



Beth Haber, *Thermal Exchange*, archival photographs on arches paper substrate, woven cloth on board book ends, pencil, 10 x 72 in

Unfolding Vision Leporellos & Corresponding Work Vol. 1

curated by Eleni Smolen, TheoGanz Studio

July 8 - August 26, 2023 / opening reception: Saturday, July 8th 3:00 - 5:00 pm

Joseph Ayers Sunok Chun Vivien Collens Ronnie Farley Matt Frieburghaus Elana Goren Beth Haber
Matt Kinney Michael Bogdanffy-Kriegh Samantha Palmeri Joe Radoccia

The Lofts At Beacon Art Gallery 18 Front St Beacon, New York 12508

Gallery hours: Monday through Thursday from 1:30 - 5:00 PM; Friday and Saturday from 10:00 - 3:00 PM; Closed on Sunday

Beacon, New York – The Lofts at Beacon Art Gallery is pleased to host *Unfolding Vision Leporellos & Corresponding Work* curated by Eleni Smolen, TheoGanz Studio. The exhibition will run July 8 – August 26, 2023; the opening reception is July 8th from 3:00 – 5:00 pm. Inspired by the luminous leporellos by poet/essayist/artist Etel Adnan (1925-2021),¹ the curator invited eleven artists to create one or several leporellos (accordion style, fold-out books) as well as any related 2D work. The artists are Joseph Ayers, Sunok Chun, Vivien Collens, Ronnie Farley, Matt Frieburghaus, Elana Goren, Beth Haber, Matt Kinney, Michael Bogdanffy-Kriegh, Samantha Palmeri and Joe Radoccia.

“Leporello is the name of Don Giovanni’s valet in Mozart’s opera. He is the one who unfolds a booklet on which are listed the “mille e tre” mistresses of the seducer. In Europe this name has been given to small booklets folded (accordion style)...Etel Adnan has long been adept at this art, since her encounter with Rick Barton at the Buena Vista Café in San Francisco. Either she copies out the poems composed by her writer friends, and illustrates them with water colour or ink, or she repeats a selection of words like a litany, or she simply used India ink or gouache to draw what she can see.”²

While Etel Adnan – born in Beirut to a Syrian father and Greek mother – preferred to use the blank, prefabricated fold-out books from Japan³ most of the artists here made their own using archival paper suitable for photographs, drawings, paintings or watercolors, in either a continuous unfolding vision or as discrete, individual units of visual information. Ronnie Farley combines text, photographs and paint to create a cinematic feel to her fold-out book while Collens, a sculptor who started as a painter, uses aluminum with enamel paint on both front and back sides for *The Story of Color*. Sunok Chun’s acrylic painting in brilliant shades of yellow, blue and green unfolds in an ode to *Daedunsan Forest* in South Korea; Ayers creates meticulous black ink drawings over the writing of pages of a book that was gifted to him in his leporello, *MDCCCLXXXIX (1889 Sketchbook)*. Frieburghaus continues “his ongoing exploration of iceberg shapes and the changing Arctic environment due to climate change. (His) leporellos demonstrate the latest approach having the shapes completed removed from the paper using a laser cutter.” Palmeri approaches her book, *Buzzing*, the same way she approaches her larger mixed medium paintings on canvas and fabric, that is, with a nod to nature and bold gestures of color. She says, “the piece is focused on the energized neon colors and the particular movement of the water that was used in the water-based materials.” Joe Radoccia’s *Rogue Garden Suite*, a continuous unfolding vision, “imagines a warm late summer afternoon, laying in a field lost in thought, your eyes softly focused, watching the woods and flowers gently sway in the wind.” Printmaker Elana Goren’s leporello, “*The Gristle Mill*,” supports her lifelong interest in the welfare of animals and uses the image of a “dilapidated barn as a metaphor for a farming system that is broken.” Photographer Michael Bogdanffy-Kriegh’s *Beach Stories* and *14 Days by the Sea* reflect his meditative practice as well as, perhaps, his favorite environment while Beth Haber’s *Thermal Exchange* combines visuals (photographs) with text (poetry). Nature, environment, habitat, sentient beings – these all provide muse, sustenance and concern for many of the artists participating here.

Brief biographical information on each of the artists follows on the continuing pages.

¹ Galerie Lelong & Co. & Etel Adnan, *Leporellos/Etel Adnan*, March 2020 Catalogue

² Press Release, Galerie Lelong & Co., *Etel Adnan, Leporellos 23 January - 7 March 2020 Paris*

³ Lucy Ives, *Of Light & Folds*, Art in America, July/August 2011

Artists

Joseph Ayers is an artist, educator and curator currently living in Beacon. In his work, Ayers uses a combination of traditional media, new technology, video, sound, sculpture and animation to explore both connections and disparity between cultural and psychological perceptions. The subjects in his work vary from personal to political, often creating abstract narratives between diverse and disparate elements. Ayers grew up in rural Gulf Coast Florida, and after 5 years in the United States Air Force, Ayers earned a Bachelor of Arts degree in New Media at the University of New Orleans. In 2007 he earned his Masters in Fine Arts from Hunter College, City University of New York, and began teaching thereafter. Currently Ayers teaches interdisciplinary courses at Parsons the New School of Design in Manhattan.

