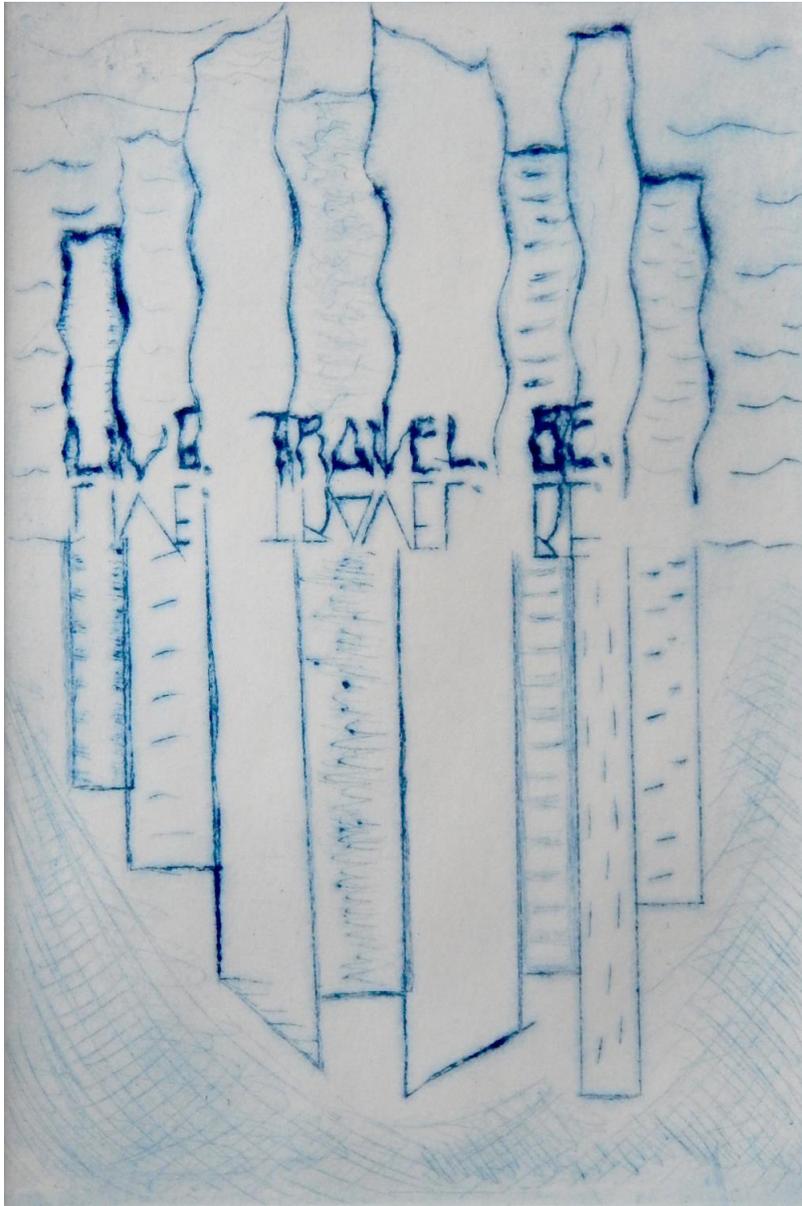


# *Wan.der.lust.*

*New York Contemporary Art Symposium 2015 (NYCAS)*  
*International Artist Residency*  
Curated by Beth Giacummo and Jessica McAvoy



Bruna Justinic  
*T.F.T.I.E.M.O.H*  
Dry point  
2015



## Islip Art Museum



### **New York Contemporary Art Symposium 2015 (NYCAS)**

NYCAS seeks to encourage and improve the cultural exchange between artists and collaborating communities. This program is inspired by D. Fleiss & East West Artists (DFEWA) whose mission is to establish a working cooperation that will encourage and improve the cultural exchange between artists of varying backgrounds, creating a broader understanding of contemporary arts. Symposiums are held multiple times a year throughout the world. NYCAS takes place on Long Island from October 16 – 31, 2015.

NYCAS brings art professionals from around the world together to foster new international networks, develop cross-cultural understanding, and cultivate cooperation. The symposium provides 12+ international artists with housing, studio space, meals, trips to cultural centers, and selected artist supplies at no cost to the artists. Lifting these financial burdens for the artists provides them the opportunity to explore their creativity with others.

For 2015 NYCAS increases artistic exchange by exhibiting the works of local artists paired with works created by the visiting artists. As collaborators, the Islip Art Museum and Patchogue Arts Council arranges events enabling all members of the community to gain from the symposium. These events benefit the community by providing exposure to the cultures and creative practices of participating artists.

“On behalf of the Islip Art Museum, I believe, through these artistic cultural exchanges, barriers are broken and mutual admiration and new found inspiration from one another's culture and art is cultivated. It is my goal to support and encourage cultural exchanges and interactions between our international and local arts communities so that artists can build new professional relationships and continue to create new works with a renewed sense of community. It is an honor to host artists from around the world and share in their experiences here in New York and Long Island.”

- Beth Giacummo  
**NYCAS Founder and Co- Director**

“NYCAS encourages and improves cultural exchange between artists and collaborative communities. Ideas and technique are shared during the residency between artists and hosting communities, and in turn then shared among the artists' own respective communities when they return home. Cultural exchange keeps the world's heartbeat going strong.”

- Jessica McAvoy  
**NYCAS Program Co-Curator**

***Art of Traveling, Traveling of Art***  
**Essay by Bruna Justinic**

When you get an invitation to travel across half of the globe to meet international artists, watch them work and write about it, you have two options: pack your bags and do it or stay at home in your comfort zone. Since my two greatest passions are traveling and art, I've decided to take part in New York Contemporary Art Symposium (NYCAS) without hesitation. Funny enough, once I got to my destination, the real journey began.

After success in 2013, this year's symposium was organized by the dynamic and well known art trio Fleiss, Giacummo, and McAvoy from 16<sup>th</sup> to 31<sup>st</sup> October 2015, and brings together artists and art historians from all over the world to an art residency on Long Island, NY. For two weeks, artists live, work and create together in a space provided by St. John's University in Oakdale, NY. The residency ends with the reception of the exhibition that presents works created during the residency along with those of local artists. The title of the exhibition, *Wan.der.lust*, is a strong desire or impulse to wander, travel, and explore the world. All the artists I have met on this residency are different in almost everything: their styles, their mediums, their personalities, their daily habits, their age, and origin. But, they all love to travel and participate in residencies around the world to create art. Together, they make a new kind of artist, a *nomad-artist*.

