

Intimacies

An Exhibition of Crit Lab Artists

Artists

Christine Aaron • Mary Anne Arntzen • Meghan Bailey • Alexandra Bailliere
Idil Barkan • Carol Bouyoucos • Alexandra Rutsch Brock • Jennifer Cadoff
Leah Caroline • Tracy Casagrande Clancy • Elizabeth de Bethune • Mary Dondero
Heide Follin • Deborah Freedman • Milisa Galazzi • Rima Grad • Anna Gregor
Dalit Gurevich • Lindsay Harper duPont • Carol Herd-Rodriguez • Katherine Jackson
Anne Johnstone • Karen Kalkstein • Natalya Khorover • Rita Klachkin
Lauren G. Levine • Susan Luss • Cynthia MacCollum • Caroline MacMoran
Christina Massey • Peggy McClure • Kiki McGrath • Revi Meicler • Michele O'Brien
Lisie S Orjuela • Jill Parry • Deborah Peeples • Lisa Petker-Mintz • Michele Randall
Robin Reynolds • Michelle Robinson • Erika Roth • Melissa Rubin • Roohi Saleem
Rebecca Steiner • Kristin Street • B. Avery Syrig • Patricia Tewes Richards
Theo Trotter • Mitchell Visoky • Teresa Waterman • Barbara Weiss • Lisa Woods
Kathryn Yarrington • Sylvia Vander Sluis • Carolyn Zick

MAPSpace

6 north pearl street, port chester, ny 10573

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Intimacies

Celebrating the intimate - small of stature, big of heart.

curated by

Gaby Collins-Fernandez and Patricia Miranda

March 19 - May 22, 2022

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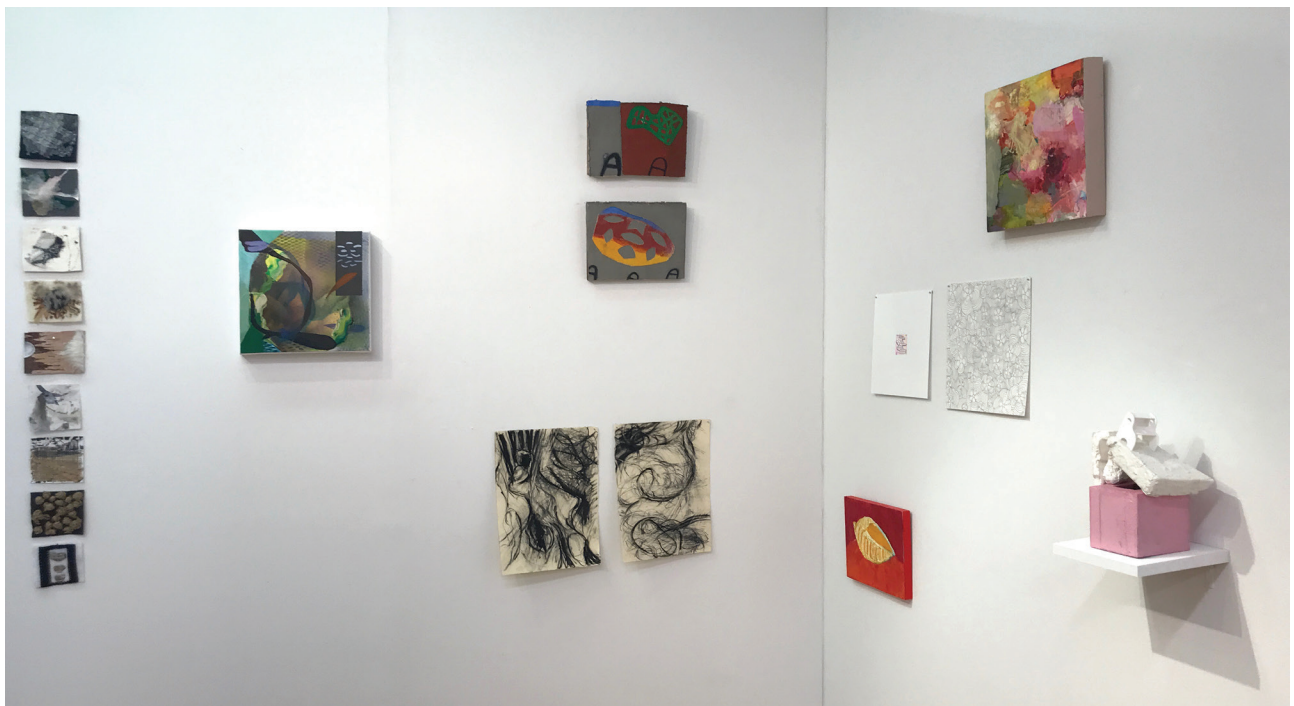
www.mirandaartsprojectspace.com

Gaby Collins-Fernandez is an artist living and working in New York City. She holds degrees from Dartmouth College (B.A.) and the Yale School of Art (M.F.A., Painting/Printmaking). Her work has been shown in the US and internationally, including at Peter Freeman, Inc., the Birmingham Museum of Art, Alabama and el Museo del Barrio, NY. Her work has been discussed in publications such as The Brooklyn Rail and artcritical, and on the video interview series, Gorky's Granddaughter. She is a recipient of residencies at Yaddo (Saratoga Springs, NY), The Marble House Project (Dorset, VT), and a 2013 Rema Hort Mann Foundation Emerging Art Award. Collins-Fernandez is also a writer whose texts have appeared in Cultured Magazine, The Miami Rail, and The Brooklyn Rail. She is a founder and publisher of the annual magazine Precog, and a co-director of the artist-run art and music initiative BombPop!Up.

Patricia Miranda is an artist, curator, educator, and founder of the artist-run orgs The Crit Lab and MAPSpace, where she developed residencies in NY and in Italy. She has been awarded residencies at the Constance Saltonstall Foundation, I-Park, Weir Farm, Vermont Studio Center, and Julio Valdez Printmaking Studio, and been Visiting Artist at Vermont Studio Center, the Heckscher Museum, and University of Utah. She received grants from Northern Manhattan Arts Alliance (2021); two artist grants from ArtsWestchester/New York State Council on the Arts (2014/21); an Anonymous Was a Woman Covid19 Relief Grant (2021), and was part of a year-long NEA grant working with homeless youth (2004-5). Her work has been exhibited at Jane Street Art Center, Garrison Art Center (Hudson Valley, NY) ODETTA Gallery, Williamsburg Art+Historical Center, The Clemente Center, ABC No Rio, and Wave Hill (NYC); The Alexey von Schlippe Gallery at UConn Avery Point, (Groton, CT); the Cape Museum of Fine Art, (Cape Cod MA); and the Belvedere Museum, (Vienna Austria).

Artists

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Sylvia Vander Sluis 82-83 • Carolyn Zick 88-89









Dalit Gurevich

This series is an intimate conversation with nature, based on photographs I took during a recent trip to Vermont. As I rowed in a canoe, I stumbled into an area of shallow water covered with thick and buoyant leaves. There, I was astonished to find the exquisite beauty of the water lilies. I was especially attracted to the way the lilies grow. This sublime and symmetrical flower rose from a slimy mess.

Starting with a plywood surface and following its textures, I deploy needle and thread and add densely textured weaving work. I am working with these materials as a conceptual idea, that of women's labor. Throughout history, women all across the world have utilized yarn as a domestic material. Using this technique involves a slow, meditative, and intimate process. The art of weaving is a way to connect with and understand the world and my place in it.

Bio

Dalit Gurevich is an artist who integrates acrylic paints, embroidery, knitting, weaving, found materials, text, and video footage. Dalit was born in Israel. She received her Bachelor Degree in Fine Arts and Art Education at Haifa University. Since moving to New York in 2001 she showed her work in numerous group and solo shows. Dalit was featured in THE BROOKLYN RAIL, NY ARTS Magazine, the Daily News, 11211 Magazine, Terminal, and several online magazines. She is currently a resident artist at Chashama.

Water Lilies #3, 2021, acrylic and weaving on plywood, 21.5 x 8"



Tracy Casagrande Clancy

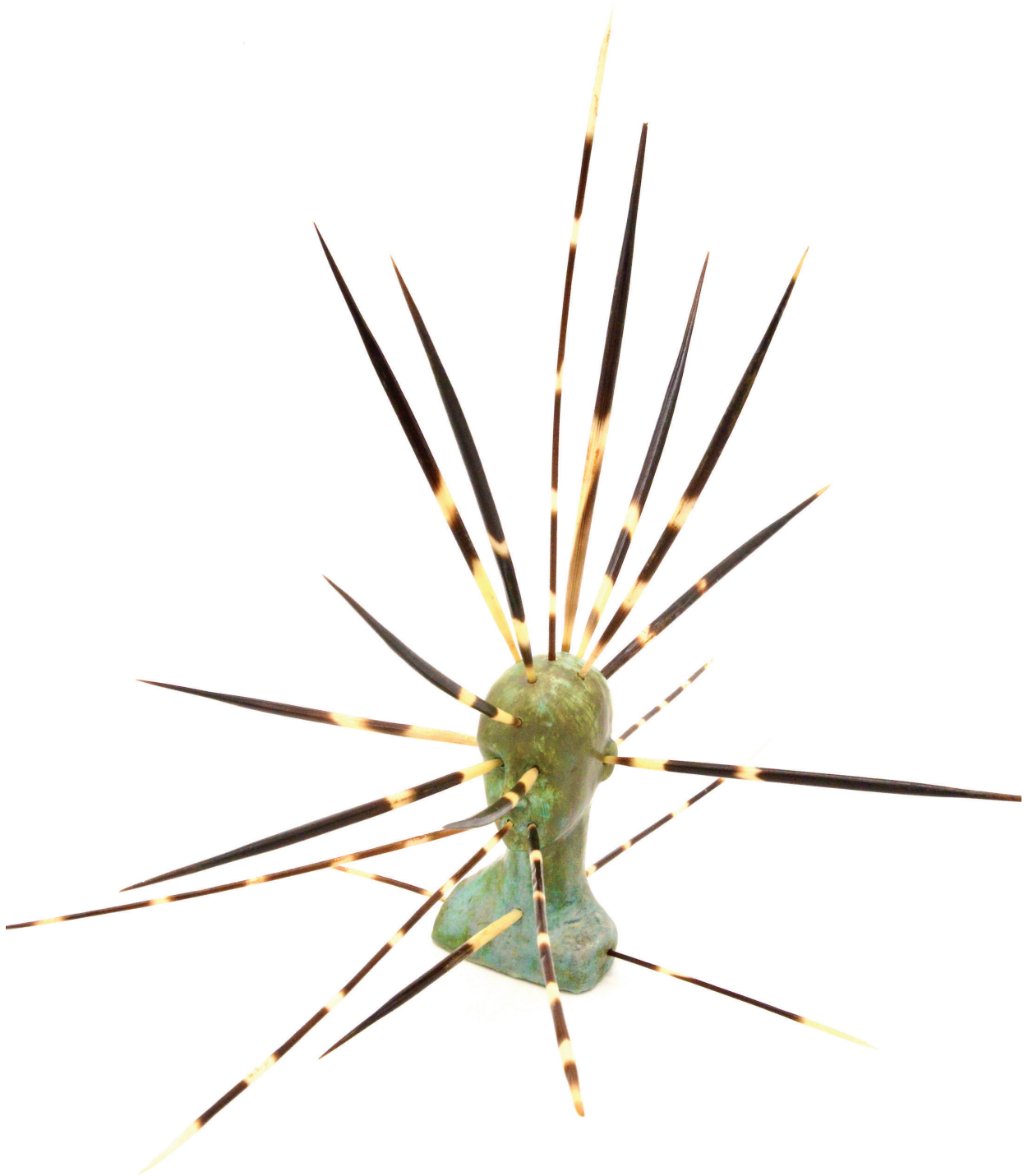
My work explores spirituality, personal and communal histories, and grief. I am particularly interested in how each of these manifest in our psyches, bodies, communities, and world. Heavily influenced by my experience as a pediatric & family grief therapist, my artistic explorations examine the influence of life and death among us and also the interconnectedness of the wider world, as evidenced in the tiniest details of our daily interactions.

Through this lens, I contemplate the effects of spirituality, mores, and personal experiences as they relate to our wider history. The universal element of heat, whether a blowtorch, heat gun or open fire; is a constant companion in my work as it moves the materials to a level of expression that I cannot reach with a paintbrush alone. My heavy use of materiality aids in conveying the concentric layering effect of life experience on each of us and the world we share.

Bio

Tracy Casagrande Clancy is an artist known for her mixed media sculptural work. Her series "Collective Memory" was exhibited in the 2021 Art Basel: Miami. Tracy has participated in solo and group exhibitions in North American galleries including New York City, Chicago, Boston, and across the American Midwest. Her pieces are held in private collections throughout North America and Europe. Casagrande Clancy holds graduate and undergraduate degrees in Counseling, Social Work, Sociology and Fine Art.

