

An abstract painting featuring a rich palette of colors including deep reds, oranges, yellows, greens, and blues. The brushstrokes are thick and expressive, creating a sense of movement and depth. The composition is divided into several distinct areas of color, with some areas appearing more saturated than others. The overall effect is one of dynamic energy and visual complexity.

Silvermine

70th A·ONE

September 5 - October 16

SEVENTIETH
AO
NE 2020



photo credit: Sara Risley

JUROR - Barbara O'Brien, independent curator and critic based in Milwaukee, Wisconsin. Her nearly three decades of curatorial practice have focused on the art and artists of our time.

O'Brien was Executive Director of the Kemper Museum of Contemporary Art in Kansas City, Missouri from 2012 – 2017, after serving as chief curator and director of exhibitions since 2009.

From 2017-2019, she was a consulting curator for the Housatonic Museum of Art in Bridgeport, CT.

From 2003-2006 O'Brien was editor-in-chief of Art New England magazine. She earned an MFA from Rhode Island School of Design (RISD) and in 2006 was awarded the RISD national alumni award for professional achievement.

O'Brien's more than 70 curatorial credits include "David Bates: The Katrina Paintings", "Lois Dodd: Catching the Light", "Dark Days, Bright Nights: Contemporary Paintings from Finland", "Laura McPhee: The River of No Return", "Jeanne Quinn: Ceramic Interventions", and "Ana Maria Hernando: When the Women Sing". In 1996, she was awarded the Virginia Gunter Prize for Curatorial Practice. O'Brien is an elected member of AICA-USA, the international organization of art critics.

JURORS STATEMENT

The spring and summer of 2020 have been like no other time in our collective memory. A confluence of dramas has challenged our sense of equilibrium: a global pandemic, righteous cries for social justice, a demoralizing political environment, and fears for the future of the planet.

To compound matters, the impact of social isolation has been profound. For those who live and work in the space of artistic passion and action, this physical separation has chipped away at the romantic myth of the artist in the studio. At a time when we want more dialogue, we are faced with less. At a time when we need more connection, we are faced with loneliness. At a time when we crave hope, we are faced daily with an ever more desperate view of a crumbling world.

In welcome counterpoint to this isolation and lack of hope, I found the voices of the artists who submitted work for review for the 70th A·ONE exhibition to be outward-facing, forceful, reflective, generative, and inspiring. Selecting works from those submitted by more than 360 talented artists was a heavy responsibility. Acutely aware of their place in the wider world, but sensitive to their own histories as makers, artists offered works in a wide range of media and forms.

In making selections for this prestigious national exhibition, I prioritized works of art in which a personal vocabulary — the voice of the artist — is present. The works on view evidence a powerful variety of inspirations, from looking back at art history to reflecting on one's family history, from taking time to expand on existing bodies of work in their own practice to experimenting with new forms and ideas, from the poetics of self to the imperatives of social action.

I am grateful for the opportunity offered by Silvermine Arts Center and humbled by the artists who trusted me with their submissions. Another juror would have surely crafted a very different exhibition. The board, staff, and members of Silvermine can be proud of the opportunity that A·ONE creates for a dialogue regarding the challenges and ideas of our time as understood through the lens of a national community of artists.

Barbara O'Brien, Independent Curator and Critic
Former Executive Director, Kemper Museum of Contemporary Art

Award Sponsors

Rose-Marie Fox, Board Chair

Russell Jinishian

Carole Eisner

Mollie & Albert Jacobson

Jerry's Artarama of Norwalk, CT

70th Award Winners for their body of work

Board Chair Grand Prize - \$1,000 and solo show in 2022

Alexander Churchill - Norwalk, CT

Patricia Warfield Jinishian Figurative Award - \$500

Hui Tain – South Orange, NJ

Carole Eisner Sculpture Award - \$300

Arlene Rush - New York, NY

Mollie & Albert Jacobson Sculpture Award - \$250

Miller Opie - Norwalk, CT

Jerry's Artarama of Norwalk Awards - \$250 Gift Card

Caroline Harman, Newton, CT

Scott Roberts, New York, NY

Awards of Excellence – \$50 Gift Card to Jerry's Artarama of Norwalk

June Ahrens, Stamford, CT

Francine Gintoff - East Hampton, CT

Ellen Jacob - New York, NY

Dana Kotler, Weehawken, NJ

Miguel Rivera - Kansas City, MO

"I am attracted to industrial materials and everyday objects, developing a dialogue with the material that informs the outcome of each piece. I isolate these materials to encourage the viewer to consider the open-endedness of the work reminding us of the need for social ritual and political discourse"

June Ahrens

Stamford, CT



Generations

Recycled glass, cord, pushpins, 56" x 30" x 4", \$3,000

"My paintings are born from one another. To start, I photograph a detailed area of a finished painting. I rework the image by drawing, painting, and rearranging until a composition emerges. I work on birch panels, layering transparent acrylic flows and fluids. I edit and refine the surface. Trying to unearth interesting shapes, colors and textures."

Connie Brown
New Canaan, CT



Alfresco

Acrylic on panel, 36" x 36" x 2.5", \$2,500

"I'm addicted to the puzzle of color, the construction of shapes, and how they relate to each other. My long experience mostly as a figurative sculptor informs my preference for sensual, amorphic, and monumental shapes. This painting is influenced by my idea of the figure and color was the driving force"

Connie Brown
New Canaan, CT



Smudge
Acrylic on panel, 36" x 36" x 2.5", \$2,500

"This piece is from the REM series, unifying the textures and colors within the piece to create a rhythm. Both warm and neutral colors, are separated with the cool blue that helps the piece have this continual movement left to right. The black in the center helps unify both the texture and colors to represent another state of mind."

Orin Carpenter

Petaluma, CA



Confusion

Mixed media, 24" x 24", \$5,000

"This piece encompasses the saccadic movement human beings experience right before we enter the dream state. I wanted to emphasize the energy that occurs with your eyes. I wanted to show the different color patterns and textures that are produced while artistically capturing what I felt I experienced during this time."

Orin Carpenter

Petaluma, CA



Rapid Eye Movement
Mixed media, 24" x 24", \$5,000

"I work with oils, acrylics, encaustic and mixed media as well as drawing with ink, charcoal, and graphite. Themes explored in my work include memory and personal storytelling, irish family histories, everyday symbols of life, issues of place finding and coming to terms with difficult life experiences."

Patricia Carrigan

East Granby, CT



Be My Eyes

Oil on canvas, 30" x 36", \$3,000

"Names are important as they imply a meaning. I have painted many rocks as barriers, protection, directions to follow, places to inhabit. In this case, they seem to be at ease and repose, blending into each other with mutual support as if settled in for a cozy night. They are afforded a protective barrier, albeit a flimsy one, projecting some desired or imagined protection."

