

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.

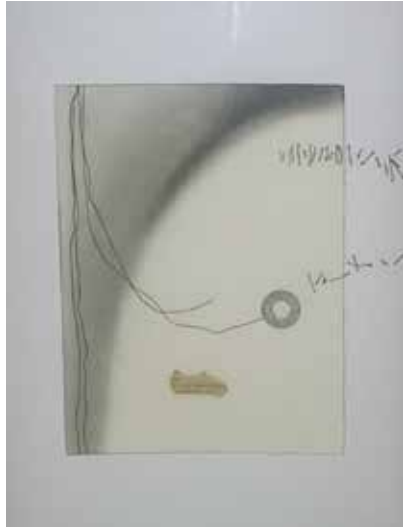
Paul Edward Pinkman, curator

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.

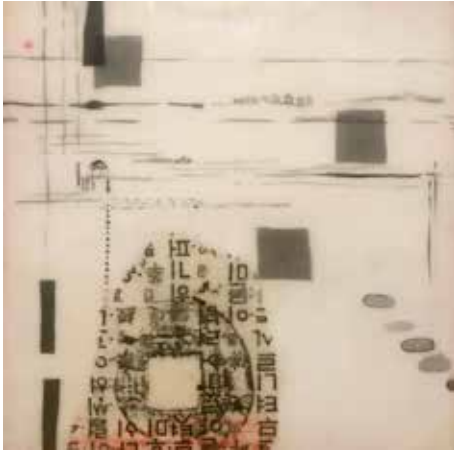
I present to you a collection of my work as it progresses over the past 23 years.



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



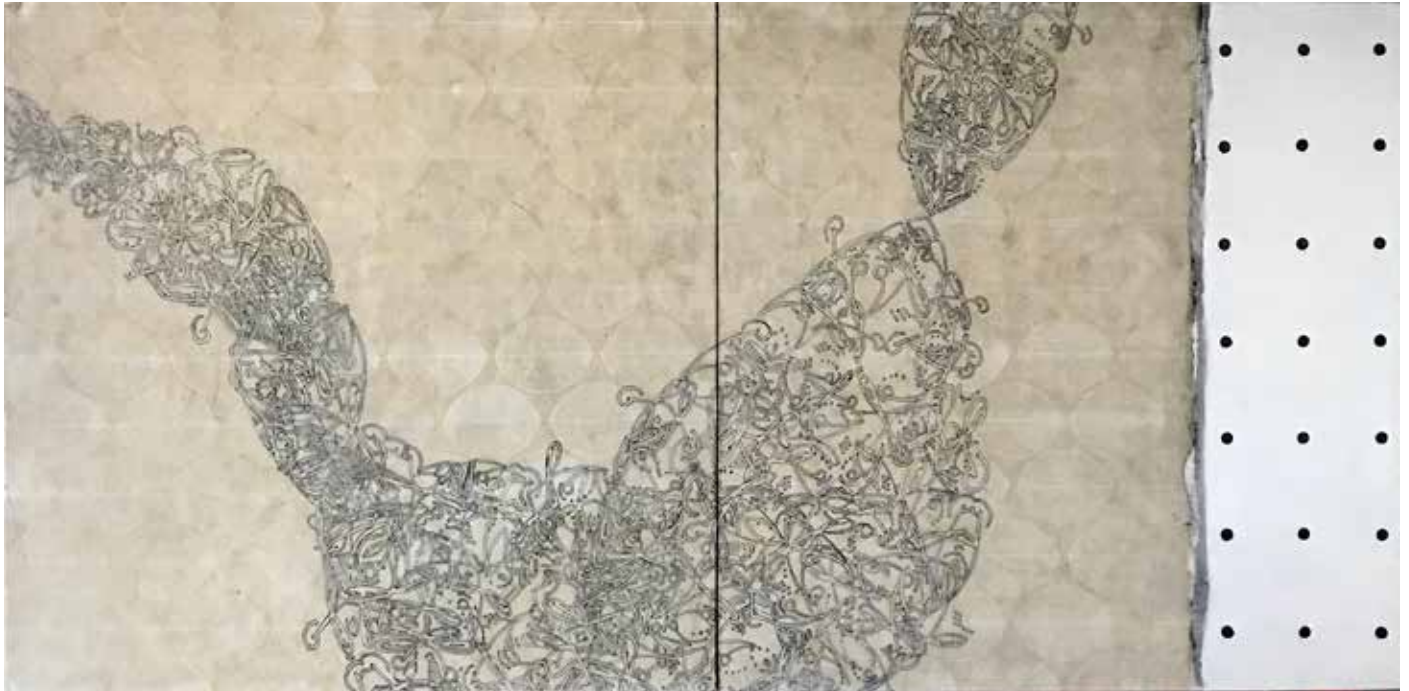
Francesca Azzara
Dancing with the Moon
chiffon and oil stick with encaustic
24" x 24"
2015
\$600



