



# NEW SHAPES FROM OLD TROPES

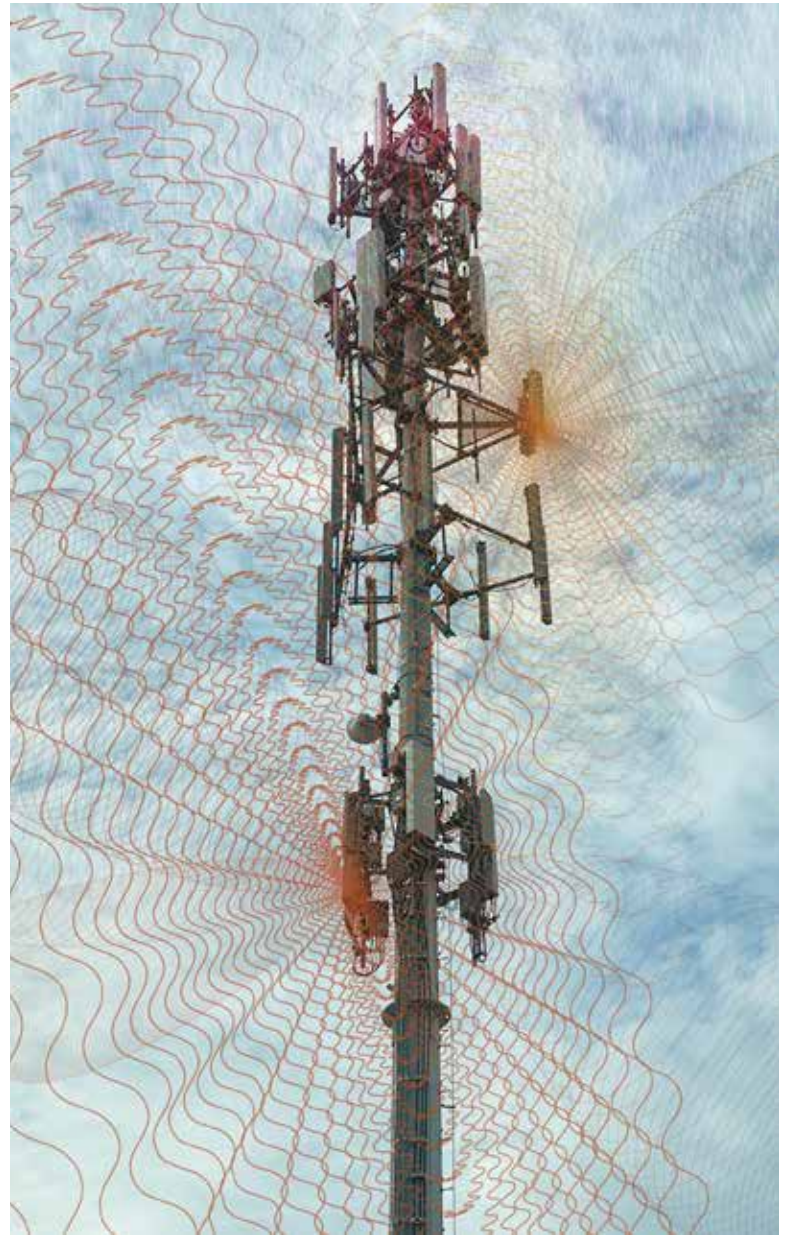
**Curated by John Massier**

Bruce Adams  
Nando Alvarez-Perez  
Julia Bottoms  
Kyle Butler  
A.J. Fries  
Pam Glick  
George Afedzi Hughes  
Richard Huntington  
Joan Linder  
Margaret Schrecongost  
virocode  
Rebecca Wing

Cathy and Jesse Marion Art Gallery  
Rockefeller Arts Center  
State University of New York at Fredonia

Cover: Pam Glick, **Niagara-USA-Canada: Pink Mind Flayer**, 2019, enamel, acrylic, and Flashe on stretched canvas, 47.5 x 47.5 inches

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RECURRING  
DREAMS

**John Massier**



Landscape and figuration are frequently given short shrift—or no shrift whatsoever—within the context of what we commonly call “contemporary” art. Presumed to be the musty genres of a bygone era to which no one readily owns up, we tell ourselves we have moved past these tired tropes and honed our sophisticated eyes to more relevant themes and approaches. When we do reluctantly admit some relevance to them, it is often to set up our opposition to their familiar traditions. We still admire historical portraiture and romantic landscapes, but as distant things of questionable significance to our contemporary—and presumably more elite—perceptions. We believe them to be conventional and, in this manner, lacking relevance.

Yet, even when we might presume their absence, landscape and figuration are often there, layered unexpectedly within even the most contemporary artworks. They slyly and often emphatically resist the dustbin of art history, revealing themselves not merely as tropes against which newer ideas are contrasted but as the sustenance that lays a foundation for even the newest approaches to artmaking. The artists in *New Shapes from Old Tropes* underscore this paradigm—sometimes obviously; sometimes in an obfuscated manner; sometimes radically deviant from these

source tropes; and sometimes in a gentle twist to the art historical and the familiar.

Long presumed to be a figurative painter—because every painting he has made has included figuration—**Bruce Adams** ably illustrates the stronghold an old trope can have over new work. Adams has always maintained that he was a conceptual artist using figuration as a device within a more malleable and open-ended approach. There is an even stronger argument that Adams, born in 1952, is actually a member of the Pictures Generation, albeit one who will never be recognized within the NYC-centric membership that typically defines that group. Representational imagery that often references mass media and utilizes modes of quotation, excerptation, framing, and staging is precisely what Adams has always done. While his works give the appearance of inherent narrative, he has always been prone to enabling the viewer to fulfill the authorship of a painting and dictate its ultimate—and variable—meaning. Like his circus ringmistress beckoning before tumultuous, swirling clouds revealing a breaking sun, Adams has always invited the viewer to fall into the world of paintings assiduously rendered but ambiguously presented.

**Nando Alvarez-Perez** has adopted the extruded aluminum framing from the interior landscapes of conventions and trade shows as a format within which to recontextualize images, symbols, and texts from Western history, both avant-garde and kitsch. This physical structure flattens all

the components utilized onto the same plane while also replicating the flattening of imagery across our virtual desktops, where every mode of reality and all references get smoothed into a singular field of experience. This presentation emphasizes the notion of everything happening at once, of our near-complete accessibility to all things, all images, all ideas. There is the threat of sensory overload to this all-access reality, but Alvarez-Perez's sculptural realization utilizing various images, configurations, and purposeful gaps creates a stutteringly poetic iteration of the now, the space in which we exist yet we still struggle to define.

