

UNFIT FOR PRINT & LOVE WINS (GALLERY A)

PATRICK PERRY: *SOFT BLOWS SERIES*

Bronx, NY

patrickperry.art

Cross-stitch, foundational to the embroidery arts is used in this body of artwork to deconstruct derogatory homosexual epithets. It is through the genteel language of craft, the orderly gridded pattern, and pleasing hues of cotton and wool that grossly pejorative terms are delivered. These artworks take aim at the complex relationship between sexuality, class, social norms, and self-examination. Perry employs cross-stitch as an act of reclaiming and removing power from hurtful and prejudicial language. The artworks reference both ecclesiastical workshops where it is linked to the virtues of goodness, piety, and godliness and as women's work for the middle and upper classes of the Victorian period. Yet, the craft is also aligned with subversion, a tool of resistance and sharing of knowledge.

Perry received a Diploma in Fine Craft in the Jewelry/Metal Arts Studio at the New Brunswick College of Craft and Design in 1997 and was a Sculpture / Installation major at the Ontario College of Art in 1998. In 1999 he received his Bachelor of Fine Art from the Nova Scotia College of Art and Design and a Bachelor of Education from the University of New Brunswick in 2000. In 2006 he graduated from Maine College of Art with a Master in Fine Arts and in 2019 he completed a Master of Arts in Photography at Lehman College, New York. He has worked as an Exhibition Designer, Exhibition Coordinator, and Art College Instructor. Currently he teaches Jewelry, Sculpture, 3D Design and Darkroom Photography at Eastchester High School in Westchester, New York. He has participated in a number of group and solo exhibitions in Canada and the United States. He currently lives in New York City.

NOAH FOX: *ALTERED BOOKS SERIES*

Stratford, CT

noahfoxfineart.com

Noah Fox is a Queer contemporary artist and educator born and raised in Westport, Connecticut. With a foundation in traditional bookbinding, Fox's practice has transformed into an ongoing process of altering and transforming books on gender, sexuality, and society published within the last century. The books he alters, often published in the name of education, are alarmingly misogynistic, homophobic, and racist and includes titles such as *Sane Sex and Sane Living*, *Female Sex Perversion*, and *A Parent's Guide to Preventing Homosexuality*. Through the reclamation of these texts, Fox aims to expose the ways in which the legacy of this rhetoric and miseducation persists today.

Fox graduated from Oberlin College with degrees in Studio Art and Art History and received his Master of Fine Art from the Pennsylvania Academy of the Fine Arts. His work can be found in numerous private collections and Westport homes, and is a member of the Artist Collective of Westport. Notable past exhibitions and awards include a two-person exhibition awarded following his graduation at the Museum of the Pennsylvania Academy of the Fine Arts, featured work in *Otherwise Obscured* at Franklin Street Works, and received the 2019 Horizon Award from the town of Westport.

ABOUT WESTPORT PRIDE

Westport Pride comprises a cross-section of our community's LGBTQ+ residents and allies. Our goal is to create an affirming culture in Westport that supports the full LGBTQ+ community and serves as a beacon to all. Our core values are focused on creating a welcoming and connected community; increasing visibility of LGBTQ+ residents, issues, and concerns; improving understanding through education and intersectionality; supporting, mentoring, and inspiring our future leaders; inspiring advocates into action; and sharing our pride, culture and accomplishments. Westport Pride was founded by Brian McGunagle and comprises over 40 individuals. Westport Pride's fiscal sponsor is the Triangle Community Center in Norwalk, CT. For more information, please visit <http://www.westportpride.com>.

ÉLAN VITAL, GALLERY B

"The artists we've selected have their own story and independent aesthetic and the concept of élan vital allows each of the artists to stand out on their own, while still creating an overall balance and harmony to the space." - Jurors Teicher and White

The term *Élan Vital* represents the creative force within an organism that is responsible for growth, change, and necessary or desirable adaptations. Artist Arthur Dove, who had a studio in Westport, was greatly influenced by Henri Bergson and his term *élan vital* as he sought to make such universal harmonies, and this urge for growth and renewal, visible in his work.

