13th BIENNIAL ART AUCTION

SATURDAY, APRIL 9, 2016 • MARKET ARCADE ATRIUM • WWW.CEPAGALLERY.ORG
Dear Friends,

Welcome to CEPA Gallery’s 13th Biennial Art Auction.

As we embark upon our 43rd year of service to Buffalo and Western New York audiences, CEPA Gallery is proud to reflect upon its commitment to advancing contemporary photo-related art, to the artists who seek new opportunities to break boundaries, and to the audiences and patrons who support this important work. This commitment is both unwavering and evident in all of our programs—which are ranked among the best in the nation.

In 2013 CEPA changed its mission statement to read: CEPA fosters the exploration of photography and contemporary visual arts through its exhibition and arts education programs that nurture creativity and encourage active learning. This mission recognizes that art is the vehicle we employ to change lives. This is the passion that drives us each and every day, and the positive change that results is what sustains us. It is the hard work and dedication of generations of CEPA staff and board members, and the continuous generosity of our artists, supporters, and friends, as the reason that CEPA Gallery continues to embrace the future. We are proud to curate international-quality exhibitions, to provide artists with unparalleled creation and presentation opportunities, and to inspire a growing community of young people with New York State’s top-ranked arts education programming. CEPA remains downtown Buffalo’s most active and vibrant visual arts center, one of the oldest photography galleries in the nation, and Western New York’s only center for contemporary photography. It has truly become a community anchor that benefits all people and forges opportunities for diverse individuals to come together and learn from one another.

All of this is only possible with the ongoing support of the people and businesses of Western New York who contribute to our programs throughout the year. We gratefully acknowledge the overwhelming generosity of the participating artists and collectors who’ve once again donated high-quality original artworks to this, our most important biennial fundraising event.

Our most sincere gratitude goes to Nancy J. Parisi, who not only contributed her fantastic artwork, but also accepted the significant task of chairing the Auction. Her knowledge, enthusiasm, and determination helped ensure a sensational event. We would like to extend our appreciation to the following people, without whom the 13th Biennial Auction would not have been possible: Honorary Co-Chairs Robert and Ruth Fleming; Auctioneer Christopher Mahoney; Marc Panepinto and the partners at Dolci Panepinto P.C., our amazing Auction Steering Committee, and all of our event volunteers.

In addition, we would like to thank our Auction sponsors: Hodgson Russ, LLP, Union Concrete & Construction Corp., Chiampou Travis Besaw & Kershner, LLP, BlueCross BlueShield of Western New York, and Greatbatch Inc.; Michael Helmicki and The Carriage House for their culinary and design skill in catering our lovely reception; Dennis Wisniewski and Avenue Art & Frame; Maura Crawford and Coco Bar and Bistro; Joseph Lettieri and Inn Buffalo; and our media sponsor Buffalo Spree.

I hope that you will both enjoy the time you spend with us tonight, and also treasure your artwork purchases for many years to come.

Sincerely,

Sean Donaher
Executive Director
CEPA GALLERY at the Market Arcade Complex

AUCTION RECEPTION: 5:30pm

LIVE AUCTION: Begins promptly at 7pm!

HONORARY CHAIRS:

AUCTION CHAIR:

ABSENTEE BIDS:

AUCTION EXHIBITION PREVIEW:

Christopher Mahoney is an independent auctioneer and appraiser. From 1995-2016 he worked at Sotheby’s, where he achieved the title of Senior Vice-President: Head of Photographs. After Denise Bethel, he is considered the most senior expert in the world of American photograph auctions. His wide-ranging knowledge and skills in soliciting, estimating, researching and cataloguing photographs for auction have been essential to the success of Sotheby’s record sales in recent years. Prior to joining Sotheby’s, Mr. Mahoney worked for four years at Swann Galleries in New York as both Senior Cataloguer and an Auctioneer. Mr. Mahoney earned a Bachelor of Fine Arts degree in Photography at New York University and a Master of Arts and Humanities degree from SUNY at Buffalo.

Reservations:

Robert & Ruth Fleming

Nancy J. Parisi

Absentee bids online or by phone, fax, or mail will be accepted until 5pm Friday, April 8, 2016.

Phone 716.856.2717
Fax 716.270.0184
E-mail auction@cepagallery.org
Website www.cepagallery.org

Friday, March 18 - Saturday, April 9, 2016
MISSION STATEMENT:

CEPA fosters the exploration of photography and contemporary visual arts through exhibitions and arts education programs that nurture creativity and encourage active learning.

Founded in 1974, CEPA is celebrating its 40th anniversary season highlighted by our recent merger with Big Orbit Gallery. This merger creates a major contemporary arts center in Western New York. CEPA’s programming will maintain its mission-related focus on contemporary photography, but its context and interpretation has expanded to include Big Orbit’s penchant towards visual art, new media, sound, and installation art. Together, CEPA and Big Orbit will continue their shared commitment to servicing artists and the artistic practice, to engaging audiences with exhibitions of interest, and to informing the larger not-for-profit cultural field as to what's groundbreaking in the visual arts.

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Lauren Tent  
David Mitchell  
Lynda Kaszubski  
Alana Fajemisin  
Kathleen Kearnan  

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Education Director  
Artistic Director  
Executive Assistant  
Program Coordinator  
Grant Writer

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Sean Donaher  
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Nancy J. Parisi  
Robert Schulman  
Amy Taylor  
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Dennis Wisniewski

CAMPAIGN DESIGN:

CEPA Gallery

MUSIC:

DJ Dr. Wisz of déjà blü

CATERING:

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Artists and Contributors:

All works contributed by the artist unless otherwise noted.

Nando Alvarez-Perez
Patti Ambrogi
George K. Arthur
Patricia Layman Bazelon (Contributed by Lauren Tent)
Howard Beach (Contributed by Mebohn Fine Arts)
Michael Beitz
Sylvie Bélanger
Michael Bosworth
Dan Burkholder
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Robert Flynt
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Alan Friedman
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Toni Hafkenscheid
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Deborah Jack
Eric Jensen
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Karsten Krejcarek
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Miranda Maher

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Megan Metté
David Mitchell
Julian Montague
Robert Muffoletto
Anne Muntges
Patrick Nagatani
Kevin Noble
Frank O’Connor
Sue O’Donnell
Shasti O’Leary Soudant
Nancy J. Parisi
Kate Stapleton Parzych
Juan Perdiguer
John Pfahl
Joseph Picillo
Wilbur Portedfield (Contributed by Nancy Tobin)
Wadih Raad
Rachel Rampleman
Jean-Michel Reed
Geoffrey Alan Rhodes
Stacey Robinson
Milton Rogovin (Contributed by the Milton Rogovin Collection)
Joseph Scheer
Marshall Scheutte
Robert Schulman
Katherine Sehr
Carol Selter
Cindy Sherman and Metro Pictures (New York, NY)
Alison Stehn
Craig Smith
Peter Soviski
Penelope Stewart
Brian Taylor
Maggie Taylor
Nicholas Taylor
virocode: Andrea Mancuso & Peter D’Auria
Al Volo
Carrie Mae Weems
William Wegman
Paul Wong

CEPA Gallery is funded by the Andy Warhol Foundation for the Visual Arts, Artis Foundation, Cameron and Jane Baird Foundation, City of Buffalo, Erie County, Edwards Foundation Arts Fund, Empire State Development, Robert J. & Martha B. Fierle Foundation, M&T Bank, John R. Oishei Foundation, Westminster Foundation, Delaware Camera, Img. Ink, CEPA Members and numerous individuals. CEPA programs are made possible with public funds from the New York State Council on the Arts with support of Governor Andrew Cuomo and the New York State Legislature, and the National Endowment for the Arts.
The following Conditions of Sale are the complete and only terms and conditions on which all auction items are offered for sale, and constitute the entire agreement by and between the Center for Exploratory and Perceptual Arts (CEPA), a nonprofit, tax exempt arts corporation, and any purchasers of property at this benefit auction.

The property offered in this sale will be offered and sold by CEPA Gallery. Any questions should be directed to CEPA. The auction sale will be conducted in accordance with the following terms and conditions, as amended by any posted notices or oral announcements during the sale, which govern the sale of all the property offered at the auction:

1. All lots will be sold in the order in which they are listed in the catalogue and in any addendum to the catalogue that may be necessary for works received and accepted into the auction after press time.

2. Bids will be accepted from registered bidders only. All bidders present at the sale must register and receive an official number at the registration desk.

3. Absentee bids online or by telephone, fax or mail will be accepted until 5pm, Friday, April 8, 2016. Please use the absentee bid form in this catalogue, or online. All absentee bids must state the highest amount that the bidder is willing to pay. Such bids will be executed at the lowest possible price, subject to the reserve price, to other absentee bids, and/or to the competitive bids at the sale. The earliest of any identical bids shall take preference. Absentee bids are executed by CEPA as a convenience only; CEPA is not responsible for any errors or omissions in connection therewith.

4. CEPA assumes no risk, liability or responsibility for the authenticity of the authorship of any property offered at this auction (that is, the identity of the creator or the period, culture, source or origin, as the case may be, with which the creation of any property is identified).

5. ALL PROPERTY IS SOLD "AS IS" AND CEPA MAKES NO REPRESENTATIONS OR WARRANTIES OF ANY KIND OR NATURE, EXPRESSED OR IMPLIED, WITH RESPECT TO THE PROPERTY, AND IN NO EVENT SHALL CEPA BE RESPONSIBLE FOR THE CORRECTNESS OF ANY CATALOGUE OR NOTICES OR DESCRIPTIONS OF PROPERTY, NOR BE DEEMED TO HAVE MADE, ANY REPRESENTATIONS OR WARRANTY OF PHYSICAL CONDITION, SIZE, QUALITY, RARITY, IMPORTANCE, GENUINENESS, ATTRIBUTION, AUTHENTICITY, PROVENANCE OR HISTORICAL RELEVANCE OF THE PROPERTY. No statement in any catalogue, notice or description or made at the sale, in any bill of sale invoice or elsewhere, shall be deemed such a representation or warranty or any assumption of liability. CEPA makes no representation or warranty, expressed or implied, as to whether the purchaser acquires any reproduction rights in the property. Prospective bidders should inspect the property before bidding to determine its condition, size and whether or not it has been repaired or restored.

6. CEPA reserves the right to withdraw any article offered for sale before the actual sale without any liability therefor, up until the point the auctioneer announces the item sold. Each lot is offered subject to a reserve, which is the confidential minimum price below which the lot will not be sold. We may implement such reserves by bidding on behalf of ourselves. If the auctioneer determines that any opening bid is below the value of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he decides that any advance is insufficient, he may reject the advance.

7. CEPA reserves the right to reject a bid from any bidder. The highest bidder acknowledged by the auctioneer shall be the purchaser. In the event of any dispute between bidders, the auctioneer shall have sole and final discretion either to determine the successful bidder or to reoffer and resell the article in dispute. If any dispute arises after the sale, CEPA’s sale records shall be conclusive in all respects.

8. On the fall of the auctioneer’s hammer, the highest bidder shall be deemed to have purchased the offered lot subject to all of the conditions set forth herein and thereupon (a) assumes the risk and responsibility thereof (including without limitation damage to frames or the glass covering prints), (b) will sign a confirmation of purchase thereof and (c) will pay the full purchase price therefor or such part as CEPA may require. In addition to other remedies available to us by law, CEPA reserves the right to impose a late charge of 1-1/2% per month of the total purchase price if payment is not made in accordance with the conditions set forth herein. The late charge will be imposed pro rata for periods of less than one month. All property must be removed from CEPA’s premises by the purchaser at his or her expense no later than three business days following the sale and, if it is not removed, a handling charge of 1% of the purchase price per month until its removal will be payable to CEPA by the purchaser with a minimum of 5% for any property not so removed within sixty days after the sale, and CEPA may send the purchased property to public warehouse at the account, risk and expense of the purchaser. If any applicable conditions herein are not complied with by the purchaser, in addition to other remedies available to CEPA by law, including without limitation the right to hold the purchaser liable for the total purchase price, CEPA at its option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property at public auction without reserve, and the purchaser will be liable for any deficiency costs, including handling charges, the expenses of both sales, all other charges due hereunder, and incidental damages. In addition, a defaulting purchaser will be deemed to have granted a security interest in, and CEPA may retain as collateral for such purchaser’s obligations to us, any property in our possession owned by such purchaser regardless of when we may acquire possession. CEPA shall have all of the rights afforded a secured party under the New York Uniform Commercial Code with respect to such property and we may apply or set off against such obligations all monies held or received by us for reasons of the account of, or due from us to, such purchase. At our option payment will not be deemed to have been made in full until we have collected funds reflected by checks or, in the case of bank or cashier’s checks, we have confirmed their authenticity.
9. CEPA is not responsible for the acts or omissions of carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots by CEPA is at the entire risk of the purchaser. In no event will CEPA’s liability to a purchaser exceed the purchase price actually paid.

10. The laws of the State of New York shall govern all party’s rights and obligations hereunder. By bidding, absentee or otherwise, a buyer shall be deemed to have consented to the jurisdiction of the State of New York.

