


**LIFE,
STILL**

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
ROBERT HICKERSON

**PHOTOGRAPHY, THE OUTLIER, IS
MOST ADEPT AT REMINDING US OF
INSTABILITY AND FALLIBILITIES. I
BELIEVE WE ALL NEED TO OBSERVE
THINGS WE DON'T UNDERSTAND.**

- DEANA LAWSON

LIFE, STILL

Each frame of this exhibition is 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 overheated debate. And yet, these bodies persist.

The show's title acknowledges the paradoxical form of this work - these are images that test 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 are 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, 2025

SOPHIA MAUTZ

WHY THE EARTH CANNOT MAKE ITS WAY TOWARD ME

—A collage of poetic fragments excerpted from a longer poem, in conversation with Andrea Orejarena's
photographs from her "I Love You Like The Moon" series

In the private upper reaches
 of my mind in a river
in summer I attempt
 to exchange thought for a sense

of direction. The pleasure
 of direction, the pleasure of north,
feeling north with my organs, soft magnesium
 shavings of memory.

If it relieves me from aimlessness,
 I want difficulty.
The river low,
 I drag myself up-

stream over a ribbon of stones
 studded with the braille of black snails
and beards of green moss
 braided with sunlight.

Does the earth desire my discipline
 is my need to return stronger
than a salmon's, skin of my stomach against the skin
 of stones against the hair of moss in the body

of the river, skin against skin, everything
a surface of skins...

Memory is a practice
memory is whose obligation

what will I have done the next time
my body enters a river

and should I take what I love
as image or directive

I am willing to become
anything it takes



ANDREA OREJARENA
Self Portrait Under Moonlight
 2023
 Archival Pigment Print
 22 x 30 inches

Courtesy of the artist and Palo
 Gallery



ANDREA OREJARENA
Moon Beach
 2023
 Archival Pigment Print
 22 x 30 inches

Courtesy of the artist and Palo
 Gallery



ANDREA OREJARENA
Bathers
 2025
 Archival Pigment Print
 40 x 30 inches

Courtesy of the artist and Palo
 Gallery



ANDREA OREJARENA
Moon Rock
 2024
 Archival Pigment Print
 40 x 30 inches

Courtesy of the artist and Palo
 Gallery



ASGER CARLSEN
Bruce (The Game is Over)
 2023
 Archival Pigment Print
 12.6 x 15.75 inches

Courtesy of the artist



ASGER CARLSEN
Joe (The Game is Over)
 2023
 Archival Pigment Print
 12.6 x 15.75 inches

Courtesy of the artist



ASGER CARLSEN
Kendall (The Game is Over)
 2023
 Archival Pigment Print
 12.6 x 15.75 inches

Courtesy of the artist



ASGER CARLSEN
Uncle David (The Game is Over)
 2023
 Archival Pigment Print
 12.6 x 15.75 inches

Courtesy of the artist



ASGER CARLSEN
A.J. (The Game is Over)
 2023
 Archival Pigment Print
 12.6 x 15.75 inches

