

Queens College

BERNSTEIN

COHEN

COHEN

CONNOR

CROWE

DARLING

DODSON

GOLDBERG

GONZALEZ

GRECO

Art Faculty

HO

LEE

MESA-PELLY

LIEB

MINTZ

MITCHELL

NOLEN

PRIESTLY

SHOLETTE

SURECK

Queens College

Art Faculty

GODWIN-TERNBACH MUSEUM
FEBRUARY 13 - MARCH 29 2014

Acknowledgements

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Warm thanks, as well, to Susan Shaw, who designed the handsome catalogue; to Art Department chairs Tony Gonzalez and Glenn Goldberg for guiding the show to completion; and to the museum's ever-supportive and talented staff – Brita Helgesen, Elizabeth Hoy, and Jennifer Sanchez; and student workers Gillian Berkowitz, Anon Cadieux, Louis DelValle Jr., Maria Habib and Lucia Alba Ring for their many contributions.

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Foreword

Reading the statements of the artists in this exhibition gave me not only great pleasure but great insight into their ideas and practices and underscored the changes that have taken place over the last decades of the 20th century. “Art” is no longer an object for only aesthetic contemplation, but an active participant in social and political negotiation, closing the gap between art and life. In one way or another, all of the artists in this exhibition concern themselves with the current milieu and its issues, desiring to be agents of change and vital forces for the enrichment of culture and society.

Many of them engage with the challenges to democracy, the environment, war and peace, and globalization that we now face at the start of the 21st century. Others reveal the complexity of current artistic practice in the combination of traditional means with contemporary methods of production, incorporating craftsmanship with new cutting edge forms of technology. Some make art as a way to examine identity – their own and that of others, whether directly or indirectly, through the use of multi-cultural signs and symbols. Still others intentionally mix styles, inventing heterogeneous works that defy old conventions and offer new models and possibilities. All are engaged with life in its full complexity, whether everyday or extraordinary.

One thing is for certain: the “pluralism” that characterizes our times, where there is no single dominant mode or method, no dictating hierarchy, is reflected in all the work, individually and as a whole. This compels the viewer to think outside the boundaries of the norm and question authority and the nature of things. In an institution of higher education, there can be no better paradigm for learning, no better preparation for life than one that insists on such critical thinking.

The Godwin-Ternbach Museum is proud to present the work of the Art Department faculty, and to be a part of the ambitious and provocative projects of these artists and educators.

Amy H. Winter
Director and Curator

List of Artists

Bernstein, Judith

Cohen, Arthur

Cohen, Nancy

Connor, Maureen

Crowe, Susan

Darling, Christopher

Dodson, Laura

Goldberg, Glenn

Gonzalez, Tony

Greco, Matt

Ho, Sinying

Lee, James

Mesa-Pelly, Deborah

Lieb, Nathaniel

Mintz, Tommy

Mitchell, Tyrone

Nolen, Matt

Priestly, Debra

Sholette, Gregory

Sureck, Suzy

Judith Bernstein

My DICK AND A HEAD series directly refers to the idea that sex is in the head. I've been working on these drawings over the last decade. As a 70-year-old activist artist whose work has experienced censorship on a large scale, I'm thrilled to continue to outrage. My art references the subliminal. It is a psychological amalgamation of sex, war and feminism in different orders and priorities.

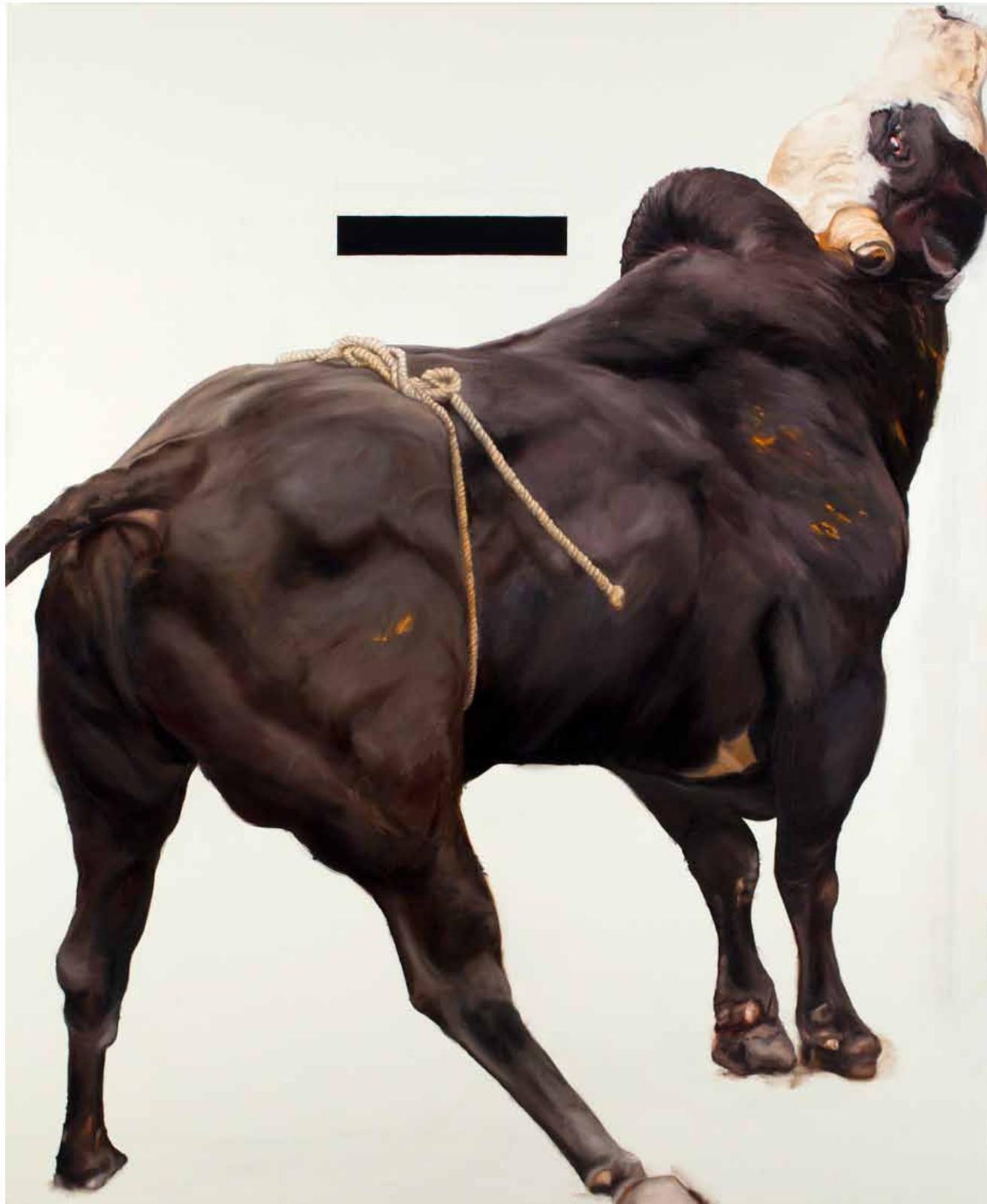
Judith Bernstein's drawings and paintings are inspired by her early introduction to graffiti during her time at Yale School of Art. As such, her iconic style features expressive line work, graphic images and a biting sense of humor. Bernstein frequently uses her art as a vehicle for her outspoken feminist and anti-war activism, often provocatively drawing links between the two. Her best-known works feature her iconic motif of an anthropomorphized screw, which has become the basis for a number of allegories and visual puns. Bernstein was also a participant in many activist organizations—most famously, the Guerrilla Girls and the Art Workers' Coalition. In the 1970s she was a founding member of A.I.R. Gallery, the first venue devoted to female artists. Recently her work was included in exhibitions at Hauser & Wirth, London and Zurich, and MoMA PS1. This year, *Judith Bernstein: HARD*, was a provocative one-person exhibition at the New Museum in New York. Her work was also in the Whitney Museum's *SINISTER POP*; drawings and an onsite mural in *KEEP YOUR TIMBER LIMBER* at ICA London (title taken from Bernstein's drawing); and in a third solo exhibition at her gallery, The Box, Los Angeles.

www.newmuseum.org/exhibitions/view/judith-bernstein-hard



DICK IN A HEAD, 2010
Charcoal on paper, 41 x 29 in.

