

## Artist Statements

### **Lisa Nicchi**

"Figures rise from an initial gesture line, wrapping around unplanned waves that become curves of bodies. These forms explore themes of intimacy, movement, tension, the bizarre, and sexuality, revealing themselves to be discovered. With inspiration from dance, movement, and music, the paintings are begun with oil stick movements. From there, the image is progressed forward by giving into the subconscious mind and feelings, while nodding at surrealist techniques."

### **Carol Pereria-Olson**

"As landscapes change, it is curious to see what remains and what is built. Within industrial landscapes, plants sprout and buildings soar. Windows are a frame to reveal perspective. Buildings appear among roads, bridges, water and various modes of transportation. There is a compartmentalizing that occurs for the viewer looking from inside towards outside."

### **Patrick Mohundro**

"I make work that is pathetic—not in the common sense but in an archaic way: 'affecting emotion.' For Aristotle it was a rhetorical technique in opposition to logic and ethics. For me, it is a way to learn to feel again while engaging with otherwise highly abstract concerns (technology, capitalism, identity politics, etc). I call this approach Pathetic Abstraction. It is my antidote to the cynicism. As a hopeless thinker, this way of working is an attempt to feel something in a world where we, collectively, are de-sensitized to how violence is re-presented on the media or how I, as a man, have been conditioned to resist emoting. It is the intersection of what is felt and what is thought. It is meant to promote that we still have authentic feelings in spite of infinite knowledge, branded content, and this obscurely constructed 21st reality"

### **Sarah Haviland**

"In my recent sculptures and installations, real birds combine with mythical stories. They reflect human-bird connections in cultures around the world as well as contemporary societal issues. Using simple materials and flights of fancy, they call attention to endangered species, migration of birds and humans, and our own psychic condition.

My fascination with bird-figures began with the kinesthetic experience of gesture and observation of people and birds, alone and in relationship. Further inspired by stories

and images from many cultures, my work speaks of human aspirations and the soul, and of conflicts between our internal impulses and awareness of the outside world. Seeking resonance, I aim for concentrated images that address contemporary life with archetypal form. In my sculptures I use common hardware-store wire mesh, found objects, and recycled materials. Using tinsnips and pliers and techniques borrowed from sewing, metalwork, and paper craft, I turn everyday materials into delicate, volumetric drawings in space.

### **Caroline Falby**

"In my new collages, digital prints, paintings and drawings, I build upon an iconography I developed for my interactive projection installation 'The Animation of Mortality.' The Animation of Mortality is my response to the grief and stigma surrounding my father's death from HIV-related causes. Having ended my marriage and begun dating, I saw a co-relation between the secret relationships I kept from my children during the height of the COVID-19 pandemic and my father's closeted behavior. My new pieces twist the imagery in 'The Animation of Mortality,' from a narrative about shame and repression into a Rococo feast about freedom, lust, hedonism and excitement.

### **Robert Thill**

"A rare and unusual group of historic notes and letters by protagonists L. A. Angelmaker, Sigmund Freud, and William Wilberforce is displayed in a vitrine table with a textile cover, to protect the ephemeral elements from exposure to light. The encased works present holographic expressions of connecting, rejecting, and forgetting in an assembled conversation across time through the medium of correspondence, revealing individual thoughts, personalities, and aesthetics through handwritten ink on paper."

### **Tess Bilhartz**

"I make these drawings as I brainstorm and prepare for larger and possibly more meticulous kinds of work. I make them without the intention of showing them, so they feel very personal and almost embarrassing to show. Since much of my work is made through the process of intricate mark making and many layers of material, these pieces are intentionally loose. I approach them without rules. The idea is that once I've made enough of them, I can begin to pick up on a theme or an interest. I then develop those interests to become the parameters that might define larger bodies of work."