Sharon Cavagnolo

Mt. Kisco, NY



Humble Heap

Gouache, ink, graphite, 30" x 24", \$4,000

"The name is important as an integral part of the painting. I never know how that will go until the very end of the process. It was a true battle not to fill this one to its very edges as I have this tendency. The exterior edges provide needed space to frame the spectacle within. The secrets contained include a very large bean as well as a smaller levitating one, a rock, a broom collection and an array of sausages. I leave it to you to provide the art historical connections and invite you to do so."

Sharon Cavagnolo

Mt. Kisco, NY



Private Collection

Gouache, ink, graphite, 24" x 30", \$4,000

"My practice aims to capture the unconscious expressions I see as I observe people. Inspired by a visit to a sports event, this painting envisions the feelings of aloneness we all can experience when in the midst of a group of people. The intention is to reflect upon the contradiction between being connected to and at the same time separated from others."

Jacqueline Chanda

Tucson, AZ



Alone in a Crowd
Oil, 30" x 32", \$1,800

"This piece, being a continuation of the series 'Love in the Time of Anxiety' is an attempt at identifying a numbing ennui that comes from the contemporary habit of monetizing every experience, whether it be mundane, extraordinary or deeply personal, into social currency through the amassing of and continued desire for broad attention. "

Alexander Churchill

Norwalk, CT



Love in the Time of Anxiety 9 (The Pastry Eaters)

Acrylic and oil on canvas, 36" x 24", \$3,100

"This piece is a representation of the in-securities and uncertainties that an artist faces while navigating the absurdity of his chosen field. This self-referential de-piction of a moment of catharsis relates a deep appreciation of loved ones and their unwavering support and belief in the artist even when his own self doubt seems overwhelming."

Alexander Churchill

Norwalk, CT



Love in the Time of Anxiety 10 (Crying Over Kenny Rogers)
Acrylic, oil on canvas, 36" x 24", \$3,100

"I am captivated by biomorphic shapes. My approach to form is done in a non-objective intuitive manner, often referred to as 'organic abstraction.' The shapes that I work with and create are a direct reflection of my interests in life, which includes my love for art, music, nature, traveling and hiking throughout the world"

Lisa DeLoria Weinblatt
Bayside, NY



School Lunch 100
Oil on canvas, 40" x 54", \$13,000

"This piece was created in response to the loss, violence and abuse we are witnessing every day within our country and throughout the world. Whether it is Black Lives Matter, the mishandling of COVID, the government, the economy etc, the world is in descent. It is my hope that we rise up from this descent and be reborn as the Phoenix from the flames and create a new world that is born from the lessons learned rather than descend further into the abyss. "

Elysa DeMartini
Stamford, CT



Line of Descent
Plastic screen, acrylic, 36" x 144" x 36", \$1,000

"These paintings are part of a series of paintings named from a line in Pablo Neruda's Sonnet XVII. 'I love you as certain dark things are to be loved, in secret between the shadow and the soul'. I chose this round canvas with a beveled edge to create the illusion of a 3- dimensional pot."

Sarah Dineen

New York, NY



Certain Dark Things #91
Acrylic on canvas, 30" x 30", \$3,500

Sarah Dineen

New York, NY



Certain Dark Things #92
Acrylic on canvas, 30" x 30", \$3,500

"I fuse the cultural influences from Iraq, India, and Judaism that formed my history and psychological legacy. The fez cap (traditional Mid-East headgear) is a structural base for the storytelling, reflecting the foundation set by my forebears, traders in the hats in their adopted Bombay. Red Fez speaks to the inequity inherent in religious and social practice, where males, whatever age, predominate and women are lesser. "

Camille Eskell
South Norwalk, CT



*Red Fez: Boy, Woman, Byculla, Bombay from
The Fez as Storyteller series*
Digital imagery, felt, silk, mixed media, 55" x 24" x 24", \$3,850

"These Dream Works were created while in quarantine. They capture the emotional stress of working in isolation while the world is spinning out of control with COVID-19, the protests and the political chaos that surrounds us. These prints layer my subconscious with photographs, pinhole photographs and my hand pulled etchings and screen prints."

Beth Fein
Berkeley, CA



Sophia's Dream
Sublimation dye on metal, 24" x 24", \$750

Beth Fein
Berkeley, CA



Quarantine Dream
Sublimation dye on metal, 24" x 24", \$750

"I am constantly taking pictures. I use these photos to create photo-based textured collage paintings. My latest series, 'A Love Letter to My City' is about New York City. My work continuously deals with issues of environment, gender, motherhood and the politics of change. The aesthetics and physicality of the work combine with the politics of our reality to create an aesthetically based body of political works"

Kate Fauvell

New York, NY



I Can't Breathe

Photographs, collage, acrylic on panel, 6" x 6", \$450

Kate Fauvell

New York, NY



Minneapolis

Photographs, collage, acrylic on panel, 6" x 6", \$450

Kate Fauvell

New York, NY



No Justice No Peace

Photographs, collage, acrylic on panel, 6" x 6", \$450

Kate Fauvell

New York, NY



We March

Photographs, collage, acrylic on panel, 6" x 6", \$450

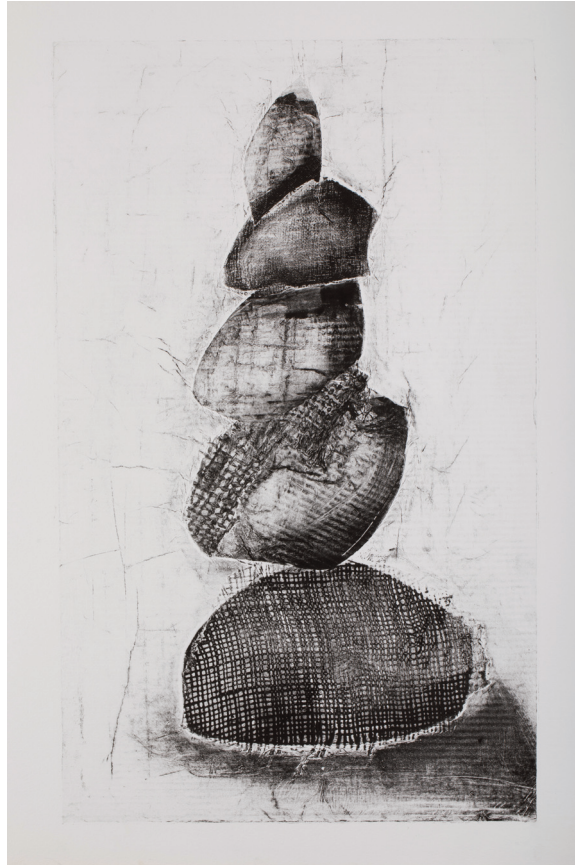
"The two collograph's, monotypes in this show were inspired by the rocks that balance in my garden"

