

Adina Marguerite Pease

@adinamarguerite

STATEMENT

As a multidisciplinary artist focusing on print, fiber, and ceramics - Adina enjoys creating motifs which span across all three mediums through one-of-a-kind collections.

In late 2024, Adina was selected for the Creative Group Residency 2025 Cohort and spent a week on the island of Arnøya in Northern Norway. She is currently working on a collection of work inspired by this residency and seeking a gallery for a solo show sometime in late 2026.

BIO

Adina Marguerite Pease is an artist & a maker who lives to wander, both geographically and within artistic mediums. Born in California, Adina began her creative career in the Seattle area launching her handmade goods line, RambleGood (2015-2023), which featured her own original surface pattern designs. Adina relocated to the Hudson River Valley region of New York in early 2017 - where she has enjoyed both participating in and hosting art and makers markets throughout the region. In 2023, Adina held her first solo exhibition at the Gallery at Citiot in Catskill, NY; artist/maker/indigo. The exhibit featured a full work flow of her artistic process and can be viewed digitally.

Agam Neiman

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STATEMENT

As an impressionistic landscape painter, the unifying goal within my work is to capture and transmit the quietly emotive power of particularity and place, the non-verbal, non-exchangeable aspects of fleeting places and instants otherwise lost to the noise of daily concern. The fleeting qualities of light as it transits the sleeping rolls and rhythms of the land translate, through canvas, eye, and brush, into a frozen music of the seen. My task is to transmit these pre-verbal encounters with the world as a series of different tones across canvas, each a window into a preserved mysterious instant.

BIO

Agam Neiman (b.1984) trained with Gammel student Paul Ingbreton in the Boston School approach to classical realism in New Hampshire, which served as my introduction to the world of fine arts and technical oil painting. Seeking to integrate a traditional approach with contemporary subjects and methods, he trained with renowned illustrator Greg Manchess before moving to Montreal in order to seek an industry oriented path into the world of digital concept art. However, events of 2020 motivated Agam's recommitment to a hands-on studio practice as the experience of lockdown and isolation caused him to reflect on the crucial immediacy of art making as a material, tactile encounter with the world. He shifted his practice into the production of plein air urban nocturne studies painted impressionistically before delving further into portraiture and figurative work. He has since attended two residencies at the

Maison de Chapitres in Southern France before relocating to the Hudson Valley where he maintains his studio practice.

Alon Koppel

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STATEMENT

State of Empire uses trichromatic photography—three exposures through red, green, and blue filters—to document New York's industrial infrastructure. This nineteenth-century technique, adapted for contemporary use, transforms power plants and factories into landscapes between documentation and art.

The process is deliberately slow. As I change filters between long exposures, clouds drift and light shifts. When combined, temporal displacement becomes visible as color. Static elements—buildings, smokestacks—hold form, while moving elements—sky, water, weather—fracture into prismatic bands of pink, turquoise, yellow, and violet.

This chromatic aberration makes time visible, creating skies resembling aurora borealis. The effect emerges from fusing movement and method.

I'm drawn to contradictory sites: hydroelectric plants harnessing waterfalls, factories clinging to gorges. These structures embody human ingenuity and environmental cost, past dominance and present uncertainty.

Some of New York's industrial sites now operate diminished or stand empty. State of Empire documents this transitional moment, amplifying instability through technique.

The work asks viewers to recognize both material reality and strange beauty—rendering the industrial sublime through layered time, making visible how these sites feel: powerful, beautiful, troubling, impossibly strange.

Select works extend this investigation physically: silk-mounted prints suspended over trichromatic backings sway with air currents, creating doubled images that continue to morph.

For Seen Scenes I am submitting a framed sculptural photograph from my State of Empire series, which I describe in detail above. I believe that this work, which includes two photographs, layered one above the other, is a perfect fit for the show, as one image is "Seen" and the other is "Scene".

BIO

Alon Koppel is a conceptual landscape photographer whose practice draws on his previous career in

graphic design. His design background informs a methodical, project-based approach while paradoxically allowing him greater creative freedom.

His photography practice centers on key aspects of conceptual landscape photography, emphasizing location, time, and repetition. Grounded in the exploration of the sublime, his photographs document the evolving landscape through meticulous depictions of man-made structures and vessels, examining the signs of industrialization, climate change, and the natural progression of seasons.

His Shipping Lane project was selected for an exhibition at Klompching Gallery in New York City as part of FRESH 2023. In 2024 he was an artist-in-residence with the Erie Canal, working on a year-long, rephotography documentation project with the resulting works acquired by the Erie Canal Museum for their collection.

In early 2025 he spent a month in residency at Tusen Takk Foundation, creating long exposure photographs of Lake Michigan as well as documenting the effects of avian influenza on the local bird population. Later in the year he participated in the Return 2 Ithaca residency in Greece.

Alon currently resides in Catskill, New York. He is represented by Susan Spiritus Gallery.

Amelia Toelke

@ameliatoelke

STATEMENT

Ornament is far from supplemental. We adorn ourselves, our spaces, and our lives to communicate who we are and who we want to be. This impulse to adorn is profoundly human and jewelry—appearing across the globe throughout history—has long acted as our personal, portable signage. My multidisciplinary practice explores jewelry's powerful ability to inform and speaks to the unique relationship between ornament, beauty, culture, and humor.

My work takes jewelry off the body and onto the page in 24k gold leaf, velvety gouache, and matte latex paint, and onto the wall in mirrored acrylic. On paper, chain, stone, and charms become jewelry and symbols simultaneously, both substituting and transcending the form and function of language. The tactile quality of gold leaf, and the time-consuming process of gilding, imbues the work with a physicality that evokes the hand and reaches beyond the page. My wall sculptures exploit the mirror's opulent and reflective surface so that the viewer—and the space—become integral components of the work. This reciprocal relationship activates the sculpture and the space, playing with conceptions of what is inside and what is outside, and, like jewelry, what is public and what is private, and what is flat and what is three-dimensional.

Treehouse Panorama is a landscape that collects flora from around the world. It is a memory and a

fantasy. This piece requires a corner location.

I am working on another, much smaller, mirrored piece that I could submit in lieu of Treehouse Panorama. It will be about 2x2 feet and a circle containing layers of mirrored ferns. I don't have any process images but I could get something together soon-ish if you were interested in proposals for unmade work. This is based on images in my neighborhood.

BIO

Amelia Toelke is a visual artist whose work is rooted in the history of adornment, decoration, and material culture. An interest in public art and collaboration and the teaching process guides and informs her multidisciplinary practice. Toelke has taught and led workshops at The Metropolitan Museum of Art, Brooklyn Metal Works, Haystack Mountain School of Crafts, Peters Valley School of Craft, Penland School of Craft, and is currently a Visiting Assistant Professor at New Paltz. She lives in her hometown, Chatham, NY.

Amy Silberkleit

@stoneprinter

STATEMENT

The tonal range made possible by the lithography stone's fine texture lends itself perfectly to highly detailed representational art. Along with drawing on stone, the lithographic process itself has many steps. Preparing the surface of the stone, etching the finished drawing, mixing the ink, setting the pressure: all these affect the final print.

It takes a variety of skills to produce a lithograph, and years of practice to create an edition of identical prints. The discipline required by this medium keeps me focused during the drawing process and informs my choice of subject matter. On daily hikes I look for things to draw that have movement, contrast, atmosphere; tones and patterns rather than color. Reproducing what I see is important, as climate change has already altered the nature of the seasons in my lifetime. Winters are warmer than ever, and snow may disappear entirely from this region.

My work explores the visible effects of natural forces on objects and scenes. Clouds form and reform, roads and fields recede into the distance, buildings, plants and animals age and decay. The sun rises and sets, and its light and heat change the look of our world dramatically between dawn and dusk, winter and summer. I select an object or scene that will be interesting to draw. I then compose the subject and draw it, making hundreds of decisions regarding degree of detail, intensity of shading, what elements to emphasize and which to obscure or leave out entirely.

BIO

Amy Silberkleit is an artist in the Northern Catskills. She draws detailed landscapes on limestone blocks

and hand-prints limited editions in her lithography studio in Gilboa. The tonal range made possible by the lithography stone's fine texture lends itself perfectly to highly detailed representational drawings.

Amy has a B.A. in printmaking. She has a Certificate in Natural Science Art and Illustration from the New York Botanical Gardens, and has studied at the Art Students League in NYC. Her drawings and prints have been exhibited in juried shows, galleries and museums, including the Arkell Museum, the Metropolitan Museum of Art Gallery Store and the Albany Institute, which has two of her pieces in its permanent collection. Amy is a member of the Society of American Graphic Artists and an Active Member of The Woodstock Artists Association. In 2024, 2025 and 2026, Amy won NYSCA grants to offer printmaking workshops at different venues in Schoharie County.

Andrew Pellettieri

@andrewpellettieri

STATEMENT

The subjects I have chosen are varied, from the Troy skyline to railroad equipment and agricultural settings to things we consume. In capturing these subjects or objects I attempt to simplify and avoid excessive details. I make an effort to reduce the subject to its basic shape and colors. I like to give the viewer only the essentials and no more. My paintings are a reflection of the world I know or have known. My work centers on the scenes and objects found in our environment.

BIO

Andrew Pellettieri is a painter based in the upper Hudson Valley. He received his BA in Art from SUNY Plattsburgh and has a four year Certificate of Painting from the Arts Students League of New York. He has exhibited throughout the Capital Region, including The Arts Center of The Capitol Region, Troy, NY, the Albany Center Gallery, The Create Council on the Arts, Catskill, NY, the Mohawk-Hudson Regional (2021), Gallery Northeast, Kinderhook, NY, The Art School of Columbia County (Solo 2024), Ghent, NY, September Gallery (Cats and Dogs), Kinderhook, NY, LABspace, Hillsdale, NY and The Arkell Museum, Canajoharie, NY.

Angelyn Chandler

@chandlerangelyn

STATEMENT

Angelyn Chandler is an interdisciplinary artist whose work explores the relationship between the body and the built environment. Working across photography, drawing, sculpture, collage, and artist books, she creates site-responsive projects that investigate architectural space, scale, light, weathering, and maintenance.

Drawing on a professional background in architecture, parks, and historic preservation, Chandler

approaches buildings and landscapes as living systems shaped by time, natural forces, and human use. Her work often engages specific sites, activating overlooked or transitional spaces and revealing how architecture is experienced through movement, sensing, and physical contact.

The dynamic forms of pulp paper packaging can suggest architectural spaces and landscapes. My work explores the ambiguity of scale and materiality of these speculative environments, prompting imagined embodied encounters in strange scenes.

BIO

Angelyn Chandler (b.1966, Atlanta, Georgia) is an artist with a professional background in architecture, landscape architecture, urban planning, and historic preservation. She received a Master of Fine Arts degree from UAlbany (2025), a Master of Architecture degree from Princeton University (1992), and was a Loeb Fellow at the Harvard University Graduate School of Design (2014). Her artwork has been shown at the UAlbany Art Museum, Viridian Artists Inc., and the West Windsor Arts Council.

Anthony Finta

@afinta

STATEMENT

My paintings usually begin with an observation or a photograph — a landscape, a cityscape, a view. Light, nature, and manmade geometries are common starting points. What ends up on the canvas is a timeline of change, correction, and reduction — a translation from the physical world into something that comes from within. I work in oil, enamel, and pencil, until the painting evolves into a space of its own, rooted in the visible world, but not beholden to it. I live and work in the Hudson Valley, and show at Jessica Hagen Gallery in Newport, Rhode Island.

A seen scene is a starting point, not a destination. My paintings begin with something observed — a landscape, a cityscape, a view — and move through layers of change, correction, and time. What remains is not the scene itself, but a mental fragment inspired by what was seen.

BIO

Anthony Finta was born in Neptune, NJ in 1964 and grew up attending public schools in the Monmouth and Ocean County areas. He studied fine art at New York University and the School of Visual Arts in New York City in the 1980s and 1990s.