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.



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.

Over the past couple of years, I have developed a style of painting that has become more fluid. I admire Renoir's painting technique in his later years—not getting caught up in the details. Time plays a large part in my work from concept to execution and then reflecting for guidance on what I will do next. Sometimes I create with a steady pace. Other times I paint more manically such as in these two works:

"Time is of the essence" is painted in an expressionist style. This piece represents time in its technique. Each paint stroke can be counted as a second. The composition also is derived from how I think about time. Time doesn't stop. It is inescapable. 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.

"Love Train" was the first painting in this series. I was influenced by "The Little Engine That Could" story (1930, Platt & Munk). Love is about perseverance.



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 works 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 hope 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 the experience.

I made the piece, "**Now O'Clock,**" with no numbers and no ticking such that it abandons the measurements of time. The second hand oscillates like a metronome and invites the viewers to confront themselves in the present moment. I pause myself 15 minutes each day to make "**Tiny**" pieces. I recreated a watercolor painting, "**Laughter in the dark,**" based on the one I 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 breath, I feel alive.



Hao Feng
Tiny
 Clay Sculpture
 Variable
 2020
 \$60 per piece

Cover Image:

Hao Feng
Now O'clock
 Wood sculpture
 11.5" x 4.5" x 17.5"
 2016
 Not For Sale



Hao Feng
Tiny (Detail)
 Clay Sculpture
 Variable
 2020
 \$60 per piece



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.

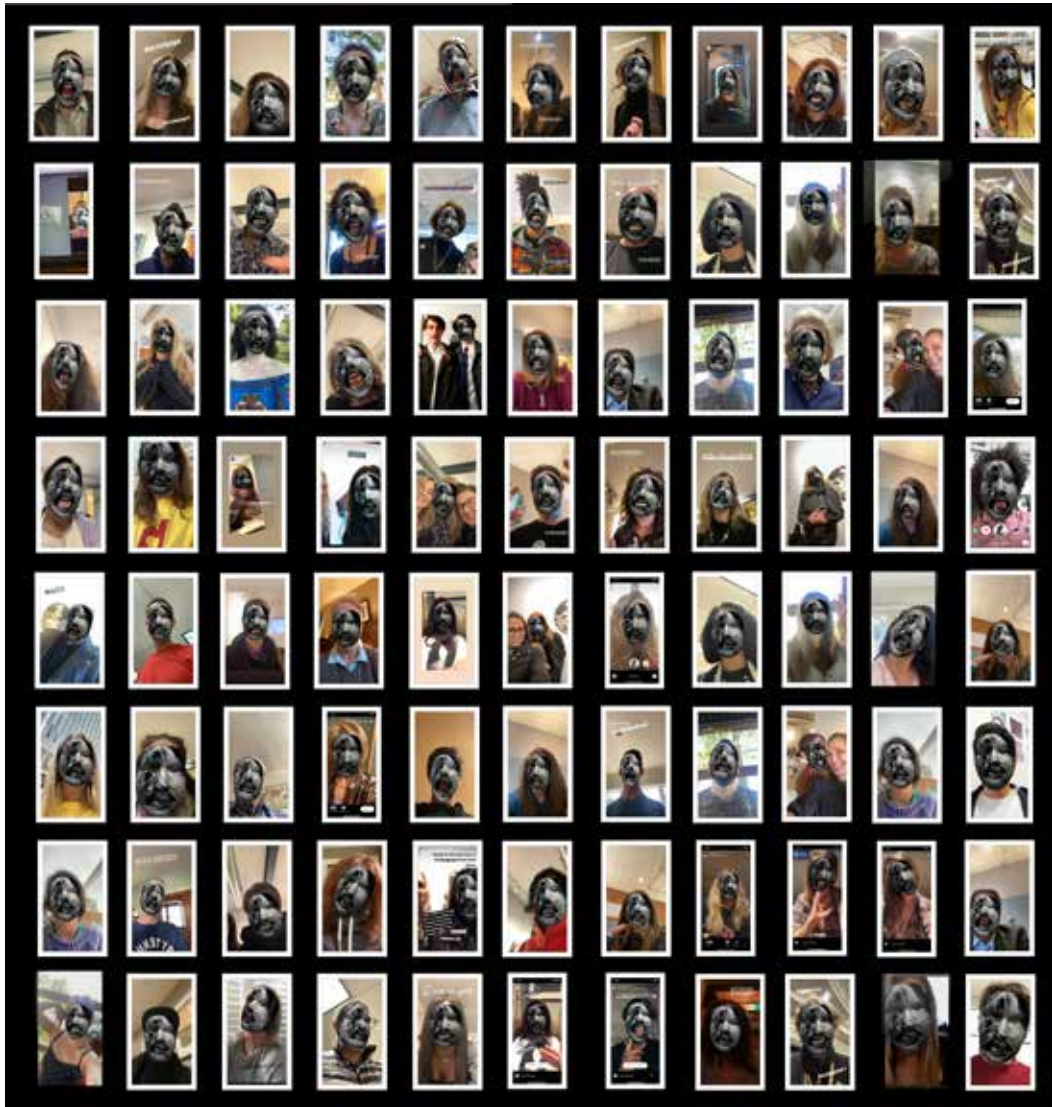
The final form of this artwork will be an installation showing each state this artwork has appeared over time including the 100 prints of each person who tried my AR filter.



