Nick Ruth temporarily installing drawings on the hallway corkboards in the basement of Visual Studies Workshop. Barbara Buckman unintentionally showing us her box of research drawings, not thinking that's what we would ask to exhibit. Annie Dunsky taking us to visit the mushroom house in Pittsford. These are just off the top of my head, but so many of the visits have been memorable and amazing. Artists are great people, everyone should hang out with them as much as possible.

JM

I think I remember, prior to the opening of the first show, Martin Freeman posting something online about having thus far (until this show) avoided the standard gallery world as a matter of principle (being more of a basement show noisenik than a wall-hanger). For the show, he made a stochastic audio circuit with touch contacts, including a contact speaker you wrapped with a balloon and put in your mouth so the sound resonates through your head. He announced his involvement in the show with some amusement.

KB

Don't let anyone tell you studio visits are not hard work. Add them up and it gets pretty grueling, especially because you ARE paying close attention each time and getting into a new artist's headspace. But don't pity the poor curators too much, we get to enter some pretty magical spaces. Twenty-five years ago, when I first became a curator, an artist friend of mine said to me, "Do you know what that means? It means you can contact ANY artist you want and ask if you can come see their work. *And they'll let you.*" That's not a scenario to take lightly. There's a lot going on in an artist's studio and in their head. Both are spaces that merit your attention and respect.

JM

There was something great about the final, seventh *Amid/In* being so involved with variations on line. One wall, in particular, showcased a sequence of works by Barbara Buckman, Fotini Galanes, and Colleen Buzzard. On the far left of this sequence was Buzzard's spraypainted suggestion of a grid, followed by a gridded layout of line drawings by Barbara Buckman, hand-drawn in the mechanical style of an engineering schematic. Next was Fotini Galanes' charcoal wall drawing, built from a few long, graceful gestures accented by pockets where the marks built up into a shimmering, baroque cluster. Beyond that was a sequence of Buzzard's various line and material experiments: a lopsided grid cut from paper, irregularly but precisely pinned to the wall; a slight piece made of torn paper, pencilled line, and wire that continues the pencilled line; and a tiny fan made from paper and wire. Across from this wall, Lily Booths drawings

of crushed centipedes, many legs splayed in many directions, shared a lineage. And in other parts of the gallery, Laura Brothers' digital drawings shared some of the grace of Galanes' marks and the playfulness of Buzzard's. That the closing show focused largely on line, such a rudimentary part of making art, and did so with so much variety and distinction among artists was fitting.

KB

Everytime I think back on our series of exhibitions, I recollect different modes of satisfaction, based around different works. I loved that one exhibition featured three distinct salon clusters of work by Caitlin Cass, Nick Ruth, and David Mitchell. We had invited Caitlin, who also maintains a drawing and book practice, to propose a gallery piece and her hodge-podge drawn, painted, and sculptured display reiterated her themes of real and imagined history, class struggle, and pervading pathos. Nick Ruth had shown us a wide array of dynamic drawings and paintings, from which we selected a series of predominantly monochromatic drawings of nondescript signage, which hung together in an ambiguous and haunting cloud of landscapes, looking especially eloquent beside that one rapturous Jay Carrier landscape. David Mitchell had shown us an ad hoc mini-installation of the kind of thing he thought might work in a group show. In a way, it was one of our more amorphous visits, but Mitchell is so laid back in his intent and so poetic with his vibe, you either have to trust to that or not. When we invited him into the show, we told him we liked the two-headed dove, the large black poster, and whatever else he wanted to flesh it out within a twelve by fourteen foot footprint. I take as much pride in that kind of curatorial ambiguity as I do the more pointed requests we made to artists. Those three clusters of work in the same show and visible in the same sightline was really satisfying.

JM

We had to make a return visit to Colleen Buzzard's studio to select the work we wanted to include in *Part 7*, mostly because of the sheer amount of work she had. Walls and surfaces were all filled with sculptures and drawings that seemed to be simultaneously in process and completed. Colleen had rearranged most of the items in her studio in between our two visits. I got the sense that this was a regular practice for her. What we were all really attracted to was the slightness of her gestures, fueled by continuous play and openness to experimentation. In fact, one of our favorite pieces, a magazine cut out of an industrial fan with the cage surrounding the fan blades replaced by shaped wire, measured only a couple inches tall. There was both a swiftness and efficiency in her hand but the quick decisions that she allowed to stick around in her studio were considered and intentional.

RW

With a survey project like this, it's always a goal to try not to repeat works the audience may know too well, though there's always a good argument for seeing a great work more than once, particularly when newly-contextualized. But WNY is a region uniquely rich in opportunities and artists can and do show regularly, so you want to avoid repetition or the sense that you're just relaying artists down some long treadmill of exhibitions from one venue to the next. We aspired to show new work, work that people may not have seen yet or not expected from a certain artist, or to provide a new opportunity for something.

JM

The many side-effects of working as a curatorial team for over a year have all been valuable. I really admired Kyle's ability to quickly analyze an artist's intent and further expound upon a train of thought that may have been illuminated for the first time during the midst of a studio visit. John frequently inquired about past experiences which usually provided insight into the why and how an artist made particular decisions about their work. Over the course of the project, I think we developed a shared language in talking about what we saw. We often harkened back to the phrase "iconoclasts and weirdos," meaning that we were particularly interested in work that compelled us to seek a deeper understanding of circumstances surrounding its creation. That is, work so specific to one hand, part of an individual's unique visual language.

RW

We were pretty grumpy at the end of a long day when we showed up at Jay Carrier's studio in the basement of a former Niagara Falls school. I remember our grim sense of fatigue as we walked toward the studio. I remember Rebecca complaining about a headache. An hour later, we left blinded by enthusiasm, having waded through two large rooms of decades of work, all of it wild and exciting. I made Jay pull out a gorgeous landscape he had tucked between two tables because he didn't think it was finished. We left with our moods radically altered, palpably buoyed. I remember Rebecca skipped down the hall for a moment.

JM



# Amid/In WNY Part One

MARIE-CLAIRE BOZANT  
EMILY CHURCO  
MARTIN FREEMAN  
KATE GAUDY  
BRIAN MILBRAND  
TOMMY NGUYEN  
DAVID SCHIRM  
PETER STEPHENS  
MARC TOMKO  
JEFF VINCENT  
VIROCODE  
KURT VON VOETSCH  
ALFONSO VOLO

opening reception  
Friday, January 16, 2015  
8 to 11 PM

exhibition continues through March 6



curated by Kyle Butler, John Mosier & Rebecca Wang  
HALLWALLS CONTEMPORARY ARTS CENTER, 341 DELAWARE AVENUE, BUFFALO, NY 14202  
www.hallwalls.org | 716.855.1111 | 716.855.1112 | 716.855.1113 | 716.855.1114 | 716.855.1115 | 716.855.1116 | 716.855.1117 | 716.855.1118 | 716.855.1119 | 716.855.1120

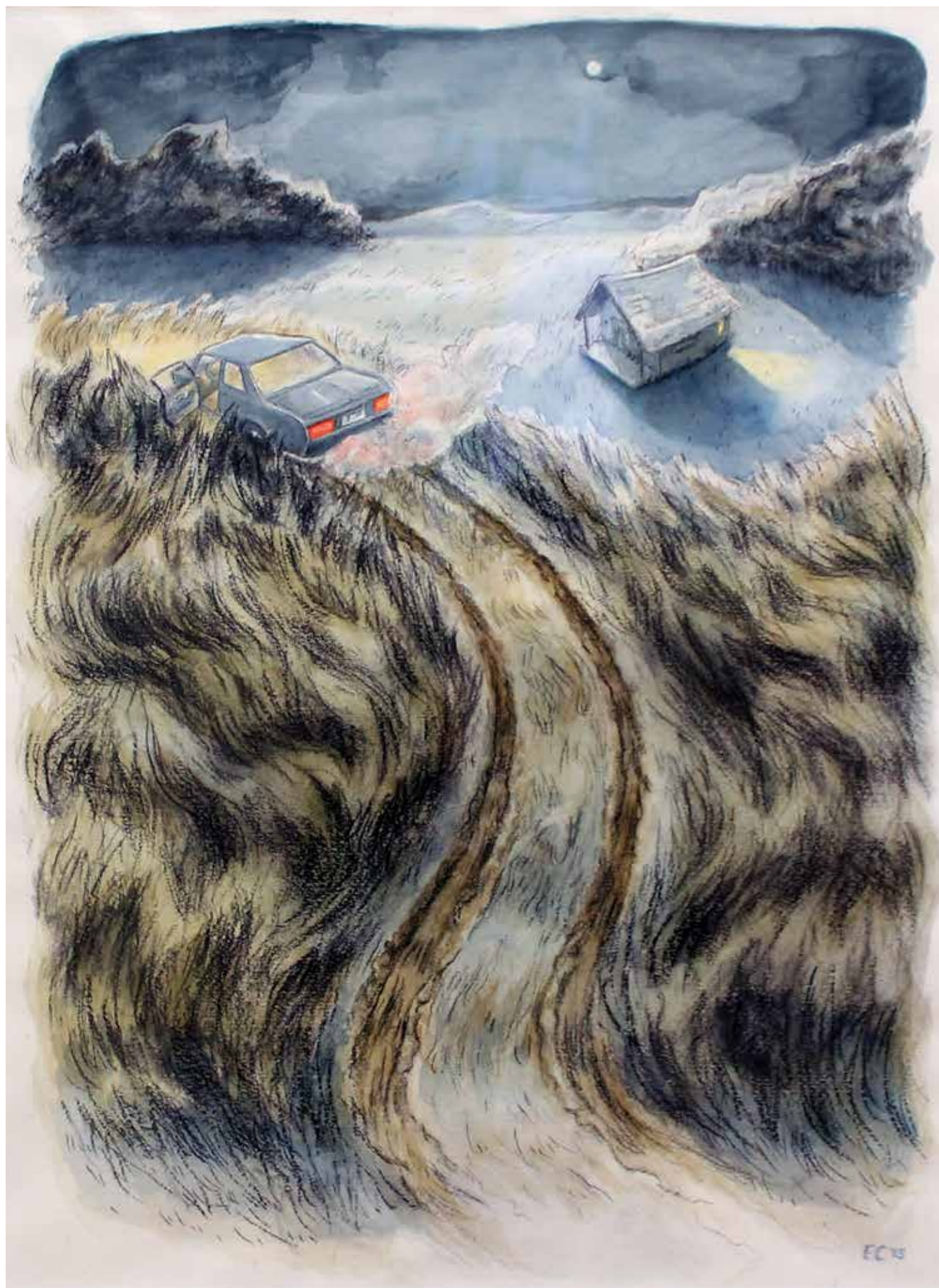


# MARIE-CLAIRE BOZANT



*Sweater Pile*, 2014, sweaters, side table, shoes

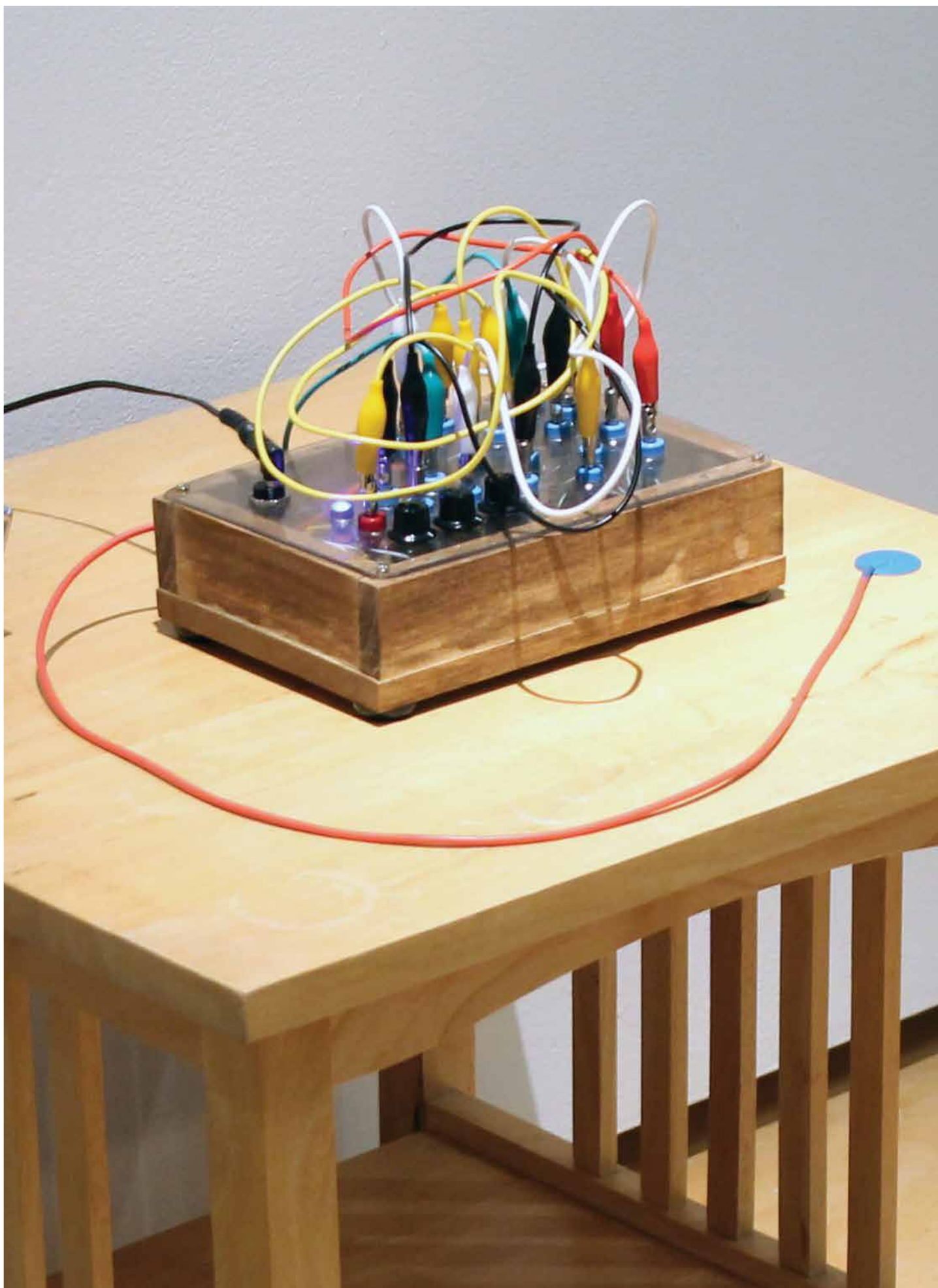




*Hideout*, 2015, ink, charcoal



# MARTIN FREEMAN



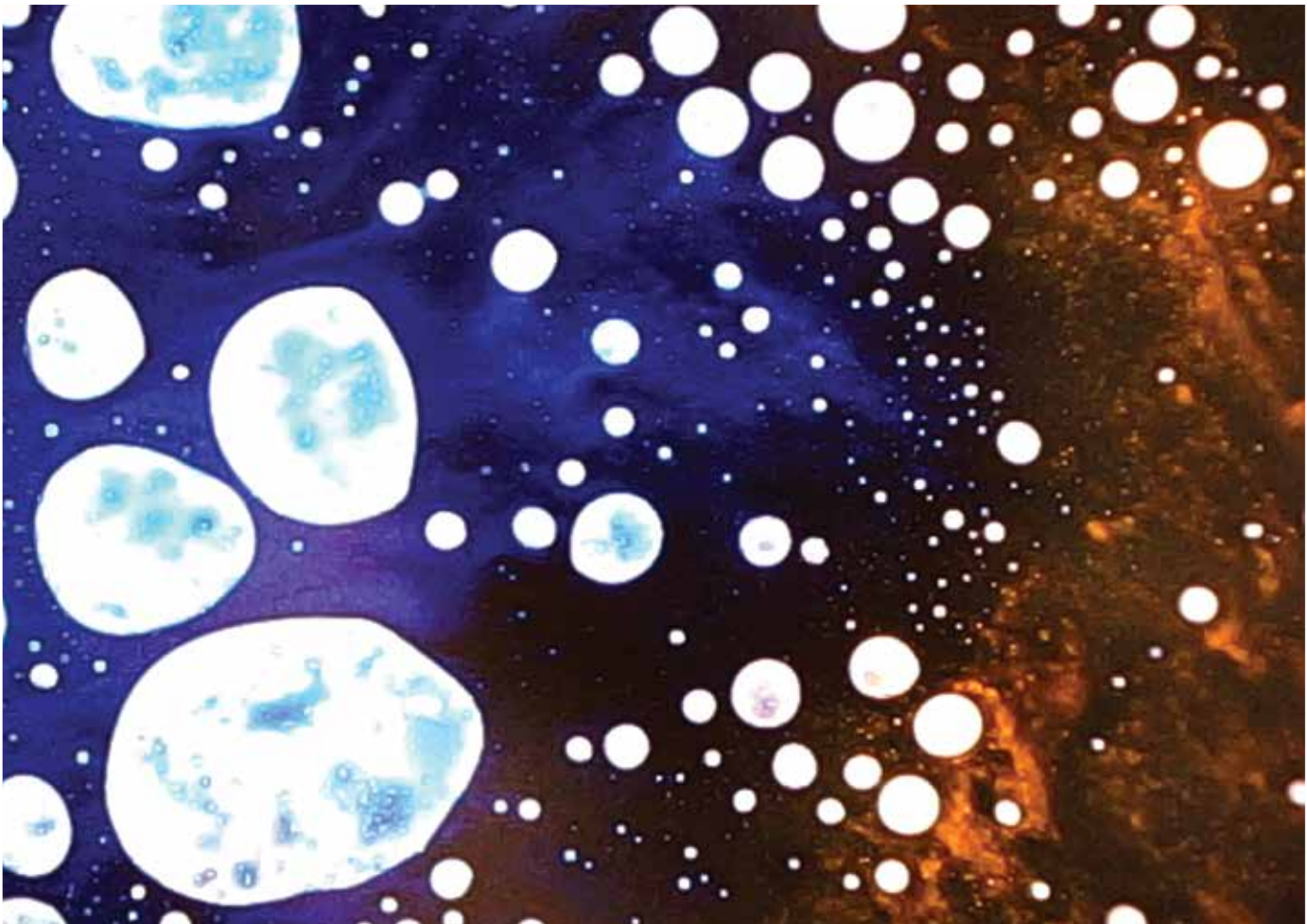
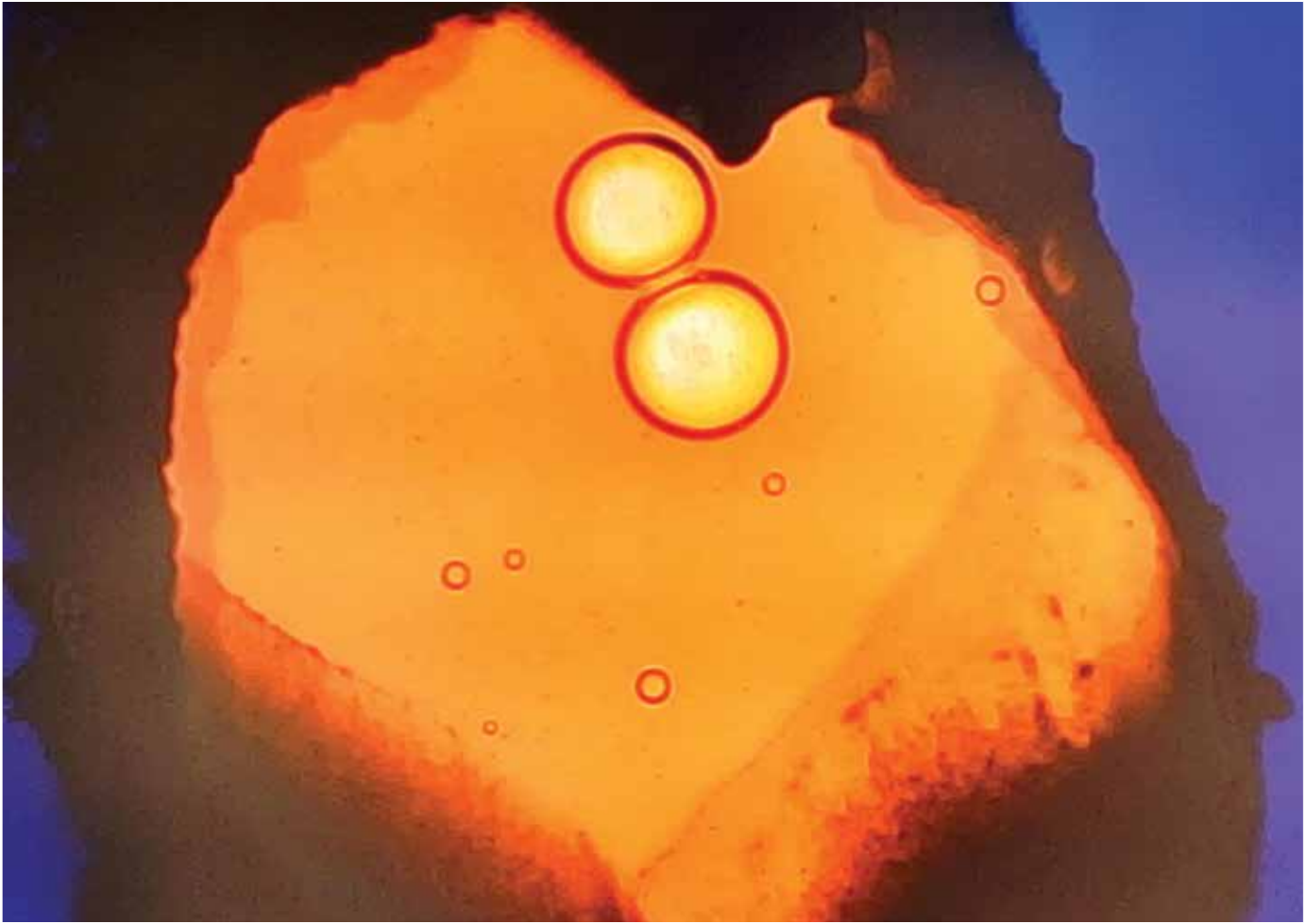
*Horndog Resonator*, 2015, mixed electronics



*Swept and Pecked*, 2014, mortar and enamel on panel • *Studio Leftovers*, 2015, concrete, erasers, straws and enamel



BRIAN MILBRAND



Untitled #3 (Primordial Emission), 2015, video with oil vinegar, baking soda, image assistance from Emil Goranov





*Come Get Your Fill and Be Stronger*, 2014, papier mache



# DAVID SCHIRM



*Camping with Cy*, 2014, oil on canvas • *My Holy Mountain*, 2013, oil on canvas





*Voyager*, 2014, inkjet transfer, scrylic, oil on wood • *Elements*, 2014, Inkjet transfer, acrylic, oil on wood

MARC TOMKO



*Studio Dust (a year's worth)*, 2014, dust in a glass bottle





*Ghostman On First (detail)*, 2014-15, oil, acrylic, graphite, ink, powdered pigment on canvas



*A backward masking, 2014, Projection Horn—"ignis fatuus," brass, video projection*





*The Soul Series*, 2014-15, charcoal, colored pencils, rubbings, gold leaf

# ALFONSO VOLO



*Home to Roost*, 2014, knick-knack, acrylic paint, cotton duck, thread, acrylic gel



## MARIE-CLAIRE BOZANT

I moved around a lot growing up. I had to leave people, houses, and schools every three or four years. My belongings, however, came with me. I developed sentimental attachments to these things, but not in the normal way—these were my friends. I remember watching the moving men inventory each item as it went on the truck. My sister and I would also draw all of the items we could think of just to be sure we had a record. I guess I still like to inventory items with drawings or sculptural piles...Here are some of my sweaters and some of my chairs.

## EMILY CHURCO

I created three new pieces for this show. All three are meant to represent avenues of imagery-making that I would like to explore further, as well as ideas that I keep coming back to. *Adult Woman* runs along with the auto-biographical comic territory that I've been working with for a few years, but expanded with color. I realize that my personal experience represents a very small sector of the population, but my hope is that the ideas here are still relatable to many. *Everyone's Waiting For Something* came out of my attraction to simplicity and subtle observation, as well as my constant habit of drawing figures. The moments we spend waiting for something can be the most passive part of your day, or full of agony, and usually it's somewhere in between. *Hideout* is something of a departure, and what I consider a next step. Focussing again on simplicity, but with a noir quality that emphasizes a heavier tone. One panel of a story that we do not know, but still evokes a feeling of curiosity and slight uneasiness.

## MARTIN FREEMAN

The *Horndog* is a chaotic sound generating circuit that I started working with in 2013. It eschews typical synthesizer architecture and produces a variety of howls and noisy burps. Instead of a speaker for listening to the sound, this particular *Horndog* uses a piezo disc (the blue disc at the end of the long red cable), which the listeners into their mouth using a projective balloon or simply places next to their ear, creating a private listening experience in which one's skull is turned into a resonant chamber or personal speaker.

## KATE GAUDY

The painting surfaces are the leftovers from some action, some impulse, some intent. They are volatile. They are purges; haphazard decadent leftovers. They don't hold themselves as pristine luxurious precious objects; they are luxurious in decay. They are slathered on, thrown about, pounded in. They are things encased, things encasing, things laid over things. Like sudden shifts. Like mounding up. The surfaces and objects should render some impulse, exhume the impulse that made it. To hold bare its' gestures and bring light to their formations.

## BRIAN MILBRAND

The third film in the *Untitled* series is a study of chemical reactions, color, and sounds. Using mixtures of oil and watercolor paint, vinegar, and baking soda, the chemical reactions between the substances are captured using a microscopic camera. The abstract visuals, while being microscopic, also bring to mind the forces involved in the creating of our planet and the galaxy. The sound is created through an analysis of the visuals similarly to NASA's analysis of the sounds the planets in our solar system make.

## TOMMY NGUYEN

It hides within or walls and lives in our human environments; it watches and learns before it comes to offer itself what it can offer us. It is a mammal most mammalian that can feed our hungry without discrimination. It is a mammal that has acquired all the defensive and attractive assets of other species of animals; it is strong and can teach us how to become stronger. But it hides and hides deepest the fact that it is our extreme evolution.

When we describe the perfect human, we have described ourselves in universal forms derived from personal associations of how we would like to be. But if we were to describe our humanness and detail our attractions, maybe we are describing a whole new species altogether, a more efficient design that needs less but offers more. And in our conversations about future disasters and how we have altered the ecosystem that fostered us, maybe this is the necessary evolution of our species. Maybe this is simply our humanness boiled down and reduced to our most necessary functions.

## DAVID SCHIRM

The dichotomy of beauty (sanity or the spiritual) versus its often insane counterpart (environmental degradation and war) formed the basis of much of my work that attempted to reach beyond the irony of intellectual comparisons toward a genuine sympathy for the land and people swept up and overwhelmed by the forces brought to bear upon them.

Recent paintings took references from outsider art and refer to a mountain that had never been conquered from WWII through the Vietnam War. It was truly a scene of the survival from a hell we inflicted on it and its inhabitants, who emerged daily from the caves after bombardments and strafing with electronic mini-guns, whose laser-like blazes of fired bullets gave a distinctive hum of unworldliness to the darkness. In my painting *My Holy Mountain*, the reds create spouts of explosions and blood, while holes riddle the entire form. It is not an accident it reaches out to Horace Pippin's painting of a similar title where the innocent and pastoral qualities depicted in his painting also has a tree line concealing bombers dropping bombs and a lynching. Also important to my work is what I directly observe thereby adding another dimension to my paintings that blend observance of the real world's natural power with history and my own experiences.

## PETER STEPHENS

Since 2007 I have been making paintings concerned with Space Science and the physics of the sub-atomic world, along with its applications to Cosmology. The fundamental processes that nature uses to build pattern and govern the structure and behavior of matter are resources for the imagery in developing these paintings. The *Elements* piece was conceived as a convertible painting. Its components can be rearranged in any array, whether a line, an arc, a radial, a scatter or as presented here in an elliptical configuration. The work is scalable, in that its pieces can be condensed or expanded in their installation as well as pieces added or subtracted at any size range.

While my thinking about abstract painting is reductive in nature, to get at some purity, some "theory of everything" beginnings, I simply cannot resist the optical richness of organized complexity. The title "Elements" refers to both the set of basic constituents of matter and to that great work of geometry by Euclid.

## MARC TOMKO

The *Studio Dust* receptacle is a time documentation device representing a year's worth of time in the space of the artist's studio. Falling dust settles in the bottle, like sand in the bottom half of an hourglass. Dust through the bottleneck, falls as a stream, then mounds and cascades outward towards the glass. Adding dust over the span of a year results in sequential layering—oldest dust on the bottom, freshest dust on the top.

Recurrent 'studio dust' collection/refinement/quarantine process: studio floor and work surfaces swept into dust pan < large solids picked from dust pan and set aside > remaining dust pan contents dumped into flour sifting can, atop funnel, inserted in tall green glass bottle > flour sifter crank turned until finest dust has fallen through sifting screen, through

funnel, down into bottle > remaining sifting can contents set aside

notes:

\* 'studio dust' bottle isolated from motion/vibration, permitting chronological legibility

\*\* sawdust and hair-trimmings excluded from 'studio dust' processing; collected separately

The artist is allergic to the dust quarantined.

The artist deems the 'studio dust' acquisition process a 'psychonautic act.' Forced dust confrontation aims to neutralize dust anxiety and the dust-allergy itself. Dust acquisition is a mediation on time in space.

## JEFF VINCENT

My most recent body of work is a form of thought mapping. Through the blending of the visual languages of drawing and painting the work is free to emerge and transform without the constraints of predetermination. The process employed is a form of invoking imagery while painting, mark making and editing.

## VIROCODE

What is happening?

The horns gather and disperse.

The vortex stages interference to embody the moment.

Connection and projection perform a gate phenomenon of one thing and another. One sense obfuscates another, masking meaning in an imperceptible quantum limit. This is a manifold of boundary spaces and the duplicity of technology.

As predicted by the rabbit, a foolish flame disperses heat and leaves its lesson of wind to the listener.

## KURT VON VOETSCH

When I was in Graduate School at Ohio University, there was an unusual professor. He asked his undergrads to draw 1000 souls in a garbage bag. He also ran the Church of William Blake. This was in 1987. Since then, the church was burned down. I'm not sure what happened to the professor, he wasn't very popular with his cohorts. A lot of time has passed; I'm at 51 years old. As all of you know, there are ups and there are downs in life. About five years ago, I did a series of drawings called *The Cancer Series*. This group of drawings helped immensely to identify the villain and to survive. According to statistics, over 40 level three brain cancer has a rating of 19 percent survival. Wow, I'm still here. More time has passed. If someone were to ask me "How's it going?" I usually say "I'm fine." An honest answer would be "I'm lost."

*The Soul Series* drawing is souls. Like *The Cancer Series*, becomes a friend. Except for Popeye. He's a creep.

## ALFONSO VOLO

Hi there!

How are you doing?

Al again!

Just a note to let you know what I've been up to lately. This morning as rare, winter sun shone, I was re-reading Emily Dickinson's little word-works on an envelope's folded wings back, "... the gorgeous/ nothings...". Yea, I've been noticing the "gorgeous nothings", depite it all. Out of the scraps, second-hands, low, ephemeral, ignored, and maligned, I've found beauty and some works of art. Hope to hear from you soon.

