



silvermine

PAINT 2021

May 8th - June 30

PAINT 2021



JUROR - Michelle Y. Loh is a New York based art advisor, gallery director, and curator. In 2017, Loh established Boers-Li Gallery's New York space on East 81st Street. She managed the gallery and represented Boers-Li NY at international art fairs including Frieze New York Frieze Masters London, Art Basel Miami, Art Basel Hong Kong, and FIAC in Paris. Loh has also curated museum exhibitions at the Bruce

Museum in Greenwich, Connecticut, the Museum of Chinese in America in New York, and Today Art Museum in Beijing as well as at Christie's New York and the Ping Yao International Photo Festival. Loh has lectured on contemporary Asian art at Columbia University, Pace University, the New York Academy of Art and other academic and cultural institutions. Loh also serves on the Board of Directors of the Elizabeth Foundation for the Arts and on the artists' selection committee for the Watermill Center's annual benefit auction.

JURORS STATEMENT

PAINT 2021 encompasses works by 46 visual artists; among them a composer, a film maker, and a neuro-scientist. The forty seven come from Canada, England, France, Hong Kong, Ireland, Italy, Singapore, and the US. Employing paint as an integral part of their art, they created a wide range of works from drawings to paintings to mini sculptures to animations.

As we seek paths through the stages of this pandemic, and social justice movements call on us to hear other voices, what can or should art do? This exhibition offers a creative and authentic perspective: art can bridge social divisions, nationalities and personal histories.

Philosopher Ludwig Wittgenstein maintained that not everything that can be thought can be said. The corollary in this case is that not everything that can be seen can be described. The more rewarding experience lies in a personal connection with the work, a moment of encounter where our paths cross with the artist's. Their stories are enriched by our interpretation.

PAINT 2021 Award Winners

Grand Prize - Jeremy Stenger

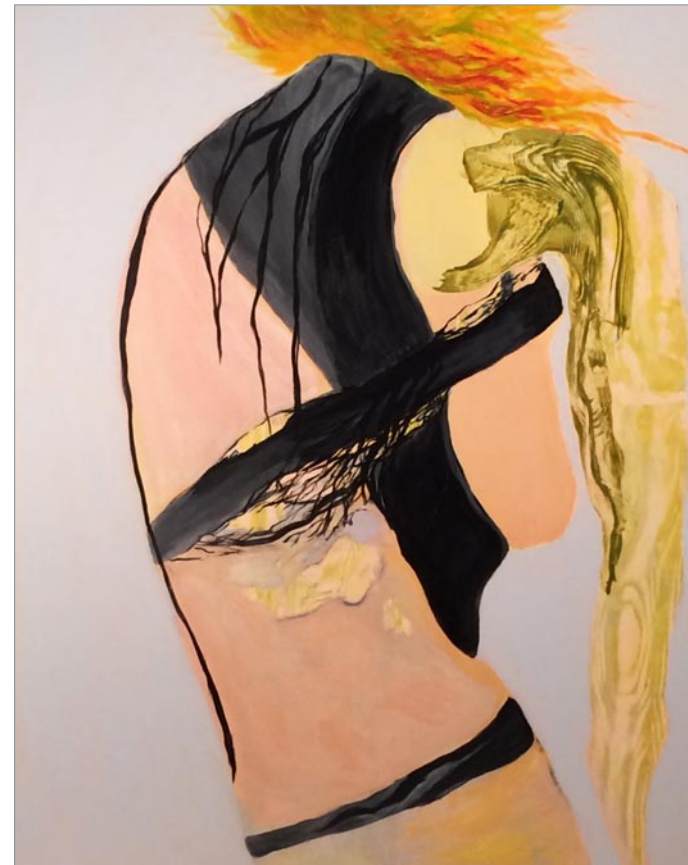
Award of Merit - Sarah Balcombe

Award of Merit - Keith Thompson

Olga Alexander

New York, NY

"Inspired by Goth alternative fashion motifs, Olga Alexander in her Untitled painting, explores gender identity as a fluid construct that can occupy a terrain that is non-binary and of one's own making."



untitled.01

acrylic on clayboard, 40 x 30 x 2 inches, \$15,000.

Karen Allen

Verplank, NY

"Repurposed cigar box, acrylic paint, collage and birch bark. Grandmother Totem explores a relationship with someone I never really understood. As I painted and worked with design elements on this 3-dimensional object I integrated a new psychological understanding with my aesthetic choices of materials and colors. This has motivated me to explore more subjects and ideas in this way."



Grandmother Totem

oil, acrylic, collage, wood, bark, 11 x 14 x 3 inches, \$1500.

"My mother channeled her creativity into making quilts. She passed in November of 2020. I did not entirely plan what this object became. There is a call and response process that leads me. Painting on 3-dimensions has been an opportunity to tell a visual story which includes the element of time. An open or closed box invites a sense of mystery as well."

Karen Allen

Verplank, NY



Mother Totem

oil, wood, button, yarn, 2 x 9 x 6 inches, \$1500.

Todd Arsenault

Carlisle, PA

"This painting is from a series of work made in the midst of the pandemic in 2020. As the series developed, more imagery found its way into the paintings that seemed to symbolize the tumult of the moment. In this case, a common caricature of ghostlike figures is juxtaposed with a sinking ship."



Major Life Change

oil on canvas, 30 x 34 x 2 inches, \$1,500.

Sarah Balcombe

Greenwich, CT

"I usually paint landscapes or figures. Crossroads is a combination of both. While the background is a dystopian dreamscape, the figure is depicted in more detail, to convey a sense of identity. Her posture, with its raised fist, indicates strength and protest, but it is also resigned as she squats at the crossroads, wondering what will come next. "



Crossroads

oil, acrylic, charcoal, 36 x 36 x 1.5 inches, \$3,600.

Lisa Brody

South Kent, CT

"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."



Scarecrow with Sunflowers
oil on canvas, 36 x 36 inches, \$2,200.

Sarah Lightfoot Brundage

Prospect Harbor, ME

"This abstract landscape oil paintings reflects Maine's iconic rocky coast and life in the local harbor. In Maine's Frenchman Bay, lobstermen rise early to work the water, returning late under a summer setting sun."



Bringing in the Haul

oil, oil pastel, 10 x 10 inches, \$475.

Sarah Lightfoot Brundage

Prospect Harbor, ME

"This abstract landscape oil paintings reflect Maine's iconic rocky coast and life in the local harbor. Vivid color relationships, imagination and real-life observations merge to lend emotional significance to her work. Ironbound Island reveals high granite cliffs and shallow intertidal pools during Maine's extreme low tides."



