

# DOUBT STAGNATION

Louise Barry  
Andrew Beccone  
Fay Chiang (with Sidd Joag)  
David Court  
Kristyna Milde & Marek Milde  
David Rios Ferreira

**EFA PROJECT SPACE**

**SHIFT RESIDENCY**



## INTRODUCTION

Since its founding in 2010, the SHIFT Residency continues to investigate how to address the creative needs of artist/arts-workers working for non-profit organizations that contribute to the richness of New York City's art community. Each year, as we welcome a new group of artist residents, we try something new.

This season's group of artists work with video, sound, drawing, painting, writing, installation, conceptual and interdisciplinary practices. By day, they provide essential support to the Children's Museum of Manhattan, Czech Center NY, NURTUREart, New York Foundation for the Arts, Project Reach, and Reanimation Library.

Since their two-week immersive studio intensive ended in August, the group has been meeting together monthly at alternating homes and studios, as well as bi-weekly in rotating pairs in preparation for the exhibition. The purpose of each gathering has been to discuss individual practices and concerns and to explore areas of overlapping interest. Similarities were discovered, as well as ways in which the artists' works inform one another. Towards the end of the process, we realized that all had been developing two distinct, yet related, modes of work for the show. The title of the show, *Double Visions*, proposes that this multiple trajectory art practice somehow corresponds with the tendency towards a double-faceted identity as artist and arts-worker.

In the spirit of the double, this publication acts as a companion as opposed to a catalogue. It represents the process of these artists' exchanges with each other while offering a unique portrait of each artist. Included on the following page are highlights from the artists' responses to how duality relates to their practice. Additionally, there was one meeting where everyone decided to bring in an object that symbolizes an important aspect of his/her artistic concerns. Each object is represented here, along with the artist's explanation of its significance. Curiously, during this exercise we discovered that the entire group shared a strong attraction to rocks. We will leave this discovery open to interpretation.

-Michelle Levy, Director, EFA Project Space

## ON DUALITY

Being an artist/arts administrator requires almost opposite approaches. Some of the more challenging aspects of balancing these roles—the tension between openness and discipline, the failure of efficiency, the sense of always being at the beginning—have turned up in my artwork in indirect ways.

-Louise Barry

With these two works, I didn't set out to make them in relation to each other, but it also never occurred to me that I should only be working on one thing at a time. I often make connections while working on various things simultaneously, and these are my favorite kind of connections because they are like gifts.

-Andrew Beccone

I also feel a pull between the artwork that I do for the communities (posters, banners, graffiti) and the art that is more a form of personal expression. I think I should accept the fact that my art practice includes both the work for my self and the many communities I live and work in.

-Fay Chiang

It is convenient to think of life as composed of pairs or twos, insides and outsides, minds and bodies, professionals and amateurs. Duality is the grammar of the privileged term. Duality is a problem. Double vision glimpses this problem as suspension of belief, or unintentional misrecognition.

-David Court

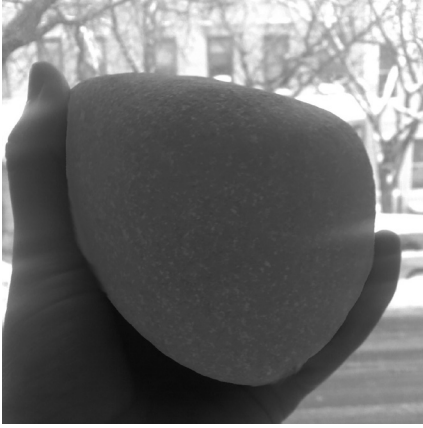
Duality of collaboration - artist duo  
Duality of work - artist and art facilitator  
Duality of neighborhoods - Brooklyn and Manhattan  
Duality of regions - USA and Europe  
Duality of gender - Male and Female

-Kristyna Milde and Marek Milde

I'm interested in how the past informs the present and the idea that the two can exist on the same plane. How does this relationship to time impact our cognitive and emotional development, and what does it look like?

-David Rios Ferreira

## LOUISE BARRY



I'm a collector of ordinary-looking rocks, including this one, which came to me through a friend. Occasionally the rocks end up in my work. I like the silence of rocks. I like their non-human relationship to time. I like that they're everywhere.

