

Time is of the Essence

Curated by Paul Edward Pinkman



An exhibition of works by
Francesca Azzara, Andrea Epstein, Paul Federico
Hao Feng, Trish Gianakis, Orna Greenberg
Charlann Meluso, Linda Streicher, Katie Truk

Presented in conjunction with



The Watchung Arts Center
Watchung, NJ

Cover Image:

Hao Feng

Now O'clock

Wood sculpture

11.5" x 4.5" x 17.5"

2016

Not For Sale

Time is of the Essence

With youth there is a certain inability to see, to taste, to hear time. Yet time is running constantly from birth through childhood into the teen years and young adulthood. Ongoing time is the one element that we all experience but seldom grasp. From the moment we gain self-consciousness, we are aware of time but seldom grasp its critical role in our lives.

All artists inherently know that time is an essential component of their work. No matter what we make, we must produce it. We must use the time we have to ponder its creation, to grapple with its requirements, to put its development into action and then to arrive at a place of completion. Time is the defacto fourth dimension of all artwork and is part of everyone's process, whether they acknowledge it or not.

The artists exhibited here have each sought to identify the process, the creative path that captures this dimension in their work. As they worked on, reconsidered or reinvented these pieces, they were bringing front and center the time component. The idea is to help anyone viewing their works to better understand what goes into the creation of a work of art. What is seen on the surface is only ever one aspect of its dimension.

Time, is, after all, of the essence of each thing we do. It is at the core of each act of creation. It is the one thing we must always assume as we start and and the one thing we must spend to complete each item in our lives. As COVID-19 has shown us, time is an asset that we must learn to spend deliberately in order to make the most of what we have.

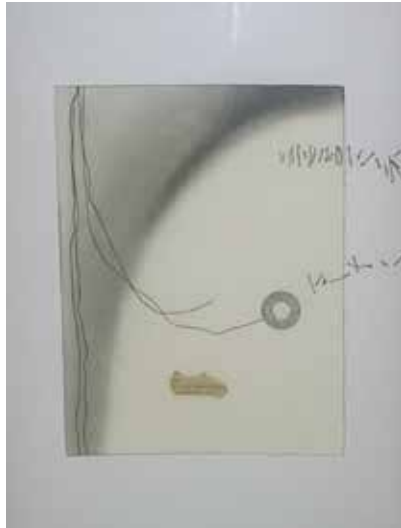
Paul Edward Pinkman, curator

Francesca Azzara

An artist's craft is truly a life long journey. It is also a visual, personal manifesto for the artist's internal being. Often, it is the "look back" that brings into focus the thought process through the artistic process. As I review my work over the past 23 years I see the constant of my personality, the change in my behavior and the clarity of who I am. A famous pianist was once told "I would give my life to play the piano like you." His reply "I did."

Time continues to quietly influence my work both through the time consuming painting process, and the observation of my technique as it refines and redefines itself. I specifically chose works in black and white, a monochromatic palette that continually re-emerges in new bodies of work to visually define what "time is of the essence" represents in my work.

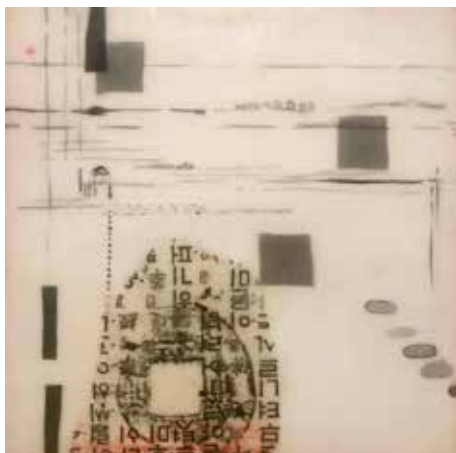
I present to you a collection of my work as it progresses over the past 23 years.



