



Caleb Stein, *Shamus in Embryo Pose, The Waiting Hole*, 2022  
Courtesy of the artist, ROSEGALLERY, LA & Palo Gallery NY

## LIFE, STILL

CURATED BY COLIN BEATTIE

Upstate Art Weekend  
10AM-5PM  
July 17th - July 21st, 2025

ADS Warehouse  
105 Ann St  
Newburgh NY

Reception:  
Saturday July 19th, 6PM-8PM

In participation with Upstate Art Weekend, ADS Warehouse is pleased to present **LIFE, STILL**, a photography exhibition featuring works by **Andrea Orejarena, Asger Carlsen, Caleb Stein, Caroline McAuliffe, Colin Beattie, Daniel Gordon, Elizabeth Pedinotti Haynes, Evan Hume, Gabriel Zimmer, Hannah Altman, Jill Bemis, Patricia Voulgaris, and Robert Hickerson.**

Curated by Colin Beattie, **LIFE, STILL** explores themes of instability, danger, refuge and healing. The show is a mediation on the obstinacy of life in the face of political and ecological crises. The work featured in this show tests the boundary between still-life and figure study, reappropriating established photographic techniques to investigate how images alter our perception of reality.

The thirteen participating artists pursue a wide range of image-making strategies. As part of his practice, **Caleb Stein** has spent ten years photographing visitors at a single swimming hole in Upstate New York. **Hannah Altman's** photographs pull the viewer into an intersection between Yiddish folklore and our experience of the present. **Asger Carlsen**, long esteemed for work that blurs the human and the digital, will share his first experiment with artificial intelligence. **Daniel Gordon** transforms his photos into sculptural objects, then re-photographs them - defamiliarizing their presence as printed images, and radically expanding the scope of their subject matter. **Evan Hume** engages with declassified US intelligence documents to assert their significance in contemporary discourse around technology. **Robert Hickerson** draws from the cinematic tradition of horror to challenge traditional photographic representations of queerness. In her photography and poetry, **Jill Bemis** works directly with the natural environment to produce organic forms that speak to the vulnerability of life. **Caroline McAuliffe** blurs the boundary between home-life and studio work, directly and indirectly collaborating with her family in the creation of work. **Elizabeth Pedinotti Haynes** repurposes household objects and detritus to provide destabilizing new environments for her photographic cutouts. **Patricia Voulgaris** uses the human form as a starting point for her inquiry into themes of violence, control, acceptance and resistance. **Andrea Orejarena's** work in this show weaves diaristic photography with appropriated archival imagery to meditate on humans' relationship with the moon. **Colin Beattie** misappropriates the visual language of advertising in order to examine the conditions of creative labor in the twenty-first century. **Gabriel Zimmer** juxtaposes idiosyncratic objects with sophisticated studio techniques to create images rich in humor and beauty.

For an online gallery of all work to be shown, biographical information about all participants, and information about ADS Warehouse, please visit: [www.lifestillupaw2025.com](http://www.lifestillupaw2025.com)

**LIFE, STILL** will be open to the public 10AM-5PM from Thursday, July 17th to Monday, July 21st. A reception will be held on Saturday July 17th at 6PM, with some of the participating artists in attendance. Free public parking is available. Several bars and restaurants are within a block of the gallery.

[www.lifestillupaw2025.com](http://www.lifestillupaw2025.com)

FOR ALL INQUIRIES, CONTACT COLIN BEATTIE AT 360-556-5447 OR [BEATTIE.COLIN@GMAIL.COM](mailto:BEATTIE.COLIN@GMAIL.COM)  
(SEE FOLLOWING PAGE FOR MORE INFORMATION)





Evan Harte, *Allen Dulles/Deight Eisenhower/Edwin Lind*, 2024  
Courtesy of the artist



Hannah Altman, *Bibi Yaga*, 2024  
Courtesy of the artist and Abaku's Projects, Boston

## CURATORIAL STATEMENT

Each frame of this exhibition offers a window into strange worlds, a cavalcade of cutouts and misplaced signifiers. Amid these disorienting landscapes are figures who gradually resolve into something irrefutably human. A papier-mâché witch extends her open palm in a gesture of kindness. Two stockings filled with mud absurdly resemble a bather lounging on a riverbank. A banana peel sits wearily on the edge of a shelf, limbs dangling. Likewise, the humans in these images vanish into their surroundings - enveloped by rushing water, swarming insects and digital noise.

These unreal tableaux correspond with our lived reality. As political and cultural discourse grows ever more overheated, the atmosphere itself becomes less capable of sustaining life. Amid intersecting crises, the bodies of human beings are caged, expelled, regulated, and subjected to polemic debate. And yet, these bodies persist.

The show's title acknowledges the paradoxical nature of this work, testing the boundary between still life and figure study. But beyond that, **LIFE, STILL** speaks to the enduring capacity of human beings to function in perilous conditions. In fact, the crisis haunting these images may simultaneously provide substrate for new directions, mutating subjectivities. Experiments begun in boredom evolve into moments of unearthly beauty. Fantasies offer escape from the present, then iterate until they become nightmares. Emboldened by a world in flux, these artists glare from their improvised shelters - "goblin-mode" as strategic position. Art-making is protest, protection and meditation. To quote Patricia Voulgaris, "Art is the work that exists before hope or promise."

Though the setting for this work may be dire, the means to make art are more powerful than ever. An ephemeral mud sculpture can pass through silver nitrate to an online audience of millions. A snapshot offered up to a chatbot might effortlessly mutate into the digital sublime. The human imagination dances on, indifferent to the threats it may be creating for itself.

The photographer has long been a canary in the coal mine of late capitalism, framed by whichever anxiety currently haunts the free market. What if this is fake? What if it's plagiarism? What if it's exploitation? Is this Photoshopped? Is this AI? And yet photography endures, a technology ever more intertwined with the evolution of human thought. It defines our reality, facilitates our communication, records our existence, and supports our attempts to imagine the future. Parasite or symbiote, villain or savior, the camera may be the one right tool for grappling with the existential perils of our terrifying new world.

- Colin Beattie, Poughkeepsie, April 2025

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