

Terrain: finding elusive ground

November 19, 2015- January 10, 2016

EXHIBITING ARTISTS

Lisa Barthelson

Rebekah Bonner

Jessyca Broekman

Ron Brunelle

Brenda Cirioni

Marie Craig

Nina Earley

Betty Glick

Joan Goodman

Holly Harrison

Paul Hitchen

Bruce Hooke

Judy Howie Coury

Richard Kattman

Lauren Lake

Ann Miller

Christine O'Brien

Pat Paxson

Paige Berg Rizvi

Michelle Sarkisian

Richard Schwartz

Pip Shepley

Roz Sommer

Mary Spencer

Karin Stanley

lorraine Sullivan

Nathan Taves

Sarah Trahan

Margaret Turner

Diane Wiencke

Timothy Wilson

Jeff Woodbury

Leslie Zelamsky



Terrain: finding elusive ground

November 19, 2015- January 10, 2016

Leslie Zelamsky

What Remains?

Mixed Media

24x24"

\$1500

My paintings celebrate the contrasting aspects of the mind's use of intuition and deliberate action. I use oil paint, tar and stain create abstract images with reference to architecture, light, ground and air.

The process of layering and uncovering, addition and

subtraction demonstrates my reverence for each phase of the piece's history. My work evolves from many layers of material and imagery that work together to create the final piece. Each layer has its own story and history. Each decision to construct or deconstruct, to apply or remove paint contributes to the final piece. The completed piece is the result of the moments that came before.

Intuition and process are fundamental to my work, as are allowing and patience. While I might start out with a vague form, image or idea, I allow room for the material to also determine the final product. It is important for me to strike a balance between intuition and a preconceived idea. I want to respect the material and appreciate its own qualities and direction. Allowing the material to show its own intrinsic qualities leaves room for elements of surprise, seduction and beauty.

Terrain: finding elusive ground
November 19, 2015- January 10, 2016

Lisa Barthelson



Undercurrents remix 2, family debris series
Mixed media mono print: on bfk paper with collage and thread
46 x 46"
\$2575

I work in multiple mediums from my studio in Worcester Massachusetts. My work has been shown throughout New England and in New York. Unconventional materials in combination with traditional processes fuel my work and offer the creative challenges that I relish and embrace. The family debris series uses cast offs from my family of five as art making material and sources of inspiration. While transformed as bits of color, texture and meaning, the debris still serves as an historical archive of the way we've lived and the choices we've made.

Terrain: finding elusive ground
November 19, 2015- January 10, 2016

Rebekah Bonner



Underground
Ink and
Charcoal on
Paper
18"x24"
\$600

Having recently completed my BFA in studio art from the University of Texas at Brownsville, I am currently an MFA candidate at the Lesley University College of Art and Design. My work concerns itself with the concepts of perception and interaction. The works in this series focus on the search for meaning. In a dark, subterranean world, a civilization exists to search for a precious, elusive object. Inspired by the human failings that affect each of us in our daily lives, these works focus on visually and symbolically representing the many idiosyncrasies inherent to the human condition.

Terrain: finding elusive ground
November 19, 2015- January 10, 2016

Jessyca Broekman



Da Foligno A Firenze
Mixed media collage on board
9" x 8.5"
\$625

Jessyca Broekman began studying printmaking with Antonio Frasconi at SUNY Purchase during high school, and earned her B.A. degree in art with a concentration in printmaking from Hamilton College in 1980. Without access to a press for the next 20+ years she focused on painting and making collages, until joining Peregrine Press in 2003. For the past 12 years her work has been a mashup of printmaking, painting and collage. Fascinated by the absence of that which is no longer, and the fugitive

pieces left behind, her work explores how the past and all that we experience, shape and inform who we; how what is absent never completely disappears, but is carried forward within us through the memories we hold and stories we tell. Through an abstract lens, she investigates these ideas in a process that involves putting marks and color on a surface, scratching, erasing, and rubbing away bits and pieces, layering more marks and color on-top of the already distressed surface, until a moment of surrender when all the parts add up to a completely drawn image.

Jessyca's work has been exhibited in the U.S. at The Portland Museum of Art, The Ogunquit Museum, Round Top Center for the Arts, The George Marshall Store Gallery, Greenhut Galleries, Portland Public Library, and the UNE Art Gallery among other venues. Awards include a New England Foundation for the Arts Individual Artist Grant for Works-on-Paper, and residencies at both Yaddo, and The Vermont Studio Center.

Terrain: finding elusive ground
November 19, 2015- January 10, 2016

Ron Brunelle



Hey Ya!
Acrylic on canvas
48"x36"
\$3500

My abstract painting is driven by creating a dialogue between intention & chance and by a joy in the exploration of the materiality of paint.

Process oriented, the painting usually progresses over a span of weeks if not months. I respond to the vicissitudes of the work as it is transmogrified by using paint of differing viscosities and the confluence of spray paint, metallic and iridescent paints and powders and a variety of implements to manipulate the surface.

Urban life with its energy and rhythm, sights, smells, sounds, textures is an endless source of stimulation. I think my paintings reflect this as well as expressing an emotional essence that may speak to people in ways that words alone cannot.

Terrain: finding elusive ground

November 19, 2015- January 10, 2016

Brenda Cirioni



Choice
Painting Mixed Media
24x24
\$1800

Artist Statement:

Growing up on a dead end dirt road in a small coastal village I experienced a deep connection with the natural world. My paintings explore the tension between nature and the elements, destruction and regeneration, exuberance and impermanence. My art speaks about power, grace and transformation in a world of uncertainty.

