

The Retrieval of the Beautiful

The Retrieval of the Beautiful

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David Abecassis	Jaynie Crimmins	Donna Payton
Jeffrey Ackerman	AM DeBrincat	Gillian Pederson-Krag
Gloria Adams	Mary DeVincentis	Alex Pimienta
Arista Alanis	Cara Enteles	Jon Shannon Rogers
Geoffrey Aldridge	Donna Festa	Alicia Rothman
Marilyn Allen	Alison Ford	Kimberly Rowe
Paolo Arao	Peter Foster	Ajean Lee Ryan
Frances B. Ashforth	Edina Fulop	Whitney Sage
Liz Atlas	Lorraine Glessner	Lynne Sausele
Beverly Barber	April Hammock	Dietlind Vander Schaaf
Davey Barnwell	Cathrine Hancher	Eleanor Schimmel
Amy Bay	Fukuko Harris	Naz Shahrokh
Nancy Farr Benigni	Jesse Hickman	George Shaw
Kevin Bernstein	Valerie Huhn	Phillip Shiels
Matthew Best	Patricia Hutchinson	Larry Snider
Christie Blizard	Linda Ippolito	Marcy Sperry
Mona Brody	Robert Kolomyski	John Sproul
Connie Brown	Deanna Lee	Audrey Stone
Nina Buxenbaum	Bill Leech	Laurie Sverdlove
Cynthia Carlson	Xanda McCagg	Susan Taverna
Laura Chasman	Maureen Meyer	James Teschner
Xuan Chen	Kathleen Migliore-Newton	Barbara Campbell Thomas
Galen Cheney	Jessica Mongeon	Jeanne Tremel
Amy Cheng	Douglas Newton	Marianne Van Lent
Tom Climent	Stephen Niccolls	Louisa Waber
John Cline	Paula Overbay	Alice Whealin
Mary F. Coats	Linda Packard	Lucy Wilner
Sally Cochrane	Meg Brown Payson	Mary Therese Wright

THE PAINTING CENTER

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The Retrieval of the Beautiful

Galen Johnson's book *The Retrieval of the Beautiful* (Northwestern University Press) is a dynamic discussion of existence and consciousness of human activity, including art. Johnson writes, "Here it is enough to see that beauty and the sublime blend into one another when the beautiful grows powerful, transcendent and majestic." Something beautiful seduces you and draws you in.

Galen A. Johnson is an honors professor at the University of Rhode Island, director of the Rhode Island Center for the Humanities, and General Secretary of the International Merleau Ponty Circle. We are grateful to Galen Johnson and Northwestern University Press for the use of the title *The Retrieval of the Beautiful*, the title of their recent publication. Maurice Merleau Ponty trained as a psychologist, one of the youngest to lecture at the Sorbonne and was an editor at *Les Temps Modernes* with Jean Paul Sartre.

Merleau's philosophical writing emerges from a deeply engaged humanist personality and a passionately motivated form of observation. Merleau's contribution to Phenomenology is, for us, partly located in his description and analysis of what we might categorize as, "formal" painterly issues - complementary color relations, parallax vision, afterimages, geometry of optics.

His seminal essay, "Cezanne's Doubt", links these formalist elements to Cezanne's psychology and the artist's fierce insistence on perception as a lived, physical phenomenon. The essay was part of his articulation of the idea of the body-subject as an alternative to the Cartesian 'Cogito'. The notion of "embodiment" is a central tenet of his ontology.

The development of art since the 1970's has been, in many ways, Phenomenological. It has taken many of the connections between body and expression, temperament and politics and finally body-art-history and made it its own. Through the framework of Merleau's aesthetics Galen Johnson pursues the connections found in desire and repetition, difference and rhythm as they evoke the sublime. Johnson's finely textured discussion weaves classical philosophy as well as the moderns, including Deleuze and Lyotard, as they shuttle threads in *The Retrieval of the Beautiful*.

