



site95

Journal

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site95 is a non-profit organization established to present alternative exhibitions for emerging and established artists in temporary urban locations. Drawing upon available space in major cities, site95 will present over five projects per year, each extending up to two months. The impermanent sites create a platform for artists and curators to present innovative ideas in different contexts and allow viewers to experience new work not native to their location. Exhibitions will offer openings, educational talks and tours, screenings, and performances. site95 will also distribute an annual publication to include an archive of exhibitions and feature the online monthly journal with contributions by writers, curators, and artists.

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**Cover Image**

Alexandra Hopf  
*Prophities*, 2012  
Neon  
8 x 31.5 in  
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## From the Editor

The mission of site95 has remarkable parallels to other non-profits that seek avenues for artists to create work through new processes of presentation. This issue, in particular, looks at residencies and the many beneficial opportunities they provide for artists.

The Abrons Art Center located in the Lower East Side has multi-faceted programs. Carolyn Salas discusses her recent body of work and the unique opportunity of having an AIRspace studio in Manhattan while curator Carolyn Sickles profiles “me, we: Christine Hou & Lisa Iglesias,” an interdisciplinary collaboration with the Abrons Arts Center StudioLab, Dia Art Foundation, and Studio Art majors at Lower Manhattan Arts Academy (LOMA).

The Fountainhead Residency in Miami, Florida offers an immersive program with the Miami art community. National and international artists are given a temporary home to make new work and meet the community. Lina Hargrett and I were completely taken by the familial approach to the residency as we interviewed one of The Fountainhead founders Kathryn Mikesell, and current residents Alexandra Hopf, Roberto Visani and Paola Ferrario. Braithwaite contributes a feature on Ferrario’s series, “The Day Before the Parade,” a recent visual documentary of Holyoke, Massachusetts as people prepare well in advance for the St. Patrick’s Day parade.

Also in this issue, Kris Scheifele conducts an in-depth interview with Christian Maychack, exploring the process and presentation of his sculptural work. And lastly, we are thrilled to include an exclusive artist project with Geoffrey Farmer. Farmer’s work is most often site-specific and inspired through literary, film and popular cultural references. With this special project, the artist culls source material as a form of research. Images and text weave together to read like poetry.

My great thanks to everyone involved in this issue. Our next issue will coincide with our upcoming exhibition and will include artist projects by: Russell Maycumber, Christina Pettersson and Brian Wondergem.

More to come,  
Meaghan



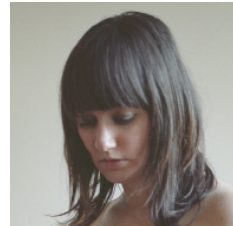
Exhibition view: “me, we: Christine Hou & Lisa Iglesias,” Abrons Arts Center of Henry Street Settlement, New York, NY, February 17 - March 17, 2012



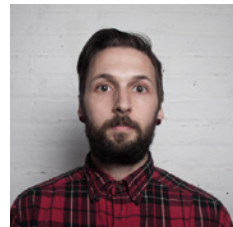
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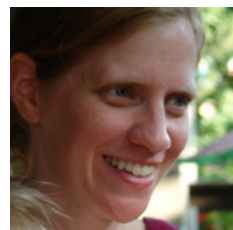
Meaghan Kent is the Director and Chief Curator of site95. Kent was a gallery director, for the past ten years she has worked in galleries including Casey Kaplan, Andrea Rosen Gallery, and I-20, managing the careers of internationally emerging and established artists and coordinating exhibitions locally and worldwide. Prior to her move to New York, Kent completed her MA in art history at George Washington University, Washington DC and her BA at the College of Santa Fe, New Mexico. During this time, she worked as a professional intern and assistant at several institutions, including, The Phillips Collection, Hirshhorn Museum and Sculpture Garden, *Art in America* magazine, and SITE Santa Fe. She has written and curated independently, most recently creating "Dead in August," a Brooklyn based project that presented exhibitions, screenings, and performances. Originally from Northern Virginia, Kent is based in Brooklyn, New York. photo credit: Cary Whittier



Sara Maria Salamone has always had a keen interest in art. After completing her BA in Photography from Hampshire College, she became avidly involved in the art scene in Albany, by joining the Board of Directors for the Upstate Artist Guild and becoming Photo Editor for *Upstate Magazine*. Salamone began expressing interest in curating and produced a handful of exhibitions and most recently crafted a successful group show entitled "Beatus Abjectus," at Space Womb Gallery in Long Island City, NY, in 2009. She was awarded an Honorable Mention by Aerial Shamburg in the 29th Photography Regional of the Capital Region and a Dean's Scholarship, awarded on merit, to Parsons the New School for Design, New York. Salamone will be receiving her MFA in Photography and Related Media from the New School for Design in New York City this August. Salamone originates from Albany, NY and currently lives and works in Brooklyn, NY. photo credit: Jessica Yatrosky

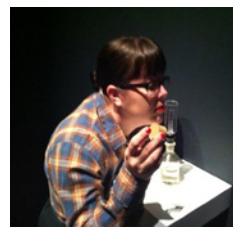


Tyler Lafreniere was born and raised in the town of Camden, Maine. From a young age he expressed his greatest love for sculpture, drawing, art and creating badass design. Since childhood, Lafreniere has continued through on the path to mastery. Stopping at Hampshire College in Massachusetts and Goldsmiths, University of London to study fine art and design, Tyler refined his skills working with various artists, printmakers, and design shops including Fire Haus Studios and The Chopping Block. Lafreniere's most recent achievement has been the extremely well received art zine *Gypsé Eyes*, now well into its 5th issue. Lafreniere currently resides in the Brooklyn, NY where he continues to work as an artist and freelance designer with his own company Kids With Tools.



Jennifer Soosaar is a scientist whose published works include articles and textbook chapters. She delights in helping people understand concepts outside of their knowledge comfort zone -- especially those of artists and scientists who are creating new ways of understanding or relating to the world. Jennifer has a Ph.D. from Yale and is currently from Philadelphia (via Texas, Virginia, Michigan, Connecticut, Bermuda and Ireland).

## Contributors



Carolyn Sickles is the Studio and Gallery Programming Manager at the Abrons Arts Center of Henry Street Settlement. Sickles has worked in New York City and South Florida as an artist, curator and art educator, institutions include the New Museum, Teachers College of Columbia, New York University, Norton Museum of Art, and Palm Beach Institute of Contemporary Art. Recent exhibition spaces include WhiteBox at The Mordes Collection; Terpsichore, Brooklyn; The Living Room, Miami; and The Armory Art Center, South Florida. She has a M.S. Ed. for Leadership in Museum Education from Bank Street College and has attended art programs at Massachusetts College of Art, Kansas City Art Institute, and Florida Atlantic University achieving degrees in Studio Art and Art History. Recent professional experiences include participating in the Guggenheim Museum's Teaching for Creativity Institute and serving on the New York Museum Educators Roundtable Conference Committee.

