

71st A•ONE 2021

October 30 - December 30





JUROR - Richard Klein is a curator, artist, and writer. Since 1999 he has been Exhibitions Director of The Aldrich Contemporary Art Museum in Ridgefield, Connecticut. In his two decade long career as a curator of contemporary art he has organized over 80 exhibitions, including solo shows of the work of Janine Antoni, Sol LeWitt, Mark Dion, Roy Lichtenstein, Hank Willis Thomas, Brad Kahlhamer, Kim Jones, Jack Whitten, Jessica Stockholder, Tom Sachs, and Elana Herzog. Major curatorial projects at The Aldrich have included Fred Wilson: Black Like Me (2006), No Reservations: Native American History and Culture in Contemporary Art

(2006), Elizabeth Peyton: Portrait of an Artist (2008), Shimon Attie: MetroPAL.IS. (2011), Michael Joo: Drift (2014), Kay Rosen: H Is for House (2017), Weather Report (2019), and Frank Stella's Stars, A Survey, co-curated with Amy Smith-Stewart (2020). As an artist, he has exhibited widely, including the Neuberger Museum of Art at SUNY Purchase; Caren Golden Fine Art, New York; the John Michael Kohler Arts Center, Sheboygan, WI; Hales Gallery, London; Gavlak Gallery, Palm Beach, FL; the Portland Institute of Contemporary Art, Portland, OR; and Incident Report, Hudson, NY. His essays on art and culture have appeared in Cabinet Magazine and have been included in books published by Gregory R. Miller & Co., Damiani, Picturebox, Ridinghouse, Hatje Cantz, and the University of Chicago Press, among others.

JURORS STATEMENT

The range of works chosen for this year's A-ONE exhibition reflects the multiplicity of paths that categorize art making in the second decade of the twenty-first century. My approach in filtering down the 1,630 works submitted by 359 artists into a cohesive exhibition that would fit comfortably into Silvermine's galleries was based on a straightforward set of principles. The first–and most important one–was to examine all the works submitted that fell into a definable group, for instance, geometric abstraction, and then decide which works in that group were the most accomplished based on what I perceive as the artist's intent and how that compares with the finished product. Of course, art history and the relationship of a work to the larger world of contemporary visual culture also plays a role, as does the impossible to define "aura" that is projected by a successful work of art. This last category is the most subjective and I'm very aware that judging works solely on the vibe they transmit is fraught with uncertainty, but isn't the distinctive and often mysterious atmosphere that surrounds a good work of art something we all wish to experience? This is true for music, literature, poetry, and dance as well as the visual arts, and I'm happy to report that numerous works included in this exhibition have a presence that defies rational explanation.

I was curious if any of works submitted would reflect our troubled times, and certainly there are a handful that clearly speak of the anxiety of the last two years. As a curator-and more

fundamentally as a human being-the continuing social and political upheaval as well as the pandemic has affected my psyche with the result being my taste skewed towards art that is more serious and consequential. I'm not sure if this is apparent in my choices, but I do think it created a firm foundation for an exhibition with such a diverse range of approaches. Some think of art as a diversion or escape, others want it to be an irritant or reminder. The works in 2021's A-ONE represent both ends of this spectrum and almost everything in between. Hopefully, the viewer will find in the exhibition what type of beauty they need at this moment.

I want to thank all of the artists that submitted works for consideration—both those who were chosen and those that weren't-for not only having the faith to go down the uncertain path of a juried exhibit, but also for believing in the power of their imagination. To the viewers of the exhibition: If you return home and you find yourself thinking about a particular work that caught your eye the fact that it lodged in your memory and rose into consciousness despite the distractions of everyday life is a sure sign that it means something to you. I trust you will make the leap of faith and decide to bring it into your home so that it's prescence can continue to inspire.

