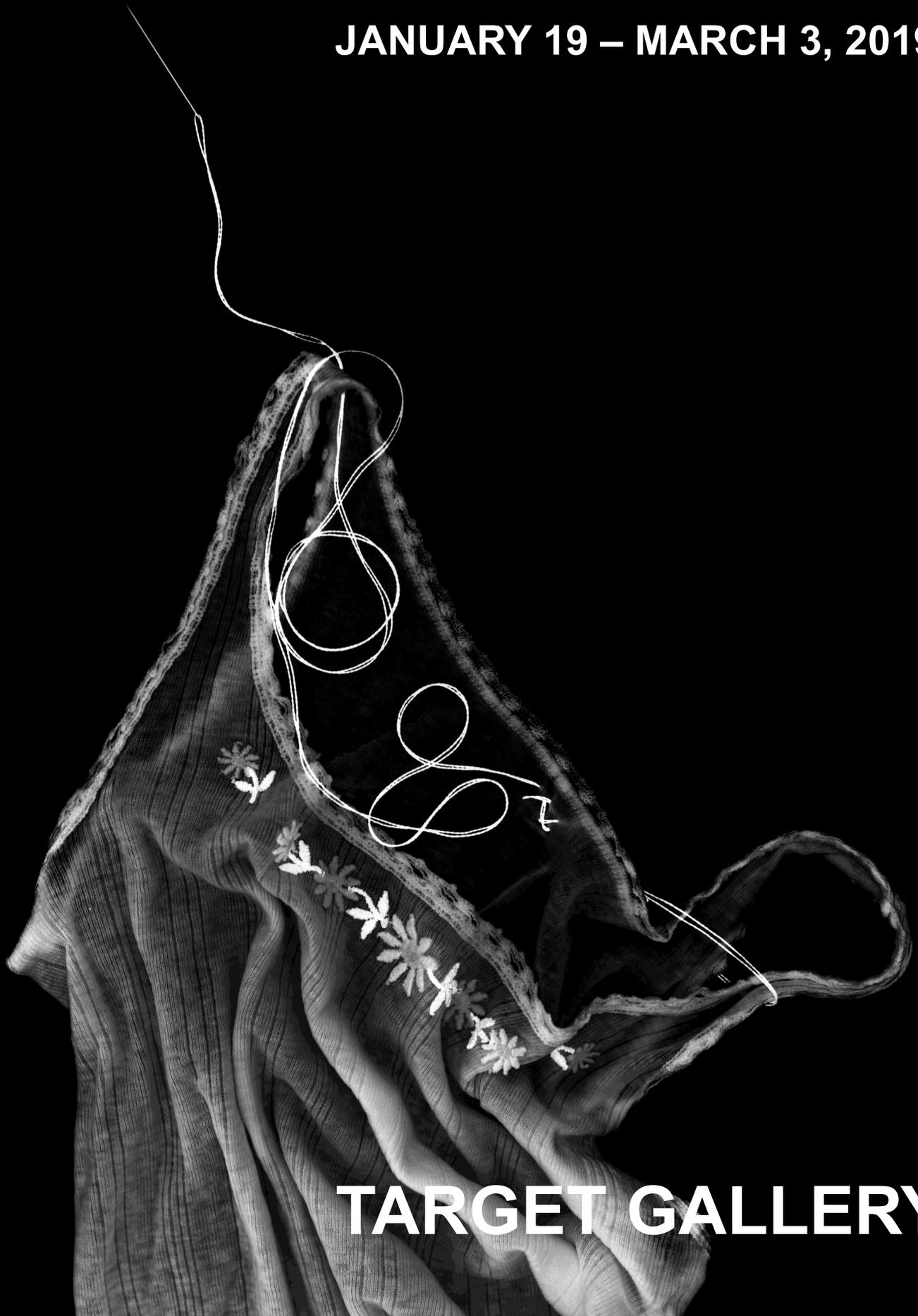


RITUALISMS

JANUARY 19 – MARCH 3, 2019



TARGET GALLERY

About Target Gallery

Target Gallery is the contemporary exhibition space for the Torpedo Factory Art Center.

The gallery promotes high standards of art by continuously exploring new ideas through a variety of visual media in a rotating schedule of national and international exhibitions.

More information is available via torpedofactory.org/target.

About Torpedo Factory Art Center

Founded in 1974 in an old munitions plant, Torpedo Factory Art Center is home to the nation's largest number of publicly accessible working artist studios under one roof.

Just south of Washington, D.C., the Torpedo Factory Art Center overlooks the Potomac River in the Old Town section of Alexandria, VA.

Each year, more than a half million national and international visitors meet and interact with more than 160 resident artists in more than 70 studios and seven galleries.

For more information, visit torpedofactory.org or follow the Art Center on [Twitter](#), [Facebook](#), [Instagram](#) and [Pinterest](#) via [@torpedofactory](#)

Front cover image: Elizabeth M. Claffey, *Matrilinear #9*, Archival inkjet print, 2017.



Target Gallery and the Torpedo Factory Art Center are part of the [City of Alexandria Office of the Arts](#), a division of the Department of Recreation, Parks and Cultural Activities.



RITUALISMS

JANUARY 19 – MARCH 3, 2020

OPENING RECEPTION

FEBRUARY 8 • 7 – 10 PM

GALLERY TALK • 8 PM

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About the Exhibition

RITUALISMS

*Target Gallery Exhibition Contemplates
the Universality of Rituals*



Savannah Loebig, Untitled, 2018.

The group exhibition in [Target Gallery](#) explores how rituals are an intrinsic part of the human experience. *Ritualisms* is on view Saturday, January 19, through Sunday, March 3, 2019 with a reception on Friday, February 8, 2020.

The exhibition juxtaposes different artists' interpretations of rituals through their work, daily routines, habits, or personal quirks. It also brings in broader cultural formalities and religious ceremonies.

"I wanted to explore this topic because I am fascinated with how rituals can foster connection or even isolate people within a group or society," said Leslie Mounaime, curator of exhibitions at the Art Center. "No matter the interpretation, the act of performing a ritual is something that everyone, in some context, can relate to."

Juror Katy Scarlett, a Philadelphia-based independent curator, selected 24 artworks by 12 local, national and international artists.

Participating Artists

[Gail Borowski](#), Shelby Township, MI
[Paula Brett](#), Roswell, GA
[Elizabeth M. Claffey](#), Bloomington, IN
[Mark Harrington](#), Brooklyn, NY
[Megan Hildebrandt](#), Interlochen, MI
[Sarah Hull](#), Washington, D.C.
[Ali Hval](#), Iowa City, IA
[Tunni Kraus](#), Melbourne, Australia
[Savannah Loebig](#), Silver Spring, MD
[Clare Nicholls](#), Baltimore, MD
[re:mark](#), Philadelphia, PA
[Kate Testa](#), Philadelphia, PA

ABOUT THE EXHIBITION

Scarlett was interested in how artists' processes of artmaking becomes a ritual practice in itself.

"While some artists maintain a traditional interpretation of 'ritual' as associated with religion, spirituality, or cultural heritage, others approach the act of making itself in a highly ritualistic manner," she said. "These works of art serve as both documentation of specific periods of time and evidence of ritual, in which the expression of the artists is deeply felt through the use of gesture and repetition."

Artists approached the concept of ritual from many different angles. For example, Megan Hildebrandt's *April* and *May* illustrates the of colors and times of the sunset every day during those two months. Sarah Hull's *Osinato* installation series uses traditional embroidery techniques to depict the rhythm and

symmetry of stitch and form. Paula Brett's *Full/Fill* photography series comments on shopping and consumerism through meticulously arranged shopping carts in a mandala formation, referencing to the Buddhist ritual tradition.

In the *Martilinear* inkjet print series, Elizabeth M. Claffey documents antique women's undergarments referencing the passage of time and embodying the personal, familial, and cultural identity that are attached to the clothing. Savannah Loebig's *Untitled* takes the theme in its rawest form, depicting three "bloodied" tampons encased in borax crystals, referencing the oldest and most innate of human rituals, the process of menstruation.



About the Juror

KATY SCARLETT

JUROR FOR *RITUALISMS*

Poet Alice Notley writes, “Poetry’s so common hardly anyone can find it.”

Like this sentiment about poetry, ritualistic acts are so intrinsic to human nature that we may not realize the extent to which our lives are structured around them.

This group exhibition explores the diverse ways in which we participate in rituals. While some artists maintain a traditional interpretation of “ritual,” as associated with religion, spirituality, or cultural heritage, others approach the act of making itself in a highly ritualistic manner. The drawings of Janette Chien and Wayne Kleppe, members of re:mark, explore the ritual of collaborative mark making over the course of a 30 day period. In Megan Hildebrandt’s expressive illustrations, the artist paints the view of the sunset from her kitchen every day for a year. These works of art serve as both documentation of specific periods of time and evidence of ritual, in which the expression of the artists is deeply felt through the use of gesture and repetition.

Yet another version of “ritual” showcases the connection between nature and our bodies, describing the aging process and its many involuntary facets. In Savannah Loebig’s delicate crystal and tampon sculptures, the artist highlights menstruation as a rite of passage, which results in similar monthly rituals for most of a woman’s life. Likewise, in her series of inkjet prints entitled *Matriclinear*, Elizabeth M. Claffey documents antique items of women’s clothing. The black and white photographs of delicate undergarments remind the viewer of several rituals – not only the experience of changing bodies during puberty, but also the passage of clothing from generation to generation and the many histories therefore built into its fabric.

As ways of organizing our human experience, rituals are what we build our lives around. They help us to measure time, and to create intimacy and familiarity with our communities, practices, and relationships. Rituals are intimate, yet highly common, and for better or worse, are essential markers in our search for self.

– Katy Scarlett



About the Juror

Katy Scarlett is an Adjunct Professor of Art History and an independent curator based in Philadelphia, PA. She is interested in how contemporary artists dissect the construction of history and create awareness around historical omission. Katy has worked in accessibility, education, and public programming at several non-profit institutions including the Philadelphia Museum of Art and The Delaware Contemporary. She earned her MA in Art History from Hunter College, City University of New York.



Selected Works



Gail Borowski
Shelby Township, MI

Burning Wishes
Graphite, gold leaf and fumage on paper
2017

gailborowski.com

The ritual of breaking wishbones demands knowing your own desires. Often, the desires impact another person, involving other wishes. The smoke and water (watercolor paint) offer a visual balance of opposites in these potential desires.