Francesca Azzara
Not a Punishment
 collage and charcoal on paper
 8" x 6" unframed, 12" x 10" framed
 1997
 \$150/\$175



Francesca Azzara
Leaving the Promise Land
 masa paper, paraffin, nails, thread and charcoal
 24" x 24" framed
 1998
 \$700



Francesca Azzara
Traveling East
 mixed media and encaustic
 12" x 12"
 2013
 \$400



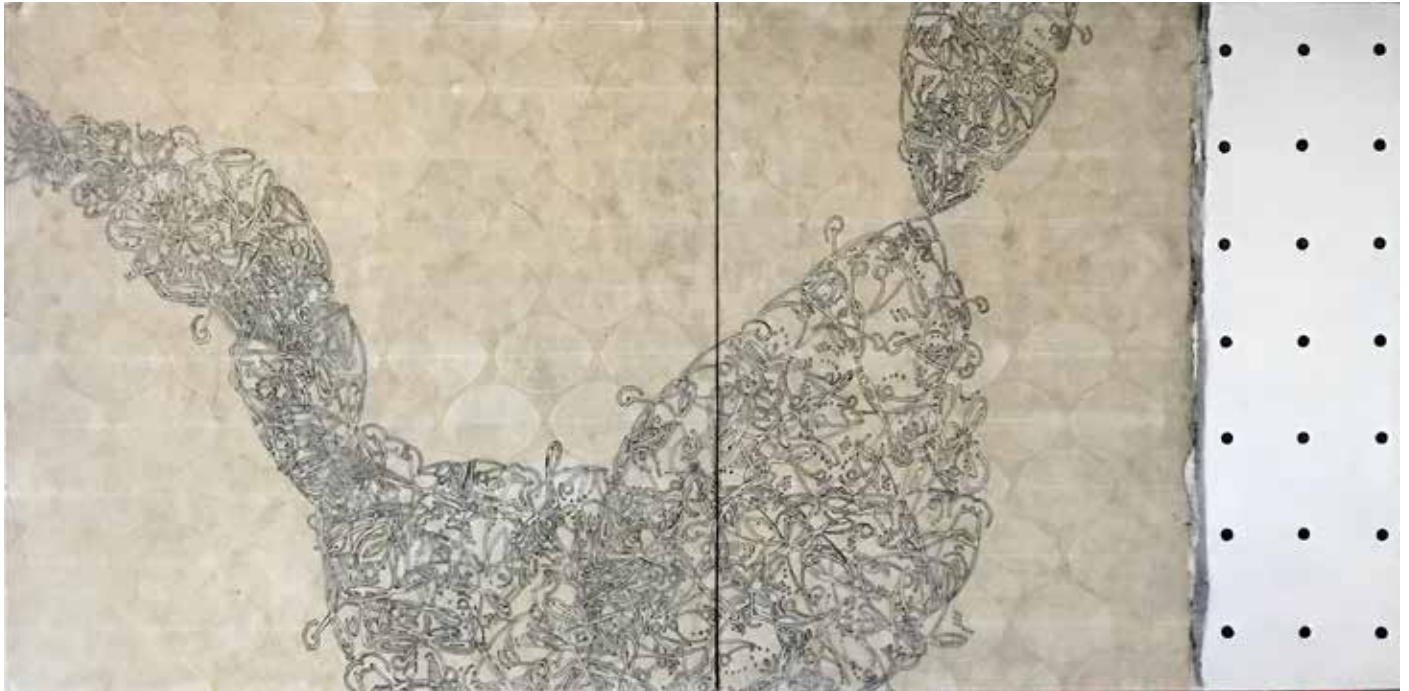
Francesca Azzara
Dancing with the Moon
 chiffon and oil stick with encaustic
 24" x 24"
 2015
 \$600



Francesca Azzara
Breaking with Tradition
 encaustic and oil stick
 16" x 16"
 2016
 \$500



Francesca Azzara
Piercing Forgotten Memories
 encaustic and oil stick on panel
 24" x 18"
 2017
 \$750



Francesca Azzara

My Wish

diptych, ink on paper with encaustic and oil stick on panel

24" x 48"

