

silvermine

Future Perfect/Imperfect  
**THE NEXT  
CENTURY**

April 30 - June 9, 2022

Future Perfect/Imperfect  
**THE NEXT  
CENTURY**



**JUROR** - Lilly Wei (b. Chengdu, China) is a New York-based independent curator, critic and journalist whose area of interest is global contemporary art and, in particular, emerging art and artists. Her writings and interviews have appeared in dozens of publications world-wide and she is a longtime contributor to Art in America and a contributing editor at ARTnews in the United States. The author of numerous catalogue essays and monographs, Wei has curated exhibitions in the

United States, Europe and Asia. In addition, she lectures frequently on critical and curatorial practices and sits on the board of several not-for-profit art institutions and organizations, as well as their advisory councils. She has been a visiting critic at many art institutions across the country and serves frequently on juries and selection committees and panels, including the New York City Department of Cultural Affairs Percent for Art Program and the Metropolitan Transit Authority Subway Arts & Transit program. She has an MA in art history from Columbia University, New York.

## JURORS STATEMENT

Asked to jury the Spring open call exhibition as part of the yearlong celebration of Silvermine Arts Center's one hundredth anniversary, time, not surprisingly, was on my mind. In paying tribute to the past, I began to think about the future, and what it might bring, what it might look like. Choosing that as the theme, the nearly three dozen artists on view here offer a bracing range of responses to my initial queries. The projects selected (always difficult to winnow down and always based on multiple objective and subjective criteria) became a kind of chorus, a synaptic network of responses that was mutually challenging and supportive, creating texture, density, and richness. They represent a dazzling array of mediums and styles, both classic and experimental. Pressing environmental, social, political, and economic issues intertwine with those of race, gender, and cultural heritage. The artists explore materiality and formal issues as well as spirituality, personal narratives, activism, fantasy, science fiction, comedy, and drama. The moods fluctuate from somber to giddy, tough-minded to tender. The thoughts and feelings that have currently impacted us and that we have been grappling with during these several extraordinarily disruptive, divisive years have inevitably found their way into these works—or are seen through their filter—but transformed by the specifics of each artist's singular imagination.

This exhibition, in its variousness, reflects the greater capaciousness and absorptiveness of our contemporary culture, one that has become more inclusive, elastic, less hierarchical. That said, we should not congratulate ourselves on what has already been accomplished. Instead, we need to constantly move forward, since there is always more to be done; we need to take responsibility for the future. One way to do so is to depend upon artists such as these, in exchanges such as these, with the belief that I think all of us here share: art can make a difference, it can be a beacon to point the way, to shine a light on what's needed.

What we might also take away from Future Perfect/Imperfect is how much more we still need to do in order to build a world that reflects our best selves, our best dreams. We need to start somewhere, like here, in the unique vision of artists such as these artists. As we look toward the next one hundred years, let us keep close to us the thought of creating a better world not only for us to live in but to pass on.

Lilly Wei

Art critic and independent curator

## EXHIBITING ARTISTS

Al Mansour, Kamal – Hampton, VA  
Alexander, Leslie – Old Lyme, CT  
Balcombe, Sarah – Greenwich, CT  
Barón, Brandin – San Francisco, CA  
Bega, Pat – Shelburne Falls, MA  
Behnam, Mark – Brooklyn, NY  
Bisceglia, Miriam – Red Bank, NJ  
Bradley, Susan – Collinsville, CT  
Breakstone, Nancy – Westport, CT  
Bricher, Scott – South Kent, CT  
Brown, Christopher – Watertown, CT  
Brown, Janine – Fairfield, CT  
Buck, Deborah – New York, NY  
Cantrell, Helen – Old Lyme, CT  
Crowley, Phyllis – New Haven, CT  
DeCristo, Carmen – Brooklyn, NY  
DeMartini, Elysa – Stamford, CT  
Ding, Tielin – New York, NY  
Dong, Catherine Chun Hua – Montréal, CAN

Dunne, Laure – Norwalk, CT  
Farnham, June – Ossining, NY  
Font, Barbara – Bellerose, NY  
Forma, Donna – Southport, CT  
Forrest, Julia – Brooklyn, NY  
Forsberg, Matilda – Maplewood, NJ  
Garofalo, Ron – Bergenfield, NJ  
Goglia, Lois – Cheshire, CT  
Huff, Andrew – Hastings On Hudson, NY  
Hughes, Renée – Simsbury, CT  
Jia, Ning – Woodbridge, CT  
Licea-Kane, Erica – Arlington, MA  
O'Connor, Julie – Weston, CT  
Randazzo, Gina – New York, NY  
ReBeL, ReBeL – New Canaan, CT  
Sandiford, Theda – Union City, NJ  
Yan, Xiaojing – Toronto, CAN  
York, Torrance – New Canaan, CT

## **Future Perfect/Imperfect THE NEXT CENTURY**

### **Award Winners**

for their body of work

**Grand Prize - \$1,000 and solo exhibit**

**Janine Brown** – Fairfield, CT

### **Awards of Merit**

**Kamal Al Mansour** – Hampton, VA

**Ning Jia** – Woodbridge, CT

*"This first generation of the AIs was inspired by the concept of African synths or replicants, lacking visibility in sci-fi films or other digital content. Gen 1 is inspired by the Dogon and their astronomical and extraterrestrial intelligence, including their discovery of the brightest star, Sirius B. In this series, "AI" does not mean "artificial intelligence," but instead "African Interstellar." For version 3.0, I drew each image in charcoal and used colored pencils for their eyes. I used metal in their faces and necks, and marbled acrylic for their brains. I incorporated ultramodern architecture that is clean and crisp but resembles an organic and African space. I include several references to the Dogon, i.e., Sirius B, and the metal faces are carved mud cloth patterns."*

