



THE LONG VIEW



Creativity Over Time



BLUE
mountain
Gallery Artists



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Blue Mountain Gallery Artists

“Time is the greatest innovator.” Francis Bacon, *Of Innovations* (1625)

Each artist has chosen two works that demonstrate the development of their ideas over time. This catalogue accompanies the exhibition, with statements by the participating artists regarding works selected. Forty-one current members and associates of Blue Mountain Gallery, are represented.

Charting one's own development can be an adventure. It not only involves the perception of stylistic and aesthetic changes over a lifetime, but gives us a chance to ask the important qualitative questions of existence that will always lead us back to the metaphysical question, what is it to be a person? Am I the same person I was twenty years ago, ten years ago? What kinds of changes do artists experience, and why? How does a perceived "breakthrough" in our work compare with a slow and steady metamorphosis?

“The Long View” showcases the varied ways these artists have continued to see themselves through their work.

A Traveling Exhibition in Two Locations

Blue Mountain Gallery, New York, NY, January 31st – February 25th, 2023

Green Kill Gallery, Kingston, New York, July 1st - August 26th, 2023

Blue Mountain Gallery has been continuously operated in New York City by artist members since its inception in January 1980. Showcasing a range of ideas since its founding in SoHo, the gallery is currently located in Manhattan's Chelsea art district.

Gulgun Aliriza



Hidden, 2017, oil on wood, 18 x 18"

Working in front of the motif, these two paintings, five years apart, are intended to enhance the feeling of an all-over point of view, wherein the eye moves all over the canvas. I try to measure the shapes rather than distances- from side to side, top to bottom- rather than front to back.



Biophilia Series: Surprise I, 2022, oil on canvas, 12"x12"

Doug Anderson



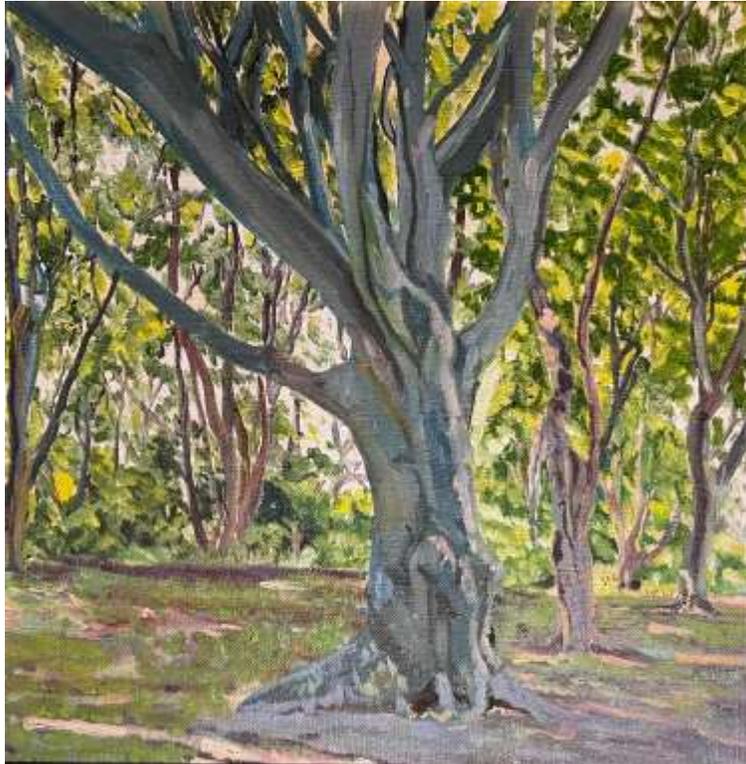
Composition, Ink on paper, 14"x 18", 2015

In 2015 I was working mostly with ink on paper. I wanted to strip painting down to its essentials. I worked rapidly without any preconceived idea of what the work would look like. In a sense I painted in order to be surprised by what emerged. I did a lot of these paintings and sometimes I tore up one painting to incorporate it in a new piece. More recently, I've returned to using paint and color, but improvisation still plays a major role in my process and, of course, I still want to be surprised.



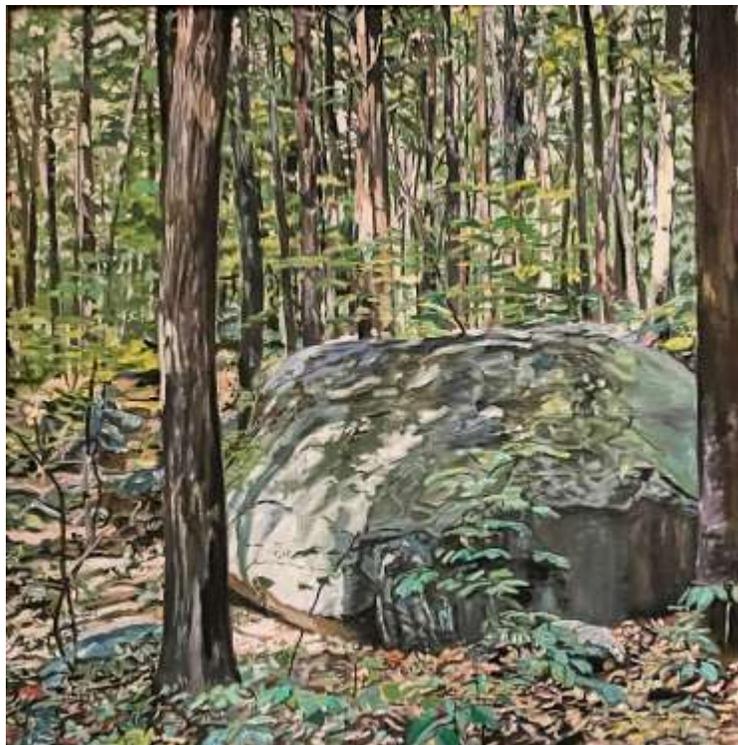
Backwards Glance, acrylic on panel, 11"x 14", 2021

Theresa Bartol



Forest Trees, 2001, oil on canvas, 10" x 10"

Upon looking at paintings by Jackson Pollack, Hans Hofmann asked , "Do you paint from nature?" Pollack responded, "I am Nature". Hmmmm.... What is this all about? What is Nature? If NATURE MORTE is a STILL Life composed by the artist... What is VIVRE EN HARMONIE AVEC NATURE?