Deceptively traditional, **Julia Bottoms'** portraiture arrives during a moment when the notion of black bodies is being redefined, represented (misrepresented), and framed against the context of a freshly horrific set of historical moments—protests, violence, and undeniable acts of racially motivated murder. Bottoms' skill as a painter resides firmly within long-standing figurative traditions, but cannot be viewed outside of our present context. What is radically disarming about her works are their emphatic vulnerability. Where *Richie* stares out unafraid but softly at the viewer, *Navi* has fixated her view into an ambiguous middle distance with a world-weary countenance. Both nude, they are depicted as gentle figures devoid of the media-bestowed aggression often applied to depictions of black bodies. Bottoms utilizes rigorous painterly effects to underscore their self-effacing and obvious humanity. *Navi* is set against a background with

splotches of various shades that stand in for a vast array of skin tones (including Caucasian), and *Richie* is set within a diagonal field of painterly strokes suggesting a figure in transformation whose final form/identity has yet to be realized.

**Kyle Butler** has never employed figuration, except in its absence. His depictions of darkened city streets are notable for the deep vacancy of their spaces, the rich darkness of their darks. The total absence of figures within these landscapes turns the built environment into an allegorical stand-in for the personal psyche, sharpening the sense of lostness and vacancy within these contemporary locations. The addition of abstract marks wafting across these works suggests mark making as its own social environment, where representation begins to dissolve into more abstracted fields. The surface of a damp street takes on a dappled, abstract expressionist styling while another work forces the issue of abstraction by including a billboard of the primary colors. To Butler, real spaces are as imagined as they are actual and always circle back to a confounding sense about contemporary life, of our perplexed place in it. In another wall relief sculpture that appears to depict a section of urban mapping, it eventually becomes clear that all possible pathways are constructed as dead ends. Getting out or through the map is moot as there is literally no way in; it is not that we are trapped within our urban settings, but perhaps that we are not even properly equipped to enter them in the first place.

**A.J. Fries'** paintings have often featured still objects—sex toys, Monopoly pieces, toy cars, Buffalo Bills memorabilia, kitschy glassware—rendered with hyper-realism in the service of metaphorical or allegorical underpinnings. His recent series of *Incident* paintings play with iconic Fisher Price figurines replaced into jarring, contemporary scenarios of dread—the school shooting, the police beating, and the suicide. Given that Fries renders the toys—and their fanciful expressions—accurately, it is astonishing that the paintings evade falling into farcical, cynical tableaux. The high realism of light and shadow gives the figures a presence that is beyond cartoonish, and a series of effective painterly gestures enhance the inherent drama in each piece—the dark wave subsuming the blue sky outside the classroom, the utter blackness of sky against which the suicider leaps, and the jovial compositional cluster of police and their vehicles around a prone brown body. They are works that strike directly at the deepest of contemporary themes—self-contempt, misplaced aggression, and the abject brutality of power.

With her abstract paintings **Pam Glick** perpetually explores the endless approaches of line, color, and form, which are familiar expectations in the abstract realm reconfigured by Glick into unexpected works that, while sharing formal properties, iterate themselves as wild, iconoclastic pieces that vary greatly in character and demeanor. Part of a long series of paintings and drawings titled *Niagara-USA-Canada*, the three works in

this exhibition demonstrate the most radical departures from a landscape derivation. All based, in some way, on Niagara Falls and its surroundings, only one, *Pieces of Water*, directly evokes falling water. Other drawings and paintings in the series have used the 90-degree bend of the Falls as acute abstract devices. *Mind Flayer* and *In and Out* are extreme tangents within this series whose dynamic colors and layers might be derived from the effect of the experience of Niagara Falls or some conglomeration of natural and tourist elements in the surrounding environment. Often rendered in fast-sweeping, even messy, chunks of lines and colors, they give the false impression of paintings made easily and quickly. In reality, their compositions are sophisticated and thoughtful, with the two “less watery-appearing” pieces daring to offer up layers that suggest multiple paintings occurring simultaneously, as though “Niagara-USA-Canada” was a space that bends the mind and warps perception.

In the work of **George Afedzi Hughes**, colonialism and its brutal history are interpreted through contemporary spectacle and popular culture such as sports. Hughes manages to make works that are mysterious and oblique in their aspect while also rendering details with intense specificity and directness. In *Skills* and *After Party*, the professional soccer player is used as a point of departure to connect darker themes. In *Skills*, a footballer figure ambles along with the head of a dog, suggesting an obedient pet, stepping from a high-end sports car and—along with an oversized foot

designated as BLAC—directly into a giant mousetrap. The black foot—the heart of the skills in question—is nonetheless stepping dangerously close to a literal trap. In *After Party*, a sartorial figure in dapper attire seems ready for high-end celebration, except that his head is obscured by the vertical lines of a bar code, commodifying the figure as just another line item in an entertainment budget. Floating about the figure, pelvic and other bones suggest the underlying fragility of the player/product. Just being invited to the party does guarantee an invitation to the club, if one is ultimately perceived as primarily a product that is perennially depreciating.

**Richard Huntington**—former Artistic Director at Artpark in Lewiston, New York and former longtime art critic for the *Buffalo News*—is steeped in the history of art, for which he has a deep and abiding reverence. At the same time, his work frequently undermines art’s high-falootin’ tendencies and prefers to challenge its pretensions and lofty aspirations. Nothing exemplifies this dismantling of pretension better than his *Jiggs* series, based on a character from an early 20th century comic series called *Bringing Up Father*, in which the Irish immigrant named Jiggs wins a sweepstake and becomes a millionaire, only to frequently prefer his old pals and low-brow ways. Huntington’s hilarious portraits of Jiggs not only play with the jovial comic character, they affably illustrate Huntington’s goofball rendering traits. More than capable of capturing realism and lifelike drawing, Huntington more often than not prefers to let loose the

line, literally following it wherever it trails. In doing so, he gives preference to his own low-brow ways and undermines the pretensions of the long history of portraiture and painting. No less so than in *Man About Town*, an oil painting of a high-class gentleman rendered in an aggressive cacophony of thick lines that skewer its subject and make him both a foppish mess and a dynamic portrait. In an adjacent work, *The Four Seasons*, landscape is equally squashed for its worst pretensions, as Huntington appropriates and reconfigures elements from the work of schlockmeister Thomas Kinkade. Paradoxically, Huntington's re-jigging of these genres through extreme gestures make them newly fresh and appealing.

Based in the essentials of observation and mark making, **Joan Linder** has dealt with a wide range of themes in her work, including the banality of mass-produced domestic products, the politics of war, sexual identity and power, and the beauty of man-made structures. In the works included here, Linder has set her fastidious eye upon the natural world. In *Ground III*, measuring roughly eight feet square, Linder has composed a maddeningly elegant portrait of a portion of grass, one half drawn from her backyard, the other from the land at Love Canal. The effect is perceived as though we are floating above the ground. Rendered at a one-to-one scale, it is a spatially-dynamic work that threatens to consume our field of vision, taking the real world and making of it another world, revealing the familiar as intrinsically alien and exotic. Linder's line work is both precise



and loose, with faint lines concocting a soft ground, upon which harder outlined blades of grass appear hyperbolic and alluring. In the drawing *Yellow Weed*, which was also plucked from the Love Canal, Linder's acutely precise mark making blends—at full scale and monochromatic tone—into an otherworldly thing.

