

Kingston Annual | 20 | 20

A PREMIER REGIONAL FINE ARTS EXHIBITION



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Curator

Julie Hedrick

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Raymond Curran, Vice President, Board of Directors, Kingston Midtown Arts District

Brent Felker, Executive Director, Arts Society of Kingston

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On the Cover

1st Place: Pamela Blum	2nd Place: Betty Greenwald
Guest Artist: Judy Pfaff	3rd Place: Frank Theodore

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Kingston Midtown Arts District

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The Best of Contemporary Fine Art in Kingston and the Mid-Hudson Region

While New York City has been the historical international epicenter for the showing and marketing of fine art, the Hudson River Valley has been a home of art creation since the start of the 19th century with the Hudson River School of Landscape Painting. In recent years both established and new artists are finding homes in communities from Peekskill to Hudson. A new epicenter of art has begun to emerge in the city of Kingston as both established and emerging artists have flocked to the city where they found both affordable studio space and a highly supportive community.

In November of 2019 the newly formed Kingston Midtown Arts District and the oldest arts organization in Kingston, the Arts Society of Kingston, met to explore jointly hosting a new regional fine art exhibition highlighting the emerging art activity in Kingston and the Mid-Hudson region. And so was born the Kingston Annual 2020 exhibition complete with its own website: kingstonannual.art. An online exhibit of the show will be on the site during the month of September and will remain as an archive.

Ray Curran and Brent Felker | Co-Chairs

Curator's Statement

At this critical time in history, the inaugural Kingston Annual Art Exhibition is a unique opportunity to feature the work of 26 exceptional Hudson Valley Artists. As the curator for this exhibition, I believe from the core of my being that in times of great turmoil art plays a hugely important role in revealing the pathways through which transformation occurs.

As a practicing artist for forty years I have exhibited my work locally and internationally through the Norah Haime Gallery in NYC and Cartagena, Colombia, Europe and Asia. I was born in Canada and have lived in Kingston NY since 1985. It is no accident that the Hudson River School of painters chose to live in the area. Kingston is a magical place with unique light and contrast. I see color and form everywhere and in everything; from blue sky, green grass, red brick, yellow sun, the black universe, to a pink moon. There have been entire years when I have delved into working with just a single color in order to really focus on the complexities and abstraction of that color. Even the name of a color conjures up feelings, tastes, memories, and dreams. There is a formality to my art, that no matter how chaotic my process is, I eventually arrive at the stillness, the power and abstraction I'm looking for.

We are living through an extraordinary time—Life and Death; Right and Wrong. There is a reckoning in the world. Look to art, look to artists, they will show the way. To truly understand human history we need only look and listen to the art, music, poetry, and stories of that era. We are here now, the year is 2020; Black words painted on a gray concrete road, simple, powerful, eternal.

I am honored to share the art and vision of the 26 Hudson Valley artists participating in the Kingston Annual.

Julie Hedrick



Photo credit: Robin Holland

Place & Home Intertwine

By Judy Pfaff with Sadiee Brown

As artists it seems that our work is a cast of nets catching and holding what is swirling.

The Cornell Steamboat Factory in Kingston NY. was once my home and one of the greatest studio's I ever had. I could see the banks of the Rondout creek with the grab of roots, settlements of rocks, and lush layers of foliage.

Water, land, water chestnuts and river flowers, are all reflected in my work still.

Just as Brooklyn, New York city and war-torn London are conversations and experiences reflected in my work as well.

The Kingston of the late 90s was depressed and asleep and in a perpetual cycle of self-sabotage—the little city that could and should, but just didn't was how I came to see it.

I moved into the Cornell Steamboat Factory on the Strand when much of Kingston had retracted and gone to ground. The Steamboat Factory became my primary

studio. The factory was spacious and raw and perfect for assembling mock ups of the large-scale pieces I was making. The Rondout Creek mesmerized me with its tidal nature and connection to the Hudson River.

The ice floes with crows riding and talking in the winter and the mixed industrial and recreational activities in constant view.

I had a little inflatable boat I used to visit the lighthouse where the Rondout creek meets the Hudson River. There were large willow trees that swept protective skirts keeping my yard and the sculptures I was working on obscured from view. I felt I had discovered or uncovered a perfect world.

Artists are prone to live in industrial dwellings on the edges of cities. My home and studio was on a manageable scale and I found I was very happy living in Kingston and teaching at Bard College.