Award Sponsors

Rose-Marie Fox, Board Chair Russell Jinishian Mollie & Albert Jacobson Carole Eisner Jerry's Artarama of Norwalk, CT Meadow Ridge

71st A·ONE 2021 Award Winners for their body of work

Board Chair Grand Prize - \$1,000 and solo show in 2023 Tom Matt – Long Island City, NY

Russell Jinishian Figurative Award - \$500 Julia Dixon – North Adams, MA

Mollie & Albert Jacobson Sculpture Award - \$500 Christina Baril – Bradenton, FL

Carole Eisner Sculpture Award - \$300 James Buxton – Farmington, CT

Jerry's Artarama of Norwalk Award - \$250 Gift Card Cynthia Cooper – Farmington, CT Kevin Ford – Norwalk, CT

Award of Excellence – \$50 Gift Card to Jerry's Artarama of Norwalk Jennifer Cadoff – New Rochelle, NY Sharon Cavagnolo – Mt. Kisco, NY Megan Marden – Danbury, CT Jessica Dowling – Norwalk, CT Mary Janacek – Fairfield, CT

June Ahrens Stamford, CT

The Day The Sky Fell repurposed glass, paint, metal, wood, cord 90 x 29 x 28 inches, \$8,000.

"The Day the Sky Fell is a work that reflects my ongoing use or repurposed materials. The combination of broken glass, falling from a reflective "sky" darting planes and playful bells suggest danger past and present, but also hope, comfort, and affirmation."

Helmut Amann

New York, NY



"Straight lines are the product of my thirty year search to simplify art as the abstract expressionist lives it. Straight lines are the sheerest statements to be made for art, the clearest, as my work describes ever finer edges. I aim for ironical understatement in the contrast between bleak unmarried lines and the lush fecundity of fresh color. Shiny finishes are not decorative; rather, they commemorate the beauties of art that has lived before. "

> Metallic Angles metallic paints, acrylics, 24 x 62 x 5.5 inches, \$10,000.

Christina Baril Bradenton, FL



"Christina Baril is captivated by the human psyche, visualizing it as a complex and unrelenting seesaw, where lines of perception and reality are blurred. Her current work explores representing this internal narrative as a dwelling, not the brain itself, but a distant and foreign structure that maintains its own reality and formal idiosyncrasies. Baril interprets these surreal architectures as a collision of ego and id, unique to every individual, circumstance, and place."

Christina Baril Bradenton, FL



Paul Brandwein Rochester, NY

"My work explores transformation in the natural and spiritual worlds in forms and images that straddle the abstract and the surreal. It has a strong visceral feel to it that comes partly from my background it ceramics and partly from my love of vivid rich color.

The shapes I work with are usually elemental, organic and to my mind archetypal, such as circles, ellipses, squares. I rely on them to create deliberately ambiguous images. Very often I try to create a surface that slowly mutates frome one side to the other. Ideas frequently emerge as I experiment and manipulate the materials. If I am lucky a visual poetry emerges. I work slowly and deliberately to make art that I hope will invite viewers to keep looking and finding new things to see and connect with."



Arc fired ceramics, acrylics, $20 \times 16 \times 2$ inches, \$1,200.

Paul Brandwein Rochester, NY



Bending ink, paint on paper, 20 x 16 inches, \$1,200.

Scott Bricher South Kent, CT



Anti-Gravity monotype, 18 x 18 x 2 inches, \$1,200.

"During this time of forced solitude my stream-ofconsciousness sketchbook meditations become monotypes where I fluidly search a palace of memories. My mother had a stroke at the start of the pandemic and I was unable to visit her. These images of human connection resonate with longing for the physical interaction we crave. Image making is my solace in these times."

Scott Bricher South Kent, CT



Ascend monotype, 24 x 18 x 2 inches, \$1,200.

Scott Bricher South Kent, CT



Undertow 1 monotype, 18 x 24 x 2 inches, \$1,200.

25

Eoin Burke New Haven, CT



and allowing the soul to respond. Artistically influenced by a range of sources including Alberto Giacometti, Edgar Degas, Martha Graham, Paul Cézanne and Classical Greek sculpture, I see the body as a way to offer visual meditations on the parts of ourselves that go beyond language; ideas like lamentation, gratitude, or the faith of a person."

"My work is rooted in the form of contemplative prayer called Visio Divina, a practice of meditating upon an image

Generosity PA12 nylon, 11 x 8.5 x 2 inches, \$700.

Eoin Burke New Haven, CT



Eoin Burke New Haven, CT



James Buxton Farmington, CT

Promise wood, plaster, metal, 72 x 24 x 24 inches, \$14,000.

