

what we create may save us



Kate Alboreo

Yael Azoulay

Patty Barth

Claire Blanchette

Elisabeth Condon

George Ferrandi

Dave Frye

Tom Keating

Cynthia Mason

David McQueen

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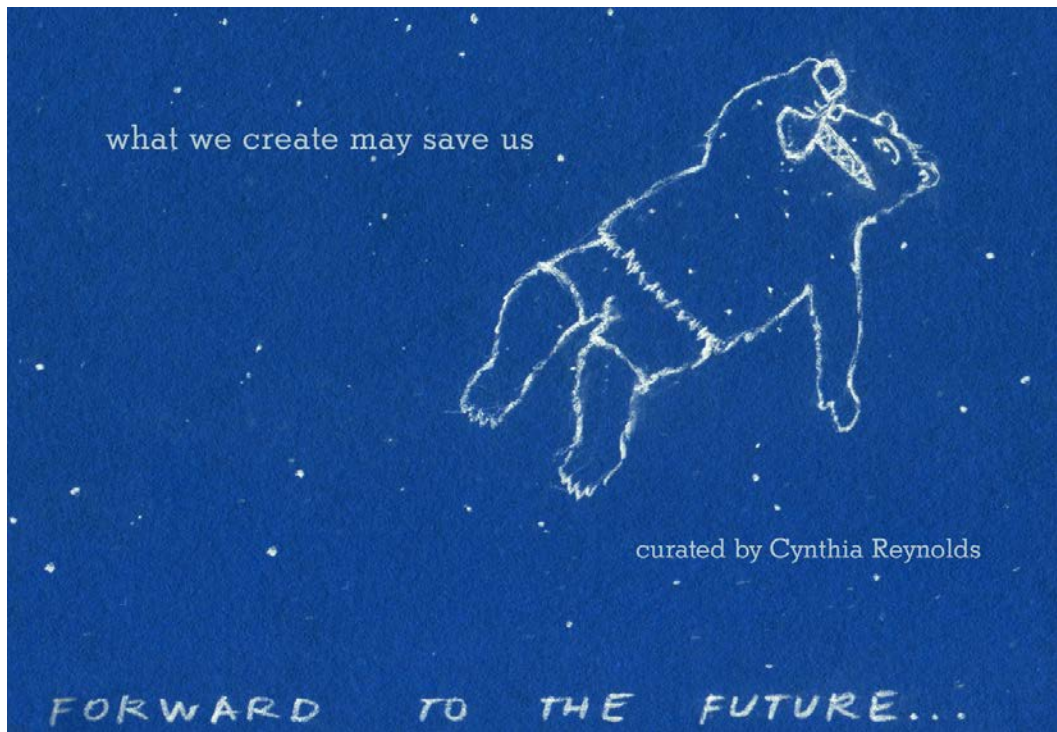
Samantha Robinson

Jillian Rose

Jonathan Sims

Meredith Starr

Elise Wunderlich



October 2 - October 30, 2020

OPENING RECEPTION

October 3, 2020

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Kate Alboreo

Kate Alboreo is a Brooklyn-based artist who creates landscapes of plant bodies performing survival and adaptation through metamorphosis, sex, and the slow violence of cohabitation.

She holds an MFA from University of South Florida, Tampa, and taught at University of South Florida, St. Petersburg. Alboreo is currently an artist in the Brooklyn Wayfarers collective, was recently in residence at Trestle Art Projects (Brooklyn, NY),

and was a resident at Benaco Arte (Sirmione, Italy) in 2017. Alboreo's work has been shown in various galleries in New York, NY; Washington, D.C.; Tampa, FL; Miami, FL; Akron, OH; Cleveland, OH; Tokyo, Japan; and Brescia, IT.



Ruckle, 22 x 30 inches, watercolor, ink, and acrylic on paper, 2020
Mongrel, 30 x 22 inches, watercolor on paper, 2019



Yael Azoulay

Raised in Israel, Azoulay received a BEdFA from HaMidrasha School of Art in 2010. In 2016 she received an MFA in Fine Arts from School of Visual Arts. Azoulay has participated in group exhibitions in Israel, Europe and the United States. She had her first solo exhibition in 2014 at Passage gallery, Tel Aviv. In 2015 she had a Solo exhibition in The Museum of Israeli Art, Ramat Gan. Azoulay lives and works in Haifa, Israel

While eucalyptus trees are not native to Israel, they are quite common and are an inherent part of the landscapes of my childhood. *True Cover* is a futile attempt at belonging - a eucalyptus tree shot in Israel is projected onto the vegetation of the Northern US. For *In between*, made upon my return to Israel, the eucalyptus is no longer surrounded by the American landscape, but has yet to find its proper background.



