

# A DARK WOOD

CURIOUS MATTER &  
ART HOUSE GALLERY







CURIOUS

MATTER

ON THE COVER: Portrait of Dante Aligheri (1265-1321)—a detail of an engraving by C.E. Wagstaff (1808-1850)  
from a print by Raffaello Morghen (1758-1833) after a painting by Agostino Tofanelli (1770-1834).

# A DARK WOOD

AN ART HOUSE GALLERY & CURIOUS MATTER COLLABORATION

OCTOBER 8 - DECEMBER 9, 2016

CURIOUS



MATTER

## THE ARTISTS

### ART HOUSE GALLERY

MEG ATKINSON

AARON B.

MILCAH BASSEL

DANIEL A. BRUCE

EMANUELE JAMES CACCIATORE

PETER EVERETT

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SARAH PFOHL

JON RAPPLEYE

CLARK RENDALL

DEPT. OF REPARATIVE HISTORY

LINDA KAMILLE SCHMIDT

LINDA THARP

“MIDWAY THIS LIFE WE’RE BOUND UPON,  
I WOKE TO FIND MYSELF IN A DARK WOOD,  
WHERE THE RIGHT ROAD WAS WHOLLY LOST AND GONE”

—DANTE, *THE DIVINE COMEDY*

# A DARK WOOD

**WE ALL SUFFER TIMES OF CRISIS.** The exigency may be physical, spiritual, or psychological. We feel helpless and lost, unsure of what to do to extricate ourselves from the darkness that surrounds us. We lose our bearings. All directions seem the same. We sense the danger lurking in the shadows—whether seen or felt—will harm us if it is not conquered. We may panic, run, or flail about blindly trying to force a way out, often making our situation worse for our efforts. During these times of stress we need a sign, a light, some form of guidance or physical help to free us from the strain and confusion.

Dante begins *The Divine Comedy* with a character who has lost his way in “a dark wood.” The dark wood is a metaphor not only of a crisis of faith, but a crisis of humanity. He has lost his spiritual compass, even how to be with and treat other people. His character must survey the punishments of Dante’s taxonomy of evil—a full immersion into darkness—before he can understand the depths of his fall, before he is able to find a way to even a dim light of hope.

In our exhibition *A Dark Wood*, Art House Gallery and Curious Matter explore the theme of being lost in the darkness of our fears, doubts and negativity. As Dante tells us, there are many aspects of the dark wood and the artists presented here have each interpreted the richness of the concept through a range of media and methods.

Ben Pranger visits the text of Dante directly with his “Dark Wood.” Each of his tree-towers presents a stanza from the opening of “Inferno” in Braille. At the start of his series of Braille works Pranger embedded pegs in live trees in a forest. He has since brought his work back to the gallery, but only those who know the Braille system can understand it tactilely. The rest of us remain confronted by the mystery held within the stand of logs and dowels.

The first book of *The Divine Comedy* is “Inferno.” Dante has organized the decent into the abyss as a series of circles that become incrementally smaller. The 8th circle describes a black lake of boiling pitch in which the souls of corrupt politicians are immersed. If they are caught above the surface they are torn to pieces by demons with large claws. Clark Rendall calls back to Dante’s description of this punishment with his minimal painting “Black Lake” from his series ►



*Bodies*. Text accompanies each work in the series. For “Black Lake” Rendall writes: “Below the surface, where no one can see you, moving in all directions, at the same time.”

The “Inferno” is the hopeless and lightless place where Dante describes many of our earthly sins and his ideas for their proper punishments—punishments that the perpetrators may have escaped during their lives. Ethan Hamby, with his sensual, multi-object ceramic work “Visceral Fern,” suggests a wave of temptations to entice us, or perhaps a plague to warn us not to stray from the true path.

The dark wood metaphor extends beyond the richly detailed world that Dante created. The threat of nuclear war, the runaway environmental crisis, our dependence on unnatural food to feed an ever-growing global population are just some of the evils we are perpetrating on ourselves that contribute to the expanding malaise of our psychic and physical darkness.

With his painting “Untitled,” John Keefer sees the enduring presence of world conflict and global destruction as a symptom of our internal darkness. With little hope of finding a peaceful resolution to the political and spiritual differences that separate countries and religions, there is cause for concern as to where these divisions are taking humanity.

Emanuele James Cacciatore, in his painting “Seven Tenths of Sorrow,” brings up our woeful treatment of the global environment. Although we humans understand the terrible toll that degrading our environment has on the future of the Earth, we continue to favor creating economic wealth over maintaining drinkable water and breathable air. We are also poisoning ourselves with the preservative chemicals we put in our food, as Dave Mishalanie shows us with a work from his series *Ingredients....* In order to artificially keep food edible far beyond its natural shelf life, we end up poisoning ourselves with the very chemicals that we hoped would preserve our resources.

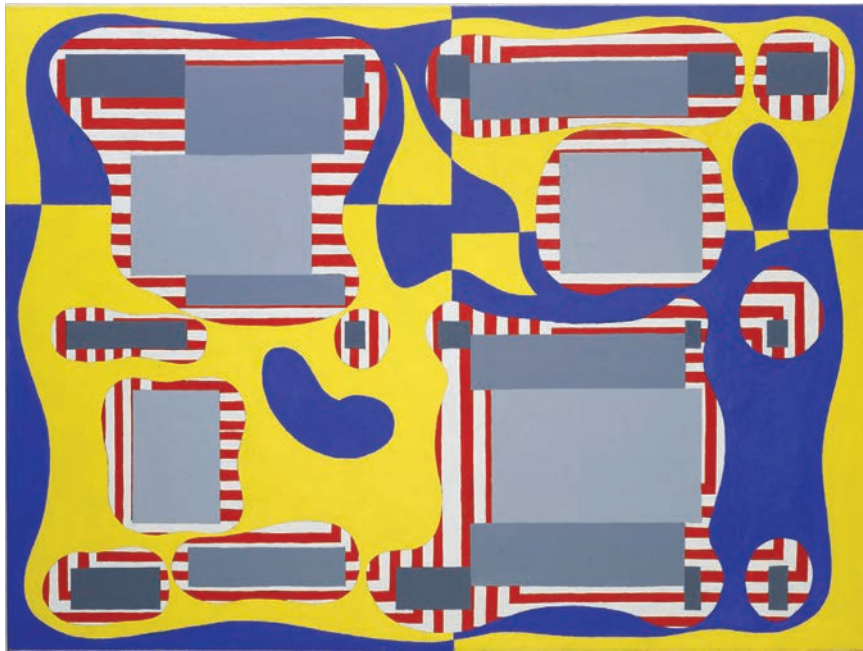
So, where does all of this doom and darkness end, if we are to “abandon all hope”? Daniel A. Bruce’s interactive sculpture, “Fortune Telling Boulder,” for the cost of only a quarter, may have the answer.

The dark wood is a dismal place, a place where finding an answer to one’s dilemma may seem futile, even impossible. Yet, we all must slog on through these dim times, even through the blackest abyss, because the dim light of our hope must be bright enough to see us through. ■

ART HOUSE GALLERY  
ARTISTS



**WHEN I STARTED MAKING** the kinds of paintings that I like to look at, not only did the work improve but it also got easier to finish. This is another way of saying that it took me a long time to realize that the ideas that I like, which are processed through my intellect and imagination, are finally making it to the canvas. As a woman, I thought for a long time that if I could just do it right—if I could prove how well I could paint a still life or complete a geometric abstraction, or whatever the case may be—that people would finally notice and say, Oh, yeah, she's a real artist. Throwing off the shackles of the burden of proof is turning out to be very liberating, and fun. The engine that drives my work has always been my love of colors. I like thinking about them and using them in unexpected ways. I am also drawn to complex patterns and sometimes to renditions of known images. My work is never ironic. I have no use for anything that is tongue in cheek. It is never my interest to confound the message. My work is already very complex; it does not need another layer of meaning. Lastly, and for those of you who care to know about technique: I use tiny brushes, I use no masking tape or computer generated imagery, and I work on an easel. I think of paintings as pieces of craft and I like to see them well-made.



