



TONY 2012

The Other New York

The Other New York: 2012

Everson Museum of Art

Syracuse New York

In Collaboration With

ArtRage—The Norton Putter Gallery

City of Syracuse

Community Folk Art Center

The Erie Canal Museum

Light Work

Onondaga Historical Association

Punto de Contacto / Point of Contact

Rosamond Gifford Zoo

Stone Quarry Hill Art Park

SUArt Galleries

Urban Video Project

The Window Project at The Warehouse Gallery

XL Projects

Exhibition Schedule

ArtRage Gallery

September 8 – October 27, 2012

City of Syracuse

September 14 – October 28, 2012

Community Folk Art Center

August 25 – December 8, 2012

The Erie Canal Museum

September 14 – November 5, 2012

Everson Museum of Art

September 22 – January 6, 2013

Light Work

August 15 – October 19, 2012

Onondaga Historical Association

September 22, 2012 – January 6, 2013

Punto de Contacto / Point of Contact

September 14 – October 20, 2012

Rosamond Gifford Zoo

August 25 – November 5, 2012

Stone Quarry Hill Art Park

Gallery, September 21 – October 27, 2012

Outdoor sculpture installations,

September 21, 2012 – January 6, 2013

SUArt Galleries

August 30 – October 21, 2012

Urban Video Project

September 6 – October 27, 2012

The Window Project at

The Warehouse Gallery

September 13 – October 27, 2012

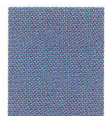
XL Projects

September 5 – October 21, 2012



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Foreword

The Everson Biennial has been an important platform for contemporary art from across New York State on even years since 1974. Ever responsive to new ideas and formats, the Biennial took over the whole museum in 2008, allowing for greater participation and encouraging site-specific work that previously had been challenging to incorporate into the larger museum program. In 2010, another concept was introduced: quarterly exhibitions that combined invitational and juried components and targeted media and artists that historically had been under-represented. Video, book arts, and industrial design dominated the year.

The Other New York: 2012 takes the Everson Biennial to a whole new level. Artistic talent in the Upstate New York region is abundant, while exhibition space at the Everson for the traditional biennial never seemed to meet the needs of a large-scale, multi-media group exhibition. To remedy this, Everson senior curator Debora Ryan drew on the success of *Beyond/In Western New York*, a multi-venue project organized in the Buffalo, New York area that debuted in 2005. Her vision was to expand the exhibition to venues throughout the city, providing artists with the opportunity to produce large-scale work and site-specific installations at venues with a broad range of institutional missions and artistic foci. In addition, the group jurying process would bring tremendous diversity to the curatorial table.

Enthusiasm for the idea was overwhelming from the start, support for the project grew, and the participating venues multiplied to include ArtRage—The Norton Putter Gallery, Community Folk Art Center, The Erie Canal Museum, Light Work, Onondaga Historical Association, Punto de Contacto / Point of Contact Gallery, SUArt Galleries, City of Syracuse, The Window Project at The Warehouse Gallery, and XL Projects.

What began with a handful of arts organizations in and around downtown Syracuse expanded to include two additional outdoor venues, Stone Quarry Hill Art Park in Cazenovia and Rosamond Gifford Zoo on the west side of Syracuse. In addition, the Urban Video Project, a partnership of Syracuse University, Light Work and the Everson Museum, is presented on the Everson's north façade on the Community Plaza.

The proximity of most of the *TONY: 2012* venues makes for an experience that celebrates the walkability of downtown Syracuse. To encourage visitors to walk from venue to venue on Syracuse's version of the Museum Mile, two site-specific, pop-up art spaces—adapted shipping containers—are strategically located between exhibiting venues; these temporary spaces will serve as stopping points, but also as exhibition/installation destinations. They increase connectivity between and unity among the downtown venues, while offering shorter walking distances between venues.

TONY: 2012 is unprecedented in the Syracuse area. The project aims to foster awareness of the artistic talent in Upstate New York through a major collaborative effort among arts and culture venues. The Central New York Community Foundation and Carrier Corporation shared our goals and provided financial support to assure success. Our hope is that the community embraces what *TONY: 2012* offers—creative visual expression and lively conversation about what contemporary art is and what it has the power to become.