CONTENTS

Nando Alvarez-Perez ........................................... 7
Patti Ambrogi .................................................. 7
George Arthur .................................................. 8
Patricia Layman Bazelon ........................................ 8
Howard Beach .................................................. 9
Michael Beitz ................................................... 10
Sylvie Bélanger ................................................... 10
Michael Bosworth ............................................. 11
Dan Burkhder ................................................... 11
Diane Bush ..................................................... 12
Kyle Butler ...................................................... 12
Gary Cardot ..................................................... 13
Ellen Carey ...................................................... 13
Carl Chiarenza .................................................. 14
Charles Clough .................................................. 14
Christian Coronado ............................................. 15
Sylvia de Swaan .................................................. 15
Francois Deschamps ............................................. 16
Michael Donnor ................................................ 16
Beth Yarnelle Edwards ......................................... 17
Marion Faller .................................................... 17
Robert Flynn ...................................................... 18
Hollis Frampton .................................................. 18
Alan Friedman ................................................... 19
Peter Goin ......................................................... 19
Toni Hafkenscheid .............................................. 20
Biff Henrich ..................................................... 20
Ken Heyman ...................................................... 21
Robert Hirsch .................................................... 21
Deborah Jack ..................................................... 22
Eric M. Jensen ................................................... 22
Harold Jones ..................................................... 23
Jennifer Karady .................................................. 23
Tatana Kellner ................................................... 24
Jessica Kourkounis ............................................. 24
Karsten Krejcarek .............................................. 25
Martin Kruck .................................................... 25
Heidi Kumao ..................................................... 26
Dinh Q. Lê ........................................................ 27
Douglas Levere .................................................. 27
Joan Linder ....................................................... 28
Miranda Maher .................................................. 28
Joshua Marks .................................................... 29
Gerald C. Mead, Jr. ............................................. 29
Megan Metté ..................................................... 30
David Mitchell ................................................... 30
Julian Montague .................................................. 31
Robert Muffoletto .............................................. 32
Anne Muntges ................................................... 32
Patrick Nagatani .............................................. 33
Kevin Noble ..................................................... 33
Frank O’Connor ............................................... 34
Sue O’Donnell ................................................... 34
Shasti O’Leary Soudant ........................................ 35
Nancy J. Parisi ................................................... 35
Kate Stapleton Parzych ....................................... 49
Juan Perdiguerio ............................................... 31
John Pfahl ......................................................... 36
Joseph Picciolo ................................................ 36
Wilbur Porterfield ............................................. 37
Walid Raad ....................................................... 37
Rachel Rampleman ........................................... 38
Jean-Michel Reed ............................................. 38
Geoffrey Alan Rhodes ....................................... 39
Stacey Robinson ............................................... 39
Milton Rogovin ............................................... 40
Joseph Scheer .................................................. 40
Marshall Scheuttle ............................................. 40
Robert Schulman ............................................... 41
Katherine Sehr ................................................ 41
Carol Selter ...................................................... 42
Cindy Sherman ............................................... 42
Alison Slein ..................................................... 43
Craig Smith ..................................................... 43
Peter Sowiski ................................................... 44
Penelope Stewart ............................................. 44
Brian Taylor ..................................................... 46
Maggie Taylor .................................................. 46
Nicholas Taylor ................................................ 45
virocode .......................................................... 47
Al Volo ........................................................... 47
Carrie Mae Weems ........................................... 48
William Wegman ............................................... 48
Paul Wong ......................................................... 48

11. Any waiver or nonvalidity of any part of these Conditions of Sale shall not constitute a continuing waiver nor shall it affect the validity of any other part.
THIRTEENTH BIENNIAL ART AUCTION

LIVE AUCTION
Saturday, April 9, 2016

Previewed at CEPA March 18–April 9, 2016
& online at www.cepagallery.org

LISTING KEY
All works generously donated by the artist unless otherwise noted.

Title of artwork
Date artwork was produced
Media
Measurement indicates the size of the image
Recto indicates print is signed on front; Verso-back
Print #1 in an identical suite of 15
Title of series this artwork is from
The two dollar amounts indicate a value range

Heaven
2002
Iris Print
15 x 21 inches
Signed Recto
Edition 1/15
Being & Riding Series
$350/$500
1. Nando Alvarez-Perez

BIO: Nando Alvarez-Perez was born in Buffalo, NY in 1988. From 2008-2011 he studied the history of cinema at Hunter College in Manhattan where he graduated summa cum laude and received his BA in Film Studies and Special Honors from the Thomas Hunter Honors Program. In 2012 he spent two months in Santiago, Chile which resulted in his first self-published photobook, Piss/Cola/California. In 2014 he graduated from the San Francisco Art Institute where he was awarded the Master of Fine Arts Fellowship in Photography. He finished his second book, Lacuna, while in attendance there. His work has been shown throughout the Bay Area, Portland, OR, and in a number of online publications. Recently his work was featured in the show Salón Boricua as part of the 4th Poly/Graphic Triennial in San Juan, Puerto Rico.

STATEMENT: The past is ever present and the ghost of the future lurks within it. Totems for a Flattened Now juxtaposes photographs of sculptures of antiquity in their contemporary contexts and still lifes created in Alvarez-Perez’ studio using a variety of second hand materials and found photographs. They explore the ways by which images, myths, and symbols are recycled, transformed, and re-represented according to culture’s ever changing needs and desires. Placed into a system of modular frames which can be altered and reconfigured at will, the pieces exist in a permanent state of material and semantic incompleteness, constantly hovering between photography and sculpture, image and object.

2. Patti Ambrogi

BIO: Patti Ambrogi is Professor Emerita in the School of Photographic Arts and Sciences at Rochester Institute of Technology. Her work has been exhibited nationally and internationally, including recent exhibits at CEPA, The Burchfield Penney Art Center in Buffalo, Tokyo Polytechnic Institute in Japan, the Visual Studies Workshop in Rochester, the Center for Book Arts in New York City, and The Boston CyberArtsFestival at the Photographic Resource Center in Boston, as well as the Menschel Gallery at Syracuse University, and the Memorial Art Gallery and the George Eastman House in Rochester.

STATEMENT: The Geographies map a progression of recurring journeys on land preserved through various forms of land management. They explore our conceptions and idealizations of nature while at the same time they tell the story on the ground, from the woods, of the political decisions we stewards face as we enact a framework to slow the rate of global warming.

A Path to Pristine Air documents a journey through Rain Forrest to the ocean, on the big island of Hawaii. The air in this location is said to be the purest air in the world, having traveled over 2,000 miles of undisturbed ocean.

I am drawn to the beauty of the enchanted forest and the primeval landscape as a place to walk and study and be.
3. George Arthur

BIO: George K. Arthur is one of Buffalo’s most respected and prominent elected leaders. He served on the City of Buffalo Common Council from 1970 through 1995. He has a longstanding interest in photography, and his own photographs are marked by a candid and non-posed approach and relaxed style. Arthur has exhibited in various galleries including CEPA Gallery, Nina Freudenheim Gallery, the Kenan Art Center and the Burchfield Penney Art Center. His work is in numerous private collections.

4. Patricia Layman Bazelon

BIO: Patricia Layman Bazelon (1933-1995) immigrated to the United States from England in 1961. In 1979 she moved to Buffalo from New York City and began work as a freelance photographer. While working on a commission for historian Reyner Banham photographing grain elevators and industrial buildings for his book, A Concrete Atlantis, Bazelon fell in love with Buffalo’s industrial architecture and continued to photograph it extensively until her death in 1995. Her work is in the collections of the Brooklyn Museum, Burchfield Penney Art Center, and George Eastman House.

STATEMENT: "Patricia Layman Bazelon moved to Buffalo from NYC in 1979 and soon after started photographing Buffalo’s architecture. She became captivated with the grain elevators and photographed them extensively. In 1988 she was given permission to photograph the Lackawanna Bethlehem Steel Plant during its reclamation. Her photographs are an homage to what she considered powerful industrial monuments. Monuments to the ingenuity of those that designed and built them as well as to the thousands of people that labored in them throughout the century. She photographed them in every season, in every light, giving us a beautiful representation of our industrial heritage.”–Lauren Tent

Big Tree
2012
Archival Inkjet Print
13 x 19 inches
Signed Verso
$300/$400

Coke Batteries with Coal Bins and Exhaust Stack
1987
Color Photograph
16 x 20 inches
Signed Verso
Edition 1/30
Steel Series
$700/$900 for set of 2

Coke Ovens, with Father Baker Bridge, Looking East
1987
Color Photograph
16 x 20 inches
Signed Verso
Edition 1/30
Steel Series
$700/$900 for set of 2
5. Howard Beach

BIO: Howard Beach (1867-1954) was one of the Photographic Pictorialists of Buffalo. He was born in New Britain, Connecticut and moved to Buffalo in 1884. He won recognition as a painter, photographer and his optical lenses. In 1913 he invented the mutotone process and in the same year served on the Executive Committee of the Professional Photographic Society of New York. He was a member of the Buffalo Society Guild of Allied Artists, the Buffalo Photographic Society and was president of the first International Photographic Association of America. From 1907-1933, he exhibited his photography in both national and international exhibitions including the International Exposition of Photography at Dresden, Germany and the Salon of Royal Photographs of Great Britain in London.

6. Milton Rogovin

BIO: Milton Rogovin (1909-2011) photographed in steel mills and mines, in Buffalo’s Lower West Side, in Appalachia, Chile, Cuba, Scotland, Zimbabwe, and more. Major collections of his photography are in the Getty Museum, the Center for Creative Photography, and the Library of Congress. Because two-thirds of all Rogovin’s images were made of the Buffalo area, his family has placed close to 1,000 of his photographs at the Burchfield Penney Art Center. In 2006, a documentary film debuted, along with an international traveling exhibition. An accompanying catalogue is entitled Milton Rogovin: The Making of a Social Documentary Photographer. In 2009, Milton Rogovin: The Lens and the Pen, Rogovin’s Poetry was shown for the first time alongside his photographs. www.miltonrogovin.com

STATEMENT: Milton Rogovin explained, "I began my Store Front Churches Series as a way of speaking out about problems in our society, through photography. I was encouraged to do this series by historian W.E.B. DuBois, who later wrote an introduction to this series." The storefront churches were on the East Side of Buffalo, New York. Included are photographs of preachers Mother Tokio and Mother Green. The music resonates with drums, horns, symbols, the washboard, tambourines, piano and more. Witness the laying on of hands and the trance. It was in this series where Milton learned to use the bare bulb flash as well as the integration of movement in his photographs.
7. Michael Beitz

BIO: Michael Beitz received a BFA in sculpture from Alfred University. He then spent several years training alongside the world renowned furniture artist Wendell Castle before completing an MFA at the University at Buffalo. Michael has completed a number of public commissions and continues to exhibit works both nationally and internationally. Most recently, his work has been included in Banksy’s “Dismaland” in the UK. He is currently based in Boulder, Colorado and recently joined the Art and Art History Dept. at CU Boulder.

STATEMENT: I approach my work as a practice in hybridity and the multidisciplinary. Drawing, sculpture, and functional design overlap to create conversations about familiar objects and relationships. I have become particularly interested in exploring modes of communication and social functions as the primary elements within my work. I see and think about how objects and spaces function while exploring connections between art, design, and utilitarian objects. I spend time observing locations and looking at how we interact, not only with our surroundings, but with each other.

Remains
2016
Ink on Paper (burned)
8 x 10 inches
Signed Verso
Unique Image
$500/$700

8. Sylvie Bélanger

BIO: Sylvie Bélanger was born a few miles from Montréal, Canada in a city that has since disappeared. She has several university degrees and on receipt of her M.F.A. from York University she has embraced a nomadic life, one that is continuously bringing her between countries and cities. She is Associate Professor and Head of Photography in the Department of Visual Studies at the University at Buffalo. Before joining the faculty of UB she taught at the University of Windsor, Concordia, York and at the San Francisco Art Institute. Her media installations have been exhibited in North America, Europe, Asia and soon in Africa. Several catalogues on her art practice have been published and her work has been reviewed in ArtForum, Art in America, ArtPress, Parachute, Canadian Art and others. Bélanger’s work is part of several collections of public arts institutions and foundations.

www.sylviebelanger.com

STATEMENT: AK_Mondrian’s Apartment is part of an ongoing series of works, which Sylvie Bélanger refers to as light drawings. The drawing confines the light within a clear plastic relief. This light becomes a dimensional line that swells out of a stainless steel box. This series originated from an empty box filled with white light, an immaterial screen that generates a dimensional relief when light takes shaped. These lines are inspired by artworks produced by influential past artists. The light in these drawings becomes a form of distant memory, an impression, a trace that acknowledged a continuum of Being in History.

A Man
2012
Stainless Steel, Clear Acrylic, LED White Light
17 x 12 inches
Signed Verso
Light Drawings Series
$1,800/$2,200
9. Michael Bosworth

BIO: Michael Bosworth is an artist and educator based in Buffalo, NY. Currently a professor at Villa Maria College, Bosworth received his MFA in photography from the University of New Mexico, a BFA in Art and a BA in English from the University at Buffalo. He has participated in two recent biennials, The Other New York (Syracuse, NY) and Beyond/In Western New York (Buffalo, NY). He has exhibited work at galleries such as the Charles Bank Gallery, Sean Kelly Gallery (New York, NY), Albright-Knox Art Gallery, CEPA Gallery, Hallwalls, Burchfield Penney Art Center, Big Orbit Gallery (Buffalo, NY), Visual Studies Workshop (Rochester, NY). www.aesthetocracy.com

STATEMENT: Mary “Bobbie” Duncan Himes was born June 25, 1915, in Billings, Montana. She owned and operated the Buckeye Bar and Brothel in Tonopah, Nevada from 1941 until her death in 1989. She is buried in the Tonopah cemetery. Clarita Fazzari owned and operated the Buckeye after Bobbie died, however, the bar closed in the late 1990s when she was denied a brothel license renewal.

Representative of many of Nevada’s brothels, the structure of Bobbie’s Buckeye is comprised of groups of camping trailers and double-wides assembled together in the hills just outside of town. The pink hot tub is located in a section of the compound adjacent to the bar. The photograph is from a series exploring the closed and abandoned brothels throughout the state.

10. Dan Burkholder

BIO: A Master platinum printer, Dan Burkholder was one of the first fine art photographers to champion digital technology, developing the digital negative in 1992. Sharing his pivotal methods, Burkholder has become a unique teacher and mentor for thousands of photographers by bridging the worlds of classic photography with the evolving digital era. He continues to forge ahead into new areas of photography, preaching the fine art potential of the Apple iPhone and the smaller Micro 4/3 cameras. His innovations introduced two original darkroom techniques, creating the pigment over platinum print in 2001 and the platinum over gold leaf print in 2007. Dan Burkholder earned his B.A. and Master’s degrees in Photography from Brooks Institute of Photography in Santa Barbara, California.

STATEMENT: Photography is often confused with reality. In my own work, I emphasize emotional honesty over a lesser, literal realism. I try to respond to visual intrigue and beauty and then craft a print than serves as an emotional launching pad for the viewer, always giving that spectator room to complete the visual journey and form a narrative that is personal and individual.