He previously lived in the US Virgin Islands for five years and Florence, Italy for eight years before settling in the Hudson Valley in 2014.

Carlos Mendoza

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STATEMENT

Throughout my career, I have always believed in the power of building from the ground up. I've never encountered a material I couldn't shape—whether wood, stone, metal, or an unconventional medium. My art lives at the intersection where raw matter meets the subconscious, where instinct and structure intertwine.

Leaving behind an isothermal climate, I entered a place governed by four distinct seasons—a constant cycle of change. The rhythm of this new environment, along with the pace of the city I now call home, has deeply influenced my creative process. These forces continually push the boundaries of my comfort zone, inspiring new forms and narratives in my work. This series of mixed-media drawings and sculptural pieces reflects my evolving integration into this dynamic landscape. The “Vortex” emerged as a recurring symbol—an expression of transformation, movement, and continuity within the flux of experience.

Eye rests between concealment and revelation.

A granite presence quietly emerges through a wound-like opening in felt, as if the sculpture itself were breathing, watching, remembering. The softness of the textile shelters the stone's ancient weight, while wood holds the unseen structure beneath. In the meeting of these materials, fragility and permanence coexist — an intimate meditation on perception, silence, and what remains hidden beneath the surface.

BIO

Carlos Mendoza received his M.A. from the Royal College of Art, London. In Venezuela, he was head of the department of restoration and conservation of Sculpture of the Galería de Arte Nacional. He taught at the Escuela de Artes Plásticas Cristóbal Rojas in Venezuela. He was president of the National Association of Young Sculpture. He has participated in several solo and group exhibitions, the V National Salon of Young Artists, Venezuela, the VII National Biennial of Visual Arts, Galería de Arte Nacional, XLII, XLIII and XLIV Arturo Michelena Hall, Galería Oro Negro, Venezuela, the 8th Small and Medium Sculpture Triennial, Budapest, which was part of an exhibition that later went to Bucharest, Belgrade, Reykjavik, Stockholm, Vienna, Paris and The Hague among others. He has received multiple awards, including, Julio Morales Lara Awards, Arturo Michelena Hall of Valencia. Sculpture Award, Aragua Hall. National Encounter of Sculptors Award Fundarte. Caracas Metro Award and II Prize Francisco Narváez Sculpture Biennial. Special mention in the Sculpture Hall. His work is in the Art Museum of Maracay, Aragua; Andrés Pérez Mujica Open Air Museum and Ateneo Collection, Valencia; Minas de Aroa National Park, Yaracuy, and the Museum of Contemporary Art of Zulia, Maracaibo, among others.

Carrie Waldman

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STATEMENT

The stream of life on Earth is unbroken, from the deep soil to the high ether, from the origins of life 4.5 billion years ago into an unknown future, with or without us. Fragments of ancient DNA lie scattered beneath glaciers. The chemistry of life reshapes the sea, the land, and the air. Biogenic vapors released by trees influence the formation of clouds, while clouds of organic molecules drift through deep space. Much of my practice is spent in contemplation, in still moments within nature, walking in the woods whenever I can. I seek an elusive experience of wildness. The best one can do is find the uncultivated or feral landscape. The forests of North America have been shaped by human hands, both intentionally and inadvertently, for longer than history. The trees tell the story.

These paintings are scenes seen in a dream, through a mist, into an uncertain future. The dreams of the trees.

BIO

After graduating from the Museum School and Tufts University, and spending some years in New York City, I moved to the tiny town of Anza in southern California to be close to the spectacular desert and spend time finding my footing in nature. On trips back to New York, the Hans Holbeins at the Met Museum started calling to me, and I undertook transitioning from oil to egg tempera painting, using *The Craftsman's Handbook*, by Cennino Cennini, and *The Practice of Tempera Painting* by Danial Thompson as my guides. I was interested in the friction between this ancient technique, used to paint religious imagery and icons, and the bright arid spiky desert plants and vistas around me.

Moving to Hudson in the 90's, I changed my focus to my garden and the trees and forests around me, echoing the Vermont forests I painted in my youth, but sticking with my odd medium, egg tempera on gesso panel. The more time I spent in the woods, the more fascinated I became with mushrooms, beyond the edibles I first foraged for. The woods is my refuge, and the painting is my way of deepening my relationship to nature.

Chris DeMarco

STATEMENT

During the past 20 years the main focus of my photography has been to document the changing landscape and structures at many locations along the east coast. I've been interested in seeing how places have changed over time. Besides local towns along the river I've also been interested in places along the shore such as Sandy Hook NJ, Cape May, and Pawleys Island.

The image on view in *Seen Scenes* was taken in Catskill NY. It was so interesting to watch the ice break up and move after a large barge passed by.

BIO

Chris DeMarco is an Albany native who enjoys finding unusual places along the east coast to photograph. She documents the changes taking place in these locations as some buildings are overtaken

by nature and others are restored.

DeMarco holds a BFA from Rochester Institute of Technology and an MFA from Pratt Institute. She has taught as an adjunct instructor in the art departments of Russell Sage College and the College of Saint Rose.

She has exhibited her work in many juried shows in the region and has won awards in both the Photography Regional and The Mohawk Hudson Regional exhibitions. Her work was included in The Mohawk Hudson Regional two person invitational exhibit at Albany Center Gallery. "Remembrances", a one person exhibit of DeMarco's photographs at The Art Center of The Capital Region, was partly funded by an SOS grant from the NYS Endowment of the Arts. Her series of Atlantic Beach images were selected for the third Juried Annuale at The Light Factory in Charlotte, NC

David Sokosh

@davidsokoshphotography

STATEMENT

My name is David Sokosh. I am a photographer and filmmaker living in Columbia County, NY. I have been a collector for my entire life. My work is deeply rooted in American Material Culture and Historic Photo Process. For over two decades, I have explored the art of handcrafted photography, combining 19th-century techniques with a contemporary sensibility. Early processes and objects influence my life deeply. My work brings great things and ideas from the past into the present and tells their stories through still and motion photography.

I employ medium and large format cameras to shoot black-and-white film, creating limited-edition prints using the historic process of Cyanotype. Expanding my practice beyond traditional photography, I create multimedia Cyanotype works, including artist books, photographic objects and videos (Cyanimation Moving Pictures).

My ongoing project, titled "Past/Present-Memory/Loss", celebrates a passion for the decorative arts, historic process, typography and storytelling which drives me to create photographs that give the viewer a glimpse into a world of vintage objects and intriguing stories. The work can be humorous or upsetting, soothing or stimulating, telling stories of memory, isolation, desire, history and a love of beautiful things, all while exploring still-life photography as portrait/self portrait.

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I combine vintage objects from my collections in thought-provoking and unusual ways, designing still life settings that certainly set the "Scene". And, as I strive to tell stories with my images, stories that are often autobiographical, I can only hope that I am "Seen" by the viewer once they have viewed my work.

BIO

David Sokosh is a photographer and filmmaker based in Columbia County, NY. He shoots on film and creates photographic prints using the 19th Century process of Cyanotype. He also produces Photographic Artist Books, Photographic Objects and Cyanimation Moving Pictures all using Cyanotype. His ongoing project: "Past/Present-Memory/Loss" celebrates American Material Culture while exploring still-life as portrait/self-portrait. The project consists of editioned cyanotype prints and a Photographic Artist Book. He is currently photographing for his "Olana Project", a study of the objects, architecture and landscape of Frederic Church's Olana in Hudson, NY. This project has received funding through an SCR via Create, to fund a zine and artist talk, coming in November 2026. Raised in Connecticut, Sokosh began taking pictures at an early age. He holds a BA in Photography from WCSU and received a 20x24 studio grant from the Polaroid Corporation. His images have been included in: "Objects of Affection" at Carrie Haddad Gallery, Hudson, NY; "BluePrint of a Collection: Cyanotype Photographs by David Sokosh" solo show at Shelburne Museum, VT; "PhotoBookWorks 2023" at Spark Gallery, Denver, Colorado. Alicia Bailey of Abecedarian Artists' Books Curator; "Exposure 2022" at PRC Boston Catherine Edelman Juror (review in the Boston Globe).

Dorothy Brodhead

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STATEMENT

My work features interesting or inspiring people. I like using color, sometimes collage, whatever speaks to me during the creative journey.

The images I chose are quite literally "seen scenes". Street musicians, lovers and the beautiful colors of the island of Burano in Italy.

BIO

Born and raised in the beautiful Hudson Valley, I have learned to truly appreciate the beauty and diversity this part of the planet has to offer. My mother was a landscape artist and my first teacher. At school and through college I immersed myself in as many art classes that an education major could take. I rediscovered my passion for painting after raising my family. My work was received with enthusiasm, which fueled my love of creating beautiful images.

I am a member of WAAM, ASK, Athens Cultural Center, Create. My work has hung in several galleries throughout Ulster and Dutchess counties and as far away as Richmond, Virginia. I have several collectors with my work being published in the autobiography of one of them.

I am a recent Greene county transplant looking to connect with my fellow creators in the area.

Elaine Chu

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STATEMENT

The natural world is a starting point for my paintings, though it is the feeling and mood of an environment as a living, breathing organism that interests me. Watercolor is the perfect medium for meeting the challenge of capturing the intangible: the fluidity of water is at once elusive while the pigment defines. I believe a work of mine is successful when the life force of the painting has emerged out of the living spirit of nature.

The unseen is the artist's realm: in creating a work of art, the artist renders the unseen visible, bringing life's mysteries into conversation. The scenes come into the public eye, but they are always there around us.

BIO

Elaine Chu is an artist based in New York City and Catskill, New York. Chu has shown in group shows in the tri-state area, and has been a member of the Athens Cultural Center in Athens, NY since 2023 and CREATE in upstate NY since 2026. An educator by profession, Chu has lived in New York City, Paris, St. Petersburg (Russia), and Beijing.

Elizabeth diGiacomantonio

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STATEMENT

My work focuses on memory and emotional expression through gesture. In my work, I explore the relationship between the personal and the collective, and seek to address the spiritual imprint of interconnection. I am interested in themes of synchronicity and the collective unconscious and am driven by a desire to reconcile the self with the whole. My aim is to create emotionally resonant pieces that invite the viewer to reflect on their own experiences and the role that memory plays in shaping their lives.

Private please - As we all find ourselves in a world on fire, I have felt a strong desire for grounding and the pull to reconnect with myself through systems older and stronger than those created by men. As such, I've been focusing on my relationship with nature and connection with ancestral practices. My maternal lineage is Irish - I'm not a witch (yet) but I have been observing the wheel of the year as a grounding practice and to feel connected quite literally with the earth. "Bealtaine" is the Irish word for May, it is also ancient festival held on May 1st, halfway between the Spring Equinox and the Summer Solstice, that marks the beginning of summer. Bealtaine, anglicized to "Beltane" is a festival involving fire and fertility and a day where the veil between the physical and spiritual world is thin.

BIO

Elizabeth diGiacomantonio is a contemporary artist in New York's Hudson Valley.

Inspired by memory and emotional exploration, she creates abstract paintings and works on paper that are marked by use of color, movement, and sensitivity to layering, giving her work energy and depth. Her intuitive approach to art has allowed her to develop deeply personal and expressive compositions.

In addition to her work as an artist, Elizabeth is a trained art therapist who uses the creative process to help others explore and express their emotions. Her deep understanding of art as a healing tool informs her own practice, and she often incorporates elements of her art therapy work into her own work. Elizabeth's studio practice is located in the Hudson Valley, where she draws inspiration from the region's rich artistic tradition and its vibrant artist community.

Eva Melas

@eva_melas

STATEMENT

I am primarily a ceramic artist. I work in an intuitive way; using stream of consciousness, collage and fragments. Extreme detail, decoration and ornament often appear in my work. Craft, e.g., as decoration has traditionally been viewed as "women's work." My work serves as a critique of that as well as the debate on "low" versus "high" art. I find my work organizes itself into complex allegorical pieces built around a central concept, and smaller sculpture, which serve to make up the larger works and can stand autonomously. My work uses black humor to convey serious issues. The term poetic realism appeals to me in this way. I have been working with the woman's figure, breaking it apart and putting it back together thus evolving my own interpretation.

