



Exaggerated: Not How I Remember It

Associate Member Group Show, Curated by Daniel Zeese and Mia Cross

July 31–August 25, 2019

John Baker

I dissent totally from the theme: what you see in my work is reality!



An Evening at Chess, acrylic on canvas with collage, 50 x 40, 5,300

John Baker combines acrylic painting on canvas with collage in a kaleidoscopic style, and treats themes of enormous psychological complexity by giving visual form to fragmentations of the self and the many conflicting dimensions of the human personality. Above all it is the human face that interests Baker: its psycho-geological “fault lines,” the spilling over of its biological and physical substance into the environment, as well as the more traditional physiognomic concern for the relationship between facial configuration (i.e. expression) and inner emotional states. Thus, Baker’s paintings are combination depictions: of what is visible to perception (the eye) with what is known through apprehension (the mind).



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Katherine Borkowski-Byrne

Painting expresses my inner feelings and responses to both past memories and present experiences. One of my favorite maxims at the Boston Museum School was always “to push it.” I take risks by freely using marks made with various brushes, sticks, fingers, old socks, and thin, thick and drippy paint. Using heightened colors and strong gestural marks to exaggerate subjective experiences is my way of “pushing it.” Testing the limits of what one can do with paint and color without losing the artistic merits or intent of the subject is intrinsic to my working process.



Tall Tale, Oil on Canvas, 60 x 48, 7,500

Katherine Borkowski-Byrne's art expresses her love of painterly paint with mostly generous amounts of messy and drippy oil paint or sometimes acrylics and watercolor. An expressionist artist, Katherine spontaneous brushwork and intuitive experimental techniques. With opera music playing, paint flies all over the canvas using old socks, sticks and fingers, as well as a variety of brushes and tools. Adding to and subtracting from the surface, continually keeps the painting fresh while exposing new relationships with color, texture and marks. She believes that painting is its own language, a visual language that comes from within the artist. Her influences include the New York Abstract Expressionists, the German Expressionists, and the philosophy and ideas found in Zen.



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Robin Colodzin

These paintings are all inspired by Emily Dickinson's poem "It was not Death, for I stood up". Each painting takes its title from a line of the poem. In them I wanted to capture the chaos of experience with the attempt to find or impose order; the internal pressure that arises when confusion and emotion are compelled to be fitted into an orderly and narrow set of definitions or expectations; and the immediacy of the senses which cannot be reduced to a single point or message. Painting is for me a means to allow complex experiences and feelings to make up a whole. It need not be one thing—it can be calming and anxiety-provoking, ordered and chaotic, dark and light, warm and cool. It can be an experience rather than a statement. I hope that the works evoke feelings in the viewer and create a spaciousness that allows for contradictions to co-exist side by side.



1But most like chaos II, mixed media, 12 x 16, 459

Robin Colodzin uses painting and collage to build environments where chaos gives way to order through pattern, color and theme. Bits and pieces of collage materials—a ticket, a snippet of a photo, a piece of a map, create touch points for a possible narrative. "Painting for me is a way to allow complex experiences and feelings to make up a whole" she says. Colodzin's inspirations include poetry, Buddhist philosophy and feminist musings on the impact of the social world on our sense of our physical selves.



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John Daly

My passion since early childhood has been engineered landscapes—the "machine in the garden". I have always been interested in the historical, economic, and technological influences that shape the land's outward appearance. But I am also an artist in the Romantic tradition and appreciate the aesthetics of landscapes at a deeply emotional level. Thus, I work in both artistic and historical/technical frameworks: I split my time between being an artist and an historic preservation consultant. My artistic process strives to combine Romantic and technical outlooks. Using first-hand impressions, as well as photographs, I make, remake, and reconstruct, in paint, multiple versions of a landscape. This process is heavily influenced by the working techniques of the Abstract Expressionist movement. I want to reevaluate the formal aspects of a place—its natural and engineered components—in order to find the unexpected aesthetic potential of a landscape type.



