

An aerial photograph of a forest, likely during autumn, with a color palette of blue and orange. The trees are densely packed, and the overall scene is captured from a high angle. A vertical orange bar is visible on the left side of the image.

Silvermine

74th A•ONE

September 7 - October 24, 2024



JUROR — Lisa Carlson, has been the Senior Director of Jane Lombard Gallery since 2011. She has worked in public and private arts institutions in New York, London, and Los Angeles. Carlson earned a B.A. in Art History and Theory at UC Santa Cruz and her Master's in Art History from the University of Wisconsin, Madison. Upon moving to New York, Carlson worked at the Whitney Museum of American Art, Sotheby's, and sothebys.com. She joined the Gagosian Gallery in London, working as an Artist Liaison and Sales. Carlson curated an ambitious 30th Anniversary publication project in Los Angeles, *Living the Archives: LACE in Print* at Los Angeles

Contemporary Exhibitions. Over her twelve-year tenure at Jane Lombard Gallery, Carlson has developed the gallery programming with expertise, growing the roster with international and local artists of both emerging and mid-career status. She continues to empower the gallery's mission as an incubator for the ideas and motivations of artists, from geo-political awareness to formal innovation. .

74th A•ONE - Intersecting Realms - Nature, Human Impact, and the Interior Landscape

Intersecting Realms is a juried exhibition featuring 28 artists working in various media, including painting, sculpture, textiles, and collage. This exhibition offers a profound exploration of the intricate relationships among the natural world, human impact, and the interior landscapes of the mind. By examining these themes through different artistic approaches, *Intersecting Realms* provides a multifaceted view of how contemporary artists interpret and interact with the environment and their own inner worlds.

A common thread throughout the exhibition is the artists' inspiration from the rich flora and fauna of green landscapes and the vibrant marine life of the sea. These natural elements serve as a foundation for many of the works, providing a vivid backdrop against which the artists explore the complex interplay between humanity and nature. By capturing the essence of lush forests, rolling hills, and the deep ocean, the artists highlight the beauty, diversity, and fragility of the natural world. The artworks convey a sense of reverence and awe, encouraging viewers to reconnect with the natural environments that inspire and sustain us.

By blending traditional techniques with contemporary practices, the works presented in the exhibition demonstrate a commitment to craft that is both timeless and relevant. Some artists use layered media to build depth and texture, reflecting the complexity of the issues at hand and inviting viewers to peel back the layers of their own understanding. These works challenge conventional representations of nature, encouraging viewers to reflect on their personal relationship with the environment and consider the impact of human actions on the world around them.

The exhibition emphasizes the fluidity and interconnectedness of the natural world through the use of organic shapes and natural patterns.

Artists employ vibrant colors and bold forms to capture the energy and movement of natural landscapes, while subtler hues and softer shapes evoke a sense of tranquility and introspection. This dynamic interplay between color and form not only reflects the aesthetic beauty of nature but also serves as a metaphor for the complex relationship between humanity and the environment. The artworks suggest that just as natural elements are interconnected, so too are human beings with the world around them, emphasizing the need for balance and harmony in our interactions with the environment.

Furthermore, *Intersecting Realms* delves into the interior landscapes of the mind, exploring how our interactions with the natural world influence our mental and emotional states. Through figurative and abstract works, the artists express the psychological impact of living in a world that is constantly changing and evolving. The human figures in these pieces often appear in states of contemplation or transformation, surrounded by abstract forms that evoke the fluidity and complexity of both nature and human experience. These works invite viewers to consider their inner landscapes and the ways in which they are shaped by external environments and experiences.

Ultimately, *Intersecting Realms* celebrates the interconnectedness of the natural world and the human experience. By drawing inspiration from the organic beauty of flora, fauna, and marine life, and by capturing the layered nature of memories and moments, the exhibition offers a compelling exploration of the relationship between humanity and the environment. It invites viewers to appreciate the intricate balance between the external world and their internal landscapes, fostering a deeper connection to nature and a greater understanding of their place within it. Through this exhibition, art becomes a medium for contemplation, inspiration, and a call to action, urging us to engage more thoughtfully with the world around us, recognize our role within it, and take responsibility for its future.

Lisa Carlson, Juror's Statement

Award Sponsors

Rose-Marie Fox & Svetlin Tchakarov, Board Chairs
Carole Eisner
Mollie & Albert Jacobson
Patricia Warfield Jinishian Fund

74th A•ONE 2024 Award Winners

 for their body of work

Board Chairs Grand Prize - \$1,000 and solo show in 2026
Narelle Sissons – New Canaan, CT

Carole Eisner Sculpture Award - \$500
Loren Eiferman – Katonah, NY

Mollie & Albert Jacobson Sculpture Award - \$500
Irja Bodén – Ghent, NY

Patricia Warfield Jinishian Figurative Award - \$500
Stephanie Mulvihill – New York, NY

Leslie Alexander

Lyme, CT

Jocelyn Braxton Armstrong

Stratford, CT

Irja Bodén

Ghent, NY

Christopher Boring

Pittsburgh, PA

Serena Buschi

Bedford, NY

Laurie Douglas

Guilford, CT

Loren Eiferman

Katonah, NY

Jocelyn Elizabeth

Peabody, MA

Marita Setas Ferro

Porto, Portugal

Karen Fisher,

Superior, CO

Lisa Lee Freeman

Valhalla, NY

Leslie Giuliani

Weston, CT

Willy Heeks

Wakefield, RI

Marc Kemeny

Fairfield, CT

Brigid Kennedy

Wethersfield, CT

Paul Landesman

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Nancy Lasar

Washington Depot, CT

Sherry Mayo

Mahopac, NY

Nancy Moore

Ridgefield, CT

Stephanie Mulvihill

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Donna Namnoum

Canton, CT

Tini Pinto

Stamford, CT

Bonnie Ralston

Brooklyn, NY

Susan Rollins

Guilford, CT

Narelle Sissons

New Canaan, CT

Gin Stone

East Harwich, MA

Barbara O'Shea Strong

New Canaan, CT

Janet Warner

East Haven, CT

Leslie Alexander

Old Lyme, CT

“This painting is part of a project called, Meteorological Variables. It is about a sense of place, an examination of the landscape as we knew it and know it. It reflects on the precariousness of both natural and constructed worlds. Not just geographical but emotional and personal, it contemplates their futures in these days of climate upheaval. Everything, the weather, the culture, the politics seems immersed in extremes. My use of opposite subjects, color and composition and use of photographs, digitally collaged, layered and painted, try to capture this moment of collective anxiety.”



Fire and Ice

pigment ink on canvas, 38 x 52 x 1.5 inch, \$5,000

Leslie Alexander

Old Lyme, CT

"This painting, is part of a project called, Meteorological Variables. My fascination with the examination of landscape comes from an urgent desire to warn of the climate crisis. At the same time I long for time to stand still. The barrage of worldwide 24 hour news and weather reports, and the constant changes of climate and weather, heighten this. So In lieu of traditional brush and paint, I employ a stylus and tablet and a lens to freeze a moment, to digitally paint and capture a stillness, to slow down, to look out, to finally just look in."



Before Yesterday

pigment ink on canvas, 40.5 x 54 x 1.5 inch, \$5,200.

Jocelyn Braxton Armstrong

Stratford, CT

"The Upcycle series of sculpture are made with discarded pieces of thrown porcelain leftover from building my figurative sculptures. It is an intuitive process and a bit like putting together a puzzle. I've created a rule structure to work within when making these pieces. Their forms reference the vessel, but don't serve as containers, challenging the vessel, the center of ceramic practice.

When building these works, I must work with the discarded shapes, as is (part of the game is not altering the leftover pieces much). I am mindful of working with the torque inherent in the thrown pieces and pleased when they come through the process without cracks. Creating these works are fun and infuse my studio practice with spontaneity and playfulness. Best of all, my leftover clay is upcycled and remade into something wholly unpredictable."



