

The Artists • Their galleries: Alexander and Bonin, New York City • Paula Cooper Gallery.

New York City • Mary Goldman Gallery, Los Angeles, CA • The Gesso Foundation, New York City

The Felix Gonzalez-Torres Foundation, New York City • Catriona Jeffries Gallery, Vancouver, BC

Gallery Joe, Philadelphia, PA • Locks Gallery, Philadelphia, PA • Arthur Roger Gallery, New Orleans , LA

Andrea Rosen Gallery, New York City • Lucas Schoormans Gallery, New York City • Michael Steinberg

Fine Art, New York City • Sperone Westwater, New York City • Pavel Zoubok Gallery, New York

City • And: G. Roger Denson • Jennifer McGregor, Curator Wave Hill, NY • Paul and Konnie Stark

Bing Wright Wet Glass IV 1995 23-1/4 x 19-1/2 inches23-1/4 x 19-1/2 inches Courtesy of Lucas Schoormans Gallery New York City

AAC's exhibition program is supported in part by a major grant from the William Penn Foundation. AAC receives additional operating support from the Philadelphia Cultural Leadership Program of The Pew from the Philadelphia Cultural Leadership Frogram G. Charitable Trusts, the Commonwealth of Pennsylvania Council on the Arts, the Beneficia Foundation, Independence Foundation and the Friends of Abington Art Center.

out of the blue:

515 Meeting Jenkintown, 1 215.887.488

ABINGTON ART CENTER

Brochure concept and design by Joy Episalla Website concept and design by Joy Garnett

non-profit organization founded in 1939, the Center offers everyone an opportunity to appreciate and participate in the arts through exhibitions of contemporary art in its Sculpture Park and galleries, as well as in studio classes, innovative education initiatives and community events. For more information: www.abingtonartcenter.org GALLERY HOURS: Tues-Fri: 10am-5pm • Thurs to 7pm

Sat 10am-3pm • CLOSED Sunday & Monday

At 4 pm, artist Diane Burko will present images of her travels to Alaska and Iceland which were the inspiration for her new paintings.

Abington Art Center cultivates the power of the

arts, inspiring individuals and strengthening community. A

Perils at the Top of the World.

slide lecture and book signing of his new book for young readers, THE NORTH POLE WAS HERE: Puzzles and

Environment reporter for the New York Times will give a

For the whole family: Andrew C. Revkin, Global

Out of the Blue Curators' Tour Reception to follow until 6 pm Sunday April 23rd, 3 pm

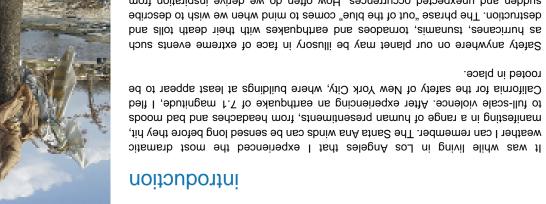
Saturday March 4th, 3pm Opening Events:

http://outoftheblueproject.org

Calender of Events Please check website for a full listing of calendar events:

Conceived by Joy Episalla + Joy Garnett Organized by AAC Curator Amy Lipton March 4 – May 6, 2006

out of the blue



sudden and unexpected occurrences. How often do we derive inspiration from destruction. The phrase "out of the blue" comes to mind when we wish to describe as hurricanes, tsunamis, tornadoes and earthquakes with their death tolls and Safety anywhere on our planet may be illusory in face of extreme events such Loorea in place. California for the safety of New York City, where buildings at least appear to be

Perhaps my most sublime weather experience occurred on the Atlantic coast of portend an approaching storm? serenity transforms in a matter of seconds to a swirling mass of dark clouds that staring out at a beautiful clear blue sky? And how startled do we become when that

trom minute to minute, day to day, and season to season. kaleidoscopic transformations in an arcane game of chance we seem to live with of meteorological phenomena-the planet's own "art form"-generated my mood shifted with the changes in light and wind. The interplay Ireland. As I sat watching a succession of storm clouds roll swiftly in and out,

Ad, kineano, LA

reasserts its control over our everyday human existence, our patterns of behavior, and our best-intended plans. No matter how technologically advanced and insulated from nature we think we have become, the weather invariably sometimes protoundly. At such moments, our presumptions about controlling nature reveal themselves as mere conceits. transcontinental travel, weather conditions profoundly influence our daily lives, interrupting and altering our normal routines, expression in the atmospheric conditions of the day. Despite instantaneous global communications and accelerating blown away," "I'm in a fog," and "it's been clear sailing" convey the fact that so much of what we experience finds symbolic Our teelings, intuitions, and inclinations appear to spring from the weather itself, and common phrases such as "I was