Ladies, porcelain, glaze, flowers, tile, cobalt, antique buttons, fabric, embroidery thread, advertising, shiny, mat, soft, hard, sound?, crafts, history, mystery, black velvet, night, umbrella, camisole, 1850s, 1940s, 2026.

BIO

Eva Melas works and lives as an artist in Saugerties, and in Brooklyn, NY. She has exhibited at a number of venues including the John Michael Kohler Arts Center and the Armory SOFA show. In the past few years she has exhibited with Rachel Uffner, PS 122, Brooklyn Souvenir, Una Gallery (Portland OR), Girls Club (Miami), BKBX, TWAT at Joyce Goldstein gallery, and "Artists Draw their studios" at the Hewitt Gallery, Marymount Manhattan college. Her ceramic installation was shown in the NY times Art section in June 2015. Her work appears in the hardcover books: Art/Industry Collaboration and Revelation (Ruth De Young Kohler), Confrontational Ceramics (Judith Schwartz), TedXGowanus Talk 2013, and the NY Times (Westchester) review 2008. Her awards include the John Michael Kohler Arts and Industry Residency and an Empire State Crafts Alliance Grant. She is on the Woodstock Byrdcliffe Exhibition Committee presently. She attended Cooper Union, The School of Visual Arts (BFA), and has an MFA

from Mason Gross School of the Arts, Rutgers University.

Fern Apfel

@fernapfel

STATEMENT

Often mistaken for collage, my trompe l'oeil compositions push our comprehension of the tangible.

Every element of my picture is hand-painted with precise attention to typographic detail, texture, and the aging of paper. I work from real letters and memorabilia that I have gathered over many years and from all over the world.

I find great beauty in these old papers, playing cards and vintage dice. They are nostalgic reminders of things that no longer exist and histories of bygone times. In old letters and old things, we find loved ones, parents, old friends, and our old selves.

Playing cards can become our companion on a rainy afternoon or prompt us to ponder the part that happenstance plays in our lives. The Queen of Hearts symbolizes a sincere, loving, tenderhearted woman whose mature feminine energies are in full control of themselves.

Space and color are key elements in these minimal compositions, as these elements transform the images into abstract painterly shapes.

Although the human figure is absent from my work, my paintings are deeply rooted in the human condition.

This painting can be interpreted as an interior 'scene'. It is, perhaps, what we wish for or hope for in our private moments. Daydreaming of possibilities, we conger up images of hope and resilience to lift our spirits and bolster our confidence in trying times.

BIO

Fern Apfel is a Hudson Valley artist who specializes in making paintings with hand written text. Apfel's work explores memory, language, and the passage of time through meticulously rendered compositions that reference letters, stamps, and printed ephemera.

Her work has been exhibited widely in solo and group exhibitions throughout the United States, including presentations at Troutbeck Gallery, the Woodstock Art Association & Museum, and the Arts Center of the Capital Region. Apfel's paintings are held in numerous public collections, including The Hyde Collection, The Tang Teaching Museum and Art Gallery, The Albany Institute of History & Art, SUNY Albany Museum, and The Art Students League of New York. Capital Group Corporate Collection, London, UK, Yangdeng Art Museum, Guizhou Province, China.

Recent exhibitions include: Wish You Were Here, Hotchkiss School (Lakeville, CT, 2 person), Letters Home, Troutbeck (Amenia, NY, solo) curated by The Wassaic Project (Wassaic, NY), Greater Valley Artists, Foreland (Catskill, NY, solo), Architect[ural], The Hyde Collection, (Glens Falls, NY), Vernacular Yet Curious, Yangdeng Art Museum (Guizhou, China), Bernay Fine Art (Great Barrington, MA), Movement, Dorsky Museum, SUNY New Paltz (New Paltz, NY).

In September 2026, Apfel will be having a solo show at the Morgan Lehman Gallery in NY.

Grace Lang

@grooseling

STATEMENT

I am particularly interested in tactile processes informed by my work with children, seeking to channel my own inner child through openness and material experimentation. These days, I am engaged in a new form of world-building, as I explore an imagined language of icons, many of which are taken from my own childhood drawings. In looking through so much of my earliest pieces of artwork, I am getting reacquainted with my past, but as I have been doing this work throughout my first years of motherhood, it also feels like a peephole into my future. The work is finding its form through layered paintings, sculptures, and wall pieces created from tufted wool. My three-dimensional creatures are created with paper-pulp, which I make by shredding discarded student artwork from my Makers Space. I am finding myself more and more interested in creating a circular system between my work with children and my own practice, finding ways to utilize discarded items as sculpture armatures. As an educator, I focus on exploring new processes in order to teach them and I am just now finding that what excites me most in my own work is combining these processes in unexpected ways.

My work is an exploration into my own memories of childhood and my current experiences of motherhood, making each piece a moment straddling timelines of my life, hopefully evoking some combination of joy and nostalgia. My process is an attempt to revisit scenes that live in my mind's and body's memory, both specific and nebulous. My hope is that in viewing the work, folks feel an invitation to revisit their own remembered scenes of comfort and inner connection.

BIO

Grace Lang is a mixed media artist and educator based in upstate New York, where she creates both two and three dimensional work that invites playful interpretation of personal myths. Grace is a graduate of Parsons School of Design with a BFA in Illustration, as well as Lang College with a BA in Literary Studies. She also holds a Masters in Educational Psychology from the College of Saint Rose. She has participated in artist residencies in China, Germany, and the United States. After a few years focused primarily on exploring new materials and working with children, she is now returning to exhibiting with a new body of work. Most recently, this work has been shown at the Corey Helford Gallery in Los Angeles and the Wassaic Project in Wassaic, NY. In addition to her personal art practice, Grace runs

Super-Stories, an art education non-profit and Makers Space with her partner.

Irja Bodén

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STATEMENT

My ceramic sculptures combine wheel-thrown vessels with hand-building techniques, creating stacked, bottomless forms that symbolize memory, loss and place. I apply thick, multi-colored glazes to embossed clay surfaces-white, cracked finishes suggesting environmental fragility. In 2018 I began the ceramic series “To Dress a Ptarmigan” in 2018 in response to the systematic destruction and relocation of my hometown in northern Sweden. The series includes several sub-series: Passage, Aurora, Ort, Fe (iron spirits), Oracle, and Earth Shell.

Cloudberry Basket is part of my Passage series, where each work features some forms intentionally left loose to symbolize the town and its citizens' relocation due to mining faults beneath the city. Picking cloudberry can be quite challenging; your back aches, and the mosquitoes can be bothersome. However, after a long day spent in the Arctic bog, returning with a full basket feels truly rewarding, as it's worth its weight in gold.

BIO

Irja Bodén is a Swedish-born ceramic artist, her work features stacked forms that are both embossed and layered, enhanced by a multi-colored, thick glaze surface. She throws familiar vessels that are cut and assembled into new shapes. Bodén's work has been exhibited in solo and group shows at notable venues, including the Al Held Foundation and the Samuel Dorsky Museum; A.I.R. Gallery; Silvermine Galleries; Millbrook Arts Project; CREATE Arts Council, among others. Bodén earned her BFA from SUNY Potsdam, and a B.A. in Social Science from Lund University, Sweden, she lives and maintains an active studio practice in Ghent, New York.

Jamie Taylor

@jamie_taylor.art

STATEMENT

I am a material driven, eclectic visual artist. I explore the relationship between people, their things, their emotions and the environment by using various materials, techniques, and processes in my artmaking.

During my career as an art educator, I worked with a large variety of materials, including “traditional” art materials, and supplies that were recycled, donated, and unconventional. I experimented to discover how to best use this mash-up of materials to keep students (grades PK-12) engaged and excited about artmaking. Along the way, I discovered my love of a variety of materials and processes. It excited me as an artist and as an art educator. As we express ourselves differently to convey a variety of emotions and

beliefs, I use different materials and processes to convey emotions, moods or statements.

My goal is to express, reflect, share and process life experiences. Perhaps a viewer will find an in-kind experience from the presented image. My intent is to produce an image that speaks to me first; and perhaps, as the catalyst of the conversation that is shared human experiences.

I spent my childhood (and beyond) family vacations going to a beach in New Jersey. Initially, we stayed for a week or so with my aunt, uncle and cousin who lived there. When my grandparents moved there, we spent a week with them as well. During those years, we took for granted the time spent together. Creating beach scenes and seascapes is a way for me to revisit the accumulated memories and connect with loved ones who have passed, as well as adding the memories and experiences with my children who are now adults. It is both joyful and bittersweet; calming and unsettling; and always seems to reach my heart.

BIO

Jamie Taylor is an artist and permanently certified New York state art educator. She graduated Magna Cum Laude from SUNY New Paltz with a BS in art education. She also holds a MAAS degree with a specialty in printmaking, from SUNY New Paltz. Jamie received an honors scholarship from SUNY at RCC and was elected by the college to Phi Sigma Omicron for academic achievement.

Jamie's artwork is part of the permanent printmaking collection at SUNY at New Paltz. An award-winning artist, she has participated in several juried and open art exhibits.

Prior to becoming an art educator, Jamie was a graphic designer in an employee education department, and subsequently, an art director in the public relations department of a different computer services company.

Jamie currently works in her art studio located in her home in Hudson, NY.

For a complete CV, visit jamietailorartist.com

Jane Ormerod

@janeormerodartist

STATEMENT

Chance, fluctuation, intuition, a desire for the unexpected and unidentifiable. As the painting finds its own life, themes and memories are revealed behind the gestures. Applying pigment to canvas becomes a relationship with time; a continuous dialogue between material, action, and thought. As a spoken word performer, I love the stage and bringing words to life. As a painter, the same rhythm resonates through the gesture of brush and fingers.

"Shadow of a Bee" originated as a landscape. The brushstrokes altered from calm to angst, reflecting the current national turmoil. Glimpses of light, however, shine through.

BIO

Jane Ormerod was born on the south coast of England and attended art college in London before moving to New York City in 2002. After relocating to NYC, she concentrated on poetry and spoken word and performed across the United States and beyond. Fast forward to 2021 and now living in Hudson, she was inspired to return to visual art. Since then, her work has been exhibited in group shows at The Woodstock Artists Association & Museum (Woodstock), Arbor Gallery (Carmel), CREATE Council on the Arts (Catskill), Gallery 40 (Poughkeepsie), Super Secret Projects (Beacon), LABspace (Hillsdale), and Circle 46 Gallery (Hudson). In 2020 Jane received a NYC Acker Award for her contribution to the avant-garde community. Alongside John K Lawson, she hosts and curates the monthly literary/performance series "A Galère of Poetic Autopsies" at Hudson's Park Theater.

Jeffrey Lependorf

STATEMENT

My artworks offer spaces for intense visual engagement and contemplation as a form of problem solving without a problem—I manufacture controlled chaos as a means of achieving order. A composer and musician by formal training, I have more recently returned to my first love, visual art, employing chance procedures toward achieving a different kind of generative anarchy. To employ chance is to refine the questions one asks and fully accept the consequences.

This work on paper shows a scene not previously seen. A chance operation was used to determine such things as the number of marks on the page, the kind of mark, where it would be placed, and the implement used to make it. Chance is used as a means to ask a specific question and accept its answer toward producing art that outsteps ego, habit, or specific intention. The title may be evocative, but it is simply a reaction to abstract mark-making rather than a reflection of an attempt to represent anything at all. Accepting chance means accepting life.

BIO

Jeffrey Lependorf, a composer, performer, and visual artist, makes things. In addition to his art practice, he serves as Executive Director of the John Cage Trust and directs the Art Omi: Music International Musicians Residency, a collaborative music-making program he created. He is also a certified master of the shakuhachi, a traditional Japanese bamboo flute. He has performed, and his music has been performed, around the globe—literally, in fact: a recording of his "Night Pond" for solo shakuhachi was launched into space when the shuttle Atlantis took off on May 15, 1997 and remained for a year aboard the Russian space station Mir. His artworks have been shown here and there. He was most recently an artist-in-residence at the Banff Centre for Arts and Creativity, making chance-determined works on paper, including these. Visit jeffreylependorf.com for more information.

