



Artists' statements and resumes

All you know I know :

Bill Abdale, Sasha Brodsky, James Cuebas, Mark Gens,
Elizabeth Harney, Hidenori Ishii, Kate Liebman, and Beth Livensperger

Curated by Nicole Kaack

On view from February 24 through April 12, 2021
printshop.org/on-view/

Lower East Side Printshop, Inc.

306 West 37th Street, 6th Floor, New York, NY 10018 | 212.673.5390 | info@printshop.org | printshop.org

Bill Abdale

My work observes and responds to urban spaces and surfaces without nostalgia or sentimentality. It is precisely the lack of information and gaps in identification that I am interested in, and my practice is not symbolic or metaphorical - it is material.

Using techniques grounded in printmaking and the glitchy immediacy of digital photography, I create printed works that combine a decidedly flat picture plane with photographic space.

While there are some analogues to street or landscape photography present in my work, the production and presentation of images engages the materiality of printed media to reach for something more optically challenging.

Bill Abdale

Exhibitions

2018	<i>Fire Sale</i> , Present Company, Brooklyn, NY
2017	<i>Sunday Painter</i> , Laundromat Art Space, Miami, FL <i>Fire Sale</i> , Present Company, Brooklyn, NY
2016	<i>Superlacuna</i> , Unisex Salon, Brooklyn, NY
2015	<i>Published by the Artist</i> , International Print Center New York <i>Salón Acme / Proyectos Unidos Mexicanos</i> , Wythe Hotel, Brooklyn, NY
2014	<i>ACME Brooklyn</i> , Wythe Hotel / La Fabrica Gallery, Brooklyn, NY <i>The Invitational</i> , Kunsthalle Galapagos, Brooklyn, NY <i>Visceral Integrity</i> , et al projects, Brooklyn, NY
2013	<i>AFTER HOURS</i> , Kunsthalle Galapagos, Brooklyn, NY <i>ORANGATANG[sic]</i> , Picture Farm Gallery, Brooklyn, NY <i>Salón ACME</i> , Archipiélago, Mexico City <i>Odd Volume</i> , Brooklyn Artists Alliance, Brooklyn, NY <i>DOT.-DASH</i> , The Gowanus Studio Space, Brooklyn, NY
2011	<i>Estudio Abierto</i> , SOMA, Mexico City <i>Dunkle Wolke</i> , Storefront Gallery, Brooklyn, NY <i>Collision Cross Section</i> , Cohen Gallery, Reading, PA
2010	<i>SHOW</i> , Heliopolis Project Space, Brooklyn, NY (solo) <i>Flip It & Reverse It</i> , The Pigeon Wing, London <i>MFA Thesis Exhibition</i> , Hunter College Times Square Gallery, New York <i>Naked Measures</i> , Church of St. Paul the Apostle, New York <i>Hunter Satellite 2D</i> , The Halls at Bowling Green, New York <i>Dance Ghost</i> , Vaudeville Park, Brooklyn, NY
2009	<i>Bill Abdale</i> , Marvelli Gallery, New York (solo) <i>White Nights</i> , Marvelli Gallery, New York <i>Layout</i> , Gallery West, Brentwood, NY <i>MAs Curate MFAs</i> , Hunter College Times Square Gallery, New York
2008	<i>Metal: the exhibition</i> , Ramapo College, Mahwah, NJ <i>Everything Must Go</i> , Century Plaza, Birmingham, AL
2007	<i>Power One</i> , Ad Hoc Art, Brooklyn, NY
2006	<i>In the Face of Mechanical Reproduction</i> , Brooklyn Lyceum, Brooklyn, NY

Education

2010	MFA, Hunter College, City University of New York
2006	BFA, Purchase College, State University of New York

Awards / Residencies / Seminars

2020	Keyholder Residency, Lower East Side Printshop, New York
2013	Land, Place and Visuality Seminar, Beta-Local, San Juan, Puerto Rico The Art & Law Program, Brooklyn, NY
2012	Summer Printshop Residency, Gowanus Studio Space, Brooklyn, NY
2011	SOMA Summer program, SOMA, Mexico City
2009	William J. Graf Travel Grant, Hunter College, CUNY
2006	Dean's Senior Recognition Award, School of Art+Design, Purchase College

Curatorial Projects

2012	<i>TESTING</i> , Heliopolis Project Space, Brooklyn, NY <i>Eric Lee Bowman: Chemical Portraits</i> , Heliopolis Project Space, Brooklyn, NY <i>Steven Rose & Joanna Seitz</i> , Heliopolis Project Space, Brooklyn, NY
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Teaching

2010-2014	Purchase College, State University of New York	Lecturer (part-time)
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Sasha Brodsky
Artist Statement

As time goes by, the subtle character of each different place I find myself living in gets thinner. And the daily situations that the inhabitants of these places encounter change too. In the area where I've been living for the past five years the authentic atmosphere is still visible. And the stories I tell are of people and architecture that exists in that atmosphere and creates it. In my work I search for the abstract and timeless qualities of an urban space, portraying its authentic nature. I use mostly traditional mediums such as printmaking. And even when I work with paint, the sensibility of a printed image remains a strong influence on my process.