All the best,

Al



BOZANT



VOLO • NGUYEN



VINCENT

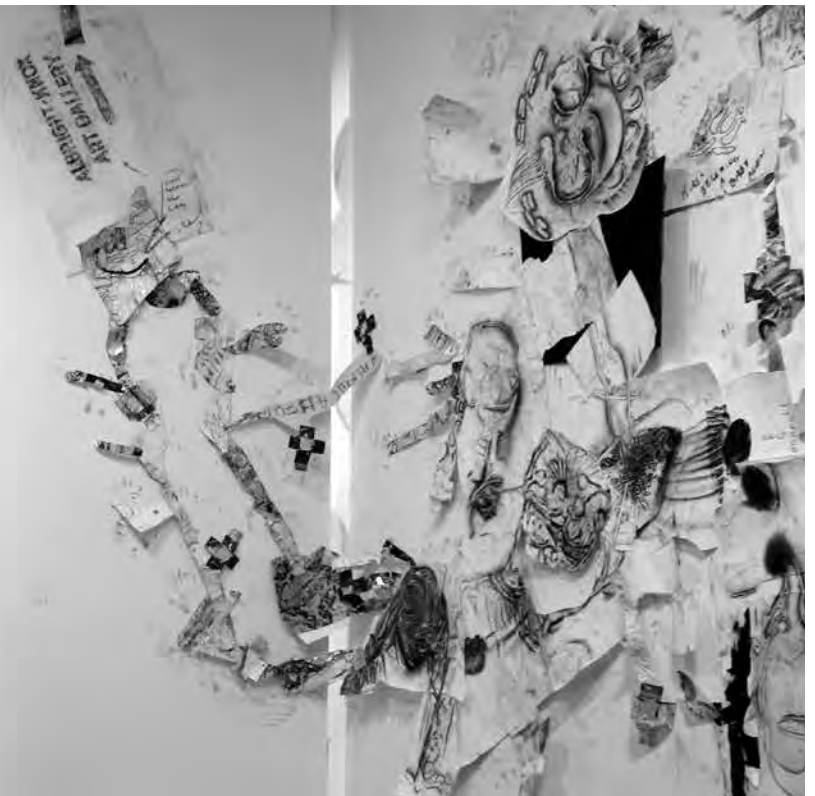


NGUYEN • VON VOETSCH





SCHIRM • VON VOETSCH



FREEMAN



TOMKO



GAUDY



CHURCO





VOLO



virocode



VON VOETSCH



SCHIRM • STEPHENS

# Amid/In WNY - Part Two

BOBBY GRIFFITHS

ADELE HENDERSON

BILLY HUGGINS

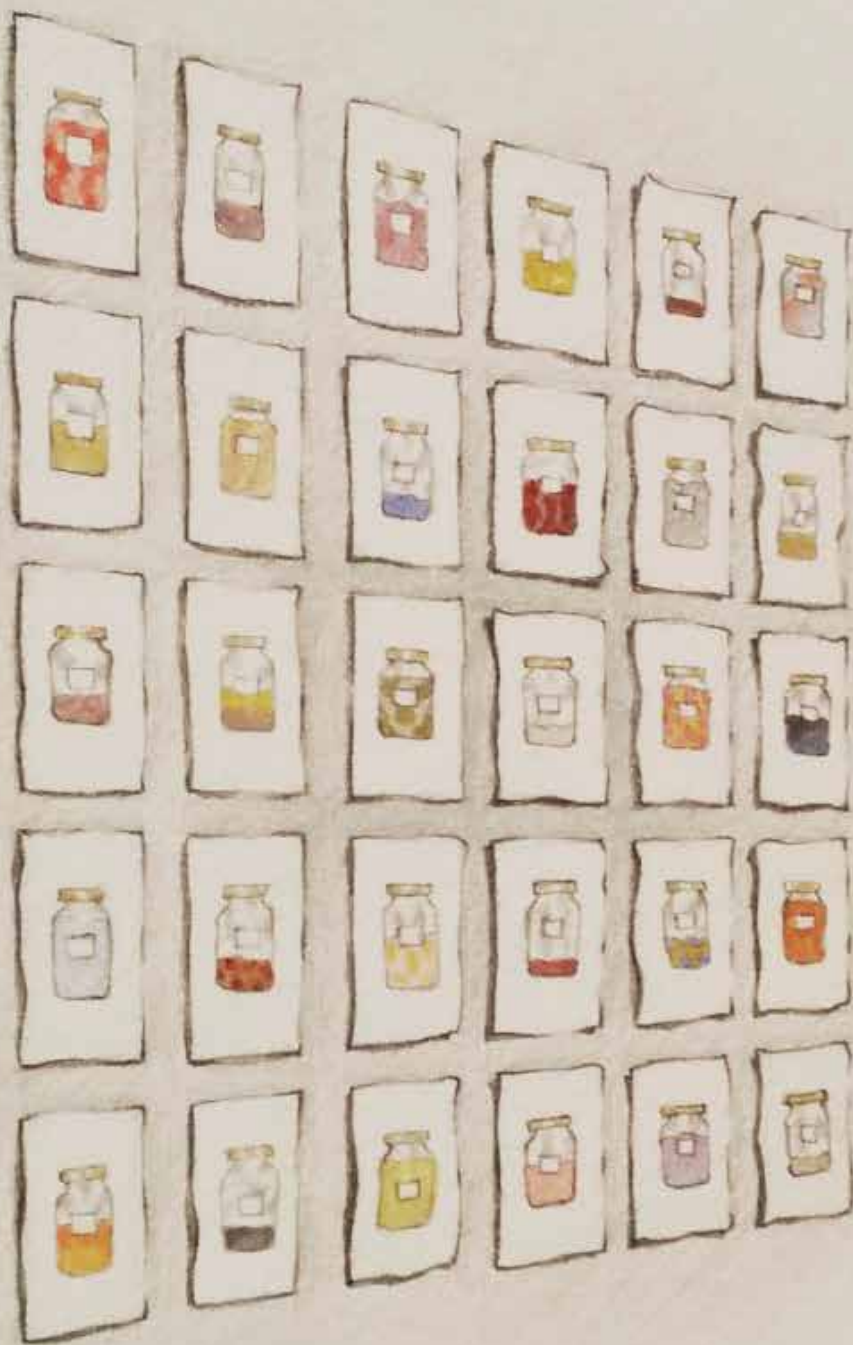
GEORGE AFEDZI HUGHES

KEVIN KLINE

BENJAMIN MINTER

RODNEY TAYLOR

NECOLE ZAYATZ

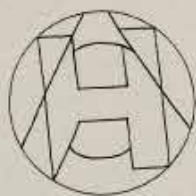


opening reception  
Friday, March 20, 2015  
8 to 11 PM

exhibition continues through May 1

curated by Kyle Butler, John Massier & Rebecca Wing  
HALLWALL'S CONTEMPORARY ARTS CENTER 341 DELAWARE AVENUE, BUFFALO, NY 14202

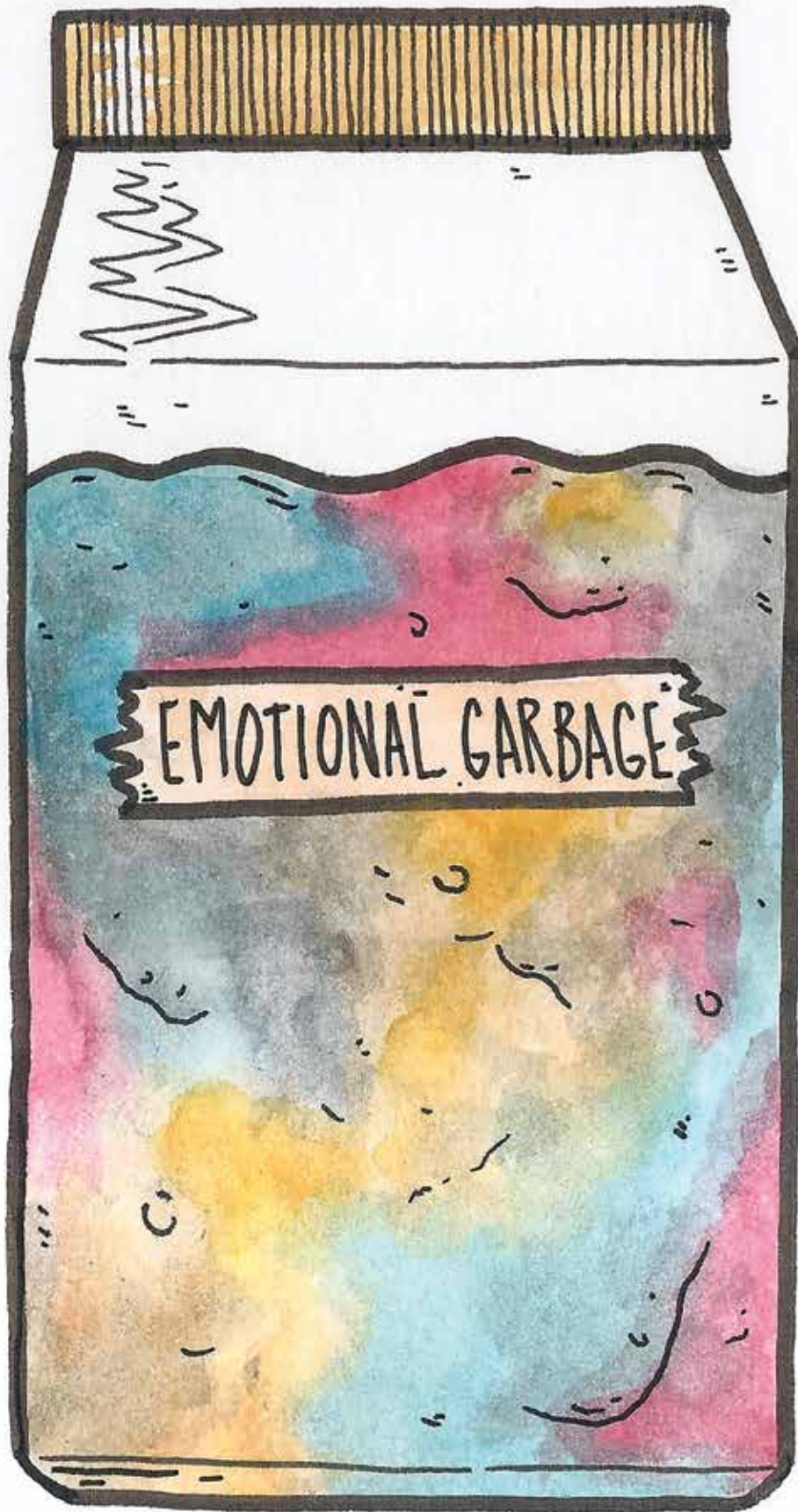
image: Bobby Griffiths artwork drawn from memory by Kyle Butler text: hand written by Rebecca Wing



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BOBBY GRIFFITHS







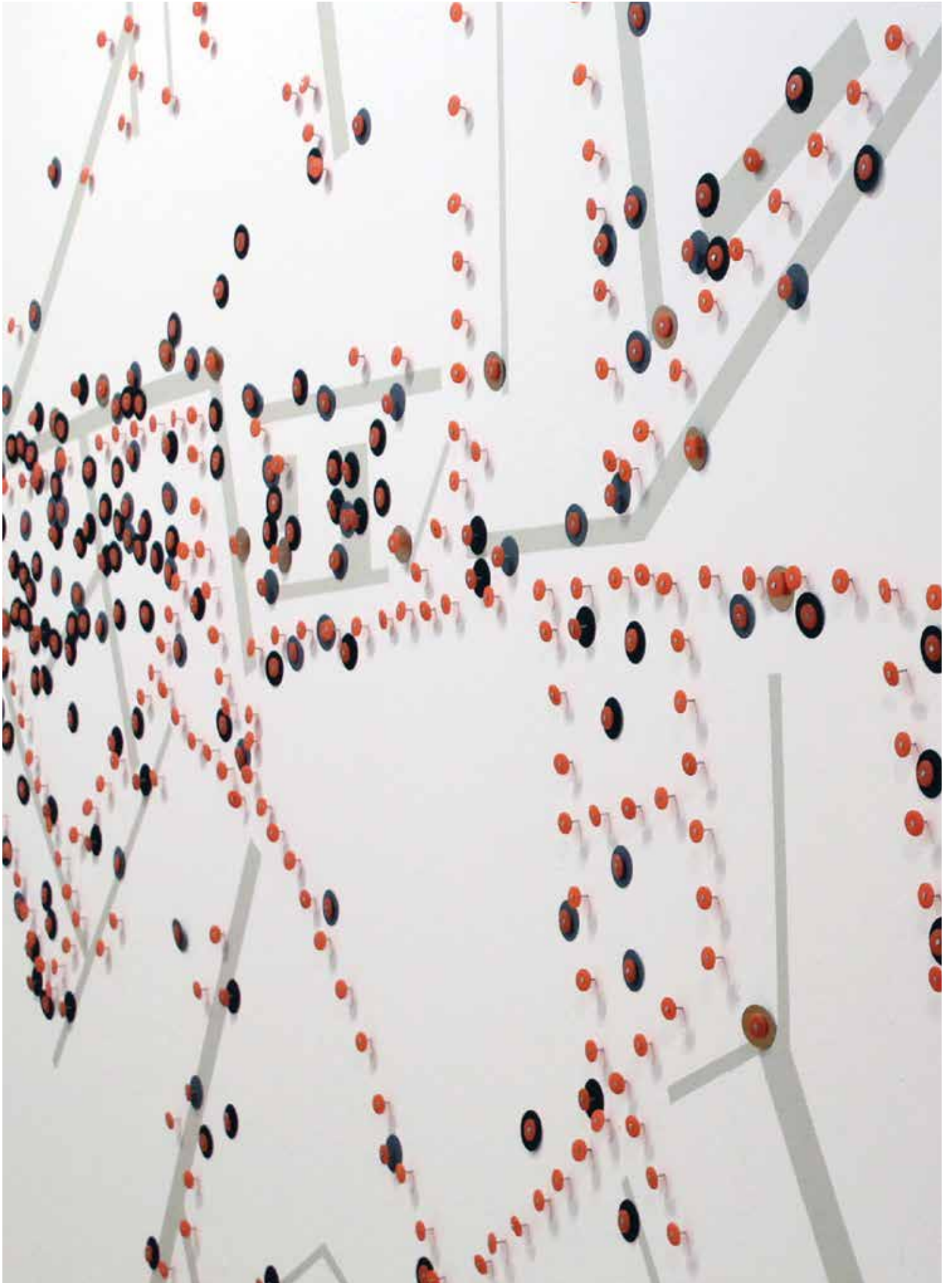
The Top 100, August 5, 2012, 2011, watercolor, ink, and pencil on paper



BILLY HUGGINS



*Dogpark*, 2015, pencil and watercolor on paper





KEVIN KLINE



More Stars Than The Sky, 2011—2015, silver gelatin prints, found print materials, Scotch Tape

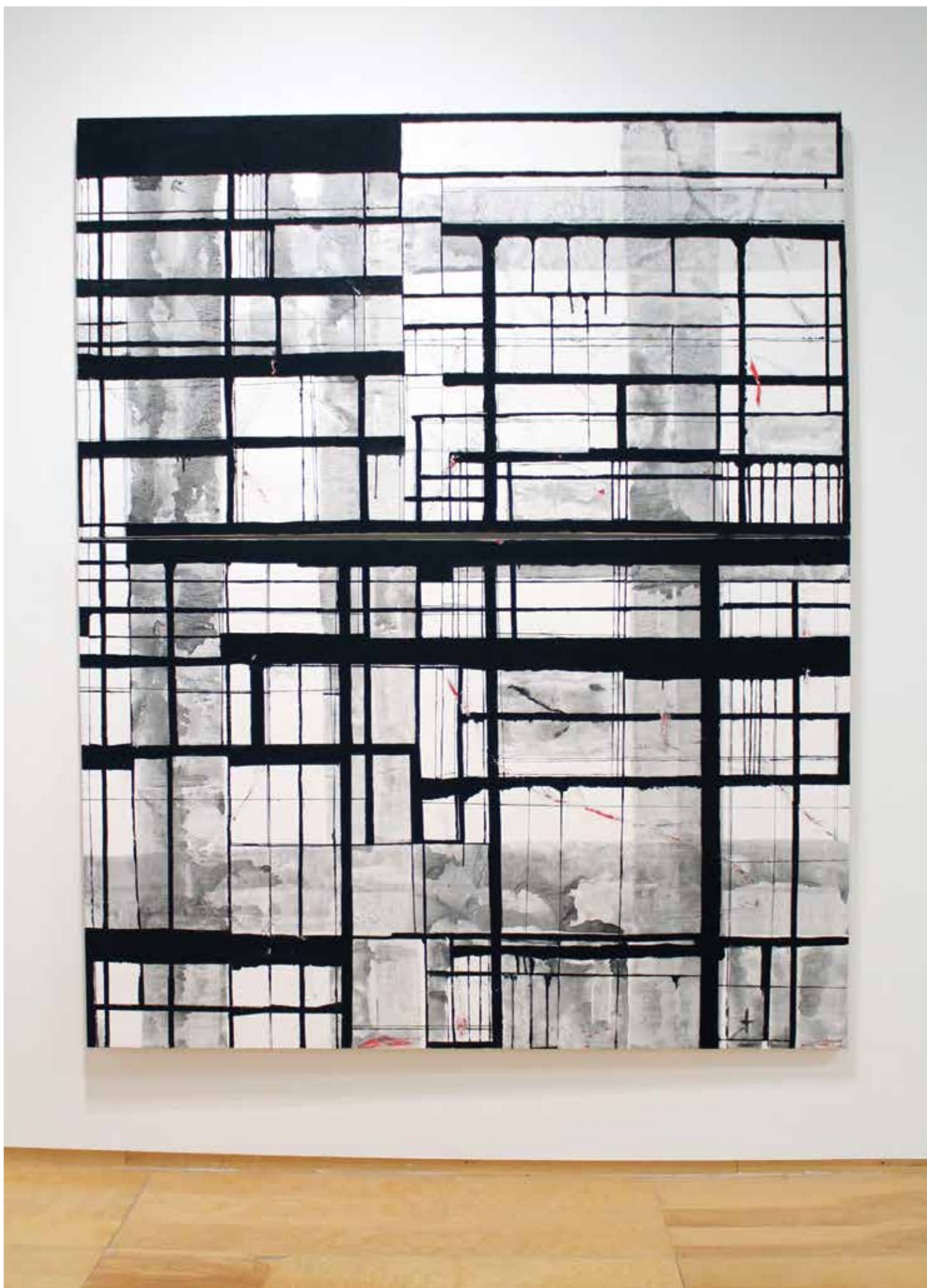




Meditative Drawing Exercise No.4, 2015, chalk paint on wood with pen and Annie Sloan Soft Wax



RODNEY TAYLOR



*You Wouldn't Get It If I Told You*, 2015, tempera and flashe on canvas



*Rae Era, 2284-2301: Obsolicon and Untitled flat compression fossil, 2015, porcelain*



#### BOBBY GRIFFITHS

A collection of thoughts and feelings, suspended in muck, labeled for identification purposes. Do not open, as some samples have been sealed for over 20 years and the chemical breakdown of these ideas is unknown and considered to be potentially harmful.

#### ADELE HENDERSON

*Five Years* charts and compresses 1826 days of weather in Buffalo, New York beginning January 1, 2007 based on National Weather Service (Buffalo Airport) records, including the percentage of sun (clear, sun and clouds, cloudy), precipitation (fair with passing showers, light rain, rain, snow and rain, snow, light snow/flurries), record highs and lows, total rain or snowfall amounts, and hours of daylight (sunrise and sunset).

Inspired by *Delisle's Atlas* (circa 1700) depicting national and city flags from all parts of the world, *The Top 100* is based on a ranking of the worlds largest 500 global corporations published by CNNMoney in August 2012.

*Extended Outlook* is from a series of drawings and prints that hand replicate four-day weather forecasts published in the Buffalo News in December of 1994.

#### BILLY HUGGINS

Keeping it simple with the hand and eye, the sound of pencil on paper, drawing seems to be one of the most immediate forms of art.

With just a hint of an idea as a starting point, the concentration during drawing creates a sense of being present—and not present—at the same time. This sense reveals an infinite source for imagery. The subject of nature and human representation appears most frequently in the work. It is with a sense of wonder and thrill that a drawing is completed.

##### INSPIRATIONS:

- Charles Burchfield ("Song of the Telegraph")
- The Hernandez Brothers ("Love and Rockets")
- Winsor McCay ("Little Nemo")
- Richard Brautigan ("Revenge of the Lawn")
- Jimi Hendrix ("Are You Experienced")

#### GEORGE HUGHES

The overarching discourse in my work utilizes the turbulence of colonialism as a premise to highlight parallels between that violent history and contemporary global conflicts. In today's informational age global occurrences of violence now reach us by a click of a button: creating a network of virtual simulations of fear that are increasingly replacing sensations of calm.

My work interprets in visual form the spectacle of information, knowledge and subjectivity. In addition, I investigate the evolution of postcolonial reconciliation expounded through imagery pertaining to multicultural societies dealing with the residual effects of colonialism. This residual effect of history compels me to address the dialog between personal and historical narratives.

*Collisions: Untitled # 1*, is a piece from an ongoing larger project depicting the process and objectification of colliding various personal artistic interests, such as: visual poetry, assemblage, painting, bricolage and social commentary. By including appropriated/anonymous images of high school yearbook portraits, I am referencing my endearment to humanity. However the fragmented facial features made up of diverse ethnicities cancels out a necessary feature of portraiture, which is: 'recognition', hinting on the dissolution of identity, especially in societies where specific demographics are politically and economically disenfranchised.

*Crime Dots* is a generic interpretation of crime statistics in major cities using color-coded dots to indicate various crime locations.

#### KEVIN KLINE

I make multimedia collage and sculptural work created with found print media materials including—but not limited to—books, Hollywood glossy portraits, and other various image sources. These materials are manipulated in serial and process specific sets that include divergent types of interventions, including sewing, cutting, gluing and painting. The basis of my work comes from the idea that history is hysterical: it is constituted only if we consider it, only if we look at it—and in order to look at it, we must be excluded from it. This is the position that I take when collecting and working with found print media based materials. I take on the role of callow collector and curator of my own cabinet of media curiosities.

My work aims to re-contextualize and subvert these visual systems as a means of disturbing the narrative. My interventions on images and objects question the conventions and authority of their source material and detour their nostalgic simulacra. I am interested in unearthing the consensual relationship that has been imposed upon these informational narratives. Through my work, I am deeply invested in the role that photography has played in our culture and constructions of our reality.

*More Stars* is a series in which I collected 8x10 photo head shots from early Hollywood. The title is borrowed from the early MGM slogan "More stars than there are in heaven." I wanted to use this photographic trope (the headshot) and dismantle their function while playing with the idea of how much is behind an image—both tangible history and metaphorical social meanings. The process is to remove the identifiable face of the image and replace it with random images drawn from other sources, layering them in no order and engage in a sort of improvisational collage technique.

*White Elephants* again explores the spectacle of entertainment. Drawing from film stills from early cinema I use iconic type of images and remove the characters from the context of the narrative isolating their actions and removing their purpose. I use a gesso as a sculptural material to block off the faces to further remove the context or identification. Turning these small actions into isolated specimens for examinations of pure visual tropes and language signifiers. The title and process is derived from the practice of White Elephant, which is basically a gift or project that is more of a cost than what it is worth or provides

#### BENJAMIN MINTER

I developed this process of drawing as an exercise to help me focus on one thing at a time. The drawing consists of repeated, simple line gestures where each gesture is supposed to be exactly the same as the one before it. When I started a new gesture, I connected it to the one behind it to illustrate time. I had no control over the ultimate composition of the piece as each new line gesture was somewhat improvised.

As the lines become more and more complicated, ends of the lines become lost and if a line was lost, I would not create a new one. This created somewhat of a filter effect in the drawing and as you can see, the lines become more and more spaced apart toward the right side of the drawing. What I love about this piece is the poetry behind it. If I were perfect and this drawing was done perfectly, it would not be interesting. It is my imperfections in the drawing that create interest in this piece and its the imperfections in who we are that make us human. The line shapes were inspired by a baby toy I used to play with at the Dentist when I was little.

#### RODNEY TAYLOR

Just a little push  
Ahhhhhhhhh !  
No surprise here  
Pinch. Burn Pinch, burn  
Are you feeling any pain?  
Ahhhhhhhhhhhhhh  
A little pleasure  
Ahhhhhhhhhhhhhh  
Ahhhhhhhhhhhhhh  
Ahhhhhhhhhhhhhh  
There could be bleeding and infection  
sign here

#### NECOLE ZAYATZ

Through my recursive practice, the materials of salvaged plastics and electronic waste wire inform this series of hand-built ceramics. They are artifacts from the future, believed to be discovered on all continents, dating back between the years 2270-2301. The surface marks indicate an environment laden with electronic and various unidentified plastic detritus.

The artifacts are from the *Pin Era*, 2270—2283 and the *Rae Era*, 2284—2301. The closed form sphericon and oloid shapes were held sacred by some cultures and feared by other cultures across the globe.