[Artist Statement and Bio](#)



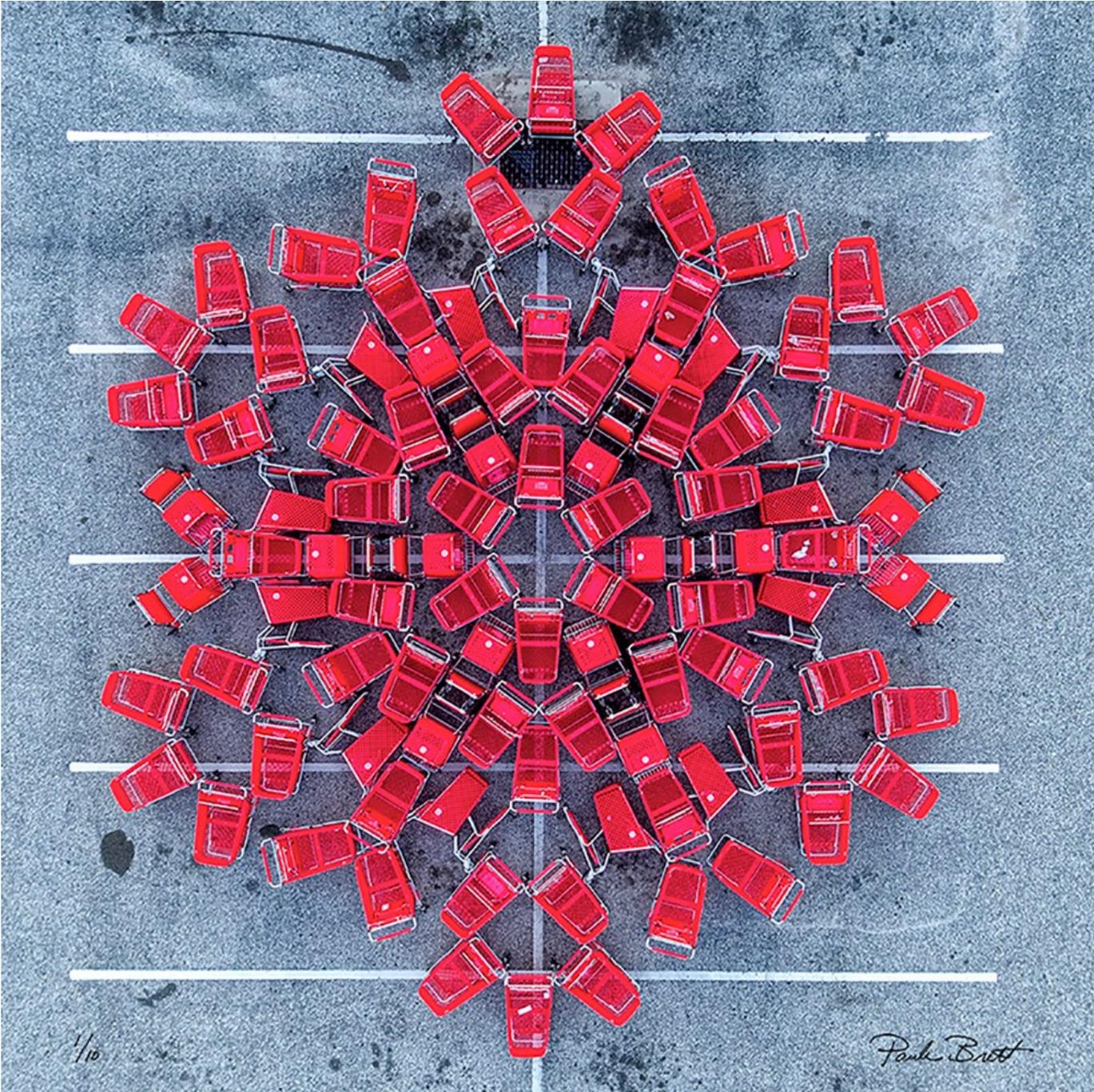
Gail Borowski
Shelby Township, MI

Genetically Modified Wishes I
Ceramic and found object
2018

gailborowski.com

Breaking wishbones offers a long ritualistic history of whimsical luck or hesitant despair. The scientific modification of our food industry has changed our luck through our eating habits. Science has altered our luck.

[Artist Statement, Bio, and CV](#)



Paula Brett
 Roswell, GA

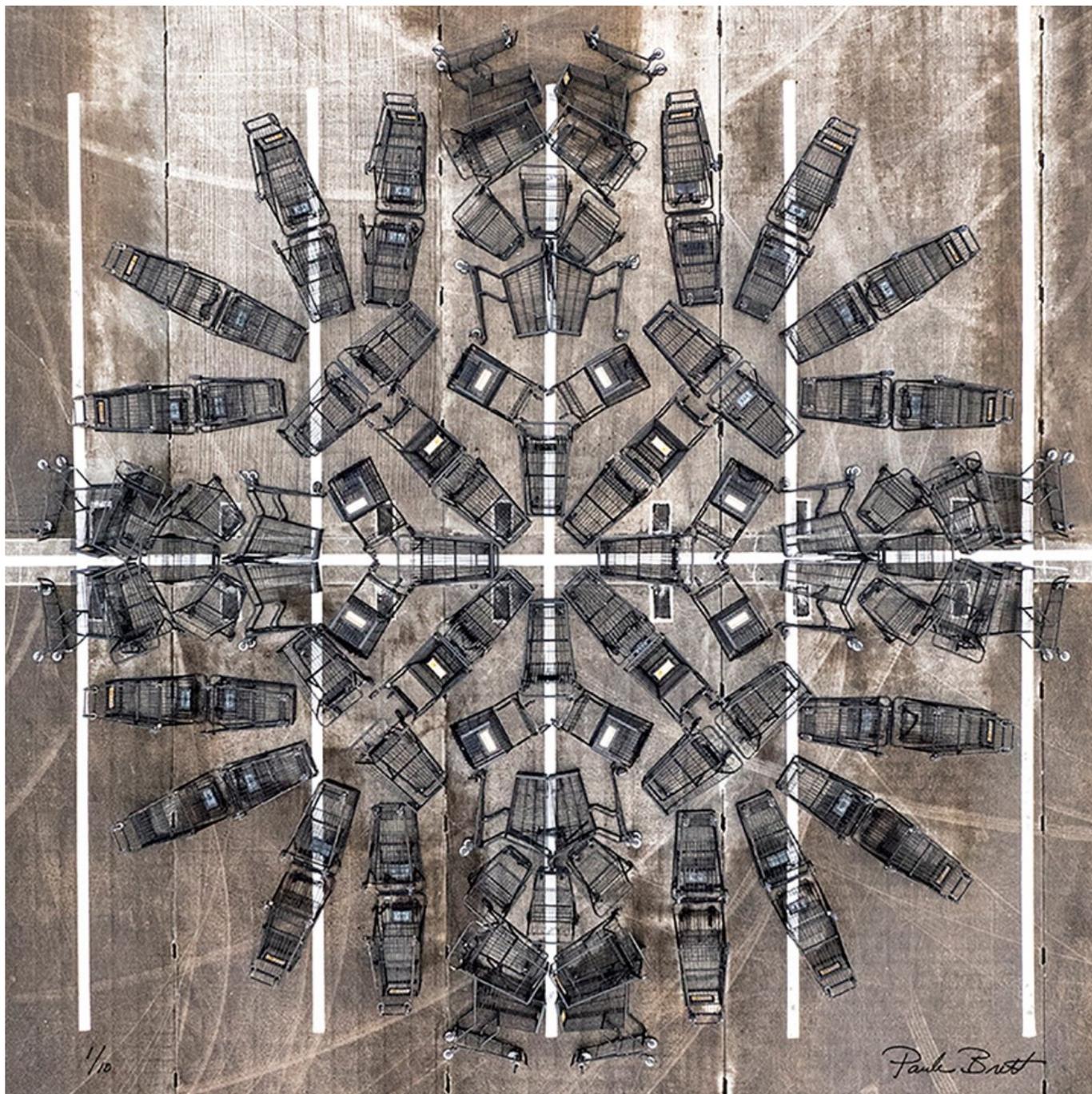
Full/Fill in Red
 Limited edition photograph, lambda print
 between aluminum di-bond and acrylic
 2016

Full/Fill is a large-scale mandala project using shopping carts from big-box stores arranged in parking lots and photographed with a drone. Through the shopping cart mandala, the artist examines relationships among consumption as a necessity, consumerism as a ritual of sorts, and the psychology and spirituality behind the need to 'fill our carts'.

paulambrett.com

 @paulabrett
 @ppbrett

[Artist Statement and Bio](#)



Paula Brett
Roswell, GA

Full/Fill in Black
Limited edition photograph, lambda print
between aluminum di-bond and acrylic
2016

