

NEW OBSERVATIONS

134

Guest Editor: Peggy Cyphers

CONTRIBUTORS

Suzanne Anker
Katherine Bowling
Amanda Church
Nicolle Cohen
Elizabeth Condon
Ford Crull
Peggy Cyphers
Steve Dalachinsky
Dan Devine
Debra Drexler
Emily Feinstein
Jane Fire
RM Fischer
Kathy Goodell
Julie Heffernan
David Humphrey

Terra Keck
KK Kozik
Marilyn Lerner
Jill Levine
Linda Levit
Judith Linhares
Pam Longobardi
Darwin C. Manning
Michael McKenzie
Maureen McQuillan
Stephen Paul Miller
Lucio Pozzi
Archie Rand
James Romberger
Christy Rupp
Mira Schor
Judith Simonian
Lawre Stone
Jeffrey C. Wright
Brenda Zlamany



VALENTINE

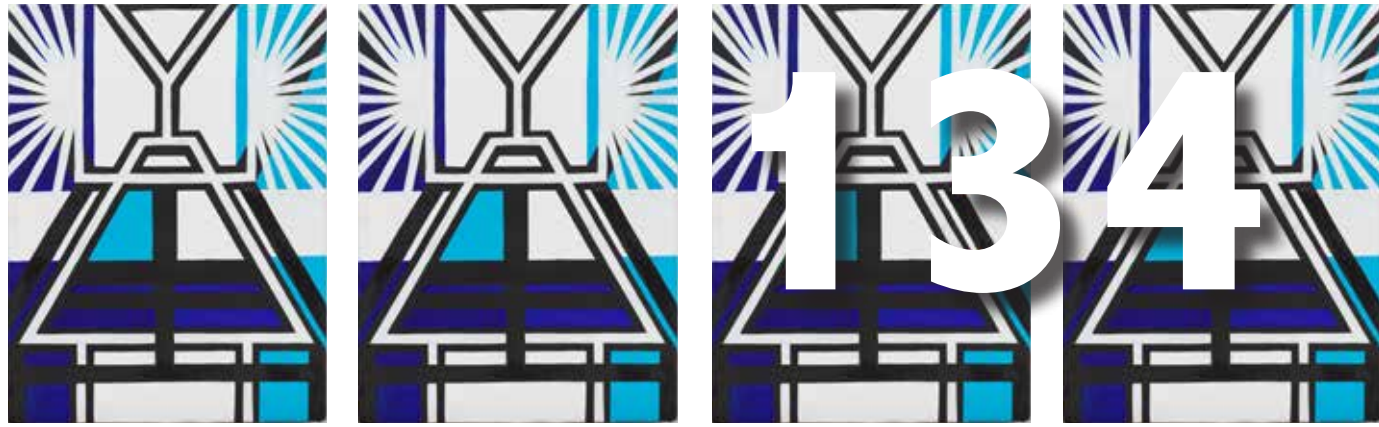


PEGGY CYPHERS
Heirs to the Sea

“When the power of love
overcomes the love of power,
the world will know peace.”
—Jimi Hendrix



JEFFREY C. WRIGHT
Feathered Flower



JILL LEVINE
Euphorico

Copyright © 2020,
New Observations Ltd.
and the authors.
All rights reserved.
ISSN #0737-5387

Publisher
Mia Feroleto

Guest Editor
Peggy Cyphers

Graphic Designer
Naomi Rosenblatt

Front Cover
Brenda Zlamany,
"Portrait"

Copy Editor
Leah Poller

Board of Directors
Mia Feroleto ~ Chair
Karen Gunderson
Diane R. Karp
Leah Poller
Lucio Pozzi
Annie Wenger-Nabigon

Editorial Consultants
Susan Bee
Martin Bresnick
Tricia Collins
Paolo Colombo
Jim Feast
Jeremy Gilbert-Rolfe
Peter Halley
George Herms
Diane R. Karp
Joseph Masheck
Carlo McCormick
Richard Milazzo
Joseph Nechvatal
Saul Ostrow
Joan Pierpoline
Lucio Pozzi
Mira Schor
David Shapiro
Lynne Tillman
Frederic Tuten

Marina Urbach
George Waterman
Legal Advisors
Paul Hastings, LLP

Past Guest Editors
Keith Adams
Richard Armijo
Christine Armstrong
Stafford Ashani
Karen Atkinson
Todd Ayong
Stephan Balint
Mark Bartlett
Susan Bee
Tiffany Bell
Curt Belshe
Maurice Berger
Elena Berriolo
Andrew Boardman
Mark Bobrow
Brian Boigon
Bruce Brand
Ginevra Bompiani
Bruce Breland
Martin Bresnick
Eva Buchmuller
Ana Busto
Michele C. Cone
David Carrier
James Cathcart
Theresa Chong
Nhi Chung
Charlie Citron
Ronny Cohen
Collins & Milazzo
Paolo Colombo
David A. Cook
Regina Cornwell
Michael Corris
Lynn Crawford
Dorothy Cross
Peggy Cyphers
Nina Czegledy
Mona Da Vinci
Mark Daley
Ana de Portela
Ken Deifik
Paul Dickerson
Sarah Drury

Holger Drees
Lloyd Dunn
Phillip Evans-Clark
FaGaGaGa: Mark &
Mel Corroto
Frank Fantauzzi
Jim Feast
Mia Feroleto
Elizabeth Ferrer
Jane Fire
Steve Flanagan
Roland Flexner
Stjepan G. Mestrovic
Serge Gavronsky
Jeremy Gilbert-Rolfe
Guerrilla Girls
Jennifer Golub
Peter Halley
Selma Holo
Stuart Horodner
Gary Indiana
Ciri Johnson
John Johnston
Muffet Jones
Gerald Just
Shoshana Kalisch
Susana Kandel
Steven Kane
Diane Karp
Alain Kirili
Hilary Kliros
Erika Knerr
Sabu Kohso
KK Kozik
Gene Kraig
Kim Larsen
Linda Levit
Daniel Libeskind
Dacia Maraini
Grazia Marchiano
Bunita Marcus
Carol Martin
Joseph Masheck
Harry Mathews
Carlo McCormick
Justin Melkman
Alan Moore
Robert Morgan
Joseph Nechvatal
Shirin Neshat
Bob Nickas

Mignon Nixon
Valery Oisteanu
Wyatt Osato
Saul Ostrow
Stephen Paul Miller
Pedro A.H. Paixão
Gilberto Perez
Stephen Perkins
Bruno Pinto
Adrian Piper
Leah Poller
Lucio Pozzi
Bradley Rubenstein
Stephen Prina
Lise Prown
Sylvia Reed
Roger Riggins
Kevin Riordan
Michael Robbins
Tim Rollins & K.O.S.
John Roloff
Michael Roscher
Grace Roselli
Frank Rubino
Babs Reingold
Steven Schiff
Mira Schor
Joshua Selman
David Shapiro
John Shaw
Berta Sichel
Duncan Smith
Tracy Smith
Alan Sondheim
Susan Springfield
Alan Steinfeld
Suzy Sureck
Frederieke Taylor
Lynne Tillman
Mike Topp
Cindy Tower
Bernard Trevisano
Frederic Tuten
David L. Ulin
Marina Urbach
Terence Van Elslander
Stephen Westfall
Christopher Williams
Martha Wilson
Elemire Zolla
Jody Zellen

Lisa Zwerling

Back issues may be
purchased at:
Printed Matter Inc.
231 Eleventh Avenue
New York, NY 10001

To pre-order or support
please send check or
money order to:
New Observations
P.O. Box 335
Chester, VT 05143

For additional
information and to
contact the publisher,
please email
mia.feroleto@gmail.com

No part of this
publication may be
reproduced, stored
in a retrieval system
or transmitted in any
form or by any means,
electronic, mechanical,
photocopying, recording
or otherwise without the
prior written permission
of the authors and
publisher.

