



# METAMORPHOSIS: The Changing Landscape

May 25 - July 11, 2024

## Metamorphosis: The Changing Landscape

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As the founder and director of Bridge Initiative, a non-profit organization dedicated to fostering collaboration between artists and scientists for environmental advocacy, I am honored to serve as juror for Metamorphosis: The Changing Landscape. This exhibition is not just a showcase of artistic talent; it is a testament to the power of interdisciplinary collaboration to drive meaningful change.

Drawing upon my experience in bridging the gap between art and science, I have curated a selection of works that delve deep into the heart of our planet's transformation. Through the lens of artists who are deeply engaged with environmental advocacy, we explore the multifaceted impacts of climate change, urbanization, and technology on our natural world.

At Bridge Initiative, we believe in the power of art to transcend boundaries and ignite conversations. Metamorphosis is a testament to this belief, as artists and viewers alike are invited to contemplate the intricate interplay between humanity and the environment. Each artwork serves as a mirror reflecting the complexities of our changing landscape, challenging us to confront the urgent realities of our time with empathy and creativity.

From the poignant beauty of endangered ecosystems to the stark realities of urban sprawl, these artworks offer a glimpse into the past, present, and future of our planet. They remind us of our shared responsibility to protect and preserve the diversity of life on Earth.

Katherine Fleming, Juror's Statement



**Altman, Pesya**

Brooklyn, NY

**Andersen, Joyce**

Wilton, CT

**Armbruster, Mark**

Baltimore, MD

**Bloom, Meg**

New Haven, CT

**Bodén, Irja**

Ghent, NY

**Bruckner, Karin**

New York, NY

**Burger, Debra**

Danbury, CT

**Casey, John**

Bethel, CT

**Cipolla, Karen**

Ridgefield, CT

**Clark, Rebecca**

Storrs, CT

**Cotty, Anne-Claude**

Briarcliff Manor, NY

**Fichter, Riley**

Baraboo, WI

**Figliuzzi, Teri**

New York, NY

**Fishman, Susan Hoffman**

West Hartford, CT

**Garcia, Maureen**

Haines Falls, NY

**Gibbons, N. W.**

Green's Farms, CT

**Gick, Charles**

West Lafayette, IN

**Gleim, Leslie**

Honolulu, HI

**Ohno, Hiroko**

Brooklyn, NY

**Old, Constance**

New Canaan, CT

**Pinto, Tini**

Stamford, CT

**Pressler, Dave**

Shelton, CT

**Quinn, Lauren**

Weston, CT

**Richman, Susan**

Hastings-On-Hudson, NY

**Rothman, Minna**

Brookline, MA

**Shaefer, Rick**

Fairfield, CT

**Shaffer, Rosalind**

Weston, CT

**Smith, Colin**

Baltimore, MD

**Sobel, Leslie**

Ann Arbor, MI

**Tetelman, Ann**

South Salem, NY

**Van Duyn, Caroly**

Durham, NC

**Worley, Debi Zoe**

Kirkwood, MO

"The scene of climbing the tree in Paradise is based on a drawing I made in 2020 after spending a long time in the woods on the east side of Long Island. While the drawing depicted realistic trees and plants, this painting takes a different approach. Here, I've chosen to create an imaginary landscape reminiscent of the fantastical tapestries of the Middle Ages. There's also a subtle nod to Italo Calvino's book about the tree-dwelling baron."

Pesya Altman  
Brooklyn, NY



*Paradise*  
oil on canvas, 24 x 18 inch, \$3,000.



## Pesya Altman

Brooklyn, NY

"This painting reflects that deep connection I have with the natural world, a refuge I sought after a period of extended wandering. My hands have morphed into large leaves, a testament to the deep connection I feel with the earth. My bare feet, caked in dirt, tell the story of miles traveled. This piece came about just a month after a bout of vertigo and a series of ear tests. The ear, after all, governs our balance, and during that time, I yearned for a sense of grounding, a connection to something bigger and more stable. The background is green, and the sky is pink, not clear if it is sunrise or sunset. The flowers are not realistic and stand fragile at the top of thin leafless stems."



*Wanderer Resting in Nature*  
oil on canvas, 20 x 16 inch, \$3,000.

Joyce Andersen

Wilton, CT

"This photograph was taken 12,500 feet above sea level on the world's highest navigable lake, capturing a people whose way of life has stayed isolated from modern society. Several islands like this one comprise their community, and the islanders continually add reeds to stay afloat. In this difficult environment, the Uros people have persevered while keeping central their unique culture. Only reachable by boat, these islands abut the Peruvian and Bolivian border. The islanders now sell their wares to tourists and they provide a glimpse into a way of life inconceivable to today's interconnected world."

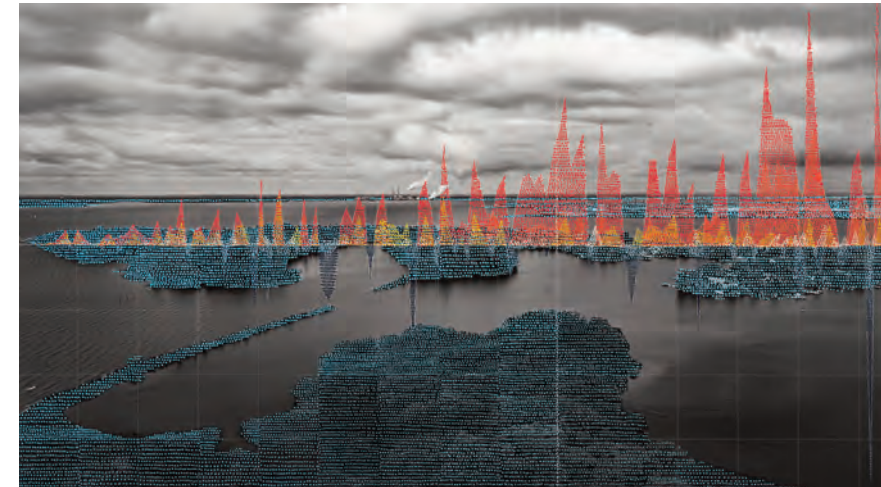


*Manmade Island, Lake Titicaca*  
photographic print, 12 x 16 inch, \$550.

## Mark Armbruster

Baltimore, MD

"In the foreground can be seen the community of Fort Howard and in the background the Brandon Shores power plant. The chart in the middle of the image shows the change in CO2 emissions from 1880 to 2021. The blue dots scattered over the wetlands of North Point and Fort Howard neighborhoods show the areas of land that will be flooded and submerged due to rising sea levels in the next 50 years." The artwork titles are derived from quotes of climate change deniers from the past decade. Selected for their satirical tone and sometimes tragic and idiotic brutality.



*"...we need to have carbon dioxide as part of the  
fundamental life cycle of Earth."*

archival pigment print, acrylic paint, 19 x 30 inch, \$3,500.



## Mark Armbruster

Baltimore, MD

"The photo is taken in the Superstition Mountains in Arizona and shows damage from the Woodbury fire of 2019. The fire burned over 123,000 acres. It was the fifth largest wildfire in Arizona's history. Climate change affects wildfires by exacerbating the hot, dry conditions that help these fires catch and spread. Scientists believe as global temperatures rise, the size, frequency and severity of wildfires will increase in the years ahead. The four critical weather elements that produce extreme fire behavior are low relative humidity, strong surface wind, unstable air, and drought. The two overlapping charts painted in this picture show the average heat levels and large fires on Forest Service Lands trends from 1970 to 2020." The artwork titles are derived from quotes of climate change deniers from the past decade. Selected for their satirical tone and sometimes tragic and idiotic brutality.



*"There is no reason for these massive, deadly and costly forest fires in California except that forest management is so poor." Vs3*

archival pigment print, acrylic paint, 3 x 34.5 inch, \$5,500.

## Meg Bloom

New Haven, CT

"Finding beauty in the imperfect, acknowledging moments of change, and engaging with the process of transformation form the basis of my work. My art references nature, whether human or otherwise, and attempts metaphorically, through the materials, layer-ing process and form, to address the broader social and environmental issues. My art-making of the last several years has been profoundly influenced by and is in re-sponse to the crises in our environment, to horrifying loss of human life, to the tragic destruction and violations as a result of racism, poverty, cruelty, power abuses, lgbtqia+ discrimination. The work reflects my constant attempts to process and grapple with all of this, while also revering and marking the transience of life."



### *Ghost of Oneself*

handmade paper (abaca pulp), 12 x 60 x 13 inch , \$2,550.

"My work begins on the wheel, where I transform clay into a narrative-based abstract sculpture. I grew up in a mining town located north of the Arctic Circle in Sweden, which has suffered environmental damage and is now being relocated.