Arthur Cohen



One of Each, 2013
Oil on linen, 88 x 73 in.

For the past three years I have been combining disparate stylistic elements culled from my own history as a painter. My intention is to expand the reach of my paintings. I do not perceive this mixture of styles, for example, combining a realistic depiction of a bull with flat geometric shapes, as a contest of styles. My goal is to have the different styles critique and support each other's imperatives, formal and otherwise, and to harness the signifiers associated with the histories of each style to create an evocation of my thought process and of my life experience. In the earlier stages of these paintings, the oppositional styles can appear transgressive to me, or at the very least like arguing at the dinner table. But I am always amazed by the capacity of paintings to absorb conflicting impulses. I am interested in the ways these styles can challenge, mediate and embrace each other, as well as the seemingly conflicting concepts of heroic activity intrinsic to the different styles and subjects. That is at the core of these paintings.

My history as an artist has included: large paintings of Italian Baroque church interiors, 1969-1976; a series of self-portrait photographs taken intermittently for several years in which I acted out improvised personal dramas in a subterranean funeral chapel in Rome designed by Borromini, 1971-1974; several different styles of abstraction made during a 15-year period, 1976-1991; large computer-based word paintings, with symbols and images, that focused on an exploration of my external status in relation to my subject as a Jewish person from Queens obsessed with Italian Baroque church architecture, 1991-1994; a series of paintings that focused on the responsibilities of parenthood, in which I dressed as a doctor with dozens of stethoscopes, interacting with my children, entitled "The Artist as Good Provider", 1994-1997; a group of large self-portraits in which I was dressed in spandex outfits attempting to perform various athletic acts such as bowling or climbing a gym rope (a self-mocking critique of my experience of aging, and trying to look cool in the process),

2004-2007; a series of paintings of a Korean Buddhist monk I became friendly with, easily climbing the same rope, 2007-2008; and finally rodeo bull riding. When I began the paintings of bull riding in 2009, I saw them as meditations on mortality, unstoppable natural forces, vanity, virtuosity, both faux and real, and posing, connected in a number of critical ways to my rope climbing self-portraits.

I include this partial list of my involvements as an artist to help identify the complexity of what I am attempting to reconcile in my current work. At no point in my personal history was I ever a true believer in the orthodoxies of the various styles in my paintings. I have never been a purist in any of these works. There has always been a hybrid component to my paintings, and I have always seen them as a part of a larger, overlapping, more complicated narrative.

arthurcohenstudio.com

Nancy Cohen

At the core of my work is the intense contradiction between fragility and strength, both in our personal lives and in the broader environment. One body of recent work focuses on the latter subject and comprises a series of studies of waterways and natural systems realized in collaboration with scientists and environmentalists. Another shifts perspective from the vulnerability and tenacity of nature to that of the individual navigating a perilous world.

My working methods merge material and formal concerns with content to explore the interplay of these ideas. I counterpoise skin and structure, exploit extreme imbalances in weight, and incorporate light into physical constructions. All of this allows me to make literal the delicate, ephemeral balance of my subjects.

And even when these are environmental, there is an implication of the personal. The body is always implied – its touch and tenderness, its frailty and endurance. In this work, as in my own life, elements hang in the balance, each one necessary, tenuous and connected.

Nancy Cohen has been living and making sculpture in Jersey City, NJ, for 25 years. Recent solo exhibitions have included “By Feel” at Accola Griefen Gallery in Chelsea, NY and “Precarious Exchange” at the Hunterdon Museum of Art in Clinton, NJ. Her work has been widely exhibited throughout the United States and is represented in important collections, such as The Montclair Museum, The Newark Public Library, The Weatherspoon Art Gallery, Yale University Art Gallery and The Zimmerli Museum. She has completed numerous large-scale, site-specific projects for Thomas Paine Park in lower Manhattan; The Staten Island Botanical Garden at Snug Harbor; The Ross Woodward School in New Haven, CT; The Noyes Museum of Art in Oceanville, NJ; The Katonah Museum of Art in Katonah, NY; Park HaGalil in Karmiel, Israel; the Richard Stockton College in Pomona, NJ; and, most recently, Howard University in Washington, DC. She has collaborated with scientists and poets including Shirley Tilghman and Jim Sturm of Princeton University, and performance poet Edwin Torres of New York City.

Cohen’s work has been reviewed in books and periodicals that include *The New York Times*, *The New Yorker*, *The Village Voice*, *ArtNews*, *American Craft* and *Sculpture Magazine*. Her many awards include four fellowships from the NJ State Council on the Arts, two from the Brodsky Center, a Pollock Krasner Foundation Grant and a workspace residency from Dieu Donn . She has also been awarded residencies at the MacDowell Colony, Yaddo, The Millay Colony, The Archie Bray Foundation, The Pilchuck Glass School and The Studio at Corning. Cohen was born in 1959 in Queens, NY and raised in Queens and New Rochelle, NY. She received her MFA in Sculpture from Columbia University in 1984 and her BFA in ceramics from Rochester Institute of Technology in 1981. In 1984 she attended the Skowhegan School of Painting & Sculpture in Skowhegan, ME.

www.nancymcohen.com



Orphan, 2011
Glass, metal, cement,
36 x 29 x 22 in.
Courtesy of Accola Griefen Gallery

Maureen Connor



*Thinner Than You, 1990,
Stretch net over stainless steel
dress rack, 60 x 16 x 8 in.*

Maureen Connor's work combines installation, video, interior design, ethnography, pedagogy, human resources, feminism and social justice. *Personnel*, her project about the workplace (since 2000), and the collective The Institute for Wishful Thinking (IWT) (since 2008), both produce interventions that explore the attitudes and needs of individuals and institutions. Venues have included Momena Art, Brooklyn; Austrian Cultural Institute, New York; Akbank, Istanbul; Alternativa and Wyspa Art Institute, Gdansk, Poland; IASPIS, Stockholm; Tàpies Foundation, Barcelona; and the Queens Museum of Art, New York, among others.

Current projects include Winter Holiday Camp, an experiment in non-hierarchical arts administration at the Center for Contemporary Art, Ujazdowski Castle, Warsaw; and the Pedagogy Group, an association of art educators (artists, curators and writers) who meet to share and collectivize syllabi and readings, and to consider how to embody anti-capitalist politics in the ways we teach and learn.

Connor's feminist work from the 1980s and '90s, has been included in numerous publications and exhibited in venues such as the Cooper-Hewitt National Design Museum, New York; KW Institute for Contemporary Art, Berlin; Mass MOCA, North Adams, MA; Museo Arte Moderno, Buenos Aires; Museum of Modern Art, New York; MAK, Vienna; Porticus, Frankfurt; ICA, Philadelphia; Armand Hammer Museum, Los Angeles; and the Whitney Biennial, among many others. It is currently on display at the Irish Museum of Modern Art, Dublin. She has received funding from the Anonymous Was A Woman Foundation, the Guggenheim Foundation and the National Endowment for the Arts, among others. Professor of Art at Queens College, CUNY, since 1990, she is now Co-Director of Social Practice Queens, an MFA concentration in Art and Social Practice in collaboration with the Queens Museum of Art.

www.maureenconnor.net
theiwt.com

Susan Crowe



Utsayantha, 2012
Welded steel, chicken wire,
paint, tulle and chenille stems,
30 x 25 x 32 in.