New Observations
is a non-profit,
contemporary arts
journal written, edited,
and published by the
arts community.

Opinions expressed
herein and the validity
of the information
presented are the
responsibility of the
authors and not of the
publishers.

For more about us:
newobservations.org

NEW OBSERVATIONS

VALENTINE

GUEST EDITOR: Peggy Cyphers





MIRA SCHOR
Dear 2000

Through the generosity of Diane R. Karp and *New Observations* Magazine, the following institutions now include full or partial sets of the magazine in their collections:

Harvard University
Rhode Island School of Design
MoMA
The New York Public Library
The New School
for Social Research
Columbia University
NYU Tisch School of the Arts
Tyler School of Art
Carnegie Mellon
Williams College
Tufts University
Dartmouth College
Hunter College
City College
Hartford College of Art
Brandeis University
Brown University
Pratt Institute
Oberlin College

Cornell University
Connecticut College
Maine College of Art
Bennington College
The Cooper Union
School of the Art Institute of Chicago
Princeton University
The University of Vermont
Yale University
School of Visual Arts
Bard College
Boston Museum of Fine Arts
California Institute of the Arts
Stanford University
Savannah College of Art and Design
Northwestern University
Smith College
Walker Art Museum
MIT List Visual Arts Center

VALENTINE

Publisher: Mia Feroletto | Guest Editor: Peggy Cyphers

Mia Feroletto	6	<i>Publisher's Letter</i>
Peggy Cyphers	8	<i>Guest Editor's Letter</i>
Collection	12	<i>Mixed Media</i>
Contributors	31	<i>Artist Biographies</i>

MIA FEROLETO

Publisher's Letter

"Carry on, love is coming, love is coming to us all."
—Crosby, Stills, Nash, and Young

New Observations Issue #134 coincides with Donald Trump taking action in Iran in ways that our two most recent presidents avoided. On January 2, 2020, Trump ordered an airstrike that killed Qasem Soleimani and several others. Iran has vowed to retaliate. Hundreds of thousands, if not over a million people, took to the streets in Iran to mourn the loss of their general and express their hatred of America. Lucio Pozzi's image directly asks us to choose between violence and love. How prescient is his piece, which was received two months ago?

When I invited Peggy Cyphers to guest-edit the Valentine's Issue, #134, it was with a specific idea in mind. The issue would be a visual valentine that would celebrate love from the perspective of those artists invited to participate. We took a stab at this project last year and decided to postpone until 2020. It is a real challenge for a work of art to stand on its own merit in a publication of any kind without the written word to provide content and context. The work itself needs to be very good in order to succeed in a stark print medium.

Each artist included in the magazine has their own definition of love. Some are humorous, some are ephemeral, some are clear to every viewer, some need time for the meaning to be revealed. A favorite is the Brenda Zlamany portrait of a young girl and her dog. I experienced the joy of living with a pack of six large dogs, all rescues, for fourteen years. Dogs are love.

The last time I made a painting was in 1999. The piece was a watercolor, entitled "Madonna of the Woods," and had to do with my leaving Manhattan for a life in the country, immersed in nature.

It was around that time that I came to the conclusion that it was better for me to use the skills that I had to do something positive in the world rather than make more objects of any kind.

How much of one's self goes into any given piece of art? Do these works truly reflect their creators? Do they add something of value to the world? Do they express LOVE?

Was enough care and consideration given in the making of this particular version of the magazine? To some, it might look like a hodgepodge, reflecting what is going on around us. How much have we invested here? Our world frays at the seams and inside its core. No doubt my words will annoy some contributors and readers of this issue, but I would rather be controversial than complacent.

The world hangs in the balance for each of us in 2020. The ability to discern truth and quality is being chipped away at on a daily basis. Donald Trump, a one-time politician, "knows better" than past presidents Bush and Obama. He went ahead and actually did what others before him avoided doing. He attacked Iran and killed one of their top leaders.

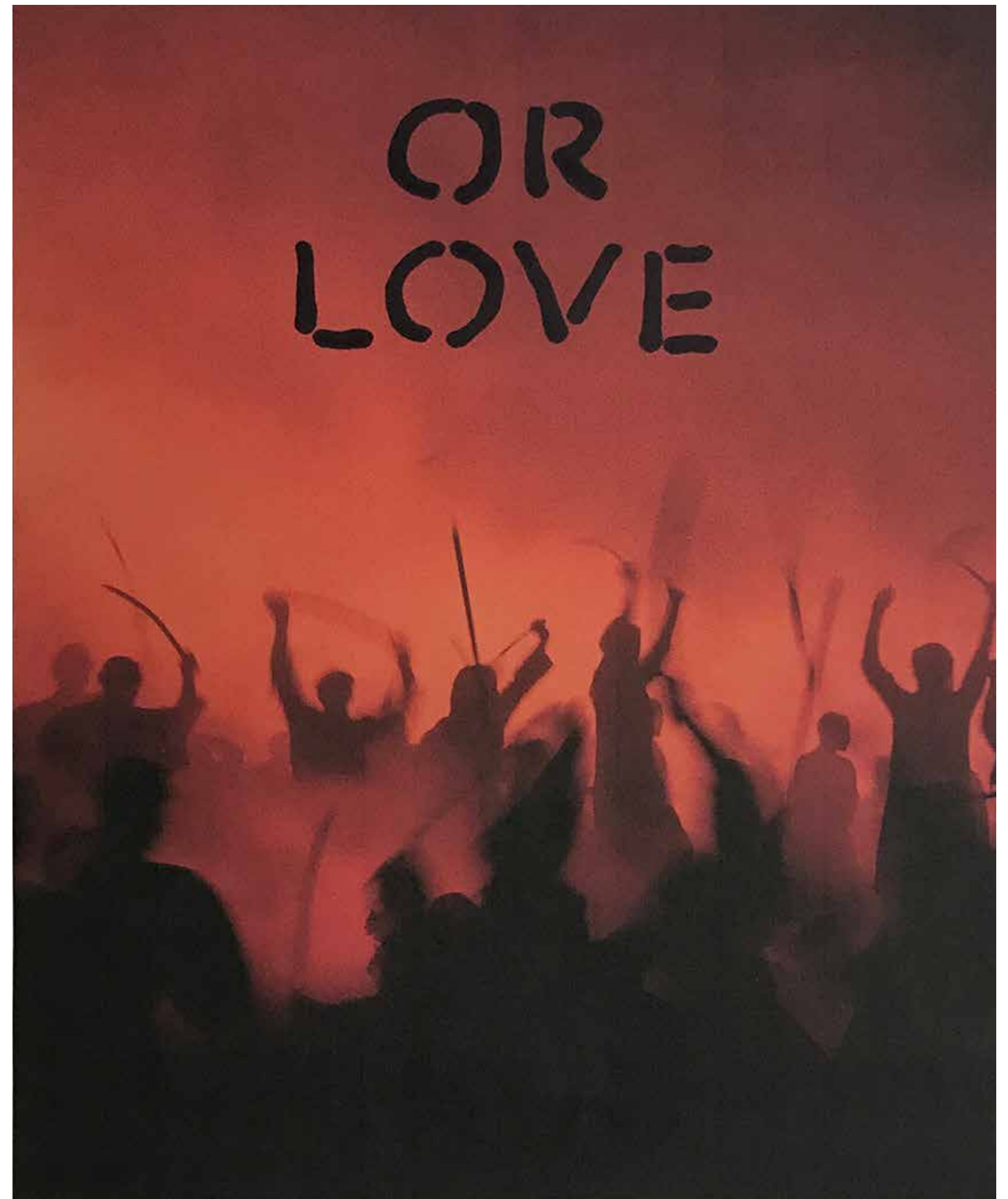
It is inspiring to see that leading art institutions in America have come together to address Donald Trump's threat to destroy cultural centers in Iran. This constitutes a crime against humanity and would alter our artistic landscape throughout history forever. Where is our moral outrage? Apparently, we have not had enough bloodshed and destruction.

