

Silvermine

NEW
MEMBERS 2025

January 11 - February 6, 2025

New Members Exhibit

January 11 – February 6, 2025

The Silvermine Arts Center proudly welcomes 25 new members to its historic Guild of Artists with an exhibition showcasing diverse and innovative works across various mediums and styles.

Silvermine has been a vibrant gathering place for artists since 1906, when visionary sculptor Solon Borglum moved to the area. Borglum hosted annual exhibitions in his studio and initiated weekly artist critiques known as the Knockers Club. In 1922, the Silvermine Guild of Artists was formed, and by 1924, it was incorporated as a not-for-profit organization dedicated to fostering a permanent and supportive community for artists.

Over the years, the guild's membership has grown to include more than 300 nationally and internationally recognized artists. Esteemed members have included 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.

Guild membership has always been determined through a rigorous peer jurying process, ensuring high standards of artistic excellence. Many members have their works represented in the permanent collections of prestigious museums as well as prominent private and corporate collections worldwide.

This exhibition provides visitors with a unique opportunity to explore the talents of the newest members of this dynamic artistic community and discover their distinctive contributions to the arts.

Exhibiting Artists

Irja Bodén

Ghent, NY

Buschi, Serena

Bedford, NY

Fay, Liz Alpert

Sandy Hook, CT

Fisher, Karen

Superior, CO

Fishman, Susan Hoffman

West Hartford, CT

Greene-Gross, Chrissanth

North Salem, NY

Hess Hesselgrave, Lisa

Branford, CT

Hocker, Barbara

Bolton, CT

Kemeny, Marc

Fairfield, CT

Kupferberg, Amy

Bedford, NY

Landesman, Paul

Rye Brook, NY

Lowry, Linda

Boulder, CO

Perry, Michael

Durham, NC

Pinto, Tini

Stamford, CT

Ralston, Bonnie

Brooklyn, NY

Richman, Susan

Hastings-On-Hudson, NY

Rollins, Susan

Guilford, CT

Ruenitz, Gloria Santoyo

Stamford, CT

Scepanovic, Aleksandra

Woodstock, NY

Smith, Colin

Baltimore, MD

Sobel, Leslie Ann

Ann Arbor, MI

Urquhart, Eric

Danbury, CT

Warner, Janet

New Haven, CT

"Oracle 1 is a ceramic sculpture from my To Dress a Ptarmigan series. It examines the environmental changes and relocation of the town where I grew up, focusing on loss, memory, and place. The work begins on the wheel and transforms into an abstract narrative, featuring stacked forms embossed and layered with multi-colored glaze, telling a unique story."

Irja Bodén

Ghent, NY



Oracle 01
glazed ceramic, 21.5 x 9 x 9 inch, \$1,450.

"Oracle 6 is a ceramic sculpture from my To Dress a Ptarmigan series. It examines the environmental changes in the town where I grew up in Sweden, focusing on loss, memory, and place. The work begins on the wheel and transforms into an abstract narrative, featuring stacked forms embossed and layered with multi-colored glaze, telling a unique story."

Irja Bodén

Ghent, NY



Oracle 06
glazed ceramic, 23 x 12 x 11 inch, \$1,350.

"Winter's Tale is a ceramic sculpture from my To Dress a Ptarmigan series. It examines the environmental changes and relocation of the town where I grew up, focusing on loss, memory, and place. The sculpture starts on the wheel and transforms into an abstract narrative, featuring stacked forms embossed and layered with multi-colored glaze."

Irja Bodén

Ghent, NY



Winter Tale
glazed ceramic, 16 x 7 x 7 inch, \$1,500.

"I've increasingly turned toward the theme of mending. Speaking to the human condition: the constant negotiation between wholeness and fragmentation. Paper represents the delicate nature of existence, wire serves as the connective tissue, binding these elements together and symbolizing resilience, even in the face of disintegration."

Serena Buschi

Bedford, NY



Mending the Grid

copper wire, Kitakata, Gampi paper, ink, sari silk, yarn, thread, sequins,
24 x 20 x 2 inch, \$3,500.

Serena Buschi

Bedford, NY

"Particle/Wave symbolizes the dynamic flow that connects everything. This work highlights the unseen forces of particles and waves that shape our reality, emphasizing the interconnectedness of separate elements and the continuous flow that unites them."



Nestled Stories Orange: Particle/Waves

Chenille wire, plaster, sari silk, Kitakata paper, ink, encaustic monotype, yarn, mirrors,
30 x 10 x 9 inch, \$2,700.

Liz Alpert Fay

Sandy Hook, CT

"I was diagnosed with early breast cancer during the Pandemic and needed a way to express what I was feeling. This piece became a daily journal as I went through 150 days of chemotherapy. Everything in this piece is recycled, repurposed, or mended. My body has been mended as well, and I'm now cancer free. I am forever grateful for the love and care I received from so many people!"



