

Adrian Martinez Chavez



Latin Lingo, 2024

Single channel video (48-minute excerpt)

Adrian Martinez Chavez uses lens-based media to convey themes of love, labor, culture, music, and connection. As a first-generation child of Mexican immigrants, Chavez highlights and celebrates Mexican culture while simultaneously exploring what that looks and sounds like in America, as well as the long-lasting effects of migration on immigrants' lives. Part of this involves exploring candid connections and reflecting on the relationships in his life and the role music plays in it. This video encapsulates Chavez's progression as an artist and a person after graduate school, sharing the intimate "in between" moments that occur when he goes home to visit family, or the small rendezvous between him and his friends. These moments are combined with found, appropriated footage of musical influences from Latin America to question how "Latin" music is defined, perceived, consumed, and enjoyed in the United States. – HP & AMC

Courtesy of the artist

Andrew Wollner



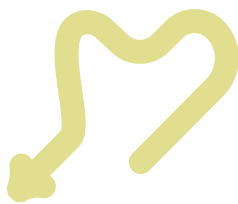
Cite Unseen, 2024

Digital print

The central question that Andy Wollner explores in his work revolves around ideas of assimilation and appropriation, namely, “Are we shaped by genetics or our environment?” Using Color Chain, a color blending app he developed, Wollner creates expansive fields of dots that experiment with pigment and saturation. Color Chain allows him to sample and mix skin tones taken from photos of himself taken over the years. These dots collectively form what Wollner describes as a “skin constellation.” – RB

Courtesy of the artist

Marion Belanger & Martha Lewis



Ever/After, 2024

Collage and photomontage

The collaborations of Marion Belanger and Martha Lewis reveal the dizzying relationship between humans and the land they inhabit. Their work originates with Belanger's photographs which are then collaged or montaged with Lewis' marbled paper paintings, creating new patterns that distort the photograph's presumed relationship to reality. These two layers of imaging generate a confounding relationship, allowing us to question what is natural, active, passive, and toxic at the point where the human hand and the earth meet. – KG

Courtesy of the artists

Bill Thomson



Untitled, 2024

Acrylic on Board

Bill Thomson's impact on the field of education extends far beyond the University through his work in children's literature. Throughout his career, which spans advertising, editorial artwork, and book illustration, he has created the illustrations for four books and authored three wordless books of his own: *CHALK*, *FOSSIL*, and *THE TYPEWRITER*. – RB

Courtesy of the artist

Brandon Brownlee



Christmas Tree Paintings, 2022-23

Oil on canvas

These two paintings invite us into one of Brandon Brownlee's annual traditions—cataloging his Christmas tree ornaments. Brownlee's practice emphasizes composition and framing. Much like photography, he experiments with cropping to allow the elements of the painting to interact conversationally, infusing energy into otherwise inanimate objects. The texture of the oil paint adds a tactile quality to his work, reminding viewers of the painting's objecthood. – RB

Courtesy of the artist

Carol Schwartz



***Lumpfish Protecting Its Eggs*, 2024**

Gouache

***Survival Moon*, 2024**

Gouache

These illustrations are examples of Carol Schwartz's passion for merging nature and education. Inspired by her time exploring the ecosystems of Appledore Island, Maine, here Schwartz depicts the Cyclopterus lumpus, commonly known as the Lumpsucker fish. In the process of creating this painting for the Guild of Natural Science Illustrators exhibition, she learned about the Lumpsucker's crucial role in New England's aquaculture industry, particularly their ability to combat sea lice on farm-raised salmon. Continuing with the theme of education, more recently, Schwartz completed *Survival Moon* to highlight the fact that, after 400,000 million years, horseshoe crabs are now threatened with extinction due to a loss of habitat and to the biomedical industry, which harvests their blue blood. – RB

Courtesy of the artist

Cindy Lau



Yeehaw, 2023

Color screenprint on canvas tote bag

Cindy Lau is a self-proclaimed list maker and logger, taking notes on conversations she overhears, her dreams, and the small, beautiful moments of everyday life. Lau's art practice can be traced to curiosity and the unfiltered imagination that she admires in children, which is why she chooses to remain as loose and playful as she can. The choice of dogs as her main subject stems from her love of animals. In this piece, she created a personality for each individual dog to bring them to life. Dogs in cowboy hats will never fail to impress. – HD