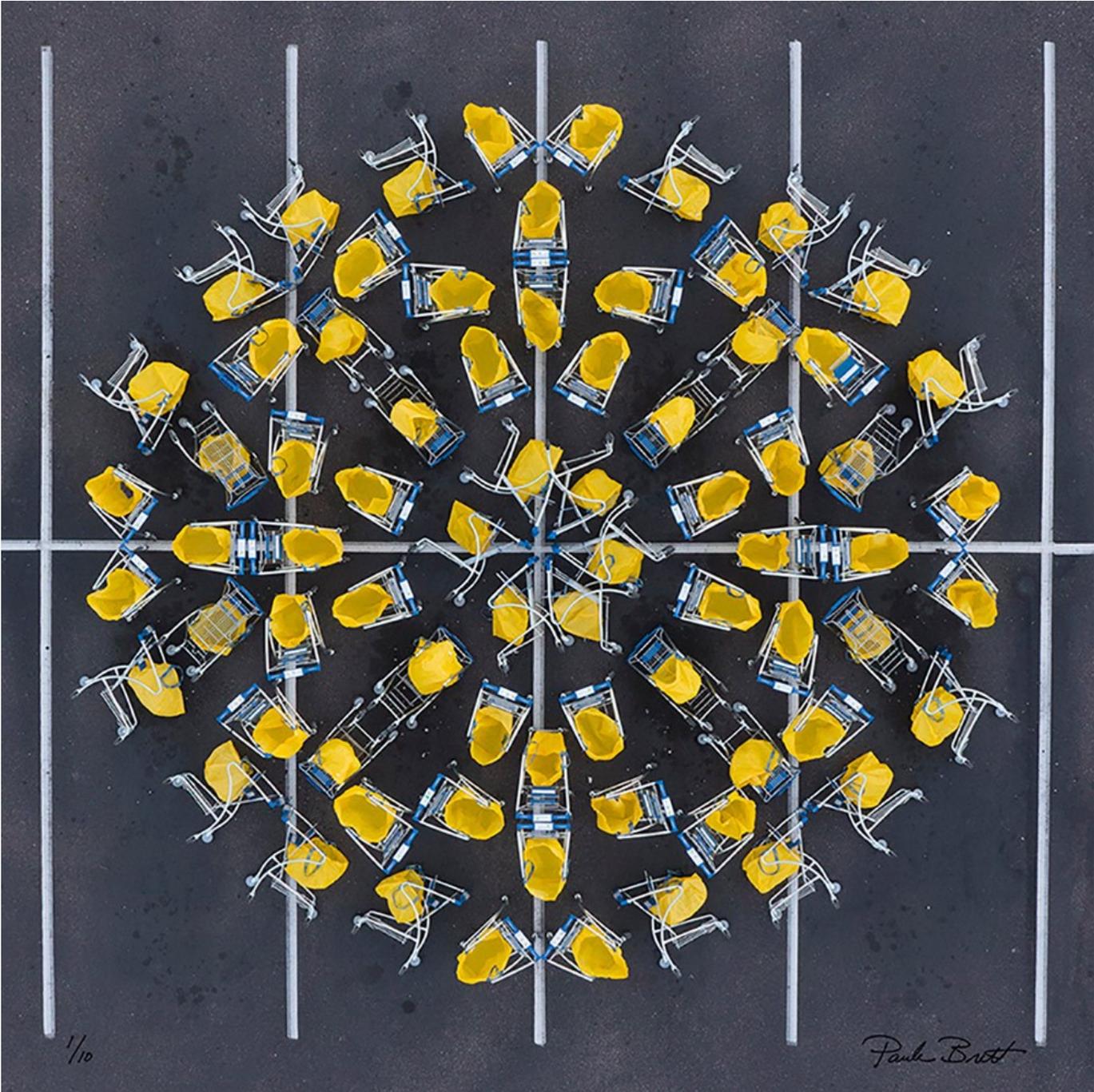
paulambrett.com

 [@paulabrett](https://www.instagram.com/paulabrett)

 [@ppbrett](https://www.facebook.com/ppbrett)

Full/Fill is a large-scale mandala project using shopping carts from big-box stores arranged in parking lots and photographed with a drone. Through the shopping cart mandala, the artist examines relationships among consumption as a necessity, consumerism as a ritual of sorts, and the psychology and spirituality behind the need to 'fill our carts'.

[Artist Statement and Bio](#)



Paula Brett
 Roswell, GA

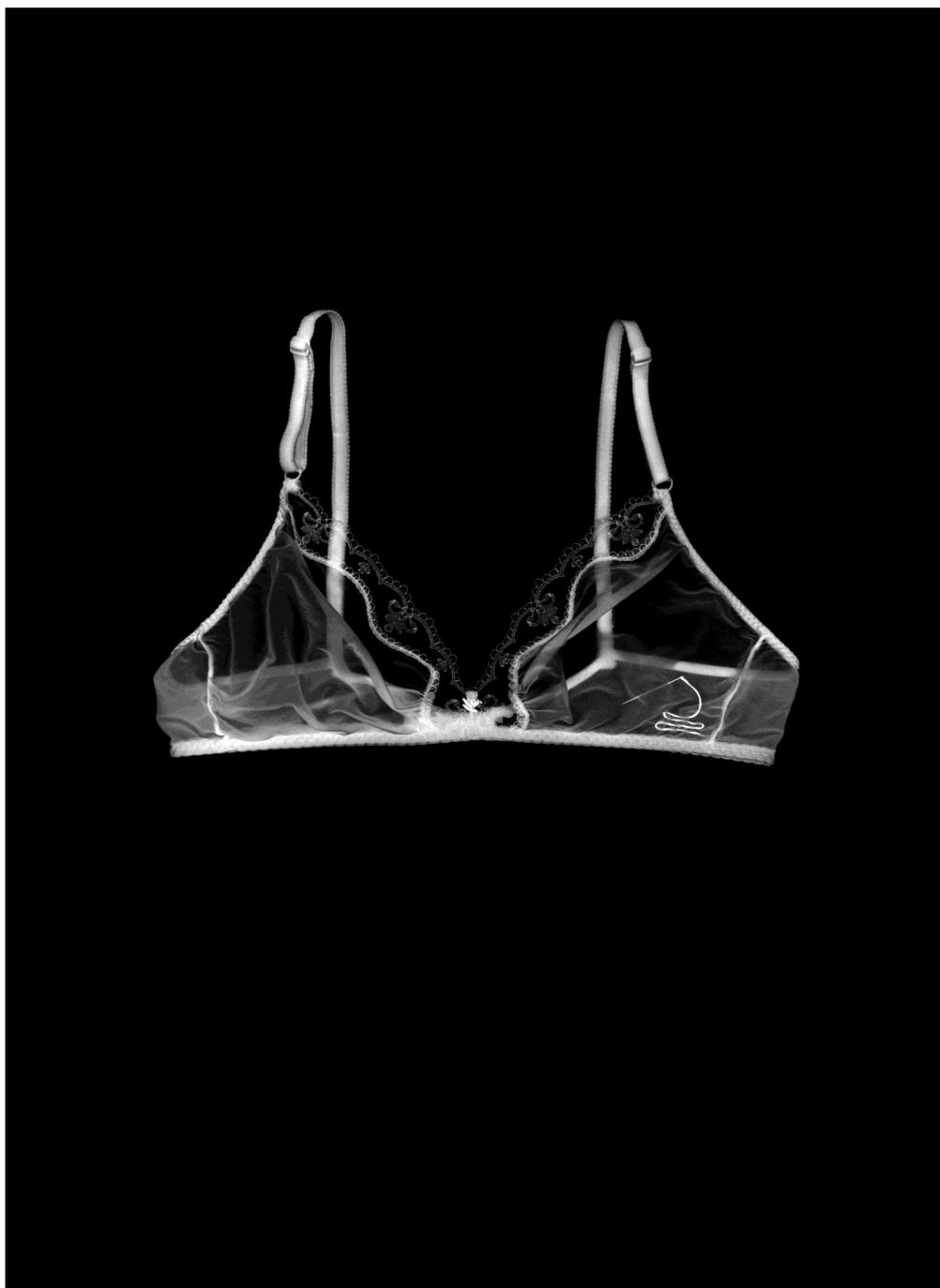
Full/Fill in Yellow
 Limited edition photograph, lambda print
 between aluminum di-bond and acrylic
 2016

Full/Fill is a large-scale mandala project using shopping carts from big-box stores arranged in parking lots and photographed with a drone. Through the shopping cart mandala, the artist examines relationships among consumption as a necessity, consumerism as a ritual of sorts, and the psychology and spirituality behind the need to 'fill our carts'.

paulambrett.com

 @paulabrett
 @ppbrett

[Artist Statement and Bio](#)



Elizabeth M. Claffey
Bloomington, IN

Matrilinear #6
Archival inkjet print
2016

elizabethclaffey.com

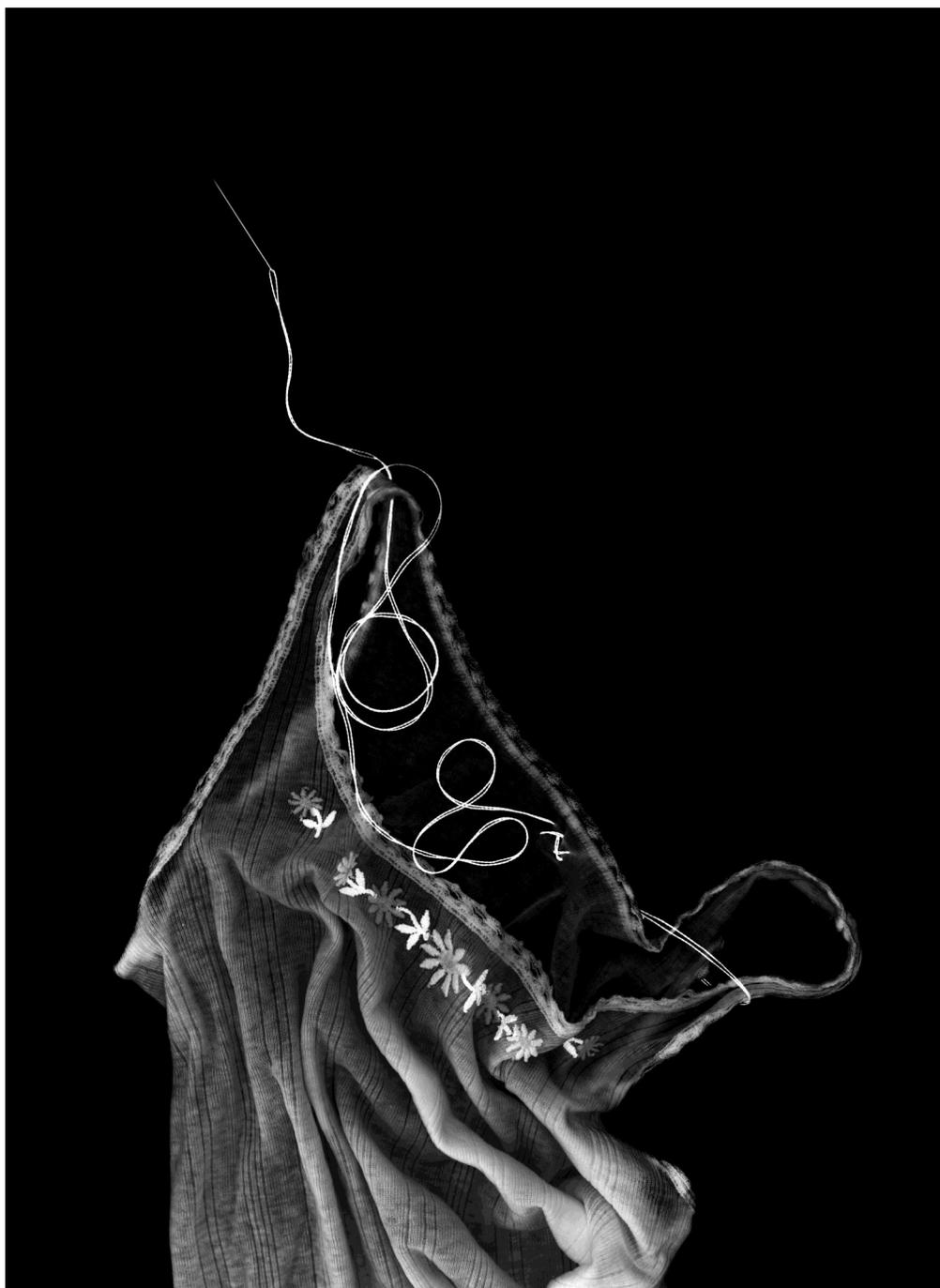
 [@photo_lizzie](https://www.instagram.com/photo_lizzie)

 [@Elizabeth Claffey](https://www.facebook.com/ElizabethClaffey)

Matrilinear is an ongoing series that addresses embodied memory and its relationship to personal, familial, and cultural identity. These images examine family folklore, ritual, and mnemonic objects passed down through generations of women.