2020

\$1250

Andrea Epstein

These three mixed media monoprints are part of a continuing series inspired by a fascination with artifacts of etched urns and vessel forms from different cultures. They are created with collagraphs, carved linoleum cut out shapes in multiple printings with oil based inks and hand colored with oil sticks, oil pastels and paints. When I think about how time plays into my creative process, I think about how much time it takes for me to build up the layers that are such an important part of the work. Each piece goes through many states and multiple printings and the time it takes to build up the surfaces, textures, patterns and colors are essential to the work. Time seems to go in fits and starts for me. I have days where I am printing in a frenzy, just trying to get as much on the surface as I can to have something to react to and then I have to stop and really spend time looking at what I have done. I have to let time slow down and absorb the work long enough, to understand where to go with it. There is the time that is spent just looking and then there is the labor intensive time spent on carving the shapes, mixing the inks and printing. The time spent on the additive process of printing, then drawing, then painting and back to printing is a required element of my process. I have to allow for this time for the work to evolve and see it go through many permutations. I enjoy photographing the different states after a day of printing so that in a way I can stop time and retain a record of my process.

I have always been driven to develop images focused more on the process itself and allowing images to emerge without a preconceived notion of the outcome. For me this process is one of simultaneous observation and participation, adding and subtracting, layering and peeling away, approaching and retreating. I am seeking a journey into uncharted territory. This journey allows for a certain amount of texture and mark making to happen on the surface of the picture plane, evolving into a complex arrangement of shapes, forms, textures and colors through a layering process. Often, before I start a monoprint or a painting, it feels as though the image, although unknown to me at the outset, is somehow already there. Not unlike an archeological dig, my job is to show up to excavate the image or composition and reveal what is lurking beneath the surface. I am unmasking my personal journey and vision as I explore my own intuitive process. I layer transparent and opaque forms, shapes and calligraphic marks that go in and out of focus, creating an ambiguous space. My aim is to create an image that reveals itself slowly over time as opposed to being accessible all at once.



Andrea Epstein
The Vessels I Hold 5
Mixed Media Monoprint
40.5 X 29.5
2020
\$800



Andrea Epstein
The Vessels I Hold 4
Mixed Media Monoprint
40.5 X 29.5
2020
\$800



Andrea Epstein
The Vessels I Hold 2
Mixed Media Monoprint
40.5 X 29.5
2020
\$800

Paul Federico

Pre COVID 19 time was overwhelming. There was never enough. Now time feels different. There is anxiety in waiting. I tried to capture this in my work.

"Time is of the essence" is painted in an expressionist style. This piece represents time in its technique. Each stroke can be counted as a second of exhilaration. The composition also is derived from how I think about time. Time doesn't stop. It is unescapable. Time is the defining aspect of our lives and our work and sometimes it feels like we have no control over it. Time fills every corner of the canvas. it is bearing down on us.

Over the past couple of years, I have developed a style of painting that has become more fluid. Like Renoir in his later years, I am not getting caught up in the details. It has become more about the message than trying to trick the eye with representational detail. I think my viewers have come to recognize and appreciate this shorthand.

Hopefully, people who view my paintings take time to really look and experience it.



Paul Federico

Time is of the Essence

Oil and latex on canvas

60" x 38"

2020

\$1,000



Paul Federico
Love Train
Oil on Hardboard
24" x 24"
2020
\$500

Hao Feng

I'm an interdisciplinary artist who work at the intersection of sculpture, painting, photography, video, graphic design, and performance. What I want to do is create the conditions and opportunities for people to experience a break from the hectic pace of everyday life.

Lewis Hyde in *The Gift* talks about the transformative power of gifts. "When art acts as an agent of transformation then we may view it as a gift." The goal of my work is to give viewers the mental space to value their daily lives.

I think my different pieces are like gifts I offer viewers. In a way, they are "threshold gifts," which may not be about the threshold between big events like life and death, but may be about the threshold between being present to experience and being too busy or anxious to stop and notice experience.