In the paintings of **Margaret Schrecongost**, figurative forms serve multiple purposes from articulating identity, to describing narrative and detailing life through portraiture. *Red Flag*, with its headless figure against a turbulent clouded landscape, emanates a sense of undefined identity or an identity burned away from the red-hot heat contained in the body, an ominous moment of transition from one state to another. *Lord of the Butterflies* foregrounds the figure as a terrified and possibly hunted (or possibly paranoid) character in a lushly painted woodland scene. The painting's vibrant color scheme—almost a fairytale palette—heightens the ambiguous narrative drama. The hilarious paranoid portrait *Bunker* is, astonishingly, a pre-pandemic painting that is remarkably prescient about the world we would soon enter. Schrecongost is adeptly channeling acute anxieties through paintings that alternately employ dark surrealism, ambiguous narrative, and sardonic portraiture.

**virocode** has long been concerned with investigating symbiotic relationships between the organic and inorganic in a non-judgmental manner and with an open question about our collective relationship to the Anthropocene.

By virtue of the wide lens through which virocode approaches the world, alterations within the current epoch are just that. Their work *YoPlastic* fairly reiterated George Carlin's observation that the earth itself is indifferent; it is simply now the earth + plastics. In *Seedlings*, virocode observes the nascent and radically swift development of cell phone towers sprouting from the environment to nourish us in a manner not dissimilar from wheat or corn or anything else that springs from the ground. We are now the earth + cell phone towers. While many may apply ethical concerns to the growth of cell towers (or windmills), virocode smartly situate themselves at an objective distance and recognize the obvious: "What we perceive as Being now includes the non-biological, that's why we talk to objects." The jagged flowing structure upon which their photographs are applied alludes to the persistent and jagged path of communication as it courses across the landscape. And their classification of "seedlings" implicitly admits that our intense relationship to the non-biological has only just begun.

The sculptural work of **Rebecca Wing** appropriates landscape references and readapts them into formal components within her work, not in an effort to make "landscape sculptures" but to concoct objects of ambiguity that resonate with the mystery of their own thingness, objects with specific though undefined identities. *2 Roads* brings together a meeting of convergent paths linked by an arc of tire treads; rather than literal, we have an abstraction of roads offering up distinct planes of space within

the sculpture where edges can be outlined, abutments jut out, and colors shift until all its janky elements meet in a cohesive whole. *Ring Around the Snow House* is literally that, a bright pink ring wrapped around an emblematic house form, like the dream of a snowbound cottage ensconced in a snow globe. In *Grip Veils* Wing uses climbing holds as anchors for clear thermoplastic forms that suggest mountainous iconography. *Views*, like a slab of disjointed granite, sits within its balanced composition, leaning placidly against the wall. As with all of Wing's works, landscape is the springboard for new forms and exploratory iterations.

Landscape and figuration remain traditions, but they are deceptive ones. They appear, dissolve, and reappear in these works in multiple ways, lingering like recurring dreams from which we cannot entirely escape. They are far less conventional than formerly presumed. They are at turns dependable and constant while also being elusive and slippery. They remain guideposts or anchors for much of what even the most contemporary artists pursue. And maybe it's dumb to even be surprised by that; even contemporary art, over and over again, expresses the world and our place within it. The means by which artists seek to articulate this fairly guarantees that we continue to receive new shapes from old tropes.

**John Massier** is the Visual Arts Curator at Hallwalls Contemporary Arts Center in Buffalo, New York. He has been a contemporary art curator and writer since 1988, during which time he has worked with hundreds of national and international artists to present their work to the public through solo, group, and residency exhibitions, among them are: Laylah Ali, Deborah Aschheim, Katie Bell, Shary Boyle, Julio César Morales, Shea Hembrey, Marla Hlady, Wayne Hodge, Jacob Kassay, David Kramer, Suzy Lake, Jennifer Locke, Jillian McDonald, Ruben Ochoa, Ester Partegàs, Andrew Reyes, Guy Richards Smit, Kelly Richardson, Kenny Rivero, Alexandria Smith, Kara Tanaka, Betty Tompkins, Sam Van Aken, Emily Vey Duke and Cooper Battersby, and Christina West. Prior to joining the staff of Hallwalls in early 2001, Massier was a curator and writer in Toronto. Through the 1990s, he curated more than sixty exhibitions of emerging and mid-career Canadian artists.

Massier has written feature articles, catalogue essays, and artist profiles, as well as exhibition and book reviews, for various galleries and visual art publications, including *Canadian Art*, *Mix*, *Coagula Art Journal*, *This Magazine*, *Art in America*, *Art Papers*, *The Buffalo News*, University at Buffalo Art Galleries, Burchfield Penney Art Center, and Albright-Knox Art Gallery. In 1997, he co-founded the Toronto art publication *Lola*.

In 2010 Massier served as Project Director for the regional survey biennial *Beyond/In Western New York 2010: Alternating Currents*, organized with the Albright-Knox Art Gallery and ten other Buffalo area visual arts organizations. He is a key organizer of Hallwalls annual benefit auction as well as its twice yearly Live Drawing Rally events and since 2008, with the University at Buffalo, organizes the ongoing Science & Art Cabaret.

# COLOR PLATES

Bruce Adams, **Untitled 028 (Ringmaster)**, 2016, oil and acrylic on linen, 72 x 48 inches



Bruce Adams, **Untitled 045 (Ray Gun)**, 2019, oil and acrylic on linen, 72 x 48 inches





Bruce Adams, **Untitled 048 (Caps)**, 2020, oil and acrylic on linen, 72 x 48 inches





Nando Alvarez-Perez, **Post-Industrial Living Situation 1 (Self-Centered World)**, 2017, pigment prints, sintra, extruded aluminum frames, shower curtain rings, silk charmeuse and dye-diffusion print on carpet, 78 x 102 x 72 inches





Nando Alvarez-Perez, **Post-Industrial Totem for Home of Office 5 (A Prism of the Mind)**, 2016, pigment prints, sintra and extruded aluminum frame, 50 x 72 x 30 inches



