

The background of the entire image is a textured, brown cardboard surface. Scattered across this surface are numerous pieces of torn paper in various colors and patterns. The colors include white, black, grey, yellow, orange, red, green, purple, and blue. Some pieces have watercolor-like stains or patterns. The paper scraps are of various shapes, including strips, triangles, and irregular polygons, creating a sense of chaotic, creative destruction.

THE SPACE FOR MAYBE

CORE MEMBER EXHIBITION 2022

celebrate my bravery and challenge myself... what if... maybe is a word that teeters on the edge of something... maybe is noncommittal, sometimes sullen, but hints at a hidden agenda, or perhaps mystification... explore... you can never be sure about maybe... fascinated by ambiguity... through experimentation and a lot of trial and error... contemplate human connection... maybe... directionality of the work is often twisted, torqued and inverted in ways that explore the idea of being disrupted and pulled apart and also coming together within a form... what if... what are we trying to reach for, and, or discover... it lingers on the tips of our fingers: that moment, object, or feeling that we can't quite seem to grasp... maybe... edge of something... repetitive action was calming... constantly shifting and re-thinking... what if... actually burn the canvas as part of my process... as I played with scraps... expanding the surfaces... those photographs started a thought process... wanted to control the medium while at the same time welcome accidents... edge of something... test and compare... bravery... you can never be sure... my thoughts materialized into shapes, shapes into images, and images into untold stories... maybe... curiosity for sculpture-making was piqued... constantly shifting and re-thinking... what if... actually burn

THE SPACE FOR MAYBE

CORE MEMBER EXHIBITION 2022

JANUARY 5–FEBRUARY 13, 2022

VIRGINIA MAHONEY, CURATOR

MILLER OPIE, ASSISTANT CURATOR

FOUNTAIN STREET
460C Harrison Ave. #2 | Boston, MA 02118

DIRECTOR'S STATEMENT

Maybe is the place where "What now?" becomes "What if?"

Testing limits is at the core of studio practice. The studio is messy, an incubator where risk and doubt abound until suddenly things begin to make sense. "The Space for Maybe" explores that in-between place where ideas start to bubble up, when possibility starts to become real.

As the pandemic coursed through its second year, artists continued to find themselves facing change and limits, adrift. How did constraints catalyze curiosity, experimentation and discovery? Curators Virginia Mahoney and Miller Opie encouraged artists to reach into this nebulous place in their creative practice and selected works that exemplify their embrace of innovation. As you can see in this exhibition, each artist took on the challenge in their own way and forged a path into and through uncertainty.

In response to shutdowns and shifting health and safety regulations, Fountain Street has likewise needed to adapt to bring art to people without a traditional in-person experience. Live-streaming events and building virtual experiences brought art to people near and far. Our Sidewalk Video Gallery, which exhibits cutting-edge video art on monitors facing the street, came about to bring art to passers-by without requiring entry to the gallery. These tools started as experiments born out of restriction, and continue now as standard practice, enabling us to fill needs and reach audiences that were previously unknown and underserved.

In this time of change, both artists and Fountain Street will continue to tinker and toil, discovering new avenues for creation and connection. I would like to thank curators Virginia Mahoney and Miller Opie for their vision and thoughtful direction throughout the process of bringing forth "The Space for Maybe," and am grateful for the opportunity to work with all the artists of Fountain Street, whose creativity and spirit of community continue to inspire me.

Marie Craig

CURATOR'S STATEMENT

"...the space for "maybe" and "could," aspirations, reverie, efforts, all those things that might be half-formed, half-real, that fail, that extend us." Christopher Bardt, *Material and Mind*

When considering ideas for the theme of this exhibition, I kept returning to the above quote from Christopher Bardt's book, *Material and Mind*. There is so much written about artists and their practice in the studio, but this phrase seems to capture the core of what takes place there. The private world of an art practice is very personal and no two are alike. Ask ten different artists how they decide that a piece is art or scrap, we might get ten different answers. This exhibition honors that space inhabited by an artist's mind and body as they research, work, and think. "The Space for Maybe" tells a story of Fountain Street's creative community of Core Members, illuminating pivotal moments in artistic creation and celebrating their half-formed aspirations as well as their art.

Artists are pushed and pulled by their practice in directions that they don't always aspire to, triggering imaginative new ideas and new work. As Assistant Curator Miller Opie said, the "...voice in the back of our heads that makes us pick up this and not that..." often determines the course of making. "The Space for Maybe" is the place and the object, the medium and the message, the thought and the action, the materials and the process in an art practice. It is a state of reverie, the origin of the artist's ideas and the way in which those ideas *and* the path to creating a painting, experience, sculpture, film, installation, poem, play, whatever – evolve into realization. As artist Denise Driscoll wrote, we are often "walking the fine line between being in charge and simply being present" as the work unfolds. And for Lior Neiger, "every shape that I cut, the negative and the positive can have an equal impact on me and each opens the way to a different creative opportunity." Artists are always seeing possibilities because, as the late Virgil Abloh said, "You can't mentally stay still. You can't not challenge yourself."

