



miranda arts  
project space

# SOLIDARY/SOLITARY

*The Artist at Work*

*February 16 - March 16, 2013*

Michael Torlen

Roxanne Faber-Savage

Rima Grad

Lou Hicks

Susan Manspeizer

Malcolm Moran

Susan Newbold

Jill Parry

# SOLIDARY/SOLITARY

## *The Artist at Work*

*February 16 - March 16, 2013*

*Reception and Gallery Talk with Michael Torlen*

**Saturday, February 16**

*Gallery Talk: 5pm*

*Artists:*

**Michael Torlen, Roxanne Faber-Savage, Rima Grad, Lou Hicks, Susan Manspeizer, Malcolm Moran, Susan Newbold, Jill Parry**

The short story by Albert Camus, *The Artist at Work*, tells of an artist's journey of solitude and solidarity. *Solidary/Solitary; The Artist at Work* explores the idea of artist critique groups through an exhibition curated from a selection of artists, originally organized by the gallery, that has been meeting for critique and discussion since 2004.

This particular group has been led by Michael Torlen, artist and Professor Emeritus at Purchase College, State University of New York. A rich discussion has grown and developed over these years. This dialogue, explored in the gallery talk, is in relation to this show as well as to larger ideas of artists communities. Miranda Arts Project Space is committed to expanding the conversation around local artist-run culture.

*curated by Patricia Miranda*

*director, miranda arts project space*





Michael Torlen; Can't Take That (from Sanger Fra Mor, Dancers) 2011, oil and water-based ink monotype with stencil and wood block, and hand coloring, 22 x 30"

## Artist-Run Culture

Artist-run culture may be a trendy new term, but it has been an enduring phenomenon in the lives of artists since the medieval guilds and beyond- likely wherever and whenever artists have gathered to work. Artists today practice an interesting map of strategies for living- a complex combination of utopian ideals, pragmatic strategies, hard work and little sleep. How an artist navigates the vicissitudes of everyday reality in order to maintain an authentic practice is a creative endeavor comparable to art-making- and in some cases, one that becomes an art practice itself. The need for dialogue balanced against the solitude of studio work is a challenge for which artists have always found unique solutions. Artist-run culture, or the creation of an artist-run, artist generated, artist-focused space that supports an art-making life, is a response to the particular needs of artists - a way to generate community, spark dialogue, to innovate and collaborate. These all feed a dynamic conversation that keeps art alive for artists and for the community at large.

Critique groups are one form of artist-run culture. Artists organize in formal and informal groups, in studios, classrooms, homes. They bring work to show, to workshop, to get serious feedback from a community of peers. Crit groups make better artists, better friends, and better communities. Michael Torlen's group began as an idea about furthering an artistic discussion in the gallery space, and has endured on its own legs to become a strong part of these artists' practice. This exhibition was in some sense drawn from a random group of artists, who joined this group independently, and found a community, one that has grouped, regrouped, organized and reorganized over the past seven years. Some artists came and stayed years, some came, got what they needed and left, some left and came back later for more. This exhibition is comprised of a core few that was there from the beginning, a few who've been around several years, and a couple who came in and out. I want to thank these artists for being willing to share their group with us, and to send a shout out to all the artists who have attended Michael's group over all these years, and possibly, years to come.

Artists always generate ways to make art exist in our world because they believe it is essential to themselves and to our human story. Artists are my complicated wonderful tribe. I work, play, discuss, argue, fathom, and dream the world with them. As an artist, curator and educator, I want always to live in a world surrounded by art and artists. This is my utopia.

Patricia Miranda, *curator*  
 director, miranda arts project space  
 February 2013

## Caldron and Incubator: The Group Critique

*Michael Torlen*

In 2004-05 I began a group critique with the cooperation of Miranda Fine Arts. Initially we met in Miranda’s gallery space, now Miranda Arts Project Space, in Port Chester, NY, once a month, eight to ten times a year. In recent years, as Patricia Miranda’s gallery space evolved to Miranda Arts Project Space, we have continued our critique group, courtesy Lou Hicks, who generously provides her studio for our gatherings. To supplement our studio critiques, on occasion we visit the Neuberger Museum of Art to discuss works there. Over the years there have been more than twenty artists who have participated. Some have come for a single semester, others for one or two semesters. Some have taken a hiatus and then signed on again. Of the seven participants represented in *Solidary/Solitary: The Artist at Work*, the majority have been consistent members of the group from its inception. In my view, this consistency has resulted in significant growth and development of each artist’s work.

The format of our group critique is simple. We begin our session with a half-hour discussion. Topics range from comments on recent exhibitions or a discussion of color perception, for example, to a check-in period where the artists share their current and/or future activities. We then discuss each artist’s work, one or two at a time, and adjourn six hours later. Between monthly sessions the artists have four to six weeks to produce new work.

Each time we meet, we rotate the order of presentation and review. Sometimes we ask the artist not to speak about her intention, and at other times we invite the artist’s interpretation. An artist’s new work is sometimes celebrated and enthusiastically received; at other times it is met with a cautionary, reserved attention. In fact, the artists themselves are frequently uncertain about their new work. And this is how it should be. The group critique is not the place to display only successful work—that is what the exhibition space is for.

A group critique is a place to test new work and new ideas, to get feedback from other artists about how the work appears, to see what progress has been made, and to discuss whether or not the work seems to meet the artist’s intentions. In such a place, critical dialogue and conversation flow among topics—from professional practice to process and intention. Materials and methods, craft and color choices, as well as meanings and interpretations all are subjects for the discussion. The group critique provides artists with a hybrid space to view their work, a hybrid space between the seclusion of the studio and the inclusion of the public exhibition space.

The group critique also provides the individual artist, exploring and adventuring into his personal expression, a freedom to assert identity and to share failures and successes with a group of similarly striving colleagues. The group critique is, therefore, both a caldron and an incubator, sometimes dangerous and tense where artistic expression is challenged, and boils over, and at other times nurturing and encouraging, providing support for the new arrivals.

In his short story, *The Artist at Work*, Albert Camus describes a scene in which the artist’s friend visits his studio and notices a blank canvas on which the artist has written “in very small letters a word that could be made out, but without any certainty as to whether it should be read solitary or solidary.”

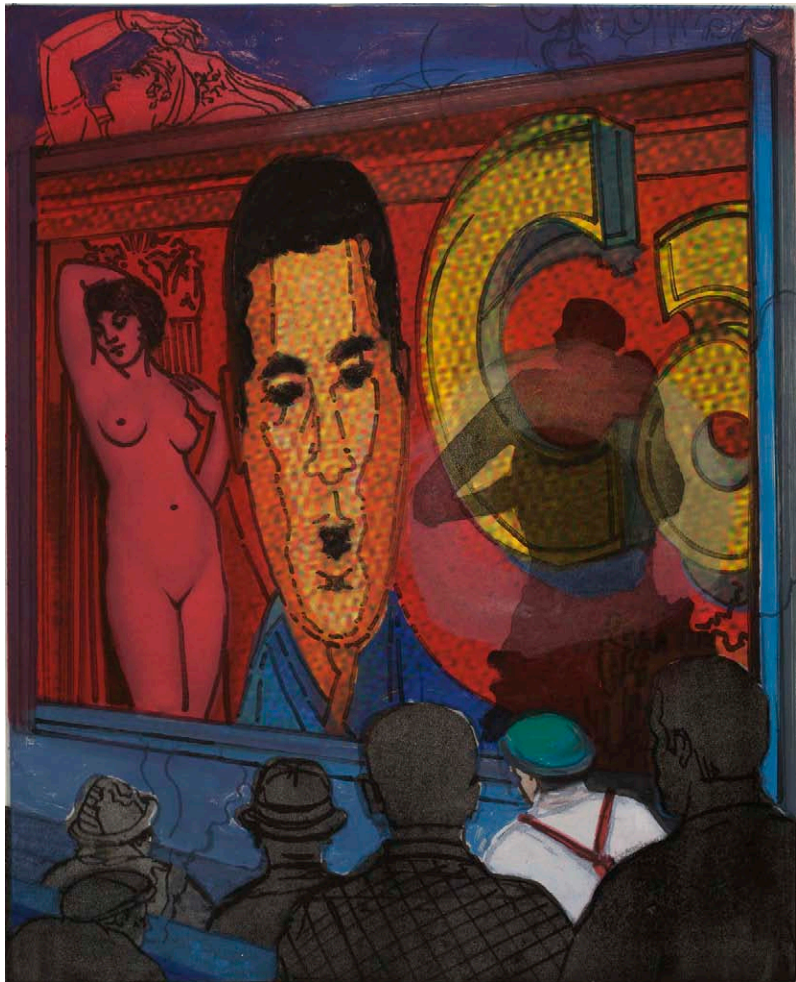
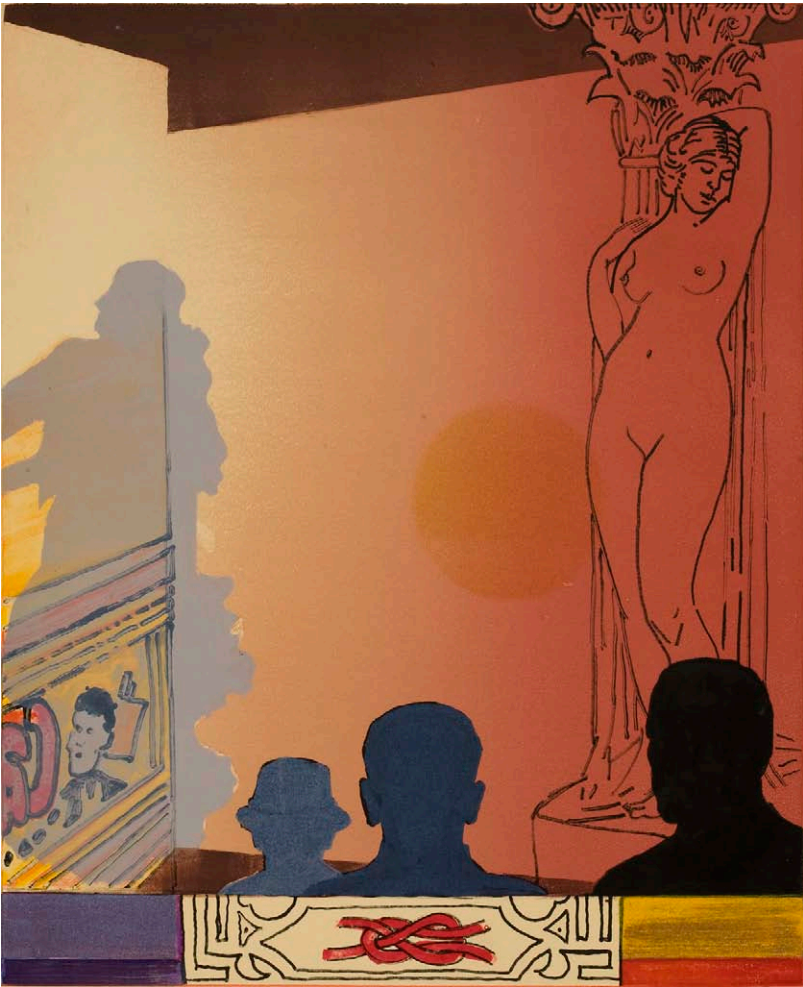
Ideally, as much as any specific critical insights or directions, the group critique creates solidarity, a sense of community, and the inspiration, encouragement, and determination to find solitude, that other necessity for the artist’s work.

