

# Windows on Main Street 2010

Beacon, NY 12508

Michael Bowman      Kit Burke-Smith      Monica Church      Simon Draper  
Carol Flaitz      Katie Ford      Beth Haber      Katherine Hamilton      Erica Hauser  
Sarah Horan      Peter Iannarelli      Myra Kooy      Tanya Kukucka      The Ladies' Auxiliary  
Janine Lambers      Beth Lewis-Jackson      Teresa Marra      Kristie Phillipson  
Dan Rigney      Steve Rossi      Dakin Roy      Keely Sheehan      Emily Sylvester      Dan Wolf



# Windows on Main Street 2010

Beacon, NY 12508

Foreword by **Christopher Albert**

A Brief History by **Karlos Carcamo**

Introduction by **Katy Peace**

Photography by **Larry Guzman**

**Sarah Horan**

**Linda Hubbard**

**Michelle Rivas**

**Steve Rossi**

**Dakin Roy**

**Melissa Tatge**

Art Direction by **Melissa Tatge**

Designed by **Laura Golben**



# Foreword

by Christopher Albert, Co-founder

In my mind Windows on Main Street has, from the beginning, existed less as an event than as an exercise for artists to use the City of Beacon as a lab for experimenting with ideas and a haven for teasing out new creative possibilities by entangling themselves in the fabric of Beacon's public life.

Each Windows exhibit is an exploration of the confluence of place and time. Pairings of artist interventions and specific locations fixes those spaces to a particular moment in time, offering an accounting of the changes that have marked Beacon's Main Street in recent years.

Though not an extravagant project, juggling the needs and expectations of artists and business owners, along with everything else that needs to be done in putting together a Windows on Main Street exhibit is a huge challenge, to say the least. It's more work than I ever wanted to do. However, the magic which kept drawing me back to the project with the insistence of a beckoning crack pipe was my interaction with the artists as they were struggled to adapt their processes to work within the limitations of a storefront environment. Each year, I saw instances where an artist's struggle to make his or her project work gave way to some revelation which informed their regular studio practice — a rewarding process to witness.

Additionally, the experience of walking down a Main Street subtly altered by these artists gives one the sensation

of having new discoveries in a well charted territory. I was continually motivated to provide the potential of that experience to others.

At the end of each of the four Windows on Main Street exhibitions in which I was involved, my reaction was: "Thank god that's over...Now, what can we do for next year's installment?"

In founding Windows on Main Street, one of the initial goals Karlos Carcamo and I had was to create a project that would be owned by the collective community, continually changing in character and sensibility as it would pass through the hands of a different set of organizers and curators. Fortunately, for the last two years, this goal has been attained and a new set of folks have stepped in to take on the mantle.

My only regret is that Karlos and I did not do more to wreck the project on our way out — not to burden our successors with a annoying repair job, but to liberate them to make the project over in their own image, unrestrained by the ruts worn down in the first few years. ■





# A Brief History

by Karlos Carcamo, Co-founder

As my recollection goes, the seeds for Windows on Main Street were planted one early Saturday morning during a trip into New York City on Metro North. This was either in late 2004 or early 2005. It feels like such a long time ago now. My conversation on the train that day was with none other than artist Christopher Albert. I only knew Chris briefly from the usual small town social event or gallery opening, but soon this would change. Our discussion did not center on the Windows project per say, but more on our own art and art-related exhibition ideas. We talked about the problems created due to the towns transition into a burgeoning artist community and the level of disconnect felt between long-time residents, businesses, and new transplants to Beacon.

Adding to this was the simple fact that a large portion of visitors to Dia:Beacon often did not make the journey up to the town and if they did would only walk about five blocks down Main Street before turning back. Our goal was to create a project that could at least attempt to literally and conceptually bridge some of these issues. Over the next few weeks Chris and I tossed ideas back and forth, eventually settling on Windows on Main Street. The concept for the Windows project is not a new idea. As an artist myself, I have participated in similar exhibitions elsewhere. Chris and I both were aware of other exhibitions that incorporated elements of what we came up with, such as The Brewster Project, Art along Atlantic Avenue, Jamaica Flux and The Peekskill Project. Beacon's natural

stretch of storefronts made it an ideal location to adopt such a walking art/exhibition model.