Lisa Flynn
Scituate, MA



Gravity
Collagraph, montype, drawing, 18.5" x 11.5", \$850

Lisa Flynn
Scituate, MA

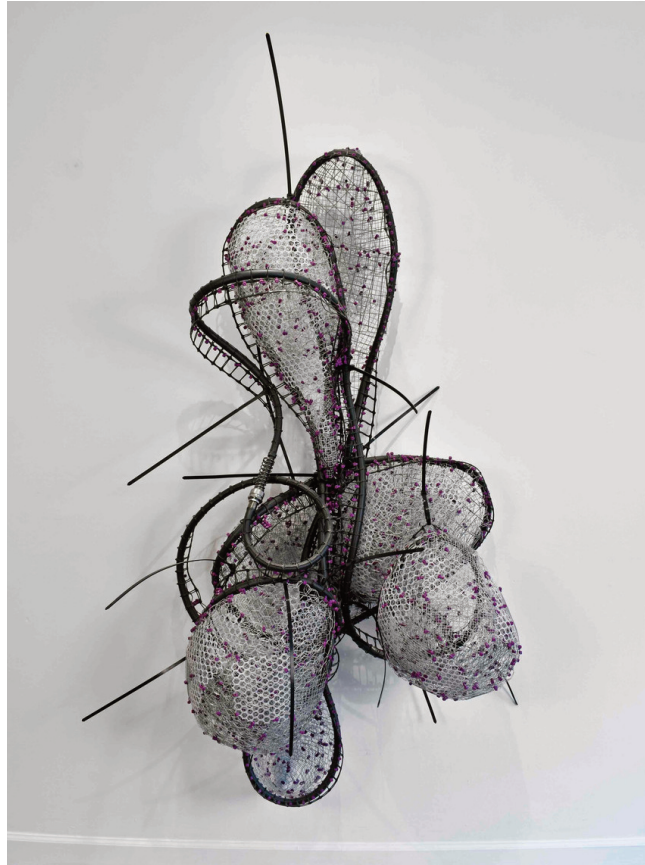


Untitled
Monotype, 19" x 12", \$850

"I am a multi-media artist whose work is rooted in process, play and the innate qualities of the materials used. Through experimentation, play and innovation I create sculptures that are known for their power to transform materials, inventiveness and odd but, suggestive subject matter"

Joseph Fucigna

Weston, CT



Black Hose #4

Plastic, metal fencing, 88" x 48" x 24", \$10,000

“While traveling along the Southwest corridor of the Interstate 10. I came to realize that there were cities bypassed with the I-10 was constructed. It follows a similar story line as Root 66, forgotten attractions and an empty desert.”

Kurt Gibson

Weston, CT



1

Photograph, 23" x 23", \$1,200

Kurt Gibson

Weston, CT



4

Photograph, 23" x 23", \$1,200

"My drawings focus on using various images that are important to me for poetic, scientific, historical, political, art and social meaning. The imagery I use may be derived or inspired from historic and vintage flash tattoos. By juxtaposing the images, a visual poetry is created. The title, 'mememorme' is from Finnegans Wake. The portrait is Proust."

Francine Gintoff

East Hampton, CT



mememorme

Oil pastel on paper, 50" x 40", \$3,800

"I explore how living organisms, and the complex systems within which they exist, adapt to random events and adverse conditions. An optimist by nature, my earlier work was devoted to the ideal of resiliency and the hope of survival. Lately however, the paintings are leading me in a new direction — one that is less ordered and stable, tilting toward a tipping point that feels imminent with each passing day. "

Caroline Harman

Newtown, CT



a farewell to ice

Acrylic, ink, spray paint on canvas, 60" x 60", \$20,000

"Paintings and sculptures are created by repeating visual cues from my childhood. The work holds personal biases, memories, hopes, and fears. In order to satirize and expose cultural assumptions of gender, sexuality, and power, the visual language of these ideas are manipulated through aggressive action such as; slicing, burning, or tearing."

Jaymee Harvey

Hartford, WI



Moira

Found objects, Puffy Paint, 5" x 22" x 8", \$1,300

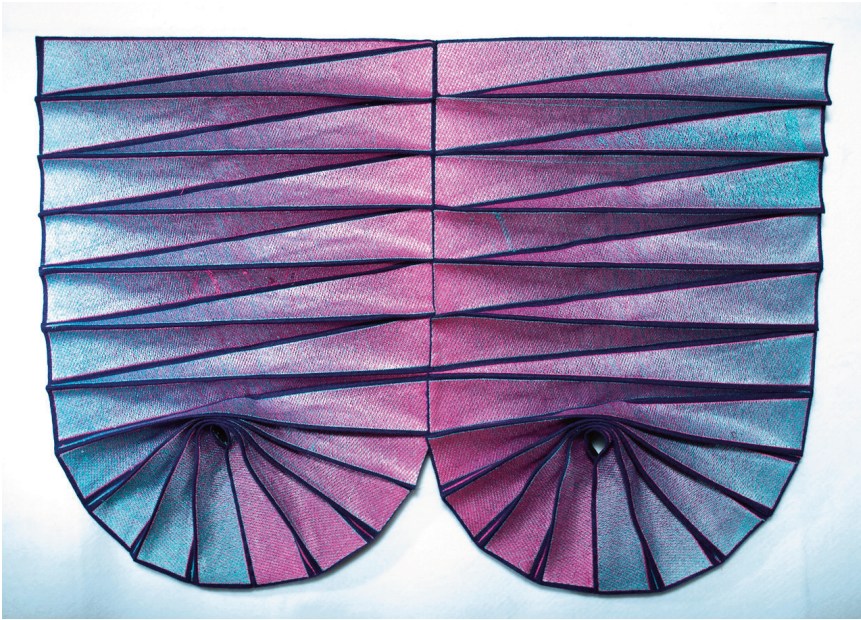
Jaymee Harvey
Hartford, WI



Puppy Party
Found objects, adhesive, 14" x 5", \$1,300

"A three-dimensional wall work... a rainbow of colors curl and sway across the wall. The colors present in new ways as the light of the day changes."

Susan Hensel
Minneapolis, MN



Chromatic Curve 1920
Digital embroidery, 20" x 28", \$1,500

"This piece flows with calming color, like a wave on an inland lake. Gleaming colors shift their spectra with the angle of the light."

