



Patricia Miranda: Seeing Red

Radical Women: Seeing Red
The London Calling Collective

London Calling Red

A TRIPLE PLAY AT ODETTA

August 26 – September 26, 2020

RADICAL WOMEN: SEEING RED

A three-part exhibition celebrating
the 100th anniversary
of the adoption of
the 19th Amendment

PATRICIA MIRANDA: SEEING RED

Solo Exhibition

RADICAL WOMEN: SEEING RED

Alexandra Rutsch Brock, Patricia Fabricant, Ellen Hackl Fagan, Katherine Jackson,
Patricia Miranda, Josette Urso, Jo Yarrington. Guest Curator Patricia Miranda

ART OFF-SCREEN

LONDON CALLING COLLECTIVE

LONDON CALLING RED

Eileen Jeng Lynch, Curator.

Note from the Director

For this final series of exhibitions in the Harlem townhouse gallery, I felt it was important to take a moment to realign my priorities as an artist and curator during the age of COVID.

The London Calling Collective is a group that began as artist friends, both tight, and loosely affiliated, who travelled to London together in fall of 2019. In London we instantly bonded over a shared appetite for the superb art that we ravenously covered in four short days. As we returned and eased back to our lives, we found that the conversations kept coming, at the same energetic pace, now using a What'sApp message board as our daily method of staying current.

Then COVID shut us all in. The What'sApp messages became a sounding board for our life experiences, transforming overnight into a place that offered compassion, stimulation, and humor, in addition to professional pursuits that might be useful to each of us. Now we share far more of our private lives with each other, supporting those that live alone, during this period of isolation and fear.

At the beginning of my lease in Harlem, I had planned to organize three shows in the first year, one for each of the primary colors, starting with *Turner's Patent Yellow* last fall and early winter. My intention was always to invite Patricia Miranda to curate an exhibition on the subject of cochineal, as this pigment is a focus in her catalogue. Woven together with the color red, I wanted to create a collaboration between the two of us, while taking another look at the intersection of 19th century design in architecture and contemporary art.

Patricia Miranda showed us all on our weekly zoom chats what she was creating in her studio during lockdown. Tribal and historical, her new textile-based works spoke to me. Going to her studio was the first studio visit I had arranged since the lockdown began. It was clear to me, as is often the case when an artist has just completed a full new body of work, that I could bring in Miranda for a solo exhibition while also giving her the guest curator slot I had been planning.

Due to COVID, re-signing the lease in Harlem is no longer a priority. As a parting exhibition, I wanted to honor these women in my support system, our London Calling Collective. I could then incorporate the exhibition titled *Radical Women* that I had been organizing for the 100th Anniversary of the Women's Right to Vote, now curated by Patricia Miranda. Touching all of the bases, I wanted to close the Harlem space with an exhibition series that was inclusive and flexible. The final layer is the creative call for artwork by Eileen Jeng Lynch, Art Off-Screen, a pandemic-proof version of exhibition practice, where the works can be seen safely from outdoors.

The resulting installations are a trifecta. Upon entry into the courtyard from the street you will pass through *London Calling Red*, organized by me with the overall concept created by Eileen Jeng Lynch. As you come into the main floor gallery space, Patricia Miranda has guest-curated *Radical Women: Seeing Red*, a group show of the seven of us, now self-titled the London Calling Collective. The downstairs gallery space is a solo exhibition, *Patricia Miranda: Seeing Red*, the first solo exhibition installed in the Harlem townhouse. Here, Miranda is showing her newest works, in addition to support materials that offer an introduction to cochineal pigment, where it comes from, how it is made, and how she uses it in her work.

ODETTA will continue to grow as a gallery. This is evident in upcoming iterations including ODETTA Petite and ODETTA Digital, and satellite projects over the next year. Taking a conceptual approach, I'll continue to re-tool my gallery practice with a healthy irreverence for the status quo.

—ELLEN HACKL FAGAN, Director, ODETTA

ELLEN HACKL FAGAN is an artist and the creator of ODETTA, a contemporary art gallery in New York City. Fagan is the inventor of The Reverse Color Organ and the ColorSoundGrammar Game, two projects that enable viewers to interact aurally with color. The Reverse Color Organ is a web app, downloadable to a smartphone, thus placing this synaesthetic tool into peoples' hands to be used, not only to expand the language of color, but also as a crowd-sourced musical instrument. Fagan exhibits her work, and has been written about extensively throughout New England and New York City. In 2014 she grew her independent curatorial practice into a full time business and is now the owner of ODETTA Gallery, based in New York City and Greenwich, Connecticut. There, she is exploring new platforms in gallery practice as she continues to be an active member of the arts community.

Patricia Miranda:
Seeing Red

Note from a Critic

There has been a recent spate of exhibitions dedicated to women using textiles. The list includes the radical quilts of Rosie Lee Tompkins. Her stunning retrospective at the Berkeley Art Museum gave audiences a fresh look at a formerly unknown, overlooked artistic heavyweight. Her experimental work used a variety of fabrics including: printed velvet, faux fur, denim and even printed t-shirts with the faces of icons and celebrities. In 2018, the Met Cloisters launched “Heavenly Bodies: Fashion and the Catholic Imagination.” Joined by designers who set about to reimagine medieval sacred garments, the silk threads, gold lace, and intricate embroidery left viewers in awe and solemn reverence at its arcane simplicity. Patricia Miranda’s exhibition at ODETTA joins the fold. Textiles can often get a bad rap, however. Think of the overlooked “Pattern & Decoration” movement of the 70s. At the time, no one knew how to address all of the feminist iconography on display - the hearts, ebullient patterns, and French curves. Historically, gendered labor is typically seen as lacking in symbolic significance, primarily utilitarian in nature, and more concerned with adornment and seemingly empty celebrations of taste. Nothing could be further from the case in Miranda’s work. First, she isn’t a textile artist, not in a traditional sense, her practice is interdisciplinary. Second, her installation-based practice uses readymade linens to examine the role women play in invisible labor. In doing so, Miranda offers an ecofeminist critique of the Anthropocene and highlights the oft unspoken relationship between fibers and funerary rites.