Intricacies, 2022, Mixed Media Sculpture, 16 x 23 x 12"



Idil Barkan

Our perception creates our reality. When we look around us without judgement and with an open heart, the things we look at start revealing themselves to us. In the same way, something may look completely unfamiliar or complex but, at its core, it can be enormously simple.

As an artist, this way of thinking opened up endless possibilities for me. I came to the realization that as long as I am present and connect honestly with the materials I work with, anything as mundane as a wood stump can be elevated to a beautiful and precious object. As long as I am out of their way, the materials lead me and “become” what they want to be. They start disclosing themselves and whatever is hidden inside gets elevated onto the surface. So what is left for me is to allow and accept what is born before my eyes.

Bio

Idil Barkan is born and raised in Istanbul and now lives and works in New York. She holds an AAS Graphic Design degree from Parsons School of Design in New York City. She also took various art and printmaking classes there. She has been a member and a student in The Art Students League of New York for more than a decade. Her work has been in various group and member shows throughout Westchester and Manhattan.

Transcendence, 2020, Encaustic on Wood Stump, 4 x 6"

Interconnection, 2020, Encaustic on Wood Stump, 7 x 1.5"



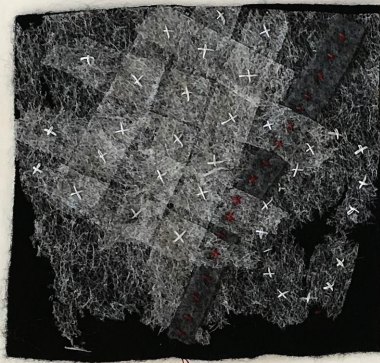
Karen Kalkstein

Nature is my material and my subject matter: the stones, the woods, the weather, the human figure. I spend much of each year in Vermont, and the feel of the landscape creeps into my work. I'm drawn to hidden places, quiet details, whispered things. I am a hunter-gatherer inside my studio, and outside on walks in the woods. Foraging makes me slow down and look closely at the intimate details of my surroundings. I combine natural and human-made materials in my work.

Bio

Karen Kalkstein lives in Stamford, CT and has travelled worldwide. She majored in art at Scripps College in California where she grew up. She went on to earn a BA in art education at New York University, and has continued taking classes and workshops ever since. After college she taught high school, elementary school, and private art classes. She had her own business designing and hand-glazing ceramic tiles for private clients. For the last 20 years she has been a mixed media artist and photographer. Her work has been shown and collected nation wide.

Daily Practice Squares, 2019, Hand sewn squares (no glue used) made with sundry materials like felt, papers, feathers, stones, wasp nest, twine, dryer sheets, bits of art work, birch bark. 6 x 6" each



Christine Aaron

During the pandemic, enduring shelter-at-home orders, I thought about the myriad stories experienced world-wide. I wonder what I will hold on to from these difficult months, and what connects us.

In my studio I sort through collected ephemera. Objects resonant with memories of people, places, and experiences: hand-dyed silk cocoons; salvaged teabags; birds' nests; thorns; vintage dress patterns and sheet music, browned and brittle with discoloration reminiscent of watercolor; seed pods; and rusty metal pieces. I collage materials onto tea bag canvases; stitched and pierced with thread and thorns. Each, a meditation reclaiming memory and personal history brought into my present experience. It is reparative, healing, and a psychological and emotional anchor in tumultuous times.

I layer and stitch with a stubborn insistence of hope, a resistance to fear, and a marking of time. Using what is on hand, making do and creating a physical record as a declaration as a witness, an attestant, I am still here.

Bio

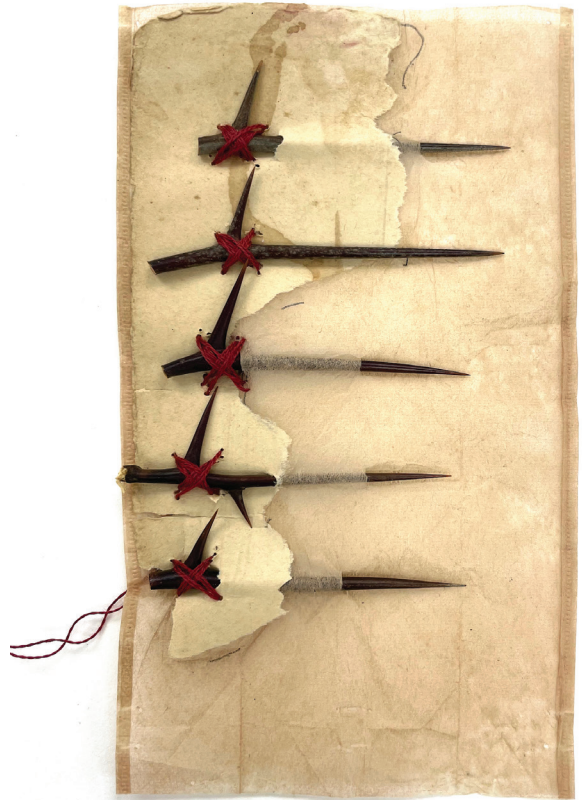
Christine Aaron is a conceptual and material-focused artist whose work is exhibited nationally and internationally. Venues include The California Museum of Art Thousand Oaks (solo), The Hunterdon Museum (PA), CIT Wandesford Quay Gallery, (Ireland), Fyns Grafiske (Denmark). Aaron received artists' grants from ArtsWestchester/NY State Council for The Arts, Surface Design Association and a residency and grant from Vermont Studio Center. She presents talks at The International Encaustic Conference. She lives and maintains a studio in New Rochelle, New York.

Marking Time Series

40, 2021, mica, thread, rusted paper, tea bag, 5.5 x 3.25"

22, honey locust thorns, thread, tea bag, vintage sheet music, 5.5 x 3.25"

2, 2020, thread, burnt book page, walnut ink dyed tea bag, 3 x 2.75"



Susan Luss

Susan Luss's creative practice spans drawing, painting, performance, sculpture, assemblage, and installation. Luss's works on paper are created with found objects and materials immersed in dye baths to create imprints and traces of themselves—a build-up of forms, gestures, and residues that culminate in a layered geological record, an artifact of time. Her bundles, initially raw and unformed canvas, are taken outside interacting with light, wind, rain, among other elements. She then ritually folds and ties them up before immersing in dye, and uses the bundle to make imprints on paper and canvas. Ultimately these works are arranged in conversation with the mark-making objects that were used in their creation. Luss constantly returns to these dialogues between drawings and assemblages, reusing elements in new ways and repositioning them in a cyclical rhythm that speaks to themes of dynamic self-sustaining systems and ecological models of life and consciousness.

Bio

Susan Luss received her MFA from the School of Visual Arts (2016), New York, and her BFA in Studio Arts Painting from Pratt Institute (2013), Brooklyn. Luss has exhibited her work at various venues in the New York area, including The Painting Center in NYC, Museum of Art and Culture, New Rochelle, NY, The Hole in NYC, NY, Westbeth Gallery, among others. Luss has curated exhibitions at Pratt Institute, Westbeth Gallery, and Aaron Davis Hall, City College of New York.

Bundled, Gold, 2019, Canvas, dye, rust, 9 x 9.5 x 5.5"



Kiki McGrath

'Enclosure' alludes to domestic intimacies and physical confinement. Made of repurposed textiles, x-ray film, plastic sheeting, twine, and acrylic paint on wood, this reversible sculpture presents two sides: folded bed clothes beneath a translucent cover; and the reverse, ragged edges unlaced to reveal a glimpse of woven fabric. The title also refers to the practice of monastic enclosure and the brown, black and white robes worn by cloistered religious communities. Simultaneously hiding and revealing restraint, touch, and transparency, viewers are encouraged to take this piece off the wall and see both sides.

My interdisciplinary approach to making art involves contemplative practice and research into materials and place. Combining found objects and performance to explore the intersection of ritual, domestic labor, and religious tradition, my aim is to create experiential spaces for reflection and action.

Bio

Kiki McGrath is an interdisciplinary artist whose work has been exhibited locally and internationally. She received a fellowship from the DC Commission on the Arts and Humanities, graduate awards from American University, and has participated in residencies in the US and Italy. She holds a BA from the University of Colorado, an MA from George Washington University, and an MFA from American University in Washington, DC.

Enclosure, 2021, textiles, x-ray film, plastic sheeting, twine, acrylic paint on wood, 10.25 x 8.25 x 1"



Milisa Galazzi

My work is a physical expression of my experience of being human. Thoughts and observations create the impulse to make an object or a series, and in this way the work is a visual footprint of my thinking. My work explores light, space, and layering while visually alluding to the passage of time and my place within a continuum of human experiences. I use objects such as, rope, thread, paper, wax, and paint in a repetition of line, form, and asemic gesture. These elements are metaphors for memories and thoughts held together over time. My work is a conversation about how I connect to my past; how I embrace the present moment; how I pass along parts of myself to future generations. When I work with materials, I explore ideas much the way a scientist conducts an experiment, and then I let my hands tell the story of my findings.

Bio

Artist Milisa Galazzi is best known for her three-dimensional, hand-sewn shadow drawings, printed works on paper, and richly-layered abstract paintings, all of which explore the very nature of being human. Her work is represented by Miller White Fine Arts on Cape Cod and is held in private international collections and exhibited in regional museums. Her artwork is featured and reviewed in numerous books and magazines. She lives and works near Providence, Rhode Island.

Earth Skins 44 + 42, 2020, charcoal, encaustic on paper, 12 x 9" each



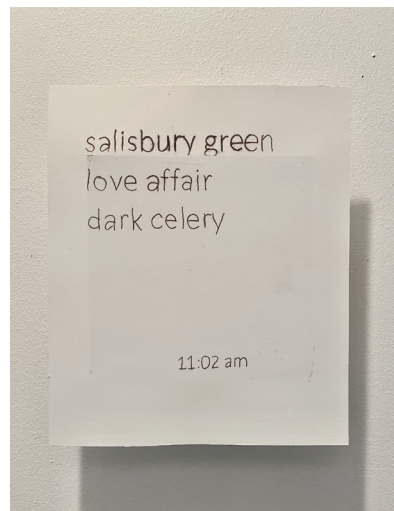
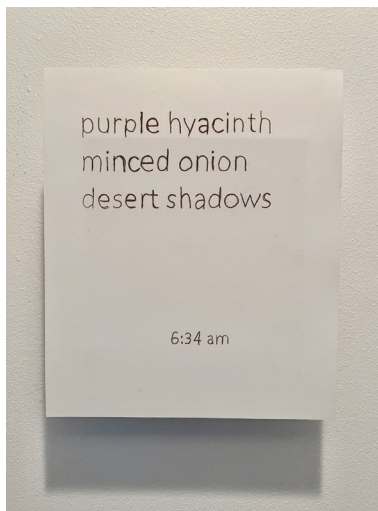
Cynthia MacCollum

My daily practice, for more than two years, has been a rules-based meditation on time and nature consisting of daily walks to the nature center near my home. Every twenty-eight days (the length of one moon cycle) I would adopt a new rule for my visits. The overarching rule required making at least one visit during each of the twenty-four hours. The pieces in this submission were made during the worm moon of 2021. I looked at the ground in the area assigned to that hour and chose three colors from the Benjamin Moore paint deck. The names of these colors, and the time they were chosen, are printed on yupo paper.

Bio

Cynthia MacCollum is a painter, printmaker, and photographer who lives and works in New Canaan, CT. Her work has been shown at the Center for Contemporary Printmaking, Norwalk, CT; Elisa Contemporary Art, NY; The Kellogg Gallery at Cal Poly Pomona; Blue Print Gallery, Dallas; Panopticon Gallery in Boston, and internationally in Cadaques, Spain, the UK, France, and Hong Kong. MacCollum is a member of New Canaan's Silvermine Guild, the Center for Contemporary Printmaking, and Odetta Digital.

Minutiae, 2021, Trace Monotype, 2021, 11 x 7.5 x 1.5" each
9:54pm; 12:02am; 6:34am; 11:02am
Installation view, 2021, 11 x 42.5 x 1.5"



Jo Yarrington

In site-specific exhibitions, public art commissions, collaborative projects, drawings, and prints, I use varied combinations of glass, waxed surfaces, found objects and experimental analog photography to investigate the way we perceive objects and images through our senses. These predominately translucent materials function as both a physical framework and symbolic membrane. The transmission of photographically derived images and images formed through optical phenomena are primary elements and are manifested through projection, reflection, and refraction. Recent projects have explored politics, environmental issues, and the relationship between language and image.

Bio

Jo Yarrington is an artist, educator and curator. She has been in over 350 solo and group exhibitions in the United States, Germany, Italy, Scotland, Mexico, Iceland, Greece, and China. She has been a recipient of grants and fellowships from the Pollock Krasner Foundation, the New York Foundation for the Arts, the American Scandinavian Foundation, the MacDowell Colony, the Virginia Center for Creative Arts, the Museum of American Glass Artist Residency, and Moulin a Nef Artist Residency/ France, among others.

