



# AFTER IMAGE:

Contemporary Artists & Photography





art house productions gallery

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april 4 — may 29, 2015



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AARON B.	EMMY MIKELSON
ZEREN BADAR	ALEXANDRA MOMIN
MELISSA EDER	KIRSTEN NASH
ROSE FRISENDA	JOEY PARLETT
MARSHA GOLDBERG	MARY PINTO
ROBERT GOULD	JULIA ROONEY
ROSS BENNETT LEWIS	DENNIS SANTELLA
VICTORIA MANNING	SARAH G. SHARP
PETER MATTHEWS	PACIFICO SILANO
MARIANNE MCCARTHY	BRETT WALLACE
JULIE MCHARGUE	BILL WESTHEIMER
NINA MELEDANDRI	HYUN-JOON YOON
	MELISSA ZEXTER



art house productions gallery

However the image enters  
its force remains within  
my eyes  
rockstrewn caves where dragonfish  
evolve  
wild for life, relentless and acquisitive  
learning to survive  
where there is no food  
my eyes are always hungry  
and remembering  
however the image enters  
its force remains...

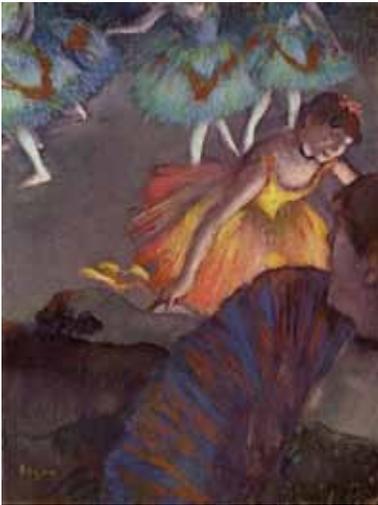
—AUDRE LORDE,  
*Afterimages*, (1981)

# AFTER IMAGE:

## Contemporary Artists & Photography

**The first photographers were inventors**, scientists or those mechanically inclined—the grinding of lenses and the chemical processes were often of more interest to them than the artfulness of the images created. Artful or not, it was immediately apparent how extraordinarily effective photography was at depicting with accuracy the world in front of the camera. Artists became captivated by the new technology. They could easily record a portrait, a view, or a moment in time and revisit it as reference material for their work. Edgar Degas was among the 19th century painters who embraced photography. It's possible to infer the influence of the technology on his painting from the cropped figures and framing of his subjects.

Ever since Nicéphore Niépce, Hércules Florence and Henry Fox Talbot developed fixable photography in the 19th century, there has been debate whether the medium could evolve beyond its use as a documentary tool. The Pictorialism movement of the late 1800s to early 1900s aimed to bring respect to photography as an art form. Pictorialist works would often be soft focus, toned images with the surfaces enhanced to mimic qualities of drawing or engraving. Edward Steichen was a Pictorialist who had trained as a painter. Along with Alfred Stieglitz he



Edgar Degas, *A Ballet Seen from the Opera Box*, c. 1884, pastel on paper, 25.75 x 19.875 inches.

opened the Little Galleries of the Photo-Secession. The gallery and Stieglitz' magazine *Camera Work* actively promoted photography as a fine art.

As a young man, Paul Strand visited Stieglitz' gallery and was inspired by the Pictorialists. Strand later introduced greater abstraction into his compositions and has been credited with bringing Modernism into photography in the 20th century. Alfred Stieglitz followed soon after with his "Equivalents" series, which he insisted were equivalent to the abstract paintings of Wassily Kandinsky. By the 1960s, Vito Acconci was using photography as a means to convey his conceptual ideas of time and space, while

Robert Rauschenberg was blanketing his work with photo transfers devising a photomechanical texture the content of which had little to do with the meaning of the work itself.

Artists have actively engaged with photography in innovative ways since its invention, but it wasn't until the 1970s that Sam Wagstaff, mentor to Robert Mapplethorpe, changed how it was perceived and valued as art. Wagstaff recognized that photography was undervalued. He began to collect American, British and French photography from the 19th century and eventually amassed an extraordinary collection. He is credited with establishing the modern market for collecting fine art photography. Previously, photography careers had been almost exclusively tied to the media—journalism and advertising. The collecting world had finally caught up to Pictorialist assertions.

It was the Postmodern 1980s that saw an increased number of visual artists trained as painters fully embracing photography as a medium. Cindy Sherman staged her photographs and challenged the primacy of documentary, fashion and other types of photographic conventions. Jan Groover began juxtaposing images that together had more meaning than a single photograph. At the same time, there was a rise in interest in antique processes, inexpensive cameras and the distortions they made, and prints that would have made Ansel Adams weep with despair.

Photography now is more simple and accessible than ever. With our camera phones at the ready we're all perpetual image makers and sharers. We've gone from the alchemical dimness of "View From the Window at Le Gras"—the oldest surviving camera photograph, by Nicéphore Niépce, c. 1826—to the vivid, relentless static of our social media feeds.

*After Image* is showcasing visual artists who are celebrating the photographic image, but are using it in ways that expand it as an expressive medium and are forcing it to conform to their idea of what a photograph can be.

Returning to the beginnings of mechanical reproduction in art, Marsha Goldberg, "Smoke Billows from the Scene of a Blast in Bagdad," and Joey Parlett, "Manassas," render it back into a unique work of art through carefully distilling the photographic tones into a drawing.

Nina Meledandri, "#915-3852," and Kirsten Nash, "Bouquet Installed with Print Display," find a conceptual relatedness between photography and painting by juxtaposing painting with the photograph, each informing the other and creating new meaning for both.

Ross Bennett Lewis, "Missing," like Sherrie Levine, takes a photograph of photographs. Lewis transforms the portraits of victims of 9/11 into a memento mori, a still life of a tragic moment of loss.

Nicéphore Niépce, *View from the Window at Le Gras*, c. 1826, photograph on pewter plate, 6.4 x 8 inches. Below is a version enhanced by Helmut Gernsheim, c. 1952.



Bill Westheimer, "Las Vingeles" takes a small edge of a photograph and by enlarging it to extreme proportions, evokes surreal, panoramic landscapes that cause us to question our idea of place.

Mary Pinto, "Plant," Brett Wallace, "Organic #1" and Julie McHargue, "AP 1" to "3," use the photograph for its

color and texture to build three-dimensional objects that transform the static source material into something visually kinetic.

Julia Rooney, "I did a series in very hot August," and Dennis Santella, *Untitled*, from "Electric Dreams," explore the plethora of images that have inundated our lives with the popularity of the internet and digital photography. Rooney co-opts the low-resolution screenshots from Skype conversations and transforms them into oil sketches, imbuing them with more personality and meaning than was apparent in the small, deadpan digital captures. Santella explores our increasing fascination with technology and images by capturing a bit-mapped still from a digital video transmission and questions the information our culture is currently receiving.