We have no choice but to carry on.

The works by Suzanne Anker and Terra Keck on the end pages of this issue remind me of the Death card in the Tarot. Out of Death there always comes a new beginning. The promise of Spring is upon us in February. Can we all promise ourselves to do better? Pay more attention? Care more?

My thanks go to Peggy Cyphers for taking on Issue #134 and for putting up with me. I am only getting worse with age. Thank you, Naomi Rosenblatt, for your design skills. I would like to thank all of the contributing artists for their works of art and Stephen Paul Miller for his poetry.

Mia Feroleto



LUCIO POZZI
Or Love

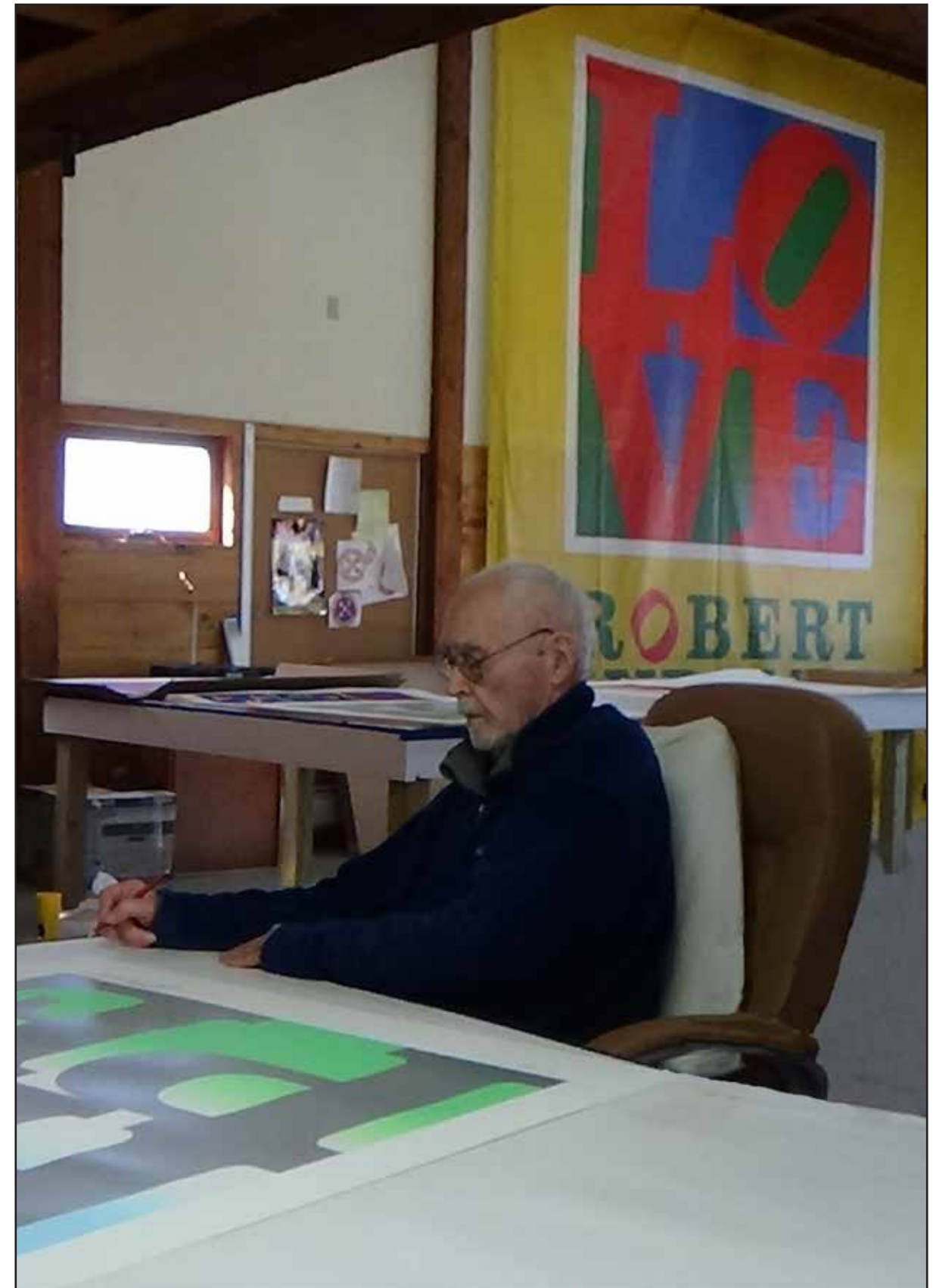
VALENTINE

PEGGY CYPHERS, Guest Editor

This issue of *New Observations*, in honor of Valentine's Day, is devoted to love in its many forms. There are volumes of love poems—we often think of the poet as the ultimate lover—but what about visual artists? Presented here are works by living, working artists that ponder love in its many forms with equal depth and beauty.

Robert Indiana's iconic "LOVE" marked a renaissance of art about feeling, a re-awakening from an art world at the time immersed in Conceptualism and Minimalism. First appearing, not surprisingly, in a series of poems, the stacked array of letters was elevated to a phenomenon as a MoMA Christmas Card in 1964, just in time for a generation ready to call, loudly, for more love and peace in their world. And the beat goes on...

**"There is only one happiness in this life,
to love and be loved." — George Sand**



MICHAEL MCKENZIE
Robert Indiana
with Big Love

GUEST EDITOR LETTER con't.

It's interesting to note that while in English we use only the word LOVE, the ancient Greeks had four words describing the different ways humans love one another, words which are also echoed in the Bible and many later writings.

Eros, taking the name of the Greek god known as Cupid in Rome, would be most associated with our Valentine's Day traditions. Eros is romantic love and sexual desire. In mythology, romantic love is a form of madness brought on by "Cupid's Arrow." Eros is driven by survival and procreation of the species. When we're in Eros, our brain chemistry serves that primary goal—first falling in love, with intense pleasure due to the dopamine, norepinephrine and phenylethylamine we're releasing. In romantic love, sex leads to the release of oxytocin, which encourages the lovers to bond and maintain the relationship.

"Eros is an ego-overwhelming, boundary-dissolving, breakthrough creating force scripted into human life that is pretty intrinsically psychedelic."—Terence McKenna

"Love looks not with the eyes but with the mind, and therefore is winged Cupid painted blind."—Shakespeare

Storge is familial love. It is love between family members, parents, children, pets and colleagues. It is instinctual. Storge is the fondness born out of familiarity or dependency. Once we have children, the brain chemicals change to encourage us to stay together to raise those children. Once again, love is at least in part the result of a chemical formula for the continuity of the human species. Storgic lovers place much importance on commitment and the preservation of trust between the partners. Children and marriage are seen as legitimate long-term aims for their bond, while passionate intensity is of lesser importance than in other love styles.

