

6 @ 30



March 9 - April 22, 2007

FCCA presents 6 @ 30 at Flushing Town Hall

FCCA, Inc. is pleased to present *6 @ 30* as part of our ongoing commitment to young and emerging artists. Indeed, this exhibition is the first of a series of six we have planned that focus on the work of contemporary artists. Over a period of 18 months, the galleries at Flushing Town Hall will present a rich and complex experience of the concerns, reflections, media and style of over 100 artists. Our next exhibition, *Fast Forward: Flushing 2107*, will tell us what artists think our own neighborhood, Flushing, NY, will be like in 100 years. How many of those artists will assume that, over the century, Flushing became submerged under water because the polar ice cap actually did melt? We will not know until *Fast Forward: Flushing 2107* opens May 4, 2007.

Although we can expect that several (perhaps many) artists in that show will foresee nature taking revenge on humankind for its unkind treatment of the earth, at least two exhibitions in 2007-8 *Oasis* and *Touched by Women's Hands* still see nature as benevolent and nurturing and human interaction with it as a primary source of solace and deep gratification. The questions and the dialogue that the art raises are brought to the fore in the FCCA's galleries in the panels and artists' talks we present in connection with each exhibition.

And, please join us on Opening Nights; they are wonderful social evenings for the arts community in Queens.

N.R. and L.D.
FCCA Visual Arts



Shervone Neckles, 2nd Platoon (The Academy), 2007; Brown Paper Bag Series, Collaged digital prints, 8" x 10"

6 @ 30: Right Here, Right Now

6 @ 30 is a mini-cosmology of what is happening right here in Queens -- and right now in the lives of six young artists. These artists have a past: a body of work, stylistic traits and distinctive media. Their future work is discernable yet unpredictable.

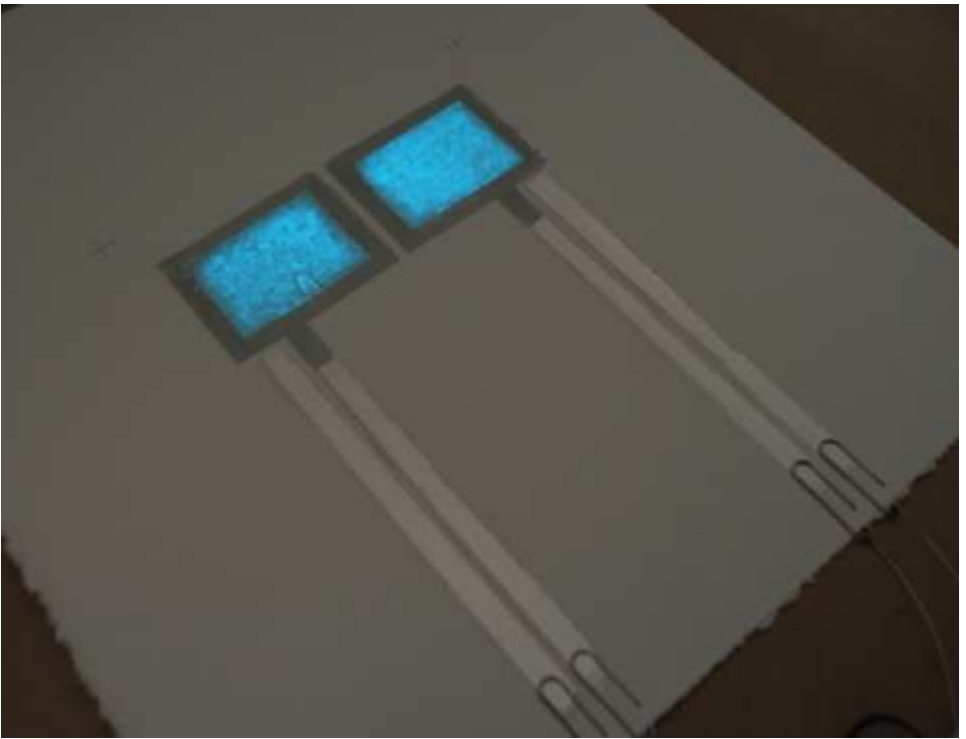
Queens has long been a frontier in New York City of freedom and creativity. The Quakers issued the first world-wide declaration of human rights here in 1657. In 1971, Alanna Heiss founded P.S. 1, an outpost of edgy contemporary art in Long Island City. It has served since then as the city's laboratory and hotbed of new artistic ideas. MoMA's all-too-brief sojourn here refocused attention on that underappreciated potential and reinvigorated the art scene. The recent exhibitions, Greater New York at P.S. 1 and The Queens International at the Queens Museum of Art were further outgrowths of this renewed Queens dynamic.