Courtesy of the artist

David Morrison



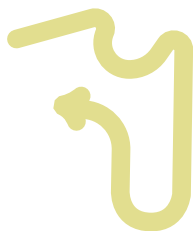
Micro-Landscapes on a Rhizomatic Table, 2023

Ceramic, foraged junk, epoxy, plastidip, acrylic,
maple, plywood paint

David Morrison combines ceramic and foraged detritus to create objects he calls “micro landscapes.” These landscapes act as propositions suggesting alternative realities where, like clay, trash is understood as having originated from the earth. Morrison’s sculptural ceramics playfully engage in addressing global issues such as overconsumption and mass production. Involved in what he calls a “cyclical process,” Morrison’s clay-work informs his foraging which, in turn, shapes the sculpture's final assembly. The results of this repetition are works that appear to teeter precariously like piles of junk while pulsing with a vibrant whimsy. – KG

Courtesy of the artist

Dillon McGuire



Convene, 2024

Ink on paper

Dillon McGuire teaches a summer course on sequential art in which students are trained in both writing and illustrating short stories. The students are invited to contribute to a book that spans genres from science fiction to horror and showcases the skills that they have learned throughout the course. McGuire's contribution, *Convene*, serves as the back cover of the book, providing a fitting conclusion to the collective efforts of the class and the project. Here, McGuire showcases traditional materials and methods for creating comics, using a fine-point brush and screen tone sheets to achieve the classic three-value look of vintage comics. – RB

Courtesy of the artist

Ellen Carey



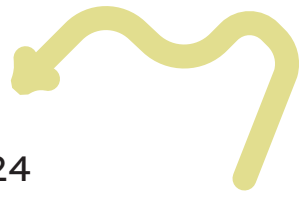
***Crush & Pull with Hands, Penlights and Lattice Windows*, 2023**

Polaroid positive color prints

A highlight of Ellen Carey's career was visiting the William Henry Fox Talbot Museum at Lacock Abbey and creating this piece based on Talbot's *Lattice Window*. Here, Carey combines her unique printing process with one of photographic history's earliest subjects (Talbot is credited as the inventor of paper photography, and Lacock Abbey was the site of his world-changing discovery in 1834). Somehow both timeless and anachronistic, this triptych highlights the details of the window, including the lattice work itself—lost in the original—as well as the soft outlines of the view outdoors. By incorporating hands, a recent topic of her research, Carey places a piece of herself and her life's work within an image that defined the medium. – HD

Courtesy of the artist, Jayne H. Baum Gallery, NYC and Galerie Miranda, Paris, France

Emily Sheffer



Fragments, Dorset Coast, 2024

Inkjet print

Emily Sheffer made this image during a trip along the coast of Dorset County in southwest England. Known as the Jurassic Coast, Sheffer was drawn to this area for its prehistoric and ever-changing landscape, where erosion and landslides continually expose fossils and layers of rock. Materiality is pivotal in Sheffer's work. Here, she reminds us of the physicality of the print by dividing it into vertical strips, each floating within the frame. With such a vast subject, scale also becomes a crucial element. Viewers can take in various degrees of scale within a single image—from cliff formations to boulders to individual grains of sand—prompting contemplation on broader narratives of creation, destruction, and rebirth embedded in the natural world. – RB

Courtesy of the artist

Jeremiah Patterson



The Love Letter, 2024

Watercolor on paper

Inspired by Italian Renaissance masters, Jeremiah Patterson likes to say he paints the nouns of the world—people, places, and things. Focusing on the moments right before or after an action—such as here with a woman holding a letter in her hand, staring forlornly out her bedroom window—he turns mundane moments into works of art. – HD

Courtesy of the artist

JLS Gangwisch



celerit_wt1, 2024

Oil paint, wood, LCD, and software/hardware

composur_xr_o1, 2024

Extended reality installation

celerit_layla1, 2024

Oil paint, wood, LCD, and software/hardware

JLS Gangwisch's work ties the immateriality of digital processes to the material forms of the human figure. Interested in the intersection of art and STEM, AI and virtual experiences are their current topic of interest, fueling their art practice. In each of these works, computer vision creates digital artifacts in the volumetric representation of photographed human figures, exploring the perseverance of human anima through digital translation. – HD & JLS