Susan Hensel
Minneapolis, MN



Chromatic Wave
Digital embroidery, 11" x 17", \$1,500

“My work explores the relationship between anthropomorphic form and psychological states of being through varying modes of abstraction. My process centers around creating small improvisational drawings that are then digitally collaged into studies for larger works.”

Rachel Horvath

Milwaukee, WI



Drip

Oil, acrylic on canvas, 18" x 14", \$4,000

“My work explores the relationship between anthropomorphic form and psychological states of being through varying modes of abstraction. My process centers around creating small improvisational drawings that are then digitally collaged into studies for larger works.”

Rachel Horvath

Milwaukee, WI



Night 1

Oil, acrylic on canvas, 18" x 14", \$3,000

"Alejandra was born in Mexico and brought to the US by her parents as a baby. She is an advocate for immigrant rights and was detained by ICE after being part of protests against them. Here she is photographed after a demonstration, standing against a brick wall she chose, next to the Federal Immigration Court building in lower Manhattan."

Ellen Jacob

New York, NY



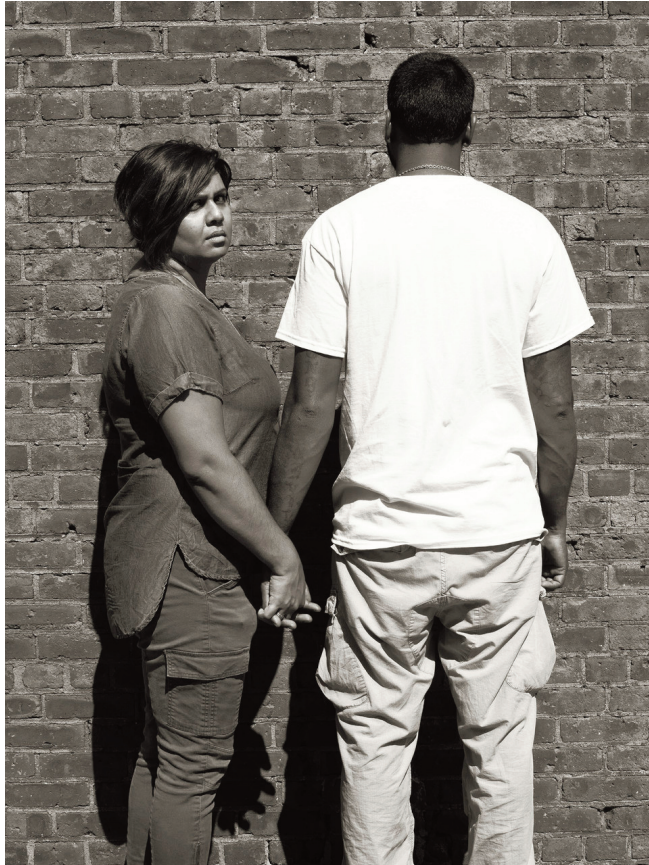
Alejandra

Archival pigment print, 43" x 33", \$1,800

"Ramesh immigrated legally from Guyana in 1992. In 2015, due to a non-violent conviction, he lost his green card. ICE detained him for deportation. His wife Janice, a U.S. citizen, waged a lengthy defense. Gov Cuomo pardoned him in 2017, ending ICE's deportation order. Here they are at a playground wall near their Queens home."

Ellen Jacob

New York, NY



Immigrants: Ramesh and Janice
Archival pigment print, 43" x 33", \$1,800

“The moments in life, we find ourselves down, unsure and lost; we seek outside assistance to solve the riddle of how we can get back on our feet. If we search within our hearts, we may discover we have the strength to rise up and soar on our own. This photograph utilizes a single capture; no compositing is involved.”

Matthew Karas

New York, NY



Savior

Photograph, 30" x 40", \$3,500

"The bond of love provides a foundation by which we are able to thrive amidst the challenges in life we are confronted with. Intertwined souls standing strong together; engaging with our companion throughout our journey. This photograph utilizes a single capture; no compositing is involved."

Matthew Karas

New York, NY



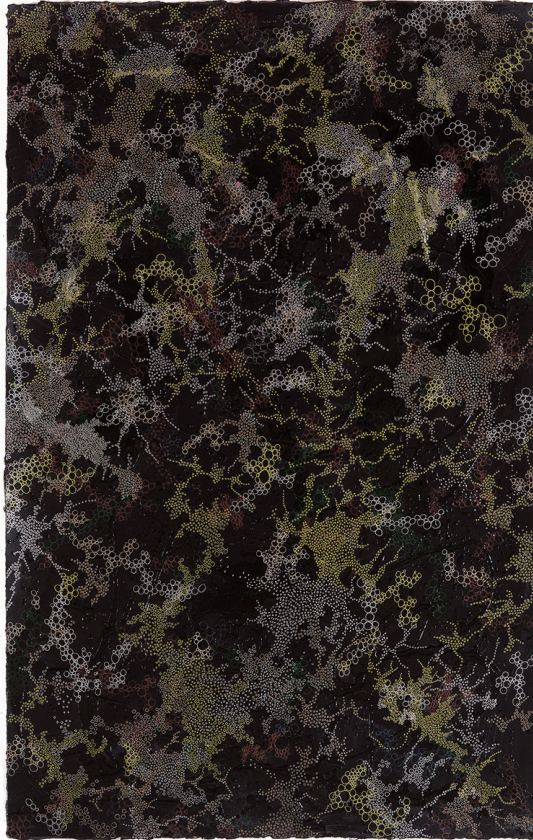
Stand Strong

Photograph, 30" x 40", \$3,500

"Natural patterns inspire my work. Some are biological patterns on the cellular level of organisms. Others are geological patterns of earth's landscapes. Using acrylic polymers overlayed with paint and pen, I explore how dynamic patterns connect landscapes and life forms, physiology and physics, death and detritus, growth and form."