HUGGINS



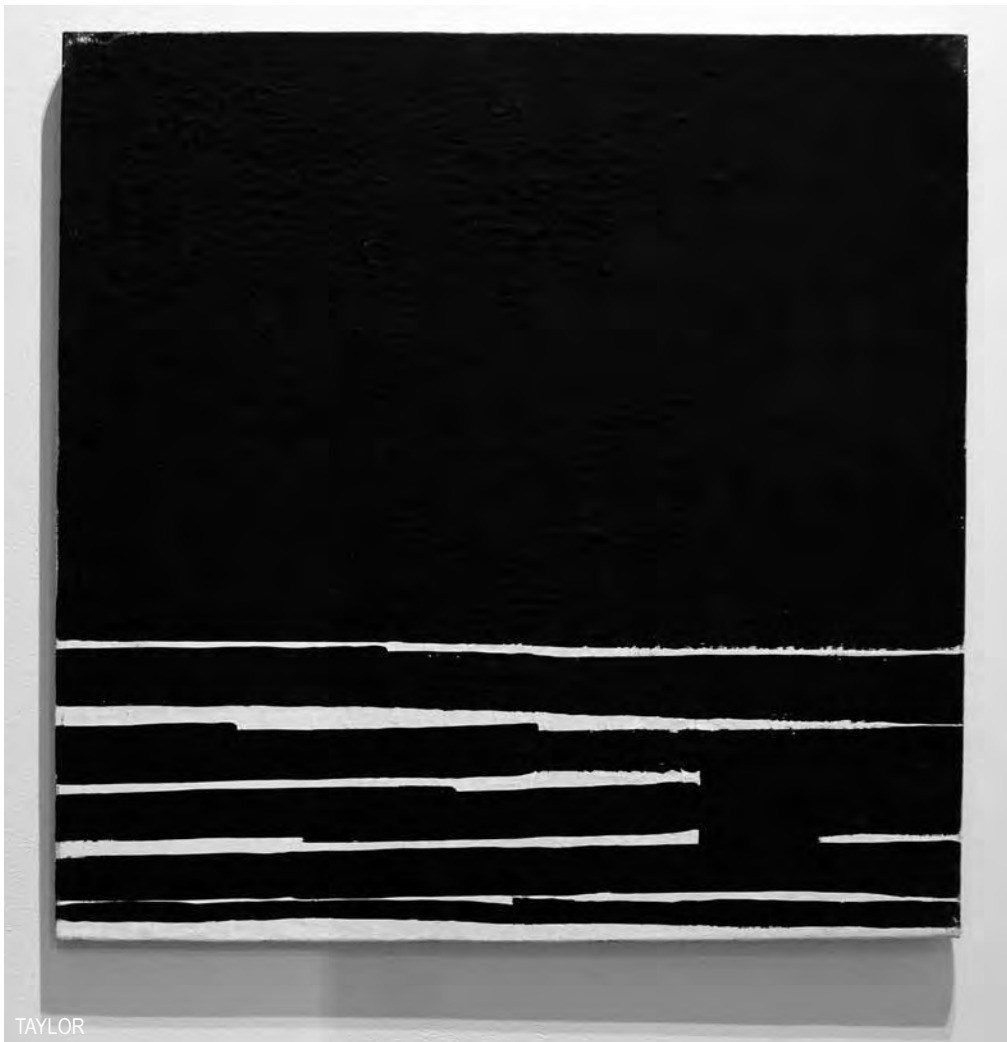
TAYLOR



GRIFFITHS



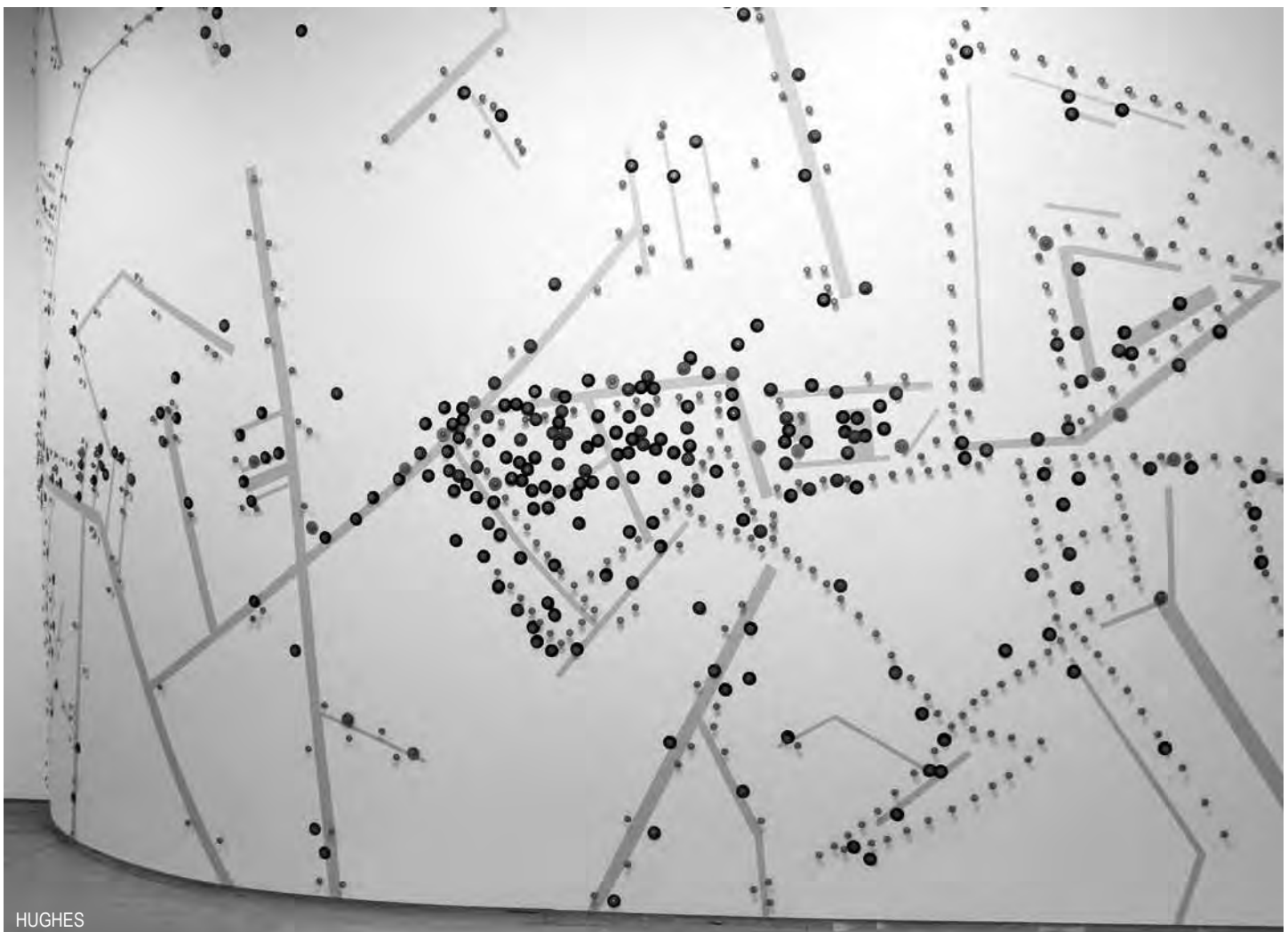
MINTER • ZAYATZ • HUGGINS



TAYLOR

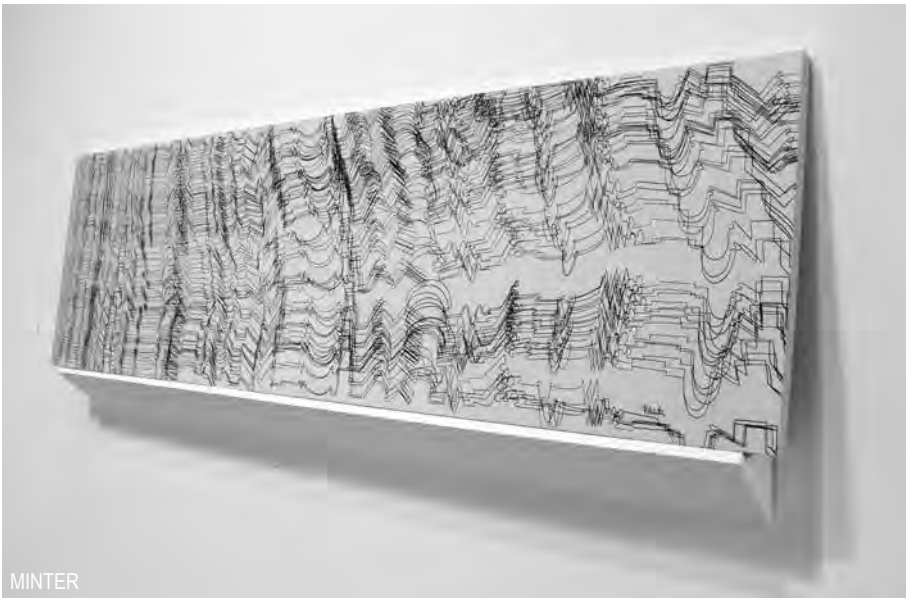


HUGGINS



HUGHES





MINTER



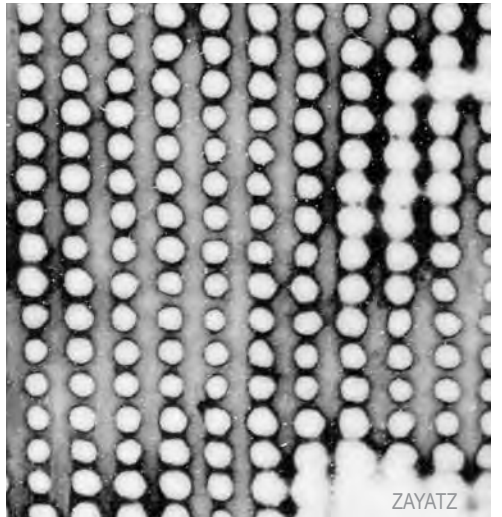
HENDERSON



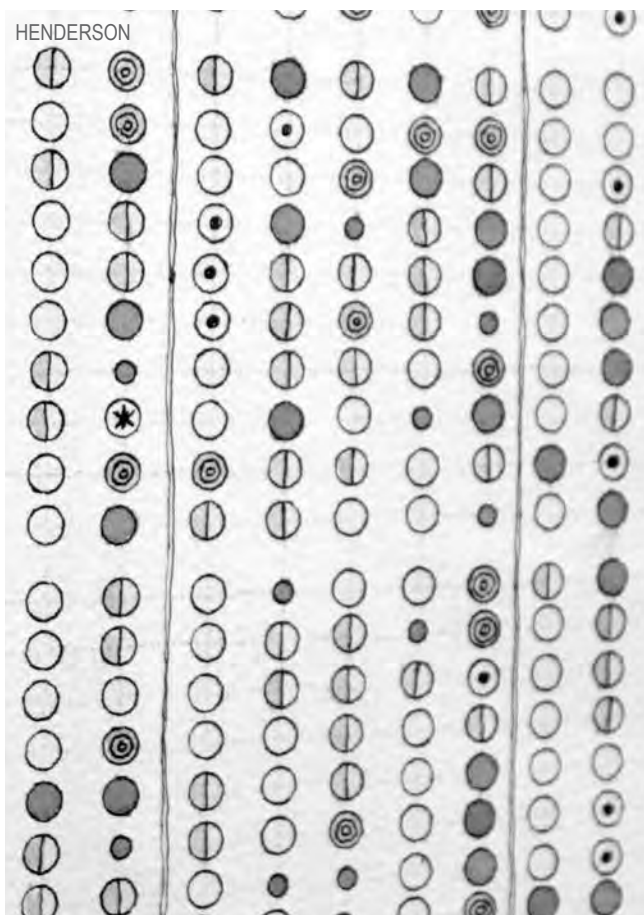
KLINE



HUGHES

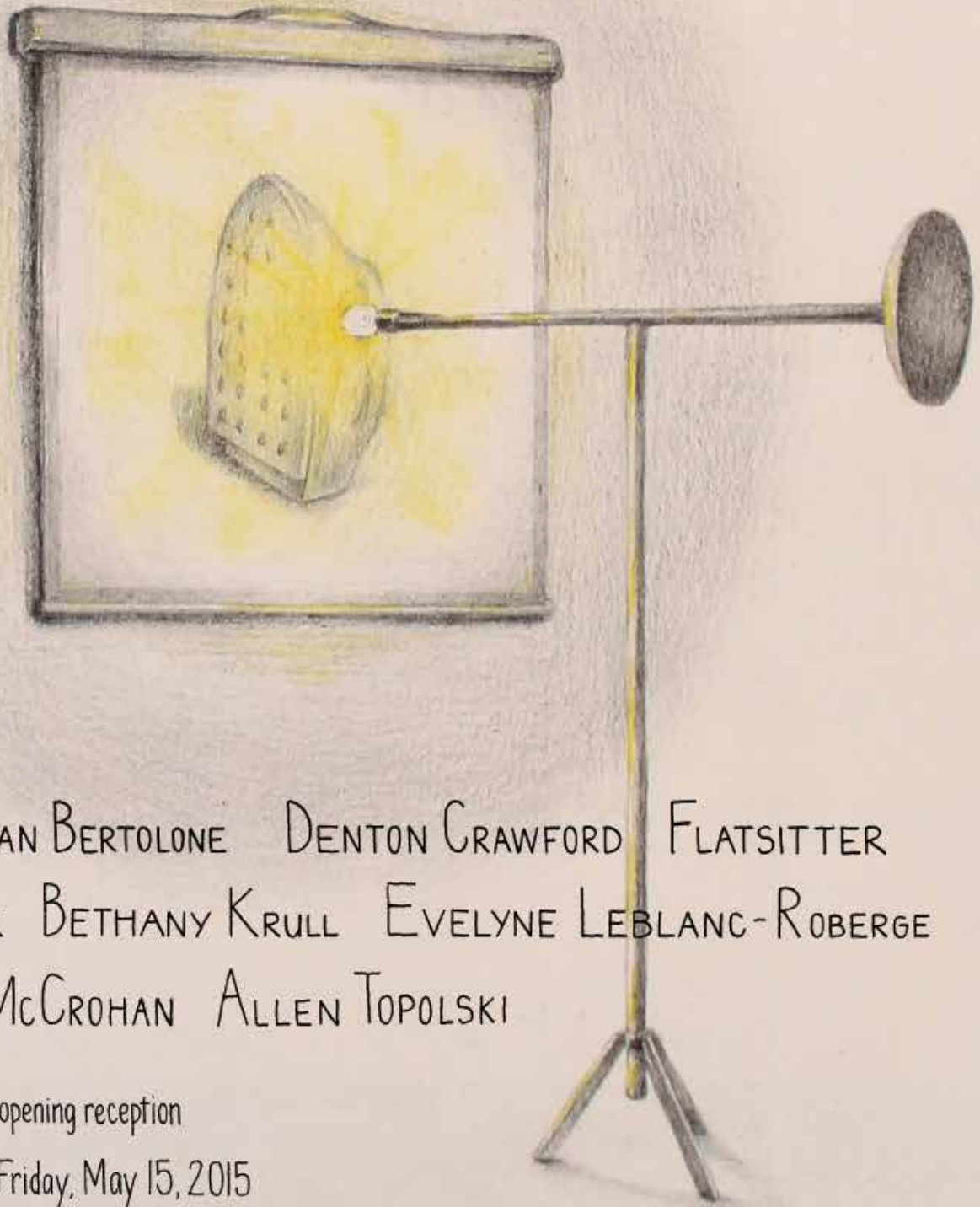


ZAYATZ





# Amid/In WNY Part Three



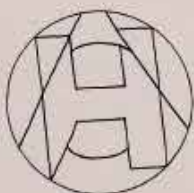
ADRIAN BERTOLONE DENTON CRAWFORD FLATSITTER  
PAM GLICK BETHANY KRULL EVELYNE LEBLANC-ROBERGE  
IAN MCGROHAN ALLEN TOPOLSKI

opening reception

Friday, May 15, 2015

8 to 11 PM

exhibition continues through June 3



curated by Kyle Butler, John Massier & Rebecca Wing  
HALLWALLS CONTEMPORARY ARTS CENTER 341 DELAWARE AVENUE, BUFFALO, NY 14202

image: Allen Topolski artwork drawn from memory by Kyle Butler text: hand written by Rebecca Wing



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ADRIAN BERTOLONE



*Wash Your Face Off With A Brick*, 2015, digital print





*Looky Loo*, 2014, acrylic, gouache, and spray paint on paper mounted to panel

# FLATSITTER







BETHANY KRULL



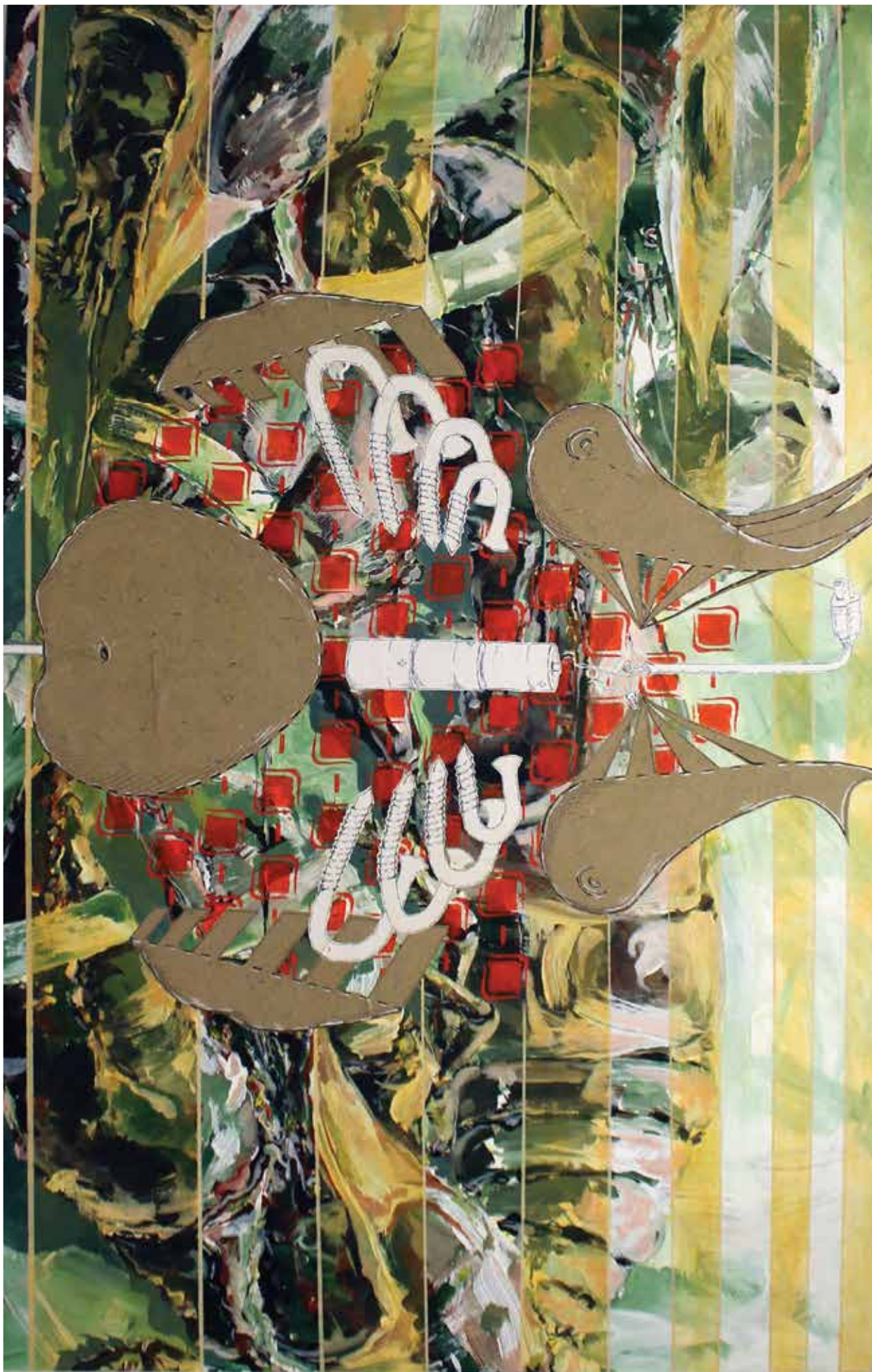
*Surrogate*, 2012, porcelain, wood, baby bedding





*Wall + Paper (Concrete)*, 2014, inkjet print

IAN McCROHAN



*Lobster Tank*, 2012, acrylic, oils, wheat-pasted drawing on canvas

THIS SIDE UP →





*Things I Used To Need (#2)*, 2015, acrylic, acrylic transfer, graphite, found materials

#### ADRIAN BERTOLONE

A small car in a literal hamster wheel of stone roads and ivy with constant tire squeal. The arms and jaws in this place. If you read out the words, it makes a funny sound. I live in a house made of plastic and bones.

Dudes sitting around poker table. One spins coin; people erupt with cheers and yells. Throwing fake money? Coin stops; everyone stops. Forlorn and in different states of nothing.

#### DENTON CRAWFORD

My work investigates the relationship between mysticism and the absurd and how personal experience informs our understanding of each. Incorporating landscape and abstraction, combining reality with fantasy, and the ideal with the absurd, I create personalized accounts of experience that explore the boundaries between logic and belief. I like to think about how both familiar and unacquainted objects and imagery can resonate with the viewer in ways that cannot be fully understood or codified, crafting a disembodied sensation. The work is fed by conflicting ideologies, presenting unnatural events or ephemera that seem at once enticing and suspicious. The hope is to set the stage for moments of experience informed by the viewers' own relationship to the work. I want to give them a moment that they will not forget.

#### FLATSITTER

Flatsitter uses old and new technologies, combined with elements of performance art, to craft strange and surreal experiences. Our work exists as electronic meditations in an array of formats, such as live expanded cinema performance, web collections, site-specific installation, and live virtual reality experiences. In *//LADYBUG*, a young introvert (played by Ruby Soudant) tunes into the world around her using DIY audio surveillance devices surreptitiously planted inside of plush owls. A sound-driven narrative follows her search for vicarious connectivity.

#### PAM GLICK

My early influences cover a lot of ground -- Fra Angelico, Mike Kelly, Louis Bourgeois -- each creates a language specific to the questions they ask as an artist. Although my process is intuitive, the language I create is meant to communicate what I see and the questions I ask. At RISD, my first and most indelible critique was when my professor said I was the first true primitive he had seen in 30 years. Initially I thought this meant I needed to

focus on more traditional painting and I worked to hone those skills. Finally, it became evident to me that my path lay where it began. Since then I have followed my instincts and refined my approach to take in both the familiar and the new.

Niagara Falls is a subject I've been painting off and on since the 80s; it symbolizes home. The pull of the water going over the ledge is a metaphor for both change and inevitability. The geometry of its 45-degree angle and contrasting elements have endless possibilities for me; stillness, motion, color, repetition, and mystery. Taking it apart, I hope, allows the viewer to examine its meaning for themselves.

#### BETHANY KRULL

My current body of sculpture, *Dominance and Affection*, speaks to the complicated and often contradictory relationships humans maintain with other animals. We have taken great measures to keep the wild, unpredictable and problematic aspects of nature at bay, and yet we also cannot resist the need to be connected to that which we came from. In today's increasingly nature deprived society our most intimate connection with the natural world tends to be with plants and animals that we ourselves have drastically altered through the process of domestication.

Wild animals have been turned into pets, genetically sculpted into sweeter, cuter, less dangerous versions of themselves, permanently altered by man's effort to fulfill their need for relentless love, amusement and companionship. Our homes have become barriers that keep the wild out, yet they are filled with caged animals, potted plants and countless other controlled and contrived representations of the natural world. My work aims to illustrate the evidence of both our dominance over and our affection for nature, as well as the cohabitation of our unease and desires regarding it.

#### EVELYNE LEBLANC-ROBERGE

*Wall+Paper(Concrete)*: After having carefully read hundreds of online profiles of prisoners looking for pen pals, Evelyne Leblanc-Roberge has started to correspond with men and women in prisons across US. She is asking them to describe the spaces in which they live and those they are longing for and dreaming about. Evelyne then sends back to her collaborators printed images inspired by their letters and their descriptions of spaces. These exchanges on paper, slowed by the anachronistic pace of the US postal service, are the base materials for a book and a series of installations, videos and photographs mapping an imaginary institutional space and exploring themes of displacement and memory, and the complex layers and mechanisms embedded within. Through this project, Evelyne is interested in the translation or transcription

of handwritten information into photographic images. She aspires to portray two specific, but simultaneously intricate, settings: spaces that one cannot physically leave, and spaces that one cannot physically access.

*Quiet Catastrophes*—these cardboard boxes and inkjet prints are fragments of a story that once happened in a hallway.

#### IAN McCROHAN

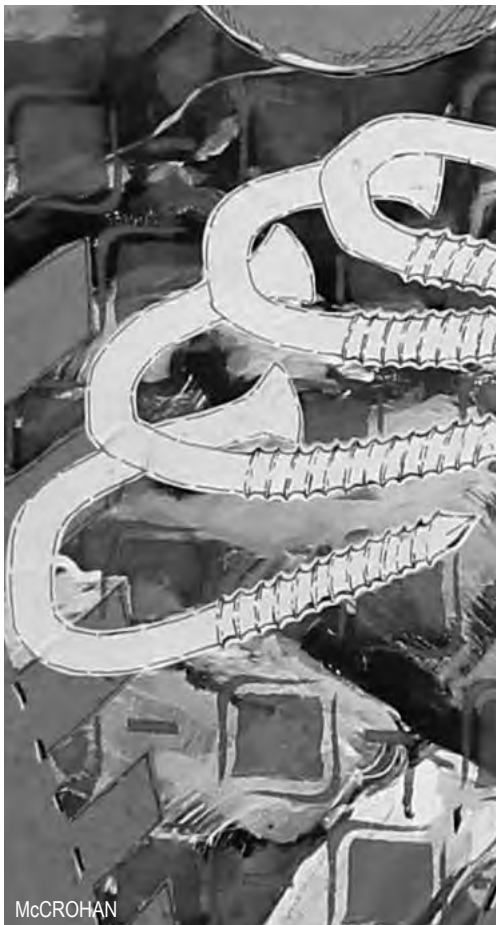
*Lobster Tank* began as an investigation into the various forms of waste we encounter in our day-to-day lives. The underpainting depicts lobsters in a tank as one would see in a grocery store. It was revealed that the often lack of maintenance on filters of such tanks can result in an environment where the lobsters' own fecal waste begins to be recycled back into the water that they feed and breathe in. This idea of waste being temporarily removed from our sight only to be subliminally blown back into the environment at a later time seemed to parallel the history of many industrial waste landfills in and around Western New York.

#### ALLEN TOPOLSKI

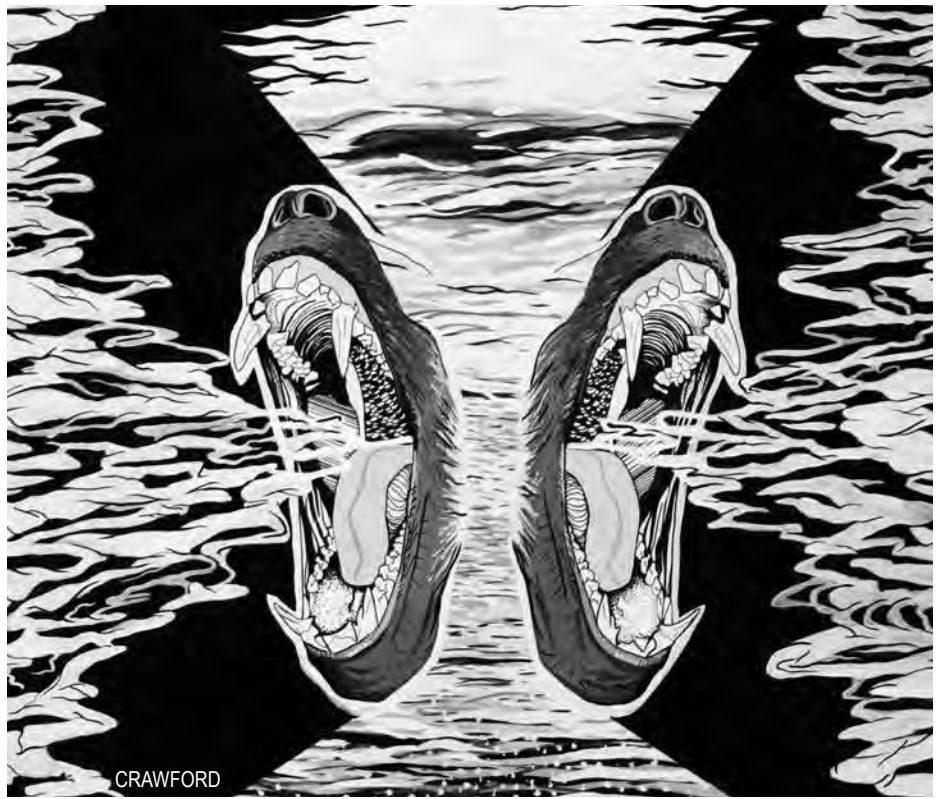
The objects I make tap the familiar. They are constructed primarily of found materials or objects that are reworked and combined through a variety of transformative activities. They have associations that are sometimes transparent—wheels, hanging devices, etc.—that point directly to stasis, stability or mobility. Other associations are ephemeral and imbedded; they are often nearly consumed in the process of making but maintain vestiges of the objects' former function. In striving to recognize an object, which seemingly has all the visual qualities of a real world object, viewers are forced to call up associative memories—to peruse mental inventories of the experiences that constitute their histories.

The most recent works, *Things I Used to Need*(#2) and *Untitled (for now)* are attempts to relate imagery and representation to objects and function along a delicate line of comprehension – a line like the remaining one connecting us to what we have almost forgotten.





McCROHAN



CRAWFORD



FLATSITTER



LEBLANC-ROBERGE



KRULL



TOPOLSKI



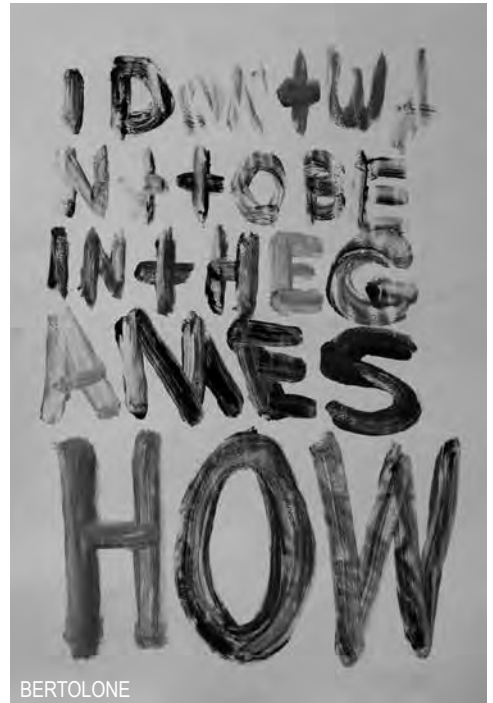
KRULL



CRAWFORD



GLICK



BERTOLONE



TOPOLSKI



FLATSITTER





CRAWFORD • GLICK • BERTOLONE • TOPOLSKI • LEBLANC-ROBERGE • CRAWFORD • TOPOLSKI • KRULL • GLICK



CRAWFORD



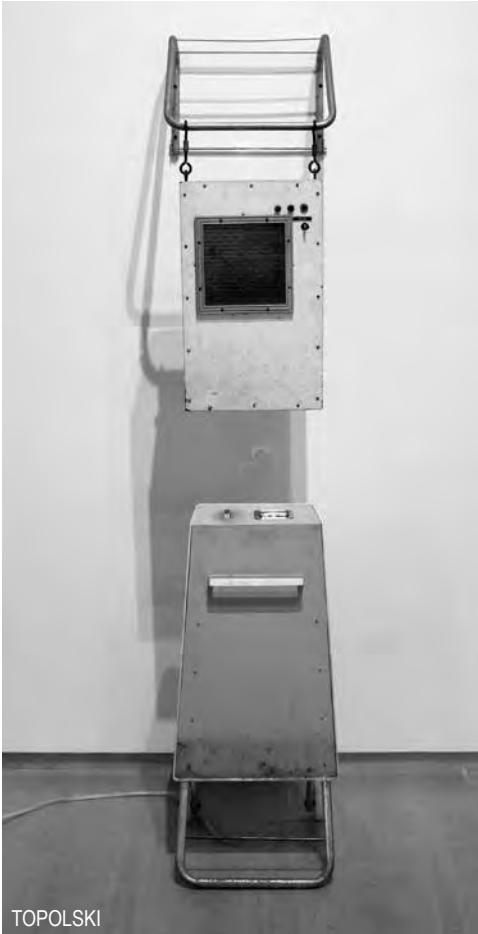
McCROHAN • GLICK • KRULL • TOPOLSKI • LEBLANC-ROBERGE



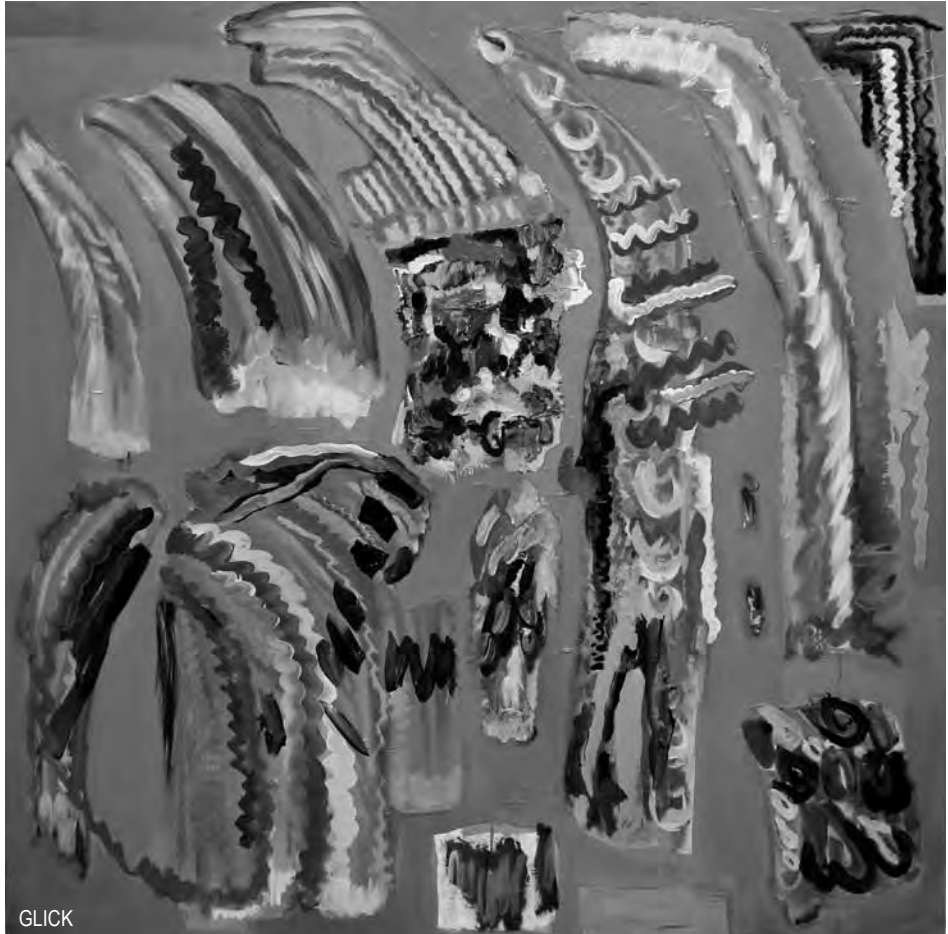
KRULL



CRAWFORD



TOPOLSKI



GLICK



FLATSITTER



# Amid / In WNY Part Four

LIZ BAYAN

BENJAMIN ENTNER

DOROTHY FITZGERALD

RICHARD HUNTINGTON

LIZ LESSNER

JASON SEELEY

opening reception

Friday, September, 18, 2015

8 to 11 PM

exhibition continues through October 30

curated by Kyle Butler, John Massier & Rebecca Wing  
HALLWALL'S CONTEMPORARY ARTS CENTER 341 DELAWARE AVENUE, BUFFALO, NY 14202

image Benjamin Entner artwork drawn from memory by Kyle Butler fine hand written by Rebecca Wing



NEW YORK  
COUNCIL ON  
the Arts



LIZ BAYAN



*And Now You Can Breathe*, 2014, video performance, 12:03 min.





*Ego Sum: David*, 2011, ink on fabric, bathroom fan

# DOROTHY FITZGERALD



*No Makeup Needed*, 2009, oil, oil stick, spray paint, charcoal on canvas • *Mary Mary Mary*, 2012, oil, oil stick, spray paint, paper diagram on canvas





# LIZ LESSNER



*Stills: As breezy as an airkiss*, 2015, gypsum, fiberglass, steel, (the interstitial space of 2 people as one air kisses the other)





*Quartered*, 2015, acrylic on panel

LIZ BAYAN

"Affectio is a mixture of two bodies, one body which is said to act on another, and the other receives the trace of the first."

