

# Art For Your Collection

Catherine Fosnot

Kendrick Hawkins

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## Acknowledgements

Along the way many people helped to make this show a successful venture, offering both their services and their time. First and foremost, I wish to express my deep gratitude for the support provided by George Waterman. During the Covid-19 pandemic many small businesses had to close their doors, unable to sustain the losses they were incurring. To help the gallery survive the crisis, George lowered the rent and suggested we host *Art For Your Collection* and then supported the event from inception to the end. He reached out to many curators and critics he knew personally and asked for recommendations of artists; he provided initial contact with the artists and helped to review and choose works for the exhibition. He offered two more Atrium spaces when the size of the show grew beyond the capacity of Atrium 102 and even helped by providing extra staffing when needed.

Initially, *Expressiones*—a non-profit community-based arts organization with a focus on Latin American art—was to be a partner for the event. But as the pandemic began to have a devastating effect on the Latino community in the area, the non-profit shifted focus to include tutoring and support with online learning. Time became extremely limited and their gallery space was needed for tutoring, eventually causing the non-profit to back out of the project. Jose Garaycochea, the Director of *Expressiones*, continued to provide support when he could, however, helping to review artists' work and to hang the show. He also reached out to the local papers with information.

I was also not without support for online marketing. Giles Norton, retired founder of *Lateral Brand* also helped with the review and then provided marketing research and an approach with social media. Lauren Logan and Ralph Belfiglio from Astor Place, Inc provided their expert filming services to enable me to have video on the gallery website. I will be eternally grateful for all the hours they gave gratis to filming, editing, polishing and refining, and adding music to produce the wonderful videos on the gallery website: [www.thecatherinefosnotartgalleryandcenter.com](http://www.thecatherinefosnotartgalleryandcenter.com).

Recognizing how busy the art critics, curators, and editors involved were on their own projects, I hesitated to ask of them anything more. Yet, I knew even a short review by their recommenders would mean a great deal to the involved artists, and it would make this catalogue, and the exhibition itself, stronger. And so, I asked. I want to express my deep gratitude for the superb work they each did in writing reviews and for the timely way they met deadlines.

Last, but certainly not least, a very special thanks goes out to my gallery assistants, Lucie Englehardt and Kendrick Hawkins. Leading up to the show, both put in many extra hours at the gallery corresponding with artists, dealing with the myriad of consignment forms, and arranging safe transportation for the many pieces of art. In particular, a very special thanks goes to Kendrick, who not only co-authored this manuscript with me from start to finish magnificently, but also ran and monitored Instagram, and then gave up her university break to return from Texas to the gallery full time to run it in my absence when I needed to be away temporarily for an unforeseen family-related crisis. I owe her in particular a huge debt of gratitude for her commitment to the gallery, her organizational competence and knowledge of art and art history, and the skill in which she performs every task she takes on.

Catherine Fosnot, Director  
The Fosnot Gallery, New London CT  
December 3, 2020

# Foreward

## George Waterman

The Catherine Fosnot Art Gallery and Center is the host for the first New London *Art For Your Collection* show from November 14<sup>th</sup> to December 28<sup>th</sup>, 2020. A portion of the proceeds of the show will go to The Visual Art Library ([visualartlibrary.org](http://visualartlibrary.org)), a contemporary art library here in New London with more than 70,000 art books and catalogues. The works selected for the exhibition include prints, drawings, collages, small ceramic sculptures, paintings, and watercolors. It is an exciting, intellectual mix of contemporary styles, media, and ideas made in the exuberance of important new voices and the maturity of experience.

I first encountered *Art For Your Collection* at its seventh Rhode Island School of Design Museum showing in 1968 when Danny Robbins, the most brilliant museum director I have ever known, asked me to join the Museum Committee. Danny Robbins' enthusiasm and knowledge were truly inspirational. His specialty was cubism, particularly the less studied cubists, [Albert Gleizes](#), [Jean Metzinger](#), [Henri Le Fauconnier](#) and [Jacques Villon](#); but, he had the ability to make any art work, from any period, come alive.

When Daniel Catton Rich left the Art Institute of Chicago as Chief Curator to become director of The Worcester Art Museum in 1958, he organized two *Art For Your Collection* shows, 1959 and 1961. The format was his idea. Worcester did not do another, but the Rhode Island School of Design liked the idea, and their first *Art For Your Collection* show was held in October and November 1962. RISD continued the show for almost 30 years through 1991. RISD inaugurated the exhibition and sale to encourage new collectors and seasoned buyers by giving them a chance to view works of art which had been selected by the Rhode Island School of Design Museum curators. The idea was, in part, to be a sort of incubator for emerging collectors. It worked. Many collectors on the scene today emerged from the RISD shows.

Today the 26 artists in this exhibition have been selected by six contemporary art critics and writers, by an anonymous editor, and by Catherine Fosnot and me. This show would not be possible without the informed choices made by Karen Wilkin, Lilly Wei, Helaine Posner, Betsy Sussler, Sur Rodney Sur, Phong Bui, and an editor who wishes to remain anonymous. Over time, each one has looked at the new

art in New York and elsewhere on a daily basis. Jose Garaycochea, the Director of the Expressiones Gallery in New London, and Giles Norton, Founder of Lateral Brand and a consultant for marketing in the arts, have also contributed their knowledge and expertise and much time to make the show a success.

At the first RISD show, back in 1962, the art that was exhibited was priced between \$10 and \$2,500. That was almost 60 years ago. Here, today, the price in the New London show ranges from \$75 to \$5,000. I hope that the show may encourage knowledge and appreciation of contemporary art, and perhaps participation in the collecting of the art of our time.

George Waterman, The Visual Art Library

## The Critics

**Phong H. Bui** is the Publisher and Artistic Director of *The Brooklyn Rail*, a monthly arts, culture, and politics journal. He was named one of the "100 Most Influential People in Brooklyn Culture" by *Brooklyn Magazine* in 2014, and in 2015, *The New York Observer* called him a "ringmaster" of the "Kings County art world." Bui has written articles for *Matador Magazine*, *Art in America*, and *Riot of Perfume*, among others, as well as essays for exhibition catalogues and books on artists. In addition to his writing, Bui is the producer and host of the program *Off The Rail*, hosted by *Clocktower Radio*, where he interviews artists, art historians, and art writers. In 2018, Bui launched the *River Rail*, a biannual publication devoted to the environment, climate change, and the "urgent subject of nature: its beauty, abuse, and changing climate that is gravely affecting every aspect of the planet's ecosystem, and our lives." Since 2000, Bui has curated nearly 60 one-person and group exhibits, among them *Artists Need to Create on the Same Scale that Society Has the Capacity to Destroy*, an ongoing curatorial project that was exhibited in 2019 as an official Collateral Event of the Venice Biennale and at Colby Museum in Waterville, Maine, and which originated in 2017 at Mana Contemporary as an invocation of urgent social and political issues such as human rights and equality, immigration, foreign relations, the environment, and climate change. He is a trustee of Studio in a School, the Louis Comfort Tiffany Foundation, Anthology Film Archives, the *Third Rail*, the *Miami Rail*, Sharpe-Walentas Studio Program, Second Shift Studio Space of Saint Paul, International Association of Art Critics (AICA-USA 2007-2020), among others. He is also a member of

the Art Advisory Council of Fountain House Gallery, Co-Founder and Co-Chairman of The Monira Foundation, a non-profit which aims to curate ongoing exhibitions and public programming at Mana Contemporary in Jersey City and beyond. He was a Senior Critic at Yale MFA, Columbia University MFA, and University of Pennsylvania MFA from 2012 to 2015. He has received numerous awards, including an Honorary Doctorate of University of the Arts (2020), the Jetté Award for Leadership in the Arts, Colby College Museum of Art (2019), The Lunder Fellowship, The Lunder Institute for American Art (2019), The Dorothea and Leo Rabkin Foundation Prize in Fine Art Journalism (2017), The Esther Montanez Leadership Award, Fountain House (2016), Award in Art, American Academy of Arts and Letters (2003), and The Eric Isenburger Annual Prize for Installation, National Academy Museum (2003).

**Helaine Posner** is Chief Curator at the Neuberger Museum of Art, Purchase College, SUNY, Purchase, NY. Her exhibitions at the Neuberger Museum include *Yto Barrada: The Dye Garden* (2019), *Leandro Erlich: Port of Reflections* (2017), *Louise Fishman: A Retrospective* (2016), *Robin Rhode: Animating the Everyday* (2014), *Dana Schutz: If the Face Had Wheels* (2011), and *Tania Bruguera: On the Political Imaginary* (2010), each accompanied by a monographic catalogue. From 1991-1998, she was curator at the MIT List Visual Arts Center, Cambridge, Massachusetts where she curated such exhibitions as *Mirror Images: Women, Surrealism, and Self-Representation* (1998); *Glenn Ligon: Skin Tight* (1995); and *Leon Golub and Nancy Spero: War and Memory* (1994); among other projects. Previously, she was Director of the University Gallery, University of Massachusetts/Amherst. She is the author of a monograph on the artist Kiki Smith (Monacelli, 2005) and was United States Co-commissioner for the 48<sup>th</sup> Venice Biennale where she organized *Ann Hamilton: Myein*. She is the co-author of the award-winning book *After the Revolution: Women Who Transformed Contemporary Art* and of *The Reckoning: Women Artists of the New Millennium* (Prestel, 2007 and 2013). She was curator of a mid-career survey of the work of Lorna Simpson which traveled to the Museum of Contemporary Art, Los Angeles; the Miami Art Museum; and the Whitney Museum of American Art, New York (2006-7). Posner is the recipient of three AICA (International Association of Art Critics) Awards. She earned a Bachelor of Arts degree in Art History at Georgetown University and a Master of Arts degree from George Washington University, both in Washington, D.C.

**Sur Rodney (Sur)** is an archivist, writer, and curator. He was Co-director of the Gracie Mansion Gallery, where he cultivated a host of young and emerging artists to international recognition and acclaim. (Sur) was an important voice in the arts scene for raising awareness about the AIDS crisis, helping to establish The Frank Moore Archive Project of Visual AIDS and served on the Board for more than a decade. He and his longtime partner Geoffrey Hendricks (d 2018) also collaborated on a series of curatorial projects and exhibitions relating to art and AIDS. He is a contributing writer in the Art AIDS America catalog. In 2002, Sur assisted Hendricks in organizing the historic exhibition and accompanying text, *Critical Mass: Happenings, Fluxus, Performance, Intermedia, and Rutgers University, 1958–1972*. Another collaboration with Derek Jackson brought about *Hung*, a quarterly zine, in 2007. Later that year, Sur began archiving the works of artists George Deem and Lorraine O’Grady and continued his ongoing organization of the estates of Buster Cleveland, Stephen Varble, Al Hansen, and Brian Buczak, among others.

**Betsy Sussler** is the Co-Founder and Editor-in-Chief of *BOMB* Magazine, a breakout publication born of the early ’80s New York’s downtown art scene, which offers intimate and outspoken artist-to-artist conversations. For 32 years, *BOMB* has kept an eager readership informed of and engaged with the most important innovators in art, literature, music, theater, and film. *BOMB* offers a quarterly magazine and website with a searchable online archive of over 1,200 interviews, 800 essays, podcasts, videos, and daily blog posts.

**Lilly Wei** is a New York-based independent curator, writer, journalist, and critic whose area of interest is global contemporary art and emerging art and artists, reporting frequently on international exhibitions and biennials. She has written for dozens of publications here and abroad and is a longtime contributor to *Art in America* and a contributing editor at *ARTnews*. She is the author of numerous artists’ catalogues and monographs and has curated exhibitions in the United States, Europe, and Asia. Wei lectures frequently on critical and curatorial practices and is on the board of several non-profit art institutions and organizations including AICA/USA (the International Association of Art Critics), Bowery Arts & Sciences, and Art Omi International. She was a former board member of Art in General and is a fellow of the CUE Foundation. Wei was born in Chengdu, China and has an MA in art history from Columbia University.

**Karen Wilkin** is a New York-based independent curator and art critic specializing in 20th-century modernism. Educated at Barnard College and Columbia University, she was awarded a Woodrow Wilson Fellowship and a Fulbright Scholarship, to Rome. Wilkin has organized numerous exhibitions internationally and is the author of monographs on Stuart Davis, David Smith, Anthony Caro, Kenneth Noland, Helen Frankenthaler, and Hans Hofmann. Her recent projects include a Hofmann retrospective for the Naples Art Museum and, with William C. Agee, the introductory essays for the Stuart Davis Catalogue Raisonné. When the Portland Art Museum acquired the critic Clement Greenberg's collection, Wilkin was asked to contribute the main essay to the catalogue, because of her long friendship with Greenberg and her expertise on his writings, his studio practices, and the artists with whom he was closely associated. Recently she was curator of the Syracuse exhibition "Clement Greenberg: Then and Now," which examines some of the Syracuse painters influenced by Greenberg. In 2009 Wilkin curated a posthumous retrospective of the painter Cleve Gray at the Boca Raton Museum of Art. Wilkin teaches in the Master of Fine Arts program of the New York Studio School. She is the Contributing Editor for art for the Hudson Review and a regular contributor to The New Criterion, Art in America, and the Wall Street Journal.

## **On Curating the Show**

### **Catherine Fosnot**

2020 will go down in the art world, and in general, as a year to remember. The art scene was in crisis due to Covid-19. Artists were producing more than ever because of forced quarantining and often an emotional need to cope with the death around them. At least on a personal level, as a painter, I know I was. I painted feverishly during the pandemic; it was my therapy. Artists also needed a place to show their work; they needed a social community and setting where they could discuss their work; and they needed critics to see it. The major art scenes in the world are in metropolitan areas, yet these were the hardest hit early on in the pandemic, with museums and galleries completely shut down. As summer set in many artists, critics, and curators began to move out of the cities.

New London is an interesting place, and some began relocating here. First, it is on the water and already had a burgeoning art scene, with 7 galleries, 3 residency programs, and a museum (though not with a

contemporary art collection) for a town of only approximately 40,000 people. Secondly, it is on the Amtrak line between Boston and New York and is situated between two major art schools: Yale and RISD. And thirdly, it was in general a far safer place to be during the pandemic than the metropolitan areas just a few hours away. Art can be shown online, of course, and many galleries and museums attempted to offer business as usual, albeit with online venues. But digital images do not take the place of seeing the art and experiencing it firsthand. Personally, after painting so feverishly, I had more canvases than my studio could now hold, and I wanted to show them. And so, I opened a gallery in New London focused on contemporary art. At that point, although the western section of the state had been hit hard because of its proximity to New York City, New London County in Southeastern CT had only 3 known cases of Covid and I could still hold social gatherings and art openings safely.

The first exhibition at The Catherine Fosnot Art Gallery and Center was a solo show of my own work—work done primarily during the pandemic, but I wanted the gallery to be a place where both established and emerging contemporary artists had a place to show their work, up close and in-your-face to a public eager to learn from and enjoy it—a place that would draw critics and curators to New London. My belief was that doing so would form bridges to major art scenes for local and regional artists and art networks would widen with pathways in and out of the cities. Following my solo, I curated two more solo exhibitions: 1) a local artist with a national reputation, Harrison Love; and, 2) a highly recommended “up and coming” artist from New York City, Charity Baker, who would also continue on into the *Art for Your Collection* exhibition.

George Waterman, who wrote the foreword to this catalogue, is my landlord and the Cataloging Office of VAL happens to be next door to my gallery. One day George was recalling his days on the board of the RISD Museum and how the museum put together a show for collectors, inaugurating the exhibition and sale to encourage new collectors and seasoned buyers by giving them a chance to view works of art, which had all been selected by the Rhode Island School of Design Museum curators. The idea was, in part, to be a sort of incubator for emerging collectors. It worked; several collectors today actually began collecting at a young age at the RISD collector shows. RISD continued the show annually for almost 30 years, through 1991. George suggested we try it. As a beginning curator, I felt like a wondrous gift had just been dropped in my lap! The process we used in curating the show was an interesting one. First, George reached out to several well-known art critics and asked them to name 3 or 4 artists on their radar—artists they

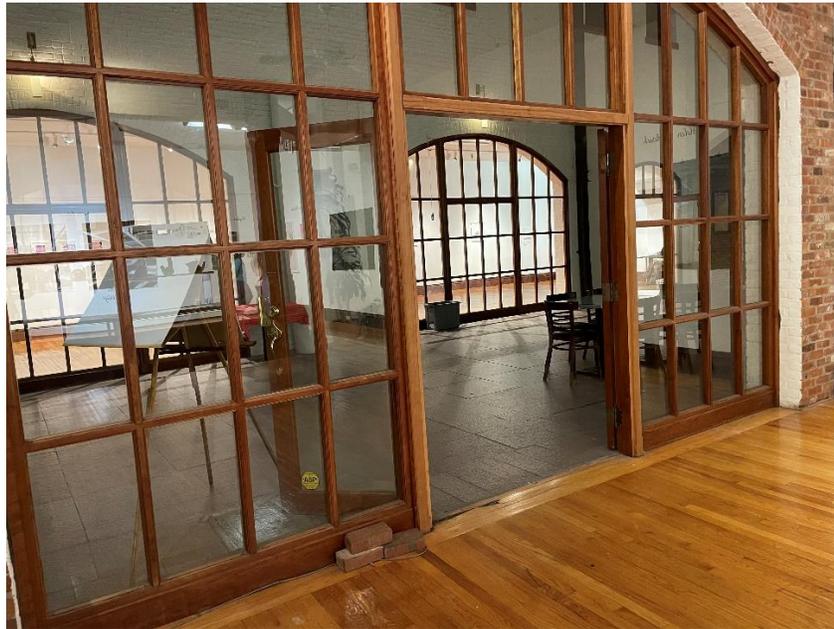
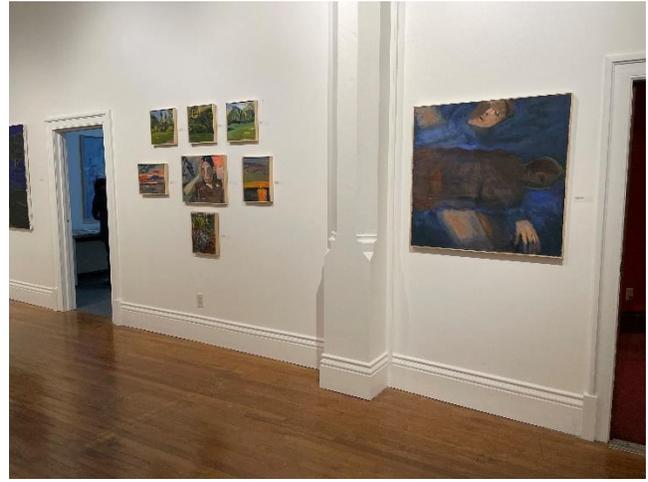
thought might be important to include in the show. We then reached out to the artists, telling them they had been recommended for the show and inviting them to submit images for review. We put together a committee to review the applications and chose 26 artists and their pieces to include in the show. We asked the artists to cap their prices at \$5,000.

I spent the next few months reviewing images, learning about each artist and their works, corresponding with each artist, and making several studio visits. And then I grappled with the challenge of hanging works from 26 different artists and discovered how each atrium could be considered a giant canvas. I worked for composition in each by balancing form and color. I wanted a flow from artist to artist for viewers as they moved around the gallery. Miraculously, some pieces (like the black and white drawings of Rekevics shown below) could even blend with, and be complemented by, the architectural elements of the gallery, for example note the electrical boxes on the walls and the track lights above and how they are mirrored in the large black and white drawings of Rekevics.