Miranda’s work is part found object, part labor, all memento mori. She is engaged in a gift economy, defying expectations of overconsumption. The artist sources vintage linens from her Italian and Irish grandmothers along with friends and strangers from around the country. She then submerges the linens using natural dyes from oak gall wasp nests, cochineal insects, turmeric, indigo, and clay. The linen bears an emotional resonance, embedded in the social life of the wearer. Historically, the level of poverty experienced in Ireland during and after the famine is almost inconceivable. Children seldom wore shoes or stockings. The peasant class rarely took off their clothes in general, as blankets were hard to come by. The average person wore the same clothes until they were merely threads Miranda’s sourced linens

are transfigured into wall tapestries, others float in site specific installations. “Dreaming Awake,” is one such floating work. It is a thin, hanging gown nearly monastic in appearance, dyed in cochineal red. The fabric is saturated. It is weathered and worn. The collar is embroidered with buttons all down the center. Hanging white tassels dot the dress, giving it a ceremonial quality. The title leads us to read this work as a garment for a body in-between consciousness, in some state of transition.

Funerary rites, and their accompanying images and objects, draw attention to transitional stages in life. It is not lost on Miranda that women, throughout time, have produced the material imagery that mark such transitions – children’s blankets, doilies for one’s first home, wedding dresses, one’s final garment in death. Her work is full of such associations. There is a particularly striking historical case of Xin Zhui, the Marquis of Dai, whose body was found draped in a silk funerary banner. Her tomb was discovered in Mawangdui in Changsha, China, in the early 1970s, yet Zhui died in 163 BC. The well-preserved banner adorning her body was a rich representation of Han Dynasty mythology, depicting the heavens, Lady Dai rising upwards to meet it, and her family praying for safe passage into the great beyond. Miranda’s work doesn’t rely on obvious symbolism, rather the material and its treatment carries the message.

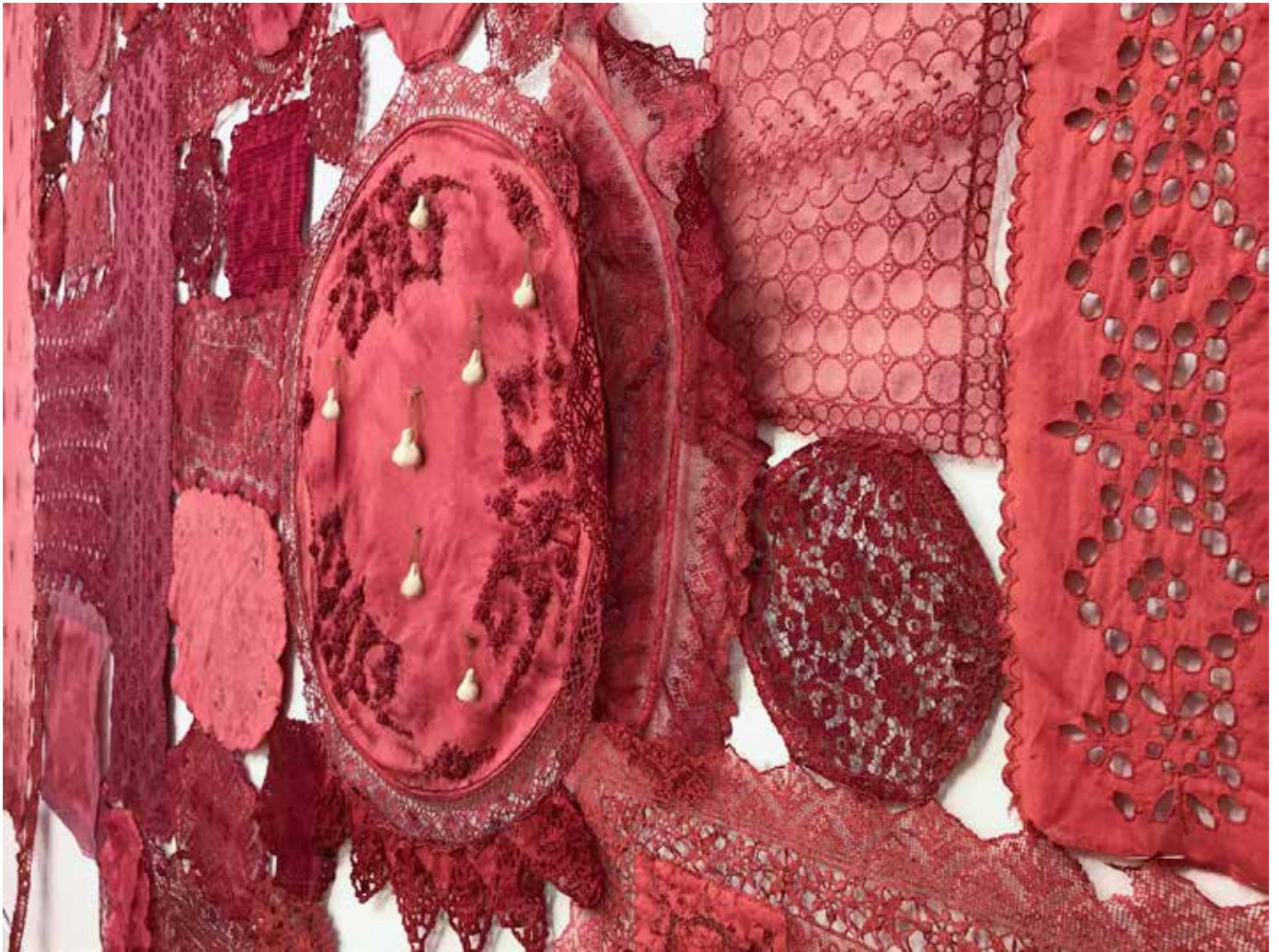
“Lamentations to Ermenegilda,” (2020) is a prime example of tableau vivant; where a series of vignettes make explicit how an object presents itself and what it presents. The goal is a third place of meaning. Here, Miranda employs a language of shaped cochineal linens – stars, triangles, rectangles, circles – all arranged in a cluster with varying sizes and density. The artist has paid great attention to the negative space, letting the resulting work read less like a patchwork quilt, and closer to a tapestry. Ermenegilda is an old, rare Italian name usually given to women. Lamentations is a song or poem of grief. We can read this work as both a celebration and a mourning of domesticated labor, the countless hours sewing buttons, washing the tablecloth for a meal, now all repurposed and elevated beyond their utility. In *The Origin of the Work of Art* (1935), Martin Heidegger famously wrote about Van Gogh’s “A Pair of Shoes,” (1886). With a palette of umbers and ochres Van Gogh manages to derive a pathos for the rough, worn leather, the shoes being a possible symbol of the artists’ uneasy passage through life. Heidegger examines the worn insides of the shoes, the disappearing tread on the bottom, the heaviness as they sludge through fields of rich soil. As evening comes, the shoes take on a lighter quality, the work day is done, they vibrate in an unspoken