"Home is the dearest spot on earth, and it should be the centre, though not the boundary, of the affections."
—Mary Baker Eddy, *Science and Health with Key to the Scriptures*

"Family is not an important thing. It's everything."
—Michael J. Fox

Philia is friendship, brotherly love, and relating authentically. Aristotle divides friendships into three types, based on the motive for forming them: friendships of utility, friendships of pleasure, and friendships of the good. For Plato, the best kind of friendship is that which lovers have for each other. Philia transforms Eros from a lust for possession into an impulse for philosophy.

"One loyal friend is worth ten thousand relatives." —Euripides

"Eros will have naked bodies; Friendship naked personalities."
—C.S. Lewis

"Dear George: Remember no man is a failure who has friends."
—It's A Wonderful Life

Agape is love of nature, universal love and love of God. It takes form as action and thought, altruism, and charity. There is a euphoric feeling from helping others and the earth. Agape builds social fabrics and manifests as cooperation. Between human beings, as in Eros, Philia and Storge, love is a relational word. There is a lover and a beloved—you don't just love, but you love at someone. In Agape, love is unconditional, a relationship to nature and truth as you see it.

"Just like a sunbeam can't separate itself from the sun, and a wave can't separate itself from the ocean, we can't separate ourselves from one another. We are all part of a vast sea of love, one indivisible divine mind."
—Marianne Williamson, author of *A Return to Love*

This issue features artists, painters, printers, sculptors, and a few poets who dabble in collage, chosen by the affinity of their creative projects to the theme of love. These images grew out of love, taking form as abstraction, representation, symbolism and language. Artists freely responded to love with the immediacy of their mediums. This freedom is expressed as a love of life, a most childlike essence to renew each moment. Perhaps the images will make you ponder what types of love are expressed in these artworks.

Why an issue about LOVE right now? The desire for love in its many iterations holds humanity together. The desire to love the beauty of creation holds the world in place and will save the world. Love is an energy and an action. Love is an enacted emotion. Without love in action life would be hard to bear.

"Life without love, is no life at all." —Leonardo da Vinci

I am grateful to Mia Feroletto, publisher, for inviting me to edit this Valentine issue of *New Observations*, as well as all the participating artists for—sharing the LOVE!