Fountain Street Core Member artists have generously shared their stories of creating, giving us a peek into the studio, where any course of action or reaction can extend the mind to wildly different approaches. Some of our artists have offered actual artifacts of their process, others shared photographs of works in progress or idea catalysts: photos of spent fireworks, scraps of painted paper gifted by friends, the simple printing plate image that spawned an entire body of work. A few have revisited earlier work in a new light. One artist created new work, inspired by the theme to realize ideas existing only in a sketchbook until now. The power, in this revelation of our "Space for Maybe," is that opening oneself to such observation can inspire further reflection, and may well generate possibilities unforeseen.

I am indebted to our Director, Marie Craig, and our Co-director, Tatiana Flis, for their support and their faith in my ideas. Miller Opie, Assistant Curator, has created the beautiful catalog and enthusiastically embraced the theme, contributing her keen eye and insight to our work. My thanks to them and to all Core Members for your confidence and your spirit of cooperation!

Virginia Mahoney

EXHIBITING ARTISTS

Sarah Alexander

Jim Banks

Kathline Carr

Marie Craig

Patty deGrandpre

Denise Driscoll

Sara Fine-Wilson

Tatiana Flis

Kay Hartung

Georgina Lewis

Frantz Lexy

Virginia Mahoney

Mary Marley

Vicki McKenna

Joel Moskowitz

Lior Neiger

Miller Opie

Chris Plunkett

Allison Maria Rodriguez

Alexandra Rozenman

Steve Sangapore

Melissa Shaak

Rebecca Skinner

Sylvia Vander Sluis

SARAH ALEXANDER



Out of My Element
watercolor, ink
18 X 24 x 1 inches

I often use plants as symbols and metaphors in my paintings and drawings. I have a studio full of plants and dried seeds that I have collected to use for references. I had gone to Penland School of Craft this past summer and tried my hand at ceramic sculpture. I was out of my element as a novice in a class full of seasoned ceramic professionals. This artwork is not a sculpture but a painting of plants I observed and collected on my long walks on the enchanted mountain roads of North Carolina, to celebrate my bravery and challenge myself.



"Weed Geard, QAL Fall".
(installation detail from "Why Weeds?")
dimensions variable

In 2009, I filled planters with dirt taken from neglected areas around my studio to see what would grow.

What poured out of the dirt over the next several months amazed me. What began as a curiosity became an obsession with identifying every weed I saw and expanding this project as I watched how the "landscapes" changed throughout the season. Since then, the shapes and sizes of my planters changed from small garden planters to large constructions built into the earth itself. This activity propelled me into drawing/painting weeds, which is my focus today.

KATHLINE CARR



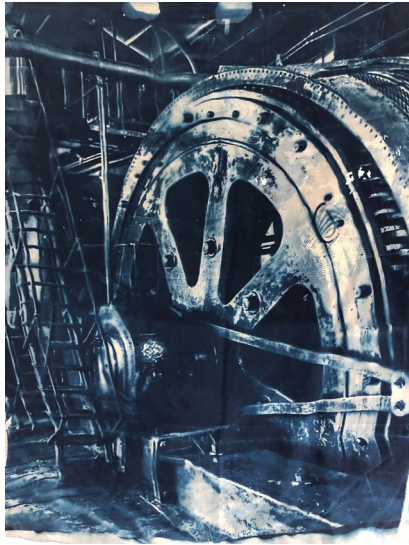
Evening Ledges
oil on primed paper
9 X 9 inches



Morning Ledges
oil on primed paper
9 X 9 inches

Maybe is a word that teeters on the edge of something. In a rented studio away from home, I primed some paper and worked small with oil paint, trying to render some of the wanderings in my mind these past months. I've been grappling with many questions lately, uncertainty and fear never far off, and so I thought I should use more color in my work. Of course, I only like the grey ones. Maybe is noncommittal, sometimes sullen, but hints at a hidden agenda, or perhaps mystification. You can never be sure about maybe.