Kamal Al Mansour

Hampton, VA



AI v. 3 (Gen 1)

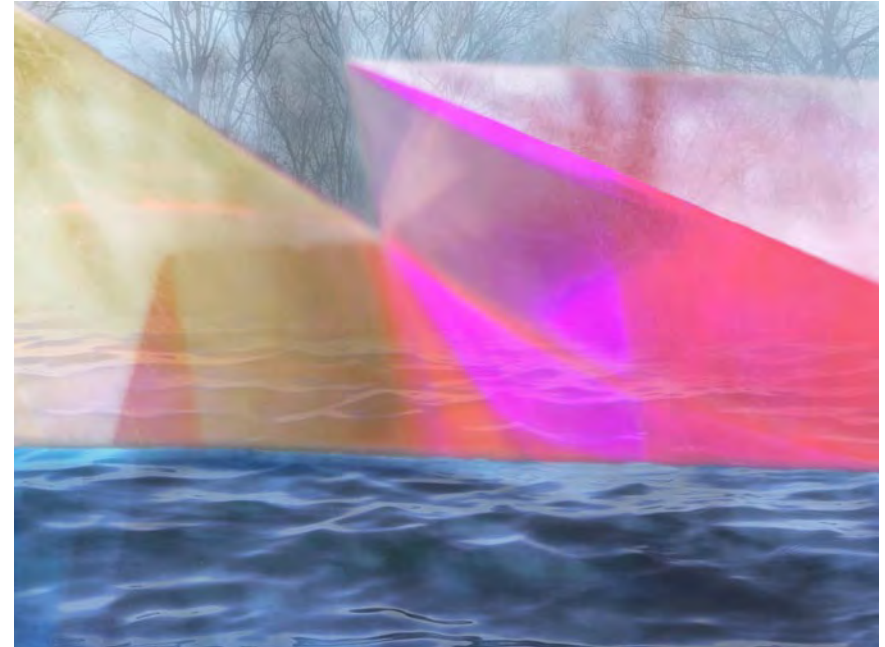
charcoal, fabric, found objects, metal, paper, assemblage on paper,  
51.5 x 53.5 x 2 inches, \$18,000.



*"My paintings are completely created and generated on a computer. They are made from multiple photographs I take which are digitally collaged, layered and painted, and finally printed on canvas. This painting is part of a recent series called, Meteorological Variables. The paintings are about a sense of place, examinations of the landscape as we knew it, know it, and wonder about its future in a world of climate crisis and change. Executed during the Covid-19 pandemic, these meditations on the natural world also offered great solace. My paintings are based on nature, both fact and fantasy, but made using technology. For me, my paintings are like inside/outside landscapes of tomorrow."*

Leslie Alexander

Old Lyme, CT



*Summer Ice*

pigment ink on canvas, 36 x 48 inches, \$5,000.

*"Studying Architecture at Cambridge University gave me the opportunity to formalize a sense of space, material and scale. As a British artist, now living in Connecticut, I document a rapidly changing environment, often coastal. My mark-making derives from an interpretation of the ruggedness of these new horizons. Observing nature's migratory patterns and threatened thresholds, I paint abstract landscapes, emotionally inhabited. Using oil and acrylic on canvas, I carve out lines with charcoal. Landscape has been my singular continuity, providing a set of seemingly infinite, yet eroding iconography. I see myself as a distiller, condensing and then exploding that narrative."*

Sarah Balcombe

Greenwich, CT



*Coastal*

oil, acrylic, charcoal on canvas, 36 x 36 inches, \$2,900.



*"Concept for the Relocation of Miami Beach is from my most recent series of artworks, entitled DarWIN or LOSE. This collection of faux architectural renderings, scientific illustration and 3D models, and topographical maps examine the more extreme viewpoints surrounding animal extinction and climate change in an attempt to turn the conversation into a more centralist one."*

Brandin Barón

San Francisco, CA



*Concept for the Relocation of Miami Beach*

collage, digital illustration on cut paper, enamel, acrylic, watercolor, ink, graphite, chalk pastel, mica flakes on paper, 17 x 21 inches, \$800.

*"Paper is my preferred medium. These cloud shapes grew from an intuitive placement of fabricated cardboard and parchment rounds purchased from a bakery supply source. Over time, hand-cut circles salvaged from odds and ends of my own work were included.*

*In configuring the forms, in turning them around and experimenting with different orientations, I found if presented upright, that is, vertically instead of horizontally, as they are now, that these contours resemble the outline of a stone-age goddess figurine.*

*My focus has always been spiritual, having been raised in a culture that valued the unseen world of mysteries and miracles. For me, making art is a way of balancing hope for the future against some of life's harsher realities.*

*This piece, Transfiguration, concerns the process of dissolution and regeneration."*

**Pat Bega**  
Shelburne Falls, MA



*Transfiguration*  
paper, cardboard, acrylic, 65 x 95 x 16 inches, \$17,500.

*"A lone Egyptian rides through the desert. Cloth replaces the cowboy hat and a camel as his trusty steed. The quaintness of the rolling sand dunes in contrast to the singular nomad riding alone in his thoughts speaks to all parts of my personal blurred sense of belonging."*

*In my body of work, the crispness of forms contrasts the blurred sense of belonging I have experienced growing up with family ties across continents. I delve into the richness of my Egyptian and German heritage by using my distinct and limited color palette across compositions and giving it a unique American perspective. As I explore the world I see around me, learn about, and imagine, I convey my view by exploring motifs of the 'old masters' or by rendering my mental universe."*

## Mark Behnam

Brooklyn, NY



*Cairo Cowboy*

acrylic on stretched canvas, 48 x 48 inches, \$4,500.