*Passage 12* is part of my ceramic series, *To Dress a Ptarmigan*. This series evokes a deep connection with the land and includes several sub-series, including the *Passage* series. The town's name, Kiruna, comes from the Sami language, which means 'Ptarmigan,' a bird native to this region. The *Passage* series consists of filled vessels with other ceramic parts. Some parts are left loose to symbolize the town's and its citizens' relocation due to mining faults beneath the city."

Irja Bodén

Ghent, NY



*Passage 12*

glazed ceramic, 14 x 10 x 10 inch, \$1,750.



## Irja Bodén

Ghent, NY

"My work begins on the wheel, where I transform clay into a narrative-based abstract sculpture. Ort is the Swedish word for place, location, community, district, position, or depth level within a mine. I grew up in a mining town north of the Arctic Circle in Sweden, which has suffered environmental damage over the years and now is underway to be relocated.

*Ort 6* is part of my ceramic project, *To Dress a Ptarmigan*, which explores the impact of mining on an area's landscape and history, including the displacement of a city and its people. Ort symbolizes the relationship between location, memory, and alterations in the landscape caused by mining"



*Ort 6*

glazed ceramic, 16 x 8 x 8 inch, \$1,500.

Karin Bruckner

New York, NY

"*IceShelf* came together with strips of mylar rolled over with black Sumi Ink, overpainted with white interior paint in the front. Coffee, acrylic and blue painter's tape were applied to the back. A long view of a landscape began to suggest itself. The front of the surface was altered by sanding the piece on my studio floor, which created a rubbing effect revealing the texture of the construction paper protecting my floorboards. I saw the *IceShelf* forming before me : a frosty, but blackened, brittle polar float, subjected to a warm, muddy meltdown - a contemplation of humanity's effect on our planet. An *IceShelf* breaking and melting in front of our very eyes. Current events often find their way into my work as a kind of running commentary, helping me process the world around me."



*IceShelf*

mylar, acrylic, house paint, coffee, Sumi Ink, frottage, painters' tape in verso fused on white BFK Rives, 12 x 42 inch, \$1,700.

Karin Bruckner

New York, NY

"*ThinBlueLine* is based on a series of monotypes, prints and ghost prints of the same plate lined up on the press over a strip of blue painter's tape and some inked up seaweed. Overlaid with a piece of dampened printmaking paper the construct was rolled through my etching press where it came together, printed and fused in one pass. *ThinBlueLine* resides in the frosty, precariously cracked polar world of climate change. The thin blue line is the one we walk as the world changes from what we once knew to what we can't imagine. The threat of impending demise is symbolized by the piece of seaweed, shaped like a tree, its red alert color sounding the alarm as it teeters on the end of a line that does not hold, extending into empty space on either side."



*ThinBlueLine*

monotype with Chine Collé , 30 x 410.5 inch, \$950.



"This image, captured using a flatbed scanner, brings together the work of two very different inhabitants in my garden. I draw my inspiration from the ever-changing landscape of nature and the visual opportunities it presents. Every fall a local racoon presents me with a gift by knocking a wasp nest out of my tree hedge. A similar event resulted in an abandoned robin's nest. I found the intricacy and attention to detail in the construction of these nests to be fascinating. This still life scan represents just one moment in the changing life of these creatures."

## Debra Burger

Danbury, CT



*Birds and Bees*

archival pigment print, 30 x 20 inch, \$850

"As a photographer and graphic designer, I challenged myself to create a series of images from specimens that I grew or collected in my garden. This endeavor presents the perfect blend of two of my passions, photography, and horticulture. My approach in this Botanicals series looks at nature through a close-up view of color, form, and texture. After experimenting with many different approaches to capturing the detail of these images, I discovered the use of a flatbed scanner to accomplish my goal. This allows for greater-than-life scale and clarity of minute details, resulting in a unique perspective for the viewer. The mushrooms in this piece were a delightful surprise in my garden after a particularly rainy day."

Debra Burger

Danbury, CT



*Rainy Summer*

archival pigment print, 30 x 20 inch, \$850.

"I have always loved stained glass, maybe a leftover from all those years in Catholic school which meant a lot of time spent in Church. I took a class and discovered that traditional assembly wasn't for me. I wanted to use glass in a different way. The juxtaposition of its vivid delicacy with the hardness and age of the rusty edging tool turned into a tree gives the work tension. The birch bark provides the background for this duality. The light underground belies the rust above and gives us hope for future growth and development."

John Casey

Bethel, CT



*Roots*

stained glass, steel, copper, wood, birchbark. electric light, wire,  
19.5 x 15 x 3 inch, \$500.



"The loss of species and climate change were on my mind when I created this piece. The magnifying glass effect speaks to our human desire to collect specimens, often without regard for its impact. Animals and insects cannot be recycled. We share the planet with them, sometimes (mostly) at their peril. That makes me sad. Each part of the sculpture serves to focus our attention on the possibility of extinction, not only the last beetle's, but also our own. Since my favorite band was down to its last 2 surviving members I changed the spelling to Beatle from Beetle. Ringo - my money is on you! Beatles and Beetles are both on the endangered list unfortunately."

John Casey

Bethel, CT



*Last Beatle*

brass, steel, wood, glass, 21 x 8 x 5 inch, \$500.

## Karen Cipolla

Ridgefield, CT

"My brother called to say he had a treasure trove for me, and that he'd bring it around shortly. I would not have expected anything so unexpected. It was not a treasure trove in the usual sense, as would be a pirate's swag of jewels and gems. Instead, he offered up a treasure trove of possibilities, ideas, creativity. The intrinsic beauty possessed by this piece of birch bark now in my hands, which must have fallen to the ground many years ago, presented a uniqueness not easily found. And what was I going to do with this treasure? Well.... whatever I wanted...and I started peeling the layers apart. I will have fun with this."



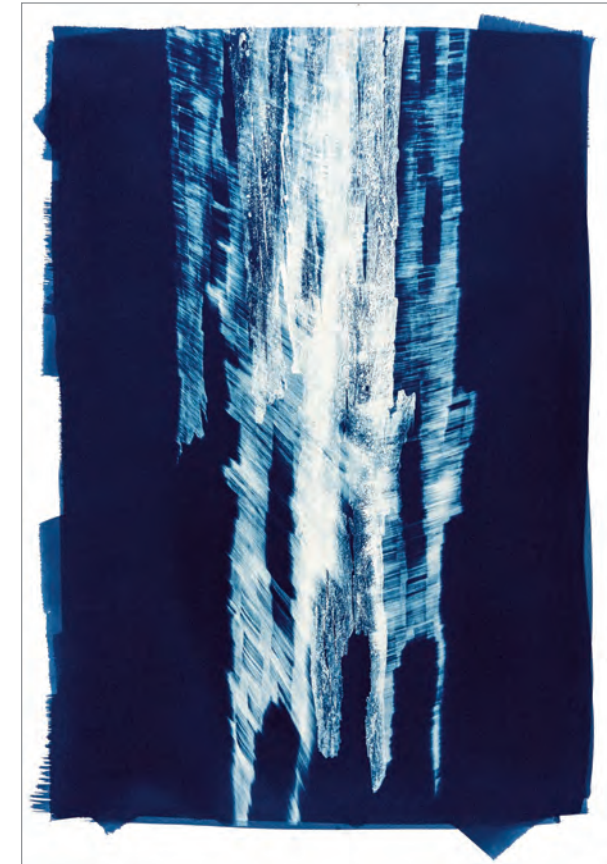
*Time, Circumstance, Birch Bark*

birch bark, rusty wire, nails, hand-painted paper, red cedar,  
acrylic paint, sand, 38 x 86 inch, \$1,200.

"*Erode* is an image of tree bark that explores the delicate balance between fragility and resilience. The abstraction produced by the photographic techniques I employ is an extension of the transformative power of time and nature and serves as both a testament to the mature tree and a celebration of its decay. My work serves as a contemplation on transience and loss, embracing the inherent fear and fascination of change. Utilizing cyanotype, a historical alternative photographic process, I apply light-sensitive chemicals by hand, resulting in unique brush strokes that harmonize with the movement captured within the image."