Red Brook I, acrylic on panel, 24 x 24, 1000

John J. Daly's dynamic landscape paintings explore the genre's possibilities through a process based in artistic and historical perspectives. Born in New Hampshire, he recounts: "I've been sensitive to landscapes since I was little...my earliest memory is of a railroad cutting through the hills and town where I lived." This interest led him to earn degrees in Fine Arts and American Civilization. He now works as an artist and historian specializing in industrial landscapes. Working as a historian, Daly has evaluated hundreds of manufacturing and civil engineering sites and his documentations are housed with the Library of Congress and National Park Service. His artistic process uses the tools of abstract expressionism to explore the formal qualities of engineered landscapes. He makes multiple acrylic paintings—often heavily reworked—of locales or landscape types to find new aesthetic possibilities. Based in Massachusetts, Daly exhibits in Massachusetts, New Hampshire, and Virginia galleries.



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Linda DeStefano Brown

My work involves creating a place where space and time merge: recalling memories; asking questions of our existence; contemplating what is and what might be. In the process of creating an image, I look deeper into what is in front of my eyes to find some inner meaning. The image becomes a catalyst to journey through thoughts of life, emotions, and imagined fantasies. My work focuses on the intangible—that which we cannot see—and the mutual connection between reality and thoughts.



Dissolving, digital photography, 18 x 24, 600

Linda DeStefano Brown is a digital photographer who presents her world through poetic rhythms that elicit thought-provoking feelings. Her work speaks to themes of time, movement, and the convergence of past, present, and future. There is also a deep sense of reflection. The objects portrayed act as a catalyst toward an inward significance. As she says, “My images are ‘about’ something rather than ‘of’ something. I look for things that recall some deeper sense in my life or the world around me.” The subject is not the object depicted but rather an impression, a reflection, or contemplation. Her work provides a visual journey going beyond reality to unleash familiar senses, thoughts, fantasies, and memories. She adds that “images are not complete until the viewer brings their own experiences to it.”



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Traci Harmon-Hay

I have always viewed structures as animate objects, whose purpose is to provide warmth and shelter in exchange for care and love. My "Floating House" series asks the question: "What if they could hover over the land, keeping them safe from sea level rise and man's desire to demolish and rebuild?" This gentle feeling of floating allows the viewer to focus on the structure alone without the interference of nature, and to imagine it safe, unthreatened by weather or man's inclination to start over.

This series relates to the show simply by its context. It's not how I remember it.



Barn from the Past, acrylic on raw canvas, 30 x 38, 2200

Traci Harmon-Hay paints with fluid acrylics on raw canvas, building layers of wash into a final combination of opaque and transparent color. In all her work she plays with the concept of nature versus man. Originally a watercolorist, she spent a lot of time painting the beauty of Cape Cod. After years of studying the historic buildings within their environment she started questioning the interaction between humans and nature. The "Floating Structures" series was inspired by the evidence of sea level rise and demolition. "What if they could hover above their foundation, keeping them safe from wind and water or from the desire of man to rebuild?" The void of landscape gives our eyes and minds the ability to focus solely on the structure itself, contemplating its history and purpose in this world.



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Nan Hass Feldman

I always interpret my experiences, most often from teaching in different parts of the world. The essence of the place comes out through my sketches, their art history, my memory, and desire to relive the experience. These works I am submitting are the response to teaching in Australia and paying homage to contemporary Aboriginal art. Their art is symbolic to each tribe and so I made my own symbol of the Vessel and did those along with my response to a wonderful zoo I visited in Brisbane. Then I responded to the awesome sight on top of a mountain in southern China looking down at the many levels of rice terraces. I painted them as I imagined in the morning and evening.



Vessels in Dreamtime 13, oil on panel, 8 x 8, 575

Nan Hass Feldman's oil and acrylic paintings of interiors and landscapes explore a love of color, pattern, detail, and design, and —believing that “more is more” — delights in making her work overflow with luscious, color-laden content to project a joyful and complex enthusiasm for life. As quoted by Deborah Forman in the book, *Contemporary Artists of Cape Cod: People and Places*, “Nan's robust colors and whimsical lines show influences of Henri Matisse, her inventive patterns and interior scenes of Edouard Vuillard and Pierre Bonnard, her energy and expressive lines a reference to Vincent van Gogh, her touches of childlike wit and playful execution a bow to Jean Dubuffet, and her multiple perspectives a nod to David Hockney . . .” Nan's passion and drive for interpreting her experiences through painting have kept her going full-time for 40+ years.



