

Unknown, Overlooked, and Unfamiliar

February 24– March 30, 2018

About the Exhibition

Unknown, Overlooked, and Unfamiliar, an exhibition of photography, showcases bodies of work by Jasna Bogdanovska, Harry Littell, and Nigel Maister. Each series of images is an investigation into a unique and distinct subject matter but with similar motivations.

“The three artists invited to participate in this exhibition are each involved with their own current body of work, each with distinct meaning and visual aesthetic. The idea of showing the three of them together in this exhibition came when I began to see the overlap of each of their projects. The notions of identity, a connection to a place and time, and exploring the hidden aspects of reality or daily life; these are just some of the concepts conveyed through the images of each artist.

The possibility of what exists on the periphery or underneath a crumbling facade are a consistent source of inspiration. As viewers, these meditations lead us to question or confront our own identities. Our cultural, national and familial connections...how do we define ourselves and how do we relate to the rest of the world?”

— *Bradley Butler, gallery director and curator*

Exhibition Dates:

February 24–March 30, 2018

Opening Reception:

Saturday, February 24, 4–7 p.m.

Artists Talk:

Saturday, March 10, 1 p.m.

Jasna Bogdanovska

“Born and raised in Republic of Macedonia, I came to United States as a teenager. Since I moved, I have always felt that I've had two homes. Two lives, but one biography. Being split between two different places, there always has been a tension between the old and the new, the familiar and unfamiliar, belonging and being an outsider.

The year 2014 marked an important midpoint in my life. The number of years I have lived in the US equaled to the number of years I have lived in my native Macedonia before I moved. This realization made me examine my identity and how location connects to memory, nostalgia and the sense of belonging. As part of my creative process, I conducted geographical research and I found out that the exact midpoint between my hometown in Macedonia and my home in the US is the town of Grindavík in Iceland. After finding this, I made a pilgrimage to Iceland – the place that geographically symbolizes my internal duality. These photographs are part of my series “Between Near and Far” produced in Iceland. Photographed in the place that is the geographical symbol of my dual identity, they combine mythological stories about destiny, loss, destruction and creation together with personal stories.”

Jasna Bogdanovska is a photographer, educator, avid traveler and explorer of different cultures. She received both her master of fine arts degree in fine art photography and her bachelor of fine arts degree in photographic illustration from Rochester Institute of Technology in Rochester, New York.

In her personal artwork she explores issues of identity, migration, culture, mythology, gender, nostalgia and belonging using various media such as photography, installation and video. She exhibits her work internationally in solo as well as group exhibitions.

As an educator, Jasna has given lectures at various conferences, workshops and universities. She is a tenured assistant professor of photography at Monroe Community College and is the EYP President at the George Eastman Museum – the International Museum of Photography and Film. As an art director and photographer, Jasna has worked on advertising campaigns both in the US and Europe. Her client list includes Dr. Scholl, T-Mobile and Dove.

Most recently, Jasna was Artist in Residence at the Gullkistan, Center for Creativity in Iceland. She is the recipient of 2015 Silver ADDY (American Advertising award) and was awarded the 2015-2016 SUNY Chancellor's Grant for Innovative Study Abroad Programs.

Harry Littell

“Writer Ron Ostman and I have traveled widely in upstate New York during 2016–2017 examining the cultural landscape—houses, stores, schools, factories, signs, theaters, industries and religious buildings—the constructed environments which shelter and shape us, and reflect our history, values, struggles, and ambitions. Although some edifices appear entrenched and timeless, all things are in flux, as creative destruction reshapes towns and cities and people. Our book, *UNROOM: New 2 U*, shows a glimpse of upstate New York off the well-beaten tourist trails at this moment in time.”

Harry Littell's photographs depict the landscape, communities, and architecture of upstate New York. He is currently chair and associate professor of photography at Tompkins Cortland Community College, in Dryden. His fine-art photographs have been shown at galleries and museums including the Memorial Art Gallery, the Everson Museum of Art, the Arnot Art Museum, and the Herbert F. Johnson Museum of Art. He has received numerous awards including a Light Work Grant, the Moore/Herdle Award from the Memorial Art Gallery, a Pennsylvania Historical and Museum Commission Visiting Scholar-in-Residence Award, and an NEA Mid-Atlantic Arts Alliance Grant.

Harry has collaborated with author Ronald E. Ostman on six books including *UNROOM: New 2 U*; *Wood Hicks and Bark Peelers: The Photographic Legacy of William T. Clarke*; *Great Possibilities: 150 Verne Morton Photographs*; and *Margaret Bourke-White: The Early Work, 1922-1930*.

Nigel Maister

"*the liminal* is an ongoing series that explores the boundary between the seen and unseen landscape (or elements thereof). These images aim to reflect an imaginative or emotional view of trees, foliage and flora: sometimes menacing, sometimes confounding, sometimes barely discernible, but always acted upon by the imagination.

Shot late at night and in complete darkness, and most often with a direct and confrontational use of flash, the depth and pattern of the subject matter becomes revealed as a singular, graphic arrangement of visual forms. Depth is frequently flattened, and focus and particular color become additives imposed later in the digital manipulation of the raw image.

The results celebrate the still technically impoverished nature of the quotidian digital image as it struggles to capture focus and light in less than optimal conditions. These limitations have an unintended consequence, however. They allow the images to push beyond the boundaries of photographic representation, assuming a painterly or graphic two-dimensionality which may confound or challenge the viewer. Equally, they evoke the hand-painted Japanese photography of the late 19th century, and further hark back to the work of Anna Atkins and early botanical photography.

the liminal is a series about how we see and imagine the unseen, and reconstitute it in our minds as an emotional graphic simulacrum of the 'real.'"

Nigel Maister is an artist and collector living in upstate New York.