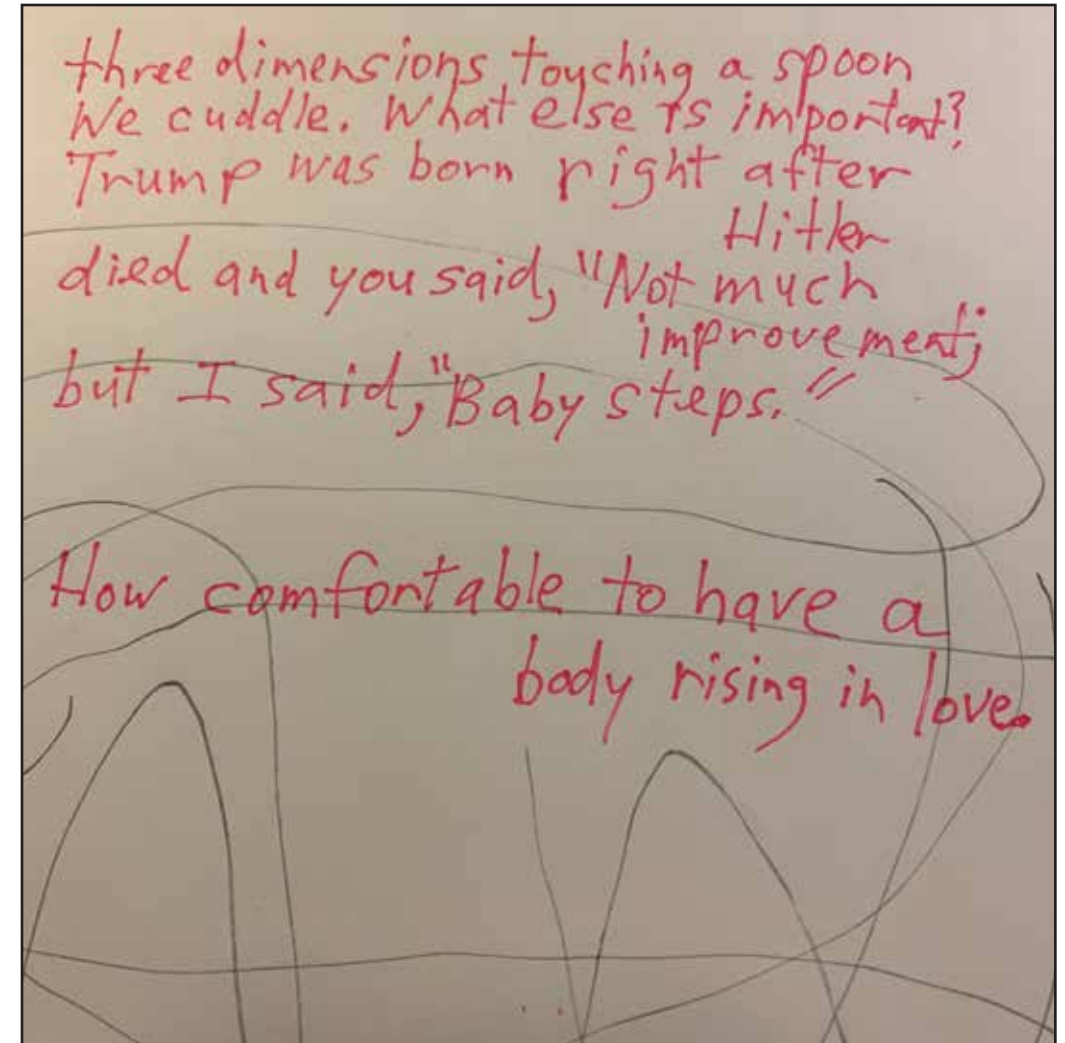
Peggy Cyphers
Guest Editor



DARWIN CYPHERS MANNING
Nestled Deep in Apex Nook



STEVE DALACHINSKY
Foundation Dream



STEPHEN PAUL MILLER
Baby Steps



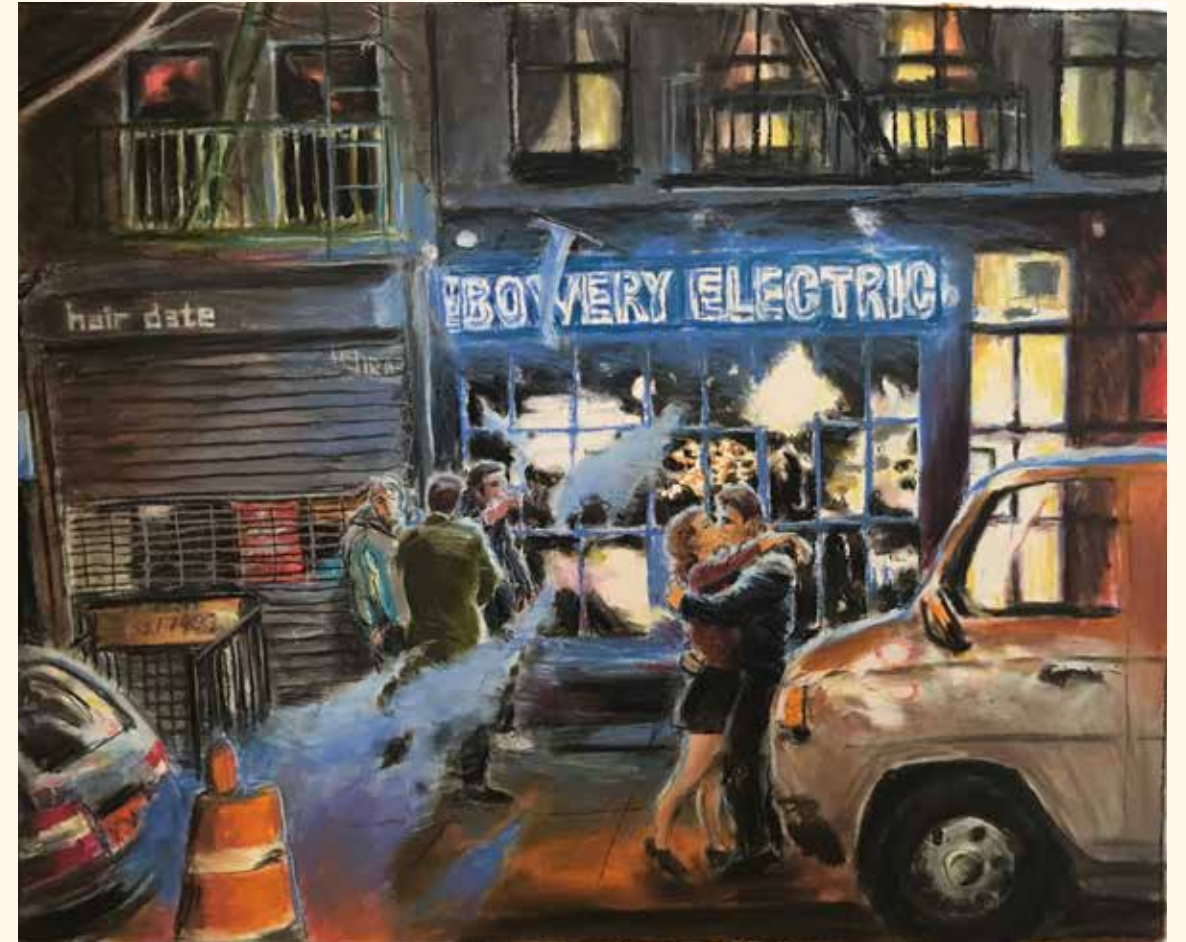
ARCHIE RAND
Montale Motet #5



DAVID HUMPHREY
Walt & Pete



R. M. FISCHER
245



JAMES ROMBERGER
Bowery Electric Pastel





KATHERINE BOWLING
Lovers, 2019



JULIE HEFFERNAN
Girl Party



SUZANNE ANKER
595



TERRA KECK
Relief



FORD CRULL
Nothing Important



JANE FIRE
The First Rose Grown in Outer Space



PAM LONGOBARDI
Threshold (Passage)



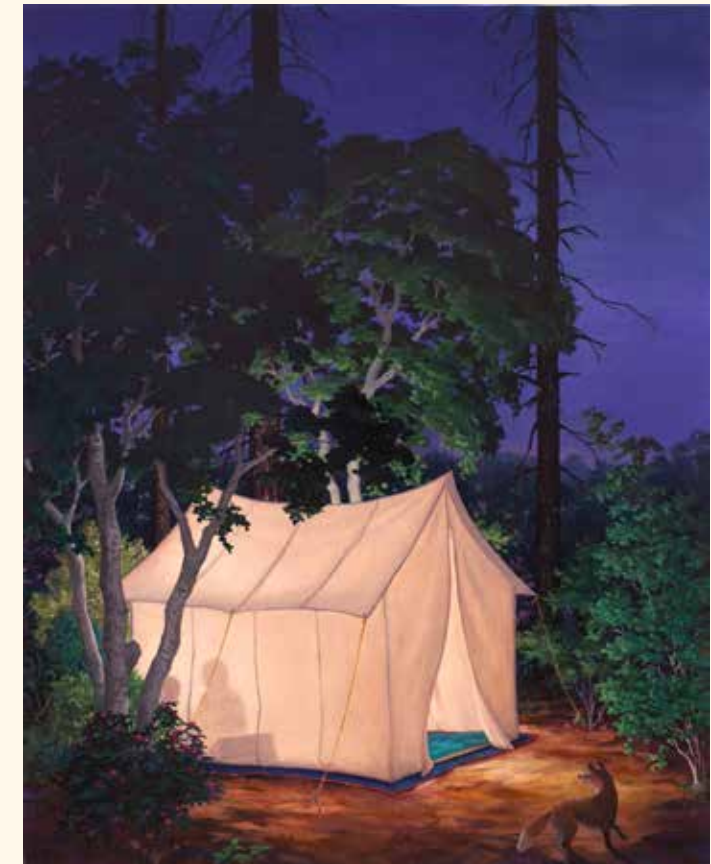
ELIZABETH CONDON
Late Spring Blossoms



JUDITH SIMONIAN
Turbulent



AMANDA CHURCH
Voyeurs



K.K. KOZIK
Night Owls



MARILYN LERNER
Sisters, 2015



EMILY FEINSTEIN
Side by Side



DEBRA DREXLER
Cool Glide



NICOELLE COHEN
Healing Hearts Project Part 2,
Parkland, Florida



KATHY GOODELL
Eruption

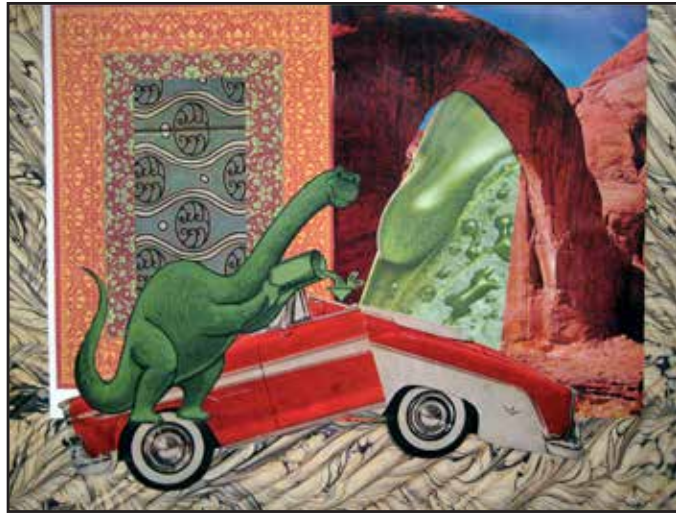


MAUREEN MCQUILLAN
Untitled



LINDA LEVIT
February 3, 2018

CONTRIBUTORS



CHRISTY RUPP
Fossil Fuels Forever (Love)



DAN DEVINE
Calf, 2019



LAWRE STONE
The Allegory of Splendor, 2019



JUDITH LINHARES
Dance

SUZANNE ANKER is an American visual artist and theorist. Considered a pioneer in Bio Art, she has been working on the relationship of art and the biological sciences for more than twenty-five years. Her practice investigates the ways in which nature is being altered in the 21st century. Concerned with genetics, climate change, species extinction and toxic degradation, her work calls attention to the beauty of life and the “necessity for enlightened thinking about nature’s ‘tangled bank.’” Anker frequently assembles with “pre-defined and found materials,” botanical specimens, medical museum artifacts, laboratory apparatus, microscopic images, and geological specimens. Suzanne Anker is director of the SVA Bio Art Laboratory, NY, and Chair of the Fine Arts Department, School of Visual Arts, NY.

KATHERINE BOWLING Since her emergence in 1980s, Katherine Bowling has been well respected as an American painter and printmaker. Ms. Bowling has been the recipient of a National Endowment for the Arts Grant, a New York State Foundation for the Arts Fellowship, and a Mid-Atlantic Arts Foundation Fellowship. Her work is in the collection of the Metropolitan Museum of Art, The Brooklyn Museum and the Fisher Landau Center in New York City, the Orlando Museum of Contemporary Art and the Norton Museum of Art in Florida as well as the Phoenix Art Museum in Arizona, the Mary and Leigh Block Museum of Art in Evanston, Illinois, and St. John's University in Santa Fe, New Mexico.