Emmy Mikelson, "Elevation no. 24," takes us directly into the future with her non-object image. The idea of the tangible photograph as an object has been replaced by an image that exists only in digital space. No need for permanence at all, except for the saving of an electronic file.

Each of the artists in *After Image* are deconstructing the idea of what a photographic image can be, rebuilding it into something new. By inputting their unique talent into these works, we discover that image making has a means of expression as rich and mutable as painting and sculpture. The photograph serves the visual artist as another powerful weapon in their arsenal of expression.

ARTHUR BRUSO  
RAYMOND E. MINGST  
curators

These days, it is not at all unusual to ask an artist what medium he or she works in and to get as an answer a heavy pause followed by the explanation of how that artist's practice is one that moves between mediums, incorporating elements from painting and sculpture, or photography and video. I find myself curious about the way forms, genres, and disciplines bump up against one another, often sparking new forms and new ideas.

"Immeasurable Distance" combines...painting, photography, and video into a single entity. A found photograph that was digitally altered, with all elements other than the cityscape itself removed, was given new life by a single painting of a highway light positioned in linear perspective at multiple points and set into motion through the process of stop animation. Common notions of time and space are skewed by the constant movement of the light posts paired with the viewer's unchanging proximity to the city.

AARON B.



Aaron B.

*Immeasurable Distance*, 2011

Single channel video with sound, dimensions variable, 10' (unlooped)

"Take an object. Do something to it. Do something else to it" —Jasper Johns

I'm hugely influenced by dada and neo-dada. I explore a peculiar combination of photography, painting & collage. I create three-dimensional collages with found objects, food and photographs of old paintings.... I use strong shadows, layering, crumpling and folding effects to give a three dimensional sense [to] the final work. I reduce the details and forms [within the] painting by covering [it with] objects, food. Photographs of old master paintings initially evoke viewer's memory. By using unexpected juxtapositions of objects, I try to create ambiguity and pull viewers' attention deeper to my photographs...

Z E R E N B A D A R



Zeren Badar  
*Lady GAGA*, 2013  
Photograph, 22 X 16 X 1 inches

I am interested in exploring ideas related to beauty, popular culture, and kitsch. *Can You Dig It? A Chromatic Series of Floral Arrangements* is a series of photographs taken of floral arrangements that I have created. Part of my artistic practice is collecting objects to photograph from 99 cents stores. These 'fake' flowers used were gathered from various 99 cents stores found throughout New York City and New Jersey. The backdrops are made out of polyester spandex. Creating each picture has been fun. Quite often, I am surprised by how an arrangement translates into a photograph. Each is an exploration of a specific color such as pink, orange and purple. Some utilize contrasting colors. These photographs challenge notions related to what is natural and artificial, what is considered to be beautiful and what is considered to be tasteful. By using a low-tech camera and lighting, I address this concept of high/low art and the idea of the well-crafted photograph. [The series] explores the broad spectrum of colors/hues that exist. This project is also influenced by my love for funk music and all things funky.

MELISSA EDER



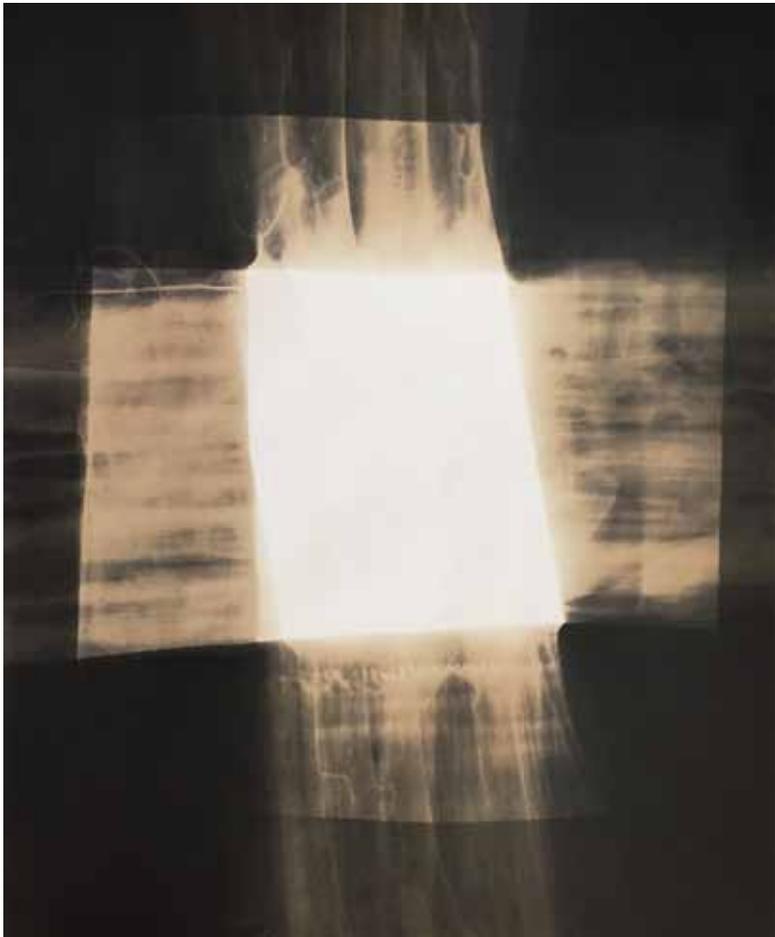
Melissa Eder  
*Can You Dig It? A Chromatic Series of Floral Arrangements (Pucci)*, 2014  
Digital print on metallic paper, 30 X 40 inches

As long as I can remember, I have been fascinated by the materiality of the photographic medium. Instead of using a camera or enlarger to create images, I extract compositions from chemical reactions on old commercially unavailable gelatin silver papers. Older papers with higher silver content are the most interesting to work with, but they're scarce.

My background and training as a commercial photographer led to a deeper investigation within the medium. Always experimenting with cross processing, freezing and heating film, scratching emulsions to name a few, I later began tweaking chemistry by adding a chemical or heating the chemistry. At first, the experiments literally included adding everything under the kitchen sink to the developer just to see what would happen. Too many toxic smoke clouds later, I researched and learned the science of the chemistry, fine-tuning my experiments.

Using the basics of analog printing process, I paint with chemistry in and out of sequence and will let the chemistry react for up to 2 weeks or more to reveal the qualities inherent in each individual paper. These compositions are the result of long investigations into the inherent nature of various old papers and chemicals. The process requires extreme patience and quietude inducing a meditative state that reveals my interest in the natural world and metaphysics. Lately I've been working in a dark cellar where I liken myself to an alchemist, unearthing organic forms and ethereal compositions that reflect my nature.

