

A photograph of a rock climbing scene. A climber in a pink shirt and black pants is positioned in the upper center of the frame, traversing across a large, light-colored rock face with prominent horizontal sedimentary layers. The rock has a mix of tan, brown, and greyish-blue colors. The climber is using their hands and feet to grip the rock's surface. The background shows more of the same rock formation extending downwards.

Traverse

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Traverse

February 17 - March 19

Artists:

Lee Etheredge IV
Františka + Tim Gilman
Bruce Gagnier
Baseera Khan
Charles Koegel
Beth Livesperger
Dana Levy
Leah Raintree
Margot Spindelman
Dov Talpaz
Heeseop Yoon

Curators:

Rebecca Bird, Peter Bonner, Farideh Sakhaifar

TRAVERSE

By Peter Bonner

The term Traverse in rock climbing is a sideways movement across a ridge or rock face, and is undertaken to find a more direct route to the top or to avoid an obstacle blocking the route. I've noticed when looking at art that sometimes the route to seeing a work and its deeper meanings is aided by seeing that work out of context: perhaps in the company of works made in different mediums, perhaps simply in the company of works by artists who do not usually show together. In other words, it helps if I'm able to make that sideways movement, if I'm able to traverse.

This exhibition is exactly that: an opportunity to see works of art in a new and unfamiliar way, as if we are seeing them for the first time. For example, seeing Heeseop Yoon, Leah Raintree and Bruce Gagnier together reveal not just something about our interior states of being, but also how all three use drawing in differing ways. In *Still Life #9*, 2011, Yoon draws the collected detritus of everyday objects in a storage space. What we see is reminiscent of a map evidencing her wanderings, large shapes interlocking and subdivided by multiples of smooth shapes and forms that shimmer, imbued with life's energy and force. Using perception and correction, Yoon brings doubt and uncertainty into tension with the joy of discovery. With ink in hand Raintree climbs. It's an intimate act on a delicate wall of crumpled paper. She might be climbing the rock face of a cliff, a seemingly precarious and dangerous act, but Raintree climbs with the sureness of a master. In her *Untitled Drawing*, 2013, one can enter the state we imagine she herself achieved, an inner state of incredible strength and certainty. Gagnier uses bronze to resurrect the image of the figure in the most contemporary and human of ways. Gagnier works from memory, drawing with clay, changing and rearranging, often violently, until he has ushered to the surface a new personality. In *Odille*, 2014, he makes permanent the temporary states of our own uncertainties, physical awkwardness, physiological complexity and vulnerability.

The awkwardness of the space between is explored by Beth Livesperger and Baseera Khan using different media and scenarios. In Khan's video, *Brothers and Sisters*, 2014-16, we witness a discussion between a father and daughter. Khan's cunning use of silence intermixed with a sampling of sounds and images disorient and confuse, focusing and centering our experience in the ambiguous moment they share. Livesperger's *Englewood*, 2015, is a curious mix of the personal and public. Livesperger's watercolor navigates that space we traverse at the airport between car and departure desk, developing a structural complexity from the geometries and shapes of car park and airport signs. In so doing Livesperger introduces psychological tension to the space. The space she creates is the space where the emotions tug: the excitement we feel when we think of new horizons rattled by the emptiness felt post departure.

The plight of those forced to move or flee persecution is observed and narrated by Lee Etheredge IV and Dov Talpaz. Talpaz imagines the space refugees traverse as they flee war, destruction and persecution. His large painting *Landscape of Refuge*, 2015-16, began as a scaled up segment of a vigorous initial drawing. A sprawling Gollum like creature lies beneath a dark landscape looking back at us as the poet/artist/fool perennially and helplessly observes and

records its struggles and sufferings. Etheredge IV places us at the end of a different type of journey in a suburb of Shanghai, China. Recent government policy involves moving an estimated 250 million people from farms to cities in the hope of converting an agrarian economy into a consumer economy. The formal qualities of Etheredge's well-orchestrated image

Heshahangcheng 4 reminds us of the water towers photographed by Bernd and Hilda Becher. Both sit empty, yet we are aware of their differences. The Becher's give us fascinating and complex structures that were once of use, and still feel humanized. Etheredge introduces us to the magnitude and condition of the dehumanizing structures that many will soon call home.

Františka + Tim Gilman and Dana Levy employ interiors for vastly differing reasons. In *Untitled (Curtains)*, 2015, by collaborative team Františka + Tim Gilman, the curtains are drawn; the space is silent, we're allowed to see and feel the coolness of the modernist design. We contemplate how structures, whilst serving as abode and shelter, can separate us from nature and also perhaps from ourselves. Levy uses the impermanent and massless format of a video, *The Weight of Things*, 2015, to house an image of an imperial interior space which then proceeds to break apart, together creating a symbol for an old world repeatedly laid to ruin.