"As an artist, I am weaving a historical Black narrative that points you toward something through a Contemporary Art Lens with social, political, environmental, cultural and racial issues!

When possible, I am seeking the humanitarian agency which relates common issues, concerns and problems that exists for all people, regardless of race, religion, or sexual orientation."

James Buxton Farmington, CT



If You Are Silent About Your Pain painted wood, 72 x 24 x 72 inches, \$17,000.

James Buxton Farmington, CT



My Feet Our Tired But My Spirit Is Rested painted wood, 78 x 22 x 22 inches, \$6,000.

Jennifer Cadoff Scarsdale, NY

"For the last 9 years I have worked almost exclusively making ink drawings on heavy white watercolor paper. The finished pieces, composed of a limited range of simple, repetitive marks (lines, dots, tiny circles, scribbling) range in size from miniature to monumental. Done freehand. testing the limits of concentration, the drawings reveal every wobble and hesitation, yet maintain a semblance of control through organizational principles like columns, grids, and squares. I am drawn to the tension between order and disarray, micro and macro, density and vacancy. Recently I've been working larger, both by testing the reach of my arm across a single piece of paper, and by tiling drawings together in sky's-the-limit grids. These large drawings are meant to be simply pinned to the wall, breaking down the conventional barrier of framed works under glass. When examined close-up, the span of these works goes beyond the viewer's peripheral vision and envelops them in the world of the drawing."



Telescope ink on watercolor paper, 60 x 60 inches, \$4,000.

Jennifer Cadoff Scarsdale, NY



Sky Tapestry #3 ink on watercolor paper, 22 x 22 inches, \$1,500.

Helen Cantrell Old Lyme, CT

"Signs of an Unknown Land and Leaping Leopards began in a visit I made to a haunting and terrible museum in Paris called "Musee de la Chasse et de la Nature (Museum of the Hunt and Nature), several stories of slaughtered and stuffed birds and animals, including these leopards and the little owl. The osprey and fish and cat are living creatures I see almost every day here in coastal Connecticut. Animals have their own lives, wrapped in their own mysteries, and we should be honored and humbled that so many still carry on around our own species, murderous vainglorious apes that we are. I continue to make new animal prints, both in drypoint and woodcut, to record their lives and beauty."



Helen Cantrell Old Lyme, CT



Signs of an Unknown Land woodcut, 60 x 38 inches, \$4,000.

Sharon Cavagnolo

Mt. Kisco, NY

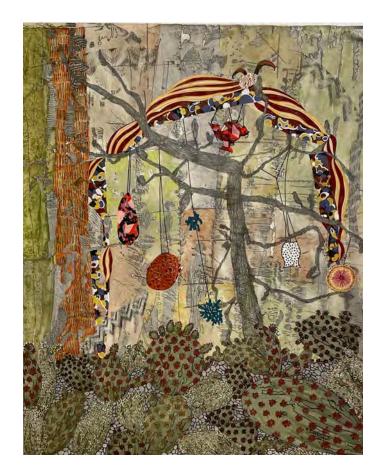


"Trap Door" gouache, ink, graphite 30 x 24 inches, \$4,500.

"As a visual artist I paint a kind of magical consciousness that celebrates thought along with vision, a kind of conceptual abstraction. Disparate elements speak of our times while existing in their own other-world.

I use a great deal of free association in these paintings. Having collected random bits of ephemera which I keep in several binders, they serve as the building blocks for the spaces I inhabit here, putting together what works. The process can be messy and drawn out, It will seem as if disaster has struck until the images come together and a balance is achieved, creating a picture of an alternate and often very strange other-world."

Sharon Cavagnolo Mt. Kisco, NY



"Succulent Terrain" gouache, ink, graphite, 30 x 24 inches, \$4,500.

Susan Clinard New Haven, CT



Twins Emanuel and Elijah ceramic, wood, canvas, acrylic, 48 x 48 x 8 inches, \$30,000.

"By carving wood, forming clay, bending wire, collaging paper, and using found objects, I hope to reveal something that you already know but have never felt or considered before—someone else's story or beauty—so that in turn you see yourself reflected. I am captivated by the subtle nuances in life, the mundane flipped upside down to reveal the poetic, what hope might look like, how a piece of artwork brings one to tears, finding joy in an object's form, how art can initiate change ... all of this gets woven into my art making. My compositions tell stories, helps us connect and speak about our shared humanity. My work reflects the times in which we live."