Weight of Words series, 2016, cut end of books, 3.5 x 3.5 x 1.25"



Leah Caroline

During my last pregnancy I was perpetually nauseous and my Crohns flared. There were days when all I could manage was to spit out the gum I was chewing and save it for some vague project. I gathered the gum the way I used to collect dried plants, paper, photographs, and writings. The chewed gum became extensions of my body, non-nourishing food that was a print of the inside of my mouth, and carried my DNA. I saved about 150 pieces for my evolving project Pregnancy Curiosities. It is a taxonomy of my pregnancy, motherhood, and of my continually changing body.

Bio

Leah Caroline works with cyanotype printing, digital media, and installation, documenting nature and Jewish texts. Her exhibits include solo exhibitions and a commission by Artspace Inc. for site-responsive work for City Wide Open Studios in New Haven, CT. Caroline was an artist in residence at Weir Farm in Wilton, CT and with Art Kibbutz on Governors Island. Raised in the Chassidic community of Crown Heights, Caroline currently lives and works in New Haven with her husband and five children.

Gum Arrangements; Garden and Resin, 2019, archival inkjet print on Epson fine art paper, image 11.5 x 8.5", paper 12.5 x 9.5"

Song of Songs; pregnant impressions, 2013-2021

laser etched butternut and walnut wood box with scroll. cyanotype on gampi paper with wood dowel, plaster, resin, ink. box 3.5 x 5.5 x 3.25", scroll 96 x 4", gum+ impressions variable, up to 1 x 0.5"



Rebecca Steiner

Rebecca Steiner's collage compositions explore the dramatization of vernacular imagery through whimsical juxtapositions and milieus. Using images sourced from current and vintage periodicals, Steiner's collages address themselves to a range of themes including the social construction of gender, consumerism and mass consumption, nostalgia, food porn, and surrealism. In each mise-en-scène a singular moment in time is suspended, thereby centering the focus of action around figural representations in dialogue with each other and with their fabricated environments.

At the heart of Steiner's creative practice is the active sleuthing through an array of publications for images; a natural parallel to art historical research. Consequently, her process of puzzling together these unrelated pictures into cohesive compositions mirrors the performative nature of the finished collage narratives. Re-imagining how imagery will be re-framed both as a singular entity, as well as within a larger pictorial arrangement, Steiner's fantastical vignettes put into conversation the illusory nature of our everyday experience, underscoring the inherent tension between banality, fringe, and high culture.

Bio

Rebecca Steiner is a collage artist based in Lyme, CT. She holds degrees in art history from Indiana University and UCLA. Steiner's artistic practice is informed by her academic background in art history, and professional experience in research and curatorial positions at galleries, museums and with independent projects. Steiner's collages have been featured in Kolaj magazine, with work included in exhibitions at the Florence Griswold Museum (Miss Florence's Artist Trees), Bristol Art Museum (juried collage show) and the Chester Gallery.

Still Life with Fruit, 2021, printed paper collage sourced from magazines, 7.7 x 8.4"



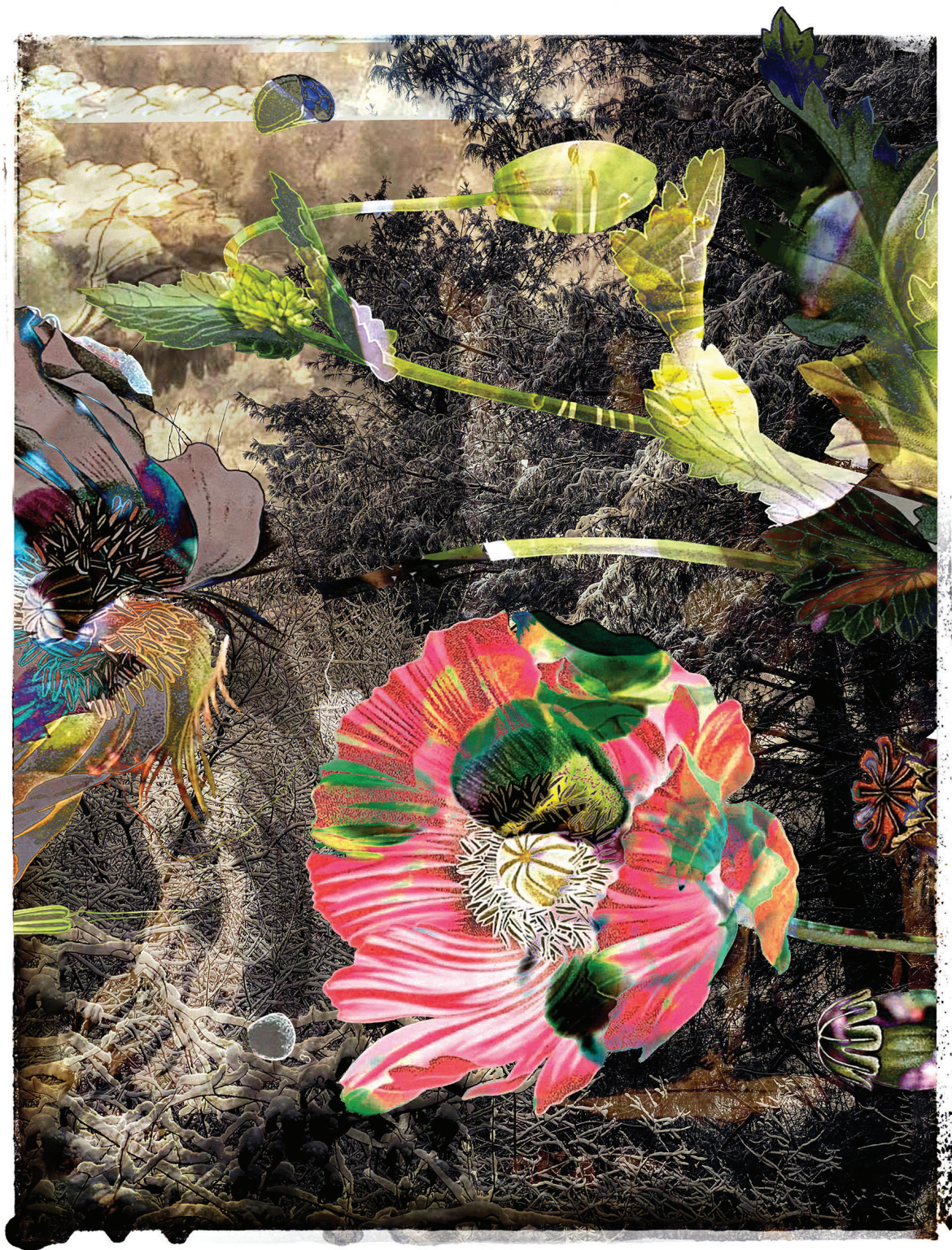
Carol Bouyoucos

I live and work in a nature sanctuary, contemplating untamed landscapes that spark complex narratives in my work. There is almost a prehistoric feeling to the geography—vines out of control choking great trees; invasive plants that spill over paths and highways. Trees with weakened root masses are ripped from the ground during storms and left in the aftermath. These truths become subjects and questions in my work—what responsibilities will we own for our planet and all living organisms? I shoot with an iPhone and manipulate my photographs using various in-phone apps, and Photoshop. I use various materials to produce my work, from paper, silk, archival polyester, to reclaimed wood.

Bio

A full-time working artist, Carol Bouyoucos has exhibited throughout the United States in group and solo shows. Her most satisfying efforts have been her collaborations with fellow artists, and her ongoing participation in The Critlab, NY— a group dedicated to continuing conversation, critique, and education in today's art environment. Carol sits on the Advisory board of The Katonah Museum of Art, Katonah, NY as well as the Board of Trustees for the Marsh Sanctuary, Inc. Mount Kisco, NY. Carol lives and works at Marsh Sanctuary.

Blooms In Spite, 2022, digital photomontage print with film overlay, image 10 x 7", paper 12 x 9"



Peggy McClure

During the early days of the pandemic, time seemed ephemeral and fleeting, even as the days dragged on. As viewed through the lens of isolation, things seemed mutable and unfamiliar. In the same way, my photographic images from that time seem to be familiar, but not quite recognizable. Pushing the abstract qualities of the photographs opens them for viewing as micro or macro images; they float between being identifiable, and making a wide range of references to science and nature.

Bio

Originally from Pennsylvania, Peggy McClure moved to Boston to attend Massachusetts College of Art and Design and remained in the area. She taught black and white photography and darkroom for several years at the Danforth Museum in Framingham, MA, and she has maintained a studio in the area for over 20 years. Her work has been shown in Pennsylvania and in numerous exhibits and galleries in Massachusetts; her collaborations with a Haiku poet have been shown in Japan.

Ephemeral, 2022, Digital Photograph on fine art paper, image 4 x 4" paper 8 x 10"



Deborah Freedman

These gouaches are derived from plein air sketches made at the edge of a pond. I am endlessly fascinated and inspired by this ellipse of water with mountains in the distance. The image I see through my eyes provides infinite opportunities for reflection of the sky and hovering trees at the edge.

The shape is also a metaphor of an eye or my eyes. My vision is not binocular. I don't see depth "normally" so the pond is a landing place to simultaneously view foreground, distance, and above. If the eyes are the window of the soul the pond for me is the window of the earth.

Bio

Deborah Freedman is a painter and printmaker. Her work has been exhibited in venues including; The Brooklyn Museum of Art, Artists Space, The Cooper-Hewitt Museum of Design, The Kaohsiung Museum of Fine Arts in Hong Kong, Albright Knox Gallery, and Rutgers University. Gallery exhibits include Sideshow, Brooklyn, The Painting Center, Lichtundfire, IPCNY, Lori Bookstein Gallery, Susie Eley Fine Art, SITE Brooklyn and The Printmaking Workshop.

A Circle Is Always Something, 2021, Gouache on paper, 9.5 x 13"



Carol Herd-Rodriguez

I paint daily. For me the process of composing paintings and drawings is an explorative, meditative activity that feeds me. I am inspired by the local Hudson Valley landscape and a sense that there is much more than we can see. I intend to share calm and peace through my work.

Bio

A childhood filled with expressive art experiences established the course and focus of Carol's life. From early childhood she was encouraged to express her own voice with visual art. After receiving her BFA with a concentration in Sculpture and papermaking at SUNY Purchase, she earned a degree at the University of Illinois. After Carol returned to New York she established her studio in the river towns along the Hudson River. Carol is the mother of two creatives. She teaches art to children and adults. She paints daily. Carol has been exhibiting her work professionally for more than two decades. Her art is held in many corporate and private collections.

Nestled, 2021, Acrylic, Pigment stick, graphite on paper, 10 x 8"



Kristin Street

The connection between art and science, particularly biology has long been of interest to me. For the past several years I have embarked on a series of oil paintings that evolve from micro examinations of simple cells and transform them into abstract works. I enjoy playing with a sense of scale. Looking at complex structures found on a microscopic level, zeroing in on individual cell structures, exploring and expanding on relationships of color, gritty, tactile textures, seeing them as immense, but then painting them on a small scale, these elements, when combined, are at the core of these paintings.

Bio

Born in Providence, Rhode Island, Kristin Street earned a BFA in Textiles from the Rhode Island School of Design and later, an MFA from The Maryland Institute College of Art, in Sculpture/Studio Art. While some time has been spent promoting the efforts of other artists through curatorial work, Street has maintained a consistent exhibition schedule over the years, exhibiting in museums and galleries locally, nationally and internationally. She currently lives in Foster, RI.

Six Peas in a Pod, 2019, oil on cradled board, 4 x 4"

Rosehue, 2019, oil on cradled board, 4 x 4"



Alexandra Rutsch Brock

My work relates to life experiences including relationships, birth, death, and illness. This recent Moments series looks at life situations past and present. They are painted with gouache on handmade rag papers of various colors. Working on this porous paper gives me a “skin” to layer the images on. I like the texture, small scale, and uneven edges, they feel frail yet strong like our own bodies. These small works have lead into a current series of ceramic work.

Bio

Alexandra (Alexi) Rutsch Brock is an artist, independent curator and educator. She has exhibited most recently at The Keck School at USC, CA, The Painting Center, NY, Village West Gallery, NJ and Misericordia University, PA. Her work has been featured in Studio Visit Magazine SV Vol44. Her recent co-curations include “In Accordion Times: A Pandemic Archive” at Ursa Gallery with Patricia Miranda, and “Among Friends” project with artists Patricia Fabricant and Beth Dary, opening May 2022 at Equity Gallery, NYC.

Moments Series; 2021, gouache on rag paper, 11 x 8.5”

*from top left: **Paroxysm; Transmission; Past, Present, Future; Past, Present, Future; Deep Rooted Sadness***



Mary Anne Arntzen

I make self-contained worlds populated with nameable and unnamable objects. In my work, I seek solutions to self-generated problems, working intuitively until a resonant moment emerges. My visual vocabulary borrows from architecture, textiles and cartoons. Saturated colors and patterns oscillate between harmony and discord, like reams of fabric piled on a table. I play games of perception and illusion, while all the time reveling in the material and process of painting.