There are another two things that the artists have in common. First, they are not afraid of mistakes, on the contrary they embrace them and sometimes even make them on purpose just to get out of their comfort zone and discover something new. And second, they are all more interested in the journey itself, their art process rather than the final destination. As an example, the Romanian photographer Andrei Budescu mentioned on one of the excursions: "If I want to get to that tree (pointing at a tree in the garden outside Parish Art Museum) I could go straight but maybe end up in a fence. So I will go around and enjoy the walk, until I get there."

Inspired by their passion to wander until they reach their destination, in this paper, unlike the common practice to focus on finished art pieces, I've decided to concentrate mainly on the journey, their art process which they kindly let me observe.

You can learn a lot by the way people travel. Some of them plan in advance and are well prepared. Some of them hitch-hike, improvising along the way and don't stay for more than one night in a roadside bed and breakfast, or even change destination. There are some that take a lot of luggage, some that acquire new on the way, some that get rid of things, some that immerse themselves in the new, some that are quiet observers of the unknown. The artists that I've met here are much like these noted travelers.

Take for example Austrian graphic artist and painter Christine Kertz, who was inspired by the title of the exhibition *Wan.der.lust*. As her muse, she uses a beach dune, which represents her favorite place to wander around. Christine's small dry point prints show an extreme control of technique that guides her until the main subject is expressed with just a few smooth lines. Recently she started using her own text and incorporating it in her prints. Her print looks like a *wanderweg*, a map of walking paths which marks roads one could take. Kertz's main guidelines are the mastery of technique and her intuition. She is an example of an experienced traveler who is always prepared for the unexpected.

Some of these artists are like vagabonds, free and spontaneous, not afraid of the crossroads, one way streets and ready to change their destination if they find something more interesting along the way. That is the case of American artist Jamie Maren, whose art process is much like a journey through her subconscious self. Inspired by images in the world that surrounds her, and combined with her own private and personal experiences, she uses mixed media (photography, graphics, and fabrics) to create installations that catch the contemporary eye familiar to graffiti, symbols and signboards. What is specific to her work is its texture, sculptural in quality, along with the graphic beauty of text and transparency of layers it creates. Her story is unique and the way she tells it recalls a traveler that collects souvenirs, mementos, bits and pieces from her spiritual journeys and of that material she creates a new home.

Another artist that is open to exploration is Norwegian glassblower Ina Kristine Hove. Before I met her and her compatriot Ida Siebke, I knew little of glass. But their art opened up a whole new universe to me. Having the possibility to watch them work made me appreciate this underrepresented art form. In her work, Ina travels through the human mind. Her fragile round shaped glass sculptures are pierced and then sewn with colorful threads that are metaphors for the mental connections that we make in our minds and when we learn or experience something new. While her hand, holding tweezers and a needle with a thread, is making its way to the next point, she is actually materializing the intangible journey of our thoughts. She experiments with the different ways the thread can go, combining different colors, then taking them out and rearranging them if she is not satisfied. Doing so, the artist is emphasizing the space inside the glass sculpture that is usually neglected.

In her other series of work, with surgeon-like precision, Ina cuts her gentle, soft colored glass swirls to expose chambers that are otherwise invisible. The outside surface is sandblasted while the inside remains reflective. The result is a sculpture that looks like an open heart. Cut-outs are then reassembled and attached together with metal hinges. When you're looking at this unusual combination of glass pierced with metal you cannot shake the feeling that a violent act has taken place to create it and the sculpture bears the mark of it. In her work, Ina likes to take the roads less traveled; she is not afraid to go beyond traditional techniques of glass blowing.

Ida Siebke, a young Norwegian glass blower who prepares her itinerary, likes to make detours if she stumbles upon more interesting path. This was the case with the process of making see-through glass bricks that have metal keys inside, appearing as if they were frozen. During the cooling of bricks, the glass broke because of the difference in the temperature between metal and glass. Somebody would think of it like destroyed art pieces, but Ida accepted the flaws and decided to turn them into her advantage and work with them, so she constructed beautiful white caskets for the glass bricks, giving them new life.

Her work has multiple layers of reading and meaning. While constructing houses made of similar glass bricks with keys, she is actually constructing a metaphor for the feeling of being an outsider who is not welcomed inside. Even though the house is in front of you and seems accessible, you still need to break the bricks to get the key that will open it, so you end up destroying the house. It evokes an atmosphere similar to the one in H. C. Andersen's sad tale about a girl with matches that was looking at happy families through their windows while being cold and alone in the street. This art piece is also one of the numerous examples of artists'

intuition to predict and comment on actual political topics before they actually happen. Ida started this project well before the immigration crisis in Europe broke out, but in the light of recent events, glass houses have new meaning. People, who are forced to leave their homes, reach foreign countries where they are given a temporary shelter, but not a home. They remain outsiders that are not welcomed in.

Then we have special kind of travelers that go back in time. In a world where everybody is making selfies and seeing photos only on digital screens, Romanian photographer Andrei Budescu uses a historic photographic process called wet plate collodion and cyanotype. The photographer is not just pressing the shutter; he is in charge of the whole process which includes preparation of the tin plates, taking the photos, and then developing them in the dark room. He chooses these techniques because he enjoys every single step of the process and likes working with his hands. The dark room is where all the magic happens. Like an alchemist wearing his protective accessories, Andrei is adding the correct amount of chemicals and waiting for the exact time to pass. Suddenly, under the red light of a lamp, when the plate is put into the developer, slight contours of the image start to appear. He cannot fully control the process, but he embraces surprises and 'mistakes' that occur during the development process (like mysterious white spots). With his camera he takes beautiful, esoteric portraits of his fellow artists and landscapes that look like they were painted only by shadows ranging from deep black to light gray. He is like a traveler that takes the train instead of an airplane; he prefers to travel longer to appreciate the images that pass outside the window.

