HABITATS

AUGUST 9 – SEPTEMBER 22, 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: Alice Fornari, *Polyet-helices*, 2019.

TARGET GALLERY
TORPEDO FACTORY

TORPEDO FACTORY
ART CENTER

CITY OF ALEXANDRIA · VIRGINIA ·

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.

TABLE OF CONTENTS

About the Exhibition

Juror
Ellyn Weiss

Selected Works

Artists
Statement • Bio

Lisa Sanders, *Paper Shed*, 2016.

About the Exhibition

HABITATS

Target Gallery Exhibition Explores Relationship between Humans and Habitats

Ceic Cole McInturff, *Troika,* 2018.

> "From the threatening to the violent to the charming and poignant, the work spans a wide range of emotions and invites reflection on our human place in the universe of living things."
>
> – Ellyn Weiss, *Habitats* Juror

The group exhibition *Habitats* in Target Gallery posed the question, "What makes a habitat a home?" *Habitats* was on view Friday, August 9, through Sunday, September 22, 2019; the opening celebration on August 9.

The artists' response to this founding question explored the relationship between humanity and our surrounding environments. How are we impacting the world around us? Is this relationship symbiotic or destructive? The selected artists addressed these questions and raised new ones. Work was presented in a diversity of media, from sculpture and photography to video and virtual reality.

The juror for this exhibition was Ellyn Weiss, a D.C.-based independent artist and curator, who formerly practiced environmental law. She selected 22 works by artists from across the United States, six of whom are local to the region.

"Each of the 22 works of art here is a truly individual response to the challenge to respond to the meaning of habitat," she said. "From the threatening to the violent to the charming and poignant, the work spans a wide range of emotions and invites reflection on our human place in the universe of living things."

Participating Artists

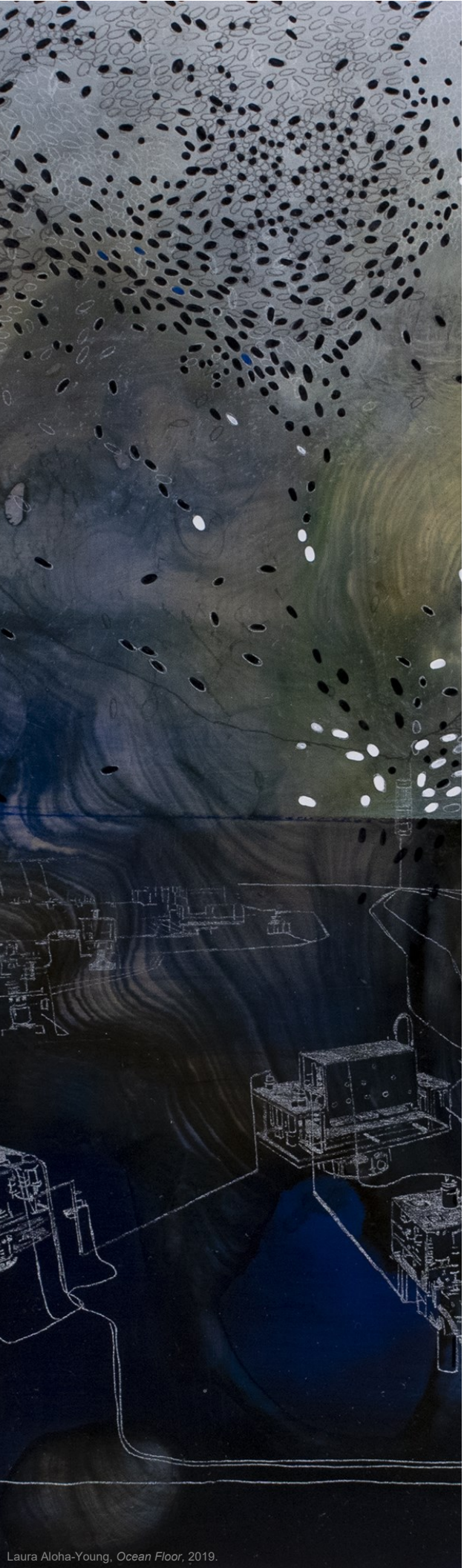
Laura Ahola-Young, Pocatello, ID
Corinne Beardsley, Brooklyn, NY
Betsy Byers, St. Peter, MN
Ceci Cole McInturff, Alexandria, VA
Matt Coombs, Philadelphia, PA
Adam Crosson, New Orleans, LA
Delna Dastur, McLean, VA
Emily Dzieweczynski, Minneapolis, MN
Pam Eichner, Silver Spring, MD
Alice Fornari, Washington, DC
Sarbani Ghosh, Brooklyn, NY
Christina Hunt Wood, Delhi, NY
Kamille Jackson, Woodbridge, VA
Yasemin Kackar-Demirel, Westchester, NY
Pamela A. MacGregor, McClure, OH
James Maria, Reading, PA
Michael Marks, Minneapolis, MN
PJ Mills, Miami, FL
Daniele Piasecki, Martinsburg, WV
Nancy Ramsey, Alexandria, VA
Lisa Sanders, Newark, NJ
J.D. Scott, Santa Fe, NM
Bethany Springer, Fayetteville, AR

Corinne Beardsley's *Torso* plays on this relationship between humanity and nature by carving out an abstracted human torso from gypsum. The sculpture looks like an excavated form. It recalls the natural cycle of life and how our bodies will one day be reconstituted back into the earth.

Adam Crosson's video *If At All* is a meditative examination of relationship between humans and the Mississippi River, where the dichotomy of natural resources and industry come to a head as public and private interests collide.

The exhibition also featured an interactive VR video/ painting collaboration *Melting in the Grotto* by artists Betsy Byers and Emily Dzieweczynski. It put the viewer headlong into a swiftly melting glacier as a commentary on the destruction of natural resources.

Christina Hunt Wood, *Charlotte Creek Rd. Davenport, NY,* 2019.



Laura Aloha-Young, *Ocean Floor*, 2019.

The Juror

ELLYN WEISS

JUROR FOR *HABITATS*

hab·i·tat /ˈhabəˌtat/
the natural home or environment of an animal, plant, or other organism.

First, my great thanks to Leslie Mounaime for inviting me to jury this exhibition and to her and Hannah Son for making the experience such a pleasure. I wish that I could be with you to celebrate the astonishing creativity and diversity of the work represented here. I have been making my own artwork related to climate change for many years and it has been a special privilege for me to see the responses of artists from all over this country to the Target Gallery's call for artists to reflect on the meaning of habitat for them.

Well over 300 pieces were submitted by 120 artists; considerations of space allowed me to select only 22 pieces. Those come from Brooklyn to Idaho, Arkansas to Minnesota, Appalachia to Newark, NJ, New Orleans and Philadelphia, PA. (Plus the DMV, of course.) They range from etching to virtual reality and include every old and new medium in between.

It is perhaps not surprising that one frequent element of the work is the threat posed to the natural world by the incursions of humanity: For example, Delna Dastur's deep and complex painting,*Tendrils,* and Nancy Ramsey's *Portland* both suggest the dislocation of natural habitats by human structures. Laura Ahola-Young's mixed-media piece, *Ocean Floor*, interposes the outlines of oil-pumping equipment over a disturbed marine ecosystem. In Pam Eichner's digital drawing *Monumental Winds*, the buildings of the city aggressively advance on the forest. Michael Marks, in *How the Highlands Laid Low,* uses a variety of intaglio techniques to depict the violent rupture of the mountain ecosystem caused by mountaintop removal mining.

Other artists created their own habitats, life forms and dwellings. For example, Ceci Cole McInturff's *Troika* comprises three imaginary creatures assembled from animal skins and other organic elements. She conjures animals restrained and deformed, dislodged from their habitats. Perhaps the most intimate piece, Kamille Jackson's graphite drawing *Backyard*, reminds us of the role of the habitats created by our own families.

Finally, some pieces just grabbed me by the throat, like Adam Crosson's video *If At All*, which he describes as a "meditation on…the peculiar abutment of industry and leisure in South Louisiana." Likewise, Christina Hunt Wood's *Charlotte Creek Rd*, assembled from crushed metal cans collected from one road in her rural Appalachian community. The relationship of these artists to their home places is palpable in the work. I was also captivated by *Melting in the Grotto*, a collaborative virtual reality painting and animation piece submitted by Emily Dzieweczynski and Betsy Byers, which places the viewer in the scene surrounded by the sights and sounds of swiftly melting ice.

Each of the 22 works of art here is a truly individual response to the challenge to respond to the meaning of habitat. From the threatening to the violent to the charming and poignant, the work spans a wide range of emotions and invites reflection on our human place in the universe of living things.

– Ellyn Weiss

About the Juror

Ellyn Weiss is a Washington, DC-based visual artist in two and three dimensions, as well as an independent curator, with studios in Mt. Rainier, MD and Truro, MA. She has had more than 25 solo or featured shows and has participated in numerous juried and curated exhibitions. Ellyn works in a wide variety of media; the materials used in recent shows include wax, oilbar, dry pigment, wire, plastic dip and tar. The Washington Post described her mural-sized drawings as "volcanic." and her wax artifacts as "show-stoppers."

Ellyn's work has for many years been inspired by the imagery of biological and natural structures. Much of her work love the past decade deals with the effects of global climate change. With various collaborators, she has created installations dealing with the effects of the melting of the polar ice cap (American Association for the Advancement of Science, 2014; McLean Project for the Arts, 2015), the destruction of coral reefs worldwide (Artists and Makers, 2016) and the migration of infectious diseases caused by a warming planet (Otis street Arts Project, 2017).

Over the past 10 years, Ellyn has also curated, with Sondra Arkin, the Zeitgeist series of four exhibitions, featuring artists responding to an issue important to our moment in time. Subjects covered have included the diminution of privacy, the meaning of the election of our first African American president and the effects on the human brain of exposure to constant streams of information.

Ellyn and Jackie Hoysted are the co-founders of ArtWatch, a group of artists committed to using their visual communication skills to assert the best values of democracy: inclusion, openness and tolerance. They led a collaboration of 220 artists on the *One House Project*, an installation celebrating the diversity of America. It was exhibited for the first time at the Touchstone Gallery in Washington, DC, in November, 2017. The House was expanded to 300 artists and exhibited at the BlackRock Center for the Arts in Germantown, MD in the fall of 2018.