Bill Hochhausen, 2016



David Abecassis

Field, 2015, Oil on wood, 11" x 9"

Field draws one to beauty through a more formal monochromatic blue in an attempt to address 'the sublime'. "Our perceptual field is made of "things" and "gaps between things". (Merleau-Ponty in 'Phenomenology of Perception'). The body's contours are projected onto and dissolve into the framework of leaves in the background.



Jeffrey Ackerman

Touching the Hem, 2015, Oil on panel, 24" x 20"

There is a demanding intelligence to beauty. It is not easy to find. It is not even easy to like. The show title suggests beauty was lost, and ought to be restored. But perhaps it has always been this way. The scarcity of beauty is what makes it so valuable.



Gloria Adams

Justice, 2013, Oil on canvas, 38" x 44"

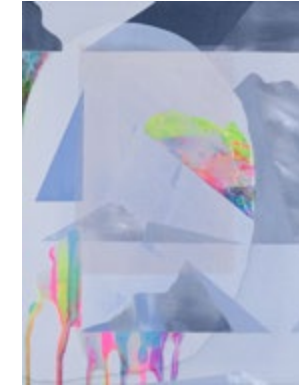
Justice refers to systems of injustice where whiteness, wealth and privilege outweigh truth. Elephants embody stability, wisdom and historic memory. Peacocks are a symbol of blinding pride. Each bird has its own song, but together they eco one dominant voice. In a work that is both beautiful and disturbing, I question equality in the U.S. after the death of Trayvon Martin.



Arista Alanis

Road Trip #25, 2016, Oil on canvas, 6" x 6"

Places and experiences take on significant meaning: Vermont's landscape in all its seasons, the tides on the coast of Maine, or travels to new places with my sister and family. The artwork is not about specific places, but about significant moments that ignite a feeling of being alive in the space. The formal structures of nature directly experienced, or recalled, give my work the solid foundation upon which I improvise abstractions.



Geoffrey Aldridge

Untitled, 2016, Acrylic and oil on linen, 11" x 14"

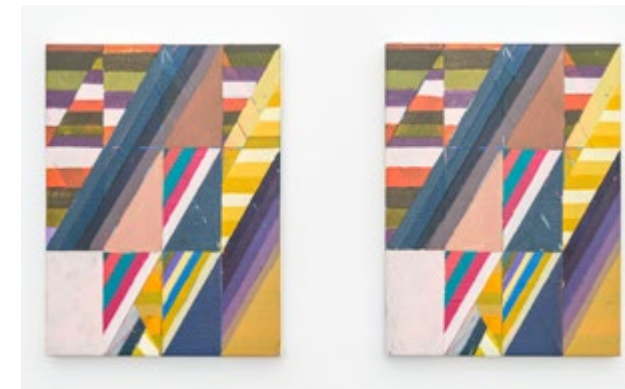
My work explores the idea of beauty within forms and concepts by gesturing shapes such as mountains, and other natural structures. The work is driven by the relationships between abstracting, realizing, or collapsing these forms and their potential as the push and pull of frameworks and experiences that we share as individuals, groups, and a culture.



Marilyn Allen

Confluence, 2016, Oil on canvas, 24" x 18"

The images in *Confluence* began with the discovery of a box on a hillside that revealed an old copper sink. As I began this painting, boxes of copper blues and oranges became color and form. Beauty in the image in my mind influenced each stroke of the palette knife.



Paolo Arao

Line of Thinking (Diptych), 2015, Acrylic and colored pencil on linen over panels, 12" x 9" each

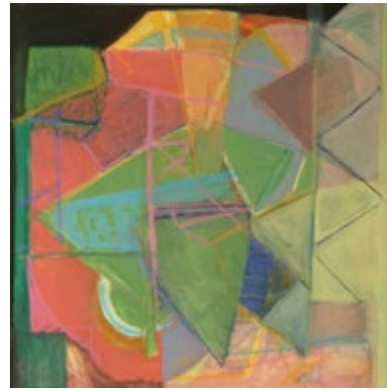
Line of Thinking is part of an ongoing series of diptychs called "We Belong Together." These paintings are non-representational portraits imbued with an emotional narrative; evoking the beauty in relationships that are equally about sameness as they are about difference; and being in tune with the one you love.



