

2019 EMERGING ARTISTS

APRIL 10 – JUNE 5, 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: Kim Sandara, 1, Acrylic on canvas, 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.



TABLE OF CONTENTS

[About the Exhibition](#)

[Jury Panel](#)

Adah Rose Bitterbaum
Philippa Hughes
Dawne Langford

[Featured Artists](#)

Kate Gorman
Kim Sandara
Madeline A. Stratton
Sean Sweeney



About the Exhibition

2019 EMERGING ARTISTS

Target Gallery Spotlights Emerging Artists of the DMV

Target Gallery presents the *2019 Emerging Artists*. In its sophomore year as of 2019, this annual exhibition spotlights emerging artists and the up-and-coming artistic innovators of the greater metropolitan area.

2019 Emerging Artists was on view from April 10 through June 5, 2019, with the public reception on Friday, April 12, 2019. The participating artists and jurors gathered for a [panel discussion on emerging arts in the region](#) during a spring Torpedo Talk on Thursday, May 2, 2019.

“We have a vibrant arts community in the D.C. region, and it’s our responsibility as a leading cultural institution to nurture these creatives with meaningful exhibition opportunities,” said Leslie Mounaime, curator of exhibitions at the Art Center.

2019 Featured Artists

[Kate Gorman](#), Washington, D.C.

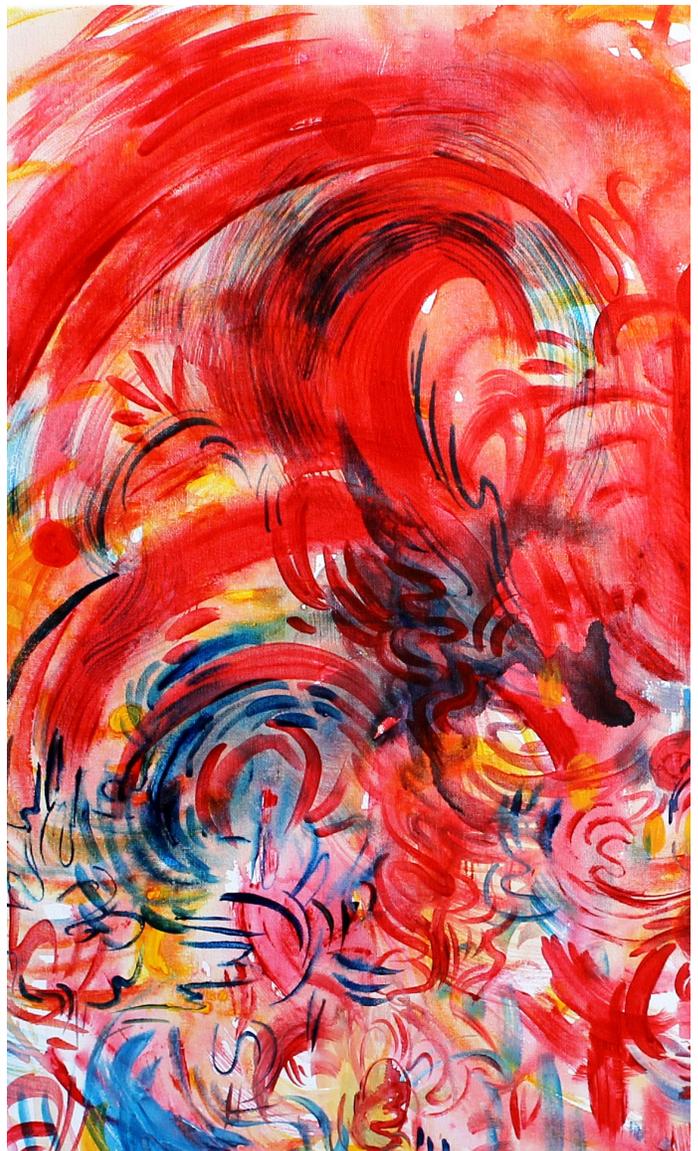
[Kim Sandara](#), Falls Church, VA

[Madeline A. Stratton](#), Washington, D.C.

[Sean Sweeney](#), Washington, D.C.

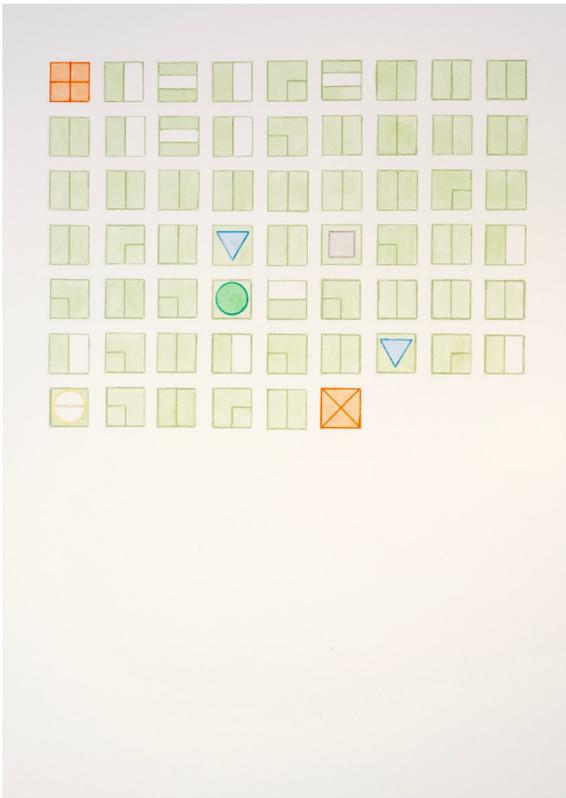
The jury panel for this opportunity was Adah Rose Bitterbaum, founder and director of [Adah Rose Gallery](#); [Philippa Hughes](#), founder of [The Pinkline Project](#); and Dawne Langford, founder of [Quota](#).

All four of the artists work in different media but speak to the same level of dedication and skill that exemplifies the talent in the area.



Kim Sandara, 1, 2017.

ABOUT THE EXHIBITION



Kate Gorman, *Score of The Moongate*, 2018.

“One of the great pleasures in viewing art is realizing the astounding number of ways there are to be an artist,” said juror Adah Rose Bitterbaum. “The four artists in this exhibition each have their own unique language and yet they all share a love of ideas, materials and construction.”