My recent work depicts overlays and cut-outs. Abstract, organic forms meet the surrounding spaces like puzzle pieces or bodies merging. The forms behave as physical objects; catching light, casting shadows, and weaving through surfaces. Utilizing humor and suspension of disbelief, I reference trompe l'oeil still lifes, flat patterns and digital imagery. These elements together create spaces that are simultaneously straight-forward and ambiguous, toeing the line between abstraction and illusionism. Conflicting visual narratives abound as shapes alternately dominate and undermine one another in carefully choreographed chaos.

Bio

Mary Anne Arntzen is a painter who explores interactions between non-representational forms. Her work has been shown nationally, including shows at the Walters Art Museum, St. Charles Projects, Resort Gallery, and The Painting Center. She has completed residencies at the Wassaic Project, Vermont Studio Center, and Woodstock Byrdcliffe Guild. She is a member of the ICA Baltimore and Conservation Technician at the Baltimore Museum of Art. Awards include the 2019 Bethesda Painting Prize, and a 2017 Maryland State Individual Artist Grant.

Mask 2, 2021, colored pencil on paper, 12 x 9"



Meghan Bailey

I am interested in transposing and subverting traditional gender roles embedded in the tools developed for suburban life of circa 1970-1989. Objects like lawnmower engines are transformed through multiple reiterations using photography, painting, printmaking, and sculpture. The machines and tools become further abstracted, yet not quite losing the connection with the original object.

Form and shape behave in a way it is not supposed to while offering a sense that something is off. Objects fall, shift, transform, and destabilize while pattern moves in and out of space. Remaking the original form and decorating it through pattern and color destabilizes function and categories of meaning. Bright colors add humor and mask anxious objects. Layers of transparency and line articulate shape and form while creating windows within objects. My artwork portrays a snapshot of a larger world, offering a way of looking, a way of seeing an abstract world that is both identifiable and unstable.

Bio

Meghan Bailey is a Boston-based painter and has shown her work in several group exhibitions in the Greater Boston area. She is a member of the artist community in Somerville, MA. Meghan holds a BFA in painting from Massachusetts College of Art and Design and is enrolled in an MFA program at the Lesley University College of Art and Design. She currently works as an archivist to preserve and make assessable historical collections at the University of Boston Massachusetts.

Cat's Cradle, 2021, acrylic on paper, image 2 x 2", paper 12 x 12"



Jill Parry

My current abstract works are a culmination of my journey through abstraction. These paintings are in acrylic and oil, charcoal and oil stick on paper. This combination of materials allow me to juxtapose the stridency of acrylic with the juiciness and painterly gestures of oil. The charcoal and oil stick allow me to introduce line to define or wander off over the painting. The imagery comes from plein air studies done at the Larchmont Reservoir during one peaceful and contemplative summer.

Bio

Jill is a British born artist working in the New York area. She has a long involvement in the arts as an artist and arts educator working in artist residencies and community projects. She has received an award from ArtsWestchester for her contribution to the arts in Westchester County, NY. Jill works from her studio in Mamaroneck and her work can be found in private collections in both here and in the U.K.

Tree Reflection 2, 2020, acrylic & oil on paper, 14 x 11"



Heide Follin

Inspired by nature, I paint lyrical organic abstractions. Color and actions describing natural phenomena are put down as just paint and something magical happens during the mark-making and experimentation that gives it life.

Close-ups of botanical specimens such as plants and seaweed, as well as complicated systems of nature and eco-systems, interest me. I build the work playing with viscosity, putting flat areas next to shiny, using a high-key palette that vibrates against neutrals, and use textures as well as flat areas. I use what I see with my eyes as a jumping off point to create a unique imagined abstract world, uncovering patterns and detail, interpreting what I see as the work builds. As I embrace the unexpected things that happen during the painting process—lines and shapes form, describing things found in the environment, coalescing as a life force in the work.

Bio

Heide Follin is a contemporary, abstract painter of natural phenomena. A graduate of the School of the Worcester Art Museum, Heide exhibits regionally in solo, two-person, and curated group shows. A resident of Connecticut, she maintains an active studio practice in South Norwalk.

Water Garden, 2022, acrylic on two cradled birch boards, 10 x 16" each



Revi Meicler

Utilizing a multitude of media, I strive to make visible the feeling of wind blowing through my materials, hinting at the idea that a natural force is at work. Whether I am painting, sculpting, collaging, printing, or otherwise combining media, I ground my work in my experiences and aim to create a visual language of impermanence and transformation. I attribute my artistic perspective to my childhood relocations and immersions into different cultures. My parents, grandparents and great-grandparents immigrated several times in their lifetimes as well. I believe these generational displacements and cultural shifts resulted in a genetic memory of the impermanence of time and place.

Bio

Austin-based artist Revi Meicler is a cross-disciplinary artist who has gained attention for her expressive imagery, drawing from both her intimate, often subconscious, personal narrative and grander considerations of transformation. Meicler imbues her canvases with a wealth of imagery. Her chaotic compositions seem to be scattered collages, but upon closer inspection, organic forms dance in and out of focus. Her works are imbued with celebratory color yet feature a world that is unsettled. Her work is in numerous public and private collections.

***Illuminate**, 2022, watercolor, acrylic, charcoal, 12 x 12"*



Barbara Weiss

My work is an active interaction with events, ideas and phenomenon of my daily life. My experience of personal loss, pandemic fear and isolation juxtaposed with the intense joy of connecting to nature and being with close friends and family is what propels my work. I feel these on an intuitive, visceral level and follow the lead of my brush to canvas.

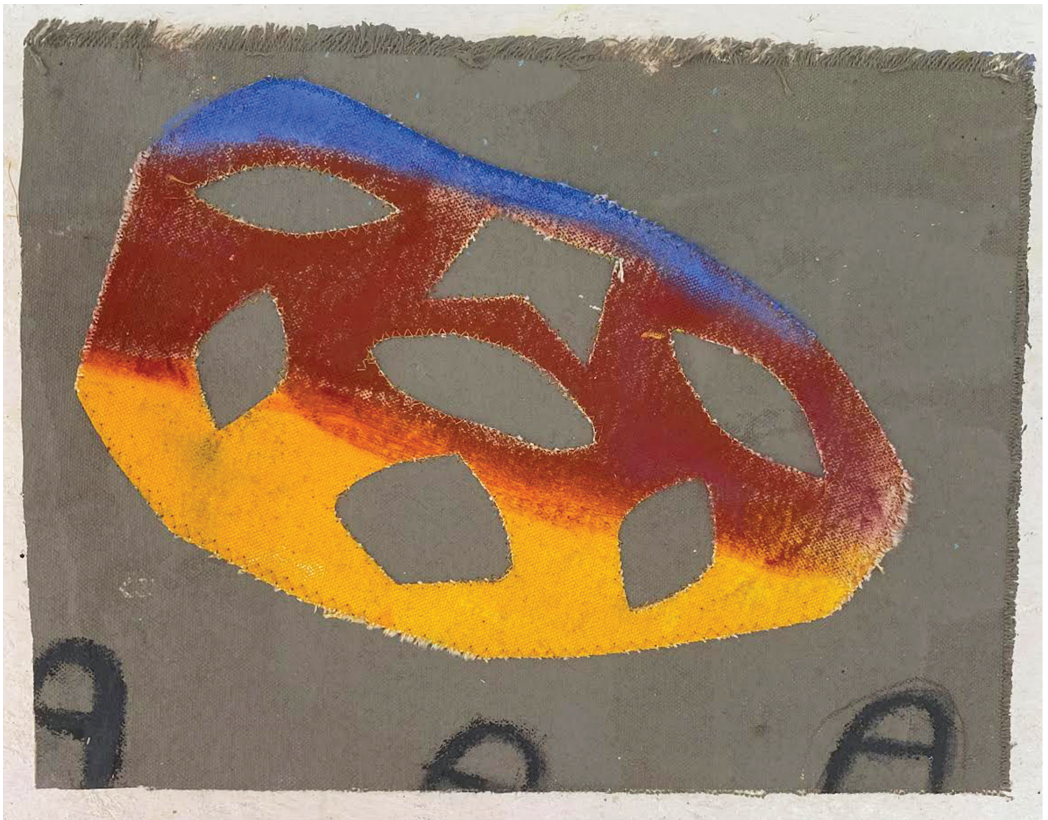
I work in a variety of mediums including painting, collage and sculpture; creating work which are testaments of my appreciation of the here and now.

Bio

Barbara attended The High-School of Music and Art in NYC and attended Bard and Hunter Colleges, where she received her BA in painting. She received her MFA in theater design from New York University. Barbara worked in Peter Max's studio painting animation boards and canvases. She designed for theater and film garnering Ace Award recognition. She is now a practicing acupuncturist. She has exhibited throughout the Northeast in solo and group shows. Her studio is in Connecticut.

Hardly Moving to Breath It In #2, 2021, oil oil stick thread on canvas on wood, 8.5 x11 x 1"

Hardly Moving to Breath It In #3, 2021, oil oil stick thread on canvas on wood, 8.5 x 11 x 1"



Patricia Tewes Richards

Everything I paint is based on intense looking and fascination with the natural world, including people, animals, plants, and landscapes. I'm interested in painting actions, both by humans and other animals.

My process is taken from Pierre Bonnard and involves sketching and prolonged observation, which leads to a painting based on memory and sketches and watercolors. I use my background in scientific observation in my painting practice.

Bio

After studying painting at the New York Studio School and the School of the Art Institute of Chicago, Tewes earned an MFA degree in Art Practice at the School of Visual Arts in New York in 2020. Tewes practiced medicine as an anesthesiologist and neuropharmacology researcher.

Shell 3, 2022, Oil and cold wax on wood panel, 9 x 11.75 x 1"



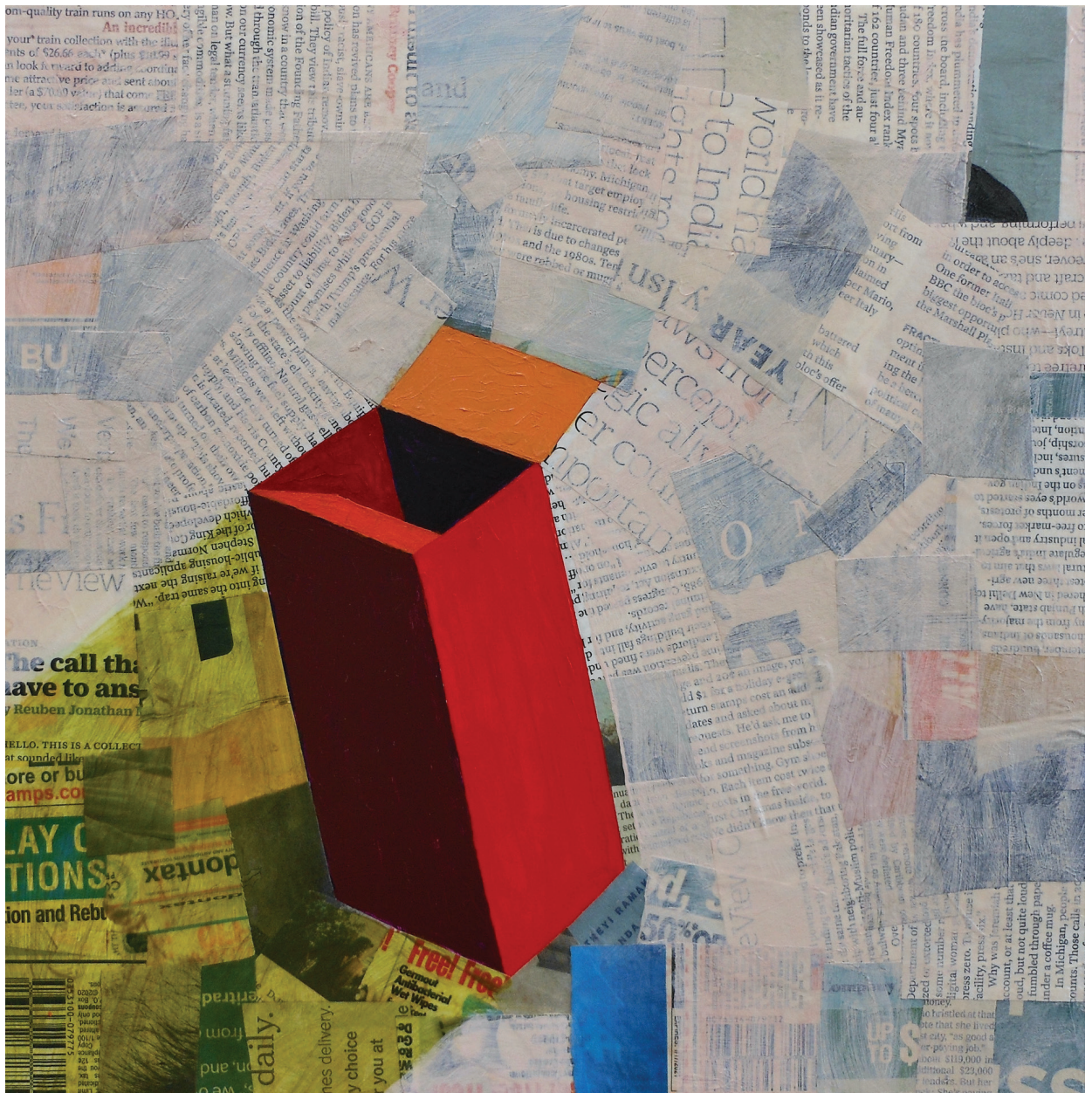
Anne Johnstone

My artwork is about turning myself inside out and seeing what's there. The boxes were birthed as a reaction to previous work that flowed organically, without clear edges and dependent on the transitions that happen with color mixing while wet on the canvas. I wanted to slow down my process, play with color, and consider how color could reference shadow and light. The use of collage was originally only intended to square the edges of the box. Then it became useful as a design element. I see the boxes as a metaphor for containment and opening: the containment of the lockdowns during the pandemic and the opening to inner wisdom.

