



8 Visions

Work from 8 Juried Member Artists

Attleboro Arts Museum
86 Park Street
Attleboro, MA 02703

Exhibition: August 2nd – 31st, 2017

Gallery Hours: Tuesday – Saturday: 10am - 4pm

On Wednesday, August 2nd:

Gallery Talk: 6:30pm – 8pm

Opening Reception: 8pm – 9pm

Live music from pianist Mark Taber.

Free and open to the public.

RSVP by July 29th: 508.222.2644 x10

Untitled SBS 84 by Pamela Benham of Santa Barbara, CA;
acrylic on canvas on paper.

FOR IMMEDIATE RELEASE

July 18th, 2017

Attleboro, MA – The artwork of eight juried member artists will be on display during the Attleboro Arts Museum's *8 Visions* Exhibition from August 2nd – 31st, 2017.

Since 2002 the Attleboro Arts Museum has presented a late summer "Visions" group exhibition featuring the work of select member artists. The exhibiting artist review process for *8 Visions* began during the Museum's Members' Exhibition in December of last year.

Over 60 artists applied to be considered for this premiere exhibition opportunity. Members' Exhibition juror Judith Klein, artist and director of the Judith Klein Art Gallery of New Bedford, MA, carefully reviewed the work of these artists and the field was narrowed down to twenty. Two new jurors, Borianna Kantcheva of Chandler Gallery, Maud Morgan Arts Center, Cambridge, MA and Janyce Nareski Goba of Mass Audubon's Sanctuary Gallery, Sharon, MA, then combed through the twenty portfolios. In the end, a talented team of eight, working in diverse mediums, will exhibit their art in *8 Visions*, a much-anticipated annual show in the Museum's Ottmar Gallery.

"*8 Visions* 2017 surrounds visitors with tributes to the intricacies and unpredictability of nature, authentic marks and involuntary movements that are produced from the hand (and mind) of an artist, and lively compositions filled with color and form that compose complex, yet irresistible, environments," states Mim Brooks Fawcett, Executive Director and Chief Curator of the Attleboro Arts Museum. Fawcett has been working on the development of *8 Visions* 2017 with the eight selected artists since March of this year.

Exhibiting artists (in alpha order): Pamela Benham – Santa Barbara, CA; Cathy Chin – Providence, RI; Betty Harrington – Warren, RI; Wilson Hunt – Roslindale, MA; Elizabeth Lind – North Kingstown, RI; Tracey J. Maroni – Attleboro, MA; Kenneth Salome – Attleboro, MA; Mandy Rusk-Shamrell – Attleboro, MA.

Profiles of Exhibiting Artists

Pamela Benham selected eight paintings for this exhibition from over one hundred smaller works that she recently completed. In this new body of work, she is influenced by the techniques of Chinese ink wash sumi-e painting where the movement of the hand is to not hesitate at the paper's edge but continue as though there is no end. Here Benham paints abstract images that seem to extend beyond the canvas edge and to be also seen through smaller finite windows. Her goal is for these paintings to embody the East Asian principle that painting is an expressionistic art that is to capture the subject's soul and to express the elusive unseen.

The subjects of Pamela Benham's abstract paintings are the emotions expressed.

This series of smaller works was made on Arches rough water color paper, and later mounted on stretched canvas. Benham pours, brushes, wipes away, sprays and pallet knives her acrylic paint until she is satisfied that the work is complete.

Benham begins painting with no plan, no sketches, and without preconception. Her paintings are created in intense sessions with warm ups of dance and singing that lead her to create from the heart rather than the head. This allows a higher level of spontaneity and more participation from the subconscious in the creative process - resulting in paintings with greater emotional subtlety, complexity and power.

Pamela Benham's painting style has evolved through a number of periods throughout her career. She began her formal art education in New York City at the Art Students League, where her primary mentor, Robert Beverly Hale, taught her figure drawing and anatomy. She next studied at Cooper Union in New York and did impressionistic landscapes under the tutelage of Wolf Kahn and Paul Resika. She finished her education with two years at the Ecole des Beaux-Arts in Paris where she moved into painting figures and objects in a trompe l'oeil photorealistic style.