Upcycle #8

discarded thrown porcelain, grey slip, 22k gold luster
15.5 x 9 x 8 inch, \$2,900.

Jocelyn Braxton Armstrong

Stratford, CT

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Upcycle #7

discarded thrown porcelain, grey slip, platinum luster
16 x 9 x 9 inch, \$2,500.

"My sculptures are not just forms but narratives in clay. They combine ceramic forms intricately embossed and layered with a rich glaze surface. The process begins on the wheel, where I shape the clay into abstract sculptures. Each piece blends loss and place, drawing from personal and universal experiences while challenging the line between craft and fine art. Combined with shape, color, and texture elements, these techniques uniquely reflect the changing terrains, sub-terrains, and spiritual realms. The Ort series represents the connection between location, memory, and the landscape transformations caused by mining. "Ort" is a Swedish word that signifies place, location, community, district, position, and destination."

Irja Bodén

Ghent, NY



Ort 03

ceramic, glaze, 11 x 13 x 14 inch, \$3,500.

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Irja Bodén

Ghent, NY



Ort 07

ceramic, glaze, 19 x 9.5 x 9.5 inch, \$4,200.

Christopher Boring

Pittsburgh, PA

"My artwork focuses on mundane and nostalgic objects that bring back memories or emotions linked with the images. Head to Head, is a painting that depicts two paper airplanes at the point of impact. It is a visual representation of butting heads with someone close to you whether that be friends or family. The painting captures the crumpled ends that both planes receive when they collide with each other and emphasizes that both planes receive damage from each other in the conflict. Also, in the background I carved a linoleum stamp symbol to create a patterned background the reinforces the sense of impact."



Head to Head

oil on canvas, 16 x 20 x 1 inch, \$500.

Christopher Boring

Pittsburgh, PA

"My artwork focuses on mundane and nostalgic objects that bring back memories or emotions linked with the images. *Out of Reach*, is a painting that captures several paper airplanes gliding through the air. They are flying towards a cluster of 3 rocks but despite the barrage of planes flying forward, none of them can quite reach their destination. This painting illustrates the feeling of something being just out of reach. The image can represent a loved one you can no longer be with. But also, it can represent you trying to be a better person by re-learning, growing up, or dealing with a personal trauma that keeps you down or is unattainable."



Out of Reach

oil on canvas, 36 x 48 x 2 inch, \$1,500.

"My work is always evolving, I often reinvent past works by cutting into them, reconfiguring, radically shifting, or layering to create something current in my visual lexicon. This work has layers of paint over an old oil painting that had represented the equation of Heisenberg's Uncertainty Principle. Both the principle and how I handle these materials speak of the fundamental randomness in all of nature. The net for me references the possibility of being caught up in recurring thoughts, these are the wheels. I consider teachings, lessons learned or not learned, wisdom and folly, history repeating itself, and my conscious awareness of these. I think about thinking as I ask the question What's in your wheelhouse?"

Serena Buschi

Bedford, NY



Wheelhouse

oil, acrylic, Gampi, encaustic monotype, sari silk
45 x 31x 1 inch, \$6,500.

Laurie Douglas

Guilford, CT

"*Sakura* is one in a series of "circle" paintings I have been working on for the past two years. It is done in encaustic, or pigment burned into hot wax, in combination with fabric, drawing and incising. As in the other paintings in the series, here circular patterns suggest circles in nature, circular time, and circular windows through which other layers are visible. I also aimed for color contrast between the darker hues of magenta and violet and orange underneath the fabric "blossoms" and the light dusky lavenders of the fabric flower circles.

The title came to me after I completed the painting. Sakura, or cherry blossoms, stand for both beauty and transience. I wanted the "blossoms" to flutter, to appear delicate but be strongly attached. I wanted the illusion of distance beyond the surface, beneath the petals: the suggestion of what we may glimpse but not quite decipher."



Sakura

encaustic, fabric on wood panel, 24 x 24 x 2.5 inch, \$1,200.

Laurie Douglas

Guilford, CT

"*Breeze* asks the viewer to look closely to see what lies below the surface. The encaustic process — pigment permanently burned into hot wax, here used in tandem with fabric — allows layers of content to emerge.

The poet John Ashbery describes a "breeze like the turning of a page." I wanted this painting to suggest natural forms: a bloom, a pond, a circle, the flutter of light wind over water. Nature is moving, physically and metaphorically, and impermanent, yet there is something solid and mysterious beneath what we at first observe."



Breeze

encaustic, fabric on wood panel, 24 x 24 x 2.5 inch, \$1,400.

"An illustration inspires this work in the mysterious 15th-century Voynich Manuscript. During the period that I started constructing this sculpture, a family member died. I was delegated to be the one to speak to all the doctors and hospices, make all the funeral arrangements, etc. This affected me profoundly. The illustration on page 25r that this work is based on is vibrant, lush and green, which was my original intention. Still, I felt that leaving the plant hollow and covered with ashes reverberated with me and was appropriate for this interpretation. I hope this work conveys this stark beauty in simple skeletal forms."

Loren Eiferman

Katonah, NY



Ashes to Ashes/25r

wood, ashes, paperclay, oil pastel, matte medium
37 x 22 x 6 inch, \$4,000.

"This floor sculpture is inspired by a black and white photograph of a Lunaria plant by the early 20th-century photographer *Karl Blossfeldt*. I have many perennial Lunaria plants growing in my garden, and I'm always amazed by the way the seeds seem to be suspended in their translucent and luminous pods. I wanted to mimic that wonder, so I made the center seeds from paper clay and painted them in a brass metal coating to give them a sheen. I then suspended each round "seed" in a tension-held piece of white sheer pantyhose to create the pod. The base is built from two-by-fours cut, shaped together, covered with paper clay, and then painted with a brass metal coating. This "Lunaria" floor sculpture stands a bit higher than four feet and much higher than the plant growing in my garden."

Loren Eiferman

Katonah, NY



Lunaria

78 pieces of wood, pantyhose, paper clay
50 x 15 x 7 inch, \$5,000.

Jocelyn Elizabeth

Peabody, MA

"*Limitless* was inspired by the idea of creating the future. I love saturated colors and chose a palette that feels hopeful and bright. The underpainting contains a written vision board reflecting what I hope for, for our collective future (abundance, freedom, healing, connection, sustainability) among others. My (at the time) 3-year old son also contributed a few brushstrokes, and because he is the future, it felt especially fitting."



Limitless

acrylic, 36 x 36 x 1.5 inch, \$1,900.

Jocelyn Elizabeth

Peabody, MA

"*Searching for the Truth* is an abstracted landscape, representing my memories of studying abroad in France. It was 16 years ago, but I remember everything about that semester like it was yesterday. This piece incorporates the colors of the French countryside, gold glitter of the Eiffel Tower sparkling at night; the red and blue of the *Gros Horloge*, a landmark clock tower in Normandie where I lived. The color of the sky on a day I spent in the *Jardin de Versailles*, and what I remember most of all - how it felt, like freedom."



Searching for the Truth

acrylic, collage, mica flake , 30 x 30 x 1.5 inch, \$1,350.

Jocelyn Elizabeth

Peabody, MA

"I Still Dream About You is a mixed-media painting I created using layers of acrylic paint, pencil, diamond dust, collage of my own photography, and excerpts from my dream journal. As an adult, I've rarely seemed to get the kind of deep sleep needed to dream - or at least to remember them. But just before I painted this piece, I had been sleeping better, and seemingly out of nowhere, had vivid dreams every single night, which I started capturing in a dream journal. Even when I wasn't dreaming, I've always daydreamed. I think letting ourselves daydream tells us what we actually want - and while our dreams can be fragile, and easily crushed by a world that tells us they're unrealistic, I don't think life can shine quite as brightly without them - so this piece is a reflection of both the dreams and the daydreams that I hold."



