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HEARST TOWER . 300 WEST 57TH STREET . NEW YORK

## LOOKING FOR INSPIRATION

Artists are adventurers, hurtling down steep and rugged terrain, leaping high into the unknown, spelunking deep into the abyss.

Alone in their studios, they come face to face with a blank canvas, an unmarked sheet of paper, an amorphous lump of clay, or an inert pile of metal. No matter how talented they are, they are challenged by millennia of masters, from the misty mountains of Chinese masters to the dense, enveloping clouds of color of Mark Rothko. Artists are burdened by all the beauty that has come before them.

They operate within a cynical and predatory art market. Their work is ignored, or distained. They hear the potential taunts of critics in their ears even as they work, not to mention a never-ceasing chorus of self-doubt.

And yet they persevere. Yes, it takes chutzpa, even a bit of arrogance, to plunge ahead, convinced that you can create something new, something distinctive and appealing, a painting or an object that is compelling, powerful, that will add to the conversation that has been going on since man first outlined his hand in charcoal on the wall of a cave.

One of the amazing aspects about art in our lifetime is how it has expanded. Art has broken out from the hushed halls of museums and galleries.

Today art encompasses everything from digital technology to hand-sewn embroidery, “outsider artists” who work completely alone and elaborate installations assembled by teams of workers for the global roundelay of art fairs. The definition of art now includes a kid with cans of spray paint confronting a blank brick wall in a forlorn neighborhood as well as a computer-controlled light installation that dances the length of a landmark bridge.

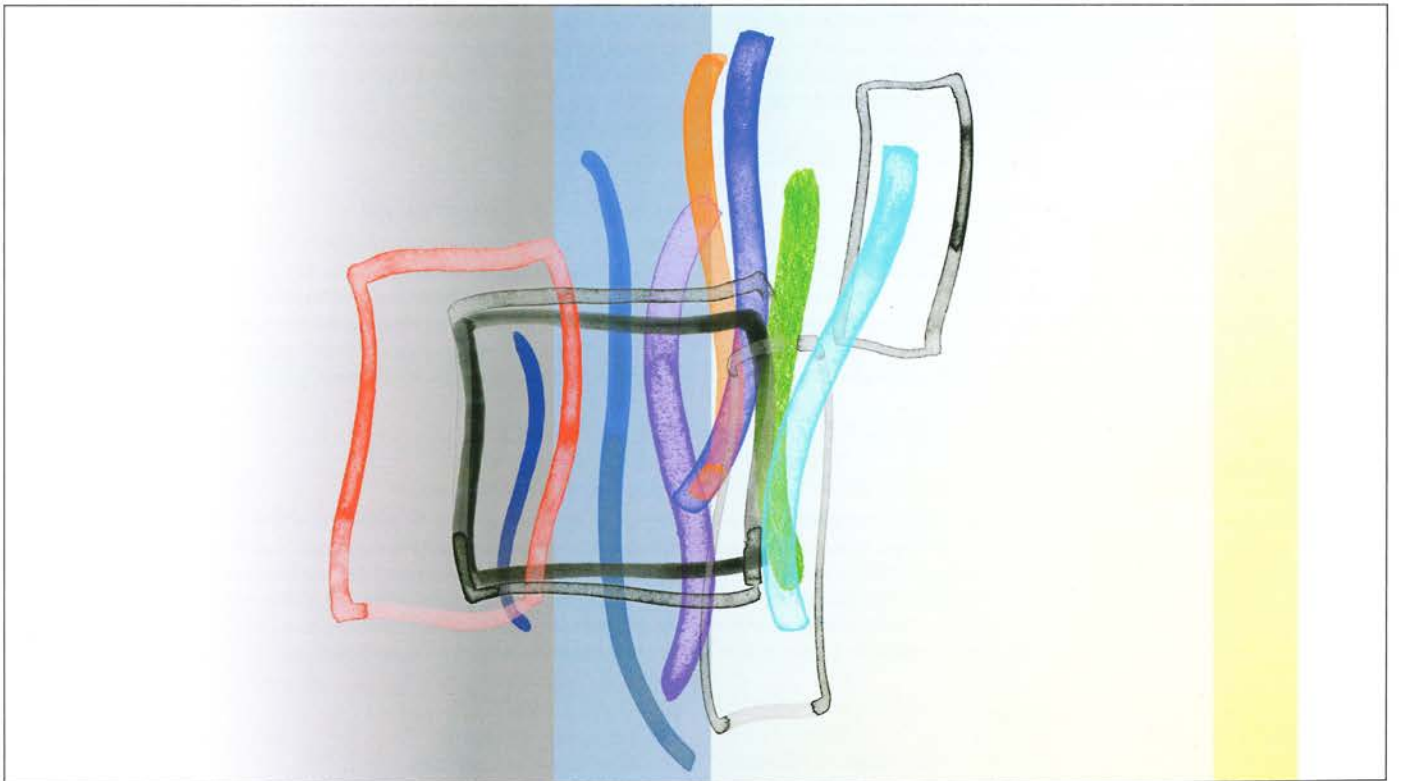
Audiences and the attention have grown as well. Museums are packed, the lines at art fairs are long, whole neighborhoods have been revitalized by the efforts of artists. People hunger for that moment when they discover a new form of beauty, when they feel touched, shaken, stirred. That connection is uniquely powerful.

