

Washington Post Review (Press Release follows)

Transforming the way we look at things

By Michael O'Sullivan

Friday, July 6, 2012

Form and transformation are on view in "[Sculpture Now 2012](#)," an annual juried exhibition sponsored by the [Washington Sculptors Group](#).

Form is self-explanatory. It's the physical manifestation of an object -- shape, texture and material. Form is what most people think of when they think of sculpture. The idea of transformation, on the other hand, is best exemplified by the famous comment by [artist Jasper Johns](#), which he is said to have scribbled in his sketchbook: "Take an object. Do something to it. Do something else to it."

Among the 31 works on view at the [Pepco Edison Place Gallery](#) are a number of intriguing formal transformations. Jeffery Cooper's "Gearjam 1," for instance, gains strength and visual appeal from the contrast between its industrial appearance -- a tight knot of thick, machinelike cogwheels -- and its unexpected material -- pieces of carved walnut, not metal.

Similarly, artist Peter Karis plays on the tension between the form of a cube and the form of a sphere, casting a pair of angular, boxlike shapes in urethane rubber and inflating them with a pump, like basketballs, until they're neither one thing nor the other, but something in between.

Many of the "Sculpture Now" artists inhabit this gray area. Joel D'Orazio's "Louis XIV (1119)" is -- or was -- a metal chair. But it's hardly recognizable as one, and you certainly couldn't sit comfortably in it because of the explosion of curling wire emanating in an evocation of the French monarch's cascading tresses.

Cathleen Sachse's "Mini Rex, Dutch Mix, Human. #1" also involves an ingenious kind of recycling, centering on a store-bought throw rug that was destroyed by the chewing of pet rabbits. The artist repaired the holes with white thread created from harvested rabbit "wool," using the torn rug

fibers to knit a rabbit-shaped sweater of sorts for a papier-mache bunny sculpture. It's odd, and not especially beautiful, but strangely compelling.

Other standout artists include Mille Jewtich and Nicole Salimbene. Jewtich's "Rubber Interactive Pulse Membrane" is a wall-mounted piece that requires the participation of the viewer -- standing or jumping on a nearby air bladder -- to inflate an array of condoms flopping from the center of the work. Salimbene's "Autobiography of Consumption: 5 Scrolls" features six months of receipts from grocery stores, restaurants and other retailers handsewn together into five 30-foot strips on which the artist has printed a series of photographs.

It's arguable that Salimbene's work -- part performance, part photography, part craft -- doesn't belong in a sculpture show. It is certainly, however, transformative.

One could make the same argument about Michael Corigliano's "Galatea," a photograph documenting a performance in which a topless woman covered her skin with slip, the soupy mix of water and clay used by ceramicists.

Or, for that matter, about Meaghan Carpenter's "Trust," a mobile nail salon housed under a tentlike canopy in one corner of the gallery. During the show's opening, visitors could crawl in and get a free manicure.

Maybe those pieces aren't sculpture, let alone art.

To the credit of "Sculpture Now," those questions seem to be ones that the exhibit is only too happy to entertain.

The story behind the work

By Michael O'Sullivan

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The title of Elsabe Dixon's work in "Sculpture Now 2012" is a mouthful. So the artist sometimes refers to "Honey, Silk, Latex/Consumption, Luxury, Necessity = Object Commodity" simply as "the equation piece."

According to the artist, any implied equivalence is more poetic than scientific, alluding to themes of the environment, class and other things. At the same time, Dixon's floor installation involves an element of biology.

The South African-born, Virginia-based artist's work typically incorporates live silkworms. Several can be seen in pupal form here, wrapped in the cocoons that are scattered throughout her sculpture's nooks and crannies, which are created from loops of paper, stiffened with plaster and dipped in yellow latex paint. The paint matches some of the silken cocoons, their color a result of the type of Bombyx mori worm Dixon uses. According to Dixon, gold-colored garments worn by France's "Sun King," Louis XIV, were spun by this very type of worm.

Early in the show's run, the worms -- which are now in a period of dormancy before they emerge as moths -- could be seen spinning silk. Faint, drawing-like traces are still visible on the gallery floor, with spider-webby remnants clinging to the sculpture itself.

For Dixon, the worms are not just art material -- or even tiny collaborators -- but an integral part of her work's subtle subject matter, which has to do less with silk than with complicated relationships between man and nature, and between the haves and the have-nots.

