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Journal Issue No.12: December 2012

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designed by site.

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Cover

Elizabeth Huey
Piano, Belle Harbor

This page

Cary Whittier
Untitled

site95 is an alternative non-profit organization established to present 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 also features the online monthly Journal with contributions by writers, curators, and artists.



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Weekly Featured Artists

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From the Editor

Regardless of how aware and prepared people might have been, Hurricane Sandy took everyone off their guard. Wind gusts over 90mph slammed into the coast of New Jersey, Manhattan, Brooklyn and on, demolishing the shorelines and affecting peoples home and work environments.

This issue is dedicated to the NYFA Emergency Relief Fund in their endeavor to provide aid for artists and organizations devastated by the hurricane. Our goal is not only to raise funds for the cause (all site95 proceeds will be donated to NYFA) but also awareness to the community at large that there are ways to find help and continue to make work.



Elizabeth Huey
Morning Before Sandy



Elizabeth Huey
Home, Rockaway



Elizabeth Huey
Fire, Rockaway



Elizabeth Huey
Brighton Beach



Charlie Rubin
After the Storm (In to the Dark)



Charlie Rubin
After the Storm (Monolith)



Charlie Rubin
After the Storm (Daytime)



Niv Rozenberg
DUMBO, Oct 2012



Paul Judelson
View of the river, FDR Drive and UN Building from the East 51st Street skyway.



Paul Judelson
The East River starts to rise hours before the storm hits.



Paul Judelson
FDR Drive at 51st Street facing north.

Paul Judelson
The FDR Drive flooded. A taxi that didn't make it. UN Building in background.



Paul Judelson

2 AM. West 29th Street and Fifth Avenue



Paul Judelson

1 AM. Our former space under water for the second time since July. This was 4-5 hours after the West Chelsea surge - which reached Tenth Avenue - had receded. There was still plenty of water left. Our space was hit particularly hard on 23rd Street because we were closest to the river and below street level.



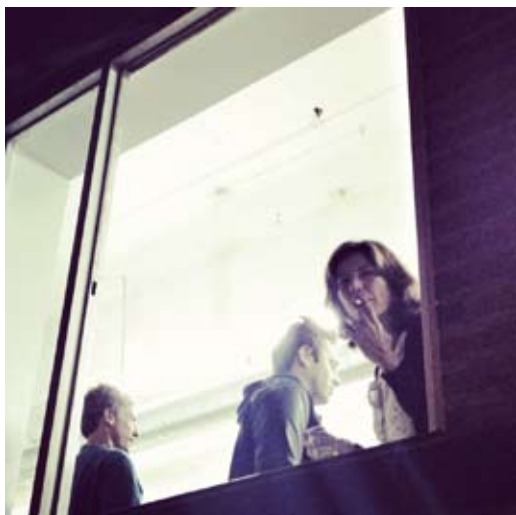
Paul Judelson

Midtown Tunnel closed days after the storm.



Paul Judelson

East Village after the storm.



Paul Judelson

Bortolami Gallery reopens in Chelsea.

Paul Judelson

Yvette Mattern, Global Rainbow After the Storm



Stephen Yang

October 30th, 2012 - Queens, NY: The scene at 130th St. and Newport Ave. in Rockaway where many houses were burned down after Hurricane Sandy hit the area. Locals milled about looking for reminders of their houses in a daze



Stephen Yang

October 30th, 2012 - Queens, NY: The scene at 130th St. and Newport Ave. in Rockaway where many houses were burned down after Hurricane Sandy hit the area. Locals milled about looking for reminders of their houses in a daze.



Stephen Yang

October 30th, 2012 - Queens, NY: Burned cars lay in rubble from houses at the scene at 130th St. and Newport Ave. where many houses were burned and destroyed after Hurricane Sandy hit the area.