Forest Tree, 2022, 10" x 10", oil on Canvas

Nancy Sandler Bass



Path to the Beach-Fire island Oil on Canvas 8 x 10 1986

“Before it can ever be a repose for the senses, landscape is a work of the mind. Its scenery is built up as much from strata of memory as from layers of rock.” *Landscape and Memory*, by Simon Schama. These two landscapes represent the transition towards a more abstract expression. Combining both memory and en plein air painting gathered from over 20 years of interpreting this same scene.



Path to the Beach-Montauk Oil on Canvas 18 x 24 2019-2020

Nancy Beal



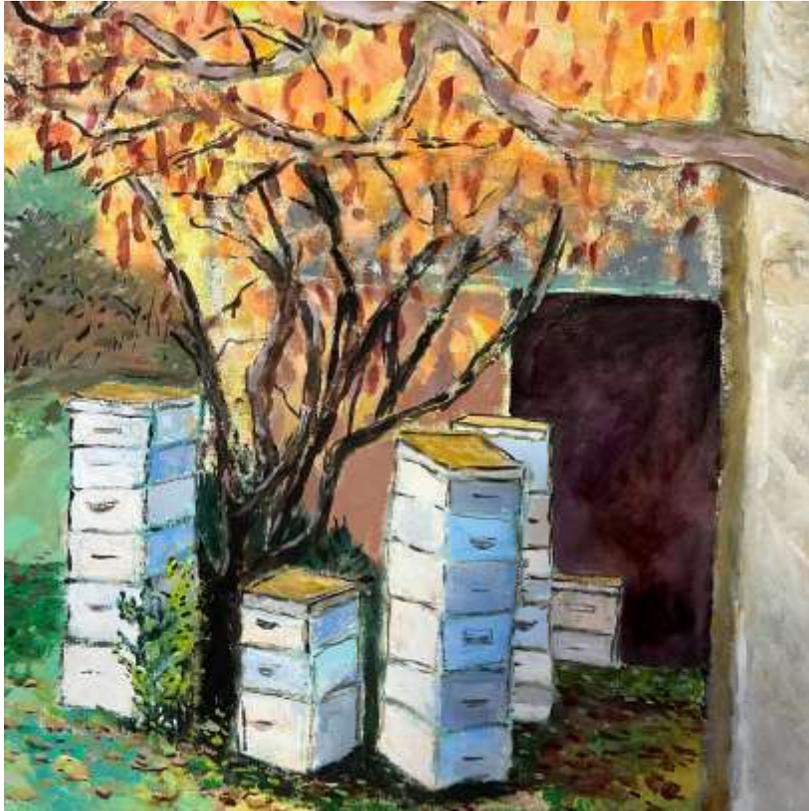
Ice on the River 1976 24x20 oil on linen

Two views painted 46 years apart. *Ice on the River* was painted from my 12th floor bedroom window on Riverside Drive just north of the boat basin. After buying a county house in upstate New York, I painted *en plein air* from my gardens looking east to the Taconic Mountains. These days I am inclined to look up more. "The landscape painter who does not make his skys a very material part of his compositions, neglects to avail himself of one of his greatest aids." John Constable



Wind and Clouds 2022 11x10 oil on Masonite

Jane Beckwith



Storage Hives 1990 24"x24"

From 1970 to the early 1990s I owned a small farm in Hunterdon County, NJ. I made many paintings of the farm, especially the beehives in the two bee yards on 14 acres. The storage hives stood ready when the late summer promised a good crop. In 2019 I started a series of stone lithographs in Florence, Italy. I admired some fat bees in the clover, almost too heavy to fly.



Bumble 2019 12"x12"

Pamela Berkeley



Fish Jungle, O/C, 1979, 15" x 24". NYC.

What I began to paint seriously fifty years ago, what I wanted to paint, isn't much different than what I like to paint now. Still life close to the picture plane contrasted in Landscape, light and shadows coming through water and glass, and portraits of people, animals, plants, trees, sky, wind, and fire. I lost the use of my hand forty years ago from a dog bite, so by teaching myself to paint ambidextrously, large scale portraits in weird environments, and copying Hudson River paintings, I was able to recover some technique, using small brushes and painting intimately.



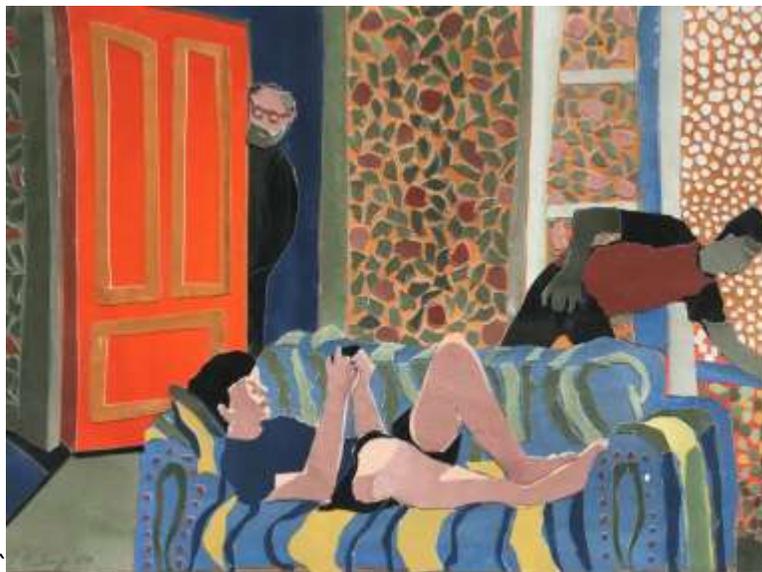
Sandcastle Beach During The Plague, O/C, 16" x 20", 2021

Elizabeth Bisbing



Monopoly Houses, Oil on cork, 6 x 6 inches, 1993

You can see in these two works that in 1993 and in 2020 that I have always had a strong interest in color and shape. But in 2020, I evolved to cutting the shapes out of painted paper to form the image. Both images revolve around the idea of “home.” The earlier work is painted from antique Monopoly houses. They represent the suburban development. But there are no doors or windows. You can’t get in or out! In the collaged interior with figures. My son is playing with a pocket-sized video game while Richard enters the room almost like a voyeur. And my son-in-law is reaching for something. In this case it is the patterning that is making it feel claustrophobic – trapping the figures within the stripes and dots.



