

Kristin Anderson (US)
HERE, 2015
Digital app



Kristin Anderson is a multidisciplinary conceptual artist based in New York City and exhibiting nationally and abroad.

Anderson's work often combines text and images in random pairings. With "HERE" the text is delivered to your smartphone, and you provide the visual from your surroundings. The experiences will be unique to you based on your location, life history and mindset at the moment each message is received.

Communication of the underlying concept is of primary importance, and media, space and presentation are selected exclusively per project. Anderson explores the origins, interrelations, interpretations and influences of the concepts of identity, human nature, and society via similarities and differences in personal experiences.

Download the app [HERE](#)

Artist Website: <http://www.kanderson.com/>

Curated by HVCCA

Photograph Courtesy of the Artist



Mark Andreas (U.S.)

SOLAR FINN, 2015

Cedar and Ash woods, Stainless Steel, Solar Panels, Water Pumps. 96" x 60" x 180"

As a kinetic sculptor working and living in the United States, Mark Andreas has gained success by developing his self-titled, "Reactive Sculpture Series." His extensive experience as a metalsmith and shipwright is inherent in his work, which explores the concept of time through transformation. Currently, Andreas has been integrating solar energy as a power source for his work.

Solar Finn is a kinetic sculpture that moves in a continuum of different states through its reactive relationship with environmental forces.

Representing autonomous self-sustaining change, *Solar Finn* uses solar panels to collect energy directly from the sun's rays. This collected energy is used to power a pump, which cycles water between an inner and outer reservoir to distribute water throughout the sculpture resulting in a continuous transformation between, what Andrea's calls, its Apex and Nadir states.

Andreas has had residencies in Finland, Norway, Switzerland, and Finland, and has lectured and taught seminars at the University of Tennessee, Aalto University in Finland, and Yale University. His solo exhibitions include the Cress Gallery at the University of Tennessee, Marc dePuechredon, E-Halle Gallery in Basel, Leo Kesting Gallery in New York City, and Dam Stuhltrager Gallery in Brooklyn and Berlin, among others.

Artist's Website: <http://www.reactivesculpture.com/>

Curated by James Mulvaney

Photograph Courtesy of the Artist



Victoria Arakcheyeva (US)
PEEKSKILL PRISM, 2015
Performance

Dancer and choreographer Victoria Arakcheyeva presents a dance performance with sound and video inspired by stories told by Peekskill residents. Through speaking to locals and getting Arakcheyeva gathered first hand accounts of the significant things that have happened to them while living in Peekskill.

This includes and ranges from job proposals, experiences at certain significant locations or personal matters.



Arakcheyeva is a New York City based contemporary dancer, choreographer, art model, and go-go dancer. She has a background in classical ballet, and began studying contemporary dance in college. She has performed and choreographed for multiples Hunter Dance Company performances, WAX Words, Grace Space, and Gay Warwick, and has performed the work of other choreographers in a multitude of intensive showcases, including Trisha Brown, MELT Movement Research, and Bolshoi Ballet. Much of Arakcheyeva's work has a queer feminist theme and relies heavily on audience contact. She hopes that her work will cause the audience to reevaluate what they consider to be "normal" or "acceptable," and take a stand.

Artist's Work Online: <https://www.youtube.com/watch?v=kmOTXZc6Km4>

Curated by HVCCA

Photograph Courtesy of HVCCA



Jan Baracz (Poland)
***ON THE NATURE OF DUST
DEPOSITS, MINERVA OWL
FLIGHT PATTERNS & OTHER
COMMONLY OVERLOOKED
EVENTS, 2015***

**Wood, canvas, acrylic paint, dimensions
variable**



A mound of demonstration signs, a stack of banners and flags leaning against a blank wall. Their messages whitewashed and obscured, coated in dust. Who left them here? What was their cause? Pro or Against? For Change or for Status Quo? Have they fulfilled their task? Do these makeshift objects still have the power to provoke? Can these vessels of urgency be emptied of their meaning? If so, what is left? Can they be used again? Do these disposable objects mirror our expendable politics? Can their skeletal volume attest to the agency of their cause? Can they still spark memories, projections, desires? Can they be liberated from the burden of messages and attain dignity of their own? Are they allowed a life beyond their duty?

Jan Baracz was born in Warsaw, Poland, and moved to New York City in 1981. His other projects include the "Sand Box 1.0" show at the Contemporary Art Center in Warsaw, Poland, "Life is Short," exhibited at Art Basel in Switzerland, and "The Ghost," at artMbassy Gallery in Berlin, Germany. His sequential photographic projection, "Eye-beads by Worlds Held Fast," premiered in New York in 2006. In 2008 he produced a cinematic installation, "Reality Cinema/LIVE VIDEO" at Art in General in New York, and in 2011 he completed the first installment of his media/sculptural project, "How to Float Above the Psychic Stampede and Other Traditional Remedies," at the Stefan Stoyanoy Gallery. He is the recipient of numerous grants and awards, including the Asian Cultural Council, the Edward F Albee Foundation, and the Pollock-Krasner Foundation, among others. His photography has appeared in Paris Review, American Letters & Contemporary and Jane magazine.

Artist Website: <http://janbaracz.com/>

Curated by Jodi Waynberg

Photograph Courtesy of HVCCA



Michael Barraco, (US)
THE GERI PROJECT, 2015
Single channel video, 15 mins
(estimated)



The Geri Project is a single-channel video that consists of an interview between the artist and television actress/stand up comedian Geri Jewell. The Actress's most famous role was her character cousin Geri on the 1980's sitcom *The Facts of Life* a show that takes place in an idealized Hollywood version of Peekskill, NY. Her role on the show was of particular note for being the first instance in which a person with Cerebral Palsy had a reoccurring prime time television role. The interview is used here as a vehicle to investigate the frictions where realities and fiction intersect and start to become unclear as well as increasing Geri's visibility as a disability and LGBT activist.

Michael Barraco is a Brooklyn-based artist interested in exploring the blunt, physical reality of existence through the use of organic materials. He focuses on making objects that have the simultaneous effect of eliciting an immediate visceral confrontation while also creating a clinical distance from the subject matter. This effect of anaesthetized physicality allows him to materialize the intangible. Drawing upon the adolescent experience, his Catholic upbringing, and the mundane violence of the everyday, he aims to engage in a dialogue that reflects the conflicts, emotions, and failures that arise in such experiences.

Artist/Curator Website: <http://michaelbarraco.com/home.html>

Photo Courtesy of the Artist



Andrew Barthelmes (U.S.)

UNOCCUPIED, 2015

**Wood, wire, plaster, latex paint, resin,
brass hardware**

106" x 48" X 72"



During urban renewal, buildings were demolished and people were relocated in the hopes that it would lead to revitalization. *Unoccupied* is a work about the structures, and in particular the houses that were removed from neighborhoods in Peekskill and other communities across the United States during the urban renewal programs of the 1960's. This work asks the viewer to contemplate the meaning of "home." We see a singular female figure opening the door to her home but the house is gone making the viewer feel like a witness to the scene, a participant, imagining the house that might have been there. They are transported to a time when this house was still in use and perhaps the gathering place for the family.

Andrew Barthelmes is a Peekskill-based artist who grew up in the Hudson Valley. His work is often about the great beauty and tremendous change of the Hudson Valley as it transforms historical centers of industry in the past into today's post-industrial economy. Barthelmes' work is about these places and people, our isolation, and about our relationship to the urban landscape. While the Hudson River School portrayed an idealized version of the Hudson Valley as it entered the industrial period, Barthelmes attempts to capture its aftermath and our existence within cities.

Artist Website: <http://abcreativeworks.com/home.html>

Curated by Geoff Feder

Photo Courtesy of the Artist



Man Bartlett (US)

RAGA/PEAK

2014 - ongoing

Custom electronics, radio transmitters, headphones

RAGA/PEAK is a multi-location, 24-hour, audio work presented in three continuous parts. Borrowing from the structure of classical Indian ragas these improvised melodies rendered in five to nine notes, a shift in composition invokes specific moods for particular times of day. The work is comprised of psychoacoustic binaural audio, The Schumann Resonance, messages from Peekskill residents describing their surroundings, clandestine numbers stations, Mongolian throat singing, iceberg and wind samples, and more.

RAGA/PEAK can be experienced at three stations: HVCCA, The Field Library, Peekskill Waterfront, each positioned in a geometrically intentional manner so that traveling from station to station will create a dynamic relationship between the local environment and the piece itself.

Man Bartlett is a multidisciplinary artist who lives and works in New York. His diverse practice includes sound, drawing, collage, video, performance and digital projects that use online platforms as outlets for playful yet subversive social critique. Bartlett has exhibited or performed in a variety of venues including: The V&A Museum (London), his tiny windowless bedroom, The Brooklyn Museum, a Best Buy store, Freies Museum (Berlin), Eyebeam (New York), Flux Factory (Long Island City), iMOCA (Indianapolis), Port Authority Bus Terminal, The Boulder Museum of Contemporary Art, Winkleman Gallery, and the Whitney Museum of American Art, among others.

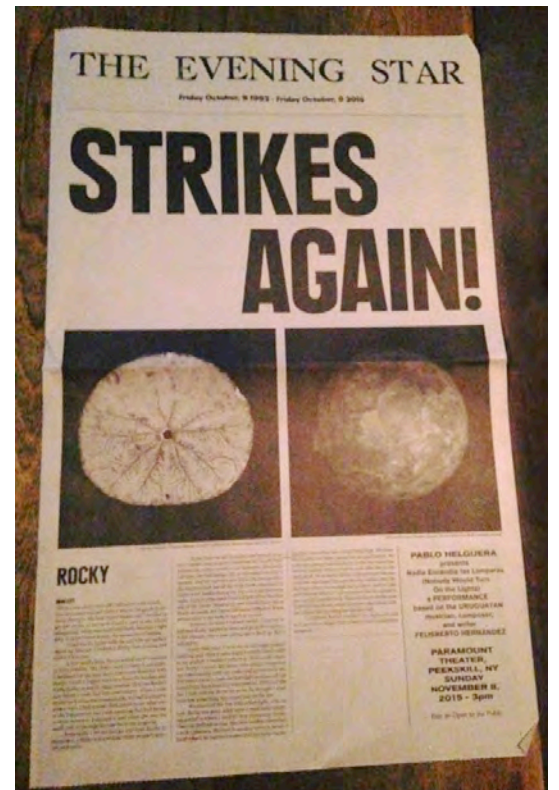
Artist Website: <http://www.manbartlett.com/>

Curated by Jodi Waynberg

Photograph by Catherine Poarch



**Daniel Bejar, Pablo Helguera
& Dana Levy
THE EVENING STAR, 2015
Newspaper & Mixed Media**



On Friday October 9, 1992, at 7.50 p.m. a meteorite hit the trunk of a red 1980 Chevy Malibu that was parked in front of a Peekskill resident's house. This event serves as the catalyst for *The Evening Star*, a three-artist project that re-composes the relation among the participating elements of the meteorite's collision. Their projects approach the correspondence between humans and land, memory and fiction, and between Peekskill's past and present.

