

# TIME FRAMES MARKING TIME





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Curated by Elisa Decker and Barbara Lubliner



Mara Alper • Fran Beallor • Stefan Beltzig • Elisa Decker • Gwen Fabricant  
Liza Folman • Tony Foster • Ellen Grossman • Valerie Huhn • Suzanne Kelser  
Gwyneth Leech • Barbara Lubliner • John Mendelsohn • Elaine Norman  
Jeffrey Allen Price • Ronnie Seiden-Moss • Drew Shiflett  
Linda Stillman • Tamara Wyndham

Westbeth Gallery  
May 24 - June 15, 2014

# TIME FRAMES MARKING TIME

*“The separation between past, present, and future is only an illusion, although a convincing one.” – Albert Einstein*

“Time Frames Marking Time,” a multi-media exhibition curated by Elisa Decker and Barbara Lubliner, features the work of 19 artists who engage time as a palpable presence. Each artwork tells its own story, bringing attention to the temporal nature of life and inviting dialogue and contemplation about our relationship to time.

Different themes weave in and out of the exhibition as past, present and future flow into one continuum. Some of the artists follow a structured daily practice, observing discreet moments of time. When assembled, their collected moments lend a sense of time’s ceaseless moving on. Linda Stillman paints a small panel of the sky each day. Elisa Decker shoots the scene below her balcony every morning. Fran Beallor draws a self-portrait each day for a year and Barbara Lubliner photographs herself every day during the year she stopped dyeing her hair.

Other artists combine different time frames, exploring poetic connections. Using old worn shoes as her canvas, Ronnie Seiden-Moss paints portraits of living souls, joining them with people who previously walked in those shoes. On one sheet, Gwen Fabricant juxtaposes her carefully observed and rendered drawings of natural specimens

with quick scans she makes of other gleanings from nature. Elaine Norman pastes drawings, photographs and other collage elements onto pages of the Metropolitan Museum of Art Engagement calendar, creating a visual diary of the quirky items that cross her path each week.

Being in the moment is a key concern for many of the artists. Ellen Grossman takes account of her own time flow by recording the date, hour, and minute at the start and end of each line she draws across the page, creating a luminous web of lines. Tony Foster immerses himself in the wilderness landscapes that he paints on site, making large-scale watercolors that also include objects, talismans, maps, and notes commenting on the milieu in which the pieces are made. Gwyneth Leech draws and paints on used paper coffee cups, recording her daily observations on these ubiquitous surfaces in real time. Mara Alper slows images down in her video “Sacred Waters of Bali,” offering a window into the timeless bliss of ceremonies alive with flowing beauty.

Another group of artists conjures abstract visions of time and space through cumulative repetition. John Mendelsohn’s fluidly painted crisscrossing lines suggest a progression



that can continue endlessly. Suzanne Kelser draws hundreds of lines to visualize the flow of electronic data that can vanish in an instant. Drew Shiflett builds up her constructed drawings through labor-intensive repetitive processes, using grids as underlying structures to explore compressed space and time.

These artists' works are meditations on the passage of time and the natural process of decay. Finding beauty and poetry in urban wastelands, Stefan Beltzig captures the "ghostly and desolate shells of buildings" poised between their bustling industrial past and future development. Inspired by the fragility and strength of iconic balancing stones weathered by time, Liza Folman makes drawings and monotypes of these remains of ancient burial sites that have endured through the millennia. Jeffrey Allen Price explores the effects of decay on different materials. For his Absorption Modules, he layers papers stained with coffee, tea or wine, and exposes the piles to the elements outside his studio; in another series, he experiments with the chemical reactions of rust on paper.

The last two artists make contact body prints that mark the moment as they leave specific traces for posterity.

Valerie Huhn uses her right index finger to repeatedly mark her own presence. She dates each fingerprint and expresses her mutable identity by varying the color, shape, and pressure of every print she makes. Tamara Wyndham works primarily with the handprints of others, including one or more prints in a piece. She uses a variety of techniques to apply layers of paint over the image and color around it, "building up a glow, so that the aura becomes luminous."

*Elisa Decker and Barbara Lubliner*

## Mara Alper

### *Sacred Waters of Bali*

Bali draws me into its rich traditions, sacred devotion, and stunning ceremonies again and again. Water is sacred in Bali, essential to the beautiful ceremonies that grace everyday life on this Indonesian island. It is a Bali Hindu belief that if you make things beautiful the gods will visit. Here I enter a realm of exquisite beauty that ignites my soul. Here I see water appreciated rather than taken for granted. I slow the images down to help you experience what it is like for me when I see these rich ceremonies, and enter a timeless bliss.

During my first trip to Bali in 1985, I studied shadow puppets (wayan kulit) and in 1987 I studied dance (legong), both part of the Bali Hindu ceremonies. In 2011, I was invited to screen my video work and present workshops about water at the Global Social Change Film Festival. I stayed on and filmed sacred water in ceremonies, then returned again in 2013 to continue. Still enthralled, I plan to return in 2015.

Still from video  
*Sacred Waters of Bali*, 2014  
HD Video  
8 x 10 inches  
Running time: 5 min. loop



## Fran Beallor

### *Self-Portraits*

In 2010 I drew a self-portrait every day for a year for the third time. In 1980 I had looked at my 20-something self in the mirror every day and recorded my visual diary in a notebook. Twenty years later, it was challenging to look at my older self in the mirror each day, yet I found my face more complex and interesting. In 2000, I did not constrain myself to a notebook. I finished 366 self-portraits in a variety of media and sizes.