Michael Torlen, painter/printmaker/writer, Professor Emeritus, School of Art+Design, Purchase College, SUNY, earned his BFA at Cranbrook Academy of Art and his MFA at Ohio State University. His work is in the collections of the Housatonic Museum, the Neuberger Museum of Art, the Newark Museum, the Springfield Art Museum, and the Stetson University Museum and in many corporate and private collections. He has exhibited in New York at Luise Ross Gallery and Alexander Milliken, Inc. and in Maine at Caldbeck Gallery and Lupine Gallery, among others.

His work has been reviewed in *Art in America* and *Artforum* and appears in Carl Little’s book, *Paintings of Maine*. Selections from Sanger Fra Mor were included in the *International Print Center New York New Prints 2010/Summer: Heat* and in the *2011 American Impressions: Contemporary Printmaking Exhibition*, at the Ben Shahn Gallery, William Paterson University, Wayne, NJ. The Springfield Art Museum, Springfield, MO, exhibited his work in *Prints USA 2011* and *Watercolor USA 2011*.

Michael Torlen’s article, “EYEWITNESS: Reflections on Richard Artschwager’s *Untitled*, 1971,” appeared in ARTSEEN in the December 2012-January 2013 Brooklyn Rail online edition. He is a member of Watercolor USA Honor Society, maintains a studio in Port Chester, NY, and exhibits with Miranda Arts Project Space.





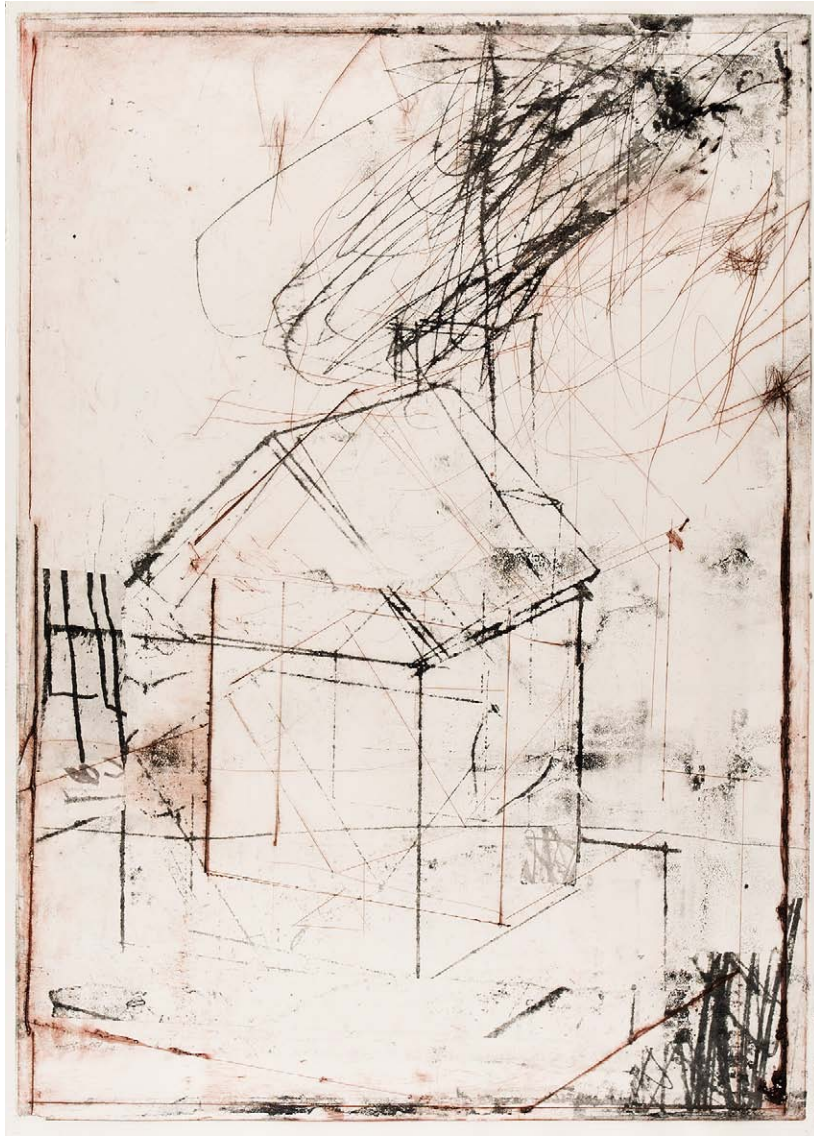
*On the Work*

For the past two decades I have been working on two series, *Songs for My Father* and *Sanger Fra Mor* (Norwegian for Songs from my Mother). These series broadly encompass many aspects of the sea—the beauty, drama, and power of the ocean; the environmental threats to the eco-system and the fisheries; and the sea that supports the livelihood of families.

In 2010, I turned my attention away from the commercial fishing theme, a world dominated by men, to explore the distaff side of a Norwegian fishing family. My mother, like many other women in fishing families, was lonely, longing, and left behind. The first project exploring this theme is *Dancers*—sixty multi-layered monotypes, six suites of ten each, in various iterations, of a dancing couple in Times Square. Each work is titled with a phrase from a song title. The images recall personal experiences, as well as my mother and father’s meeting.



# Roxanne Faber-Savage



*Big House/ICE* , 2011, Plexiglass intaglio, 40" x 30  
*Big House 129*, 2011, Paper Lithograph, 40" x 30



## *On the Critique*

For me, the desire to participate in Michael Torlen’s critique group was the direct feedback from Michael and the artists in the group. When I first started, I had been out of school for many years, and was tentative about showing my work. Despite my fears, I welcomed the guidance of generous and wise artists, who helped me throw off the dark cloak of doubt and inspired me to work .

As standard practice for this monthly critique, each artist brings art to share and delivers their story. We stare at it, consider it, and then a conversation begins. From these discussions, Michael often brought to light what I could not see for myself. At times it was emotional; (my) artwork is personal. More often than not, his suggestions and the collective voices made a lot of sense and pushed me to think deeper about the content of my work. Throughout the years of participating in these crit classes I kept a variety of notebooks. Between all the serious doodles: I took notes! Below are a few prominent “Torlen” questions and directives that resonated with me:

... What am I looking at?... How does the part fit the whole?... What ‘s the thread? ...What’s the narrative? ...Is it a piece or is it a collection of independent works? ...What is the central tendency?...Am I respecting the paper?.. Go back and paint all blacks... Go back and repaint all the greys...Figure and ground, push and pull, on and off, sex and death... Using too many voices... Hold onto initial impulse of a thought... Compositions default to a symmetrical world... Change of scale... Coincidence of edge...When something else is added-its disquieting... The drive to organize... Make it personal-introduce the viewer to humanness... Intention and accident...