This exhibit is a tribute to the solitary and fearless souls who face down blankness, answer only to themselves, and create something that pleases themselves first and foremost. Whatever their hesitations or doubts, however great the challenges they face, artists make a move. We may not always appreciate the results—taste still applies—but there is no denying the effort and the bravery involved. And that is, perhaps, what’s most inspiring of all.

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Thanks to Norman Foster for creating a home for Hearst that, ten years on, continues to inspire such creative awe. I marvel at it every day as I ascend the waterfall, automatically lifting my gaze higher and renewing my thrill at a future that continues to unfold. We are keen to keep our collective Hearst eye on the leading edge. While the art on our walls would be characterized as contemporary by most, much of it is now “Old Master” contemporary. Oscar Wilde, a talented aphorist, perhaps an underrated philosopher, advised us that the past is for historians; the present is the realm of journalists; artists are the future. In today’s supercharged digital age, the future is harder and harder to see. So, what are our artists seeing and saying now? Have a look.

GILBERT C. MAURER



SHARON LOUDEN  
*Community*, 2013  
Video animation

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ALLEE, DAVID pages 30-31

*Fireworks*, 2016; *Wind Along the River*, 2016; *Art We All One*, 2016

Courtesy of MORGAN LEHMAN GALLERY

David Allee is an artist, photographer and former urban planner with an MFA from The School of Visual Arts. His photographs appear unguided by traditional issues of planning or architecture. In searching for and playing with the intense artificial light found at night in familiar places, his work embodies a desire to reconcile adult fears in the context of youthful experience. Allee lives and works in New York City.

AYCOCK, ALICE page 15

*Things Pass By in the Night: Murmurations 4 and 2* (from the continuing series entitled "On the Starry Night"), 2009

Courtesy of the artist

Alice Aycock received her MA from Hunter College. Her early works appear as integral pieces in the land art movement of the 1970s and have continuously challenged industrial aesthetic norms of weight, gravity and perception. The fluttery propellers that map out the black picture space in *Murmurations* might emerge on the lighter side of her work—evoking butterflies, birds, petals, and supernovas on paper.

BICK, ELIZABETH page 14

*Street Ballet IV*, 2016; *Street Ballet X*, 2016; *Street Ballet V*, 2016

Courtesy of the artist

Photographer Elizabeth Bick is influenced by her training in dance and her study and practice of street photography. With an MFA from Yale, her works pantomime reality, examining the public and private display of individual and collective movement. She employs aesthetic elevators, utilizing shadow to accentuate the capabilities of the photographic image to capture the seemingly banal motion of the human form.