I am a New Englander and can't throw anything away. I believe in reuse and recycling. And so, a few years ago I transitioned from being a painter to a mixed media artist, incorporating what could be considered trash into my work. The idea that objects overlooked or

discarded could be seen as beautiful is an important element of my worldview.

As I start my painting process, torn strips of painted paper, fabric and other scraps cover my work tables. While I paint the background composition, I draw, splatter and drip with ink and paint; then I enlarge on the composition with my various oddments. My method of layering and juxtaposing disparate materials draws attention to the multiplicities and mysteries of nature and life.

Bio

Cirioni has exhibited in Boston and Metro West galleries, Attleboro Arts Museum, Danforth Museum, deCordova Museum, Fitchburg Museum and the Berkshire Museum. Her work can be seen at Three Stones Gallery in Concord, MA, Fountain Street Fine Art Gallery in Framingham, MA, Gallery North Star in Grafton, Vermont and Portland Art Gallery, Portland ME.

Terrain: finding elusive ground

November 19, 2015- January 10, 2016

Marie Craig



Progress Road
archival photograph on aluminum
24x24"
\$625

Why do I take pictures of busted windows and creepy abandoned places and objects? Because of the vigor and life these things once had. Because somebody spent hours every day for years looking out that window, sitting in that chair. Because time is unstoppable, memory is fleeting, and life goes on. But I am here now, a silent witness to the march of progress.

For ten years I worked for microscopists and pathologists as a medical photographer, where I learned to appreciate the incredible detail and beauty of things unseen. That sensibility is still with me; those unnoticed places continue to attract me.

My camera records evidence of the juncture between the past and the present. My intent is to call to mind an awareness of the transience of life and our place in the world.

Terrain: finding elusive ground

November 19, 2015- January 10, 2016

Nina Earley



44.6/-68.8

Print from hand drawn negative, linen thread, and wool

40" x 40"

\$1800

As an artist who grew up on two continents, the importance of place is paramount in my work. This current series of revisited maps looks at my relationship with specific locations over time. Some spaces are in clear focus while others are disappearing behind

new experiences and in shadows of paper folds. I have long been fascinated by memory, and an elusive fear of forgetting looms constantly overhead. Moving between blurred and focused image allows me to address the way I remember, while each map allows me to fight against forgetting the represented place. The use of craft materials in my work references my family history; my great-grandfather owned a weaving factory. Simultaneously, the wool and linen thread hints at my status as a female artist and the importance of my hand in my work. The maps are tangible and have a physical presence on the wall that is emphasized by the variety of materials.

I was born in 1984 in Basel, Switzerland, and lived nearby until my family moved to Maine when I was 15. I received my BA in International Relations, Economics, and Fine Art from Mount Allison University in New Brunswick, Canada in 2008, and my MFA in Visual Arts from Lesley University College of Art and Design (formerly Art Institute of Boston) in June of 2014. Most recently I was the first Artist-In-Residence at The Umbrella Community Arts Center in Concord, MA and am now continuing my studio practice near Boston.

Terrain: finding elusive ground
November 19, 2015- January 10, 2016

Betty Glick



Subway Map
mixed media
47" wide by
34" high
\$650

I switched from ceramic art to oil painting about 15 years ago, but am now finding it stale and have started to exploring new media and works on paper. The current work, "Subway Map" is part of a series created from images created initially with digital software, then projected and freely traced onto a large piece of paper. I am attracted to maps as artifacts of our changing world through history. Perhaps an artist's imaginary map can deepen our sensitivity to certain elements of our human and natural environment.

Terrain: finding elusive ground
November 19, 2015- January 10, 2016

Joan Goodman



Deck Puddle
colored pencil
9 1/2" h x 12" w
\$450

Statement: After 45 years of graphic design and illustration, about three years ago I began to devote my time to painting and drawing.

Most often, I gradually create a form, previously unknown to me. Though I do make many decisions along the way, I am often surprised by the outcome, especially with how the completed form suggests an actual figure, object or place: the representational within the abstract.

Education: BFA 1967 in Graphic Design
Massachusetts College of Art and Design

Bio: Joan Goodman
24 Adams Street
Arlington MA 02474

Terrain: finding elusive ground

November 19, 2015- January 10, 2016

Holly Harrison



Holly Harrison is a mixed-media artist living in Concord, MA. Her artwork has appeared in galleries throughout New England and New York as well as in numerous books and publications. In her Strata series, she builds non-linear narratives through bands of texture, color and imagery. Repeated images in different combinations explore interactions in play in the series, resulting in new relationships and implied narratives. These repeated images also create a personal lexicon tied to a growing range of themes—time, place, natural history and the nature of memory.

Early Spring
mixed media on wood panel
22" x 10"
\$900

Terrain: finding elusive ground

November 19, 2015- January 10, 2016

Paul Hitchen



I think of my paintings as illustrations of little pieces of my life and experience. Because I grew up on and in the water and have been a lifelong sailor, my subject is often nautical or water-related. Lately though, I have found myself working on different subjects. I am producing a series of paintings from a long road trip through the South and West, and it is hard to find a lot of waterfront in Arizona. I am painting kids, baseball and airports and my style is evolving, becoming less illustrational and more simplistic with a bolder use of color. It's also improving, I hope.