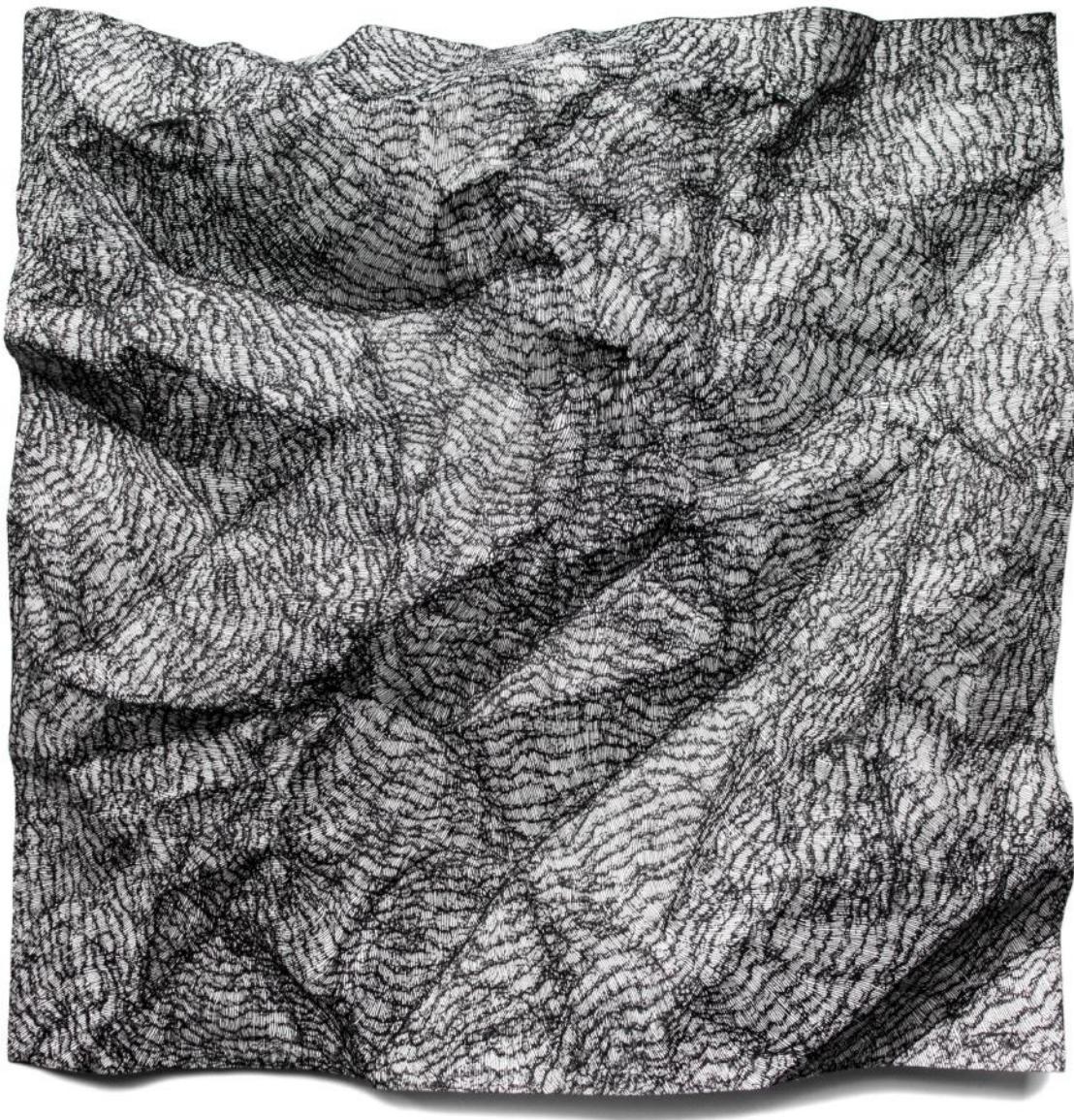
The rapid and often irresponsible developments of the spaces we inhabit inspire Margot Spindelman and Charles Koegel. In *Adapted Structure*, 2015, Koegel's crisp and exact rendering of form belies the feeling evoked of an innocence disrupted, alluding to the uneasiness with the new that we harbor within. In her series of works entitled *Roofs, Berths, Currents*, Spindelman makes use of carefully crafted supports, which appear to come out of the flotsam and jetsam of the world they describe, to discover the very real moments she has experienced in the complex and constantly changing environment she inhabits.

Looking at the work of each artist in relation to all the others' and moving across and around the space gives us an opportunity to make connections that we wouldn't otherwise make. We have made some of our own observations visible in the way the works are arranged together.

The artists have also offered their own thoughts concerning their work. We thank them for their participation and generosity.