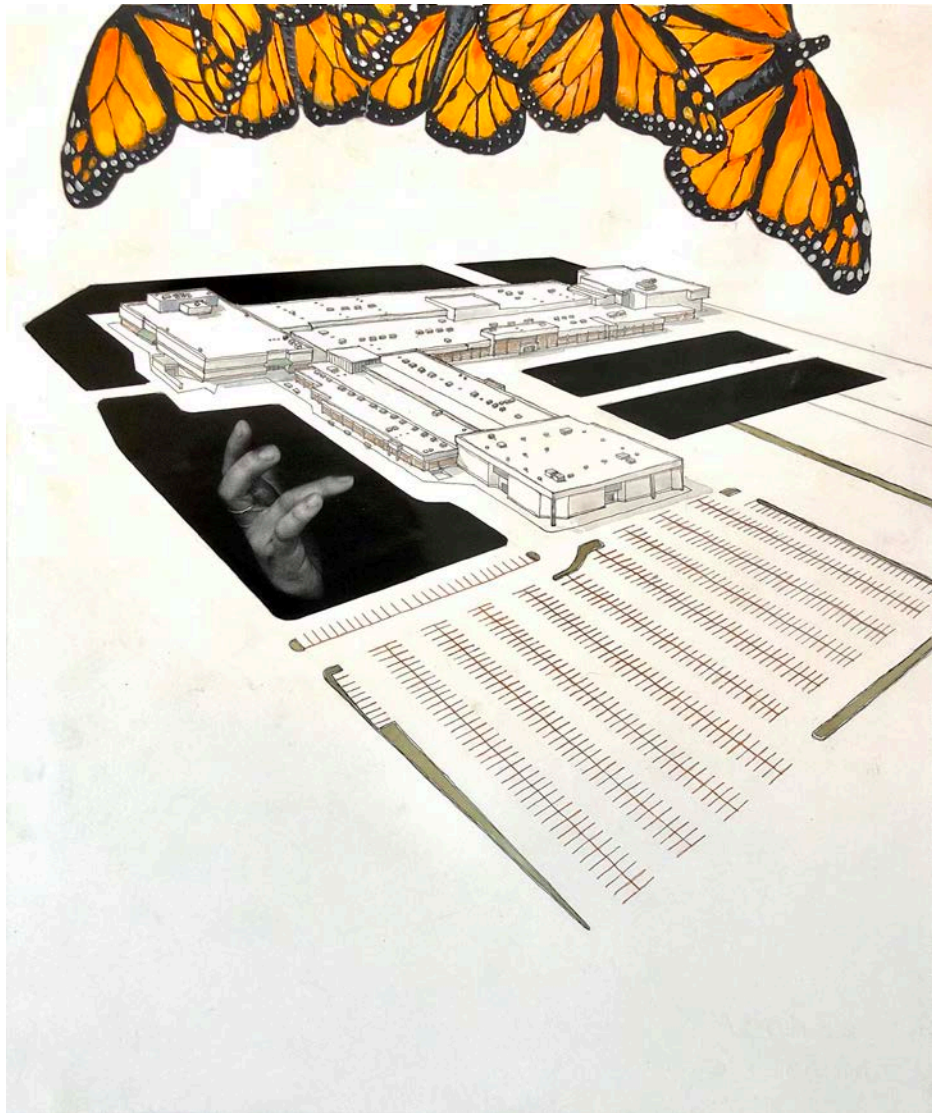
In Between, 8.5 x 11 inches, gouache and ink on ink jet print, 2020
In Between, 11 x 8.5 inches, gouache and ink on ink jet print, 2020
True Cover, 28:35 minutes, HD video, 2019

Patty Barth

Patrick Barth draws from observations and dreams and likes the hidden connections, implied spheres of existence and the immaterial.

Barth was born in Idaho, raised in Utah, schooled in Ohio, and now lives in Brooklyn. Over the years he has shown in various galleries at throughout the country. He most recently had an exhibit of his sketchbooks at Wayfarers Gallery in Brooklyn, in conjunction with illustrations of a book of poems.

(He illustrates books as well). He also co-founded and runs a custom fabrication company that services artists, galleries, and museums across the globe.



Migration, 17 x 14 inches,
ink, watercolors, gouache, silver gelatin print, collage, 2017



Claire Blanchette

Claire Fall Blanchette (b. 1994) is an artist based in Ridgewood, New York. She is a graduate of Massachusetts College of Art and Design in Boston, Massachusetts, where she received a BFA in Printmaking and History of Art. She is a recipient of the Reba Stewart – Genevieve McMillan Travel Fellowship, and was a 2018 artist-in-residence at Konstepidemin Arts Center in Gothenburg, Sweden. Her recent work examines ownership and the sacredness

of landscape by referencing man-made monuments, geological markers, and maps. She works intuitively by combining various modes of mark making and relying on an archive of collected items. Her work has been shown recently in the Portland Terrain Biennial (Portland, ME), SPACE Gallery (Portland, ME), Peace Tea Factory (Brooklyn, NY), Shoestring Press (Brooklyn, NY), and Konstepidemin Arts Center (Gothenburg, Sweden).



