

**DECADES** of change

**artspace's 30<sup>th</sup> anniversary reunion weekend  
june 23 – 25, 2017**

## welcome

Dear Artspace alumni and friends,

In my almost twenty year association with Artspace, I have always felt that our organization makes manifest the collective yearnings of those drawn to the power of artistic activity. That activity is what inspires and propels us forward. This weekend, we are celebrating this deep connection and expressing our profound gratitude for the involvement of so many people over thirty years. I want to extend a special thanks to the Artspace Board and to my colleagues Lani, Katie, Rachael, Ruby and Sarah, who have worked tirelessly to pull this first-ever reunion together.

The central exhibition that is the focal point of our gathering underscores a set of relationships between artists and organizers drawn to some of the most urgent issues of the past three decades, and demonstrates how an inclusive, welcoming space can foster community, where ideas can resonate beyond the fleeting duration of an exhibition, ultimately making history.

These topics were progressive and forward looking in their time, and are all the more critical now, at a moment when the safety and other fundamental rights protecting people are being rapidly eroded. Although the installation at Artspace and the surrounding panel discussions feature only a small sampling of the artists and past exhibitions and thus can't represent the totality of our efforts, our hope is that they reignite conversations about the vital role that artists play in critiquing and ultimately strengthening our community and society.

Each of the dozen spaces that Artspace, and its satellites and variants, has occupied since 1987 have been engines for making community and for making you—artists and friends—stakeholders in what's been built here, and by extension, stakeholders in our culture and our democracy. Thank you for being part of that essential effort.

Helen Kauder, Executive Director  
New Haven, June 2017

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The 30th Anniversary Reunion program is made possible thanks to the support of the National Endowment for the Arts, the Community Foundation of Greater New Haven, the Tremaine Foundation, Merrill Lynch, Pierce, Fenner & Smith, Inc/The Outtrim Group, and Friends of Artspace. Hospitality sponsors: EDC of New Haven/The Study Hotel, B-Natural Cafe, and Litchfield Distillery.

## schedule of events

### FRIDAY, JUNE 23

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- 5:00-6:45pm **Welcome Cocktail, Pick up a Schedule + Check In @ Artspace.**
- 7:00-9:30pm **Monster Drawing Rally and Dinner @ The Ely Center for Contemporary Art.** Purchase \$50 artworks, drawn on site, to benefit Artspace and The Ely Center for Contemporary Art. With Special Guest DJ Dave Coon. Bourbon Tasting with Litchfield Distillery, \$6/Half Flight, \$12/Full Flight. Seasonal food available for purchase by Farm Belly. All proceeds support the Ely Center and Artspace.

### SATURDAY, JUNE 24

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- 10:00-10:30am **Rise + Shine Breakfast @ Artspace and The Institute Library.** Generously sponsored by B Natural Cafe.
- 10:30-12:30pm **Speed Networking for Social Change @ Artspace.** By pre-registration.
- 10:30-12:00pm **Reading, Discussion, and Book Signing @ The Institute Library.** Reading and discussion of *The Artist as Cultural Producer: Sustaining A Creative Life 2* with author Sharon Loudon and artist-essayists Mark Tribe, Zoë Charlton and Tim Doud.
- 12:00-12:30pm **Lunch Break @ Artspace and the Ninth Square.** Eat in the neighborhood or grab a bite from the Taqueria Cinco Food Truck parked just outside. (Ask the staff for recommendations.)
- 12:30-2:00pm **30 Years of Artists Transforming Space @ Artspace.** *Panelists:* Howardena Pindell, Ted Efremoff, and Laura Marsh. *Moderator:* Sarah Fritchey.
- 2:00-2:45pm **A Closer Look at the Curator-Artist Relationship @ Artspace.** Curator Jennifer Gross and Artist Christopher Mir in conversation.