Jesse Sanchez

@jesses_paint_pixels

STATEMENT

Art is that special miracle where love and life come together in the search for truth in visual form. My art speaks of the mystery of life. Change happens in multiple and simultaneous ways to all of us, often occurring unexpectedly and beyond our control. Through my art, I want to express the wonder and purposefulness of the universe.

Spending time in nature and seeing scenes through our mind's eye, makes us aware of the oneness of our humanity. Perhaps the joy I feel in creating my artwork can bring this sense of peace and liberating commonality to the world.

BIO

Designer and artist Jesse Sanchez is a graduate of the Cooper Union for the Advancement of Science and Art. Jesse has shown his artwork in Westchester County, New York City, as well as upstate New York where he now resides. Jesse is a NYS certified provisional peer specialist that uses his art skills to work with individuals recovering from mental health challenges. He works tirelessly because he believes that art represents the best of ourselves.

Jim Ebersole

@jgebersole

STATEMENT

Direct observation of the world through plein air drawing or painting is the starting point for all my landscape and urban scenes. Strong abstract compositions--of light and dark, form and gesture, empty space and solid masses of trees and buildings--create the underlying structure for my representational landscape paintings. As much about psychological or spiritual relationships as topographical representation, my paintings depict an idea of a place. Layers of color capture what can be seen with the eye, as well as mood, suggesting stillness and space, a visual representation of the dynamic intersection between the spiritual and temporal worlds.

As a plein air painter, I find inspiration wherever I am. The village of Catskill has plenty to offer within walking distance of my front door. I have enjoyed the opportunity that my art has given me to connect with people in the community, not only in exhibiting my work but also when passers by stop to talk when I'm out painting.

BIO

Jim Ebersole is a painter based in Catskill, NY after relocating from Brooklyn in 2022. He has a BFA from Pratt Institute and an MA in art history from Hunter College. He does much of his painting and drawing

outdoors, working in pencil, watercolor and oils. He finds inspiration in landscape and architecture wherever he is including the Catskills, Hudson Valley and the village of Catskill. He has also made several journeys to France to draw and paint medieval architecture.

In 2017 and again in 2025 the painter Alex Katz purchased work by Jim for the Alex Katz Foundation (a total of twenty eight pieces). These have since entered museum collections including those of The Brooklyn Museum, The Portland Museum of Art, The Tang Teaching Museum and The University Museum of Contemporary Art at UMass, Amherst.

Joan Damiani

STATEMENT

If I want to be in it, I will paint it. If I want to stop time, I will photograph the scene. My art is a narrative of sights and events tucked away in the past. Maybe, I will create something that you forgot to remember.

City Streets (NYC) Brisk March Day, hurrying to work, last minute phone calls, tall buildings, everyone immersed in his own pursuits.

BIO

There was always music and art in my childhood home. My undergraduate years and graduate years centered around fine art, art education, counseling and school administration. After my retirement, in the late 90's, I enrolled in CGCC and Bard to refresh my passion for painting and photography. I opened J.Damiani Gallery in 1998. In addition to being a member of CREATE, I am also a member of Cortona Fotografia (Arezzo, Italy)

Joanne Brockley

@joanne_brockley

STATEMENT

While living in a series of sublets and walking the streets of NYC I became infatuated with materials left out on the streets. Each living space I occupied contained visual evidence of a life lived in the layers of paint and wall paper left behind. This became my pallet to cut and combine into sculptural, often anthropomorphic structures. I progressively became more interested in the immediacy and freedom to invent imaginary spaces that I could create with mixed media collage in two dimensions.

Since my move to the Hudson River Valley full time just a few years ago my two dimensional work has continued to be about the images that surround me both real and imagined. Both the beauty of the woods and mountain views and the unseen destructive forces of man and nature's creatures big and small. These combinations manifest themselves into windows into an invisible chaotic world. The result

at times appears as surrealistic landscapes and others are glimpses of a bigger invisible picture as if under water or underground.

Covid helped me to see the unseen! Walking, looking into the dark water and vernal pools I saw the microbes and imagined the invisibles. Mankind has mixed up the world and needs to respect it and live with its organisms!

I once read a book called "The World without us" by Michael Weisman. It is a scientific study of our world if humans disappeared. How would nature reclaim it. These thoughts have stayed with me.

BIO

Exhibitions

Haldan Gallery, Lake Tahoe Comm. College, 2 person exhibition, 2021

Lab space, Holiday Show, 2024, Hillsdale NY

AC Project Room, Life of Secrets, Sculpture, NYC, 1994

Katonah Museum, Women and Wood, outdoor Sculpture, 1993

The Drawing Center, Cadavre Exquis , Work on Paper, 1993

Socrates sculpture Park, Outdoor Sculpture, Long Island City, NY. 1992

Art Park, Outdoor Sculpture Installation in Lewiston NY., 1991

The Brooklyn Museum, Working in Brooklyn, Indoor Sculpture Installation, The Rotunda Gallery, Web of Fossils, Indoor Sculpture Installation, Solo, Brooklyn Hillwood Art Gallery, Lines of Vision, Works on Paper, Sculpture, LIU at Brookville NY, 1988 Ave B Gallery, Solo Exhibitions, Sculpture and Works on Paper,

PS1, Sculpture Installation, Long Island City, NY. 1984 and 1985

South Beach Outdoor Sculpture Park, Staten Island NY., 1986

55 Mercer Gallery, Sculpture Invitational, NYC, 1985

Windows on White St., Plumbers Nightmare, sculpture Installation, NYC, 1984

Education

Empire State College at West Beth, 1980-81

Skidmore College, sculpture teaching assistant, 1980, Saratoga Springs SUNY at Potsdam, BA in Painting, 1976-1980, Potsdam NY

Moria Grey College in London, Study Abroad Program 1978-79

Grants

Yaddo, Guest Artist, Saratoga Springs NY. 1996

Pollock Krasner Grant Recipient 1992

New York State Foundation for the Arts, Fellowship Recipient Anderson Ranch

Jody Borhani-D'Amico

STATEMENT

My artwork takes you on an adventure rooted in unseen burdens. I merge photography and painting in ethereal, intricate and narrative layers. I invoke places now decayed that hold a sense of pain, longing and purpose for us. I capture the complexity of history that saturates these places that we carry within ourselves. History makes its demands and I try to meet them. I open up moral urgencies to investigate their complexities. In doing so I hope I make room for you in this world.

Rooted in photography rather than painting, this image evokes pastoralism and science fiction and is set on Fishkill Ridge after an ice storm. I combined macro photography of a bud encased in ice atop the ridge with a landscape photograph from below. Then I placed my dog's face within the icy bud. Is he a holdover from an earlier world, or an adventurer into the next one?

BIO

As an arts educator, I have taught drawing, painting, photography and filmmaking for over a decade. I have worked extensively in defunded schools, migrant communities, secluded sects and the jail system, including Rikers Island. I have gone on to teach at the college level, but root myself in community-minded work.

I grew up as a newcomer in deeply segregated Birmingham, AL, coming from a family fractured between three religions. This layeredness pushed me to paint, shoot and think from unexpected angles. In the 2010s, I began exhibiting photo-paint assemblage work to talk about the South. Since 2021, I have been crafting a feature documentary film, "The Improvements", that examines how Urban Renewal and real estate reshaped a community. I frequently display paintings, photographs and assemblage that merges both media.

Joyce Polance

@joycepolance

STATEMENT

I work through a process of building and revising the surface over time. Paint is layered, reworked, and partially removed so that earlier decisions remain active and continue to shape the image. I often work directly with my hands, mixing and moving paint on the canvas to keep the surface responsive and open.

I don't follow a fixed sequence. Each painting develops through adjustment—responding to what's already there rather than working toward a predetermined result. This requires time and a willingness to let the image shift direction as it builds.

I typically work on a single painting over an extended period, returning to it repeatedly. The surface accumulates changes, and the final image holds that history rather than resolving it completely.

While the work is rooted in landscape, my focus is on constructing an image through process—how material, color, and structure evolve through sustained attention.

My landscape paintings are built through layering, disruption, and revision. I work directly into the surface—often with my hands—so that paint is mixed, worked, and partially removed on the canvas. The image develops slowly, accumulating decisions over time rather than resolving all at once.

The work begins in the Hudson Valley, but it is not descriptive. I'm not trying to record a specific place so much as to register the experience of being in it—light shifting, forms breaking down, space opening and compressing. Elements of the landscape emerge and dissolve, moving between structure and instability.

Color is built through repeated passes, and earlier layers remain active, pushing through the surface. What holds the painting is not accuracy but tension—between observation and invention, control and release.

These paintings are less about depicting a scene than about building an image that carries the physical and perceptual experience of it.

BIO

Joyce Polance is a painter based in Catskill, New York. She has presented two solo museum exhibitions at the Wausau Museum of Contemporary Art (Wisconsin) and the Dubuque Art Museum (Iowa), and her work has been exhibited widely throughout the United States. Her paintings are held in private and corporate collections nationally and internationally.

Polance is the recipient of numerous awards and grants, including six Chicago CAAP grants, a George Sugarman Foundation Grant, two Judith Dawn Memorial Grants, and a fellowship at the Spertus Institute in Chicago. She received her BFA from the Fashion Institute of Technology and attended Wesleyan University.

Kara Smith

@samonymitzfiddle

STATEMENT

I'm endlessly curious about the peculiar ways people connect and coexist - the collective search for belonging and community. In my work, I draw from dreams, memories, personal anecdotes, archetypal symbols, and myths to imagine moments, both real and imagined, that evoke a sense of familiarity.

Hello. Goodbye.

A few years back, we had a series of family members and friends pass away, all within a short span of time. As it happens in these situations, unexpected heirlooms, old photographs, letters, and random

keepsakes began to find their way into our home and into our lives. Some of these artifacts carried a different weight, arriving with a certain power and evoking such strong memories and emotions. The stories embedded, provided glimpses into our ancestral lives, new perspectives on who they were, and what was important to them. This mixed-media collage is built directly from this ephemera and digs into the interconnectedness of past, present, and future.

BIO

Kara Smith is an artist and art educator based in Western Massachusetts. Her paintings, prints and mixed-media work are driven by an interest in memory, history, visual storytelling and modes of communication, with a graphic sensibility and love of found materials and relics.

She received a MA in Art Education from Brooklyn College, and a BFA from the Art Institute of Boston at Lesley University. She has been awarded residencies from Berkshire Art Center, MASS MoCA's Assets for Artists, Kasini House/Kolaj Institute, The Vermont Studio Center, Brooklyn Art Space, and Drop, Forge and Tool.

Kara is a Program Director and visual arts faculty at Community Access to the Arts (CATA), which nurtures and celebrates the creativity of people with disabilities through the arts.

Kirby Crone

@kirbycrone

STATEMENT

Light, color, texture and play are lifelong passions for artist Kirby Crone. Her work emerges from the collision of nature, travel, and memories—ranging from childhood to yesterday. Drawing on both Impressionism and Expressionism, Kirby employs a flurry of small, individual marks that exist somewhere between pointillism and automatic drawing, building dense, richly textured surfaces. Over time, her painting practice has become intertwined with meditation, each brushstroke a quiet reflection of joy and beauty. Through this slow, attentive process, her paintings become spaces of contemplation, inviting viewers to linger and move through color as one might move through a landscape. What begins as an intuitive act ultimately resolves into a deeply felt record of presence, sensation, and lived experience.

Though my work is primarily abstract, they are referencing my immediate surroundings. My paintings are grounded in what I take in on daily constitutional, drives, and embracing the cultural scene of a place through art, live shows and socializing with members of the community. Each piece turns into a snapshot of the scenes unfolding in my world.