**Louise Barry** has participated in residencies at the Lower Manhattan Cultural Council's Swing Space and Artists Alliance in New York, Elsewhere Artist Collaborative in Greensboro, NC, and CAC Woodside in Troy, NY. Recent group exhibitions include *Value Systems* at the New Haven Museum, *Untitled (As of Yet)* at Flux Factory, and *Photographs* at Silver Projects. In 2013, Louise and Dorothy Schultz presented their ongoing collaboration, *The Museum of Mistakes*, at Providence College.

# ANDREW BECCONE



I chose a garbage can because I believe that it is one of the most important tools for me when I'm working on creative projects. I really try not to self-censor, so that means that I pursue a lot of ideas that turn out to be uninteresting, or not workable. The garbage can is quite a handy place to put those ideas once I've figured out that they're not working.

**Andrew Beccone**, an artist and librarian, is the founder and director of the Reanimation Library. He received his Masters in Information and Library Science from the Pratt Institute in 2005. In addition to coordinating the library's ongoing New York-based activities, he has organized temporary branch libraries in cities both nationally and internationally, including Philadelphia, London, Chicago, Los Angeles, Mexico City, and Beirut. The library has been exhibited at the Museum of Modern Art, the Queens Museum, and Kunsthalle Osnabrück. He lives in Brooklyn, NY.

## FAY CHIANG



When I received an email from a friend traveling in India, I asked him to bring me back a rock. Once back in NYC, he presented me a polished green agate made into a necklace. This surprised me because I had asked him for a rock from the side of the road. My intent was to carry this rock in my pocket until I was able to visit India next year; then I would return the rock (which I had been safe-keeping) back to the earth it came from. Instead I have been wearing this polished, green agate around my neck every day.

**Fay Chiang**, visual artist and poet, believes culture is a spiritual and psychological weapon for the empowerment of people and communities. She is Program & Development Director at Project Reach, an at-risk youth and community center in Chinatown, and is a member of Zero Capital, freeDimensional, Dramatic Risks, Mom Egg, October 22nd Coalition Against Police Brutality and Fertile Grounds. Residencies include: Gardarev Center and SHIFT Residency at EFA Project Space. For ten years now, Chiang has painted a series of memorial portraits for families of victims killed by police for the support group Stolen Lives. Battling her 8th bout of breast cancer, she continues to paint and write her memoir; *Seven Continents Nine Lives* (Bowery Books) is her most recent collection of poetry. She is the mother of the inimitable Xian.



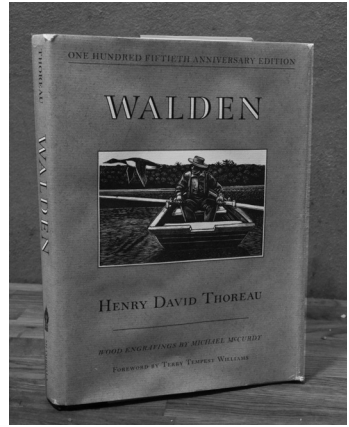
## DAVID COURT



I keep thinking about this chromakey bodysuit; a material saturated with too much significance; an outfit for a certain kind of work; an avatar of digital subjectivity; a crucial invisibility in the circuits of production; a body double; the epitome of what Elizabeth Povinelli calls the epidermal imaginary that thinks everything in terms of enclosed wholes; an allegory for the duality of work as the ambivalence of fabricating and being-fabricated; a border figure of the fabricated distinction of the natural and technological, real and artificial, subject and object.

**David Court** has exhibited and published work with *Art Papers*, *C Magazine*, *Fillip*, Museo de la Ciudad Queretaro, The PowerPlant, Printed Matter, and Skol Center des Arts Actuels, among others. He has been an Artist-in-Residence in the Workspace program of the Lower Manhattan Cultural Council and the thematic residency The Decapitated Museum at the Banff Center in Canada.