relationship with the earth. In a particularly insightful passage, he comments, "This equipment is pervaded by uncomplaining anxiety as to the certainty of bread, the wordless joy of having once more withstood want, the trembling before the impending childbed and shivering at the surrounding menace of death. This equipment belongs to the earth, and it is protected in the world of the peasant woman. From out of this protected belonging the equipment itself rises to its resting-within-itself."

Miranda's work comes from this same protected equipment, a raw material resting in a complex relationship to other objects around it. Her dyes come from the earth - insects and clay - now repurposed in the Anthropocene. Her linens have exchanged hands and generations, passing on a container for the corporeal body, an article that adorns and protects. One gets the sense that the artist's recent body of work is as interested in recognizing the mundane, materiality of everyday life, as it is in acknowledging that which cannot be seen: domesticated labor is sacred labor.

JASON STOPA

Artist, Editorial Coordinator, The Journal of Philosophy, Columbia University;
Visiting Assistant Professor, Pratt Institute;
Adjunct Faculty, The School of Visual Arts



Lamentations for Rebecca; 2020, detail

Vintage lace and silk thread hand-dyed with cochineal, cast plaster. 126 x 180 x 2 in. (dimensions variable)

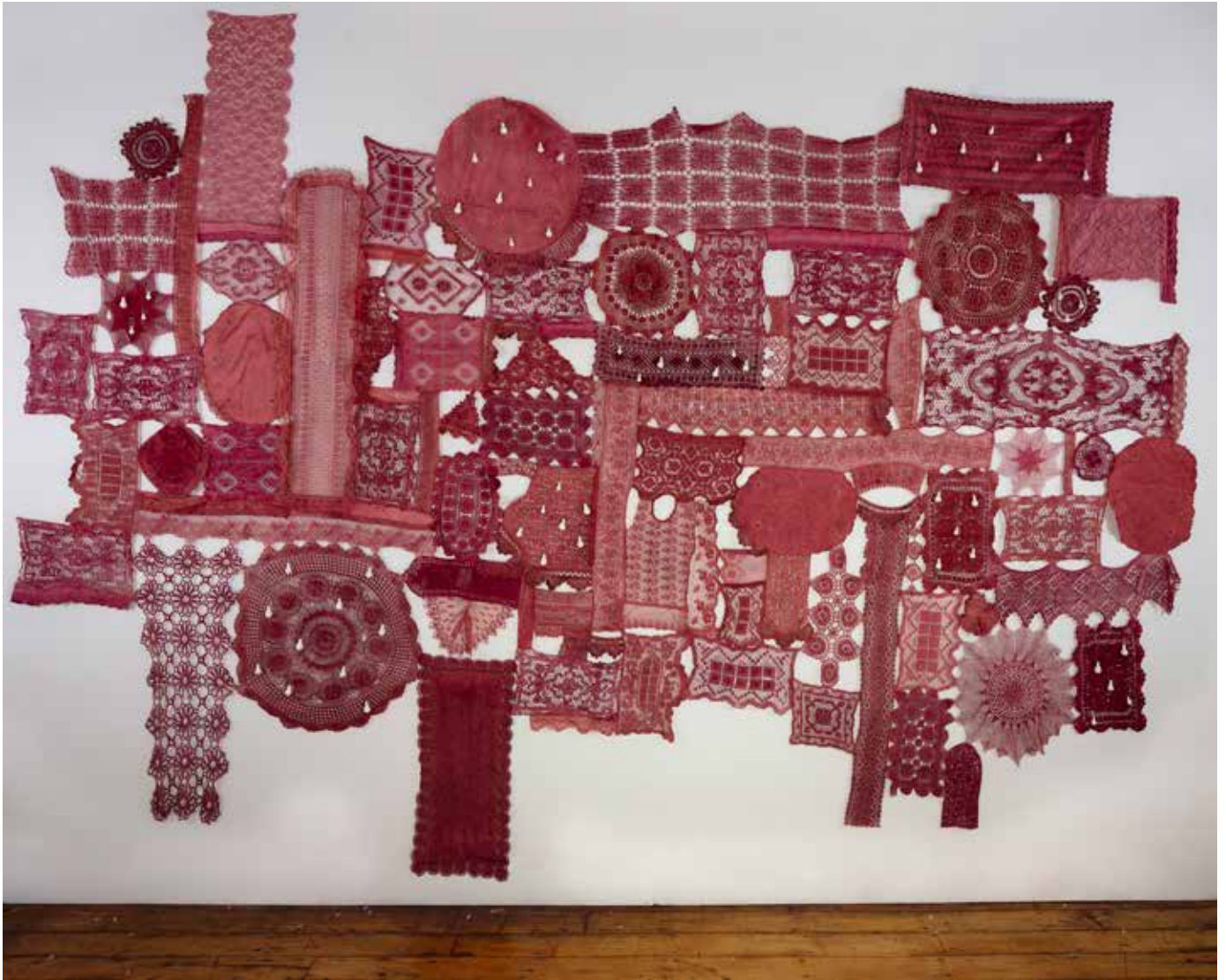
Artist Statement

The work in this exhibition is interdisciplinary: textile installation, paper and books. The entirety of the textiles in these works are vintage linens from my Italian and Irish grandmothers, and friends and strangers around the country who so generously sent boxes of beautiful lace. Each donation is photographed and integrated into the story of the work. I am interested in textile as a form that wraps our bodies from cradle to grave, and the role of lacemaking in the lives of women historically. The relationship of craft and women's work (re)appropriated by artists today to environmental and social issues is integral to my investigations.