Stephen Yang
October 30th, 2012 - Queens, NY: A flooded Rockaway Blvd. near Beach 114th St. after floods and heavy wind from Hurricane Sandy hit the Rockaways.



Stephen Yang
October 30th, 2012 - Queens, NY: A family evacuates, walking with their possessions down the Rockaway boardwalk near Beach 105th St. after floods and heavy wind from Hurricane Sandy hit the Rockaways.



Cary Whittier
Untitled



Cary Whittier
Untitled



Cary Whittier
Untitled



Susan McLean
Queens



Clockwise (starting top left): **Mark Lawrence Stafford**, exhibition view, "Table of Contents," 2012, Slag Gallery, Brooklyn, NY, **Christine Carr**, 912.12.22, 2012, pigment print, 22x28in, **Greg Lindquist**, detail, Lavender Pit Innerscape, 2012, exhibition view, University of Arizona Museum of Art, Tucson, AZ, dimensions variable, **Artemis Herber**, Walls of Love, 2007, rust on corrugated cardboard, 75x 35in each

Weekly Featured Artists

11.5.12 Mark Lawrence Stafford

"TABLE OF CONTENTS," Slag Gallery, New York, October 19 - November 12, 2012
marklawrencestafford.com

Please destroy before reading.

Before you ask: Is this is a group show? A collaborative? No. Is this a retrospective? No, but relative to that, it is a prospective - one that is a self-aware creation myth within its own evolutionary process. This collection of work embodies a "table of contents" in which the chapters and their sequence are most accurately represented as undefined variables suspended in context. Each of the works presented is a documentation of a semi-private performance of a process I call "the context:conundrum."

If further pressed to give my impressions of the contents I present to you, I would have to do so with some uncertainty. My feelings lead me to thoughts related to *The Architecture of Knowledge*, *The Consistency of Time*, and *The Ruins of Sensation*.

I do not consider this work to be a series, nor a cycle. If necessary to confine it, my best attempt would be a synchronization (although I am also drawn to a constellation). So for the purpose of this string of words, I say that the work in this exhibition is a synchronization of Data Visualizations of my thoughts and feelings constructed in dialog with the Muse, through the context:conundrum process. This process is similar to my understanding of Jung's "collective unconscious" notion, but with a fundamentally different focus: I do not characterize the muse to decode archetypes, entities where one can find answers or questions, but instead, I resist any recognizable structures to conjure the unknown, which I assimilate into the forms generated.

These forms, I believe are the pure data of this process. I possess no ownership of them from the recognizable self until I reach the moment of incision in which I try to communicate it utilizing linguistic symbols. This act brings them to a new but not final level of the context:conundrum, where one has to ask if the context enriches the native or raw data of the process, or whether it confines not only your ability to decode the work—which would be a splintering of the form as seen through the lens of your personal contextual architecture, but also my ability to encode the work, which quite likely would lead you in the wrong direction to begin with.

To me, the significance of this research relies on the ability to suspend the context - from my point of view this suspension occurs during my creative process, and from yours only if you choose not to read this text. Our regular mode of operating dictates that we first contextualize temporal relationships, and subsequently the subject and object of its focus in order to communicate our ideas. This mode relies heavily and continuously on contextualization, and in doing so, it is not our ideas that are shared, but our words. These words are the abstractions that construct the scale and dimensionality of humanity's reality. In the present that we exist, Knowledge, Sensation and Time are unsynchronized. I propose using our mind's relentless ability to abstract as a means to create, instead of confine, our experience of reality.

Tragedy can produce the illusions of beauty and meaning, but that very fact is the biggest tragedy of all.