– Gilles Deleuze

If ever there was a time when an intimate relationship with a man felt right, I can't remember it. Instead, my romantic relationships have left me feeling deeply disconnected from myself, casting my identity as a heterosexual interloper. Intimacy, it seems, eludes me. Yet I linger in the intimately banal moments of covert glances from strangers; empathetic feelings for characters on a screen; that drop in my stomach when I meet someone new. It's been ten years since I started dating men, and became an actress – a performer of femininity. However, each successive relationship has instilled in me the uneasy perception that I am failing my gender. When I look back at these relationships, I hardly recognize the person I would become once I integrated myself into my partner's life. I have come to learn that it is not loss, but the residue of intimacy which haunts and contorts my memory of these experiences, as well as my sense of who I am, who I was.

BENJAMIN ENTNER

Benjamin Entner creates works that are the result of conceptual play and material experimentation. Entner's work actively engages a viewer to intimately react and interact through the use of humour, wonder, and large physical presence. Entner writes, "When I work, I am very conscious of my viewer and, often, I want to make my viewers conscious of themselves. I try to accomplish this by creating a presence of an object, subject, or installation that interrupts or intervenes in a viewer's passive viewing of a piece, and forces them to actively experience it."

Entner's current body of work explores the boundaries and interplay between two and three dimensional methods of making. These works are made with a keen awareness to art historical precedents and are often a direct reference to or parody of the figurative work of Classical and Renaissance masters.

*Ego Sum* is a continuing body of work that explores the boundaries and interplay between two- and three-dimensional methods of making. Specifically, the point at which a drawing can become form and an object can become representation. These works are made by drawing in a realistic manner on sheets of fabric that are then sewn together and inflated with air. The result is a drawing that is both sculptural and in-the-round. Thematically, these drawings showcase the beauty and heroism of the common man by depicting a common man in the pose and guise of celebrated

Classical and Renaissance sculpture.

DOROTHY FITZGERALD

The female body is a widespread topic on social media. I paint the feminine body because I find it a safe place for weaving a narrative of body image by women for women, and it allows an exploration of the interplay between sexuality, gender, and form. I often have conversations about my body with myself and these talks end up in my paintings. Sometimes I make those conversations clear and sometimes I put them in secret code, for women only. Painting the body allows me to interpret women's bodies and mentalities in a way mass media society does not conventionally allow or shies away from.

RICHARD HUNTINGTON

In 1959 Norman Mailer published *Advertisements For Myself*, a collection of essays, stories and commentaries designed to showcase the author's unparalleled brilliance, good looks and all-around wit. A half-century later I borrowed Mailer's self-aggrandizing idea for a big painting called *Advertisement for Myself* (singular). It features a 1950s-type cheerleader -- a flashy figure that I'm guessing Norman would admire-- who is shown bestowing her unbridled enthusiasm on one "RH," i.e., me.

She performs her unfettered leap before a big comic book explosion/star and is surrounded by a field of steady-state, 10-point stars in various colors and sizes that, by some lights, would indicate the painter's twinkling brilliance and cosmic importance. The challenge of the painting was to make a fairly flat and formally aggressive figure cohere with the relatively delicate construction of the stars that were only spatially anchored by the lumpy white ground.

*Good Work, Sally* is a "noir" version of a comic book situation in which a Dick Tracy-like police chief has enlisted the help of a pulchritudinous woman who has evidently just captured the bad guys. The mood is dark and comic at once, the painting style both graphic and painterly. Overall, the scene parodies the conventions of sexualized fiction.

LIZ LESSNER

These objects are negative space castings of people engaged in intimate gestures. They are the interstitial space between two people enacting iconic gestures like air-kissing, or pushing one another. This work represents a new method of visualizing the performance of agency and desire. *Stills* is a series of negative space castings of people engaged in choreographies of the intimate. They are the interstitial space between two people engaged in iconic gestures like air-kissing, or pushing one another.

Stills consist of 5 individual sculptures:  
*A crowded place, we stood thigh to thigh*  
*We were talking- side by side*  
*Traces of friendly fire*  
*Calves meet under the table*  
*As breezy as an airkiss*

JASON SEELEY

*Quartered* responds to the incompatible forces and contradictions that drive the contemporary experience and the systems of oppression inherent in the expectations of the powerful paired with its starving of resources. Breadwinning is a legally enforceable expectation on the contemporary father. A court ordered seizing of resources on the predetermined deadbeat occurs independently of the level of engagement and investment of a father's role in the lives of his children. A divorced father is expected to provide his own home, aid in providing a second, provide childcare and healthcare and still be taxed as a single individual with no dependents. This level of fiscal expectation is established to foundationally require the male's dependence on the economic machine more often than not at the expense of the real paternal engagement necessary in the lives of a child, which is seen as supplemental in the eyes of the established legal system. The problematic framework is exacerbated by an economic trend that stifles opportunities for economic sustainability through the ideology of a stepping-stone labor market that sees little need for the long-term investment in the lives of the employee.

Art is a self-legitimizing system of value. Artists derive self worth from the worth of their work, but what determines the worth of their work? If real art is non-conformist, non-commodity, non-rise and fall of the market, yet can only be sustained and legitimized through sales, how do we as artists authentically value our work? How do we value ourselves? Is it worth it to us as people to struggle and starve and work two or three jobs to support a practice that is valued outside of the work=pay-check system to which every other field has the luxury of inclusion. Do we have to sell in New York City to be real artists? Do we have to sell at all? Are we real artists if we starve? Are we real artists if we don't?

The painting *Real Man* is an investigation of my own struggle as a white, male, father, artist, against an imposed idea of what my role should be as a real man and a real artist, and my own systems of self worth in both of those arenas, as they all work together to create the often contradictory complexity that makes up all real human beings.





HUNTINGTON



LESSNER



BAYAN



ENTNER • BAYAN



ENTNER



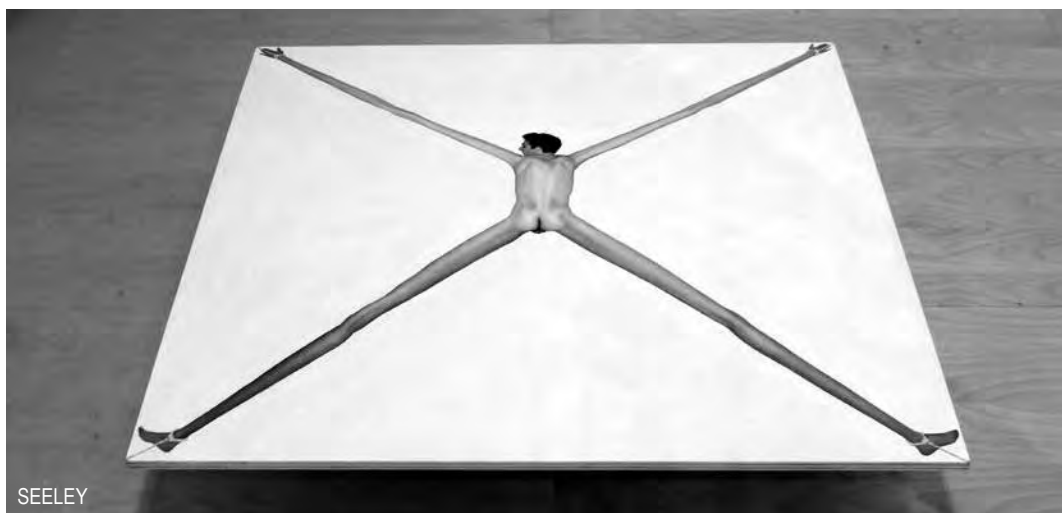
HUNTINGTON • ENTNER • FITZGERALD • BAYAN



FITZGERALD



LESSNER • ENTNER



SEELEY

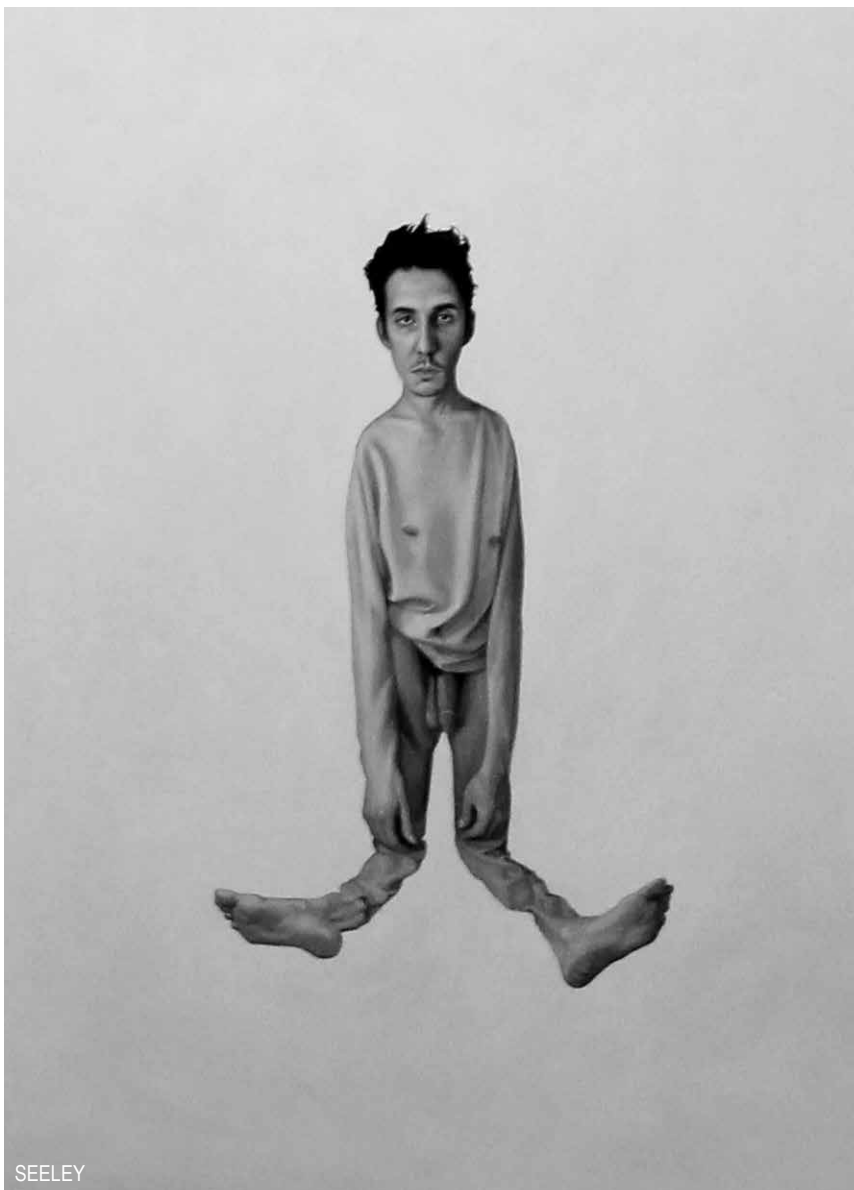




HUNTINGTON



ENTNER



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FITZGERALD



# Amid/In WNY Part Five

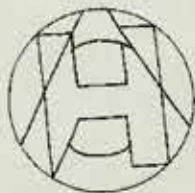
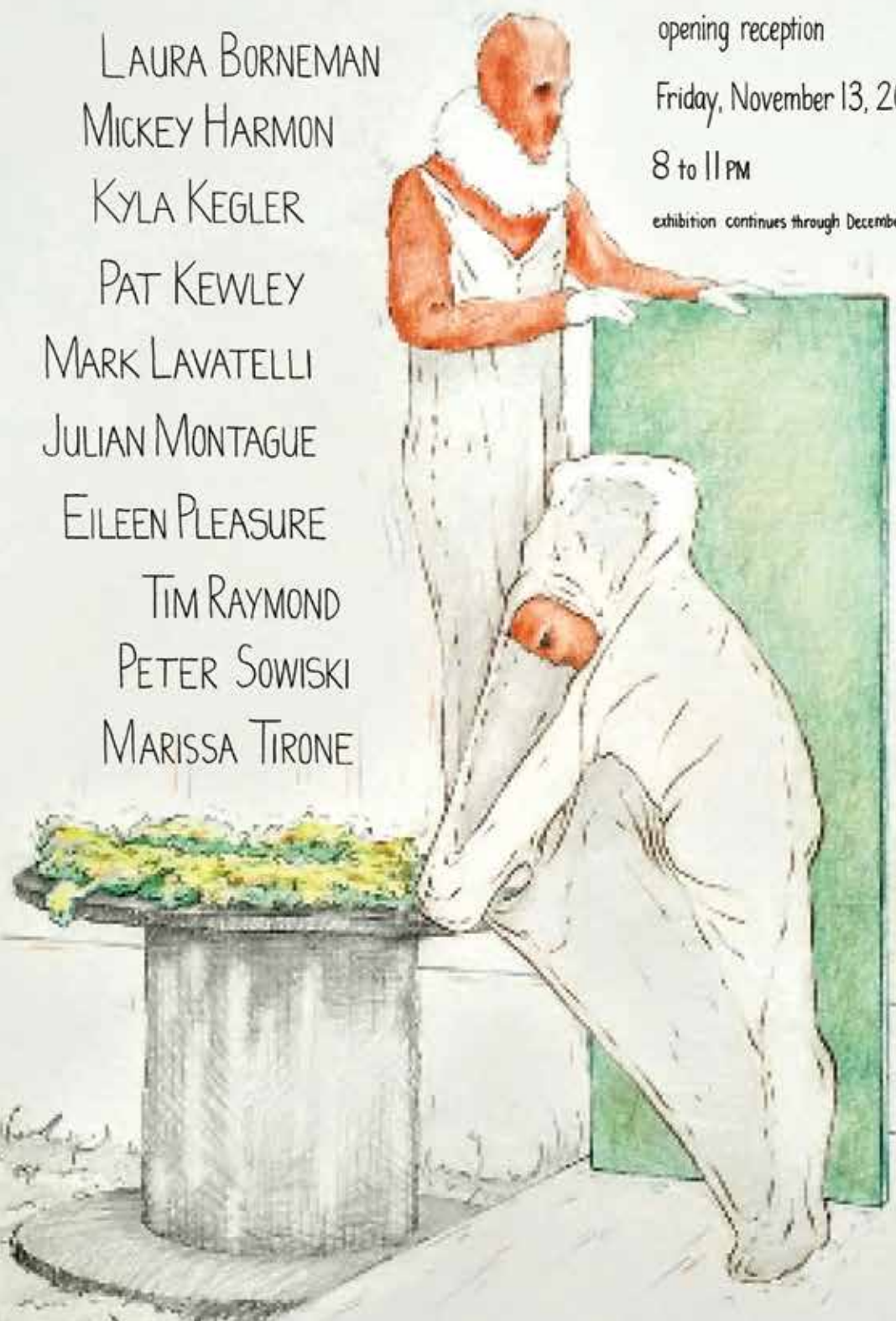
LAURA BORNEMAN  
MICKEY HARMON  
KYLA KEGLER  
PAT KEWLEY  
MARK LAVATELLI  
JULIAN MONTAGUE  
EILEEN PLEASURE  
TIM RAYMOND  
PETER SOWISKI  
MARISSA TIRONE

opening reception

Friday, November 13, 2015

8 to 11 PM

exhibition continues through December 18



curated by Kyle Butler, John Massier & Rebecca Wing  
HALLWALLS CONTEMPORARY ARTS CENTER 341 DELAWARE AVENUE, BUFFALO, NY 14202



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# LAURA BORNEMAN



*Tower*, 2015, oil on canvas

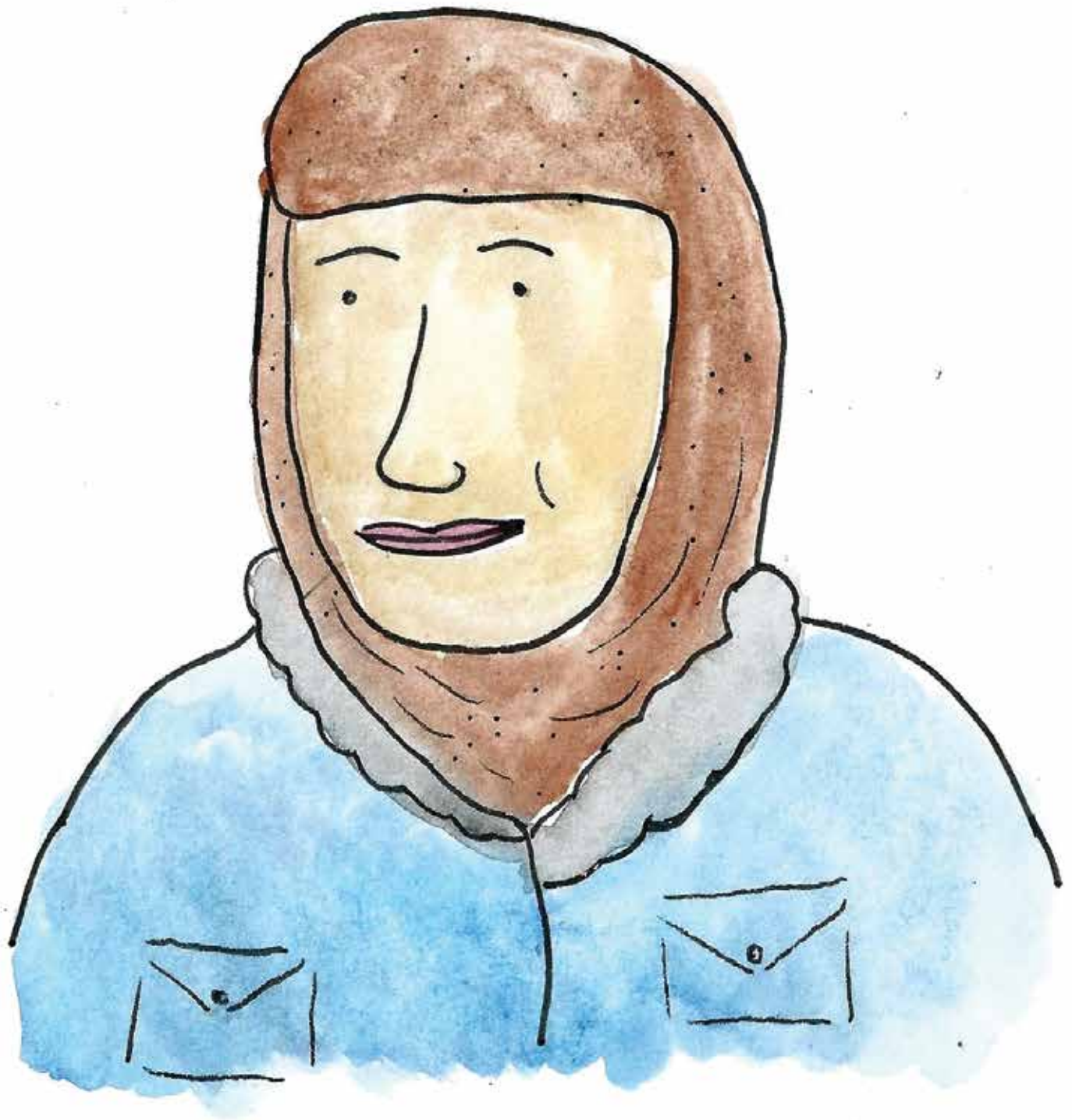




# KYLA KEGLER







Louise Boyd

Wealthy adventurer and polar game hunter.

# MARK LAVATELLI



*Paul Tree*, 2015, encaustic monotype



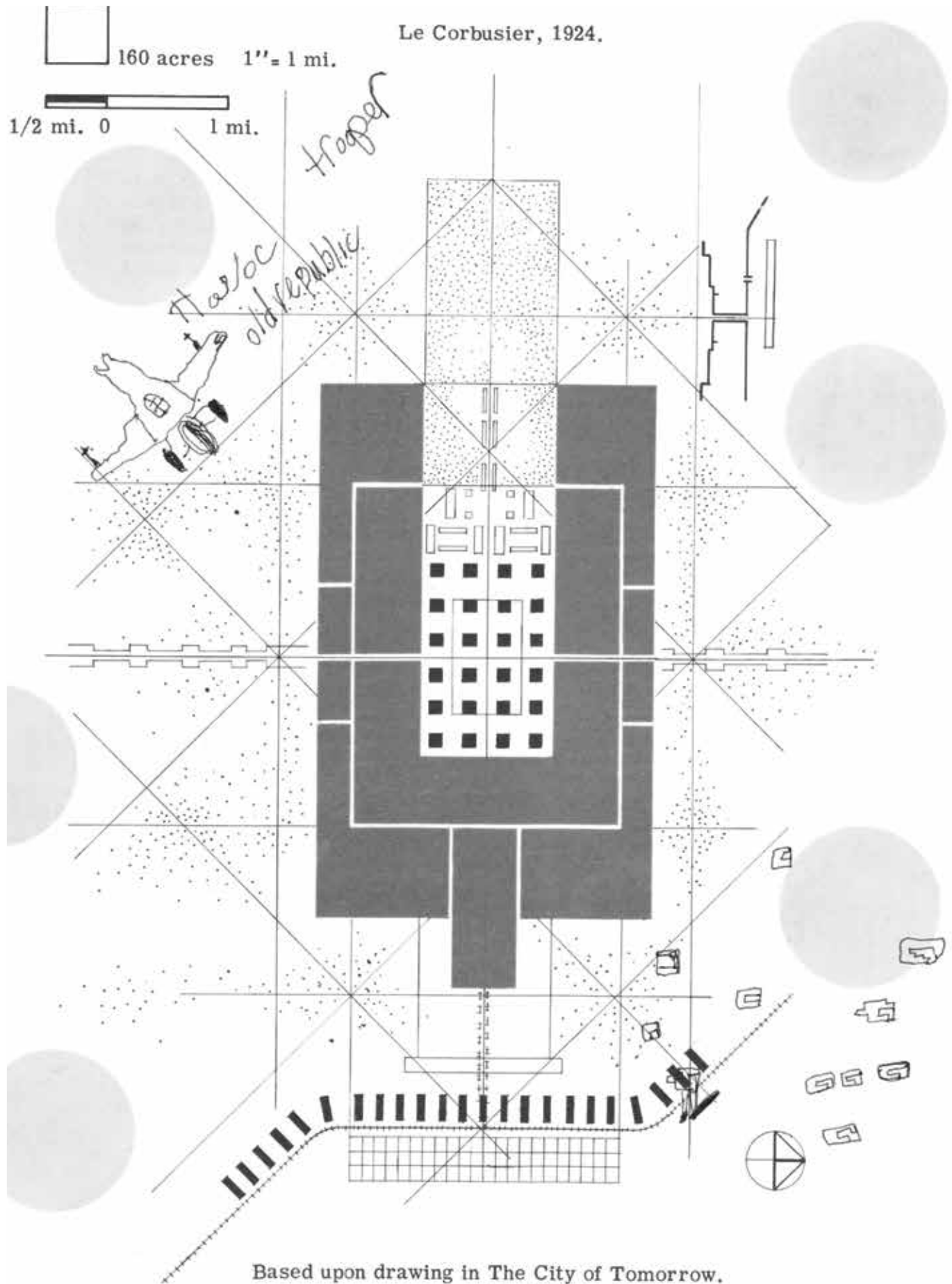


# EILEEN PLEASURE



*Spellbound*, 2013, acrylic on canvas



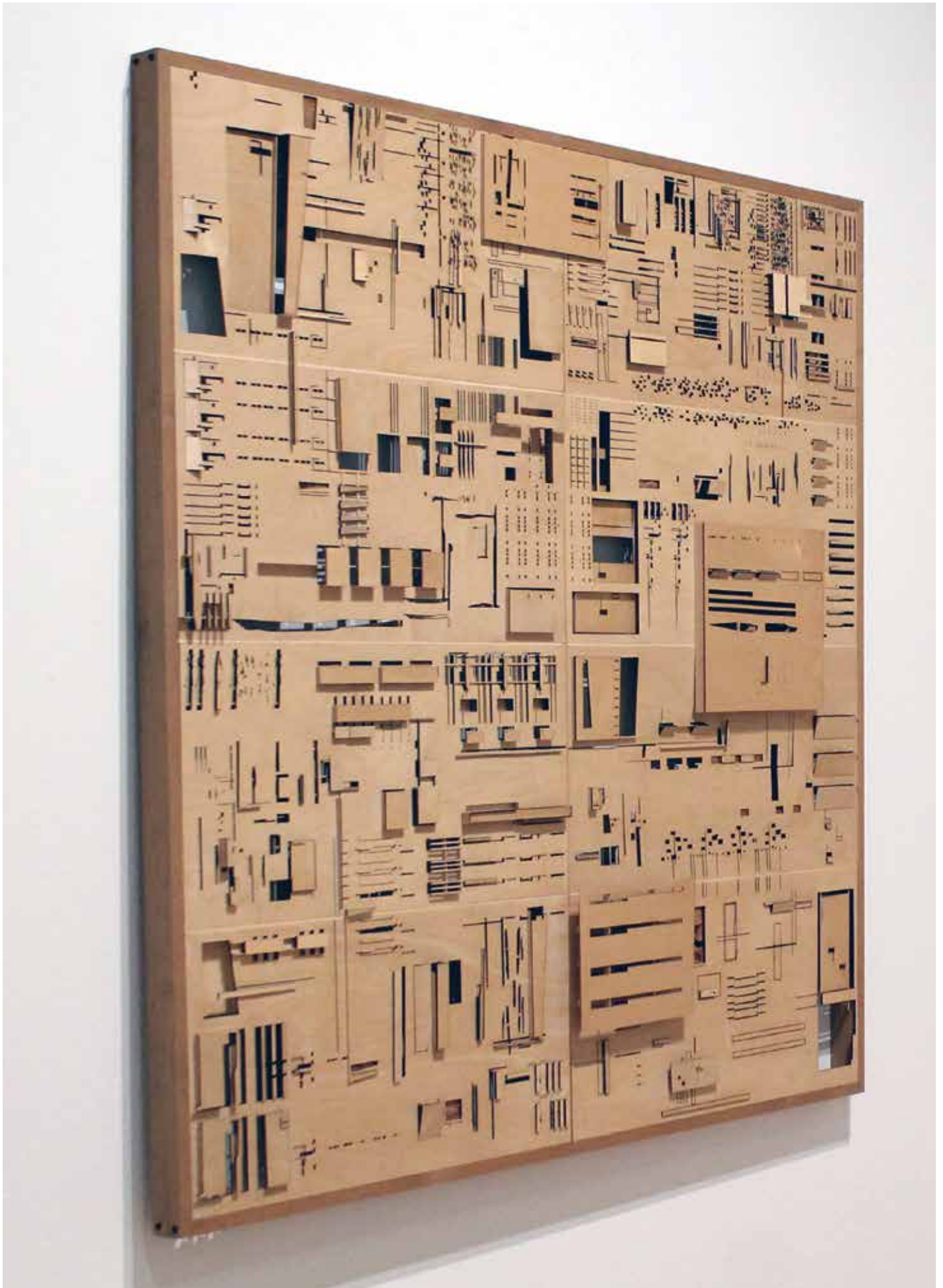


PETER SOWISKI



*Drone Droogs*, 2012, handmade paper with colored pulps **THIS SIDE UP** →





#### LAURA BORNEMAN

In my work, perception of place is fictionalized into invented structures and scenes that are not literal, but are expressive of states of mind, imagination and fantasy. The paintings, *Tower* and *Once and Future* reference delicate and fragile balsa wood sculptures I began experimenting with in 2014. *Fading Structure* was completed in 2014 and is one of the earlier paintings I made exploring the process of working back and forth between two dimensional and three dimensional forms. This allows me to explore the psychological aspects of interior space, whether fanciful or based loosely on actual structures I have been inside of, or simply observed in passing.

I am interested in how past experiences shape an individual's perception of their present circumstances and future possibilities. I am addressing what I believe to be the absurdity of the human condition and our search for stability and clarity in our everyday pursuits. Unusual juxtapositions of imagery and structures are references to our anxieties about our present and future. The work suggests that through accepting the absence of any singular path as a guideline, we are forced to rely on our own curiosity and creativity to offer alternative ways of seeing and experiencing the world around us.

#### MICKEY HARMON

Built from memories and a few references to Google Earth, I created *Minecraft Buffalo* to be a microcosm of the Queen City. Accompanied by a techno-video game version of "Little Boxes" by Malvina Reynolds—recorded and mixed by partner Nick Blazier—*Minecraft Buffalo* welcomes everyone who can appreciate the medina sandstone, brick, and mortar streetscape that is Buffalo, New York. Over the course of two and half years the Joseph Ellicott radial designed street grid became the square, pixel version you see here. Some artist liberties that were taken include: a Sphinx in the shape of Byron Brown, Buffalo's current Mayor; The Statue of Buffalebrity in the likeness of Janet Snyder, local DJ.; and a Stalin-esque statue of former president Grover Cleveland overlooking the mighty Niagara River. The oldest tree in Buffalo also garners some attention as the hub of the transportation

#### KYLA KEGLER

*Ritual* is a video created by Kyla Kegler with Sebastian Schwindt in Berlin, 2013. The collaboration is an absurd response to the poetics of rituals as they are performed during daily, practical activities as well as in impractical ceremonies.

The work was produced as a choreography of color, form and movement, organized into simple activities and nonsensical

gestures. It attempts to evoke various symbolic and primal impulses

#### PAT KEWLEY

*Your Phrenology* is a sketchbook doodle that ran in Artvoice in 2013. I think charts and diagrams are extremely funny, especially when needlessly simple or complicated, moreso if they are somehow aggressive or insulting towards the reader for no apparent reason. This is a good example of the things that I've been drawing on napkins, newspapers, and in the margins of important documents since I was a kid.

*My Favorite Explorers* were drawn for a chapbook I published in 2006, and some of them ran in the Washington City Paper in 2007. (The originals aren't in great shape anymore so I re-drew them here as faithfully as I could.) I love history and old-time explorers and adventurers. I wanted to commemorate some of my favorites, and also it just occurred to me that the kooky variety of their hats, outfits, and facial hair would make them a fun group to draw. I suppose on some level, in a funny way, I felt that their larger-than-life deeds naturally leant themselves to being drawn in my simple, sloppy style.

#### MARK LAVATELLI

Many of these monotypes reflect my love of trees as iconic landscape subjects. Others reveal my ongoing interest in abstraction in the form of geometric elements and words. In both types, the unusual encaustic monotype printmaking process continues to occupy my attention.

Encaustic paint (pigmented beeswax) goes into the paper, guaranteeing adhesion, instead of being on the paper, where poor care and handling might make some of it fall off. I've been making encaustic monotypes for more than eight years. Because of the many variables, there is much still to explore. Many of these are on Asian mulberry bark (such as kozo) or rice papers.

The strength, thinness, and absorbency of Asian style papers make them ideal for encaustic printing. In most of these, encaustic paint was applied to a room temperature plate using brushes for shapes and a danting needle for lines. The plate was then heated to over 140 degrees Fahrenheit and paper was placed over the paint.

