



# a r t i s t s   i n   d i a l o g u e

Claudia Renfro/Christine Aaron

Teresa Waterman/Jill Parry

Karen Kalkstein/Mitchell Visoky

Lori Glavin/Susan Newbold

Karen Vogel/Barbara Weiss

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# Artists in Dialogue

September 12- November 5, 2016

*The Artist Pairs:*

Claudia Renfro/Christine Aaron

Teresa Waterman/Jill Parry

Karen Kalkstein/Mitchell Visoky

Lori Glavin/Susan Newbold

Karen Vogel/Barbara Weiss

This exhibition features ten artists working in collaborative curatorial pairs, each visiting each other's studios and chose a selection of works. Finally, the group came together to curate the final installation in the space with MAPSpace director Patricia Miranda. Artists in Dialogue grew out of the conversations developed in intensive critique sessions in the gallery with Miranda, and reflect the critical role that artists play in each other's work. Artists create a sense of community through dialogue, feedback, and exchange of ideas.

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www.mirandaartspacespace.com

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Claudia Renfro/Christine Aaron



Claudia Renfro



Christine Aaron

## **Claudia Renfro**

My work embodies total creative freedom. Art-making means permission to be, without judgment or societal conventions- to laugh at life, the good, the messy, the ugly. I sum up the working process as being out of the closet.

Detritus is my source both materially and conceptually. Duct tape, hair balls, bits of string and cardboard, gum wrappers, cartoon characters, create a domino effect of chaos and freedom.

If there are rules in art, they are meant to be broken. I work intuitively; there is no plan. The unconscious unfolds and dictates. The images are like a bizarre dream, a carnival pulled from memory and my perverse sense of humor.

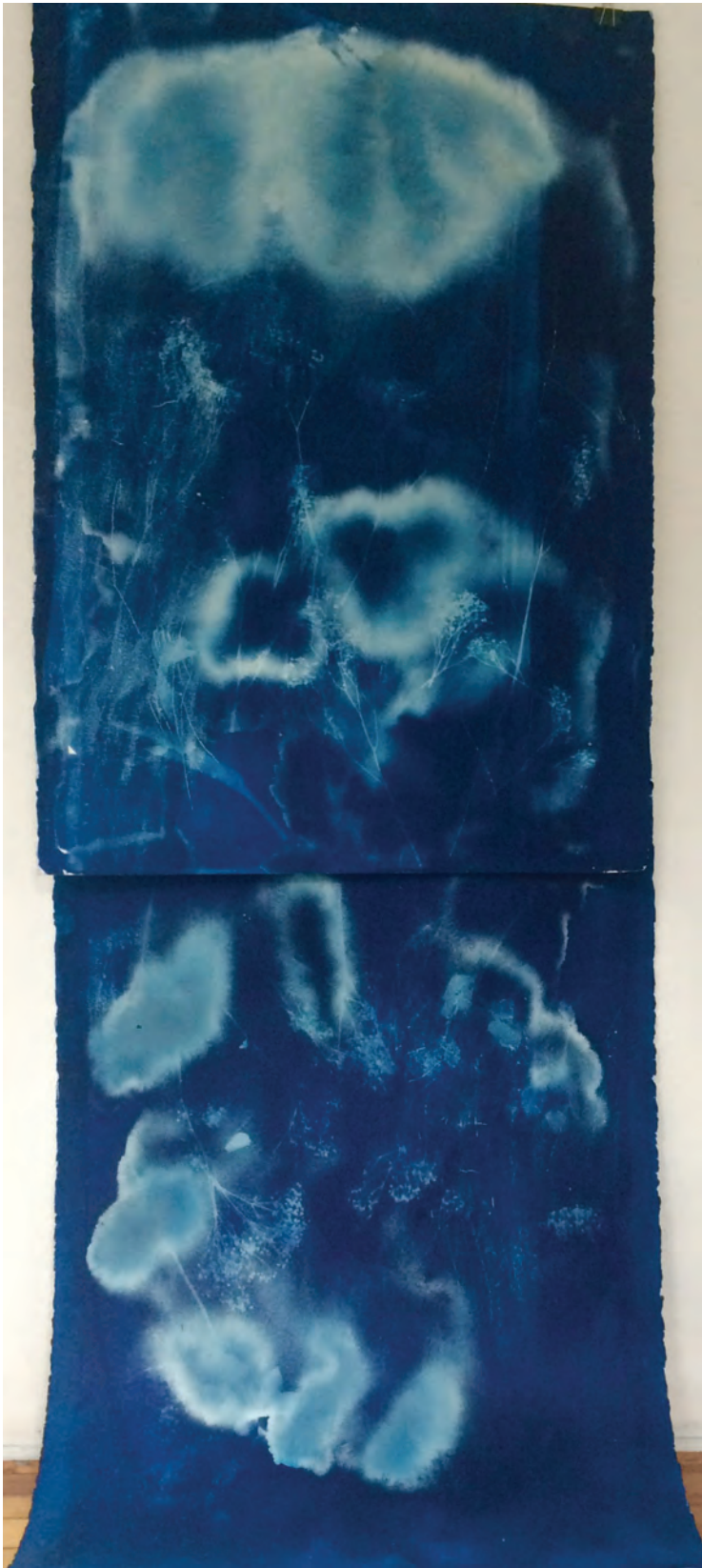
My work investigates memory, time and the fragility of human connection. Dead trees, stumps, fragments and wood found at lumberyards and in nature all become vehicles for content. I choose media where traces of the process remain in the work. The history of these materials remains hidden or obscured, much the way humans hold within the physical, mental and emotional marks of personal experience. Mirror shards pierce through wood; wood is burned, scarred, drilled through; pieces of paper inscribed with text are dipped in wax, scrolled and spill from wood crevices; metal is oxidized and chemically abraded; images are altered, hand printed, layered. The results are physical representations of what is remembered, what is held, lost, buried, altered, transformed and marked within.

