

# CATSKILL ART SPACE

**Livingston Manor, NY** – Catskill Art Space is pleased to announce an exhibition of new work from **Hovey Brock, Daniella Dooling and Valerie Hegarty**. The exhibitions will be on view in the ground floor galleries of Catskill Art Space, 48 Main Street, Livingston Manor, NY, from March 2 through April 27, 2024. Exhibition hours are Friday and Saturday, 11am – 5pm, and Sunday 11am – 3pm. On the shows closing, April 27 at 4pm, the artists will participate in an Earth Day-inspired symposia on their practices and how they relate to the climate crisis. The three artists examine the destruction of environmental change, offering a foreboding warning to audiences. Amidst the devastation, the artists create a platform for dialogue between us to reduce that toll. From those shared experiences can come community, and ways of responding collectively to the climate crisis.

**Hovey Brock's** *Crazy River* is a call for awareness of the environmental degradation the artist has witnessed in Frost Valley and the West Branch of the Neversink River in Ulster County, NY. *Crazy River* is about the loss, anger, fear, and disorientation Brock grapples within the growing wake of climate catastrophes. His installation of paintings on panels and “flags” made of plastic mesh and acrylic paint draped on wooden stands include phrases related to the climate crisis. Titles are taken in part from the obscured text on the paintings: *What Do We Mean by Adaptation?*, *Invasive Species*, and *The Woods Are Stressed*. The work is created by scraping layers of acrylic paint over the painted words and the mesh again and again, the process mirrors the artists own obsessive internal dialogue and frequent conversations with his peers over the topic of the climate crisis. The florid colors reflect the growing heat and turbulence in the environment, and the indecipherable words are reminiscent of the wake of invasive species and environmental ruin.

**Daniella Dooling** encases each bird in *The Canary Project* in resin casts of natural crystal formations or found rocks. A transparent facet reveals the embalmed bird, positioned upright and looking forward, a frozen gesture of isolation. The artificial fossilization of a canary inside a synthetic geological object held with medical hardware presents contradictory realities. The term “climate canary” has its origins in the phrase “canary in a coal mine.” These canaries are messengers, harbingers that a particular catastrophic event is near. The artist does not condone birds being bred in captivity and uses these birds in her work to honor their lives and reveal the problematic relationship between human beings and global animal extinction. *The Canary Project* is joined by Dooling's newest body of work, *FireNests*, a détournement of abandoned, stolen and gifted bird nests. The bird nests are made from natural and human detritus, representing dynamics of survival, an incompatible compatibility. Dooling's elegant constructions blackened with graphite, present a specter of past wildfires that have devastated the natural world, and us too.

**Valerie Hegarty** makes paintings, sculptures and installations that explore issues of memory, place and history. Hegarty replicates paintings and antiques from early American art history, then damages them with devices associated with their historical significance. Hegarty explores materiality through process, incorporating canvas, wood, Foam core, papier-mâché, epoxy and ceramics. The exhibition is centered around a large-scale installation, *Overseas: Fireplace with Harpoons*, which features a federal style fireplace modeled off one in the period rooms in The Metropolitan Museum of Art. The painting atop the mantle is of an iceberg by the Hudson River School painter, Frederic Church. The vignette is punctuated with destruction, harpoons piercing the scene, an allegory for the paintbrushes of landscape painters' colonialist views of Manifest Destiny. The artist made the installation in 2006, offering a macropolitical view of the environmental crisis through the lens of colonialism.

## ABOUT THE ARTISTS

**Hovey Brock** is an artist, writer, and retired visual arts and art history professor who lives and works in Claryville, NY. He bases his current *Crazy River* paintings, writings, and installations on autobiography and research to bring awareness to the unfolding climate crisis. That focus has led him to collaborate with other artists from the US and abroad who address similar issues, providing forums for them to present their ideas to a wider public. He has shown his earlier abstract paintings and watercolors across the US and in Europe.

