

Alberto M. Bursztyn & Adrian D. Cameron

Terra Firma (Solid Ground)

Terra Firma (Solid Ground) explores the particular characteristics of Governors Island – its geography, geology and natural features – defining these elements as commonalities shared with all dry land that gives rise to and supports life. Terra Firma is structured as an archive of artifacts and experiences; visitors are invited to reflect and to play with elements of the Island's real and imagined habitats, soundscapes, and history.

Alberto M. Bursztyn

Moose 2018

This assemblage of natural and human-made materials gathered at Governors Island gives form to a creature that no longer inhabits our area. It reminds us of our connection to all things and beings and to the transient nature of our present times and existence.

Alberto M. Bursztyn is a Brooklyn based visual artist who works in a variety of media. His installations and assemblages probe the aesthetic and psychological meanings of reconfigured natural materials and discarded objects. www.albertobursztyn.com

Adrian D. Cameron is a Brooklyn-based, conservatory-trained, theater/ performance/ media artist and alumnus of La MaMa ETC's and Lincoln Center Theatre's directing programs. He began his career in New York City before relocating to Seattle in 2006. After a decade there, producing performance works as the Founder/Bureau Chief of Irrational Robot Bureau, he has returned to New York to work toward his MFA in Performance & Interactive Media Arts at Brooklyn College.

Rino Telaro

"Waiting for the right moment"

Performance Bürglen Svizzera 1975

A river flows as life does sometime turbulent, sometime calm. There are landmarks along its flow where you need to stop, to think and reflect for taking decisions (choices) then assuming all their consequences. Some landmarks require more concentration than others do. It is like a tennis match where every point is vital to reach the victory therefore an ACE can help to ensure the result. The whole body is coordinated, the muscles tense and relax at the same time, and the movement is preparing to tune itself with the mind to produce the winning result. In the middle of river, looking at the horizon, waiting for the target to hit, the target that will probably change the course of our existence. Television is in an unstable position as well as the information and the communication, they both depend on who generates and manages them and what is the use they want make of it. This state of uncertainty creates doubts in our thoughts making dangerous the course of the river and often even an accurate analysis of its seabed it is not sufficient for our strike to hit the right target. Even the toaster is in a precarious state, easily the water of the river can become muddy, irregular to grill life rather than make it crunchier.

Rino Telaro was born in Caserta, southern Italy. His career started in the mid-sixties; it will developed between images, videos, performances, installations, sculptures and photography. His goal is to communicate and inform. All that can help him do it, is welcome in his work.

Margaret Roleke

Sea Green Mist

Sea Green Mist (2018) is an installation that references the history of Governors Island; seafaring, military, Native Americans. The piece transforms and distorts these elements to create a fantastical nautical narrative involving mythical mermaid creatures from the sea living oddly in a dining room.

Margaret Roleke creates politically aware work in the form of installation, sculpture, wall relief, and prints. She lives and works in Easton, Ct and has exhibited widely in the tri-state area. Upcoming exhibits include a site-specific sculpture at Concepto Hudson in Hudson, NY that will be on exhibit this summer and a group exhibit opening this fall at ODETTA in Bushwick.

Billy X. Curmano

The Swim

Billy X. Curmano swam, sang and rapped his way down the Mississippi, a few miles at a time from 1987 to 1997. An intermediary performance exploring the intermix of art and life, *artevitae*, while expressing an ecological imperative with the repetition of a single form (body) recurring within the landscape for 2,367.4 miles. Swim strokes mimic brush strokes, leaving impermanent trails that almost imperceptibly alter the river's flow, making the artist both art object and an implement.

"The river embrace me and I serve as an "Ambassador for Clean Water". The Swim is a metaphor that reflects a Midwestern sensibility and stresses the fragility of the human species in a tenuous environment often callously manipulated.