Down Park Slope
Acrylic on Canvas
30x48
\$1600

Terrain: finding elusive ground

November 19, 2015- January 10, 2016

Bruce Hooke



Still River
B&W Photograph
25"w x 27"h
\$450

These images are part of an ongoing series called "Immersion Project," which started with the question "what does it feel like and what can I learn by physically immersing my body in nature?" I wanted to go beyond just walking in the woods but in ways that lead me deeper into the land, that allow me to slow down and feel nature more fully, more deeply, and more physically. The human body is as natural as an animal's or a tree's but human history has created a seemingly unbridgeable distance between us and nature. We can

desire to return to nature but can we actually do so?

I've learned at a very physical level that nature is often ungentle but that my body is closely akin to nature's trees, rocks, and rivers. I've also learned that I am quite small and fragile amidst nature's vastness and power.

I am both the model and the photographer in these images. I use a Hasselblad medium-format film camera to make the images, using tools I've built that allow me to trigger the camera's shutter once I've found the position I want to be in for the image.

I don't remember when I first picked up a camera but I first made an image I consider significant in about 1987 when I was an undergraduate at Wesleyan University. I have an MFA in ceramics from Cranbrook Academy of Art but for many years now photography has been my primary art form.

Terrain: finding elusive ground
November 19, 2015- January 10, 2016

Judy Howie Coury



Terra non Firma
oil on canvas
24" x 36"
\$1200

I have always been interested in art and painting. Very early in my career I taught art at the grammar school level but then returned for a degree in Medical Illustration. Early in my career I worked for Project HOPE and lived in Jamaica and Egypt. Upon returning to the US I joined corporate America and worked for more than 20 years for medical and medical device companies. I left the corporate world to create, along with my business partner, our own company for training medical and pharmaceutical sales representatives. With the flexibility of having my own business, I was able to paint a few hours each week and now in retirement, it has become my full time passion.

I paint primarily with oils and glazes because I like the glow and luminescence they give my paintings. I use a varied and complex palette that enables me to put as much life onto the canvas as I can. Currently, I am focusing on painting abstract landscapes of forests, lakes, and marshes influenced by time spent in western Maine.

Terrain: finding elusive ground
November 19, 2015- January 10, 2016

Demarquis Johnson

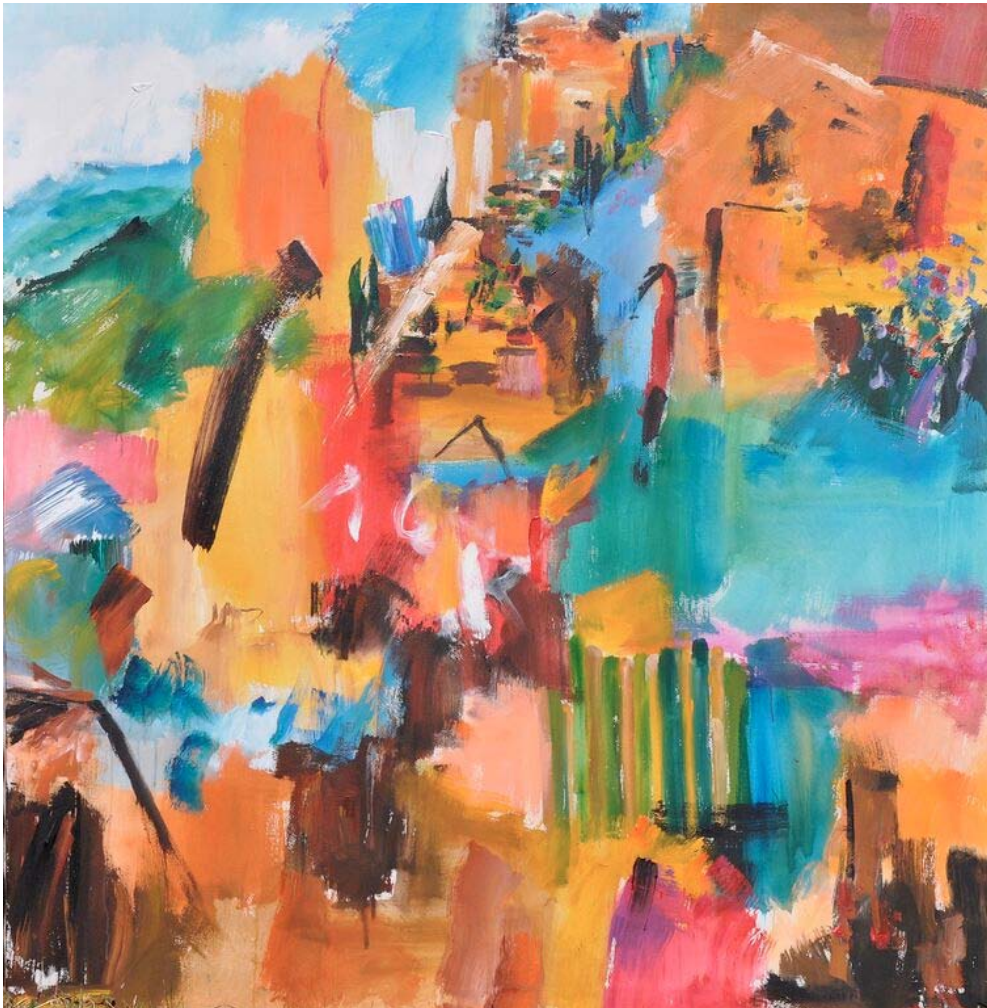


Change
Acrylic on paper bag
5x7
\$55

As an artist I have participated in Nationally Juried Shows In NYC, and the London Spring Art Fair. My work is also in the Permanent collection of NC Wesleyan College. My goal as an artist is to inspire people to get the full value out of their life.