*Starting to Hang*

*Inside Atrium 106 showing the work of Karlis Rekevics, Richard Kalina, and Lisa Corinne Davis (left to right), Image courtesy of The Catherine Fosnot Art Gallery and Center, New London CT. Atrium 106 was just one of three atriums used for the exhibition.*



*Other Atriums showing the work of Susan Firestone (in Atrium 101) and Charity Baker (in Atrium 102). Images courtesy of The Catherine Fosnot Art Gallery and Center, New London CT*

## **The Artists**

# Yasi Alipour



## Recommended by Phong H. Bui

Stemming from a profound sense of dislocation, an inherent desire in Yasi Alipour's work is her intense search for the synthesis of two seemingly opposite cultures, that of her native Iran, and that of New York, where she works and lives. Her discovery of folding as a geometric action provides her a pictorial opportunity to explore the history of sacred geometry and its relevance in our world. This unique process opens a new examination into the tactile materiality of paper. From the celestial to the earthbound, the spiritual to the material, the imaginary to the real, binaries coincide in Alipour's unique proscenium as ways to reinvent her new vision of mathematics, logic, the notion of counting, and the interrelatedness of energy among and between things. Her delicate balancing act has always existed in the minute differences of construction and destruction, stability and fragility, light and dark, and above all the emphasis on folding as her ultimate personal form of drawing and beyond.

*Phong H. Bui, Fall 2020*

## **Bio**

Yasi Alipour (Columbia University, MFA Visual Arts 2018) was born in Tehran, Iran, in 1989. She is an Iranian artist/writer/folder who currently lives in Brooklyn and wonders about paper, politics, and performance. She uses text and intricately folded pieces of paper to elucidate counternarratives about Iran. In her series “As Dreams Become History,” Alipour asked friends living in the Iranian diaspora and born after the revolution to share second-hand memories of that decade shared by family and older siblings. These texts she paired with sheets of paper printed with black ink and then folded into geometric tessellations referencing Islamic geometric abstraction. Her research-based practice spans sculpture, installation, performance, drawing, writing, lectures, and experimentation and probes personal history to parse issues around political instability and interrupted histories. Her artistic practice is founded on the lived experience of a Middle Eastern queer and a citizen of a politically unhinged era. Alipour teaches at Columbia University and SVA and is currently a resident at the Sharpe Walentas Studio program.

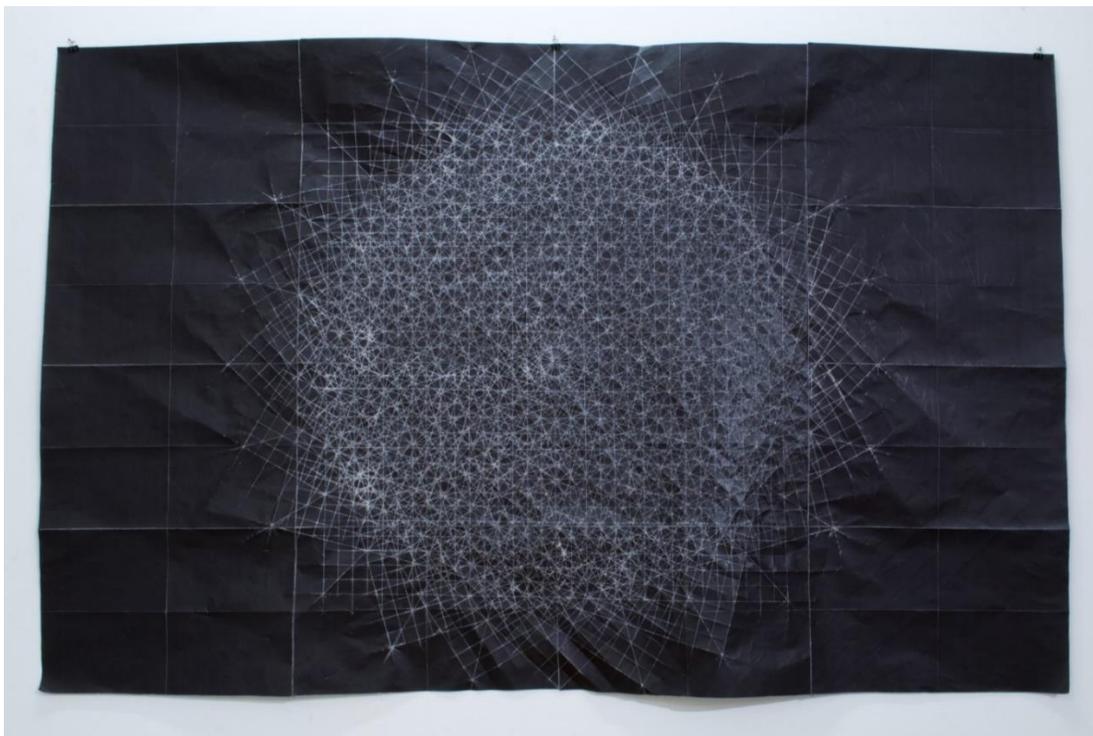
## **Artist Statement**

There is a small mathematical idea, the Liar’s Paradox. A simple thought has been corrupting the system for centuries now. I first heard of it as I was finishing my thesis in Computer Science at the University of Tehran. It was 2009, the golden days of the Green Movement. We pursued our education in between protesting, canceling classes, boycotting, debating, worrying about friends in prison, and smoking way too many cigarettes. “This statement is a lie.” As easy as that and logic crumbled all around us. My work starts there. Being locally censored and globally sanctioned is not a bitter joke. It’s mundane life. “All I say are lies,” and the whole system of binary logic crumbles. I make work to understand this common situation while refusing to conform to its corrupt logic.

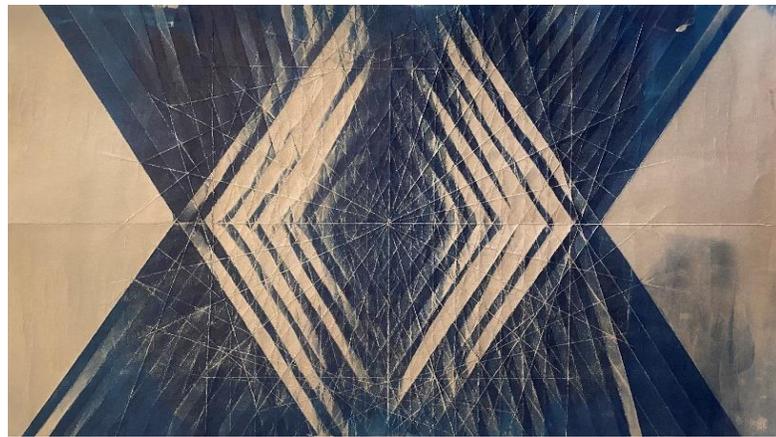
In my visual practice, I spend hours and hours folding paper to meditate on three forms, each signifying a different perspective on the legacy of the Middle East’s Abstract Geometry. What does it mean to long to speak the language of these forms, to have my body in conversation with them? My first inspiration comes from standing in one of the most iconic mosques of the Middle East, Sheikh Lotfollah Mosque, in Isfahan. For years now, I return to this moment. In my folds, there has been a constant and continuous attempt to understand, speak with, and make the patterns that cover the ceiling of such mosques. The second design is a take on the outsider perspective. Here I focus on a form I found one random day standing in New

York's Irving Plaza, a page found in an American book dedicated to "Sacred Geometry." I recognized that I could "read" these forms since my hand could fold a black piece of paper and find this form again. The third and final recurring pattern is an ode to the longing for logic. Here I borrow from an algorithm for a mathematical drawing, one I encountered years ago in my middle school math book. That's where all my folding began. Now, so many years later, the three forms come together; folding is a gesture to make marks, to write, to destroy, to follow a logical structure until it has to face the failure of its material, paper.

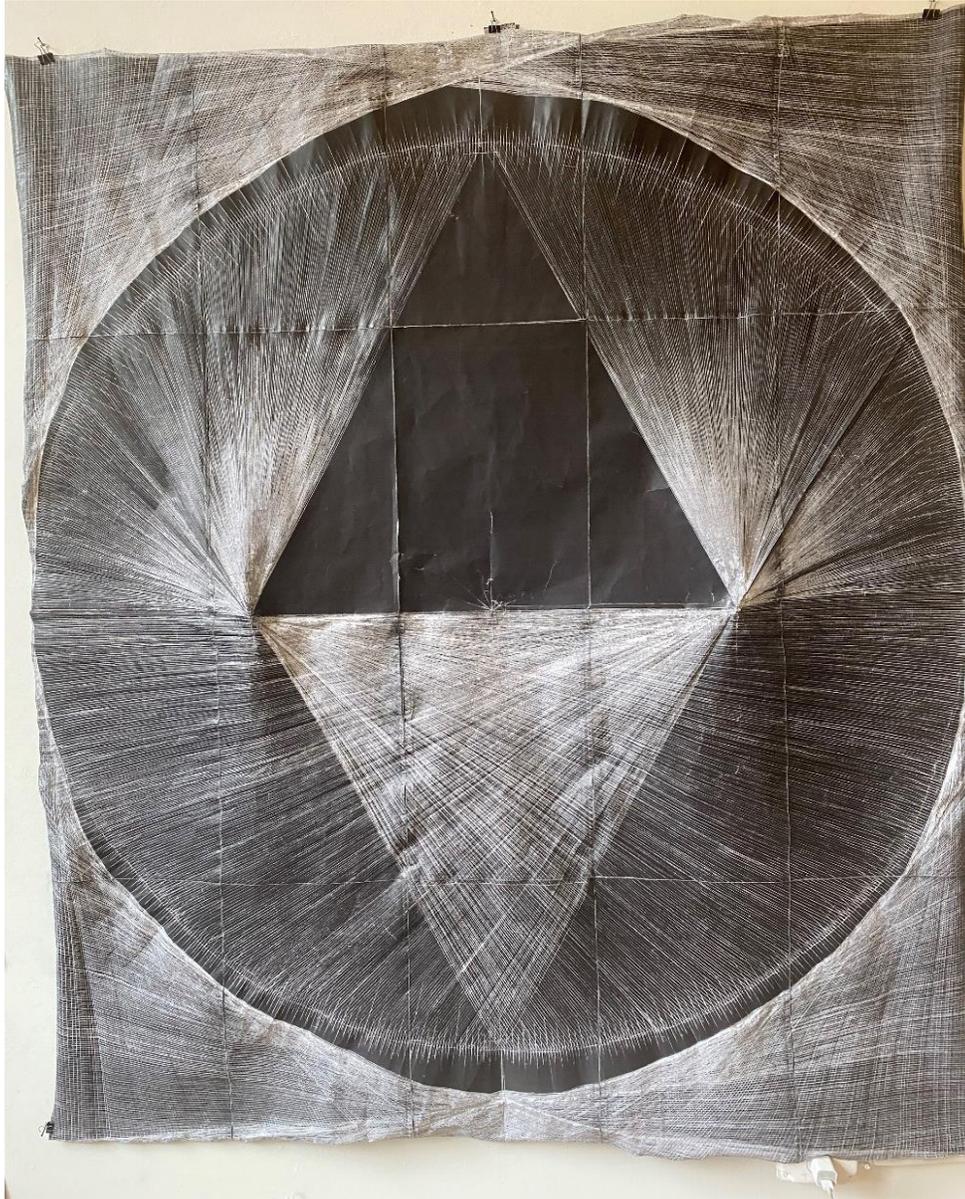
These days I work on An Ode to Mapping, a series of visual studies that consider locality and displacement while wondering what it means to long to speak of a city and a history that functions by disguising itself.



*Yasi Alipour 2019, As Dreams Became History 64"x41" Fold, Pigmented Paper  
Image courtesy of the Artist and The Catherine Fosnot Art Gallery and Center, New London CT*



*Yasi Alipour 2019 (above), Untitled, To Fakhri Garakani, 48"x31"; 2020 (below) Untitled Cyanotype, 25"x40" Fold, Pigmented Paper and Cyanotype, Images courtesy of the Artist and The Catherine Fosnot Art Gallery and Center, New London CT*



*Yasi Alipour 2020, Untitled 55"x66" Hand Fold, Pigmented Paper*  
*Image courtesy of the Artist and The Catherine Fosnot Art Gallery and Center, New London CT*



*Yasi Alipour 2019 (left), Untitled 20.5"x32"; 2020 (right), An Ode to Mapping 22" x34" Fold, Pigmented Paper  
Images courtesy of the Artist and The Catherine Fosnot Art Gallery and Center, New London CT*



# Charity Lynn Baker



## Recommended by Karen Wilkin

Charity Baker's economically rendered figures inhabit a contemporary, vernacular Arcadia, a zone of idyllic landscapes and expanses of water, where people skinny dip or embrace. Some images seem to be dream-like evocations of a highly desirable state of existence, while others become disquieting, the longer we stay with them. A figure swimming in a shaft of golden light appears rapturous, but it's harder to read a half-length woman in the foreground, hands raised. Is she, too, ravished by the glorious light or disturbed by it? The occasional ambiguity complicates and enriches our conception of Baker's world. Mostly, however, we transport ourselves into her summery vision of camaraderie and pleasure, a present day version of Charles Baudelaire's *luxure, calme, et volupté*, presented in a pared-down modernist idiom inflected by such masters as Henri Matisse and Pierre Bonnard, spoken with an American accent and a highly personal vocabulary.

*Karen Wilkin, Fall 2020*

## Bio

Charity Baker is a painter currently living and working in NYC. Formally trained in architecture at Pratt, Baker worked professionally in this field for several years. Simultaneously she painted the life surrounding her, slowly combining and elaborating on a unique idealized genre. Eventually Baker's love of painting brought her to abandon a career in architecture and to pursue painting full time. In 2019 she completed

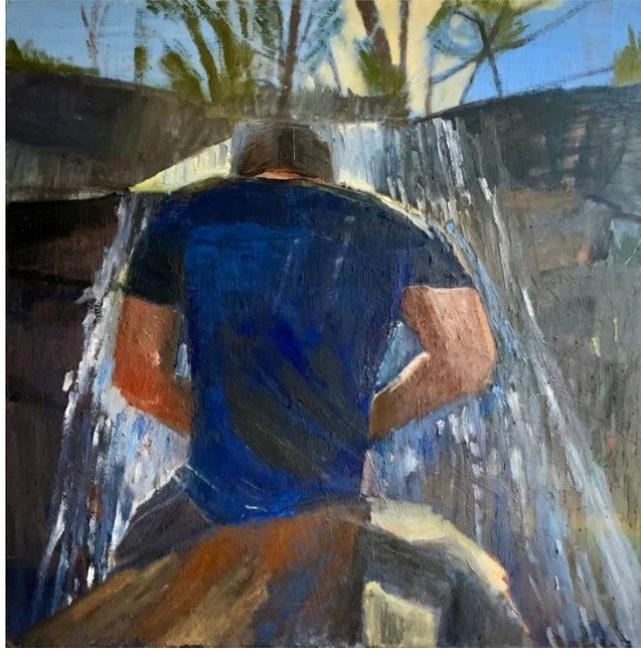
the MFA program at the New York Studio School in painting, where she was the recipient of several awards, among them the Mercedes Matter/Ambassador Middendorf prize and a Hohenberg Travel Grant, which she used to go to Tuscany. In 2018 she received a full scholarship to attend a summer residency at Chautauqua, NY where she explored the greatness of night painting (and night swimming) near the Canadian border, experiences that had an impact on her treatment of light. Baker's work has been featured in a variety of Group and Solo shows: 2019 AXA Art Prize Exhibition; San Francisco Art Institute, San Francisco; Richard Gray Gallery, Chicago; New York Academy of Art, NYC; The Fosnot Gallery, New London, CT; Force Gallery Projects in NYC; and The NY Studio School. In 2020 she was awarded First Runner up of the Wing Art Award from the Wing Art Gallery in the United Kingdom.

### **Artist Statement**

Mostly I am captivated by an idealized view of humanity and landscape holding equal strength on the canvas. Geometry and light play a big role in this. Recent paintings have been seen as a return to a new romanticism and pastoral genre, but in a more enlightened, self-aware form to match our new age. My painting of figures is iconic rather than detailed or realistic in an attempt to capture the essence of humanity and relationships across settings. My body of work includes several large paintings of figures in the landscape and many small plein air landscapes from various locations; the work is partly autobiographical and follows my own engagement with people and places. In the summer of 2020, during the pandemic, I made a series of small sunset paintings on the Hudson River and that is serving my recent larger studio work.



*Charity Baker 2020, After Sunset 7-15-20 (left) and After Sunset 7-30-20 (right) 14"x 11" Oil on Canvas  
Images courtesy of the Artist and The Catherine Fosnot Art Gallery and Center, New London CT*



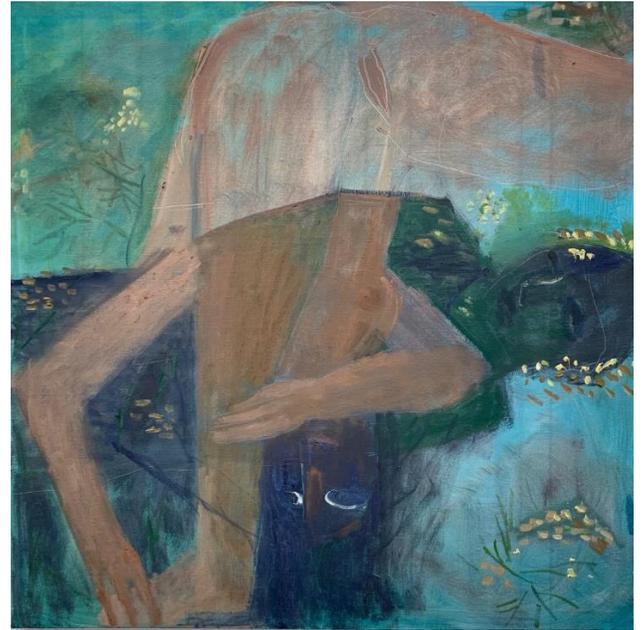
*Charity Baker 2019, Casey Drawing, 36"x 36" Oil on Canvas  
Image courtesy of the Artist and The Catherine Fosnot Art Gallery and Center, New London CT*



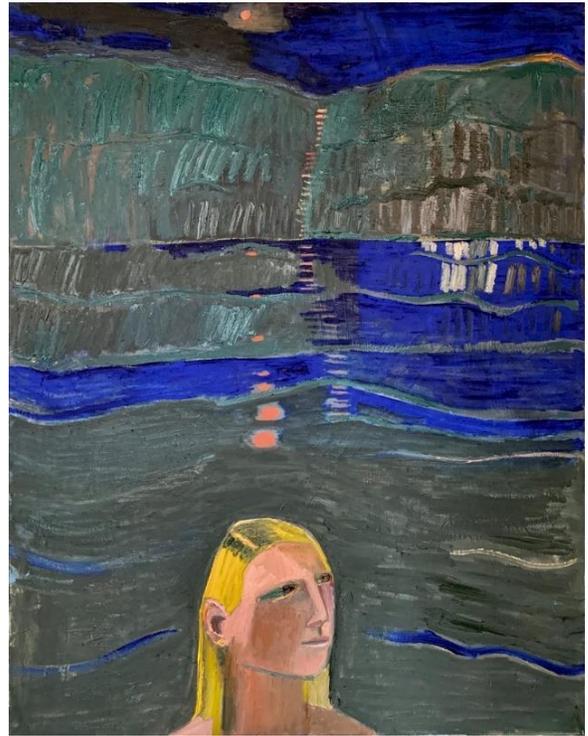
*Charity Baker 2017, Erika, 16"x 20" Oil on Canvas  
Image courtesy of the Artist and The Catherine Fosnot Art Gallery and Center, New London CT*



*Charity Baker 2020. I Used to Be Shy 48"x 60" Oil on Canvas  
Image courtesy of the Artist and The Catherine Fosnot Art Gallery and Center, New London CT*



*Charity Baker 2020, Reflection of Bathers (Above) 36"x 36" and The Ramble (Below), 11"x 14" Oil on Canvas  
Images courtesy of the Artist and The Catherine Fosnot Art Gallery and Center, New London CT*



*Charity Baker 2020 (Top Left), 48x48" Two Falling Stars in the Day Sky, and Moonlight, 2018 (Top Right), 48x38" NY Landscapes 2018 (Bottom) 12"x12" Oil on Canvas, Images courtesy of the Artist and The Catherine Fosnot Art Gallery and Center, New London CT*



*Charity Baker 2020, The Red Passion Suite, 56x56" Oil on Canvas, Image courtesy of the Artist and The Catherine Fosnot*

*Art Gallery and Center, New London CT*

## Poogy Bjerklie



### **Recommended by Karen Wilkin**

From a distance, Poogy Bjerklie’s paintings trigger thoughts of 19<sup>th</sup> century landscapes – trees, reflective water, and luminous skies blurred by mist or the passage of time, as intimate and apparently ephemeral as images from the early years of photography. From a close view, they fragment into sweeps and blots of subtle color, apparently wiped off as much as applied to the sturdy support, with the edges of the patches becoming dramatic accents. It’s rather like the way Denis Diderot described his friend Jean-Baptiste-Siméon Chardin’s work in 1765: “one can’t make things out from close up, while as one moves away the object coalesces and finally resembles nature; and sometimes it affords as much pleasure from close up as from a distance.” Bjerklie’s subdued, varied palette creates mood and suggests the atmosphere of Maine, where she works for part of every year, responding to the changing weather, time of day, and light of her lakeside studio.