Ellyn is committed to engagement with the world around her. Prior to becoming a full-time artist in 1997, she practiced environmental law. Her work included serving as General Counsel to the Union of Concerned Scientists, which she still serves as a member of the Board of Directors. She is also on the Boards of the Truro Center for the Arts at Castle Hill and was a founding Board member of the Touchstone Foundation for the Arts.

Corinne Beardsley, *Torso*, 2018.

Selected Works

Laura Aloha-Young
Pocatello, ID

Ocean Floor
Mixed media
2019

lauraaholayoung.com

Ocean Floor depicts the pumping mechanisms of oil rigs. The floating specs and hint of geology ask the viewer to contemplate the effects of drilling on marine and surrounding ecosystems.

Artist Statement and Bio

Corinne Beardsley
Brooklyn, NY

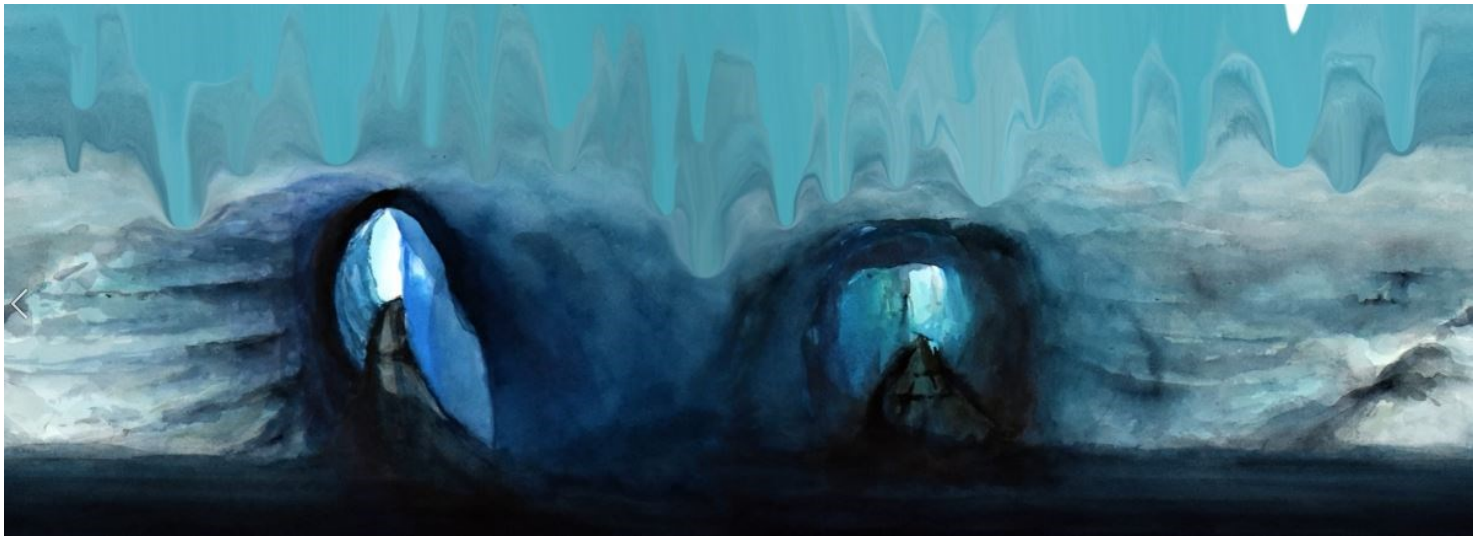
Torso
Gypsum cement and acrylic paint
2018

corinnebeardsley.com

@corinnebeardsley

This work is made by excavating clay from cast, revealing a network of visceral caves from a cross section of the earth. The absence of human form hums with a static anxiety over the Anthropocene's effect and our inevitable mortality. The abstract body is an existential gesture that our bodies will be reconstituted into terrestrial matter.

Artist Statement and Bio



View the Video

Betsy Byers
Emily Dzieweczynski
St. Peter, MN;
Minneapolis, MN

Melting in the Grotto
Painting, virtual reality
2019

betsyruthbyers.com
edz.space/rhonevr

Melting in the Grotto is a 360 video to be viewed with virtual reality goggles. Every year, a 100m tunnel is drilled into the Rhone Glacier in Switzerland so that visitors can enter the glacier. This video describes the experience of being inside of the glacier, melting alongside of it. The grotto is painted by artist Betsy Byers while animations and editing is done by artist Emily Dzieweczynski.

Artist Statement and Bio

Ceci Cole McInturff
Alexandria, VA

Troika
Indian sheep horn, ebony, pheasant wings, mink, otter, satin, flax, jute, kozo with mixed media on steel wire
2018

87-FLORIDA.clickbooq.com
@artistcecicolemcinturff

Troika's materials, sense of tension and non-traditional combinations imply violence in the service of beauty. All three pieces reflect anger felt at human complacence with persistent environmental not-my-problemism. These lightweight works' touchability and subtle sway are at human eye level to directly challenge but also compel.

Artist Statement and Bio

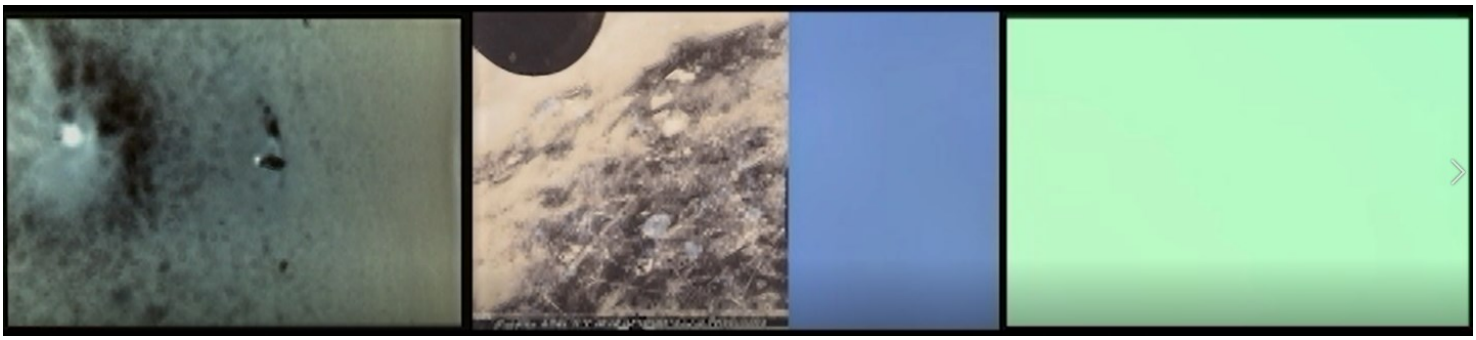
Matt Coombs
Philadelphia, PA

The Swim Lesson
Oil on canvas
2016

mattcoombs.com
@coombs.matt

Coombs's recent work involves cross-section diagrams, land use, leisure, and agoraphobia. His work reexamines his early training as a traditional naturalistic oil painter in Upstate NY, and a critical inquiry into the political legacy of the Hudson River School painters on their relationship to landscape. Coombs commits specifically to the material possibilities of painting to reframe ideas of ambition and the picturesque in a contemporary setting.

Artist Statement and Bio



View the Video

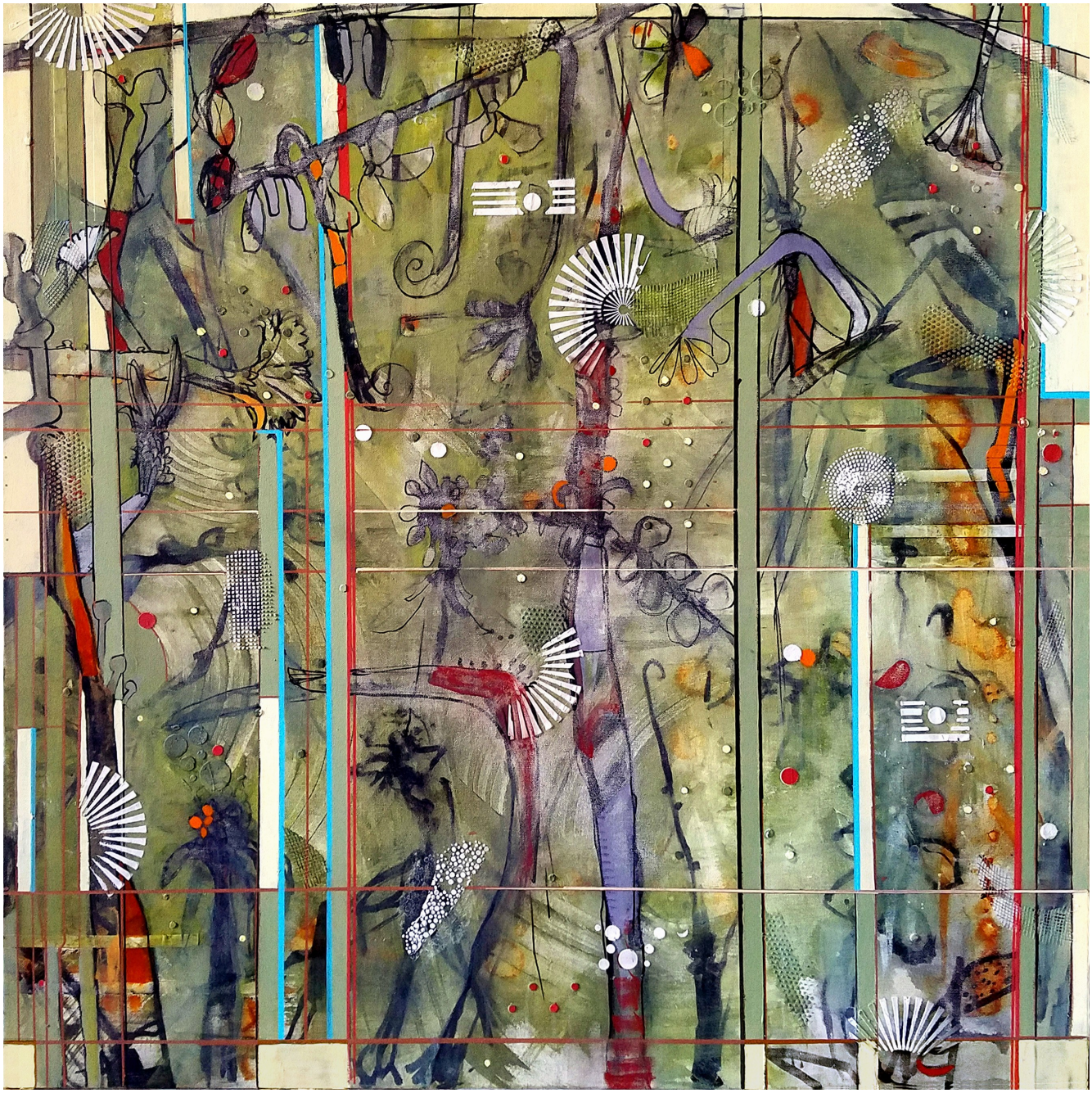
Adam Crosson
New Orleans, LA

If At All
Video
2019

adamcrosson.com

Much of Crosson's work deals with relationships between humans and the Mississippi River, a place where public and private interests collapse and where natural resources are continually vied for. This video is a meditation on that relationship and takes its form from ideas surrounding the peculiar abutment of industry and leisure in South Louisiana.

