

# **WHAT IS THAT LEAPING IN YOUR CHEST?**

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**ARTIST STATEMENTS + BIOS**

## **Susan Anthony**

*Troy Project*, 2013 - ongoing, Archival Digital Prints, \$200 ea.

Troy, New York was one of the most prosperous cities in the United States during the Industrial Revolution, because of its proximity to the Hudson River, the Mohawk River and the Erie Canal. Troy suffered greatly when industry moved West and the economy has never really recovered. There are signs of change because of the community's resilience, but it is a slow, uphill battle.

The story of Troy is one of suffering and sadness, but it is also one of hope and growth. My photographs depict the juxtaposition of past and present, old and new, decay and rebirth in this remarkable historical city.

Susan never planned to do this project. She visited Troy with a friend one day and fell in love with the city. She continued photographing on the street every other week until she met a Rabbi who introduced her to a number of Troy's residents. Susan began photographing as many people who were interested, and each photo shoot led to another. She's been photographing in Troy for almost five years.

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Susan Anthony was born in Brooklyn, NY. Susan received her Bachelor's Degree at Cooper Union, her Master's Degree in Fine Arts at Berkeley, and a Master's in Teaching Fine Art and Art Therapy at NYU and The New School.

Many of her photographs are done in upstate New York, where she has a home in Columbia County, and in downtown Manhattan, where she has lived and worked for many years. Susan's work has been exhibited in Troy, New York City, and Atlanta.

**Fern T. Apfel**

*All men women and children*, Collage & acrylic, 2017, \$400 (top)

*Time will tell*, Collage & acrylic, 2017, \$400 (middle)

*I never was a man of feeble courage*, Collage & acrylic, 2017, \$400 (bottom)

About a year ago, I began a series of miniature mixed media work (collage & acrylic) with the intention of creating contemporary illuminated manuscripts. I made over 70 of these. The work I am submitting for this exhibition comes out of that artistic inquiry.

Rummaged from flea markets, garage sales, and used book stores, the collaged text in my pictures can be read as a narrative, an account of events, or a provocation. The structure in these pictures - words strung together to tell a story and as a textured visual component - are the essence of these readable pictures.

As I rearrange words from another time and place, these collages remind us about the symbiotic relationship between our past and our present. The work urges us to consider what lies below the surface and challenges us to think carefully about our lives. Each manuscript, in its own unique way, poses questions.

These mixed media collages, deeply rooted in the human condition, rethink the boundaries between language and painting, narrative and abstraction.

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In June, 2017, six of my pieces were selected for Undercurrents: The River as Metaphor/Hudson Valley Artists 2017, curated by Livia Straus, Director, Hudson Valley Center for Contemporary Art and in 2016, I had a solo show at the Davis Orton Gallery in Hudson, NY and was part of a four person show at the Albany Center Gallery in Albany, NY. I have pictures in the permanent collections of The Hyde Collection, The Tang Teaching Museum at Skidmore College, The University Art Museum at SUNY Albany, The Albany Institute of History & Art, The Shaker Museum Mount Lebanon, The Columbia County Museum & Library, and The Art Students League of New York. I have exhibited in several Artists of the Mohawk Hudson Region exhibits, winning a purchase prize in 2015 from The Hyde Collection. My work has also been included in exhibitions at the The Tang Teaching Museum and Art Gallery, The Albany Institute of History & Art, The Butler Institute of American Art, and The Arkell Museum in Canajoharie, NY. I have had the honor of exhibiting alongside Ellsworth Kelly and John Ashbery in The Collage Show at the Spencertown Academy in Spencertown, NY. I am a two-time recipient of the Individual Artists Grant from the New York Foundation for the Arts and Twin Counties Cultural Fund Decentralization Program. I have a BS in Art Education from SUNY New Paltz and studied at the Art Students League of New York with Joseph Hirsch, Julian Levy and Robert Beverly Hale.

**Simone Bailey**

*The Highest* (From Roma), 2016, Black video, sound, 01:15, \$450

My artwork is an interrogation of disembodied poetics.

An investigation of the impulse to grasp the intangible.

A focus on perception, process, ephemerality, desire, violence, and the impossible.

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Simone Bailey works with video, performance, sculpture, and photography to explore themes related to violence, agency, and the impulse to grasp the intangible. Her work has been exhibited at Krowwork (Oakland, CA), Luis Adelantado (Valencia, Spain), Amory Center for the Arts (Pasadena, CA), the Studio Museum in Harlem (New York, NY), and CDA Projects (Istanbul). She lives and works in San Francisco.