Frances B. Ashforth

Water Study 41, 2016, Unique waterbase monotype, 30" x 30"

Beauty emerges in both the big sweep and small detail within landscape. Spare black ink on white paper provide a lean basis for the image while the drag of a wide brush tempers the details. True beauty is in what the press itself reveals with unexpected subtlety and tone.



Liz Atlas

Angular Conversations 2, 2016, Acrylic, gouache on paper on board, 12" x 12"

The Retrieval of The Beautiful speaks to my process of reaching into the chaotic space of charged visual memory to retrieve unexpected/personal visual elements and relationships, which when brought into concrete existence, can transform into accessible reality—one that “transcend(s) the subject-object dichotomy” to resonate with something deep-seated in others.



Beverly Barber

Il Presagio, 2015, Oil on wood, 11" x 14"

Initially, the paintings appear to celebrate the landscape through the use of energetic brushwork and color composition. Once in the studio, extracting and unravelling a memory through the physical process of painting evokes a burst of recognition. The work then recalls a sensation between epiphany and nostalgia. A borrowed joy.



Davey Barnwell

Couldn't Sleep, 2014, Oil paint and pastel on wood, 30" x 36"

New forms emerge from negative space and the result challenges the narrative order. It is often painful to consider what is beneath the surface—and it is a physically violent action to gouge into a painting—but both processes are in service of finding more authenticity, and thus, more beauty.



Amy Bay

Comma Coma, 2016, Oil on panel, 12" x 12"

Beauty is a fleeting and reticent presence in my paintings, existing in between sometimes displeasing and unsettling territories. Any glimpses of aesthetic comfort or easy pleasures are tempered by dull, bruised colors or sickly, saccharine textures, resurfacing in unapologetic and emphatic fits that border on bombast and hyperbole.



Nancy Farr Benigni

Seven Stories 3, 2016, Photograph, 16" x 21.5"

While hiking in and around the grounds of Gethsemani Abbey in Kentucky, I discovered a burned and rusted train car on an abandoned track. I photographed images of the train that were created by rusted metal and layers of paint that had melted and weathered, and had become breathtakingly beautiful.



Kevin Bernstein

Crustose, 2010, Acrylic on panel, 15.25" x 12"

In my work, I attempt to create something that invokes an experience that is as powerful and felt to me as that which I may unexpectedly encounter in nature. The ephemeral and elemental experiences in nature serve as my spiritual guide to help explore painting as a journey of discovery as well as invention.



Matthew Best

Moose Disco, 2014, Acrylic on panel, 24" x 24"

Constantly striving to balance beauty, awkwardness, and the sublime to arrive at the truth.



Christie Blizard

Jack, 2015, Acrylic on canvas, 20" x 16"

I am interested in beauty's ability to penetrate the nervous system and how this act parallels the imagination's activation of a subject. I chose Jack White as the subject because of his simultaneous fame and unknowability and the viewers' projections onto him.



Mona Brody

Song To Be Sung, 2015, Oil and wax on canvas, 36" x 34"

Landscapes of memory emerge at the heart of this work. The metaphoric possibilities that result from the contemplation of nature and the physical space of the canvas weave the sublime and beautiful as they encounter the infinite powers of the human imagination.



Laura Chasman

Lydia, 2008, Gouache on museum mounting board, 9" x 15"

At first I saw only sadness on the residents' faces in the nursing home; but after seeing an exhibition of Rembrandt's etchings of the aged I recognized the beauty and expressiveness in their faces - a depth of feeling and understanding that comes from living a long life.



Connie Brown

Charade, 2015, Acrylic on linen, 30" x 30"

In *Charade*, veils of paint create a façade projecting a multi-dimensional reality - an apparition. My process is a form of charade - action and reaction - subduing color with films of white allowing the truth to poke through creating alternate identities of beauty. Nature inspires the elements that emerge, evoking place, memory and haven.