The exhibition is composed of artists selected through the Museum's first Summer Open Call, open to all emerging, mid-career and established visual artists over the age of 18. MoCA Westport received over 200 submissions for consideration, from artists across the United States and abroad. The exhibition features eleven selected artists working in a range of mediums, including painting, drawing, prints, sculpture, ceramics and site-specific installation work.

ABOUT ÉLAN VITAL JURISTS AND CURATORS: MAX TEICHER AND EMILY WHITE

Max Teicher and Emily White have a combined 18 years at Gagosian in New York. They both focus on exhibitions and artist development, with an emphasis on contemporary art. Emily has served on the selection committee for gener8tor Art, a 12-week accelerator program for visual artists in Milwaukee and Max is a committee member with the National Young Arts Foundation, an organization that supports teenage artists.

ABOUT THE ÉLAN VITAL ARTISTS

JESSICA ALAZRAKI

New York, NY

jessicaalazrakiart.com

As a Mexican woman living in New York City, I feel it is my responsibility to open up a dialogue about immigrants. My work intends to bring Latinx life into contemporary art by celebrating the culture and highlighting family values. The narrative shows interior domestic scenes surrounding tables.

Bright colors and decorative patterns are very characteristic of my works; in my oil paintings, portraits are always in the foreground and close to the viewer. Intense brushwork provides unique character combined with flat backgrounds to highlight emotion.

ANDISHEH AVINI

Brooklyn, NY

andishehavini.com

Andisheh Avini's (b. 1974) artistic practice includes painting, drawing, printmaking, and sculpture, often incorporating the traditional craft of marquetry. Avini explores the duality of his own identity by combining iconic Iranian images like Persian calligraphy, decorative motifs, and portraits with occidental concepts of minimalism and abstraction. Avini's approach speaks to a larger globalized society of nomads and dispersed individuals and reflects a contemporary multicultural experience to which many can relate.

WILLIAM BUCHINA
Brooklyn, NY
williambuchina.com

My recent work includes two distinct series, *Low Information Settings* and *Scenery*, which bring forward intertwining narratives that focus on depopulated and vacant commercial and social settings which I then repopulate with imagery, symbolism and pageantry. The slow but steady decline of certain ways of personal interaction and commerce have been a focus of mine for years but have come into even sharper focus in recent times, while the worship and hysteria surrounding political, religious and societal allegiances has grown more intense and polarizing.

In my work I try to mine the unceasing creation, dispersal and reference to various events, theories, doctrines, beliefs, and so on, and populate the drawings and paintings with these narratives, cross referencing the threads and purposefully blurring the direction and context with the goal of provoking further examination of the motives and meanings behind the content.

CHASE HALL
chasehallstudio.com
Los Angeles, CA & New York, NY

Chase Hall's practice across painting and sculpture activates and disrupts generational traumas encoded in American history. Hall create works based upon my research of the visual systems in which racism lives and how these images and objects have disseminated ideas of blackness. His paintings and sculptures question the incendiary intent of these derogatory objects and images and their continued relevance in the shaping of contemporary America. Making sculptures with objects that are tangible embodiments of past histories, Hall aims to confront social and racial realities by creating unsettling moments through which we re-see and recalibrate how dynamics of race are foundational to America. These dehumanizing narratives and representations are completely false and through the use of assemblage Hall is interested in creating opportunities to unlearn. Hall harnesses the malleability of a non linear history to find place in our past and excavate proof of how racism has come to fruition. Re-contextualizing these tactile embodiments of festered imaginations allows him to question the hybridity of objects and further understand bigotry behind closed doors. The paintings focus on the resilient fortitude of people who have endured under racist structures and convey this spirit through loose and audacious strokes. Hall's palette permits a color sensibility focusing on the histories of landscape and labor. Hall use of raw cotton canvas identifies the nuances of bi-raciality and he allows the cotton itself to embody a white paint. The stains and tonal washes aim to liberate the paintings from a legacy of American portraiture defined by structures of power and exclusion. Hall's practice creates a visual language of strength and empathy in hope of a visual and racial literacy to better understand the painful inheritances of the past and its resonance in present day.