BIRD, COLBY page 32

*Love, Ignatz*, 2013-2017

Courtesy of HALSEY MCKAY GALLERY

Colby Bird received an MFA from Rhode Island School of Design and primarily works in photography and sculpture. He has developed an extensive artistic vocabulary of materials such as electrical wiring, light fixtures, furniture, and household accessories, which are a contrast to his pristine photographs. His work pursues the spaces between high-art production, middle-class comforts and street-cred status.

BLASCO, ISIDRO pages 38-39

*New York Wave 2*, 2017

Courtesy of BLACK & WHITE GALLERY and the artist

Born in Madrid, Isidro Blasco earned a PhD ABD from the Architectural School of Madrid. His large-scale sculptures buttress three-dimensional photographic collages. Beginning with a viewpoint of a building, he takes photographs and pieces together images into photo-sculptures which are reminiscent of Cubist collages, exploring themes of perception and urbanism. Blasco now lives in New York City.

CONCINNITAS PROJECT, 2014 page 29

SIMON DONALDSON, *Ampère's Law*;

DAVID MUMFORD, *Thirteen??*; MICHAEL ATIYAH, *The Index Theorem*

Courtesy of NANCY HOFFMAN GALLERY

This project consists of ten prints by ten scientists and mathematicians and is the brainchild of Robert Feldman of Parasol Press. Each participant, by means of an aquatint and a statement, was commissioned to portray a mathematical expression most meaningful to them. This body of work will give the world some idea of what it means to say that a piece of mathematics is "beautiful."

COOPER, IAN page 36

*Screening (Matador)*, 2015

Courtesy of HALSEY MCKAY GALLERY

Ian Cooper received a BS in Studio Art from NYU. He produces scrupulously made sculptures with polished lines and shipshape surfaces that barely conceal lurking terrors. These mixed-media sculptures, with themes of self-reflexivity, mirroring, retraction, and disembodiment, via nuanced material translation and implied use potential, are filtered through the aesthetics of his 1980s childhood.

COSTA, JOSEPH DESLER page 9

*Pass Through Series*, 2015

Courtesy of FOLEY GALLERY

A photographer and musician, Costa earned an MFA from ICP-Bard College. He found ways to turn the medium of photography into something more polished, or even a total rejection of reality. This can happen through tactics like double exposures, cut paper constructions, in-camera editing, or snapshots of the equipment used to create the photo in the first place. Born in Pittsburgh, Costa now lives in Brooklyn.

DÁVILA, JOSE page 11

*Untitled*, 2016

Courtesy of SEAN KELLY, NEW YORK

Mexican born Jose Dávila attended Architecture School ITESO University in Guadalajara. He uses simple materials to explore profound themes, building architecturally inspired sculptures and creating absorbing photographic interventions. Drawing on his training as an architect, he is primarily known for his assemblages—spatial investigations and hybrids of painted wood, found objects, and plastics.

EDENMONT, NATHALIA pages 20-21

*A Rare Smile*, 2016;

*Dolce Vita*, 2016

Courtesy of NANCY HOFFMAN GALLERY

Nathalia Edenmont, born in Yalta, Ukraine, studied at the Forsbergs Skola in Stockholm. Her portraits, reminiscent of classical paintings, mimic Hockney. At first glance, much of her work is full of vibrant and crisp color, spectacular flowers and wistful young women. One would be struck by the absolute beauty of each photograph, but Edenmont shows us that art is not always about what is readily seen, but what lies beneath.

FOULLON, RACHEL page 37

*Cruel Radiance (Dolly)*, 2014

Courtesy of HALSEY MCKAY GALLERY

Rachel Foullon, with an MFA from Columbia University, works with salvaged materials, reclaiming rural devices from another era and combining them with sourced materials such as polished nickel and fabric. Utilizing the sophisticated design of these objects as inspiration for greater compositions, she has an almost aesthetic relationship with these tools that have been replaced by newer or out-moded machines.

