



Joel Carreiro | Nightingale | Heat Transfer on Birch Panel

“COLLAGE LOGIC”

AT THE ANN STREET GALLERY

By Abby Luby

As one of several initiatives to revitalize the lower Broadway neighborhood of Newburgh, the Ann Street Gallery opened in 2007 as a part of Safe Harbors of Hudson—a non-profit dedicated to transforming communities through housing and the arts. With Virginia Walsh at the helm, Ann Street has become a vital anchor of the resurgence of the Liberty St. area, with around 2000 square feet of space available for exhibitions by both established and up-and-coming artists.

Collage Logic, the show currently running through November 1st, is diverse, powerful, engrossing, and firmly plants the growing Newburgh arts scene on the map.

The caliber of predominantly local and New York artists—including well-known collage artist Jonathan Talbot—is high due to the stellar reputation of gallery owner and director Walsh, formerly a Manhattan gallery owner and assistant co-coordinator at SUNY Manhattan College. *Collage Logic* pushes the boundaries of traditional collage, reformatting the concept to include layered audio, video installation and three-dimensional pieces. It's a bit cerebral at times...but fun.

"The Bachelors Visit New York," a first rate collage by the deft hand of Jonathan Talbot, features a group of men in 19th century dress, frozen on a loud checked floor and background refuse...mysteriously oblivious to a cop aiming a gun at them. Talbot's series of nine small pieces are exquisite, brilliantly layered configurations.

"Ra," a ceramic, 3D piece by Jackie Shatz, is an intricate, biomorphic shape unfurling from the wall with undulating tendrils that dive into canals and cavernous spaces. The work of Imelda Cajipe Endaya on delicate, handmade paper yields bright colored grids of plastic

intertwined over faded pictures or maps. Endaya's "Agnus Carcass Cornucopia," catapults a headless female body upside down, a rent in her chest, connected to a blood-red, embroidered trail superimposed over a gritty, grey scene of ancient torture.

The site specific floor piece by Peter Dudex is an architectural collage using found objects, curved cardboard shapes and contrasting block forms dotted with large marbles and upward facing photographs of similar projects and suggests an imaginary model city. Lisa Zukowski's work "In the Woods," floats small, random, mysterious circles over a white washed, vague forest over a six-part grid.

The jaunty, thick textures in Brett DePalma's expansive "Tropical Pam" provide a brassy exclamation of color and form. Joel Carreiro's "Nightingale," the largest piece anchoring the show, uses appropriated, baroque images that are cut out and ironed directly onto birch panel, resulting in panoply of geometric clusters as cubed mandalas.

Vivien Collens' "Odyssey," is a splashy collage of jettisoned circles and spirals under the gaze of a floating nude female statue. The large "Little Orgone Box," by Thomas Weaver is installed on the gallery's far wall with medium sized figurative and abstract paintings, loosely united by a solid blue whose shape is reminiscent of a house.

John Morton's sound installation/audio collage "Sonic Hudson" broadcasts from two speakers, overlaying river sounds including fishermen's voices and boats. Morton teams up with Jackie Shatz in their pieces "Commit the Turn 1 and Commit the Turn 11," recasting and multiplying the iconic music box in two interactive pieces each with 12 rotating porcelain shapes and dedicated turn-keys, simultaneously setting off a cacophony of tinkly music.



Jackie Shatz | Beowulf | Ceramic/Paint/Cloth



Joel Carreiro | Good Sinner/Bad Saint | Heat Transfer on Birch Panel & Milk Paint 16'x 116"

The intriguing single channel video "Dreams," by Yeon Jin Kim is a static, surreal, cartoon-like train window traveling through simply drawn rural landscapes to urban environments with the intermittent sound of a train. The video cleverly precedes the actual 3D set,

which is just beyond the video in the gallery's second room. Going from video screen to actual set is an intriguing shift in reality for the viewer. Matthew Garrison's single channel video "Satellites" is a grid

of aerial shots of major cities worldwide that have been attacked by terrorists with overlapping voices of each country. Organic and strangely beautiful are Brian Wood's four collages using ink and photographs on Mylar®.

Though collage is still very much evolving as a contemporary art format, utilizing found objects, sounds, and video as well as printed images, the resulting new varieties and concepts featured in *Collage Logic* should create renewed interest in the genre. And Ann Street Gallery should—with more shows like this in the future—do the same for Newburgh.



Jonathan Talbot | The Bachelors Visit New York | Mixed Media

Collage Logic runs through November 1st at Ann Street Gallery, 104 Ann St., Newburgh, www.safe-harbors.org, 845.562.6940 ext.119. Th-Sa 11 AM-5 PM or by appt.