

Beyond In





Beyond In Western New York 2007

Beyond/In Western New York 2007 is a biennial, regional art exhibition. This multi-venue, critically acclaimed project is the result of a major collaboration among twelve art institutions in the Buffalo/Niagara region. It presents work by a diverse group of artists in and beyond Western New York to highlight the quality of arts in the area, to act as a forum for artistic exchange in and outside of the immediate community, and to serve as a model for the power of artistic partnerships.

Beyond/In Western New York 2007 is organized by the Albright-Knox Art Gallery, Buffalo, New York, in conjunction with Big Orbit Gallery, Buffalo Arts Studio, Burchfield-Penney Art Center, Carnegie Art Center, Castellani Art Museum of Niagara University, CEPA Gallery, El Museo Francisco Oller y Diego Rivera, Hallwalls Contemporary Arts Center, Squeaky Wheel, University at Buffalo Anderson Gallery, and University at Buffalo Art Gallery, Center for the Arts.

Albright-Knox Art Gallery

As a museum dedicated to exhibiting the best in contemporary art for the last one hundred-forty-five years, the Albright-Knox Art Gallery is honored to present work for *Beyond/In Western New York 2007* by a dynamic spectrum of regional artists. At differing stages of their careers and working with diverse media, they borrow and transform the materials and vocabulary of the everyday, allowing us to view the world anew.

Lois Andison

Jeremy Bailey

Chris Barr

Amanda Besl

Lyn Carter

Shayne Dark

Artemis Herber

Ani Hoover

Kristan Horton

Simone Mantellassi

Nathan W. Naetzker

Kathryn Ruppert-Dazai

Michael Snow

Alfonso Volo

Albright-Knox Art Gallery

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Still from *time and again*, 2005. DVD looped video projection, approximately 02:30:00.
Collection the artist. Photograph by the artist.

Lois Andison

A still life, landscape, and portrait all in one, *time and again* contemplates the changing light, seasons, and architecture outside Lois Andison's window. The stuttering progression of images (taken every half-hour for a year, from January 1 through December 31, 2004) functions as a moving painting. Snow melts, flowers bloom, shadows shift, the sun rises and falls, and a garage is dismantled and rebuilt – eloquent reminders of the beauty, transience, and temporality of life. The ensuing response – invigorating yet heartening – is much like the one felt in front of a seventeenth-century still life of glistening and rotting oranges, tulips, and hares. Yet, this is not just anyone's view, it is Andison's – the space she muses upon through an upstairs "office" window. It is an intimate, personal, even mundane portrait, which looks "from" rather than "at" the subject. The vertical "portrait" orientation of Andison's camera also recalls the framing of space in Japanese woodblock prints.

What appears to be an anomaly in Andison's artistic practice, which is devoted to kinetic sculptures that capture the politics and mannerisms of beauty and power, is actually a continuation of her investigation of the disconnect between "what is" and "what is seen." "There is something," Andison says, in the "insistence" of so much time, a full year, that "mirrors the enormity of the effort that I feel when I am trying to express natural movement in my kinetic sculptures." Andison not only captures the space between the noticed and unnoticed, life and death, and actual and experienced time, but also the space between nature and our ability to document and understand it.

CLAIRE SCHNEIDER, ASSOCIATE CURATOR OF CONTEMPORARY ART