Rebecca Clark

Storrs, CT



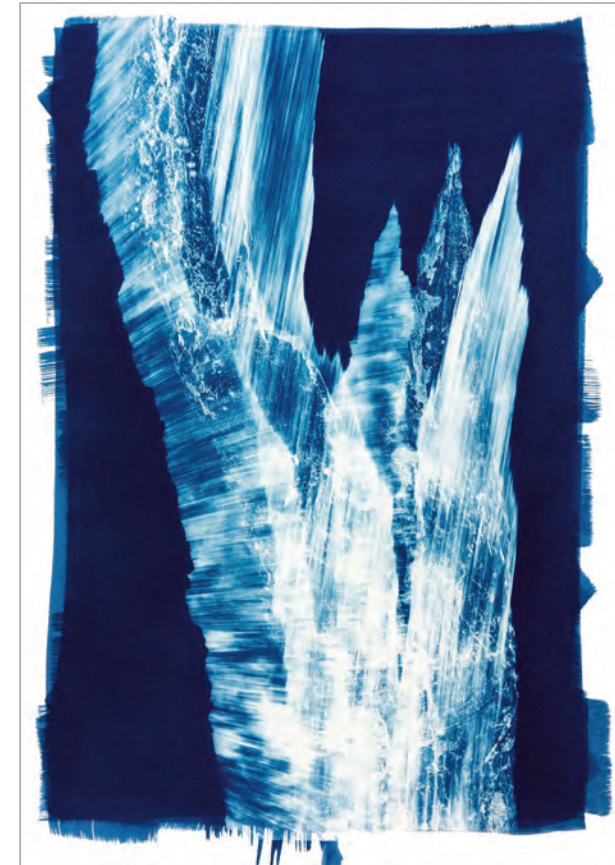
*Erode*

cyanotype, 21 x 15 inch, \$750.

"*Sever* is a composite image of tree bark from an ongoing series inspired by loss and irreversible change. The intricate patterns, textures and irregularities of this piece of bark form a map of the tree's life. The resulting image represents an ongoing metamorphosis in recognition of the changes to our eco-system caused by time, weather, insects and climate change. I use photographic processes such as motion blur and digital compositing to continue the transformation initiated by environmental forces. The subject matter and cyanotype technique I use are inspired by Anna Atkin's botanical prints published in 1843. Cyanotype requires hand coating paper with light sensitive chemicals, exposing a large-scale negative to UV light and development in water to achieve the characteristic blue color."

Rebecca Clark

Storrs, CT



*Sever*

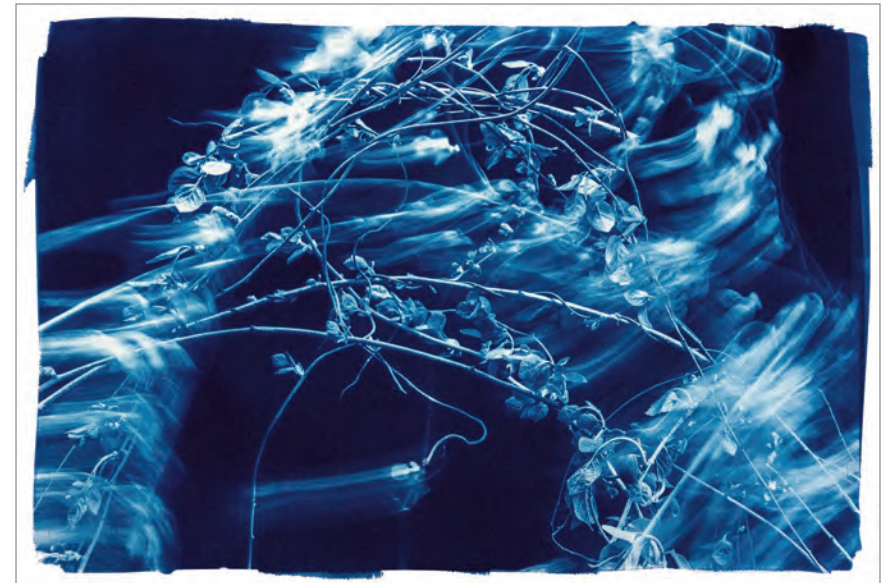
cyanotype, 21 x 15 inch, \$750.



## Rebecca Clark

Storrs, CT

*"Turbulence is a cyanotype print of vines about impermanence, transformation, and regeneration. Existing in ambiguous space and time, the vines react to forces beyond their control. I use photographic processes such as motion blur and digital compositing to suggest the passage of time and emphasize abstract form. By combining sharp and blurred exposures, I explore the precarious balance between opposing states of existence and the pursuit of equilibrium. Cyanotype is an antique photographic process, that was originally used for scientific documentation of plants. To make a 15"x 21" print, I hand coat paper with light sensitive chemicals then place a large-scale digital negative over the paper and expose it to UV light."*



*Turbulence*

cyanotype, 15 x 21 inch, \$750

## Anne-Claude Cotty

Briarcliff Manor, NY

*"Minding Trees, 1* began as a photograph taken from a boat on the Duoro River in Portugal. The tree captivated me with its symmetrical shape and the filigree of its myriad branches. In Photoshop, I inverted it, transforming the tree into a negative image, and printed it with my Epson onto broadcloth cotton. While I usually work entirely by hand, the branches of this tree are embroidered with free motion quilting (by machine) through layers of fabric and cotton batting. I hope to convey with this work a reverence for nature and a concern for the health of our fragile planet. The other "performers" here are the birds and the leaves which belong in the tree and beg for color."



*Minding Trees, 1*

photo printed on broadcloth cotton, appliqué, hand and machine embroidery, silk, muslin, suede, 65 x 36 inch, \$2,750.

## Anne-Claude Cotty

Briarcliff Manor, NY

*"Minding Trees, 2* is of a tree I photographed in a parking lot near my house when it was just about to wake after a winter's sleep. It was a beautiful thing, perfectly round and dotted with tiny yellow buds. The image is printed on broadcloth cotton and appliquéd by hand over a layer of cotton batting. I remained faithful to the photograph although later I discovered the buds had grown much larger and I might have saved myself the trouble of embroidering so many French knots! Considering Metamorphosis, a tree is in a perpetual state of transformation following a natural process of growth and renewal or submitting to grave, irreversible harms. I'd like my pieces to speak to the responsibility we have to rescue and to protect our planet and attach to them a cri de coeur--a cry of anguish--as a warning and a call to action."



*Minding Trees, 2*

photo printed on broadcloth cotton, appliquéd, hand embroidery,  
muslin, suede, 65 x 36 inch, \$2,750.

"All lively matter is interconnected. My artmaking meditates on new lifeforms adapting forgotten detritus into complicated bodies. With material as my medium, I transmute waste products into sculptures that blur the boundary between natural and artificial. The state of the body and the life, consumption, and death that permeate our formations is the prime reflection at the nexus of my work.

*Whelk* is a continuation of my reflections on the body. The organic and earthen components of the sculpture's form elicit a "digestive" aesthetic—each inclusion's materiality is reoriented to suit the needs of the new assemblage. *Whelk* descends from its hive, gently turning to passerby, and keeping its loose collections close."

## Riley Fichter

Baraboo, WI



*Whelk*

lightning whelk egg sacs, sea shell, wood glue clay, string,  
77 x 6 x 3 inch, \$750.



Teri Figliuzzi

New York, NY

"A compulsive gatherer, I have a fascination and obsession with organic forms. Fields, gardens, and forests welcome and accept me. They feed my soul with tranquility and peace, and give my eyes and mind the gift of color and beauty beyond our human world. Nature's growth and rebirth are an ever present reminder to try again and move forward. With my hands, I compose foliage fragments of flowers, petals, and leaves to create phytograms. Working with botanicals in this manner preserves the memories of moments surrounded by unmatched beauty and strength. It has brought me much joy, and a deep appreciation for the perseverance of nature and its healing power. My work brings focus to all stages of life and its fragility, both tangible and ethereal."



*Concert*

archival pigment print on vellum, backed with silver and gold leaf,  
12.5 x 10 inch, \$1,750.

Teri Figliuzzi

New York, NY

"A compulsive gatherer, I have a fascination and obsession with organic forms. Fields, gardens, and forests welcome and accept me. They feed my soul with tranquility and peace, and give my eyes and mind the gift of color and beauty beyond our human world. Nature's growth and rebirth are an ever present reminder to try again and move forward. With my hands, I compose foliage fragments of flowers, petals, and leaves to create phytograms. Working with botanicals in this manner preserves the memories of moments surrounded by unmatched beauty and strength. It has brought me much joy, and a deep appreciation for the perseverance of nature and its healing power. My work brings focus to all stages of life and its fragility, both tangible and ethereal."



*Momentum*

archival pigment print on vellum, backed with silver and gold leaf,  
12.5 x 10 inch, \$1,750.

