



# **A Complexity of Joys**

**A Crit Lab at MAPSpace exhibition**

**JUNE 3-JULY 9  
2023**

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



# A Complexity Of Joys

## A Crit Lab at MAPSpace Exhibition

*Curated by Patricia Miranda and Francine Weiss*

The Crit Lab

*An Alternate Critical Community for Working Artists*

The Crit Lab is an alternate critical community for working artists outside academia to come together for sustained contact, with empathetic listening, radical optimism and rigorous dialogue, in an act of hope over destruction.

The Crit Lab offers graduate level critique seminars in small ongoing groups of working artists. The Lab utilizes a language-based pedagogical structure that reflects the intense dialogue and feedback of an MFA program in a supportive nonjudgemental environment, without the agenda, degree, or high tuition. We engage as colleagues and fellow artists in a community of peers.

The connection and community transcend the Lab. The ongoing, intensive, inclusive, space of the meetings encourages work to grow in critical depth and perception, while building a strong community of committed artists. The Crit Lab offers intentional space for artists and their work to flourish.

MAPSpace

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 contemporary art and critical discourse to communities in Port Chester and beyond.

*The Crit Lab and MAPSpace were founded by artist, educator and curator Patricia Miranda. We are proud to be artist-run and artist-focused.*

The Crit Lab  
critical.ethical.art

MAPSpace

# A Complexity Of Joys

## A Crit Lab at MAPSpace Exhibition

*Curated by Patricia Miranda and Francine Weiss*

Dr. Francine Weiss is the Director of Curatorial Affairs & Chief Curator at the Newport Art Museum in RI where she inspires and challenges audiences with diverse viewpoints, fresh ideas, and different media. She recently co-curated "Social Fabric: Textiles and Contemporary Issues," and her past exhibitions include "Hair Stories," "Andy Warhol: Big Shot," and "The Shapes of Birds: Contemporary Art of the Middle East & North Africa." She has worked in Curatorial Departments at the National Gallery of Art (Washington DC), deCordova Sculpture Park & Museum, Harvard University Art Museum, and Museum of Fine Arts, Boston among others. She taught for several years in the low-residency MFA program at New England College, and also at Wellesley College and Boston University. She earned her Ph.D. at Boston University in American art and the history of photography and her B.A. in English and studio art from Wellesley College.

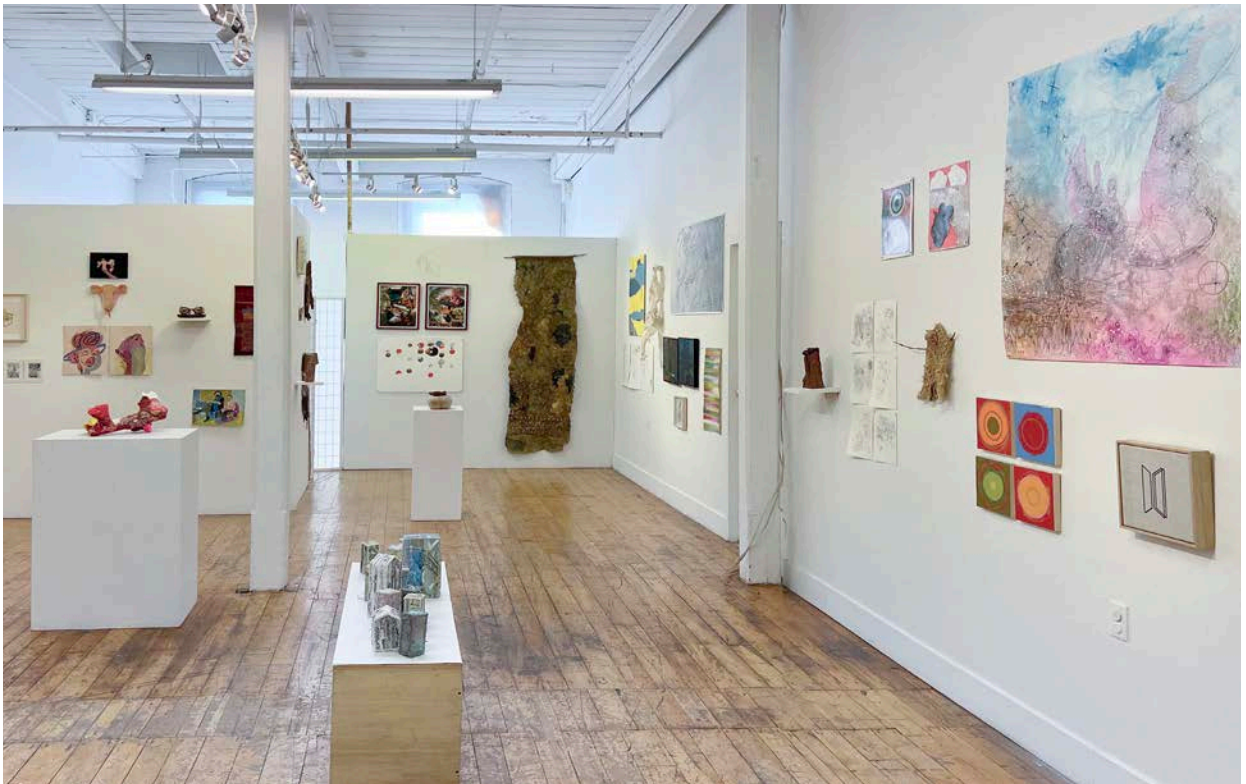
Patricia Miranda is an artist, curator, educator, and founder of The Crit Lab and MAPSpace, where she developed residencies in Port Chester, Peekskill, and Italy. She has received grants from the Ruth and Harold Chenven Foundation; Northern Manhattan Arts Alliance; two artist grants from ArtsWestchester/New York State Council on the Arts; an Anonymous Was a Woman Covid19 Relief Grant; and was part of a year-long NEA grant working with homeless youth. She has been awarded residencies at the Constance Saltonstall Foundation, I-Park, Weir Farm, Vermont Studio Center, and JVD Printmaking Studio. Recent solo exhibitions include Olin Fine Arts Center, (Washington, PA), 3S Artspace (Portsmouth, NH), Jane Street Art Center, Garrison Art Center (Hudson Valley, NY), Main Window DUMBO (NYC); and group exhibitions at HV MOCA (Peekskill, NY), The Spartanburg Art Museum (Spartanburg SC), The Lyman Allyn Museum (New London CT), The Samuel Dorsky Museum of Art (New Paltz, NY), Peg Center for Art and Activism (Newburyport, MA). Recent reviews of her work include Art New England and the Brooklyn Rail.

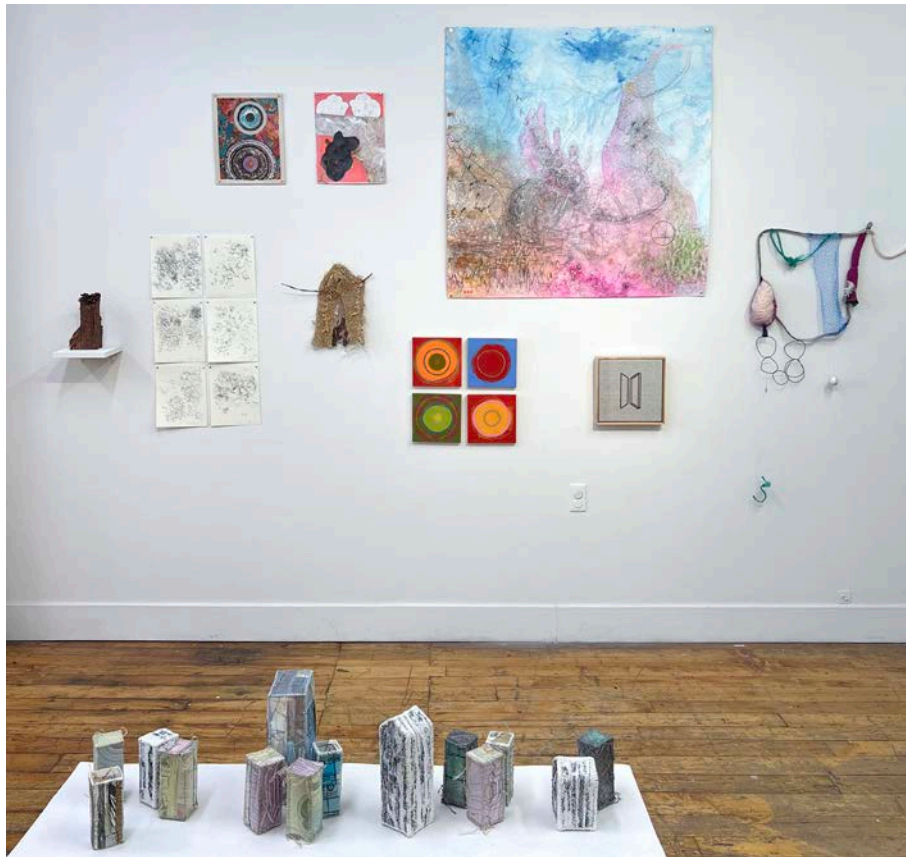
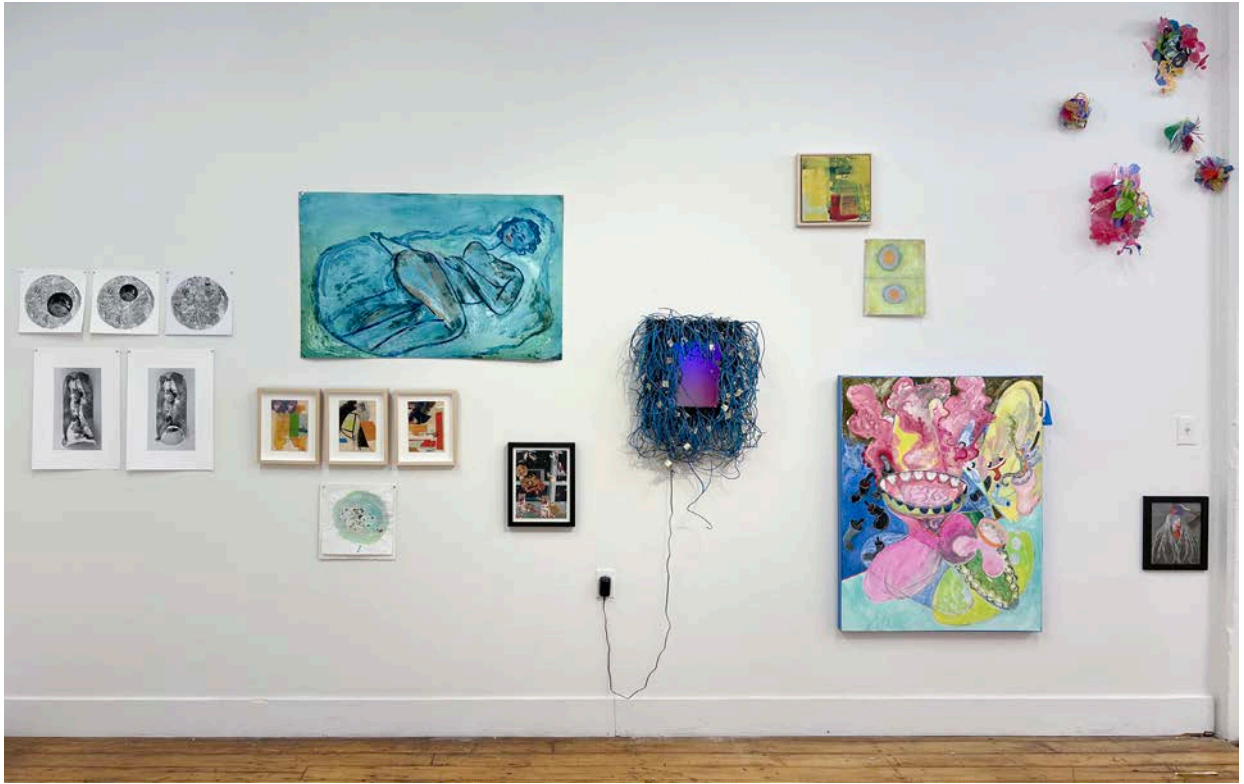
*Cover image: Carol Bouyoucos, Shroom Dream, 2023, Digital new media print, 20" x 16"*



# ARTISTS

Mrinalini Aggarwal . Idil Barkan  
Carol Bouyoucos . Lauren Bradshaw  
Leah Caroline . Tracy Casagrande Clancy  
gwen charles . Elizabeth DeBethune  
Alaina Enslen . Carolyn Ellis . Leslee Fiorella  
Deborah Freedman . Lisa Lee Freeman  
Kathryn Geismar . Rima Grad . Sutton Hays  
Carol Herd-Rodriguez . Eve Jacobs-Carnahan  
Anne Johnstone . Karen Kalkstein  
Natalya Khorover . Bonny Leibowitz  
Elizabeth Lindy . Donna Litke  
Rita Maas . Cynthia MacCollum  
Caroline MacMoran . Peggy McClure  
Nilou Moochhala . Catherine Moylan  
Tommy Muniz . Lisie S Orjuela  
Deborah Peeples . Jill Parry  
Allison Pottasch . Michele Randall  
Laura Reeder . Michelle Robinson  
Tessa Click Sargent . Holly-Dale Shapiro  
Priscila Stadler . Rebecca Steiner  
Sylvia Vander Sluis . Kim Svoboda  
Mitchell Visoky . Teresa Waterman  
Ylisa Young

