



PSYCHOGEOGRAPHY

ARTISTS' RESPONSES TO PLACE [AND DISPLACEMENT] IN REAL AND IMAGINED SPACES

APRIL 1 - MAY 1, 2019



FREDERICK BROSEN

BEN PALJOR CHATAG

JEFF CHIEN-HSING LIAO

DAHLIA ELSAYED

ELLIE GA

KELLYANNE HANRAHAN

EMILY HASS

MATTHEW JENSEN

SARAH OLSON

CURATED BY HALLIE COHEN

GALLERY DIRECTOR'S STATEMENT

Psychogeography explores artists' responses to place [and displacement] in real and imagined spaces. From the psychic to the specific, from recollection to recording, the works in this exhibit recreate the power of place in the human imagination.

The nine artists in this group exhibition have traversed the globe, from the North Pole to Alexandria, Egypt, from Tibet to Italy, and from Flatbush to Central Park. Some travel in the imaginative realms, others may never leave the studio. This exhibit takes inspiration from the notion of *dérive* or "drifting," a word coined by French Marxist philosopher, Guy Debord, one of the founders of the Situationists International movement.

Hallie Cohen | *Director of the Hewitt Gallery of Art*

"One can travel this world and see nothing. To achieve understanding it is necessary not to see many things, but to look hard at what you do see."

- Giorgio Morandi



ABOUT THE ARTISTS

FREDERICK BROSEN's exquisite, highly detailed watercolors capture the light, the architecture, and the aura of a New York City street or a Florentine *strada*, while **BEN PALJOR CHATAG's** watercolors deal with “inner qualities” he discovered in Tibet before emigrating to the United States. Taiwanese-born **JEFF CHIEN-HSING LIAO's** large-scale black and white photographs of the iconic Central Park are based on the Chinese lunar calendar and call to mind the vertical format and multiple perspectives of traditional Chinese landscape painting. **DAHLIA ELSAYED** makes “fictional landscapes in pictorial spaces that are simultaneously flat and real, based on pairing diasporan narrative with a terra firma.” **ELLIE GA** not only walks, but floats, drifts, and dives into real and psychological worlds. Both storyteller and fortuneteller, she transports us into a poetic universe by means of multi-layered narratives, metaphor, images, and text. **KELLYANNE HANRAHAN's** *50 States of Being Outside* depict not the physical landscape of each state in the Union, but individual states of mind. Her source material comes from videos of camping trips posted to YouTube and are translated into a painterly language that comes in a variety of sizes and shapes. Inner, seemingly unimaginable scenarios within the natural world are portrayed in **SARAH OLSON's** delicate ink, watercolor, and pastel drawings, while **EMILY HASS** reconstructs a personal history through research of archival architectural records from the city of Berlin, circa the 1930s. Finally, **MATTHEW JENSEN's** interdisciplinary practice is “infused with walking, collecting, mapping, and historical research. All of [his] work is unified by landscape and how a place is experienced.”

Jensen took current MMC art students in a Drawing II class on a “psychogeographic” place-based learning walk from the art studios to Central Park and back. The students then collaborated to create a large-scale drawing that mapped and recorded their experiences and discoveries. This work is being displayed in the Hewitt Black & White East Gallery alongside Jensen's own work.



FREDERICK BROSEN

Frederick Brosen's watercolors have been featured in over 30 solo museum and gallery exhibitions across the country, most recently at Garvey/Simon Gallery in February 2018, and in the Fall of 2016 at Hirschl & Adler Modern, both in NYC.

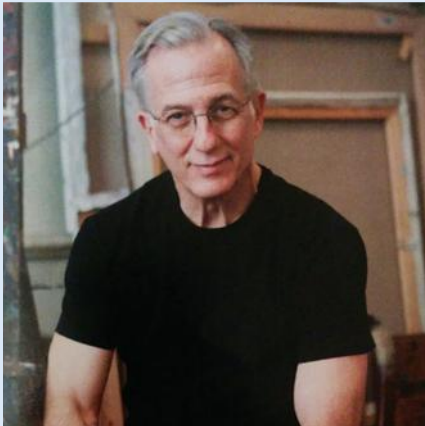
His watercolors have been the subject of numerous solo museum exhibitions, in 2012 at the South Street Seaport Museum, in 2006 at the Museum of the City of New York and in 2002 at the Frye Museum in Seattle. The exhibition *American Dreamland: Coney Island* featured two of his large works and traveled to several museums across the country, ending in 2016 at the Brooklyn Museum.