ROSE FRISENDA



Rose Frisenda

*Crossing*, 2014

Unique photo chemical painting on gelatin silver IIfobrome  
Galerie FB 3 paper, 19.5 X 15.5; 25 X 31 inches framed

Captions accompanying war imagery in news media are often unintentionally poetic (Smoke billowed over the Syrian village...). The act of making contemplative art based on violent events is similarly paradoxical. I'm currently involved with a body of work based on the subject of war-related explosions as depicted in the media. My paintings, drawings, and prints are all concerned with different aspects of these ubiquitous images of smoke. The series began with small graphite drawings that describe clouds of smoke as they appear in news photographs. The process is slow and meditative, although the event depicted is sudden, loud and violent. The captions accompanying these photos are adopted for the titles.

MARSHA GOLDBERG



Marsha Goldberg  
*Smoke Billows from the Scene of a Blast in Bagdad*, 2013  
Graphite on paper, 11 X 14; 19 X 21 inches framed

I create artwork using both historical events and historic places as subject matter. The images that I create are inspired from historical text, photographic images, historical paintings and drawings, as well as maps. They often include the very soil and plant matter collected from the actual sites. I combine these elements to evoke a common residue of historical experience. My aesthetic impetus is creating a new interpretation of human kind's conflicts amongst ourselves and the relentless forces of our natural surroundings. Is there some way that I can add a vitalization to events that I have selected? What does that say about me and the time that I live in? Photography helps to capture a pictorial aspect of a place in a direct way. I use pinhole cameras and restored 19th century cameras to further evoke a sense of time. Collaging materials on top of the photographic image guides the viewer to consider other possibilities.

ROBERT GOULD



Robert Gould  
*Antietam*, 2015

Laser print transfer to wood, sulfur, iron rust, 8 X 19 inches

...[W]ithin days of the WTC 9/11 attacks, postings began to appear throughout NYC. Subway stations, storefronts and hospitals became posting boards for those missing. Not only contact information but photographs of the individuals which made them personal. The atmosphere was charged and emotionally provocative. [T]his photographic series set out to record pieces of a particular wall in Midtown Manhattan. Goal was to be close enough to read in detail the groups of postings. Upon reviewing the 120 B&W film contact sheet, the decision was to print in its entirety and sequence a unified vision as opposed to 12 separate photographs.

ROSS BENNETT LEWIS



Ross Bennett Lewis

*Missing, NYC*, 2001

Archival inkjet print, edition of 3 (2015), 26 X 31 inches

*Scarcely a leaf or limb was left* is a series of wet-plate collodion opalotypes (milk glass positives) inspired by the Battle of Gettysburg, phantom limbs and the work of Dr. Silas Weir Mitchell. The project is still in progress.

During the Civil War, Silas Weir Mitchell treated wounded soldiers from the Battle of Gettysburg at Turner's Lane Hospital in Philadelphia. The hospital was almost exclusively devoted to nerve injury and disease, but it was known as the "Stump Hospital" because of the hundreds of amputee patients in residence. It was through this work at Turner's Lane that Mitchell eventually coined the term phantom limb to describe the "sensory ghosts" patients would often experience after amputations—the feeling that the missing limb was still present, active, and receptive to sensation....

By choosing to print wet-plate collodion opalotypes, I'm using an antiquated photographic process that was contemporary to the Civil War era, but without attempting to reproduce historic photographs. The translucency of the opalotype seemed a perfect way to evoke the spectral nature and absent/present duality of the phantom limb phenomenon. In photographing mostly landscape views, I sought to displace the opalotype's traditional usage in portraiture and also capture the descriptive language of amputations, which borrows heavily from the terms for trees—limb, branch, stump, and more.

Gettysburg is often considered to be the most 'haunted' battlefield, but regardless of whether one believes or denies the existence of ghosts, we do know that phantoms were made on that battlefield.

VICTORIA MANNING



Victoria Manning  
*George Spangler Barn*, 2012/2014; *Little Round Top*, 2012/2014  
Opalotypes, each 6 X 7 inches framed

I am interested in working directly with the mystical elements, dimensions and truths that shape and inform our experience and understanding of who and where we are in the universe. Through spending extended hours working in real time and in a very direct approach and relationship with the ocean, and through its extension and connection with the universe, I seek to question and challenge, reveal and work with these mystical truths. I work across different ways of image making and continuously discover that a drawing can take me to places that a painting cannot while, similarly, video may be more susceptible to capturing something that drawing, even after hours and hours drifting in the ocean, may elude.

My work is motivated by the notions of discovery and exploration, to jettison oneself from technology and to realign oneself back with the cosmic cycles of being a luminous human being in a world that is radically changing in speed, scale, direction and its connection and understanding of where we are in the universe.

I am deeply motivated to go into the ocean as it is the closest place I know where one can exist on the edge of the world we currently know, and into and out towards a set of worlds unexplored and yet still to be discovered. I would say I am someone who goes out-there into the ocean as a way to figure out, respond to, feel, sense, question and try and make something human again...

PETER MATTHEWS



Peter Matthews

*An Image In Orbit, 1, 2, 3 and 4, 2013*

Video stills in the form of a digital image, dimensions variable

My intention is to communicate our continual connection to a certain history;  
remote yet accessible.

MARIANNE MCCARTHY



Marianne McCarthy  
*We Are Here #1*, 2015  
Digital pigment print, 20 X 20 inches

These three sculptural vessels are made from a vintage book of Associated Press photos titled "The Instant it Happened". The photos range from historical WWII photos of Adolf Hitler to Marilyn Monroe over the subway grate. The book and the photos themselves are all powerful snapshots in time. The three vessels are made from deconstructed pages of the photography book, thread, glue and acrylic stabilizer.

My work is rooted in Americana and traditional folk art created historically by women. I incorporate depression era social traditions and Bible Belt values presented in a modern format. I use sewing, needlework and quilting techniques and traditions that are gradually fading away into the reminiscence of a time gone by.

I want my work to challenge the viewer by emitting a feeling of comfort and familiarity while questioning the original purpose of the materials. The pieces are composed of obsolete, repurposed and discarded materials. I use vintage textiles, clothing, sewing notions, zippers, furniture and recyclable items.

My pieces are whimsical in nature and highly tactile. My work evokes layers of memories, stories and meaning. I let the materials speak and move organically transforming into the new and unexpected.

JULIE MCHARGUE



Julie McHargue

*AP 1, 2 and 3, 2015*

Paper, thread, glue, acrylic medium,  
28.5 X 4.5 X 4.5; 26 X 7 X 6; 23 X 5 X 6 inches

Inside every artist is a desire to make something that has never been seen before, the need to connect to truth in a unique way, the drive to create something undeniable. I have probably spent equal time with a camera and a paintbrush in hand and over the years I have searched consistently for a process that would organically morph the two. I drew on photographs and ran paintings through my printer, I glued, I stitched and used various photo transfer processes. I made paintings that felt more like photographs and took pictures that appeared to be paintings. With [the series] "Somewhere In Between" the photo and the paint have finally and seamlessly merged.