Sasha Brodsky

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about me: I am a Brooklyn based artist Illustrator and scoring composer at CSISTERNA SOUNDWORKS. My primary visual medium is printmaking and I have exhibited my works at a number of shows. I made illustrations for publications in Russia and US and wrote music for a body of video content.

education: British Higher School of Art & Design, Moscow, Russia
2012/2013
Boris Trofimov Art Studio, Moscow, Russia
2013/2014
School of Visual Arts, New York, USA
2014/2018

experience: Afisha Magazine, Moscow, Russia Freelance Illustrator
Drawings for Afisha Sochi guide
Garage Museum of Contemporary Art Designer for an educational art exhibition
«Khimiya i Zhizn» Magazine Full time illustrator
Advertising agency
«Triada LTD»
Freelance illustrator
Illustrations for business calendar
Album cover for «Unknown Beethoven»
La Boule Cafe Designer
Posters for events
School of Visual Arts The Dialogue Magazine Full time illustrator
School of Visual Arts
Posters for SVA screenings and student film posters
Cambridge University Press
Illustrator
Cover and illustrations for "Dostoevsky In Context"
Argosy Book Store **116 E 59th St, New York, NY 10022**
Assistant / photographer / book restoration
New York Times. Illustration for "On Campus" section.

As a member of CSISITERNA SOUNDWORKS

I worked on a number of commercial scores and film soundtracks.

exhibitions: "Brod & Brod" Roza Azora Gallery , Moscow Russia. 2015
Group print show at Montserrat Art Gallery, New York, US 2016
Group print showcase at IPCNY, New York, US 2016
"Untitled" Roza Azora Gallery, Moscow, Russia 2017
"Selected Works on Paper" Sunny's, New York, US 2018
"Untitled" Roza Azora Gallery, Moscow, Russia 2019
"Library" group show, Triumph Gallery, Moscow, Russia 2019

references: Available on request

James Cuebas

Artist Statement

My inspiration comes from New York City and World travels. I look for Cityscapes, Nature and Portraiture and bring them into the art of printmaking. My work begins with a photographic image I have taken in digital or black and white film. I then go into the process of deciding which of the printmaking technique I should apply. I work with the following printmaking techniques: Solar Plate Etching, Polyester Pronto Plate lithography, Silk Screen and Monotypes. Sometimes I can't decide on just one technique for a certain image so I print the one image in 3 or 4 different techniques, so I can see how it looks. At the end of the process, when I see what I think is a satisfactory print, I am happy. Printmaking helps me keep my mind in the present and it is always challenging because many times you do not get what you expected and at times, surprised to see something in the print that you did not expect. Because of this, I become curious and look forward to creating more prints and learning new techniques.

Artist bio

Born 1958, New York City. Began his studies in art at age 7, with artist and teacher Nancy Wells at the Henry Street Settlement Arts Program. Majored in Photography at the specialized High School of Art and Design in New York City and majored in Media Arts and Print communications at the Long Island University (Brooklyn Campus) from 1981-1984. During High School, he began studying with Photographer/teacher, Nancy Starrels-co founder of the Aesthetic Realism Foundation In New York City from 1975-83 and assisted Ms. Starrels in teaching the basics of black and white photography at the Henry Street Settlement House and at youth programs throughout New York City.

In 2015, he studied Silk Screen printing at the Lower East Side Printshop with Master Printer, Ronnie Henning. In 2016, he joined the artist collective with Nitza Tufino, Director of the Rafael Tufino Puerto Rican Printmaking workshop, where he studied with Ms. Tufino the printmaking techniques of lithography and studied the Solar Plate technique with Photographer/Printmaker Betty Cole. As of this date, he has produced 3 complete editions of prints representing images of the culture of Puerto Rico and the diaspora. He takes passion in taking his photographic images of Cityscapes, Natures and Portraiture and bringing them into the art of printmaking.

James Cuebas

jchebas49@gmail.com

Experience

Salzano Photography Advertising Studio Inc. 1997-2001

Photo Archivist: Organized over 25 years of advertising and personal work for photographer James Salzano. Printed black and White images for advertising and exhibitions. Scanned and printed images for portfolio presentations and for stock requests and worked on quality control of images. Archived and transferred images for storage on to CD system. Retouched images with Photoshop program.

Henry Street Settlement House of New York City. 1985-1990

Photographer/Instructor: Taught the technical and creative aspects of traditional black and white photography to children and young adults. Coordinated photographic projects and exhibitions. Created images for editorial and fundraising purposes.

Education:

Lower East Side Printshop, New York City-2015-present

Rafael Tufino Printmaking Workshop, New York City-2016-present

School of Visual Arts, NYC-1999-2000, Photoshop program

Bronx Museum of the Arts, 1985 Artist in the Marketplace program

Empire State College, 1986 Summer Photojournalism Program

Long Island University: 1981-1984-Major: Media Arts/ Print Communications-60 College credits.

Exhibitions:

Group Show: New York Latin American Art Tri annual 2019 Edition

Group Show: Williamsburg Art and Historical Center/Exploring Wellness and Transformation, 2004

Solo Show: Brooklyn Public Library/The Privilege of Solitude, 2004

Group Show: Bronx Museum of the Arts, Artist in the Marketplace, 1985

Solo Show: Henry Street Settlement Arts Center/Images of Youth, 1983

Awards

Honorable Mention: Tokyo Screen Print Biennial 2019, Tokyo, Japan

Honorable Mention: Photographer's Forums' 18th Annual Spring Photography Contest. Published in The Best of Photography Annual 1998

Skills: Printer in traditional black and white photography, Silk screen, Solar Plate and lithograph printmaking techniques. Printing editions of 30 or more. Good knowledge of Photoshop

Mark Gens

Artist Statement

Everywhere I am provided with source material. I'm constantly looking, searching, collecting, appropriating, and repurposing. I photograph, download, scan, and screen capture. Images are placed, erased, degraded, printed, and layered. There is constant movement, back and forth, between the analog and digital worlds.