Courtesy of the artist

John Nordyke



Exobiology, 2024
Digital archival print

John Nordyke had a passion for graphic design from a young age; while other children doodled cars and castles, he sketched products and fonts. This piece evolved from projects that date back to his time in graduate school creating a typographic ornament composed of glyphs. Exobiology is the study of life beyond Earth, and this piece is the result of Nordyke's own study of otherworldly typographic ornament. Within *Exobiology*, one can observe alien-like letterforms in the five central glyphs. Upon closer inspection, recognizable white lettering within the glyphs spells out the word "Space." – RB

Courtesy of the artist

Kasey Ramirez



Babel, 2024

Charcoal on wood panel

After experiencing and witnessing the aftereffects of Hurricane Sandy in 2012, Kasey Ramirez began to explore the relationship between natural disasters and human activity through a series of prints. Her work typically consists of hazy, grayscale prints that depict architectural skeletons in the midst of a natural disaster—a metaphor for powerful environmental extremes that overwhelm human efforts for protection. – HP

Courtesy of the artist

KK Kozik



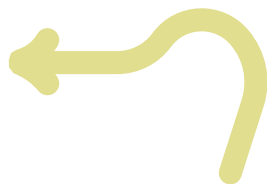
White River, 2023

Oil on linen with gold leaf

KK Kozik's painting spans a wide range of figurative forms that, when looked at closely, break into abstractions, deconstructed color grids, or architectonic building blocks. The work *White River* is part of a series depicting flyfishing. The gold leaf in the fisherman's line stands out against the oil paint. Its shimmer marks time—the specific moment when the fishing line is engulfed by the sun, searing a millisecond-long line in midair. – KG

Courtesy of the artist

Krista Narciso



In Winter, Tree Sleeps, 2024

Artist book, edition of 12

On their travel from Italy to America, Krista Narciso's grandparents brought with them a fig tree. Each winter, they would bury the tree on its side and cover it with tarps. Come spring, the tree would be resurrected—its resilience a symbol of the care they'd put into it. This tradition forms the story of her book, *In Winter, Tree Sleeps*, which comprises seven single folios housed in a box. The first five folios feature poems that draw on interviews with Narciso's family members to narrate the fig tree's life, capturing specific recollections, key moments, and even offering practical instructions and recipes for its care. The final two folios contain Narciso's own memories associated with the tree. In addition to text, the book showcases halftone images derived from family photos taken between 1954 and 1994. Diligent in her craft and deliberate in her decisions, Narciso approaches bookmaking with the same meticulous care that her family did for their fig tree. – RB

Courtesy of the artist

Michael Vahrenwald & Robert Lyons



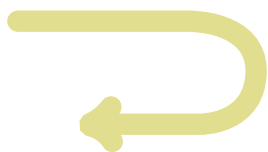
***Day into Night*, 2023**

Inkjet Prints

Taken in Tokyo, Japan (and its environs), this photographic collaboration explores the duality between night and day in an urban environment. A sense of movement comes through the pacing and tonal gradation of the photographs, resulting in two different psychological responses to scenes of the city—what the artists refer to as the “psycho-geographical” essence of a location. Lyons captures sun-lit streets and alleyways, while Vahrenwald focuses on dimly lit corners and passageways occupied by branches, weeds, and human debris forgotten and overlooked. This body of work encourages a reflection on our daily habits in urban settings, including their potential effects on the environment and the human mind. – BS

Courtesy of the artists

Mari Skarp-Bogli



Sunset, 2024

Mixed media, leather, acrylic, and pastel on maple panel

Night Light, 2023

Mixed media, leather, acrylic, pigment, and metal leaf on maple panel

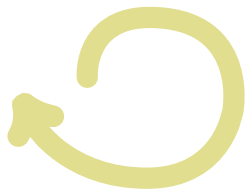
Day Break, 2023

Mixed media and metal leaf on maple panel

Mari Skarp-Bogli calls herself a “sculptural painter.” She layers industrial and found materials, such as leather, industrial canvas, textured papers, and a range of metals, to build abstract and sublime landscapes that depict light and atmosphere. Her work is driven by a focus on materiality and the unknown process. In the three pieces on view here, oxidation impacts the physicality and color of the originals—a process that Skarp-Bogli connects to changes in weather and landscape. – HP

Courtesy of the artist

Mark Snyder



You Can't Be, 2024

Screen-printed t-shirts

Designer by trade and artist by compulsion, Mark Snyder's work celebrates texture, tactility, and color, often embracing a loss of control.