*Karen Wilkin, Fall 2020*

## **Bio**

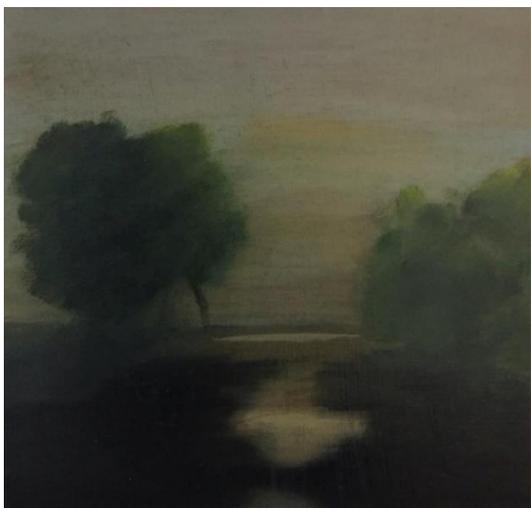
Poogy Bjerklie, born in Maine, attended Haystack School studying sculpture and jewelry and later graduated from Maine College of Art in metal smithing. Following that, she became a jewelry designer and diamond setter. She joined an artist group and expanded into furniture design, specializing in painted fabric. She used her fabric to make wearable art leading her into the fashion world. Relocating to NYC, she exhibited at the American Craft Museum and Lincoln Center. In 1999, she started making paintings in a family member's camp in her native Maine and learned that she needed to be reconnected to her roots and that painting was the medium that best expressed her vision. The following summer, she returned to Maine and has been painting there ever since. Bjerklie's first solo show in 2006 was followed by exhibitions in galleries, museums, and universities, including Edward Thorp Gallery and Maine Museum of Art and Sears-Peyton gallery in NYC.

## **Artist Statement**

Recently, I ran across the word SAMSKARA, the definition being: mental imprints, embedded impressions, subconscious impressions, memories. That word resonates with me as to how I approach painting. As a landscape painter, I paint from my memory, my embedded impressions of the landscape I grew up in. Painting nature but not from nature, I create my landscapes in the studio. Growing up on two bodies of water, the Kennebec River and Richardson Lake in the Rangeley Lakes region in Maine, my work most often has reference to water and reflection in the water as well as the Pine tree in all its different sizes and shapes. Another concern of mine is light. The time of day I'm interested in painting is neither day or night but the crepuscular, or the in between, when things can take on a mysterious shape or color which gives my work, although a recognizable landscape, an abstract feeling. I try to express the feeling or spirit of the landscape. In this way the practice of painting connects to the embedded recollections of my origin.



*Poogy Bjerklie 2019, At Sunset, 12"x12" Oil on Wood Panel, Image courtesy of the Artist and The Catherine Fosnot Art Gallery and Center, New London CT*



*Poogy Bjerklie 2015, Landscape at Evening (Left); 2017 Rustic Summer (Right), 12"x12" Oil on Wood Panel, Images courtesy of the Artist and The Catherine Fosnot Art Gallery and Center, New London CT*

## Matt Blackwell



### Recommended by Karen Wilkin

Matt Blackwell's paintings can seem autobiographical or diaristic. We come to know an idiosyncratic world inhabited by agile personages and animals, both threatening and benign, sometimes fused into a single being, engaged in enigmatic activities. They swim, cart each other in wheelbarrows, stare at us. We start thinking of them as Blackwell's familiars, inspired by real life encounters but transformed by his brush into something otherworldly. Close looking often reveals half-hidden messages that can offer clues to Blackwell's taste in music or politics. Or not. Sometimes a picture is just a picture. However we choose to read his elusive images and visual clues, we are ultimately captured by his gorgeous paint handling and his orchestration of surprising hues; Blackwell's touch is always expressive. His sense of unexpected color is essential to both the structure of his paintings and to carrying the burden of his skewed, engaging narratives.

*Karen Wilkin, Fall 2020*

## **Bio**

Matt Blackwell received his BFA from the Portland School of Art, Maine, participated in the Skowhegan School of Painting and Sculpture, and received his MFA from the University of North Carolina, Greensboro, NC. Blackwell received a Purchase Award from the American Academy of Arts and Letters (2006) and his work was included in the 2013 Maine Biennial and is currently in “Modern Menagerie.” Fellowship residencies include: Yaddo; Sculpture Space in Utica, NY; Vermont Studio Center; Triangle Arts Association; and Art Lot in Red Hook, Brooklyn. Blackwell is represented by the Edward Thorp Gallery, New York where he has had six solo shows and by Greenhut Gallery in Portland, Maine. In addition to a solo exhibition at Pierogi Gallery in Brooklyn, Blackwell’s work has been exhibited at Studio 10 and Parker’s Box in Brooklyn, NY, John Davis Gallery (Hudson, NY), Hartwick College (Oneonta, NY), and Savannah College of Art and Design (Atlanta, GA). He received a Guggenheim Fellowship in 2015.

## **Artist Statement**

My work is primarily figurative, mostly painterly narratives found through the process of painting and drawing. I have worked from observation and nature for many years and many of my paintings join life drawing with imagery drawn from imagination to create paintings that explore a range of concerns and themes. Some of the paintings filter my long term interest in rural life using imagery drawn from direct observation (specifically Northeastern New York State, New England, and Maine) with contemplation of perspectives and experiences often marginalized by urban and mainstream culture. The places conjured in these paintings are both haunted by the past and threatened by the changing world of the present. I share this perspective with contemporary writers like Russell Banks and Carolyn Chute, whose books also chronicle the neglected voices of the rural poor. With their obsolescent, beat-up bodies and the make-do practicality of their maintenance, the cars in some of my paintings articulate a darkly humorous narrative about endurance and how we all survive the breakdowns and potholes of everyday life via persistence, ingenuity and a sustaining sense of the absurd. At the same time, I layer these representations of rural and city life with an irony, exaggeration and fantasy conjured from imagination that lends my work a certain irreverent defiance and critical content. Image, presentation, and my own manipulation of the paint are intent on undermining the way we see. More than reproducing the commonplace (that is, what we think

we already know), my paintings infuse form and integrity into a perspective and aesthetic often displaced or undervalued by class difference and wealth in the shifting locus of the American dream. Maine has been a well spring for my work for many years. I return as frequently as I can to draw inspiration from its light and landscape as well as for the narrative it provides in its independence of mind and its citizens' "can do" attitude.



*Matt Blackwell 2012 Bather and Firefly 28"x22" Oil on Canvas, Image courtesy of the Artist and The Catherine Fosnot Art Gallery and Center, New London CT*



*Matt Blackwell 2020, Triptych 20"x48" Oil on Canvas (above) and Venus's Pool 2012, 16"x22" Oil on Canvas (below), Images courtesy of the Artist and The Catherine Fosnot Art Gallery and Center, New London CT*



*Matt Blackwell 2010 Winter 14"x11" Oil on Canvas and Collage  
Image courtesy of the Artist and The Catherine Fosnot Art Gallery and Center, New London CT*

## Carlo D'Anselmi



### Recommended by Karen Wilkin

Carlo D'Anselmi's paintings force us to toggle between appreciating his ability to suggest actuality in fresh ways and searching our mental image banks for the associations stirred by his version of actuality. Quotations from old and modern masters, now oblique, now explicit, season images of the quotidian. Reclining bathers on a float somehow echo the nymphs in Henri Matisse's Fauvist Arcadia at the Barnes Foundation, *The Joy of Life*. Matisse also flavors an interior with an enormous vase of poppies, while a male in bathing trunks, a refugee from Bay Area Figuration, exits the scene. Countless 16<sup>th</sup> century Saint Sebastians have been distilled into a painting hanging on the wall of a room with aggressive wallpaper and a barred window, contemplated by an attentive cat. Catching the allusions is fun, but it's D'Anselmi's firm sense of pictorial architecture and the play of his saturated color that keep us looking.

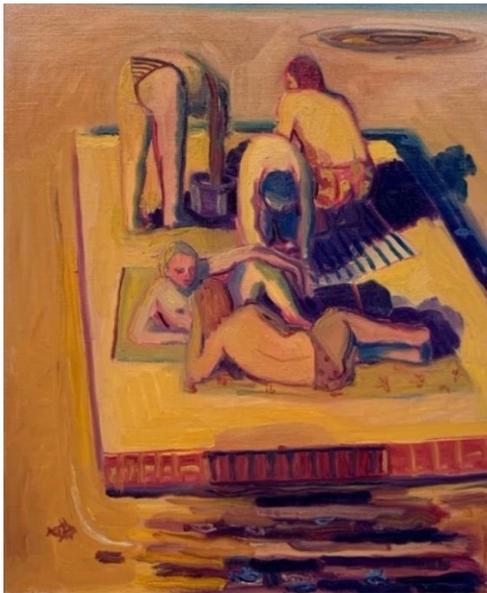
*Karen Wilkin, Fall 2020*

## Bio

Carlo D'Anselmi (b.1991) lives and works in Ridgewood, Queens. He received his MFA in Painting from the New York Studio School (2015) and his BA in Fine Arts from Saint Anselm College (2013). He has shown recently at The Painting Center, Danese/Corey, Galerie Kornfeld, Auxier Kline, and The Samuel Dorsky Museum of Art.

## Artist Statement

My work explores inventive connections between humans, animals, and their surroundings. The way in which these characters behave becomes a conscious and subconscious reality discovered during the process of painting. The figures, animals, and plants seem to have an inner life to me and are inextricably linked to the consciousness and emotional tenor of the world that contains them.



*Carlo D'Anselmi 2020, Flirting with Fate, Oil on Linen 24"x20" (left) and Poppies II, Oil on Linen 14"x11" (right)  
Images courtesy of the Artist and The Catherine Fosnot Art Gallery and Center, New London CT*



*Carlo D'Anselmi 2020, Sebastian, Oil on Canvas 42"x32"*  
*Image courtesy of the Artist and The Catherine Fosnot Art Gallery and Center, New London CT*

## Elisa D'Arrigo



### Recommended by Helaine Posner

Elisa D'Arrigo is “attracted to an ugly kind of beauty.” Her glazed ceramic vessels, figurative and abstract, whimsical yet serious, visceral but refined capture the contradictions and dualities that characterize daily life. These small-scale works recognizably reference the human body, its parts, gestures, and postures, as they allude to internal psychological states. D'Arrigo hand-builds her vessels in a quick, improvisational manner, then takes months to create the variously colored, textured, and patterned glazes that adorn them, organically melding surface design with three-dimensional form. In *Wraparound 2* (2017), an impossibly elongated arm wraps around and poignantly protects its mottled, candy-colored head. *P.G. On My Mind 1* (2017) is an homage to Philip Guston's “Poor Richard” drawings in which Nixon's nose grows to enormous proportions. D'Arrigo's work features this bulbous, exaggerated appendage as ballast creating a work that is humorous yet slightly grotesque. In her ceramic works, the artist creates little worlds that manage to pack a big punch.

*Helaine Posner, Fall 2020*

## Bio

Elisa D'Arrigo was born in the Bronx, NY, and currently lives and works in New York City. She received her BFA from the State University of New York at New Paltz. She is represented by the Harris Gallery in NY where she has had numerous solo exhibitions. Her work is in the collections of: the Amoco Corporation; AT&T; The Bryn Mawr Library Collection; The Atlanta High Museum of Art; Mead Art Museum, Amherst, MA; Mint Museum of Craft and Design, Charlotte, NC; The New School for Social Research New York, NY; The Prudential, Newark, NJ; The Samuel Dorsky Museum of Art, New Paltz, NY; and The Weatherspoon Art Museum, Greenville, NC. She has also received numerous grants and completed multiple residencies.

## Artist Statement

My ceramic works conflate color, surface, and animated form within the context of the glazed ceramic vessel. The pieces begin as variously sized hand-built hollow cylindrical forms which I manipulate and combine while wet, in a period of intense improvisation. The “postures” that result allude to the body in a gestural and visceral manner. My penchant for “in the moment” decisions yields forms that surprise me, yet they seem oddly familiar as well. Unexpected asymmetries generate an intrinsic humor. I am compelled by the way we inhabit and imagine our bodies from the inside out, and by the psychological and corporeal aspects of containment. The inside creates the outside, and vice versa. My intent is to project a physicality that also embodies states of mind. In a catalogue essay for my 2019 exhibition at Elizabeth Harris Gallery *In The Moment*, writer Nancy Princenthal describes my works as “...a series of alarmingly potent little ceramic figures that engage our propensities for reverie, humor and, perhaps most satisfying, deep human recognition...” and she goes on to further refer to them as “incorrigibly unconfoming sculpture.”



*Elisa D'Arrigo 2020. On the Limb, Glazed Ceramic.*



*Elisa D'Arrigo (top left to right) Googler 1, 2017; PG on My Mind, 2018; Pile Up, 2017; Wraparound 2, 2018; Outside In, 2016; Twisted 13, 2016. Glazed Ceramic.*

*Images courtesy of the Artist and The Catherine Fosnot Art Gallery and Center, New London CT*

## Lisa Corinne Davis



### Recommended by Lilly Wei

Lisa Corinne Davis is a New York-based artist best known for paintings and works on paper that resemble multilayered maps or similar constructs with encoded narratives. Her “inventive geography” prompts a wide range of interpretations, its open-endedness a state she actively cultivates. Her work derives from autobiographical sources as well as social and cultural concerns, referring to the historical as well as the contemporary, resulting in visually dynamic hybrids in style and subject. Davis, who is Black, says that has shaped her practice, as she explores the complex relationship between “race, culture and history” and with it, ideas about classification and contingency, the rational and irrational, chaos and order. Her painting has become increasingly assured, increasingly responsive to the processes of paint and its materiality. The colors are richer and more nuanced, her “environments” fluid, not quite representational, and not quite abstract, but tending toward the latter in the works on view—interrupted grids, straight vertical bands overridden by repetitive sequences of undulations—all of it very much dependent upon what the viewer brings to the looking, to the seeing, to the reading.

*Lilly Wei, Fall 2020*

## **Bio**

Lisa Corinne Davis is an abstract painter exploring themes of racial, social, and psychological identity. Born in Baltimore, MD, currently living and working in Brooklyn, NY, Davis received her BFA from Pratt Institute in 1980, and her MFA from Hunter College in 1983. Her paintings have been exhibited across the United States and in Europe, including one person shows at June Kelly Gallery (New York), Gerald Peters Gallery (New York), Zolla/Lieberman Gallery (Chicago), Spanierman Modern (Miami), and The Mayor Gallery (London). Her work is included in the collections of The Museum of Modern Art, the J. Paul Getty Museum, The Philadelphia Museum of Art, and the Victoria and Albert Museum. Davis is the recipient of numerous awards, including The Louis Comfort Tiffany Foundation Grant, a National Endowment for the Arts Visual Artist Fellowship, and three Artist Fellowships from The New York Foundation for the Arts. In 2017, she was inducted as a National Academician at the National Academy Museum & School. Her essays on art and culture have been published in the *Brooklyn Rail* and *Art Critical*. Davis has previously taught painting at the Cooper Union School of Art and Yale University; she is currently Professor of Art and Head of Painting at Hunter College in New York.

## **Artist Statement**

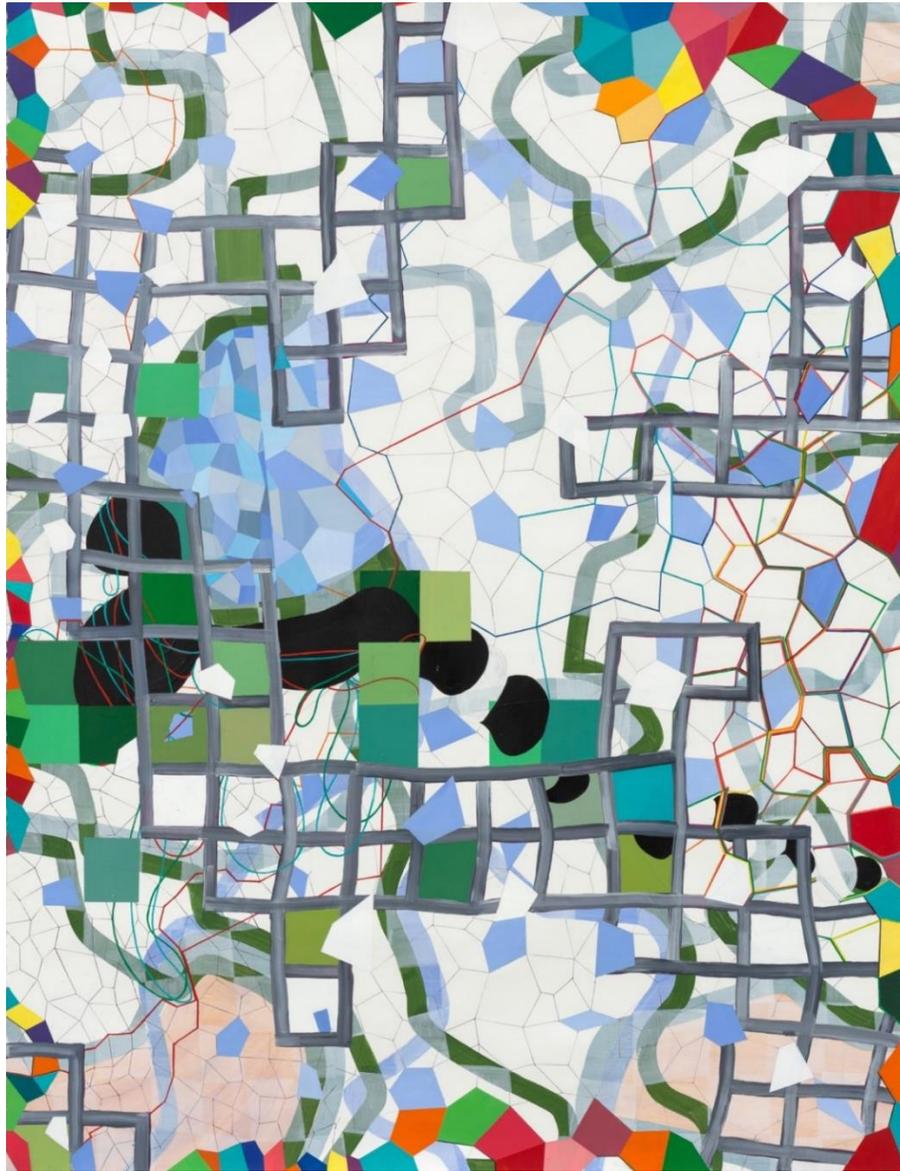
Despite the realities of social and geographic mobility, society seeks to maintain definitive categories of racial, national, and ethnic groups. This categorization is the judging and defining function by which we attempt to make a simplified order of the world. My work explores this complex relationship of race, culture, and history, where form and content merge. I am trying to carve out a space that starts with fixed notions of racial perceptions but moves to contemporary modes of communication, which are fleet and fugitive, massively networked and hyper-extended. Yet paint on canvas remains as it ever was—static, material, refractory. Alert to the digital web in which we're all caught, I am at the same time an ardent believer in the power of paint in all its irrefutable, sensual physicality.