Julia Bottoms, **Navi**, 2021, oil on canvas, 56 x 47 inches





Julia Bottoms, **Richie**, 2021, oil on canvas, 59 x 46 inches





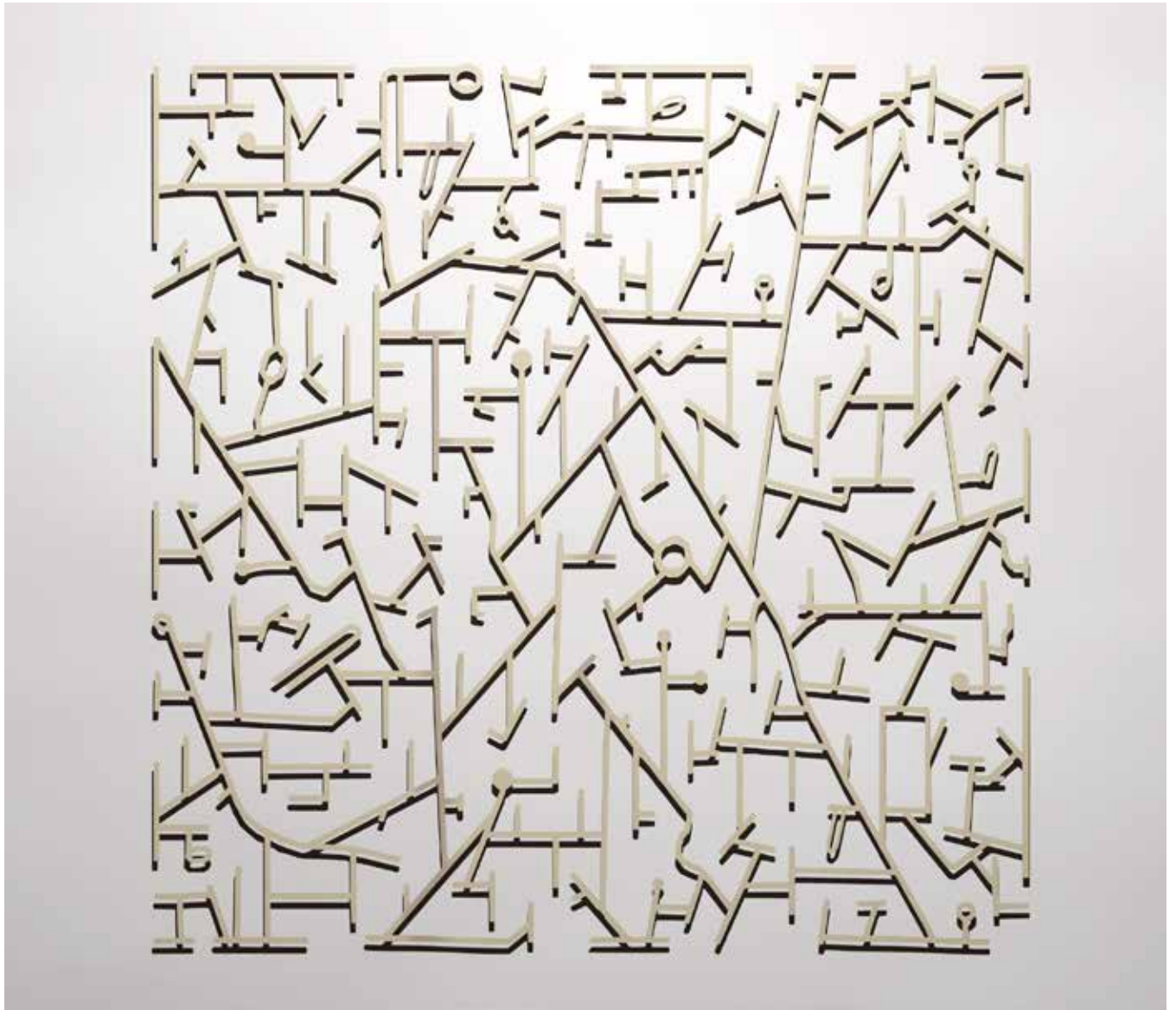
Kyle Butler, **Ordinary Aberration (Damp Lot)**, 2020, acrylic, graphite and oil varnish on panel, 36 x 48 inches



Kyle Butler, **Ordinary Aberration (Billboard with Primaries)**, 2021, acrylic, graphite and oil varnish on panel, 36 x 48 inches



Kyle Butler, **Ordinary Aberration (Downed Pole)**, 2021, acrylic, graphite and oil varnish on panel,  
36 x 48 inches



Kyle Butler, **Other Networks (03)**, 2021-22, wood and hardware, 94 x 94 inches

A.J. Fries, ***The Incident #2***, 2018, oil on canvas over panel, 60 x 48 inches







A.J. Fries, **The Incident #1**, 2018, oil on canvas over panel, 48 x 60 inches



A.J. Fries, **The Incident #3**, 2019, oil on canvas over panel, 48 x 60 inches



Pam Glick, **Niagara-USA-Canada: Pieces of Water**, 2015, oil on canvas, 48 x 48 inches



Pam Glick, **Niagara-USA-Canada: Pink Mind Flayer**, 2019, enamel, acrylic, and Flashe on stretched canvas, 47.5 x 47.5 inches

George Afedzi Hughes, **After Party**, 2017, acrylic, oil, and enamel on canvas, 68 x 44 inches



George Afedzi Hughes, **Skills**, 2017, acrylic, oil, and enamel on canvas, 48 x 70 inches





Richard Huntington, ***Man About Town***, 2021, oil over monoprint, 25 x 30 inches





Richard Huntington, **Jiggs Yellow**, 1999/2021, acrylic and pencil on paper, 22 x 30 inches



Richard Huntington, **Jiggs 10**, 1996/2021, acrylic collage over monprint, 22 x 30 inches

Richard Huntington, ***The Four Seasons***, 2013, collage, 116 x 36 inches



Joan Linder, **Yellow Weed**, 2016, ink on paper, 108 x 36 inches









Joan Linder, **Ground III**, 2015, ink on paper, two panels - left: 108 x 55 inches and right: 108 x 51 inches

Margaret Schrecongost, **Lord of the Butterflies**, 2016, oil on canvas, 66 x 72 inches





Margaret Schrecongost, **Red Flag**, 2019, oil on canvas, 69 x 45 inches



Margaret Schrecongost, **Bunker**, 2018, oil on canvas, 70 x 50 inches

Rebecca Wing, **Grip Veils**, 2019, thermoplastic, clay and paint, dimensions variable