Heeseop Yoon
Still Life #9, 2011
Pen drawing collage on paper, 44 x 60 inches



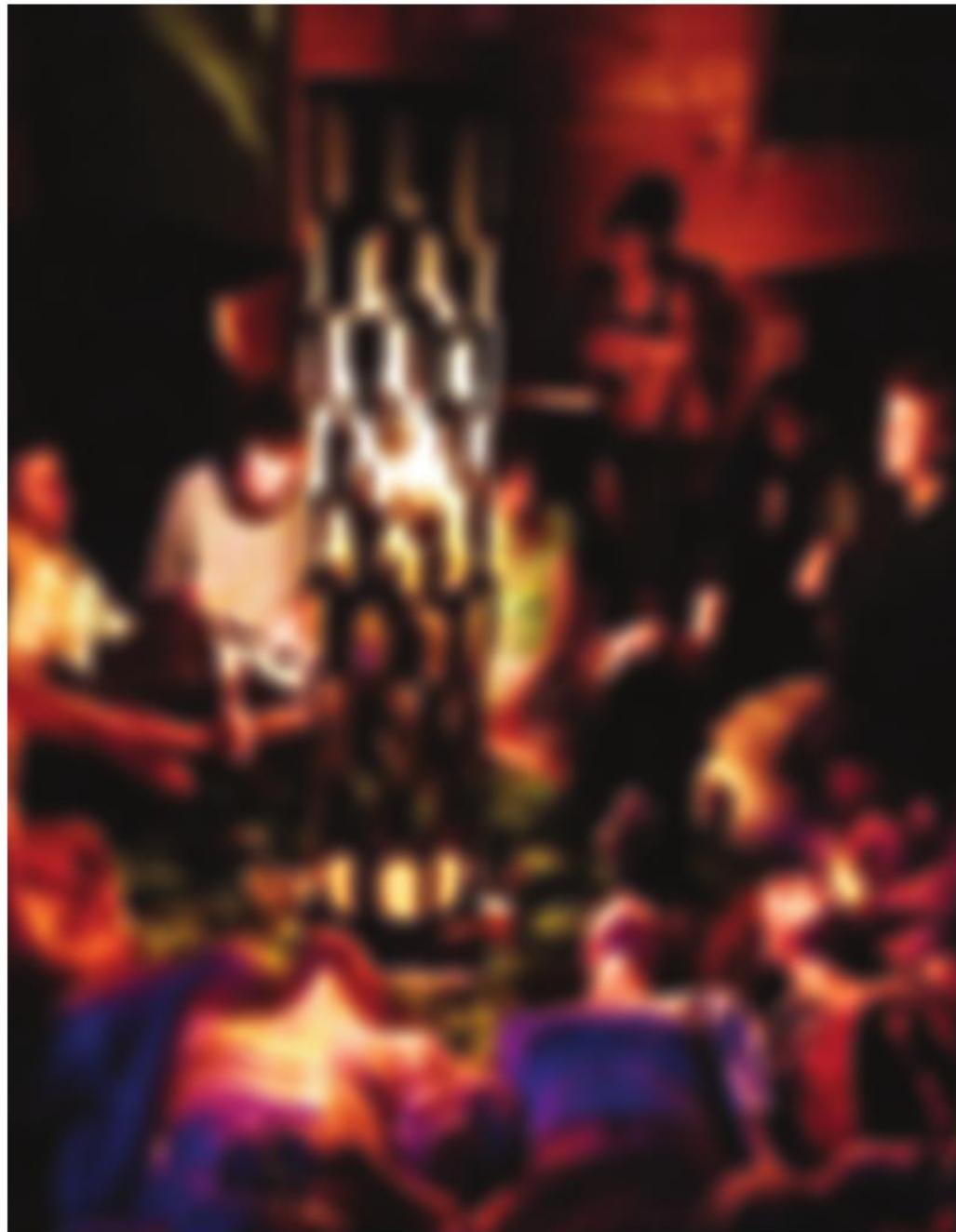
Leah Raintree
Untitled Drawing, 2013
Ink on paper, 12 x 12 inches