The materials are submerged in natural dyes from oak gall wasp nests, cochineal insects, turmeric, indigo, and clay. I consider the environmental impacts of objects as I forage for raw materials, grind pigments, and cook dyes. The works are earthy and unadulterated; the process left visible as the dyestuff is unfiltered in the vat and finished work. Sewn into larger works, I incorporate hair, pearls, bone beads, Milagros, cast plaster. The distinct genetics and ecological and cultural history of each material asserts its voice as collaborator.

The use of textile offers an ecofeminist framework for creating monumental works with a small environmental and physical footprint. The materials are repurposed and bio-degradable, the works are adaptable, lightweight, structurally strong, and portable. The earthy lace inserts a visceral femininity into the pristine gallery, and exerts a ghostly trace of the history of domestic labor and use. Mournful and solastalgic, they are lamentations to the ongoing violence against women and the earth. I conspire with the material world in an act of fury and devotion.

—PATRICIA MIRANDA



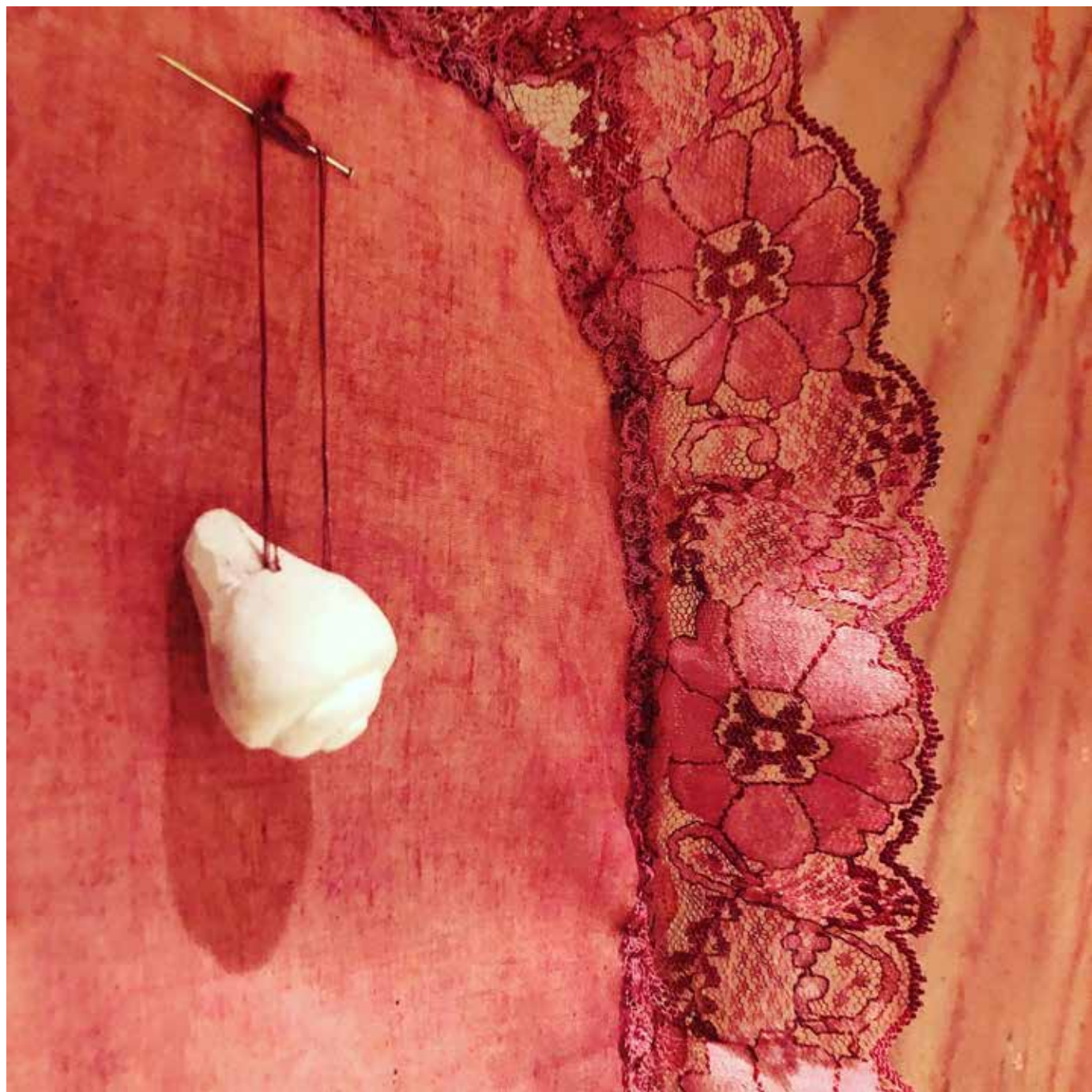
Lamentations for Ermenegilda; 2020

Vintage lace and silk thread hand-dyed with cochineal, cast plaster, 126 x 180 x 2 in. (dimensions variable)



Lamentations for Rebecca; 2020

Vintage lace and silk thread hand-dyed with cochineal, cast plaster. 126 x 180 x 2 in. (dimensions variable)







Florilegium Series:

clockwise from top left: vintage books dyed with cochineal insect dye, freshwater pearls, thread, bamboo skewers

Florilegium, exegesis, 2018, 98 x 10 x 6 in.



Dreaming Awake, 2020

Vintage Italian nightdress dyed with cochineal insect dye, cast plaster, thread, 48 x 30 x 10 in.



Florilegium Series:
vintage books dyed with cochineal insect dye, freshwater pearls, thread, bamboo skewers

CLOCKWISE FROM TOP LEFT:

Florilegium, exegesis, 2018, 9 x 10 x 6 in.

Narcissus and Goldmund, 2016, 7 x 10 x 10 in.

Aucassin and Nicolette, 2016, 8 x 8 x 6 in.

