

Cercopithèque

Lagotriche

Orang outan

Gibbon

Semnopithèque

NAMING

THE

ANIMALS

Hyène

Loup

Maki

CURIOUS MATTER

Lion

Guépard

Panthère

NAMING
THE
ANIMALS

CURIOUS MATTER &
PROTEUS GOWANUS
PRESENT

NAMING
THE
ANIMALS

CURIOUS MATTER, APRIL 3 TO MAY 15, 2011
PROTEUS GOWANUS, APRIL 16 TO JULY 17, 2011



THE ARTISTS

CURIOUS MATTER

| | |
|----------------------|-------------------------|
| LASSE ANTONSEN | CARRIE LINCOURT |
| JULIA WHITNEY BARNES | ERIC LINDVEIT |
| JILL MARLEAH BELL | COLETTE MALE |
| JOHN BELL | MARIANNE MCCARTHY |
| ARTHUR BRUSO | FLORENCE ALFANO MCEWIN |
| TRAVIS CHILDERS | HANS VAN MEEUWEN |
| MATTHEW COX | RAYMOND E. MINGST |
| JOANNA EBENSTEIN | ELIZABETH MISITANO |
| VERONICA FRENNING | R. WAYNE PARSONS |
| PATTI JORDAN | INNA RAZUMOVA |
| HEATHER LAYTON | DEBRA REGH |
| ROSS BENNETT LEWIS | ANDREW CORNELL ROBINSON |

PROTEUS GOWANUS

| | |
|------------------|------------------|
| KRISTI ARNOLD | RICHARD HAYMES |
| WILLIAM BROVELLI | ELLIE IRONS |
| CHRISTIAN BROWN | KATHERINE MCLEOD |
| RYAN BROWNING | SUZANNE NORRIS |
| TRAVIS CHILDERS | MELISSA STERN |
| CLAIR CHINNERY | JENNIE SUDDICK |
| EILEEN FERARA | TRICIA ZIMIC |

“AND OUT OF THE GROUND THE LORD GOD FORMED EVERY BEAST
OF THE FIELD, AND EVERY FOWL OF THE AIR; AND BROUGHT [THEM] UNTO
ADAM TO SEE WHAT HE WOULD CALL THEM: AND WHATSOEVER ADAM
CALLED EVERY LIVING CREATURE, THAT [WAS] THE NAME THEREOF.”

GENESIS 2:19

WELCOME TO PARADISE

A COLLABORATION

Every September at Proteus Gowanus, a nine-month investigation is launched, using art, artifacts, books, workshops and performance in pursuit of a single theme. Multiple avenues are traversed in an interdisciplinary search for understanding and inspiration. This year's theme, Paradise, has been examined in two exhibitions and through numerous events, using multiple media as tools: paint, video, clay, diagrams, maps, poetry, soup, sermons and song. As we were planning the third and final chapter of Paradise, our friends at Curious Matter proposed a collaboration: they would install an exhibit within our exhibit which would focus on a most curious event that took place within the walls of Paradise: the naming of the animals.

Myth says that naming the animals is an obligation assigned to humankind at the creation and it is one that has never ceased to demand attention: the task of naming, ordering, cataloging, dividing, pairing, discerning, describing.... Indeed, Paradise itself, where naming first began, was a place divided and separated, which is why its beatific presence bedevils us. As the exhibitions at Proteus Gowanus and Curious Matter attest, these

paradisiacal topics have a light and a dark side.

By mid-July, when the Proteus Paradise year comes to an end, more than 100 artists, designers, cartographers, writers, tour guides, architects, cyborgs, medievalists, musicians, filmmakers and gardeners will have contributed to this investigation. And what have we learned so far? Essentially aspirational (whether toward the future or the past), Paradise is built upon a foundation of loss and, in our explorations, howling mouths, grasping monkeys, fathomless depths, endless searching, absolute termination and the Devil himself, have vied for place alongside green gardens, quiet still lives, nostalgic dreaming, all-knowing technologies and sustainable urban utopias.

Proteus Gowanus seeks to create an alternative, culturally rich environment designed to stimulate the creative process; a place where the boundaries between the artist and non-artist fade, where images and ideas from disparate disciplines are juxtaposed to create new meanings. We are thrilled to be joined in this endeavor by the fine-tuned sensibility of Curious Matter and welcome the opportunity to harness Jersey City to the Gowanus in the never-ending search for Paradise.

PROTEUS GOWANUS

NAMING THE ANIMALS

AN INTRODUCTION

In our collective effort to understand the world, we're driven to name and catalog everything around us. From the detailed observations of prehistoric cave painters through modern ecology and zoology, humans have been compelled to describe and render the other living things that inhabit the earth. Not necessarily purely aesthetic or scientific, naming and cataloging can include the assignment of moral or metaphorical associations. Implicit in these actions is our desire to declare and understand ourselves.

The ancient Hebrews and the Christians who adopted the Old Testament believed that God gave Adam the task to name all the animals in Paradise. Each creature was brought before Adam and he decided what they were to be called. Giving names to things outside of ourselves was a vital step towards our humanization. The process transformed something tangible into an abstract idea. And so, with abstract ideas, communication became easier. A name allowed others to grasp what was being referred to without its physical presence.

Aristotle is the earliest natural historian whose work has survived. His *History of Animals* (c. 350 BC) is considered the pioneering work of zoology and has influenced both religious and scientific thought for centuries. Around the 2nd century AD, the *Physiologus* was compiled. This is a collection of writings on animals, much of which seems to have come from Aristotle's *History of Animals* (also Pliny the Elder, Herodotus and other ancient sources), but adds allegorical stories that

have a Christian message. These manuscripts were lavishly illustrated and through repeated copying and addendums, evolved into the Medieval Bestiaries.

It is the medieval interest and collection of holy relics that spawned the development of Cabinets of Curiosities. These cabinets were popular through the Renaissance to the 19th century, and their appeal is perpetually rediscovered. These collections were an attempt for the collector to have knowledge of all of God's creation on Earth, thus they acted as a theatre of the world and if they included ancient artifacts, they took on the concept of a Memory Theater.

In our exhibition, Naming the Animals, contemporary artists explore the human impulse to describe and classify the world around us. Much of what was illustrated in medieval bestiaries were creatures from various mythological cultures. Inna Razumova shows us just what kinds of creatures the human mind can conceive with her piece, *Hybrid Data Set 3: Satyroid, Sea-Demon, Manticore Tatary, Manticore*. Florence McEwin and Colette Male both explore the folklore behind the beasts in their work. McEwin takes on the more familiar dangers of the wolf and werewolf legends in *Tango*. Here we have a real creature whose dangers are known, but around which has grown a corpus of legend that aims to keep humans away from any interactions in the interest of safety. Male on the other hand takes on the notion of the corruption of a remembered sight, or perhaps the exaggeration of what was seen to extract added admiration from the

listener. Her *Sailors' Ivory Carvings c. 1560. Found South Pacific, 1850. Figure 3 and Figure 4* are examples of just such imagined fish stories from sailors. Katherine McLeod has a different take. Her *Tear Shaped Like a Bad Engagement Ring* shows what can result from only hearing a description of an animal. It brings to mind Durer's interpretation of a rhinoceros in his famous print where he tried to flesh out an animal he had not himself seen.

Cabinets of Curiosities had their heyday during the Renaissance and Hans van Meeuwen's *Oor* would have fit into any collection. His depiction of a gigantic deer's ear takes on iconic and abstract elements at once. At first we're seduced by its shape, without necessarily understanding what it depicts. Eventually the association hits us and we can place the form to the absent animal. Suzanne Norris with *13 Wonders from a Cabinet of Curiosities* has updated the traditional laborious illustration of the objects in a cabinet. Her pared down drawings capture the submersion and suspension of the silently floating relics within their fluid filled jars.

The 19th century brought forth industrialization and its concurrent development of leisure time. This, along with an England on whose empire the sun never set, found Europeans in places they deemed exotic and brought forth a renewed interest in the flora and fauna of the world. The Victorian naturalist's penchant for collecting specimens from far corners of the globe resulted in some remarkable examples of taxidermy. Lasse Antonsen has resurrected the 19th century sprit of the taxidermy mount in *Vignette*. While Joanna

Ebenstein, goes behind the scene into the vaults to unearth an original antique mount and give it new life.

The modern view of natural history is to do as little harm to the environment and the animals as possible. Eric Lindveit's hyper real recreations of tree trunks follow this philosophy. *Sylvan Natural History of New York #2* is such an accurate depiction of tree bark with a fungus growth that is difficult to resist testing their truth by touching. Tricia Zimic records just those ecological issues that have become prevalent in today's polluted and over built environment. With *Adaptation (Blue Spotted Salamander)* we see a discarded can amid the forest floor litter; testament and symbol to our disregard for the habitats of our fellow creatures.

Beyond the natural and into the future, Julia Barnes takes on the emerging science of bioengineering. With *Orchid-Bat (Wispy)* she imagines the outcome of the gene splicing of a bat and an orchid. The horrible beauty of the outcome is transfixing in its repulsion. And so full circle from Manticore to Sasquatch; from allegorical imaginings to cryptozoology, Jennie Suddick takes us into Bigfoot family life with her piece *Commune II*.

The diversity of life is reflected in the diverse interpretations of these artists. Each has gone on their own expeditions of the imagination and observation of the natural world. They have transposed and combined those ideas into the works presented here. We share the earth with a variety of life forms and as the curious ape that has taken on a divine task; we give an identity to all that we see.

“I WORK WITH OBJECTS. ANY OBJECT, WHETHER NEW OR OLD, HAS A HISTORY AND IS SITUATED WITHIN A CONTEXT. A PROCESS CREATED IT. INTENT WAS EMBEDDED IN IT. IT HAS A USE, OR IT LOST ITS USE. IT IS SOMETIMES THE OBJECT ITSELF THAT I AM INTERESTED IN EXPLORING, BUT MORE OFTEN IT IS A COMBINATION OF ITS EXISTING AND POSSIBLE CONTEXT THAT I INVESTIGATE. INTENT ON MY PART, HOWEVER, IS BOTH UNAVOIDABLE AND DESIRABLE.

“BRINGING TWO OR MORE OBJECTS OR REALITIES TOGETHER REPRESENTS A RUPTURE, BUT ALSO A FULFILLMENT: AN EXPRESSION OF LANGUAGES THAT WERE ALREADY EMBEDDED IN THEIR STRUCTURES. THESE LANGUAGES ARE NOT ONLY VISUAL BUT ALSO DRAMATIC AND POETIC. INDEED, IT IS TO THE EXTENT THAT THESE NEW OBJECTS CAN ESTABLISH THIS DISRUPTIVE ELEMENT—WHICH WE, FOR LACK OF BETTER WORDS, LABEL POETIC OR DRAMATIC THAT THEY SUCCEED IN RE-AWAKENING, OR ACCESSING, NEW LEVELS OF MEMORY AND AWARENESS.”

LASSE ANTONSEN



LASSE ANTONSEN

VIGNETTE, 2009

Three kingfishers, sconce, 14 X 7 inches.