Mark Lawrence Stafford was born in Anchorage, Alaska in 1978. He received a BFA from the School of Art, University of Arizona in 2002 and a MFA from the Pennsylvania Academy of Fine Arts in 2005 in New Media, Installation and Performance Arts. In 2008, he became a fellow of the AIM program at the Bronx Museum of the Arts. Recent fellowships, grants and residencies include: Franconia Sculpture Park (2011), The Puffin Foundation (2010), Socrates Sculpture Park, NY (2010), Volunteer Lawyers for the Arts (2010), and chashama Visual Arts studio residency (2009). International exhibitions include Songzhuang Art Museum, Beijing, China, the 7thVerkliets Biennial in Germany, Bienal Internacional de Arte Contemporaneo- Centro De Investigaciones Esteticas, Merida, Venezuela, VIVID, Birmingham, United Kingdom, Zentral Bibliothek, Zurich, Switzerland, Biblioteca Nacional de Buenos Aires, Argentina, and the 10th OPE-NART International Performance Art Festival, Beijing, China.

11.12.12 Artemis Herber

artemisherber.com

Through my sculptures and installations, I explore ideas of how human beings live in spheres whether contained or imagined. Single segments of painted cardboard create safe, warm realms and remind us of our nature – pliable, easily formed, and changeable, thus simultaneously inclusive, exclusive and interactive. When those segments are grouped together, various dynamic relationships form. Each individual segment interacts and communicates with the others, showing the balance between stability and movement, equality and individuality, embracing and defending moments. The relationship between installation and site is energizing; the pieces can be configured endlessly, transforming the same space over and over again. An active relationship also develops between the installation and the viewer who walks through the surprise openings, obtaining new perspectives of the sculptural settings.

The material used is both visibly, imperfectly vulnerable and incredibly unpretentious, a medium that some may even consider “artless” and simple. Cardboard is a common material with uncommon versatility – mundane, industrial and cheap, yet interactive, global and irreplaceable. Cardboard protects and hides. It is warm, sturdy, dense and thick. Conversely, when I apply my technique of serial and constant scoring/carving, the vulnerability and impermanence of cardboard is unveiled. The cardboard segments are painted in vibrant, metallic or rusty colors. I transform the surface of the material into something that appears different (like metal, leather, or fabric), but the material maintains its reality through its corrugations, its inherent warm quality and its vulnerability and unpretentiousness. Because of their scale, color and surface reflection, they create a strong presence in their environment. With use of a “natural” hand-made process, I reduce the product to a minimalist expression in color, form and material, thereby forming my own language. By repetition and grouping of individual objects, I achieve ever-changing “statement” creating poetry with the result.

Artemis Herber was born and educated in Germany. She completed her studies in Fine Arts and Arts Education at the University of Paderborn achieving scholarships and prizes. Herber has exhibited widely throughout the United States and on an international scale (Germany, Italy, Spain). Some recent exhibitions have included “Options 2011”, American University Museum at Katzen Art Center, Washington DC (2011), “Duets”, Delaware Center for the Contemporary Arts, Wilmington DE (2011), “Artefacts”, James Pierce Gallery, Baltimore MD (2010), and “Paderborner Kunstpreis 2010”, Kunstverein Paderborn, NRW, Germany (2010). The artist lives and works in Maryland.

11.19.12 Christine Carr

christinecarr.com

With this series I am transforming ordinary contemporary buildings into sites of power and mystery. Often, the most suitable structures include empty office buildings, parking garages, shopping malls and civic centers. Despite their everyday nature and common architecture, for me these buildings elicit visions of ancient monuments such as mastabas and the Egyptian pyramids, which were created to memorialize kings. I location scout during the day, searching for buildings based on surface, shape and size. Light, non-descript and relatively uniform surfaces are ideal, as they will easily reflect different types of illumination. I am also drawn to basic geometric shapes and exaggerated scale. At twilight I work as quickly as possible, photographing from different approaches and angles while analyzing the color and strength of available light sources.

It is important that these structures lack a distinctive identity because this process is not about each building’s character or purpose, but how it can be altered with light and composition. The transformed structures and resulting imagery are fascinating yet unsettling to me. I am enthralled when the mix of natural and artificial light creates fleeting scenarios; however, the lack of access and physical immensity of these buildings contribute to an aura of secrecy. The structures seem impenetrable, compelling me to consider the nature of power and what happens behind closed doors.