Elizabeth Knowles

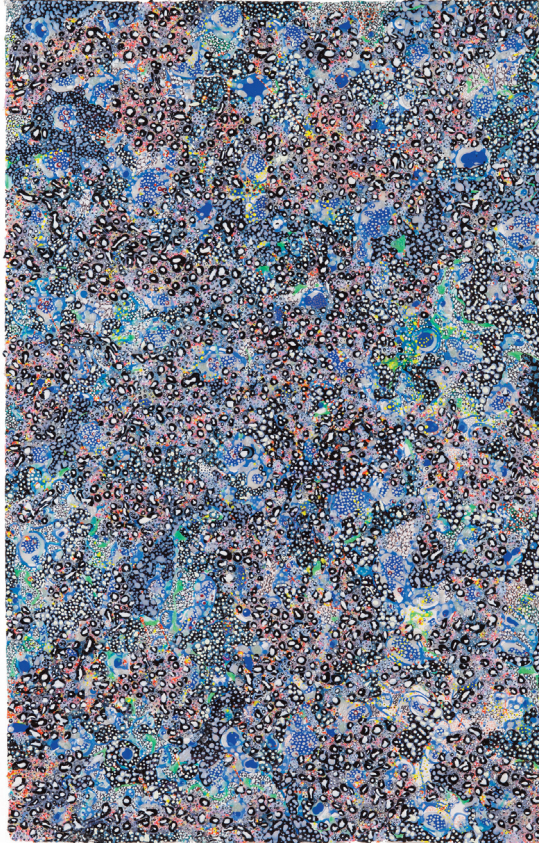
New York, NY



Moments and Minutes and Hours and Days
Acrylic, pen on paper, 41" x 26", \$3,500

Elizabeth Knowles

New York, NY



Tidal Pools

Acrylic, pen on paper, 41" x 26", \$3,500

"I am thinking how the roles of the maker and the made are interchangeable. How matter lays in waiting, then drops into life, flutters its first words, and makes its first steps. How it grows from the beginning and shrinks towards the end. Somewhere these opposing vectors touch. That point is fluid and hard to see. Once all is over it begins again."

Dana Kotler

Weehawken, NJ



Opening Of The Mouth And Burning Of The Feet
Oil, glue, metal, fibers, rags, on linen, 64" x 90", \$13,000

"My painting and drawing is predominantly process-oriented, serving as an arena for speed, tension, destruction, rebuilding and grappling with expectations of conformity and control. Surface accidents and spontaneous forms are encouraged as I often apply the materials aggressively and haphazardly."

Liz Leggett

Westport, CT



Westlake

Oil, oil stick on canvas, 50" x 38", \$6,000

"Imperfection, abjectness and roughness coinciding with beauty and a humble elegance are my main goals. These qualities speak to my rural origins and desires. Embroidery and scraps of fabric suggest elements of the natural world. I try not to impose my will too much on the direction the work takes. I want there to be a feeling of accidental relationships creating a whole"

JoAnne Lobotsky

Bronx, NY



Cabin Fever

Textile, 18" x 14", \$700

"I try to express the feeling I have of the time and place where I grew up. Things being reused and repurposed as well as things being jerry-rigged were typical on a small mid-century farm. I work with vintage fabrics and remnants. Imperfection, abjectness and roughness coinciding with beauty and a kind of humble elegance are my main goals."

JoAnne Lobotsky

Bronx, NY



The Return

Textile, 17.5" x 15", \$700

"I paint to mindfully assimilate. Upon first touch, a painting becomes an entity reflecting my current reality. Making art is no dry, philosophical activity, but a passionate engagement in finding order and meaning in reality. This painting recognizes my effort to 'stand secure amidst a falling world' despite 'ruin and confusion hurled.'"

Carl Mehrbach

Lyme, NH



Amidst a Falling World (2020 No.3)

Oil on canvas, 67" x 58", \$11,200

"In this series, as in much of my work, I am influenced by plant forms and flowers. My intent is that the vessel is the host for the blossoms growing out of the surface; the top bloom serves as the bottle stopper. The individual parts of the sculpture are formed on the potter's wheel and then are altered, assembled, fired, glazed and fired again."

Donna Namnoum

Canton, CT



Bottle Series: Red

Glazed stoneware, 8.5" x 10" x 11", \$500

"In this series, as in much of my work, I am influenced by plant forms. The main vessel is the host for the new growth poking out of the surface as if they live inside; the top twig is the bottle stopper. The individual parts of the sculpture (except the branches) are formed on the potter's wheel and then altered, assembled, fired, glazed and fired again."

Donna Namnoum

Canton, CT



Bottle Series: Yellow

Glazed stoneware, 9.5" x 10" x 10.5", \$500

"All of the individual parts of this stacked sculpture are formed on the potter's wheel and then are altered, assembled, fired, glazed and fired again. This piece illustrates the influence that plant forms and flowers have on most of my work. My intent is that the main vessel(s) is the host for the blossoms or 'buds' growing out of the surface."

Donna Namnoum

Canton, CT



Budding Tower (Red)

Glazed stoneware, 32" x 10" x 10", \$900

"The pandemic has changed my focus. The geometric organization I depended on has been subverted by a new emphasis on destruction, experimentation, and juxtaposition of found and invented materials. I am jostling the grid and tweaking organization into new arrangements of color, texture, and rhythm that surprise me with unexpected combinations"

Nancy Natale
Easthampton, MA



Emerging Green
Mixed media on panel, 30" x 30", \$2,500

"I was making these pieces in early spring, after the lockdown. I was desperate for a sign that something in the world was real. I walked every day, closely looking for vegetation returning, trying to confirm that the world would continue as it had. I was so attuned to the weather, to natural processes. I grabbed every scrap of meaning I could find."

Nancy Natale
Easthampton, MA



Some Sun
Mixed media on panel, 30" x 30", \$2,500

"I am mulling over the dichotomy of geometric form purposefully selected and applied with the unpredictable manner of creating when I have no plan. One makes me feel like a good girl in an urban setting and, the other, an inspired spirit in a natural setting. I will continue to explore how to reconcile the two approaches. At the moment, I feel I am destined for a hobbit dwelling."

Dido Nydick

Exeter, NH



Posit

Digital printed on white metal, 20" x 20", \$750

"After years of working in New York and being sapped of energy, I wondered if the experience might have been different, if more color had been present. I recalled how delighted I was when bits of color appeared, e.g. the yellow taxis, the red and blue Metro North train seats, and the multi-colored neon lights of Time Square. May you recognize how color makes you feel."

Dido Nydick

Exeter, NH



Urban Red

Digital printed on white metal, 20" x 20", \$750

"Au Repos expresses balance and power: true femininity. The careful placement of the moose ribs and monochromatic cut sea bird feathers lift the weight of the moose scapula and thus the temporal world."