“THE ORCHID-BAT SERIES IS INSPIRED BY THE EVOLUTIONARY ABILITY OF ORGANISMS TO ADAPT TO THEIR ENVIRONMENT. THIS BODY OF WORK AIMS TO EXPLORE THE HEIGHTENED INTENSITY OF POLYMORPHOUS SENSATION. ROOTED SIMULTANEOUSLY IN SCIENCE WHILE EVOKING THE FANTASTICAL, THESE WORKS DEPICT THE FUSION OF BATS AND ORCHIDS. THE APPEAL TO ME OF SCIENCE IS NOT TO USE HARD FACTS TO EXPLAIN THE WORLD, BUT RATHER, UTILIZING SCIENCE AS A MEDIUM TO PRY OPEN AND REINTERPRET THINGS. THE STIMULUS FOR THE ORCHID-BAT SERIES ORIGINATED FROM BATS’ PHYSICAL ABILITIES TO RESEMBLE THE PLANTS AROUND THEM AS A CAMOUFLAGE TECHNIQUE AND FROM THE WAY ORCHIDS CAN BECOME MORE VISUALLY SIMILAR TO THE ANIMALS THAT EAT THEIR NECTAR IN ORDER TO SEDUCE THEM INTO POLLINATING. THE TWO SPECIES TRANSCEND THEIR EXISTING BOUNDARIES, IN A PLAY ON SURVIVAL OF THE FITTEST, USING MIMETIC ADAPTATION TO GAIN A NEW IDENTITY. THROUGH MY WORK, I INVESTIGATE MY ROLE AS THE ARTIST AS CREATOR AND CREATION AS METAPHOR.”

JULIA WHITNEY BARNES



JULIA WHITNEY BARNES
ORCHID-BAT (WISPY), 2007
Glazed porcelain, 15 X 9 X 5 inches.

“I AM DRAWN TO THE INHERENT HUMOR THAT EXISTS AMID LIFE’S HARDSHIPS. LIFE IS OFTEN SIMULTANEOUSLY LAUGHABLE AND HEART WRENCHING. FOR ME, THE FASCINATION LIES IN THE CONTRASTING EMOTIONS THAT EXIST TOGETHER IN THE SAME MOMENT. MY WORK DEALS WITH THE TENSION, IRONY AND CONTRADICTION THAT RESULT FROM THIS CONFLICT.

“THESE FIGURES ARE PLACED IN PREDICAMENTS BOTH REAL AND SURREAL. INITIALLY THE VIEWER MAY SEE THESE SITUATIONS AS COMICAL. ON CLOSER INSPECTION, IT IS APPARENT THAT THE CHARACTERS ARE TRAPPED BY THEIR OWN PHYSICAL AND/OR EMOTIONAL BOUNDARIES, AND WHAT WAS ONCE VIEWED WITH HUMOR IS NOW SEEN WITH EMPATHY. THIS SHOW OF HUMAN FRAGILITY IS WHAT STIRS ME. I FIND THIS VULNERABILITY ENDEARING, BEAUTIFUL AND UNIVERSAL.”

JILL MARLEAH BELL



JILL MARLEAH BELL
THEY'VE GOT US NOW, 2010
Ceramic and glass beads, 24 X 5 X 6 inches.

“I THINK OF MYSELF AS A FIGURATIVE ARTIST WHO STRIVES TO DEPICT ANIMALS AS VERBS RATHER THAN AS NOUNS. FREED FROM THE RULES AND LIMITATIONS OF THE EMPIRICAL, AS AN ARTIST I CAN AVAIL MYSELF OF THE LUXURY OF DISMISSING THE NAMED SUBJECT, THE NOUN-SUBJECT, AS A CLASSIFICATION WITH LIMITATIONS. THE REALLY EXCITING PART FOR ME IS NOT IN DISCOVERING WHAT SOMETHING IS BUT IN DISCOVERING THAT IT IS AND CAN DO SO MANY DIFFERENT THINGS. I WANT MY PICTURES TO OPERATE IN THE REALM OF POTENTIAL—IN IMAGINING AND BRINGING TO LIFE THE HETEROGENEOUS AND NEAR-LIMITLESS VARIETY OF FORM THAT LIFE CAN TAKE ON TO PARTICULARIZE ITSELF AND STILL SURVIVE. I WANT MY ARTWORK TO SERVE AS A SMALL REMINDER THAT LIFE IS NOT RATIONAL—LIFE CONSTANTLY REINVENTS ITSELF; LIFE BUBBLES OVER ANY CONTAINER THAT WE PUT AROUND IT.”

JOHN BELL



JOHN BELL
GETTING THEIRS, 2009

Watercolor on synthetic paper, 20 X 15 inches.

“MOST COLLECTIONS UNTIL THE 20TH CENTURY WERE DOCUMENTED WITH A PAINTING OF EACH OBJECT. EVEN TODAY, ARCHAEOLOGICAL DIGS EMPLOY AN ARTIST TO DRAW THE ARTIFACTS. THE ARTIST CAN EMPHASIZE DETAILS THAT PHOTOGRAPHY RENDERS ILLEGIBLE. I HAVE BEEN FASCINATED WITH THE IDEA OF COLLECTING AND THE ARCHIVING OF COLLECTIONS ESPECIALLY IN THE WAY THAT DOCUMENTING CAN FIX A COLLECTION IN TIME. THE IMAGES OF THE OBJECTS MAY OUTLAST THE COLLECTION ITSELF AND TEND TO MAKE A COLLECTION SEEM SIGNIFICANT.”

ARTHUR BRUSO



ARTHUR BRUSO
OF WATER, 2010

Watercolor on paper, pencil, linen, cotton thread, archival board, starch paste, glass, shells, Book—8 3/4 X 6 1/2 inches, 36 pages; Jar—3 1/2 X 4 1/4 inches.

“I USE EVERYDAY MATERIALS AS THE STARTING POINT FOR MY WORK. I ENJOY THE CHALLENGE OF TRANSFORMING SOMETHING COMMONPLACE INTO A NEW OBJECT, KEEPING IN MIND THE ORIGINAL PURPOSE OF THE MATERIAL WHEN GIVING IT NEW MEANING. ALTHOUGH THE MATERIALS I USE ARE ORDINARY, I STILL THINK THEY CAN MAKE INTERESTING STATEMENTS ABOUT THE WORLD AROUND US AND HUMAN NATURE. WITH THE NEW OBJECTS, I TRY TO INVOKE A RESPONSE BY PLAYING WITH SCALE AND REPETITION, AS WELL AS WITH FEELINGS OF REPULSION, INTIMACY, AND SOMETIMES PRECIOUSNESS.”

TRAVIS CHILDERS



TRAVIS CHILDERS

RICEWORLD, 2009

Rice, glue, styrofoam ball, 22 inch circumference.

“IN MY RECENT WORK I ATTEMPT TO EXAMINE THE SOLACE AND SECURITY IN OUR EVERYDAY ROUTINE AGAINST OUR SIMULTANEOUS ANXIETY AND FRAGILITY WITHIN A CHANGING LANDSCAPE. FOR EXAMPLE, A ROOF IS BLOWN OFF A HOME IN A HURRICANE, EARTH MOVERS WIDEN A FAMILIAR LANDSCAPE. UNEXPECTED EVENTS IN OUR DAILY WORLD REVEAL ITS WEAKNESSES INTERNALLY AND EXTERNALLY TO OUR WELL BEING. I HAVE TRIED TO RECREATE OUR DAILY MOVEMENTS IN THE LANDSCAPE AND RECORD THOSE CHANGES THAT BECOME SUCH A SHIFT IN OUR REFLECTION. I ENJOY USING DRAWING TO ILLUSTRATE LIFE’S SIMPLICITY AND INTIMACY WHILE INCORPORATING SCULPTURE, INSTALLATION, AND ANIMATION TO REFLECT ITS COMPLEXITY. MY HOPE IS TO FIND A SITUATION WHERE OUR SIMPLE ROUTINE COLLIDES WITH THE COMPLEX WORLD AND REVEALS OUR VULNERABILITY.”

MATTHEW COX



MATTHEW COX

NOBODY SAID LIFE WAS FAIR, 2010

Porcelain, watercolor, graphite, 8 X 10 X 4 inches.

“I CONSIDER MYSELF AN ARTIST IN THE TRADITION OF THE 19TH CENTURY
NATURALIST EXPLORER; I GO OUT INTO THE WORLD COLLECTING, AND RETURN
HOME TO THE TASKS OF CATALOGING, TAXONOMY, AND DISPLAY. I AM
INTERESTED IN GROUPINGS, THE WAYS IN WHICH CONTEXT CREATES MEANING,
THINGS FORGOTTEN AND OVERLOOKED, THE HISTORY OF SCIENCE, AND THE
ARTIFACTS CREATED BY THE HUMAN NEED TO IMPOSE ORDER, MEANING, AND
NARRATIVE ON AN OTHERWISE CHAOTIC WORLD.”

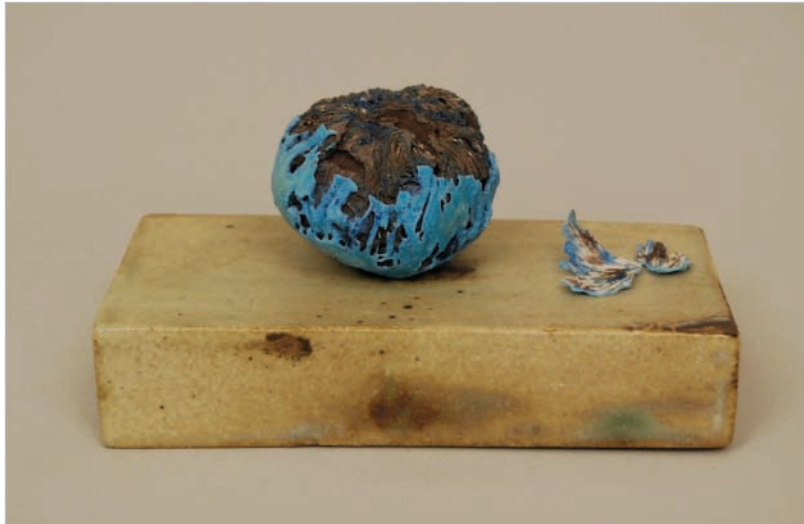
JOANNA EBENSTEIN



JOANNA EBENSTEIN
NATURAL HISTORY MUSEUM STORAGE AREA, 2010
Giglee print, 11 X 14 inches.