# KRISTYNA MILDE & MAREK MILDE



My object is an old dollhouse exposed to the elements with partially deteriorated interiors. It represents for me the themes, which we investigate in our work: domesticity, nature, and playfulness. -Kristyna

I choose the book *Walden* by Henry David Thoreau because of it's inspiring impressions and thoughts on nature that have impacted our perception of reality. -Marek

Born in Prague, Czech Republic, **Kristyna and Marek Milde** work as artists, curators, and organizers in a collaborative tandem in Brooklyn. They regularly exhibit in the USA including MoMA Studio, NURTUREart, EFA Project Space, Wave Hill Sunroom Project Space, Smack Mellon Gallery, Anna Wallace Gallery, Space Gallery, and DUMBO Arts Festival; and abroad DOX Center for Contemporary Art, Futura Center for Contemporary Art, Meet Factory Center for Contemporary Art, and Karlin Studios in Prague, Czech Republic. Their work was featured in *The New York Times*, *Brooklyn Rail*, *Flashart*, *Hyperallergic Art Blog*, *NYFA current*, *WG News* and *BQE Media*. In 2007, they received their MFAS at Queens College, New York.

## DAVID RIOS FERREIRA



Seeing something in two dimensions reimagined in three dimensions fascinated me as a kid, and still does today. With toys, I was able to remove characters from television and film to play out my own adventures. I often see the appropriated images that I use as toys, taking them out of their context to tell my own stories. After rediscovering my object in storage, a PVC figurine mouse in Native American headdress from the film “An American Tail: Fievel Goes West,” I found it carried a whole new meaning for me. It is now an anchor in my studio, and I try to find ways to include it in my work. This toy, in its seemingly cute, politically incorrect-ness sums up (or challenges) the various concerns I work through in my own art.

**David Rios Ferreira** has exhibited in galleries and museums in the US and abroad, including CoCA Seattle, Nemeth Art Center Minnesota, and Kunstraum Richard Sorge Gallery Berlin. Honors include: The Drawing Center Viewing Program, Key Holder Residency at the Lower East Side Printshop, Emerge 11 Artist Fellow, and New Jersey State Council on the Arts Fellowship. Recent exhibitions include: *I put this moment ... here. I put this moment ... here. I put this moment ... over here* at Aljira: a center for contemporary art, *Read Between the Lines* at Lower East Side Printshop, and *Other Worlds* at Skylight Gallery. David Rios Ferreira was born in Bronx, NY and received his BFA at The Cooper Union.

## SHIFT RESIDENCY

SHIFT Residency, formerly the Residency for Arts Workers as Artists, was launched in August 2010 to provide an unprecedented opportunity: studio space and peer support for practicing artists who also work as arts professionals (administrators, curators, directors, and others). This program honors these individuals' longstanding commitment to supporting fellow artists—one that necessitates sacrifice of time and flexibility—with a unique environment to build on their own art practices.

The residency has accommodated thirty-five artists—from twenty-seven New York City organizations—working in a range of genres from video and sound to painting, installation and social practice. The current seven residents represent the following organizations: Children's Museum of Manhattan, Czech Center NY, New York Foundation for the Arts, NURTUREart, Project Reach, and Reanimation Library.

Please visit SHIFT Residency's website at [www.shift-efanyc.org](http://www.shift-efanyc.org) for more information.

Michelle Levy  
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**EFA Project Space**, a program of The Elizabeth Foundation for the Arts, is a collaborative cross-disciplinary arts venue founded on the belief that art is directly connected to the individuals who produce it, the communities that arise because of it, and to everyday life; and that by providing an arena for exploring these connections, we empower artists to forge new partnerships and encourage the expansion of ideas.

The Elizabeth Foundation for the Arts (EFA) is a 501 (c)(3) public charity. Through its three core programs—EFA Studio Program, EFA Project Space Program and EFA's Robert Blackburn Printmaking Workshop Program—EFA is dedicated to providing artists across all disciplines with space, tools and a cooperative forum for the development of individual practice. [www.efanyc.org](http://www.efanyc.org)

EFA Project Space is supported in part by donations from individuals of our community, and private funding from The Andy Warhol Foundation for the Visual Arts and Foundation for Contemporary Arts. The program has also received support from the New York City Department of Cultural Affairs in partnership with the City Council, Bloomberg Philanthropies, and Lily Auchincloss Foundation, Inc.



**The Andy Warhol Foundation for the Visual Arts**  
**Foundation for Contemporary Arts**

