

JURIED EXHIBITION SUMMMER 2018

BLUE MOUNTAIN GALLERY, JOHN YAU, Juror

July 10 - 28, 2018



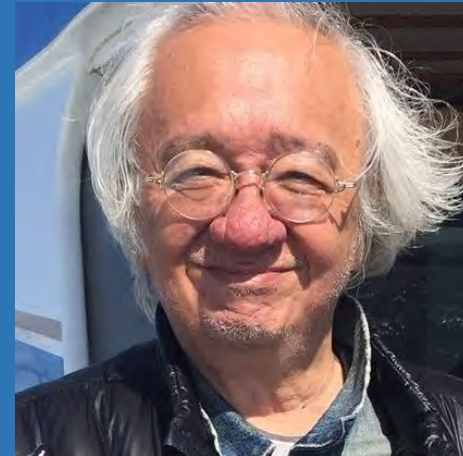
JOHN YAU

Biography:

JOHN YAU is an art critic and curator as well as a distinguished poet, recently winning the prestigious 2018 Jackson Poetry Prize. He is the author of monographs on *Philip Taaffe* (forthcoming), *Thomas Nozkowski*, *Catherine Murphy*, and many others. He has contributed essays to many catalogues and museum publications, as well as written for *Art in America*, *Artforum*, *Art News*, *New York Times*, *Los Angeles Times* and *Art Press*. In 2012, he helped start the online journal, *Hyperallergic Weekend*, where he frequently posts his reviews. His work is included in many anthologies of poetry, fiction, and criticism, and has been translated into French, German, Italian, Portuguese, Spanish, and Chinese.

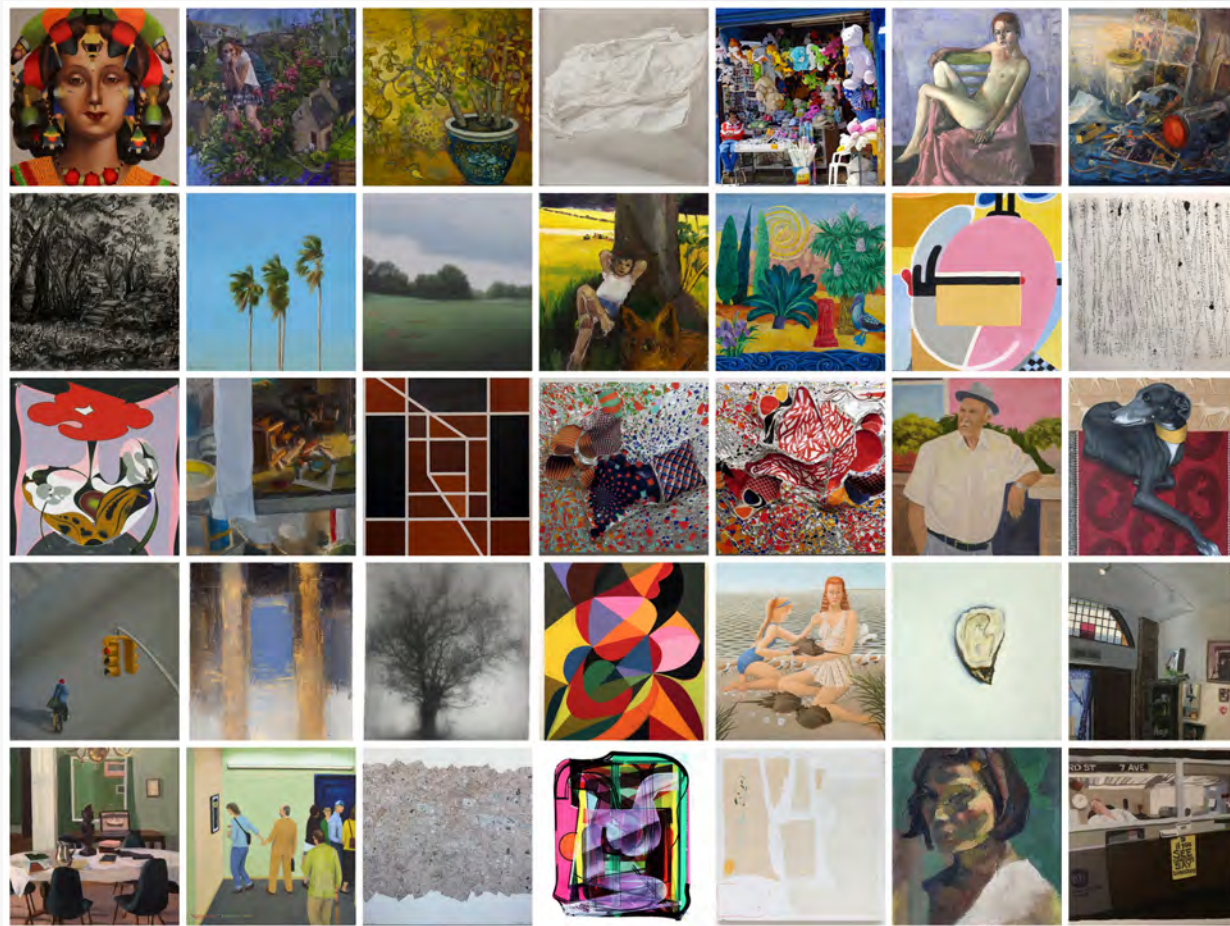
He has received awards and fellowships from the John Simon Guggenheim Memorial Foundation, National Endowment of the Arts, Academy of American Poets, New York Foundation of the Arts, Ingram Merrill Foundation, and the General Electric Foundation. He has been named a Chevalier in the Order of Arts and Letters by the French government.

