



FOUNDATION
CENTER

Knowledge to build on.

Connections

A contemporary art collection

Connections is a permanent exhibition for Foundation Center curated by Peter Gynd that centers around the links these artworks represent among communities, cultures, and ideas.

The artworks in the exhibition range from large site-specific installations to intimate collage works on paper and process-based reliefs.

We hope the works on view will encourage visitors and staff to reflect on local histories, interpretations of space, and their own personal narratives.

This exhibition was made possible through a partnership with Art Connects New York.





ARTIST STATEMENT

My work shows traces of a fleeting moment, an ephemeral existence and, most of all, a narrative that links us to each other in our daily life.

During the winter of 2014 and 2015, I collected lost gloves found on the streets of New York City. Each glove was then torn apart, manipulated, sewn, and stuffed, to create a singular character, taking on a life on its own. I believe that in each glove figure remains an essence, a trace of its former owner. The material, color, and texture of the found gloves were dictating the character they will embody. *Street Figures* was made possible by the passive contribution and participation of 25 people who lost their personal garment in public spaces. By collecting and manipulating the lost items, I created an exchange, taking one thing and in return, turning it into something else.

A city is made by all the individuals who inhabit it: the ones who we see every day and the invisible ones who merge with facades and sidewalks and who become the street itself. My practice is based on my own subjective experience of the city through the people I cross paths with on a daily basis.

BIO

Fanny Allié was born in Montpellier, in the south of France. She received her Master's degree in visual arts from Ecole Nationale Supérieure de la Photographie (National School of Photography) in Arles, France in 2005 and moved to New York City shortly thereafter. Fanny was selected for the Artist in the Marketplace program at the Bronx Museum of the Arts during 2006-07.

Several New York City institutions including A.I.R. Gallery, New York City Department of Parks and Recreation, Roger Smith Arts Space, and Chashama have organized solo exhibitions of her work as has the Church of Saint-Eustache in Paris, France. Fresh Window Gallery, Freight + Volume Gallery, Field Projects, BRIC Rotunda Gallery, FIGMENT, and Dekalb Gallery/Pratt Institute are among those which have featured her work in group exhibitions. Fanny's work has appeared in *The New York Times*, *New York Magazine*, *Brooklyn Magazine*, *Hyperallergic*, *Le Monde Diplomatique*, *DNA Info*, *Marie Claire Italy*, and *Artspace Magazine*. Fanny was awarded the 2015-16 A.I.R. Gallery fellowship. She showed her work with Fresh Window Gallery during Art Basel for VOLTA 12 in Basel, Switzerland in June 2016.

In 2017 she will install her new interactive public sculpture, *Exquisite Corpse*, in collaboration with the New York City Department of Transportation in Clinton Hill, Brooklyn. Fanny lives and works in Brooklyn.



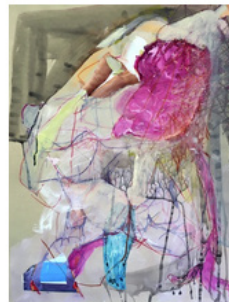
ARTIST STATEMENT

My paintings on old patterned bed sheets explore themes of comfort and horror, memory and forgetting, and transformation and habit. From conception to death, the surface of a bed is a place where one both experiences and escapes reality, a physical connection between dreaming and waking life. Using needle and thread, I model shallow reliefs out of used, patterned bed sheets. While painting I work intuitively, often referring to remembered floral imagery and the folds and drapes of fabric.

BIO

Maria Britton was born in Florence, South Carolina. She earned her BFA from Winthrop University in Rock Hill, South Carolina, and her MFA from the University of North Carolina at Chapel Hill. She currently lives and works in New York City and Chapel Hill, where she is Co-Director of L.O.G. (Low Occupancy Gallery), an experimental art space.

Maria's recent exhibitions include SOIL Gallery in Seattle, Washington; Harbor Gallery in New York, New York; Brooklyn Academy of Music in Brooklyn, New York; The Stephen & George Laundry Line in Ridgewood, Queens, New York; The Scrap Exchange in Durham, North Carolina; and Im Ersten in Vienna, Austria. She has participated in artist residencies through the Byrdcliffe Arts Colony in Woodstock, New York; Petrified Forest National Park in Petrified Forest, Arizona; and Vermont Studio Center in Johnson, Vermont. Her work has been featured in *New American Paintings* (#82).