MEG ATKINSON  
POOR LAVOISIER'S BIRTHDAY, 2016  
*Oil on canvas, 30 X 40 inches*



**BASED ON THE PHENOMENA** known as “closed-eye visual hallucinations,” a type of visual noise experienced exclusively when a person’s eyes are closed and they are drifting into the unconscious, the video replicates the abstract forms that occur during the early stages of sleep to the deepest state of blackness possible by using ink. The act of continuously dropping ink onto a single sheet of neutral toned paper until full saturation is achieved signifies a state beyond sleep. In western culture, black is the color most commonly associated with death and the video suggests this metaphorically through closed-eye visual hallucinations that end in complete darkness, void of any movement.



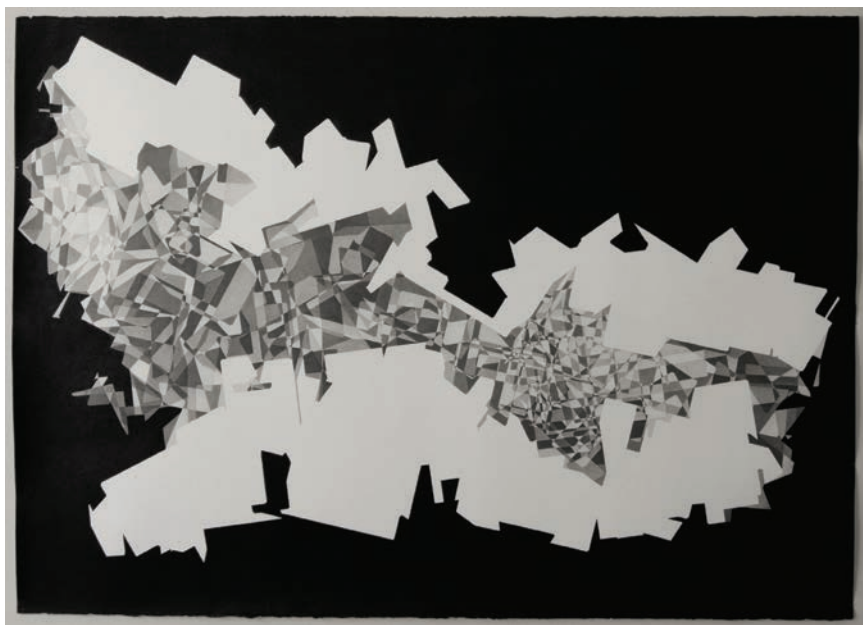
AARON B.

JOHN, 2013

*Single-channel video (made from ink on paper,  
dimensions variable, 2 minutes 12 seconds*

MY WORK EXPLORES THE PHENOMENOLOGY of body-space relations, questioning where experience and imagery converge and crossover. Focused on the space between things; the work glides between dimensions, disciplines, and media seeking always to expand the spatial imagination.

“Darker Matters” is from a larger body of work that explores crossovers between graphic and architectural space. The forms within the composition are tightly overlapped letters from the Hebrew Alphabet, deconstructing language to visually explore themes of light, dark, and chaos.



MILCAH BASSEL  
DARKER MATTERS, 2015-2016  
*Graphite on paper, 43 X 60 inches*



BEING RAISED IN UPSTATE NEW YORK while having lived as an Astoria resident for the past twelve years; I've been designing and developing artwork that represents the dialectic between our rural and urban environments. It's a symbiotic relationship that simultaneously conjures and inverts cultural practice. Contradictions of this kind are symptomatic of our postmodern condition and have inspired the specifications through which my work is conceived. Instead of being merely a reflection on form, the work is an investigation of culture—about a culture that relates to nature through mediation.

My work is aligned with what I've coined a 'bumpkin aesthetic'—straightforward and simple with the ideals of artistic validity. Additionally, the work is a rumination on the idiosyncrasies of folk belief, urban myth and superstition while reflecting on particular commonplace collectibles; simple often mundane objects of personal interest, sentimentality or novelty. My interest dwells in the moment when sign-value takes precedence over use-value as a motive to exploit the transformation under which nature must go to become an aesthetic object.



DANIEL A. BRUCE

FORTUNE TELLING BOULDER, 2014

*Coin-operated mechanism, MP3 module, programmed circuit board, USB drive, LED light, speakers, electrical wires, wood, 100% recycled polyethylene composite, sound, electricity, quarters, 25 individual audio files/fortunes, 73 X 22 X 22 inches*

**OUR SUCCESS AND SURVIVAL** as a species relies heavily on our relationship with the earth. The food and water we consume, the raw materials we use, even the inspiration we draw from its physical presence are vital to our existence. Unfortunately, our technological advancements sometimes affect our planet and wellbeing in negative ways. Whether caused by greed, negligence, or human error, the results of man-made disasters can be devastating, often claiming numerous lives and irreparably damaging the environment.

*A Conversation with Consequence*, a series of oil and acrylic paintings represents a dialog with man-made disasters. Using maps and imagery of disaster sites from around the world, these events are recontextualized—bringing them to our attention and reclaiming them as abstract works of art. An array of brushes and stencils are employed in conjunction with accidental, intentional, and mechanical manipulation of paint to create the concrete and ephemeral forms that embody the paintings, ultimately addressing how we perceive and define imagery and meaning in gestural art.



EMANUELE JAMES CACCIATORE  
SEVEN TENTHS OF SORROW  
(CHINA'S CONTAMINATED YELLOW RIVER), 2014  
*Oil on canvas, 76 X 76 inches*



**MY RECENT WORK** is an exploration of art's ability to create fictions parallel to but broken from our reality. The opening of these parallel worlds facilitates sifting what is around me and in my head, while exploring the creation and interpretation of meaning. I am interested in building narratives and forms that loop and grow non-linearly. These narratives and images exist between the apocalyptic and magical, and frequently locate themselves in the quiet immediately before or after something has happened.



PETER EVERETT  
FIGURE 6, 2016  
*Ink on paper, 40 X 30 inches*

**I WAS DIAGNOSED WITH CANCER** in 2000. Today I am cancer free. This painful experience profoundly shaped me as an individual and artist. I do not try to represent those moments I had. I find myself creating imagery in order to make sense of certain things that have occurred or I wish to occur. I chose to work with oil paint primarily because of its fluid, fleshy, visceral and organic quality, not unlike the body. The painting surface is a skin, the illusory depth a body and a space. I use metallic pigments in my *Nights Liquid* series where I consider Cisplatin, the primary type of chemotherapy I received. Cisplatin is a Platinum-based drug, invented by mistake in 1975 by Barnett Rosenberg at the National Cancer Institute. Luckily for me and others, Cisplatin, the first of all the chemo drugs, provided a second chance, despite the drugs damaging effects. A metallic poison as giver of life and second chances interest me in these artworks. Using metallic paints are not only for an autobiographical reason, but also as a physical and literal way to include the environment and context in which the work is displayed, within the work itself. They are slightly interactive in the sense that when viewed, one experiences shifting and reflective light. This physical property of reflection can change with a viewer's perspective as well as the environments changing ambient light. I am most interested in staging a celebratory and investigative relationship between the parts of painting and me the artist, agent. I think of my interaction with these basic painting materials as a collaborator. I equate my action to painting components; everything contributes proportionally. Working in a manner where I do not represent something, I touch on the very essences of painting....



DAVID FRENCH

BETWEEN TWO CITIES, 2015

*Oil, aluminum powder and enamel spray paint on twill linen, 76 X 82 inches*



FALLEN BROWN LEAVES absorbed last night's rain. Fermenting aromas mingle in the mist. The pine trees feel thick and forbidding. Yet earth—transforming musk invites me to enter this liminal space between field and forest.