FRAGIAS, DIONISIOS pages 4-5

*Icarus (Empires)*, 2011-2017;

*The Afterparty (Octopus)*, 2015

Courtesy of EMMANUEL FREMIN GALLERY and the artist

Greek born Dionisios Fragias received a BFA from FIT. He investigates human nature's tendencies toward creation and destruction through his free-standing sculptures and "hybrid" paintings/wall-sculptures. His works connect our past to the present, producing a contemporary spin on imagery derived from the Bible and ancient Greco-Roman myths, and exploring humanity's cyclical tendencies.

FURUNES, ANNE-KARIN page 35  
*Of Faces XVI, XVII, XVIII*  
(Portraits of Pictures) B, 2016  
Courtesy of RYAN LEE GALLERY

Anne-Karin Furunes studied at The National Academy of Fine Arts in Oslo. Her work portrays men, women, and children who suffered at the hands of their government between 1900 and 1939. She developed a technique of perforation, using photographic and digital elements as a basis for her acrylic works. The punctured holes in her canvases mimic the halftone process. She lives in Trondheim, Norway.

GELLES, JUDY page 27  
*Sunrise Sunset Series*, 2015  
Courtesy of PENTIMENTI GALLERY

Judy Gelles plays with repetition and duplicates in her work. She received an MFA in Photography from the Rhode Island School of Design. Gelles used inspirational shades to capture the essence of the color spectrum from sunrise to sunset at wooden beach huts in Bournemouth, England. Her technique stems from her attraction to intersecting architecture and social organization in relation to family.

GORZO, DUMITRU page 13  
*Resilience From Memory III*, 2017  
Courtesy of SLAG GALLERY and the artist

Dumitru Gorzo is a contemporary artist whose work features a satiric attitude toward societal issues. Varied in theme and medium, his works range from hand-hewn wooden reliefs with a Romanian folkloric aesthetic, to sculpture of found objects and paintings with a bold contemporary, conceptual, neo-pop sensibility. Gorzo was born in Leud, Romania and currently lives and works in Bucharest and Brooklyn, NY.

GRAVES, KRIS page 12  
*Busola*, 2016;  
*The Artist*, 2014  
Courtesy of SASHA WOLF PROJECTS

New Yorker Kris Graves creates photographs of landscapes and people to preserve memory. He received a BFA in Visual Arts from SUNY Purchase College. In *The Testament Project*, he examines various media-driven stereotypes through portraiture and video interviews, exploring the experiences of contemporary Black masculinity—a reminder that our nation has much to overcome.

JAFF, LIZ page 25  
*The Good Boy*, 2014  
Courtesy of ROBERT HENRY CONTEMPORARY

Liz Jaff earned her BFA in Painting from the Rhode Island School of Design. Through abstraction and repetition of architectural and natural forms, she creates environments and objects that convey the character of a place or event from her everyday life. She instills the sculptural power of hand-cut paper into her large-scale folded-paper installations. Jaff is a New York City native who now works in Brooklyn.

KENT, TIM pages 22-23  
*Pastoral*, 2017  
Courtesy of SLAG GALLERY and the artist

Tim Kent integrates the rules of architectural draftsmanship with thickly painted abstracted passages. With a BFA in Painting from the Savannah College of Art and Design, he uses the visual language of elevation lines, projections, stairs, doors, and windows to inject order into disordered spaces. His works examine the relationship between the artist and the viewer and between abstraction and formalism.

KOCKS, ANDREAS page 10  
*Me, Myself, I (#1510/2A)*, 2017  
Courtesy of WINSTON WÄCHTER FINE ART

German born artist Andreas Kocks received an MFA in Sculpture, Kunstakademie. His massive and meticulously crafted installations of cut paper give the illusion of three-dimensional brush strokes, splatters, and drips, evoking the linearity of drawing, the painterly brushstroke, the site-specific element of architecture, and the physicality of sculpture. Kocks lives and works in New York City and Munich.