## Contributors (continued)



Geoffrey Farmer studied at the Emily Carr University of Art and Design and the San Francisco Art Institute. Recent solo exhibitions include, Project Arts Centre, (with Jeremy Millar), Dublin (2011); *REDCAT*, Los Angeles (2011); Walter Philips Gallery, Banff (2010); Museo Experimental El Eco, Mexico City (2010) and Witte de With, Rotterdam (2008). Group exhibitions include, "Beyond," Kumu Art Museum, Tallinn (2011); "Untitled" (12th Istanbul Biennial) (2011); "The Garden of Forking Paths," migros museum für gegenwartskunst, Zurich (2011); "Revolutions - Forms That Turn," Sydney Biennial (2008); "The World as a Stage," Tate Modern, London (2007). photo credit: Aubrey Mayer



Lina Hargrett is a freelance art writer and consultant. She was born in Miami, Florida and grew up in San José, Costa Rica. From the University of Costa Rica she received a Bachelor degree in Art History and quickly moved to New York. She interned at the Solomon R. Guggenheim Museum and at New York Arts Magazine and was Assistant Director at the I-20 Gallery where she worked directly with the artists coordinating exhibitions and art fairs. In 2007, she received a Master in Art Business from Sotheby's Institute of Art in London and she returned to her hometown of Miami where she worked as Assistant Director at the Fredric Snitzer Gallery. In 2011, she founded "The Auction Project," an outlet that represents emerging artists in an auction catalogue format. Lina Hargrett currently lives and works in Miami, Florida.



Carolyn Salas (b.Hollywood, California) is a sculptor and installation artist based in New York. Salas received her BFA from The College of Santa Fe and her MFA from Hunter College. She has exhibited in the USA and internationally at Urbis, UK, Gallery Nordine Zidoun, Luxembourg, Priska Juschka Fine Art, NY, Art Space, CT, Parisian Laundry, QC, the Berkshire Museum, MA, Casey Kaplan, NY, Torrence Art Museum, CA and the Santa Barbara Contemporary Arts Forum, CA. Salas has been a resident artist at the Vermont Studio Center, Santa Fe Art Institute, Blue Mountain Center, Jentel Artist Residency, Djerassi Art Residency and Franconia Sculpture Park. She was the recipient of the Chashama Studio Program, and the Elizabeth Foundation for the Arts and was a Rema Hort Mann Foundation grant nominee. In 2011, Ms. Salas was appointed lecturer in Sculpture at Yale University.



Hunter Braithwaite is a freelance writer based in Miami. He has covered the arts in Shanghai, Paris, New York, and Miami for various publications, including Artforum Online, ARTINFO.com, Artslant.com, CNN.com, *NY Arts Magazine*, *Whitehot Magazine*, *Time Out Shanghai*, and *City Weekend Shanghai*. He is a contributing editor at *Asian Art News*. In 2011, he founded the contemporary art site Thereisnothere.org.



Kris Scheifele is an artist and writer based in New York. She received an MFA from Pratt Institute and a BFA and BA from Cornell University. She also attended Skowhegan and was a 2009 Joan Mitchell Foundation MFA Grant recipient. Her artwork has been exhibited at CUE Art Foundation, PS122 Gallery, 92Y Tribeca, and Janet Kurnatowski. [krisscheifele.com](http://krisscheifele.com)





**Interview with Christian Maychack  
by Kris Scheifele  
3.2012**

Kris Scheifele: In your recent work, you often use chair caning and baskets as supports. What's behind your selection of such porous items?

Christian Maychack: I started using caning when I organized this portfolio for a friend's birthday. I couldn't figure out what to do since I don't draw or make flat work in general. At the time, I was reading some anthropological theory and was thinking a lot about weaving as one of the earliest forms of making. I wanted to incorporate caning or baskets into my sculptures, but was having a hard time not being literal about it. So then, I was trying to make this really flat sculpture for the portfolio out of epoxy clay and needed to reinforce it with something and I had the broken caning right there next to me. So at the start, it was really a structural decision, but then in the manipulation by sanding and carving, I realized

Left: *Compound Flat #14*, 2011, Epoxy clay, pigment, chair caning, wood, 46.5 x 18 x 6.5in (image courtesy of Jeff Bailey)  
Right: *Surface Exchange*, 2011, Epoxy clay, pigment, found baskets, 15 x 47 x 38in



it could act as a support and help create an abstract pictorial plane, which in turn led me back to an interest in abstract painting. I've thought a lot about the caning in this work as a nexus between the object and the pictorial. Lately though, I've been building wooden matrices that I'm thinking about in a similar way to the caning, where the support also acts as image and creates a figure/ground relationship.

KS: That swirl of the epoxy clay conjures the all-overness of Pollock but embedded—almost parasitically—in the ordering grid of the weave. Tell me about the interplay between your ground and the irregular shapes and solid bands seemingly superimposed over it. In some instances you flirt with perspective.

CM: I approach the all-overness of this work much differently from Pollock. His was a layering of actions that ended up with an all-overness, which I see as pushing at the viewer almost like an object and works to limit entry into the picture plane. I try to use an all-overness that's more



uniform which first presents itself as the surface of an object only to draw a viewer closer and into a visual field.

The lines and shapes that superimpose the ground are themselves embedded/inlaid into the surface and don't merely exist on the surface. It's important that I think of them as integrated into the object in this way, so as not to let go of the physical. I use them and their color to simultaneously create optical space and to frame the sculpture from within, referring back to the object.

As far as flirting with perspective goes, we flirt awkwardly and I'd like to keep it that way. Like I said before, I don't really draw and because of that I have a skewed sense of perspective. I think it would be too easy to rely on perspective to create a sense of space and less interesting for a viewer, so if I let myself use it, I have to find a way to sabotage or confuse it without the whole thing seeming too tentative.

Left: *Interposition*, 2011, Epoxy clay, pigment, chair caning, wood, 46.5 x 18 x 6.5in  
Right: *Compound Flat #15*, 2011, Epoxy clay, pigment, chair caning, wood, 46.5 x 18 x 6.5 in



KS: Your intimate scale also draws people up close to the work. Once there, how do the wall and the way the work hovers before it play into all of this?

CM: I really like the graphic and sculptural presence created by that little bit of space from the wall. I think it changes how you approach them. I feel that the way we interface with painting and sculpture is so different, I want the viewer to start the approach with the idea of sculpture in mind. So the shadows and being able to look around to the structure and how it's made are crucial. I want you to realize that the seemingly two dimensional line or shape that hovers in a visual field extends behind the piece and has this whole other life as part of the wooden support for the object.

KS: What about the floor pieces? I've seen the joined cluster of upturned baskets, *Surface Exchange*, and the one that looks a bit like a podium.

CM: Those two are about the approach as well. With both pieces, I was





thinking about the different ways we're comfortable and accustomed to interacting with two-dimensional information. With the larger basket piece, I looked at a lot of abstract imagery in rug patterns and wanted the viewer to look down at the sculpture like a rug. With the other piece you mentioned, I was thinking about lecterns and informational displays. I think the experience of approaching that piece as a functional object only to end up engaging with an abstraction is interesting. I really wanted to recreate the experience someone would have standing at a lectern or podium.