In 2006 a monograph on his NYC watercolors, *Still New York*, with an introduction by Ric Burns, was published by Vendome Press, and in 2012 he was awarded the Lifetime Achievement Award by his alma mater, The City College of New York. He is

the recipient of numerous grants and awards, including two Pollack-Krasner Grants. His work is in the permanent collection of over 20 museums, including the Metropolitan Museum of Art, The New York Historical Society, the Museum of the City of New York and the Frye Museum in Seattle.

His teaching credits over the last 35 years include the National Academy of Design, Pratt Institute, Lehman College and for the last several years at the Art Students League of New York, where he continues to teach the full-time watercolor class and conduct yearly travel workshops to Florence (2014), Amsterdam (2016 and June 2018) and Rome (2017).

Mr. Brosen is represented by Hirschl & Adler Modern Gallery, and is scheduled for a solo exhibition in February 2020.







Via Della Spada

14" x 18" (20" x 18" framed) • Watercolor • 2016



799 Broadway
32.5" x 42.5 (framed) • Watercolor • 1984

BEN PALJOR CHATAG

These paintings are part of my ongoing series *Spirit*, which deals with inner qualities all of us can develop. I learned about these qualities in Tibet, where I was born, and carried them with me through India to the West. These qualities can lead to individual and societal happiness. They are located in the culture and then the mind. They may be imagined at first but become real as one develops mind.

I Offer You represents appreciation of your teacher or mentor who helps you develop and see the interconnectedness of everything, and the benefits of love, compassion and generosity.

Journey to Lhamo Latso represents the place where you find your guide and see the value of mind and environment.



Photo credit: Matthew Abrahams





Journey to Lama Latso
30" x 44" • Watercolor on Paper • 2017



I Offer You
30" x 44" • Watercolor on Paper • 2017

JEFF CHIEN-HSING LIAO

Time is not bound by culture, and neither is nature. In order to comprehend and appreciate all aspects of Central Park, this project followed the Chinese 24 Solar Terms timetable to document the micro changes that happen in this phenomenal “man-made nature,” by adapting the vertical format and multiple perspectives of traditional Chinese landscape paintings.

Jeff Chien-Hsing Liao was born in Taiwan in 1977, and immigrated to the U.S. in 1999 at the age of 22. There, he immediately took residence in Queens, New York, in close proximity to the 7 subway line, dubbed by the New York City Department of City

Planning as the “International Express.” He earned an MFA from School of Visual Arts and a BFA from Pratt Institute. Liao’s renowned *Habitat 7* series, for which he received critical acclaim, stemmed from his master’s thesis at SVA. Liao’s work has been featured in numerous solo and group exhibitions, and can be found in the permanent collections of several institutions such as the Museum of Fine Arts in Houston; Queens Museum, NY; Brooklyn Museum, NY; J. Paul Getty Museum, LA; George Eastman House-International Museum of Photography and Film, NY; the Norton Museum of Art, FL.







Spring Equinox
30" x 45" • Archival Pigment Print • 2015



Slight Cold

30" x 45" • Archival Pigment Print • 2015

DAHLIA ELSAYED

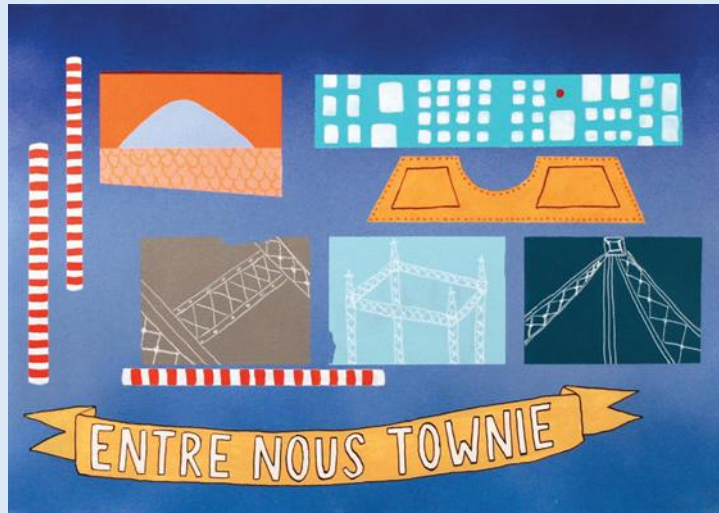
I use painting, installation and sculpture to make fictional landscapes in pictorial spaces that are simultaneously flat and real. My work is based on pairing diasporan narrative with a terra firma, connecting internal and external sense of place and creating myth pictures for placelessness. These allegorical landscapes use a symbolic vocabulary rooted in cartography, comics and cosmology to make visual narratives that tell unreliable oral histories and anticipate alternate futures.