Steven Kern
Executive Director, Everson Museum of Art

project organizer, I had the privilege of working with an outstanding team of committed curators for more than a year. I would like to thank the following for their dedication to the project and participation in the curatorial process: ArtRage—The Norton Putter Gallery Director Rose Viviano and Kimberly McCoy, Community Engagement Coordinator; Community Folk Art Center Executive Director Kheli Willetts, PhD, and Chris Battaglia, Interim Curator; Erie Canal Museum Executive Director Diana Goodsight and Curator, Daniel Ward, PhD; Everson Museum Executive Director Steven Kern and Curator of Education and Public Programs, Pamela McLaughlin, PhD; Light Work Executive Director Jeffrey Hoone and Program Manager Mary Lee Hodgens; Onondaga Historical Association Curator of History, Dennis Connors; Punto de Contacto / Point of Contact Managing Director, Tere Paniagua; Rosamond Gifford Zoo Executive Director Ted Fox and Public Relations Director Lorrell Walters; SUArt Galleries Associate Director, David Prince; Warehouse Gallery Director/Curator, Anja Chavez, PhD; XL Projects Program Manager, Andrew Havenhand; Stone Quarry Hill Art Park Director Sarah Webster, and former Director, Joseph Scala; and City of Syracuse Public Arts Coordinator, Kate Auwaerter. The Syracuse Public Arts Commission played a significant role in securing approval for two outdoor *The Other New York: 2012* containers in Syracuse and I am grateful for their support. This project was made possible by the encouragement and support of Everson Executive Director Steven Kern. Pamela McLaughlin's contribution cannot be overstated and I would like to thank her in particular for her hard work, enthusiasm and insight. I would also like to thank additional Everson staff members Karen Convertino, Tom Duffy, Sarah Grzymala and Bill Waelder for their hard work, problem solving genius and design inspiration for the overall exhibition installation. Special thanks to Everson Assistant Director Sarah Massett for her oversight of the

exhibition catalog as well as public relations. I must thank curatorial interns Maria Lostumbo, Julia Esposito and Julia Quigley who contributed to the project over the past year. On behalf of all of the venues, I extend special thanks to staff members too numerous to name for their behind the scenes efforts that have brought *TONY: 2012* to fruition. John Massier, Director at Hall Walls in Buffalo, NY, who served as project manager for *Beyond/In Western New York* after which *TONY: 2012* is modeled, consulted with our curatorial committee and helped promote the exhibition to artists in the Buffalo region. I am grateful to John for his advice and guidance on the project from the very beginning.

Of course, the project would not have been possible without the artists. I would like to sincerely thank the artists for their spirited participation in the project. Their enthusiasm and creative energy made the exhibition provocative, interesting, educational, beautiful and humorous. In addition to the works of art in the exhibition, the artists are also active participants in the educational programming that makes *The Other New York: 2012* accessible to the local community through numerous events and gallery talks throughout Syracuse and the international community through the Everson's website and numerous social media outlets sharing their videos and individual interviews with the world.

Debora Ryan
Project Organizer & Senior Curator,
Everson Museum of Art



Curating Conversations

Museum educators act on behalf of the audience to make exhibitions engaging and inviting—to bring art and community together. Multiple levels and points of entry into content invite a diverse public to think about the world, their lives, and what they care about through the art presented; to establish not truth but meaning. Educators have also embraced some of the responsibilities of curators in the development of exhibitions and installation of galleries. As a member of the curatorial team I had the honor of participating in all phases of *The Other New York: 2012*. This experience provided the catalyst to re-imagine educational and public programming possibilities and reactivate collective creativity in thought and action.

In both theory and practice, risk and relationships form the intangible glue which binds together the many layers of *The Other New York: 2012*. Meaningful relationships and the courage to take chances also define what is necessary to live a creative, fulfilling and prolific life. The process is difficult, exciting, frustrating, exhausting, and ultimately, extremely satisfying.

Bringing to fruition the largest cross-institutional art collaboration in Syracuse required a collective journey into the unknown—a kind of ‘collaborative learning.’ The team of curators, many meeting for the first time, brought their individual doubts and certainties to the table and, driven by a shared goal, developed a committed relationship in order to present a dynamic forum for artists, art and the public. Similarly, artists—who by definition are risk-takers—submitted work to a highly competitive exhibition, and

those who were accepted formed a trusting partnership with the curators to bring their artistic vision to the public.