Pioneering the Gold Leaf on Vellum technique for Platinum prints in 2007, this medium has become my personal favorite. It combines a passionate handmade component with a look that isn’t possible with conventional inkjet printing methods. But more importantly, it produces one of the most beautiful prints in all of Photography. www.danburkholder.com
11. Diane Bush

BIO: Born in Buffalo, NY, Bush emigrated to England, at age 18, in response to the Vietnam War. Returning ten years later, she earned her M.F.A. from the University at Buffalo, and worked at local TV affiliates. Bush was the Photography Department Coordinator at Villa Maria College, while earning recognition through entities such as CEPA Gallery, Hallwalls, Kodak, Polaroid, Nikon, Ilford, and the Albright-Knox Art Gallery. Bush’s work has been exhibited throughout the U.S. and Europe, including London’s Photographers Gallery, and The Houston Center of Photography. Collections include Polaroid, the George Eastman House, and the Helmut Gernsheim Collection. Her latest work, a spin off called “ImBLEACHments” has morphed into performance work, using video, fiber art and photography.

www.dianebush.net

STATEMENT: In graduate school, a friend suggested I photograph Singer’s Gym, a boxing establishment above some dying storefronts downtown. It blossomed into a show encompassing the Main Street Theatre District. Much of the area was urban blight. The Art Deco Greyhound bus terminal was a police station, with its deco hall chopped up. Shea’s was run down; wig stores proliferated. I spent the most time at the Hippodrome Billiard Hall and Singer’s Gym. I relished behind-the-scene encounters, like smoky amateur fights and conversations with shopkeepers. I’m happy I experienced this slice of time, and captured what no one else was interested in acknowledging, at that time.

12. Kyle Butler

BIO: Kyle Butler is a multimedia artist and curator from Michigan currently living in Buffalo. Butler’s work has been included in exhibitions at the Albright-Knox Art Gallery, Burchfield Penney Art Center, Buffalo Arts Studio, Hallwalls Contemporary Arts Center, Nina Freudenheim Gallery, Exhibit A (Corning, NY), and Lost Coast Culture Machine (Fort Bragg, CA). In 2014, Butler was commissioned to execute a large performance piece for Scotiabank Nuit Blanche in Toronto, curated by Heather Pesanti of The Contemporary Austin. He has also been featured in New American Paintings (2010), and is in collections including the Albright-Knox Art Gallery and Burchfield Penney Art Center. Butler co-curated the Amid/In WNY 2015 exhibition series at Hallwalls Contemporary Arts Center. He received his BFA with a focus in painting from Central Michigan University in 2008 and his MFA in Visual Studies from the University at Buffalo in 2010. He is represented by Nina Freudenheim Gallery, in Buffalo.

www.kylewilliambutler.com

Untitled
2016
Acrylic, Spray Paint on Panel
30 x 24 inches
Signed Verso
$1,000/$1,400
13. Gary Cardot

BIO: Gary Cardot received his M.F.A. from the California Institute of the Arts and has exhibited regionally and nationally. He has shown his work at venues such as CEPA Gallery, Francis M. Naumann Fine Art in New York, the Carnegie Museum in Pittsburgh, Turning Point Gallery in Washington, D.C., the Erie Art Museum, the Chautauqua Art Association, Shroeder-Romero in New York, Silver Eye Gallery in Pittsburgh, the Aschermann Gallery in Cleveland, and the State Museum of Harrisburg. Cardot is currently a Professor of Art at Mercyhurst College in Erie, PA where he also served as Director of the Cummings Gallery from 1992-2004. www.garycardot.com

14. Ellen Carey

BIO: Ellen Carey received her BFA from Kansas City Art Institute, Kansas City, MO and MFA from The State University of New York at Buffalo. Her work has been the subject of numerous solo exhibitions at such institutions as the Wadsworth Athenæum Museum of Art, Hartford, CT and International Center of Photography, New York, among others. In spring 2016, a selection of Carey’s Self-Portraits will be presented in the thematic exhibition, Unbearable Lightness of Being ~ 1980s, Photography, Film, at Centre Georges Pompidou, Paris. Recent group shows include The Edge of Vision: The Rise of Abstraction in Photography at the Aperture Foundation, New York; Part Picture at the Museum of Contemporary Canadian Art, Toronto; Wish You Were Here: The Buffalo Avant-Garde in the 1970s at the Albright-Knox Art Gallery, Buffalo; and The Persistence of Geometry at the Cleveland Museum of Art. Carey’s work can be found in the permanent collections of The Whitney Museum of American Art, New York; Centre Georges Pompidou, Paris; Art Institute of Chicago; Museum of Fine Arts, Houston; Fogg Art Museum, Cambridge; Los Angeles County Museum of Art; Metropolitan Museum of Art, New York; George Eastman House, Rochester; Albright-Knox Art Gallery, Buffalo; Smithsonian American Art Museum, Washington D.C.; Wadsworth Athenæum Museum of Art, Hartford; The Cleveland Museum of Art; Brooklyn Museum of Art; and Yale University Art Gallery, New Haven, among others. Ellen Carey is represented by M+B Gallery in Los Angeles and teaches at the Hartford Art School, University of Hartford in Connecticut. www.ellencarey.net

Forest Lawn Cemetery, Buffalo, NY
2015
Archival Pigment Print
16 x 24 inches
Signed Verso
$700/$900

Self-Portrait
1984
Color Polaroid
10 x 8 inches
Signed Verso
Unique Print
Courtesy of the Artist & M+B Gallery, Los Angeles, CA
$5,000/$7,000
BIO: Carl Chiarenza (b. 1935) is artist-in-residence and Fanny Knapp Allen Professor Emeritus of Art History at the University of Rochester. Previously, he was director of graduate studies, and professor of art history at Boston University (1963-1986). He also taught at Smith College and Cornell University. He studied at Rochester Institute of Technology (A.A.S., B.F.A.), Boston University (M.S., A.M.), and Harvard University (Ph.D.). Chiarenza has lectured and taught workshops at over 100 institutions in 33 states. His photographs have been in over 80 solo and 260 group exhibitions. His work is in numerous collections, including the Los Angeles County Museum of Art, Smithsonian American Art Museum, Philadelphia Museum of Art, and the George Eastman House. www.carlchiarenza.com

STATEMENT: My pictures are not about things that already exist; they are not representational in that sense. In the process of understanding the increasing range of photography’s uses, kinds, and histories, and trying to understand my engagement with it, I developed a peculiar relationship with the medium—its optics and its light-sensitive materials. My collages are a means to an end. The stuff reflects and absorbs light in ways which change as I structure the collage. The word “representation,” for me, is about photography’s way of transforming things—as opposed to the idea of photography’s way of reproducing the “real world.”

16. Charles Clough

BIO: Charles Clough established his studio in 1971 and founded Buffalo’s Hallwalls Contemporary Arts Center with Robert Longo and Cindy Sherman in 1974. He studied at the State University of New York at Buffalo, Pratt Institute, Ontario College of Art, and New York University. In 2009, he received a Pollock-Krasner Foundation grant. His artwork has been in over 60 solo shows, including a forty-year career retrospective, The Way to Cluffalo (University at Buffalo Gallery, 2012), Charles Clough: Recent Paintings (David Findlay Jr. Gallery, 2013), and Charles Clough: Magnitudes: Paintings from the 1980s & 1990s (Hi-Temp Fabrication, 2014). Clough has participated in over 150 group exhibitions, most recently in The Pictures Generation: 1977-1984 (Metropolitan Museum of Art, 2009) and Wish You Were Here: The Buffalo Avant-garde in the 1970s (Albright-Knox Art Gallery, 2012). His work is in the permanent collections of over 70 museums, including the Albright-Knox Art Gallery; Metropolitan Museum of Art; and the National Gallery of Art. Clough is included in the Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States. www.clufff.com

STATEMENT: “I like stereo photos because they give a better description. Cross your eyes to superimpose the pair of images, refocus and see the third dimension. I love the surface of the world, especially rocks.” -Charles Clough, January 2014.
17. Christian Coronado

BIO: Christian has always been interested in capturing a moment and became interested in photography when he was about 9. He used his Mom’s digital camera at first and then in 2012 he came to a CEPA Summer Camp where he learned how to use a film camera and the darkroom. Since then Christian has taken all of the CEPA classes and has broken into the professional field of photography as well as becoming a teaching artist for CEPA. Christian has acquired the equipment necessary to shoot weddings, portraits and most anything that comes up. His depth of knowledge of photography and technology and his interest in sharing his love of photography with others has led to his teaching a youth workshop of his own at CEPA. Currently a freshman at Hutch-Tech, Christian is focusing his studies on technology.

18. Sylvia de Swaan

BIO: Sylvia de Swaan is a Romanian born photographer who has lived, worked and exhibited in Mexico, Europe and the United States. Her long term projects have been supported by numerous residencies and foundations and arts organizations, among them, Art Matters, Inc, Aaron Siskind Foundation, ArtsLink, Light Work, VCCA, NYFA, Bemis Center for Contemporary Art; Austrian Ministry of Culture; Anderson Ranch Art Center, CEPA Gallery, and Society for Photographic Education. Sylvia has lived in Central New York since the late 1970s and has had a multitude of involvements in the arts, both regionally and abroad – as an exhibiting artist, executive director of an international studio program, former faculty member in the art department at Hamilton College, arts advocate and curator. www.sylviadeswaan.com

STATEMENT: My work is about travel, personal history, transience, loss, metaphor and flashbacks. It’s about seeking symbolic ways to depict the bygone and the invisible; about telling open-ended stories that ask questions for which there are no easy answers. I use the diptych format to expand my interest in narrative and cinema. Waiting: A Self Portrait is about the elusive self – who am I really? I’m interested in the construction of narrative and how meaning is created and altered through juxtaposition and editing. Though I don’t in any way alter the content of my pictures, the possibility of pairing and formatting sometimes totally unrelated images in a fluid and seamless way, allows me to play the role of film editor—to shape narrative and create sequences that speaks of my personal concerns and the world we live in.
19. Francois A. Deschamps

BIO: Francois Deschamps teaches photography and related media at the State University of New York in New Paltz. He is a photographer and book artist whose work involves travel and the relationship between cultures. He has produced artists’ books published by the Visual Studies Workshop, Nexus Press, and the University of Auckland. Photographs and his books are in the collection of the Museum of Modern Art (NYC), The Metropolitan Museum of Art, and the Museum of the Art Institute of Chicago. In 2002, he was awarded a residency at the Cité Internationale des Arts in Paris. He was awarded a Fulbright fellowship to Mali, Africa, for 2010-11. He has received several fellowships from the National Endowment for the Arts and the New York Foundation for the Arts, most recently in 2013. www.francoisdeschamps.net

STATEMENT: Drone 1/2/3 comprises three books in a tin box along with a three-dimensional image object of a universal remote controller. The project deals with projections of power through metaphors developed around three meanings of the word “drone.” The books are structured so that between each full page is a half page: as one flips through the books, each image spread is modified by the half-page flap to create new juxtapositions. The photographs and drawings are by the artist except those from colonial histories. The project was published in an edition of 250 by Visual Studies Workshop Press in 2010.

20. Michael Donnor

BIO: Michael Donnor’s career began working with some of the most highly acclaimed professional photographers at the Santa Fe Photographic Workshops. He was selected as part of a team, to travel to Mexico assisting in producing and teaching workshops. His tenure at SFPW resulted in opportunities to work as a photo consultant with individual photographers across the country, guiding them in creating work and marketing it to relevant audiences. He received his MFA in photography at Leslie University, Cambridge, MA (2015). Most recently he has focused his energies as a working artist, extensively producing, exhibiting, and teaching across the U.S. and Mexico. His work has been exhibited in San Francisco, Houston, Tampico, Santa Fe, New Orleans, Richmond, and Boston among others. He is a Portfolio Showcase 8 Solo Exhibition Award Winner: The Center for Fine Art Photography, Fort Collins, CO 2015; was nominated to submit to PDN’s 30 under 30 in 2010 and won 2nd place at Photo NOLA in 2009. Michael is represented in Boston by Panopticon Gallery; Houston, by Catherine Couturier Gallery; and Santa Fe, by Soulcatcher Studio. www.michaeldonnor.com

STATEMENT: “There is a fascination I have when questioning our existence and relationship within the Universe. It is the pursuit of ultimate answers, as they relate to time, space, and transience that both science and art are in constant search of. My constructed images are fictions, but these fictions are based on truths. We are the way the Cosmos experiences itself, and with our imagination it may be understood.” –Michael Donnor

Manifesting the Moon
2014
Encaustic-Finished, Toned Silver Gelatin Print
15 x 15 inches
Signed Verso
Edition 4/10
Notes on a Paper Universe Series
Courtesy of the Artist & Panopticon Gallery, Boston, MA
$900/$1,200
21. Beth Yarnell Edwards

BIO: San Francisco-based Edwards received her MFA from San Jose State University in 1998. Her photographs have been exhibited and published extensively in the U.S. and Europe, and she has been the subject of solo museum exhibitions at Château d’Eau in Toulouse, France, the Musée de la Photographie à Charleroi, Belgium, The Oakland Museum of California, and the Reykjavik Museum of Photography. Her work can be found in the collections of the San Francisco Museum of Modern Art, LACMA, the Museum of Fine Arts in Houston, and many other European and American institutions. Edwards’ first monograph, Suburban Dreams, was published by Kehrer Verlag in 2011. She is represented in the U.S. by Robert Klein Gallery, Boston, and Galerie f5,6 in Munich, Germany. www.BethYarnelleEdwards.com

STATEMENT: In 1997 I began photographing in the suburbs of Silicon Valley, where I had lived for many years. These suburbs are a physical embodiment of the American Dream as it has often been represented. My intention is not to critique but to observe. Since I consider myself to be a stalker of the real, I have devised rules to keep my photographs as truthful as possible. Though the events pictured here are staged, they are based on information obtained from interviews with my subjects and always with their knowledge and consent. I don’t pose people but rather set up improvisations and then wait for an authentic expression, posture, or interaction to appear. I seek out intersections of the mythic and mundane. As I attempt to reveal some basic truth about my subjects, I’m attracted to the peculiar or surprising. When I succeed, I’ve created an image that is both specific and universal.

22. Marion Faller

BIO: The work of Marion Faller (1941-2014) is included in many public collections, including the Addison Gallery of American Art in Andover, MA, the Castelli Art Museum of Niagara University, and the Research Center at the Visual Studies Workshop in Rochester, NY. She received fellowships from the New York Foundation for the Arts, CEPA Gallery, and Light Work. Numerous exhibitions of her work include solo shows at the Burchfield Penney Art Center, Fenimore Art Museum, and Menschel Gallery. Faller taught photography studio and history courses for over thirty years, most recently at the University at Buffalo. She also taught at Colgate University and Hunter College.

STATEMENT: Much of Faller’s photography addressed the various ways we celebrate holidays or respond to the changing seasons. During the last several years, she photographed flags and other patriotic displays.
23. Robert Flynt

**BIO:** Robert Flynt’s work has been widely exhibited in the US and abroad since 1980. In 1992 it was featured in “New Photography” at MoMA in NYC, where it is in the permanent collection, as well as in the Metropolitan Museum, ICP, LACMA, MFA Houston, among many others.