Bio

I have been a practicing artist for more than 25 years. Though I did attend classes at the University level and at various art schools, most of my learning was wild; unschooled. I have shown locally (in the New England area) and in a smattering of states across America. One of my paintings was shown in Paris. My work has been collected by people and corporations in Boston, New York, Bermuda, the UK, and Massachusetts. In 2019, I participated in a two-person show at the Aidron Duckworth Art Museum in Meridan, NH. Currently, my work is in two exhibits, one in St. Johnsbury VT, the other in Concord, MA.

Tipped, 2021, acrylic and collage, 12 x 12"



Michele O'Brien

I work in collage and like to manipulate paper and glue in my hands as if I'm making sculptures; they're two-dimensional but maybe they jump off the page just a bit. Paper offers innumerable options because of its varied colors, textures, and weights. I enjoy delving into those choices and creating new combinations in my work. Collage can be many things, but I often choose an abstract approach which feels more authentic to how my eyes see the world— in patterns, lines and shades of light.

Bio

Michele O'Brien is a collage artist working out of her home studio in Somerville, MA. Layering papers evokes some of the dream-like quality she enjoys producing in her work. Strong influences include Matisse's paper cut-outs, and exposure to many forms of art during international travel. Michele studied at the DeCordova Museum School and the Massachusetts College of Art. She has exhibited during Somerville Open Studios and in various group shows, including a 2020 Emerging Artists juried exhibition at the Cambridge Art Association.

Stand Tall, 2021, Collage, 9 x 9"



Mitchell Visoky

My work has a nostalgic connection to mid-century abstraction, photography, and television. Compositional elements employ the natural and built environment including geometric and architectural elements, and stage-like settings using dramatic dark and light. Borders and edges become a barrier or a proscenium. Open space becomes a stage where the unexpected can occur, like spatial play, or improvisation.

The work develops with a dialogue or conversation between unplanned and intentional mark making, giving way to the conscious and accidental. My work holds an intimate quality, a fragility and vulnerability that are communicated through congruent and disparate relationships. Within a tightly constructed space, an uncertain line, a softened flat shape, an off key color, create a delicate drama. The risk one takes becomes an adventure waiting for the outcome to reveal itself.

Bio

Mitchell Visoky is a New York multidisciplinary, visual artist who works with a variety of media and processes creating abstract and representational images. He creates hand-pulled monotypes and mixed media encaustic paintings. His work has been exhibited at regional solo and group venues in the tri-state area and is included in private collections as well as Montefiore Hospital, Bronx, NY. Visoky holds a B.S. in Art Education from Buffalo State College and a M.S. in Studio Art from the College of New Rochelle.

Friends, 2021, Encaustic on panel, 8 x 8"

The Meet Up, 2021, Encaustic on panel, 8 x 8"



Lisa Petker-Mintz

Materials, mark-making, and experimentation are critical to my process. When I'm working, time escapes me. I must work every day, whether it is in a sketchbook, drawing, using cut paper, a brush, a scissor, or a blade. Application of paint, fast, slow, messy, neat, building layers, keeping it simple and sparse, no process left unused. To manipulate paint, I will use a brush, spray bottle, soapy water, a palette knife, airbrush—it all excites. No matter how many preparatory drawings I do the finished painting is always a mystery. It is that element of surprise that always keeps me engaged and eager to create. The Pandemic changed my process because my world had become small and isolated. My daily walks in the neighborhood became the starting point for new work. I have always engaged in a dialogue with art history, and contemporary art. I am intrigued by the process that drives artists to create. I am always searching for new directions to keep the work evolving in new and different ways. The act of painting excites me, the physicality, the color, and the interactions between the paint and applications.

Life is short, and death is long, painting allows me to fill a void deep inside me.

Bio

After graduating in 1987, I have been working and showing regularly. In 2015 I had a Museum show at the Islip Museum called Print Up Ladies curated by Beth Giacommo. I was in the company of my life long idols such as Elizabeth Murray, Helen Frankenthaler, Swoon, Lisa Yuskagave, and Lee Bontecou to name a few.

I have also been in several solo shows at St. Joseph's College, MacArthur Airport, and Alfred Loen Gallery, as well as two person exhibitions at the Painting Center in Chelsea, and the Omni Gallery in Uniondale. I have exhibited in numerous group shows at the Hecksher Museum Biennial, M. David and Company, Denise Bibro and George Billis Gallery to name a few. I have an upcoming solo show at The Painting Center, 547 West 27th Street, Chelsea April 28 thru May 23, 2023.

Life in Motion, 2020, Acrylic on Board 12 x 12"



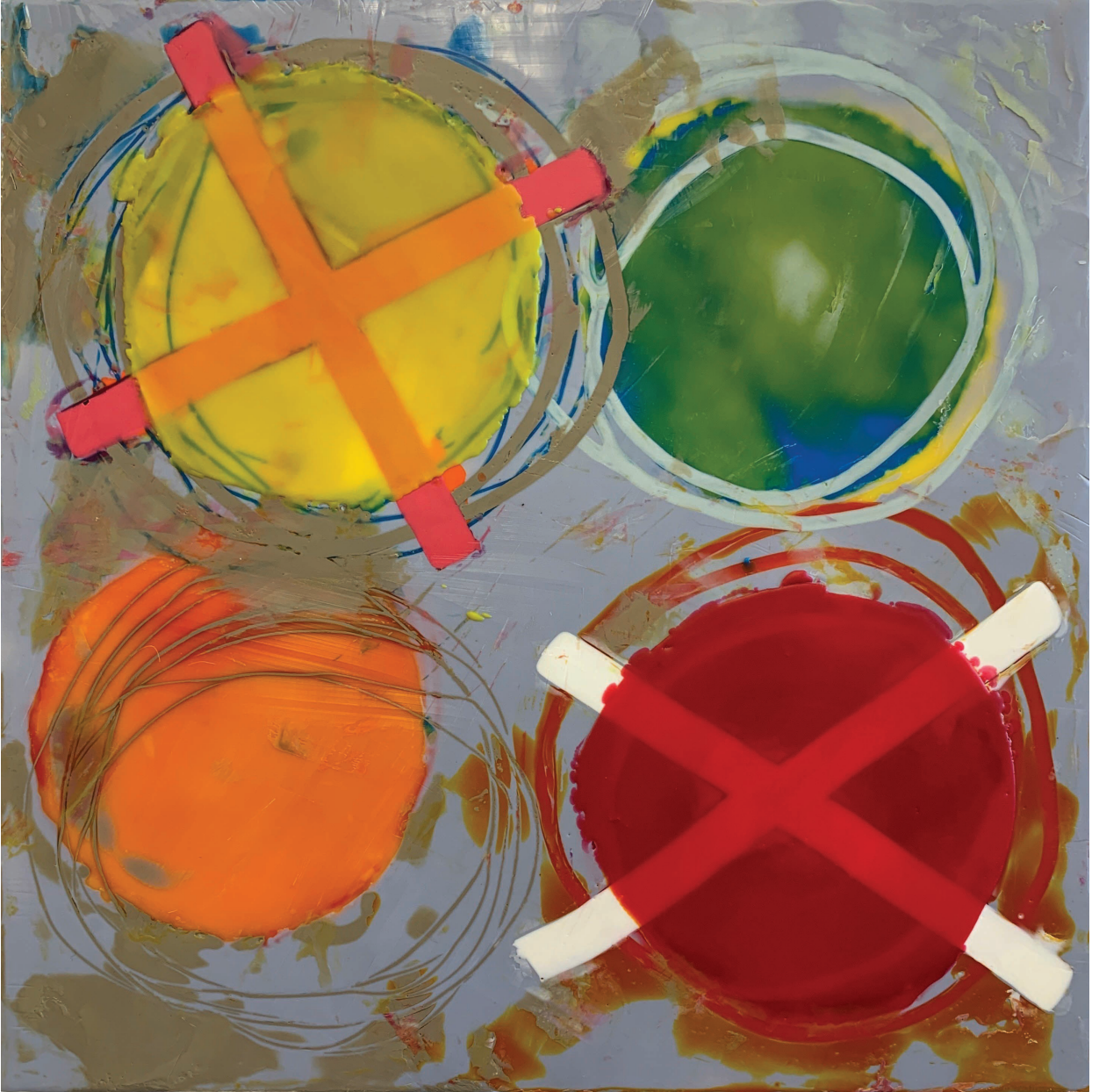
Deborah Peeples

Painting is my sensual response to the world, a time-release recording of the sounds, smells, and intensity of a moment. Abstraction is a language that traces my inner turbulence and exuberance. The natural translucent materials of beeswax and damar contain a lush, baroque beauty. Mixing pigments, playing with opacity, heating the panel, always touching, breathing the smell of the hot beeswax, brings a slowness and intimacy to the process. The work is layered, incised, inlaid, and scraped; lines cut into the surface, either sharp or blurred, feel alternately vulnerable and impenetrable. Humor and playfulness are found in the saturated, syncopated color and jostling shapes that play off an underlying grid. These juxtapositions create imbalance, insecurity, and surprise, a metaphor for the search to find my place in the world.

Bio

Deborah Peeples earned a BFA from Washington University School of Fine Arts. She also studied at the Lake Placid School of Art. Peeples has been an active member of The Crit Lab, Yellow Chair Salon, New England Wax, and is Board President of the Cambridge Art Association. She recently completed a Residency at the Vermont Studio Center. Her work has been exhibited nationally. She lives in Cambridge, MA, and works at Joy Street Studios in Somerville, MA.

We're Here, 2022, encaustic on panel, 12 x 12"



Robin Reynolds

Beauty, the waning environment and its cyclical nature are all at the forefront of my untraditional landscape paintings. I paint outside using my garden to focus on my sense of place and allow the viewer to stop and contemplate their sense of place within today's world. By absorbing, assimilating and possessing what's in front of me, I manipulate paint, allowing it to glide across the smooth surface, as well as wiping it away to create forceful marks that are all integral to the painting. A dance ensues between abstraction and representation. A lyrical energy, a kind of wholeness, develops. Returning to the same site, a poetic mediation occurs and the ability to surprise myself at each painting drives me further.

Bio

Robin Reynolds is a nontraditional plein air artist who paints in her backyard garden. Reynolds earned her MFA from Savannah College of Art & Design as well as a BFA from Mass College of Art and a BA from Colby College. She has exhibited nationally, won numerous awards and been granted the opportunity to participate in residencies across the United States. Reynolds is represented by Soprafina Gallery in Boston, MA, as well as Cynthia Winings Gallery in Blue Hill, ME.

Sherbet Dreams, 2020, oil on panel, 12 x 12"



Roohi Saleem

Life, culture, and people are the catalysts of my work. Karachi, Dubai, Muscat, Los Angeles, New York—all places I have called home at some point in my life. Through all the movement and change, painting has been my constant. With each new home in each new city, my style has varied. I drew that change from each new culture I found myself assimilated to. The people and places I have been touched by are a part of each piece. In the past I depicted them in a realistic way. But now, with New York as home and acrylics and oils as my mediums of choice—I have found comfort in abstract forms. The painting process is an ongoing meditative visual communication with color, scale and lines as the imagery forms. The result happens and is never planned.

Bio

Roohi has exhibited her artwork internationally in one-person and group exhibitions throughout the Middle East and the United States in venues such as the Omani Society for Fine Arts, Muscat Art Society, Mamaroneck Artists Guild, Madelyn Jordon Fine Art, William Ris Gallery, and Purchase College, NY. Her individual works of art as well as commissioned murals are in many private and public collections including some US Hedge Funds, the Former US Ambassador to Yemen, the Secretary General of the Tender Board of Oman, and the President of Oman National Bank. She earned a BFA from SUNY Purchase College, NY, Magna Cum Laude.