**Christine Aaron** is a mixed-media artist whose work investigates themes of memory, time, and the fragility of human connection. She graduated with a degree in Education from Cornell University, and a Masters in Social Work from Hunter College. Her experience as a practicing social worker informs the content in her work and directly guides the selection of materials and techniques, which includes encaustic, photography and printmaking.

Aaron is currently represented by Kenise Barnes Fine Art in Larchmont, NY and by James Gallery in Pittsburgh, PA. Her award-winning work has been featured at venues across the Northeast including Westchester Community College and Iona College in NY; The Center for Contemporary Printmaking, The Flinn Gallery and Silvermine Arts Center in CT; The Hunterdon Art Museum in NJ; and A Gallery, Gallery Ehva and ArtCurrent in MA. She is a member of the Center for Contemporary Printmaking and The Silvermine Guild of Artists in CT; and The Mamaroneck Artists' Guild and the National Association of Women Artists in NY. She lives and works in Westchester County, NY.



Teresa Waterman/Jill Parry



Teresa Waterman



Jill Parry

## **Teresa Waterman**

Hidden in plain sight, my work is a conceptual point of departure for accidental beauty. Drawing from nature's elements without vanity, twigs, roots, fallen leaves melting snow, and atmospheres, small differences magnify in my mind into delicate simplicities. For me, absorbing nature is a way of reaching the ungraspable; the imperfect and mundane emerge with a magical aspect. By immersing myself in the intricacy and depth of what is overlooked, my memory and experiences are informed.

The work slips between painting and drawing. A seasonal palette with traces and layers of medium allow visible colors to act in unanticipated ways. Whites are an essential component for the work-the sum of all colors-a color that is the manifestation of light. It's application provides a matrix out of which the world of color becomes. Chance and transparency are key mediums. Gesture is internal. Stability and balance are achieved by absence. Composition arrives as an ongoing process of addition and subtraction, often using a simple reversal of object and subject. Mediums are freely mixed, hinting at what we see and what is ever-changing. Visually catching something only once opens a pathway for working in series.

I think of my work as floating sentences in nature isolating its most physical presence, a glimpse, a glance, an awareness of what is momentary; fading hints of what we see- reminding us how rare it is, what we remember.

**Teresa Waterman** received her BA in Fine Arts from Skidmore College and Masters Degree from Pratt Institute in Interior Architecture. She began a professional career in architecture at Gensler and Associates. Waterman was also a studio assistant in the Lanzrein Studio. She has been a teaching fellow in the Skidmore College's Summer Six Program, and has taught art history with the Learning to Look Programs. She is an art educator with the Whitney Museum of American Art. She has also been a portfolio reviewer for New York State Council of the Arts Grants Awards. She is currently a full time practicing artist with a studio in Port Chester, NY.

