



Artistes invités
Invited artists

MAC ADAMS
FRED FLEISHER
ROBERT GERO
HELIDON GJERGJI
CHRIS GRIFFIN
PATTY HARRIS
TRICIA MCLAUGHLIN
JENNIFER SULLIVAN

Commissaire
Curator

CATHERINE BERNARD

GALERIE R3

UNIVERSITÉ DU QUÉBEC À TROIS-RIVIÈRES
SEPTEMBER 17 – OCTOBER 2 2015

NYC, Inc. présente le travail d'artistes qui vivent et travaillent à New York et ont une forte connexion avec le paysage culturel et historique de la ville. Chacun de ces artistes puisent de New York ville artistique et culturelle, une acuité du contexte artistique actuel ainsi que des informations et des matériaux de la ville leur offre, dans des œuvres aussi diverses que New York paysage culturel. Les médiums et les matériaux varient de graphite sur papier, à la photographie, au travail numérique, peinture, l'installation et la vidéo 3D.

Les thèmes sont également variés, mais on peut discerner une réflexion sombre commune aux différents travaux, liés à une prise de conscience des contextes sociopolitiques et historiques actuels pour lesquels New York semble être un microcosme.

Les 8 artistes de l'exposition enseignent à l'Université d'État de New York College à Old Westbury où ils partagent leur expérience et leurs compétences professionnelles avec les étudiants du département des arts visuels.

NYC, Inc. presents the work of 8 artists who live and work in New York City and have a strong history and connection with the city's cultural and historical landscape. Each of these artists draw from New York artistic and cultural brew a sense of cutting edge, an acuity of the contemporary artistic context and include these, as well as information and materials the city provides them with, in works that are as diverse as New York cultural landscape. The mediums and materials range from graphite on paper, to photography and 3D digital work, painting, installation and video. Themes also are varied but one may be able to discern a reflective at times dark -- undercurrent common to the different works, linked to an awareness of the current sociopolitical and historical contexts for which New York may appear to be a microcosm.

The 8 artists in the exhibition teach at the State University of New York College at Old Westbury where they share their experience and professional skills with the students of the Visual Arts Department.



Galerie R³, Université du Québec à Trois-Rivières
photographie : *Philippe Boissonnet*

Aimé Zayed

*Directeur du département de philosophie et des arts
Head of Philosophy and Arts department*

La galerie R3 est fière de présenter l'exposition NYC, Inc qui met en valeur le travail de huit artistes qui enseignent à l'Université d'État de New York College à Old Westbury aux États-Unis.

Grâce à cette exposition, le Groupe de recherche URAV de la section arts du département de philosophie et des arts raffermi sa présence internationale et consolide des collaborations déjà existantes.

En effet, en plus des liens tissés avec plusieurs universités telles que : l'Universidad Distrital Francisco José de Caldas de Bogota en Colombie, de l'Universidad Autónoma del Estado de México au Mexique, de l'Università IUAV di Venezia en Italie, les membres du Groupe URAV ont réussi à s'associer avec divers organismes culturels internationaux : la galerie Remont à Belgrade ainsi que le *Muzej Savremene Umetnosti*

Vojvodine à Novi Sad en Serbie, *The Impact 9 International Printmaking Conference* à Hangzhou en Chine et le centre d'art CRANE Lab en France. Cette implication internationale du Groupe de recherche URAV permet, tant à ses membres qu'à l'université, de rayonner sur plusieurs continents tout en valorisant la présence de la recherche-crétion en région mauricienne (Québec), par exemple en collaborant avec l'Atelier Presse-Papier, l'Atelier Silex et la Galerie d'art du Parc.

Notre galerie d'art universitaire devient ainsi un carrefour culturel important pour le milieu trifluvien, favorisant non seulement les échanges artistiques et réflexifs, mais permettant aussi la tenue de conférences, de tables rondes et de colloques internationaux qui regroupent des artistes et des conférenciers de renom.

Galerie R3 is proud to present the exhibition NYC. Inc highlighting the work of eight artists teaching at the State University of New York College at Old Westbury in the United States. Thanks to this exhibition, the URAV research group in the arts section of the Department of Philosophy and Arts will strengthen its international presence and consolidate existing collaborations.

Indeed, in addition to forging links with a number of universities such as Universidad Distrital Francisco José de Caldas de Bogotá in Colombia, Universidad Autónoma del Estado de México in Mexico and Università IUAV di Venezia in Italy, the members of Groupe URAV have partnered with various cultural organizations worldwide including Gallery Remont in Belgrade, the *Muzej*

Savremene Umetnosti Vojvodine à Novi Sad in Serbia, the Impact 9 International Printmaking Conference in Hangzhou, China, and the CRANELab arts centre in France.

Groupe URAV's international involvement allows both its members and the university to extend their influence across several continents while enhancing research-creation in the Mauricie region of Quebec, as shown, for example, by their collaboration with Atelier Presse-Papier, Atelier Silex and Galerie d'Art du Parc. Thus, our university art gallery is on its way to becoming a key cultural crossroads for the Trois-Rivières area, fostering artistic and reflective exchanges and hosting international conferences, roundtables and seminars which attract the participation of prominent artists and lecturers.

Catherine Bernard

Commissaire / Curator

Catherine Bernard est née à Paris et a reçu son doctorat de l'Université de la Sorbonne à Paris. Elle a déménagé aux États-Unis en 1985.

Ses recherches portent sur les phénomènes transculturels et les identités pluri-culturelles. Dans ses écrits, elle tient compte des notions de transformations historiques, politiques et culturelles. Ses travaux actuels portent sur l'histoire des migrations, des déplacements et des identités hybrides dans l'art contemporain.

Elle a beaucoup écrit sur la diaspora et l'art contemporain. Son travail a été publié dans le magazine Parkett; L'Art Journal (College Art Association); African Arts (UCLA); NKA: Journal of Contemporary African Art (Duke et l'Université Cornell); Documents de l'art contemporain, (Whitechapel Art Gallery et MIT Press), Les Carnets du Bal, Paris, et le Musée d'art Blaffer à l'Université de Houston.

