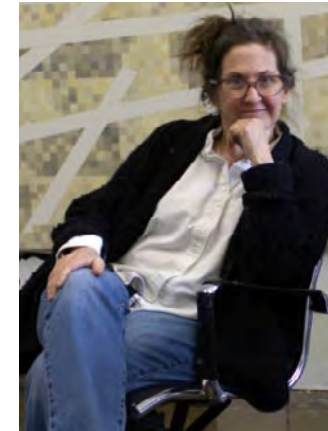




Silvermine

72nd A·ONE
2022

September 3 - October 20, 2022



JUROR - A painter and arts writer, Sharon Butler is widely known as the founder of *Two Coats of Paint*, a project which includes an influential art blogazine about painting, an artists' residency, online conversations, a small press, and other initiatives. Her abstract paintings, which explore the tension between the digital and handmade, are based on small drawings that she makes in a phone app. Solo painting exhibitions in 2016, 2018, and 2021 at Theodore Gallery were written about in *Hyperallergic*, *artcritical*, *The New Criterion*, *The James Kalm Report*, *Time Out New York*, and *New York Magazine*. In an *artcritical* review of her 2021 solo, artist-critic Laurie Fendrich called her work "beautiful and grittily compelling" and suggested that "the future of abstraction will be

owned by those who accept a post-compositional approach to their paintings. Right now, Sharon Butler has the best of both worlds." She has received awards and residencies from Creative Capital and the Warhol Foundation, Connecticut Commission on the Arts, Connecticut State University, Pollock Krasner Foundation, Yaddo, Blue Mountain Center, Pocket Utopia, and Counterproof Press.

Sharon has served as a lecturer and/or Visiting Artist/Critic at many notable art programs and organizations, including Brown University, Cornell University, Vermont Studio Center, Penn State, Pennsylvania Academy of the Fine Arts, the Art Institute of Chicago, the Hoffberger School of Painting(MICA), School of Visual Arts, and Parsons School of Design. She currently teaches in the MFA programs at the New York Academy of Art and the University of Connecticut.

She lives in Sunnyside, Queens, and maintains a studio in Brooklyn, NY.

JURORS STATEMENT

The first time I walked into the Silvermine Galleries to see the work in the 72nd A-ONE Exhibition, which I selected from digital images, I was pleased with how beautifully Roger Mudre and his team had installed it. A few surprises, mostly related to scale, are to be expected. In this instance, all the surprises were good ones. In this kind of expansive show, with no discrete theme designated, installation strategy is a particular challenge. Roger managed to find compelling conversations among pieces, their neighbors, and surrounding groups. As I walked through, connections clicked.

During the selection stage, my process included not only looking at the submitted images on my computer but also combing through the artists' websites and Instagram feeds. By triangulating in this way, I was better able to determine which artists were exploring meaningful threads running through their work. Such a thread might be a particular point of view, a preoccupation with process, a focus on a specific material, or the unfolding of a certain kind of content. I also seized on work that revealed a subtle knowingness and sense of humor about the history of art, the nature of perception, and the human condition.

Furthermore, I am drawn to ambitious, committed artists who have a distinctive creative vision. Beth Gilfilen, the artist I chose to receive Board Chair Grand Prize, is one such artist. For the past several years, she has been working in a coyly abstract idiom, referring to landscape imagery while never quite bringing it into focus as representative of a site or vista. Her earlier work features areas of sharp focus combined with blur and non-specificity. More recent pieces traffic in a kind of turbulent chaos, like a single tumbleweed on a prairie, but tempered by elegant line, assured brushwork, and subtle color combinations. She has developed a distinctive, confident visual language that speaks to her individual emotional state while capturing our collective sense of disintegration and despair.

Andrew McKay, winner of the Russell Jinishian Figurative Award, is a keen observer of detail. Most recently he has turned his attention to flyers stapled to telephone poles throughout Waterloo, Ontario. Using acrylic paint, ink, and graphite, he makes images of the flyers in exacting detail, creating an intimate chronicle of existential want and need. Where MacKay's work is tidy and squared-away, Jason Lipow, recipient of the Mollie & Albert Jacobson Sculpture award, embraces excess. He operates with a loose and evocative materiality, creating enigmatic objects that embody mystery and inchoate longing. For the Carole Eisner Sculpture Award, I selected Loren Eiferman, who uses a stringent process to craft plant-like sculptures using a Japanese saw, glue, putty, tree limbs, and branches that have fallen to the ground. In metaphorically resuscitating dead plants bestowing them with life everlasting, she manifests a delicate sense of irony. She also possesses wide-ranging curiosity, citing as her influences not only patterns in nature and plant life but also Hubble Telescope imagery, ancient Buddhist mandalas, quantum physics, and ancient manuscript imagery.

Picking prize winners from such an abundance of fine work isn't easy, especially since I liked each enough to include it in the exhibition. I do feel the paintings submitted by Todd Arseneault, Meghan Cox, and Jane Ehrlich announce especially intriguing engagements with the medium. Textile pieces by Carol Paik and Jeanne Ciravolo, who both repurpose found doilies, dishcloths, and other fabrics in idiosyncratic ways, express something ineffable about domesticity and the lives we live. And finally, I must give a shout-out to two photographers who are working very differently but equally effectively. Laurel Marx's approach is reductive, eliminating detail in search of beautiful, mysterious architectural space. By contrast, Carmen DeCristo makes portraits of fellow trans community members – photographs that are deeply engaged in the details of context and framing, apprehending them in their totality as objects and not simply images.

I will close there because I have to stop somewhere, but I could easily continue. I am grateful for the opportunity to curate this fine show and select award winners, and heartened to see so many artists rising to the challenges of a difficult world.

EXHIBITING ARTISTS

Aaron, Christine – New Rochelle, NY
Arsenault, Todd – Carlisle, PA
Birkedal, Marie – Berlin, Germany
Blum, Caroline – New York, NY
Brown, Connie – New Canaan, NY
Buck, Deborah – New York, NY
Buxton, James – Farmington, CT
Cadoff, Jennifer – Torrington, CT
Camiel, Eric – Danbury, CT
Ciravolo, Jeanne – Hamden, CT
Colletta, Linda – Bridgeport, CT
Cooper, Cynthia – Farmington, CT
Cox, Meghan – Philadelphia, PA
DeCristo, Carmen – Brooklyn, NY
Ding, Tielin – New York, NY
Eiferman, Loren – Katonah, NY
Ehrlich, Jane – Hudson, NY
Follin, Heide – Norwalk, CT
Fons, Hannah – New York, NY
Ford, Kevin – Norwalk, CT
Gardner, Beverly – Milford, CT
Gilfilen, Elizabeth – Brooklyn, NY
Giuliani, Leslie – Weston, CT
Graham, Andrew – Redding, CT

Greiner, Kenneth – Brooklyn, NY
Irving, Carol – Escanaba, MI
Khorover, Natalya – Pleasantville, NY
Klema, Stephen – Winsted, CT
Kreitchet, Heidi – Pomona, CA
Lansden, Robert – Norwalk, CT
Lee, Sung Ji – Burlington, MA
Li, Weina – Brooklyn, NY
Lipow, Jason – Glenmoore, PA
Manning, Michael – Greenwich, CT
Marx, Laurel – New York, NY
McKay, Andrew – Vancouver, BC, Canada
Mehrbach, Carl – Lyme, NH
Morris, Gwendolyn – Stamford, CT
Nagy, Joy – New York, NY
Novick, Steve – Somerville, MA
Paik, Carol – New York, NY
Ramsey, Ellen – Seattle, WA
Sissons, Narelle – New Canaan, CT
Swann, Sofie – Norwalk, CT
Tooley Parker, Mary – Yorktown Heights, NY
Vander Sluis, Sylvia – Lancaster, MA
Weise, Patricia – Winsted, CT

Award Sponsors

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

72nd A•ONE 2022 Award Winners for their body of work

Board Chair Grand Prize - \$1,000 and solo show in 2024
Elizabeth Gilfilen – Brooklyn, NY

Patricia Warfield Jinishian Figurative Award - \$500
Andrew McKay – Vancouver, BC, Canada

Mollie & Albert Jacobson Sculpture Award - \$500
Jason Lipow – Glenmoore, PA

Carole Eisner Sculpture Award - \$300
Loren Eiferman – Katonah, NY

Jerry's Artarama of Norwalk Award - \$250 Gift Card
Todd Arsenault – Carlisle, PA
Meghan Cox – Philadelphia, PA

Award of Excellence – \$50 Gift Card to Jerry's Artarama of Norwalk
Jeanne Ciravolo – Hamden, CT
Tielin Ding – New York, NY
Jane Ehrlich – Hudson, NY
Laurel Marx – New York, NY
Carol Paik – New York, NY

"My work investigates loss, memory and the fragility of human connection: the invisible but indelible record of experience. I create work to make the intangible visible, to show beauty in the broken and imperfect.