Time never stops, but you can choose to stop for just a moment. I make a *Now O'clock*, with no numbers and no ticking-abandons measurements of time. The second hand oscillates like a metronome and invites the viewers to confront themselves in the present moment.

I also enjoy stopping.
When I stop, I start to think.
When I stop, I step out of my shell, I feel the air again.

So I try to stop myself for a while each day, maybe only 15 minutes. I have started to make those tiny sculptures when I stop.
I feel peaceful and alive. Stop give me chance to revalue my life, to think, or just being the present moment without thinking.

I recreated a bigger size of watercolor painting "Laughter in the dark" based on my original smaller one that created in 2017. Using a thin brush to draw each line in the background is time consuming. When the brush touches the paper, I hold my breathe, I feel alive.



Hao Feng
Laughter in the Dark
Watercolor on Paper
24.5" x 18.5"
2020
\$2,000

Trish Gianakis

As time passes we grow and change, whether our minds, our bodies or appearance. My sculpture, "Ensensious", has too matured and changed over time.

Ensensious was first created in 1998 as a sculpture out of clay and then raku fired. In 2017 it was photographed. Later in 2018, I used the image in a digital montage then printed the image on film combining it with recycled materials. The summer of 2019 the sculpture was in a gallery on exhibit and was broken. I was so attached to this piece I wanted to bring it back to life as an Augmented Reality filter, 2020 which I created with the digital montage. The sculpture changed from its sensual form into a raging mask, 'Raijin' it's final state. Now the artwork is digital it will live forever.

The final form of this artwork will be an installation showing each state this artwork has appeared as over time including the 100 prints of each person who tried my AR filter.



Trish Gianakis

Title

Media

Size

Year



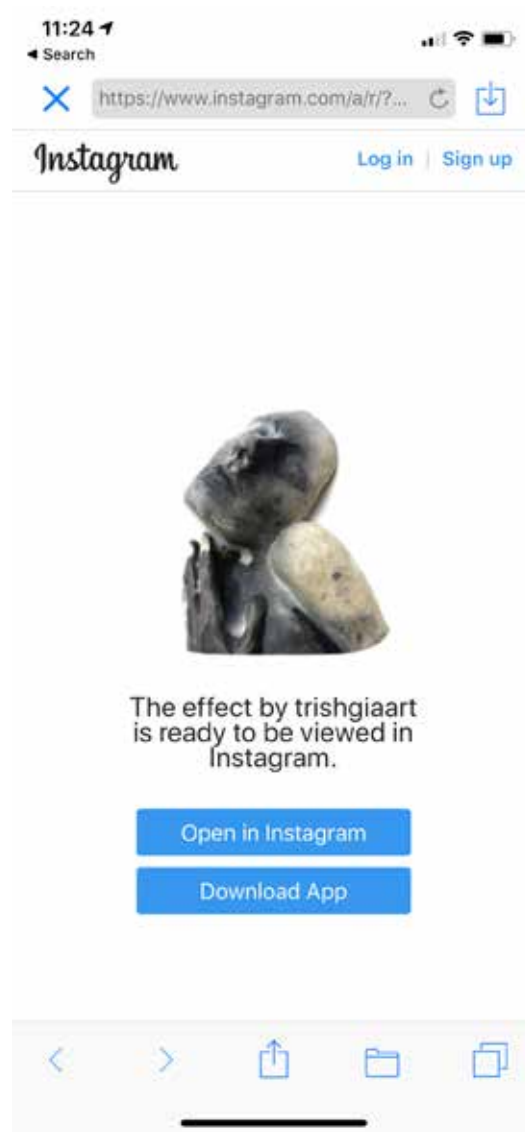
Trish Gianakis

Title

Media

Size

Year



Trish Gianakis
Title
Media
Size
Year

Orna Greenberg

"How did it get so late so soon?" says Dr. Seuss, and aptly describes how I approached Time Is of the Essence. In my paintings, the lifespan of flowers depicts the brevity of life. While isolated by the pandemic, I have spent much time in my garden observing the plants send out shoots, bud and bloom, before withering and dying back.