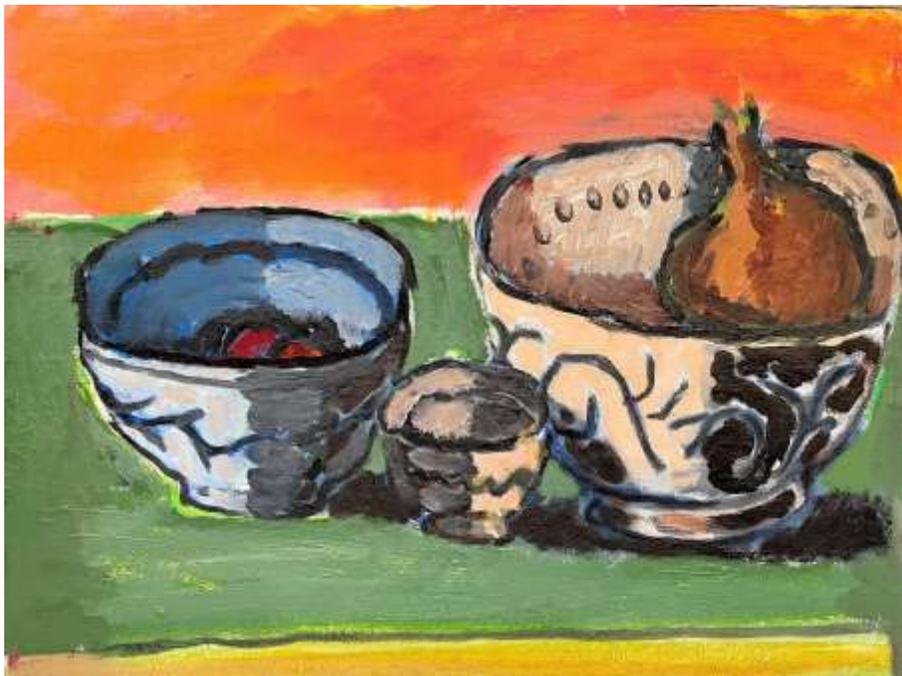
Gameboy, Collage: gouache, paper, 9 x 12 inches, 2006

Richard Castellana



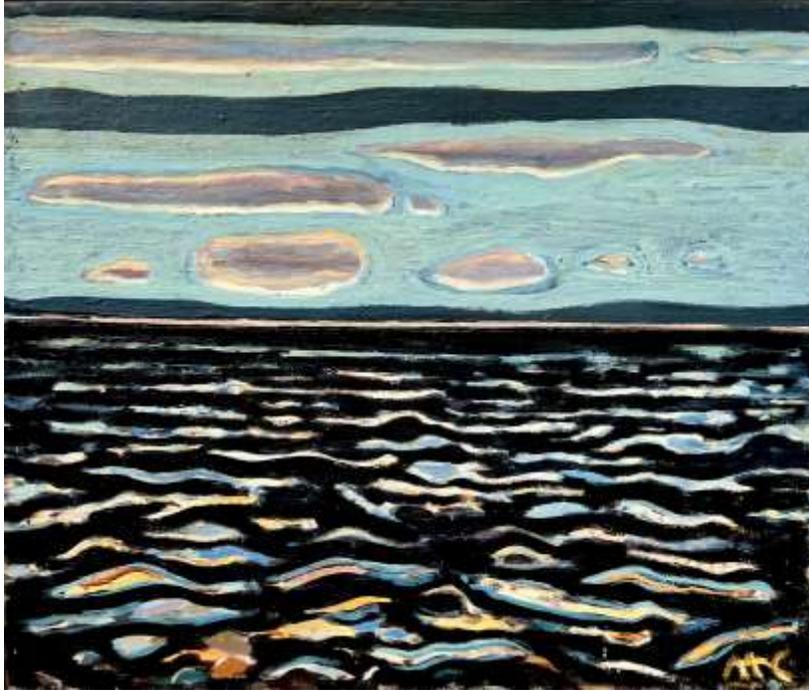
Apple and Three Little Pears, 9" x 8", oil on Masonite, 1967

Apple and 3 Little Pears was painted in 1967 when I was in art school. The project had something (I can't remember what) to do with color. At this time, I painted strictly from observation, and the influence of Cezanne is apparent. By the time I painted *3 Bowls* in 2010, I worked with a mixture of observation and imagination, composing from imaginations while observing objects lying around the studio. Color is an important motivating force behind both pieces and throughout my life as a painter.



Three Bowls, 12" x 16", oil on canvas, 2010

Michael Chelminski



Water Fantasy 1, 1980, Oil on Linen, 18"x15"

I believe today what I felt 50 years ago. Painting is an effort of will, and creativity is a product of intense observation. The slow growth of ideas comes not from grasping at epiphanies but through the slow work process. Over time my work has moved inevitably toward a more abstract style where the underlying patterns that shape natural forms become the subject.



Water Fantasy 2, 2015, Oil on Linen, 18"x16"

Marcia Clark



Delphi 1959, dry pigment & Rhoplex on handmade paper 18"x24"

Delphi 1959 was painted on handmade paper looking out the window from a studio in Delphi, using dry pigment and Rhoplex. Under the spell of Cezanne, and inspired by the raw rich color I brought with me, the brush strokes were the building blocks of the story I wished to tell. When I finally returned to Greece, 60 years later, the challenge of observing what was before me was more finely tuned and more vital in my building process. *Fira Cliffs 2019* is the collage of a small study in oil on aluminum extended onto the larger panorama of cliffs and sea.



Fira Cliffs, 2019, mixed media, 18"x24"

Anne Diggory



Memory Blocks (with Cezanne) watercolor 16x20.5" 1999

When I look back over 20 years, I am pleased to see so many similarities with a lot of my current work, with many landscapes and still lifes in both time frames. I remember discovering the box with blocks in one corner and then playing in paint with solidity and mystery in an homage to Cezanne, moving the eye around in visual paths. I reworked the recent landscape slightly after looking back at the still life – further pushing the circular movements that were already there, solidifying the rocks and reducing detail in a few areas. Looking back is rewarding.