Press Release

Sculpture Now 2012

A Broad Survey of Contemporary Sculpture, Installation, and Video Art

Location: Pepco Edison Place Gallery, 702 8th Street, NW, Washington, DC

Free Artist Reception: Saturday, June 23, 2012, 6-8 pm

Dates: June 19 – July 13, 2012

Pepco Edison Place Gallery Hours: Tuesday-Friday, Noon-4p.m.

Sculpture Now 2012 Description:

Sculpture Now 2012 describes contemporary experience through three-dimensions. Reflecting the diversity of our time, this show hosts an array of artists who use a variety of

materials to express personal viewpoints and philosophies that characterize the things we believe and do.

Michael Bednar, Eric Celarier, Meaghan Carpenter, Terry De Bardelat, Connie Fleris, Breon Gilleran, Adam Hagar, Mille Jewtich, Peter Karis, Elaine Langerman, George Lorio, Rosemary Lockett, Cathleen Sachse, Nicole Salimbene, and Rima Schulkind describe our existence with commonplace items. Objects such as store receipts, cameras, and broken china are repurposed to redirect our preconceived notions of our ecological, political, and intimate lives.

Dennis Beach, Christian Benefiel, Greg Braun, Joel D’Orazio, Felicia Glidden, Linda Hesh, Olivia Rodriguez, and Isabelle Truchon use new media, such as drywall board, acrylic resin, and Tyvek paper, to create present-day metaphors. Using materials available at this moment in time, this work reinvents new uses for home repair and other supplies. Some of these artists recall a modernist taste for the simple, while others depict a messier vision.

Jeffrey Cooper, Michael Corigliano, Elisabe Dixon, Mimi Frank, Artemis Herber, Barbara Liotta, Li Ma, Diane Szcepania, and Stephanie Williams use more traditional materials, such as wood, steel, and clay, to create a variety of pieces that evoke current thinking regarding personal landscapes, natural forms, nostalgia, and design.

Unable to settle on a single unified vision, these contemporary sculptors opt for a variety of strategies to interpret the world in which we live.

Participating Artists and Artworks:

Dennis Beach describes Spins #2, a circular work made of brightly painted wood, as a colorful geometric form based on natural processes.

Michael Bednard describes Muffler Worm, an amalgamation of car parts and other dilapidated metal scraps, as a combination of tinkered objects that recalls the philosophy of

Claude Levi-Strauss.

Christian Benefiel describes *Spending It All In One place*, a wood construction filled with Tyvek attached to an automated blower system, as a playful object that engages the audience with a physical interaction.

Greg Braun describes *Tempest Pinch*, a smooth geometric form made of gypsum wallboard, as a contradiction of the classic perception of walls forming architecture: angular versus the orthographic, tilting versus the vertical, suspension versus compression.

Meaghan Carpenter describes *Trust Tent*, an intimate space created by an army parachute for participants to actively share their primordial spiritual selves, as an opening to discussion on what it means to be human now.

Eric Celarier describes *Wasteland 5.8*, a computer board quilt, as a comment on the bewildering complexity of technological change and the ramification of those changes on society.

Jeffery Cooper describes *Gearjam*, gears carved of wood, as forms that have an emotional impact.

Michael Corigliano describes *Galatea*, a mixed media creation of a Greco-Roman woman, as somewhere between performance and photography.

Joel D'Orazio describes *Louis XIV Chair*, a metal chair penetrated by multiple wire parts, as a challenge to viewer's assumptions about design, utility, and comfort.

Terry d'Bardelat describes *Matrocliny: Mounted Shards*, a collage of broken china, wood, and metal, as a deconstruction of clay objects.

Elsabe Dixon describes *Cocoon*, a construction of steel mesh, as an appropriation of agricultural system to create a Duchamp like readymade.

Connie Fleres describes *Life Lines*, a spiral of tangled aluminum, wire and 16 mm film, as a work about the cycles of life.

Mimi Frank describes *While Bathing I felt...*, an assemblage of bronze wood and steel, as influenced by reading Herman Melville's *Moby Dick*.

Breon Gilleran describes *Science Project*, a collection of prosthetic arms and legs displayed on a staircase and tile wall installation, as a bricolage of barely functional, mechanistic forms hobbled together to address the contradictions of human experience, i.e. the breakability and

resiliency of human bodies.