My interest in these themes stems from my own experience of displacement over multiple generations of my family. These involuntary movements from continent to continent, with little belongings but much in story, have formed the way I think about place and lore. I make work to connect the material and concrete to the ephemeral shapes of a personal geography.



Dahlia Elsayed makes text and image-based work that synthesizes an internal and external experience of place, connecting the ephemeral to the concrete. She writes short fictions for created landscapes that take the form of narrative paintings, print and installation. Her work has been exhibited at galleries and institutions throughout the United States and internationally. Dahlia has received awards from the Joan Mitchell Foundation, the Edward Albee Foundation, Visual Studies Workshop, the MacDowell Colony, Women's Studio Workshop, Headlands Center for the Arts, and the NJ State Council on the Arts. She received her MFA from Columbia University, and lives and works in New Jersey. Ms. Elsayed is Associate Professor of Humanities at CUNY LaGuardia Community College.





Entre Nous Townie
16" x 22" • Acrylic on Paper • 2015



Vapors Vapors
16" x 22" • Acrylic on Paper • 2015

VARIOUS BORDERS



Various Borders

31" x 24" • Acrylic on Paper • 2015

ELLIE GA

Ellie Ga's photograph *Remainder* was taken on the frozen polar sea and is part of the artist's body of work called *The Fortunetellers*. This group of videos, performances and photographs focuses on the artist's residency with a scientific expedition near the North Pole. For five months Ga worked on board Tara, a sailboat that was drifting in the frozen pack ice of the Arctic Ocean.

"There was this ongoing joke about all the shoveling we did — the absurdity of shoveling the Arctic. We had to keep Tara free of snow to prevent sinking. That was one of our main jobs. We would plant our shovels outside the boat and then we would go from station to station shoveling while doing stop-frame photography. This photograph, *Remainder*, is from those re-enactments. When I see this photo installed next to *The Cast* I think of Marcel Duchamp's shovel: *In Advance of the Broken Arm*."



Photo credit: Marc Damage

Projection Harbor depicts two cement breakers, painted with die-dots in Palermo's harbor. The piece is part of Ga's body of work, *Square Octagon Circle*, which is centered on the sunken remains of the ancient lighthouse of Alexandria.

The photograph appears in Ga's three-channel video *Four Thousand Blocks* which is built from a number of interwoven narratives and metaphors, focusing on the role of images and written texts in the creation of living memory. On the center screen, Ga manipulates transparent images on a lightbox, narrating her dives and her meeting with archaeologists, weaving links between Pharos Island, the divine figure of the Egyptian god Thoth and early attempts to translate The Torah. As the narrative unfolds, the viewer watches the development of the photograph in a darkroom on the left hand screen, while the artist's hands on the right hand screen painstakingly composes a text with lead letters.

Work courtesy of the Artist and Bureau.