Always in pursuit of a meaningful reflection of who we are: our histories, our actions, and our creations, I navigate the intimately complex nature of our being through images. If something I see resonates with me, if something leaves an impression on me, however intangible or inexplicable, I'm compelled to add it to my image archives.

My work is the result of a life amidst an information-saturated culture where somnambulism and brutality too often seem to be the overriding defaults. My purpose, however, is not to establish a baseline for some great human awakening, it's a meditation on ways to make humanness comprehensible, relatable, and recognizable. It's a process of becoming... becoming more conscious, more urgent, more resilient.

Mark Gens
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Brooklyn, NY 11220

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IG: mark.gens.art
Web: www.markgens.com

EDUCATION:

- 2016 MFA, Pratt Institute, Brooklyn, NY.
- 2014 BFA, Otis College of Art, Los Angeles, CA.

GROUP EXHIBITIONS:

- 2020 *Futureproof*. Kraftwerk Bille, Hamburg, Germany. (postponed)
- 2019 *Queer Autonomy*. Pfizer Gallery, Brooklyn, NY.
- 2018 *Spellbound*. Maison 10, New York, NY.
- 2017 *Filmideo17*. Index Art Center, Newark, NJ. Video screened in festival.
- 2016 *Pathetic Fallacy*, Steuben Gallery, Brooklyn, NY.
- 2015 *Give Me Some Space*, Steuben Gallery, Brooklyn, NY.
Summer Group Show, Schafner Gallery, Brooklyn, NY.
Alive Tonight, Dekalb Gallery, Brooklyn, NY.
- 2014 *All Small*, Alcove Gallery, Los Angeles, CA.
Picnic Invitational, Eagle Rock Recreation Center, Los Angeles, CA.
Maximum Occupancy 10, Otis College of Art, Los Angeles, CA.
- 2013 *Video Show*, Otis College of Art, Los Angeles, CA.
What Gives... Bolsky Gallery, Otis College of Art, Los Angeles, CA.
General Population, Bolsky Gallery, Otis College of Art, Los Angeles, CA.
- 2011 *Punch/Utopia*, Glendale Area Temporary Exhibits, Glendale, CA.
Artists & Educators, Glendale College Gallery, Glendale, CA.

RESIDENCIES, CURATORIAL PROJECTS & COMMUNITY ENGAGEMENT:

- 2020-2021 **Keyholder Residency**, Lower East Side Printshop, New York NY.
- 2018-2020 **Co-curator/Exhibit designer**, Pratt Institute Admissions Gallery, Brooklyn NY.
- 2018 **Co-curator**, Undergraduate Fine Arts Exhibit, Pratt Institute's President's Office, Brooklyn NY.
- 2017 **Visiting Artist** exhibition and lecture. Eagle Hill School, Hardwick, MA.
- 2016 **Co-facilitator**, Art Education Workshop. Rikers Island, NYC Department of Corrections, Youth Offenders Division.
- 2015 **Co-curator**, *Image/Text*. Pratt Institute, Brooklyn, NY.
- 2014 **Thesis Exhibition Design Committee**, *Maximum Occupancy 10*. Otis College of Art, Los Angeles, CA.
Coordinator, *Junior Juried Exhibition*. Otis College of Art, Los Angeles, CA.
- 2013 **Co-Curator**, *On the Floor*. Otis College of Art, Los Angeles, CA.
Co-Curator, *Off the Floor*. Otis College of Art, Los Angeles, CA.
- 2008-2012 **Facilitator** of student-run Gay-Straight Alliance. Glendale College, Los Angeles, CA.
- 2007 **Participant**, Positive in Los Angeles Project, UCLA Department of World Arts and Cultures.
- 2006 **Researcher/Presenter**, LGBTQ Representation in Television. UCLA Film & TV Archive, Research and Study Center, Los Angeles, CA. Presentation at the UCLA LGBTQ Resource Center.
Research Assistance, 4th Annual Fusion Film Festival/Outfest Film Festival, Los Angeles, CA.
- 2005-2006 **Assistant Organizer** World AIDS Day Program. UCLA Film & TV Archive, Research and Study Center, Los Angeles, CA.

PUBLICATIONS, REVIEWS & AWARDS:

- 2019 *Repositioned*. Caustic Frolic Journal, Fall 2019, Vol. 4, Issue 1. XE: Experimental Humanities and Social Engagement Department, New York University, NY.
- 2017 *A Critical Analysis of Art in the Post-Internet Era*. Gnovis Journal, Spring 2017. Georgetown University, Washington, D.C.
Limp Wrist. Caustic Frolic Journal, Spring 2017, Vol. 1, Issue 1. XE: Experimental Humanities and Social Engagement Department, New York University, NY.
- 2016 Excellence in Academic Achievement, Pratt Institute, Brooklyn, NY.
- 2014 *Introductory Essay*, Senior Thesis Exhibition Catalog, Otis College of Art, Los Angeles, CA.
Academic Excellence Award, Otis College of Art, Los Angeles, CA.
- 2013 Ebell Scholar, The Ebell of Los Angeles.
Hing Alan Cheung Scholarship, Otis College of Art, Los Angeles, CA.
- 2011 *Educators Featured in College Exhibit*, Los Angeles Times by Terri Martin, 7/29/2011.