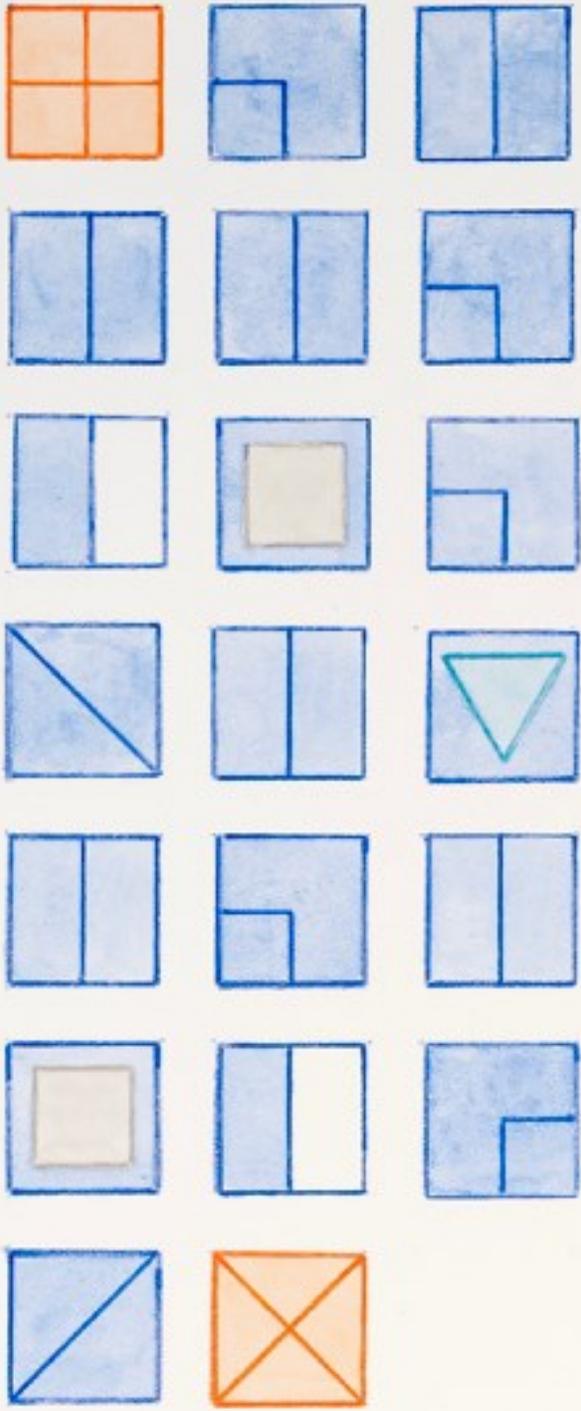
“These four artists make visual poetry that speaks to the essence of what it means to be human,” said Juror Philippa Hughes. “The work evokes a sense of delight through the use of materials and non-visual art sources in unexpected ways.”

Likewise, juror Dawne Langford said, “The four artists selected all exhibit a fluency in the language of merging mediums and time periods, without appearing to be a mash-up, effortlessly translated into unique forms.”

The opportunity to be featured in this exhibition was open to those living within the tri-state area with no more than five years of experience as a professional exhibiting artist. They also have never had a solo show of their own. Because this exhibition seeks to support artists as emerging professional creatives, each received an honorarium after being accepted.



Sean Sweeney, *Leftovers*, 2015.



The Jury Panel

ADAH ROSE BITTERBAUM

JUROR FOR 2019 EMERGING ARTISTS

One of the great pleasures in viewing art is realizing the astounding number of ways there are to be an artist. The four artists in this exhibition each have their own unique language and yet they all share a love of ideas, materials and construction. Kate Gorman creates minimal and poetic patterning to encode feelings and ideas. Her work pays homage to the design and patterning found in quilts and their delicacy. Kim Sandara is also influenced by patterning and sound. Her works are visual translations of musical song and calligraphy and contain the loveliest of mark making and gesture. Madeline Stratton is moved by the idea of home and interior space. Her bold shaped canvases are sculptural and evoke memories of the places we have lived and their importance in our lives. Sean Sweeney works mostly with sculpture to create conceptual works that alter materials and play with the sense of lightness and gravity. All of the artists are masters of their material and provide a fresh and exciting perspective and a true love of creating.

– Adah Rose Bitterbaum



About the Juror

Adah Rose Bitterbaum is the owner and Director of the [Adah Rose Gallery](#) in Kensington, Maryland. The gallery was founded in September of 2011 as a place to exhibit contemporary art in a variety of medium with a specialty in text-based work. The gallery is a dynamic place and hosts artists talks, panels on issues in the art world, maintains an active intern program and shows art in a variety of spaces including law firms, pop ups and a number of Art Fairs each year including PULSE New York, PULSE Miami, The Silicon Valley Art Fair and the Dallas Art Fair. The gallery also works with emerging artists and showcases the work of recent MFA graduates in a number of shows each year. The gallery is “user friendly”. They embrace technology, books, zines, fonts, logos, music, film, aesthetics, signage, drawing, painting, screen printing, sculpture, computers and photography. The gallery hopes to create a shared culture and a broad one and values the ideas, comments and critiques of visitors. Prior to founding the gallery, Adah Rose worked as the Director of Studio Gallery in Dupont Circle for almost four years. Adah Rose has worked as an independent curator for the past 7 years. Adah Rose began her career as a lawyer and also worked in Public Health, Education and College Counseling.

PHILIPPA HUGHES

JUROR FOR 2019 EMERGING ARTISTS

These four artists make visual poetry that speaks to the essence of what it means to be human. The work evokes a sense of delight through the use of materials and non-visual art sources in unexpected ways. Kate Gorman's work appeals to my literary passions. Her visual interpretations of words bend our expectations about how different media interact and asks us to think more expansively about the ways we communicate with each other. The fluidity and motion of Kim Sandara's colorful and emotional abstract paintings mimic the visceral reaction you can often have when listening to great music. Madeline Stratton guides us in an exploration of the way the significant rituals and objects of our past can shape the way we perceive the world in the present. By altering recognizable objects, Sean Sweeney redefines the way we observe the spaces around us and the way we evaluate and see what was once familiar.

– Philippa Hughes



About the Juror

Philippa P.B. Hughes is a creative placemaker and social sculptor who designs inventive and collaborative projects that strengthen communities, connects people who would not normally meet in meaningful dialogue, and who opens portals to art and culture for the culturally curious. She constructs human-centered activations that facilitate connections between neighbors, reinforce community bonds, and strengthen relationships. She believes that people are hungry for the opportunity to connect and build relationships with one another. Creative placemaking and social sculpting can provide creative portals for building those connection. She is also personally committed to finding ways for people to connect across political and socio-economic divides. For example, she has been hosting dinners with Trump supporters and opponents, as well as dinners with liberals who span the left side of the political spectrum.

She is experienced in public and private collaborations having produced placemaking projects in collaboration with numerous Business Improvement Districts across D.C. and in partnership with the D.C. Office of Planning. She executed two creative placemaking projects funded by the Kresge Foundation. Philippa is also the chair of the board of the DuPont Underground, a former trolley stop turned into art space and she has served on the board of the D.C. Commission on the Arts and Humanities among numerous other boards throughout Washington, D.C. She has spoken about her creative placemaking projects at TEDx American University, VisionDC, IdeasFest, Creative Placemaking Week 2018, Creative Placemaking Leadership Summit - Northeastern Corridor, Smart Growth America's Intersections.

Philippa studied Foreign Affairs at the University of Virginia and also received her law degree from that institution. She practiced investment adviser regulation for six years before transitioning to the full-time pursuit of placemaking and social sculpting.