Bruce Gagnier
Odille, 2014
Bronze, 67 x 22 x 18 inches
Edition 1 of 5 with 1 AP



Beth Livesperger
Englewood, 2015
gouache on paper, 30 x 44 inches



Baseera Khan
Brothers and Sisters, 2014-16
HD Video, 5:10 minutes



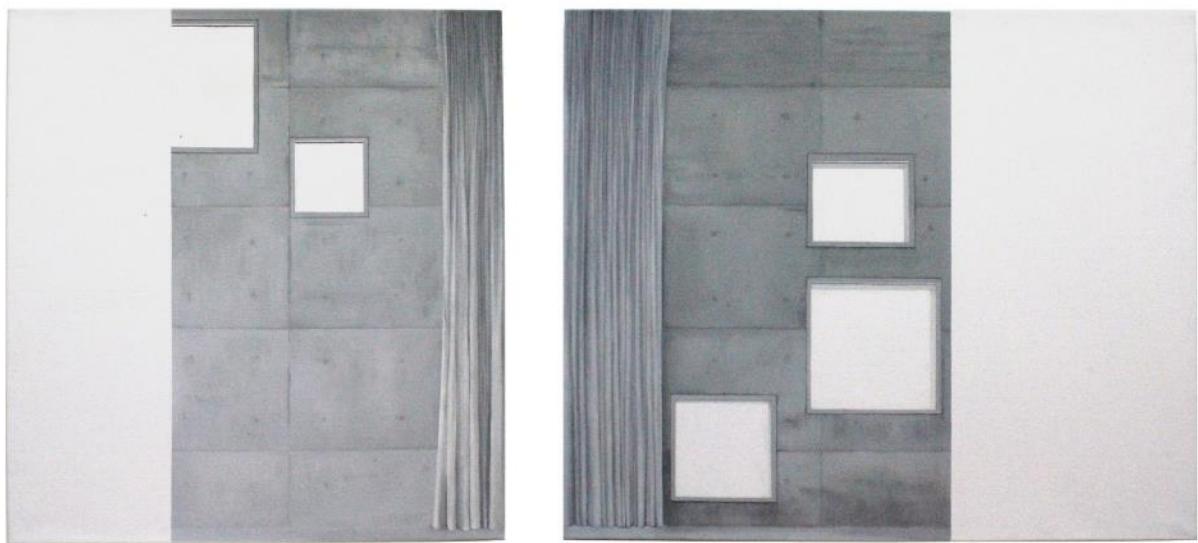
Lee Etheredge IV

Heshangcheng 4, 2015

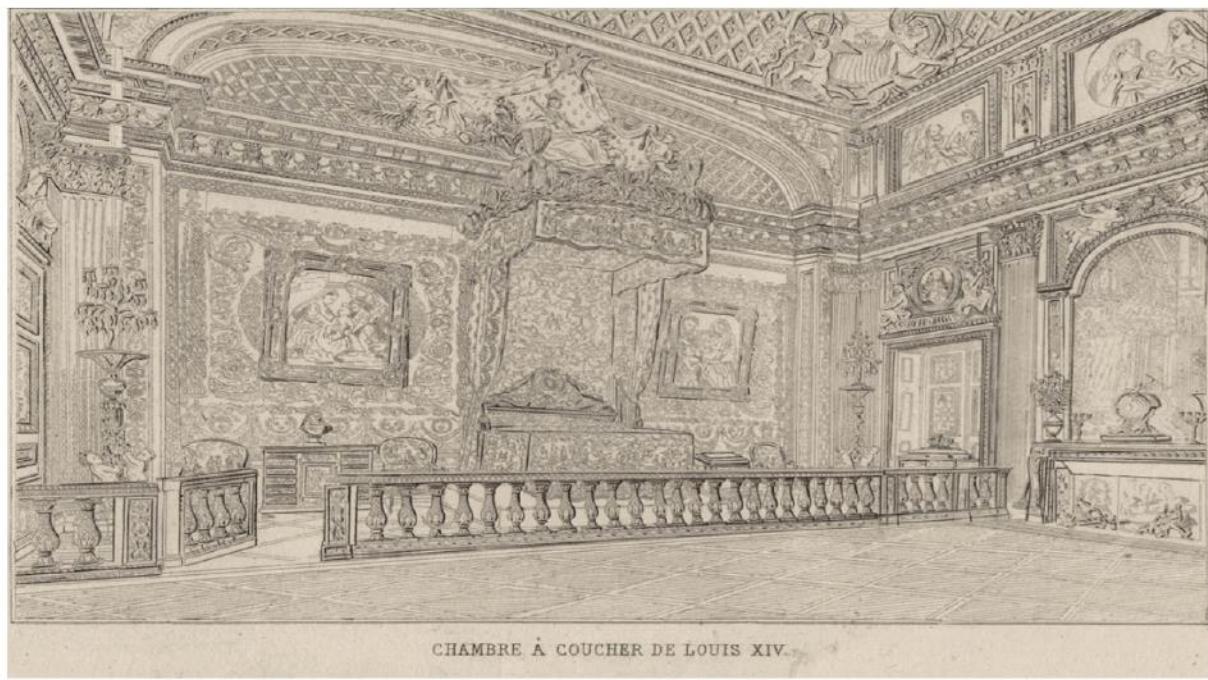
Pigment print mounted on anodized aluminum with wood brace, 28 x 35 inches