- 3:00-4:30pm **Artist Studio Archive & Legacy Workshop @ Artspace.**  
*Panelists:* Heather Gendron, Timothy Young, and Euan Cochrane.  
*Moderator:* Magee Lawhorn.
- 4:45-6:00pm **Curator + Artist Exhibition Walk Through: Three Decades of Change @ Artspace.** Gerald Saladyga (*Interrupted Lives: The Art of AIDS*, 1990), Suzan Shutan + James Montford (*Subversive Issues in Media*, 1993), Eileen Doktorski + Jacek Malinowski + Joan Fitzsimmons (*Beyond the Camera*, 1994 and *Barriers and Enclosures*, 1996), Colleen Coleman + Deborah Dancy (*Ain't I a Woman*, 1995), Debbie Hesse + Eric Conrad (*Soft*, 2002), Johanna Bresnick + Larry Lee (*Mythical Nation*, 2003), Mark Aronsen + Jeff Benjamin + Mohamad Hafez (*Between Fear and Freedom: Duct Tape*, 2002), Denise Markonish + Christopher Mir (*For the Birds*, 2004), Linda Lindroth + Robert Taplin (*101 Dresses*, 2007), Rachel Gugelberger + Melissa Dubbin + Aaron S. Davidson (*Library Science*, 2012), and Liena Vayzman + Shana Moulton + Thorsten Fleisch (*City-Wide Open Studios: Crystal Palace*, 2012).
- 6:00pm **Group Photo @ Artspace.** Join us and say cheese!
- 6:00-8:00pm **Opening Reception: Three Decades of Change Reunion Exhibition @ Artspace.** Featuring a performance by James Montford and Shola Cole.
- 7:00-9:00pm **Dinner Break.** (Ask us for a list of the artiest New Haven restaurants.)
- Rusted Root + The Wailers LIVE on the New Haven Green.** Relax with Artspace Staff on a Picnic Blanket. Presented by The Arts and Ideas Festival.
- 9:00-11:00pm **Late Night Light Party and Music under the Stars @ 458 Grand Avenue on the English Station Embankment.** Live Music by The George Baker Band: George Baker (Guitar and Vocals), Lou Ianello (Sax), Chris Lyons (Drums), and Willie Joe Moore (Bass). BYOB (Bring Your Own Beamer) curated by new media artist Binwanka. Giant Light Show by the party's host, Jamie Burnett, of Illuminous Environments.

## SUNDAY, JUNE 25

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- 10:00-11:30am **Breakfast, Refreshing Morning Walk, and Reading @ The East Street Foundry, 169 East Street.** Pause to read "Sculpture in the Expanded Field" by Rosalind Krauss with Architect/Artist Stephen Grossman. Breakfast to follow. By pre-registration. **SOLD OUT.**
- 10:30-12:00pm **Artists of The Global Majority Breakfast, Co-hosted by Semi Semi Dikoko, Colleen Coleman, and Deborah Dancy.** Food by Chef Nadine Nelson of Global/Local Gourmet. Email Lani Asuncion, lani@artspacenh.org, for inquiries.
- 12:00-1:00pm **Gallery Talk @ Yale University Art Gallery.** In this Artspace reunion exclusive tour, photographer Monique Atherton discusses Jim Goldberg's pictures of New Haven in the current exhibition *Candy / A Good and Spacious Land*. Atherton served as one of Goldberg's on-the-ground assistants in 2014. Pulling from a set of interests that inform her own practice, she will lead guests in a close looking at 1-2 works to explore how a photographer's relationship to people, place and the question of intimacy shape their work.
- 1:15-1:30pm **Memorial Slideshow @ Yale University Art Gallery.** With reflections by Aleta Staton.
- 1:30-2:45pm **Panel: Thinking about Monuments Now @ Yale University Art Gallery.** *Panelists:* Kenya (Robinson), Bradley McCallum, and Robert Taplin. *Moderator:* Laura Wexler.
- 3:00-4:15pm **Panel: Race and Creative Authorship @ Yale University Art Gallery.** *Panelists:* James Montford, Colleen Coleman, and Jaime Shearn Coan. *Moderator:* Sarah Fritchey.
- 4:45-6:00pm **Cocktails with past and current Board Members @ Matthew Maleska's House.** Email Helen Kauder, helen@artspacenh.org, for inquiries.

## participating panelists, artists and curators

**Mark Andreas** is a kinetic sculptor working and living in Connecticut. He is well-known for developing his self-titled, *Reactive Sculpture Series*, which is an exploration of time, forces of nature, and change. Andreas's work has been exhibited both nationally and internationally; including representation by the Dam, Stuhltrager Gallery in Brooklyn from 2005 to 2011. For the past decade, he has been working as a self-employed artist, teacher, and curator in Stamford, Connecticut.

**Monique Atherton** uses photography as a starting point to explore intense personal moments created by rules, omissions, acceptance and refusal. Her multi-media works aim to uncover the unspoken desires, tensions, and passions that reside on a subconscious level among the people in her images as well as between the artist and her public. Atherton was born in Japan and currently lives and works in New Haven. She has exhibited in Washington, DC, San Francisco, New Haven and New York. She has a post-baccalaureate degree in photography from the San Francisco Art Institute and an M.F.A. in Photography from the Yale School of Art.

**Jeff Benjamin** is an artist and archaeologist living in the Catskill Mountains of New York State. Benjamin is interested in archaeologies of sensitivity, language, industry and intention. He is "concerned with the singular nature of the event of industrialization, as purposeful human activity, and the material forms and remnants of its perpetuation through sonic and haptic entrainment; repetition, trance, and habit." He is currently working towards a PhD in Archaeology at Columbia University, New York City.