The stone's in the midst of all acrylic on canvas 24x24" 2020

Kim Van Do



Path Through The Trees, 1996, 12 x 16", oil on canvas

Path Through The Trees, 1996. Flash forward 25 years to 2021 for *Spruceton Valley Hay Bales*. My approach with these oil on canvas one-session paintings is largely unchanged: stand in nature, feel a composition, do my best to translate the perception and feeling of the moment, hurriedly mix paint, separate closeness from middle ground to distance - to the sublime sky beyond. Although I've been painting in this magical Catskill valley since 1982 it's always new; always a fresh event, filled with unknown possibilities.



Spruceton Valley Hay Bales, 2021, oil on canvas, 16 x 20"

Ken Ecker



Maryland Landscape, O/C 16"x18", Mid 80's

I've been trying to paint the Seven Deadly Sins filtered through Gandhi's version for over 30 years. I decided it was too much like "making art" and preferred to just shut up and paint and allow any sins that appeared to be part of the process. You can't "make art": you make pies. Painting's something else.



Shaving Brush, 2022, 12"x9", Mixed media on paper

Owen Gray



Frogs and Mussels, oil on panel, 15" x 15.50", 1995

The recent painting *Insects and Snakes* is 2019. The two paintings are symbols taken from Peter Brueghel surrounded by an environment of reptiles and insects. The older painting represents more of a natural habitat of reptiles and insects. Other objects are shuttlecocks and mussels. The recent painting *Insects and Snakes* shows chaos and confusion coexisting with the natural world. Both paintings are from a birds eye view looking below, looking in a world of nature and of fantasy.



Insects and Snakes, "13.50 x 13.50", oil on panel, 2019

Carol Heft



Self-portrait, 1982, oil on canvas 18 x 24 inches

Time, like a shadow, is illusive. What seems like yesterday may be years behind, yet experiences linger and are regenerated in the memory through images. A portrait is a story; a self-portrait embodies the experience of being, over time. Understanding what changes and what stays the same is one of the great mysteries of being human.



Self-portrait, 2022, acrylic on canvas 11 x 14 inches

Marilyn Honigman



Gray Sky, 2005, 5" x 10", oil on canvas

My paintings are about how I experience the world around me. As I change so does my knowledge about what I can do with paint to create an image. The exploration is what is what excites me.



Untitled, 2022, 8"x10", oil on canvas

Sam Jungkurth



Caladium, 2006, 18"w x 24"h, acrylic on linen,

Sixteen years have gone by since I painted "Caladium". "Blue Shadow" is a recent work. I still have the same motivations when I paint. The subject matter has change but the depth, the chiaroscuro, the color and the lightness of execution are all there. "Trying to portray the essence", "Going for the heart", these things make me have an emotional reaction when I paint. Loving the beauty in nature and the dynamics of abstraction at the same time. In the end the goal is the same, to make something beautiful that can bring pleasure.



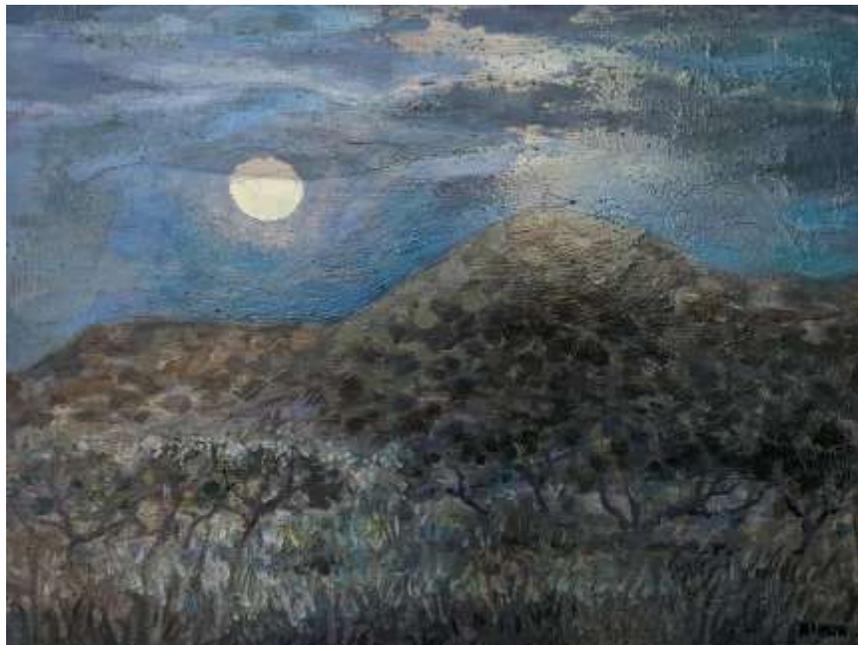
Blue Shadow, 2022, 18"w x 24"h, acrylic on canvas

Charles Kaiman



Moonlight Over New York Harbor, 1990, 8"x6" oil on canvas

Like most people, I am and always have been fascinated by the moon and moonlight. Moving from New York to New Mexico in 2002, I was immersed in the moonlight, which was so bright I could read by it. The painting of New York harbor was done in 1990, before moving to New Mexico, my focus was on water, sky, the moon and city lights. The later painting, of 2021, of a New Mexico petroglyph park aims to portray the spirituality of both the immersive brilliant moonlight and these volcanic rock mountains that contain ancient petroglyphs. The petroglyphs are drawings and symbols, etched into the rock, which some consider star maps.



Moonrise Over Petroglyph Volcanoes New Mexico, 2020, 12"x16" oil on wood

Joan Marie Kelly



*Waiting and Watching, 12" x 12", Giclee' print, 2022 –
the original painting, Meeting at Puri Beach, oil, 72" x 68" 2013*

The long view is about memories and remembering experiences and the paintings I made in those places responding to the people, the sounds and the smell of the air. These two Giclee' prints were initiated by memories of places that made the strongest impressions upon me in my life. I looked for paintings I had made of these places. I scanned the paintings into my iPad, using ProCreate I painted and rearranged the older images. Through a developmental process from traditional oil painting to digital painting on the iPad the images once again become reinvigorated in the Giclee' print.