Son travail de commissaire d'exposition cumule des expositions et des catalogues sur des artistes contemporains au Neuberger Museum of Art; Hunter College, CUNY; le Musée d'art Katonah; Museo Gurvich, Montevideo; La Galerie Wallace, SUNY Old Westbury; la Young Gallery Oonagh, Dublin.

Catherine Bernard est actuellement Associate professor d'histoire de l'art dans le département des arts visuels de l'université d'état de New York College à Old Westbury.

Catherine Bernard was born in Paris and received her PhD from the Sorbonne University. She moved to the United States in 1985.

Her research focuses on transcultural phenomena and pluri-cultural identities. In her writing, she engages with notions of historical, political and cultural transformations. Her current work focuses on the history of migrations, displacements and hyphenated identities in contemporary art.

She has written extensively on Diaspora and contemporary art. Her work has been published in Parkett Magazine; The Art Journal (College Art Association); African Arts (UCLA); Nka: Journal of Contemporary African Art (Duke and Cornell Universities); Documents of Contemporary Art, (WhiteChapel Art Gallery and MIT Press), Les Carnets du Bal, Paris, and the Blaffer art Museum at the University of Houston.

Her curatorial work includes exhibitions and catalogues on contemporary artists at the Neuberger Museum of Art; Hunter College, CUNY; the Katonah Museum of Art; Museo Gurvich, Montevideo; The Wallace Gallery, SUNY Old Westbury; the Oonagh Young Gallery, Dublin.

Catherine Bernard is currently Associate Professor of art history in the Visual Arts Department at the State University of New York College at Old Westbury.

URAV

Groupe Universitaire de Recherche en Arts Visuels
University Group of Research in Visual Arts

Fondée en 1992, l'URAV est un Groupe de recherche en création composé d'artistes et professeurs du Département de philosophie et des arts à l'UQTR. L'URAV est aussi un générateur régional et international d'entrelacement des milieux universitaires, artistiques et citoyens.

Ouvert à l'interdisciplinarité, le groupe invite régulièrement des artistes et théoriciens dans le cadre de réalisations spéciales telles que expositions, résidences, éditions, ateliers, conférences, performances, etc, que j'ai été fier de coordonner durant les vingt-deux dernières années.

Philippe Boissonnet Ph. D
Directeur du Groupe URAV
Département de philosophie et des arts

Founded in 1992, URAV is a group for research-creation composed of artists and professors in the UQTR Department of Philosophy and Arts. URAV is also a regional and international force for interlinking university, artistic and citizen environments.

Open to interdisciplinarity, the group regularly invites artists and theoreticians to participate in special events such as exhibitions, residencies, publications, workshops, conferences, performances, etc, which I have been proud to manage for the last twenty-two years.

Philippe Boissonnet Ph. D
Director of Groupe URAV
Department of Philosophy and Arts



Mac Adams

Mac Adams' work is characterized by the presence of distinct narratives in his photographs, installations and sculptures. Story telling is a thread that the artist has followed throughout his career, related in part to the oral tradition of folktales from his native Wales and also to his interest in cinema – particularly the film noir genre-- or pulp fiction. In his photography Adams privileges a cinematic approach, with the use of photographic sequences, another characteristic of his work. Diptychs or triptychs carefully break down the linearity of the stories into fragments of visual information, similar to the cinematic language. These visual keys allow the artist to establish a dialogue between audience and story and leave the viewer wondering about the open-endedness of the narrative.

In a series of photographs titled: *The Forensic Fairytales* (2010-2011). Mac Adams explores the many layers of meaning existing in the ancient narrative form of the fairy tale. Hansel and Gretel, Red Riding Hood, Goldilocks and the 3 Bears are replete with archetypal situations and grim scenarios involving abduction, cannibalism, bloodshed, theft, that resonate in our common psyche.

In this series, the artist leads an analysis of the elements of crime. Each tale is sequenced with several images that examine a particular object from the fairy tale through the photographic lens. Smaller particles or objects are embedded or added creating visual and semantic layers, like a mise en abyme, that create an opaque meaning. The results read as a mysterious suite of images that allows the transformation of a circumstantial story into an wider imaginary narrative.

Goldilocks and the 3 Bears is structured with 6 photographs showing sections of a wood plank. Each section contains a clue that relate to the narrative visually and semantically.

The succession of clues: a lock of hair, a clump of porridge, bear droppings, a caterpillar hole and scratches made on the wood by a claw are all parts of the story, yet create also distinct, discreet narratives.

This manipulation of image and narrative refutes a linear reading and amplifies the multi-layering and composite structure of the photographic process, similar in that to the story telling process itself.

The scrutiny applied to the objects is a strategy similar to that of a forensic expert. Mac Adams tracks fragments of an imaginary DNA and constructs a form of meta-narrative that functions as a mirror to our possible anxiety or nightmares, parallel to the fairy tale. A similar process has been used by the artist in several projects, such as the *Mysteries* series, likening the role of the photographer to that of a detective, one who looks for meaning in unlikely places and comes up with a story whose fragments echo a fragmented self --our own?-- In doing so, the artist casts the spectator in the role of a witness and asks: who's watching, who is in control of the narrative?

This non-linear juxtaposition of images/clues/narratives in Mac Adams' work creates what the artist calls a "narrative void", a suspended fragment of time, similar to the space between frames in a movie, one that may contain infinite possibilities. The existence of this narrative void creates and reveals an uncanny moment, when everything is possible and meaning is not yet constructed. One is left to wonder whether truth or even reality may ever been reached or if they reside anywhere.

Mac Adams became known in the early 1970's for his narrative photographs and installations. In 1974 he began showing *The Mysteries* at the John Gibson Gallery, where he became part of a movement known as Narrative Art. Adams was associated with a group of Conceptual artists who used fictional text and photographs. He separated himself from these artists by using images only, adopting a more semiotic approach to the narrative in which the photograph became a surrogate for text.

His work has been known to an International audience since his participation in Documenta 6, 1976, the landmark conceptual narrative photography exhibition. His work has been exhibited at the Museum of Modern Art in New York; the Mudam Luxembourg; Neue National Galerie, Berlin; The Centre George Pompidou, Paris and the Musée Nicephore Niepce, to name a few. His work is included in over 38 international Museums. He has received three National Endowment for the Arts Awards; the prestigious DAAD, Artist-in-Berlin program; the Pollock-Krasner Award and the New-York Foundation for the Arts Award.