## Susan Hoffman Fishman

West Hartford, CT

GRAND PRIZE ARTIST

*"The Earth is Breaking Beautifully VII* is part of a series of paintings that are interpretations of a geological phenomenon occurring on the shores of the Dead Sea in Israel and Jordan. Because the Dead Sea has been shrinking dramatically in size as a result of climate change, the extraction of minerals and the damming of the Jordan River, which once provided a source of new water to the Sea, over 8000 sinkholes have developed. So dangerous that most of the former recreational areas are now inaccessible, these sinkholes are also incredibly beautiful. Seen from above via satellites and drones, the sinkholes are brilliant cobalt blue, lime green, white, yellow ochre and rust red. The contrast between the horrifying destruction around the Sea and the magnificence of that destruction is stunning. It is as if the Earth is consciously responding to the damage we have caused to it - the Earth is breaking, beautifully."



*The Earth is Breaking Beautifully VII*

acrylic, satellite images, cyanotype, mixed-media on paper, 51 x 51 inch, \$2,500.



## Susan Hoffman Fishman

West Hartford, CT

GRAND PRIZE ARTIST

*"The Earth is Breaking Beautifully* is the first in a series of paintings that are interpretations of a geological phenomenon occurring on the shores of the Dead Sea in Israel and Jordan. Because the Dead Sea has been shrinking dramatically in size as a result of climate change, the extraction of minerals and the damming of the Jordan River, which once provided a source of new water to the Sea, over 8000 sinkholes have developed. So dangerous that most of the former recreational areas are now inaccessible, these sinkholes are also incredibly beautiful. Seen from above via satellites and drones, the sinkholes are brilliant cobalt blue, lime green, white, yellow ochre and rust red. The contrast between the horrifying destruction around the Sea and the magnificence of that destruction is stunning. It is as if the Earth is consciously responding to the damage we have caused to it - the Earth is breaking, beautifully."



*The Earth is Breaking Beautifully*

acrylic, oil pigment, mixed-media on paper, 30 x 30 inch, \$1,200.



## Susan Hoffman Fishman

West Hartford, CT

GRAND PRIZE ARTIST

"*Dead Sea: Then and Now* depicts both the current condition of the Dead Sea and its shoreline and how it looked in the past. The lower part of the image shows some of the over 8000 sinkholes that have proliferated as the Dead Sea recedes. Where there was once water, there is now desert and collapsed earth. The upper part of the image, the Sea itself, contains a copy of a sailing vessel on the Dead Sea shown in the 6th Century Madaba Mosaic Map in Madaba, Jordan. Losing about 3 feet in volume a year over the past 50 years, the Sea is no longer able to support a sailing vessel of this kind. "



*Dead Sea: Then and Now*

acrylic, cyanotype, mixed-media on paper, 18 x18 inch, \$1,200.

*"Ill Winds* sculpture I created with discarded cough medicine cups, wind chime rods, and porcelain that I had shaped into an egg and distressed the global design etched surface. symbolizing our changed and sickened Earth. The porcelain planet is cradled in a naturally twisted branch. We must listen to the chimes and save the sickened winds that are plaguing our planet. Our mother earth is not healthy, she is crying out, she needs our help, can you hear her?"

## Maureen Garcia

Haines Falls, NY



*Ill Winds*

wood, plastic medicine cups, metal, string, beads and porcelain,  
27 x 17x 2 inch, \$300.

## Maureen Garcia

Haines Falls, NY

"The *Purifying Decay* sculpture I created with paper mache, sticks, gauze/tape and discarded markers (our local school collects them to be recycled!) This piece was designed in the size and shape of one of the many snowflake decorations that twinkle and adorn Main Street, every winter, in our small ski mountain town. Seen here now, this snowflake is morphing organically into branches and earth tones. Beginning at the top with a green glimmer of hope and ending with a single autumn maple leaf, ...symbolizing the warming climate and the changes we need to make. Are we growing or are we decaying? What will happen to communities where weather effects so much and what will happen to communities if weather destroys."



*Purifying Decay*

discarded markers, paper mache, wood, 72 x 42 x 8 inch, \$500.

N .W. Gibbons

Westport, CT

"This image evokes a juxtaposition between nature and human infrastructure. The forms of the vegetation and the tree stand in contrast to the rigid lines and concrete of the overpasses, creating a visual tension that speaks to the struggle between urban development and the natural world. This tension contemplates the impact of human activities on the environment and the balance between development and preservation. It prompts questions about sustainability and the importance of preserving natural spaces amidst urban sprawl. In this way, the image becomes a metaphor for the broader dialogue surrounding humanity's relationship with the natural world."



*Mixmaster 180, 181*

Tintype diptych - metal print, 20 x 50 inch, \$1,800.



## Charles Gick

West Lafayette, IN

"My work is affected by human nature, our culture, and the landscapes of which we are occupants. The phenomenal and ephemeral qualities found in the environment - a gust of wind, the faded billboard, a rusting road sign, the passing of a cloud, a violent storm, the heat of summer, the cracking earth on the dried-up belly of a pond, the simple passing of a day - provide a familiar background for my observations.

*Rubbed and Cracked Earth* is part of a series of medicinal and/or rubbed earth paintings. These works are minimal and abstract in nature and are comprised of primarily natural pigments and adhesives such as sap, beeswax, dirt, and earth pigments. These paintings focus on the concept of restoration and conservation and humankind's need to use the poetics of art to confront, examine, and repair our often tenuous, physical, intellectual, emotional, and spiritual relationships with nature."



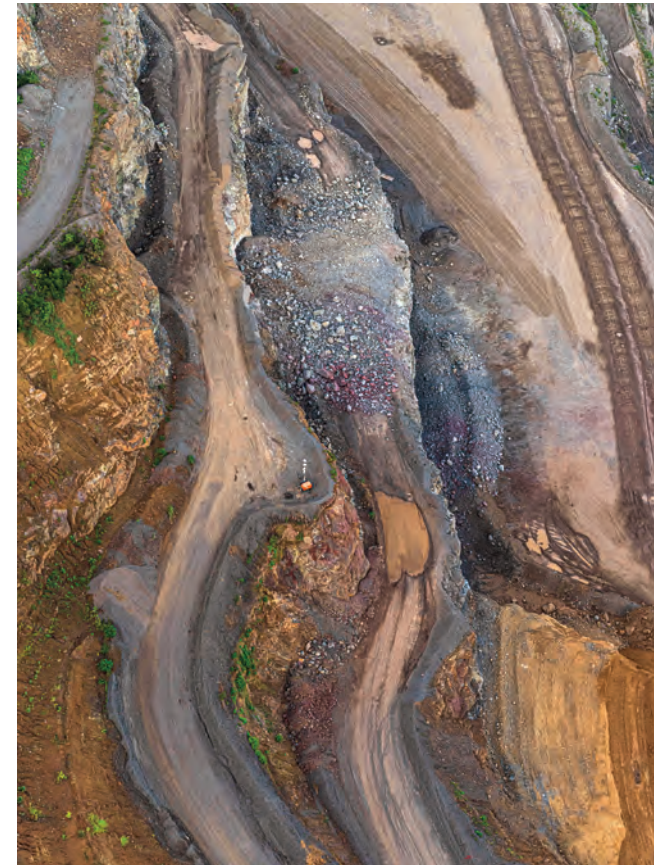
*Rubbed and Cracked Earth*

rubbed earth, beeswax, carnauba wax, egg, tree sap, egg,  
adhesives , 27 x 27 inch, \$3,000.

Leslie Gleim

Honolulu, HI

"*Quarry* is part of a body of work that explores the intersection between industry and nature. Through this work, ---I document the transformation of once pristine landscapes from an aerial perspective. The machine made scars upon the land's surface evoke a sense of both awe and profound sadness and it is this complex dialogue between human activity and the natural world that invites us to contemplate our impact on the earth."



*Quarry*

archival digital print, 29.5 x 22 inch, \$2,100.

Leslie Gleim

Honolulu, HI

"I explore the dynamic interplay of ancient and new lava flows, cones, and fissures, from an aerial perspective. The Earth's power and perseverance is epitomized through this work and brings to the forefront the awe-inspiring beauty of Hawaiian landscapes and the complex dialogue occurring between nature and humanity. Life of the Land tells of this profound interconnectedness and invites the viewers to contemplate their relationship with the natural world and responsibility as stewards of the land."