Mending Self

mixed materials, hand hooked and mended, 80 x 53.5 inch, \$6,000.

Liz Alpert Fay

Sandy Hook, CT

"This hand hooked rug tells the story of a once charming yellow barn near where I often walk. The color was unusual for a barn in New England. One day the barn was given a fresh coat of bright red paint, and sadly for me, the old barn lost its charm. This piece tells the story of that barn and of my many walks in this place. Quick sketches from the landscape were collaged together to reflect my experiences there."



They Painted the Yellow Barn Red

recycled wool and cotton tee shirts on linen, hand hooked,
42 x 42 inch, \$6,500.

Karen Fisher

Superior, CO

"I feel a diasporic sense of belonging living in two places. The patchwork quality of the collaged painted canvas & textiles suggests a lived experience & movement between spaces. The vertical textile piece is a wedge dividing the figures on either side. There's ambiguity surrounding the fox's position. Blue shapes appear as paint strip samples tentatively tucked. Maybe taken out later and moved."



Between Two Unknowns, I Live My Life
acrylic, paper, textile on collaged un-stretched canvas,
40 x 33 inch, \$2,600.

"The Tale of Lost Waters is the first scroll in a series of multiple scrolls that depict the 53% of bodies of water around the world that have been radically reduced in size due to climate change and extraction for industrial, agricultural and commercial uses. As the waters retreat, desertification develops."

Susan Hoffman Fishman

West Hartford, CT



The Tale of Lost Waters
acrylic, cyanotype and mixed media on paper,
51 x 24 inch, \$2,400.

Susan Hoffman Fishman

West Hartford, CT



Lake Mead Disappearing (USA)

acrylic, satellite images, cyanotype and mixed media on paper,
52.5 x 25.5 inch, \$2,400.

"Lake Mead Disappearing reveals how the man-made reservoir in Colorado and Nevada is 27% of its original size. Population growth with its demand for more and more water as well as climate change accounts for the desertification occurring on its shores."

Susan Hoffman Fishman

West Hartford, CT

"Lake Poopo, once a saline lake in the high altitudes of Bolivia, has lost almost 100% of its water as a result of extraction or the removal of water for zinc and tin mining. As a result, the habitats of multiple species have been destroyed and desertification has taken over."



Lake Poopo Disappearing (Bolivia)
acrylic, cyanotype and mixed media on paper,
49.5 x 26 inch, \$2,400.

Chrissanth Greene-Gross

North Salem, NY

"You've got to be cracked to participate fully in the alchemy of life. Pursuing an artful meditation on broken eggshells has allowed me to serenely observe what's left when I am cracked open and all the masks of ego fall away. I stand in a space of vulnerability and devotion and feel grateful for the transformational power of art and love."



Buttomed Up

oil on panel, 6 x 6 inch, \$350.

Chrissanth Greene-Gross

North Salem, NY



Wounded Warrior
oil on panel, 6 x 6 inch, \$350.

Chrissanth Greene-Gross

North Salem, NY



Purple Heart

oil on panel, 9 x 9 inch, \$450.

Chrissanth Greene-Gross

North Salem, NY



Heart Broken

oil on panel, 5 x 5, inch, \$250.

Lisa Hess Hesselgrave

Branford, CT

"I started displaying my beach towels while teaching a painting class. They were pinned on the wall for my students to paint...next thing I knew, I was using them in my own work. Alone in my studio one night, I found myself laughing out loud, and knew I was onto something. The intentional crudeness in the paint handling, and the unexpected combination of objects, introduces a timely element of absurdity."



Cookie Box

oil on panel, 12 x 9 inch, \$1,900.

Lisa Hess Hesselgrave

Branford, CT



Cookies + Milk
oil on panel, 12 x 9 inch, \$1,900.