He is Professor of Critical Studies at Mason Gross School of the Arts at Rutgers University and lives in New York.



Artists selected:

Arshes Anasal (NYC), Matthew Ballou (MO)
 Mitsuko Brooks (CA), Sue Bryan (NYC)
 Suzanne Dittenber (NC), Benjamin Duke
 (MI), Jim Ebersole (NYC), Alanna Fagan (CT)
 Andrea Ferrigno (IL), Jacob Hicks (NYC)
 Joseph Holsapple (LA), Marta Jaremko (NY)
 Ellen Jouret-Epstein (NY), Eileen Kennedy
 (NJ), Ruth Leonard (NY), Benjamin Madeska
 (IL), Megan Marden (CT), Colleen McGuire
 (CT), Russell Mehlman (NYC), Bradley
 Milligan (PA), Anthony Monitto (NYC), Bob
 Moskowitz (CA), Jared Oppenheim (NYC)
 Irene Pantelis (MD), Kristen Peyton (VA)
 Joseph Salerno (VT), Lori Sanford-Ross (NY)
 Gary Schwartz (NYC), Frank Spidale (IL), Joy
 Taylor (NY), D.A. Terzian (NYC), Keith
 Thomson (AL), Vaidilute Vidugiryte (NYC)
 Judith Wyr (CT)



Arshes Anasal

After many years of working in different fields, first as a film editor and later in publishing as a translator and developer of children's books, I think I finally found my true passion drawing and painting.

During the past five years I've attended workshops and classes in New York at the Art Students League, the National Academy, and the Spring Studio.

Even though in the past I have worked mostly with maps, recently I developed a great interest for fabrics and patterns, which I am rendering mostly on paper and using gouache and watercolor.

My work was included in group shows at the Art Students League, the Prince Street Gallery, the Trestle Gallery and the 440 Gallery.

Travels in Italy, 2017, Collage, 18x24 in



Matthew Ballou

Miyoko Ito (1918-1983) was a significant Japanese-American artist based in Chicago for many years. As an undergraduate at SAIC in the late 90s, I was transformed by my experience of exploring the Chicago area to see as many Ito works as possible. Though my work has been influenced by many others, Ito remains a key figure. In 2008 I began a series of “ensigns” to honor Miyoko Ito. The ensign, a flag or standard used to signify association or allegiance, is a perfect touchstone for these drawings, all of which are meant to take cues from Ito’s formal genius for shape creation and interaction. I try to add to the conversation she started.

An Ensign for Miyoko Ito (11), 2018, ink/paper, 21.75 x 16.75in



Mitsuko Brooks

Mitsuko Brooks is a NYC based hapa haole bricolage artist and member of The Asian American Women Artists Association. She has a B.F.A. from Cooper Union and an MFA from UCLA, and attended The Oxbow School. She completed artist residencies at Queens Museum Set on Freedom (2016), Snug Harbor Cultural Center & Botanical Garden (2012) and The School of Making Thinking (2013), and received The Sally Van Der Lier Fellowship. She has exhibited internationally and nationally at SOMArts, Thoreau Center of Sustainability, and SFAI, Rush Arts, Stephan Stoyanov Gallery, and The Ontological Museum. Brooks' artist books, zines and mail art collages are in permanent collections at Smithsonian's Archive of American Art, Canada's Artex Information Centre and Barnard College's Library.