The wind changes direction and I look beyond sight (I listen). I crouch under timbers and climb moss-pocked boulders to cross over into the wild space of interior. I reach down between the crack of an oak trunk and the split seam of soil and find a form of living consciousness mysteriously birthed from layers of decay. Beyond plant or animal, I discover a kingdom far from ordinary human life.

As a young child, I entered the woods and never left. At thirty, my arms are deep in spinning clay—exploring memory and imagination—more curious with every gesture. I forage for sounds and forms within the land and myself: digging, making art, listening to my inner earth.



ETHAN HAMBY  
VISCERAL FERN, 2016

*Ceramics, reclaimed wood, wood-panel, 7 X 50 X 7 inches*

...REFLECTING ON MY PERSONAL EXPERIENCE as a Korean American immigrant, I create images of figures in a dilemma of interaction and isolation as well. In doing so, I strive to extend the conversation around the boundaries between private and public in life and how these boundaries result in mixed states of psychological and political experiences. Hence my focus is on both conceptual development and sourcing imagery for my socio-psychological research. From my personal experience as an immigrant, expatriate, and drifter, I find a strong need to investigate these narratives through paintings that visualize reciprocity between corporeal existences and boundaries of human nature.



JEE HWANG  
SYNDROME, 2015

*Watercolor and pencil on paper, 30 X 41.5 inches*

A CURATOR/GALLERIST WROTE RECENTLY, regarding the selection process for a show “I have one priority. Ultimately I have to want to have it (the artwork) in my home.” And I thought, BINGO! That’s the kind of thinking that kills culture. Because art’s job isn’t necessarily to make itself at home. Maybe art’s job is to shake home like an earthquake, make home explode, burst into flame... metaphorically at least.

“Here Comes Everybody” is the name of a character in a crazy beautiful novel from early in the 20th century. It’s also a profound and beautiful joke about one of the main themes of the novel, which is that the Present arrives bestride a herd of peculiar beasts. On the one hand there are Unredeemable Perversity, Preening Lust for Attention, Self Serving and Furtiveness. On the other are Dignity, Nobility, The Absent Ego and Longing To Be At One With All. And that’s not something that anyone needs to try to change. In fact, it can’t be changed. It’s Just The Way Things Are.

I’m ambitious to have my art express the same theme. Because for me, if art has a job, it’s to express Just The Way Things Are in ways that are somehow moving and beautiful, in spite of everything.



JOHN KEEFER

UNTITLED, 2015

*Oil on canvas, 60 X 92 inches*



ROSS BENNETT LEWIS  
LEATHER BREASTPLATE NYC, 1994  
*Silver print, AP, 11 X 14 inches*



THE EXPERIENCE OF GETTING LOST and seeking direction is fundamental to my interests as a visual artist. From an early point I was compelled by the possibility that art could effectively be an allegory of this experience. There is an equating of art with learning, even hermeneutics. Certain enlightenment values maintain, certain romantic values maintain, both of which place language and communication in a position of critical importance with respect to notions of guidance.

Rather than evoking transcendental qualities to that effect however, guidance through language is now often regarded as a paradoxical condition of truth and its opposite simultaneously; lost and found becomes a cycle. Nonetheless, importantly, people continue to communicate, to express, and my work is interested in the forms these expressions can take as narratives and sign-systems. Sometimes unique moments are expressed, sometimes intervals are repeated, sometimes multiplicity takes effect.

I work in series, pursuing ideas of language and communication by synthesizing writing, drawing, and printmaking with painting, culling images, texts and found ephemera in an effort to broaden a vocabulary of painting that enriches art's recourse to cultural and historical narratives. The work explores painting as a zone of progression and transition: lost-found, presence-absence, transparent-obscure; vice-versa. I am also interested in the development of a personal vocabulary, a poetics that plays with the status of the discreet object vis-a-vis queer identity.

INGREDIENTS: ENRICHED FLOUR (WHEAT FLOUR,  
MALTED BARLEY FLOUR, NIACIN, REDUCED IRON,  
THIAMIN MONONITRATE, RIBOFLAVIN, FOLIC ACID),  
WATER, WHITE RYE FLOUR, DEGERMINATED YELLOW  
CORN MEAL, HIGH FRUCTOSE CORN SYRUP, YEAST,  
CONTAINS 2% OR LESS OF THE FOLLOWING: SALT,  
SOYBEAN OIL, GROUND CARAWAY SEEDS, RYE FLOUR,  
YELLOW CORN FLOUR, CALCIUM PROPIONATE AND  
SODIUM PROPIONATE (PRESERVATIVES), MONO AND  
DIGLYCERIDES, ACETIC ACID, MALIC ACID, AMMONIUM  
SULFATE, MONOCALCIUM PHOSPHATE, ETHOXYLATED  
MONO AND DIGLYCERIDES, LACTIC ACID, CARAMEL  
COLOR, CALCIUM CARBONATE, POLYSORBATE 60,  
CALCIUM SULFATE, ASCORBIC ACID (DOUGH  
CONDITIONER), MICROCRYSTALLINE CELLULOSE,  
NATURAL AND ARTIFICIAL FLAVORS, [ILLEGIBLE],  
ENZYMES, PROPIONIC ACID, SODIUM CHLORIDE,  
PHOSPHORIC ACID, MAGNESIUM STEARATE.

DAVE MISHALANIE  
FROM THE SERIES *INGREDIENTS...*, 2011-2013  
*Laser inkjet on PVC, 45.5 X 48 inches*

*THE BOOK OF JOY IS A DEVELOPING PROJECT* that goes back to the precarious innocence of imitations. Recalling the unique moments of kids' life, their birthdays, and celebrations, is a way that can invoke an inexplicable feeling, a sense of Proustian sensibility; the very act of remembrance *à la Madeleine*.

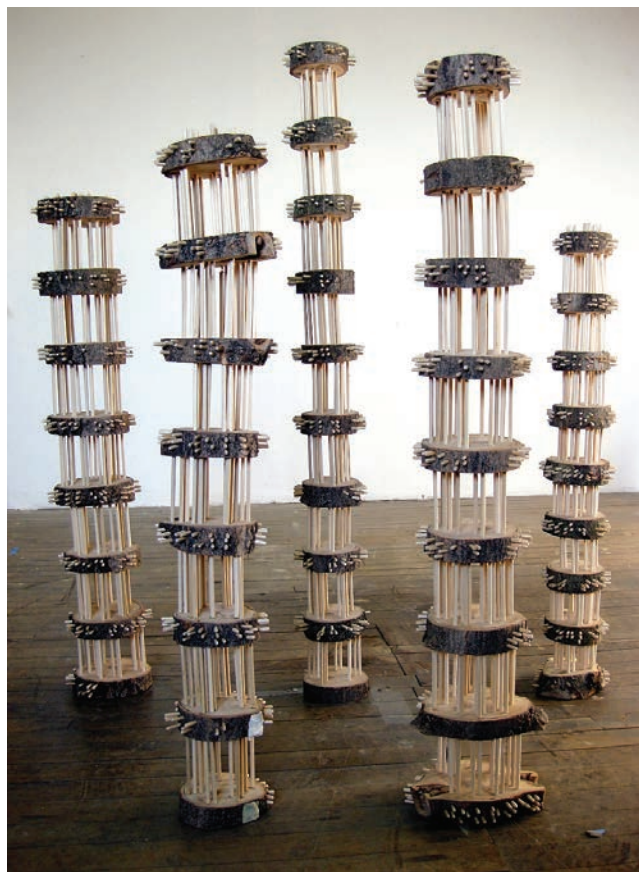
In the 1980s and 1990s, people's lives in a certain part of the world, from Tehran to Beirut, was being transformed under dark thick clouds of oppression. I felt the need to revisit my life as a child growing in a horrible time of the Iranian history; a period spoiled with vicious forces of war, repression, and exile. At the same time, the kids were dancing and having fun without knowing anything about what will come next and affect them all. This dark euphoria, can be understood as something close to melancholia, or what the Portuguese would call *Saudade*. Once we add a national element to this experience, then the result would be the dramatized day-to-day life of people deeply conscious of a looming human tragedy and not any kind of longing for the things past.