Mac Adams has also completed over 14 public art commissions in both the United States and Europe, most notably The Korean War Memorial in Battery Park, New-York City.

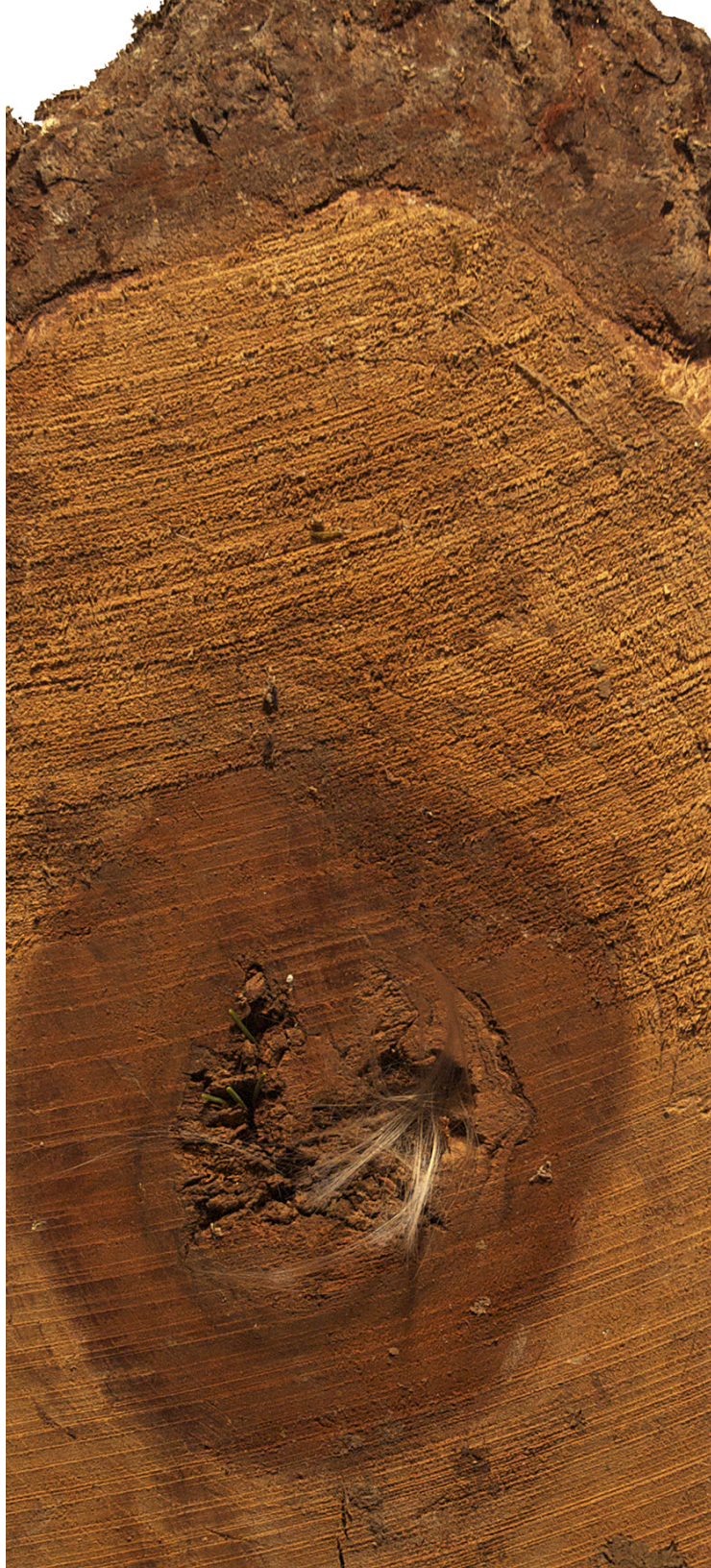
He is represented by gb agency in Paris and Elizabeth Dee Gallery in New York.

Mac Adams is Distinguished Professor of Arts in the Visual Arts Department at the State University of New York College at Old Westbury.

Goldilocks (detail)
from Forensic Fairy Tales
Goldilocks and the 3 Bears

6 photographs
14" x 20" each print

2011





Fred Fleisher was born in Pennsylvania and lives and works in Brooklyn, NY. After an enlistment in the army he earned MFA from Queens College, CUNY. His multi-disciplinary work has been shown extensively across the U.S. and internationally. Currently his work is represented by Rockelmann & in Berlin and Stuart & Co. Gallery, Chicago.

Mining aspects of life and culture, Fleisher's work borrows from religious, philosophical, and cultural sources to concoct a distinctive interpretation of our current time.

In 2014-2015 he had solo exhibitions at Rockelmann & and Concepto Gallery in Hudson, NY. He has also been included in group exhibits with MoMA/PS1; Concepto Gallery and a three-person exhibit at Projekt 722 in Brooklyn. He was included in the New York Chashama Studio Residency Program and has lectured about his work in a number of venues including Momenta, Brooklyn, City Drift, New York and Artspace, New Haven.

Fred Fleisher teaches in the Visual Arts Department at the State University of New York College at Old Westbury and Hudson County Community College, Jersey City.

Iconoclash

Installation : Objets réutilisés,
dimensions variables

Approximativement :
96" hauteur x 48" largeur
Trophés

2014

Fred Fleisher

One of Fred Fleisher's recent exhibition was titled: *The Tyranny of the Ordinary*, and the title reflects Fleisher's concern with the accoutrements in our everyday lives and environment and his attempt at deciphering and looking at them critically.

The ordinary is embodied in Fleisher's work through a combination of objects, found and made, such as vintage images or pop culture icons. These images and objects can be superheroes, cartoon characters, children's toys or plastic GI Joes that he manipulates to convey metaphors about our immersion in mainstream culture.

The world that Fleisher describes in his installations and sculptures comments on our associations with the quotidian and the banal and their interference with our mental and physical beings. In his hands, the banal takes on a perverse and disturbing trait. It reveals the underpinning of our relation with the world as one ripe with anger, frustration and violence. This process is reminiscent of Mike Kelley's early work, in which stuffed animals become sexual monsters and debunk the pseudo cuteness and innocence of childhood as the artist embraced bad taste as a critique of our sanitized culture.