“MY CURRENT INTEREST REVOLVES AROUND CREATING A SENSE OF ‘PLACE’-
WHETHER FABRICATING AN ENVIRONMENT, A STRUCTURE, OR EVEN A TABLEAU.
[W]ORKING IN A SMALL SCALE...ALLOWS AN OPPORTUNITY TO EASILY TAKE THE
PIECES, ALONG IN MY POCKET OR A SMALL BOX, AND EXPLORE THEIR
RELATIONSHIPS TO OTHER PLACES AND OBJECTS. THESE NOMADIC ENCOUNTERS
ALLOW THE IDEA OF CREATING DIALOGUES AND AN EVOLVING INVENTORY OF
TEMPORAL RELATIONAL FORMS. I RESPOND TO TACTILE SURFACES AND LAYERED
FORMS THAT HAVE THE CAPACITY TO REMAIN OPEN-ENDED. THROUGH THE
EXPLORATION OF THE FOUND MATERIAL RELATIONSHIPS—THE PROXIMITY
BETWEEN THINGS AND CHANCE ENCOUNTERS—A DISPARATE PAIRING EMERGES.
THE WORK REFLECTS A CONTINUOUS REASSEMBLY AND RECONFIGURATION OF
THE ELEMENTS; IT OFTEN LIES IN A BALANCE OF FRAGILE COMPLETION AND RUIN.
MY PROCESS IS INTUITIVE AND I TRY TO REMAIN FLEXIBLE AND OPEN TO IDEAS
THAT COME WHILE WORKING. MANY FORMS COME FROM THE INHERENT QUAL-
ITIES OF A MATERIAL AND THE IMPETUS TO PUSH THE MATERIAL TO ITS LIMITS.”

VERONICA FRENNING



VERONICA FRENNING

UNTITLED, 2011

Glazed clay, 5.5 X 3 X 2.75 inches.

“TITLING IS SIGNIFICANT IN MY MESSAGING SYSTEM. I TEND TO CHOOSE COMPOUND WORDS OR PHRASES THEMED UPON LOSS, BETRAYAL, DECEPTION OR ABANDONMENT. THE TITLE IS USUALLY COMPRISED OF BOTH VERB AND NOUN, LINKING THE PROCESS OF DRAWING TO AN ACTION AND THE RESULTING IMAGE TO AN OBJECT OR ‘BI-PRODUCT’ OF THE PRIMARY ACTION. I OFTEN DENOTE A CLASSIFICATION AFTER THE PHRASE TO UNDERSCORE THE SCIENTIFIC REFERENCES IN THE DRAWINGS AND TO ALSO SUBVERT THE LADEN EMOTIONS IMPLIED IN THE INITIAL CATCHWORD. THIS DUAL-CODED MESSAGE, INCLUDING THE VISUAL/VERBAL EXCHANGE BETWEEN IMAGE AND TEXT, CREATE UNDERCURRENTS OF MEANING THAT INSCRIBE MORE COMPLEX TEXTUAL EXPERIENCES. THE DIRECT RELATIONSHIP BETWEEN TEXT, THE RENDERED IMAGE AND VIEWER IS THEN EMPHASIZED.”

PATTI JORDAN



PATTI JORDAN

FLY - FUCKER (INVERT 010), 2010

Printer's ink and graphite on paper/digital carbon print, 16 X 11 inches.

"PARABLES FOR A COMPASSIONATE REVOLUTION IS A SERIES OF PAINTINGS THAT REWRITES HISTORY THROUGH A SERIES OF EVENTS THAT WOULD HAVE LED TO A MORE BALANCED 21ST CENTURY CULTURE. THE NARRATIVES ARE DESIGNED TO COUNTER THE INSTITUTIONAL GREED IN CORPORATE STRUCTURES, THE OVER-AGGRESSIVE NATURE OF OUR MILITARY POLICIES, AND THE EMPTINESS THAT MANY PEOPLE ARE UNSUCCESSFULLY TRYING TO FILL WITH MASS-PRODUCED OBJECTS, OVER-PROCESSED FOOD, AND EXCESSIVE AMOUNTS OF MONEY. WHILE WE ARE CONDITIONED TO BELIEVE THAT ALL OF THIS WILL MAKE US SAFE, IT IS ACTUALLY HAVING THE REVERSE EFFECT. WE ARE RACING TO THE TOP WITHOUT KNOWING WHERE WE ARE GOING. THESE SCENES BRING US BACK DOWN TO THE IDEA THAT HUMAN IMPERFECTION IS BETTER THAN INHUMAN PERFECTION AND THAT THE EFFORT TO MAKE A BAD SITUATION BETTER IS PREFERABLE TO CHASING THE ILLUSION OF A SHALLOW IDEAL."

HEATHER LAYTON



HEATHER LAYTON
SAVING THE GOATS, 2010

Tea and watercolor on paper, 18 X 24 inches.

“BOUND BY THE LIMITATIONS OF A SYNTHETIC LANDSCAPE.”

ROSS BENNETT LEWIS



ROSS BENNETT LEWIS

PLANET EARTH, NYC, 1995

Selenium-toned photograph on Portriga, 16 X 20 inches, edition of 3.

“MY ART WORK IS LARGELY SHAPED BY MY EXPERIENCE GROWING UP MIDDLE CLASS IN THE SUBURBS OF SOUTHERN CALIFORNIA IN THE 70'S AND 80'S TO EDUCATOR PARENTS. ANOTHER IMPORTANT PIECE IS MY BELIEF THAT HUMAN NATURE IS CREATIVE. I AIM TO BE CREATIVE IN HOW I LIVE EACH MOMENT AND THAT INFLUENCES THE ART THAT I MAKE. I ENJOY THE PROCESS OF HAVING AN IDEA AND FIGURING OUT HOW TO BRING IT ABOUT; AND PREFER TO WORK COLLABORATIVELY. IN PARTICULAR, I LIKE HOW IT RARELY GOES THE WAY I IMAGINE IT WILL SO IT IS ALWAYS AN ADVENTURE. THAT IS A BIG PART OF THE DRAW. THEMES OF CONNECTION AND ISOLATION, EMBARRASSMENT AND DESIRE FACTOR SIGNIFICANTLY INTO MY WORK.”

CARRIE LINCOURT



CARRIE LINCOURT
UNTITLED, 2005

Color photograph, 20 X 30 inches.

“I’VE ALWAYS THOUGHT OF PAINT AS SKIN. THE SUBJECT OF SYLVA IS A NATURAL PETRI DISH BY WHICH I EXPLORE THE PERSONIFICATION OF SURFACE. THE ENTROPIC HERALDRY THAT ABOUNDS IN BARK SPEAKS OF HEALTH, HISTORY, AGE, AND MUTATION, AND ITS INNATE CORPoreal UNDERPINNINGS ARE A METAPHOR TO THE HUMAN CONDITION. I CAN’T HELP BUT THINK OF A PRUNED LIMB AS AN AMPUTATION OR A STRANGLER VINE AS A PARASITE, ESPECIALLY IN THE CONTEXT OF CURRENT WORLD EVENTS. MADE OF PAINT, PAPER, BURLAP, PENCIL, AND SAWDUST, THESE WORKS ARE MEANT TO BE IMMEDIATE AND APPROACHABLE SUBJECTIVE PORTRAITS THAT EVIDENCE MY CURIOSITY ABOUT THE NOTION OF WHAT IS REAL. THEY ARE NOT, HOWEVER, INTENDED AS SCIENCE.”

ERIC LINDVEIT



ERIC LINDVEIT

SYLVAN NATURAL HISTORY OF NEW YORK #2, 2009

Acrylic, paper, pencil, and flocking on burlap over box spring steel, 30 X 22 X 8 inches.

“THE PROJECT MAKES REFERENCE TO THE CONFUSION OF SCIENCE AND SPECULATION IN 16TH CENTURY WORKS OF NATURAL HISTORY, YET ALSO ADDRESSES SUCH FERTILE SEA LORES AS THE GAELIC LEGEND OF THE ‘SELKIE BRIDE’ AND THE GREEK MYTHOLOGY OF THE SIRENS, AND THE ROLES PLAYED BY BOTH FEAR AND DESIRE IN THESE LEGENDS.

“WHILST INSPIRED BY A PERIOD OF SEA-GOING EXPLORATION WHEN SAILORS TALES WERE OFTEN THE ONLY FIRST-HAND INFORMATION AVAILABLE TO CARTOGRAPHERS AND NATURALISTS, MY INTEREST IS ALSO IN CREATURES WHO EXIST OUTSIDE OF SCIENTIFIC NOMENCLATURE. THESE ‘LOST’ DEPICTIONS OF LONG-EXTINCT ANIMALS IDEALLY SAY AS MUCH ABOUT THEIR CREATORS AS THE CREATURES THEMSELVES, CAPTURING SOMETHING OF THE CHAOS AND MENACE INHERENT IN IDEAS OF ‘THE UNCHARTED’ AND ‘UNNAMED’, BUT ALSO RADIATING A CERTAIN SADNESS AND COMEDY, AS RELICS OF AN EXTINCT OR CORRUPTED FAMILY OF BEINGS.”

COLETTE MALE



COLETTE MALE

SAILORS' IVORY CARVINGS C. 1560. FOUND SOUTH PACIFIC, 1850. FIGURE 3, 2011

Shell, coral, wood, plaster, plastic, resin, paint, wax, 4 1/3 X 3 1/2 inches.

SAILORS' IVORY CARVINGS C. 1560. FOUND SOUTH PACIFIC, 1850. FIGURE 4, 2011

Shell, coral, wood, plaster, plastic, resin, paint, wax, 2 1/3 X 2 inches.

“SINCE MUCH OF MY WORK INVOLVES THE CRAFTING OF SIMULATED SITUATIONS THAT EXPLORE THE LIMITS OF CREDULITY, HOW MARVELOUS IT WAS TO ENCOUNTER THIS ‘REAL LIFE’ SITUATION, REplete WITH MORE ELEMENTS OF WONDER AND MYSTERY THAN AN EXHAUSTIVE MARATHON BROADCAST OF *IN SEARCH OF...*

“IT IS A REMINDER FOR ME TO STAY VIGILANT IN MY QUEST FOR THE TRULY EXTRAORDINARY MOMENTS IN LIFE, WHICH CAN DEFY OUR IMPULSIVE NEED FOR ORDER AND CLASSIFICATION.”

MARIANNE MCCARTHY



MARIANNE MCCARTHY
THE SENTINEL, 2010

Digital pigment print, 4.5 X 4.5 inches.

“IN MY REVISIONIST WORKS, THE REAL AND THE IMAGINED FIND THEIR WAY AS MIXED METAPHORS, RE- EXAMINING THIS CHILD’S TALE AND CONSIDERING THE PARADOX OF MALE, FEMALE TENSIONS WITH A PLAYFUL TWIST OF ANGST. GENDER PARADOX AND PERCEPTIONS SEEM TO HAVE EMERGED EARLY WITHIN THE LEGENDS AND TELLINGS OF ‘PARADISE.’

“RED RIDING HOOD, SINCE TOLD IN THE INTERPRETATION OF CHARLES PERRAULT IN 17TH CENTURY FRANCE, IS A UNIVERSAL IMAGE WITHIN A MORALITY TALE. THE WOLF IS AN ARCHETYPAL ELEMENT LADEN WITH ASSOCIATIONS AND IMBUED WITH ANALOGOUS INTERPRETATIONS FROM ALL SOCIETIES INVOLVING HIGH AND LOW CULTURAL HISTORIES—CHILDREN’S STORIES TO SACRIFICIAL VOTIVE OF ANCIENT TIMES.