Terrain: finding elusive ground
November 19, 2015- January 10, 2016

Richard Kattman



Tuscan Abstract
Acrylic on Canvas
5'-8"x5'-8"
\$8000

My paintings and drawings are about nature, man's relationship to nature, man's nature and the nature of painting and drawing. Through color, line, and the creation of form, I search for beauty and meaning in the universe. Drawing allows me to discipline my creative instincts.

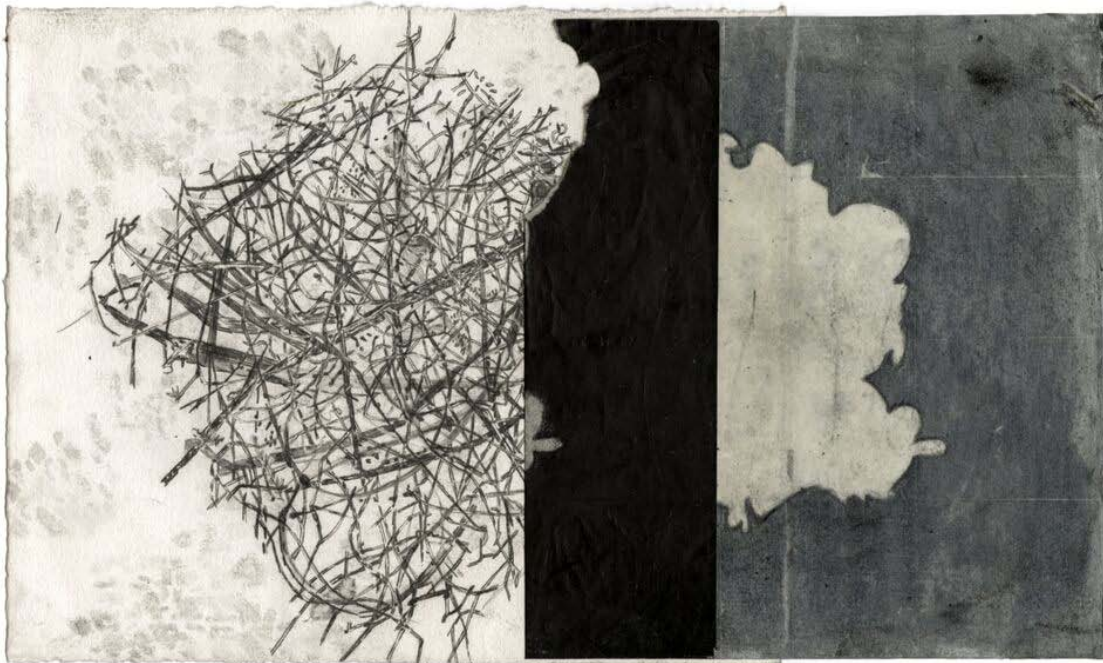
My abstract canvases contain movement, energy, slash, spatter, thrust, space, marks from figure drawing, explosive primary colors, handprints as signature and proof of existence, memories, hopes, ocean currents, the milky way, thoughts about life, churning expression, serenity, angst, the liquid coolness of water, maps of places, storms, moons, and geometry.

My drawings and paintings are as solid as concrete. My colors are dense and impenetrable, rich, modeled and thick with texture. Through drawing, meditation, and comprehensive study of the model, I begin to see clearly. My thoughts and reactions are expressed with controlled and spontaneous marks.

Terrain: finding elusive ground

November 19, 2015- January 10, 2016

Lauren Lake



swath 1
mixed media
on paper
7.5 x 12.75 in
\$nfs

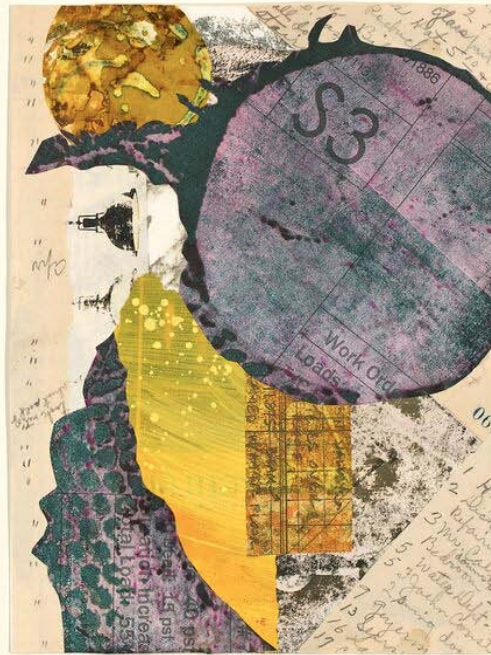
My current studio investigation considers what author, journalist, activist, and professor Michael Pollen describes as “messy places where the human and the natural come together.”

I import a grammar from the methodologies of botany, garden architecture, and agriculture to create artworks that create a feeling of *saudade*, a nostalgic longing to be near again to something or someone that is distant, or that has been loved and then lost or what Portuguese writer Manuel de Melo describes as "a pleasure you suffer, an ailment you enjoy."