## **Jill Parry**

I am a visual artist and work in oils, acrylic and fiber. Recently I have been exploring a more abstract, mark making sensibility that relates more to my earlier textile and fiber arts background. In these current works on paper my concern has been to create layers of mark making with washes, line and texture. The forms have evolved over time and to me they have taken on human characteristics. I work by making washes of color and drawing with charcoal, then obliterating by overpainting some marks and re instating others. I am interested in the history that evolves through the layers.

**Jill Parry** was born in Wales and studied art and design in the United Kingdom. She ran a silk painting studio in London and later taught Textile Design at the University of Papua New Guinea. Parry teaches Life Painting at JCC of Mid Westchester and as a teaching artist she conducts artist residencies in Westchester schools. Jill works from her studio in Mamaroneck, N.Y. and was recently awarded the 50 for 50 award from ArtsWestchester for her outstanding contribution to the arts.



Karen Kalkstein/Mitchell Visoky



Karen Kalkstein



Mitchell Visoky

## **Karen Kalkstein**

I spend much of the winter in Vermont, and I feel the landscape creeping into my work. During long walks on snowy trails behind our house I feel compelled to pick up the beautiful curls of bark that have been shed by the birches. I've used them increasingly as parts of collage, until finally I made whole collages exclusively of birch bark.

I peel thin layers from the shed bark curls. Using archival wood glue, I attach them in carefully thought-out patterns to heavy print-making paper. I have also taken many photographs of the leafless birch trees. It seemed natural to print the trees, or parts of them, onto the bark. Using paper lithography, I print the trees that gave me the bark on top of each collage.

**Karen Kalkstein** grew up in Oakland, California. She now lives and has a studio in Stamford, Connecticut. She has studied art since early childhood when she took classes with Alexander Calder's sister, Peggy Calder Hayes. Karen has taught high school art, elementary art and private classes for children. For twenty years she had a custom tile business designing, hand-making and hand-glazing ceramic tiles. She is now a multi-media artist and photographer, often combining collage with printmaking techniques. She has shown her work across the country and is in numerous collections including the Johnson & Johnson Corporate Collection in New Jersey.

## Mitchell Visoky

My focus is in the printmaking technique of monotypes and the painting medium of encaustic (pigmented wax), as well as collage, mixed media and fused glass. My work with portraiture developed from old portrait photographs. Not being a photographer, but wanting to use these images in my work, I was hesitant in revealing and showing my true identity. I decided to pursue the image in a more universal manner in a silhouette format. Obscuring the details of my features gave me the confidence needed to pursue this new direction. Throughout the process issues of identity ran through my mind. References to science fiction, old black and white movies and photography, and the concept of privacy on the Internet eventually found their way into these works.

**Mitchell Visoky** is a visual artist from White Plains, NY and has a studio in Port Chester, NY. His award-winning images such as monotypes, paintings and mixed media have been exhibited in regional solo and group venues and has recieved numerous awards. His inspiration comes from aspects of nature and the man-made forms. Inspirations for his work include various perspectives, land formations and patterns, textural objects and surfaces, and the unique qualities from nature and the built environment. In a world that holds many contradictions, he explores the interplay of congruent and disparate relationships within these elements.



Lori Glavin/Susan Newbold



Lori Glavin



Susan Newbold

## **Lori Glavin**

My work is inspired by the visual clatter of the mundane places I know best, the domestic environment, or the tilted landscape of my weekend garden. The paintings are spontaneous and intuitive; I work without a plan and embrace the happy accident. With collage-like scraps of form and color I build a composition, invented spaces where I reimagine, reinvent, and repair. Like selective memories, I retell my story with embellishments and edits. The paintings are an exploration of the inaccurate and personal.

**Lori Glavin** is an abstract painter, printmaker and collage artist who has been involved in the visual arts for over 35 years. Originally from Rochester, NY, Glavin earned her BFA from Syracuse University's School of Visual and Performing Arts. She worked in New York City for over a decade as a graphic designer and art director for numerous companies including her own design firm, Conde' Nast Publications and McCall's Magazine.

For the past 20 years Lori has focused on her fine art practice. In 2007 she co-founded Wilson Avenue Loft Artists, a community of artist studios in Norwalk, CT. She was a Vermont Studio Center grant recipient and resident in 2015. Glavin exhibits regularly throughout the Northeast and Southwest and is an artist member at The Silvermine Guild in New Canaan, CT.

## Susan Newbold

My paintings and prints are a response to nature as a metaphor for life's organic flow. Through a vocabulary both representational and abstract, she illustrates the vibrant path of valleys, oceans, fields, and rocks. Mark making celebrates the repetition of the life process, while line and color invite the viewer into its variety. In combining monoprints with drawing, painting and other mixed media, she signals the infinite design of the natural landscape. Her intention is to render the joy of creation through the spirit of these elements.