Lisa Hess Hesselgrave

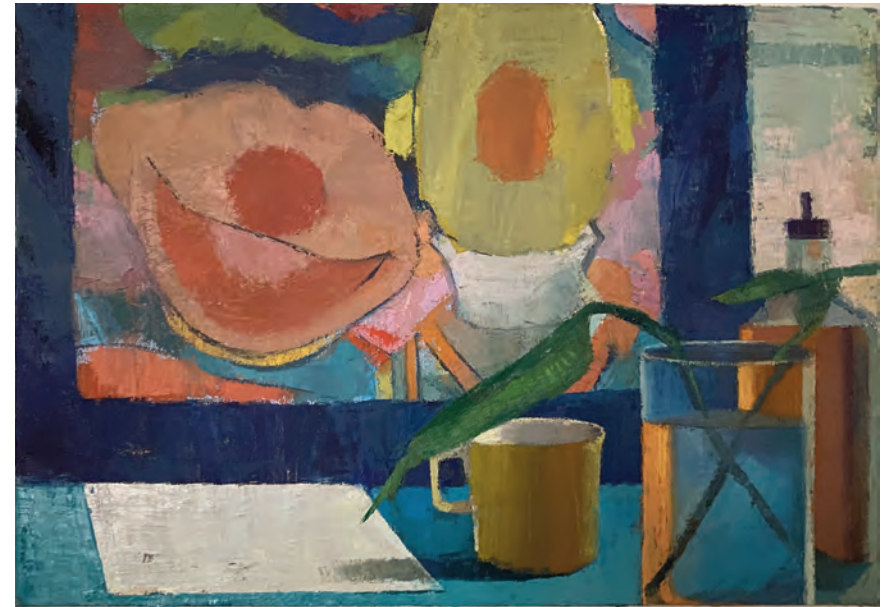
Branford, CT



Mother and Child
oil on panel, 24 x 20 inch, \$1,900.

Lisa Hess Hesselgrave

Branford, CT



Yellow Cup with Plant
oil on panel, 14 x 20 inch, \$1,900.

Barbara Hocker

Bolton, CT

"All of the photographs used in this piece are of a single waterfall, Tankerhoosen Falls, taken at different seasons, times of day, and with various cameras and lenses. The structure is a whirlwind binding using multiple pages of varying lengths sewn into a split bamboo spine. I hope the piece captures both the breadth of the falls and the play of the constantly changing falling water."



Whirlwind Waterfall Library

archival pigments prints, sumi ink, mulberry paper, encaustic wax, bamboo, waxed linen thread, 54 x 154 x 1 inch, \$10,000.

Barbara Hocker

Bolton, CT

"This piece is made of 3 layers of thin mulberry rice paper embedded between layers of clear encaustic wax. The layers are printed with archival inkjet ink and painted with watercolor and sumi ink. The photograph used in this piece is from Tankerhoosen Falls. The layering reflects the depth of the falling water, dancing light, and colorful moss on the rocks of the dam behind the falls."



Waterfall IV

archival pigment prints, monotype, watercolor, mulberry paper, encaustic wax on hardboard panel, 20 x 40 x 2 inch, \$2,500.

Marc Kemeny

Fairfield, CT

"The language of geometry, lines, shapes and juxtapositions, mediates between the contours of nature and our imagination."



Abstract 33 & 34 (diptych)
watercolor, gouache, 40 X 64 inch, \$3,000.

Amy Kupferberg

Bedford, NY

"My artwork explores transformation through organic geometry, using paper I craft from upcycled materials like old jeans and couches. Inspired by sacred geometry and monads, I create non-representational drawings that embrace the natural grain of woodblocks. With HB graphite, I form intricate patterns and Mandalas, highlighting my commitment to sustainability and reusability."



Double Vision

wood block rubbings on handmade paper, HB graphite,
upholstery fabric-textured basket weave
(flax linen 52%, rayon 33%, cotton 15%), 11 x 14 inch, \$1,100.

Amy Kupferberg

Bedford, NY



Monad 5

wood block rubbings on handmade paper, HB graphite, denim (98% cotton, 2% Spandex) - Lucky Jeans/Sweet & Low circa 1998, cotton (100% cotton) Waterworks Studio shower curtain, 11 x 14 inch, \$1,200.