Projection Harbor
16" x 16" • Gelatin Silver Print • 2013



Remainder

17" x 17" • Gelatin Silver Print • 2010

KELLYANNE HANRAHAN

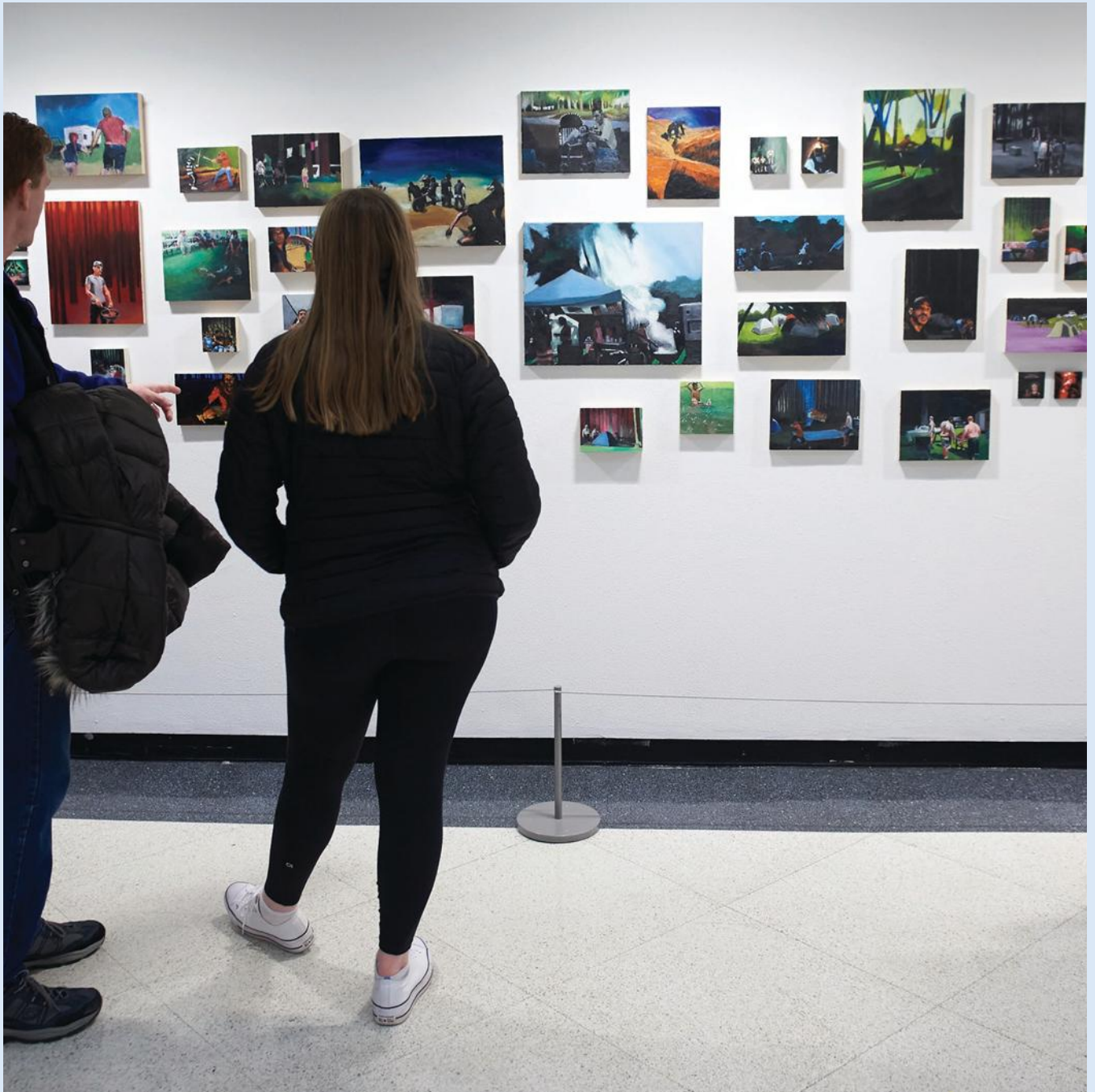
As a lifelong camper, I've always been interested in watching the (often uncomfortable) way people behave when they are outside. In my series "50 States of Being Outside" I'm not focused on capturing the particular landscape of each American state, but rather the *emotional* states of existence that humans experience while outdoors.

The 50 individual paintings that make up the whole piece reflect individual states of mind that make up life: Some high points, some low points, but largely just *boring* points. I am thrilled with pieces that I think are some of my best. I'm ashamed by some

that I find unsuccessful. I feel angered by the ones that I think are dull. All are bearing witness to this mysterious life we're all living, so I think all are worthy of being a part of the whole: the good, the bad, and the uninteresting.

My source material comes from videos of camping trips posted to YouTube, so my observations are limited to folks who have the means to make a video, and the desire to make it public. It feels voyeuristic to watch the intimate moments of strangers from the comfort of my home, but to me it's irresistibly fascinating.