ARTIST STATEMENT

My interdisciplinary, process-based practice combines painting, drawing, collage, sculpture, installation, performance, photography, text, and video, and explores issues of gender, labor, alienation, displacement, and the self, often employing the body as a tool to weave together the personal and the political. Utilizing various found materials and objects, I cut and juxtapose them, exposing the absurd in the societal constructs of femininity and masculinity. Scrutinizing the idea of the binary in the everyday, I research the histories of beauty and aesthetics, whilst staging the bodies of the historically oppressed, in relation to the social order.

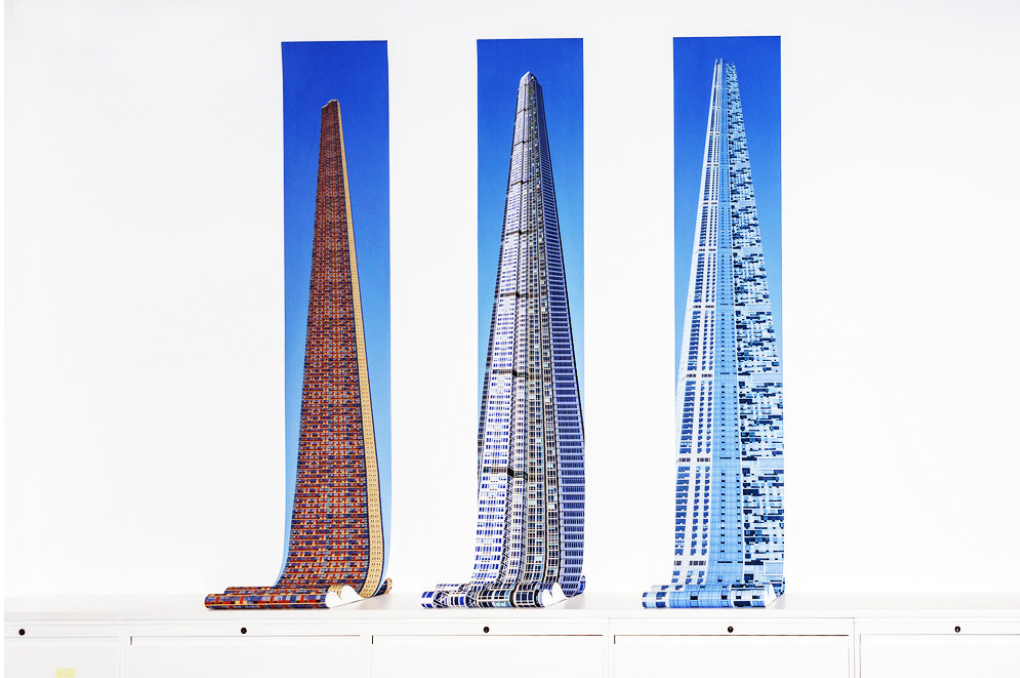
Attempting to invert the ephemeral nature of live performance versus the object, post-performance residue is frequently re-constructed as evidence of the event, in a sculptural form. Painting, applied to flat surfaces, as well as objects and installations, acts as bodily stand in, evoking visceral response. Drawing, collage, and photography, are utilized as mediums of capture, often rearranged to create grotesque beings, inviting the viewer to re-imagine the world.

BIO

Katya Grokhovsky was born in Ukraine, raised in Australia, and is based in New York City. She is an artist, independent curator, educator, and a founding director of *Feminist Urgent*. Katya earned her MFA from the School of the Art Institute of Chicago, her BFA from Victorian College of the Arts, Melbourne University, Australia, and her BA (Honors) in fashion from Royal Melbourne Institute of Technology, Australia.