Miller Opie

Norwalk, CT



Au Repos

Moose scapula, ribs, feathers, copper, 17" x 10" x 3", \$3,200

*"I continue to explore the act of deconstruction and reconstruction in *Chainged*. Using copper plates which mimic the titanium plate in my jaw, I extend the moose tibia and create uncertainty with this fragility. Chain connects the cut pieces while creating a delicate and decorative sweep below"and fired again."*

Miller Opie

Norwalk, CT



Chainged

Moose tibia, copper, 19.5" x 9" x 2", \$3,200

*"This body of work is about a fleeting moment;
a quick meditation. Sometimes it begins with a subtle
observation of something. There is allure in that glimpse;
an inkling that there might be something sublime in the
ordinary."*

Denise M Oehl

Hudson, NY



Inside out

Hand coated Palladium print, 5" x 5", \$1,150

Denise M Oehl

Hudson, NY



Road to the Mountain

Hand coated Palladium print, 5" x 5", \$1,150

Denise M Oehl

Hudson, NY



Scribble

Hand coated Palladium print, 5" x 5", \$1,150

"I came upon a country church at a 'T' intersection of 2 gravel roads and a rail line running parallel to one. Across one of the roads was an abandoned, deteriorating schoolhouse and this overgrown baseball field. I wondered when the last baseball game was played and what sort of memories the children who once played here took away with them."

David Ottenstein

New Haven, CT



Baseball Field, Stonehenge School, Saskatchewan

Archival pigment ink, 32" x 33", \$1,750

"When I first spotted this simple, free standing wooden wall at a distance, my eye immediately framed it as I ended up photographing it - centered in the grand space of western North America. It's all this wide open space that continues to lure me west and challenges me to produce photographs that capture and convey how powerfully it moves me."

David Ottenstein

New Haven, CT



Windbreak North of Stavely, Alberta
Archival pigment ink, 32" x 33", \$1,750

"This recent work on paper from the series 'In-Between' combines elements from my previously distinct drawing, painting and collage practices. The composition emerges from a unique process using graphite, a drawing material, to reveal structures governed by forces related to gravity and motion. Flashe and acrylic paints add color to the work, infusing it with my own sense of alchemy to suggest a world in flux."

Gerri Rachins
Jamaica Plain, MA



Untitled 02011 from the series *In-Between*
Flashe, acrylic, graphite on Coventry Rag paper, 55" x 40", \$3,500

"I often combine elements from comics in my work. More often than not, they are tidbits or fragments, co-opted, re-arranged or juxtaposed onto canvas, creating colorful, complicated and sometimes disorienting abstract passages

Robert Reitzfeld

Ridgefield, CT



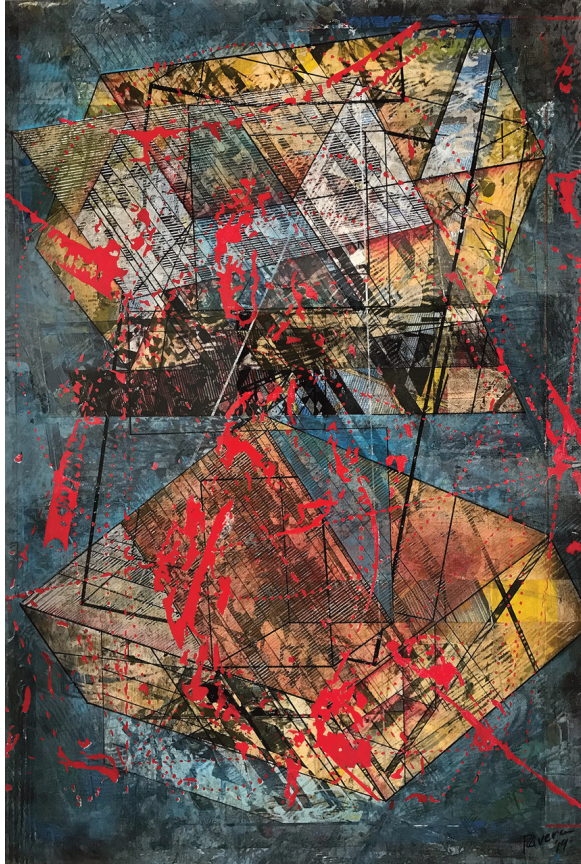
Homage

Acrylic on canvas, 36" x 48", \$10,000

"This piece represents my recollection of events and structures such as maps and the magic of belief in forces of physics from baroque Mexican facades."

Miguel Rivera

Kansas City, MO



Saint Augustine

Mixed media print and paint on wood panel, 36" x 24", \$4,000

"Italian baroque sculpture Saint Sebastian is the background of this mixed media piece. I quote Jean- Francois Lyotard's words by 'aiming to dissolve the basic nature of the object into other states of energy.'"

Miguel Rivera

Kansas City, MO



Saint Sebastian

Mixed media print and paint on wood panel, 36" x 24", \$4,000

*"You took all my Sweet, You Thought It Was Neat
portrays a dawning sky over a forested creek while
a honey bee in the foreground flies to its hive.
Symbolically driven by ideas of losing something
important you can never find again and finding
strength to forge ahead and make a new beginning."*

Scott Roberts

New York, NY



You Took All My Sweet, You Thought It Was Neat
Acrylic, oil on canvas, 48" x 52", \$4,300

“Not Forever addresses the challenges of identity through illness, absence of youth and mortality. Dreaded by the mainstream culture and political ideology, ‘Not Forever’ focuses awareness on these crucial issues that are preferred hidden from view.”

Arlene Rush

New York, NY



Not Forever

Resin, plastic, mirror, epoxy, crystals, 82" x 23" x 12", \$7,500

"Undesirables, unwanted, unwanted because they are different, threatening...my painting Riff Raff is a graphic evocation of a group of undesirables—they are not 'like us'... yet this grouping has a shared camaraderie, a lightness, even humor, to the way they're staged. They're depicted in black and white, but the vectors of color suggest connection, an emanating vibrancy"

Ingrid Scheibler
Newton Centre, MA



RiffRaff

Acrylic, mixed media, 48" x 48", \$3,800

“Interface is a multi-panel and layered painting suggesting forms that are both figurative and organic. My paintings invite different ways of seeing. In the upper left corner a darker angular shape separates to lighter forms when you see that dark shape as negative space the lighter forms suggests two profiles ”

Susan Sharp

Easton, CT



Interface

Oil, acrylic on three panels, 48" x 58" x 2", \$10,000

"I am interested in liminality, that is, being on a threshold between reality and the subconscious. To this end, the fragmentary nature of working with multiple photographs for an artwork presents a pictorial disorientation that can be deciphered through narrative under-currents that are meant to be felt, not understood. I am interested in giving form to that which incomprehensible to bring it within reach. "

Barbara Simcoe

Omaha, NE



Catching the Darkness Within
Digital photograph, 28" x 22.5" , \$400

Barbara Simcoe

Omaha, NE



Mind Cannot Know You
Digital photograph, 28" x 22.5", \$400

"Aladdin Teardrop is from my Aladdin Series exploring the printed silhouette of an Aladdin's lamp. I was interested in the implications of a vessel that can bring you your heart's desire. It was in my solo show 'Dreams Desires and Delusions'."