Arch II, 29.5 x 23 inches, graphite, crayon, pastel, charcoal, crayon, and collected rubbings, 2018

Cairn I, 19 x 12 inches, collaged mixed media, 2018



Elisabeth Condon

Informed by scroll painting and 20th century abstraction, Elisabeth Condon paints landscapes where nature and décor intersect. Her work has been likened to the Pattern & Decoration artists *who refused to dwell in abstraction without representation, her poured color the primal soup from which her pictures emerge. Layering pours and patterns, sometimes to the point of overload, opens pockets of space in compressed painting surfaces.* Condon travels frequently to artist residencies, in

Mexico City, Shanghai, Grand Canyon, and Florida Everglades, to name a few. She recently completed *Urban Idyll*, thirty-six laminated glass panels commissioned by MTA Art & Design for the NYCT Astoria-Ditmars Blvd. Station in Queens, New York.

Her work has been recognized by the Joan Mitchell Foundation, 2015 Pulse NY Art Fair, New York Studio School Alumni Association, Florida Individual Artist Fellowship, and the Pollock Krasner Foundation. Her



paintings are held in the collections of Perez Art Museum Miami, Tampa Museum of Art, United States Embassy Beijing, and JP Morgan Chase, as well as private collections throughout the United States, Europe, and Asia. Condon's work has been considered in numerous online and print publications including *Hyperallergic*, *artcritical*, *Artnews*, *Arts + Antiques*, *Miami Herald*, *New York Observer*, and the *New York Times*.

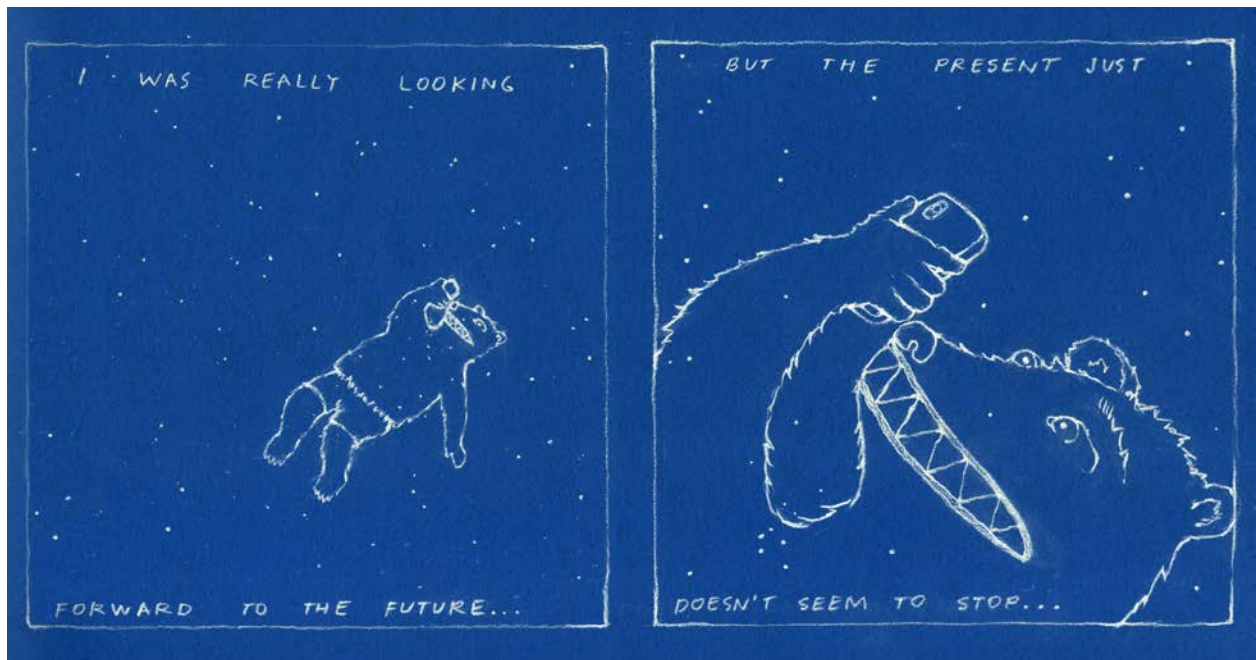
Figment 1, 15.5 x 19 inches, collage, 2009

Figment 7, 15.5 x 19 inches, collage, 2009

George Ferrandi

George Ferrandi is an American artist originally from Baltimore, Maryland whose performance, installation and participatory projects address issues of vulnerability, impermanence, fallibility and spectacle, often through experimental approaches to narrative. Employing a unique humor and a deep sense of humanity, her work stimulates a rethinking of cultural assumptions.