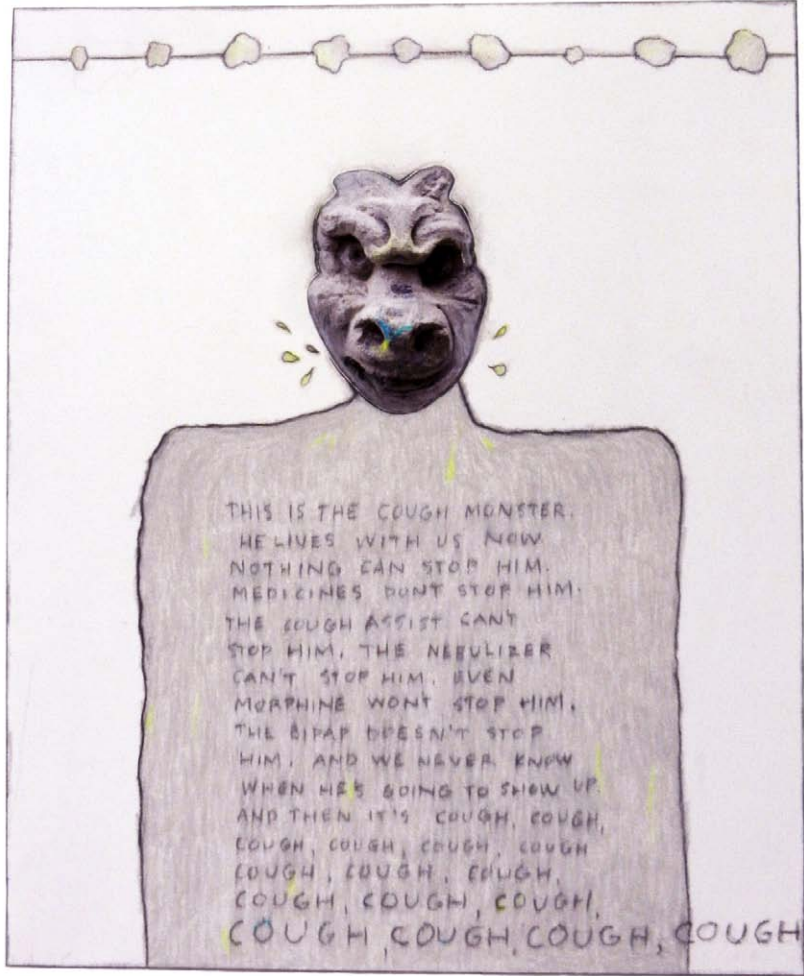
As an artist, I’m just trying to figure it out. Michael and my colleagues helped me confront my work, move me forward, and begin to help me recognize : “it’s all in there, everything an artist needs-it’s right there.” Sometimes we just need help to access it.

## *On the Work*

Stream of consciousness and a rich store of personal memory are the starting place for my work. Energy is visible in my imagery and is expressed through strewn power lines, loopy crayon scribbles and scratchy/furry surface textures. My interest in energy and power provide a central theme through which I channel my experiences. I create art that, seen sequentially, has a cinematic narrative force, evoking subconscious memories and narratives. I make prints because I love process and the physicality of an etching press. The magic of printmaking is the moment when an image is transferred from matrix to surface. Errors are embraced and appear as distressed, unclear ephemera. My work is comprised of traditional etchings, silk aquatint monoprints, and a transfer technique called Paper Lithography. Innovative print formats have expanded my artistic output to include x-rayprints, pleather ZINES, 3D Plexiglas blocks and a silk print mixed-media installation. Whether printing on non-porous surfaces or paper, my process is about being fearless about the unknown. My intent is to communicate the joy of transforming the familiar to the unexpected.



# Rima Grad



*No More Talking*, 2010, graphite, colored pencil, crayon, and collage on paper, 9½ x 8"

*Cough Monster*, 2011, graphite, colored pencil, crayon, and collage on paper, 9 ½ x 8"

## On the Critique

I have been participating in the critique group for about five years and it continues to be one of the best things that I do for myself. I have a community, which is so important to an artist's solitary life. As much as I value my time alone in the studio, I need to communicate with the other humans from time to time about what I'm doing, thinking, creating, pursuing, and where to go next.

I learn constantly. The conversation is stimulating and intellectual. We talk about color, figure/ground, composition, light, kinesthetics, technique, genres, books, artists, presentation, and promotion. There is a never-ending wealth of information to be had from each session.

I am inspired. The critiquing is always kind and constructive, thoughtful and thought provoking. Seeing my work on the wall outside of the studio gives me perspective and context. Seeing the work of my co- critiquers excites me and pushes me to take my work in unexpected directions.

Michael is a wise leader and he always seems to zero in on something productive, positive, and challenging. I am encouraged to trust my own voice, take risks, change the rules, go outside my comfort zone, never get too comfortable, and keep moving the work forward. That is the essence of what is important about the group for me.

## On the Work

My work tells a story. It is sequential, it is very personal, and although I strive for universality, it is inevitably autobiographical. These works on paper are always figurative. I do a lot of drawing with graphite, colored pencil and crayon. There is collage, old family photographs, my own photography, and paper ephemera, and these surfaces are enhanced with drawing. In April of 2009, my life changed in a drastic and profound way. My husband was sick, and his illness was a moving target, impossible to fathom and difficult to comprehend. At some point, in 2010, I was ready to document the process of this illness with my own process. I needed to communicate and describe this new life. At times I was able to objectify it, but not always. As much as I tried to be present, my experience was often out-of-body. And so there are conversations in the work that I am having with myself, with the viewer, with anyone who will listen. I cry and I laugh and I am frustrated and I have to get it down on paper.



*In the Pink*, oil on canvas  
2011, 44x44"

## *On the Critique*

*Lesson #1:* Always make the best art that you can make.

At a point, a couple of months ago, my life was in an upheaval. Selling my house after 28 years, moving into an apartment in a retirement community and trying to paint. What I did was not up to my usual and I knew it. I was told I had made “lazy paintings.” Which was absolutely true! I got caught!

Critique class is a very important part of my life as an artist. Because of it, my work and my eye have developed. I am grateful for the experience.

## *On the Work*

Artists are in the business of discerning what holds their interest and interpreting that interest in such a manner that it intellectually or visually challenges and moves us.

The subject matter is really the surface manipulations of paint colors and layers. These are paintings of ephemeral, disparate shapes that often represent places that are of importance to me, places that give me particular feelings such as awe, peace, and calm. The places are excuses to create canvases that invite the viewer to wander through the often dark, rich layers of pigment.

My goal is to paint paintings that are almost spiritual in their essence, that have a profound sense of stillness, reflection, and a deep sense of place, be it Maine water or the view out of my studio in Port Chester, NY.



# Susan Manspeizer

## *On the Critique*

The critique group for me, is a safe place. It provides an opportunity to explore, experiment, and make mistakes, but most often, to discover.

I have been a member of this group from its inception. The growth and knowledge I have achieved, both for myself and my art, is invaluable. This critique group with Michael Torlen is highly professional, extremely creative and sensitive to the needs of others. Michael has an artistic insight that is quite extraordinary. Critique can be tough, but that allows for growth.

I strive to take my inner visions and bring them out into our space, for all to see. This can be challenging. Working alone in my studio can be a lonely experience, but sharing my concepts with the critique group is enlightening.

## *On the Work*

As a mature woman, I have taken the concept of the shell, as a metaphor for the human emotions of life, at a stage when one's vitality has diminished. Shells have presented the questions to me as what was living inside of them and what was the shell's primary function? After all, a shell is the remainder and reminder of an organism that had life, within. Women who once brought forth life, nurtured and sustained new beings, themselves, go through personal stages in their own life cycle. I look at the shell as a concept of a new beginning as I transform it into another life. Shells are particularly meaningful, and are not to be disregarded. Why would we collect them if not for their history and inherent beauty?

When I approach my art, I see the shell concept as having a new purpose unto itself. I am not trying to replicate an existing shell, but my thinking about them is what stimulates my imagination. I strive to make sensitive and sensual organic shapes that explore concave and convex forms. In addition, I apply my linear sensibilities, using paint, graphite or oil crayon, creating a patina through numerous layers. I like to think that my forms were lying at the shore absorbing the water and the sun, therefore taking on colors that are radiant and soft.

All my work is made of wood. This material by nature was once living and had a former purpose. I have transformed the material into a new meaning continuing the life cycle of living things.