Her work has been shown in many New York area venues such as NURTUREart, Hudson Valley Center for Contemporary Art, Lesley Heller Workspace, Judith Charles Gallery, HERE Arts Center, Governors Island Art Fair, New York City Center, IDEAS City, New Museum, Movement Research, Watermill Center, Gallerie Protege, Ukrainian Institute of America, and Grace Exhibition Space. Katya also has exhibited at San Francisco International Arts Festival and three venues in Melbourne, Australia: Margaret Lawrence Gallery, Blindsight, and BUS Projects.

Katya has received support through numerous residencies and fellowships including Atlantic Center for the Arts in New Smyrna Beach, Florida; The Studios at MASS MoCA in North Adams, Massachusetts; Brush Creek Foundation for the Arts in Saratoga, Wyoming; Paul Artspace in St. Louis, Missouri; SOHO20 Gallery Lab Residency in Brooklyn, New York; BRIC Media Arts Fellowship in Brooklyn, New York; Vox Populi's AUX Curatorial Fellowship in Philadelphia, Pennsylvania; New York Studio Residency Program's Visiting Artist in Residence in Brooklyn, New York; Residency Unlimited in Brooklyn, New York; APT Institute Residency in Brooklyn, New York; and others.



ARTIST STATEMENT

Highest and Best Use wryly examines the ongoing effects of the 2004 rezoning of Downtown Brooklyn. A rash of lucrative residential developments have pushed out long-time residents and businesses and overtaxed area resources at an alarming pace, while the need for new commercial space continues to be underserved. The opening of the area's air rights has set off a height race among developers, with each successive new building breaking the height record of the one built immediately before it.

The digitally manipulated photographs in this series extend the facades of each newly built residential tower that breaks the current height record for the borough. The title of the piece, a real estate valuation term describing the optimal use of a property which produces the highest possible profit, was invoked by Tucker Reed (President, Downtown Brooklyn Partnership) in a statement to the press while the group was promoting its assessment of the rezoning in 2014. The elongated facades, coupled with poetically oblique industry terminology, produce a counter-narrative to the rezoning's ostensible success.

This is an ongoing series; a new image will be generated for each building that breaks the current height record for the borough. Pieces in the Foundation Center collection include *111 Lawrence St.*, *388 Bridge St.*, and *100 Willoughby St.*

BIO

Lawrence Mesich was born in Nashville and raised in Chattanooga, Tennessee. His fascination with and exploration of the spaces created by Chattanooga's rapid development and abandoned industrial infrastructure formed a life-long interest in the dialogue between bodies, behavior, and architecture, which continues to inform his work.

He received his BFA with a concentration in video and performance from State University of New York Purchase in 1999, and received his MFA in digital media and performance from Stony Brook University in 2005. Lawrence currently lives in Brooklyn and works in Queens.

Lawrence's work has been featured in numerous group exhibitions in the New York area including Space 776, Waves, Queens Museum of Art, Momenta Art, Bushwick Open Studios, Invisible Dog, Gallatin Galleries at New York University, Tiger Strikes Asteroid New York, Storefront Ten Eyck, Loft 594, AC Institute, Aicon Gallery, The Loom Gallery, The Shirey, RAC Gallery, and Jefferson Gallery. His work has been part of international exhibits at the Ares International Film and Media Festival in Siracusa, Italy; Screengrab Media Arts Award Exhibit in Townsville, Australia; Videomedija Festival in Novi Sad, Serbia; CologneOFF Festival in various locations; Festival Miden in Kalamata, Greece; and FONLAD Festival in Coimbra, Portugal.



ARTIST STATEMENT

Comb was created specifically for this space at Foundation Center. I began with the idea of a long fiber sculpture where one color slowly blends, combines, and fades into the next. Where the color strands are parallel individuals standing beside each other, but who also work together, braiding, and merging their textures and efforts to contribute to the collective whole.