While 6 @ 30 charts the development of six artists, it does not limit them to a single style or genre. It is neither academic nor historical. The intention of 6@30 is to capture a freeze-frame moment in the art-life of this borough. We see the artists exploring traditional issues of composition, color and subject matter alongside an investigation of the paradoxical philosophies of random accidents, self-propagating art and works that actually respond to the presence of the viewer. Although the work is slippery and in transition, it is emblematic of the paths these young artists are following.

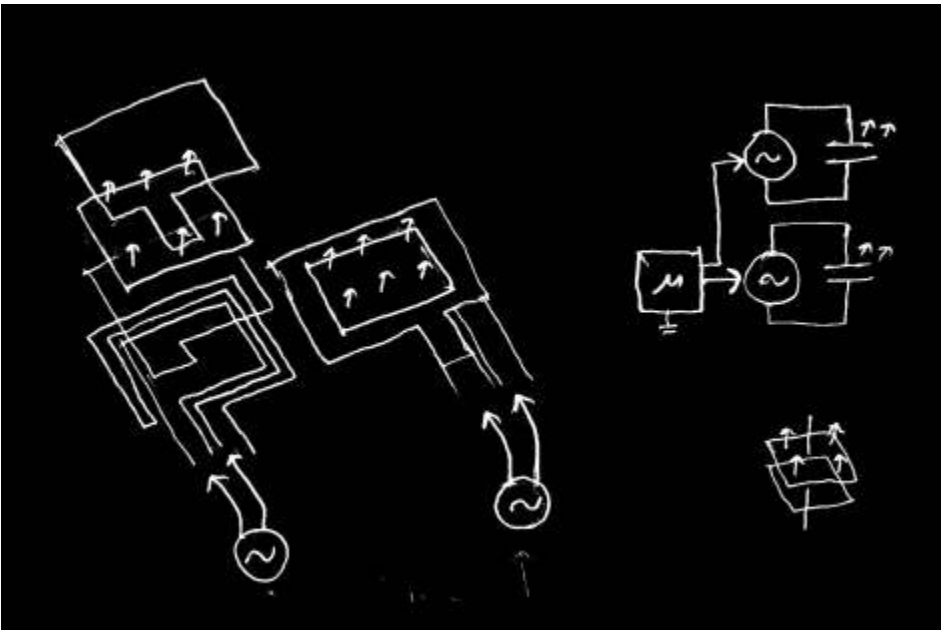
Will Corwin
Flushing Queens
February 2007



Clara Fialho, Zapatos (shoes), 2004; shoelaces on sandals, size 8



Elise Co and Nik Pashenkov, *Oscillator*, 2007; pencil, phosphor and metallic ink on paper, 11" x 12"



Elise Co and Nik Pashenkov, diagram for *Oscillator*.

Elise Co and Nik Pashenkov
by Paul Fruchbom

Elise Co and Nikita Pashenkov met as students at MIT's School of Aesthetics and Computation, where they began collaborating on work that combines elements of architecture, design, interactive multimedia and computer programming into a unique blend of art and technology.

The prints in this exhibition, for example, utilize electroluminescent inks more typically used in industrial processes as a substitute for paint. Once a current is applied to treated paper, the inks illuminate, creating a literal "electronic canvas" painted with phosphorescent light. Though Pashenkov says these pieces are more "abstract design" than art, they actually straddle the line between the two. As Co and Pashenkov note, "We believe in the beauty of technology and its capacity to communicate stories and enhance spaces around us."

Co and Pashenkov employed similar materials and sensibilities in *Puddlejumper*, an electroluminescent raincoat that incorporates conductive strips and electronic sensors into the coat's fabric. When rain hits a sensor, part of the jacket illuminates clothing that interacts with nature.

