

A painting of a landscape at twilight. The scene is dominated by a path that leads from the foreground towards the background. On the right side of the path, there is a wooden bench. A large, dark tree with intricate branches stands on the right, its leaves rendered in dark, textured strokes. The ground is covered with various plants and flowers, including a prominent yellow flower in the center. The overall color palette is a mix of dark blues, purples, and greens, with a soft, ethereal light that suggests the transition between day and night. The title 'Break of Day, Edge of Night' is written in a clean, white, sans-serif font across the middle of the image.

B r e a k o f D a y ,
E d g e o f N i g h t

**B r e a k o f D a y ,
E d g e o f N i g h t**

July 19 - August 13, 2022

Curated by

Steven Cabral, Lisa Petker Mintz
and Christopher Schade

THE PAINTING CENTER

547 West 27th Street, Suite 500, NY, NY 10001, 212-343-1060
Tues 10-4 pm, Wed-Sat 11-6 pm, www.thepaintingcenter.org



Daniel Atyim

Broken Horizons, 2022, Oil on canvas, 18" x 12"



Betsy Bannan

Night Flight, 2022, Oil on panel, 30" x 30"



Michael Banning

Houseplant Shadow on Wallpaper, 2020, Oil on panel, 10" x 10"



Samantha Buchanan

Party Animal 2, 2021, Ink on fiberglass mesh and paper, 22" x 18"

Break of Day, Edge of Night

The Painting Center is pleased to present the summer juried exhibition titled *Break of Day, Edge of Night* curated by Steven Cabral, Lisa Petker Mintz and Christopher Schade.

Conceptions of day and night conjure a broad spectrum of emotions and ideas that elicit diverse imagery. This can be an embodiment or meditation on the subjective or perceptual experience of time. One thinks of the serial *Haystack* paintings of Monet or more recently Byron Kim's *Sunday Paintings*. These daily visual shifts echo larger seasonal, and celestial cycles that acknowledge mortality and renewal. Each time evokes a different sensation, ranging from the mystery, vulnerability, and desire of night to the ecstatic and precious clarity of day. Day and night can also suggest light, its absence, and how it travels through space. It can be a search for boundaries or an exploration of feeling. In his painting *Nighthawks*, Edward Hopper conveys the loneliness and isolation of a nighttime urban scene. Artists have sought to capture the spirit of day and night by depicting beauty, decay, rebellion, conformity, the seductive and the strange. The artists included in *Break of Day, Edge of Night* are inspired by day and night in all its revelations. The works in this exhibition present a broad range of two-dimensional or three-dimensional examples and various media such as photography, digital, sculpture, painting and mixed media.

The artists featured in *Break of Day, Edge of Night* are: Daniel Atyim, Betsy Bannan, Michael Banning, Samantha Buchanan, Adam Cable, Timothy Callaghan, Dana Clancy, Maximus Clarke, Susan Cohen, Benjamin Cowan, John Cox, Alec Dartley, Simone DiLaura, Anthony Falcetta, Alyssa Fanning, Ecka Blaire Faulds, Julia Forrest, Elise Freda, Max Gregory, Amir Hariri, Karl Hartman, Sue Havens, Benjamin Hawley, Kaori Homma, Baoying Huang, Charles Irvin, Joshua Jordan, Joseph Kameen, Erin Karp, Barry Katz, Brittany Kelly, Brigid Kennedy, Gabe Langholtz, Carrie Lederer, Michele Liebler, Andrea Limauro, Ana Martinez Orizondo, Siobhan McBride, Claire McConaughy, Leor Miller, Seren Morey, Wilhelm Neusser, Mike Nudelman, Daniella Portillo, Robert Robbins, Stewart Siskind, Lauren Skelly Bailey, Emily Somoskey, Patrick Todd, Sarah Van Vliet, Susan Vecsey, Mark Vogel, Jeff Wallace, Camille Warmington, Andrew Werth, and Laura Wooten.