BIO

Kirby Crone (b. 1989, Houston, Texas; lives and works in Hudson, N.Y.) received her B.A. from Southwestern University and her M.F.A. in painting from the Savannah College of Art and Design. Cloud

gazing, long walks, meandering drives, people watching, and travel are all integral parts of her practice — moments and observations that make their way into abstracted landscapes. Crone has shown widely in the Upstate region, including a mural in Sharon, Conn., as part of the Hudson Eye, Basilica's Back Gallery, The Fireplace Project, CREATE Catskill, and Gallery 495. For more than a decade, alongside her studio practice, she worked closely with Jeffrey Gibson, executing countless paintings and overseeing many mural installations including at the New Museum, New York; Brooklyn Museum, New York; Massachusetts Museum of Contemporary Art, North Adams; the New Museum, New York; Museu d'Art Contemporani de Barcelona; the Frist Art Museum, Nashville; and the American Pavillion at the Venice Biennale. She is assisted by her greatly adored felines, Egon & Toulouse, in their home studio.

Kirsten Bates

@kirstenrbates

STATEMENT

How people choose to live has always intrigued me, going back to series of photographs I made in the 1970s, first of my grandfather's house printed in black and white, and that same house done as a color slide series memorializing him, with vignettes from the interior progressing to empty rooms. I continued this with documentation of my own life, from living in a loft where I did my own plumbing, to various houses, sometimes the houses of other people I know well.

Part of traveling is seeing how people live in different places. I have photographed everything from the Navajo Nation within Arizona to huts and simple brightly painted houses in Haiti, I have been in stilt houses in Cambodia, so constructed to withstand Southeast Asian monsoons. Some images are lost to memory sticks, some were printed simply as 4" x 6", and some I have taken further, such as 2 1/4 Kodachromes from a 1979 trip to Haiti I unearthed in 2025 and printed on rag paper.

5/21/2026

On trips to Merida, Yucatan, I saw many abandoned houses in the colonial part of the city. Their exteriors of bright Mayan palette crumbling beautifully draw the eye, and one cannot help but be curious about their interiors, hidden behind shutters and grates. They appear as black holes, with little detail available to the naked eye. I discovered a low light camera could reveal some of their secrets.

My choice to place them in shadow box frames was to emphasize their hidden quality. Inspired by the textures, both inside and out, I chose to paint parts of the frames, playing with trompe l'oeil making them sets without the players, or as one observer put it, "breaking the fourth wall."

BIO

Kirsten has been working as a multimedia artist since the 1970s, often employing projected photographs with text, sound, and set pieces, shown at such venues in New York City as 112 Greene Street, the Kitchen, and Ideas Warehouse, part of P.S.1. Later she was part of Glenn O'Brien's TV Party and worked

with filmmakers including Amos Poe, Lizzie Borden, and Scott and Beth B. As a founding member of the theater group Turmoil, she and Allen Frame co-directed David Wojnarowicz's *Sounds in the Distance* in New York City and Berlin, with the video adaptation being shown at Reina Sofia in Madrid.

Her lens-based work includes everything from documentary filmmaking to a most excellent day job producing martial arts films. An avid gardener, she photographs and films both the plants, the gardener, and nature, especially water in its various states, and landscapes. Since moving to the village of Athens in 2008, her work has been exhibited at various Hudson Valley venues including Hudson Hall, the Athens Cultural Center, and CREATE's various venues.

5/21/2026

Laura Cannamela

@lauracannamelandscapes

STATEMENT

My artworks suggest views of landscape at a time before the presence of humans, though evidence of the geological events they reference can still be observed in the terrain of our surroundings today. By focusing on the topography of riparian environments that have nurtured countless forms of life, including our own, my artwork connects our present with the distant past and encourages us to protect these natural habitats for the future.

To express the many-layered structure of landforms, the process of layering is essential to my subject and remains an important aspect of my finished work. Making a connection between landforms created through erosion by natural forces and relief collage created through cutting away layers of paper is fundamental to my practice. In my artwork, as in nature, the process of layering indicates a state of transformation, becoming a record of change through time.

Each collage I make begins with an ecocentric study of topographic maps, focusing on a specific river and its environment to find evidence of the way receding glaciers and meltwater carved the landforms many years ago. The artwork I am submitting for the *Seen Scenes* exhibit began with a search for the source of the Kinderhook Creek in an area of the Taconic Mountains near Hancock Massachusetts (GPS coordinates 42.556696, -73.301331). This collage imagines the landscape that surrounds the Kinderhook Creek as it was being formed, revealing the interconnectedness of land and water.

BIO

Laura Cannamela is an American artist whose work in collage and in ceramic sculpture explores the layered process of landscape formation. Her artwork has been exhibited in galleries, museums, and non-profit spaces across the country and internationally. Recently her collage work was included in the US Department of State Arts in Embassies program in Timor-Leste, and shown in a solo exhibit at The Hammond Museum in North Salem, NY. Her collage work has been published in *Contemporary Collage*

Magazine and Cut Me Up Magazine. Her ceramic installation, Currents, was selected for the Hudson Valley Artists Purchase Award and entered into the Samuel Dorsky Museum of Art's permanent art collection.

Cannamela has received recognition for her artwork through grants from the Martha Boschen Porter Fund - a fund of the Berkshire Taconic Community Foundation, the Platte Clove Artist-in-Residence Program, the New York Foundation for the Arts (NYFA)SOS Grant Program, the NYFA Mark Program, and the Freeman Foundation, along with the Five College Center for East Asian Studies, to travel to Japan. Born in New Jersey, Cannamela received her MFA from Queens College of CUNY and currently resides in the Hudson River Valley of New York.

Lawre Stone

@lawrestone

STATEMENT

My paintings weave together natural imagery and the language of abstraction, resulting in otherworldly landscapes that probe environmental issues and explore the relationship between our interior worlds and outer experiences. The process begins with a series of preliminary ink drawings, upon which I apply thin layers of paint to establish an atmospheric foundation, gradually building depth and mood. This culminates in the use of vivid, gestural strokes, where I create a dynamic space that gives life to bold flora.

The resulting images have an uncanny, preternatural presence, neither entirely real nor entirely imagined, they seem to bridge observation and dream. Many of my larger-than-life plant forms reference invasive or displaced species thriving in our local ecosystems. They survive often without natural predators or climate cues to temper their growth, symbolizing a complex narrative of adaptation and survival. By joining the plant forms with abstract gestures, I strive to create a dialog between nature and human endeavor.

My paintings and works on paper bring together natural imagery and the language of abstraction in otherworldly landscapes that probe environmental issues and explore the relationship between interior worlds and outer experiences. The resulting images of flowers and plants have a preternatural presence, neither entirely real nor entirely imagined, they bridge observation and dream.

My latest works depict poppies - celebrated flowers that can yield crucial pain-relieving medications but also highly addictive illegal drugs. Here botanical detail is fused with abstract elements investigating the interplay between observation, imagination and the sentience of plants. Loose brush strokes and thick passages of paint form an otherworldly atmosphere for oversized blooms to emerge. The image is adapted from an opium poppy painted by Elizabeth Blackwell (1699 - 1758). Her book, "A Curious Herbal," published in 1737 and 1739, features 500 botanically accurate, hand-colored engravings of

medicinal plants, and became a foundational text for the study of medicine.

BIO

Lawre Stone (she/her) is a visual artist based in Ghent, NY. She holds a BFA from the Rhode Island School of Design and an MFA from the Milton Avery Graduate School of the Arts at Bard College. Her work has been shown in solo and group exhibitions at galleries and institutions including: Bernay Fine Art, Great Barrington, MA; The Ely Center for Contemporary Art, New Haven, CT; Furnace Art On Paper, Falls Village, CT; NY; Joyce Goldstein Gallery, Chatham, NY; LABSpace, Hillsdale, NY; MoMA PS1, New York, NY; Ronald Feldman Gallery, New York, NY; Russell Janis Projects, Brooklyn, NY; Silvermine Galleries, Canaan, CT; Tanja Grunert Gallery, Hudson, NY; and White Columns, New York, NY. Stone is the recipient of a 2024 NYSCA Individual Artist Regrant for her project, *Invasive Beauty: Painting the Displaced Species of Columbia County, NY* and is a 2026 recipient of a grant from the Martha Boschen Porter Fund of the Berkshire Taconic Community Foundation for her project, *Panacea*. In 2025, she was Resident Artist at Two Coats of Paint, Long Island City, NY. Lawre Stone serves on the Board of Directors of Millay Arts in Austerlitz, NY.

Leonor Mendoza

@leonormendozas

STATEMENT

I explore fragility and strength through her artistic practice, and the fine line of movement and stillness that emerges from such tension. My work grapples with collecting and connecting seemingly opposed materials, and creating the conditions for them to coexist and transform over time. In this ever-changing process, she honors movement as a distinctive act of resilience—movement as a portrait of life itself.

Skins evokes a form that feels both bodily and botanical — suspended between a root system, a cocoon, and a fragment of skin. The dark vine structure appears skeletal and resilient, while the soft cotton surface suggests tenderness, protection, and vulnerability.

The work creates a tension between strength and fragility, decay and renewal, nature and the human body. The intertwined materials seem to cling to and transform one another over time, carrying traces of growth, memory, and exposure.

What emerges is an ambiguous presence — something shedding, surviving, or becoming. Rather than resolving into a fixed image, *Skins* remains open and shifting, inviting reflection on transformation, coexistence, and the delicate boundary between the organic and the human.

BIO

Leonor Mendoza is a Venezuelan-born artist based in Brooklyn, New York. She earned her BFA from the Federico Brandt Art Institute in Caracas (1993) and completed a residency at the Cité Internationale des Arts in Paris (2000). Mendoza has presented solo exhibitions in New York, Florida, and Venezuela,

including [TERRITORIES] Con-jugar at Bridge Gallery (NY), ORAL/SENSUAL at Hardcore Art Contemporary Space (FL), and CONTAINED – CONTINENT at Muci Gallery (Caracas). Her international group shows include Caribbean: Together Apart at Fondazione Luciano Benetton (Italy), The (S) Files Biennial at El Museo del Barrio (NY), Bellwether 2010 (Bellevue, WA), 7th Biennial: A.I.R Gallery curated by Connie Butler (A.I.R Gallery, NY and exhibitions at the Art Museum of the Americas (Washington, DC), and MoLAA (California).

Her work is represented in several institutional and private collections, including the Fondazione Luciano Benetton (Italy), Jacobo Borges Museum (Venezuela), and the Art Museum of the Americas (USA). Mendoza has been featured in The New York Times, Architectural Record Magazine, and Art Nexus, among others. She has received recognition from NY MTA Arts for Transit, winning Galeria Galou's First Juried Show (NY) and earning an honorable mention at the Cantv FIA Young Artists Salon (Caracas).

Linda Stillman

@linda_stillman

STATEMENT

I am interested in the passage of time in nature. I focus on how plants grow and die and how we try to preserve and remember their vibrant colors, intriguing shapes and fleeting moments of beauty.

Each year I gather, press, document and save leaves from trees and plants in my area. When dried, I use them for collages.

In these leaf collages, I arrange fragments of leaves in mostly geometric configurations, contrasting the biomorphic forms of nature with geometric shapes. Lately, I have introduced painted black squares as a focal point and as a metaphor for threats to the environment. Many of my collages are comments on the spread of invasive species and the danger of warming climate to plants in my area of Columbia County.

I like to think I am giving a voice to nature. My mixed media work on paper is inspired by the natural world. For many years I have collected leaves. Whenever I found a striking colorful example I would gather it and press it. During the pandemic I took many walks, collected many leaves and started using them for collages. They are a record of what is growing around me, the flora of Columbia County. Looking closely, "seeing" is important for an artist... and for a naturalist. Learning the names of the parts of a plant helps me see them more clearly. For example, I have learned to distinguish a Norway Maple (an invasive tree) from a Sugar Maple (an important native tree of our area).