I Still Dream About You

acrylic, collage, diamond dust, 30 x 30 x 1.5 inch, \$1,700.

"*Luminescent Corals* is inspired by natural luminescent corals, with dark tones of purple, blue and green and points of light (natural luminescence), which are found at greater depth in the oceans. This piece represents an important warning about the human presence and destruction that we represent for planet Earth and other living beings. It belongs to the series *Things from Nature*, a general theme that connects my textiles sculptures since 2016. It's an artistic representation of natural elements, seen through a magnifying glass and reinterpreted through textile techniques. It results in a confrontation between the tradition present in the techniques and the innovation of form, aesthetics, textures and colour, building a dialogue and creating a visual sensation of great comfort and the desire to touch and feel the shapes. It has a cold blue LED light that accentuates the blue tones of the threads and the textures obtained by manipulating the yarns."

Marita Setas Ferro

Porto, Portugal



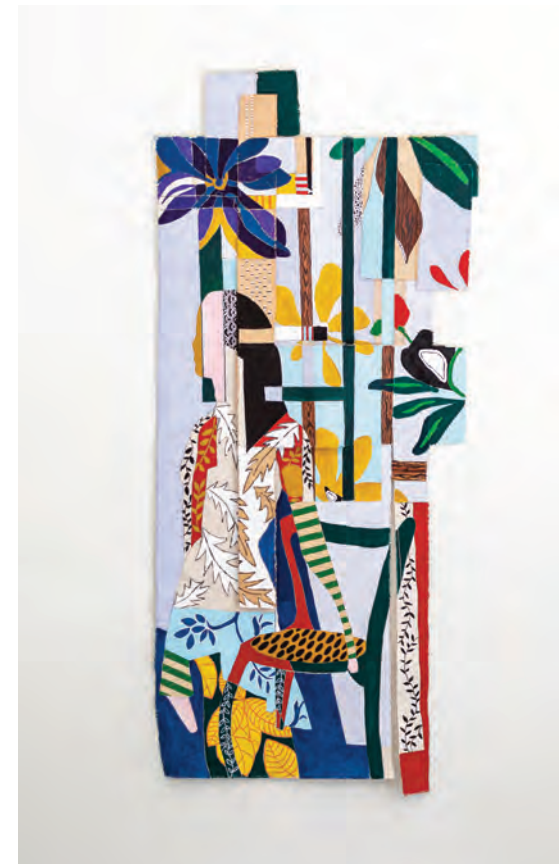
Luminescent Corals

yarns, LED lights, wasted copper rings, textile (open net),
35.5 x 70.85 x 11.5 inch, \$7,500.

"Centered around collaged and painted un-stretched canvas that extends in irregular directions, *Push Pull Factor* expresses the complex search for home through the fluidity of memory, identity and belonging. Because I live and work in two places, Colorado and Ohio, this work challenges notions of stability and rootedness and evokes my feelings of in-betweenness and fragmentation. My search for belonging mirrors a journey without a destination. My home is a site of perpetual transformation and renegotiation in an ever-shifting landscape. With *Push Pull Factor* I ask: What pushes us to leave and return again to home? We think of memory as leaving, but I want to think of memory as arriving, as a coming home to oneself, a kind of selfscape. In the piece, I embody a destabilizing glitch space for the figure to navigate. To be okay with things as not being rooted, but as being free flowing."

Karen Fisher

Superior, CO



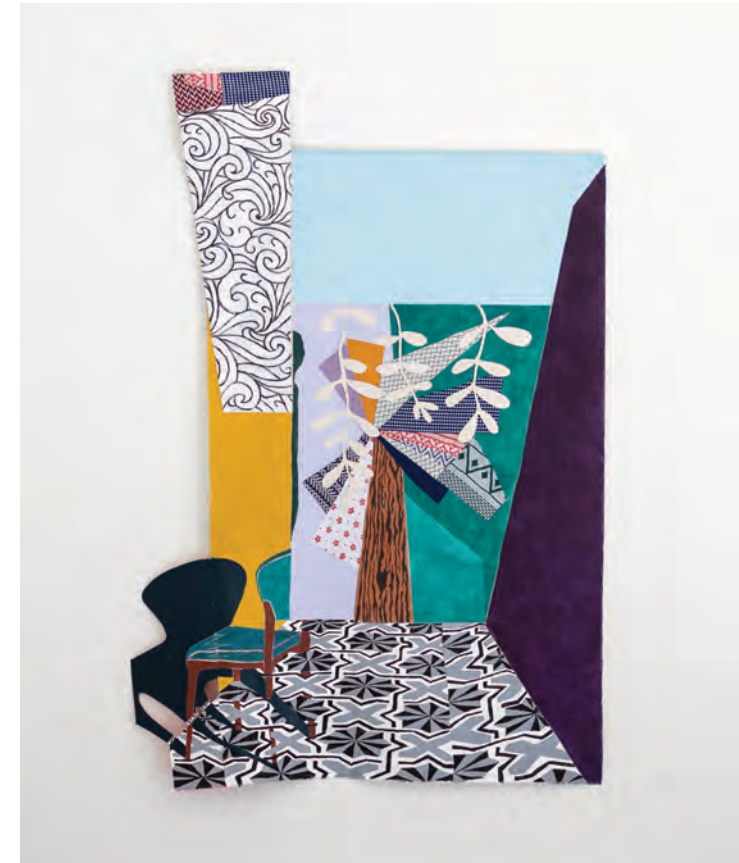
Push Pull Factor

acrylic, charcoal on un-stretched canvas, 53 x 24 inch, \$2,600.

"*Do Not Go Gentle* expresses the complex search for home through the fluidity of memory, identity and belonging. In late-stage Alzheimer's, my father experienced the phenomenon of wandering. Even while home and with doors triple-locked for his safety, he still incessantly searched for a place he once called home and tried to put a chair through the window to leave. In *Do Not Go Gentle*, the jagged stitching on the chair shadow violently pierces the canvas. The silhouetted figure partly off the edge describes the dissolution of the self. The chair and its shadow represent something powerful, embodying the lost self. The chair's shadow breaks free, transferring into the chair the vitality that the figure wants to restore. The purple wall breaks free, pushing up and out of the picture plane. The blue sky is yet another opening. The shifting floor tiles create movement, and not a stable place to be."

Karen Fisher

Superior, CO



Do Not Go Gentle

acrylic, textiles, thread on un-stretched canvas, 44 x 30 inch, \$2,600.

Lisa Lee Freeman

Valhalla, NY

"*Escape Velocity's* title is the scientific term for the speed needed to escape Earth's gravity. The artwork is about engaging with chaotic forces beyond our control. It touches on themes of loss, resistance, and transcendence.

Built on layers of ink, scribble, and paint, *Escape Velocity* is filled with angst, reflecting a process that embodies chaos. It starts with an outdoor ink pour to spontaneously generate sprawling, random forms. As the ink dries, the artwork is shaped by rain, wind, insects, and other chance encounters with nature. Next, I use gestural mark-making to channel its energy, and then map it using painting, drawing, and collage.

In my art practice, each work is a meditation on getting lost and navigating uncertainty. My background in journalism and infographics and research in the fields of cartography, Earth sciences, and physics are sources of inspiration. Art influences include automatism, gestural painting, and cartographic abstraction."



Escape Velocity

mixed media on paper, 42 x 46 inch, \$8,500.

Leslie Giuliani

Weston, CT

"I create without a plan, starting with a drawing that I digitize and send to my sewing machine. While making random encaustic paintings on microfiber paper, I select backgrounds for the embroidery or cut them for embellishments. I choose thread colors to match the background, sew the image, and then arrange appliqué pieces to create the embroidery's world. Sequins often add sparkle. The piece guides me, and I title it based on my thoughts at that moment. There's no overarching theme, each piece tells its own story, and the ending always surprises me.