AMANDA CHURCH is an artist and writer living and working in New York City. She is a recipient of a 2015 Guggenheim Fellowship for Fine Art as well as Pollock-Krasner and NYFA grants in 2017. Her paintings’ overarching Pop ethos has consistently referenced the body in landscape, and has at times veered toward figuration, with recognizable body parts populating what remains an essentially abstract arena. Most recently, her work has swerved back toward abstraction with occasional figural intimations.

Her paintings have been exhibited widely throughout the United States and Europe and over the years she has contributed to a variety of publications, including *Flash Art*, *Art in America*, *ARTnews*, and *Art Papers*. Amanda has also co-curated three shows to date, two—“Tract” and “Sunrise Sunset”—with art historian and now

Dia Chief Curator Courtney J. Martin, and the third—“Data Panic”—with fellow artist Franklin Evans. Amanda’s work was featured in Sharon Louden’s 2013 book, *Living and Sustaining a Creative Life*, with a concurrent show at Aberson Exhibitions in Tulsa, Oklahoma. Her most recent solo exhibition was at Espacio 20/20 Gallery (now Zawahra Alejandro) in San Juan, Puerto Rico, in 2015, and she has another upcoming in 2020 at High Noon Gallery in NYC.

NICOELLE DANIELLE COHEN is an alumna of Marjory Stoneman Douglas High School and Pratt Institute. After the shooting at Marjory Stoneman Douglas High, where 17 students and teachers were killed, she put out a call for handmade hearts on Facebook. As of this date, she has collected 1,000 handmade hearts from around the country (and world, including Tanzania and Scotland). She is still collecting hearts and will continue to travel around the country with the healing heart installation to spread love and raise awareness to gun violence. Please check out HHP2 on Facebook and Instagram.

Healing Hearts Project Part 2 on Facebook.
@healingheartproject2 on Instagram

ELISABETH CONDON, born in Los Angeles and now based in Manhattan, paints landscape with a feminist perspective. Condon’s process begins with pours of acrylic color and ink on linen, adding improvisational techniques inspired by ancient Chinese scrolls, vintage wallpapers, and textile patterns as layers to the pours. The recipient of a 2018 Joan Mitchell Foundation Artist & Sculptors Grant, Condon recently completed the public art work “Urban Idyll” (2018), commissioned by the Metropolitan Transportation Authority Art & Design for the NYCT Astoria-Ditmars Boulevard Station in Queens.

FORD CRULL was raised in Seattle, where he graduated from the University of Washington. His work is in the collections of the Metropolitan Museum of Art, the National Gallery, Dayton Art Institute, and the Brooklyn Museum. His paintings were included in the important 1989 Moscow exhibition, “Painting After the Death of Painting,” curated by Donald Kuspit. Recent exhibitions have included shows in Shanghai, London, Milan, and Seattle.

PEGGY CYPHERS has had over 30 solo exhibitions throughout the United States and Europe since 1984. Cyphers received numerous awards for her work, including NEA, Elizabeth Foundation, Peter S. Reed Foundation, and Pratt Faculty Fund Awards, as well as a PS1 Artist-in-Residence Award. Cyphers received residency fellowships to Tong Xian Art Residency Beijing, Santa Fe Art Institute, International Studio & Curatorial Program, Art Omi, Corporation of Yaddo, and Triangle Artists’ Workshop.

Cyphers’ work has been reviewed by the *New York Times*, *Art in America*, *Artforum*, *New York Observer*, *Brooklyn Rail*, and *Arts*, among others. She is in public and private collections, including the Smithsonian Institution, Seattle Art Museum, National Museum of Women in the Arts, Rutgers University Print Archives, Anchorage Museum of History and Art, Cedar Rapids Museum of Art, Columbia Museum of Art, Weatherspoon Art Gallery, New Mexico State University, Citibank, Chase, among others.

Her paintings explore the mysteries of creation and the poetics of the natural world of animals, plants, and aquatic life.

Peggy Cyphers is currently a Professor of Fine Arts at Pratt Institute in Brooklyn, NY.

CONTRIBUTORS CON'T.

STEVE DALACHINSKY Collagist/poet Steve Dalachinsky was born in Brooklyn after the last big war. He is a recipient of the Acker, Kafka, Pen, and Chevalier Awards. His latest book is *Where Night and Day Become One* (Great Weather for Media Press, 2018).

DAVID DEVINE's sculptures, installations and photographs explore the relationship between interior and exterior spaces. His current work is preoccupied with questions concerning space reversal as a means to explore our relationship to technology and nature. A former professional motorcycle racer, Devine brings creative tinkering and conceptual rigor to his work while redefining the spectator's relationship to internal volumes. Notable projects include his "Inside Out Car" pieces and concrete castings of the space between crashed vehicles after impact. Dan Devine is Chair of the Sculpture Department at Hofstra University where he is also the Director of the Rosenberg Gallery. For over four decades, his work has been exhibited internationally in galleries and museums and has been reviewed in major publications. Recent exhibitions include: "Inside Out Nascar" at Icehouse Project Space, September 8, 2018 and "Dan Devine - Impact" at Thompson Giroux Gallery, Spring 2019.

DEBRA DREXLER maintains studios in both New York and Oahu, and her work is informed by her unique bi-coastal experience. She has had over 30 solo and over 100 group exhibitions in national and international venues. Recently, she has also worked with a number of galleries in New York, Brooklyn, and New Jersey, including Gallery Gary Giordano (two-person, 2017), The Dorado Project (solo, 2016), Van Der Plas Gallery (solo, 2018, 2017, and 2015; three person, 2014), and H.P. Garcia Gallery (solo, 2009, 2010). Debra Drexler is a Professor of Drawing and Painting at the University of Hawai'i. debradrexler.com

EMILY FEINSTEIN received her M.F.A. at Milton Avery School of the Arts, Bard College. Her installations have been seen at Socrates Sculpture Park, Katonah Museum, Islip art Museum, Long Island University, the Brooklyn Public Library, and Governors Island. Her work has been shown at numerous galleries in Manhattan and Brooklyn. She recently curated and collaborated with another sculptor to design and fabricate unique structures for six other artists' work. She's been awarded residencies at Macdowell Colony, Yaddo, Blue Mountain Center, and Virginia Center for the Creative Arts. She's been the recipient of several grants and awards, including Change Inc., Adolph Gottlieb emergency grant, and Center for Contemporary Performance Art. She was selected Artist of the Month by Artist Space Online Forum. Reviews of her work have been featured in several publications, including the *New York Times* by Roberta Smith, Ken Johnson and Grace Gleuck.

JANE FIRE is a multi-disciplinary artist in visual arts, film, music, and performance art, and has shown/performed throughout the US, including at Lichtundfire, WhiteBox, Art Basel Miami, Exit Art, and ABC no Rio. Fire was a member of the art collectives Work Circles and Broadthinking, awarded the public art project "Windows on Main Street" in Beacon, NY and a grant from the Jan Binny Lang Art Foundation. She was also a 2016 Grammy nominee with the group *Erasers*. The computer and internet are integral to her process and facilitate the merging of her interests in art and science, as reflected in the content of the works. Primary source material found online provides information, particularly the evolution of human behavior that functions as catalysts for the concepts and images. The paintings are realized on the computer and materialized as large-scale prints from wide format, archival printers.

