

UPSTATE NEW YORK
Painting Invitational

August 26–October 6, 2017

About the Exhibition

“This is the third year in a row that we’ve put together an invitational exhibition dedicated to a specific medium—printmaking in 2016 and ceramics in 2015. It is a great opportunity to open your eyes to the variety of style and technique in a given medium in our region. Paintings included in the show will be in oil, acrylic, gouache, mixed media; and will range from figurative, to landscape, to abstract.”

— Bradley Butler, gallery director and curator

Featuring the work of:

- Chris Baker of Weedsport
- Belinda Bryce of Rochester
- Tom Insalaco of Canandaigua
- Lacey McKinney of Baldwinsville
- Jim Mott of Rochester
- Kurt Moyer of Rochester
- Sarah Sutton of Trumansburg
- Mike Tarantelli of Honeoye Falls

Chris Baker

WEEDSPORT, NY

“Creating art is a ‘test’ allowing each of us to show his individuality. When I paint, the most ordinary things can become fascinating to me, never getting old. I try to offer a glimpse of the world that I move through every day, as opposed to searching for the ‘perfect subject’. There is little staging or setting up, but instead I attempt to turn what I see into paint, using light and my vision to transform the mundane. When I’m in the ‘rhythm’ of painting, I can think with my hands.”

Belinda Bryce

ROCHESTER, NY

“I am a process painter and I work intuitively. An unapologetic formalist, I pare down color and simplify shapes and composition to the fundamentals of line, gesture, form and texture nestled within layers of staining, glazing, mark-making, and drawing. The process is a constant dialogue of addition and subtraction among the formal qualities of abstract painting and gestural drawing. I am inspired by nature, its colors, textures and the play of light and dark. I am interested in creating balance with a visual language that conveys simplicity, complexity, and mystery. I feel my work is most successful and authentic when order succumbs to the off-hand in the dance of the maker and the media.

The content of my art works against interpretation. I am a “celebrant of the indeterminate.” In Susan Sontag’s words, ‘To interpret is to impoverish.’ Instead I need room to roam and often get lost in the unconfined freedom I so value. The resulting images are related but often visually different, maybe two or three suggest a brief series, but the work as a whole is more a traveler’s diary of exploration, digression, and the indirect process of becoming then going beyond—a map of getting lost.”

Tom Insalaco

CANANDAIGUA, NY

“I make art because it is a never-ending challenge. The learning process will hopefully continue as long as I live. Beyond that, I will let my art speak for me.”

Lacey McKinney

BALDWINVILLE, NY

“I use painting and drawing media as a vehicle to explore ideas about perception. I reflect on the complexity and wonder of embodiment, time, space, memory, and narrative of self. I question how we exist through our senses and societal implications that affect our movement through the world.

We make judgments based on the trappings of gender, race, age, and social context. We look for personal distinction and we value biographical information. We spend our lives building a picture in our minds about who we are.

My process consists of searching for references to harvest the past by using photographs and print ephemera. I pass these through multiple modes of mediation by making iterations of paintings, collages, and photographs to use as preliminary sketches. I build the final surface by staining, spraying and brushing paint. The images are transmuted to produce marks that suggest dissolution and change. Some of the images are fading away like a forgotten experience; some have flesh that is breaking apart or reforming. I use familiar mechanisms of portraiture yet purposefully contradict some key aspects of the tradition.”

Jim Mott

ROCHESTER, NY

My strongest sense of voice or direction as an artist has usually come from forgetting myself, losing the sense of a separate self in the contemplation of and interaction with my surroundings, and that has tended to happen most reliably when I go walking, sketching and sometime painting at night. I find something very affirming in the stillness and indeterminacy of night, when uncertainty becomes a creative force, silence becomes a positive, living presence, and everyday landscape is transformed into a realm of mystery. Sometimes I try to convey a bit of that with paint. Night is where I first found a sense of voice, back in college. After years of focusing more on socially engaged art projects, such as my Itinerant Artist Project, this exhibit has given me the chance to return my focus to night, and that has been a welcome challenge.

Kurt Moyer

ROCHESTER, NY

“When it comes to landscapes, I am looking for a connection to a place, and every now and then I find a location that’s perfect for me. I have a couple of sites that I feel like I can go back to over and over without ever losing interest. Partially it is because the light or color is so beautiful and the structures form a good composition, but these places also have something else, something harder to identify.”

Sarah Sutton

TRUMANSBURG, NY

“My current paintings explore ideas of space- from how it is depicted on a flat surface, to how spatial cues in a painting correlate to the way our bodies interface with the world. They depict a hybrid space, a peripheral vision where memory, psychological projection, and the deep flatness of the Internet collude against landscape.

This body of work also references nuances of technology. The Internet democratizes information but conflates time, space, and scale relationships, homogenizing textures and perspectives-a ‘retinal journey’ that the body is exempt from. Visual stimuli overwhelm experience, excluding other senses such as tactility. Painting is inherently antagonistic to the digital in its connection to the hand, its slowness and staticity. Can the mark of the brush compete with the press of buttons? Can the hand keep up with the volume of images we see? Such questions inspire me to make labor-intensive paintings that require precision of the hand. My paintings are painted with intimate detail and precision, yet the content is obfuscated by these details, much like what happens when one is overloaded with information.”

Mike Tarantelli

HONEOYE FALLS, NY

“I paint portraits to capture an expression and show adoration for my heritage. I currently live in Honeoye Falls, New York after living in Texas and working for the Department of Defense as a Visual Information Specialist.”