I painted the flowers outdoors (en plein air) and brought some back to my studio. As a gardener, deadheading spent blossoms almost daily, I know how short a flower's lifespan is. But sitting in front of an arrangement of daylilies as the petals almost perceptively start to move up and close while I am trying to paint them was startling. If I stepped away from the painting for a short break the flowers would not be in the same position when I got back—a situation that belies the term still life. This selection of paintings tracks hydrangea, hellebore, daylilies and a potted begonia. Some of the flowers were buds when they arrived in my studio.

This season has been difficult for all of us, and the strange weather has reflected our stormy social times. I hope these paintings provoke thoughtfulness and introspection and that you take time to appreciate nature and smell the proverbial roses.



Orna Greenberg
Begonia
 Oil and watercolor on canvas
 24" x 18"
 \$475



Orna Greenberg
Fallen Blossom
 Watercolor
 15" x 11"
 \$275



Orna Greenberg
Helebore Buds
 Oil on panel
 12"x9"
 \$250



Orna Greenberg
Gone to Seed, Helebore and Scilla
 Oil on panel
 12"x9"
 \$250



Orna Greenberg
Hydrangea and Daylily Buds
 Oil on panel
 20"x10"
 \$400



Orna Greenberg
Hydrangea and Daylilies
 Oil on panel
 20"x10"
 \$400

Charlann Meluso

The abstract subject matter of the photographic images in this series, "From Nothing Comes Something" came to fruition over an indefinite period of time gracing the easel board in haphazard fashion resulting in unique and visceral "timeless" images. All are accidental in nature and procured by the element of time.

The unintentional non-deliberate overspill of drips of paint, ink blobs, watercolor washes, smudges and scrapes that adorned the edges of the masonite easel boards, to which artists fasten their paper or canvas, became home to a vibrant, interesting, chaotic mixture of color, line, texture and pattern.

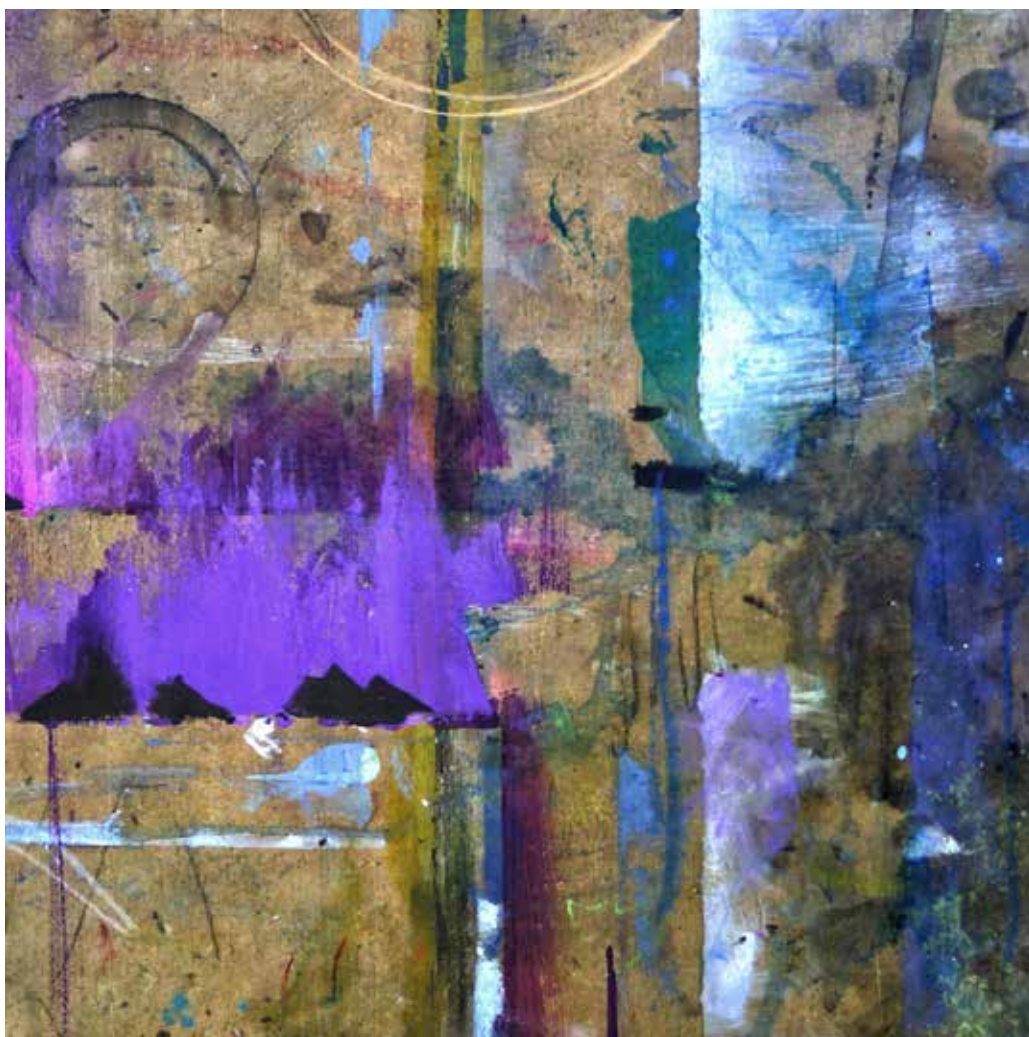
As each easel board was utilized day after day, week after week, month after month it had the privilege of accumulating a build up of the fundamental necessary elements to become engaging abstract subject matter.