ART CRITICISM & ANALYSIS:

(All texts available on my website)

A Critical Analysis of Art in the Post-Internet Era (published in Gnovis Journal, Georgetown University)

Disrupting Authorship: Queerness and Electronic Literature

The Legacy of Invisibility: Disappearing Race in Art AIDS America

The Complexities of Representing the Cambodian Genocide

Sculptural Interventions in Architecture: Reflection, Aggression, and Dematerialization

Jonathan Monaghan's Escape Pod

Andy Warhol's Outer and Inner Space

Jenna Osman's Public Figures

Truth, Lies & Videotape: Constructed Identity in Video Art

Michael Fried, Minimalism, and a Trip to Dia:Beacon

Scary Monsters... and Super Creeps

Elizabeth Harney

Artist Statement

Growing up in the United States, I've been bombarded by heroic militarism and seeped in the romance of patriotism. My symptomatic desire for a paternal-protector as a form of security conflicts with its violent actuality. Metabolising this dissonance, my work interrogates the ambiguities of protection, aggression, vulnerability and violence on both an interpersonal and global-political scale.

My recent body of work aims to re-imagine the fantasy of the American hero with a focus on its commodifiable value. I am exploring archetypes of the cowboy and soldier to interrogate the mythology of paternal-protection that structures masculinity and bolsters the military industrial complex. I use horse imagery to represent the labor of a domesticated body. Veg-tan leather is cow leather before it has been dyed or sealed; it is open and malleable like a baby. I use veg-tan leather to highlight the threat of violence inherent in domestication.

Artist Bio

Elizabeth Harney was born on a military base in Enid, Oklahoma. She grew up on bases all across the nation before finally settling in New Jersey. She is drawn to American mythologies, especially those featuring the masculine archetype of the protector. She deconstructs desire for this mythos and examines its influence on the ethics of sanctioned violence.

Elizabeth received her MFA at Hunter College in 2019. In 2013 she received her BFA from New Jersey City University. In 2014 she was a participant at Skowhegan School of Painting and Drawing and she participated in SOMA summer in 2017. Elizabeth is currently a Key Holder at the Lower East Side Printshop in New York.

Elizabeth Harney
311A Beach 73rd st
Arverne, NY 11692

Education:

Masters of Fine Art Hunter College 2019
Skowhegan School of Painting and Sculpture 2014
Bachelor of Fine Art New Jersey City University 2013

Awards:

Ziccardi Art Fund 2012-'13
Charlotte and Hugo Prins Scholarship 2012

Solo Shows and Performances:

2016
Self Defense Speed Dating II 24hrMart Twisp, WA
2015
When Shits Hit the Fan Brooklyn Photo; One Night Only Art, Brooklyn, NY
Self Defense Speed Dating The Royal Osiris Luv Pavilion, Queens, NY
2013
The Difference is Distance Harrold B. Temmerman Gallery, Jersey City, NJ

Group Shows:

2019
Laissez faire et laissez passer 205 Hudson st Gallery, New York, NY
2019
Making Spaces 205 Hudson st 2nd fl Gallery, New York, NY
2018
Frankenstein; Or, The Modern Prometheus Salena Gallery, Brooklyn, NY
2017
The Hunt Intensifies Lower East Side, NY
2015
Skowhegan Performs Socrates Sculpture Park, Queens, NY
2014
The Hunt Cathouse FUNeral, Brooklyn, NY
2013
And That is Why I Hate Love Letters, City Hall. Jersey City, NJ
Emergence, TenMarc Building Gallery, Jersey City, NJ
NJCU Alumni Group Show Harrold B. Lemmerman Gallery. Jersey City, NJ
Kappa Pi Exhibition Harrold B. Lemmerman Gallery, Jersey City, NJ

2011

Stampede Le Souterrain Gallery, SeaSide Heights, NJ

Press:

BoogCity Issue 88 <http://www.boogcity.com/boogpdfs/bc88.pdf>

Gothic Times [http://www.gothictimes.net/2013/03/26/a real symbol of power](http://www.gothictimes.net/2013/03/26/a%20real%20symbol%20of%20power)

Teaching experience:

Adjunct faculty Spring 2019 at Parsons School of Art and Design "Time: Embodied"

Teaching assistant Fall 2019 at Hunter College "Experimental Printmaking"

HIDENORI ISHII

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Artist statement:

My work investigates the paradoxical dichotomy of civilization and nature through the interdependence which lies in between. It reveals a tenuous axis on which the two worlds serendipitously coexist, merging past and future onto a single plane.

Abstractions in painting and installation invert binaries of nature and camouflage, disaster and neglect, artificiality and object. They are characterized by such negations; images materialize from obstruction and walls eradicate structure. Just as the visible and concealed fluctuate, the work wavers from completion - as though it is still growing, eroding, or waiting for the reflection to break on the water's surface.