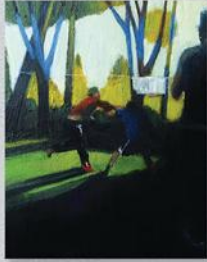






50 States of Being Outside

50 pieces ranging in size from 3" x 3" to 20" x 16" • Oil on Canvases and Wood Panels • 2018



EMILY HASS

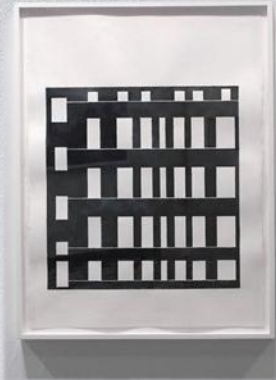
From 2006 to 2016, my artwork was based on archival architectural records of Berlin buildings where Jews and persecuted artists lived in the 1930s. Through architecture, the work is concerned with identity, place, and a culture's loss both of individual citizens and of its creative tradition. I used the records to illuminate an obscured history, and make visible the Berlin homes - and lives - that were abandoned under duress. I worked primarily in gouache and ink on vintage, sometimes damaged, paper that echoed the archival files that provide my source material.

I began this body of work with the plans of my father's childhood home, where he lived until 1938, when he and his immediate family fled to London. I went on to represent the homes of other Jews and persecuted intellectuals, including Lion and Marta Feuchtwanger, Else Ury, Kurt Weill,



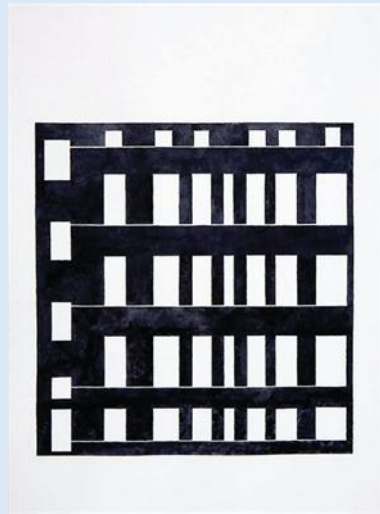
Johannes Itten, Walter Benjamin, Lyonel Feininger, and Ruth Vollmer. I returned to Berlin at least once a year to do archival research as I documented the profound cultural loss Berlin experienced as a result of the purges orchestrated by the Third Reich.

Since I began this project, and in a way my father's generation could never have foreseen, Berlin has been transformed from a departure point into a destination for exiles fleeing conflict. In response, for the past two years, I have been traveling to Berlin to meet with displaced people, primarily from Syria, who have been extraordinarily generous with stories and photographs of the homes they were forced to flee. My aim, and I am treading as lightly as possible as I do this, is to represent their lost homes and the lives they contained as something at once concrete and invisible.