As a result, with such appeal, each board begged to be photographed and made into a work of art in its own right, hence "From Nothing Came Something".

If not for time, these images would not exist.



Charlann Meluso
Series Ten Easel Abstract 1
Photography
12" x 12"
2019
\$295



Charlann Meluso
Series Ten Easel Abstract 2
Photography
12" x 12"
2019
\$295



Charlann Meluso
Series Ten Easel Abstract 3
Photography
12" x 12"
2019
\$295



Charlann Meluso
Series Ten Easel Abstract 4
Photography
12" x 12"
2019
\$295

Linda Streicher

I'm interested in how we perceive people and places in our everyday lives. Using visual fragments such as slices of photos and cropped facial features, I piece together a series of visual glimpses of my daily life. In re-connecting these slices to create patterns, I hope to convey a holistic experience. This has been an ongoing quest to capture and remember seemingly mundane, but precious moments in time.



Linda Streicher
Claussen - Sequence A
Encaustic with photos and oil on wood
Size
2014
P.O.R.



Linda Streicher
Holland Tunnel
Encaustic with photos and oil on wood
Size
2017
P.O.R.



Linda Streicher
Saturday Afternoon
Encaustic with photos and oil on wood
Size
2014
P.O.R.



Linda Streicher
Starbucks Afternoon
Graphite on paper
Size
2017
P.O.R.

Katie Truk

I have clocks in every room, yet I am unaware of the time it takes to create a piece. With stop watch in hand I decided to track working moments. It logged, distractingly, every time I sat to pull, sew or work on a piece. Now in hindsight, what it did not calculate was the moments of formulation. Color, design, texture, are deliberated while in the shower, making coffee, lying in bed as the second hand of the ticking clock on my wall lull me to bed. These numbers reflect how long my fingers toiled, not how long it took to complete. Next time I'll carry the stop watch with me.

Time versus Memory.