Xuan Chen

Light Matter #3, 2016, Mixed media on aluminum, 9" x 12"

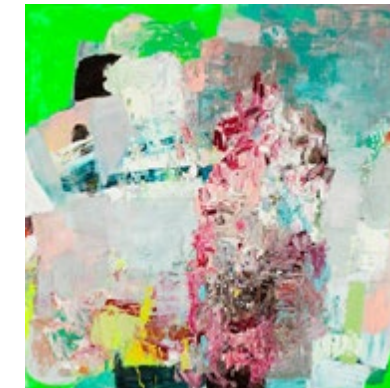
My artwork emphasizes the subliminal message of analog versus digital methods in the process of creating 2-D images. I use acrylic and vinyl paint, neon paint as well mundane household materials such as sewing threads and house paint to create complex visual spaces in my wall pieces.



Nina Buxenbaum

Reflections, 2015, Oil on linen, 48" x 36"

As an African-American woman of mixed heritage, I approach my work as an opportunity to position women of color into the Western Art Canon where we have been conspicuously absent. My work focuses on creating honest and personal depictions of women, particularly women of color, as an alternative to the traditional standard of beauty prevalent in our culture.



Galen Cheney

Freud's Wall, 2014, Oil and plaster on panel, 37" x 37"

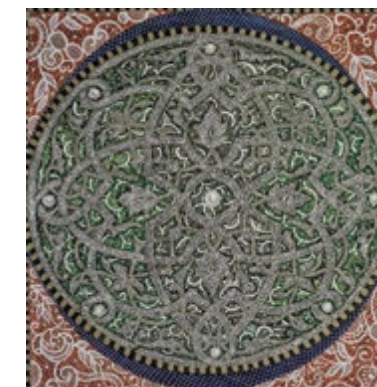
Freud's Wall was inspired by one of the most beautiful things I have seen—Lucien Freud's studio walls. He spent decades in that studio, hours upon hours unloading brushfuls of oily, flesh-colored paint onto the walls. The beauty of his pursuit and those built up surfaces led me to this painting.



Cynthia Carlson

Green + Orange, 2014, Watercolor on paper, 10" x 14"

I have an art-bucket list: ideas thought about over time, but never acted on. This work is from a series that responds to light and color of nightfall, of which there is a long tradition of artists concerned with the serenity and beauty of this period of time.



Amy Cheng

Arabesque, 2015, Oil on canvas, 30" x 30"

My attitude towards beauty, where works of art are concerned, is strangely provisional: beauty alone doesn't satisfy me. It serves to attract my attention, possibly even beckon me closer, but unless beauty is backed by something else, something mysterious, profound, strange, perverse, or heartfelt, I seem to always walk away dissatisfied...



Tom Climent

Nomos, 2016, Oil on board, 22" x 15"

The way I work is largely intuitive. The first marks and shapes are catalysts for a process that requires me to constantly re-evaluate what's important so I can find out what the painting will be. I feel as if I'm in a relationship with the painting, it guides me as much as I control it. This guiding influence contains beauty, and it is as much about a search to find an expression of it in the work.



John Cline

Clothed, 2015, Oil on canvas, 15" x 15"

Control is an important aspect of my work in terms of the subject matter that I choose to paint and the manner in which I execute the painting. Control as a means of restoring a beauty that never existed, but which still appears mysteriously in the form of vague memories.



Mary F. Coats

Goon Squad, 2015, Acrylic and mixed media on panel, 10" x 8"

Through these repeated forms a larger, more complex environment is coming to exist, only reachable through recollection. In an attempt to recreate the true essence or beauty of a time or place, I am continuously questioning the way I remember things, in hopes to more clearly discern what is true.



Sally Cochrane

Self Portrait with an Inflamed Esophagus, 2014, Oil on panel, 16" x 20"

The exterior beauty of a face attracts and draws us in, to learn about the interior life of a person. Posing in front of a mirror, applying lipstick, I am enhancing my external face. But the lipstick traces the interior line of my esophagus – inflamed from allergies, an invisible suffering.



Jaynie Crimmins

#3, 2015, Shredded junk mail and thread over armature on wood, 7" diameter x 5" deep

My shredded junk mail is scrupulously sewn or rolled together interweaving a narrative about my beliefs, behaviors, values, goals. Junk mail reflects our consumer culture where the choices are limitless. The work is modeled on the simplicity of nature - where choices are governed by basic building blocks.