**Johanna Bresnick** is a conceptual sculptor working in a variety of two and three-dimensional media. Bresnick's work investigates the design and construction of spaces for modern social behavior and belief systems. Bresnick received her B.A. from Macalester College in St. Paul, MN, and her M.F.A. from the University of Illinois in Chicago. Her work has been exhibited at the Museum of Modern Art in New York, the Museum of Contemporary Art in Chicago, IL, and the Contemporary Jewish Museum in San Francisco, CA. She currently teaches at the Educational Center of the Arts in New Haven where she is the Visual Arts Department Chair.

**Zoë Charlton** is best known for her large-scale representational drawings of nude bodies engaged in fable-like power struggles with the landscape and monumental forces of nature. She uses the figure as a form for exploring the way humans bear cultural stereotypes and histories of oppression, sometimes unwittingly wearing them as a second skin. Charlton has exhibited in major art institutions around the world, including the Contemporary Art Museum in Texas, the Studio Museum of Harlem, and the Zacheta National Gallery of Art in Warsaw, Poland. She is currently an Associate Professor of Art at American University in Washington, DC.

**Jaime Shearn Coan** is a current PhD candidate in English at The Graduate Center, CUNY, where next year he will serve as a Mellon Digital Publics Fellow at The Center for the Humanities. Coan's professional area of interest includes research into narratives of people who died and lived through the AIDS crisis. He is the recipient of an ERI Knickerbocker Award for Archival Research in American Studies and a Jerome Foundation Travel & Study Grant. Jaime served as the 2015-2016 Danspace Project Curatorial Fellow, and is a co-editor of the Danspace Project Platform 2016 Catalogue: *Lost and Found: Dance, New York, HIV/AIDS, Then and Now*. Recent and forthcoming critical writing can be found in numerous distinguished publications, including *TDR: The Drama Review*, *The Brooklyn Rail*, and *Women & Performance: a journal of feminist theory*.

**Euan Cochrane** brings a wealth of practical knowledge and experience on digital preservation to his current position as the Digital Preservation Manager at Yale University Library. He has held a diverse range of positions, including working on the establishment of the data archive for official statistics at Statistics New Zealand, working in the Digital Continuity team at Archives New Zealand, and consulting for Deloitte in Australia on Information Management. Cochrane has a particular interest in software preservation and in discussing the long-term preservation of containers and the content they contain. Cochrane holds an M.A. in Philosophy of Science from the University of Otago, New Zealand.

**Shola Cole** is an Afro-Caribbean, Queer, British born, US naturalized multidisciplinary performance artist; in addition to being a classically trained, multi-instrument musician who has performed both on and off Broadway. Recently, through the performance of her time-travelling alter ego, Pirate Jenny, Cole has begun to examine the encounter between pirates and slaves, the layered context of navigation, anarchist theories surrounding their existence and social mapping, and governance of the seas. Cole earned her M.F.A. in Interdisciplinary Studies from the Mount Royal School of Art at the Maryland Institute College of Art, and is currently an EmergeNYC fellow for emerging performance artists at the Hemispheric Institute in New York City.

**Eric Conrad** makes small and large-scale soft sculptures involving heaps of figures that are mixed-up, entangled, disfigured and forced into co-dependent relationships, or fragile structures where there is potential for reconciliation and collapse. He has exhibited his work in national and international venues including galleries in New York, Colorado, Massachusetts, Florida, Oregon, California, Hungary, and Poland, and has received several grants to support his work including a Pollock-Krasner Foundation Grant. Eric lives in Lawrence, Kansas and is currently a Professor and Chair of the Department of Art at Emporia State University.

**Colleen Coleman** is an artist, curator and teacher based in Brooklyn, NY. She makes sculpture, participatory performance, public art, installation, animation and works on paper that merge western and non-western traditions to explore liminal states of becoming. She received a B.A. from Cambridge College, Cambridge, MA with a concentration in Multidisciplinary Studies in 2007, and an M.A. from the Art Institute of Chicago with a concentration in Sculpture in 2011. In 1995, she curated the Artspace group show *Ain't I a Woman*, featuring the work of Howardena Pindell Deborah Dancy, and Raquelín Mendieta.

**Deborah Dancy** is a multimedia abstract artist born in Bessemer Alabama in 1949 and raised in Chicago. In all of her work there resides a subtle but urgent tension; she builds tangential entanglements, linear demarcations, erasures and abutting shapes that provoke, entice and disrupt. Dancy is a Guggenheim Fellow, a Yaddo Fellow, and a National Endowment of the Arts NEFA awardee. Her work is in numerous collections including: The Museum of Fine Arts, Boston, The Birmingham Museum of Art, The Hunter Museum and The Detroit Institute of Art. She is represented by Sears Peyton Gallery (NYC), K Imperial Fine Art (San Francisco) and N’Namdi Contemporary (Miami).