Hungarian painter Mate Rainer, who is use to taking his time while painting and drawing, goes out of his comfort zone during residencies, because he is obligated to work fast. While he is painting, he says that "he is not here" as he travels to a different state of consciousness, before returning to have a look at the end result. Watching him work is thought provoking as he approaches the canvas, paints, adds layers, then walks away, sits, and contemplates it. Then he repeats it as if making sure that the next move will be in just the right place. He uses strong colors, expressionist brush strokes, and sometimes even drippings. The skin tones of his figures are unusually white and pale, with strong black contours. He doesn't like to talk about his work or have others talk about it. On one hand, his figures are very clear to identify, a woman, a man, an angel, but on the other, they are mysterious. Who are they, where are they coming from, and what do they represent? Rainer's paintings raise more questions than give answers and that is exactly his goal. "The importance is to make an impact, a strong impression on the viewer, not to make him understand my work," says the artist.

For the Polish artist Magda Uchmann, when painting with acrylic on canvas starts by covering the entire surface in black to avoid any trace of brush strokes, making it completely flat and without any sense of a pictorial perspective. She then takes the white paint and writes notes, current events that are influence her present and personal history like the date of her late grandfather's birthday or her thoughts on love. In her work there is no time, just here and now. Her canvas is a place where the past and present meet. The writings in white, expressive, energetic and sharp handwriting are some kind of a diary during her stay in the residency. They appear like she is pressed to write it down when in fact it's the direct opposite as she writes in calm and flat basic geometric forms. Her love for objects, lines, basic forms and shapes come from her education in graphic art. She says that art is simple, you don't need to go far to look for

inspiration. The canvas is like a mind map of her wandering thoughts. Again the process is what counts, while working; she disconnects with the world, not thinking about the end result. The end is when she reaches the perfect form. Empty spaces on her paintings are a part of the composition much like a pause in music that gives it time to breathe.

Then there are those rare people who bring a fresh view over the familiar and known things that surround them in everyday life. Photographer Dan Lachacz makes you look at the space around you with new eyes, offering unusual cuts, angles, and details of your surroundings. He usually chooses sites where the actual photos are going to be presented and make people look around trying to identify the object that is in the photo. Very much like 1930's Soviet constructivist photographer Alexander Rodchenko, Dan is making ordinary look extraordinary. According to the artist "the key is not to take for granted what you see". He turns himself into the hardest thing for an experienced traveler: a tourist in his hometown.

There is a special way of travelling that one could call the 'American way.' From Robert Frank and Jack Kerouac to Bryson, writers and artists have found inspiration in road trips across the vast land of United States. John Steinbeck said in *Travels With Charley* that "Every American hungers to move," because Americans descended from people that migrated such as the Italians, Irish, Mexicans, and those searching for a better life to those who were forced to leave their home country. So it makes sense that Americans would be travelers.

In his fast sports car, Eric Murphy travels across Long Island and makes visual records of his trips. They are not photos, nor are they sketches, they are abstract drawings made in symbiosis between him and his car. Drawings are made by a device that is placed on the passenger's side seat. Eric designed a pendulum that holds a marker that 'reacts' to stops, turns, acceleration and other changes happening during the drive. Looking at his bi-color drawings (one color marks one way, while the second one marks the return trip) you can almost feel the momentum of the speeding car that suddenly stops at a traffic light or slows down to make a turn. Much like Kerouac's spontaneous writings done without interruption (his manuscript had no chapter or paragraph breaks), Eric's drawings invite us to appreciate the flow of the journey and to visually relive what he has experienced on the road.

Alex Raptis, a young and energetic glass blower from New Jersey knows by heart every step on her itinerary and likes revisit the same destinations. Recently she started making goldfish series and she keeps exploring the various possibilities of the subject. Watching her work in Brooklyn, I had the impression that she could sculpt glass with her eyes closed. Moving fast, agile with her tools, the artist makes colorful goldfish glass sculptures that bring a bit of humor in this old art practice. Living next to the ocean, she was inspired by the animals that inhabit it. According to the artist "the waters here don't harbor the same 'tropical' wildlife as more southern states. In my experience most Americans' interactions with animals are limited to those of the domestic variety." Americans know mainly mutated versions of goldfish that vary greatly in size, body shape, fin configuration and coloration (combinations of white, yellow, orange, red, brown and black). Emphasizing only their physical appearance, Alex is making them look cute and adorable, thus creating a new breed of charming glass creatures.

Finally there are explorers interested in the cultural heritage of their home countries and countries that they visit. Daniel Lagos, an artist from Chile, goes through the history of American art to find important figures and rewrite their icon status. For this residency he decided to make big format woodcut portraits of artists that are considered a part of their cultural heritage. We have all seen their photos and remember them via a historically constructed image. In his imagination, he goes beyond that, creating fictional portraits of the artists in their old age that they never actually reached. For the first time, they appear old and deformed, not as how we remember them. He is making a new iconography of artists as he revisits them.

I consider myself extremely lucky and privileged to have been able to watch these artists at their best, while making beautiful art and sometimes even allowing me to try, or let me pose for them. By letting me enter their minds, they broadened my horizon. Finally, they taught me that the only important thing while 'wander lusting' is not to go where the path may lead, but to go instead where there is no path and leave a trail.

- *Bruna Justinic*



**Islip Art Museum**



## **Exhibiting Artists**

Andrei Budescu

John Cino

JoAnne Dumas

Ina Kristine Hove

Bruna Justinic

Christine Kertz

Maria Koshenkova

Dan Lachacz

Nicole Marandola

Jamie Mareno

Eric Murphy

Mate Rainer

Daniel Lagos Ramirez

Alex Raptis

Kathy Seff

Ida-Christel Siebke

Magdalena Uchmann



**Andrei Budescu (Romania)**

Andrei Budescu, Ph.D is a visual artist and freelance photographer from Romania. He is an Assistant Lecturer at the University of Art and Design in Cluj-Napoca and received his Doctorate from the university with his thesis *The Novelty of the Classic and Avangardist Photography in Contemporary Fine Arts* in 2011. He has participated in a number of artist residencies and workshops in Romania and abroad, and was a part of the Fleiss – Giacummo – McAvoy New York Contemporary Art Symposium 2013. His wet plate collodion photographs have appeared in a number of publications such as Decay Magazine, and RevArt Magazine. His work has been exhibited in the Polish Institute in Budapest, the Romanian Cultural Institute in New York City, and the Art Museum of Cluj-Napoca.