Loss is universal. It impacts, shapes and marks us. Burning, used through history to destroy and sanctify, evokes absence and presence, destruction and redemption. Cast light and shadows through paper convey the shifting relationship between perception, memory and experience acting as physical evidence of what is lost. Stitching evokes the repetitive action of repairing and connecting; a determined resilience to piece together meaning despite vulnerability, disappointment and inevitable decline.

These works are whole and beautiful despite and because of being fragile and pieced together. The hand-wrought and manipulated materials validate the beauty inherent in the imperfect, the intimate, and the vulnerable nature of being human, the lived experience in the face of the unknown."

Christine Aaron

New Rochelle, NY



Secret II

burnt drawing, stitching, oak gall ink, dyed gampi, 10 x 8 inches, \$900.

"Obsessive Messaging (Tree People) is part of a recent series, titled Estimated Losses, that explores our relationship to technology and how images work to shape our perception of the world. The work comes out of a longer running interest in how the constant accumulation of visual information can overwhelm our minds, skewing perception and contributing to composite realities. Obsessive Messaging (Tree People) is a rather straightforward play on the paradox of technology and interpersonal relationships."

Todd Arsenault

Carlisle, PA



Obsessive Messaging (Tree People)
oil on canvas, 20 x 24 inches, \$1,200.

"Certified Accountant is part of a recent series, titled Estimated Losses, that explores our relationship to technology and how images work to shape our perception of the world. The work comes out of a longer running interest in how the constant accumulation of visual information can overwhelm our minds, skewing perception and contributing to composite realities. Certified Accountant attempts to exemplify the precariousness of individuality as shaped through the digital."

Todd Arsenault

Carlisle, PA



Certified Accountant
oil on canvas, 30 x 30 inches, \$1,500.

"Bells for Magical Arts and Board the Plane's ephemeral quality comes from the first summer of complete lockdown in Berlin, where I drove to my studio through a deserted city on my mountain bike, with no people, no cars, just silence, and strange transient sunlight and a feeling of being the last person in the world. It was a surreal experience, everything was so quiet and beautiful and there was a sense of "past" in the empty city, a place everyone had left and was no more. At the same time, this was before we knew when a vaccine would come, so there was at the same time this very real feeling of imminent danger. That sensation came two years later expressed in these works."

Marie Birkedal

Berlin, Germany



Bells for Magical Arts

watercolor on prepared rice paper, 26 x 17 inches, \$900.

Marie Birkedal

Berlin, Germany



Board the Plane

watercolor on prepared rice paper, 26 x 17 inches, \$900.

"Inspired by the natural environment, the warmth of summer, a garden, and a swimming pool, the painting, Bolanos Drive is a diary of a summer spent living on Bolanos Drive, a street in Marin County, California. Made with the materials of paint, collage, and colored pencils, it captures a specific moment in time. The flowers, real and imagined are floating over the swimming pool at twilight, giving the painting a joyful and optimistic quality.

Four to five layers of cobalt and cerulean blue paint in the background of the painting give the canvas a textured quality. The large pink and blue flowers central to the painting were painted with templates and add symmetry. The sunflowers, daffodils, and poppies add shapes and colors, and a circular template and colored pencils make a delicate, lacelike border that frames the flowers, sky, and pool.

As an artist looking at other artist's work for inspiration, David Hockney has always been an artist whose bright colors and bold compositions inspire me. Looking at his painting Mulholland Drive: The Road to the Studio, in a catalog, gave me the idea for this painting. Capturing a sense of place, a moment in time and a memory with colors, forms, and shapes, is the definition of Bolanos Drive."

Caroline Blum

New York, NY



Bolanos Drive

acrylic, collage, pencils on canvas, 36 x 24 inches, \$6,000.

"My studio is my sanctuary. I think of my paintings as chromatic dreamscapes filled with hope. However, I find in this tumultuous world my paintings, including Hubbub, have started to reflect the loud, chaotic distractions and the uncertainty of our times. My organic shapes often resemble botanical and figural forms, symbols of nature and growth. Hubbub reflects the years of instability we have been experiencing, muting my hope for progress."

Connie Brown

New Canaan, CT



Hubbub

acrylic on panel, 24 x 24 x 2.5 inches, \$2,500.

"I grew up on a farm and spent a great deal of time alone. I wished that the animals could talk. I had an imaginary friend. Her name was Hennessey. I have no idea why. She was not a constant companion, present just when I was alone, climbing trees or wandering forests. She was quite smart and very reasonable, lots of fun to have around. Hennessey seemed to understand everything. Perhaps she was my id or my alter ego. I wish she was still here, but I can't get her back. Apparently, you can't have an imaginary friend once you are a grown up, or can you?"

Deborah Buck

New York, NY



Invisible Friends

acrylic, pastel, ink on paper, 45 x 51 inches, \$6,800.

"My Mother always referred to joggers as "Road Warriors". She would critique their brightly colored outfits, accompanying gear and give them names. "There goes a Fuchsia Feathered Road Warrior", she would say. She was a wordsmith, and her clever names were not lost on me... I took them to a whole other level. I have a house by the beach and every weekend they are suited up and pounding the pavement with the seriousness of combat whether on foot or on wheels. They seem to be involved in another world as I glide past on my antique comfy seated beach cruiser."

Deborah Buck

New York, NY



Road Warrior

acrylic, pastel, ink on paper, 40 x 26 inches, \$4,200.

"Black Madonna and Child - I thought that this title was and is a wonderful ideal for subject matter for exploration in a 3-dimensional conceptual form. How might I go about the construction of this ideal within the structure of how I work and representing the Black Gaze? The use of chairs as substitute for people would be my first move and figure out the abstract religious symbolism as my next move to balance out the sculpture piece."

James Buxton

Farmington, CT



Black Madonna and Child

painted wood, 75 x 60 x 48 inches, \$15,800.

"The core of my practice is making abstract drawings using archival ink on heavy watercolor paper, using a limited range of simple marks (dots, tiny circles, short lines, scribble). I often piece drawings together into grids that can measure 6 by 6 feet or more. I also cut, rip, fold, glue and sew together pieces of drawings into collages and "paperworks" that incorporate other materials and employ the techniques of hand-made books. For City Life, I started with more than a thousand bits of cut-up drawings and paintings (acrylics, watercolors), playing with the pieces until various groupings started to interact in engaging ways. As the piece slowly grew, it began to remind me of my years in NYC—both in terms of so many unique individuals living and working in close proximity, and as a kind of bird's eye view of the city's physical diversity—broad avenues, crowded neighborhoods, pockets of open space. Just like actual cities, this one evolved over time."

Jennifer Cadoff

Torrington, CT



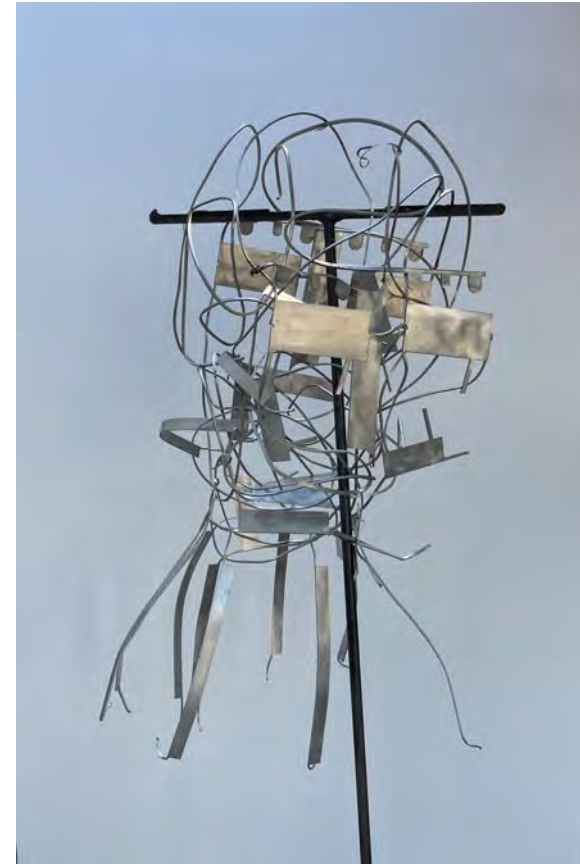
City Life

cut and pieced drawings, watercolors, 55 x 55 inches, \$5,000.

"The inescapable propensity for humans to anthropomorphize is the semination of this piece. It takes so little information to evoke a person. Not only do we perceive human forms in Chaos but we also assign emotion to the "person" we imagine. From that, this head emerged. First from handling the stainless steel then building upon what I felt; cutting and welding to create a stylized evocation of a person in Chaos."

Eric Camiel

Danbury, CT



Chaos

stainless steel, 18 x 18 x 24 inches, \$6,600.