Interactivity plays a central role in much of Co and Pashenkov's work. For example, their *Lumiloop* bracelet, fabricated from LED modular units, translates the arm's movements into illuminated patterns. Similarly, the foot's movement is translated into light patterns in *UFOS*, their "light up sneakers for adults." *Delo*, a programmable watch with a high-resolution screen, allows wearers to coordinate the watch face and their outfits.

At Aeolab, their design and technology firm, Co and Pashenkov work on big projects including video game collaborations with Sony.

Co's work has been shown at the Museum of Modern Art in New York, SIGGRAPH, IMRF Tokyo, Cooper Union and the New York Art Director's Club. Pashenkov's has been featured in exhibitions at the Museum of Modern Art, the Institute of Contemporary Art in London, New York's Eyebeam Atelier and Tokyo's Ginza Gallery.

Paul Fruchbom has, at various times, been employed as an investment banker, cab driver and private investigator, none of them successfully. He is now a writer and editor living in New York

Will Corwin
By Hopewell Norwood

Crushed to Dust by Will Corwin is a work of mammoth proportions that engulfs and engages the viewer with its chaotic decomposition. It represents the artist's movement from painting to sculpture.

Corwin's reverence for painting is evidenced throughout his work. In 1999, he began painting portraits, focusing particularly on the face in the same manner that Jasper Johns used well-known symbols. It was an arbitrary choice allowing him to concentrate on the medium. His portraits reveal less about the sitter than they do about Corwin's love for the craft of painting. In this era of slick, sarcastic artwork, Corwin's is rough in search of authenticity. He creates a hard working surface from dust that he mixes and pours himself. He paints in acrylic, using a bold palette. The porous surface absorbs the paint, but reveals the painter's process, showing the brushstrokes despite the flat finish. The paintings, with the air bubbles and wobbles that Corwin incorporates into the composition feel like improvisation and lend the work an organic tactility that reverberates sympathetically with the viewer.

But painting proved too limiting and building too tempting for an artist with seven years of architectural training. For his larger paintings, Corwin combines a number of panels, which become building blocks to create a larger surface. As some of the panels that form the image drop to the floor, Corwin stacks them and props them against the wall in a drive to create a three-dimensional work.

Crushed to Dust completes this cycle of painting-to-sculpture for Corwin. Totemic, it is a crumbling tribal-like figure, a symbol of decomposition, revealing its power in the painted construction and in the layering of images whose abstract connections create a strong visual narrative. The intensity of the work lies in Corwin's love for painting and his desire to surmount its limitations without abandoning its principles.

Hopewell Norwood is an Associate Director at The Fine Art Fund



Will Corwin, Crushed to Dust, 2006; graphite and acrylic on plaster on high density foam, 138" x 90" x 106" (variable)



Will Corwin, Mendelssohn, 2005-6; Graphite, crayon and acrylic on plaster on wood, 48" x 240"



Clara Fialho, Saci, 2006; oil on canvas, 48" x 84"



Clara Fialho, Columbus, 2006; oil on canvas, 60" x 72"

Clara Fialho
by Alex De Lucena

In her long, narrow, cluttered kitchen, standing a cramped two feet from her canvas, Clara Fialho paints cerebral urban dreamscapes, using recycled material and a bright palette as cluttered as the immediate world around her. Only concentrated attention allows the viewer to see the layers of familiar shapes beneath her warm colors.

After staring for some time at *Columbus*, a chubby older man with a green beard steps forward, out from the hundreds of abstractions that adorn the painting. Beneath the red reeds of *Oil, Blood and Blue Blood V*, jabs of smoldering black paint explain the painting's angry title.

While Fialho says her intention is to "take the viewer away from the world of thought," she has a great deal on her mind. She uses large canvases to express the breadth of what are clearly complex ideas. Perhaps another cause for clutter is Fialho's immigrant experience; she came to New York from Brazil at the age of 14. Her canvases point to the angry confusion brought on by forced adjustment to a new culture and celebrate the rich variety of her current Elmhurst environment.

On a recent walk down Britton Avenue, Fialho came across a leaf from a discarded plastic plant. The leaf is now pasted to the upper left hand corner of *Untitled 2006* and hides a small red light that is activated if the viewer touches the leaf. Along with the leaf, the painting contains two llamas, drawings of wheels and a background that looks at the same time underwater and like an abstract meadow. The longer one looks, the more familiar the place she has painted becomes, as if one had visited Fialho's world many times, recently even.