Seeing our vision turn into reality was a long and bumpy road. Fortunately for us, there were a host of individuals willing to help. With the assistance of the Beacon Arts Community Association (BACA) and other sponsors, we were able to get Windows on Main Street off the ground. Six years later we can look back at all the wonderful artwork, people, and businesses that have contributed to its growth and continued success. These include past and current organizers, Greg Slick ('06, '07) and Ty Marshal ('09), Katy Peace ('10) and Melissa Tatge ('09, '10). Let's not forget the amazing artists that have graced the windows of all our great local businesses. One of my fondest windows to date was Audrey Chibbaros' 2007 work titled "Potato Eaters" that was located at Beacon Natural Market. Audrey passed away in 2008, yet the work she created for Windows on Main Street continues to live on in my memory. I could only hope that Windows on Main Street has done the same for our community and visitors alike. Let's wait and see what next year brings! ■





# Introduction

by Katy Peace, Curator, Windows on Main Street 2010

Too often, art comes across as being obtuse and out of reach. That's why it is the responsibility of the artists and arts organizers to bring art into their local communities. Windows on Main Street, now a six year old institution, strives to do just that. By pairing up artists with local businesses, Windows on Main Street creates a very dynamic collaboration within the Beacon community. Artists are encouraged to create or design something with their business in mind, and in this way the art that is installed seems like it is meant to be there. These installations engage the community in a real way by respecting the physical space that they inhabit.

The installations of 2010 continued the tradition of site-specificity and created a wonderful backdrop to highlight the local art community's engagement with the public. While there was no specific theme to this year's exhibition, all of the installations held true to the overarching theme of collaboration. And it is always interesting to see how everyone takes that theme and does something completely different with it. There is so much vitality and variation among the participating artists, and it was great to be able to bring so many together to work on this project.

Some of the artwork was very literally referencing the store it was created for. For example, Kristie Phillipson's and Emily Sylvester's series of paintings (for Bank Square Coffee Shop and Poppy's Burgers & Fries, respectively) referenced the business while remaining true to their artistic sensibilities. Much in the same way, Michael Bowman paid homage to Max's on Main by taking several

beautiful black and white photographs of the owners for their window.

Other artists created installations which were influenced in less obvious ways. Myra Kooy created a beautiful installation at the Riverwinds

Gallery using found objects from the river side. Katie Ford's work at Paper Presence was a large scale piece that suited the business because it so prominently made use of paper as a material. And the total transformation of the window space at Blackbird Attic by the Ladies Auxiliary fit the physical space perfectly, and the vintage feel of the installation makes sense for a store that specializes in vintage and handmade goods.

These are just a few examples of the magnificent work included in this year's exhibition. All of the artwork was truly wonderful to see, and I am proud to have worked with all the very talented people that we were lucky enough to have included in this project.

I would like to thank all of the artists who took the time to create really lovely work for this event, Melissa Tatge for all of her hard work making Windows on Main Street 2010 become a reality, Linda Hubbard and everyone at BACA for the support, all of the sponsors, and lastly, Ty Marshal for getting me into this in the first place. ■



# Installations

# Table of Contents

Michael Bowman.....	1
Kit Burke-Smith.....	3
Monica d. Church.....	5
Simon Draper/Habitat for Artists.....	7
Carol Flaitz.....	9
Katie Ford.....	11
Beth Haber .....	13
Katherine Hamilton .....	15
Erica Hauser .....	17
Sarah Horan.....	19
Peter Iannarelli.....	21
Myra Kooy.....	23
Tanya Kukucka .....	25
The Ladies' Auxiliary .....	27
Janine Lambers.....	29
Beth Lewis-Jackson.....	31
Teresa Marra.....	33
Kristie Phillipson.....	35
Dan Rigney .....	37
Steve Rossi.....	39
Dakin Roy.....	41
Keely Sheehan.....	43
Emily Sylvester .....	45
Dan Wolf.....	47

# Michael Bowman

[www.desolateplaces.com](http://www.desolateplaces.com)

246 Main St. | Max's on Main

**A great photograph shows the world as it is,  
not how it should be.**

An artist's expression is a culmination of all the experiences of their lives. The good. The bad. The ugly. The beautiful. It all gets absorbed into the brain and mashed together. The experiences are broken down to their basic levels, sometimes to such fundamental things as light and dark, and are reconstituted and reformulated. Later, these basic principles and formative experiences are found reflected in the real world and presented as they are in testament to those experiences, or the real world is manipulated to reflect the artist's vision. Either way, that vision is a product of all the experiences of that artist's life. For better or worse. ■



Photograph by Larry Guzman

# Kit Burke-Smith

[www.kitburkesmith.com](http://www.kitburkesmith.com)