*Hidden Shell*, 2012, bent wood and oil crayon, 20x14x15

# Malcolm Moran



Crow #6, monotype, 22x20"  
Crow #7, monotype, 22 x 20"  
Mr. Crow #12, monotype, 22 x 20"  
Crow #3, monotype, 22 x 20"

## *On the Critique*

I’m never quite sure what to call our group. The group has never really adopted a formal name. I have described it as “my friends in Port Chester,” “my art friends,” “The Port Chester/Torlen Art Group,” or “The Port Chester Group.” These names all capture some, but not all, of what we are as a group and how we operate. Indeed, we are all friends insofar as we support each other in art and life, but we do so for one day each month --- clearly more formal than friendship alone. We are students, of sort, insofar as we are open to learning from each other and Michael (Torlen), a respected art educator with impeccable credentials and a knack for connecting one idea to another and acting the teacher role. Each artist in the group also comes with an abundance of experience and credentials, and this keeps us all tuned in to each other. There is no lack of respect among us. We are not as formal as a post graduate art critique class or as chaotic as a coffee house rap session, but we are some of both and more. We all bring a plethora of good ideas, timely information, and inspiration. We throw all of this good stuff in to the group feeding trough and proceed to chow down. In the end, every month when I set the meeting dates down in my calendar, I write ... “Port Chester Art Group,” which works fine.

## *On the Work*

I created, with the help of master printer Anthony Kirk at the Center for Contemporary Printmaking in Norwalk, Connecticut, a series of monoprints following a crow theme. The images communicated something of depth to my oldest son, Morgan Moran. Morgan was moved to write a poem in response, leading to long conversations and more crow images. It was a conversation with words, but also poetry and pictures. We have since commenced to explore the combining of his writing and my images into an illustrated father and son children’s book. Time will tell where this process takes us.

The crow images that have emerged over this past year are meant to speak more to the evolution of a process than to the assembling of a unified group of work. Morgan’s generous gesture in writing the poem to start the conversation has made me aware of the power of images to open lines of communication, and to overcome my tendency to treat my life as an artist as a “solitary” pursuit. The meaning(s) embedded and hidden in my own work are sometimes more obvious to others, and rather than serving to swaddle me in a desire to be “original” or ”exceptional,” I have begun to see that art can offer a pathway to honest and fulfilling connections.



# Susan Newbold

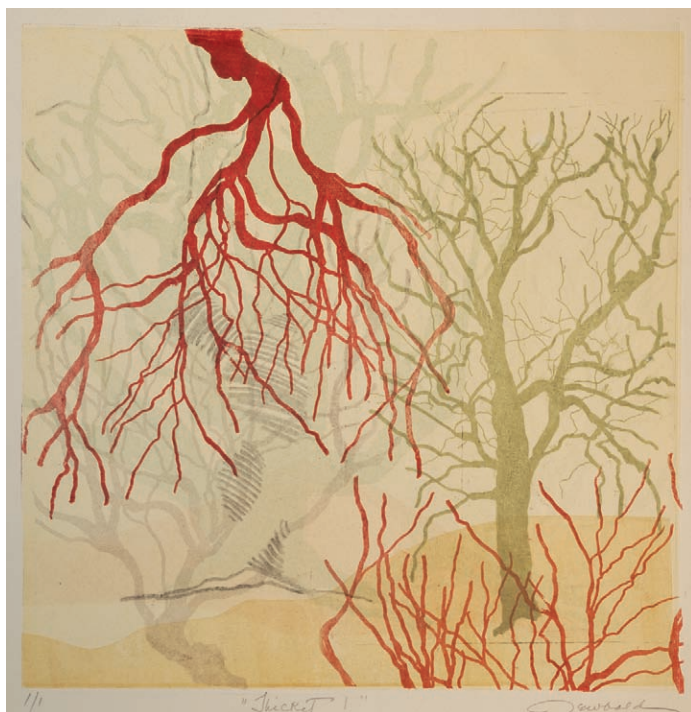
## *On the Critique*

I have been in numerous critique groups over the years that I've been a practicing artist, and each one has propelled me forward in a unique way. The success of these groups is dependent upon several key factors in my opinion- the competency of the moderator, the commitment of the participants, and the chemistry of the group. The solitude of working in one's studio is critical for any artist but equally as critical is the constructive feedback one gets from one's fellow artists. Something is always gained by this dialogue- an impetus to move forward, a conviction about something which is perhaps not supported by the group but one ends up feeling more committed to, a new direction one hadn't considered. And then, of course, there is the exchange of information that is so valuable which one might learn in no other way, i.e. details about current websites, exhibits, marketing techniques, etc. It would be difficult to decide which of all these aspects about critique groups is the most valuable. I know they all lead to progress. I am most grateful to have had the opportunity to have been a participant in some wonderful groups.

My work that began in Michael Torlen's critique group was inspired by the group's encouragement to layer my printmaking techniques in a new and different way. This *Thicket Series* is a response to this. Its genesis was at a residency at Anderson Ranch in CO where I was immediately struck upon arrival by the density of the winter foliage. It definitely presented a metaphor of our lives which are complex and interconnected- each unique tree/bush contributing to the overall beauty of the landscape in an individual way. The group helped me to articulate this meaning to myself, and this created some real forward motion in the progress of the work. This experience is just one of many which I attribute to the value of artists' critique groups.

## *On the Work*

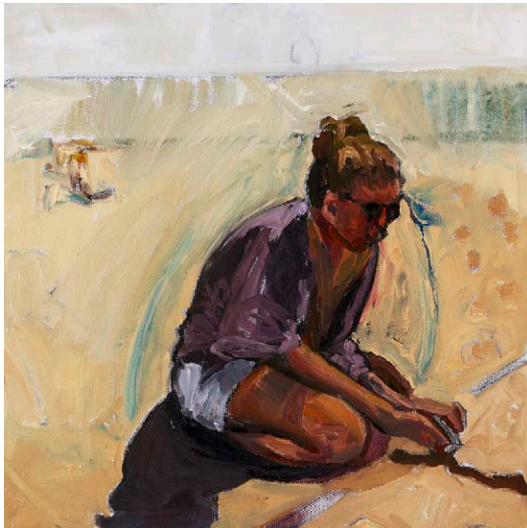
My fascination has always been with the organic line of Nature, most specifically, the ocean. I both live and work on the Atlantic and have found it to be an infinite source of line, color, shape and composition. Drawing, painting and primarily printmaking have been my tools for the exploration of this natural subject matter. The layering process that printmaking affords has made it my primary means of description. The accidental and intentional qualities of drawing and printmaking in particular are what make them a perfect fit for my study of nature as a metaphor for life.



Thicket #I- IV, monoprint  
12x12"



# Jill Parry



## *On the Critique*

I joined the critique group for the conversation with other artists about my work. I also wanted to share and learn from their working methods, their inspirations, their materials, their business practices, and their studio set-ups. I knew that Michael Torlen had longtime experience of viewing and evaluating work and had a wealth of knowledge to share. I was excited to get involved.

This was my first experience of a critique group. The experience is quite intense on many levels. I HAD to get work done to present to the group, no more dithering and procrastinating! This gave me a schedule. I refined my working strategies. Although I expected discussions, suggestions and opinions that would help me develop as an artist, the feedback was broader than I expected. The discussions of the other artists related to my own experiences and struggles, even when the medium and content of the work was widely different. I was able to see who I was as an artist.

Funny story! After one stimulating session on my way home I stopped at Kohls. I was approached by a shopper who showed me two printed on plastic views of a sunset and beach and asked me which one he should buy for his wife. After about what must have been 20 minutes I gave him my opinion on the composition, color intensity including color theory, the consequences on the coincidence of edge and how it would be better if it were cut up, collaged and repainted. He seemed to think this all a bit unnecessary for a \$15 picture but thanked me anyway. Under normal circumstances, before critique group, I would probably have ignored him and pretended I didn't speak English.

## *On the Work*

I am a painter and fiber artist and am interested in depicting the human form. I draw and paint directly from life, paint in oils and also work with fiber. I am particularly interested in the surface quality of my work. I love the sensuality of the paint as well as the texture of my collaged fiber pieces. I like to see the hand of the artist within the brush strokes. In my Beach Series I have made paintings of single figures isolated in their environment, each figure involved in an activity. These paintings were made from sketch book studies of figures made on a beach in Wales in the summer.