*The Book of Joy* is an incoherent narrative through found snapshots sent by close friends of mine. These images were then complicated and problematized through labor-intensive processes of toner-transfers, mono-print, digital editing, and collages. The result is usually an illegible image and disconnected imagery. In this series, community and comradeship are present, but also references to the incongruous company of supervising adults and wild woods.



NAZANIN NOROOZI  
THE BOOK OF JOY, NO.3, 2016  
*Toner transfer, mixed media and resin, 15 X 18 inches*

I MADE THE SCULPTURE “Dark Wood” in 2008. It is the final installment in a series of Braille work that I made in the 00’s. During this period, I didn’t show my work much, so I thought, if no one is seeing my work, maybe I should make work for the blind. For a while, I was embedding Braille pegs in live trees in a forest. In this piece, the tactile language grows and extends an old cut-up log. Each treetower encodes a stanza from the opening of Dante’s *Inferno*. The wooden pegs protruding from the logs spell out words, and the dowels connecting the sections form Braille letters.



BEN PRANGER

DARK WOOD, 2009

*Wooden logs and dowels (braille text: Dante, Inferno), 42 X 6 X 6 inches*

THIS WORK IS AN ONGOING SERIES that explores man's relationship to nature and the environment. Blurring the boundaries between the real and the artificial a hybrid reality is constructed. In a world of ever-changing technological advances our perceptions are altered and transformed physically, mentally and spiritually. A hyper-stimulated environment is visually distorting and provides a natural camouflage and is used as a survival mechanism. Questioning notions of the sublime and man's mortality these works are meant to generate their own meanings.





JON RAPPLEYE

FRACTURED VISION, 2015

*Acrylic and spray-paint on paper, 45 X 40 inches framed*

**MY WORK IS DRIVEN** by material inquiry. In recent months my research has led me from coasts to quarries—harvesting raw ingredients from the earth to manufacture a series of site-influenced glass formulas. This process has deeply acquainted me with the origin and production of glass, and has fueled my interest in the historical dilemma of “sick glass.” Also known as glass disease, this material suffers from a formulaic imbalance—high alkali levels which react with atmospheric humidity—making its objects susceptible to a human-scale decay. This expedited material mortality allows new vantage into a material which shapes our daily domestic and architectural lives.



ANNA RILEY  
WHOSE SUBJECT HAS LONG SINCE VANISHED, 2016  
*Gouache on paper, 5 pages, each 8.5 X 11 inches*

**"CHAKRA" WAS COMPLETED** during a time of great personal loss and confusion owing to the decline and then passing in quick succession of both my parents, followed almost immediately by that of two close friends. I like to think that my practice is usually not so literally personal, but in retrospect I realized that this particular piece was an attempt to visually express the chaos I was experiencing while at the same time trying to hold a center. At that time I was also looking intently at the abstract tantric meditation paintings of Rajasthan from the collection of Franck André Jamme. The motifs of these paintings often consist of one central geometric shape, which Lawrence Rinder has said, "guide us like stars we don't need to go outside to see."



ROBERT SCHATZ

CHAKRA, 2013

*Acrylic on four joined pieces of music paper, artist tape, 34 X 44 inches*

...“MARQUESAS, TREPINATION” is from a group of work called *Undoing History*. It is based on a series of drawings of human skulls done over the last several years. They are representative of individuals from a large span of time and geography, emphasizing the resistance to categorization of an individual.

The drawings are meant to suggest the human need, demand, for hope and justice that is universal and extends to all people of all times. It is meant to suggest the individuality and reality of people long dead and our relationship to them; that their skulls do not merely represent death.

The sorrows of history are both individual and collective. Hope demands the possibility of restoration not only for myself but for others as well. What is required is not only restoration, reparation, but an “undoing,” a redeeming of history.

“Because of the Incarnation, Christianity posits an intimate relation between material things and the living God.” (“The Spirit of Early Christian Thought,” Robert Loius Wilken p.239)  
The spiritual is worked out, comes to us, through material things, things that can be seen and touched. The body becomes the means of the spiritual.



JILL SCIPIONE  
MARQUESAS, TREPINATION, 2016  
*Pencil on paper, 20 X 24 inches*



**MY PAINTINGS FEATURE** hard-edged geometric shapes that utilize asymmetrical compositions and sharp angles suggestive of architecture. I never sketch out a work ahead of time; instead I work directly on the canvas, sometimes spending months on an individual painting. After superimposing an orderly pattern of lines over a loosely brushed initial composition, I then overlay this pattern with black and white fields that can be interpreted as form and negative space in multiple ways. When I arrive at a place that seems distinct from conscious planning, I feel the work can then exist on its own terms with no further intervention on my part. In the spirit of a palimpsest, I want this process of incremental and purposeful modification over time to be palpable to the viewer: I am both masking the work that came earlier in the creation of the painting and allowing the earlier work to remain visible to illustrate this process of attentive engagement, with each adjustment generating subtle changes that spur further painterly considerations.



PHILIP SWAN

2016 J, 2016

*Oil on canvas, 16 X 20 inches*

**MY WORK IS DEFINED** by indeterminate rules that shift and change in the process of making and doing. I mark the location of my awareness in the midst of the multiplicity and the intervals between things that open onto new possibilities and uncharted directions; creating a loose, unfinished structure made from sensations prior to forms and representations. The optic and haptic construction produced is based on a logic that is not about resolving contradictions, but rather weaving together the energies and reflections on the intense and peculiar complexity in the fabric of things. The aim of the game is to find the conditions under which something new can be created.



LISA TALIANO

HOPE, 2015

*Oil on canvas, 24 X 24 inches*

CURIOUS MATTER  
ARTISTS



**I HAVE AN INTEREST** in the idea of the portal, that place inbetween, that is neither one place or the other. The non-place that has been imbued with magic. These drawings are an exploration of this tension, of the void that leads us to somewhere else.



ARTHUR BRUSO

PORTALS—NO.19—TRANSOM, 2016

*Ink, acrylic paint, pastel, oil pastel, conte crayon, pencil, 20 X 4 inches*



WHEN EXPERIENCING THE WORLD, one cannot overlook the structures that surround us and give us shelter. The house itself is our first world. Structures house our dreams, memories, secrets and failures. Each space and corner represents a time in our lives. Aged structures retain a history of the experiences and thoughts of its inhabitants.

Memories rub off the insides and outsides of the spaces that exist and become a part of us, whether it is our memories of a similar place or the building's memories of other inhabitants. Architecture is like a man-made garden with buildings sprouting up instead of flowers, overcrowding like weeds in our environment. It is a love hate relationship between the necessity of shelter and the taking away of space. I am inspired by its dichotomy of beauty and ugliness, necessary protection and excessive luxury

When visiting a place, I document my experience with photographs. I photograph curious spaces and ones which have history. I try to pare down the intricate decorative elements and shapes which speak the most of a place. I leave the silhouettes of new structures and instill them with my own thoughts and memories. The impression that is left acknowledges the experience....



JESSICA DEMCSAK  
DIVISION STREET, 2016  
*Acrylic on Wood, 4 X 4 X 4 inches*

**CONSIDERING COLLECTIVE PERCEPTION** of Asian culture in modern society, my work explores the possible ways to employ its face and understanding into contemporary art practice. In my recent works I focused on New York's Chinatown neighborhood for its stereotypical and marginalized culture. Continuing the investigation I would like viewers to share both cultural and aesthetical experiences in my practice.