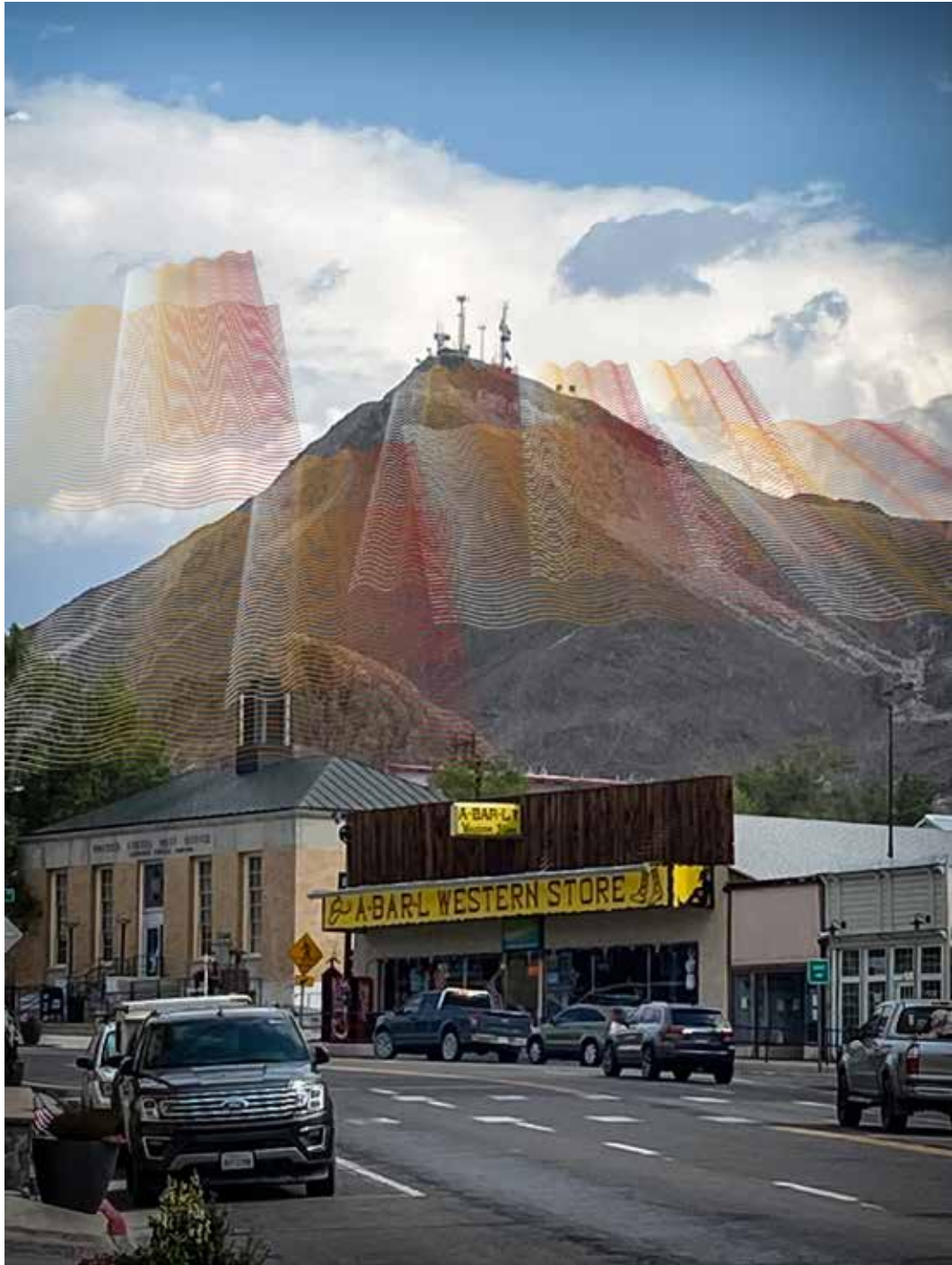
Rebecca Wing, **2 Roads**, 2019, papier mâché clay, Apoxie Sculpt, foam, carborundum, cardboard and paint, 38 x 60 x 58 inches



Rebecca Wing, **Ring Around the Snow House**, 2019, papier mâché clay, Styrofoam, plastic, paint, and cardboard, 46.5 x 38 x 30 inches

virocode and Claudia d'Auria, **Seedlings**, 2021, pigmented inkjet prints infused on aluminum with hardware, 4 x 24 feet













virocodeSeedlings virocode and Claudia d'Auria, **Seedlings**, 2021, pigmented inkjet prints infused on aluminum with hardware, 4 x 24 feet

# SEEDLINGS STATEMENT

**virocode**

We saw these towers <sup>1</sup>  
 We went to these towers <sup>2</sup>  
 -----\$\$\$  
 We recorded these towers <sup>3</sup>  
 These towers face other towers <sup>4</sup>  
 We could see those towers too <sup>5</sup>  
 Those towers transmit to these towers <sup>6</sup>  
 -----',====  
 Those towers make waves <sup>7</sup>  
 We cannot see those waves <sup>8</sup>  
 The waves reshape other waves <sup>9</sup>  
 We made waves you can see <sup>10</sup>  
 -----===////////  
 These waves connect the towers <sup>11</sup>  
 The towers connect the waves <sup>12</sup>  
 -----=====  
 We plant towers we feel we need <sup>13</sup>  
 There are many towers we plant <sup>14</sup>  
 We feel good about the towers <sup>15</sup>  
 They make waves for us to need with <sup>16</sup>  
 -----||||€  
 We plant more towers <sup>17</sup>  
 And feel more waves <sup>18</sup>  
 We change how we feel <sup>19</sup>  
 About these towers <sup>20</sup>  
 -----((((())))+  
 The towers are seedlings <sup>21</sup>  
 There will always be towers <sup>22</sup>

**Footnotes:**

<sup>1</sup> as of 2020 there were 417,215 cell towers registered in the US

<sup>2</sup> images were recorded in the USA by land travel from east to west and north to south boundaries

<sup>3</sup> over 800 files generated

<sup>4-5</sup> towers are generally oriented along elevated sight line reckoning with triangulation to other towers via python implementation

<sup>6-8</sup> wavelengths of 10-1000m and frequencies of 450-2700 MHz are characteristic of radio frequency energies (sub infrared and sub visible spectrum). Though these energies are not enough to ionize (break chemical bonds), there is increasing evidence that these energies communicate more than just the visible and auditory data we use them for.

<sup>9-10</sup> There are numerous sources of EMF disruption and distortion. Any energy source from a cardiac implant to the sun generates EMFs and the interference patterns are dynamic. The transmission patterns from cell towers can vary (“orthogonal frequency division multiplexing”) and software is used to encode a meaning humans can appreciate. These image captures also use software to encode meaning to appreciate.

<sup>11-12</sup> The same physical properties of energy and mass interactions that affect biological entities also affect non-biological beings.

<sup>13</sup> Average cost to construct a cell tower in the USA is \$150,000- \$200,000

<sup>14-16</sup> Humans have seeded the earth with many types of inorganic, manufactured objects. These objects are our constant companions with which we have co-evolved.

<sup>17</sup> Humans have planted earth objects on other celestial objects, primarily on moons, planets, asteroids, and a star which we have not visited. These plantings will be there to greet us if we arrive.