The forms in my paintings are somewhat familiar, but essentially ephemeral and deliberately enigmatic. Viewers are given room to navigate the meanings and question why they are making certain determinations. By inviting a variety of associations, the forms remain unfixed, and can shift in a moment to a different read. My hope is that viewers will question their initial determinations and recognize how

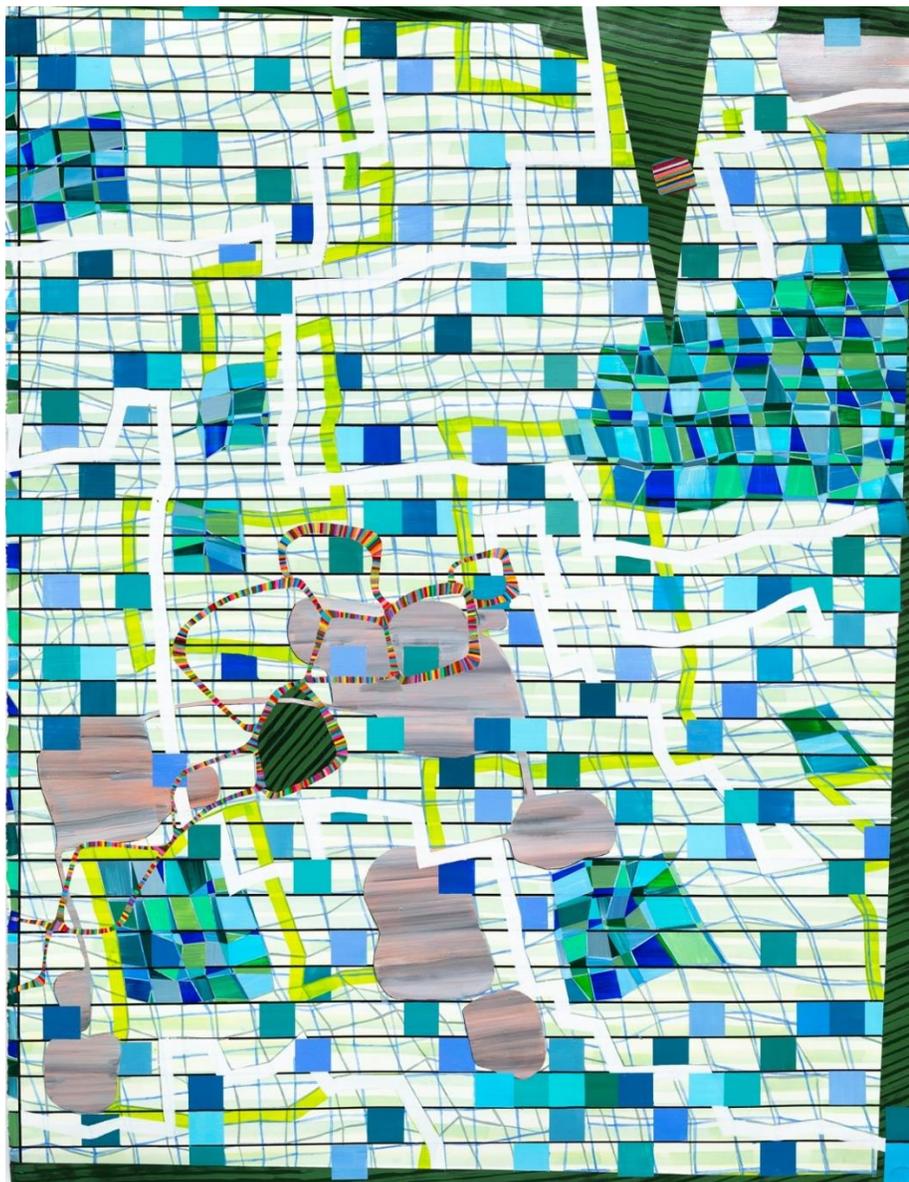
uncomfortable we are with states of flux. I look for ways to further codify the structure of information by pushing the work closer to abstraction in both the imagery and the ideas. Maps are used as a point of departure, but I try to work with the logic of the poet rather than that of the demographer in setting up categories, collecting data, and creating pseudo graphs and charts. I play with place as a geographical, metaphorical, and metaphysical concept, where intersecting worlds collide and give birth to intimations of mapped space, geopolitical realities of national borders; indications of population density and critical mass, and parts resembling errant engineering models or animated characters. I hope that these oblique narratives, shifting spaces and wandering images may open a way forward in allowing pictorial construction to become variables of thought and feeling. The medium of paint has the last word.



*Lisa Corinne Davis 2019, Deliberate Incubus, Acrylic and Oil on Paper 28"x22"*  
*Image courtesy of the Artist and The Catherine Fosnot Art Gallery and Center, New London CT*



*Lisa Corinne Davis 2019, Foundational Sham, Acrylic on Paper 50" x38.5"*  
*Image courtesy of the Artist and The Catherine Fosnot Art Gallery and Center, New London CT*



*Lisa Corinne Davis 2019, Targeted Tale, Acrylic on Paper 50" x38.5"*  
*Image courtesy of the Artist and The Catherine Fosnot Art Gallery and Center, New London CT*

# Elizabeth Enders



## Recommended by George Waterman

Simplicity from chaos. Color behind colors. To paint less is learned over many years. Elegant narrative simplicity does not come easily. It is like a well-chosen phrase that captures an idea. Elizabeth Enders' painting is about many things: foreground, horizon line, the sky and the sea, color, depth, and flatness. It is abstract; but it is not. It does not impose itself on the viewer. Her paintings are there to enjoy like old friends. Enders knows and is a master at wielding the excitement of brush strokes and the symphonic depth of colors. Simplicity borne of experience out of the chaos of life.

*George Waterman, Fall 2020*

## Bio

Elizabeth Enders was born in 1939 in New London, CT. In 1962, she graduated with a B.A. from Connecticut College and in 1987 she received her M.A. from New York University. Enders has been exhibiting her work in a variety of institutions and galleries since the 1960s. Her recent retrospectives include Landscape/Language/Line at the Lyman Allyn Art Museum; Life Line, the Art of Elizabeth

Enders at the Addison Gallery of American Art in Andover, MA; Painting Place, Elizabeth Enders at the Art Gallery of Nova Scotia in Halifax; and Come In! an exhibition that travelled from the Lyman Allyn Art Museum, New London, CT to Real Art Ways in Hartford, CT. Her work is included in the collections of the Addison Gallery of American Art, Andover, MA; the Art Gallery of Nova Scotia, Canada; the Brooklyn Museum of Art, NY; Colby College Art Museum, Waterville, ME; the Detroit Institute of Arts, MI; the Florence Griswold Museum, Old Lyme, CT; Frances Young Tang Museum, Saratoga, NY; the Lyman Allyn Art Museum, New London, CT; the Museum of Fine Arts, Boston, MA; the New Britain Museum of American Art, CT; the Smith College Museum of Art, Northampton, MA; the Wadsworth Atheneum, Hartford, CT; and the Whitney Museum, New York, NY, among others.

### **Artist Statement**

Painting is mysterious and infectious. It makes something happen. Especially in the time of COVID-19, it helps us breathe. It gives us oxygen. Painting can pull us through. It's a stimulus. The fields, rivers, coasts in green, blue, orange and red stretch out onto new canvases and into new memories with their map like lines. An empty canvas now waiting is no longer unknown.



*Elizabeth Enders 2016, Untitled/Volcano II, Oil on Linen 12" x12"*  
*Image courtesy of the Artist and The Catherine Fosnot Art Gallery and Center, New London CT*

## Susan Firestone



### Recommended by George Waterman

“To glue” in French is *coller*, the derivation of the word collage. 20<sup>th</sup> Century collage began in the cubist period (about 1910) with the work of Picasso and Braque. In the late 1940s Matisse, when confined to a wheelchair, began his cutout works by combining colors and shapes simply from cut colored papers. Susan Firestone’s collages have added to these traditions by incorporating her knowledge of ancient mythology. These works have the simplicity of a Matisse Cutout but with the complexity and juxtapositions of surrealism. The symbols mean everything. For example, the snake in older cultures symbolized healing as they entwined around the staff of Asclepius and perhaps empowerment for the Goddess of Knossos Palace in Crete who held forth snakes in her hands. Serpents were part of the initiation rituals and celebrations of Her mysteries of birth and regeneration. Susan Firestone has spent time at sites in what was ancient Crete, Malta, and Greece studying prehistorical cultures, with a focus on female votives and imagery of the Great Mother Goddess.

*George Waterman, Fall 2020*

## **Bio**

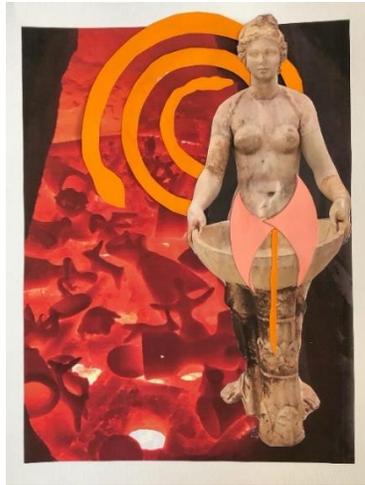
Susan Firestone grew up in Charleston, South Carolina. She attended The Pennsylvania Academy of Fine Arts in Philadelphia, Skowhegan School of Painting and Sculpture in Maine, and received a MFA from American University in Washington DC in 1972. Twenty-five years later, she relocated to New York City to pursue her interest in psychology in combination with her own art making. Firestone received an MA in Art Therapy from New York University in 2001. In 2013, she completed a PhD in Expressive Therapies at Lesley University in Cambridge, MA and is currently an adjunct professor there in the graduate school. Her dissertation, *Art as a Catalyst for Resilience: Women Artists with a Life-Threatening Illness*, explored the creative process in relation to health and ill health. She is a Board Certified Art therapist (ATR-BC), Licensed Creative Arts (LCAT) Therapist and psychotherapist in private practice in New York City. Firestone has exhibited her work for over 40 years in solo and group shows nationally and practices as an artist, an art psychotherapist in New York and professor in Cambridge, MA. She has also participated in artist invitational projects in Croatia, Italy and India.

## **Artist Statement**

My art is and has always been concerned with an individual's search for meaning in the present. This continuous inquiry leads to contemplation of images, forms, and stories that are age old and timeless. What is enduring of beliefs, values, discoveries, and yearning? ... Woman/kind/ Man/kind/Children/kind are words that stand for one and for many: humanity as a whole. I am interested in the human condition, its expressions, and connections, which are envisioned in forms of art that reveal emotions, intellect, needs and empathy. The creative process offers a way of communicating and recording the visual search for answers to questions... to the mysteries beyond our knowing and recorded history.

My work has taken many forms over the years as I look for the materials to express ideas, color and content. Collage gives me a chance and "by chance" a way to combine elements, which often reference art historical sources or grab from everyday images and objects to comment on larger concerns from a woman's point of view, which may not be familiar to many. Also, different cultures and their artifacts have enriched my experience and the forms I make. In my votive boxes, possible narratives are contained within a stage-like performance space. Small, assembled objects are handmade or selected from nature or

my environment and juxtaposed in their own world to reveal a situation that evolves in the making. Female protagonists speak out in their own voices and reveal their dilemmas with a subtle call for social action. Large constructivist steel sculptures blare out their message and more personal bronzes look to nature for sanctity and grace. I believe that we must always encourage dreams to take form, without question; yet not allow cruelty and brutality with intention to destroy hope and resilience. Art is my language ...how could I be silent?





*Susan Firestone 2020 (left to right from the top). Heat, Hygeia, Kore, and Panacea (page 51), Touch, Source, Luna, and Heal (page 52), Collage with Silkscreened Papers 9"x12" (11" x 14" framed).*

*Images courtesy of the Artist and The Catherine Fosnot Art Gallery and Center, New London CT*

# Helen Frederick



## Recommended by George Waterman

While all art is conceptual in that art chooses to express an idea, much conceptual art today does not require, indeed, does not seek the particular skills and knowledge born from traditional honored skilled workers. From the time when painting or sculpture was aligned with materials, learned and honed over lifetimes, we are now often confronted by art that has been reduced to the idea only, the learned “craft” from cultural predecessors has gone away. Conceptual art is often closer to poetry. That is why it is so extraordinary to see the manual dexterity in the works of Helen Frederick. Her interest, as expressed by neurologist Frank Wilson in *THE HAND*, lies in the fact that the hand shapes the brain, language, and human culture. Not only do her works deeply convey ideas about society, but they are expressed with an exquisite skill. Helen Frederick has studied hand papermaking in the far east, particularly India, Japan, and China. There can only be a very few artists in this country with this level of expertise. Her medium is often pulp painting, that is the effect of layering wet pigmented paper with brushes, stencils, and painterly applications, which, in her case, are also produced by her hand. Collaged imagery and text are often a part of the composition. Helen Frederick’s work is about the social issues we hear so much about: pollution, environment, climate, social injustice, but they are also very much about the life of the spirit, all produced by an artist at the top of her game. This is art that speaks to us all forever, conceived and gently delivered by a master. How fortunate we are to have such an artist among us.

*George Waterman, Fall 2020*

## **Bio**

Helen Frederick is recognized as a distinguished artist, curator, educator, coordinator of international projects, and as founder of Pyramid Atlantic, a center for contemporary printmaking, hand papermaking and the art of the book. As an advocate for and an active participant in the Washington, D.C. metropolitan area arts scene, she has served on the directorial boards of alternative art spaces, various local and national boards including the College Art Association, and national peer-review panels. Her work has been exhibited at the Phillips Collection in Washington, D.C., The Eleanor D. Wilson Museum at Hollins University, Dieu Donne Gallery, New York, Henie-Onstad Museum, Norway, and the Museum of Modern Art in Kyoto, Japan, and is in collections of the Whitney Museum and Brooklyn Museum in New York, the National Gallery of Art, Library of Congress, and the Smithsonian American Art Museum in Washington, D.C., among many others. Frederick, who is a Professor Emeritus in the School of Art at George Mason University, has fulfilled speaking engagements around the world, always emphasizing collaboration across disciplines. Throughout her life, Frederick's passion for diverse cultures and histories has led her to travel to observe the material cultures of many societies, their skills, and ideas and to make connections among disparate cultural traditions. Her private Reading Road Studio in Silver Spring, Maryland, provides collaborative opportunities for artists interested in works in and on paper, constructions, artist books, and critical conversations about social justice, cultural and visual literacy. In 2008, she received the Southern Graphic Council International Printmaker Emeritus Award and was invited into the Feminist Art Base archive, the Brooklyn Museum of Art. Frederick is an alumnus of the Rhode Island School of Design.

## **Artist Statement**

I have always had a real fascination with Asian aesthetics. When I was a child, my mother would take me to Philadelphia to visit my grandparents and we would often go to the Philadelphia Museum of Art. I wanted to see the Chinese and Japanese rooms and the Duchamp collection over and over again. To me the objects, the materiality in these rooms, posed so many interesting questions. I was curious about how commonplace handmade things, particularly three-dimensional objects, were intriguing in their making, both beautiful or practical, and had a cultural sensibility so different from mine and yet somehow familiar. I still recall those rooms, vividly engrained in my memory. They are an evocative kind of cross-pollination experience that I keep carrying into my work. My work as a painter, printmaker, and installation artist

weave together the personal and the communal, layering elements of visual information onto, and into, substrates of hand formed paper as a material that is capable of advancing hybrid statements. I attempt to explore a fundamental quality and lineage of materiality that guides us in our 21st century lives and binds us in a larger evolutionary process. By linking Asian traditions that I have studied, with Western ones, my printed and 3-dimensional constructions use embedded words, perforations, and photographic appropriations in a personal language of markings. Symbols of decay and regeneration, or shapes for introspection, are prominent. I rely on sources near and far for geographical immersions, drawing on sound, environmental recall, and diminishing aspects in nature that are often determined by our damaging behavioral agency. Walking and listening to the voices of nature often leads me into my work. By using universal symbolic shapes and materials themselves as an essence, my intention is to capture fleeting moments, or eternal moments of recollection, and plant them onto surfaces that are formed by the kinesthesia of my own corporeal abilities. I use the tools and processes that I have come to understand best. Ritual is a grounding aspect of my process, and basically I consider myself a laborer of art, aligned with all those who acknowledge the many steps required for manual construction, and grounded by the labor of the hand for the making of objects.



*Helen Frederick 2020, Paradox, Pulp Painting 18" x18"*

*Image courtesy of the Artist and The Catherine Fosnot Art Gallery and Center, New London CT*



*Helen Frederick 2019, Two Birds, Pulp Painting 42" x 22"*  
*Image courtesy of the Artist and The Catherine Fosnot Art Gallery and Center, New London CT*

# Max Gimblett



## Recommended by George Waterman

One of New Zealand's most successful and internationally prominent living painters, Max Gimblett has been working in the U.S. since 1962. He has six books to his name and his art has been presented in more than 100 solo exhibitions over the years and is held in major public museum collections around the world. Often working on shaped panels or canvases—tondos, ovals, and his signature four-lobed quatrefoils—he marries Abstract Expressionism, Modernism and Spiritual Abstraction with mysticism and traditions of Asian calligraphy. When Catherine Fosnot and I consigned *Sunrise* for *Art for Your Collection*, she commented on the outstanding dimensionality in the piece. “De Kooning taught me how to do that,” Gimblett declared. “The first layer of paint that gets put on the paper is the primary and third dimension. As I build the fourth dimension, I play with the interaction of the third and fourth,” he explained. “At times, if I’m lucky, a fifth dimension appears.” The light blue in *Sunrise* is the established third dimension. The green and red at first seem to be directly applied onto the light blue, but then the green goes over the darker blue disk and the red goes behind it. In addition, the green color recedes, and the red comes forward as colors will do. And then, the metallic disks on the top come very forward with their brightness. Gimblett’s masterful interplay with overlapping and color provides a way for viewers to experience many dimensions of space and travel around, behind, and between the layers. In so doing, one is enveloped with the luscious, vibrant colors of Gimblett’s palette.