Felicia Glidden describes *En Route*, a video and sound installation, as negotiating the lines between revelation and concealment, proximity and distance using scale, veils of light, and building blocks of paper and steel, and narration. Adam Hager describes *Chutes & Ladders*, a reinterpretation of an old wood chair, as a challenge to the associations we have with everyday items.

Artemis Herber describes *Vessels*, a large, curved, cardboard sheet, as a sculpture of mundane material capable of transforming its immediate environment.

Linda Hesh describes *Tiny Fears Billboard*, a set of three miniature billboards made of plastic, steel, rubberized paint, and archival ink jet, as a piece declaring private musings publicly to challenge social norms.

Mille Jewtich describes *Rubber Interactive Pulse Membrane*, a combination of rubber, concrete, and liquid, as a demonstration of transformative properties of the materials he uses.

Peter Karis describes *Cube Evolution*, a more primitive version of an inflated, urethane cube cast from an original, as an object that comments on the destruction and degradation of architecture and manmade objects.

Elaine Langerman describes *Peek-a-Boo*, a colorful collage of printed materials, as a flowering, streaming, dreaming, exploring, breathing, abiding, watching, sunshine, and dark.

Barbara Liotta describes *Chorus*, a stringed suspension of shattered marble, as a drawing, or dancing in space.

George Lorio describes *Domino House*, a landscape made of children's toys and dominoes, as a piece that passionately pursues relevant political issues to articulate a polemic framed within a work.

Rosemary Luckett describes *Kachina*, a combination of antlers, plastic, wood, metal, and electric wire, as a work that reflects the effects of humans upon the land and its wild animals.

Li Ma describes *Elephant Tower*, a pastel colored sculpture made of wood, acrylic, and ink that reminds one of an infant's carousel toy, as joyous and optimistic by referencing elements and symbols from Buddhist, Taoist, and traditional Chinese paintings.

Olivia Rodriguez describes *Faded Conditions (dirty snow)*, a mound of foam, flock, glass, glitter, halcrite, and acrylic pai

resembling a shovel full of day-old snow, as exploring and satirizing the relationship between naturally occurring and manmade territories.

Cathleen Sachse describes Mini Rex, Dutch mix, Human. #1, an amalgamation of a readymade rug, chewed by rabbits, drop spindled rabbit wool, paper pulp, and thread, as historical representation of worlds of her own making.

Nicole Salimbene describes Autobiography of Consumption: Five Scrolls, five lines of attached receipts totaling 50 yards of paper, as documentation of her consumption.

Rima Schulkind describes Say Cheese, a small tower of camera equipment and other found objects, as representing wonder at human ingenuity (technology) and despair at its heedlessness (trash).

Diane Szczepania describes Folding Panel #4, a sleek construction of metallic panels, as harnessing light through flattened planes.

Isabelle Truchon describes Web, a conglomeration of bones, silk, canvas, and wax, as an expression and documentation of her personal emotion and perceptions on her time on earth.

Stephanie Williams describes Alex, a cross between wooden, playground equipment and a giant stuffed bug-like structure, as a reflection on personal mythmaking centering on the theme of the inconsistencies of childish ideals and societal constructs.

About Pepco Edison Place Gallery

The mission of Pepco's Edison Place Art Gallery is to work with nonprofit arts organizations to sponsor a series of diverse, high quality art exhibits on behalf of the community we serve.

About Washington Sculptors Group

Washington Sculptors Group (WSG) is a volunteer, non-profit organization dedicated to promoting awareness of sculpture and fostering exchanges among sculptors, sculpture enthusiasts and the public. Organized in 1984, membership has grown to include almost 400 area artists.

The WSG sponsors frequent public programs and organize professional sculpture exhibitions juried by prominent curators. www.washingtonsculptors.org

'Funded in part by the DC Commission on the Arts and Humanities, an agency supported in part by the National Endowment for the Arts'.

About the Juror Sarah Newman

Sarah Newman is Curator of Contemporary Art at the Corcoran. Since joining the museum in 2006, Sarah has curated the exhibitions - Chris Martin: Painting Big; Spencer Finch: My Business, with the Cloud (2010); Washington Color and Light: Works from the Corcoran Gallery of Art (2010) (co-curator); Elena del Rivero: Home Suite (2008); The American Evolution: A History through Art (2008); and Looking for the "There There": California Art from the Collection, 1950-2000 (2007). She has taught contemporary art history at the Corcoran and at George Mason University, has published on the relationship between painting and film, and is a co-author of the book Essential Modernism. Sarah is currently working on a major exhibition of contemporary British art entitled Vile Bodies (upcoming, 2014). She holds a B.A. from Williams College and an M.A. and Ph.D. from the University of California, Berkeley.