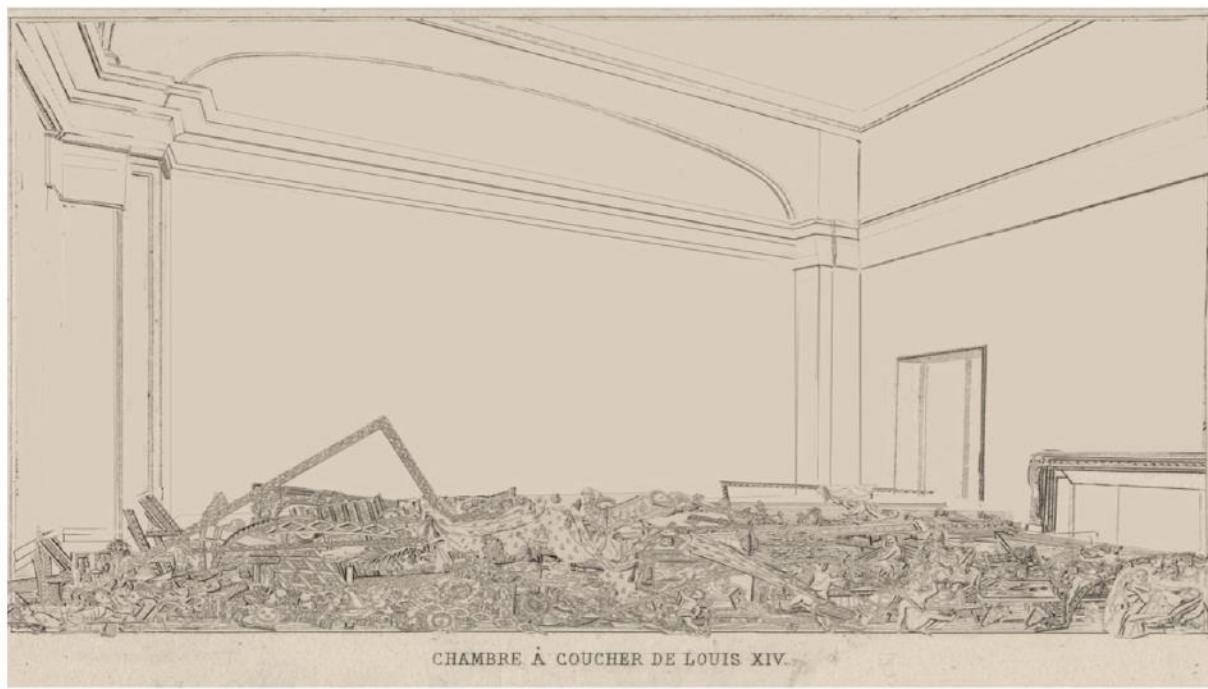
Dov Talpaz
Landscape of Refuge, 2015-6
Latex on Wood, 77 x 77 inches



Františka + Tim Gilman
Untitled (curtains), 2015
Oil on canvases
Diptych, 32 x 30 and 32 x 38 inches



CHAMBRE À COUCHER DE LOUIS XIV.



CHAMBRE À COUCHER DE LOUIS XIV.