For that reason, it's definitely not a sculpture in the round, although that's not to say I didn't think about how it would look from every other point in the room.

Christian Maychack was one of the artists recently exhibited in "The Bricoleurs" at BRIC Rotunda Gallery in Brooklyn, NY. He is represented by Jeff Bailey Gallery in Manhattan and Gregory Lind Gallery in San Francisco.

*Linkages (CF #12)*, 2011, Epoxy clay, pigment, chair caning, wood, 31.5 x 34.5 x 1.5in  
All images, unless otherwise noted, courtesy of Gregory Lind Gallery



*Interleaf (CF #11)*, 2011, Epoxy clay, pigment, chair caning, wood, 20 x 28.5 x 4.5in



## Artist Project

Fondness For Trash, Eyesores, Rejects, Peeling Surfaces, Odd Stuff, Jerry-Built Wheeled Vehicles, Gaudy Or Fantastic Window Displays, The Raffish Art Of Shop Signs And Carousels, Ornate Porticoes, Curious Door Knockers And Wrought-Iron Grilles, Stucco Ornaments Of The Facades Of Run-Down Houses. Or, Ten Things From My Desktop  
by Geoffrey Farmer

1.



1. John Adams Whipple, 1851 Moon

2.

RAMBLES AMONG THE STUDIOS OF AMERICA.

My impressions of America, from a photographic point of observation, were taken at two distinct periods—which I might call the two epochs of photographic history—the dry and the wet; the first being the Daguerreotype, and the second what may be termed the present era of photography, which includes the processes now known and practised.

I take Boston as my starting point for several reasons. First, because it was the first American city I visited; secondly, it was in Boston that the change first came over photography which wrought such a revolution in the art all over the United States; thirdly and severally, in Boston I noticed many things in connection with photography which differed widely from what I had known and practised in England.

Visiting the gallery of Mr. Whipple, then in Washington Street, the busiest thoroughfare in Boston, I was struck with the very large collection of Daguerreotype portraits there exhibited, but particularly with a large display of Daguerreotypes of the moon [197] in various aspects. I had heard of Mr. Whipple's success in Daguerreotyping the moon before I left Europe, but had no idea that so much had been achieved in lunar photography at that early date until I saw Mr. Whipple's case of photographs of the moon in many phases. Those Daguerreotypes were remarkable for their sharpness and delicacy, and the many trying conditions under which they were taken. They were all obtained at Cambridge College under the superintendance of Professor Bond, but in what manner I had better allow Mr. Whipple to speak for himself, by making an extract from a letter of his, published in *The Photographic Art Journal of America*, July, 1853. Mr. Whipple says: "My first attempt at Daguerreotyping the moon was with a reflecting telescope; the mirror was five feet focus, and seven inches diameter. By putting the prepared plate directly in the focus of the reflector, and giving it an exposure of from three to five seconds, I obtained quite distinct impressions; but owing to the smallness of the image, which was only about five-eighths of an inch in diameter, and the want of clockwork to regulate the motion of the telescope, the results were very far from satisfactory.

"Having obtained permission of Professor Bond to use the large Cambridge reflector for that purpose, I renewed my experiments with high hopes of success, but soon found it no easy matter to obtain a clear, well-defined, beautiful Daguerreotype of the moon. Nothing could be more interesting than its appearance through that magnificent instrument: but to transfer it to the silver plate, to make something tangible of it, was quite a different thing. The "governor," that regulates the motion of the telescope, although sufficiently accurate for observing purposes, was entirely unsuitable for Daguerreotyping; as when the plate is exposed to the moon's image, if the instrument does not follow exactly to counteract the earth's motion, even to the nicety of a hair's-breadth, the beauty of the impression is much injured, or entirely spoiled. The governor had a tendency to [198] move the instrument a little too fast, then to fall slightly behind. By closely noticing its motion, and by exposing my plates those few seconds that it exactly followed between the accelerated and retarded motion, I might obtain one or two perfect proofs in the trial of a dozen plates, other things being right. But a more serious obstacle to my success was the usual state of the atmosphere in the locality—the sea breeze, the hot and cold air commingling, although its effects were not visible to the eye; but when the moon was viewed through the telescope it had the same appearance as objects when seen through the heated air from a chimney, in a constant tremor, precluding the possibility of successful Daguerreotyping. This state of the atmosphere often continued week after week in a greater or less degree, so that an evening of perfect quiet was hailed with the greatest delight. After oft-repeated failures, I finally obtained the Daguerreotype from which the crystallotypes I send for your journal were copies; it was taken in March, 1851. The object glass only of the telescope was used. It is fifteen inches in diameter, and about twenty-three feet focal length; the image it gives of the moon varies but little from three inches, and the prepared plate had an exposure of thirteen seconds."

Copies of several of these "crystallotypes" of the moon I afterwards obtained and exhibited at the Photographic Exhibition in connection with the British Association which met in Glasgow in 1855. The "crystallotypes" were simply enlarged photographs, about eight or nine inches in diameter, and conveyed to the mind an excellent idea of the moon's surface. The orange-like form and the principal craters were distinctly marked. Indeed, so much were they admired as portraits of the moon, that one of the savans bought the set at the close of the exhibition.



3.



4.

The next animal perceived would be classed on earth as a monster. It was of a bluish lead color, about the size of a goat, with a head and beard like him, and a single horn, slightly inclined forward from the perpendicular. The female was destitute of horn and beard, but had a much longer tail. It was gregarious, and chiefly abounded on the acclivitous glades of the woods. In elegance of symmetry it rivaled the antelope, and like him it seemed an agile sprightly creature, running with great speed, and springing from the green turf with all the unaccountable antics of a young lamb or kitten. This beautiful creature afforded us the most exquisite amusement. The mimicry of its movements upon our white painted canvas was as faithful and luminous as that of animals within a few yards of the camera obscura, when seen pictures upon its tympan. Frequently when attempting to put our fingers upon its beard, it would suddenly bound away into oblivion, as if conscious of our earthly impertinence; but then others would appear, whom we could not prevent from nibbling the herbage, say or do what we would to them.

3. Sergei Mikhailovich Prokudin-Gorskii, *Young owl in a forest*. *Studies*, 1910

4. From: *The Great Moon Hoax*, 1835

5.



5. Sergei Mikhailovich Prokudin-Gorskii, *Fly agaric*, [between 1905 and 1915]



6.

Yesterday's quiz show has been sloppy despite a new brilliant player and John Cage's great finish...John Cage, the great American mushroom expert, looked a lot more determined. During the first question he had to complete the analytic key of the "poliporacee" (a mushroom species) from which four names were deleted. He did it without hesitation, as well as adding the name, color, shape, width and length of a particular mushroom whose picture was shown to him shortly after. Nevertheless, the very last question, the 5 million one, shook his nerves and turned his blood cold. John Cage had to spell the 24 names of the white-spored "agarici". Twenty-four questions in one! A very tough question, even for a real mushroom expert. However, John Cage – a little bit sweaty this time – quickly pronounced all of them in alphabetical order. A triumph! While he was receiving audience applause he thanked the mushrooms and all the people of Italy.