George is the director of Wayfarers Studio Program and Gallery in Bushwick, and was the founding member of the touring performance project Cloud Seeding: Circus of the Performative Object. Her work has been performed/exhibited around the world - at the International House of Japan in Tokyo, at Abrons Arts Center in New York, the Kitchen in New York, Cinders Gallery in Brooklyn, the McKinney



Contemporary in Dallas, the Wexner Center in Columbus, the Harn Museum in Gainesville, Fleisher Art Memorial in Philadelphia and at Sluice in London. She is an NEA fellow of the Japan - US Friendship Foundation and has also been awarded grants from the Franklin Furnace Fundwinners for Performance Art, and the Mid Atlantic Arts Council.



Dave Frye

David B Frye is an artist based in Queens, New York. His work was most recently featured in the Spring Break New York City exhibit of 2020. Frye is a 1989 graduate of Virginia Commonwealth University where he earned a Master of Fine Arts degree. His work featured in this exhibit was painted during the early days of the Covid 19 outbreak and is part of a continuing series of paintings featuring devils.



Devils visiting the natural history museum of hell,
24 x 18 inches, acrylic on panel, 2020

Driving while red, 18 x 24 inches, acrylic on panel, 2020

Submarine raid, 18 x 24 inches, acrylic on panel, 2020

Tom Keating

Tom Keating is a visual artist and illustrator living in Chicago, IL. He is inspired by nautical history, folk art, and vintage horror writers. He takes these interests and blends them with personal imagery / experiences until the image resonates. He has a BFA in Illustration from the Art institute of Boston. He has studied painting at Lorenzo de' Medici in Florence, Italy, and Wayfarers in Brooklyn, NY. His work has been shown at Wayfarers Gallery in Brooklyn and Together Gallery in Portland,OR.



Tall can of hope, 34 x 24 inches, acrylic on wood, 2020

They clutter the house,
awkwardly folded, unable
to rise. My daughter makes
and makes them, having heard
the old story: what we create
may save us. I string
a long line of them over
the window. Outside
the gray doves bring
their one vowel to the air,
the same sound
from many throats, repeated.

Cranes in August, by Kim Addonizio

Kim Addonizio is the author of a dozen books of poetry and prose, most recently *Bukowski in a Sundress: Confessions from a Writing Life* (Penguin) and *Mortal Trash: Poems* (W.W. Norton). A new poetry collection, *Now We're Getting Somewhere*, is forthcoming. Her writing has appeared widely in publications from *Poetry* to the *New York Times*.

what we create may save us

The Great Oxygenation Event, which occurred approximately 2.3 billion years ago, radically altered the earth's atmosphere. It made possible the development of more complex and diverse forms of life, even as it caused those dependent upon previous conditions to die off. This global transformation was brought about by cyanobacteria, which use photosynthesis to convert sunlight into energy and release oxygen as a byproduct. For reasons that are not entirely clear, the cyanobacteria began to produce oxygen in quantities sufficient to overwhelm the "sinks" - environmental factors that absorb oxygen and prevent it from accumulating in the atmosphere. Increased levels of free oxygen eventually gave rise to things that could breathe, and led to the extinction of things that could not.

Today, we find ourselves at another atmosphere-defining crossroads, both figuratively and literally. We face grave threats to the survival of our democracy, our health, and our planet. As we grapple with painful aspects of our history, navigate our increasingly fraught relationship with the truth, adjust to existential dangers posed by simple human contact, and recognize our role in the destruction of the environment, we ask ourselves what part we can play in transforming our toxic atmosphere.

As artists, we take up the mantle of the cyanobacteria to which we owe our existence. We filter our inspirations through encounters with the natural and built worlds, the past and the future, the unknown and the familiar, and the beautiful and the ridiculous. We release the byproducts of our observation, alienation, humor, skepticism, joy, anger, hope, and disillusion into the atmosphere in an effort to overwhelm the sinks of complacency, greed, ignorance, and hate.

Our individual expressions come together in a collective display of what matters to us. When so many of our connections to people and places have been interrupted or broken, we send our creations into the world as proxies through which we can still convey meaning and participate in conversation. At the same time, we long for the togetherness of Wayfarers, the cooperative studio program and gallery in Bed Stuy, Brooklyn, that is responsible for bringing this group of artists into the same oxygenated orbit. As we prepare to bid it farewell with this final Member Exhibition before it closes its doors in December, we acknowledge the bittersweet reality that even things that can breathe must eventually die, but only after they have first lived.