*George Waterman, Fall 2020*

## Bio

Max Gimblett is a painter, calligrapher, and Rinzai Zen monk. Born in Auckland, New Zealand in 1935, Gimblett trained at the San Francisco Art Institute in the 1960s and has since lived, studied, traveled, taught, and exhibited extensively across the globe. His work is included in major museum collections, including the Guggenheim Museum, the Museum of Modern Art, the Whitney Museum of American Art, the National Gallery of Art (Washington, DC), the San Francisco Museum of Modern Art, the Museum of New Zealand Te Papa Tongarewa, and the Auckland Art Gallery Toi O Tamaki. Gimblett lives and works in New York and Auckland with the scholar, curator, writer and 2020 recipient of the prestigious Dan David Prize — Barbara Kirshenblatt-Gimblett — to whom he has been married for 56 years. Gimblett leads Sumi ink workshops in many countries and was recently awarded the Officer of the New Zealand Order of Merit (ONZM).

## Artist Statement

I am a painter, calligrapher, and Rinzai Zen monk. My work is a harmonious postwar synthesis of abstract expressionism, modernism, spiritual abstraction, and Zen calligraphy.



*Max Gimblett 2015 (left) Full Fathom Five, Sumi Ink on Thai Fabric Backed Pulp Squares Handmade Paper 30"x22" and Pandemonium (right, 2016) Sumi Ink on Thai Garden 100% Kozo Plain Smooth Handmade Paper 30"x22." Images courtesy of the Artist and The Catherine Fosnot Art Gallery and Center, New London CT*



*Max Gimblett 2018, Sunrise, Pencil, Ink Size, Precious Metal Leaf on Arches Aquarelle 100% Cotton 400 lb. Watercolor paper, France, 22"x30" Image courtesy of the Artist and The Catherine Fosnot Art Gallery and Center, New London CT*

## Abby Goldstein



### Recommended by Betsy Sussler

Abby Goldstein has used cartography—maps of New York, Vienna, or Venice—as the grounding for her paintings and drawings. Cities she has wandered through, meandering their streets and pathways as a stroller and as a thinker, have helped to form the essence of her image-making. You can see the masterful accretion of this desire to re-envision an entanglement of both the tangible and intangible in the buildup of layers—encaustic, pigment, gouache, walnut ink, Casein—the material use of which the artist has perfected in her decades-long practice. The natural world, too, has served as a map for these musings: *Navigating the Cerebral Mind Field*, is sumptuous, a virtuoso chronicling of a summer walk through meadows of wild flowers and grasses, Goldenrod and Queen Anne’s Lace. There are no paths or roads to follow in Goldstein’s exploration of nature. Her visual strokes chart another sort of path, her interior reflections’ response to the wild fields and the dark forests on their borders, structuring what at first might seem chaotic into an unabashedly beautiful work of art.

*Betsy Sussler, Fall 2020*

## **Bio**

Abby Goldstein (b. Chicago, IL ) received a BFA from Pratt Institute, NY and an MFA from the School of Visual Arts, NY. Currently she is Professor of Art and head of the Graphic Design concentration at Fordham University, NY. She has had numerous solo and group exhibitions and is the collaborator and co-designer of “*Revival Type*” with Paul Shaw and the designer of the award winning book, *Helvetica and the New York City Subway System*. Goldstein has exhibited her art in the US and abroad. She has received fellowships to the Golden’s Foundation for the Arts, New Berlin, NY; the Virginia Center for the Creative Arts, Amherst, VA; the Saltonstall Foundation of the Arts, Ithaca, NY; the Sam and Adele Golden Foundation, Brush Creek Artist Residency; the Hambidge Center for Creative Arts & Science, Vermont Studio Center; Yaddo; and Willapa Bay. Public commissions include: Gateway Center, Brooklyn, NY, Manhattan Bridge Bicycle path, NYC Department of Transportation, and St. George Ferry Terminal, Staten Island, NY. Goldstein lives and works in Brooklyn, NY.

## **Artist Statement**

*“Signs form a language, but not the one you think you know.” –Italo Calvino, Invisible Cities.*

My background in typography and design influences my picture and mark making. Intertwining marks traverse a two-dimensional space forming a system of lines and spaces. Clusters of circular and organic shapes in subtle hues combine with repeated rectangles and lines in contrasting colors to evoke movement and the disparity between built and natural environments. My process is a journey through a geographical space that often references a specific location. Fundamental to my methodology is the organic unfolding of each piece. By obscuring and redrawing I let the process remain visible with overlays of color washes, markers, and opaque paint suggesting evolutionary change. While I work, preconceived ideas are rejected and a response to the unexpected is embraced. A visual system, alluding to landscape, natural habitats, and cartography emerge based on symbology, disruption, and transformation.



*Abby Goldstein 2019, Navigating the Cerebral Mind Field 1, Pigment Dispersion with Matte Binder on Paper 44"x30"*  
*Image courtesy of the Artist and The Catherine Fosnot Art Gallery and Center, New London CT*

# Fred Gutzeit



## Recommended by Catherine Fosnot

Exceptional art and the genius behind it can often provide precursory insights—premonitions, if you will—into the way the world really is structured in contrast to the way it can be perceived given the neurological structure of our ocular system. It enables us to “come to know” more than we can see; it enables us to go beyond our “lived” experiences. For example, Seurat’s chromoluminarism and pointillism explored light as photons with a particle/wave duality, causing the viewer to have to make sense of the vibrations of color—a process perhaps now best understood through quantum mechanics. Although he began as a landscape painter, Gutzeit, like Seurat, has never been satisfied with capturing the realism we “see” in nature. He has continually sought a realism through abstraction that would capture the hidden complexity of nature juxtaposed with the search for structure. Musings about complexity and chaos theories, string theory, mathematics modeling, and current scientific speculation about “multiverses” are employed as he explores consciousness, identity, and structure. His bold uses of color and dimensionality are wondrous and aesthetically pleasing allowing us to travel into the cosmos of his world, yet they can also at times be incongruous and sometimes even jarring—much like the universe (or multiverses) we live in. In his SigNature series, Gutzeit explores line and brushstrokes—signatures—to understand human consciousness and identity against a background of complexity. Lynn Maliszewski in her review of

Gutzeit's work for *The Brooklyn Rail* (2014) perhaps said it best, "Gutzeit knows that even abstract renditions of reality link to observations. His attempt to render the murky sandpits of identity through abstract means relies on thought rather than chance. He captures an essence, as inexplicable as first impressions or body language, through sinuous form and fervent mayhem. We should be demanding as much from abstract painting."

*Catherine Fosnot, Fall 2020*

## **Bio**

Fred Gutzeit has lived and worked on the Lower East Side of Manhattan for over 40 years. He has been the recipient of Pollack-Krasner Foundation Awards 3 times, as well as fellowships from the Vermont Studio Center, the Soaring Gardens Artists' Retreat in PA, and the Helliker-Lahotan Foundation on Cranberry Isle, ME. Gutzeit holds a BFA from the Cleveland Institute of Art and an MFA from Hunter, City University of NY, and has been an adjunct professor at CCNY since 1993. Among the public places that his "Nature" Landscape and "Nature" Abstraction paintings have been exhibited are the Mansfield Art Center in Ohio, the Conde Nast Building Lobby on Times Square, and the Rodale Building Lobby in Midtown Manhattan. In 2010, he began a series of drawings from signatures—using first and last initials, developing them over the years into watercolors, acrylic panels, large paintings on canvas, digital prints and currently 100 new watercolors. An amalgam of some of the initial drawings became a 13 foot square billboard wall work mounted on the facade of the Sideshow Gallery in Brooklyn in 2012. To date he has done "SigNature" solo exhibitions at Tregoning Gallery in Cleveland, Ohio, Brian Morris Gallery, Pratt Manhattan, and VanDerPlas Gallery in New York, among others. A number of these works have also been in numerous juried group shows in New York and around the country including the Butler Biennial in Youngstown, Ohio.

## **Artist Statement**

My current decade of artwork is about identity and my overriding concern is to give "Form" to my artwork. Our signatures are self-portraits. Grafitti and tags are stylized signatures. This personal calligraphy is to me a sign of consciousness. It's the ego fit to the limit of the body—the character of our handwriting. I say "Sig-Nature", because, in this body of work, I've put a human "touch" to the landscape—nature transformation that I had been involved with previously, for more than 10 years—"

nature” to “human nature.” Musings about quantum mechanics, string theory, and current scientific speculation about multiverses, brought me to wonder about consciousness. How could I represent human consciousness in thinking about nature? It seemed like I was looking for...human-nature! All my life, in my artwork, I’ve in some way included “line.” “Unfolding” is my guiding idea as I create a body of work. It involves making sense of and shaping “findings.” This spirit of evolution includes synthesizing ideas and images from my past work, yet to build on the “unexpected.” This has translated into the “found object” for me, objects in the past as motifs for painting such as a discarded timeclock, work gloves, link fences, sidewalk section, sitting dogs, landscape sites, Calabi-Yau manifolds, and currently, “SigNatures.” My job is seeing “Form” as poetry in my “findings.”



*Fred Gutzeit, Sig Whiz, Vector Prints Signed and Numbered  
Image courtesy of the Artist and The Catherine Fosnot Art Gallery and Center, New London CT*



*Fred Gutzeit 2011, AllSig, Watercolor on Paper 22"x20" framed  
Image courtesy of the Artist and The Catherine Fosnot Art Gallery and Center, New London CT*



*Fred Gutzeit 2018 DASig, EKSig, TRSig, Watercolors on Paper framed  
Images courtesy of the Artist and The Catherine Fosnot Art Gallery and Center, New London CT*



*Fred Gutzeit (left to right) JFSig, GNSig, LGSig, LKSig, CLSig, and JKSig. Watercolors on Paper framed  
Images courtesy of the Artist and The Catherine Fosnot Art Gallery and Center, New London CT*

# Shirley Kaneda



**Recommended by editor who wishes to remain anonymous**

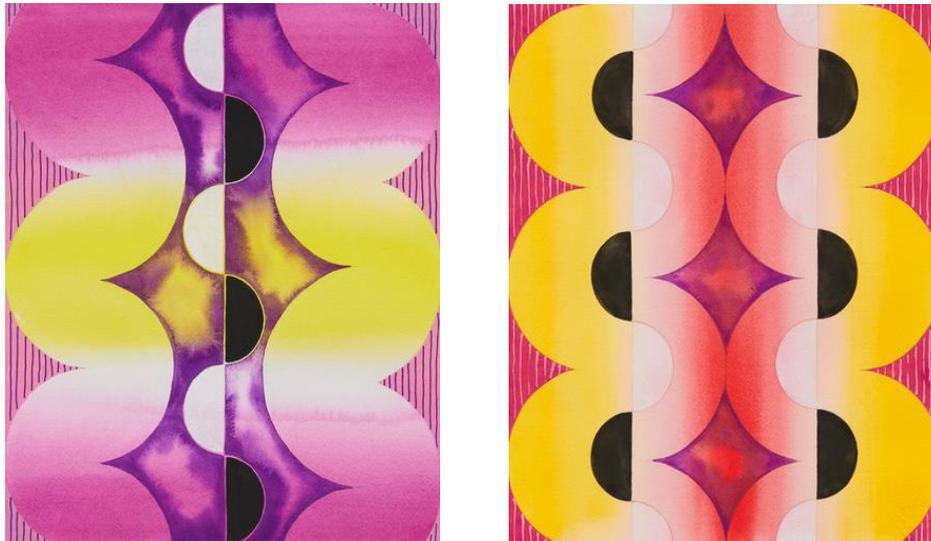
## **Bio**

Shirley Kaneda was born in Tokyo, Japan, and currently lives and works in New York City. She earned her BFA from Parsons School of Design, New York City, in 1976. Kaneda has had numerous solo exhibitions around the world showing in galleries in NYC, London, Miami, Paris, Sydney, among others. She has also received awards from the John Simon Guggenheim Memorial Foundation, The Elizabeth Foundation, and The Pollock Krasner Foundation. In 1996, Kaneda received the National Endowment for the Arts Regional Fellowship/Mid-Atlantic Arts Foundation and in 2019 the Purchase Award from the American Academy of Arts and Letters.

## **Artist Statement**

My work stems primarily from geometry and is influenced by decorative tiles found in Italian Renaissance and Baroque churches as well as Japanese and Korean textiles. What initially interested me and still does, is how I could make a painting by rearranging and misusing the conventions of formalist painting. I wasn't interested in the doctrine of formalism, but how I could subvert it and make it relevant to me and since I

didn't come from the west, my understanding and approach to space, color and form was formulated from a different perspective. In the process of rethinking abstract painting, I also focused on what's been thought to be its two greatest deficits -- its inherent decorativeness and opticality. This appeal to the power of aesthetics and the decorative in particular is not for the sake of recovering the notion of embellishment for its own value. Instead it's by re-establishing the content of the aesthetic or how it's addressed, that we may be able to use the range of qualities represented by the decorative, which appeal primarily to the senses and to establish for them a form of signification that will make their content and presence tangible. By focusing on painting's suppression of such qualities as the decorative, my intent was to reveal the inherent bias and preconceptions embedded within the practice of painting. The decorative has long been associated with the feminine and rather than deny or renounce this aspect, it can be elucidated as a means to expand the limits of painting. In terms of how the decorative can be understood metaphorically in my work, I use it to promote such non-heroic themes as beauty, fluidity, variation and so on. By exploiting and building on discriminatory concepts, I hope to continue the process of demystifying such traditionally masculine values as the heroic, the aggressive, and the rational.



*Shirley Kaneda 2018, Untitled, Gouache on Paper, 16"x12". Images courtesy of the Artist and The Catherine Fosnot Art Gallery and Center, New London CT*

# Richard Kalina



**Recommended by editor who wishes to remain anonymous**

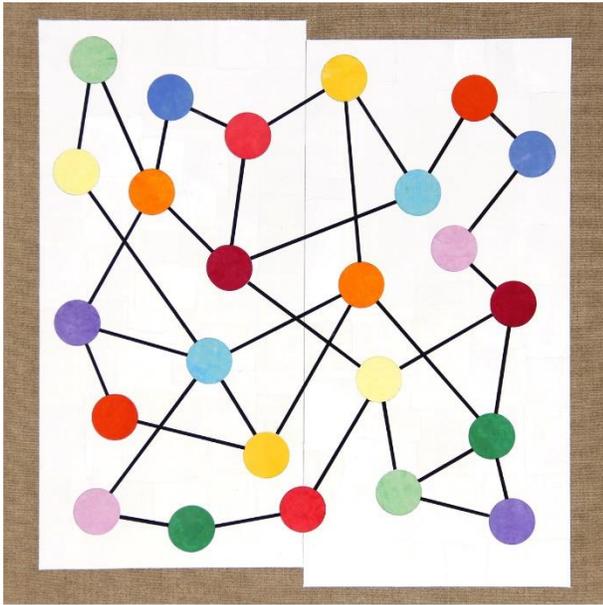
## **Bio**

Richard Kalina is an artist, art historian, writer, teacher, and critic. His work is in the collections of over 25 major museums around the world, as well as many corporations, among them the Amerada Hess Corporation, Chase Bank, Citibank, the Commodities Corporation, Deloitte and Touche, General Electric, and the Greenpoint Bank in New York City. Born in New York City in 1946, he still works and resides there (and East Hampton, NY). He is Professor of Art at Fordham University in New York, where he has taught since 1990. Kalina serves on the Board of Governors at the National Academy and is a contributing editor to *Art in America*. He was a Senior Critic at Yale University from 2000-2001 and a member of the Art History Faculty at Bennington College in Vermont from 1989-1990. Kalina has received multiple grants and awards through the years including the Bogliasco Foundation Fellowship, Bogliasco, Italy and the National Endowment for the Arts, Visual Arts Fellowship. In 2001, he received the Best Show Award by the International Association of Art Critics.

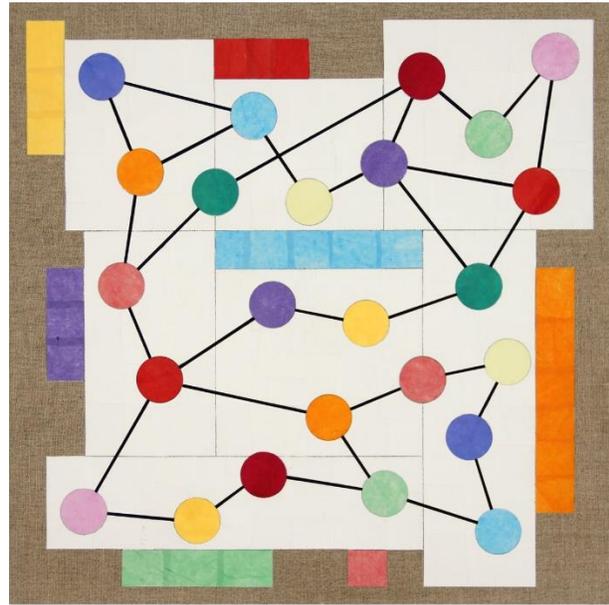
## Artist Statement

The work in this show, done between 2014 and 2016, consists of examples of two interconnected bodies of paintings – the *Prospect* and *Quotient* series, with the addition of *Second Stage*, a painting that immediately preceded both of these groups. For a long time now, I have been working on generating a flexible grammatical index of the areas of abstraction that particularly hold my attention. By setting up a vocabulary of devices, techniques, references, and theoretical underpinnings, I have been able to make paintings and drawings that illuminate approaches that I find compelling. This evolving toolbox allows me to shuffle things up, change pace, and move matters along – to temper sensibility, touch, and bring attention to formal concerns with logic and straightforwardness. I have always felt that while an artist is drawn to certain subjects and has a predilection for certain ways of making (in my case geometry, the machine and the machine-like, the grid, color, and the decorative), I do not like to rely too much on a sensibility generating the work, nor to take a particular approach and run endless variations on it. I like to surprise myself, and this work did the job for me.

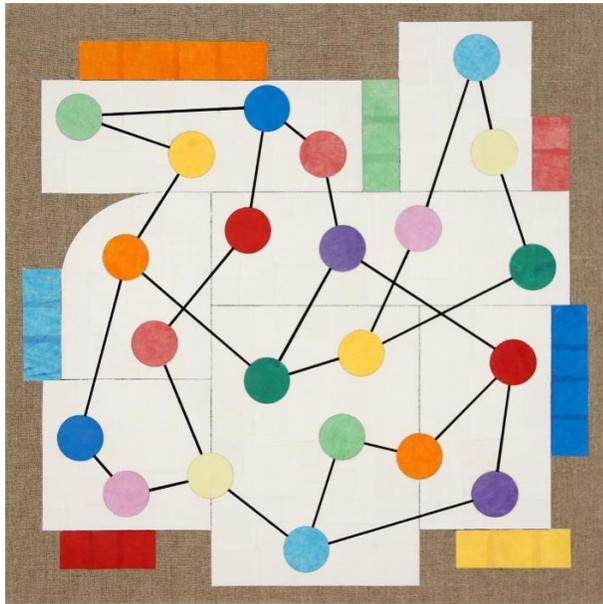
*Second Stage* and the *Prospect* paintings, as well as the larger collage, acrylic, flashe on linen paintings that followed them are complex concoctions – colorful, playful, multipart, and mosaic-like. They evoke architectural diagrams (mixing both plan and elevation), time-motion charts, as well as toys and games. They are intricate and pleasantly time-consuming to paint. At a certain point in their making, the outer shape of the painting, solid white, sits there on the linen ground, ready to be filled in with colors, lines, and shapes. That plain but highly articulated form always intrigued me, and I went on to the next phases with a certain degree of regret. Until I thought – why not make a painting with just the two elements – intricate figure and (in terms of negative space) equally complex ground? The panel and room-like divisions of the earlier paintings could still be intuited from the outer shapes, and the larger spaces allowed me to use oil paint (instead of the ripped and pieced collage elements), so that I could take advantage of oil's chromatic richness and luscious surface. The series on display here, the *Quotients*, used two colors to increase the paintings' intensity; and over the next few years the forms gradually became more complex, the interiors opened up, and my longstanding interest in the architectural, the decorative, and the ornamental was given freer rein. The *Quotient* paintings set the stage for the work to follow, as the *Prospect* paintings had before.