Once again in 2010, I wondered what it would be like to repeat this exercise. Instead of looking in the mirror each day, I often found it liberating to use my digital camera. I could capture myself from unusual angles - upside down, from behind, above or below - without a complicated arrangement of mirrors.

This time I made each drawing a uniform size and chose a theme for each day of the week: Sunday and Monday I drew myself within the context of the sun and moon. Tuesday I explored thoughts, Wednesdays I did line drawings and on Thursdays I created various series. Fridays I investigated feelings and each Saturday, I drew just one eye. Working within these constraints was intriguing and stimulating, the process opening up endless possibilities for deeper introspection. I learned the vocabulary of my own features and forms, bearing witness to the changes of time and aging, and through that, the broader experience of being human.

*A Self Portrait a Day 2010 (detail)*  
Pencil, colored pencil, pen & ink  
and/or watercolor on archival fine  
art papers  
365 works on paper,  
8 x 8 inches each





## Stefan Beltzig

For the past few years — in this country and in Europe — I've been photographing and sketching abandoned urban industrial sites. The Gowanus Canal and neighboring Red Hook are among the areas that have caught my eye. The desolate structures and boarded-up buildings that punctuate the waterfront hang in a kind of ghostly limbo awaiting transformation at some future time. In my work, I don't see them as ruined, bleak wastelands, but as holding the same visual possibilities as any pristine landscape. Beauty and decay are inextricably combined. At the same time, I imagine how vibrant and teeming with life and industry these areas once were.

Back in my studio, I sift through my sketches, photos and notations as images for my next drawing take shape. The painstaking drawing process begins: for several weeks I put down layer upon layer of pencil strokes — similar to the 'build-up technique' of the Northern European landscape painters. It's a slow, meditative process during which the color and mood of the image or even the image itself can change dramatically. It all depends on the light filtering through my studio window, or upon what comes to mind. As I apply layers of color, fragments of the Gowanus' history sometimes percolate in my imagination. I think of the waterway in all its incarnations: as a thriving industrial area, a toxic wasteland and a notorious dumping ground for the mob. Like a lingering smog, these past lives still hang over the Canal and the Red Hook waterfront and somehow inform my work.

*Winter Fog, 2011*  
Color pencil on paper  
23 x 29 inches



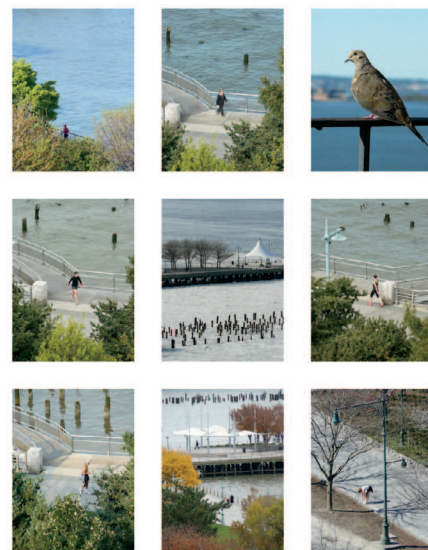


## Elisa Decker

### *From My Perch*

This ongoing series taken from my window documents the flow of time and represents a departure from the photographs I usually take. These images capture candid glimpses of narrative moments in peoples' lives. Cinematic sequences and leitmotifs record the transformation of a landscape as weather and season change, turning people and their animals into miniature figures in a living scroll painting.

*From My Perch* (detail), 2011-2014  
144 archival pigment prints  
Each print 8½ x 11 inches



## Gwen Fabricant

Everything I make as a visual artist begins with astonishment at the beauty of natural fact.

Each work in this selection juxtaposes a print made with a digital scanner and a drawing made by hand. The objects in the work are collected around the city, from my kitchen, or in woods, seashore or gardens. The drawings are made from close observation, in strong daylight at actual size. The scanned images are made from my collections, immediately, or after storing and drying. The drawings and scans are made at differing times and places. For example, in "Wing and Goldenrod", the printed image is of a bird wing collected in Genoa, next to plants drawn in Maine, many years later.

This process expands the range of images available to me - sometimes of fleeting stages in the life of a plant. There is a play between two kinds of "realism" - a record of place and time, and a kind of conversation between the connected or disparate forms.

*Chinese Tallow, Elephant Ear, 2013*  
Gouache, pastel, colored pencil,  
graphite, laser print on paper  
14 x 11 inches





## Liza Folman

From my immediate urban surroundings to the remains of more ancient cultures, the content of my work has often been in response to the built environment. I have always been particularly interested in the suggestive absence of humanity in the human traces that personalize architecture, as well as the effects of the passage of time on surfaces and places, and the search for meaning through examining the past. These works are part of an extensive series of monotypes and drawings that were initially inspired by an artist's residency in Brittany, and then extended through visits to Ireland and Wales. In visiting the ancient stone sites indigenous to those areas I found myself deeply moved by their combination of strength and fragility, and their relationship to the landscape. This was particularly true of the dolman structures. The balance of enormous stone on stone seems impossible to have been achieved by hand alone, let alone to have endured through the millennia. As burial sites once hidden in the earth and then exposed over time by the elements, the dolman stones retain their individuality while creating their more complex structures. They will no doubt outlive our more sophisticated contemporary constructions, and it is that relationship between ephemerality and endurance that inspired this work.

*Interstice*, 2013  
Mixed media on gessoed paper  
32 x 43 inches





## Tony Foster

For almost 30 years I have made watercolour diaries in wild places – mountains and canyons, rainforests and deserts, the Arctic and the Tropics. I make large-scale works on site in some of the world's most difficult and hostile environments. My work is the result of research, engagement and living with my subject for long periods. I have discovered that it is only by complete immersion that I feel I have gained sufficient information to make my paintings.