Artist Statement and Bio



Delna Dastur
McLean, VA

Tendrils
Mixed media
2018

delnadastur.com
@delnadastur
@Delna Dastur

***Tendrils!* New growth.**
Optimism in the face of man's invasion?

The tendrils are delicate; some of them already obliterated, soft blacks that are smudged. Others reach towards the background light; bright stripes and lines invade the deep forest greens; structures become geometry; organic marks represent Nature.

Layers, textures, washes, marks and lines are some of the groundwork for Dastur's paintings. She uses them to instill meaning into the subject matter she wants to share. Dastur's current work concentrates on the effect of pollution caused by climate change.

Artist Statement and Bio

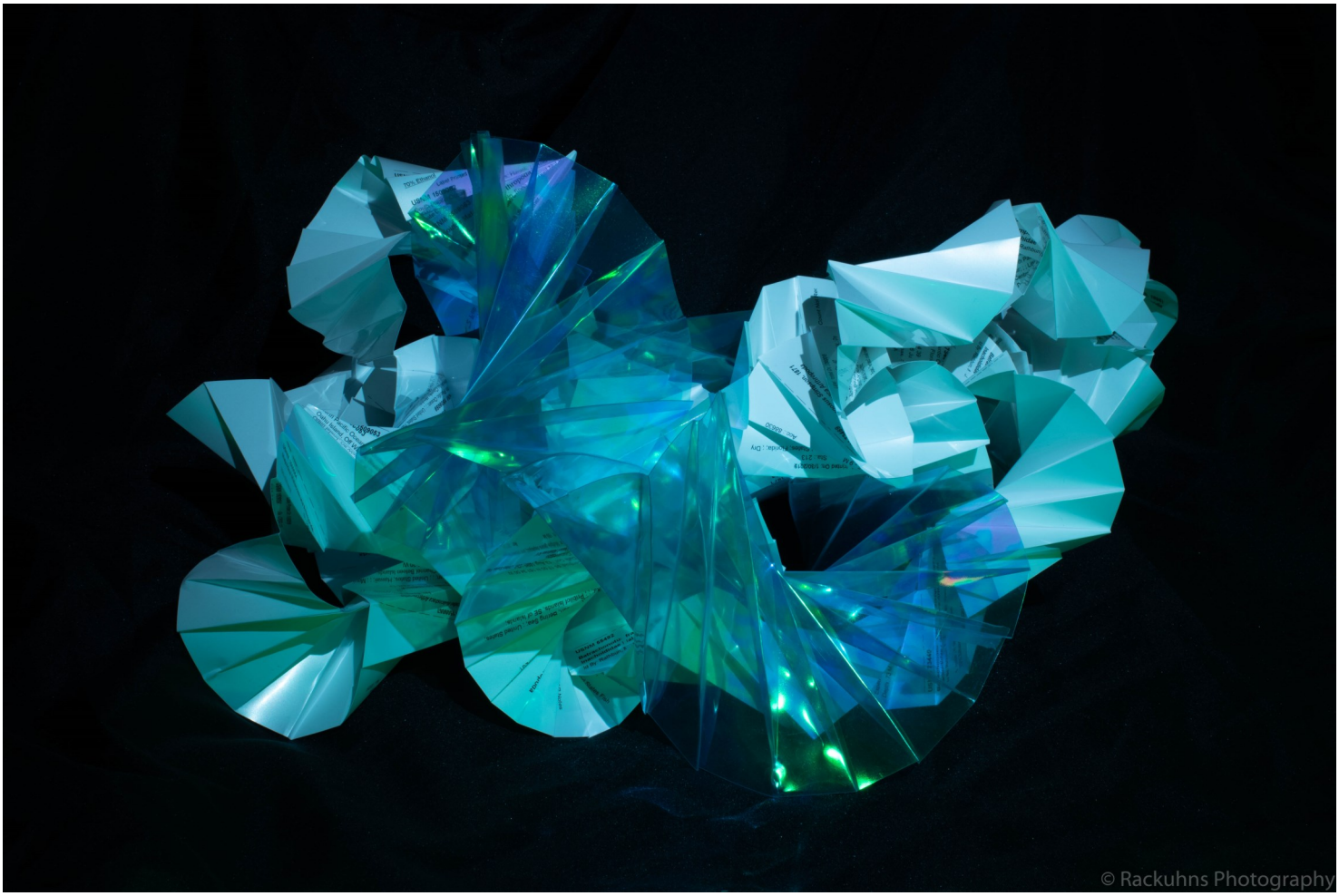
Pam Eichner
Silver Spring, MD

Monumental Winds
Digital drawing on Hahnemuhle
photo rag paper
2018

pameichnerartist.com

Monumental Winds is from the series Cataclysmic Earthscapes. This digital drawing shows the danger of building a city on the edge of a forest.

Artist Statement and Bio



Alice Fornari
Washington, DC

Polyet-helices
Mylar sheets (blue), recycled acrylic industrial thermal label plastic (white), and cyanoacrylate adhesive
2019

alicefolds.tumblr.com

@alicefolds

Named for one of the most popularly made plastics, polyethylene, and the structure formed by the double stranded molecule that carries the genetic instructions for all life, the double helix of DNA, *Polyet-helices* is study in how plastic is changing our DNA biologically and societally. Through the folding of the two plastics (one recycled and one not) into double helices and knotted together much like that of a DNA molecule, this piece also speaks to how plastic has enveloped Earth's oceans. These are recycled Smithsonian National Museum of Natural History (NMNH) collections labels that would have been put in alcohol preserved jars of crabs that have been collected over the past two hundred years - these specimens did not experience living amongst plastic and other types of pollution of today's oceans.

Artist Statement and Bio

Sarbani Ghosh
Brooklyn, NY

A River Runs Through
Acrylic, watercolor, and collage on panel
2018

sarbanighosh.my.portfolio.com
@sarbanighosh.art

Habitats can be a state of mind, and a person's memory can be inextricably linked to the place they inhabit. In this piece, the landscape is mirrored, distorted, and dream-like to counteract the volcano eruption in the background of the piece.

Artist Statement and Bio

Christina Hunt Wood
Delhi, NY

Charlotte Creek Rd.
Davenport, NY
Aluminum on wood
2019

christinahuntwood.com
@xtinahuntwood_art

Artist Statement and Bio

In Wood's rural Appalachian community, a "road soda" is a beer or malt beverage consumed while driving a vehicle, an act often conducted by blue collar workers under the auspices of the "no body's going to tell me what I can and can't do" mentality. Once the beverage is consumed, the can is discarded out the vehicle window and into the ditches of the idyllic rural landscape. On many of these back roads, the cans make up the bulk of the litter found. For the perpetrator, this disregard for the law of the land might feel like power, but their act mars the very space rural people cherish, and puts themselves and others at risk.

This "map" is made from deconstructed road sodas found on a single road in Wood's community. Each panel in the series represents the rebellious acts and consumer habits of the perpetrator(s) who litters along that country road.

Kamille Jackson
Woodbridge, VA

Backyard Image
Graphite on Bristol vellum
2017

This is an image of the backyard of Jackson's childhood home. It is a part of a series of drawings that allows her to analyze what makes a home and what narratives we tie to regionalism.

kamillemirage.com

@kamillemirage

Artist Statement and Bio

Yasemin Kackar-Demirel
Westchester, NY

Under the Same Roof
Ink, colored pencil, graphite, watercolor, and thread on synthetic paper
2019

yaseminkackar.com

Artist Statement and Bio

Under the Same Roof is from *My Marbled World* series, an ongoing series in which the artist questions her relationship and attachment to interior and exterior territories. She explores the feeling of being enclosed inside a place and simultaneously being surrounded by a boundless, ever-shifting space. Her work involves a marbling process with an ink bath to allow for spontaneous movement and fragmentation; tracings of structural elements from images of urban settings to free her from spatial limitations and to build new connections; cut-outs from her paint palettes to signify lived experiences as well as unknown territories and abstract topographical lands. The resulting resembles a portal, opening to the natural world outside.

Pamela A. MacGregor
McClure, OH

Habitat #2
Fiber, glass beads, monofilament
2015

tarveycottagestudio.com

A tiny habitat within a larger habitat, MacGregor's work *Habitat #2* is a fiber vision of the blooming forest floor in a spring woodland.

Artist Statement and Bio

James Maria
Reading, PA

Thy Will Be Done
Watercolor on paper
2015

jamesmaria.com

@jamesmariapaints
@jamesmariaart

James Maria's work deals with the intersection of the synthetic and natural worlds. His depictions of post-industrial spaces (often coal or steel processing facilities, and sites that are often deemed uninhabitable, noxious and unable to sustain wildlife) deal specifically with themes of new life persisting in spite of toxicity. This collision (in light of the relinquishing of control and embracing natural order) is a metaphor for the human spirit as it pertains to the apparently destructive and yet subtly restorative power of both the supernatural. How often do we feel toxic or unable to sustain life or relation, that our souls are indeed inhospitable habitats? And yet, through a simple act of love (relinquishing the ego in true charity), our light, our potential for sustaining life is revealed.

Artist Statement and Bio

Mike Marks
Minneapolis, MN

How the Highlands Laid Low
Intaglio (drypint, spitbite etch, mezzotint) on paper)
2018

mikemarksarts.com
@mikemarksalot

This print is meant to embody the habitat-fragmentation that occurs in the process of mountain top removal mining. Marks was born in West Virginia and approaches printmaking's physical nature as parallel to the language and mechanisms that reshape landscape. In this print he used only processes that directly involved his hand in each mark to acknowledge his own (conflicted) role in using land as a resource.