City Nights, 2021, Acrylic on Wood Panel, 12 x 12"



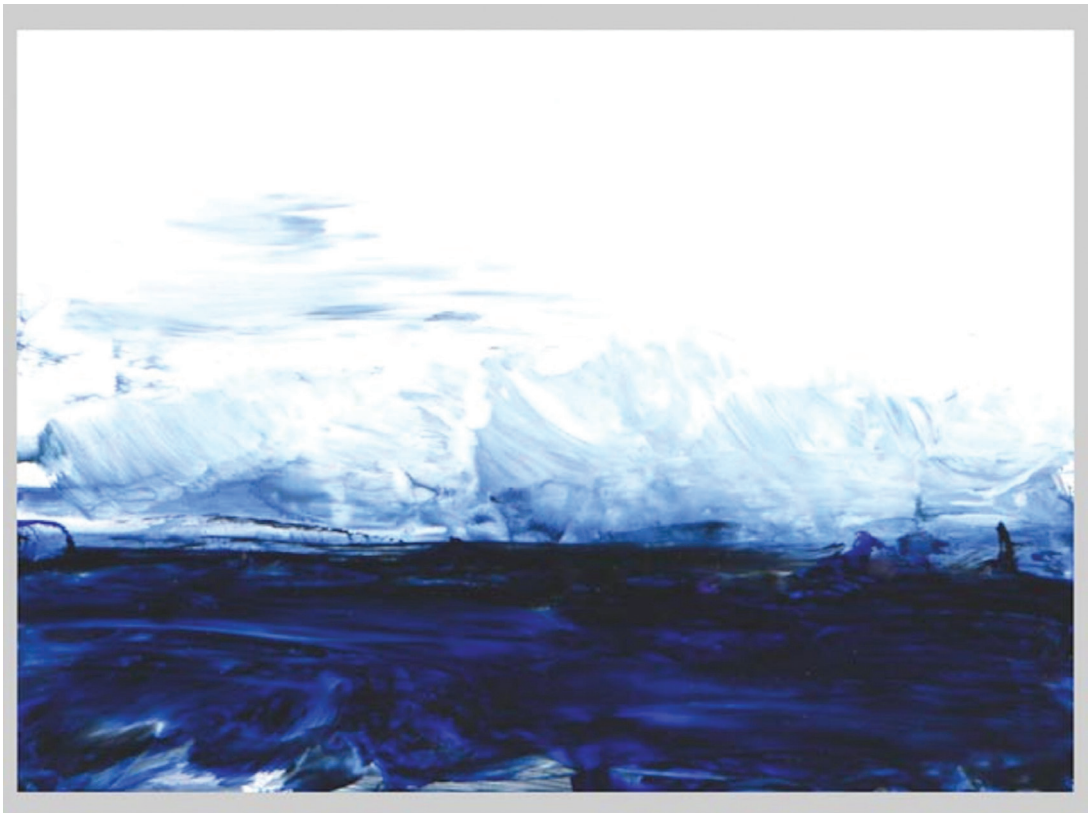
Teresa Waterman

Hidden in plain sight, my work is a conceptual point departure for accidental beauty. Drawn from my surroundings, a glimpse, a glance, and an awareness of what is momentarily overlooked captures my eye. A seasonal palette traces layers of moments and time. I look for visible elements to act in an unanticipated ways, providing hints to what is seen and unseen. My composition is an ongoing process seeking simple subjects. The use of white is an essential component to my work. It is the sum of all color, the manifestation of light, and is the matrix by which other colors are established. I think of my work as floating sentences in nature isolating its most physical presence. The fading hints of what we see remind me how rare it is, what we should remember.

Bio

Teresa Waterman is a mixed media artist who merges her architectural and fine arts backgrounds with a conceptual point of view. Her work investigates the forgotten, the over looked, and accidental beauty found in her natural surroundings. It is, for her, a communication of small differences. It slips freely between disciplines, painting, drawing, and photography. Waterman received a B.A.degree in Fine Arts from Skidmore College, a Master's Degree from Pratt Institute in Interior Architecture. She has continued studies at The Santa Fe Photographers Workshops, Maine Media, ICP, and Hessler Creative. She worked in architecture at Gensler and Associates, at The Whitney Museum Education Department, and New York State Council of the Arts. She has participated in group shows with MAPSpace, The HubLab Gallery, The Scope Art Fair, The Sonia Gethoff Gallery, The National Academy of Art and Design Museum, The Maritime Garage Gallery, The Art of Love, and Hessler Creative.

Passages of Time, I & II, 2022, Watercolor and pigment on Paper 7 x 5" each



Alexandra Bailliere

I live in northern California in the San Francisco Bay Area, and I (unfortunately or fortunately) spend a lot of time in my car. I cross the Golden Gate Bridge sometimes three times a day. This car time is generative time for a visual artist, and my surroundings, while almost always a feast for the eyes, are never the same. Everyday, I am humbled by the majesty of the red cliffs, the shining Pacific, the golden light and now, suddenly, the blooming trees. In my car, I take a mental snapshot then try to capture the essence of what I see in my studio. Dyeing raw canvas allows me to permeate the fibers of the canvas with color.

Bio

Alexandra Bailliere is a California-based visual artist. She mainly identifies as a painter, and works in multiple disciplines. Bailliere is also an art instructor. Her work has been presented at Root Division, the Worth Ryder Gallery at UC Berkeley, the Mills College Art Museum, the Palo Alto Art Center, the Berkeley Art Center and the Sanchez Art Center, and is part of numerous private and corporate collections in the US. Bailliere will have a longterm public art piece installed in downtown Mill Valley, California in November, 2022.

Spring, 2022, dye, flashe, oil on raw canvas, 14 x 11"



Lisa B. Woods

I use sculpture, projected light, electronics, and code to create art that is able to collect, respond, and amplify.

Bio

Lisa B Woods uses light, sculpture, and audience participation to examine what we believe and who we are. Evidence of Lisa's design background and prior career in high-tech can be seen in how she leverages interfaces and sensors to involve the audience into her artworks. Her work has been featured at Texas A&M, SXSW, Hopscotch, and Maker Faire; she has been invited to talk at SXSW, Midwest UX, IBM Design, Land Heritage's Art-Sci Symposium, and Austin Design Week. She holds an MFA from California College of the Arts.

Islands, 2022, prisms, light, shadowbox, paper, and ink, 24 x 5 x 15"



Katherine Jackson

I combine LED technology with traditional art-making techniques such as drawing, glass casting, sandblasting on glass, and photography, to explore technology's potential as an expressive device, not an end itself. My work is often addresses the human urge to dominate nature, peoples, and cultures, and explores how art can enable perceptual shifts that elude the grasp of domination. I have found that light can enact a kind of transformation, releasing the mind from its usual pathways, and making the familiar new again.

Bio

Jackson's work solo show venues include Bennington and Hobart & William Smith Colleges. Her large-scale, long-term installations in Manhattan's windows celebrated the 100th Anniversary of the Manhattan Bridge and the NYPL. Another, at New York's Tenement Museum, addressed Immigration. Recent work has been shown in galleries in Brooklyn, Chelsea, Harlem, Southern Connecticut State University, and Leipzig, Germany. An installation was exhibited at the Venice Architectural Biennale 2021. The installation will also be exhibited at the Venice Art Biennale 2022

Small Oils 2, 2022, cast glass, lightbox, 10.75 x 12.5 x 6.5"
photo by Sam Dole



Mary Dondero

Lush Terrain is an expression of how I experience the world. Through the use of non-objective imagery the purpose is to evoke ideas about suspended or fleeting moments, and the collision of the physical and ephemeral realms.

The work speaks to concepts of corporeal experience - laying on thin transparent color are dense and gritty textures. The granular surface is simply created with oil paint. Objects such as glass beads are pushed into the paint, conflating the materials to illuminate the erotic content. The color schemes are like those of Rococo Art, arousing ideas of flavorful sweetness to affect the viewer's aesthetic experience.

As both artist and subject, and inspired to create art about female sexuality, Lush Terrain is a personal expression of the visceral experiences of pleasure, discomfort, and desire. The work is an exploration of materiality vs. the intangible, the body as landscape, and feelings as terrains.

Bio

Mary Dondero is an artist and educator living in Massachusetts. Her artwork has been exhibited nationally and internationally and is a recipient of an artist residency at Zion National Park, Utah. Dondero served on the panel of jurors for the Rhode Island State Council of the Arts and is currently Exhibition Curator at Bristol Art Museum, Bristol, RI. Dondero is a full time faculty member in the Department Art and Art History at Bridgewater State University, Bridgewater, MA.

***Lush Terrain Series*, 2021, Oil Paint and Glass Beads on Panel, 6 x 6" each
*Spring Fling; Eating Cake; Lavish Masquerade***



Sylvia Vander Sluis

I create habitats of the imagination. Full of whimsy and undertones of sorrow, my sculpture explores home as temporal shelter, sanctuary, reliquary, and playhouse. The ongoing interest in materiality manifests in quirky forms that juxtapose the childlike and sophisticated in dream-like scenes.

Bio

Vander Sluis graduated with an MFA from Western Michigan University and BFA cum laude from Syracuse University. She is a Core Member of Fountain Street Gallery, as well as an Associate Member of Boston Sculptors Gallery, and works from her studio in Lancaster, MA. Vander Sluis has been an artist resident at the Vermont Studio Center and exhibited in numerous Northeast venues, including NYC, Upstate NY, and the Greater Boston area.

My Job Is to Adjust, 2021, Mixed Media, 9.5 x 6.5"



Lauren G. Levine

My work lies between non-objective and representational painting, arising from memory, place, imagination, and the physicality of feeling. The spaces are bold, visceral, fluid, and elemental, built upon the direct language of gestural painting.

The imagery begins as a response to something that has provoked me; cracking ice, the charred earth left behind from wildfires, the violence and amorality of nature, the relentlessness of change, and the resilience of nature to be reborn from destruction, or sometimes simply a feeling, or a mark. These are beginnings. The rest is looking, listening, and responding.

Bio

Lauren G. Levine is a painter and twenty-five-year resident of Jamaica Plain (Boston) who now lives and works in Needham, Massachusetts. Through intuitive and responsive mark-making, her paintings are tangible manifestations of her visual impressions and interior resonances. Levine attended Massachusetts College of Art; School at the Museum of Fine Arts; and Fuller Art Museum. Her work has been exhibited at The Ely Center of Contemporary Art, New Haven, CT; The Bromfield Gallery, Boston, MA; Hallspace Gallery, Boston, MA; and UForge Gallery, Jamaica Plain, MA. Interviews and features include: Phillip J. Mellen's Podcast, Ahtcast; Boston Voyager Magazine, "Art and Life"; The Weekly Dig; Paul Behnke's Online Project Space, Monklike Habits; Randace Rauscher's, 52 in 52; and Groundwork "Meet the Artist."

Untitled, 2021, Charcoal on BFK Rives Paper, 11 x 15"

After Primavera, 2021, Charcoal on BFK Rives Paper, 11 x 15"



B. Avery Syrig

Although we uphold the ideal of the separation of church and state, our lives, especially as women, are circumscribed by Christian ideology. Its long and far reaching history muddies all other areas of our culture. Even when choosing not to take part in organized religion, our lives are still dictated by the Churches standards that permeate the very definition of female. Like its nuanced layers in society, these works, enmeshed with red hair, snake skin, lace, and bible pages, show the intersection of Christian symbolism regarding the role of women.

Bio

B. Avery Syrig is a multi-media collage, sculpture, and assemblage artist. Syrig holds a BFA from Alfred University where she studied ceramics, glass, metal, paper making, performance, and video arts. She has exhibited her work at ArtsWestchester, The College of New Rochelle, NYC's ArtExpo, Torpedo Factory Art Center, and other venues throughout the US. She has attended residencies at Vermont Studio Center, Division Avenue Arts Collective, High Concept Laboratories, and Salem Art Works. She lives and maintains a studio in New York.

***Ensnare**, 2022, gold pencil on handmade flax and abaca paper embedded with hair, lace, snake skin, and bible pages, 15 x 12"*



Carolyn Zick

I'm a visual artist interested in capturing moments linked to my own experience through drawings, paintings, printmaking, and small sculptures. Mark-making and exploring color remain formal concerns and a starting point, but my main goal is exploring incidents from life. There are themes that return again and again in my work: an obsession with unidentifiable birds, places of the heart, the continuum of grief, and that feeling of inadequacy found while being human.