MARIE CRAIG



Earth, side 1
cyanotype on silk
56 x 42 inches



Earth, side 2
cyanotype on silk
56 x 42 inches



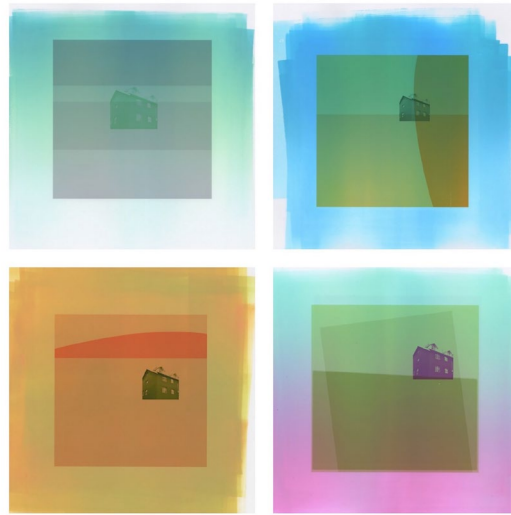
Fire|Water, side 1
cyanotype on silk
56 x 42 inches



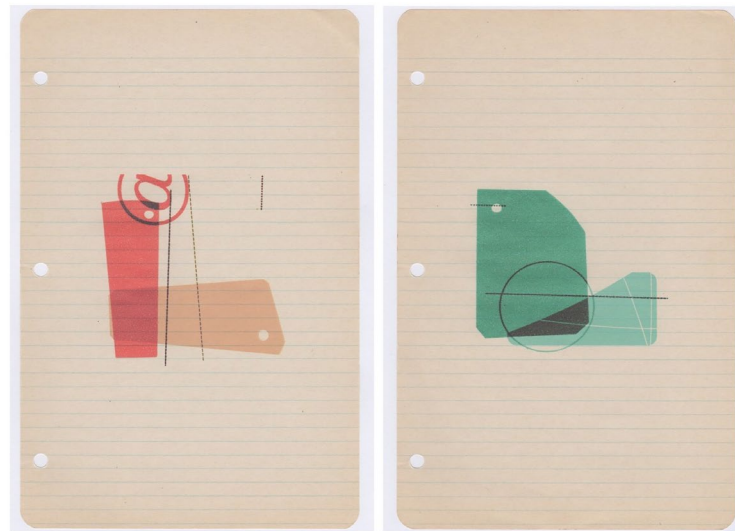
Fire|Water, side 2
cyanotype on silk
56 x 42 inches

I'm fascinated by ambiguity and explore ways that we interpret our surroundings and make sense out of conflicting ideas, particularly regarding our relationship with nature. Large, double-sided photographs allow the viewer to come face to face with a dichotomy and imagine two possible realities. Using cyanotype, an early photographic process, these photographs are made in tandem with nature, encouraged by the sun, wind and water. This project draws from the past and looks towards the future, taking into consideration nature's power and resilience, and the balance between its stability and its disequilibrium.

PATTY deGRANDPRE



Dwellings (series of the same house)
block printing ink, inkjet, on drafting film
each image 5 x 5 inches all four framed together



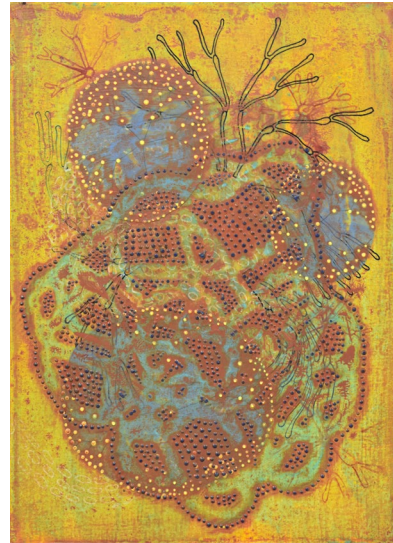
Lines and layers
diptych of unique digital inkjet prints on vintage notebook paper
13.5 x 17.5 inches framed

The works submitted for this exhibition have been created within the last couple of years but embrace my utilization of my inkjet printer as a tool. Many years ago, through experimentation and a lot of trial and error I discovered inkjet could be applied to many different surfaces and blended with other mediums. This changed my practice completely and opened the door to an abundance of creativity.

DENISE DRISCOLL



Exponential 5
acrylic on panel
12 x 9 x 1 inches



Exponential 12
acrylic on panel
12 x 9 x 1 inches



Exponential 2
acrylic on panel
12 x 9 x 1 inches

The *Exponential* paintings combine tangled knots, branching forms, and a proliferation of marks to contemplate human connection in a time when typical interaction is suddenly life-threatening.