Flynt received fellowships from MacDowell, Light Work, Art Matters, Bogliasco (Italy) and Valparaiso (Spain). He has collaborated extensively with choreographers and performers at PS122, The Kitchen, BAM, Centre Pompidou, and elsewhere.

His monograph, *Compound Fracture* (Twin Palms) received a Best Books of the Year award from the American Institute of Graphic Arts. www.robertflynt.com

**STATEMENT:** Monotypologies begin by disassembling vintage textbooks, then printing photographic imagery directly onto the page. This intuitive and chance-based process connects this work to my pre-darkroom era of monoprints, etchings, and collage. The photographic images are made with performer/collaborators, shot entirely in darkness, illuminated by flashlights. These light drawings of evanescent, un-seeable encounters are minimally edited and printed on the found pages. I propose vocabularies in dissonant dialog: the authoritative/book-based found with the metaphorical/sensual drawn. Are they more drawings than photographs? Does it matter?

24. Hollis Frampton & Marion Faller

**BIO:** Hollis Frampton, who completed over forty independent films, was also a photographer and a frequently published art theorist. He was on the faculty of the Department of Media Study at SUNY Buffalo from 1973 until his death in 1984. His work is in numerous public collections including the Museum of Modern Art, Harvard Film Archive, and Walker Art Center. Selected films include ZORNS LEMMA, (NOSTALGIA), POETIC JUSTICE, and GLORIA! His critical texts on film, photography and video were published in The Camera Arts and Consecutive Matters: The Writings of Hollis Frampton (2009, M.I.T. Press). A two-disc DVD set of his films, A Hollis Frampton Odyssey, was released by Criterion in 2012.

**Zucchini Squarsh Encoutering Sawhorse (var. Dread)**

1975
Silver Gelatin Print
7 x 12 1/2 inches
Signed Recto
Sixteen Studies from Vegetable Locomotion Series
Contributed by Will Faller
$850/$1,150
25. Alan Friedman

BIO: Alan Friedman is an artist and avid astrophotographer who records our neighborhood star from his backyard in Buffalo, NY. His photographs of the sun have been featured on NASA’s Astronomy Picture of the Day and shared widely with science and art audiences through print and digital publication. A solo exhibition Into the Light was mounted at the Palm Court Gallery during the 2013 Solar Decathlon in Orange County, CA and Group shows include Starstruck at Bates College Museum of Art, Solar at Photo-Eye Gallery in Santa Fe, Astronomy Photographer of the Year at the Royal Observatory Greenwich and the international touring exhibition From Earth to the Universe. His work and image processing techniques have been the subject of lectures and articles, a TED talk, interviews on MSNBC’s TODAY show and in the book, Lessons From the Masters. His portfolio of photographs is represented at Photo-Eye Gallery in Santa Fe.

STATEMENT: My photographs comprise a solar diary, portraits of a moment in the life of our local star. Most are captured from my backyard in Buffalo, NY. Using a small telescope and narrow band filters I can capture details in high resolution and record movements in the solar atmosphere that change over hours and sometimes minutes. The raw material for my work is black and white and often blurry. As I prepare the pictures, color is applied and tonality is adjusted to better render the features. It is photojournalism of a sort. The portraits are real, not painted. Aesthetic decisions are made with respect for accuracy as well as for the power of the image.

26. Peter Goin

BIO: Peter Goin is the author of several books including Tracing the Line: A Photographic Survey of the Mexican-American Border, Nuclear Landscape, Stopping Time: A Rephotographic Survey of Lake Tahoe and Humanature. His photographs have been exhibited in more than fifty museums nationally and internationally, including Kunsthaus Nürnberg, the St. George Museum of Art in Utah, and MKgalerie in Amsterdam. He is the recipient of two National Endowment for the Arts Fellowships and his video work has earned him an EMMY nomination. He is currently a Foundation Professor of Art in Photography and Video at the University of Nevada. His work is featured in various collections including the Museum of Modern Art, the Whitney Museum of American Art, and the Library of Congress.

STATEMENT: Peter’s work examines both historical and contemporary environmental issues. A Doubtful River is a project that examines the complex watershed of the first federal irrigation dam, the Newlands Project. Changing the Mines in America, another project and book, reinterprets the legacy and importance of mining landscapes throughout the United States.
27. Toni Hafkenscheid

**BIO:** Toni Hafkenscheid (b. 1959) a Toronto-based photographer, is originally from Rotterdam. He has exhibited in galleries throughout Canada and internationally. He received his M.F.A. in Photography from Rietveld Academy, Amsterdam. His work is in the collections of the Canadian Museum for Contemporary Photography, Art Gallery of Ontario, the Canada Council Art Bank, Kodak Netherlands, and Kodak France, among others. Toni Hafkenscheid is represented in the USA by Marcia Wood Gallery in Atlanta, Packer Schopf Gallery in Chicago, and in Toronto, Canada by Birch Libralato Gallery. www.thphotos.com

**STATEMENT:** The most fascinating aspect of photography for me is the fact that it so closely resembles reality. In my work I like to explore what constitutes fact and fiction in a photograph by trying to blur the limits between reality and fiction. On a summer trip to British Columbia, Canada a few years ago it struck me, (a city kid from Amsterdam) how bizarre and almost fake the landscape in B.C. looked. It reminded me of the model train set that I used to play with when I was a kid. When looking at this artificial world from high above, you almost felt like God, but if you got down real close, this world would start to look almost real again. In this series of photographs I try to play with this illusion of real and fake in the landscape by utilizing a shallow depth of field to make some parts of the image soft and others in focus. The colors in the photographs are tweaked to look like old postcards and recall a certain American dream, an idealized view of an immediate future typical of the 1950s.

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28. Biff Henrich

**BIO:** Biff Henrich has played an important role in the Western New York art scene both as an artist and as an arts administrator. He has been an active participant of CEPA Gallery since its founding in 1974. He has exhibited extensively at a variety of galleries and museums including Artists Space, the Contemporary Art Museum of Houston, Visual Studies Workshop, the California Museum of Photography, and the Albright-Knox Art Gallery. His work is part of many collections across the country including the Albright-Knox Art Gallery, the San Francisco Museum of Modern Art, Light Work Gallery, the Los Angeles County Museum of Art and the Castellani Art Museum. His work has earned him two National Endowment for the Arts Fellowships and a New York Foundation for the Arts Fellowship. www.imgink.com
29. Ken Heyman

BIO: Ken Heyman was a Magnum photographer. He shot over 150 assignments for Life magazine, has authored 54 books, and is a founder of the International Center of Photography. Through his 20-year collaboration with Dr. Margaret Mead, Heyman traveled to more than 60 countries and co-authored two acclaimed books with the distinguished anthropologist, helping define visual anthropology and revolutionizing perceptions of cultural diversity. Heyman’s contemporary work includes Hip Shots, a series of images revealing people in their most candid, simple, and purest form. His work was showcased in a dual-site retrospective at CEPA and the Albright-Knox Art Gallery (2007). Following the success of Ken Heyman: Being Human, CEPA Gallery was awarded an American Masterpieces Visual Arts Touring Grant from the National Endowment for the Arts. www.kenheyman.photoshelter.com

STATEMENT: Both images appear in Pop Art, a book written by John Rublowsky (published by Thomas Nelson & Sons in 1965). The book's exploration of the Pop Art movement, focusing on Lichtenstein, Oldenburg, Rosenquist and Warhol, was richly illustrated with photographs by Ken Heyman. This image was included in the exhibition Ken Heyman: Pop Portraits [Albright-Knox Art Gallery in collaboration with CEPA Gallery, Buffalo, NY, June 15–August 26, 2007]. Note: The silk-screened image in Warhol’s right hand was used by the U.S. Postal Service on a commemorative stamp in 2001. (Stamp included with Lot)

30. Robert Hirsch

BIO: Robert Hirsch is an artist, curator, educator, and author of 5 highly regarded books including Transformational Imagemaking: Handmade Photography Since 1960, and Seizing the Light: A Social History of Photography. Hirsch is the former Associate Editor for Photovision and Digital Camera magazines and a contributing writer for Afterimage, exposure, Fotophile, The History of Photography, The Photo Review, and Photo Technique among others. His photographic works have been internationally exhibited. After debuting at Big Orbit Gallery, his project, World in a Jar: War and Trauma, has traveled to over a dozen venues around the world and is now in the Burchfield Penney Art Center Collection in Buffalo, NY. A past Executive Director and Chief Curator of CEPA Gallery, Hirsch currently operates Light Research. www.lightresearch.net

STATEMENT: Based on the Higgins Pocket Gallery, 1934 (compiled by James W. Higgins, Buffalo Police Commissioner from 1934–1937), Archetypal Buffalo Rogue blends numerous mug shots of men and women of various ages and ethnicities into a portrait of a criminal who has never existed. This picture has no physical presence and only exists as digital data, showing us how unreliable images can be. It is emblematic of a media-based society where the image, the perception of reality, is more important than reality itself.
31. Deborah Jack

BIO: Deborah Jack received her M.F.A. from the University at Buffalo. Deborah Jack uses photography and video installation to investigate mythology, re-memory, trans-cultural existence, memorials, and history. Hurricanes, the sea, the land and salt are recurring metaphors in the narratives she constructs. Her exhibitions include Caribe Now, SITE: Santa Fe 2014, Contemporary Art of the Caribbean Diaspora organized by el Museo del Barrio, Infinite Island: Contemporary Art of the Caribbean at the Brooklyn Museum and Tropicalisms at the Jersey City Museum. She’s had residencies at Lightwork and Big Orbit Gallery and was a fellowship at The Photography Institute-National Graduate Seminar. www.deborahjack.com

STATEMENT: The project, “what is the value of water, if it doesn’t quench…” presents a narrative of a young girl who is both ancestor and descendent, and her journey around an island. Here the island represents a place that is both disconnected and connected. Her journey begins inland, and she makes her way to shore only to return to the center. Her impulse is to perform this ritual as a form of re/membering what was lost/ taken/ forgotten. Traveling across visible/ invisible boundaries towards the shore. The flowers metaphors for both the wounds of history combined and the beauty of regeneration. Roots dig deep, the tree is nurtured and blossoms erupt on hillsides, in valleys and flesh. It is a season of the bloom.

32. Eric Jensen

BIO: Eric Jensen is an active member of the Western New York arts community and a long-time teacher of CEPA Gallery’s photographic workshops. He is a widely exhibited photographer and filmmaker who has shown throughout the northeastern United States. His work is in the collection of the Burchfield Penney Art Center.
33. Harold Jones

BIO: Harold Jones has been a contributor to photography as an artist, educator, curator and arts administrator. Born in Morristown, New Jersey in 1940, he graduated from the Maryland Institute with a BFA in painting and photography, and from the University of New Mexico with an MFA in art history/photography. After graduation in 1968 Jones went to work as an Assistant Curator at the George Eastman House. In 1971 became the first Director of LIGHT Gallery in NYC; LIGHT was the first gallery to exclusively represent contemporary photographers. In 1975 he became the first Director of the Center for Creative Photography (CCP) at the University of Arizona in Tucson. In 1975 he started the Photography Program at the University of Arizona where he taught for the next thirty years. Presently he is Professor Emeritus, and Volunteer Coordinator of the Voices of Photography oral history project at CCP. Jones has been a constant student and practitioner of photography for more than fifty years.

STATEMENT:
I believe that meatscapes are an often overlooked subject in modern landscape photography.

34. Jennifer Karady

BIO: Jennifer Karady is an award-winning artist based in Brooklyn, NY. Her critically acclaimed project, Soldiers’ Stories from Iraq and Afghanistan, has been exhibited widely, including at SF Camerawork, CEPA Gallery, the University of Denver, the Berman Museum, Palm Springs Art Museum and The University of Michigan. Her work was featured in The New York Times, in Kunstbeeld, on National Public Radio, and reviewed in Frieze. Public collections include the San Francisco Museum of Modern Art and the Albright-Knox Art Gallery. Karady’s numerous residencies and awards include the Corporation of Yaddo, the MacDowell Colony, the Headlands, Puffin Foundation, Brooklyn Arts Council and the Blue Mountain Center. She was recently awarded the Witt Residency at the University of Michigan for 2013-2014, a Getty Creative Images Grant and a grant from the Compton Foundation. www.jenniferkarady.com

STATEMENT: The collision between or collapse of the soldier’s world and the civilian world evokes the psychology of life after war, and the challenges that adjustment to the home front entails. The process of making the photograph is intended to be helpful for the veteran subject, and is conceptually related to cognitive behavioral therapy. Each large-scale color photograph takes at least a month to produce and is accompanied by a recounting of the veteran’s story in his/her own words that has been transcribed and edited from the interviews. So far, Karady has produced seventeen photographs in the series.
35. Tatana Kellner

BIO: Tatana Kellner was born in Czechoslovakia and has an M.F.A. in Printmaking from R.I.T. Her practice encompasses photography, installation, drawing and artists’ books. She uses these media to comment on contemporary culture. Kellner has exhibited widely. Recent solo exhibition were held at CEPA Gallery, Buffalo, NY; the Kentler International Drawing Space, CAS Gallery at Kean University, Union, NJ; Kunstlerhause Ziegelhutte, Darmstadt, Germany; and Albany Center Galleries, Albany, NY. She has been awarded grants and residencies from the Pollock-Krasner Foundation, the New York Foundation for the Arts, the Banff Centre for the Arts, and the Puffin Foundation, among others. She is a founding member and Artistic Director of Women’s Studio Workshop in Rosendale, NY. www.tatanakellner.com

STATEMENT: My work evolves organically and is focused on the visceral nature of experience. My drawings and collages, mostly abstract, with the occasional hint of representation are purely visual. They suspend time and mark space, creating a quietude or a retreat from the cacophony of contemporary life. My process is intuitive. I begin with a mark, a large abstract shape, or a photograph. From these tentative beginnings, through a process of accumulation and subtraction, a new visual conversation emerges. I’m interested in the gap between abstraction and representation. It is this ambiguity that intrigues me. What keeps me interested is the evolving relationship between drawing, culture and politics.