An excerpt from the River Rap performed by Billy in the river referenced the Fourth of July holiday that coincides with the time of this show:

***Fourth of July
Freedom and such
Yankee Doodle and all that stuff
Let me say implicitly,
"Without freedom from toxicity
We ain't got much!"***

Billy X. Curmano

Death Valley Desert Classic

The Death Valley Desert Classic was a 40-day juice and water performance art fast to greet the New Millennium. The traditional storyboard was abandoned and recording was limited to just a singular moment from each 24-hour period - a moment to dwell upon. My fasting body and brain traversed the extreme environment. Its creatures and visitors - the forces of Death Valley... and of the spirit - directed the documentation. The 40-some minutes in 40-days was shot intentionally as a no-editing project that first premiered in Los Angeles.

Billy X. Curmano, painter and sculptor, is an award winning former McKnight Foundation Interdisciplinary Art Fellow. He is known for extended performances like a 3-day live burial, 2,367.4-mile Mississippi swim and 40-day desert fast all with serious environmental and social justice underpinnings tempered by irony and satire, as one journalist dubbed him, "The Court Jester of Southeastern Minnesota".

Natalia Zubko & Beau Kenyon

Eav'ning Light

Eav'ning Light (2018), Site-Responsive Environment by Zubko with Sound Art by Beau Kenyon, created specifically for Governor's Island.

Governor's Island provides intimate spaces within its openness. One can lie back on the rolling hills of grass, stare up at the sky, and forget they are in a big city. *Eav'ning Light* brings that expansiveness into a faux-crawl space that viewers are invited to climb in to. Instead of a dark space, the crawl-space (created by emulating the diagonal eaves on the top floors of the historical houses along Colonels Row) is filled with soft light and a warm soundscape. *Eav'ning Light* becomes a metaphor, like the island itself, an expansive crawl space with room to breathe and simultaneous escape.

Natalia Zubko is a sculptor from California who lives and works in Brooklyn, NY. She has BAs in Anthropology & Art History from Brandeis University and an MFA in Sculpture from Parsons. Her works have been exhibited in the US and Canada: Susquehanna Art Museum, PA, Spiva Gallery at MSSU, Nurture Art, OK Harris, and the Islip Museum. Recently, Natalia completed a residency in Northern Scandinavia researching the Aurora Borealis with a solo show at KAM, Kingsborough Art Museum, NY. [nataliazubko.com]

Beau Kenyon is a composer and sound artist for interdisciplinary projects. His work ranges from fully notated chamber music to digital soundscapes and has been featured in dance performances, television, gallery installations, and a range of public places. Kenyon has recently been constructing live public performance installations to fully immerse audiences, staging his work in public libraries, parks, and government buildings. [beaukenyon.com]

Lisa Hein and Bob Seng

SWELL

SWELL, 2018. In film noir, ceiling fans bear down on unsettled characters. Here the fan turns outward, casting a horizon on the wall. It's a waterline, wheeling and surging like a Minoan frieze.

Lisa Hein and Bob Seng were born under air and water signs, respectively. Both rode earthquakes on the Pacific Rim. One spent stretches at sea in the US Navy; the other, on a Greek freight ship. Feeling a deck rise underfoot, they are reminded: the continents also float.

Dasha Ziborova

Eyes in the Walls or The Secret Life of Plants

Lenape Indians called the island Paggank, that sounds very close to Poganka in Russian, which means toadstool mushroom. This year's cool and rainy spring present us with a lot of mushrooms growing on the island. Along with plants and microorganisms, to which a regular visitor knows little about or doesn't pay much attention, this tiny unrecorded life might watch us silently as we get off the ferry and explore the island. I painted my mural in contemplation of the nature we are still profoundly ignorant about, and its watchful eyes; we think we, humans, are in charge, but are we?

Dasha Ziborova is a book artist, graphic novelist and muralist. She was born in St. Petersburg, Russia and came to US in 1991. Besides shows at Outsider Art Fair, The Center for Book Arts, and Abecedarian Gallery, Dasha's credits include five children books published and a series of large-scale murals for The Peninsula Hotel's New York and Chicago locations; plaster reliefs for the Waldorf Astoria, and over 30 murals designed for Atlantic Terminal in Brooklyn. Currently Dasha is working on "Real Time in Ink", a project that combines her fascination with fine art, books, and graphic stories. www.realtimeinink.com www.dashaziborova.com

Ed Herman

Street kids

Street kids (1991) is the 2nd version of a piece that originally flew in the Rivington St. Sculpture Garden in 1988. It has been shown outdoors at Fashion Moda in the Bronx and in Brooklyn Bridge Park in 2007 and now indoors on Governors' Island.