DAWNE LANGFORD

JUROR FOR 2019 EMERGING ARTISTS

The four artists selected all exhibit a fluency in the language of merging mediums and time periods, without appearing to be a mash-up, effortlessly translated into unique forms. Kate Gorman's use of symbols, that evoke quilting patterns, merge traditional and digital to explore the boundary between what is perceived as reality and fiction. Kim Sandara creates abstract pieces that communicate experience using inspiration pulled from calligraphy, and the stream of consciousness into its own language. Madeline Stratton explores memory by merging sharp modern geometry with traditional mediums, that highlights the importance of our built surrounding and domestic objects. Sean Sweeney fashions commercial and readymade objects to create moments and aestheticize materials that are otherwise are not regarded as such to convey the connection of internal spaces and the construction of the exterior.

– Dawne Langford

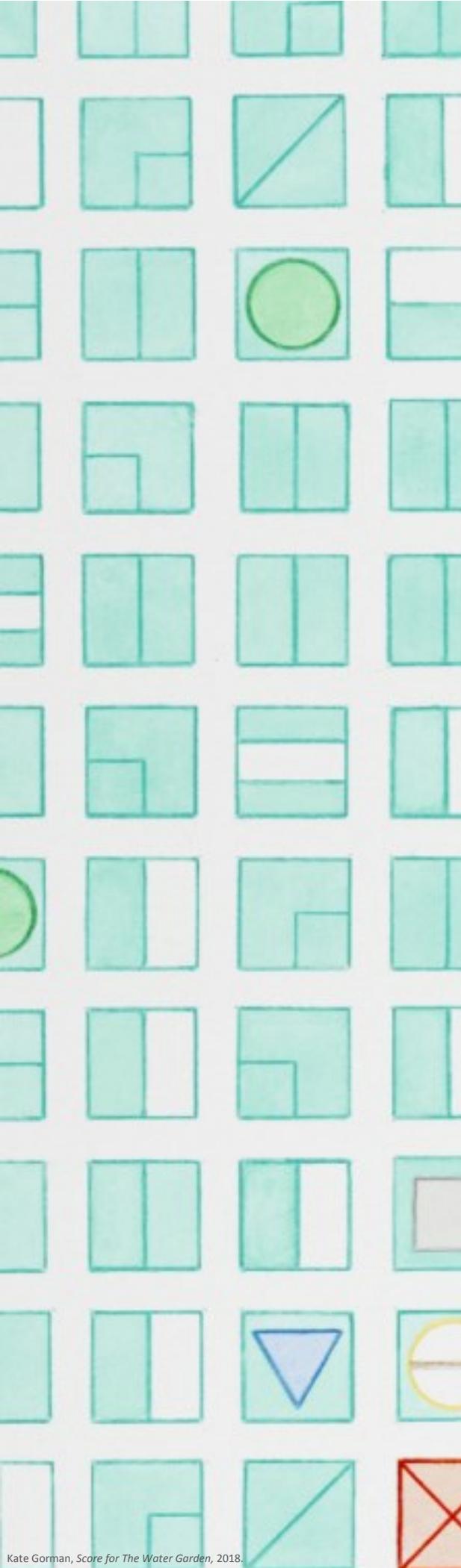


About the Juror

Dawne Langford is a Washington, DC-based curator, documentary filmmaker, and artist. She recently completed a six-month project as the manager and curator of programs for the Fundred Reserve OPEN LAB, in collaboration with Mel Chin Studios. After many years working in public media as a broadcast TV editor, she transitioned to roles as a producer, working on independent documentaries *Check It*, *Kandahar Journals*, and *Finding Joseph I*. Dawne also launched a curatorial initiative dedicated to centering traditionally marginalized viewpoints in public discourse around artistic creation and representation. New projects in the works address hidden and obscured histories. Previous exhibition venues and collaborations include *Transformer*, *SPRING/BREAK*, and The Smithsonian Asian Pacific Center's Culture Lab series, *Crosslines*.



Featured Artists



Kate Gorman

KATE GORMAN

2019 EMERGING ARTIST

namrogetak.com



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



[@Kate Gorman](https://www.facebook.com/KateGorman)



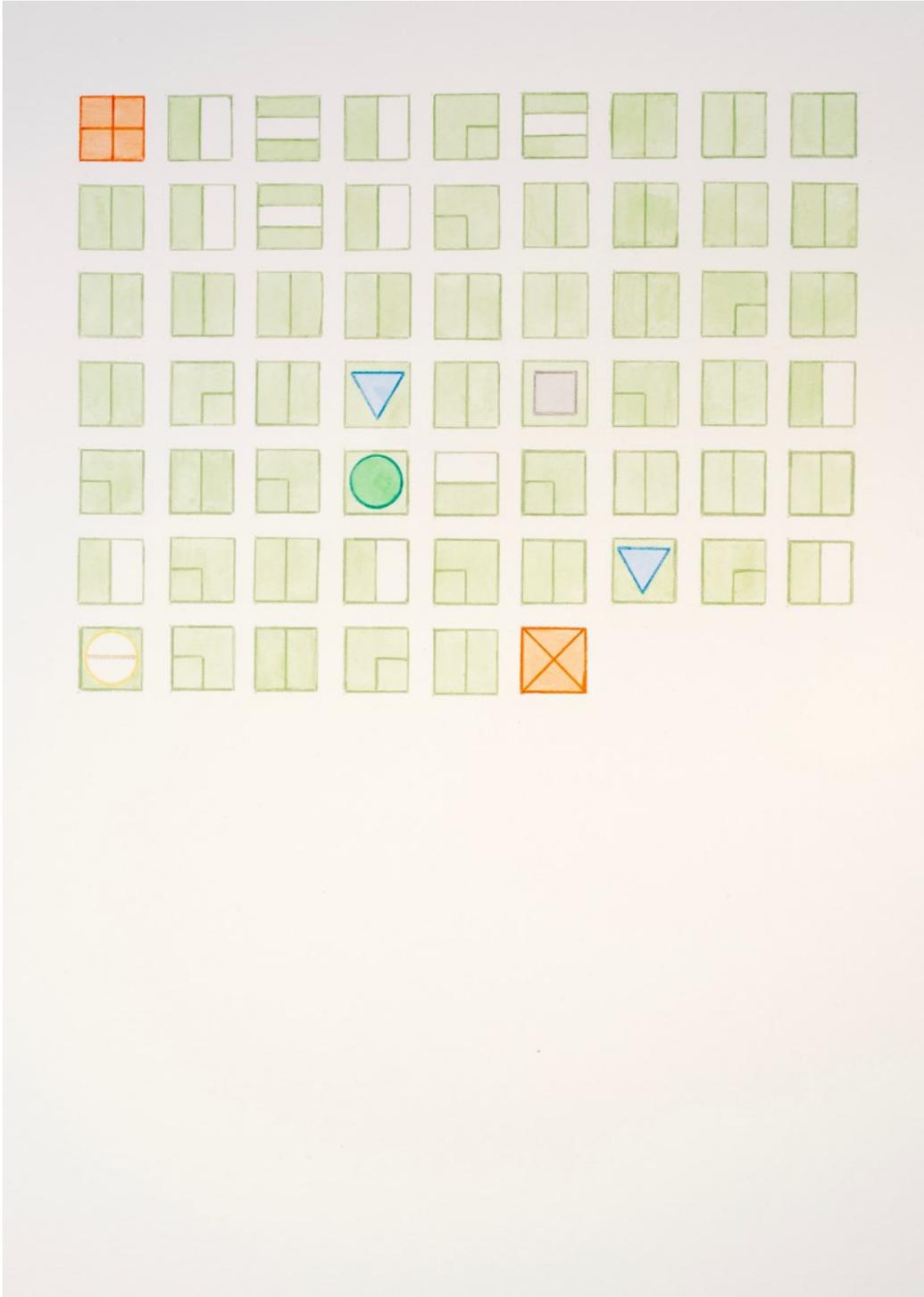
[@namrogetak](https://twitter.com/namrogetak)