Combining mechanical and gestural modes of image-making, I reproduce control and circumstance in a mimicry of cause/effect in nature. Built with layers of alternating transparency, the paintings take on a quality much like reflective glass, at once materializing interior and exterior. In that likeness, I present the unconscious as physical reality. Flowers define space and atmosphere, inducing the haze of a dream or psychosis. Vacant mirrors replace landscapes as contradictions of the sublime and superficial.

The narrative of my work exists within a margin of disbelief, reminding viewer that fiction diverges from fact. My earlier project, IcePlants, was a direct response to the 2011 Fukushima Daiichi nuclear power plant meltdown, and considered how beauty might persist as landscape turns mutant. The possibilities presented in my work suggest how we might connect political ecology and social consciousness to face our current climactic crisis.

HIDENORI ISHII

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EDUCATION

2004, Master of Fine Arts

Maryland Institute, College of Art, Baltimore, Maryland

2002, Bachelor of Fine Art, Painting

George Mason University, Fairfax, VA

College of Visual and Performing Arts

EXHIBITIONS

SOLO EXHIBITIONS

2021 TBD - Erin Cluley Gallery, Dallas, TX

2020 Yume No Shima(Dream Island) - Online Exhibition
Townsend Gallery, Water Mill, NY

2019 On the Fence - Erin Cluley Gallery, Dallas, TX

2017 un·der·current - C. Grimaldis Gallery, Baltimore, MD

2015 Black Lake - Erin Cluley Gallery, Dallas, TX

2013 IcePlants - C. Grimaldis Gallery, Baltimore, MD

2009 A Little Earthshine - C. Grimaldis Gallery, Baltimore, MD

SELECTED GROUP EXHIBITIONS

2020 No Fair - Erin Cluley Gallery, Dallas, Texas

2019 Pas De Deux - Colony, New York, NY

2018 PRECURSE - Curated by John Hodany -
Park Place Gallery, Brooklyn, NY

2018 Monument in Miniature - ABC No Rio in Exile
Brooklyn, NY

2018 Full Circle- Erin Cluley Gallery, Dallas, Texas

2017 SMALL - Erin Cluley Gallery, Dallas, Texas

2015 JARDÍN, No.4 Studio, Brooklyn, New York

2015 The Spaces We Know - curated by Beatrice Shen,
Octavia Gallery, Houston, Texas

2015 SUMMER 2015 - Erin Cluley Gallery, Dallas, Texas

2015 Ankara Art in Embassies curated by Sara
Tanguy, Ankara, Turkey

2013 Curate NYC - Rush Arts Gallery, New York, NY

2013 Pangea - NYFA's office gallery, Brooklyn, NY

2013 The End - Beginnings Gallery, Brooklyn, NY

2011 Japan Earthquake & Pacific Tsunami Relief
Benefit Art Auction - Toy Tokyo & TT-Underground
Gallery, New York, NY

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- 2010 The Language of Spaces, curated by Ian Cofré
Ligne Roset. New York, NY
 - 2010 Irrelevant: Local Emerging Asian Artists Who
Don't Make Work about being Asian
Arario Gallery, New York, NY
 - 2010 Nice to Meet You, Summer - Sloan Fine Art,
New York, NY
 - 2010 Denatured - The Gershwin Hotel, New York, NY
 - 2009 Art Miami - Miami, FL
 - 2009 Summer Group Show - Grimaldis Gallery,
Baltimore, MD
 - 2009 Watery Grave - Parlour 6, New York, NY
 - 2009 COMMUNE - Black & White Gallery, New York, NY
 - 2009 HAIL LAMPYRIDAE - CSV Cultural Arts Center,
New York, NY
 - 2008 Benefit Auction - Contemporary Museum of Art,
Baltimore, MD
 - 2008 Summer Group Show '08 - C. Grimaldis Gallery,
Baltimore, MD
 - 2008 The Elusive Surrounding - C. Grimaldis Gallery,
Baltimore, MD
 - 2005 Mural Creation Sponsored by
Ma-Yi Theatre
Company - City College of New York, New York, NY
 - 2004 The Sky's the limit - Blue Sky Emerging Arts,
New York NY
 - 2004 Thesis Exhibition - Maryland Institute College of
Art, Baltimore, MD,

BIBLIOGRAPHY

- Caroline Williamson, "Colony Unveils New Work at the Pasde Deux
Exhibition During NYCxDDesign", Design Milk, 05.28.19
- Bridget Cogley, "Colony 'puts trust in the designers' for Pas deDeux
exhibit in New York", Dezeen Magazine, 05.16.19
- Jacque Donaldson, "Inteview with Hidenori Ishii", Artsy, 10.23.15
- Gareth Harris, "Newcomers are shaking up New York's art fair scene.",
Financial Times, 5.2.14
- Moray Mair, "Hidenori Ishii's Paintings Explore The Environmental Disaster
At The Fukushima DaiichiNuclear Plant In 2011", MutantSpace, 7.23.13
- Jessica Lopez, "Made With Color Presents: Hidenori Ishii's Pixelated Utopia",
Beautiful/Decay, 7.16.13
- Baynard Woods, "Floating World", Baltimore Citypaper, 4.17.13
- Hrag Vartanian, "Beyond Hello Kitty: Asian Artists Who Don't Make Work
About Being Asian", Hyperallergic, 7.12.10
- Todd Berger, "Hidenori Ishii", JoyEngine, 12.09.09
- "Focus on Asian Artist: Hidenori Ishii", Microcosm Magazine, 2009
- "Hidenori Ishii on 'A Little Earthshine' exhibition", BmoreArt, 2009
- Cara Ober, "Interview with Hidenori Ishii", Examiner, 2.23.09
- "New Exhibition @ Grimaldis Gallery", Microwave Project, 1.24.09
- Al Miner, "The Elusive Surrounding", 5.29.08
- "Saah Fan Since 2006", There Were Ten Tiger, 5.29.08