ASHER LIFTIN

Brooklyn, NY

asherliftin.art/paintings

How do we move from perceiving fragments to whole concepts? One of the wonders of our minds is how we seamlessly build rich concepts from observing scattered parts. This process happens unconsciously and by the time we perceive something it has usually been assembled from many different components from our perception and subjective experience. In my work I want to begin with an understanding of the world as fragmentary, and by piecing together these fragments, a sense of a whole is constructed. At a low level, we recognize everything as miniscule pieces of information, but that is not how we are aware of objects. What we are aware of is the abstracted version of the object which is made by applying subjective experience onto processes generating whole images and ideas. Oblivious as we are to this construction process, perceptions of images and objects influence definitions of self, change behavior, and replicate through their influence on the mind. We shape our behavior and self image in response to these perceptions. A feeling of the uncanny occurs when we try to apply a known method of synthesis to an object that is closely related to something familiar, but doesn't smoothly behave in the same system of understanding.

Shifting resolution decomposes the idea of the whole and changes how you experience an image. My interest lies in awareness of how one sees as much as what one sees, and how something thrills, disturbs, and brings joy. The small prints on paper paired with text are computer generated images. The text was fed into an image generator which utilizes fragments of other images ranging from single pixels to abstracted patterns to recreate an image. The text was treated as a string of fragments (words) which can be individually altered to create totally different images.

MARYKATE MAHER

Brooklyn, NY

marykatemaher.com

MaryKate Maher works in both sculpture and collage. She utilizes abstraction, symbols and repetitive forms to reference the body, geology and mythologies found in landscapes. Her sculptures focus on objects that are weighted and grounded, referencing lines, shapes and textures found in nature, such as rocks, site markers, and geological phenomena.

Maher's collage works complement her sculptures by focusing on the compression of space and light. Her use of gradients and repetition of circular orbs create planes of depth, questioning their sense of volume and dimension. In all of Maher's works, forms and themes repeat like fragments of a visual grammar. Her application of different materials and components become foundational to her process where many small movements combine to create a larger voluminous form.

MIEKE MARPLE

miekemarple.com

San Francisco, CA

Mieke Marple is an artist, writer, and activist living in San Francisco. She received a B.A. in Fine Art from the University of California, Los Angeles, in 2008. Recent solo exhibitions include *Tarot Reckoning* (2021); and *Bad Feminist* (2019-2020) at Ever Gold [Projects], San Francisco; and *God is an Audiobook* at 1301PE, Los Angeles (2019). Marple has been written about by The New York Times, W Magazine, The Guardian, The Art Newspaper, Autre, among other publications. She has written essays for Zyzzyva, Matrons & Mistresses, and Artsy. Through various charity art auctions, she has helped raise over a million dollars for Planned Parenthood LA, a quarter million for prison abolitionist organization Critical Resistance. Marple was co-owner of Night Gallery, Los Angeles, from 2011-2016. She is represented by Ever Gold [Projects].

ALEX PUZ
Maspeth, NY
alexanderpuz.com

These paintings constitute a subjective ordering of experience resulting in perceptually indeterminate spaces. I am interested in an atmosphere of inquiry and engagement of a philosophical gaze- asking the viewer to parse the specific constitution of color in space. The forms occupying this work aren't singular entities, but compositions of networked lines and transverse planes.

The forms are recursive- an employment of iterative mark making- actors in the painting as stage set or diorama of cognition. Color sequences hover above stacked mesh, warped grids churn under grey scale frames, marbled impasto winds its way through the composition like an intestine or an earthworm. An oculus hangs in the balance. Everything is frozen and buzzing.

These paintings are in dialogue with Analytic Cubism and Op Art. Like Cubism, this work explores competing figure-ground relationships. Like Op Art, there is a suggestion that immanence- the unfolding of time- can be held in place with paint. Both of these traditions explore the slipperiness of perception, the suggestion that there are extra-human systems at play that determine the limits of the eye.

