



8 Visions

Work from 8 Juried Member Artists

Attleboro Arts Museum
86 Park Street
Attleboro, MA 02703
Telephone: 508.222.2644
www.attleboroartsmuseum.org

In-gallery Exhibition: August 3rd – 28th, 2021
Gallery hours: Tuesday – Saturday, 10am – 4pm

In-gallery Reception:

- Saturday, August 21st, 2pm – 4pm
- RSVP by August 19th: 508-222-2644 x10 or office@attleboroartsmuseum.org
- Free and open to all

Wing and a Prayer by Kat Masella, oil on canvas.

FOR IMMEDIATE RELEASE
July 1st, 2021

Attleboro, MA – Since 2002 the Attleboro Arts Museum has presented a late summer “Visions” group exhibition featuring the work of juried member artists.

The exhibiting artist review process for *8 Visions* began during the Museum’s Members’ Exhibition in December of 2020. Over 60 artists applied to be considered for this premiere exhibition opportunity. Members’ Exhibition juror Jennifer Jean Okumura, a practicing artist and President and founding Exhibition Chair for National Association of Women Artists, Inc., MA chapter, carefully reviewed the work of these artists and the field was narrowed down to twenty.

Two new jurors, Anne Corso, Executive Director of the Southern Vermont Arts Center and Lauren Riviello, former Executive Director of the Brookline Arts Center in Brookline, MA, were invited to continue the process and combed through the twenty portfolios.

In the end, a talented team of eight was selected. Working in diverse mediums and concepts, the 2021 *8 Visions* artists will exhibit their work in an in-gallery exhibition from August 3rd – 28th.

Mim Brooks Fawcett, Executive Director and Chief Curator states, “The relationships between the work of this year’s eight exhibiting artists are remarkable. Although their work was viewed by two independent jurors and strictly selected for its stand-alone attributes, the parallels between the art are noteworthy and help to create exciting curatorial connections.” She continues, “All of the art is engaging and intimate. Viewers will undoubtedly get to know the artists as they take in the show.”

Organizers of *8 Visions* are pleased to welcome masked visitors to the Attleboro Arts Museum for in-gallery viewing from August 3rd – 28th, 2021; 86 Park Street, Attleboro, MA. An in-gallery reception will be held on Saturday, August 21st, 2pm – 4pm. RSVP by August 19th: 508-222-2644 x10 or office@attleboroartsmuseum.org. Several of the exhibiting artists will be at the reception and Providence-based pianist Mark Taber will provide live music. This event is free and open to all.

Exhibiting Artists

1. Monica DeSalvo - Arlington, MA
2. Craig Elliott - Lincoln, MA
3. Lindsey Epstein - Tiverton, RI
4. Virginia Mahoney - Brockton, MA
5. Kat Masella - Manchester, MA
6. Alexander Morris - Rumford, RI
7. Lisa Redburn - Plymouth, MA
8. Chuck Tramontana - Cumberland, RI

Monica DeSalvo

Monica DeSalvo’s recent work explores her late father’s dementia by untangling his quotes, deciphering his hallucinations, and preserving his vivid recollections. DeSalvo draws the viewer into her abstracted compositions blended with contour drawings, printmaking, and painting while freely using collage to combine representational and abstract imagery. Through a process of deconstructing, reconstructing, and layering she arrives at images that are both camouflaged and distinguished in surface and depth. Her imagery is interwoven with quiet storytelling, and her use of text is interspersed like sprinkles of thought bridging her monotypes and complex collages.

The seed for this body of work was born at the end of 2017 while DeSalvo was caring for her elderly father who was declining in health and experiencing increasing dementia. DeSalvo says, “Those of us caring for him were very affected by his experiences with dementia—they were our experiences too. His routines and hallucinations were huge parts of our



Hawaiian Lallapaloosa by Monica DeSalvo, mixed media.

lives.” At nearly 90 and still a force of a human being, the former aeronautical engineer inspired DeSalvo with his poetic word combinations and psychedelic descriptions. DeSalvo started recording and keeping track of what he was saying, and artistic themes began to emerge with his surreal phrases serving as titles or points of departure for the work.

DeSalvo’s work leaped forward after an exercise enlarging strips of collaged monotype fragments and arranging them into graphic configurations. This process created large distorted swaths and a pattern of sectioning off compositions in varying orientations. Her father’s engineering-related paper memorabilia made its way into the work, and working with this combination of mixed media began to fortify her messaging.

For DeSalvo, using her father’s memorabilia as collage elements or as found paper is like performing a duet. This theme allows her to continue investigating and building their relationship. Dementia let DeSalvo uncover an extraordinarily resilient spirit in her father. Through her work, she aims to expose the value and content—whether joyful or haunting—of one’s inner life toward the end of life.



Music by Craig Elliott, charcoal on paper.