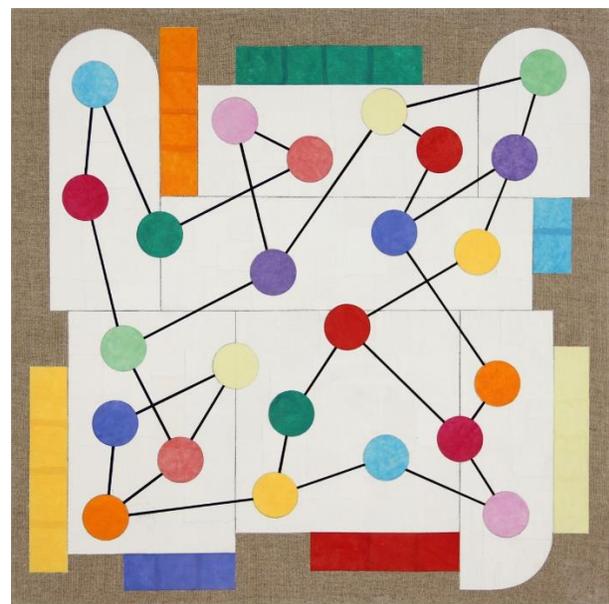
Richard Kalina, *Second Stage*, 2014, 16 x 16", collage, acrylic, flashe on linen



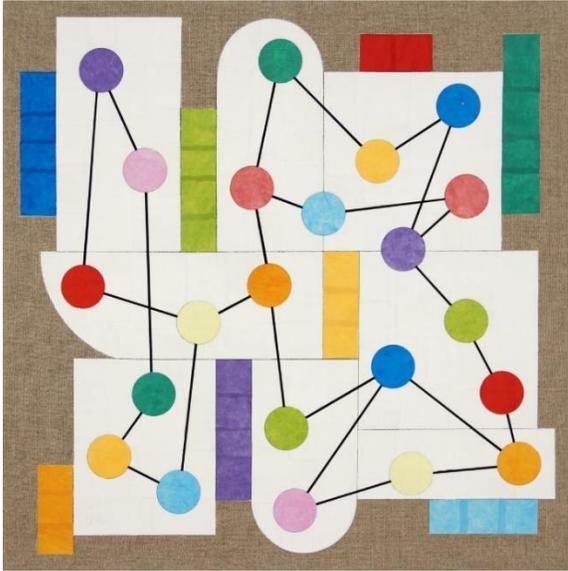
Richard Kalina, *Prospect 2*, 2014, 16 x 16", collage, acrylic, flashe on linen



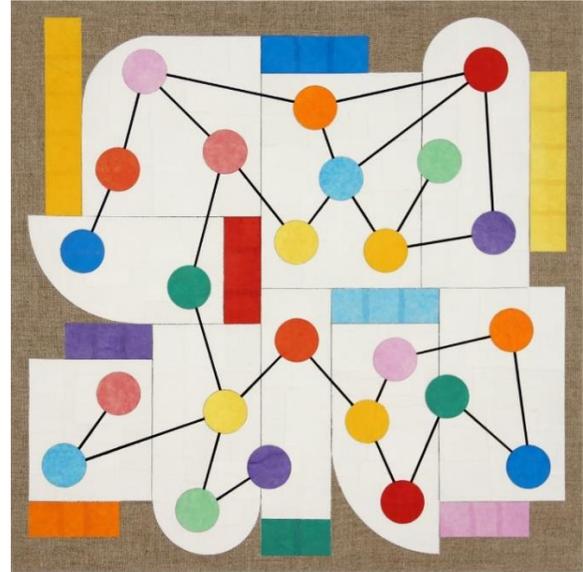
Richard Kalina, *Prospect 4*, 2014, 16 x 16", collage, acrylic, flashe on linen



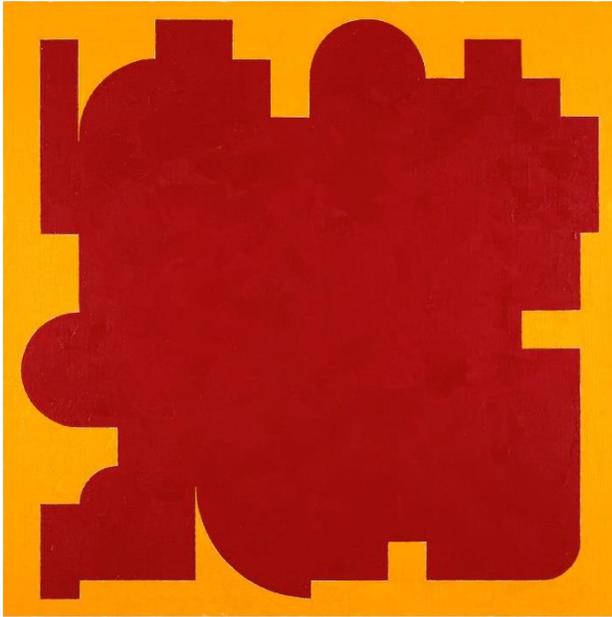
Richard Kalina, *Prospect 5*, 2014, 16 x 16", collage, acrylic, flashe on linen



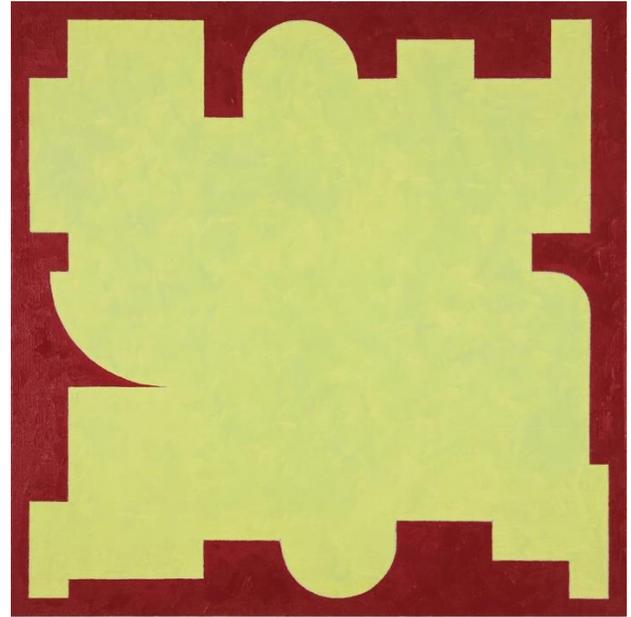
Richard Kalina, *Prospect 6*, 2014, 16 x 16", collage, acrylic, flashe on linen



Richard Kalina, *Prospect 10*, 2014, 16 x 16", collage, acrylic, flashe on linen



Richard Kalina, *Quotient 2*, 2015, 24 x 24", oil on linen



Richard Kalina, *Quotient 3*, 2015, 24 x 24", oil on linen



*Richard Kalina 2014-15, Second Stage, Prospect, and Quotient  
Images courtesy of the Artist and The Catherine Fosnot Art Gallery and Center, New London CT*

# Stephen Lack



## Recommended by Sur Rodney (Sur)

Here I sit at the age of 65 doing the work I do and find myself currently committed to writing about Stephen Lack, someone I've had a well-known friendship with currently marking 5 decades. My first engagement with Steven Lack began in my teens. He was among a group of talented artists I'd admired. A decade later I would become a catalyst for helping to launch his celebrated career as part of our Gracie Mansion gallery venture in the 80s. Now decades later he continues producing art works with consistent unrelenting skill and accuracy—artworks that speak to the experience we find ourselves living with every day. Stephen Lack exemplifies everything an artist can be and as I would admire one to be! His admirers are numerous, or he would never have survived navigating the changing landscape that he continues to source.

*Sur Rodney (Sur), Fall 2020*

## Bio

Stephen Lack is an artist and filmmaker living in NYC and Upstate NY, exhibiting internationally. He is one of the seminal painters of the NY East Village Scene, part of the original stable of the Gracie Mansion

Gallery. Stephen works in all mediums to mostly narrative conclusions. His work is in many major collections worldwide, public and private: The Chase Manhattan Bank collection; The New Britain Museum of American Art; The Rubell Family Collection; The Ralph Lauren Collection; The Museum of Art, Antwerp Belgium; The New York Public Library Print Collection; The Brooklyn Museum; Senvest Corporation; TD Bank; among many others. His works have appeared in the New Yorker Magazine, Glamour, GQ, and the NYTimes. His films, “Montreal Main” and “The Rubber Gun” debuted at the Whitney Museum and MOMA NY New Director series, respectively. His work in David Cronenberg’s *Scanners* and *Dead Ringers* imbeds him as a cultural icon, as well as his award winning work with Jon Jost on *All the Vermeers in NY* for PBS *American Playhouse*. Bravo TV’s *Arts and Minds* profiled him. Recently St Thomas University N.B. published a book of his pen and ink drawings, *There is a War*. Lack continues to work and has current shows on view now in Chengdu China at the Park Gallery and a solo show in Montreal Canada at Gallery Laroche/Joncas. In 2020, the Winnipeg Art Gallery acquired two large and significant paintings for their collection.

## **Artist Statement**

The paintings selected by the Catherine Fosnot Gallery for this show, represent an evolutionary moment in my work. Each painting is now the product of much consideration and layering on my part. When I began showing paintings in the 80’s, the works I exhibited were frequently the result of an outpouring of gut reactions to the moment: large scale and fast executions in quick drying acrylic. I was working to outstrip and outpace the restrictions that taste, and decoration, might impose. They articulated the rage and enthusiasms of the 80’s, as the media telegraphed, to the sensitive, the elements that eventually brought us to the situation of madness and dislocation that we are all sharing now. The content and my preoccupations are still as before, but what has changed is the time it takes me to refine the image now that my hand is informed by experience and technique.

As is a constant, these works reflect my ever-absorbing interest and continual love of the external world, translated through the pre digestion of media representation, but not stopping there. There is a ‘triangulation’ happening here: the intersection of my memory, the present, and my emotional state at the moment of perception—all mediated by the hand in the process of the making of the painting. The work is informed by the hierarchy of formalism and dynamism implicit in the narrative depiction of the external world throughout art history. The color relationships and compositions within the rectangles are informed

by elements from the works of many greats in the lexicon of pictorial art; from Titian and Guston to Morandi, Milton Avery, Dali, Diebenkorn, Guy Monpetit, Hopper, Disney, Vargas, and Warhol, among many, many, others. The omnivorous aspect of these adoptions reflects the amazing times of visual plenty from which I come. These paintings calmly reflect the tensions of our imposed roles. “Timmy is a Girl” shows us a bit of the isolation imposed by gender when it is being absorbed into a growing body. The inner fierceness of the child will give the implied story of a happier ending than the painting suggests at first glance. “The Lookout” is derived from a moment in the East Village in NYC in the 1990’s. It lets you know that times have not changed much from the roaring Twenties and the era of prohibition.



*Stephen Lack, Timmy Wears a Dress, 9"x12" (top) and The Lookout, 24"x30" (bottom), Oil on Canvas  
Images courtesy of the Artist and The Catherine Fosnot Art Gallery and Center, New London CT*

## Madeline Ludwig-Leone



### Recommended by Lilly Wei

Madeline Ludwig-Leone is a painter at the beginning of her career, always an exhilarating moment. She graduated from Yale in 2015 with a BA in Fine Art and a BA in American Studies and is based in Brooklyn. The dozen works of hers on view here (six on paper—handmade; six on panel) are from 2018 through this year. Her draftsmanship is meticulous, her color sense sophisticated, and her themes plunk themselves down in gender territory with grace and a beguiling self-consciousness. The paintings, often tiny, are sometimes whimsical, sometimes disconcerting, leading us somewhere unexpected, even odd. Representations of femininity are much on her mind, using animals as surrogates for the female figure. Slinky, independent cats and nimble, fertile rabbits frequently appear, for instance. One recurrent image is that of a rabbit with a squiggly patterned coat that is a “brain” in the form of a rabbit, she explained. The element of design found in these works is also a tribute to craft and handiwork, once undervalued as the domain of women. Her invented cast of characters makes me think of the cheeky, delightfully humanized creatures in children’s books, innocence paired with cunning, fact with fancy. About her recent work, she said: “I’ve been gravitating toward more stylized imagery, building a cohesive but unsettling visual world.”

*Lilly Wei, Fall 2020*

## Bio

Madeline Ludwig-Leone is a visual artist living and working in Brooklyn, NY. Primarily a painter, Ludwig-Leone also works in video, textile, drawing, and other media. Her work deals with themes of nostalgia, femininity and disquietude, and has been shown at the Co-Creative Center in New Bedford, MA; Inadequate Lighting, Baltimore, MD; Dedee Shattuck Gallery, Westport, MA; Yeah Maybe, Minneapolis, MN; and Green Gallery at Yale University, New Haven, CT, among others. She studied art at Yale University, receiving her BFA there in 2015. In addition to her artistic practice, Ludwig-Leone also co-curates *Little Meat Up*, a series of salon-style discussions where artists present works in progress in a critical, supportive environment. Visual artist, Jennifer Wen Ma, and freelance exhibition consultant, Mariluz Hoyos, are collaborators on this project.

## Artist Statement

The emotions that drive our behavior are so often self-contradictory and paradoxical. Joy and excitement are frequently not far removed from grief or despair, especially in childhood, when everything is heightened and new. This body of work grew out of a desire to spark fluid, multilayered emotional responses and to assess them at a remove. The paintings are tiny windows into a mercurial world, where nothing is certain. Memory and identity are distilled into totemic, graphic imagery and enigmatic scenes lit by fleeting or unknown sources. Often, something lurking outside the frame or under the surface lends a sense of uneasy foreboding. A farmhouse in evening light, for instance, creates a peaceful impression at first glance, but longer looking reveals uncanny shapes in the shadows.

Natural imagery is a recurring theme, stemming from a childhood spent in rural New England. Plants, animals, and landscapes stand in for cultural tropes and personal experiences. Animals are an especially rich source of association: Horses appear as a signifier of strength and of femininity. Rabbits also embody femininity, but in a more docile, gentle form. Cats suggest inscrutability, but also the alluring comfort of complacency. I explore these traditional connotations through the lens of my own experience.

Often, notions of femininity are subverted to create a more individualized definition of womanhood. In *Scum Bunny*, for example, a ballerina with an idealized female form and the head of a rabbit is superimposed over algae-filled water that can be perceived as either an abundant source of life or a stagnant cesspool.

Graphic pattern and color are used alongside carefully rendered images, creating depth and flatness in varying degrees. The small scale and glossy surface of the panels turn the paintings into precious, jewel-like objects that are at once absurd, evocative, and nostalgic.



*Scatterbrain*



*Outdoor Cat*



*Hoof*



*Space Blob (Autumn)*



*Pearl Ravioli*



*Scum Bunny*



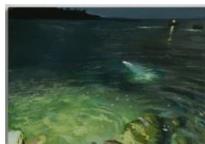
*Stack of Green Starfish*



*Divine Cubes*



*Giftwrapped Wolf*



*Night Swimming*



*Constriction*



*It's Brunch 3 (for KP)*

*Images courtesy of the Artist and The Catherine Fosnot Art Gallery and Center, New London CT*

# Richard McDonough



## Recommended by Phong H. Bui

Richard McDonough's enterprise as an artist mediating between painting and sculpture rests upon the notion of revelry—memory that persists through association of phenomenological experience. His invention of imagery repudiates any preconception of scale. In fact, it's the poetry of his spatial conception that creates the images. This is precisely McDonough's own justified relationship, how to gravitate back and forth between representation and abstraction. The sensuality of touch gives rise to his own sensual embrace of whatever material he chooses to work with. Again, McDonough's geography of imagination is one that belongs to both past and present moments in his perpetual search for the fluctuating synthesis of painterly form with sculptural means, and vice versa.

*Phong H. Bui, Fall 2020*

## Bio

Richard McDonough (b. 1995 in Ithaca, NY) is an artist living in Brooklyn and working in Queens, NY. McDonough attended the Maryland Institute College of Art (MICA) in Baltimore, MD, from 2013 to 2017

and received a Bachelor of Fine Arts in Painting. In 2015, he attended the Burren College of Art (BCA) in Ballyvaughan, County Clare, Ireland for a semester study abroad, and in 2014, joined the New York City Summer Studio Residency Program for the Summer Intensive Program: Painting, Drawing, Digital Photography. McDonough has received numerous grants, awards, and scholarships including the Fulbright Finalist (Alternate) in 2017, the Painting Department Scholarship from 2015-2017, the MICA Trustee Award and MICA Dean's Grant from 2013-2017, the Fanny B. Thalheimer Scholarship from 2013-2017, and the Winnie Gordon Scholarship in 2014. Concurrently, his work is being shown in a group show at the Baltimore Museum of Art.

## **Artist Statement**

I was never afraid of heights growing up. I'd walk around the rim of Ludlowville Falls, softly footing my way across the stream before it spilled over the edge and peer over the wide mouth of the waterfall. I watched the pool of water below swirl inside a dam of fallen trees until it leaked out and slipped past the smooth stones on its way down Salmon Creek. In the froth and foam were small watersnakes, a fleet of tadpoles, nibbling minnows, occasionally a swimmer, lines of logs cutting across each other, and hazy boulders veiled underneath the surface. Beneath the shelf that held the falls was a recessed cavern. I could reach the hollow area by creeping around a narrow edge or swimming across the pool. This interior space was shaped like a grotto and felt like the inside of an upright tomb. A sheet of water enshrouded the chamber.

When I approach image making I tend to see things from a distance, as if recalling a dream or rolling my eyes back into my head to examine a memory. My viewfinder wades through the impression, runs a finger along the wall to gather textures, mashes and compresses details, miniaturizes, and zooms in further. I'm drawn to images and spaces that hold or cradle—a bed, coffin, torso, floor, interior room, tomb, house, enclosure. I see these coves as sites for transformation: resting, sleeping, dying, mourning, love-making, gathering. Often there is a cooperation or group-process occurring: interlocutors take part in burials, choir singing, processions, and ceremonial rituals. We join them in the midst of their proceedings and find ground under our feet.

My process of making involves juggling different methods. An image may germinate as a drawing or photograph, later be constructed as a sculpture, and eventually inform the setting of a painting. However,

there is not a hierarchy stratifying the practices and no set end point for an image. My practice allows for piles of images to accumulate, so that they may be reshuffled and sifted through as time progresses.