In a number of sculptures, Fleisher uses religious icons to translate and perhaps transcend the ordinary. They appear as a form of coping mechanism, while they also convey the artist's own spiritual questions and concerns and evoke the possibility of redemption from the chaos that surrounds him, and by extension the viewer. In *Iconoclash* (2014) the figures of Jesus and Mary coexist with those of Elmo and Tigger, whose faces are replaced by grimacing masks.

The viewer may wonder from this juxtaposition if these figures have become equally iconic in our entertainment centered world or on the contrary if the religious icons, placed at the base of the pyramid shaped installation – a possible allusion to the masonic pyramid symbol–, indicate a potential salvation. A character named High Octane, created by the artist, an alter ego of sort, “a clown with sunglasses wearing a suit” in the words of the artist, has appeared at several times through Fleisher 's career giving edgy performances. In an early one, High Octane inhabited an elevator that had been transformed in a working class living room interior for the duration of the performance. The character addressed people entering the elevator with abrasive comments.

High Octane also gives interviews in which he comments on the current political, social and cultural state of affairs with a mix of anger, humor and harsh criticism. Recently, High Octane has performed meditation to a score of new age music mixed with Tibetan prayers, acting as a self-help guru, a comment on the cheap selling of spirituality.

High Octane is a trickster, whose actions and words operate as a form of catharsis, revealing the complexity and at times almost schizophrenic situations experienced in our everyday life. Fleisher's world, filled with hybrid figures, part toys and monsters, real and imagined, conveys a sense of disturbance, a pandemonium that juxtaposes conflictual meanings, all part of a reflection on the endless process of trivialization that has become a growing part of our life experiences.

Robert Gero

Robert Gero's work is engaged primarily with installation and structures. His 3D works play with the interaction of space, the environment and the viewer's experience. He grounds his artistic practice in his philosophical background and creates works that intersect art practice, philosophy and the study of social-architectural systems.

The work in the exhibition: *Infinity Structure (version7)* combines digital and hand drawing to develop a structure that seems to progress both in space and time. The representation of space is organized around 2 distinct elements that are articulated in what seems an impossible arrangement, a "particular paradoxical space" in the words of the artist.

Gero's installations: *Points, Lines, Planes and solids* (2014) or *Social Geometry* (2013) invite the viewer to experience space as a tangible element as well as pointing to its infinite possibilities and/or paradoxes. In these works and others, such as *Oribfold Wall Works* (2011), the artist connects to the modernist conception of space and trope of high formalism. Space is used as a formal component of which the artist attempts to uncover the many variations and possible developments. This process can be viewed as a continuation of the spatial explorations started in the early part of the 20th century with the experiments of the Constructivist movement.

This approach also references phenomenology, as the viewer's experience becomes the site of perception as well as knowledge. One can see how it might be linked to some aspects of the Kantian philosophy that contained the seeds of the modernist experience and aesthetic by introducing the notions of the sublime –to which infinity may be connected–, of aesthetic pleasure free of determinants, and of a subject being able to experience the artwork as unmediated.

The notion of infinity exists of course in mathematics and geometry and had a profound impact on the history of ideas. The Greek notion of the horror infinity -- apeirophobia, fear of the infinite-- expressed in the Zeno's paradox that theorizes the impossibility of motion finds a pendant to the horror vacui, and the vision of an abyss of infinite emptiness it evokes, which has been materialized and responded to for example in the spatial arrangements found in the patterns in Islamic architecture and decorative arts.

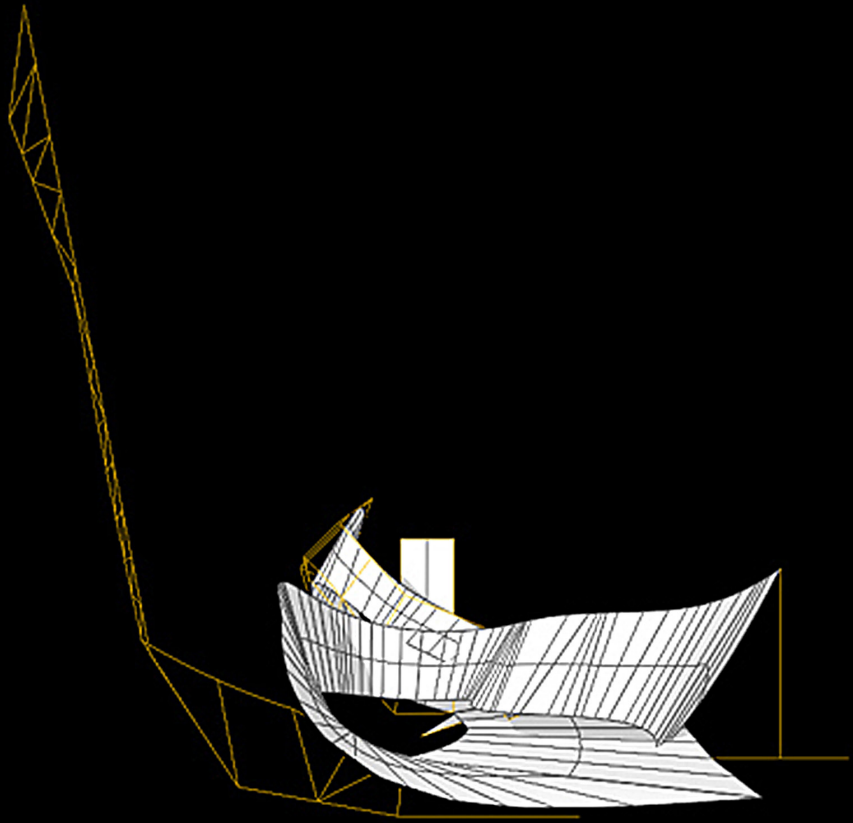
Linear perspective invented by Renaissance artists was conceived as a way to reduce the infinite to a point in space: the vanishing point, the paradoxical place where everything converges and disappears at the same time.

Infinity was then a dangerous idea and Giordano Bruno, the 16th century Dominican monk philosopher and mathematician, died at the hands of the Inquisition for professing his belief in an infinite universe.