According to Claffey, the photographs of each object reveal the physical remnants of a body long gone, including stains, tears, and loose thread from clothing that was kept close to the body for comfort and protection. The stitching and/or photographic representations are both a visualization and an expansion of stories shared as family lore. These interruptions also represent the deep influence of one's familial past on personal identity and perceptions of the body.

[Artist Statement and Bio](#)



Elizabeth M. Claffey
Bloomington, IN

Matrilinear #9
Archival inkjet print
2016

elizabethclaffey.com

 [@photo_lizzie](https://www.instagram.com/photo_lizzie)

 [@Elizabeth Claffey](https://www.facebook.com/ElizabethClaffey)

Matrilinear is an ongoing series that addresses embodied memory and its relationship to personal, familial, and cultural identity. These images examine family folklore, ritual, and mnemonic objects passed down through generations of women.

According to Claffey, the photographs of each object reveal the physical remnants of a body long gone, including stains, tears, and loose thread from clothing that was kept close to the body for comfort and protection. The stitching and/or photographic representations are both a visualization and an expansion of stories shared as family lore. These interruptions also represent the deep influence of one's familial past on personal identity and perceptions of the body.

[Artist Statement and Bio](#)



Mark Harrington
Brooklyn, NY

Creation Ceremony addresses the collective pressure we face as adults to bring new life into the world.

Creation Ceremony
Paper collage
2018

[Artist Statement and Bio](#)

markpatrickharrington.com
 @markpatrickharrington



Mark Harrington
Brooklyn, NY

Biological Clock is about the ritual of marriage and what motivates us to partake in it.

Biological Clock
Paper collage
2018

[Artist Statement and Bio](#)

markpatrickharrington.com

 [@markpatrickharrington](https://www.instagram.com/markpatrickharrington)



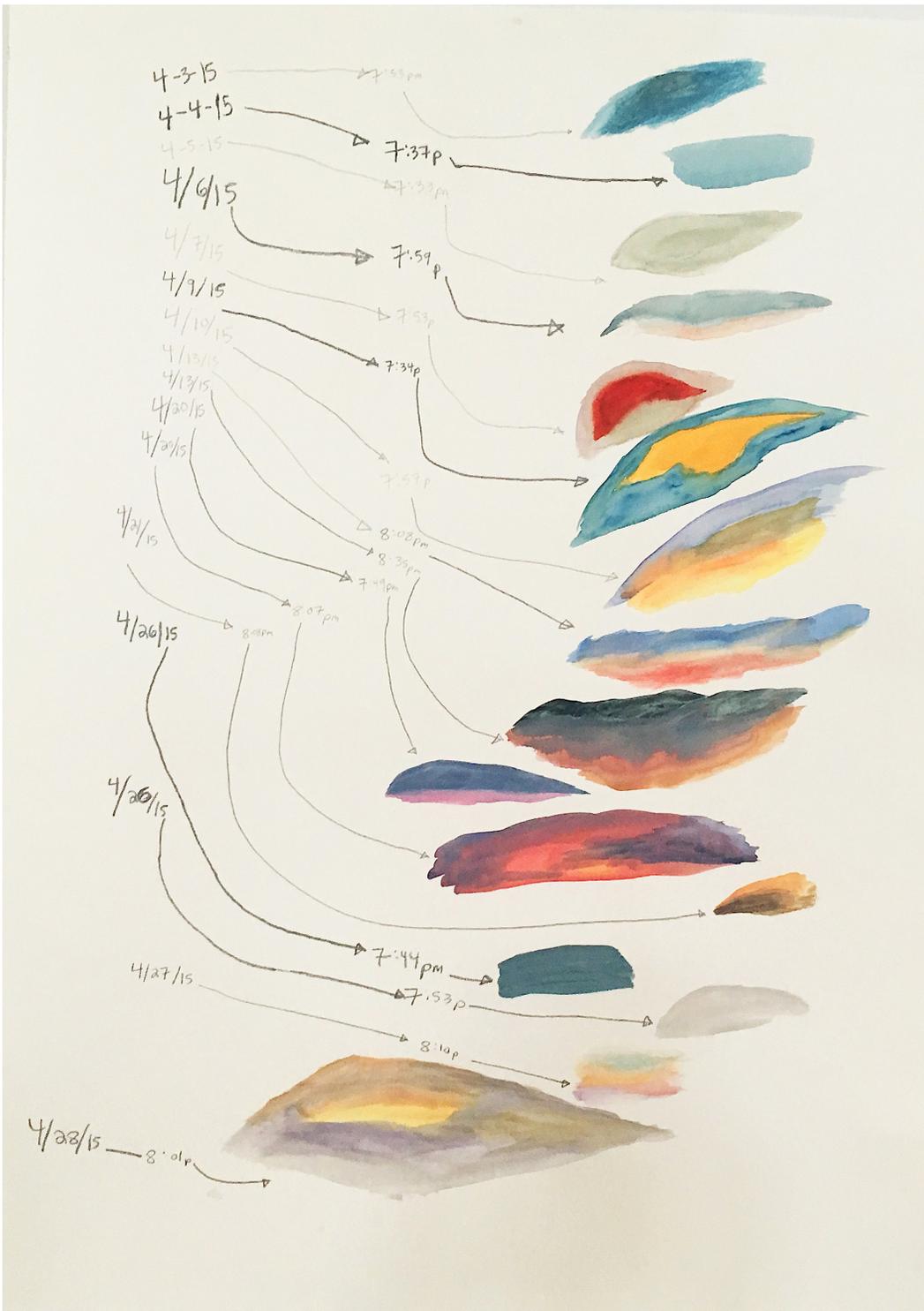
Mark Harrington
Brooklyn, NY

American Traditional looks at how we as humans pass on our traditions and rituals to the next generation.

American Traditional
Paper collage
2018

markpatrickharrington.com
 @markpatrickharrington

[Artist Statement and Bio](#)



Megan Hildebrandt
Interlochen, MI

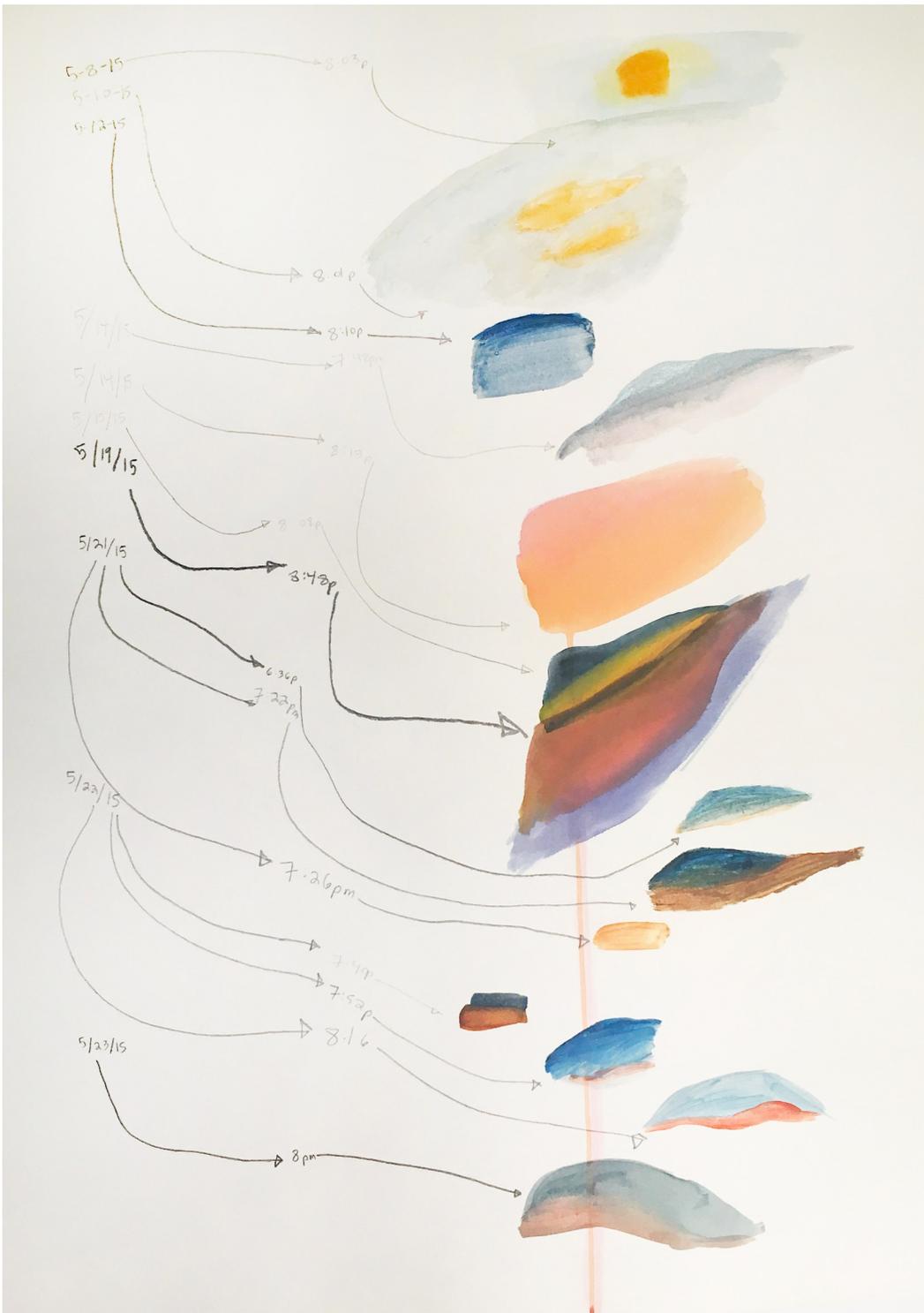
In this series, the artist documented the sunset by painting it from her kitchen window every evening for one year.