AM DeBrincat

Significant Eye Contact, 2016, Transfer print and oil paint on canvas, 24" x 18"

As a multidisciplinary artist, my work merges traditions of painting, photography, and printmaking. I appropriate photography from disparate archives, historical photography, advertising, social media and seamlessly blend small sections of multiple found photos into a single composition. Process and concept based, my work reconfigures portrait painting for the Digital Age.



Mary DeVincentis

Not Kansas #2, 2015, Oil and collage on canvas, 15" x 13"

Not Kansas #2 is one of a series of paintings depicting scenes of strange juxtapositions and uncanny beauty, works aiming to invoke disorientation and suspension of conceptual thought similar to what Dorothy may have experienced when she first saw Oz and realized that she was no longer in Kansas.



Cara Enteles

Queen Anne's Lace, 2014, Oil and silk screen on acrylic sheet, 36" x 36"

In thinking about *The Retrieval of the Beautiful*, I chose a universal, timeless symbol of beauty, flowers. For this reinterpreted version, the subject Queen Anne's lace, a common weed of great beauty. Reinterpreted on layers of plexi, I aim to find the sublime in nature and our experience of it.



Donna Festa

Woman in Blue, 2016, Oil on wood, 5.5" x 5.5"

We all have them. Those heavy burdens that we carry with us making our shoulders droop. We push them down, far away from the surface. Bury them with food, drink, pills. Meanwhile, they make our hips wider, our hair grayer, our worry lines deeper. But we manage. Just manage.



Alison Ford

Rachis, 2016, Photogravure, 10" x 18"

My photogravure print provides a glimpse into obscure elements of organic matter. My focus is on texture and highlighting unseen areas with the use of close up photography and alternate perspectives. My print examines details of nature and attempts to uncover the hidden beauty that is often overlooked.



Peter Foster

Fig Tree, 2015, Oil on linen, 30" x 42"

I paint in the parks and streets of Brooklyn. When I am working outside, it's so obvious that the world of painting and the world I am looking at have nothing to do with each other. This makes the idea of creating some equivalent an exciting necessity.



Edina Fulop

On My Way Home in Hawaii II, 2016, Acrylic on panel, 24.125" x 48.375"

Regardless of the subject matter, be it a person, plant or location, my observation is one that seeks understanding. This is the only way in which I can depict each subject, reveling in the beauty of its complexity.



Lorraine Glessner

Spying on the Sun, 2015, Encaustic, collage, and mixed media on silk on wood, 36" x 36"

Inner demons, desires and vulnerabilities of the human mind fuel my work. Revealing what is hidden can release a gamut of emotions ranging from anguish to exhilaration. My interest is the amalgamation of these intense emotions and the simultaneous existence of danger and seduction within the earth and the body.



April Hammock

Flight, 2016, Acrylic on canvas, 18" x 24"

Ancient archetypes of avian humanoids have surfaced in some of my works like this one. The definition of beauty, not just in the carnal sense but divine, is suggested. Violets, juxtaposed with reds and golds, emphasize the notion of heightened consciousness and beautification of oneself.



Cathrine Hancher

Doily with Pink, 2014, Oil on panel, 8" x 8"

Isolating and minutely observing the small and somewhat mundane object on a canvas allows the viewer to witness the beauty that would otherwise be overlooked. My work aims to disrupt and transform our relation with the familiar.



Fukuko Harris

Last Piece of Puzzle, 2016, Acrylic and paper on canvas, 24" x 18"

My intention for this painting was to create something calm and gentle but still intriguing. Colors would be subdued and soft but their relationships would be strong and interesting, with a lot of repetitions and good rhythm. It did take a while to find the last piece of the puzzle.



Jesse Hickman

Note Four Thirty Sixteen, 2016, Enamel point on pallet wood, 9" x 7" x 2"

I work intuitively. I stop when I feel a pleasurable visceral response. When a piece works for me, I've succeeded in pulling beauty out of common materials and scrap.