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Anita Loomis

If I had to characterize my current paintings, I'd say they are a playful, vibrant, somewhat wicked, and definitely have something to say about contemporary feminism. To me, the theme invites artists to share their perspective on deeper truths about the lives we live. I find it deliciously ironic that the most surreal images are the actually the most truthful.



Expedition, oil on canvas, 40 x 40, 3200

Anita Loomis is a Massachusetts-based artist whose painting themes are often rooted in communication and relationships. Formerly working in stained glass, she is a colorist with strong roots in architectural design and form. Bold line, loose brushwork, transparency and gilding are characteristic of Anita's hand as well as spatters, skips, thick glossy line and thin burnished color layers. Loomis incorporates oil paint, glazing and oil/pigment sticks in her interpretation of non-figurative abstract expressionist traditions. Her work has exhibited in numerous juried competitions both nationally and internationally.



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Brigid McGivern

My work strives to portray the constant journey of escaping the set of cultural norms that hinder personal and societal growth. This body of work arises from parallels I see between my own experiences and those I have observed in American society. I use body language to hone in on pivotal moments of both connection and detachment. Hard shapes combined with drawing-like brushstrokes within the paintings represent the contrasts that are in all of us. Acrylic paint, oil pastels, and both panel and canvas surfaces serve together in my work, creating new visual and emotional insights. Bold colors working together reflect my intention of inspiring fearless future choices that can mold a world not driven by ego or fear. My use of materials is always calculated to provoke the viewer to find their own interpretation of the piece. Unexpected avenues or twists are a constant part of life and are represented in my work.



Caught, acrylic and soft pastel on panel, 36 x 24, 2000

Brigid studied Studio Art and Graphic Design at Xavier University in Cincinnati, Ohio and Visual Communications at The School of the Art Institute in Chicago, Illinois. Brigid served as the Catalog Director at Leslie Hindman Auctioneers after receiving her B.A. in Studio Art. Brigid furthered her education with a PBACC from SAIC and moved to New York and worked for Lyn Peterson at Motif Designs. Brigid now works in NYC and continues to build a body of abstract and abstract figurative work. Her work is shown in galleries in Manhattan such as Vanderplas Gallery, Agora Gallery and the Con Artist Collective Gallery. She is a member of the global SeeMe art community and Woman Made Gallery in Chicago. Brigid participates in art fairs such as Miami Basel: Spectrum and Scope, and New York Expo.



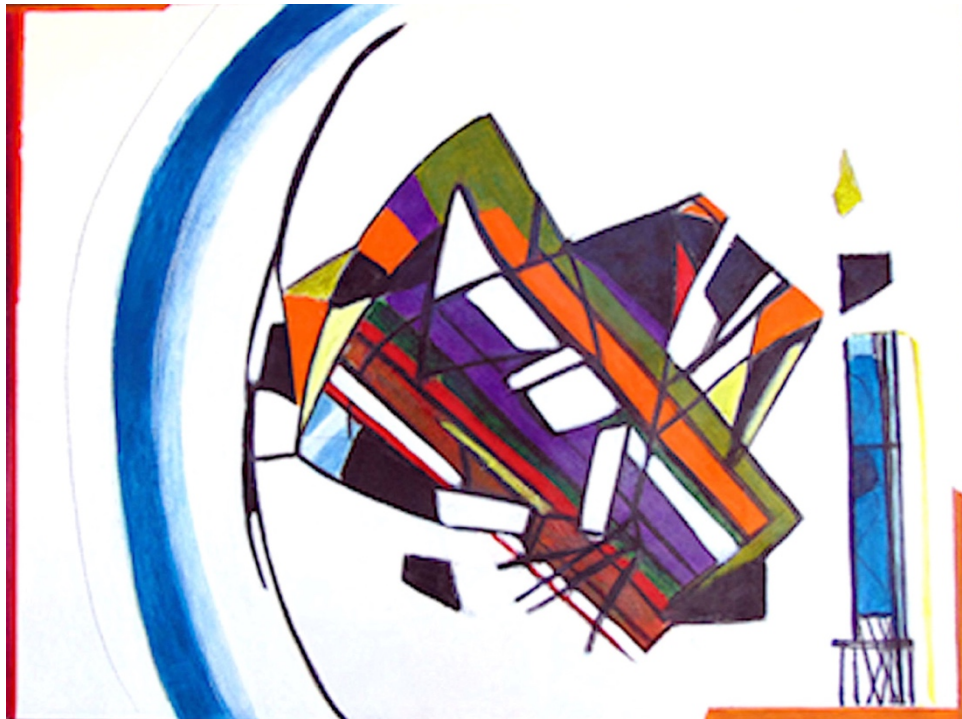
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Pat Paxson