Amy Kupferberg

Bedford, NY



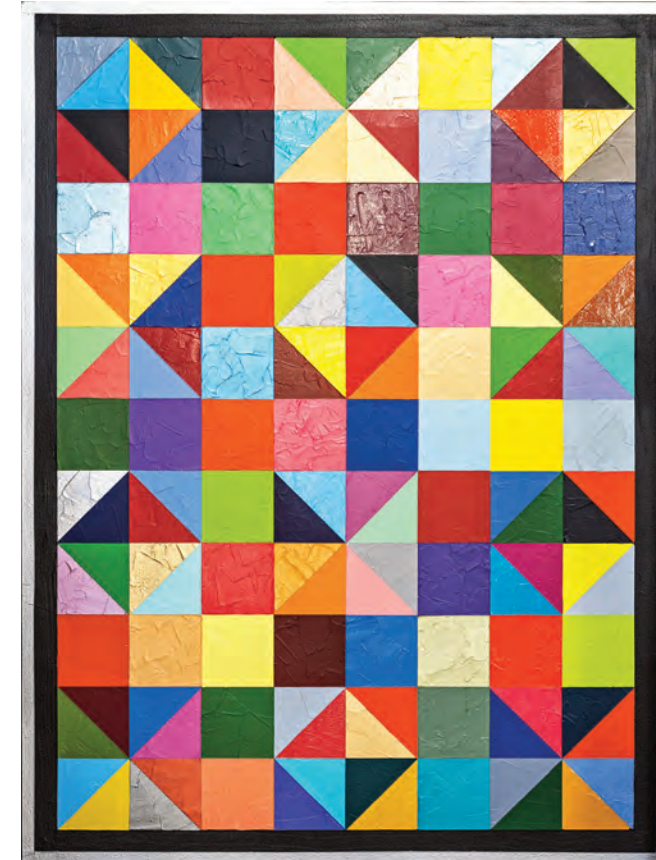
Monad 4

upholstery fabric-textured basket weave
(flax linen 52%, rayon 33%, cotton 15%), 14 x 11 inch, \$1,200.

Paul Landesman

Rye Brook, NY

"This painting evolved from a 9" x 12" pastel study using a limited palette of 48 Conte a Paris colors. The study helped shape the structural ideas, later scaled up to a 36" x 48" panel with a border added. Symmetrical in design, the surface was built with a palette knife for texture and richness. Each hand-mixed color, including metallics, enhances interactions, creating a layered complexity. The process unfolds like building a wall, one shape at a time, with the final result a joyful surprise."

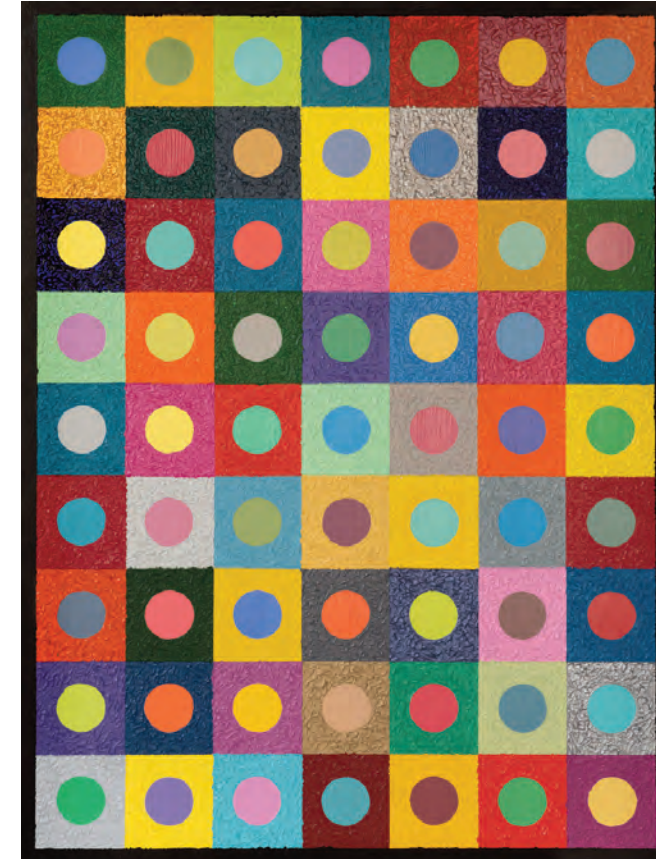


Squares and Triangles I
acrylic, 48 x 36 inch, \$8,500.

Paul Landesman

Rye Brook, NY

"Squares and Circles No. II is the second painting in a series exploring proportionate grids, now incorporating circles within the squares. The design process, akin to architectural planning, emphasizes balance, scale, and color interaction. The 48" x 36" grid consists of 5" x 5" squares (7 rows, 9 columns). Circles introduce contrasting shapes, enhancing color dynamics. Hand-mixed, unique colors and varied textures create depth through light reflection."



Squares and Circles No. II
acrylic, 48 x 36 inch, \$9,500.

Linda Lowry

Boulder, CO

"My Botanical Evolution monotypes began during the pandemic when I experienced a renewed interest in growing food & flowers. This series is an invented narrative based on early plant cell shapes & watching documentaries about the microbiome such as Kiss the Ground. Very quickly this series became fundamentally an exploration of color, shape & design."



Plant Cell Evolution

watercolor, oil monotype, 22 x 30 inch, \$1,950.

Linda Lowry

Boulder, CO



Plant Evolution in Blue

watercolor, oil monotype, 22 x 29.5 inch, \$1,950.

Michael Perry

Durham, NC

"Through the synthesis of science, spirituality, and design, I aim to create experiences that awaken a sense of wonder at the fundamental nature of reality. My work bridges the visible and invisible worlds, celebrating the profound joy that emerges when we recognize ourselves as conscious participants in the cosmic dance of particles and waves."



Golden Shaman

acrylic on canvas, 36 x 36 inch, \$2,500.