MICHAEL TORLEN

SOLO EXHIBITIONS

2007	The Ocean is Blue and Black, H. Pelham Curtis Gallery, New Canaan, CT
2005	Narratives, Miranda Fine Arts, Port Chester, NY
2004	Sanger Fra Mor, Director’s Choice, Performing Arts Center, Purchase, NY
2003	Songs for My Father, The Silo-Hunt Hill Farm, New Milford, CT
2002	Landscape and Memory, Miranda Fine Arts, Port Chester, NY
2001	Artists at Weir Farm, Weir Farm National Historic Site, Wilton, CT
1999	Songs for My Father, Randall Tuttle Fine Arts, Woodbury, CT
1995	Songs for My Father, Clay Art Center Gallery, Port Chester, NY
1994	Songs for My Father, Greenwich Arts Center Gallery, Greenwich, CT
1992	Songs for My Father, Monotypes, Walter Wickiser Gallery, New York, NY

SELECTED GROUP EXHIBITIONS

2012	2012 Watercolor NOW, Springfield Art Museum, Springfield, MO
	Milestone Graphics Retrospective, Haviland Street Gallery, South Norwalk, CT
2011	Printed by Master Printers, Center for Contemporary Printmaking, Norwalk, CT
	Watercolor USA 2011, Springfield Art Museum, Springfield, MO (Purchase award)
	American Impressions: Contemporary American Printmaking, William Patterson University, Wayne, NJ
	Bridgeport Prints, Bridgeport Arts + Cultural Council, Bridgeport, CT
	Prints USA 2011, Springfield Art Museum, Springfield, MO (Cash award)
2010	New Prints 2010/Summer: Heat, International Print Center New York, New York, NY
	Art on Paper, The Maryland Federation of Art, Annapolis, MD
2009	Interpretations: The Art of Transformation, Center for Contemporary Printmaking, Norwalk, CT
	Watercolor USA 2009, Springfield Art Museum, Springfield, MO
	McNeese 22nd National Works on Paper, Abercrombie Gallery, McNeese State University, Lake Charles, LA
	Prints USA 2009, Springfield Art Museum, Springfield, MO
2008	Future Tense: Reshaping the Landscape, Neuberger Museum of Art, Purchase College SUNY, Purchase, NY
	Arc of Visibility: Between the Shore and the Sea by Wendy Prellwitz and Michael Torlen, Whitney Art Works, Portland, ME
2007	Prints USA 2007, Springfield Art Museum, Springfield, MO (Purchase award)
	Hazy, Hot and a Thunderhower, Madelyn Jordon Fine Art, Scarsdale, NY
	Watercolors on Paper, Caldbeck Gallery, Rockland, ME
	Michael Torlen & Tedd Stratis, Brownson Gallery, Manhattanville College, Purchase, NY
	Night Vision: Printing Darkness, curated by Anthony Kirk, Center for Contemporary Printmaking, Norwalk, CT
2006	South Gallery, FCCJ, Jacksonville, FL
	Constant Line, Nan Mulford Gallery, Rockland, ME
	Beach, Gallery Yellow, Cross River, NY
	American Impressions: Contemporary Printmaking Exhibition, curated by Dr. Marilyn Kushner, William Patterson University, Wayne, NJ
	Particular Places, curated by Bernard Chaet, Creative Arts Workshop, New Haven CT
2005	Prints USA 2005, Springfield Art Museum, Springfield, MO
	Watercolor USA 2005, Springfield Art Museum, Springfield, MO
	‘SCAPES, Flinn Gallery, Greenwich, CT
2004-08	Fish Follies, Cordova Historical Museum, Cordova, AK
2004	Connecticut Prints, The Westport Art Center Gallery, Westport, CT
	KMAA @ WCC, Westchester Community College Fine Arts Gallery, Valhalla, NY
	The Gallery @ Pfizer Learning Center, Rye Brook, NY
	The Art of Printmaking, Noel Fine Art, Bronxville, NY
2003	The Painted Gift, Hubert Gallery, New York, NY
	New Terrain: Digital Print Based Work, Neuberger Museum of Art, Purchase, NY
	Selected Artists, The Rye Art Center, Rye, NY
	Landscape, University of Connecticut Art Gallery, Stamford, CT
	Faculty Art Exhibit, State University Plaza Gallery, Albany, NY
2002-05	Miranda Fine Arts, Port Chester, NY
2002	Weir Farm Visiting Artists 2001, Housatonic Museum of Art, Bridgeport, CT
	The Print: Image & Process, Creative Arts Workshop, New Haven, CT
1999-00	Watermark Gallery, Port Clyde, ME
	Wingspread Gallery, Northeast Harbor, ME
1998-12	Lupine Gallery, Monhegan, ME
1998	Caldbeck Gallery, Rockland, ME
	Come Hell or High Water, Myungsook Lee Gallery, New York, NY
	Midwest Watercolor Society, Krasl Art Center, St. Joseph, and Bonifas Fine Arts Center, Escanaba, MI
1997-98	Bayview Gallery, Portland, ME
1997	Midwest Watercolor Society, Westbend Art Museum, Westbend, WI
	New Art Annual 97, Stamford Museum & Nature Center, Stamford, CT

1996, 97	McGrath Dunham Gallery, Castine, ME
1996	Ethel H. Blum Gallery, College of the Atlantic, Bar Harbor, ME
	Paint Maine, Bromfield Gallery, Boston, MA
1995	Natural Fantasy, Pace University, Pleasantville, NY
1994	Inspired by Nature, Neuberger Museum of Art, Purchase, NY
1993	Walter Wickiser Gallery, Inc., New York, NY

AWARDS

2008	Chancellor’s Award for Excellence in Teaching, State University of New York
2005	Member, Watercolor USA Honor Society
2001	Visiting Artist, Weir Farm Trust, Wilton, CT
1999	Artist-in-Residence, Weir Farm Trust, Wilton, CT
1998	Artist- in-Residence, Acadia National Park, Bar Harbor, ME
1995	E.C. Potter Award, 78th Annual, Greenwich Art Society, Hurlbutt Gallery, Greenwich, CT

PANELS, LECTURES, WORKSHOPS, AND ARTICLES

2012	“EYEWITNESS: Reflections on Richard Artschwager’s Untitled, 1971,” Brooklyn Rail, ARTSEEN, December 2012/January 2013 online edition.
2011	Docent Lecture: On R.H. Quaytman, Spine, Neuberger Museum of Art, Purchase, NY
2009	Docent Lecture: Reflections on Color, Neuberger Museum of Art, Purchase, NY
2006, 07	Watercolor Workshops, The English Method, Maine College of Art, Continuing Studies, Portland, ME
2005	Workshop: Know Lines, Neuberger Museum of Art Annual Teacher Conference, October, Purchase, NY
2003	Presentation On Critique, Neuberger Museum of Art Annual Teacher Conference, October, Purchase, NY
	Art Sandwiched In, a discussion about New Terrain, Neuberger Museum of Art, December, Purchase, NY
	3 Worlds- A Methodology for Critique, Paper presented at College Art Association Conference, February, New York, NY
2002	Lecture: Chance, Accident and Choice, the Romantic Impulse, Miranda Fine Arts, Port Chester, NY
1999	Guest Lecturer, Whitney Museum of American Art at Champion, Stamford, CT
1995, 6, 0	Guest Lecturer, Neuberger Museum of Art, Purchase, NY
1995- 04	Visiting Artist, Writing Through the Arts, Neuberger Museum of Art, Purchase, NY
1995, 96	Artist-in-Resident, Paint Maine ‘95, Blueberry Cove Foundation, Tennants Harbor, ME
1994, 95	Guest Lecturer, The American Character, American Studies Seminar, George Stevens Academy, Blue Hill, ME
1991	Watercolor Workshop, The English Method, Florida Community College, Jacksonville, FL
1991	Lecture: Watercolor, The English Method, Jacksonville Museum of Art, Jacksonville, FL

EDUCATION

MFA	Ohio State University, Columbus, OH
BFA	Cranbrook Academy of Art, Bloomfield Hills, MI

TEACHING

2012-	Professor Emeritus Purchase College, State University of New York, Purchase, NY
2006-13	Private Critique, Port Chester, NY
1977-12	Associate Professor of Visual Arts, Purchase College, State University of New York, Purchase, NY
1972-76	Assistant Professor of Visual Arts, Purchase College, State University of New York, Purchase, NY
1995	The Artists Way Creativity Camp, Wisdom House, Litchfield, CT (Sponsored by the Open Center, New York, NY)
1982	Visiting Artist at Yale Summer Program, Norfolk, CT
1981	Visiting Artist at City College, Sydney, Australia
1965-70	Assistant Professor, University of Georgia, Athens, GA

SELECTED PUBLIC AND CORPORATE COLLECTIONS

AT&T, Berkeley Heights, NJ  
Bank of New York, New York, NY  
Bankers Trust, Greenwich, CT  
British Airways, Charlotte, NC  
Cathedral of St. John the Divine, New York, NY  
Doral Arrowood, Rye Brook, NY  
Deloitte & Touche, New York, NY  
Fireman’s Fund, New York, NY  
First Atlantic Capital, New York, NY  
F.G.I.C., New York, NY  
Fryeburg Academy, Fryeburg, ME  
Housatonic Museum of Art, Bridgeport, CT  
J.P. Morgan Chase, New York, NY  
MONY, Purchase, NY  
Neuberger Museum of Art, Purchase, NY  
The Newark Museum, Newark, NJ  
PepsiCo Inc., Purchase, NY  
Pfizer Learning Center, Rye Brook, NY  
Springfield Art Museum, Springfield, MO

ROXANNE FABER-SAVAGE

SOLO EXHIBITIONS

2013	MORE ROXYSHOW,The Orison Project, Essex, CT (spring)
2012	ROXY Show,The Orison Project, Essex, CT
2011	BIRDISH: Prints on paper, metal & silk, Silvermine Art Gallery, New Canaan. CT
2009	Roxanne Faber Savage, Back & Forth, FAC Gallery, Fairfield, CT Solos Shows, Juried Members Exhibition, Westport Art Center. Juror,Amy Mackie, Curatorial Assistant, New Museum, NY, NY
2008	Paper Plates: Paper Lithographs by Roxanne Faber Savage, Rockwell Art, Westport, CT RoxannePrints, Washington Art Association, Washington Depot, CT
2007	Solo Prints by Roxanne Faber Savage, Bruce Kershner Gallery, Fairfield Public Library, Fairfield, CT