Working closely with artists throughout the exhibition process was instrumental in transforming the philosophical approach to programming and was elevated by their involvement in the conception and formation of programs. The initial studio visits and subsequent interview sessions with many of the artists were by far the most significant elements of this process. Insightful conversation and the ability to see additional artwork led to deeper understanding of artists’ oeuvre and provided an overview of the ideas embodied in their work. Artists shared their working methods and materials, their challenges and what they hope to communicate to the public. The depth and breadth of these personal interactions inspired programs that took *The Other New York: 2012* beyond institutional walls thereby creating a more tangible and compelling atmosphere for the exhibition.

Reflecting on the significance of these interactions made it apparent that a strong artists’ presence would provide a vital human dimension to the exhibition. Therefore, it was important to introduce multiple channels of engagement, including on-site, off-site and online experiences. These take the form of participatory events, talks, online interviews and forums, and audio narratives to present insight into how and why the artists make their art, who they are and how their lives have shaped their work. In addition, artist residencies with teens formed at the intersection of themes found in artists’ work and issues teens face in their everyday

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Debora Ryan
Project Organizer & Senior Curator,
Everson Museum of Art

lives. This juncture allows young artists to more fully understand contemporary artistic practice and its connection to the world around them.

Exhibitions comprised of contemporary art can sometimes be confusing, intimidating and challenging due to unfamiliar materials and modes of practice, in addition to emphasis on social concerns. However, it is our shared knowledge of living in this time and place that makes clear the ways in which contemporary art is relevant to everyone, regardless of background. *The Other New York: 2012* artists explore the issues we all face, whether it concerns the environment, technology, race, war, relationships, beauty, economics, gender, or politics. Twenty-first century artists articulate their ideas using conventional and unconventional media; in this exhibition we are presented with live fish, tree bark, recycled trash, discarded books, and hay bales, as well as video, painting, sculpture, photography, performance, site-specific installation, public art and other elements. As unfamiliar as some materials may appear they were thoughtfully chosen to best express the artists' ideas. This exhibition invites us to step outside the familiar and invest perhaps more time than usual to examine and think about what's going on in the work. Individual and collective investment in this process results in an emotionally stimulating and personally rewarding relationship with art.

The Other New York: 2012 has laid the foundation for lasting relationships and future collaborations between institutions, curators, artists and the community that will continue

to strengthen the capacity for art to revitalize and transform our region. I offer heartfelt thanks to my wonderful colleague, curator Debora Ryan for her generosity and trust in my ability to contribute to this project. I speak on behalf of the curatorial team when I say that it is her leadership, tenacity, humor, positive attitude, and passion that brought *The Other New York: 2012* to life. I also offer sincere thanks to educators Kimberly Griffiths and Amy Goodall-Ayres for their tireless commitment to provide dynamic *TONY: 2012* experiences for families, schools and the general public.

Pamela McLaughlin, PhD
Curator of Education and Public Programs
Everson Museum of Art

XL Projects

Essays by Andrew Havenhand

MICHAEL BARLETTA

Michael Barletta's expansive window installation *Outer Pieces* exemplifies the artist's development of imagery in direct response to the area of its location. After co-founding a studio exhibition space in 1998, Michael went on to also co-found a nonprofit arts organization in Syracuse where he served as artistic director from 2000 to 2005. His continued personal development as an artist, photographer and designer has enabled a talent for designing and facilitating creative spaces for others' artistic production and exhibition. In turn, this activity has greatly influenced his own practice, moving it towards site-specific installation. Using adhesive vinyl, and in direct reaction to a given location, the shape, density and implied motion of a piece is determined. The resulting form is only marginally determined prior to installation. As the artist states, "It's really the situation inside, outside and so many other factors around the space that create the final image. The result is a powerful, abstract form that radiates outward, intertwining and fragmenting, creating a piece that is rich with movement."

Barletta's dynamic, colorful work has already seen public display at area venues including the Warehouse Gallery and Everson Museum of Art. In this case, at the time of writing we excitedly anticipate the outcome of his response to the 30 or so linear feet of glass-fronted space at XL Projects.