*The Red Cloth, 12" x 12" Giclee' print 2022
the original painting Spiritual Work, oil, 43" x 78", 2014*

Marjorie Kramer



Sharyn's Snow Painting, 13" x 18", oil on linen, 1993

My paintings have gotten a little looser and more subjective over the years. I have consistently wanted to see what I am working from directly, sometimes out windows but with no photos. My first perceptual painting from the 1960's was of a bit of lovely farm land left over in the suburbs behind my parents' house in Connecticut. When I moved to rural Vermont, I could see working fields, gardens, woods, the seasons especially with snow, and towns which I enjoy working from.



House in Newport, Vermont from Car, 2014, 12 " x 14", oil on linen canvas

Suzanne Lacke



Still life in Berkeley, 1980, Oil On canvas, 18" x 24"

I have painted many things over the years: landscapes, dresses, cityscapes and people. In the end I decided to include two still lives in this exhibit, each done after a big change in my life. The first was done in Berkeley, California where I moved from New York City in 1980. The second done in 2020 was done after selling my house in Berkeley and moving to Maine during the pandemic. Still life painting has been a staple of my painting practice. It is good I think to have something stay still when everything is swirling around one.



Still Life in Maine, 2020, 16" x 20", Oil on Canvas

John Leavey



Accident, 1970, 7" x 9", oil on panel

In 1969 I went to Rome to the American Academy in Rome for a two-year fellowship. This is an attempt to paint a "History Painting" with a contemporary subject. I had already painted in 1961-2 a Race Riot larger. The second work, *Evening Song*, from Here again the subject is contemporary and is not intended to pass comment but to paint current events, without competition from photography, or film, either of which have a larger following.



Evening Song, 1998, 10" x 13", oil on canvas

Margaret Leveson



Roses Brook Road Farm, 1990, Oil on Masonite, 5.5" x 6.5"

The oil paintings titled *Roses Brook Road Farm* and *Roxbury Park*, painted over 30 years apart, are both plein air paintings. In 1977, my husband and I purchased the property of artists Adah and Francis J. Murphy located in Delaware County, New York. I have painted in the Catskills since that day. The early painting, *Roses Brook Road*, is one of a series of paintings depicting the farms of that area. The painting, *Roxbury Park*, is a local park. The barn painting is descriptive in nature, the recent painting, while also site specific in nature, is more abstract, focusing on the arrangement of lines and shapes as defined the light.



Roxbury Park, 2021, Oil on panel, 16" x 12"

Helene Manzo



Summer Field, monotype, 9" x 6", 1997

These pieces are monotypes, a one-of-a-kind unique print, referred to as the "Painterly Print", as it blurs the line between painting and printmaking. Monotype plates need a smooth surface on which to create the image with ink and various implements. The image is transferred to paper by a press. Pressure from the press, "accidents", gestural marks, and the chance mixing of ink. Add to the feeling of spontaneity, improvisation and energy. Exploring these experimental and unique qualities my prints are more expressive and "Of the moment".



Yellow Stripes, Monotype 2022, 12"x12"

Richard K. MILLS



Mt. Vernon Studio c. 1979-80, Oil on canvas 20" x 16"

The *Mt Vernon Studio* is light filled with a Porter-ish touch - I may have even used his Maroger medium - marks are wet and loose. Haphazard studio objects are held by the walls of the turreted room. The earthy ground plane contains the sky. Sunlight streams in, spring green set off by purplish grays. Happier, younger days.

Snow Squall (Breaking News), seems to me an anxious painting, at once expansive and compressed and askew. I'm looking out of a corner of my Catskills studio at a sudden squall while one eye is tuned to the TV, blaring bad news. Covid. It is March 4th, 2020



Snow Squall (Breaking News) 2020, Oil on canvas 24" x 24"

Alakananda Mukerji



Ruins, Watercolor, Acrylics and Lithograph, 24x30", 2007

Then: History was always a key aspect of my art. Ruins, old doors, narrow lanes, historic architecture, and ancient remains always attracted me. Now: As it did for many, COVID descended on my soul like a long, dark night. There was so much unknown, so much fear, anxiety, and confusion. After the long, dark night, a new day finally came. Then come the colors, layer upon layer, bringing meaning and texture to the world.



Revolution, Oil on Canvas, 24"x18", 2021

Nancy Prusinowski



Hannah, 8" x 6", mixed media collage

Over the years through painting figuratively and collaging abstractly, my strongest work has always been small in scale.

I like to think of my most effective artworks as big fish in little ponds.



Jonah and the Whale, 2017, 6" x 24" x 2", mixed media

Alexander Purves



Bermuda Harbor ca.1985, Watercolor 12" x 16"

When I began working in watercolor in the 1980s, I tended to paint the kind of picturesque scene that is often associated with watercolors. Recently, however, I have focused on modest stories found close at hand - the trees close to my studio. The paintings have become less and less moored to the actual subject, though never independent of observation. At the same time, I have become interested in recording the act of painting by showing the fundamental components of watercolor - layered marks of the brush collaborating with white paper to create an image.



Cedar and Maple, 2020, Watercolor 16" x 12"

Timothy Ross



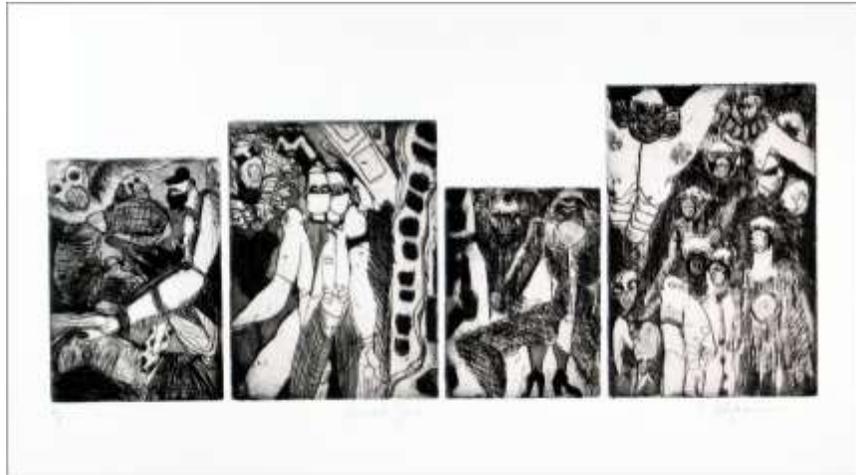
Shell and City, 2007, 18" x 13.5", linocut

The *Shell and City* dates to about 15 years ago. While the Photoshop image dates to *June 24, 2022*. In 1972 I painted the shell it was surreal a shell floating in the sky. The Photoshop image from 3,221 image files organized by sea, hands, body, bird heads, etc. there are about 50 different categories. These files allow me to work fast with the categories next to the image I am working on. This speed allows me to work on a series of prints. The series of images that I now do make me wish I had done more in series in my earlier work.