Once dried I arrange the leaves. Sometimes I cut them up and often I combine them with lines and painted shapes. In essence, I am making a kind of 'scene' on the page to convey a 'mini-story' with my ideas about climate change and the passage of time.

BIO

Linda Stillman is a Hudson Valley artist who works in various media, investigating concepts of time, memory and nature.

She has been awarded fellowships and residencies at the Virginia Center for Creative Arts, the New York Foundation for the Arts' Mark program, the Wave Hill Winter Workspace and The Studios at Mass MoCA.

Her work has been featured in many group exhibitions in galleries and museums around the country and abroad including the Brooklyn Museum, the Dorsky Museum, Hunter College Art Galleries, the Arts Club of Chicago, the Visual Arts Center of New Jersey and Create Gallery.

She has had solo and 2-person exhibits at the Arsenal Gallery in NY's Central Park, the Hammond Museum in North Salem, NY (virtual), the IceHouse Project space in Sharon, CT, the Davis Orton Gallery in Hudson, NY, R&F Paints in Kingston, NY among other venues.

Stillman's art work has been reviewed in numerous publications including Hyperallergic, Albany Times Union, the New York Times and Hyperallergic.

Stillman is a graduate of the University of Pennsylvania (BA), the School of Visual Arts and Vermont College of Fine Arts (MFA).

Lisa Sommerfeld Kaplan

@lissommerfeldkaplanart

STATEMENT

I start a work like I'd approach a party guest list... Each media piece I apply is unique in size, shape, color and personality. I introduce two personalities and allow them to engage and spark a conversation. Then, intuitively, one by one, I welcome other pieces into the conversation. I add and apply until I feel the buzz of a warm, eclectic party. That's when I know the work is a finished piece

BIO

Lisa Sommerfeld Kaplan is a self-taught mixed media artist raised in New York City

In 2021 Lisa bought a small house outside of Hudson, NY close to where she spent childhood summers at sleep away camp and shortly after, challenged herself to "do something creative every day."

Artistic expression is very different from Lisa's 30+ year career producing television commercials for

numerous advertising agencies.

Lisa agrees with a friend who coined her style “Chaotic Calm.” She enjoys using bold colors, stitchwork, hand crafted, found and vintage papers ...and like Lisa herself, her work reflects a sense of humor and whimsy

Lisa’s process involves going out to her 200-year-old barn studio, turning on music, tuning out the world and getting her hands dirty creating her works of art

Lizbette Martinez

@zitrozil

STATEMENT

Making Art is meditative for me whether I’m painting, carving my own images on soft linoleum, drawing the human body or making Tangle Art. Making Art invokes strength and calmness into my life. I use media that is accessible to all and reflect our diversity. The undercurrent to all my art are the detailed images, full of flowing lines and vibrant colors just like our lives, helping us heal.

Since I’m an abstract artist, painting a landscape was alien and a first for me. I pushed myself to learn how to draw and paint this piece. I enjoy looking at the view in real life and so proud of myself when I look at this painting hanging on my wall.

BIO

Lizbette Martinez is a 54-year-old self taught, abstract artist. She was born and raised in NYC, currently living in Catskill, NY. She worked for 25 years in the medical field and started making art when she moved here 12 years ago. She’s painted on canvas, fabric and tiles, and carved on soft linoleum using Xacto and gauges. She also draws and makes Tangle Art using paint, micron and brush pens. Her work has been shown in several Hudson Valley galleries. Her art hangs in a few homes. Her influences are artists whose art is vibrantly detailed like Vincent Van Gogh, Gustave Klimt, Hilma af Klint, and Georgia O’Keefe.

Lois Walsh

@loiswalsh1392

STATEMENT

The beauty of the colors is what draws us first into these pictures. Then, subtle compositions hold our attention while mysterious narratives invite lingering.

My work is inspired by specific 17th and 18th-century French paintings seen through the lens of 19th and 20th-century expressionism. The relationship between the figures and nature attracts me to these

painters, as well as the representation of a dreamlike setting. In the 18th century, Watteau and Fragonard painted a world of pleasure and love, but with the certainty that all pleasures are transient. My paintings address the mystery of the relationship between the figures and nature, and the essence of this harmony – the narratives invite interpretation while the expressive painterly gestures evoke sensation. Sometimes there are hints of anxious energy bubbling up, and a surreal, dreamlike strangeness charges these Arcadian visions with a sense of mystery tinged with delight and foreboding.

Combining abstraction and representation, I find involvement in the painting process key. As Helen Frankenthaler said, “Let the picture take you where it must go.”

BIO

Lois Walsh is a Hudson Valley artist working in oil, acrylic, and watercolor. Her work is inspired by specific 17th and 18th-century French paintings seen through the lens of 19th and 20th-century expressionism.

Walsh was born in Brooklyn, NY. She has a B.A. In Fine Arts from Douglass College, Rutgers University, and an M.F.A. from SUNY New Paltz.

She taught Art History and drawing at Marist College in Poughkeepsie, N.Y., from 1988 until she retired in 2024, and at Dutchess Community College, SUNY, from 1990 to 2018.

Walsh has been exhibiting her work regularly since graduate school. Recently, she has been in solo and group shows in Acra, Poughkeepsie, Hudson, Catskill, and Pawling, NY.

She lives and works in Gallatin, N.Y.

Marla Tolz

@sun_drawn_

STATEMENT

My creative practice is deeply inspired by nature and human connection. I use seed saved from the year prior to grow plants that I then use to dye natural fibers as a backdrop to express my inner workings and investigate connection. My dye work is often accompanied by sewing, crocheting, knitting, embroidery, drawing and painting. Art making is something that is woven into my everyday life. I have a studio space in my home and am often surrounded by my family while I work (I have two kids, a partner, and a dog).

First pregnancy, a global pandemic, isolation, a safe haven, becoming a mother, visits from family and friends, sleepless nights, fetch in the backyard, grass dug up and replaced with flowers, walls closed,

doors put up, a revolving door of houseplants, different furniture configurations, hours of television watched, various daycare illnesses, asthma, watching our baby breathe, a studio created, 2 garden beds planted, then 3, now 11, creative expression, a large wood stove that always kept us warm, months of yearning to be pregnant again, walls painted, room made for another baby, 6 wedding anniversary's, birthday parties, one celebrated with ice cream cake and contractions, first steps, first foods, fettuccine Friday, dinners with friends that felt like family, distance, loss of loved ones, new jobs, messy rooms filled with toys, so many art projects, lunches packed, rushed mornings, eggs and toast on the weekends, long bedtimes, endless books read, roses and thorns shared, life's decision's contemplated, connection, love and deep appreciation.

I've embroidered my home on a cotton tea towel, dyed with coreopsis that I grew in my back yard. A representation of my home of almost 7 years that's become so much more than just a house.

BIO

Marla Tolz is an artist, natural dyer, gardener, and mother. She has a BFA in photography from School of Visual Arts in Manhattan, NY. She currently operates a natural dye studio and garden in Philmont, NY called Sun Drawn where she uses plant materials that she grows to create a variety of home goods, clothing, accessories and fine art. Her work also often utilizes different forms of handwork including crocheting, knitting, sewing and embroidery. Her work is often biographical, exploring her relationship to nature, herself, and her loved ones. She has been making art in various forms for over 20 years.

Martha Hill

@marthahillartist

STATEMENT

Art allows me to express what I can only share through the language of imagery. As long as I can remember, I've interacted with the world visually and emotionally – observing color, light, and shadows, while sensing tones and moods. By making art, I can convey my experiences and also process my responses to the world.

A memory of colors, an emotion, or a sense of movement often serves as inspiration. Whether I'm painting or making monotypes, I begin with color, shape, and line. I add and remove paint or ink, using palette knives or brayers. As the piece progresses, observing how colors and shapes contrast and echo each other, I continue to develop the composition by adding and removing color. Mark-making with various tools adds emphasis and highlights. Drawing and collage also play a role in my artistic practice, letting me develop ideas in an informal way.

Whatever the medium, each piece feels like choreography or making music as I work intuitively with the space. In the end, each painting or print represents an inner landscape or mood, evoking a sense of place yet allowing the viewer to decide where that place might be.

Art is my way of representing inner scenes or landscapes. As long as I can remember, I've interacted with the world visually and emotionally – observing color, light, and shadows, while sensing tones and moods.

A memory of colors, an emotion, or a sense of movement are often my inspiration. Whether I'm painting or making monotypes, I begin with color, shape, and line. I add and remove paint or ink, using palette knives or brushes. Observing how colors and shapes contrast and echo each other, I continue to develop the composition by adding and removing color. Mark-making with various tools adds emphasis and highlights.

Whatever the medium, each piece feels like choreography as I work intuitively with the space. The final work evokes a sense of place while allowing the viewer to decide where that place might be.

BIO

Martha Hill is an abstract artist residing in Kingston, NY, who is inspired by color, mood, and the natural beauty of the Hudson Valley. After earning a BFA, she worked for a decade in non-profit organizations. Martha earned her master's in teaching in 2001 and was a special education teacher until 2022. During this time, she worked with pastels and charcoal, and beginning in 2011, studied at the Woodstock School of Art. After discovering the joy of working with oil paints, she developed a body of work combining mark-making with palette knife painting. She also creates monotypes and collages. Martha's work has been shown in various Hudson Valley locations including Arbor Gallery, ArtBar Gallery, Art Society of Kingston, Create Council on the Arts, Emerge Gallery, Gallery 40, The Sketchbook Gallery, Woodstock Artists Association & Museum, and the Woodstock School of Art.

Mary Anne Davis

@mad.maryannedavis

STATEMENT

My work is built on the language of abstraction, continuing the project begun by modernist pioneers in the early to mid-20th century. Dramatic changes shocked the world in the first half of the 20th century as industrialization matured and two world wars toppled a malevolent impulse toward control. This upheaval inspired the non-objective idealism cultivated by artists like Matisse, Picasso, Hans Arp and others that inform my own explorations. I need to work with a language that allows my own sanity to prevail over the insanity we are living through. My focus on color, nuance, and meditative order, grounding me with a purpose and an inventive outlet for my particular expression that is personal and intimate.

I title my work after musical terms and lines of poetry, extending abstraction in the conveyance of meaning with a poetic lyricism that I seek to emulate visually.

This painting is titled *Accarezzevole*, indicating a sensuality present in this gentle image of interacting

shapes, quiet and muted, with punctuation as few distinct lines and crisp accents. Seen as a scene from a dream, a memory, a reflection, a meditation.

Accarezzevole Italian: is a musical term to indicate that a piece is to be played in an expressive and caressing manner.

Seen Scenes informs my painting as memory, aura, the after image of a scene burned onto the retina. Scenes are not simply seen but felt and interpreted. Images come at us constantly, even in nature, the complexity of the world challenging the mind to organize image and experience. Art allows a kind of journaling that provides a way to record and therefore reveal memory and identity. Art allows me to create order out of chaos, a chance at my own interpretation of how the world impacts my psyche and in turn allows my participation in the conversation. Music impacts my visual language, becoming the source of my titles.

BIO

My work for 30 years has been centered on ceramics but painting has always been a through channel. The past two years I have dedicated more time and attention to my painting practice and that is what I choose to show at Seen Scenes.

My work has been shown in various group shows in the Hudson Valley with a solo show at Mark MacDonald Gallery in Hudson.

I have a BFA from Cranbrook Academy of Art in Bloomfield Hills Michigan, an MFA from the School of Visual Arts in NYC and PhD in Critical Theory and Aesthetics from the Institute for Doctoral Studies in the Visual Arts.

Matt Crane

@thesilvercranes

STATEMENT

I make objects that perform as sculpture that can be things. I melt and cast different metals to make sculpture parts frequently. Sometimes in large quantities with trusted colleagues where we work together as one team focused on the same effort, toiling for hours transforming thousands of pounds of scrap iron into sculpture. At times I melt and cast metal alone in small amounts pouring liquified bronze into sand molds in my studio. Working within the metal arts community since the early 1990's part of my practice includes making high quality metal castings. With a broad fabrication background I build objects that disrupt the mundane through shifts in scale and materiality. I make unique constructs that hold space as an oddity and mirror the human condition, sometimes blending in while at other times standing out.