Dana Levy

The Weight of Things, 2015

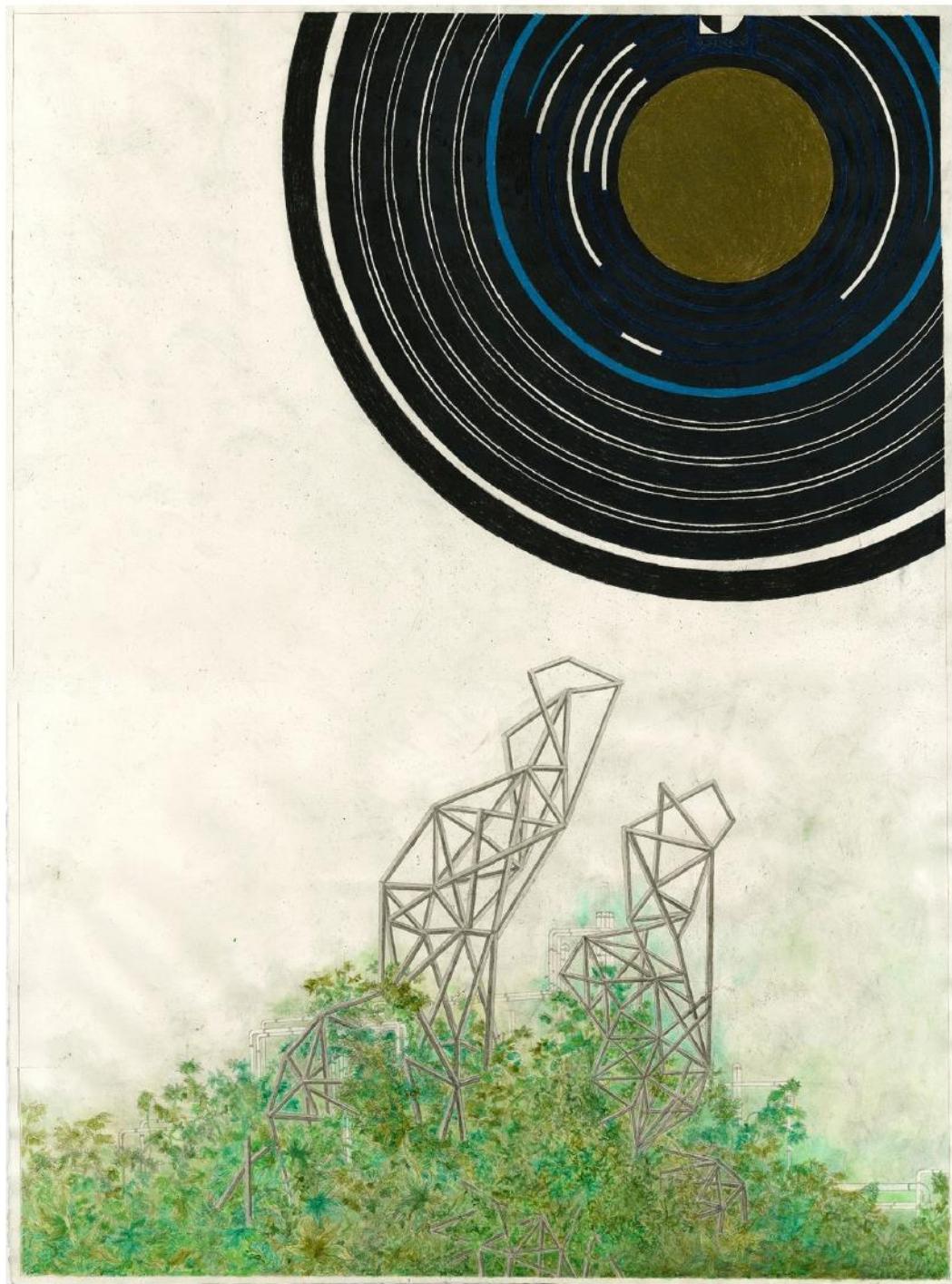
Single channel video, 2:48 minutes



Margot Spindelman

Roofs, Berths, Currents #77, 2015

Ink and gouache and paper tape on gessoed paper, 12 x 11.25 Inches



Charles Koegel
Adapted Structure, 2015
Pencil and watercolor on paper, 30 x 22 inches

Participating Artists

Lee Etheredge IV

I am an American visual artist and work primarily with text and language. My art is influenced by my inherent scientific inquisitiveness as well as process, optical and minimalistic ideas. I make the majority of my art with the typewriter and large format black and white film photography, both of which have fading importance in the 21st century but, I believe, still remain both potent symbols of the past and sharp instruments for the future. I currently live in Shanghai China and am working on a photographic series that involves China's monumental infrastructure buildup and extreme urbanization as well as painted Chinese characters on the walls surrounding these construction sites.

Lee Etheredge IV is an artist living and working in Shanghai China. He was born in 1968 in the United States. After completing a Medical Degree in 1995, he gave up a career in medicine and moved to New York to study drawing, painting and sculpture. He lived and worked in New York as an artist for over 15 years, until 2011 when he relocated to Asia.

Františka + Tim Gilman

Františka + Tim Gilman's collaborative practice inverts the idea of painting as individual expression. Their painting Untitled (Curtains) functions as a mute object; the space is physical and material but removed from the viewer. The formal qualities of paint on canvas invite a physical relationship and yet there is an insurmountable distance- you cannot relate to it in the way you would like to. A house is to be occupied, this is what it exists for. In the same way, this is what you hope for from the object that it will never give to you.

Františka + Tim Gilman collaborate on artmaking, criticism, and curating. Together they have been artists-in-residence at the Irish Museum of Modern Art, Christoph Merian Stiftung in Basel, LMCC in New York, and other programs around the world. Their artwork, ranging from painting and sculpture to installation, lectures and performances has been exhibited in public and private institutions and commercial venues internationally including the Brooklyn Museum, Kunsthalle Basel, and at the National Gallery in Prague, and the Zachęta National Gallery of Art in Warsaw.

Bruce Gagnier

I am what is described as a figurative Artist. In my case this is an accurate description. The figure is both the form and the content of the work. I am a modeler though not a pure one. I model figures in clay. I work from the inside out trying to find the figure in a way that seems to mainly involve myself vs the material; The clay in itself I am not very kind to or respectful doing what is necessary to reveal to me the person I am working on. Memory is an important resource as well as an impediment. I work from imagination. I re-arrange the forms of the figure and determine their character in what temporarily seems to be new combinations to find and bring to the surface the person in each sculpture, as it emerges in its own particularity, one which along the way I can only guess at. Because of this, the process as well as the result is rather unpredictable. The eventual figure, whether in plaster or bronze is best when it seems to describe the inner state of a somebody, one other than myself.

Bruce M. Gagnier has exhibited extensively over the last 50 years both nationally and internationally and in 2014 received an Award of Merit from the American Academy and Institute of Arts and Letters and in 2004 was elected NATIONAL ACADEMICÅEN at the NATIONAL ACADEMY OF DESIGN. Bruce is a long time Brooklyn resident.

Baseera Khan

Baseera Khan's research-based practice engages with auto/biographies as a medium. Through site-specific public engagement, drawing, and video installations, she both produces and organizes narrative testimonies that document personal acts of preservation within geo-political displacement, trauma, and bureaucracy.