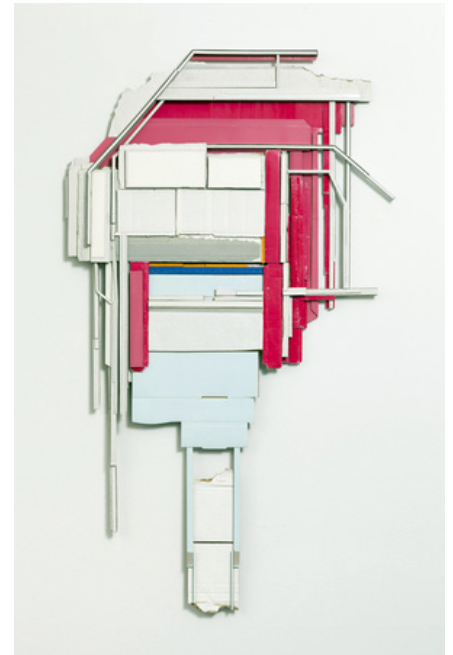
I explore the relationship of personal and cultural nostalgia in subject matter, material, and method. My work straddles the line between childhood and adulthood while questioning the borders of fine art and traditional craft forms. Personal biography also is an influence. Having a child and fixing up and moving into an abandoned house made me look at the everyday and ordinary that surrounded me from a different perspective. My art also combines references to doll hair, crafts, folk motifs, and Americana from my 1970's childhood in Kansas. I see interdependence among the multiplicities of cultures in our world and make sculpture as a way of recognizing and playing with the unintended and humorous connections between them.

BIO

After graduating from Lindsborg High School in Kansas, Ellie Murphy attended college at Washington University in St. Louis, Missouri, and received her BFA in sculpture in 1987. She attended graduate school at Yale University School of Art in New Haven, Connecticut, earning her MFA in sculpture in 1992. Ellie lives and works in a formerly abandoned house in Queens that she and her husband purchased from the U.S. Department of Housing and Urban Development and then fixed up to be habitable.

Ellie has exhibited her work over the past 20 years in many group and solo shows throughout the U.S. including Franconia Sculpture Park in Shafer, Minnesota; Usdan Center at Bennington College in Bennington, Vermont; Artist Curated Projects and Los Angeles Contemporary Exhibitions in Los Angeles, California; Drawing Rooms in Jersey City, New Jersey; and Mount Airy Contemporary in Philadelphia, Pennsylvania. New York City shows include Brooklyn Public Library, The USB Gallery, Lesley Heller Workspace, Participant, White Columns, Outpost, Storefront, Norte Maar, and Schema. Ellie's honors include a Greenwall Foundation grant, a Jerome Foundation fellowship, and The Susan Weadon Award.

Ellie is currently working on two upcoming solo shows at St. Thomas Aquinas College in Sparkill, New York, and The Birger Sandzén Memorial Gallery in Lindsborg, Kansas.



ARTIST STATEMENT

My creative practice is intuitive and process-driven, prompted by the found ephemera of my daily experience. Responding to the inherent energy within discarded and repurposed objects, I allow for the material to act as the guide, moving through the construction of a piece with no set plan or intended outcome.

My current work consists of wall-mounted collages and works on paper made of found cardboard and hardcover books. There are certain rules and limitations within the making of my work that provide a general starting point. For instance there is never any paint or additional color applied to the pieces; the color is strictly that of the cardboard or book cover. Any text, printing, or graphics are cut/torn away from the cardboard and the remaining material is what gets used. The surfaces are not treated in any way to prevent the material from changing or deteriorating as it naturally will.

These collages, suggesting odd terrains and shifting perspectives, are the result of a subconscious examination of space – both the concrete environment of the city and the interior dwelling of the self. Much like the various landscapes we both inhabit and construct, these structures serve as a tenuous meeting point of architectural and abstract elements.

BIO

Ryan Sarah Murphy is a visual artist living and working in New York. Her collage-based work is process-driven and incorporates the use of found and repurposed materials.

Ryan is a 2014 recipient of a New York Foundation for the Arts fellowship grant, and she has held residencies at the I-Park Foundation in East Haddam, Connecticut and The Elizabeth Foundation for the Arts in New York, New York. Her work has been shown in solo and group exhibitions including ODETTA Gallery in Brooklyn, New York; Platform Gallery in Seattle, Washington; Lesley Heller Workspace in New York, New York; Mixed Greens in New York, New York; Liliana Bloch Gallery in Dallas, Texas; and Holter Museum of Art in Helena, Montana.