My current work is quite new to me. It is abstract. I work using thin black lines laid out thoughtfully, but with no conscious plan in mind as a basis for moving forward with the painting. With regard to the theme for this show, it feels quite related in terms of meshing 'unconscious' or unplanned 'development' of the painting (no doubt based on recent memories) as a basis for moving into developing the painting.



Idea Tree, acrylic on canvas, 36 x 36, 800

Pat Paxson is interested in making art with a serious interest in improvisation and 'energies', for instance dreams, interactions between people, and more recently energies of physical objects as well as psychological (the unconscious) events. The process of making art for Pat is at the heart of its meaning: for instance, being informed by a musical (cello playing) background and interest in psychology and thoughts about the unconscious. Pat's work includes acrylic paint on canvas with an emphasis on colors and their relationships and with intervention/support of underlines of black lines. Her influences recently are such as Wassily Kandinsky, his color/music work. Pat and her husband lived for 40 years in England, returning in 2008....which is also an influence.



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Anne Sargent Walker

The subject of my paintings is our complicated relationship with the natural world. The surface content of birds, flora and other creatures often degrades, peels back, or dissolves to reveal layers underneath. Besides celebrating the beauty and complexity around us, they also suggest loss- of habitat, species, the earth itself and of course us. This painting alludes to what we remember about our environment, and what we recognize that we have lost. Some of the elements, such as the pink wallpaper comes from a bedroom in my great aunt's house, from which I emerged to rose gardens, fireflies and an abundance which is gone.



Pink Room Redux, oil, acrylic, collage, vintage wallpaper, 12 x 12, 850

Walker's semi-abstract paintings on canvas or panel combine oil, acrylic and often collage to explore the beauty and fragility of the natural world, and our complicated relationship to it. Her colorful images often feature birds and other animals in a naturalistic setting whose surfaces appear to peel or degrade revealing underlying layers of paint, pattern or collage. Whether the paintings are quite realistic or done with pop-like silhouettes in flat colors, Walker strives for beauty in her paintings. Her use of hot colors and fragmented, degraded, or dripping surfaces, however, suggest loss: of habitat, species, and of course us.



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Tracy Spadafora

In this new series, Left Behind: Visual Histories, I explore layered surfaces that are worn with age. I have always been attracted to a natural beauty that exists in the peeling of paint, the rusting of metal, the crumbling of brick and other decay. The textures and colors reveal the passage of time and tell a quiet story that often goes unnoticed. While painting these surfaces I try to see through, examine, and document the layers of wear, which for me acts as a kind of metaphor for exploring human existence. I honestly exaggerate the colors, the shapes, the textures, and the design of the painting to emphasize a small but significant history.



The Tender and the Delicate, encaustic and oil on wood panel, 24 x 24, 1800

Tracy Spadafora's work explores the dubious relationship between humanity and the natural environment. She combines botanical drawings, DNA text, organic matter, photos, and rusty objects, in layers of encaustic paint and oil, to address environmental questions and concerns. In her newest series, *Left Behind: Visual Histories*, she uses paint to document layered surfaces that are worn with age. Peeling paint, rusting metal, crumbling brick and other decay reveal the passage of time and tell a quiet story that often goes unnoticed. Spadafora explains, "My work is built on visual and symbolic associations and the layering and preserving of images and objects helps to address a complex and shifting relationship between man, his biological roots, and the shaping of our natural environment."