ARTIST STATEMENT

I am a writer and artist who works in fabric, color, and audio. My background as a theater performer, filmmaker, novelist, and quilter has contributed to the artwork I make now, which encodes experiences with language, the built and natural environment, and mental and emotional processes. My work seeks to enrich people's understanding of their own sensory experiences and encourages a closer look at the boundary between what is visible and what is hidden.

I understood my direction as an artist when I embraced the different modes of my creative interests and discovered the ways they interacted with and enhanced each other. Using the techniques of quilt making, I translate words or feelings into geometric forms, while also concealing patterns in what seems like randomness. Through watercolor and colored pencil, I have expanded the symbolic vocabulary I use to document and interpret psychogeographic walks and to capture visual concepts and algorithms that verbal methods cannot.



Kate Gorman
Washington, DC

Score for The Moongate
Watercolor, colored pencil,
metallic ink on paper
2018

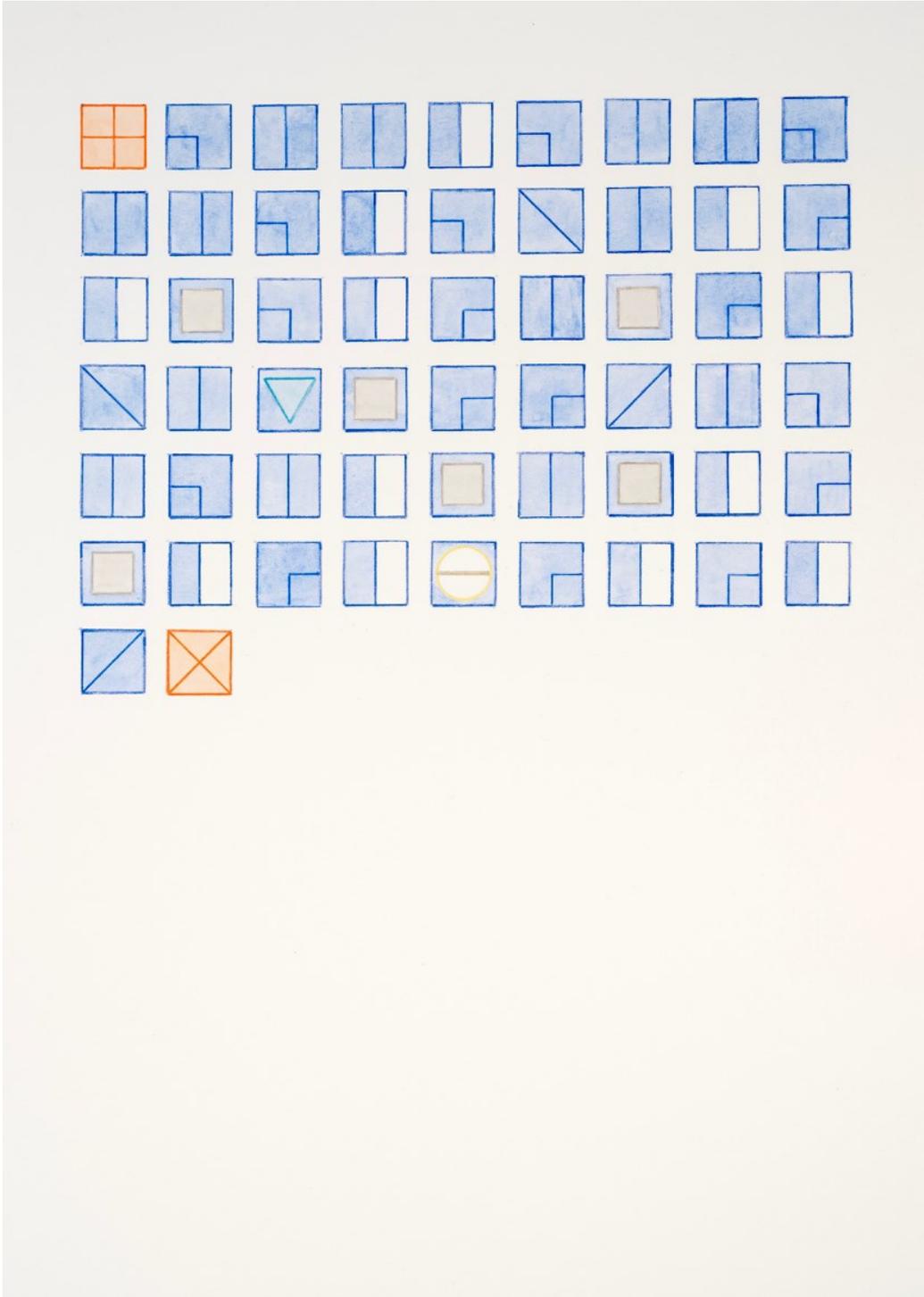
namrogetak.com

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

 [@Kate Gorman](https://www.facebook.com/KateGorman)

 [@namrogetak](https://twitter.com/namrogetak)

Symbols devised by the artist in a grid document and codify the walking route of site-specific fictional audio piece *The Moongate*, which is located in Washington, DC.