## **Joyce Chan**

*Sketchbook#8*, 2014, Color Xerox, \$100 (right)

*Sketchbook#19*, 2017, Color Xerox, \$250 (left)

*Sketchbook#10*, 2017, Color Xerox, \$500 (bottom)

Combining sculpture, drawing, and conceptual practices, my work explores issues of race and ethnicity. I seek to investigate what Chinese-American identity can be through personal interactions, travels, and memory. Originally working in drawing and mixed media sculpture, this series of works began as a small side project. The nuances of navigating and representing essentially, oneself, is challenging enough. Reacting to the ease of labeling, micro-aggressions, and placing pre-conceived attributes always takes me by surprise. This ease is even more so with the current environment. I am interested in using accessible everyday mediums that have the possibility to naturally fade, decay, and warp. Investigating the ways fragility can intertwine with tension. A photocopy is a mechanical reproduction, while having the ability to multiply the work, without a definite conclusion.

What does it mean to be American? Who is American- apparently my mother's definition doesn't include me. The multiplicity of the representation of an American is vast and diverse as the understanding of the word itself. This work is not just my story, but everyone's story. An American cannot be labeled.

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Joyce Chan lives and works in Schenectady, NY and Queens, NYC. She received her MFA in Painting/Installation from CUNY Queens College, Flushing NYC in 2012 and her BFA from Manhattanville College, Purchase, NY in 2001. Select exhibitions include "#45: How Did We Get Here? Artists React to the Current Political Climate" at Brother Kenneth Chapman Gallery, Iona College, "Are you a Summer?" at Academic Gallery, Long Island City, NY, "The Intuitionists" at The Drawing Center, New York, NY, and "Bridging the Gap" Flushing Town Hall, Flushing, NY. Select lectures and collaborations have been with "Dinner Without an Agenda with Herb Tam" Public Program, The Queens Museum, Flushing, NY, "There is so much you have never said to your companion" Public Program at The Drawing Center, New York, NY, Visiting Artist at The New York State Summer School of the Arts at SUNY Fredonia, and Artist as Career Panels at Manhattanville College, Purchase, NY.

**Ryan Chase Clow**

29, *Reno, NV*, 2016, Pigment Inkjet Print, \$200 (left)

30-34, *Parker, CO*, 2016, Pigment Inkjet Print, \$200 (right)

By appropriating, editing, altering, and re-contextualizing web- published images, I explore issues of privacy, anxiety, and the (un)intentional sharing of personal information. Generally informed by social media and taking the form of photographic prints, my work highlights how much information is put online into publicly available spaces. By using images and information that viewers may associate with the intimate, such as homes and bedrooms, I ask questions about the reality and possible repercussions of using contemporary social media platforms and the internet.

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Ryan Chase Clow is an emerging artist based in New York that works primarily with photography. A native to the Capital Region, his photographic and installation work has been seen in various exhibitions in the area including The University at Albany Art museum, Albany Center Gallery, and Collar Works in Troy. He received an M.F.A. in Combined Media from the University at Albany in 2016 and an interdisciplinary B.F.A. in Drawing/Painting and 3D Media from the SUNY Purchase College of Art and Design in 2011.

## **Megan Galbraith**

*Apartment Babies + Apartment Babies 2*. Photos on paper with hand stitching, \$675

They spelled their names Dicky, Dickey, Dickie, Donny. There was Bobby, Bobbie II, Donny, Grace, Edna Mae, and Joan. They were also called “Apartment Babies,” or “Practice Babies.” The one thing they had in common was their last names – Domecon; short for Domestic Economy. Taken from local orphanages, asylums, and almshouses, hundreds of babies were chosen to help young ladies enrolled in the first degree for women in the country, Home Economics at Cornell, apprentice for motherhood. Six different “Practice Mothers,” lived with, cooked, cleaned and raised the babies as their own in a “Practice Apartment.” Awakened, fed, diapered, and pottied on a strict scientific schedule over the course of ten months, these “superbabies” were fattened and then considered adoptable. Their identities were erased as were all records of them being in the program. In some cases their birthmothers came looking for them, but were denied their babies. After 10 months to a year, the Apartment Babies were adopted into homes around New York State. The only breadcrumbs of their existence are these few archival images. I restaged the photos in *The Dollhouse* as a way of making amends for the past, perhaps, and a way of claiming mine as an adopted child.