Baseera Khan is a New York based artist. Her visual and written work organizes patterns of emigration and exile that are shaped by economic, social, and political changes throughout the world with a special interest in the fall of imperial power during World War II. Khan is preparing for her first solo exhibition at Participant Inc., New York City (2016). Her past exhibitions include Arrivals, Out to See, New York City (2014), TX*13 Texas Biennial 5th Anniversary Survey Group Exhibition, TX (2014); Picturing Parallax, San Francisco State University, CA (2011), Hindu Kush, Hosfelt Gallery, San Francisco, CA (2009). She was an artist-in-residence at the Lower Manhattan Cultural Council Process Space, NYC (2015) and Skowhegan School of Painting and Sculpture, ME (2014). She was an Out-bound Fellow to Israel/Palestine through Apexart, NYC (2015). Khan is currently part-time faculty at Parsons, The New School for Design. She received an M.F.A. from Cornell University, NY (2012).

Charles Koegel

Charles Koegel's work concentrates on New York City and its evolving architectural landscape. He relates his image-making practice, involving collage, repetition and pattern, to the techniques and traditions of hip-hop; culling through old records in search of audio to sample and loop. The organic recreation of new from old activates the architectural forms in his work. Adapted

Structure, 2015, was inspired by rampant real estate development and condominiums in Brooklyn. The man-made structure appears to grow as artlessly or impulsively as nature itself. Structurally unstable, uninhabitable and absurd, the odd projecting steel frame and circular form in the sky invokes something between science fiction and reality, the disjunction of his changing physical world.

Born in New York City in 1980, Charles Koegel received a Master's degree in Fine Art in 2008 from Pratt Institute and a Master's in Art Education in 2013 from Teachers College. Since graduate school Charles has created works for group shows at Exit Art, Accola Griefen Gallery, The Painting Center, and had solo exhibitions at Dimensions Variable in Miami and Slate Gallery in Brooklyn, New York. He has participated in artist residencies at the Vermont Studio Center, Fountainhead, Lower Manhattan Cultural Council, and the Lower East Side Printshop. He currently lives in Brooklyn and teaches art at Grace Church School.

Beth Livesperger

Beth Livesperger's paintings aim to create surprise and pleasure within institutional space. The paintings are often clearly based on real locations, but difficult to identify based on the information in the painting: the resulting feeling of not quite familiarity is dreamlike. She has been working on a group of watercolors related to travel and movement: airports, roads, and parking lots. Arrows and parking lines are directions to follow within a space that is disorienting, laid down on flat washes of color. The images are built from different sources, and come together imperfectly. A subject's presence is also implicated by the mirror, yet never pictured or resolved. The paintings perch between the working day banal, and a breakdown in logic and stability.

Beth Livesperger is a painter who lives and works in Queens, NY. She has exhibited in numerous locations nationally and internationally, including New York, Philadelphia, Providence, Santa Monica, and Seoul, and was recently included in the 2015 Invitational Exhibition of Visual Arts mounted by the American Academy of Arts and Letters. She has been an Aldrich Museum Radius Fellow, and done residencies at the Weir Farm, Vermont Studio Center, and the Kimmel Harding Nelson Center for the Arts. In 2010 - 11 she was Artist in Residence at the Abrons Art Center in Manhattan. Livesperger is currently Visiting Assistant Professor of Painting and Drawing at SUNY Purchase. She holds a B.F.A. from The Cooper Union and an M.F.A. from the Yale University School of Art.

Dana Levy

Dana Levy was born in Tel Aviv and Lives and works in New York. Her work deals with memory, identity, displacement, home and migration. Mechanism of classification, cataloguing and preservation are another central preoccupation in her works. She graduated from Camberwell College of Art , London and Duncan of Jordanstone College of Dundee, Scotland. She has had solo exhibitions at the Israel Museum Jerusalem, Center of Contemporary Art Tel Aviv, Petach Tikva Museum of Art, Nicelle Beauchene Gallery NYC, Haifa Museum of Art, Ron Mandos Gallery Amsterdam. In 2013 she received the Beatrice Kolliner Artist Award from the Israel Museum, in 2008. she received the Israeli Young Artist Award her films have been screened widely around the world in film festivals, galleries, cinemas and museums including The Wexner Center OH, The Tate Modern, London, The Norton Museum, FL, Bass Museum Florida. Pompidou Center, Paris, Tel Aviv Museum of Art, Tribeca Film Festival, Rotterdam Film Festival, Moscow Film festival, Hamburg Short Film festival, International Biennial of Contemporary Art of Cartagena and more. She's taken part in Artist residencies such as Triangle Arts New York, LMCC (NYC), Wave Hill (NYC)Art Omi NY, AIRIE (Florida), Le HavreNew York and more