I am primarily a sculptor. The structural nature of ideas, objects and the landscape, feminism and Zen practice have all played major roles in my practice as an artist. I construct my work in the same way that a spider spins her web or a bird builds its nest, little by little, and piece by piece. The ideas that shape my vision are informed by art, culture, history and politics, as well as the rhythms and cumulative experiences of daily life.

The two pieces in this exhibition are from two separate ongoing bodies of work. *Utsayantha, 2012*, continues a body of work that I started in 1995 in Brooklyn, NY. This body of work began by exploring feminism and power, morphing over time to include issues of myth, memory, nature and artificiality. I made the welded steel armature for this piece in my Brooklyn studio and finished it a year ago in Kingston, NY, by adding paint, fabric and chenille stems to it. My studio in Brooklyn was in an old factory building next to the Brooklyn Queens Expressway in Williamsburg that made wedding gowns, next to the Brooklyn Queens Expressway; and my studio here in Kingston is in a brick, Queen-Anne-Style house from the 1890s. The coloring of this piece most assuredly demonstrates the lush experience of living daily with nature.

The second piece, *Bumble Tumble, 2012*, is part of a new series started in Kingston after 2005 when I left New York City for the Hudson Valley. *Bumble Tumble* takes its inspiration from the natural landscape and the picturesque vistas that the Hudson Valley is famous for. My interest in the landscape comes from observing the way that the sunlight reveals and colors the structural elements of the landforms – the hollows and nooks that lay hidden from an initial glance. *Bumble Tumble* also

comes out of my teaching experience and model-making for my sculpture classes at Queens College. Made of cardboard and covered with brightly colored encaustic wax paint, and using planar construction as well as an acute awareness of positive and negative space, I attempt to capture and viscerally respond to my experience of being in, climbing upon, and walking through the natural landscape.

Susan Spencer Crowe is a sculptor and has been adjunct professor at Queens College since 2004. Her work has been featured in numerous solo and group exhibitions throughout the United States, most recently at the Albany International Airport, the Woodstock Byrdcliffe Kleinert/James Center and the Woodstock Artist Association Museum's 5th Far and Wide regional exhibition. In addition to teaching, Crowe has had an extensive career as an arts administrator for cultural institutions in New York City, including the Whitney Museum of American Art, The Jewish Museum, the New Museum and the Drawing Center. In 1994, she was Program Associate at the New York State Council on the Arts and she currently serves as a panelist for Ulster County Cultural Services and Promotion Fund and the Thayer Fellowship for the Arts. Crowe holds an MFA from Vermont College of Norwich University and a BFA from Pratt Institute. She has received two Artist Fellowship awards in sculpture from the New York Foundation for the Arts. She was also named the Lily Auchincloss Foundation Sculpture Fellow in 2001.

susanspencercrowe.tumblr.com

Laura Dodson



Irrational Pi, 2012
Archival pigment print, 40 x 40 in.

Included here are narratives comprised of objects I select for both their visual appeal and their symbolic promise. One of the challenges I enjoy facing with still-lives is overcoming not only their literal but also their static nature. In creating all my portfolios, I am motivated by the concept of transformation, allegorical first and foremost, but physical as well.

Recently I have been stretching the conventions of my medium by partnering original photographs with illustrations from storybooks, wrapping papers, or reproductions of past snapshots and paintings. As always, I am skewing photographic light and motion to produce a variety of effects. But here, as I tap into experimentation and chance, the stages and layers of my montages are becoming more visible – evidence that artistic process, like the act of living, is a work in progress.

Laura Dodson is an artist currently composing surreal narratives through digital montages, which partner painterly and photographic effects. She has been teaching Darkroom Photography and Digital Image-Making at Queens College since 2008. From 1990 'til 2007 she lived in Greece, where she exhibited widely and was a full-time professor at AKTO School of Art and Design. A published essayist on photography and culture, she is the New York correspondent for *PHOTOgraphos Magazine*, a journal based in Athens. She has a Masters of Fine Arts from Pratt Institute, where she also teaches digital photography. Her most recent one-person exhibitions were at Kouros Gallery in New York (*Between States* - 2010) and Gallery 7 in Athens (*Amnesia* - 2011). Her artwork is included in numerous public and private collections.

lauradodson.net

dodsonlaura.tumblr.com

www.youtube.com/watch?v=SvGYxa69gqA

Glenn Goldberg



Other Place 42, 2013
Acrylic, ink and gesso on canvas,
16 x 12 in.
Courtesy Jason McCoy Gallery

Glenn Goldberg creates mysterious, luminous works made with a wide range of intimate markings. His intricate works seem to float and refer to outsider art, structures from modern painting, Tantric drawings and Japanese prints. A recent series of paintings, each entitled “Other Place,” features only black, white, greys and a handful of signs – all set in the sky. Goldberg’s paintings refer to anti-authoritarian attitudes of the 1970s that brought political and aesthetic movements such as feminist art and pattern painting to the forefront. He states that his paintings “attempt to be about what goes on.”

The “Other Place” paintings are internal, imaginary worlds that reflect what occurs in our actual world. The players are signs rather than depictions of actual creatures or beasts. The cast is employed in various scenarios and contexts that are laden with intimacy, wonder, fear, curiosity and activity. Simultaneously static (like all paintings) and active (like some paintings), his works are a product of both mind and body, meant to be in a state that hovers between those places. They are actions (verbs), each painting a presentation of an isolated condition. Rather than narrative paintings that tell a story, they are meant to refer to larger streams of action, behavior and a somewhat familiar, albeit not entirely intelligible, scenario. These paintings are created in a particular, coded language that attempts to speak about “what goes on.”

Glenn Goldberg was born in the Bronx, New York. He studied at The New York Studio School and received his MFA from Queens College, CUNY. He has shown extensively in the U.S. and Europe, including Willard Gallery, Knoedler & Company, Hill Gallery, Pace Editions and Jason McCoy Gallery in New York City; Galerie Albrecht, Munich; and Isaac’s Pipe and Supply, Roswell, NM. Represented by Jason McCoy Gallery in New York, Goldberg’s work has received international recognition and extensive reviews. He has had solo exhibitions at Willard Gallery and Knoedler Gallery, New York; Greenberg Gallery, St. Louis; Barbara Krakow Gallery, Boston; Hill Gallery, Birmingham, AL; and Galerie Albrecht, Munich. His work has been included in group exhibitions at Castelli Gallery, Pace Gallery and Jeffrey Hoffeld Gallery in New York City. Goldberg’s work is held in numerous collections, including the Metropolitan Museum of Art, the National Academy of Arts and Letters, the Brooklyn Museum of Art, the National Gallery of Art and the Museum of Contemporary Art, Los Angeles. Named the 1996 Heilman Artist at Swarthmore College, he has received grants from the National Endowment for the Arts, Edward Albee Foundation and the Guggenheim Foundation. His works are in the collections of the Metropolitan Museum of Art; Museum of Contemporary Art, Los Angeles; National Gallery of Art, Washington, DC; Brooklyn Museum of Art; Nelson Atkins Museum, Kansas City, MO; Rose Art Museum, Brandeis University; and the High Museum, Atlanta, GA.

www.jasonmccoyinc.com/ggoldberg_pg.html

Tony Gonzalez



Margo, 2010
Gum bichromate print,
11 x 16 in.

“Pool” is a new photographic series that continues to examine themes I have explored in other series, including “The Bathers,” “The Bedroom,” and most recently “Naiads.” Referencing the traditional nude, the figures in “Pool,” like those in previous series, are conscious of the camera’s presence but seemingly indifferent to the presence of the artist, or, by extension, the presence of the viewer.

My interest in the figure, particularly observation of the figure in private moments, is long-standing. As a college student, I began taking pictures of people I knew, usually in the intimate setting of their own homes, fixating on the personal details of their inner lives represented in their attire and surroundings. During graduate school I continued to photograph people, but changed the locus of the setting to the public domain. After completing my MFA, my first major photographic project, the “Jersey Shore” (1991-1995), focused on people who populated the boardwalk towns where I had come of age in the late 1970s and early 1980s. In this body of work, barely clad strangers reveal something of their personalities through uninhibited gestures and unmannered poses.