Presenting a challenge to even the most technologically sophisticated innovations in forecasting technology, weather is still

wind and lightning cause power outages that disrupt connectivity. weaken mysteriously; snowstorms still leave cities immobilized, bringing forced quietude to the most hectic urban settings; as unpredictable today as it was to the ancients. Wind and storm patterns frequently veer off course, build momentum or

appear white, but blue like the rest of the Earth. This is a startling thought, a significant change in our iconic self-image, and Since the 1960s, the negative influence of humankind on the planet's weather systems has become increasingly alarming.

planet through space travel and satellite photography. difficult to absorb considering that only since the latter part of the twentieth century have we been able to visualize our own children will come to live in a world bereft of polar ice caps—fhe poles, photographed from space, would no longer Doomsday scenarios aside, scientists are now predicting serious consequences from global warming within our lifetime. Our to believe in biblical auguries, disasters such as Hurricane Katrina could be seized upon as a sign of the apocalypse to come. 2005 was the hottest year on record, and we saw a higher instance of category five hurricanes than ever before. If one were

atmosphere have had the most dramatic impact on the development of painting, as evidenced by the modulation of color Artists have been inspired by weather throughout history. Perhaps seasonal and geographical modifications of light and

AO, eselege, CA

sedoni 621 x 8.76 C-prints and thread

Courtesy of Mary Goldman Gallery

Courtesy of Arthur Roger Gallery

(Collaborations with Katrina series) 2005

and the second second

Stancomb-Wills Glacier Tongue with Emperor Penguins, Antarctica 2004

31 x 24 inches

digital photograph

1# 997T bebuordS

Dawn DeDeaux

JJ L'Heureux

11 x 14 inches

Los Angelas, CA

John Dougill

oil on canvas

10 x 14 inches

London, UK

Probability 2005

Courtesy of the artist

Many thanks to

Christos Dikeakos

Folded Cardboard 2005

Lightjet photographic print

approx 24 x 28 inches

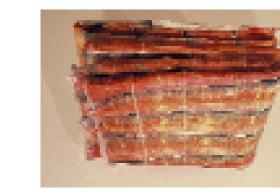
Courtesy of Catriona Jeffries Gallery

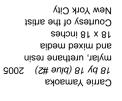
Courtesy of the artist

C-print

Silkscreen on gut 365 Sunsets 1996 influenced by the artist's relationship to the climatic conditions in which it has been produced. Stephen Andrews of light is part of the technological and formal process itself. But whatever the medium, genre, style, or period, all art is relationship and reliance of an artistic medium upon weather is even more obvious in photography, where the modification and mood among Dutch, Flemish, French, Spanish, German, and Italian painting from the Renaissance to modernity. The - Joy Episalla and Joy Garnett

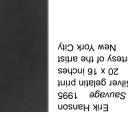
Untitled (Ocean), detail 2004 Hunter Reynolds of artistic temperament and creative vision. in its various forms, revealing the breadth, intricacies and profound depths predominantly about, inspired by, or made as a direct result of the weather out of the blue presents work from a range of geographical regions, from hurricane-ravaged New Orleans to glacial fractures in Antarctica, different, often elusive ways in which weather plays a role in the creative process. From Miami's beaches to rainy Vancouver, Toronto, ONT It is in this context that the exhibition out of the blue has been assembled. The works of 22 contemporary artists convey the Courtesy of the artist











and provide a map of their thought processes.

creative process as a kind of weather system.

tolerance and collaboration.

exhibition and displayed in nearby vitrines, reflect the artists' sources

books, CDs and vernacular artifacts interspersed throughout the

by the curators and participating artists. Found objects, artist multiples,

On display, in addition to artworks, is a selection of "ephemera" loaned

where technological hubris and political arrogance overshadow

influences and relationships is the key to our cultural vitality in a world

one another and their environment. Understanding and cultivating these

influences-both innovative and destructive-that humans exert upon

provided by art, out of the blue leads us through the tangle of

arrive through a combination of complex forces. Through metaphors

Ideas, like hurricanes, seem to come "out of the blue," though they

weather both literally and symbolically, out of the blue approaches the

for geological and atmospheric phenomena. Treating issues of

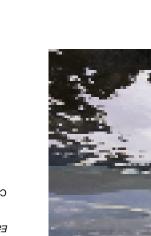
exhibition focuses on the dynamics of human creativity as a metaphor

change through the works of 22 artists in a variety of media. The

out of the blue is an exhibition that explores weather and climate

ont of the blue











creativity itself becomes a force of nature. atmospheric, and geological. As we influence one another, we in turn affect our culture and the environment, and the blue creates its own weather conditions, a storm of intertwined processes-artistic, social, political, Through this grouping of artists, artworks and objects, which are all connected to one another in some way, out of