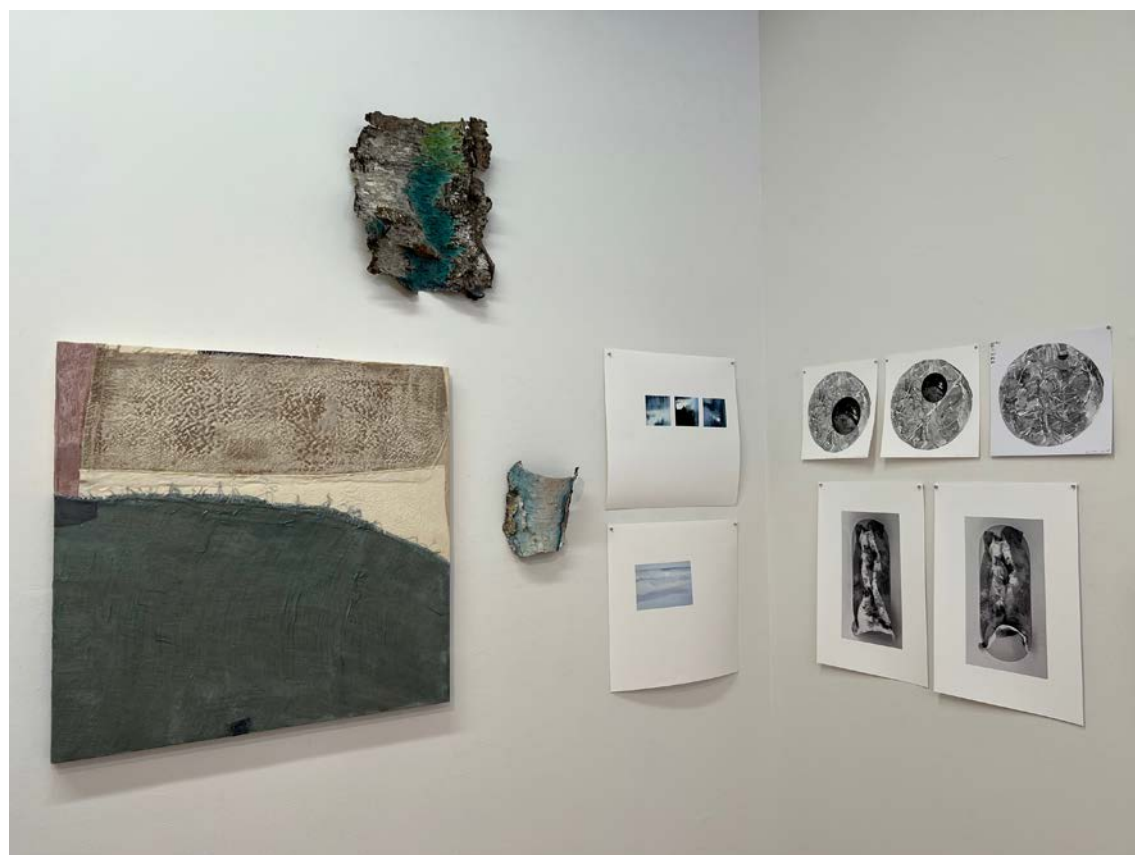


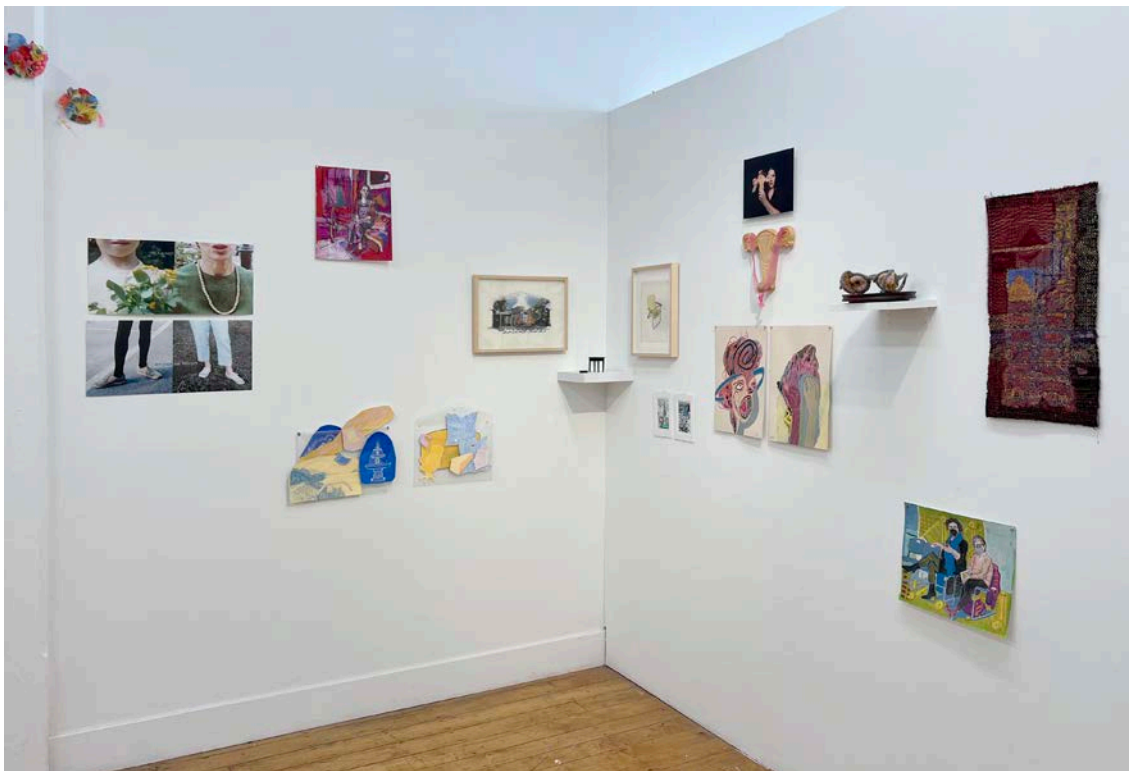


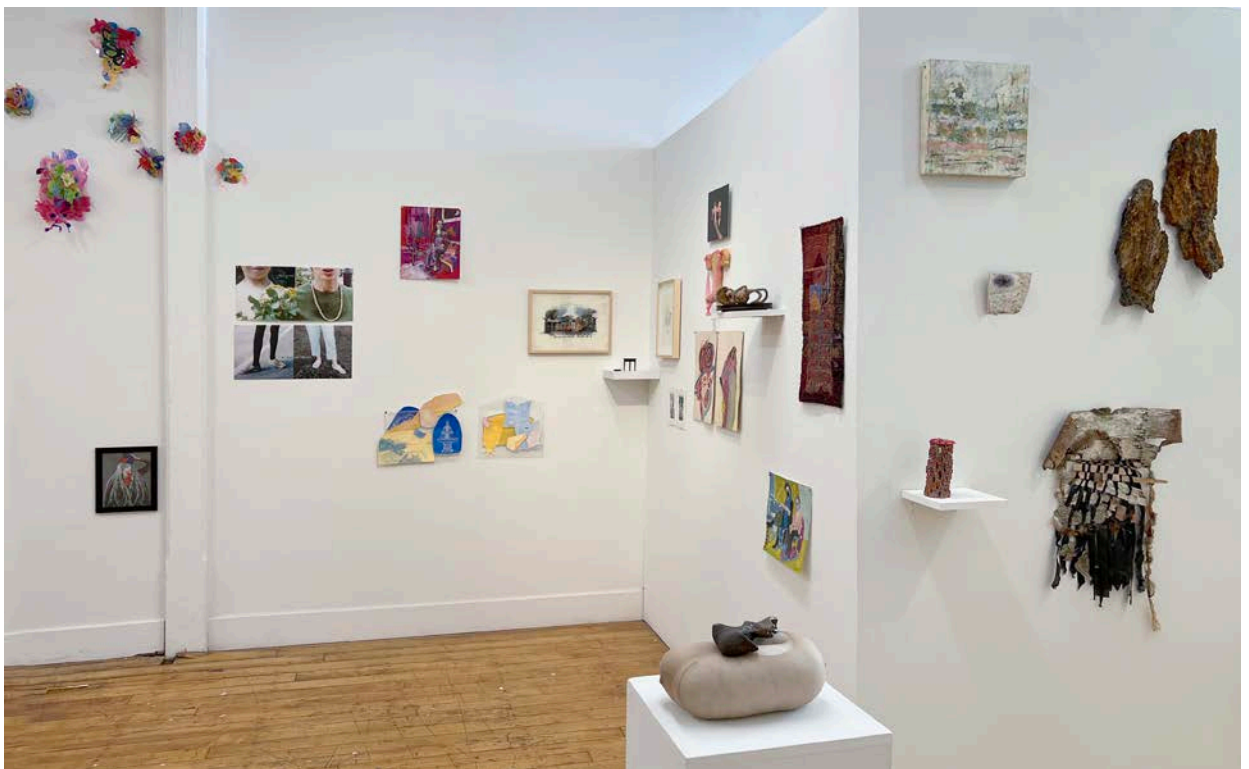
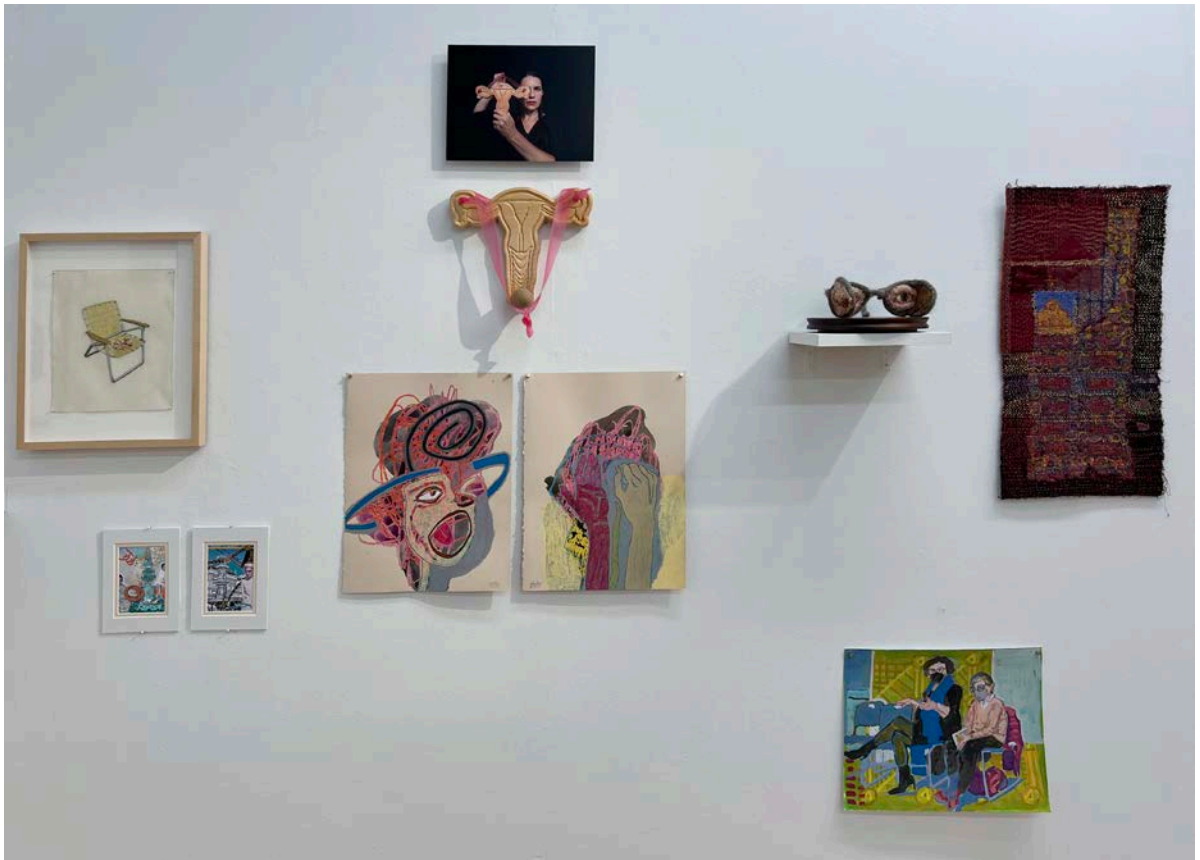




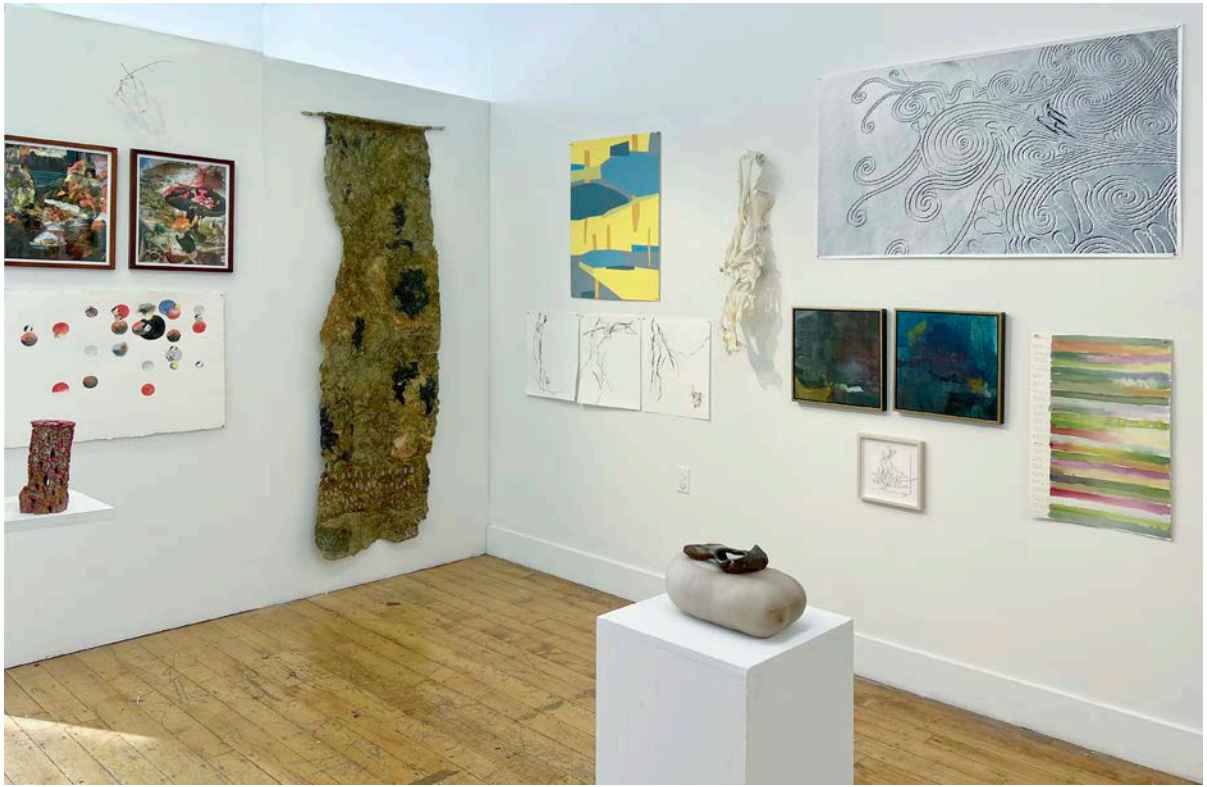




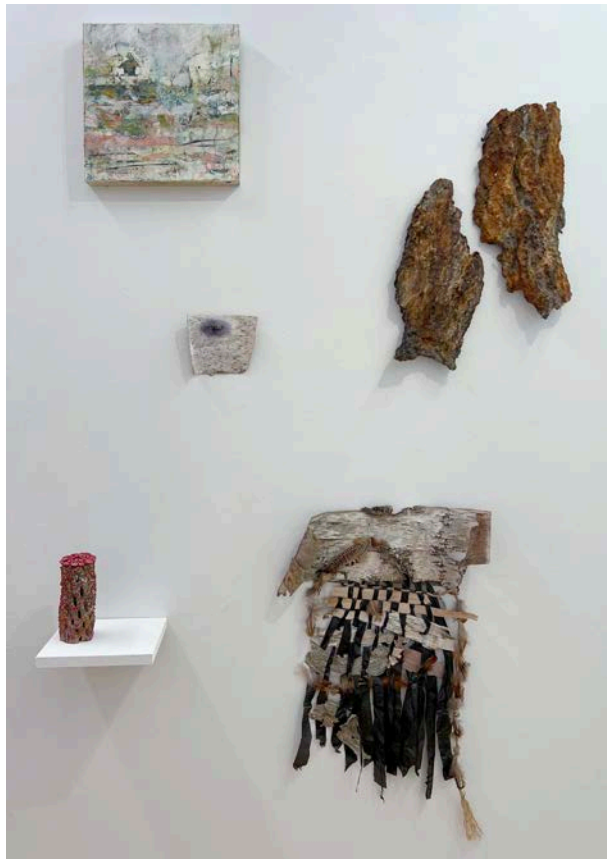
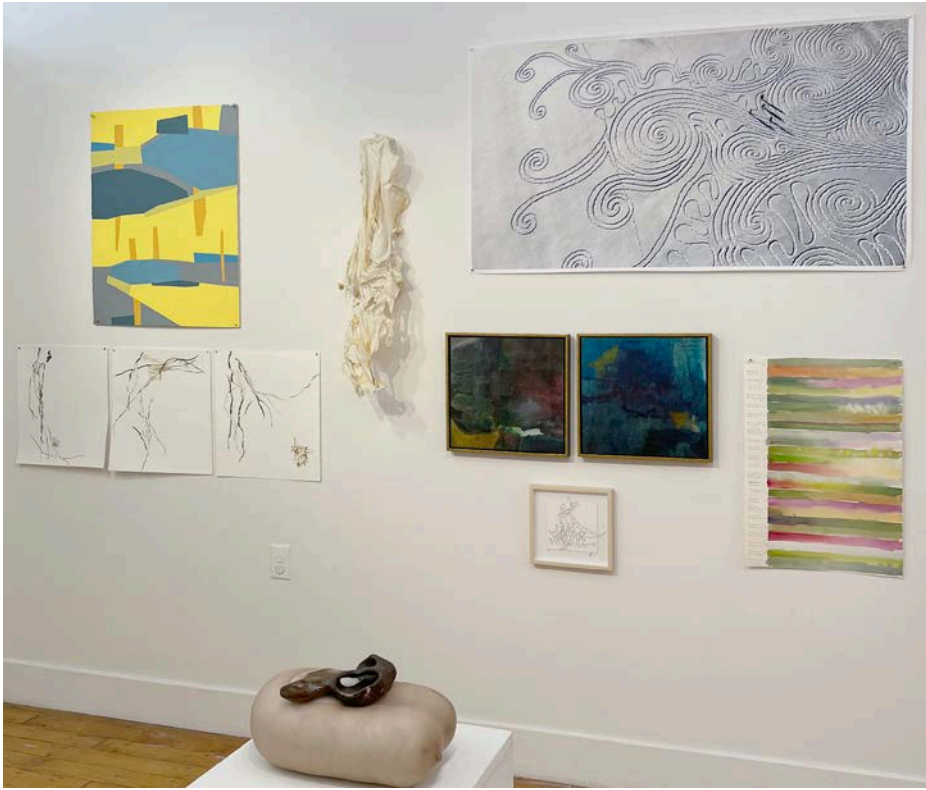












# Mrinalini Aggarwal

I work at the intersections of architecture, sculpture, and landscape. I am presently engaged in FIELD, a collaborative arts project that considers the cultivated lawns in contemporary cities to explore how conceptions of nature are shaped by colonial narratives. Sculptures are made from waste lawn-clippings that I boil, wash and cook in my kitchen to create a translucent, biodegradable bioplastic, akin to a vegan leather. Resulting artworks articulate an emergent, grotesque, plant-based perspective in a posthuman future rewilded by grass. Through FIELD I reflect on my own immigrant identity, aliaenation, and anxiety in the face of climate collapse.