**Eileen Doktorski** is a mixed-media artist, educator and curator currently living and working in California. She received her B.F.A. from Parsons School of Design and her M.F.A. from the Yale School of Art. Her sculpture and installations evoke the psychological and surreal. She was a Fulbright Scholar at the Academy of Fine Arts in Warsaw, Poland, and has received individual artist grants from the National Endowment for the Arts, the Pollock-Krasner Foundation and the Ko ciuszko Foundation. Her work has been exhibited in twenty-six states, and internationally in Poland and Korea. Doktorski is currently the chair of the Art Department at Mt. San Jacinto College in Southern California.

**Tim Doud** is a painter and educator. His paintings explore artifice in the traditional genre of portraiture through his subjects’ use of wigs, makeup, and clothing. Doud holds a B.S. in Painting and Drawing from Columbia College and an M.F.A. in Painting and Drawing from the School of the Art Institute of Chicago. His work has been exhibited widely, including solo shows at MC Magma in Milan, Italy, The Chicago Cultural Center and Art Basel; and notable group shows at PS1 (MOMA), The Corcoran Gallery of Art, and the Frye Art Gallery in Seattle. A recipient of grants from The National Endowment for the Arts (Arts Midwest), the Marie Walsh Sharpe Art Foundation and The Pollock Krasner Art Foundation, Doud is currently an Associate Professor in the Department of Art at American University.

**Melissa Dubbin and Aaron S. Davidson** have co-authored a body of works: producing forms, objects, images and experiences, equally incorporating the mediums of photography, video, sound, performance, sculpture and artists’ books. Their work “addresses processes of transmission and reception, interference and transference” often seeking to materialize immaterial or ephemeral states of matter (sound, light, air, time). Dubbin is a graduate of the Master’s Program of Experimentation in Art and Politics (SPEAP) at SciencesPo, Paris, founded & directed by Bruno Latour. Davidson is a graduate of the M.F.A. program at the Milton Avery Graduate School of the Arts, Bard College (Photography, 2015). The duo has been awarded residencies from several organizations around the world and have exhibited internationally at museums, galleries, and art centers such as: Sculpture Center (NY); Wexner Center for the Arts (OH); Overgaden (Denmark); New Museum (NY); Museum of Contemporary Art (CA) and Moderna Museet (Sweden).

**Ted Efremoff** is a cross-disciplinary artist engaged with performance, video, installation and social practice. His art explores the personal and cultural constraints ingrained within prevailing political, economic, and social power structures. A graduate of the University of Pennsylvania (B.F.A.) and the University of Connecticut (M.F.A.), he is also the recipient of a Fulbright Fellowship to the National Academy of Art in Sofia, Bulgaria. Efremoff has performed and exhibited internationally at such spaces as: Sideshow and PSII Galleries (NYC); The Museum of American Art (Philadelphia); Gongju National Museum (South Korea); The National Center of Contemporary Art (Moscow, Russia) and The National Palace of Culture (Bulgaria).

**Joan Fitzsimmons** is a photographer based in Connecticut, who constructs imagery from incidental observations and materials of daily life in order to uncover the complexities hidden within the quotidian. Fitzsimmons has exhibited her work nationally in solo and group shows; her work is also included in multiple museum collections, such as the Brooklyn Museum of Art (NY) and the San Francisco Museum of Modern Art (CA). Recently, as a performer in artist Jacek Malinowski’s *Half a Woman* trilogy, Fitzsimmons participated in a talk at Zacheta Gallery, Warsaw, and conducted a workshop for young artists, titled *In Response to Place*.

**Thorsten Fleisch** is an experimental film director, born 1972 in Koblenz, Germany. He began experimenting with super 8 film while still in high school and went on to study experimental film with Peter Kubelka at the Städelschule in Frankfurt/Germany. His films have received several awards and been shown at hundreds of festivals worldwide, including New York Film Festival, Sarajevo Film Festival, Milano Film Festival, Int. Film Festival Rotterdam, European Media Art Festival, Melbourne Int. Film Festival and many more. He lives and works in Berlin where he is currently producing and directing his first feature film *Zyntrax - Symphony of Flesh*.