"My works Lament Memento and Hands to Work honor the resilient narratives of my female relatives. These works materialize gendered experiences of loss and hope through physical and psychological acts of construction and repair: stitching, collage, print and transfer. In using kitchen towels as substrates, I explore the resistance inherent in making do, which connects to female traditions of labor and innovation. Each textile comes with a history—stains, tears, bleach marks—which informs my alterations. Lament Memento includes a block print of Eve from Masaccio's Expulsion from the Garden of Eden. In Hands to Work, stitches, scraps of painted paper, paper doilies, and scabs of acrylic paint construct an image that speaks to experience, labor and persistence."

Jeanne Ciravolo

Hamden, CT



Hands to Work

stitching, paper doily, painted paper, acrylic scabs collage on kitchen towel,
25 x 16 inches, \$1,200.

Jeanne Ciravolo

Hamden, CT



Lament Memento

monotype, stitching, pressed orchid, acrylic, heirloom doily collage on
kitchen towel, 13 x 10 inches, \$1,200.

"In blurring the lines between abstract expressionism, fiber art, and sculpture, Oo La La Sasson is an exploration of colors, textures, and vibrations stored in my body and mind from a very digital current reality. The unsettling energy of social media and the news had been leaving its frenetic energy and imagery burned in my mind. The weaving was my attempt at bringing the world back together, mending the great divides between us all, and an attempt to inspire inclusion, tolerance, and acceptance. In the same respect, I explored what might be born when seemingly disparate ideas, beliefs, cultures, races, genders, sexual orientations, religions, and politics are meshed together, revealing something entirely new and beautiful."

Linda Colletta

Weston, CT



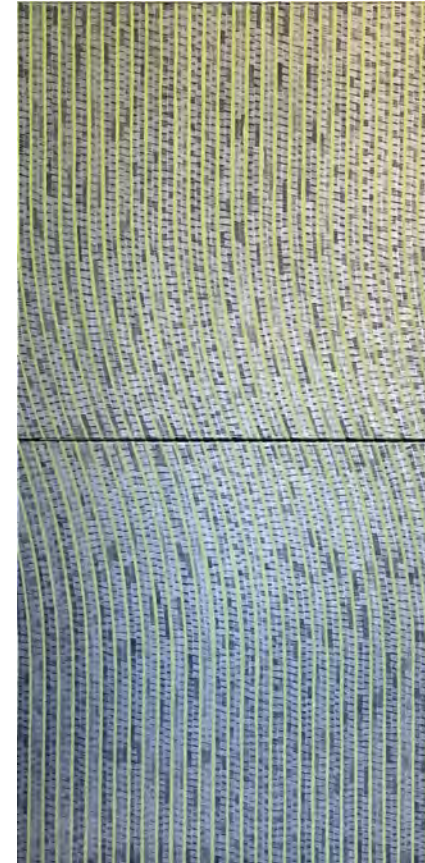
Oo La La Sasson

monoacrylic on raw woven canvas, 56 x 65 x 2 inches, \$5,800.

"My work is a personal form of geometric abstraction made by arranging patterns and colors in repetitive cycles and using math to make curves that go off on tangents bursting outward with exuberant colors on an upward trajectory. The stripes are applied in layers of brushstrokes counted in prime numbers to affect the pattern, movement and the rhythm."

Cynthia Cooper

Farmington, CT



Untitled Prime (Problem and Solution)
acrylic on canvas, 62 x 32 x 2.5 inches, \$2,450.

"In my current work, I compose cut paper environments in my studio and paint them from direct observation. Using the format of a Polaroid or bookplate, my compositional elements create a trompe l'oeil effect in which the still life can be interpreted both as a painting and as the depiction of the reproduction of a painting."

Meghan Cox
Philadelphia, PA



That Day and Aviary
oil on paper over panel, 14 x 12 inches, \$1,350.

Meghan Cox

Philadelphia, PA



That Day and Paper Pennies
oil on paper over panel, 14 x 11 inches, \$1,350.

"I am a portrait artist using photography to make highly stylized images informed by my experiences as a queer woman growing up in America. My images of fellow trans community members pedestal their subjects as idols and reference iconography of my past in the rural south, revealing truths about myself and resulting in subversive depictions of trans divinity in American portraiture."

Carmen DeCristo

Brooklyn, NY



Family Portrait

inkjet print, 20 x 24 inches, \$400.

"Guided by my practice of drifting and encounters with trail markers, I became interested in how the sign of a trail marker guides me to open up a new world of signs and language, across urban and natural spaces. I am thinking about a trail with directional markers as a metaphor of the psycholinguistic structure of "entry-body-exit" in our daily life."

Tielin Ding

New York, NY



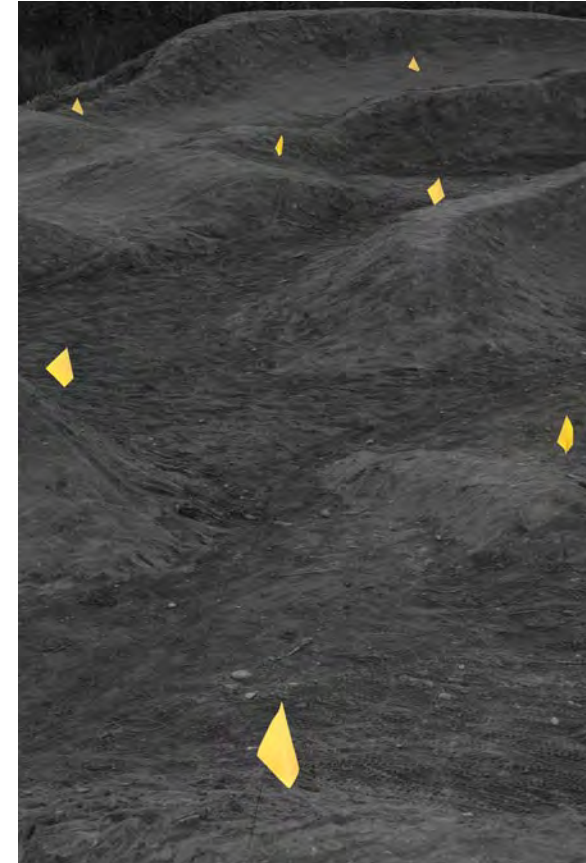
Exit

dye sublimation on aluminum, 16 x 24 inches, \$2,000.

"Yellow is a safety color to guide us to keep caution of where to go in our daily life, which is acting both as a separation and continuation just like the yellow line in the middle of the street. I consider wandering is a way to find out more about what is happening between point A and point B, rather than just focusing on start and destination."

Tielin Ding

New York, NY



Into the Wild

dye sublimation on aluminum, 24 x 16 inches, \$1,800.

"This work 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. It was written by an unknown author, in an unknown language and is in the collection at Yale's Beinecke Book Library. After discovering this manuscript, I felt an immediate and profound connection to it. For the past five years, I've been transposing the "herbal" illustrations from the 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."

Loren Eiferman

Katonah, NY



8v/Triumverate

154 pieces of wood, pastel, paper pulp, graphite
60 x 12 x 4 inches, \$3,500.

"Recent paintings create the presence of light by the layering of transparent linear, gestural pathways and simple forms. They start with a single background color and are composed mostly of white, straight, zig zag, and curvilinear layers of transparencies. The layering is a slow process with nuances, accidents of application, and imperfections of surface, as the networks of light accumulate with paint. The forms are painted one at a time, each form carrying its individual code as it overlaps the next and coalesces with the forms below. The layers become 'action' layers creating monochromatic tonal variations and movement. As each stroke rests on the one beneath the paintings begin to resonate with light."

Jane Ehrlich

Hudson, NY



OcHW

acrylic, Flashe on canvas, 30 x 40 inches, \$1,300.

"Inspired by the natural world around us, I have imagined this painting story.

*In the meadow garden, small creatures live and navigate the forest of towering plants and experience it as a dark forest when in deep shade. Sunshine beams bright above the forest canopy. The sun shines through and lights up a plant turning it brilliant orange. A chicken wire fence is visible from one angle and then disappears into the darkness. Wire becomes undulating energy lines that allow plant communication which happens outside our four human senses. I call this *Twists in the Passage* referring to unseen links between living plants and animals."*

Heide Follin

Norwalk, CT



Twists in the Passage

acrylic, Flashe, medium on birch panel, 36 x 30 inches, \$3,000.

"Inspired by shamanic and animist belief systems, my work uses muscular lines and bold, saturated color to create 'speculative artifacts' that reflect timeless, archetypal connections between geographically disparate cultures and honor the fundamental, psychic trueness of stories and legends often discarded as 'myths' under Western colonialist influence. Incorporating numinous elements common to all human spiritual practices, folklore, ritual, and dreams, my work aims to spark a feeling of recognition - of being in the presence of something very old, yet not remote; a sense of talismanic protection, if not exactly safety; of remembering the message, even if the source has been forgotten."

Hannah Fons

New York, NY



Trickster(s) at the Crossroads

acrylic on canvas with metal elements, 40 x 30 inches, \$1,200.