Julia Talcott

Newton, MA



Aladdin Teardrop

Woodcut, collage, 24" x 24", \$2,400

"Meteor explores dichotomies. I want to create a feeling of depth and flatness simultaneously. I want to combine the vastness of space and the intricacy of cellular patterning. When I look carefully I find that they are not dissimilar."

Julia Talcott

Newton, MA



Meteor

Linocut, collage, 24" x 24", \$1,200

"I am captivated by biomorphic shapes. My approach to form is done in a non-objective intuitive manner, often referred to as 'organic abstraction.' The shapes that I work with and create are a direct reflection of my interests in life, which includes my love for art, music, nature, traveling and hiking throughout the world"

Nina Temple
Carmel Valley, CA



The Juggler
Ink, 38.25" x 28.5", \$1,800

Nina Temple
Carmel Valley, CA

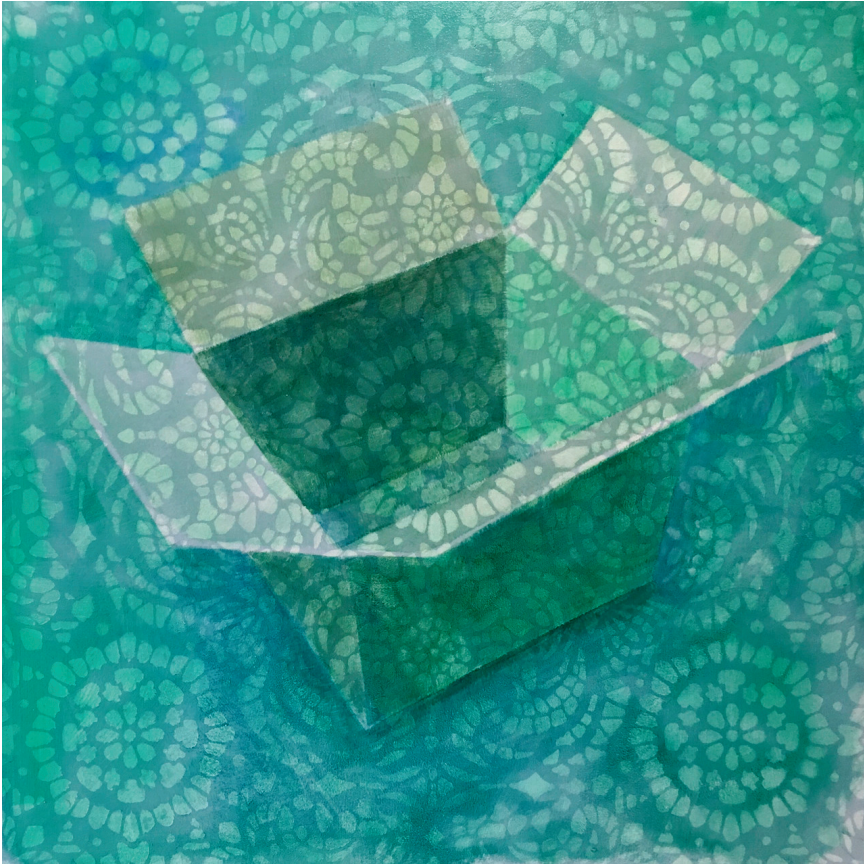


Two Faced
Ink, 38.25" x 28.5", \$2,200

"This work conveys my interest in playing with positive and negative space by using elaborate patterns. The simple geometric box, which has its own highly suggestive connotations, plays against organic motifs."

Elisa Tenenbaum

Pennington, NJ



Empty Box No.2

Oil on panel, 24" x 24", \$2,200

"This painting conveys my long-time interest in paper airplanes, objects so ordinary yet so symbolic of private messages... something that seems particularly relevant now. Here I am elevating the simplicity of its shape with elaborate patterns in both the positive and negative shape."

Elisa Tenenbaum

Pennington, NJ



Cryptic Message

Oil on linen, 36" x 36", \$3,800

"The pandemic times have brought huge social and societal unrest and no one is immune. We have long looked to art as a way of coping with, expressing, understanding, and escaping from the change in the world we live in. With my artworks, I want to look straight at the problems and to showcase how artists are responding to global issues."