The "Somewhere In Between" images are ink jet prints composed of a photograph and a painting. The paintings are from the series "Random Thoughts" (begun in 1995) and are 8" X 8" oils on wood panel which have been digitally photographed. The photographs are from my digital archives. As a collagist and an archivist, it has been an amazing journey for me to explore the "Random Thoughts" paintings as raw material and then witness how each painting is transformed when it finds its complement in a photograph. As a photographer, making this work has given me enormous trust in following the inclinations and demands of what I call "that little voice"; the intuition that guides me to gather the images that I might need in the future.

NINA MELEDANDRI



Nina Meledandri  
#915-3852, 2012  
Archival inkjet print, 18 X 38 inches framed

[Elevation no. 24] is part of an ongoing series titled "Parallel Compositions." [These works] are digitally constructed images that take on a photographic realism using 3D computer graphics software. The process begins by scanning paintings from the concurrent series, "Threshold Compositions." The scans are then loaded into the graphics software as planar image textures. The layers are run through a series of deformations and transformations using parametric modeling. The resulting 3D forms create a strange, striated landscape. These works exist at the ambiguous scale of the digital environment where the potential of material mutability is explored as an ever-present parallel.

The images are displayed on motion-sensor activated hi-res digital photo frames. Without the presence of movement, the images cease to exist in the sensory sense. Their real existence is that of data, data that is only visualized through movement. This force could be from a person, a dog, a curtain blowing in the window, or a piece of paper skidding across the floor. The work is not dependent on the human gaze exclusively. The real relationships at play are data and forces.

EMMY MIKELSON



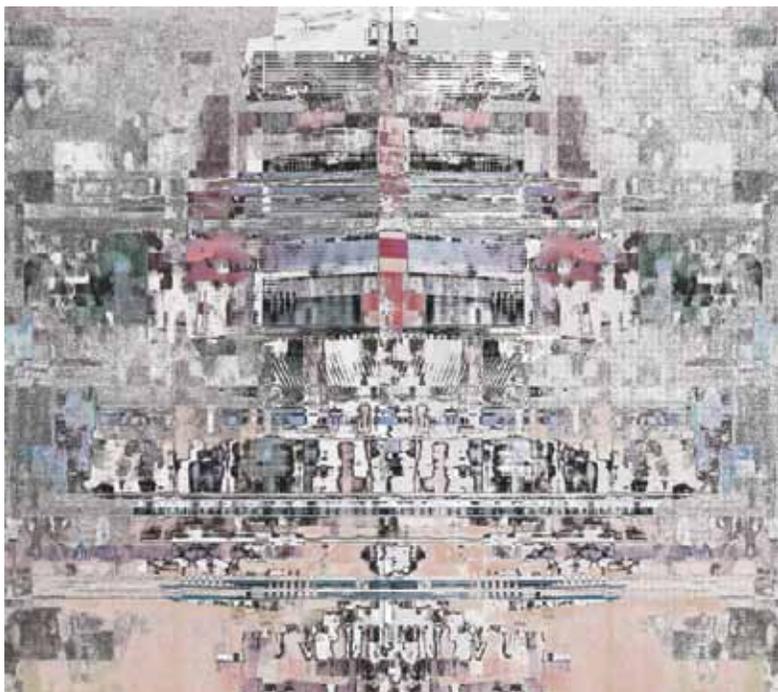
Emmy Mikelson

*Elevation no. 24, 2014*

Digital image on hi-res digital photo frame with motion sensor, 15 inches

Photography is used as a way to capture an image, typically for preserving a memory or documenting a history. In my work, I use photography as a base or blueprint which is built upon with other media and selectively deconstructed, leaving remnants, or ghosts of the image. A new, mostly abstract image emerges, yet the root of where the image began is still felt.

ALEXANDRA MOMIN



Alexandra Momin  
*Building*, 2015  
Archival pigment print, 17 X 17 inches

The pleasure which we derive from the representation of the present is due not only to the beauty with which it can be invested, but also to its essential quality of being present.

—Baudelaire, *The Painter of Modern Life*

In the process of creating and displaying an artwork, I aim for a raw simplicity and directness that is both in the moment and informed through memory. Drawing, reflecting, negating, refining, reproducing, and distorting, I am open to the possibilities that arrive through playful experimentation. I embrace a hand drawn aesthetic and its inherent vulnerability, and am also curious about its translation through digital technology. Recently, I started making limited edition ink jet prints from photos of my paintings and drawings. Cropped and resized, the images refer back to themselves and current technological advances, while standing as a separate artwork.

Appropriating the aesthetics of conceptual art installation, I am presenting printed reproductions displayed beneath an original artwork. Viewers are invited to leaf through the pile of images while contemplating the process of translating art through the virtual world and back into the material present.

KIRSTEN NASH



Kirsten Nash

*Bouquet Installed with Print Display, 2015*

Oil and pencil on linen, 14 X 16 inches; portfolio of ink-jet prints on 100% rag paper, 8 X 10 inches each; wood pedestal, 15 X 15 X 45 inches

When I draw, I clock in my time on hand-made time sheets. Recording the time helps to demystify the creative process and reminds me of my Midwestern, blue-collar upbringing. Working daily, regardless of whether I'm "inspired" or not, has become a ritual, a repetitive way to create purpose. I make my drawings and my time sheets out of simple materials: paper, ink, and a vintage date stamp. Images are then created and built up over time, out of thousands of small repetitive marks.

I work in series, often pretty large (22 x 30 inches), using a traditional quill and ink, graphite or a Pilot P-700 pen on 140lb hot press watercolor paper. My "Landscapes" use a combination of source material from public image archives like The Library of Congress, my own photography and location drawing. Observing, drawing and mildly abstracting the photos breaks down the content, making them less about specific places and more about mark making, transformation, and texture...

Making multiples (I make limited edition books of my drawings), re-using my past work, and even recycling my drawing materials (I re-box, re-label and re-sell my used pens as an ongoing series) are all part of my obsession with efficiency. Thus, no time working is ever lost.

JOEY PARLETT



Joey Parlett

*Manassas*, 2013

Graphite on paper (digitally collaged, graphite rendering of a Civil War daguerreotype), 25 X 33 inches

Expanding on the language and uses of photography, my work explores the natural world and our relationship to it. The cameraless technique I use, the photogram process, is associated with the early stages of photographic exploration and invention, a time of wonder at the possibilities of photography as a way of recording the world. The resulting images recall early botanical and medical prints, as well as contemporary scientific imaging such as x-rays and scans. Employing contemporary color photographic materials with a historic technique, the printing process becomes a series of experiments that yield one-of-a-kind images of plants, flowers and other natural subjects.

By intervening physically in the photographic print, I want to bring out both the tangible and the ethereal qualities of my subjects. Once I have made the photograms, I cut them into strips and weave them, or cut and layer them, in an attempt to bring the photographic image more fully into the physical world, breaking down its preciousness into a material presence. At the same time, the resulting woven grid can also suggest a pixelated image that is disintegrating and dissolving; the areas uncovered by the cut-outs seem to reveal an underlying energetic network that exists as part of the recognizable natural form.