R. M. FISCHER's artwork has always rejected strict definition, hovering between the traditional boundaries that divide the worlds of art, design, architecture, and craft. Throughout his career, he has made use of industrial materials in assembled objects that are simultaneously abstract and representational. His art appears both unexpected yet familiar at the same time. This is one way the artist engages the audience in a dialogue with the work. Mr. Fischer's work is in the collection of the Museum of Modern Art, The Whitney Museum of American Art, The Brooklyn Museum, The Jewish Museum, The Dallas Museum of Art, The Albright-Knox Art Gallery, The Boise Art Museum, The University of Nebraska Sheldon Memorial Art Gallery and Sculpture Garden, The Carnegie Museum of Fine Art, Fundacao De Serralves, Porto, Portugal, The Newark Museum of Fine Art, The Nelson-Atkins Museum of Art, Kansas City, MO., and Tamayo Museo Cultural Center for Contemporary Art, Mexico City, among others. Mr. Fischer's renowned public art works appear in cities across the United States and Japan.

KATHY GODDELL is a New York painter and sculptor, inventing processes exploring extremes of methodology to achieve a meta-physical and revelatory image. Her bibliography includes a *Huffington Post* Interview, "Conversations with Kathy Goodell," 2013, reviews in *Hyperallergic*; *Juxtapose*, *NY Times*, and inclusion in the documentary film, "Crumb," 1995.

Most recently she was the recipient of a John Simon Guggenheim Fellowship, 2013, and a Camargo/ Bau Fellowship to France, 2014. Previous awards include New York Foundation, 1997, 1993; Pollock-Krasner 1991; National Endowment for the Arts, 1979, 1982; and a Fulbright Fellowship in 1977. In 2020, she will have a solo survey show at The Samuel Dorsky Museum of Art at SUNY New Paltz.

JULIE HEFFERNAN is represented by Catharine Clark Gallery (San Francisco). She has had solo exhibitions throughout the United States, Japan, and Europe, including at PPOW in 2018 entitled "Hunter Gatherer," and a travelling museum show entitled "When the Water Rises," originating at the LSU Museum of Art in 2016 in Baton Rouge, and travelling to museums in red states throughout the country through 2019. She has participated in numerous group shows—at the Museum für Moderne Kunst in Bremen, Me Museum, Olbricht Collection in Berlin, and the Palazzo Reale in Milan, among others.

Heffernan has received numerous awards, including the NEA, NYFA and Fullbright, as well as a PS1 Artist-in-Residence, a Fellowship of the BAU Institute at the Camargo Foundation in Cassis, France; a Milton And Sally Avery Fellowship from MacDowell. She was invited to be the Commencement Speaker for the Pennsylvania Academy of Fine Arts and the featured artist at Brooklyn Academy of Music. Her work has been reviewed by the *New York Times*, *Art in America*, *ArtForum* and the *New Yorker*, among others; she is in numerous museums including the Brooklyn Museum of Art, Me Museum in Berlin, and the Virginia Museum of Fine Art in Richmond, VA. She is a Professor of Fine Arts at Montclair State University in New Jersey.

DAVID HUMPHREY is a New York artist who has shown nationally and internationally. He has received a Guggenheim Fellowship and the Rome Prize, among other awards. An anthology of his art writing, *Blind Handshake*, was published by Periscope Publishing in 2010. He teaches in the MFA program at Columbia and is represented by the Fredericks & Freiser Gallery, NY.

TERRA KECK is a Brooklyn based printmaker and installation artist. She received her MFA in studio from the University of Hawai'i at Manoa and co-operated a satirical, anarchic (and sometimes antagonistic) performance art gallery in Honolulu. Her work explores generational violence and the micro-ecosystems of the subconscious. As the latest iteration in a long line of unhappy and disagreeable women, Keck investigates how memory and trauma is passed from mothers to daughter through story and blood. You can find more of her work at www.TerraKeck.com and on Instagram at HerLovelyFace.

K. K. KOZIK's oil paintings and drawings have been exhibited widely in museums and galleries across the United States and are in numerous public, corporate and private collections. Her shows have been reviewed in the *New York Times*, *New Yorker*, *Artforum*, *Artnews* and *Art in America*, among others. She was nominated for a Smithsonian Artist Fellowship in 2017 and a 2018 State of Connecticut Artist Fellowship. Her painting "Pale Fire" won first prize from the New Britain Museum of American Art in its 2018 Nor'Easter exhibition. She has been awarded public art commissions from the New York City Metropolitan Transit Authority, Fitchburg State University and Fitchburg Art Museum, and recently completed a commission for the Adam J. Lewis Academy in Bridgeport, CT.

MARILYN LERNER is an abstract painter living in NYC. She has recently had one person shows at Kate Werble Gallery NYC in 2018, CUE Art Foundation, curated by Deborah Kass, NYC in 2016 and the Butler Gallery Kilkenny Castle, curated by Anna O' Sullivan, Kilkenny, Ireland in 2014.

JILL LEVINE is a native New Yorker who received her BA from Queens College, CUNY, and her MFA from Yale University. She is currently represented by the High Noon Gallery in the Lower East Side, New York City.

LINDA LEVIT describes the language of her work as geometric abstraction. She is also a colorist who has looked toward Matisse and Rothko, two of her greatest influences.

JUDITH LINHARES's first exhibition in 1970, "Love Letters form San Jose," was the first of forty one-person shows taking place over a period of five decades. After being included in Marcia Tucker's groundbreaking show "Bad Painting" in 1978, Linhares moved from California to New York where she lives and works. Linhares has received numerous grants: The Solomon Guggenheim Fellowship, the Joan Mitchell Grant, and three National Endowment Grants, and most recently the Artists Legacy Award in 2017. Her most recent shows include "The Way She Goes to Town," 2018, at Various Small Fires in Los Angeles, and "Out of My Head," 2018, at Angim Gilbert Gallery in San Francisco. In 2019, she presented "Hearts on Fire," her first show with PPOW Gallery in New York. She has been widely reviewed and is included in many public and private collections.

PAM LONGOBARDI's parents, an ocean lifeguard and the Delaware state diving champion, connected her from an early age to water. After discovering mountains of plastic on remote Hawaiian shores in 2006, she founded the Drifters Project, centralizing the artist as culture worker/activist/researcher. Now a global collaborative entity, Drifters Project has removed tens of thousands of pounds of material from the natural environment and re-situated it as communicative social sculpture. Winner of the prestigious Hudgens Prize, Longobardi has been featured in *National Geographic*, *SI-ERRA* magazine, the Weather Channel and in exhibitions around the world. She is Oceanic Society's Artist In Nature and Distinguished Professor at Georgia State University.

DARWIN CYPHERS MANNING is a creative fiction writer and poet who calls the Pacific Northwest his home. He has been committed to performing in various venues around Seattle for the past six years and hiking the Cascades, Mount Rainier, and Olympic National Park. He believes in advocating for a diverse community and being a supportive member of the Arts, wherever his travels take him.

MICHAEL MCKENZIE's books have appeared in 21 languages and sold over 2,000,000 copies; his photography and silkscreen paintings have been exhibited on five continents. He worked with Robert Indiana for 30 years and is finishing a book titled *Andy Warhol and his Circle*.

MAUREEN MCQUILLAN explores aspects of growth and unpredictability, repetition and imperfection in the process and activity of drawing itself. Her work over the last two decades has ranged over many diverse media including printer's ink and resin on paper, cameraless photography and installation. "Currently, I am making work that flouts the traditional separation between line and color in Western aesthetics and explores the possibilities inherent in my own incredibly flawed system of color investigation."