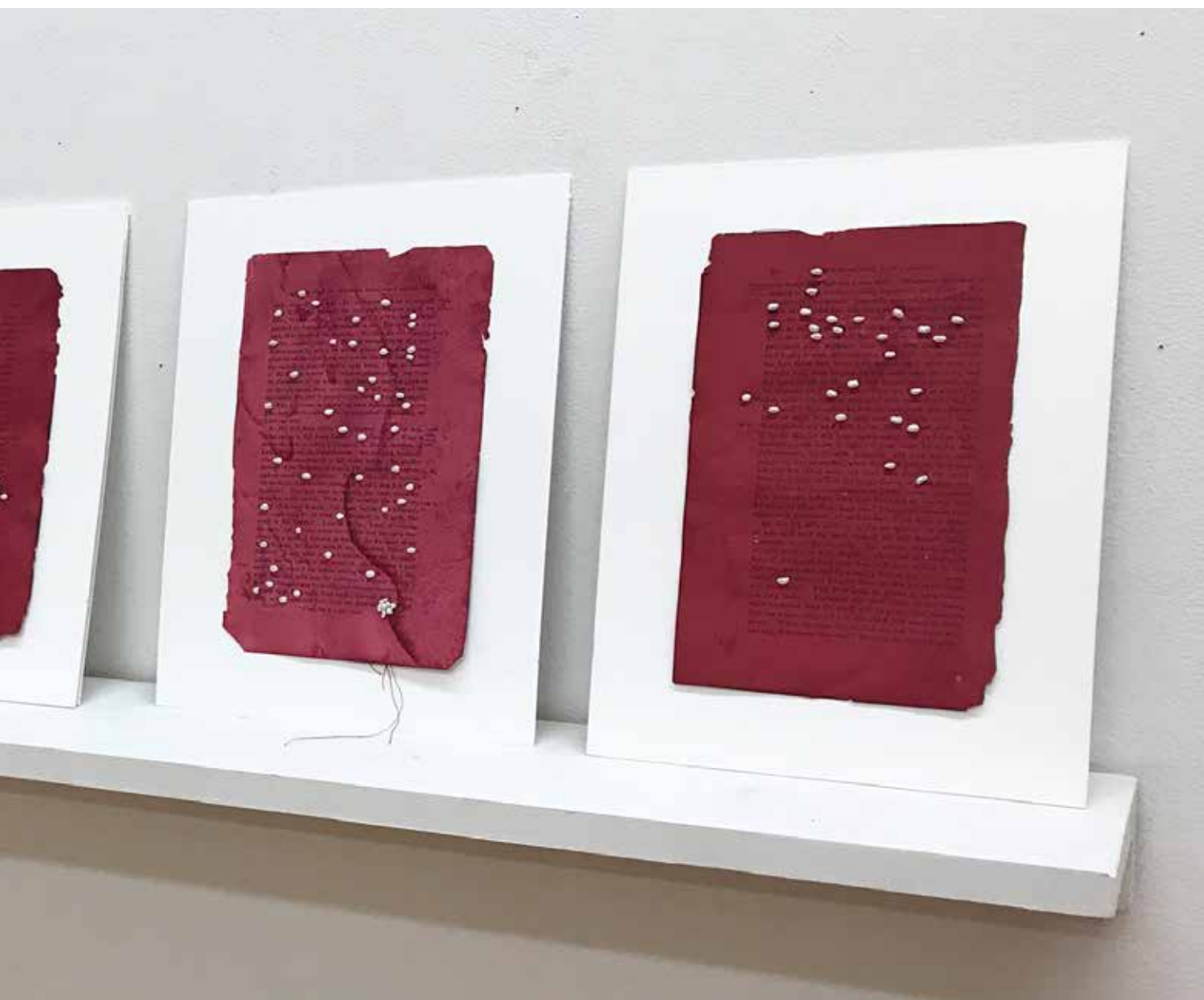


Florilegium I, 2016
vintage books dyed with cochineal insect dye, freshwater pearls, thread, bamboo skewers



Pearl Before Swine, 2020

suite of ten pages from deconstructed exegesis of the psalms, hand-dyed with cochineal insect dye, freshwater pearls sewn over gendered words;
Male gendered words – a single pearl, female – multiple pearls.
8.5 x 5.5 in. each



16. *Think the "Protest" before which we live.* 63

Truly, magnificently good. Let us praise Thee as magnificently good. Who hasteneth to the very righteousness which we desire? Who sanctifies in the heart? For what? Who justified us, through righteousness in law? For what? It is said, *Who justifyeth the magnify.* We thank thee, magnify, for the Justifier, thou hast made us wrought in the very righteousness by which we would please thee, first, our place in the right hand, and not in the left that they may stay unto those placed on the right hand, *Obey ye the word of the Lord, ye who shall be the Kingdom prepared for you from the foundation of the world;* and thus, may we place us on the left, among those unto whom it will say, *I have laid out everlasting fire, that ye prepared for these.* I thank thee, O God! Who will crown in us not our own deservings, but our gifts, how greatly ought we to be magnified! *Exalting the Lord our God!*

9. *And fall down before My footstool*: *fall* is holy, *fall* is what are we to fall down before? *My footstool*. What is under the feet is called a footstool, in Greek, *basileus*, in Latin, *basilius*, or, *Sopponibarius*. But certainly, brethren, what is commanded us to fall down before? In another passage of the Scriptures it is said, *The heathen will bow, &c. and the earth will be footstool*. Does that bid us worship the earth, where in another passage it is said, that it is *God's footstool*? How then shall we worship the earth, when the Scriptures teach openly, *Then shall worship the Lord, &c.* But it is said, *Next here it saith, fall down before My footstool*.³³ And, explaining it, as what *My footstool* is, it saith, *The earth is My footstool*. I am in doubt, I fear to worship the earth, but when made the footstool and the earth commands me, again, I fear not to worship the footstool of my Lord, because the Father faithfully saith, *fall down before My footstool*. I say, what is *My footstool*, and the Scripture saith unto me, *the earth is My footstool*. As I suppose I turn unto you, since I am herein seeking 40 years, and I do come down the earth may be worshipped without sinners, but *My footstool* may be worshipped without sinners, and I come down unto the earth from earth, because I am from earth, and I received flesh from the flesh of men. And

* 3. *Journal of Management Education*, 20(1), 1-14.