7.

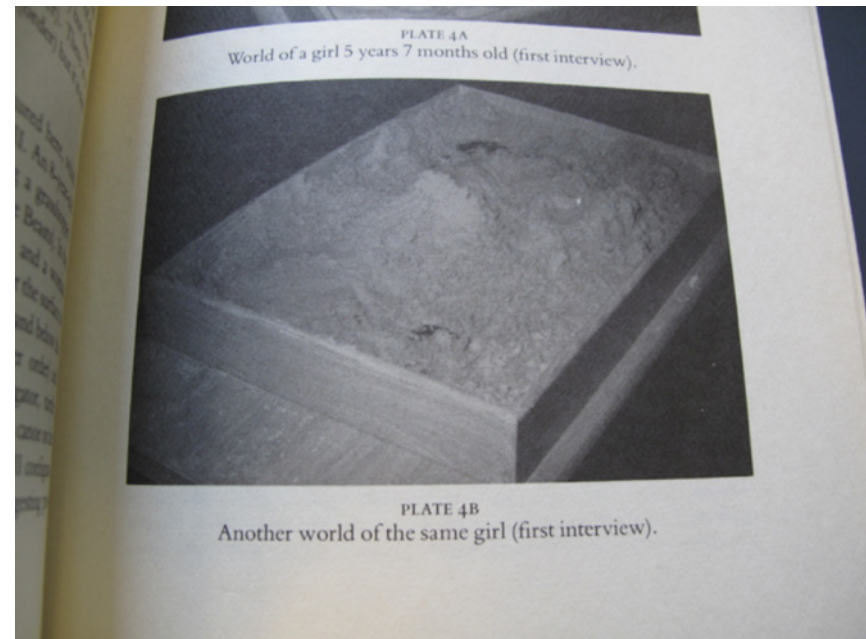


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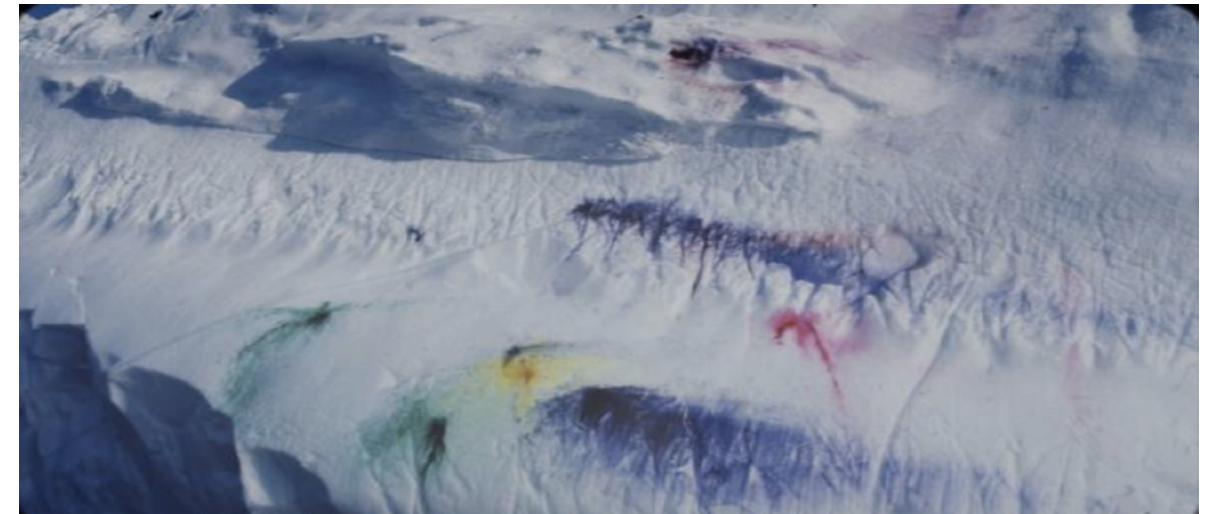




9.



10.



10b.

a rising sun with nine spokes of light and a butterfly perched on a hand  
after 33 y'rs of hackling at it, all times & moods of my life, fair weather & foul, all parts of the land, and peace & war, young & old  
Maurice Tabard (French, 1897–1984)  
Johannes Theodor Baargeld (Alfred x German, 1892–1927).  
If you want to know what the mind is, examine what it does.





### New work and the Abrons AIRspace Residency by Carolyn Salas

Where is your studio right now?

Currently, I'm an artist-in residence at the Abrons Arts Center, located in the Lower East Side of Manhattan. The residency is unique in that it not only houses the performing arts, music events, adult and children's arts education classes, but also provides assistance to the elderly, local community outreach programs and a free space for artists to work. Five artists, including myself, and one curator are awarded an 11 month residency once a year. The studio spaces are communal, shared among four of the six residents.

How did you hear about the residency at Abrons?

I can't remember exactly how I first heard about the residency but many friends over the years have gone through the program. I have found that these residencies are inspiration for cultivating and producing quality work. I thrive off the energy of the space and appreciate being immersed in a community rich in intellectual and stimulating discourse.