Low Tide at Ironbound
oil, oil pigment stick, 10 x 10 inches, \$475.

Lisa Cain
League City, TX

"Billie Holiday used the gift of song, to speak out against the injustice of others towards African Americans. This painting symbolizes the darkness of injustice symbolized by the barren tree that was used as an instrument of death. This painting also emphasizes the beauty of Billie Holiday and her voice as symbolized by the flowers. "



Southern Trees Bear Strange Fruit
acrylic, photograph on canvas, 20 x 16 x 1 inches, \$4,000.

Lisa Cain
League City, TX

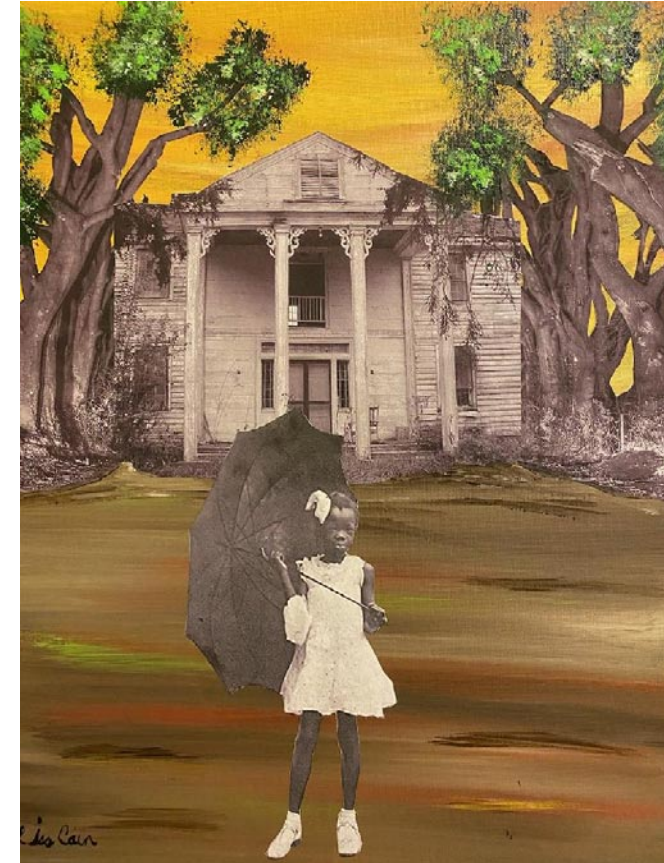
"To connect with one's spirituality is worth the sacrifice of a long walk home. The church is a place of renewal, peace and tranquility. This can be observed in the peaceful quietness exhibited in the painting. A mother and daughter are walking home from church. Daughter is learning from mother. The Church is their anchor and stability."



The Long Walk Home
acrylic, photograph on canvas, 20 x 16 x 1 inches, \$4,000.

Lisa Cain
League City, TX

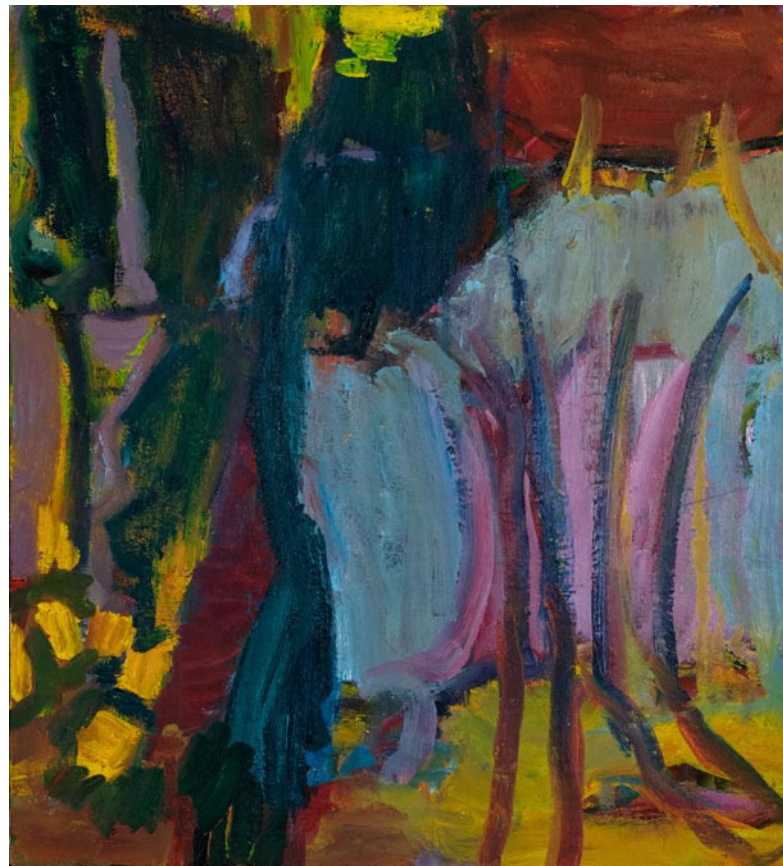
"Once upon a time "I was", "I existed". Now I am transported in time, some things remain unspoken. The interpretation of this painting is positioned with the individual who views it."



Transported in Time-Unspoken
acrylic, photograph on canvas, 16 x 12 x 1 inches, \$2,500.

Pamela Cardwell
New York, NY

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



BAT 12
oil on canvas, 20 x 18 inches, \$1,000.

Charles Compo

New York, NY

"Inspired by the coincidental disappearance and later reappearance of a mysterious parakeet, Bad Birdie illustrates the life of Birdie himself. Interacting in his own little world, he is the king of his domain. A praying mantis joins him on his journey, as the sky behind them opens up, revealing new horizons and opportunities previously unseen."



Bad Birdie

oil on canvas, 50 x 56.5 x 1.5 inches, \$13,000.

Wendy Connelly

Cheshire, England

"A landscape offers an environment to immerse my senses, gathering everything there is to notice. This personal memory links to an ever expanding fractalization, a 'library' of space, place and me. These landscapes are a labyrinthine tangle of fragments, quintessential elements, a recipe, from which I question"



Bridges

oil, pigment, wax on board, 12 x 12 inches, \$1,300.

Wendy Connelly

Cheshire, England



Somatic Pause 002

oil, pigment, wax on board, 12 x 12 inches, \$1,300.

Marcia Cooper

Brooklyn, NY

"Our interconnectedness to nature is the focus of my work. The images I create address the internal and external relationships and similarities we share and the visible and invisible forces that shape us. In a response to the escalating environmental concerns we face today, my paintings investigate a range of physiological changes that are both recognizable and strange."