Ryan's work has been featured in several online and print publications including *Artnews*, *Maake Magazine*, *Tory Burch Daily*, *Embark Magazine*, and *The New York Times*.



ARTIST STATEMENT

Photography is a mode through which I satisfy my desire to deconstruct reality and connect to my past. I engage in a process of visual excavation, exploring both landscapes and the body to address questions of belonging in the midst of negation. My work speaks to how these devices activate the imagination, inscribe our identity, and trigger what is hidden in memory. The images I create serve as visual meditations on loss, belonging, and obscurity.

In my recent body of work, I explore the experience of absence and the camera's role in visualizing that which cannot be seen but felt. I explore the paradox of abundance within absence and the phenomenology of space. I present my body cloaked in my mother's clothes, which act as a residual surrogate skin. In the series, I am looking at ways I can facilitate and construct a visual place where I can conjure her presence while using my body as a medium.

BIO

Brooklyn native and graduate of Rochester Institute of Technology, Keisha Scarville weaves together themes dealing with memory and transformation often photographing her family and common everyday objects. Her work has been included in exhibitions at several New York City venues including the Studio Museum in Harlem, Rush Arts Gallery, BRIC Arts Media House, and the Brooklyn Museum. In addition, her work has appeared in publications including *Vice*, *Transition*, *Nueva Luz*, *ARC*, *Small Axe*, *Oxford American*, and *The New York Times* where her work has also received critical review.

Keisha was awarded a grant through the Brooklyn Arts Council's Community Arts Program. She has participated in artist residencies at the Center for Photography in Woodstock, New York; Light Work's Artist-in-Residency Program in Syracuse, New York; and the Lower Manhattan Cultural Council's Workspace Program. She will participate in a Skowhegan School of Painting and Sculpture residency program in Skowhegan, Maine and a Vermont Studio Center residency in Johnson, Vermont in the coming months. Currently, Keisha is an adjunct faculty member at the International Center of Photography.



ARTIST STATEMENT

My large-scale photographic installations investigate, deconstruct, and interpret “the city,” both as its physical self and as an idea. The work is dually site-responsive; the location of the exhibition space determines content while the size and shape of the exhibition space determines form. I “gather” architecture by shooting scores of images during repeated neighborhood walks, capturing flux from a pedestrian point of view. Research into past and present zoning, landmarking, and development help guide my eye and provide a conceptual base for the work, while my real-time, feet on the pavement, gut reaction to the physical make-up of space influences composition. Impossible to take in with a passing glance, the grand scale of the work halts viewers in their tracks, forcing them out of their complacent gazes, demanding they reconsider their relationship the city.

My compositions are created from photographs I've taken myself. Most of my projects include images shot over a specific period of time such as summer, but others incorporate self-generated archival materials covering a span of years. The photographs are edited and cut out in Photoshop, and then composed into sketch compositions on the computer. I build a model of the exhibition space, print out the computer sketch, and install it in the model. I then photograph the mock installation, moving the sketch around until it interacts with the space in a transformative way. Once I feel the composition matches the space, I scale up my sketch and print it out in multiple sections, onto a sticky backed removable inkjet paper called Photo Tex. The images are then cut out by hand and “collaged” onto the walls of the exhibition space one by one.

BIO

Jennifer Williams received her BFA from the Cooper Union School of Art in New York, New York and her MFA from Goldsmiths College in London, England.

Her work has been exhibited in numerous solo and group shows both locally and nationally. New York area venues include Robert Mann Gallery, 440 Gallery, Muriel Guépin Gallery, La Mama Gallery, The Homefront Gallery, City College, A.I.R. Gallery, New York Art Residency and Studios (NARS) Foundation, DUMBO Arts Festival, and HOWL! Festival. National venues include Center for Emerging Visual Artists (CFEVA), University City Arts League, Mount Airy Contemporary, Icebox Project Space, and Moore College of Art Gallery in Philadelphia, Pennsylvania; Pittsburgh Center for the Arts and Silver Eye Center for Photography in Pittsburgh, Pennsylvania; Brown University in Providence, Rhode Island; Aljira Center for Contemporary Art in Newark, New Jersey; San Jose Institute of Contemporary Art in San Jose, California; Hunterdon Art Museum in Clinton, New Jersey; Artworks in Trenton, New Jersey; West Collection, Oaks, Pennsylvania; University of West Florida Gallery, Pensacola, Florida; Vermont Photo Place Gallery, Middlebury, Vermont; and Platform Gallery, Seattle, Washington.