*"When I created Sideways Bird, I dripped enamel onto the painted surface of a canvas. While the enamel was wet, I turned the painting around and around. Watching the enamel drip, images began to emerge. This was like witnessing the flow of time, like a fast forwarded film of a flower blossoming. Then I noticed a Sideways Bird appear.*

*These are rough and trying times and I empathize with the realm of the Sideways Bird. Though off kilter, I am hopeful for the future."*

## Miriam Bisceglia

Red Bank, NJ



*Sideways Bird*

oil, enamel on canvas, 50 x 33 inches, \$3,500.

*"Clear Cut is in response to a scene I witnessed while walking in our neighborhood. It portrays what had been an area of several acres of mature trees. The complete clearing of this large swathe of trees, while a mother and young son look on, Clear Cut portrays the intimacy between parent and child, the boy's fascination with trucks, while simultaneously symbolic of deforestation and ecological devastation. A mother and young son with their backs toward the viewer look out at trees being torn from the earth. An eeriness pervades this scene of destruction through dark colors of deep earth tones while points of yellow and orange machinery dot the landscape once full of trees and habitats. The figures lean slightly together and perhaps the fascinated boy asks, "Mommy, where are they taking the trees?" The woman points toward the horizon, toward the truck full of woodchips, to a future with no trees."*

Susan Bradley

Collinsville, CT



*Clear Cut*

oil on canvas, 36 x 36 inches, \$1,200.



*"Sadly, reefs are dying around the world due to human pollution and climate change. Coral reefs protect coastlines from storms and erosion and also provide jobs for local communities. Billions of people around the world depend on them for food, income, and protection. My photographs are of dead coral pieces pulled from the water in the Caribbean before landing on the beach to become part of a large bleached pile. These were animals that once thrived on the reefs and now this is what the ocean has left for us. Remnants of a piece of once beautiful and healthy reefs."*

## Nancy Breakstone

Westport, CT



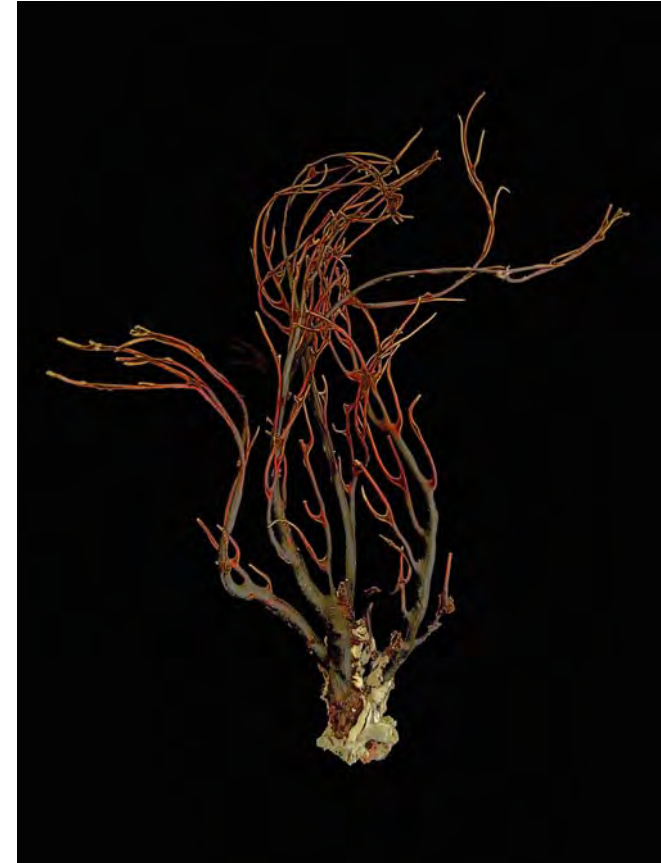
*Caribbean Reef Remnant 1*

photograph on archival paper under plexiglass, 11 x 14 inches, \$225.



Nancy Breakstone

Westport, CT



*Caribbean Reef Remnant 3*

photograph on archival paper under plexiglass, 11 x 14 inches, \$225.

*"My hope in creating these works is to experience mystery and surprise. The images coalesce from dreams, memories, glimpses and chance. Figures, locations and motifs combine to suggest relationships and evolve into scenarios that evoke dreams, short stories or movies. The scenes take on their own life and I become an observer. I don't know where a narrative is headed and this discovery is what pulls me forward. I am reassured by the artworks that emerge and eventually realize understanding in these personal archetypes. The meanings are not definitive and I welcome others' interpretations as a way of understanding my journey. The immediacy and limitations of my monotype process assures that the prints feel fleeting and fresh."*

Scott Bricher

South Kent, CT



*Distill*

monotype, 24 x 18 inches, \$1,400.

*courtesy of Anthony Kirk Editions*

Scott Bricher

South Kent, CT



*Transcend*

monotype, 24 x 18 inches, \$1,400.

courtesy of Anthony Kirk Editions

*"Three Little Birds Hang by My Doorstep is part of an ongoing series called The Happy War which is about humanity's self-driven, self-reinforced separation from Nature resulting in it's exploitation and destruction. Each painting is a "page" in a surrealistic allegory. The works in this ongoing series satirize the concept that human beings, above all other living things, are most significant and depict the consequences of this belief. Through symbolism, The Happy War portrays a nightmarish, barren, world in which this mindset holds sway. In answer to the onslaught of disinformation we've seen in recent years, The Happy War illustrates humanities fall from reason. Through a mixture of symbols representing vices, follies, faults, abuses, and atrocities, this narrative traverses a landscape of grim absurdity."*

## Christopher Brown

Watertown, CT



*Three Little Birds Hang by My Doorstep (The Happy War)*  
oil on stretched canvas, 66 x 48 inches, \$15,000.