<sup>18</sup> Organic and inorganic objects require the energy of various EMF waves to enable their existence.

<sup>19-20</sup> Reality does not change. Our perception of reality changes.

<sup>21-22</sup> What we perceive as Being now includes the non-biological, that’s why we talk to objects.

# ABOUT THE ARTISTS

**Bruce Adams** (1952 - 2021) exhibited regionally, nationally, and internationally. His work is included in numerous private, corporate, and museum collections such as the Albright-Knox Art Gallery, Castellani Art Museum of Niagara University, University at Buffalo Anderson Gallery, and Burchfield Penney Art Center. In 2007 Adams participated in an extensive mid-career survey exhibition titled *Bruce Adams: Half Life 1980-2006* at Anderson Gallery. His body of work titled *Myths and Lies* was chosen for a solo exhibition at the Castellani Art Museum in 2014.

Formally trained in art education at Buffalo State College, Adams continued his involvement with the contemporary art scene in the 1980s as director/curator of a small storefront gallery called PeopleArt and later with Hallwalls Contemporary Arts Center as an Artist Advisory Committee co-founder, longtime board member, and board president. His experience included work as a painter, an installation and performance artist, educator, arts advocate, and award-winning critical writer. He was selected as a participant in the New York Foundation for the Arts MARK Professional Development Program and the MARK Consultants Program. He was also a lecturer at Buffalo State College. Adams' installations and performances were staged in public venues such as First Night Buffalo, the Urban Art Project, and most notably the *Artists and Models Affair*, a fundraising event for Hallwalls.

**[www.adams-studio.com](http://www.adams-studio.com)**

**Nando Alvarez-Perez** is an artist and educator whose work has been exhibited both nationally and internationally. Among recent exhibitions are: *Radial Survey Inaugural Biennial Exhibition*, Silver Eye Center for Photography, Pittsburgh, Pennsylvania; *Re: Art Show 21, This is Not Here*, Pfizer Building, Brooklyn, New York (curated by Efrem Zelony-Mindell); *Skin Deep, Skimming the Pages*, Drake One Fifty, Toronto, Canada; *4th Annual Poly/Graphic Triennial*, Salón Boricua, San Juan, Puerto Rico; and *Space Objects*, Kulturfolger, Zurich, Switzerland (two-person show).

Alvarez-Perez is a founding director of the Buffalo Institute for Contemporary Art, an art and education nonprofit with a mission to model the ways culture can sustain communities through focused, practical engagements with contemporary art. Additionally, he serves as editor-in-chief of *Cornelia*, a visual arts review magazine published three times a year by the Buffalo Institute for Contemporary Art for the Western New York and Southern Ontario region. He received a Master of Fine Arts degree in photography from San Francisco Art Institute and a Bachelor of Fine Arts degree in Film Studies from Hunter College.

**[www.nandoalvarezperez.com](http://www.nandoalvarezperez.com)**

**Julia Bottoms'** work often addresses the topic of race and identity as it relates to one's position in mainstream culture. She views her portraits as an opportunity to counter the stigma and stereotypes imposed on people by popular media. Her work has been featured locally on the cover of *The Public*, *Buffalo Spree*, and *Challenger Community News*, and nationally on the HBO television series *Insecure*, as well as online with *AFROPUNK*. Most recently, her work was acquired for the Burchfield Penney Art Center's permanent collection.

Bottoms has participated in several public arts projects, most recently working as the solo mural artist for the East Delavan Library Project and completing the ArtWorks Cincinnati Mural Project in 2018. In collaboration with the Albright-Knox Art Gallery and Niagara Frontier Transportation Authority Metro, Bottoms, along with artists Edreys Wajed, Chuck Tingley, and John Baker, completed the Freedom Wall at the corner of Michigan Avenue and East Ferry Street in 2017. She studied at Buffalo State College, receiving a Bachelor of Arts degree in 2012 and a Master of Arts degree in Multidisciplinary Fine Arts Studies in 2017.

[www.juliabottoms.com](http://www.juliabottoms.com)

Born and raised in rural Michigan, **Kyle Butler** completed his Bachelor of Fine Arts degree at Central Michigan University in Mount Pleasant and then moved to Buffalo where he earned a Master of Fine Arts degree in Visual Studies at the State University of New York at Buffalo. He has worked in a variety of media including painting, video, audio, and performance. As a fabricator, he has been associated with several internationally renowned artists; at the Albright-Knox Art Gallery he assisted in the fabrication of Sol LeWitt's *Wall Drawing #53* for the exhibition *Looking at Tomorrow* and Kaarina Kaikkonen's exhibition *We Share a Dream*. He has had solo exhibitions at Hallwalls Contemporary Arts Center, the Nina Freudenheim Gallery, and the Buffalo Arts Studio among others. Group exhibition venues include the Albright-Knox, Burchfield Penney Art Center, and the Rochester Contemporary Art Center. He is part of the Living Legacy Project at Burchfield Penney.

Butler has taught at Buffalo Center for Arts and Technology, University at Buffalo, and Squeaky Wheel Film & Media Art Center. He currently is an Assistant Professor of Art at Villa Maria College in Buffalo, New York.

[www.kylewilliambutler.com](http://www.kylewilliambutler.com)

Born and raised in Buffalo, **A.J. Fries** earned a Bachelor of Fine Arts degree in 1995 from the State University of New York College at Buffalo. He has been called “unquestionably one of Western New York’s most serious, developed, and dedicated artists” by Scott Propeack, associate director of the Burchfield Penney Art Center. Fries has exhibited in Buffalo at the Burchfield Penney, Buffalo Arts Studio, Hallwalls Contemporary Arts Center, and Big Orbit Gallery, among others. His work is housed in many public and private collections, including those of the Albright-Knox Art Gallery and Burchfield Penney. In 2001 he was awarded a three-month residency at the International Studio & Curatorial Program in New York City, and in 2007 he received a full fellowship for a month-long residency at the Vermont Studio Center in Johnson. He is a founding member of Trans Empire Canal Corporation (TECC), a Buffalo-based collective responsible for the Burchfield Penney’s 2014 multi-year project *Cultural Commodities: As Exhibition in Four Phases*, informally referred to as the “art barge.” Fries was designated one of the Burchfield Penney’s first Living Legacy artists in 2012.

**[www.ajfriesart.com](http://www.ajfriesart.com)**

**Pam Glick** grew up in Buffalo, New York and graduated from the Rhode Island School of Design in 1980. She lived and worked in New York City from 1980-1995, a period in which her work was widely exhibited, with solo shows at Ramnarine Gallery in Long Island City, White Columns and Wolff Gallery in New York City, and the Kohn Gallery in Los Angeles. She moved to a small farm in Brookline, Vermont in 1995 where she raised two sons. In 2014 she moved back to Buffalo and earned a Master of Fine Arts degree from the State University of New York at Buffalo in 2018.