**Sarah Fritchey** is the Curator and Gallery Director at Artspace. Her curatorial interests center on questions of the body, power, violence, and authorship, and frequently involve collaborations with groups and individuals from non-art fields who help foster and move these conversations beyond the gallery walls. In 2016, her exhibition *Arresting Patterns: Race and the U.S. Criminal Justice System* traveled to the African American Museum in Philadelphia, and in 2013, her project *Everyday Holiday* was included in the retrospective *Liam Gillick: 199A-199B* at The Hessel Museum of Art. Fritchey is a regular contributor to ArtForum.com, Art New England Magazine, Big Red and Shiny, The Hartford Advocate, and Hyperallergic (forthcoming). She holds an M.A. in Curatorial Studies from CCS Bard and a dual B.A. in Comparative Literature and Studio Practice from Hamilton College.

**Heather Gendron** is Director of the Robert B. Haas Arts Library at Yale University and is the past President of the Art Libraries Society of North America (ARLIS/NA), an organization serving over 1,200 art information professionals. Her research on the needs of artists managing their personal archives and collections has been funded by the Joan Mitchell Foundation and the Institute for Museum and Library Services (IMLS), which culminated in a free online handbook and training program for artists and their assistants. Gendron attended Purchase College (SUNY) for her Bachelor of Fine Arts and received a Master of Library & Information Science from University of Texas, Austin.

**Jennifer Gross** has served as the Deputy Director for Curatorial Affairs and Chief Curator at the deCordova Sculpture Park and Museum in Lincoln, MA, Curator of Modern and Contemporary Art at the Yale University Art Gallery, and Curator of Contemporary Art at the Isabella Stewart Gardner Museum in Boston. She is also the founding Director of the Institute of Contemporary Art at the Maine College of Art, where she was also an Assistant Professor. Some of her notable curatorial efforts include *Richard Artschwager!* (2013), which appeared at the Whitney Museum of American Art, *Continuous Present* (2009), a group show that included Francis Alys, Rodney Graham, Roni Horn and Franz West, and *The Société Anonyme: Modernism for America* at Yale University (2006). Gross received her PhD in Art History from the Graduate Center, City University of New York.

**Rachel Gugelberger** is a curator at No Longer Empty, a non-profit committed to organizing site-responsive and community-centered exhibitions and programs in unique spaces. She is co-founder of 1@111, a series of process-oriented conversations that focus on a single work, text, curatorial premise or proposition. Gugelberger's curatorial projects include: *Once upon a Time, There Was the End* at Center for Book Arts (New York, NY); *Data Deluge* at Ballroom Marfa (Marfa, TX); and *Library Science* at Artspace (New Haven, CT). Rachel has served as co-director of Sara Meltzer Gallery and curator at Exit Art, where she organized the final exhibitions *Every Exit Is an Entrance: 30 Years of Exit Art* and *Collective/Performative*.

**Mohamad Hafez** is a Syrian Muslim artist and architect, who was born in Damascus, raised in the Kingdom of Saudi Arabia, and educated in the Midwestern United States. Hafez's art reflects the political turmoil in the Middle East through the compilation of found objects, paint and scrap metal. Using his architectural skills, Hafez creates surrealistic Middle Eastern streetscapes that are architectural in appearance yet politically charged in content. His artwork has recently been featured in four acclaimed exhibitions and profiled on Connecticut Public Radio and in *The New Yorker*.

**Debbie Hesse** is an installation artist, curator, educator and director of programs and artistic services at the Arts Council of Greater New Haven. Her artwork combines organic and artificial materials to create parallel, hybrid environments that explore ideas about growth, materiality and the ethereal. Recent work examines seaweed farming and local initiatives that address issues of food security and the environment. Hesse was awarded a 2016 REGI grant from the Connecticut Office of the Arts and National Endowment of the Arts; an International Artist in Residence at Hongti Art Center, South Korea; Rhode Island and Connecticut Visual Artist Sea Grant Awards; and a Weir Farm Artist Residency. Her work has been exhibited in South Korea, New York, New Mexico and Connecticut. Through her installation art and innovative programmatic initiatives, Hesse brings communities together around social, cultural, political and environmental issues and ideas.

**Kenya (Robinson)** is a multimedia artist from Gainesville, FL. Working in performance, sculpture and installation, she depicts themes of privilege and consumerism, exploring perceptions of gender, race and ability. Her recent projects *#WHITEMANINMYPOCKET* and *White Man on a Pedestal* (WMOAP) question a prevailing western history that uses white-male-heteronormativity as its persistent model. (Robinson) graduated from the Yale Sculpture department in 2013, has exhibited nationally, and presented performance work at MoMA PS1; JACK; The Kitchen; Thomas Hunter Project Space; and The Museum of Modern Art.

**Magee Lawhorn** is in charge of organizing 30 years of Artspace archives, as the *Three Decades of Change* Project Archivist. Lawhorn received a B.A. in Archaeology from Cornell University and recently received a Master's in Library and Information Science from St. John's University. Having worked at various cultural institutions such as the Yale-China Association, the Museum of Chinese in America, and now Artspace, Lawhorn is passionate about how the stories of the past can educate a community about where they have been and where they have the potential to go.