*"The Holiness in the Ordinary is an ongoing video installation that explores humanity and the idea of unity in diversity. Participants are asked to create a script using 100 statements that describe themselves starting with "I am." The self-created script gives participants agency over who and what they want to show the viewer. Each person reveals the unique and often contradicting characteristics of their identity. For this installation, the statements of 18 participants are edited to create a conversation that examines the complexities of identity and the common denominators between people unknown to each other."*

Janine Brown

Fairfield, CT



*The Holiness in the Ordinary*  
3 channel video projection, 1:20:31, \$8,000.  
(not including projection equipment)



*"I create creatures and things that exist in my mind. I make these images because they make the world a more interesting place for me. They come to life on the paper, and I never know who or what I'll find in my paintings. In this case, I was thinking about how crowded the world has become and that everything seems to keep bumping into everything else. I want my work to ask questions. This one asks, "How much traffic is too much? What pressures are being put on the planet by filling it up with these metal containers that ferry us about?" I don't think that we can slow this march of madness, but I wish that we could."*

Deborah Buck

New York, NY



*Traffic*

acrylic, pastel, ink on paper, 55 x 45 x 2 inches, \$6,800.



*"In paintings and prints, I have been using animals in simple, symbolic representations, many variations of the wolf. We are destroying ourselves along with the wilderness; there may be none left in the next century except for "theme parks." This fierce predator stares at us with open wild eyes--"the wolf at the door" being a common European phrase for starvation--with a question: will there be feast or famine? And for whom?"*

*This wolf, painted over an attempt at a large black iris, came about after the murder of George Floyd by the police, setting off waves of national protest."*

Helen Cantrell

Old Lyme, CT



*The Wolf at the Door*

oil on canvas, 40 x 40 x 2 inches, \$4,500.

*"Visual language consists of many elements: letters, characters, pictographs, glyphs, drawings. The human mind, always searching for meaning, combines these glyphs to form symbols, words or sentences. In the Lexicon images the camera records strong sunlight reflecting off large ponds, the instantaneous flash slowed down to show how the moving path of light draws a glyph, or pictograph, often in brilliant color.*

*We can no longer speak to each other. Our ideas, values, beliefs can only be heard by those who agree. This is the language for the next generation. A language that can convey beauty and feeling, evoke memories of things known and unknown, a language that we can all share and understand with our hearts, but never be able to translate."*

Phyllis Crowley

New Haven, CT



*Lexicon No. 19*

archival pigment print, 26.7 x 20 inches, \$900.

*"God's Favorite is a piece meant to call attention to the violence and murders against the trans community. 2021 is the deadliest year on record for trans individuals, most of the victims being black trans women. Sonya, the angel, stares blankly at their viewer with trophies in hand, a depiction of the harsh reality that many of these women's lives don't get appreciated until after their death. I like to envision a future where trans people are protected and celebrated in life instead of being revered through tragic deaths."*

Carmen DeCristo

Brooklyn, NY



*God's Favorite*

archival inkjet print, 12 x 10 inches, \$1,150.

*"Pieta is a testament to the amount of love and grief that goes into the trans experience that references the classic scene of the Virgin Mary holding the corpse of her dead son. The two subjects, Ezra and Violet, are surrounded by mirrors and wearing all white, symbolizing the rebirth of self that comes with self actualization and all its divinity. Photographed on medium format film, the piece was printed on archival paper and fitted into a vintage frame sourced specifically for it."*

Carmen DeCristo

Brooklyn, NY



*Pieta*

archival inkjet print, 15 x 14 inches, \$1,400.



*"My latest work centers around the current political and social themes of our times. These themes continue to surface and I respond to them through a visual language, often unexpected and intriguing. Light and shadows of positive/negative spaces speak a secret language as well, and I trust the work to lead me further. Exploring permutations of fragility, vulnerability, danger, and tenderness is the focus of all these events. I create sculpture and site dependent installations that incorporate every day and unexpected materials. The work breathes in space becoming a dance between the ephemeral and the physical, challenging the physical limitations of the materials. Often meditative, always seeking, my work asks the viewer to journey within and create their own dynamic story through emotions."*

Elysa DeMartini

Stamford, CT



*Of Blood and Bone*

yarn, fish vertebrae, 46 x 10 x 1 inches, \$800.