The Evening Star, a three-artist project including Daniel Bejar, Dana Levy and Pablo Helguera, curated by Xavier Acarín and Roxana Fabius.

Photograph Courtesy of the Artists, Curators and HVCCA



Daniel Bejar

THE EVENING STAR, 2015

High altitude balloon launch performance, fragment of Peekskill Meteorite, aluminum plaque, pigmented inkjet print variable dimensions.

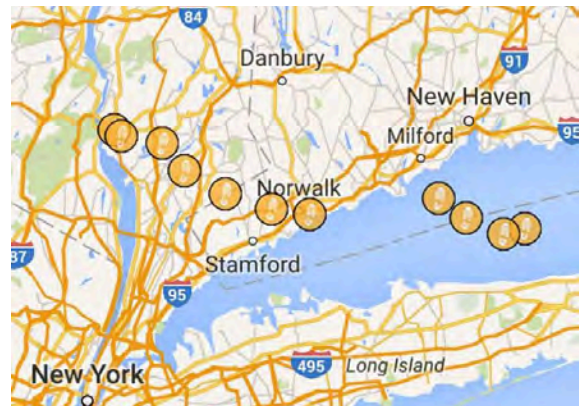
To celebrate the 23rd anniversary of the landing of the Peekskill meteorite, on October 10th 2015 Daniel Bejar launched a piece from it back into space with the help of a weather balloon. Through a series of actions that were derived from the launch the piece that was purchased from a meteorite collector on e-bay was put into the cycle of economic value and resulted in a series of photographs of earth that were taken by the meteorite itself from the limits of the atmosphere.

Daniel Bejar is an interdisciplinary artist, born in Mexico, and currently living and working in Brooklyn, New York. Bejar's work has been exhibited internationally and was recently selected by Luis Camintzer to be included in the 5x5 Castelló 13 International Contemporary Art Prize in Castelló, Spain. Additional exhibition venues include El Museo Del Barrio, NY; SITE Santa Fe, NM; Georgia State University, GA; Artnews Projects, Berlin, Germany; and Bronx Museum of the Arts, Bronx, NY.

Daniel Bejar's installation is part of *The Evening Star*, a three-artist project including Dana Levy and Pablo Helguera, curated by Xavier Acarín and Roxana Fabius.

Artist Website: <http://www.danielbejar.com/>

Photographs Courtesy of the Artist & HVCCA



Joe Bigley (U.S.)

SHELTER, 2015

**Poplar, Paint, Roofing Shingles,
Gutters, Concrete, Cast Iron
90" x 26" x 26"**

Shelter, derived from a common boat house, and seeks to reference the human dependency on water. *Shelter* acknowledges Peekskill's economic history and present day integration into the spoils of water transport. The exterior painting plays off of a lake or river water gauge with the flood and drought lines blatantly highlighted exemplifying the dichotomy between the harmful excess and inadequacy of water levels which effect humanity. The cast iron stove parts serve to reference both Peekskill's history as a prominent stove producer as well as offering a subtle reference to a figurative presence existing within the form and protecting it from the element of water upon which it is simultaneously dependent.



Joe Bigley's work has been exhibited across the U.S. and internationally, including China and Spain. His approach to creative expression relies on art's ability to challenge how people view the world and their own interaction with it. Addressing various facets of the human condition, his work is steeped in research and his material usage is expansive and ever growing. His recent work focuses directly on reacting to societal issues using a range of methodologies including sculpture, installation and video.

Artist Website: <http://www.joebigley.com/>

Curated by James Mulvaney

Photograph by Catherine Poarch



Liene Bosquê, (Brazil)
COLLECTING IMPRESSIONS,
2009-ONGOING

**Porcelain, paperclay, photo decal, steel, sand, wood,
video, public participation**

Collecting Impressions is a socially-engaged art project that consists of two public performances (walks) and an exhibition of clay architectural impressions that reflect on the complex relationship between shared cultural histories, the impact of renewed urban landscapes, and the community of residents and visitors that it serves. The installation acts as a bridge between New York City and Peekskill, with an interactive display showcasing porcelain pieces made in 2015 during three Lower East Side-based walks, in addition to video documentation. As new impressions are created during two Peekskill walks, those wet paperclay objects will be added to the exhibition space.

Liene Bosquê is a visual artist, born in São Paulo, Brazil and currently based in New York City and. Her installations, sculptures, performances, and site-specific works have been exhibited internationally at locations such as William Holman Gallery in New York (2014); the Museum of Contemporary Photography in Chicago (2013); Lower Manhattan Cultural Council Arts Center in Governors Island, New York (2013); and New York Foundation for the Arts Gallery in Brooklyn, New York (2013); the Elmhurst Art Museum in Elmhurst, Illinois (2012); Carpe Diem in Lisbon, Portugal (2010); Museu de Arte de Ribeirão Preto in Ribeirão Preto, Brazil (2007); among others non-profit galleries and public spaces in Brazil, Portugal, Turkey, and United States.

Artist Website: <http://www.lienebosque.com/>

Curated by Jodi Waynberg

Photographs by Catherine Poarch



Karolina Bregula (b. Poland)
FIRE FOLLOWERS, 2013
Single-channel video 48:46'

Fire-Followers is a staged documentary about a quiet town in Northern Europe where people start to become afraid of art. Considering it dangerous, the townspeople start removing art where they find it.

Museums, galleries and private art collections are considered to be a threat. Valuable art pieces are moved away and the vicinities of the museums become more and more desolate. Fear and paranoia grow, casting a shadow on peaceful town life. Fire-Followers is a commentary on the power of art and its position in contemporary society.

Karolina Bregula is a Polish multimedia artist who creates installations, happenings, video, photography. She graduated from the National Film Television and Theatre School in Łódź working on her PhD. She has performed and exhibited internationally, including the Venice Art Biennale (Italy), Jewish Museum in New York (USA), National Museum in Warsaw (Poland) and Zachęta National Gallery in Warsaw (Poland). She has received numerous awards including Views 2013 or Samsung Art Master 2007, Polish Ministry of Culture Scholarship, Młoda Polska and Visegrad Scholarship. She is the author of works such as *Fire-Followers* (2013), *Art Translating Agency* (2010) and *Let Them See Us* (2003). She lives and works in Warsaw.

Artist Website: <http://karolinabregula.com/>

Curated by Chelsea Haines

Photograph by Ocean Morisset



Jenny Brockmann (Germany)
CHRONICAL OF A PLACE, 2014-15
Collage, drawings, video, photographs,
weather station, maps and various findings.
HD Video 1: 3.27 min,
HD video 2: 2.29 min

Space is at the heart of Jenny Brockmann's artistic work. And connected to this, intimately, are human beings. Equipped with comprehensive research, maps and a weather station, Brockmann travelled to New York, Istanbul and Tel Aviv between 2013 and 2014, all the while watching, researching, and collecting in order to familiarize herself in and along the footsteps of historical German immigration waves to these big cities. Her findings on view in this exhibition are recollections of this expedition trilogy. For Peekskill Project 6, Brockmann has extended her comprehensive on-going research project to Peekskill, NY.

Brockmann is a Berlin-based artist who researches natural forms and processes and the function of human and social behaviors in a variety of different media (e.g. light, film, projection, sound). Through performances she explores her personal psychological and physiological borders in order to transfer them into a space and to create radical compositions for her investigations.

Artist Website: <http://www.jennybrockmann.de/>

Curated by Emilie Nilsson

Photographs by Catherine Poarch



Robert Brush (US)
EN PLEIN AIR, 2015
Neon, glass tubing, 11" x 55"



In his work Robert Brush questions the importance of language in the public sphere. By reinterpreting the familiar, assessing the metaphors and narratives of everyday life, his work illuminates underlying resonance and truth. For Peekskill Project 6 Brush is referencing The Hudson River School and their deep attachment and inspiration by the air, light and landscape of the Hudson Valley Area.

Robert Brush lives and works in Beacon, NY. He creates conceptually-based work in a variety of mediums. His work has been shown with Ai Weiwei, and Ivan Navarro. In 2012 he was awarded first prize for his bronze piece Golden Diaphragm for "Art to the Point", Katonah Museum of Art, Katonah, NY, curated by Donald Saltan. His work has been featured in the New York Times, the Miami Herald, DART Magazine, and Bloomberg news.

Artist Website: <http://robertbrushart.com/robertbrushart.com/artwork.html>

Curated by HVCCA

Photograph by Kristen Pareti



Alessandro Bulgini (Italy)
OPERA VIVA, PEEKSKILL 2015
Mixed media

Opera viva - Peekskill 2015 is a community-based project aiming to create connections with residents and their spaces, leaving traces made of objects, performances, paintings, installations. In the course of the 10 days before the opening of the festival, Alessandro Bulgini dressed in a red monochrome uniform, to be a visual bug, a mobile signal; therefore an anomaly in the landscape, a work of living art. A series of daily activities of performative and pictorial nature was done during his stay.

Alessandro Bulgini was born in 1962 in Taranto. After having studied at the Art School he graduated in Scenography at Accademia di Belle Arti in Carrara. He lives and works in Torino, Italy.

Artist Website: <https://alessandrobulgini.wordpress.com/>

Curated by Alessandro Facente

Photographs Courtesy of the Artist & Curator



Peter Bynum (US)

LIFE, 2015

Peter Bynum's series of gigantic paintings along the Hudson River in Peekskill, New York, entitled *Life*, uses almost 4,000 square feet of canvas to fill ten enormous stone arches near the river with biomorphic forms swimming in space.



Historically, paint has been a medium for human expression, but Bynum developed a technique of pressing paint between sheets of glass, coaxing out paint's natural ability to express a universal principle of growth and survival that unites all life on earth. "All living organisms survive by complex system of veins and capillaries," Bynum says, "from the cardio-vascular system in our bodies to the branches and root systems of plants. Paint, under certain conditions, replicates genius of these branching systems and shows the universal life-force in action." The original paintings on glass (the art in the arches are photos of the paintings) are in Bynum's studio nearby.

Bynum's work has been exhibited in Rome, Shanghai, Basel, Paris, Cologne and throughout the U.S. In 2011, the Rome Museum of Contemporary Art included his paintings in its landmark exhibition "Macro: The Road to the Future." In 2013, New York's Museum of Art & Design commissioned a large, illuminated triptych to feature alongside renowned light artist James Turrell, naming Bynum and Turrell two of the most influential artists of the last half-century who work with glass. In 2014, he was commissioned by the New York Public Library to fill its 5th Avenue windows with 17 illuminated paintings. That exhibition, using four tons and 2,000 square feet of glass, was illuminated day and night for eight months and seen by an estimated 9 million people. Bynum currently lives and works in New York's Hudson Valley.