*Life Of The Land*

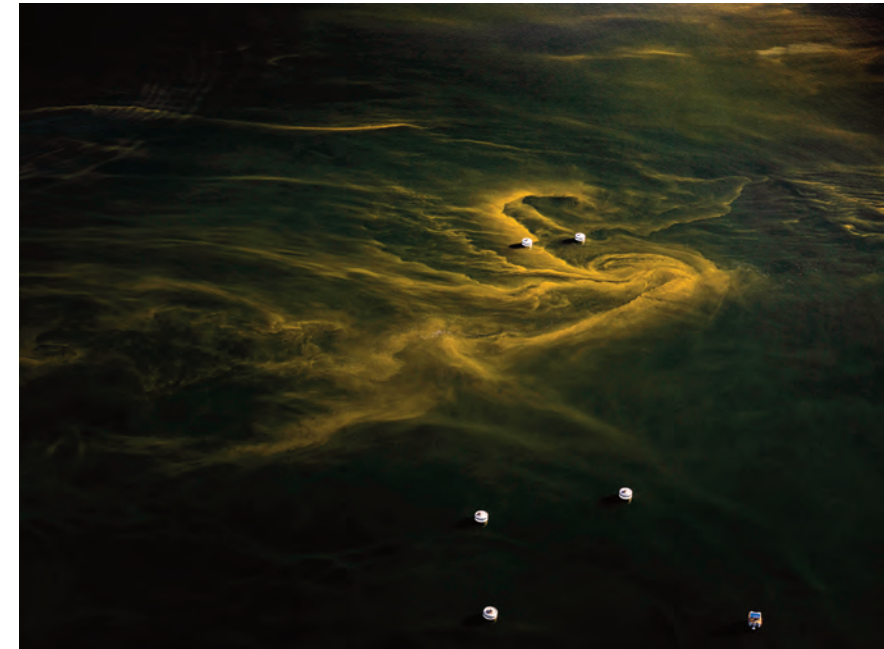
archival digital print, 22 x 29.5 inch, \$2,100.



Leslie Gleim

Honolulu, HI

"In late 2021, 19,000 gallons of jet fuel leaked from the U.S. Navy's underground fuel tanks at Red Hill into a main drinking water aquifer, impacting 93,000 people on the Hawaiian island of O'ahu. The leak is the subject of ongoing litigation prompted by concerns about the safety and integrity of the drinking water and broader questions about environmental stewardship and the impact of human activities on the natural environment. Transcendence is an aerial perspective of the waters along Pearl Harbor and serves as an ominous metaphor of our relationship with the natural world."



*Transcendence*

archival digital print, 22 x 29.5 inch, \$2,100.



## Hiroko Ohno

Brooklyn, NY

"My work uses mineral pigments and is driven by a curiosity about the universe. Through my work, I explore time, gravity, and value by delving into the complex connections that bind all aspects of existence. I reduce ancient Japanese paints, made from minerals and shells that condense the time of the earth, to paintings of familiar celestial bodies. This reduction functions as a metaphor and contributes to the expression of my concept. I studied this ancient paint technique at an art college in Tokyo. In 1990, I visited the Gobi Desert and could feel my body floating with the Earth. Ever since, my interest in the universe, gravity, and time has grown stronger and I began painting on-site. In 2016, inspired by the Event Horizon Telescope Project, I became interested in investigating and visualizing black holes. In this painting, by looking inside the Milky Way I investigate the structure of reality and contemplate our perception of space-time. It prompts the viewer to wonder where we are located in the Milky Way. In the age of the Anthropocene, my artwork invites viewers to imagine physical and spiritual on a cosmic scale. It makes them think about the environment, the value of things, and how trivial we are as dust in the universe; no different from animals, plants, rocks, fire, and all other existence."



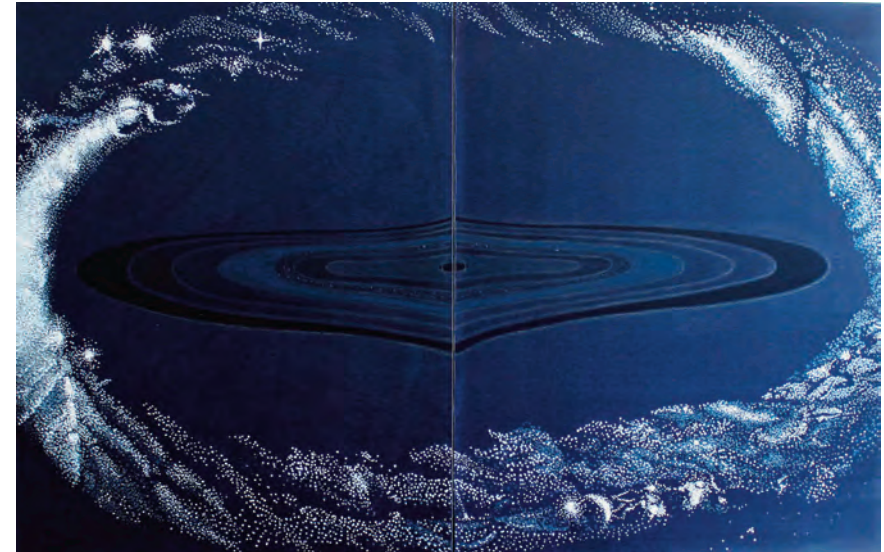
*Galaxy*

mineral pigment (lapis-lazuli, azurite), seashells, mica bound by animal glue on indigo Ganpi paper mounted on a wood panel, 35 x 25 inch, \$10,000.

"In this painting, I layered the black hole Event Horizon and the galaxy, making different dimensions in the painting's space expressing the positional relationships between Earth and other planets as multiple layers of arcs. I stippled Morse code around an almost oval black hole in the center of the painting containing the message about the pandemic and its effect on the oneness of the universe. The number of people killed in the pandemic, the location, the year, and so on, are written in Morse code. In 1990, I visited the Gobi Desert and could feel my body floating with the Earth. Ever since, my interest in the universe, gravity, and time has grown stronger and I began painting on-site, bringing large panels in nature. In 2016, inspired by the Event Horizon Telescope Project, I became interested in investigating and visualizing black holes. I am reducing ancient Japanese paints made from minerals, seashells, and corals that condense the time of the earth to a painting of celestial bodies. Natural minerals appear to shine, and no two colors are the same."

## Hiroko Ohno

Brooklyn, NY



### *Galaxy II*

mineral pigment (lapis-lazuli, azurite), seashells, mica, acrylic on linen,  
28 x 44 inch, \$9,000.

Hiroko Ohno

Brooklyn, NY

"This work was painted in Geneva, NY while viewing moving meteors, Saturn, and other celestial bodies with my naked eye through my telescope. I paint at night in natural sites such as the Sahara, Atacama Desert, Namibia, and New York, while observing the moving Milky Way and celestial bodies with the naked eye, feeling the earth spinning at high speed. This is my emphasis on physical experience and my resistance to the influence of technology and AI in contemporary society. I am exploring my presence in the universe through my experience, Graham Harman, and ancient Japanese philosophy, which held that all elements of the universe are of equal value. In the age of the Anthropocene, my artwork invites beholders to imagine physical and spiritual on a cosmic scale. It makes them think about the environment, the value of things, and how trivial we are as dust in the universe; no different from animals, plants, rocks, fire, and all other existence."



*The Perseids in Geneva, August 20, 2020*

mineral pigment, seashells and acrylic on linen, 24 x 36 inch, \$7,000.

## Constance Old

New Canaan CT

"The broadside/zine presented here was produced in conjunction with a larger installation for the Joshua Treenial 2023. The project included a billboard on Hwy 62 in Joshua Tree CA. The billboard read, Dear Humans, Refuse Single-Use Plastic. Thank you, Our Collective Future. The broadside was available on site at BoxoPROJECTS during the Joshua Treenial. The zine addresses the ubiquity of plastic, and offers an impactful view of plastic pollution, specifically single-use plastic. It demonstrates plastic's connection to fossil fuels. It raises awareness about the chemicals in plastic, and the threat the current overabundant use of plastic poses to the environment, our health, and our collective future. I am especially proud of the inclusion of Amber Joseph's creative non-fiction piece, "Excavation," which touches on the social justice aspect of plastic pollution."



*where there's a plastic cap, there was a plastic bottle*  
broadside/zine on newsprint, 22 .75 x 33 inch

Tini Pinto

Stamford, CT

"Peggy is a newer piece from my current collection. I had been working on a very large sculpture for months and everything that could go wrong, did. As I started feeling burnt out, I decided to make a handful of smaller pieces to rejuvenate my creative process. I no longer had any fear of failure. So when one of my pieces toppled over and crashed, I salvaged what I could and attached those pieces to a new shape. Without projecting my ideas onto her, I let her guide me through her metamorphosis. While I have heard interpretations from viewers that range from cactus to alien head, to me with her flower-horns, she will always be a "flower-pot."



*Peggy*

stoneware, 13 x 8.5 x 7 inch, \$2,500.



