

## For Immediate Release

*Love is a River*, Estuary Gallery

Opening Reception: March 12, 2011, 3-9pm

...*We are riding on a river of earth that bends around the seasons and courses through the millennia. The changing view it offers is not merely a setting for our everyday narrative, but a phenomenon that forces us to adapt and evolve.*<sup>1</sup>

Estuary Gallery, a new artist-run exhibition space located in a former hat factory on the edge of Fishkill Creek in Beacon, NY, is pleased to present its first show, *Love is a River*. The exhibition, on view March 12 through May 1, 2011 features 26 artists working in painting, sculpture, photography, video and poetry. The opening reception will take place Saturday, March 12<sup>th</sup> from 3-9pm, coinciding with Beacon Second Saturday.

Situated on the banks of one of the many tributaries in the Hudson Valley where the river plays a vital force in the history of the landscape, the gallery's inaugural show was inspired by its immediate surroundings, the legacy of the area and the city's current revitalization as a center for art making. With references simultaneously specific and universal, the work on view channels the energy of the river as an element of transformation and continuity in a literal and figurative place where the river meets the ocean.

The show leads from the heart with Leemour Pelli's *Passio*, an imposing 5-foot oil painting that aches with tragedy, the bluish red of the ribcage violently pulsing with life. Sarah Palmer's *Atlas of Human Anatomy* tests the boundaries of its medium, weaving its appearance somewhere between drawing and photography, challenging the flatness of the photographic surface with the dimensionality of an object.

In a more classical interpretation of the river, Peter Edlund's *Crom-Land*, an easel version of a mural commissioned by the MacDowell Colony for their centennial celebration in 2007, depicts the confluence of the Contoocook and Nubanusit rivers in Peterborough, NH. *Fontana Dam, NC*, by Charles Atherton, described by the artist as a monumental example of an architectural imprint of culture in the landscape, was built on the Little Tennessee River during World War II to provide the large amounts of electricity needed for the war, illustrating the energy of the river as it manifests in its utility, propensity for transformation and sheer force.

Linda Connor's photograph, *Workers Relaxing, Zanskar River, Ladakh, India* and Jeff Whetstone's *Eno River* both engage the social aspect of the contemporary landscape or as Whetstone puts it "the wilderness of the present," as does Victoria Sambunaris in her recent project "The Border" that debuted at Yancey Richardson Gallery in February. Referencing night-time border crossings and illegal immigration, the 72 solar panel lights in Anne Katrine Senstad's *The River of Migration* represent the 72 Latin American illegal immigrants murdered in Mexico in the summer of 2010. The video piece is a record of Senstad's permanent installation at Land is Art Foundation West in California. *Ken at the Washington Bridge*, by Lynn Saville, who also works at night, is a self-reflexive image that documents the artist's own process hitting a romantic pitch similar to Jack Fulton's *Une Riviere du Pays*.

William Wendt's *Transposition* gives material form to the play of light, each perspective on one of the hundreds of hand-strung crystals in the photograph refracting a different color in the spectrum in an inexplicable and yet specific rhythm. Robert Ladislav Derr, *Across the Dotted Line*, is a video piece in which the artist hops across a row of individual hay bales wrapped in white plastic in a grassy field at dusk, exploring the movement and experience of time, its flow and the question of linearity.

Did you know the Hudson River runs both north and south?

Please visit <http://estuarygallery.wordpress.com> for images and complete artist information.

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<sup>1</sup> Jeff Whetstone, *The New Wilderness*