Adam Cable

State of Emergency (Converge), edition of 1/5, 2021, Archival inkjet print, 24" x 18"



Susan Cohen

Night Building, 2016, Oil on panel, 12" x 6"



Timothy Callaghan

Friendly Ghost, 2021, Gouache on paper, 20" x 20"



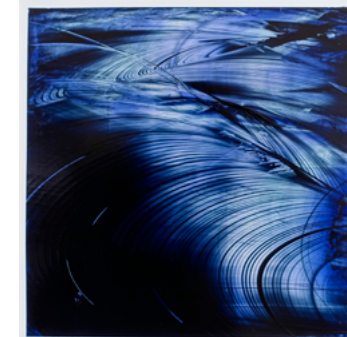
Benjamin Cowan

Mixed Emotions, 2020, Oil and acrylic on canvas 24" x 30"



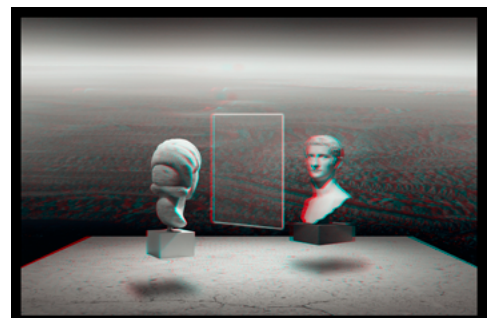
Dana Clancy

New York Times, Jan 17, 2021, 2021, Acrylic and gouache on New York Times, 22" x 12"



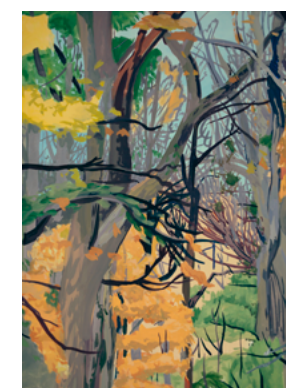
John Cox

From Out of Nowhere, 2018, Acrylic on panel 12" x 12"



Maximus Clarke

There He Stands Looking Through The Lattice 2018, Anaglyph 3D C-Print, 24" x 16"



Alec Dartley

Tangled Woods, 2019, Gouache on paper, 12" x 14"



Simone DiLaura

Bubble, 2022, Oil on canvas, 16" x 20"



Julia Forrest

Envision, 2022, Silver gelatin print, 11" x 14"



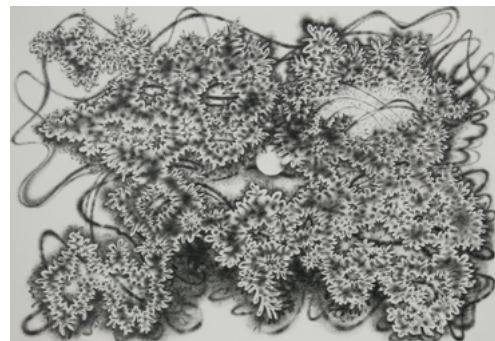
Anthony Falchetta

nite owl, 2022, Gypsum compound, acrylic and spray paint on plywood panel, 22" x 18"



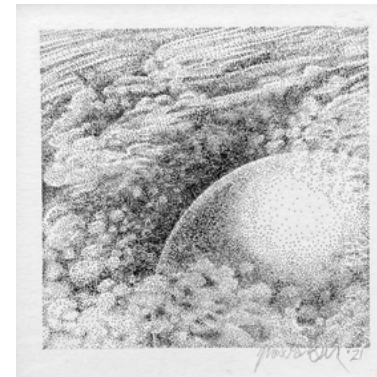
Elise Freda

First Light, 2022, Mixed media on wood, 12" x 12"



Alyssa Fanning

Trails, Mockingbird in the Tulip Tree, 2021, Graphite pencil on paper, 12.75" x 16"



Max Gregory

It is Nearer, 2021, Pen and ink, 6" x 6"



Ecka Blaire Faulds

Night Park, 2021, Acrylic on panel, 12" x 15.5"



Amir Hariri

Early Morning Signs (and I go down), 2022, Acrylic and graphite on wood panel, 24" x 24"



Karl Hartman

Cloudburst, 2021, Oil on aluminum panel, 8" x 8"



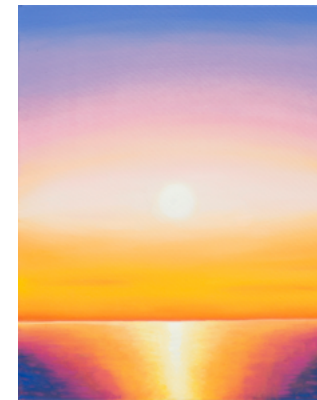
Baoying Huang

Forbidden Garden, 2022, Oil on canvas, 24" x 26.5"