#### JULIAN MONTAGUE

The wall paintings included in *Amid/In Part 5* are part of a series of paintings that take as their subject the geological features and events that shape the physical landscape of the earth. In their simplicity and stillness the images are meant to evoke the very slow, very long march of geological time. The simple images are accompanied by a single descriptive term in the upper left hand corner. Some of the terms are perhaps unfamiliarly specific, others in the series are broader (shore, night, peak). The text serves a reminder that language is a late arrival

to the earth.

#### EILEEN PLEASURE

With a background in Psychology, my interests lie in the emotionality of life, including my own. My paintings generally serve as an abstract, visual diary - an external expression of what is going on inside of me at the time they are created. Titles may allude to the meaning of the piece, but they are often a personal code to be understood only by myself. My process includes laying the canvas directly on the floor and applying paint with my hands/rags while moving around the piece, resulting in work which emphasizes color, texture and the physical act of painting itself.

#### J. TIM RAYMOND

I have been working with appropriation for the last two years. I came upon a bound sketchbook at Am Vets with the first few pages drawn on. I bought it for the remaining blank pages, but became fascinated by scenes so minimally drawn with so much white space, a child's pencil line constructs of war scenes, typical tank and machine guns with spinning bullets in neat hyphens--microcosmic antlike soldiers and weapons in stick figure formations showing various configurations of combat from medieval castle sieges to helicopter gunship attacks.

I also discovered a book on urban planning, dry material of architectural diagrams. This struck me as a fitting background for the childish war imagery so I traced the line drawings directly onto the planning diagrams, resulting in these appropriated mashups. The sketchbook drawings are anonymous, but the planning book, *The Place of the Real Community in Urban Planning*, by Thomas A. Reiner, Associate Professor of the Department of Regional Sciences at the University of Pennsylvania, was published in 1963 by the University of Pennsylvania Press.

#### PETER SOWISKI

I have been for some time investigating the high-stakes and tense times we live in with pulp painted and printed depictions of military hardware, specifically aircraft, often done as mosaics in full scale. The installations usually have figures "servicing" the hardware, and plenty of sky. I also return to these subjects on a small, intimate scale.

These observations in paper seek symbiosis between the delicate physical qualities of paper and the powerful, emblematic aspect of subject, so that they cohere on even terms and symbol-

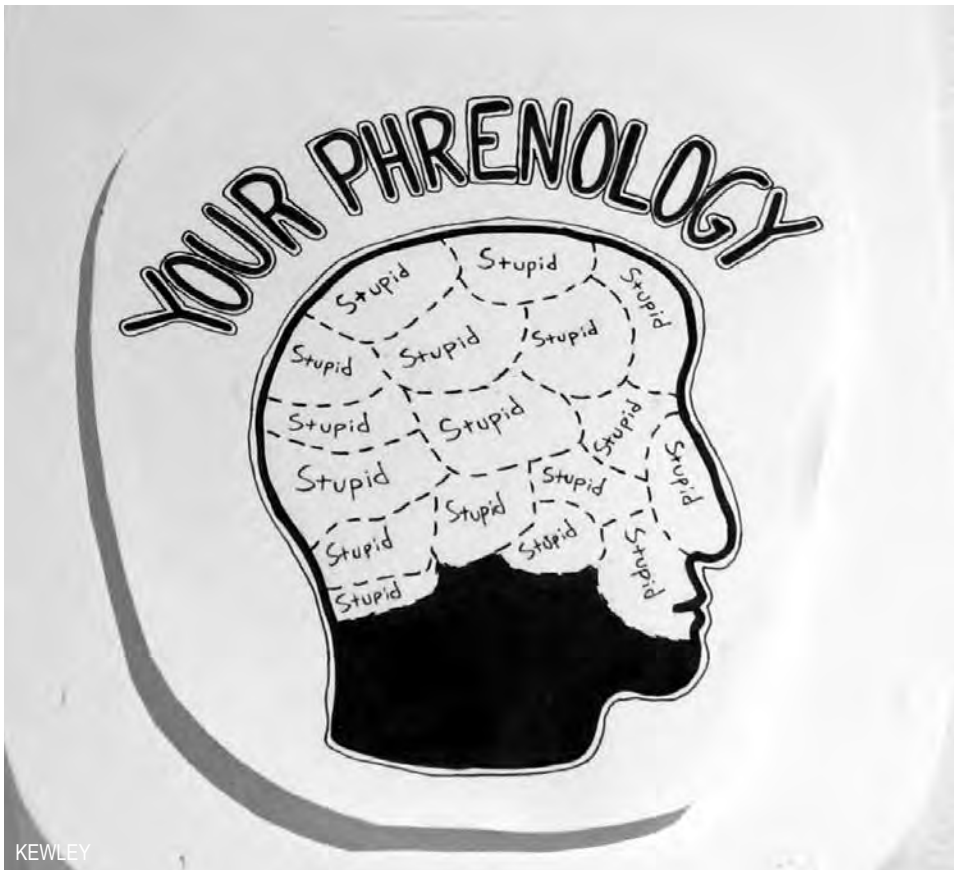


ize balance as a matter of survival.

#### MARISSA TIRONE

This piece is part of a larger study on reimagining the design of a city and its programs. Deliberately abstract, it should be read at multiple scales and with various associations. Located within the city are a series of new urban programs to be identified and defined by the viewer: filter garden, anchor station, water frame, curtain zone, sand channel, roof weave, common edge, boundary vent, and access rib. If realized, what would the character and purpose of those spaces be?





KEWLEY



SOWISKI • KEGLER • MONTAGUE

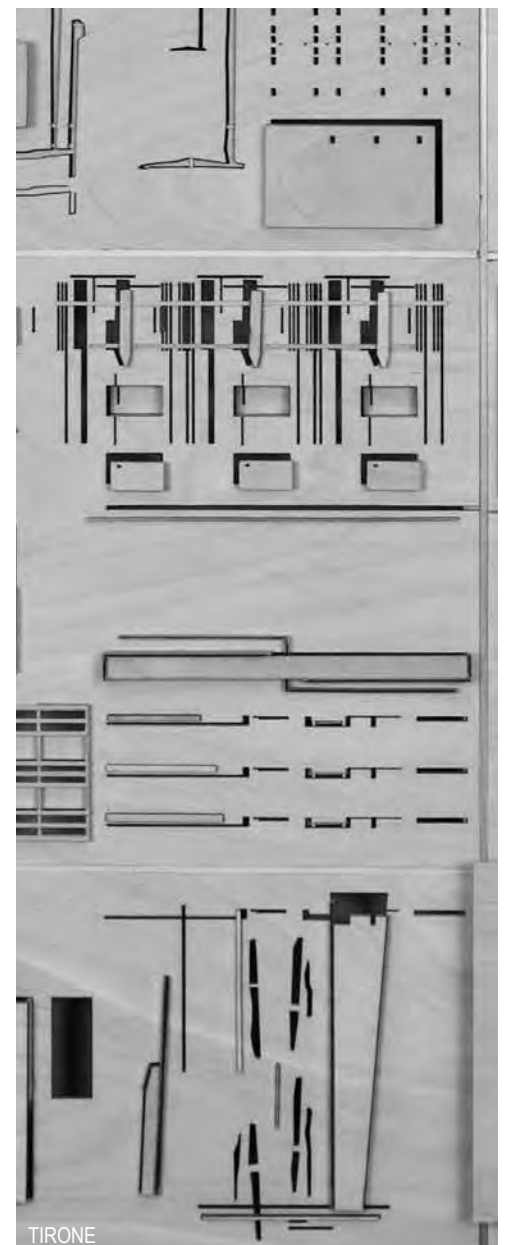
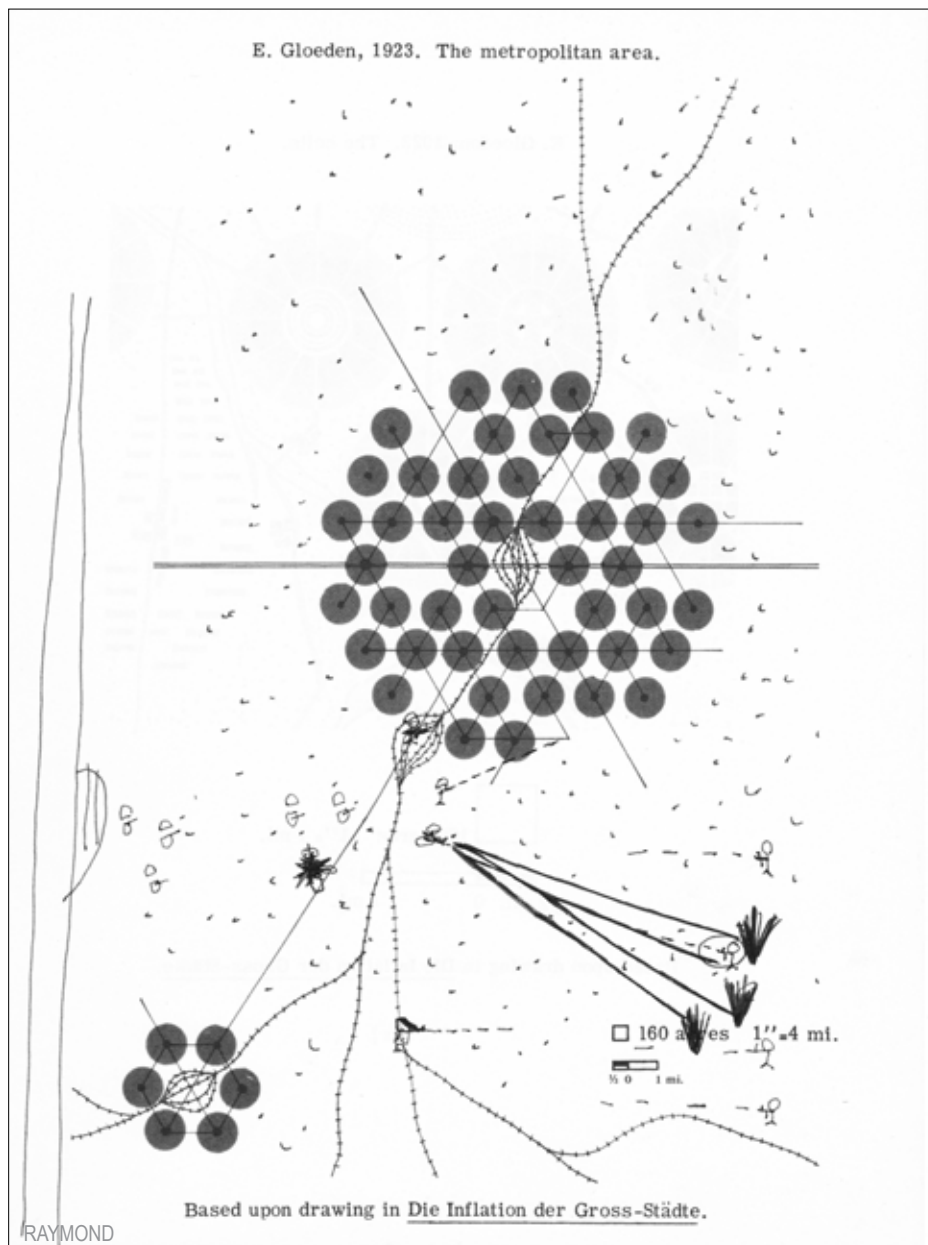


LAVATELLI



HARMON







KEWLEY



HARMON • BORNEMAN • MONTAGUE



# Amid/In WNY Part Six

JAY CARRIER    CAITLIN CASS

CHARLES CLOUGH    TODD LESMEISTER

JOAN LINDER    SCOTT MCCARNEY

DAVID MITCHELL    NICHOLAS RUTH

opening reception

Friday, January 15, 2016

8 to 11 PM

exhibition continues through February 26

The Andy Warhol Foundation  
The Marks Family Foundation



Council on  
the Arts



Curated by Kyle Butler, John Massier & Rebecca Wing  
HALLWALLS CONTEMPORARY ARTS CENTER, 341 DELAWARE AVENUE, BUFFALO, NY 14202  
image: David Mitchell sculpture drawn from memory by Kyle Butler. text: hand written by Rebecca Wing



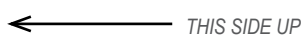
# JAY CARRIER



*American Landscape*, 2015, mixed media on panel and canvas

THIS SIDE UP →





# CHARLES CLOUGH



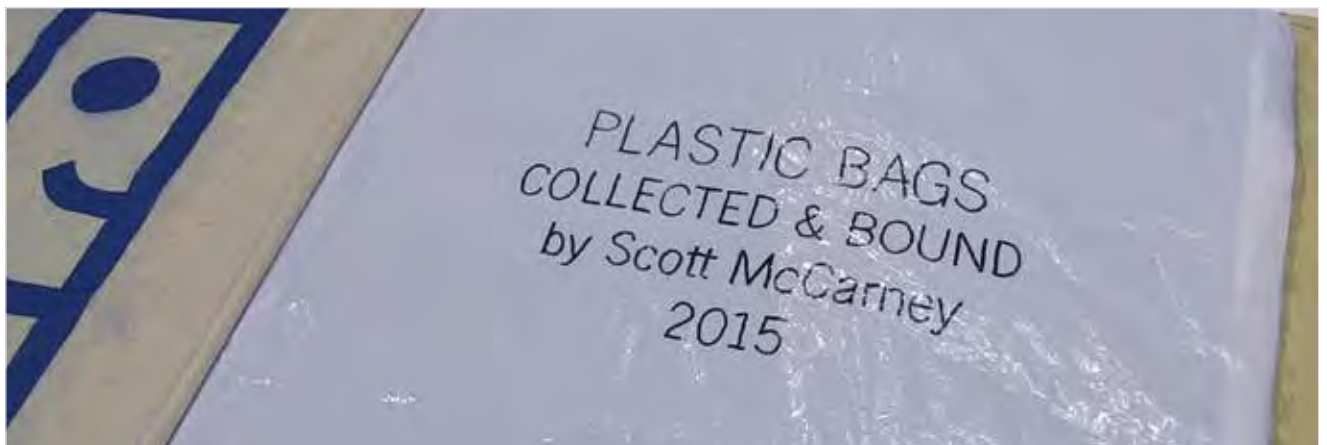
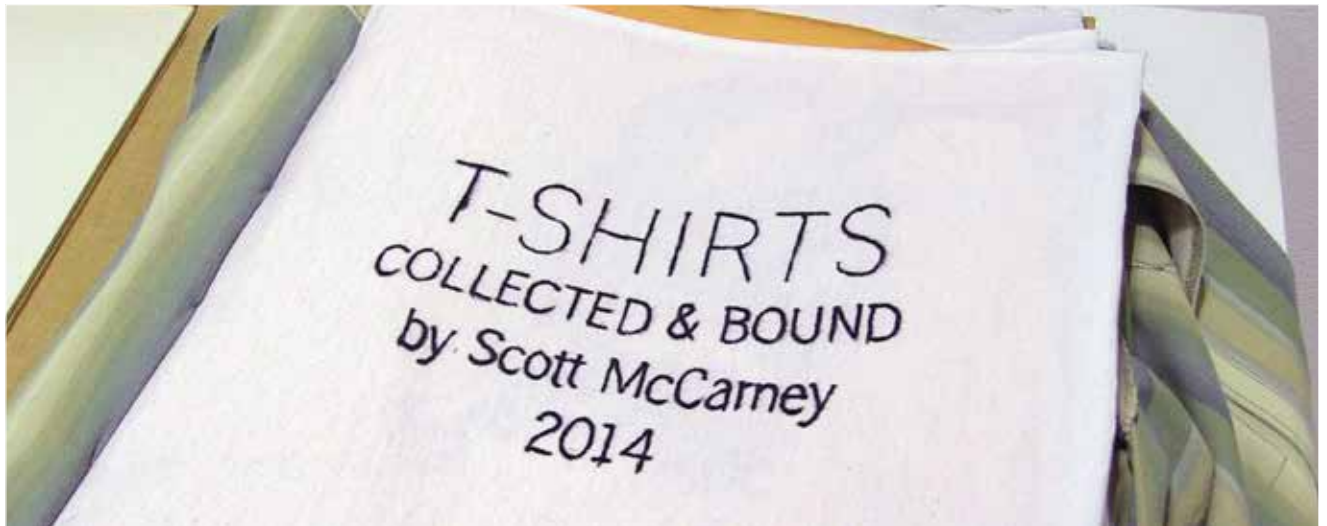




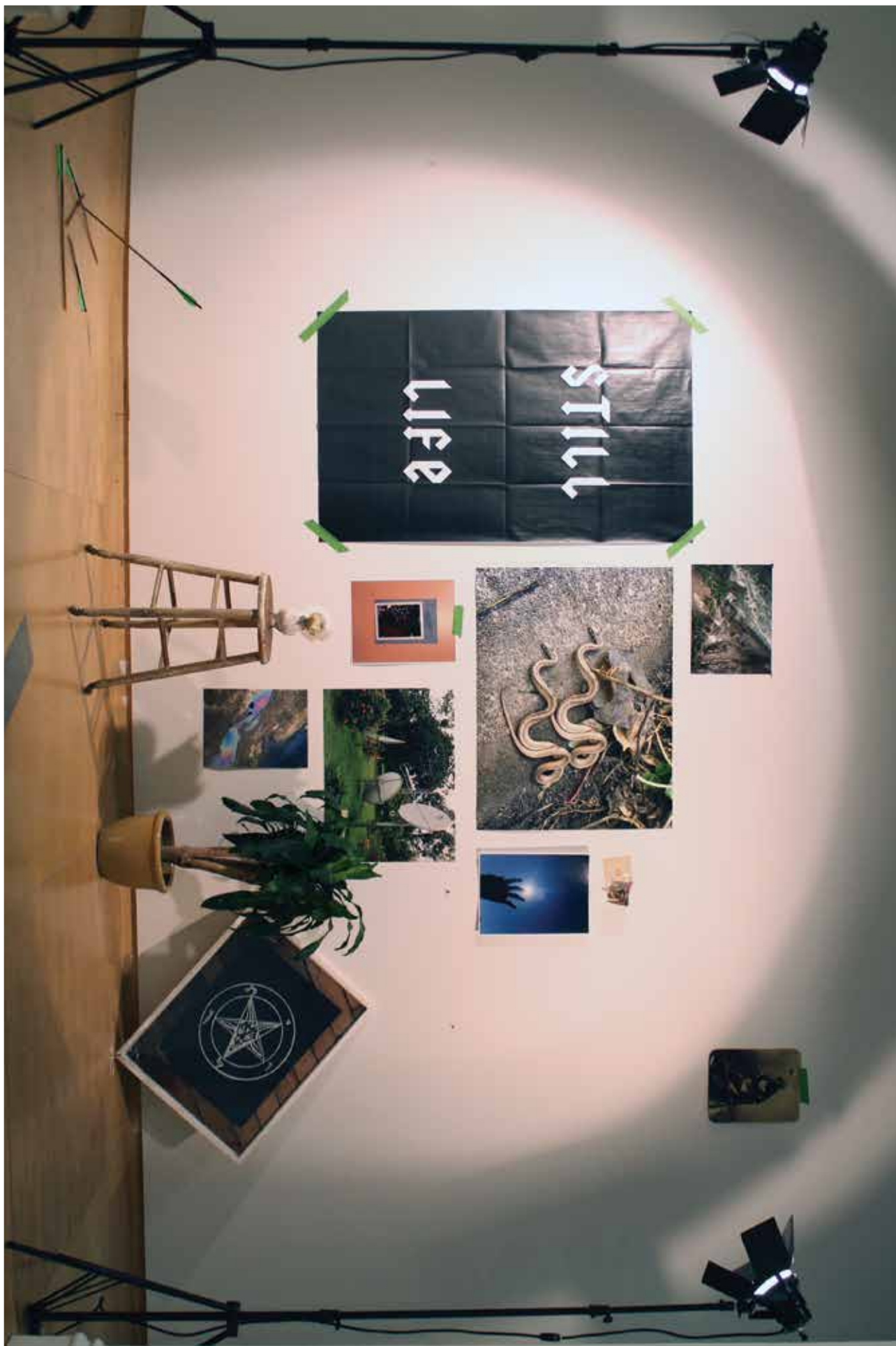


ANYTIME YOU CAN **WIN** ESPECIALLY ON THE  
ROAD IS A **GREAT DAY**... WE GOT  
DOWN EARLY, STAYED TOGETHER, WE  
DIDN'T LET THAT FLUSTER US. **WE**  
**DIDN'T START COMPLAIN-**  
**ING.** NOTHING LIKE THAT. WE JUST  
STAYED WITH THE **GAME PLAN**. GUYS  
STARTED MAKING PLAYS WHEN PLAYS NEEDED  
TO BE MADE. **OCT 5**  
**CJ SPILLER**





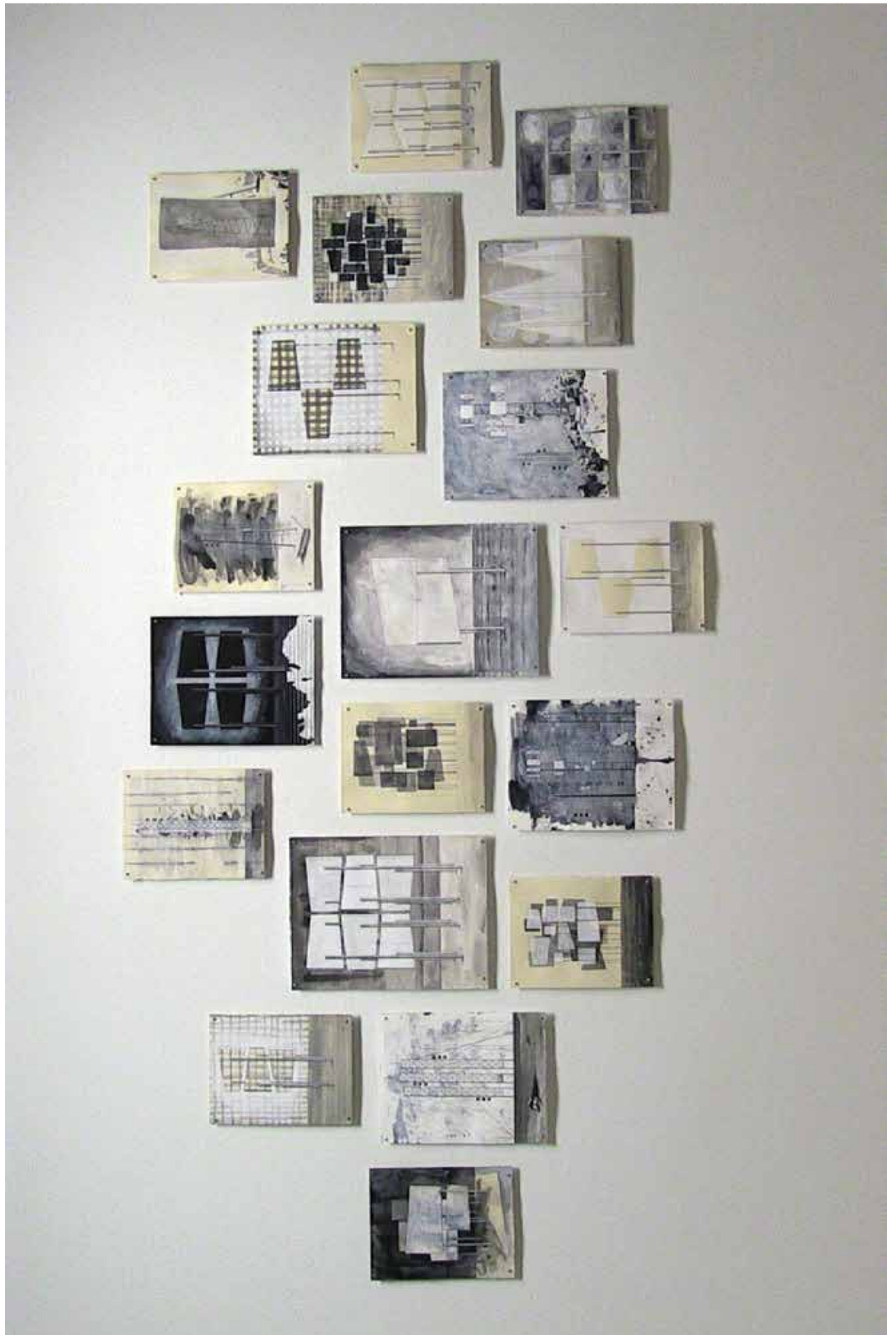
# DAVID MITCHELL



THIS SIDE UP →

*Quasi-Mystical Telepathic Love Song (Stay Gold, Ponyboy)*, 2016, Electrostatic print, archival inkjet prints, wooden stool, taxidermy dove with gilded stone, wooden arrows, painter's tape, thumbtacks, broken





← THIS SIDE UP

All drawings 2015, mixed media on paper, left to right top to bottom): *Need To Know*, *Shift*, *Front Line*, *Relay*, *Hedge II*, *This Way*, *Beacon*, *This Way II*, *Mixed Signals*, *Good To Talk*, *Here and Now*, *Around The Corner*, *Hinge*, *Summit*, *What You Get*, *This Way III*, *Conditions*, *Hedge*, *The Order of Things*,

#### JAY CARRIER

These new paintings that I have been working on are merely reflections of ideas and thoughts. These paintings are comments and observations, sociopolitical thoughts, emotional gestures and a combination of philosophy and poetry, both native and non-native. My environment has a direct influence on my work along with the many thoughts I have throughout the course of the day. I've been influenced by the places I've lived, the people that I've met and the emotional interactions throughout my travels.

Landscapes have been an integral part of my paintings for some time now. I've always had an emotional relationship with places, areas and environments that I have lived in. These attachments fuel ideas of the written and personal history to be layered on canvas with paint and natural materials. There are certain events that lend to stories that develop into these paintings. I try to capture a view of these places along with interpreting a story that can be personal and intriguing to the viewer.

I do enjoy the idea of composing these paintings in different styles of application. Different as it's meshed into the serenity of pleasantly painted landscapes juxtaposed with the gritty urbaness of iconic images. I anticipate the viewer to be familiar with the images but also intrigued to know more. I approach these paintings with the idea that there are many layers of interpretation as to how a painting can be viewed and interpreted.

#### CAITLIN CASS

This installation collects artifacts from a not so distant past when millionaires wore money bags and poor people were two inches tall. It highlights the hysteria that led Rockefeller to snuff out tenement campfires. It recounts how the Van Stelton brothers stole potatoes from hungry mouths to feed their train engines. Most importantly, it investigates that up-from-your-bootstraps-find-your-fortune-in-the-potato-pile energy that taught America how to fly.

#### CHARLES CLOUGH

I like stereo photos because they provide a more complete representation of the subject. Cross your eyes to superimpose the pair of images, refocus, and see the third dimension. Whether natural or cultural subjects, I shoot what pleases my sense of beauty.

#### TODD LESMEISTER

Vladimir Nabokov wrote in *Pale Fire*:  
"Precautions to be taken in the case  
Of freak reincarnation: what to do  
On suddenly discovering that you  
Are now a young and vulnerable toad  
Plump in the middle of a busy road..."

This series of pencil drawings, entitled *The Ne'er-Do-Wells*, are based on the mugshots of common thieves, pickpockets, and safe breakers from the early 20th century and the freak reincarnation that they find themselves in now. The animals in each of the drawings represent the positive and negative aspects of the natural and supernatural world. They act as guardians and protectors or they can represent something harmful, dangerous or even deceiving to each of these men.

#### JOAN LINDER

Living in Buffalo for a decade, I have borne witness to countless Bills and Sabers games. Watching these "events" on TV, I am aware of the products being sold and the language and structure of the media surrounding the events. The Post-Game interviews and pundit shows epitomize the absurdities of television entertainment and the format of news/sports shows. The desire to create hype and make stories, often where there are none. The interviews of players and coaches immediately following the game are filled with platitudes about work, team, loss, victory and hope. The actors/players continue their performance off the field but still in front of the camera. These drawings were made sporadically over three seasons, 2012, 2014, 2015. They are a work in progress.

#### SCOTT MCCARNEY

The relationship between collecting and discarding parallels that of remembering and forgetting. As I get older, I remember less and accumulate more. In an attempt to lessen the legacy of what's left behind, I've organized small collections of personal ephemera into books which illuminate different aspects of my life through physical evidence of everyday actions. "To do" lists, rejection letters, hand drawn maps, photographs of me made by other people and name tags started a series of autobiographies that reflect the collector and the act of collecting as much as the materials collected. *T-Shirts* and *Plastic Bags* are the latest additions to this ongoing autobiography (and subtractions from the landfill).

#### DAVID MITCHELL

*Quasi-Mystical Telepathic Love Song (Stay Gold, Ponyboy)* is a collection of individual works culled from a larger body of work exploring the artist's naïve explorations into the supernatural, his often misguided lifelong search for transcendence, and perpetual spiritual crisis. This loosely improvised assemblage of sculpture, print work and photography (including a photograph from Les Krim's series *Porsche Rainbows*) is by and large a loose attempt at creating a group of imagery in the establishment of a magical belief system. This particular iteration is intended to hint at shrines, which are often constructed by religious devotees, in this case to an unspecified supernatural power or omnipotent being.

#### NICHOLAS RUTH

The drawings in this show are the result of some serious play. I made them because I wanted to reconnect to the immediacy and drama of drawing, where things change on a dime.

I wanted to see where the materials might lead me. Of course, I wasn't an innocent bystander in this process, and my interest in specific aspects of the built environment, not to mention specific kinds of perceptual tensions, kept me aimed in certain directions.

I am interested in things around us that signal our values and desires, and describe how we communicate. Billboards and cell towers are examples. They are such ever-present parts of our visual landscape that we hardly even see them anymore. They catch my eye, and readily lend themselves to metaphor, marking space as they take up their positions.

These drawings are more musings than anything else. I think it's important to ponder the odd and obvious, and wonder what we're in it for.