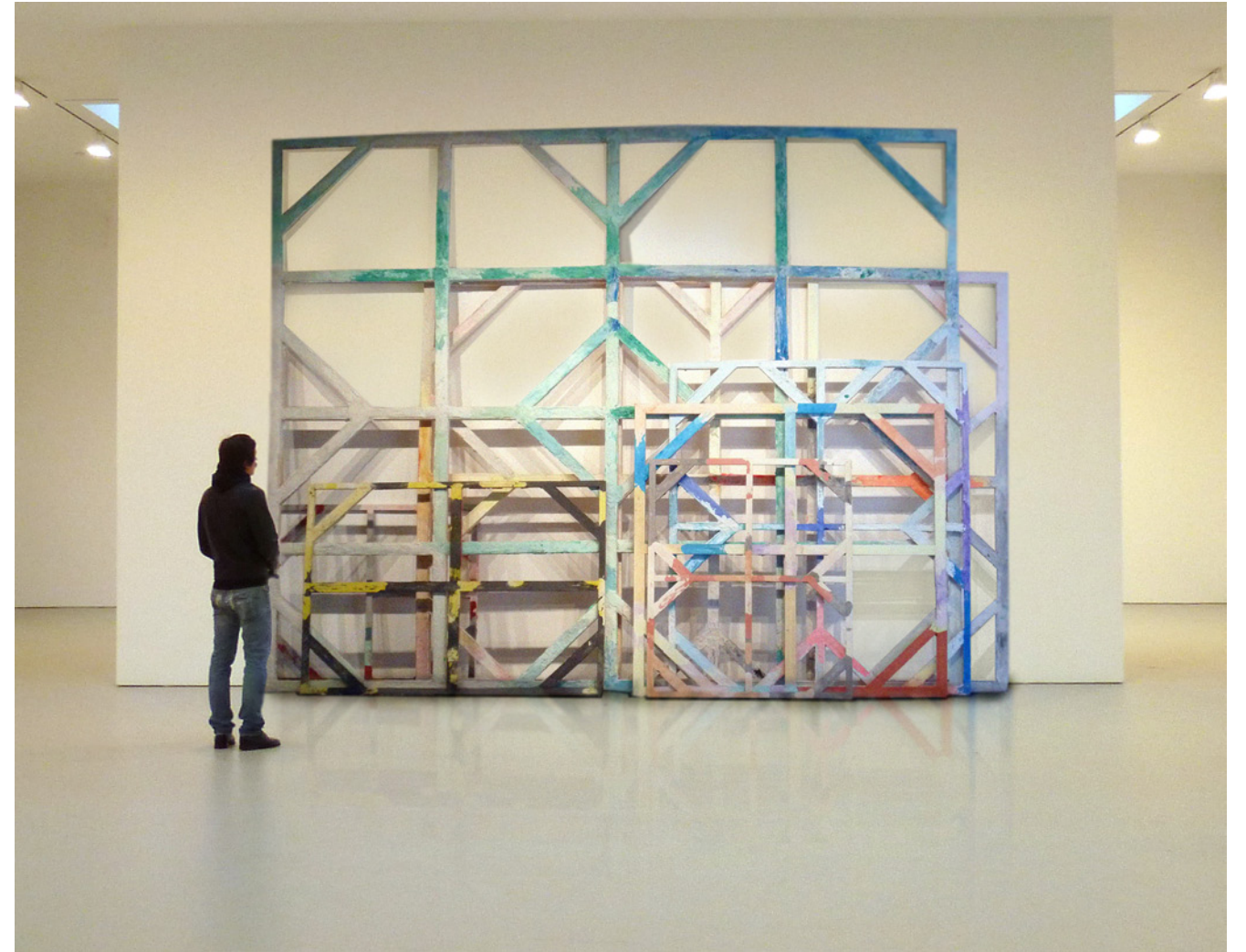
Why did you apply?

If you're a New Yorker at some point you've had the conversation about square footage and cost of space, we all know how extremely expensive real estate is so to have the opportunity to work in a space for 11 months to create, free from financial burden is rare. I feel very lucky to have been awarded this space.

How has the residency affected your work, if at all?

I feel the constant movement and energy of the Henry Street Settlement Residency has affected my practice through a sort of osmosis, where I now see that energy in my own work. I also enjoy being around my studio mates with whom I have developed a dialogue about the work we are all producing. I am expanding creatively within my own practice, elaborating on previously existing ideas using the community and surrounding area as source for inspiration.

*Plant with Standing Sculpture, 2012*  
C-print, aqua resin and pigment, 83 x 74 x 13in



My current work oscillates between abstraction and figuration, between site-specific works and sculpture, I'm interested in the "in-between" stages; the tension that lies both within the physical space and the psychological space. Using a wide array of materials including, plaster, cement, found objects, photography, collage and fabric I create sculptural platforms where material and concept meet to transform space.

Last summer, I started a series of sculptures titled "Support Structures," inspired from an exhibition that displayed only the backs of paintings, questioning the unseen and presenting the viewer with an alternative perspective. Using the utilitarian format of the stretcher bars I make molds and cast them solid in hydro-cal and pigment, color imbedded into the structures, bleeding through and staining the frames, the frames becoming the stains, creating three-dimensional paintings. The results are fragile ghosts of themselves. Expanding on this idea I explore ways of working within certain parameters while remaining open to chance and experimentation, equally as crucial to the concept is the process. The studio in a sense acts as a dance floor, performing, moving, breaking, falling and getting back up again; the objects, wall pieces and installations capture the imperfections and human attributes of burdens, failures and achievements of our everyday. Whether it's a perceptual shift or a tangible one, my relationship with the materials and objects is fluid. This investigation creates a contrast between the physical interpretations; applying color, scale and process to a historical object concerning its own making and history. Instead of providing a totality, or a critique of that totality, the works comment on a world in flux; a static object that acknowledges its own incompleteness.

The 2012 AIRspace Exhibition will open June 1 and will be on view through July 14, 2012.

For more information about the Abrons Art Center, or to apply to the AIRspace residency:  
[support.henrystreet.org/site/PageServer?pagename=AAC\\_AWP\\_visualartists\\_2011#feldman](http://support.henrystreet.org/site/PageServer?pagename=AAC_AWP_visualartists_2011#feldman)

*Support Structures, 2012*  
Cast plaster, pigment and wood, 20 x 26ft





**“me, we: Christine Hou & Lisa Iglesias” @ Abrons Arts Center of Henry Street Settlement, New York, NY  
by Carolyn Sickles, Curator**

In an exhibition climate tethered to activism and multi-platform collaborations comes “me,we.” From the curatorial lens this partnership has allowed the Dia Art Foundation, Abrons Arts Center StudioLab, and Studio Art majors at Lower Manhattan Arts Academy (LoMA) to find a treasure trove of educational wonder and strength. Grounded by a continuously evolving installation on view at the Abrons Arts Center from February 17 – March 17, 2012, “me, we” is an exploration and articulation of collective authorship that blurs the lines between studio space, exhibition, and public forum.

The gallery transforms into a response laboratory between Dia Art Foundation’s Education Associate and poet, Christine Hou, artist, Lisa Iglesias, and the LoMA students. Audience members witness a visual and text based exchange through large format sumi ink drawings, collage, cardboard chains, and miniature casted monuments. Materials and techniques in this exhibition have been directly repurposed from the practice of artist, Lisa Iglesias in service of recycling and connecting student experiences with process. Supporting programming includes two public events in the exhibition space and sixteen workshop sessions for LoMA students in the Abrons Arts Center StudioLab classroom.

Beginning with the direct quote from Muhammad Ali in 1967, and arguably the shortest poem in the English language, “me, we” considers the notion of a poetic politics, and how the voice of the individual is shaped within a collective experience. Ideas central to this program are: text as image (and vice versa), collaboration as a form of growth, and art as a lateral community-building practice. Together, the students consider thinkers and gestures, such as Joseph Beuys, Sol Lewitt, Gertrude Stein, Kara Walker, the Occupy Wall Street movement, the performance art of William Pope.L and writing in relationship to the body. Throughout the duration of the project, LoMA students have integrated critical thinking within an arts practice as well as develop public programs and exhibit works-in-process to their peers and the Lower East Side community.

Additional participants included in this specialized partnership are Queens Borough Poet Laureate Paolo Javier and The Friendly Falcons, a collaborative arts duo featuring Jeffrey Kurosaki and Tara Pelletier.