"I address one of painting's primordial subjects, that of exploring the experience of perception. Subjects are rendered as barely there-inhabiting space between a glance, observation, and memory. Objects bleed into one another, mimicking the visual slippage of internal images. As objects hover in and out of focus, they combine and dissolve, capturing how our eyes hold on to things, release them, and then return to them once again. Whether we glance fleetingly at things or carefully examine them, objects and beings become fixed in our visual memory and it is these reminiscences that I seek to capture, emphasizing the remoteness of original memories through their vaporous depiction."

Kevin Ford

Norwalk, CT

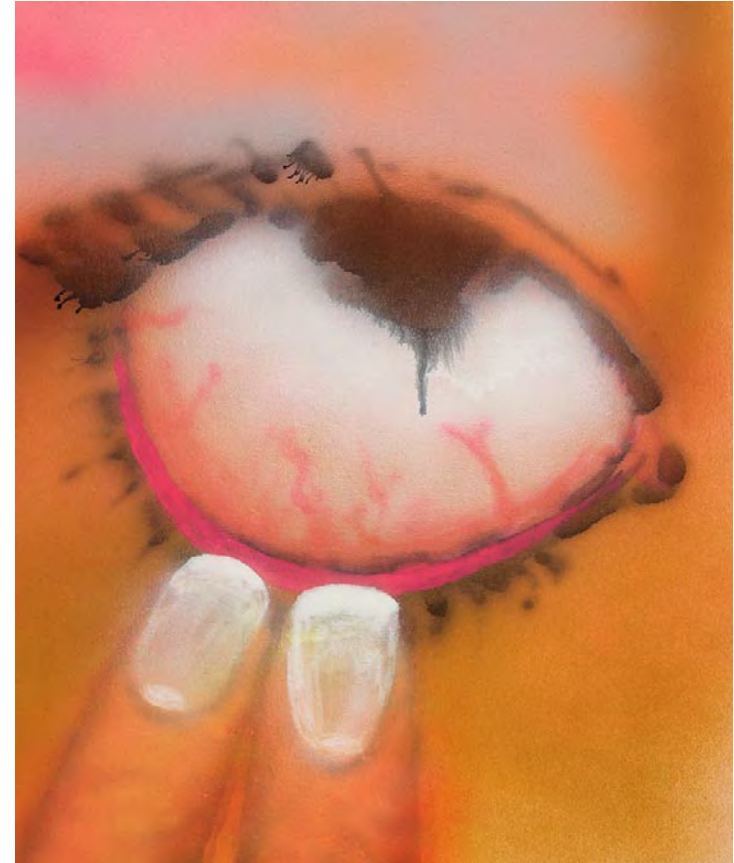


Cape Elizabeth

acrylic on canvas mounted to panel, 20 x 16 inches, \$3,600.

Kevin Ford

Norwalk, CT



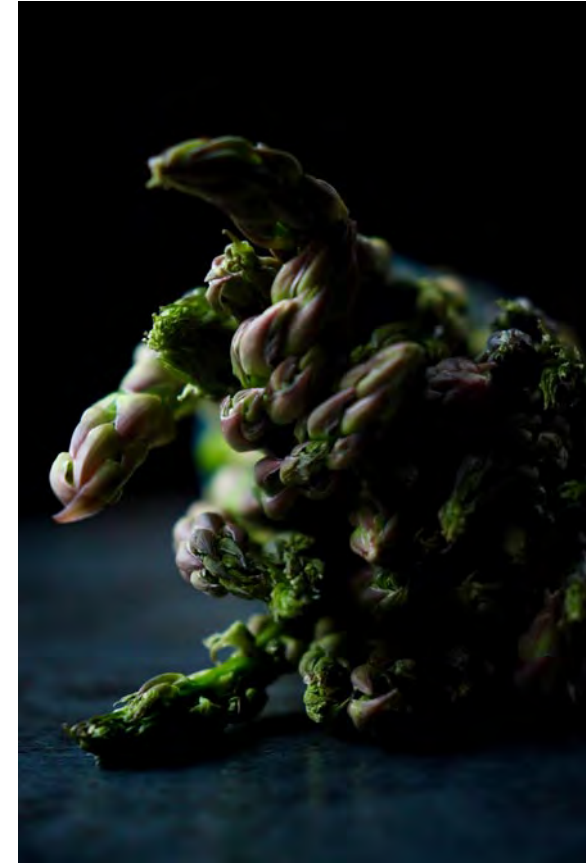
Lost Contact

acrylic on canvas mounted to panel, 20 x 16 inches, \$3,600.

"Inspired by Dutch painters, I enjoy the way these masters styled the food and flowers in their works. The details were exquisite, along with their wonderful use of color. My background is in fine art, and my approach to photography is like that of a painter to her canvas. Drawing and painting are a great passion of mine. My process begins with thrifting for vintage pieces, antique vases, or crystal. Then, I'd search for flowers or foods with lots of surface texture and character. With each setup, I would look at each object carefully and move them around within the frame. It would be through my lens that lines and textures would emerge from the low light, creating a painterly atmosphere."

Beverly Gardner

Milford, CT



Asparagus

digital archival print, 24 x 16 inches, \$800.

Beverly Gardner

Milford, CT

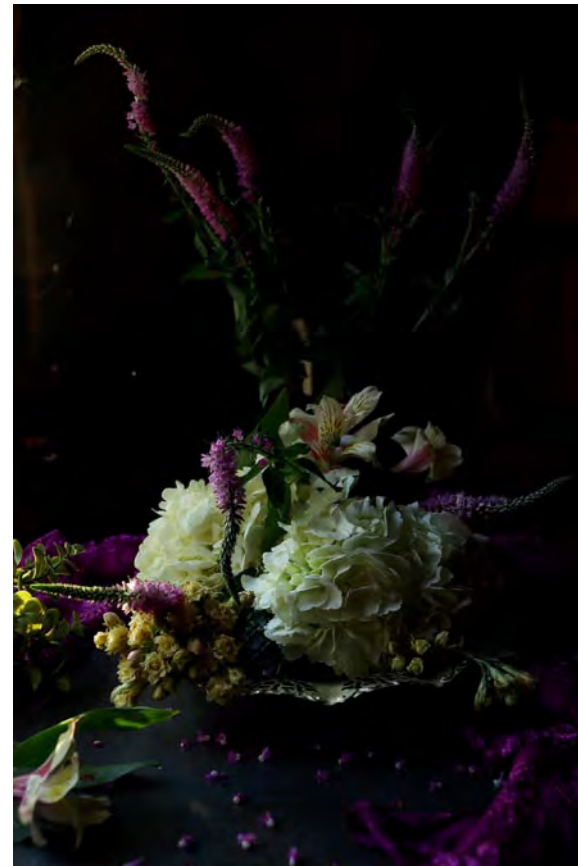


The Hours Before

digital archival print, 24 x 16 inches, \$800.

Beverly Gardner

Milford, CT



Summer Burst

digital archival print, 24 x 16 inches, \$800.

"With this large-scale work I attempt to delve deeper into the interiority of painting, especially that which comes through the senses and through the body. With a searching, notational line, I trace remnants of what is felt, building interlocked structures that teeter on the cusp of recognition. This is a spontaneous activity in which the material properties of paint; it's slipperiness, opacity and viscosity are put into an uneasy tension with legibility. I am able to enter into a call and response with the unknown that is embedded in the painting. For me, the kinetic body and what images and pleasures can emerge through it physically, is an antidote for our digital, socially distanced world."

Elizabeth Gilfilen

Brooklyn, NY



Elastic Cleft

oil on canvas, 64 x 64 inches, \$7,000.

"My recent works have focused on interpreting my original drawings into stitch-able, digitized embroidery files. These I sew, with colorful thread combinations as my palette, onto an archival microfiber paper I have painted and printed with encaustic and oil paint. To the embroidered images, I stitch down appliquéd shapes cut from other paintings and prints, finally adding decorative machine stitching accents and sequins. The embellishments create a fantastic world for the drawings to inhabit.

The works begin with no particular result in mind. I just let the pieces unfold as the process progresses. When the piece feels finished, I title the works hinting at the "story" I see. I hope the novel visual situations and the unusual construction of the pieces spark the viewers' interest and imagination so they engage with the work on a personal level."

Leslie Giuliani

Weston, CT



Mousetrap

embroidered encaustic painting on microfiber with sequins, 10 x 8 inches, \$650.

Leslie Giuliani

Weston, CT



Second Chance

embroidered encaustic painting on microfiber with sequins, 10 x 8 inches, \$650.

Leslie Giuliani

Weston, CT



Too Many Ideas

embroidered encaustic painting, on microfiber with sequins, 10 x 8 inches, \$650.

Leslie Giuliani

Weston, CT



Victoriana

embroidered encaustic painting, on microfiber with sequins, 10 x 8 inches, \$650.

"Long drawn to the human form, initially exploring the fine art nude in the 1980's, and coming back to it 20+ years ago. I find the unclothed body is an amazing art form, so changeable with pose, light, mood, the energy of the day, and the relationship between the model and the photographer."

Andrew Graham

Redding, CT



Humility

photography, 24 x 20 inches, \$300.