GROUP EXHIBITIONS

2013	1-95 Triennial exhibit, University of Maine Museum of Art, Bangor, ME Miranda Arts Project Space, Group show, Port Chester, NY
2012	Small Works Show, 440 Gallery, Brooklyn, NY Where I Stand: 12 Contemporary Artists, Rye Art Gallery, Rye, NY ArtSPACE:City Wide Open Studios, A-Space, Cove Studio, W. Haven, CT Somewhat Off the Wall, Odonnell Co, New Haven, CT New Britain Museum of American Art, juried members exhibit, New Britain,CT FOODIES, Westport Arts Center, Westport, CT 23 Duets, Kehler Liddell Gallery, New Haven, CT 3rd Biennial Footprint Exhibition, Norwalk, CT, Donald Sultan, juror Boundless, Creative Arts Workshop, New Haven, Anne Coffin juror, Director IPCNY Connecticut Printmakers 1st Invitational Exhibition, Windsor Art Center Ridgefield Guild of Artists,Member show, Ridgefield, CT, Kenise Barnes, juror
2012	Art To the Point, Tri State Exhibition,The Katonah Museum of Art Katonah, NY, Donald Sultan juror Identifying Marks: Inaugural Exhibition,Institute Library, New Haven,CT, Stephen Kobasa, curator
2011	Ridgefield Guild of Artists's 34th annual juries show, Ridgefield, CT,juror Cynthia Reeves text, 440 Gallery, Brooklyn, NY 1st National Intaglio Exhibition, Ntl. Arts Club,NY, NY, Roberta Wadell. Juror International Miniature Print show, CCP, Norwalk, CT
2010	Personal Pages/Books and Images from Four Artists, H.Pelham Curtis Gallery, New Canaan Library International Biennial Footprint Exhibition, juror, director IPCNY, Center for Contemporary Printmaking,Norwalk, CT
2009	DEM BONES, DEM BONES,Carriage Barn Art Center, New Canaan, CT Narrative, Silvermine Guild Arts Center,New Canaan,CT. Juror, Mary Frank 7th Biennial International Miniature Print Exhibition, Center for Contemporary Printmaking, Norwalk, CT. Jurors: Lisa Hodermarsky,Yale University Art Gallery; Craig Zammiello,Two Palms Press Small Works Exhibition, Mamaroneck Artist's Guild, Mamaroneck, NY, Elsewhere, Silvermine Guild Arts Center, New Canaan, CT: Jurors: Robert and Shana ParkeHarrison, artists Interpretations:The Art ofTranscription, Center for Contemporary Printmaking, Norwalk, CT. Juror: Denise Mullen, Dean, SUNY Purchase New Members Show, Silvermine Guild Arts Center, New Canaan, CT
2008	Monothon X, Center for Contemporary Printmaking, Norwalk, CT 31st Annual Juried Exhibition, Ridgefield, CT. Juror Benjamin Genocchio, critic, New York Times Why Not?, Housatonic Museum of Art, Bridgeport, CT. Juror: Helen Klisser During, curator, ISA Gallery, International School for Painting, Drawing & Sculpture, Umbria, Italy 59th Annual Art of the Northeast, Silvermine Guild Arts Center, New Canaan, CT. Juror, Thom Collins, Director, Neuberger Museum of Art, Purchase, NY Art of Accommodation, Haviland Gallery, Norwalk, CT 1st Biennial Footprint International Print Competition, Center for Contemporary Printmaking, Norwalk, CT. Jurors: Kristin Heming, Director, Pace Prints & Jim Kempner, Jim Kempner Fine Art Notprintedonpaper, Center for Contemporary Printmaking, Norwalk, CT and Spencertown Academy Gallery, Spencertown, NY Text Messages: Words and Letters in Contemporary Printmaking, Rye Art Center, Rye, NY
2007	Caryatids, Gallery of Contemporary Art, Sacred Heart University, Fairfield, CT; juror, Jessica Hough, Curator, Aldrich Contemporary Art Museum 58th Annual Art of the Northeast, Silvermine Guild Arts Center, New Canaan, CT. Juror, Valerie Smith, Senior Curator, Queens Museum of Art, NY The International Miniature Print Exhibition, Center for Contemporary Printmaking, Norwalk, CT. Juror: David Kiehl, Whitney Museum of American Art

EDUCATION

1983	Queens College, M.S. ED., Queens NY. Full University Fellowship
1981	Pratt Institute, B.F.A., Brooklyn, NY, Honors
1981	Tyler School of Art, Pratt Travels, Rome, Italy

RIMA GRAD

SELECTED EXHIBITIONS

2012	Westchester Biennial Castle Gallery New Rochelle, NY Works On Paper Recession Art at Culturefix New York, New York Piecing It Together Westchester Arts Council White Plains, New York Four Woman Show University of Connecticut Alexey von Schlippe Gallery of Art Groton, Connecticut
2011	Fresh Pics: Contemporary Art In Connecticut (juried) Ridgefield Guild of Artists Ridgefield, Connecticut
2010	The Sketchbook Project 3: Everyone We Know Third Ward Brooklyn, New York
2009	Contemporary Confrontations Tri-State Juried Exhibition Katonah Museum Katonah, New York
2007	Postcards From The Edge, VisualAids James Cohan Gallery New York, New York Dreamscapes (juried) Blue Door Art Association Yonkers, New York Lineal Investigations – A Juried Drawing Show Housatonic Museum of Art Bridgeport, Connecticut Wrap It Up! Westchester Arts Council, White Plains, New York Rima Grad : FormativeYears Viridian Artists New York, New York Big City Concerns Fountain Street Gallery Cape Girardeau, Missouri
2006	Edgy & Elegant: New Work By Westchester Artists (juried) Westchester Arts Council White Plains, New York
2005	Inklings : Drawing In The 21st Century Viridian Artists New York, New York YW Viridian Artists New York, New York
2004	Rima Grad : Eye-Hand Coordination Viridian Artists New York Art Expo SUNY Purchase School of Liberal Studies and Continuing Education Purchase , New York Art From Detritus 2004 Synagogue For The Arts Gallery Space In Tribeca New York, New York
2003	Multiple Memorials : A Project Conceived By Mary Miss Viridian Artists New York, New York Artists From New York City Fine Arts Building Gallery Chicago, Illinois Art From Detritus 2003 Wall Gallery, John Jay College New York, New York Fresh : 8 Viridian Artists New York, New York
2002	Elegy – An Exhibit In Memory Of 9/11 Viridian Artists New York, New York Art From Detritus 2002 Wall Gallery, John Jay College New York, New York Inner Muse Manhattanville College Gallery Purchase, New York
2000	Recess Kenise Barnes Fine Arts Larchmont, New York Mainstream Studio Artists The Macy Gallery Valhalla, New York
1999	Night Of 1000 Drawings Artists Space New York, New York Fields OfVision – Mainstream Studio Artists Bridge Gallery White Plains, New York Various Artists Gallery of Graphic Arts New York, New York Group Show Kenise Barnes Fine Arts Larchmont, New York Solo Exhibition Kenise Barnes Fine Arts Larchmont, New York
1992	Figurative Show (juried) Upstream Gallery Hastings-on-Hudson, New York
1976	Three Women Gallery Wilde Buffalo, New York
1975	The Cream OfThe Crop Hayes Hall Gallery State University of New York at Buffalo

EDUCATION

1976	State University Of New York At Buffalo Bachelor of Fine Arts
------	---

Smith Street Etching Brooklyn, New York	Membership
Art Students League New York, New York	Life Drawing
State University Of New York At Purchase	Course work in Printmaking, Collage, and Drawing
Center For Contemporary Printmaking Norwalk, Connecticut	Monoprint, Etching
Center For Book Arts New York, New York	Bookbinding
Cooper Union New York, New York	Book Arts

AWARDS

Finalist	MTA Arts for Transit - Harrison Station Metro North Railroad Project
----------	--