I have valued the history and beauty of Kingston. I suppose in unconscious ways it is



Judy Pfaff | *in memory of...* | 2020 | Steel, melted woven fiberglass, wire, branches, roots, fluorescent lights

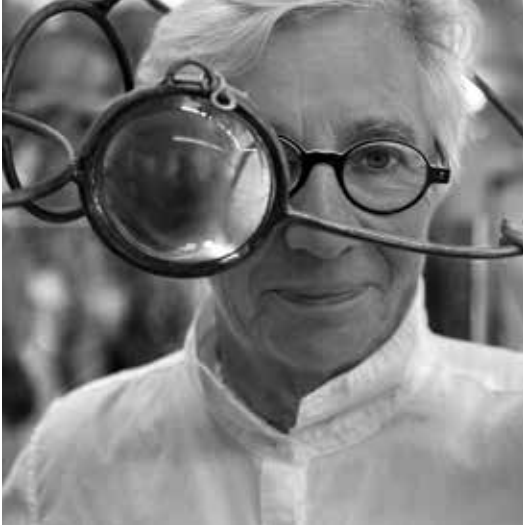
Notes from Our Curator

reflected in the work I created not just in the Steamboat Factory but also during the years I lived and worked in the “Father Divine Mansion” on Chapel Street. The Chapel street property, a second empire 6,000 sq. ft. Victorian I came to own and renovate, was once a refuge and

headquarters for the African-American church leader and civil-rights peace activist Father Divine.

In many ways my participation in the inaugural Kingston Annual exhibition is a return to home having come full circle.

Photo credit: Grace Roselli, 2019



Our Guest Artist Judy Pfaff

Judy Pfaff’s artistic vision is multi-dimensional. Her work seems to move in and out like breath and expresses pure energy. Her complex sculptural installations are often displayed in vast open spaces. To experience her work we feel the cosmos made manifest. Pfaff tapped into a primal source and struck a chord; many chords. She orchestrates, conducts and commands her creations. The works are exquisite masterpieces of collected materials, objects and textures painted and suspended, strung together with rope, twigs, wire and wood. In fact, Pfaff uses all manner of things to express line, color, pattern, and shapes that evoke time and space as the building blocks of life in its eternal dance of evolution.

The Exhibition

For the 2020 Kingston Annual I have chosen a broad selection of 25 Hudson Valley artists whose work and vision, although unique and individual, together reflect a twenty-

first-century artistic movement at this unprecedented time in history.

Threads of ideas, color, emotion and complex abstract processes are literally woven together in Susan Spencer Crowe’s relief paintings *Pushing Forward While Marking Time* and *Framed*. We are powerfully thrust into elements of time and movement as in Neville Bean’s jewel-like ceramic painting *Golden Portal* and Winden Rose’s *Passage*, a contemporary wall sculpture that reads like an ancient text.

Numerous references and reflections on the natural world are shown in one of Chris Gonyea’s classic tree studies titled *Hibernation* where he gives voice to the spirits of trees. Jane Bloodgood Abrams’ painting *Light on the Horizon*, a hopeful and breathtaking work, is one of her series of Hudson River Valley paintings spanning well over two decades.

The exquisite paintings of Micheal Lokensgaard *Artichoke* and *Cynara* elevate

the humble artichoke and thistle to masterworks reminiscent of Mrs. Delany's eighteenth-century botanical portraits.

Allen Furbeck's photographs such as *Songs of Our Own, Lake Tahoe, CA*, are a technical phenomenon and give voice to the planetary and environmental energies swirling in our midst. In her piece *Waterfall* Nancy Donskoj's skilled photography captures the essence, texture and coolness of water

The human condition at this time is powerfully expressed through Harris Diamant's work *March 2014* and in Gunar Babayeva's small exquisite head *Young Shaman*. Frank Theadore's photographs vividly illuminate what is being expressed in the world at this time. Casey Schwartz's sculpture of Belgium black marble *Hope Torso* succeeds in capturing the quality of skin, line and shape of the body and is quite simply a stunning work.

Works in the show that speak directly to the intensity and chaos of the pandemic of

2020 include Ernest Shaw's *Corona Suite, June* and in contrast Jenna Annunziato's haunting work *Somerville, Massachusetts*. While capturing the stillness of isolation she stunningly evokes humanity in quarantine.

As an abstract painter, I find the complex and emotional abstractions in this exhibition a delight to behold. Talya Baharal's paintings *Quarantined Window* and *Still Navigating Through* are poetry to the eye. Barbara Gordon's painting titled *November* is a classic expressionist painting. Although Deborah Mills Thackrey's *Metal Abstraction #12* is a photograph that resonates like a painting and reminds me of Bruce Chatwin's photographs of the abstract colored weathered surfaces he chronicled during his travels in Africa.

The delicate paper collages of Stefan Saffer's cannot be pinned down to this or that, even their titles *Secret Souk* and *Soul Tweet* seem to tease. These works magically float between classic painting, mobile playthings with secret messages, and yet he also holds

true to the formality and weight of a master sculptor of paper. Sean Noonan's recent collages aptly titled *Good Day Sweating in the Studio* and *Hot and Humid* are marvelous, honest and beautifully solid abstractions.

Finally the works in the show that uniquely express dreams and otherworldliness, myth, magic and story are shared by Leslie Bender's painting *Dark Side of the Moon*, Seth Aylmer's *The Mill Stone Quarry*, Hans van Meeuwen's sculpture *Rain*, a hanging cloud and a single golden raindrop, and Bill Rybak's incredible gothic work aptly titled *Palindrome 2*.

When choosing the works for this show as a collection a marvelous dialog began to emerge between the pieces. The emerging synergies of each becoming a wonderfully eclectic whole. The interplay and counterpoint of this exhibition tell the story of our time and the journey we are on.