## BIO

*Mrinalini is an Indian artist working at the intersections of architecture, sculpture, and landscape. Her work has been exhibited internationally, including at the Venice Biennale for Architecture Italian Virtual Pavilion 2021, Untitled Art Fair, Headlands Center for the Arts, Governors Island, Tactile Bosch Wales, the India Habitat Center and others. She is a recipient of the Franklin Furnace Fund for Performance Art, the NYFA Immigrant Artist Fellowship, and a finalist for the Creative Capital Award. Mrinalini is an Assistant Professor at the School of Art, University of Cincinnati and holds an MFA degree from the San Francisco Art Institute, California.*

*FIELD (tapestry), Grass bioplastic, Honeysuckle, 72" x 24"*



# Idil Barkan

Perception creates reality. As an artist, I look around us without judgement and with an open heart. As long as I am present and connect honestly with the materials I work with, something as mundane as a wood stump can be elevated to a beautiful and precious object. If I stay out of their way, the materials lead me and disclose whatever is hidden inside. They become what they want to be. What is left for me is to allow and accept what is born before my eyes.

## BIO

*Idil Barkan was born and raised in Istanbul and now lives and works in New York. She holds an AAS Graphic Design degree from Parsons School of Design in New York City, where she also took various art and printmaking classes. She has been a member and student at The Art Students League of New York for more than a decade. Her work has been in various group and member shows throughout Westchester and Manhattan.*

*Not Just a Pretty Little Thing, 2023, Encaustic on cactus wood, 7" x 3"*

*Standing Strong, 2023, Encaustic on wood, 9" x 5"*





# Carol Bouyoucos

My practice has always been shaped by digital technology. I shoot with an iPhone and manipulate the pictures using in-phone apps and computer programs. The inherent features of the software direct the work; I embrace the aesthetic tension that digital materiality imposes on my work. I am inspired by botanical art, and early American and European landscapes. Weaving historical imagery into the narrative of my work embeds a nostalgia for nature, while the digital platform suggests a more immediate environmental story. I am interested in narrating a story of nature in the future, as a genetically modified hybrid. There is a shape-shifting happening in the natural world; nature's ferocity and resilience will create a new landscape that we may not be able to tame.

## BIO

*Carol Bouyoucos is a contemporary American artist whose work is created in collaboration with new media, or digital technology. Born in 1959 in Ohio, Carol has a BFA from The University of Michigan's School of Art and Architecture. She has exhibited her work internationally, and considers her most successful efforts to be her collaborations with fellow artists and curators. Bouyoucos lives and works on The Marsh Sanctuary in Mount Kisco, NY.*

*Land Of Milk And Honey, 2023, digital new media print, 20" x 18"*

*Shroom Dream, 2023, digital new media print, 20" x 16"*



# Lauren Bradshaw

These ceramic and fiber sculptures work in conjunction to reveal tensions between bodily dichotomies such as hard versus soft or internal versus external. They reflect the fragility of our entropic bodies and serve as an interplay between fluctuating levels of material impermanence. The inherently corporeal qualities of these materials render visceral emotions felt in response to the detachment of the present from the past.

## BIO

*Lauren Bradshaw earned her BA in Studio Art at the University of North Georgia in 2019 and her MFA in Ceramics at Clemson University in 2021. She has been included in numerous exhibitions across the Southeast, California, and New York. Her recent accomplishments include a solo exhibition at the Roy C. Moore Gallery in Gainesville, GA, a two-person exhibition at MAPSpace in Port Chester, NY, and a three-person exhibition at Athens Institute for Contemporary Art in Athens, GA.*

*Ischium, 2021, Earthenware, glaze, pantyhose, polyester fiberfill, 6" x 12" x 6"*





# Leah Caroline

The works in this exhibit are evolving elements of my current practice of integrating challenging emotions and complex ideas in Kabbalah. I layer and conceal using prints, inks, image transfers, and mirrors. Within the artwork are reflections of my self, my body, nature, and perhaps even the Divine. This project is in the nascent phase, as I just begin to share it with the world.

## BIO

*Leah Caroline was raised in the Chassidic community of Crown Heights, Brooklyn. She works with alternative photography and digital media—documenting nature and Jewish texts. Her exhibits include solo exhibitions and a commission by Artspace Inc. for site-responsive work for CWOS in New Haven, CT. Caroline has been an artist in residence at Weir Farm in Wilton, CT and with Art Kibbutz on Governors Island. Caroline lives and works in New Haven, CT with her husband and five children.*

*Clockwise from top left:*

*Integrations, 2023, Ink, pen, colored pencil and image transfer on giclee print*

*Integrations/Mirrors, 2023, Archival print on Epson paper*

*Integrations/Mirrors, 2023, Archival print on Epson paper*

*All: image size 8.5" x 8.5", paper size 10 x 10"*



# Tracy Casagrande Clancy

As a former pediatric grief counselor, I am a lifelong student of the shared experience of life and death throughout various cultural and ethnic groups across the world. The interconnectedness of each of us in our wider world, as evidenced in the tiniest details of daily interactions, resonates with me deeply. I am particularly interested in the effects of this connection as it relates to our commonalities and differences. Building the stratification of layers in my mixed media work includes the use of painting and sculpture, encaustic, collage, cold wax, pastel and found objects. The materiality of my process helps to celebrate these commonalities and differences, and interconnectedness.

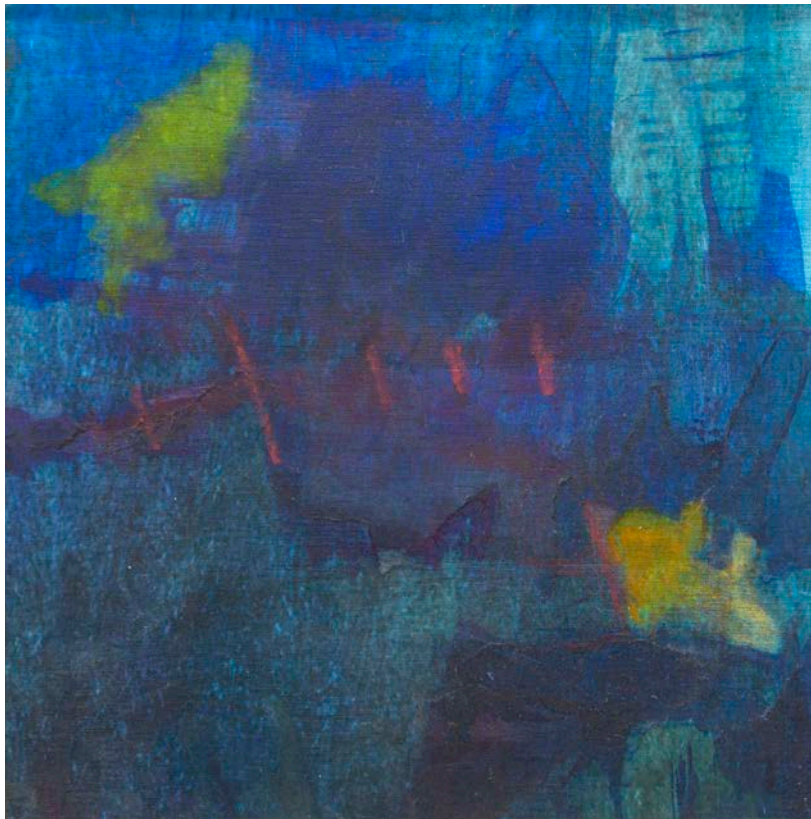
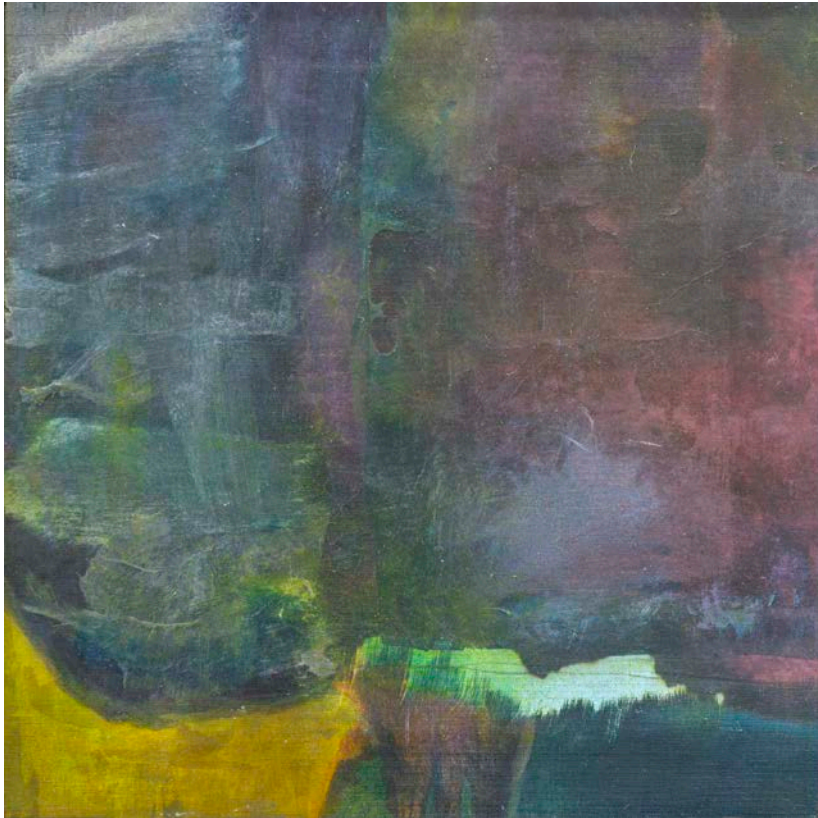
## BIO

*Tracy Casagrande Clancy is an artist recognized for her mixed media and assemblage work. Participating in solo and group exhibitions throughout North America, Casagrande Clancy's works are also held in private and public collections in Europe, Australia and are included in the Museum of Encaustic Art's (Santa Fe) permanent collection. Before becoming a full-time artist, Casagrande Clancy was a grief therapist for children and their families experiencing medical crises, loss and death. These experiences intimately inform her work on every level.*

*My Gypsy Blood, Cold Wax Mixed Media, 12" x 12" x 2"*

*Love's Watermark, 2023, Cold Wax Mixed Media, 12" x 12" x 2"*





# gwen charles

I explore my experience of being female alongside the changing needs of the human body in photography and video, using sculptural props, costumes and movement. An extension of live performative happenings and actions started in the early 1990's, I explore personal, social, and environmental concerns through somatic movement response and improvisation in collaborative and socially engaged performances.

## BIO

*New York based multi-disciplinary artist gwen charles interjects the performing body, often her own, as an exploration of the female experience in live performances and videos interweaving sculpture, video and movement. Performances, often in alternative spaces, take inspiration from everyday objects, dream imagery and historical references, merging elements of reality and magical realism to reflect on the absurdity of daily life. Recent works broach themes surrounding the Anthropocene, ecofeminism, reconnecting to nature, caregiving and feelings of loss and grief, all embodied by the female figure. Selected works and videos have been viewed in creative spaces and video festivals across the U.S.A. and internationally. She has participated in artist residencies in the U.S., Mexico, India, and Slovenia. She completed her MFA with Transart Institute, Berlin, Germany, and undergraduate studies at Parsons School of Design & The New School for Public Engagement.*

*Uterus Slingshot, 2021, Routed wood & polymer tourniquet, felted wool, Approx. 12" x 8".*

*Uterus Slingshot, 2021, Digital photograph printed on aluminum, 8"x10"*



# Elizabeth DeBethune

I am a visual storyteller, making pictures of quotidian life, people, places and things, situations familiar but singular in their specificity. People engaged in a space, and the implied story, is the heart of my narrative impulse. I note the poignancy in an awareness of the ordinary. The imagery develops from observation and daily cell phone photographic notetaking, reflecting my vision and experience. I am influenced by modernist representation's informal, subjective, and cinematographic qualities. I am a representational image-maker, working two-dimensionally with paint, drawing materials, collage, and printmaking. The images are illusionistic, with a painterly realist vernacular, an active drawn line, and open brush stroke that stays connected to their objectness.

## BIO

*Elizabeth De Bethune is a member of the Yonkers and Westchester Arts communities, and exhibit frequently in these places. Most recent exhibits include: Every Picture Tells A Story; Narrative Paintings and Composite Images, Wenburg Gallery, The Masters School, Dobbs Ferry, NY; Horizon Lines, Harrison Public Library, Harrison, NY. She has a BA in Fine Art from Yale University, and an MFA in Painting and Drawing, SUNY Purchase. She has studied at New York Studio School, Brooklyn College, Brenda Goodman, Manhattan Graphics Center, Womens' Studio Workshop and Vermont Studio Center. She works from her home studio barn.*

*Annie with Striped Overalls, 2022, acrylic gouache on paper, 14" x 11"*

*MaryJane on Voter Engagement, acrylic gouache and paint marker on paper, 11" x 14"*





# Alaina Enslen

My encaustic collages are comprised of repurposed fabrics, Japanese papers, pigments, beeswax and resin. I explore the emotive properties of cloth as experience, tradition, and memory. I piece together cherished worn heirlooms, discarded clothes, religious garments, and scrapped linens from production factories. These repurposed fabrics are then gently fused with encaustic medium as I explore colors, forms, and lines through a patchwork of canvas. Now it is a map of my own making, flattened, frayed, and immersed in beeswax.