Mitsuko Matsuko, 2017, wood, valentine's day card from mother, acrylic, oil, paper, 24 x 24in



Sue Bryan

As a native of Ireland, the landscape there has certainly shaped and influenced my own history. Many of my drawings are of places that have a deep personal association for me; an endeavor perhaps to stay connected to my roots. My aim, however, is not only to convey a sense of place and belonging, but also an attempt to capture the ineffable, to evoke a feeling, or a memory, to invite the viewer to look beyond and beneath what they see. My process is one of building up tones and textures using a technique of charcoal and carbon combined. This process yields a wonderful range of blacks and grays that vary in density and transparency as much as in tonality. Much of drawing's appeal to me lies in its very constraint, in its simplification, in the reduction of nature's macrocosm to the coal-black char of organic matter. For me, the act of drawing is an end in itself.

Flora, 2018, charcoal & carbon/primed cotton paper, 14 x 12 in



Suzanne Dittenber

My current work functions as a memorial to the printed page. Previously a landscape painter, I have of late directed my attention toward the terrain of published works such as books and magazines. Books, magazines, and individual pages are physical objects that hold value. In absorbing these resources, we are often transported to new intellectual worlds. But books are also frequently prized for reasons extending beyond their scholarly content. Bibliophiles love books for their materiality: weathered pages, marginalia, accumulations of markings that indicate a history of use.

I approach paintings, drawings, and sculptures as a means of discussing my relationship to printed material – the degree to which I connect intimately with reproductions of artists' works; the contradictory internal delight I feel when I accidentally drop an issue of *Artforum* in the bathtub and, upon its drying, discover the flat surface transformed into a dimensional planar structure reminiscent of fractal geometry.

Artforum in Suspension, 2017, silverpoint/board, 10 x10 in



Benjamin Duke

The search is for the world in painting and painting in the world (painting worlds/ paintings world). Am I in the world or is the world in me? I allude to my life, to writers works, to imagery and it is my hope that this record of allusion conjures and creates the same. I am referring to text, theory, idea but I am also finding myself already there, looking out to see in.

Dominating the Flux, 2017, oil, 32 x 32 in



Jim Ebersole

Direct observation of nature is the starting point for all my landscape and urban scenes. Rooted in the traditional American and European schools of painting, I draw inspiration from Edward Hopper, the Hudson River Painters, Constable, and Corot among others.

Depicting actual places grounds my work in the present while my traditional approach places it within the history of Western painting. Plein air paintings may be complete in themselves or they may serve as reference material for larger studio works. I don't use photographs for reference instead relying on imagination and memory to fill in any gaps.

Form, space, and light take my work beyond a literal record creating compositions with strong abstract foundations that inspire a spiritual emotional, and psychological response. Ultimately the work is meant to encourage restful



Overcast, 2017, oil/linen, 18 x 24 in

Alanna Fagan

Painting the landscape is always the most challenging subject to me, perhaps because there is too much information out there, too many choices, and no editing beforehand, unlike working in the studio where there is some measure of control.

But this challenge is exactly what I find compelling, and when I can pare down to the very essence of description, and leave only those elements which first excited my eye, then I feel I've met the challenge.

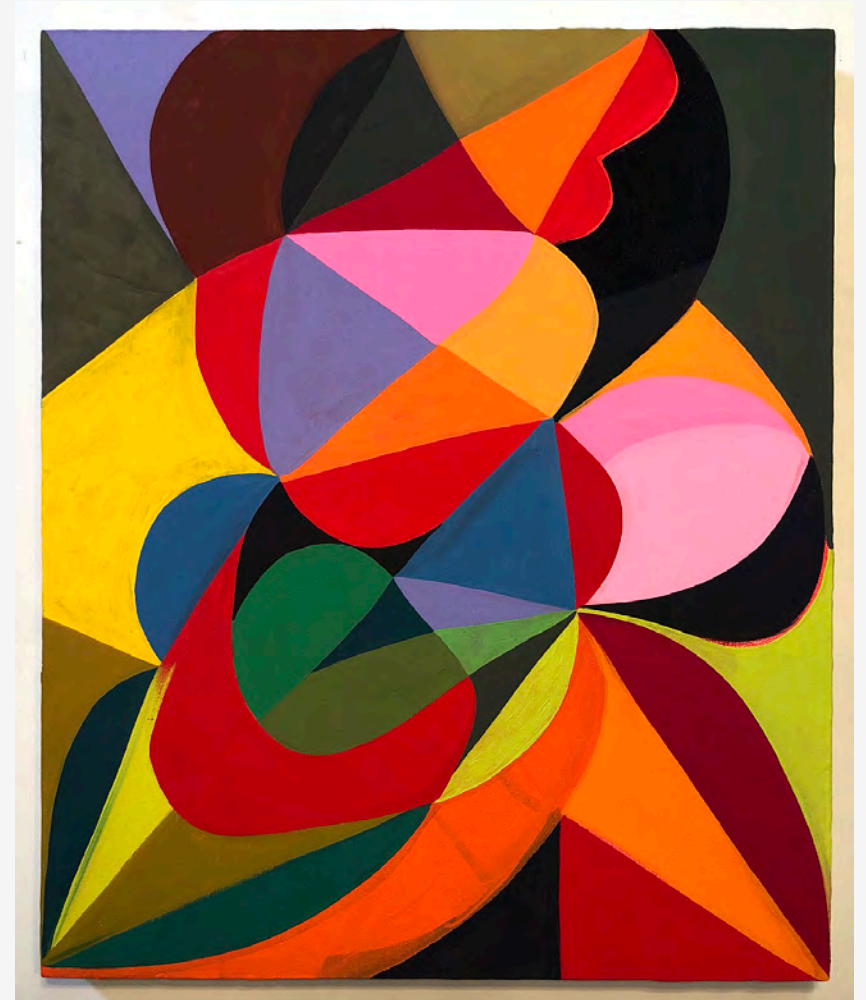
Sarasota Palms I, 2017, oil/panel, 12x12 in