Inside the River Flow

gouache with pencil on hot press paper, 8 x 8 inches, \$1,750.

Marcia Cooper

Brooklyn, NY

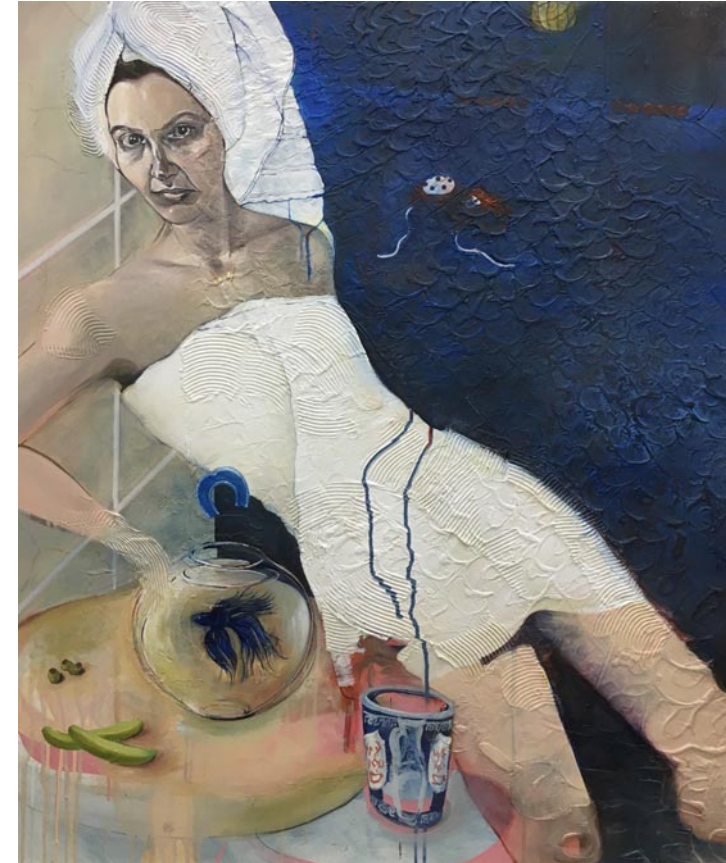


When the Sun Fell

gouache with pencil on hot press paper, 8 x 8 inches, \$2,000.

"This piece explores the relationship between interior and exterior spaces. Using contrast and distinct texture, it captures the recurrent state of being in private, in public. "

Jil Crary-Ross
Ridgewood, NY



Tread Lightly
Flashe, acrylic, molding paste on canvas, 42 x 35 inches, \$4,500.

*"I just wanted to make something beautiful.
The world has been such an ugly place."*

Jacob Cullers
Waterford, CT



Pinky
oil, canvas, 54 x 40 x 2 inches, \$5,500.

Susan Cutler Tremaine

New Canaan, CT

"Painting in oil on structure, wood, fabric and supported paper has been a focus following a career in design and architecture. Solids and voids, line and brush stroke, colour and tone define spatial relationships much the way materials do in the built environment."



Sublime Decay, St Petersburg

oil, linen, graphite, metal leafhopper nails on gessoed plywood,
28 x 20 inches, \$4,200.

Camilla Marie Dahl

Brooklyn, NY

"This painting, depicting an underpass in Córdoba, Spain, meditates on the structural severity of the manmade, while celebrating sunlight's simple and temporal pleasures."



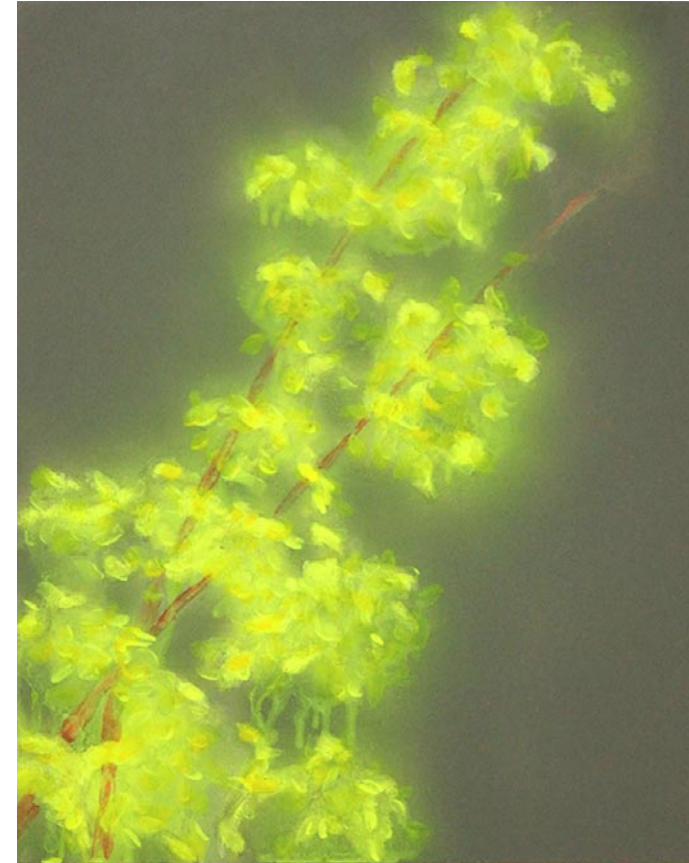
Underpass

perlite, pumice, acrylic, oil on canvas, 36 x 48 x 1.75 inches, \$5,500.

Kevin Ford

Norwalk, CT

"I address one of paintings primordial subjects, that exploring the experience of perception, by dissecting the different degrees that lie between the vision of the real object and its painted image. Whether we glance fleetingly at things or carefully examine them in detail, objects and beings become fixed in our visual memory and it is precisely these reminiscences that my paintings seek to capture."



First Sign

acrylic on panel, 20 x 16 inches, \$1,800.