"Bobby is part of a larger collection of biophilic sculptures. I salvaged him from the wreckage of a much larger sculpture. I rummaged through boxes of sculpted bits and parts and added appendages to the salvaged arched form, creating a soulful creature. The spontaneity of my process leaves me surprised as the uniqueness of my pieces come to life."

Tini Pinto

Stamford, CT



Bobby

stoneware, electric, oxidation firing,
9 x 10.25 x 2.75 inch, \$800.

Tini Pinto

Stamford, CT

"Turner maybe the smallest, but he is the spunkiest creature I have created! I was feeling exceptionally playful as I worked on him. Once I shaped his body, I proceeded to add uneven spikes to his head - and, lo and behold, he ended up with a hairdo like the legendary Tina Turner, earning himself his name."



Turner

stoneware, electric, oxidation firing,
8.5 x 7 x 6 inch, \$475.

"I am always experimenting with shapes, textures and glazes and my small sculptures are like 3D doodles that inform my large sculptures. Walt too was created as a doodle, however he has emerged as an extraordinary and elegant creature. His brilliant blue glaze inspired me to create a very elaborate sculpture, as I continue to expand my microcosm of surreal creatures."

Tini Pinto

Stamford, CT



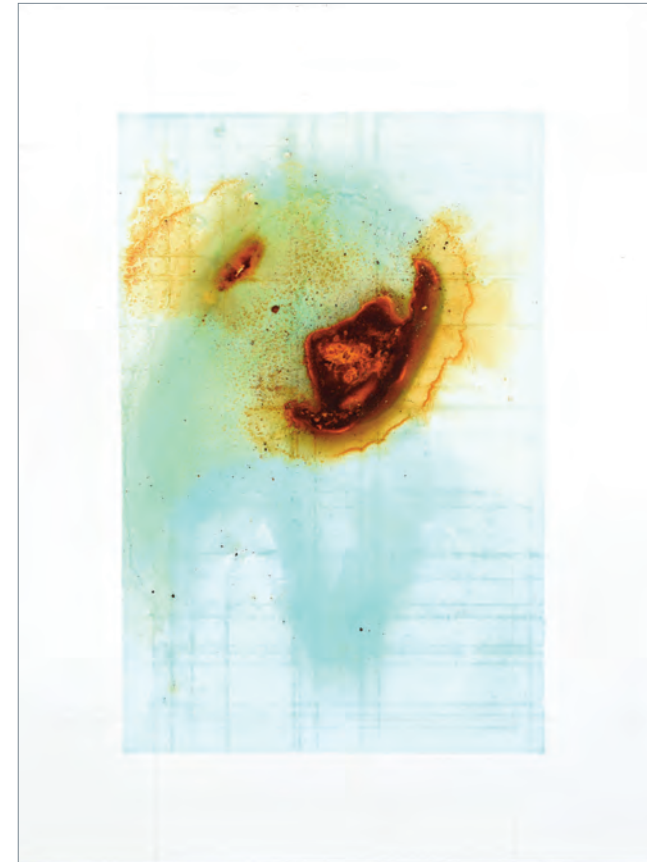
Walt

stoneware, electric, oxidation firing,
11.5 x 4 x 4 inch, \$800.

Bonnie Ralston

Brooklyn, NY

"In the series This Corrosion I use water, salt, vinegar, and peroxide to corrode street-scavenged steel and copper onto paper. The metal deteriorates with each use and will eventually disintegrate. Existing somewhere between drawings and prints, each work seeks to reframe destructive moments as sources of unexpected beauty and possibility."



This Corrosion XXVI

steel and copper corroded onto 100% cotton paper with water, salt, vinegar, 12 x 9 inch, \$500.