Bio: Lauren Lake is Chair of the Department of Art & Art History at the University of Alabama- Birmingham. She received her MFA from the University of Wisconsin-Madison and her BA in Art Education at the University of Florida.

Terrain: finding elusive ground
November 19, 2015- January 10, 2016

Ann Miller



Edna's
Accounts - p
32, p 90
Mixed media
collage on
paper
13" x 17"
\$625

I make collages using papers that I have prepared using a variety of methods that often are borrowed from the fiber artist's toolkit. These accumulated papers become my stash in the way that quilters accumulate fabrics. My process is intuitive, layered, and contemplative, each mark leading to the next. My purpose is to draw the viewer in. When one connects with images that are born in mystery and hope, something might just shift. Change and renewal might just be possible.

In this series, the pages of an account book kept during the 1940s and 1950s by a woman of the Upper Midwest form the backdrop for the images that have appeared and grown in the collages.

Terrain: finding elusive ground
November 19, 2015- January 10, 2016

Hannah Newman



45 28' 2" N 122 45' 7" W
100% cotton paper
7.5" x 7.5" x .5"
\$50



45 28' 3" N 122 45' 6" W
100% cotton paper
7.5" x 7.5" x .5"
\$50



45 28' 8" N 122 45' 17" W
100% cotton paper
7.5" x 7.5" x .5"
\$50

I seek out the unexpected within my daily environments, the surroundings and features no longer appreciated because they have already been noticed. I hope to expose the unknown in the familiar, compelling viewers spend time engaging with and attending to their surroundings. My goal is to spark curiosity for individuals to begin exploring the environments they interact with every day.

Hannah Newman currently lives and works in Portland, Oregon. She acts as the Artist-in-Residence Program Coordinator Assistant for Oregon College of Art and Craft, where she is also working towards her MFA. Previously she worked as a long-term Artist-in-Residence at Springfield Pottery in Springfield, Missouri and earned a B. S. in Ceramics, Fine Art, and Art History from Indiana Wesleyan University.

Terrain: finding elusive ground

November 19, 2015- January 10, 2016

Christine O'Brien



Rising
acrylic and collage on wood
panel
24" x 24" x 1.5"
\$1150

Christine O'Brien is a visual artist who combines acrylics, mixed media painting and collage to create abstract works inspired by patterns found in nature. Most works

capture the feeling of calm and reflectiveness that she seeks.

"I create with many tools: scrapers, palette knives, brushes, and other mark-making instruments. The resulting layers of acrylic and (sometimes) collage on wood panels reflect the colors, patterns and textures found in nature – a reprieve from the daily hustle. Their abstract nature echoes my own desire to step away and clear my head, or even daydream. My goal is always to create art that takes me away, works where I imagine being in touch with the earth – moving through grass, watching rustling leaves, gazing on a landscape – simple things the soul can enjoy. And a place to hear one's own voice."

Terrain: finding elusive ground

November 19, 2015- January 10, 2016

Jane Paulson



Toy-tied

Mixed media/assemblage

H 21" x W 18"

\$500

Creating art is a way for me to interpret my experiences and emotions and to gain a sense of clarity, however fleeting. It helps me distill pleasant experiences as well as exorcise painful ones. Sometimes I use it to solve knotty problems or express opinions about what's going on in the world.

One of the recurring themes in my work is duality. For example, some pieces are narratives about childhood versus adulthood, security versus adventure and trash or treasure. Other pieces are social commentary about current concerns like materialism, the environment and the effects of the media.

To me, the finished product feels more authentic and successful if I resist trying to reproduce an exact image in my mind. Instead, I try to begin with a fairly loose concept and see how it develops, changing it if necessary. Sometimes the concept flows from my attraction to specific materials. These can be ephemera like comics, candy wrappers, lottery tickets and advertising circulars that have been weathered by the elements, car or foot traffic. I also like found objects like fast food toys or disposable items like used tea bags - almost anything, especially if it's free. Then I make alterations using pens, pencils, pastels, paint, gesso and glazes.

Terrain: finding elusive ground

November 19, 2015- January 10, 2016

Pat Paxson



Gleam
acrylic on canvas
24 x 30 inches
\$1500

Pat Paxson creates unusual images that fuse contemporary experimentation with spontaneity, layering and abstraction. They build on her long term interest in people, their moods, personal space, dreams, memories and interpersonal relationships.

This interest can be termed a 'terrain' of interests and information

This interest leads to her development of pictorial ways to indicate personal and interpersonal energies, moods and interactions in terms of energies of lines and colours. The paintings tread a delicate balance between abstraction and figuration. Her process of making work is at the heart of its meaning: there is a strong connection between the spontaneity and layering in her work and the spontaneity and layering in her work.

Pat lived in London, England for over 20 years. It was there she was awarded both an M.A. degree in 'Drawing in Fine Art Practice', and a Ph.D. degree in the Visual Arts, (Practice and Theory). Pat's work has been shown in galleries in the U.S, the U.K., and Belfast Northern Ireland.

Terrain: finding elusive ground
November 19, 2015- January 10, 2016

Paige Berg Rizvi



Scott City
Encaustic and Mixed Media on
Wood
Panel
6" x 6"
\$400

My work uses embedded maps to recall significant locations and events from my past. Flying and inanimate objects form a legend or symbology that helps to unpack the meanings we associate with our past. This imagery blurs through layers of wax medium, as if softened through memory and distance.