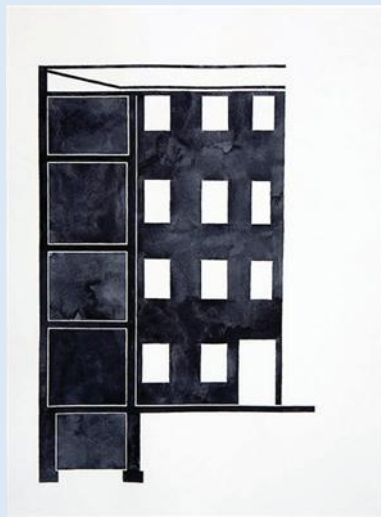




Altonaer Straße, 2 Section 1
22" x 30" • Gouache on Paper • 2009



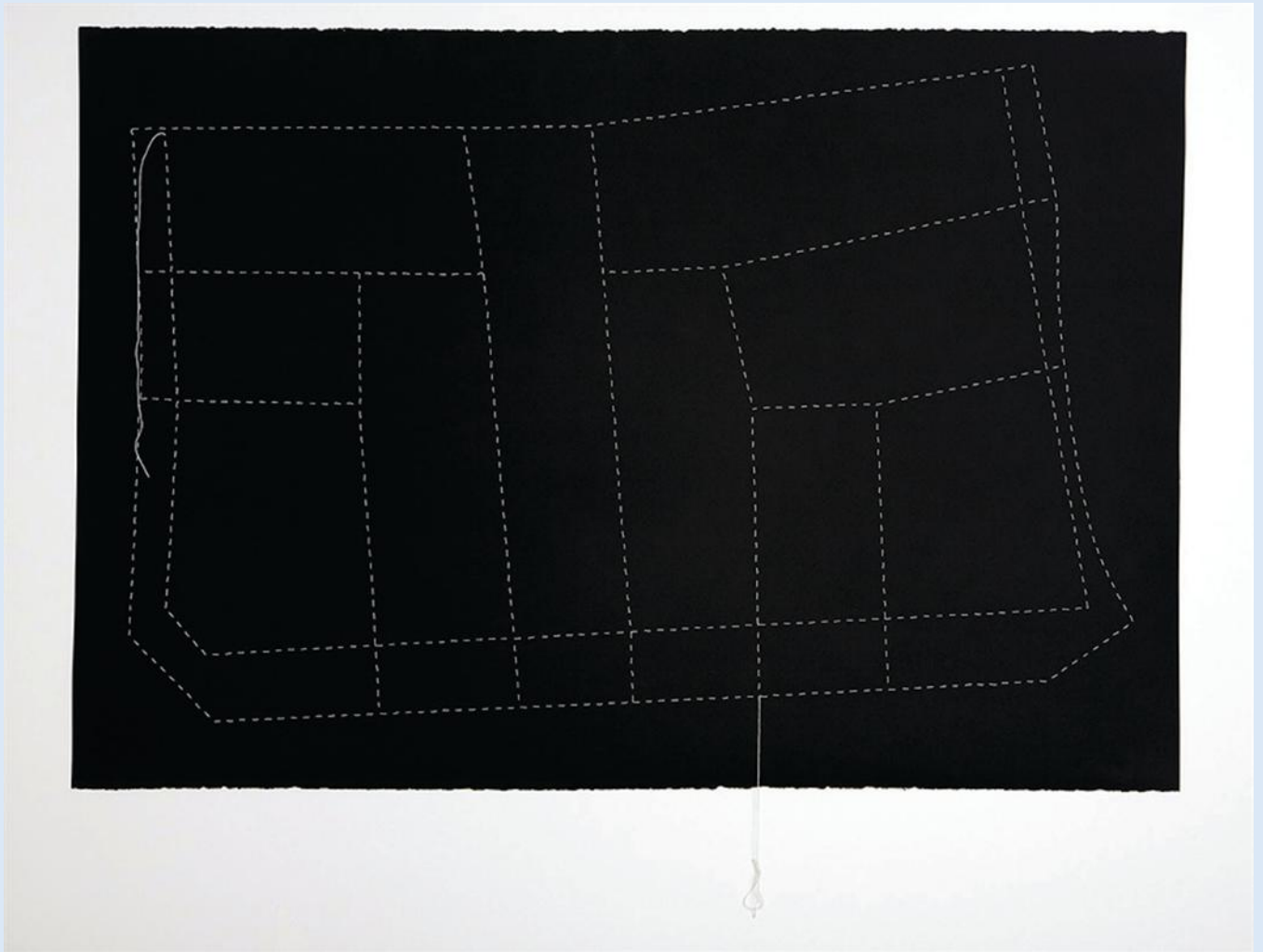
Altonaer Straße, 2 Elevation 1
22" x 30" • Gouache on Paper • 2009



Altonaer Straße, 2 Plan 6
22" x 30" • Gouache on Paper • 2009



Altonaer Straße, 2 Elevation 2
22" x 30" • Gouache on Paper • 2009



Altonaer Straße, 2 Sewn 2
34" x 47" • Canvas Strands and Paper • 2008

MATTHEW JENSEN

For the past ten years I have developed an interdisciplinary practice infused with walking, collecting, mapping and historical research. All of my work is unified by landscape and how a place is experienced. As much as I love being in far-off, wild landscapes, I prefer to make art about places with complex human histories. I am most interested in the traces of action, clues to the past, and finding wonder in the most exploited or over-managed landscapes. On my walks I search for signs of use, reuse, hope and regeneration. I hope the final works serve as evidence that there is wonder, mystery and beauty in local landscapes. I also integrate public walks and artist maps into my projects as a way to inspire viewers to experience the landscape firsthand. Walking, at its most basic, is profound and I use my work to prove that fact again and again.