Subverting gallery norms while incorporating community involvement is a vital aspect of his practice. During graduate school, Snyder explored sculptural installations, a concept revived in this piece, *You Can't Be*. As a graphic designer, Snyder is deeply familiar with language; one linguistic quirk that irks him is the phrase "very unique." Unique means one of a kind; therefore, there is no latitude to be *kind of* or *very* unique. The plainness of the t-shirts in this piece aims to highlight this discrepancy, with the incorrect phrase presented in generic text. By placing the text on t-shirts, Snyder transforms them into wearable posters, allowing others to carry his message on their bodies. Flipping through the shirts mirrors the act of paging through a book. Yet, as Snyder notes, "Unfortunately, every page of this book says the same thing." – RB

Courtesy of the artist

Matt Towers



Krater Crush #1, 2024

Krater Crush #4, 2024

Krater Crush #2, 2024

Porcelain

Matt Towers creates form-oriented vessels in clay that are both conceptually and technically intricate. Interested in 19th-century artist George Ohr's "folded" vessels, Towers applies his own twist to the manipulation of clay while connecting his process to different periods in art history. These pieces take inspiration in form and color from ancient Red-and-Black Greek pottery, which typically would have been decorated with figural paintings. Instead, Towers treats the clay itself as flesh. Playing with classical forms, experimenting with over-fired glazes and underglazes, and referencing historical eras all combine to challenge assumptions about the world of ceramics, proving that vessels are not only functional but can also be conceptual art. – HP

Courtesy of the artist

Power Boothe



Field Theory, 2024

Oil on canvas

Power Boothe's *Field Theory* cascades through various visual states. The colored fragments, ellipses, and grid structures continuously generate new dynamics in the composition. As the eye wanders through the painting, discovering pathways and relationships, we are witness to moments of perfect collisions and dissonant harmonies. The boundless ways to approach this painting could be considered a schema for the fluid, ever-changing world inside and outside of us all. – KG

Courtesy of Fred Giampietro Gallery

Stephanie Lanter



Fear Share, 2024

Ceramic, steel table, and digital drawings

Stephanie Lanter believes that fear drives everything. Working with a combination of mediums, here, she translates the intangible emotion of fear into action. Beginning with text, something that can be manipulated and repeated, Lanter manifests the fears of others, shared with her through crowdsourcing surveys. The result is an installation that turns the isolating experience of fear into communal catharsis. – HD

Courtesy of the artist

Terry Feder



***Inferred Landscape*, 2024**

Oil on aluminum

***I Choose Green and Blue*, 2024**

Oil on patinated steel

***Selections from the Botanical Notebooks*, 2023-24**

Pastel, graphite, watercolor, and colored pencil

Terry Feder creates colorful paintings that give the audience a peek into her curious, philosophical mind. With a background in English, she creates paintings that she calls “metaphors for small poems.” To Feder, a poem is literature reduced to its essence; thus, her paintings are condensations of experience. In works such as *Inferred Landscape*, painted at the Hillstead Museum in Farmington, CT, depictions of the natural environment on metal might leave viewers wondering what lies beyond the four corners of the “canvas.” – HP

Courtesy of the artist and Judith Cangemi

Jared Holt



Intersecting Abyss, 2024

Wood glue, found vinyl, and glass

Jared Holt deploys material and medium to shape affective experience. Holt's use of objects is informed by a practice of choosing materials that embody a concept, which guide the viewer to a place of careful design while allowing for interpretation. Holt describes his practice as a "push and pull," where materials are used to disseminate information while simultaneously generating ambiguity. The relationship between the viewer and the artist is, therefore, continuously negotiated. – KG

Courtesy of the artist