The notion of infinity is at the core of current theories in quantum physics that posit the existence of multi-verses and that of multiple interactive worlds. In this context, space develops in an infinite number of dimensions, in the structure of a never-ending vertigo.

As Alice answered in *Through the Looking Glass*: "Can you do addition?" the White Queen asks. "What's one and one and one and one and one and one and one and one and one and one?"

"I don't know," said Alice. "I lost count."



Infinity Structure Drawing (Version 7)
Jet d'encre et graphite sur papier.
20" x 30"

Robert Gero's work, both built and written, is grounded in the practical and theoretical intersection of art practice, philosophy and social-architectural systems. He holds an M.F.A. in sculpture, a M.A. in philosophy/aesthetics from California State University, Los Angeles, and a Ph.D. in philosophy from the New School for Social Research in New York.

His sculpture work has been exhibited in several venues in the US and abroad including: The Museum of Arts and Design, New York; the Artist Space, New York; Holly Solomon Gallery, New York; Tom Solomon's Gallery, Los Angeles; Dorsky Gallery, New York and the Santa Monica Museum of Art, Santa Monica CA.

In addition to his studio work, Robert Gero is also a writer and curator. He currently is Assistant Professor in the Visual Arts Department at the State University of New York College at Old Westbury.

Helidon Gjergji was born in Tirana, Albania in 1970, and lives in NYC.

He received an M.F.A. from Northwestern University, Chicago and degrees from the University of the Arts of Tirana as well as the Academy of Fine Arts of Naples.

Among other venues, Helidon Gjergji has exhibited his work at: The Venice Biennale 52; Manifesta 8, Murcia; the Tirana Biennale 1 and 4; the Venice Biennale of Architecture 12; ReMap 4 Biennial at Kunsthalle Athena, Athens; The Festival of Ideas 1 – New Museum New York; Present Future; MASS MoCA, North Adams; Museo d'Arte Contemporanea, Naples; Apexart (NYC); National Gallery Tirana; VILLA ARSON – Centre d'Art Contemporain (Nice); Lothringer 13, Munich; Museo Regional de Arte Moderno (Cartagena, Spain); The American Academy in Rome; the National Museum of Romania (Cluj); the National Museum of Malta, Valletta.

He has lectured about his work in several venues including: Harvard University; Teachers College, Columbia University; Parsons New School of Design; The School of Art Institute of Chicago; Université du Québec, The American University in Dubai; Northwestern University.

He is one of the three founders and artistic director of Tirana Open.

Helidon Gjergji currently teaches in the Visual Arts Department at the State University of New York College at Old Westbury.

The Blue Danube

Projection video, noir & blanc
5 minutes, 6 secondes

2007



Helidon Gjergji

Helidon Gjergji's video *The Blue Danube* is funny. We watch gurgling water going down a drain while listening to the Blue Danube waltz, a quintessential and instantly recognizable, if unexpected, piece of popular classical music.

What could be more typical of New York City --or any large city-- than the inextricable networks of lines, tubes, conduits that run underground, enabling the city to function as a vast organism, of which we only see the orifices: manhole, subway entrances, drainage holes and mouth sinks?

The Blue Danube allows us to follow one of such mysterious conduit. The video was shot at the artist's home in Brooklyn by a media plumbing company that was called in to examine a malfunctioning sewer line. After a diagnosis of the sewer system was established, the artist obtained a copy of the tape.

Besides its obvious humorous content, the video is a part of a larger thematic in Gjergji's work of the past few years. The artist uses a variety of media: painting, media installation, architectural sites to assess the reality or illusion of individual agency within political systems as well as those created by the proliferation of media in our social and individual environments. If cameras can explore the underlying structure of our environment, isn't it/can't it be construed a sign of entrapment or surveillance?

The artist's personal experience highlights his concern about the potential of the arbitrary and the totalitarian. Having lived half of his life under communist dictatorship in his native Albania and the other half within the largest western market economy, his experience leads a reflection on how systems can be engaged in a fragmentation of the self through ideological means, both visible and invisible, a process that exists in contemporary western society as well as in the post communist world.

Particularly interesting to the artist is how media have the potential of creating simulacra, bits of hyper-reality that replace or in some cases precede reality. In *Tango Down*, a recent installation organized by Gjergji in the tunnel of the anti atomic bunker of the former Yugoslav army in Konjic (Bosnia and Herzegovina), a hall of mirrors reflects slogans found in military video games, repeated at infinitum.

The editing power of social media is looked at in a 2014 installation titled *e-mages*. It consisted of images projected on the walls of the National Gallery in Tirana, selected from the family album of Joseph Stalin. Intimate family images were first projected on a shattered mirror on the floor and then reflected on the wall. Their anodyne character speaks of an anesthetized version of history, and denounces a social space where everything becomes flattened in the claimed transparency of global networks and that of the public psyche.

For the 2009 *Facade project*, Gjergji cites inspiration from the Berlin wall, a physical and ideological border between 2 political systems, the wall being not only a metaphor for their radical opposition but also part of a symbiotic form of exchange. He painted the façade of an oversized Stalinist building in Tirana with icons of the digital age, evoking the dissonance between the outside/inside of contemporary post-communist society, as well as exploring the relationship between the interior and the exterior of the structure itself.

Gjergji's videos, installations and paintings explore the economy of exchange that takes place between surface and interior, visible and invisible and reflects on the illusion of fixed borders and discrete identities --social or political-- in our environment while they establish that at best we can only grasp a reality constituted of fragments.

Chris Griffin

Chris Griffin's *NASCAR Series* allows a glimpse into a segment of mainstream popular culture, a sport that gathers millions of fans, a slew of corporate sponsors, generates staggering revenues and is recognized as the fastest growing sport in the US.

Griffin's photographs translate the excitement, pride and tension present at the racetracks, and looks at the seriousness of the competitors during a race. This series is part of Griffin's interest in documenting cultures or subcultures often under or misrepresented. In previous photography series she has dealt with such subject matters to help question our perception and propose a revision of our views or clichés. Documentary photography is a key element in the history of American art and Griffin inserts herself within this tradition by bringing a contemporary experience to the discussion.