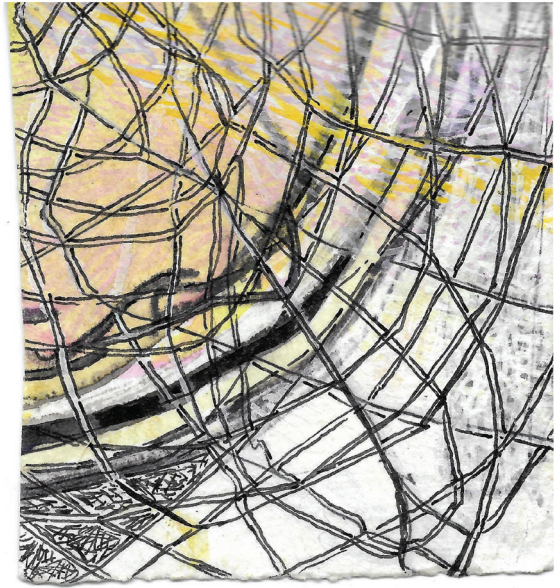
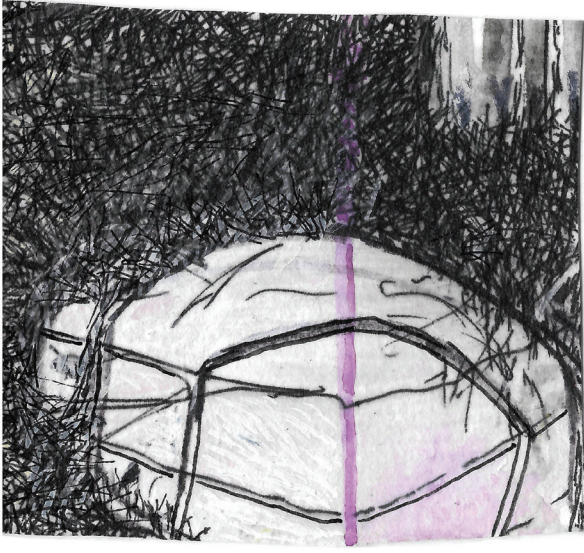
Bio

Carolyn Zick has exhibited in galleries, community, and alternative spaces nationwide and was an artist in residence at the Gil Artist Residency in Akureyri, Iceland. Zick holds a Bachelor of Arts and Master of Arts from Central Washington University and a Master of Fine Arts from University at Albany - State University of New York with an emphasis in painting. She recently relocated from Seattle to New London, CT where she lives with her husband and two stepchildren.

wide awake, 2022, gouache & ink on paper, 3 x 3"

as I was sleeping, 2022, gouache & ink on paper, 3.25 x 3"

gravity, 2022, gouache & ink on paper, 3.25 x 3.5"



Natalya Khorover

The art is created for earth's sake and inspired by plastic pollution, overconsumption and the urban environment. I strive to use materials which would be condemned to the landfill and choose to use the unusual techniques of stitching and sewing to bring my artwork to life.

Bio

Natalya is an artist who uses repurposed materials, and she helps other artists who struggle with knowing where to start using these materials to achieve their creative vision. Reclaiming and repurposing materials to use in art has been her practice for nearly 20 years. She uses meditative hand stitching and mending, alongside her industrial sewing machine to stitch and collage layers of translucent single-use plastics which would otherwise contribute to litter pollution. The transformation she subjects them to makes these materials unrecognizable.

Entanglements 4, 2020, repurposed plastic, 12.5 x 12.5"



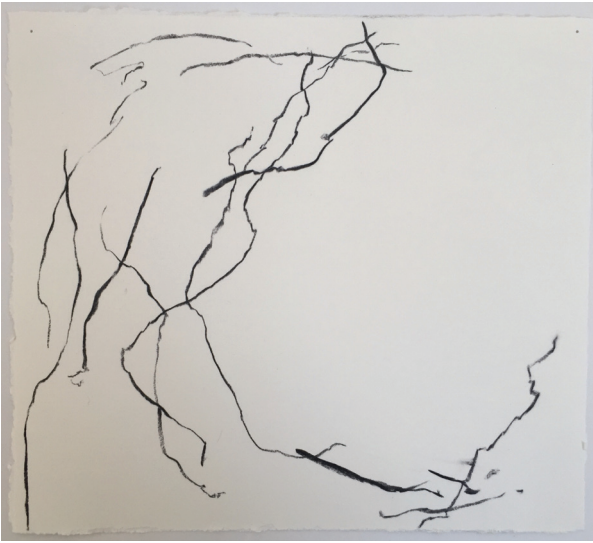
Lisie S. Orjuela

To be intimate is to open, to be vulnerable, to carefully listen to what is not so obvious. I follow the line and see where it will lead, what will open, what will be laid bare. Thinking, feeling, sensing, and processing along with the textured contact of charcoal on paper, a moment is held close, is touched.

Bio

Lisie S. Orjuela's oil paintings and drawings use the physicality of the materials to grapple with a felt sense of loss, vulnerability, isolation, disorientation and dislocation. Orjuela has held solo exhibitions at Gallery 263, Cambridge, MA; Edit Gallery, Richmond, VA; Marie Louise Trichet Art Gallery, Litchfield, CT; Port Washington Public Library, Port Washington, NY; Moira Fitzsimmons Art Gallery, Hamden, CT; and Ulla Surland Gallery II, Fairfield, CT. She has also been part of numerous two-artist and group exhibitions.

Lineways 11; 8; 12; 2022, Charcoal on paper, 10 x 11" each



Michelle Robinson

A domestic secret or trauma, once discovered, shifts the concept of home from the comfort of nostalgia into the realm of the uncanny: a place of intellectual uncertainty, where the once-familiar now feels unfamiliar. Revealed secrets can't be unlearned or tucked behind the safety of the facades we build, and it can be difficult to reconcile what we've learned with what we think we remember, or what we feel. This tension; this oscillation between interior and exterior, presence and absence, coziness and dread, is the focus of my current work.

Bio

Michelle Robinson is a multidisciplinary artist based in Los Angeles. She has been with Walt Disney Animation Studios for 28 years, and her personal short films were shown at the Walker Art Center, the Dallas Museum of Art, and The AFI National Video Festival. Exhibition highlights also include a curated show at the Brand Library in Glendale, CA, and solo shows at the Dairy Center for the Arts in Boulder, CO, and at the Cecelia Coker Bell Gallery in SC.

Inside, 2021, 2.5 x 4 x 2.5"

Twelve, 2020, 5.5 x 5.5"

Stain, 2020, 8 x 10"



Rita Klachkin

I work with various media such as paint and molded materials, and increasingly in three dimensional methods such as molded fabric and paper in sculptural forms. The work means to employ the use of color in a balanced yet engaging way that holds the eye, allowing it to roam through the piece, bounce, and reverberate with juxtapositions of colors and layers of materials. The main goal of my work is to explore the juxtaposition of materials, with flexibility and a willingness to push the materials to new limits and dimensions, an openness to push and try out new ways to add movement, expression and feeling. The work is a process of engagement in learning and challenging the use of color, structure and balance, and my desire to push myself to learn more about the depiction of emotion, history, and mood.

Bio

Rita Klachkin is an artist, whose “day job” is in behavioral healthcare. She has a history of working with such materials as paint, both oil, acrylic, and encaustic. In addition, she works in printmaking, and, increasingly, in sculptural three dimensional forms. She has exhibited both nationally in New Jersey, New England and California, and internationally in Canada.

Untitled, 2022, Encaustic, paper, cheesecloth, oil, acrylic, 14 x 8”



Theo Trotter

My work references the trans body as a palimpsest, through the marks of transformation and trauma that manifest on it. It deals with transformation as a necessary and transcendent, but simultaneously painful experience by utilizing the tension between beautiful and disgusting visual elements. I address visceral bodily experiences at the point where language begins to fail, dealing with, among other things, physical harm to the body, and the injury of forced femininity.

What many of my materials have in common is a resemblance to flesh. I am drawn to other materials, such as lace, because of the intimacy to the skin that they evoke. Touch is an essential part of my process, and remains visible in the work as imprints in the materials. I am always in conversation with the materials, at once injuring or harming them, and allowing their nature to shape the trajectory of my work.

Bio

Theo Trotter is an artist working with a range of materials including textiles, paper, and latex. He has participated in residencies including most recently the School of Visual Arts summer residency. His work has been included in a number of exhibitions in New York City, where he is currently based, and across the Northeast. He received a BA in Studio Arts from Bard College in 2019.

Sweetheart, 2021, latex, ribbon, makeup, nail polish, blood, 3 x 1"

Germination, 2022, latex, hair extensions, hair clips, pins, plastic beads, blood, 9 x 5 x 2"



Caroline MacMoran

My work is immersive installations composed of mundane, readily available household materials, including clothing, textile, cardboard, packing material, string, wire, and odd bits of paper. Old flapper dress beads, a gingham sleeve of a doll's dress, a lace collar of an infant gown; found, used, and discarded, they retain a human imprint. The process of collecting remnants of domestic detritus is akin to foraging, as I gather, assemble, cut, puncture, and mend. The surviving traces become ethereal objects of persistence, endurance, and perseverance. Fragile materials become durable forms.

My sculptures and installations utilize a repurposing ecology; the discarded, prosaic, and unremarkable are saved and reused. The unexceptional is marked and featured, a visceral encounter with the overlooked, the unseen, the intimate interior.

Bio

Caroline MacMoran was born in Philadelphia, PA, and has continued to live there throughout her life. She received a MFA from Lesley Art + Design in 2018, after having a career as a nurse, administrator and psychotherapist for thirty-six years. In 2019 she was selected as an Apprentice at The Fabric Workshop and Museum in Philadelphia, PA. Since early 2020, she has been part of the CritLab—a critique group and seminar led by Patricia Miranda. MacMoran has exhibited her work, which includes experimental photography, collage, sculpture and installations, in galleries throughout the United States.

***Underneath a Remnant*, 2020-2021, collected doll clothing, flapper dress material and beads, lace, string, denim, plastic tubing, wire, specimen pins, beads, alligator clip, embroidery floss, 60 x 26 x 6"**

Photo by Carlos Avendaño



Erika Roth

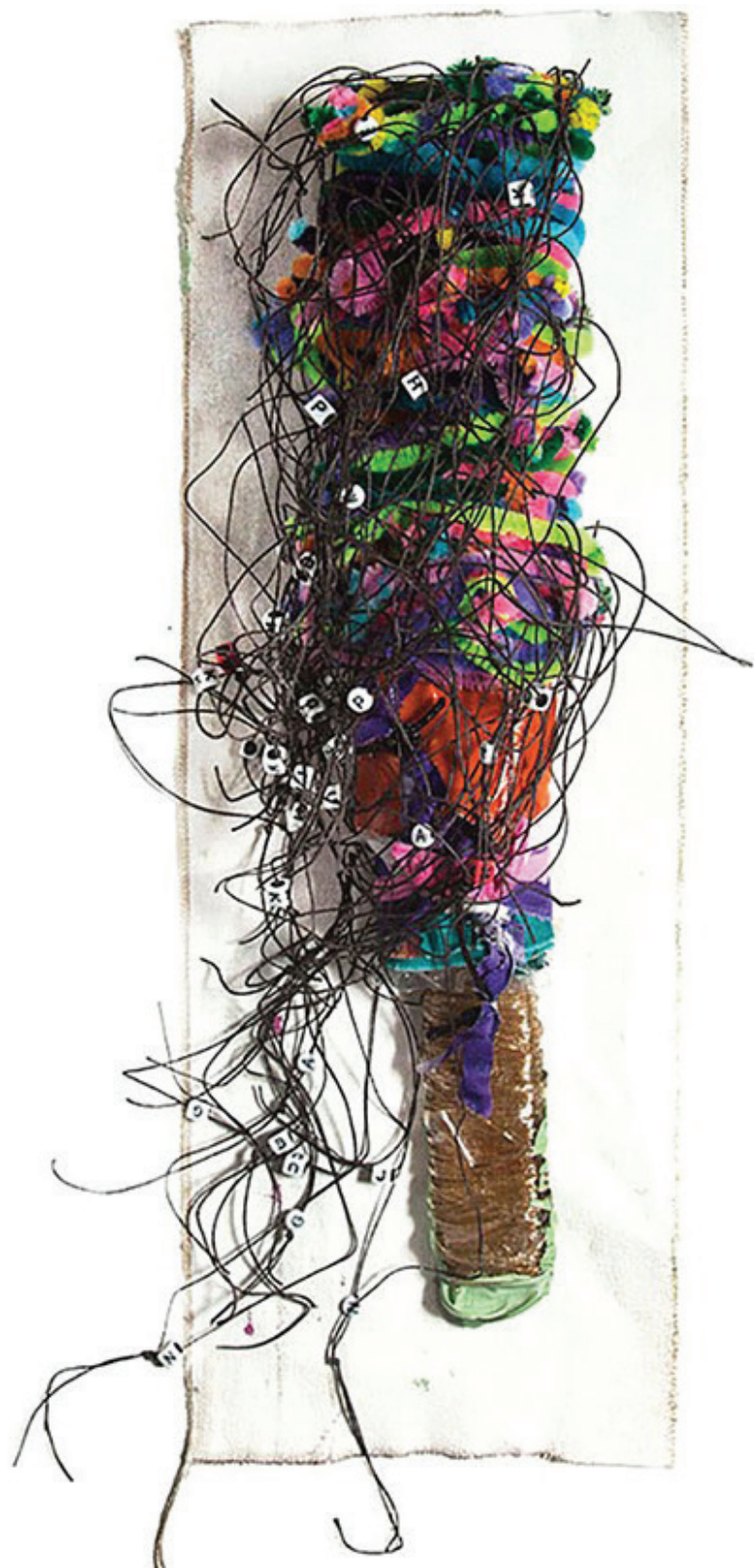
I transform everyday craft materials—ribbon, bobby pins, ponytail holders, sequins, organza fabric, and beads—into something precious in both form and content. I braid ribbons together to form even bigger braids. Some are tough as rope, and others are styled as delicately as wedding-day hair. Beads I string together look as gem-like as the candies in my Grandmother's cut crystal candy dish.