I think of this work as a landscape and simultaneously as a portrait. The simple string drawing manifests

as low relief aluminum castings that morph between the recognizable and the fantastic. Each viewer brings their own narrative to the work creating a newly perceived object or scene within each panel. The matte black patinated and waxed aluminum surface reads as entropic yet consistent, a background to a character or place.

BIO

Matt Crane graduated from Kansas City Art Institute in 1995 from the Sculpture Department. After moving to Brooklyn, New York, he initiated a design / build metal and arts fabrication facility, silvercrane llc. (c. 1998). After nearly 20 years in Brooklyn, Crane returned to Academia (2015) to earn his Masters Degree from the University at Albany, State University of New York, Department of Art and Art History in 2017. The artist, fabricator and foundryman lives and works in the Hudson River Valley with his wife Allison and son Hugo. The well equipped studio is a flexible space that allows for wood and metal fabrication, metal casting, and sculpture making of varying scales. Crane continues to make and exhibit artwork locally and nationally as well as facilitating projects for artists, building contract custom architectural metalworks and commissions by private clients.

Matthew Hogan

@hoganreserve

STATEMENT

I am drawn to the energy and tension created in partially revealed subjects, whether that be through limited light, obscured vision, or degraded textures, and I find a particular joy in experiencing the color and texture of night. My work tends to be a pursuit of recreating or documenting experiences and scenes that speak to this attraction.

The idea of *Seen Scenes* comes across to me as capturing a vision of a space that feels cinematic yet is un-staged. A literal representation of being in the right place at the right time, and capturing that witnessed experience.

BIO

Matthew Hogan is a multi-disciplinary artisan based in Germantown, NY. He has spent the last fifteen years focussed on creating custom furniture and producing fabrication projects through his company, Reliquary Studio, while maintaining a private practice of photography, drawing, and painting. Born and raised in Indiana, Hogan received his BFA in Visual Communications from Herron School of Art in Indianapolis. His art has been shown primarily in group exhibitions in Indiana and New York City, and his fabrication projects have been featured in publications including Architectural Digest, Elle Decor, Vogue, and Remodelista.

Melissa Forbes

@melissaforbes8

STATEMENT

The spiral, symbolizing the flow of energy and life, is the core of the feminine imagery, incorporating color and light. Originating from Botanicals, particularly the Fibonacci spiral, it represents the profound movement of life. Drawing and printing connect me to my higher self and spirit, transforming my state of consciousness and enabling me to present something pure on the earthly plane. The artwork elevates one's vibration when viewed, moving from the microcosm to the macrocosm, embodying the universal truth that all is interconnected.

During her recent winter trip to Munnar, a picturesque hill station in Kerala, India, Melissa immersed herself in the enchanting coffee, tea, and cardamom plantations. This experience reignited her passion for horticulture, flowers, and gardening, igniting a creative spark within her. This piece, a harmonious fusion of gel prints and collage techniques, serves as a testament to her artistic journey and the profound impact of her travels on her creative expression.

BIO

Throughout her distinguished career, Melissa has received numerous accolades, including a prestigious Pollack-Krasner grant, a five-year scholarship at the National Academy Press, and several fellowships such as the Ogden M. Pleissner Fellowship, the Nancy O'Malley Fellowship, the Ricky Fingerhut Fellowship, and the Ralph Fabri Fellowship. Additionally, she served as an adjunct professor at the University of New Haven, Connecticut, where she shared her knowledge and expertise with students from diverse countries and cultures. Her work is also housed in the private collections of the William T Hillman Foundation in New York, NY, and Kalish & Rice Inc. in Philadelphia, PA. Furthermore, she has participated in solo and group exhibitions throughout the country.

Michelle Weinberg

@mwpinkblue

STATEMENT

Although painting is where all my projects begin, I frequently find myself in the realms of architecture, theater, decor and applied arts. From the intimate architecture of the medicine cabinet to large scale shop windows and public art installations, my spaces are populated with stylized forms, eccentric perspectives, flickering patterns, and pastel and hothouse hues. My personal engagement with geometry is inspired by observing how human social behavior penetrates and activates surfaces and veneers. I mine the studio as an arena in which all things are possible. The observable reality of my surroundings leaks into each drawing, creating parables of my process and career, a forensics of my habitual workplace tools and arrangements. The light fixtures, ladders, doorframes, rulers, notebooks, worktables and handmade "products" all perform a diaristic function.

I draw to penetrate the mystery of appearances, to resolve the images in my mind's eye with what I observe in the world. Each of these works is an imagined interior space, in which feelings, reflections, shadows and light are multiplied, bounced, refracted and projected according to a playful physics. What results are staged narratives that may be interpreted in an open way by the viewer.

BIO

Michelle Weinberg is the recipient of a Gottlieb Foundation Award (2025), Pollock-Krasner (2025 and 2016), NYSCA Support to Artists Grant (2025), LES Printshop Keyholder (2024-25), Yaddo (2024), NYSCA/NYFA (2023), LMCC, MacDowell, Millay, SouthFlorida Cultural Consortium, State of Florida Individual Artist, Fine Arts Work Center in Provincetown, homesession and Fundacion Valparaiso in Spain, 100W Corsicana in TX, Studios at MASS MoCA and more. Exhibitions: Academy of Fine Arts, Warsaw, Poland, SanArt, Brooklyn, Studio 502/ArtBridge, Project: ARTspace, LES Printshop, High Noon Gallery, Charles Moffett Gallery in NYC, ArtPort in Kingston, NY, Delaware Valley Arts Alliance in Narrowsburg, NY, Pulp Holyoke, MA, La Plataforma in Barcelona and Edge Zones, Outer Space Miami, MiFA Gallery, Collective 62, Emerson Dorsch Gallery, University Galleries at Florida Atlantic University and Frost Art Museum in Miami. Commissioned: murals, tiles, terrazzo, mosaic works for facebook, Miami-Dade County AiPP, Wolfsonian Museum in Miami Beach, Miami International Airport and more. Currently her mural "River Semaphore" is installed at Battery Park in Lower Manhattan. Her hand-knotted rugs are produced in collaboration with CariniLang in NYC. Weinberg works in NYC, Miami, FL and in Sharon Springs, NY.

Molly Mackaman

@mollymackaman_art

STATEMENT

I'm interested in conveying the inner states of solitude and introspection and creating a story around that. My paintings usually feature just one or two figures drawn from my imagination. I often gravitate towards painting women and children, catching them in unguarded moments.

I make these paintings to remind people that the inner life is the life that really defines who we are, not the life depicted on social media or even the life we present to the world as we go about our day. Moments of quiet reflection help bring us back to ourselves and help us navigate a chaotic outer world, and by painting these figures I hope to elevate these unspoken and unseen moments. With these imagined people— guard down, unposed — I strive to elicit a moment of self-recognition and compassion in the viewer.

BIO

Molly Mackaman is a painter based in New York's Hudson Valley. She received a BFA in painting and drawing from the University of Iowa in the mid-eighties. Subsequent to that, she lived and worked in New York City for over 30 years and held a variety of non-art related jobs. These included raising two children, working as an administrative assistant at the United Nations, writing press releases for a PR

firm specializing in high-end design, and teaching elementary school at public schools in Brooklyn, where she enjoyed sneaking art projects into the curriculum. Throughout this time, Molly kept her art practice alive by painting in the wee hours before work.

In 2020 Molly retired from teaching, and in doing so was able to focus on her painting practice. Her current work focuses on the figure and the psychological dimensions that it can reveal.

NANCY DE FLON

STATEMENT

A phrase from a poem by Gerard Manley Hopkins--"Giving beauty back"--and a passage from St. Paul--"Whatever is true, whatever is noble, whatever is right...pure...lovely, admirable--if anything is excellent or praiseworthy, think about such things"--inform my approach to my creative work. I'm not so much interested in impressing with technique or in expressing abstract concepts as I am in offering the viewer an artwork that displays one or hopefully more of the above qualities--qualities that I believe are sorely needed in the world these days.

Photography appeals to me because I'm responding to "seen scenery"; that is, I'm practicing what the poet G M Hopkins referred to as a dialogue between subject and object: "what you are looking at looks back at you." The camera gives me raw material--an unedited photo--to transform into a work of art that will elicit joy, peace, something positive from the viewer.

BIO

My "serious" photography got its jumpstart many years ago when I accompanied my son on a photographic trip to the far north of Sweden. Already deeply into photography, he gave me a Nikon SLR and a telephoto zoom lens so we could share the experience. I never expected to fall in love with this bleak, remote region, but I got hooked on landscape photography and came to equate photography with landscape imagery.

Then one autumn day, I stopped to photograph a Long Island farm stand. Maybe it was prescience: I didn't want to limit my photography to pure landscape; yet even the "human" element in that rural picture showed the manmade structure in a scenic setting. My photographic subjects have come full circle: Having grown up on Long Island, I've added coastal subjects to my favorite themes along with the Catskills and New England town and nature scenery.

The Hudson River School artists—including those who migrated east from the Catskills, attracted to New England's beautiful coastline—are my muses, and often I experiment with processing approaches that give my photographs a painterly appearance. Similarly, I have begun to branch out into watercolor.

Nancy A Campbell

@nancycampbellartist

STATEMENT

I paint the landscape, whether my local surroundings or far afield like my second "hometown" in Italy where I've been leading workshops since 2012. When practical I paint small scale in plein air, but also work from my own photos. I delight in depicting "ordinary" familiar places transformed by sunlight and shadow. More than just showing a place, I'm trying to capture a certain feeling, a moment in time. I'm particularly known for my winter depictions of Saugerties and the surrounding Catskills, and have recently produced a book of paintings entitled "Winter in the Catskills" featuring 40 snowy scenes of town and countryside.

This painting, "Agawamuck Creek" is from the High Falls Trail, in Philmont, NY managed by the Columbia County Land Conservancy. The rich greens of the surrounding woodlands and sparkling pristine waters of the Agawamuck Creek are simply beautiful. Far from the madding crowd, this is one of the most enchanting places I've visited and one of my favorite destinations for inspiration.

BIO

Nancy Campbell grew up and still lives in Saugerties, NY. She served for 5 years as Executive Director at The Woodstock School of Art, then served on the Board of Directors of the school for 10 years, from 2015-2025. Since 2023 she has been an instructor of landscape painting there, and several times each year she holds workshops in gouache painting. She is particularly known for her depictions of Saugerties and the surrounding Catskills, and has recently produced a book of paintings entitled "Winter in the Catskills" featuring 40 snowy scenes of town and countryside. She has been awarded two residencies at Cill Rialaig Arts Center in County Kerry Ireland. she has received awards for her work at Cooperstown Art Association, Woodstock Artist Assn. and Museum, Chico Art Center, Chico, CA, and SW Artists Assn. in Mena, Arkansas. She is represented by Kiesendahl+Calhoun Fine Art LTD.

Pam Poquette

@pampoquette

STATEMENT

Through wall-scale paintings, stuffed handheld sculptures, and outdoor installations, I explore nostalgia through color and pattern, while evoking the feeling of a glimmer—a micro moment of joy. Glimmers remind us of the beauty in human connection, and I aim to celebrate that sense of shared experience.

This interest is driven by personal experiences with chronic illness and reproductive health. I explore the body as a site of both vulnerability and resilience. The softness of my materials offers a sense of comfort—both emotional and physical—creating space for reflection, care, and glimmers.

My stuffed paintings feature voids, cut-outs, and layered forms, which derive from medical descriptions

of what is happening inside my body, as well as my own reckoning. I reflect both absence and presence: the parts of my body that feel misunderstood or unseen, and the emotional weight the voids carry. My visual language of mark-making transforms the familiar, shaping my environment into an ongoing dialogue between perception, memory, and imagination. I incorporate embroidery patterns and techniques—both in thread and paint—reflecting my invented stitching as well as my family's collective stitch archive into my visual language. This work celebrates the abundance of all that makes me human—the hard, scary, and imperfect.