Bonnie Ralston

Brooklyn, NY

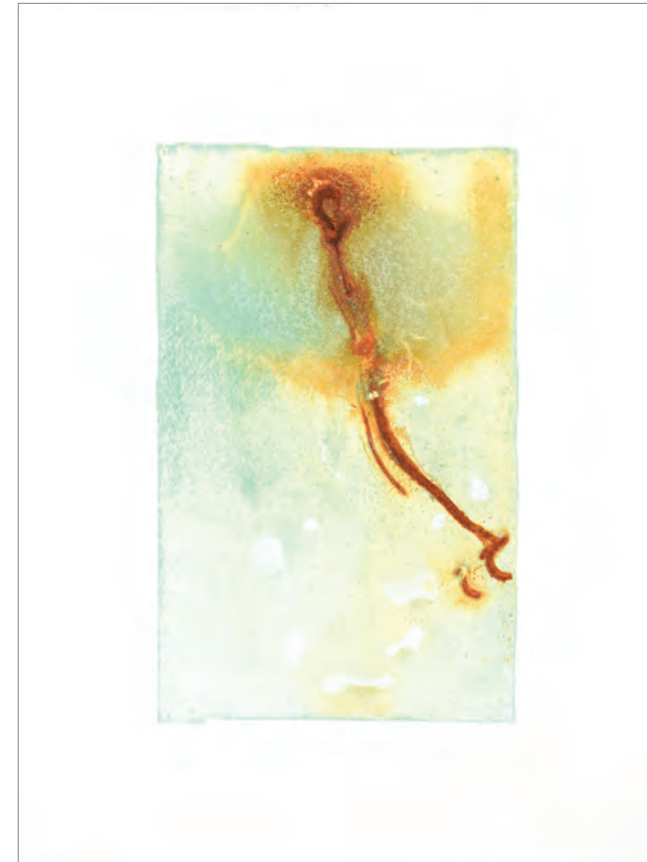


This Corrosion XXVIII

steel and copper corroded onto 100% cotton paper with water,
salt, vinegar, 12 x 9 inch, \$500.

Bonnie Ralston

Brooklyn, NY

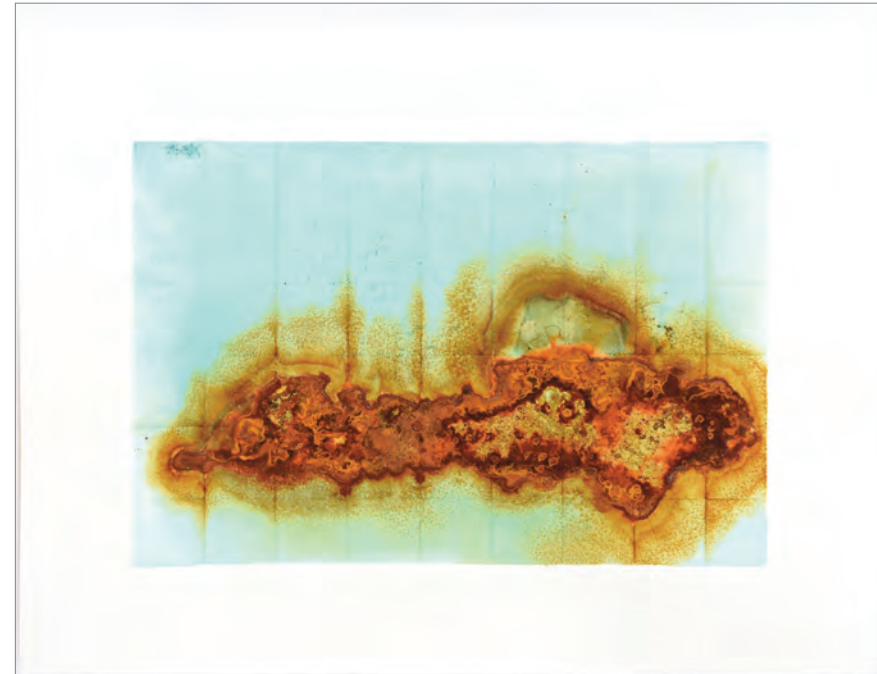


This Corrosion XXXIX

steel and copper corroded onto 100% cotton paper with water,
salt, vinegar, 12 x 9 inch, \$500.

Bonnie Ralston

Brooklyn, NY



This Corrosion XXV

steel and copper corroded onto 100% cotton paper with water,
salt, vinegar, 9 x 12 inch, \$500.

Susan Richman

Hastings-On-Hudson, NY

"Photography is an important tool for me to reveal things commonly overlooked and speak to the fragility of nature. Like scientific specimens, these images are created in a circular form to isolate from their surroundings for better observation. The original materials are discarded but as photographs they remain a permanent record that allows the subject to live on forever."



Samara Stratum

photograph, 32 x 32 inch, \$3,500.

Susan Richman

Hastings-On-Hudson, NY



Primula Stratum

photograph, 32 x 32 inch, \$3,500.

Susan Rollins

Guilford, CT

"This diptych references the earth's water cycle. In its three phases (solid, liquid, gas) water ties together the major parts of our climate system: air, clouds, ocean, lakes."



H2O (diptych)

oil on cradled panel, 16 x 32 inch, \$1,500.

Susan Rollins
Guilford, CT

"This painting is part of a series of "altered landscapes" which are about our changing climate. The partial removal of an antique book page reveals a "window" in the sky."



2
oil on canvas with antique book fragment,
30 x 30 x 2 inch, \$1,800.

Gloria Santoyo Ruenitz

Stamford, CT

"First snow. My work is narrative inspired by my own questioning. First, snow was created during the Covid pandemic as a mixed media piece incorporating sticks from my hikes on the hills around my home, and encaustic is a great medium that helps incorporate objects within the layers of the final piece, embedding memories along the way."



First Snow

mixed media, encaustic, 24 x 24 x 2 inch, \$1,845.