SARA FINE-WILSON

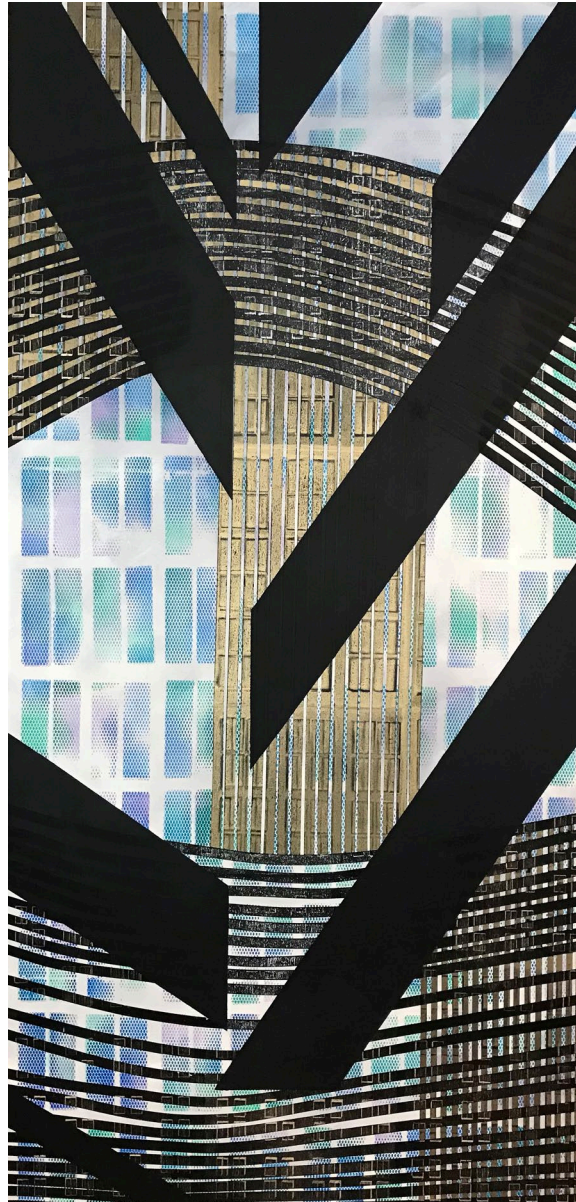


Tumbling
clay
28 x 16 x 16 inches



Tumbling (view 2)
clay
28 x 16 x 16 inches

I have recently been focused on the idea of repeating gestures like folding, twisting, stretching and dropping through the practice of creating repeating forms in different scales that all encompass a similar gesture or directionality. I connect them in order to create a larger version, which amplifies the initial gesture. In the piece exhibited in "The Space For Maybe" the directionality of the work is often twisted, torqued and inverted in ways that explore the idea of being disrupted and pulled apart and also coming together within a form.



Seismicity
acrylic monoprints on birch panel
47 x 23 x 1.75 inches

I have spent the past 2 years focusing on the process of creation, without an end goal or specific project in mind. As we stare out of our windows, what are we trying to reach for, and, or discover? It lingers on the tips of our fingers: that moment, object, or feeling that we can't quite seem to grasp. Windows have become portals into uncertainty and uncharted territory. Our views are abstracted by the curtains, revealing shadows in constant flux. We wait. The world has become abstracted, yet recognizable. Time has continued while we've been wondering, and longing, in isolation.

KAY HARTUNG



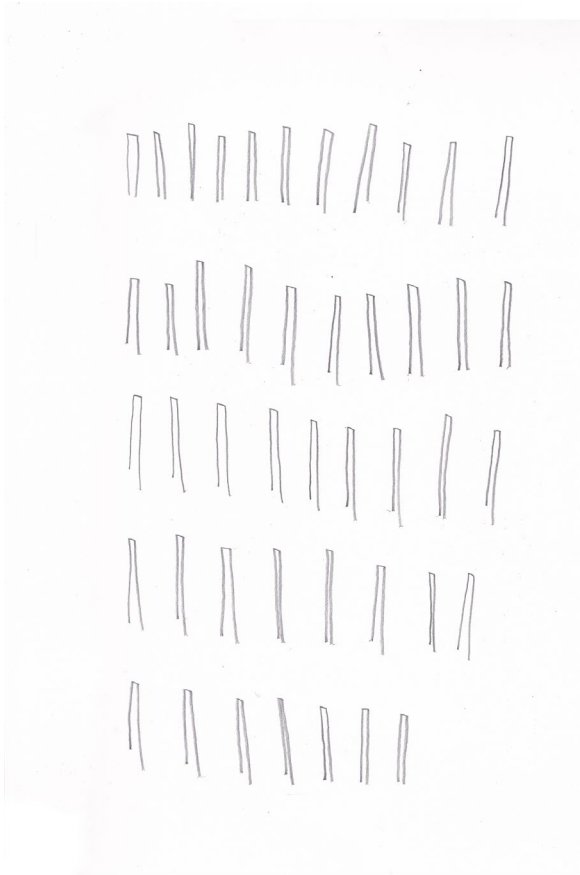
Connections 5
encaustic monotype on kozo paper
dimensions variable