Trish Gianakis
Ensensious
Raku Sculpture
10" x 16" x 3"
1998
N.F.S.



Trish Gianakis
Ensensious
Photo montage
5" x 4"
2018
N.F.S.



Trish Gianakis
Ensensious
Augmented Reality Face Filter on Instagram, Photo wall
50" x 50"
2020
N.F.S.

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.

I used several modes of painting in this series. Initially, I had decided to be experimental with my use of different media. The pair of potted begonia paintings started with the large canvas on which I spattered watercolor as a background and then painted the plant in oil on top. The second begonia was already starting to age so I painted it in muted watercolor and gouache to illustrate the blooms losing their crispness. When I started the rest of the floral paintings I opted to keep it simple and use a single medium. The daylily and hydrangea series is comprised of four oil paintings that track the brevity of these flowers life. In order to emphasize the difference, I am juxtaposing the two that show the most marked difference in time. Hellebore is an unusual plant and this is the first time that I have painted them. These paintings are done in oil.

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"
\$350



Orna Greenberg
Hellebore Buds
Oil on panel
16"x 8"
\$285



Orna Greenberg
Gone to Seed, Hellebore and Scilla
Oil on panel
12"x 9"
\$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

Time is of the Essence has new meaning for me today.

With my children nearly independent and my elderly and ill parents isolated, time has expedited its toll. The loss of time together and unrealized experiences due to the Covid pandemic has given me a greater appreciation for the value of every moment.

Throughout the last eight years I have created an ongoing personal series that attempts to capture and hold onto random everyday moments. In these works I'm interested in the perception of people and places normally taken for granted. Using sliced photos and cropped facial features as visual fragments, I piece together a series of visual glimpses of my daily life. I seek to convey the holistic experience by re-connecting these slices into rhythmic patterns that reflect how we see. This is an ongoing quest to capture and remember seemingly mundane, but precious moments in time.

And now with the loss of potential moments, which might have generated new memories, time has played tricks and has not only stolen future memories, but also old memories for my isolated parents.