KOLSRUD, BECKY page 44  
*Eyes with Security Gate*, 2016  
Courtesy of JTT and the artist

Los Angeles artist Becky Kolsrud, who earned an MFA from UCLA, portrays female figures that are sometimes pictured behind criss-crossing gates. Either obscured or framed, her intimate scenes are familiar and non-specific. Her characters, invented in her imagination or ubiquitous daily life, media, or advertising, comment on the challenges females face by physically obstructing their bodies.

LEVENTI, DAVID page 26  
*Teatro Olimpico, Vicenza, Italy*, 2010;  
*The Metropolitan Opera, New York, United States*, 2008  
Courtesy of RICK WESTER FINE ART

David Leventi received a BFA in Photography from Washington University, St. Louis. His large scale photography of world wide opera houses historically captures rows of velvet seats, ornate private boxes, chandeliers, and gilt decorations in detail, and transforms them into deeply moving portraits of spatial experiences, allowing light to move the way a performer's voice moves through the space.

LOESBERG, NOAH page 32  
*Radiator*, 2001  
Courtesy of ROBERT HENRY CONTEMPORARY

Sculptor Noah Loesberg is interested in the objects, structures, and decorative devices that we navigate daily. With an MFA from the School of the Art Institute of Chicago, he focuses on the smaller details of interior design and street level construction, where our interactions with architecture are personal, he starts with a familiar object, and eventually reaches varying levels of abstraction.

LOUDEN, SHARON page 45  
*Community*, 2013  
Courtesy of MORGAN LEHMAN GALLERY

Sharon Loudon received an MFA from Yale University School of Art. Her visual vocabulary is one of gesture and motion which is explored through painting, drawing, sculpture, animation, and installation. Her characters transform into what are intended to be minimal, anthropomorphic beings. Although abstract and formal, these entities are full of whimsy and playfulness, elegance and beauty.

NASSO, ANGELINA page 8  
*Great is Little*, 2013;  
*Cycle of Pulsing*, 2013  
Courtesy of WINSTON WÄCHTER FINE ART

Australian artist Angelina Nasso graduated from the School of Visual Arts, NYC, with a BFA in Painting. She explores the relationship between the individual and the universe through her use of vibrant colors, small dots, and abstract forms. Her works seek to reveal the fluidity between our inner and outer worlds. These organic patterns are reminiscent of images found in oceanography and astronomy.

**NITEGEKA, SERGE ALAIN** page 33

*Fragile Cargo XXII*, 2016

Courtesy of MARIANNE BOESKY GALLERY and the artist

Committed to large-scale, site-specific installations, Nitegeka received a BFA from the University of Witwatersrand in Johannesburg. He was influenced by his early experience as a refugee, producing works that address issues of identity sparked by forced migration and cultural and political borders. His installations physically bisect three-dimensional space. Born in Burundi, he now lives and works in Johannesburg.

**NIX, LORI** pages 42-43

*Library*, 2007; *Mall*, 2010; *Shoe Store*, 2013

Courtesy of the artist

Born in Kansas, Lori Nix earned an MFA from Ohio University where she studied ceramics and photography. Using this background to hand-construct her scenery, she imagines a world without people. She combines cardboard, foam, glue, and paint to construct small dioramas, which she then photographs. These large scale photographs of everyday places fall victim to decay, referencing the effects of man.

**PATT, SCOTT** pages 18-19

*Hot Hot Heat*, 2014; *Select Works*, 2015

Courtesy of WINSTON WÄCHTER FINE ART

Scott Patt's work documents the internal and external ups and downs of our everyday experiences by exploring concepts of purpose, love, faith, ego, relationships, sex, dependency, and genuine happiness. Born in Allentown, PA, he studied at Pennsylvania State University. Patt uses bold graphics, symbols, typography, and personal experiences to confront and satirize aspects of the human condition.