Artist Website: <http://www.peterbynum.com/>

Photographs by Emma Nygard

Curated by HVCCA

The installation of *LIFE* was made possible through the generous contributions of the Lanza Family Foundation, Birdsell House, Gleason's Pub, Dylan's Wine Cellar, Peekskill Brewery, Daine's Lumber, Diamond Properties, LLC, John Seekircher, Chuck & Carol Newman, Mayor Emerita of Peekskill Mary F. Foster, Brendon & Lindsey Fitzgerald, ConEdison, the Mark & Livia Straus Foundation, New York State Council on the Arts, ArtsWestchester, and the City of Peekskill.



Teke Cocina (US)
I'VE COME FROM SO FAR AWAY TO MEET YOU..., 2015

Installation and performance.

Material: Silkscreened T-Shirt, Step and Repeat Wallpaper, Ceramic Car Replica, Silkscreened Vinyl Bumper Sticker



On October 9th, 1992 a large meteorite crashed to earth in Peekskill, NY - striking a parked car. In his project, Cocina presents a dual investigation of commoditization through the sale of products themed to the Peekskill meteorite in a pop--up shop and an imaginary narrative of the meteorite as traveler/lover/queer.

Cocina is an interdisciplinary artist whose fixation on the ways we create and perform our identities has manifested work in the form of prints, sculptures, and videos. Often working in installations, Cocina's more recent work altars the codified language of everyday objects and environments through mimicry, fabrication, and the idea of approximation - an imperfect forgery.

Teke Cocina was born in Rochester before moving south to Purchase, New York where he currently lives and works. His artwork has been exhibited at venues throughout the state of New York.

More information on the Peekskill Meteorite:
https://en.wikipedia.org/wiki/Peekskill_meteorite

Curated by Michael Barraco

Photograph Courtesy of HVCCA



Léa Donnan (b. Australia)
DESERT APPLIQUE, 2013
Assorted textiles

Léa Donnan sees human nature through the lens of migratory systems, network theories and poetics. Fibers meld into malleable simplifications of wider spaces. These multi-system productions form the conceptual underbelly of her practice.



Working in Peekskill with repurposed materials, Donnan subtly questions our range of gesture in the age of Google earth. Appropriating a riot of readymade algorithms of color employed in crochet, she investigates inter-material abstractions of line embedded in the embroidery that is our planet. Her works reflect her transnational experience as an Australian citizen raised in Europe, South East Asia, the Middle East and the United States.

Seeking to understand human nature through migratory systems, network theory, and poetics, Léa Donnan proposes a prototype craft for the future, weaving with abstractions of systems entangled in the shifting tides of globalism. Cataloguing the communal history of materials as part of a wider cultural narrative, she produces cinematic drawings as woven abstractions of international distribution systems in transport, industry and communication. Raised in France, England, Saudi Arabia, Indonesia & Australia to a Japanese born Austrian mother & Australian/Irish father, Donnan's personal, transitory experiences of culture form the basis for her practice.

Artist Website: <http://www.leadonnan.com/>

Curated by HVCCA

Photograph by Ocean Morisset



Olafur Eliasson (Icelandic)
Your Repetitive View, 2015
Wood, Mirror Panels, Shipping Container

Olafur Eliasson is a Danish-Icelandic artist known for sculptures and large-scale installation art employing elemental materials such as light, water, and air temperature to enhance the viewer's experience.



In 'Your Repetitive View', Olafur Eliasson has devised a site-specific installation piece that sets simple reality against kaleidoscopic expanses of illusion. It isolates patches of sky and river, tree and human, integrating and registering all as one, framed and repeated many times over. The central construction is raised, mirrors are added to the lining and it is set in a room like storage facility. A symbiosis is created between landscape and invention, between the natural and the narrative.

Olafur represented Denmark at the 50th Venice Biennale in 2003 and later that year installed The Weather Project in Turbine Hall at Tate Modern, London. He has engaged in a number of projects in public space including the New York City Waterfalls, commissioned by Public Art Fund in 2008. In 2013 Olafur and Henning Larsen Architects were recipients of the Mies van der Rohe Award for their Harpa Concert Hall and Conference Center in Reykjavik, Iceland. Olafur moved to Berlin in 1994 where he maintains a studio. First located in a three-story former train depot right next door to the Hamburger Bahnhof, the studio moved to a former brewery in Prenzlauer Berg in 2008. As professor at the Berlin University of the Arts, Olafur Eliasson founded the Institute for Spatial Experiments (IfREX), which opened within his studio building in April 2009.

Artist Website: <http://www.olafureliasson.net/>

Photograph Courtesy of HVCCA

Curated by HVCCA

The installation of Your Repetitive View was made possible through the generous contributions of the Lanza Family Foundation.



Lydia Goldbeck
MEMENTOS, 2015
Cement



Mementos consists of a crowd of minuscule cement sculptures modeled from traditional Protestant gravestones. It is a diminutive cemetery. These drastically scaled down monuments do not loom over the viewer with their mass and sense of permanence. They are still ubiquitous symbols, representing the struggle against human temporality, but they have been stripped of the elements that make them function as such. Through a shift in scale, *Mementos* devaluates the power and concept behind traditional monuments by creating a monument out of the viewer.

Goldbeck's work fuses figurative elements with raw, gritty materials, constructing new monuments out of refuse, homages to existence in the present that reveal the divinity within humanness. Her choice of materials is critical to the content of her sculptures. She often repurposes found items in contrast with steel and hand-poured concrete to inject a sense of permanence and significance.

Lydia Goldbeck was raised in North Carolina, and currently lives and works in New York. Her work has been exhibited nationally in North Carolina, South Carolina, Vermont, and New York.

Curated by Michael Barraco

Photograph by Catherine Poarch



Raphael Griswold
***COV (Cathedral of Viewing)*, 2015**
OSB, nails, screws, ink and paint on Tyvek, grommets. 96" x 144" x 96"

COV (Cathedral of Viewing) is inspired by a WWII coastal fortification fire control tower, a concrete structure used as an outlook and for aiming artillery. Using common construction grade materials, Griswold takes this structure's intended design and use, and constructs a de-militarized bunker that acts as a place for viewing in and back out into the landscape. *COV* is both a monument to Peekskill's early history as a manufacturing and military hub, and an expression to the act of viewing, physically realized as an object and architecture. Griswold's sculpture allows the viewer to enter and observe its contents, while its narrow windows and its door frame the landscape of the Hudson Valley, grounding the experience in the context of Peekskill's history.

Artist Website:

<http://www.raphaelgriswold.com/>

Curated by James Mulvaney

Photographs by Catherine Poarch & Ocean Morisset



Katya Grokhovsky (b. Ukraine)
PROJECT UTOPIA 16000, 2015
Site-specific installation

Exploring the site as a space of probability, possibility, and historic residue, *Project Utopia 16000* deals with the memory of past and the premonition of future through sculptural installation and performance. Created on-site through an assemblage of various found and pre-created objects & materials, the indoor installation investigates the idea of “post-industrial” as a place for the creation of undetermined utopian mini-worlds. Juxtaposing found daily body-use objects with created and sculpted imagined elements, *Project Utopia 16000* considers the imagination and the real as propositions of the welcome unknown.



Katya Grokhovsky works and lives in New York. She holds an MFA in Studio from the School of the Art Institute of Chicago, a BFA from Victorian College of the Arts, Australia and a BA (Honors) in Fashion from Royal Melbourne Institute of Technology, Australia.

Artist Website: <http://www.katyagrokhovsky.net/>

Curated by Chelsea Haines

Photograph by Kristen Pareti



Katya Grokhovsky
(b. Ukraine)
UNTITLED (SISYPHUS), 2015
Durational performance, 1-2 hours



A live performance in the installation, in which an alien-like creature, wearing a sculptural-costume, places small loose objects from the installation into a pattern on the floor, disrupts the pattern, and starts again, in a repetitive, meditative, ritual, futile motion.

Katya Grokhovsky works and lives in New York. She holds an MFA in Studio from the School of the Art Institute of Chicago, a BFA from Victorian College of the Arts, Australia and a BA (Honors) in Fashion from Royal Melbourne Institute of Technology, Australia.

Artist Website: <http://www.katyagrokhovsky.net/>

Curated by Chelsea Haines

Photograph by Ocean Morisset



Molly Haslund (b. Denmark)

1000 WOODEN BALLS, 2015

1000 Wooden Balls

Dimensions: 3" Diameter



1000 Wooden Balls is a sculptural interactive piece inspired by a true story of how thousands of wooden balls suddenly showed up in an abandoned Brooklyn Waterfront in 1998. Throughout Peekskill Project 6, Haslund will recreate and re-stage the installation of 1000 Wooden Balls. As no one knows exactly how the balls turned up, her performances will be ritualistic and poetically abstract and will reference early Peekskill history and themes such as immigration and belonging.

Molly Haslund is originally from Copenhagen, Denmark and is currently based in Queens, New York. She works in the intersection between sculpture, installation and performance, integrating elements from pop culture, performing arts, literature and music into a multifaceted artistic practice. Through various strategies, her work explores how ideas, identities and social hierarchies are intimately connected with, and continuously negotiated through, bodily gestures, rituals, social designs and arrangements of our physical surroundings. In her performances, she occasionally integrates biographic elements from her upbringing in the westernmost countryside of Jutland, often with a humorous touch, as well as elements from the lives of famous and less famous artists and performers. With her interest in physicality related to history, social environment and the present moment, her pieces are rarely constructed or performed the same way twice but are usually developed locally or adapted to new locations in dialog with the given context. Haslund has been engaged in a number of international collaborations, touring all over Europe including Glasgow, Edinburgh, London, and more.

Artist Website: <http://www.mollyhaslund.com/>

Curated by Emilie Nilsson

Photograph by Kristen Pareti



Molly Haslund, (b Denmark)
CIRCLES: Drawing Upon the Universe,
2013-15

Haslund's piece Circles is part of an on-going series of performance works which she calls 'coordination models'. Haslund's performances include three oversized math compasses that she utilizes to draw white chalk circles on the ground. Her models are a physical reflection on how we use and move around in urban space. She chinks out lines for an investigation of how hedges, walls, lines and other abstract enclosures demarcate and define our scope of action. Passers-by or arranged groups will have the opportunity to join her in drawing with the available compasses: structures of over-lapping, isolated, or unfinished circles as records of individual and collective realms occurs.