Kevin Ford

Norwalk, CT

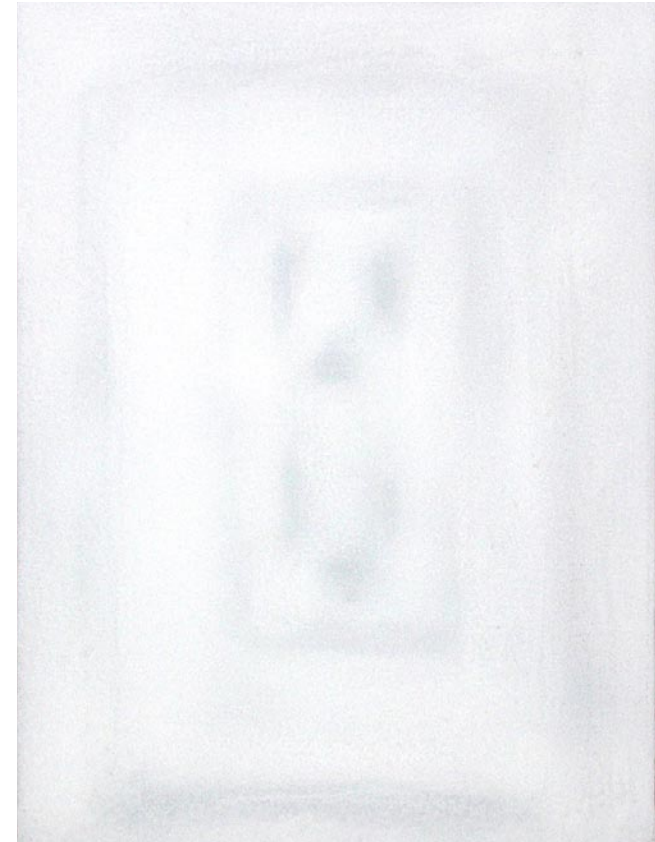


Green Memphisish Vase

acrylic on canvas, 12 x 9 inches, \$1,500.

Kevin Ford

Norwalk, CT



Outlet

acrylic on canvas, 16 x 12 inches, \$1,700.

Michael Frechette

Philadelphia, PA

"Growing up, I watched the decline of a city that less than a century before was mostly farmland. From plowed fields and cows to boomtown workshop of the world to wasteland in 70 years. Neighborhoods, factories and skyscrapers abandoned and overgrown."

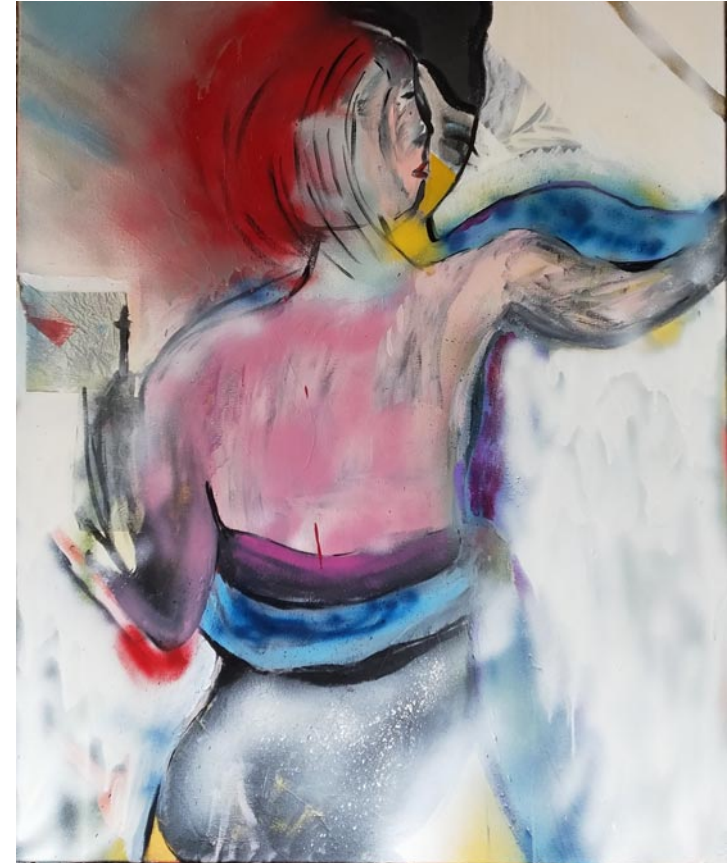


Twin Pines

oil on panel, 21 x 14 inches, \$4,000.

SITELLE
Neschers, France

"I wished to make you feel the intoxication and the quivering of the dance through the displacement of the colors."



La Valse
acrylic, 40 x 30 x 1 inches, \$1,340.

Cassie Gnehm

San Antonio, TX

"This painting is inspired by an ancient Greek sculpture collaged with images from contemporary fashion magazines. In this painting there is a tightly closed eye and cradling hands rocking the face to sleep. The other hand is scratching at the surface of the sleeping face and agitating it to wake. I used an acrylic poured ground to create the swirling marbled surface and then used oil paint to create the subtle skin tones."



Sleepless

oil, acrylic on canvas, 20 x 16 x 2 inches, \$1,000.

Karl Goulet
Terryville, CT

"This sculptural painting combinations both acrylic paint and alternative processed photography. This piece is a representation of the relationship between the body and memory and the effects some memories can have on the body. The act of peeling of revealing layers is a reoccurring theme within my work."



New Skin 8
acrylic, gel medium, gelatin silver print on panel,
8.5 x 8.5 x 2 inches, \$650.

Karl Goulet

Terryville, CT

"This transitional piece was painted directly onto a plastic surface. leaving defined brushstrokes, by emphasizing those strokes with sharpie I then applied a layer of gel medium which could be peeled off creating a reverse painted acrylic skin. I then layered multiple skins together & stuffed the skins creating new form, referencing my older work."



Untitled 125

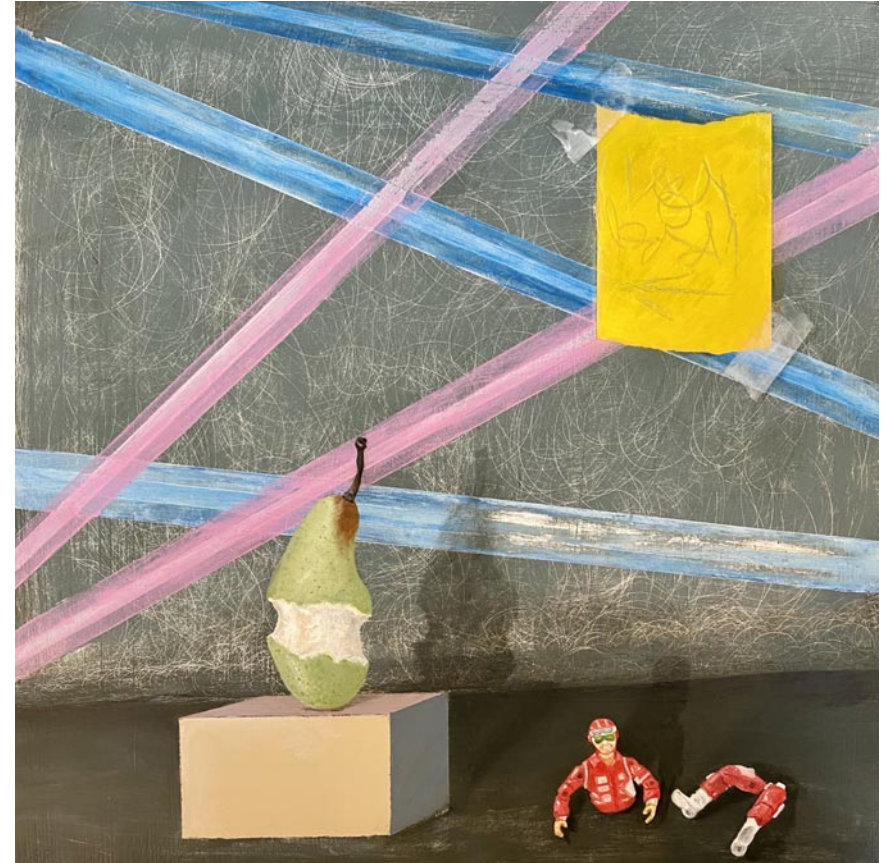
poly-fil, acrylic, gel medium, marker on panel,