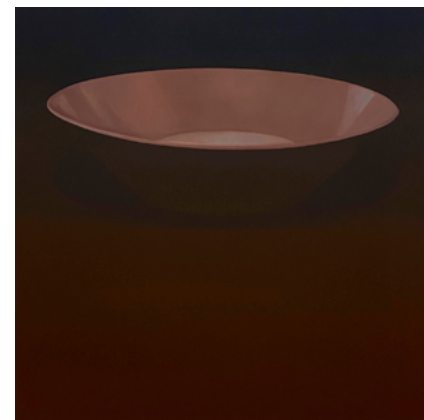
Sue Havens

Night Light 2, 2022, Acrylic on 150lb paper collage wood, 16" x 12.5"



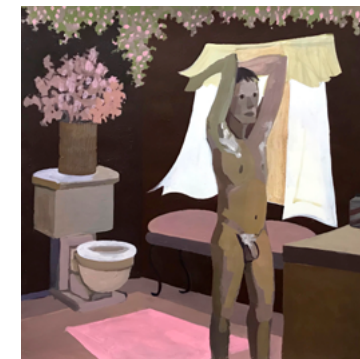
Charles Irvin

Sunset on Sea 1, 2022, Oil on canvas, 16" x 20"



Benjamin Hawley

Collected Firmament, 2022, Oil on canvas, 36" x 36"



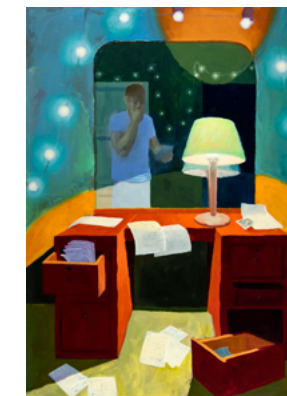
Joshua Jordan

Human Nature, 2021, Acrylic on paper, 22" x 22"



Kaori Homma

A view from a window I, 2022, Aburidashi, Fire Etching (Acid, fire and water on paper), 11" x 7.5"



Joseph Kameen

Glow, 2021, Oil on panel, 29" x 20.5"



Erin Karp

Tranquilo, Sevilla, ed. 2/15, 2019, Photograph archival pigment print, 24" x 18"



Gabe Langholtz

A Game of Chance, 2020, Mixed media on canvas 36" x 36"



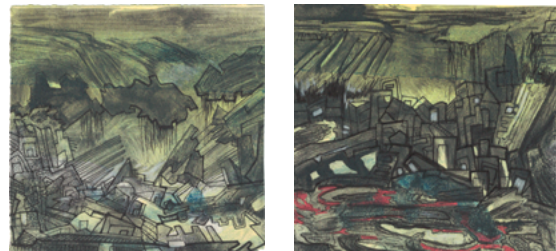
Barry Katz

As You Take In Light, 2020, Encaustic over plaster 16" x 32" x 6"



Carrie Lederer

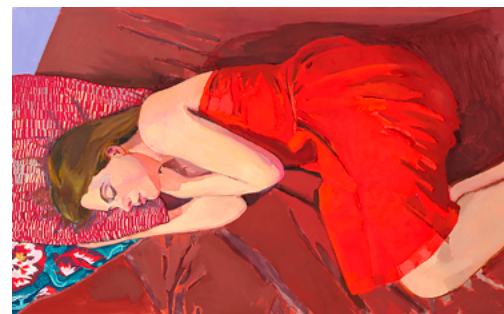
Morning Twilight, 2018, Acrylic on canvas, 24" x 24"



Brittany Kelly

Storm 1 (left), 2014, Ink on paper, 5" x 5"

Storm 2 (right), 2014, Ink on paper, 5" x 5"



Michele Liebler

Red Dress, 2020, Acrylic, oil and gouache on paper 23" x 17"



Brigid Kennedy

Dawn, 2022, Oil, acrylic and graphite on Yupo 14" x 11"



Andrea Limauro

Mountain Peak, 2020, Screen print, acrylic paint BLK3.0 on canvas, 36" x 36"



Ana Martinez Orizondo

Everything in-between, 2022, Acrylic on canvas
18" x 24"



Seren Morey

Nageuse, 2020, Ultralight acrylic, thread, glass beads
and pigment dispersions on panel, 6" x 5" x 3"



Siobhan McBride

Christmas Quilt, 2019, Acrylic and gouache on
paper on panel, 16" x 20"



Wilhelm Neusser

Fruitlands/Moon (#1944), 2019, Oil on paper on
panel, 16" x 12"