Elysa DeMartini

Stamford, CT



*Portal*

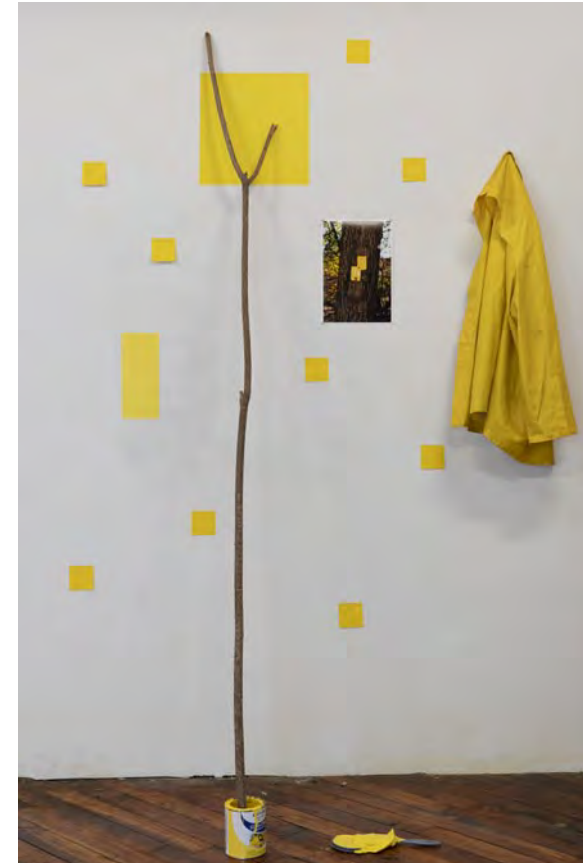
yarn, metal, 64 x 16 x 1 inches, \$1,500.



*"Tielin Ding is a flâneur, observer and interdisciplinary artist based in NYC whose diverse practice involves working with playful objects, indeterminate traces and movements to create performative actions. His application of the methodology of "Mapping" and "Walking" gives him more opportunity to reflect on invisible systems within urban and natural spaces. Under the practice of way-finding, mark-making and game-changing, he has been very interested in drifting in the field of language and space, risking getting lost from point A to point B. He studied architecture engineering at Beijing University of Civil Engineering and Architecture for his bachelor and MFA in photography at Parsons School of Design, The New School in NYC."*

## Tielin Ding

New York, NY



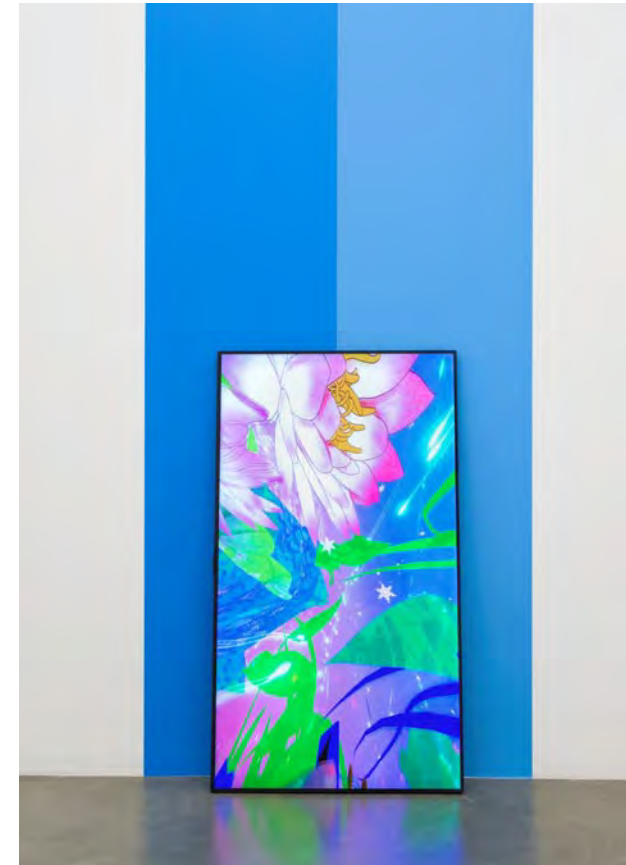
### *Meandering Markers of Murmurs*

archival pigment print, branch, latex paint, sticky-notes, raincoat,  
85 x 50 x 15 inches, \$1,600.

*"Meet Me Half Way explores the perception of time and space in virtual reality (VR) and the inability to return to the present from searching the inner world. I brought my new passion toward abstraction and my vivid childhood memories into virtual space, creating imaginary worlds that can be experienced both in virtual and in real life. The inner worlds I created in VR shift between concrete and ephemeral, abstract and realistic, 3D to 2D, organic and inorganic with speed, forming temporary structures that constantly expand and collapse in time and space."*

Chun Hua Catherine Dong

Montréal, Canada



*Meet Me Half Way*

four channel VR video, 4k, sound, 7 minutes, edition of 3, 1 AR,  
96 x 48 inches, \$25,000.

*"From a vantage point above the Norwalk River, I have an opportunity to see uncommon and infrequent formations on the water that are inspiring.*

*In Breaking Through, a photo of frozen river ice yielding to the motion of the water below, I see the breakthrough as an interruption of the chaos and confusion; the turmoil and trauma that has gripped the country as well as the world. It represents the coming thaw when the river will flow unimpeded and gives hope to a future with breakthroughs that bring serenity to the madness and mayhem we face each day."*

Laure Dunne

Norwalk, CT



*Breaking Through*

pigment photo print, 10 x 15 inches, \$350.

*"Beyond is a multi-layered artwork that explores light and space. I attempt to capture lightness in color, tone and spaces. This work is an immersion in that pursuit with many pale shades from soft golds to misty blues. My process involves pouring and brushing thinned acrylic paint. Layers of sheer colors were applied to create a sense of depth and distance. The main compositional element is the focus on space and the calming absence it provides. The presence of the transparent, darker elements on the periphery are more detailed and define the void beyond."*