With these quasi-sculptural interventions, I have the opportunity to build on my photograms, revisiting each piece and reconsidering its connection to and representation of the physical world. I am constantly reworking the old to create the new, in imitation of the natural order of things.

MARY PINTO



Mary Pinto

*Plant*, 2014

Color photograms (unique c-prints), cut into strips and woven, 11 X 4 inches

I produced this series of paintings in 2011-2012, driven by a basic instinct to make something physical out of a digital archive of images. Specifically, it was a collection of Screenshots (small PNG files of a computer screen) that captured moments of Skype conversations between a man and a woman. Many of the Screenshots were taken in private spaces, and most were unbecoming of the subject: the woman, caught between moments of speaking, wincing and staring blankly at the screen face on the other end. They were pixelated, blurry and by most standards, badly shot photographs. But most compelling to me was the fact that they were fundamentally digital: images shot by a computer, of that computer's screen. They had no physical existence other than on the screen.

As a painter, I feel tasked with inventing physical images. The Screenshots were visually beautiful images to me, but they had no material substance to them. My instinct to paint them was visceral. It was a way to materialize the flattened image, and to re-store the shot subject to a corporeal form, literally and metaphorically. I painted each shot in oil paint, onto hand-made plaster tablets (Drywall treated with a combination of gesso, spackle and plaster), turning the digital corpus into a physical one, face-by-face. The tablets were 9" X 13" each, the same size as the laptop screen, and approximately the same weight. After a year of painting, I had made 68 of them.

This series is an investigation of the way we create, circulate and consume images. The work is tactile. In making it, I wanted to remove the Screenshots from the "nowhere" space of the digital world (i.e.: Skype, the Internet, the Cloud) and to locate them in a real space. I gave the images material properties—weight, set dimension, durability and texture—transforming them into new objects made of paint and plaster. When installed as a group, they are meant to resemble an array of screens (computer or television). And yet, they are distinctly paintings. They are objects with material consequence, physical images made of plaster and paint.

JULIA ROONEY



Julia Rooney

clockwise from top left: *The twenty-fourth (spring)*; *The twenty-fifth (spring)*; *The third (summer)*;  
*The eleventh (winter)*, from the series: "I did a series in a very hot August", 2011-2012

Oil on drywall, gesso, spackle and plaster 9 X 13 inches

"No ideas but in things," is a small line frequently quoted from William Carlos Williams' celebrated modernist poem *Paterson*. The modernist call to arms was to treat the thing itself directly, to see the lyricism of the world as it is. Today, when the majority of the things we see and hear are passed through a digital filter, it is increasingly unclear where and what the thing itself is. Our digital things can be transported nearly instantaneously across the world and exist identically in many places, but they can also be appropriated, broken down, and made to disappear without a trace. The screen is the ultimate palimpsest, written and erased continuously.

[The series, "Electric Dreams"] look[s] at how the altered underlying structure of television transmission creates a new liminal space. Using controlled disruption of the digital signal, the television's screen becomes a new psychological place to explore our cultural obsessions with technology, appearance, power, and information. They are from a larger body of photographs exploring how our digital devices create a new world within which we must revisit our cultural battles over freedom, morality, and identity.

DENNIS SANTELLA

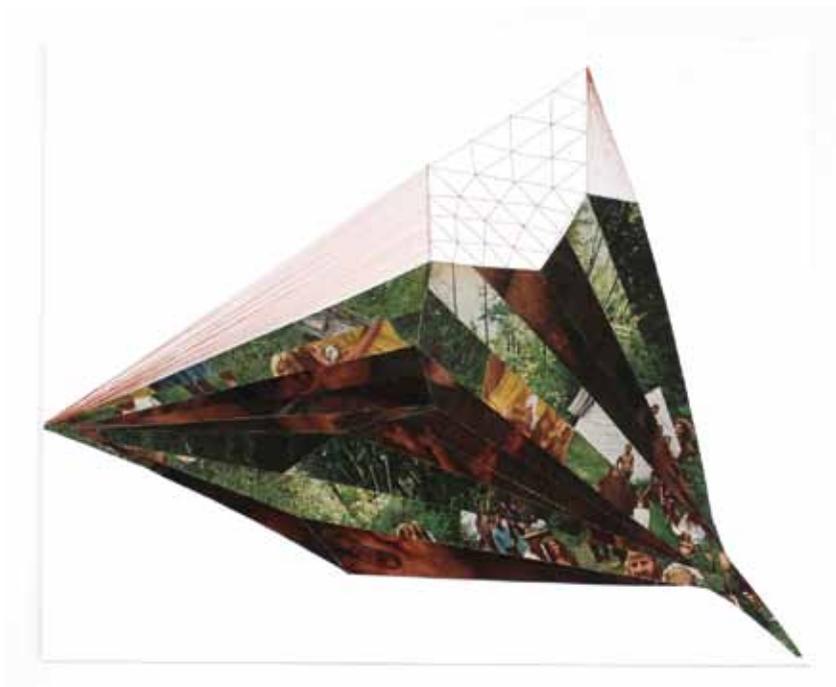


Dennis Santella  
Untitled, from "Electric Dreams," 2009  
Gelatin silver print, 11 X 11 inches

I am an artist with a research-based practice that utilizes drawing, video and collaborative processes. The bulk of my studio practice and research cuts across and brings together my interests in alternative social histories, language, place, intuitive processes and craft. In the studio I work both independently and collaboratively, adopting the methodology and materials that speak to the project I am engaged with. Alternative social formations and their relationship to the land are persistent areas of interest for me. My current project, *Youth Communes and The Pacific States*, is a response to media-based imagery of separatist, utopian and other types of communal worlds that emerged in American popular culture during the middle of the last century. As I engage with these images I seek to decode and deconstruct their significations while disrupting the nostalgic lens through which they are often viewed.

[The *Youth Communes and the Pacific States* project] utilize[s] found images of communes and idealized nature on the west coast of the US from popular media sources like *Time* and *Life Magazine*. Most of the source images were originally published in the 1960's - 1970's and represent popular media's attempt to frame and reproduce utopian subcultures for American society at large. As I engage with these images I seek to disrupt the frameworks produced by the media and investigate the multiple narratives presented by a photographic image.

SARAH G. SHARP



Sarah G. Sharp

*A New Way of Living Confronts The US*, 2013

Found images and embroidery thread on paper, 18 X 20 inches

*Against Nature*, is a body of work that investigates the subjugated history of gay men living in Nazi Germany during World War II. Taking its name from "Paragraph 175," part of the old German Criminal Code that criminalized acts of homosexuality, this project explores the complex relationship between sexuality, authority and brutality. Using the colors red, black and white, the same color combination used for Nazi propaganda, this project creates new meaning in found photographs, juxtaposed with obscured portraits and still lifes.