Artist Statement and Bio

PJ Mills
Miami, FL

Bees
Oil on canvas
2018

pjmills.info
@pjmills101
@PJ Mills

The population of Apis mellifera, the most popular honey bee and pollinator in North America, has been documented an annual loss of more than 50% over the last twenty years.

The bees in this painting were discovered on the artist's porch. At the time, the artist was reading the book "Don't Sweat The Small Stuff" and found the discovery morbidly coincidental. PJ's still life's are a distillation of the symbolism behind objects and their relationship with the overarching idea. The subject matter in the painting is seldom about the object but rather about everything concerning the object. This isolation of the object allows the viewer an opportunity to contemplate a larger picture.

Artist Statement and Bio

Daniele Piasecki
Martinsburg, WV

Nature's Right of Way- Planter of Sorts
Photography
2017

DanielePiaseckiFineArt.com

The series *Nature's Right of Way* is a message of Hope. We, human beings, leave cars to rust and decay in our environment. Nature recycles them into functional objects and uses them to feature its own qualities: adaptability, creativity, resiliency and much more. In the face of mankind's negligence and pollution, Nature reclaims its space, finds ways to thrive and prevails.

Artist Statement and Bio

Nancy Ramsey
Alexandria, VA

Portland
Acrylic, mixed media
2019

Lines and shapes found on maps of Portland are imposed over layers of images pulled from local architecture. A base of nature supports the cacophony of line.

nancyramseyart.com
@naramseyart
@Nancy Ramsey Art

Artist Statement and Bio

Lisa Sanders
Newark, NJ

Paper Shed
Handmade paper, synthetic fiber and pvc glue
2016

lisa-sanders.com
@lsandersart

Paper Shed is a habitat made from natural materials. What if we got in contact with our vulnerabilities? How vulnerable would we be if we lived in paper houses? Would we be more respectful of our environment and our relationship to it?

Artist Statement and Bio

JD Scott
Santa Fe, NM

New Stratigraphy, Plate 1
Plastic bags, bicycle tube, acrylic paint, enamel paint, graphite and collage on wood panel
2018

@johndavidscott90

Artist Statement and Bio

Stratigraphy, n. — the branch of geology concerned with the order and relative position of strata and their relationship to the geological time scale.

Global plastic waste has resulted in a new form of sediment, a phenomenon that geologist Patricia Corcoran and sculptor Kelly Jazvac have termed “Plastiglomerate.” Using salvaged plastic and other detritus, Scott’s work calls attention to this new marker of human existence and speculates on its subterranean landscape. By highlighting the pandemic scale of plastic pollution, Scott hopes to engage the viewer in a broader cultural shift towards environmental accountability and action.

Bethany Springer
Fayetteville, AR

Wish You Were 1.0, 2.0, and 3.0
Postcard series
2014

Wish You Were is a postcard series of small sculptures photographed and juxtaposed in images of existing landscapes, some found on the internet and some fabricated using original imagery. This postcard series is carried in the gift shops at Gros Morne and Terra Nova National Parks in Newfoundland with all proceeds benefitting Parks Canada.

bethanyspringer.com

@bspringe

@Bethany Springer

Artist Statement and Bio

Daniele Piasecki, *Nature's Right of Way- Planter of Sorts*, 2017

The Artists

LAURA ALOHA-YOUNG

Pocatello, ID
lauraaholayoung.com

ARTIST STATEMENT

When Painting, I am actively creating while simultaneously destroying. I thoroughly develop meanings and imagery in paintings and then cover and rework with glazes, scraping and mark making. What remains the same throughout the painting process is the structure they are forced upon. The structure is both paper and an open narrative. I leave evidence of my search for a completed work – enough of a layer that I begin to believe in a structure's identity and memory. They have a history, casualties and moments of clarity. Metaphors and images cease to exist to allow the possibility of change and new discoveries. It is this - what is possible and what must be destroyed- that has led me to research visually and intellectually this phenomenon in the natural world. Cells and stars, the miniscule to vast, must experience destruction for life to exist as we know it. My work reflects my desire for absolutes and claims none. For me, knowledge is always asking additional questions. I have named my most recent collection of paintings Prodromes in relation to an internal, structural and organizational system of signage and warnings. Through paint, I am attempting to capture these instance of signs as symptoms: fleeting, a speck, a circumstance, a neural, biological, philosophical, sensory occasion. Prodromes: An early symptom indicating the onset of an attack or a disease. [French, from Latin prodromus, precursor, from Greek prodromos, precursor : pro-, forward; see pro2 + dromos, running.]

BIO

Laura Ahola-Young received her MFA from San Jose State University in 2001. She currently resides in Pocatello, Idaho where she is an Assistant Professor of Art at Idaho State University. Originally from northern Minnesota, Laura has been influenced by landscapes, winters, ice and resilience. She is currently developing work that incorporates scientific research, the Pacific Northwest and personal narrative.

Ocean Floor, mixed media, 2019.

CORINNE BEARDSLEY

Brooklyn, NY
corinnebeardsley.com
@corinnebeardsley

ARTIST STATEMENT

The digital aesthetic constructed in analogue methods hums with a static anxiety over the Anthropocene's affect and our inevitable mortality. Through the record of human touch, to eroding earth, and absence of form, clay's materiality is an existential gesture that our bodies will be reconstituted into terrestrial matter.

Caves signify a space of darkness, hiding, shadows, and the dangerous unknown. The recessed body is visceral narrative of the absence of form - the contrast of wet fleshy folds with sharp edged textures.. Excavating these otherworldly systems of caves in "Torso" is a process of discovery and release.

BIO

Corinne Beardsley's geological sculptures, installations, and performances reflect on our mortality and sensory embodiment through haptic records of clay. She holds an MFA from the New York Academy of Art and a BFA from Hartford Art School. Corinne has exhibited in the United States and Internationally. Select solo and group exhibitions include Sargent Daughters/Shrine (New York), Flowers Gallery (New York), Field Projects (New York),Site:Brooklyn, Central Academy of Fine Art Museum (China), M16 Artspace (Australia),Sawtooth Gallery (Australia), Real Art Ways (Hartford, CT), Salisbury University Gallery(Maryland). She has been awarded fellowships and residencies including at the Vermont Studio Center, Red Lodge Clay Center (Montana), Central Academy of Fine Art (China), Babayan Culture House (Turkey), University of Tasmania (Australia) and Poh Chang University (Thailand). She directed Mosely Gallery and lectured at the University of Maryland, Eastern Shore and Salisbury University and currently is a contributing writer for Frontrunner Magazine. Corinne is from the Eastern Shore of Maryland, and currently lives and works in Brooklyn, NY.

Torso, Gypsum cement and acrylic paint, 2018.

BETSY BEYERS & EMILY DZIEWECYNSKI

St. Peter, MN;
Minneapolis, MN
betsyruthbyers.com
edz.space/rhonevr

ARTIST STATEMENT

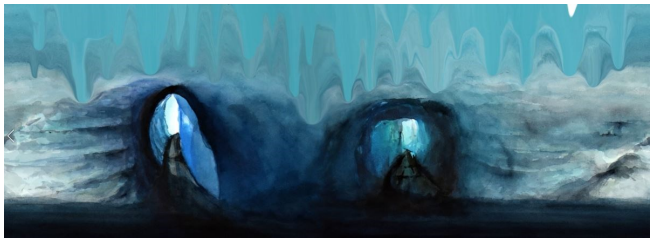
As an artistic pair, we collaborate to create immersive and interactive spaces that promote empathy between living beings. Paintings are transformed into 360° videos and animated to immersive the viewer in the Glacier's landscape and describe the systematic loss due to climate change. In Melting in the Grotto, the viewer is immersed in the Rhone glacier's melting ice grotto, a 100m tunnel that is cut into the glacier every Summer. This work was initially inspired by Daniel Batson's Empathy-Altruism Hypothesis which states that the more empathetic concern we feel towards an entity, the more likely we are to act with altruistic intention. We aim to bring attention to climate change and to create altruistic, selflessly motivated, attitudes towards the natural environment.

BIO

Betsy Ruth Byers

My studio practice explores the symbiotic relationship between our bodies and the surrounding environment. The work births from potent encounters with the natural world, anchored in the relationship between perception, landscape and cultural consciousness. I am drawn specifically to disappearing glaciers because they are sensitive indicators to climate change. Prioritizing the interaction of color, surface, and texture as integral to the outcome of my work, the progression of each piece draws on the characteristics of snow and ice in an attempt to translate the physical experiences of the cold and the emotional impact of loss. My work seeks to highlight the precarious nature of glaciers in our anthropocene age by creating empathy between viewers and the natural world.

Betsy Ruth Byers is an artist and an Associate Professor at Gustavus Adolphus College. She holds a Master of Fine Arts from the Minneapolis College of Art and Design. Her work has been exhibited at the National Galleries of Scotland, SCOPE International Art Fair, the Minnesota Museum of American Art, DeVos Art Museum, Hillstrom Museum of Art,



University of Connecticut, Intermedia Arts, Guilford Art Center and The Soap Factory. Her work resides in several private, corporate and museum collections including the Weisman Museum of Art, Hillstrom Museum of Art, Target Corporation, Nordstrom Corporation, BMO Harris Bank, LPM Corporation, and Allina Health Center.

Emily Dzieweczynski

Emily is a graduate from Gustavus Adolphus College, holding bachelor's degrees in both Studio Art and Psychological Science, and studied Fine Arts Media at the Slade School of Fine Art in London, England. She is curious about empathy, specifically the ways in which art creates an empathetic response and the ways in which people and entities empathize across space and time. Emily has explored physical mediums such as printmaking and drawing, and has increasingly become interested in digital platforms such as video, sound, animation, and digital illustration.

Emily's work has been shown at the Children's Museum of Minnesota, the Children's Museum of Southern Minnesota, Highpoint Center for Printmaking, The American Swedish Institute, Gustavus Adolphus College, and Bethany Lutheran College. Emily has received funding through an Arts and Cultural Heritage Grant, a Presidential Creative Research Grant through Gustavus Adolphus College, and the National Science Foundation.

Melting in the Grotto, 2019, Painting, Virtual Reality.

CECI COLE MCINTURFF

Alexandria, VA
87-FLORIDA.clickbooq.com
@artistcecicolemcinturff

ARTIST STATEMENT

I make work intended as modest antidote to distracted cultural overstimulation, by:

Reiterating the presence of unrecognized beauty
Demonstrating interconnectedness and linked well-being between all living things
Implying sacred within the natural, and the ordinary.

