

## ***The imPerfect Poetics of Place***

January 12 - February 3, 2019

Opening January 12, 2019 6:00 - 9:00 PM

Hudson Beach Glass Gallery, Beacon, NY



Joseph Ayers, *Beacon Inclined*, 3 minute video loop

Beacon, New York – Hudson Beach Glass Gallery is pleased to present *The imPerfect Poetics of Place*, a selection of work curated by Eleni Smolen, TheoGanz Studio. The exhibition runs from January 12 - February 3, 2019 with an opening reception on January 12th from 6:00 - 9:00 pm. Hudson Beach Glass, 162 Main Street, Beacon, New York is open daily from 10:00 am – 6:00 pm and Sundays from 11:00 am – 6:00 pm.

The artists include Joseph Ayers, video, hologram; Samantha Beste, painting; Cathy Cook, film; Jill Enfield, photography; Elana Goren, etching; Kevin Kearns, painting; Meelia Kelly, drawing; Flynn Larsen, photography; Herman Roggeman, sculpture, painting; Ooloosie Saila, drawing and Emma Tapley, painting. Plus several anonymous creatures provide some found objects.

The places range from straight-up landscape as in painter Kevin Kearns' big sky prairie to photographer Flynn Larsen's macroscopic details of her domestic environment. Hypersensitive to their surroundings – real or imagined – the artists here discover the possibilities of place and explore a universe ambiguous in its poetics. It is here they thrive and flourish, suspending ambivalence and working within a place that is never going to be perfect. The selections reflect the pastoral and romantic; the urban and chaotic; the domestic and mundane; the foreign and exotic; looping back again, perhaps darker this time, a little less lyrical, a little less poetic.

**Joseph Ayers** is an artist, curator and educator living in Beacon, New York. In his work, Ayers uses a combination of traditional media and new technology to explore both connections and disparity between cultural and psychological perceptions. The subjects in his work vary from personal to political, often creating abstract narratives between diverse and disparate elements. Ayers grew up on the Gulf Coast of Florida and after 5 years in the USAF Ayers earned a Bachelor's of Art at the University of New Orleans and then his Masters Degree in Fine Arts from Hunter College, City University of New York. His video, *Beacon Inclined*, on first glance a whimsical take on Mount Beacon and the Incline Railway, now defunct, gives up its darker historical references upon closer viewings. Both the video and a hologram describing a Sioux Buffalo Dance convey examples of Ayers' combined media background.

**Samantha Beste** prefers buildings to beaches and her paintings and prints speak to her deep romantic connection to all urban terrain, and to the great ancestral trail of urban artists. She states, "New York City is never not in a state of flux; that is the only static thing about it. The levels of intense energy and change remain constant, no matter the political weather. I am inspired by my photographs of city scenes that Are No Longer, as they've given way to other perspectives. Buildings block and frame new views, which are in turn re-framed...My paintings are sources in my archive of images of such lost landscapes...memorializing the essence of that particular time and place."

**Cathy Cook** is an experimental filmmaker whose work, *Immortal Cupboard*, is an artistic tour de force describing Lorine Niedecker's life and poetry. "Living for years in the solitude of rural Wisconsin, poet and experimental writer Lorine Niedecker (1903-1970), chose what many might see as a lonely path. But out of her very deliberate and austere lifestyle came a poetics of observation so acute that some literary critics have described her as the 20th century's Emily Dickinson." Cook utilizes original live-action footage, animation, archival images and excerpts from an audio interview to reveal the poet's psychological and physical landscape.

**Jill Enfield** is a fine art photographer, educator, curator and author whose third book is due to be released in 2019. Her first two books both garnered awards and are used in schools all over the world. Her concentration is historical techniques and alternative processes with annual workshops and lectures both here and abroad. Her third book will be published by Focal Press – Routledge and, like the others, will include step-by-step instructions on a variety of techniques including: wet plate collodion, dry plate modern tintypes, platinum and palladium printing, cyanotypes, liquid emulsion, albumen printing, hand painting, and more. Her work in this exhibition takes us to foreign lands and back again, in hand-colored photographs.