Children play to control the world. Tiny themselves, they create even smaller worlds populated by all sorts of figures, friends to have tea with, monsters to defeat, new microcosms to explore what is inside them via the outside world. As an adopted child, I often created dioramas, imagining myself into another life. It didn’t matter the tiny stage, these were worlds into which I disappeared for an afternoon. At 29, I learned that my birthmother became pregnant with me and had been sent away to a home for unwed mothers—The Guild of the Infant Saviour, in Manhattan—I realized we had more in common than just the circumstance of my birth: we both had disappeared inside fantasy worlds. Mine was tiny, imaginary, and voluntary; hers was all too real. I began *The Dollhouse* to explore my personal history as well as to interrogate the ideas of adoption, identity, feminism, and home.

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Megan has been awarded fellowships from The Saltonstall Foundation, The Virginia Center for the Creative Arts, and a residency at The Vermont Studio Center. Nominated for a Pushcart Prize and listed as a Notable in Best American Essays 2017, her work has been published or is forthcoming in the anthology, *My Body, My Words*, *The Coachella Review*, *Longreads*, *Catapult*, *LitHub*, and *Hotel Amerika*, among others. *The Dollhouse* is featured in a weekly column at [www.roarfeminist.org](http://www.roarfeminist.org) and Megan is a featured artist in the fall issue of *Reservoir Literary Magazine*.

## **Alexandra Hammond**

*Walliecamp: Modular Epic Landscape*. 2013. Acrylic on canvas, \$10,000

*Goldluggers*. 2013 (8 editions) Acrylic on canvas. \$250 ea.

*Fortune Phones*. 2013. Inkjet prints on paper, 20 pieces. 2013. \$750 set

Human behavior and perception are shaped by the world as it exists: its cultural norms, economic structures, racial and gender identities. Nevertheless, we have more options for how to relate to these structures than we often make use of. One way to access a broader range of experience and expand our modes of relating is to create and occupy alternative spaces within our world. Such spaces allow us to perceive reality in new ways. Utopia, defined as “non-place” is an example of such an alternative space, one that exists only in the imagination. The act of envisioning what could be is crucial to expanding our modes of operating in the real. The American dream is in peril because, transfixed by the constant newness of the self-reflexive digital feed, we are losing the ability to envision a coherent future.

My work creates compelling objects and liminal spaces that entice viewers into participation in expanded modes of being and becoming. I make paintings, installations, objects and performances that engage the minds and bodies of my viewers. Walliecamp is a literal and metaphorical backdrop in front of which to dialogue and perform on the spiritual, cultural and economic meanings of the Desert West, its past and future. Using tropes of outdoor leisure and the American West, these works investigate constructions of the American Dream as it relates to labor, wealth, technology and quests for spiritual satisfaction: in other words, life, liberty and the pursuit of happiness. By creating liminal spaces for viewers to occupy, I carve out new locations from which to view and dream on our world. From imagined space, we can envision the future we desire.

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Alexandra Hammond (born in California, U.S.A.) completed her MFA at the School of Visual arts in 2015. She also holds a BS in Studio Art from New York University. Hammond positions her art practice as that of an ambivalent utopian. Her work has also been described as “neoromantic” within the context of metamodernism, embracing ‘aesth-ethics’ and storytelling. Her work investigates the relationship between living beings and objects as a key lens through which to examine our relationship with multiple systems on earth: ecological, political, social and economic.

## **Tatana Kellner**

*Please Exit, Doors Are Closing*, 2016-2017. 39 monoprints and collages, \$850 ea

In my work I strive to make something about the mystery of the world and the magic of creating something from nothing. My work at times intuitive, while at others pre-meditated and carrying a message, is rooted in social issues. Growing up in communist Czechoslovakia as the daughter of Holocaust survivors, I was told to toe the line in public sphere while at home 'do not trust them' was the dictum. This has provided a distorted lens onto the world.

I create installations, drawings and artists' books that explore politics, economy, environment and social justice issues. Recent installations have dealt with gun violence, environmental degradation, politics, religion, immigration and the changing media landscape.

My work is rooted in printmaking, I like the graphic nature of the medium as well as its historical role as the medium for the masses. Covered in dust, rubble and layers upon layers of sediments, history and politics are only revealed after lot of digging.