## BIO

*Alaina Enslen is an encaustic artist residing in New York's Hudson Valley. Over the last twenty years, she has shown internationally and nationally, including an exhibition in 2017 at the Caleidoscópio, University of Lisbon. Her current work explores encaustic and fabric in bold designs to convey the emotive properties of cloth as experience and memory. She is currently represented by Carrie Haddad Gallery, Hudson, NY, and Design Supply Gallery, Birmingham, AL.*

*Parting Veils, 2023, Encaustic and fabric, 30" x 30"*





# Carolyn Ellis

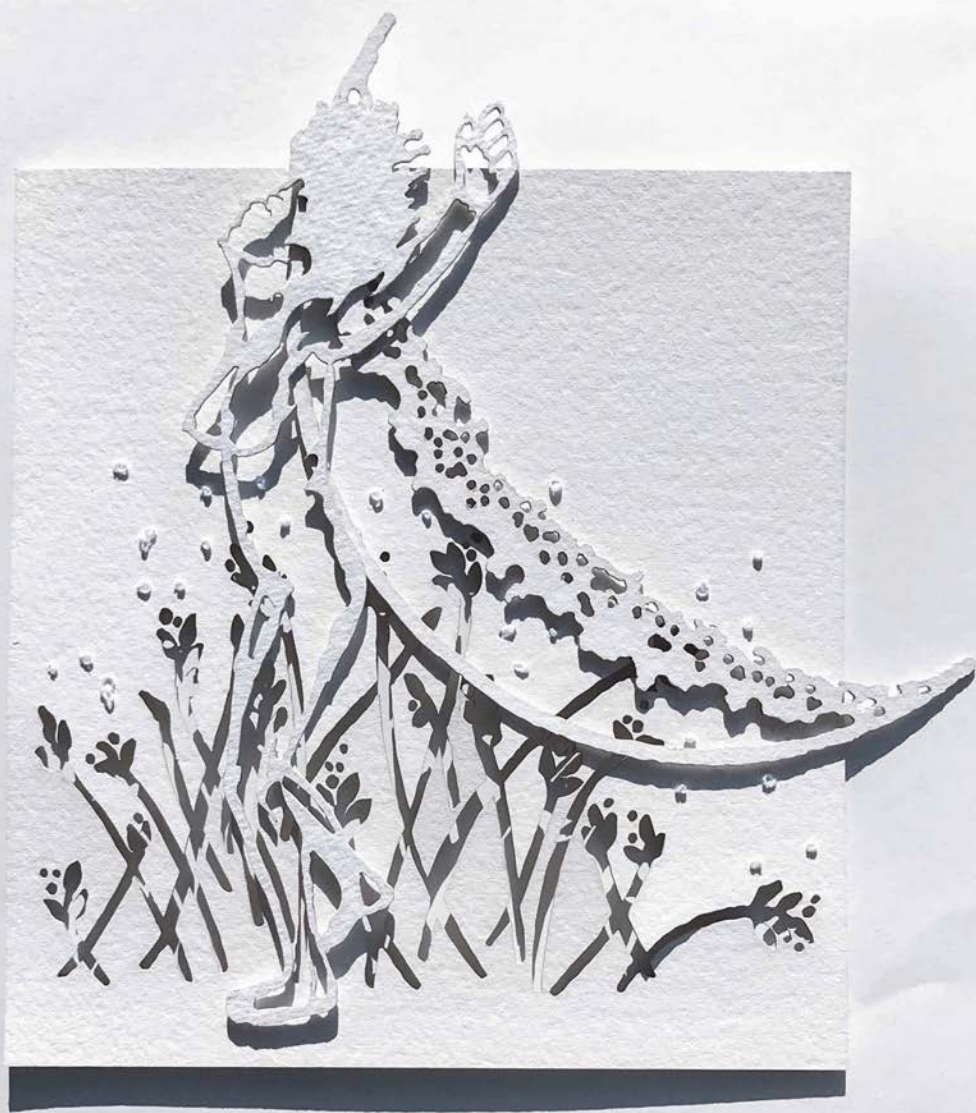
Drawn to the ineffable moments that demand the utmost attention to be known, I strive to give shape to my human experience hidden in shadow. My work invokes, initiates, and extends invitations to give form to the questions that lie within. What do I long for, fear, label with shame? What cracks me open? What do I love? I tell stories of fierce beauty through the captivating power of nature and the enigmatic presence of the female form, awakening a sense of curiosity and reverence. The works recall a fragile impermanence in the greater cyclical nature of existence through cast shadow, layered paper silhouette, and stitched details. I create a visual language that embraces vulnerability and finds solace in the untold stories that connect us.

## BIO

*A recipient of degrees in architecture and liberal studies, Carolyn Ellis has taken a rich and varied path through architecture, furniture, lighting, film and fashion design. Her current visual work is a culmination of this diversity and expressed through sketching, model making, somatic inquiry, classical myths, and an obsessive attention to detail.*

*Becoming Visible: Ecstasy, 2022, Paper thread acrylic wash, 9" x 9" x 3/8", Edition of 10*





# Leslee Fiorella

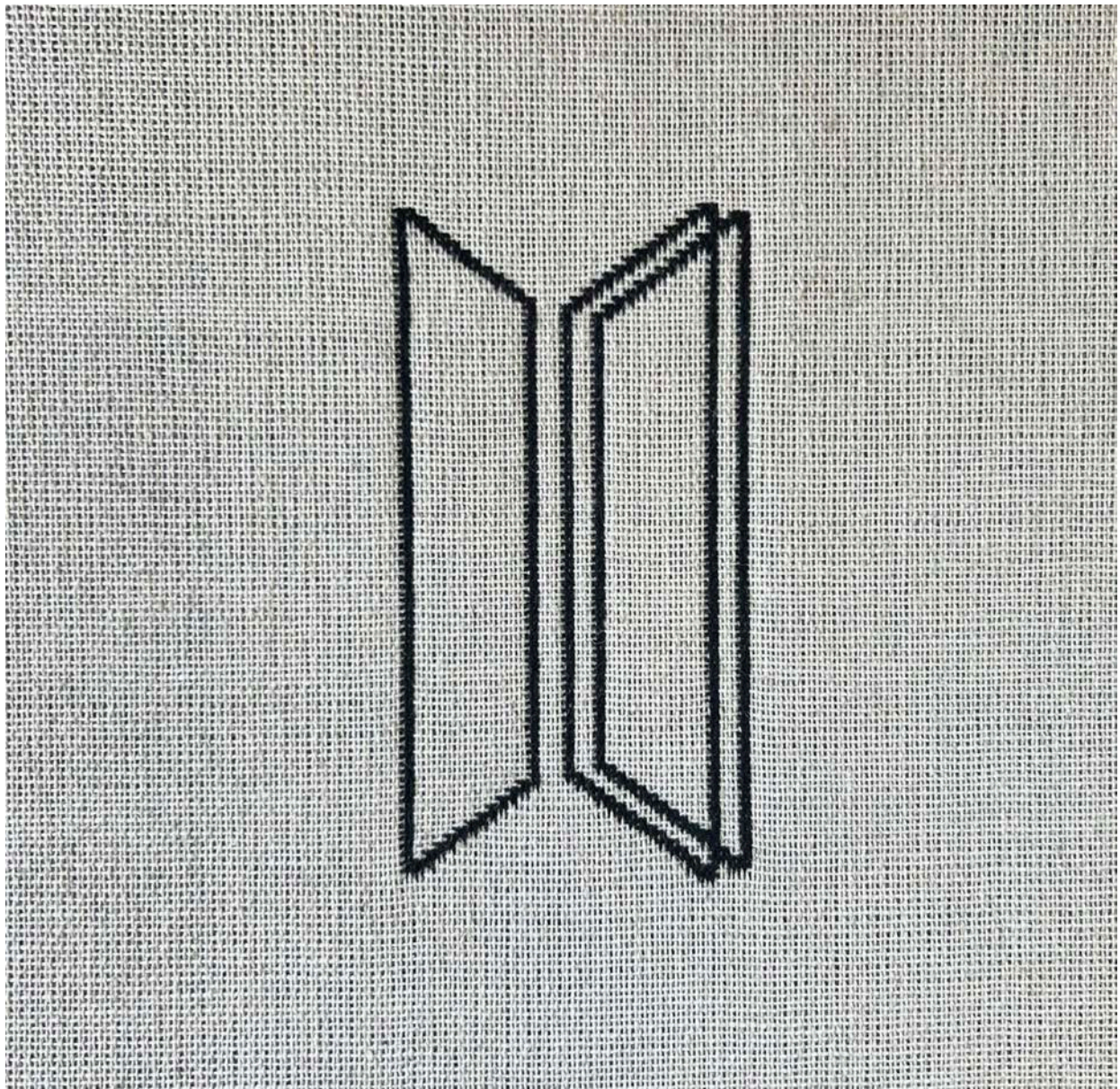
My work explores linear relationships in perspective and dimensionality through complex woven structures. These woven line drawings seek to illustrate a level of dynamic spacial reference and geometry that implies movement, precision and expansion within the inherent pliable structure of fiber.

## BIO

*Leslee Fiorella is a textile designer/weaver/artist who creates minimal, graphic, woven art. She developed her modern design sensibility early in her career working for iconic textile companies, Knoll and Maharam. After spending many years working in the textile industry, she returned to her roots at the loom to pursue the exploration of weaving as an art form.*

*Perspective No.4, 2023, Woven cotton and linen, 11" x 11" x 1.75"*





# Lisa Lee Freeman

I create abstract cartographic artworks that explore the challenge of navigating uncertainty. They are turbulent psychological landscapes dealing with the vagaries of relationships, mortality, and identity in a chaotic world. Influenced by my journalism background, I use a process of interpretive charting that borrows from the language of maps and other forms of data visualization. I start with outdoor ink pours to spontaneously generate sprawling, unpredictable geographies, then channel their energies with gestural mark-making. I map and chart courses using charcoals, pencils, pens, paints, and collage. Each work teems with expansive scribbles, meandering lines, and frenzied patterns and grids, reflecting action on global and human scales and narratives of waylosing and wayfinding.

## BIO

*Lisa Lee Freeman is a visual artist based in New York. She makes abstract, cartographic artworks on paper and canvas using drawing, painting, and collage. Freeman earned her MFA at the School of Visual Arts in 2022 after attending an SVA residency. She has participated in numerous group shows and is a member of the Silvermine Guild of Artists. Freeman's background in journalism inspires her art practice, especially the mapping and charting techniques she uses in her work.*

*Oh My Heart, 2023, mixed media on paper, 42" x 42"*





# Deborah Freedman

The paintings of the pond are an investigation of a dreamlike landscape that is threatened. The pictorial space is warped or disturbed echoing my disquiet about the instability of our environment - as if there is a hole in the world that needs to be healed. As I have monocular vision, painting the pond allows me the experience its physicality in stereoscopic three dimensions. It can resemble an eye, a womb or a bubbling cauldron. Recently I have added a figure in each picture, which is not only a reclamation of my own body but an integration of the figure in the landscape. She is either on the edge of the water or totally immersed in it.

## BIO

*Deborah Freedman is a painter and printmaker. Selected venues include The Brooklyn Museum of Art, Artists Space, A.I.R, The Cooper-Hewitt Museum of Design, The Kaohsiung Museum of Fine Arts in Hong Kong, Albright Knox Gallery, and Rutgers University. Gallery exhibits include The Painting Center, IPCNY, Lori Bookstein Fine Art, Susan Eley Fine Art NYC and Hudson, NY, SITE Brooklyn, The West Strand Gallery, Kingston NY, WAAM, The Lockwood Gallery and The Robert Blackburn Printmaking Workshop. Her work is included in corporate and private collections including The New York Public Library, The Metropolitan Museum of Art, Rutgers University, NASA, The Library of Congress, Montefiore Hospital, Memorial Sloan Kettering Hospital and US Dept. of State. Upcoming exhibits include West Strand Gallery, Kingston, NY and Susan Eley Fine Art NYC.*

*About a Pond #2, 2023, Oil on yupo, 26" x 40"*





# Kathryn Geismar

The Orlando Project is an opportunity to view my child's unfolding gender expression, free from the constraints of my expectations and guided by love and admiration. Each work is collaged on top of an early edition of Virginia Woolf's novel Orlando. My idea was to take a book about identity and gender fluidity, to deconstruct it, to repurpose it with similar themes that hold personal significance, and then reconstruct it back into a single idea. I selected the book's pages randomly, found the gender pronouns on each page, and then collaged on top, using repeated iconic imagery of my child at different moments in their formation, combined with papers painted over time. Like the formation of a self, the result is an assemblage of parts that become a colorful whole, expressive of a moment in time. The work can be viewed in any sequence, the viewer participating as collaborator.

## BIO

*Kathryn Geismar is a Boston-based artist and psychologist. She is the recipient of two Mass Cultural Council Visual Art Fellowship Grants, residencies at the Vermont Studio Center and the Foundation House, and numerous awards. She has been an active member of the Crit Lab, The Yellow Chair Salon, and the Pell Lucy collective, and served on the Board of the Cambridge Art Association. Geismar's work has been featured in the New Talent, New England at the St. Botolph Club in Boston, the Danforth Museum in Framingham, MA, and the Bristol Art Museum in Rhode Island. Cate McQuaid, of the Boston Globe, writes that her portraits "capture the soft, malleable essence of identity." She is represented by the Bromfield Gallery and 13Forest Gallery.*

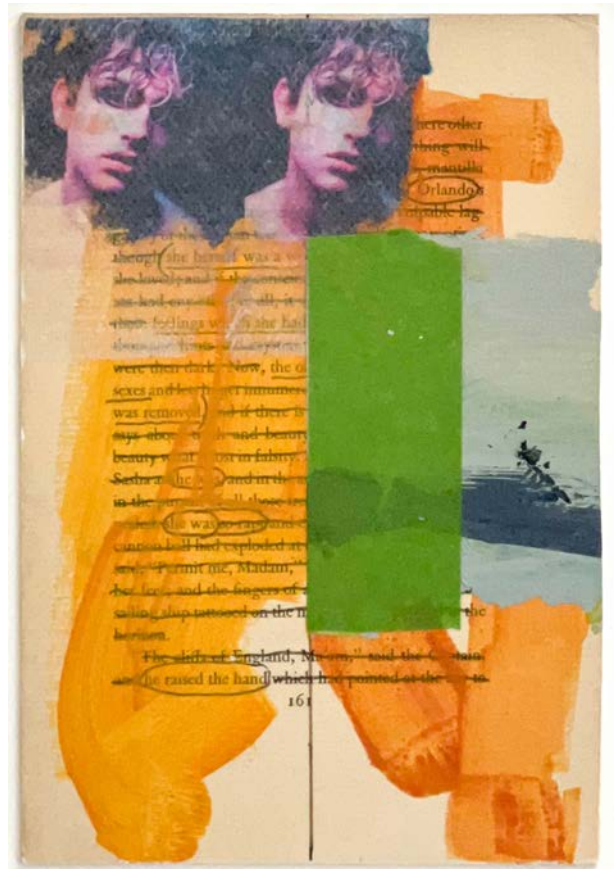
*Clockwise from top left:*

*OP 80, 2022, acrylic, tape, photo transfer, and marker on book page, 12" x 9"*

*OP 85, 2022, acrylic, tape, and marker on book page, 12" x 9"*

*OP 81, 2022, acrylic, tape, photo transfer, and marker on book page, 12" x 9"*





# Rima Grad

There was a time when you would rarely see my father without a camera. His penchant for recording our constant activity was part of the phenomenon known as vernacular photography, snapshots of everyday life. It seems only fitting that photography has become a basis for my work. In several ongoing projects, I use the actual photograph as my substrate. Some are family photos, culled from the trove that my father left behind, and others are from strangers. I am observing a window to the past and an inexplicable narrative, seduced by nostalgia for a time that no longer exists. I find myself fascinated by the before and after that is inherent in every photograph. How was the photograph posed? Why was that choice made in that moment and what did we go back to after the capture? I am trying to decipher the family dynamic. What do these groupings say about memory and loss? Through digital or embroidered interventions, I question what the photograph is telling me and I create my own narrative.