Andrea Ferrigno

I have a symbiotic relationship of an intuitive and analytic approach to my image making. I think about the juxtaposition of the following assumed dichotomies: stillness and motion, matter and energy, experience and information and their synergy in space and time. I think about how form comes into being through time. I am largely inspired from scientific and mathematical ideas of the nature of reality. These concepts and ideas serve as a framework and a jumping off point as my studio, a way of dreaming and visualizing within ready-made systems of belief. My practice strives ultimately to be open, and a space that I grant myself freedom to continually search, question and push into new territory.

Desired Mobility, 2018, acrylic gouache/canvas wrapped panel, 24 x 20in



Jacob Hicks

In reaction against sexism weaponized during the 2016 U.S. election, my current body of portraiture reinterprets and bolsters images of women as icons of power. My sources include Primitive Flemish, Italian Renaissance, and Spanish Baroque paintings as well as contemporary photography.

Recognizing that Western canon is filled with institutionalized objectification, I want to acknowledge anachronism and extend the range of personhood in these chosen female protagonists.

Once I paint a revived portrait, I clothe her in imagined dress that speaks to a new cultural pluralism.

Women Series 4, 2017, oil/linen, 20 x16 in



Joseph Holsapple

My current work explores the subject of still life painting as a convergence of memory, imagination, and perception. I paint toys and common household items that together evoke the domesticity of childhood. The objects are painted both from observation and memory. The spaces they inhabit are wholly invented and change continually as I work, allowing the image to slowly move towards increasing clarity. The painting retains evidence of this fluid process, evoking the transience and intangibility of passing time. As objects accumulate, the image results in an anxious clutter of discarded items and half-formed shapes that seem to exist in the aftermath of a tragedy. The space is dreamlike and suffused with an ethereal light that lends the objects a poetic weight. I want the paintings to unfold before the viewer, to grow more complex as one looks. The fluid, even joyful, use of paint allows forms that at first read as only smudges or abstract shapes to come into focus as objects. As the viewer explores the space, the act of looking becomes one of discovery and delight. Childhood anxieties and the tragedy of loss are interwoven with a renewed joy and liveliness. The objects, suspended between these contrasting experiences, become players in a drama that speaks to the mystery and complexity of living.



Two Jars, 2016, Oil on Panel, 24 x 32 in

Marta Jaremko

I want the experience of thinking not to precede doing:

- no systems, no rulers; only freehand lines, only impulse
- directness, simplicity
- small scale, maximum impact
- importance of nonsense, weight of humor
- above all, painting

Untitled (Two Faced), 2017, oil, flashe, collage, watercolor/board, 10 x 8in



Ellen Jouret-Epstein

My work has been described as “some otherworldly mash-up of quilts and paintings and sculpture and something else altogether.” That “something else altogether” is what interests me, whether I’m working with paper, foil, or felt, making paintings, collage, or sculpture. My inspirations range from fashion to nature, and even outer space. Each work is an accretion of smaller elements that cohere into unique final forms. As I’m also a landscape architect, my work inevitably creates forms of topography. I’m equally interested in the transition from one element to another, the borders or edges, which are a kind of drawing. My latest works are imagined galaxies and star clusters from familiar materials combined in unexpected ways.

Small Galaxies: Veiled Nebula, 2018, Paper collage and acrylic/shaped foil, on panel, 9 x 12 in



Ellen Jouret-Epstein

Small Galaxies: Red Net, 2018, Paper collage & acrylic/shaped foil, on panel, 9x12in



Eileen Kennedy

I use time-honored materials like egg tempera and silverpoint to unite my two greatest loves: drawing and storytelling. Whether drawing with a silver wire or a brush laden with egg yolk and pigment, I make thousands of marks to build form, tone, and atmosphere. Some of my narratives come from memories or dreams. Others appear in my mind with no clue to their origins. I accept them as gifts.