Andrei Budescu  
*Road Kill*  
Contact print, body cyanotype  
2015



**John Cino (United States)**

John Cino is a fine arts activist, curator, education and sculpture from Patchogue, NY. He received his Bachelor's Degree from Stony Brook University and his MFA from Hunter's College. He is Curator and a Founding Member of the Patchogue Arts Council and teaches art and art history courses at St. Joseph's College and Nassau County Community College. His artwork has previously been exhibited at Unison Gallery in New Paltz, NY, Islip Art Museum in East Islip, NY, Omni Gallery in Garden City, NY and Gallery North in Setauket, NY.



John Cino  
*Slim and the Swimmers*  
Carved wood  
**2015**



**JoAnne Dumas (United States)**

JoAnne Dumas is a fine artist from Long Island, NY. She received her Bachelor and Master Degrees from the Pratt Institute in New York City. Dumas has been the recipient of several New York Foundation for the Arts grants and currently teaches at Suffolk County Community College. Her artwork has been exhibited at Mills Pond House Gallery, Briarcliffe College Gallery, T. W. English Gallery, and the Islip Art Museum.



JoAnne Dumas  
*Vivacious Ripples*  
Mixed media on board  
2015



**Ina Kristine Hove (Norway)**

Ina Kristine Hove is a glassblower and theatrical actress from Oslo, Norway. She has studied theatre at the École Internationale de Théâtre Jacques Lecoq, Paris, Teaterverstedet, Oslo, University of Bergen, and the University of Gothenburg. She has taken several glassblowing workshops in Norway, Germany and Denmark and has worked as an assistant in numerous glass shops throughout Norway. She is a member of the collaborative group DYNAMO which exhibits their artwork throughout Norway and Sweden and is the owner of Pikene På Broen (The Girls on the Bridge), her own theatrical company that puts together several short plays a year.

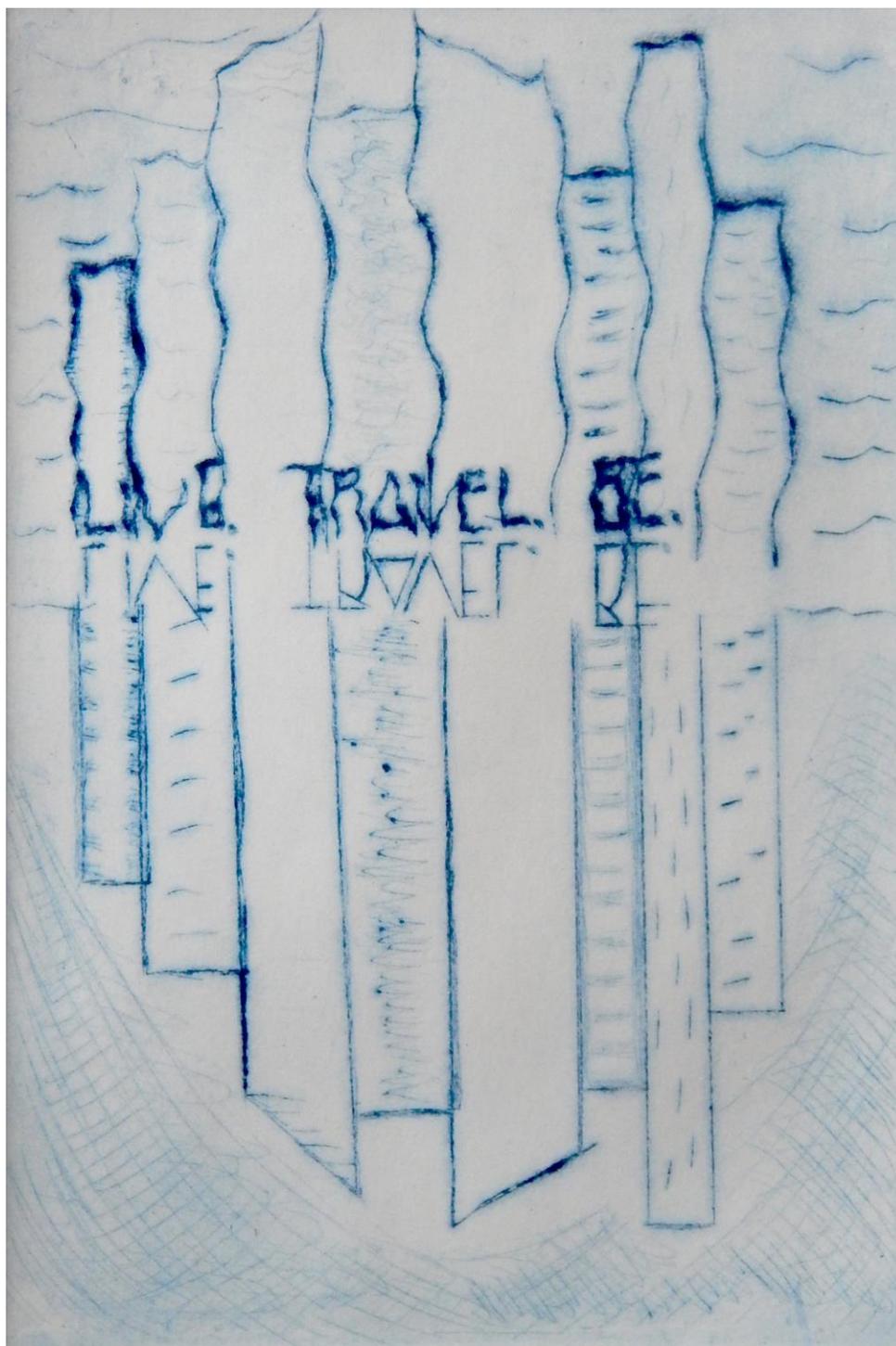


Ina Kristine Hove  
*Rhombus to Square*  
Blown glass and thread  
2015



**Bruna Justinic (Croatia)**

Bruna Justinic is an art historian from Croatia. She studied art history and French, receiving a graduate degree at Zadar University in Croatia. She received a MA in Art History with a focus on Contemporary Art and Photography from the University Sorbonne, Paris with her thesis *Capitalist Realism, Fashion Photography from Harper's Bazaar Magazine, 1960-70*. Justinic has traveled all over the world conducting art historical research while assembling, comparing, and interacting with contemporary art. She has lived in Greece, the United Kingdom, France Italy, Hungary, and Bosnia.



Bruna Justinic  
*T.F.T.I.E.M.O.H*  
Dry point  
2015



**Christine Kertz (Austria)**

Christine Kertz is a fine artist from Austria. She has participated in painting, mixed media and printmaking seminars in Austria, France, Italy, Germany, and Argentina. Since 1998 she has organized international and national art projects around Europe and South America and has exhibited her artwork in various countries such as the United Kingdom, Egypt, Argentina, Morocco, and Poland.