532 Main St. | Salon Arje

My work deals with issues of transforming back and forth between a flat two-dimensional plane and a tangible three-dimensional object. I work in paper, sheet metal and sheet neoprene often, cutting shapes that become forms but still reference their original flatness. Usually, my work is wearable art jewelry, but for this piece I am changing scale and location, creating an installation of large link shapes out of black neoprene and draping them in a window space. Instead of the links becoming a chain intended to be worn by the viewer, they take up space that the viewer can approach from multiple sides. With my neoprene jewelry, the rubber stretches and distorts through the act of being worn. In the storefront window, the shapes will distort, flutter, or stretch depending on the interaction with the space. ■



salon arje

# Monica d. Church

[www.monicachurch.org](http://www.monicachurch.org)

342 Main St. | Hudson Valley Federal Credit Union

It's Friday, June 18th at 4:55 pm, I just Googled Silly Bands and got about 2,970,000 results (0.29 seconds), then Silly Bandz and got about 7,510,000 results (0.12 seconds). By the time you read this during Beacon's 2010 Windows on Main Street the number of results will be higher. I am familiar with Silly Bands because I am the parent of a 4th grader. The craze swept through her class, then school like wildfire and before the kids had a chance to tire of them, there was an all school ban on Silly Bands. What struck me about them was the simplicity of shape and idea. Even though my daughter's school banned them, at every play date each child would bring them out and to my amazement, the bands would entertain them for hours — trading, fantasy play inspired by the shapes, counting them, organizing by theme... The silly bands fad has presented an opportunity for me to make an installation that is about contemporary consumerism, a much lighter subject than my last two window installations about H5N1-Avian Influenza. I hope that you can see references to contemporary painting as well. When the bands are not on my daughter's wrist, they seem to collect in little colonies all over my house looking like miniature Brice Marden's. No? ■



# Simon Draper/Habitat for Artists

[www.habitatforartists.blogspot.com](http://www.habitatforartists.blogspot.com)

340 Main St. | Antalek & Moore Insurance Agency

Habitat for Artists continues to explore new venues and collaborations to experience Art in the ordinary day. HFA uses the idea of the Artist's studio as a catalyst for mutual engagement between artists and communities. Installing small temporary studios in a variety of locations the public is invited into a new interaction about art, the artists role, as well as topics relevant to the site.

HFA is pleased to be participating in the WOMS project again, which shares similar ideas of bringing art into the everyday and blurring the usual boundaries as to what art is and asking what it might be... ■

# ANTALEK & MOORE

INSURANCE ▼ AGENCY, LLC

Since 1983



**Not only providing insurance for YOUR HOME...  
But also for OUR HABITAT.**



**Habitat for Artists**  
Insured with **Antelek & Moore** since 2009

Simon Draper | 33 Church Street, Cold Spring, NY 10516 | 914-521-2507 | [sjdraper@aol.com](mailto:sjdraper@aol.com) | [www.facebook.com/habitatforartists](http://www.facebook.com/habitatforartists) | [habitatforartists.org](http://habitatforartists.org)

Courtesy of Simon Draper

# Carol Flaitz

[www.carolflaitz.com](http://www.carolflaitz.com)

173 Main St. | Chill Wine Bar

In my art, I use abstraction to develop paintings with textured mediums that are inspired by scientific images. The paintings explore the amalgamation of technology and art and then reflect our relationship as humans to the barrage of technology in our culture and its effect upon us. Through my marriage to Dr. Phil Flaitz, a senior engineer who works in material science, I became acquainted with photographs of the interior of computer chips — microscopic images heretofore never seen by the human eye. My artwork is further inspired by the sense of wonder that these images are a new visual frontier. Originally a ceramic artist, I have sought to combine the organic feel of ceramic glazing with the mysterious landscapes of electron microscopy resulting in paintings so rich in texture and contrast that my observers want to run their hands across the surface of my artwork. I encourage this; my art is touchable. My artistic career began at the age of thirteen under the instruction Katherine Nelson, a student of Hans Hoffman. Alfred, NY was where I was raised, also home to the prestigious College of Ceramics where I received my Fine Arts degree and then went on to study ceramic sculpture in Cardiff, Wales. Currently, I teach art and show my work locally and internationally. ■



# Katie Ford

[pasteandpaper@gmail.com](mailto:pasteandpaper@gmail.com)

133 Main St. | Paper Presence

In creating installations of new, amalgamated environments, I choose materials both accumulated and created because I want the work to relate to my hands, to form an imperfect abstraction and reflection upon the original, concrete world. I want to wonder if my assembled space is as authentic as the bits of city that I draw from.