Gloria Santoyo Ruenitz

Stamford, CT

"Water Vibes is an encaustic painting created while living in Santa Fe, New Mexico, where my environment was desert and my constant desire for water was a piece by a visit to Abiquiu Lake, where the water had a very similar hue as the one seen in this painting."



Water Vibes

encaustic, 48 x 48 x 2 inch, \$4,995.

Aleksandra Scepanovic

Woodstock, NY

"Hollow explores notions of absence and interiority, presenting a form that balances vulnerability and resilience in equal measure. Its open, hollow core invites reflection on the tension between presence and absence, offering a profound meditation on identity and the spaces we leave behind."



The Hollow
sculpture, fired clay, 20 x 12 x 10 inch, \$2,400.

Aleksandra Scepanovic

Woodstock, NY

"Inbetween captures the tension of duality—parted yet whole, suspended between presence and absence. It explores the liminal spaces of the human condition, where transformation unfolds, identity shifts, and wholeness emerges from rift and fracture."



Inbetween
sculpture, fired clay, 13 x 10 x 8 inch, \$4,400.

Colin Smith

Baltimore, MD

"A thick ball of smoke rises upward from a fissure at the site of the former Red Ash mine, where a relentless mine fire has smoldered for an astonishing 110 years, still burning deep beneath the landscape. This image is part of the "Exsanguination" series, a 17-year photographic journey that delves into the lasting scars of the coal mining industry on both the towns and the environment of central and northern Pennsylvania. Through these visuals, the series captures the profound and enduring impact of an industry that shaped this region's past—and continues to shape its future."



Ball of Smoke

photograph on Hahnemuehle Baryta paper,
8 x 11 inch, \$250.

Colin Smith

Baltimore, MD

"The rising sun breaks over the horizon, a rugged, fiery landscape emerges, where an arrow and the word "fire" are spray-painted, pointing to three steaming fissures. These cracks are the remnants of a fire that has been burning for over 110 years, still raging beneath the surface. The fire has scarred the land, creating more than 30 fissures scattered across the area around Laurels Run. Some of these cracks still exhale smoke, while others have long since cooled, leaving behind only their empty, jagged remnants."



Fire

photograph on Hahnemuehle Baryta paper,
8 x 11 inch, \$250.

Colin Smith

Baltimore, MD

"Dirty, stacked chairs lie abandoned on the front porch of a decaying house along a busy road. Like many of the neighboring homes, this house is coated in a thick layer of coal dust from the constant stream of transport trucks and the nearby mine. Across the street, a shadowy reflection of another forsaken house mirrors the desolation. This part of Gilberton, Pennsylvania, where the photo was taken, feels like a ghost town. Most of the houses stand empty, neglected, and deteriorating, with some even on the brink of collapse."



Abandoned House Covered in Coal Dust
photograph on Hahnemuehle Baryta paper,
11 x 16 inch, \$500.

Colin Smith

Baltimore, MD

"A row of vacant houses sits along a bustling street in Gilberton, Pennsylvania, their surfaces thickly coated in coal ash and pollutants, likely from the constant stream of trucks hauling coal from a nearby mine. Through the double-paned glass, the reflection of more abandoned houses across the street offers a haunting glimpse of shared decay. The series Exsanguination delves into the long-term environmental consequences of coal mining, but it also reveals the profound impact on the towns and communities left in its wake."



Abandoned Houses Covered in Coal Dust
photograph on Hahnemuehle Baryta paper,
11 x 13.5 inch, \$450.

Leslie Sobel

Ann Arbor, MI

"My work is rooted in scientific imagery, in my background as a painter and printmaker and a lover of the natural world. I call these works printerly paintings - they use stencils to build dense layers of imagery with my own photomicrographs and aerial images comprising many of the stencils. They are works about connections, about natural networks and about finding beauty in a time of stress, fear and isolation."



Connected Under Water
cold wax, oil on panel, 20 x 40 inch, \$3,000.

Leslie Sobel

Ann Arbor, MI



Water Whorled

cold wax, oil on panel, 24 x 30 inch, \$2,700.

Eric Urquhart

Danbury, CT

"Cyclone is a geographically rich and diverse island. The climate varies throughout depending on your location. It has deserts, mountains, plains, and valleys. Cyclone is the destination for many extreme sports enthusiasts. Rock climbing, downhill skiing, and spelunking are some of the top choices for its visitors."



Cyclone

ed.9/25, digital, 36 x 24 inch, \$1,200.

Eric Urquhart

Danbury, CT



Dancer

ed.4/25, digital, 36 x 24 inch, \$1,200.

"The Dancer is an island named for its grace, and elegance. It is mostly rocky terrain with scattered trees and shrubs. There are two lakes that provide the bulk of the food supply. Although the climate is mostly mild year round, some feel it gets too hot in the summer."