Courtesy of the artist

A PRICE LIST IS AVAILABLE UPON REQUEST

Packing My Toddler's Bag Ahead of the Apocalypse*

CAROLINE MCAULIFFE

- ☐ Pack cars and trucks, the little ones, mostly fire and rescue, these will be important for the transition. Certainly not the big ones. We will have to say a final, not so sad, goodbye to the giant ones that I truly never liked and that people keep giving us. Somehow we managed a whole year of his little life without this gender-specific toy. By the time he was a year old he had one, just one: a green tractor that was half broken from the stoops of Park Slope. We took it to the beach one day and another child who was older than Sal started playing with it. When we were leaving, his mother encouraged him to give it back to us, which led to a giant melt down too close to the sea for me to stomach. That day, the one truck that we had for Sal became the property of that child. Since then, people have given Sal cars and trucks by the boatload. Sal has asserted a real interest. And I have done my best to wrap my head around the fact that this is his voice, not the world telling him what to like. I mean I like trucks too, right? So does my wife. If I had to choose, I like wood and metal cars and trucks best, and the ones that were my uncle's who passed, and the ones that were my cousin's who passed. They became mine long before Sal. Now they are nostalgic tokens mixed with plastic crane trucks with flashing lights that play dance music. I'm always sifting through things and recirculating our collection out to other children and doing my best to make sure there isn't a police car, well except for the one he took from my mother's doll house he can't resist anytime we visit. It's about an inch big. Maybe that's ok? I can't pinpoint why I must take this stand, but it's my tiny act of resistance against the onslaught. There are a lot of fire trucks and any car that is yellow or red becomes a rescue vehicle anyway. He's managed so far without a real police car. And he will need to manage with these select few I have chosen that fit in the tiny front pocket of his backpack.
- ☐ Remember to have a talk about "bad guys" again. Some bad guys just need help, not to be captured. Send the helper rescue cars. Offer support. Maybe offer them some food, a conversation, your time. Consider how to discuss actual bad guys taking over the government on the tongues of people in our lives, on the tv screens we will pass in the streets, and from the voices on the radio.
- ☐ Wash Doggy one more time and make sure she gets in the bag. Sleep will not be possible without her.
- ☐ Pack a sketchbook and felt tip pens. Drawing will help make sense of it all, plus I bet there will be some really big trucks or tanks to draw. Sal will love that.
- ☐ Pack pineapple fruit leathers, he'll like seeing those again. Pack pistachios. Maybe in the absence of other food, he'll finally get back into them. Gather dried mangos from the coop, Glutino gluten-free pretzels, and dehydrated strawberries because these will remind him of home.
- ☐ Pack Little Doggy just in case Doggy needs her sister in this new world.
- ☐ Pack his headlamp and extra rechargeable batteries.
- ☐ Call the pediatrician for one last checkup. Wonder if I should finally get his 2-year-old lab work done? He's already 4.
- ☐ Pack "natural" lollipops. These are in your "go bag" at work for possible code red: active shooters, because small children with lollipops in their mouths make less noise while hiding in a single stall bathroom, says your boss.
- ☐ Be sure to bring bandaids for the emotional and not so emotional boo-boos.
- ☐ Gather some play kitchen items. Maybe that fabric pizza and ice cream set. Who knows when we will get to have these favorites again? Even though I can't stand to eat another slice, it will be missed.
- ☐ Pack the tropical fruit flavored allergy medicine. There will be nights, days even when we need him to sleep deeply.
- ☐ Would the collapsible potty fit? The red BabyBjörn Potty is the only place he's pooped in the last eighteen months. Lord knows it's gonna be a crash course in the flexibility of this toddler's anus.
- ☐ Two pairs leggings, three shirts with trucks on them, three pairs undies, five pairs socks, rainbow Crocs, rain suit, green beanie, green sweatshirt, green coat, and the fire truck pjs.
- ☐ Throw in the wireless headphones because Miley Cyrus's "Wrecking Ball" will help bring us together in sticky situations. They can double as noise cancellation in case of sirens.
- ☐ Pray to Goddess that this thing zips closed!



ASGER CARLSEN
Alan (The Game is Over)
 2023
 Archival Pigment Print
 12.6 x 15.75 inches

Courtesy of the artist



ASGER CARLSEN
Don (The Game is Over)
 2023
 Archival Pigment Print
 12.6 x 15.75 inches

Courtesy of the artist



CALEB STEIN
'Shamus in Embryo Pose. The Watering Hole. 2022.'
 From the series 'Down by the Hudson' (2016-2025).

Archival Pigment Print
 72 x 48 inches

Courtesy of ROSEGALLERY, LA
 and Palo Gallery, NY



CALEB STEIN
'Matthew & Oden. The Watering Hole. 2018.'
 From the series 'Down by the Hudson' (2016-2025).

Archival Pigment Print
 2 x 3 inches

Courtesy of ROSEGALLERY, LA
 and Palo Gallery, NY



CAROLINE MCAULIFFE
Bound Up In You I
 2024
 Sublimation print on aluminum
 58 x 30 x 10 inches



CAROLINE MCAULIFFE
Play With Me
 2024
 Digital print on board
 48 x 16 x 12 inches



COLIN BEATTIE
Eighteen Jokes, Not All of Them Funny
 2025
 Archival Pigment Print
 24 x 30 inches



DANIEL GORDON
Bee Eater
 2007
 C-print
 19.5 x 24 in

A PRICE LIST IS AVAILABLE UPON REQUEST

We Call it Wild

ELIZABETH PEDINOTTI HAYNES

It's not that she was unfit or careless, it's just that around here space is limited
All the things grow in pots or push up through cracks between stones and we
call it wild.