This creature looks like it is in conversation or communion with the large crystal object. It is offering suggestions in the form of smaller crystals. Or is it the other way around, the crystal explaining crystal-based solutions to the creature? Those sequins can go either way, as can the story."



The Problem Solver

embroidered encaustic on microfiber paper, 10 x 8 inch, \$500.

"I create without a plan, starting with a drawing that I digitize and send to my sewing machine. While making random encaustic paintings on microfiber paper, I select backgrounds for the embroidery or cut them for embellishments. I choose thread colors to match the background, sew the image, and then arrange appliqué pieces to create the embroidery's world. Sequins often add sparkle. The piece guides me, and I title it based on my thoughts at that moment. There's no overarching theme, each piece tells its own story, and the ending always surprises me.

The Latest Potion makes me think of a vessel (or is it a being) that is self-directing, brewing all kinds of ideas (or are they objects). Either way, it is the act of creation"

Leslie Giuliani

Weston, CT



The Latest Potion

embroidered encaustic on microfiber paper, 10 x 8 inch, \$500.

Leslie Giuliani

Weston, CT

"I create without a plan, starting with a drawing that I digitize and send to my sewing machine. While making random encaustic paintings on microfiber paper, I select backgrounds for the embroidery or cut them for embellishments. I choose thread colors to match the background, sew the image, and then arrange appliqué pieces to create the embroidery's world. Sequins often add sparkle. The piece guides me, and I title it based on my thoughts at that moment. There's no overarching theme, each piece tells its own story, and the ending always surprises me.

The bunny sometimes seems like a benevolent being trying to calm a volatile situation. Did it place a tree to break up the confrontation, or is it there in the garden as an observer? Will it choose a victor? The ambiguity is what keeps me interested."



The Ref

embroidered encaustic on microfiber paper, 10 x 8 inch, \$500.

"I create without a plan, starting with a drawing that I digitize and send to my sewing machine. While making random encaustic paintings on microfiber paper, I select backgrounds for the embroidery or cut them for embellishments. I choose thread colors to match the background, sew the image, and then arrange appliqué pieces to create the embroidery's world. Sequins often add sparkle. The piece guides me, and I title it based on my thoughts at that moment. There's no overarching theme, each piece tells its own story, and the ending always surprises me.

Sea Cruise is just a jolly excursion. I don't know if it is above or below the water's surface. Are the sequins raindrops or bubbles, the bottom waves, or the seafloor? I love that the piece changes with viewing."

Leslie Giuliani

Weston, CT



Sea Cruise

embroidered encaustic on microfiber paper, 10 x 8 inch, \$500.

Willy Heeks

Wakefield, RI

"In my improvisational "approach" to painting, I find myself usually getting lost before eventually finding the moment where it all comes together. What I like about doing works on paper is that they inform my larger paintings and like wise the other way around. A sense of place, an event, "something is happening here but it's fleeting". Dug up from a deep experiential well of subconsciousness, trying to understand, moments of familiarity, angles of seeing. I like to say that I'm just making pictures. In *Approach*, I feel there's an urgency of why, how. Like this? So that the structural elements gather and invite to consider."



Approach

mixed media on paper, 30 x 26 inch, \$4,800.

"My works on paper are an integral part of my painting practice. I enjoy working on paper because of its properties, they differ from canvas. There's certain give and take with the surface that spur a playfulness, a vulnerability in its material. I begin with watercolor washes, developing spaces and structure, not at all knowing where I'm going. In this work, I start out improvising circumstances, eagerly moving around in order to get to a level of complexity where I have something to "work with". I build shapes and spaces, where I can visually travel in. It appears to me that the culmination and grouping of different line weights and tonal changes gave this piece a certain mystery as if it were trying to come up with an "idea", only to have it escape and reappear, which gives it more to visit another looking."

Willy Heeks

Wakefield, RI



Idea

mixed media on paper, 30 x 26 inch, \$4,800.

"When I was a kid, I went to see *The Wizard of Oz* and was stunned when the mundane, black-and-white world of Kansas gave way to the explosive colors of Oz. Later in the film, I saw the wondrous Emerald City, an art deco composition of geometric forms in a green tone I never knew existed. I still remember the excitement of those moments (as well as still being scared of flying monkeys).

Since then, I've spent decades as an architect and artist, looking at art and architecture, experiencing it, and creating it. And now I've come full circle, trying to develop a sense of energy and awe using exciting colors and dynamic geometries that first wowed me as a kid."

Marc Kemeny

Fairfield, CT



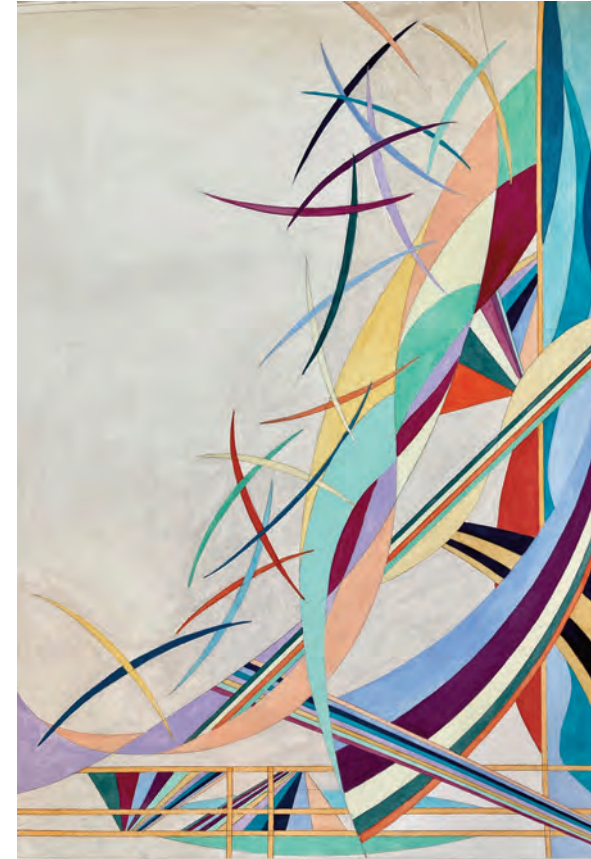
Abstract 15

watercolor, gouache and graphite, 40 X 30 inch, \$1,500.

Marc Kemeny

Fairfield, CT

"I spent my career as an architect subscribing to the adage that "less is more" (thanks Mies), designing a long procession of minimalist, white spaces that emphasize solids and voids, massing and negative space. As a painter, I do the opposite, subscribing to the adage that "less is a bore" (thanks Robert Venturi). I search for strong colors, try different mixtures to create new ones and utilize an array of juxtaposed shapes in various arrangements. It's still geometry, but hopefully, with a bit of energy and movement."



Abstract 2

watercolor, gouache and graphite, 40 X 30 inch, \$1,500.

Brigid Kennedy

Wethersfield, CT

"Influenced by eastern belief systems, my work is an invitation to become fully present, fully alive as the viewer discovers the wonder and magic of life in a single moment. The title, *Pape Ave.*, comes from the street my niece lives on in Toronto, a city close to my heart especially because I went to college there. I start the process with taking a photo. In this painting I tried to capture the street scene at dusk from the foyer of my niece's house and how the reflection of the ceiling light on the glass of the front door forms a transparent layer over the view from the foyer, creating dense layers of detail and inviting the viewer to discover the wonder of now."



Pape Ave

oil, acrylic, ink on Dura-Lar archival film, 24 x 19 inch, \$4,500.

Brigid Kennedy

Wethersfield, CT

"Influenced by eastern belief systems, my work is an invitation to become fully present, fully alive as the viewer discovers the wonder and magic of life in a single moment. *Our Corner* is just that - my house is on a corner. The view is from my upstairs bedroom window of the park across the street. Because I took the photo at dusk there's a reflection of the lit interior room layered over the street/park scene. There are two corners here - the outside one and the inside one with the bed. Two views inside and out are perceived at the same time creating dense layers of detail and inviting the viewer to discover the wonder of the present moment."