“THE SYMBOL OF THE WOLF IS ALIVE AND WELL WITHIN MOST CULTURES AND THE GUISE AND VERNACULAR OF RED RIDING HOOD BECOMES A REFERENCE POINT, A STORY WITHIN A STORY.”

FLORENCE ALFANO MCEWIN



FLORENCE ALFANO MCEWIN
TANGO 1/6 E.V. THE GAUCHO, 1927, 2009
Intaglio solar etch, chine colle, 10.75 X 11.75 inches.

“MY CHALLENGE IS TO CREATE WORKS OF ART THAT REMAIN IN THE MIND—AN IMAGE, IN THE GLUT OF WHAT CROSSES BEFORE OUR EYES EVERY DAY, WHICH THE OBSERVER WILL RETURN TO AGAIN AND AGAIN. I SEEK TO ELICIT A MOMENT OF AWARENESS IN THE FLOOD OF ANONYMITY. MY WORK MAY LOOK CURIOUS AT FIRST SIGHT, IT GETS SOMETIMES WEIRD OR FRIGHTENING LATER ON, AND CAN BE LOVABLE WHEN YOU THINK BACK TO IT AFTERWARDS.... I SEEK TO SHOW JUST ENOUGH INFORMATION TO INSPIRE THE VIEWER’S OWN IMAGINATION. MEMORY IS KEY. I WANT THE VIEWER TO FILL IN THE ARTWORK WITH HER OWN MEMORY, HER OWN HISTORY. AS THE VIEWER EXPERIENCES A RANGE OF DIFFERENT RESPONSES TO THE WORK, I HOPE IT WILL FINALLY BECOME A MIRROR INTO HER OWN MEMORY.”

HANS VAN MEEUWEN



HANS VAN MEEUWEN

OOR, 2008

Polystyrene, plaster-cast, tile-adhesive, wood, painted, 65 X 18 X 24 inches.

“I DANCED WITH JUDY COLLINS ALL NIGHT AT STUDIO 54. THAT’S WHAT
MY FRIEND A. TOLD ME THE NEXT DAY. HE WAS NEVER THE MOST ACCURATE
REPORTER, BUT I HAD A LOVELY TIME.”

RAYMOND E. MINGST



RAYMOND E. MINGST

(DETAIL/VIDEO STILL) STUDIO 54, *I HAD A LOVELY TIME JUDY COLLINS*, 2011

8mm stag film c. 1970 transferred to disk, DVD player, mirrors, lucite box, 12 X 12 X 7 inches.

“IN AN ATTEMPT TO CLING TO A MEMORY, I COLLECT OBJECTS AND METICULOUSLY RECORD THEM. THE SENTIMENTALITY PLACED IN THE REMEMBRANCE OF AN EXPERIENCE ENHANCES THE IMPORTANCE OF THE OBJECT, MAKING IT MORE REVERED AND PRECIOUS THAN IT IS MEANT TO BE. MY PAINTINGS ARE VERY PERSONAL, AS NOT EVERYONE CAN UNDERSTAND THE SOMETIMES SEEMINGLY IRRELEVANT SENTIMENTAL VALUE. THE OBJECTS ARE PAINTED LARGER THAN LIFE-SIZED TO EXPOSE A CLOSE PERSONAL AFFECTION FOR THEM. THE PAINTINGS ARE CROPPED SO AS TO ALLUDE TO AN OUTSIDE WORLD THAT LIVES IN THE IMAGINATION. THIS GIVES A VIEWFINDER OF SORTS TO LOOK INTO A WORLD OF OBJECTS. THE SIDES OF THE PANELS ARE PAINTED AS IF THE FINISHED PIECE IS CUT FROM A MASS PRODUCED PILE OF PAINTINGS. THIS ENFORCES THE IDEA OF PAINTING AS OBJECT, MAKING IT MORE PRECIOUS AND CAPABLE OF HOLDING EQUAL SENTIMENTAL VALUE AS THE OBJECT PORTRAYED IN THE PAINTING.”

ELIZABETH MISITANO

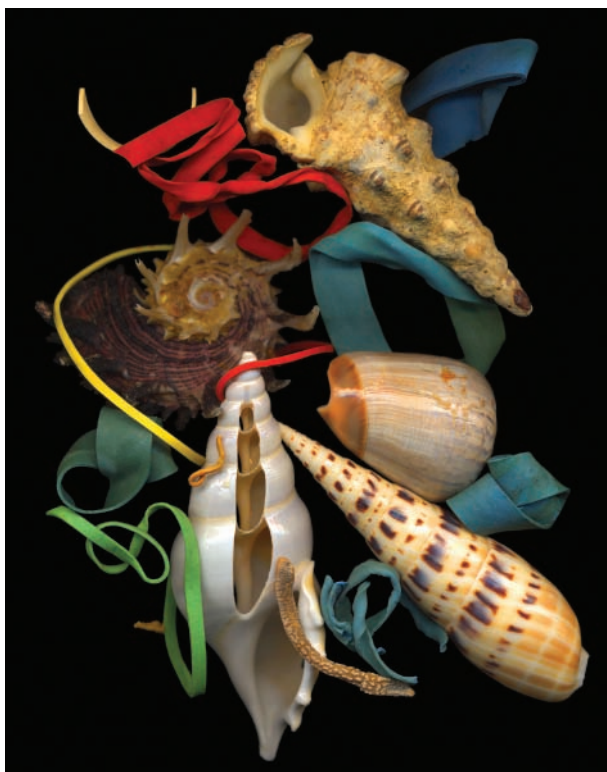


ELIZABETH MISITANO
I'LL EVEN CUT MY HAIR AND CHANGE MY NAME, 2011
Oil on panel, 19.75 X 7.75 inches.

“I AM ESPECIALLY DRAWN TO THE PHYLUM MOLLUSCA, WHICH INCLUDES SEASHELLS. THE ROUGHLY 100,000 SPECIES IN THIS PHYLUM (NO ONE, OF COURSE, KNOWS THE PRECISE NUMBER) DAZZLE US WITH THE VARIETY AND BEAUTY OF THEIR SHELLS, A BEAUTY I HAVE TRIED TO EXPLOIT IN THIS SERIES OF PHOTOGRAPHS.

“WHY WOULD I TITLE THIS [PHOTOGRAPH] ‘SHELL GAME,’ WITH ITS SUGGESTIONS OF MISREPRESENTATION AND SWINDLE? THE TITLE REFERS FIRST OF ALL TO THE PLAYFUL CHARACTER OF THESE PHOTOGRAPHS OF SHELLS. BUT ALSO IMPLICIT IN THE TITLE IS THAT THERE IS A GOOD DEAL OF DECEPTION IN THESE IMAGES, ESPECIALLY WITH RESPECT TO COLORATION; RARELY DO THE SHELLS... ASSUME THEIR TRUE COLORS. AT A MINIMUM, COLORS HAVE BEEN SATURATED TO APPEAR MUCH BRIGHTER THAN ONE WOULD FIND ON THE BEACH OR IN THE OCEAN DEPTHS; IN THE EXTREME CASES COLORS HAVE BEEN ALTERED COMPLETELY, THANKS TO THE EXPRESSIVE CAPABILITIES OF PHOTOSHOP. MY GOAL HAS BEEN LESS TO DOCUMENT HOW THESE SHELLS APPEAR THAN TO PRESENT THEM AS I WANT THEM TO BE SEEN.”

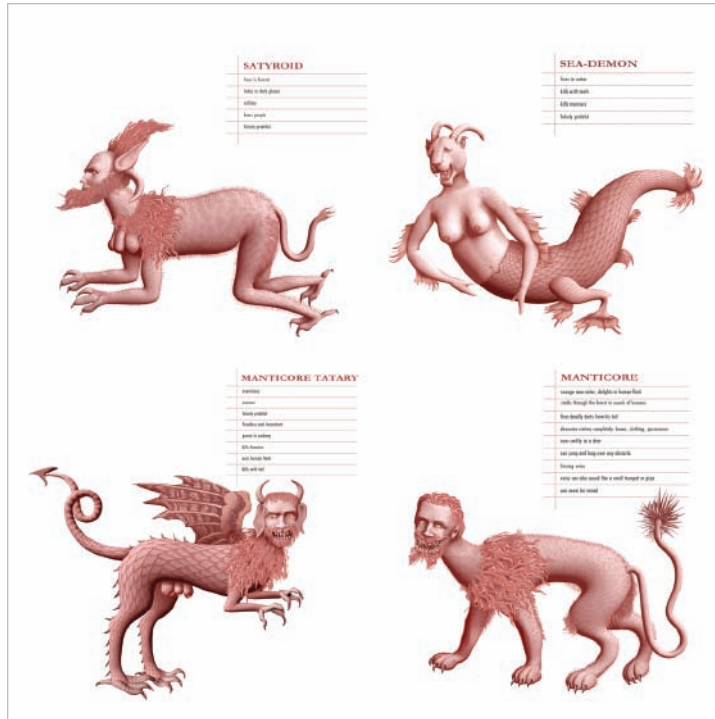
R. WAYNE PARSONS



R. WAYNE PARSONS
SHELL GAME #70, 2007
Pigment print, 20 X 24 inches.

“HUMAN-ANIMAL COMPOSITES WERE PART OF A MENAGERIE OF WONDERS WITHIN THE EUROPEAN CULTURE SINCE ANTIQUITY. IN MEDIEVAL TEXTS, MONSTER HYBRIDS WERE REPRESENTATIONS OF COLLECTIVE FEARS, DESIRES, AND SINS—A MIX OF RELIGION, POLITICS, PSEUDOSCIENCE, AND MAGIC. A MONSTER IS A HYBRID PHENOMENON. IT REPRESENTS A CATEGORY CRISIS THAT THREATENS THE INTEGRITY OF CLASSIFICATION—THE SUBJECT MATTER OF HYBRIDOLOGY.... AS IN THE RECONSTRUCTION OF EXTINCT SPECIES, THE IMAGERY WAS TREATED AS A SET OF MORPHOLOGICAL CHARACTERS (FOR EXAMPLE, ABSENCE/PRESENCE OF TAIL, GENITALS, SCALES) AND ASPECTS OF BEHAVIOR BASED ON MEDIEVAL BESTIARY LITERATURE.... LIKE A MYTHICAL, MONSTROUS HYBRID IN SEARCH OF A BOUNDARY BETWEEN REALITY AND FABLE, HYBRIDOLOGY SEEKS INTERFACES BETWEEN SCIENCE, PSEUDO-SCIENCE, AND ART.”

INNA RAZUMOVA



INNA RAZUMOVA
 HYBRID DATA SET 3: SATYROID, SEA-DEMON,
 MANTICORE TATARY, MANTICORE, 2004, SPECIAL EDITION 2011

3D Graphic software Softimage, Adobe Photoshop, inkjet print on archival paper, 24 X 24 inches, framed.

“I ALWAYS ENJOY READING ABOUT THE [SOMETIMES POETIC] GRASPS TOWARD TRUTH MADE BY SCIENTISTS WHEN ABSOLUTE KNOWLEDGE IS NOT YET WITHIN REACH.