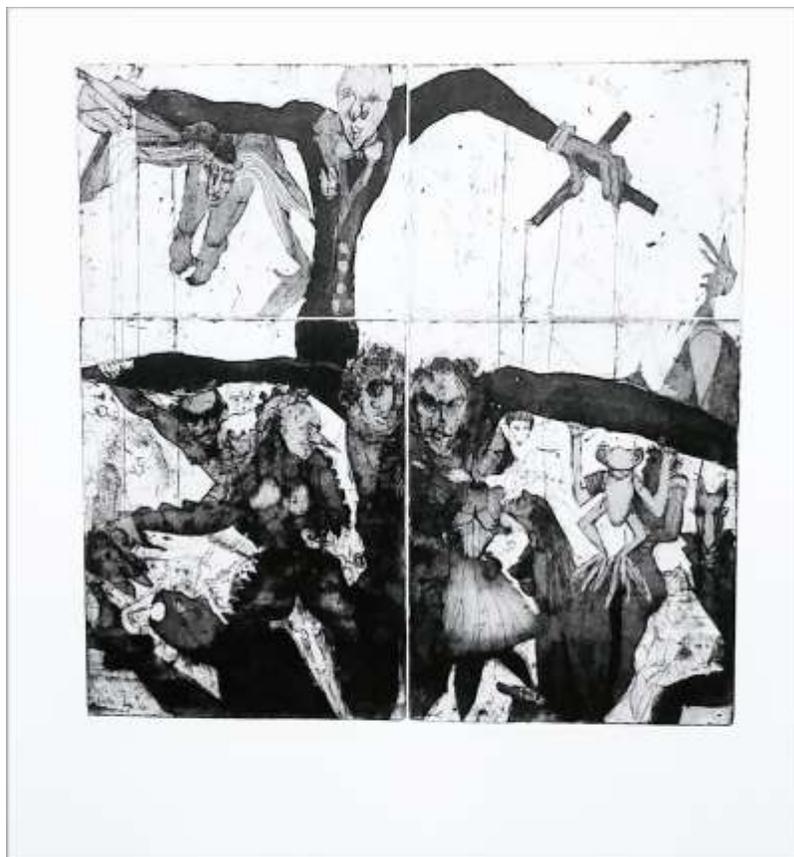
June 24, 2020, 19" x 14", Digital Print

Victoria Salzman



Ground Zero, 2001, etching, 9"x21"

Recently I came to realize that I would do anything to continue working. I could lose my home, fight to save my health and still never give up my dream to make art...specifically, to make prints. I have changed from zinc to copper, nitric to ferric, fought to buy a press and survived extreme loneliness to keep on working. The two etchings I have chosen are very similar and yet 20 years apart. One is titled, "Ground Zero" and the other is, "I'm in heaven just being here." They both remind me of an extremely painful time. One, September 11th and the other after covid. Someone at the printshop asked me how I was doing and I said, "I'm in heaven just being here".



I'm in heaven just being here...", 2022, etching, 16"x16"

Gina Sawin



Hovering Tern Reflecting, 2012, 18" x 18"

I am drawn to birds as a subject because of the interesting shapes and patterns they form in relation to the earth, sky and one another. Ten years ago, the birds appeared in an almost emblematic solitude, hovering over water, suggesting the equilibrium between the actual and the image, the solid and the ephemeral. This gradually shifted to an interest in flocks seen at a distance, which presents a different spatial challenge. As a subject, migrating birds are also a reminder of the earth's life cycles, and pose the metaphorical question: Will we get where we need to go?



Tern Flight, 2022, 24" x 18"

Janet Sawyer



Small Black & White Willow, 2002, Acrylic on canvas 12 x 12"

The Willow close up
with its living energy fascinated me.
More recently a painting's
own presence became enough.



Plan B, 2022, Acrylic on canvas 16 x 20"

Linda Smith



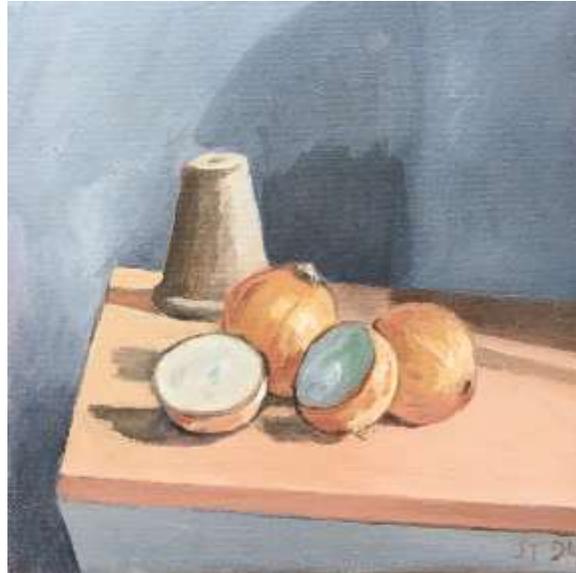
Morning/Cleansing Breath, 1998, 10" x 14", oil on linen

Many early paintings portray individuals transfigured by their experiences. My carefully rendered figures echo the Renaissance, yet the paintings are decidedly modern. Often subjects share their worlds with a bird or reptile. In "Morning/Cleansing Breath" the woman occupies a dreamlike space which is as much an expression of the individual as her countenance. In these worlds life is precious and quietly passionate. Gradually animals, the voices of nature, have become my focus. The spaces they occupy have become places. In the "Blue Grotto" the Fairy-bluebird invites the viewer to enter. The precise meaning of my narratives remains a mystery to contemplate.