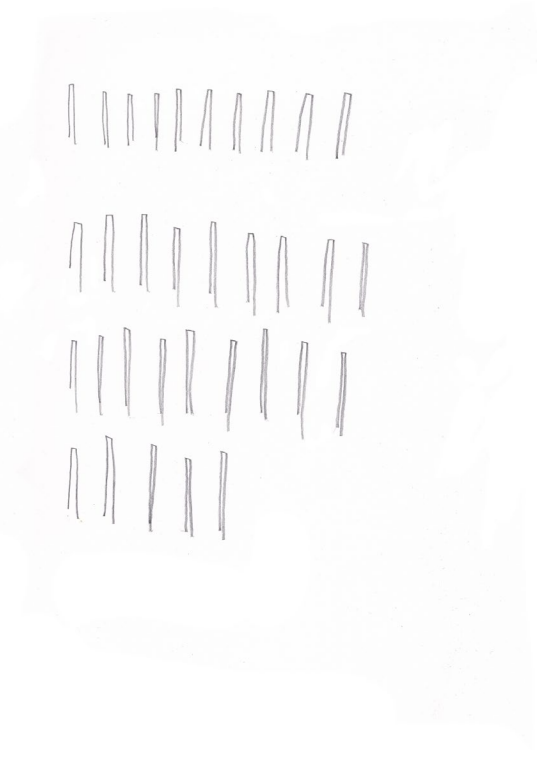
Connections 6
encaustic monotype on kozo paper
dimensions variable

As I listened to the news of the January 6th insurrection, I grew anxious and began making links with strips of encaustic monotype scraps, thinking about how the pandemic has changed the way we connect, and the importance of connections between humans. The repetitive action was calming as I joined the links randomly, reflecting the chaos of the current state of affairs. The stretched and saggy paper recalls the vulnerability of our interconnections with each other, nature, and the world. We and our country have been strained over the course of the last year, yet we persist. Each installation of this piece will take a different form, reconfigured but still connected.

GEORGINA LEWIS



april 14 2021-1st
graphite on paper
12 x 9 inches



april 2. 2021
graphite on paper
12 x 9 inches

I'm constantly shifting and re-thinking so the point of transition for these drawings is actually a phase of focus. The drawings depict breath cycles and were made during timed periods of meditation and deep breathing which I began in Spring of 2021. They are the start of something larger as I plan to make tapestries based on them. I relate them to something the sound artist Maryanne Amacher once said to me about a complicated installation piece I'd made: "maybe you just like trees." It's taken me a while to near that level of simplicity and honesty.

FRANTZ LEXY



Tectonic
acrylic and acrylic mediums on panel
8 x 8 x 1 inches



Brainstorming
acrylic on paper
17 x 13 x 2 inches

I've been interested in manipulating material. More specifically, I'm trying to create work where the painted subject is interacting with the material with which the picture is composed. For instance, I could paint a scene of something catching on fire and actually burn the canvas as part of my process. Or render figures that appear pushed to contort their bodies to fit the space left on the canvas.