June Farnham

Ossining, NY



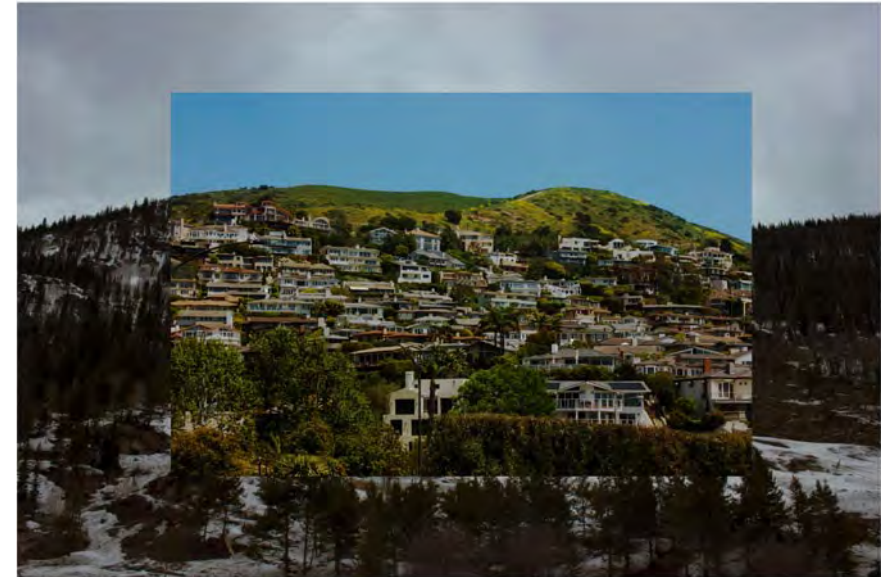
*Beyond*

acrylic on canvas, 36 x 48 inches, \$2,400.

*"The mind's eye is a terribly ineffective tool. It misleads, confuses, and misrepresents even the most simple and innocuous things—sometimes with the best intentions. Misremembered Memories serves as a projection of our future experiences, the ones we are already set and predestined to warp and confuse, creating a past that was not quite true and not entirely false. Our world, our future, our environment is changing, faster now than ever, making freezing and preserving a futile effort. Our past experiences have become a living document, subject to the ebb and flow of reality and fabrication, and we with it become a source of that change, for better or for worse."*

## Barbara Font

Bellerose, NY



*Misremembered Memory 1*

digital composite photography, inkjet on satin paper, 12 x 18 inches, \$150.

Barbara Font

Bellerose, NY



*Misremembered Memory 3*

digital composite photography, inkjet on satin paper, 12 x 18 inches, \$150.



*"Tear is nature's cry for environmental protection. Science has alerted us to the huge importance of being attuned to its beauty and benefits and the need to see how it is currently threatened by our lack of deep caring and devotion. Made of assorted tree roots suspended, from roots comes growth, with our help nature thrives."*

## Donna Forma

Bellerose, NY



*Tear (Nature Cries from Human Destruction)*  
assorted roots, wire, 96 x 18 x 18 inches, \$15,000.

*"Using film photography with no digital manipulation I pose nymph like women in the landscape. By using mirrors, reflections, and forced perspective, I create an illusion in front of the lens. Although they misleadingly appear docile, it is obvious they possess a mysterious power to move the landscape at will. They change shape and scale, picking up parts of the landscape or completely transforming it."*

Julia Forrest

Brooklyn, NY



Root

archival inkjet print, 16 x 20 inches, \$875.

*"In my work, I create paintings that tell tales of family, identity, and heritage. Born in Sweden, and the mother of a bi-racial daughter, my practice reflects on feelings surrounding migration and multi-cultural identity building. My work intermingles narratives from the past with current experiences and memories in paintings that only allude to time and place, and instead focus on emotion. By celebrating and understanding our personal histories, I hope to foster humanity and empathy."*

Matilda Forsberg

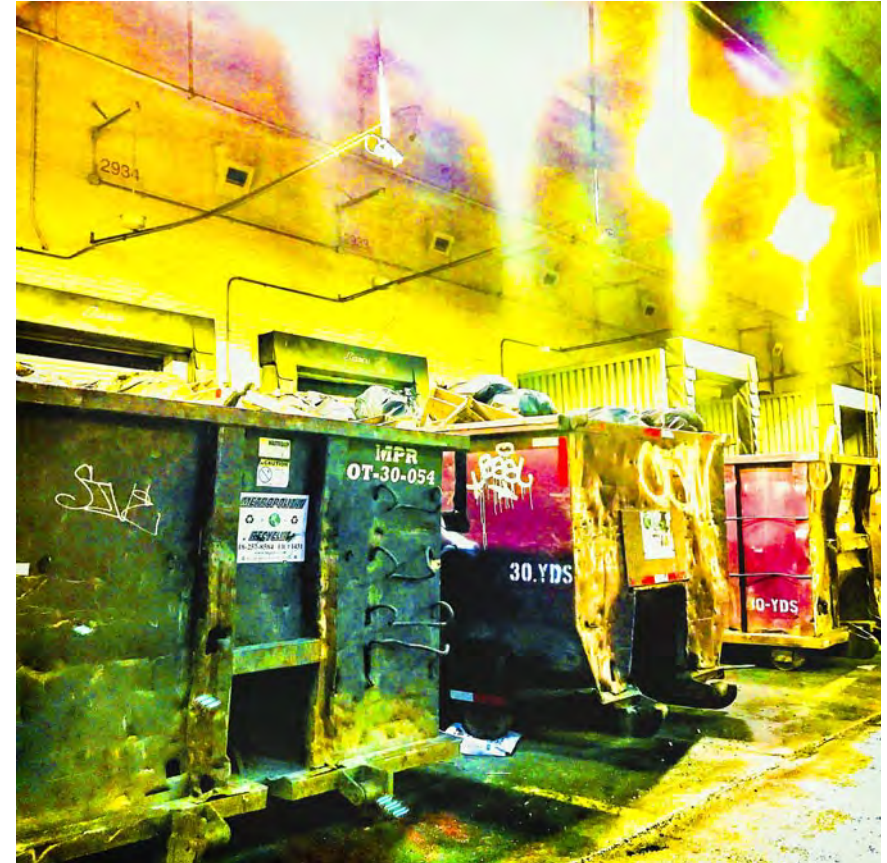
Maplewood, NJ



*They Had Less but Gave More*  
acrylic on canvas, 16 x 20 inches, \$600.