My work is counter to the mainstream. It is figurative, narrative, personal, environmentally and politically engaged and philosophically committed.

Although landscape based, the paintings incorporate symbolic objects, talismans, maps, diaries and notes. They comment on the political, social and religious milieu in which they are made.

The two works in "Time Frames" were included in the catalogue and traveling exhibition "Tony Foster: Searching for a Bigger Subject, Watercolour Diaries from Everest and the Grand Canyon" (2008-2009). The exhibition opened at the Royal Cornwall Museum, Truro, Cornwall. It then traveled to the Royal Watercolour Society, London; Gerald Peters Gallery in Santa Fe, New Mexico; Dallas, Texas and New York. The tour ended at Phoenix Art Museum, Phoenix, Arizona.

*The East (Kangshung) Face of Everest  
from Above the Kama Valley*  
15400 ft / 4670 m, 2007  
Watercolour and pencil on Bockingford  
paper, map, silk kata wrapped in Chinese  
newspaper, sealing wax, Everest stone  
36 x 38 inches





# Ellen Grossman

## *Topographic Surface Drawing*

- the sense of touch as communicated through the sense of sight –
- a sense of time as communicated through the proliferation of notations –

In order to honor process, I originally recorded many dates along the bottom of each drawing. This was a way to indicate each specific day's experience of actually building up the surface, not just the usual completion date. This evoked questions, usually accompanied by a laugh, about which part of the drawing was done which day.

Rising to the challenge I began notations of date and time at the beginning and end of each line. This elicited inquiries about how long each drawing took to make. So, pushing absurdity, I included time totals for each line. Eventually this evolved into daily totals. Then running totals for the working times up to that point. Thus the final line's notations give the total for the drawing as a whole.

As in science, recording observations can alter results. Written numbers build up, reading as texture and forcing lines to fan out, radically affecting how the drawings develop.



*Elucidation, Everything That Can  
Go Wrong (Doesn't Have To)*  
(with detail), 2011  
Metallic gel pen on blue paper  
25 x 39 inches





## Valerie Huhn

From the handprints left in the caves of Chauvet to early Chinese thumbprints imprinted in pottery, fingerprints were used as a signature and a sign of pride of the artisan. While fingerprints were once used as a symbolic action of pride, they have now become a passive action—we are fingerprinted.

Fingerprints are most widely employed by the police and forensic labs, banking institutions, and government health service. And for all their apparent individual information, fingerprints tell us nothing about age, race, income, or anything else about a person that can be used for enforcing social constructs that define categories of oppression. I am interested in bringing humanity back to the fingerprint—whether in obsessive repetitious patterns or the intimate setting of a personal bureau that houses our second skin.

The fingerprint work in this series is created with my right index finger. Each print is catalogued with the date it was created beneath it. The work revolves around identity—the identifying and categorizing of people into groups and subgroups within society. It is now evolving into an exploration of writing—codices, scrolls, mark-making, and the history of recorded symbols and language. The work also challenges the assumption that a fingerprint indicates a fixed identity. It is the notion of a fixed self or our identification of others that I am challenging by the use of color, shape, and pressure of every print I leave behind, along with its accompanying date.

*Polaroid Fingerprint Grid (detail), 2007*  
Polaroids, pigment ink, foam-core  
36 x 96 inches





## Suzanne Kelser

I seek to visualize what we use and cannot see. Absorbed by technology, I am fascinated by its changing role from a tool that we use to a place we inhabit.

Drawing and research on the Internet develop together in my work where I find broader usages for the terms connectivity, uniqueness, tolerance, and replication. By extrapolating technical information to a visual language, I invent forms that explore my participation in the inhabited space of the Internet.