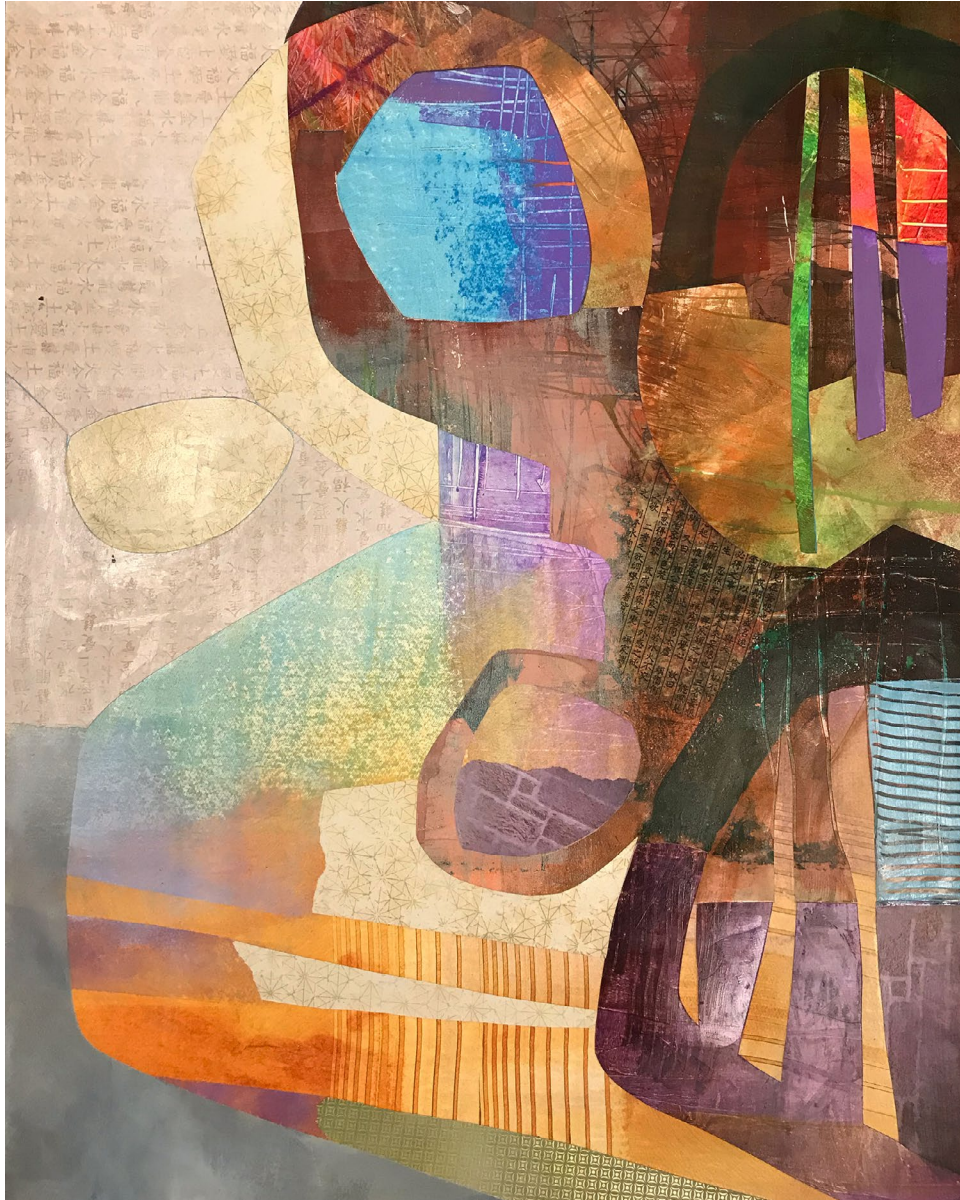
VIRGINIA MAHONEY



Falling Down and Climbing Up
reclaimed fabric, thread, ceramic, acrylic paint,
interfacing
36 x 9 x 9 inches

At least as far back as July 2016 (from my sketchbook) I have been thinking about a series of bag-type forms. I've made at least ten iterations, but never 'officially' deemed them a series, nor have I worked diligently to keep creating them or to figure out what I might do with these objects. Yet I seem to keep coming back to sketching and writing about bags. These forms are my Space for Maybe. This one came about as I played with scraps from a series of vests that I made, hoping to find a use for them. I did.

MARY MARLEY



Irradiate
mixed media
34 X 24 inches

Since the start of COVID I have been challenged in a few ways of making art. My work space was greatly reduced and some supplies I rely on have not been available. After a year (which seemed much longer) I was able to work in a larger venue. It felt so good to be back, I have been expanding the surfaces I work on, and putting collages together differently by cutting out large swaths of intense colors and shapes. Working on a larger scale has allowed me to edit by reduction with the goal of less chaos and more unified work.

VICKI McKENNA



*Cheesecake Brook,
After the Storm 1*
handcrafted palladium print
8 x 10 inch image on
13 x 19 paper



*Cheesecake Brook,
After the Storm 2*
handcrafted palladium print
8 x 10 inch image on
13 x 19 paper

During a trip in the Spring I was close to the small town where my grandparents had lived. I hadn't been back for a long time. While making visits to it on two days I started photographing the old, that I remembered, and the new, at least for me. These were the blocks that I had traveled every day in the summers between and around my grandparents' two houses. Reviewing those photographs started a thought process about photographing the ordinary landscapes of my everyday routine.

JOEL MOSKOWITZ



Among the Silent 2
acrylic on paper
29 x 23 inches



Moonsong
wood sculpture
29.5 x 8 x 7 inches

The idea for *Among the Silent 2* grew out of my sculptures, tree roots tapered like tusks pointing to the sky. On paper, I dragged dabs of colors downward with a wood squeegee, leaving striations in the paint, like wood grain. I wanted to control the medium and welcome the accidents of colors interacting and sometimes blending. *Moonsong* grew out of an accident in which a part was broken off the sculpture, so I added the moon on top, enlarged the base, and refined the colors to make a more definite statement about ascending towards the moon.