Dennis Beach

Artist Statement:

As both a painter and a sculptor I strive to create work that is visually exciting, based on repetitive processes that occur in nature, and involves the viewer with that same sense of wonder that nature provides. I am a fulltime artist committed to the pursuit of realizing work that inspires myself, that, I have found leads to inspiration of the viewers.

Most of my work both painting and sculpture is abstract based on very fundamental geometric elements. Color is of course very important; I mostly use a strong, bright and vibrant palette. Combining these elements in a somewhat



minimal way but achieving a new result each time is quite stimulative

Michael Bednar

My intention is to combine the philosophies of Claude Lévi-Strauss's tinkerer or artisan with those of the scientist or engineer. The former works with materials as they exist, the latter shapes materials with tools to his intention. One is spontaneous, the other methodical. Combining found objects with a designed framework would be such an approach. Using repetitive manufactured elements such as nails or pipes to shape organic forms would be another example.



Christian Benefiel

ARTIST STATEMENT:

I am interested in the action that separates hope from optimism, finding the materiality of expression and effort. The Forms suggest a playful purpose, an intentional nonsense and a methodical balance between tedium, activity and entertainment. Engaging the audience with physical interaction, using observational audience input and physical manipulation, deconstructs stigmas and bridges the gap between object, producer, and consumer.



Greg Braun

My work investigates using gypsum wallboard as a vehicle to define new architectural topography. The architectural language presented in this work directly contradicts the classic perception of walls forming architecture; angular versus orthographic, tilting versus vertical, and suspension versus compression. To blur the contrast of art versus architecture, the minimal flat panels are painted to match the gallery walls. In order to return the viewer to a personal



interaction level addressing the material, the exposed thin edges are left unfinished showing the tactility of the gypsum core.

MEAGHAN CARPENTER

ARTIST STATEMENT:

I believe in the spiritual, in art, and the artist as shaman. Artists have a duty to share and be active participants in their communities. Through my artistic practice I strive to open up discussion on what it means to be human now, our ever-evolving relationship to our environment(s), and re-creating awareness to our primordial spiritualistic selves. Since the spring of 2008 I have been working on a performance piece titled Trust. Trust is a mobile nail salon housed inside an army parachute, complete with everything required for a professional manicure. During the opening viewers are ushered into the parachute tent out of curiosity to receive a free manicure in exchange for conversation. This intimate experience creates a space for viewer and artist to engage in a wide breath of conversation topics ranging anywhere from world politics to personal family ancestry.



Eric Celarier

The Wasteland Series comments on the bewildering complexity of technological change and the ramifications of those changes on society. While retaining the qualities of a traditional American scrap quilt, viewers report interpretations as far ranging as microbial structures to aerial photographs of landscapes. The work is cautionary, but not prescriptive. The perceiver, perhaps unaware of the hidden aesthetics and stubborn difficulties of contemporary waste, is challenged to comprehend the meaning of so many



feverishly patched computer boards. The evolution of these industrial discards describes an era in which good answers are hard to find.

Jeffrey Cooper

Coming from a wood working background, my work usually consists of pieces that are constructed, not carved from a single block of wood. I try to construct pieces that have visually interesting forms and textures, but also have an emotional impact. Sometimes, I prefer to exploit an interesting figure in the wood, which leads me to use exotic hardwoods such as leopard wood, padauk, or Brazilian cherry.



MICHAEL CORIGLIANO- Galatea

ARTIST STATEMENT:

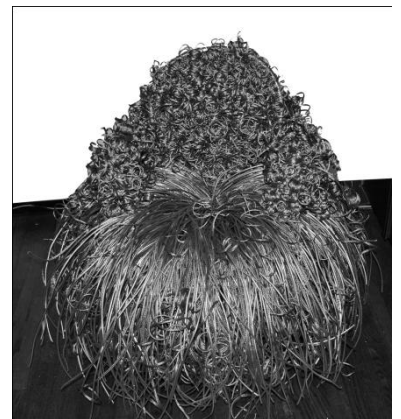
My latest work is focused on two separate fronts. First in an attempt to break free of ceramic work framed by the space above a pedestal, I have created forms and images that live and belong in the landscape of an urban street. The second is an image that lays somewhere between performance and photography, based on a personal conversation with and revision of the classical Greco-Roman figurative form.