Cynthia Cooper Farmington, CT



clearly and systematically acrylic on canvas, 74 x 26 x 2.5 inches, \$2,450.

"My focus is arranging color and pattern to make work which seems simple but becomes more complex and inspirational the longer it is experienced. The use of repetition and mathematical tangents result in images that burst outward with exuberant color. Upward-curving stripes are my vocabulary for movement, which I interpret to be "moving in the right direction". My series is a parade that will pull in viewers to march alongside me, toward transformation."

Cynthia Cooper Farmington, CT



cascade acrylic on canvas, 50 x 26 x 2.5 inches, \$2,450.

Cynthia Cooper Farmington, CT



dragonfly uprise acrylic on canvas, 38 x 46 x 2.5 inches, \$2,450.

Julia Dixon North Adams, MA



Michael oil on canvas, 72 x 54 inches, \$38,000.

"This painting, "Michael," is one in a memento mori series that marries classical symbolism with contemporary characters to tell internal narratives. Memento mori is a Latin phrase which translates to: "Remember you will die." Mortality has been a dominant theme throughout art history and is a particularly arresting concept in portrait paintings which often outlive their subjects. My interest is in recontextualizing traditional allegories of death in modern figurative paintings to create a space of expressed unease, despair, and faith—providing an opportunity for viewers to share and cope with the anxiety and isolation induced by this current climate."

Jessica Dowling Norwalk, CT



Cultivation mixed media collage, 12 x 18 inches, \$285.

"My process begins with the research and selection of images spanning a wide range of content and eras. The careful curation and juxtaposition of various bits of ephemera, found objects, and handmade elements amounts to a product greater than the sum of its parts. Through this exploration, commentary is possible in a unique visual language."

Jessica Dowling Norwalk, CT



Observation mixed media collage, 12 x 18 inches, \$285.

Jessica Dowling Norwalk, CT



Progress mixed media collage, 12 x 18 inches, \$285

Loren Eiferman Katonah, NY

"Her latest body of work that she has been working on for the past five years, is inspired by the illustrations found in the Voynich Manuscript. This 250-page book, is believed to have been written in the early 15th century, is of a mysterious origin and purpose. Written in an unknown language, by an unknown author and currently housed at Yale University's Beinecke Rare Book Library, the manuscript has eluded all attempts in the intervening centuries to decode or decipher its purpose and meaning. This enigmatic manuscript is divided into 6 different sections (herbal, astronomical, biological, cosmological, pharmaceutical and recipes). Having discovered the images contained in Voynich Manuscript over the Internet, Eiferman felt an immediate, profound and inexplicable connection to this manuscript and its creator. The artist is currently transposing the "herbal" section of manuscript into sculptures. This section is filled with illustrations of plants and flowers that do not really exist in nature—past or present. These aren't just pretty images of flowers—they also contain the wacky root systems and seemingly out of proportion leaves, petals, rhizomes and pistils."



94 r/ Nature's Power 102 pieces of wood, pastel, linseed oil, 42 x 35 x 8 inches, \$5,000.

Katy Ferrarone Waccabuc, NY



"My focus as an artist is to make work without expectation, to create beauty and to personally quiet my mind. My work is a direct expression of my deepest emotions. The actual making of the work is the process in which I can quiet those emotions and thoughts down to find a meditative space."

Hidden In Sight acrylic, ink on canvas, 56 x 56 x 1.5 inches, \$8,000.

Katy Ferrarone Waccabuc, NY



Inside, Around About acrylic, ink on canvas, 48 x 44 x 2.5 inches, \$6,800.

Katy Ferrarone Waccabuc, NY



Wind Down acrylic, ink on paper, 30 x 22 inches, \$3,000

Kevin Ford Norwalk, CT



Payne's Gray Surface acrylic on panel, 24 x 15 inches, \$2,400

"I address one of paintings primordial subjects, that of exploring the experience of perception, dissecting the different degrees that lie between the vision of an object & its painted image. My subjects are rendered as barely there-inhabiting space between a glance, observation & memory. The paintings' soft focus simultaneously alludes to the atmospheric sfumato of Renaissance pictorial space, the narrow depth of field of photographic images & the pixelization of zoomed in low-res digital images."