Through making out of paper and cardboard, cast-off wood and brick relate to their imitators of my own creation. Whether manifested in an installation or prints wheatpasted onto a wall, the act of construction remains evidenced by the materials, the imagined stuck in with the real. To this end, I move between site and studio, letting impositions into the first interact with constructions in the latter. I am inhabiting as I create, experiencing through exchange, and shaping the space of the city where I dwell. ■



Photograph by Michelle Rivas



Photograph by Larry Guzman

# Beth Haber

[www.bethhaber.com](http://www.bethhaber.com)

180 Main St. | Artisan Wine Shop

## **The Grapevine**

(Vineflora)-Vines bearing lush clusters of fruit that have been cultivated and made into wines since ancient times. With each bottle comes a story. From each bottle flows the possibilities of further stories and conversations.

## **The Grapevine**

Civil War slang for the telegraph invented by Hudson Valley resident Samuel Morse. It referred to the “lines of communication” flowing through the wires that carried crucial messages from the battlefields. This was a new visual presence on the landscape, rapidly breaking language into an audible code.

## **The Grapevine**

African Americans would often be sent to the post office to get the transmitted messages for their masters, and so were often the first to receive the war news which they quickly shared among themselves-“through the grapevine”. The 1960’s Motown hit song “I heard it through the Grapevine” is a descendent of this reference.

I am interested in the layering of history, ideas of flow, and the allure and the limits of transparency. The wrapped wine bottles that anchor the upper and lower staffs refer to traditional vineyard supports for the grape clusters as they grow; as well as the wires that wrapped the glass insulators used in telegraphing news in the 19th century, and here form musical bars entwined with stereo wire merging wine and song. ■



# Katherine Hamilton

[www.bluebirdproductions.ch](http://www.bluebirdproductions.ch)

445 Main St. | Beacon Theatre

I make three-dimensional garment-inspired shapes using glassine paper. I also combine one with another to create larger, interacting tableaux. This work combines my interest and involvement with costume, art and product-making in a way that is not prescribed or limited by context. In my work, I try to explore the question of what clothes mean, and the ways that familiar objects both contain and project mystery. In their form, these pieces always signify to the absent human. The choice of material — glassine paper — offers a constant political tension in the contrast between value and worthlessness. By using familiar, human-body worn shapes, I hope the viewer will be quickly seduced to enter the dream world of these objects, there to be mystified, amused and taken off guard by the silent questions presented. I want my work to traverse the area between real and unreal, familiar and strange, value and worthlessness, thing and nothing. It belongs to the morphic edges of the world of paradox. ■

Photographs by Michelle Rivas



# Erica Hauser

[www.ericahauser.com](http://www.ericahauser.com)

## 440 Main St. | Dickinson's Antiques

I often find inspiration for my paintings and drawings while driving or biking around upstate NY, down south, or wandering city sidewalks. And now in Beacon, where I have lived for over three years, I continue to feel the connection between myself and this history-rich once-industrial city-town nestled between the river and the mountain, its steady integration of old and new having drawn me from the city. I was familiarizing myself with Beacon around the same time I was considering the anachronistic nature of my work, and of myself even. The word 'anachronism' comes from the Greek words for "backwards" and "time", and as I was reconciling my mysterious sense of nostalgia with the inescapable fact of living in the present, it felt like a good match.

I find an aesthetic appeal in the faded colors and forms, the textures of rusted metal or peeling paint or a sun-bleached facade, plus an earnestness of expression in text or design that I appreciate as a contrast to today's overtly slick aggression. Often a subtle humor emerges, intentional or otherwise. I am not the first one to want to paint these objects and scenes, but every observation has its story for me. And these can be taken literally or emotionally, depending on who you are and your

own history. I think the work itself is not particularly sentimental in its execution, which is how it can be seen as straightforward representation, but with room to allow for narrative and context.

I feel like when I'm painting an old soda logo, I'm wistfully imagining walking into a classic dusty roadside store on a hot afternoon, digging into a cooler and pulling out the dripping bottle. I like words that evoke images and sensations without a lot of fuss and manipulation. "Cold Drinks" is inspired by an abandoned vending machine found in one of Beacon's old factory buildings, having long ago fulfilled its duty quenching local thirsts. The glass bottles, with their hand-painted caps, range from 1920s to 1970s, reflecting a time when there were many independent soda bottlers, and the drinks were still made with flavorings like real citrus oils and cane sugar. ■



# Sarah Horan

165 Main St. | Cup & Saucer Tea Room

Ladies seated cross-legged round a small table with a neatly ironed tablecloth. Two men pass by.

Their shiny black shoes act as buffers between their toes and the soft, freshly mown lawn.

They nod their, “Hello’s,” as prettily painted eyes carefully follow every stride and gesture.