I was born near Chicago and received a B.F.A. in painting from Tufts University/School of the Museum of Fine Arts in 1993. I lived and worked in Vermont for 20 years, and my studio is now located in Easton, Pennsylvania.

Terrain: finding elusive ground
November 19, 2015- January 10, 2016

Michelle Sarkisian



The Days Thoughts Arranged
Assemblage
8"x10" approx.
\$150

Michelle Sarkisian creates mixed media artworks and collages. By emphasizing aesthetics, Sarkisian seduces the viewer into a world of ongoing equilibrium and the interval that articulates the stream of daily events. Moments are depicted that only exist to punctuate the human drama in order to clarify our existence and to find poetic meaning in everyday life.

Her works feature coincidental, accidental and unexpected connections. Combining unrelated aspects leads to surprising analogies. By experimenting with aleatoric processes, she formalizes the coincidental and emphasizes the conscious process of composition that is behind the seemingly random works. The thought processes, which are supposedly private, highly subjective and unfiltered in their references to dream worlds, are frequently revealed as assemblages.

Terrain: finding elusive ground

November 19, 2015- January 10, 2016

Richard Schwartz



summer set no. 2
glazed stoneware
32x16x2"
\$800

Richard Schwartz, originally from Philadelphia, has been living and working in Natick, MA teaching ceramics and sculpture at Walnut Hill School for the Arts.

Richard studied at The Pennsylvania

State University and earned a B.S. in Art Education. Later he earned his M.F.A. at the University of Nebraska- Lincoln. Richard has been an artist-in-residence at the Watershed Center for Ceramic Arts in Newcastle, Maine and the Carbondale Clay Center in Colorado and recently worked in Jingdezhen China. His ceramic art has been exhibited throughout the United States.

In his studio practice Richard is further exploring how ceramics can be used as a conduit into people's lives. After all of these years making objects Richard often still finds his interest in function, and continues looking for ways to take objects from the background of our lives and bring them closer to the foreground.

Technically these stoneware tile "sets" were formed by pressing clays into wooden mold forms and compressing/trimming them by hand. The colors are achieved by layering various underglaze colorants and glazes with tape masking. The tile were fired in an electric kiln multiple times, and at various angles and temperatures to develop the surfaces. Additionally, the use of platinum luster for some of the striping mirrors the viewer/surroundings but does not provide a full reflection.

One of the continued interests I have been exploring in my artwork has been about various ways to bring objects from the background of our lives, closer to the foreground.

Terrain: finding elusive ground

November 19, 2015- January 10, 2016

Kitt Shaffer



Textured Vessel #2
High Fire Porcelain
5.5" X 5" by 5"
\$100

My background in both medicine and art gives me an unusual perspective on visual phenomena. Because so much of my time is spent in a very regulated environment, I greatly value my time in other pursuits. I own a small studio in Southern Italy and spend a month there each year drawing and painting. I also have studio space in Somerville, Massachusetts where I work from

photographs and drawings of the places I have visited, primarily in oils. I also have done ceramics for over 20 years. My emphasis is on texture and construction techniques that merge wheel thrown and hand-built forms. My works are informed by my interest in landscapes.

I currently fire my works in the studio of a friend, cone 10 electric. In the past I have worked in soda firing and raku as well as painterly surfaces with underglazes and wax resist. More recently I have become engaged by various processes of producing texture using natural objects such as pieces of coral, as well as hand-made texturing tools such as rollers and printmaking tools.

The three vessels submitted all partake of the feeling of a natural terrain, either from application of random patterns from partially dried slip or impressions into slabs of clay using natural objects. Underglazes and electric glazes are then applied to emphasize the depth and complexity of the forms. All are intended as vessels, and are sturdy enough to hold large bouquets without tipping, giving them practical as well as decorative uses.

Terrain: finding elusive ground

November 19, 2015- January 10, 2016

Pip Shepley

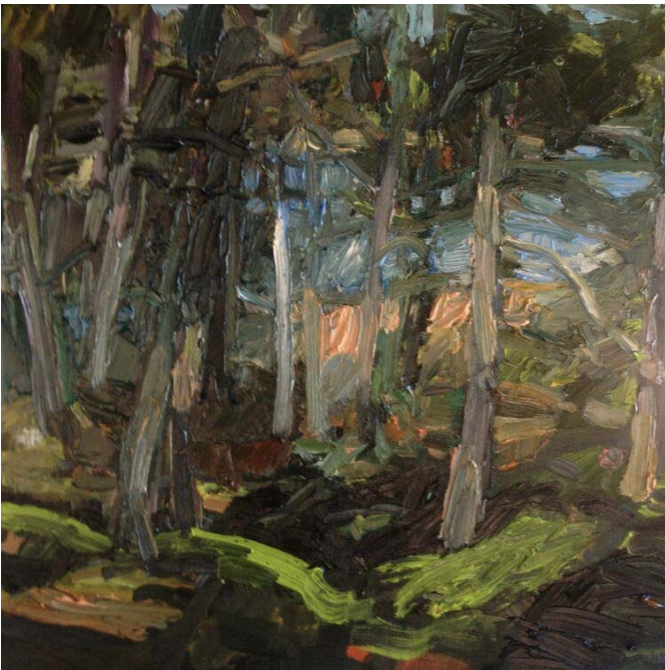


Taos Portal to the Other Side
Archival Piezography print
18.25"W x 24.25"H framed
\$350

Pip Shepley's images explore the divide between day and night, the living and the past using infrared imaging or just unique atmospherics. The familiar becomes unknown, clearing the stage for a new interpretation and the presence of souls from prior eras. Shepley is a juried member of the Cambridge Art Association and a member of the Photographic Resource Center and the Griffin Museum of Photography. His archival prints are printed in Piezography, creating a rich detail and clear gradation of tones.