Kevin Ford Norwalk, CT



Four Flowers acrylic on panel, 30 x 24 inches, \$2,800.

Kevin Ford Norwalk, CT



Leslie Giuliani Weston, CT



Weather Report appliqué, sequin on embroidered encaustic painting, 10 x 8 inches, \$200.

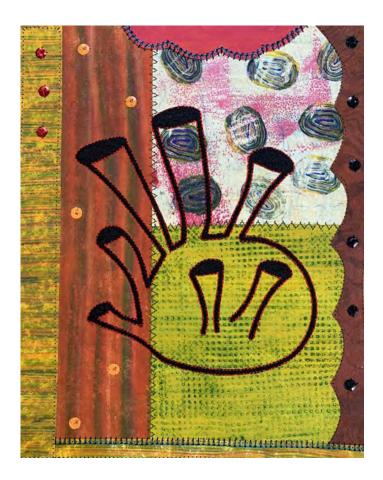
"Artist often have many loves in terms of the materials they enjoy using but sometimes feel they must switch hats and work with them separately. Wanting to combine my love of textile work, encaustic painting, drawing, and technology led me to digital machine embroidery. I wanted to remove the "hand" from my drawing practice. I felt it would give me less control and open me up, via new technical limitations, to new images. I was also inspired by Louise Bourgeois's use of digital embroidery (via master printer Judith Solodkin) in her prints. Now I think of the texturedmotif stitch lines as my drawing lines and the threads as my colored pencils. Absorbent microfiber material allows me to paint and print with oil and wax and then stitch heavily through the paint, without tearing. I hope to share this odyssey of trial, many errors and inspirations that led to this exploration of a new way to make a painting."

Leslie Giuliani Weston, CT



Aloft appliqué, sequin on embroidered encaustic painting, 10 x 8 inches, \$200.

Leslie Giuliani Weston, CT



Vessel appliqué, sequin on embroidered encaustic painting, 10 x 8 inches, \$200.

Mary Janacek Fairfield, CT

"I begin my work with a repetitive process to form a substrate, a surface for the paint to collect and pool, layers of clay or paper to interweave, spaces for materials to dissolve and build back up again. These surfaces form a painting with physical and illusionary space.

I've been examining clouds, the most ephemeral parts of landscapes. My recent work originates from the same source, images of clouds taken from news headlines in 2020-2021. As converging natural and unnatural disasters of the pandemic, the fight for social justice, and the climate change crisis gave way to a landscape of smoke-filled skies, similar colors and gradations of artificial clouds rose from across America.

My work aims to create an inmate visual space for reflection and contemplation on grief, unrest, and transformation."



Anatomy of a monster: Dixie Fire - Los Angeles Times air-dry porcelain, watercolor, acrylic on panel, 14 x 11 inches, \$1,000.

Mary Janacek Fairfield, CT



After it broke out near Paradise... - East Bay Times air-dry porcelain, watercolor, acrylic on panel, 14 x 11 inches, \$1,000.

Mary Janacek Fairfield, CT



troubleman investigating... - Sacramento Bee air-dry porcelain, watercolor, acrylic on panel, 11 x 14 inches, \$1,000.

Erin Juliana Brooklyn, NY

"I create weavings and paintings depicting images of organic forms, interconnected fibers, and geometric structures. I'm interested in depicting the opposition of two divergent forces, using the structure of the grid and the fluidity of textiles as a metaphor for the imperfect nature of the human body. These concepts are derived from my own history of spinal deformity and Bell's palsy, as well as my fascination with the symmetrical elements of decorative art.

My process often begins with freehand drawing and watercolor painting before turning an image into something more structured and systematic. Creating work through this lens has allowed me to connect my interests in ornamentation, identity politics, and the tension between the natural and man-made that exists within my own body. I use materials and imagery metaphorically, from combining soft fibers with rigid metal wire to portraying the coexisting dualities of sinuous curves supported by lattice. My themes include symmetry and asymmetry, deformity and correction, systems failing, and organic and geometric structures coexisting. My work considers the political nature of the human body what is considered abject."