Since concluding the Jersey Shore series, I have continued to photograph the figure. However, in more recent work, the figures are collaborators more than models or muses. With “Pool,” I’ve been intrigued to discover that many poses and gestures are reminiscent of the Jersey Shore bathers and beachgoers. “Pool” continues the exploration of intimate and private moments and further explores the voyeuristic nature of photography – the act of seeing and of being seen.

For over ten years I have investigated the physical facts of photography – its materials and processes – combining the vintage technique of gum bichromate (a 19th-century printing process that combines gum arabic, ammonium dichromate and water color pigments) with the most current digital technology. The photographs are shot with a Canon 5D Mark II digital SLR camera, and color separation negatives (cyan, magenta and yellow) are generated in Adobe Photoshop. Using an Epson printer, I then print the C, M & Y negatives onto Pictorico

OHP transparency film, producing the three separate enlarged negatives (13” x 19”) needed for contact printing with the gum bichromate process. Next, I coat Rives BFK watercolor paper, using an emulsion made by combining Schmincke watercolor pigments, gum Arabic and ammonium dichromate. Once dry, the coated paper is exposed with the negative under a UV light source, then developed in water. Each print, comprised of more than a dozen separate layers of pigment that gradually build the full color image, is unique and archival.

Tony Gonzalez currently lives in New York City and Hudson, NY. He received his BFA from the Cooper Union School of Art and his MFA from Yale University. Gonzalez has taught photography for over 20 years at The Cooper Union, Pratt Institute, New York University and Queens College, CUNY. Now a tenured Professor of Photography at Queens College, CUNY, he is currently Chair of the Art Department there. He was a contributing author for *The Book of Alternative Photographic Processes (Second Edition)*; and photographs from his series on the New Jersey Shore appeared in *Professional Photographers of America*. His photographs also appear in *The Landmarks of New York* by Barbaralee Diamonstein-Spielvogel, and he is a contributing photographer for the forthcoming exhibition and book *Showing: Pregnant and Working in America* by Game Face Productions, Gonzalez’s most current work, a series of nudes, combines the vintage printing technique of gum bichromate and digital technologies. He is represented by Cheryl McGinnis Gallery in New York City.

www.tonygonzalezartist.com

Matt Greco



mantle, 2013
Wood, 36 x 30 x 6 in.

It is always difficult to state what I do as an artist. Perhaps that is because what I do as an artist varies so much from day to day and year to year. Like many contemporary artists, I don't draw inspiration from any one place, or even half a dozen places, at any given time. Influence, inspiration, interest, obsession – they seem to come at me from all directions, all the time, and I use what they leave me with to make my work. Often it is academic; sometimes I respond intellectually to politics or global issues in my work. Often it is emotional; personal experiences drive me to make work, although this is rarely obvious, since those personal emotional responses tend to obfuscate themselves. I can say a few things with certainty: I am a student of human behavior, I can't stop watching people – what they do, how they act, what they wear and how they hold themselves. I fancy myself an amateur scientist. I am constantly amazed at how things work: the complexity of systems, the elegance in the universe, and the interactions between invisible forces. I like to build things with my hands; there is something very familiar and comfortable about making things – the preparation, the hard work, the tactility of materials.

Lately my practice has lent itself to investigating the act of building, in a personal around-the-house sense, and in the greater collective method of building employed on larger scales. A skill like building or engineering would seem to be very stable in its methods and solutions, but it is not. Construction practices are as varied and individual as artworks are, and this is very counterintuitive. One would think that these processes have been tested and determined and practiced similarly across the world. This creative

aspect of construction and repair is what I've been interested in lately and have been exploring in my work.

The use of memorials and monuments as collective memory or as cultural signifiers has lately been a subject of my work. These large, heavy, stone and marble constructions function as ways to pass narratives down through generations, to solidify a place or event in our cultural memory. But in the long view, don't these function more as chronological markers and civilization signifiers and less as tools of collective memory?

Matt Greco is a sculptor, photographer and designer living and working in Queens, NY. He received his BFA from Armstrong Atlantic University and his MFA from Queens College CUNY. His work has been exhibited internationally and domestically, including The Telfair Museum of Art and the Desoto Row Gallery in Savannah, Georgia; The Dorsky Gallery, New York; The NY Studio Gallery, New York; Gallery 126, Galway, Ireland; The Beacon Gallery, California; and The Baron Gallery, Ohio. A professor of art at Queens College, CUNY, he is also currently head of the Digital Imaging Laboratory there. Greco's work varies in subject and medium, and, of late, he has explored the innovative ways people problem-solve in their everyday lives.

mfgreco.com

Sin-ying Ho



One World, Many Peoples No. 1, 2010
Porcelain, hand-painted cobalt pigment, high fire under-glaze decal transfer, glaze 69 h. x 18 in. diam.

I was born and raised in Hong Kong, emigrated to Canada, and currently live in New York. My work reflects the impact of globalization on cultural borrowings and interactions in an accelerated “global village.” Migration, transplantation, and growing up in a colony like Hong Kong generated a sense of displacement and involved constant negotiation of my identity.

My works focus on expressing and describing the collision of Eastern and Western cultures. The contexts of this work included new vs. old, technology vs. tradition, communication vs. language, esthetics vs. cultural identity, and economy vs. power. I examined the relationship between the language of symbols and ornamental symbols inspired by Chinese porcelain export-wares, using icons, signs, and corporate logos to re-contextualize intersections of East and West in 21st-century globalization. I also demonstrated that visual signs and linguistic symbols are equally important for tracing and recording human history, culture, and geography.

I combined a traditional “Once Fire” technique from Jingdezhen with the hand painted fine line cobalt painting style (*Gong Bi Qing Hua*) that flourished in China’s Ming Dynasty. I often use digital decal printing on clay to create juxtapositions. Decal printing on a computer allows me to produce homemade images and patterns, which can be transferred onto the glazed ceramic work. Re-firing makes the decals permanent. Combining old and new techniques is another way to negotiate the shift and difference between

technology and hand tools like the brush.

To develop that idea further, I created *Meeting Places*, in which I continued to explore the possibilities and relationships between form and surface by experimenting with an alternative way of making multi-part molds. These forms were constructed by wheel throwing and by cutting and pasting forms together. I preserved the classical forms as evidence and created abstract forms as well. The process of construction, deconstruction and reconstruction of the painted, hybrid porcelain vessels transforms familiar forms into unfamiliar sculptures and illustrates the intersection of cultures – East and West, new and old.

My most recent work is entitled *Garden of Eden*. The shape was inspired by the silhouette of the human figure, and each vessel, in a group of eight, is six to seven feet tall. Universal human nature and human traits such as greed and other materialistic desires, the impact of marketing, hopes, and technological transformations, are intrinsic to the concept of this series. These motifs cross the boundaries of time and geographic distance and invite the viewer to contemplate whether there are meanings or discernable patterns in human endeavors.