A few brief comments discretely fly around the table.

The tablecloth gently sways in the afternoon breeze.

Everything is in its place. Everything is as it should be.

Delicate teacups are lifted by slender fingers, and met by silent lips. ■



Photograph by Sarah Horan

# Peter Iannarelli

[www.peteriannarelli.com](http://www.peteriannarelli.com)

544 Main St. | Moxie Salon

Much of my work, which is conceptually based, uses commonplace materials like pencils, plastic utensils, cups, dirt, balloons and string. I manipulate these objects in order to search for an alternative perspective that will enhance their meaning or redefine it completely.

For the Windows on Main Street project, I use angel hair spaghetti combined with human hair provided by Moxie Salon. The end result is an object so fragile it exists on the edge of destruction; a tension is set up whereby the object's presence exists on the edge of collapse breathing life into these inanimate materials. ■

Photograph by Michelle Rivas



# Myra Kooy

[www.mysight.com](http://www.mysight.com)

172 Main St. | RiverWinds Gallery

My art reveals the merging of the natural world with human emotions represented in sculpture, paintings and wearable art. Everyday encounters are interwoven with a personal search for my own roots and the universal truths uncovered through the work.

It has become my pleasure, as well, over the years of selling my wearable art, to get to know my customers and for them to know me. In this way, my artworks have become so much more personal and enjoyable to us both.

From living on a small farm, as a child, I learned to transform everyday objects, into playthings in my imagination. These experiences gave me the confidence to work independently to develop myself as an artist. An Urban and Rural world work especially well for me and for my art.

**Wishing all joy filled moments throughout each day! ■**



Photograph by Michelle Rivas

# Tanya Kukucka

[www.troutybean.com](http://www.troutybean.com)

474 Main St. | Fire Lotus

I have always been fascinated with dolls, and people's reactions to them.

I have enjoyed playing with the doll form for many years; recycling it and transforming it into a form of expression of my own inner feelings and fears.

I graduated from SUNY Purchase with a Bachelor's degree in Fine Arts, and in the years since then I have been working in a professional ceramic studio. This led me to experiment with the doll form in clay.

My ceramic babies represent innocence, yet they have an aura of wisdom and knowledge that seems to transcend from another world. I would like the viewer to be intrigued by this group of alien children who have come to deliver a message of peace and inner wisdom. ■



# The Ladies' Auxiliary

[www.ladiesaux.com](http://www.ladiesaux.com)

442 Main St. | Blackbird Attic

The Ladies' Auxiliary, founded in 2007, is a maternal organization dedicated to the promotion and preservation of the homely aesthetic. Our membership is comprised of married women professionally trained in the functionless arts who have chosen to reside in peaceful, wholesome communities where they can nurture both their families and fixations. Our non-political, self-serving organization selects projects based upon their potential futility.

Parody and satire are key ingredients as the collective perfects our recipe for predestined mediocrity. The self-deprecating mission was born out of our exchanges with provincial colleagues who marginalize the regional artist lifestyle. Both objects and icons are recontextualized in an effort to illuminate the parallels that exist between the subcultures of elite suburban social circles and those of the Art World. Relational aesthetics and institutional critique are utilized as we strive to meet the low expectations of both camps. Our work reference household tableaux and daytime television, as we employ the skills acquired in art school to improve our families' lives. ■



# Janine Lambers

[www.janinelambers.com](http://www.janinelambers.com)

528 Main St. | Seed to Fruit

The objective of my art is to express the duality and simultaneously the completeness of the world we live in. Nature in its infinite beauty, ever changing cycles and enduring equanimity is my greatest inspiration.

In my art I apply the ancient process of silver leafing and its traditional embellishing techniques. Contrast is achieved by manipulating the silver through various processes including burnished and matte variations of the leaf, sgraffitos and oxidations.

I am very grateful to all the masters I have had the fortune to work with and who have graciously shared their knowledge with me.

Born in Germany, Janine Lambers was educated under the auspices of Germany's guild system by way of a traditional three-year apprenticeship program. She apprenticed in Hamburg and graduated to become a professional gilder and restorer.

Restoration and reproduction of gilded frames and furniture has been her professional career for well over 15 years, during which time she developed a deep understanding and reverence for the gilding craft and its use as an art form.