More specifically since 2016, using plant and animal materials with little or no synthetics nor technology, my work has sought to broaden the definition of beauty, and examine impermanence and the threat we pose to the planet.

The aesthetic *wabi sabi* finds wisdom and beauty in things just as they are, or as minimally impacted as they can be for the purposes of conceptual art. It usefully challenges both maker and viewer to say or perceive more, while using less.

In non-traditional integrations of wood, rocks, skins and feathers I often achieve an intimate, hand-formed quality in work that is humbling, and a gesture honoring the cyclical lessons of nature and things no longer living.

Ultimately, the health and balance of individuals' inner consciousness is key to any true social change; this is why I create work.

BIO

Ceci Cole McInturff works in sculpture, hand-formed paper, narrative installation, and book objects.

She is founder of the 87FLORIDA Artist Collective; formerly owned the non-profit exhibit and performance space 87FLORIDA in Washington, D.C.; and is a studio member of the Otis Street Arts Project.

She holds an MFA in Art and Visual Technology from George Mason University, studied two years in the MA/ Art and the Book program of the Corcoran College of Art+Design, is a former executive with the CBS Television Network, and the mother of two sons.

Memberships: International Sculpture Center, Washington Sculptors Group, Washington Project for the Arts, ArtDC Forum, National Museum for Women in the Arts, Greater Reston Arts Center.

Troika, Indian sheep horn, organic mixed media, ebony, mink, otter, satin, pheasant wings, flax, jute, and kozo on steel wire, 2018.

MATT COOMBS

Philadelphia, PA
mattcoombs.com
@coombs.matt

STATEMENT

In the summer of 2014, I worked as a landscaper building a small pond, stream, and two waterfalls in the garden of a residence. The attempt to faithfully recreate the character of a stream whose stones were deposited by the flow of water made me aware of the imperceptibility of human generated landscapes as such. The birds that came to bathe in the water, likely did not consider the pond to be unnatural, nor did the artificial pond feel invaded by the landing birds. This imperceptibility calls into question the very idea of nature as a backdrop to human events. My artwork explores the ways in which the natural environment is not a background but the product of larger systems that for us appears as a sensual or aesthetic object.

The aim of my most recent work is to formalize my preoccupation with cross-section diagrams, land use, leisure, and agoraphobia. My studio practice involves a re-examination of my early training as a naturalistic oil painter in Upstate NY, and a critical inquiry into the political legacy of the Hudson River School painters on my relationship to landscape. I am committed specifically to the material possibilities of painting to reframe ideas of ambition and the picturesque in a contemporary setting.

BIO

Matt Coombs (b. 1988) earned his MFA in Painting and Drawing from Tyler School of Art in Philadelphia, PA in 2016, and earned a BFA in painting from Ringling College of Art and Design in Sarasota, Florida in 2013. Coombs also studied at the AICAD New York Studio Residency Program, Brooklyn in 2012. In November of 2018, Coombs waged his second solo exhibition “Sick on the River” at Kitchen Table Gallery in Philadelphia, and has participated in numerous group shows across the US and London, including Huntington Museum of Art in West Virginia; Lincoln Center in Fort Collins Colorado; Vox Populi in Philadelphia; the Woodmere Art Museum, PA; The Print Space, London; and Chashama Gallery in NY. Coombs currently lives and works in Philadelphia, PA.

The Swim Lesson, oil on canvas, 2019.

ADAM CROSSON

New Orleans, LA
adamcrosson.com

ARTIST STATEMENT

The Oxbow Index, *if at all*
Adam Crosson

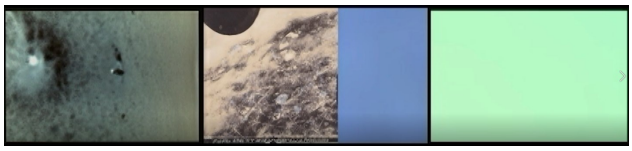
The Oxbow Index encompasses a range of work engaging with the Mississippi River and consists of photographs, drawings, and sculpture. The work sources oxbow lakes that were once a part of the river's main stream along with the artist's practice of walking the batture in and around New Orleans. Crosson's practice is one that seeks the sculptural in the photographic and the photographic in the sculptural, addressing fluctuations, transformations, and time at varying scales.

My current practice materializes as installation including works of sculpture, photography, drawing and video projection exploring fluctuations, transformations, and time at varying scales. I am interested in both dormancy and latency. These states frame the present by looking forwards and backwards in time. I am interested in looking at larger scale impacts of human activity upon the Mississippi River and its alluvial plain. My current project, The Oxbow Index, seeks to detect and constellate a sense of place.

For this exhibition I have used two separate photographic processes. The first process involves the fabrication of multiple aperture pinhole-type cameras that respond to individual oxbow lakes along the lower Mississippi River. These cameras take form from analyzing individual lake profiles and depths. This information determines the camera's form, the number of apertures, and other factors such as focal length. The resultant photographic objects contain multiple images at varying sizes within the paper negative.

The other process emerges from a personal practice of spending time in the batture space of the river. I ride my bike to the levee or the ferry terminal at the base of Canal Street. I kayak the batture with friends and walk it alone. The batture is a space in flux throughout the year, it functions as the river bottom and the river bank. As I write this, the river is barely beginning to recede and over the next few months the saturated banks on the river side of the levee will reemerge. As it does, a process of collation is revealed. Discarded objects carried by the river and its tributaries will collect around Willow and Sycamore trees, become embedded in rip rap, and settle in intricately woven piles behind barges.

A taxonomy can be formed in the sorting of the debris. I collect detached soles from shoes, lighters, bits of river



tumbled foams of pinks and ochre, balls of various sizes, and milk crates, along with less discernible objects, misshapen by time in the river. These objects become drivers of temporary sculptural forms that are used in photograms, a photographic process involving the arrangement of objects directly onto light sensitive paper. This process is one that collapses sculpture with image. While the images begin to take on a language of abstraction, the scale of the objects obscuring the light is 1:1. Representation lends itself to abstraction as the objects are re- presented as a two-dimensional record.

BIO

Adam Crosson received his MFA in Sculpture + Extended Media from The University of Texas at Austin where he was a Jack G. Taylor and Virginia R. Allen Presidential Scholar and was awarded the College of Fine Arts Fellowship and the Umlauf Prize. He also holds a Bachelor of Architecture from the Fay Jones School of Architecture. In 2016/17, Crosson was a Core Fellow at the Museum of Fine Arts Houston. In 2018, he received a Tulane University COR Research Grant, a Monroe Fellowship Grant from the New Orleans Center for the Gulf South, and he was awarded a scholarly retreat. Crosson has been awarded additional fellowships to study at the Royal College of Art, London, and to attend the Vermont Studio Center. He has been included in recent group exhibitions in Berlin at the Humboldt University Nord Branch Library and the Erwin-Schrödinger-Zentrum Science Branch Library, The Ohr-O'Keefe Museum, Biloxi, MS and The Carrol Gallery at Tulane University. Crosson has organized exhibitions in London, Texas, and Vermont. He is currently Assistant Professor and Sculpture Area Head at Tulane University.

If At All, video, 2019.

DELNA DASTUR

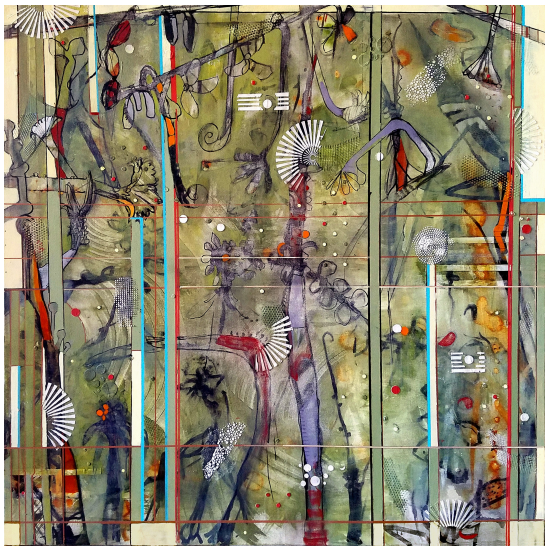
McLean, VA
delnadastur.com
@delnadastur
@Delna Dastur

My passion to create art began when I was very young and my mother enrolled me in a painting class in Mumbai, India. Every Saturday afternoon I would sit at my teacher's knee on the ground and paint away happily for hours on end. This interest never waned and although I graduated with a Bachelors degree in English and French from the University of Bombay, I was able to pursue my interest in art by getting a second Bachelor's degree in Art History from Wellesley College, Wellesley, Mass. followed by a Masters in Fine Arts degree from the American University in Washington DC. I had reached my goal to become a painter and started to exhibit regularly.

A few years later I was asked by the Art League School in Alexandria, Virginia, to be on their faculty. This was a new and challenging experience for me. Not too long after, the Smithsonian Associates approached me and currently I am teaching at both places. Although my primary career is being a professional artist- exhibiting, submitting to juried competitions, attending residencies and curating - teaching has added a wonderful dimension to my art. There is much to be learnt by teaching.

Over the years I have reflected upon the conflict between Nature and Man, and how it has affected climate change. This subject has become the long time theme for my paintings and I have used a variety of mediums to illustrate it. Charcoal played a prominent role in my earlier work. Pastels and inks were incorporated soon thereafter. The current canvases focus on acrylic paints and incorporate a variety of textures. The work has moved from being somewhat representational earlier on, to being far more abstract, with parallel stripes symbolizing the city, and aerial views of fields and crops represented by circles.

The paintings are always layered with many washes, drips, printing and texture. I am constantly experimenting. It is complicated to construct paintings this way. A lot of thinking is involved. I



thrive on solving complicated beginnings. The unknown and unexpected is gradually revealed. I aim to make the viewer pause and to reflect on both the subject matter and the techniques used to create the work.

Tendrils, mixed media, 2018.

PAM EICHNER

Silver Spring, MD
pameichnerartist.com

ARTIST STATEMENT

My artwork is about the mysteries of movement. I let the textures and colors of my materials engage in conversation. Digital drawings are the foundation of my current work. Woven lines and patterns are their language. Using one or two apps on a tablet, I re-purpose photos or my digital drawings into a visual collage to be printed on paper. Monumental Winds is from the series called Cataclysmic Earthscapes.