Reaching from the feminist artists of the 1970s to the craft movements of today, my process exploits our society's obsession with adorning, shaping, and perfecting the body. These works have an obsessional quality, where every visual element has an aesthetic or functional purpose. My work has grown in size, scope, and intention. The installations take over the space to disturb and even overwhelm the viewer.

Bio

Erika Roth lives and works in Brooklyn. She has been using ribbon as her main medium for the past twelve years. She has exhibited in various group shows in the United States. She spends most of her time in her studio braiding for her installation pieces. She has her BFA from Rhode Island School of Design and her MFA from California Institute of the Arts. She desperately wants to believe in magical thinking.

Talking Stick, 2014, craft materials; mixed media, 14.5 x 3 x 3"



Christina Massey

This series of small wall sculptures were created during the pandemic, inspired by situations that were widely shared. The works are made out of repurposed craft beer cans, often using special releases that were created for charitable causes. “All Together,” for example, was a beer that any brewery could create, and proceeds went to support charities focused on essential health care and hospitality workers. “Brave Noise” was a recipe created to support women in the industry and that had been victims of sexual harassment. Other works are inspired by viral videos that seemed to make us all laugh, to experiences we all shared that were new and different, but now are primary methods of connection. They tell the unique story that is this moment in time, and highlight the ways in which we have pulled together to uplift and support one another during a time of separation.

Bio

Christina Massey is an artist and curator based in Brooklyn, NY. Her work has won multiple awards including an FST StudioProject Fund Grant, Brooklyn Arts Fund Grant, SIP Fellowship at the EFA Robert Blackburn Printmaking Workshop and Puffin Foundation Grant. Massey’s work is in the collections of the Janet Turner Museum, Art Bank Collection in DC, Credit Suisse and multiple private collections.

Lawyer Cat, 2021, acrylic on aluminum, plastic, linocut and wire, 11 x 11 x 4”



Elizabeth de Bethune

These paintings, all small-scale acrylic gouache on paper, are studies from observation of my home and partner. The subject itself is intimate, my personal space and objects, my family, my house. The process is also intimate; executed quickly, they stay in a kind of gestural zone, allowing the viewer to follow along the path of my eye, my hand, my brushstroke. The narrative may refer to my lived space, but also to the act of seeing it. The particular color of a lampshade or the light on a roof plane are very specific to this experience. The loose aggregate of marks coalesces as representation at different speeds; some read more quickly while others dance around as line, shape, or color before focusing, much like the process of vision.

Bio

Elizabeth de Bethune makes two-dimensional representational images, frequently on paper, with all manner of painting, drawing, collage, and print-making processes. Narrative components are often interwoven with references to early modernist painters and printer makers. The play between illusion and flatness is usually a significant part of the image making puzzle.

Green Eileen, 2022, acrylic gouache on paper, 13.75 x 11"



Rima Grad

Photography has always been a basis for my work, whether I paint from a photograph, use photographic fragments as collage material, or interact with the selfie as a vehicle for self-portraiture. In my current body of work, the photograph itself becomes the foundation for my examination into personal narrative. I am interested in the role of memory, nostalgia, and psychology, particularly as it relates to family and loss.

In this intimate exploration, which is predominantly culled from digitized slides taken by my father in the early sixties, I question what a photograph does. What are the implications or intentions of capturing that specific moment in time? I shape the narrative, as I perceive it, through my alterations of the original image and, at times, the addition of text. The work translates as whimsical yet somber, joyous yet mournful, and comedic yet poignant, offering the viewer an opportunity to reflect upon their own family albums and the stories they tell.

Bio

Rima Grad makes work that deals with personal narrative, family, and loss through the use of altered photography. She was born in New York and currently lives in Manhattan. Rima received her BFA in 1975 from SUNY Buffalo and her MFA from the Vermont College of Fine Arts in 2017. That forty-year gap was spent working as a Graphic Designer, a parent, and a caregiver, while making art when time allowed. Rima has participated in solo, group, and juried exhibitions throughout New York City, Westchester County, and Connecticut. Her work has been reviewed in The New York Times, The Journal News, and other regional publications and is included in many private and corporate collections.

Why So Serious? 2, 2020, Altered family photograph, 10 x 6.8"

Who Is That? 2, 2021, Altered family photograph, 10 x 7"



Anna Gregor

My creative practice interrogates distinctions between simple concepts to cultivate a more nuanced understanding of the world I live in—and, by extension, to produce work that invites the viewer to take a more nuanced view of the world we share. My painting process is a method of inquiry that moves by visually drawing and questioning distinctions, using painting's illusionistic and material aspects to blur the line between representations of preconceived concepts: between body and space, self and other, surface and illusion, visibility and tactility. These works are as much tactile objects as visual images, made by a reciprocal additive and subtractive process that scrapes away, carves into, and cuts through the support while simultaneously building up paint to mimic the exposed and dissected surface. Each painting is a material expression of the course of inquiry that produced it, a visual conclusion that doesn't resolve once and for all, but is rather a resting point in an ongoing examination of myself in relation to others, history and contemporary circumstances. Through this critical painting process, inspired by sources as diverse as Christian icons, museum exhibitions, post-minimalist abstraction and Google Maps, I question the history of painting's communicative potential, role in the market, and ideological function.

Bio

Anna Gregor (b. 1993, California) is a painter with a BFA from Parsons School of Design. Gregor has exhibited her paintings at SPRING/BREAK Art Show 2021, Gallery 263 in Cambridge, Equity Gallery in Manhattan, and MC Gallery in Manhattan, among others. Her paintings have been featured by ArtConnect, London Paint Club, Vellum Magazine, and the New York Poetry Society. Her work can be seen at www.annagregor.com.

Domestic, 2021, Oil paint on masonite panel, 10 x 8"



Melissa Rubin

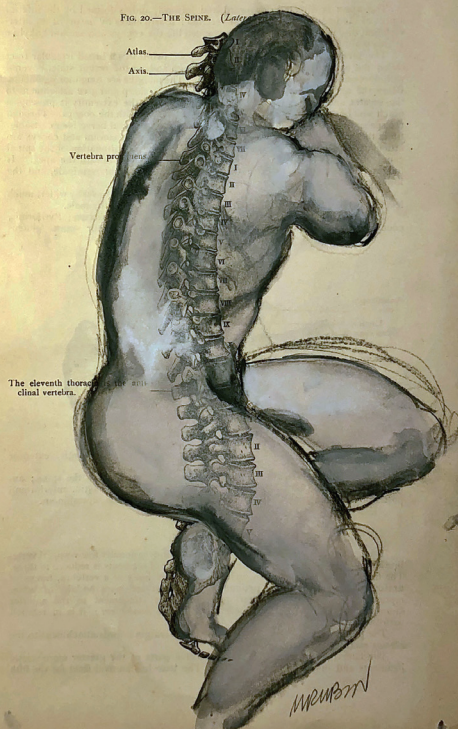
My grandfather, Hy Rubin, was a well-known illustrator in the 1940s and '50s (movie posters, Saturday Evening Post, etc). He has always been somewhat of a mythic figure to me, as he died shortly after I was born. I own quite a few of the tools he used throughout his career: his drawing table; T-square; photos from his image files; and his anatomy book. These small figures, painted directly onto pages from his anatomy book, were done with him in mind. I never knew him, but doing this work, on something I know he paged through regularly, enabled me to feel a deep, intimate connection to him.

Bio

Melissa Rubin, a practicing artist for over three decades, was a recipient of Pollock-Krasner Foundation and New York Foundation for the Arts grants, and received a Fulbright Fellowship to Japan. She was a recent participant in the Master Abstraction Residency at MASS MoCA. Her art has been featured in ARTnews Magazine, Encaustic Arts Magazine, and on CBS This Morning. Her work has been exhibited in solo and group exhibitions and has been used in performances and movie sets.

***Resting; Turning*, 2018, Tempera paint, charcoal on antique anatomy page, 10 x 7" each**

THE SKELETON.

FIG. 20.—THE SPINE. (*Anterior view*.)

THE SKELETON.

four sacral nerves. The upper two are also traversed by the lateral sacral arteries. The bone immediately outside the foramina corresponds to the costal processes, and the portion formed by the second, third, and fourth sacral vertebra gives origin to the *pyramidalis*. The lateral part of the fifth sacral vertebra gives partial insertion to the *pyramidalis*.

The posterior surface is strongly convex and rough. The middle line is occupied by four tubercles representing the suppressed spinous processes. Of these the first is the largest; the second and third may be confluent, and the fourth is often absent. On each side of the middle line the spines are formed by the ankylosed laminae. In the fourth sometimes, always in the fifth, the laminae fail to meet in the middle, thus forming a gap, the *hiatus sacralis*. The median borders of the laminae are prolonged downward as rounded processes, the *sacral cornua*. The posterior sacrococcygeal ligaments are attached. External to the second series of small prominences, these are the *articular processes*. The first pair are large for the last lumbar vertebra, the second and third are small, and the fourth and fifth are inconspicuous.

FIG. 18.—THE SACRUM. (*Posterior view*.)

Immediately external to the articular processes are the posterior foramina, four on each side; they are smaller than the anterior, and give exit to the posterior divisions of the first four sacral nerves. External to the foramina there are five eminences on each side, representing the transverse processes. The first pair are large and conspicuous; the second and fourth are small, and the third, fourth, and fifth are confluent to ligaments and muscles. The furrow formed by the laminae, and seen on the median aspect by the spinous, and externally by the articular processes, is known as the *sacral groove*, and lodges the *erector spinae* muscle.

The upper surface, or base, of the sacrum resembles the corresponding aspect of a lumbar vertebra, and its articular processes have well-marked articular tubercles. The conjoint transverse and costal processes form on each side a broad surface, the wing or ala. From its margin the *iliacus* has a sharp point of origin.

Michele Randall

I am curious about the histories and expectations passed between generations of women, whether through unspoken rules, hidden boundaries, or traditional cultural norms. How do we absorb these messages and how do they shape our decisions? I explore themes of domesticity and motherhood and universal lived experiences. I am interested in the shifts that occur in self-perception as children become independent and the role of the mother diminishes in scope. My artwork is physical and process oriented, reflecting the often invisible, daily practices of motherhood and domestic duties. I use layering and transparency to reflect the interdependence of maternal and family roles.

Bio

Michele Randall is a native Pennsylvanian and grew up in a farming community among a family of resourceful makers and artists. Michele received a Master's in Fine Art from Penn State, with a concentration in printmaking. She is represented by the Roaring Artist Gallery, <https://www.roaringartistgallery.com/> and also shows her work regularly across the United States.

Reverb, 2020, Cyanotype print, image 5 x 8", paper 7.5 x 11"



Lindsay Harper duPont

My work is at the mercy of EVERYTHING. It is absurd, quirky, graphic, and suggestive. It is an improvisation and often while working, evolves into its own identity.

Bio

I've been an illustration artist and painter since high school.

Critter Thinking, 2021, colored pencil, gouache on thin paper, 7.5 x 9"



Jennifer Cadoff

I work on, and with, paper, most often creating abstract ink drawings that range in size from miniature (3x3 inches) to monumental (6x6 feet or more). I also cut and fold and layer drawings and watercolors to make collages, book-like forms and 3-D paper sculptures. I am drawn to the tension between order and disorder, micro and macro, density and vacancy, inner and outer. My drawings are built through the slow accretion of simple marks (stippling, scribbling, tiny circles, dots, and lines), becoming abstract fields. Done freehand, they test the limits of concentration, revealing every wobble and hesitation, gaining a semblance of control through organizational principles like columns, grids, and squares.

Bio

Jennifer Cadoff works primarily in ink on watercolor paper. Her drawings have been exhibited four times in Art of the Northeast at Silvermine in New Canaan, CT, receiving an award of excellence in 2021; in PAPER (2019), also at Silvermine, where she received an award of merit; and in Nor'Easter (2019) at the New Britain (CT) Museum of American Art. During Covid, she has been in virtual exhibits at HVMOCA in Peekskill, NY, and the Hammond Museum in North Salem, NY.

Flower Pop, 2021, ink on watercolor paper, 11.5 x 11.5"