Glick’s work is in several public collections, among them the Albright-Knox Art Gallery, Burchfield Penney Art Center, Eli and Edythe Broad Foundation, Citi Bank, and M&T Bank. Her paintings have been featured in solo and group exhibitions in the United States and Germany; recent venues include: The Journal Gallery and White Columns (solo exhibition 2016) in New York City; Ober Gallery in Kent, Connecticut; UB Anderson Gallery and Anna Kaplan Contemporary in Buffalo; Bundy Modern in Waitsfield, Vermont; 68 Projects in Berlin, Germany; and Berthold Pott in Cologne, Germany. Glick has been featured in articles for *The New York Times*, *Art in America*, *The Art Viewer*, and *Hyperallergic*.

**[www.pamglick.com](http://www.pamglick.com)**



**George Afedzi Hughes** is originally from West Africa, where he studied at the Kwame Nkrumah University of Science and Technology in Kumasi, Ghana and earned a Bachelor of Arts degree in Painting and Drawing and a Master of Arts degree in Art Education. He later received a Master of Fine Arts degree in Painting and Drawing from Bowling Green State University in Ohio.

Hughes moved to England in 1991 and three years later exhibited artwork created in London in a major solo exhibition at Artists Alliance Gallery in Accra, Ghana. He settled in the United States in 1994 where he began his career as an art educator. He has taught at the University of Toledo (1997-2001), Bowling Green State University (1999-2000), and University of Oklahoma (2001-2006). He is currently teaching at the State University of New York at Buffalo (2006-present). His paintings, performances, and installations have been shown internationally in Germany, Portugal, England, Holland, China, Denmark, France, Nigeria, South Africa, and Ghana.

**[www.gohughes.com](http://www.gohughes.com)**

From 1982 to 1985 **Richard Huntington** was the visual arts director at Artpark, a public sculpture park in Lewiston, New York. Under his directorship the late Vito Acconci made his first major public sculpture, and the late Chris Burden created *Beam Drop*. Huntington served as an art critic for the *Buffalo News* from 1985 to 2007 where he wrote a broad range of reviews and critical articles on regional, national, and international exhibitions. In 2007 he won the first award for criticism presented by the Associated Press.

In a museum “intervention” organized by the Albright-Knox Art Gallery for the wide-ranging show *Beyond/In Western New York 2010: Alternating Currents*, Huntington’s paintings appeared alongside those of Willem de Kooning and Roy Lichtenstein, among other American greats. Recent exhibitions in Buffalo include *Cottage Industry*, a serious spoof of the sentimental art of Thomas Kinkadee, at Indigo Art and a solo show *RE-MIXico: Prints and Paintings on Mexican Themes* at Casa de Arte Gallery. A survey exhibition of Huntington’s work is scheduled for Hallwalls Contemporary Arts Center in 2023.

Huntington is the author of several novels, *An Art Critic Walks into a Bar* and *Dead or Otherwise Forgotten Artist*, and a number of catalog essays, most recently “Jackie Felix: Stories Only Half-told” for the retrospective exhibition *Storyboard: The Sexual Politics of Jackie Felix* at the Burchfield Penney Art Center. He holds a Bachelor of Fine Arts degree from Syracuse University and a Master of Art and Humanities degree from the State University of New York at Buffalo.

**[www.richardhuntington.weebly.com](http://www.richardhuntington.weebly.com)**

**Joan Linder** is known for making drawings packed with thousands, even hundreds of thousands of tiny, energized marks. Her large-scale images of quotidian subjects find inspiration from her immediate surroundings. The drawings in this exhibition are from her *Operation Sunshine* series which explores the toxic chemical and radioactive waste sites of the Buffalo-Niagara region.

Linder's artwork has been exhibited in over twenty-five solo exhibitions and more than one hundred group exhibitions; among the venues are: Kunsthallen Brandts in Odense, Denmark; Gwangju Museum of Art in South Korea; Museum of Fine Arts, Boston; and in New York at the Bronx Museum of the Arts, Queens Museum, and Albright-Knox Art Gallery. Among her residency fellowships are: Culivamos Culturas in Sao Luis, Portugal; Yaddo in Saratoga Springs, New York; and MacDowell in Peterborough, New Hampshire. Her work has been featured in major publications including: *Hyperallergic*, *Art in America*, and *The New York Times*. In 2021 she completed a permanent public commission for P.S. 97 in Brooklyn.

Recently Linder co-curated the exhibition *Hot Spots: Radioactivity in the Landscape* which brought together seventeen international contemporary artists and art collectives who examine the environmental impact of the production, use, and disposal of radioactive materials by military and commercial industries. The exhibition opened at the University at Buffalo Art Galleries and traveled to the Krannert Museum at the University of Illinois Urbana Champaign. Linder is a Professor in the Art Department at the State University of New York at Buffalo.

**[www.joanlinder.com](http://www.joanlinder.com)**

**Margaret Schrecongost** is a painter who works in both large-scale figurative, narrative, and multimedia collage. She earned a Bachelor of Fine Arts degree in Painting and Drawing from Alfred University, New York in 2016. Since graduating she has attended residencies at the Vermont Studio Center in Johnson, Cité Internationale des Arts in Paris, and most recently at HEREKEKE Arts Center in Questa, New Mexico. Born and raised in Buffalo, Schrecongost has exhibited her work at the Buffalo Institute for Contemporary Art and Burchfield Penney Art Center.

**[www.margaretschrecongost.com](http://www.margaretschrecongost.com)**

**virocode** is a collaborative practice of Andrea Mancuso and Peter D’Auria that cultivates blossoming pathways between organic and inorganic beings through a scientific, lens-based approach to art making. Since 1989 the duo has been exhibiting work in photography, video, installation, and the digital arts throughout the United States and in Europe. Among the venues are: the Museum of Modern Art and The Kitchen in New York City; Paul Robeson Galleries in Newark, New Jersey; the Albright-Knox Art Gallery, Burchfield Penney Art Center, CEPA Gallery, Squeaky Wheel Film & Media Art Center, and Hallwalls Contemporary Arts Center in Buffalo, New York; Artists’ Television Access, Artspace, Southern Exposure, and the Emanuel Walter and Atholl McBean Galleries in San Francisco; the Berkeley Art Museum and Pacific Film Archive in California; DiverseWorks in Houston, Texas; the University of Arizona Museum of Art in Tucson; Impakt Festival in Utrecht, Netherlands; and the European Media Art Festival in Osnabrück, Germany.