Clasp fabric, polyfill on metal grid frame, 16 x 12 x 1 inches, \$775.

Stephen Klema Winsted, CT



Pandora's Box 5 wood, 78 x 22 x 22 inches, \$3,500.

"The "Pandora's Box" series explores the processes of accretion and loss. One desire to contain against the other desire to expand. The polarization of forces echoing the constant push and pull from order to chaos and back again. The juxtaposition of escape and confinement, expansion and compression — and the resultant fragile edifice of visual interdependent form on form."

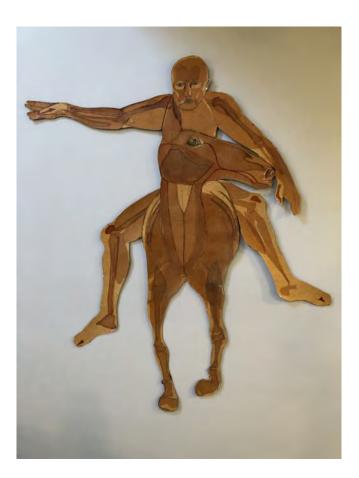
Polly Kurasch Pittsfield, MA



Two collaged papers, 50 x 21 inches, \$1,500.

"A carousel theme connects life-sized figures which recall Picasso/Calder-like stabiles. This is a fantastical dreamscape where large cutouts interlock bodies both realistic and abstract. The mood moves from playful to dark. Horses, humans, birds and unreal beasts connect and pull away. There is tension between the carvings that make up the cylindrical heart of the carousel and the figures that encircle it."

Polly Kurasch Pittsfield, MA



Nancy Lasar Washington Depot, CT



"Whether in drawing, painting or printmaking, the process for me is about layering and energizing space in such a way that objects are fluid, interconnected and full of energy and movement. I try to use a variety of lines, marks and media to suggest both stasis and openness to possibility and transformation. My focus for this work has been on simple materials of graphite and mixed media. I hope the work encompasses a wide range of emotion, but finally rests in a delicate, joyous balance."

Nancy Lasar Washington Depot, CT



Megan Marden Danbury, CT

"One concentration in my work is the conveyance of stillness, a retreat for personal space, as its own regenerative answer to the fraught cultural traffic so difficult to avoid in modern times.

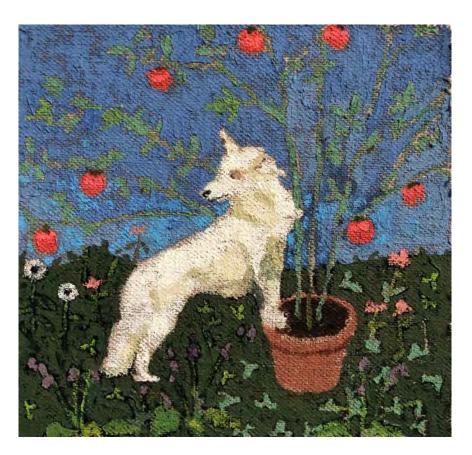
My work reflects a period of honest, quiet, looking. While my practice has been informed formally by the long tradition of perceptual painting, I've come of age in a time of rapidly-changing technology and over-stimulation. Perceptual painting has become an essential meditative practice to me.

While my subject matter is often deeply personal, I like to focus on the more implicit elements of the painting and explore an emotional depth through form that is not curated or intellectualized."



Election Day Giraffe (in Cluny) oil on linen mounted on board, 6 x 4 inches, \$400.

Megan Marden Danbury, CT



Foghorn and Tomato Plant with Millefleur oil on linen mounted on board, 6 x 6 inches, \$400.

Megan Marden Danbury, CT



Caterpillars Eating Kale oil on linen mounted on board, 6 x 4 inches, \$400.

Tom Matt Long Island City, NY

"My most recent paintings, including the two in the show, are reflections on anxiety, hope, and the passage of time. During the COVID-19 quarantine, I rediscovered a box of my childhood drawings. Many of these old pictures reflected the same traumatic emotions that the pandemic stirred in me as an adult. Once more, I wrestled with feelings I thought had been left in childhood. Simultaneously, I was inspired by the resilience, animation and imagination of my former self in the face of tragedy. The drawings, made between the ages of 4-6, became the subject matter for an ongoing series of work. The project combines my mature aesthetic expression with early memories. These paintings capture time within time. They represent an emotive meeting of two "selves" separated by decades: loving, accessible and profound."