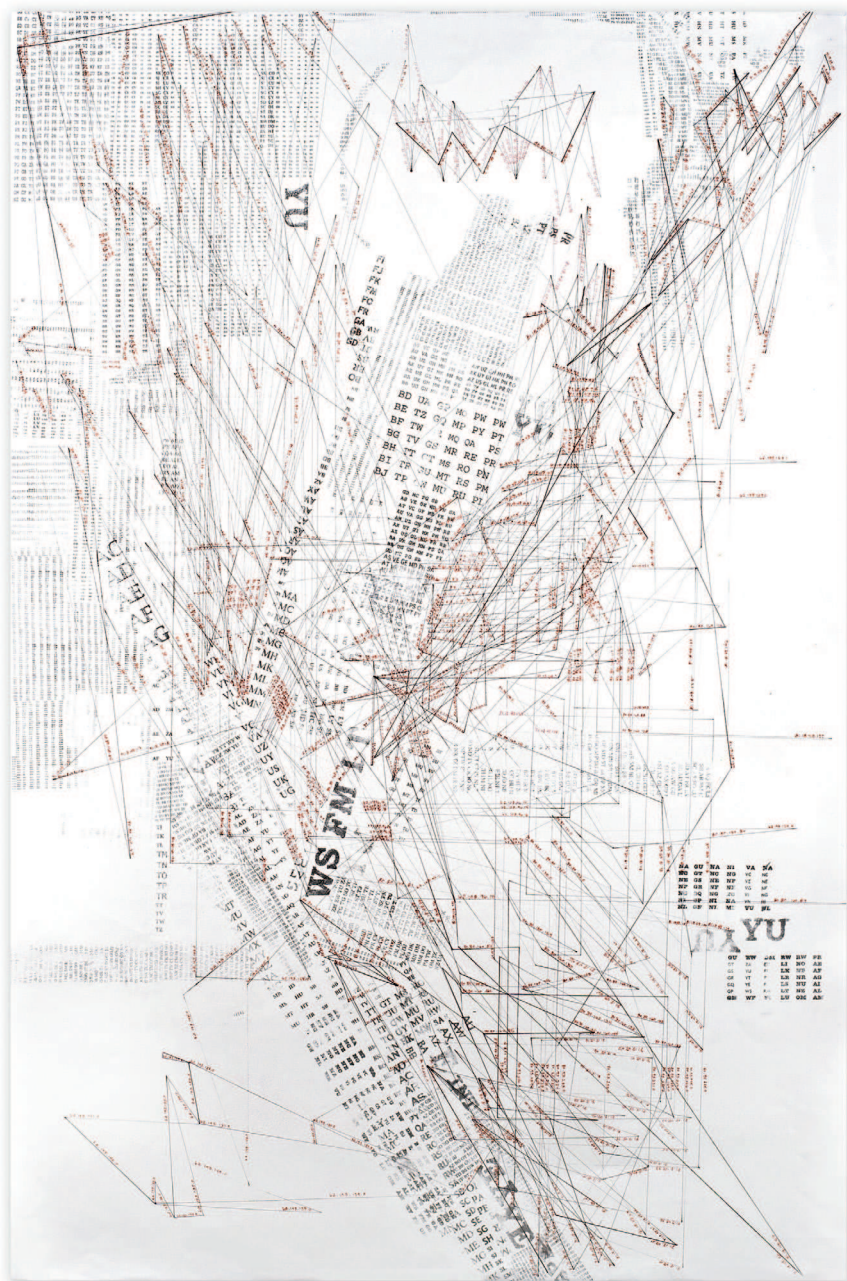
Visually, I combine line with a familiar lexicon. Language and lines intersect, creating an alternative visualization to how websites, emails, and electronic storage might exist within their own reality. Numbering schemes used to identify web addresses are laid side by side with meaningless geographical boundaries; personal emails are overlaid with technical jargon and imagined structures, obfuscating familiar languages; and hundreds of identical lines act as an analogy to the uniqueness of an Internet address, each with slight variation in density or an assigned number.

The incorporation of these elements serve as a reference back to the history of drawing, where one's presence is materialized and recorded, at each moment full of infinite possibilities.

"Yugoslavia" calls attention to the impermanence of each moment, where an entire country, with its history, culture and population, may be eliminated in 36 hours. Efficiently removed by the Internet's system, the nation is remembered here with interlocking structures and obsolete Internet addresses.

*Yugoslavia*, 2010  
Ink on Paper, text transfer  
38 x 25 inches





## Gwyneth Leech

### *365 - A Year in Cups*

I like my coffee or tea in a paper take-out cup, like millions of fellow New Yorkers. Even better than the contents, I like the used cup as a surface on which to draw and paint. And before I begin, I write on the bottom the date, location, occasion and the beverage consumed so that every cup becomes the record of a social moment.

For “Time Frames Marking Time,” I am showing 365 of my original cup artworks, each representing a daily caffeine break. The installation makes visible largely unconscious patterns of consumption; this is what one simple take-away purchase looks like over the course of a year; this is what would usually be thrown away. It can be seen as a measure of time gone by, of money spent, of space to be taken up in a landfill.

But as I upcycle each used cup into an artwork, it becomes the measure of other things as well: an artist's regular habit of generating new ideas, a diary of time spent with friends and colleagues, and the cumulative positive effect of doing something small and manageable every day.

*365 - A Year in Cups*, 2010-2013

Mixed media on upcycled paper coffee cups

Dimensions variable





## Barbara Lubliner

### *No More Dy(e)ing*

The year I stopped dyeing my hair.

After years of coloring my hair, I decided to “go gray” in 2010. On the last day of December I dyed my hair a deep rich brown/black. As my hair went from black to white, I documented the transformation and my state, often silly or fatigued, at the time, with mirror gazing photo sessions. I explained to the curious that my “action” of not dyeing my hair was a yearlong art performance.

A month and half into the project my father died. Family and friends gathered to memorialize him and share words to keep him alive in our hearts and minds. When we are gone, what legacy will be left behind—a few lines in an obituary, a grave marker?

No longer dyeing my hair resonated with new meaning.

The “No More Dy(e)ing” video installation addresses growing older and facing mortality. The video reflects the mirror’s view of my daily self-inspection. A bell, marking the date and name of someone who died during that year, periodically interrupts the flow. The monitor atop a vanity table, accompanying book of names of the deceased, sound track, and continual looping of the video convey the interplay of the finite and infinite.

*No More Dy(e)ing*, 2010-2014  
Video, vanity table, chairs,  
mirrors, book of names  
65 x 120 x 120 inches