In 1997, she arrived in the United States and currently resides in Beacon, New York. ■



# Beth Lewis-Jackson

348 Main St. | Beacon Natural Market

Beth Lewis-Jackson received her BFA from SUNY Purchase and and MEd from Parsons School of Design an Bank Street. She is a resident of Beacon. Beth's paintings reflect the world as she lives it. ■



# Teresa Marra

[www.teresamarra.blogspot.com](http://www.teresamarra.blogspot.com)

506 Main St. | Too the Nines

Exploring the art of mixed media Teresa Marra's body of work dives into the fantastical. Her whimsical technique and choices of subject matter creates fantasies of noise that seem muted and loud all at the same time.

Teresa shows varied subjects ranging from the abstract to stitched silhouettes to words stenciled and thrown on canvas. Her most recent series has been portraits of octopuses, exploring personalities through shapes, patterns, and colors.

Teresa Marra is a young and vibrant artist who has shown work throughout the Hudson Valley. Formerly a resident of Beacon, NY, she has recently relocated to Montclair, NJ. ■

Photograph by Michelle Rivas



# Kristie Phillipson

129 Main St. | Bank Square Coffee House

I have a great appreciation for interesting imagery; something that makes you stop, get absorbed, get lost, and wonder. The visual interpretation of experience and life is limitless, the only bounds on expression are the ones that exist within us — breaking through those barriers is exciting and promotes inner growth and understanding. I use art as my platform for personal expression of this development and ever evolving perspective.

Our interpersonal relationships, the people, places, and experiences throughout our lives that stick somewhere in our subconscious — these entities deserve a voice. I find it irresistible the process we undergo when we view art. The taking in of an image, the progression your brain undergoes trying to settle in on the emotion invoked by that image, and then discovering of the reasons behind said emotion. It is an exhilarating look into our own psyches. Art not only helps to widen our perspective outward, but focuses it inward making us more self aware. One of the goals I try and achieve in my body of work is the promotion of self awareness by addressing our roles and interactions with the world at large and those closes to us within it.

All of my original works feel personal because they are; every piece is an expression of my personal experiences and my view of the world. The beautiful thing in this type of vulnerability in your work is the documentation not only of the progression of your craft but your life. As I evolve, as my view of the humanity evolves, so does the work. ■

Photograph by Larry Guzman





Photograph by Michelle Rivas

# Dan Rigney

162 Main St. | Hudson Beach Glass

Title: **Beacon**

Media: found footage, PowerPoint and video projector

for light  
for memory  
for quiet  
for prayer

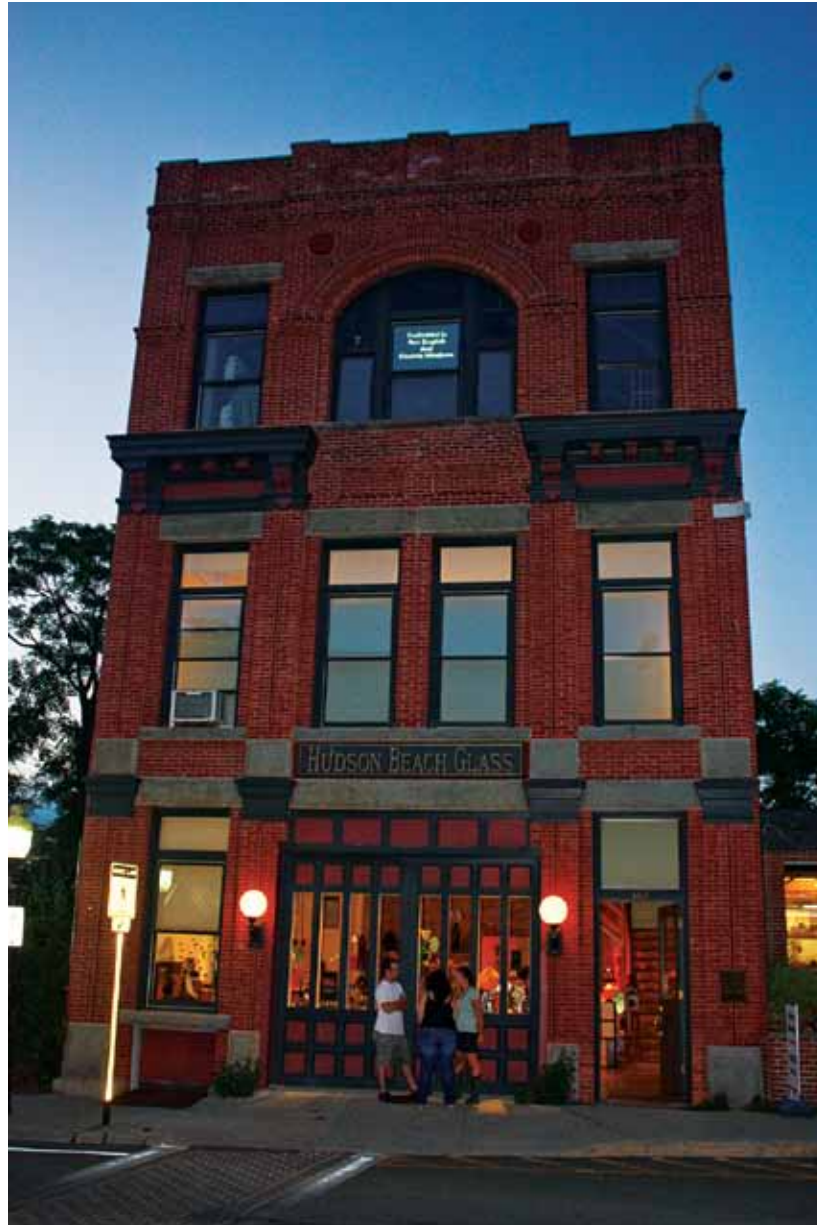
for the mountain  
for the valley  
for the river  
for the land