### **Owen Roberts**

"Chimera is an augmented reality (AR) installation that uses a series of barcode markers that reveal 3D animated scenes to tell a story, a modern version of the myth of chimera, a hybrid monster depicted as a lion with the head of a goat and a snake for a tail, through a visual narrative inspired by works of sequential art like The Bayeux Tapestry and Egyptian hieroglyphics"

### **Ryan Seslow**

"We will all face times in our lives where we must shed a role, identity and perception of ourselves that we no longer are.. Perhaps that metamorphosis can be intentionally induced through a form of creative metaphoric narrative? The medium may be generated through meditation, a gaming engine, animation, video and the written word. That is one small formula, this is my attempt to integrate and simulate such a thing..."

The "piece" contains a series of written passages, looping animation and aesthetically stylized video. The artwork is soundless. (Im Deaf) I believe that there is great depth and beauty in soundlessness. It is an overlooked medium and energy source that hearing people take for granted. The intention of the soundlessness is to provoke the viewer to go inside of themselves and connect to that pending emotional state that needs to be faced. But "how" does one know once it has shed a self-perception of themselves? That evidence can only arrive through a metric of "time" spent in new and contrasting experiences... or perhaps, I am simply wrong. I'm OK with that."

### **Siobhan McBride**

"The paintings present views of a place that is intimate and familiar, yet strange. It is airless, with sound tamped down. Shapes lock together, tectonically tense, creating a sense of anxiety and anticipation, only to slip past one another like playing cards. I want the scenes to feel full of potential energy, as if the space is prickly with static, charged with the expectation or blushing in the aftermath of an encounter. The paintings are descriptions of weird and quotidian experiences, things caught in the corner of my eye, and an attempt to conjure slippery memories. I hope the work is uneasy and suspenseful like the excitement of exploring a new place, and the thrill of knowing you are drifting back into a frightening dream."

### **Jesse Alexander Madden Harding**

"Moiré Pattern Generator IV, the most recent in a series of sculptures, uses overlaid patterns cut into plastic to create a dynamic moiré pattern. Through the relative

differences between two duplicate fields of perforations in a triangular grid, simplicity manifests complexity."

### **Madeline Weibel**

"My paintings look to 20th-century avant-garde artists who embraced materiality, scale and spatial perspective to reflect their reality in the modern industrial world. My initial drawings use rhythms and patterns found in classical compositions and evolve through various experimental processes. I build texture with layers of pencil, charcoal, shellac and acrylic beneath oil paint, alternating transparency and opacity to intensify depth and space. Recently I have been working with a limited palette as a way to focus on form.

My work is an excavation into the timeless and universal themes of struggle, labor, identity, health, displacement, grief, survival and liberation that have preoccupied artists for centuries. Inspired by the intertwined symbols, mythologies and historical references in Cubism, Surrealism and Mexican Muralism, these images explore painting languages of the past in order to speak about today."

### **Erik den Breejen**

"I'm interested in the way images and text can interact with pattern and geometry. I enjoy creating systems to work with color relationships, treating increments like musical notes of varying pitch. Figure ground reversal and a tension between rigor and idiosyncrasy animate the work."

### **Thea Lanzisero**

"My work as a polymedia artist allows me to interact with materials to produce what I imagine a utopia of interconnection between all things.

I have used a vast amount of harvested bamboo, frisbees, rope, string, fabric, wool, cotton, steel, bronze, paper, projections, ceramic, sand, water, lighting, dowels, irrigation pipes, sand bags, solar panels and Led lights, mason jars, sea water, test tubes, seeds, moss, wood pallets, mushrooms, burlap, mp3 players, netbooks, Arduinos, motors, recorded sound, dirt and money to make structures that comment on the complexity of life."