There was barely time or space to build a proper nest, to smooth the tall grass
down just so, to pull out her fur in chunks from her back for warmth, away from
the trampling feet of a clumsy dad.

No chance to consider the other hazards out there

Lawnmowers, dogs, cats, cars, poison, kidnappers, war, drugs, guns
YouTube, sugar

*at least I would have done something, you said,
at least I would have known I tried*

We can't have another pet because I can't take care of one more living thing.
Or dying thing.

The lady at the wild life rescue/autoshop was so easy with him,
she held him like she knew something.

This is the place? You asked, we leave him here? I stuffed ten dollars in the
donation jar and you each took a wild life ornament.

In the car you made fun of her voice drawwwing ouuutt your vooocwwellls.
Eyeee dooon't haaave hiiiighhhh hooopes foor thiiiiissss ooone.

I could see your conscience clearing

*He passed not long after you left
I found hundreds of fly eggs deep in his wound
Thank you for bringing him to me*

Last night, I went to a show and I saw a lot of young people dancing,
I thought of you and what kind of teenager you might become.

Two kids danced exuberantly together in a circle, kicking and swinging their
arms around like adorable extras in a musical, a group of girls stood together
taking turns photographing each other from the back, fake candid with the
band in the background, next to them a group of boys the same age stood in a
circle awkwardly, occasionally pounding each other's fists.

I danced for a while too, jumping up and down and spinning in the warm evening
until I felt urine leaking down my legs even though I didn't have to pee.

Sitting in the wet grass, I watched the musicians on the giant screen and tried
my best to tease out the instruments in isolation, pretending I could hear each
one as it entered, possessed, and left my body, one sound at a time.



ELIZABETH PEDINOTTI HAYNES

Banana Boy

2025

Archival Pigment Print

12.75 x 17 inches



ELIZABETH PEDINOTTI HAYNES

Dumpster Fire

2024

Archival Pigment Print

12.75 x 17 inches



ELIZABETH PEDINOTTI HAYNES

The Cave

2025

Archival Pigment Print

12.75 x 17 inches



ELIZABETH PEDINOTTI HAYNES

Compost Heap

2025

Archival Pigment Print

12.75 x 17 inches



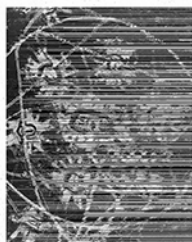
EVAN HUME

Allen Dulles/Dwight Eisenhower/Edwin Land

2024

Archival Pigment Print

22 x 28 inches



EVAN HUME

SA-2 Missile Site (Cuba)

2024

Archival Pigment Print

22 x 28 inches



GABRIEL ZIMMER

Bones

2020

Archival Pigment Print

16 x 20 inches



GABRIEL ZIMMER

Peel

2020

Archival Pigment Print

16 x 20 inches

A PRICE LIST IS AVAILABLE UPON REQUEST

Ground Poem 7

JILL BEMIS

here
breast of males

On first discovery, t
s an escaped c
Wild C
whic
nest lined dow
the Yell. rb
us early

warbler is likely to be identified
deed, it is oftentimes called the
very charming, persistant song,
— of the day. It builds a tiny
k of a shrub. Unfortunately,
late in the spring and leaves

]

Yello]
(*Ceoth* \
trichas) \

[ale: All yellow, with black mask ov
[emale: Drab olive color

[very familiar bird on
onstantly makes its presence k
chity" song, sounding as
-see?" Its nest is built
is a rather bulky affair, mu
for so small a bird.
Yellowthroat's diet cons
teristic that makes it

Jill Bemis writes:

To make this work I buried a 1960s field guide in a very specific part of my hometown and let the ground eat away at it for nine months. I then used the earth-altered pages as source material.

This poem was originally published in *Dialogist*.