JANG SOON IM  
UNTITLED, 2016

*Chinese souvenir, oil paint on wood panel, 20 X 9 X 3.5 inches*

**MY RECENT WORK** is an examination of the current relationship between Western culture and the natural world. My imagery references the Hudson River School artists in order to recall their celebration of the sublime in nature while my technical narrative seeks to address the environmental—and subsequently humanitarian—concerns of our present moment.

These drawings are about desire; the desire to engage, to contemplate, to invest, or to avoid. A certain degree of abstraction, achieved through a disintegration of the recognizable and/or a subtlety of value, is employed to create landscapes that can be viewed as either disappearing or emerging, as hopeful or foreboding, as something elusive yet just barely within reach.

My decision to create landscapes is a declaration of my priorities. When we deny our inextricable connection to the natural world and our innate dependence upon it, we stand to lose a vital part of that which makes us human. These drawings are a form of *memento mori*; at once a celebration of all that we have and a reminder of all that we have to lose.



CASEY INCH

BASIN, 2015

*Graphite and charcoal on paper, 25.25 X 28 inches framed*

OUR SENSE OF CURIOSITY seems to be whimsical in the best possible way. Throughout the course of history, we have been looking for answers to various curiosities from every aspect of our lives. While some curiosities can be satisfied with certain definite answers, others remain unanswered. The answered curiosities become facts, and the facts turn into the obvious in which the sense of wonder or possibility of mysteries can no longer be. But when the curiosities cannot be answered, mysteries are made and the lost sense of wonder is brought back. And from those mysteries and wonders, daydreams start and narratives are made.

The creative process of my artworks is not focused on the making of artworks only. Rather, the process is within, through my works, arousing the sense of mystery and walking on a fine line between invitation and uninvasion. My projects endeavor to create an environment that harbors viewers' sense of mystery and wonders.

Structural, interactive gesture of aperture and abstracted void takes a role in many of my works. A small aperture to peep inside, a layer of shadow cast enough to hide an object, smudges and blurs that make what is to be read unreadable become my main actors who lead their audiences inside their set. In my works, a clash between self-given invitation from curiosity and uninvasion from blurred permission to interact with the artwork exists. They are like scenes in a picture book where a child looks inside a parlor through a small gap on the door in the middle of the night, long past the bedtime....



DAE YOUNG KIM  
TREASURE BOX, 2016, JUNE  
*Wood, Rubber Ball, 18 X 7 X 6 inches*



...WHEN I FIRST BEGAN MAKING sculpture in college, I found myself constantly combing the drawers of the Ornithology and Entomology labs at Rutgers as well as the Nature Lab at RISD for inspiration and understanding. The science lab, the museum display, the cabinet of curiosities, the meticulously organized collection have always lured me with their tagged, labeled, gridded organizations and taxonomies offering the language of understanding without necessarily the knowledge of understanding. It is like the wall of glyphs and pictures that spell out a story, beautiful in their organization and mark making, and while unreadable without specialized knowledge, intriguing and thought-provoking nonetheless.

I make these pieces as a means of understanding the physical world and our place in it. The tactility of the pieces along with the actions that create the work resemble and define the forms that are emulated. As my needle stabs the wool over and over again to slowly mold the forms and compress the fibers, or as the slick, rubbery silicone pushes through the soft plush exterior, I continually consider the survival mechanisms and evolutionary processes that repel and attract other forms in nature. The works become icons of struggle, connectedness and tension.

I use wool fiber, plywood, silicone, polymer and other materials found in nature. My process is one of repetition, reworking, scrutiny, and trial and error. When I am not working to construct larger pieces, I engage in a “piece-a-day” practice where I create a small work of sculpture daily. These works are formed without a plan and the making functions as my thinking—a crucial component in my process. These smaller pieces may go on to function as models for larger ones, or be assembled as large collections in an attempt to loosely identify an evolutionary process. Casting is an essential component to the making as it incorporates a repeatable utility to what is otherwise expressionistic form making.



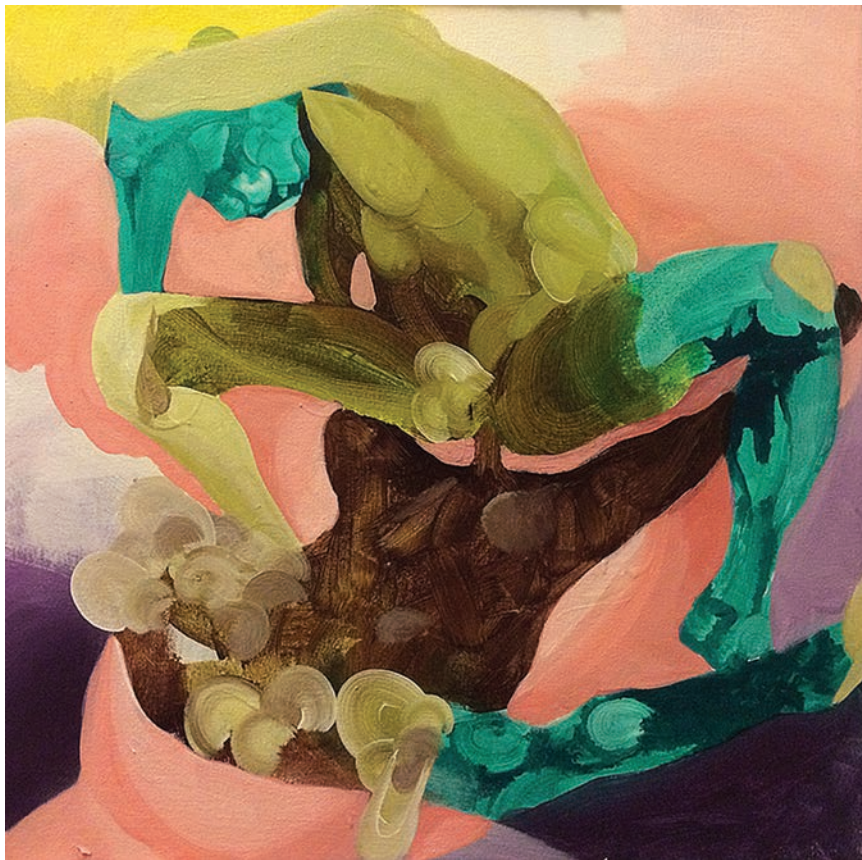
TODD LAMBRIX  
SCORIAS FORM, 2016  
*Wool, sticks, 22 X 8 X 7 inches*

**HAVING LIVED FOR** slightly more than six decades, I've had ample time to experience not only life's pleasures but also those times of darkness inherent in the nature of things, humankind and our own minds. My work doesn't deal directly with what one might call the dark side of things, but at some point in the 90s I added various blacks to my palette and began exploring how to use this color as I might use red, yellow or cerulean blue. The exploration of darkness began after I heard art historian John Gage talk about the nature of color and how Matisse saw black as a color of light. What an idea! Thinking about black as a color of light opened a new world for me, enriched my thoughts and made it possible to follow trails of darkness wherever they might lead.



JOAN MELLON  
4 PM, 2015  
*Oil on linen, 12 X 12 inches*

...THROUGH SELF-PORTRAITURE, I attempt to address my own struggles with a personal queer identity by using paint as a space to reinterpret my image. Basing the narrative on my own coming out and process of self-acceptance, my painted image functions as a simulacra and diffuses my experience into a greater narrative of figurative painting. Paint application and color play key roles in my work; with heavy-handed splatters approximating messy orgasms, the handling of representation to create a gaze in order to invite the viewer to share an experience. Although my faces are brutish and haphazardly constructed, the paint that builds up over them also become the mask doing little to hide my private charged experiences.... Simultaneously however, my larger compositions are comprised of more dynamic, multi-figure scenes, adapted from gay pornography, and bid to place gay eroticism within a narrative tradition usually reserved for themes such as religion or history. This representation however relies strongly on abstract uses of intense colors, a symbol of pride for the queer community, and a status symbol amongst abstraction's elite. This play, the concealing through color and revealing through images, is my production to seduce the viewer and repulse them. Ultimately I seek to blur lines between figuration and abstraction in painting, as a metaphor for the invisible lines between queer culture, and queer sexuality within the catalogue of popular media.