[www.abronsartscenter.org](http://www.abronsartscenter.org)







### The Fountainhead Residency by Lina Hargrett and Meaghan Kent

“The house on the sketches had been designed not by Roark, but by the cliff on which it stood. It was as if the cliff had grown and completed itself and proclaimed the purpose for which it had been waiting.” Ayn Rand, *The Fountainhead*

In a small pocket in the Northeast part of Miami is the Fountainhead Residency. Morningside is one of the oldest neighborhoods in Miami with homes dating from the 30s and 40s. Eleven years ago the art aficionados Dan and Kathryn Mikesell moved to Morningside and next to their home created a home abroad for artists in The Fountainhead Residency. The Mikesells possess a passion for contemporary art, particularly in work by Miami-based artists. Out of their existing involvement in the arts community in South Florida, the residency organically developed. The Mikesells purchased the house across the street from their home for future use by the in-laws, but to them it was only natural to allow artists from out of town stay there while their work was exhibited in a local venue. The Residency became an extension of the Mikesell’s home and the artists receive a personal welcome to the city of Miami and an introduction to the local art community.

Residents at The Fountainhead Residency are either recommended by other artists, art institutions in Miami or submit an application that is reviewed by Kathryn Mikesell. The contemporary artists selected come from very diverse artistic backgrounds as well as nationalities. Past residents include Marc Bijl, Berlin, Germany; Rei Sato, Japan; Tom McGrath, NY, New York; and Rai Escalé, Barcelona, Spain, among many others.

An interesting network has been built around The Fountainhead Residency, artists have the opportunity to engage with the local art community and out of these new relationships exhibition and project opportunities have developed. Many of the artists consistently return to Miami, some have even decided to move permanently. The Mikesells now have an extended family and stay updated on their exhibition projects and whereabouts.

Kathryn’s passion for contemporary art began when she met her husband Dan, whose family already collected art and had relationships with several art galleries. Kathryn and Dan’s interest in purchasing art also extended to wanting to meet the artist personally, which Kathryn tells us was sometimes difficult with galleries being protective of their artists, but they sought more than just collecting art, they wanted to engage and support the creation of art.

Left: Alexandra Hopf, *Poster V*, 2012, Gouache on paper, 100 x 75in  
Right: Alexandra Hopf, *Poster I*, 2012, Gouache on paper, 100 x 75in



Getting to know the artist is part of their collecting process, which has also become a family affair. Both of their children are also involved in collecting their own pieces; Galt has a passion for urban art and Skye is interested in work made by female artists. The sole management and financial responsibility of the residency keeps the family involved in a very unique and intimate manner, which Kathryn says hopefully they will always be able to continue “even if we have to eat Ramen Noodles.”

So what exactly is in a Residency? What does an artist take out of it? Any artist will tell you that residencies are important. Residencies, also known as retreats or artist communities, focus on allowing the artist time and space to make creative work no matter their discipline. There are many different types of residencies, those of single studio or housing; they can be several weeks long and up to years; they can be multidisciplinary; offer public programming to integrate the community or be located in a rural area allowing solitude to the artist. No matter what the characteristics of the residency program are, artists will agree on their importance as a life experience. Residencies build on career development and new relationships are typically made.

Artists in the Fountainhead Residency typically stay for two months, but again, this widely varies. Opportunities and inspiration strike during the residency and often an artist will have a project or an exhibition after the residency that may extend their stay. Hannes Bend, for example, came from Berlin last fall and will now have an exhibition opening at Charest-Weinberg on March 30, 2012. The exhibition evolved from a project he has been developing involving a team of divers and dumped tires off the Osborne Reef in Fort Lauderdale. Bend will then stay for a residency at LegalArt in 2012/2013. Bend will then stay for a residency at LegalArt through the fall of 2012. (Bend’s exhibition at Charest-Weinberg will be featured in next months journal issue.)

The three current artists Roberto Visani, Paola Ferrario, and Alexandra Hopf, all came from different backgrounds, all came for different reasons, and all will leave with different insights. The house became a meeting point for wine and excellent homemade bread but their work has them shifted in very different directions.

New York based artist Roberto Visani, already had a planned exhibition at Carol Jazzar Contemporary Art before arriving to the residency. It was through Carol that he met Kathryn and the residency was scheduled before the opening of his exhibition. This was a unique opportunity for Visani to work longer than a standard five to seven days to install, familiarize himself with the Miami art community, and create new work while in Miami. During his residency, Visani has developed unique handmade gun sculptures out of different materials including Plexiglas and wax. For Visani, his work is

Exhibition view from: “Full spectrum dominance: Conor McGrady and Roberto Visani,” Carol Jazzar Contemporary Art, Miami, Florida, February 24 - April 22, 2012





a form of story-telling and a recent journey to the sugar town of Belle Glade, Florida may develop into another intriguing project. Visani has been to Florida before, but the residency has really changed his perspective. “There are great opportunities for young artists, curators, and gallerists here. Space is affordable. There is a ton of energy that passes through the city and good exposure. I’m not sure how much patronage of local art there is, but I don’t think that is so critical for emerging artists. Time and studio space are more valuable in some ways.”

Paola Ferrario, based in New York and Massachusetts, has two studios at the residency, one by the shared kitchen and one on bicycle. The residency has allowed her to investigate her role as an artist and as a tourist. The series of atypical postcards she is currently developing are a fusion of her own cultural background and the Miami area. The subject matter, whether it is an iconic palm tree or hotel, often feels displaced or isolated, as if they could be from anywhere. Ferrario finds Miami to be unconventional and nonbureaucratic and appreciates the instant contact with the art community. For Ferrario, the best part of her residency is “learning about the Miami art world, living with two very professional, intelligent artists, and having two months to only worry about getting my work done.” (Hunter Braithwaite features Ferrario in his article, “The Day Before The Parade,” in this Journal’s issue)

Alexandra Hopf, who directs an artist run space in Berlin, has curated an exhibition of Miami based artists. “Practices Remain” opened on March 10, 2012 and focuses on studio undertaking, research, process, and production. In a sense, the exhibition mirrors her own practice, as she is using the residency as an opportunity to push her work in new directions, “I was planning to develop my work as a new challenge, living and working in another environment, working site-specific.” Further, her chosen materials are determined by the temporary living circumstances. Her poster series can easily be transported back to Berlin. “I also wanted to work with light, transportable materials and create a new body of work dealing with painting by continuing a series of posters that I had started in Berlin last year. In addition, I wanted to do a site-specific neon work in Miami, since I have been working with neon for quite a while.”

Paola Ferrario, *Concrete Manatee Miami, FL*, 2012  
Inkjet print, 13x16in



For Hopf, the most valuable aspects came in threefold: “First: The amount of generosity, support and belief in the artists by Kathryn and Dan Mikesell and their enthusiasm and curiosity for the unexpected. Thanks to their support I was able to realize two site-specific neon works. Second: the engagement, mutual interest, and support of my fellow residents Paula Ferrario and Roberto Visani. The exchange and interesting talks about our works and “the system.” Third: the great cooperation with two engaging artists, Odalis Valdivieso and Marcos Valella, both artists from Miami, who put me into contact with a lot of other local artists. Together we put up a group show in less than four weeks, that might travel to Berlin.”

