

1/14 – 2/19/16 *Everything Continues*

Group Show

Artists: Francks Deceus, Sarah Croft, Susan Hackett, Monica Palma, Kerwin Williamson

In spite of this recent, generally shell shocked feeling of “what’s next”, everything does continue the way it always has, including the making and the exhibiting of art and the search for artists whose work incorporates layers of evocative thought.

As an expression of integrated languages **Sarah Croft’s** work operates at the intersection of data, photography and language. Her extraordinary 10 ft. works on paper are intensely filled with computer data printed over photographs and written words. The work exemplifies the predicament of the individual in relation to systems of all sorts.

In the large paintings by Haitian born artist **Francks Deceus** indistinct masses of people are seen on a never ending move; a pilgrimage, an immigration or a displacement. His work resonates with contemporary political and sociological content, incorporating the influence of the 40’ and 50’ visual artists such as William Johnson and Jacob Lawrence.

The two glass sculptures shown by **Susan Hackett**, have been assembled by her with hundreds of tiny hand make glass bricks. They are monuments to the lives taken by the violence committed against civilian populations in different parts of the world, through killing, maiming and disabling. For Hackett each piece of glass represents a human life, strong, fragile, beautiful and charged with light. On exhibit are *Children of Gaza* and *10,000 Prayers for Yemen*.

Kerwin Williamson’s large photographs have the look and feel of an earlier time, With only the slightest additions, a stretch of color across a woman’s face or odd layers of several photographs overlaid with color and lines, he gives a new aesthetic to photography. These small alterations are the narrative tools used in the images.

The Mexican artist **Monica Palmer** is fascinated by the Native practice of reading fortunes by tossing corn kernels, and then interpreting the configurations of the kernels. This juxtaposition of chance and control has always been a strong element in Palmer’s work. Tossing small Osidian figurines onto paper – they are found around pre-Columbian sites - these works seem to be mapping a nameless area the tourists will not explore.