Sunok Chun is an abstract painter and multidiscipline artist who was born in Seoul, South Korea where she received a Bachelor of Fine Arts degree from Sungshin University. She emigrated to the United States where she studied at Pratt Institute and received her Master of Fine Arts degree in painting in 1997. She lived and maintained a painting studio in Brooklyn for over twenty years. She has had numerous exhibitions both here and abroad including Germany, Korea, Austria and Japan. Chun's interest lies "in the relationship between the enclosed space and the space beyond its boundaries." While her large oil paintings create a dialogue between geometric shapes and bold, spontaneous gesture, her interactive and handmade box installation with pebbles and words creates a philosophical correspondence between freedom, containment and memory. Inspired by Daedunsan Forest, Chun's leporello becomes a color-saturated cascade of branches and leaves on one side with poetic descriptions in bilingual text on the opposite.

Vivien Abrams Collens became known in New York City in 1977 when she began exhibiting geometric painted relief wall installations there, after achieving regional recognition in the Midwest and Cleveland, where she grew up. She has received numerous fellowship residencies including Yaddo and MacDowell, and, more recently, at Salem Art Works, where she learned to weld and began focusing on sculpture. Collens' work has been shown in galleries, museums and sculpture parks throughout the United States and is in museum, corporate, public and private collections. Collens approached the fabrication of her leporello "through the lens of a sculptor who used to be a painter." Her leporello, *The Story of Color*, is aluminum with enamel paint on front and back conveying information from two points of view.

Ronnie Farley is an award-winning fine art and editorial photographer. Published books of her fine art photographs include: *Women of the Native Struggle: Portraits and Testimony of Native American Women*; *Cowgirls: Contemporary Portraits of the American West*; *Diary of a Pedestrian: A New York Photo Memoir* and *New York Water Towers*. Farley's work has been shown nationally and internationally and her work is in the permanent collections of the Museum of the City of New York, The National Museum of the American Indian in New York City, The Rock and Roll Hall of Fame Museum, Cleveland, Ohio, The Nicolaysen Museum, Casper, Wyoming, and the National Cowgirl Museum and Hall of Fame, Fort Worth Texas. Her images have appeared in numerous magazines and newspapers. Farley states, "Moving in transition over the past 3 years has forced me into a state of constant purging and reflection within the presence of each day. A cathartic part of this flux is the organization of forty years of negatives and the accompanying diaries as a way of both maintaining my sense of self and defining my life's work within these ever-changing times. The leporello format allows me to combine photography, paint and text to create a more cinematic feel to the experiences of my life."

Matt Frieburghaus records sensory experiences of natural phenomenon and uses digital processes to explore light, color, and relationships between sight and sound. He has exhibited both nationally and internationally in festivals, galleries and museums including locations in Brazil, Denmark, Greece, Iceland, Romania and Taiwan. His art residencies and fellowships include the Vermont Studio Center, Artist in the Marketplace at Bronx Museum of the Arts, Nes Artist Residency, the Arctic Circle Residency, and Saltonstall Foundation. He spent several years exploring the natural landscape of Iceland, recording video and sound for projects, and was most recently on expedition with the Arctic Circle Residency in Svalbard continuing his pursuit of natural phenomenon in Arctic landscapes. "The work in this exhibition is part of an ongoing exploration of iceberg shapes and the changing Arctic environment due to climate change. The leporellos demonstrate the latest approach having the shapes completed removed from the paper using a laser cutter."

Elana Goren is a printmaker, teacher, illustrator and graphic designer who has taught graphic design at SUNY New Paltz as well as painting and printmaking at the Westchester Center for the Arts. She has taught monotype and etching with other printmaking methods at Garrison Art Center and has given etching presentations at the School of Visual Arts. Goren holds a Bachelor of Fine Arts in Graphic Design from the School of Visual Arts and a Master of Fine Arts in Printmaking from SUNY New Paltz. "The dilapidated barn is an apt metaphor for a farming system that is broken, unsustainable and illustrates human neglect and obliviousness to animal suffering. The barn is the ubiquitous symbol for farming, an image that seems benign in its ordinariness but a look behind those walls exposes a practice of unspeakable cruelty in what I call the 'Gristle Mill.' With my awareness of the horrific conditions in which most non-humans exist in the human world, I am determined to shed light on what is happening through the visual language of my artwork."