> New York City Courtesy of the artist and Michael Steinberg Fine Art 28 x 36 inches Three Chairs 2005 ssmodT niteuA



Philadelphia, PA Courtesy of Locks Gallery 42 x 72 inches SEVNES NO IIO Langjokoll After Trip 2005 Diane Burko





Morphing Swallow 2002 oil on canvas on featherboard 20 x 21 x 1-1/2 inches Courtesy of Sperone Westwater New York City

Joy Garnett

20 x 26 inches

oil on canvas

New York City

Courtesy of the artist

Strange Weather (2) 2005

about the artists

Stephen Andrews lives in Toronto, Ontario. His work deals with memory, identity, the body and the body politic. He has recently had solo exhibitions at Paul Petro Gallery (Toronto) and Platform Gallery (Seattle) each in 2005 and in New York City at the Cue Art Foundation and at Participant, Inc. in 2004.

Robert Bordo was born in Montreal and has lived in New York since 1972. His first New York solo show was held at Brooke Alexander in 1987. His most recent solo show, "Robert Bordo: Another Day," was held in September-October 2005 at Alexander and Bonin. NYC.

Emily Brown is one of the Philadelphia area's most distinguished painters. In 2005 she had a 25 year retrospective, "Emily Brown: The Evolving Landscape," at the James A. Michener Art

Diane Burko was born in Brooklyn and is a Philadelphia-based painter and photographer. She has received many awards including a Lila Acheson Wallace fellowship and a grant from the Leeway Foundation. Her most recent project is Iceland, the most active volcanic territory on earth.

Museum in Doylestown, PA.

Dawn DeDeaux is a multimedia, digital and conceptual artist based in New Orleans. An exhibition scheduled at McKinney Avenue Contemporary in Dallas has been postponed due to damage to her studio. DeDeaux herself was displaced by Hurricane Katrina and currently resides in a tree house in coastal Alabama.

Christos Dikeakos is an artist based in Vancouver, British Columbia. Since the late 1960s, his practice has played an important role in the rise of conceptual and post-conceptual art in Vancouver.

> His works are concerned with the layering of histories over time and the significance of urban spaces as sites to activate memory. His recent solo show, "Domicile/drift," was held Nov 25, 2005 – Jan 16, 2006 at Catriona Jeffries Gallery, Vancouver. BC.

John Dougill has been an inspirational teacher at the Royal College of Art, London, and Central Saint Martins from the sixties onwards. His habitual and (literally) self-effacing practice of reworking and updating each painting has led to too few sightings of his art.

Felix Gonzalez-Torres (1957-1996) was a Cuban artist who grew up in Puerto Rico before moving to New York City. He had his first solo show at Andrea Rosen Gallery in 1990, where he continued to show his work until his death from AIDS. His estate is represented by Andrea Rosen Gallery.

Erik Hanson is a New York-based conceptual artist. His work apprehends non-visual sensual phenomena and translates/transforms them using visual means. He is represented by Derek Eller Gallery, New York City.

Geoffrey Hendricks lives and works in New York and Cape Breton Island, Nova Scotia. Often referred to as "Cloudsmith," he has been active with Fluxus since the mid-sixties. He uses sky imagery to describe changes, shifts and the passage of time, a form of reflection, a vocabulary he builds and attaches to objects. His recent solo show, "Continuing Sky Dialogs," was held at Pavel Zoubok Gallery,

JJ L'Heureux attended the San Francisco Art Institute and is based in Venice, CA. She has traveled extensively in Africa, South America, the Galapagos Islands, North America, Tierra del Fuego, across the Southern Ocean and into the Antarctic wilderness. Her photographs of Antarctica were shot over the course of five different expeditions spanning five years, in which she was a passenger on Russian icebreakers.

> Andrea Poll The Queensbridge Wind Power Project 2004 DVD Courtesy of the artist New York City



By failing to see that the Earth regulates its climate and composition, we have blundered into trying to do it ourselves, acting as if we were in charge. By doing this, we condemn ourselves to the worst form of slavery. If we chose to be the stewards of the Earth, then we are responsible for keeping the atmosphere, the ocean, and the land surface right for life. A task we would soon find impossible-and something before we treated Gaia so badly, she had freely done for us.