JOEL D'ORAZIO - LOUIS XIV CHAIR

ARTIST STATEMENT:

I turn chairs into art by subverting their form and function, challenging the viewer's assumptions about design, utility and comfort. I incorporate new synthetic materials such as cables, tubes, strings and cable ties into the design of modern and often iconic chairs. My approach is respectful but many times a bit outrageous. My background as an architect and furniture designer contributes to my fascination with chairs.



TERRY DE BARDELAT - ARTWORK #2

ARTIST STATEMENT:

As artist

I create and then deconstruct clay objects. Explore, new media. Investigate material usage in combination with clay to create objects that intersect: converge, merge, bridge, relate.

As researcher

I seek to document, study and preserve traditional technical processes, firing and marketing of clay objects created by indigenous people through video, audio and digital media.

As educator

I facilitate, teach and encourage the visual articulation of individual creativity expression.

As Presenter

I share findings of ethnographic research using digital media- China, Ghana, Peru, and Italy. Engage participant in global learning



ELSABE DIXON - COCOON

ARTIST STATEMENT:

My work with live organisms in particular - Bombyx Mori - aims to reveal or recall our innate memory of systems and their effect on us. My work is not about silk or fiber, nor is it about the silkworm or the biology of insects but instead it is an appropriation of a system the agricultural system of sericulture. As Duchamp used the found object and imposed meaning on it, I am using an agricultural system - that has altered very little in 5000 years - as readymade and imposing symbiotic relationships.



CONNIE FLERES - LIFELINES

This work is about the cycles of life. I see life as a circle and rotation through cycles like the bicycle wheel. The journey we all



go on in this lifetime. Birth, middle age, old age, and the completion. This is about the journey. I call these works Lifelines. I have used recycled bicycle rims and documentary footage from the 20th century. The 16mm film acts as landscapes throughout the pieces. The wire entangled throughout the pieces symbolize to me the entanglements on the road of life.

MIMI FRANK - While Bathing in that Bath I Felt

The 2 works I am submitting for this exhibit were conceived of and completed while I was reading Herman Melville's Moby Dick.

The work contains: cast bronze, copper, welded steel, carved wood, rustoleum paint, and pvc pipe.



BREON GILLERAN - SCIENCE PROJECT

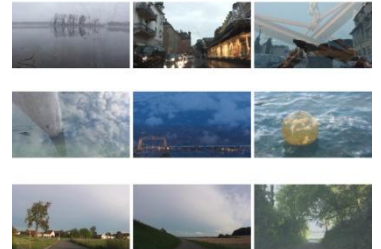
ARTIST STATEMENT:

This installation, Science Project, is a staging of two pieces that together create a complex narrative of form, function and the body:

#1 Precision mechanism: Cast iron, found objects, plaster, ceramic tile, on plywood (can be freestanding)

#2 Hippocrates Promise: cast aluminum, bronze and iron, forged steel, wood, ceramic tile on plywood, found objects

This body of work began 3 years ago with "Hippocrates Promise", a bricolage of barely functional, mechanistic forms hobbled together, intuitively, from iron or bronze parts cast from foundry patterns, found objects, forged steel, and ceramic tile on plywood platforms. "Hippocrates Promise" addresses the contradictions of human experience, as beings that live in breakable but resilient bodies, yet feel like extracorporeal entities held together by the faculty of memory. It also references the medical oath to do no harm.



FELICIA GLIDDEN - EN ROUTE

ARTIST STATEMENT:

Themes woven through my work include the road, transportation infrastructure, elemental forces, memory, and sensorial connectivity. Materials include: video, paintings on photography, steel, handmade paper and sound narratives.

Negotiating the lines between revelation and concealment, proximity and distance using scale, veils of light, building blocks of paper and steel, and narration, this work expands the perception of the unseen.

ADAM HAGER - CHUTES AND LADDERS

ARTIST STATEMENT:



A strong blue collar background influences my particular attention to function, repair, and maintenance. I get a sense of the interrelationships between dissimilar items, and I play with ways of combining distinct parts with opposing objects. I create a sensible appearance out of a set of incoherent sensibilities and intensify our impulse to operate objects for their intended purposes. However, by opposing natural functions, I challenge the associations we have with everyday items. While still referencing their origins, new personalities develop within familiar objects, and interwoven relationships are established between unrelated items.