Robert Kolomyski

Dive, 2016, Oil on canvas, 29" x 32"

In this age of the image, painting has the unique ability to hold figure, ground and the stuff of the world in simultaneous flux. Allowing these qualities to both construct and disassemble themselves, a connection between seeing and touching is retrieved, which some may experience as the beautiful.



Valerie Huhn

Fingerprint Pin Encyclopedia, Perspectives, 2015, Sculpture, 11.5" x 17.7" x 4"

People have used fingerprints for mark-making since the beginning of recorded civilization. Nowadays, however, institutions of authority take fingerprints from us. I am interested in bringing humanity—and beauty—back to the fingerprint. Interpreting prints is itself an art. Like viewing a person, reading a fingerprint is colored by perspective.



Deanna Lee

AWGP: mbrhd, 2014, Gouache and acrylic on wood, 24" x 20"

In my work, I strive to achieve something beautiful, a quality that comprises many aspects in tension—to create an experience of visual pleasure that includes sensory recognition and satisfaction as well as confusion, strangeness, and mystery—all to spark curiosity and wonder.



Patricia Hutchinson

Jill, 2005, Oil on board, 20" x 16"

People are the source of my endless fascination. The figures and faces I paint are always seen in the midst of a relationship with the world around them. My greatest satisfaction comes from capturing something transcendent and elemental — beauty or passion or a sense of wonder. I want the viewer to consider her own essential nature.



Bill Leech

Smaller Yellow, 2016, Acrylic on canvas, 30" x 22"

Recently, I have taken up drawing with graphite on paper. This has had a strong effect on my painting. It may seem obvious that this would happen and make a painting stronger, but I literally stopped drawing for decades. Now I feel that I have more control over the thrust of a painting and this usually helps in setting up compositional or spatial elements that rhyme and make some kind of sense. Some make it and some fall flat and I don't know why it works out



Linda Ippolito

Clouds in a Field, 2013, Oil and pastel on paper, 9.25" x 15.5"

Reverence for nature is a central theme of my art. My work in oil, pastel, collage, and fiber art investigate the interplay of light, color, form, and texture in the landscape.



Xanda McCagg

On Being Note, 2016, Oil and graphite on canvas, 24" x 30"

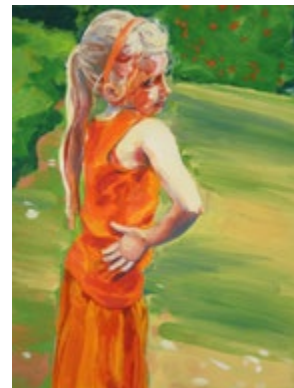
At the core of my work is a fascination with the human experience. As an artist, I am commenting on the human condition on both globally and on an intimate level. Exploring the points of contact between a solitary individual and her/his/its environment takes me to the untouched mental and physical space that both separates us from and connects us to one another.



Maureen Meyer

The Great Patrol, 2016, Acrylic on canvas, 18" x 14"

The materials my acrylic works reference are achieved through experimentation with indigo, using resist dye techniques. The spontaneous patterns of light and dark accentuate the seductiveness of indigo. The realized paintings are intricate interpretations of the dyed fabrics, exploring their luminous and organic qualities.



Kathleen Migliore-Newton

Ava in Orange, 2015, Oil on board, 9" x 12"

For me, the human form is a source of movement, substance, love and rhythm. This painting of my granddaughter captures her particular gestures as she moves through the environment. She embodies the beauty of an uninhibited life force.



Jessica Mongeon

Baroque Abundance II, 2015, Acrylic and photo transfer on wood panel, 16" x 20"

Disorder and the inevitable breaking down of systems are properties of nature that lead to growth. This painting integrates imagery of bracket fungus and decomposing wood into a world of swirling hues. Rhythmic color interactions, and subtle reminders of mortality evoke a sense of visceral beauty, hinting at the sublime.