The unique hands-on approach by the Mikesell’s certainly encourages the output of creative work and development of careers but the question of how the residency is shaped is really determined by each artist. There is a general consensus that time is not wasted. It seems, for the most part, that they are able to make long-term relationships with Miami locals, particularly artists. These relationships can evolve into future opportunities. They are able to do what a residency should: allow the opportunity to freely experiment with only their own self-made pressures attached.

Roberto Visani, *Slaves to the Rhythm*, 2005  
Wood, fabric, metal, and rubberized M-16, 38 x 29 x 29in





2.13.12 Featured Artist: Kristin Nason

Through physical engagement with common objects and materials, I explore the capacities and limitations of the body in relation to its environment. The range of materials and techniques I employ reflects the schizophrenic tendencies of contemporary culture. Thus, the work explodes outward as a seemingly erratic series of singular experiments, but when considered as a whole is a web of interrelated games situated at the interface of the self and a crash-test world.

The series, "Decoy," is a response to contemporary pressures for multiplicity and dispersion. These human-scale objects - assembled from readily available consumer goods - function as tactical placeholders in a kind of on-going, simulated war game against unspecified opponents. Often constructed in haste, these mounds of materials serve as barely adequate fill-ins or covers in a playful defensive strategy of evasion and substitution, addressing the demands of a culture wherein singularity is a liability.

Kristin Nason was born in 1979 in Cape Cod, Massachusetts and competed her MFA at the School of the Art Institute of Chicago, IL in 2011. Nason is completing a residency at The Center Program, Hyde Park Art Center and is currently included in the group exhibition *Second City Psychastenia* at Andrea Meislin Gallery, New York through February 18, 2012. Nason was featured in a critics pick in *Time Out Magazine*, Chicago, May 2011 and *Artlog*, *Contemporary Art Guide*, 2011. The artist is based in Chicago, Illinois.

Artist website: [kristinnason.com](http://kristinnason.com)

Decoy, 2011, Wooden cabinet, reflective sheet, rain jacket, string, dimensions variable



Top: Decoy, 2011, Closet doors, fabric canopy, astro-turf, wallpaper, plastic chair, vacuum hose, string, zip ties, dimensions variable  
 Bottom: Decoy, 2011, Cooler, felt sheet, bundle of twigs, ratchet straps, wooden board, dimensions variable



## 2.20.12 Featured Artist: Margo Wolowiec abcdefghijklmnopqrstuvwxyz, 2011

“Deconstructionist thinking looks inside one text for another, dissolves one text into another, or builds one text into another. It follows that cultural life is to be viewed as a series of intersecting texts, with meanings that we do not or could not possibly intend, and with words that cannot say what we mean. This perpetual interweaving of texts and meanings is beyond our control, leaving language to work through us.” -- David Harvey.

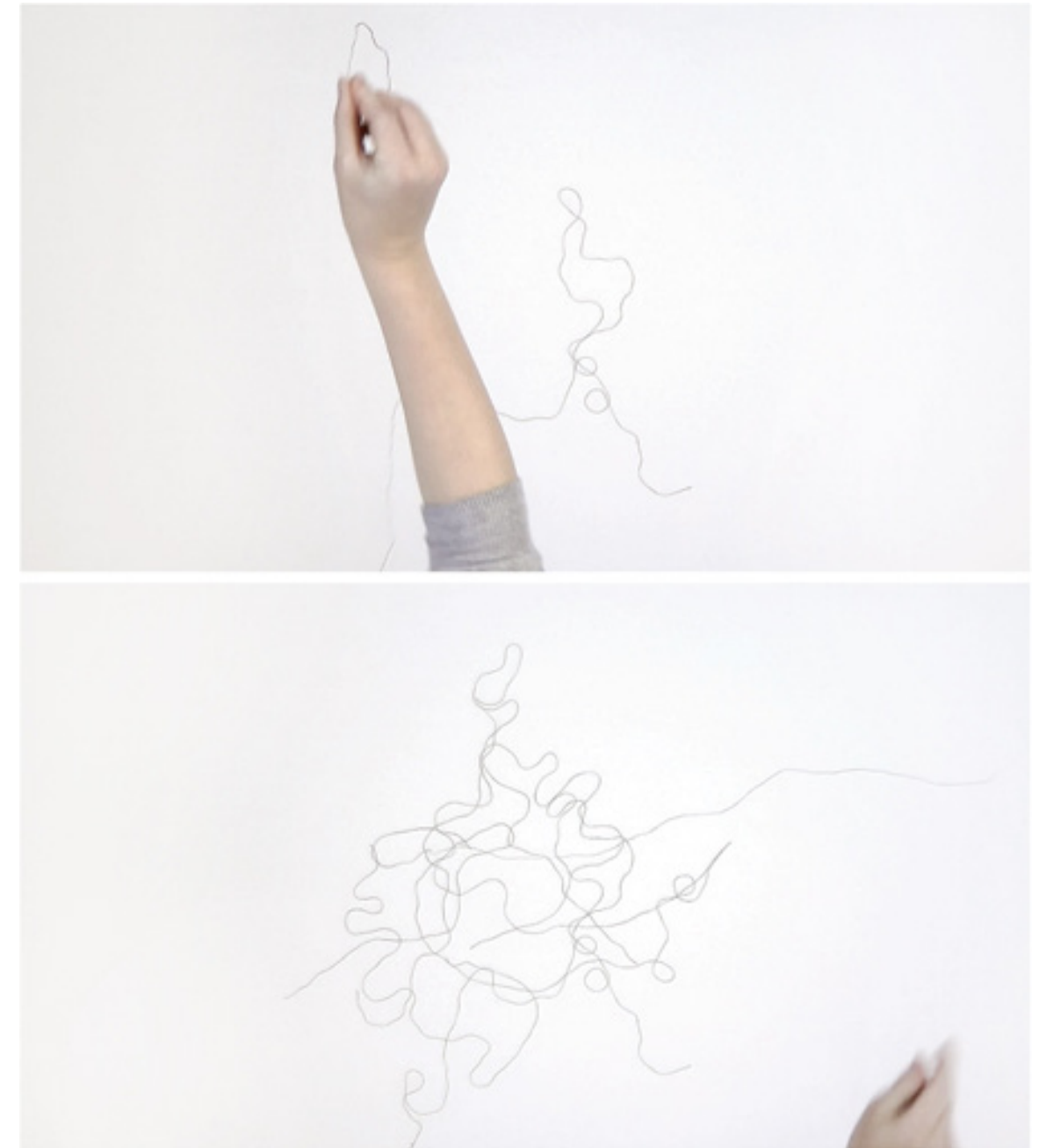
If we cannot say what we mean, what are we left with? How can meaning ever materialize, are we left with what can only be communicated in silence? Or can these intangibilities create the possibility for a completely new dialogue, for meaning that fluctuates yet opens spaces of thought? These potential spaces, where meaning shifts and migrates, and data becomes malleable, have become the starting points of my work.

Symbols, alphabetical characters, or bodies of text are manipulated through various material investigations that reconfigure the original sources into unplanned, dialogical arrangements. For each series, specific systems with sets of rules and limitations have been created to work within, each producing its own distinct aesthetic outcome. Working serially becomes a way to accentuate these variable outcomes, allowing for discrete visual vocabularies to emerge.