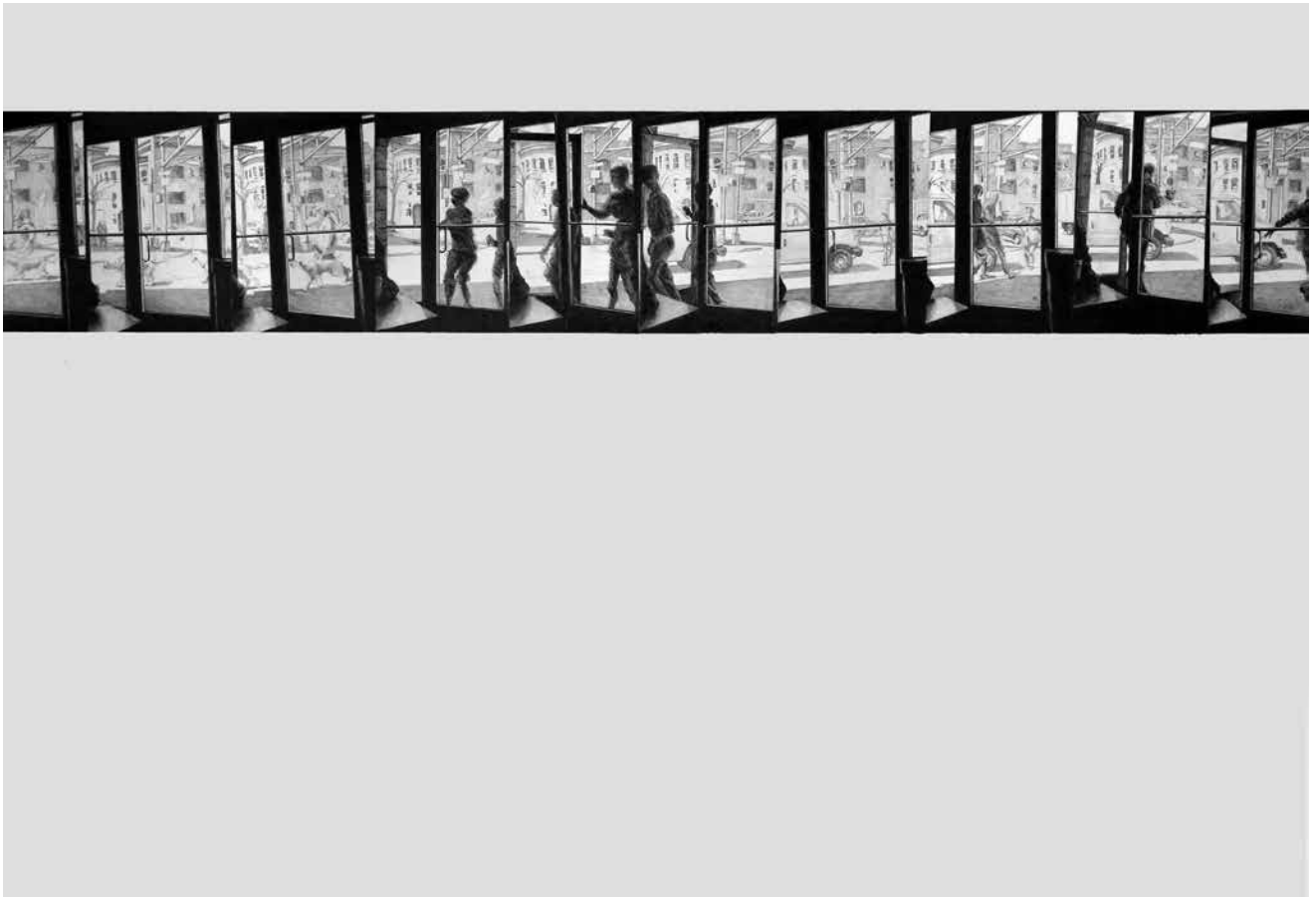
Linda Streicher
Claussen - Sequence A
Encaustic with photos and oil on wood
10" x 22"
2014
\$500



Linda Streicher
Facial Fragments
Oil on canvas with wood
28" x 72"
2015
N.F.S.



Linda Streicher
Saturday Afternoon
Encaustic with photos and oil on wood
9" x 16"
2014
N.F.S.



Linda Streicher
Starbucks Afternoon
Graphite on paper
22" x 30"
2017
\$750

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 of color, design, texture, that were deliberated while in the shower, making coffee, or lying in 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.