**Elana Goren** and her printmaking work takes us to a darker place, a place many of us would rather not think about, and shines a light on a topic uncomfortable and often ignored. Her unequivocal goal is to help the viewer think more deeply about our relationship with animals. The detailed rendering of the sheep, cows, horses, etc., sometimes moments before their unsuspecting harvest, gives the artist's work a powerful gravitas. A printmaker inspired by Francisco de Goya's graphic etchings as well as the writings of philosophers Jeremy Bentham and Peter Singer, Goren is on the Board of Directors for the New York Society of Etchers and her work is in many public and private collections.

**Kevin Kearns'** landscapes come from "a place where memory, reality and imagination are combined. They are atmospheric, sensual and continue to evolve over time, allowing the viewer a glimpse into his romantic world. We are invited to dream, fly over, walk around, live in and contemplate that world – and, coming from very specific memories of places that have fascinated Kearns, whether it be the Hudson Valley where his current studio is located or places like the New England seacoast, Iceland and Europe – the resulting landscape images are full of light, space, and undulating color."

**Meelia Kelly** (1940-2006) was an Inuit artist from the small Arctic community of Cape Dorset, south west of Baffin Island. Although she had a short career and no formal training as an artist, Kelly left behind a bountiful legacy of drawings and prints. Some of these drawings are seen by the public for the first time in an exhibition now on view at TheoGanz Studio in Beacon, New York. <https://mailchi.mp/ff3cb66bd457/the-magical-creatures-of-meelia-kelly?e=28e6170acf>. Her drawings for *The imPerfect Poetics of Place* are renderings of Arctic scenes: ice fishing, seals, mountains and dog sleds in the distance...made all the more lyrical and poetic by their straightforward simplicity and quirky perspective.

**Flynn Larsen** is a commercial and fine art photographer living in Beacon with her husband and two children and struggles to balance the domestic world with her creative work. She describes the photographs in this show, "...These photos are my response to the domestic life and landscape, as a frazzled working parent. Like many mothers, it is a struggle to balance the pull between domestic work and creative work, and this work has been a way of making beautiful the very thing that drives me crazy, and feels so overwhelming at times. It feels good to examine the most banal and dreary thing in the house up close, giving it the spotlight, and seeing something rather magnificent and other-worldly in it; dancier lines, almost like a drawing, revealing ghostly traces of human life."

**Herman Roggeman**, a long-time resident of the Hudson Valley, was born in Ghent and raised in Antwerp where he attended the Flemish Art Academy. Working for Saunder's Equipment Supply Company in Cold Spring, New York, Roggeman learned metal fabrication which opened a new medium for his art work – sculpture. In 1999, with Peter Clark, he co-founded the non-profit arts group, Collaborative Concepts which hosts an annual outdoor sculpture exhibition, The Farm Show, on the Saunders' farm in Garrison, New York. His paintings and sculptures celebrate the romantic realm of the natural world and the great outdoors in a highly imaginative and often humorous manner.

**Ooloosie Saila**, “one of the most original young artists working in Kinngait (Cape Dorset) today,” Saila's work has already been collected by the Winnipeg Art Gallery and the Montreal Museum of Fine Arts. Her pulsing, rhythmic, often large scale drawings will be the subject of a solo exhibition upcoming at Feheley Fine Arts Gallery in Toronto but here in Beacon you can sneak a peak at a fine example of one of her smaller landscape drawings with “strange-colored mountains, always with a coastline.”

**Emma Tapley** is a realist painter living in Manhattan. Her paintings depict pastoral scenes, often with ponds and the inverted reflections of trees and vegetation. From a recent residency in Iceland she returned with “oil sketches” of the surrounding mountains, waterfalls, grazing horses and, of course, those bewitching sheep (below). Despite its present dramatic landscape, critic Walter Robinson informs us (in his foreword to her exhibition, “The Iceland Paintings”/March 2017), “Iceland was discovered and colonized more than a thousand years ago, and promptly stripped of its native trees.” Reforestation efforts have been successful, however, and animals thrive in the mountain pastures, tourism is booming and artists flock to inspirational residencies.



For further information on the exhibition and the artists, contact Eleni Smolen;  
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