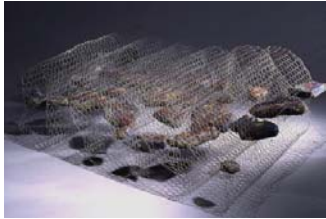


A.I.R. GALLERY is pleased to announce *Being in Space*, a group show of new work by artists in the Gallery's National Artists Program, **January 10 – February 4, 2006**. The opening reception is **Thursday, January 12 from 6:00pm to 8:00pm**. *Being in Space* includes the work of Carol Boram-Hays, Lisa Cooperman, Phyllis Ewen, Ann Ginsburgh Hofkin, Cinda Kelly, Kathy Marmor, Katsura Okada, Marie Sivak, Crit Streed, and Meg Walker.



Carol Boram-Hays' work uses the remnants of America's post-industrial landscape to reconfigure concrete, wire, metal and pigment into sculptural forms that have a surprising lightness. Boram-Hays says, "I seek to create works of art that animate the essence of the spirits of the contemporary world which haunt the detritus of a culture obsessed with consumption."

Lisa Cooperman's sculpture also uses resources culled from the objects of everyday modern life. Her piece *La Patrona*, included in this show, is a vibrant, layered collage of brightly colored, plastic, vegetable mesh. Cooperman says: "I've always been interested in the things that other things come in My work as a sculptor has focused on the reuse of discarded containers to renew the connection of the consumer with a brand of new consumable."



Phyllis Ewen's wire and resin vessels in *Field Notes* are delicate, organic life forms. While free-standing sculptures in their own right, Ewen presents them in this exhibition mounted against drawings and text that transform them into specimens, collected and documented in a field guide of a complex botany of her own making. Ewen says, "I have been concerned with natural phenomena, both artistic and scientific."

Ann Ginsburgh Hofkin's black and white infrared photographs capture and abstract the surfaces and the forms of a lush tropical landscape. Ginsburgh Hofkin says, "I work primarily with black and white infrared film, because it enables me to articulate the contrast between illumination and darkness or soft and sharp to enhance a meditation upon the fleeting nature of the moment."

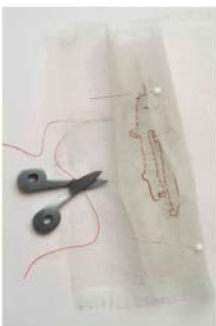


Cinda Kelly uses paper as the primary material for her sculptural works. The piece included in this exhibition is a maquette for a bus stop and suggests a work on a larger-scale. Kelly explains, "The paper has mostly come from non-art sources, such as, packing materials, newspaper, waxed paper, wrapping paper, photo-backdrop paper The sculptural forms and particular papers were chosen to dramatize the qualities of one another."



Kathy Marmor's interactive multi-media piece *Soothsayer* transforms the simple, automated slide viewer into a mechanism for exploring our subjective relationship with the past as mediated through our ways or recording it and our current physical experiences. Marmor explains, "*Soothsayer* is a new interactive work that continues my investigation of photographic apparatuses and their connotations of social, physical and psychological transparency."

Katsura Okada uses rolls of rice paper dyed in pink and orange sumi ink to create an installation in which the tiny spiral of each cylinder of rice paper is repeated the great spiral of the installation. The gradations of ink color from one cylinder to another create another aspect of movement in the piece. Okada says, "If a cylindrical form is seen from the front, it is whirling around. Its rotation and whirlpool are a moment of light."



Marie Sivak's mixed media assemblages use a juxtaposition of materials like thread and fabric, and steel and stone to create psychological narratives in the work. Sivak explains this is achieved in her piece *The Suture's Strain* "by the implied action of the piece. It appears as though one should use the scissors to cut the thread that visually connects the scissors to the figure, but the scissors are made of stone and are too small to accomplish this task."

Crit Streed also uses sumi ink on paper to create a series of drawings that explore the nature of drawing itself. Streed explains that the *Aftermath Drawings*, an installation of six are included in this exhibition, "continue an interest in what the body knows. An approach to drawing that is intense in practice and reciprocal. It is between me and what the drawing becomes."



Meg Walker's new group of sculptures from her series *My Brain Has a Mind of Its Own* also explore the artist's process and the workings of the brain. Through these small figurative heads, Walker represents thinking as if its murky, fluctuating course were visible. Walker explains that the work stems from the struggle to "capture the unformed images and ideas that are always flitting through my mind, just out of reach."

A.I.R. Gallery is located at 511 W. 25th Street, #301, NYC, NY 10001. Gallery hours are Tuesday through Saturday, 11:00 – 6:00. For more information call 212.255.6651 or go to www.airnyc.org.