### **Aisha Tandiwe Bell**

Aisha Tandiwe Bell is an Interdisciplinary visual artist whose works include, sculpture performance, video, sound, drawing, and installation. She is interested in the ways in which marginalized folks negotiate hostile environments, the mask they wear to get a(head); the shape-shifting, code-switching, exhausting, multiple consciousnesses, and

chameleon-like face the peripheral/intersectional folk put forward to navigate this society. Applicable to everyone that negotiates any of the traps of race, sex, and class, Bell's work explores multiple layers of this existence and the resulting cracked fragmentation of semi-fluid identity. She makes faces out of clay. The character's heads push through the 2dimensional painted space into the 3rd dimension. A metaphor for awareness. She works with clay because it is malleable and alchemic. She believes that before we can revolt/ transform/rebuild we must be aware of the trap. "I am dirt. Mixed with water I am mud. Thirsty I am fragile. Burn me I am stone. Break me I am fragmented... but I am far from done"

### **Anna Pinkas**

The flowers in this series were collected from passerby' s clothes. Each one was hand painted, includes the location where it was "picked" on the back, and is accompanied by a photo of the person whom it was collected from.

### **Cathy Diamond**

These works are painted on printmaking paper and then mounted on canvas or panel. I love the absorbency of paper, and it allows me to stay close to the linear, drawing elements of my paintings as well as a calligraphic quality in the brush-marks. These pieces relate to narratives about the light at night in woods or along quiet streets (After Dark and Mystical) and about a secluded sun-lit place near a stream (Secluded).

### **John Goodrich**

All visual experience, for me, is subjective. We unthinkingly plot a practical order onto our impressions, simply to function in our environment. The artist's task is to discard this practical ordering and seek a new, more elemental understanding, one empathetic to the motif and also aware of painting's unique powers to re-create in a visual discipline of lines and colors. I'm inspired by the words of Matisse: "A work of art must carry in itself its complete significance and impose it upon the beholder even before he can identify the subject-matter."

### **Louis Esposito**

"Currently, my paintings stem from a synthesis of observational drawings and color studies done while traveling. These drawings and paintings explore my felt experiences, observations, and memories through an abstract space: translating the pulse and energy of a new place into my work, such as my trip into the crater of the volcano, Haleakalā. This new body of work is sort of a thank you places on Earth that have inspired me spiritually and creatively"

**Pat Genova**

This work is from the "Chair Series", representing a maturity of theme and development in this artist's oeuvre. A major focus are design elements and solution to difficult aesthetic problems. Yet even in its formal nature, a certain psychological drama evoking a human element not visible but having lived within now suggests a turning away, leaving, and movement towards exit.

**Clare Ultimo**

"These represent an exploration of ancient mandala shapes, expressing their meanings with words, colors and images within and around them."

**Janet Esquirol**

"This piece is from a series begun in the spring of 2020. Flowers were collected during urban walks with my daughter. Spring time walks through all kinds of weather. An attempt to reconnect us with nature after the lockdown. The flowers were pressed in a family book using methods my maternal grandmother had taught me when I was young. The fragments were then scanned and digitally collaged with other original photography tied to the cycle of life."

**Jayne Holsinger**

Begun on the edge of a canyon in Australia, I continued to work on this piece in my studio 4 years later during the pandemic. I am drawn to the image of horses as mythic having had Shetland ponies in my childhood.

**Hector Canonge**

Canonge's interdisciplinary project, SOMAGRAPHIKA, explores the spatial relationship between drawing and somatic expression. Presented during the 58th International Art Exhibition of the Venice Biennale, SOMAGRAPHIKA integrates surveillance technology, video, and corporal movement to create a generative canvas where lines of charcoal recreate the various shapes of the artist's continuous performative actions. The three-hours durational performance evokes and treats the colonization of the body and the appropriation of native territories in the Western Hemisphere.

**Jessica Ramirez**

In my current series, I use self-portraiture as a means of exploring my own cultural identity and as a way to connect with my viewer. The tapestries I create are infused with imagery that is specific to my experiences growing up in Texas, such as cactus and other regional plants. By using these symbols, in combination with sourced pre-Hispanic imagery, I aim to express the rich cultural heritage that has shaped my

identity.

One of the defining features of my work is the use of chromadepth techniques, which I employ to create the illusion of three-dimensions. Through the use of these techniques, I am able to create pieces that are visually striking and that engage the viewer in a dynamic and immersive experience. When viewed through chromadepth glasses, the rugs take on a whole new dimension, and the viewer is transported into a world of vivid color and depth