## BIO

*Rima Grad makes work that deals with personal narrative through altered vernacular photography. She received her BFA with a concentration in Etching in 1975 from SUNY Buffalo and her MFA from the Vermont College of Fine Arts in 2017. Grad lives and works in Manhattan. She has participated in exhibitions throughout New York City, Westchester County, and Connecticut. Her work has been reviewed in The New York Times, The Journal News, and other local and regional publications, and is included in many private and corporate collections. Grad is a member of New York Artist's Equity, Crit Lab, and Art Lives Here.*

*I am Not Listening, 2021, Altered family photograph, 10" x 20"*

*My Legs Are Perfect, 2021, Altered family photograph, 10" x 20"*





# Sutton Hays

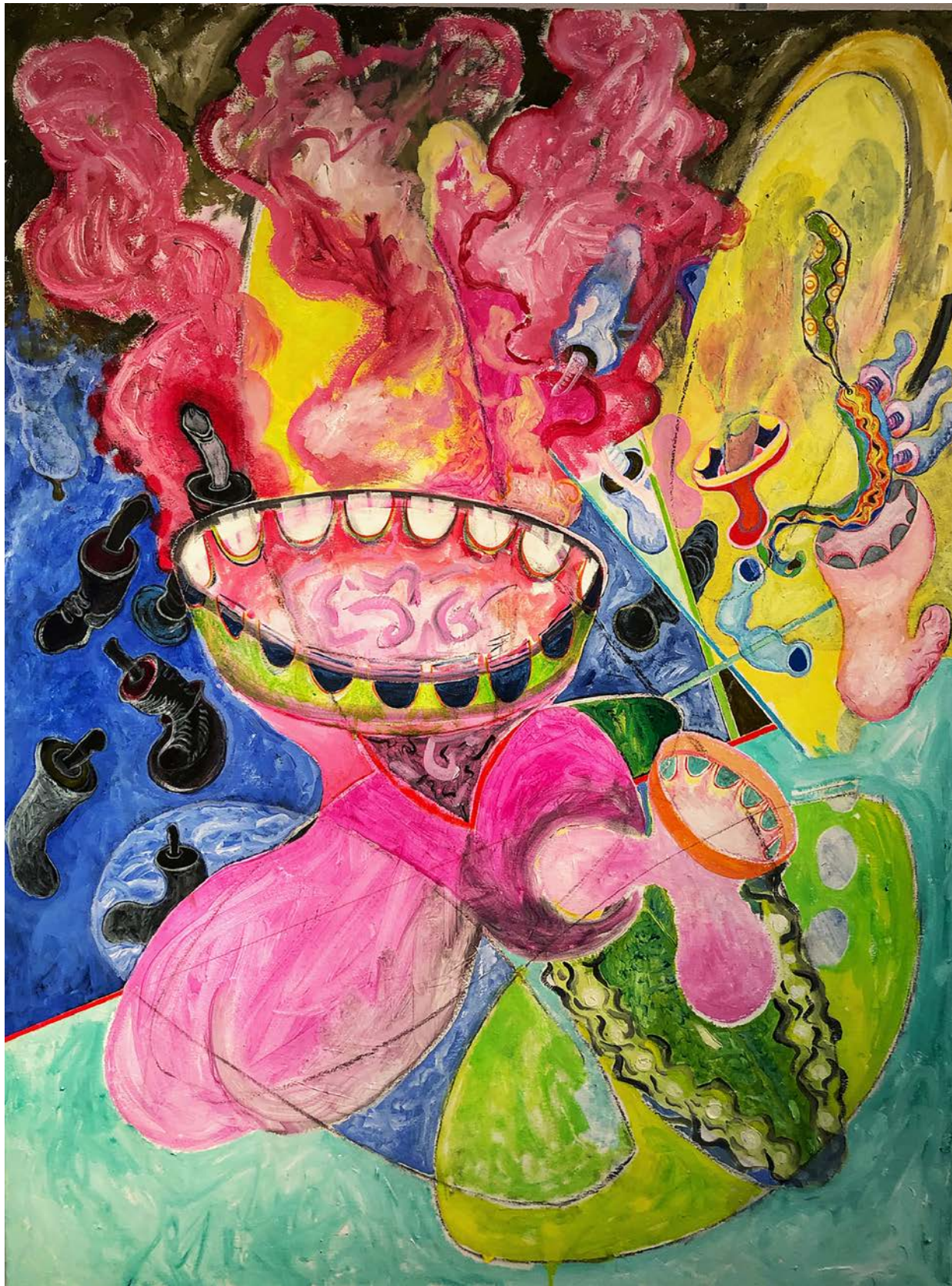
My paintings depict my wild, sensuous mind games, the fecund imagination where many narratives dwell. Using intense color I play with puns, idioms and catch phrases such as hair shirt out the window, going for bigger britches, the nose knows. The imagery is playfully innocent and with closer observation there can be disturbing or humorous undercurrents. I use stage, temple and altar architectural shapes in puzzles of spacial ambiguity and imagery in small, intimate gouaches and larger painterly oils.

## BIO

*Sutton Hays grew up in Riverside, CT near NYC. The influences of wasp culture juxtaposed to all her other adventures of Sufism, Feminism, Hippiedom, Kirtan, travel, have given her a tapestry of color, rebellion, architecture, theater and puzzling mindsets to play out in her painting. Hays earned her BFA at the Pacific Northwest College of Art. She continued exploration in master classes with Michelle Cassou and she has taught Point Zero painting at the Delaware Art Museum and in her studio. Hays has been lucky to be part of The Geoffrey Young Gallery in Great Barrington, MA. for more than 15 years. Hays has shown in Oregon, Fire Island, NYC, New Mexico, Delaware, Philadelphia, Massachusetts and beyond. Hays currently lives and works in Kennett Square, Chester County, Pennsylvania.*

*Vessels and Blurbs, 2022, oil, canvas, 40" x 30"*





# Carol Herd-Rodriguez

My painting process is a meditation on energy and light. It is informed by the natural environment and human experience. My paintings express my sense of moreness and that which exists beyond seeing.

## BIO

*Carol Herd-Rodriguez's work is informed by nature and thought. Her work is an expression of awe, reverence and wonder and conveys a visceral sense of "moredness" or that which exists beyond seeing. She earned her BFA at SUNY Purchase and holds an MFA from the Graduate sculpture department at the University of Illinois. Her studio is in the river towns along the Hudson River. She paints daily. Herd-Rodriguez has been exhibiting her work professionally for more than two decades. Her art is held in many corporate and private collections.*

*Pondering, 2022, acrylic, graphite, pastel on paper, 12" X 9"*





# Eve Jacobs-Carnahan

"Narrow Vision" arose out of my frustration with narrow thinking, when people see only what they choose. I juxtaposed bright wide eyes with blinders adorned with closed eyelids. The soft brown eyes are enchanting, but the idea of closing off outside influences is disturbing. This work is part of a series of humorous sculptures that incorporate eyeglasses and play with phrases related to sight. Creating sculpture using yarn and knitting, I draw on the feminine and domestic associations of fiber art to gently engage. The tactile nature of the materials and the time-consuming process of offers an opportunity to pause and reflect.

## BIO

*Eve Jacobs-Carnahan tells stories about society through mixed media knitted bird sculptures. After years of making sweaters, she discovered art knitting and pursued a self-directed study of sculpture. Among her awards is first place at the 2015 National Fiber Directions Exhibition, Wichita (KS) Center for the Arts. National Arts Strategies named her a 2022 Creative Community Fellow: New England for Knit Democracy Together, a public project demystifying the electoral process through collaborative knitting circles. She lives in Vermont.*

*Narrow Vision, 2006, handspun wool and mohair yarns, wire, wood, 4" x 8" x 8"*





# Anne Johnstone

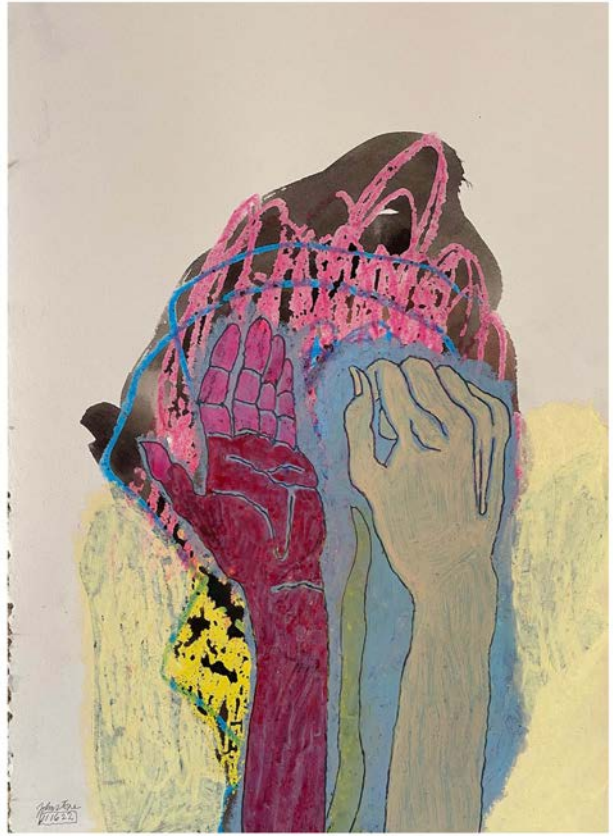
My drawings are about the fraught intensity of being human. They ask, How does it feel to be in this human body with this particular psychology? They respond to their environment. Every part of the paper is activated, it is dense with anxious mark making and underlying scribble. They are in direct conversation with themselves inside the space in which they are drawn, the surface of the paper and its edges. The images themselves are aggressive players in a game of urgent self discovery. The drawings ask, How is it possible to keep the inner world intact when in upheaval?

## BIO

*Anne Johnstone lives in the Boston area. She has been making art for almost thirty years. Recently, her work showed at Catamount Arts in St. Johnsbury VT. She was included in another recent exhibition entitled, Gaze, a combination of photography and painting. In 2015, she spent a month at the Vermont Studio Center. Her B.A. is in Studio Art from UMass/Boston with additional work at Brown University. While she has studied locally at various art schools, her current techniques are largely self-taught. Her artwork is in collections in Bermuda and the United Kingdom as well as in the United States.*

*So Much to Say, 2022, Crayon, gouache, cray-pas, pencil, ink, 15" x 11"*

*Hands in the Clouds, 2022, Crayon, gouache, cray-pas, pencil, ink, 15" x 11"*



# Karen Kalkstein

Nature is my material and my subject matter: the stones, the woods, the weather, the human figure. I spend much of each year in Vermont, and the feel of the landscape creeps into my work. I am a hunter-gatherer both inside my studio, and outside. Foraging makes me slow down and look closely at the intimate details of my surroundings. During walks I collect materials shed by the forest: curls of birch bark, wasp nest paper, twigs, stones, lichen, a scatter of feathers. Inside my studio, I repurpose old artwork, forgotten art supplies, household detritus, fabrics, photos and found plastic. I combine these natural and human-made materials into wall hangings, collages, drawings and prints. The wall hangings reference the human body in gesture and shape like imagined forest garments.

## BIO

*Karen Kalkstein lives and works in Stamford, CT and has travelled worldwide. She majored in art at Scripps College in California, and went on to earn an MA in art education from New York University. After college she taught high school art, elementary art, and private classes. She had her own business for 20 years designing and hand-glazing ceramic tiles for private clients and decorators. During the last 25 years she has been a mixed media artist. Her work has been shown across the country, and is in numerous private collections including The Johnson & Johnson Corporate Collection in New Jersey, and a monotype teaching video produced by Master Printer Lisa Mackie.*

*Forest Fashion, 2020, Bark, feathers, garbage bag strips, wasp nest, twine, 25" x 19" x 3"*

*Vest, 2020, Knitted raffia, twine, stick, bark, 14" x 10"*





# Natalya Khorover

The light in the city. The way it filters through buildings, fire escapes and bridges.

The layers of translucent reflections, dust from the streets, grime from the subway, luminescent street lights, all combine together to wash out the stars from the night sky, and in return put on their own beautiful show.

## *BIO*

*Natalya Khorover creates art for earth's sake. She is spurred on by plastic pollution and overconsumption, and strives to use materials which would be condemned to the landfill.*

*She uses the techniques of stitching and sewing to bring her artwork to life.*

*White Urban Towers, 2020, repurposed media, 10"x10" variable*

*Urban Blocks, 2019, repurposed media, 15"x15" variable*



# Bonny Leibowitz

My work is based in perceptions of separateness and connectedness realized through hybrid objects, incorporating materials in ways that disguise their origin. Blurring boundaries between the manufactured and the natural, I envision a tree, a wave or a cloud, drawing on what I imagine but inherently know. The essence of memories, impressions and experiences, are extracted and abstracted, formed into new iterations to reveal connections and push expectations. I think of my work as fragments of a blown apart reality, where forms collide and conjoin in myriad nuance and potential. Structures are bult and sawn apart, cracked open and reconfigured. The pieces can feel body-like, plastic, fragile or timeless - somehow familiar, somehow unknown. This process physically reflects the continuum of life in every moment through deconstruction and transformation.

## BIO

*Bonny Leibowitz produces objects, installations and paintings utilizing a multitude of materials, blurring the boundaries between the manufactured and the natural. Her solo exhibitions include The MAC-Dallas, TX, The Art Gallery-Collin College, TX, Terrain Dallas-Dallas, TX, Baugh Center for the Visual Arts-TX., No.4 Studio-Brooklyn, NY, Neon Heater-Findlay, OH, Liliana Bloch-Dallas, TX, Art Cube-Laguna Beach, CA, The Museum of Art, MSU-TX. and Cohn Drennan Contemporary-Dallas, TX. Originally from Philadelphia, Leibowitz lives in Dallas, TX. where she maintains her studio practice.*

*Phantom Wing, 2020, Wonderflex, 30" x 12" x 5"*

*Her, 2021, Branch, tyvek and ink, 10" x 10" x 10"*





# Elizabeth Mihaltse Lindy

I work with paper and water to create installations of ethereal bodies. These objects are skins that I cast, release, rescue, and form again with the same sheet of paper. This ritual is a cycle of transformation and regeneration. The sculptures reference objects of ancient excavation, skins that are outgrown and discarded, veiled bodies prepared for a rite of passage. The relief objects are self-supporting and give the appearance of strength, while they are actually delicate, fragile to tears, and prone to deflation. Transformed by water and air that are vital to their creation, the figures breathe as they float, then surrender to external forces. I use photography and video to preserve evidence of their existence. This work invokes the sanctity of solitude, mourning, and resilience. It connects to a vastness and intimacy found in nature, a quiet shadow, and a devotion to the brightness of light that fills loss with hope.

## BIO

*Elizabeth Mihaltse Lindy holds a BFA in Graphic Design from Rhode Island School of Design and an MFA in Visual Art from Lesley University College of Art + Design in Cambridge, Massachusetts. She has studied painting at Parsons/The New School and The Art Students League in New York, and The Aegean Center for the Fine Arts in Paros, Greece. Her current studio practice combines sculpted paper with light and shadow to create figurative shells that contain ethereal presence through their corporeal absence. She lives and works in Beacon, New York with her husband and their dog.*

*Baptism Capsule 1, 2023, Photograph printed on Hahnemühle with archival inks, 13" × 7", paper size 19" × 13"*  
*Baptism Capsule 2, 2023, Photograph printed on Hahnemühle with archival inks, 13" × 7", paper size 19" × 13"*



# Donna Litke

My work references cycles of life, that include growth and decay, a connection to the earth and to something bigger. Finding beauty and depth in the imperfect flavors my work as well. I work predominately with my handmade paper, as well as found objects that carry a message. In creating paper, I find an introduction to my process that has no boundaries and proceed with a combination of planning and chance. Texture, layering, and combining two and three-dimensional parts, are often present. My intention is for my work to present that which has been overlooked.