By giving agency to the gay victims of the Nazi regime while simultaneously homoeroticizing their oppressors, these photographs explore a complicated and overlooked part of the Holocaust. This project gives voice to the nearly 15,000 homosexuals who were sent to concentration camps and forced into silence.

PACIFICO SILANO



Pacifico Silano

*Figures in Red*, 2014

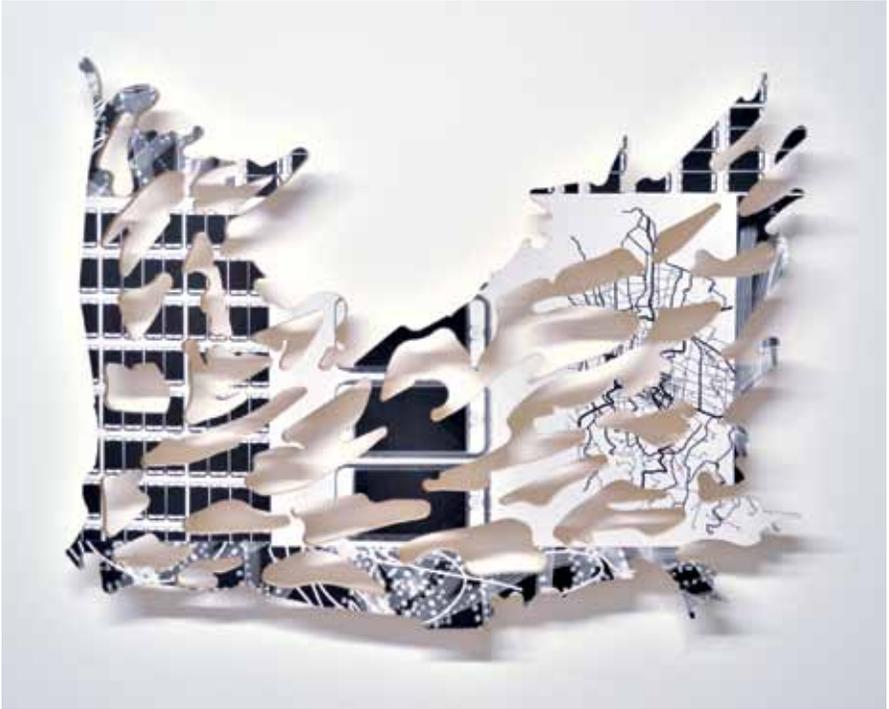
Archival pigment print, 16.5 X 20.5 X 1.25 inches framed

My work explores the relationships between what we see and the interior, non-visible experiences we feel.

I have a keen interest in transformation that extends from medium to medium and from two-dimensional to spatial concerns. The visual language I use includes traces of things found in the world and my studio—blueprints, networks, maps, diagrams, screens, books and other things I come across or have lying around. The drawn or cutout forms of one work may make up the positive forms of another to create a new, negative space. I combine these traces of physical world artifacts with abstract fields of color, lush paint strokes and forms that are thoughtfully considered.

The cutting, drawing, painting, collaging and sculpting to create form and space in my work emphasizes the state of regeneration they are in. I am not interested in a final state, but rather capturing the renewal in life between innocence and experience. In this way, my work revels in the tension between physical states and the invisible, divine world.

BRETT WALLACE

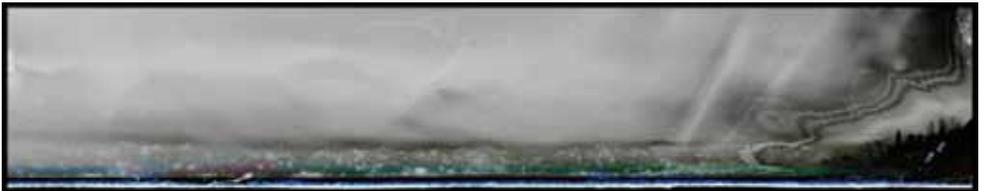


Brett Wallace  
*Organic #1*, 2014  
Inkjet prints on wood, 17 X 23 X .5 inches

Landscape photography is as old as the medium, and the earliest photographers used the collodion wet-plate process to capture the grand scale of nature to reveal it to the masses. *Borderlands* is an exploration of panoramic landscapes derived from small areas cropped from the edges of contemporary collodion wet-plate images. The hand-made nature of the wet-plate process creates artifacts which take on other-worldliness when enlarged and printed out of scale. They appear to be gigantic landscapes but in reality are just inches across.

As man is but a speck in the vastness of the universe, the smaller scale and familiar earthly landscapes also make us feel insignificant. Size and scale are relative, whether it is man in comparison to the universe, or the tiny margins of a photograph relative to an imaginary earthly landscape. In *Borderlands* the historic collodion process inadvertently creates the vast imaginary landscapes discovered by exploring the edges of the hand-made images. The images are enlarged and printed using contemporary digital printing technology, unlike the 19th century photographers who were unable to make prints any larger than the original negatives.

BILL WESTHEIMER



Bill Westheimer  
*Las Vegas*, 2014  
Archival inkjet print, 24 X 110 inches

I think of myself as composed of a vast number of random layers inside a single entity in sequential time and space, but I find these layers conflict with civilizational order—both in the physical sequence of time and in the conceptual sequence of language. My layers were first formed in non-sequential disorder; however, the physical order that has built my internal organs, and the language that forms my thinking process, and the social structure in which I live all demand that I exist in a sequential order.

I especially find myself struggling to adapt my entity to the order of language. Those organized linguistic constructs dictate the order in which I read, write, and think. They impose an outer energy that wants to arrange my inside layers—yet my inner being wishes to continue in disorder. Thus there is collision. Thus occurs the tension of existence. I try to write or speak in the correct grammatical order; nevertheless, I sometimes find the originally disordered layers of my natural existence emerging as a form of haste (quick temper). This jumbles my writing and speaking, making them hard to understand. Here, the original disorder of my being has overridden my orderly, educated consciousness, which always tries to keep in step with the outer world.

In my work, I try to reveal this tension of existence by erasing and emptying the superficial being that walks the tightrope between the force of the outer, sequential order and the resistance of the inner, non-sequential disorder. By leaving behind the crumpled, written words; unclear spoken language; or photographic images as the random, physical memories of existence, I show the traces of the struggles of the many non-sequential layers of the entity to be found inside the sequential environment.

