

Vellum



LORI NIX
GINA MAGID
AMY KAO
DASHA SHISHKIN
KATHERINE NEWBEGIN

Tenth Issue
Fall 2012

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Dasha Shishkin

Editor's Note:

We made it to double digits. Whoa! We defied the odds and found a way to print issues without major advertising and keep the artzine going on a grass roots level. This is a special one not only because of that but for the selection of artists I chose. These women represent what it means to be relevant in the 21st century and who have the ability to re-imagine the world, intelligently and beautifully from a weird and provocative perspective while still appealing to a wide range audience. Enjoy...

Stephanie J. Young
Brooklyn, NY 2012

Back issues:

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Vellum no. 4
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Vellum no. 6
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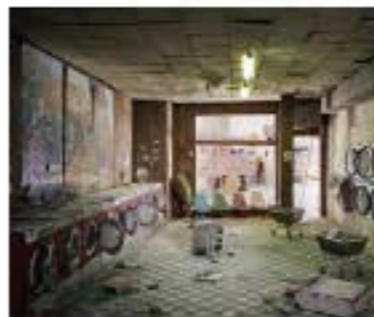
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Nancy Drew, Saya Woolfalk, Linda Ganjian, Todd Knopke, Haley Hughes, The Peripherists (Jocko Weyland), Wild in the Streets (purchase through magcloud)

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Mark Power, Saira McLaren, Tony Orrico, Seher Shah, Aaron Houser, Davide Balliano, Wild in the Streets 2, walking around w/ artzine (purchase through magcloud)

Vellum no. 9
Tom Kotik, David Moreno, Mathanki Kalapathy, Gabriel J. Shuldiner, The Artists of Sonic-Marcy Brafman, Aaron Houser, Donald O'Finn, Nancy Drew. (purchase through magcloud)

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Contact email: thirdman3@netzero.com



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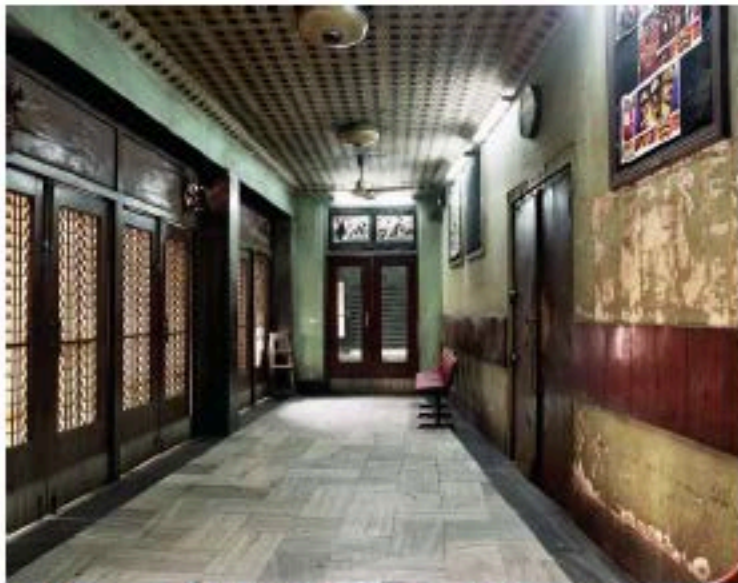


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Walking around
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22 Katherine Newbegin




Considerably more painterly than documentary, Katherine Newbegin's pictures are collective time capsules. For a brief moment, considering the craft of writing, it is a similar thought pattern she brings to her visual work. With a delicate eye, her images set and preserve social ritual through portals. These anonymous journeys then become a blueprint to something extraordinary. "My process is a lot related to wandering and being open to what I come across and discover. There's a book that I love from Rebecca Solnit, "Field guide to getting lost." I think she really talks about the disorientation of wandering and how it opens you up."

After receiving a Tiffany Comfort grant in 2009, Newbegin spent several weeks wandering around India. Initially, her intention was to photograph old hotels, and accidentally came across these living relics. Because of a rapidly changing economy, old cinemas in that part of the world, are being moved out by new, two-screen multiplexes. Fascinated, Newbegin wanted to tell the story which eventually became more tribute than commentary. Taking approximately 2000 pictures, she came away with a body of work that is haunting and aesthetically pleasing. Her subjects, shot with just natural light, capture moments in-between showings or at start of day. On film, the interiors possess ethereal qualities normally seen in churches or holy places. They strangely resemble movie sets, yet are real and functioning.

At work
Pavani Park Dabholkar & Purohit-Purohit, Coimbatore, 2009. ©Print, 2010
United, Agre, India, 2011. ©Print, 2010. *ManoMata Cinema*, Kolkata, India, 2012. ©Print, 2010. *Eliphan Cinema*, India, 2012. ©Print, 2010

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Ata Theater, Jaipur, India, 2010. ©Print, 2010. *Basant Theater*, Agre, India, 2010. ©Print, 2010





Newbegin's own journey began in Portland, Oregon. Her roots run deep in that part of the world, stemming from her family's irrigation business which has been in existence over 150 years. Originally intending to study medicine at Yale, she ended up pursuing a fine arts degree instead, focusing on a triple major of English Literature, sculpture and photography. At Yale, her photos revisited old paintings and intention was to develop a dialogue between the two. After graduating she stopped making art and worked for an architectural firm. While out on shoots she discovered the solitude and stillness in an empty room. She liked working this way and after a trip to the Grand Canyon applied to Grad school.

As MFA candidate at Hunter, she got heavily involved in the photography program, a much different dynamic than what she experienced at Yale. "I think what was so great about Hunter against Yale, was that when I arrived in 2004, everything had to be built. The color processor wasn't even installed yet and me and three friends founded the Hunter photo collective and held bake sales to help raise money for visiting lectures and really got the photo program happening. It was great to be there with that creative energy. We built the darkroom together. It was good because it showed me that you kind of had to make things happen for yourself. While at Yale, it was like should I go see the Chuck Close lecture or should I go drink beer."

Soon after graduating, frustration set in, as it was difficult to exhibit her work. This gave her motivation to try something else and when an offer came through from a woman opening a gallery in Berlin, she pursued it. Newbegin's work has been well received in Europe, showing with three galleries and publishing a book. For 5 years, she lived in the former eastern block and fondly recalls her time there. "It was a chaotic, reckless environment and felt what NY might've been like in the 70's. There was a lot more space. I had a clearer head space to work, there wasn't as much pressure, it was cheap. The apt. I rented was 350 euros. It was dirt cheap. I rode my bike everywhere. I lived across the street from a park. It was more of a bartering community, if I needed a fancy coat for an opening I would borrow it and I liked that, trading shoes for graphic design skills."

Eventually making her way back to New York, Newbegin currently teaches video at the School Of Visual Arts. Her own video work is slightly different than the print projects she's known for. Since she travels so much, a lot of the vacationing family dynamic presents itself and she decided to capture some of that from a voyeuristic perspective. In one particular segment, several families are vacationing on a beach. After a few seconds of watching, you start noticing something is off. The light is just not right. It's soon revealed to be a man made beach in a dome on the outskirts of Berlin. The structure itself is eight football fields wide with hotels, restaurants and hot air balloon ride. It ties in with her examination of 20th century architectural relics and what can be learned by studying this type of behavior.