ARTEMIS HERBER - VESSELS

ARTIST STATEMENT:

By creating specific shapes with an infinite number of linear, structural cuts, I transform mundane cardboard into pliable, movable sculptures and install resulting highly individual pieces separately or in dynamic groups installations. Each individual segment interacts and communicates with other segments, with the site and with each new visitor, providing endless configuration possibilities that transform the space over and over again. I thus reduce cardboard to a minimalist expression in color, form and material, creating my own language: by repetition and grouping, I achieve ever-changing statements, creating poetry with the results.



LINDA HESH - 3 TINY FEARS BILLBOARD

My artwork utilizes text on objects to explore the relationship between the personal and political, identity and marginalization. Drawing on history, anthropology, psychology along with the anecdotal evidence of friends and current events, I arrive at a word or phrases that exemplify and distill a situation. This text is printed on coffee mugs, cut



out of steel benches and even laser etched into common apples. I often use commercial products as a base, connecting the work to the world of marketing and advertising. I am very conscious of speaking to an audience, declaring private musings publicly to play with taboos or challenge social norms.

MILLE JEWITCH -

ARTIST STATEMENT:

All the techniques and materials (rubber, concrete and liquid) that I have used are developed along one single common thread; this thread is the energy that transforms shapes. Air changes the shape of rubber and liquid. Rubber and liquid changes the shape of concrete. That which was mobile becomes static, and the opposite: that which was motionless now moves.



PETER KARIS - CUBE EVOLUTION (TWINS)

ARTIST STATEMENT:

My sculptural work is based on the destruction and degradation of architecture and manmade objects. In one series, I use a generational, evolutionary rubber-casting process to reproduce "cubes" over and over. Each copy contains variations and artifacts from the act of copying.

These copies or generations are inflated with air to produce unknown and unpredictable results. Each inflated generation is replicated and the process is repeated. Other sculptures, such as "Wreck", use the tension of anxiousness and fear of opposing forces and industrial processes as a primary element in the work.



ELAINE LANGERMAN - PEEK-A-BOO

ARTIST STATEMENT:

Flowing, streaming, dreaming, exploring, breathing, abiding,

watching, sunshine and dark.

Color, clipping, digging, layering in joy, sorrow, frustration and all states in between.

Red, green, yellow, blue, pink, purple, lavender,
Fragrances, sighing, stopping, to-ing and fro-ing.
Celebrating.



GEORGE LORIO - DOMINO HOUSE

ARTIST STATEMENT:

Born in New Orleans and raised through my teenage years in that city framed my vision of life. It was and continues to be a place of extremes: beauty and decay, religion and ritual, custom and iconoclasm. The spirit of the city embraces an attitude of dispensation in the form of the annual bacchanal of Mardi Gras when the celebrations are exuberant. From that experience I acquired an excitement for visual matters: colors, forms and even artifacts; with that astuteness, I passionately pursuit relevant political issues to articulate a polemic framed within a work.



ROSEMARY LUCKETT - KACHINA

ARTIST STATEMENT:

These recent sculptures reflect the effect of humans upon the land and its wild creatures. They are made from cast off detritus: wood, metal, glass, plastic and remains of animals: fur, bone, feathers. Textures, aging patinas and tool shapes recall a landscape that has come and gone. Remaining for centuries, however, will be the bits of plastic. They are truly archival and unable to decompose into recyclable elements like the wood, bone, and metal in the altered terrain of our planet Earth.



LI MA - ELEPHANT TOWER

ARTIST STATEMENT:

My work is about an imaginative world where landscape and cityscape blend into each other in an atmosphere of balance and harmony. The pictorial structure and cheerful colors create a sense of joy and optimism. Elements and symbols referencing Buddhism, Taoism, traditional Chinese paintings and Asian architecture are a product of my particular cultural experiences. I want to create a sense of timelessness and show the relationship between human and cosmos. In doing so, I invite viewers to join my journey to this idealized place, to reflect on this optimism and aid in the discovery of what is possible and essential for the experience.