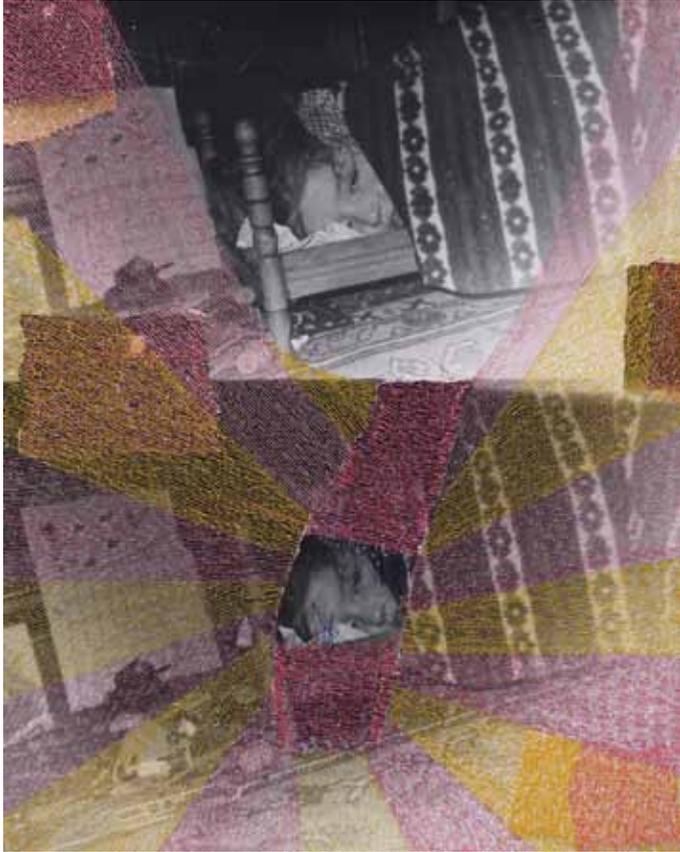
HYUN-JOON YOON



Hyun-Joon Yoon  
*Cubism of Time, 1903 - 2011, 2011*  
Video, looped

I combine hand-stitched embroidery with both color and black and white photographs that I take. I use an older art form, embroidery, refracted through a modern one, photography, to create structured objects that are embodiments of both fragmentation and focused concentration. The sewn patterns and intricate puzzles are colored textured drawings, which serve as webs and grids over the photographs, providing another dimension to the images. The sewing creates a filtered experience; much the way emotions and personal history alter everyday perception. My current series of photographs include portraits of women and girls. These photographs explore identity and representations of femininity.

MELISSA ZEXTER



Melissa Zexter

*Dolls Bed*, 2014

Gelatin silver print, thread, hand embroidery on photograph, 20 X 24 inches

# THE ARTISTS

**AARON B.**'s artistic practice is one that moves between media, incorporating elements from all disciplines of art-making, such as painting and video, or architecture and performance. He has exhibited at numerous venues across the U.S. including Columbia University's M.W. Offit Gallery in New York, NY, Parrish Art Museum in Watermill, NY, Rogue Video and Performance in Brooklyn, NY, and the Hirshhorn Museum and Sculpture Garden in Washington, D.C.

**ZEREN BADAR** is self-taught conceptual photographer based in NYC. He is originally from Turkey.

**MELISSA EDER** received her BFA in painting from Parsons School of Design in New York City and a MFA in combined media from Hunter College in New York City. Her work has been shown nationally and internationally in such venues as the Bronx Museum of the Arts, New York University's Broadway Windows Gallery, Art in General, the Aperture Foundation, the Parlor Gallery, the Charlotte Street Foundation's Paragraph Gallery in Kansas City, Missouri and in Stadtlenzfeld, Germany. She lives in New York City and works in Brooklyn as an artist in residence through the chashama studio residency. She was born in Long Branch, New Jersey on October 8, 1963.

**ROSE FRIENDA** is a photographer turned painter. She received an AAS photography and a BFA Fine Arts degree from the Fashion Institute of Technology. In 2013, she also received an MA in Art Market practices. She has been in numerous group shows including AIR Biennial in Dumbo, Curious Matter, Susan Eley Fine Art and Lyons Weir to name a few.

**MARSHA GOLDBERG** Born in Boston, MA, in 1957, Marsha Goldberg has been living and working in Highland Park, NJ, since 1997. She received a BFA in Painting from Boston University and subsequently attended the Skowhegan School of Painting and Sculpture and the graduate program at Rutgers University's Mason Gross School of the Arts. Her work has been exhibited widely and is in several collections, including Harvard University's Fogg Art Museum.

**ROBERT GOULD** I am a visual artist based in Brooklyn NY. I have participated in group exhibitions in Japan, Switzerland, and New York from 1988-2014. I am an audio engineer that has worked in radio and television. For NPR radio, NBC, CBS, and MSNBC. I am currently the teaching technical director of theater, at Sarah Lawrence College.

**ROSS BENNETT LEWIS** is a photographer based in New York City. He has exhibited widely and his work has been published in numerous books and magazines. Among them, *Cross* (2000) and *Underworld* (1995) by Kelly Klein; *Male Bonding* (1996), *Beasts* (1997) and *Uniforms* (1998) by David Sprigle and *The Devil's Rope* (2002) by Alan Krell.

**VICTORIA MANNING** received her BFA in Photography from the School of Visual Arts and currently resides in Brooklyn, NY. Her projects explore historical intersections of science, art, and literature through the use of photography, needlework, and other mediums.

**PETER MATTHEWS**, born in England in 1978, is an artist who works in, on or next to the oceans. His work has taken to the Pacific Ocean in Mexico, Costa Rica, Hawaii and Taiwan, and the Atlantic Ocean in England and Brazil.

**MARIANNE MCCARTHY** is a visual artist living in Brooklyn, New York. She is a graduate of The School Of Visual Arts and a member of the Visual Arts faculty at The Spence School in NYC. She is interested in all sorts of strange things.

**JULIE MCHARGUE** is a Jersey City-based artist and attended Herron School of Art and Design, Indianapolis, Indiana 1984-1988 Indiana University, Bloomington, Indiana, Henry Radford Hope School of Fine Art 1988-1992.

**NINA MELEDANDRI** is a painter and a photographer living in Brooklyn NY. In recent years her focus has been on creating works that bridge the gap between her abstract paintings and her photographic images.

**EMMY MIKELSON** is an artist and curator residing in Brooklyn, NY. She received her MFA from Hunter College. Her work has been exhibited nationally and internationally and was recently awarded the 2014 Celeste Prize in Painting. She currently teaches at Baruch College, CUNY.

**ALEXANDRA MOMIN** is an artist living and working in New York City. Her works are visceral explorations of environment, time, and consciousness through video, photography, painting and drawing.

**KIRSTEN NASH**, born in Erie, PA, received her MFA from the Milton Avery School of Visual Arts at Bard College, Annedale on Hudson, NY. She maintains a studio practice in Long Island City, NY, and exhibits her work from time to time.

**JOEY PARLETT** makes large and small scale ink drawings in his small studio in Brooklyn, NY. His work has been exhibited in New York at Pavel Zoubok, PaceWildenstein and The Rush Arts Gallery. In June of 2015 he will be embarking on an expedition to Svalbard, Norway as part of the Arctic Circle residency.