- James Lovelock, The Revenge of Gaia, London, 2006

about the curators

Joy Episalla is a New York artist who works in the interstices between photography, video and sculpture. Her work focuses on the wealth of information that mundane architecture or an object can provide, like a forensic examiner or palm reader, studying the cracks and stains inscribed on the surface-the secret histories of places and things. A long time AIDS activist, she is on the board of the Treatment Action Group and the Gesso Foundation. Her work has been exhibited in the US and internationally including the Wexner Center for the Arts; Debs & Co., NY; The Contemporary Art Center, New Orleans; Aeroplastics Contemporary, Brussels; and Studio 1.1, London. A solo exhibition at Carrie Secrist Gallery in Chicago runs concurrently to this exhibition. She is a 2003 recipient of a Louis Comfort Tiffany Foundation Award.

Joy Garnett is a New York artist whose work focuses on images of the apocalyptic-sublime and its intersections with media, politics and culture. Her paintings have been exhibited at Debs & Co., Lombard-Freid Fine Arts, Foxy Production, Clementine Gallery, White Columns, Exit Art, and Schroeder Romero. NY; National Academy of Sciences, Washington, DC; Aeroplastics Contemporary, De Witte Zaal, and De Bond, Belgium. In 2002 she organized the traveling exhibition "Night Vision", about networks, surveillance and media images of war that opened at Illinois State University Galleries and traveled to White Columns, NY (2002) and Central Michigan University Art Gallery (2003). In 2004 she received a grant from the Anonymous Was a Woman Foundation. She is the Arts Editor at *Cultural Politics*, an internationally refereed journal published by Berg, Oxford, UK.

Amy Lipton has been active as a curator since she opened her first gallery in New York's East Village in 1986. She was the owner and director of Amy Lipton Gallery until 1995. In 1999 Lipton became Curator for ecoartspace, a New York and California based non-profit organization dedicated to raising environmental awareness through the arts. In June 2002, her curatorial project "Ecovention", with an accompanying 160-page catalogue opened at the Contemporary Art Center in Cincinnati, Ohio. In 2003-04 Lipton was Guest Curator of "Imaging the River" at the Hudson River Museum in Yonkers, NY. She is working with The Nature Conservancy, The Audubon Society, and Nurture New York's Nature on a series of exhibitions and discussions titled "Human/Nature: Art and the Environment". Lipton has been Curator at Abington Art Center in Jenkintown, PA since December 2004.



Robert Bordo From Mile Hill 3 2001 oil on canvas 24 x 20 inches

Frank Moore (1953-2002) was born in New York and grew up on Long Island Courtesy of Alexander and Bonin and in the Adirondacks. After his diagnosis New York City with AIDS, he became a noted AIDS activist, working with Visual AIDS on the launch of the Red Ribbon Project. He was included in the 1995 Whitney Biennial and he had a mid-career retrospective in 2002 at the Orlando Museum of Art and the Albright-Knox Art Gallery in Buffalo. His work is represented in the collections of those museums, as well as in the Museum of Modern Art, the Whitney, and the New York Public Library.

Eileen Neff is a photographer, installation artist and writer based in Philadelphia. Her work explores the boundaries between the image and its object. She is the recipient of numerous awards, including a Pew Fellowship in the Arts and a Leeway Foundation grant. She is represented by Locks Gallery, Philadelphia

Andrea Polli is a digital media artist living in New York City. Her work addresses issues related to science and technology in contemporary society.



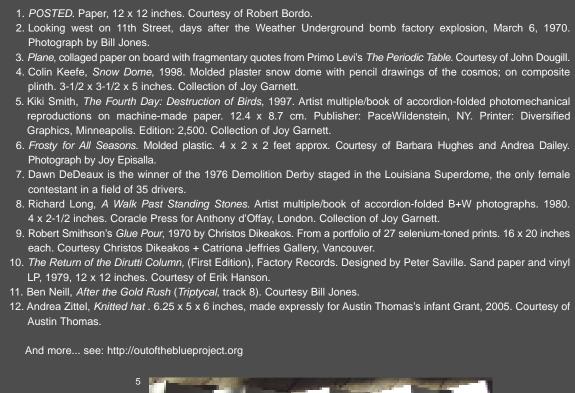
Bill Jones Shot in the Dark (1) 1989 16 x 20 inches Unique cibachrome print with sunlight and glass object Courtesy of the artist New York City

Bing Wright was born in Seattle and is a New York-based photographer. His work has been exhibited widely including at the Queens Museum of Art, Lucas Schoormans Gallery, Lipton Owens Company, Pace Wildenstein McGill, Julie Saul Gallery, White Columns, NY. He is represented by Paula Cooper Gallery, New York City.