Griffin, herself a novice in the sport, went to Tennessee last summer and rode in a NASCAR car with a Sprint Cup driver at a speed of 198 miles/hour. This experience fraught with risk gave her a new understanding of the fascination exerted by NASCAR races for the fans and an appreciation of the skills involved to be able to race and win.

NASCAR is an emblem of American middle class culture, one that is often looked down upon especially when it is compared to Formula 1 races and claims to be part of a grass root cultural tradition since it beginning in 1947. Added to the importance of car culture in the US, one can appreciate the importance of this sport, especially in the South where it originated --half of the tracks in the current NASCAR Sprint Series are in southern states--, and also throughout the country. Griffin's photographs catch specific moments during a NASCAR race and set the stage for recognizing and acknowledging this cultural phenomenon. The strength of the sport and its growing popularity contains also some significant traits that are worth looking into.

As part of the rise --regeneration--of the South and its cultural emblems, NASCAR culture is promoted by Hollywood, --think of Day of Thunder-- Fox news, where NASCAR is heralded as a true American sport, and ESPN where races are broadcast on real time, for several hours. NASCAR success has come to stand as a symbol of the rebirth of the South, itself contiguous to the neo-conservative politics enacted under G.W Bush.

NASCAR culture, or NASCAR Nation as named by its fans, defines a politicized space of identification. It is paired with a highly commercialized market strategy through which this identification process can take place, enabled by the active consumption of everything NASCAR, and by extension southern: mugs, T-shirts, gear, banners, music, corporate logos etc., that can be seen inside and outside the race track arena, designed to have the fans go through a myriad of vendors before coming close to the track. This hyper commercialization fuels the development of an identity paralleled to the rebirth of a new South.

Because NASCAR spectatorship is almost exclusively white, the ubiquitous display of Confederate flags at every NASCAR race is politically significant.

Most recently, at the Coke 400 race held at the Daytona racetrack on July 5th of this year, NASCAR organizers asked that fans, after the tragic murders at the African Methodist Episcopal church in downtown Charleston that occurred on June 17th, abstain to use confederate flags. In spite of this, the flags were prominently displayed during the entire competition, fans maintaining that they are a symbol of pride and southern heritage.

These few elements of reflection underline the complexity and the problematic issues surrounding the phenomenon and indeed help us question pre-conceived notions while pointing to some of the contradictions present in NASCAR culture.



Night Pit Crew in Yellow, Nascar Series

et 3 autres photographies sous plexiglass
22" X 32"

Chris Griffin was born in Boston, but makes NYC her home. Originally trained as a painter, Griffin's body of work has also included relief work, 3-dimensional sculptures, public art, installations, and most recently photography.

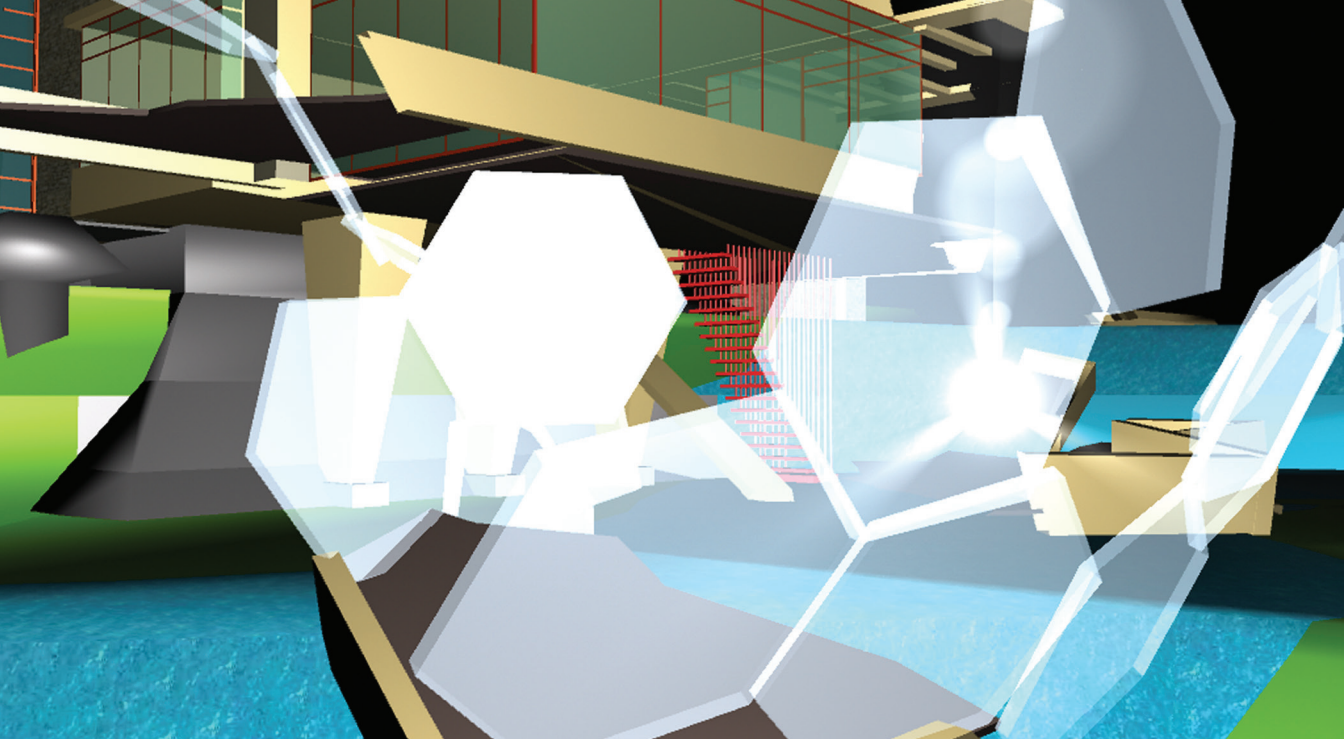
Currently, Griffin uses photography to observe a variety of social situations and events. She is interested in exploring average experiences to underline their inherent peculiarities.

Her exhibition and lecture history includes opportunities in the United States, Europe and the Middle East, both in public museums and private galleries. She has received several awards, grants and residencies over her career, including the McGoldrick Award, Leopold Schepp Foundation, the New York Foundation for the Arts in Sculpture, The Urban Glass Workshop, NYC.