Andrew Graham

Redding, CT



Pendulus

photography, 24 x 20 inches, \$300.

"Dirt Worship, 2022 is an oil painting created using an intuitive process. First developing around a marbling technique seen at the bottom-center of the work, it evokes the feeling of mossy oak tree bark. From there, new organic forms begin to take shape. Trees, earth, and the dirt we walk on provide a resource-abundant home for us to live our lives and raise our children; many of us take this for granted. Illustrating this, a womb-like focal point emerges in the center of the piece, suggesting a sense of motherhood. This painting, in acknowledgment of the teachings of Indigenous leaders like Robin Wall Kimmerer, hopes to encourage the viewer to consider how we can engage in a more reciprocal relationship with the land."

Kenneth Greiner

Brooklyn, NY



Dirt Worship

oil on canvas, 30 x 40 inches, \$1,225.

"Self-Entanglement, 2022 is an oil painting created from mental imagery first seen by the artist during meditation. In Zen Buddhism, there is a concept called, "No Self," referring to the idea that the modern perception of one's self is inaccurate and that beneath our complicated ideas about who we are, our memories of trauma and triumph, we exist as equal, blank slates of consciousness. Like the tangled and twisted multicolored cords seen here, we identify with the past and our ideals for the future, but as a result, tend to miss the opportunities of the present. In this, we are offered a reminder that we are more than the places we've been and that while our experiences are important, every moment is a fresh start."

Kenneth Greiner

Brooklyn, NY



Self-Entanglement

oil on canvas, 11 x 14 inches, \$675.

"I am a weaver, speaking in yarn and color. This language of fiber can be a challenging endeavor, but the fiber speaks to me too. I have been taking photos of sunsets and sunrises from my home studio on Lake Michigan. The photos are inspiring me to bring these images to my woven work. Like a naturalist who is out in the field collecting specimens, taking photos, and making quick sketches in their journal, I am trying to mimic those actions. I have accepted the challenge: turning woven yarn into images of water, rocks, sky and soil. There was a different feel to this project, choosing the yarns and weaving this sunset during the Pandemic. My feelings and emotions are woven deep within the yarns."

Carol Irving

Escanaba, MI



Sunset Silhouette I

wool, linen weaving, 60 x 36 inches, \$2,000.

"Power lines. High voltage. Utility poles. Visual pollution.

Entanglements 1 & 4 are ruminations on how we communicate in this tangled web of landlines, mobile signals, fiber optic lines and social media. I have always been fascinated by the crisscrossing lines stretching and dipping between utility poles. How is it possible to know which line leads to whom? How is it possible now, in the wireless world we live in, to understand our connections?

By stitching on clear repurposed drum heads , I am trying to capture and untangle the web around me. In some places the drum head, which supports all the stitched lines, shows a bit of wear, calling to mind how our own lines of communication can be worn thin in a world of invisible internet connections. I embrace the irony of creating lines drawn on drums, one of the earliest tools for long-distance communication."

Natalya Khorover

Pleasantville, NY

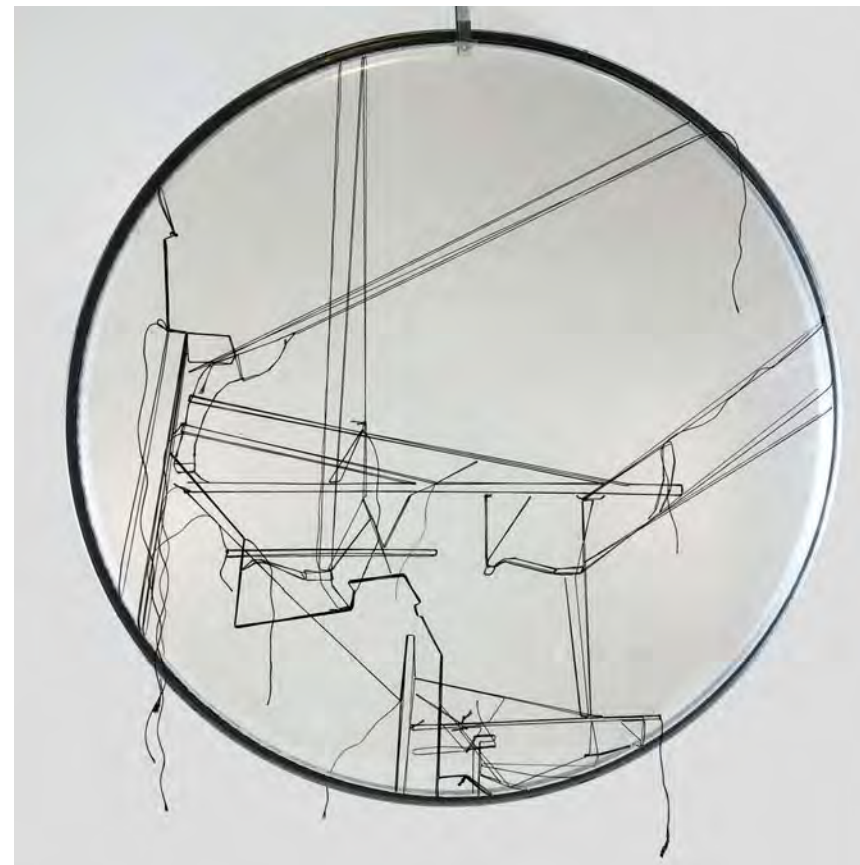


Entanglements 1

repurposed plastic, thread, 16.5 x 16.5 inches, \$1,900.

Natalya Khorover

Pleasantville, NY



Entanglements 4

repurposed plastic, thread, 12.5 x 12.5 inches, \$900.

"Pandora's Box 7 is one in a series of sculptures that explore 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."

Stephen Klema

Winsted, CT



Pandora's Box 7
wood, 74 x 18 x 18 inches, \$3,500.

"This piece is from the Acid Washed series that was inspired by 80's rap music. This particular statement vessel was created while I was listening to Eric B. & Rakim's rap I Know You Got Soul. The east coast beats and danceable sounds are reflected in the movements of the butterflies as they land on the rim of the pot. The blue, stain, wash is reminiscent of the 80's popular acid washed jeans trend. Both the music and fashion of that time bring back wonderful memories of my youth. This piece is wheel thrown with a stoneware. The butterflies and rose buds are hand built attachments added on after the lines of flight are spontaneously drawn on the surface. The blue stain is the final step with multiple sprays of water creating a streaked and washed look."

Heidi Kreitchet

Pomona, CA



I Know You Got Soul

wheel thrown porcelain, altered, hand-built attachments, blue stain, kiln fired

17 x 12 x 12 inches, \$1,300.

"This piece is referencing that rejuvenating moment of awakening in the seasons from winter to spring. When it is still brisk outside with some snow on the ground and then you happen to see buds pushing their way through the frozen earth and then you realize spring is almost here. Trees beginning to show signs of new life on their thin branches. Snow melting away as the sun begins to shine longer and warmer on our faces. We begin to crave that warmth of the sunbeams after long months of the beauty of grey.

This piece was wheel thrown and then altered with hand building techniques. The clay body is a black clay high in magnesium and iron symbolizing the darker, winter months. The painterly style of the white slip is representing snow and cold. The attachments are flower buds and leaves of new growth."

Heidi Kreitchet

Pomona, CA



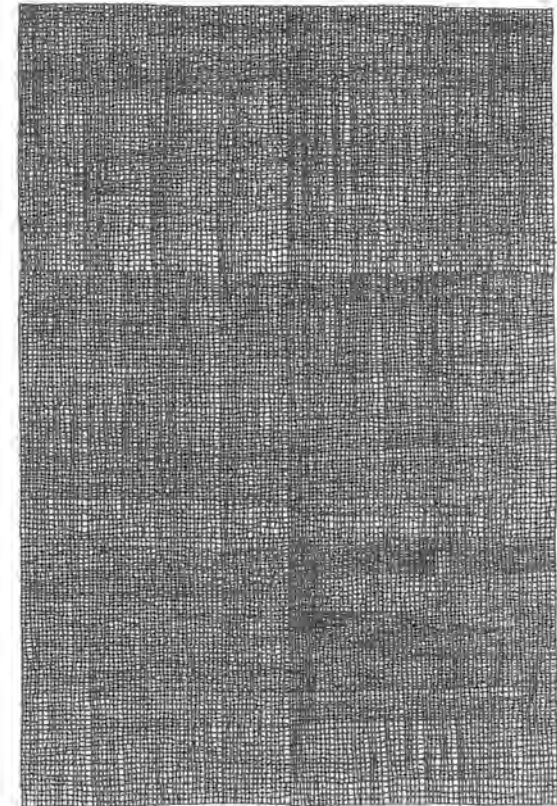
Through Winter Comes Regrowth

obsidian clay, porcelain slip brushed and poured, hand-built attachments,
electric kiln fired, 18 x 7 x 7 inches, \$900.