My interest in indeterminacy and subjective ordering stems from my experience as a suicide survivor and subsequent work on a crisis hotline. Emotional reality is an accumulation of particularity- the cataloging of moment-to-moment reality which is never settled. It is a process of figuring it out which varies in health and complexity from person to person. This work proposes psychological and perceptual experiences are commensurate and can be explored in tandem on the canvas.

ANNESOFIE SANDAL
Long Island City, NY
www.annesofiesandal.com

The three submitted graphite drawings are part of an ongoing series based on my ceramics. The drawings are all instant exposures of all the strong women in my life. Sisterhood and motherhood have helped me overcome and become much more than I ever could have on my own.

The stoneware sculptures are also from an ongoing series which I have been working on since 2017. They relate to the female body, motherhood and reproduction and serves as visual reminders of how we are connected through the cycle of life and how we as humans are more alike than different. The decapitated octopus arm "The Last Arm of The Giant Pacifier" is the first of eight planned sculptures. The second arm titled "The Lost Second" would be a new piece made for this Open Call.

I am a Korean born orphan, Danish adoptee, American immigrant and artist m/other. Since giving birth to my son four years ago, my work has shifted in content and materiality and more diverse materials have found their way to my sculptures and installations made of found and used cardboard. I strongly believe in exchange of stories as a way to bridge the gap between strangers, and continuously apply excerpts from my personal narrative to voice emotions of female power, loss, trauma and emotion.

SAMUEL STABLER
Athens, GA
Samuelstabler.com

Georgia-born and based artist Samuel Stabler is known for his contemporary take on Old Master paintings. The artist recreates these masterworks in highly detailed pen-and-ink drawings, which he then obscures with streaks of neon yellow, adding a contemporary update to centuries-old masterpieces. Sourcing images from the internet, he also creates meticulous cut-outs, transforming once-familiar subjects into abstract webs of line and contour. "Old Masters used to paint the masters before them," he has said. "The Internet age has allowed me to have this huge access to information, so I'm appropriating it in the way that makes sense to me now."

RACHEL SYDLOWSKI
New York, NY
rachelsydloowski.com

Based in New York City, Rachel Sydloowski is a visual artist and educator. Recent exhibitions include Dyckman Farmhouse Museum, Wassaic Project, Facebook Open Arts, MoCA Westport, Chashama Space to Connect: Fordham Windows Project, Wave Hill Sunroom Project Space, The Bronx Museum of the Arts, New York Public Library, and Lehman College Art Gallery. Curatorial projects include Lucky to be Here a digital exhibition through Longwood Art Gallery at Hostos and Bronx Council on the Arts, Intersecting Editions at The Castle Gallery, History of the Present at OSilas Gallery and Infinite Archive, NYPL at the 115th Street Harry Belafonte Library. She is currently serving as department chair of Art at Eastchester High School.

Pattern is an extension of power, of taming nature, a trick of the eye, it turns the unadorned into the fanciful and opulent. Decorative objects are redirection, an illusion of the wealthy, masking flaws and sending carefully crafted messages of rank from its curves and geometries. Taking cues from Gilded Age interior spaces, gardens and American vernacular architecture I appropriate motifs, decorative objects and flora and fauna using screenprinting as a primary medium. These large-scale installations, informed by history and memory, reinvent and reevaluate the past.

Modular matrices printed on paper cover existing architecture, creating illusionary spaces with wallpapers, trompe l'oeil furniture, decorative objects and ornamental plants. Well suited to mimicry and duplication, screen printing is used to its maximalist effect. Installations consist of hundreds or thousands of discrete prints on paper. These spaces allow for personal and collective histories to be retold and reconfigured.

Histories triumphs and tragedies are reframed with each successive generation, mirroring the values and aims of the present. Historical architecture and decorative objects form a complex coded system of social class and power, a web of clues prompting further research. The act of research and making is an effort to come to terms with these mysterious events and mistakes of the past.