Her work has been seen and collected in venues such as The Public Art Fund sculpture commission at City Hall Park, NYC, The Jersey City Museum, The Islip Museum, The Everson Museum, and corporate collections including Prudential, Chase, Altria, etc.

She has taught or lectured at Lehman College, Moore College of Art, Philadelphia, The Women's College in Riyadh, Saudi Arabia, The Studio Arts Center, Florence, Italy, the University of Leeds, U.K., and the University of Rhode Island, amongst others.

Currently she is an Associate Professor in the Visual Arts Department at the State University of New York College at Old Westbury.



Patty Harris is an artist and designer, born in New Jersey. She attended Reed College in Portland, Oregon, the School of Visual Arts in New York City and earned an M.F.A. from Queens College, City University of New York.

Harris has shown her work nationally and internationally since the mid-eighties. Selected exhibitions include MoMA PS1; The Storefront for Art and Architecture, New York; Ronald Feldman Gallery, New York; Dorsky Gallery, New York; The Classroom at PS122, Art in General, New York; Exit Art/The Building Show; Tacheles in Berlin and The Ujazdowski Castle in Warsaw, Poland.

Harris recently created a public art commission for Rockaway Beach, Queens, New York. In addition to her studio practice, she writes for whitehotmagazine.com, an Internet art review, and is a member of Art Attack, a collaborative group that works on international public art projects.

She taught at CUNY and worked as an Art Director in publishing prior to her current position at the State University of New York College at Old Westbury where she is currently Assistant Professor of Electronic Media.

Fallingwater

animation
2 minutes, 57 secondes
Projection au mur

2009

&

6 impressions numériques
chacune 12" X 9"

2004

Patty Harris

Patty Harris's recent digital animations and photography read as explorations of architectural and natural spaces.

For *Winds of 18mph*, the artist made use of a natural phenomenon --the wind--in creating a series of photographs taken over the beach at Coney Island. A camera, taking a picture once every 60 seconds was attached to a kite on a day when the wind was 18 miles per hour. The action of the wind determined the frame and angle of the images and organized the content of the work. The drifting of the kite creates a series of image filled with a poetic of space, where nature is left to take control of the result.

At the same time, and in striking contrast, it is also tempting to read these images through the lens of the current surveillance and monitoring prevalent in our post-privacy world or of the broadcast images taken by surveillance planes and military drones, although in this case human monitoring doesn't leave anything to chance.

In *Fallingwater*, a digital animation of 2009, Harris looked also at the forces of nature, in this case how an earthquake breaks a structure and how the destruction process allows eventually for the emergence of a new organism. Crystalline outgrowths take over the original construction and develop a configuration that resembles a rhizome. This process is described by Harris as a transformation where "the DNA of the house becomes symbiotic with the natural environment". The accidental character of the event exposes the opposition between nature/culture, a concept that is looked at by the artist in several of her works.

Indeed, a similar process exists in the *Farnsworth House Flood* (2007) or *Ronchamp* (2010). In these animations, Mies van der Rohe's house or Le Corbusier's chapel of Notre -Dame-du-Haut, are subjected to forces that cannot be controlled.

In Ronchamp, a mudslide engulfs the structure of the church and upturns its inside, destroying the emblematic structure. The *Farnsworth House Flood* is based on an actual event: in 1996 a flood devastated the building and its interior. Harris decided to re-create this particular sequence of the history of the building in a digital animation where it is engulfed by the water and seems to dissolve.

The Farnsworth House stands as a historical symbol of modern architecture. Completed in 1951, its structure heralds geometry and transparency with floor to ceiling glass curtains and seems to be floating above ground. It was conceived by its commissioner and original owner, Dr. Edith Farnsworth, as a space for retreat and various creative activities. The grid-like structure of the house is typical of the modernist aesthetic and creates an ordered frame and space, in which human creativity can flourish. The ambitious mission of the architect is to envision a communion between nature and architectural principles, but one where architecture and its organizing principle eventually transcend nature.

Conflicts between the modernist principles of utopian organization and those of the natural world, exemplify the classic opposition nature/culture, part of an argument that has long fueled theoretical debates since Rousseau ushered this separation in the early days of cultural anthropology. The binary opposition between nature and culture --a staple of structuralist thought --has since been analyzed and deconstructed through the prisms of post-structuralist, colonial and gender studies.

Harris' work takes place in this debate. Her analysis of physical structures and their dismantlement show how such systems may evolve and transform when left to interface with the natural order.

Tricia McLaughlin

Tricia McLaughlin tackles serious subjects with a sense of humor. Her work, filled with figures navigating around imaginary environments, looking somewhat disoriented, speaks about the human social condition and patterns of social organization. The artist also establishes a critique of structures existing in our surroundings as these can be used as instruments of oppression, determined by greed, ignoring the environment, and imposing an order that does not include or value human interaction.

In projects such as *Aquatecture* (2006) and *Villa Savoye (Machine for Living In)* (2007), the artist designed animations that invite the viewer to observe how social patterns are generated through the interaction of characters within their environment, and their reactions to the space as they move and interrelate with it. In *Villa Savoye*, "the machine for living" becomes a living machine, transforming the structure into a new organism.

Doing so, McLaughlin reflects upon the politics of space and invites us to analyze how our behavior is in part structured in response to the space in which we operate, and similarly, how the spaces we inhabit may be the reasons for a host of inhibitions, conflicts, and unease of living. Here, we can think of how Le Corbusier's utopian attempt at creating rationally ordered spaces with industrial methods and materials in the hope of contributing to social equality, derailed decades later and became synonymous with poor quality housing, endemic in large urban centers, which effect is often to relegate poor or disenfranchised populations to the outside of the common social sphere, in effect creating ghettos.

With *Disposable Heroes*, a multi media installation including digital animations, paintings and sculptures, McLaughlin looks at human behavior within the context of war. Soldier apes confront bankers, generals and governors and using a diversity of world languages, denounce the evils of war.

The speech of the animated apes, our closest brethren in the natural world, is based on Emma Goldman's text: *Patriotism, a Menace to Liberty*, an anarchist essay, first published in 1911. Emma Goldman, a writer, political anarchist and anti war activist became a central opposition figure to the conscription in WWI and was jailed as a prisoner of conscience as a result.