**Maria Koshenkova (Russia)**

Maria currently lives and works in Copenhagen. She has received a MA degree from the St. Petersburg State Art and Industry Academy and attended the Royal Danish Academy of Fine Art in Copenhagen, Kalmar University, Sweden in addition to a glass course on the island of Bornholm, Denmark. Since 2005 she has exhibited works internationally, including major exhibitions of contemporary glass and international fine art exhibitions.

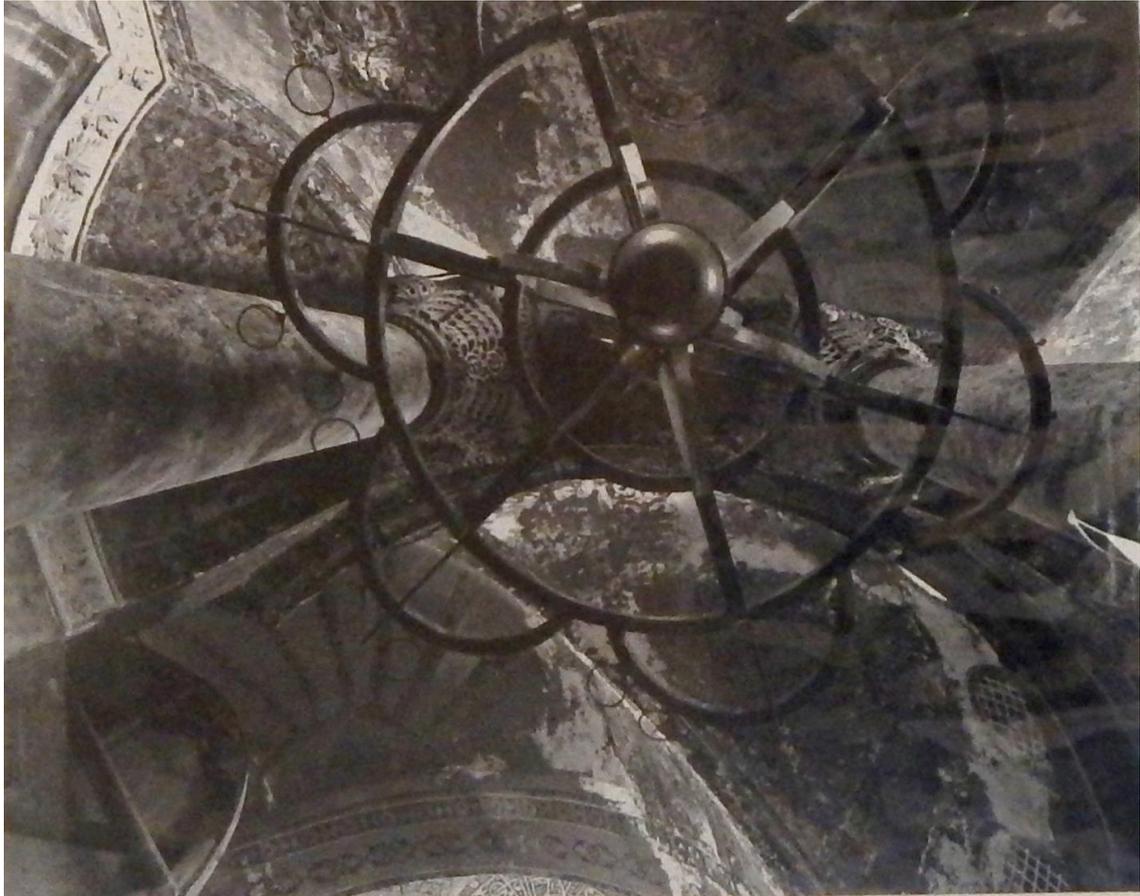


Maria Koshenkova  
*Heart: Red and White*  
Blown glass  
2015



**Dan Lachacz (United States)**

Dan Lachacz is a fine arts photographer from Long Island, NY. Lachacz is an active member of the Patchogue Arts Council and a founding member of the Patchogue Arts Council's Photographers Group. He is a 2010 alumnus of the New York Foundation for the Arts' MARK program and has had his artwork exhibition nationally and internationally by the East Ends Arts Council, Phoenix Gallery, Patchogue Arts Gallery, Islip Art Museum as well as the Museum of Satu Mare in Romania.



Dan Lachacz  
*Avize*  
Digital photograph  
2015



**Nicole Marandola (United States)**

Nicole Marandola, a Long Island based artist, is a recent graduate from the State University of New York at New Paltz. She completed her Bachelor of Fine Arts in Printmaking in May 2014, and has continued working in printmaking, sculpture and painting. She has exhibited her work nationally. Her work is an extension of her position in waste management which has allowed her to refine and transform discarded materials.



Nicole Marandola  
*The Hooks Original*  
Mixed media on canvas  
2015



**Jamie Maraeno (United States)**

Jamie Mareno is a fine artist from Long Island, NY. She received her BFA from Briarcliffe College in Graphic Design. Her artwork often combines graphic design, photography and painting. She has previous worked at the Islip Art Museum as a Cultural Arts Instructor and Curatorial Assistant and has exhibited her artwork throughout Long Island.



Jamie Maraeno  
*Thing 2*  
Mixed media  
2015



**Eric Murphy (United States)**

Eric Murphy is a fine artist from Long Island, NY. He received a Bachelor's Degree from Stony Brook University in Art History & Criticism and previously studied at Suffolk Community College in Selden, NY. He is a curatorial assistant at Islip Art Museum and has exhibited his artwork on Long Island at the Islip Art Museum, Patchogue Arts Gallery, Stony Brook University, and Brickhouse Brewery.



Eric Murphy  
*Car Momentum Drawing from Residency*  
Ink on paper  
2015



**Mate Rainer (Hungary)**

Máté Rainer is a fine artist from Budapest, Hungary. He studied at the Hungarian Academy of Fine Arts, graduating in 2000 with his postgraduate degree. He is a member of the Association of Hungarian Creative Artists and of the D. Fleiss & East-West Artists Professional Artists Association. He received the Barcsay Prize in 1997 and 2007 and the Ireland Scholarship in 1997. His artwork has been exhibited throughout Europe in cities such as Budapest, Hungary, Sat Mare, Romania, and Paris, France.