## John Mendelsohn

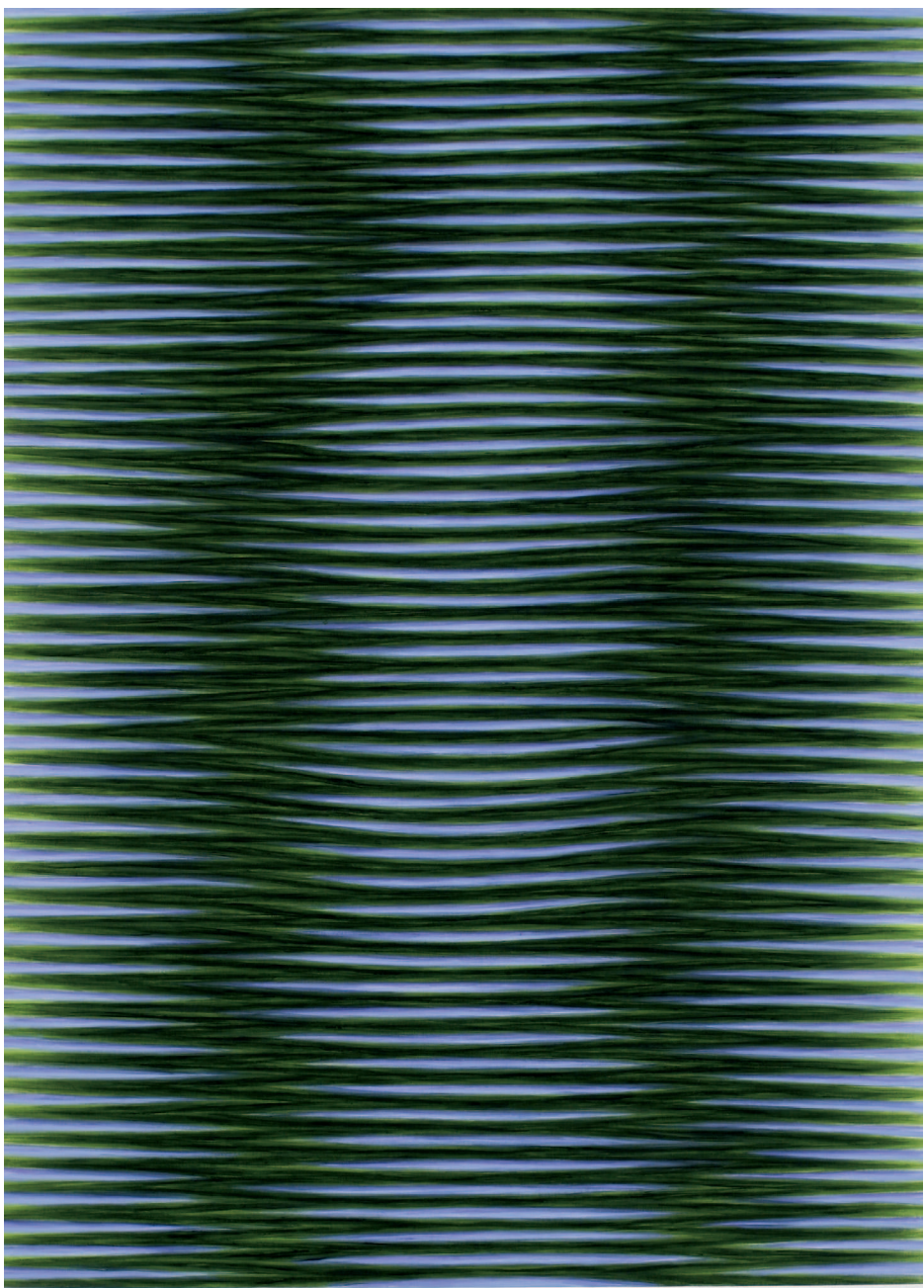
Crisscross 1 is part of Six Movements, a suite of paintings that take their titles from specific kinds of movements: Phase, Crisscross, Zigzag, Shift, Fall, Meeting. The paintings are all based on moving lines and repeated, yet changing forms.

This process is related to a range of phenomena including fluid dynamics, minimalist music, ikat and other traditional textiles, and computer scientist Stephen Wolfram's discovery of simple, reiterated procedures that yield complex results. The cumulative repetition in this work reminded me of the appearance of one thing after another, like waves, or breaths, or thoughts.

Crisscross 1 has its own particular visual energy, arising from thin layers of luminous color, and a variable, vibratory structure. A series of crossing lines repeats itself from the bottom to the top of the painting, suggesting a progression that can continue endlessly. Within that structure is a pattern of contrasting lines, like colored light appearing against darkness.

The experience of the painting is paradoxical, with both relentless movement and fugitive visual effects - optical shivers, blurs, and the harmonics and overtones of colors. Phantom wavering columns form themselves before our eyes, like unexpected visitors or the shape of things that is finally understood.

*Crisscross 1*, 2004  
Acrylic on canvas  
48 x 35 inches



## Elaine Norman

### *Engagement Calendar Pages*

The Metropolitan Museum of Art Engagement Book has been my calendar of choice for as long as I can remember. However, since 2009, I've developed a penchant for adding collage elements to the reproductions on each weekly page. Items selected come from a variety of sources: brochures or postcards from art exhibits I've visited, articles of personal interest from The New York Times, newly released postage stamps, art projects I've worked on, photographs taken during my city strolls, or whatever quirky item that crosses my path. The only criterion is that these elements be acquired, created or found during the corresponding week, making each collage, in essence, a visual diary.