Because these works take months to complete and the media are unforgiving (no erasing or painting over), I choose my subjects carefully and prepare well. It is not unusual to spend a month working out the composition, another month creating a highly finished drawing, and four to five months painting. Because the composition is so preordained, I give myself permission to be intuitive in my use of color. In that respect, I never know where the paint will take me and I'm always surprised at the end. I hope you will be too.

Woman with Horseshoe Crab, 2018, Egg tempera/wood panel, 22 x 22in in



Ruth Leonard

My paintings and drawings are made from observations in nature. As the work progresses, and generally after a struggle to see things anew, the surprises occur from the manipulation of materials. This is the excitement for me, to reinterpret and create my own vision. Through this process I hope to share an appreciation for nature, the sacredness of our environment and the beauty of the ordinary.



Jade, 2015, oil/canvas, 32 x 24 in

Benjamin Madeska

Benjamin Madeska is an award-winning artist who has been included in more than 70 regional, national, and international exhibitions. His work primarily engages the tradition of still life painting with a focus on the formal qualities of the subjects. These paintings feature realistic renderings and stripped-down compositions that explore the relationship between abstraction and representation. He received his bachelor degrees from the University of Wisconsin-Madison and his master's degree from the School of the Art Institute of Chicago. He lives and works in Chicago.

Oyster, 2015, oil/canvas, 12 x12 in



Megan Marden

In the past year, my focus has been on the creation of diminutive paintings of the small spaces in which I both live and work. Small paintings contain their own admissions about the enormity of painting. They invite intimate viewing in a way that larger pieces do not. A viewer can observe one section of a large painting from a close distance, but is able to see the entirety of a small painting from an equal distance. In that sense, a small painting is quite vulnerable.

The larger paintings in a way are studies for the small paintings. They're records for me to see how changing the size of the container forces change in the paintings.

Part of the goal in making these paintings is for me to eventually be able to paint my way out of the space and its constraints. I want to incorporate invented aspects, but have to spend a lot of time really investigating and understanding the space first.

Haunted Hive VII, 2017, oil/Board, 8 x 10in



Colleen McGuire

My paintings are a response to the world around me. They depict interiors and scenes from ordinary life that I encounter throughout my travels. Emphasis is placed on the arrangement of objects within a space and the atmospheric quality of light and color within a space. Often, the scene presents itself to me immediately, while other times, I arrange the objects in the way that a stage designer might. Many of the objects that I include in my paintings have personal significance.

My practice involves, working from life, and exploring the formal and physical possibilities of oil paint. I paint on wood or Masonite, which allows for reworking, scraping and layering. I'm interested in the process of perception and the way paint is transformed through the act of seeing and responding to my environment.

Arrangement with Books, 2017, oil/Panel, 11 x 14in



Russell Mehlman

For me it's all about the story. I'm a storyteller; it's why, and how I paint. And my stories, mostly fiction, are about contemporary life as I see it from my middle class, New York urban point of view. And to me it's folk art. But a very modern, of our time, 21st Century, NY Urban American kind, and with the emphasis on the folk, who of course help me tell my stories.

Party Goers, 2012, oil/canvas, 20 x 24in



Bradley Milligan

In recent work, I am taking scenes from everyday life, deconstructing them spatially then reconstructing them in the form of maquettes. The maquettes, made from dollhouse furniture and found objects, serve as the impetus for a painting. These quotidian scenes, such as the reflection of a room in a dark window, become endlessly intriguing when re-constructed into miniature. Trompe L'oeil elements coexist with seemingly real spaces. This puts the space of the images in a state of unease and asks the viewer to contemplate what is and isn't real. The viewer is presented with an immediate sense of familiarity, however, the spacial situations in the paintings reveal themselves to be disconcerting. This sense of ambiguity and tension between the familiar and unfamiliar is becoming the driving force behind my paintings.

Big, 2017, oil/canvas, 24 x 20in



Anthony Monitto

I have always been interested in photography, drawing and painting and usually use my photographs as the basis for my paintings. I try to put a personal and original twist on the age-old, familiar genres of landscape, cityscape, still life and interior scenes. Certain places and things move me and I want to try to represent and express them in a way that language cannot. As Edward Hopper said; 'if you could say it in words, there would be no reason to paint.'