Kate Gorman
Washington, DC

Score for Seep
Watercolor, colored pencil,
metallic ink on paper
2018

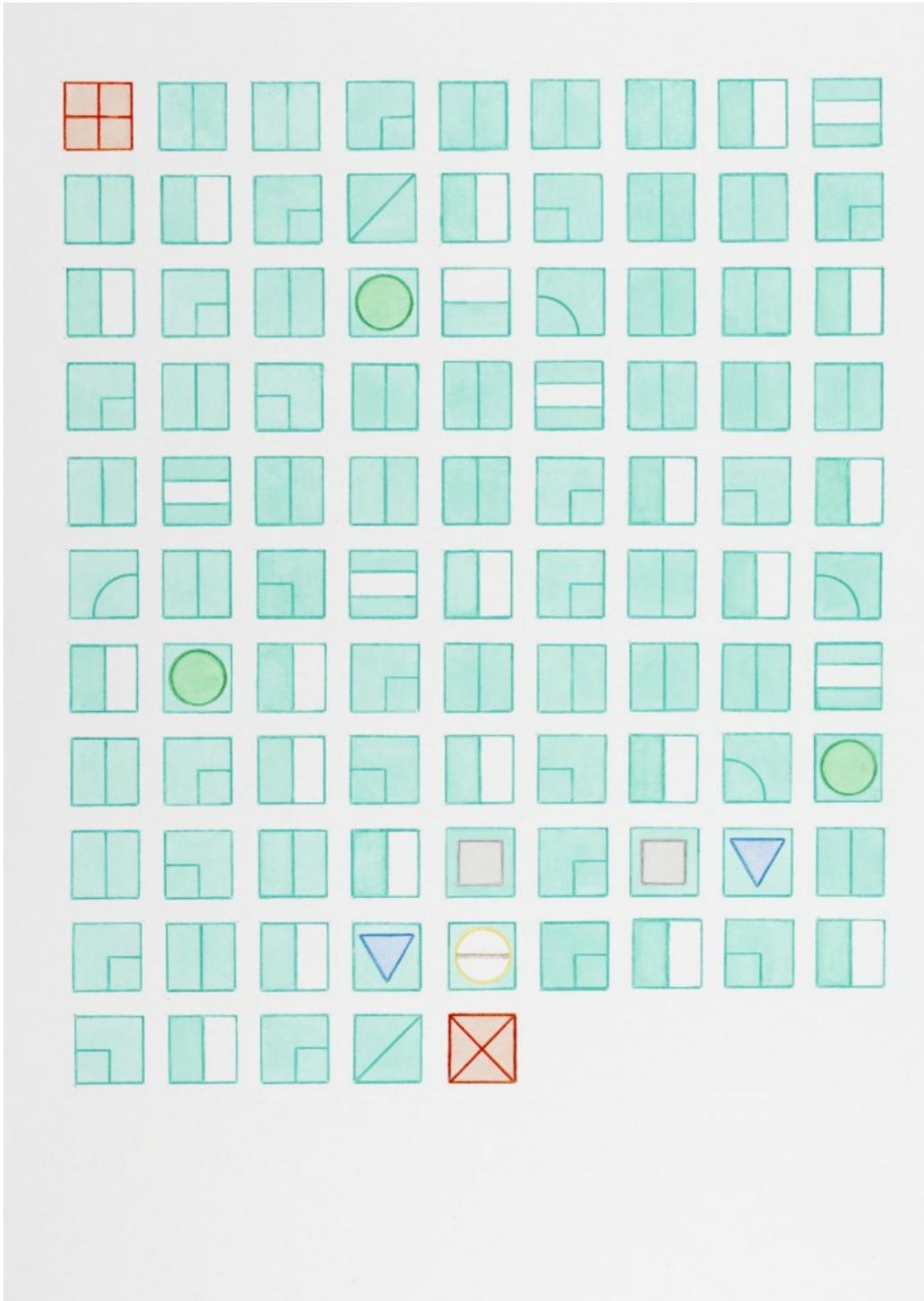
namrogetak.com

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

 [@Kate Gorman](https://www.facebook.com/KateGorman)

 [@namrogetak](https://twitter.com/namrogetak)

Symbols devised by the artist in a grid document and codify the walking route of site-specific fictional audio piece *Seep*, which is located in Washington, DC.



Kate Gorman
Washington, DC

Score for The Water Garden
Watercolor, colored pencil,
metallic ink on paper
2018

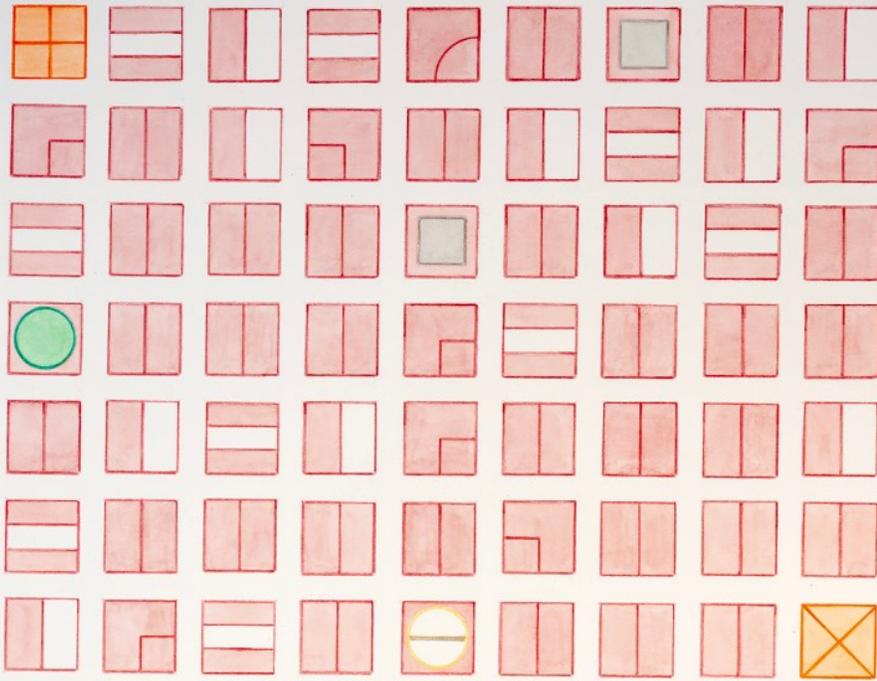
namrogetak.com

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

 [@Kate Gorman](https://www.facebook.com/KateGorman)

 [@namrogetak](https://twitter.com/namrogetak)

Symbols devised by the artist in a grid document and codify the walking route of site-specific fictional audio piece *The Water Garden*, which is located in Washington, DC.



Kate Gorman
Washington, DC

Score for Wall of Glass
Watercolor, colored pencil,
metallic ink on paper
2018

namrogetak.com

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

 [@Kate Gorman](https://www.facebook.com/KateGorman)

 [@namrogetak](https://twitter.com/namrogetak)

Symbols devised by the artist in a grid document and codify the walking route of site-specific fictional audio piece *Wall of Glass*, which is located in Minneapolis, MN.



Kate Gorman

I Dream of a Book
Cotton fabric, wood, printer ink,
paper
2018

namrogetak.com

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

 [@Kate Gorman](https://www.facebook.com/KateGorman)

 [@namrogetak](https://twitter.com/namrogetak)

Pieced cotton fabric with the text of a dream is translated into stylized Morse code, folded up and draped over a wooden bookshelf. On one of the bookshelves, visible through the side slats, is a printed piece of paper with a translation of the Morse code into English.



Kate Gorman
Washington, DC

Translation: *I Dream of a Book*
Cotton fabric, wood, printer ink,
paper

2018

namrogetak.com

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

 [@Kate Gorman](https://www.facebook.com/KateGorman)

 [@namrogetak](https://twitter.com/namrogetak)

Pieced cotton fabric with the text of a dream is translated into stylized Morse code, folded up and draped over a wooden bookshelf. On one of the bookshelves, visible through the side slats, is a printed piece of paper with a translation of the Morse code into English.