"Jojo, is my favorite piece. After years of making functional tableware I really wanted to explore sculpting. It was the very first piece that set the tone for my current sculptural work. I took a few wheel thrown bowls and stacked them to create its shape. I was being very playful and organic with my process as I started refining this piece. I allowed myself to truly give-in to the piece and let it dictate every step that followed. I chose a simple blue glaze to highlight his quirky character. I am surprised by how my pieces look in the end because I have no idea or intent for them when I begin. I just want to enjoy the process."

Tini Pinto

Stamford, CT



*Jojo*

stoneware, 14 x 8 x 7 inch, \$4,800.

"*Ophelia* is one of my more ambitious pieces. About two years ago I started my sculptural journey, after years of making functional tableware. So she came along a few months into my self exploration of new sculptural vessels. By this time I had developed some method to my madness. I had boxes full of various wheel thrown pieces just waiting to morph into creatures. So I grabbed a large doughnut and started playing with it. I worked on all the bits and parts separately, not knowing how or if they will come together. Over the next two weeks, very slowly, she revealed herself to me. Now, when I see her, I imagine a dialogue between us, where I ask "where did you come from?" and she leans in and whispers "come closer, I'll tell you."

Tini Pinto

Stamford, CT



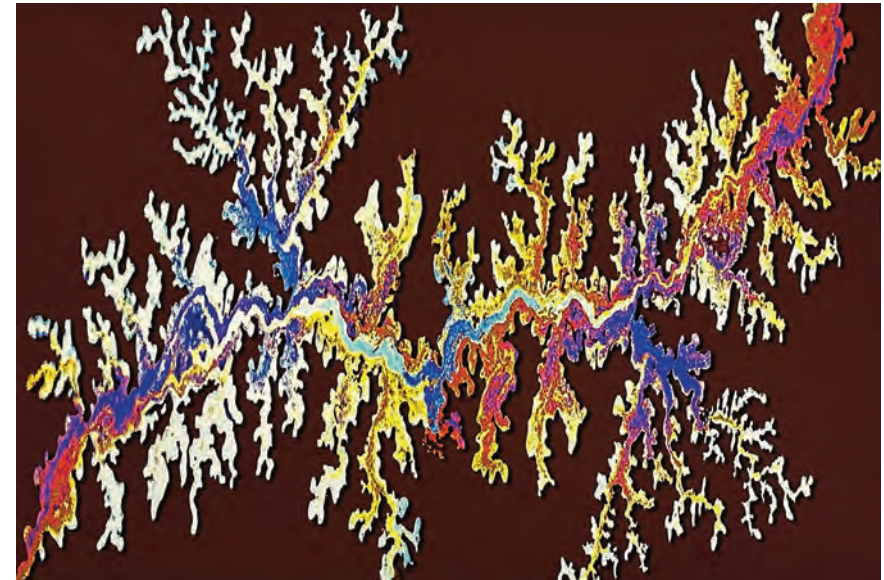
*Ophelia*

stoneware, 21 x 14 x 6 inch, \$8,500.

## David Pressler

Shelton, CT

*"Beauty & The Beast* visually demonstrates the metamorphosis that takes place when sunlight illuminates an oil spill! The energetic forms and colors of this image show how a colorless oil spill on a wet road can metamorphose into a dynamic, energized, lively entity! Bright, natural colors feed the form and liven the experience with prismatic excitement! My work generally reflects the natural world. The organic forms and structures that are inherent in the environment have always been my focus. As a child, I became an acute observer of nature and a collector – rocks, fossils, colorful minerals, butterflies, seashells, leaves and other botanical specimens. These are the images that often stimulate forms in my unique and colorful work. The recognizable imagery in my work is the dramatic encounter of looking inside to the core of the subject. I observe carefully, understand the subject's physical structure, its texture, and its color. I try to feel the essence of each subject, involving the viewer with compelling subjects that exhibit strong visual focus and interest."



*Beauty & The Beast (Oil Spill)*

digital photographic print on archival paper 1/1,  
24 x 32.5 inch, \$900.

## David Pressler

Shelton, CT

*"Charred Landscape* visually communicates the metamorphosis that takes place after a forest fire obliterates a natural landscape. The image in this painting was originally created by painting with India ink, ground graphite and incising on transparent, 35mm clear film, using a large magnifier on a stand. This print reflects the original work on the film in detail. I experiment with aniline dyes, ground graphite, India ink and resists. I then develop unique techniques for controlling the application and flow of the materials to create images on the clear film. A digital image is then created to enlarge, print, and share.

*Charred Landscape* is a metaphor for wildfire destruction, based on my fascination with landscape forms of the natural world, geological formations, and erosion. I refer to viewing these images as a visual journey of the mind - Mindscapes. My intension: to transport the viewer into fresh ways of looking and seeing something new. The recognizable imagery in my work is the dramatic encounter of looking inside to the core of the subject. I observe carefully, understand the subject's physical structure, its texture, and its color."



*Charred Landscape*

digitized mixed media micro-painting on archival paper 2/2,  
21.25 x 28.25 inch, \$900.



Lauren Quinn

Weston, CT

"As a watercolorist I am completely enamored by fluid media and the way that paint flows - the moment the pigment is released by the touch of water. The organic blooms of life that are created when water and color and paper connect. From here a landscape reveals itself and objects and life are created. Melt depicts the bleak certainty our planet faces as a result of climate change and the effects that it has on our environment and its inhabitants. It was created using a monochromatic palette letting the painting reveal itself on paper organically. Behind the simple blue landscape a bright glow emerges and suggests new beginning and hope. I think about our future generations as a mother and what our children are inheriting from us daily. I am holding onto hope and the daily promise of dawn that each new day brings."



*Melt*

watercolor, 16 x 19 inch, \$895

Lauren Quinn

Weston, CT

"*Windswept* was painted using a single color comprised of three pigments called Moonglow. The pigments of Moonglow reveal themselves in a spontaneous way that embodies watercolor painting in its truest form. The vastness of the landscape evokes a certain calm before the storm and the turbulent weather changes our planet faces. There is tranquility but also a hint of loneliness. When painting this piece I could almost hear and feel the sounds of the grasses in the wind. I hope the viewer experiences this gentle touch of nature and feels the signs of life I imagine are hidden within this simple landscape.."



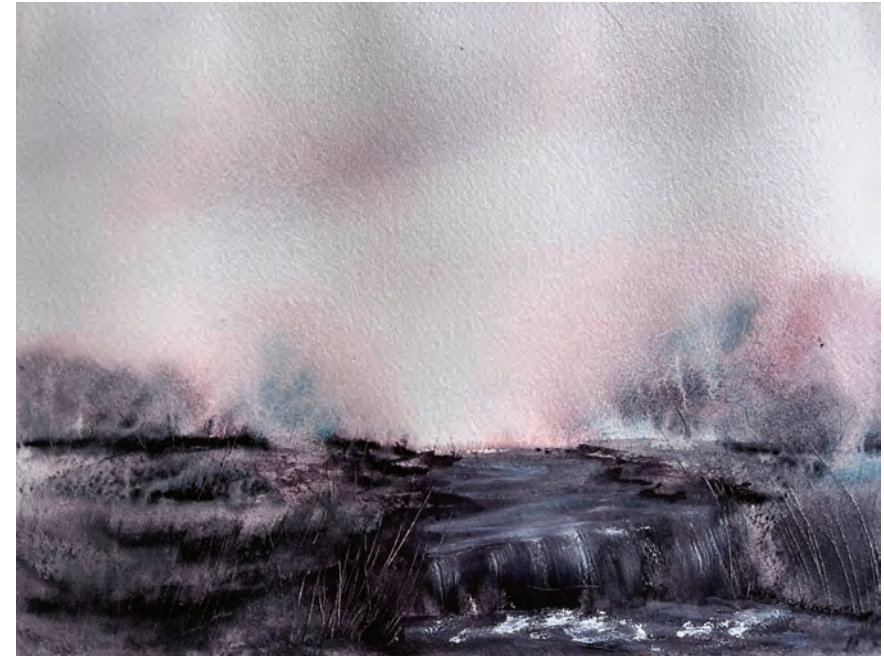
*Windswept*

watercolor, 18 x 22 inch, \$1,295.

Lauren Quinn

Weston, CT

*"Falls at Dusk* was painted using a single color comprised of three pigments called Moonglow, The subtlety of color in this painting evokes a gentle peace that golden hour brings. It is a fleeting moment we catch in a lucky glance. Brightness amongst the shadow of nightfall represents hope and promise for our changing earth so we can forever cherish moments like this one that are a gift to witness. Mother Nature shining through the impending approach of darkness and all of its beauty."