"Algorithms, or sets of instructions, were used to produce these drawings. Started without a defined outcome, they are an exploration of the unknown. Each geometric pattern, regardless of motif, is an intermingling of time, chance, and ambiguity. Transformed by imperfection or mutation of the hand, the metamorphosis of the algorithm into a drawing is quiet and contemplative. Without mutation, the results would lack the variations that give the drawing visual interest. Japanese Wabi-Sabi has explored the concept of beauty and imperfection for hundreds of years. It is the aesthetic appreciation of life's temporality and encourages the acceptance of the inevitable."

Robert Lansden

Norwalk, CT

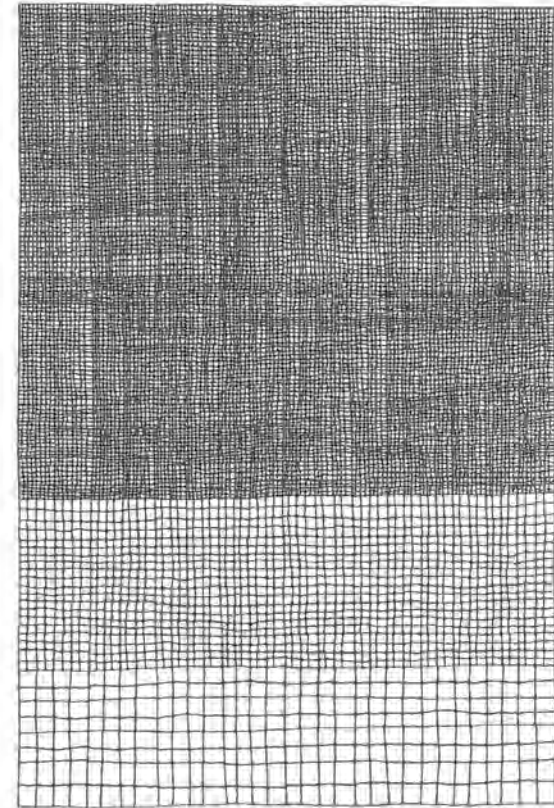


Grid 1

pigmented ink on cotton vellum, 14 x 11 inches, \$2,000.

Robert Lansden

Norwalk, CT

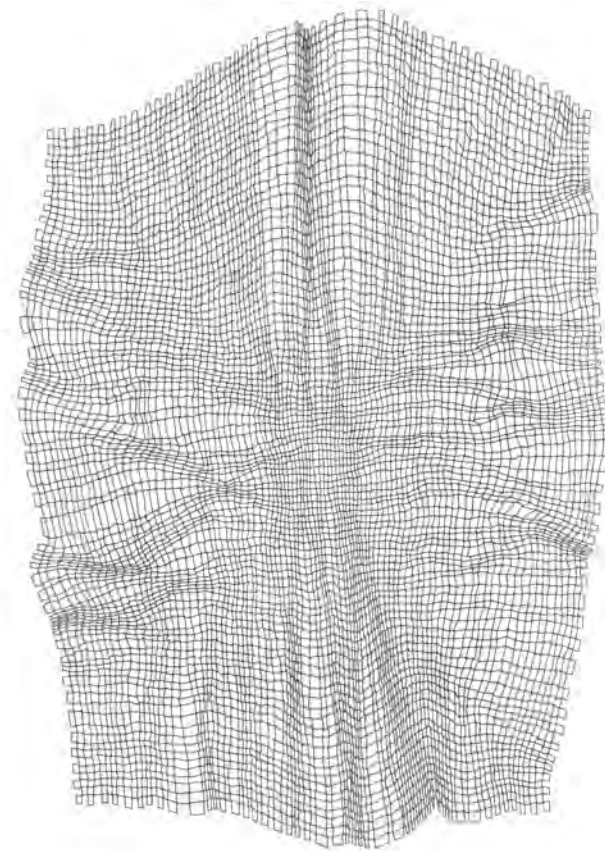


Grid 2

pigmented ink on cotton vellum, 14 x 11 inches, \$2,000.

Robert Lansden

Norwalk, CT



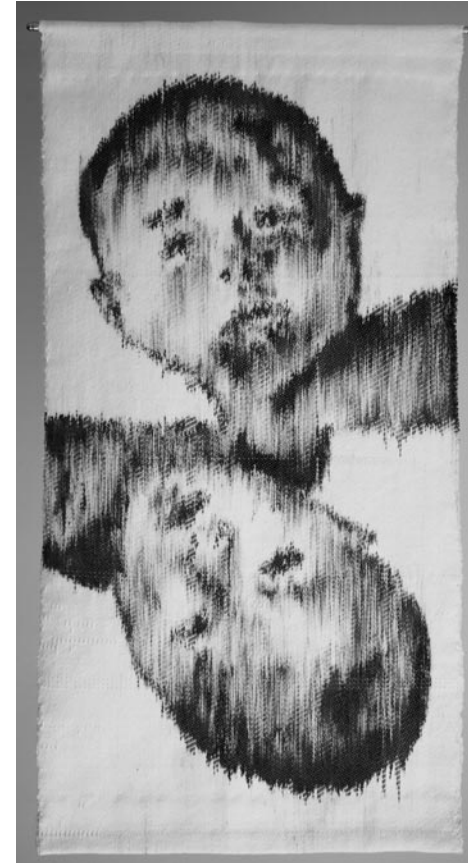
The Shape of Time (After the Flood)

pigmented ink on cotton vellum, 14 x 11 inches, \$2,000.

"Over time, memories fade; their fragments are fossilized and reside somewhere in my unconscious mind. Each fragment is not very clear but has subtle tracks. They could be found in various forms like objects, smells, colors, and emotions. I explore these fragments which have been hidden for a while, to paraphrase Walter Benjamin, like a man digging the earth to find dead cities. I try to synthesize my old memories across time to make them live again in my work. In this process, memories are no longer ambiguous, but they are articulated in a tangible and visible form."

Sung Ji Lee

Burlington, MA



The Shape of Time (After the Flood)
pigmented ink on cotton vellum, 14 x 11 inches, \$2,000.

"I made a telescope that looks back at the viewer. As one gets closer, he sees an endless tunnel of shiny stars and mirrors reflecting his own face. With 400 fiber optic lights each coming through the tiny holes cut into its mirror, the electric operation allowed me to make a flickering effect. An animated video plays at the end of the tunnel, with mirrors carrying away the shooting stars in every direction.

I used a camera to document people looking into the telescope. Like planets with gravity, these faces were surrounded by countless stars. Curious, blurred, lightened up by starlight, each face formed a new universe."

Weina Li

Brooklyn, NY



You are the Star

telescope, projector, 60 x 68 x 25 inches, \$8,000.

"My studio practice is an activity of nest-making – a process of collection and accretion through which fleeting experiences, memories, and desires become embedded in a physical material. My work often appears through the coded visual languages of painting, yet inhabits a space of otherness that denies singular inclinations towards the pictorial or illusionistic and embraces notions of ephemerality or the uncanny. I understand abstraction as a container for seemingly disparate impulses towards depiction and embodiment, and as an agential tool for the elective disclosure or willful ambiguities of one's public and private selves. I want my work to resist temporal stasis – to exist through a viewer's affective experience of the immediate present, yet remain inseparable from subjective, remembered, reconstructed pasts."

Jason Lipow

Glenmoore, PA

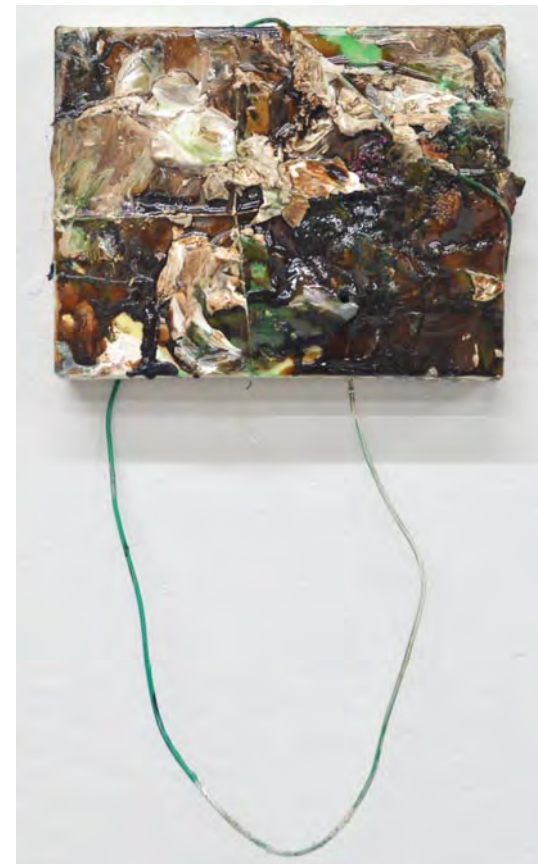


discum furt(ive) open ng

oil, acrylic, blood, wood, charcoal, masonite, drywall screws, nail polish,
mixed media, 21 x 15.37 x 13.75 inches, \$1,800.