Arcticum Lappa: Tenacious Leaves, Tenacious Memories
2002
Photographic Emulsion on Burdock Leaf
20 x 16 inches
Signed Verso
Unique Print
$800/$1,000

36. Jessica Kourkounis

BIO: Born in 1974, Western New York native Jessica Kourkounis currently resides in Philadelphia, PA and works as freelance photographer specializing in documentary, editorial and portraiture work. She is a frequent contributor to daily newspapers around the country including The New York Times, the Los Angeles Times, The Boston Globe and The Washington Post; as well as magazines such as Time, The Art Economist and ESPN the Magazine. Her photographs for wire services such as The Associated Press and Getty Images have been published worldwide. www.kourkounis.com

Untitled
2015
Archival Inkjet Print
5 x 5 inches
Signed Recto
Edition of 10
$300/$400
37. Karsten Krejcarek

BIO: New York-based artist Karsten Krejcarek is a video maker, sculptor, and photographer. Karsten’s work is concentrated on esoteric narrative, mystical symbolism, and natural landscape. In recent years, Karsten has been exploring magical rituals and cultural traditions in the jungles of the Amazon and highlands of South America. During these investigations, he has expanded upon ideas of multiplicity, telepathy, and symbiotic relationships between nature and the unconscious. Karsten received a MFA from Columbia University in 2000, and is an adjunct professor at New York University. He regularly exhibits his work nationally and internationally. Currently Karsten is (once-again) in the process of deploying a reengineered life-on-earth plan.

STATEMENT: As an interdisciplinary artist whose work was historically studio-based, I have found much reward in working in remote locations where the motivating forces are discovery of the unusual and an embrace of the unknown. During my travels I attempt to treat my cultural curiosities less like an anthropologist and more like a naive character interjected into unfamiliar space. In whichever way this character manifests, he is allowed to experiment, make mistakes, and find meeting points through serendipity and enchantment, rather than learning through distanced or academic observation. Within my work I typically use myself as actor, whose role often slips between drama and reality—enacting scenes of existing and self-created myth. I find playing a character a practice of “othering” myself. It is a process of stepping outside of conscious reality and observing the world and my own person from afar.

38. Carrie Mae Weems

BIO: Considered one of the most influential contemporary American artists, Carrie Mae Weems has investigated family relationships, cultural identity, sexism, class, political systems and the consequences of power. Determined as ever to enter the picture—both literally and metaphorically—Weems has sustained an on-going dialogue within contemporary discourse for over thirty years. During this time Carrie Mae Weems has developed a complex body of art employing photographs, text, fabric, audio, digital images, installation, and video. In a recent review of her Solomon Guggenheim Museum retrospective in The New York Times, Holland Cotter wrote, “Ms. Weems is what she has always been, a superb image maker and a moral force, focused and irrepressible.” www.carriemaeweems.net

Weems has received numerous awards, grants and fellowships including the prestigious Prix de Roma, The National Endowment for the Arts, the Alpert, the Anonymous was a Woman and the Tiffany Awards. In 2012, Weems was presented with one of the first US Department of State’s Medals of Arts in recognition for her commitment to the State Department’s Art in Embassies program. In 2013 Weems received the MacArthur “Genius” grant as well as the Congressional Black Caucus Foundation’s Lifetime Achievement Award. Since she has also received the BET Honors Visual Artist award, the Lucie Award for Fine Art photography, the ICP Spotlights Award from the International Center of Photography, and the W.E.B. Du Bois Medal from Harvard University. She is represented in public and private collections around the world.
39. Martin Kruck

BIO: Martin Kruck earned his Master of Fine Art degree from the State University of New York at Buffalo and his Bachelor of Fine Art degree from Queen’s University, Canada. To date his work has been featured in 25 solo exhibitions and in over 100 group exhibitions internationally. His work has been exhibited in Germany, Japan, Estonia, United Kingdom, Northern Ireland (UK), Mexico and throughout the United States and Canada. He is the recipient of numerous grants and fellowships including the American Academy in Rome, the National Endowment for the Arts, the New York State Council on the Arts, the Connecticut Commission on the Arts, and the Mid Atlantic Arts Foundation. Recent artist fellowship residencies have included the Can Serrat Art Center, El Bruc, Spain; GloGau AIR, Berlin, Germany; the Constance Saltonstall Foundation for the Arts; and the MacDowell Colony of Art. He is currently a Professor of Art at New Jersey City University and lives and works outside of New York City.

STATEMENT: The Habitorium series makes a study of constructed spaces, those interior and exterior areas designed to satisfy both the emotional and bodily needs of its occupants. The recent work extends my focus on the aesthetics of the sublime and the strange feedback loop between it and the idea of self-domestication. The series combines photographic elements from human and animal environments to create a post-naturalistic landscape that tends to reveal how extremely studied life is. I am interested in the drive to envision an improved environment, both natural and artificial, and how that may create cultural and/or biological adaptations based on new spaces.

40. Heidi Kumao

BIO: Heidi Kumao is an interdisciplinary artist who creates videos, machine art, and installations to explore ordinary social interactions and their psychological undercurrents. These works range in media from wearable electronics and interactive television broadcast to video sculpture and robotic girl’s legs. She has exhibited her work in solo and group exhibitions in the USA, Brazil, Argentina, Spain and Canada. Her recent film, Swallowed Whole, was recently screened in over 25 international film festivals and was awarded “Best Experimental Film” at the Female Eye and Humboldt International Film Festivals in 2015. She has received fellowships from the Creative Capital Foundation, the Guggenheim Foundation, and the New York Foundation for the Arts. She is an associate professor at the School of Art & Design at the University of Michigan. www.heidikumao.net

STATEMENT: This photo was taken in the Arctic when I was participating in The Arctic Circle 2013 Summer Solstice Expedition. I went on this trip in order to gather material for a film I was making about surviving two years of medical trauma. Swallowed Whole is a somber, animated, experimental film about surviving extreme isolation and physical limitations as a result of traumatic injury. This abbreviated, jarring journey explores the physical and psychological landscapes of hospitalization and recovery. Edited to emphasize the physical impact of dropping, crashing, and slamming, the film repeats vertical frame-rolls from analog TV to metaphorically replay the impact that literally broke the filmmaker’s back.
**41. Dinh Q. Lê**

**BIO:** Dinh Q. Lê is a Vietnamese artist who divides his time between Los Angeles and Ho Chi Minh City. He has received a National Endowment for the Arts Fellowship and has extensively exhibited at galleries and museums all over the world including P.P.O.W. Gallery in New York, the Venice Biennale in Italy, the Los Angeles County Museum of Art, and the International Center of Photography. His work is part of various collections including the Museum of Modern Art, the Ford Foundation and the Norton Family Foundation. He is currently represented by P.P.O.W. Gallery in New York, Elizabeth Leach Gallery in Portland, OR, and Shoshana Wayne Gallery in Santa Monica, CA.

**STATEMENT:** As a Vietnamese living in a Western society, educated in Western institutions and surrounded by Western experiences, I am a product of both East and West. My work is about the effort to establish my identity in relationship to the culture I have entered. Through the work I explore the exchange and interweaving of cultures and identities from a bicultural perspective.

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**42. Douglas Levere**

**BIO:** Douglas began his commercial photography career in New York City focused on newsmakers, celebrities, and architecture, working for advertising, corporate, and editorial clients. His images have appeared in *Newsweek, People, Business Week, Life, The New York Times, Forbes, and Fortune*, among others. He currently works at the University at Buffalo as a photographer for University Communications. He is also President of Print Collection, Inc. a web based gallery selling fine art prints of commissioned, licensed and public domain imagery. On most cold snowy winter nights he can be found outside his garage photographing snowflakes in the dark. His work has been published in *The New Yorker, The Buffalo News* and many other blogs and online publications. The first public exhibition of his snowflake photography, was shown at CEPA Gallery, Fall 2015.

**STATEMENT:** Snowflakes have become my passion. They avail themselves to me within the small window of time I have to photograph them and the short time that they exist. Their delicacy, strength and elegance keep me standing in the cold on endless black nights.

Living in the Buffalo, NY area there are so many negative identifications this city has with snow. I find it a joyous task to reveal these gems that are hiding in plain sight.
43. Joan Linder

BIO: Joan Linder lives and works in Buffalo, NY. She has shown at many notable venues including The Brattleboro Museum, Brattleboro, VT; Galleri Tom Christoffersen, Copenhagen, Denmark; Hallwalls Contemporary Arts Center, Buffalo, NY; The Jewish Museum, Pittsburgh, PA; Weatherspoon Museum of Art, Greensboro, NC; Diverse Works, Houston, TX; Queens Museum of Art, NY; Museum of Fine Arts, Boston, MA; The Bronx Museum, NY; and Beaver Projects, Copenhagen. Prestigious awards include a Smack Mellon residency, a Constance Saltonstall Foundation Grant, a MacDowell residency, the National Foundation of Jewish Culture’s Ronnie Hayman Award, and a Pollack Krasner grant. Recently, she completed a permanent installation at the 71st Street Station in Brooklyn, NY, for the MTA. www.joanlinder.com.

STATEMENT: In culture hyper-saturated by electronic imagery, I use the traditional materials of a quill pen and a bottle of ink to create large-scale images that persist in exploring and claiming the sub-technological process of observation and mark making. In my recent work, I am creating life-size representation of figures and objects. The sleight or sloppiness of hand creates an awkward and intimate surface, which is compounded by the definitive and energized process of cross-hatching. My subjects include the banality of mass produced domestic artifacts; the politics of war; sexual identity and power; and the beauty disclosed in the close scrutiny of natural and man made structures. This diversity of subject matter is a critical element in my attempt to express the complexity and variety of contemporary life.

44. Miranda Maher

BIO: Miranda Maher moved from Detroit to Brooklyn shortly after receiving her M.F.A. from Cranbrook Academy of Art (1990) and her B.F.A. from Rhode Island School of Design. She has exhibited throughout the US and internationally. Along with her exhibition work, Maher have editioned more than 10 artist’s books and was the Art Editor for the poetry journal Long News in the Short Century. Her artists books are distributed by Printed Matter in New York. Her work is represented in the Robert Schiffler Collection, the Museum of Modern Art, The Whitney Museum of American Art (Special Collections), Museum of Contemporary Art in Chicago, the Boston Museum and the Brooklyn Museum.

STATEMENT: “Ensō” is a particular kind of Zen practice/art practice. It is a painted circle that is said to symbolize the infinite universe and manifest the mind of the practitioner at the moment of making. The most prized Ensō scroll paintings are made by accomplished monks, but the practice is open to us all. Or at least to anyone brazen enough to tackle a universal circle, drawn in a single breath, manifesting the soul. Ha. These Ensō were painted by me. But then they were scanned and the sumi-e ink is replaced by moon terrain from NASA’s exhaustive catalog of satellite photographs of the solar system. Somehow, dragging a brush around a circle, leaving behind a barren surface of craters, light and shadow seems less daunting than marking a page with my perfected spirit.
45. Joshua Marks

BIO: Joshua Marks is a native Buffalonian who currently lives in New York City. He has exhibited extensively throughout the United States in solo and group exhibitions, including the Albright-Knox Art Gallery, Nina Freudenheim Gallery, Burchfield Penney Art Center, Hallwalls Contemporary Arts Center, Exit Art, Art in General, and Diverse Works. His work is featured in various public and private collections. www.screwballaboratories.com

STATEMENT: My work uses many of the media tricks while simultaneously allowing the viewer to step back and see the whole larger and largely false image. Scale simplifies this revelation and satirizes these otherwise banal scenes of daily life. Even when we try to express ourselves individually, media manipulates us. On vacation at the Grand Canyon we take snapshots that fall on a prescribed backdrop used by millions of visitors before. The only variances in all the Grand Canyon photographs are the interchangeable people in the scene.

As American individuals, do we respect the Viking stove because of its superior qualities, or do we desire the Viking stove for the image obtained by owning it? The media provides easy access to almost limitless information, and distorts this line of free choice. We have become slaves to our image, or the images that are repeatedly presented to us as the “American Dream”.

46. Gerald C. Mead, Jr.

BIO: Gerald Mead’s work is in the collections of the Albright-Knox Art Gallery, George Eastman House, Brooklyn Art Library, Castellani Art Museum, and the International Museum of Collage, Assemblage and Construction. His diminutive artworks have been exhibited in galleries and museums throughout the United States and in Canada, Australia, Great Britain, Poland, Russia, and China and are published in the photography textbooks Exploring Color Photography and Photographic Possibilities. Mead has received grants from the New York Foundation for the Arts and the New York State Council on the Arts, and he is an independent curator and appointed member of the Buffalo Arts Commission. He earned his M.F.A. in Visual Studies from the University at Buffalo and currently teaches at SUNY Buffalo State.

STATEMENT: My obsessively composed small-scale collage/assemblages combine a range of photographic images with other found materials and are intended to encourage inspection of their complexity and detail. Appropriating [and subverting] images and objects represents my aesthetic choices and creates a dialogue about how strategies of recombination affect the meaning of the individual objects. Pinned (NE) is from a series of four works that juxtapose sports images that express the angularity of the human figure in motion with schematic structures found in the tools and other found objects that relate to the academic fields of Architecture and Anatomy. This work was shown at Exhibit A Gallery in Corning, NY and included in a mid-career retrospective of my work at the Crary Art Gallery in Warren, PA, as well as other venues in Western New York.
47. Megan Metté

BIO: Megan Metté is a nationally exhibiting artist from Louisville, KY. Metté received her BFA from the University of Louisville and her MFA from R.I.T. Her work can be found both in print and online in publications such as Don’t Take Pictures, Afterimage, Of the Afternoon, and Musicworks magazine. Her series [     ] was displayed in a solo show at CEPA Gallery in 2012. More recently, her work was featured in the 2013 Filter Photo Festival in Chicago and the 2014 exhibition A “Womanhouse” or a Roaming House? “A Room of One’s Own” Today at A.I.R Gallery in Brooklyn. www.meganmette.com

STATEMENT: I remember walking on ceilings when I was a kid. I’d lie down on my mother’s cream, tightly-woven twill cushion, stretch my freckled legs in the air, and squint. I’d imagine being teleported into someone else’s household. The space was exciting because it was new. It provided me with an escape from a place that I called home, a structure that housed feelings of isolation, disappointment and anger. In these images of houses, I find myself returning to a child’s world of endless possibilities, but I come with the understanding that even in dreaming, we can’t escape our past. At once beautiful and unsettling, these images lie somewhere between a daydream and a nightmare, between contemplation and melancholy. This body of work attempts to move through the personal to the general, projecting an intimate account of home into the images that I create to question the fantasies in which we all live.