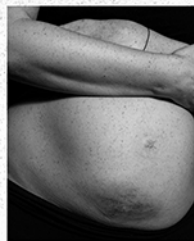
HANNAH ALTMAN
Backhand I
 2024
 Archival Pigment Print
 16 x 20 inches

Courtesy of the artist and Abakus
 Projects, Boston



HANNAH ALTMAN
Baba Yaga
 2024
 Archival Pigment Print
 20 x 24 inches

Courtesy of the artist and Abakus
 Projects, Boston



HANNAH ALTMAN
Reminders
 2023
 Archival Pigment Print
 16 x 20 inches

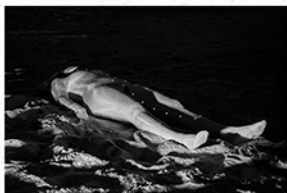
Courtesy of the artist and Abakus
 Projects, Boston



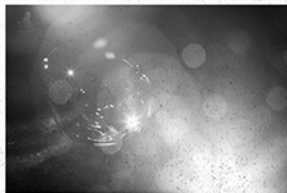
JILL BEMIS
Artificial Form (Mud)
 2025
 Gelatin Silver Print
 16 x 20 inches



JILL BEMIS
Artificial Form (Sand)
 2025
 Gelatin Silver Print
 16 x 20 inches



PATRICIA VOULGARIS
Beach Babe
 2024
 Archival Print
 27 x 18 inches



PATRICIA VOULGARIS
Bubble
 2024
 Archival Print
 27 x 18 inches

A PRICE LIST IS AVAILABLE UPON REQUEST

On the Work of Robert Hickerson

Since its inception, the horror genre has had to fight for its rightful place in culture as a necessary and vital artform. By refining its aesthetics and rejecting the obscene, that which was once regarded as a source of cheap thrills, might instead be recognized as a cathartic container for our fear and a pressure valve for our anxieties. The campy slashers of the past have given way to the "elevated" horror we have today; thick, comical, spurts of blood have been traded in for more realistic arterial gushes, neon lights replaced with desaturated palettes, and babysitter bloodbath tropes have given way to allegories for trauma and grief.

In his photographs, Robert Hickerson creates images which assert that horror tempered with humor and irreverence deserves to be taken seriously. In *Night House*, 2024, *Knife-o-Lantern*, 2019, and *Long Legs*, 2017, Hickerson nods to the horror films of the 70's and 80's, recontextualizing that familiar visual language as fine art. It is through this framing that Hickerson invites us into his psychedelic world where guts glisten in technicolor, and haunted houses beckon the viewer inside, like the cover of a "choose your own adventure" novel you'd find at your school's bookfair. A blend of irony, sincerity, and beauty that intensifies as it creeps towards the monstrous, this fantasy land smells like fog machine juice and latex and Blockbuster carpet. Soundtracked by a synth, a knife glints in the dark, the phone rings and the call is coming from inside the house.

Maggie Dunlap, June 2025



ROBERT HICKERSON

Night House

2024

Dye Sublimation Print on Aluminum

Custom Artist Frame

16 x 20 inches



ROBERT HICKERSON

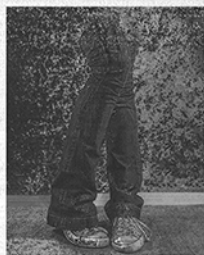
Knife-o'-Lantern

2019

Dye Sublimation Print on Aluminum

Custom Artist Frame

16 x 20 inches



ROBERT HICKERSON

Long Legs

2018

Dye Sublimation Print on Aluminum

Custom Artist Frame

16 x 20 inches

JULY 17-21, 2025

LIFE, STILL IS CURATED BY COLIN BEATTIE AT
ADS WAREHOUSE (NEWBURGH) IN
PARTICIPATION WITH UPSTATE ART WEEKEND.

SPECIAL THANKS TO ALL PARTICIPATING
ARTISTS, WHO TRUSTED ME WITH THEIR
WORK IN THIS SHOW.

ADDITIONAL THANKS TO GITA NANDAN, JENS
VENEMAN, CHARLES HOVLAND, CAROLINA
WHEAT, BENJAMIN TISCHER, KATE STECIW,
JUSTINE KURLAND, CHARLES PURVIS,
ANDREW MOORE, KATE WARREN, LUCY
MORRIS, LAURA MORRIS AND ALEC BEATTIE.