***Ed Herman** was born in Detroit. He is a fellow in sculpture of the NY Foundation for the Arts and has had a commission for Arts In Transit from the MTA. He has shown widely in NY and Europe. His work is usually life size in cloth and epoxy.*

Irina Danilova & Hiram Levy

Desert Wells

Sand is the final element of disintegration of all matter on the Earth. Water is one of the major elements of life. Installation *Desert Wells* is about hope beyond the possible. There is a steep hill to climb for survival. And still wells could be dry. *Desert Wells* was originally shown in 1990 at the Regina Gallery in Moscow. It was revived in 2014 at the Bronx River Art Center exhibition about Hurricane Sandy.

Organic Ornament

Ornament, made of the artificial grass (sushi dividers) mixes and reverses man made and natural creations. A whimsical take off from classical ornamental details that were influenced by nature (Corinthian order reminds one of a basket of leaves).

Reflections

Imitation of reflection of sunlight on water brings a vibrant light into the dark spaces.

*Not a painter, not a sculptor, not a printmaker, **Irina Danilova** (since 2003 in collaboration with **Hiram Levy**), is an experimental artist, working beyond "studio-easel-canvas" truism. Since 2010 Hiram and Irina have run Project 59, Inc. a not-for-profit art organization with an extensive international exhibition record. www.irinadanilova.net*

Ellen Harvey

All That Glitters

2017

“The evolution of culture marches with the elimination of ornament from useful”. Adolf Loos

Last century has seen an unprecedented retreat of architectural ornament from public and private life. Mass production has replaced the artisanal tradition. Fashion too has swung in the direction of the plain or functional. As Adolf Loos most famously argued in his 1910 lecture *Ornament and Crime*, ornament has been increasingly coded as reactionary, or even evil.

Despite this modernist rejection of ornament, the one place in our society where ornamentation is both unremarked upon and even embraced is in the halls of power. Not only in the palaces of old but in the new “dictator chic” favored by many authoritarians, the traditional coupling of ornament with power and wealth seems alive and well.

All That Glitters consists of a corner in which a collection of mirrors abut a collection of identically shaped gold panels, placed over images of highly ornamented interiors inhabited by the world’s most powerful people. Ordinary citizens can see themselves in the mirrors or fail to see themselves in the gold panels.

Adhesive paper printouts, gold acrylic on gesso board, plexiglas
59” x 41”.

Ellen Harvey is a British-born artist living and working in Brooklyn. She is a 2016 recipient of a John Simon Guggenheim Memorial Fellowship in the Visual Arts and a graduate of the Whitney Independent Study Program. She has exhibited extensively in the U.S. and internationally and was included in the 2008 Whitney Biennial.

Mary Ting

Bedroom Ghosts: Forgotten Residents of 14 Street Past

2017

The extinct passenger pigeons and the nearly exterminated beavers of NY past haunt the upstairs bedroom. The passenger pigeon was once the most abundant bird in North America but was driven to extinction by hunting and deforestation of their habitat. The beaver, once also plentiful in NYC, was nearly exterminated for its fur by the early settlers. These digital copies of ink drawings were originally created for the return of the beavers and passenger pigeons to 14th Street during the Art in Odd Places 2017.

Mary's art works and lectures bring attention to endangered species and the issue of wildlife trafficking.

BAM! Oh sorry

soot on cut paper, 2002

A wing, removed from the bird itself, at once a nod to Durer's meticulous drawing that draws attention to the realities of specimens, hunting and feather fashion.

I see you (spider) wire, silkscreen, paper. 2009

Bee mixed media, wire, paper, 2015

Part of a series on the plight of our bees and the use of neonicotinoids.