Douglas Newton

Four Feathers, 2016, Oil on canvas, 24" x 30"

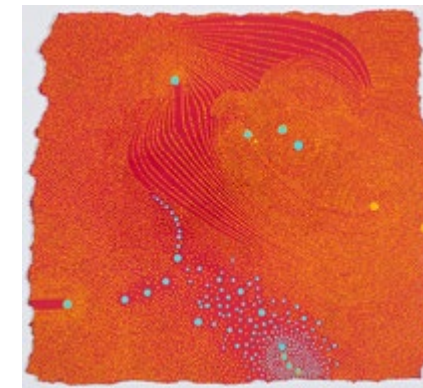
My painting, *Four Feathers*, is an example of finding the beauty in the unexpected and overlooked. The light filtering through the translucent feathers and the pattern of the cast shadows is the inspiration to create an almost abstract design, that I could never invent on my own.



Stephen Nicolls

Mext, 2014, Oil on canvas, 20" x 16"

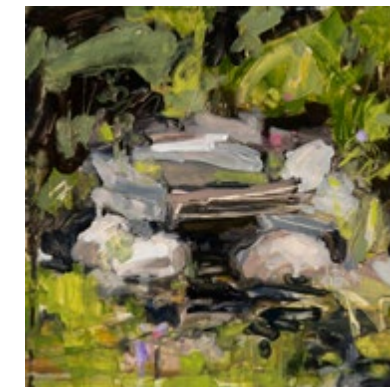
My paintings are responses to the moments when I find myself contemplating something that has no obvious beauty as the word is usually understood. There is a quality in what I'm seeing that seems to expand the definition of beauty.



Paula Overbay

Pressure, 2014, Acrylic on paper, 9" x 9"

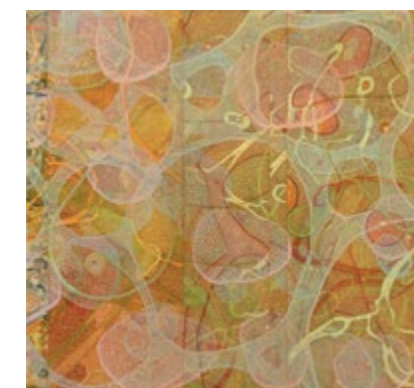
The power that runs through our cosmos interests me: the charged particles in storms, the movement of constellations, cells jostling under microscopes and the nerve impulses in our complex brains. I can imagine how these forces may cause molecules to change at a micro level and imagine the movement of constellations at a macro level.



Linda Packard

Still Life at the Pond, 2015, Oil on panel, 12" x 12"

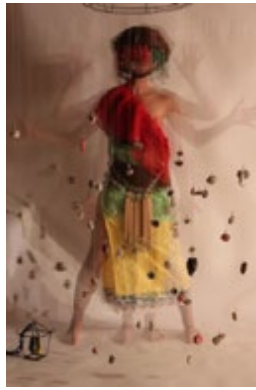
Typically I work from direct observation, en plein air. I'm drawn to unremarkable, often overlooked compositions. This rock formation, almost hidden by foliage, attracted me with its colors, textures, and the space it created. Focusing on these elements, I was able to bring forth and accentuate the nearly-missed beauty.



Meg Brown Payson

Untitled: 1/2016.01, 2016, Acrylic on panel, 8.75" x 8.25"

I am sitting by a lake. The sparkling light on the water is refracting onto the sandy bottom below. There is a pattern here; I see it, then lose it. The wild has a profligate beauty. It offers more than I can know and still holds something in reserve.



Donna Payton

Tangent of Shiva, 2014, Archival digital photo, 31” x 23”

Shiva (Sanskrit, Siva) meaning “The Auspicious One” is one of three major deities of Hinduism. He is regarded as limitless, transcendent, unchanging and formless; all attributes of supreme beauty. Shiva is also considered a patron of the arts. I built a headdress and costume and posed the model with parts of my sculpture to explore the underlying truth, power and beauty of Shiva in a timed open shutter exposure.



Alicia Rothman

Starhorse, 2015, Oil on panel, 6” x 6”

The question the jury proposed
Couldn't simply be answered in prose.
In answer, without being evil,
About art's beauty retrieval,
Said a rose is a rose is a rose.