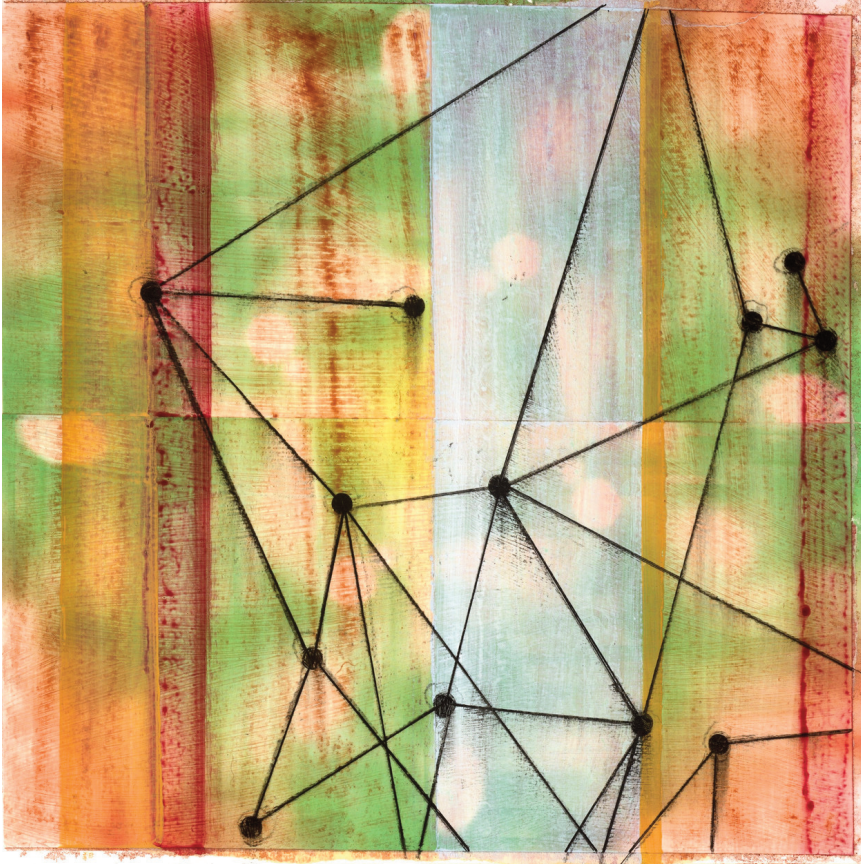
Hui Tian
South Orange, NJ



Honeymoon in Pandemic Times
Oil on canvas, 72" x 96", \$80,000

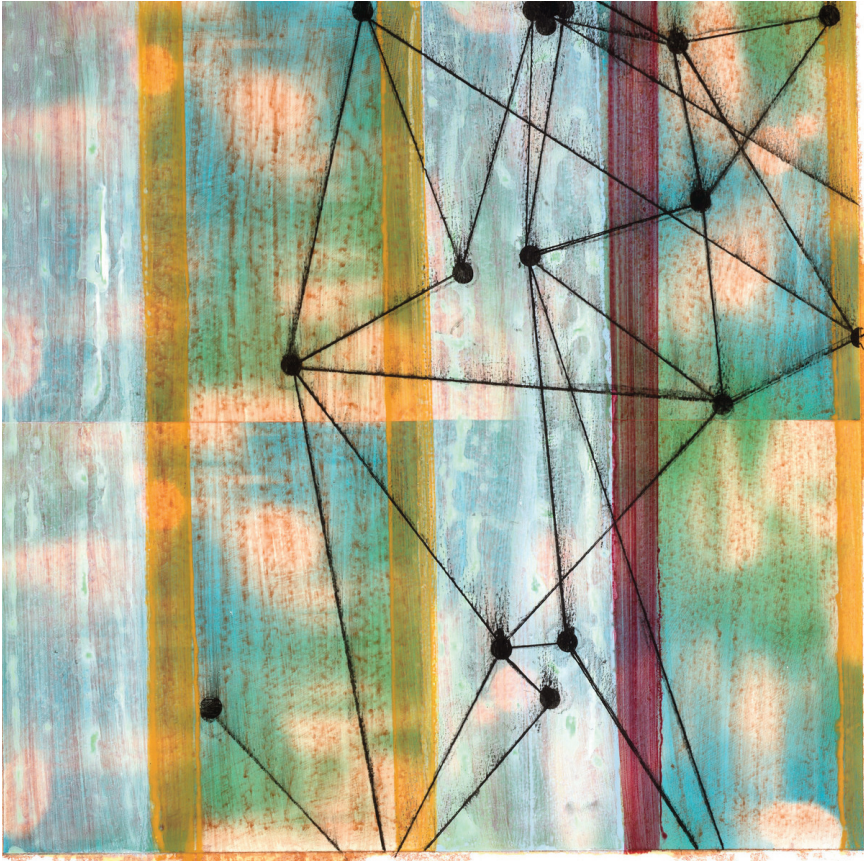
“Currently, these paintings map networks of people and their connection to each other; the rotation of a sphere; and parallel paths on a journey. I interpret my ideas with traditional indirect painting techniques of varnishing a glazing, creating compositions that invite the viewer to engage in their own meditation.”

Roberta Tucci
Wilmington, DE



Network #2
Acrylic on paper, 12" x 12", \$1,150

Roberta Tucci
Wilmington, DE



Network #4
Acrylic on paper, 12" x 12", \$1,150

"My pieces begin with drawings where visual information is carefully edited. As the simplification continues, I am very selective with my color choices as well as the specificity of shapes that stand in for complex forms. Final rendering involves clear tonal, chromatic, and intensity decisions. In this way, I drill down to a subject's core essence."

Pamela Tucker

Rye, NY



Boardwalk I

Oil on wood panel, 6" x 6", \$700

Pamela Tucker

Rye, NY



Boardwalk III

Oil on wood panel, 8" x 6", \$700

Pamela Tucker

Rye, NY



Boardwalk VI Judgement of Paris
Oil on wood panel, 8" x 6", \$700

Silvermine Galleries

Silvermine Galleries represents the Silvermine Guild of Artists. Our Galleries have exhibited art luminaries including Joseph Albers, Gabor Peterdi, Milton Avery, Elaine deKooning, Clement Greenberg, Alice Neel, Louise Nevelson, Larry Rivers, Christo and Jeanne-Claude, Faith Ringold, James Rosenquist, Chuck Close, Philip Johnson, and many others.

The Galleries continue to expand on our heritage through compelling exhibitions of art by emerging and internationally recognized artists. A distinguished list of curators have juried many of our landmark exhibitions, among them are Dore Ashton, Milton Avery, Bill Carroll, Tom Eccles, Andre Emmerich, Jennifer Farrell, Henry Geldzahler, Patricia Hickson, Hilton Kramer, Beth McLaughlin, Barbara O'Brien, David Ross, Holly Solomon, Allan Stone, Ann Temkin, and Marcia Tucker.

Our exhibitions are accompanied by programming that encourages appreciation of art and its role in society. Our layered approach is tailored to make our exhibitions meaningful, accessible, and enjoyable for diverse audiences of every age and background and always offer opportunities for visitors to connect with art, and each other through an exploration of ideas.

Silvermine Guild of Artists

Silvermine has been a place for artists to gather since 1906 when visionary sculptor Solon Borglum moved to the area and held annual exhibitions in his studio. He created weekly artist-critiques called the Knockers Club. Formed in 1922, The Silvermine Guild of Artists was incorporated in 1924 as a not-for-profit to provide a permanent and supportive community of artists. Guild members represent artists that have a high level of accomplishment and are selected through a jurying process.

Silvermine Guild of Artists has been a hub for some of the most talented artists in the Northeast. Guild membership has grown to almost 300 artist members nationwide, and has included such renowned artists as Abe Ajay, James Daugherty, Carlus Dyer, James Flora, James Grashow, Robert Kaupelis, Alice Neel, Gabor Peterdi, Charles Reiffel, James Rosenquist and honorary member Faith Ringgold.

Since its inception, guild membership has been a selective peer jurying process. As a result, the guild has held its membership to high standards with many members having work represented in permanent collections of some of the world's most prestigious museums, as well as prominent private and corporate collections.

Board Of Trustees

Chair

Rose-Marie Fox

Vice Chairs

Barbara Linarducci*

Secretary

Rob Mallozzi

Treasurer

Grace Tang

Board Members

Mark Carta

Stephanie Joyce

William Hilson

Joseph J. Kais

Emily McDermott

Karen Neems

Guild Co-Chairs

Roger Mudre*

Jon Puzzuoli

* Ex-Officio

Honorary Board

Cynthia Guest

Sally Sheehy

Leonard Tow

Diana Wege



Gallery Staff

Gallery Director
Roger Mudre
roger@silvermineart.org
203.966.9700 x26

Gallery Assistant
Emily Bockisch
gallery@silvermineart.org
203.966.9700 x20



Silvermine

Silvermine Arts Center 1037 Silvermine Road New Canaan, CT 06840
www.silvermineart.org