1st Place: Pamela Blum

Pamela Blum's sculptures of organically shaped polished colored and marked wax are astonishingly original and exquisite. The two small iconic works shown are part of a larger family of works. They are hypnotic and appear deeply personal but I sense that for Blum they source a much larger universal conversation. These creatures and doll-like sculptures *Doll with Boots* and *Doll with One Torn Stocking* read like sacred treasures and like all treasure we want to see and know more and more.



Pamela Blum | *Doll with Boots* | 12.5" x 7.5" x 4" | Encaustic and mixed media

2nd Place: Betty A. Greenwald

Betty A. Greenwald's paintings have a complex and delicate visual language of their own. I have admired Greenwald's photography for over two decades and am thrilled to discover her work as a painter. These paintings *Reaching* and *Can We* are fresh and inspired and relate to Hilma af Klint's paintings. Like Klint's theosophic and astrological references I sense that Greenwald's early years studying the mystic philosopher Gurdjieff are reflected in these wonderful paintings.



Betty A. Greenwald | *Reaching* | 40" x 40" | Acrylic and mixed media on canvas

3rd Place: Frank Theodore

Frank Theodore's images are powerful. His photographs capture an almost breathless stillness and beauty. The simple raw reach as expressed in the image *The Beginning* aptly captures it all in one simple gesture. There is an intensity and unbearable suffering as shown in the photograph *And so I come to isolation* yet somehow, like the master classical works of the crucifixion, here too in Theodore's work there is a hint of hope and resurrection.



Frank Theodore | *And so I come to isolation* | 16" x 24" | Photograph



Jenna Annunziato | *Somerville, Massachusetts* | 18" x 18" | Oil on masonite



Seth Aylmer | *The Mill Stone Quarry* | 28" x 47" | Oil on canvas



Gülнар Babayeva | *Young Shaman* | 13.5" x 11" x 10" | Clay



Talya Baharal | *Still Navigating Through* | 40.25" x 29.5" x 2" | Mixed media on panel



Neville Bean | *Golden Portal* | 12" x 8.5" x 1" | Ceramic, oil paint, gold leaf



Leslie Bender | *Dark Side of the Moon* | 21" x 29" | Acrylic and pastel on paper



Jane Bloodgood-Abrams | *Light on the Horizon* | 16" x 20" | Oil on panel



Harris Diamant | *March 2014* | 17" x 13" | Various materials



Nancy Donskoj | *Waterfall* | 16" x 22" | Photograph



Allen Furbeck | *Songs of Our Own* | 44" x 34" | Pigmented ink jet print



Chris Gonyea | *Hybernation* | 32" x 24" | Oil on board



Barbara Gordon | *November* | 30" x 40" | Oil, mixed media, collage on canvas



Michael Lokensgaard | *Cynarra* | 25" x 21" | Mixed media



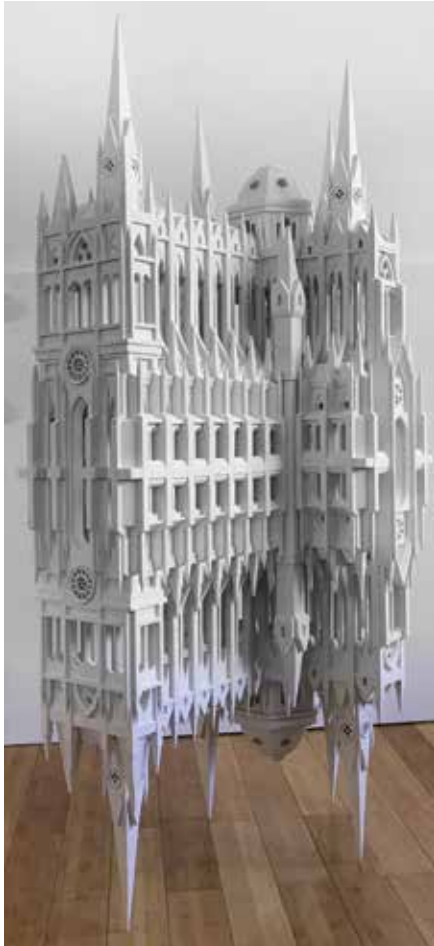
Hans van Meeuwen | *Rain* | 36" x 24" x 7" | Paper, fiberglass, metal, paint



Sean Noonan | *Good Day Sweating in the Studio* | 12" x 14.5" | Oil and collage on paper



Winden Rose | *Passage* | 16" x 20" | Photograph



Bill Rybak | *Palindrome 2* | 59" x 23" x 37" | Painted wood, metal, cast acrylic



Stefan Saffer | *Secret Souk* | 30" x 40" | Gouache on paper



Casey Schwarz | *Hope Torso* | 18" x 9" x 9" | Belgium black marble



Ernest Shaw | *Corona Suite June* | 24" x 18" | Ink and paint on paper



Susan Spencer Crowe | *Framed* | 39.5" x 40.75" x 3" | Mixed media



Deborah Mills Thackrey | *Metal Abstraction #12* | 20" x 16" | Archival pigment print

Kingston Annual 2020 Artists

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