Our Corner

oil, acrylic, graphite on Dura-Lar archival film, 14 x 17 inch, \$3,000.

Brigid Kennedy

Wethersfield, CT

"Influenced by eastern belief systems, my work is an invitation to become fully present, fully alive as the viewer discovers the wonder and magic of life in a single moment. I grew up in Buffalo. *Lincoln Woods IV* is a view from my sister's house in Buffalo. She's moving. After over 130 years (my grandfather moved to Buffalo around 1889) the last of my family is moving out of Buffalo. I have created four paintings of views from my sister's house as a way to remember that place and time. The process for this painting started with taking a photo at dusk, capturing the view from my sister's house, layering the outside view with the reflection on the window glass of the lit bedroom behind me. Two views inside and out are captured at the same time creating dense layers of detail and inviting the viewer to discover the wonder of now."



Lincoln Woods IV

oil, acrylic, graphite on Dura-Lar archival film, 14 x 17 inch,
\$3,000.

Paul Landesman

Rye Brook, NY

"For 5 years, I have been working on a series of paintings with 2 inch squares as the structure for the study of color theory. Using my architectural skills, I divide the space and design a proportionate grid. My goal is to improve my understanding of how colors interact with each other. After a dozen or more paintings with only squares, in no.1 I added circles and triangles to explore whether shape impacts the relationship of colors.

Each color is hand-mixed with the theory of color always a part of my vision for each painting. I play with colors like a musical composer does with notes and sounds by changing hues, values, and saturations to make my abstract conceptions come alive. These paintings require spending 3 months studying the relationships of neighboring colors in the composition before choosing what color and what location comes next.

In addition, with this painting I began to add iridescent colors. The placement of the colors is very important to make a balanced composition. In no. 1, the iridescent colors are positioned where they would enhance the color contrast or balance."



Circles, squares and triangles no.1

acrylic, 16 x 20 inch, \$8,500.

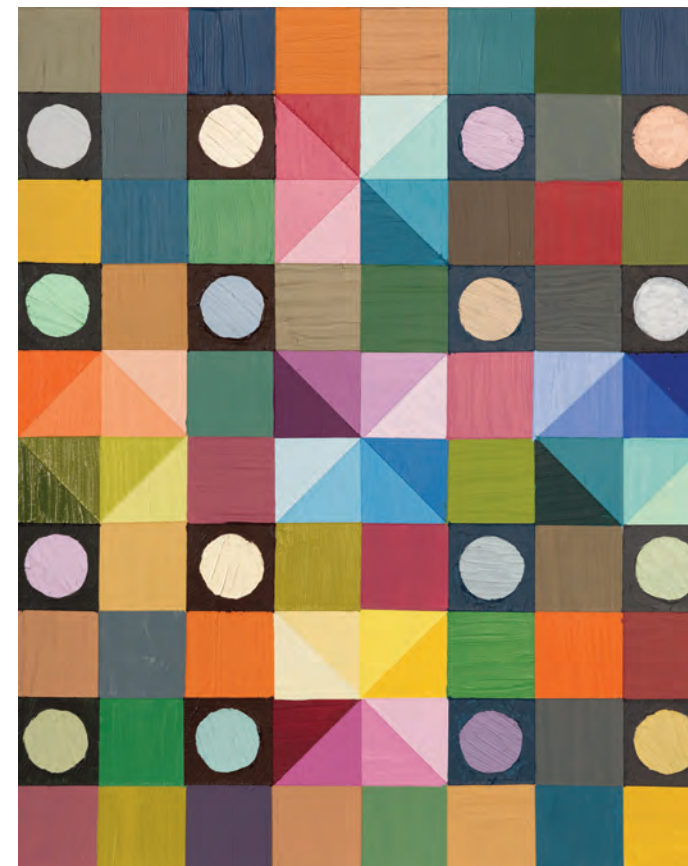
Paul Landesman

Rye Brook, NY

"Over the past three winters, I explored variations of grid designs in pastel drawings, which inspired future paintings like No. 1 and No. 2. The series with 2 inch squares is painted on wood panels for cleaner, more precise lines than canvas allows.

In No. 1, I use the grid as a structural framework, akin to *Jasper Johns* using the American flag to focus on surface texture. No. 2 shares the symmetrical layout of No. 1 but differs in the placement of circles and triangles, which I arranged after trial and error.

All colors are hand-mixed, with iridescent circles against a darker background, adding depth and dimension. Triangles are tinted with titanium white, creating movement through value contrasts. My creative process is fluid; the painting evolves with each color added, often leading to a final result different from my initial vision."



Circles, squares and triangles no.2

acrylic, 16 x 20 inch, \$8,500.

Nancy Lasar

Washington Depot, CT

"Drink the Wild Air is a graphite, collage and colored pencil drawing which was inspired by a poem by *Ralph Waldo Emerson*. As such, it is an invitation to find release and inspiration in the natural world – to get outside the confines of one's thoughts and psyche and to find release in the sunshine, the sea and "the wild air". We are asked to leap beyond our accepted limitations!

Still life is my vehicle for creating images of joy and capricious abandon. They are imagined into being by memories of common objects like pots, pitchers, bowls and flowers which surround me in my home and with which I am familiar. These drawings are anchored by an architecture of lines and curves and suggested planes, as I am interested in describing a breathable 3-dimensional space on a 2-dimensional surface."



Drink the Wild Air

graphite, collage, colored pencil on ragboard,
29 x 37.25 x 1 inch, \$1,800.

Nancy Lasar

Washington Depot, CT

"I begin by drawing random often overlapping lines in the manner of 'Automatic Drawing'. These lines have different personalities and feelings – hard, soft, curly, thick, thin, meandering etc. Soon the faint trace of an image begins to emerge. I work to enhance these suggestions convincingly from my memory and imagination. Following the advice of the artist *Paul Klee*, which I learned about in under graduate school, I "take lines for walks" hoping to create depth and space on a two dimensional surface.

A Seat at the Table is composed with a #2 graphite pencil on a rag board panel. Bits of recycled and torn up prints, commercial materials and colored pencils add sparks of color and texture. My work provides a place of nourishment and respite so necessary in this complex world. It is a dare to temporarily expand, leap and find joy."



A Seat at the Table

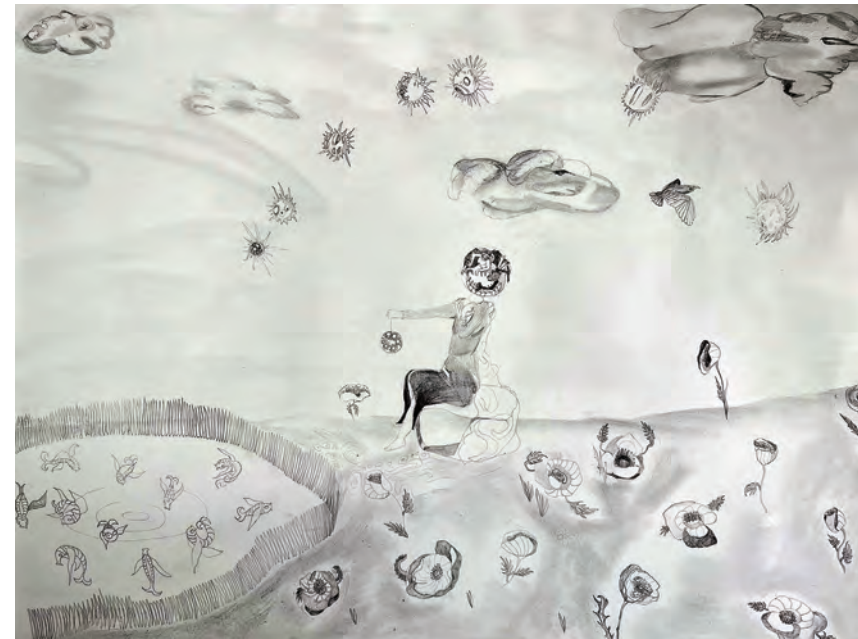
graphite, collage, colored pencil, watercolor

40 x 42.5 inch, \$3,800.