Molly Haslund is originally from Copenhagen, Denmark and is currently based in Queens, New York. She works in the intersection between sculpture, installation and performance, integrating elements from pop culture, performing arts, literature and music into a multifaceted artistic practice. Through various strategies, her work explores how ideas, identities and social hierarchies are intimately connected with, and continuously negotiated through, bodily gestures, rituals, social designs and arrangements of our physical surroundings. In her performances, she occasionally integrates biographic elements from her upbringing in the westernmost countryside of Jutland, often with a humorous touch, as well as elements from the lives of famous and less famous artists and performers. With her interest in physicality related to history, social environment and the present moment, her pieces are rarely constructed or performed the same way twice but are usually developed locally or adapted to new locations in dialog with the given context. Haslund has been engaged in a number of international collaborations, touring all over Europe including Glasgow, Edinburgh, London, and more.

Artist Website: <http://www.mollyhaslund.com/>

Curated by Emilie Nilsson

Photograph by Ocean Morisset



Pablo Helguera

Los Raros, 2015

Performance

**Date: November 8th, 3 - 4pm,
Paramount Hudson Valley, 1008
Brown St., Peekskill, NY**



Los Raros (The Irregulars) is a performance by Pablo Helguera paying homage to the work of two writers influential to the artist's work: Luis Ignacio Helguera (1961-2003), the artist's brother, and Uruguayan Felisberto Hernández (1902-1964).

In 2001, both Helguera brothers were involved in the publication of a literary magazine in Mexico City known as "Paréntesis," of which the first issue, illustrated by Pablo Helguera, was titled "Los Raros," focusing on the work of the unusual writers. The stories of both Hernández and Luis Ignacio Helguera have a narrative quality that seemingly separates the viewer from reality and into a world of daydreaming. Helguera will present a work by his brother, "Viveros," accompanied by "Except Julia," by Hernández, and a short story of his own, "Casa Plarre."

Los Raros is part of *The Evening Star*, a three-artist project including Daniel Bejar, Dana Levy and Pablo Helguera, curated by Xavier Acarín and Roxana Fabius.

Pablo Helguera is a New York based artist, born in Mexico City, working with installation, sculpture, photography, drawing, socially engaged art and performance. Helguera's work focuses in a variety of topics ranging from history, pedagogy, sociolinguistics, ethnography, memory and the absurd, in formats that are widely varied including the lecture, museum display strategies, musical performances and written fiction.

Artist Website: <http://pablohelguera.net/>

Photograph Courtesy of HVCCA



Elana Herzog (US)
SMOKE GETS IN YOUR EYES, 2015
**Carpet, hand printed textiles, wood
flooring, hardware, existing conditions**



Smoke Gets in Your Eyes is inspired by the sight of a white domestic wood stove sitting in an empty factory space. The stove has no chimney, and the space above it is empty save for an electric heater mounted to the brick wall. White with black trim, much like the surrounding space, the stove is a vestige of another life and time. Like a ghostly apparition, it sits in disuse, conjuring unlikely scenarios. Herzog's installations are characterized by a mix of rigorous hard work and playful, context sensitive experimentation, in which the labor-intensive "making" and "unmaking" is ultimately subsumed into a final product that is so light-on-its-feet that it almost seems to dissolve.

Elana Herzog is an artist's-artist with a devoted following among practitioners, curators, and independently minded collectors for her singular ability to marry soft materials with obdurate institutional walls, and her sixth sense for finding the beauty and 'voice' within mass-produced fabrics. For the last two decades, Herzog has been the subject of museum surveys and solo exhibitions in over 20 cities in the U.S. (including her native New York City) and numerous cities in Europe. Herzog lives and works in New York City.

Artist Website: <http://www.elanaherzog.com/>

Curated by Alessandro Facente

Photograph by Ocean Morisset



Sarah Hewitt (US)
SOURCE & STOREHOUSE, 2015
Mixed media

Source & storehouse is a small installation of constructions by Sarah Hewitt. Material cast-offs-gold mylar streamers, hair extensions, yarns and trimmings are fashioned into other worldly forms using textile techniques. Hewitt weaves, stitches, cinches, unravels and reveals vivid colors and textures in combination with carving, suturing and skinning forms with foam, wax, plaster, whatever raw materials are close at hand. The weaver's spot is a threshold—an invitation to experience movement backwards and forwards. There is a release of one world, and openness to another*.



Since the age of fifteen Sarah Hewitt has created visual works in many medias: photography, painting, drawing, and sculpture. Her works today question our perceptions of beauty, safety, and delves into honest animalism deeply rooted within ourselves. Sarah's work is exhibited around the country, has garnered many awards, grants, and residencies including the Skowhegan School of Painting and Sculpture and a Fellowship at the Vermont Studio Center.

*Weaver of Worlds: From Navajo Apprenticeship to Sacred Geometry and Dreams-: A Woman's Journey in Tapestry, by David Jongeward

Artist Website: <http://sarahhewitt.com/>

Curated by Michael Barraco

Photograph by Catherine Poarch



Owen Hunter (U.S.)
POLDER, 2015
Mixed media
144" x 111"



A *polder* is a low-lying tract of land enclosed by embankments (barriers) known as dikes that form an artificial hydrological entity, meaning it has no connection with outside water other than through manually operated devices. The image is an enclosed area, walled off from outside reality by the perceived intentions of its creator. Its creation generates waste: unwanted detritus cast out of orbit and into the indeterminate space where non-ideas exist. Both environments - those which we consciously shape and those which are a byproduct of that action - are post- human. Typically they are separated, but as they increase in size their boundaries grow more permeable and they intermix.

The ambiguity of existence despite its specific and definable nature is a paradox that provides the texture of reality. The desire to demonstrate this texture in thought, form, and action is why Owen creates the work he does.

Artist Website: <http://www.owen-hunter.com/>

Curated by Michael Barraco

Photograph by Ocean Morisset



Rachel James (b. Canada)
1949, 2015, 1898, NOW, NOW, 2015
Glass, silicone, giclée print, water, 15" x 30"

Upon first glance 1949, 2015, 1898, now, now, by Rachel James appears to be a rectangular, minimalist, water-filled vessel. Examination from closer proximity bares another dimension; beyond the initial impression of abstraction or absence, a submerged image becomes discernible. The work explores the legacy of actor, singer and activist Paul Robeson (1898-1976) and the Peekskill riots of 1949, which were initiated in protest to Robeson, who had become associated with radical left-leaning ideology and black empowerment. Developed through a series of conversations, James' work reexamines the act of monumentalizing to draw the past into the present. Through both proximity and distance, it questions the act of memorializing and our perception of the past.

Rachel James is a Canadian sound-based artist living and working in New York City. With a background in social anthropology and experimental ethnography, her practice centers on documentary assemblage: placing recorded and archival narratives onto a surreal plane. She has exhibited or performed throughout the United States and Europe, including at La MaMa, The Watermill Center, MoMA PS1, Uniondocs, and Recess in NY, SFMOMA, Totaldobže in Latvia, and Kamppi Chapel in Helsinki. As a radio documentarian she has worked with Radiolab, This American Life, BBC Radio, and been featured by the Third Coast International Audio Festival.

Artist Website: <http://www.rachelsimonejames.com/>

Curated by Clara Halpern

Photographs by Rachel James & Catherine Poarch



**Saskia Janssen &
George Korsmit
(Dutch)
Welcome Stranger, 2015
Paint, Dice, Colored Cards**

Welcome Stranger (Bohlmann Towers) is a series of five abstract wall paintings in the homes of Peekskill residents. The artists distributed flyers throughout the Bohlmann Towers Housing Projects to announce that they were giving away five wall paintings to people who were interested. Each mural was produced in close collaboration with the resident, who decided size, shape and colours by throwing dice and 'choosing blindly'. Korsmit immediately applied the outcome on the wall. Neither the residents nor the artists knew the outcome in advance and placed their trust in the unknown and in each other. Janssen documented the whole process of throwing the dice, choosing colours and painting in text and image, to be featured in an artist's publication with the same title: *Welcome Stranger*.

The installation of *Welcome Stranger* was made possible through The Netherlands Cultural Council, the Mondriaan Foundation and Carl Zanier from Gilsanz Murray Steficek LLP.

Saskia Janssen and George Korsmit were born in the Netherlands, and currently lives and works in Amsterdam. Janssen and Korsmit initiated the Rainbow SoulClub, which involves weekly meetings and collaborative projects between artists, art students and clients of the Rainbow Foundation, which provides shelter and care for the homeless of Amsterdam.

Artists Websites: <http://saskiajanssen.com/>
<http://georgekorsmit.com/>
<http://rainbowsoulclub.com/>

Curated by Emilie Nilsson

Photographs Courtesy of the Artists



**Saskia Janssen &
George Korsmit
(Dutch)**

**Welcome Stranger, 2015
Wood, Vinyl Mirror Panels,
Vinyl Transfer Print**

Welcome Stranger (Main Street) is a site-specific sculpture in the public space, meant to be used by the community, situated in the grassy field of Gateway Park opposite the Bohlmann Towers Housing Projects. The billboard photo was produced in collaboration with several youngsters from the Youth Bureau. The structure broadly refers to two events in the African American history of Peekskill: the Underground Railroad, which assisted refugees from southern slavery in the mid-18th century, and the Peekskill Riots, which erupted after a 1949 open-air concert by Paul Robeson, African American musician and civil rights activist, and were tinged with anti-Communist and racist overtones.

The nature of these two moments in history was very different, but they do share common themes, such as racism, tolerance and welcoming 'the other' in the community. These are issues that relevant always and everywhere, even now in the modern-day Europe that the two artists come from. The billboard with the cylindrical passageway and the sheltered space refer to the Underground Railroad and to the Safe Houses. The opening in the mirror, in which the sky is reflected, is a reference to public space that is open to everyone, while the open stage refers to Paul Robeson and the Peekskill Riots.

The installation of *Welcome Stranger* was made possible through The Netherlands Cultural Council, the Mondriaan Foundation and Carl Zanier from Gilsanz Murray Steficek LLP.

Artists Websites: <http://saskiajanssen.com/>
<http://georgekorsmit.com/>

Curated by Emilie Nilsson

Photographs Courtesy of the Artists



Carla Rae Johnson (US)

THE IRONY OF ROSIE, 2015

**Mixed-media and performance, 84"x 72" x 72"
(tableau)**

Rose Bonavita, of Peekskill, NY was one of several women in the U.S. known as "Rosie the Riveter." *The Irony of Rosie*, a tableau/installation and performance piece, will honor Peekskill's "Rosie" and the six-million women who went to work during the war years doing "men's jobs." At war's end, these women were abruptly asked to go back home and give jobs to returning male veterans. *The Irony of Rosie* will highlight the "irony" of these skilled workers being asked to return to their ironing boards at home.

Carla Rae Johnson is an artist whose media include drawing, sculpture, conceptual, performance, and installation art. She is a New York Foundation for the Arts 2005 Fellow in Sculpture and a 1990 recipient of a Pollock-Krasner Foundation Grant. Her work has been exhibited in solo, invitational, and curated shows in museums and galleries nationally and is included in numerous public and private collections. Since the mid 1980's, the work has been consistently exhibited in the New York City area. Works by Carla Rae Johnson have been reviewed in *The New York Times*, *The Village Voice*, *The New Haven Register*, *The Journal News*, and *The Times Herald Record*. She is represented by Ceres Gallery in Chelsea, and Maxwell Fine Arts in Peekskill, NY.