“THESE STABS AT REACHING FOR SCIENTIFIC CERTAINTY SOMETIMES BECOME MOMENTS OF TRUE CREATIVE EXPLORATION IN THEMSELVES. HOW HARD THE HUMAN BRAIN WORKS TO GENERATE LYRICAL STORIES OF THE IMAGINATION FROM DRY, LEADEN DATA.

“I AM PARTICULARLY DRAWN TO THOSE EXPLANATIONS THAT ALSO DISCLOSE A SCIENTIST’S INDIVIDUAL TEMPERAMENT, BIASES, OR FANTASIES. THESE SPECIFIC TALES OF DISCOVERY FREQUENTLY INCORPORATE AN ALLUSIVE SENSE OF MYTH AND MYSTERY, WHIFFS OF GREAT SCIENTIFIC FERVOR AND DEDICATION, AND SOMETIMES UNIQUE DREAMS OF WHAT COULD BE.”

DEBRA REGH



DEBRA REGH
KEPLER'S FIRST LAW, 2010
collage/mixed media, 7 X 3.5 inches.

“MIRACULOUS OR MUNDANE FOLKLORE AND NARRATIVES ARE THE STARTING POINT FOR THE WORK I AM ENGAGED IN. IN THIS PROJECT I’M EXPLORING THE SECRET LIVES OF INDIVIDUALS, SPINSTERS AND BACHELORS, IMPOTENT RADICALS AND NO-BODIES WHOSE STORIES FALL OUT OF THE CULTURAL AND FAMILIAL TREE UNREMEMBERED. THESE STORIES ARE THEN TOLD THROUGH A CODEX OF SYMBOLS, OBJECTS AND INSTALLATIONS. IN EACH PIECE I BEGIN WITH A STORY AND A PATCHWORK OF MATERIALS THAT EXPLORE A REVISIONIST HISTORY TO RESURRECT THE INVISIBLE.”

ANDREW CORNELL ROBINSON



ANDREW CORNELL ROBINSON
TONGUE, 2010

Silk screen, 10 15/16 X 6 11/16 inches unframed, edition of 8.

“IN AN AGE WHERE GENETIC ENGINEERING IS GAINING MOMENTUM, THE POSSIBILITIES OF GENE SPLICING AND CLONING SEEM INFINITE. TO THIS END, I AM CONSTANTLY QUESTIONING THE EVOLUTIONARY PROCESSES... WHAT WOULD HAPPEN IF OPPOSING GENES WERE SPLICED, AND SOMETHING TERRIFYING WERE BORN?

“MY WORK ALSO INVESTIGATES IDEAS CONCERNED WITH THE AWKWARD FRAILTIES OF THE HUMAN CONDITION, THE POETIC AND THE HORRIFIC. I AM FASCINATED WITH THE INTRICACIES AND DICHOTOMIES BETWEEN NATURE AND THE BODY—THE IMPERFECTIONS AND DEFORMITIES AS WELL AS ITS BEAUTIES. WITH THIS IN MIND, I AM EXPLOITING THESE SITUATIONS BY JUXTAPOSING OPPOSITES, THE BEAUTIFUL AND THE GROTESQUE. IT IS ABOUT CREATING A SITUATION THAT COMBINES THESE TWO IDEAS TO FORM ASYMMETRY, HUMOR, AND ABSURDITY.”

KRISTI ARNOLD



KRISTI ARNOLD
GILA MONSTER, 2009

Mixed media and collage on paper, 11 X 11 inches.

“THIS PROJECT INVOLVES COMPILING A LIST OF ARTISTS FROM THE NATIONAL GALLERY OF ART THAT I AM FAMILIAR WITH. OF THE 15,427 ARTISTS LISTED ON THE GALLERY WEB PAGE, I WAS FAMILIAR WITH ONLY 239. THE COMPILED NUMBERS ARE TRANSLATED INTO A VISUAL FORMAT. TWO JARS, EACH CONTAINING A NUMBER OF SESAME SEEDS: JAR #1 CONTAINS 239 (ARTISTS KNOWN TO ME) AND JAR #2 CONTAINS THE REMAINING 15,188 (ARTISTS UNKNOWN TO ME).

“THE TOTAL NUMBER OF ARTISTS IN THE NATIONAL GALLERY COULD BE SEEN AS A DIM FLICKER IN A VAST CONSTELLATION AND MY SHORT LIST EVEN SMALLER YET. THE ACT OF SIFTING THROUGH THOUSANDS OF DOCUMENTED ARTISTS IN ONE SITTING IS SOMEWHAT SOBERING, BUT EVEN MORE SO IS THE REALIZATION THAT THE INDIVIDUALS PLACE IN THE LONG HISTORY OF HUMAN ACTIVITY IS MINUTE YET NOT TO BE DISCOUNTED.”

WILLIAM BROVELLI



WILLIAM BROVELLI

239/15,427, 2011

Sesame seeds, glass, 2 at 2.5 X 2.5 inches.

“IN THE EARLY 90’s, NOTING WHAT MIGHT BE CONSIDERED A CHUNKY CICATRIX LEFT BY MODERNISM ON PAINTING, A THICK TEXTURED SCAR TISSUE IF YOU WILL, WHEN THE PREVAILING ATTITUDES TOWARDS PAINTING AND ITS FUNCTION TORE IT FROM ITS ORIGINS AS A REPRESENTATIVE ART FORM (KEEP IN MIND, IT WAS THE 90’S AFTER ALL), I WAS CAPTIVATED BY THE IDEA OF MAKING THREE DIMENSIONAL PAINTINGS. ALSO COMPELLED BY A REMEMBERED ARGUMENT FOUND IN THE 80’S POP SCIENCE BOOK, ‘THE MIND’S EYE’, CONCERNING CONSCIOUSNESS, IN WHICH AN INANIMATE OBJECT MIGHT BE ARGUED TO BE A LIFE FORM, I PROCEEDED TO MAKE WORK WHICH I BELIEVED TO BE A CONTINUANCE OF ONE OF THE MOST EVOLVED SPECIES ON EARTH—ART, HENCE THE WORKS ORGANIC APPEARANCE. THE WORK IS MADE BY DRAWING AND CARVING WITH TOOLS INTO PLEXIGLASS, WHICH I THEN FILL WITH COLOR. SEEN FROM THE UNCARVED SIDE, THE WORK APPEARS THREE DIMENSIONAL, ENCASED IN PLASTIC.”

CHRISTIAN BROWN



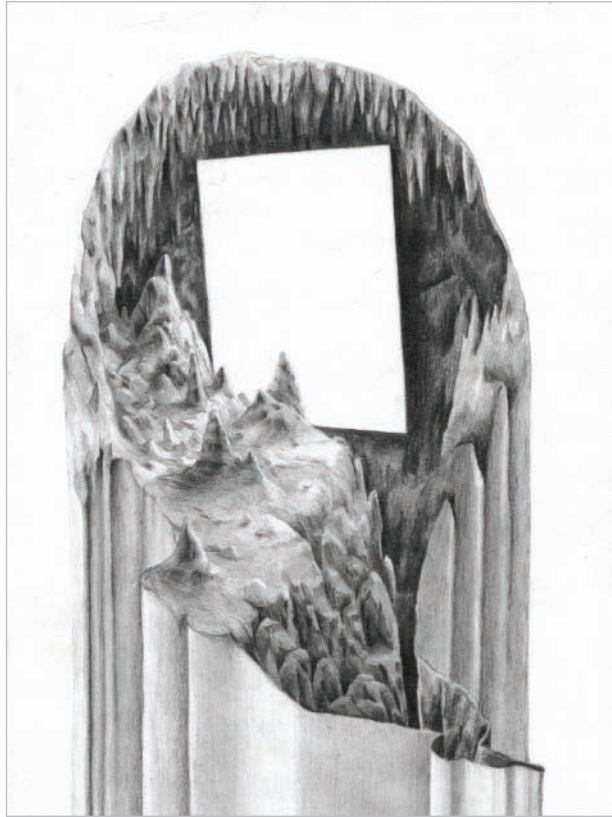
CHRISTIAN BROWN

UNTITLED/RED, 1997

Mixed media in plexiglass, 12 X 12 X 1.5 inches.

“IT HAS BECOME INCREASINGLY POSSIBLE TO DISENGAGE WITH THE NATURAL LANDSCAPE THROUGH THE USE OF REALISTIC VIRTUAL ENVIRONMENTS, VIDEO GAMES, AND OTHER FORMS OF ENTERTAINMENT. MY STUDIO PRACTICE SIMULTANEOUSLY BROODS OVER AND CELEBRATES THIS DISPLACEMENT OF EXPERIENCE THROUGH THE IMAGINING OF AN ALTERNATIVE CREATION MYTH. IN MY PAINTINGS AND DRAWINGS, I AM PRIMARILY CONCERNED WITH THE ILLUSION OF SPACE AND MY INTERACTION WITH IT THROUGH THE ADDITION (AND OFTEN SUBTRACTION) OF ELEMENTS RESIDING WITHIN IT. IN RECENT WORK, I’VE THOUGHT OF THE PROCESS OF PAINTING AS BEING EXPERIENTIAL: MAKING DECISIONS AND ACTIONS AS IF I’M ‘PLAYING’ THE MEDIUM BY EXPLORING THE CONTEXT OF MY IMAGERY AND IT’S VISUAL POSSIBILITIES, MANY OF WHICH ARE ALSO INFLUENCED BY THE AESTHETIC OF GAMES. FANTASTIC ELEMENTS AND COLORFUL GEOMETRIC ABSTRACTIONS INTERACT WITH ONE ANOTHER AND OFTEN ASSUME THE ROLE OF FORMALIST CHARACTERS IN A PLAYFULLY UNDETERMINED NARRATIVE.”

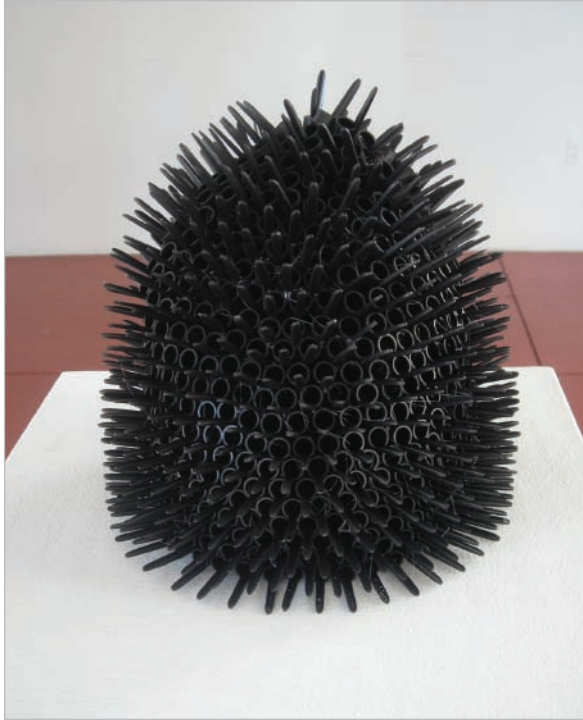
RYAN BROWNING



RYAN BROWNING
BEHELDER'S CAVE, 2009
Graphite, 9 X 6 inches.