Sherry Mayo

Mahopac, NY

"The work transcends the boundaries of the concrete, inviting viewers into a realm where meaning and spirituality intertwine. I make semi-abstract artworks that serve as portals to a magical world where observation of the natural realm blends seamlessly with imagined transcendental experiences, leading to a heightened state of consciousness. This drawing was inspired by a Jesuit book called the *Emblemata Sacra...* (1936), and the inscription "*capit non quod capit*" has been translated as it captures what cannot be captured. From initial sketches to the pressure of graphite on paper, my artistic process is a fluid exploration that bridges the gap between reality and memory."



Capit Non Quod Capit

graphite on Somerset paper, 22 x 24 inch, \$800.

"*Hero* is a combination of ideas I've been playing around with for many years now. I often use books of international costumes and textiles to inspire me in the areas of color and pattern. This painting is a good example of my interest in fiber art, fashion, storytelling and whimsy. Placing unexpected objects in unexpected places. Like beetles in dresses. And hammers in the hands of women wearing crowns. I was thinking about how I might combine the hardness of someone bravely dedicated to protecting herself, or maybe protecting others, with the softness of a tapestry. To try to create the feel of cloth on a piece of paper. To use pattern and color to capture the eye and then create a kind of narrative to keep it there."

Nancy Moore

Ridgefield, CT



Hero

watercolor, ink, gouache, 22 x 22 inches, \$3,800.

Nancy Moore

Ridgefield, CT

"*Second Nature* explores the concept that as human beings we're only a membrane away from our surroundings. The woman you see here, part of my *Unconventional Women* series, is in and of the world. Before I began painting this series, I used Crayola crayons and watercolors to create large images of chameleons and other animals. In 2006, my "menagerie" was featured in a solo exhibition at *Yale University's Peabody Museum Environmental Sciences Center*. It remained on the walls for a full year. In deciding to focus on chameleons, I was thinking that like chameleons, which change colors in order to adapt to their surroundings, in a sense women shed and grow new skin as they adapt to the myriad roles they either choose or are asked to assume. As my art practice expanded, I began putting women's heads and hands on my chameleons, until eventually they became fully realized women. In *Second Nature*, the woman and the chameleon sit companionably, with each appreciating the wildness of the other, and with each admiring the other's adaptability and resilience."



Second Nature

watercolor, gouache, 30 x 22 inch, \$3,800.

"*Mountain* was inspired by a black-and-white New York Times photo of celebrated author and poet *Sigrid Nunez*. In the photograph, her hair was closely cropped, and she was swathed in a shapeless black garment. She seemed to be looking out at me from the page. I responded by creating my own version of a fearless, independent woman, someone comfortable with her advanced age. I employed a multitude of materials; ink, watercolor, gouache, metallic paint, and graphite to depict someone with many layers of life. I used a brush and a pen and even my fingers to apply the media, observing my own role as an artist in their application. *Mountain* is now part of the series of *Unconventional Women* that I've been working on for the past twelve years."

Nancy Moore

Ridgefield, CT



Mountain

watercolor, gouache, graphite, ink, metallic paint
30 x 22 inch, \$3,800.

Stephanie Mulvihill

New York, NY

"*Under the Blue Veil* is a part of the *Ordinary Demons and Household Saints Series*. This work speaks to the birth of a new nexus of experience. The overlay of gesture and expression map the evolution our physical and spiritual selves undertake as we work through acceptance and rejection of periods of forced change. The figure is surrounded by the magnolia flower, a symbol of both impermanent fragility and endurance (it has a fossil record of 60 million years) and wings of the cardinal, a bird that doesn't migrate or change its bright plumage during the winter. Enveloped by these symbols of transience and stubborn defiance, the form synthesizes, morphs and contorts in an undulating exchange between tension and release, conflict and peace, ultimately forging a new version of ourselves. I seek to visualize the physical and spiritual sense of loss, grief, growth and the acceptance of change. This piece is a celebration of the traditional drawing process and of fundamental drawing tools: graphite, ink and colored pencils."



Under a Blue Veil

graphite, colored pencil on paper, 30 x 22 inch, \$1,800.

Stephanie Mulvihill

New York, NY

"*A Fool's Paradise* is a part of the *Ordinary Demons and Household Saints Series*. This work speaks to the birth of a new nexus of experience. The overlay of gesture and expression map the evolution our physical and spiritual selves undertake as we work through acceptance and rejection of periods of forced change. The figure is lost in a fictional jungle with the magnolia flower, a symbol of both impermanent fragility and endurance (it has a fossil record of 60 million years). In this idealized setting of beauty and hidden danger, the form synthesizes, morphs and contorts in an undulating exchange between tension and release, conflict and peace, ultimately forging a new version of ourselves. I seek to visualize loss, grief, growth and the acceptance of change. I have been recently redefining how I make a drawing, layering mixed media techniques and materials, including collage, fiber, prints and embroidery."



A Fool's Paradise

mixed media on paper mounted to canvas, 24 x 36 inch,
\$3,000.

Stephanie Mulvihill

New York, NY

"*Saint of Fear and Beauty* is a part of the *Ordinary Demons and Household Saints Series*. This work speaks to the birth of a new nexus of experience. The overlay of gesture and expression map the evolution our physical and spiritual selves undertake as we work through acceptance and rejection of periods of forced change. The figure is lost in a fictional jungle with the magnolia flower, a symbol of both impermanent fragility and endurance (it has a fossil record of 60 million years). In this idealized setting of beauty and hidden danger, the form synthesizes, morphs and contorts in an undulating exchange between tension and release, conflict and peace, ultimately forging a new version of ourselves. I seek to visualize loss, grief, growth and the acceptance of change. I have been recently redefining how I make a drawing, layering mixed media techniques and materials, including collage, fiber, prints and embroidery."



Saint of Fear and Beauty

mixed media on paper mounted to canvas, 24 x 36 inch,
\$3,000.

"Black and White Striped Branch is a hollow stoneware ceramic sculpture in which each of the parts has been made on the potter's wheel, then has been altered and assembled. Informed by the vessel aesthetic, over my career I have used the potter's wheel as the main tool to make an evolving series of sculptural forms. Although the work is not about any one thing, over the years, I have cycled back to forms inspired by plants more often than not.

I try to make use of the unpredictability of how a piece may turn out after the glaze firing; the goal is to conjure familiar images or provide a glimpse of something recognizable. The surface is an important part of that; with this piece, stripes are created by pouring textured glaze over a black gloss glaze."

Donna Namnoum

Canton, CT



Black and White Striped Branch
glazed stoneware, 25 x 5.5 x 3 inch, \$700.

"*Orange Branch* is a hollow stoneware ceramic sculpture in which each of the parts has been made on the potter's wheel, then has been altered and assembled. Informed by the vessel aesthetic, over my career I have used the potter's wheel as the main tool to make an evolving series of sculptural forms. Although my work is not about any one thing, over the years, I have cycled back to forms inspired by plants more often than not.

I try to make use of the unpredictability of how a piece may turn out after the glaze firing; the goal is to conjure familiar images or provide a glimpse of something recognizable. The surface is an important part of that; with this piece I poured various colored textured glaze over the surface, contrasting with matte black underglaze intended to accentuate the cracks in the surface of the colored glaze."

Donna Namnoum

Canton, CT



Orange Branch

glazed stoneware, 22.5 x 8.5 x 4.5 inch, \$700.

"*Striped Triple Budded Jar* is a stoneware ceramic sculpture in which I have used the covered jar as a mode of expression. Informed by the vessel aesthetic, over the years, I have used the potter's wheel as the main tool to make an evolving series of sculptural forms. Each of the parts is made on the wheel and then has been altered and assembled. Although this sculpture is not about any one thing, my work cycles back to forms inspired by plants more often than not.