Mate Rainer  
*Maria Magdalena*  
Mixed media on canvas  
2015



**Daniel Lagos Ramirez (Chile)**

Daniel Lagos Ramirez is a visual artist from Chile. He received a MFA from the Universidad de Playa Ancha and has taken seminars on lithography and color intaglio with Jorge Martinez and Claudio Vidal respectively. His work has been exhibited extensively in Chile and abroad.



Daniel Lagos Ramirez  
*Untitled*  
Woodcut print  
2015



**Alex Raptis (United States)**

Alex Raptis is a glassblower from Asbury Park, New Jersey. She has studied glassblowing at Urban Glass in Brooklyn, NY, the Haliburton School of the Arts in Haliburton, Ontario, and Sugar Glass in MAD, NY. She has been nominated to participate in BMO 1st Art Invitational Student Art Competition and currently works at Hot Sand Glassblowing Studio in Asbury Park, NJ. Her work has been exhibited in the USA and Canada.



Alex Raptis  
*Fancy Goldfish*  
Blown glass  
2015



**Kathy Seff (United States)**

Kathy Seff is a kiln glass artist from Long Island, NY. She studied graphic design at Suffolk County Community College before joining her mother at Colorful Visions glass studio in 2001. Kathy has served on the Board of Directors of Women Sharing Art and is an active member of the Patchogue Arts Council. Her glass work has been exhibited across Long Island at venues such as Ripe Art Gallery, Patchogue Arts Gallery, Shelter Island Gallery, and Jade Nectar Gallery.



Kathy Seff  
*Mexico*  
Kiln glass, ink  
2015



**Ida-Christel Siebke (Norway)**

Ida-Christel Siebke is a certified glassblower from Oslo, Norway. She has studied glassblowing at the Gerrit Rietveld Academie in Amsterdam, the Netherlands, AYA Glass Studio in Japan, and the Kosta Glascenter in Kosta, Sweden. She received the Lise and Arnfinn Hejes Scholarship in 2008 and 2009 and has held Glassblowing Assistant positions at Egenart Glassmakerne in Bærums Verk, Norway and Klart Glass in Tjura, Norway. Her work has been exhibited extensively in Norway and Sweden.

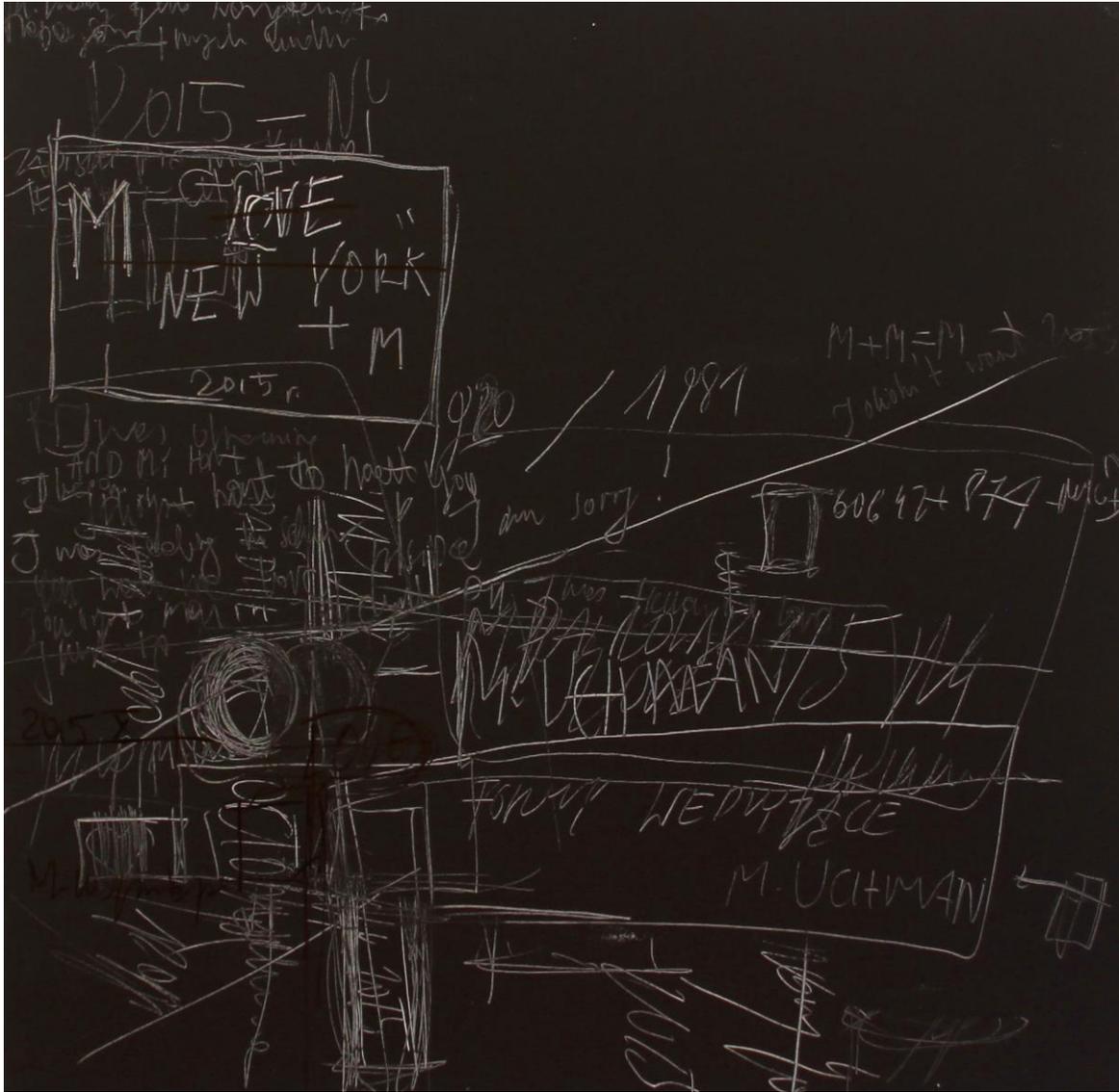


Ida-Christel Siebke  
*The Little Match Girl*  
Cast glass with found keys  
2015