Cynthia Reynolds

New York, 2020



Cynthia Mason

Trained as an architect and fascinated by the overlap and edges of topographies, Cynthia Mason makes soft sculpture paintings and mixed media constructions that scramble the spatial and material codes of painting and sculpture. Her work has been exhibited in solo and group exhibitions in galleries and museums in the United States. Mason received her MFA at the University of South Florida and BFA from Ringling College. She is the recipient of a Professional

Artists Grant from Creative Pinellas, an Honorable Mention in the Visual Arts by CAA, a Florida Artist Enhancement Grant and has been selected for artist residences at The Helen Wurlitzer Foundation in Taos, New Mexico, Jentel Artist Residency Program in Banner, Wyoming; Carrizozo AIR in Carrizozo, New Mexico; and the School of Visual Arts Summer Painting Program in New York. She currently lives and works in St Petersburg, Florida.



Limp Form with Tail, 36 x 13 x 4 inches, canvas, gesso, ink, thread, grommet, glue, paper, shredded documents, 2018

Altar with Limp Pricks and Plants in Rising Water MMXX, 58 x 16 x 10 inches, canvas, gesso, ink, fabric dye, mica, velvet, grommets, shredded documents, 2020

David McQueen

David McQueen is a sculptor/installation artist living and working in Brooklyn, New York. He is a 2011 NYFA Fellow in sculpture and holds an MFA in sculpture from Virginia Commonwealth University and a BA from Oberlin College. His work has been shown at Socrates Sculpture Park, Wayfarers, Plane Space Gallery, the Delaware Center for Contemporary Art, the Bronx Museum of Art, and the DUMBO Arts Center. He is represented by Kim Foster Gallery in New York.

He is a founding member of Wayfarers and continues to serve on their board of Directors.

He also serves on the executive team of Advancement for Rural Kids, an organization committed to providing opportunities in the rural communities of the Philippines through feeding programs, arts initiatives, and economic investment.



untitled rescue, 18 x 12 x 12 inches,
wood, foam, vinyl, copper, paint, 2019



Maureen O'Leary

Maureen O'Leary's paintings and photographs build out from domestic scenes and the quotidian as she describes nature, ordinariness, daydream and the idiosyncratic way people create their surroundings.

She has a B.S. from Yale University, and also trained at the Art Students League and the International Center for Photography, New York. She has had recent solo and group shows at Public Swim, New York, New York, ArtLab, Tokyo and

the Palazzina Liberty, Bologna, Italy. She is a former recipient of the Harriet Hale Woolley Fellowship in painting from the Cité Universitaire, Paris, France, and her work is in the public collections of the Beinecke Library at Yale University and the Fondation des États-Unis, Paris.



Suburban house #156, 12 x 14 inches, acrylic on canvas, 2012
The mower, 46 x 46 inches, oil on linen, 2013



Kimberly Reinhardt

Kimberly Reinhardt is an artist and graphic designer based in Brooklyn, NY. She holds a BFA from Cooper Union in Studio Art, and studied Film and Video at the Gerrit Rietveld Academie in Amsterdam, Holland. Her work has been shown at Feature Inc. Gallery and the International Print Center in New York City.

These bandannas are inspired by photographs taken by the cultural philosopher Paul Virilio for his 1967 book, *Bunker Archeology* which looks at abandoned WWII bunkers along the coast of France and the psychic space of war.



Bunker Bandanna: Residential 1, 19.5 x 19.5 inches,
water-based and procion dye screen print on cotton;
unique edition, hand stitched, 2020

Bunker Bandanna: Residential 2, 18 x 18 inches,
water-based and procion dye screen print on cotton;
unique edition, hand stitched, 2020



Cynthia Reynolds

Cynthia Reynolds is a sculptor based in New York City. She was born and raised outside Louisville, KY, and has been a member of Wayfarers since 2017.

Her current practice is nourished by a steady supply of discarded packing materials she discovers and collects in her day-to-day life in the city. Moving between molding and casting, and directly altering or manipulating the packaging,

she meets the materials on the border between object and non-object to consider notions of privacy and security, the beauty and hazard of fragility, and the permeable boundary that separates empty from filled.

She holds degrees from Centre College (BA), Kansas City Art Institute (BFA), and the University of Washington in Seattle (MFA), and her work has been featured in exhibitions across the U.S. She makes her curatorial debut with *what we create may save us*.