Uncle Giuseppe, 2018, Oil/Canvas, 18 x 24in



Bob Moskowitz

My work has always been figurative. For me it is the best way to express aspects of the human condition. It is the form that is most universally relatable

Jess Seated, 2015, Oil/Canvas, 30 x 20in



Jared Oppenheim

Jared Oppenheim b. 1989 NYC is an abstract artist whose approach to painting is inspired by his extensive travel, often drawing parallels to what defines impermanence. Impossible moments, dreamlike experiences, and childhood memories are themes that weave in and out of his work. His current paintings use form, and ultimately minimalism to arrive at a crossroads between constructivism and future virtual and digital identities. Oppenheim lives and works in New York City.

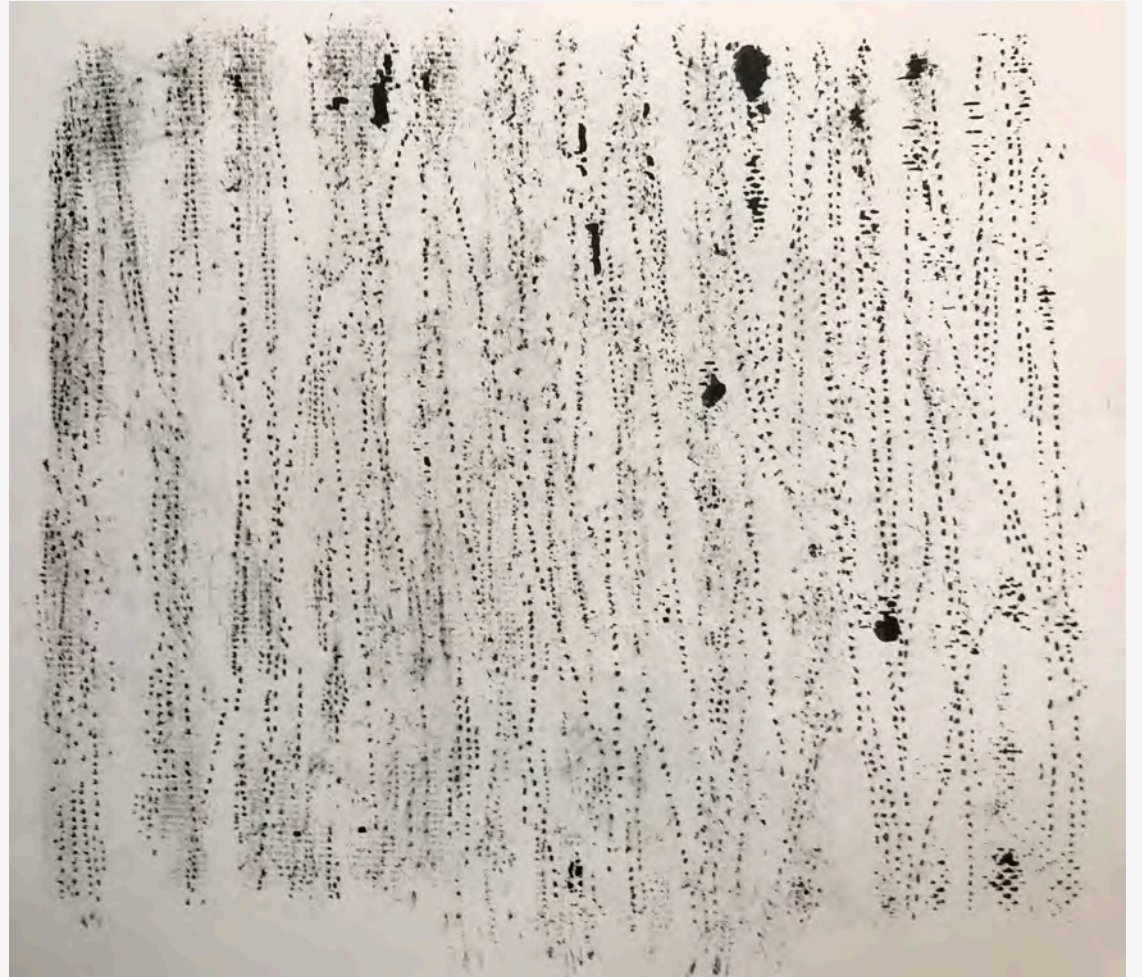
Exit Code For Option C, 2017-18, Oil/gessoed canvas, 24 x 20in



Irene Pantelis

Irene Pantelis is a Washington D.C. area artist who explores the intersection between the natural world, culture, migration, memory, family and domestic life. Her multidisciplinary approach blends traditional materials and tools with objects found in her home. Her layered textures, lines, and grids carouse in a mesh of ambiguity and hybridity.