8 x 7 x 3 inches, \$500

Vincent Hawley

Lambertville, NJ

"I recollect eroding memories, inadvertently interjecting false details and even fabricating events that have never occurred. Physical evidence of these memories still exists, but given the finite nature of both memory and object, I'm constantly re-writing my own history."



Childhood Souvenirs

oil, acrylic, oil pastel on board, 15 x 15 inches, \$2,000.

Vincent Hawley

Lambertville, NJ

"This piece looks into the disintegration of my childhood memories. Using stereotypical stylized backgrounds of school photos, faux-collaged items, broken toys/objects represent particular events and memories in my life."



Yearbook Quote

oil, acrylic, oil pastel on board, 12 x 12 inches, \$1,300.

Heidi Johnson

Bronx, NY

"Two captive South American Macaws sit on the window sill peering out as wild native birds perch on feeders outside. The painting suggests both our attempts and our inability to live in the natural world despite our desire to inhabit it and hold it close."



Iced Coffee with Friends
oil on canvas, 48 x 48 inches, \$3500.

Barry Katz

New York, NY

"In the form of a vessel, though not a functional one, Even The Risk of Actual Delight is heavily built-up with multiple layers of encaustic paint (beeswax and pigment). This is a vessel for containing space rather than substance—space that might contain thoughts, feelings, memories, or emotions. The surface is richly encrusted, rather than something more ordinary, as might befit a container for such precious contents. "



Even the Risk of Actual Delight
encaustic over plaster, 20 x 34 x 8 inches, \$3,500

Barry Katz

New York, NY

"This piece employs accretions of encaustic paint—the gradual build-up of encrusted texture, as well as more thinly applied, transparent layers. (Made from beeswax and pigment, the medium dates back more than two millennia.) The attached, multi-colored forms might be seen as an analogue for human interactions, or perhaps, instead, as a kind of code or language. How that may be deciphered is for the viewer to decide."

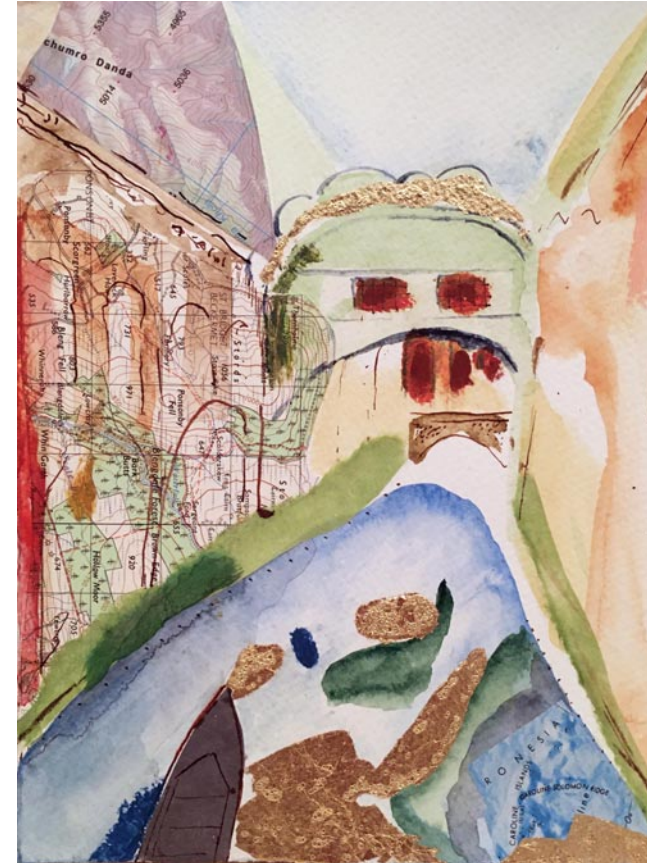


To Penetrate This Lingerin Mystery
encaustic over plaster, 20 x 34 x 8 inches, \$3,500

Deirdre Kelly

Venezia, Italy

"Déirdre Kelly has been walking the 'calle' (streets) and bridges of Venice for 20 years now, making observations, references and annotations to the arches, shadows and reflections of the city which has come to symbolise the fragility and beauty of this time. Her vision alludes to intertwined geographies of a very personal territory. The resulting 'MAPSCAPES' are part of Kelly's ongoing dialogue with the physical map, finding affirmation in the symbolic language of maps and the aesthetic language of cartography."



Bridge of Sighs

collage, watercolour, ink, oil pastel, gold leaf,
12 x 7.6 inches, \$600.

Deirdre Kelly

Venezia, Italy



Bridge of Greci

collage, watercolour, ink, oil pastel, gold leaf

12 x 7.6 inches, \$600.

Deirdre Kelly

Venezia, Italy



Daily Walk - Fondamenta Gasparo Contarini

collage, water-colour, gouache, ink, oil pastel, pencil on Arches 300g.

11.2 x 9 inches, \$1,100.