Alex de Lucena is a New York based writer.

Tommy Mintz
by Stephen Vider

The window of Tommy Mintz's childhood bedroom looked down on a curb in the West Village. It's from here that Mintz, now 30, took many of the photographs for his digital motion collages in 1998. At once captivating and disorienting, the collages track individuals at multiple moments in a single space—a child and a mother navigating a hill of snow, an old man feeding change into a parking meter, or Mintz's wife Sophie sipping from a water fountain. They immediately bring to mind the work of nineteenth century photographer Eadweard Muybridge, in their subject it was Muybridge who first and famously captured the horse in motion as well as their curious sense of humor: Muybridge later set his lens on nude men doing cartwheels; Mintz offers "two views of a mullet" and Sophie doing a robot dance.

Yet while Muybridge's studies were restricted to the studio, digital technology allows Mintz to shoot practically anywhere and combine his photos in complex ways to capture how we actually experience reality—not as an ordered static instant, but a procession of changing perspectives, like a cubist portrait. Mintz says he prefers shooting with digital camera that the tilted LCD screen allows him to avoid placing a barrier between himself and his subject. Soon he may remove himself entirely: he's now at work on a computer program to create these collages automatically in real time—imagine a surveillance camera that records you in one corner of a room, then another, pasting one image over the other every few seconds until the room appears filled with multiple versions of you. "The idea is really to have it in place that people don't want to be, like a bus shelter", Mintz says.

An interest in surveillance also extends to Mintz's latest series: first he took photographs of building in his old Queens neighborhood, then pasted into the windows pictures people had taken in their apartments and posted on the website Flickr. "It's this private space put into the public", says Mintz. The resulting collages blur the boundaries between the physical and virtual worlds, and keenly reflect a time when the Internet affords new outlets for some very old instincts, both the voyeuristic desire to see into the lives of strangers, and the narcissistic wish to be seen and see oneself. Think of it as *Rear Window* for the YouTube age.

Stephen Vider is associate editor of Nextbook.org, and has written for the Village Voice, Newsday, and The New York Sun.



Tommy Mintz, Window Project - 30th Avenue (detail), 2007; digital print



Tommy Mintz, Abu Ghraib Walk, 2006; digital print

Shervone Neckles
By E.A. Durden

When Shervone Neckles picks through piles of cast-off upholstery, she sees not only what is, but also what could be. She makes a small doll, dark and featureless, like a silhouette, sitting at a miniature school desk fashioned out of scrap wood, reading *Dick and Jane* wondering where she fits in this whitewashed world.

In her work, Shervone Neckles finds images of cultural hegemony in the form of history book illustrations she believes those images never fully capture the drama, never capture the "layers." So she builds up layers with fabric and ironed-on images as in her version of the Amistad story, called *1839 Ship Quilt*, a patchwork of curtain and upholstery remnants on which she's transferred a collage of old engravings depicting the famous ship, mid-revolt. A little white-faced doll in colonial garb lurks on the edge of the frame, pulling on a cord, as though she is just pulling the curtains open, or is she about to close them. We will never know, which is the artist's point.

We'll never know the true texture of the fabric of those lives lost to oppression, but Neckles seems determined to unravel the lies, to weave the lives and stories anew. She also turns close to home for raw material snapshots of her family in Grenada, before they moved to Brooklyn; snapshots of herself growing up. In one self-portrait of her adolescent self, printed on a rectangle of old wallpaper, her left eye is entirely obscured by the center of a *fleur de lis*. Can she see us? Can we see her? Like the narrator in Charlotte Gilman Perkins' short story *The Yellow Wallpaper*, the deeper we look, the more uncertainties we unearth.

Neckles' work blends surface with depth, past with present, real with imaginary even the serious with the playful. *Our Soldier Boys* printed on found fabric, introduces us to two rows of soldiers one marching towards us, another marching away, each delineated by a dashed line, like paper dolls, ready to be cut out. We are exhorted to "bring the war home to [us] with [our] own personalized stuffed troops". We peer closer at the rows of soldiers, searching for hints of drama, but, like the history books that disappointed her, the artist has not granted them luxury of individuality. They march as a solid, uniformed mass, suggesting how the misery of war the ragged truth of systemized killing and being killed is obscured by dominant state-serving narratives of bravery and romance.

