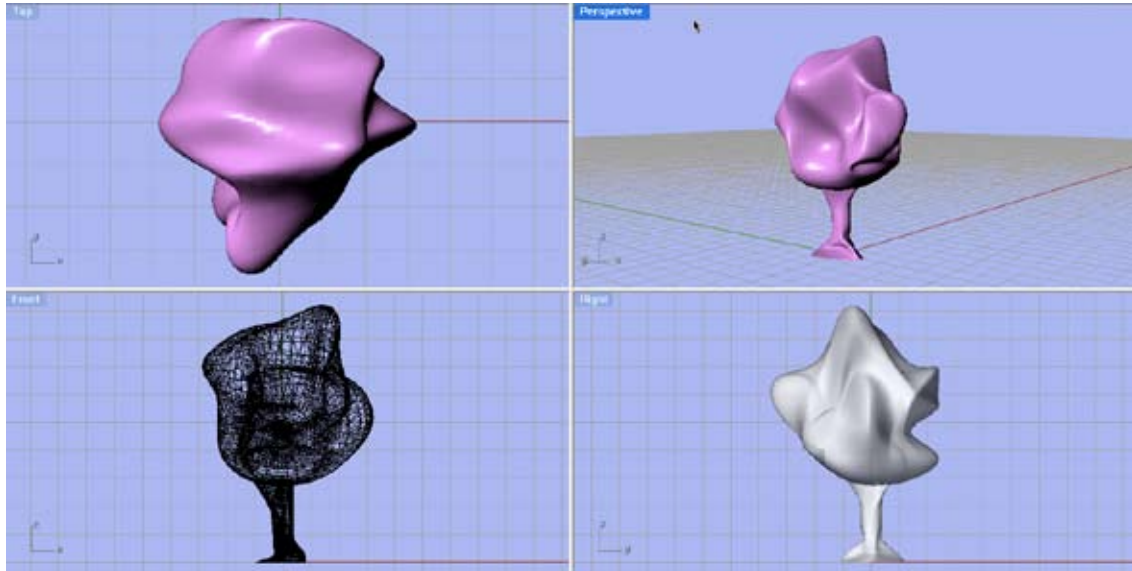


Adelaide Paul



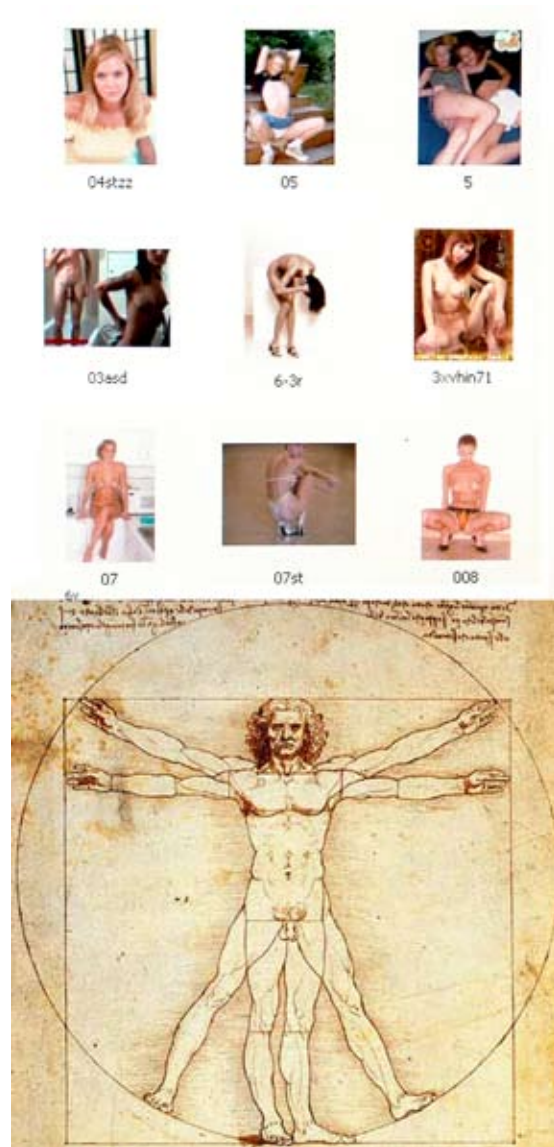
For the past four years, I have been studying and subsequently teaching anatomy to first year veterinary students. On a pragmatic level, rendering an animal accurately on the outside is vastly facilitated by understanding the organization of the parts on the inside. On a more visceral plane, grasping some of the intricacies of the structure and workings of the body has lead me to pose new queries regarding cultural perceptions of inter-species heirarchies. This is, in a large part, what lead me to the present work involving the leather animals. The leather presents its own dichotomies: is it clothing/is it skin? At what point does domestication more closely resemble eugenics?