**Magdalena Uchmann (Poland)**

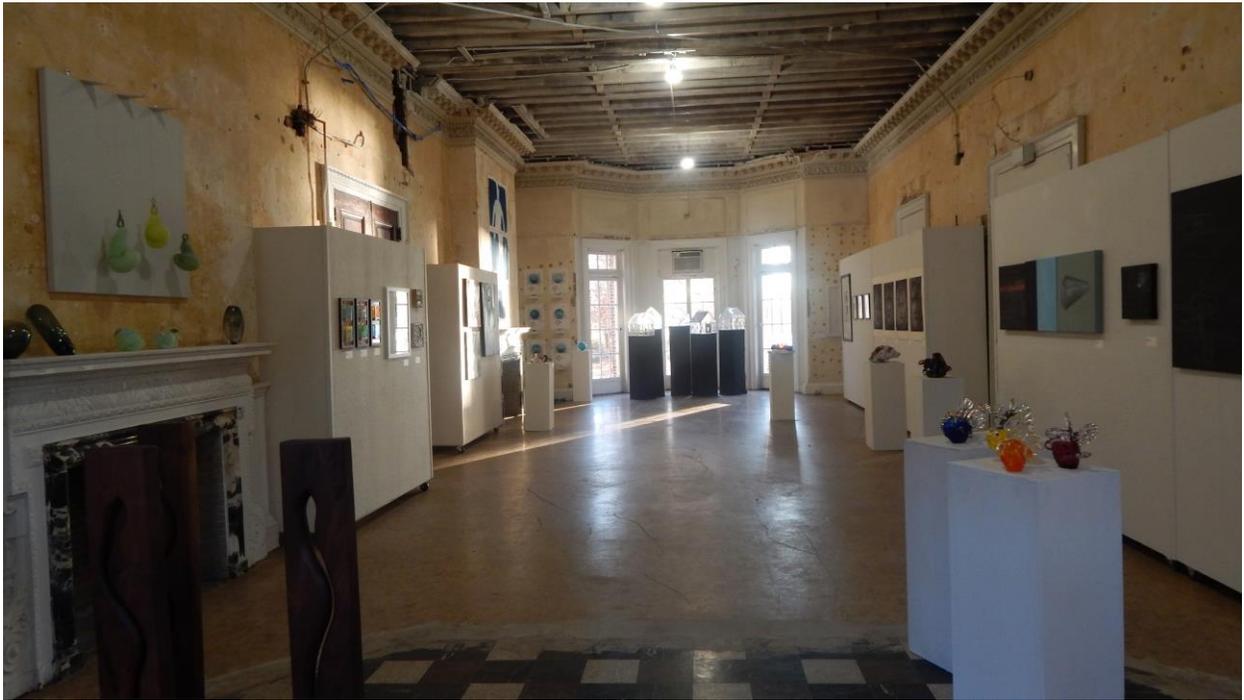
Magdalena Uchman is a visual artist from Prezeworsk, Poland. She is a graduate of The Institute of Fine Arts of Rzeszów University and completed her doctoral studies at the Academy of Fine Arts in Kraków, where she is now a Lecturer in Printmaking. In 2014 she was the Vice President of the ZPAP Artistic Association in Rzewszow, Poland and is a member of C + S Acting in Slovakia. Her work has been exhibited extensively in Poland and abroad.