*Richard McDonough 2020, Tile Floor (Top Left) Oil on Plaster Tablet 10.25" x 15"; 2020, Pink Moon Singers (Below Center), Oil on Plaster Tablet 10.25" x 7.5"; and 2020 He Was Glowing (Top Right) Oil on Plaster Tablet 10.25" x 7.5"*  
*Images courtesy of the Artist and The Catherine Fosnot Art Gallery and Center, New London CT*



*Richard McDonough 2019. Choir House (left), acrylic, gouache, oil, wood, lath, glass tile, paper pulp, air-dry clay, primer, 108x97x9.75 inches; Red Moon (2020, right), Oil on Plaster Tablet 10.25" x 7.5"*  
*Images courtesy of the Artist and The Catherine Fosnot Art Gallery and Center, New London CT*



*Richard McDonough 2019. Choir House, from other side (left); As if You Were the Sun (2020, right), Oil on Plaster Tablet  
10.25" x 7.5"*

*Images courtesy of the Artist and The Catherine Fosnot Art Gallery and Center, New London CT*

# Alex McQuilkin



## Recommended by Helaine Posner

Alex McQuilkin is a multidisciplinary artist whose practice includes video, installation, painting, and drawing. Her work explores female identity and the ways in which popular culture, such as television, movies, and advertising, undermines a secure sense of self by promoting unattainable standards of feminine beauty and dreams of domestic bliss. McQuilkin is drawn to these tropes yet is keenly aware of the insidious effect of their internalization. In *Scarlet* (2013) the artist renders a beautifully flowing head of blond hair minus its owner, prompting viewers to project themselves onto this idealized, objectified image. *Untitled (Pink Lady with Flowers)* (2020) is one of a series of meticulously hand-painted drawings based on mass-produced wallpaper patterns, in this case designs from 1880s New England homes. The layered imagery depicts a “lady” in a genteel domestic space which the artist subtly disrupts with torn and tattered edges. McQuilkin’s work is an ongoing critique of the construction of gender identity and of class structure.

*Helaine Posner, Fall 2020*

## Bio

Alex McQuilkin’s work has been exhibited internationally since 2000. Her paintings, drawings, videos and sculptures explore themes such as the role of cultural aesthetics in defining female identity and the

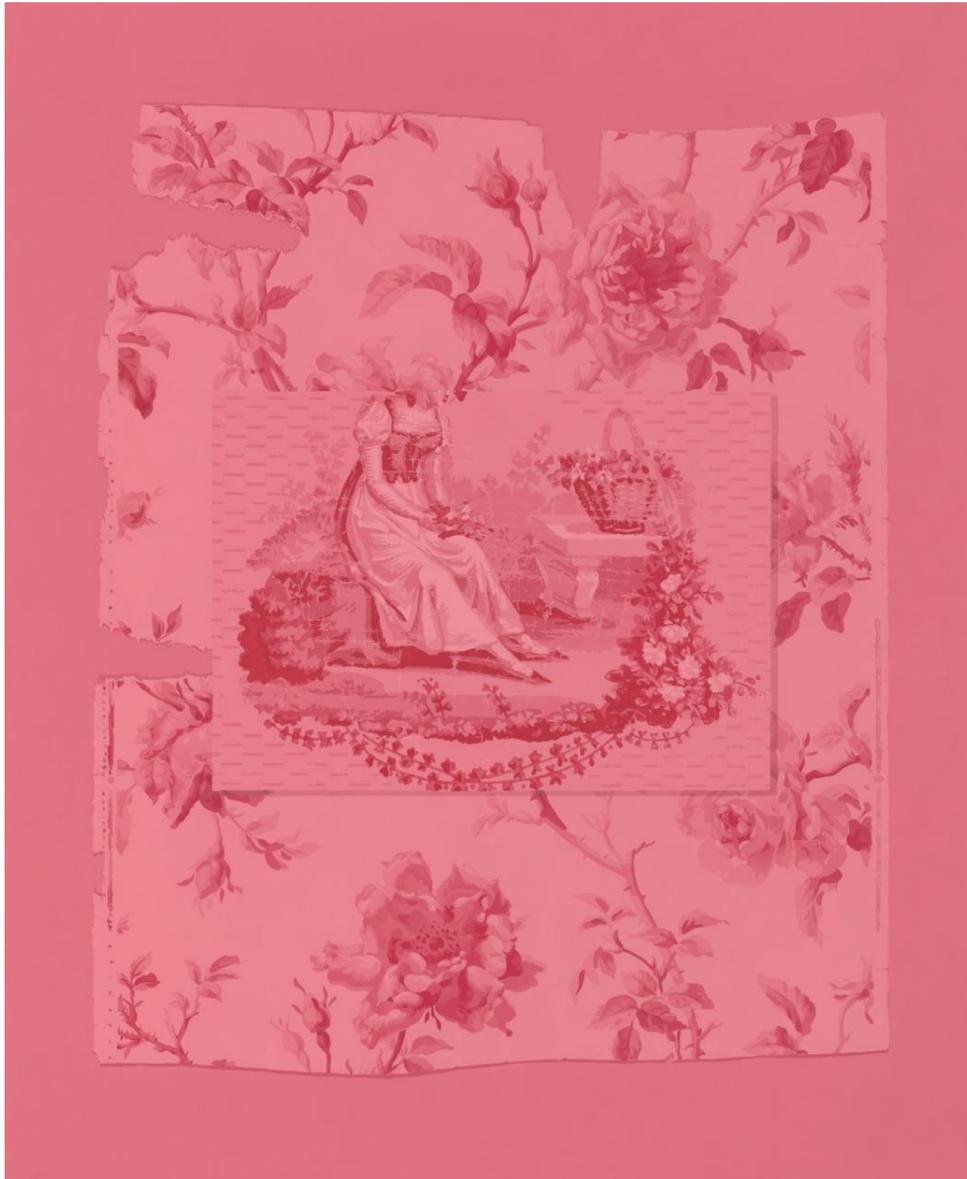
power structures embedded within artifice. Recent highlights include solo exhibitions in NY and Germany and group exhibitions at MoMA PS1, KW Institute in Berlin, Museo Reina Sofia in Madrid, and Centre Pompidou in Paris. McQuilkin's work has been reviewed in the NY Times, the Village Voice, FlashArt, Art Magazine, and elsewhere. She received her MFA from New York University and is currently a professor of art at New York University.

## **Artist Statement**

My work explores the tangled relationship between the aesthetics of popular culture and female identity. Juxtaposing various forms of imagery—from mass-produced textiles to commercial advertising—I examine the subtle and insidious ways that contemporary culture influences the private self. In my paintings, drawings, sculptures, and videos I examine how one's identity is shaped through images dictating beauty and lifestyle that surround us every day.

I began my investigation of the relationship between an artificially constructed self-image and the violent loneliness that it both conceals and creates through performative video. Using costumes and wigs, I enacted drag performances of myself in front of the camera. The relationship between these highly stylized characters and the sets on which they performed became the subject of the work. The background images and objects became vehicles of identity and meaning, equally as important as the actions being performed. I came to see how the spaces in which we live not only tell our stories but create them, as well. I began isolating background patterns and images, creating works on paper, paintings with collaged photographs on them, which allowed the viewer's full attention to be concentrated on these "sets."

My current series, hand painted renderings of wallpaper, takes the idea of the home interior as its starting point and draws upon the visual language of mass-produced wallpapers to comment on gender roles and class structures. The designs are distinctive of class (or the aspirations of class), of social structures, and social expectations. I paint intricate "feminine" patterns in a flattened pictorial space and then disrupt that space with abstract gestures: a repeat pattern ends abruptly or a barely perceivable glitch in the pattern disturbs its uniformity. The glitches in these patterns of flowers, bows, quilting, and stripes simultaneously meld the interior of mind with external physical space, suggesting an internal realization that society is a tenuous construction, and its limitations are only as real as one allows them to be.



*Alex McQuilkin 2020. Untitled (Pink Lady with Flowers), Flashe on Paper on Panel 29.5" x 35.75"*  
*Image courtesy of the Artist and The Catherine Fosnot Art Gallery and Center, New London CT*



*Alex McQuilkin 2013. Scarlet, Colored Pencil and Pastel on Paper 39" x 27"*  
*Image courtesy of the Artist and The Catherine Fosnot Art Gallery and Center, New London CT*

# Graham Nickson



**Recommended by editor who wishes to remain anonymous**

## **Bio**

Graham Nickson was born in Knowle Green, United Kingdom. He studied at Camberwell School of Arts and Crafts (B.A., 1969) and the Royal College of Art in London (M.A., 1972). He was based in Rome from 1972 – 74, but since 1976 he has resided in New York City. He has worked, traveled, and exhibited extensively in the United States and abroad. Nickson is the Dean of the New York Studio School of Drawing, Painting and Sculpture (1988 – present) where he also serves on the faculty and is well-known for his "Drawing Marathons" there. Additionally, he is a recipient of the Prix de Rome (1972-74); the Harkness Fellowship at Yale University (1976 – 78); the Howard Foundation Fellowship from Brown University (1980 – 81); the Guggenheim Fellowship (1989); and the Ingram Merrill Fellowship (1993). Nickson's work is included in the collections of The Metropolitan Museum of Art in New York, the Museum of Modern Art in New York, the National Gallery of Art in Washington, D.C., the Neuberger

Museum of Art, the Museum of Contemporary Art in San Diego, the Frye Art Museum in Seattle, Washington, the Dart Gallery in Chicago, the John Berggruen Gallery in San Francisco, the Hirschl and Adler Modern in New York, the William Benton Museum of Art in Connecticut, the Dallas Museum of Art in Texas, the Monmouth Museum in New Jersey, the Naples Museum of Art in Naples, Florida, and the Boca Raton Museum of Art in Boca Raton, Florida, to name only a few.

## Artist Statement

All art is abstract, and imagery is the bonus. The entire process of creating art is abstract, but the finished work is a metaphor for the artist's experience and direct observation of nature. The work of creation entails solving the problem of translating that experience and observation by making marks on a surface. I am a painter of images, images that stick in one's mind and keep recurring in memory. The color is very physical and an important element.

I started the drawing *Cardinal Tree* when some wild turkeys were walking in front of a red tree. The drawing concluded with the red cardinals in the near space, and the tree taking the presence of the 'older' birds. In fact, the red came to the cardinals and the red tree took on the form of the turkeys. I have painted bathers, birds, and trees; they are all part of the whole journey.



Graham Nickson 2020. *Cardinal Tree*, Pencil on Paper, 8.5" x 11"

Image courtesy of the Artist and The Catherine Fosnot Art Gallery and Center, New London CT

# Louis Osmosis



## Recommended by Phong H. Bui

Louis Osmosis's ongoing investigation of sculptural form is predicated on endless overlapping inquiries of conceptual thinking and performative action. His interest in sculpture lies beyond the autonomy of the object, instead inviting the viewer's experiences to be an integral part of the work. While the imagery contains a familiar evocation of art-historical references, his material focus subverts his overt citations. Osmosis's attraction to humor and the temperament of anarchy is what enables the integration of the tensions inherent in the handmade and readymade components of his work, elements that are constitutive of his visual lexicon and seduction. This synthesis of conceptual frameworks and labor-intensive craft, dictated by his irreverent spirit, generates a sculptural language that is distinctively his own.

*Phong H. Bui, Fall 2020*

## Bio

Louis Osmosis (b. 1996; Brooklyn, NY) is an interdisciplinary artist working primarily in sculpture, drawing, performance, and video. He received his BFA in 2018 from the Cooper Union for the Advancement of Science & Art. In 2019, Osmosis was part of a two person exhibition at Gymnasium in NY, entitled *This Is Your Captain Speaking*. He will be showing new work in LA with *Shoot The Lobster Gallery* as part of a small group show in the coming year. He lives and works in Brooklyn, NY.

## Artist Statement

Through crude visual punning, aesthetic/metaphoric excess, and charlatanical appropriation, my work explores contemporary conditions of viewership as a fragmented and unreliable etiology. I consider models of descent/plunge/free-fall/rupture as a means of gauging disparate positionalities within a broad context of the absurd.



*Louis Osmosis 2019. Jogger II (top), Airbrushed t-shirt, wooden frame, hardware 31.5" x 23.25;" 2020 (left to right, bottom), Scribble (Langeweileschleife), Chrome Egghead Mannequin, Smiling Dummy (Aphonic Sunbeam) Pyrographed with Magnifying Glass and Sunlight on Wooden Panels 8"x10"*  
*Images courtesy of the Artist and The Catherine Fosnot Art Gallery and Center, New London CT*

# Peter Plagens



**Recommended by editor who wishes to remain anonymous**

## **Bio**

Peter Plagens was born in Dayton, Ohio in 1941. He earned his BFA at the University of Southern California in 1962 and his MFA at Syracuse University in 1964. He is a painter, writer, and art critic, with many published books including: *Bruce Nauman*, Phaidon 2014; *The Art Critic* (novel), [www.ArtNet.com](http://www.ArtNet.com) 2008 and Hol Art Books, 2012, *Sunshine Muse: Modern Art on the West Coast 1945-70* University of California Press, 2000, *Time for Robo* (novel) Seattle: Black Heron Press, 1999, *Moonlight Blues: An Artist's Art Criticism*, Ann Arbor: UMI Research Press, 1986. He also has written the "Fine Art" biweekly review column for *The Wall Street Journal*, since 2011; essays and reviews on contemporary art since 1966, in *Art Forum*, *Art in America*, *Art & Auction*, and *Art Review*, as well as other essays in *The New York Times*, *Los Angeles Times*, *The Nation*, and *The New York Observer*. Plagens has also received many accolades for his painting, including the National Endowment for the Arts in 1985 and a fellowship from the John Simon Guggenheim Foundation. He has had many solo exhibitions of his work and is currently represented by the Nancy Hoffman Gallery in NYC and the Texas Gallery in Houston.

## Artist Statement

Since I'm the kind of painter — are there many? — who turns work to the wall, face in, when done (I'd rather live with other people's), and has no esthetic or sociopolitical program behind my work (although I do like to read about artists who do), my worst fear is that when a bunch of my pictures from over thirty years go up in a gallery at once, I'll stand revealed as scatterbrained to the point of multiple personalities. I'm not that worried about people in general liking my painting (de gustibus, what makes horse races, etc.) because I'm more or less used to their not, generally speaking. My abstract paintings are, I think, too craggy or disjointed or garish (although I have gone through a few piss-elegant phases) to be generally likeable. Funny things are that if there's any commonality to my work from the beginning to now, it's that I simply want to paint paintings that are good-looking (albeit on my terms), and you'd think that somebody who's also been an art critic all this time would have a better idea of what might constitute "good-looking" to people other than himself. Not that I want to settle, mind you, for my painting being merely good looking. Almost inevitably, it's supposed to express something. The problem with the "objective correlative," as T.S. Eliot called it, is yet another compound matter. First, what the painting expresses should be a little weightier than whether I'd had too much or too little coffee that day. To me, the paintings are, at bottom, all about an existentialist view of the world (awash in absurdity, with no God or spiritual harmonies to offer relief like some sort of metaphysical elevator music, civilization held tenuously together with chewing gum and baling wire, etc.). There are, however, no this-equals-this's of thinly disguised symbolism lurking in their abstractness (at least not as far as I can help it). Even if there were, the last thing I'd want to do is inflict upon the viewer a long exegesis about them. In short, the existentialism is my problem.

Second, there's an obvious tension between the painting actively expressing something—that is, fairly "objectively" constituting a real "correlative"—and being "good looking." How much of one does a painter forsake to satisfy the other? With painting, the physical material itself often decides the question: when I just can't do anything more to the painting without turning it into the beginning of another one, then it's done. The question then becomes simply whether to chuck the thing or not. (I haven't deliberately thrown away many because I've never been sure what a painting might tell me later, when I got retroactively curious and turned it out from the wall. This habit has its price, though: since most of my work has remained in my own possession, I've had to lug all these paintings with me as I've moved about the

country.)

Finally, painting and art history, painting vs. video and installation art, “painting-see ‘death of,’” and all that stuff, I started out as a painter and, since I possess genetically half of a plodding Teutonic temperament, I’ve stayed one. Connections to perhaps the deepest, richest mode of Western art since the Fall of Rome have sustained satisfaction, yes, but sheer force of habit has played a large part, too. Not to mention circumstance: if I’d been born in 1841 instead of 1941, I’d probably have been a printer’s apprentice; 1981 instead of ’41 and I’d likely be doing digitally interactive whatever. Nevertheless, I really do think that there’s something there in painting, especially abstract painting, that one just doesn’t get elsewhere. I only hope that my paintings, whatever their drawbacks, might convince a few susceptible, talented young artists and open-minded viewers likewise.



*Peter Plagens 2014 (left to right). Studies 12, 13, and 29, Mixed Media on Panels 10" x 8"; Studies V, and VIII, Mixed Media on Panels 14" x 11" Images courtesy of the Artist and The Catherine Fosnot Art Gallery and Center.*

# Karlis Rekevics



## Recommended by Karen Wilkin

Karlis Rekevics is a site-specific sculptor whose bold, assertive drawings are provoked by those parts of the urban environment that most of us ignore: expedient fencing, the supports of elevated highways and trains, undistinguished zones of pavement. He translates his perceptions of specific places into graphic structures of black and white planes and lines that at first seem straightforward, but soon declare themselves to be brilliant reinventions, with viewpoints dislocated and half-glimpsed patterns and rhythms revealed. Space expands and contracts as the implicit likeness and unlikeness of the elements of urban infrastructure are emphasized or suppressed. In his sculptures, Rekevics fragments, changes the scale, and recombines his chosen motifs. His drawings allow us a glimpse into his thinking by reminding us of places and constructions we half-recall seeing and, at the same time, compelling us to focus on the robust formal relationships with which he calls up those associations. Back in the city, we interrogate our surroundings with fresh eyes.

*Karen Wilkin, Fall 2020*

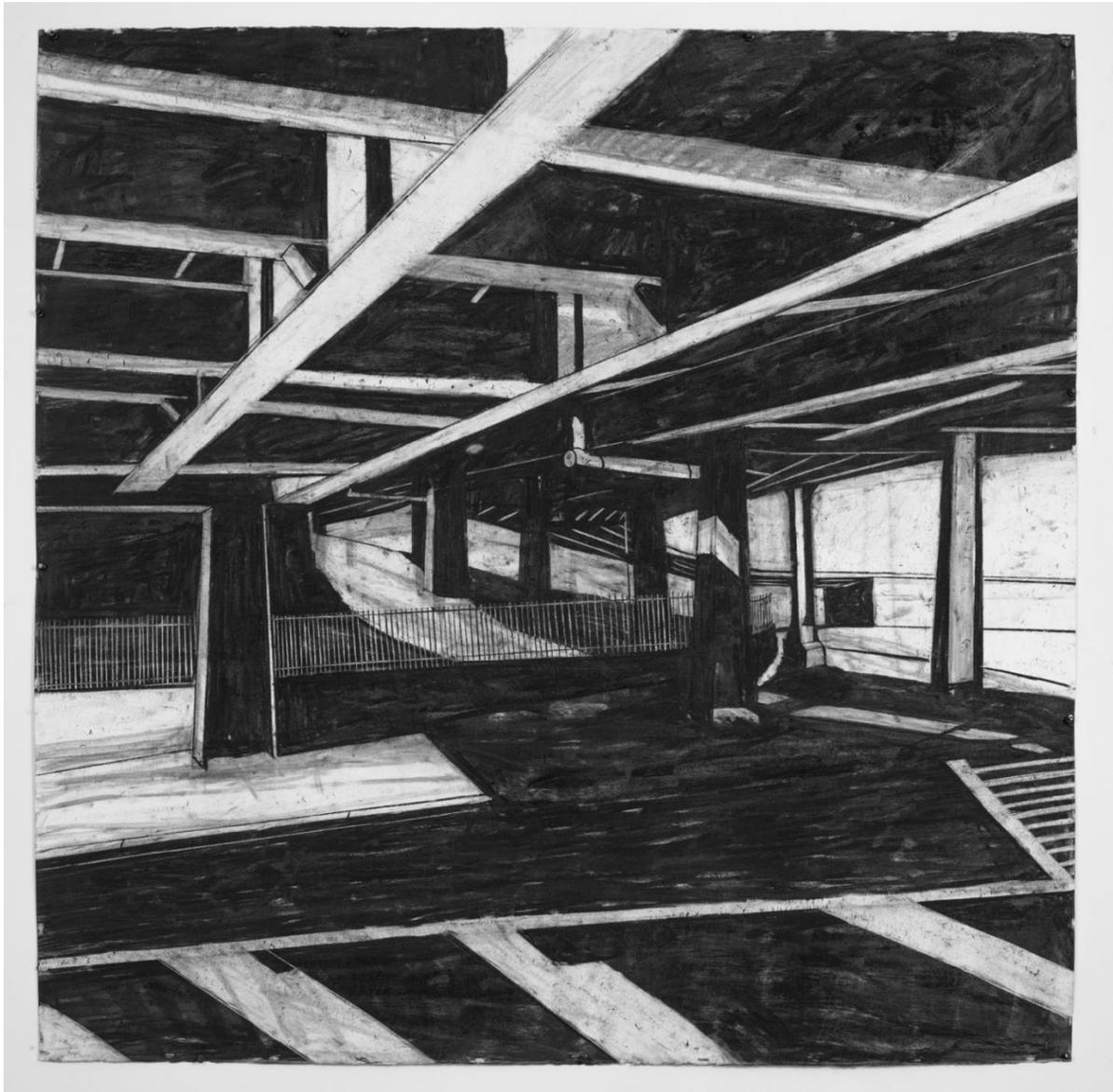
## **Bio**

Karlis Rekevics was born in 1963 in Harogate, England, to Latvian parents, and grew up in Rome, Baghdad, and Seattle. After studies at Seattle University, he continued his art education at the Hey York Studio School and the Hochschule der Kunst, Berlin. The son and nephew of architects, he was raised with a special awareness of the technical aspects of building, which he applies to his artistic practice.