Johnson has been making and teaching art for nearly 30 years. She is currently an Associate Professor of Art at Westchester Community College, SUNY, and is represented by Maxwell Fine Arts, Peekskill, NY and Ceres Gallery in NYC.

Artist Website: <http://www.carlaraejohnson.com/>

Curated by HVCCA

Photograph by Ocean Morisset



Deborah Kenote (US)

BLOOM, 2015

Lumber, steel, spackle, latex paint. 48" x 72" x 156"

Bloom combines the framing structure of a house with architectural elements of a public playground. In bridging these designs, Kenote questions the way in which we perceive divisions of space and the way we inherit these divisions socially. Can we achieve the same playfulness in residential buildings as we have in playgrounds? How will we identify with this new kind of space? And how will that affect our own identities?

Debbi Kenote is a mixed media artist currently living in Brooklyn, New York. Debbi received her Bachelors in Fine Art from Western Washington University and is currently working on a Masters in Fine Art at Brooklyn College. Kenote's work intervenes with the process of constructing a home, as a vehicle to address the role of tradition in Western residential architecture. The artist draws inspiration from her childhood in the farm lands of the Pacific Northwest, where the prevalence of barns and the various stages of decomposition in which she found them, instilled the notion that nothing is permanent. Kenote chooses to react against the notion of residential architecture being a capital asset, finding it strange that floor plans designed for original inhabitants are inherited.

Artist Website: <http://www.debbikenote.com/>

Curated by James Mulvaney

Photograph by Kristen Pareti



Eleanor King (b. Canada)
NO JUSTICE, NO PEACE, 2015
Latex Paint on wall, approx. 6ft x 82ft



In 1968, Martin Luther King made a speech discussing the peace movement in relation to the civil rights movement. King stated, "these two struggles are one struggle. There can be no justice without peace. And there can be no peace without justice." Today, parallel struggles for justice and democracy endure. Attend a protest and you might encounter the chant "No Justice! No Peace!" This gesture is made in solidarity with the contemporary movements of Black Lives Matter, the People's Climate March, Idle No More, The Arab Spring, Greek's Golden Dawn, the Occupy Movement, among many others engaged in struggles around the world. These are but a few examples of resistance erupting from the challenges of our time: racism, inequality, austerity, police violence, climate change, and unfettered capitalism. Educate! Organize! Agitate!

Eleanor King is currently based in New York and has exhibited nationally and internationally, most notably at Museum of Contemporary Canadian Art, Southern Alberta Art Gallery, Nuit Blanche Toronto, and Galleri F15 in Norway. Her work is currently featured in a solo exhibition Dark Utopian at the Art Gallery of Nova Scotia until June 2015 and was highlighted in the feature-length cover article in the Fall 2014 Issue of Canadian Art magazine. Previously, King taught at NSCAD University and was Director at Anna Leonowens Gallery in Halifax, Nova Scotia. She is represented by Diaz Contemporary in Toronto.

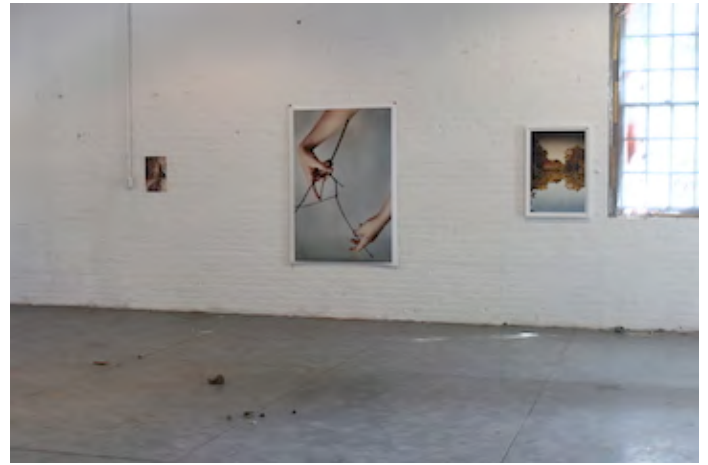
Artist Website: <http://www.eleanorking.com/>

Curated by Michael Barraco

Photograph Courtesy of HVCCA Staff



Adam Kremer (b. Australia)
***HALF MOON (Halve Maen)*, 2015**
Photographic prints framed, river stone
(Peekskill Bay), stone (S Water Street,
Peekskill), 24 carat gold leaf, dimensions
variable



The works of Adam Kremer focus on visibility and transformation, presented as a series of personal, geographical, and material concerns. Named for the ship captained by Henry Hudson on his 1609 arrival in present day New York, these works communicate a sense of navigational motion through environmental shifts. Beginning with a rough stone collected at the site of exhibition, traveling the Annsville Trail to the meeting of salt and fresh waters, to finally end at a mirrored horizon: place becoming an infinite image of itself. A smooth stone collected from the riverbed illustrates the water's ebb and flow. Shaped by a constant current, it now lies still, as golden as the reflecting sun on a wave's crest.

Adam Kremer is an artist living and working in Brooklyn, New York. His work has been exhibited both nationally and internationally, including New York City, Rhode Island, Denmark, Australia, Canada, Hong Kong, London, Paris, and more.

Artist Website: <http://adamkremer.net/>

Curated by Jenni Crain

Photograph by Catherine Poarch

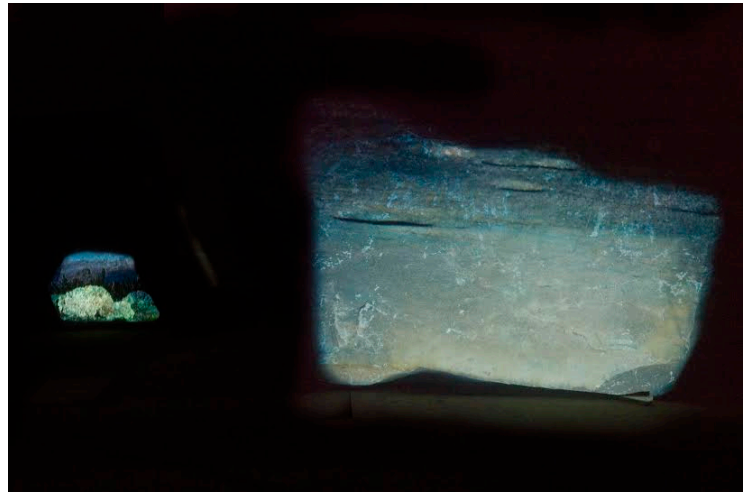


Dana Levy (Israel)

MONOLITH, 2015

Video loop: Day - 3 minutes.

Night - 7 minutes.



Monolith by Dana Levy contains within it a number of loops and dialogues between immaterial and material agents. The artist collected stock footage of colors, bubbles, lights, water etc., and then projected it, with a cordless projector, onto desert landscapes that struggle to define themselves as sources of life: the Dead Sea in Israel, or Death Valley and Mono Lake in California. When the projector's battery dies, the aesthetic action remains only in the footage that was captured by her camera, which is now converted into the piece that you are witnessing - projected back into stone, generating new registers of life onto inert matter.

MONOLITH is part of *The Evening Star*, a three-artist project including Daniel Bejar, Dana Levy and Pablo Helguera, curated by Xavier Acarín and Roxana Fabius.

Dana Levy was born in Tel Aviv, and currently lives and works in New York. She completed her post-graduate degree in electronic imaging at the Duncan of Jordanston College of Art Dundee University in Scotland. She was awarded the 2013 Beatrice Kolliner Young Artist Award from the Isreal Museum, 2010 Dumbo Arts Festival Best Studio Award, 2008 Young Isreali Artist Award, and 2006 Hamburg Short Film Festival Jury Award. Her work has been exhibited nationally and internationally, including Oklahoma, New York, Ohio, Amsterdam, Israel, Spain, and more.

Artist Website: <http://www.danalevy.net/>

Photograph Courtesy of the Artist



T. Charnan Lewis (U.S.)
THE ECOLOGICAL THOUGHT, 2015
Repurposed Zero VOC paint and limestone chalk, approx. 25'x30'

The ecological thought is the realization that all forms of life are connected and that "nature" does not exist as an entity separate from humans. The artwork is designed to encourage viewers to see themselves as connected to the river, the mountains across the water and the land they are standing on. Viewers are welcome to walk on the piece and should even feel free to dance or make up a game on it. As the grass grows the painting distorts and slowly blurs out of focus until it is ultimately erased by the gardeners.



T. Charnan Lewis studied art, art history, and women's studies at the University of Maryland and then spent a year working in the Middle East and hitchhiking in Eastern Africa. She worked in film and television until she had a near death experience on a sailboat. She quit the film industry and earned her MFA at the Maryland Institute College of Art. Lewis currently lives and works in upstate New York.

Artist Website: <http://www.tcharnanlewis.com/>

Curated by HVCCA

Photograph Courtesy of the Artist



Tora Lopez (US) ***THE DETOUR, 2015*** **Digital App**

In an era of transformation and in pursuit of a better Peekskill, The Academy Street 'urban renewal project' and The Parking Authority reshaped the town's center. During 1961-1975 approximately 350 commercial and residential structures were destroyed and 1,000 people relocated. Commonly these buildings were replaced by off-street parking and parking structures. Many of these sites remain vacant to this day.

Tour this quest of progress through an audio piece that maps several of these re-vitalized addresses and reaches for the zeitgeist of urban renewal, the gips and grins of public officials, and of a Peekskill on the move.

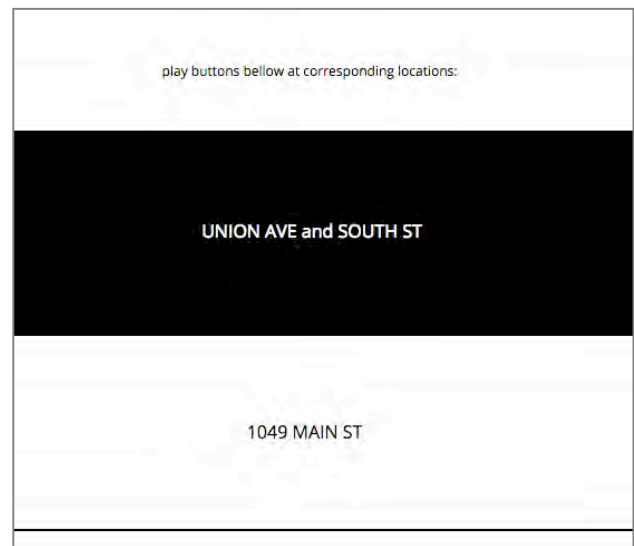
Download THE DETOUR app here:
<http://www.toralopez.com/the-detour.html>

Tora Lopez is a Brooklyn-based multidisciplinary artist who hails from New Orleans, LA and Santa Fe, NM. Her work primarily focuses on creating performance art, installations and sculptures. She is one half of the performance collaborative known as INNER COURSE and a longtime member of the Life Is Art Collective in New Orleans, LA.