Sin-ying Ho was born and raised in Hong Kong. She received a BFA from Nova Scotia College of Art and Design and an MFA from Louisiana State University in 2001. Ho is currently Associate Professor in ceramics art at Queens College, CUNY. Her work is included in the collections of the Taipei County Yingge Ceramics Museum, Taiwan; Glenbow Museum, Calgary, Canada; and the Ceramic Arts Museum, Incheon, Korea. In 2011, she was nominated for the Louis Comfort Tiffany Biennial Award.

sinyingho.com

Jim Lee

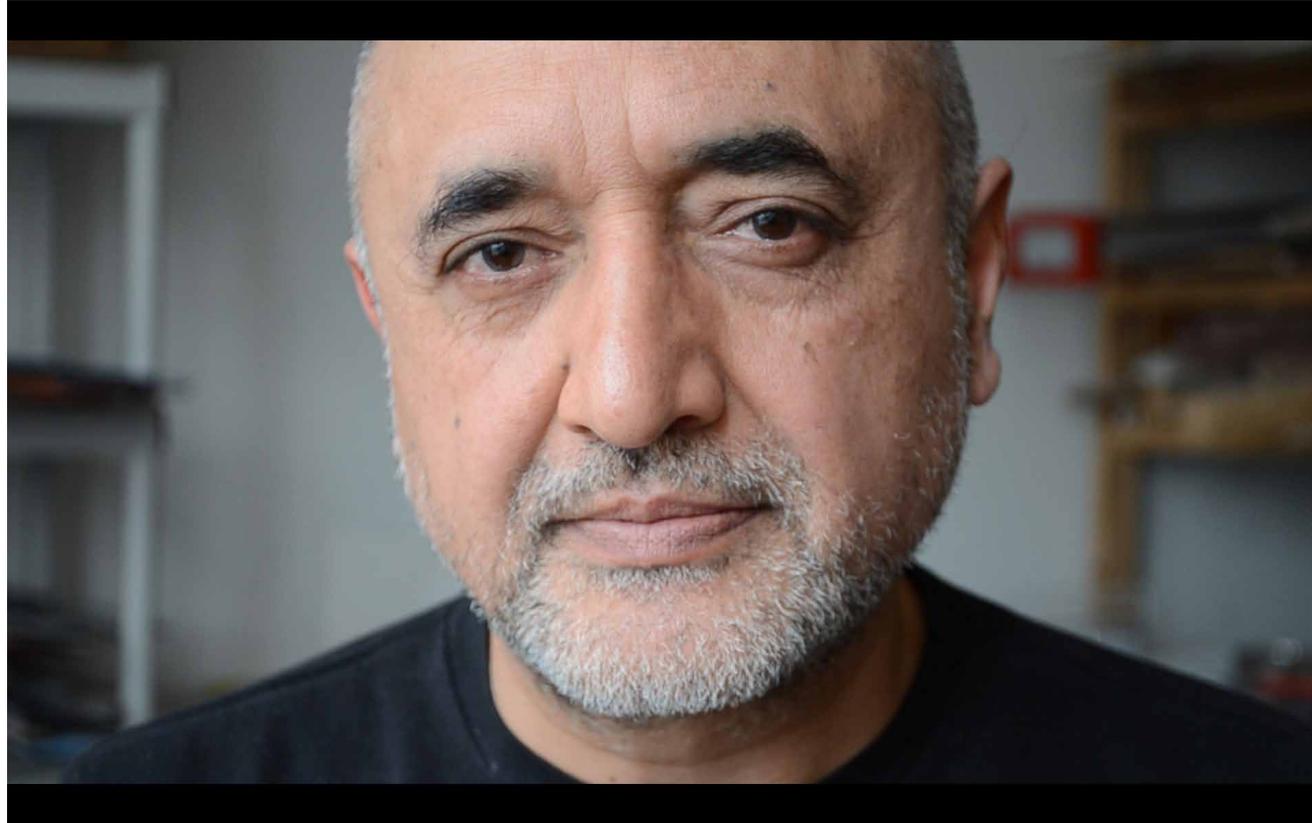


Jim Lee received his MFA from the University of Delaware in 1996. He has had several international solo exhibitions including shows at Nicelle Beauchene, New York; Galerie VidalCuglietta, Brussels; Motus Fort, Tokyo; FDC Satellite, Brussels; Galerie Markus Winter, Berlin; and Freight and Volume, New York. Additionally he has been included in exhibitions at Galerie Lelong, New York; Andrae Kaufmann Gallery, Berlin; IMOCA, Indianapolis; White Flag Projects, St. Louis; Atlanta Contemporary Art Center, GA; Larry Becker Contemporary Art, Philadelphia; and the Neuberger Museum of Art, Purchase, NY. Lee lives and works in Brooklyn, New York.

www.jimleestudio.com

*Untitled (Dark Hollow Construction), 2013
Flashe paint on masonite with plastic
zip ties and steel, 28 x 19 x 14 in.
Courtesy of Nicelle Beauchene Gallery*

Nathaniel Lieb



Sixty Seconds, 2013
Video, 2 minutes 44 seconds

If an echo is the reflected reaction to an action, we are our peripheral presence, not our matter but rather our wake.

Our inner selves are vast, limitless, with infinite passageways contained by a skin only fractions thick.

These then are my mapping and musings.

Intent conceals what I reach for, leaving only the conscious picture, not the self.

Often I notice that the byproduct of creation is more “significant” than the intended. The underlying foam used to absorb my jigsaw blade’s thrusts becomes a drawing far more engaging than the original cut ever was. Elsewhere, this same foam has a ring of pins encircling a small bag of screws, created as I absently pulled them from another project.

These are traces of a mind at work while simultaneously reveling in a chance to play.

These are the pictures of the self; the discarded clothes that reveal with Holmesian acuity the disrobed person who shed them.

Nathaniel Lieb is an artist living and working in Brooklyn, NY. His first film was made for a class at Syracuse University; it was a three-minute reel of pumping gas that the lab misdeveloped, which somewhat solarized it. He showed it.

As an artist he has come to video indirectly, using it at first for visual documentation of his physical actions. What he likes about the process is its ability to capture resonance and meaning beyond the medium itself.

www.youtube.com/user/NathanielLieb

Deborah Mesa-Pelly



Owl, 2011
Inkjet print, 23 x 29 in.

Photography is an intrusive tool capable of posing questions rather than assuming answers. Are we establishing fact or perpetuating fictions? Are we fixing images or reflecting the frameless world around us?

Offered here are samples from “Janus,” an ongoing series that centers on the erosion of a supposed photographic truth. Critical to the conceit is a familiar location, which I then seek to transform, even reduce, by adding objects that allow for the re-contextualization of the environment. All placements revel in the desire to control and tinker with illusion as a means to elevate the mundane into an animated state. Conjuring up the slippery magic of juxtaposition, we see how quickly the ordinary dissolves into something unexpected, something having multiple aspects. Furthering this metamorphosis is my need to ritualize these acts by leaving the set-ups *in situ* to gather their own history, meld to their new location, and perhaps infect the places. This activity destroys the boundaries of pictorial space, extending the confines well beyond the captured moment and pushing it into real time.

It’s not the conventions of photography itself but rather the belief systems it creates that are at play here

Deborah Mesa-Pelly was born in Havana, Cuba in 1968, and came to New York in 1970. Solo shows have been organized at Lombard Fried Gallery, New York, Centro de Fotografia, Salamanca, Spain and Forefront Gallery at the Indianapolis Museum of Art. Her work has been featured in group exhibitions at Corcoran Gallery of Art, Washington DC, National Museum of Women in the Arts, Washington DC, PS. 1- Museum of Modern Art, New York, Galerie Anne Villepoix, Paris, France, and Lombard Fried Fine Arts, New York.

deborahmesapelly.tumblr.com

Tommy Mintz



Automated Digital Photo Collage, 2013
Program, camera, computer, display,
printer. Dimensions variable.

Inspired by the line dividing an enthusiastic but badly organized collection from a hoarder's clutter, the *Automated Digital Photo Collage* considers spaces beyond the physical – digital, mental, and temporal – which demand regular organization and constant efforts against chaos and entropy. The ADPC creates an aggregated time lapse photograph, adding a layer of changed moments over the previous image every few seconds. Viewers are presented with images of themselves that contrast with their own chosen moments of self-presentation, as the ADPC chooses which moments to capture. Layering moment after moment of its own choosing, the ADPC creates a digital visual hoard, a decidedly nonhuman view of moments, which intrigues with its logic and strange algorithmic humor. The hardware of the ADPC is minimal: a webcam connected to a Raspberry Pi computer running custom software that displays the image via a projector or television.