Kim Sandara

KIM SANDARA

2019 EMERGING ARTIST

kimsandara.com

 @kimthediamond

 @Kim Sandara



ARTIST STATEMENT

My abstract paintings translate sounds into continuous visuals. I listen to a stream of various music genres and create action-oriented paintings through a stream-of-consciousness manner. I am constantly exploring ideas of nostalgia, fluid emotions and communication. I am inspired by both English and Lao lettering, my mother's calligraphy, water, systems, patterns, and nebulas. I constantly think about how language and perception is slippery. Emotions are so fluid and a universal language of their own. Different songs evoke different shapes and colors to me depending on my levels of nostalgia with that song. There is a level of escapism that music brings into my work. This sanctuary of a world is vague and malleable. Since there is no representational specificity to the imagery in my work, universal interpretations are welcomed.

BIO

Kim Sandara is a queer, Laotian/Vietnamese, artist based in Northern Virginia. In 2016, she graduated from the Maryland Institute College of Art, with a BFA in General Fine Arts and concentrations in Illustration and Book Arts. Since graduating, Kim has worked in various DC art museums such as the Hirshhorn, Phillips Collection, and Smithsonian American Art Museum observing how art is presented and digested by its audience. She has shown work at various DC community events and venues such as 7Drum City, Uptown Arthouse, SAMASAMA, Womxn Fuck Shit Up and Arts x Action. She has been featured in Visart's *Gen 5* exhibition. Kim will be a part of the Torpedo Factory's summer 2019 Post-Grad Residency. She plans to use this time to create a stop motion animation to promote *Origins of Kin and Kang*, a graphic novel telling her coming out story. As an on-going practice she also makes stream-of-consciousness paintings which interpret sounds into visuals. Although Kim's illustrations are often narrative and her paintings are abstract, her overall focus is to encourage empathy, wonder and self-reflection.

FEATURED ARTIST
KIM SANDARA



Kim Sandara
Falls Church, VA

1
Acrylic on canvas
2017

kimsandara.com

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

 [@Kim Sandara](https://www.facebook.com/KimSandara)

FEATURED ARTIST
KIM SANDARA



Kim Sandara
Falls Church, VA

2
Acrylic on canvas
2017

kimsandara.com

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

 [@Kim Sandara](https://www.facebook.com/KimSandara)



Kim Sandara
Falls Church, VA

3
Acrylic on canvas
2017

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

 [@Kim Sandara](https://www.facebook.com/KimSandara)

FEATURED ARTIST
KIM SANDARA



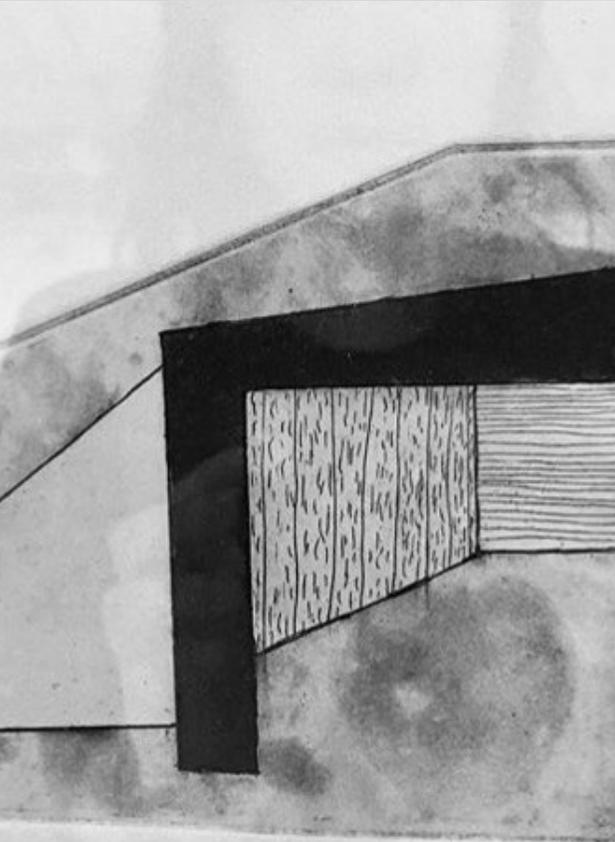
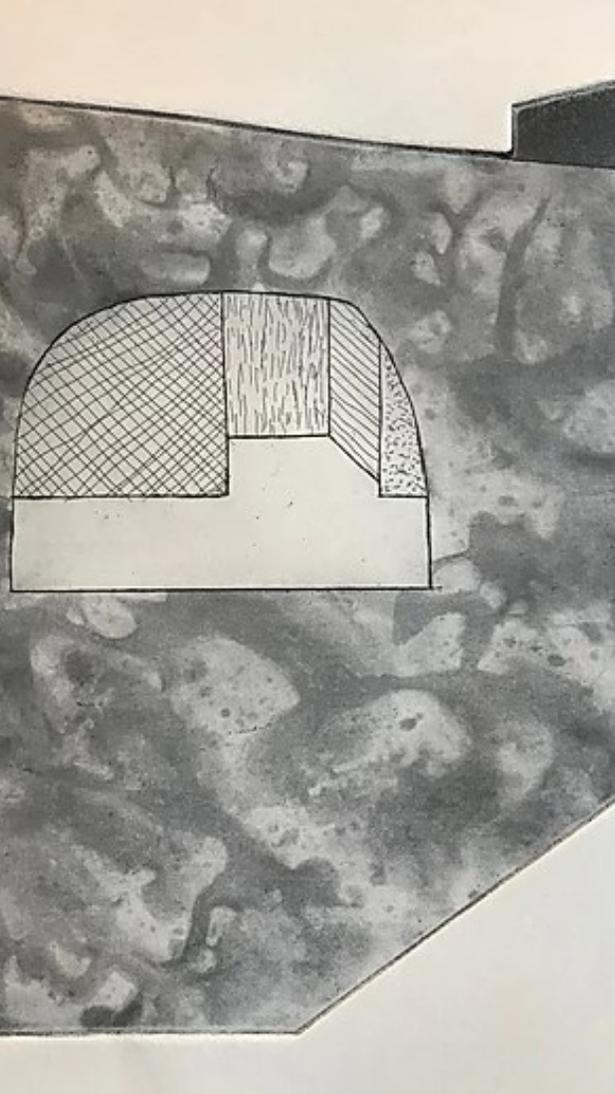
Kim Sandara
Falls Church, VA

Half Torn Memory of a City
Acrylic on canvas
2018

kimsandara.com

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

 [@Kim Sandara](https://www.facebook.com/KimSandara)



**Madeline
A. Stratton**

MADELINE A. STRATTON

2019 EMERGING ARTIST

madelineastratton.com



[@madelinea.a.stratton](https://www.instagram.com/madelinea.a.stratton)



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



ARTIST STATEMENT

My work is an investigation of the memory and importance of domestic objects and spaces. Utilizing traditional media such as paint, textiles, thread, and printmaking, I challenge myself to create representations stemming from my memory. By creating silhouettes of objects and simplified structures of empty spaces, I aim to convey both absence and belonging. I search for ways to memorialize and find comfort in the objects of daily rituals and the spaces in which they take place. While drawing from places and times specific to me, I hope the viewer can enter into a reflective journey of their own space and memory.