**Larry Lee** is a multimedia artist, independent curator and writer who teaches Art History, Theory and Criticism at the School of the Art Institute of Chicago. He produces multimedia "orientalia", or stylized reproductions of cultural objects, images and actions that fit a stereotype, perspective or aesthetic often associated with anything Asian. He earned his BFA from the University of Illinois at Chicago and his MFA in Sculpture at the School of the Art Institute of Chicago. His work has been exhibited at various galleries in Chicago as well as the SpaceLab in Cleveland, Diverseworks in Houston, Janette Kennedy Gallery at the University of Texas in Dallas, Artspace in New Haven and Free Gallery in Glasgow, Scotland.

**Linda Lindroth** has been exhibiting her photographs and mixed media art internationally since 1972. Her high-resolution photographs explore the subject of containers manufactured in the United States, elevating the flattened, discarded materials into something resembling an object from the history of painting or sculpture. She earned her B.A. and M.F.A. degrees in Studio Art from Rutgers and has taught courses at Quinnipiac University since 1998. She is represented by Garvey|Simon Gallery in New York, and is included in a dozen public collections including the Museum of Modern Art and the Metropolitan Museum of Art in New York.

**Sharon Loudon** is an artist, educator, advocate for artists, and editor of the book series *Living and Sustaining a Creative Life*. Her paintings, drawings, animations, sculpture and installations employ what she calls "anthropomorphic individuals," lines or linear abstractions and their implied or actual movement. She graduated with a B.F.A. from the School of the Art Institute of Chicago and an M.F.A. from Yale University School of Art. Her work has been exhibited in numerous venues including the National Gallery of Art, and is in major collections including the Whitney Museum of American Art, National Gallery of Art, Yale University Art Gallery, and the Museum of Fine Arts, Houston, among others.

**Jacek Malinowski** is a visual artist from Warsaw, Poland who creates objects, installations and stage designs. He is most widely known for his fictitious documentary films that question filmic genres such as documentary, horror, and science fiction etc. He majored in Sculpture at the Warsaw Academy of Fine Arts (1992) and then studied at the Mason Gross School of the Arts at Rutgers University (1995–1997). He has participated in numerous international exhibitions, in Poland and abroad, at venues such as The Zachęta – National Gallery of Art (Poland), Museum of Contemporary Art in Cleveland (USA), Prague Biennale (Czech Republic) and Kunsthalle Vienna (Austria).

**Denise Markonish** has been the curator at MASS MoCA since 2007, where she has created such meaningful exhibitions such as: *Oh, Canada*, the largest survey of contemporary Canadian art (accompanied by a 400-page catalogue co-published with MIT Press); *Nari Ward: Sub Mirage Lignum* (catalogue); *Petah Coyne: Everything That Rises Must Converge* (catalogue: Yale University Press), and *Badlands: New Horizons in Landscape* (catalogue: MIT Press). Previous to her work at MASS MoCA, she was the curator at Artspace in New Haven CT. In addition to her curatorial work, Markonish has taught at University of New Haven, Stonehill College, and the Rhode Island School of Design.

**Laura Marsh** is a cultural practitioner with an installation and curatorial practice currently based in Miami. At the dawn of the age of artist as curator, she fully embraces multiple roles, collaborations, and cross community experiences. She received her M.F.A. from Yale University School of Art in Sculpture in 2009 and her B.F.A. from the Cleveland Institute of Art in Painting in 2006. Currently, she is the Curator of Exhibitions for the Art + Culture Center in South Florida and previously served as the Gallery Director and Lecturer at the University of New Haven, CT. She believes in everyday practice, promoting new dialogues, and offering exchanges and partnerships between institutions.

**Bradley McCallum** is a multidisciplinary artist and curator. Since 1999 has been one half of the collaborative art duo McCallum + Terry. McCallum's work addresses race, injustice, and the suppression of disempowered individuals and communities. He earned his BFA at Virginia Commonwealth University in 1989, and his MFA from the Yale School of Art in 1992. McCallum was the recipient of a 2015-2016 National Endowment for the Arts Grant, an Artist-in-Residence at the Coalition for the International Criminal Court in New York City from March 2014 to 2015, and most recently had a solo exhibition, *Impunity*, at Robert Blumenthal Gallery in New York City in 2016.