Craig Elliott

Though trained in architecture, Craig Elliott now seeks to explore the expression of innovative form using charcoal on paper, free from the constraints of the standard design process. Spontaneity and openness to the abundance of imaginative ideas are the driving principles in this series. Using mark-making, contrast, depth and pattern he takes an intuitive, quickly-made line drawing and transforms it into a fully realized drawing and aesthetic experience. His intent is to bypass the rational human mind, opening up to limitless spontaneous creativity. This is done by closing his eyes and drawing quickly with no time for conscious thought or calculation. Then, principles of composition and dynamics are used to complete the work.

The absence of color in Elliott’s drawings forces him to invent new shapes, patterns, textures and tonalities in black and white to keep the art interesting and fresh, rather than rely on the power of color. The drawings are a surprise to him as they develop. They are exercises in artistic risk-taking with an innovative, non-objective vocabulary. Each is meant to be interpreted in individual ways by each viewer. The square format allows four different display orientations for viewing each composition, increasing the opportunity for individual interpretation.

Elliott’s process involves first, mental preparation to clear all preconceptions and start from an infinite basis. Second, a one to two minute freehand charcoal line drawing, with eyes closed. Third, adding form and texture while editing and refining. Fourth, finalizing the overall composition as a complete aesthetic experience, exploring the most favored orientation.

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He sees this series of drawings as an exercise in risk-taking, an essential element of art. He relishes the adventure of drawing without a preconceived plan. Elloitt seeks to tap an infinite reservoir of visual ideas and find a pure language of individual expression, with a universal appeal.

Lindsey Epstein

Clay possesses the remarkable ability to take on any form imagined by its creator. As a medium, it can be grown anew on the pottery wheel. Just like the seed of a plant, the basic ingredients to germinate a seed or create an object from clay are available to anyone. But to grow a thriving plant or create a finished piece requires the right conditions, knowledge and skill.

Lindsey Epstein is infatuated with the idea of creating something useful from which there was nothing. The vessels she creates are inspired by their function, but also look to ancient Greek forms as well as pots from the Yuan dynasty. Growing zinc crystals in the glaze adds a layer of depth to the forms where willemite forms during the firing - a solid whose atoms are arranged in a highly ordered repeating pattern, growing from a center 'seed' due to chemistry & science.

Epstein encourages the user to look deeper into the piece and wonder; wonder keeps our imagination alive and allows us to discover things we may otherwise overlook.



Atlantic Storm Blue Crystalline Vase by Lindsey Epstein, porcelain.



Silence is Complicity by Virginia Mahoney, reclaimed fabric, copper, vegetable net, thread.

Virginia Mahoney

Virginia Mahoney's garment-related forms reference the body, reflecting upon sensation, reaction, and thought with intricately rendered fabrications. Her objects reveal stories that are personal, yet communal, using text as a device to captivate, clarify, or confound. A complex assembly of commonplace processes and materials invokes familiarity, bypasses convention, and embraces possibility.

Shield, the series of works in *8 Visions*, sprang from our varied experiences during 2020 and continuing in the present, and alludes to the multiplicity of ways we create or experience separation from one another literally and/or symbolically.

Mahoney earned an MFA in Ceramics at Cranbrook Academy of Art (MI) and a BA in Art with High Honors at the University of Florida. Between college and grad school, she was named a Core Fellow at Penland School of Craft (NC). Mahoney has shown in juried and invitational exhibits both regionally and nationally, and has been published in *Artscope Magazine* and *Hyperallergic*, *Boston Voyager* and *WBUArtery* online magazines. Her

work is in the collection of the Lancaster Art Museum (PA). Virginia is a Core Member of Fountain Street Gallery and works from her home studio in Brockton, MA.

Kat Masella

Kat Masella earned a graduate certificate in Visual Arts from Harvard University; still, she continues her life-long art studies. She has been selling her work and winning awards since 2016 in regional, national, and international juried exhibitions. She transitioned to a full-time art career in 2020.

The work specific to this exhibition includes a selection made during the height of the pandemic juxtaposed with works made as hope was on the horizon. The former results were executed in a slightly subdued, mellow, and contemplative palette juxtaposed with pieces in higher chroma as life was becoming brighter in many ways. The series as a whole pay homage to the human condition, the preciousness of life, and the love that prevails.

Masella works in a multi-layered and archival manner using the mediums of oils and encaustic while sometimes adding elements of deconstructed paintings.

Spontaneity, passion, intellect, and analysis are utilized in the process. Masella's abstract arrangement of colors and textures rhythmically shifting in space and motion is purposefully composed for the engagement of contemplation.

Of her artwork, Masella says, "When hard times come, and the world is in disarray, I wonder how I can make a difference through art. I have chosen to depict feelings of peace, love, and goodness as we all eventually need these essentials in life. If I can provide even the slightest bit of wonder, joy, or reflection through my paintings, then my mission is in part accomplished."