AWARDS

- 2020 Lower Eastside Print Shop, Keyholder Residency, New York, NY
- 2020 Ayatana Artist Reseach - Germinate, Ottawa, CANADA
- 2019 FST StudioProjects Fund, New York, NY
- 2013 NYFA Mentoring Program for Immigrant Artists
- 2004 Henry Walters Travel Fellowship to Iceland, Maryland Institute College of Art
- 2004 Joan Mitchell Foundation MFA Fellowship Nominee, Joan Mitchell Foundation
- 2004 Selected Finalist, International Young Art (IYA), Traveling Exhibition and Art Auction, Amsterdam, Tel Aviv, Moscow, New York. Artlink Inc. teamed with Sotheby's,
- 2004 The Hoffberger Fellowship, Maryland Institute College of Art

VISITING ARTIST/ LECTURE

- 2019 Fashion Institute of Technology - SUNY, New York, NY
- 2013 Maryland Institute College of Art, Baltimore, MD
- 2004 "Rewriting/Revisioning Histories" Performing Ethnicity Conference and Arts Festival Investigating the Legacies of the 1904 St. Louis World's Fair, New York

Kate Liebman

Artist Statement

I gravitate toward the same subjects in academia and the studio: an attention to the passage of time, time as recorded in history and art history, grief, loss, the overlap and interplay between fact and fiction, and how the tension between remembering and forgetting impacts these subjects. My work employs beauty as a way to attract the viewer and encourage engagement with the work.

Time, memory, history, loss, and grief was made less abstract and more immediate a year ago when a tragic and traumatic death occurred in my family. Grief changed my perception of time indelibly: I felt simultaneously trapped in time, living in time, and acutely aware that time is receding, being lost.

This shift in perception shifted my work. I returned to my visual work more vulnerable. I collage seemingly disparate images and find connections among them: the moon -- the side we can see and the side we cannot, Giotto's angels, numbers as image and language, airplanes, and skyscapes. Through repetition, images become symbols. A suggestive, yet elusive, logic of grief emerges.

As a resident Keyholder at the Lower East Side Printshop, I have made prints that I think of as "Mourning Calendars." In Jewish folk art tradition, artists would make "Mourning Calendars" to track time, that is, to correlate the Gregorian (solar calendar) with the Jewish (lunar) calendar, which dictates when one must perform rituals for those who have died. The number 1-24 represent the hours in a day, and the tireless and sometimes tedious passage of time. The homage to Giotto's angels grieving over the crucifixion is a reminder that grief has and will exist forever. The repeated recycling of images in cyanotype and in the open edition themselves mirrors how trauma works through repetition, a constant, untiring presence.

The presence of the moon reminds one of an ever-present satellite whose waxing and waning historically marks months. These prints all try to capture a feeling — of noticing, of slowing down, of loss. The prints of the moon use various intaglio methods (soft ground, hard ground, drypoint, open bite, aquatint, and burnishing) to build up a surface that is both familiar and distant, like the rocky satellite itself. The prints of Giotto's angels are reminiscent of stained glass windows.

Kate Liebman

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Education & Residencies

- 2019 MFA, Columbia University
- 2013 BA, Yale University
- 2020 Keyholder, Lower East Side Printshop
- 2018 resident, AZ West, Investigative Living, Joshua Tree, CA
- 2015 resident, Vermont Studio Center, Johnson, VT
 - *received merit scholarship*

Selected Group Exhibitions

- 2021 Flat File, Ortega y Gasset Projects
In Response, Jewish Museum
The Enchanted Drawing, Herzliya Museum of Contemporary Art
- 2020 Legal Tender, FringeArts Philadelphia
"I am one who", Montez Press Radio
- 2019 Summer School, CORE: Club, curated by Latchkey Gallery
Art 52nd Street 2019, Gallery MC, curated by Tomas Vu
Columbia MFA Thesis Show, Wallach Gallery, curated by Regine Basha
Toby's Diary: Film Screening, 15 Orient, curated by Alex Zandi
Forms of Enclosure, New Prints 2019/Winter, International Print Center of New York
 - *Selected by panel to show video and print work; participated in artist talk*
- 2018 42/18, LeRoy Neiman Gallery, LeRoy Neiman Center for Print Studies
feel that other day running underneath this one, Times Square Space; curated by Sara O'Keeffe
Columbia First Year Show, Wallach Gallery, curated by Natalie Bell
Performing the Library, Butler Library, Columbia
Draw|Serbia, Museum of Contemporary Art Vojvodina, Novi Sad, Serbia; curated by Tomas Vu
- 2015 Resurface, MX Gallery; curated by Cristina Vere Nicol
GRID[LESS], MX Gallery
- 2014 Exchange Show, Robert Blackburn Printmaking Workshop, Ithaca New York
Creative Leakage, Rekovery Projects
In the Beginning: Memory, Yale Slifka Center, In the Beginning Memory