COLLECTIONS

World Stage ScharffWeisberg
Pfizer Learning Center
Lowey Dannenberg Cohen & Hart



LOU HICKS

SOLO & TWO PERSON EXHIBITIONS

- 2012 AVA Gallery and Art Center, Lebanon, NH, “Contemporary Landscapes”
- 2011 OSilas Gallery, Concordia College, Bronxville, NY, “Contemporary Landscapes”
- 2010 Morrison Gallery, Kent, CT, “Lou Hicks Paintings”
- 2009 Miranda Fine Arts, Port Chester, NY, “Squared”
- Lemmons Contemporary, New York, NY, “My Places”
- 2008 Gallery Yellow, Cross River, NY, Two Person Show - “Essence”
- Sculpture Barn, New Fairfield, CT, Three Person Show - “Land Forms”
- 2007 Miranda Fine Arts, Port Chester, NY, “Lou Hicks at 75”
- 2006 Gallery Yellow, Cross River, NY, “Organic”
- 2005 James Co. Contemporary Art Projects, Miranda Fine Arts, Port Chester, NY, Undercover”
- Miranda Fine Arts, Port Chester, NY, “Lou Hicks, Selina Trieff”
- 2004 Coleman Fine Art, Charleston, SC, “No Boundaries”
- Katonah Museum Artists Association, Westchester Arts Council, “Resonant Organic”
- Scuola Internazionale di Grafica, Venice, Italy, “Stations of the Cross” monotypes and books
- 2003 The Gallery at Pfizer Learning Center, “Pearl Street”
- White Gallery, Lakeville, CT, “Lou Hicks Paintings”
- 2002 Clay Art Center, Port Chester, NY, “A Room with Two Views”
- 2001 Miranda Arts, Port Chester, NY, “Stations of the Cross,”Valley of the Moon Project
- 2000 Renaissance School, Charlottesville, VA, “A Journey”
- Miranda Fine Arts, Port Chester, NY, “Places”
- Red Mill Gallery, Vermont Studio Center, Johnson, VT, “Places”
- 1999 Gallery Marya, Osaka, Japan, “Places”
- Gallery of Contemporary Art, Sacred Heart University, Fairfield, CT, “Places”
- Small Gallery, Cortland Jessup Gallery, New York, NY, “Places”
- 1996 Arizona Western College, Yuma, AZ, “New Work”
- Greenwich Arts Council Gallery, Greenwich, CT, “Quotidian”
- Farrell Gallery, Silvermine Guild of Artists, New Canaan, CT, “Monoprints”
- The Schoolhouse Gallery, Croton Falls, NY, “Paintings”
- 1995 The Teahouse, Salisbury, CT, “Lithographs and Monotypes”
- Amos Eno Gallery, New York, NY, “Small Works”

SELECTED GROUP SHOWS

- 2007 Landing Gallery, Rockland, ME, “Opening Show”
- 2002 Miranda Fine Arts, Port Chester, NY, “Works on Paper”
- Leighton Gallery, Blue Hill, ME, “Group Show”
- 2001 Manhattanville College, Purchase, NY, “The Art of the Book”
- 2000 Silvermine Guild of Artists, New Canaan, CT, “Winter White”
- Les Yeux du Monde Gallery, Charlottesville, VA, “Painting in 2000”
- Sakai City Museum, Osaka, Japan, “Soho Art Bridge”
- Davidson and Daughters Gallery, Portland, ME, “Group Show”
- Keating Gallery, Basalt, CO, “Group Show”
- 1999 Cortland Jessup Gallery, Provincetown, MA, “Monoprints”
- Between the Muse Gallery, Rockland, ME, “Summer Show”
- Rich Forum Theater, Stamford, CT, “Small Works”
- 1998 Cortland Jessup Gallery, New York, NY, “Sayonara Summer”
- Sound Shore Gallery, Cross River, NY, “Abstractions”
- Between the Muse Gallery, Rockland, ME, “Breaking the Ice”
- Sakai City Museum, Osaka, Japan, “Soho (Art Bridge) Sakai”
- 1997 Kent Gallery - Kinsale, Co. Cork, Ireland, “Paintings”
- Stamford Museum and Nature Center, Stamford, CT, “7 Artists, Natural Soundings: Art, Artists & Nature”
- HBO Corporate Gallery, New York, NY, “Women’s Work”
- 1996 Sound Shore Gallery, Cross River, NY, “Group Show”
- Gallery of Contemporary Art, Sacred Heart University, Fairfield, CT, “Branching Out”
- National Museum of Women in the Arts, Washington, DC, “Book as Art VIII”
- Art/Ex Gallery, Stamford Museum & Nature Center, Stamford, CT, “Seeds: Group Exhibition, Growth and Development of Ideas”

SELECTED COLLECTIONS

- Library of Congress, Washington, DC
- Occidental College, Los Angeles, CA
- Dartmouth College, Hanover, NH
- Rare Book Collection of Stanford University, Palo Alto, CA
- Rare Book Collection of the New York Public Library, New York, NY
- Sacred Heart University, Fairfield, CT
- Housatonic Museum of Art, Bridgeport, CT

SUSAN MANSPEIZER

SOLO EXHIBITIONS

- 2007-08 NYU Broadway Windows, NYC
- 2007 Bendheim Gallery, Greenwich Arts Council, CT
- 2005 Silvermine Guild Arts Center, New Canaan, CT
- 2002 Midland Center for the Arts, Museum Show, MI
- 2001 Walter Wickiser Gallery, NYC
- 1999 Walter Wickiser Gallery, NYC
- 1998 Viridian Artists, Inc., NYC
- Marcella Geltman Gallery, New Milford, NJ
- 1997 Walter Wickiser Gallery, NYC
- Mamaroneck Artists Guild, Larchmont, NY
- 1996 Viridian Artists, Inc., NYC
- 1995 New York University, Broadway Windows, NYC
- 1993 Viridian Artists, Inc., NYC
- 1992 Silvermine Guild Arts Center, New Canaan, CT
- 1991 Southwest State University, Marshall, MN
- Kirkland Art Center, Clinton, NY
- 1990 Viridian Artists, Inc., NYC
- 1987 Viridian Artists, Inc., NYC

AWARDS AND RECOGNITIONS

- 2013 New Arts Program, consultation residency, Kutztown, PA
- 2010 Art in Embassy, Tallinn, Estonia
- 2009 Guest Artist, Vytlacil Campus, Art Students League, NY
- Featured Artist, Katonah Museum Artist Association, NY
- 2007 Best in Show, Iona College, Female Gaze, NY
- 2006 Gretchen Richardson Memorial Award, NAWA, NY
- Juror, Bergen County Art Exhibition, NJ
- Elizabeth Bjorlin Memorial Award, Bedford, NY
- 2004 Center for Lifetime Study, Lecture- Marist College, NY
- 2002 Midland Center for the Arts, Gallery Talk, MI
- New York Times, Footlights, Roberta Hersenson
- Art Students League, Artist Panel Invitational
- 2001 N.Y.S. Council on the Arts, AA Grants Juror
- Amelia Peabody Sculpture Award, NAWA
- Awards Juror, Ringwood Art Center, NJ
- 2000 Art in Embassies, Burkina Faso, Africa
- Liquitex, Artist of the Month, www.liquitex.com
- 1999 Sculpture Juror, National Association of Women Artists
- 1998 Art Times Review, Cornelia Seckel, November 1998
- Sculpture Award, City College Art Alumni, NYC
- Sculptor Affiliates Award, Joseph Jacobs, Newark Museum
- 1997 Cleo Hartwig Memorial Award, NAWA
- 1995 Second Prize Sculpture, Mamaroneck Artists Guild
- 1995/96 Marquis, Who’s Who of American Women, 19th ed.
- Who’s Who in American Art, 21st ed.
- 1993 Second Prize Sculpture, Katonah Library
- 1990 New York Times Review, Vivien Raynor, March, Sept.

EDUCATION

- 1976-81 Art Students League, Bruce Dorfman
- 1966-68 Corcoran Gallery, Washington, DC
- 1966 City College of New York, M.A.
- 1962 City College of New York, B.A., cum laude

MALCOLM MORAN

SOLO EXHIBITIONS

- 2013 September Center for Contemporary Printmaking
- 2011 February 571 Projects, New York, New York
- 2005 October Virginia Lynch Gallery, Tiverton, Rhode Island
- 2004 February Aldrich Leatherman Gallery, New Orleans, Louisiana
- 1998 June Simonne Stern Gallery\*, New Orleans, Louisiana
- 1991 November Helander Gallery, New York, New York
- 1989 July Virginia Lynch Gallery Tiverton, Rhode Island
- 1987 July Virginia Lynch Gallery Tiverton, Rhode Island
- 1982 September Islin Gallery, Providence, Rhode Island
- 1982 June Museum of Art Rhode Island School of Design
- “Rhode Island Artists Show” Providence, Rhode Island

GROUP EXHIBITIONS

- 2013 Portraits in Print, Center for Contemporary Printmaking, Norwalk, CT
- 2012 Prints, Another Look. Bendheim Gallery, Greenwich CT
- Monothon 2012 Center for Contemporary Printmaking, Norwalk, CT
- 2011 Monothon XIII, Center for Contemporary Printmaking, Norwalk, CT
- 2010 ECHO, Center for Contemporary Printmaking, Norwalk, CT
- Monothon XII, Center for Contemporary Printmaking, Norwalk, CT
- 2009 Annual Members Exhibition, Center for Contemporary Printmaking
- Monothon XI, Center for Contemporary Printmaking, Norwalk, CT
- 2008 Holland and Company Fine Art, Group Show Sleepy Hollow, NY
- Monothon X, Center for Contemporary Printmaking, Norwalk, CT
- 1986 Contemporary Arts Center, “Art for Arts Sake”, New Orleans, Louisiana