Deirdre Kelly

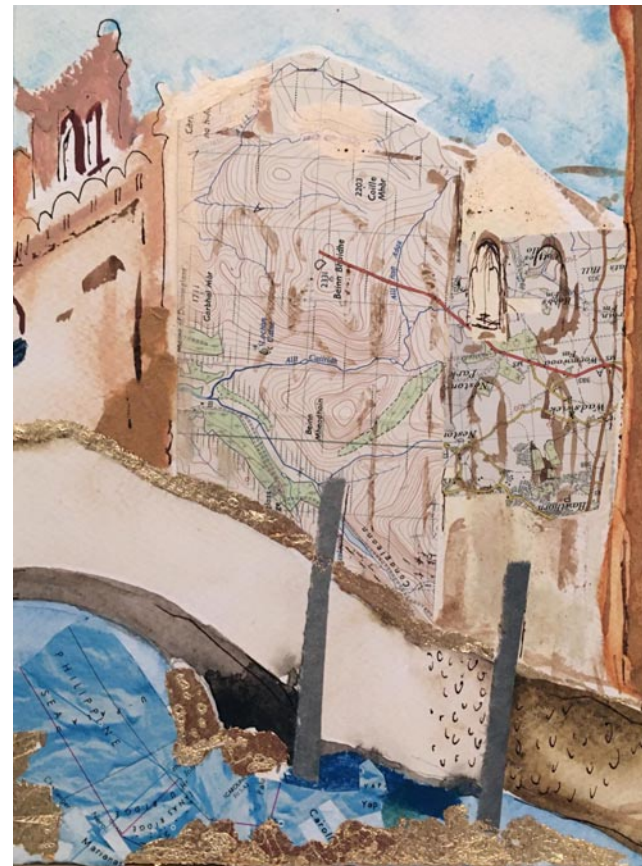
Venezia, Italy



In the Right Place - Campo San Giovanni and Paolo
collage, water-colour, gouache, ink, oil pastel, pencil on Arches 300g.
19.7 x 13.8 inches, \$1,500

Deirdre Kelly

Venezia, Italy

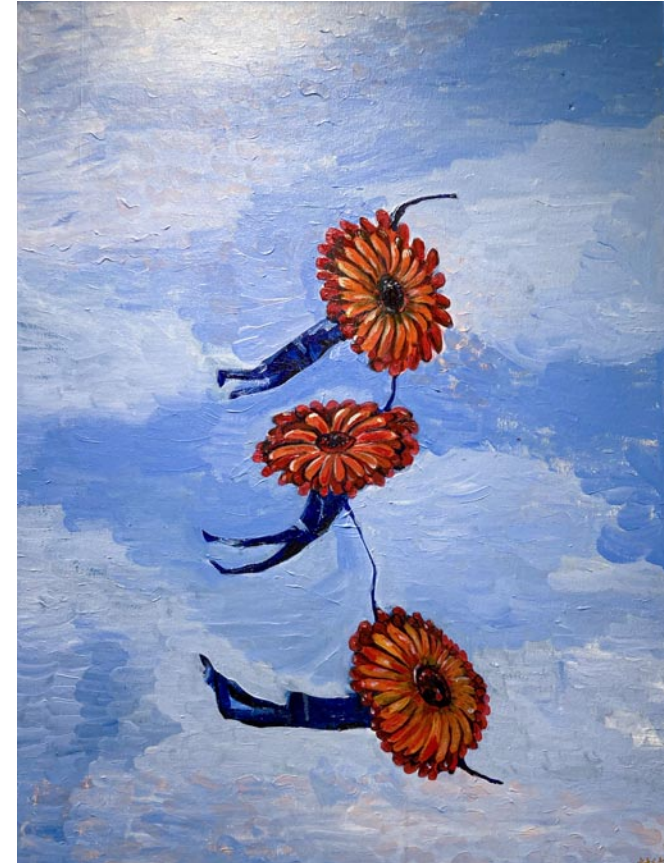


Scuola di San Giorgio degli Schiavoni
collage, watercolour, ink, oil pastel, gold leaf
12 x 7.6 inches, \$600.

"We are all loners. It shows in my work. Even if you are lucky enough, you find company who you grow and struggle with; who share your happiness and agony. Yet, at the end of the day, no one can feel what you feel. We are all lonely travellers."

Yan Yan Lam

Kwai Chung, HK



Hand In Hand

acrylic, 31.5 x 24 inches, \$1,040.

"In the journey of life, we all have our downs; we all get stuck. I am no exception. I have been through my youth with high hopes and get pushed around once I stepped into the real world. Like everybody else, I struggle to survive. I went from a passionate teenager; got lost and defeated, to learn not to give in. The best awaits us all."

Yan Yan Lam

Kwai Chung, HK



Starry Night

acrylic, 31.5 x 24 inches, \$1,040.

Khanh Le
Washington, DC

"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."



Sitting in the Living Room on the Other Side of the World
gold, silver paint, acrylic jewels, glitter, sequins, archival print
on paper, 24 x 33.5 x 1.5 inches, \$2,600.

JoAnne Lobotsky

Bronx, NY

"Eclipses disturb the natural order of things as day becomes night. The eclipse has been seen as a symbolic gateway for accelerated growth, a time of swift change. Conversely, the eclipse could also be a metaphor for outdated narratives blocking growth. The fragments of text from different sources represent these stories which are too fragmented to be understood. The piece represents the hope of breaking through."



Eclipse

acrylic, acrylic ink, paper mache, old book pages, ink jet printed letter on archival paper, pumice, pencil, momi washi paper, Thai gossamer paper on heavyweight watercolor paper, 33 x 22.5 inches, \$1,275.

Jovanni Luna

Brooklyn, NY

*"This piece is a sculptural painting composed of
paintskins, which are constructed out of recycled, acrylic
house paint. All arranged on laser cut wooden shelves,
for this specific composition of abstracted time."*



723

objects on shelves are "paintskins" constructed out of recycled acrylic house paint, 36 x 36 x 2 inches, \$10,000.

Jennifer McCandless

Burlington, VT

*"Plastic chicken is part of the series Out of the Woods, last Ditch Effort at Assimilation. In this piece, I am playing with an imagined post-apocalyptic world where humans have created new meats and creatures that engage us in new ways and serve multiple purposes. This one may both entertain, provide a meal, and decorate the house."
"*



New Nature: Plastic Chicken

stoneware, auto body paints, 10 x 10 x 10 inches, \$3,500.