DANIEL MOROWITZ  
NEW LOVE, 2016  
*Acrylic on canvas, 20 X 20 inches*

FROM 1893-1934 an American Indian Boarding School operated in Mount Pleasant, Michigan, the city in which I live. Designed and funded by the U.S. government, American Indian Boarding Schools worked to systemically eradicate Native American culture from the United States through cultural genocide and forced assimilation.

I walk most days in the public park across the road from the boarding school site. As I began to learn more about the horrific abuses that occurred in and near the places through which I moved, the physical structures of the forest around me began to suggest educational relations and concepts. In a place that carries a history of violence perpetrated under the guise of education, I work to make images that embody the vulnerability, mystery, and delicacy at the heart of teaching and learning.

A note on language: I refer to the boarding schools as American Indian Boarding Schools because the Ziibiwing Center of Anishinabe Culture & Lifeways uses that language to refer to the schools. The Ziibiwing Center of Anishinabe Culture & Lifeways is the museum and cultural center of the Saginaw Chippewa Indian Tribe of Michigan, the Native American tribe that owns the site of the Mount Pleasant Indian Industrial Boarding School.



SARAH PFOHL  
FISHING LINE ON STONE, 2016  
*Photograph, 11 X 14 inches*



THIS WORK IS AN ONGOING SERIES that explores man's relationship to nature and the environment. Blurring the boundaries between the real and the artificial a hybrid reality is constructed. In a world of ever-changing technological advances our perceptions are altered and transformed physically, mentally and spiritually. A hyper-stimulated environment is visually distorting and provides a natural camouflage and is used as a survival mechanism. Questioning notions of the sublime and man's mortality these works are meant to generate their own meanings.



JON RAPPLEYE

ORACLE, 2016

*Mixed Media, 32 X 15 X 20 inches*

**THE AVERAGE ADULT HUMAN BODY** is composed of approximately 65% water. Similarly, just over 70% of the planet we live on is covered in water. Of this water, approximately 97% is saltwater in oceans. Less than 3% is freshwater, and of that freshwater, about 67% remains frozen in ice caps and glaciers. The rest exists in lakes, rivers, streams, groundwater, water vapor, and precipitation.

Of all the water on Earth, less than 1% is readily available for human consumption. Nonetheless, it is essential to our existence, facilitating the physical processes through which our bodies function. Without water, there is no life.

Many of the earliest human civilizations developed around bodies of fresh water. While some perished as a result of drought, more recently, bodies of water have become contaminated with toxic chemicals from agriculture, industry, and the extraction of fossil fuels. Just as our hearts pump blood throughout our own bodies, all the water on earth could be considered as part of a single massive circulatory system within a planetary body. When we poison the water, we poison ourselves.

This series developed as a demonstration of the relationship between our own bodies and the bodies of water on Earth. The compositions are inspired by bodies of water that have naturally acquired extraordinary colors through geothermal activity, mineral deposits, and the growth of algae or bacteria. Each image is accompanied by a few words describing a physical experience, suggesting that there is, in fact, an intimate connection between the bodies of water on our planet, and the bodies of those who inhabit it.



CLARK RENDALL

BLACK LAKE, 2015

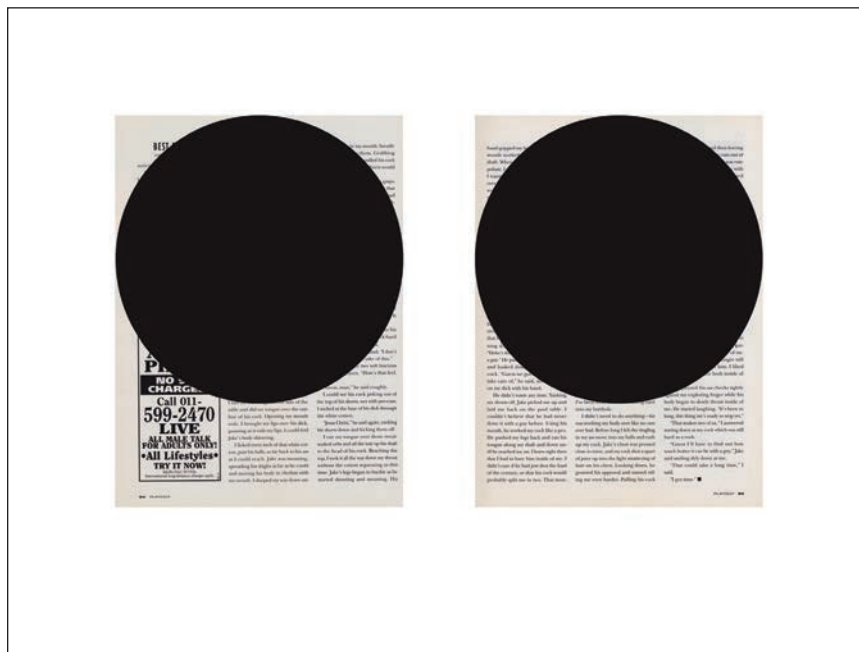
"Below the surface, where no one can see you, moving in all directions, at the same time."

*Acrylic on canvas, 20 X 20 inches*

**HISTORY IS COMPOSED** of interconnected stories as well as distinct modes of storytelling. The Department of Reparative History is an imagining of a cultural dialogue recalibrated to include missing narratives. Specifically, it is a meditation on what is missing as a result of the HIV/AIDS pandemic. The legions of creative gay men who were taken by the disease in the 1980s and 90s were all part of a complicated and exquisite network. Whether artists, writers, collectors, appreciators, the effect of those losses on our culture is beyond fathoming. At any gallery or museum take note the artists born after the 1940s. Who is represented? There is a yawning hole. Where are the gay men? — the men who have always been indispensable arbiters in the cultural discourse.

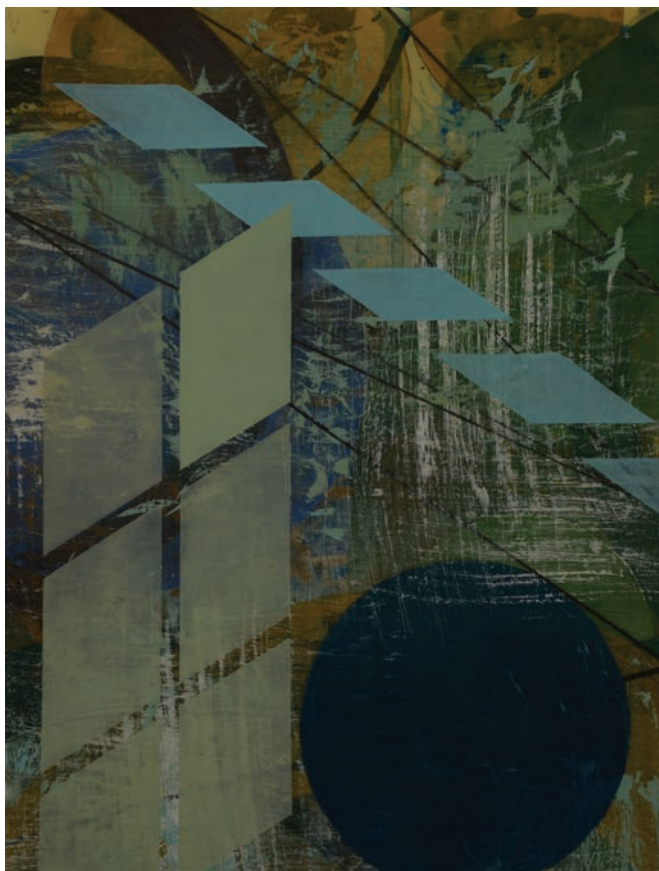
When confronted by catastrophic events our society generally insists on a narrative arch that includes acknowledgement of the tragic event or circumstances, the comforting of the stricken and impaired, followed by a time of restoration and renewal. For many caught in immediate proximity to the crisis the thought of ‘closure’ and a new beginning simply isn’t a possibility. The terrain is too scorched. Further complicating that storyline is the fact that the effects of the pandemic are still being experienced in ever changing global configurations. The story of HIV/AIDS isn’t exclusive to the gay men who were the first, dramatically impacted community. However, the stories of those at the forefront of the assault, and the skewed cultural narrative that resulted from those losses, are the interest and sadness at the core of The Department of Reparative History.