BIO

Pam Poquette (she/her) is an artist, educator, and arts administrator based in the Hudson Valley, NY, whose work explores themes of glimmers by evoking nostalgia through color and pattern. Pam's work has been supported by NYSCA's Statewide Community Regrant Program for her project Little Comforts, as well as by the Create Council on the Arts and Columbia County, NY, Catalyst Grant for her project Consolations. She has also received a Teagle Foundation grant in recognition of her work as an educator.

Pam has attended several residencies, including Vermont Studio Center, Walkaway House, Collar Works, and ChaNorth. Alongside her studio practice, Pam is the founder of Home Studio Chats, a project dedicated to supporting and promoting the work of artists who primarily create in home studios.

She received her MFA from the University at Albany and her BFA from The College of Saint Rose. Her work has recently been exhibited at the University Art Museum in Albany, NY; Tanja Grunert Gallery, Hudson, NY; Joyce Goldstein Gallery in Chatham, NY; The Green Lodge in Chatham, NY; Collar Works in Troy, NY; Onondaga Community College in Syracuse, NY; and Trestle Gallery in Brooklyn, NY.

Ramiro Davaro-Comas

@ramirostudios

STATEMENT

The work I create revolves around different parts of my identity and the lived experience I have had with each one. I am interested in creating narrative works typically involving one or more prominent characters or installations. With each series I create I try and make the work familiar, colorful and bold, while intersecting complicated subjects through accessible protagonists. The different series I have created lately have to do with immigration, the growing diversity in skateboarding and the accessibility that children have to self expression through hands on self expressive activities. These topics on their own are dense and require a fully engaged audience to discuss each one but through personable and relatable imagery, my goal is to bring people into these spaces and have them enjoy each work on its surface, while pushing them to think deeper about the meaning of each series and work.

BIO

Ramiro Davaro-Comas is an Argentine/American artist, muralist and art educator. His passions for

painting, storytelling, and community work have allowed him to travel, collaborating with galleries and artists around the world. Davaro-Comas is currently co-directing Super-Stories, an organization he launched with artist Grace Lang that focuses on arts education and large scale mural projects.

Davaro-Comas' studio practice and work revolves around different parts of his identity and the lived experience he has through each one. He is interested in creating narrative works typically involving one or more prominent characters with bold and dynamic backgrounds reflecting colorful worlds for his stories. His work connects with broad audiences and his themes revolve around children's mark making, the culture of skateboarding and stories of immigrant families.

Davaro-Comas has a community centered public art practice, He has painted over 300 murals and managed another 150 mural installations for other artists in the 16 years he has been painting murals. His mural work focuses on centering students and community members in every aspect of the work. He is passionate about creating murals based on student/community artwork from brainstorming workshops and has worked with over 10,000 students and community members in the past 5 years.

Rebecca Conroy

@pyramid_of_shells

STATEMENT

My photographs capture a moment where the new constantly meets the old, and time folds in on itself like a dream. The girls I photograph, styled in vintage silks and 70's polyester, exist somewhere between memory and fantasy—an ideal full of whimsical hope. They are muses, protagonists carefully placed in scenes from another era.

The environments are as crucial as the subjects: diners, Catskills motels, and roadside attractions from bygone days whisper stories of lives lived before. The beautiful tension in my work lies in this meeting of the young and the old, where nostalgia encounters an eerie stillness.

My background in art and fashion styling informs each composition; every garment and detail is chosen not just for aesthetics, but to evoke a feeling and imply a mysterious story. As a first-generation American from a working-class Polish family, my work ultimately reflects on the aspirational idea of "American happiness"—an ideal first glimpsed in the whimsical roadside locations of my childhood. Each frame is a quiet piece of theater, inviting the viewer to step into a world they may have only dreamed of.

My piece on view is a photo montage, composed solely of photos I took with various cameras and blended into a single scene. It is not a process I usually use—superimposing one image onto another—but for this submission, I am presenting it to you. The image depicts an outdoor environment that the model highlights through their wardrobe, its color, and their stance. The piece is as much about the environment as it is about the model.

BIO

Rebecca Conroy is a photographer whose distinct style merges the staged with raw documentary observations. Informed by an extensive career in visual design—including PR and prop styling for Calvin Klein and Ralph Lauren, and numerous works for publications like The New York Times Magazine—Conroy brings a cinematic and refined sensibility to her practice.

Her current photographic project focuses on girls growing up in the Hudson Valley, using authentic vintage locations and clothing to frame her subjects. Conroy's work is driven by the philosophy of capturing the ephemeral nature of adolescence within constructed settings, allowing the true, candid energy of the girls to emerge from the nostalgic backdrop.

A graduate of LaGuardia High School and holding an MFA in Film from Columbia University, Conroy's unique perspective synthesizes her background in film, design, and storytelling, creating photographic narratives that are both compelling and deeply atmospheric.

Ruth Leonard

@ruthleonard336

STATEMENT

"Drawing from nature is my entry point into a new painting. Working in oil allows me to continue exploring these images by developing composition, color, and surface. Ultimately, my goal in describing the natural world is to remain open to the process—discovering something new within the painting and allowing the work to surprise me."

My paintings and drawings of plants and landscapes are highly idiosyncratic. Rather than strictly documenting the natural world, I invite viewers to engage with an emotional interpretation of the environment. The resulting works carry a dreamlike sensibility, offering an intimate glimpse into how I intuitively perceive and connect with the world around me.

BIO

EDUCATION

Bachelor of Fine Arts (Painting), Wayne State University, Detroit, MI, 1980.

SELECTED SOLO EXHIBITIONS

2024 Two Person Exhibit, Beattie Powers House, Catskill, NY 2023 Transmogrify, Warner Gallery, Millbrook School, Millbrook, NY 2018 Individual Artist Grant Exhibit, Cairo Public Library, Cairo, NY 2014 Agroforestry Resource Center, Cornell Cooperative Extension, Acra, NY 2009 Nicole Fiacco Gallery, Hudson, NY 2003 Albany Center Gallery, Albany, NY 2002 Otter Hook Gallery, Delmar, NY 2001 Davis & Hall Gallery, Hudson, NY 2001 Heermance Memorial Library, Coxsackie, NY 1991 Grace Borgenicht Gallery, New York, NY 1990 Feigenson / Preston Gallery, Birmingham, MI 1989 Grace Borgenicht Gallery, New York, NY 1985 Feigenson Gallery, Detroit, MI 1980 Willis Gallery, Detroit, MI

SELECTED GROUP EXHIBITIONS

2024 Hudson Valley Artists, Milford, NY, 2018 Summer Juried Exhibition, Blue Mountain Gallery, NYC (Juror: John Yau) 2018 Small Works 2018, Sidney Mishkin Gallery, Baruch College, NYC (Curator: Richard Timperio) 2017 Centennial: SHE, Greene County Council on the Arts Gallery, Catskill, NY (Curator: Portia Munson) 2016 Cowgirls 5, Brik Gallery, Catskill, NY (Curator: Richard Timperio) 2013 Hudson Valley Artists The Samuel Dorsky Museum of Art at SUNY New Paltz, NY 196/200

Scott Keidong

STATEMENT

I am a graphic artist, illustrator, copywriter, photographer, marketing consultant, and fine artist who works in many medium — drawing, printmaking, painting, sculpture, assemblage and collage to name a few.

For this show I selected a B&W image from an AMJAM motorcycle rally, the American Motorcycle Jamboree, an event that was held at the Schoharie County Sunshine Fairgrounds in Cobleskill, NY, every Memorial Day weekend for 23 years, from 1987 to 2009. Some years I covered it for local newspapers, other years I went for fun, always supplying a picture to the organizers in exchange for admittance. It was always quite interesting.

BIO

Scott Keidong is a graphic artist, illustrator, copywriter, photographer, marketing consultant, and fine artist. He has won pumpkin carving and cooking contests, has coached Odyssey of the Mind teams, has taught graphic design at SUNY Cobleskill, and served on the boards of the Fox Creek Nature Center, the Schoharie County Arts Council and the Middleburgh Library. He has worked for ad agencies as art director, graphic designer and production manager, has worked as a staff or freelance photographer for weekly papers in New Jersey and in upstate New York, and as art director and photo editor for the Daily Editor newspaper in Cobleskill, NY. Scott is self-employed, supplying creative services to a diverse client list through his company Scott Keidong's Image Enterprises, and photographs sports and other events for The Mountain Eagle and Times Journal newspapers. His photographs and artwork have appeared in numerous publications, and in exhibitions, museums and collections in New York, New Jersey, California, online, and elsewhere. Some of his work can be seen online at www.flickr.com/photos/keidong or <https://scottkeidong.carbonmade.com>

Susan Colgan

@Susan.colgan

STATEMENT

It is the color in my world and how the light falls; it is the interior, looking across the room, over the kitchen table or the garden through the windows that quickens my senses. It is often where the children appear or disappear in the shadows under the trees. Sometimes these ingredients will coalesce around a zinnia in a turquoise glass, or a figure reading by a window. I will try my best to capture the moment with a sketch or a photograph to make a painting or a monoprint, or to hold on for a moment to make a cyanotype with the sun.

In my memory, the moment we went to war in Afghanistan in the early 2000s, newspapers began printing color photographs. The images of children startled me. I am startled again, and frightened by the videos showing apartment buildings exploding and people clawing out from the rubble, flooding roadways to escape. I recall the colors, and the images of lives wrenched apart erupting from the grey pages of the newsprint. Today it happens in our hands, on our phones, our computers... As these images accumulated, the snapshot of children in my own life created a haunting counter-weight. I have created a collage of scenes I recorded then alongside one of my daughter and grandson examining flowers when they bloomed in 2005 in California's Borego Desert.

BIO

Susan Colgan was raised in Nyack NY. The daughter of an architect, she credits her father's sensitivity to color and light as the earliest influence on her work. She earned her BA degree from Briarcliff College but her painting studies at the Fontainebleau School of Art in France provided a turning point. While earning a living as a journalist after college, she went on to study at the Art Students League in New York with Robert Beverly Hale and Bruce Dorfman, and at the National Academy of Design with Hugh Gumpel and, importantly, Jane Wilson. Later she worked with the encaustic painter Barbara Ellman and the master printer Steve Sorman. Susan lives on a dirt road in Washington, MA overlooking the Berkshire hills.

Yoonmi Lee

@why_em_elle

STATEMENT

Yoonmi Lee's work is an exploration of perception vs. observation, interiority vs. exteriority, and abstraction vs. representation. Investigations into personal history, cultural identity, and the expression of emotional experience are the main sources of inspiration for her work. Each painting becomes a way to process the complexities of the interior world—both conscious and subconscious—and to make sense of the space she occupies.

Lee's series of self-portraits explores navigating stereotypes, cultural expectations, and the quiet

internal struggle of defining oneself in a world that constantly defines you. A more recent series of self-portraits investigates the emotive experiences of loss and devastation and captures the process of working through those feelings. The body becomes a symbolic vessel for narratives around identity, desire, belonging, and devastation. Through symbolism and visual cues, the portraits inquire into displacement, introspection, femininity, and psychological complexity.

The coexistence of abstraction and representational figuration speaks to the tension and duality of one's experience—physical and psychological, vulnerability and control, subjective and objective.

BIO

Yoonmi Lee is an upstate New York–based painter who transitioned from a long career in fashion design to a studio practice centered on painting. Seeking a more introspective mode of expression, she developed a quiet visual language that reflects on identity, emotional life, and the complexities of self-understanding. Her work is characterized by a restrained sensibility and careful observation, using painting as a way to explore inner states and lived experience.

Zoe Keidong

@zeedikay

STATEMENT

This work was made in several workshops that were made possible by arts grants given by state funding. This is more of an imagined world than an actual place.

BIO

Born in 1992 I have been an artist since I was very young. I have focused my work in the illustrative field, but have extended that gaze to multiple mediums over the years. I am doing the best I can.