*Falls at Dusk*

watercolor, 16 x 19 inch, \$895.

## Susan Richman

Hastings-On-Hudson, NY

"The alarming decrease of birds, small animals, and insects motivated the creation of photographs I call Environmental Memento Mori. Inspired by Victorian Memento Mori, photos that exquisitely pose a deceased family member in their finest clothes and surrounded by their favorite objects. I too pose my subjects in an imagined environment. With each photo I explore the juxtaposition between permanence and impermanence and the clash between beauty and the precarious state of our world. I created my Environmental Memento Mori to honor my subjects whose troubling decline makes their recognition important and poignant.

The photographs are produced by layering my subjects, botanical materials, and dyes on multiple sheets of glass separated by blocks. The finished assemblage is photographed as one image through all the glass layers simultaneously. The result is an illusion; a fantasy environment that once captured is dismantled and washed away but allows the subject to live on forever."



*Tangled Up in Blue*

archival pigment print , 32 x 48 inch, \$3,500.



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*Free Falling*

archival pigment print, 48 x 32 inch, \$3,500.

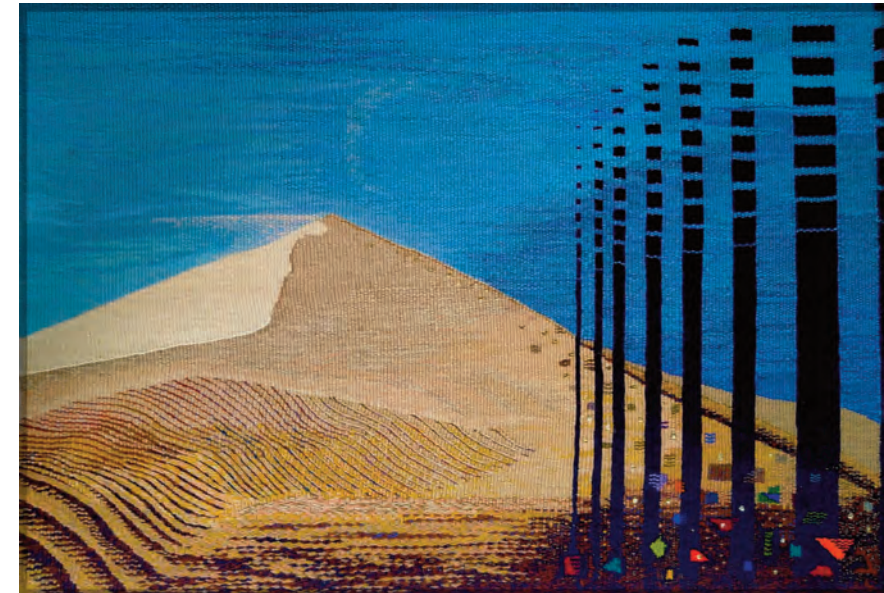
## Minna Rothman

Brookline, MA

"The wind is a symbol of unity and freedom, transcending the barriers imposed by geography, politics, and culture. Indeed, the wind knows no boundaries – it traverses vast landscapes, crossing borders effortlessly and without bias.

As it moves with unrestricted freedom, the wind encompasses the diversity of climates and terrains, manifesting as both gentle breezes and powerful storms. Its impartial nature serves as a poignant reminder that nature itself recognizes no distinctions of nationality or allegiance. Drawing parallels between the wind and humanity, highlights the inherent interconnectedness of all people. Like grains of sand within a dune, each individual possesses unique characteristics and experiences, yet together, they form a cohesive whole. Despite our differences, we are united in our shared humanity, bound by the common thread of existence.

Through this analogy, the strength that emerges from diversity and unity is underscored. Just as the wind gathers momentum through the collective movement of air molecules, humanity finds power in its diversity, coming together to create a force greater than the sum of its parts."



*Wind Doesn't Know for Borders*

fiberart, handwoven, wool, linen, metallics, 27 x 38 inch, \$6,000.

Rick Shaefer

Fairfield, CT

"This piece is one of three panels I did on the theme of global warming specifically employing a surreal scene of an Iceberg suddenly appearing off a tropical coastline. While this scenario is unlikely, it is not unthinkable. And that was the intent: for it to serve as stark cautionary tale of possible dire consequences looming around the corner. Icebergs in general serve as canaries in the coal mine for me as an artist and as someone deeply concerned with the current disregard for the outcomes in store for us given our current course of action."



*Iceberg/Tropical Coast*

charcoal on gessoed panel, 45 x 70 x 2 inch, \$16,000.

"The organic aspects of clay inspire me to create works relative to how humanity conducts itself on our planet. Undulating forms, colors and textures of the earth connect my work to the natural world, and I use my art as both environmental and socio- political commentary.

*Emergence*, alludes to how man's rapidly expanding technology and development have often been at odds with the delicate balance with Nature. This small sculpture offers a positive note of hope, illustrating how the resilience of nature manages, against all odds, to emerge and survive, even in the most inhospitable industrialized environment of concrete and steel. "

Rosalind Shaffer

Weston, CT



*Emergence*

white stoneware, glaze, 9 x 5 x 5 inch, \$450.



Colin Smith

Baltimore, MD

"Time-lapse photo of acid mine drainage flowing downstream from the abandoned Big Lick Mining Tunnel. During my 2021 research on the impact of acid mine drainage on water ecosystems, I came across videos detailing the Big Lick Tunnel's discharge of mine wastewater. Intrigued, I conducted a time-lapse photography session to capture the relentless flow of pollution stretching into the distance, vividly highlighting the deep orange hue of the waterway. This striking coloration stems from dissolved iron, which travels downstream to the neighboring town of Dayton, Pennsylvania."



*Big Lick Acid Mine Drainage*

photograph, Giclée print on Hahnemuehle Fine Art Baryta paper,  
14 x 20 x 2 inch, \$1,000.

Colin Smith

Baltimore, MD

"Steam rising from a fissure in Laurels Run, Pennsylvania. The heavily smoking fissure obscures the landscape composed of hills, trees, grasses, as well as the sun, creating a surreal and eerily faint background. These fissures developed from an underground mine fire that started in 1915 from the former Red Ash Mine and still burns to this very day. The fire has created over 20 fissures that scatter the landscape around Laurels Run. Some fissures are recent, while others have stopped smoking, leaving empty cracks on the landscape."



*Steam from an Underground Mine Fire*

photograph, Giclée print on Hahnemuehle Fine Art Baryta paper,  
18 x 25 x 2 inch, \$1,250.

Colin Smith

Baltimore, MD

"Ice coats the grass and trees near a fissure as the steam solidifies during a chilly -7-degree Fahrenheit cold spell. Despite the frigid temperatures, steam continues to billow from the earth at 70-100 degrees, fueled by temperatures several hundred degrees hotter below the surface. This photo is from the series *Exsanguination*. The series has been a 16-year project that explores the long-term effects of the coal mining industry on towns and the environment in central and northern Pennsylvania. These fissures originated from a mine fire that started in 1915, which continue to burn to this very day."

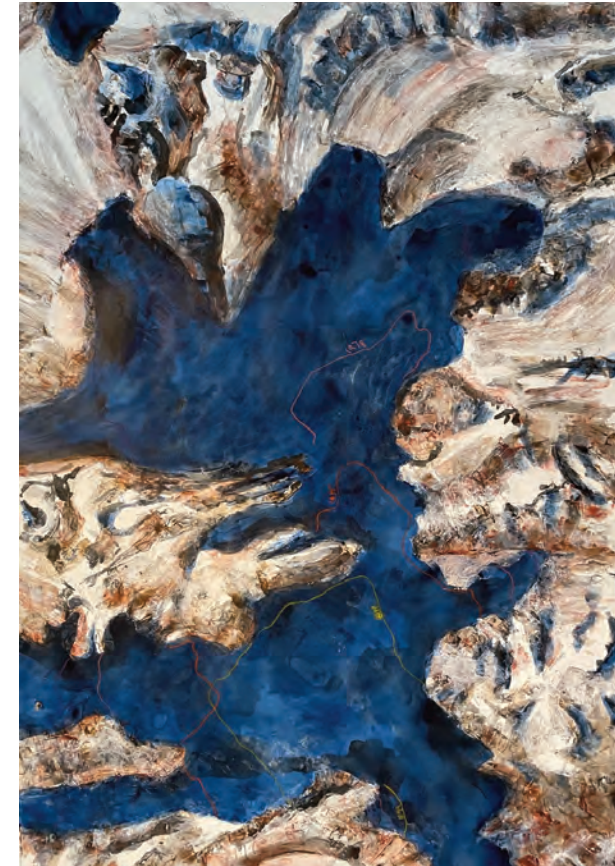


*Steam from an Underground Mine Fire Fissure*  
photograph, Giclée print on Hahnemuehle Fine Art Baryta paper,  
18 x 25 x 2 inch, \$1,250.