## BIO

*Donna Litke is a New York area artist and hand papermaker. She incorporates a variety of materials and techniques in her object based work that often reflects a connection to the earth. She has exhibited in various group and member shows in New York, Long Island and New Mexico. Donna earned her undergraduate degree in Studio Art, yet has been nourished by creativity as far back as she can remember. During the pandemic, Donna stepped out of her career as a Librarian in the Public Library and embraced her longing to create art with a more consistent practice. She states, "Art has always provided me with a self-expression that words cannot." She values the cycle of a project from idea, challenge, struggle and resolution without a timeline. It inspires her to build upon and continue.*

*Working Hands, 2023, Cast handmade paper, bark, natural dyes, 22" x 13" x 2"*





# Rita Maas

*Call & Response* is a suite of site responsive drawings that evolved during a period of temporary hearing loss. Profoundly aware of the sounds that surround me every day, I situate myself in various gardens listening to the calls and songs of nearby birds. Using both hands to mirror my left and right ear, I responsively make marks that correspond to what I hear. I do not look at the drawing as it is being made, surrendering composition to impulse and chance. Each drawing is made over a prescribed period of time, determining when it is finished. Weather conditions, time, date and place are noted and, using an ornithology app, the birds heard are identified and recorded on the back, locating these ephemeral moments within a specific place and time. I find them charged with energy, unsettled and alive, which is how the world feels to me right now.

## BIO

*Rita Maas is a visual artist who works with photography, drawing and printmaking to playfully construct conceptual based imagery. Working within predetermined systems she embraces elements of chance and disorder often adapting reductive forms. How we receive, filter and retain information are persistent themes of her practice, examining the spaces where slippage and illegibility occur.*

*Clockwise from top left:*

*Somers NY, November 5, 2022, 9:37-9:58am, 2022*

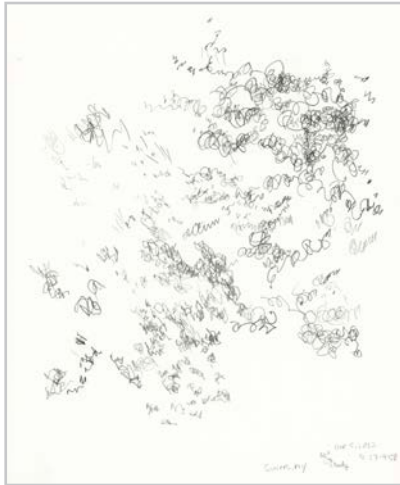
*Hammond Museum & Japanese Garden, North Salem, October 7 2022;1:27-1:33pm, 2022*

*Somers NY, June 5 2022;8:31-8:51am, 2022*

*Lasdon Arboretum, Katonah NY, September 21,2022;3:08-3:29, 2022*

*Lasdon Arboretum, Katonah NY, July 5, 2022;12:41 - 12:57pm, 2022*

*Lasdon Arboretum, Katonah NY, September 27, 2022;9:02-9:22am, 2022*



# Caroline MacMoran

My work is immersive installations and sculptures composed of mundane readily available household materials. I collect synthetic repurposed fabric that would otherwise end up in landfills due to its inability to be recycled. The process of collecting remnants of domestic detritus is akin to foraging. The surviving traces become ethereal objects of persistence, endurance and perseverance. Recently, I have begun collecting material that washes up on the shore. Objects such as glasses, and toys mark a human presence. Primarily, I gather fishing rope and related marine odds and ends. This rope is strong and rough, causing much suffering to marine mammals. It is prized by fishermen for these very qualities. My sculptures and installations utilize a repurposing ecology; the discarded, prosaic and unremarkable are saved and reused. The unexceptional is marked and featured, a visceral encounter with the overlooked, the intimate interior and the harbinger of extinction.

## BIO

*Caroline MacMoran was born in Philadelphia, PA, living there her entire life until recently moving to the island of Martha's Vineyard. She received a MFA from Lesley Art + Design in 2018, after having a career as a nurse, administrator and psychotherapist for thirty-six years. In 2019 she was selected as an Apprentice at The Fabric Workshop and Museum, Philadelphia, PA. MacMoran has exhibited her work which includes experimental photography, collage, sculpture and installations in galleries throughout the United States.*

*Do You Care?*, 2023, Found objects, rope, vegetable netting, synthetic discarded fabric, wire, embroidery floss, 41" x 30" x 3"





# Cynthia MacCollum

I am a record keeper. I track the passage of time, the migration of birds, the decline of native species, and my own journey through the grief of losing my mother. Every morning my first act is to listen to the birds from my front porch using the Merlin App, a bird identification application created by the Cornell Lab for Ornithology. I listen alongside the app for sixty seconds, yet see or hear only some of the birds that Merlin can identify. Using this data I have created a key, an abstract representation for each bird species using characteristics such as size, coloring and markings. I map the data for each week in painted spheres on a gridded sheet of paper. The extensive reduction in bird populations led to an investigation of the Endangered and Threatened species in all taxonomic classes in Connecticut, six hundred and twenty-five in total.

## BIO

*Cynthia MacCollum is a painter, printmaker, and photographer who lives and works in New Canaan, CT. Her work has been shown at the Center for Contemporary Printmaking, Norwalk, CT; Elisa Contemporary Art, NY; The Kellogg Gallery at Cal Poly Pomona, Blue Print Gallery, Dallas; Panopticon Gallery in Boston, and internationally in Cadaques, Spain, the UK, France and Hong Kong. MacCollum is a member of New Canaan's Silvermine Guild, the Center for Contemporary Printmaking, and Odetta Digital.*

*Week of January 6, 2023, Watercolor and graphite on paper, 22" x 30"*

*Abis balsamea-Asplenium montanum, 2022, Watercolor and ink on paper, 24" x 16"*



# Peggy McClure

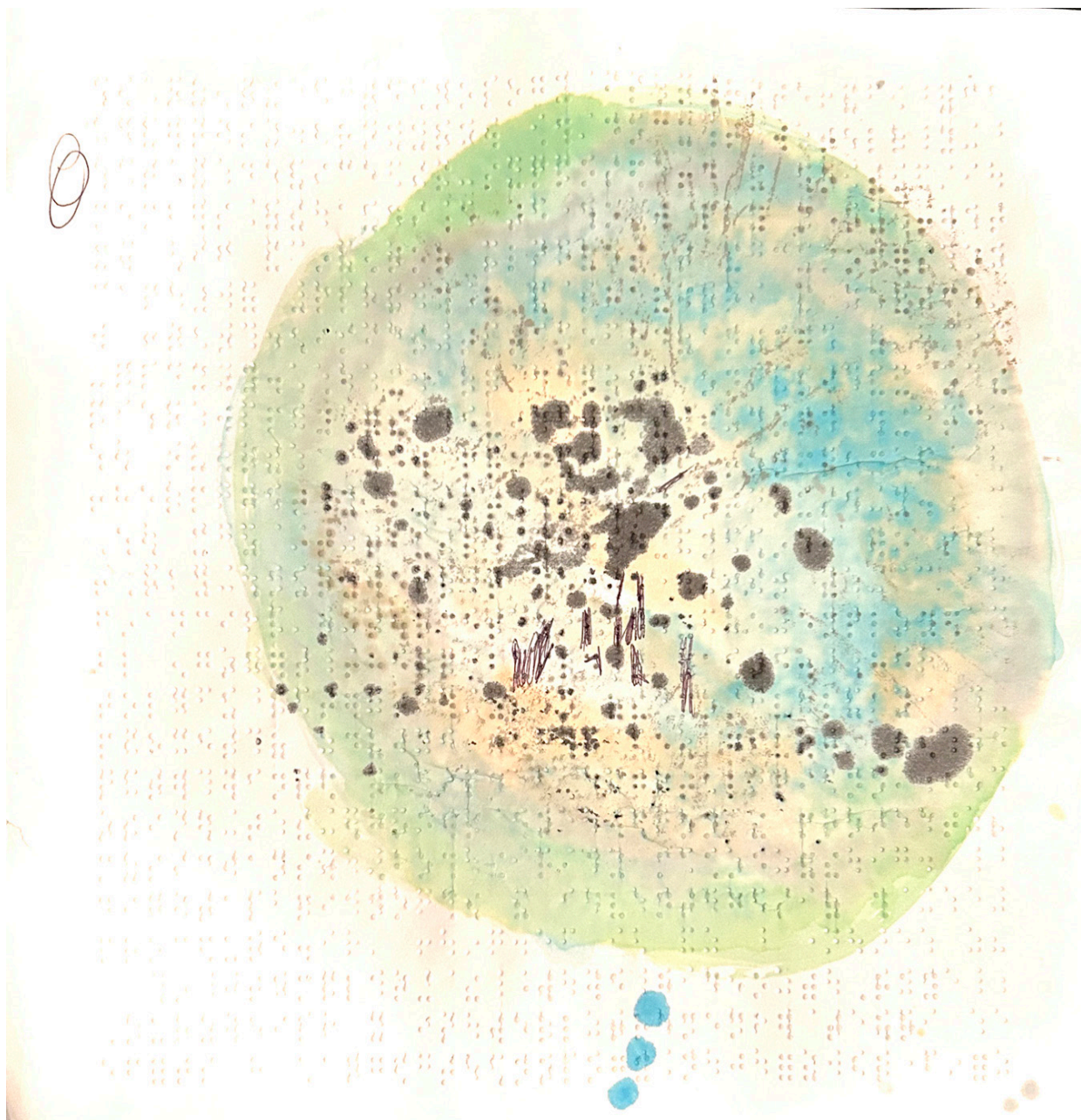
The embossed pages of a Braille newsletter piqued an interest in exploring texture and patterns, language and coding, and mandala-like circles. Watercolor and ink on top of the matrix of the code provides symbolisms – earth-like, cycles of nature, and micro/macro realities or possibilities.

## *BIO*

*Peggy McClure uses mixed media drawing and painting, often incorporating found or upcycled objects, to examine the interesting textures of our daily materials. Her work offers visions of a micro/macro world, fueled by interests in nature and science, books and language, weathered or rescued materials.*

*Contagion, 2022, 11.5" x 11"*





# Nilou Moochhala

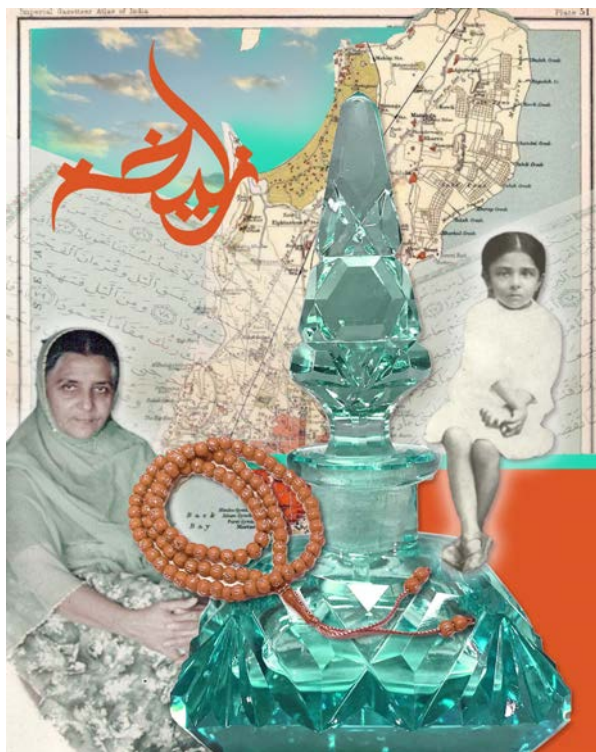
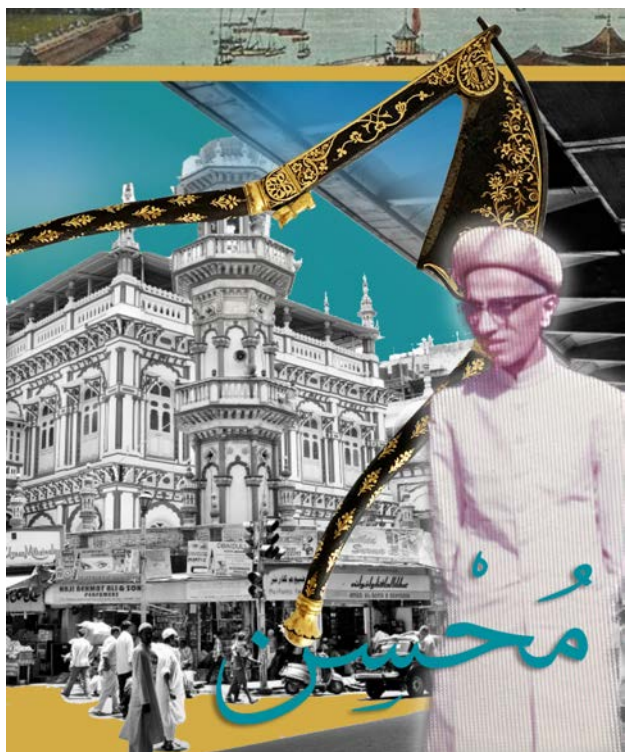
These collage portraits of familial ancestors attempt to highlight the complex existence of their lives: being born in pre-independent India under British rule - and creating life in the space between 'oppressor' and 'oppressed'. I am conscious of the discrepancy of their existence under a colonial system defined by others, while simultaneously working towards the hope, realization, and anticipated joy of a free country.

## BIO

*Nilou Moochhala investigates issues of cross-cultural change and transformation, the in-between, by juxtaposing found objects, memorabilia, and imagery, to create social and political narratives. She has exhibited across galleries in the Northeast; in addition, her public projects have involved street typography and fabric installations. She has received numerous cultural grants, and her work has appeared in The Boston Globe, WBUR, & Artscope, among others. She is a member of Fountain Street Gallery in Boston's SoWa Art & Design District.*

*Traversing Through This Indian Landscape, 2023, Collage, 5" x 4"*

*Honoring This Way Of Life, 2023, Collage, 5" x 4"*



# Catherine Moylan

My works are internal landscapes that conjure nature in all its mystery, tangled exuberance and disequilibrium. They are baroque expressions of the experience of being nature—ecstatic interpretations that call forth a walk through brambles, marshes, beaches and gardens. I am inspired to distill these experiences in the studio to create hallucinatory versions of Celtic “thin places”—spaces in time when body, spirit and earth meet. Joyful, fantastic tumbles assert themselves and become portals to wild places and intimate memory. Magic excesses retreating and blossoming. Holding and spilling. Revealing and hiding. Transubstantiating from material to moment. Becoming themselves. I let paint dance off the wall, moving with color, light and shadow. The works invite close inspection, revealing universes like poems. What is this?