April
Watercolor and graphite on paper
2015

meganlynnhildebrandt.com

 [@meganhildebrandt11](https://www.instagram.com/meganhildebrandt11)

[Artist Statement and Bio](#)



Megan Hildebrandt
Interlochen, MI

In this series, the artist documented the sunset by painting it from her kitchen window every evening for one year.

May
Watercolor and graphite on paper
2015

[Artist Statement and Bio](#)

meganlynnhildebrandt.com

 @meganhildebrandt11



Sarah J. Hull
Washington, DC

Ostinato series (Ostinato 13 - Ostinato 24)
Silk on cotton
2017

sarahjhull.com

 [@sj.hull](https://www.instagram.com/sj.hull)

'Ostinato' in music indicates a part that repeats the same rhythm or melodic element, which then can form a basis for improvisation. Using traditional embroidery techniques in a contemporary form, this series explores the natural rhythmic variation that occurs in daily repetition.

As in a meditation practice, with repetition, it is possible to begin to observe objectively the rhythms of our individual experience. Within a single piece, the artwork evokes a sense of internal contemplation while simultaneously being an integral part of a larger, more complex and responsive experience – as would an individual's interaction and connections within the fabric of community and society.

Ostinato is comprised of 12 individual pieces, (*Ostinato.13 - Ostinato.24*) explores these same themes through mirrored and rotational symmetry of basic form and stitch.

[Artist Statement and Bio](#)



Sarah J. Hull
Washington, DC

Some detail shots of *Ostinato series*
(*Ostinato 13, 17, 20, and 24*)
Silk on cotton
2017

sarahjhull.com

 [@sj.hull](https://www.instagram.com/sj.hull)

[Artist Statement and Bio](#)



Ali Hval

Iowa City, IA

Eyelashes

Ceramics, paint, eyeshadow, macramé,
cotton piping, wire
2018

alihval.com

 [@alihval](https://www.instagram.com/alihval)

Through a process of accumulation and excess, Hval's work aims to study the effect of embellishment and repetition on the perceived value or appearance of an object. Created from low craft materials, such as macramé, as well as traditional crafting techniques, Hval's works progress through a meticulous process which nods at fashion production. The finished pieces exist in a space wedged between fashion, art, and craft.

[Artist Statement and Bio](#)



Ali Hval
Iowa City, IA

Anklet
Ceramics, paint, eyeshadow, macramé,
cotton piping, wire
2018

alihval.com

 [@alihval](https://www.instagram.com/alihval)

Through a process of accumulation and excess, Hval's work aims to study the effect of embellishment and repetition on the perceived value or appearance of an object. Created from low craft materials, such as macramé, as well as traditional crafting techniques, Hval's works progress through a meticulous process which nods at fashion production. The finished pieces exist in a space wedged between fashion, art, and craft.

[Artist Statement and Bio](#)



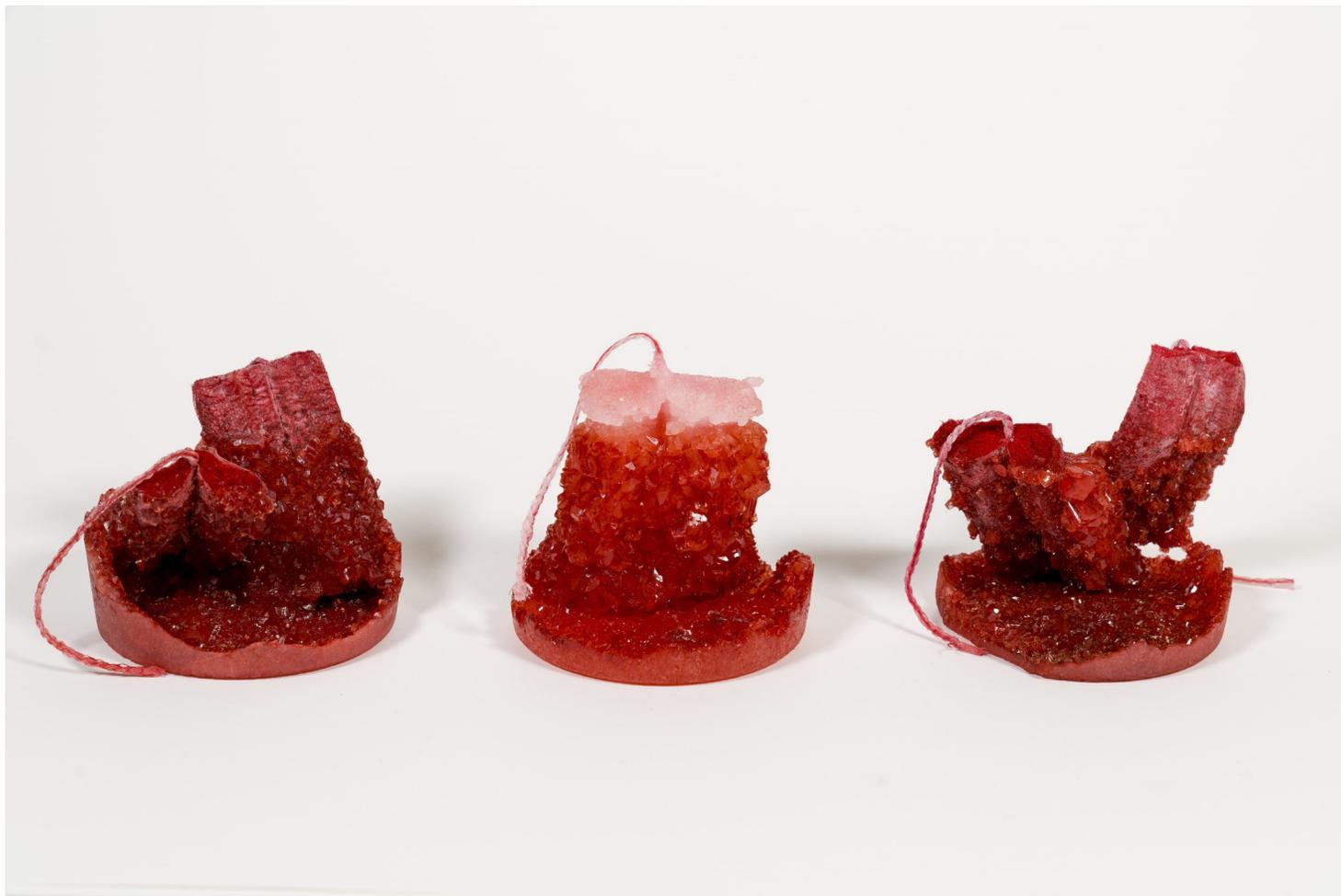
Ali Hval
Iowa City, IA

Necklace
Ceramics, paint, eyeshadow, macramé,
cotton piping, wire
2018

alihval.com
 [@alihval](https://www.instagram.com/alihval)

Through a process of accumulation and excess, Hval's work aims to study the effect of embellishment and repetition on the perceived value or appearance of an object. Created from low craft materials, such as macramé, as well as traditional crafting techniques, Hval's works progress through a meticulous process which nods at fashion production. The finished pieces exist in a space wedged between fashion, art, and craft.

[Artist Statement and Bio](#)



Savannah Loebig
Silver Spring, MD

Untitled
Borax crystal and tampon
2018

savroseloebig.tk

 @savroseloebig

 @savroseloebig

This work examines the unavoidable rituals associated with menstruation and how it can be an isolating experience for many as this natural process can be culturally associated with shame and disgust. Menstruation can also be a liberating experience as it represents fertility and the body's natural cycle.

[Artist Statement and Bio](#)



Tunni Kraus
Baltimore, MD

Citron Seed
Collected prayer bags
2019

tunni.com.au
 [@_tunni_](https://www.instagram.com/_tunni_)

[Artist Statement and Bio](#)

Citron Seed is created from personal prayer items collected from community elders and Australian *genizahs**. This curtain “hides” the personal from the community; the individual from the controlling power structures.

Kraus says, “Patriarchal heirlooms, exhausted by their ancient load, one’s repetitive childhood customs cannot be discarded. Embedded within these fibers are feelings of connection and solitude; the mundane and the profound, brought about by the participation in daily tactile rituals concurrently performed by community, family and ancestors. The material has obtained, lost, and obtained sanctity - a holy disguise; meaningfulness lost and found within the rhythmic cycles of worn, daily ceremony.”

**genizah*: a storage area designated for the temporary storage of worn-out religious Jewish items prior to proper cemetery burial.



Clare Nicholls
Baltimore, MD

Line Builds Line
Handwoven fabric, double-cloth
pickup, cotton
2017

clare-nicholls.com

 [@clarenicholls](https://www.instagram.com/clarenicholls)

 [@clarenichollswaving](https://www.facebook.com/clarenichollswaving)

Line Builds Line, along with an accompanying poem written by the artist, represents labyrinths, which to Nicholls represents symbolic sites and tools for ritual meandering.

"line builds the labyrinth and takes you into the labyrinth and takes you out of the labyrinth and builds your coverlet and ties your sneakers and makes your sweater

and i am theseus tying my shoes or i am ariadne leading the way out of the coverlet or i am ariadne adrift in his favorite sweater"*

—Clare Nicholls, published in the collection
"Place (Sacred Space)" from Rachel Snack/Weaver House Co.

*Theseus (Greek mythology): a king and hero of Athens; one who defeated Minotaur, a half-man, half-bull beast that resided in the Labyrinth and devoured Athenian girls under the order of King Minos of Crete.



Clare Nicholls
Baltimore, MD

A Story To Be Told In A Whisper
Handwoven fabric, double-cloth
pickup, hand-dyed cotton
2015

clare-nicholls.com

 [@clarenicholls](https://www.instagram.com/clarenicholls)

 [@clarenichollswearing](https://www.facebook.com/clarenichollswearing)

Rituals can be loud community gatherings or secret promises enacted among individuals. This weaving is a quiet story of change.

[Artist Statement and Bio](#)



re:mark
Philadelphia, PA

30 Days of Not Drawing (Day 14)
Charcoal, graphite
2016

boundbytheties.com

In this series, two artists, Janette Chien and Wayne Kleppe, who make the artist team re:mark produced one drawing a day for thirty days. Each day, one artist would make a mark and the second artist would erase that mark. They would then switch roles and repeat, creating a collaborative ritual process of mark making and repetition.

[Artist Statement and Bio](#)



re:mark
Philadelphia, PA

30 Days of Not Drawing (Day 28)
Charcoal, graphite
2016

boundbytheties.com

In this series, two artists, Janette Chien and Wayne Kleppe, who make the artist team re:mark produced one drawing a day for thirty days. Each day, one artist would make a mark and the second artist would erase that mark. They would then switch roles and repeat, creating a collaborative ritual process of mark making and repetition.