Chad Curtis



This work, in many ways, departs from what I know of to make or to craft. A few years ago, I became fascinated with GoogleEarth and it's ability to redefine the way in which we see the world and understand space, exciting an interest in three-dimensional modeling on the computer and the process of rapid manufacture. A departure from working in the physical space, to making and crafting in the digital space, this work utilizes an object made in a three-dimensional printer. This new process allows me to understand and ask new questions about technology, the role it plays in our lives, and our interface with the world.

Federico Lombardo



For awhile nearly all of the images that I use had been found on the web. Although I'm working in the traditional genre of portraiture and figures, I've always worked on the face and features with an unmistakable contemporary feel.

I want to give the sense of a figure, not identified in terms of anatomical or correct proportions, but as created by spontaneous use of material—watercolors—and therefore I produce a truly authentic image.

I'm departing from an academic formal system of image representation by allowing contemporary digital influences such as the Internet to be the source and structure from which my work arises.

Doug Jeck



When I was a kid, my dad, my brother and I used to make little guys out of modeling clay as toys. We called this “a clay adventure”. “Dad can we have a clay adventure?” Each of us spent hours making small platoons of menacing little soldiers and monsters for the kitchen table war that would later ensue. My dad is an excellent modeler—his figures were always the coolest. He would make three really great warriors to my fifteen or so. My brother was/is a very good athlete. Toothpicks, cocktail swords, garlic presses, pencils, other kitchen utensils and our hands were the weapons that facilitated these plasticene massacres. This was my only connection to art, clay, and the figure. I was, at that time, dead set on being a serious trumpet player. When I abruptly and mysteriously decided to become an “artist”, and asked my first teacher, Tom Rippon what I should make, he said “if you’re going to be an artist then you should start making

YOUR art.” I made a little clay guy with a ball of clay in his hand wondering what to do. Then I started making them larger. Once we had basically destroyed these little clay guys and my dad would retreat to watch the news or something on PBS and my brother would go and lift weights, I stayed at the table and manipulated the carnage into a still life over and over again. I wasn’t necessarily playing, but remaking and looking. I now understand that the residue of the whole affair was something like Goya or Henry Darger—simultaneously brutal and innocent. After almost twenty-five years of not playing my trumpet (at one point, I spray-painted it black), I’m doing it better than ever and I’m really loving making little clay guys again. It wouldn’t bother me at all if you played with these little guys, or turned them into women or angels or beasts. It doesn’t have to be violent, but understand that I was, after all, a confused little boy.

Greg Stewart



To identify any single point of departure is

to consider that there is in fact a single point of reference, and that there is a beginning and an end. It is perhaps more revealing to imagine a world with multiple points of departure interacting in time and space: a world born out of simultaneous collisions and the subsequent transformation of matter, an assemblage emerging through a continuous unfolding of things in space, ripe with the potential to create new possibilities. These drawings are the result

of the convergence of multiple images. They are a collection of influences, contingencies, and effects. Domestic objects, architectural fragments, playground equipment, bicycles, cleaning supplies, maps and diagrams, complexity theory, cyberpunk fiction, biotechnology, genetic engineering, information networks, agriculture, and trickster mythology, among many other seemingly disparate things, are forced together to form new kinds of relationships. Layering several drawings on top of one another allows the work to develop iteratively, each layer building on the one proceeding. Images are forced to intersect and to play off one another, and eventually enter into a kind of mutation, a process where strange hybrids and protean structures with newly discovered functions appear like bicycle-toilets, a doorknob that opens a hat, a grand piano unfolding from a Swiss Army knife, or a chainsaw that decorates cakes.

John Byrd



My work has always been inherently biographical.

In the last ten years, I have relocated my life and studio numerous times. Until now, the exposure to new settings and cultures served to inform me primarily about the specifics of my own childhood spent in the mountains of North Carolina. Most recently I moved to Florida, a state I had little interest in visiting, and no interest in residing. As a mechanism of survival in Tampa, I began to find within me a concerted effort to embrace the plastic equalities of a hometown plied with strip malls, amusement parks, and a rich history appreciated by very few. In some sense I believe I am beginning to embrace or at least reconcile my existence through my building process.