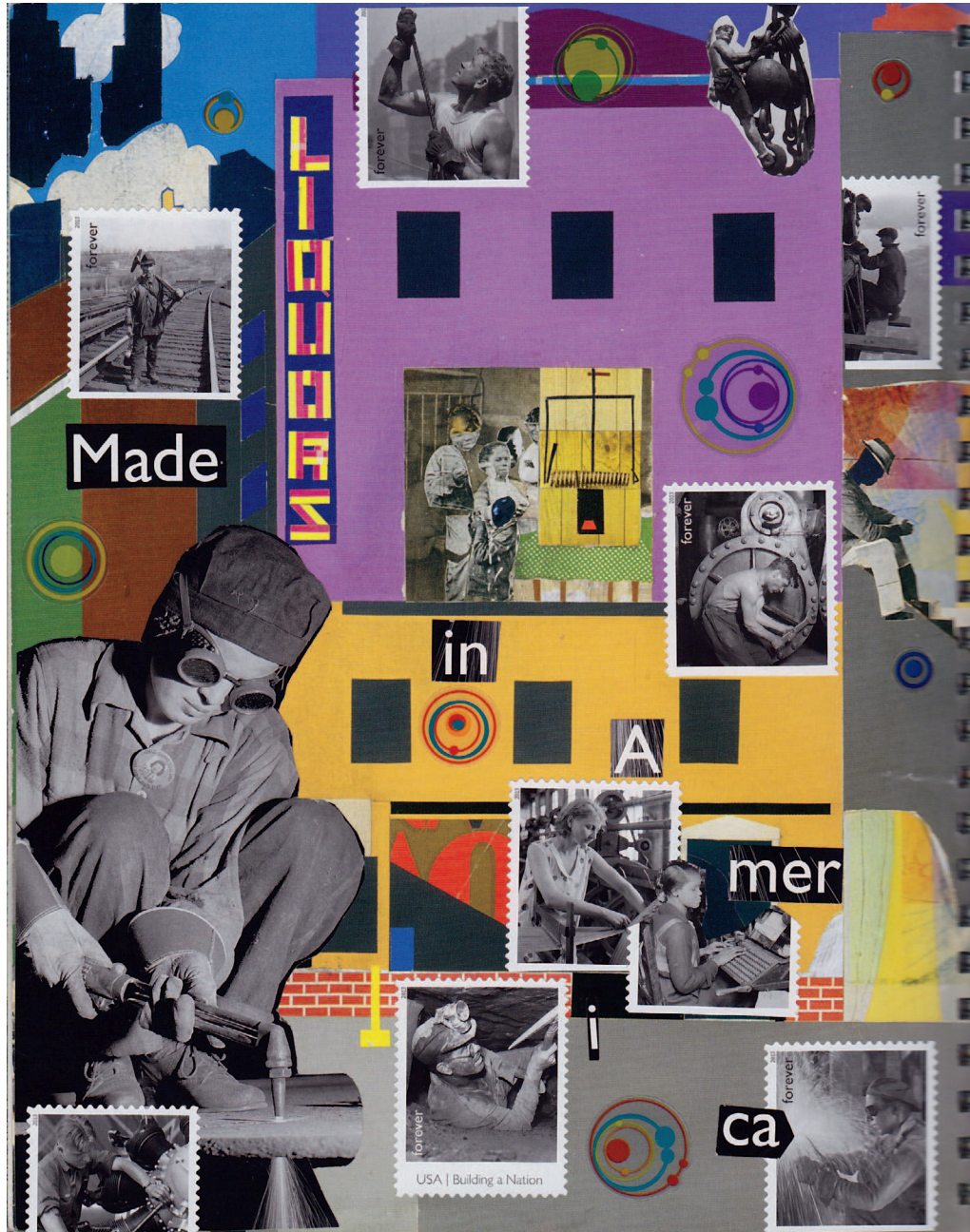
The 27 prints shown in "Time Frames Marking Time" are selected pages from these books.

*Made in America, Week of August 4, 2013*

Postage stamps and pressure-sensitive  
stickers on art reproduction calendar  
book page

Dimensions: 9 x 7 inches





## Jeffrey Allen Price

For 20 years I have been ritualistically creating Absorption Modules outside on the grounds behind my studio and around the garden. AbMods, as they are also called, consist of layered papers that have been weighted down by heavy objects and stained with natural agents such as coffee, tea, and wine. Over long periods of time they are exposed to the elements and their surfaces are weathered by the vagaries of nature. The modules become compacted, embossed, blemished and covered with accretions of dirt, leaves and other natural elements. Their slowly disintegrating surfaces mimic the process of death. Absorption Modules absorb time.

My interest in harnessing chemical reactions onto paper led to another process I refer to as Rustography, whereby corroded found objects (old grills, grates, metal rings, nails, etc.) are configured to create oxidized patterns on wetted surfaces using my Wet Burning technique. The resulting RUSTAGRAMS take the form of mandalas, tablets and pictograms and are meant to evoke the look and feel of archaic writings or the fossilized remains of a forgotten civilization.

Using similar processes with a number of other natural ingredients, I have developed other works, such as ENOLOGRAMS (using wine), and ChaDaoGrams (using tea). Often pieces from my different series are combined to create wall-sized collage installations such as the one featured in "Time Frames Marking Time."

(center) *Bethune*, 2014  
Installation of RUSTAGRAMS,  
ENOLOGRAMS and ABMODS  
113 x 128 inches

(left) *Stacking Up I*, 1994-2014  
Absorption Modules  
100 x 28 x 12 inches

(right) *Stacking Up II*, 2006-2014  
Absorption Modules  
78 x 42 x 8 inches







# Ronnie Seiden-Moss

## *Walk Together*

(A 9 Month Human Project)

Shoes are such personal things. Worn shoes evoke the person who traveled in them. Shoes protect their owners as owners create the form of the shoe. Footprints are left.

Shoes have a history of creating impact. I mention the 43,000 pairs found at Auschwitz-Birkenau, the powerful exhibit at the Holocaust Museum in Washington, D.C., the "Shoes on the Danube" sculpture, the 504 pairs of boots belonging to Americans who died in the Iraq War and the 3400 pairs that traveled the country, the insult of throwing a shoe, the Cinderella story and more. The spirit of the owner is present in a worn shoe.

As I painted these portraits, I connected with models and the unknown former owners of the shoes. Assistants on photo shoots connected with people we met as did I. My blog connected with readers in a public forum. When the piece is shown, participants are informed, furthering the connection cycle.