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Tatana Kellner is a visual artist who works in installation, drawing, photography, and artists' books. She uses these media to explore the visual realm and comment on social and political issues. Tatana Kellner was born in Czechoslovakia, where she grew up under the communist system as a daughter of Holocaust survivors. That upbringing has shaped her as an artist and as a human being. Tatana is interested in history and memory as central to our understanding of the world. Tatana has exhibited across the USA, Canada and Europe, with over 30 solo exhibitions. Recently, her work has been selected for inclusion in Museum of Fine Arts, Tallahassee, the Everson Museum, University of Albany Museum, Dorsky Museum, Bowdoin College, Kentler International Drawing Space, Rockland Center for the Arts, Delaware Center for Horticulture, Albany Institute for History and Art, Vassar College, Bevier Gallery, RIT, among others. Tatana has participated in the MARK NYFA Program, is the recipient of two awards from the Puffin Foundation, the Pollock Krasner Foundation Grant, two New York Foundation for the Arts Fellowships, two Photographer's Fund Award from the Center for Photography, and Ruth Chenven Foundation Grant. Tatana has been awarded residencies at The MacDowell, Yaddo, Banff, Light Work, Visual Studies Workshop, Saltonstall Art Colony, I-Park, Millay Colony, the Virginia Center for the Creative Arts, Artpark, Blue Mountain Center, Jentel, Foundation, Valparaiso. Tatana is a co-founder of Women's Studio Workshop, an artist's workspace providing opportunities and support to women artists from around the world.

**Darian Longmire**

*Stuck in Orbit/ Message to the past*, 2017. NFS

Mylar, wood, cardboard, digital inkjet prints, bluetooth speaker, audio file 1:37sec duration of radio waves recorded at a cosmological point and released by Harvard.

The notion of the American Dream is one to be considered with relation to one's own temporality. How does history and identity shape our conception of what was conceived to be a dream? Utilizing physics, philosophy and identity, my work assembles a material point of view for a future. This future is contested in time and space; it shifts between abstracting racial constructs and recalling the late modernist imagination. I equate the black body to be its own ontological dense matter. Blackness is a signifier for the ultimately present, deep and dark expanse that is space.

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Darian is a conceptual artist from Chicago, IL. He is currently a MFA Candidate in the upstate New York region at SUNY-Albany. After moving from the Midwest to the Northeast region, Darian began to combine his print based work, which explored physics, philosophy and outer space with wider conceptual ideas about time and space. Eventually discovering the close connection to Afrofuturism, his research and ideas have naturally developed into a larger artistic framework.

**Rob O'Neil**

*NY I-87 Southbound, milepost 99, 2014, Archival Pigment Print, \$800 (top)*

*NY I-88 Westbound, milepost 40, 2017, Archival Pigment Print, \$800 (bottom)*

Like a draftsman's line across a white sheet of paper, highways and interstates paint sweeping arcs and pin-straight lines across the landscape. Multiple midpoints exist on these lines; they're called rest areas, travel plazas, picnic areas, pit stops, or welcome centers. After my undergraduate degree, I took a job working for some friends with their importing business. Part of my job was driving a box truck around the eastern United States. Chicago, New York, Atlanta, High Point, Brimfield, Boston, these were destinations twice or three times a year. I got to know the interstates. Rest areas were a vital part of my driving. They are efficient. They are utilitarian. This was before the ubiquity of cell phones; they had pay phones. I find these places interesting for many reasons including their banality, their need, their glamour or dinginess, their desire to please and yet their cold utility. Highways sterilize our experience of the landscape, but the rest areas seal the deal on our un-infringed-upon travel. On a base level they all share the same goal – "...off-road spaces with provisions for emergency stopping and resting by motorists for short periods" (A Policy on Safety Rest Areas for the National System of Interstate and Defense Highways, 1958) – but they vary in size and amenities. There are monumental welcome centers that have themes, state propaganda, "History Happened Here" displays, and rows and rows of sunglasses for sale. They give us a sense of community on the road. Newer designs feel like a shopping mall or 'lifestyle center', with peaceful settings and your choice of gourmet food. It's family friendly! Others are simply pull-offs with nothing more than a trashcan and a picnic bench. But the rest areas are places we share. These places have beauty! Gardens are tended, views are contemplated, and pets are given their own places of solitude. Even with the constant drone of traffic, these are areas of comfort and serenity. There is a structure and plan that makes sense; we breathe and our weary bodies relax a little bit. These places are interesting and useful physically, sociologically, and emotionally. We need them.