48. David Mitchell

BIO: David Mitchell was born in 1975 in Silver Springs, MD. He received his B.F.A. from Buffalo State College and his M.F.A. from New York University. He is a multi-disciplinary artist who works with photography, video, sculpture, drawing and installation. His work has been exhibited in Western and Central New York and Asia, including exhibitions at the Albright-Knox Art Gallery; Big Orbit Gallery, Buffalo, NY; Capital Normal University Art Museum, Beijing; the Hudson Valley Center of Contemporary Art, Peekskill, NY; and the Kiyosoto Museum of the Photographic Arts, Japan. Mitchell’s work is part of the permanent collections of the Castellani Art Museum of Niagara University and the Kiyosoto Museum of the Photographic Arts, among others. His work often deals with themes of telepathy, the animal kingdom, mind control, love, death, and joy. www.david-mitchell.com

Untitled Mystic Moment #3
2016
Color Photograph
20 x 26 1/2 inches
Signed Verso
Edition of 10 + 2 AP
Quasi-mystical Telephathic Love Song Series
$1,000/$1,400

Untitled
2011
Archival Inkjet Print
40 x 30 inches
Edition of 5
[     ] Series
$800/$1,000
49. Julian Montague

BIO: Julian Montague is an artist and graphic designer who utilizes language, drawing, photography, and other media to explore the peripheral features of our environment. His first major body of work was published as a book, The Stray Shopping Carts of Eastern North America: A Guide to Field Identification (Abrams) in 2006. He has participated in solo shows and art fairs across the United States and Europe and his work has received attention from Art in America, Dwell, Frieze, The New York Times, Vogue Italia, BBC World Service, among many others. He has work in the collections of the Albright-Knox Art Gallery, The Norton Museum of Art, Martin Z. Margulies and The Progressive Insurance Company. Julian Montague is represented by BT&C Gallery in Buffalo. www.montagueprojects.com

STATEMENT: Bird Photography (Attempts) is a long-term project that I started in 2004 after noticing a number of failed photographs of birds among the casual snap shots I had taken as a teenager. The impulse to capture the natural encounter had overridden the knowledge that the bird would most likely appear only as a speck in the frame of the photograph. I decided to continue this accidental project and started photographing birds without a telephoto lens or any other specialist equipment. I noted the number of attempts (shots) made in the effort to document the bird. In some of the photographs I am observing the birds from a great distance, in others, the bird sees me and is reacting to my presence. The series has become both an attempt to document the fleeting quality of wildlife encounters and an exploration of the persistent desire (in myself and others) to take possession of animals through documentation.

50. Juan Perdiguero

BIO: Juan Perdiguero, originally from Madrid, Spain, is a mixed media artist whose work combines photography and drawing. He holds a BFA (painting and art conservation) and a doctoral degree (Art) from Madrid Universidad Complutense. He earned a MFA at SUNY Buffalo. Perdiguero is currently a Professor in drawing at SUNY Oswego Department of Art and Design. He has exhibited his work in many galleries, museums and international biennials including Galeria Metropolitana, Galeria 3 Punts (Barcelona, Berlin), Twin Gallery (Madrid), Peter Taal Gallery (Rotterdam), The Alternative Museum, Exit Art (New York), Burchfield Penney Art Center, Albright-Knox Gallery (Buffalo), Memorial Art Gallery (Rochester), Delaware Center for The Contemporary Arts (Wilmington, DE), The European Drawing Triennial (Tallin, Estonia), the International XiAn Biennial (XiAn, China). His work is numerous public and private collections in China, Europe, Latin America and the USA including those of the Burchfield Penney Art Center, MEAM (Museum of Contemporary Figurative Art, Barcelona) and the David Bowie collection. www.juanperdiguero.com

STATEMENT: My works are mixed media drawings on black and white or color photographic emulsion that has been previously light sensitized and chemically treated. I use a freehand subtractive method to draw, where subtle values are the result of partially eliminating ink and letting the photographic emulsion to become translucent while defining the visually compelling animal images. By using innovative ways of drawing that merge with photography, I create images that are classical in appearance but contemporary in concept and technique.
51. Robert Muffoletto

BIO: Roberto is the founder of CEPA Gallery, Buffalo, NY and currently the director of the VASA-Project. He earned his MFA in Visual Studies from the Visual Studies Workshop, Rochester, NY/SUNY Buffalo, and a Ph.D. from the University of Wisconsin at Madison. He is past editor of Camera Lucida: journal on photographic criticism and Frame|Work: journal on images and culture. His photographs have been exhibited and published in various exhibitions and formats across the globe. His most recent photography books include Threshold Crossing, Berlin Diary, and Train To Enschede. www.vasa-project.com

52. Anne Muntges

BIO: Anne Muntges is an artist who makes highly detailed drawings, prints, and installation art based on concepts of the home. Born in Denver and based in Buffalo, her work was on view in the exhibition Anne Muntges: Skewed Perspectives (June 13-August 9, 2015) at Big Orbit Gallery (Buffalo). Her work has been exhibited in New York at the Charles A. Gallery and Lilac Museum Steamship; in Chicago at the Ukrainian Institute of Modern Art; in Buffalo at the Burchfield Penney Art Center, the University at Buffalo Gallery, and Indigo Gallery; and in Knoxville as a part of the Southern Graphics Council International Conference. She received a BFA from the Kansas City Art Institute and an MFA from the University at Buffalo. Muntges completed a residency at the Bemis Center for Contemporary Arts in 2013, and received a New York Foundation for the Arts Fellowship in Printmaking/Drawing/Artist Books in 2014. In 2015, Muntges was awarded an artist residency at the Vermont Studio Center. www.annemuntges.com
53. Patrick Nagatani

BIO: Patrick Nagatani is a Professor Emeritus in the Department of Art & Art History at the University of New Mexico. A major survey of his work from 1978-2008 opened at the University Art Museum at UNM in 2010. He received his M.F.A. degree from the University of California, Los Angeles in 1979. He is a past recipient of two major National Endowment for the Arts Visual Artist Fellowships. Additional awards include: the Aaron Siskind Foundation Individual Photographer’s Fellowship, the Kraszna-Krausz Award for his book Nuclear Enchantment, the Leopold Godowsky Jr. Color Photography Award, the Eliot Porter Fellowship in New Mexico, and the California Distinguished Artist Award from the National Art Education Association. He is a recipient of the “Governor’s Award for Excellence in the Arts” from Governor Bill Richardson in New Mexico as well as the Honored Educator Award from the Society of Photographic Education in 2008. www.patricknagatani.com

STATEMENT: The Ryoichi/Nagatani Excavations chronicle an unusual expedition undertaken by “Nagatani,” a photo documentarian, and “Ryoichi,” an archeologist in possession of a set of maps given to him by a mysterious shaman. Ryoichi guides an excavation team and Nagatani around the world to 30 sites, many of them associated with ancient cultures and monumental ruins. The excavations, fastidiously executed and documented, unearth artifacts of a perplexing nature; automobiles, items consistent with our own historical moment. The Ryoichi/Nagatani Excavations exist as the only remaining substantiation of the team’s fantastical discoveries.

54. Kevin Noble

BIO: Kevin Noble was an early member of CEPA Gallery and Hallwalls Contemporary Arts Center before moving to New York City. He has had one person exhibitions of his work at Hallwalls, CEPA Gallery, Artists Space, The Kitchen, White Columns, Irish Arts Center, and Féile an Phoblacht, Belfast, Ireland. He is a founder of Culture & Conflict Group, a collective of artists exploring the role of art and artists in war and conflict situations. His work is included in various public and private collections including the Burchfield Penney Art Center and the Castellani Art Museum of Niagara University. He is the recipient of the 2013 Oseroff Memorial Purchase Prize at Rosell Park Cancer Institute. www.flickr.com/photos/linkink1916

STATEMENT: An image of James Connolly, socialist and republican, to commemorate the centennial of the Easter Rising in Ireland. Éirí Amach na Cásca.
55. Frank O'Connor

BIO: Frank O'Connor is a multi-media artist from Buffalo, NY. He has an MA in art history from Notre Dame and an MFA in painting from North Carolina at Greensboro, and further post-graduate work at the School of Visual Arts and Binghamton University. A dual citizen with Ireland, he has also done full-time graduate study at University College Dublin, where he conducted in depth research into the history of Irish non-representational painting since 1960, meeting first-hand with most of those involved in making that history. Recent projects include his two-hundred foot long Serpent of Dreams installation at Artpark and his Sinisteria Coloria at the Charles Burchfield Nature and Art Center in West Seneca. O'Connor has previously taught at both Binghamton University and SUNY- Brockport. His work is in collections from China, across America, and on to Ireland.

STATEMENT: Much of my most recent work evolves from relatively ordinary photographs, which are subsequently transformed within the computer into uncannily large, yet sharpened, images. Multiple details are combined manually, merging together as many as ten separate images, to form a composite picture considerably more refined than any single photograph. In a very real way, they are trompe l’oeil in the best sense. These large-scale images provide the viewer with what should be there, offering a high-definition view of the reality we want to see.

Campanile, Christmas 2015
12/25/2015
Archival Inkjet Print
11 1/2 x 40 inches
Signed Verso
$700/$800

56. Sue O'Donnell

BIO: Sue O’Donnell, a native of Buffalo and long time member of CEPA Gallery, is a visual artist whose work combines experimental book arts, graphic design, and conceptual narratives. She earned her MFA degree in Visual Arts at Purchase College in 2002 after having worked as a freelance designer and digital consultant for many years. She joined the faculty at Bloomsburg University of Pennsylvania in 2007 where she teaches graphic design and digital art. Her past teaching experience includes Southeastern Louisiana University, Purchase College, and Manhattanville College. Along with a national exhibition record, she is the recipient of numerous artist residencies, grants, and awards, including a solo show award at CEPA Gallery in 2009.

STATEMENT: The Memory Artifacts series represents a collection of objects that I’ve saved over the years. Each object is a memory trigger to an event that has long past but somehow remains familiar through the object. I have kept these objects, using them to conjure memories, so that I can more deeply explore the hidden connections they reveal. This exploration will offer a new foundation and infrastructure for further study. Memory Artifacts (sampler #1) is a maquette from a larger installation to be unveiled later this year.

Memory Artifacts (sampler #1)
2016
Ultrachrome Prints
10 x 10 inches
Signed Verso
Artist Proof
Memory Artifacts Series
$250/$350
57. Shasti O’Leary Soudant

BIO: Shasti O’Leary Soudant is a Buffalo-based multimedia artist from New York City who earned her BFA from Purchase College, and MFA from University at Buffalo. In her practice, she uses a wide range of media and material to talk about hidden forces, immersive experiences, transformation, vanity, sexuality and the ways in which we edit the self in reaction to culture, politics and emotion. Soudant recently completed a large scale public art sculpture commission entitled WEEPING WALL for the Savarino Companies at 500 Seneca Street, and is currently at work on another large scale commission for the lobby of the new Roswell Park Clinical Sciences Center, which will be unveiled May 19th of this year. Soudant has exhibited in two area solo exhibitions, SEX • TIME • DECAY at Big Orbit Gallery in 2011 and Let There Be Light (Interference) at the Burchfield Penney Art Center in 2013, and was also a featured exhibition artist at the 2014 Scotiabank Nuit Blanche in Toronto. Her work is included in the collections of the Albright-Knox Art Gallery and the Burchfield Penney Art Center. Ms. Soudant was named one of Buffalo Spree magazine’s “Artists to Watch” and appeared on the cover of the March 2014 issue. www.shastiolearysoudant.com

STATEMENT: In Dialogue with Yu Fei Fei, the idea of vulnerabilities is explored. We are all the product of our ongoing encounters with other people, leaving us alternately changed, emboldened or chastened, and are often torn between the impulse to expose our inner selves and the necessity of protecting same.

58. Nancy J. Parisi

BIO: Nancy J. Parisi was born in Buffalo and is a proud urban pioneer in the city’s Old First Ward neighborhood, where she has lived since the early 90s. She holds a B.A. from SUNY at Buffalo where she was an honors English Literature major and a Photography and Arts Management minor. She was a member of the first ever M.F.A. class at Parsons School of Design in Manhattan, earning that degree in 2005. Parisi is a longtime CEPA Gallery supporter, and is currently Board president. Parisi is best known as a freelance photographer and journalist, and since 1998 has been a regular contributor to Buffalo Spree. She also writes music criticism for The Buffalo News. She was a founding staff member of Artvoice, where she was photo editor and columnist of “What Has Happened”. Her work has been exhibited in many venues, including Thomas Werner Gallery (NYC), Balch Institute (Philadelphia), CEPA Gallery, Castellani Art Museum, Squeaky Wheel, UB Anderson Gallery, and Albright-Knox Art Gallery. www.nancyjparisi.com

Desert Bloom, Death Valley
2016
Digital C-Print
24 x 16 inches (image)
Signed Verso
$600/$800
59. John Pfahl

BIO: John Pfahl is a prominent Buffalo-based photographer who has exhibited extensively both nationally and internationally. He received his B.F.A. from Syracuse University’s School of Art in 1961, and his M.A. from its S.I. Newhouse School of Public Communications in 1968. During the past 35 years, he has exhibited both independently and in groups at galleries including Nina Freudenheim Gallery, Albright-Knox Art Gallery, George Eastman House, National Gallery of Canada, Burchfield Penney Art Center, Janet Borden Gallery, and White Wall Gallery (Seoul, S. Korea). His art is held in numerous public and corporate collections including Chicago Art Institute, Albright-Knox Art Gallery, Center for Creative Photography, Chicago Art Institute, LA County Museum, National Gallery of Canada, Whitney Museum of Modern Art, and First Niagara Bank. Pfahl has received two separate Photographer’s Fellowships from the National Endowment for the Arts. John Pfahl is represented locally by Nina Freudenheim Gallery. www.johnpfahl.com

STATEMENT: Echoing my series Altered Landscapes from the 1970s, my latest series of photographs embraces the digital age. The concept of Métamorphoses de la Terre came to me while reviewing some pictures of lava formations surrounding a Hawaiian volcano that I took in 1993, but never printed. The flow-patterned, hard basalt landscapes prompted me to experiment with my computer to simulate accelerated geological forces of nature. What was formerly liquid and then solidified, magically, through these ministrations, became liquid once again.