*"I created the project Dumpsters as a casual, almost daily exercise, as a challenge shooting "the ugly" to create "the beauty." In using liberty of photo manipulations in both iPhone settings as well as Lightroom Mobil and Instagram, I worked the images much like a Drag Queen applies her makeup. To me the end result shows "personalities" in both the subject and its environment that it sits."*

Ron Garofalo  
Bergenfield, NJ



*Dumpsters 1*  
dye-sub photograph on metal, 20 x 20 inches, \$1,000.



Ron Garofalo

Bergenfield, NJ



*Dumpsters 4*

dye-sub photograph on metal, 20 x 20 inches, \$1,000.



*"This cake is frosted with tacks, a rope, and a syringe. The maze illustrates the route needed to disarm Covid. A syringe projects the need for a vaccine; a candle, the pandemic's end."*

Lois Goglia  
Cheshire, CT

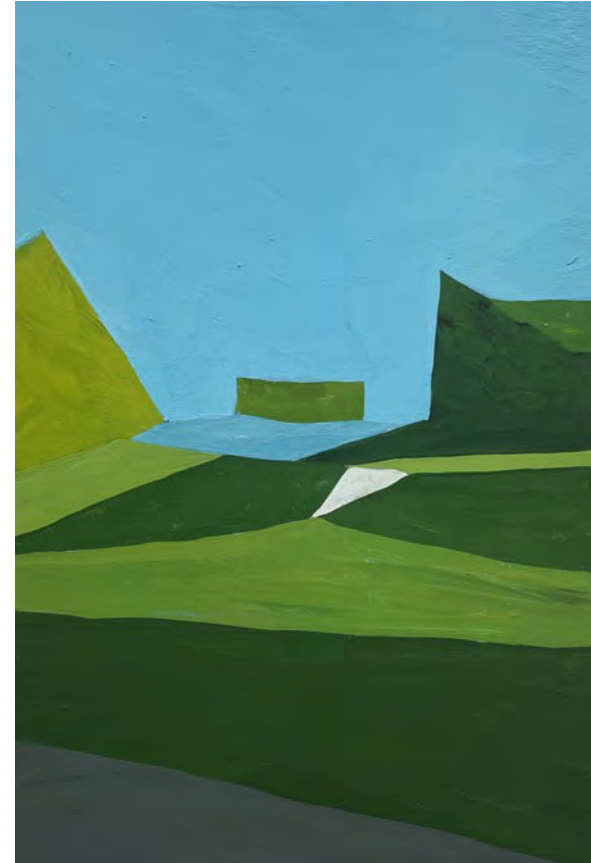


*Not a Piece of Cake*  
styrofoam, gesso, paints, tacks, rope, oil sticks, candle,  
syringe, corrugated board, 5 x 14 x 14 inches, \$4,000.

*"Andrew Huff is a queer New York-based artist. His work focuses on exploring the ways in which memory and time influence visuality and the experience of seeing. Through a careful attention to mood, tonality, texture, and color, Huff offers intimate depictions of both real and imagined moments and spaces, blurring the line between where reality begins and ends. Familiar and distant, distinctive and vague, these compositions incorporate both figuration and abstraction and result from experiences and thoughts that have morphed over time. Excavating visual materials from life, art history, personal encounters, imagination, and photographs, his works bring together a myriad of visual influences, resulting in new memories and forms of looking."*

## Andrew Huff

Hastings on Hudson, NY



*Land Mass*

gouache on board, 9 x 6 inches, \$2,400.

Andrew Huff

Hastings on Hudson, NY



*Mound*

gouache on board, 6 x 9 inches, \$2,400.

*"Painting is an exercise in immediacy and an opportunity to approach the whole of my studio practice from a different perspective. I work on several paintings at a time, each painting starts with several sketches; from these I may use a single image or zero in on a portion of a sketch developing the imagery further as it's transferred to the primed wood panels.*

*The sketch allows for experimentation of the image, mark making and application of paint. I use graphite to draw the images, often leaving these marks visible as the painting progresses.*

*In my current series I have worked to develop, refine, and advance the elements in each painting yet maintain consistency in the overall nature of the group. Edge of Becoming is part of this new series."*

Renée Hughes

Simsbury, CT



*Edge of Becoming*

acrylic, graphite on panel, 24 x 24 x 2 inches, \$1,500.

*"Through this painting, I illustrate the definition of race by color, question its validity and implication in a future with more race mixture, and plead for true racial integration."*

Ning Jia  
Woodbridge, CT



*White, Yellow, Red, Black, Human*  
oil and marker on panel, 24 x 36 x 2.5 inches, \$4,000.



*"My work references landscapes and aerial views, and invites viewers to pause, and closely explore the built surfaces. The layers and color interactions are often embedded and almost hidden, but yet, help to support the overall imagery with glimmers of underlife. Each layer informs the next as I emphasize and connect shapes, reinforced by color and value relationships that help to fully define the work. often, the layers and materials are only evident at the rich edges of the work.*

*My textile training significantly informs my studio work, from the design structures inherent in textiles, to the repetitive and time-based approach to art making, and my cognizance in mixing media in a well "crafted" way.*

*I always think of my studio practice as a celebration of process, my love for materials and the interactions of formal elements."*

Erica Licea-Kane

Arlington, MA



*From the Trees 2*

acrylic pigment, acrylic medium, collage, pom poms, 17 x 12 inches, \$1,850.