for all of them  
for all of you  
for the world

for Beacon

Bio: Dan Rigney is a Beacon resident, a homeowner, a parent, and a husband. He likes it here, and hopes you do too.

*Please note: this installation can only be seen after dark. ■*



Photograph by Linda Hubbard

# Steve Rossi

[www.steverossisculpture.com](http://www.steverossisculpture.com)

457 Main St. | Be Mine Again Consignments

## Airmax Among Others

In this project, I am interested in relationships between labor and leisure, functionality and ornamentation, and the mythology of the Wild West as it informs our understanding of contemporary American experience. To address these opposing ideas, pairs of shoes that suggest a variety of formal and casual social roles have been outfitted with working cowboy spurs — both enhancing and disrupting the aesthetics and function of each pair of shoes — providing an opportunity for a new and possibly unconsidered identity to be formed by the wearer. ■



# Dakin Roy

174 Main St. | Relic Antiques

It is my belief that the river holds a quiet and beautiful power that often goes unnoticed. Late at night, when the distractions of the day come to an end, the mystery and rhythms that the river holds are revealed for those who take the time to look, listen, and feel. An amazing Jackson Pollock is created and destroyed on its surface every few seconds. You must examine, dissect, and enjoy its presence in an instant, before it is gone... ■



# Keely Sheehan

470 Main St. | Echo Boutique

*a still moment*

*looking through the glass, she stopped.*

*reflection or memory?*

*the glass half full, she poured another*

*mirroring the future of fulfillment.*

This poem inspired my installation. I am attracted to the moments, the experiences, the rituals in life.

There is comfort in the stillness of a simple moment and it is there we have the experience which helps us to return and create the ritual. Remain open. Continue. ■



Photograph by Larry Guzman

# Emily Sylvester

[www.emilysylvesterdesign.tumblr.com](http://www.emilysylvesterdesign.tumblr.com)

184 Main St. | Poppy's Burgers & Fries

Emily Sylvester is a recent graduate of the Package Design BFA program at FIT in Manhattan. She breaks up the monotony of work and the tedious nature of design by painting simple imagery, real and unreal, that bring to mind the nicest little things, like a cat in a basket, a nice head of hair, or a monster waving hello. Her past attempts to be tortured and dark in her art have led to something remarkably warm and fuzzy. She is always really excited to get off the train in the place she now resides, Beacon NY. ■



# Dan Wolf

[www.bigscarypictures.com](http://www.bigscarypictures.com)

453 Main St. | Zuzu's Leaf & Bean

These photos were not taken by me. These photos were (or still are) the profile photo someone used on the Facebook website. The faces you see here are the pictures of people who joined my Facebook Profile Photo Destruction Group.

With their permission, I downloaded their photo, and physically manipulated the image in a destructive manner. The transformed image was emailed back to the original owner for their approval and then posted in the group's Facebook album.

I began manipulating photos back when darkrooms were more common. Using images from the internet allowed me to move into the digital world. Since many of my original (darkroom) manipulations were of people's faces, I felt using "Facebook" would be an appropriate place for me to find new material to work with.

Many of these photos were originally snapshots; fun grip and grin pictures taken to document something fun in their life such as a party, vacation, wedding, or just fooling around with the camera. The original photos were not intended to be shown as art. I feel that I have added to these photos by destroying them.