60. Joseph Piccillo

BIO: Joseph Piccillo has been exhibiting his work worldwide for over 37 years. He has shown at numerous galleries and museums including Chase Gallery, R. Duane Reed Gallery, Burchfield Penney Art Center, Katonah Museum of Art, Metropolitan Museum of Art, San Francisco Museum of Modern Art, Albright-Knox Art Gallery and Galeria Loyse Oppenheim in Switzerland. Piccillo’s work is part of various collections including the Metropolitan Museum of Art, the Museum of Modern Art, the Art Institute of Chicago, the Charles R. Penney Foundation, the American Express Collection and the Microsoft Collection. He is a professor in the art education department of the State University College at Buffalo.

STATEMENT: “Today in an age of mechanical reproduction, there is still something of the magical in the representation of an animal by hand. A part of the power of Joseph Piccillo’s work lies in his ability to dazzle us with sheer technical mastery. The hand is flawless, and Piccillo is a magician who reveals the secret of his trick at the same time he compels your amazement.” – Reagan Upshaw, 1996
61. Wilbur Porterfield

BIO: Associated with the Photo-Pictorialists of Buffalo, Wilbur H. Porterfield was well known for his depictions of nature which were described as “studies of tone values, atmospheres, masses and the various elements of composition.” His work has been exhibited internationally and with Buffalo’s Courier Express.

Ulmus Americano
c. 1945 (Vintage)
Silver Gelatin Print
8 x 10 inches
Signed Verso
$150/$250

62. Walid Raad

BIO: Walid Raad is an artist and an associate professor of art at The Cooper Union. Raad’s works include The Atlas Group, a fifteen-year project (1989-2004) about the contemporary history of Lebanon, and the ongoing projects Scratching on Things I Could Disavow: A History of Art in the Arab World, and Sweet Talk: Commissions (Beirut). Raad’s works have been shown internationally at many venues including Kunsthalle Zürich, The Whitechapel Art Gallery (London), Festival d’Automne (Paris), Documenta 11 (Kassel, Germany), The Venice Biennale, The Hamburger Bahnhof (Berlin), Homeworks (Beirut, Lebanon). Raad is the recipient of the Hasselblad Award (2011), a Guggenheim Fellowship (2009), the Alpert Award in Visual Arts (2007), the Deutsche Börse Photography Prize (2007), and the Camera Austria Award (2005). A retrospective of his work was organized by the Museum of Modern Art in 2015. www.theatlasgroup.org

STATEMENT: This piece is taken from one of the many works that have been collected and organized into The Atlas Group Archive. “This notebook contains 145 cutout photographs of cars. They correspond to the exact make, model, and color of every car that was used as a car bomb during the Lebanese civil wars of 1975 to 1990. Also included on every notebook page along with the photograph is a text written in Arabic that details, among others, the time, date, and size of the explosion.” – taken from Notebook Volume 38 (Already Been in a Lake of Fire)

Already Been in a Lake of Fire, Plate 64
2000
Digiprint
38 x 24 inches
Artist Proof
Already Been in a Lake of Fire Series
$1,800/$2,200
63. Rachel Rampleman

BIO: Rachel Rampleman studied at New York University’s Steinhardt School of Art & Art Professions (MFA in Studio Art) and the University of Cincinnati’s College of Design, Architecture, Art, and Planning (BFA in Electronic Media). Best known for her witty and acerbic video work challenging gender stereotypes and constructions of “feminine” identity, she has had solo and group shows as well as screenings throughout the United States. Internationally, her work has been shown at the Shanghai Biennale (Brooklyn Pavilion, 2012-13) in China, JAM in Bangkok, Thailand, and throughout Europe at Monte Arts Centre (Antwerp, Belgium), Art Cinema OFFff (Ghent, Belgium), C/O Berlin, Die Fruhperle, and The Secret Cabinet (Berlin, Germany). www.rachelrampleman.com

STATEMENT: Born and raised in the suburbs of the Midwest, Rampleman’s various bodies of work explore subjects like gender, artifice, and spectacle through the tinge of a very American lens. Part directorial, part curatorial, and part anthropological, she probes into oft-overlooked elements of American culture to reveal an expanded landscape of American life. Rampleman’s work frequently showcases strong female personalities—women who are simultaneously aberrant and superhuman—who challenge the common clichés of masculinity and femininity and who often assume roles typically associated with men. This is a landscape where sexual braggadocio, heavy-metal rock stardom, or masculinity have become characteristic of feminine prowess.

64. Jean-Michel Reed

BIO: Jean-Michel Reed received his M.A. in architecture at the University at Buffalo. His work has been shown in numerous exhibitions: Jean-Michel Reed: Introspective (CEPA Gallery, Buffalo, 2012), Beyond/In Western New York (Burchfield Penney Arts Center, 2010), Playlist (Postmasters, New York, 2010, organized by Patty Johnson and Steven Stern), and Ecologies of Decay (Artspace, Buffalo, 2009), among others. Reed’s work has been reviewed in The Buffalo News, Art in America, and Frieze, as well as the juried Review Santa Fe (2011). Reed’s recent essay on the topic of fire photography, American Pyromania, is included in Miriam Paeslack’s Ineffably Urban: Imaging Buffalo (Ashgate, 2013). In addition to his artistic practice, he has worked as a paramedic and realtor. www.reedsalesco.com

STATEMENT: The series Night Fires is an exploration of the spectacle of the urban fires. The images were all photographed in Buffalo over the course of over 15 years. The images explore the visual landscape of the post-industrial city, but are also about the process of making images. They attempt to show the captivating sublime beauty of these tragic, yet seemingly, inevitable scenes. This particular image is of multiple houses burning in a late-night East Side arson and was originally shown as part of the exhibition, Ecologies of Decay (Artspace, 2009) and later in Beyond/In Western New York (Burchfield Penney Art Gallery, 2010). The images are shot with 35mm slide film and are digital inkjet prints mounted on acrylic.
65. Geoffrey Alan Rhodes

BIO: Geoffrey Alan Rhodes is a Chicago filmmaker and media artist. His work seeks to open up new ground for imagistic media, challenging barriers between the real and the imaginary, documentary and narrative, the actual and the fictional, playing with the boundaries between photo, film, and electric media. He has been exhibited recently at the International Society for Electronic Arts, the European Media Arts Festival, Media Art Friesland, the Moscow International Film Festival, and the Chelsea Museum of Art in New York among others. He has received multiple grants from the Princess Grace Foundation, New York Council for the Humanities, New York Foundation for the Arts, the Fulbright Foundation, and others. Rhodes earned a Ph.D. from York University (2010) and an M.F.A. from the University at Buffalo (2005). He is currently a member of the full-time faculty in the Department of Visual Communication Design at the School of the Art Institute of Chicago. www.garhodes.com

66. Stacey Robinson

BIO: Stacey Robinson is an Arthur Schomburg fellow who completed his Masters of Fine Art at the University at Buffalo. He is part of the collaborative team “Black Kirby” with artist John Jennings that creates comic books, gallery exhibitions and lectures that deconstruct the work of artist Jack Kirby and re-imagine Black resistance spaces inspired by Hip Hop, religion, the arts and sciences. In 2010, he was a part of the exhibition Invisible Ink: Black Independent Comix, University of Tennessee, Beyond the Frame: African American Comic Book Artists, Presentation at the Flint Institute of Arts, Flint, MI. Stacey’s work has been collected by various institutions including Modern Graphics in Berlin, Bucknell University and the Schomburg Center for Research in Black Culture.

STATEMENT: I create multimedia works as a form of Black resistance to colonial America. I illustrate the conflicts of integration, miseducation, unresolved slavery, unresolved emancipation and Black people’s lack of ability to self-organize and self-govern. In this I appropriate images of Black trauma to incite conversation to action and dismantle ideas of derogatory Black relations, pacifity and docility. When creating my counter assessment of Black stereotypes and misrepresentations of Black existence I teeter the edge of celebration and exploitation of Black culture with a use of postmodern appropriations. I utilize cultural symbols, machinery and non-human life forms as survivalist metaphors for the Black experience. As a result, I revere Black culture while confronting the traumatic results of colonialism. www.staceyrobinson.tumblr.com
67. Joseph Scheer

BIO: Joseph Scheer is a Professor of Print Media and Co-Director/Founder of the Institute for Electronic Arts at the School of Art and Design, Alfred University, New York. His current works, which span print media, video and web based projects, use technology to re-examine nature through interpretive collecting and visual recording. His most recent work has been exhibited at The Brooklyn Museum of Art, New York, the National Museum of China, Beijing, and The Field Museum, Chicago, Illinois. He has published two books about his work: Night Visions, the Secret Designs of Moths and Night Flyers. His work has been written about in over 120 books and periodicals including: National Geographic, five articles in the New York Times, ArtNews, ArtForum, Science, Nature, American Photo. He was recently Fulbright-Garcia Robles Research Scholar in Sonora Mexico. www.josephscheer.us

STATEMENT: I have called the body of work that I have done over the past decade “Imaging Biodiversity” and it is about seeing the things that live on our planet in a particular intense way. Recently I spent fourteen months in Sonora Mexico as a Fulbright-Garcia Robles Research Scholar. Having the ability to work in different cultures and geographies with new plants and animals has developed profound changes in my understanding of the world around us. Learning different ways of seeing and understanding things from their perspective has been a great benefit to me as well and has broadened the entire experience that for always will be an inseparable part of my being.

68. Marshall Scheuttle

BIO: Marshall Scheuttle is a Buffalo-born, Las Vegas-based artist who is known for his large format photographic work made with an analog 8x10 view camera. His first major solo exhibition, Borderland, was held at CEPA Gallery in 2013 (with a full-color catalogue including a forward by Holly E. Hughes, Godin-Spaulding Curator & Curator for the Collection, Albright-Knox Art Gallery). His work has been profiled in internationally-regarded art and culture blogs, such as ArtSlant and Beautiful/Decay. In 2014, filmmaker Nathan Peracciny created a short film about Scheuttle’s artistic practice, following him from Buffalo to Las Vegas. Works from Scheuttle’s Borderland series are available from Body of Trade & Commerce Gallery in Buffalo, NY. Scheuttle holds a BFA from SUNY Purchase. www.marshallscheuttle.com

STATEMENT: In youth we create new sacraments, build hidden sanctuaries and cry out in defiance of our heritage. Morning Star is a venture into these youthful dream songs; the time after a ritual has begun but before its resolution, the hypnopathic arena between wakefulness and sleep, the place between two worlds.
69. Robert Schulman

BIO: Robert Schulman is an award-winning photographer who has a lifelong appreciation for the art of photography. His passion remains film photography. A pediatrician by day, Schulman has been at home in Buffalo for 40 years. He is a current member of the CEPA board of directors, the Buffalo Society of Artists, and the Western New York Artists Group. His work has been exhibited in solo and group shows at CEPA Gallery, Albright-Knox Art Gallery, Castellani Art Museum, Art Dialogue, echo Art Fair, Nichols School’s Glenn and Awdry Flickinger Performing Arts Center, Studio Hart, Artsphere Studio, Redfish Studio, Market Street Art Center, Niagara Arts and Cultural Center, and Artpark. His photographs capture the region’s architectural and industrial landscape and transform them into dramatic and poetic abstractions.
www.robertschulmanphotography.com

STATEMENT: Signs of Life is a triptych representing nature and the manmade on the future’s horizon.

70. Katherine Sehr

BIO: Katie Sehr received her BFA from the University at Buffalo (2000) and her MFA from the School of the Art Institute of Chicago (2005). Sehr has exhibited extensively throughout New York and across the country. Her work is included in the collections of the Albright-Knox Art Gallery, Burchfield Penney Art Center, and the Art Institute of Chicago, and the corporate collections of Hodgson Russ LLP, First Niagara, and Roswell Park Cancer Institute. www.katherinesehr.com

STATEMENT: Beyond all influences there is compulsion. I have a strong need to make meditative color field drawings. I record time through a simple yet complex mark making style. I delineate space. I, slowly, accumulate lines in a weaving pattern/non-pattern across an area of paper. Pattern/non-pattern means there is a subtle variation in the direction of each unique line. Yet it is the same signature mark repeated over again and again. A sort of script occurs while “writing.” Each “sentence” is a few inches long. The “sentences” start from different points and crisscross creating a rhythmic and consistent net which grows to the borders I have established along the periphery of the paper. I am using different ink pigments for each area of color. Compositions may include stripes, shapes or two colors fading into one another. The result of these static color field drawings is a calming quality. What I produce is beautiful, mysterious, and monumental.
71. Carol Selter

BIO: Carol Selter (b. Los Angeles) lives and works in Santa Cruz, CA. She has exhibited widely, including in San Francisco, Los Angeles, Dallas, and Boston. She received her MFA in Photography from San Jose State University (SJSU) in 2002, after earning both a BA in Botany and MA in Biological Sciences from SJSU. She has received a SECA Award in Electronic Media and the Phelan Art Award in Photography. www.carolselter.com

STATEMENT: Drawing upon my background in biological science, I make photo-based work that explores the natural world and our relationships to that world. In Outdoor World, I construct slightly altered versions of reality by photographing intact pages from Blurb photo books I printed for an earlier project. But here, I twist and curl and rejoin the pages to create new, composite landscapes that are not exactly fictional yet not fully representational. By making ordinary yet ambiguous images that deviate from traditional landscape photographs, I seek to stimulate immediate closer scrutiny of the images, and consequently, closer observation of the natural environment that surrounds us.