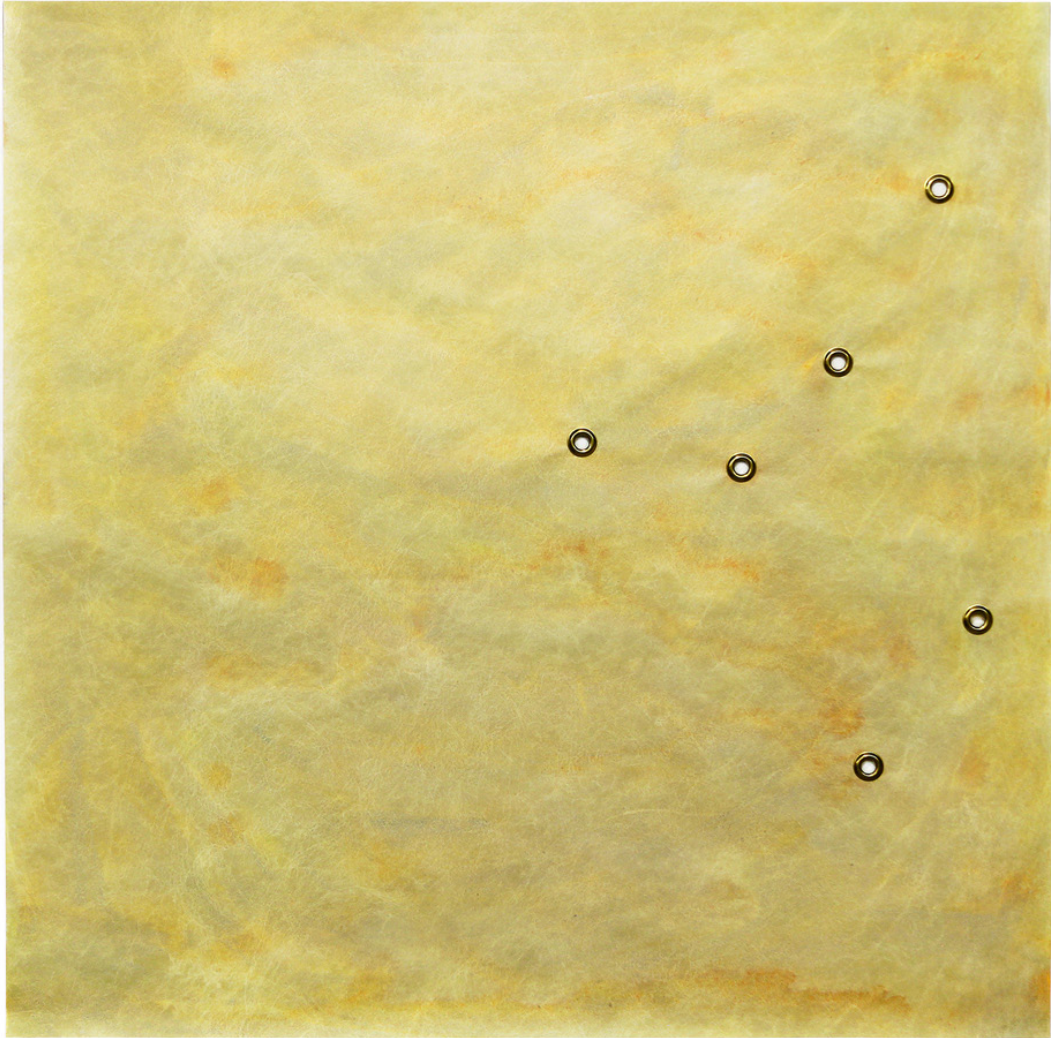
little fragile, installation, various cast media, 2005

respire verb (used without object)

1 - to inhale and exhale air for the purpose of maintaining life; breathe.

2 - to breathe freely again, after anxiety, trouble, etc.

61 x 15 x 15 inches, found packaging, breath, 2020



Samantha Robinson

Samantha Robinson is a painter and independent curator who lives and works in Elka Park, New York. Robinson received her BS in Fine Art with a concentration in Painting from Hofstra University in 2010. In 2018, Robinson showed at the historic Palazzina Liberty, in Bologna, Italy. In 2017, Robinson curated a pair of linked shows at two Brooklyn art spaces: Wayfarers and Space Heater Gallery. Notably, she has been an artist in residence at AS220, Providence, Rhode Island, and the Catskill Center, Arkville, New York.



Origin Story, 36 x 36 inches, ink and acrylic
on Tyvek, grommets, 2019

Cold Spell, 33 x 33 inches, ink and watercolor
on Tyvek, grommets, 2020

Jillian Rose

Jillian Rose is a sculptor and installation artist living and working in Kingston and Woodstock, NY. Jillian studied at The College of Santa Fe for experimental music studies. Jillian's work is inspired by natural growth and decomposition. Their work often mimics moss and fungus using found objects- charred driftwood, smashed linoleum and thick layers of chipped paint for example. Through this, their work explores both the struggle of queer identity and the empowerment of visibility. Their work has been

shown at Governors Island Art Fair, Every Woman Biennial, 11 Jane Street Art Center and The Merce Cunningham Studio among others.