Hailing from Portsmouth, Virginia, Christine Carr received her MFA from the Tyler School of Art, her BFA from the Corcoran College of Art and Design and her AAS from the Tidewater Community College Visual Arts Center. She is a two-time recipient of the Virginia Museum of Fine Arts Fellowship. Her work is included in the 5th edition of Exploring Color Photography, the 3rd edition of Photographic Possibilities and the 2nd edition of Light and Lens, all by Robert Hirsch. She has exhibited in solo and group shows in the eastern United States and in Germany. Much of her work explores the mood derived from spatial, light, and color relationships in the industrial and urban landscape. Carr has participated in residencies at the Kimmel Harding Nelson Center for the Arts and at the Prairie Center of the Arts. She is currently teaching photography at Hollins University in Roanoke, Virginia.

11.26.12 Greg Lindquist

greglindquist.com

My work examines the fictive distinctions of nature and culture through painting and installation. Some of my paintings depict enigmatic objects in the landscape, while others compose the landscape through framing that recalls digital technologies that mediate how we experience the world. In the end, my painting is site-specific and can only be truly viewed in the context and the real space in which it is displayed.

Greg Lindquist is a New York based artist who earned a dual MFA in painting and art history from Pratt Institute in 2007. Recently, Lindquist has participated in the group shows “Planet of Slums,” co-curated by La Toya Ruby Frazier and Omar Lopez Chahoud at Rutgers University, NJ and Third Streaming, NY and “No One is an Island” also curated by Omar Lopez Chahoud at LMCC’s exhibition space on Governor’s Island. He is the 2009-10 Pollock Krasner Foundation Grantee and the Sally & Milton Avery Arts Foundation Grantee for the 2009 Art Omi International Artist Residency. His work has been featured in various publications, including *Art in America*, *ARTNews*, *Frieze*, *Harper’s Magazine*, *The New York Sun*, *The New York Observer*, and *The New York Press and Sculpture*. His work is currently on view in the 2012 Art on Paper Biennial at the Weatherspoon Art Museum in Greensboro, NC and The University of Arizona Museum of Art.



12.3.12 Special Affects Films

"L For Leisure"

leisureiswar.tumblr.com

"L For Leisure" is an impressionistic, episodic comedy about laziness, wandering and wasting time. Hanging out with teenagers when you're thirty, smoking nutmeg to get high and eating pie until you fall asleep. Training a dog how to boogie board. Set to the rhythm of the school-year calendar, "L For Leisure" tracks the changes to the collected spirit of a group of graduate students through 1992-93 as they go on various vacations. Out of their elements and hyper-aware, the students are gradually drawn into a highly casual metaphysical struggle. In its focus on highly thoughtful but somehow clueless characters, "L For Leisure" is an homage to the 90s films of directors like Hal Hartley, Whit Stillman and Eric Rohmer. But "L For Leisure" takes a more panoramic approach, treating its characters and scenarios as deeply contextualized moving parts and using them to explore ideas about adulthood, lifestyle, alternate universes and friendship.

Special Affects Films is Whitney Horn and Lev Kalman.

12.10.12 Peter Gordon

petergordonart.com

I layer tens of thousands of marks in these large-scale drawings, which test my limitations, progress, and ability to adapt. While drawing, I encounter choices similar to those I face as a living thing, including aspects of timing, pressure, abundance, growth, and decay. I see references to my experiences and survival in the play of lines. For inspiration, I go outside to connect with my surroundings in different weather and lighting conditions, and especially enjoy the active visuals in forests and streams. I want my compositions to feel curious, stable, and unpredictable.