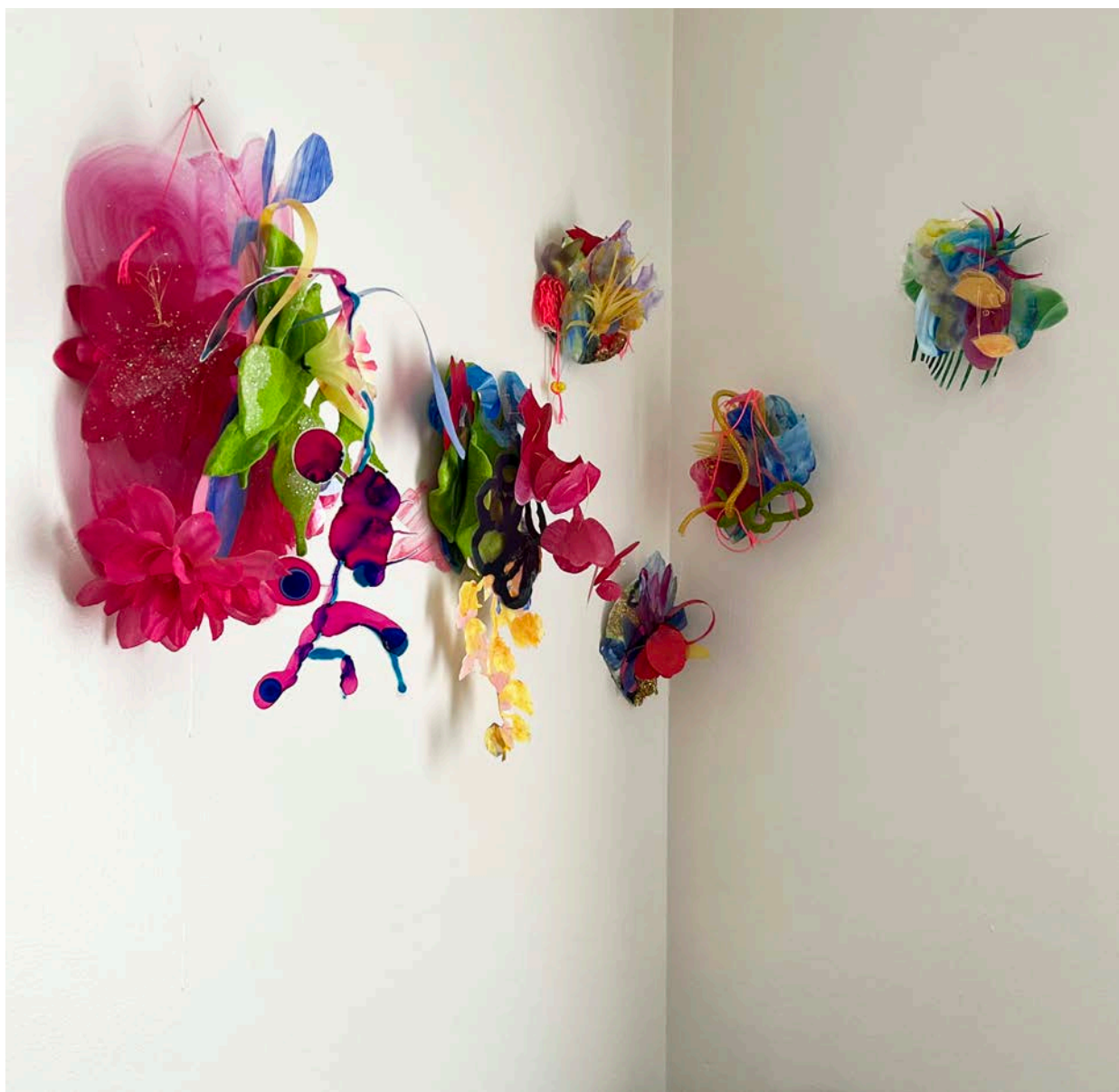
They are painted with acrylic on Duralar, then cut, shaped, stitched and glued. I use fabric, wire, thread, beads, fake flowers, glitter and twine to form interior and external spaces. The transparent nature of the work incorporates light and shadow. Chemical color is shaped into flowers, branches and leaves which are metaphors for bigger concepts of natural cycles—anticipating death yet holding onto joy in the face of catastrophe. Working with man-made, contemporary materials, these works represent my body in this life on a planet careening toward extinction.

## BIO

*Catherine Moylan is a mixed-media artist practicing in Barrington, Rhode Island.*

*Installation view, 2022, Acrylic, Duralar, paper, polyester, wire, string, glitter, dimensions variable*





# Tommy Muniz

My work is an investigation into contemporary experience as it relates to technology, belief systems, information and time. The effect technology has on our psyche fuels my practices, image choice, metaphors, and titles. With sardonic humor I paint beautifully rendered "Braintestines" that seem to be writhing from information overload while excreting a flowing sticky mass of obsolete technology. The wire encased "WASTE/TIME" capsules containing looping videos on screens, in a bed of reclaimed e-waste question how our time is spent with technology and media engagement. What grabs our attention; consumes our time?

## BIO

*Tommy Muniz is a conceptual artist living in Putnam County, NY. He holds a BA from The School of Visual Arts and an MS from the College of New Rochelle. He will soon retire from teaching at the Yonkers Public Schools district during which he worked as a tattooist, a graphic designer and an elected union officer. With this new life chapter unfolding, Muniz refocused his energy solely into his artwork and is currently pursuing representation as an emerging artist.*

*Waste/Time Capsule: Magenta Fade, 2022, 28" x 20" x 10"*





# Lisie S Orjuela

To be intimate, is to open, to be vulnerable, to carefully listen to what is not so obvious. I follow the line and see where it will lead, what will open, what will be laid bare. Thinking, feeling, sensing, and processing along with the textured contact of charcoal on paper, the smoothness of oil pastels and the flatness of gouache paint, a moment is held close, is touched.

## BIO

*Lisie S. Orjuela's heritage and influences come from a mix of cultures, visual experiences, and living rhythms stemming from her Argentinian roots and from the variety of places she has lived: Uruguay, Switzerland, Mexico, and seven states within the United States. Orjuela's upbringing was grounded within a strong, immersive religious household, creating a basis for her persistent exploration of inner worlds of spirit, mind, and soul. Through a felt sense her oil paintings and drawings explore themes of loss, vulnerability, isolation, boundaries, connections, disconnections, inner struggles and contradictions.*

*All: Charcoal, oil pastel, gouache on paper, 17" x 15"*

*Following the Line V-18; Following the Line V-16; Following the Line V-21*





# Deborah Peeples

These paintings are portraits, quirky individuals, each with their own identity. The circles are about wholeness, the metaphorical interior holes, emptiness, and being female.

The aggressive re-articulation of the shape is an emphasis on my existence, presence, and desire to be seen. As an adoptee, I search to understand where I fit in, how much to expose, and the fear of being truly seen. The work explores this space between essential and enough. The dense, saturated colors reflect how I surround myself in the world. They both describe and create space, allowing an openness and directness that is my most authentic expression of self. The work is layered, incised, inlaid, and scraped; lines cut into the surface, either sharp or blurred, feeling alternately vulnerable and impenetrable. Painting is my sensual response to my environment, a time-release recording of the sounds, smells, and intensity of a moment.

## BIO

*Deborah Peeples is a Boston area painter who exhibits nationally. She holds a Bachelor of Fine Arts from Washington University School of Fine Arts and studied at the Lake Placid School of Art. Peeples has been an active member of Crit Lab, Yellow Chair Salon, New England Wax, Pell Lucy, and is Board President of the Cambridge Art Association. Peeples is represented by 13Forest Gallery (MA) and Atlantic Gallery (NY). Her work is in collections across the US and abroad.*

*Clockwise from top left:*

*Portrait 12; Portrait 13; Portrait 9; Portrait 14*

*All 2023, encaustic on panel, 8" x 8"*



# Jill Parry

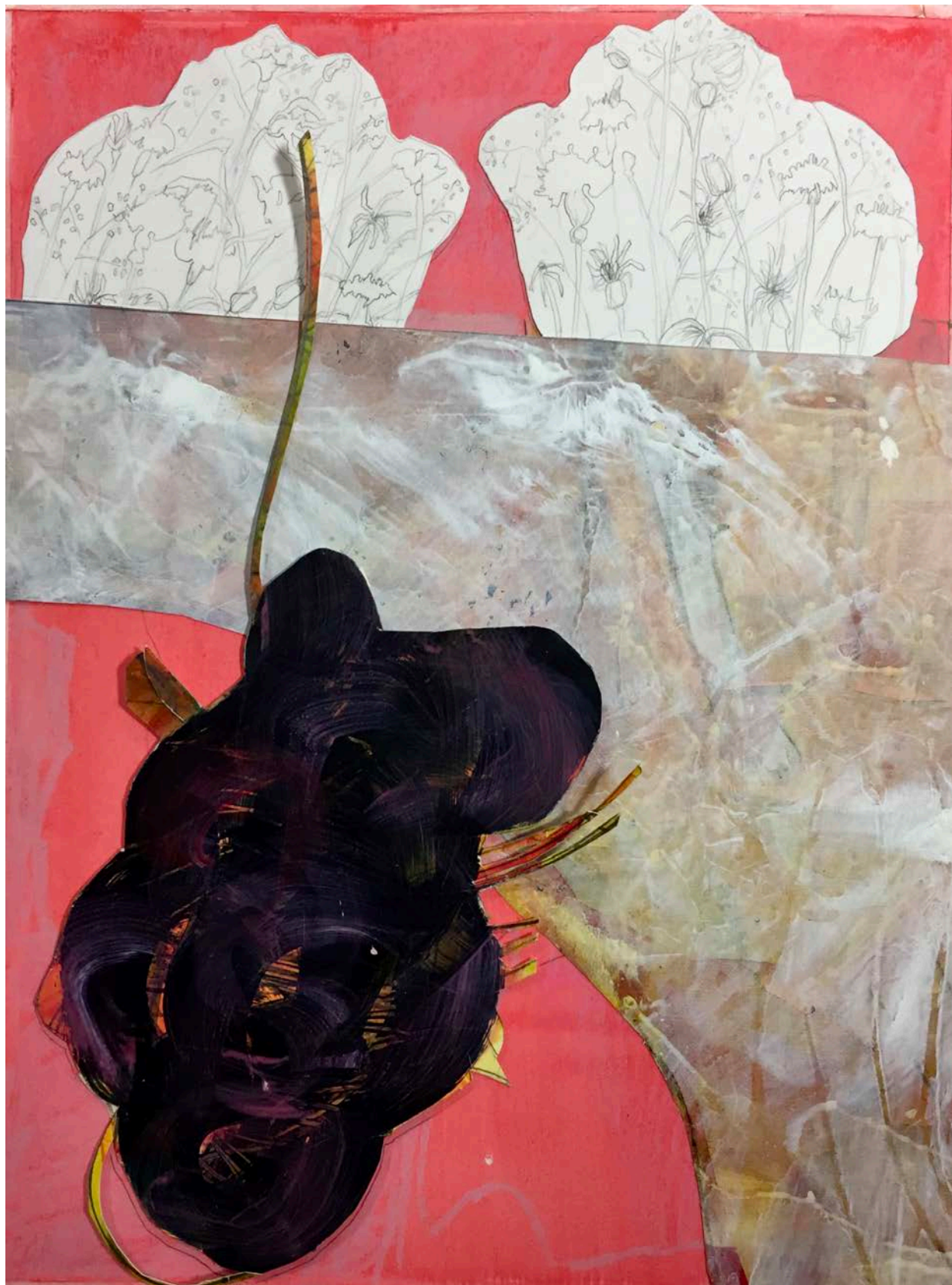
My artwork is a culmination of my background in textiles design, fiber arts and painting. Throughout my journey with different media, techniques and subject matter my focus has been a concern with surface quality. I use collage to thrash out ideas for paintings. The Fractured Series of collages use acrylic paint, oil pastel, pencil drawings, and cut up paintings. They became the inspiration for a series of landscape paintings called Altered Reality.

## BIO

*Jill Parry is a British born artist working in the New York area. Her focus and training has been in Textiles, Fiber Arts and Fine Art. She has a long involvement in the arts as an artist and arts educator working in artist residencies and community projects. Parry is currently based at her studio in Mamaroneck, New York, she exhibits widely at galleries and museums and her work can be found in private collections in the United States and overseas.*

FC-12, 2020, Mixed media, 14" x 11"





# Allison Pottasch

My pieces are real-time musings from my life; visual aids to my inner dialogue. It's me unabashedly pontificating with myself, captured in the form of bits of paper and glue. Each element is set with immense intention. The symbolism is multidimensional, with meanings inside of meanings, both personal and from the collective conscience.

## *BIO*

*Allison Pottasch is a creative human being.*

*Disclosure, 2023, Analogue collage on board, 11 x 14"*





# Michele Randall

I work with cyanotype and encaustic media, using color and shape to reframe memory, and bridge the past and future. I work against the pace of social media, news cycles and my own limited attention span in which images overlap, complicate, and overwhelm. Limiting my palette to the blues of cyanotype or a minimal range of encaustic pigments allows me to work quickly and to simplify. These elements are preserved as both memory and reminder to my future self to stay present and discard what no longer serves me.

## BIO

*Michele Randall is an American artist focused on abstract and narrative works. Her rural upbringing influenced her love of isolation and wild landscapes. She currently lives in a suburban college town, shifting her relationship to space and community. Michele has an undergraduate degree in business and an MFA in printmaking, both of which have created a foundation for a career as an artist. Her work as an instructor compliments her studio practice.*

*Root Memory, 2023, encaustic, 10" x 10"*





# Laura Reeder

I investigate ways that people learn from each other and from the earth. I walk, draw, document, and cultivate in-between spaces to better understand the fine details overlooked through an overdependence on glowing digital screens. Cultivators are walking drawings that have been created in sand, snow, leaves, and other earth elements. I etch the earth with my feet and/or with a simple tool, leaving evidence of a journey. Each cultivator covers at minimum a half mile, and at most (so far) 8 miles. They are a freeform labyrinth, drawn in the moment by walking for a great distance in a finite space. They invite passersby to enter, move, observe, and converse with nature, with each other, or within. I sometimes despair about the important damage that we do to our humanity and our environment when we forget to step away from busy-ness and consumption. I craft new spaces where I can move, breathe, look, and listen.

## BIO

*Laura Reeder is an artist and a teacher who helps people to use the arts across contexts. Social justice, arts education policy, and community engagement are intertwined in her everyday work as art and as action. She has a PhD in Education Teaching & Leadership from Syracuse University, an MFA in Visual Art from Boston University, and a BFA in Illustration from Syracuse University.*

*Cultivator 1.8.2022.14860: Eileen, Maureen, Joan, & Claude, 2022, unframed photo of 6-mile snow "cultivator" drawing, 36" x 48"*



# Michelle Robinson

My work addresses slow, quiet tragedies that happen just out of view. Absence, impermanence, and loss are deeply rooted in my projects as I explore psychological and physical spaces that are in a state of transition. I am searching for the elusive meaning of home, whether by revealing the uncanny within a domestic space or evoking solastalgic mourning over the destruction of our environment. Photography is a foundational aspect of my practice and thinking, though the final work is often much transformed. I use a variety of technological and traditional methods of making in my work, ranging from 3D computer graphics to embroidery, often taking elements through repeated cycles of digital and analog intervention or remediation.