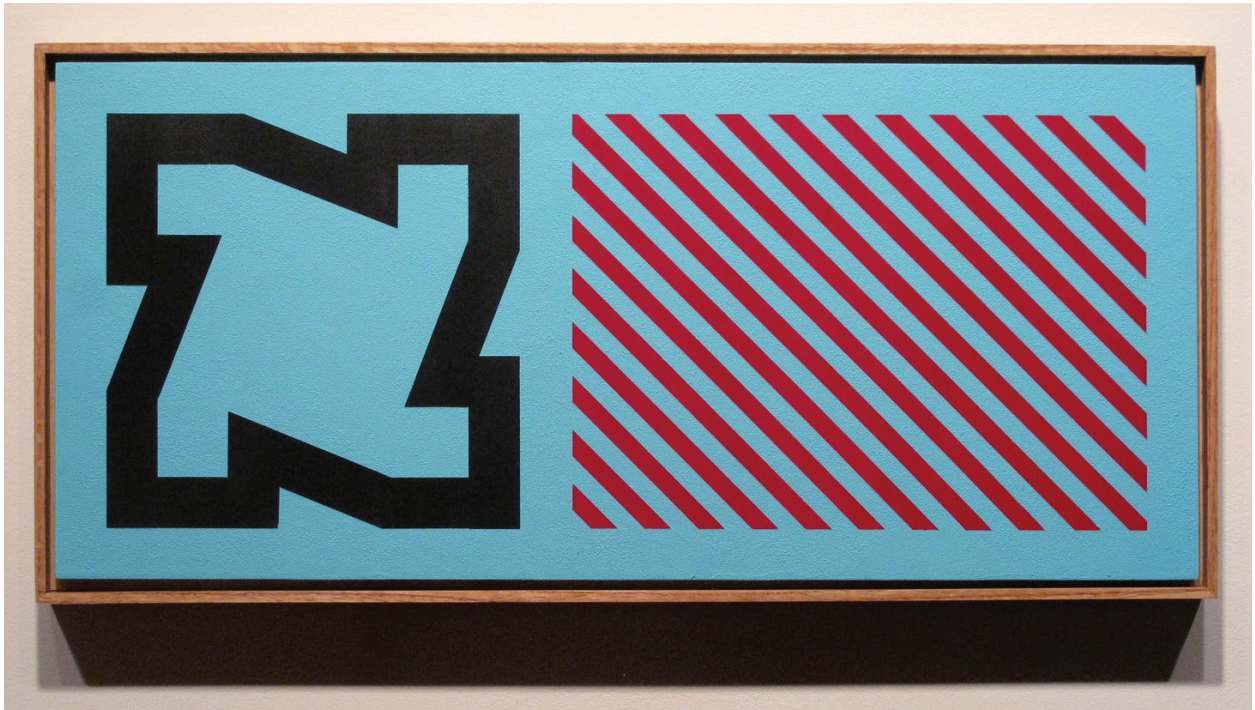
They danced bright in the echo, 72 x 15 x 2 inches,
walnut slab, bluestone, paint chips, brass shavings, 2020



Jonathan Sims

Jonathan Sims is a New York City based visual artist. Sims was born in Austin, Texas. His visual arts practice is characterized by brightly colored geometric abstractions and simple, minimalist symbology that evokes language and universal, ancient design. A consistent premise underlying his work is the idea that a modern human's relationship with the very ancient past is mirrored in their relationship with the distant future.

He joined Wayfarers in Brooklyn in 2014, and began working in projection installations that summer. In 2015 Jonathan was awarded a Fellowship with BRIC Media Arts, and he joined the Flux Factory Residency program in 2016, where he still maintains a studio and sits on the board. Major shows include a solo exhibition at Flux Factory in New York City in 2017, and installations at Lehman College in 2018 and Washington College in 2019.



Since 2016, Sims has participated in a number of arts residencies, including Wassaic Project, the Visible Futures Lab at SVA, ChaNorth, Aros Art Museum in Aarhus, Denmark, and the Listhus Residency in northern Iceland. In 2018 Sims was invited to join the Sharjah Islamic Arts Festival in the United Arab Emirates. Most recently Sims created two socially-distant light installations in the spring of 2020.

Enseigne No. 1, 10 x 22 inches, acrylic on panel, 2014

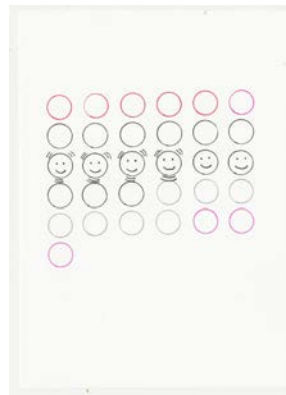
Enseigne No. 2, 10 x 22 inches, acrylic on panel, 2014



Meredith Starr

Meredith Starr's artwork is based on data she observes in her personal life and an investigation of social issues. She fuses science with artifacts of our humanity, exploring themes such as desire, memory, identity politics and ecology. In Starr's installations, she creates a multi-sensory circuit with an accumulation of marks or material and new media. She strives to create interactive moments in her artwork to connect with the audience and give visibility to hidden patterns around us.