I made a portrait a week for 9 months - the human period of gestation. The piece is shown in 2 rows of 9 pairs. 18 symbolized chai, the Hebrew word for life. There are 36 shoe portraits. It is said that each generation has 36 good souls (lamed vovniks).

I intend that mystical connections be made as you study these portraits. The spirits of models, former owners of shoes, assistants who helped me and the people we met, blog readers, me and you, the viewer, are joined. Many souls are touched as we Walk Together.

*Walk Together*, 2011-12  
Oil paint on pre-owned  
shoes on wood on carpet  
145 x 40 x 10 inches



## Drew Shiflett

During the last decade, I have been working on wall pieces that I refer to as constructed drawings. The pieces are drawn, collaged reliefs that are layered from back to front, and throughout the surfaces in a labor-intensive process reminiscent of weaving. Grids are used as underlying structures to explore compressed space and time.

The pieces are abstract in nature but reference landscape, architecture and textiles. A woven, translucent effect is created through handmade papers; watercolor, ink, Conté crayon and pencil lines; washes and cheesecloth. Thin strips of cut, collaged paper add depth and give the drawings their asymmetrical shapes. The physical forms of the drawings evolve simultaneously with the layered, drawn marks on the surface of the paper, merging together to form densely constructed pieces that incorporate elements of sculpture and relief.

The work is the result of a cumulative process of layering and building linear and planar forms. There is a focus on line, light, and texture, as well as form, transition and perception.



*Untitled #60 (with detail), 2011*  
Watercolor, paper pulp,  
cheesecloth, handmade paper  
45 x 54 x 2 inches





# Linda Stillman

## *Daily Paintings*

I investigate time, memory and our interaction with nature.

In the "Daily Paintings," I paint a small panel of the sky each day in an ongoing series, started in August 2005, and continuing indefinitely. The section of the sky is based on one pane of my studio window, so no matter where I am, I picture the same shape and angle. The difficulty of capturing the luminous and fast changing colors of the sky in paint is a never-ending challenge.

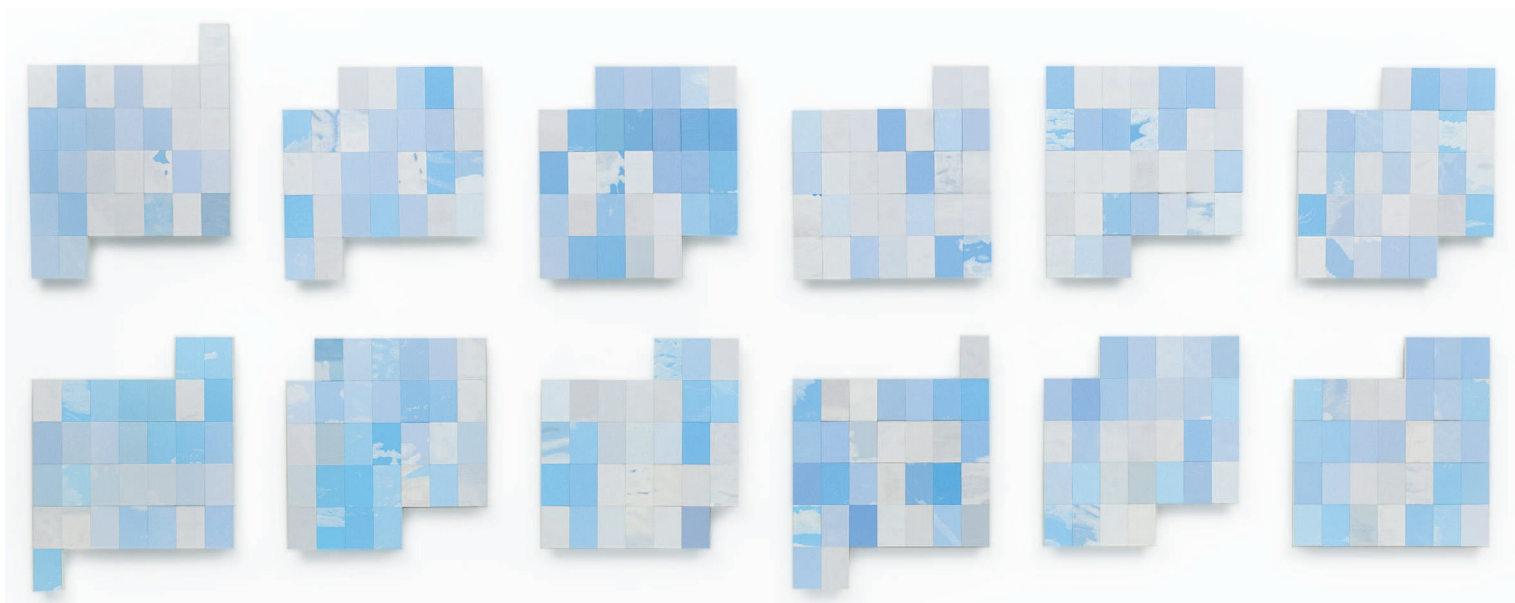
Each year I arrange the panels in different ways reflecting various ways we can think about time past as well as investigating different formal concerns. The days from 2006 are grouped in months, mounted on panels. The 2007 paintings are displayed in one line by month. The 2008 paintings are shown all together, arranged in 12 rows by month. The 2009 paintings are hung directly on the wall in a calendar format. For 2010, the panels are arranged again by month on panel, but the color of the backing panels changes from dark gray to white and back to dark gray, reflecting the seasonal amount of light and as an homage to Roman Opalka. The 2011 panels are mounted on shaped panels and hover as shapes casting a shadow on the wall.