Matthew Jensen is a conceptual landscape artist and photographer based in the Bronx, New York. He received a BA in Fine Arts and Political Science (Double Major) from Rice University and his MFA in Photography from University of Connecticut, Storrs, CT. Jensen is a recipient of a John Simon Guggenheim Foundation fellowship, a Peter S. Reed Foundation Grant, a MacDowell Fellowship, and his work has twice received support from the National Endowment for the Arts. Jensen's work is in the permanent collections of the Brooklyn Museum, Metropolitan Museum of Art, and National Gallery of Art, the New York Public Library, among others. He has participated in residencies at MacDowell Colony, LMCC, ArtBuilt/Queens Museum, Wave Hill, the Delaware Contemporary and Kimmel Harding Nelson Center for the Arts. He currently teaches photography and art at Parsons School of Design at The New School in New York City.





Barren Island Bundle, Brooklyn, NY

48" x 30" • C-Print • 2016



Bundle of Flatbush Avenue, Brooklyn, NY
16" x 20" • Inkjet Print • 2012 (printed 2018)

MAPPING TIME AND PLACE: COLLABORATION DRAWING

According to the artist Paul Klee a drawing is a “dot that went out for a walk”. In this spirit, the students in Art 211 *Drawing II* created an impromptu collaborative drawing based on a walk led by the interdisciplinary artist, Matt Jensen. The map tracks their movement through time and place by collecting impressions of landmarks, found objects, ephemera, natural forms, text, and topographical notations.

THE PROCESS

Matt Jensen led the students on a walk from the studio on the 8th floor of Carson Hall through Central Park and back. After exiting the College, they paused at a line of pin oak trees and pressed their hands firmly against the trees for 5 minutes and contemplated their texture, structure, and history. Continuing on to Central Park, the students stopped again at Bethesda Terrace to write a short



observational essay. They proceeded to loop around the lake, pass through parts of Seneca Village and the Rambles, and then back to 72nd Street.

Along the way, Jensen created a space for the students to hone their senses and heighten observation, while locating points of connection with the natural and cultural environment. They learned about the trees, glacier rocks, structures, and evidence of buried histories in plain sight. He encouraged them to pay close attention to their surroundings and to gather found objects that resonated with narrative—broken shards of pottery, oyster shells, bones, coins, glass, metal, feathers, and ephemera of all kinds.

Back in the studio, the students began the drawing by walking on the 8’ foot long piece of paper—literally imprinting the surface with the evidence of their travels. They then made studies of their objects and memories, and, together, created a map that tracked the indelible and unexpected moments discovered along the way.

Beth Shipley, Associate Professor of Art

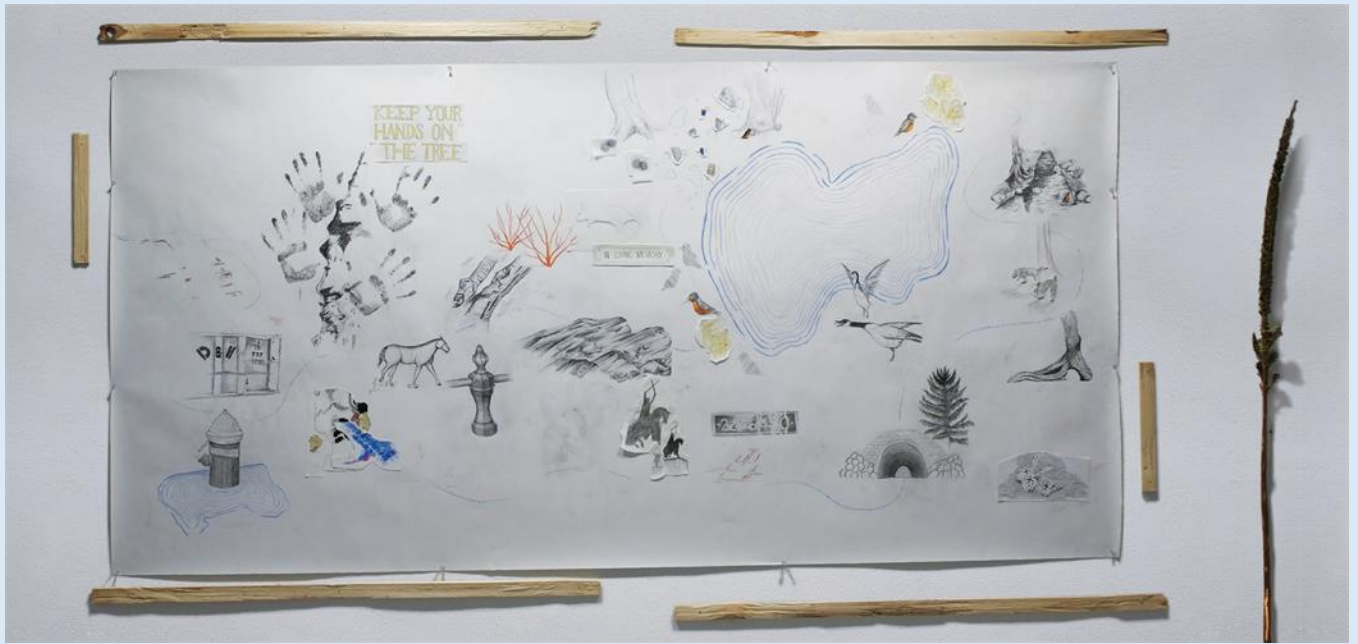
THE STUDENTS:

