

Serena Bocchino



Photo Credit: Rachel Keough

Serena Bocchino is an American contemporary artist. She received her Masters Degree from NYU and was an active artist in the East village movement of the 80's exhibiting her work at over ten galleries with group and a solo exhibition at Jus de Pomme on East 11th Street. She was the studio assistant for renown artist Susan Rothenberg at her Tribeca Studio and was awarded a studio residency at PSI/MoMA when it was an international studio program.

Bocchino's studio practice investigates the intersection of abstraction and expressionism with a distinct focus on music. Bocchino's work has been exhibited internationally in many solo and group exhibitions. Museums such as the Taoyichuan Art Museum of China Central Academy of Fine Arts, The Nicolaysen Art Museum, The National Museum in Gdansk Poland, and The Museo Italo Americano in San Francisco, have acquired work by the artist for their permanent collection. In 2000, filmmaker Monica Sharf created "Observer Highway Revisited", a portrait of Bocchino's painting process. The film was awarded the best "Outstanding Short Films" from International Film Festivals, and represented the United States at the Museum of Modern Art in New York. It was also screened at the CBS Spectacular Outdoor Film Festival in Times Square several times a day, for an entire month. The film also aired on the Independent Film Channel.

Her exhibitions have received critical attention from The New York Times, The New Yorker, Artnews, Art in America, Newday, the San Francisco Art Examiner, and the Star Ledger.

Bocchino received many awards including Pollock Krasner Foundation Award, PSI/MoMA Studio Residency, the Basil Alkazzi Award USA and The New Jersey State Council on the Arts Fellowships in both Painting and Drawing. Most recently, NJ Transit and NJSCA commissioned Bocchino to create four public art installations at Newark Penn Station. In May 2021, The Nicolaysen Art Museum, Casper, Wyoming, invited Bocchino to create a site specific sculpture to be included in her solo exhibition, INFLUENCE, a ten year survey exhibition.

Serena Bocchino has just returned from her solo exhibition, JAZZED at James Bacchi Contemporary in Palm Springs, California. Annette Schutz at ArtHaus CONSULTING in San Francisco, also represents Bocchino's work on the west coast.

UPCOMING SOLO EXHIBITION:

(With VIP events at the gallery each week in November - Please join mailing list at info@serenabocchino.com)

SERENA BOCCHINO

Ivy Brown Gallery

Curated by Joseph Knight

675 Hudson Street (Meatpacking district of NY)
New York, NY 10014

OPENING NOVEMBER 1ST, 2023

NOVEMBER 1ST-29TH, 2023

Ian Robinson

Dancer, Parkour Teacher, and Longboard Pro Rider

Originally from Brooklyn, Ian Robinson's movement journey started with Parkour, that he likes to describe as the "Art of Efficient Movement". "Traceurs and Traceuses train themselves to move efficiently and as creatively as possible using the environment around them: cityscape, buildings, parks, forest, etc", explains Robinson. "We also have Freerunning, which is Parkour but with a more stylized approach, using tumbling, tricking, and even Breaking mixed in for shows" Eventually, Parkour led Robinson to Longboarding at a professional level, becoming a Pro Rider sponsored by Bustin Boards Co. "I was about 17 years old when I started. I remember borrowing my friend's board, falling constantly and tearing up my clothes until I got the hang of it. At some point I saved up \$300 to buy my very first board, and I was ecstatic! After that milestone, I met a few people in the Longboard community and started skating with them. For a long time the only trick I had was just riding my board in a handstand. One day someone called me out being a one trick pony. I isolated and practiced really hard to get better. I came back with my own style and flow in freestyle longboarding. I was also one of the only ones to do longboard dance - it's getting popular again now - and I was probably in the top 10 or 15 in racing in New York.

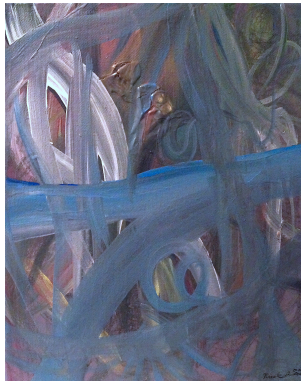
I was approached by Bustin Boards Co. when I was 19, and after some years and many videos, photoshoots, pop ups, I was officially ranked up to Pro Rider. Now I do the same things and I get paid for it". Ian Robinson's movement journey doesn't end here. Next on the list was dance, that he started learning watching YouTube videos at the age of 19. "I would watch videos and try to emulate what I was seeing. After a year or so, I started taking interest in B-Boying. One day I saw someone breaking at Union Square Park, and I asked them a question or two. I ended up being kind of put off because it seemed like the dance was solely rough and masculine, having to constantly bring a 'Gangsta approach'. Shortly after, seeing a video of B-Boy Wingzero showcasing his comedic and fun style made me feel like a silly, freespirted guy like myself could have a chance in this Breaking world." Since 2019, Ian Robinson can be found teaching Parkour at the Brooklyn Zoo, offering all levels classes for children, teens, and adults.



Photo Credit: @aguycalltrev

Nicole Javorsky

Visual arts as a way of reflecting and healing



Left: Pathway to the Soul
Center: Feelings Flow
Right: I've got Wind behind my wings

"My art expresses the intricacy of being alive. Consciousness is full of interrelated opposites such as darkness and light, change and constancy, stillness and movement. This concept of duality is core to my paintings, drawings, and mixed media work. I use texture, color, line, and medium choices as well as abstraction, realism, and text to represent different slices of human perception. As a survivor of sexual abuse, I struggled to keep myself alive during my teenage years and early adulthood. My artwork reflects my own story, healing process, and grief as well as my observations from nature, research, and everyday life. Each artwork can stand alone and depict a certain layer or aspect of the human experience, but I also continually group and connect them like fluctuating puzzle pieces building my ever-growing picture of existence.

Though much of my artwork is abstract, I view abstraction as a spectrum rather than a singular category. Making art-in-between abstract and figurative corresponds to how I sense the world around me. What does it look like to paint my experience of listening? What does it look like to paint my experience of sunset? Realistic visuals can lie at the forefront, way in the background to the point of abstraction, or somewhere in-between. Additionally, how does this experience shift based on whether the subject matter comes from recent memories or memories from my distant past, memories that are hard to process, the present moment, my imagination, etc? As someone who lives with complex PTSD, I understand that memory, time, and present moment experiences are complex. And all humans, whether or not they experience flashbacks and PTSD, experience time and memory in various ways. We can remember the past during the present moment. We can imagine the future during the present moment. We also create memories in the present moment that we carry with us into future moments and can recall later on. Beyond depictions of emotions and slices of human perception, the variations in texture, medium, realism versus abstraction, color, and use of text in my artworks can also be interpreted as expressions of time, including the distinct ways humans experience time and memory.

Writing the stories behind the works, poetry, and reflection questions as companions to my artwork is a part of my mission as an artist. I want to show that reflecting on art can be a method to get in touch with core values and inner wisdom, a way to live life truly present with this world, ourselves, and other people. My art is a part of my ambition to live honestly, joyously, openly, compassionately, courageously, freely, beautifully, and peacefully while still in touch with the realities of pain, struggle, and suffering."