RUTH



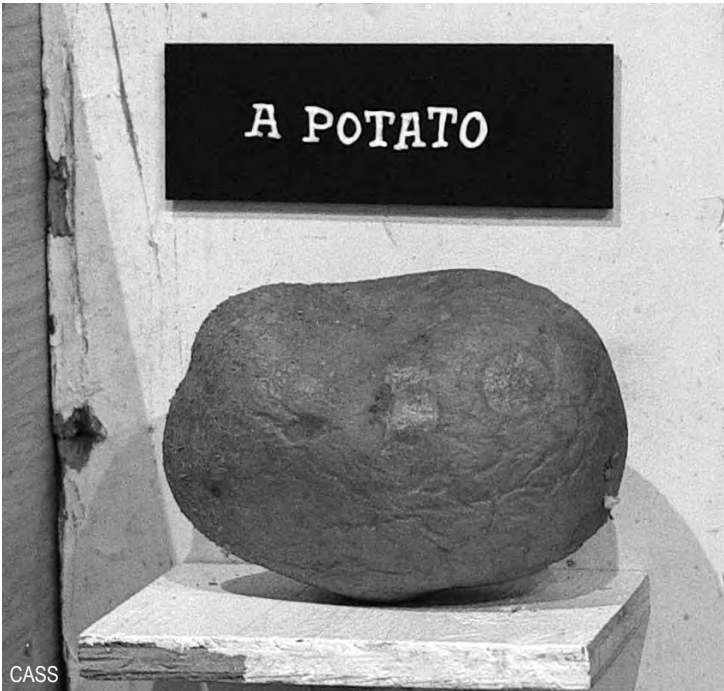
McCARNEY • LESMEISTER



CARRIER • LINDER



CARRIER • RUTH • CASS



CASS



RUTH

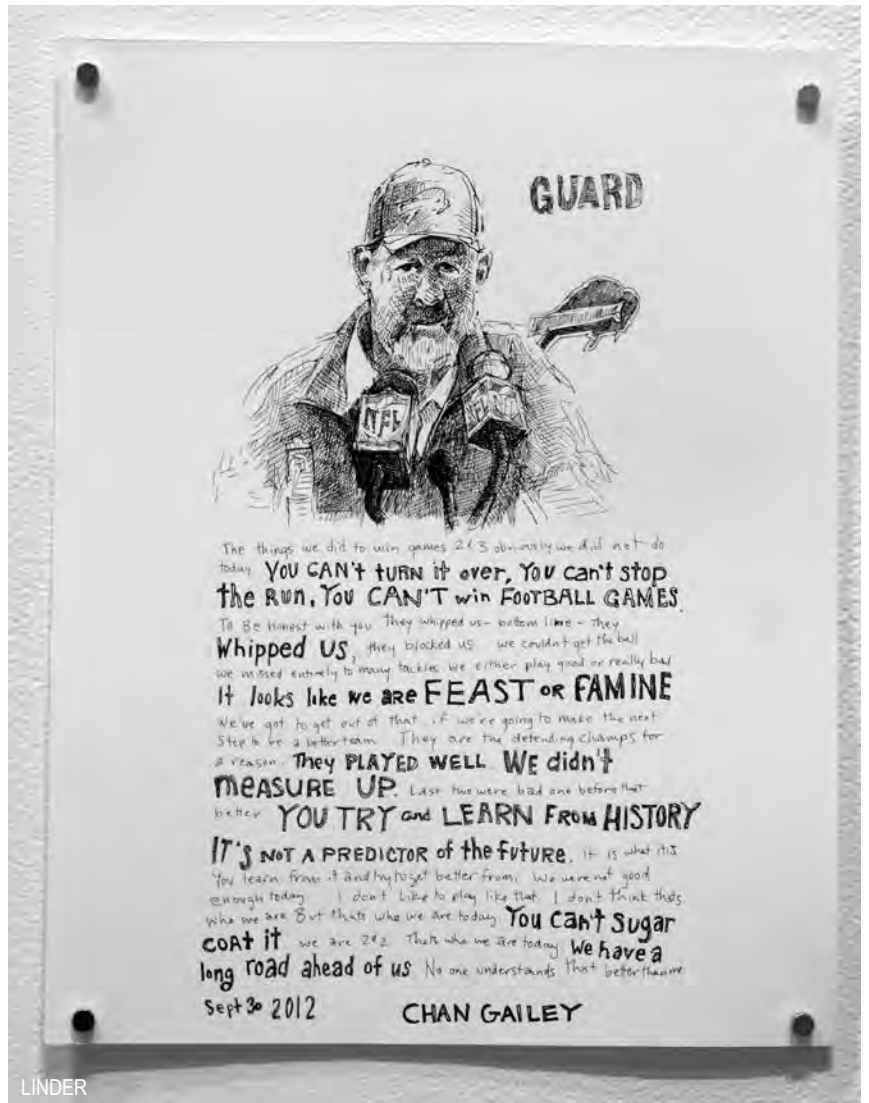


MITCHELL





CARRIER



LINDER



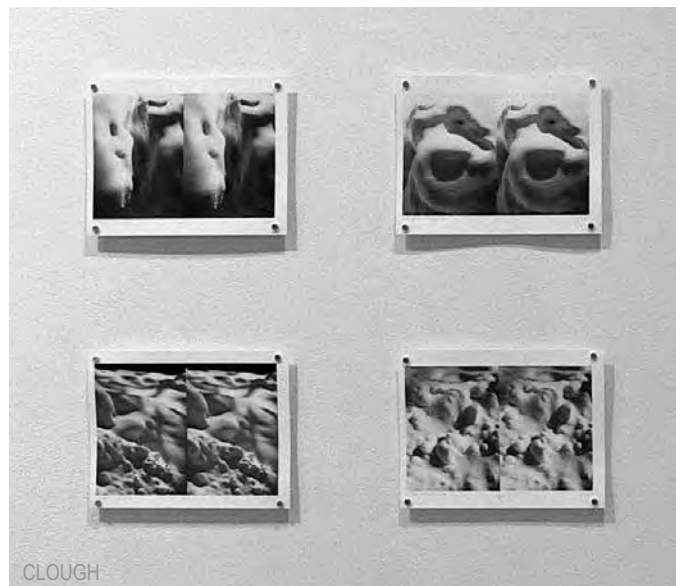
CASS



MITCHELL



LESMEISTER



CLOUGH



CARRIER



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# Amid/In WNY Part Seven

MARY BEGLEY LILY BOOTH MICHAEL BOSWORTH

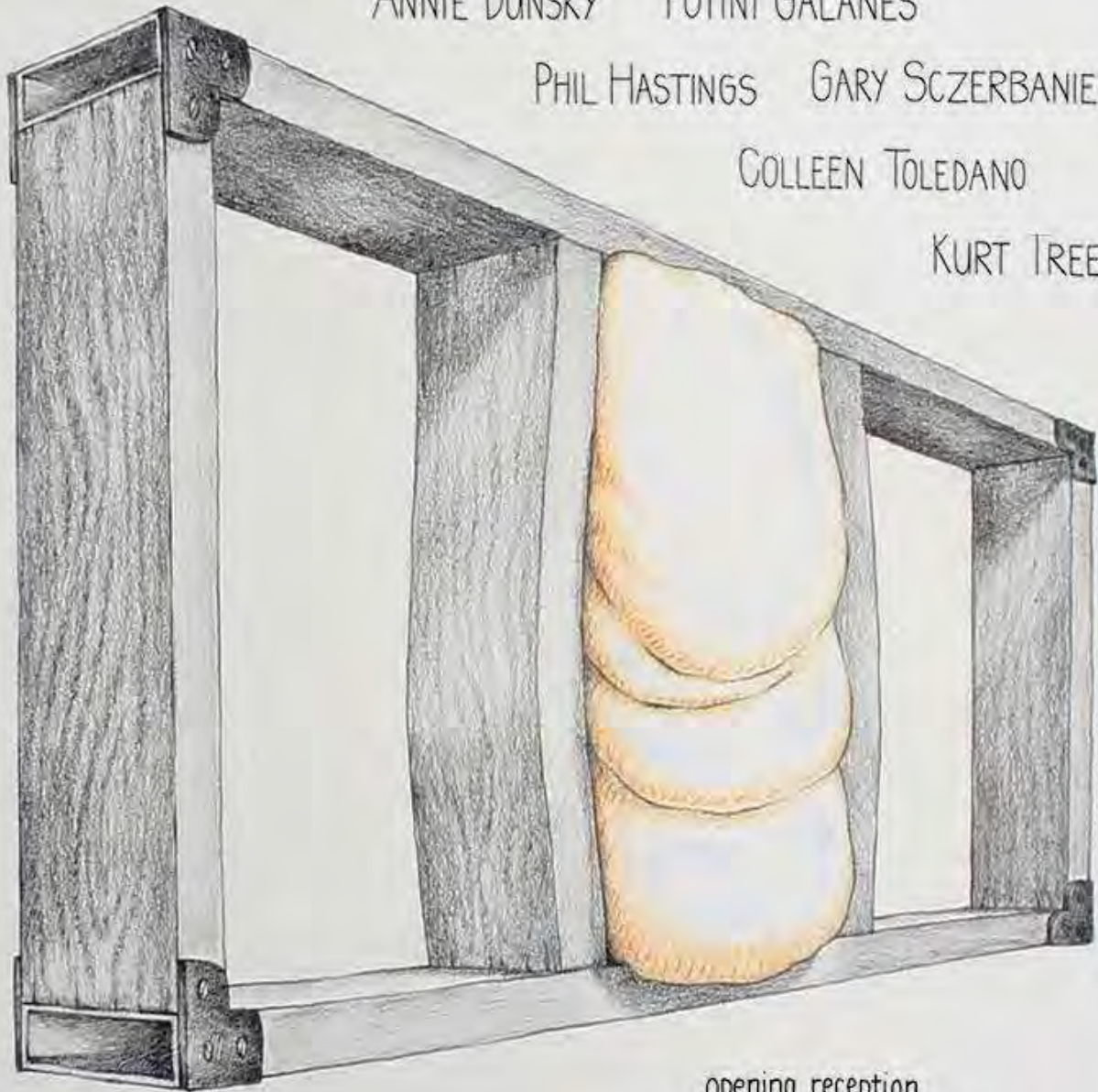
LAURA BROTHERS BARBARA BUCKMAN COLLEEN BUZZARD

ANNIE DUNSKY FOTINI GALANES

PHIL HASTINGS GARY SCZERBANIEWICZ

COLLEEN TOLEDANO

KURT TREEBY



opening reception

Friday, March 11, 2016

8 to 11 PM

exhibition continues through April 29

The Andy Warhol Foundation  
The Marks Family Foundation



Council on  
the Arts

curated by Kyle Butler, John Massier & Rebecca Wing  
HALLWALLS CONTEMPORARY ARTS CENTER 341 DELAWARE AVENUE, BUFFALO, NY 14202

image: Colleen Toledano artwork, drawn from memory by Kyle Butler, text: hand written by Rebecca Wing



# MARY BEGLEY





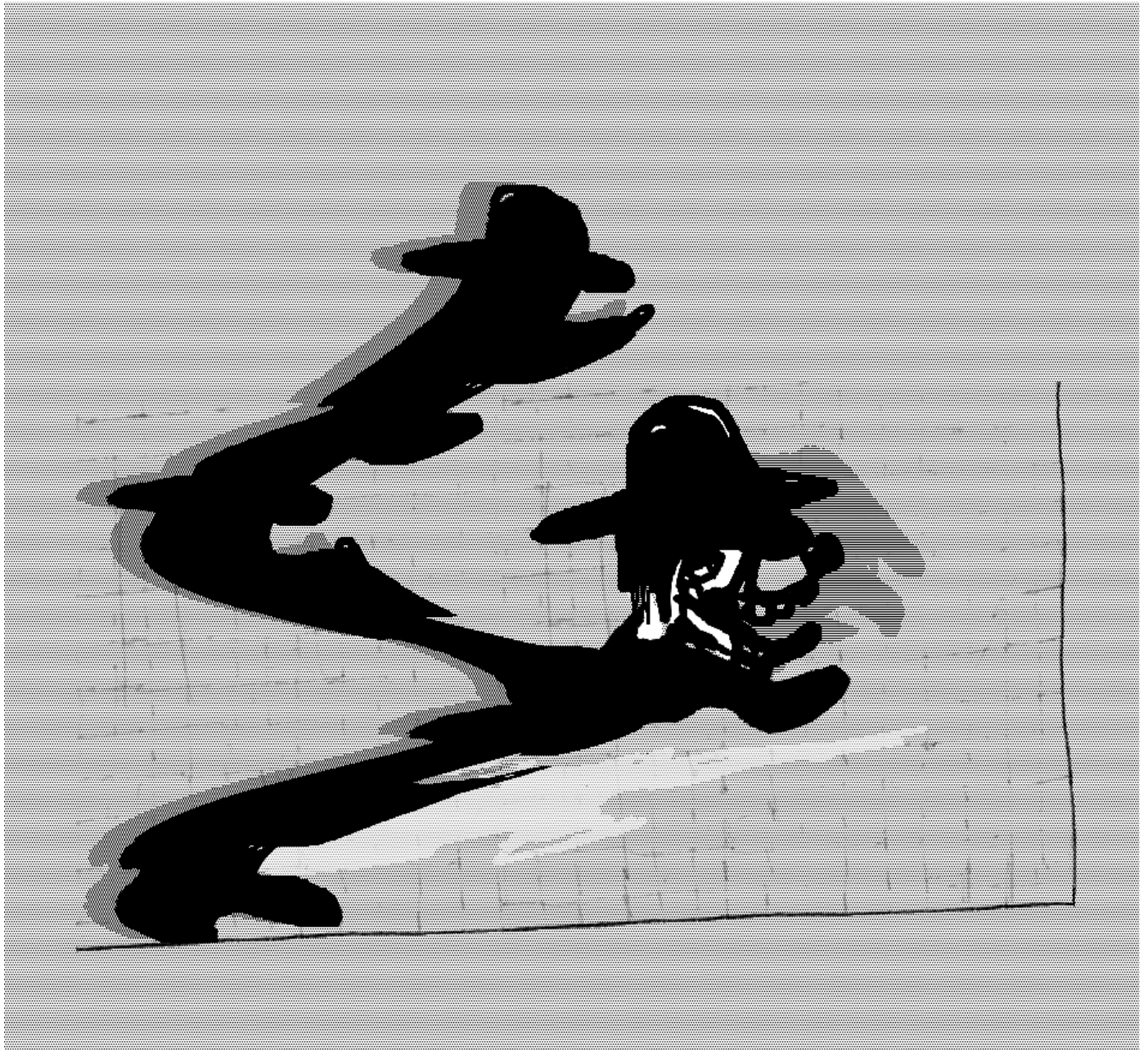


# MICHAEL BOSWORTH

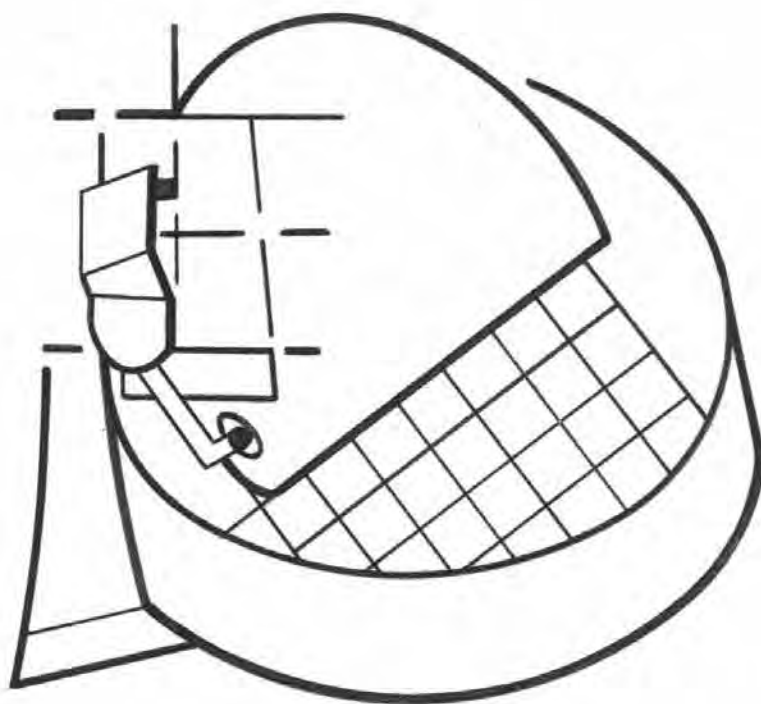
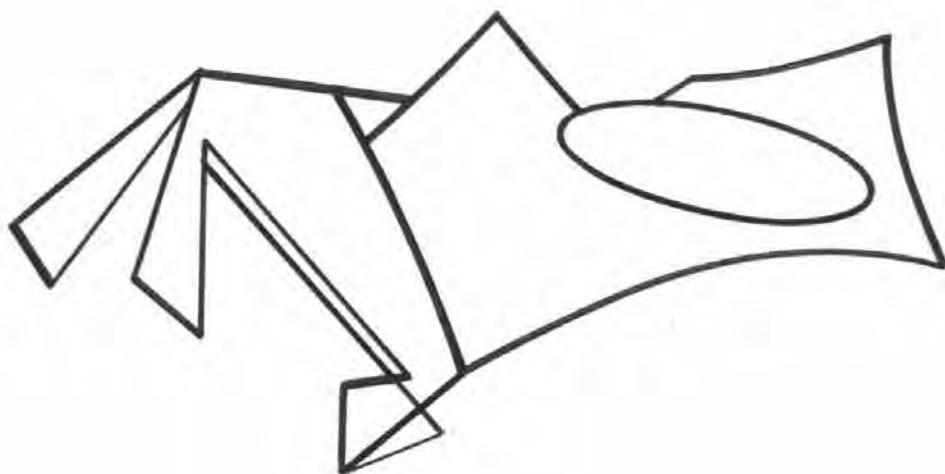


*The Imperial, Screen 12 & 15, 2016, wood, paint, video*





# BARBARA BUCKMAN







*Untitled (Fan)*, 2008, wire and ink jet print



# ANNIE DUNSKY



*Chicken Stu*, 2012, oil on canvas





*Untitled, 2016, charcoal on drywall*

# PHIL HASTINGS



*Patera ligamenastri*, 2015, wood, electronic video display, acrylic glass





# COLLEEN TOLEDANO



*Skin Core*, 2009, porcelain, plaster, paint, hardware, flocking





*Prentice Women's Hospital*, 2015, acrylic yarn, plastic canvas, tissue box

## MARY BELGEY

In my work I explore how abstract paintings can tell a story and set a scene. I create Bio-morphic forms set in naturalistic atmospheres, I call space-scapes. Forms found in nature are juxtaposed with hints of technology or subtle "factory edges" of manufacture.

My work is about thinking, feeling and comprehending on a subconscious level. I compose stories through color, texture, gesture and form. Each piece is a journey which starts with one brush stroke and then builds upon that one mark with each additional layer. I let the scene unfold as I work. It is spontaneous mark making while a broader theme is conceptualized the individual pieces take on a life of their own.

## LILY BOOTH

For years there was war, the collateral damage of the creepy little fuckers evident upon our walls and ceilings. Desiccated bodies were left as reminders to all who dared venture out in view reminiscent of our medieval tendencies.

Friends and family recommended genocide. Drop a bomb on their home (and ours), death would be quick and the lingering poison is worth the peace of mind. The options were limited and our course appeared evident; dark thoughts prevailed.

At our bleakest moment enlightenment came through a gardening magazine. Our many leg imagined foes that we've persecuted all these long years were the gatekeepers to our home, eliminating the impact of much worse arthropods from our domicile.

What at first appeared to be unwanted and menacing, found lurking in the darkened corners of our world is seen for its true value. Our family has learned from its past errant ways and has offered reparations.

## MICHAEL BOSWORTH

The title *The Imperial* is meant to evoke drive-in theaters, as well as to be a reference to the Imperial area of southern California desert where much of the series was shot. The videos are built from numerous photographic stills, constructed of light-painted structures at night. Out in the desert, abandoned houses, towns, military bases, and waterparks are far from city lights and allow for long exposures where a strong flashlight can be used to paint-in the image. The animations are meant to look.

## LAURA BROTHERS

Composed from an arrangement of immaterial digital debris, each of these pieces toys with an allusion to popular images from the past; the leering shadows of entangled, hatted figures, the ever expanding gestures of a seemingly erupting canine, the quiet

stillness of unknown objects resolved in a desert landscape. Plucked from their original context, each piece resonates with something akin to the lonesome allure of a single panel extracted from a serial comic strip. Their digital makeup facilitates in estranging the imagery further from their whimsical analog counterparts by cloaking them in a discomforting pixilated glaze. This creates an inherent tension exhibited by each of the pieces and causes them to exude a sort of imposter-like position, as images transparently refashioned with a mechanical distance from their already muddled origins.

## BARBARA BUCKMAN

My studio processes include working with traditional drawing and painting media. Compositions manipulate painterly elements and variables, adding and subtracting, weighing and balancing portions and passages, until I arrive at an image that is recognizable to me.

Recent work involves setting up compositions that contain opposing forces and counterpoints. Stable geometric shapes are arranged in animated dialogue with invented imagery and automatic drawing. A sense of stability and risk must be present as well as a strong sense of rhythm and movement, manipulating unlikely situations to co-exist in an exciting visual dialogue. I want to make images that resonate.

The drawings in this exhibition reflect my initial involvement with developing a personal working vocabulary. Ink lines are drawn and I respond with counterpoints....setting up oppositions within and between two primary configurations. This allows me to directly explore weights and balances along with spacing essentials. My imagery for other work comes from this primary process.

## COLLEEN BUZZARD

Drawn and wire lines are often the beginning and ending of each piece. Drawing slows down impatient thoughts and opens up a space to consider ideas that otherwise slip through my fingers. Sometimes I'm convinced that the interplay of 2D and 3D could be a model for understanding the relationship of information to matter, of uncovering information in points, lines and planes. Tangles and grids are my conceptual touchstones of the moment. They are polar opposites in some senses yet both are nets that catch. They are orderly or disorderly but are characterized by a lattice with its series of intersecting paths. Looking at scribbles and grids is another way to think about how order might emerge from chaotic surroundings.

## ANNIE DUNSKY

My art is always autobiographical in nature. I react and describe interactions and situations with a variety of unusual people & pets that can be serious or humorous.

All my work is immediate and direct. My intense emotions, high energy and strong sense of color remain consistent within each piece.

Images are authentic and childlike, raw and soulful, with an imagination that is always open to feeling, exploring and defining.

My artistic beginnings were deeply rooted in early childhood experiences. I did my first nude at 3 years old. I recall everything centering around creativity and fun. I insisted on purple milk and blue food!

My father encouraged me with great passion to make art throughout my life.

I feel blessed to have been given this ability and curiosity to be able to express myself. I know all viewers bring their own personal understanding to my work. It is my hope that they find the joy within.

## FOTINI GALANES

Since childhood, I have been sensitive to the deformation of the human body. My most important development as an artist occurred only after I was able to abandoned representational form and the compulsion to document what is socially accepted. Through my drawings I engage the visceral experience of disgust at the point of transfiguration with a sense of entitlement.

## PHIL HASTINGS

The process of creating the work is analogous to genetic modification. I enter into the material at the most basic level, the pixel, and through manipulation transform the original data to create something new. The more I push these results, the more removed the final imagery is from the original source material. End results are not designed or planned but a result of thousands of adjustments to the material.

Reflecting the idea that when we get too close to an answer or solution to a problem our closeness may distort our understanding of the answer. This push and pull of highly detailed specimens obscured by imperfect glass (perception and understanding) is an important grounding for the work.

## GARY SCZERBANIEWICZ

*Paul Bremer and I., L.ewis L.ibly* are brothers –two works in an ongoing series of ruminations on personal trauma and its many reverberations-translated into an architectural / construction lexicon.

These psycho-cartographical studies each bear the name of a member of the George W. Bush presidential administration-whose eight-year period closely paralleled my own tectonic upheaval. Bremer and Libby are each



known for their specific contributions to that epoch's infamy and the use of their names / roles provided handy conceptual linkage to the ideas I was interested in conveying.

Aesthetically, the works share my obsessive fascination with masonry, pattern, scale, and material mimicry. The subjects derive from my past employment experiences in the construction / architectural industry – which generously provided a host of indelible vignettes.

#### COLLEEN TOLEDANO

I have come to think of the human body as a subfoundation, a base upon which modifications and alterations may be performed to the benefit of one's physical and mental well-being. I am attracted to the appearance of the skin when it is squeezed, tucked, pulled, folded or deflated. These physical contortions evident as cues of the owner's control and that of change which are naturally and inevitably occurring within the body.

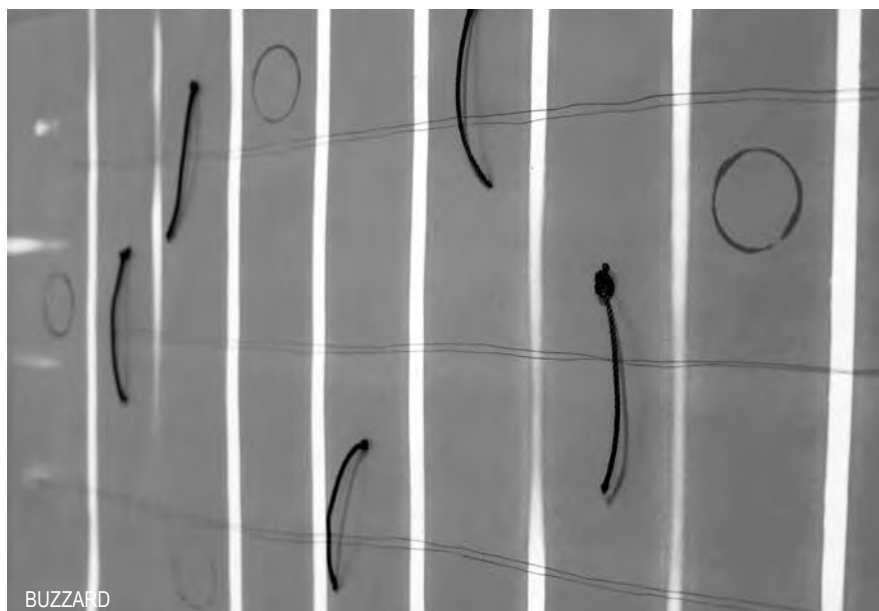
Clay is supple and can be easily molded and shaped, allowing me an intimate relationship with the material. My pieces are constructed, worked and reworked with my hands. Pieces have a feeling of being worked on, constructed, and cared for, much like how I imagine it would be to work on my own body. Although the majority of my pieces consist of a variety of materials, such as leather, acrylic glass and metal, the most important components are the small and seemingly overlooked decorative ceramic objects, which evoke ideas of possible function or necessity. My pieces depend upon them to denote an activity to be performed or to provide the support for a larger structure.

This work reflects my ongoing interest in the relationship we have with our bodies and how we choose to make improvements. Ultimately the decision to modify our bodies is of our individual decision.

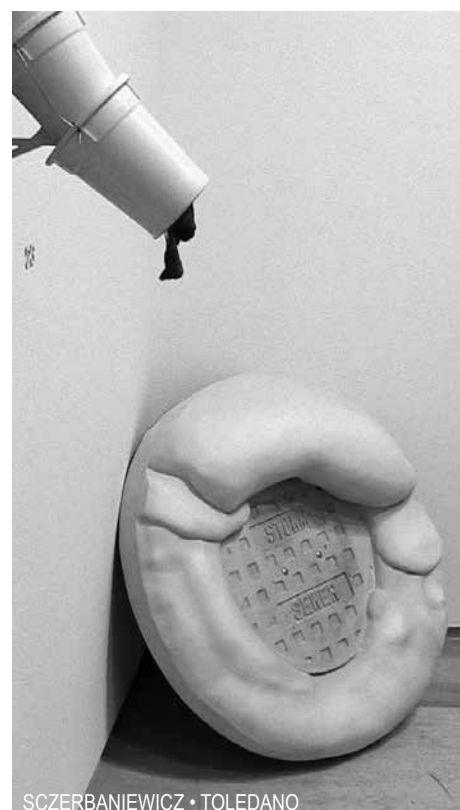
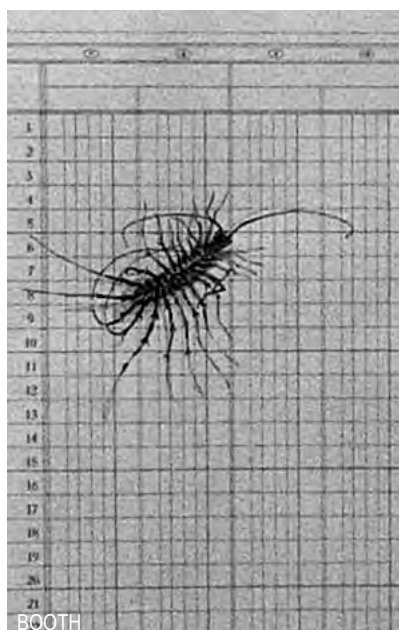
#### KURT TREEBY

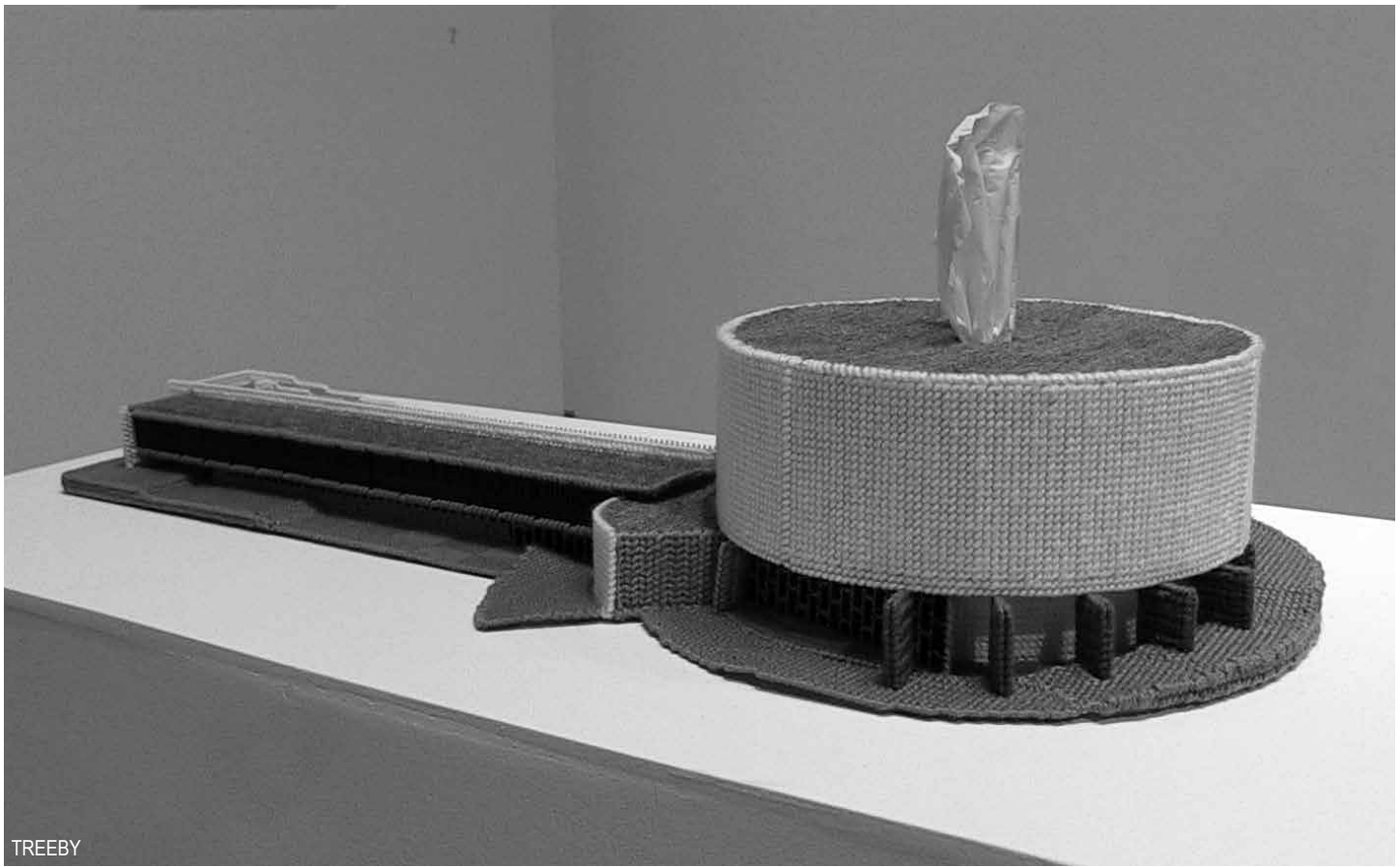
Buildings are torn down and cities redeveloped constantly, but structures by famous architects are given special treatment, often preserved as landmarks. But some are destroyed, given justification through accusations of obsolescence or changing tastes. The works presented here recreate some of these buildings using the craft medium of plastic canvas.