The facts and evidence of the chronological and physical narratives surrounding HIV/AIDS are documented. Yet, it is something that exists outside of our conscious awareness, pieced together through ephemeral reports, cultural detritus and the clues that exist in the culture at large that serve as the raw material for a contemplation of a narrative that might have been, should the crisis never have happened. The Department of Reparative History is a plaint — an utterance of grief and sorrow, a lamentation for a missing history. It is an attempt to hear a signal in the ether.



THE DEPARTMENT OF  
REPRODUCTIVE HISTORY  
1994, 2014 (print series, 2016)  
Archival inkjet print, 18 X 24 inches

[IN THIS SERIES, THE] PAINTINGS...are comprised of multi-layered geometric shapes, drips and gestural marks. The paintings on Mylar are worked on both the front and back with Flashe and graphite. The work on panel is comprised of layers that are sanded down revealing past stages of the work, sometimes covered up again and sometimes left exposed. The painting process is intuitive, pulling information from subconscious knowledge that has been collected from life experiences. As the organic elements interact with geometric lines and shapes they may transform into games, systems of measurement or other organizational devices that can be used to understand, explore, invent or entertain.



LINDA KAMILLE SCHMIDT

FLUTTER, 2012

*Flashe & graphite on Mylar, 11 X 8.5 inches; 15 X 12.5 framed*



**I WORK BY IMPROVISATION**, where the resolution for each painting emerges from the process of its own making. There is no means of seeing the way forward in this kind of process, as each change alters the totality of the work in progress, which in turn determines the nature of the following change. There is no consistent amount of time required for a painting to arrive at completion: some are complete in a single work session; others require many iterations. Some paintings kick around the studio abandoned for months or years before I pick them up again. While basing the work process in the specific material qualities of paint, ground and support is intensely visual, there is an aspect of blindness to it as well, as the future remains unknown until its unexpected arrival.



LINDA THARP

ZAT YOU?, 2015

*Acrylic on Masonite panel, 10 X 8 inches*

## THE ARTISTS

**Meg Atkinson** received her BFA from Pratt Institute and her MFA from Queens College, CUNY. She has exhibited in New York City and the tri-state area, including shows at Morgan Lehman Gallery, ODETTA, and Storefront Ten Eyck. Meg has also contributed to the blog, *w*, and has had fiction published in BookCourt's literary magazine, *Cousin Corinne's Reminder*.

**Milcah Bassel** is a multidisciplinary artist based in Jersey City and Tel Aviv. Her work is an experiential investigation of body-space relations incorporating installation, hand-made objects, drawing, photography, and performance. She holds a MFA in Visual Art from Rutgers University (2013) where she is currently a part-time lecturer.

**Aaron B.**'s artistic practice is one that moves between mediums, incorporating elements from all disciplines of art-making, such as painting and video, or architecture and performance. He has exhibited at numerous venues across the U.S. including Columbia University's M.W. Offit Gallery in New York, Parrish Art Museum in Watermill, NY, Rogue Video and Performance in Brooklyn, NY, and the Hirshhorn Museum and Sculpture Garden in Washington, D.C.

**Daniel A. Bruce** lives in NYC and works predominately in the field of sculpture. He received his BFA from Rhode Island School of Design and MFA from Tyler School of Art. Bruce has exhibited work at Grounds for Sculpture, Dean Project Gallery and Wave Hill. He was an artist in residence at Sculpture Space Inc. as well as Bread and Puppet Theater.

**Arthur Bruso** was born in Albany, New York. He holds a degree in art education from State University of New York at New Paltz and a MFA from the University of Pennsylvania in Philadelphia. In addition to being an artist, he is a curator, writer and photographer. He has exhibited his work widely. He can usually be found wavering between worlds.

**Emanuele James Cacciatore** was born in Buffalo, New York and received a MFA in painting from the University of California, Santa Barbara. He has exhibited his paintings at the Albright-Knox Art Museum in Buffalo, the Montclair Museum and New Jersey State Museum in New Jersey, and galleries in New York City, Los Angeles, Miami, San Diego, Santa Barbara, and Paris. Emanuele currently lives in Weehawken, New Jersey.

**Jessica Demcsak** is a working artist who currently exhibits in the New York, New Jersey, Pennsylvania area. She teaches Art and Photography at Ridge High School in Basking Ridge, New Jersey. Demcsak lives in Bridgewater, New Jersey with her husband and three children. To see more of her artwork, please visit [www.jessicademcsak.com](http://www.jessicademcsak.com) or email directly at [jessicademcsak@gmail.com](mailto:jessicademcsak@gmail.com).

**Peter Everett** received a MFA from Pratt Institute and is currently a professor of art at BYU. He has exhibited his work nationally and internationally with recent exhibitions at the Urban Institute for Contemporary Art in Grand Rapids, MI, Santa Reparata in Florence Italy, HPGRP Gallery in NYC, The Utah Museum of Contemporary Art, The Torrance Art Museum in Torrance, CA, K-Space Contemporary in Corpus Christi, TX, and the Spectrum Project Space in Perth, Australia.

**David French** lives and works in NJ. He attended Carnegie-Mellon University and Vermont College of Fine Art. In 1990, David French presented his first solo exhibition in Chicago. David continues to show his work in museums and galleries across the country. He has won numerous awards, received favorable reviews and is present in many public and private collections.

**Ethan Hamby**, currently finishing a BFA at MassArt, is pushing the boundaries of his passion. He creates sculptural ceramic installations that explore hidden connections to the natural world not only visually, but also aurally. Ethan Hamby's art invites the awakening of our senses. He wants us to look at clay not just with our eyes but also with our ears.

**Jee Hwang** Born and raised in Seoul, South Korea, Hwang immigrated with her family to Maryland. After she graduated from Pratt Institute with a MFA degree in 2009, Hwang has actively participated in many shows in New York, including her first solo show at A.I.R. gallery as a 2009-2010 A.I.R. Emma Bee Bernstein Fellowship Award recipient. In her work, Hwang explores figurative images and objects from everyday life reflecting desire and the relationship of people and the inner self.

**Jang Soon Im** received his MFA in Drawing and Painting from The School of the Art Institute of Chicago (SAIC) in 2010 and finished Core Program at Museum of Fine Arts Houston. He has been exhibited in Houston, Los Angeles, Chicago, New York, and Seoul.

**Casey Inch** (b. 1982, Brooklyn, NY) received his BFA from the University of Colorado at Boulder in 2004 and his MFA from Pratt Institute in 2009. Inch has exhibited nationally and currently lives and works in Brooklyn, NY.

**John Keefer** Born in Rochester, New York, 1961. BFA University of Buffalo, 1992. MFA Yale School of Art, 1994. Work exhibited in numerous group shows, New York, Connecticut and Massachusetts.

**Dae Young Kim** (1992) was born and raised in Seoul, Korea. He received his BFA degree from New York University, and is currently working in New York. His works have been shown mostly in Commons and Rosenberg Gallery, and 80 WSE where he had a two-person exhibition.