Artist Website: <http://www.toralopez.com/>

Curated by Emilie Nilsson

Photographs Courtesy of the Artist



Andrea Mastrovito (Italy)

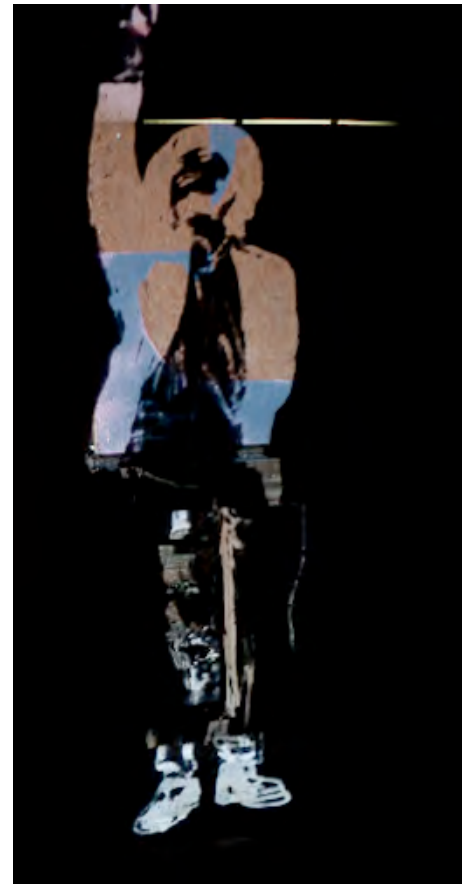
PEEKSKILL EVENING STARS, 2015

Video animation, 5 channel projection,

Approx. 30 x 15 x 30 feet (on walls and ceiling)

Length of film: approximately 2 min 30 seconds

Mastrovito's installation *Peekskill Evening Stars* is a five-channel video-animation. Inspired by the local newspaper *The Peekskill Evening Star*, whose inflammatory editorials caused the Peekskill riots to break out in 1949. Referencing the riots, the video shows four men shooting towards each other from all four walls of the room. After a few seconds of silence, the men will look at each other and instead of shooting at each other they will now shoot a long series of shots towards the ceiling. The ceiling now depicts the disposition of constellations that could be seen from Peekskill on August 27th 1949, the day the Peekskill Riots began. Mastrovito points at the possibility of turning something violent into something positive, something bright like an infinite series of stars.



Andrea Mastrovito was born in Bergamo, and currently lives and works in New York. His work has been shown in Milan, Florence, Paris, Geneva, Brussels, New York, and many other places.

Artist Website: <http://www.andreamastrovito.com/>

Curated by Emilie Nilsson

Photograph by Catherine Poarch



Heather McKenna (US)

A REITERATION OF A PLANE SET STILL (A STEP OVER, IT FALLS AWAY), 2015

Oil on plexiglas, steel

**18" x 18" x 8' base,
paintings' dimensions variable**

Heather McKenna's work lies at the intersection of image making, painting, and Sculpture. Interested in the way light and shadow changes the experience of the thing in focus, McKenna's subject is not the object but the connections between objects. Gathering from the space in which her work will inhabit, McKenna uses ephemeral and momentary changes in the environment as a source material.

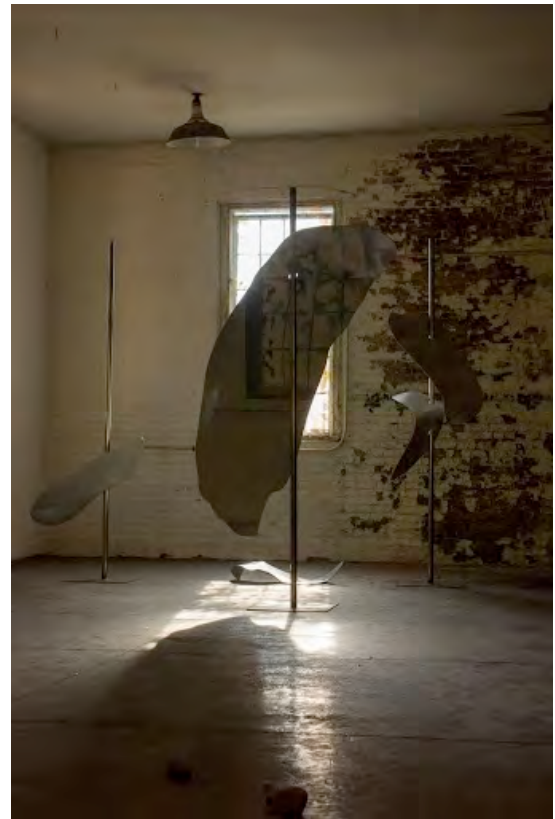
These works are a reiteration of the place in which they stand; flattened and made still. A minimal interjection, from two viewpoints, the works melt into their background.

Heather McKenna was born in Santa Cruz, California and currently lives and works in Queens, New York. Her work has been exhibited nationally including New York, Oregon, and Maryland.

Artist Website: <http://www.heathermckenna.com/>

Curated by Jenni Crain

Photographs by Kristen Pareti



Nina Mouritzen

(b. Denmark)

INSIDE PEEKSKILL, 2015

Paper, wheat paste, 24" x 36" (each)

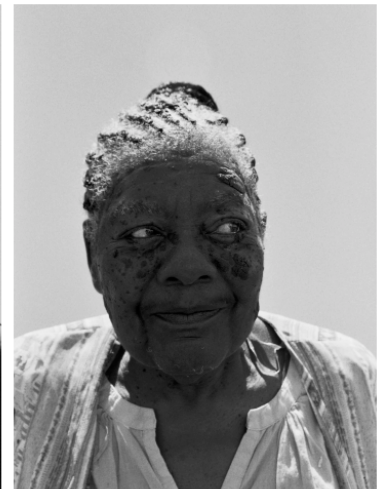
With this project Nina Mouritzen is portraying the people of Peekskill. With her analogue film camera she has captured the diversity of the city. While some of these diversity traits are apparent from the portraits such as ethnicity, age or gender, other traits like nationality, sexual orientation, or social class are much more subtle. With *Inside Peekskill*, Mouritzen is highlighting the individual citizens of Peekskill while emphasizing the importance of community and diversity.

Nina Mouritzen is originally from Copenhagen and is currently based in New York. She began photographing at the age of twelve, and quickly discovered that photographing gave her a purpose of being present in an environment you may not otherwise be included in. She is known for her portraits which capture expressions and emotions, in an honest exchange with her subjects. Mouritzen's work has been exhibited both nationally and internationally at prestigious institutions worldwide.

Artist Website: <http://www.ninamouritzen.com/>

Curated by Emilie Nilsson

Photographs Courtesy of Artist



James Mulvaney (US)
STACK, 2015
Dimensional Lumber, Latex Paint.
122" x 100" x 73"

Mulvaney's *Stack* juxtaposes the image of the standard wooden pallet with the lumber used in framing a building, in which he designed a series of wooden parts that mimic the function and feel of both a pallet segment, and a building modular. This stack of "architectural pallet" fragments combines images of industry and shipping (the pallet) with the images of construction (building framing) in a way that complicates and challenges notions of social elevation, and development through construction and commerce. *Stack* is intended to be a monument as well as an anti-monument to Peekskill's present development and history as a transit hub.



James Mulvaney was born in Nyack, NY in 1985. He studied sculpture at Alfred University where he received his BFA in 2008. Mulvaney had a solo show at Tractor Gallery in Portland, OR and has exhibited in numerous group exhibitions throughout the United States. Recently, Mulvaney had a major installation in Peekskill Project V: Downtown Windows, as well as participated in a group exhibition *The Power of Place* at the Hudson Valley Center for Contemporary Art. Mulvaney currently works from his studio in Peekskill, NY.

Artist/Curator Website: <http://www.jamesmulvaney.com/>

Photograph by Catherine Poarch



Sabrina Occhipinti, (US)
DOORWAYS. 2015-15
Color Photography 15 x 24



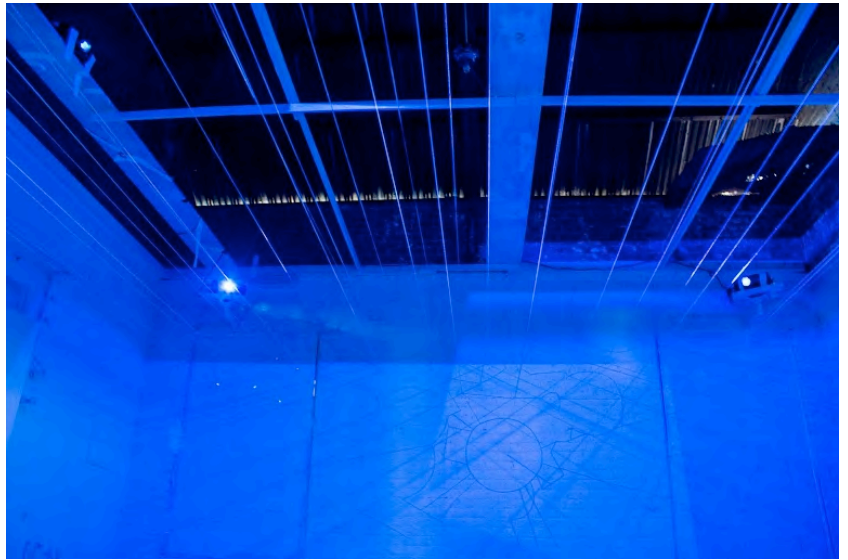
Doorways: an entry to a private environment reflecting uniqueness; a passageway into an interior- both physical and metaphoric. Sabrina, a resident of Peekskill all her life, explores the place where public persona meets private space, at the entry door, at the doormat. Pursuing her ongoing project over several years, she meets people on their own turf, breaking down the barriers faced when in the unfamiliar. She started by asking friendly neighbors and friends and progressed to those less familiar and to those whom she did not know. Her images, as she expands her search, bear witness to a universality that bespeaks the human need for structure, security and sacred space.

Curated by HVCCA

Photograph by Kristen Pareti



Maria Rapicavoli (b. Italy)
A CIELO APERTO #2
2014-15
Five-channel video installation



A Cielo Aperto is an Italian idiomatic expression that can be translated to “open sky.” *Cielo Aperto #2*, the newest iteration from Maria Rapicavoli’s long-term artistic research project *Disrupted Accounts*, seeks to open and disclose the sky as a space occupied by military forces. Rapicavoli presents a 5-channel video installation projecting a single still image of a photograph of the American sky, with a complex web of strings transecting the gallery space. The shapes that the strings and their shadows form are based on the prohibited, restricted, and limited areas of a classified secret map of aerial corridors used by American military drones and aircrafts.