BIO

Pam Eichner is a native Californian now based in Washington, D.C. Her art work has been strongly influenced by her years in Hawaii, Japan, and on the West Coast. Pam's imagery has always focused on movement. Her earliest paintings and drawings were inspired by volcanoes and flamenco dancers.

When Pam moved to Japan, she fell in love with fibrous washi paper. She began pulling off the filaments of these transparent sheets of tissue paper to accent her two and three dimensional pieces. Using this texture became an essential component of her artwork.

Upon moving back to the United States, Pam discovered the dyed netting used to package produce. That texture became an additional inspiration for her abstract mixed media artwork. Next she began making digital drawings with netting lines and wave patterns to create a tactile sense of motion in a 21st Century medium. Currently, Pam makes highly textured collages, large and small, along with prints of her digital artwork on archival paper and aluminum.

Monumental Winds, Digital drawing on Hahnemuhle German etching paper, 2018.

ALICE FORNARI

Washington, DC
alicefolds.tumblr.com
@alicefolds

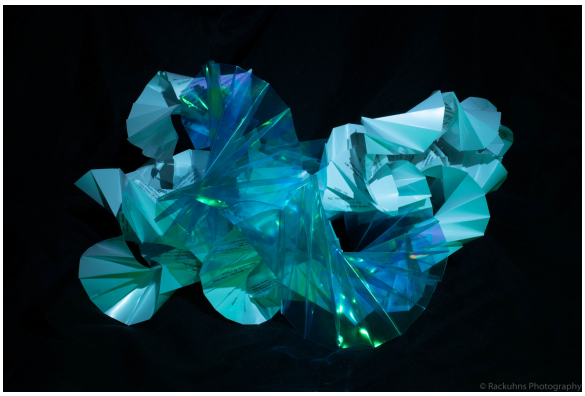
ARTIST STATEMENT

Alice Fornari is a self-taught modular origamist from Brooklyn, NY who is currently based in Washington, D.C. Modular or unit origami is a paper-folding technique which uses two or more sheets of paper to create a larger and more complex structure (polyhedra) than would be possible using single piece origami techniques. She is especially interested in integrating sustainability into her work, and does this by utilizing the patterns found in recycled paper and plastic, whether it is a museum floor plan, a brochure, or a mass produced poster. Alice's background is in evolutionary biology and natural history collection preservation - fields that each are at the cornerstone of the advancement of scientific literacy and education.

Alice currently works at the Smithsonian National Museum of Natural History, where she works on digitization projects for the departments of Botany & Invertebrate Zoology. Modular origami is a unique medium that is at the forefront of synthesizing science and art, and with the addition of recycled materials to create these modules, a critical dimension is added to Alice's work: social and environmental justice. Alice has showcased her planar modules at the American Museum of Natural History's annual Holiday Tree for the past three years, constructing flora and fauna inspired by modular origami forms.

BIO

Alice Fornari is a self-taught modular origami folder from New York City. Most kusudama pattern inspiration from Tomoko Fuse, Ekaterina Lukasheva, and Meenakshi Mukerji. When she's not folding, Alice is studying ecology and evolutionary biology at the University of Rochester.



Polyet-helices, Mylar sheets (blue), recycled acrylic industrial thermal label plastic (white), and cyanoacrylate adhesive, 2019.

SARBANI GHOSH

Brooklyn, NY
sarbanighosh.my.portfolio.com
@sarbanighosh.art

ARTIST STATEMENT

I am fascinated with the intersections of science, mythology, and astronomy. I chase glimpses of cosmic power, wondering at the infinite expansion of the universe and man's small part to play in the greater cosmic scheme. I depict meetings of humans with the unknown in a mystical realm. The abstraction of the landscape suggests a dream or hallucination, co-mingled with awe.

BIO

Sarbani Ghosh is an artist living and working in Brooklyn, New York. She earned her BFA in Graphic Design from the University of Miami, and earned her MFA in Painting and Drawing from Pratt Institute, in Brooklyn. She has exhibited at SELECT Fair at both Art Basel Miami and FRIEZE New York, Gallery Sensei, The Boiler | Pierogi, and in numerous group shows in both Miami and New York City.

A River Runs Through , Acrylic, watercolor, and collage on panel , 2018.

CHRISTINA HUNT WOOD

Delhi, NY
christinahuntwood.com
@xtinahuntwood_art

ARTIST STATEMENT

As an African American living in socially contentious times, I am driven to understand the hegemonic structure of my rural, predominantly white Appalachian community in upstate NY. Using historical archives, interviews, collected objects, and personal experience, I examine the mundane actions of rural people (past and present) that can thwart opportunity for social, economic, and environmental progress. Actions include the embrace of segregationist symbols as part of our "heritage" or the consumption of "road sodas (alcoholic beverages)" while driving and then discarding the spent cans into the ditches of the idyllic back roads. For the perpetrators, these acts might feel like expressions of power, but they're damaging to the integrity of American history and hurt the very spaces rural people cherish.

Found objects, video, and photography are used to poetically document these acts. A video reenactment of my black father meeting my bigoted white grandmother becomes a whimsical and insidious silent minstrel film. The collective sum of beer can litter found in a specific back road is manipulated into shiny works of art that map the consumer habits and rebellion of local people.

Narrowing the space between the palatable (even beautiful at times) and the harmful allows me to highlight the ways we, as a society, through the microcosm of my community, romanticize "traditional" culture, are seduced by false history and science, and can act against our best interest to maintain the status quo.

BIO

Christina Hunt Wood is a bi-racial (African / European American) visual artist from the Catskill Mountains of New York State. Working primarily in photography, video, and found object, Wood's work investigates themes of race and power in rural, white spaces; she focuses primarily on her own community. Borrowing from historical research, interviews, and personal observations, Wood creates evidence-based narratives that highlight the ways mundane actions are used to maintain the status quo.

Wood's work has been shown throughout the Northeast including a recent solo exhibition at the Wilber Mansion in Oneonta, NY. She was honored by the Catskill Center as a "Steward of the Catskills" for her commitment to anti-racism work in her community. Wood earned her BA in Studio Art from Hobart and William Smith Colleges and her MFA from Lesley Art+Design in Cambridge, MA, where she earned the esteemed Alumni Award.

Charlotte Creek Rd. Davenport, NY, aluminum on wood, 2019.

KAMILLE JACKSON

Woodbridge, VA
kamillemirage.com
@kamillemirage

ARTIST STATEMENT

My work is an exploration into the ways our perspective changes. I draw as a form of documenting the land and territories I've visited. This tendency is partly rooted in nostalgia and partly rooted in curiosity. I'm curious about the ways my surroundings have felt more or less like home. I'm curious about which narratives are supported by regionalism and which markers feel secure in an environment constantly changing. The transient quality of our relationships to land, marked by gaining and losing familiarity, is what I'm choosing to magnify the most.

These themes, involving the environment and impermanence, have manifested in my work as dreamy text pieces, landscapes, and patterns. My process includes drawing from photographs, documenting my drawings, often obscuring my drawings, printing my images, and finishing with stitching or binding my images together. Underneath each landscape drawing is a loose map of spatial features, underneath each text piece is an invented font type, and underneath each pattern is a grid. Overall, my pieces have an unfinished aspect to them. This feature is an aesthetic choice, and acts as a mirroring of the infinite ways we reacquaint ourselves with a place and the infinite ways that place changes without our presence.

As of now, my main artistic influences include surrealist works, text driven conceptual pieces, and optical art. The eerie mood eminent in the landscapes and figures from Remedios Varo and Mati Klarwein left a lasting impression on me. The imagery in Varo's La llamada (The Call) or Klarwein's Real-Estate Paintings pulls from vast ideations that relied on specific and minute details and visual cues. Another artist I find inspiring and adjacent to these artists is visionary artist, Alex Grey. His work also possesses an eerie quality, and as seen in Nature of Mind: depicts a reality beyond the physical world we're familiar with.

The conceptual artists I admire and whose work encompasses text or communication as a central theme include Barbara Kruger, Jenny Holzer, and Adrian Piper. These women used text, language, and communication to analyze power dynamics and social structures. This is depicted in Kruger's Untitled (Questions) and Untitled (Your Body is A Battleground). Jenny Holzer brought singular narratives and affirmations to a grand scale with the use of projections and public spaces. In addition to written messages, Adrian Piper used performance and personas to enact a way of revolting against unchecked prejudice and racist behavior. The subtle yet

unforgettable ways in which these artists worked has affected the way I utilize text and communication within my own work.

Op art compositions are my tertiary and most recent obsession. Bridget Riley is the main arbiter of this. She's referred to pointillism as her main source for altering the way she sees and builds compositions. She has this beautiful way of creating movement within her work and utilizing positive and negative space, as seen in pieces like Tremor or Rustle 3. Seeing the way she uses shapes to activate a surface has helped me to solve formal problems.

These artists collectively had a profound impact on me because of the ways they've challenged the systems and structures that our physical reality is predicated on. The surrealists blended easily identifiable forms and subjects with unfamiliar settings, scenarios, and narratives. Barbara Kruger, Jenny Holzer, and Adrian Piper were conceptual artists that uprooted our trust concerning mass communications. Op artists play with our sense of perception. They create visceral experiences with two-dimensional imagery, all done with the reorganization of pedestrian shapes such as lines, circles, and triangles. Through the models created by these artists, I am devoted to exploring the ways we associate ourselves with certain places and reconcile familiarity with impermanence.

BIO

Kamille is an artist based in Northern Virginia. She uses drawing and digital media as the foundation for her work. Her imagery, consisting of text pieces, landscapes, and loose patterns, are driven by a desire to document her surroundings. At the root of this documentation is a magnifying of our transient relationships with land. She received a BFA from Virginia Commonwealth University, was featured by Afropunk, and is currently an MFA candidate at George Washington University's Corcoran School of the Arts and Design.

Backyard Image, Graphite on Bristol vellum, 2017.