“WITH RECENT WORK, I DEAL WITH THE THEME OF MAN’S RELATIONSHIP WITH NATURE. I WAS THINKING ABOUT HOW WE USE MAN-MADE MATERIALS TO CREATE OUR OWN NATURE, WHETHER IT TAKES THE FORM OF A HABITAT OR SOME ACTION WE DO EVERYDAY LIKE WORK. OUR SURVIVAL NO LONGER DEPENDS ON HOW WELL WE HUNT, BUT HOW WELL WE ARE ABLE TO COMPETE IN THE OFFICE AND MOVE UP IN OUR JOBS. WE TEAR DOWN FORESTS ONLY TO REPLANT TREES USING OUR OWN MANICURED SENSE OF STYLE. NATURAL MATERIALS, SOME TAKING CENTURIES TO FORM, BECOME OUR DISPOSABLE TOOLS, USED UP AND TOSSED AWAY WITHOUT A SECOND THOUGHT. PEOPLE SEE PICTURES OF NATURE IN MAGAZINES WITHOUT EVER EXPERIENCING IT FIRST HAND. WE ARE PART OF NATURE, WHETHER WE WANT TO BELIEVE IT OR NOT, WHICH LEAVES ME WONDERING: IF WE KEEP MOVING AWAY FROM IT, WHAT WILL WE BECOME?”

TRAVIS CHILDERS



TRAVIS CHILDERS

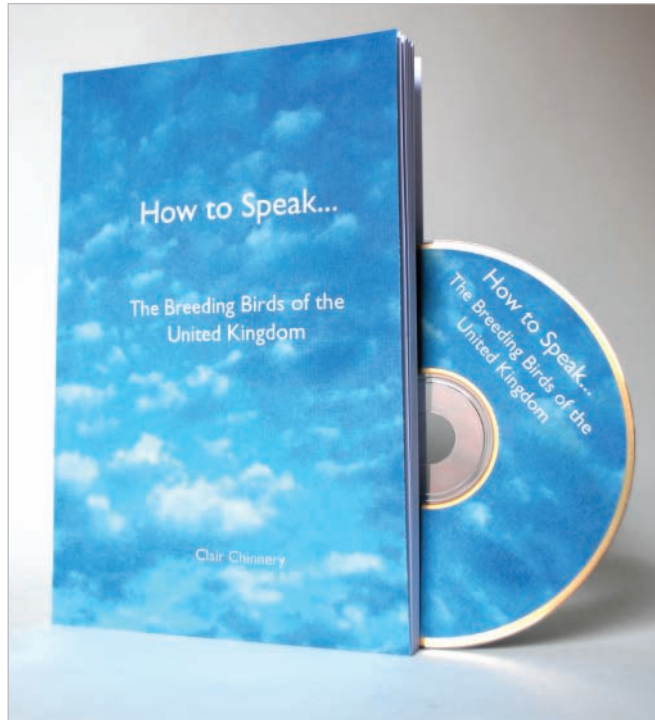
HIVE, 2010

Pen tops, glue, 11 X 7 X 5 inches.

“HOW TO SPEAK... THE BREEDING BIRDS OF THE UNITED KINGDOM USES ENGLISH ‘TEXT TO SPEECH’ SOFTWARE, WHICH CANNOT PRONOUNCE CERTAIN WORDS OR PHRASES AS THEY APPEAR ‘CORRECTLY’ IN WRITTEN LANGUAGE. BY NECESSITY WORDS HAVE TO BE MIS-SPELT AND PHRASES DIFFERENTLY PUNCTUATED IN ORDER TO BE ‘CORRECTLY’ PRONOUNCED BY A COMPUTER VOICE (WITH A NORTH AMERICAN ACCENT). IS WHAT WE HEAR AND READ AN ENTIRELY NEW VERSION OF ‘ENGLISH’, DETERMINED BY THE GRAMMATICAL REQUIREMENTS OF A PIECE OF SOFTWARE? WHAT ARE THE BOUNDARIES OF LANGUAGE DIFFERENCE? HOW ARE THESE NEGOTIATED WITHIN A SINGLE LANGUAGE, AND WHAT HAPPENS WHEN LINGUISTIC RELATIONSHIPS BETWEEN DIFFERENT HUMAN LANGUAGES, AND INTER-SPECIES ORAL COMMUNICATIONS ARE EXPLORED?...

“WHEN IS A BIRD CONSIDERED TO BE A BRITISH BIRD? THIS WORK RAISES WIDER QUESTIONS RELATING TO MIGRATION—AND MORE SPECIFICALLY—IMMIGRATION AND NATIONAL IDENTITY...”

CLAIR CHINNERY



CLAIR CHINNERY

HOW TO SPEAK... THE BREEDING BIRDS OF THE UNITED KINGDOM, 2000

38 page artist's book and sound-work (38 page, soft bound, signature sewn book and audio CD in case), ISBN 0-9538726-0-2, edition of 50.

“MUCH OF MY ART-MAKING IS ABOUT PROCESS AND THE DISCOVERY INVOLVED WITH WORKING WITH DIFFERENT MATERIALS AND SUBJECT MATTER. AN INITIAL IDEA GETS BUILT UPON AND DEVELOPED AS A WORK CHANGES. MANY OF MY SUBJECTS COME FROM NATURE, THE BEAUTY AND PERFECTION IN ITS DESIGNS, AND I OFTEN FIND PARALLELS IN SURPRISING PLACES. AS SUBJECTS INTEREST ME, THEY FIND THEIR WAY INTO MY SKETCHBOOK, THEN MORE FINISHED WORKS LIKE PRINTS OR PAINTINGS. THESE THEMES GROW AND CHANGE IN DIFFERENT WAYS AS I SPEND MORE TIME STUDYING DRAWING AND EXPLORING THEM.”

EILEEN FERARA



EILEEN FERARA
UNTITLED (TENTACLED FORM), 11/2009
Mixed media, 12 X 8 X 9 inches.

“FOR THE PAST 22 YEARS I HAVE BEEN WORKING IN THE TRADITION OF THE DADAISTS, SURREALISTS, AND THE MASTER OF COLLAGE AND ASSEMBLAGE, JOSEPH CORNELL. MY WORK, ALWAYS SMALL-SCALE, AND ALWAYS MIXED MEDIA, BLENDS...LOST AND FOUND OBJECTS, STREET-FINDS, NATURE, AND THE EPHEMERA OF DAY-TO-DAY LIFE, SUCH AS DISCARDED CANDY WRAPPERS, CANCELLED STAMPS, AND GARAGE TICKETS, OFTEN JUXTAPOSED WITH SMALL REPRODUCTIONS OF CLASSICAL AND NEO-CLASSICAL ARTWORKS AND CONTEXTUALIZED IN BOXES, ‘CABINETS’ OR OTHER OBJECTS. MY INTENTION IS FOR THE VIEWER TO SEE THE FAMILIAR IN AN UNFAMILIAR AND INTIMATE SETTING—RE-CONTEXTUALIZING THINGS THAT ARE MOST OFTEN OVERLOOKED, FORGOTTEN, PASSED BY, OR ABANDONED MAKING THEM EMOTIONALLY LOADED AND OPEN TO PERSONAL INTERPRETATION!”

RICHARD HAYMES



RICHARD HAYMES
SPAZZOLE, ECC., 2006, 2011

Gothic painted woodwork 'cabinet', religious iconography, glass bottles, clay marbles, jewels and jewelry fittings, fish tank thermometer, page from an Italian children's primer, hair net, brass fitting, and assorted papers, candy wrappers and reproductions of Renaissance paintings, 16 3/4 X 10 X 3 inches.

“WHEN I WAS TWENTY ONE, I SPENT 6 WEEKS STUDYING BIODIVERSITY IN A REMOTE PART OF COSTA RICA. I WAS FASCINATED BY MY FIELD WORK, BUT BEGAN TO UNDERSTAND THAT RATHER THAN MAKING A SCIENTIFIC REPORT...WHAT I REALLY WANTED WAS TO EXPRESS MY PASSION FOR SCIENCE AND NATURE THROUGH ART.... IN COMBINING A NATURALIST'S ATTENTION TO DETAIL AND AN ARTIST'S LICENSE TO TRANSLATE AND RECONTEXTUALIZE THOSE DETAILS, I FIND FERTILE GROUND FOR ARTISTIC EXPRESSION.

“IN MY CURRENT PRACTICE, I ACTIVELY ENGAGE MY IMMEDIATE ENVIRONMENT IN AN ATTEMPT TO RELOCATE THE VIEWER AND RE-IMAGINE THE LANDSCAPE AROUND ME. WHETHER MY SUBJECT IS A SUBURBAN WASTELAND OR THE WILDEST OF FORESTS, I SEEK OUT STRUCTURES THAT TIE THAT PLACE TO LARGER ECOLOGICAL PATTERNS, AND HIGHLIGHT THOSE CONNECTIONS FOR VIEWERS TO EXPLORE IN DYNAMIC AND UNEXPECTED WAYS. WHILE I BASE MY RESEARCH ON ECOLOGY AND OBSERVATION, THE ART I CREATE IS INFUSED WITH A NEED TO CELEBRATE THE UNKNOWN ASPECTS OF NATURE AND OUR PLACE WITHIN IT.”

ELLIE IRONS



ELLIE IRONS

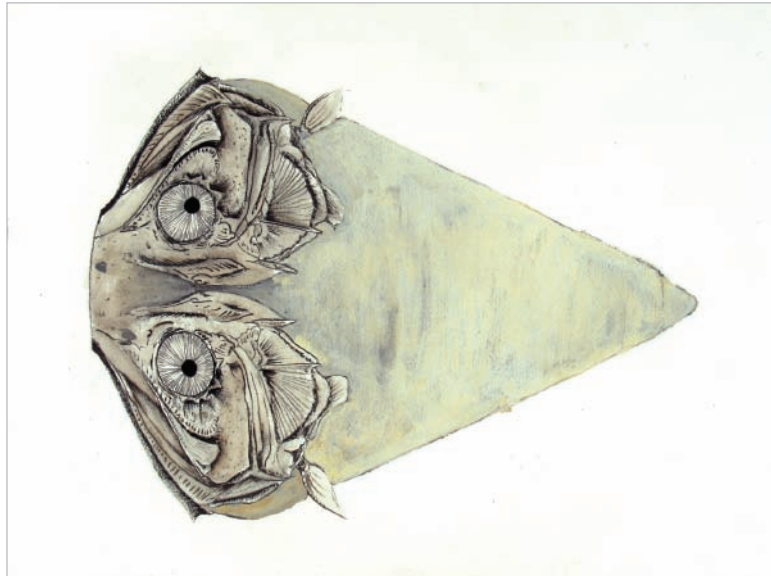
MIGRANT TREE (NIGHT SERIES 2), 2010

Ink, gouache, black gesso, vintage field guide, 11 X 14 inches.

“FOR THIS SERIES, I ASKED MARINE BIOLOGISTS WORLD-WIDE TO TELEPHONE ME WHILE THEY WERE IN FRONT OF A MARINE ANIMAL, AND DESCRIBE WHAT THEY SAW...