Maria Rapicavoli was born in Catania, Italy, where she lives and works. Her work has been exhibited internationally, including ISCP in Brooklyn, RAUM500 Gallery in Munich, Germany, Artergiovane in Turin, Italy, Casa dell’Architettura in Rome, Italy, Antenna Gallery in New Orleans, and many other prestigious international venues.

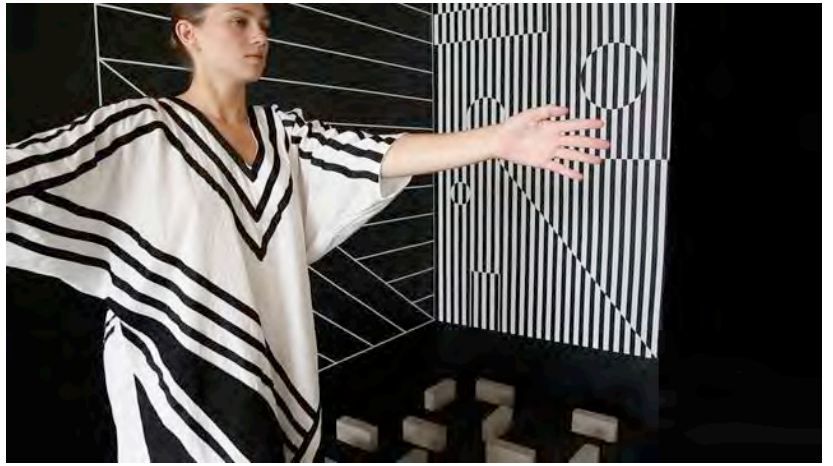
Artist Website: <http://mdrspace.com/>

Curated by Chelsea Haines

Photograph by Kristen Pareti



**Elise Rasmussen (b.
Canada)**
CHECA, 2015
1, HD Video, 4:35 looping



CHECA, 2015, explores theories of Russian constructivist design and the deployment of modernist art techniques for torture during the Spanish Civil War. The set reinterprets Alphonse Laurencic's "checa" prison cell, which employed devices derived from artist Wassily Kandinsky's philosophies, to psychologically torture prisoners. In Rasmussen's work, performer Lauren Bakst, clad in a costume based on Varvara Stepanova's constructivist designs, performs choreography influenced by this history. By reexamining the corruption of utopian notions related to modernism, Rasmussen questions whether art can truly serve a social purpose that negates a capitalist agenda and whether in the age of market-driven practices, if art risks becoming a prisoner of itself?

Elise Rasmussen is originally from Edmonton, Canada and is now based in Brooklyn, NY. She is currently an artist in residence at the Irish Museum of Modern Art in Dublin. Elise is represented by ESP | Erin Stump Projects in Toronto, and her work has been exhibited, performed and screened at international venues including the Brooklyn Museum (NY), CCS Bard Hessel Museum (Annandale-on-Hudson), Pioneer Works (NY), AC Institute (NY), Night Gallery (LA), Standpoint Gallery (London), Werkschauhalle (Leipzig), the Chicago Cultural Center, ThreeWalls Gallery (Chicago), Galerie Article (Montreal), TPW (Toronto) and Gallery 101 (Ottawa).

Artist Website: <http://www.eliserasmussen.com/>

Curated by Clara Halpern

Photograph Courtesy of the Artist



**Really Large Numbers:
Julia Oldham and
Chad Stayrook (US)
*ANOMALY NO. 2 (meteorite),
2015*
Car, cosmic materials, monitor,
15' x 6' x 6' sculpture,
video endless loop**



Anomaly no. 2 (meteorite) is the second of an ongoing video installation series in which Really Large Numbers locates and deciphers anomalous events in the natural world. In this piece, the artists examine the events of the Peekskill meteorite, which fell onto a parked car in October of 1992 in Peekskill, NY. Like most UFO events, the true purpose of the Peekskill meteorite's descent is shrouded in mystery. Using scientific and mystical methods, Really Large Numbers recreates the calamity and susses out its cosmic meaning. The sculptural fallout of the collision, a car crushed by space debris, houses video documentation of Really Large Numbers' research and discoveries, which shed new light on the incident and its significance as part of the continuum of human/alien contact.

Really Large Numbers (RLN) is a laboratory that encompasses the individual and collaborative experiments/expeditions of Chad Stayrook and Julia Oldham. For the majority of their collaboration, Oldham and Stayrook have lived on opposite coasts. When working in physical proximity, Really Large Numbers always establishes a laboratory as their base of research and making, and they engage in laboratory experiments to understand their surroundings. Using technomagical devices designed by Stayrook, Oldham unlocks secrets from landscapes. Using coyote skulls as a medium, the artists reveal dreamtruths, and they charm insects with bone instruments. As a team, Really Large Numbers combines science, fantasy and dream language to blur the boundaries between the REAL and the unREAL.

Artist Website: <http://cargocollective.com/reallylargenumbers/About-Really-Large-Numbers>

Curated by Alessandro Facente

Photograph by Catherine Poarch



Christopher Rigney (US)
PORTRAIT OF PEEKSKILL, 2015
Oil on linen, 12 x 12 multiple images

As an American growing up and living throughout Europe, in a 'non- traditional family', and having six grandparents one of whom was Japanese, Rigney sees language as a source of misunderstanding while images mirror shared human experiences. Old masters and contemporary realism, through formal classes and apprenticeships, heavily influence his style. Working with live models, his paintings come to reflect his relationships with these individuals and his understanding of their emotions, needs and desires. In this project, Rigney paints a profile of the city through inviting residents to pose for him. His finished product, a wall of faces, reflects on the beauty and diversity of this community.

Rigney was born in Ausburg, Germany before traveling around the world and studying with a handful of prominent artists, including Yannick Guegan and Sergio Ladron de Guevara, before settling in New York where he currently lives and works.

Artist Website: <http://www.rigney-christopher.com/>

Curated by HVCCA

Photographs Courtesy of the Artist



Belle Ritter (US)
REACHING NEW HEIGHTS, 2015
Aerial Silk, performance

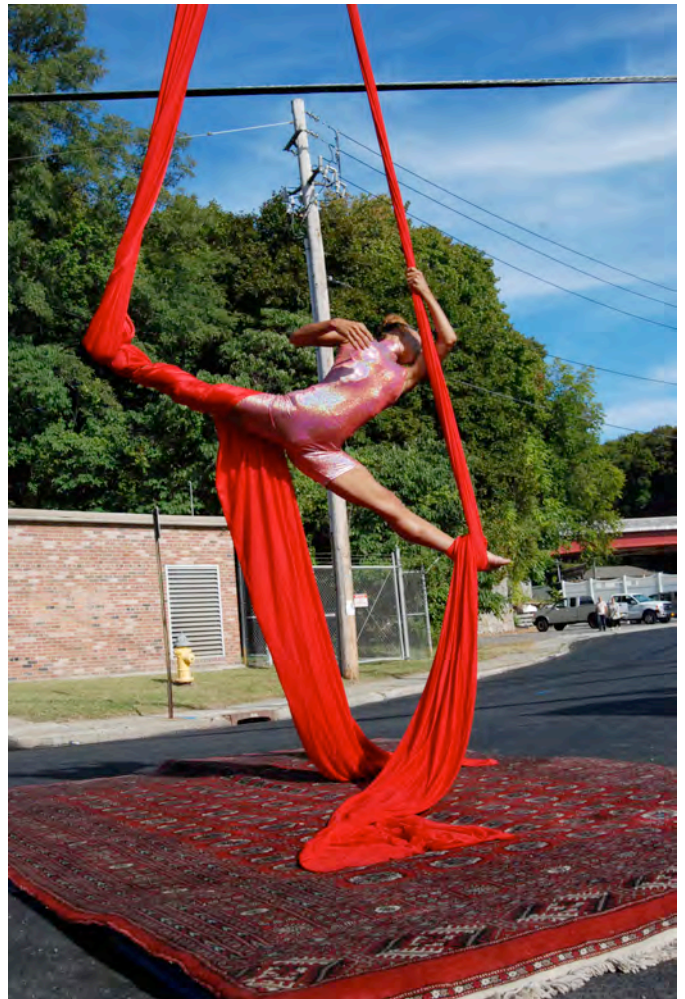
Aerial Silk Dance is well known for its beauty and breath taking drops. It is mostly performed in circus acts around the world. Here in Peekskill, New York there are very few places to train and even less opportunities to perform however, an unusual yet ideal space is the Peekskill Riverfront. Belle hopes to bring this art form closer to the public eye here in Peekskill. With special outreach to the inner city population "Reaching New Heights" hopes to send the message that art is for everyone and exposure to local artistry is paramount to building a stronger, more inclusive, vibrant community in Peekskill.

Belle has trained at the Bronx Dance Theater, Alvin Ailey American Dance Center, Broadway Dance Center and Herbert Berghoff Studios in New York City. She continued to study dance at Purchase College Dance Academy before taking leave to work professionally and perform nationally and internationally. Belle constantly creates opportunities to merge her passion for dance, commitment to family and community with the importance of well-rounded education. She mentors students within the Peekskill School District and is the owner and director of Dance Networks in Peekskill, New York where she continues to perform and teach.

Artist Website: <http://bellesdancenetwork.com/>

Curated by HVCCA

Photographs by Ocean Morisset



Stephen Schaum (US)
A YEAR OF SUNLIGHT
2015

Video and sound installation

A Year of Sunlight incorporates multiple projectors displaying a time-compressed year of sunlight extracted from solar radiance values taken every five minutes and collected from the New York

State climate database. Readings are each scaled to a value from 0 to 255 to create a 1 hour long 28fps video. The installation creates an intense immersive and spatial experience, activating and entraining the body through the direct energy transfer of natural frequencies of light and sound, where the perspective of mind, body and time can dissolve. The sound installation consists of a recent live 8-channel performance of discrete sine waves merging to form chord structures, spatial geometries and interference rhythms resonant with the body's delta and theta waves (4-8 Hz). Waves associated with dreaming, the unconscious and the loss of physical awareness.

Stephen Schaum was born in Santa Monica and currently lives and works in Brooklyn, New York. He studied at New York University, The Royal University College of Art, and Harvard University. His work has been exhibited worldwide throughout the United States (including the Metropolitan Museum of Art), Japan, and Sweden, and several institutions hold Schaum's pieces in their permanent collections, including Garcia y Flores Public Garden in New York City, Vanderbilt University in Nashville, PostNord AB in Stockholm, and Iwate Town Hall in Japan, to name a few.