YASEMIN KACKAR-DEMIREL

Westchester, NY
yaseminkackar.com

ARTIST STATEMENT

Habitats in various geographies with their shifting sites, terrains and territorial borders give me constant inspiration to contemplate on freedom, boundaries, belonging, safety, residuals and memory. In all my interactions with a place, whether I am enclosed in a room or out in an open field in nature, I question: How do I take up space here? Do I belong, feel safe here? What will stay with me when I leave? Who will I be when I exit? In my works, I probe these feelings, acknowledging their fluid, ever-evolving nature. I start the process of engaging in my works by gathering formal elements and structural cues from architecture, geometry, and geography. From this point forward, I let the composition flow and grow intuitively. What is familiar and experienced before alters into an unfamiliar, abstract relationship. To me, a work's surface is a boundless landscape that comes into realization as I build upon it by the process of making connections with materials, tracing, fragmenting, marbling, threading, mark-making, and creating shapes. From the earth's vast fields to its tiniest fragments everything flourishes and vanishes on its sea of landscape; it is the source within.

BIO

Yasemin Kackar-Demirel was born in 1978, in Istanbul, Turkey. She holds an MFA and a Museum Studies Certificate from Northern Illinois University (2004), and a BFA from Mimar Sinan University, Faculty of Arts, Istanbul, Turkey (2001). Kackar-Demirel's work examines habitats in various geographies with their shifting sites, terrains and territorial borders, offering her constant inspiration to contemplate on freedom, boundaries, belonging, safety, residuals and memory. She gathers formal elements and structural cues from architecture, geometry, and geography. Through an intuitive and improvised process, she welcomes the release of control and the push and pull of the various materials, thereby allowing the gestural elements—such as pours and splotches—to develop organically. Kackar-Demirel's works are grounded in her lived experience in urban and natural environments. To her, a work's surface is a boundless landscape that comes into realization as she builds upon it by tracing, fragmenting, marbling, threading, mark-making, and creating shapes. In all her interactions with a place, whether she is enclosed in a room or out in nature, she questions: How do I take up space here? Do I belong, feel safe here? What will stay with me when I leave? Who will I be when I exit?

Kackar-Demirel has had solo exhibitions at The Yard: City Hall Park, New York (2019), Mooney Center Gallery, The College of New Rochelle, New Rochelle, NY (2011), C.A.M. Gallery, Istanbul, Turkey (2010, 2008), Courthouse Gallery, Lake George Arts Project, Lake George, NY (2008), and McLean County Arts Center, Bloomington, IL (2007), among other venues. Group exhibitions have taken place across the United States as well as internationally in Israel, Italy, and Turkey. Kackar-Demirel has attended the residency programs at the SVA in New York and AreaOdeon in Monza, Italy. Her works have been published in various catalogs and periodicals including The Woven Tale Press (Digital), Fresh Paint Magazine, INPA 2 by Manifest Gallery, New American Paintings, Milliyet Sanat (Turkey) and Artist Actual (Turkey). She lives in Cortlandt Manor, New York.

Under the Same Roof, Ink, colored pencil, graphite, watercolor, and thread on synthetic paper, 2019.

PAMELA A. MACGREGOR

McClure, OH
tarveycottagestudio.com

ARTIST STATEMENT AND BIO

When I retired from teaching middle school art I finally had the time as well as the intense need to create my own art. I threw myself head long into my new found passion for the fiber arts, specifically three -dimensional traditional wet felting.

I was introduced to traditional wet felting late in my life, but was immediately hooked on the versatility of this medium. I found the magical process of felting so intriguing. The thought that with plain soapy water, animal fleece and agitation I could produce a precise, hard and seamless surface was inspiring to me. The possibilities seemed endless.

I am not an artist that can do production work and each of my felt works is one of a kind. I find that creating in felt energizes me and pushes me into constant and exciting engineering challenges. I approach each work with a new intensity always in total awe of the process. I often combine the wool with natural elements found around our farm such as plant pods, feathers, horsehair and found bones. I feel my art doesn't have to say something, or be explained. It is intuitive and from my heart.

I am now facing a second retirement from teaching felt making nationally and internationally and I look forward to experimenting with more mixed media and exhibition work.

My work is inspired by nature and found objects. I honor the lovely old woodland bones, dried pods and stones by using them in my work and try to incorporate intriguing found objects to make each work a one of a kind.

Habitat #2, Fiber, glass beads, monofilament, 2019.

JAMES MARIA

Reading, PA
jamesmaria.com
@jamesmariapaints
@jamesmariaart

ARTIST STATEMENT

In recent watercolor works, I employ the visual language of entropy and abandonment to superficially discuss shifts in economy and industry, while also seeking to develop a lexicon that equally serves those who identify as spiritual as well as those who don't, in an attempt to ask universal questions about the interior life-more specifically, cycles of spiritual desolation and consolation.

The apparent struggle between the natural and synthetic worlds has long been the subject of painters and photographers alike. I intend that the rusted, crumbling objects and spaces that I chose to paint stand as monuments, not to human ingenuity, but as documentation of the process by which the remnants of industry and invention often fade. I offer gentle reminders that nothing of this world truly lasts- no human innovations, inventions, nor material aspirations. In the processes of oxidation and decomposition, human imposed "order" tends toward the apparent disarray of a divine or natural order, and it is here that I've encountered captivating beauty. I propose that these images bear witness to the simultaneously destructive and restorative essence of that struggle.

I often use titles or iconographic conventions borrowed from historical Christian art to reinforce the subtle, overarching spiritual themes of my work that are otherwise layered in metaphor. Through these channels I explore the complex intersection of nature, human aspirations and a Divine, permissive will. .

BIO

In 1989, James Maria was born to Amy and John Maria, in Reading, Pennsylvania. During formative years, he honed his talents in the visual and performing arts, eventually pursuing an education in fine art at Kutztown University. Since graduating summa cum laude from Kutztown University's Art Education and Fine Arts programs in 2012, James has participated in and won significant awards at many international juried exhibitions as well as producing two solo shows in Lancaster and Scranton, Pennsylvania. Watercolor societies like AWS, TWSA, Watercolor USA, and others have been immeasurably valuable in his career formation, providing exhibition opportunities as well as critical exposure in the international market. In addition to teaching workshops and offering demonstrations, he continues to teach privately and diligently maintain his studio practice at the Goggleworks Center for the Arts, in Reading, Pennsylvania.

Thy Will Be Done, Watercolor on paper, 2015.

MIKE MARKS

Minneapolis, MN
mikemarksarts.com
@mikemarksalot

ARTIST STATEMENT

My artwork reflects processes of change and loss within landscape. Using printmaking and drawing, I create images that contemplate how history becomes ascribed into environment and how nature is represented. Taking inspiration from the natural and constructed environments I've observed, the resulting works often depict fragments of landscapes overlapping one another. It's my intent to draw parallels to the way nature/wilderness is being constantly re-constructed by forces ranging from the geological to man-made, and how these shifting boundaries make us re-define what exactly wilderness is.

The land around us is as curated a surface as any in an era defined through the marks imprinted upon our environment. The images in my work vary from the representational to the suggestive, but are always rooted in movement and place. By shifting the representation of landscape from one material to another, the act of drawing and printmaking becomes a tool for me to address the way in which wilderness meanings and values are socially constructed and contested.

BIO

Mike Marks (b. 1984, West Virginia) holds a BFA in Drawing from the Cleveland Institute of Art, and an MFA in Printmaking from the University of Delaware. His prints and drawings have shown nationally and internationally. He currently lives and works out of Minneapolis, Minnesota, creating his prints at the Highpoint Center for Printmaking. He was a 2017/2018 Jerome Foundation Emerging Printmaker in Residence at the Highpoint Center for Printmaking, and is currently a 2019 Minnesota State Arts Board Artist Initiative Grant awardee. Prior to relocating to Minnesota in 2016, he was Director of Intaglio for Maine-based printmaking collective Pickwick Independent Press.

When he's not in the studio he's backpacking and canoeing with his fly-rod at hand.

How the Highlands Laid Low, Intaglio (drypint, spitbite etch, mezzotint) on paper), 2018.

PJ MILLS

Miami, FL
pjmills.info
@pjmills101
@PJ Mills

ARTIST STATEMENT

Scientists have calculated that between 0.01 and 0.1% of all species will become extinct each year. If the low estimate of this number of species out there is true - i.e. that there are around 2 million different species on our planet - then that means between 200 and 2,000 extinctions should occur every year, naturally.

Scientists further calculated that three bird species vanished from our planet for good in 2018. While 2018 didn't see much wildlife extinction, the Earth is losing animal species at 1,000 to 10,000 times the natural rate.

However, in the past 100 years about 500 large animal or known species have become extinct instead of the nine species that would have been expected at natural rates. These extinct species include 158 fish, 146 amphibians, 80 birds, 69 mammals and 24 reptiles.

Almost 500 known species have gone extinct during the last century. According to a 2015 study by the National Autonomous University, 477 known species have disappeared since 1900 due to degradation and destruction of natural habitats.

The population of Apis mellifera; the most popular honey bee and pollinator in North America has been well documented by commercial bee keepers throughout the continent. These apiarists have documented an annual loss of these pollinators over the last twenty years of more than 50%. Unfortunately, there are even less people keeping track of all of the other 300 or so pollinators on the continent.

The bees in this painting were discovered on the artist's porch. At the time, the artist was reading the book "Don't Sweat The Small Stuff" and found the discovery morbidly coincidental. PJ's still life's are a distillation of the symbolism behind objects and their relationship with the overarching idea. The subject matter in the painting is seldom "about the object" but rather about everything "concerning the object". This isolation of the object allows the viewer an opportunity to contemplate a larger picture.

Bees, Oil on canvas, 2018.

BIO

PJ Mills was born is Spokane Washington the son of an US Air Force Pilot. He has lived most of his life in the southern United States with the exception of a few years in Europe. He studied at Cornell University under the Cornell Fellowship and a grant from the Andrew D. White Foundation for the Visual Arts. His work has been exhibited in galleries and museums across the US and his work is in public and private collections. He has an active studio at the Fountainhead Studios in Miami and resides in Miami with his wife, cat and dog.

DANIELE PIASECKI

Martinsburg, WV
DanielePiaseckiFineArt.com

ARTIST STATEMENT

Witnessing these scenes, one may wonder for how long these once powerful cars have been overlooked and lament they have been left to rust and decay in a graveyard…

After pondering over such thoughts for a moment, I quickly find myself overwhelmed with admiration and respect for Nature's adaptability, creativity and resiliency. While the vehicles appear to be the main subjects of my images, in reality Nature is the theme; Nature recycles these cars into functional objects and uses them to feature its own qualities. In the face of mankind's negligence and pollution, Nature reclaims its space, finds ways to thrive and prevails; and we, human beings are overlooking its power as well!