Jennifer McCandless

Burlington, VT

"The idea for Sweat came about in watching my radiant students wither in a pandemic Zoom room when they were forced from our clay studio and into their rooms, alone for months. I'm using sculptural color to signify their exuberance but also the loss of it. "



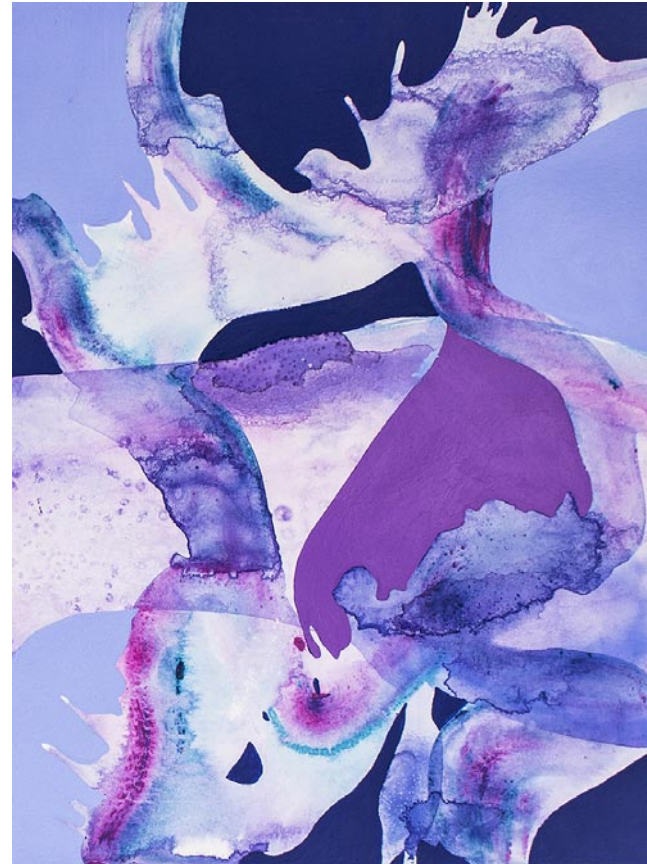
Sweat, AIR

ceramic, auto body paints, 12 x 7 x 7 inches, \$3,500.

Nicole Melnicky

Surrey, CA

"Through my paintings, I evoke a surrealistic space in which the possibilities of the future become tangible through the process of imagination. By utilizing my ability to paint and dream, I create paintings that evoke a watery sensibility through a whimsical space."



Aura

acrylic on paper, 12 x 9 inches, \$250.

Nicole Melnicky

Surrey, CA



Siren

acrylic on paper, 12 x 9 inches, \$250.

"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"

Brain Mukerjee

Brooklyn, NY



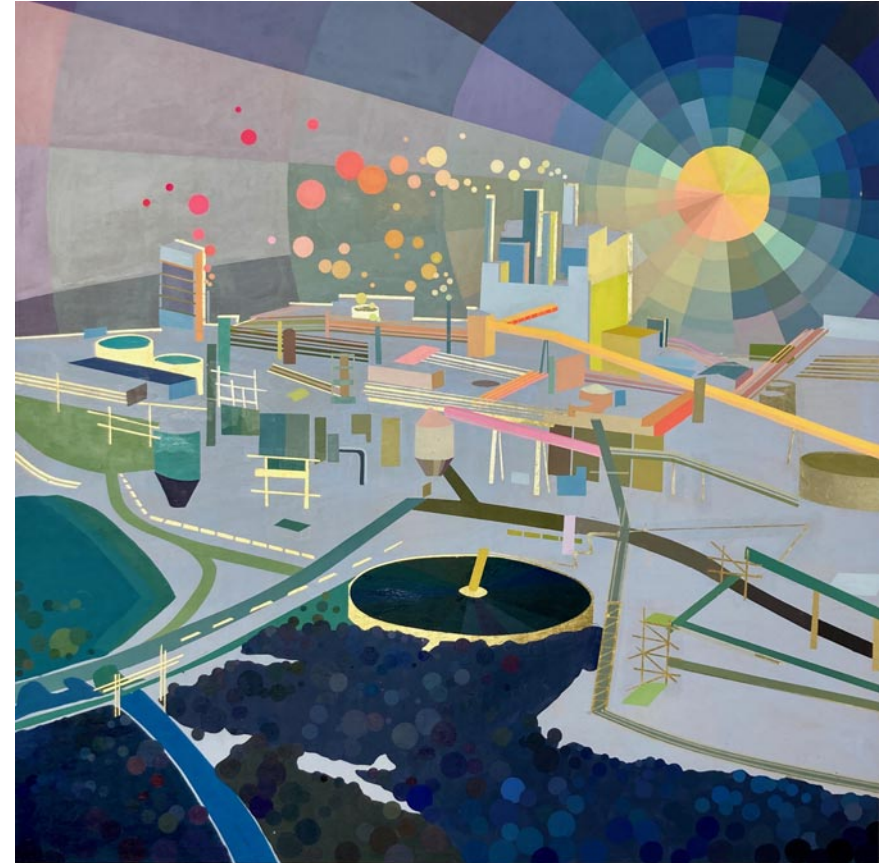
Cells

oil, acrylic, upholstery fabric on panel, 60 x 48 x 2 inches, \$3,200.

Kate Hooray Osmond

Charleston, SC

*"This painting depicts the unseen flow of energy of
a paper mill."*



Cycle

acrylic, gold leaf on panel, 48 x 48 inches, \$6,000.

"The simple structures of molecules have a fascinating beauty and truth."

Kate Hooray Osmond

Charleston, SC



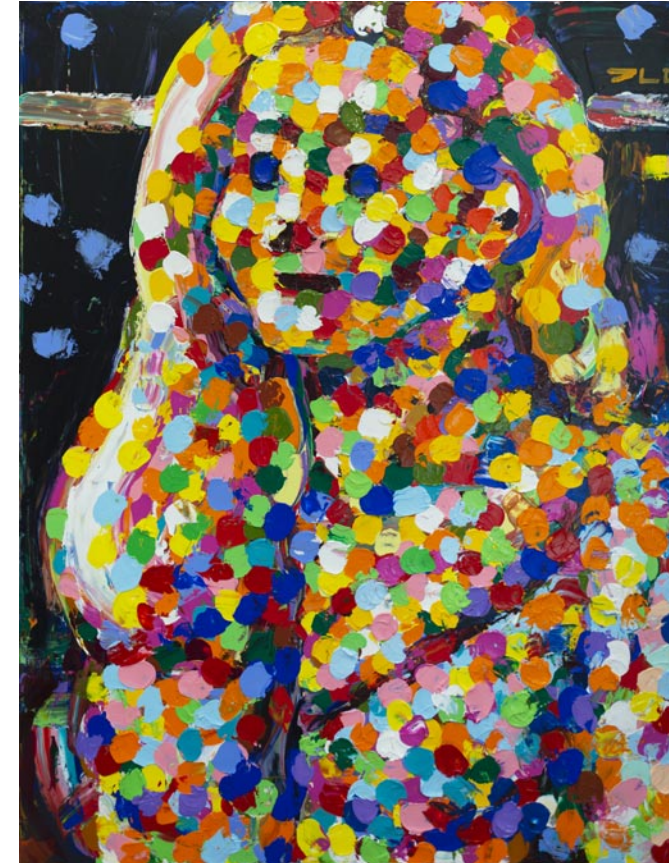
Fentanyl

acrylic on panel, 60 x 24 inches, \$7,000.