Still Life with Childhood Drawing 1970 Tilt oil on linen, 36 x 30 inches, \$7,500.

Tom Matt Long Island City, NY



Still Life with Childhood Drawing 1970 Stumble oil on linen, 16 x 20 inches, \$3,000.

Robert Oehl Hudson, NY



Untitled #1 lithium palladium print, 5 x 4 inches, \$1,000.

"I am involved in each step of my photographs. Although they are self-portraits, they say little about me. I develop my film in a coffee based, home brew developer. My prints are made with a lithium palladium emulsion that is hand coated onto cotton rag paper. They are contact printed, preserving the orignal size of the negative. Sometimes, I age and patinate the photograph by waxing, rubbing, or scratching the surface. My prints are not editioned, but produced individually, and are unique."

Robert Oehl Hudson, NY



Untitled #2 lithium palladium print, 5 x 4 inches, \$1,000.

Robert Oehl Hudson, NY



Untitled #3 lithium palladium print, 5 x 4 inches, \$1,000.

Constance Old

New Canaan, CT



plastic painting 1 up-cycled plastic, construction fencing 52 x 48 inches, \$2,640.

"I make plastic paintings: wall pieces made with up-cycled plastic. My intent is to work toward alchemy of medium and message. Using found grids (construction fencing, refrigerator coils, chicken wire) and found materials (plastic collected from the ocean, the desert, and my home), I weave, knot, and sculpt "plastic paintings." I transform everyday detritus into magnetic, colorful objects that first draw in the viewer, then bring to their attention the material excesses of our time."

Claudia Renfro Pound Ridge, NY



Still Drag'n My Ball and Chain bronze, 11.5 x 14 x 15 inches, \$6,750.

"My sculptures are crafted from a simple basic idea that develops and forms quickly and intuitively. I start with a vague foundation, inspired by objects I find in my everyday surroundings. A cardboard shoe form, Styrofoam or my favorite, corrugated cardboard. My work often begins satirically, echoing the discomfort of living in today's world. Humor and whimsey provides the characters a palatable, alive, and sympathetic component. At completion, it transforms into a powerful commentary addressing societal stereotypes celebrating the beautiful, the bad, and the ugly with an emphasis on celebrating the oddities yet power of the underdog."

Claudia Renfro Pound Ridge, NY



Cow Catcher bronze 11 x 11.5 x 4.5 inches, \$5,500.

Claudia Renfro Pound Ridge, NY



Big Toe 57 bronze, 8 x 11 x 5 inches, \$5,500.

Mark Savoia New Fairfield, CT



"I have been working on a portfolio of photographs of found curiosities during my travels in the United States. The goal of this body of work is to evoke humor, but the irony visible when it encounters with everyday situations. I have a tongue-in-cheek view of Americana and I am constantly looking for evidence that below the surface, something is not quite right."

Mark Savoia New Fairfield, CT



I Trust You photograph, 13 x 13 inches, \$400.

Mark Savoia New Fairfield, CT



The Rapture photograph, 13 x 13 inches, \$400.

Betty Vera North Adams, MA



Halo Jacquard tapestry, 66.5 x 46.5, \$10,000.

"I am captivated by the unexpected: a reflective puddle, light raking across a scarred floor, a tangle of shadows, scrawled graffiti. Captured spontaneously with my cell phone camera, my digital images are the basis for my Jacquard weavings, which are rendered via a different digital language—that of interlaced colored threads."

Betty Vera North Adams, MA



Presence Jacquard tapestry, 65.5 x 46.25, \$10,000.

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.

Board Of Trustees

Chair

Rose-Marie Fox Vice Chair Barbara Linarducci* Secretary Emily McDermott Treasurer Grace Tang

Board Members

Mark Carta William Hilson Stephanie Joyce Joseph J. Kais Michelle Loh Karen Neems Svetlin Tchakarov Dmitri Wright

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 Megan Jackson sacgallery@silvermineart.org 203.966.9700 x20

Gallery Assistant Danny Bronson gallery2@silvermineart.org 203.966.9700 x28

Silvermine

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