“ELSE BOSTELMANN, WORKING IN 1936, WAS ONE OF THE FIRST TO DRAW CREATURES FROM THE DEEP SEA. WHILE SCIENTIST WILLIAM BEEBE WAS A HALF-MILE BENEATH THE OCEAN IN HIS BATHYSPHERE, BOSTELMANN WAS ON THE OCEAN SURFACE LISTENING TO HIM VIA A TENTATIVE TELEPHONE CONNECTION. BEEBE WOULD DESCRIBE NEVER-BEFORE SEEN CREATURES TO HER OVER THE PHONE AND SHE WOULD PAINT THEM. THE RESULTS ARE BEAUTIFUL AND HAUNTING. MY PROJECT FORMED IN AN ATTEMPT TO REGAIN THIS SENSE OF DISCOVERY AND THE UNKNOWN IN ANIMAL ILLUSTRATION.”

KATHERINE MCLEOD



KATHERINE MCLEOD

TEAR SHAPED, LIKE A BAD ENGAGEMENT RING, *FROM THE SERIES* FISH DRAWN FROM
DESCRIPTIONS MADE OVER THE TELEPHONE, AN ODE TO ELSE BOSTELMANN., 2011

Pencil and gouache on paper, 12 X 16 inches.

“AFTER A VISIT TO SIEBOLD HOUSE IN LEIDEN (NETHERLANDS), AND SEEING PHILIPP VON SIEBOLD’S FASCINATING COLLECTION OF SPECIMENS GATHERED ON HIS TRAVELS THROUGH JAPAN BETWEEN 1823 AND 1828, I WAS INSPIRED TO START MAKING PEN AND INK DRAWINGS OF CREATURES IN JARS.... WHILE I AM FASCINATED AND INTRIGUED BY THE SPECIMENS FOUND IN NATURAL HISTORY COLLECTIONS I AM ALSO APPALLED BY THE VIOLENCE INHERENT IN THEIR EXISTENCE, AND THUS IN OUR COLLECTIVE DESIRE TO UNDERSTAND THE WORLD. I FIND THERE IS SOMETHING VERY MELANCHOLY ABOUT LOW-LIT SHELVES OF SPECIMEN JARS FILLED WITH LONG DEAD, YET PERFECTLY PRESERVED, CREATURES. THEY SEEM TO BE HOLDING THEIR BREATH, COLLECTIVELY WAITING FOR SOME UNKNOWN (AND UNKNOWABLE?) THING. THERE IS SADNESS AND A SENSE OF LOSS THERE, BUT ALSO GREAT BEAUTY—IT IS THIS DUALITY (INEXTRICABLY PART OF THE EXISTENCE OF EVERYTHING) THAT I AM EXPLORING WITH MY ‘CURIOSITY CABINET’ SERIES OF DRAWINGS.”

SUZANNE NORRIS



SUZANNE NORRIS

13 WONDERS FROM A CABINET OF CURIOSITIES, 2011

*Accordion fold book, various papers, archival inkjet prints,
5 1/2 X 6 1/2 closed, 79 1/2 X 6 1/2 inches opened.*

“MY BACKGROUND IS IN ANTHROPOLOGY, AND MY WORK REFLECTS BOTH NON-WESTERN AND OUTSIDER ART INFLUENCES. MY DRAWINGS, COLLAGES, AND FIGURATIVE SCULPTURES ARE CHARACTERIZED BY THEIR RICHLY DRAWN AND DEEPLY LAYERED SURFACES AND USE OF UNUSUAL MATERIALS, AS WELL THEIR OFTEN-DARK HUMOR.

“ALL OF MY PIECES SHARE A THEMATIC THREAD. CHILDLIKE AND GOOFY MY FIGURES LIVE IN A DREAM WORLD, COWER IN RELATIONSHIPS OR STAND TALL IN THE FACE OF ADVERSITY. THEY ARE AT ONCE DARK AND FUNNY, EXPRESSIVE OF THE ABSURD WORLD AROUND THEM. GENDER, RELATIONSHIPS AND BROADER SOCIAL DYNAMICS ARE SUBTLY INTERTWINED.”

MELISSA STERN



MELISSA STERN
TAXONOMIST, 2009

Graphite, encaustic, collage, pastel, 9.5 X 12 inches.

“MY WORK LOOKS AT CRYPTIDS (ANIMALS THAT MAY OR MAY NOT EXIST), PRESENTING FANCIFUL CREATURES THAT HAVE YET TO BE SCIENTIFICALLY CATEGORIZED AND EXIST ONLY IN THE WORLD OF PSEUDOSCIENCE.

“CRYPTOZOOLOGY FUNCTIONS ON THE BASIC PRINCIPLE THAT THERE IS STILL MORE TO THE NATURAL WORLD THAT HUMANS ARE YET TO EXPLORE OR CONQUER. THE WORKS I CREATE PRESENT CREATURES WHOSE ORIGINS VARY IN DEGREES OF AUTHENTICITY, INCLUDING CREATURES DERIVED FROM FOLKLORE, CREATURES THAT HAVE A CULT FOLLOWING AND HAVE BEEN SIGHTED BY EYEWITNESSES, AND CREATURES OF MY OWN INVENTION. I HAVE CHOSEN TO EXPLORE WITHIN THE REALM OF PSEUDOSCIENCE AS THIS AREA OF THE SCIENCES DENOTES MY OWN CURIOSITY TOWARDS NATURAL ODDITIES. THIS CURIOSITY IS ROOTED IN THE DESIRE TO DISCOVER THE IMPLAUSIBLE, PERHAPS DUE TO MY DISSATISFACTION WITH THE KNOWN LIMITS OF THE NATURAL WORLD. THE REALITY PRESENTED IN THESE WORKS ALLOWS ROOM FOR THE UNLIMITED POSSIBILITIES THAT WERE ONCE FELT BY THE VISITORS TO EARLY MUSEUMS.”

JENNIE SUDDICK



JENNIE SUDDICK
COMMUNE II, 2010

Mixed media sculpture, 4 1/3 X 2 X 5 inches.

“MY OBSESSION WITH NATURE IS EXPRESSED IN RE-CREATING IT THROUGH ART. AFTER MY DAILY WALK THROUGH THE SOUTH MOUNTAIN RESERVATION, I FIND MYSELF RETURNING TO MY STUDIO INSPIRED TO CAPTURE THE ENDLESS BEAUTY OF THE CYCLE OF LIFE THAT UNFOLDS AROUND ME. A MUSHROOM GROWING LIKE CORAL, AN OLD ROTTING TREE SNAG OR A GLIMPSE OF AN ANIMAL I HADN’T SEEN BEFORE—I TRANSFORM THESE IMAGES INTO SCULPTURES AND PAINTINGS WITH AN URGENCY TO ‘SAVE’ THEM.

“MUCH OF MY ARTISTIC FOCUS IS ON ENDANGERED SPECIES THAT ARE DWINDLING OR NOW GONE BECAUSE OF URBAN SPRAWL AND THE FAILURE TO TAKE CARE OF OUR LANDS.

“THE MESSAGES CONTAINED IN THIS [WORK IS] REVEALED THROUGH THE IMPROBABLE JUXTAPOSITION OF DECAYING NEW JERSEY LANDSCAPES AND THE PERSISTENCE OF WILDLIFE, STRIKING THE VIEWER ON BOTH A VISCERAL AND INTELLECTUAL LEVEL.”

TRICIA ZIMIC



TRICIA ZIMIC
ADAPTATION, (BLUE SPOTTED SALAMANDER), 2010
Porcelain, glazes, 11 X 10.75 inches.

CURIOUS MATTER is an exhibition venue for contemporary visual art located in downtown Jersey City. Curious Matter exhibitions and publications evidence the pursuit to understand and articulate our individual and collective experience of the world, real or imagined. We examine fantastic notions, confounding ideas and audacious thoughts. Curious Matter strives to foster dialogue among artists at all career stages with a calendar of regular exhibitions. Our commitment extends to our audience as we endeavor to open a door to appreciating contemporary art in an atmosphere that encourages engagement and curiosity. Curious Matter is a sponsored project of Fractured Atlas, a non-profit arts service organization.

PROTEUS GOWANUS is a gallery and reading room located on the Gowanus Canal in Brooklyn, NY. A collaborative project, the gallery develops exhibits of art, artifacts and books and hosts events that revolve around a yearlong theme linking the arts to other disciplines and to the community. In adjacent spaces, seven additional projects-in-residence have grown out of thematic exhibitions and partnerships. This year's theme is PARADISE, an exploration of the light and dark sides of spiritual ascent and sensual escape, in which we invite artists and workers in other disciplines to respond to the siren song of that which is easy to imagine but difficult to attain.

SPECIAL THANKS

Curious Matter exhibitions simply would not be possible without the generosity of the participating artists, we're grateful to them all for the many ways they contributed to the success of this production. We'd like to acknowledge particularly Marianne McCarthy for invaluable assistance with transportation and installation and Patti Jordan for communications expertise. Also, Sasha Chavchavadze and Tammy Pittman of Proteus Gowanus who have, in fact, created a Paradise and we're delighted beyond measure to have had the opportunity to play in the garden.

And, as we think of gardens, thanks to our neighbors at ANTHEIA FLORAL DESIGN for their generosity and support. Visit them online at WWW.ANTHEIA.NET.

ARTISTS – CURIOUS MATTER

LASSE ANTONSEN Born in Copenhagen, Denmark, 1947. Studied art in Copenhagen in 1963-64 at the Experimental Art School and art and creative writing in 1964-65 at Holbaek Kunstthoejskole. Studied art history at Copenhagen University in the late 1970s, the Harvard University Extension Program, and Tufts University in the early to mid-1980s. MA in art history from Tufts University in 1986.

JULIA WHITNEY BARNES is a Brooklyn-based, mixed media artist who has spent the last dozen years making indoor and outdoor works related to the natural world. Julia was born in Newbury, VT and earned a MFA from Hunter College, CUNY and a BFA from Parson The New School for Design.

JILL MARLEAH BELL is a figurative ceramic artist living in Brooklyn, NY. She received her BFA from Moore College of Art and Design in Philadelphia and her MFA from Virginia Commonwealth University in Richmond, Virginia. In 2002 she spent 9 months as an artist in residence and teacher at the Watershed Center for Ceramic Arts in New Castle, Maine. Jill has exhibited in NY, PA, MD, VA and ME.

JOHN BELL is a painter and writer from St. Paul, MN. He graduated from the Minneapolis College of Art and Design with an MFA in visual studies in the spring of 2010. His watercolors and drawings grow out of the ambiguities inherent in our perception of and relation to the natural world.

ARTHUR BRUSO was born in Albany, New York. He holds a degree in art education from SUNY at New Paltz and an MFA from the University of Pennsylvania. A few years after receiving his MFA, he moved to New York City, where he served as Exhibition Director for ArtGroup, while exhibiting his work widely. He is co-founder of Curious Matter. Arthur fears that he has the ability to become a hoarder.