## Leslie Sobel

Ann Arbor, MI

"My practice is about climate and water. I take scientific data and incorporate it with mixed media to make work that speaks to the enormity of climate change. I prefer to make work about places I have been so ground truth can feed my understanding and my emotions. In 2022 I was on the Tall Ship Antigua sailing around Svalbard. We spent time in Hornsund, a fjord that was once entirely glaciated. What was one large glacier is now 8 smaller faces. This piece incorporates satellite imaging from Planet Labs - a remote sensing company I did a residency with in 2020 which continues to allow me access. I use scientific data showing the glacial retreat over time. My aim is to make the effects of climate change real, emotive and visually powerful. The piece uses painting in both oil and acrylic, drawing and satellite reference."



*Hornsund from Above*

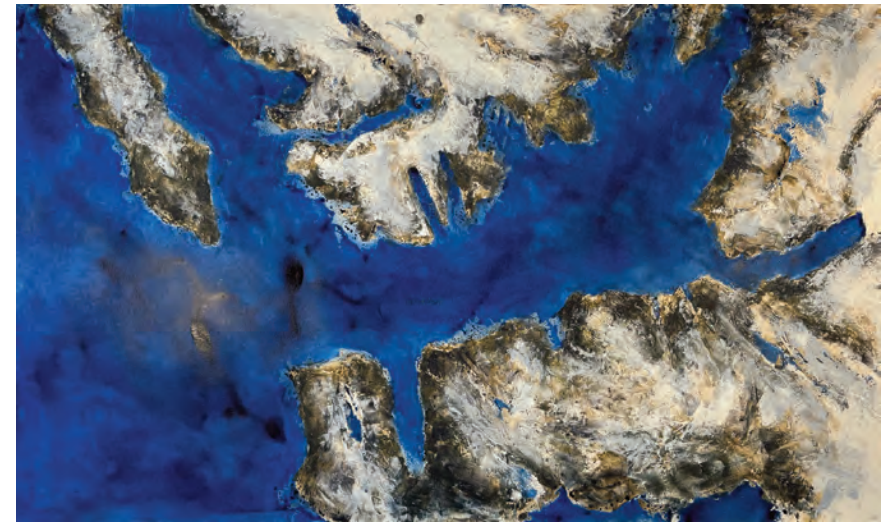
acrylic, data and satellite projection on Rives BFK, 57 x 40 inch, \$6,800.



## Leslie Sobel

Ann Arbor, MI

"My practice is about climate and water. I take scientific data and incorporate it with mixed media to make work that speaks to the enormity of climate change. In 2022 I was on the Tall Ship Antigua with The Arctic Circle Residency sailing around Svalbard. We started from the town of Longyearbyen on Isfjorden. The title explains the reality - people used to be able to cross the fjord in winter but now they have to go around because it no longer freezes. Experiencing the scale of Svalbard's climate change was stunning. This piece incorporates satellite imaging from Planet Labs - a remote sensing company I did a residency with in 2020 which continues to allow me access. My aim is to make the effects of climate change real, emotive and visually powerful. The piece uses painting in both oil and acrylic, drawing and satellite reference."



*Isfjorden Used to Freeze Over*  
oil & acrylic on Arches, 30 x 51 inch, \$6,800.

"This monoprint/collage is part of a series I have tried to conceptualize concerning arctic life. Knowing the pressures these creatures are facing, I have placed them in a series of "obstacles" created by a printing plate and color to stress their journey, existence and resilience in finding their place in this cold, hostile, changing environment. The plate colors I choose help plan which way I will go. Manipulating realistic photos/drawing and making them singular in a fractured plain adds to the aloneness and bleak presence in a shrinking world."

Ann Marie Tetelman

South Salem, NY



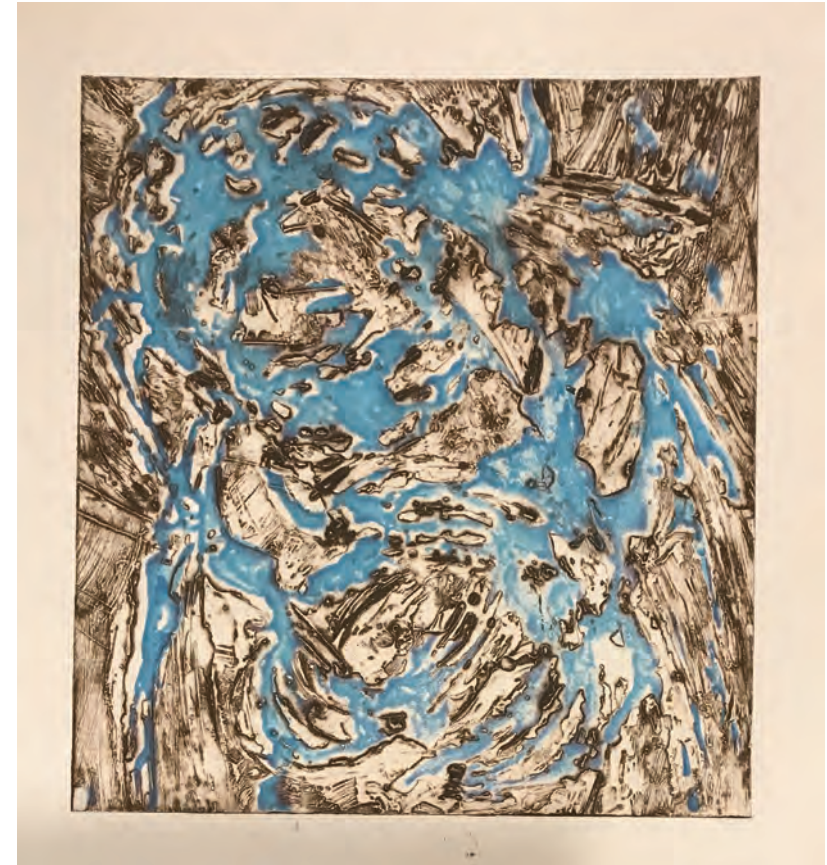
*Journey*

monoprint, collage, colored pencil, 8 x 15 inch, \$500.

## Ann Marie Tetelman

South Salem, NY

"Using recycled wires, I created a printing plate that had impressions of a swirling complex. Because of the way it printed, and the feeling given, the piece related to me a global, continental matrix. The world moving in a circular way and the spaces, solid masses flowing as one, expressed itself to me. I enhanced that feeling by highlighting the "shore" and giving the *Spiral II* a grounding force to attach yourself to the flow and be part of the movement abstractedly."



*Spiral II*

monoprint, colored pencil, 14 x 14 inch, \$800.

"Vessels are sacred, symbolic to navigating the wilderness of oceans and delivering us to safe harbor. As a young boater my paddling and sailing skills grew as I navigated the shoreline waters I lived nearby. I learned to capsize my sailboat, "rightening it" again so I could be prepared for any circumstance. The ocean of my childhood has metamorphized from what my primal consciousness once identified as a known element—to the tempestuous shorelines extending beyond former boundaries. Melt water and thermal expansion have impacted the watery volume that now relocates vessels into odd places. In *Afloat* several boats have been lodged across the branches of a blackened, altered, and bonelike tree as storm flood waters recede. *Afloat* portrays the changing dimension of what was once our known world—and the unfamiliar we may expect to encounter."

Carolyn Van Duyn

Durham, NC



*Afloat*

stoneware clay, Raku fired with glazes and oxides, 19 x 11 x 11 inch, \$1,600.



Debi Zoe Worley

Kirkwood, MO

"I am intrigued by the development of humanity, specifically the metamorphosis of one's consciousness which may have a transformative and rippling effect on others. Through my work, I provoke the viewer to search for their own inner truth and progression of thought, by presenting the essence of an idea. This essence represents a transparent fluidity and fleeting quality that I find manifested in various materials, such as glass, porcelain, fiberglass, and metals. My work is about the material itself; the movement, balance, transparency, weightlessness, and reflective nature is the emphasis. The fragility and transparency of these materials represent to me, the ethereal yet permanence of spiritual ideas. Inspired by the infinite power of Divinity and the possibility of one small drop of that inspiration manifested in the landscape of our lives."



*Metamorphosis1*

porcelain, fiberglass, steel, glass, 8 x 24 x 11 inch, \$1,300.















## 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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# Silvermine

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