"My art deals with female beauty, erotic fantasy, male gaze, gender fluidity, and whitewashing. Despite exercising the male gaze, I paint the female nude because I am attracted to women, and I desire to become a woman."

Chunbum Park

Palisades Park, NJ



Emily

acrylic on canvas, 48 x 36 x 1.5 inches, \$3,500.

Alan Prazniak

New York, NY

"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."



Dogwood

oil on canvas, 53 x 61 inches, \$6,500.

Matthew Robinson

Beacon, NY

"This painting is from a series exploring the metaphysical states of architectural structures as they go through transformation. I'm fascinated by materials such as homewrap and the historical layers revealed as a structure is stripped down to foundational materials. I use digital media as a way to work out compositional issues and to isolate and expose unique juxtapositions in an accelerated manner."



Tyvek 1

acrylic on gesso paper, 38 x 30 inches, \$1,200.

"This painting is part of a new series that are coalescing shapes on a ground. This particular painting is interesting to me because it has a great sense of movement through space."

Ellen Hallie Schiff

Glen Cove, NY



Aqua in Aqua

oil on canvas, 20 x 20 x 1.5 inches, \$1,400.

Brian Sheridan

Ossining, NY

"This piece is a glimpse into a Gala Event in the afterlife. The revelers have long moved beyond their obsession with flesh and are now focus on legacy issues, the fine art of gossip and where revisioning lives on. The visual language is familiar terrain for me where the hard and soft spirits, like vapors and bones are entwined."



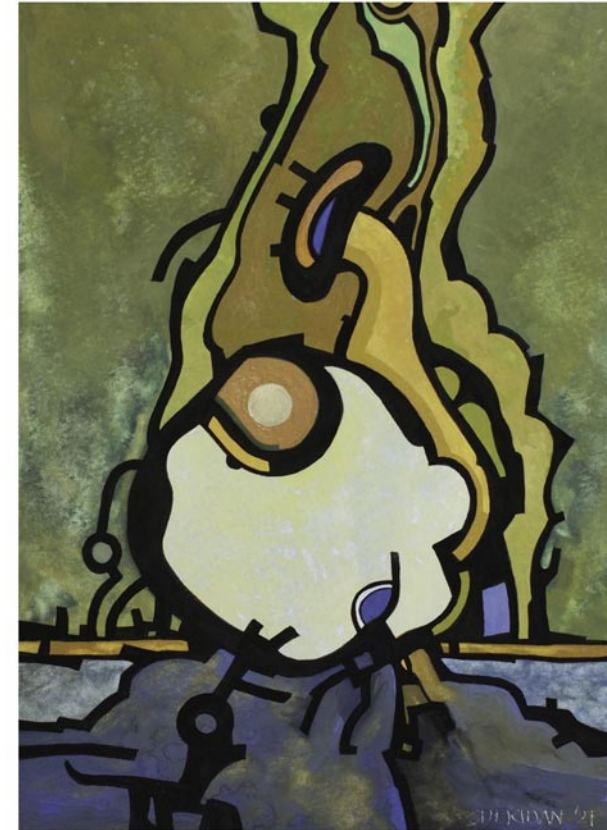
Buttons and Pearls

acrylic on canvas, 20 x 16 inches, \$1,900.

Brian Sheridan

Ossining, NY

"This piece came about by chance, when I happened upon and witnessed a heated exchange between strangers. By their reaction, it became immediately clear I was an unwelcome intrusion in their intimate affairs. Now as a consequence I have become irreversibly embedded into this dark ominous cloud as their story continues to unfold."



Incident

gouache on paper, 20 x 16 inches, \$875.

Lauren Skelly Bailey

East Meadow, NY

"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"



When the Waves Come For Me

glazed ceramics, painted canvas, painted clay, foam clay, found materials, 24 x 36 inches, \$4,500.

Adrianna Speer

Youngsville, LA

"This is a painting from a current series of works titled Acadiana Suburbia. The work is a comment on the candy-coated and absolutely stunning dystopian regionalism experience and serves as a visual narrative of myself, as an alienated native, reclaiming this space."



Acadiana Suburbia 2

spray enamel, artificial grass, tape collage on panel

24 x 24 x 2 inches, \$575.

Jeremy Stenger

New York, NY

"Contour drawings of plants, leaves, and flowers unfold along the surface of each work in an all-overcomposition. Imagery is influenced by Matisse's cut-outs and Ellsworth Kelly's drawings of plants, as well as the artist's direct observation of flowers and fallen leaves. Repeated organic forms create a screen that organizes planes of color in various hues, suggesting traces and erasures. Accumulated layers of paint are built up to a relief-like surface. Removal follows revealing a network of lines and imagery that fades in and out of recognizable images to unrecognizable shapes."



Untitled

acrylic on canvas, 46 x 38 inches, \$6,400.

Keith Thomson

Mountain Brk, AL

"This painting was inspired by a recent look in at a neighborhood beauty salon: It presented both a compelling subject and, at the same time, solved the mystery of why anyone still uses those giant hooded hairdryers: They take you back in time."



Saint Augustine

oil, digital print on canvas, 36 x 24 inches, \$4,000.

"Inspired by the rich traditions of landscape painting and collage, my work investigates the geometry of nature. Certain weather conditions or environments are broken down into simplistic shapes and patterns to capture the basic visual structure of these subjects."



Terrain
painted paper collage, 36 x 24 inches, \$4,000.

Leonard Yang
Singapore, Southeast Asia

"The Oasis was painted during my mandatory quarantine in a hotel upon returning to Singapore from New York in the Summer of 2020. The cascading terraces of the hotel surrounded by lush tropical flora and fauna stands in stark contrast with a barren island at risk of a flood. The painting captures the ironical sentiment of being quarantined in a paradisiacal place while the virus continues its ravage across the world"



The Oasis 01
oil on canvas, 16 x 16 inches, \$1,000.

Jenna Youngwood

New York, NY

"This is part of my ongoing investigation into paintings made by observationally painting my own sketchbook drawings. Through acrylic paint and ink, I observe the small-scale sketchbook drawing and create a large-scale painting, mimicking the materiality of the drawing through paint."



Angel

acrylic on canvas, 30 x 25 x 1, \$1,000.

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.

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Silvermine

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