Erica Licea-Kane

Arlington, MA



*From the Trees 3*

acrylic pigment, acrylic medium, collage, pom poms, 17 x 12 inches, \$1,850.

*"I am passionate about photography as an art form. In a world overfull with images, ideas, and messages streaming at us at warp speed, there is profound value in the thoughtfulness, the provocation, the silent aesthetic, the power of a single image made with the vision and ever evolving techniques of fine art photography. Dancing Lights, Friday Night, Igloos Make Eating Alright captures mixed emotions in the midst of the pandemic. The sparkling lights, beautiful reflections, and playful nature of being enclosed inside a geodesic dome brings some much-needed joy to eating safely in public. While there is a delightful aspect to this image, there is also an unmistakable aura of apprehension with the need for encapsulation, to be isolated from others. The future?"*

Julie O'Connor

Weston, CT



*Dancing Lights, Friday Night, Igloos Make Eating Alright*  
digital archival photograph sublimated to aluminum, 21.5 x 16 inches, \$350.



*"This work pictures abortion providing spaces which look ordinary - just like the pharmacies, neighborhood groceries, clinics, and medical offices that sit in our communities offering a range of healthcare from bandaids to surgery. The location was chosen as an unexceptional facade but also an inviting and comforting one, as care facilities should be. With the United States currently seeing abortion bans in multiple states and the threat of Roe v. Wade being overturned this year, I look to photography to present this scene as if a witnessed reality, rendering it a necessary archive of a near future."*

Gina Randazzo

New York, NY



*OpenSevenDays*

archival pigment print, 17 x 22 inches, \$250.

*"In 1776, Ben Franklin warned, "We must, indeed, all hang together or, most assuredly, we shall all hang separately." In 1812, Francis Scott Key wondered, "Does that Star-Spangled Banner yet wave?" It did until 1861. Fast forward to 2022. Our sagging flag hangs, waiting to wave. There's power (the poles) and construction (the crane) and the past (the Widow's Watch), but the blue sky deceives. Clouds are on the horizon. I captured this shot at dusk, not by dawn's early light. In printing Let It Wave, I tried to balance between both extremes. It wasn't easy. Never is. If history repeats itself, 2122 will be no less complex—no matter which way the wind blows."*

ReBeL ReBeL

New Canaan, CT



*Let it Wave*

giclée photographic print, 24 x 30 inches, \$1,776.



*"People often touch my hair without asking first, which makes me feel like a merchandise on display. The weight of these interactions underpins very real consequences... stress, frustration, self-doubt and ultimately feelings of powerlessness.*

*Using racial injustice as a starting point, I juxtapose various fibers with a variety of found materials using free form weaving, coiling, knotting, wrapping and jewelry making techniques. Meticulously collected recycled materials, transformed by their collective memory become "social fabric" weaving together contemporary issues and personal narratives.*

*Extensions of rope, impeccably wrapped, woven, tied and embellished with recycled beads, zip ties, ribbon, lace, tape and bottle cap bobbles lure you into a hue-imbued, installations symbolizing natural hair and body armor. These bold whimsical sculptures gingerly invite the audience into off the-wall conversations about microaggressions, stereotypes and implicit bias."*

Theda Sandiford

Union City, NJ



*Purple Fiesta: Baggage Cart*

strips of African print fabric, acrylic yarn, pony beads, pom poms, bells,  
850 paracord, LED lights, ziptie blanket on gold recovered shopping cart  
41 x 27 x 42 inches, \$10,000.

*"Naturally Natural is my exploration of the theme of natural growth. In these works, I use varied media to explore attributes and meanings of self-growth and self-organization. The uncontrollable power of nature to 'take over' brings great creativity and vitality to the artwork. It conveys the process of moving from simplicity to complexity, and from complexity to simplicity, often emphasized in my creation of art. Naturally Natural expresses rich meanings including growth and longevity, and the integration of eastern and western cultures, giving the viewer inspiration and space for reflection. The painting series reflects many dualities: natural, traditional ink combined with synthetic, contemporary yupo paper, fullness and void, control and accident, and Chinese artistic tradition combined with Western abstract expressionism."*

Xiaojing Yan

Toronto, Canada



*Naturally Natural #85*

Chinese ink, acrylic on Yupo paper, 36 x 24 inches, \$7,500.

Xiaojing Yan

Toronto, Canada



*Naturally Natural #86*

Chinese ink, acrylic on Yupo paper, 36 x 24 inches, \$7,500.



*"Semaphore examines the shift in my perspective after having been diagnosed with Parkinson's disease. Through images, I consider what it means to integrate this life-altering information into my sense of self. What does acceptance look like?"*

*Post diagnosis, objects and experiences take on new meaning. Simple tools now present a challenge. Uncertainty pervades. As I look around me, the branches of trees become networks of neurons. Acknowledging these signals facilitates my process of adaptation.*

*Optimism holds the key for me now. Connection inspires. Light, always an inspiration, illuminates a path. And I go."*

Torrance York  
New Canaan, CT



*Untitled 8019*  
*2020, from Semaphore Project*  
archival pigment print, edition of 3, 1 AP, 24 x 24 inches, \$3,000.

## 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.

## 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.



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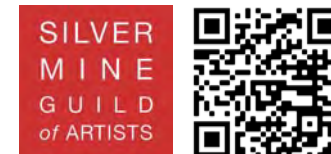
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# Silvermine

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