DEAN PROJECT

Kris Tamburello



A

DEAN PROJECT

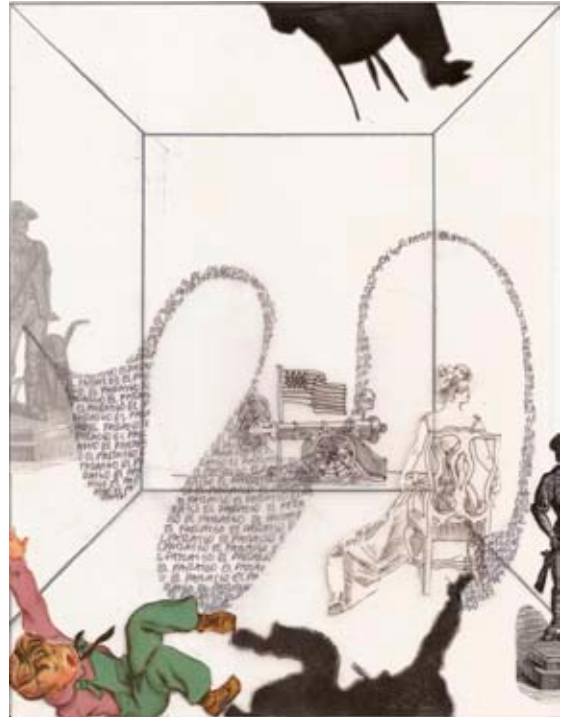
Leopold Foulem



The point of departure of this group of works

lies at the bottom of a plastic bucket with plaster that had set overnight after being forgotten on a studio table. Looking into the bucket the next day, I had the impression I was gazing from above at a spot on Earth through the round aperture of a telescope. (The view in the cylindrical/tubular outline of the whole structure reminded me of this optical instrument.) After I established the conceptual premises for this series, I rescued many others left-overs and started working on the future bronzes. These sculptures are named Sites, suggesting aerial views of probable landscapes.

Efren Candelaria



the city of new york brooklyn williamsburg

bridge freddy graciedillon maureen christopher ben fernando
joffroy gabriel moya josean rivera tim litzmann laurie mi compadre
rodrigo zaratustra bedford ave spikehills soft spot lean clifton
rachel kate scott mat all of them vera cruz patricia benabe
clinton hill metro north hudson line green line the l train the g
train manhattan 59 norman polish dia beacon montreal summer
chino laura padrino harix lexington ave china town canal street
al whythe relish the levee bembe plan b chelsea alexander and
bonin zebulon budweiser whiskey? jameson? 18 holes? "el p"
juan 67 metropolitan jacob basel arco madrid mahou pete ?bar
kurimanzutto greene naftali reductive art painting rita tamayo new
years eve l.e.s. art l.a. scope thestorehousegroup gamaliel guill-
ermo rogelio nina miami

DEAN PROJECT

Miky Fabrega



As an artist I'm in constant development- departing is an important part of my work. I depart from materials, I depart from ideas and notions. The constant search for the truth makes my work twist and turn in ways that I can not foresee so I just accept the fact and make it part of the whole idea. The work shown today is a far stretch from the past. At an early stage in my career my work was much more focused on the external aspects of the living state, politics and materialism all as part of an ongoing fight against human nature. Now my work is more human, more introspective and even though I still deal with a search for identity and that struggle to fit in to this reality, the search is now from within. I depart from the external and enter the realm of me.

Rob Raphael



Anyone can reflect upon the decorative arts

whether experienced through the mediums of wallpaper, furniture, flower arrangement, jewelry, or a manicured garden. Within

my work I draw from the history of decorative art, specifically its relationship to pattern, pleasure, affluence, and excess. This history is also overlapped with a reflection upon contemporary affluence, design, and the ubiquitous Design Within Reach modernist interior. The decorative is often seen as superficial but I believe in its power to seduce the viewer into greater depths. My work relies heavily on its material references. I am interested in directing the viewers' entrance into the work, through their ability to make associative connections to the materiality of the work. The use of commonplace items such as ribbon, suit fabric, and felt, ameliorates these connections. This recent work although arguably small, flat sculpture, has taken on the role of drawing. These drawings have provided an opportunity to develop a new, more casual direction, while simultaneously benefiting the installations, to which I will always be drawn to making.

Tim Berg



Enjoy it... while it lasts

We love Creamsicles. My wife and I like to eat Creamsicles so fast they give us headaches or esophageal freeze. We are always disappointed when the Creamsicles are gone. Luckily we are able to stockpile a nearly endless supply. It would be unfortunate if they stopped making Creamsicles. Sometimes, we take for granted the fact that this incredibly delicious treat exists at all. Sometimes, I think there are a lot of things we take for granted. Of course, the sumptuous frozen goodness of our Creamsicles distracts us from dwelling on these facts for too long.