Tommy Mintz's work draws upon the aesthetics and concepts of street photography, collage, mapping, and digital culture. In 2008, his pocket-sized *New York City Public Toilet Map* was shown at The Jewish Museum as part of "Uncle Bob's Variety Show." It sold hundreds of copies and was reviewed in *The New York Times City Room* blog, *Boingboing* and *Gothamist*. His work is currently part of The Institute for Wishful Thinking collective, which has been shown at Momenta Art, Brooklyn, NY; the Austrian Cultural Forum, New York; and the State Museum of Contemporary Art, Thessaloniki, Greece. Mintz has had solo shows at the Hudson Guild Gallery, the Queens College Art Center and the Theater for the New City Gallery on New York's Lower East Side. He was born in 1976 in Manhattan. He studied photography and dance at Sarah Lawrence College (BA 1999) and received an MFA from Queens College in 2005, where he concentrated on photography and performance art. He lives in Chelsea with his wife and two children and is an Adjunct Assistant Professor of art at Kingsborough Community College, Bergen County Community College and Queens College.

tommymintz.com

Tyrone Mitchell



REAPER, 2012
Mixed media, 91 x 31 x 38 in.

My creative background and history formed around my arrival in New York City in the early '60s. I consider it significant that the musicians I had come to know on records were suddenly my neighbors, and the Picasso Harlequins I had admired in reproductions were now in front of me upon my frequent visits to the Metropolitan Museum. The remnants of the old European world of the Lower East Side, such as the man in black, who sold sweet potatoes and knishes, made the charcoal drawings of Van Gogh come alive in me. As the March on Washington and the war in Vietnam were both occurring, a saxophonist in a white dinner jacket, named Albert Ayler was performing at Slugs; he changed my idea of what an artist could do, or perhaps should do.

Meanwhile I studied traditional forms and processes of sculpture under the tutelage of sculptor Jose DeCreeft, a friend and compatriot of Picasso. DeCreeft spoke from the heart and shot from the hip, sometimes in three languages. One day I presented the sculptured portrait of my girlfriend to Master DeCreeft. He was appalled at the rawness of my treatment – I had been studying Giacometti. As he walked away, he turned abruptly to announce, “Besides, you should be studying your own culture, not this European stuff.” I have not been able to

turn away from this directive, and in various manifestations I have engaged in a quest to comprehend global culture, “otherness,” and their place in the western canon.

My current work utilizes my training and involvement with traditional materials like wood and metal, and in essence I am an improviser. Works come into being from both found material and what I form. The images predominantly relate to my perception of national and world events. There is a vocabulary to be recognized which

extends the narrative from part-to-part and series-to-series. An unfolding of personal history and identity is not seen as separate but essential to the reading of each work...a recent work evolved from parts I had seen in different places and envisioned how they would speak to each other prior to acquiring them.

Once I am in the studio, the mission has only begun, and the progress of a work may be immediate or last a lifetime. My goal is to evoke thought itself, and it is a happy coincidence when thought becomes art in the process.

Tyrone Mitchell was educated at the New York Studio School and the Art Students League. He has had solo exhibitions at G.R. N’Namdi Gallery in Chicago and Birmingham, AL; Bomani Gallery in San Francisco; the Bronx Museum of Art; and the Newark Museum. Mitchell has been included in group exhibitions at the Studio Museum, Harlem; Painted Bride Art Center, Philadelphia; and the Fukui Fine Art Museum, Fukui City, Japan, to name but a few. His honors include fellowships from the Joan Mitchell Foundation, Lila Wallace Foundation, and the Guggenheim Foundation. Mitchell has taught at Bard College, Hunter College, and the Delhi College of Art in India. He currently lives in New York.

www.burgessfinearts.com/mitchell.html

Matt Nolen



Thoughts of Release, 2012
Porcelain, 3 in x 4 ft x 6 in.

As a painter, architect and storyteller, clay provides the means by which I can marry my loves: the painted/ printed surface, three- dimensional form and narrative content. Ceramics gives me the language to communicate my stories to a worldwide audience – a language the entire world has used for centuries. I discovered clay as a young man in New York City and have since used it to process the cacophony of social, political and psychological themes that life in a diverse urban center can inspire. I have come to see New York City as an experiment in world peace; a place where disparate energies must live successfully together in order to survive and thrive. This has inspired the complexities and layering of my ceramic works for the last twenty-eight years.

Matt Nolen is a studio artist who trained as a painter and architect. His current body of work is comprised of sculptural objects and architectural installations in clay and other materials. His work has been exhibited internationally and can be found in numerous public and private collections, including The Cooper-Hewitt National Design Museum, Smithsonian Institution, New York; The Museum of Arts and Design, New York; Newark Museum, NJ; The Everson Museum of Art, Syracuse, NY; The Houston Museum of Fine Arts; The de Young Museum, San Francisco, CA; and the Omer M. Koc Collection, Istanbul, Turkey. Other awards include a New York Foundation for the Arts Fellowship and a National Endowment for the Arts Fellowship.

www.nolenstudios.com

Debra Priestly



Strange Fruit 25, 2007
Acrylic, digital transfer, ink and resin
on wood panel, 80 x 24 in.

I am interested in the way common rituals, such as the preparation and consumption of food, and the way in which everyday objects used in these rituals, can inspire a dialog. Often, the simple act of taking tea or the mere presence of a tea cup, a spoon, or a canning jar can become an important vehicle in the preservation and transmission of personal memory, ancestral knowledge and historic events. The power of association and the storytelling tradition can be powerful tools.

I make mixed media objects and multimedia installations, incorporating painting, drawing, digital imagery, ready-mades and sound.

Debra Priestly is a mixed media visual artist living and working in New York City and Upstate New York. She holds an MFA from Pratt Institute and a BFA from The Ohio State University. Her work has been exhibited in numerous solo and group exhibitions internationally and throughout the United States and is featured in several publications; most recently, *Characters of the Blood: Black Heroism in the Transatlantic Imagination* by Celeste-Marie Bernier and *Creating Their Own Image: The History of African American Women Artists* by Lisa E. Farrington. Priestly is represented by June Kelly Gallery in New York City and is part of several public and private collections including AT&T; The Francis Greenburger Collection, New York; The Sandor Family Collection, Chicago IL; and the Schomburg Center for Research in Black Culture, New York. Awards include two New York Foundation for the Arts Fellowships in Painting and The Space Program Residency of The Marie Walsh Sharpe Art Foundation. Priestly joined the Queens College art faculty in 1998. She previously taught art at Cooper Union, Sarah Lawrence College, Massachusetts College of Art, Parumoana Community Polytechnic, New Zealand, and The Ohio State University.