Window Screen Imprint, 2017, Ink and charcoal/Bristol paper, 19 x 24in



Kristen Peyton

I am a perceptual artist working primarily in oil paint. Observed color created by light is the paramount concern of my work. Light-how I see it, perceive it, and experience the sensation of its presence upon a landscape, figure, interior, or discovered still life (such as Brussel sprouts)-illuminates for me abstract geometries that provide structure and expression to my work.

I intend my paintings to beckon the viewer to pause, contemplate, and discover for themselves the nuances of light, color, and geometry that comprise our visual experience of the world.

Self-Portrait, 2015, Oil on stretched canvas, 10 x 8in



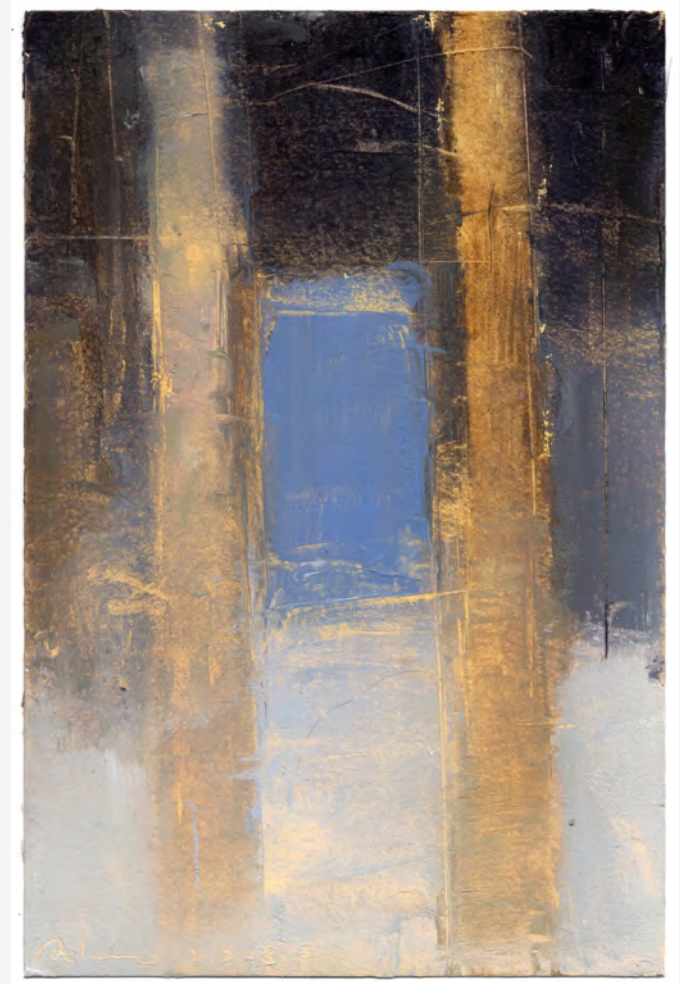
Joseph Salerno

I hope to remake the landscape in paint, to capture its lush and sensual qualities. I want to find the poetry in the way clouds roll along a mountain ridge or obscure it in the fog, the elegance of the mist lifting from the mountains.

Each painting represents a conversation: between paint, brush, surface, the landscape, the day, the weather, the season, my mood, and past paintings both my own and others.

The paintings exist as transcendent images; thoughts, portals to scenes observed or remembered, fleeting moments, glimpsed views, or perhaps even portraits in a way; as records of the experience of seeing, of the process of invention and the delight of paint.

Woods Edge 2.3.18, 2018, Oil/Arches Oil Paper, 12 x 15in



Lori Sanford-Ross

My work emanates from the central dichotomy of my life: I'm a painter who longs to be in nature, but as a native New Yorker, I need and thrive on the stimulation of city life. This dichotomy drives my work with the knowledge that being in nature is precious, and time spent outdoors is fleeting. I am inspired by what happens outside. I want my work to reflect the merging of nature, architecture and people within the urban environment, as well as the beauty of nature itself.

Indiana Poltergeist, 2018, Oil and pastel/canvas, 30 x 20in



Gary Schwartz

The work in this series of acrylic paintings is a journey. It comprises the imagery of a tourist on vacation in a medieval European city, but also the imagery of one's passage from early childhood as recollected through archival snapshots.

Using my own digital photography or vintage 35mm slides from family collections, I filter the photographs in Photoshop. I then project the digital sketch onto canvas and do a tight blueprint drawing, in keeping with traditional photorealism. Then I paint an acrylic underpainting and usually three more built up layers. The finished piece should evoke a retro color by number that I was addicted to as a child, but I also hope to infuse the painting with an edgy contemporary quality as well. This series will include images from Italy, Russia, Prague, and my home town of Coney Island. I am looking forward to delving further into this technique of vintage/pop/contemporary hyper realism, but also exploring the deeper influence that my trip to Rome afforded, and my contemplative sensation of La Passegiatta.