Pearl Before Swine, 2020

ABOVE:

What is that we learn by Trials and Danger

OPPOSITE:

Flesh, the Footstool before which we bow

Radical Women: Seeing Red

ATHE LONDON CALLING COLLECTIVE:

Alexandra Rutsch Brock

Patricia Fabricant

Ellen Hackl Fagan

Katherine Jackson

Patricia Miranda

Josette Urso

Kathryn Jo Yarrington



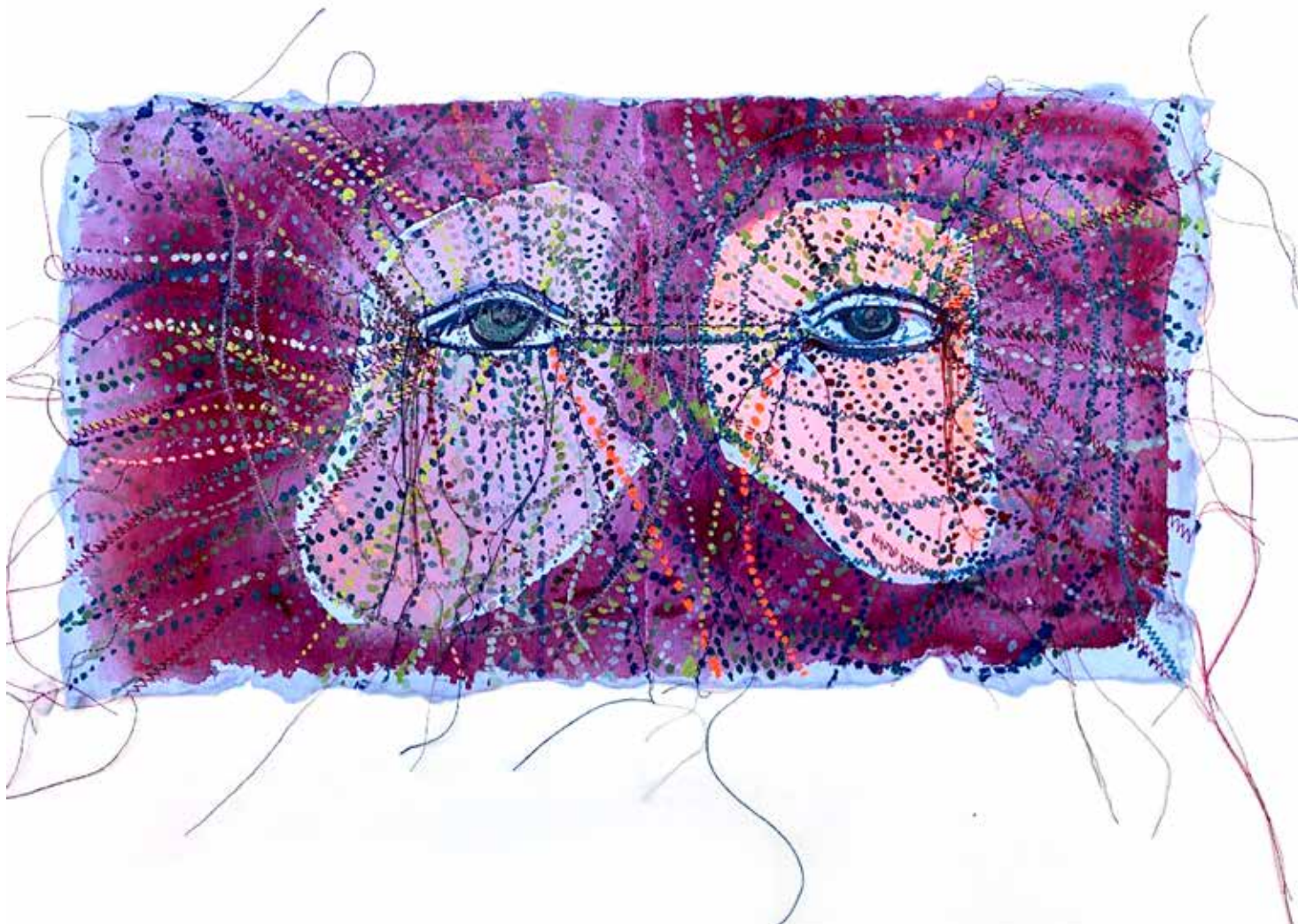
Radical Women

The history of women artist collectives is long and storied and endures today. The London Calling Collective was born from seven loosely associated artists who traveled to London in October 2019 for a quick art trip. When lock-down came to NYC this inadvertent group of women continued their connection through Whatsapp and Zoom. In dozens of messages throughout each day, and two Zoom meetings a week, throughout quarantine and into today, a bond of friendship grew. Anxieties and information about the pandemic were discussed, meals and recipes shared, along with advice, books, films, artists, exhibitions, art opportunities, nightly sunsets, things seen out windows, politics, protests and actions, first gatherings and personal stories. An unplanned impromptu group led to a tightly knit, strong, intimate, resilient, innovative cohort of women. The London Calling Collective responded to the challenges of the day by building deep friendships and a chosen family.

The 100th anniversary of the passing of the 19th Amendment, Women's Right to Vote, takes place August 26, 2020, the day this exhibition opens. For Ellen Hackl Fagan, director of ODETTA, radical is women joining together to march, protest, and fight for civil rights, as well as artists taking the chance to make and show their work to the world. The Harlem townhouse that houses ODETTA gallery reflects the domestic sphere where women have historically lived, worked, built families and friendships, fought and loved; a fitting space for this exhibition. The LC Collective reveals once again the legacy of women coming together to forge loving families, build community, to plot and to plan to help real change happen.

In this intimate exhibition of seven women sheltering in place while staying connected through the digital realm, radical is found in the ties that thread them together. The works reflect the relationships between these artists, individually and as a group, and reimagine community for life during and after a pandemic.

—PATRICIA MIRANDA, CURATOR



ABOVE:

Seeing Breathing, 2020

Gouache and thread on paper, 8 x 15 in.