DANIEL BUCKINGHAM

Informing Daniel Buckingham's practice, an extensive eight year-long bicycle trip around the world afforded him the opportunity to experience the incredibly rich cultures of over fifty diverse countries. He found himself 'living within' the history of the Silk Road and its extensive cultural exchanges and social interactions. A resulting development within his work is the frequent use of interactive elements, encouraging audience participation, social contemplation and dialogue. Here our life experiences are examined through employment of cultural, historical, textual, ritualistic and interactive references, brought to a physical gallery presence. Buckingham relates his thinking in regards to two works included in this exhibition, *Clearing* and *Viewer*:

Clearing: "To breathe is to have life. For this reason I have specifically chosen the process of breathing to create form and content. One example is the blown glass forms where the glass was mouth blown directly onto the pine cones producing a volumetric impression. The neon text I have employed are the English verb writhe, and the Arabic verbs search and reach. I am interested in the final moments of life, in particular one's last breath. The ritual tree, which is sacrificed, to contain and carry the body into the earth is employed here and constructed into large books."

Viewer: "This mobile structure is constructed by integrating a large tricycle, staircase and chair. The staircase and chair structure create a minbar. In a mosque a minbar is a structure incorporating seven steps and a seat upon which the Friday prayer is given. Viewers are invited into a private space atop the minbar structure in public. I visit with them discussing current events and their life memories. Arabic and English text have been collaged into the structure to entice a cultural dialogue."

JAY CARRIER

Ingrained within the multi-faceted, multi-media paintings of Jay Carrier, another ingredient operates, a cultural awareness and commentary, binding seemingly conflicting materials and imagery into cohesion. Born on the Six Nations Reservation to Onondaga/Tuscarora parents, Wolf Clan of the traditional Longhouse faith, Carrier's artistic influences extend back to early childhood experience of the indigenous skills and decorative crafts of his immediate and extended family. The power of image was recognized at an early age. His family's move to an industrial, urban setting raised questions concerning identity, values inherited from a traditional native upbringing and those synonymous with a new environment. The artist questioned his own sense of being, the value of his own culture and what to learn from the new one. The opening of the Native American Center for the Living Arts provided the opportunity for communal discussion on art and culture with many other local, native artists. This exposure helped propel Carrier to a re-evaluation of his practice as an artist and provided very positive re-enforcement, leading to further study in Santa Fe, New Mexico and at the University of Illinois.

The duality of Carrier's experience becomes apparent in his recent series of large, paneled paintings entitled *Land Paintings*. "My history as a native person growing up in a small city and as a contemporary man are underlying themes: "like eating cornflakes at my grandfather's breakfast table before Longhouse," or "watching a lacrosse game sitting on top of a 1968 Chrysler... These are examples of the planes that my mind travels while making paintings. This dichotomy of these opposing societies constantly clash, intermingle and become one throughout the making of my art."

MEREDITH DAVENPORT

Much of Davenport's work originates from her experience working as a photojournalist and documentary photographer covering world wide social issues for international magazines. Her series of photographs *Theater of War* document men who re-enact and create games inspired by news media and contemporary wars.

In his book *Aesthetic Journalism: How to Inform without Informing* (2009), Alfredo Cramerotti talks about the impact of photojournalism on identity: "The way we look at the world and the way we are seen by others is always mediated by images. TV pictures do not produce culture but establish a strict relationship between what we see and what we know. They form a condition for us to see" (p. 71). Davenport describes her relationship to this 'condition' and how it presents itself in her installation, *Red Army Faction*:

"The philosopher Jean Baudrillard spoke of the idea that we live in a world that is constantly simulating itself to the point that the truth is completely diminished by these copies. I wondered if the power of the reference to an original image would still hold in a third generation of facsimile. In this version the photograph moves into three-dimensional space and becomes a performance. In this case, my original image is of the aftermath of a fake car bomb taken during a game in Tacoma, Washington, which has been enlarged to life size and the figures have been digitally removed. The copy contains a kind of truth that may have been lost in other versions but it is still empowered and informed by its original reference." For this exhibition male students from local schools participated in a project comprised of an acting and video workshop, and re-enactments of scenes from films about war, which culminated in their performance in the gallery space as the dead men in Davenport's installation.

MEREDITH DAVENPORT, Rochester, NY (b. Shreveport, LA, 1966)

Red Army Faction, 2012

Installation and performance, archival ink jet print, 10 x 16 x 12 ft.