[Artist Statement and Bio](#)



Kate Testa

Philadelphia, PA

Your Own Portable Moon and the Pamphlet Rack

Mixed media: moon quilt and pamphlet rack

2018

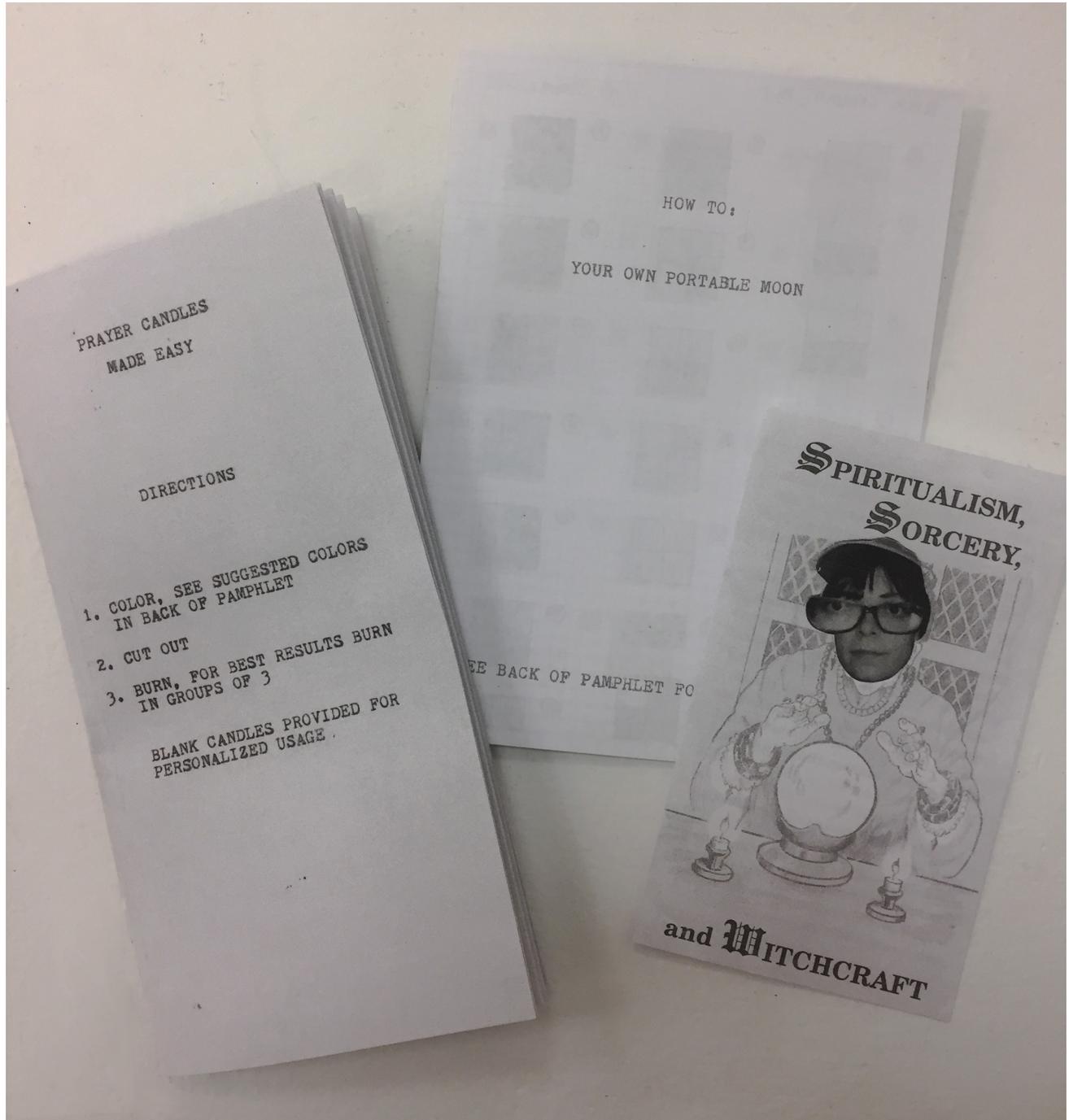
therealkatetesta.com



[@therealkatetesta](https://www.instagram.com/therealkatetesta)

Testa's work was inspired by the artist's personal exploration and creation of a spiritual/art practice. Her handmade pamphlets are a way for her to disseminate her knowledge to the public. The portable moon quilt behind the pamphlet rack was designed after the artist became impatient while waiting for the full moon to charge her crystals. She decided to pattern a quilt to act as a stand-in for the moon, thus allowing her to charge her crystals at any time of the month. The "How To: Your Own Portable Moon" pamphlet contains the patterns, color suggestions and instructions on how to construct your own portable moon.

[Artist Statement and Bio](#)



Kate Testa
Philadelphia, PA

Your Own Portable Moon and the Pamphlet Rack (Detail of some of the pamphlets)
Mixed media: moon quilt and pamphlet rack
2018

therealkatetesta.com

 [@therealkatetesta](https://www.instagram.com/therealkatetesta)

[Artist Statement and Bio](#)



The Artists

GAIL BOROWSKI

Shelby Township, MI
gailborowski.com

ARTIST STATEMENT

I find inspiration in the natural, spiritual, and crafted beauty around me. Within each creation I strive to celebrate color married with theme. I call it a 'passion of reaction'. I share my inspiration with my 7th through 9th grade students, and with guests of the Detroit Institute of Art's Drop In Workshop Studios, where I teach drawing and fine arts. In turn, my students remind me to stay open to exploration and to never stop being curious.

BIO

Gail Borowski earned a Bachelor of Fine Arts degree from Detroit's College for Creative Studies, where she became fascinated with connecting people to creativity. After acquiring an additional certification from Wayne State University and earning her Masters of Art in Education from Michigan State University, Gail crafted a delicate balance between teaching, prolific studio creativity, and motherhood.

Gail's artwork have been placed in numerous Michigan galleries including The Higher Art Gallery in Traverse City, The Scarab Club of Detroit, Rochester College's Hamm Library, Shelby Township Community Center Gallery, the 555 Gallery in Detroit, The Woods Gallery in Huntington Woods, Art House in Northville, Tangent Gallery in Detroit and Crooked Tree Art Center in Petoskey. She was featured in the 2016 Michigan Fine Arts Competition at the Birmingham Bloomfield Art Center, an exhibit juried by Terrence Hammonds. She was also included in the 44th Michigan Annual statewide competition and exhibition juried by Mary Fortuna. Gail's illustrations have also been published in a children's book entitled "Minnie's Pearl" by author Denise Coughlin. She is always thrilled to share her images in new and surprising locations.

As an Art educator Gail published articles in "School



Arts", a professional online and printed publication of Davis Art for Art educators. She is also published in "Education Closet", an art education online professional platform promoting Science Technology Engineering Art and Math (STEAM) lesson plans and concepts.

She hopes you will enjoy the peaceful warmth of her mixed media work on paper and wood.

Burning Wishes, Graphite, gold leaf and fumage on paper, 2017.
Genetically Modified Wishes I, ceramic and found object, 2018.

PAULA BRETT

Roswell, GA

paulambrett.com

 @paulabrett

 @ppbrett

ARTIST STATEMENT

Full/Fill is large scale mandala project using shopping carts from big box stores arranged in parking lots and photographed with a drone. "Through the use of the shopping cart, an item that is both utilitarian and a designed marketing tool, I examine relationships between consumption as a necessity, consumerism as an activity and the psychology and spirituality behind the need to 'fill our carts'.

BIO

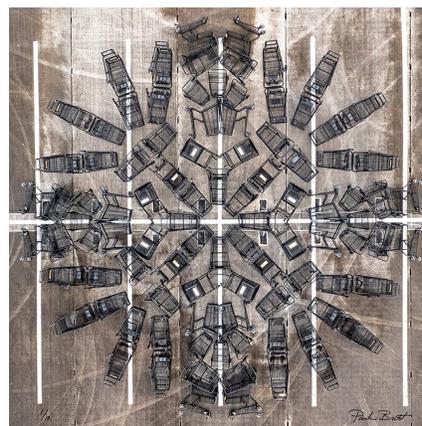
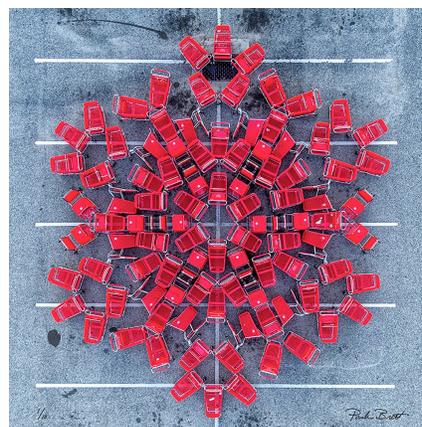
From color-infused paintings to mandala installations, Paula Brett's broad body of work incorporates various combinations of media dealing with ideas such as consumption, ritual, and transitory spaces. Paula has exhibited work in New York City, Chicago, San Francisco, Florida, Budapest, Hungary; and Timisoara, Romania.

Paula holds an BS in Art Education from the University of Georgia and an MFA in Interdisciplinary Arts and Media from Columbia College Chicago.

She currently resides in Atlanta, Georgia where she creates and teaches art, mothers two little boys, tries to keep up her yoga practice and be a good friend to her husband. She is represented by Elisa Contemporary Art in NYC, and Jules' Place in Boston, MA. Brett's work is collected internationally and is included in both public and private collections.

Full/Fill:
in Red
in Yellow
in Black

Limited edition photograph, lambda print between aluminum di-bond and acrylic, 2016.