LIOR NEIGER



Maybe it's Time
acrylic on canvases
46 x 24 inches



Sleep/Reason (Skin)
acrylic and masking tape on canvas
24 x 12 inches



Sleep/Reason
acrylic on canvas
26 x 18 inches

"The Space for Maybe" challenged me to look at the overlooked. Leftovers of work process like a piece of paper with paint on it that was used to test and compare different shades and colors or as in the case here, the "positive" leftover masking-tape from the work, *Sleep/Reason*. *Maybe it's Time* was pulled out of my many sketches and ideas of "maybes", works I thought I would one day get to create. Alas, from fear or lack of time I rarely venture into the "maybe-zone" where the self doubt is high, but the potential is endless.

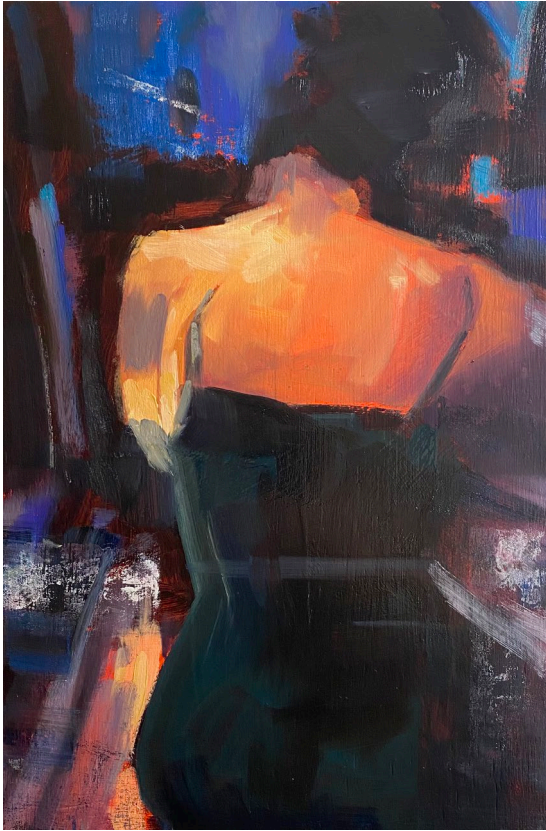
MILLER OPIE



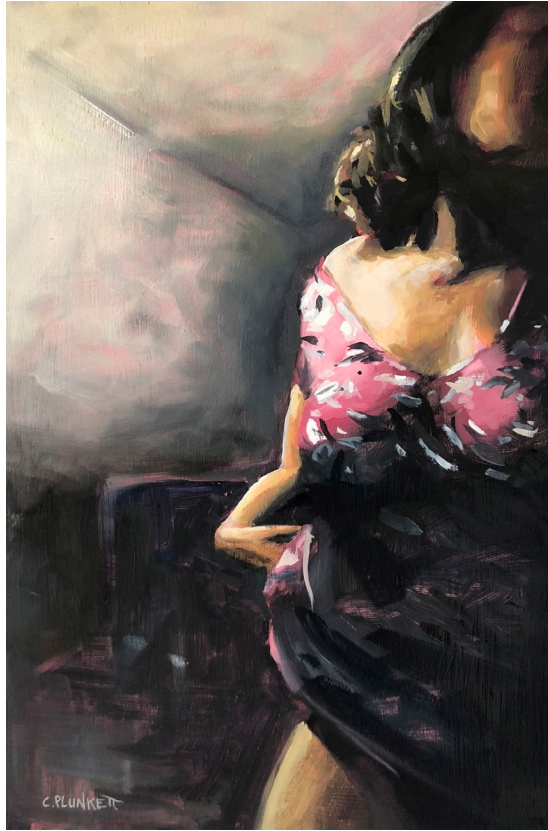
Bone Furcraea, Small Grouping
deer ribs, hypertufa bases
20 x 20 x 20 inches

My creative process is very much a meandering journey of curiosity and discovery. My work has always created interesting shadows— sometimes intentional and sometimes almost more interesting than the actual forms themselves. So, one sunny day, I photographed a few unfinished pieces in the bright sunlight. I loved the shapes the shadows made. This led me to cast hypertufa into round bases for these new pieces. Weeks later I took a pottery class where I realized I was still obsessed with round forms and made dozens of round meditation rocks inspired by the hypertufa.

CHRIS PLUNKETT



Shelter in Place No. 1
oil on wood panel
18 x 12 x 1.5 inches



Shelter in Place No. 2
oil on wood panel
18 x 12 x 1.5 inches

My new figurative work entitled *Shelter in Place* is meant to highlight undeniable beauty in what is seen and unseen. Having been mostly self-taught as a painter, I attempt to use the revealed process behind my paintings, forcing myself to stop refining and just appreciate what is already there. The *Shelter in Place* series is personal to me in both my relationship with painting, process, and of course, my favorite muse.