Teaching & Work Experience

- 2021 Adjunct Professor, Sussex County Community College, *Printmaking without a Press*
Instructor, Manhattan Graphic Center
- 2020 Adjunct Professor, Sussex County Community College, *Children's Book Illustration*
- 2019 Adjunct Professor, Columbia University, *Drawing I*
- 2018 Teaching Assistant, Columbia University, *Drawing into Print with Tomas Vu*
Teaching Assistant, Columbia University, *Figure Painting with Aliza Nisenbaum*

current Brooklyn Rail, *contributing writer*
current Lomex, *assistant*
current Tutor
2013/4 Metropolitan Museum of Art, *freelance researcher*
2014 Pace Prints, *intern*

Selected Press

2019 Cecelia Morrow, "Art Waves" Interview, *WKCR*
2016 Debbi Kenote, "Resisting Image by Repetition," *Open House Blog*
Jillian Steinhauer, "Your Concise Guide to Bushwick Open Studios," *Hyperallergic*
Debbi Kenote, "Neon and Narrative: Bushwick Open Studios," *Two Coats of Paint*
2015 Allison Hale, "A Selection from Bushwick Open Studios," *Two Coats of Paint*

Selected Writing

2016 Martin Puryear, "Multiple Dimensions," Brooklyn Rail
Amy Sillman, "Stuff Change," Brooklyn Rail
Samara Golden, "The Flat Side of the Knife," Brooklyn Rail
2015 Michelle Grabner, Brooklyn Rail

Awards

2020 Baltic Writing Residency, semi-finalist
2019 The Helen Frankenthaler Foundation, travel award recipient
Columbia Residency Support Grant
2018 Columbia Residency Support Grant
2013 Yale Creative and Performing Arts Fellowship
Yale Mellon Forum Grant
2012 Yale Creative and Performing Arts Fellowship

BETH LIVENSPIERGER

I make large-scale, ink-on-paper collages which depict women navigating the banal, yet psychologically charged, space of office interiors. Female relationships, which cross generations and run the gamut from adversarial to supportive, are foregrounded. In these pieces, receptionists are trapped behind tiny desks, a lone employee drowns in paperwork, and a manager delivers bad news to a subordinate. Men are relegated to bit parts – though it is hinted that they still call the shots.

In my work, irregular formatting activates the space around each piece and highlights the relationship between shape and image. The pieces manipulate space to the point of stretching credibility, and sometimes respond to features of the exhibition space itself. A psychological experience rather than a literal event is emphasized. Formal qualities underscore the constrictiveness of bureaucratic systems. Repetition of items such as potted plants, or chairs, nods to the temporal invariability of work rhythms, the dreary 'rinse-repeat' of the 9-to-5 routine. Flattened forms, and isometric perspective, function as metaphors for behavioral restrictions, while pattern echoes the impersonal logic that defines office space. The work's black and white palette recalls past decades, "simpler times" during which much of society upheld the unjust standards of a dominant patriarchal system.

In today's shaky state of affairs, the future of traditional office culture has been called into question. Yet we find, in this transformational moment, women working from home during the pandemic shoulder disproportionate burdens of childcare and household management (as it ever was), while several million have left the workplace altogether. Clearly, female success in the workplace is fragile, and our assigned roles are deeply ingrained. My work reflects our fraught relationship to structures of power, acknowledging an ongoing struggle while celebrating perseverance, ingenuity, and ambition.

BETH LIVENSPERGER | 60-57 68th Road, Apt. 2 | Ridgewood, NY 11385
(347) 834-1928 | beth.livensperger@gmail.com

EDUCATION

Yale University School of Art Master of Fine Arts, Painting/Printmaking	New Haven, CT	2008
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The Cooper Union for the Advancement of Science and Art Bachelor of Fine Arts	New York, NY	2001
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SELECTED AWARDS

Lower East Side Printshop , Keyholder Residency	New York, NY	2020-21
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Virginia Center for Creative Arts , Moulin a Nef, Artist's Residency (upcoming)	Auvillar, France	2021
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Queens Council on the Arts , Queens Art Fund New Work Grant		2020
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The Sam and Adele Golden Foundation , Artist's Residency	New Berlin, NY	2018
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Virginia Center for Creative Arts , Artist in Residence Fellowship	Amherst, VA	2018
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Chashama Studio Program Residency , Artist in Residence	Brooklyn, NY	2015-18
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Kimmel Harding Nelson Center for the Arts , Artist's Residency	Nebraska City,	2014
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Vermont Studio Center , Artist's Grant. Residency	Johnson, VT	2013
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Abrons Art Center , A.I.R., Henry St. Settlement. Artist in residence	New York, NY	2010-2011
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Weir Farm Art Center , residency	Wilton, CT	2008
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Radius Fellowship , Aldrich Contemporary Art Museum	Ridgefield, CT	2007
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Gloucester Landscape Prize , Yale University School of Art	New Haven, CT	2007
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SELECTED EXHIBITIONS