Madeline A. Stratton
Washington, DC

Entry #3
Cotton, pine, and walnut
2018

madelineastratton.com

 [@madeline.a.stratton](https://www.instagram.com/madeline.a.stratton)

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



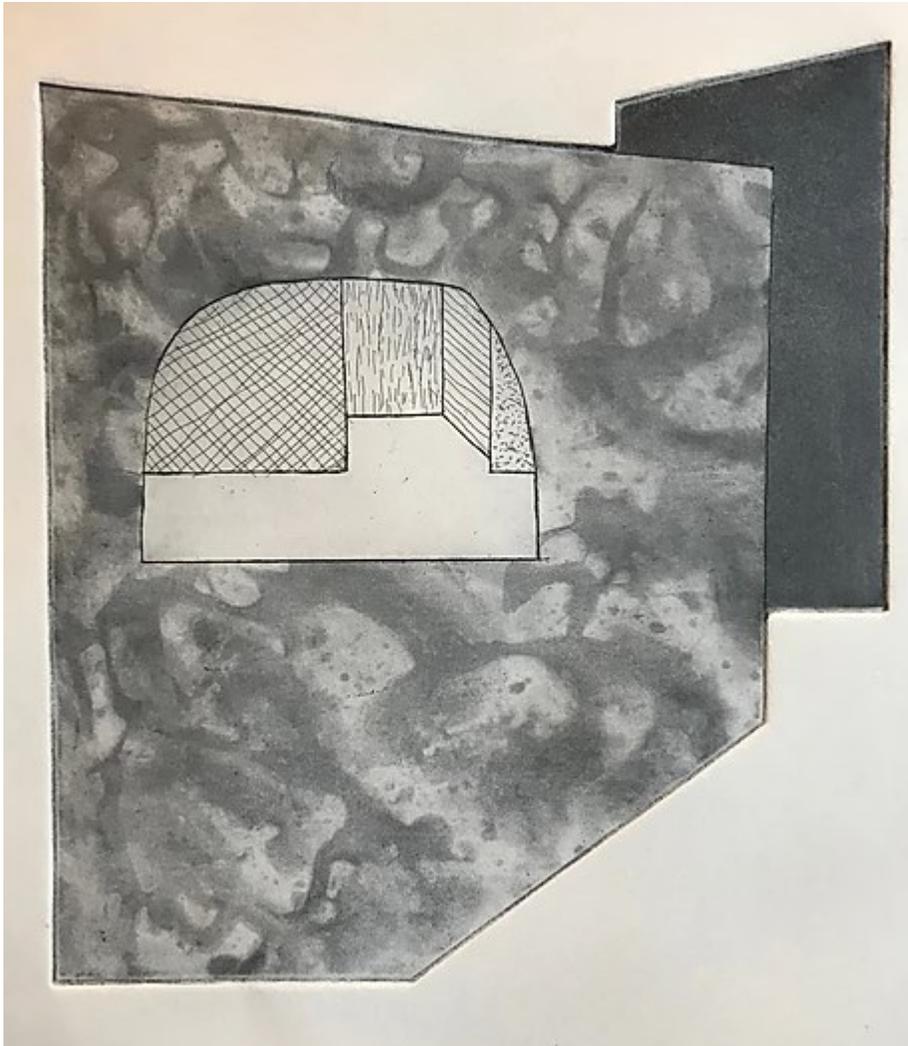
Madeline A. Stratton
Washington, DC

There We Went
Hand-stitched thread, acrylic, and
canvas on panel
2019

madelineastratton.com

 [@madeline.a.stratton](https://www.instagram.com/madeline.a.stratton)