EDUCATION

- 1972-75 University of the South Sewanee, Tennessee
- 1975-76 Art Students League New York, New York/ Drawing
- 1977-79 Rhode Island School of Design BFA/ Painting
- 2000 SUNY Purchase Westchester, New York/ Sculpture
- 2002 Silvermine Art Guild New Canaan, CT/ Metal Sculpture

FELLOWSHIPS

- 2001 Mar Vermont Studio Center Fellowship/ Drawing + Painting
- 2009 Oct Vermont Studio Center Fellowship/ Monoprinting

AWARDS AND HONORS

- Commencement Speaker Louisiana State University Lafayette, School of Engineering
- Lecture Series College of Art + Design Louisiana State University College of Art and Design, Baton Rouge
- Board of Directors Contemporary Art Center, New Orleans, Louisiana
- Visiting Committee College of Art and Design, Loyola University, New Orleans, La

SUSAN NEWBOLD

SOLO AND GROUP EXHIBITONS

- 2011 “Fragments”, Solo show, Art Place Gallery, Fairfield, CT
- 2010 “Drawing”, Group show, University of Maine, Augusta, ME
- Invited Artist, Studio 53, Boothbay Harbor, ME
- 2010 “Personal Pages”, 4 person show on artists’ books, New Canaan Library, New Canaan, CT
- 2010 “Natural Overlaps”, Two Person Show, Silvermine Guild of Artists, New Canaan, CT
- 2009 “Print Fair”, Group show, River Arts Gallery, New Haven, CT
- “Odyssey”, Group show, Art/ Place Gallery, Fairfield, CT
- 2008 “Inaugural Exhibition”, Nylen Gallery, Westport, CT
- 2007 “Maryland Institute of Art Museum”, Rochefort, France
- “Beyond the Lines”, Solo exhibition, Rockwell Art and Framing, Wilton, CT
- 2006 “Between the Lines”, Solo exhibition, Art/Place Gallery, Southport, CT
- “Elementum”, City Gallery, New Haven, CT
- 2006 “Monoprints”, Chocolate Church Art Center, Bath, ME
- 2005-03 Group Show, Backroads Gallery, Damariscotta, ME
- 2004 “Artitudes”, Center for Contemporary Printmaking, Norwalk, CT
- New Members Show, Art/Place Gallery, Southport, CT
- 2003 unfoldingobject: critical selections. 1, Miranda Fine Arts Gallery
- New Members Show, Silvermine Guild of Artists, New Canaan, CT

GROUP SHOWS

- 2012 “Journeys”, Fairfield Public Library, Fairfield, CT
- 2009 “Inside Out”, Silvermine Guild Arts Center, New Canaan, CT
- 2010 “Footprints”, Center for Contemporary Printmaking, Norwalk, CT
- 2008 “Footprints”, Center for Contemporary Printmaking, Norwalk, CT
- 2006 “Science Meets Art” Silvermine Guild Arts Center, New Canaan, CT
- 2005 “Political Persuasions: Left, Right and Center”, Silvermine Guild Arts Center, New Canaan, CT
- 2004 “Assemblage, Collage and Construction”, Silvermine Guild Arts Center, New Canaan, CT
- CT Women Artists, New Haven, CT
- 2003 24th National Print Exhibition, Silvermine Guild Arts Center, New Canaan, CT
- 2002 “Striking Impressions”, Center for Contemporary Printmaking, Norwalk, CT
- “Souvenirs of Memory”, Silvermine Guild Arts Center, New Canaan, CT
- Cambridge Art Association, Cambridge, MA, National Competition
- 2001 “Narration: Emblem and Sequence in Contemporary Art”, Creative Arts Workshop, New Haven, CT
- CT Women Artists, Discovery Museum, Bridgeport, CT; Large-scale print, Third Prize
- “Art of the Northeast”, Silvermine Guild Arts Center, New Canaan, CT
- 2000 “Fifties Artifacts”, MFA Thesis, Montpelier, VT

EDUCATION

- 1998-00 Vermont College of Norwich University, Montpelier, VT, MFA in Visual Art
- 1997 School of the Museum of Fine Arts, Boston, MA, Diploma degree
- 1996 School of the Museum of Fine Arts, Boston, MA, Post Baccalaureate degree
- 1967 New York School of Interior Design, NY, NY
- 1967 Principia College, Elsah, IL, BA

RESIDENCIES

- 2012 Fellow, Anderson Ranch Art Center, Snowmass, CO, January Intensive
- 2008 Fellow, New Pacific Studios, Masterton, New Zealand
- 2007 Fellow, Maryland Institute of Art, Rochefort en Terre, France
- 2006 Fellow, Virginia Center for the Creative Arts, Auviliar, France
- 2005 Fellow, Virginia Center for the Creative Arts, Auviliar, France
- 2004 Fellow, Virginia Center for the Creative Arts, Mt. San Angelo, VA
- 1994 Vermont Studio Center, Johnson, VT: Painting, Drawing



JILL PARRY

SELECTED EXHIBITIONS

2012	Sid Jacobson JCC, Syosset, NY. Solo show Piecing it Together, Arts Exchange, White Plains, NY. Invitational. Connections, Shenkman Gallery, ArtsWestchester, White Plains, NY.
2011	Painters Cooperative, JCC of Mid Westchester, Scarsdale, NY. Group show Reflections. Lazarus Gallery, New Rochelle, NY. Invitational. Fiber Plus. Blue Door Gallery, Yonkers, NY. Juried by Arle Sklar Weinstein
2010	Portraits Today. Mount Vernon Public Library. Invitational. JCC of mid Westchester, NY. Solo show.
2009	Generations 7, A.I.R. Gallery, NYC. Invitational.
2008	Art of the Northeast, Silvermine Gallery, CT. Juried by Thom Collins. Generations 6, A.I.R. Gallery, NYC. Invitational.
2007	New Rochelle Arts Association at New Rochelle Library, New Rochelle, NY Active Members Show, Mamaroneck Artist Guild, Larchmont, NY. Katonah Artists at Northern Westchester Hospital, Mt Kisco, NY. Invitational. New Members in Mixed Media, Mamaroneck Artists Guild, Larchmont, NY. Postcard Show, A.I.R. Gallery, NYC. Invitational.
2006	Art Faculty Show, Rye Arts Center, Rye, NY. Invitational. The School House Gallery, Mt Kisco, NY. Invitational. Windows to the Soul, Yonkers Riverfront Gallery, Yonkers, NY. Invitational.
2005	Small Treasures, Northern Westchester Center for the Arts, NY. Postcard Show, A.I.R. Gallery, NYC. Invitational. Artistic fragments, Katonah Museum of Art, Katonah, NY. Tri state show juried by Benny Andrews.
2004	Real to Unreal, Hammond Museum, North Salem, NY. Invitational. 5 Hands, Somers Library, Somers, NY. Invitational.
2003	Jewish Community Center of Westchester, Scarsdale, NY.
2002	Small Works, Upstream Gallery, Dobbs Ferry, NY. Juried show.
2001	Open Studios, Westchester Arts Council, White Plains, NY
1999	Mid Westchester Y Gallery, Scarsdale, NY.
1998	Fine Arts Gallery at Westchester Community College, Valhalla, NY. Westchester Art Workshop, Westchester Community College, White Plains, NY.
1997	Oresman Gallery, Larchmont, NY. Solo show
1996	Larchmont Court House, Larchmont, NY. Solo show Mid Westchester Y, Scarsdale, NY. Solo show
1994	Larchmont Library, Larchmont, NY. Solo show
1992	Two Woman Show, Waigani Arts Center, Waigani, Papua New Guinea.
1987	Works on Paper, Wewak International Beach Resort Hotel , Wewak, Papua New Guinea. Solo show
1985	Portraits and Paintings, Arts Council of Port Moresby, Papua New Guinea. Solo show Portraits and Drawings, Enga Cultural Center, Wabag, Papua New Guinea. Solo show
1979	401 ½ Workshops Exhibition at the Commonwealth Institute, London, UK.
1978	Textiles in Fashion, Sudbury Hall, England, UK.
1974	401 ½ Artists, Oxford Gallery, Oxford, U.K.

AWARDS

2004	Arts Alive Project Grant, Westchester Arts Council. Westchester Arts Council Teaching Artist
------	---

*This catalogue includes a selection of works from the exhibition.  
For more images and information, and to view a video of the gallery talk  
visit our website at*

**www.mirandaartsprojectspace.com**

**miranda arts project space**

6 north pearl street port chester ny 10573

mirandaartsprojectspace@gmail.com

914.318.7178

*This catalogue, including all text and images, courtesy of the gallery and artists.  
Protected under Creative Commons fair use laws. For more information visit [www.creativecommons.org](http://www.creativecommons.org)*



**[www.mirandaartsprojectspace.com](http://www.mirandaartsprojectspace.com)**

miranda arts project space

6 north pearl street port chester ny 10573

[mirandaartsprojectspace@gmail.com](mailto:mirandaartsprojectspace@gmail.com)

914.318.7178