Artist Website: <http://www.stephenschaum.com/>

Curated by HVCCA

Photograph by Kristen Pareti



Dustina Sherbine (U.S.)
THE RED RECORD, 2015
**Discarded oyster shells collected
from local restaurants, madder
root**



The Red Record is an installation work made up of piles of oyster shells, a once native river species, that “take back” or infiltrate the city landscape. They are scattered along the waterfront, the Bruised Apple Bookstore, and the streets of Peekskill. The piles reference oyster middens; the ancient shell discards of the Lenni Lenape, native people of the Hudson River Valley. The work takes its name from the *Walam Olum*, or “The Red Record”, a historical narrative of the Lenape translated in the 1830s by antiquarian Constantine Rafinesque. The shells will be donated to local oyster restoration efforts, which use discarded oyster shells as sites for new oyster larvae to settle and grow.

Dustina Sherbine is from San Francisco, California and currently lives and works in New York City.

Artist Information: <http://news.purchase.edu/dec-4-19-suspension-point-2014-mfa-group-exhibition/>

Curated by Michael Barraco

Photograph by Kristen Pareti



Megan Snowe (b. Finland)
THE END, 2015
Site-specific participatory
installation (objects donated by
Peekskill residents)



We often like to think about beginnings more than endings - the next job, the next home, the next vacation, the next great adventure. On to the next! But what if we gave equal attention to the ends? *THE END* is an installation for all ends—wistful and willing, violent and volatile. The end date of that contract, that last MTA monthly pass now that you’ve “escaped NYC,” the last line of a poem. This summer, Megan Snowe asked Peekskill residents to submit objects that represent an end. The resulting repository is a monument to the final, the dusted and done.

Megan has a BA in Russian Studies & Studio Art from Oberlin College and an MFA in Time & Space Arts from the Finnish Academy of Fine Arts (Helsinki). She has exhibited throughout Europe, the US, and online and is currently an organizing member of Sorbus Gallery, Helsinki.

Artist Website: <http://www.megansnowe.com/>

Curated by Chelsea Haines

Photograph by Catherine Poarch



Kelly Stevens (US)

THE EDDY, 2015

Acrylic and 3d-printed plastic, 30" x 36" x 54"

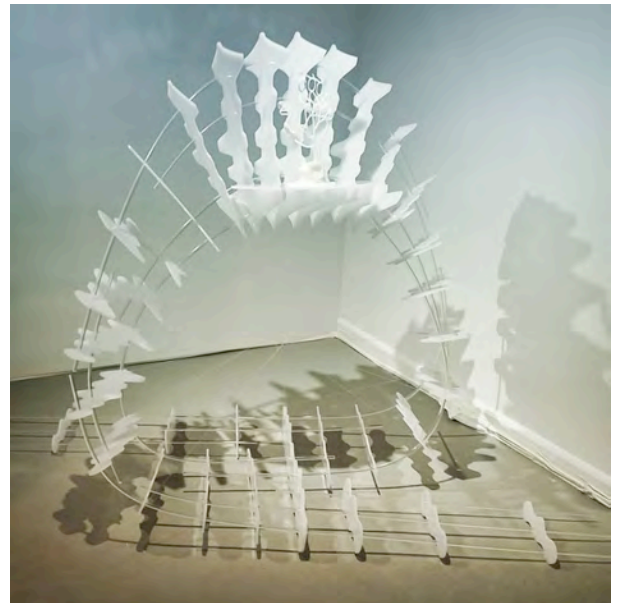
Today we are all branches of a great stream of information. The most we can aspire to is to be an eddy: a locus where the torrent is diverted and halted, where it can swirl and knot before continuing on. *The Eddy*, a faux consumer technology, will interrogate the growing intimacy between humans and information technology, and its newest development: wearable tech. Inspired by the nervous and circulatory system of the hand, its ambition is nothing less than the confluence of software and a user's thought patterns.

Kelly Stevens is a young artist living and working in Brooklyn, New York.

Artist Website: <http://www.kellystevens.nyc/#/zero>

Curated by Jenni Crain

Photographs Courtesy of HVCCA & the Artist



Phumelele Tshabalala
(b. South Africa)

A REFLECTION ON
PEEKSKILL, 2015

**Charcoal, acrylic paint on butcher
paper, 80 X 40 inches (per
drawing)**



A REFLECTION ON PEEKSKILL is made up of four large-scale mix media drawings on paper. The work is an extension of the artist's experience in New York and most importantly, his keen interest in the cultural diversity of Peekskill. This diversity is reflected through its people and the artist's overarching aim was to experience the ethos of Peekskill as a town by engaging its people. This meant spending some time in the town and getting to know the people; asking them about their community and what they appreciate most about it. This experience was captured photographically and has resulted in some of the photographs being transformed into life size drawings of the figures he encountered.

Artist Website: <http://purchase.academia.edu/PhumeleleTshabalala>

Curated by Michael Barraco

Photograph by Catherine Poarch



Chris Victor (U.S.)

ROAD SIGNS, 2015

Aluminum road signs, steel post, 96" x 64" x 3"

Road Signs is a sculpture that speaks to the relentless pace of our technological evolution and the eventual obsolescence of once essential material tools. This is the latest piece in a body of work the artist refers to as "reduced objects". In these pieces Chris transforms, yet strangely retains, a common object through the process of meticulously removing material from it while still leaving the object's identity intact. The result of this process highlights the viewer's experience of the piece existing in two worlds: one of our mental construct and one of our visceral experience, while revealing the stillness of unity which lies beyond each.



Chris Victor was born outside of Denver, Colorado and currently lives and works in New York's Hudson Valley. His work has been exhibited in various exhibitions throughout the United States, including the Trenton City Museum in New Jersey.

Artist Website: <http://chrisvictor.com/>

Curated by Geoff Feder

Photograph by Catherine Poarch



Tuo Wang (b. China)
PROJECT LA BOHEME, 2015
Video installation

Project La bohème consists of a multi-narrative short film that combined interview, reality show and the theatre of absurd, focusing on the relationship between the collective experience of typical American small town like Peekskill and contemporary world. Inspired by the structure of Puccini's *La bohème*, Tuo Wang's work is based on a process of understanding the local community.

Tuo Wang was born and raised in Changchun, China, and he currently lives and works in New York. His practice is interdisciplinary and involves many mediums, including video, performance, photography, painting and drawing. He has exhibited in China, the United States, and internationally at venues including NARS Foundation in New York, Vox Populi Aux Performance Center in Philadelphia, Bromfield Gallery in Boston, Gezira Art Center in Cairgo, Egypt, Albanian National Center of Cinematography in Albania, IMA Film Society in India, and many more.

Artist Website: <http://tuo-wang.com/>

Curated by Alessandro Facente

Photographs Courtesy of the Artist

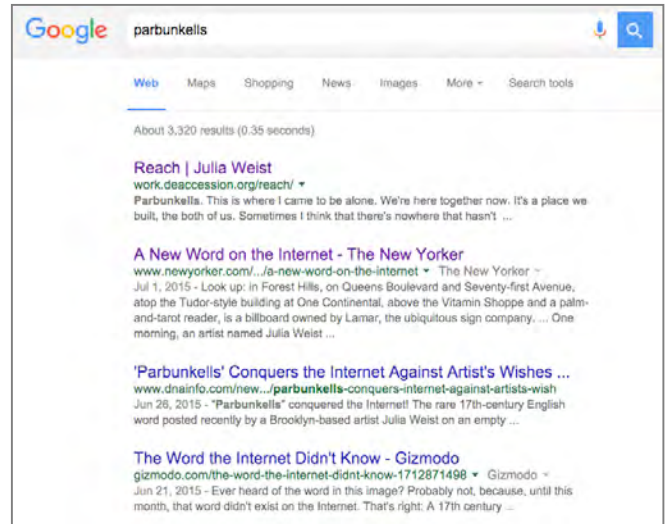


Julia Weist (US)

REACH, 2015

Digital prints, iPad, live streaming video

Julia Weist wanted to find a pre-internet word that was still entirely offline. Parbunkells is a lost word, used in print in the year 1,627 as a term for an obscure type of double-noosed rope. Through a commission from 14X48, Weist mounted a billboard in Queens that simply said: parbunkells. If a curious passerby googled the unfamiliar word, they would find themselves on a webpage imploring them not to use it. In the library of Weist's home she programmed a "smart outlet" to turn on a lamp every time her site was visited. *Reach*, 2015, traces the proliferation of parbunkells, which at it's peak resulted in 22,000 webpages with content from nearly every continent, illuminating connections between public and domestic space, language and the Internet.



Julia Weist was born in New York City, and currently lives and works in Brooklyn and Durham, New York. She has had several solo exhibitions throughout New York City, and has participated in select group exhibitions in New York, Chicago, Minneapolis, Denmark, London, and Belgium. Weist has also participated in several panels and performances in the United States.

Artist Website: <http://work.deaccession.org/>

Curated by Clara Halpern

Photographs Courtesy of the Artist & HVCCA



Lachell Workman (U.S.)
Do You See the
Black? Asphalt Shroud, 2015
Asphalt, Driveway Blacktop
Sealer, White t-shirts,
Black bed sheet, Wood,
110"x 142"



Do You See the Black? Asphalt Shroud is a floor based sculptural installation that negotiates the use of public and private space as it relates to the personal making of makeshift memorials. The title of the work uses literal language and irony as a way of exploring the history of memorials and what they conceptually communicate about the memory of human bodies. The question "Do You See", built within the title considers the aspects of hyper-visibility and hyper-invisibility. The question provokes the response of bearing witness to the unspecific space as well as the possibilities of erecting a monument for the generalized and perhaps unnamed body.

Artist Website: <http://www.lachellworkman.com/>

Curated by Michael Barraco

Photograph by Catherine Poarch



Jayoung Yoon (b. South Korea)
WEB OF LIFE, 2015
Human hair, 8' x 8'

Web of life is a sculptural installation project composed entirely of hand-knotted human hair, and a live performance related to the sculpture. An 8-foot diameter web rendered from the visceral material of human hair will convert the public space into a deeply intimate space of introspection. The weaving of the hair would evoke the body's interior network of blood vessels, while the sculpture's interaction with shifting light and air currents will evoke natural wonders such as spider webs. The performance would delineate the crossing of time and space, each created from becoming a thread in the great tapestry of life.



Jayoung Yoon is a New York-based artist born in Korea. She is an interdisciplinary artist. She synthesizes hair sculpture, video, photography and performance to create an immersive, sensual and spiritual experience, which encourage viewers to rethink their own personal awareness. She received her M.F.A. degree from Cranbrook Academy of Art in Michigan, 2009 and her B.F.A. from Hongik University in Korea, 2004. She recently received a BRIC Media Arts fellowship, Brooklyn, NY.

Artist Website: <http://www.jayoungart.com/>

Curated by Alessandro Facente

Photographs Courtesy of the Artist