The video, “abcdefghijklmnopqrstuvwxyz,” traces the path of a hand drawing each letter of the alphabet through the air with pieces of thread. Looping and twisting throughout the curves of each letter, the lines of thread are left to fall to the floor in a pile of forms that mimic the original alphabetical characters, yet are rendered completely unrecognizable. This exercise abstracts the foundations of language, alluding to the ambiguity and fleeting nature of communication.

Margo Wolowiec is a multidisciplinary artist currently pursuing her MFA at California College of the Arts in San Francisco. She received her BFA from The School of the Art Institute of Chicago in 2007. Wolowiec co-founded and directed Janus Project, an alternative gallery space in Brooklyn, NY, and has exhibited work in San Francisco, Brooklyn, Chicago and Seoul, South Korea.

Artist website: [margowolowiec.com](http://margowolowiec.com)



Video still: *abcdefghijklmnopqrstuvwxyz*, 2011  
Video, 4minutes 20seconds



### 2.27.12 Featured Artist: Tom Pnini Snow Demo, 2011

In the last couple of years, Pnini has created several video pieces as part of a series called The Demo Project. A fascination with the illusions of the theatre world, and an attempt to deal with natural phenomena and kitsch come into play in this series. The large scope of his productions and the fact that they are shot on the street and not in a studio, allows Pnini to create an illusion that operates on two levels. It is, on one level, a surprise performance for unassuming bystanders watching an illusion, while seeing the people behind the scene, who brings it to life. On another level it is a video piece that depicts a natural phenomenon that its man driven manipulation is left unseen, thus elevating the notion of a single artist, who puppeteers the illusion.

The sculptural nature elements in Pnini's video pieces are a hybrid between a simple hand-crafted, cartoon-like representation of nature and an attempt to match the scale of the real phenomenon.

Tom Pnini, born in Jerusalem, 1981 currently lives in New York and works in the media of video art and installations. He received his MFA in Visual Arts from Parsons The New School for Art and Design in 2010. Pnini has been the recipient of the Outstanding Artistic Excellence Award from the Beit Berl College School of Arts, Hamidrasha in 2008, The Dean's Graduate Scholarship from Parsons 2009-2010, and the America-Israel Cultural Foundation Grant in 2008-2009. His recent *Demo Project* has been shown extensively in group shows in Israel, Milan, NY, LA, Toronto and Moscow.

Artist website: [tompnini.com](http://tompnini.com)







### 3.5.12 Featured Artist: Allison Cortson Dust Paintings

For my series of “Dust Paintings” I was interested in the fact that matter is mostly empty space and is held together by an observer experiencing it. This concept contradicts our everyday experiences with the world. I wanted to make a model for this concept with my artwork and decided to craft people in their environments out of an ephemeral material, dust. For these portraits, I photograph the subject in their home. Then over a period of months I collect the dust from their home via their vacuum bags. Dust arrives in our homes as a remnant of our own existence and degeneration from decaying particles from our bodies and objects. The painting is completed by rendering the subject in a realistic manner with oil paints and the rest of their environment is made solely out of the dust from their home, which I sprinkle on the canvas and manipulate with a brush. When finished the dust is coated with an acrylic sealer.

Allison Cortson received her MFA at the California Institute for the Arts in 2003. She has had solo exhibitions at Rosenthal Gallery San Francisco, CA, The Happy Lion Gallery, Los Angeles, CA, Galeria Filomena Soares, Lisbon, Portugal, and Galerie Michael Janssen, Cologne, Germany. Group exhibitions include: “Allison’s Wonderland,” Raid Projects, Los Angeles, CA, L.A. “Potential, Hangar 7,” Salzburg, Austria, and “25 Bold Moves,” Venice, California. The artist is based in Los Angeles.

Artist website: [allisoncortson.com](http://allisoncortson.com)

*Allison in Salzburg, 2009*  
Oil, dust, glue and acrylic sealer on canvas, 60 x 48in



*Marina in Rioja, 2011*  
Oil, dust, glue, acrylic sealer on canvas, 60 x 72in



## Feature



### Paola Ferrario: The Day Before the Parade by Hunter Braithwaite

What is the difference between a parade and traffic? What causes the two forms of procession to disregard their obvious similarities and retreat to opposite camps. Traffic is blocked so that a parade might run its course. In negative: everyday traffic blocks the potential for a parade. Similarity: people in the street. Difference: a parade is planned, traffic is not. Traffic can be predicted, and is often planned around, but rush hour is a lack of a plan. With appropriate planning, traffic would not exist. From this relationship, we arrive at two tensions central to the thoroughfare: displacement and spontaneity.

“The Day Before the Parade,” Paola Ferrario’s new series of photographs documenting a small town St Patrick’s Day parade, is a nimble reclamation of the man in the crowd, or at least his folding chair. The parade takes place in Holyoke, a western Massachusetts town of about 40,000. The historically Irish town has seen a large influx of Puerto Ricans over the past few years. As the Latino population grew, the Irish community split for South Hadley, a whiter town upriver. The parade has remained, a monument to this country’s constant flux of people and their saints.

These pictures visualize displacement via the simultaneous encroachment between the private and public realms. Similarly, spontaneity, and with that the individual, pushes against mass ornament. Who would have thought that the simple act of sitting requires this many types of chairs. Both of these arguments can be played out ontologically—what is a parade, and does it belong to a childhood memory, or to a dominant ideology? Or, they can be treated as photographs.

For pictures of industrially produced furniture, Ferrario’s methods don’t display any sentimentality. There is no fetish of the photographic edition. She shoots digital and nails the prints to the wall. That is not to say that the process is haphazard. Contrary to the subject matter’s incongruity, Ferrario throws out any print that is slightly, I mean slightly, discolored. “The hardest colors to capture are asphalt and skin,” she told me.

In the pop of her plastics and the bent perspective, Ferrario exists in the downgazed voyeurism of Eggleston or Martin Parr. In her continental patience, the encyclopedia building, one sees the Bechers. Ferrario is quick to shut that down. “I’m not interested in typologies, but in documenting the event.” (Again, the displacement of object). And, “I choose pleasure over formal rigor.” (Spontaneity). The photographs are at once studied and curiously accidental. By both denying and asserting the academy, the form matches the content: chairs that admit an emptiness but promise that it will be soon filled.

Paola Ferrario is currently in The Fountainhead Residency in Miami, Florida. Recent exhibitions include: “Imprevisti/Unforseen,” Sue Scott Gallery, New York, “The Tattoo Show,” The LGBT Community Center, New York, “Fotografie, e Un Treno Veloce Tra Due Laghi, Paola Ferrario and Stefan Dornbusch,” Spazio Museale di Palazzo Tornielli, Ameno (NO) Italy, “Studi Aperti,” Associazione Asilo Bianco Ameno (NO) Italy, and “Making Panhandle Pictures,” Amarillo Museum of Art, Amarillo, Texas. The artist is based in New York and Massachusetts.