**Christopher Mir** is a painter and educator. His dreamy, surrealist-inspired landscapes—the result of a daily practice of image-gathering—consider beauty, humanism, failure, loss and vulnerability. Mir received his B.A. from Marlboro college in Vermont in 1992 before earning his M.F.A. from Boston University in 1997. He is an adjunct professor of art at Manchester Community College and at Norwalk Community College and in 2015 had a solo exhibition at the Giampietro Gallery Project Space in New Haven, CT. In 2019, he will be included in a group painting exhibition curated by Denise Markonish at Mass MOCA, *Suffering from Realness*.

**James Montford** is a multidisciplinary artist whose practice includes performance, collage, paintings, and photography. Montford's work explores transculturalism by deconstructing commonly accepted notions of justice and community, and societal constructs of race and stereotypes in an effort to encourage conversation and transformation of ideas. He received his B.A. from Brandeis University in 1974 and then went on to receive both an M.A. in Studio Art and Education at Columbia University in 1976 and an M.F.A. from the Hoffberger School of Painting at the Maryland Institute College of Art in Baltimore in 1978. He teaches at the Rhode Island College in Providence, RI, where he is the Director of the Edward Mitchell Bannister Gallery.

**Shana Moulton** is a multidisciplinary artist whose practice includes video, sculpture, installation and performance. Moulton's humorous work, often starring herself, addresses the absurdity and anxiety of contemporary life. She received a B.A. from the University of California at Berkeley in 1999 and an M.F.A. from Carnegie Mellon University in Pittsburgh, PA in 1999. In 2016, she had a solo exhibition, *Journeys Out of the Body*, at the Museum of Fine Arts in St. Petersburg, FL, and in 2017 a solo show at NICC in Brussels, *Outhouse Portal*. In 2013 she received a Creative Capital Grant and was an artist-in-residence at Smack Mellon in Brooklyn, NY.

**Howardena Pindell** makes art that interweaves personal narratives, cultural histories and cycles of trauma and recovery. She is known for challenging most entrenched artistic paradigms of her time. In the early 1970s, Pindell devoted her practice to abstraction, (an arena reserved for white men), making conceptual connections between serialized imagery and forms of violence such as xenophobia, sexism, apartheid and the response to the AIDS crisis. In 1972, she became a founding member of AIR Galleries, a feminist collective that provided an exhibition venue in SoHo for women artists, leaving in 1982 out of a growing sense of disillusionment with a woman's movement that constructed "woman" in primarily white and middle class terms. Pindell's work has been included in several landmark exhibitions including *Contemporary Black Artists in America* at the Whitney Museum of Art in 1971, and *Wack! Art and the Feminist Revolution* at the museum of Contemporary Art in Los Angeles in 2007, and recently *We Wanted a Revolution: Black Radical Women, 1965-1985*, currently on view at the Brooklyn Museum. Her work is in the permanent collections of major museums including the Brooklyn Museum, the Museum of Modern Art in New York, the Studio Museum in Harlem, the National Gallery in Washington D.C., and the Smithsonian Museum of American Art in Washington, D.C.

**Gerald Saladyga** is a New Haven based artist whose work pushes the boundaries of landscape painting by addressing new vantage points made possible by technology and the ecological and political effects of a climate change. His maple-like compositions suggest a more spiritual or cosmic understanding of the idea of landscape. Saladyga received a B.A. from Sacred Heart University in Fairfield, CT, an M.A. teaching degree from Southern Connecticut State University, in New Haven, CT, and studied at the Art Students League in New York City. His work is included in many public collections including the Housatonic Museum of Art, the University of Bridgeport, and the Paul Mellon Arts Center at Choate Rosemary Hall in Wallingford, CT.

**Suzan Shutan** is an installation artist whose practice includes painting, drawing, sculpting and public art. Her work considers the relationship between two dimensional and three-dimensional media and their relationship to maps, materials, architecture, and, ultimately, transformation. She received her B.F.A. from California Institute of the Arts and an M.F.A. from the Mason Gross School of the Arts at Rutgers University in New Jersey. Shutan was awarded a fellowship from the Connecticut Commission on Culture & Tourism funding all the work she created from 2012 to 2013, has taught at the Rhode Island School of Design, Quinnipiac University in Connecticut, University of Omaha in Nebraska, and currently teaches at Housatonic Community College.

**Robert Taplin** is a figurative sculptor working in a variety of materials including fiberglass, wood, steel, and lighting systems that illuminate his sculptures from within. Taplin uses the human figure to convey an inner landscape inspired by literature, psychology, and mythology. He received his B.A. from Pomona College in 1973, where he studied theater design and medieval history. Taplin has taught in schools across the country including the Yale School of Art and his work has been shown in group exhibitions nationwide, notably at the Massachusetts Museum of Contemporary Art, and at the Aldrich Museum in Ridgefield, CT. He has as an extensive solo exhibition history, showing at Grounds for Sculpture in Hamilton NJ, Wesleyan University in Middletown CT, University of Massachusetts in Amherst MA, and Smack Mellon in Brooklyn, NY.