## *BIO*

*Michelle Robinson is an artist and animator living in Los Angeles. She studied architecture and visualization at Texas A&M University, and holds an MFA from New Hampshire Institute of Art. Exhibition highlights include solo shows at the Dairy Center for the Arts in Boulder, CO, The Wright Gallery at Texas A&M University, and the Cecelia Coker Bell Gallery at Coker University in NC.*

*She has been an artist and supervisor with Walt Disney Animation Studios for 30 years.*

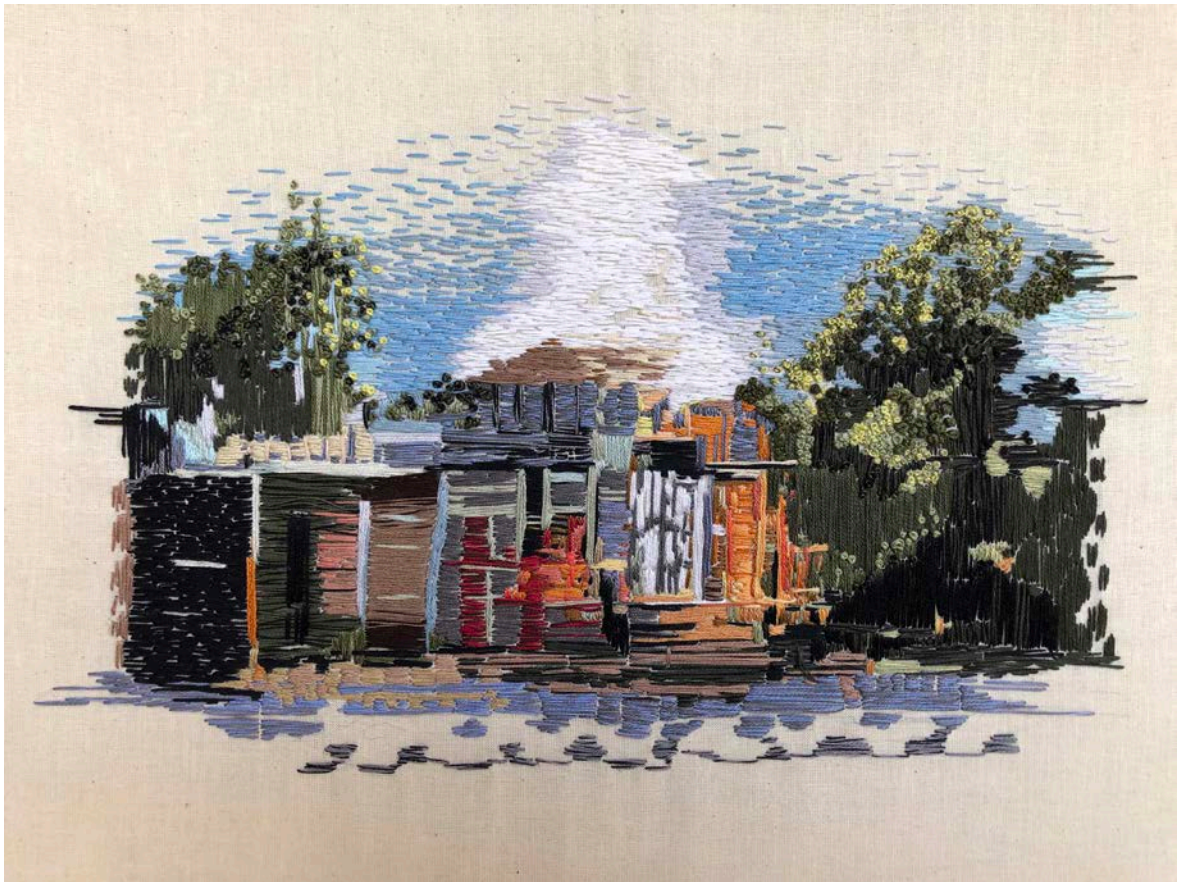
*Clockwise from top left:*

*Wound, Embroidery on muslin, 14" x 11" x 1"*

*Tethered, Hand built dollhouse furniture acrylic paint encaustic wax and thread, 3" x 5.5" x 3"*

*Valley House 31 Iteration 91, Embroidery on muslin and personally trained GAN AI, 12" x 16" x 1"*





# Holly-Dale Shapiro

I enjoy being a quirky storyteller. My recent work centers around social commentary. Throughout my life, I have always been an observer, and I now use my art as a commentary on what I see. Distorting concepts comes naturally to me, I enjoy adding twists to titles to create sarcastic remarks. My goal is to express irony and humor, and I find it satisfying when viewers take a second look to see what's going on in the piece. Ultimately, my aim is to hit the viewer's funny bone while also engaging with their appreciation of serious art. After all, life is too short not to laugh at every opportunity.

## BIO

*Holly-Dale Shapiro spent most of her career designing commercial products. She had a wide range of jobs starting with graphic design promotion for magazines, costume jewelry, fashion accessories, gift items, photo styling, and office design. Until 3 years ago she rarely had time for doing art for artistic sake. Her media is collage. She has turned into a committed artist looking to fill life with beauty, imagination, humor, and sometimes a little horror.*

*Committee Lady, 2023, Collage, mixed printed materials and ink, 10" x 8"*





# Priscila Stadler

Care means taking action to address an injury or wound. Yet it often comes with its own complications and can even cause additional damage. This led me to develop sKin's subseries, called sKin[care]. By working closely with bark, the tree's skin, and following its lead, I honor and learn from it. In this series I use sculpture and subtle mark-making as experiment and inquiry. This process happens viscerally in my body when I rub powdered pigment into the bark. Making these pieces forges a path for exploring not only human pain but the damages humans inflict on the earth, including but not limited to our tree kin. But it's not all about pain. Being in close contact with the pieces of bark enables me to celebrate their beauty, vulnerability, and their strength. Exploring individual and collective experiences of relationship and vulnerability are the focus of my work.

## BIO

*Priscilla Stadler uses creativity and intuition to envision the underground and underwater worlds, design open-ended dialogues about local issues, and celebrate trees. Stadler's work has been featured in venues including Queens Museum, New Museum, Art in Odd Places, the Brooklyn Children's Museum, the Hammond Museum, Flux Factory, Shared Dialogue Shared Space, the Wassaic Project, and Local Project Art Space. She is currently an LMCC (Lower Manhattan Cultural Council) Arts Center resident artist.*

*Clockwise from top left:*

*sKin 2, 2022, Tree bark, pigment, 5" x 5.5" x 1"*

*sKin 5, 2022, Tree bark, pigment, 9.5" x 7.5" x 3.75"*

*sKin 24, 2023, Tree bark, pigment, 16" x 14" x 4"*





# Tessa Click Sargent

Based in symbolic language, this body of work seeks understanding of the real world by using absurd characters, props, and settings as proxy. Intertwined with otherworldly imagery, mundane scenes set the stage for playing out unseen connections between internal and external conflicts. These mixed-media paintings and structures consider concepts of potentiality and agency in uncertain times. The non-linear narratives embrace artifice, duplicity, a sense of play, and analog materiality. My current influences range from children's storytelling toys to historical narrative painting to theatrical set design.

## BIO

*Originally from Carmel, IN, Tessa Click Sargent received an MFA in Visual Art from Lesley University in Cambridge, MA and a BS in Visual Art Education from Ball State University in Muncie, IN. Previously residing in Washington, DC and Oregon, she now lives in California.*

*I thought I saw a famous person, but maybe it was just a bird, 2023, color pencil, acrylic paint, flashe, foam, watercolor paper, and plastic envelope, 13" x 13" x 3" size variable*

*We started to shake things up and add things from the 20th century, 2023, color pencil, acrylic paint, flashe, foam, watercolor paper, and plastic envelope, 13" x 13" x 3" size variable,*



# Rebecca Steiner

My collage compositions explore the dramatization of vernacular imagery through whimsical juxtapositions and surreal milieus. Using images sourced from current and vintage periodicals, placed alongside found household ephemera, the narratives I construct address themes such as the social construction of gender and identity, domesticity, desire and nostalgia, gastronomy, consumerism and mass consumption. In each mise-en-scène a moment in time is suspended, illuminating the figural representations in dialogue with each other and with their fabricated environments. Playing with art historical and cultural imagery, theatrical narratives celebrate tropes of beauty, desire and extravagance. They indulge in the moment of display and disconnect through a dreamworld fantasy, while reflecting the construction and legacy of stereotypes and privilege. Through fantastical vignettes, my work puts into conversation the illusory nature of our everyday experience, underscoring the inherent tension linking banality, fringe and high culture.

## BIO

*Rebecca Steiner holds degrees in art history from Indiana University and UCLA. Her artistic practice is informed by this academic background, as well as her professional experience through research and curatorial positions at galleries, museums and with independent projects. Steiner's collages have been featured in Kolaj magazine, in group exhibitions at the Bristol Art Museum and various galleries, and in the ongoing holiday project "Miss Florence's Artist Trees" at the Florence Griswold Museum.*

*Poisson d'Avril, 2022, collage constructed from cut-and-pasted printed paper, 10.8" x 7.5"*





# Sylvia Vander Sluis

I use material language to tell stories that honor the beauty and fragility of life. *I'm Not Just One Thing* celebrates the diverse passions and drives within me, and the importance of expressing them. This piece is flamboyant in its accretion of many different textures and colors, each claiming space on its surface.

## BIO

*Sylvia Vander Sluis graduated with an MFA from Western Michigan University and BFA cum laude from Syracuse University. She is a Core Member of Fountain Street Gallery in Boston. Vander Sluis has also been an associate member of Boston Sculptors Gallery, an artist resident at Vermont Studio Center, and has exhibited in numerous venues including New York Artists Equity Gallery, Upstate NY, and galleries in the Greater Boston area. She works from her studio in Lancaster, MA.*

*I'm Not Just One Thing, 2021, Mixed media, 7.5" x 13" x 8"*



# Kim Svoboda

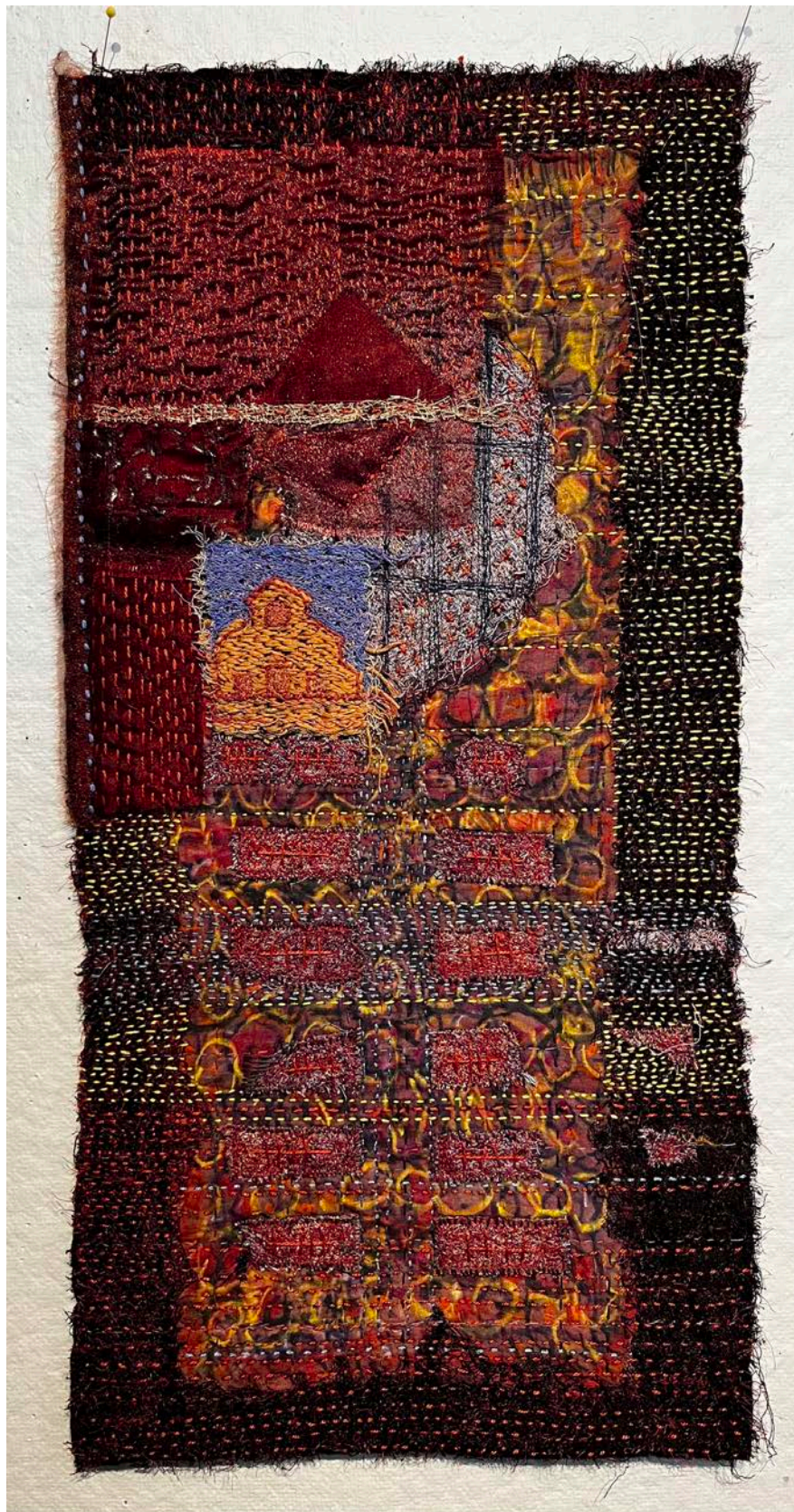
I create abstract, textured, layered, energetic fabric drawings, thread paintings, collages, and prints. My work is bold while small in scale. Materials and process delight and intrigue me. You could call me eclectic, as I work through a spectrum of techniques for pleasure (mine and others), curiosity, and exhibition. I am as comfortable making a mark with a needle and thread as with pen and ink.

## *BIO*

*Kim Svoboda lives and works in New York City. She is a member of Collage Artists of America, the Manhattan Quilters Guild, and the Textile Study Group of New York, where she has served as both president and treasurer. Svoboda has participated in juried exhibitions throughout the United States, Korea, and Japan. She is currently preparing for a two-person gallery exhibit in Manhattan in June 2023.*

*Covid Burial Ground 2020-2023, stitched fabric collage, 22" x 11"*





# Mitchel Visoky

My work has a nostalgic connection to mid-century abstraction. Compositional elements employ natural and built environments including geometric and architectural elements, and stage-like settings using dramatic dark and light. Borders and edges become a barrier or a proscenium. Open space becomes a stage where the unexpected can occur, like spatial play, or improvisation. My work holds an intimate quality, a fragility and vulnerability that is communicated through congruent and disparate relationships. Within a tightly constructed space, an uncertain line, a softened flat shape, an off key color, create a delicate drama. The risk one takes becomes an adventure waiting for the outcome to reveal itself.

## BIO

*Mitchell Visoky is a New York based, multidisciplinary visual artist working with a variety of media and processes to create abstract and representational images. His inspiration is a reflection of nature and man-made forms instilling a sense of fragility and referencing mid-century nostalgia in a contemporary style. His work develops through a dialog between the intentional and unplanned marks. His work emphasizes composition, color, and spacial tension. His work has been exhibited in regional solo and group venues throughout NYS and beyond.*

*Suspended I, Acrylic on paper, 30" x 22"*





# Teresa Waterman

I think of my work as floating sentences in nature isolating its most physical presence. The lens of the camera gives me a peephole to explore spare vignettes vistas in big sky country. A blink, a wink, a glimmer is all it takes to see something in a heartbeat. Drawn from my surroundings, a glimpse, a glance, and an awareness of what is momentarily overlooked captures my eye. A seasonal palette traces layers of memory and time, composition is an ongoing process seeking simple subjects. Working in different mediums provides me with flexibility, space, and impulse to ponder. Hidden in plain sight, my work is a conceptual departure for accidental beauty.

## BIO

*Teresa Waterman received a B.A. in Fine Arts from Skidmore College and a Masters degree from Pratt Institute in Interior Architecture. She began her professional architectural career at Gensler and Associates, New York. Waterman has taught at Skidmore College Summer Six Program, art history with The Learning to Look Program, in the education department at The Whitney Museum, and was a portfolio reviewer for New York State Council of The Arts. She serves on the Board of Trustees for The Vermont Studio Center, The Art Association Jackson Wyoming, and has served on The Board of Trustees for The National Academy of The Arts. Interests in her natural surroundings led her to develop a portfolio in painting, drawing, and photography. Waterman has participated in many solo and group exhibitions throughout the northeast and internationally including MAPSpace, Cynthia Byrnes Contemporary, The National Academy of Design, Casa Menzo, Torino Italy. She is a full time practicing artist in Port Chester New York.*

*B-Ceasing Time, Digital print, 11" x 14"*

*D-Ceasing Time, Digital print, 11" x 14"*





# Ylisa Young

These art pieces to convey the multifaceted nature of joy through color, texture, and form. Joy is often seen as a straightforward emotion. The reality of joy is more complex; it can be experienced in many different ways. Its complexity lies in its ability to coexist with other sensations. The aim of this work is to show the nuance and contradiction of joy, how it can be both simple and profound, fleeting and enduring. Abstraction creates a reflective perspective.

## BIO

*Ylisa Young is a contemporary abstract artist whose studio is in South Florida. Her paintings have been exhibited in public spaces such as her local library, City Hall, medical centers, and hotels. Her paintings have been showcased in galleries such as the Day Space in Ft Lauderdale and the Coral Springs Museum of Art. Her work in the community as well as on her social media platforms and website has inspired art collectors from around the country.*

*A Childhood's Journey, 2023, Acrylic, mixed media, on wood panel, 12"x12"*







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