**Daniella Dooling** is chair of the Studio Art Program at Bard College, and has taught there since 2003. Dooling received her BFA from the School of Visual Arts and MFA from Yale University. The artist has had solo exhibitions at The Esther Massry Gallery, Albany, NY; Michael Steinberg Fine Arts, New York, NY; Anna Kustera Gallery, New York, NY; and Hallwalls Contemporary Arts Center, Buffalo, NY. Her work has also been shown in numerous group exhibition venues, including Bienvenu Steinberg & Partner, New York, NY; Magenta Plains, New York, NY; Tweed Museum of Art, Duluth, MN; Samuel Dorsky Museum of Art, New Paltz, NY; Seager Gray Gallery, Mill Valley, CA; Re Institute, Millerton, NY; PAN/Palazzo delle Arti Napoli, Italy; American Academy of Arts & Letters; Chelsea Art Museum; Kerry Schuss Gallery; and Exit Art, all in New York.

**Valerie Hegarty** is a New York artist who shares her time between Queens and Livingston Manor, NY. Hegarty's solo exhibitions include Malin Gallery, Nicelle Beauchene, NY; Marlborough Gallery Chelsea; Locust Projects, Miami; Museum 52, London; The MCA in Chicago; and Guild & Greyshkul, NY, among others. She's been commissioned for a public sculpture on the High Line, NY and a show of site-specific installations at The Brooklyn Museum. Selected group exhibitions in New York include Artists Space, The Drawing Center, D'Amelio Terras Gallery, Derek Eller, White Columns and MoMA PS1. Hegarty has been awarded grants through the Colene Brown Art Prize, The Adolph Gottlieb Foundation, The Pollock Krasner Foundation, The New York Foundation for the Arts, the Rema Hort Mann Foundation, the Tiffany Foundation, and Campari NY. Residencies include LMCC, Marie Walsh Sharpe, PS 122, MacDowell, Yaddo and Smack Mellon. Hegarty was the first Andrew W. Mellon Arts and the Common Good Artist-in-Residence at Drew University in Madison, New Jersey from 2014-15. Hegarty is also an emerging writer, her short story "Cats vs. Cancer" was published in 2019 in The New England Review and won a PEN Dau 2020 debut short story prize. Hegarty received an MFA from The School of the Art Institute of Chicago, a BFA from San Francisco's Academy of Art College and a BA from Middlebury College, VT.

## ABOUT CATSKILL ART SPACE

Catskill Art Space (CAS) explores contemporary art practices of emerging and established artists. Through exhibitions, performances, classes, lectures, and screenings, CAS fosters creative community in the Catskills.

Established as Catskill Art Society in 1971, CAS reopened in October 2022 as Catskill Art Space following a major renovation and expansion of its multi-arts center, located in the picturesque hamlet of Livingston Manor in the Western Catskills. CAS presents a rotating slate of exhibitions, performances and other events featuring national and regional talents, alongside long-term installations of works by James Turrell, Sol LeWitt, Francis Cape, and Ellen Brooks. Learn more at [catskillartspace.org](http://catskillartspace.org).

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**Notes to Editor**

Opening date: March 2

Address: 48 Main St. Livingston Manor, NY 12758

Artists Talk: Saturday, March 2, 2024 3-4pm

Opening Reception: Saturday, March 2, 2024 4-5pm

Exhibition on-view: March 2 – April 27, 2024

Earth Day-inspired Symposia: Saturday, April 27, 2024, 4-5pm

Long-term installations on view through 2027: James Turrell's light installation *Avaar* (1976) and two site-specific wall drawings from Sol LeWitt, exhibited alongside solo presentations of established artists from the Catskills area, Francis Cape (through 2027) and Ellen Brooks (through 2027).

Instagram: @catskillartspace

For media inquiries, please contact:

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Hovey Brock, *A Golden Spike for the Anthropocene*, 2021, 30" x 40", acrylic on panel



Daniella Dooling, *Canary in Blue*, 2021, 55 x 38 x 38", Italian taxidermy canary cast in resin, stainless steel, and aluminum labware, snare drum tripod



Valerie Hegarty, *Overseas: Fireplace with Harpoons*, 2006, 8' x 8, mixed medium