Beth Haber is a multidiscipline artist, writer and designer living in the Hudson Valley of New York. Her visual practice involves aspects of the loss/gain continuum of experience and archive as it plays out in a flat screen universe, and a world in rapid flux. Her installations have been exhibited at Brandeis University, The National Mall Washington DC, multiple sites in Beacon (including the Quadricentennial of Henry Hudson's Voyage) and site installations on the grounds of Unison Art Center, New Paltz and The Wilderstein Biennial, Rhinebeck, New York. The Jewish Art Salon's 2019 exhibition, "*Spinoza, Marrano of Reason,*" Amstelkerk Amsterdam, Netherlands included two works from her series *Framing Spinoza*. Her ongoing, longterm project on Melville's *Moby Dick* called *We are all Browsers*, was awarded an individual artists' grant from New York State Council of the Arts, and was realized as a solo exhibition, *Open Attachments*, at TheoGanz Studio in 2016. Her leporello, *Thermal Exchange*, 2023, combines visual (photographs) and text (poetry).

Matt Kinney, a sculptor and painter, was born in Georgetown, Massachusetts. He attended Pratt Institute and The School of the Museum of Fine Arts where he graduated earning his Diploma in 1998. He moved to the Hudson Valley in 2003 and has been creating work in and around the region ever since while exhibiting both nationally and internationally. He has had residencies in Hong Kong and Mainland China. Kinney creates work which primarily deals with ideas of waking trance and ancient Animistic views. His 3D works are hand-carved from wood or stone, cast in metal and integrate found objects to create works that are familiar yet transformed, to create a tapestry of perception. He lives in Beacon, New York.

Michael Bogdanffy-Kriegh is a self-trained photographer living and working in Beacon. Formally educated as an architect, he made the decision to focus exclusively on his photography work in 2013. His work has been developed through a daily meditative walk and writing practice during which he photographs whatever compels him. In 2020 his work was selected by Kristen Dodge, SEPTEMBER, for a solo show at Woodstock Artists Association and Museum (WAAM). His photography has been juried into many group exhibitions in the Hudson Valley Region and is now in many private collections as well as the permanent collection of the Griffin Museum of Photography. His leporellos *Beach Stories* and *14 Days by the Sea* reflect his meditative practice as well as, perhaps, his favorite environment. He describes *Beach Stories*: "In the ceaseless ebb and flow of waves onto the beach, stones are cast up. As the water recedes, it carves channels in the sand around the stones. The result is a temporary, sensuous and vaguely erotic sculpture."

Samantha Palmeri is a graduate of the School of Visual Arts in New York. Her work has been exhibited nationally in galleries and museums, including Pen + Brush and Ethan Cohen Gallery. She is the recipient of several awards and grants, including a recent artist residency at Arts Letters & Numbers. A long-time advocate for arts in the community, Palmeri is also a curator and has been a teaching artist for over twenty years. She is the founder of the interdisciplinary artist group *The Intersection* and was the owner and director of two contemporary art galleries. She lives and works in Beacon, New York and currently serves on the Board of Directors, *BeaconArts*, an all volunteer non-profit arts organization. Working in the tradition of gestural abstraction, Palmeri's mixed media paintings are a bold mix of color and texture with a consistent nod to the body and nature.

Joe Radoccia is a Hudson Valley-based artist originally from Buffalo, New York and is best known for creating thematic bodies of work focused on various facets of intimacy. In recent years he has exclusively focused on portraiture creating oversized yet intimate monochromatic portraits. During the isolation necessitated by the COVID era his focus temporarily has turned to images based on interactions with the world around him, nature: the river, the land, its plants and flowers. His work has been exhibited at museums and galleries across the United States and is included in numerous anthologies and private collections, as well as the permanent collection of Leslie-Lohman Museum of Gay and Lesbian Art. In 2020 he was a recipient of the New York Foundation for the Arts Artist Fellowship in the category of Drawing.

Eleni Smolen is an artist and former gallerist who moved to the Hudson Valley and opened a fine art gallery, *TheoGanz Studio*, on Main Street in Beacon, New York. After several years, she closed the brick and mortar gallery to re-engage more fully with her own art practice although she continues to handle original Inuit graphics and carvings from Kinngait as well as to curate occasional special exhibitions at selected venues. In recent years these have included *The imPerfect Poetics of Place; Hiro Ichikawa: Mountains and Rivers Without End/Paintings from a Trail;* and *Still Still Moving. Unfolding Vision Leporellos and Corresponding Work Vol. 1* is her most recent curatorial project in what is intended to be the first in a series on the subject of accordion-fold artist books. (theoganzstudio.com)

The Lofts at Beacon, originally built in 1870 as a brick textile mill, has been meticulously renovated to preserve its authentic industrial history while offering exceptional modern amenities. Since 2013 The Lofts at Beacon Gallery has presented the work of many local artists, many of whom call The Lofts at Beacon home. The Gallery is a spacious, airy and high-ceilinged venue in the heart of the residential community. Exhibitions are held throughout the year and are free and open to the public. The Gallery is located at 18 Front Street, Beacon, New York. (loftsatbeacon.com)

For further information or visuals: theoganzstudio@tds.net



Sunok Chun, *Daedunsan Forest*, 2023, acrylic on paper, with bilingual text on reverse side 6 x 28 inches (open)