Peter Gordon is a painter, teacher, and graphic designer in the Washington D.C. area. He earned his MFA at the University of Maryland in 2007, and BFA at the University of Massachusetts in 2002. He has participated with the artist collectives, Sparkplug, in Washington D.C., and The Storefront Artist Project, in his hometown, Pittsfield, Massachusetts. Gordon's artwork has been widely exhibited, including shows in Washington D.C., Maryland, Virginia, Massachusetts, New York City, and abroad.

12.17.12 Gina Beavers

"Palate," Clifton Benevento, New York, November 10 - December 22, 2012

Clifton Benevento is pleased to present "Palate," a solo exhibition by Brooklyn based artist Gina Beavers.

In Beavers' latest body of paintings the artist appropriates photographs of food from social media and images taken by friends or acquaintances to create works querying notions of taste.

Clockwise (starting left): **Mark George**, 3.09, 2012, corrugated PVC sheet, 36x24in, **Special Affects Films**, L for Leisure, 2009-ongoing, film, dimensions variable, **Peter Gordon**, High Noon, 2012, graphite, colored pencil, and crayon on paper, 50x38in, **Gina Beavers**, Food Porn! (Chicken & Waffles), 2012, acrylic and pumice on canvas, 16.25x16in

Using these images as source materials, Beavers re-creates the primary image, initially by layering and building areas in thick swathes of acrylic medium and finally finishing with a specific rendering of the object on the dried form's surface. By layering her materials the artist creates paintings with an almost sculptural quality, these works can also be read as reliefs. Here, the physicality of Beaver's paintings counteracts the finish-fetish often associated with contemporary painting. These works suggest an aesthetic influenced by both impressionism and craft-art more than a practice structured around the gloss of advertising.

While Beavers earlier work often veiled the original source materials, the artist's current paintings leave intact the essence of their origins. By appropriating imagery, including photographs and in some cases paintings composed by others, the artist is able to forego much of fraught decision-making of creating an original painting, thus producing images that can both reflect, distance and underscore their relation to "the real."

Evidencing a twin conversation about culture and formalism, Beavers' "food paintings" magnify and distort elements of her source materials, her representations of food may appear plastic instead of organic. Here, tomatoes and potatoes take on a near translucence and suggest, via the title of the exhibition, parallels between literal and artistic taste.

Gina Beavers (b. Athens, Greece, 1974) is an artist based in Brooklyn, NY. She holds a BA in Studio Art and Anthropology from the University of Virginia (1996), an MFA in Painting and Drawing from the School of the Art Institute of Chicago (2000) and an MS in Education from Brooklyn College (2005). Recent solo exhibition include PACS, Brooklyn (2011), Nudashank, Baltimore, MD (2012) and James Fuentes, New York (2012). Recently projects include "Leave it to Beavers," Gallery Diet (Miami, FL). Beavers is a founding member of Art Book Club In June, 2013 Beavers will be featured in a two person show with Devin Troy Strother at Cooper Cole (Toronto, Canada).

12.24.12 Mark George

Mark George's paintings of love, anguish and anxiety spare no emotion, and bare no subliminal message. George's work demonstrates his commercial art background, graphic design, and the idea of painting. With no visible brushstrokes, the pieces have a flat color quality seen primarily in printed work. The paintings on the torn panels are an attempt to embody an era of mid-century Americana in advertising and urban street art. The material gives the work an abandoned quality that suggests the piece is not a painting per se, but a relic or illustrative portion of an old billboard or advertisement. The look created is genre crossing: a Dada approach, a Pop sensibility.

Mark George is a self-taught artist that grew up enjoying Speed Racer and Johnny Quest re-runs. His work has been exhibited throughout the United States. Recent exhibitions include: "Jet Set Glamour," Harold Golden Gallery, Miami, FL (2012), "The Panelists," Living Gallery, San Clemente, CA (2012), "A Pre Existing Condition," Hogue Hospital, Newport Beach, CA (2011), and "Art Basel," Harold Golen Gallery, Miami, FL (2011).