Benham returned to New York City to develop her own, original, abstract style using the vocabulary honed from her years of painting realistically. She currently lives in Santa Barbara, CA. *Benham's work "Untitled SBS 84"* is pictured on page 1 of this release.

Cathy Chin sees the urban landscape as a chance to play with perspective, hard-edged shapes and gestures.

On her travels, she sketches buildings, as they relate to the street and other buildings, cars in parking lots and on the street and people as they move through the landscape with telling gestures.

She fits them together in a jigsaw puzzle of shapes, lines and colors filling the picture plane. The sky is often a shape unto itself. Oftentimes blind contour drawing and even painting without looking at the page are used, giving an exaggerated character and liveliness to her pieces.



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Chin uses gouache, an opaque watercolor, along with transparent watercolor and india ink on cold press watercolor paper.

The paintings are done from photo references, often snapshots taken from a moving car or a stroll down a street. These are ordinary moments in time that capture relationships of line, color, shape and value.

Balance, harmony, variety and an interesting point of view are kept in mind.

Downtown by Cathy Chin of Providence, RI; watercolor.



As an artist, **Betty Harrington** is always searching for insight into her creative impulses. She often paints a series of works over time to thoroughly explore a subject or concept and interpret its essence. Consequently, Harrington has been working on the INFIGO Series for more than 10 years.

INFIGO is inspired by the marks and signs left behind in caves by our early ancestors. Harrington was familiar with the incredible drawings of animals but what ultimately grabbed her attention was seeing a painting of a geometric grid, one of the most elaborate Paleolithic signs found in Lascaux cave in France. These “blazons” were created more than forty times and the abstract nature of the grid and marks placed within that space stirred her curiosity.

One of the most exciting aspects of working with the Paleolithic signs is that they are open to interpretation. Moving from canvas to canvas, Harrington first explored textures and colors closely associated with the atmosphere of the original cave paintings. She worked the surface of the paintings to produce an organic texture, making her own piece of a cave wall. As Harrington scratched onto the surface of a canvas with the sharp edge of a rock, she thought about how that same act was done by prehistoric artists and wondered what they might have been thinking.

Over the years, Harrington’s work stretched to encompass other variations of marks and signs created by Homo sapiens ancestors. She especially embraced the stylized female torso outlines that were scratched into the walls of the Gonnorsdorf cave in Germany. These outlines can be found in many of her larger paintings. Female imagery is a reminder that women have been “...at the heart of art for more than 25,000 years.”

Many of the signs and symbols found in the European caves are familiar to us and indeed, have moved with humankind through history, such as the “triangle” which represents females. Harrington loves the idea that with her INFIGO artwork, she continues to communicate our ancestor’s signs and marks which have been part of humanity for 50,000 years.

INFIGO Series #6 by Betty Harrington of Warren, RI; oil on canvas.

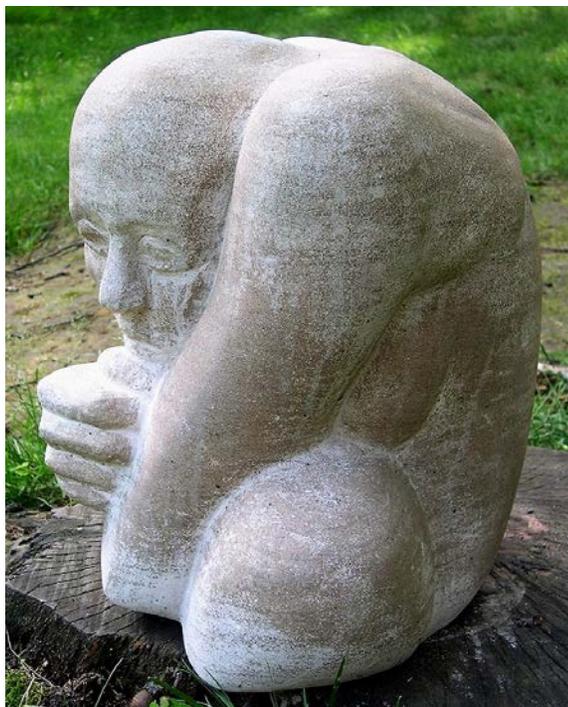
Wilson Hunt’s introduction to painting was through a fine arts class at Harvard. He audited a survey from the Renaissance to the 20th Century. Sitting in the darkened auditorium and watching the great works of western art was wonderful. The professor delineated the periods and what characterized them and gave the class a way of analyzing and describing and seeing. After that Hunt enrolled in a course on 20th Century painting. From there he took his first studio course in descriptive drawing at the Carpenter Center at Harvard. After that he was hooked.