OLIVIA RODRIGUEZ - FADED CONDITIONS (DIRTY SNOW)

ARTIST STATEMENT:

My work explores-and satirizes-the relationship between naturally-occurring and manmade territories. Compositions are derived from nature and personal experience (e.g., naturally-occurring) and then are frozen and removed from their natural environment, where I pause the natural process, and capture and create the moment. The moment has become artifact. I endeavor to pay homage to the beauty in natural decay, rather than recreating a subject in its most pristine state. I have found beauty in transformation. In creation of all my work I use found models and subjects. I sculpt each work (not found objects). as an original, layer by layer .



CATHLEEN SACHSE - MINI REX, DUTCH MIX, HUMAN, #1

ARTIST STATEMENT:

I have always been a bit of a research junkie. When I become interested in a subject I am not usually content to just know the basic facts about it. I have a need to know everything about the subject of my fascination. Ive been this way for a majority of my life thus far. This obsession carries on into and includes my artwork.

Essentially my artwork is an extension of self- its deadly serious, completely weird and happy, decayed and reborn, not serious at all, funny, sad.it is me. Its contradictory and serves as the artifacts and historical representation of worlds of my own making. It is obsessive in both process and in subject matter.



NICOLE SALIMBENE - AUTOBIOGRAPHY OF CONSUMPTION

ARTIST STATEMENT:

"Autobiography of Consumption: Five Scrolls" is an installation that tells a story of my habits as a consumer as well as an American story of consumption. It is constructed from my collected receipts over a six-month period. In total, I have hand sewn 50 yards of receipts; each of the five scrolls is 30 ft long. Directly on to the receipts, I have printed my digital photographs, documents of my visual consumption of where I live and travel. While the photos are autobiographical, they are also related to a larger story of energy use, nature, and power structures.



RIMA SCHULKIND - SAY CHEESE

ARTIST STATEMENT:

"Fermat's Last Theorem" and "Say Cheese" are from my series "Eclipsed by the Cloud: The Detritus of Obsolescent Technology". They reflect both my wonder at human ingenuity and despair at our heeldlessness - my awe at our technological advances and concern about how such progress feeds our propensity to create trash. The



environmental damage caused by our readiness to dump our stuff is immeasurable. On the other hand, if we succeed in not destroying ourselves, what a fantastic world is possible!

DIANE SZCZEPANIA - FOLDING PANEL #4

ARTIST STATEMENT:

Light is the principle behind my Folding Panel sculptures. My sculptures are made of wood and sheet metal whose flat surfaces stand at angles to each other. Light moves along the subtle scratches of polished metal and reflect within the theater of the piece. By training myself to see flat surfaces as energetic space, I have worked to realize and share the invisible distances that are often crowded out in our increasingly efficient, light-saturated, and networked lives. The flat surface in art has not, however stopped being a mystery, and I hope to continue working my way towards it and bring viewers into its strange and irresistible reaches.



ISABELLE TRUCHON - WEB

ARTIST STATEMENT:

My desire to paint and sculpt stems from a basic need to validate my existence. Visual art is a tool I employ as a form of expression and documentation of my emotions and perception of my time on earth. My paintings and sculptures deal with experiences tied to relationships that continue to shape my human heart. The spiritual refuge I find in the stillness of nature inspires me. Nature's properties are textured, irregular, rough, deep, smooth, polished, simple, earthy, sensual and unpretentious. These are the elements I embrace in life, and those which I aspire to exude from my



art.

Stephanie Williams

ARTIST STATEMENT:

I make portraiture of misunderstandings, giving them bodies of their own, bodies amalgamated from both the world around me and my perceptions; my myths. Given flesh, these misunderstandings take on life, a face that I can study and reinterpret. My work reflects upon gathered conversations and stories I a recollect from memory: parts of my physical self, my ideals as a child as they would contrast societal constructs, as well as others gathered stories of self made mythology. I reinterpret these conversations with a purposeful misunderstanding in order to illustrate a scene, a formal portrait or installation.



Barbara Liotta

I make sculpture of suspended shattered stone. Chorus is made of shattered Carrara marble hung with lift cord from three bars. My work relies on a balance between the hanging rocks and the cords that hold them. The formal parallels of the lift cord reign in the raw energy of the stones. The verticals breathe but remain plumb. The shattered stone has an innate violence held in check by the cord. The cascade of loose cord pooling on the ground below the stones adds a graceful chaotic element to the work. I am drawing, or dancing, in space.

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