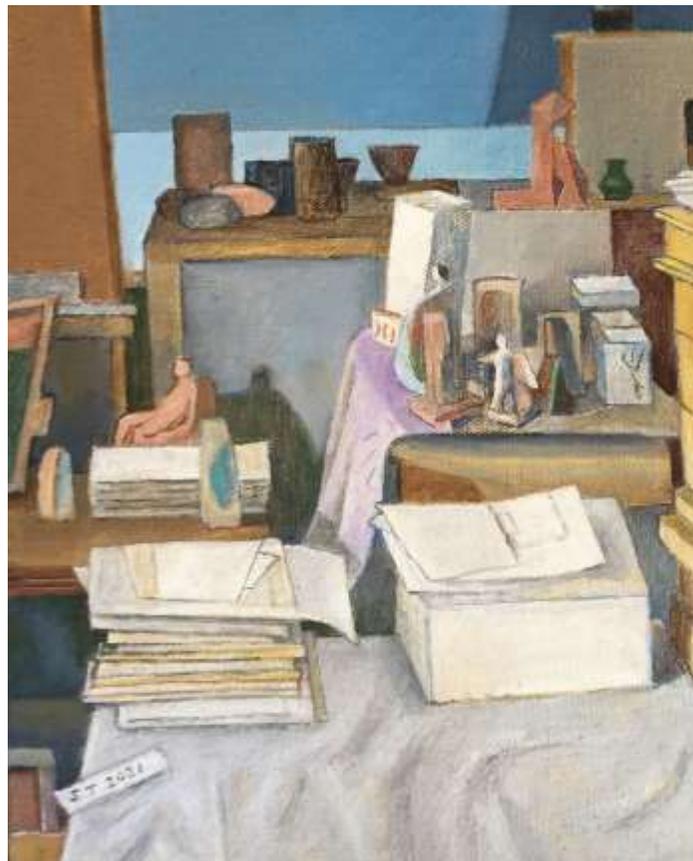
Blue Grotto, 2019, 16" x 20", oil on panel

Sam Thurston



Onions, 1994, 8x8, oil on canvas

I work in different ways and directions. In each direction I evolve a little differently. For this show I exhibit a change in my still lives. In the earlier work I stayed close to what I saw, in the later work I included the subjective distortion that is part of 'what I see'. I like the show's theme. I would have enjoyed showing changes in my cityscapes and my landscapes, my sculptures, etc.



Still Life with Paper Boxes, 2021, 16x12, oil on canvas

Jennifer Toth



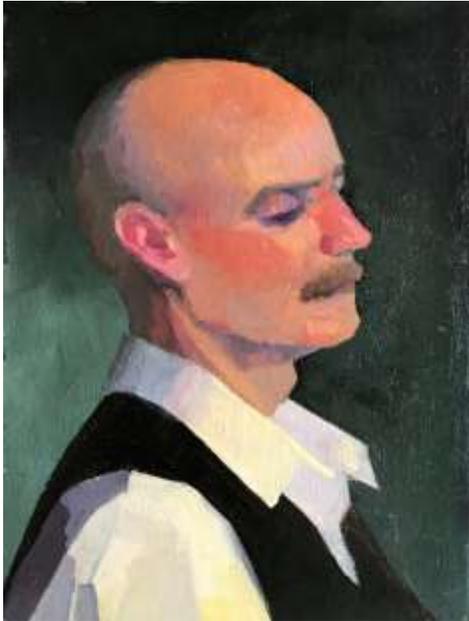
Beak to Beak, 2011, 21" x 21", watercolor, etching and paper

Growing up, my mom was a memoirist who taught me to write what I know. I carried this desire to be honest about what I was seeing and feeling into my artwork. I only have the ability to paint from observation, but I have found ways to piece together what I see into images that feel authentic to my inner life, such as self-portraits with animals. I've always been deeply drawn to animals, finding a connection I don't always have with people. These two images show my love of birds. I see in them fragility and strength, intelligence and humor.



Blind Bird Ziggy, 2022, air-dry clay, wood glue, acrylic and oil paint, 16" x 16"

Pamela Tucker



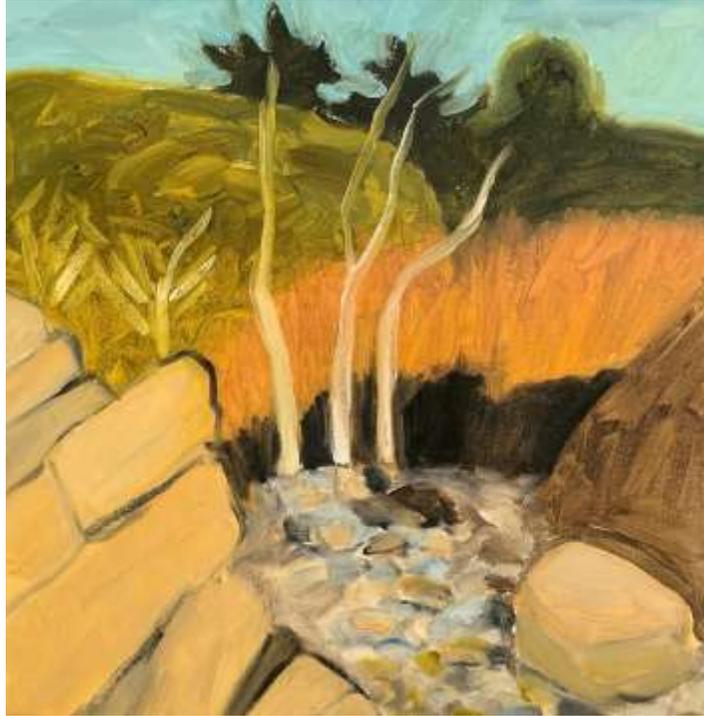
Remembering, Oil on panel, 8" x 6", 2017

Explore, Experiment. Pre-pandemic, I loved working from a live model and most of my work reflected that interest. After Covid hit, I began exploring new subject matter and was happy to find that working from a still life set-up was equally interesting. The two oil paintings in this show illustrate this transition. What remains consistent are the clear tonal shifts, the crisp edges, and color being painted in flat patches. I expect that the possibilities inherent in still life will keep me engaged for the foreseeable future.