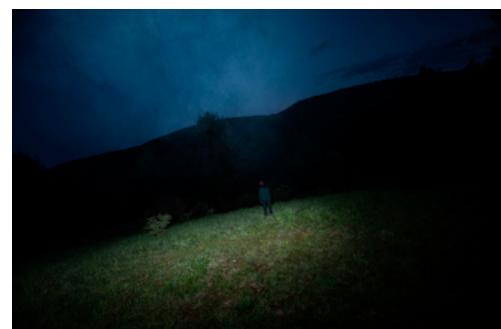
Claire McConaughy

Night Lake, 2022, Oil on canvas, 24" x 20"



Mike Nudelman

Beyond #2, 2022, Ballpoint pen on paper, 5.5" x 4"



Leor Miller

Lin at the Precipice, 2021, Inkjet print, 11" x 17"



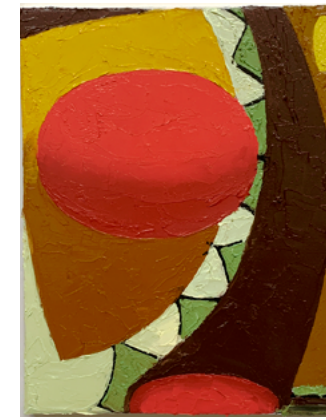
Daniella Portillo

No. 112, 2022, Oil on wood panel, 6" x 8"



Robert Robbins

Through and Through, 2022, Oil on canvas, 24" x 24"



Patrick Todd

Morning Sun, 2018, Oil on canvas, 11" x 14"



Stewart Siskind

Gray Black System 2, 2016, Paper on board, 10.5" x 9"



Sarah Van Vliet

Elaine's State of Mind, 2021, Oil on canvas, 24" x 30"



Lauren Skelly Bailey

Baste, 2021, Glazed ceramic with acrylic, multiple firings, 8" x 7" x 7"



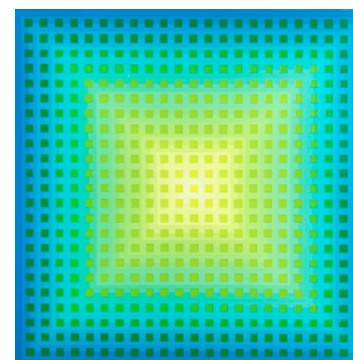
Susan Vecsey

Untitled (Night), 2019, Oil on collaged linen, 10" x 10"



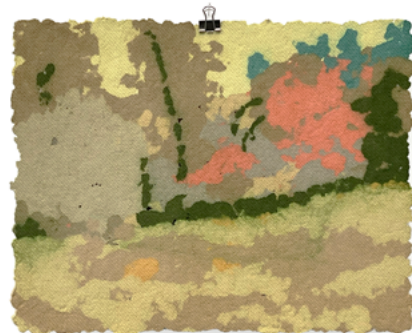
Emily Somoskey

Straddling, 2021, Oil, spray paint, gel medium and collaged digital prints on mounted paper, 22" x 30"



Mark Vogel

3-25-2021, 2022, Acrylic on panel, 12" x 12" x 2"



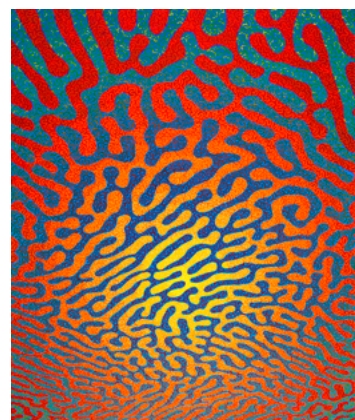
Jeff Wallace

PL_006, 2022, Pigmented pulp from discarded books, 8.5" x 11"



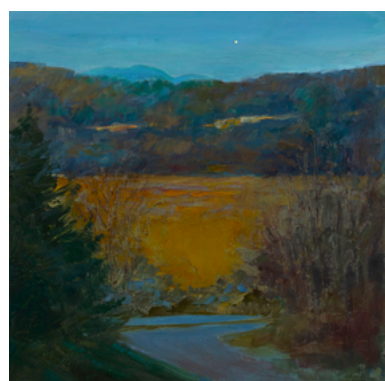
Camille Warmington

Hakone Groundscape No. 4, 2021, Acrylic on clayboard panel, 14" x 11"



Andrew Werth

Quite Qualia, 2012, Acrylic on panel, 24" x 20"



Laura Wooten

View from the Ridge No. 27: First Star, 2019, Oil on panel, 8" x 8"