Jason Lipow

Glenmoore, PA



flu season

oil, wood stain, polyurethane, epoxy, resin, newspaper, mixed media on canvas

18.5 x 10.5 x 2.37 inches, \$800.

Jason Lipow

Glenmoore, PA



Untitled

oil, enamel, relief ink, 19.37 x 24.75 inches, \$1,000.

"Yellow has eyes is part of a new series of paintings and sculptures, Yellow More..., focusing on the color yellow and abstraction. The narrow parameters force the work to become more introspective and investigative within the confines of the guidelines.

The yellow bicycle sculptures are the underlying start of the new work, looking to the abstract geometric shapes and lines as inspiration for the paintings.

Line, shape and color all being together in the moment and part of the process are the heart of the Yellow More... series."

Michael Manning

Greenwich, CT



Yellow Has Eyes

recycled bike parts, enamel, 28 x 24 x 12 inches, \$2,200.

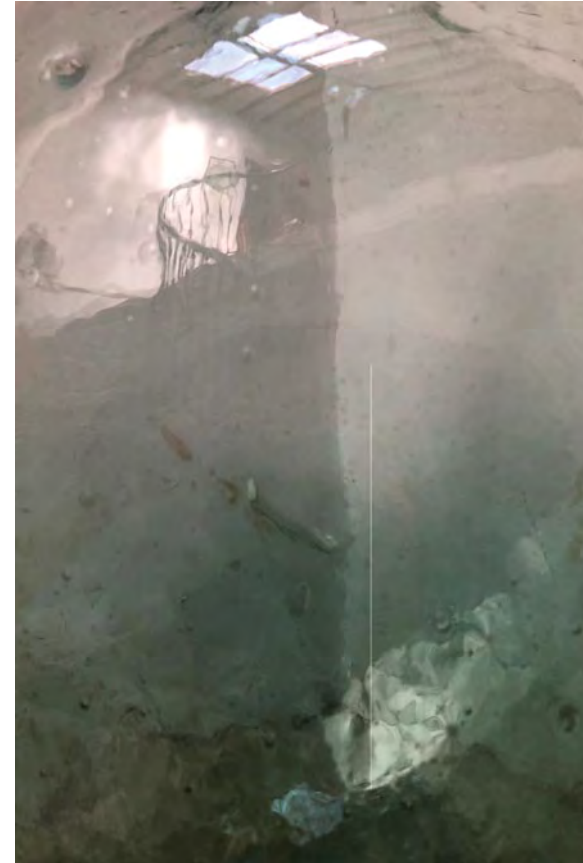
"I am always looking at shapes, juxtapositions, architecture, watching bursts of magical moments everywhere. Photography has become my tool to explore this wonder, and shadow and light have become my materials for creating open ended stories.

History of an Idea was taken in the Museo Nacional de Arte, Mexico City. It is a reflection on a shiny tiled floor, but for me it contained a deep, dreamlike space, implying multiple levels of memory and association.

Dreaming of Home, taken in our beloved family house in Mallorca, deals with memory and yearning. A skylight and spiral staircase are reflected in a 100 year-old hand blown glass urn, with all its imperfections."

Laurel Marx

New York, NY



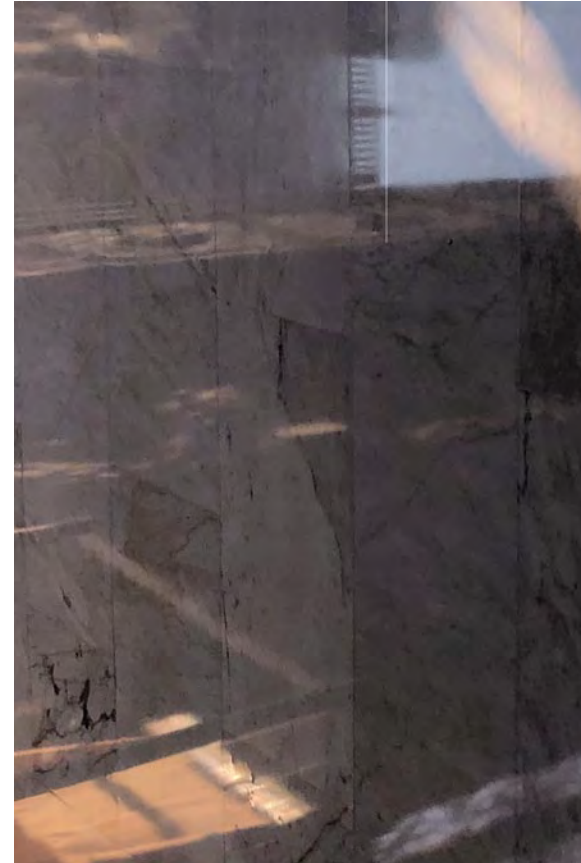
Dreaming of Home

photographic giclée print on Hahnemühle museum etching paper

36 x 24 inches, \$950.

Laurel Marx

New York, NY



History of an Idea

photographic giclée print on Hahnemühle museum etching paper

36 x 24 inches, \$950.

"A missing poster which had me thinking: 1. While on the lookout I'd suppose it is useful to know the general age of a lost cat, but I'd be at a real loss to try and differentiate a cat aged two from a cat, say, aged 4—they are for me either kittens, 'cats', or showing the wear of age, much older cats. 2. Disposition is subjective.

The photographs of 'Meow' are, as is often the case, nearly illegible. Even more strangely these photos apparently depict two separate felines, one a tabby but the other pitch black..."

Andrew McKay
Vancouver, BC, Canada



About Meow
acrylic, ink, graphite on panel, 20 x 16 x 2.5 inches, \$2,200.

"Owing to recommendations that people stay away from one another during the spread of the most recent influenza outbreak, there hadn't been many opportunities to paint portraits. Liking at various points to paint portraits, it'd of course been much more difficult and I'd sort of had to make do with what might be available. In this case I'd looked to two books of portraiture, exhibition catalogues of Walker Evans and Ishbel Myerscough. I had come into ownership of both early in March 2020 when things were almost entirely locked down and I found myself with the time to read which I ordinarily lacked."

Andrew McKay
Vancouver, BC, Canada



Two Portraits
acrylic, ink, graphite on panel, 20 x 24 x 2.5 inches, \$2,975.

"A lot of the posters I'd seen while scuttling around most cities had to do with the 'usual' concerns: lost animals of all sorts, political invective, and so on. Exceptional for its being outside any expected category, and for the care taken with its installation—it was safely secured in a plastic envelope cut-to-size—the message enthusiastically encourages the reader to view something on YouTube. My curiosity got the best of me once again and I was charmed to find a large collection of videos wherein a soothing East Indian voice reads children's books."

Andrew McKay

Vancouver, BC, Canada



Watch!!!

acrylic, ink, graphite on panel, 20 x 16 inches, \$2,200.

"My Art is not subjective. It is exploration. Despite this painting's title, it began, and concluded, without a subject being force upon it. My artistic activity is open-minded, meditative, accepting. The result is intermingling of imagination and reality. The name, Shadowland, is perception of the surprise produced by my process. For me, Art-Making is truth-seeking research. The goal is to produce Art that reflects my personal, philosophical reality. My Art is Ontological Biomorphism. Biomorphic forms are abstract references, which evoke living forms. Ontology studies existence, being, origin, and reality.

Biomorphic Artists have influenced me, e.g., Henry Moore, Arshile Gorky, Joan Miró. My primary mentor, Philip Guston, said to me, "You enjoy creating life-like abstract forms and figures!" Philip was right!"

Carl Mehrbach

Lyme, NH



Shadowland (2022 No. 4)
oil on canvas, 48.25 x 47.25 x 2 inches, \$4,680.

"As a portraitist, I savor communing with a still canvas and embodying for a moment in time the animating humanity of my subject. Although the desire to express my model's essence served as a catalyst for "Hmm...", this particular artistic journey yielded my take on the archetypical sage. Even if one is color-blind, may the flow of my brushstrokes draw one in..."

Gwendolyn Morris

Stamford, CT



Hmm...

oil on canvas, 24.5 x 20 x 2 inches, \$400.

"The eyes have it! Capture the eyes for a portal into the soul. Capture the eyes and travel afar with their gaze. May the rhythm of my brushstrokes and bold colors encapsulate the dynamism of the internal and external environment in which I perceive Sam, my model to exist. Suspension speaks to oil paint, comprised of solid particles hanging in fluid without dissolving, which I employ to hold the animated image on canvas. Ultimately, my study has morphed into an equilibrium between the real and an imagined construct."

Gwendolyn Morris

Stamford, CT



Suspended Animation

oil on canvas, 24.5 x 20 x 2 inches, \$500.

"My work is an intuitive response to the objects and occurrences I encounter daily. By exploring the architecture, nature, and mechanics of the world, I continue the legacy of traditional observational artmaking in a personal way. My practice is an essential part of my life, and a method of observation helps me process events at this chaotic time. This series began during the initial stages of the pandemic, each botanical still-life rendering provided me with an opportunity to observe and focus on the importance of beauty. My approach and choice of mediums reflected my mood as covid precautions encircled the globe."