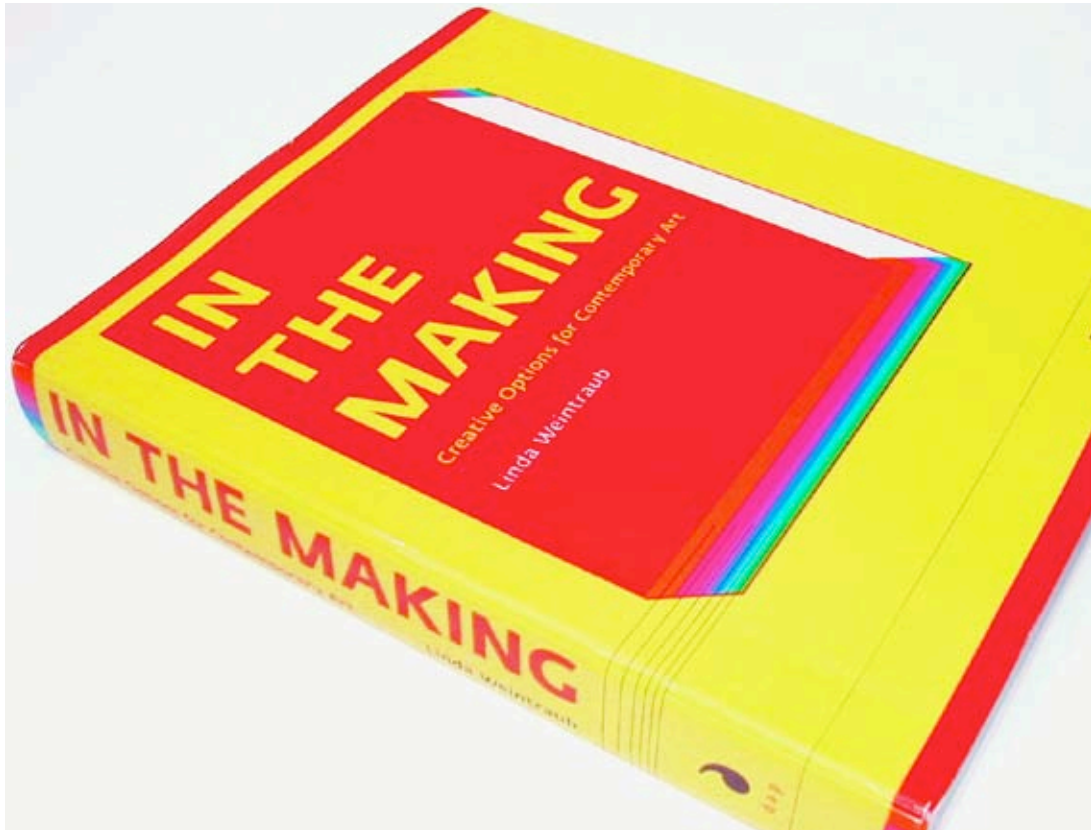
Enjoy it... while it lasts is the result of a collaboration between Timothy Berg and Rebekah Myers.

Yordi Arteaga



This work evokes feelings of emptiness, solitude, loss , paralyzation and change of place that arise over the circumstance of an end in a love relation. It narrates a moment in my life when a nine year love relationship ended. It is not only the end of a duo but the going away of an important person in my life, overcome the painful process and starting over from the floor, in every aspect, from the emotional state to monetary situation. Also the fact that changes in life bring new things but also a wearing in everything. Departure in my case has been the ending of a personal episode that has provided me with material to be used in the production of these photographs.

Reinaldo Sanguino



In 2005 I read Linda Weintraub's book "In the Making" a collection of profiles and interviews of contemporary visual artists. This book motivated me perform self-interview exercise using many of the same questions the author had asked the artists in the book. This exercise produced a story called "Rei;" a story based on both fictional and autobiographical elements about a king in exile who is working toward the formation and establishment of a place called "My Paraiso." Using this story as a framework I've since created works as part of this developing story.

For me the idea of departure, in my artwork, is like going on a trip that takes place on a long looping-road where in order to find the end I have to go back to the beginning.

The installation in this exhibition is entitled "Stage for One—Long Tail Star." This is a new chapter in my developing story "Rei;" I'm now waiting for participants to become members of "My Paraiso."

Beatiz Salazar



Sometimes changes follows one another in a spontaneous way, while in other cases changes are forced by the circumstance.

The idea of space-time, its perception and sensation, has always been central to my artists approach. Nevertheless currently the political history of Venezuela has invaded and taken our fundamental rights; by employing fear, repression and censorship. I've since turned my attention towards the democratic social cause.

Due to the nature of my political focused work, since 2003, government employees on three separate situations destroyed my work. These events marked the last public exhibitions that I've participated within Venezuela where increasingly an artist's freedom of expression and creation have been ignored and removed. From this moment on the use of digitized images and the internet has allowed me to continue developing work to be exhibited outside the borders created by the current Venezuela government.

This piece is a departure of my physical borders.