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Rob O'Neil received his BFA with a concentration in photography from the University of Akron, Ohio and his MFA in Cinema and Photography from Southern Illinois University at Carbondale. He currently lives in Albany, NY and is an Assistant Professor of Photography at The College of Saint Rose. While actively eschewing 'hipsterism' he does seem inexplicably drawn to IPAs and good coffee. He prefers dogs, but currently has a cat.

## **Fernando Orellana**

Untitled (TBA), November 2017, Two Channel Video Installation, NFS

From robots that print sculptures, to extruders that birth Play-Doh populations, to machines that are designed for ghost to operate, Fernando Orellana has collaborated with robots for over twenty years to make artwork. As a machine designer, a technologist and a user, Orellana has blurred the line between himself and machine in the creative process. The imagery and narrative that Orellana and his robots explore spans a spectrum from the generatively-made to the subconsciously-driven.

He has exhibited in a variety of national and international venues including the Philadelphia Academy of Fine Arts (Philadelphia), Three Rivers Arts Festival (Pittsburgh), Everson Museum of Art (New York), ISEA2012 (New Mexico), LABoral (Spain), Cultural Center of Spain in El Salvador (San Salvador), Museum of Contemporary Art Barcelona (Spain), Carrie Haddad Gallery (New York), Espacio Fundación Telefónica (Argentina), Exit Art (New York), LABoral, (Spain), EMPAC (New York), The Tang Museum of Art (New York), Glass Curtain Gallery (Chicago), The Ark (Ireland) and The Biennial of Electronic Art (Australia).

He is the recipient of the 2015 Public Art Network Year in Review, the 2014 Vilcek Foundation dARTboard award and the 2009 New York Foundation for the Arts Fellowship in Digital/Electronic Arts. Currently he is an Associate Professor of Digital Art in the Visual Arts Department at Union College.

He received a Master of Fine Art from The Ohio State University and a Bachelor of Fine Art at The School of the Art Institute of Chicago. He was born in El Salvador, San Salvador.

**Vincent Romaniello**

*Village Drones*, Found Cardboard, Markers, Paint, Plaster, Gesso, Wood, Foam, Discarded Objects, \$16,000

Experimentation is key to my practice. New directions in my work come from observations of the world around me, in both the macro and micro. Reading, research and the use of new materials and methods usually follow. For my work to be successful to me it must be unique and be a trigger for questions and further thought.

Themes addressing political topics make up a large part of my work. Some of those issues include: drone use, food health, war, consumer waste, economic inequality and racial discrimination. Although all are very serious subjects, I sometimes incorporate dark humor and positive imagery to get the point across. Ultimately, I am most concerned with creating strong, lasting impressions that communicate issues that are important, in whatever form they may take.

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After living and working in San Francisco for 14 years Vincent moved to New York City where he concentrated his studies on painting at the School of Visual Arts and the New York Academy. He has exhibited his artwork nationally in 16 states and internationally including the Biennale Internazionale dell'Arte Contemporanea, Florence, Italy; Museo de Arte de Sinaloa, Mexico; Cultivate Vyner Street, London, UK; Philadelphia Museum of Art, Philadelphia, PA; Roger Smith Gallery, New York, NY; Butters Gallery Ltd., Portland OR; Bentley Projects, Phoenix, AZ and the University of Wisconsin-Stout, WI.

In 2008 Vincent co-founded Sage Projects and in early 2009 the group opened a co-op space operated by its members. The space was a re-purposed retail store that was on loan for an eight month period during which time over 250 under-recognized artists were given an opportunity to exhibit their work.

Vincent has been the recipient of honors from Chashama (residency) NYC, The Pennsylvania Council on the Arts, The State Museum of Harrisburg, The Wood Turning Center, Philadelphia, PA and others. His work is in private collections around the world as well as public and corporate collections that include: Coventry Corporation, Fort Washington, PA; The Park Hyatt at The Bellevue in Philadelphia, PA; Morgan Lewis, Philadelphia, PA.

**Allie Wilkinson**

*Hidden I*, 2017. Graphite and ink on denril, \$650 (left)

*Hidden II*, 2017. Graphite and ink on denril, \$650 (right)

My primary fascination is people, and the experiences we share —specifically, the ways in which we hide ourselves from each other, despite an innate and profound desire to connect. By working with translucencies and layering, by creating intricate drawings in graphite only to have the top layer transform them to blurs, by working in the unpredictable realm of ink and water, I hope to convey the messy, insecure, strange, transcendent, and luminous experience of being.