Solo and Two-person

Squish . Essex Flowers (two-person with Estelle Maisonett)	New York, NY	2021
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Oh, Honey . Solo exhibition, Chashama at 37-18 Northern Blvd	Long Island City, NY	2019-20
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Little Known Factors . Solo exhibition, Chashama at 7 East 14 th St	New York, NY	2018
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Crises . Solo installation for Chashama at 733 Third Avenue	New York, NY	2017
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Refractions . John Molloy Gallery (two-person with Paul Baumann)	New York, NY	2015
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Inhabitant , Tomato House	Brooklyn, NY	2013
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Visible Storage , Culpeper Gallery, Abrons Art Center, Henry Street Settlement	New York, NY	2010
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Group

Works on Paper . Online group show at Local Project. Curated by Juan Hinojosa	Long Island City, NY	2020
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Prototype , Alterworks Studios. Curated by Tina Stipanovic	Long Island City,	2019
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	NY	
Lobster Dinner , Trestle Gallery. Curated by Will Hutnick	Brooklyn, NY	2019
Thisness and Whatness . Felician University. Curated by Scott Reeds	Rutherford, NJ	2019-2020
Made in Paint 2019 . The Sam and Adele Golden Gallery	New Berlin, NY	2019
The Unusuals . The Painting Center. Curated by Kathy Cantwell and Molly Herman	New York, NY	2019
Groundwork . TSA. Group pop-up exhibition, auction	Brooklyn, NY	2018
SPRING/BREAK . Chashama Space to Create art fair booth. Curated by Dylan Musler	New York, NY	2018
Sideshow Nation VI . Sideshow Gallery	Brooklyn, NY	2018
The Backyard Biennial . Backyard venue. Curated by Patrice Helmar	Ridgewood, NY	2017
Traverse . William Holman Gallery	New York, NY	2016
2015 Invitational Exhibition , The American Academy of Art and Letters Curated by Souhad Rafey	New York, NY	2015
Let's Be Real . Projekt 722. Curated by Hilary Doyle	Brooklyn, NY	2015
The Flat File, Year Two . TSA	Brooklyn, NY	2014
Yale Reunion: 5 MFAs, 5 Years Later , Flinn Gallery, Greenwich Public Library. curated by Kirsten Pitts and Tracy McKenna	Greenwich, CT	2013
Winterdown . The Icebox Gallery, Crane Arts Center. Curated by Ryan McCartney and Tim Belknap	Philadelphia, PA	2013
Date, Time, Place . Traveling three-person exhibition Denison University Art Gallery	Granville, OH	2013
Purchase College SUNY Dolly Maass Gallery	Purchase, NY	2013
RISD Memorial Hall Gallery	Providence, RI	2012
Natural/Constructed Spaces , The Painting Center, curated by Marianne Van Lent and Galen Cheney	New York, NY	2012
New York, New Work , Curated by Vasken Mardikian. Gallery 4 Walls	Seoul, Korea	2012
Goodbye Space Shuttle , Curated by Jason Mones, The Active Space	Brooklyn, NY	2011
No Money No Problems: A Recession Art Show , Invisible Dog Gallery Curated by Jason Mones	Brooklyn, NY	2009
Crossroads , Ruth Bachofner Gallery Curated by Ruth Bachofner	Santa Monica, CA	2008
Platonia , A Gathering of the Tribes Curated by Joe Ferriso	New York, NY	2008
SELECTED VISITING ARTIST LECTURES, CRITIQUES University of the Arts MFA Studio Mentor and Visiting Critic	Philadelphia, PA	2013-14

Milwaukee Institute of Art and Design Milwaukee, WI 2013
Visiting Artist lecture and critiques

Rhode Island School of Design. Providence, RI 2012
Date, Time, Place: Artist Lecture and Panel Discussion

New York Studio School. Lecture and studio visits. New York, NY 2008

SELECTED BIBLIOGRAPHY

The Iowa Review. Issue 49/3 Winter 2019/20. *Portfolio: Americana Fantastica*

Butler, Sharon; Cohen, David; Dillon, Noah; Yau, John. Artcritical The Review Panel. April 2015 review:
<http://www.artcritical.com/2015/04/17/the-review-panel-april-2015/>

Butler, Sharon. *More hiring news: SUNY Purchase Hires 3 painting professors*. Two Coats of Paint blog, August 2012: <http://www.twocoatsofpaint.com/2012/08/more-new-hires-3-new-painters-at-suny.html>

Donovan, Bill. *Beth Livensperger Gets Reflective*.
<http://beautifuldecay.com/2011/08/30/beth-livensperger-gets-reflective/> Beautiful Decay blog. September 2011

Woolfe, Zachary. *Sneaking Into the Stockrooms at City Museums*. Politico New York. August 6, 2010.
<https://www.politico.com/states/new-york/albany/story/2010/08/sneaking-into-the-stockrooms-at-city-museums-000000>

Miranda, Carolina. Gallerina – WNYC Culture. Datebook: August 5, 2010. *Selected listing*.
<http://culture.wnyc.org/blogs/gallerina/2010/aug/05/datebook-aug-5-2010/>

CURATED EXHIBITIONS

Ghosts. Presented by Field Projects in collaboration with Residency Unlimited New Rochelle, NY 2016
Work by Fanny Allie, Kara Cox, Hilary Doyle, Erik Gonzalez, Will Hutnick, Jeanette May, Mollie McKinley, Ryann Slauson

Ulterior Motives. Cabernet Initiative, 37 Greenpoint Avenue, Brooklyn, NY 2010
Work by Pierre le Hors, Charles Shedden, Hugh O'Rourke, Beth Mobilia, Hannah Rose Dumes