Hunt's work is abstract, that is, it is non-representational and comes out of his imagination. Many works are on paper, which he tapes to a painting table, sometimes wetting the paper, and laying down the first strokes of paint, one stroke being a response or complement to the one before it. He looks to build up a dynamic structure and a strong form.

There are many analogues to music in his process. He has listened to much modern jazz in his life, and his work mirrors the improvisation in jazz. Each painting is an experiment and an improvisation in much the same way as is an improvisation by Miles Davis or John Coltrane. Repeated colors offer a way to produce counterpoint and to build up a structure on the page. He is enamored of color and it is extremely important in his work.

His work has an organic look, which comes from an appreciation of the sometimes-chaotic beauty of nature. As well as nature, he has been influenced by the history of painting in the 20th century. Abstract expressionist painters like De Kooning or color painters like Wolf Kahn are inspirational. As a person of color, he is also influenced by the history of Blacks in America and the continued racism and discrimination now. As Hunt has said of his motivation, "Take your broken heart and make art."

Electra by Wilson Hunt of Roslindale, MA; acrylic gouache on Yupo.



Elizabeth Lind's *8 Visions* work, entitled "Wild Things," represents her passion, joys, hopes, and escapes.

She is consistently inspired by the beautiful natural world, its objects, beings, motions, and cycles. The energy and unremitting sanity of "wild things" makes sense of a world that seems to have over-embraced technology at the expense of contemplative thought. The environment of her art is populated with sirens, birds, beautiful, serene women, and water. She is most drawn to figurative work, and consistently returns to women and their environments, either real or imagined.

These works are inspired by an excerpt from Wendell Berry's "The Peace of Wild Things."

*"... I come into the peace of wild things
who do not tax their lives with forethought of grief
I come into the presence of still water.
And I feel above me the day-blind stars waiting with their light.
For a time I rest in the grace of the world, and am free."*

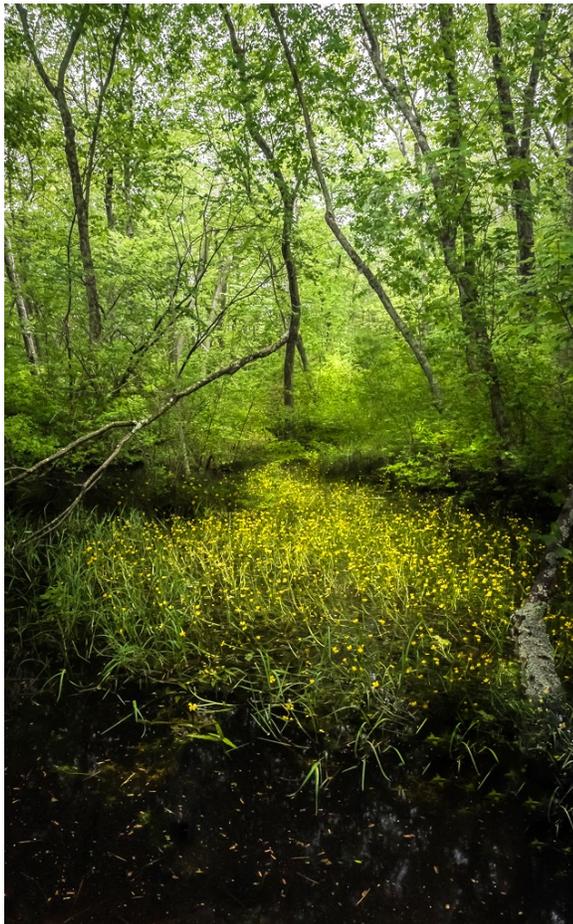
As time goes on, Elizabeth finds herself ever more reclusive and centered on her studio practice. There, through her sculpture, she can travel through water environments expressing love, sexuality, and a search for human comfort. Her work is an alternate reality, eschewing the very real dangers and sadness that surround us. It is an organic escape to a place she knows well. Each piece celebrates the vivid reality and solace of nature - the peace of wild things.

