

Curator Statement

Though informed by natural occurrences, like daylight's collapse into nighttime, variations in weather, and earth's rotation, the ways humanity understand time is intensely constructed. Thirty seconds in a minute. Sixty minutes in one hour. Twenty-four hours in a day. Three hundred and sixty-five days in a year. Ten years in a decade and so on. Humans rely practical machines like wristwatches and in sundials to be reminded of the hour. The passage of time can also be perceived by actions such as counting tree trunk rings or witnessing changes in the environment.

This collection of work proposes an investigation into the realities associated with and affected by time. How do things add up? Where can things be taken from here? How can experiences and occurrences be applied futuristically? What defines the future?

Artist Statement Courtesy of [Claudia Cron](#)

Spanning dark waters, these gritty depictions of bridges deal with personal feelings about the passage of time and moments of transformation. The bridge, like a rainbow, is optimistic—it represents survival and the possibility of change. Graphite and intaglio, when mixed with dry pigment on handmade rice paper, suggest the haunting atmosphere of the hour just before the dawn.

Artist Statement Courtesy of [Cynthia Back](#)

I work as a printmaker and painter. I am drawn to water for its design and abstract qualities, but most especially because it is a resource that is being commodified, a force of nature that is destructive by its absence and presence, a life force, and a constantly changing source of beauty and pleasure. Much of my current work is concerned with the idea of rivers and their tributaries, and bays and rocky coastlines. I return again and again to the same places, focusing on light and movement. I like the discipline and forethought of the reduction linocut

process and the surprises that come with each new color printing. Starting with observation, the final images are culled from memory, shaped by my own experiences and perspectives. I often work in series, finding it an excellent way to explore many possibilities concerning one theme.

Artist Statement Courtesy of [Phyllis Crowley](#)

Much of my work addresses issues of perception and point of view. Changes in position, format, scale, & focusing create the illusion of space in very different ways. The view from the sky causes the land to flatten out and take on characteristics of mapping and drawing. A composite landscape made up of separate images, instead of the traditional single one, stretches space and elongates time. Increasing scale is important to creating the experience of a field. With the use of abstraction, multiple images, and non-conventional formats, I can create new relationships which bring me closer to the original emotional experience.

Artist Statement Courtesy of [Alyse Rosner](#)

These pieces follow nine years of painting highly detailed abstract miniatures on raw pine boards. The accumulation of tiny mark making on wood created a raised surface and distinct texture which naturally led to me to make rubbings of the miniature paintings. Later, I began to create more expansive rubbings taken from the deck behind my kitchen. On top of this layer of wood grain pattern, the organic dissemination of painted marks across the surface mutated into a more methodical system of painting and line drawing.

Artist Statement Courtesy of [Kevin Van Aelst](#)

My color photographs consist of common artifacts and scenes from everyday life, which have been rearranged, assembled, and constructed into various forms, patterns, and illustrations. The images aim to examine the distance

between the 'big picture' and the 'little things' in life—the banalities of our daily lives, and the sublime notions of identity and existence. While the depictions of information—such as an EKG, fingerprint, map or anatomical model—are unconventional, the truth and accuracy to the illustrations are just as valid as their traditional depictions. This work is about creating order where we expect to find randomness, and also hints that the minutiae all around us is capable of communicating much larger ideas.

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