Terrain: finding elusive ground
November 19, 2015- January 10, 2016

Roz Sommer



Cove Woods
oil on board
18"x18"
\$1200



Small Green with Pink
oil on board
8"x8"
\$600

Expressive qualities of paint, particularly oil paint, are the elements that connect my various bodies of work. Thick, juicy, textural color, as well as dramatic light and shadow emphasize the intensity of my subjects. At times, the content is emotional, as in my paintings of the aftermath of disasters, physical, global catastrophes or personal, interior struggles. In other work, the subject is more mundane, still life paintings of foods, fish and everyday objects. The paint application, energetic brushwork and emanating light bring underlying danger and mystery to the most benign situations.

Terrain: finding elusive ground
November 19, 2015- January 10, 2016

Mary Spencer



Code Talkers and Canyons
Charcoal on Rag Paper
22 1/4" X 26 1/8"
\$2,000 Framed

Photographs pinned to my studio wall provide what the glance of an eye cannot...a porthole into the past, to more fully understand the present, and an inspiration for meditations, fantasies. Although the range of possible subject matter is infinite, spanning the microscopic to the cosmic, I chose to limit my subject

to eye-engaging men from various occupations. It's a way to have a conversation with them. What are they silently saying?

Bio: Spencer received her B S from Nazareth College of Rochester, New York and her MFA from Cranbrook Academy of Art, Bloomfield Hills, Michigan. She taught at Sheridan College of Applied Arts and Technology in Oakville, Ontario, Canada. She was a proofer and then journeyman dot-etcher working with wet etch and dry photo masking techniques for Boston area printing companies.

Spencer has received an ART Grant, a Natick Cultural Council Grant, and a Massachusetts Artists Fellowship in Drawing, the Blanche E. Coleman Award and Fellowships to Yaddo, The Millay Colony for the Arts and the Virginia Center for the Creative Arts. Her work has been shown throughout New England, New York, the Midwest, Cuba and South Africa. Her work is in the collections of the Boston Athenaeum, the Decordova Museum, and the Boston Public Library, corporate and private collections.

Terrain: finding elusive ground

November 19, 2015- January 10, 2016

Karin Stanley



Squaresphere
granite
12" sphere
\$1200

Connecting the senses and the elements infused with my love of Megalithic and Celtic art permeates through my work. From Spheres to Monolithic - Celtic Stelae to the organic landscape flames and polished steel reflective elements. Sculpture for landscape inside and out.

Terrain: finding elusive ground
November 19, 2015- January 10, 2016

Lorraine Sullivan



Sunday School
Lessons
Mixed Media
30"x13"
\$3000

Lorraine Sullivan received a Bachelor's of Fine Arts degree from Massachusetts College of Art and Design and continued her education at Suffolk University, Boston, MA and at the DeCordova Museum School, Lincoln, MA. She taught Graphic Design and Computer Graphics at Burlington High School and at Massachusetts College of Art and Design in Boston. She also supervised student teachers at Tufts University, Medford, MA and for the Education Program at the School of the Museum of Fine Arts Boston. Sullivan was awarded Outstanding Art Teacher by the Massachusetts Alliance for Art Education, the Massachusetts High School Art Educator of the Year by the Massachusetts Art Education Association, and the Distinguished Teacher Award for Excellence in Education by the Massachusetts College of Art and Design.

Terrain: finding elusive ground

November 19, 2015- January 10, 2016

Nathan Taves



Between the Houses
oil on panel
24 x 36 in
\$2800

Drawing loosely from scientific theories of how spacetime can be bent, curled, etc., I focus on rearranging the space and dimensions of landscapes as if they did not play by standard perspective rules or typical conceptual mapping. Landscapes of trees, roads, and sky are folded and pulled; however I think of these images more as props while I really concentrate on constructing spaces. How can I bend and transform these ordinary landscapes into hybrid spaces? These paintings show what I imagine when I scratch through snapshots of common views and build what stretches beneath and beyond.

November 19, 2015- January 10, 2016

Sarah Trahan



Grin
found fabric, thread
15 x 19"
\$425

I am an artist interested in detail and surface. I work with patterns that talk to each other, textiles that play off of one another and stitches that wind back and forth, over and under. The pieces I make are experiments in creating expressive objects utilizing formal relationships between shapes, colors and textures. With a nod to the quilting tradition, I'm exploring cutting apart and re-assembling disparate pieces to create new bodies and forms.

I received an MFA in photography from Cranbrook Academy of Art in 2008 and since then I have been showing work in galleries across the United States as well as in online/print publications internationally. I currently reside in Portland, OR.