OPPOSITE, TOP:

Burst, 2020

Gouache and thread on paper, 8 x 8 in.

OPPOSITE, BOTTOM:

Seeing Deeply, 2020

Gouache and thread on paper, 15 x 8 in.

Alexandra Rutsch Brock

These new small-scale paintings were created using gouache on handmade paper. I then “drew” with a sewing machine using various colored threads. I am using the thread as a painted line, playing with the marks and motifs that the machine allows me. They are sewn directly with no preliminary sketches, just instinctive gesture, sometimes in a similar color to enhance a texture, other times contrasting as a new element. The entangled threads that dangle down emphasize the materiality. Working so closely to the surface, I am drawn in, aware of my senses of seeing, breathing, touching and feeling . . . escaping into the new surfaces.

ALEXANDRA RUTSCH BROCK has exhibited in solo and group shows most recently at The Keck School at USC, CA, The Painting Center, NY, Village West Gallery, NJ and Misericordia University, PA. Her work has been featured in Studio Visit Magazine SV Vol44. Her recent co-curations include “HyperAccumulators” with Elizabeth Saperstein at Pelham Art Center, NY and “Among Friends” with artists Patricia Fabricant and Beth Dary at the Clemente Center, NYC. She has been teaching art at New Rochelle High School since 1991, where she started the Visiting Artists Program with Scott Seaboldt, most recently hosting Susan Luss.





Patricia Fabricant

I have a deep and abiding interest in process-driven work, from mandalas and yantras to Aboriginal song-line paintings, Islamic tiles, and the Pattern and Decoration movement. The P&D movement interests me in particular since it was a female driven movement using traditional “women’s work” materials at a time when the art world was dominated by the extreme masculinity of minimalism. I love work that is unapologetically beautiful and visceral and doesn’t require a wall text to bring it to life.

PATRICIA FABRICANT is a painter, curator, and book designer, from New York City. She received her BA from Wesleyan University and studied painting in Florence, Italy. Her abstract and figurative paintings have been exhibited widely at such galleries as SFA projects, M David & Co, Front Room, Morgan Lehman, the Painting Center and the National Arts Club. She lives and works in Brooklyn, NY.

OPPOSITE:

052420, 2020

gouache on panel, 14 x 11 in.

TOP RIGHT:

042620, 2020

gouache on panel, 10 x 8 in.

BOTTOM RIGHT:

051020, 2020

gouache on panel, 14 x 11 in.





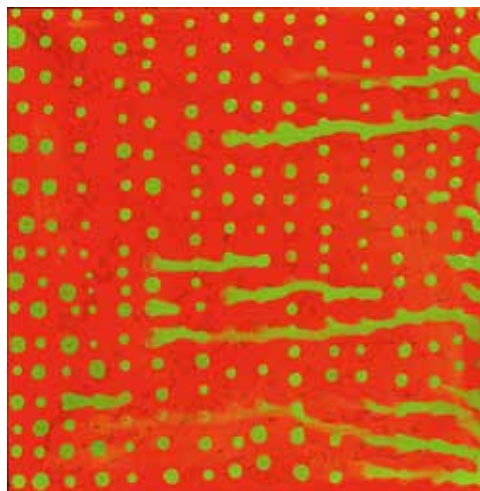
Ellen Hackl Fagan

Blurring the boundary between painting and photography, I use paint to capture everyday patterns found in ubiquitous industrial materials, much like a photogram. Working wet on wet, I place objects from my home and studio on the soaked surface, and apply pigments. As the surface gets covered, I find I am painting blindly. Once the paint is dry, I remove the objects, revealing surprising passages of beauty, the results of the chemistry of paint as it reacts to water, surfaces, gravity, and evaporation.

By showing the ghostly view of the former objects, feelings of loss, memory, and a healthy curiosity emerge from the interplay of colors and edges. Balanced between randomness and intention, like jazz music, my process continues to reveal limitless possibilities for improvisation. Saturation, accident, and the nature of the materials impose their own voice. Color seduces, the Siren's call, in jewel tones.

Echoing life's chaotic beauty, my sources are linked to pop music, kitsch, Rimbault, Jungian Psychology, Minimalism, and the decorative arts.

see bio in first essay



OPPOSITE:

Red, 2009

Acrylic and enamel on clayboard, 30 x 30 x 2 in.

TOP:

RGB 2011

Ink, acrylic, flow improver, gel medium,
on clayboard panel 8 x 8 in.

ABOVE:

Redgreen, 2011

ink, acrylic, enamel on clayboard, 8 x 8 x 2 in.



Katherine Jackson

Much of my recent work seeks connections between the contemporary moment and the ancient past. Oil and war are highlighted themes of my pieces in *Radical Women: Seeing Red*. In “Necropolis” the burial map of the Chinese terra cotta soldiers is set in a fiery red landscape with dragon scales. The cast glass oil cans have myriad associations, but as emblems of an oil-based culture, I hope they will soon be seen as artifacts of a past civilization.

KATHERINE JACKSON lives and works in Brooklyn. Her work has been exhibited extensively in galleries in New York City, elsewhere in the US, Rome and Berlin. It has been shown in numerous exhibitions focusing on art & technology and art & light. She has had solo shows at Bennington College and Hobart & William Smith Colleges. Her large scale installation/exhibitions have been placed in various public spaces in Manhattan and include: a 6 month, multi-piece exhibition (celebrating the 100th Anniversary of the New York Public Library) at the Mid-Manhattan Library; a 6 month multi-piece exhibition in the windows of the NY Tenement Museum; and a multi-windows exhibit for the 100th Anniversary of the Manhattan Bridge. Recently, her work has been exhibited at Park Place Gallery, 1 GAP Gallery, Odetta (Chelsea), and Odetta Harlem. An installation of hers will be included in a sculpture show at the Venice Architectural Biennale 2021.



OPPOSITE:

Little Oil Seeing Red, 2020

Glass, wood, steel, plexiglass, LED,
10½ x 13" x 6½

ABOVE:

Necropolis, 2020

Photographic print on aluminum, 24 x 18 in.