Janet Warner

New Haven, CT

"For "Warning Signs" I knew I wanted to use an analogous color palette. I did not fill the top area with grey but kept it white, similar to the oil ground layers I painted on. I like the starkness and contrast the white creates. This was the third painting in the series in which I used a tessellation of triangles to explore color relationships."



Warning Signs

oil on canvas, 36 x 26 inch, \$4,900.

Janet Warner

New Haven, CT

"I intended for "Slowly You Dissolve" to bring the viewer into a space where the color can encompass them. I considered where the shifts in hues and values would occur. I used earth pigments like vermilion, ocher, green umber, & cobalt to create a cohesive, muted color palette. I put the darkest values at the bottom of the piece to help ground it."



Slowly you dissolve
oil on linen, 56 x 44 inch, \$13,600.









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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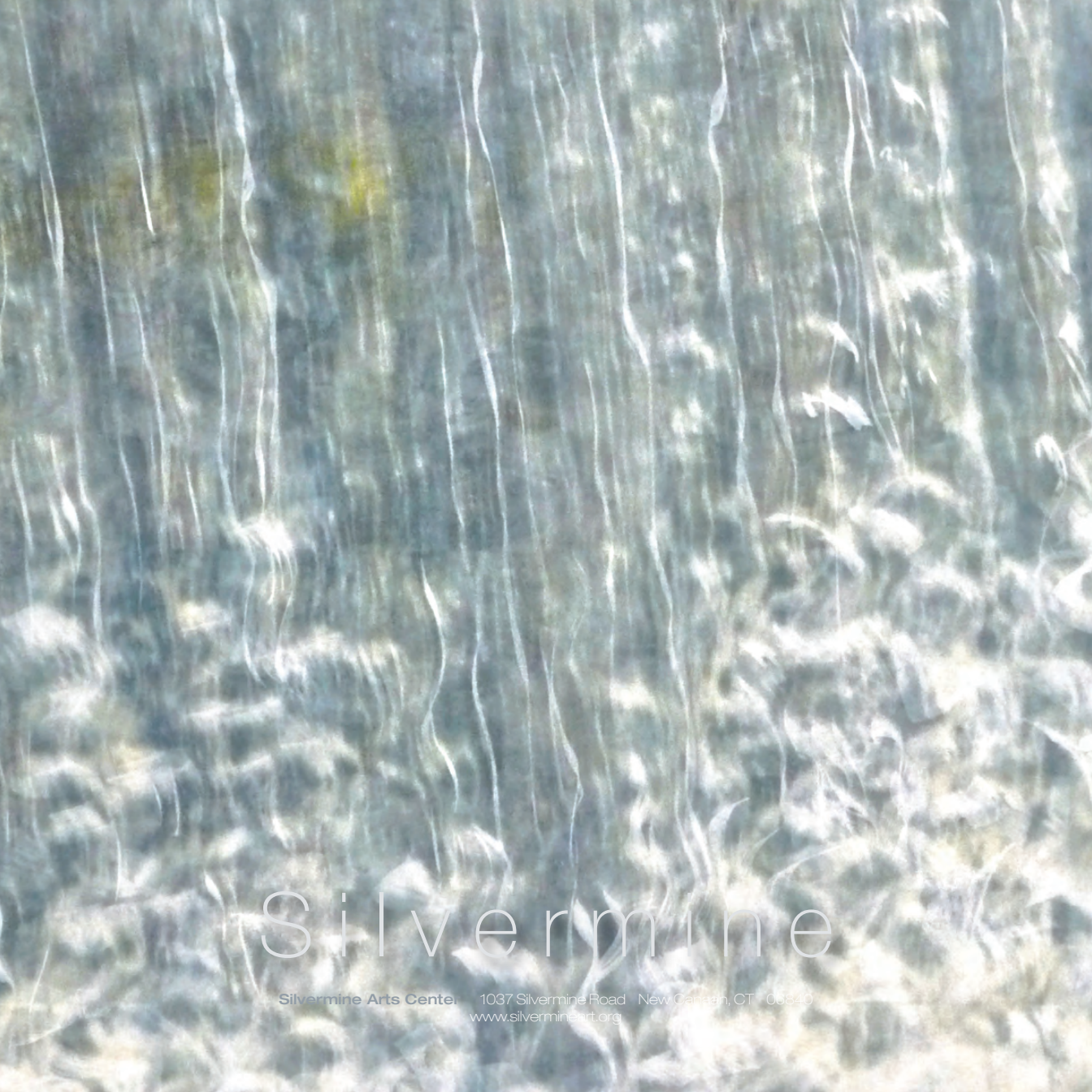
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