Beach Toys, 2018, acrylic/canvas, 30 x 30in



Frank Spidale

I approach my artwork from two vantage points, the first from direct observation and the second, working in the studio. I see all the artwork as a product of a visual conversation about both experiences. In the drawings and paintings generated from direct observation, I am responding to my everyday surroundings. These pieces can be fast and immediate, as opposed to the studio work, painted in a more laborious, formal and conceptual manner. The two seemingly separate experiences and final pieces are dependants upon each other. In the studio, the sense of place becomes less observed. I am not only incorporating the views found outside of my window, but I also construct this space from a collection of sources. Examples of such sources are the painterly dynamics present in the work of Constable, Courbet, Soutine, Burchfield and Kossoff.

It is my intention that the audience will be moved around in the image at a pace dictated by the construction of the painting. The use of rhythm, timing, and touch inform the pathway

Riverside, Early Summer, 2017, charcoal/paper, 24x30in



Joy Taylor

Still life painting, that absurd, moribund genre, has always concerned itself with objects and composition, with the depiction of things that make up our quotidian world. In my work, each concrete thing carries within it the imprint of an archetype, of a dream. My challenge is to depict both the surface and the soul of a few objects, typically a leaf, a spray of flowers, a vase. My process of transformation, repetition, multiple points of view, and a reduction to formal simplicity is an effort to create the shimmering sense of reality that is the essence of still life.

This series of still life paintings began ten years ago. Initially the work was small, densely detailed and carefully planned. I began each new painting informed by my memory of the one before and by my imagination. This remains my process.

But now the work is larger, improvised, more concerned with space, more devoted to exploration. Composition remains an essential element. The picture plane remains flat, tilted up. The objects depicted are sometimes sections of earlier paintings cut up to reinvent, reshape, and revitalize imagery of earlier work. Simplification helps reduce objects, space, and details to the essential.

Reflected Banana #2, 2018, acrylic/panel, 16 x 16in



D.A. Terzian

D.A. Terzian's oil on canvas paintings draw upon the bonding experience with pets, that requires us to set aside our smart phones and take pause from our hurried schedules, in order to be fully present in the moment. Painting imagined interiors, with brightly colored "carpets" and "wallpaper" that depict flora and fauna, she places cats and dogs that live between the interior environments we make for them and the natural world outside that invigorates their animal spirit. Inspired by stray dogs in Mexico and cats she fosters for a New York City animal shelter, Terzian often incorporates gold leaf, a precious metal, to contrast the fate of many animals deemed throwaway.

Greyhound Dreams of Egypt, 2018, oil/canvas, 31 3/4 x 25 3/4in



Keith Thomson

In the 1990s, Keith Thomson was a political cartoonist for the New Haven Register and New York Newsday. He squandered the next fifteen years writing, including the New York Times bestselling novel *Once a Spy*, soon to be a Sony Pictures movie. He lives in Birmingham, Alabama, where his paintings are sold by the Arceneaux Gallery.



If You See Something..., 2018, mixed paint/canvas, 12 x 18in

Vaidilute Vidugiryte

But when he woke up in the morning, everything would be all right. He'd know it was only a dream. -'Nine Stories.'

Vaidilute Vidugiryte was born in Vilnius, Lithuania and graduated from Estonian Academy of Arts in 1994. Currently lives and works in New York.

Dream 255. Peculiar Travel Suggestions, 2017, acrylic/canvas, 12 x 12in



Judith Wyer

Artists are a kind of chroniclers of their time. I think nothing typifies contemporary time like incessant movement of people. It seems that everything is a venue for movement. I see a museum as a kind of counterpoint. We have become a migrating species. But for me the guards in the museum are an overlooked element of the total beauty of these interiors. I am captivated by public imagery that expresses quietude and a kind of intimacy in the impersonal: active and often hectic surroundings characterized by the persistence of people of the move. One finds the private in the public and the quiet in the restlessness of contemporary life. This provide a beautiful tension for art making. And here I find a meeting place between the subway and the museum.

Red Light, 2018, oil/linen, 24 x 20in



BLUE MOUNTAIN GALLERY

Nearing their thirty-eighth year as a New York cooperative, the members of Blue Mountain Gallery see their outreach and commitment to an ever expanding community of artists as fundamental to their overall mission. The gallery sponsors juried exhibitions and maintains a calendar of lectures and panels to complement a schedule of one-person shows at its Chelsea location

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Gallery Hours: Tuesday- Saturday 11-6 pm

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