Like her images of herself, in which she is literally woven into images of her family, Neckles reminds us that the events we allow to happen the stories we choose to tell, versus those we choose to deny create layers of our present moment, and our future as well.

E.A. Durden recently completed her first novel and teaches expository writing at NYU.

Exhibition Checklist

Elise Co and Nik Pashenkov:

Oscillator 1, 2007; pencil, phosphor and metallic ink on paper, 11" x 12"

Oscillator 2, 2007; pencil, phosphor and metallic ink on paper, 11" x 12"

Oscillator 3, 2007; pencil, phosphor and metallic ink on paper, 11" x 12"

Oscillator 4, 2007; pencil, phosphor and metallic ink on paper, 11" x 12"

Will Corwin:

Crushed to Dust, 2006; graphite and acrylic on plaster on high density foam, 138" x 90" x 106" (variable)

Mendelssohn, 2005-6; Graphite, crayon and acrylic on plaster on wood, 48" x 240"

Clara Fialho:

Saci, 2006; oil on canvas, 48" x 84"

Columbus, 2006; oil on canvas, 60" x 72"

Death, 2007; mixed media on canvas, 72" x 48"

Untitled, 2007; oil on canvas, 30" x 24"

Llama, 2006; oil and gold leaf on canvas 18" x 24"

Fringe Party, 2007; mixed media, 24" x 28"

Zapatos (shoes), 2004; shoelaces on sandals, size 8

Tommy Mintz:

Window Project 30th Avenue, 2006; digital print, 200" x 48"

Window Project 35th Street, 2006; digital print, 80" x 24"

Abu Ghraib Walk 1 - 6, 2004; digital prints, sizes variable

Automated Digital Photo Collage Mockup DVD 5:12, looped, 2007

Shervone Neckles:

Our Soldier Boys (Installation), printed cut-out doll series, 2006; fabric with iron-on images, dimensions variable

Thread-n-tru, 2007; index cards, pencil and thread (and audio), 4" x 144"

2nd Platoon (The Academy), 2007; Brown Paper Bag Series, Collaged digital prints, 8" x 10"

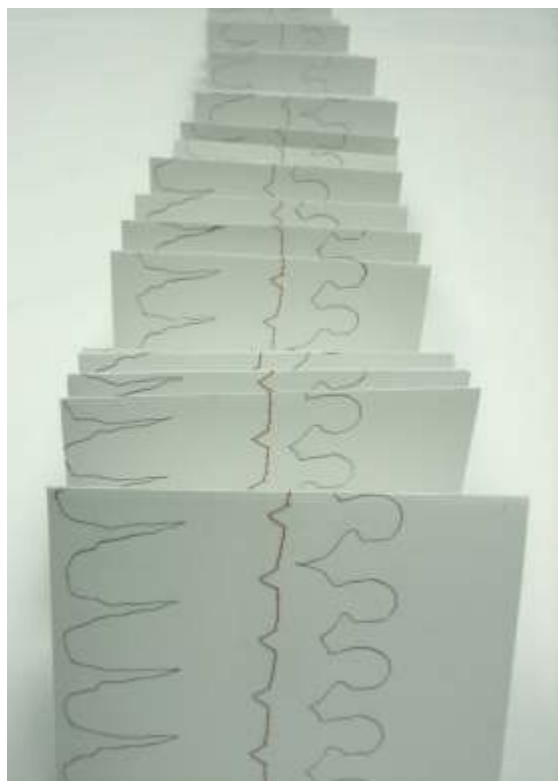
Left Shoulder Arms (attention), 2007; Brown Paper Bag Series, Collaged digital prints, 7" x 7.5"

"Our Soldier Boys"

Shervone Neckles, "Our Soldier Boys" (left) and "Thread-n-tru" (right)



Shervone Neckles, *Our Soldier Boys*, printed cut-out doll series, 2006; fabric with iron-on images, 20" x 60"



Thread-n-tru, detail

Shervone Neckles, *Thread-n-tru*, 2007; index cards, pencil and thread (and audio) 4" x 144"



Flushing Council on Culture and the Arts (FCCA), located at historic Flushing Town Hall, was founded in 1979 to be a revitalizing force for its community, and a creative force for developing and promoting the visual and performing arts throughout Queens.

For more information visit our website:
www.flushingtownhall.org

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