I try to make use of the unpredictability of how a piece may turn out after the glaze firing; the goal is to conjure familiar images or provide a glimpse of something recognizable. The surface is an important part of that; textured glaze juxtaposed and contrasted with matte underglaze to add visual interest."

Donna Namnoum

Canton, CT



Striped Triple Budded Jar

glazed stoneware, 18.5 x 10 x 10 inch, \$700.

"*Aurelia* is one of my early sculptures, and the first to be in two parts. As she started to come together, she had a very distinct head and body. I proceeded by adding arms and horns as I have always been fascinated by the shapes of bugs and ants. Slowly she started to show her regal personality. When I saw her standing among my sculpture family, she appeared to be the all knowing matriarch. She is quite different from my other sculptures with her stripes and black glaze. To me, she seems to be wearing a robe, which is rather fitting for the matriarch!"

Tini Pinto

Stamford, CT



Aurelia

stoneware, 21.25 x 10 x 8 inch, \$5,000

"I started making *Nina* at the end of a long winter. While I love a snowy winter, my tropical upbringing makes me long for warmer days. I suppose, in anticipation of spring, I created blossoms on her. While she sat on my shelf waiting to be fired, she looked like a little girl with her Afro puffs, earning her name, *Nina*. Finally, I chose a golden-ochre glaze along with a white glaze for her blossoms. *Nina*, for me, represents the warmth of summer and a memory of a garden bursting into life."

Tini Pinto

Stamford, CT



Nina

stoneware, 17 x 12 x 10 inch, \$4,500.

"I decided to make small sculptures from all the extra bits and parts of the larger ones. As I started playing with the pieces, I also took elements of different sculptures and incorporated them in the small ones. While all the sculptures are unique they also look like hybrid offsprings of the larger sculptures. *Toby*, is a hybrid of my sculptures, *Ophelia* and *Wrenly*, sharing some of their features. I also love how his glaze turned out, the translucent blue appears like water dripping down him after a swim. Sometimes I wonder which deep sea did he come from? After all, to me, he is *Toby* the lobster."

Tini Pinto

Stamford, CT



Toby

stoneware, 11 x 8.25 x 4.75 inch, \$800

Bonnie Ralston

Brooklyn, NY

"In the ongoing series *This Corrosion*, I explore impermanence and transformation, capturing on paper the interactions between metal, water, and time.

The images are made by corroding found steel and copper directly onto paper using salt solutions and common household acids. With each use, iron and copper are transferred into the fibers of the paper. Eventually, the objects used to create these contact prints completely disintegrate.

The work emerges over days and weeks, with gravity, humidity, and rate of evaporation defining the colors and textures. The hydrophilic quality of salt ensures that the pieces are never truly finished. Despite being treated with fixative, the salt and paper continue to absorb and release water from the air, resulting in a surface that changes over time.

Existing somewhere between drawings and prints (and in some cases, low-relief sculpture), each work seeks to reframe destructive moments as sources of unexpected beauty and possibility."



This Corrosion XXIX

corroded copper and steel, salt water, vinegar, hydrogen peroxide,
22 x 30 inch, \$3,000.

Bonnie Ralston

Brooklyn, NY

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The images are made by corroding found steel and copper directly onto paper using salt solutions and common household acids. With each use, iron and copper are transferred into the fibers of the paper. Eventually, the objects used to create these contact prints completely disintegrate.

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Existing somewhere between drawings and prints (and in some cases, low-relief sculpture), each work seeks to reframe destructive moments as sources of unexpected beauty and possibility."



This Corrosion XVIII

corroded copper and steel, salt water, vinegar, hydrogen peroxide, 22 x 30 inch, \$3,000.

Susan Rollins

Guilford, CT

"*Before/After I* is the first painting in a new series about our rapidly changing climate, following a recent series of "altered landscapes" which are statements about our environmental crisis from a historical perspective. These new paintings have a "window" of what was and is traditional landscape surrounded by what could or will be if we don't act quickly. The window in *Before/After I* is a glimpse through a background that is expressionist: dark, chaotic and perhaps ominous, to a place that is peaceful and welcoming. The windows are meant to be beacons of hope- we can keep what we have if we don't ignore what we see around us."



Before/After I

oil on canvas, 36 x 36 x 1.5 inch, \$3,500.

Susan Rollins

Guilford, CT

"*Before/After II* is the second painting in a new series about our rapidly changing climate, following a recent series of "altered landscapes" which are statements about our environmental crisis from a historical perspective. These new paintings have a "window" of what was and is traditional, peaceful landscape surrounded by what could or will be if we don't act quickly. The window in *Before/After II* is framed by trompe l'oeil tape and surrounded by a background that is expressionist: dark, chaotic and perhaps ominous. The windows are meant to be beacons of hope—we can save what we have if we don't ignore what we see around us."



Before/After II

oil on canvas, 36 x 48 x 2 inch, \$4,000.

Susan Rollins

Guilford, CT

"*Before/After - View* is the third painting in a new series about our rapidly changing climate, following a recent series of "altered landscapes" which are statements about our environmental crisis from a historical perspective. These new paintings have a "window" of what was and is traditional landscape surrounded by what could and will be if we don't act quickly. The window in *Before/After - View* is a clear view of a pastoral landscape set in a background that is hazy, purple, mysterious and perhaps ominous, with paint dripping sideways across the sky. The windows are meant to be beacons of hope- we can keep what we have if we don't ignore what we see around us."



Before/After- View

oil on canvas, 20 x 20 x 2 inch, \$3,000

Narelle Sissons

New Canaan, CT

"Derived from the female perspective, I paint my own experience. Experimenting with color, opacity and psychological layering in my work. I imagine the human form confined to a space, sometimes becoming intertwined with another figure to create questions about being seen or unseen. Translated from two smaller ink studies, these two paintings are joined to form a diptych. The two panels create an emotional undertone, with a sense of tension between the two figures."



Intimate Return - diptych

oil on canvas, 30 x 48 x 1.75 inch, \$3,700.

Narelle Sissons

New Canaan, CT

"I paint my own experiences, which are derived from the female perspective. This painting comes from a series of studies in ink, translated into larger-than-life final composition in oil. The focus is on the seated female figure, floating inside the edges of the confined square canvas. My background in theater design, with a love of color and improvisation are present in my paintings. Like a play, the works offer visual ambiguity inviting the viewer in."



Heart Fall

oil on canvas, 36 x 36 x 1.33 inch, \$3,000.

"Fiber, wall-mounted piece inspired by chalcedony/crystal agates/geode. Materials info: Accidentally dredged and retrieved ghost netting, fully documented and collected in collaboration with the *Director of Marine Fisheries Research at the Center for Coastal Studies, Provincetown, MA*. After cleaning and dyeing the netting, the knots are cut out as I work the fibers, leaving individual pieces of line no more than an inch and a half long (and under 2mm in diameter). These are adhered to the cotton substrate following hand drawn outlines based on actual agates and geodes."

Gin Stone

East Harwich, MA



agate no.1

ghost gear net, muslin, dye, adhesive, 34 x 28 inch, \$4,600.

Gin Stone

East Harwich, MA

"Fiber, wall-mounted piece inspired by chalcedony/crystal agates/geode. Materials info: Accidentally dredged and retrieved ghost netting, fully documented and collected in collaboration with the *Director of Marine Fisheries Research at the Center for Coastal Studies, Provincetown, MA*. After cleaning and dyeing the netting, the knots are cut out as I work the fibers, leaving individual pieces of line no more than an inch and a half long (and under 2mm in diameter). These are adhered to the cotton substrate following hand drawn outlines based on actual agates and geodes."



agate no.4

ghost net, muslin, dye, adhesive, 18 x 15 inch, \$3,800.