<https://earthjustice.org/blog/2016-august/because-the-earth-needs-a-good-artist>

Mary Ting is a visual artist whose work reflects on cultural history, grief, and nature. Recent exhibitions include Paper Moon, Contemporary Art Museum of Crete; Art in Odd Places 2017; Plant Cures: at Central Booking Space/New York Academy of Medicine; and a City as Living Laboratory Chinatown environmental project. Mary Ting teaches in both the art department and the Environmental Justice program at John Jay College.

ALYSON POU

Island Flight, 2018

(Installation 1870's Antique bodice and skirt, hair-pieces, ravens)

The houses on Colonel's Row, were erected in the 1870s for officer's families. Women and children became part of the fabric of the island for the first time since the early 1700s. This house, like a bird's nest, has sheltered and protected the young and supported cycles of birth, life, and death. The rooms once cared for and now abandoned, are vessels that retain the spirit and essence of the people and events that inhabited them. Ravens of imagination fly free baring the possibility of transformation and rebirth.

Alyson Pou, is a visual and performing artists. She has performed, exhibited, and lectured at numerous museums, galleries, art centers and colleges around the country. She is the recipient of the New York Dance and Performance Award (aka The Bessie Award) in the category of Choreographer/Creator. Fellowships include The Virginia Center for the Creative Arts, The American Antiquarian Society, Voice & Vision Theater Playwright's Residency. Grants include Art Matters, Inc., Franklin Furnace Fund for Performance Art, LMCC Swing Space Program, NYC Dept. of Cultural Affairs, National Endowment for the Arts. website: alysonpou.com

Angelo Riviello

CHIENA

On November 23, 1980 in Campania region of Southern Italy, there was a 6.9 magnitude earthquake that killed several thousand, injured twice more and displaced hundreds of thousands. On the southern outskirts of this earthquake in a high mountain town Campagna, the flow of a local mountain river Tenza was changed to clear the debris. Water ran through the streets of the town, doors of the houses were open to clean their first floors. In 1984 a group of Avant-guard artists, including Angelo Riviello, were evicted from their studios in Milan and relocated to Angelo's native Campagna. They founded an experimental annual earthquake memorial art festival, Chiena. Slideshow features artists that took part at Chiena festival throughout the years: **Angelo Riviello, Maria Pia Fanna Roncoroni, Alfonso Filieri, Alessandro Mautone, Enrico Viggiano, Francesco Bonazzi, SANTINI DEL PRETE, Giulia Piscitell & Pasquale, Gerardo Cosenza, Gisella Meo, Peter Fraefel, Dario Carmentano, Irina Danilova and LULU LOLO.**

Angelo Riviello is multimedia artist and director of Art space Utopia in Campagna, Italy.

Rita Leduc

Tofte Pod

Tofte Pod (2018) embodies porosity and interconnection, emphasizing that we participate not in a hierarchy but a collaboration. Centered in a darkened room, four translucent, layered “walls” of acetate abstract and conflate depictions of a natural landscape: clouds, sky, lake, trees, sunset. Viewed as one, the layers serve as environment concentrate. Once inside the cube, viewers experience a full-bodied representation of equalization, with matter flowing seemingly freely through all barriers between body, air, and landscape. Subtle sound, movement, light, reflections, and shadows draw the viewer and their surroundings inward and outward, like a breath.

One at a time, viewers are encouraged to carefully enter the inside of the cube.

Rita Leduc is an interdisciplinary artist whose work includes photography, painting, drawing, collage, and installation. Collaborating with chosen locations, Leduc’s work addresses resensitization of place in a world deprived of environmental empathy. Recent exhibitions have spanned from New York to Miami; residencies from Oregon to New Hampshire. Recent support: NYFA, the Jerome Foundation, Wells College, Rutgers University. MFA: Rutgers (Mason Gross), Post-Bacc: SAIC, BA: University of Pennsylvania. www.ritaleduc.com
www.groundworkretreat.com