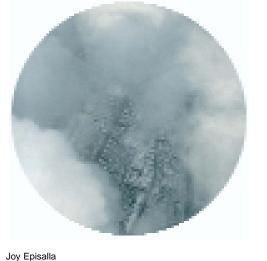
Carrie Yamaoka lives and works in New York City. Her work has been included in exhibitions in the US and internationally, including "Vanishing Point" at the Wexner Center, "Mirror, Mirror" at Mass MOCA, and in "Extreme Abstraction" at the Albright-Knox Art Gallery in Buffalo, NY.



a selection of ephemera and multiples:







NYC January 5–February 4, 2006.

air view #3 2006 Chromogenic print mounted to plexi, 1/5 36 x 36 x .25 inches Courtesy of the artist New York City



Felix Gonzalez-Torres Untitled 1988 Framed photostat 3/10 10.5 x 13.75 inches (+ frame) Collection of Tim Bailev Courtesy of Joy Episalla New York City

Geoffrev Hendricks Birdcage with Pulley 2005 Watercolors suspended from a wooden antique birdcage filled with bundles of faggots bound with twine 10 x 12 x 16 inches Courtesy of Pavel Zoubok Gallery New York City





Courtesy of the artist

New York City

Bill Jones is a photographer and installation artist. His work is concerned with the subject of light as physical phenomena and metaphorical figure. For the past ten years he has collaborated with the musician/ composer Ben Neill. His newest work will be featured in the month-long program "Playvision" to take place at the World Financial Center, New York City, in May 2006.

Zoe Leonard is New York-based artist who works with black & white photography, sculpture, installation and film. Since her inclusion in Documenta IX in 1992 she has had a major international solo career. She is a 2005 recipient of a grant from the Anonymous Was a Woman Foundation.



Eileen Nef Stevens 2004 C-prin 24 x 47.5 inches Courtesy of Locks Gallery Philadelphia, PA

Her projects often bringing together artists and scientists from various disciplines. Polli is currently working in collaboration with meteorological scientists to develop systems for understanding storms and climate through sound. For this work, she has been recognized by the UNESCO Digital Arts Award 2003.

> Hunter Reynolds is an AIDS activist, visual and performance artist who was one of the founding members of ACT-UP and ART-Positive. He has performed extensively nationally and internationally in the Patina du Prey Memorial Dress. He is represented by Marv Goldman Gallery, Los Angeles. His recent solo show, "The Moon Over Gerhard," was held at Mary Goldman Gallery, LA in 2004. He currently resides in Miami.

> Austin Thomas is a New York-based artist who builds structures known as "perches," which are both functional and aesthetic objects. She is a recipient of a Smack

Mellon Artist Studio Program, an LMCC studio residency, and Public Arts Fund Commission. Her work was recently featured at The Drawing Center, NY and at the Corcoran Biennial, Washington, DC.

Emily Brown The Secret Life Begins Early 2001 Sumi ink on paper 45 x 45 inches Courtesy of Gallery Joe

Philadelphia, PA





2. Looking west on 11th Street, days after the Weather Underground bomb factory explosion, March 6, 1970.

 Plane, collaged paper on board with fragmentary quotes from Primo Levi's *The Periodic Table*. Courtesy of John Dougill.
Colin Keefe, *Snow Dome*, 1998. Molded plaster snow dome with pencil drawings of the cosmos; on composite 5. Kiki Smith, The Fourth Day: Destruction of Birds, 1997. Artist multiple/book of accordion-folded photomechanical reproductions on machine-made paper. 12.4 x 8.7 cm. Publisher: PaceWildenstein, NY. Printer: Diversified

7. Dawn DeDeaux is the winner of the 1976 Demolition Derby staged in the Louisiana Superdome, the only female 8. Richard Long, A Walk Past Standing Stones. Artist multiple/book of accordion-folded B+W photographs. 1980. 4 x 2-1/2 inches. Coracle Press for Anthony d'Offay, London. Collection of Joy Garnett. 9. Robert Smithson's *Glue Pour*, 1970 by Christos Dikeakos. From a portfolio of 27 selenium-toned prints. 16 x 20 inches each. Courtesy Christos Dikeakos + Catriona Jeffries Gallery, Vancouver.

10. The Return of the Dirutti Column, (First Edition), Factory Records. Designed by Peter Saville. Sand paper and vinyl 11. Ben Neill, After the Gold Rush (Triptycal, track 8). Courtesy Bill Jones.

12. Andrea Zittel, Knitted hat . 6.25 x 5 x 6 inches, made expressly for Austin Thomas's infant Grant, 2005. Courtesy of