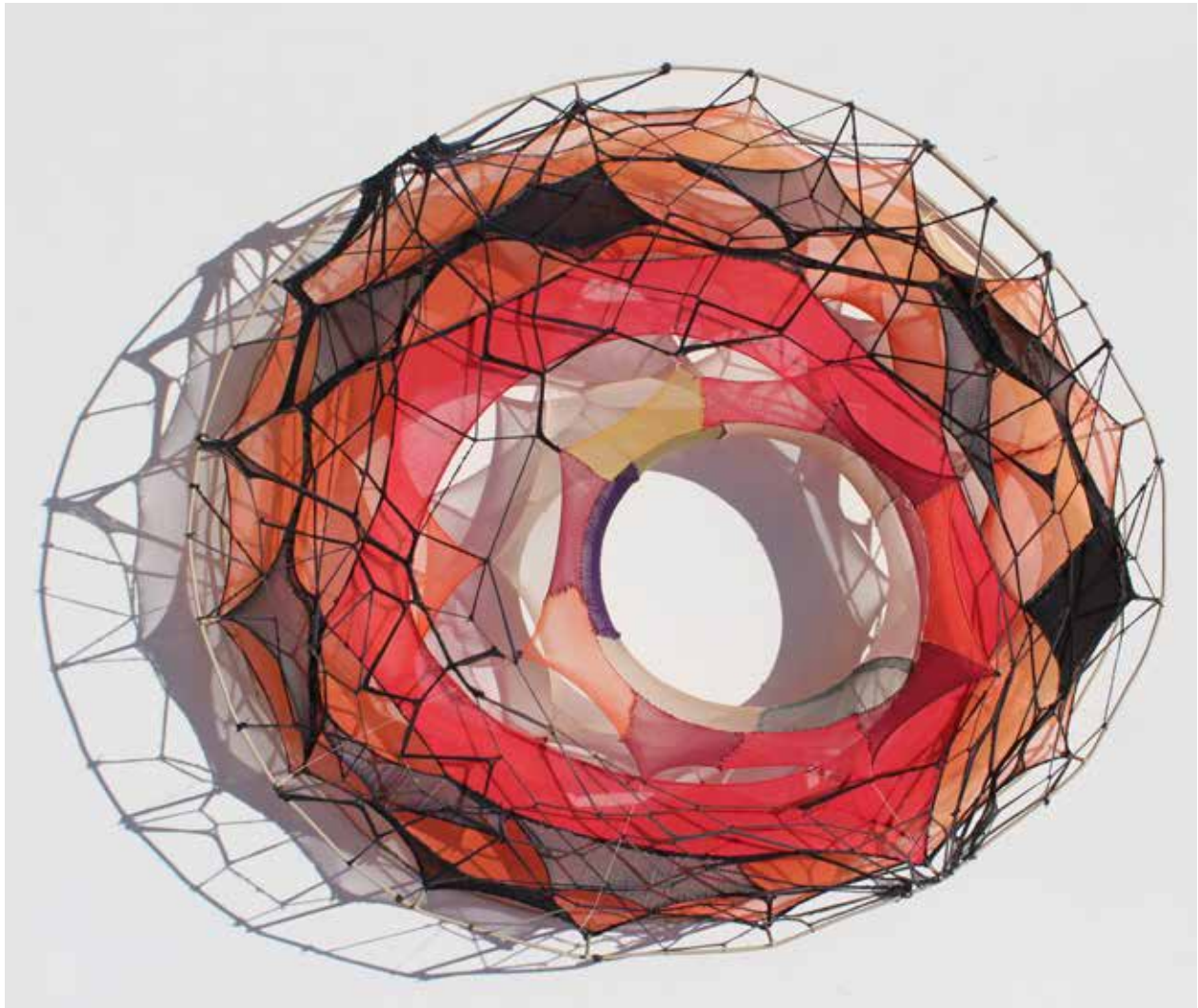
As I worked I thought about time and its effects on memory. As we age and seconds accumulate, memories fight to hold their place. Holes of recollection become wider and wider. I tried to convey these lost moments, as well as the bright, special memories, versus the mundane everyday. I wish that I had more choice on the things that I can and will retain.



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



Published by
Subjects of the Artist Press
Copyright © September 2020