www.debrapriestly.net

http://www.pan.ci.seattle.wa.us/seattle/spd/WTO/wto_suspects.htm

WTO ACTION COLLECTIBLE

with removable direct action arm



The WTO Task Force is looking for tips about this suspect from Seattle: 12-2-99

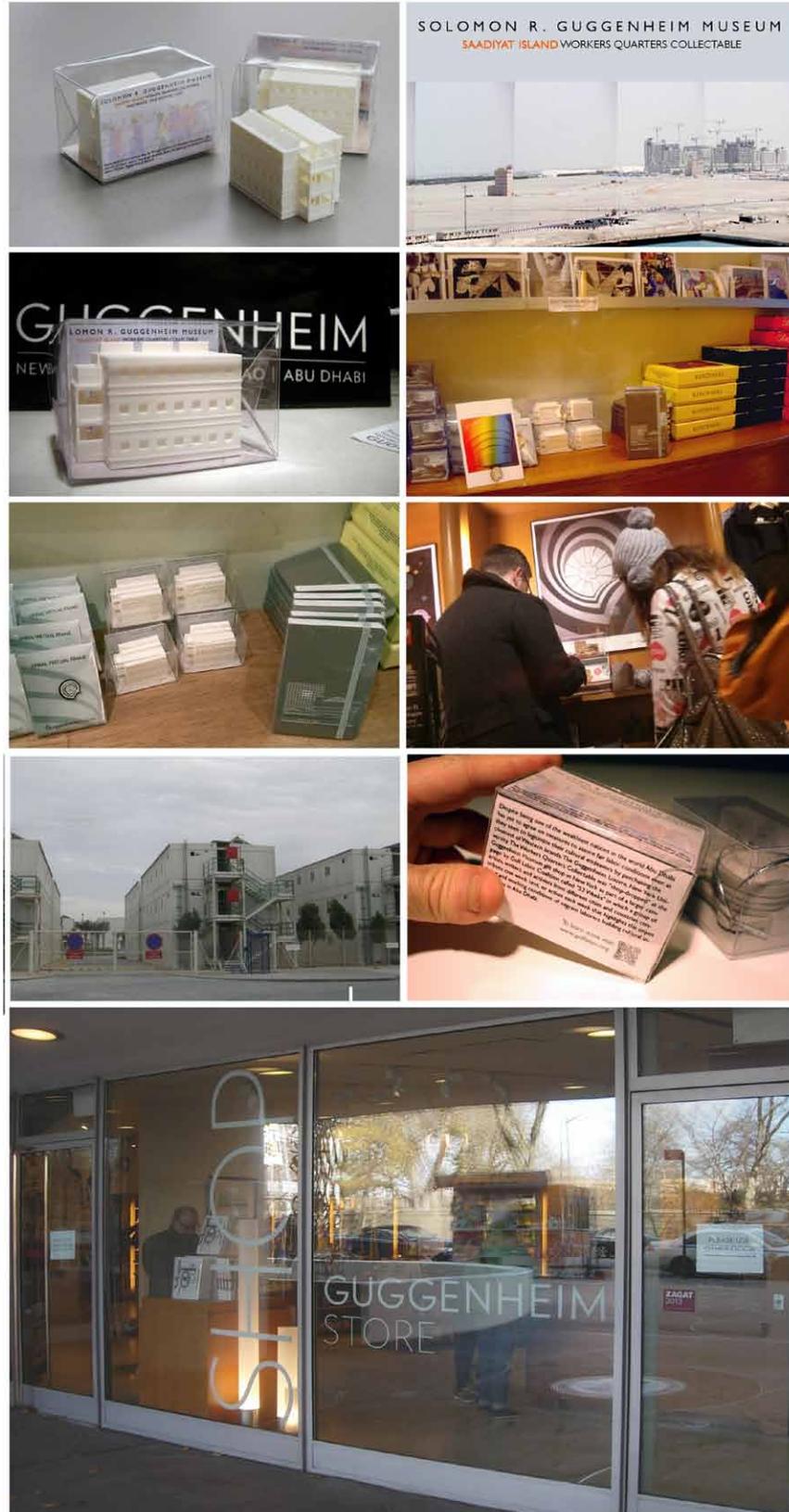
Counter-Globalization Action Figure with replaceable action arms (2002) consists of a digital ink-jet poster and a miniature, mixed-media sculpted figurine modeled on an anonymous demonstrator whose heavily pixelated image was originally posted on a police surveillance website soon after the massive street demonstrations against the World Trade Organization in Seattle, Washington, 1999.

Gregory Sholette is an artist and writer. His recent art exhibitions include *Collectibles, Action Figures and Objects* at Station Independent Gallery, New York; *Imaginary Archive: Graz*, Rotor Art Center, Graz, Austria; *Exposed Pipe* for the American University Beirut Art Galleries; *Torrent* for Printed Matter Books in Chelsea, NY; *iDrone* for *cyberartspace.net*; and *Fifteen Islands for Robert Moses* at the Queens Museum. Recent publications include *It's The Political Economy, Stupid*, co-edited with Oliver Ressler, (Pluto Press, 2013); and *Dark Matter: Art and Politics in an Age of Enterprise Culture* (Pluto Press, 2011). Sholette is a full-time studio faculty member of Queens College Art Department, City University of New York, and an Associate of the Art, Design and the Public Domain program at the Graduate School of Design at Harvard University.

gregorysholette.com
darkmatterarchives.net

Counter-Globalization Action Figure with Interchangeable Action Arms (2002) Mixed media: 6. X 7. X 9 in. and ink jet poster (size variable)

Gregory Sholette and Matt Greco



Workers' Housing Saadiyat Island: Guggenheim Museum Souvenir 2013 is a collaborative artwork and intervention by artists Greg Sholette and Matt Greco. It consists of a 3D computer print modeled on the compact, isolated blocks of workers' housing built on Saadiyat Island, a beige patch of desert set miles from the closest city of Abu Dhabi in the United Arab Emirates (UAE). Saadiyat Island is where a new Guggenheim Museum designed by "star" architect Frank Gehry will soon stand alongside a branch of the Louvre Museum. Yet while in Arabic Saadiyat Island means Island of Happiness, it is anything but a happy place for the thousands of foreign workers laboring in conditions that

would be illegal and intolerable in Europe, Canada, the United States and most developed nations.

Despite being one of the wealthiest nations in the world, Abu Dhabi has yet to agree on measures to assure fair labor conditions, even as they seek to legitimize their cultural endeavors by purchasing the choicest of Western brands: The Guggenheim, the Louvre, New York University. *The Workers' Housing Saadiyat Island Souvenir* was "shop-dropped" at the Guggenheim Museum gift shop in New York as part of a larger campaign by the Gulf Labor Coalition called "52 Weeks" in which a group of artists, writers, and activists from different cities and countries contribute one work, text, or

action each week, which highlight the unjust living and working conditions of migrant laborers building cultural institutions in Abu Dhabi. To learn more visit: www.gulflabor.org.

See previous bios for Matt Greco and Gregory Sholette

Gregory Sholette, Christopher Darling and Agata Craftlove



**Double City: Underground:
Chapter Two. Story by Gregory Sholette
Illustrated by Agata Craftlove
Offset print, first published in Shifter
Magazine #21 (November 2013)**

Double City Manifesto (2013) is a serialized sci-fi graphic novel set in a near-future version of New York. Written by Gregory Sholette and illustrated by a series of artists, the story consists of a parable about the precarious working conditions of artists today. It begins with a struggling artist who is caught in a double bind between failure and an alienating yet ever-expanding affective economy that demands everyone should be “creative.” Even as he rebels by making “political” art his work becomes popular with a wealthy collector. Life is bleak until he stumbles across a coded pamphlet on the subway, which offers a mysterious call to arms written by “an undistinguished legion” of interns, art handlers, assistants and students. In Chapter Two, another character appears descending into the subway, however, after a sudden train breakdown she is lost in a labyrinth of dark tunnels before making a spectacular discovery that challenges her idea of urban history and political culture. *Double City: Manifesto* (Chapter One) is illustrated by artist Christopher Darling and was first published in *Frieze Magazine*, Summer 2013; *Double City: Underground* (Chapter Two) is illustrated by artist and musician Agata Craftlove and premiered in *Shifter Magazine* #21, November 2013. And as always, *to be continued* ! ...

Agata Craftlove

Agata Craftlove is a Queens-based sound artist, graphic novelist and photomontagist. She is a founding member of the collective THEMME! Her work has appeared in exhibitions at Momenta Arts, Queens Museum of Art, The Cooper Union Art Gallery and the Pori Museum of Contemporary Art in Finland, and has been featured in the journal WITNAS number 7, May 2012.

themm.us

See next page for Christopher Darling bio.



*Double City: Manifesto: Chapter One
 Story by Gregory Sholette
 Images by Christopher Darling
 Offset print first published in
 Frieze Magazine, issue 156,
 June-August 2013*

To me artwork is like writing. With art, we are usually just offered one section of the plot in a gallery. Only the building struggle or climax might be suggested or given. The beauty is in imagining what came before or what might happen next in regard to what we are seeing.

There are two great ways to tell any story. The first way would be truthfully and the second would be imaginatively. A truthful story elicits pathos, persuading and convicting a viewer to examine their life or change. Conversely, an imaginative story is so entirely unbelievable that we forget the present, regress to childhood, and allow ourselves to believe. I try to toggle between both these two devices when I make art.