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



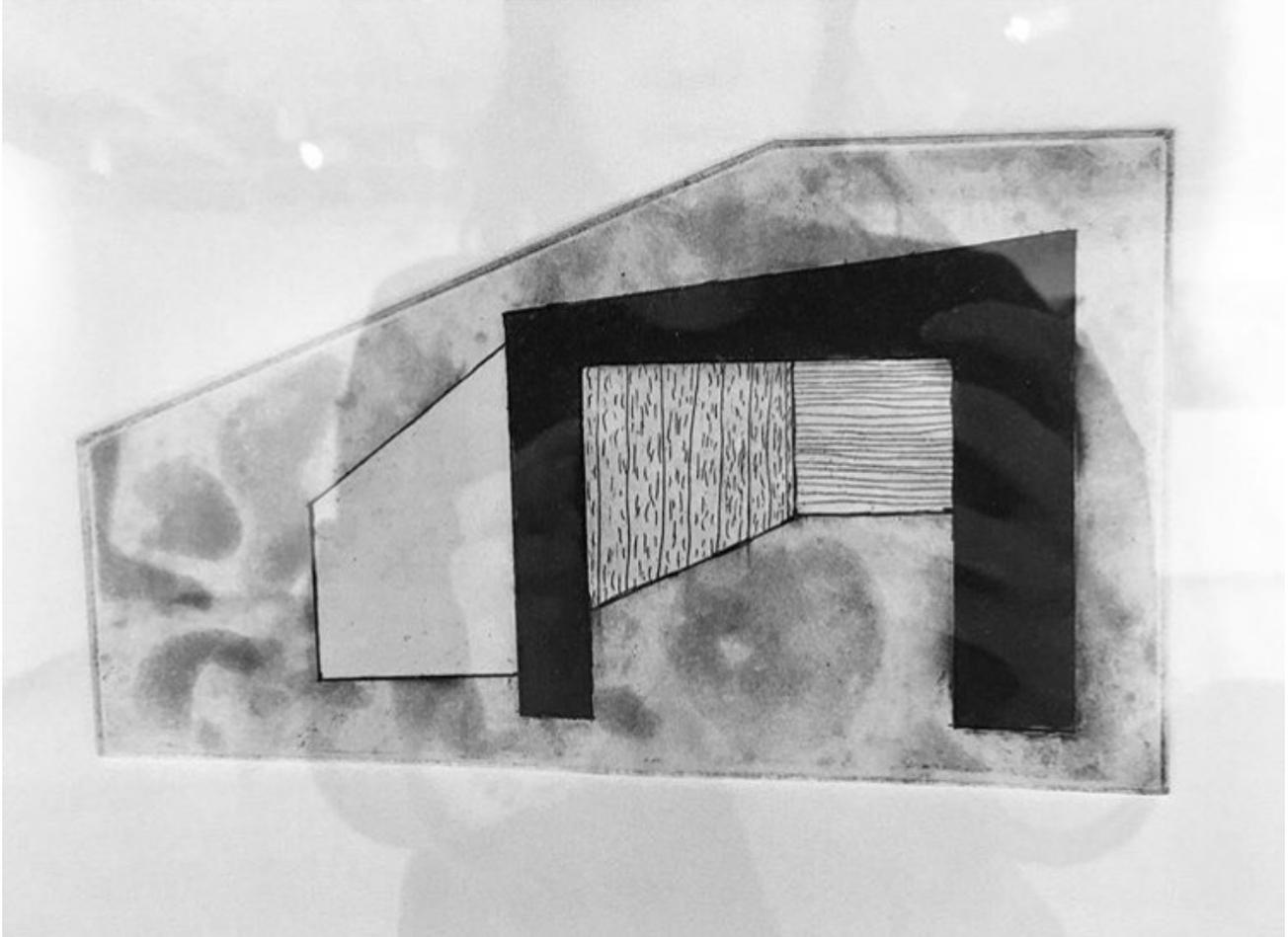
Madeline A. Stratton
Washington, DC

Untitled Space #1
Spit-bite, aquatint, and etching on
Somerset paper
2018

madelineastratton.com

 [@madelinea.a.stratton](https://www.instagram.com/madelinea.a.stratton)

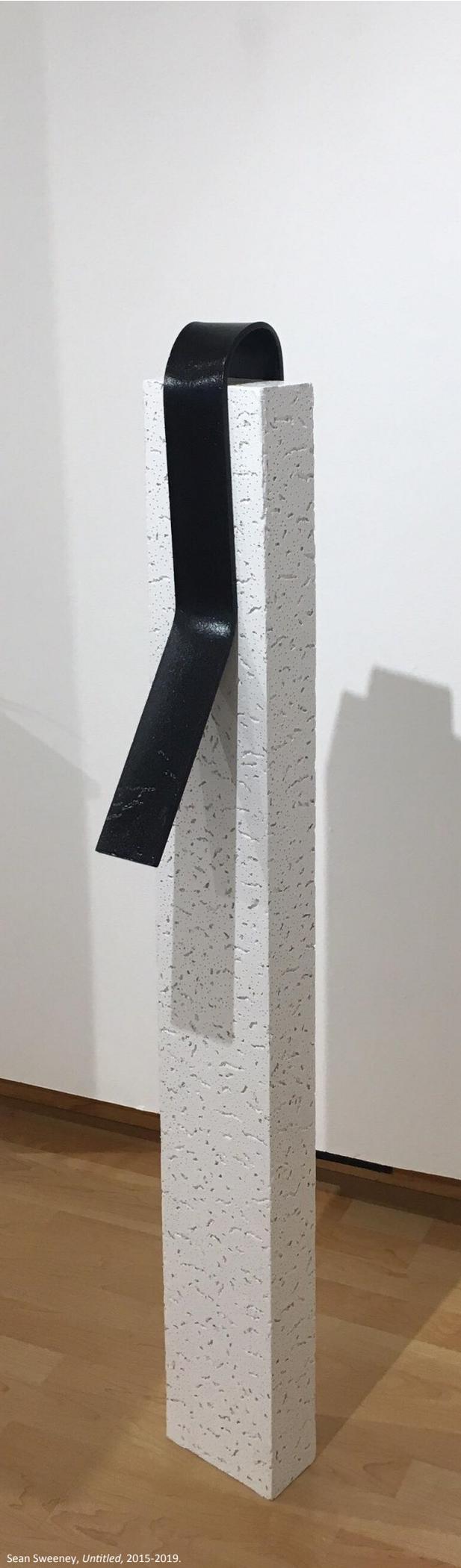
 [@madelinea.aguillard](https://www.facebook.com/madelinea.aguillard)



Madeline A. Stratton
Washington, DC

Untitled Space #2
Spit-bite, aquatint, and etching on
Somerset paper
2018

 @madeline.a.stratton
 @madeline.aguillard



Sean Sweeney

SEAN SWEENEY

2019 EMERGING ARTIST

seansweeneystudio.com



ARTIST STATEMENT

My interdisciplinary practice focuses on lightness and gravity, seeking to create poetic moments of objects appearing to be simultaneously floating and subject to the pull of gravity. While traveling in destitute areas, I became intrigued with a variety of found objects in deteriorated spaces. This discovery led me to further consider their original ready-made commercial state and the possibility of manipulating the material in order to create moments of pause in time and space. Materials I use have been altered, and while some are no longer recognizable, others are left in a raw state. The alterations aestheticize the materials with a balance of elegant crudeness creating a dichotomy that draws the viewer in.

Specific materials commonly used in contemporary architecture, such as ceiling panels, wood, and Plexiglas, have been utilized to create my most recent body of work. The materials employed are essential to this work when considering how they relate structurally to both residential and commercial buildings. Ceiling panels, a staple aesthetic element of architecture that hide the internal workings of a building, and studs, which are used to structurally assist in hiding the internal working of a building and provide support, are used to conceptualize my ideas. Various materials are selected, not only for their aesthetic value, but especially for their potential of becoming something new through being altered. Some materials have been warped and curved, echoing the curves of the human body.

Drawing from the perception of structural integrity, I created a piece where a stud is balanced on two pieces of Plexiglas, giving the stud the illusion of floating. The conversation is interesting in the way the stud, a material traditionally used to build walls, now competes with gravity in a new way, no longer serving as a component of framework, but instead is raised to an acute angle, appearing as though it is floating.

Working as a painter and printmaker, my work has become more conceptual as I have combined ideas across different modes of practice. More recently I have combined sculptural elements with the two-dimensional suggestion of a painting. Reflecting on past and recent work, in my anticipated series, I plan to research and develop pieces that present ideas concerning warped space as it relates to the curves of the human form, the use of economic materials and how they relate to contemporary situations, and architectural materials that are used in contemporary construction. Employing common materials, my plan is to screen-print imagery on their surfaces and then warp the materials. The resulting relationship of imagery to material will generate a dialogue relevant to these issues.

The careful installation of my work subconsciously guides viewers through the space as they engage each poetic moment. Each piece affects a new interaction with the viewer as some moments act as a resting point, while other pieces create moments of precariousness or deterioration. Viewers can connect with the internal spaces of the pieces; immerse themselves in the interaction between the painting and sculpture and contemplate the moments of lightness and gravity.



Sean Sweeney
Washington, DC

Untitled
Ceiling tile, Spray-paint,
enamel, artist-made frame
2015

seansweeneystudio.com



Sean Sweeney
Washington, DC

Untitled
Ceiling tile, acrylic, and latex paint
2015-2019

seansweeneystudio.com



Sean Sweeney
Washington, DC

Red Rock
Acrylic, gesso, yucca plant, artist's
pedestal
2015

seansweeneystudio.com



Sean Sweeney
Washington, DC

True by Four
Wood, acrylic, and latex paint
2014

seansweeneystudio.com



Sean Sweeney
Washington, DC

Leftovers
Broken ceiling tiles, acrylic,
and latex paint
2015

seansweeneystudio.com