Plastic canvas is a cheap crafting material used for kitschy objects, and is most commonly associated with tissue box covers. These covers often take the shape of quaint country homes or cottages far removed from the modern architecture of the city. There's an irony in recreating the avant-garde design of someone like Richard Neutra in this material, and the box covers become absurdly complicated as I try to reproduce as many elements from the original buildings as possible. My works pay tribute to these buildings but also still function as tissue dispensers. Like the tissue that gets



discarded, all of the buildings recreated here have suffered the same fate. Their appearance as tissue box covers re-contextualizes them and underscore that shared fate.





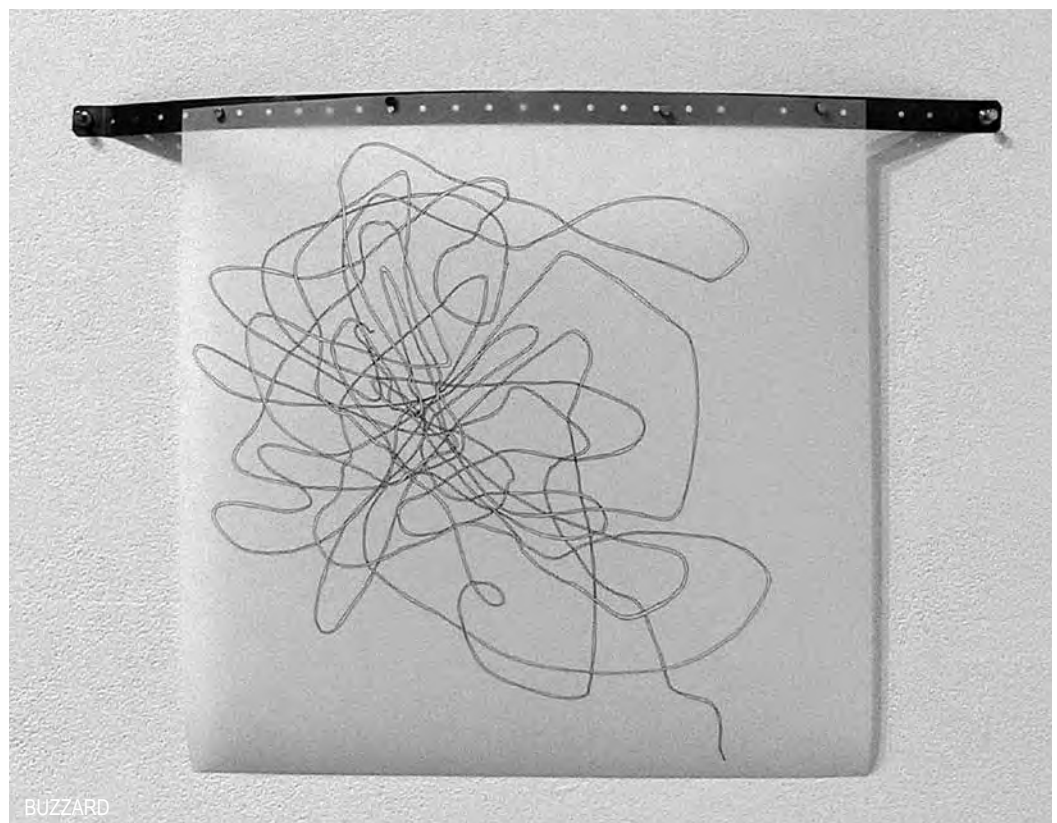
TREEBY



TOLEDANO



SCZERBANIEWICZ



BUZZARD





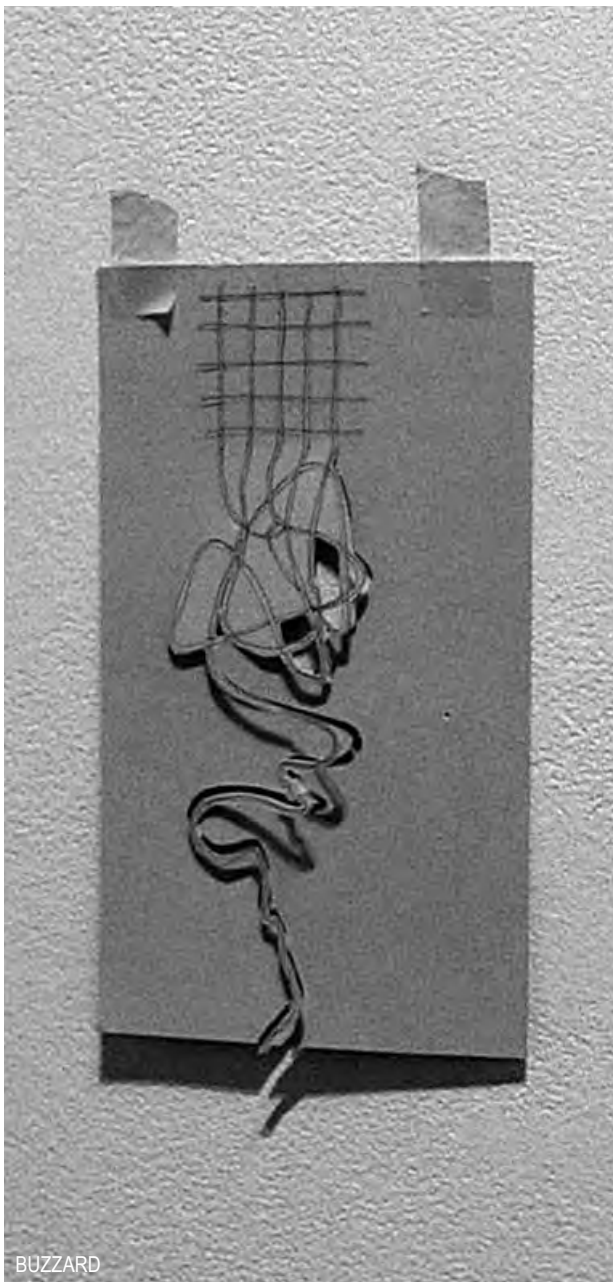




SCZERBANIEWICZ



BEGLEY



BUZZARD



DUNSKY



# ARTISTS' BIOGRAPHIES

LIZ BAYAN is a multimedia artist whose work focuses on the intimate relationships cultivated between people and technology. Her current research in the field of Digital Art and New Media focuses on mediation, technogenesis (the evolution of technology with the corporeal body), and digital vision. In 2010 she received her B.F.A. in Digital Art from the University of Oregon in Eugene, Oregon. After graduating, she worked as a professional letterpress printer for Oblation Papers & Press in Portland, Oregon before moving to Buffalo, New York for graduate school where she received her M.F.A. in Emerging Practices. While living in Buffalo, she performed at Sugar City, Hallwalls Contemporary Arts Center, Squeaky Wheel Film & Media Arts Center, Indigo Art, and the University at Buffalo. Bayan currently resides in Cape Girardeau, Missouri, where she is an Instructor of Photography & Graphic Design at Southeast Missouri State University. [www.lizbayan.com](http://www.lizbayan.com)

MARY BEGLEY was born in Buffalo and raised in Saratoga Springs, New York. She acquired her BFA from Buffalo State College and her MFA from The University of Buffalo. Begley is a 1998 NYFA Fellow, a 2008 NYFA MARK artist and a Saltonstall Foundation Fellow. Begley's painting, *Incubation* was awarded "Best in Show" in the 2012 MADE IN NY exhibit at Schweinfurth Memorial Art Center. In addition to her career as a painter she is the Label Manager at Ani DiFranco's Righteous Babe Records, a place where art and commerce can coexist. [www.marybegley.com](http://www.marybegley.com)

ADRIANE BERTOLONE received a BFA in Printmaking with from the Cleveland Institute of Art while also maintaining a steady practice of audio/video work. In addition to exhibiting prints, drawings, and videos in galleries and public spaces, the artist has been performing experimental audio in bands/acts and solo for over 10 years in Cleveland and around the USA. [www.babanaseatgirl.com](http://www.babanaseatgirl.com)

LILY BOOTH is a Western New York fiber and mixed media artist, currently working as a Teaching Artist at Starlight Studio and Art Gallery. She received her BFA degree in fibers design from Buffalo State College and has shown her work in communities across upstate New York. [www.lilybooth.com](http://www.lilybooth.com)

LAURA BORNEMAN is from Buffalo and returned just over year ago after being away for 13 years. She is a graduate of Buffalo State College and UB, and also completed art programs at The Pennsylvania Academy of the Fine Arts in Philadelphia, PA and the Maryland Institute College of Art in Baltimore, MD. Trained as a painter, she has worked primarily in painting and drawing, although her most recent work has been sculptural. She currently teaches drawing at Buffalo State College and Niagara County Community College. [www.lauraborneman.com](http://www.lauraborneman.com)

MICHAEL BOSWORTH is an artist and educator based in Buffalo, NY. A professor at Villa Maria College, Bosworth received his MFA in photography from the University of New Mexico, and a BFA in Art and a BA in English from the University at Buffalo. He has participated in exhibitions such as The Other New York Biennial(Syracuse, NY) Beyond/In WNY Biennial(Buffalo, NY), and the Echo Contemporary Art Fair(Buffalo, NY). He has exhibited work at galleries such as the Charles Bank Gallery(New York, NY), Sean Kelly Gallery(New York, NY), Hallwalls(Buffalo, NY), Burchfield-Penney Art Center(Buffalo, NY), Visual Studies Workshop(Rochester, NY), Big Orbit Gallery(Buffalo, NY), and CEPA Gallery(Buffalo, NY). His Commissioned public art project include Field Notes(Syracuse, NY), Second Site(Buffalo, NY), A Small Atlantis(Buffalo, NY), and Direction(Buffalo, NY). For more visit [www.aesthetocracy.com](http://www.aesthetocracy.com)

MARIE-CLAIRE BOZANT began drawing at an early age taking inspiration from sources as varied as Vogue maga-

zine to the World Book encyclopedia. Growing up overseas as the child of a military family, she constantly moved from country to country--a factor which still remains a major influence on her work today. Marie-Claire attended the University of New Mexico, receiving her B.F.A. in photography in 2002. Today she lives and works in Austin, TX, taking inspiration from her new surroundings. She has been represented by Gallery 825 in Los Angeles for the past 2 years. Her work has been included in group shows in New Mexico, New York, and California as well as the Chicago Art Fair and Scope LA.

LAURA BROTHERS is an artist working primarily in digital media. Her work is characterized by a prolific practice of computer drawing, generating a vast body of screen-based works visible online on her live journal blog "out\_4\_pizza". Laura's work also expands into the material realm through the formats of specialized prints and sculptural objects. Since 2007, Laura has exhibited in numerous art centers and institutions including NP Contemporary Art Center in New York, Sonce Alexander Gallery in Los Angeles, Nudashank Gallery in Baltimore, as well as exhibitions in Berlin, Italy, Mexico and France. In September 2015, at the New Museum in New York City, she took part in a panel discussion that focused on digital painting. Her work is subject to numerous online publications and reviews on critical blogs and web platforms such as Rhizome, ArtFagCity and ILikeThisArt. [www.out-4-pizza.livejournal.com](http://www.out-4-pizza.livejournal.com)

BARBARA BUCKMAN is a native New Yorker who earned an MFA from Hunter College and a BFA from SUNY Buffalo State. She participated as a studio artist in the Whitney Museum of American Art's Independent Study Program where she received a fellowship from the DIA Foundation. Buckman is currently teaching in the Art department at Niagara County Community College. In 2013 she received the SUNY Chancellor Award for Scholarship and Creative Activity. Her work has been exhibited at the New York State Museum in Albany, The Drawing Center in NYC, The Albright-Knox Art Gallery, Burchfield Penny Art Center, David Anderson Gallery, Big Orbit and Hallwalls in Buffalo, NY. Recent exhibitions include the Buffalo Arts Studio, DVAA Gallery in Narrowsburg NY, Hallwalls, Buffalo and the Kuenstlerbund in Berlin, Germany. Buckman currently lives in Buffalo and in Youngsville, NY.

COLLEEN BUZZARD began her studio practice in Portland, Oregon at Reed College working almost exclusively in clay. When she moved to England, where she lived for 14 years, she was building six foot tall ceramic sculptures. She turned to drawing initially as a means to work out some sculptural relationships but discovered that the immediacy of working on paper was irresistible. Her work has been shown at the Whitechapel Gallery in London and other UK venues. Since returning to the US in 1999, she has created solo and collaborative installations and continues her experiments especially on the verge between two and three dimensions. In 2015 the Mercer Gallery in Rochester hosted a solo show of Colleen's work called Frames of Mind. Her work has been shown in many invitational shows including venues in Hungary, Toronto, and London. Her work is included in collections in the UK, Hungary, Germany, and the USA. [www.colleenbuzzard.com](http://www.colleenbuzzard.com)

JAY CARRIER is a visual artist born on Six Nations to Onondaga and Tuscarora parents, who currently lives and works in Niagara Falls, NY and holds a BFA from the University of Illinois-Champaign. Carrier studied painting at The College of Santa Fe, New Mexico as well as participating in the MFA program from the University of Illinois. Carrier has exhibited in many solo and group exhibitions including Hallwalls Contemporary Arts Center, Buffalo, NY, The Castellani Art Museum, Niagara Falls, NY, The Wheelwright Museum in Santa Fe, New Mexico, The Institute of American Indian Arts Museum, Santa Fe, New Mexico, Fenimore House Museum, Cooperstown, New York, Burchfield Penney Art Center, Buffalo, New York, Woodland Cultural Center Museum, Brantford, Ontario, Canada, Chautauqua Center for Visual Arts Gallery, Chautauqua, New York and the Everson Museum in Syracuse, New York. His work can be found in numerous private

and public collections. [www.jaycarrier.blogspot.com](http://www.jaycarrier.blogspot.com)

CAITLIN CASS makes comics, drawings and counterfeit historical exhibits inspired by failure throughout history. Recent counterfeit historical exhibits include How to Fly in America (part of Amid/In WNY at Hallwalls Contemporary Art Center), The Munroe Brother Rivalry (part of Art-Of-Fact, a touring exhibit which travelled to different Canadian history museums in celebration of the War of 1812 bicentennial) and The Museum of Failure (which has been exhibited in Buffalo, Rochester, and Washington D.C.). In addition to exhibits, Caitlin draws and publishes a bimonthly comic periodical under the moniker The Great Moments in Western Civilization Postal Constituent. Her comics have also appeared in The Public and The Chicago Reader. Caitlin was a 2015 fellow at I-Park in East Haddam, CT and was recently awarded a fellowship from the Byrdcliffe Arts Colony in Woodstock, NY. She holds an MFA in Visual Studies from the University at Buffalo and a BA in Great Books from St. John's College in Santa Fe, NM. Caitlin lives and works in Buffalo and teaches Art at Buffalo Seminary. [www.greatmomentsinwesternciv.com](http://www.greatmomentsinwesternciv.com)

EMILY CHURCO is a Buffalo, NY based artist. She received a BA in Photography from SUNY Fredonia, but has shifted focus toward illustration work in recent years. She has a few collaborative photography zines published by Linoleum Press, as well as an autobiographical comic, titled "Present Tense" published by One Percent Press. She's also done free-lance comics for Artvoice and Block Club publications. [www.emilychurco.com](http://www.emilychurco.com)

CHARLES CLOUGH was born in Buffalo, New York in 1951. He attended Pratt Institute in Brooklyn, Ontario College of Art in Toronto, University at Buffalo and New York University and has taught at Columbia University and the Rhode Island School of Design.

He established his art studio in 1971 and has presented his work in more than 70 solo, and, more than 150 group, exhibitions. He has received grants and fellowships from the New York State Council on the Arts, National Endowment for the Arts, Adolph and Esther Gottlieb Foundation and the Pollock-Krasner Foundation.

His works are included in the collections of more than 70 museums, including the Metropolitan Museum of Art, National Gallery of Art and Smithsonian American Art Museum. In 1974 Clough founded Hallwalls Contemporary Art Center, with Robert Longo, Cindy Sherman, Michael Zwack, Nancy Dwyer, Diane Bertolo and others in Buffalo.

Most recently, Clough is a recipient of a 2016 Fellowship in the field of Fine Arts from the John Simon Guggenheim Foundation. [www.cluff.com](http://www.cluff.com)

DENTON CRAWFORD was born in Ft. Leaning Wood, MO and spent most of his childhood and adolescence between the southeastern United States, Germany, and England. He received his BFA from The University of South Florida in 2007, and his MFA in 2011 from The University of Georgia. He has exhibited his work in California, Seattle, Buffalo, Rochester, and various galleries in the southeast. He works in a variety of materials and visual strategies, merging 2D and installation. Among other things, he enjoys hiking, being outdoors, and going on adventures with his 6 year old. He currently lives and works in Rochester, NY, where he teaches at The Rochester Institute of Technology. [www.dentoncrawford.com](http://www.dentoncrawford.com)

ANNIE DUNSKY received her BFA in Illustration from the Cleveland Institute of Art and her MFA in Painting at the Rhode Island School of Design. She has shown her work in many group and solo exhibitions since 1985 including at Ward-Nasse Gallery, Myung Sook Lee Gallery, Caelum Gallery, The Finger Lakes Art Exhibition and Hallwalls Contemporary Arts Center. She has appeared in several Marquis publications including Who's Who in America in the East (1986-1989), Who's Who in the World (1997-2001), Who's Who in America (2009-2012) and Who's Who in American Art (2014-2016). She was the Artist In Residence for the Mushroom House in Pittsford, NY from 2001-2002 and was selected as the Curators Choice at the Albright Knox in 2009 with work exhibited in the Museum Collector's Gallery. Her work can be found in numerous private collections throughout the country. In her most recent paintings, an emotive use of color accentuates the raw and childlike rendering of imagery that is usually obscured to some degree. The interactions depicted between people, animals and objects are derived from her personal experiences filtered into an imagined narrative.

BENJAMIN ENTNER creates works that are the result of conceptual play and material experimentation. Entner's work actively engages a viewer to intimately react and interact through the use of humour, wonder, and large physical presence. Entner writes, "When I work, I am very conscious of my viewer and, often, I want to make my viewers conscious of themselves. I try to accomplish this by creating a presence of an object, subject, or installation that interrupts or intervenes in a viewer's passive viewing of a piece, and forces them to actively experience it."

Entner's current body of work explores the boundaries and interplay between two and three dimensional methods of making. These works are made with a keen awareness to art historical precedents and are often a direct reference to or parody of the figurative work of Classical and Renaissance masters.

Benjamin Entner has an MFA in Sculpture from Syracuse University and a BA in Renaissance and Medieval Studies from the University of Albany. His work has shown nationally and internationally. He is a Taurus and enjoys long walks with his dog, Taz. Currently he is in-waiting for the MacArthur Genius Grant. [www.benjaminentner.com](http://www.benjaminentner.com)

DOROTHY FITZGERALD currently lives and works in Lyndonville, NY.

She paints in a studio yurt she calls "Kansas" with Lake Ontario to the North and cornfields to the South. Her works are emotional responses to her life as a mother, a woman and her environment, to which she can authentically speak. She primarily works in oil and draws in her paintings because she feels line and its variations hold interest. She is intrigued by contradictions.

Selected exhibitions include: lakelines, (solo, Indigo Gallery), Human Rights Permanent Art Collection Exhibition, (International Museum of Art and Science (IMAS), Texas and Mexico), LakeLines, (solo, Dillion Gallery, Ireland), I am not what I am, I am what I do with my hands (Indigo Gallery, Buffalo), TOPSPIN (solo, Niagara University, Lewiston), Echo Art Fair (Buffalo).

She received a Gottlieb Grant, Strategic Opportunities Stipends (SOS), a Technical Assistance Program Grant (TAP) (NYS Council of the Arts) and a Sabbatical leave (Niagara Falls Board of Education). [www.dfitz.org](http://www.dfitz.org)

FLATSITTER uses old and new technologies, combined with elements of performance art, to craft strange and surreal experiences. Our work exists as electronic meditations in an array of formats, such as live expanded cinema performance, web collections, site-specific installation, and live virtual reality experiences. [www.flatsitter.com](http://www.flatsitter.com)

MARTIN FREEMAN (b. 1989 Rochester, NY) is a synthesizer builder, electronics tinkerer and improvising musician who predominantly uses instruments of his own design. He is interested in circuits that confuse him and in building non-deterministic relationships between people and electronics. [www.hellospiral.tumblr.com](http://www.hellospiral.tumblr.com)

FOTINI GALANES is an artist and muralist from Buffalo, NY. Galanes is perhaps best known for her drawings made directly onto ground porcelain clayboard, devouring space with a mechanical pencil motivated by her fascination with emotional human interaction and response to the grotesque and the exquisite. Each drawing begins with a gesture line and a reverence for a specific experience, an expression or completely void of direction, allowing the composition to surface.

Preferring to draw in coffee shops, Galanes also maintains a studio as a resident artist at Buffalo Arts Studio. Her images have appeared in various publications, signage and over twenty-five mural installations in pediatric health care and learning facilities.

Recent exhibitions include Fotini Galanes: Subcutaneous (Buffalo Arts Studio, 2014), Vascular Modes (Hallwalls Contemporary Arts Center, 2013), Fotini Galanes: Drawing Surfaces (Burchfield Penney Art Center, 2011) and Over Abundance of Detail (Burchfield Penny Art Center 2011).

Her work is included in the permanent collection of the Burchfield Penney Art Center, Luciano Benetton and numerous private collections. She teaches art and gives workshops and lessons in values and the importance of the individual mark. Galanes studied Graphic Design/Illustration at Pratt Institute School of Art, Brooklyn, NY. [www.fotini.net](http://www.fotini.net)

KATHARINE GAUDY received her BA in Art History from The State University of New York at Buffalo in 2008. Recently as part of ArtPrize, in Grand Rapids Michigan where she exhibited a 7-story hanging paper sculpture; Katharine was short listed by juror Susan Szenasy, editor-in-chief, Metropolis magazine in the "best use of urban space" category. Katharine has shown work at galleries such as The Burns Gallery (Buffalo, NY), Big Orbit Gallery (Buffalo, NY), Buffalo Arts Studio (Buffalo, NY). She is a former artist in residence at Buffalo Arts Studio and completed a public arts commission the summer of 2011 on two construction trailers located at the Erie Canal Harbor. Ms. Gaudy currently maintains a studio practice in downtown Buffalo New York.

PAM GLICK was formally trained at the Rhode Island School of Design where she received a BA in painting.

Glick was widely exhibited during the 1980s and 1990s, most notably in New York City with solo shows at Ramnerine Gallery (Long Island City), White Columns Gallery and Wolff Gallery as well as a solo show at Michael Kohn Gallery in Los Angeles. Locally, Glick was a part of the In Western New York exhibition at the Albright-Knox in 1981—the artist's very first formal exhibition opportunity— and most recently at Hallwalls Contemporary Art Center as part of Amid/In Western New York.

Glick's work has also been included in important group shows alongside works by artists such as Jean Michele Basquiat, George Condo and Christopher Wool. Glick's work is a part of many collections, both public and private, including the Eli Broad Foundation and Citi Bank.

In 1985, Glick moved to Vermont to focus on works on paper. Glick has recently relocated back to Buffalo with a renewed interest in oil, which the artist describes as her "first and favorite medium." Opening March 19th and running through June 13th, Glick is included in the group show, CONTEMPORARY ARTISTS v. THE MASTERS: Homage, Battle, Reclamation, at the Brattleboro Museum & Art Center, VT.

She has an upcoming solo show opening at White Columns in New York on June 3. She will show several paintings in mixed media. [www.pamglick.com](http://www.pamglick.com)

BOBBY GRIFFITHS, born in 1983, arrived in Buffalo in the Summer of 2005. He has spent much of his time since creating, whether making artwork for local bands and businesses, participating in art shows and events, or releasing experimental music under his VWLS moniker. [www.guttermagic.net](http://www.guttermagic.net) [vwlsound.tumblr.com](http://vwlsound.tumblr.com)

MICKEY HARMON has lived in Western New York his whole life, but it wasn't until college that he discovered the urban beauty Buffalo has to offer. Over the last decade, he has traversed from Lackawanna to Tonawanda and back thousands of times, and in the process, became familiar with the street grid...to the point of memorization. Growing up in a first ring suburb and having a lone Aunt that lived in the city, he would spend weekends getting familiar with the City of Buffalo. He spent much of his childhood with the desire to live in a walkable neighborhood that the sub-

urbs could not offer. It wouldn't be fully realized until he became a student at Buffalo State College. Only then would that become his reality. Setting off each day on his own personal quest to become familiar with this new and wonderful kingdom he was finally a subject in. [www.mickeyharmon.com](http://www.mickeyharmon.com)

PHIL HASTINGS is an artist and filmmaker whose work explores the crossroads of spirituality and the sciences. He is a 2012 NYFA Film/Video Fellow and was an invited artist in the 18th Biennale of Sydney where his film Steadfast was screened at the Art Gallery of New South Wales. His personal films include animation, experimental and narrative modes of working and have screened in festivals, galleries and museums. His video documentation of the sexual cannibalism and reproduction practices of praying mantis has been licensed for shows on National Geographic television and the Canadian Broadcast Company and images from this work can be seen in New Scientist magazine. He is a former director of the Big Muddy Film Festival and received his MFA in cinema from Southern Illinois University and his BFA from Columbus College of Art and Design. He currently is an Associate Professor, teaching Film & Video Arts in the Department of Visual Arts and New Media at SUNY Fredonia. [www.philhastings.com](http://www.philhastings.com)

ADELE HENDERSON received her BFA degree from the University at Nebraska Lincoln and her MFA from Arizona State University. She teaches Print Media at the University at Buffalo Department of Art, serves on the Board of Directors of Western NY Book Arts Center, and is a co-founder of the Clean Air Coalition. Her artwork has been exhibited in over 160 solo and group exhibitions across the US and abroad. Major awards include a National Endowment for the Arts Fellowship. Her prints and works on paper are in the collections of the Boston Museum of Fine Arts, Albright-Knox Art Gallery, National Museum of American Art, New York Public Library and the Sheldon Memorial Art Gallery, among others.

BILLY HUGGINS is a Western New York artist, born in Buffalo, NY. He studied at State University of New York, College at Buffalo, with a B.S. in Art Education. As a Visual Arts Staff Member for Artpark-The Program in Visual Arts, his experience there was a learning laboratory and immersion in landscape sculpture and art installation, in a communal environment with artists from throughout the U.S. His lifelong career has been as a Journeyman Electrician, Local #41-I.B.E.W. His body of work encompasses many forms of printmaking and drawing. Current work focuses on figurative subject matter with graphite and paper as my preferred medium. He is influenced by turn of the century and contemporary graphic artists, as well as iconoclastic writers and musicians. [www.adelehenderson.com](http://www.adelehenderson.com)

GEORGE AFEDZI HUGHES, originally from Ghana, studied painting at The Kwame Nkrumah University of Science and Technology, College of Art, where he earned a BA in Art (Painting and Drawing 1989) and an MA in Art Education (1991). He moved to England in 1991 and finally settled in the United States in 1994 after a major solo exhibition of his works created in London were exhibited in Accra, Ghana at The Artists Alliance Gallery. He later received an MFA in Painting and Drawing (2001) from Bowling Green State University.

Since moving to The United States, he has taught Art at The University of Toledo (1997-2001), Bowling Green State University (1999-2000), The University of Oklahoma (2001-2006) and currently at SUNY at Buffalo (2006-present). His paintings, performances, and installations have been shown internationally in Germany, Portugal, England, Holland, China, Denmark, France, Nigeria, South Africa, and in Ghana. [www.gohughes.com](http://www.gohughes.com)



RICHARD HUNTINGTON is a painter and writer, and Critic Emeritus at The Buffalo News.

His recent solo exhibitions include RE-MIXico (2014) at Casa de Arte, Buffalo, and Cottage Industry (2013), a series of works that parody the paintings of Thomas Kinkade, at Indigo Art, Buffalo. In 2010 his paintings were included in the international biennial Beyond/In WNY: Alternating Currents, organized by the Albright-Knox Art Gallery. A major survey of the artist's work, *Thus I Passe By: Selections from 1970-2008*, was presented by the Castellani Art Museum (2009).

Internationally, Huntington's work has been shown at Carey Berkus, an art space in San Miguel de Allende, Mexico (2008 and 2009); and at the JR Konstallen in Linköping, Sweden, with Richard Huntington: Halo By Mondrian: (2007).

Among other essays, Huntington is the author of "Jackie Felix: Stories Only Half-told" for the Felix retrospective exhibition held at the Burchfield Penney Art Center, Buffalo, NY (2012); and "Falling Beams, Exploding Heads: A Look Back at Artpark" for Artpark:1974-1984, an exhibition in the University at Buffalo Art Galleries (2010).

Huntington holds a Bachelor of Fine Arts from Syracuse University (1961) and a Master of Art and Humanities from State University of New York at Buffalo (1965). [www.richardhuntington.weebly.com](http://www.richardhuntington.weebly.com)

KYLA KEGLER was born in Buffalo, NY in 1985, based in Berlin, Germany since 2009.

Social Choreographer and conceptual artist, works primarily with performance, interactive installation, and video. Interested in artistic practices that re-organize social hierarchies and destabilize accepted social norms.

Kegler completed an MA in Solo/Dance/Authorship from HZT, Berlin University of Arts in 2015. Her thesis performance, *Histrionics of a Contortionist* (Flip it and Reverse it) was an investigation into the relationship to the self in the age of virtual avatar and selfie culture. She attended the School of the Art Institute of Chicago (full merit scholarship) and Daemen College (Buffalo) to complete her BFA in 2011.

Two-time recipient of NYSCA DEC grants (2013) and recipient of Project Grant residency (2015) for the production of social performances in Buffalo, NY. Kegler has collaborated with community arts organizations in Buffalo such as The WASH Project, PUSH Buffalo, and the Richmond Ferry Church to create projects that combine artistic investigation with direct community collaboration. Recent social projects include the West Side Circus of Life Parades (2013-2014) and Open-Source Biography (2015), a workshop-based community performance.