Christopher Darling

Christopher Darling is an illustrator based in New York City. He received an MFA with honors in Illustration as Visual Essay at the School of Visual Arts. The Society of Illustrators has recognized his work and he is the co-founder of the New York illustrated fiction magazine *Carrier Pigeon*. In addition to illustrating, he teaches illustration and design at Queens College and contributes to the *Visual Arts Journal*. Among his clients are Citigroup, Sony Music Entertainment, New York City Department of Transportation, Farrar Straus and Giroux, *Frieze Magazine*, *Grid (Toronto)*, *Time Out New York*, *CAKE*, *Ready366*, *A.M. Todd*, *Amway*, *Urban Outfitters*, *Hohe Luft*, and *Cadbury*.

christopherdarling.com

Suzy Sureck



Digital Growth, 2012
Sonotube, etched glass, DVD
player and projector (3:42 minute
video loop) 45 x 18 x 18 in.

Using light in its various forms as a medium, Suzy Sureck works with physical and metaphoric qualities of reflection and shadow, and the poetics of luminosity. Sureck's sculptural installations, drawings, videos and photographs address internal and external landscapes, and direct experience of natural phenomena. Referencing bee colonies, root systems, earth and constellations, along with technology, her works reflect the imminent dangers and impacts of an ecosystem out of balance.

Sureck's internationally exhibited site specific installations invoke the awe of earth's inherent beauty and value, its complexities and cycles, while pointing to increased vulnerability of our planet and ourselves. For example, *Digital Growth (2012)*, juxtaposes organic materials with digital images, emphasizing the slowness of natural growth in a culture that relishes speed and technology; *Pillow Book /Pillow Talk (2013)*, a recently completed sound installation in Germany, is a participatory experience in wonder; *Spiral for Lotus (2010)*, an underwater installation in South Korea, creates a contemplative environment of changing conditions of light, while acknowledging the natural filtration system and cultural significance of the surrounding lotus.

Suzy Sureck is a multi-media artist whose works have been shown in the U.S., Europe, the Middle East, Korea, Australia, and India. Recent exhibitions include ForestArt, Darmstadt, Germany; The Dorsky Museum, New Paltz, NY; The NatureArt Biennale, Gongju, South Korea; Poznan Biennale, Poland, and fringe events at the Venice Biennale. Public works involving light include the Neuberger Museum Biennial, Purchase, NY, the Evergreen House in Baltimore, Snug Harbor Cultural Center in Staten Island, NY, and the Kingston Biennial, NY. Two large-scale outdoor suspended installations were created for Socrates Park over the East River in New York, and the Ramon Crater in the Negev desert, Israel. Underwater installations include Omi, New York, University of Maine in Augusta, GA, and The Geumgang Biennale in South Korea.

Her works have been highlighted in *The New York Times*, *World Art*, *Sculpture Magazine*, *NY Arts*, and *Flash Art*; and can be found in both public and private collections, including The Museum of Installation in London, The Artists Museum in Poland and the Dr. Fischer Arts for Peace Collection in Tel Aviv. Suzy received a Masters Degree in Sculpture from Cranbrook Academy in Michigan and a BFA from the Cooper Union, as well as studying at The Slade School of Art in London. She lives and works in New York City and Gardiner, NY.

www.suzysureck.com

Exhibition Checklist

All works courtesy of the artist
unless otherwise noted

1. Judith Bernstein
DICK IN A HEAD, 2010
Charcoal on paper, 41½ x 29½ in.
2. Arthur Cohen
One of Each, 2013
Oil on linen, 88 x 73 in.
3. Nancy Cohen
Wobbly Verticals, 2011
Glass, rubber, monofilament,
cement, 41 x 31 x 4 in.
Courtesy of Accola Griefen Gallery
4. Nancy Cohen
Orphan, 2011
Glass, metal, cement,
36 x 29 x 22 in.
Courtesy of Accola Griefen Gallery
5. Maureen Connor
Thinner Than You, 1990,
Stretch net over stainless steel
dress rack, 60 x 16 x 8 in.
6. Maureen Connor
Taste 2, 1992
Bath mat, altered bathroom
scale with monitor, 36 x 24 x 6 in.
7. Susan Spencer Crowe
Utsayantha, 2012
Welded steel, chickenwire,
paint, tulle and chenille stems,
30 x 25 x 32 in.
8. Susan Spencer Crowe
Bumble Tumble, 2012
Cardboard, encaustic wax,
29 x 31½ x 25 in.
9. Laura Dodson
Irrational Pi, 2012
Archival pigment print, 40 x 40 in.
10. Laura Dodson
Many Glasses, 2012
Archival pigment print, 40 x 40 in.
11. Glenn Goldberg
Other Place 42, 2013
Acrylic, ink and gesso on canvas,
16 x 12 in.
Courtesy Jason McCoy Gallery
12. Glenn Goldberg
Other Place 43, 2013
Acrylic, ink and gesso on canvas,
16 x 12 in.
Courtesy Jason McCoy Gallery
13. Tony Gonzalez
Kate, 2009
Gum bichromate print,
11 x 16½ in.
14. Tony Gonzalez
Margo, 2010
Gum bichromate print,
11 x 16½ in.
15. Matt Greco
not my leg, 2012
Wood, saw, chair, bucket,
40 x 42 x 36 in.
16. Matt Greco
mantle, 2013
Wood, 36 x 30 x 6 in.
17. Sin-ying Ho
One World, Many Peoples No. 1, 2010
Porcelain, hand-painted cobalt
pigment, high fire under-glaze
decal transfer, glaze
69 h. x 18½ in. diam.
18. Sin-ying Ho
In a Dream of Hope No.1, 2010
Porcelain, hand-painted cobalt
pigment high fire under-glaze
decal transfer, glaze
69 h. x 18½ in. diam.
19. Jim Lee
*Untitled (Dark Hollow
Construction)*, 2013
Flashe paint on masonite with plastic
zip ties and steel, 28 ¼ x 19 x 14 ¼ in.
Courtesy of Nicelle Beauchene Gallery
20. Nathaniel Lieb
Sixty Seconds, 2013
Video, 2 minutes 44 seconds
21. Deborah Mesa-Pelly
Owl, 2011
Inkjet print, 23 x 29 in.
22. Deborah Mesa-Pelly
Untitled (Felicity), 2012
Inkjet print, 23 x 29 in.
23. Tommy Mintz
Automated Digital Photo Collage, 2013
Program, camera, computer, display,
printer. Dimensions Variable.
24. Tyrone Mitchell
REAPER, 2012
Mixed media, 91½ x 31 x 38 in.
24. Matt Nolen
Thoughts of Release, 2012
Porcelain, 3 in. x 4 ft. x 6 in.
26. Matt Nolen
Thoughts of Refuge, 2012
Porcelain, 30 in. h. x 26 in. w.
x 10 in. diam.
27. Debra Priestly
Strange Fruit 25, 2007
Acrylic, digital transfer, ink and resin
on wood panel, 80 x 24 in.
28. Gregory Sholette
*Counter-Globalization Action Figure
with Interchangeable Action Arms*
(2002) Mixed media:
6½ X 7½ X 9 in. and
ink jet poster (size variable)
29. Gregory Sholette and Matt Greco
*Workers' Housing Saadiyat Island:
Guggenheim Museum Souvenir* (2013)
Gregory Sholette and
Matthew Greco
3D prints with packaging,
unlimited edition 2 x 2 x 3 in. (each)
30. Gregory Sholette and
Agata Craftlove
*Double City: Underground:
Chapter Two*
Story by Gregory Sholette
Illustrated by Agata Crafllove
Offset print, first published in *Shifter
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31. Gregory Sholette and
Christopher Darling
Double City: Manifesto: Chapter One
Story by Gregory Sholette
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32. Suzy Sureck
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