Magdalena Uchmann  
*This is My Movies II*  
Acrylic on canvas  
2015

# **Installation Views**

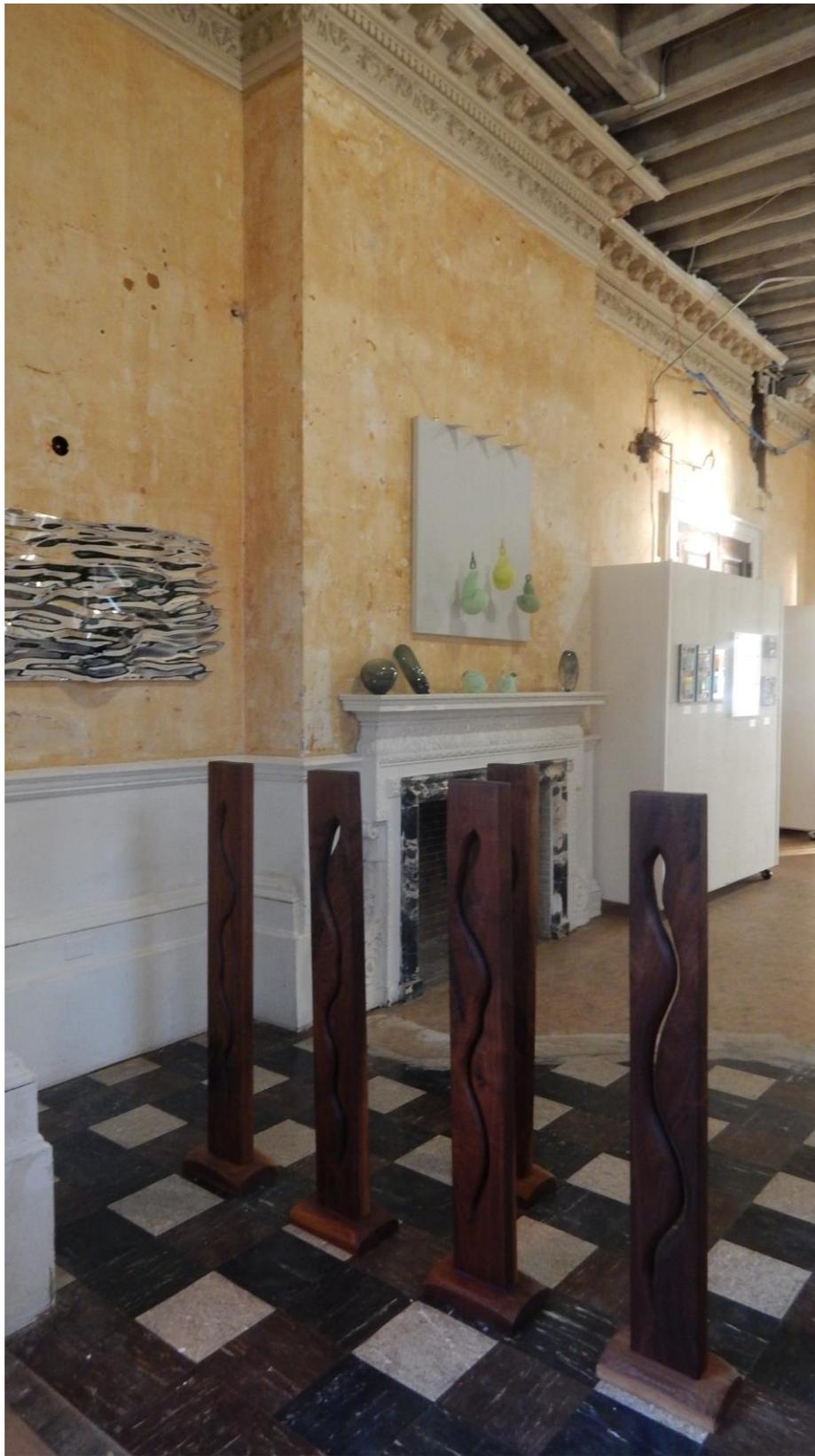




Installation view from the exhibition *Wanderlust*, 2015



Installation view from the exhibition *Wanderlust*, 2015



Installation view from the exhibition *Wanderlust*, 2015



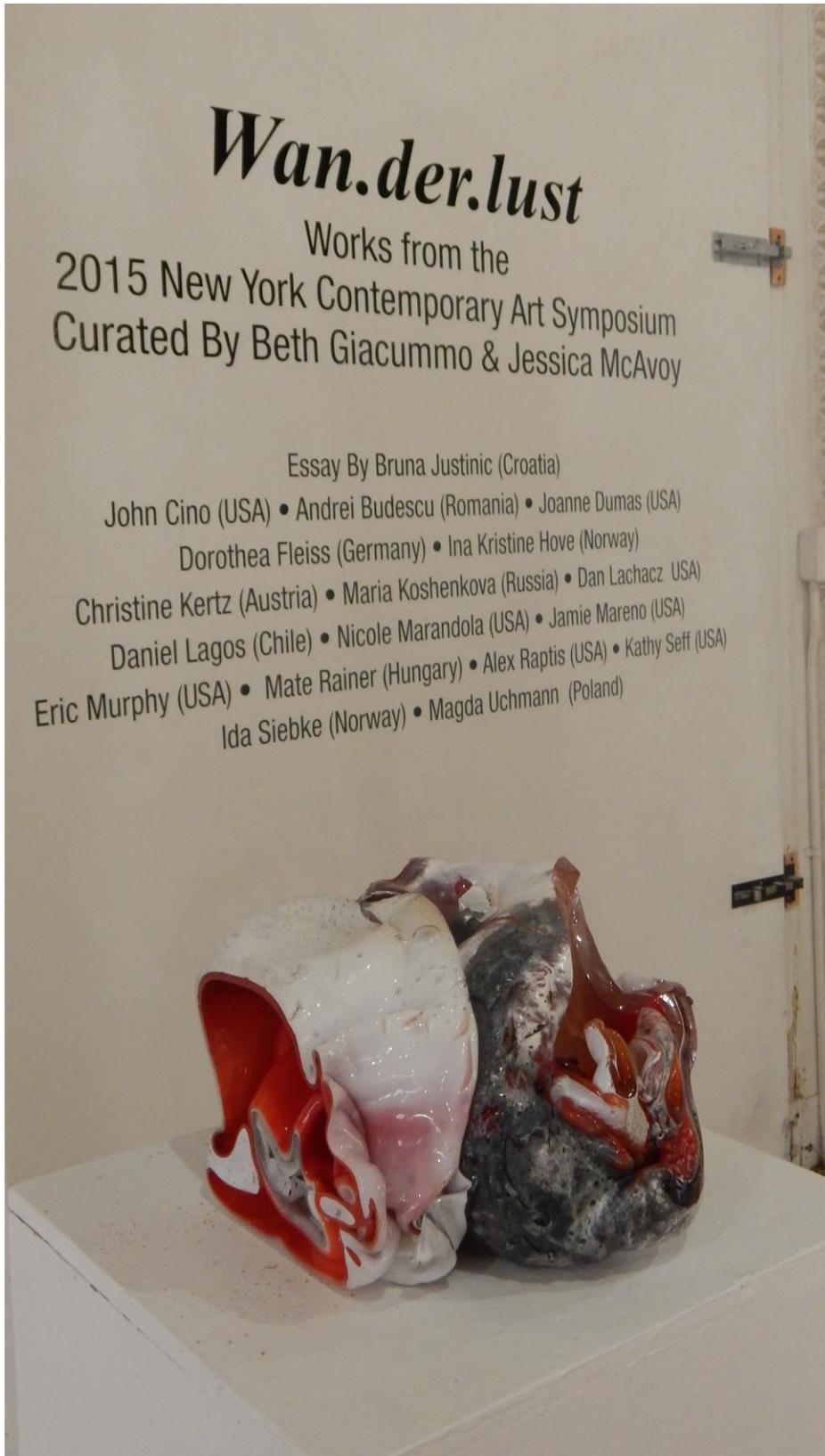
Installation view from the exhibition *Wanderlust*, 2015

# *Wan.der.lust*

Works from the  
2015 New York Contemporary Art Symposium  
Curated By Beth Giacummo & Jessica McAvoy

Essay By Bruna Justinic (Croatia)

John Cino (USA) • Andrei Budescu (Romania) • Joanne Dumas (USA)  
Dorothea Fleiss (Germany) • Ina Kristine Hove (Norway)  
Christine Kertz (Austria) • Maria Koshenkova (Russia) • Dan Lachacz (USA)  
Daniel Lagos (Chile) • Nicole Marandola (USA) • Jamie Mareno (USA)  
Eric Murphy (USA) • Mate Rainer (Hungary) • Alex Raptis (USA) • Kathy Seff (USA)  
Ida Siebke (Norway) • Magda Uchmann (Poland)



Installation view from the exhibition *Wanderlust*, 2015

# Islip Art Museum



The Islip Art Museum is a division of the Town of Islip Department of Parks, Recreation and Cultural Affairs, and is managed by the Islip Arts Council, a non-profit agency in Brookwood Hall, 50 Irish Lane, East Islip, NY 11730

Beth Giacommo, **Museum Curatorial & Exhibitions Director/Sr. Curator**  
Jay Schuck, **Museum Curatorial & Exhibitions Assistant/Jr. Curator**  
Eric Murphy, **Museum Curatorial & Exhibitions Assistant**  
Dan Lachacz, **Museum Photographer**  
Lorena Kalaja, **Museum Intern**

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