Facebook is called a "social media" and Zuzu's is a social place. I felt this was a good setting for showing my Facebook project. The project began last July and it will continue until I feel I have created a large body of work. ■



Photograph by Melissa Tatge

# Participating Windows Artists

## 2005

Curated by Christopher Albert,  
Karlos Carcamo, Todd Spire

Christopher Albert  
Vivian Altman  
Carl Van Brunt  
Matt Bufford  
Karlos Carcamo  
Adrian Eisenhower  
Alexis Elton  
Peter Iannarelli  
Matthew S Kinney  
Jason Kremkau  
Kirsten Kucer  
Pat Morgan  
Gary O'Connor  
Victoria Raabin  
Jonathan Reichert  
Jill Reynolds  
Quintin Rivera-Toro  
Greg Slick  
Todd Spire  
Linda Stewart  
Will Walker  
Catherine Welshman  
Eleanor White  
Marc Willhite  
Wolfgang Wuhl

## 2006

Curated by Christopher Albert,  
Karlos Carcamo, Greg Slick

Jen Bradford  
Pete Crotty  
Thomas Egan  
Peter Iannarelli  
Matthew S. Kinney  
Kirsten Kucer  
Carol March  
Sara Mussen  
Karen Ostrom  
Victoria Raabin  
Dakin Roy  
Sonia Roy  
Dana Shea  
Greg Slick  
Catherine Welshman  
Eleanor White

## 2007

Curated by Christopher Albert,  
Karlos Carcamo

Robert Brush  
Audrey Chibbaro  
Thomas Egan  
Erica Hauser  
Peter Iannarelli  
Kirsten Kucer  
Joe Millar  
Erin Parsch  
Steve Rossi  
Matthew Slaats  
Will Walker

## 2008

Curated by Christopher Albert,  
Karlos Carcamo, Matthew Slaats,  
Christian Toscano

Rebecca Ambrosini  
Maura Arraj  
Karen Brummund  
Ryan Burghard  
Cheyenne Cole  
Simon Draper  
Theresa Gooby  
Erica Hauser  
Tom Hughes  
Jessica Lauretti  
Megan Metcalf  
Erin Parsch  
Brian Pena  
Jenny Price  
Jill Reynolds  
Jake Selvidio  
Steve Walls  
Clinton Wilkins

## 2009

Curated by Ty Marshal,  
Derek Bryant, Melissa Tatge

Rebecca Ambrosini  
Kathleen Anderson  
Beacon Community Center Teens  
Beacon Green Teens  
Cheyenne  
Elia Gurna  
Elizabeth Castagna  
Dana Devine O'Malley  
Carla Goldberg  
Theresa Gooby  
Beth Haber  
Jason Hahne  
Peter Iannarelli  
Jesse Lebwohl-Steiner  
Beth Lewis-Jackson  
Teresa Marra  
Eileen McTiernan  
Mt. Beacon Incline Railway Society  
Joe Pimentel  
Vickie Raabin  
Dan Rigney  
Steve Rossi  
Keely Sheehan  
Emily Sylvester  
Melissa Toth  
Edward Vermehren  
Will Walker  
Catherine Welshman

## 2010

Curated by Katy Peace,  
Melissa Tatge

Michael Bowman  
Kit Burke-Smith  
Monica Church  
Simon Draper  
Carol Flaitz  
Katie Ford  
Beth Haber  
Katherine Hamilton  
Erica Hauser  
Sarah Horan  
Peter Iannarelli  
Myra Kooy  
Tanya Kukucka  
The Ladies' Auxiliary  
Janine Lambers  
Beth Lewis-Jackson  
Teresa Marra  
Kristie Phillipson  
Dan Rigney  
Steve Rossi  
Dakin Roy  
Keely Sheehan  
Emily Sylvester  
Dan Wolf

# Windows on Main Street 2010

Beacon, NY 12508 | August 14-September 11

The **Windows on Main Street** project in Beacon, New York, was initially conceived by local artists Christopher Albert and Karlos Carcamo to stimulate interaction between artists, businesses, and the community. On its sixth anniversary in 2010, twenty-four local artists created site-specific installations that inspire and engage in retail storefronts down the one mile length of Beacon's Main Street. This collaborative and multidisciplinary project explores how art can provide cultural and social understanding, be a catalyst for economic improvement in communities, and strengthen the relationship between residents and artists.

View all six years of windows on our website:  
[beaconwindows.blogspot.com](http://beaconwindows.blogspot.com)

2010 Angel Sponsor



2010 Sponsors



Binaifer & Navroz Dabu



Artisan Wine Shop  
RiverWinds Gallery

### Thank You!

Chili Wine Bar for hosting our Opening Reception  
Zuzu's Coffeehouse for hosting our Closing Reception & banner  
Paper Presence for hosting our banner  
Melissa Tatge Creative for designing this book