Nae Cypress	Bethany Gardner
Kaleena Hughes	Demelza Leffert
Alyssa MacChia	Evelyn Mares
Katherine Odom	Fiona Scannell
Avalon Snow	Marisa Valentino
Emma Walgren	





Found objects from Central Park



Collaboration Drawing (Details below)

4' x 8' • Graphite Pencil, Colored Pencil, and Collage on Paper • 2019

SARAH OLSON

These four drawings are part of a series of works entitled, *Impossible Landscapes: Tree Planets* (2011-2015). *Tree Planets* depict seemingly unimaginable scenarios within the natural world. I started these works after my daughter was born in 2011, creating a series of small drawings during the brief, interstitial moments of childrearing. I found I could work on these intimate paintings while breastfeeding or while my baby napped. They convey the joyous, yet nervous isolation one feels when having children. They provided an escape into another world. Also, they helped me reflect on the landscape of my exhausted, postpartum body which felt like a different terrain than the body I had inhabited before. While these works have a loopy, illustrative quality—I was reading a lot of books with talking animals at the time—they take direct inspiration from the Indian miniature drawings and paintings



I encountered on a residency in India in 2010. I became infatuated with the highly skilled, intimate works of Mughal painting. I was mesmerized by the way these artists created an entire elaborate world in tiny, courageously detailed work.

When I was 8 months pregnant, I created a live-drawing performance piece, incorporating my pregnant body; entitled *Invisible Cities, Impossible Landscapes*, with dancer, Cori Kresge. This work was performed to readings of *Invisible Cities* by Italo Calvino. These writings later informed *Tree Planets*, as Calvino wrote about extreme landscape, and future, trash-infested cities. Lastly, these drawings are informed by the illustrations in Antoine de Saint-Exupéry's, *Le Petit Prince*. The little Prince is small and isolated, yet relatively large in relation to the planet on which he stands. *Tree Planets* hold claim to this same curiosity but also points to a future, ravaged planet that is falling apart and blowing away in pieces, driven by huge winds and wild storms.





Tree Planet (#4)

5" x 7" • Ink, Watercolor, and Pastel on Paper • 2015



Perceptions of Labor

5" x 7" • Ink and Watercolor on Paper • 2015



Stilted Growth

5" x 7" • Ink, Watercolor, and Pastel on Paper • 2014



Treeplanet (#2)

5" x 7" • Ink, Watercolor, and Pastel on Paper • 2015



ABOUT THE HEWITT GALLERY OF FINE ART

The Hewitt Gallery of Art, located in the main esplanade and adjacent Black and White galleries, is a laboratory for and an extension of the pedagogy of the Art and Art History Department. In addition, it is an alternative exhibition space for contemporary art of emerging, mid-career, and established artists displaying a wide variety of media and styles. The Gallery provides opportunities for art majors and minors to gain first-hand experience in exhibiting their capstone and junior work, for students to curate and organize shows in conjunction with the Gallery Director and for faculty and alumni to present current work to the community.

Hallie Cohen | *Director of the Hewitt Gallery of Art*



Photos by Jerry Speier. Catalog design by KellyAnne Hanrahan.



PSYCHOGEOGRAPHY

ARTISTS' RESPONSES TO PLACE [AND DISPLACEMENT] IN REAL AND IMAGINED SPACES

THE HEWITT GALLERY OF ART • 221 E. 71st St. • New York, NY 10021 • art@mmm.edu • www.mmm.edu



Marymount
Manhattan
College