Doppelgänger by Elizabeth Lind of North Kingstown, RI; limestone.

Tracey J. Maroni's mixed media paintings are the exploration and investigation of the natural world that surrounds us. She finds a richness and fluidity in the paint medium as it can be formed and shaped and yet be changed instantaneously. This idea compels the artist to incorporate the synergy of the painting process into the subject matter.

It is often said that her paintings evoke an atmospheric quality. Her land/sky series has been evolving and ongoing and currently she has begun a new series which is more reflective of the the earth and garden. These new works tend to represent the growth and life fabric of a garden - the cycle of each plant, moss, grass, fern and flora. She seeks to bring to the surface the life and movement of the natural world and her own personal connection to that world.

Summer Solstice by Tracey J. Maroni of Attleboro, MA; mixed media.



"To be creative with photography, you can choose to look at something different or see things differently. I naturally see things differently."

– Ken Salome, photographer

Twenty years BD (Before Digital), creative photography was a vast and widely unexplored wilderness. Photographs required a considerable amount of time to create and develop. Achieving a single, decent photograph from a roll of film was a lofty goal. Today, practically everybody is a photographer.

Over one trillion photographs were taken in 2015. You might ask yourself why anyone would consider photography as a creative endeavor. It is the only way that he knows how to share what he sees differently.

Ken Salome's photography process starts by simply going someplace with the single goal of just seeing.

He has learned that there are photographs hidden almost everywhere. His challenge is to uncover them.

That viewpoint allowed him to literally go out his back door to create his photographs that are being presented in the *8 Visions* exhibition. He chose water as his underlying theme for what he considers are the two most unappreciated photographic seasons, winter and spring. These

are the images of ice and life as found in wetlands a mere five minutes away. The simplicity, complexity, similarities, and differences of the water forms are astounding. Ice, as he discovered, can be startlingly complex as captured in his images. The spring photographs reveal the complexity of new life within simple images. The photographs are captured in RAW format, which are digital negatives. They are developed in *Adobe Lightroom*, which is the digital equivalent of the traditional darkroom. Salome strives to make minimal changes to his images to present photographs of what he remembers seeing. The final image is never complete until

it is on paper, in a frame, under glass with your gaze upon it. From your eyes to your mind, he hopes that you see something unique, which causes you to view your world in a slightly different way.

Vanishing Point by Ken Salome of Attleboro, MA; photography.



"I am constantly awestruck by the beauty I have found in places that have been discarded and unloved."

– Mandy Rusk-Shamrell

Mandy Rusk-Shamrell has always been intrigued by the passage of time and its ability to unveil the inherent beauty within the confines of landscapes and structures that have long been abandoned, forgotten, and given up on.

Her most recent project took her to places where the sunlight still finds its way through the cracks in boarded up windows, of buildings that have been devoid of people for so long that nature is literally reclaiming its space.

Majestic churches with dusty windows and towering ceilings, peeling and cracking from years of disregard; grand hotels with sweeping staircases, quiet reminders of the elegance of an era long passed; and farmhouses nearly conquered by the elements, almost hidden by overgrowth.

Weather-worn and muted from decades of neglect, Rusk-Shamrell actively seeks out the shocking vibrancy from the unexpected barrage of color that creates textures in the light that she strives to capture.

InTact by Mandy Rusk-Shamrell of Attleboro, MA; photograph.

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Gallery hours: Tuesday – Saturday, 10am – 4pm.

Admission to the Attleboro Arts Museum is free; donations are always appreciated.

The Attleboro Arts Museum involves audiences of all ages and backgrounds in the visual arts through diverse educational programs and engaging arts experiences. We work to support the creative and artistic development of both promising and professional artists. The Museum is a privately supported, non-profit arts institution whose core commitment to *Arts for Everyone* guides the Museum's programs and operations. www.attleboroartsmuseum.org

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