72. Cindy Sherman

BIO: Born in 1954 in Glen Ridge, New Jersey, Cindy Sherman is counted among the most influential artists of the last half-century. Upon graduating from the State University of New York at Buffalo in 1976, Sherman relocated to New York City where she began making the seminal Untitled Film Stills. She has gone on to photograph and cast herself in various roles through her masterful use of costume, setting and pose. Cindy Sherman has had one-person exhibitions at institutions that include: The Museum of Modern Art, New York (2012); San Francisco Museum of Modern Art (2012); Walker Art Center, Minneapolis (2012-2013); Dallas Museum of Art (2013); Martin-Gropius-Bau, Berlin (2007); Louisiana Museum of Modern Art, Copenhagen (2007); Kunsthau Bregenz, Austria (2006/07); Jeu de Paume, Paris (2006); Kestnergesellschaft, Hanover, Germany (2004); Serpentine Gallery, London (2003); Museum of Contemporary Art, Los Angeles (1997); Museum of Contemporary Art, Chicago (1997); Museum of Modern Art, New York (1997); Museum Boijmans van Beuningen, Rotterdam (1996); Museo Nacional Centro de Arte Reina Sofia, Madrid (1996); and the Whitney Museum of American Art, New York (1987). Sherman has most recently participated in major group shows and biennials such as: ILLUMInations, 54th Venice Biennale (2011); 10,000 Lives, Gwangju Biennale, South Korea (2010); Skin Fruit: Selections from the Dakis Joannou Collection, New Museum, New York (2010); Mapping the Studio: Artists from the François Pinault Collection, Punta della Dogana, Venice (2009/10); and The Pictures Generation: 1974-1984, The Metropolitan Museum of Art, New York (2009).
73. Alison Slein

BIO: Alison Slein’s photographs have been shown throughout the United States, including at AIR Gallery, The Jones Center for Contemporary Art, Robert C. Williams Paper Museum, CEPA Gallery and The Print Center. She has been awarded a NYFA Fellowship for photography from the New York Foundation for the Arts, a Mid Atlantic Arts Foundation Fellowship and an Individual Artist Grant from the Constance Saltonstall Foundation for the Arts. www.alisonslein.com

STATEMENT: Fallen Spring is part of a series of photographs that focus on the beauty of the everyday through light, color and composition. In this image, the delicate pink flower petals in the lush green grass highlighted by a shaft of spring sunlight create an enticing and slightly mysterious landscape.

74. Craig Smith

BIO: Craig Smith is a media artist using image, sound, and text to explore the production of contemporary culture. Smith received his BFA (1996) from the University of Oklahoma, his MFA (1998) from the State University of New York at Buffalo, and his PhD (2007) from Goldsmiths College, University of London. Smith is an alumnus of the American Photography Institute’s National Graduate Seminar as well as the Whitney Museum of American Art Independent Study Program. He has been featured at an international range of venues including the Corcoran Gallery of Art, PS1MOMA Contemporary Art Institute, The Tate Modern, The George Eastman House, ARTSPACE Sydney, SCM Hong Kong, and galleries including Galerie Schuster Photo (Berlin), RARE Art (New York), Big Orbit Gallery (Buffalo), The Kent Gallery, and White Columns (New York). He has published two books: On the Subject of the Photographic (2008: University of the Arts London) and Training Manual for Relational Art (2009: Big Orbit Gallery). Smith’s latest book, released by I.B. Tauris Publishers, LTD is entitled: Relational Art: A Guided Tour. Smith has held teaching and research positions at New York University’s Department of Art and Art Professions, Goldsmiths College Department of Visual Culture, and the University of the Arts London. Smith joined the University of Florida in August 2010.
75. Peter Sowiski

BIO: Peter Sowiski was born in 1949 in Pittsburgh, Pennsylvania. He received a BA in 1971 in Studio Art from Oberlin College, and an MFA in 1974 in Printmaking from Ohio State University. He is primarily known as a pulp painter, with work in numerous collections in America. Over the last forty years he has shown in over one hundred and ninety exhibitions, held over eighty workshop, lecture and visiting artist posts locally to internationally. Peter is an Emeritus Professor of Fine Arts at Buffalo State College, where he taught from 1974- 2007, did stints as Chair of Fine Arts, of Design, and received the President’s Award for Excellence in Service to the College. He investigated papermaking in Korea, China and Vietnam, and was President of The Friends of Dard Hunter, Inc., an international organization of hand papermakers. He has worked at Abaca Press as chief screen printer since its inception. Since retiring, he continues working for Abaca press, and messing up his studio in Buffalo. www.abaca-press.com

STATEMENT: This piece is a manipulated photo-etching that I did relatively soon after immersion in paper making in the mid-seventies. It is part of a group of patchwork/mosaic or snapshot arrangement prints from that time that address visually the pun emergent surrounding the image, its title, and the physical material in the support.

76. Penelope Stewart

BIO: Penelope Stewart is a site-sensitive installation artist working across the varied media of sculpture and installation. Stewart was born in Montréal, Québec. She received an MFA from the State University of New York at Buffalo, and in 2010 she was elected to the Royal Canadian Academy of the Arts (RCA). Stewart’s work has been exhibited at such notable institutions as the Albright-Knox Art Gallery, Buffalo, New York; Musée d’Art de Joliette, Québec; Musée Barthélemy, Boussan, France; Ganna Walska Lotusland, California; Oakville Galleries, Ontario; Tom Thomson Art Gallery, Ontario; The Military Museums, Alberta; ACT Design Museum Canberra, Australia; Poimen Gallery, Launceston, Tasmania, Australia. Stewart lives and works in Toronto. www.penelopestewart.ca

STATEMENT: Responsiveness to space and engagement with its architecture, history and ideologies is central to my practice. Recently these interventions have explored the beehive metaphor in architecture, with connections between the symbolic, and desire and loss as metaphor for our utopian aspirations to return to the garden. Tending is part of a recent series from Cleave, a path in the wilderness which comprises a large installation of both beeswax sculptures and photographic works. The series takes its lead from the garden, as a site of contemplation, of remembering and of forgetting. Cleave, a path in the wilderness is part atlas or collection of ephemera gleaned from hands on observations and research at various garden sites. Tending is an ethereal rendering and metaphor, simultaneously suggesting the burning, the trace, and the transformation of the detritus of the garden.
77. Milton Rogovin

BIO: Milton Rogovin (1909-2011) photographed in steel mills and mines, in Buffalo’s Lower West Side, in Appalachia, Chile, Cuba, Scotland, Zimbabwe, and more. Major collections of his photography are in the Getty Museum, the Center for Creative Photography, and the Library of Congress. Because two-thirds of all Rogovin’s images were made of the Buffalo area, his family has placed close to 1,000 of his photographs at the Burchfield Penney Art Center. In 2006, a documentary film debuted, along with an international traveling exhibition. An accompanying catalogue is entitled Milton Rogovin: The Making of a Social Documentary Photographer. In 2009, Milton Rogovin: The Lens and the Pen, Rogovin’s Poetry was shown for the first time alongside his photographs. www.miltonrogovin.com

STATEMENT: "About ten years after I had completed the series on the Lower West Side Anne suggested I go back and see what had happened to the people I had photographed. If you go to the Lower West Side on a cold day the place seems deserted. But if you go there on a nice sunny day, everybody seems to be out on the street. It was just such a day that convinced us to go back and re-photograph the many individuals and families who continued to reside there. After many years of absence it was surprising how many people recognized us and greeted us with hugs and kisses." –Milton Rogovin

78. Nicholas Taylor

BIO: Nicholas Taylor, also known as DJ High Priest, was a fellow bandmate of Jean-Michel Basquiat in the musical group Grey. He is credited with being partially responsible for bringing the hip-hop musical genre from the Bronx to lower Manhattan. He has toured with Zulu Nation (African Bambatta), and opened for Grand Master Flash. His album credits include Gomma Records motion picture soundtracks Anti-New York, Downtown ‘81, and a collaboration with Debbie Harry.

STATEMENT: An intimate look at the friendship between artists Nicholas Taylor and Jean-Michel Basquiat, born under the pulsating lights of New York’s famed Mudd Club in lower Manhattan in January, 1979. These images are portals into the life of an artist who was on the threshold of taking the art world by storm. These images focus on the portrait of a man, an artist, and, most importantly, a friend. Taylor’s and Basquiat’s friendship endured many years, through the ups and downs of Basquiat’s rise to fame and sustained notoriety in the art world until his untimely death in 1988. What remains are these striking images, taken by Taylor, of a nineteen-year-old Jean-Michel Basquiat, unspoiled by the art-star celebrity which was to reveal itself in just a few short years. His actions and poses, captured by Taylor, appear aloof or casual upon first glance. These are, in fact, rarely publicized documents of his character and use of body language to express his emotions and personality which, in turn, reflect his serendipitous struggle for fame and respect. – Michael J. Beam, Curator, Castellani Art Museum
79. Brian Taylor

BIO: Brian Taylor has exhibited extensively at various galleries and museums in the U.S. and abroad, including the Center for Photographic Art, the Photographer’s Gallery and the Nagase Photo Salon in Japan. He has received grants from the National Endowment for the Arts and Polaroid. His work is featured in a multitude of permanent collections including the Bibliothèque Nationale in Paris, the Victoria and Albert Museum in London, the San Francisco Museum of Modern Art and the Center for Creative Photography in Arizona. He is currently a Professor of Art and Design at San Jose State University and the Coordinator of the Photography Program. www.briantaylorphotography.com

STATEMENT: I often find beauty in natural settings located near the noise and distractions of cities and towns. As a means of conveying the pressure that civilization exerts on the land, I create illustrated handmade books, each framed and open to a full spread which features a beautiful yet sometimes ominous scene of nature. The unseen, underlying pages contain photographs documenting the encroaching civilization that surrounds the natural scene of the open book: the reality of parking lots, trailheads, and buildings. I like the idea of making art that contains some imagery which can be sensed but not seen. The underlying illustrated pages lie hidden beneath the displayed imagery, like history.

80. Maggie Taylor

BIO: Maggie Taylor received a BA in philosophy from Yale University in 1983 and an MFA in photography from the University of Florida in 1987. She spent ten years making color still-life photography in the wet darkroom before transitioning to digital imaging in 1997. www.maggietaylor.com


STATEMENT: Stranger things have happened.
81. virocode (Andrea Mancuso & Peter D’Auria)

BIO: virocode is a collaborative project that has been producing artwork since 1987. The work has been exhibited nationally and internationally at film festivals and galleries including the Museum of Modern Art, Hallwalls Contemporary Arts Center, Pacific Film Archive, Southern Exposure Gallery, Diverseworks, Albright-Knox Art Gallery, New York Film and Video Festival, D.U.M.B.O. film and video festival, Burchfield Penney Art Center, Visual Studies Workshop, The Knitting Factory, Artist Television Access, Squeaky Wheel, San Francisco Art Institute, San Francisco Camerawork, European Media Art Festival, IMPAKT festival, Rockville Arts Place, Mobius VideoSpace, and Artspace Annex. www.virocode.com

STATEMENT: The photograph is from a body of work titled A Disappearance of the Source, originally commissioned by the Albright-Knox Art Gallery. This installation was the inaugural show for the newly designated Room for New Media exhibition space and featured a single channel video projection, two animated video loops on monitors, and a series of still photographs mounted on scorched wood covered with beeswax. The photographs record the combustion of hand crafted explosive devices. The pieces mark the information exchange in the transference of incendiary light, A presence suggests a source but does not reveal it.

82. Al Volo

BIO: Al Volo was born in Buffalo in 1954. He received a B.A. in philosophy from Buffalo State College. In 2009, Hallwalls Contemporary Arts Center organized a solo exhibition of Volo’s work, entitled Thrifting for Beauty. Volo has exhibited extensively in Western New York and elsewhere including the Albright-Knox Art Gallery, the Burchfield Penney Art Center, the Harbourfront Center in Toronto, Maryland Art Place, University at Buffalo Art Gallery, Big Orbit Gallery and many others. His work was featured in the 2005 and 2007 editions of the juried, collaborative regional exhibition, Beyond/In Western New York. Volo is best known for his thought provoking sculptural work that includes found materials, notably kitsch and tchotchke objects. Volo lives, works and writes from his farm in Eden, NY.

STATEMENT: On my way to the recycling bin, I glean photo fragments from sales brochures and picturesque magazines. From these, I create art works.
83. William Wegman

**BIO:** William Wegman was born December 2, 1943 in Holyoke, Massachusetts. He received a BFA in painting from the Massachusetts College of Art in Boston in 1965 and an MFA from the University of Illinois Champagne-Urbana in 1967. Wegman’s photographs, videotapes, paintings, and drawings have been exhibited in museums and galleries internationally. Recent exhibitions have included touring retrospectives of Wegman’s work in Europe, Japan, and Korea. In 2006-2008, Funney/Strange, a retrospective of Wegman’s paintings, drawings, videos, and photographs, toured the US, appearing at the Brooklyn Museum of Art, the Wexner Center, and the Smithsonian. His work recently appeared in exhibitions at the Pomona College Museum, the J. Paul Getty Museum, and the Berkeley Museum as part of Pacific Standard Time. Wegman is the author of numerous books for children, including The New York Times bestseller Puppies, and his movie The Hardly Boys in Hardly Gold was screened at the Sundance Film Festival. Wegman has been commissioned to create works for such diverse projects as a guidebook for MoMA, a line of fabrics for Crypton, a season brochure for the Metropolitan Opera, and an anniversary cover for The New Yorker. His Man’s Best Friend calendar celebrates its 20th anniversary this year. Wegman has also created both print and TV ad campaigns for clients including Honda, Panasonic, and Sony. He has appeared on The Tonight Show with Johnny Carson and with Jay Leno, David Letterman and, most recently, The Colbert Report. Wegman currently lives in New York and Maine. www.williamwegman.com

84. Paul Wong

**BIO:** Paul Wong, artistic director of Dieu Donné Papermill, NYC, is a master papermaker who has collaborated with artists, including Chuck Close, Richard Tuttle, Kiki Smith and Louise Bourgeois, to produce ground-breaking work in the creative papermaking medium for over 30 years. He has been awarded grants from the National Endowment for the Arts, New York Foundation for the Arts, and the Joan Mitchell Foundation. Wong has widely exhibited his work in paper, books, and installations since 1975. His work is in the collections of the New York Public Library, Yale University, Chicago Art Institute and private collections.

**STATEMENT:** This piece entitled, Cut extends my work with embedded Chinese paper joss in abaca pulp that bears the transferred artifacts of hand printed photo based imagery. Its pattern is motivated by the border between film frames.
85. Kate Stapleton Parzych

BIO: Kate Stapleton Parzych is a visual artist and arts educator residing in Buffalo, New York. She is an adjunct professor at Daemen College and Niagara County Community College, has taught at University at Buffalo where she received her MFA. She also conducts workshops in digital as well as darkroom photography and bookmaking at CEPA and WNYBAC. Kate has exhibited regionally, including the Nazareth College (State of Photography 2015), the Burchfield-Penney Art Center (Displacement: Barge Prototype 2014), Hallwalls (Vascular Modes, 2013), and WNYBAC (Currents, 2013, part of the 5×12 Artist Residency Fellowship), and solo shows at the Flux Gallery at CEPA (RELEASE, 2012), and the C.G.Jung Center (Watermarks, 2011) and was a participant in the NYFA MARK 10 program (ArtSpace Buffalo 2010).

STATEMENT: Constellations is part of my ongoing exploration of darkroom processes of light and time. I choose materials of whimsy and delicate ephemera to document often overlooked fleeting moments.

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