TRAVIS CHILDERS was born in Nashville, TN and received his MFA from the Maryland Institute College of Art, Baltimore, MD and his BFA from Austin Peay State University, Clarksville, TN. He currently resides in the Washington, DC area and works at the Museum of the Daughters of the Revolution.

MATTHEW COX was born in Baton Rouge, LA in 1980. He exhibits his art and animations in both gallery exhibits and film festivals. He currently works and lives in Brooklyn, NY.

JOANNA EBENSTEIN is a multi-disciplinary artist with a academic background in intellectual history. She runs the Morbid Anatomy blog and related open-to-the-public Morbid Anatomy Library in Brooklyn, New York. Her work—which spans such media as photography, curation, installation, blogging, lecturing and writing—has been shown and published internationally; recent solo exhibitions include the Secret Museum—photographs exploring the poetics of collections—and Anatomical Theatre.

VERONICA FRENNING received her MFA from Cranbrook Academy of Art and her BFA from the Rhode Island School of Design. She is currently an artist in residence at Abrons Arts Center/Henry Street Settlement in NYC. She recently was a visual arts fellow at the Edward F. Albee Foundation.

PATTI JORDAN was recently accepted into The Drawing Center's online curated registry, "The Viewing Program" (NYC). She lectures on art and has written reviews for ARTCAT Zine. Patti earned her Bachelor of Fine Arts from Pratt Institute and holds a Master of Fine Arts, Summa Cum Laude, from Montclair State University.

HEATHER LAYTON is an artist and Senior Lecturer of Art at the University of Rochester, where she teaches courses in painting and public intervention art. Her work about utopian ideals and conflict at borders has been exhibited nationally and internationally.

ROSS BENNETT LEWIS is a photographer based in New York City. He has exhibited widely and his work has been published in numerous books and magazines. Among them, *Cross* (2000) and *Underworld* (1995) by Kelly Klein; *Male Bonding* (1996), *Beasts* (1997) and *Uniforms* (1998) by David Sprigle and *The Devil's Rope* (2002) by Alan Krell.

CARRIE LINCOURT received a BA in American Studies from UC Santa Cruz and an MFA in Intermedia from Cal State Long Beach. After living in California all her life, she moved to Jersey City in 2007 and took to it like a fish to water. She is director of development and alumni affairs at School of Visual Arts and wishes she had multiple parallel lives with which to pursue her interests.

ERIC LINDVEIT I am immersed in the investigation of bark, its anthropomorphic relationship to human skin and skin conditions, and the plastic skin of paint. Via scale change and invention existing passages in nature transform to become intensely focused moments that speak of heraldry, history, and the human condition.

COLETTE MALE is an artist living and working in East London, England. She studied Fine Art at the Glasgow School of Art and Goldsmiths University of London.

MARIANNE MCCARTHY is an artist and educator living and working in New York City. A graduate of the School of Visual Arts, her work often addresses issues of the supernatural and the unexplained aspects of the known world.

FLORENCE ALFANO MCEWIN is a painter, printmaker who shows nationally and internationally and Professor of Art at Western Wyoming College, (Rock Springs). When not teaching she can be found in a more remote local within Wyoming, where just possibly, one might see a wolf.

HANS VAN MEEUWEN is a Dutch-born artist who moved to New York City in 2004. Prior to New York he lived for fourteen years in Cologne, Germany. Van Meeuwen has exhibited in New York, Los Angeles, Berlin, Cologne, Bonn, the Netherlands, Belgium, and the Czech Republic. In addition to his sculptures, installations and drawings, van Meeuwen has designed several permanent public artworks. Van Meeuwen has had exhibitions in various galleries, non-profit exhibition spaces and solo exhibitions in museums such as the Rheinische Landesmuseum in Bonn, the Kunsthalle Osnabrueck and at Cristineros Gallery (NYC). His work has been reviewed in Art in America and Bomb Magazine (Bomb-Blog).

RAYMOND E. MINGST is an artist, curator and co-founder of Curious Matter. He can keep a secret, probably. He cannot justify or explain the confidence he has regarding his singing ability.

ELIZABETH MISITANO is a New York based artist, working in oils on masonite. Her work focuses on the totemic meaning of collected objects as a reflection of personal self.

R. WAYNE PARSONS was born and grew up in the American South. He received a B. A. in physics from the University of Mississippi and a Ph. D. in political science from Columbia University. He resides in New York City. In 2002 he quit his job of 24 years as a vice president of a public opinion research firm to explore photography full time. He is a member and president of Soho Photo Gallery, a cooperative gallery in New York City.

INNA RAZUMOVA was born in Moscow, Russia, and has been living in California since 1991. She has exhibited her work in venues such as GenArt

(San Francisco), Institute of Contemporary Arts (San Jose), and internationally at MAD'03 NET (Madrid, Spain), Museum of Contemporary Art (Krasnoyarsk, Russia), and ISEA 2006/ZeroOne San Jose (International Symposium of Electronic Art).

DEBRA REGH Following a distinguished career in the design industry, Debra Regh has returned to her original interest of painting and drawing. Her work with such firms as Michael Graves, Architect, Susan Butcher Design, I.A., as well as her own firm Debra Regh Associates, is included in the permanent collections of the Metropolitan Museum of Art, the Steuben Glass Corporation, the Liberty Science Center, and Emory University among others. Ms Regh studied at Pratt Institute from 1973 - 1977. Her work is in numerous private collections in the U.S. and abroad.

ANDREW CORNELL ROBINSON was born in 1968 in Camden, New Jersey. Studied ceramics and sculpture. His work spans various media from printmaking and painting to ceramic and sculptural installations. Lives and works in New York City.

ARTISTS – PROTEUS GOWANUS

KRISTI ARNOLD is a PhD candidate at the University of Sydney, Sydney College of Art, where she continues to study the perception of what is 'beautiful' and what is 'grotesque'. The objective of her research also explores the advancements in Biology, specifically its effect on both art and culture, comparing and contrasting these achievements in past and present literary and visual sources as well as genetic engineering as it relates to theories of evolution and the human condition. By researching these issues in specific detail, she hopes to incite ideas that contend with a dystopian and utopian world, where the boundaries between fact and fiction, science and art, are closely bound.

WILLIAM BROVELLI. B.1967 in Western Ma. Lives and works in NYC.

CHRISTIAN BROWN Born in New Jersey in 1971, Christian Brown received his BFA in 1994 from Rhode Island School of Design. He has worked in various mediums, from installation and printmaking, to acting as a design contributor to the fashion collective, organization for returning fashion interest, ORFI, he has also written and illustrated two award winning books. He currently lives and works in New York.

RYAN BROWNING Born 1981, Houston, TX. Ryan was raised a fantasy/sci-fi junkie in Houston, Texas with specializations in role-playing

games and Magic the Gathering. He currently lives in Frederick, Maryland, and busies himself with his studio work and teaching at St. Mary's College of Maryland.

TRAVIS CHILDERS was born in Nashville, TN and received his MFA from the Maryland Institute College of Art, Baltimore, MD and his BFA from Austin Peay State University, Clarksville, TN. He currently resides in the Washington, DC area and works at the Museum of the Daughters of the Revolution.

CLAIR CHINNERY's background is in sculpture, but she regularly moves across and between traditional media boundaries e.g. drawing, artists' books, sound, video, photography and digital art practices, as well as continuing to work with objects in sculpture-based practices. Thematically her interests utilize natural history to understand contemporary human behavior and society, and explore issues of gendered and maternal experience. Her current project Cuculus Prospectus combines these areas of research interest and engages more deeply with interdisciplinary issues and practices.

EILEEN FERARA enjoys making images with a variety of materials, especially exploring techniques with paper. Much of her subject matter is drawn from nature and personal experience. Recent projects include an installation entitled '100 Boats' created for the Sumei Multidisciplinary Art Center, and a mural for the Jersey City Fire Dept. Eileen resides in Jersey City. She received an MFA from the School of Visual Arts and BFA from the Rhode Island School of Design. She exhibits her work in the US as well as curates exhibitions locally.

RICHARD HAYMES Native New Yorker and current Jersey City resident, Richard Haymes, a graduate of Parsons School of Design with a Masters degree in not-for-profit management from New York University has been making collages, assemblages, and small work constructions as far back as he can remember. A pivotal moment came when he was accidentally introduced to the work of Joseph Cornell at the Albright Knox Art Gallery in 1974, influencing both his graphic design sensibilities as well as his own private works; ironically, in 1979 he became the official graphic designer for the Estate of Joseph Cornell, already being the art director for the Leo Castelli Gallery which had joined forces with Richard Feigen Gallery in Chicago and James Corcoran Gallery in Los Angeles to manage the sales and curation of exhibitions of the late artist's work. As his resume indicates, Haymes' life itself has been a kind of collage, influenced by his range of professions, his left brain and right brain educational experiences, his surviving the HIV/AIDS epidemic, his travels, and his 20-year relationship with his beloved partner, the artist, author and environmentalist, Michael DeJong.

ELLIE IRONS I am an environmental sculptor, painter, and art educator working on projects that explore the continuum between humanity and nature. Growing up in rural Northern California I intended to be a scientist, but ended up in New York City studying painting at Hunter College. Dedicated to art as a means for advancing our everyday understanding of nature, I use my background in environmental science to guide my artistic practice.

KATHERINE MCLEOD is an interdisciplinary artist. Raised by a shark scientist and speedboat racer near the Everglades in Florida, she is now based out of Queens, New York. Katherine studies the way human hardships have shaped our perception of ourselves throughout history and attempts to identify the age-old struggle of man's relationship with nature, technology, and each other.

SUZANNE NORRIS I am an artist and designer living and working in Amsterdam. I have a BFA (Hons) degree from the Michaelis School of Fine Art, University of Cape Town, South Africa. Since graduating (1993) I have worked as a designer and illustrator (running my own small design business since 2001). It is only recently that I have had the opportunity to revisit and pursue my personal art-making.

MELISSA STERN Born to mammalian parents, Melissa Stern was the first member of her extended family to possess both opposable thumbs and a prehensile tail. An anthropologist by training, her artwork reflects her tribe's history as both hunters and gatherers. Only one of her critics has ever reported permanent injury.

JENNIE SUDDICK has exhibited in Canada, the USA, Germany and Italy. Her work deals with issues of Canadian identity, cryptozoology, museological display, and hyper-reality. She holds both a BFA and an Advanced Visual Studies Certificate from The Ontario College of Art and Design, as well as an MFA in Visual Arts from York University.

TRICIA ZIMIC, from Maplewood, NJ, trained at the Parson's School of Design in NYC, where she studied with various artists, including Maurice Sendak and Frank Giorgini. Tricia has worked for many years as an illustrator of young adult books including Nancy Drew (Simon & Schuster) and many other children's classics. Tricia shows regularly in New Jersey and her newest series "Wild Urbania" will be featured in a solo show at the NJ State Museum in Trenton beginning November 12, 2011.



CURIOUS MATTER

272 Fifth Street • JC • NJ 07302

curiousmatter@comcast.net • curiousmatter.blogspot.com

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Zèbre

Alpaca



Chameau

Bison



Zébu

Bouquetin

Mouflon à manchette



Tapir



Gnou

Oryx



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