**MARY PINTO** has exhibited her photograms and collages widely, and has been awarded residency fellowships at the Virginia Center for Creative Arts and the Artists' Enclave at I-Park. She received her MFA from the Milton Avery Graduate School of the Arts at Bard College.

**JULIA ROONEY** (b. 1989, New York, NY) is a visual artist and arts educator. She holds a BA from Harvard College (2011) with a concentration in Visual & Environmental Studies and a secondary field in Italian language and culture. She has taught in sites including Studio Art Centers International (Florence, Italy), Harvard College (Cambridge, MA), The Park Slope Women's Shelter (Brooklyn, NY) and is currently an Artist-Teacher Fellow at the Joan Mitchell Foundation (New York, NY). Julia's research focus has expanded to contemporary artistic production in the Middle East and she currently works in the Department of Islamic Art at the Metropolitan Museum of Art.

**DENNIS SANTELLA** is a teacher and photographer with a rich background of studies in the sciences and fine arts. His work has been exhibited nationally and internationally. He is working on photographic projects in Brooklyn and outside of Trieste, Italy.

**SARAH G. SHARP** is an artist with a research-based practice whose interests include alternative social histories, language, place, intuitive processes and craft. She is the recipient of a Getty Library Research Grant, a BRIC Arts Media Fellowship and exhibitions include The Aldrich Museum, CT, The Hampden Gallery at UMass Amherst, Frederieke Taylor Gallery and Stephan Stoyanov Gallery, NY. She holds an MFA and an MA from Purchase College, is faculty in the Art Practice MFA Program at School of Visual Arts in New York and lives and works in Brooklyn, NY.

**PACIFICO SILANO** is a lens based artist whose work is an investigation into lost histories of the LGBTQ community and how it has shaped contemporary gay identity. His work has been exhibited internationally, including group shows at the Bronx Museum; Context, Miami; Oude Kerk, Amsterdam; and ClampArt, New York City. His first solo exhibition, "Against Nature" opened at ClampArt in January of 2015.

**BRETT WALLACE** I am a contemporary artist living and working in Brooklyn, NY. Transformation is a central theme in my work. This includes transformation across mediums, space and from visible to invisible experiences. My work ranges in use of material across digital imagery, drawing, painting, sculptural relief and installation.

**BILL WESTHEIMER** Since making his first photograph at age 14, Bill Westheimer has been fascinated with alternative processes including high school experiments in holography, solarization, and high contrast imagery. Recent work includes exploring concepts of time and scale while pushing boundaries of media including 3D printed sculptures and photograms made on collodion glass plates, camera obscura, and llochrom.

**HYUN-JOON YOON** Born in Seoul, Korea and currently working and living in New Jersey, I received my BFA and MFA from Seoul National University, Seoul and from the School of Visual Arts, New York.

**MELISSA ZEXTER** has exhibited throughout the United States and in Europe including shows at The Triennale Design Museum in Milan, Italy, Robert Mann Gallery in NY, Muriel Guepin Gallery, NY, Kenise Barnes Fine Art, NY, Hallspace Gallery in Boston, MA, the Bronx Museum of the Arts, and Creiger Dane Gallery, Boston, MA, and the Brattleboro Museum of Art in Vermont. Her work has been published and reviewed in numerous publications including *AfterImage*, *ELEPHANT*, *The New York Times*, *BUST*, *The Boston Herald*, *Time Out Chicago*, *The New Yorker*, *Art New England*, *The Village Voice*, and *New York Magazine*. She holds a BFA from the Rhode Island School of Design and an MFA in Photography from New York University/ International Center of Photography.

## **Art House Productions**

CHRISTINE GOODMAN  
FOUNDER/EXECUTIVE DIRECTOR

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## Acknowledgements

Art House Productions and AHPG thank the artists of *After Image: Contemporary Artists and Photography*. In addition to offering their work for exhibition they have each contributed to the success of the exhibition in numerous other ways. Without their enthusiasm and commitment the exhibition simply would not have been possible.

Special thanks to KRE (Kushner Real Estate) Group for their generous support.

To everyone who has shown their support for Art House Productions, thank you. To make a financial contribution please visit [www.arthouseproductions.com/support.html](http://www.arthouseproductions.com/support.html). Your donations make a difference.

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COVER IMAGE: Julia Rooney, detail of *The twenty-fifth (spring)* from the series: "I did a series in a very hot August", 2011-2012. Oil on drywall, gesso, spackle and plaster 9 X 13 inches.

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Art House Productions, Inc. is a not-for-profit 501(c)(3) organization founded in late September 2001 by writer and actress Christine Goodman. Art House began as informal gathering of poets and community members in direct response to the tragedies of September 11th. At that time, there were no consistent performance venues for artists in Jersey City to meet one another and share new work. Art House's inaugural event sprung from the desire to connect a devastated community through art and dialogue.

Art House Productions has grown since its inception and has significantly influenced the advancement of the arts community, acting as one of the major pioneering forces for the arts in Jersey City. This expansion of activity and programming necessitated internal growth as well, and in 2007 Art House Productions became incorporated and filed for nonprofit 501(c)(3) status. In late 2007, the organization was presented the Key to the City and an official Proclamation for its outstanding contributions to the City of Jersey City, NJ. Art House Productions inspires, nurtures and promotes the arts in our community through accessible, multi-disciplinary initiatives.

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After Image: Contemporary Artists and Photography  
Presented by Art House Productions Gallery  
April 4 — May 29, 2015  
Curated by Arthur Brusco & Raymond E. Mingst

Art House Productions Gallery  
136 Magnolia Avenue  
Jersey City, NJ 07306  
Arthouseproductions.org  
201.915.9911

#### About The Curators

**Arthur Brusco** is an artist, curator and writer. He received his MFA from the University of Pennsylvania, and his BS in Art Education from the State University of New York at New Paltz. He served as Exhibitions Director of All Out Arts' (a not-for-profit 501c3 organization) partner, ArtGroup where he developed, among other projects, the annual exhibition *Universal Diversity*. He is the co-founder of the gallery Curious Matter, where he co-curated exhibitions such as *The Fool's Journey* in partnership with Proteus Gowanus, Brooklyn, NY, *A Time in Arcadia* in partnership with the Jersey City Free Public Library and others.

**Raymond E. Mingst** is an artist, writer and curator. His recent installation and publishing project, *The Department of Reparative History*, is an imagining and meditation on the missing narratives and cultural impact resulting from the HIV/AIDS pandemic—publications include "MCMLXX" and "March 1994." He is a member of the American Alliance of Museums and committees for CurCom (AAM Curators Committee), Historic House Museums Committee and LGBTQ Alliance. He founded the Cabinet Gallery in an SRO in the East Village of Manhattan, an early iteration of Curious Matter, a gallery he co-founded in Jersey City, New Jersey in 2007.



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