I have extended this exploration from the realm of my studio out into communities deeply impacted by a lack of visibility and connection— most recently, people experiencing homelessness, as well as those dealing with displacement as a result of gentrification. I believe that art has a profound ability to presence us to each other's humanity, and can be catalyst for viewers to get connected to and involved in social movements.

Hidden is a new series that examines how the complexity of our inner selves is often obscured and twisted by the perceptions and assumptions of society. I meticulously create each graphite portrait, down to the lashes and the squares of light reflected in the irises, only to obscure them with layers of dark, splotchy ink. Each portrait is thus robbed of its complexity and depth, and leaves the viewer itching to peel back the top layer. Trapped by the frame, the subtlety of the graphite is lost, leaving the viewer with the monstrous impact of an assumption.

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Allie Wilkinson is a Brooklyn based artist who has exhibited across the United States, most recently in her first solo exhibition at Lamarche Gallery, Brunswick, ME. In addition to her studio practice, Allie works with marginalized communities to open up conversations about confronting and necessary topics. Allie is the creator of FACE New York, a portrait project designed to bring visibility to the faces and stories of people experiencing homelessness in New York. She is also a founding member of IThou Art, an arts organization that supports social movement through art. In 2016 she was an organizer and artist in EXCHANGE at Rush Arts Gallery, a community based project and exhibition dedicated to opening up new dialogues around the issue of gentrification in New York.

## **Holly Wilson**

*Vanity Sensorium*, 2017, Face Steamer, shavers, jewelry, polyurethane, paint, tooth brushes, portable hair dryer, chair legs, and other found objects, \$950

*Electric Cure*, 2017, Hairdryer, shavers, polyurethane, paint, found objects, \$950

An electronic noise envelops us as we live closely packed together in a society of constant presentation and upkeep. My work amplifies this noise - bluntly asking its audience to reconsider. Acting as a threshold of consciousness -my work is a process that moves the viewer from one way of thought to another. As the rest of society is passively choked by the man; living in repetition through stereotypes and false realities- a new generation will assemble. Constantly probed to post and comment on every product, place, and emotion we encounter, I want the work to transcend these pressures, and reconnect with reality. Working in an excessive compulsive, I react to these human calamity as a personal outlet.

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Holly Wilson (b. 1992, Columbus, Ohio) is an American sculpture artist. She currently lives and works in Syracuse, NY directing local art gallery, Apostrophe' S. Her artwork materializes identity as a deranged apparatus that leaks the innermost desires of society. By investigating the banality and exercise of routine life - her new body of work infuses memory within discarded products. She recently exhibited at the MINT Museum Uptown for the show Gendered in Charlotte, NC and has contributed two new sculptures for the public Lipe Art Park in Syracuse NY. She is a current artist in residence at Sculpture Space, in Utica, NY.

**Quay Quinn Wolf**

*as we mourn no.2*, 2017, synthetic afro hair, clip, chrome light stand, \$1800

*untitled (red carnations, steel sheet) no.1*, 2017, \$900

My work explores the associations that rests in objects to investigate the characteristics, key events, and situations that compose the essentials of human existence. Osculating between sculpture, installation and photography, I work to address themes of growth, emotionality, aspiration, conflict, and mortality.

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Quay Quinn Wolf is a self-taught artist living and working in New York City. His sculptures, textiles and installations have been exhibited at the Museum of Modern Art, Nurture Art Foundation, Spring/Break Art Show, The Java Project and East Hampton Shed.

**Mike Yood**

*Waiting for America's Health*, giclee, 2017, \$200. 3 for \$550 (Left)

*Waiting to Repatriate*, giclee, 2017, \$200. 3 for \$550 (Center)

*Waiting to Return Home*, giclee, 2017, \$200. 3 for \$550 (Right)

My work is an external manifestation of my emotions, thoughts and struggles. The process can be long until the image explodes and the creation becomes a necessity. At times, the image is visceral and occurs instantaneously. While it is mostly conceptual, the images come from a very innate place where the meaning and significance evolves. The images can be stark and simple yet still portray an extensive range of emotions and thoughts while still communicating a story.

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Mike Andrew Yood (b.1961) Originally from Buffalo, NY and he now resides in Albany, NY. He is largely a self-taught artist/photographer. He always strives to communicate his emotions through his images. His first solo exhibit, *In MY Mind* was held at the Future Lab, Anti-Gallery in East Boston, MA (June, 2016). His video/slideshow was one of fifteen international submissions selected to appear at *Toronto VI: (un)belonging / Slideluck Show* (January, 2017).