Joy Nagy

New York, NY



Ranunculus in Glass

watercolor, gouache, oil on paper, 22.5 x 30 inches, \$2,000.

"My work incorporates found elements. Collecting things—from thrift stores, yard sales, and flea markets—is an important part of my process.

An overall form, or a detail of it, will prompt me to nudge an item towards a new identity. This may involve combining objects or parts of objects, or introducing a painted component, or both.

Alien and Speaker began as found wood items. Each has remained unaltered except for cleaning, sanding, and the introduction of a small painted shape or shapes.

Fruit was cast from a found silicone mold. Otherwise, the only significant modification to it has been the addition of a painted shape."

Steve Novick

Somerville, MA



Alien

acrylic on wood, 16 x 9.25 inches, \$1,000.

Steve Novick
Somerville, MA



Fruit
acrylic on plaster, 8.5 x 6.5 inches, \$1,000.

Steve Novick

Somerville, MA



Speaker

acrylic on wood, 12 x 9.5 inches, \$1,000.

"I am a textile artist, working with found materials. Grasping at the Remnants of Last Night's Dream is the first in a series of three quilts that I hand-quilted with black thread that a friend discovered in her attic. When I began stitching, I was annoyed to find that the old thread broke easily and often, until I realized that fragility, frustration, and acceptance were the themes of the quilt and I decided to embrace it all. When the thread broke, I simply tied a knot and began again."

Carol Paik

New York, NY



Grasping at the Remnants of Last Night's Dream
repurposed hand-sewn textiles, 58 x 48 inches, \$3,000.

"In 2020 I began a series of tapestries inspired by the visual appearance of circuit board assemblies. I am struck by how often the arrangement of copper traces and components on microchips remind me of textile patterns. I design my tapestries in Photoshop, arranging and iterating circuit-like lines in textile-inspired compositions.

From a narrative perspective, I use this slow, ancient medium to explore my ambivalence about technology and internet culture. I enjoy the irony of tackling digital subject matter with such an analog process. It feels like an appropriate method for highlighting the humanity behind technology.

This tapestry was conceived while playing around with thick, oversized circuit lines and selectively applying a Photoshop filter called "dark strokes" to the image. The result made me think of the dark web, and how the ability to code is such a huge source of power. During the chaotic months leading up to the election of 2020, cyber interference and ransomware attacks permeated the media. The text in this work is excerpted from a documented Russian ransomware program. In computing, the timebomb emoji is the symbol for "fatal system error." "

Ellen Ramsey

Seattle, WA



Hacked

wool, silk, rayon, retro reflective fiber, metallic viscose woven tapestry

47 x 54 inches, \$7,000.

"All Night explores uninvited visibility: a woman's private moment, illuminated by an electric light, that no one but us can see. All Night turns the viewer into an obsessive voyeur."

Narelle Sissons

New Canaan, CT



All Night
oil on canvas, 14 x 18 inches, \$600.

"On Screen explores the online self-portrait within the context of visibility: how we see others and ourselves on the screen. Hours of teaching online during the height of the pandemic left us and our students relating to each other as 2D images. Some of us worked together for an entire year and a half before seeing each other in person. On Screen explores this 2D realm and the online stare that became so familiar."

Narelle Sissons

New Canaan, CT



On Screen
oil on canvas, 24 x 24 inches, \$900.

"See Me explores the definition of visibility. Reflecting upon the murder of George Floyd with my friend Gid in 2020, I understood his visibility as a Black man was completely different from mine as a White woman. I asked him to sit for a painting. He spontaneously covered his face with his hands. See Me is a split second in time. An unexpected portrait, capturing many questions about racial injustice and visibility."

Narelle Sissons

New Canaan, CT



See Me

oil on canvas, 24 x 24 inches, \$1,200.

"See Me explores the definition of visibility. Reflecting upon the murder of George Floyd with my friend Gid in 2020, I understood his visibility as a Black man was completely different from mine as a White woman. I asked him to sit for a painting. He spontaneously covered his face with his hands. See Me is a split second in time. An unexpected portrait, capturing many questions about racial injustice and visibility."

Narelle Sissons

New Canaan, CT



See Me

oil on canvas, 24 x 24 inches, \$1,200.

"This painting represents hope, pureness and freedom. I find comfort in working with a minimalist, quiet and intentional palette to cut through the noise and lingering distress in this new post-pandemic world.

While white is often viewed as a passive color I use it liberally and see its humble yet poignant strength in representing serenity and openness.

Fly Fly Away is not here to provoke, contrive or impose – it's here to coexist, blend and manifest peace. To me, sometimes the beauty in life crystallizes in the little things. This is my portrayal of the beauty within simplicity"

Sofie Swann

Norwalk, CT



Fly Fly Away

acrylic, gesso on canvas, 60 x 60 x 2 inches, \$12,000.

"Over the past ten years I have hooked a large body of work paying tribute to individual quilters from Gee's Bend, Alabama. Their work has been instrumental in raising the awareness of the "art" of textiles in the "Art" world. This piece also suggests a comparison of their works to that of Gustav Klimt, a contemporary, with subtle use of geometric patterns and shapes."

Mary Tooley Parker

Yorktown Heights, NY



Annie Mae Young, Gee's Bend Quilter, in Klimt
hooked tapestry, 40 x 33 inches, \$3,000.

"During the Covid lockdown I hooked a series of NYC scenes from the 70s and 80s, when I was living there. The city was going through a tough time then, as it was again with the onslaught of Covid. This piece is based on a black and white photo by Steven A. Heller from the 70s. It celebrates the spirit of these women of a certain age sharing their lives with each other while maintaining a presence in the neighborhood they love."

Mary Tooley Parker

Yorktown Heights, NY



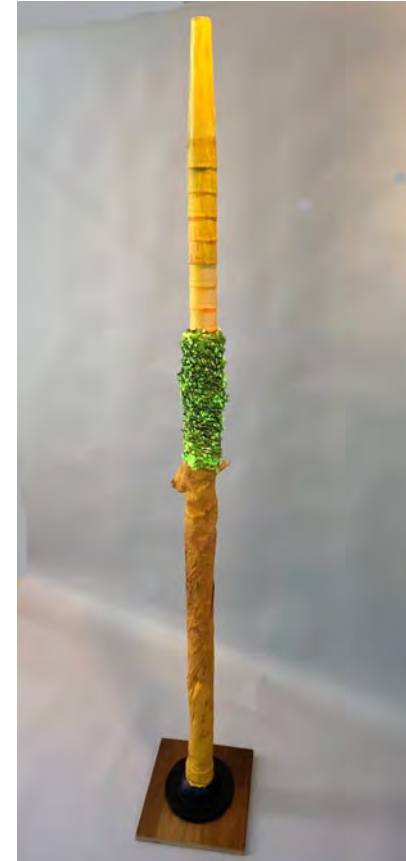
Queens

hooked tapestry, 22 x 33 inches, \$2,500.

"My ongoing interest in materiality manifests in forms that juxtapose the childlike and sophisticated in dream-like scenes. The work reflects the disorientation that results when societal pressures, aging, and disease change roles and relationships within the home environment. Home reflects natural passages; it can be workspace, sanctuary or crucible. My work explores how our feelings change about home over time. The fragility of life is at center stage."

Sylvia Vander Sluis

Lancaster, MA



Axis Mundi

handwoven fabric, cardboard cones, cardboard rolls, acrylic, packing material

87.5 x 4.5 x 4.5 inches, \$1,200.

Sylvia Vander Sluis

Lancaster, MA



Where Past and Present Meet

styrofoam, electronics, toys, acrylic, 9 x 8.5 x 6 inches, \$600.

"My paintings are a celebration of the routines of daily life, with an uneasy recognition that these domestic rituals represent a continual struggle to stave off utter chaos."

It occurs to me that the repetitive, meditative quality of some household tasks is not a far stretch from the actual activity of painting the scene. There is enjoyment in bringing order and harmony to a random arrangement of objects, shapes and colors. The drama and tension between flat shapes, lines of perspective, light and shadow and color are all played out on the picture plane.

On another level, the objects depicted — teakettles, dishes, coffee cups, pots and pans — can be seen as stand-ins for the deep human connections made in conversation in the kitchen."

Patricia Weise

Winsted, CT



Dishdrainer: Marble Counter
gouache on paper, 22 x 30 inches, \$875.

Patricia Weise

Winsted, CT



Stovetop: Pink Kettle

gouache on cradled clayboard, 12 x 12 x 2 inches, \$475.

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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roger@silvermineart.org

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Gallery Assistant

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sacgallery@silvermineart.org

203.966.9700 x20

Gallery Assistant

Danny Bronson

gallery2@silvermineart.org

203.966.9700 x28



Silvermine

Silvermine Center for the Arts
1037 Silvermine Road, New Canaan, CT 06840
www.silverminearts.org