**Todd Lambrix** I am a multi-disciplinary artist living and working in Hunterdon County, New Jersey. I have a long history of collecting objects from nature and creating systems to categorize them in an attempt to understand my surroundings. I am a full time professor of fine arts at Parsons School of Design in New York City.

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

**Joan Mellon**, a native New Yorker, is a painter whose work is in public and private collections. She has had one person shows in NYC and her work has been in group shows in the U.S. and abroad. Joan's works on canvas, paper and wood panel can be viewed at: [www.joanmellon.com](http://www.joanmellon.com).

**Dave Mishalanie** (Mission Viejo, CA 1978) is a painter living and working in Long Island City (Queens), NY. He received his BFA from RISD (Painting, 2000) and his MFA from Hunter College (Painting, 2009). Mishalanie has exhibited in New York City, Brooklyn; in Istanbul; at the University of North Texas (Denton). He mounted his first solo show in 2013 at Pratt @ Munson Williams Proctor Arts Institute (Utica, NY), during which time he was also a guest lecturer and visiting artist. He is currently 4 years into a new series of work focusing on apologies in the media.

**Daniel Morowitz** New Jersey-based artist, situated in Hoboken. Bachelor's Degree Mason Gross School of the Arts; Rutgers University Masters Degree, Montclair State University. Queer artist with a focus on Self-Identification through paint and mixed media.

**Nazanin Noroozi** Born in Tehran, Iran, Nazanin Noroozi completed her MFA in painting and drawing from Pratt Institute in 2015. Noroozi's work has been widely exhibited in both Tehran and New York including The Museum of Russian Art (NJ) and Columbia University. Noroozi works predominantly in the medium of painting, but also incorporates printmaking and photography exploring new ways to represent the notions of collective memory, diaspora, and melancholy. She lives and works in New York City.

**Sarah Pfohl** is an artist and teacher. She uses drawing, photography, and writing to explore ideas connected to place, ability, schooling, and teaching. Sarah currently lives and works in Mount Pleasant, MI, where she teaches courses in art education and studio art at Central Michigan University.

**Ben Pranger** has shown his work throughout the U.S. Recent exhibitions include "Art in America" at Artist-Run @ The Satellite Show Miami, "Spin, Dazzle, Fad" at Grizzly Grizzly (PA) "Home Improvement" at Rock St. (BOS Festival, NY), "Memento Mori " at Field Projects (NY), and "Obsolescence" at Curious Matter (NJ). He has participated in artist residencies at Kohler Art/Industry, Fine Arts Work Center of Provincetown, the Marie Walsh Sharpe Program, and the Virginia Center for the Creative Arts, and has received sculpture grants from the Virginia Commission for the Arts, the Virginia Museum of Fine Arts, the Pollock-Krasner Foundation, and the New Jersey Council for Art. He has taught at Bloomsburg University of Pennsylvania, Hollins University in Virginia, and the School of the Art Institute of Chicago.

**Jon Rapplepe** lives and works in Jersey City, New Jersey. His work has been exhibited widely and is included in numerous collections throughout the United States. He is the recipient of many grants and awards. He received his Master of Fine Art degree from the University of Wisconsin, Madison.

**Clark Rendall** is a visual artist living and working in Brooklyn, New York. His artwork explores the relationship between humans and the natural environment, utilizing motifs from nature, architecture, and archaeological sites.

**The Department of Reparative History** is a project that serves as a meditation and consideration of the effects on our cultural dialogue as it has been impacted by the loss of legions of gay men in the 1980s and 90s from the HIV/AIDS pandemic.

**Anna Riley** received her BFA at the Rhode Island School of Design. Her work, be it conceptual, technical or experiential, emerges from a strong desire for material research. She operates in a range of mediums, from blown glass to the written word, with an occasional excursion into the realm of electronics and video. Her current work explores the ways in which we psychologically and empathetically engage material. Anna lives and works in Brooklyn, NY.

**Robert Schatz** has exhibited internationally since 1990. Collections include the Harvard University Art Museums, Sheldon Museum, and the U.S. Department of State, among others. He lives and works in New York.

**Linda Kamille Schmidt** was born in Topeka, KS. After graduating from Bethel College in Kansas, she received a MA in drawing and a MFA in painting from the University of Iowa. She has had a studio in Bushwick since 2010. She lived and worked in Dumbo for 10 years before moving to Carroll Gardens (Brooklyn, NY) in 1999. She has 2 daughters.

**Jill Scipione** was born in Ashtabula, Ohio, received her BFA from Carnegie-Mellon University and currently lives and works in New Jersey. She is active as an artist and arts organizer in the NY/NJ metropolitan area and is the manager of Rainbow Thursdays, a Victory Hall, Inc. project that engages the developmentally disabled in the visual arts.

**Philip Swan** I was born in 1969. I am originally from Detroit and moved to New York in 1997 after attending the University of Michigan and the College of William and Mary. I am currently a faculty member at Hunter College, where I have worked since 2000. In addition to my work in academia and my work in the studio I have also been a docent at the Whitney Museum since 2008

**Lisa Taliano** earned a MFA from Boston University where the English artist John Walker was her mentor. Lisa studied at Indiana University, Bloomington, and earned a Master of Arts in Philosophy. At the University of Urbino, Italy she studied Italian Art and literature. Lisa has exhibited at Ten 43 Gallery, NY, NY, Chashama Gallery in Harlem and Columbia University Russ Berrie Exhibition Space. In 2009 Lisa received a Northern Manhattan Arts Alliance Individual Grant. Currently, her work is represented by the Kenise Barnes Gallery, Larchmont, N.Y. Lisa has lived and worked in New York City since 1997.

**Linda Tharp** is an abstract painter based in Brooklyn, New York and Five Islands, Maine. A graduate of Cooper Union, she spent six years post-art school living and painting in Amsterdam, The Netherlands, and later served for three years on the steering committee of the Annual Gowanus Open Studio Tour. Bodies of work include paintings on linen, panel and paper, and monotypes.

## ART HOUSE PRODUCTIONS

Art House Productions, Inc. is a not-for-profit 501(c)(3) organization founded in late September 2001 by writer and actress Christine Goodman. Art House began as informal gathering of poets and community members in direct response to the tragedies of September 11th. At that time, there were no consistent performance venues for artists in Jersey City to meet one another and share new work. Art House's inaugural event sprung from the desire to connect a devastated community through art and dialogue.

Art House Productions has grown since its inception and has significantly influenced the advancement of the arts community, acting as one of the major pioneering forces for the arts in Jersey City. This expansion of activity and programming necessitated internal growth as well, and in 2007 Art House Productions became incorporated and filed for nonprofit 501(c)(3) status. In late 2007, the organization was presented the Key to the City and an official Proclamation for its outstanding contributions to the City of Jersey City, NJ. Art House Productions inspires, nurtures and promotes the arts in our community through accessible, multi-disciplinary initiatives.

## CURIOUS MATTER

Curious Matter is a contemporary art gallery. We offer exhibition and curatorial opportunities to artists at all career stages. Our inquiry-based group shows are a cornerstone of our program. Each exhibition theme serves as a departure point—artworks may intersect with the subject under investigation in myriad ways, explicit and covert. Curious Matter also publishes catalogues, artist monographs and broadsides.

Through our exhibitions, publications, projects and events we're committed to promoting engagement with contemporary art. We endeavor to honor, serve and trust the intentions of artists and the interest of our audience.

Curious Matter collaborates with artists and arts organizations in presenting, curating and jurying exhibitions, events and tours.

Curious Matter LLC is a sponsored project of Fractured Atlas, a non-profit arts service organization. Contributions on behalf of Curious Matter may be made payable to Fractured Atlas and are tax-deductible to the extent permitted by law.

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