An example of Kat Masella's art can be found on page one of this release.

Alexander Morris

Alexander Morris is a contemporary abstract painter working primarily in acrylic, charcoal, and ink. Being passionate about process, he makes his own paint and has selected a minimal color palette to convey specificity and not distract from the beautiful nature of the painted surface. He desires for his audience to derive as much enjoyment from it as he does. Morris utilizes both aging and quick-drying techniques to enable each piece to mature. He uses varied textures and viscosities to provide for the articulation of tangible depth and nuance until each element is part of a greater whole. He pushes and pulls his medium to its limits – iterating, obliterating, and reiterating until each painting has fully realized a life and history of its own.

For his own history, Morris was born in the desert but drawn to the sea. The vast expanse of the ocean both excites and terrifies him. When he imagines a voyage on the open sea, he is awestruck by its endless horizon, not knowing what may lie below or beyond. Since moving to the East Coast his paintings



Voyage End by Alexander Morris, acrylic on panel.

have become saturated with the boldness of nautical vigor. His latest work hearkens back to an archaic time of transcontinental transit – an age of sextants, compasses, and constellational navigation; an age when the ocean was both mother and grim reaper and the wind was god. There is chaotic beauty in the imagery of a ship in a storm; the heroic endeavor of men and women who dared sea voyage in past times. This series is the story of a shipwreck – how it got there, the circumstances surrounding the wreck, and the beautiful horror of it. Fear, terror, hope, courage, and strength of will are wrapped up in the detritus. Infused deep in the many layers of paint is a raw honesty and humanity. These sentiments are vividly apparent in each brush stroke and knife scratch of each painting. With this series, Alexander Morris is relating the fragility of mortality while also conveying that there is a power greater than us.



Circles of Life by Lisa Redburn, photography.

Lisa Redburn

Lisa Redburn is an award-winning fine art photographer who creates “water tapestries” – an interweaving of floating plant material, reflected light, and surface texture. Her photographs explore the tension between fluid and fixed, visible and invisible, what is passing and what is to come.

Redburn originally focused on puddles, swamps and natural waterways, but she now creates her own compositions as well,

using her home garden as her palette. She makes a ritual of gathering buds, petals, leaves and seedpods, and scattering them over a basin of water. They bob and sink, floating gently into and away from each other, and she observes the ever-changing relationships with her camera. The botanical elements mingling in water are part of her creative family, pulled apart and woven together in new ways. No longer growing in the garden, they take on new life in her photography.

In her *Water Tapestry Triptychs* series, Redburn introduces a further layer of complexity, using multiple frames to create lyrical ensembles. She describes the process of creating the triptychs as like gardening. She “plants” her images where elements complement and speak to each other, sparking new conversations; light weaves in and out, creating intricate patterns. Suggestive of three-paned windows, or altarpieces, the triptychs reveal internal dances among color, gesture, and form – and between real and inferred worlds that evoke fresh possibilities.

Lisa Redburn’s artwork reminds us that in dark and contentious times, focusing on change and harmony in the natural world is a solace. Her work suggests that light is there if you look for it.

Chuck Tramontana

As a practicing product and jewelry designer, Charles (Chuck) Tramontana studies fragments of pottery and jewelry in museums worldwide. He appreciates the artisan who created the whole design that thousands of years have whittled down to a fragment, leaving only a small piece to represent not only the artist, but his entire



Atlantis by Chuck Tramontana; Fine silver with silver granulation, freshwater pearl and Chrysochloa tear drop.

culture. Tramontana is fascinated with Paleolithic Lascaux and other cave art painted by shamans (likely women) who left their marks 30,000 years ago. He wonders will the disposable nature of our society leave any treasures for future researchers to review? Will our world's civilizations even exist in 30,000 years?

Tramontana believes that over the eons of our existence our creative gene has proved to be the most important part of man's intellect, signaling either the salvation for our continued existence or our ending. Creativity nourishes the soul and mind while in slow increments moving man towards his final destination. We as humans have creatively adorned our bodies long before prerecorded time. It is in this process of adornment that Tramontana has applied his creativity and craft for designing fine art jewelry, in the hope this ageless tradition of crafting decorative elements can refresh one's sense of self-fulfillment and self-satisfaction.

Tramontana's passion for aquatic nature has led to the creation of his new series of jewelry designs entitled *Atlantis*. He has abstracted his mystical silver forms from marine life and complimented them with fresh water pearls and semi-precious stones. His designs are fabricated in pure silver with unique organic forms, patterns, textures and silver granulation. His *Atlantis* series represents the ebb and flow of tidal life – a microcosm of our own lives on mother earth.

For Tramontana, *Atlantis* is a spiritual and aesthetic bridge from our own ancient past, to our present and to our future.

8 VISIONS is on view from August 3rd – 28th, 2021.

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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