Jennifer has received fellowships from NARS Foundation in New York; CFEVA in Philadelphia; Visual Studies Workshop in Rochester, New York; and A.I.R. Gallery in New York. Her work has been featured in many publications including *ARTnews*, *Collector Daily*, *New Jersey Courier News*, *Site95 Journal*, *Excerpt Magazine*, *Pittsburgh Post-Gazette*, *Title Magazine*, and *The New Yorker*.



ARTIST STATEMENT

At the Moment All Spaces Change depicts an abstracted urban landscape in the form of a large-scale horizontal wall relief. This installation is loosely based on Italo Calvino's description of Marozia, one of the fantastic cities depicted in his novel *Invisible Cities*, an urban space in constant change, where surprises lurk behind cracked walls and gestures are enough to transform the city like a crystal. Consisting of assorted repurposed paper pieces, this landscape draws upon patterns from natural phenomena and urban architecture. It specifically refers to Bushwick, the neighborhood in Brooklyn where my studio is located, but its fragmentary and layered nature makes it more of a mindscape, where the lines between actual and imagined places blur.

My process begins by integrating hundreds of torn pieces of paper which accumulate and assemble into intricate and textured layers. Assembling two-dimensional fragments into three-dimensional compositions involves building and excavating, covering and uncovering, marking fresh paper and scavenging material from former installations. The materials include scraps of my drawings, ink marks, and fragments of photos depicting urban life from my daily experiences, which altogether evoke the feeling of found objects or trash, as if layered by chance. Like ephemeral cloud formations or the strata in sedimentary rock, each layer documents a distinct moment in time and suggests a hidden narrative.

BIO

Etty Yaniv was born in Tel Aviv, Israel and currently works on her art and art writing in Brooklyn, New York. She holds a BA in psychology and English literature from Tel Aviv University, a BFA from Parsons School of Design, and a MFA degree from State University of New York Purchase. She integrates mediums such as drawing, photography, and painting to form immersive environments.

Etty has exhibited in solo and group shows locally, regionally, nationally, and internationally. New York City venues include Storefront Ten Eyck, Life on Mars, A.I.R. Gallery, Sheen Cultural Center, R. Jampol Projects, Long Island University-Brooklyn Campus, Schema Projects, and WhiteBox. Regional exhibits in Connecticut and New Jersey include University of Connecticut in Storrs; Drawing Rooms in Jersey City; City Without Walls, Gateway Project Spaces, and Newark Museum in Newark; and Monmouth Museum in Lincroft. National exhibitions that have featured Etty's work include Torrance Art Museum in Torrance, California; Purdue University in West Lafayette, Indiana; Millersville University in Millersville, Pennsylvania; Stephen F. Austin State University in Nacogdoches, Texas; Helen Day Art Center in Stowe, Vermont; Armstrong State University in Savannah, Georgia; Target Gallery at Torpedo Factory Art Center in Alexandria, Virginia; and ZERO1 Biennial in San Francisco, California. International exhibitions include Art Gallery of St. Albert in Alberta, Canada; Haifa Museum of Art in Haifa, Israel; Mestrovic Paviljon-HDLU, Zagreb, Croatia; Galerie Delikatessenhaus, Westpol A.I.R. Space, and Leipziger Baumwollspinnerei in Leipzig, Germany; and Institut Für Alles Mögliche and Die Novo Projekt in Berlin, Germany.

Etty's art residencies have included the School of Visual Arts in New York City and the Vermont Studio Center in Johnson, Vermont. Her work has been printed in publications such as *The New York Times*, *Village Voice*, *Newsday Magazine*, and *The Nation*.