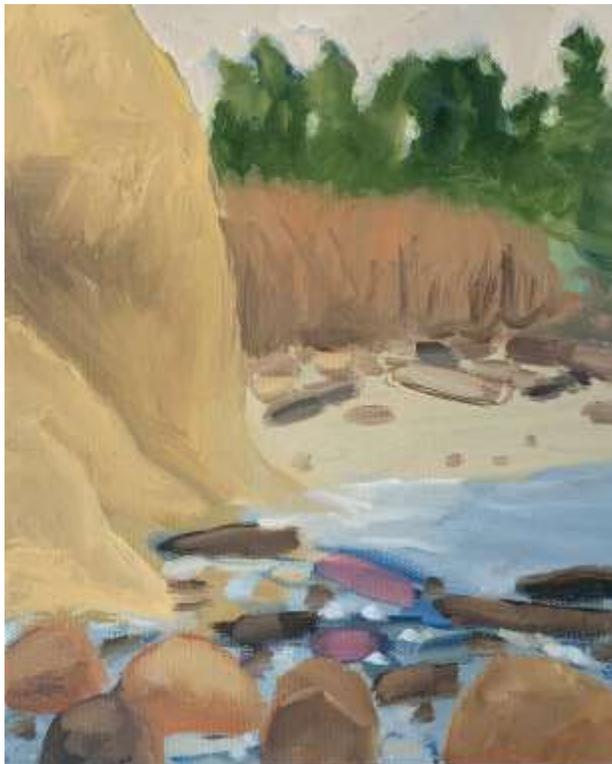
The Orchid, Oil on panel, 14" x 11", 2022

Marie Van Elder



Untitled (Coastal View), 2016, oil on canvas 10x8"

For the last decade I have been connecting my art practice to my physical environment, the wild northern California coast (located on Pomo native land) finding a sense of place there. Observation of the natural world has inspired a new series of small work to frame the larger, underlying conversation about environment responsibility and climate change. Again and again the exuberance of art making and celebration of Nature's grandeur remind us of its impermanence as well as ours.



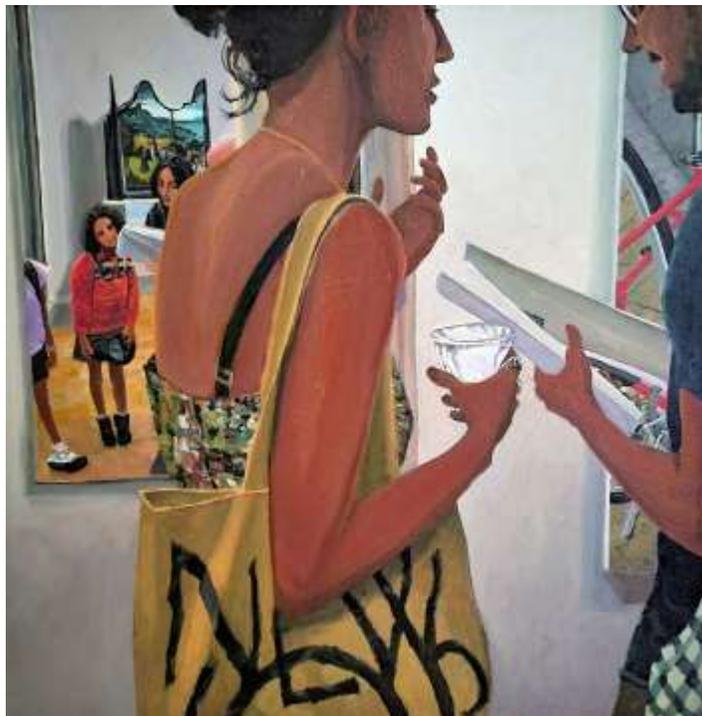
Untitled (Coastal View) 2022 oil on canvas 12x12"

Jim Weidle



Bus, 2006, 20"x 22", Oil/Board

First day of Grad School, U of Pa., Dept. Head, Neil Welliver said two things: "If you come to me bellyaching about all your problems, I'll be like the King who upon hearing the sad story of a local citizen/farmer said to his guard, 'Guard, he's breaking my heart, cut off his head.'" The second thing he said was "Graduate School is for making as many crazy mistakes as you have the courage to make." Same with life, right?



Gallery People plus Gallery, 2021, 24" x 24", oil/canvas

Jeanie Wing



New York Harbor Cloudy Sundown (c. 2000), 19 x 15 inches, acrylic on canvas

Over my lifetime, I have continued to enjoy representing the environment realistically in drawing and painting. I continue to depict the world as I see it. I love nature. I enjoy being in parks or woods or simply appreciating trees or flowers. I try to share the pleasure I find in nature with the viewer and hope to bring nature into the gallery for people to enjoy.



Brooklyn Backyard Still Life (2022), 11 x 14 inches, acrylic on canvas

Long View Exhibition Spaces



Blue Mountain Gallery
January 31st – February 25th, 2023
www.BlueMountainGallery.org
547 West 27th Street Suite 200
New York, NY 10001
Bluemountaingallery@verizon.net
(646) 486-4730



Green Kill Gallery
July 1st - August 26th, 2023
229 Greenkill Avenue
Kingston, NY 12401
229greenkill@greenkill.org
(347) 689-2323

Exhibiting Artists

Gulgun Aliriza • Doug Anderson • Theresa Bartol • Nancy Bass •
Nancy Beal • Jane Beckwith • Pamela Berkeley •
Elizabeth Bisbing • Marcia Clark • Richard Castellana •
Michael Chelminski • Anne Diggory • Kim Van Do • Ken Ecker •
Owen Gray • Carol Heft • Marilyn Honigman • Sam Jungkurth •
Charles Kaiman • Joan Marie Kelly • Marjorie Kramer •
Suzanne Lacke • John Leavey • Margaret Leveson •
Helene Manzo • Timothy Ross • Richard Kirk Mills •
Alakananda Mukerji • Nancy Prusinowski • Alexander Purves •
Victoria Salzman • Gina Sawin • Janet Sawyer • Linda Smith •
Cliff Thompson • Sam Thurston • Jennifer Toth • Pamela Tucker •
Marie Van Elder • Jim Weidle • Jeanie Wing •