Moreover, Nature seems to do so in an all-inclusive and compassionate way, defying all odds, becoming one with material signs of civilization, forgiving, tenacious, generous and flexible; if it can't grow straight, it bends and twists, adjusts its course but continues to develop and flourish in spite of all obstacles, sometimes with a touch of humor… It never gives up! It doesn't reject our lives; it works with us, around us! Amidst our worries, if we pause for a moment to observe and reflect on the ways Nature deals with challenges and setbacks, we may see encouraging examples to follow, figure out metaphors applicable to our own lives.

As a photographer, my artistic endeavors have for a long time been interconnected with my love and reverence for Nature. I strongly believe in Nature's healing power and enjoy working on projects within the healthcare industry, helping create peaceful and comforting visual surroundings for patients, visitors and staff.

Growing increasingly concerned that our natural environment is being endangered and threatened, I currently feel driven to publish photography that not only advocates environmental conservation and protection, but also promotes awareness of Nature's resourcefulness and resiliency. An old car graveyard recently inspired me to investigate Nature's responses to mankind's shortcomings and destructive inclination; I find myself on a quest to witness and capture more examples of Nature's unstoppable Life Force and its victories over mankind's carelessness. I continue investigating their meaning and expanding a collection of images at the intersection of environmentalism and artistic documentation: my own way to spread some hope.

BIO

Originally from France, Daniele Piasecki is essentially a self-taught photographer. After studies in Psychology and Business Management, she discovered her eye for Photography while traveling as her employer's Travel and Seminars Manager. At that time, she took a few classes and workshops at the Photography Institute in Paris and eventually relinquished corporate life to pursue her interests. This new chapter of her life debuted in Alexandria, VA, USA. She relocated to West Virginia in 2006.

Her photographs have been featured in hundreds of juried Art exhibitions and more than twenty Solo Shows. They have been exhibited at the National Museum of Women in the Arts in Washington D.C., the Frostburg Museum, MD, The Washington County Museum of Fine Art, Hagerstown, MD, the Huntington Museum of Arts, Huntington, WV, Coos Art Museum, Coos Bay, OR and the West Virginia State Museum in Charleston.

They have been published in the books "Capitol Hill Beyond the Monuments", "Washington DC, a City on the Hill" & magazines such as "Where Magazine" and "Photographers' Forum". Her artwork can be found in the Washington D.C. Art Bank, in private collections in Europe & Africa & throughout the U.S.A. including the Washington Cancer Institute & the Greater Baltimore Medical Center.

One of her passions is her artistic involvement within the healthcare environment while raising awareness about the appropriateness of visual stimulations offered to patients, staff and visitors. She strongly believes in the healing power of Nature and the necessity to conserve and protect our natural environment.

Piasecki has received numerous awards, distinctions and a number of professional development grants from the Art Commission of the WV Division of Culture & History, the Tamarack foundation & Mountain State Arts & Crafts Fund.

Nature's Right of Way- Planter of Sorts, Photography, 2017.

NANCY RAMSEY

Alexandria, VA
nancyramseyart.com
@naramseyart
@Nancy Ramsey Art

ARTIST STATEMENT

Art, to me, is primarily about the process. It's my reaction both to the world and to the marks I am making on the canvas. The finished product becomes a record of my process. I may find inspiration in a figure, a landscape, music, or the bits of images and thought that swirl in my head. Regardless of how I begin, the work evolves beyond my initial plan. The act of painting is improvisational. As I work, each new move comes as a reaction to the one before. I can't tell you exactly what I'll do next until I've finished the current stroke.

As I paint, I am often interested in capturing an impression of feeling or movement. Color and a gestural line are my favored elements for achieving this. I am also cognizant of including larger forms and considering value along with my color and line work to achieve a more appealing composition. I strive for balance in my paintings by combining areas of bright color with neutrals. Areas of more energy find balance with quieter areas. A variety of brush strokes and paint applications create interest.

Although I consider these elements as I work, the act of painting remains unstructured. It's a conversation, where I enjoy the twists and turns of the interaction rather than worrying about where I'll end. What is left, the final painting, is a record of my process, of that conversation between my intuition and the materials.

BIO

Nancy Ramsey, a painter from Alexandria, Virginia, values exploring the natural world and often references nature and the human form within her abstract art. She also enjoys painting more abstractly on intuitive projects in which each stroke forms in response to the one before. Collaborating with other artists, writers and dancers is a particular interest and inspiration.

Portland, Acrylic, mixed media, 2019.

LISA SANDERS

Newark, NJ
lisa-sanders.com
@lsandersart

ARTIST STATEMENT

My process involves playing with materials, combining, bending, and stretching the individual elements to test their limits and expressive potential. As each subsequent element is added it affects those already in place and therefore the piece itself is always influencing the next move. This can be a metaphor for our passage through our lives and how what we have experienced effects what we do next. Working in a direct constructive process allows me to respond immediately to my materials and allows for my intuition to play a part in the process. I can be very pleasantly surprised sometimes by what results when I let my intuition or subconscious play.

BIO

Lisa Sanders received her MFA from The New York Studio School, NY in 2011. Her work has been exhibited in New Jersey, Brooklyn NY, New Rochelle NY, Galesburg IL, New Orleans LA, Spartanburg SC, and Durango CO. She has received the following awards: from The New Jersey State Council on the Arts Artist Fellowship, The New York Studio School, Sculptor in Residence, and a Fellowship Residency, The Vermont Studio Center. She has participated in several other Residencies in the US. She currently has work on permanent exhibition at Wildflower sculpture park, South Mountain Reservation, New Jersey.

Lisa has curated an exhibition of 3 sculptor graduates of the Studio School, and an outdoor sculpture show, ART IN NATURE with Karen Wilkin at a venue in Short Hills NJ

Lisa lives and works in Newark, NJ

Paper Shed, Handmade paper, synthetic fiber and pvc glue, 2016.

JD SCOTT

Santa Fe, NM

@johndavidscott90

ARTIST STATEMENT

Stratigraphy, n. — the branch of geology concerned with the order and relative position of strata and their relationship to the geological time scale.

Global plastic waste has resulted in a new form of sediment, a phenomenon that geologist Patricia Corcoran and sculptor Kelly Jazvac have termed "Plastiglomerate." Using salvaged plastic and other detritus, my work calls attention to this new marker of human existence and speculates on its subterranean landscape. By highlighting the pandemic scale of plastic pollution, I hope to engage the viewer in a broader cultural shift towards environmental accountability and action.

BIO

JD Scott is an architect and visual artist currently based in Santa Fe, New Mexico. He holds an undergraduate degree in architecture from Washington University in St. Louis and a Masters of Architecture degree from Tulane University. JD is a passionate advocate for affordable housing and sustainability, with hands-on experience working for non-profit organizations including Habitat for Humanity, Bike & Build, and the Epicenter. He is currently assisting in the design of a net-zero energy, affordable housing project for local artists and creatives.

An emerging visual artist, JD has had his drawings, paintings and collages featured in solo and group exhibitions alongside nationally-prominent artists. His work speculates on memory, process, and human impact on the environment. He recently completed his first major public art commission at the Tyler Arboretum in Media, Pennsylvania.

JD's work has been published in *OneWorld Magazine*, *Recto Verso*, and *Issues Magazine*. Recent shows include the 2019 Contemporary South exhibition at the Raleigh Visual Arts Exchange; "Night," a group exhibition at the Strathmore Arts Center in Bethesda, Maryland (2019); the 2019 Regional Juried Exhibition at the Hill Center Galleries in Washington, DC; and "Horizon: Contemporary Landscape," a group exhibition at the Danville Community Arts Center in Danville, Kentucky (2018).

New Stratigraphy, Plate 1, Plastic bags, bicycle tube, acrylic paint, enamel paint, graphite and collage on wood panel, 2018.

BETHANY SPRINGER

Fayetteville, AR
bethanyspringer.com
@bspringe
@Bethany Springer

ARTIST STATEMENT

My current work lies somewhere between romanticism and realism, an inquiry into place and identity as influenced by history, heritage, globalization, and the information age.

How territories are established, reinforced, and lost is referenced through the juxtaposition of disparate historical and contemporary images, metaphors that find ironic commonality through online searches. Often, I use search engines as a tool to interpret and inhabit the world beyond my own heritage and environment, pairing a simple word or phrase with a complex network of associations connecting semiotics, historical origin, consumer items, and fads. In an attempt to have a deeper understanding of place and of the objects that represent place over time, I recreate images found on the internet or repurpose objects that have historical significance yet have lost their value in present society. I find it important to travel to locations referenced in my work so I may collect information from institutions and residents who have deep roots in their community. The resulting installations are usually hybrids of collected research, a fusion of personal and digital information that visually manifests the fragile link tethering identity to place.

In a society that is increasingly connected, is it possible to be lost?

BIO

Bethany Springer (b. Washington, D.C.) has exhibited at venues including 21C Museum Hotel in Bentonville, AR, Maryland Art Place (MAP) in Baltimore, Boston Center for the Arts, the Milwaukee Institute of Art and Design, Creative Arts Workshop in New Haven, CT, the Grounds for Sculpture in Hamilton, NJ, City Gallery East in Atlanta, the Walton Arts Center in Fayetteville, the Georgia Museum of Art, the Kansas City Artists Coalition, Full Tilt Creative Centre in Newfoundland, Canada, and The Delaware Contemporary in Wilmington, DE.

Springer received her MFA in Sculpture from the University of Georgia in Athens. She is the recipient of a Pollock-Krasner Foundation Grant, an Individual Artist Fellowship from the Arkansas Arts Council, an Artist Mini Grant from the Iowa Arts Council, a Community Research Award from the University of Arkansas Community and Family Institute, and a Research Grant from the Center for Digital Technology and Learning at Drake University in Des Moines. Springer has been in residence at Full Tilt Creative Centre and Terra Nova National Park in Newfoundland, The Arctic Circle in the International Territory of Svalbard, Norway, the Fine Arts Work Center in Provincetown, MA, the Bemis Center for Contemporary Arts in Omaha, NE, the Artist House at St. Mary's College of Maryland, the Hambidge Center for the Creative Arts & Sciences in Georgia, and the Tides Institute and Museum of Art in Eastport, ME (forthcoming). Springer currently lives and works in Fayetteville, Arkansas and is an Associate Professor in Sculpture at the University of Arkansas.

Wish You Were 1.0, 2.0, and 3.0, Postcard series, 2014.