ELIZABETH M. CLAFFEY

Bloomington, IN

elizabethclaffey.com

 @photo_lizzie

 @Elizabeth Claffey

ARTIST STATEMENT

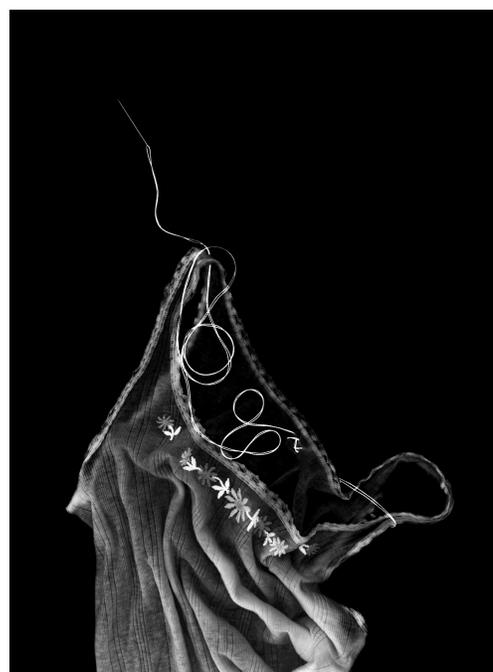
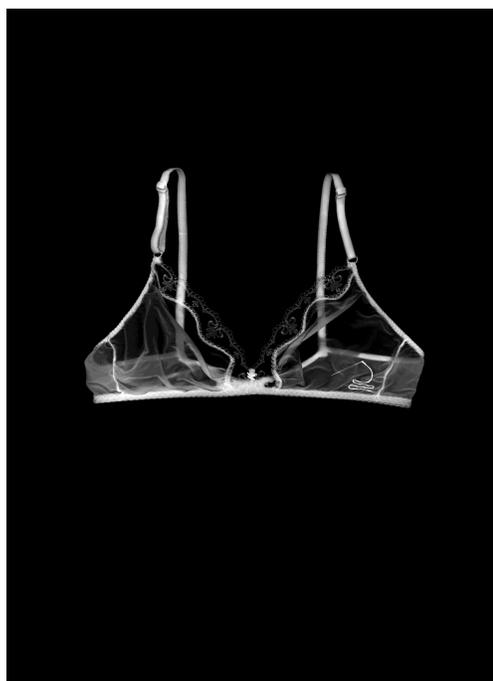
Matrilinear is an ongoing series that addresses embodied memory and its relationship to personal, familial, and cultural identity. In mainstream Western culture, public forms of power are often passed down through patriarchal lines of heritage, along with dominant historical narratives that can socially condition peoples and shape identities. However, women have often interrupted this power and conditioning through traditions of storytelling and object sharing. These images examine family folklore, ritual, and mnemonic objects passed down through generations of women. The photographs of each object reveal the physical remnants of a body long gone; including stains, tears, and loose thread from clothing that was kept close to the body for comfort and protection. The stitching and/or photographic representations are both a visualization and an expansion of stories shared as family lore. These interruptions also represent the deep influence of one's familial past on personal identity and perceptions of the body.

BIO

Elizabeth M. Claffey is an Assistant Professor of Photography at Indiana University in Bloomington. She is an honors graduate of Earlham College and has an MFA in photography from Texas Woman's University, where she also earned a Graduate Certificate in Women's Studies. She received a 2012-13 William J. Fulbright Fellowship, which she used to support her documentary and creative research in Eastern Europe. Elizabeth's work focuses on the way personal and familial narratives are shaped by interactions with both domestic and institutional structures and spaces. Her work has been recognized by PDN Magazine, Center Santa Fe, The Eddie Adams Workshop, and various other galleries and publications including The Kinsey Institute, Western Exhibitions in Chicago, and The Granary Art Center.

Matrilinear #6, 2016, Archival Inkjet Print.

Matrilinear #9, 2016, Archival Inkjet Print.



MARK HARRINGTON

Brooklyn, NY

markpatrickharrington.com

 @markpatrickharrington

ARTIST STATEMENT

As human beings we are helplessly attracted to the familiarity of ritual. Whether we view it consciously or not, they are a way for us to find comfort and order in the unpredictable experience of life. While there are many positive community-forward aspects to ritual, it is still important to question the power they have on our decision-making. The work I have submitted examines the instances when the allure of ritual overrides the true desire of the individual. In these cases the need for social acceptance and predictability force us to make decisions against our own will, enslaving us to masters of our own creation.

BIO

Mark Patrick Harrington is a self-taught collage artist based in Brooklyn, NY. Due to his film background (an editor for over seven years), his work is grounded in storytelling, viewing each collage as an individual "scene" within its own larger narrative. These scenes shed light on his personal experiences and observations while simultaneously attempting to attack some of the larger social issues we all face in a society that is rapidly stripping itself of logic, personal connection, ethics and identity.



Creation Ceremony, 2018, Paper Collage.

Biological Clock, 2018, Paper Collage.

American Traditional, 2018, Paper Collage.

MEGAN HILDEBRANDT

Interlochen, MI

meganlynnhildebrandt.com

 @meganhildebrandt11

ARTIST STATEMENT

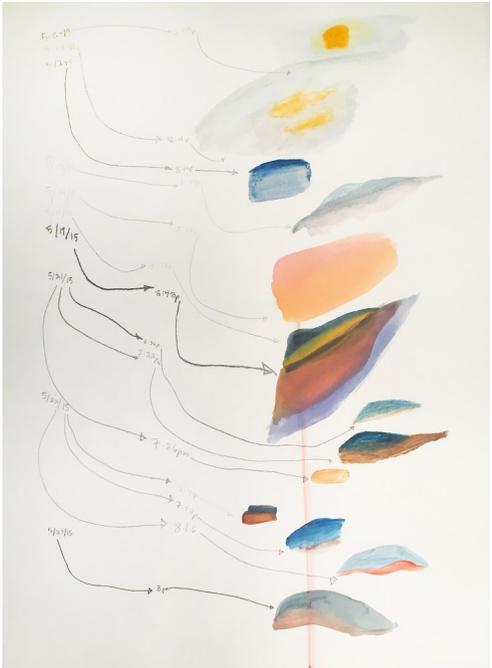
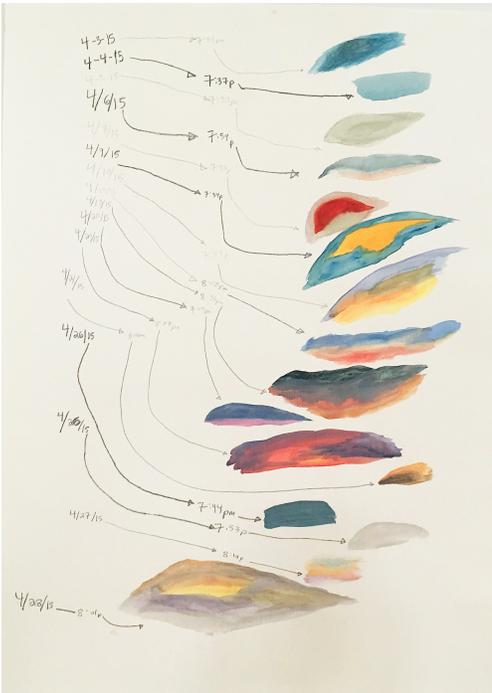
I am a cancer survivor and mother. These life events have significantly impacted my creative practice. Confronting my own mortality at age 25 and then experiencing the fragility and strength of birth, I have become obsessed with tracking time- documenting the small, routine moments of my life and my child's life. I am interested in content and parts of life that loop and repeat. I want to give the viewer intimate, personal moments that capture the both fleeting and endless seconds of being alive.

BIO

Megan Hildebrandt received her BFA from the Stamps School of Art & Design in 2006, and her MFA in Studio Art from the University of South Florida in 2012. Hildebrandt has exhibited nationally and internationally, including: The Painting Center, New American Paintings, The Baltimore Museum of Art, The Museum of Contemporary Craft, Arlington Arts Center, Detroit Contemporary, HEREarts Center, Latitude 53, Johns Hopkins Medical Center, the LIVESTRONG Foundation, Michigan Institute of

Contemporary Art, ARC Gallery, the Torpedo Factory and the Verge Center for the Arts in Sacramento. In 2018, Hildebrandt received an Art Works grant from the National Endowment for the Arts for the Aesthetics of Health Course she teaches at Interlochen Arts Academy.

Hildebrandt currently lives and works in Interlochen, Michigan.



May, 2015, Watercolor and graphite on paper.

April, 2015, Watercolor and graphite on paper.

SARAH J. HULL

Washington, DC

sarahjhull.com

 @sj.hull

ARTIST STATEMENT

The strong underlying grid structure that permeates my work is informed by my perception of society. Using traditional embroidery techniques in a contemporary form, my work explores the natural rhythmic variation that occurs in daily repetition. As in a meditation practice, with repetition it is possible to begin to observe objectively the rhythms of our individual experience within the constraints of our communities. This is achieved through mirrored and rotational symmetry and systematic disruption of basic form and stitch.

Using natural fibers and fundamental hand embroidery stitches, each piece takes on an organic quality that creates a dialogue between the materials, “the hand,” and the underlying grid. Within a single piece, the artwork evokes a sense of internal contemplation while simultaneously being an integral part of a larger more complex and responsive experience – just as an individual’s interaction and connections within the fabric of the community and society.

In my work, I choose to create smaller pieces that work together to create a larger piece. Considering architectural space, this rigid grid structure allows for fluidity in the ultimate size and orientation of one unit of the piece with respect to another based on personal curatorial aesthetics. Another benefit of working with these types of systems is that intentional disruption of the initial pattern creates additional visual interest, which, in turn, further emphasizes the original intention.

Ostinato in music indicates a part that repeats the same rhythm or melodic element, which can then form a basis for improvisation. At this point the canon of my Ostinato series is comprised of 24 individual pieces with the potential to comprise at least 216 component pieces.



BIO

Sarah J. Hull is a Washington, D.C. based artist who is a graduate of Wellesley College with a B.A. majoring in Architecture (pertinent, required coursework performed at M.I.T.). Working with traditional embroidery techniques in a contemporary form, she creates a dialogue between the materials, the hand, and the underlying grids that reappear throughout her work. She is a member of DCAC’s SparkPlug Collective, and a member of the UK based Society for Embroidered Work (S.E.W.). Currently, she is enrolled in the Royal School of Needlework’s Certificate & Diploma program, Counterpoint, her first solo exhibition opened at District of Columbia Arts Center in March 2017.

ALI HVAL

Iowa City, IA

alihval.com

 @alihval

ARTIST STATEMENT

My current work spotlights how I establish relationships with the sheer amount of stuff I encounter and how I absorb those encounters with my own sensibilities. I am eternally fascinated with the ways everyday products are packaged, displayed, and presented to a viewer, such as how how hurriedly store window displays are replaced by something newer, better, and grander: constant fixes and updates to the previous iteration.