Of particular interest to me are everyday, often meaningless or overlooked objects and fleeting moments of experience, and the ways in which they are collected, preserved, and remembered.

*Daily Paintings, detail: 2011, 2011/2014*

Acrylic on paper on panels

Each month: 15 or 18 x 14 x 3/4 inches





## Tamara Wyndham

A handprint: a purposeful mark. Contact prints of the hand have a tradition in sacred arts, often as a talisman against the evil eye, sometimes functioning as evidence of the physical existence of divine or holy persons, as in the handprints of Buddhist monks. The earliest handprints go back 30,000 years at Chauvet Cave and other prehistoric sites. The message of the handprint is "I was here." The hand signifies touch, and the ability to create.

I start with a contact handprint, of either the palm or the back of the hand, or both overlaid on top of each other, and use a traced outline of the hand as well. Then I paint color around it and in layers over it, working further with artist's brushes, my fingers, airbrush, and splattered painting techniques. The layers, adding both physical and metaphorical substance, enhance the original print, as well as building up a glow, so that the aura becomes luminous. I use color intuitively to express the energy which emanates particularly from the hands. Symbols from sacred traditions are sometimes used to refer to meanings and realities beyond the apparently physical.

Our hands create, and make us human. Because of our opposable thumb, we can grasp tools, and so express our intelligence and imagination. It is my hope that these paintings bring to the viewer an awareness of the marvel of the ability of our hands: to create, to express, to touch.

*Yellow Hands with Blood*, circa 2005  
Menstrual blood, watercolor and  
acrylic on paper  
12 x 16 inches



## Elisa Decker

Painting, dance, and photography are all integral parts of Elisa Decker's life. She studied painting at the Maryland Institute College of Art, and her photography evolved from documenting landscapes and portrait models. Decker sees the world through a painter's eyes, focusing on color, texture, movement, and ambiguity of scale. Her artwork has been exhibited nationally and internationally. She put together the landmark exhibition "The Male Nude: Women Regard Men" in 1986, and has been curating ever since. She has won many awards and residencies, including from the Camargo Foundation and the MacDowell Colony. She currently teaches drawing and painting at the City University of New York and writes reviews for Art in America.

Cover image: Tamara Wyndham  
Blood Hand, circa 2005  
Menstrual blood, coffee and acrylic  
14 x 12 inches

Title page image: Elisa Decker  
From My Perch (Clocktower August 24, 2011)  
Archival pigment print  
11 x 8½ inches

Opposite page: Jeffrey Allen Price  
Mandala (RUSTAGRAM), 2013  
Corrosion on paper  
50 x 50 inches

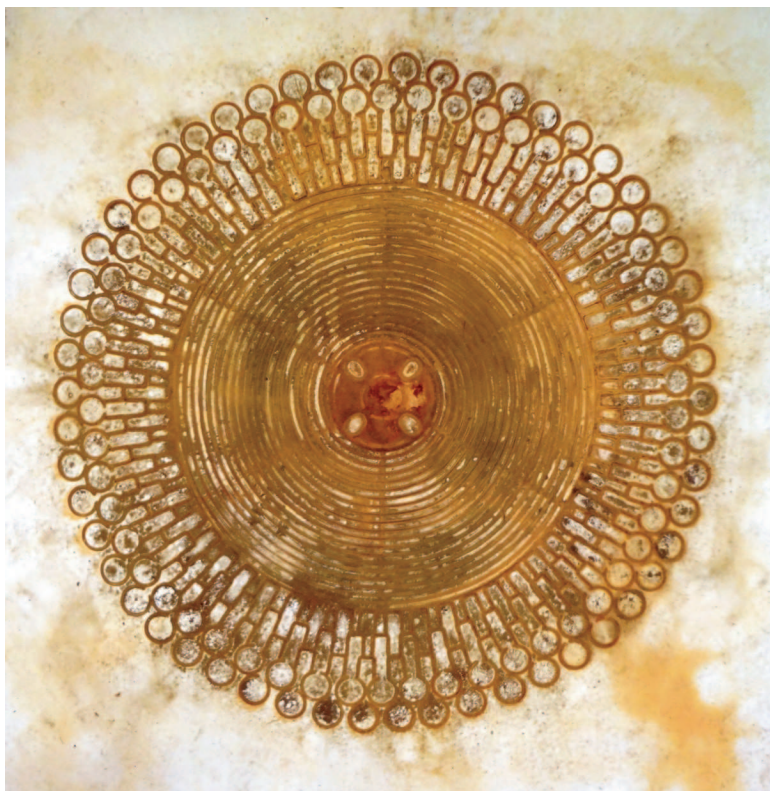
## Barbara Lubliner

Barbara Lubliner moves fluidly between performance art, works on paper and sculpture both large and small. Her art practice is a confluence of art and life, each twist and turn driven by the desire to use current life concerns as a springboard for her art. The Brooklyn Museum's online feminist art base includes Lubliner's artwork inspired by her experiences giving birth and mothering. In recent years Lubliner's public installations and studio work have involved re-purposing trash into playful art, shifting the focus from environmental blight to creative production. Curatorial projects include "Upcycled," artwork created out of plastic post-consumer waste; "Art & Alchemy," featuring artists who use found materials; "A Place At The Table," a feminist performance event at the Brooklyn Museum; "Break the Mold: Honoring Walt Zucker," and "Dog, Dog, Cat!" celebrating the bond humans share with all living creatures.

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May 24 - June 15, 2014

WESTBETH GALLERY

55 Bethune Street

New York, NY 10014