**POONG, DINH THI THAM** page 24

*Bird Watchers*, 2014

Courtesy of JUDITH HUGHES DAY VIETNAMESE CONTEMPORARY FINE ART

Vietnamese painter Dinh Thi Tham Poong is influenced by her ethnic roots. A graduate of Hanoi College of Fine Arts, her intricate, vivid and often surreal paintings—executed in watercolor on handmade paper—depict the close relationship between humans and nature which she experienced growing up. Concrete details of the daily life of ethnic minority men and women are combined with imaginary landscapes.

**RICH, MATT** page 28

*Stack*, 2016

Courtesy of HALSEY MCKAY GALLERY

With an MFA from the School of the Art Institute, Chicago, Matt Rich's paper based paintings eliminate the stretcher bar and float directly on the surface of the wall. He describes his purpose as trying to make paint exist as a sculptural material. Using basic geometric shapes as building blocks, his slightly askew forms create tension between surface and depth, intention and accident, gesture and geometry.

**ROSS, CLIFFORD** pages 6-7

*Hurricane LVI*, 2009

Courtesy of RYAN LEE GALLERY

New York City native Clifford Ross began his photographic work in 1994. A major milestone in his work is the *Hurricane* series—large-scale images depicting dramatic ocean waves shot during hurricanes while in the water, tethered to an assistant on land. He invented an R1 camera, with which he made extremely high resolution landscape photographs. Ross earned a BA in Art and Art History from Yale University.

**SAFRAN-HON, NAOMI** page 34

*Together\_Two Chairs\_Two Windows*, 2016

Courtesy of SLAG GALLERY and the artist

Israeli artist Naomi Safran-Hon's recent work combines photographs of a dilapidated neighborhood in her hometown of Haifa with cement and lace. With an MFA from Yale University, she uses an impressionist style to transform these images into mixed-media paintings. Her work investigates the concepts of home, domesticity, war, and displacement and is intrinsically tied to the Israeli-Palestinian Conflict.

**SALVEST, JOHN** page 40-41

*peace (for Jack)*, 2016;

*Hakol Hevel*, 2014; *All in Vain*, 2014; *Omnia Vanitas*, 2014

Courtesy of MORGAN LEHMAN GALLERY

John Salvest's mixed-media objects and installations challenge our pre-conceived notions of the inherent value of everyday objects—tangible representations of his realizations about time, mortality, and the many paradoxes of the human condition. Salvest, with an MFA from the University of Iowa, believes that beauty, courage, sadness, humor, and absurdity are reflected in our human needs.

**THOMAS, MICKALENE** page 3

*Interior: Blue Couch and Green Owl*, 2016

Courtesy of DURHAM PRESS and the artist

Brooklyn artist Mickalene Thomas has linked her interest in images of interiors to both landscape and portraiture. With an MFA in Painting from Yale, her technique emphasizes dynamic angular lines and layers, creating complex spatial relationships. The incorporation of natural elements in her work, from the greenery and terrain to representations of birds, further evokes the sense of an expansive environment.

**XUN, SUN** pages 16-17

*The Time Vivarium—20*, 2014

Courtesy of SEAN KELLY, NEW YORK

Born in Fuxin, China, Sun Xun studied printmaking at the China Academy of Fine Arts. His artistic practice combines meticulous craftsmanship with stylistic experimentation. Blurring the lines between drawing, painting, animation, and installation, his paintings, woodcuts, Chinese ink and charcoal drawings are often combined to create the foundation of stop-motion animated films.

Special thanks to Betty Levin. Since she founded Corporate Art Directions in 1978, she has advised numerous corporate and private clients and provided pro bono art curatorial services to hospitals, cultural and philanthropic institutions. This is the second contemporary show that Betty has curated for Hearst. With the enthusiastic support of Gil Maurer, Director of Hearst Corporation and Trustee of the Hearst Family Trust, Betty has added a new dimension to the Hearst Galleries art and photography shows. Featuring talented artists that may be new to a broader audience, these shows have become a continuing source of artistic discovery for the Hearst community.