Nearly symmetrical and definitely ostentatious, my work is cradled in a place of domesticity and archetypal femininity. The sculptural wall pieces I make are an unconventional marriage between era-specific jewelry, bodily forms, objects of pleasure, and home decor. They frolic in and out of fast fashion, sensuality, and plastic glitz, reaching toward certain specificities but holding back when pinned, like all-too weighty jewelry on limbs, against whimsically painted walls. My pieces have certain requirements to meet, ways in which they must be dolled up, pieces and parts that must trickle into them to give them a desired fullness of value form. These tapering forms, which may be dipped in metallic pigments, faceted with rhinestones and jewelry parts, or dotted with gilded features, seek to balance themselves with painted spaces that are more playful and open. In flux, they flirt with the idea of what they are and what more they could become.

Rather than hurriedly moving from one object to the next, I savor the transitions between, enjoying slow transformations in a world where things are eager to move on. My work settles down to reminisce, glistening actors in their well-loved homes.

BIO

Ali Hval graduated with Summa Cum Laude and Honors from the University of Alabama at Tuscaloosa in 2015 with a BFA in Drawing and Painting. In



Spring of 2015, the Center of Craft, Creativity, and Design in Asheville, North Carolina chose her as a recipient of the Windgate Fellowship. She is currently residing in Iowa City, Iowa, and finishing up her MFA at the University of Iowa in painting and drawing with a minor concentration in ceramics. An avid muralist, she has completed five murals in various communities across Iowa, and plans on continuing working with cities to make art more accessible to the public. Beyond being an artist, she is a devoted cyclist, baker, and professional petter of dogs.

Eyelashes, 2018., Ceramics, paint, eyeshadow, macrame, cotton piping, wire.

Anklet, 2018., Ceramics, paint, eyeshadow, macrame, cotton piping, wire.

Necklace, 2018., Ceramics, paint, eyeshadow, macrame, cotton piping, wire.

SAVANNAH LOEBIG

Silver Spring, MD

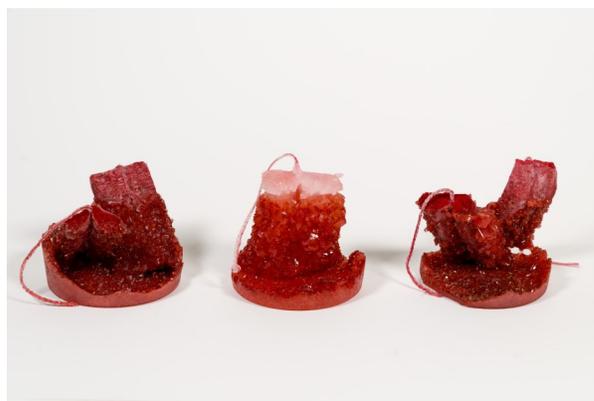
savroseloebig.tk

 @savroseloebig

 @savroseloebig

ARTIST STATEMENT

My studies in anthropology inform how I study and analyze cultural constructions and how they shape our lives in invisible ways. I work with mixed media because it provides a way of seeing that enables me to question those constructions and how we view ourselves and others. In my work, I address questions of gender, women, and culture while using different mediums to contrast the 2d from the 3d. This enables me to challenge notions of reality, and allows me to question the relationship of women to our society.



BIO

Savannah Loebig is an artist who lives and works in Silver Spring, Maryland. She has BA's in both Art and Anthropology from George Mason University, and currently works at the Smithsonian. Savannah has shown in Norfolk, Virginia at the d'Art Center, at George Mason University for their Fourth Annual Women and Gender Studies Conference, in Fairfax, Virginia at Epicure, and in George Mason University's Fine Art Gallery. She is currently creating a body of work that explores the relationship between cultural constructions and women in our society.

Untitled, 2018, Borax crystal and tampon.

TUNNI KRAUS

Melbourne, Australia

tunni.com.au



ARTIST STATEMENT

Spanning installation, video, sculpture, and painting, Tunni's studio practice runs alongside his compulsive street action, intervention and mark making habits.

BIO

Since completing his Masters in Public Art at RMIT in Melbourne, Tunni has created work for MONA FOMA, McClelland Sculpture Survey and Footscray Community Art Centre's Spectres of Evaluation amongst other galleries and institutions both in Australia and abroad. Tunni established Pink William, a non-profit, collective for dreams, actions, events and public programs, such as Nine Six High, Balaclava's Megafauna Parade and other completed, unachievable or ongoing projects.

He is currently challenging the way we consume, communicate and make meaning through experimenting with new media, ritual and digital communication technologies.



CLARE NICHOLLS

Baltimore, MD

clare-nicholls.com

 @clarenicholls

 @clarenichollswearing

ARTIST STATEMENT

Remember old printers, spitting out text and clip art line by line? I remember the tiny dots on joined together paper with perforated edges. In elementary school, our teacher would print banners to celebrate holidays and us children would carefully and reverently fold back and tear off those long strips from the sides. That fine motor control I practiced then is the same skill I use now to pick up warps and adjust wefts. I weave, line by line, like those old holiday banners. Weaving is hand work and is digital. Digital came from digits, from counting on our fingers. Now digital means information that is delivered via computer program-- an array of ones and zeros arranged in grids.

Grids are the overlay to interface with everything. Cities are planned on a grid, icons snap to a grid, a grid overlays an image to edit. When I was a teenager, I would draw in MS Paint pixel by pixel, placing each tiny square of color with the most precision the mouse would allow. That same digital grid is how I decide how to build shapes on the warp.

Weaving is also the marriage of image and object, building fabric from scratch. The revelation between empty warp and finished cloth feels mythic: at first there was nothing, and now here is something. Weaving tells stories, textiles are connected to text. The rhythm of shape and color in my tapestries is a poem. A line of color running up the side is marginalia. The knots that finish the cut ends are a signature. I dye my own yarn to brew my own vocabulary; I salvage yarn from thrift stores and by unraveling sweaters to reclaim words that have been lost to me.

I weave because weaving sits at the center of all of these influences simultaneously, and these influences cannot be disentangled.

BIO

Clare Nicholls is an artist and educator living and working in Baltimore, Maryland. Clare is a weaver,



zinester, maker, etc-er who loves touching soft things and is obsessed about knowing everything. Formerly the manager of The Shed, an exhibit makerspace within the Maryland Science Center, she wrote programming and taught workshops focused on STEAM education in informal contexts. Her professional goal is to connect people to process.

Clare earned a BA in Art and Art History from St. Mary's College of Maryland in 2010, and obtained a Post-Baccalaureate Certificate from MICA in 2013. Her solo show *Crossed Threads* showed at the School of Design Gallery at Stevenson University. She has previously shown in Boyden Gallery at St. Mary's College, and the Riggs and Leidy Galleries at MICA. Her work engages with language, memory, history, and when they turn the corner too quickly and run into mythology.

Line Builds Line, 2017, Handwoven fabric, doublecloth pickup, cotton.

A Story to be Told in a Whisper, 2015, Handwoven fabric, doublecloth pickup, cotton.

RE:MARK

Philadelphia, PA
 boundbytheties.com

ARTIST STATEMENT

“As I run a marker along Eric’s s back he attempts to duplicate the movement on the wall. My activity stimulates a kinetic response from his sensory system. I am, therefore, Drawing Through Him.”
 Dennis Oppenheim (1971)

Since 2012, Janette Chien and Wayne Kleppe have been working collaboratively to explore drawing through action based performance and installation. Inspired by Dennis Oppenheim’s “Two Stage Transfer Drawing”, drawing actions are constructed with various constraints, utilizing two artists and an environment. The actions question the definition of drawing, as it transforms drawing from an autonomous act to a collaborative relationship-based act.

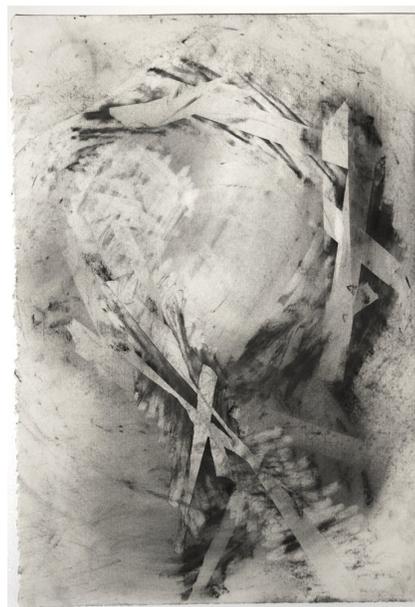
BIO

Janette Chien

Janette is a New Orleans born artist who was raised in Hong Kong. She graduated from Tufts University ('12) with a BFA in Studio Art and BA in English. She currently lives in Philadelphia where she creates literacy initiatives for after school programs. Janette’s independent artistic practice explores the deconstruction of personal identities through portraiture.

Wayne Kleppe

Wayne graduated from Tufts University ('10) with a BFA in Studio Art; he also holds a Diploma from the School of the Museum of Fine Arts, Boston ('10) and a MFA in Printmaking from Temple University ('14). Currently Wayne works as a carpenter in Philadelphia. Wayne’s independent practice engages with language as a means to re-contextualize history through appropriation.



KATE TESTA

Philadelphia, PA

therealkatetesta.com

 @therealkatetesta

ARTIST STATEMENT

Using mixed media and repetitive forms of translation, my work explores themes of the metaphysical and the occult while investigating how the art making process can transcend into a spiritual practice. Using wood, fibers, glass, paper and found object I create sculptural collages, ritual objects and installations that express these ideas. Using tedious and time-consuming methods, I focus my energies onto objects while I am creating them to activate and impart ritual significance. Taking influence from the absurdity of religion, I challenge the viewer to question my beliefs in these object's power, hoping to exist in a grey space between fantasy and reality. My intuition is usually right, I like to say I'm psychic and then tell people I'm only half kidding. I'm not kidding.

BIO

Kate Testa is a mixed media artist based in Philadelphia whose work explores themes of the metaphysical and the occult while investigating how the art making process can transcend into a spiritual practice. Using a pallet consisting of wood, fibers, glass, metal and found object she creates sculptural collages, ritual objects and installations that play roles in her constructed sacred customs. Taking influence from her thoughts on the absurdity of religion, Testa challenges the viewer to question her beliefs in these object's power, hoping to exist in a grey space between fantasy and reality. Her background is based in the crafts. She received her BFA from The Massachusetts College of Art and Design in 2008 where she studied glass and then worked professionally in the glass industry for the next 8 years in Seattle, WA. In 2016 she relocated to pursue her master's degree and received her MFA concentrating in sculpture from the University of Delaware in 2018. Currently she serves as the Curatorial Fellow at The Delaware Contemporary and teaches at Delaware College of Art and Design in Wilmington, DE. She is also a member of the AUTOMAT Artist Collective in Philadelphia, PA.



The Pamphlet Rack and The Moon, 2018. Mixed media.