The recipient of numerous awards, Rekevics has been featured in such exhibitions as *Building Structures* at PS 1 Contemporary Art Center, NY; *Slouching Towards Bethlehem*, The Project, NY; *In Practice*, Sculpture Center, Long Island City, NY; *Four Sculptors*, New York Studio School; and *Recent Modernist Sculpture: Joined, Modeled, Cast, Carved, Poured, Painted*, Locks Gallery, Philadelphia. He has made solo installations for Triangle Arts Association's Brooklyn Residency Space and the Wooster Arts Space, NY, as well as being featured in an installation at the Whitney Museum of American Art at ALTRIA, 42<sup>nd</sup> Street and Park Avenue, NY. Rekevics' work is in the collection of the Deutsche Bank, the Latvian National Museum of Art, and William Louis-Dreyfus, among others. He lives and works in Brooklyn, NY.

## **Artist Statement**

The two drawings in this exhibition are from an ongoing series that was begun in March when the shutdown began during the ongoing Covid pandemic. My work has always been based on the urban manmade world. When the shutdown began, I would walk the 2.5 miles to and from my studio. The path took me through the industrial area of Brooklyn, under and around the 278-interstate highway aka the BQE (Brooklyn Queens Expressway) that cuts through my Sunset Park neighborhood. The walks were desolate, quiet, and I was very much alone. The urban landscape and manmade structures loomed large and appeared to grow in scale and size—no longer subservient to the inhabitants. What is the purpose of a highway if we are not driving? They began to represent my thoughts and reflections on the overall emotional state of the world. The truth that we are not in control.



*Karlis Rekevics 2020. Broad Ordinary Occasions #9 Charcoal and Gesso on Paper 51.5" x 51.5"  
Image courtesy of the Artist and The Catherine Fosnot Art Gallery and Center, New London CT*



*Karlis Rekevics 2020. Broad Ordinary Occasions #12 Charcoal and Gesso on Paper 51.5" x 51.5"  
Image courtesy of the Artist and The Catherine Fosnot Art Gallery and Center, New London CT*

## Katie Ruiz



### Recommended by Karen Wilkin

Katie Ruiz's work defies easy description. Her paintings are sometimes stripped to abstract, resonant essentials. Sometimes they suggest ambiguous narratives that we can't quite grasp. Is a hovering bear being caught on a blanket by people standing in surf or is he being tossed into the air, like the figure in Francisco Goya's painting of 18<sup>th</sup> century Madrilenos at a fair? Creatures and people appear in different relationships, at different scales, alone and together. A memory of textiles, specifically the brilliant stripes of serapes, haunts these pictures, enlivening animate and inanimate elements alike. Those associations with fabric are made explicit by vivid works in which painted abstractions explode into clusters of tassels or swirls of cord. Feminist discussions of women's traditional roles as makers come to mind, along with the rich heritage of Latin American folk art, and more.

*Karen Wilkin, Fall 2020*

### Bio

Katie Ruiz is a Xicana artist who resides in San Diego, CA. She was raised in Los Angeles and Northern

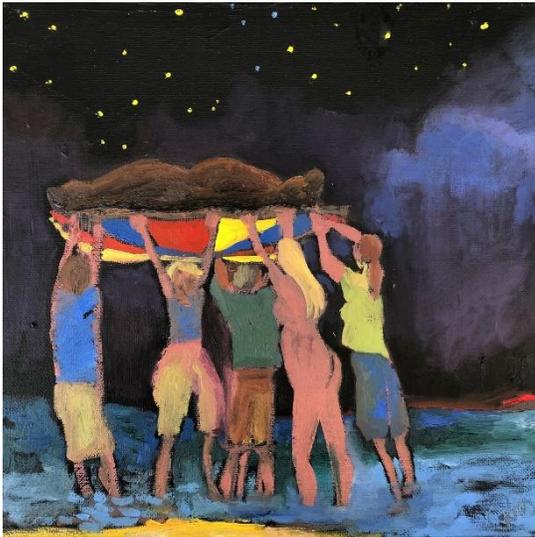
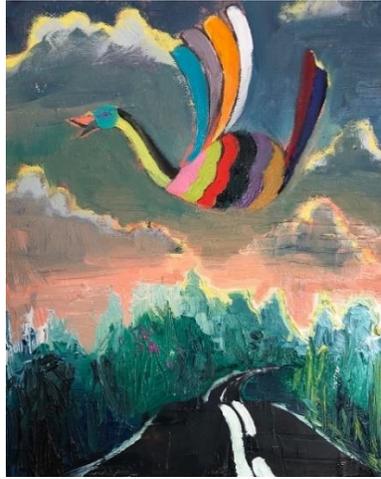
Arizona. Ruiz has a strong connection with nature and often uses natural objects like rocks, shells, leaves and sticks in her weavings and sculptures. A figure painter known for her blanket series, she often portrays couples standing or lying under colorful Mexican blankets. Geometric patterns and bright colors are reiterated throughout her work. Her travels to 22 countries have influenced her work, especially the patterns that are primarily derived from Latin American textiles. She was raised with her single mother and younger sister and draws much strength from the strong female figures in her life. Relationships play a strong role in Ruiz's paintings. Couples are often depicted together or with natural forces such as water, winter, or pathways pulling the couple together or further apart.

Ruiz has a BFA from Northern Arizona University and an MFA from The New York Studio School of Drawing, Painting & Sculpture in NYC. She is on the faculty of the San Diego Community College District and Athenaeum School of Arts and at times a visiting teacher for the New York Studio School. She is the recipient of numerous awards including the Mac Connor Scholarship and the Hohenberg Travel Scholarship.

### **Artist Statement**

After years of training as a figure painter, I began abstracting the human form by throwing colorful Mexican blankets over them. The blankets led me to Mexico to learn to weave and the weavings left me with a lot of beautiful skeins of yarn and sticks to hang the weavings on. I started to love the materials more than the final product and began a playful search of attaching these materials, like the weavings I had brought home from Mexico, the condoms in my travel bag, or the fake hair braids from my makeup and hair jobs.

The paintings in this show are a reaction to transcendental painting while following the Moon cycle and my flow states. Although abstract, all the work has a very feminine and figurative feel, with fleshy colors and rounded shapes. The other world-like paintings are based on the textile patterns of animals and birds from the Otomi.



*Katie Ruiz. Otomi Skies (top) Oil on Canvas 10" x 8"; Saving Bear (left bottom) Oil on Canvas 12" x 12"; Mid-air Bear, Oil on Canvas, 18" x 12"*

*Images courtesy of the Artist and The Catherine Fosnot Art Gallery and Center, New London CT*

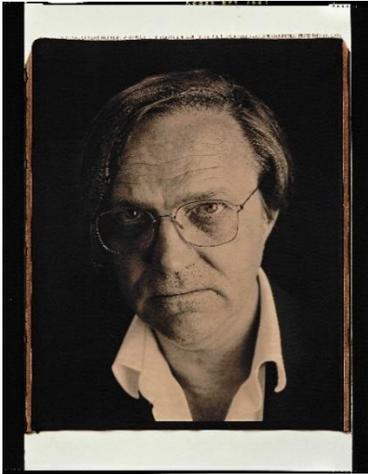


*Katie Ruiz. Back to the Source, Into the Ether (top) Oil on Canvas 18"x 24"; Nopales Serp (left bottom) Oil on Canvas 7"x5"; Birth of Orange Moon, Oil on Canvas, 7"x 5"; Shift, Oil on Canvas with Pompom, 17"x 12"; Portal One, Oil on Canvas, 7"x 5. Images courtesy of the Artist and The Catherine Fosnot Art Gallery and Center, New London CT*



*Katie Ruiz. Entanglement (left). Mixed Media 40"x 20"; Home (right) Mixed Fiber Media on Frame, 30" x 24"*  
*Images courtesy of the Artist and The Catherine Fosnot Art Gallery and Center, New London CT*

## Robert Storr



**Recommended by editor who wishes to remain anonymous**

### **Bio**

Robert Storr is a critic, curator, and painter. For 12 years he worked at The Museum of Modern Art in New York, where he was curator and then senior curator in the Department of Painting and Sculpture. From 1990 to 2000 he directed MoMA's Projects program devoted to contemporary art, for which he organized small monographic shows by Art Spiegelman, Franz West, Tom Friedman, and others. In 2002 he was named the first Rosalie Solow Professor of Modern Art at the Institute of Fine Arts, New York University. From 2006 to 2016 he served as the Dean of the Yale University School of Art, where he continues to be a professor of painting. In 2007 he served as Artistic Director of the Venice Biennale, the first American to hold that position. His essays, reviews, and columns have appeared in *Art in America*, *Art Press*, *Frieze*, and *Artforum*, among others. He is the recipient of prestigious awards for his criticism and curatorial work from organizations such as the International Association of Art Critics, the Archives of American Art, and the John Simon Guggenheim Memorial Foundation. He has been awarded a Penny McCall Foundation Grant for painting, a Norton Family Foundation Curator Grant, and honorary doctorates from the School of the Art Institute of Chicago, the Maine College of Art, Swarthmore College,

the University of the Arts London, and the Nova Scotia College of Art and Design. Storr lives and works in Brooklyn, New York, and New Haven, Connecticut.

## Artist Statement

Although I've chosen not to exhibit so as to prevent wires crossing with my work as a curator and critic, I have been painting abstract paintings for over thirty years. Many have been done in pairs and groups, which constitute the pieces as complete entities. Most are either oil or latex on canvas covered panels. Based on a unique gouache on paper, the print in this collection was done in an edition on the occasion of a one person exhibition at Jonathan Edwards College, Yale University in 2008. The DDN code concealed by the cancelation mark signifies: Dare, Double Dare, Dare Not.



*Rob Storr 2008. DDN, 30" x 24" Signed and Numbered Limited Edition Offset Print, also in the collection of Yale University. Image courtesy of the Artist and The Catherine Fosnot Art Gallery and Center, New London CT*

# Deborah Wasserman



## Recommended by Helaine Posner

Deborah Wasserman's intuitive, expressive paintings, drawings, and performances explore such subjects as the female body and subconscious, ecofeminism and environmental threat, and the heroine's quest. Her identity as a woman, a mother, and a migrant is reflected in her multicultural, socially aware practice that values the natural world and our fellow human beings. Wasserman's female *Bather* (2019), immersed in water and gazing skyward, suggests a longing to be one with nature as both sensory experience and spiritual journey. In a recent series of drawings titled *Amazon Dreaming* (2019) and *Amazon Dreaming 4*, (2020), the rain forest paradoxically appears as a barren landscape, ravaged by flames and littered with debris, the result of human exploitation and indifference. These depictions of natural disaster as an apocalyptic nightmare eerily resonate with our current crises.

*Helaine Posner, Fall 2020*

## Bio

Deborah Wasserman is a graduate of the California Institute of the Arts and the Whitney Museum Independent Study Program. She has received grants from the Experimental Television Center,

Skowhegan School of Painting and Sculpture, Aljira Center for the Arts, and the America-Israel Cultural Foundation. Her work has been exhibited in the USA, Brazil, the Netherlands, Germany, and Israel, in such venues as The Queens Museum of the Arts, The Bronx Museum of the Arts, The Tel Aviv Museum of the Arts, The Museum Of New Art, The World Wide Video Festival, White Columns, Pierogi Gallery, Socrates Park, and A.I.R Gallery. In 2017, Wasserman was awarded an IAP Social Practice fellowship from NYFA. In 2015, she was awarded a 5 year Su-Casa award from the New York State Department of Cultural Affairs. In addition, she received a 2018 grant from the Puffin Foundation, a 2019 grant from the Citizens Committee for New York, a Queens Council On The Arts New York grant in 2020, and she is currently a NYFA finalist in the category of printmaking/Drawing/Book Arts.

## **Artist Statement**

I am a nomad, a migrant, a cultural hybrid and a wander woman, born in Brazil, raised in Israel and now living in the diverse New York City borough of Queens. My art reflects the yearning to belong, and the urge to embrace many perspectives through the dualities of high and low, darkness and light, beautiful and repulsive, pathetic and glorified.

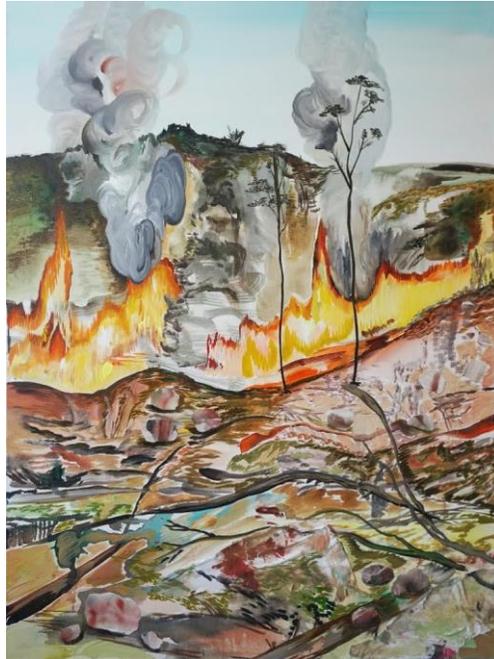
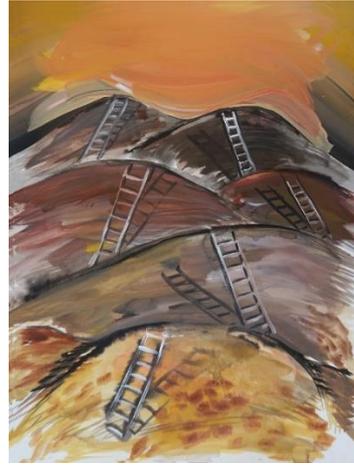
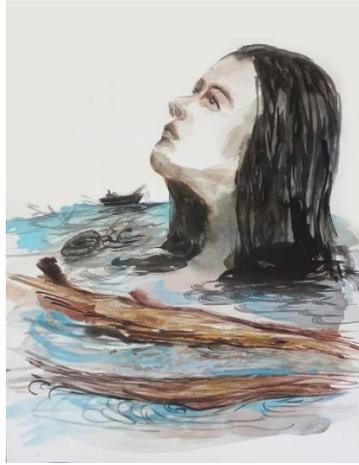
I paint and draw through multiple actions of layering, pouring, dripping, and spilling color, through repeated events of pigment application and erasure and mark-making. I paint on the wall, floor, and the table, mimicking the wanderer's frequent relocations, often working on the canvas sideways and upside down. My painting process entails repeated cycles of creative and destructive processes. Surfaces and images get erased as they emerge, painted over as they solidify, and then altered again, leaving behind residues and the rich soil of the under-paint. The act of staining, tearing, and applying clothes onto the canvas invokes women's domestic labor, chores, and rituals of cleaning. The act of tearing articles of women's clothing also serves as a gesture of grief and mourning, implying the shedding of one's skin, letting go, sacrifice and rebirth.

My paintings and drawings often depict inner and outer landscapes that allude to the body, to the earth, to paths and physical quests. These images draw parallels between my feminine succession and Mother Earth's life cycles, our striking, brutal, and fierce expressions, magic, fury, and grace. Flora, fauna and the elements of fire, water, earth, and sky are all manifestations of inner vistas as much as outer topographies. They are meditations on time, temporality and change, on spirit and matter. I construct

visual narratives that fuse my personal recollections with collective histories, drawing inspirations from Feminism and women's work, aspects of Abstraction, landscape painting and Magical Realism. I depict houses consumed by fire, mountains speckled with tents, piles of stones and broken, burnt trees. I paint luscious plants, laundry lines, bushes of prickly pears and female bathers floating in shimmering water. Embedded in my work are themes of migration, women's journeys, and earth deterioration. These themes are largely tied to a critique of Western, Post-Capitalist society and its systematic exploitation of humans and natural resources. Painting allows the release of a wide range of emotions, intuitive understandings and associations that have no vessel in ordinary speech. It also demands from me visceral expression and trust in the intelligence of my body over the regurgitation of the mind. I find that the return to intuitive, sensory, and more ancient forms of knowledge, in this day and age is ultimately a transgressive act.



*Deborah Wasserman 2020. Amazon Dreaming (4). Ink and Acrylic on Paper 25.5" x 40."*  
*Image courtesy of the Artist and The Catherine Fosnot Art Gallery and Center, New London CT*



*Bather 2 (top left) 2019. Ink, Acrylic, Oil, and Torn Clothes on Canvas 24" x 18"; The Road Less Traveled (top right) 2019. Ink and Acrylic on Paper 30" x 22." Amazon Dreaming 2019 (bottom). Oil, Acrylic, and Torn Clothes on Canvas 48" x 36." Images courtesy of the Artist and The Catherine Fosnot Art Gallery and Center.*

## About the Authors



**Catherine Fosnot** is the Director and Head Curator of The Catherine Fosnot Art Gallery and Center in New London CT. She studied painting and drawing at the Dayton Art Institute, at the New York Academy of Art, and at City College of New York. She received her doctoral degree from the University of Massachusetts, Amherst, where she was the recipient of several fellowships for research on cognitive development and visual thinking. Her doctoral comps paper was on art as a problem solving activity. Although Catherine is most well-known for her work in mathematics education, she has painted seriously throughout her life. Her paintings have been exhibited in many juried shows (Slater Museum, the Mystic Museum, CCNY, and in a variety of galleries) resulting in awards, including scholarships for fellowships at the Vermont Studio Center twice.



**Kendrick Hawkins** is a sophomore at Connecticut College double majoring in art history and botany with a minor in studio art. Hawkins is currently Gallery Assistant to Cathy Fosnot of The Catherine Fosnot Art Gallery. She was recently accepted into the Museum Studies Certificate Program which allows her to earn a master's degree in museum education at Tufts University in one year following her graduation from Connecticut College. Born in Dallas, Texas, Hawkins graduated from Ursuline Academy in 2019. Throughout her high school career, she received numerous visual art artistic achievement awards including her high school's "People's Choice Award" for a still life oil painting. During her senior year, her work was also selected to be shown in the Blue Print Gallery of the Dallas Student Exhibition.