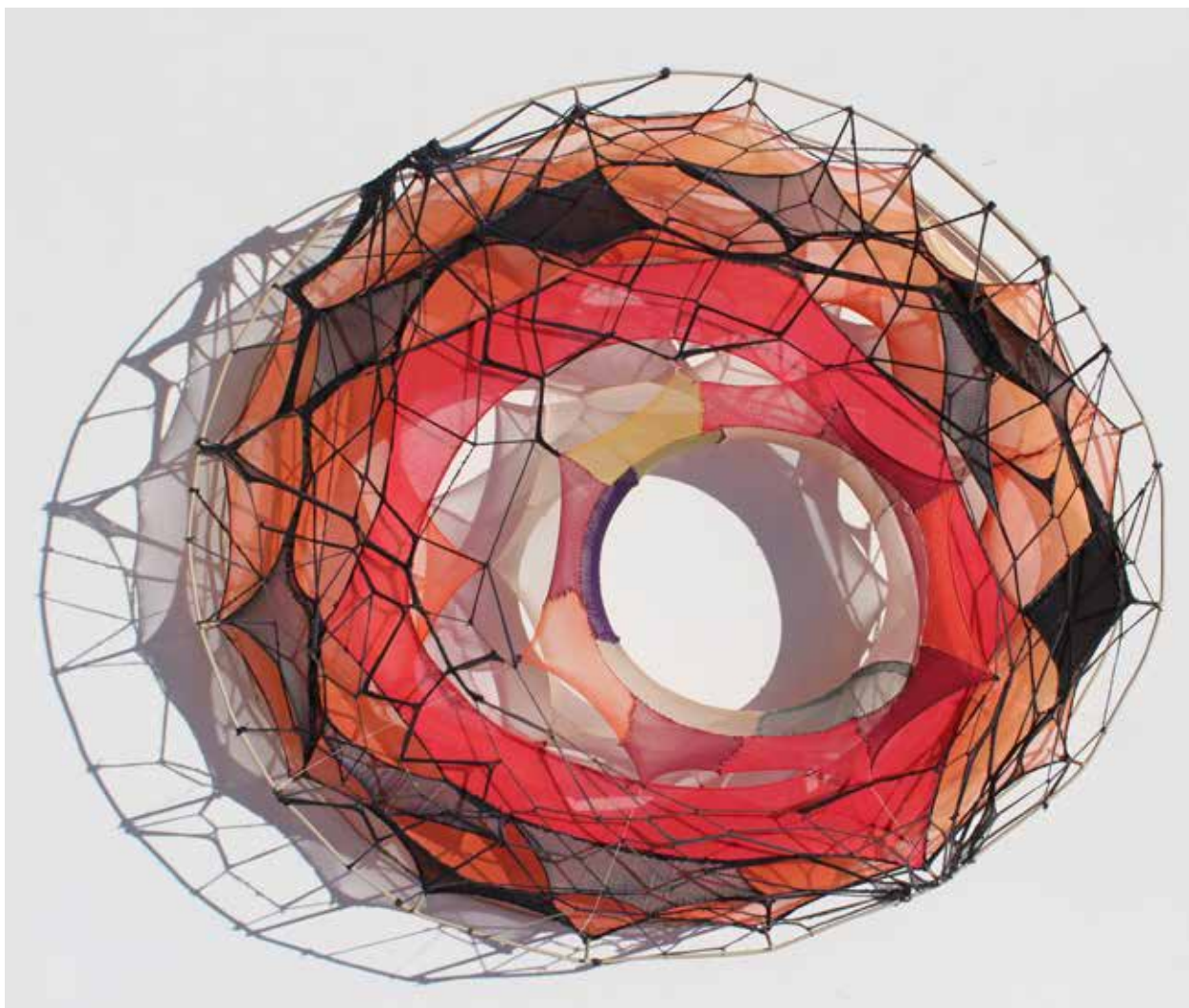
Calculate how many second you have been alive. The brain fights to remember these moments. As age goes on, and seconds accumulate, memories fight to hold their place. Holes of recollection get wider and wider. I wish I had more choice on the things I can and will retain. What will remain in my final seconds of life in my mind? Will I even be able to remember my name?



Katie Truk
15:38:27
Wire and pantyhose
32" x 28" x 6"
2019
\$650



Katie Truk
19:15:37
Wire and pantyhose
33" x 28" x 6"
2019
\$650



Katie Truk
12:37:49
Wire and pantyhose
31" x 29" x 6"
2019
\$650



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