**Susan Newbold** received a BA in Studio Art from Principia College and an MFA in Visual Art from Vermont College. Her final project, an artist book, was acquired by The Chicago Institute of Art. She is also a graduate of the Post Bac program of the School of the Museum of Fine Arts in Boston, MA. She has been awarded four fellowships to work in France by the Virginia Center for the Creative Arts and The MD Institute of Art. Additional residencies have been at the New Pacific Studios in New Zealand and the Coastal Maine Botanical Gardens in Boothbay, ME.



Karen Vogel/Barbara Weiss



Karen Vogel



Barbara Weiss

## **Karen Vogel**

My work utilizes the language of print, typography, architectural and organic forms to explore the monumental shifts that have emerged from the breakdown of social cohesion – the infrastructure that supports social structure and communication that links us as social beings. The core of my work revolves around juxtaposing these diverse shifts and their uncertain references.

Beginning with the structure of hand-cut stencils, I layer multiple forms, textures, patterns, paper lithography, collagraph and monotype plates. Each layer involves a set of decisions and is subject to a series of actions: forms are printed or painted, removed, covered, uncovered, overlapped, deleted, repeated, built-up and broken-down. The play of positive and negative spaces generates a tension between cohesion and disorder. Within this loosely structured environment, the images agitate with a sense of sound and movement. This evidence of continual process, of order and chaos, reflects my striving to hear my voice within the ever-changing visual languages of our time.

**Karen Vogel** is a printmaker, painter and landscape designer who lives in Darien and maintains a studio in Norwalk, CT. Her monotypes and paintings employ images from typography, architecture and organic forms in a multidisciplinary layering of techniques. Her images agitate with a sense of sound and movement, order and chaos, juxtaposing diverse shifts and uncertain references. She studied printmaking at The Center for Contemporary Printmaking, Norwalk, painting and drawing at the Art Students League, NYC, and the Corcoran College of Art and Design in DC. The artist is currently an active member at CCP, Westport Art Center and is a Guild Member at Silvermine Art Gallery, New Canaan, CT.

My art is a meditation. It is a way for me to focus on internal meanderings; to bring to the surface those energies, which although subterranean, are powerful and active influences on our lives.

Listening and moving to music are part of my process, as is walking in the woods with my dog as the seasons evolve. I use a collection of personal icons that serve as a dynamic structure to help concretize the amorphous quality of the emotional undercurrent of the painting.

I begin with an idea and let it steep until I feel it viscerally. I work back and forth between the story-level and the formal aspects of the painting— letting the layers influence each other and allowing the work to lead the way. Sometimes these images remain clearly apparent, sometimes they get swallowed up by color and gestural abstraction. I want the work to reverberate and bear witness to the fact that I am here. This is what I am taking in and this is what I am letting go.

**Barbara Weiss** was born in New York City and attended the High-School of Music and Art. She attended Bard and Hunter Colleges where she received her BA in Painting. She received her MFA from New York University. Weiss began her art career in Peter Max's studio painting animation boards and canvases. She later applied her visual skills to theater and film designing for Broadway, Off Broadway, regional theater and television; garnering ace award recognition for her work for HBO.

Weiss is a practicing acupuncturist in Mamaroneck, New York and Stamford, Connecticut. Throughout her design and medical career she has continued to work on her art, showing at galleries in New York and Connecticut in both solo and group shows. She also supports the arts by serving on Arts Councils and Boards. Her studio is in Stamford, Connecticut.

## MAPSPACE: miranda arts project space

MAPSpace is an artist-owned and artist-driven space for curatorial exploration, exhibition, collaboration, and the gathering of ideas across discipline, philosophy, and art form. MAPSpace exhibits painting, sculpture, prints, video, installation, performance, and engages in a dialogue with the fields of social practice, DIY, circuit bending and Maker movements, and collaborative projects. MAPSpace is committed to bringing critical contemporary art and discourse beyond the centers where art is expected into communities beyond.

MAPSpace Collaborative Workspace Residency Project, implemented in 2012, is a workspace residency offering space and time for artists to create collaborative new work- as exhibition, installation, performance, action, or other creative endeavor we haven't imagined yet.

MAPSpace was founded by artist, curator, and educator Patricia Miranda.  
[www.patriciamiranda.com](http://www.patriciamiranda.com)

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