**Andrea Mancuso** received a Doctor of Philosophy degree in Visual Studies and a Bachelor of Arts degree in International Studies and Photography from the State University of New York at Buffalo; she earned a Master of Fine Arts degree in Performance/New Genre from the San Francisco Art Institute. Mancuso is currently an Art21 Educator-in-Residence and, since 1999, has taught art at Nichols School in Buffalo. **Peter D’Auria** received a Bachelor of Arts degree and Master of Arts degree in Pathology from the School of Health and Biomedical Sciences from the State University of New York

at Buffalo. He earned a Physician Assistant Degree from Daemen College and currently works in clinical practice in the Buffalo area.

**Claudia D’Auria**, who often collaborates with virocode, has exhibited artwork at MoMA PS1 in Queens, New York; YoungArts Jewel Box in Miami, Florida; and BOX Gallery in Buffalo, New York. D’Auria received a Bachelor of Architecture degree from The Cooper Union in New York City and was a resident artist at A-Z West in Joshua Tree, California where she completed a thesis on the cultural impact of the colonial myth of wildernesses. In Manhattan she has worked for the Museum of Modern Art, Creative Time, and Imagination of Space House on Governors Island, as well as Eric Forman Studio in Brooklyn. She is currently an architectural designer working in Brooklyn, New York.

**[www.virocode.com](http://www.virocode.com)**

**Rebecca Wing** is a Buffalo-based visual artist whose work has been shown regionally at Dreamland Studio & Gallery, BOX Gallery, Big Orbit Gallery, and the University of Rochester. She received her Bachelor of Fine Arts degree in Sculpture and Bachelor of Arts degree in Art History from the State University of New York at Buffalo and her Master of Studies degree in Art Education from the Rochester Institute for Technology.

Wing is regularly involved in curatorial projects, most recently including *Making Strange* at the Burchfield Penney Art Center and *Amid/In WNY 2022* at Hallwalls Contemporary Arts Center, a postscript to an eight-part regional survey of contemporary art from 2015 to 2017. She has taught workshops and art electives at a number of secondary and post-secondary schools in the region. Since 2015 Wing has worked as the Curatorial Assistant at Hallwalls Contemporary Arts Center, where she is involved with the visual arts programming and educational initiatives.

**[www.rebeccawing.net](http://www.rebeccawing.net)**

# Exhibition Checklist

**Bruce Adams**

*Untitled 028 (Ringmaster)*, 2016  
Oil and acrylic on linen  
72 x 48 inches

*Untitled 045 (Ray gun)*, 2019  
Oil and acrylic on linen  
72 x 48 inches

*Untitled 048 (Caps)*, 2020  
Oil and acrylic on linen  
72 x 48 inches

**Nando Alvarez-Perez**

*Post-Industrial Living Situation VIII (Mediating Structures)*, 2022, extruded aluminum, UV laminated inkjet prints, pigment prints on silk charmeuse, pigment prints on poly canvas, glass, and books, 85 x 145 x 81 inches

**Julia Bottoms**

*Richie*, 2021  
Oil on canvas  
59 x 46 inches

*Navi*, 2021  
Oil on canvas  
56 x 47 inches

**Kyle Butler**

*Ordinary Aberration (Damp Lot)*, 2020  
Acrylic, graphite, and oil varnish on panel  
36 x 48 inches

*Ordinary Aberration (Billboard With Primaries)*, 2021  
Acrylic, graphite, and oil varnish on panel  
36 x 48 inches

*Ordinary Aberration (Downed Pole)*, 2021  
Acrylic, graphite, and oil varnish on panel  
36 x 48 inches

*Other Networks (03)*, 2021-22  
Wood and hardware  
94 x 94 inches

**A.J. Fries**

*The Incident #1*, 2018  
Oil on canvas over panel  
60 x 48 inches

*The Incident #2*, 2018  
Oil on canvas over panel  
48 x 60 inches

*The Incident #3*, 2019  
Oil on canvas over panel  
48 x 60 inches

**Pam Glick**

*Niagara-USA-Canada: Pieces of Water*, 2015  
Oil on canvas  
48 x 48 inches

*Niagara-USA-Canada: In and Out*, 2018  
Enamel, spray paint, acrylic, and Flashe on stretched canvas  
47.5 x 47.5 inches

*Niagara-USA-Canada: Pink Mind Flayer*, 2019  
Enamel, acrylic, and Flashe on stretched canvas  
47.5 x 47.5 inches

**George Afedzi Hughes**

*After Party*, 2017  
Acrylic, oil, and enamel on canvas  
68 x 44 inches

*Skills*, 2017  
Acrylic, oil, and enamel on canvas  
48 x 70 inches

**Richard Huntington**

*The Four Seasons*, 2013  
Collage  
116 x 36 inches

*Jiggs 14*, 1999/2021  
Acrylic on paper  
22 x 30 inches

*Jiggs Yellow*, 1999/2021  
Acrylic and pencil on paper  
22 x 30 inches

*Jiggs 3*, 1993/2021  
Acrylic on paper  
22 x 30 inches

*Jiggs 10*, 1996/2021  
Acrylic collage over monoprint  
22 x 30 inches

*Man About Town*, 2021  
Oil over monoprint  
25 x 30 inches

*Jiggs 1*, 1993/1994/2021  
Acrylic on paper  
22 x 30 inches

**Joan Linder**

*Ground III*, 2015  
Ink on paper  
two panels - left: 108 x 55 inches  
and right: 108 x 51 inches

*Yellow Weed*, 2016  
Ink on paper  
108 x 36 inches

**Margaret Schrecongost**

*Lord of the Butterflies*, 2016  
Oil on canvas  
66 x 72 inches

*Bunker*, 2018  
Oil on canvas  
50 x 70 inches

*Red Flag*, 2019  
Oil on canvas  
69 x 45 inches

**Rebecca Wing**

*Views*, 2019  
Cardboard, papier mâché clay,  
wood, carborundum, and paint  
47 x 24 x 1 inches

*2 Roads*, 2019  
Papier mâché clay, Apoxie Sculpt,  
carborundum, foam, cardboard,  
and paint  
38 x 60 x 58 inches

***Grip Veils*, 2019**

Thermoplastic, clay and paint  
dimensions variable

***Ring Around the Snow House*, 2019**

Papier mâché clay, Styrofoam,  
plastic, paint and cardboard  
46.5 x 38 x 30 inches

**virocode & Claudia D'Auria*****Seedlings*, 2021**

4 x 24 feet  
Pigmented inkjet prints infused on  
aluminum with hardware

Cathy and Jesse Marion Art Gallery

NEW  
SHAPES  
FROM  
OLD  
TROPES

February 22 through April 10, 2022

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**Credits**

Guest Curator: John Massier  
Director, Marion Art Gallery: Barbara Racker  
Exhibition Coordinator, Marion Art Gallery: Hyla Stellhorn  
Catalog Designer: Jason Dilworth, Associate Professor of  
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