Barbara O'Shea Strong

New Canaan, CT

"Returning to Dune Road in the Spring I uncover a new gathering of wrapped trees. In this set the mood is elevated, the day is bright.

The figures look away from one another in *The Standoff*. They seem tightly wound in their stances as if any moment they could uncoil. Could it be a tense family meeting, a school yard tiff, election drama? Possibilities open."



The Standoff

archival digital photograph, 13 x 10 inch, \$500.

Barbara O'Shea Strong

New Canaan, CT

"Along storied Dune Road on Long Island I became mesmerized by these different burlap encased trees. The gray day added to the feeling of an encounter with strangeness in an other worldly landscape. Thoughts of shrouds, bondage, the mask, the other, the stranger all crossed my mind. Then in a playful turn I pictured them awakening to the sounds of *The Sorcerer's Apprentice* about to confront Mickey in Disney's *Fantasia*. With a closer look I discovered the care and precision of the stitching that was used down to the bows at the bottom to protect what's unseen beneath. No ordinary wrapping here."



The Stitches

archival digital photograph, 10 x 13 inch, \$500.

Barbara O'Shea Strong

New Canaan, CT

"Returning to Dune Road in the Spring I uncover a new gathering of wrapped trees. In this set the mood is elevated, the day is bright.

Separate from the larger groupings *The Travelers* appear to take off on their own as a twosome full of the promise of a new beginning, perhaps a shedding of the cloaks they carry. We see a glimpse."



The Travelers

archival digital photograph, 13 x 10 inch, \$500.

Barbara O'Shea Strong

New Canaan, CT

"Along storied Dune Road on Long Island I became mesmerized by these different burlap encased trees. The gray day added to the feeling of an encounter with strangeness in an other worldly landscape. Thoughts of shrouds, bondage, the mask, the other, the stranger all crossed my mind. Then in a playful turn I pictured them awakening to the sounds of *The Sorcerer's Apprentice* about to confront Mickey in Disney's *Fantasia*. With a closer look I discovered the care and precision of the stitching that was used down to the bows at the bottom to protect what's unseen beneath. No ordinary wrapping here."



The Coming Together

archival digital photograph, 10 x 13 inch, \$500.

Janet Warner

East Haven, CT

"I have been working with the tessellation of triangles for over a year. I have been examining how the subtle shifts in colors and values alter the paintings within a similar design. *The air between us* is one of my latest paintings, completed just a few months ago. In this piece, I was focusing on how I could have the color moved through the piece in a new way. I wanted each hue to ascend into the pattern with shifting values, while simultaneously having the different hues moving horizontally across. This was the first time I attempted to have the color move through the painting this way. I deliberately used a limited palette to restrain the color shifts and concentrate on values."



The air between us
oil on linen, 26 x 24 inch, \$2,800.

Janet Warner

East Haven, CT

"In recent years, my art practice has centered on nonobjective exploration of color and color relationships. I let the process of mixing pigments dictate the color boundaries and relationships within my paintings. Focusing solely on color has expanded my understanding of color space. I am fascinated by how pigments behave differently based on factors such as the age of the paint, the manufacturer, and the mediums I use. *Every day is exactly the same* was one of the first paintings I created when I transitioned to a triangular tessellation design from my previous overlapping circles. This design shift creates an illusion of color folding in and out of space due to subtle color variations. This piece was the first one where I saw the folding happening and it intrigued me to continue working with this design."

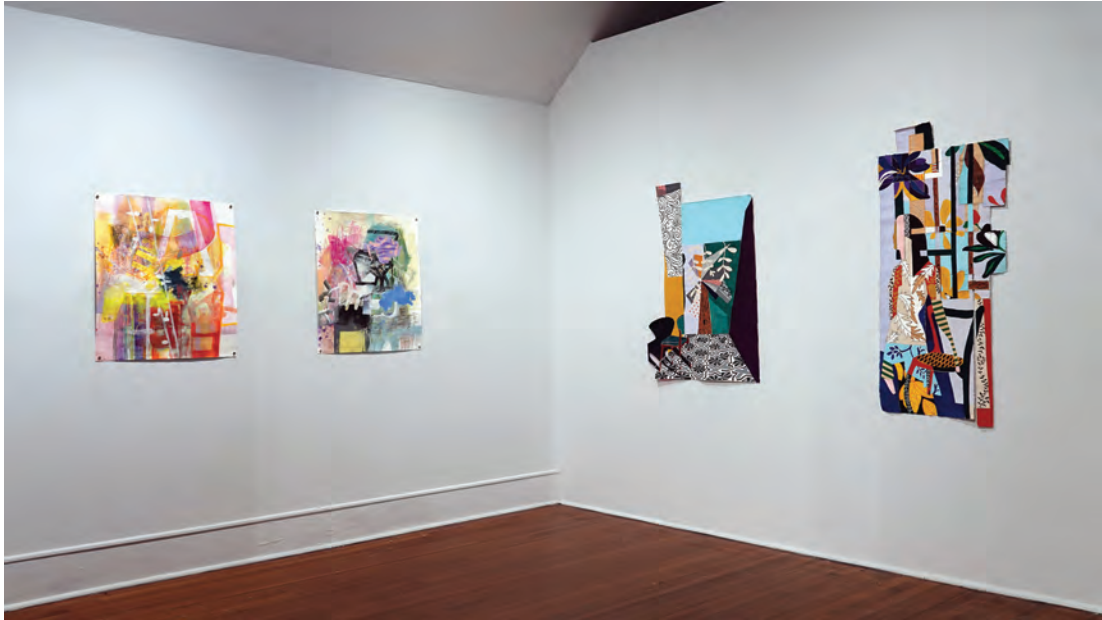


Every day is exactly the same
oil on linen, 34 x 36 inch, \$6,800.











Silvermine Guild of Artists

Silvermine has been a place for artists to gather since 1906 when visionary sculptor Solon Borglum moved to the area and held annual exhibitions in his studio. He created weekly artist-critiques called the Knockers Club. Formed in 1922, The Silvermine Guild of Artists was incorporated in 1924 as a not-for-profit to provide a permanent and supportive community of artists. Guild members represent artists that have a high level of accomplishment and are selected through a jurying process.

Silvermine Guild of Artists has been a hub for some of the most talented artists in the Northeast. Guild membership has grown to almost 300 artist members nationwide, and has included such renowned artists as Abe Ajay, James Daugherty, Carlus Dyer, James Flora, James Grashow, Robert Kaupelis, Alice Neel, Gabor Peterdi, Charles Reiffel, James Rosenquist and honorary member Faith Ringgold.

Since its inception, guild membership has been a selective peer jurying process. As a result, the guild has held its membership to high standards with many members having work represented in permanent collections of some of the world's most prestigious museums, as well as prominent private and corporate collections.

Silvermine Galleries

Silvermine Galleries represents the Silvermine Guild of Artists. Our Galleries have exhibited art luminaries including Joseph Albers, Gabor Peterdi, Milton Avery, Elaine deKooning, Clement Greenberg, Alice Neel, Louise Nevelson, Larry Rivers, Christo and Jeanne-Claude, Faith Ringold, James Rosenquist, Chuck Close, Philip Johnson, and many others.

The Galleries continue to expand on our heritage through compelling exhibitions of art by emerging and internationally recognized artists. A distinguished list of curators have juried many of our landmark exhibitions, among them are Dore Ashton, Milton Avery, Bill Carroll, Tom Eccles, Andre Emmerich, Jennifer Farrell, Henry Geldzahler, Patricia Hickson, Hilton Kramer, Beth McLaughlin, Barbara O'Brien, David Ross, Holly Solomon, Allan Stone, Ann Temkin, and Marcia Tucker.

Our exhibitions are accompanied by programming that encourages appreciation of art and its role in society. Our layered approach is tailored to make our exhibitions meaningful, accessible, and enjoyable for diverse audiences of every age and background and always offer opportunities for visitors to connect with art, and each other through an exploration of ideas.

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