Leah Raintree

Leah Raintree is an artist based in New York City. Her practice addresses our relationship to time, scale, and ecology through process-based interactions with sites and materials, with projects arising from a hybrid of research and physical engagement in place. She works across sculpture, photography and drawing to consider correlations between human and geologic scales, capturing points of interaction within natural and manmade phenomena. The work extends from a long-standing drawing practice that couples with sculpture and performative action, whether an individual makes a mark, a collective makes a mark, or a mark is found. Recent exhibitions include Pier 54 with High Line Art and EAF15: The Emerging Artist Fellowship Exhibition at Socrates Sculpture Park. Forthcoming, she will have a solo exhibition at The Noguchi Museum in 2016. She has been awarded numerous artist-in-residence fellowships including Lower Manhattan Cultural Council's Workspace and Process Space, NYC, Frans Masereel Centrum, Belgium, and the Banff Centre, Canada. Raintree holds a BFA from Virginia Commonwealth University and an MFA from Parsons, the New School for Design.

Margot Spindelman

My most recent series of drawings (titled "Roofs, Berths and Currents") describes tenuous places, landscapes that shift planes before solidity (and security) coalesce. These are intimate explorations of place, home, security and loss. This content is a reflection of the shifting physical, political and emotional environment in my immediate orbit and within a wider and changing globe.

Margot Spindelman is a painter living in Brooklyn, New York, whose most recent work concentrates primarily on drawing—intimate explorations of place, home, security and loss. She has had solo shows in New York at both the Perlow Gallery and Platform Gallery. Her work has been shown in many group shows in New York and elsewhere. Spindelman is a recipient of both a New York Foundation for the Arts Fellowship in Painting (2004) and a George Sugarman Foundation Grant (2007). She received her Bachelors degree in Fine Arts from the University of Michigan, and her Masters of Fine Arts from the San Francisco Art Institute.

Dov Talpaz

My exploration of the situation in the Middle East focuses on the different role-plays in a state of conflict and war. Depending on one's personal point of view, do soldiers and generals differ from terrorists and rebels? How do these roles affect the civilians, and often turn them into fighters and/or refugees? In the center of the works are figures with particular identities, yet their roles remain ambiguous; who is burning - a Syrian refugee, or an Egyptian police officer? Who is carrying a rifle - an IDF soldier on the lookout, or a Palestinian trying to defend his home? These ambiguities highlight not only the commonalities among the people fighting in the Middle East, but also recall a history of images depicting the disasters of war and prejudice throughout history. In this manner, I hope the work can mourn the tragedies and depict the paradoxes of war.

Brooklyn based artist Dov Talpaz was born in Texas and grew up in Israel. He studied at The New York Studio School where he received numerous Merit-awards. Recent solo and group exhibitions include: "Preliminary Study: RSI-T", Slag Gallery, NY, and Muskegon Museum of Art, MI (2014); "Never Mind the Bullocks," Life on Mars, NY (2014); and "Tale of a Horse", Solo show, Tel Aviv (2011), among many others. His works are a part of numerous private and public collections and he is currently working on a solo exhibition to be featured in 2017 at Slag Gallery in NY.

Heeseop Yoon

My work deals with memory and perception within cluttered spaces. I begin by photographing interiors such as basements, workshops, and storage spaces, places where everything is jumbled and time becomes ambiguous without the presence of people. From these photographs I construct a view and then I draw freehand without erasing. As I correct "mistakes" the work results in double or multiple lines, which reflect how my perception has changed over time and makes me question my initial perception. Paradoxically, greater concentration and more lines make the drawn objects less clear. The more I see, the less I believe in the accuracy or reality of the images I draw.

Heeseop Yoon was born and raised in Seoul, Korea. She holds her BFA from Chung-ang University, Seoul, Korea and MFA from City College of NY, NY. She is known for her large-scaled line drawing installations and also very intricate black and white drawings. She has had solo and two-person shows at Triple Candie, March Gallery, and Bose Pacia, all NY; Arario Gallery, Seoul; University of North Carolina at Chapel Hill; and Monmouth University, West Long Branch, NJ. She has exhibited in museums and art centers internationally, including MASS MoCA, North Adams, Massachusetts; John Michael Kohler Arts Center, Sheboygan, Wisconsin; The Bronx Museum, NY; Seoul Arts Center, Korea; China Association for Science and Technology (CAST), Australia and Media Art Center, Beijing, and has participated in several residencies such as the Lower East Side Printshop, Marie Walsh Sharpe Art Foundation; Skowhegan School of Painting, and Artist Alliance Inc., all NY, and Stiftung Künstlerdorf Schöppingen, Germany. She recently finished her first public mural installation in Italian Market in Philadelphia. She currently lives and works in Brooklyn, New York.

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DT Design

To Chip Holman for kindly inviting us to curate this exhibition

Front Cover: Esther Renita climbing Reaper, grade 22, Mount Arapiles, Australia
Photo by: Miha Praprotnik, 2016

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