Starr is a full time professor of visual arts at SUNY Suffolk County Community College and is a regional coordinator for the FATE organization. Her drawings have been published in *Space Out: Memory and Tool Book*. She is a member of the Wayfarers Gallery in Bushwick, Brooklyn, and has shown internationally in cities such as the Hague, Hong Kong, and Seoul, and nationally in Chicago, DC, Pasadena, and New York.



10,000 Droplets, 39 x 53 inches, charcoal on paper, 2010
January-April 2018, each 7 x 5 inches, pencil and pen
on paper, 2018



Elise Wunderlich

Maybe in quarantine we learn the ghosts in our haunted apartments are really just versions of ourselves. These multiple selves exist at the violent rift between the past and the alien landscape of the present. As the greater world contracts and collapses, one's inner world must expand to fill.

Elise Wunderlich (b. Portland, OR, 1993) is a multimedia artist working primarily in sculpture,

video, and performance. She received her BFA in Sculpture from the Rhode Island School of Design in 2016 and currently lives and works in Brooklyn, NY. Elise has been a member of Wayfarers Studio Program since 2017. She has exhibited with Nitemind and Secret Friend (New York) at Mana Contemporary (New Jersey), the Wurks Gallery, Expose Gallery, and the RISD Museum (Providence, RI).

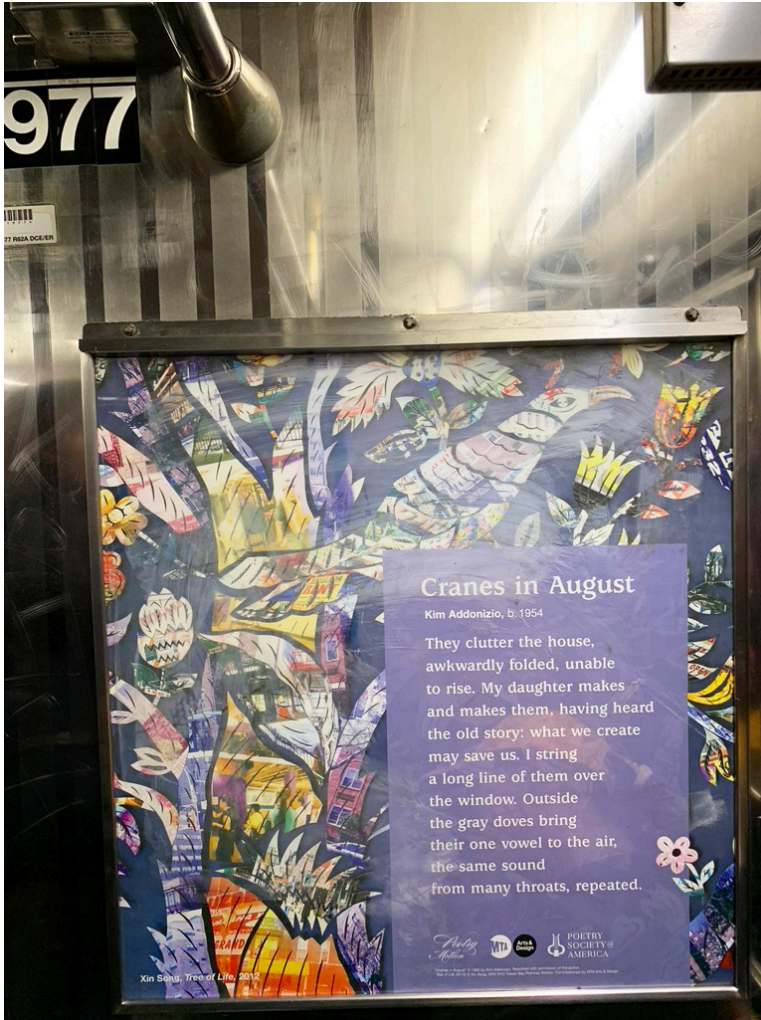


Quarantine Self-Portrait: Astronaut, 24 x 18 inches,
digital photograph, 2020

Quarantine Self-Portrait: Lone Ranger, 24 x 18 inches,
digital photograph, 2020

The artists wish to thank Shannon Egan and Anthony Cervino of Ejecta Projects for this exhibition. It was developed as part of an exchange between Wayfarers in Brooklyn, New York, and Ejecta Projects in Carlisle, Pennsylvania.

The curator is grateful to Kim Addonizio, whose *Cranes in August* inspired the show's title. A photograph of the poem as it appears on the NYC subway as part of the MTA's Poetry in Motion program appears opposite. It was taken on February 27, 2020, three weeks before the city went into lockdown.



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Cranes in August

Kim Addonizio, b. 1954

They clutter the house,
awkwardly folded, unable
to rise. My daughter makes
and makes them, having heard
the old story: what we create
may save us. I string
a long line of them over
the window. Outside
the gray doves bring
their one vowel to the air,
the same sound
from many throats, repeated.

Xin Sana, Tree of Life, 2012

Poetry
Society
of
America



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