ALLISON MARIA RODRIGUEZ



Legends Breathe: Night Watch
metal print video still
11 x 17 inches



Legends Breathe: Fairy Tales
metal print video still
11 x 17 inches

These prints are video stills from my ongoing *Legends Breathe* series. This series has enabled me to produce in new and unexpected ways. In the creation of each video I interview a different female or nonbinary artist about a childhood fantasy that assisted them in overcoming trauma. I then explore their fantasies in the creation of individual videos intended to be exhibited together. The process of making the work itself builds in “the space for maybe” because I am working with the dreams of someone else. It challenges me to think differently and to push my imagination in new and exciting ways.

ALEXANDRA ROZENMAN



A Magic Heart
mixed media collage
11 x 14 inches



Playing Games
collage and watercolor
on paper
11 x 14 inches

After an unexpected move out of my studio space due to quarantine, I started working smaller, adding ink and watercolor to old drawings I found. I separated the images into shapes inside the watercolors, creating many combinations, choosing and selecting. This process gave me big room for new ideas. The work seemed to make itself because everything came together in exactly the right way, as my thoughts materialized into shapes, shapes into images, and images into untold stories. Artists gave me scraps from discarded work to use. A printing workshop with Annie Silverman allowed me to print textured papers. This continues to be an ongoing project.

STEVE SANGAPORE



We Do Not Say Its Name (Inspired by The Ritual)
mixed media
62 x 54 x 96 inches

After years of oil painting, my curiosity for sculpture-making was piqued when I saw the movie *The Ritual*, adapted from the book by Adam Nevill, featuring a nordic effigy based on the book's description. After seeing this powerful, dark object of worship come to life in the film, I decided to re-create it with a spin of my own as part of my current series titled *Modern Icon*.

One of the central aims of the series is to illustrate the modern person's preoccupation with the self, often at the expense of spirituality. Here the viewer is confronted with an image of themselves reflected back from the mirror when in the worshipping position.

MELISSA SHAAK



Tangling with Sculpture
video still 1:50

what if I rip apart this brown paper lampshade · what if I pin it on the wall does it become a sculpture · hmmm, maybe · YES · omg it reminds me of the lace on my mom's wedding dress · what if I add that in the corner · what if I dance with the wire · wrap it around me · what if I take it as far as it goes · it's choking me · now we're trying to fly

REBECCA SKINNER



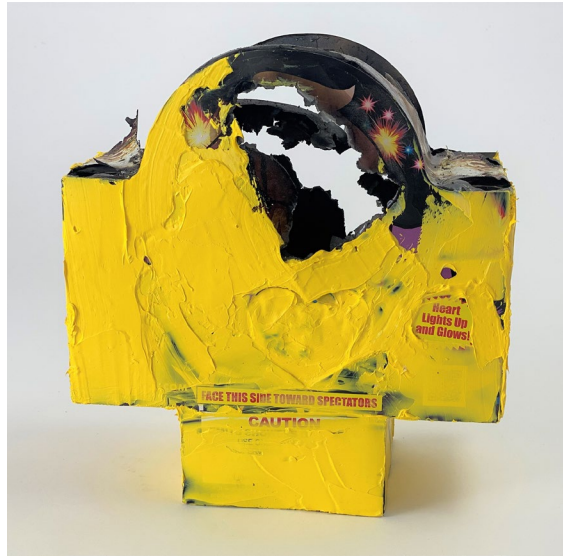
*Portrait of Us,
My Father II*
photograph
11 x 14 x 1 inches



*Portrait of Us,
Myself II*
photograph
11 x 14 x 1 inches

My father passed away in April of 2021 after being diagnosed with cancer in December of 2020. I began this project, *Portrait of Us* shortly after his passing. I do not typically use props in my photographs but in this instance I want to recognize his presence, with me, in his spaces.

SYLVIA VANDER SLUIS



Caution
fireworks canister, acrylic, modeling paste
9 x 9 x 4 inches



Fiery
fireworks cannister, toy beads, balloons
6 x 6 x 6 inches

As 2021 started, I felt a pent-up desire for bright color and play, after a year of work centered on grief and mourning. The skeletal remains of burnt-out fireworks cannisters from my husband's birthday celebration reminded me of the despair of 2020. Juxtaposing those macabre elements with something fun appealed to me. I started smearing modeling paste tinted with juicy, childlike colors and toys onto the cannisters. With *Fiery* and *Caution*, extreme color and the detritus of a party collide in calamitous joy.

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FOUNTAINSTREET

Cover Photograph by Alexandra Rozenman

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