As this essay is written, wars are raging throughout the Middle East and elsewhere, stressing the relevance of *Disposable Heroes* as a critique of the political discourses justifying war. Eminent political theorists such as Noam Chomsky, Antonio Negri and Michael Hardt, have clearly shown how war is above all an economic competition and the arm's trade a very profitable business, able to shift its products according to target-- as in the expanding drone market--. War is also linked to the notion of state, and often portrayed as a patriotic act, both notions used by politicians to protect their interests and that of the arms industry in creating scenarios involving the threat of an enemy --the other-- and fear: the War on Terror.

In contrast, the multilingual speeches of the apes in *Disposable Heroes* may be understood as an example of the concept of "Multitude" developed by Hardt and Negri that they understand as an unmediated and revolutionary force --as in the Occupy movement and other forms of deterritorialized activism-- that offers a model of resistance against global systems of power and the evils of war.

Disposable Heroes

Digitale animation installation

2011

Projection au mur &
4 impressions digitales issues des animations

Approximativement
19" X 13"

2011

Tricia McLaughlin lives and works in New York, NY.

She received an MFA from Hunter College. She has been awarded various grants and fellowships, including a Guggenheim Fellowship in 2005, two grants from the Jerome Foundation (Travel Grant, 2006 and Media Arts Grant, 2004) and an Artist's Fellowship from New York Foundation for the Arts.

McLaughlin works in the realm of fantasy architecture in the form of 3D design, animation, painting and sculpture. In 2006, she completed a 9 x 90 foot animation of a virtual aquarium for a permanent public art commission at the City of Virginia Beach Convention Center. Her work has been exhibited at the Delaware Center for the Contemporary Arts; the Bronx Museum of Art; The 2009 International Incheon women Artists' Biennale in South Korea; the Kyoto Art Center in Japan and other venues in Canada, England, Germany, Spain, Russia and Chile. Her films and animation have been screened in numerous venues including: The Film Society of Lincoln Center, New York; The Shanghai International Film Festival, Shanghai; ARCO in Madrid; and Art 42 Basel, Swiss Architecture Museum (SAM).

Currently she is an Associate Professor in the Visual Arts Department at the State University of New York College at Old Westbury.





photography : David Smith

Hungry I

Impression corporelle, acrylique,
gouache, pièces de casse-tête,
collage and googly eyes sur toile
20" X 28"

2014

&

Self-Portrait as Marian or Marilyn

huile and lentilles de lunettes sur toile
20" X 16"

2014

Jennifer Sullivan is an interdisciplinary artist who lives and works in Queens, NY.

She holds an MFA from the Parsons School of Design and has also studied at the Skowhegan School of Arts.

Her work has been shown in solo exhibitions at the Emma Gray HQ at 5 Car Garage, Los Angeles; Las Cienegas Projects, Los Angeles and Freight + Volume, New York. Sullivan has also exhibited and performed in exhibitions at the deCordova Sculpture Park and Museum, Lincoln, MA, and in New York at: David Lewis Gallery; Essex Flowers; Pablo's Birthday; 247365; Klaus Von Nichtsaggend, and Arthouse.

She was awarded a fellowship at the Fine Arts Work Center in Provincetown (2013), and several residencies: Skowhegan, Ox-Bow, and Yaddo, New York. In 2015 she was a fellow at the Lighthouse Works residency on Fishers Island, NY.

Her videos are included in the Geisel Library collection at the University of California in San Diego. She is represented by Emma Gray / 5 Car Garage in Los Angeles, CA.

She currently teaches in the Visual Arts Department at the State University of New York College at Old Westbury.

Jennifer Sullivan

Jennifer Sullivan's paintings, performances and multi media sculptures depict women who display their affinity with popular culture and portray an open, shameless sexuality, while the artist reclaims models from pop culture --Madonna--, to high art: --Pipilotti Rist-- in creating improvisational works. She compares them at time to a karaoke collage where the combination of different sources, borrowed and new, enables her to fashion a personal voice.

One of her recent painting series: *Big Girl Paintings* (2014) is given the same title as the 2002 Julian Schnabel exhibition at Gagosian in New York. Sullivan's Big Girls however are not blind as were the women in Schnabel's paintings and their awareness and defiance take a jab at the male gaze by using parody. At the same time, the inclusion of 3D objects, some inherited from her recently deceased mother, brings to this series a different layer of meaning, and casts personal content within the larger debate about the sources of her work.

Sullivan's collage process echoes also Rauschenberg's Combine paintings, in an overloaded form, one that is both exaggerated and emulated with irony. In addition, Sullivan, by using crafted objects such as a handbag, a fragment of embroidery (as in *Self-Portrait as Marian or Marilyn*) or fabrics (*Hungry I*), references what are traditionally considered as objects embodying feminine qualities. These different semantic associations enrich the meaning of her work, and allow the artist to claim her own, post feminist strategy.

A similar mix of personal and larger social views exists in the artist's videos and performances.

Adult Movie, a video of 2011, shows Sullivan as she addresses her personal struggles as a growing and working artist, touches upon voyeurism and traditional female sexualized representations --after all the video is titled *Adult Movie*-- and makes us witness her sexual and creative tribulations as she searches for meaningful breakthroughs in her own professional and personal development.

The process of collage and layering is also a comment on the constant and rapid recycling of cultural signs that is a trope of our world. Through this form of cut and paste the artist generates new meanings, weaving old and new, disposable objects and memorabilia, reality shows and film history, pop culture and music, literature and sexuality. In *Like a Virgin (in the style of Nabokov)* for example, the artist, shot in a campy video, wears the Lolita's glasses donned by the actress in the Kubrik's film made after Nabokov's novel and get her feet manicured to the beat of Madonna's song. From these associations emerges a female identity marked with complex, at times contradictory, associations.

Through her performances, sculptures and paintings done in a seemingly painterly crude style, ripe with heavy textures, broad brushwork, and bright, sometime glaring colors, Sullivan establishes her own form of artistic brand.

Her practice reads as a form of utterance, the emergence of a language and of one's artistic identity. It writes a narrative that the artists doesn't want to control, letting her medium and the free association brought on by images and multiple references evolve into a kaleidoscopic array of connections.



photographie : Olivier Ricard

La Galerie R³
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