Terrain: finding elusive ground

November 19, 2015- January 10, 2016

Margaret Turner



Night Conversations

Monotype

24"W x 36"H

\$800

In grade school Meg Turner took great delight in the art classes taught by one of her favorite nuns. She painted with a big, bold and curious brush. In her teens she put aside her paints for more left-brain academics and later a career in law and policy. (She has a BA in English from Tufts University and a JD from Suffolk Law School)

About 5 years ago, Meg picked up her brush again and has been making mixed media paintings, prints and collages using papers that are hand painted, mono-printed, stenciled, stamped and

sometimes found. She works in an intuitive and playful way often responding to themes that have shaped her life: her 1950's Catholic girlhood, her love of maps and stories from her father's POW experience. She has taken courses in drawing, painting and collage at the Museum School, Mass Art and the DeCordova and has studied with and been guided by the artists Adria Arch and Alexandra Sheldon.

Terrain: finding elusive ground

November 19, 2015- January 10, 2016

Diane Wiencke



Cobalt River Run
gilded metal leaf, acid, resin,
powdered pigment, ink on panel
26x26
\$1800

Rhythm, time, entropy and alchemy are ideas which manifest in making. Using abstraction as a tool, this body of work explores dualities with material and process. Evoking metaphor through process strategies, select materials sometimes assemble intuitively.

I am interested in the emotive, alchemic qualities that arise from the work and how that comes to be.

Construct, deconstruct and reconstruct are divisions of physical actions. These actions are born from force and energy and contain levels of rebellion, which push up against the sentimental and nostalgic. The duality between intuition and intention become ballast. This threshold of contested space is part of the living outlet and captures fragmented episodes of chemistry and decay. Gradients of intimacy alternate between the narrative of construction and the subtle interaction of layers as shades of meaning.

Terrain: finding elusive ground
November 19, 2015- January 10, 2016

Timothy Wilson



Trains, Head To Head
Photograph
15" h x 40" w
\$300

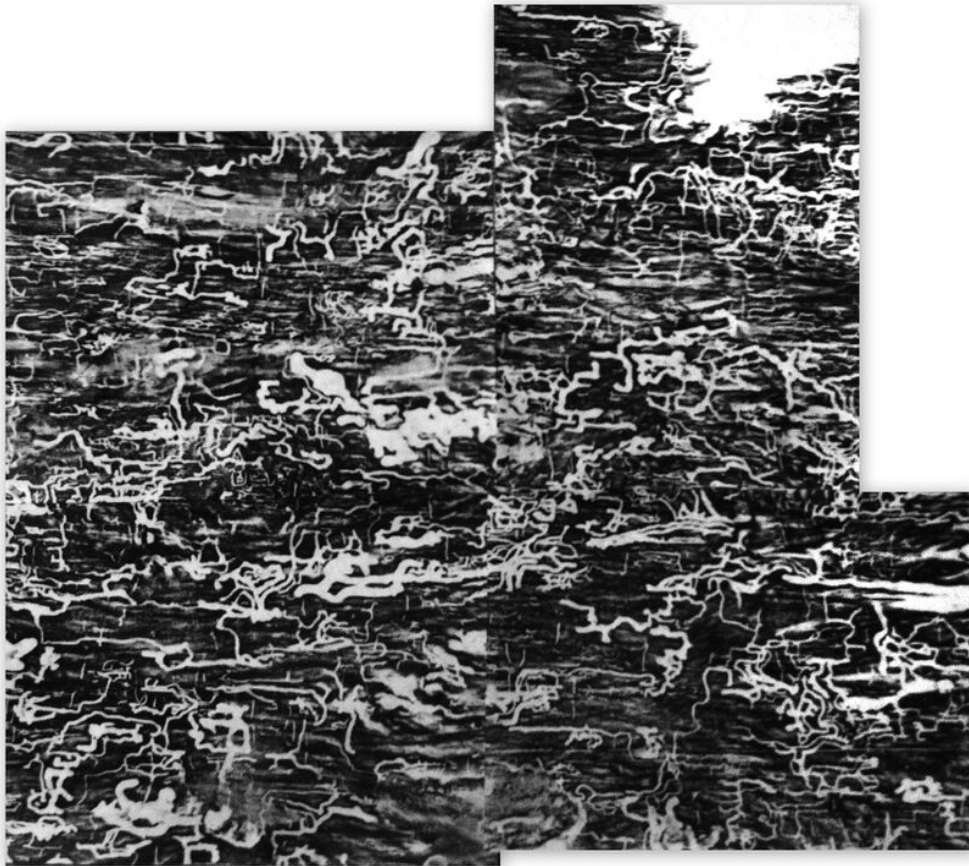
My long career in photography began with melancholy but evocative black and white landscapes of Martha's Vineyard. I then used an antique twin lens Rolleiflex. Critique from painters and a few respected photographers led me to develop a style which obscures boundaries between painting and photography, emphasizing texture, shape and association over content or locale. My work has appeared in shows and galleries throughout Massachusetts.

These images are of series of decaying train engines and cars I recently made in Massachusetts and Oregon.

Terrain: finding elusive ground

November 19, 2015- January 10, 2016

Jeff Woodbury



beetlerunes Wilkinson I
gravestone rubbing wax
on paper
28 x 25 inches
\$800

Twilight and I'm deep in the wild woods, making rubbings of bark beetle tracks in a fallen tree on tracing paper with a crayon block made for gravestone rubbings, shhh shhh shhh shhh, and in the periphery I notice a shard of darkness shifting against the gathering gloom, and I look up to see three wild turkeys less than ten feet away, slowly but comfortably stepping past. I stop, and my sounds stop, and they stop, or pause, and then a flock of eight or nine turkeys silently and slowly step through the woods around me. The last one lags back, passing between two trees in the distance and stopping to stare back at me, for a long time, before joining the others.