Kegler's current artistic research centers around notions of virtual materialism and social mediation. [www.kylaaverykegler.com](http://www.kylaaverykegler.com)

PAT KEWLEY is an artist, writer, and comedian from Buffalo. His cartoons and illustrations have appeared in local and national publications. He is the creator of the book "Notable Failures in Buffalo History" as well as a number of other comics, zines, and books of ephemera. He has written about topics like chicken wings, porno, and hot air balloons for outlets like Slate, Salon, and McSweeney's Internet Tendency. Since 2009 he has been a member of Buffalo's DIY arts collective Sugar City. [www.patkewleyisgreat.com](http://www.patkewleyisgreat.com)

KEVIN CHARLES KLINE is a Buffalo, NY based artist and educator whose work has been published in *Direct Art Magazine* and *Photographic Possibilities*. A native of Sayre, PA, he was awarded a residency at The Experimental Television Center in Owego, NY in 2003 and received his BFA with a concentration in photography and digital media from The New York State College of Ceramics at Alfred University in 2004. Returning to Pennsylvania, he continued to produce work and was a founding member of Rural Research Laboratories, an alternative art collective that curated site-specific exhibitions and presented gorilla style public screenings called Mobile Matinees. In 2008 he earned his MFA in Visual Studies at the University at Buffalo. Since then he has taught at area universities and colleges, conducted workshops at CEPA Gallery, and was

a longtime instructor for the New York State Summer School for the Arts. Currently he is the Education Coordinator at Squeaky Wheel Film and Media Arts Center in Buffalo, NY. [www.kevinckline.com](http://www.kevinckline.com)

BETHANY KRULL (b. 1981) is a Buffalo, New York based sculptor whose porcelain and mixed media animal sculptures aim to illustrate the complex and often complicated relationship humans maintain with the rest of the natural world. Her work has been included in many regional, national and international exhibitions including, *Eureka!* at the Blue Leaf Gallery in Dublin, Ireland, The Ceramics Biennial at the New Hampshire Institute of Art in Manchester, New Hampshire, and, *Hot Rookies*, at the Gyeonggi International Ceramics Biennial in Seoul, South Korea; Her most recent museum solo show, *Where are the Wild Things?*, was held at the Castellani Art Museum, at Niagara University in Lewiston, New York. She received her MFA from the School for American Crafts at RIT and went on to residencies at Genesee Pottery, The Armory Art Center, Goggleworks Center for the Arts and the Archie Bray Foundation. She currently maintains an active studio at home in the city of Buffalo. [www.bethanykrull.com](http://www.bethanykrull.com)

MARK LAVATELLI is a Western New York painter, educator, and freelance critic. He earned an AB in art history from Cornell in 1970, an MA in art history from the University of Illinois in 1973, and an MFA in painting and drawing from the University of New Mexico in 1979. Lavatelli taught at a number of universities before relocating to Buffalo, N.Y., for a position as professor of humanities at Medaille College in 1988.

As a painter, Lavatelli's primary subject matter is close-up views of trees and their branches, which he takes as representative of nature as a whole. Tree views form the basis for abstractions that often include words that identify landscape elements and weather phenomena.

His chosen medium is the ancient beeswax technique called encaustic. He also makes encaustic monotypes. His work has won him numerous awards, grants, residencies, and commissions. He has also had solo and group exhibitions throughout the United States since the 1980s.

In 2006 he was featured in *Trees Interpreted: Charles Burchfield and Mark Lavatelli*, the first exhibition at the Burchfield Penney Art Center to juxtapose work by its namesake painter with that of a contemporary artist. His essay "Diebenkom's Albuquerque Paintings" was published in Richard Diebenkom in New Mexico by the Museum of New Mexico Press in 2007. [www.littlelavatelli.net](http://www.littlelavatelli.net)

EVELYNE LEBLANCE-ROBERGE was born in a small coastal village in Québec, Canada and pursued her studies in Montreal, Hong Kong and Alfred, NY. Her art practice focuses on the relationship between people and the ways they occupy space. Using lens-based media as a means of reflecting upon and re-interpreting everyday frames, she digitally deconstruct domestic and institutional spaces and the frames within—doors, windows and walls. The spaces themselves become her medium and framing device for site-specific installations where she incorporates trompe l'oeil and camouflage techniques. She confounds the viewer's expectations by creating manipulated scenes composed of still and moving imagery, in which narratives are compressed, compromised or suspended. Her work has been exhibited and published in Austria, Canada, China, England, Ireland, Spain and USA. She is currently an Assistant Professor of Art at the University of Rochester. [www.evelynelr.com](http://www.evelynelr.com)

TODD LESMEISTER took a modernist art course during a study abroad program at Manchester Metropolitan University in 1995, after which he changed his focus from literature to art and received an MA in Studio Arts from New York University in 2000. Since 2002, he has been working as a teaching artist for people with autism at Autism Services, Inc. where he has had the unique opportunity to work side by side with many instinctually driven artists and has been able to curate over 50 exhibitions of their work throughout the Western New York region, including the 2015 three person T-Shirt On TV exhibition at Big Orbit Gallery. In 2008, he wrote and recorded a full length album of original music for a project called *Here Come the Comets*. The album won best album of the year by Buffalo Spree and the material was performed live at the Burchfield Penny Art Center in Novem-

ber of 2010. From 2011-2014, he began writing and recording original sound designs for a number of Torn Space Theater productions including the site specific *Procession*, written and directed by Dan Shanahan and *A Clockwork Orange*, directed by David Oliver, which won an Artie Award for best production. [www.toddlesmeister.com](http://www.toddlesmeister.com)

LIZ LESSNER is a New York based sculptor and installation artist. Gesture is the fulcrum around which her work revolves, leading to sculptures and installations that are relational and responsive. This work stems from a framing of resonant gestures that ritualize and familiarize psychological narratives and mediated memories. Lessner has had solo shows at Big Orbit, CEPA Gallery Project Space, and The University at Buffalo Visual Studies Gallery. She has exhibited her sculptures and installations nationally and internationally including the Guapamacáto Center for Art and Ecology in Michoacán, Mexico; Brooklyn Artist Gym in Brooklyn, New York; and the University at Buffalo Anderson Gallery in Buffalo, New York. Highlights include the two-person show "Common China" at 3rd Ward, Brooklyn as well as the group shows "The Man I Wish I Was" at A.I.R. Gallery in Brooklyn. She has an MFA in Media Study with a focus in Emerging Practices from the University at Buffalo's Department of Media Study and is currently working on an upcoming solo show based around the sculptures exhibited at Amid/In WNY IV. [www.lizlessner.com](http://www.lizlessner.com)

JOAN LINDER, drawing with quill pens and ink, depicts life-size, monochromatic figures and objects. Linder tackles personal and worldly issues, ranging from her family's Holocaust history to the politics of war and mass production, to gender, power, and objectification. Her drawings, known for their philosophical weight and wide range of subjects (weeds, insects, human skeletons, erotic nudes, architecture, portraits), reference Minimalism, cartoons, Asian scrolls, and 18th-century European landscape drawing. She deliberately embraces the labor-intensive technique as a reaction to the electronic landscape surrounding us all.

Past notable exhibition venues include the Kunsthallen Brandts, the Aldrich Museum, the Gwanjui Art Museum, Museum of Fine Arts Boston, Queens Museum and OMI International Art Center. She has received residency fellowships at Yaddo, Macdowell, Villa Montalvo, Smack Mellon Studios and a Pollock Krasner Foundation grant. Linder is an Associate Professor of Art at University at Buffalo SUNY. In the summer of 2016, her work was featured in *Operation Sunshine*, a solo exhibition at the Albright Knox Art Gallery. [www.joanlinder.com](http://www.joanlinder.com)

SCOTT MCCARNEY is an artist, designer, and educator based in Rochester, New York. His primary art practice has been in book form for over thirty years. He received formal design training at Virginia Commonwealth University in Richmond, Virginia and an advanced photography degree from the University at Buffalo/Visual Studies Workshop in Rochester, New York. His works can be found in The Museum of Modern Art, New York; Victoria & Albert Museum, London; and Yale University Art Gallery, among others. His teaching and lecturing itinerary has carried the banner of artists books to Australia, New Zealand, Korea, Mexico, and South America. He currently teaches at Rochester Institute of Technology in New York. [www.scottmccarneyvisualbooks.com](http://www.scottmccarneyvisualbooks.com)

IAN McCROHAN is an artist from Buffalo, New York who currently resides in North Tonawanda. His paintings and sculptures explore the topic of waste and its relationship with the environment as well as the inhabitants who occupy it. McCrohan received his BFA from The State University of New York at Buffalo in 2013. He has been recipient of the Phillip C. Elliott

& Virginia Cuthbert Elliott Painting Scholarship as well as the Seymour Drumlevitch Painting Scholarship.

BENJAMIN MINTER is a graduate of the University at Buffalo. He has participated in group exhibitions regularly since 2011 including The Burchfield-Penney Art Center and Hallwalls Contemporary Art Center, in Buffalo, NY- his work can be found in many private art collections throughout the city. Though he contributed process based and minimalist inspired line drawings to Amid-In WNY, his heart is in making paintings. His most recent work reflect the feelings and experiences of a traditional childhood paired with the nostalgia which often follows.  
[www.minterart.tumblr.com](http://www.minterart.tumblr.com)

Born and raised in Buffalo, N.Y., BRIAN MILBRAND is a multidisciplinary artist whose work incorporates video, film, live performance, audio, and painting, often in combination with each other. He attended the University at Buffalo, where, he recalls, "I originally wanted to be a scientist and study genetics, but then I took a basic film class in the second semester of my sophomore year and it sort of ruined my life. [laughter]... But science and math are still really involved in what I do, like in digital and audio manipulation. A lot of the software I use involves numbers." [1] Milbrand received a B.A. in media study from the university in 2002, by which point he was already a prolific contributor to the Western New York arts community, in part through his role as a founding member of Kamikaze Gallery & Media Center, a live/work space in downtown Buffalo. Like the other core members, he was in his early twenties; together, they used the combination gallery and performance space/microcinema to exhibit their own work and that of guest artists on a monthly basis. Both individually and in collaboration with each other, the Kamikaze artists created work in a variety of media, including visual art, film, video, and performance. Drawing inspiration from artists like Chris Burden, Yoko Ono,

BENJAMIN MINTER is a graduate of the University at Buffalo. He has participated in group exhibitions regularly since 2011 including The Burchfield-Penney Art Center and Hallwalls Contemporary Art Center, in Buffalo, NY and his work can be found in many private art collections throughout the city. Though he contributed process based and minimalist inspired line drawings to Amid-In WNY, his heart is in making paintings. His most recent work reflect the feelings and experiences of a traditional childhood paired with the nostalgia which often follows.

DAVID MITCHELL is a multi-disciplinary artist currently residing in Buffalo, NY. He received his MFA from NYU's Steinhardt School in 2007. Currently, he is the Artistic Director/Curator at CEPA Gallery. His work has been included in exhibitions both regionally and around the world including NYC, Beijing, and Japan. In addition, he is a recipient of NYSCA's Individual Artist Grant in Film and Media, among other awards.  
[www.david-mitchell.com](http://www.david-mitchell.com)

JULIAN MONTAGUE is a Buffalo, N.Y.-based artist, graphic designer, illustrator, and photographer. He employs his design, illustration, and photography skills in a series of art projects that explore the peripheral features of the domestic and urban environment. He is best known for a project in which he developed a system of classification for stray shopping carts. His book, *The Stray Shopping Carts of Eastern North America: A Guide to Field Identification*, was published in 2006 by Abrams Books. His work has also received attention from *Artnews*, *Art in America*, *Frieze*, *New York Magazine*, *The New York Times*, *The Toronto Star*, the BBC World Service, and many others. He has pieces in the collections of the Albright-Knox Art Gallery, Martin Z. Margulies and the Progressive Insurance Company, as well as numerous private collections.  
[www.montagueprojects.com](http://www.montagueprojects.com)

TOMMY NGUYEN is an artist whose work rethinks the ideas of cohabitation from perspectives of alienation. His events programmed installation practice combines elements of low culture with the rituals of high culture, or

vice versa, seeking to invite people from differing races and classes to come celebrate the diversity of our humanness. In particular, his brightly colored wearable forms in his PLUSH series seek to transform and augment participants, performing in short a momentary utopia that appreciates our differences rather than dividing us on such bases. The same series was reconfigured into PLUSH sausages for an operatic performance at the Metropolitan Art Museum for the Let's Play Biennial, where the playful country home meets anime inspired quilt wearable sculptures collectively played alongside soloists and performers from Carnegie Hall. [www.turboplush.club](http://www.turboplush.club)

EILEEN PLEASURE, born on the Autobahn in Germany, spent her early years in Germany, Switzerland and France, where her father was stationed in the army. She recalls being intrigued by the painting process as a child, watching as her father, a self-taught photographer, who hand painted his black and white photographs of Europe at the dining room table. Eileen has been painting for over 30 years, during which time she also worked with the developmentally disabled, retiring as a Psychologist in 2013. Her graduate degree is in Psychology (MA), and included undergraduate art classes at Plattsburgh SUNY and SUNY Buffalo. Eileen paints in an abstract style, often juxtaposing large areas of contrasting colors and textures. Her work has been shown in Chicago, Cleveland, Ithaca and in the Buffalo area and is included in several private collections. Having previously exhibited as Eileen Pleasure O'Brien, Eileen now uses her maiden name.  
[www.epoabstract.com](http://www.epoabstract.com)

J. TIM RAYMOND has resided in Western New York since 1990, after beginning his career in the early 1970s in Baltimore, Washington DC, New York, and Austin. A former instructor of fine arts, museum worker, and arts activity specialist, Raymond is a frequent participant in gallery shows throughout the Greater Buffalo Niagara region and his reviews of gallery exhibitions have been published in ARTVOICE and THE PUBLIC. He is the host of "Take Off," an audio podcast that appears on Think Twice Radio and features his interviews of individuals active in the arts community. He also sketches performers on Buffalo stages and has most recently become involved with set painting and acting with The Subversive Theater Collective.  
[www.timraymond.artspace.com](http://www.timraymond.artspace.com)

NICHOLAS RUTH, originally from Philadelphia, did his undergraduate work at Pomona College, and received his MFA in Painting from the Meadow's School of Art at Southern Methodist University. His work has been included in more than 100 exhibitions nationally and internationally, including shows such as the 9th Triennale Mondiale de l'Estampe Camalieres, 2nd Global Print 2015 Portugal, the Pacific States Biennial, and the Atlanta Print Biennial. He has received recognition for his work from the Dallas Museum of Art, The New York State Council on the Arts, and the Constance Saltonstall Foundation. Ruth lives and works in western New York State, where he is a Professor of Art at Hobart and William Smith Colleges.  
[www.nicholashruth.com](http://www.nicholashruth.com)

Professor DAVID SCHIRM was born in Pittsburgh, PA, graduating with a BFA from Carnegie Mellon and later received his MFA from Indiana University. He is currently a member of the Department of Art at the University at Buffalo. Prior to his tenure at Buffalo, Prof. Schirm was a faculty member at Carnegie Mellon University, UCLA, USC, Otis Art Institute, and the University of Cincinnati.

In addition to teaching, he has exhibited his work in twenty-nine solo exhibitions and numerous group shows including The Carnegie International at the Carnegie Museum of Art, Directions at the Hirshhorn Museum, and Painting and Sculpture Today at the Indianapolis Museum of Art. He received two NYFA Fellowships, one in drawing and was a 2012 Fellow in Painting. His work is in several major public and private collections.

Part of Prof. Schirm's research has included work based upon travels in South Asia where he received Fulbright Fellowships in 1994 and 2004. Indian miniatures, Eastern philosophies and mythologies as well as contem-

porary culture, narrative histories, and environmental concerns have influenced his current paintings and drawings.

GARY SCZERBANIEWICZ' practice involves an insatiable fascination with interior architectural spaces that evoke a sense of psychological unease. This compulsion toward an aesthetics of anxiety leads him to fabricate confined space environments which include-scale shifts-using architectural models seamlessly blended into full-sized structures-into which the viewer is invited to physically enter and explore. He is currently investigating the concept of cognitive dissonance as articulated through an architectural lexicon. He is drawn to create works in which some unknown, sudden, violent event has rendered a space inert-transforming it from its original intended function into some form of hybrid and liminal zone.

Gary Sczerbaniewicz holds a BFA from Alfred University and an MFA from the University at Buffalo. He has recently exhibited works in Philadelphia, PA, Wilmington, DE, Toronto, Ont, and Buffalo, NY. In 2016 he will attend residencies at the Saltonstall and the Philadelphia Sculpture Gym. Sczerbaniewicz is currently represented by BT&C Gallery in Buffalo, NY. [www.garysczerbaniewicz.net](http://www.garysczerbaniewicz.net)  
[www.btandcgallery.com](http://www.btandcgallery.com)

JASON SEELEY was born in New Milford CT, and grew up in suburban Boston, Mass. He received his BFA from Ringling School of Art and Design in 2008 and an MFA from the University at Buffalo in 2011. His work has been seen at venues including Schwartz Gallery in London, Ontario College of Art and Design in Toronto, the Zhou B Art Center in Chicago, and Hallwalls Contemporary Arts Center in Buffalo, N.Y.

Seeley describes himself as "always being a painter," working primarily in acrylic. He also creates installation works which tend to be in the public outdoor realm. Working in these diverse media allows him to explore the different types of reactions and interactions each engenders with the public. Seeley has succeeded in integrating his 2-dimensional and 3-dimensional works into a cohesive body of work, which he feels is deeply important to his artistic process.

Seeley describes himself as "patient," and feels that patience is one of the most vital qualities for an artist. "It is very easy to get caught up in the demands of life and for those demands to affect your work. Contemporary society puts on us a great deal of pressure to live in constant acceleration; to always focus on the next. Art contradicts that. It requires reflection, both on the part of the artist making the work, as well as the viewer. When I am painting, it is one of the few moments for me when the clock stops, and I am simply focused on where the work is, and not on where it needs to be or why it needs to be there."

After Seeley moved to Buffalo to attend graduate school at the State University of New York at Buffalo, he decided to stay. Having lived in many places throughout his life, he describes his adopted city as "one of the few places that I've lived [where] I feel a sense of rootedness."

In 2012, Seeley was designated a "Living Legacy Project" artist by the Burchfield Penney Art Center.  
[www.cargocollective.com/seeley](http://www.cargocollective.com/seeley)

PETER SOWISKI received a BA in Studio Art from Oberlin College, and an MFA in Printmaking from Ohio State University. He first exhibited in 1971 and has since shown in over one hundred and eighty various regional, national and international group and solo exhibitions. Over the last thirty-five-plus years he has held over eighty workshops, lecture and visiting artist posts locally to internationally

He has become primarily known as a pulp painter, with work in numerous public and private collections in America. He was on the Robert C. Williams American Museum of Papermaking Board of Advisors, and the Board of Directors of Hand Papermaking Magazine. He was President of The Friends of Dard Hunter, Inc., an international organization of hand papermakers, historians, scientists, artists, and conservators. He has worked at Abaca Press since its inception.

Peter is an Emeritus Professor of Fine Arts at Buffalo State College, where he taught from 1974- 2007, did stints as Chair of Fine Arts, of Design, and received the



President's Award for Excellence in Service to the College. Peter enjoyed three sabbaticals, investigated papermaking in Korea, China and Vietnam, and was a visiting Professor in Costa Rica and Jamaica. Since retiring, he continues working for Abaca Press, and messing up his studio in Buffalo. [www.abaca-press.com](http://www.abaca-press.com)

PETER STEPHENS is a graduate of the Rochester Institute of Technology, University di Siena, Italy, and the School of the Art Institute of Chicago. He has been exhibiting his work in numerous solo and group exhibitions regularly since 1984, including at Hallwalls Contemporary Arts Center, the Burchfield-Penney Art Center, the Albright-Knox Art Gallery, and Nina Freudenheim Gallery in Buffalo, NY. His work can be found in numerous public and private collections, including the Albright-Knox Art Gallery, The Brooklyn Museum, the Burchfield-Penney Art Center, the Castellani Art Museum, and the Fenimore Art Museum in Copperstown, NY. In recent years, he has been producing paintings that utilize aspects of Euclidian geometry, space science, cosmology, and the physics of the sub-atomic world. [www.peterdstephens.com](http://www.peterdstephens.com)

RODNEY TAYLOR was born in Buffalo, New York 1966 and was educated at Fashion Institute of Technology, S.U.N.Y., later receiving the Camille Cosby fellowship to attend Skowhegan School of Painting Sculpture, Skowhegan Maine, 1994. Rodney also was a Milton Avery school of the Arts Fellow at Bard, Annandale on the Hudson, 1996.

Taylor has shown with curator Kenny Schacter, in various locations throughout Soho between 1994-1998. He has also shown at the Drawing Center, New York City, 1995; Snug Harbor Cultural Art Center, Staten Island, N.Y. 1997; Lincoln Center, curator Christina Rose Gallery 1998; City Without Walls Gallery, Curator Emma Amos, Newark New Jersey, 1998; Kentler International Drawing Center, 1999; Cambio, curated by Kenny Schacter, pt I New York City, pt II Mexican Museum of Art, 1999; Beyond Western New York, Buffalo, 2005; Art and Jerry Riggs Experience, The American Dream Sequence, Miami, Fl, 2007., the University at Buffalo Art Gallery, 2014, and Eleven Twenty Projects, 2016.

Taylor is included in the permanent collection of The Albright Knox Art Gallery, 2007 as well as the private collections of Brice Marden, Donald Beachlor, Ray Smith, Saint Clair Cernis, Camille and Bill Cosby, Emma Amos, Richard Crump, and Not Vital.

MARISSA TIRONE is an artist, designer, and educator. Her work focuses on typology, public space, and the intersection of representation and architecture. Tirone engages various creative platforms via collaboration with architecture firms, consultation with clients, and participation in design competitions. She received an honorable mention in the design competition, Think Space, for her proposal on the Yokohama Port Terminal, which was exhibited and presented at the Storefront for Art and Architecture in Manhattan, and at a conference in Zagreb, Croatia. In collaboration with a multidisciplinary team, she has recently submitted design strategies for development in post-disaster areas within the Philippines.

She joined the School of Design at the Rochester Institute of Technology in the fall of 2013, where she teaches courses in Foundations and Industrial Design. She holds a BArch from the University of Kentucky and a MArch II from Cornell University. She has taught at the graduate and undergraduate level: design studio, thesis, representation, fine arts, and international field studies. Additionally, Tirone has taught in programs in Latin America, Eastern Europe, and most recently in Florence, Italy.

COLLEEN TOLEDANO is a studio artist residing in Buffalo, NY and an Assistant Professor of Art at Buffalo State College. She holds a Master of Fine Arts in ceramics from Ohio University (2005). She was a resident artist recipient of the Evelyn Shapiro Foundation Fellowship in 2008 at The Clay Studio in Philadelphia, PA. and the 2005 Philip C. Curtis Artist-In-Residence in Ceramics at Albion College, Albion, Michigan. Her work has been exhibited in Winter Solstice IV, both at the Westchester Arts Council, White Plains, New York and The Studio: An Alternative Space

for Contemporary Art in Armonk, New York. She has also exhibited at The Clay Studio and the Mutter Museum in Philadelphia; The Sculpture Center, in Cleveland, Ohio; Asia Kay Art Projects in Chicago, Illinois; The State Museum of Alaska, Juneau, AK; and the Millard Grand Project, St. Pancras Chambers, London. She has had numerous residencies and given lectures at places including Red Lodge Clay Center in Montana; Tyler School of Art, PA; Houston Center for Contemporary Craft; Concordia University in Montreal; University of Alaska Anchorage, AK; California State University, CA; and Chicago Institute of Art, IL. [www.ctoledano.com](http://www.ctoledano.com)

MARC TOMKO identifies as a 'psychonautic bricoleur': thoughts, words, artifacts, tools, and actions, aspire toward consciousness expansion and advancement of cognitive ability. His studio is a living archive in which all artifacts of process are sorted and stored: artworks, inventions, scrap materials, as well as garbage and dust. In addition to the physical manifestations of action and thought, computer hard-drives are perpetually amassing digital documentation: video and/or audio memos, time-lapse image sequences of processes, text docs, memory maps, etc.

Marc Tomko exhibits installations of invented record-keeping systems with multi-channel video documentation of actions and thoughts, evidencing time spent in the studio space. His lifestyle alternates between periods of expansive intuitive creation, and periods analyzing the resultant

artifacts and documentation. The feedback loop between behavior and analysis inspires a transcendent pertinence in intuitive impulse, allowing intuited actions to function like dreams (in that retrospective analysis of what is manifest reveals layers of latent meaning). Marc Tomko repurposes introversion as extraversion by exhibiting the artifacts of his introspective process as 'art'.

"The brunt of the struggle can not be evidenced by artifacts in physical or digital space. Most is lost forever to the soup of time in the mind."

ALLEN C. TOPOLSKI comes from central Pennsylvania. Topolski considers himself the foremost expert on himself and the most qualified person for the task of distilling the sometimes troubling ideas inside his head; Topolski attended Bucknell University and Penn State where he learned one way of doing this. He has been a Professor at the University of Rochester for over twenty years where he attempts to teach others their own process.

Abandoned collieries and vacated factories formed the playgrounds of Allen Topolski's youth—explorations there are unequivocally linked to his art production. Augmented by the exaggeration and distortion that accompanies memory, the routine reiterations of the 'fact' that "those days" were better than "these" results in an ingrained longing for the past and an unwilling acceptance of the present as well as the inevitable. This, in turn, fosters a disconcerting susceptibility to nostalgia and Topolski finds himself coveting the decayed and feigning the familiar. [www.rochester.edu/college/aah/people/topolski/](http://www.rochester.edu/college/aah/people/topolski/)

KURT TREEBY, a native of Buffalo, first studied art at the acclaimed College of Art and Design at Alfred University. While at Alfred he studied painting and drawing and also received a minor in art history. After receiving his MFA from Syracuse University, Treeby developed a conceptual based approach to art making that continues to develop as he works with a wide range of fiber and textile processes. His work comments on the production and reception of art, as well as the role art plays in our collective memories. He focuses on iconic imagery and the connection between so-called "high" and "low" art forms.

Treeby has exhibited his work on a national and international level. He also teaches studio art and art appreciation at Erie Community College and SUNY Brockport. He lives and works in Buffalo. [www.kurttreeby.com](http://www.kurttreeby.com)

JEFF VINCENT is a Buffalo based artist who's shown nationally in venues such as Hallwalls, Buffalo, NY; The Albright Knox Art Gallery, Buffalo NY, Ghost Print Gallery, Richmond VA, and (E)mmerge in Washington DC. Vincent

received a BFA from the Cleveland Institute of Art in Cleveland Ohio and obtained an MFA at the Hoffberger School of Painting at the Maryland Institute College of Art in Baltimore, Maryland. [www. Jeffvincent.net](http://www. Jeffvincent.net)

VIROCODE, producing art since 1989, is a collaborative effort of Peter D'Auria and Andrea Mancuso which has been exhibiting work in photography, video, installation and the digital arts throughout the United States and in Europe including: The Museum of Modern Art and The Kitchen in New York City; Artist Television Access, Artspace, Southern Exposure Gallery, and the Emanuel Walter and Etholl McBean Galleries in San Francisco; The Pacific Film Archive in Berkeley, California, Diverseworks Art Space in Houston, Texas, The University of Arizona Art Gallery, in Tucson, Arizona, Impakt Festival in The Netherlands, the European Media Art Festival in Osnabruck, Germany and at the Albright Knox Art Gallery, Burchfield-Penney Art Center, CEPA gallery, Squeaky Wheel and Hallwalls in Buffalo, New York.

virocode began working together while completing undergraduate studies in Art and the Social Sciences at the State University of New York at Buffalo, studying with Marion Faller, Paul Sharits and Tony Conrad. Andrea Mancuso received a BA in 1989, and a MFA from the San Francisco Art Institute in 1993 studying and working closely with Doug Hall, Margaret Crane, John Winet, Kathy Acker and Tony Labat. Andrea teaches photography and video in Buffalo, New York and is a PhD candidate in Comparative Literature at the State University of New York at Buffalo. Peter D'Auria received a BA in art in 1989, an MA in Pathology in 1998 from the State University of New York at Buffalo School of Health and Biomedical Sciences, and a Physician Assistant Degree from Daemen College. He currently works in clinical practice in the Buffalo area, and is an adjunct instructor in the Physician Assistant Studies Department at Daemen College. [www.virocode.com](http://www.virocode.com)

AL VOLO lives on a farm in Eden, NY, where he does his artwork as well as writes. His art has been exhibited at Hallwalls, Albright-Knox Art Gallery, Burchfield-Penney Art Center, Harbourfront Center, Maryland Art Place, UB Art Gallery, Big Orbit Gallery, among others. In 2005 and 2007, his work was included in the Beyond/In Western New York exhibitions and in 2015 in the Amid/In WNY series at Hallwalls. His writings have been published in numerous publications such as The Buffalo News Poetry Page, Nassau Review, Artoice, Slipstream, Moody Street Irregulars, and others. He has given many readings over the years. In addition, he does freelance gardening.

KURT VON VOETSCH is a graduate of Carnegie Mellon University, in Pittsburgh. Ohio University, in Athens, Ohio, and State University College at Buffalo. Kurt has shown in group, and solo shows since 1987. Local Galleries, and Museums including The Albright Knox Art Gallery, Hallwalls, University at Buffalo, Anderson Gallery, Big Orbit, Castellani Art Gallery, Burchfield Penney Art Museum, A-Space in Cleveland, Rochester Contemporary Art Museum, Rochester Memorial, Youngstown University, Chautauqua Institution. Since Kurt has been in a battle of personal cancer his artwork has been a method of purging fear. Death isn't the end, it's a new beginning. [www.kurtvonvoetsch.com](http://www.kurtvonvoetsch.com)

NECOLE ZAYATZ is a multimedia artist and collaborator who uses digital and analog processes in her creative adventures. She grew up on a horse farm in New Hampshire where she learned to be resourceful and to entertain herself. Currently her work is influenced by the excessive consumption of plastic in the world and the relative position of people in a plastic loving and disposable environment. One strategy she uses when creating her work is to imagine various environments which could be interpreted as exaggerations of current everyday conditions (such as a plastic apocalypse). She received a Masters of Fine Arts degree from The School of Art and Design at Alfred University in 2007 and a Masters of Fine Arts degree from The State University of New York at Buffalo in 2013. Her single and multi-channel video work and print work have been exhibited in galleries, film festivals and museums nationally and internationally. [www.necolezayatz.com](http://www.necolezayatz.com)

# STUDIO VISITS, Nov. 2014 to FEB. 2016

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ADRIAN BERTOLONE DENNIS BERTRAM AMANDA BESL  
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AMID/IN WESTERN NEW YORK  
CURATED BY KYLE BUTLER, JOHN MASSIER, REBECCA WING

ISBN. NO. 978-0-692-82137-4

COVER DRAWING BY KYLE BUTLER • ALL HANDWRITING BY REBECCA WING.

Hallwalls' visual arts program is supported by generous grants from Erie County Arts & Cultural Funding, the City of Buffalo, and The Andy Warhol Foundation for the Visual Arts. Major grant and underwriting support for Hallwalls' programming season has been provided by the New York State Council on the Arts (NYSCA) with the support of Governor Andrew Cuomo and the New York State Legislature.



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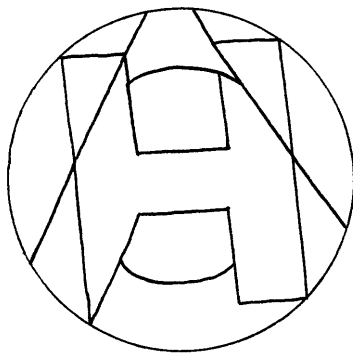
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