**Mark Tribe** is a multidisciplinary artist whose practice includes drawing, photography, installation, video, and performance. Tribe addresses social and political issues; his recent work has focused on the relationship between technology and landscape. He received a B.A. in Visual Art from Brown University in 1990 and an M.F.A. from the University of California in 1994. As well as exhibiting domestically and internationally, Tribe has taken on a variety of projects: in 1996, founding Rhizome Arts, a New York City based non-profit supporting new media art, authoring *The Port Huron Project: Reenactments of Historic Protest Speeches* (Charta, 2010) and co-authoring of *New Media Art* (Taschen, 2006). Tribe has been the chair of the M.F.A. program of the School of Visual Arts in New York since 2013.

**Liena Vayzman** is a photographer, curator, and art historian. Vayzman's interests include visual culture, global justice, feminism, politics, and queer studies. She received her B.A. at Vassar College and then earned her PhD in Art History from Yale University in New Haven. Vayzman has taught at Wesleyan University in Connecticut, the Rhode Island School of Design and at the City University of New York: LaGuardia and her writing has been published in X-TRA Contemporary Art Quarterly (Los Angeles), Art Practical (San Francisco), The Huffington Post, and the Yale University Art Gallery Bulletin.

**Laura Wexler** is Professor of American Studies, Professor of Women's, Gender, and Sexuality Studies, and Co-Chair of the Women's Faculty Forum at Yale University. Her scholarship centers upon intersections of race, gender, sexuality and class with film and photography in the United States, from the nineteenth century to the present. She has authored many award-winning books and is currently working on a monograph entitled *The Awakening of Cultural Memory*, using historical photographs as a source of resistance to the politics of white supremacy in the formation of contemporary American reading practices. Wexler completed her undergraduate studies at Sarah Lawrence College, studied photography at M.I.T., and holds M.A., M. Phil., and Ph.D. degrees from Columbia University in English and Comparative Literature.

**Timothy Young** has worked with the Beinecke Rare Book and Manuscript Library of Yale University for 25 years; the last 15 in the curatorial area, where he now holds the title of Curator of Modern Books and Manuscripts. Young's curatorial focus is on literature and avant-garde movements of the past two centuries, also overseeing specialized components of the library's collections including book arts and children's literature. He is the author of *Drawn to Enchant: Original Children's Book Art in the Betsy Beinecke Shirley Collection* (2007) and editor of *Story Time: Essays on the Betsy Beinecke Shirley Collection of American Children's Literature* (2016). Young holds dual undergraduate degrees in English and French Literature from the University of Tulsa, and an M.A. from the University of Texas School of Information.

## notes

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## about artspace

Since its founding in the mid 1980s, Artspace has championed the ideas and artistic concerns of local artists and created space for exhibitions on some of the most urgent issues of our time. These topics have spanned the AIDS Crisis (with the exhibition *Interrupted Lives*, in 1991), the War on Terror (*Between Fear and Freedom*, 2002), Immigration (*Mythical Nation*, 2003), globalization and the loss of manufacturing jobs in Connecticut, (*Factory Direct*, 2005), Climate Change (*Marie Celeste*, 2011), Sustainability (*Vagaries of the Commons*, 2014), and racial bias in the criminal justice system (*The Jerome Project*, 2015). Touchstone annual programs like our City-Wide Open Studios festival, our Summer Apprenticeship Program for New Haven Public School students, and our Flatfile Collection continue to provide artists with unparalleled access to audiences, space, resources, and one another.

## save the date: the 20<sup>th</sup> annual city-wide open studios october 6 – november 9, 2017

Opening Reception: Friday, October 6, 5-8pm

Westville Weekend: October 7-8

Armory Weekend: October 14-15

Private Studios Weekend: October 21-22

Erector Square Weekend: October 28-29

City-Wide Open Studios is an opportunity for any Connecticut-based artist over the age of 18 to share their work with the public. Each year over 300 artists participate, and Artspace organizes a group exhibition of one work by each artist in their galleries. Online registration: July 5-September 5. Visit [artspacenah.org](http://artspacenah.org) for details and to apply.

This year's festival takes *F[r]act or Fiction* as its theme. Artspace is pleased to present eleven new large scale commissions and performances by artists who applied to our open call with visionary proposals. These new works will expose the categories of fact and fiction as disputable ideological constructs. Several works will invite visitors to navigate through and around installations that defy a singular interpretation.



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June 1–August 13, 2017

Gwen John, *Still Life with a Prayer Book, Shawl, Vase of Flowers and Inkwell (detail)*, late 1920s, oil on canvas, Yale Center for British Art, Paul Mellon Collection

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