LEFT

Red Guardian, 2020
Dyed Battenburg Lace,
cast plaster, 72 x 48 in.
(approx)

RIGHT:

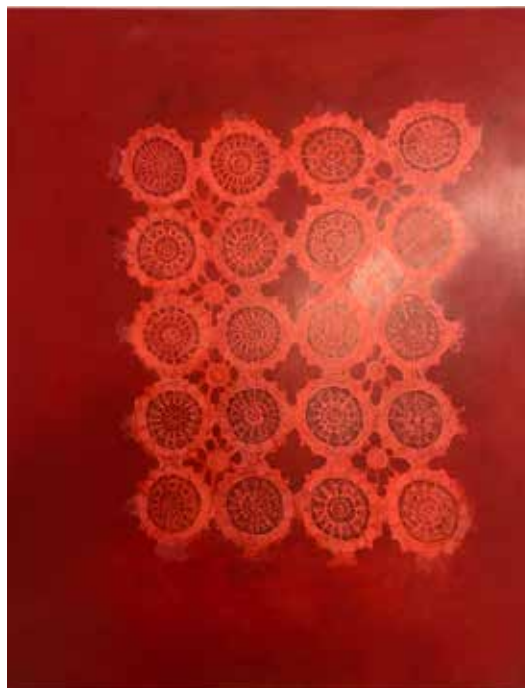
Seeing Red Lace, 2020
egg tempera on panel
14 x 11 in.



Patricia Miranda

Working with the London Calling Collective is a joyful exercise in creation and curation. My textile work in the group exhibition grew out of the collaborative nature of the Collective. Using doilies left over from an outdoor installation, along with the zip ties incorporated into the Art Off Screen work in the courtyard, this piece became more sentinel than memorial, with a watchful presence and a newly discovered sense of humor. In my regular studio practice bright organic zip ties would be unlikely to show up; here they poke out from the work and demand attention as the textile reassuringly hangs down the wall. The conversations and explorations with these artists challenge me to move out from my comfort zones, to think more playfully and find inventive solutions.

The small egg tempera painting is based on a lace pattern from Lamentations for Rebecca, painted freehand with handmade paint comprised of mineral pigments and egg yolk on a rabbit skin glue and chalk gesso ground. The pattern is re-envisioned for a collective celebration of Seeing Red.



PATRICIA MIRANDA is an interdisciplinary artist, curator, educator, and founder of The Crit Lab, graduate-level critique seminars and Residency for artists, and MAPSpace project space. She has been Visiting Artist at Vermont Studio Center, the Heckscher Museum, and University of Utah; and been awarded residencies at I-Park, Weir Farm, Vermont Studio Center, and Julio Valdez Printmaking Studio. She received an Anonymous Was a Woman Covid19 Artist Relief Grant, an artist grant from ArtsWestchester/New York State Council on the Arts, and was part of a year-long NEA grant working with homeless youth. Miranda currently teaches graduate curatorial studies at Western Colorado University, and develops programs for K-12, museums, and institutions such as Franklin Furnace. Her work has been exhibited at ODETTA Gallery, NYC; ABC No Rio, NYC; Alexey von Schlippe Gallery at UConn, Groton, CT; Wave Hill, Bronx, NY; the Cape Museum of Fine Art, MA; the Belvedere Museum, Vienna, Austria.



Josette Urso

For me, drawing parallels the act of seeing and is the most direct link to private time with the physical world. As I draw, time still slows down and my work becomes a record of exploration as well as a reflection of my inherent energy and reason for living.

JOSETTE URSO has exhibited in New York at the Drawing Center, Markel Fine Arts, Kenise Barnes Fine Art, Storefront, Norte Maar, DFN and the New York Public Library. She has received a Gottlieb Foundation award, two Pollock-Krasner Foundation grants, a Basil H. Alkazzi painting award, a Ruth and Harold Chenven Foundation grant as well as residencies from the AIEP American Artist's Abroad program (Cambodia), Ballinglen Arts Foundation (Ireland), Camargo Foundation (France), Stock 20 (Taiwan), Ucross (Wyoming) and Yaddo. Urso was a participant in the Bronx Museum of the Arts AIM program. She received her MFA (Painting) from the University of South Florida and currently works in Brooklyn.



OPPOSITE:

On Spot, 2019

Ink brush drawing, 12 x 13 in.

TOP RIGHT:

Broken, 2018

Ink brush drawing, 12 x 13 in.

BOTTOM RIGHT:

That Daffodil, 2019

Ink brush drawing, 12 x 13 in.



Kathryn Jo Yarrington

I've always been interested in chance and the found {moment, object, person}. How random experiences click into place, form a narrative, reveal a truth. All the work being shown in this exhibition has happened while fully or partially sheltering in place, in my kitchen, on the street, indirectly or sometimes overtly informed by the most wonderful, intimate, powerful conversations on the LC Zoom chats.

JO YARRINGTON is an artist, educator and curator. She has been in over 250 solo and group exhibitions in the United States, Germany, Italy, Scotland, Mexico, Iceland and China. She has been a recipient of grants/fellowships from the Pollock Krasner Foundation and MacDowell, and was in the Sharjah Biennial. Yarrington currently lives and works in New York City.



OPPOSITE:

Raging Women Behind the Veil, 2020
Mixed Media, 8 x 8 in.

TOP RIGHT:

Red Code Mapping, 2020
Mixed Media, 7 x 13 x 9 in.

CENTER RIGHT:

Conversation with Lovejoy, 2020
Photo Wax Xerox combined, 10 x 18 in.

BOTTOM RIGHT:

Uh Oh, 2020
Mixed Media, 3.5 x 4 x 8 in.







ART OFF-SCREEN

Eileen Jeng Lynch, Curator
London Calling Collective
title: London Calling Red
Entrance courtyard to ODETTA

Summer 2020

Site-specific installation created with ready-made window
grates and iron fencing, window vinyls, gaffers tape, LEDs,
plastic zip ties, cast glass sculptures

93 x 147 x 128 inches
20% of the proceeds go to the
Southern Poverty Law Center



Odetta Gallery
64 West 127 Street
New York, NY