McQuillan's work has been exhibited widely in the US and in Europe, and is held in private and public collections all over the world. In 2017, McQuillan was awarded a permanent public art commission by the MTA/Arts & Design to create artwork for the 36th Avenue Station (N/W) in Astoria, Queens, NY, which opened spring of 2018. In 2019, she was recognized with the Americans for the Arts/Public Arts Network 50 Best Public Art Projects in the US and the American Institute of Architects, Excelsior Award for Public Art. Maureen McQuillan is represented by McKenzie Fine Art in New York.

STEPHEN PAUL MILLER is a Professor of English at St. John's University in New York City. He is the author of several books including *The Seventies Now: Culture as Surveillance* (Duke University Press), *The New Deal as a Triumph of Social Work: Frances Perkins and the Confluence of Early Twentieth Century Social Work with Mid-Twentieth Century Politics and Government* (Palgrave Macmillan), and *There's Only One God and You're Not It* (Marsh Hawk Press).

LUCIO POZZI was born in 1935 in Milan, Italy. After living a few years in Rome, where he studied architecture, he came to the United States in 1962, settled in New York, and became a US citizen. He currently lives and works in Hudson, NY, and Valeggio s/M (Verona) Italy. Pozzi is a painter who likes to paint and pursue his painterly concerns in other media as well. In 1978, the Museum of Modern Art exhibited his early videotapes in one of the first single-artist exhibitions of the Projects:Video series. He also sets up large installations and organizes performances.

ARCHIE RAND, since adolescence has enjoyed the interplay of word and image. Childhood influences include N.C. Wyeth and Maxfield Parrish, who were children's book illustrators and whose palettes still inform his own. When working with poets or text, which he does often, he finds comfort in the paintings becoming adopted, if not tactlessly dominated, by the annealed declarations. In a truly collaborative act, the pictures now rest, with relief, their ambiguity polished to a purpose that falls within a periphery implied by the poetry's directives.

CONTRIBUTORS CON'T.

JAMES ROMBERGER's pastel drawings are in many private and public collections including The Metropolitan Museum of Art. In the mid-1980s, he and Marguerite Van Cook co-directed the noted East Village installation gallery, Ground Zero. He is the Eisner-nominated cartoonist of *Post York* and co-author of the graphic novels *7 Miles a Second* (with Van Cook and the late David Wojnarowicz), *Aaron and Ahmed* (with Jay Cantor), *Bronx Kill* (with Peter Milligan) and *The Late Child and Other Animals* (with Van Cook). He has written about comics and art for *Publisher's Weekly*, *ComicsBeat.com*, *LAAB* and *Study Group Magazine*. His latest releases are *For Real* and *Steranko: The Self-Created Man*. He teaches art at Hunter College and Marywood University. jamesromberger.com

CHRISTY RUPP is an ecoartist, whose studies in animal behavior in the '70s led her to becoming an environmental activist. She was born in upstate New York, too young for Elvis and too old for Barbie. Since the '70s, she has been studying the impact of economics on the environment. Exploring topics like genetically engineered foods, clean water, the commodification of natural resources, climate chaos, plastic pollution, changes which occur over time, or otherwise invisible feedback from the planet.

She has received grants from Anonymous Was a Woman Foundation, NY State Council on the Arts, National Endowment for the Arts, Art Matters Inc., and recently a CALL Artists Living Legacy Award from the Joan Mitchell Foundation. Her work has been visible recently in "Too Fast to Live, Too Young to Die: Punk Graphics, 1976-1986," Cranbrook Art Museum, Bloomfield Hills, MI, How! Happening Space in NYC, the Hirshhorn Museum, The Whatcom Museum in Bellingham, WA, the Maier Museum of Art in Lynchburg, VA, The Wild Bird Fund, NYC, and upcoming at the Schunck Museum, Heerlen, Netherlands.

MIRA SCHOR is a New York-based artist and writer noted for her advocacy of painting in a post-medium visual culture and for her contributions to feminist art history. Schor received her MFA in painting from CalArts in 1973. She is the recipient of awards in painting from the Guggenheim, Rockefeller, Marie Walsh Sharpe, and Pollock-Krasner Foundations, and of the College Art Association's Frank Jewett Mather Award in Art Criticism. Schor's work has been included in exhibitions at the Hammer Museum, P.S.1, The Neuberger Museum, The Jewish Museum, and The Aldrich Museum. She is represented by Lyles & King Gallery in New York City. In 2017 Mira Schor was elected to the National Academy.

Schor is the author of *Wet: On Painting, Feminism, and Art Culture*, editor of *The Extreme of the Middle: Writings of Jack Tworkov*, and co-editor of *M/E/A/N/I/N/G: An Anthology of Artists' Writings, Theory, and Criticism* and *M/E/A/N/I/N/G Online*.

JUDITH SIMONIAN Born in Los Angeles, Judith Simonian is a painter living and working in New York City. She exhibits her work in galleries widely throughout the US, including Edward Thorp, Jon Davis, Craig Krull. She is a recent recipient of the Guggenheim Foundation Fellowship as well as numerous residency fellowships including Dora Maar House, BAU, Cassis, Yaddo, and MacDowell.

LAWRE STONE's paintings explore her rocky romance with abstraction, while engaging in conversation between an interior world and physical and psychological experience. Each painting is a forum for charting churned feelings, the chaos of our world, and the nuances of everyday life. The immediacy of our time, and questions about stability and truth reside in a practice that explores the dynamics between the obscured and the revealed. Her method is direct and matter of fact while mining the relationship between beauty, power, and discord.

Her work has been exhibited in the United States and Europe and has been reviewed in publications including, *The New Art Examiner*, *The New York Times*, and *Art in America*.

She received an MFA from The Milton Avery Graduate School of the Arts at Bard College and a BFA from Rhode Island School of Design. Lawre Stone lives and paints in Omi, New York. She is currently the Managing Director of Bard MFA.

JEFFREY C. WRIGHT is a publisher, critic, eco-activist, impresario, and artist, who is best known as a New Romantic and Surrealist poet. He is author of 17 books of verse, including *Blue Lyre* from Dos Madres Press. Recent poetry is in *New American Writing*. Formerly, Wright ran *Cover Magazine*. His criticism appears regularly in *ArtNexus* and *American Book Review*. Currently, he hosts events in New York at La Mama, KGB Lit Bar, and How! Happening, and publishes *Live Mag!* He's a Kathy Acker Award winner for poetry and publishing.

BRENDA ZLAMANY is a painter who lives and works in Brooklyn. Since 1982 her work has appeared in numerous solo and group exhibitions in the United States, Europe, Asia, and the Middle East including the Museum of Contemporary Art, Taipei, the National Portrait Gallery of the Smithsonian Institution, Washington, D.C., the Boulder Museum of Contemporary Art; the Museum of Contemporary Art, Denver, Frankfurter Kunstverein, Germany, the National Museum, Gdansk, Poland, and the Museum voor Schone Kunsten, Ghent, Belgium. Her work is held in the collections of the Cincinnati Art Museum, Deutsche Bank, the Museum of Modern Art, Houston, the Neuberger Museum of Art, the Virginia Museum of Fine Art, and Yale University. She has received portrait commissions from the World Bank, Memorial Sloan-Kettering Cancer Center, the *New York Times Magazine*, and other institutions. Grants that she has received include a Peter S. Reed Foundation grant, Fulbright Fellowship, a Pollock-Krasner Foundation grant, a New York Foundation for the Arts Artists' Fellowship in painting, and a Jerome Foundation Fellowship.

THE THUNDERHEART CENTER FOR THE ARTS AND CONFERENCE CENTER

a residency program
for artists
and writers

THE BADLANDS
WASTA, SOUTH DAKOTA 57791

opening June 15, 2020

For information please contact Mia Feroletto
at 802 952 6217 or at mia.feroletto@gmail.com