Gillian Pederson-Krag

Landscape, 2016, Oil on canvas, 15” x 18”

For me, a painting is beautiful when I am moved, and this has always been my goal in the studio. Although I experience this often with other people's work, it only comes about in my work (and when I am lucky) when the painting manages to transcend it's literal content.



Kimberly Rowe

Translucent, 2013, Acrylic on canvas, 20” x 16”

My work focuses on color, rhythm, repetition, movement, musicality, and scale. I like it when it shifts within a composition, changes speeds, textures, and densities, flips optically, or employs multiple techniques or systems, offering places for paradox to occur or perception to be challenged.



Alex Pimienta

Hechizo, 2014, Pencil and ink on paper, 40” x 24”

Hechizo means Spell: to enchant, incantation. For beauty to be present it is essential that the images be covered by a veil, a mystery that holds the attention of the viewer and seduces them to create their own narrative. That is what beauty does, seduces under a secret spell “hechizo”.



Ajean Lee Ryan

This Place is a Stage, 2013, Mixed media on paper, 26” x 30” x 8”

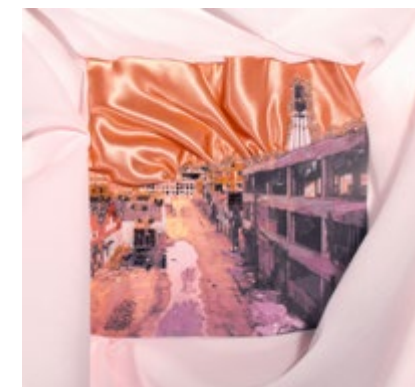
I am invested in the slow accretion of materials. I have created my dimensional drawings by accumulating and layering motifs, collecting and arranging bits of detritus. Using only string, debris, fabrics, and found objects, I've woven, suspended, and constructed, piece by piece, image by image, until the constructions assume a weight and strength that belie their flimsy, ephemeral materials.



Jon Shannon Rogers

Hot House, 2016, Oil on panel, 9” x 13”

Hot House explores color-space. It is an opportunity to appreciate the power of color as subject, rejecting illusion. Physicality of paint and strength of line keep the image flat. Fractured geometric bodies reinforce a sense of depth. The mind vibrates between these thoughts. It is painting as perceptual phenomenon.



Whitney Sage

I'll Seduce You With My Collapsed Curves, 2010, Acrylic, digitally printed fabric, beads and thread on satin and chiffon, 26” x 22”

Ruin Porn series consists of small, intimate fiber pieces addressing reportage's tendencies toward the shocking, sublime and fantastical. Appropriating imagery from headlines about Detroit, the series exposes tropes of the ruined photograph, mainly the exploitation of visual beauty that tantalizes tactually and sensually while highlighting problematic voyeurism and fetishized disaster.



Lynne Sausele

Reconstruction 5, 2016, Gouache on wood, 14" x 16" x 2.5"

Reconstruction 5 is one of a series using wood scraps from boat building, harpsichord construction and furniture construction. I love the scraps all over the floor and I see the beauty in them and want to bring them to life in a new way. So I began constructing the pieces and painting them in the most beautiful and intense color: gouache. The colors are about harmony.



Dietlind Vander Schaaf

Here, 2016, Encaustic, oil, silver leaf on panel, 6" x 6" x 2"

The Japanese word *jikan* refers to the silence between two thoughts. In this vein, my work is an attempt to render temporary, fleeting moments of beauty, balance, and stillness visible. For me, there is a profound beauty in orienting oneself to the present moment, even as it shifts and passes.



Eleanor Schimmel

O-Oh, 2016, Encaustic and glitter palletes on panel, 10" x 10"

The Retrieval of the Beautiful has allowed me to journey into this encaustic and glittered surface as a palimpsest, surfaces where information is layered upon prior information, both etching out and exposing traces of meaning. What lies beneath the visual surface is the retrieval of untold understandings of time and space and experiences beyond the physical limits of the surface.



Naz Shahrokh

Desert 1, 2 & 3, 2010, Acrylic and watercolor on silver maple leaf, 3" x 2.5" each

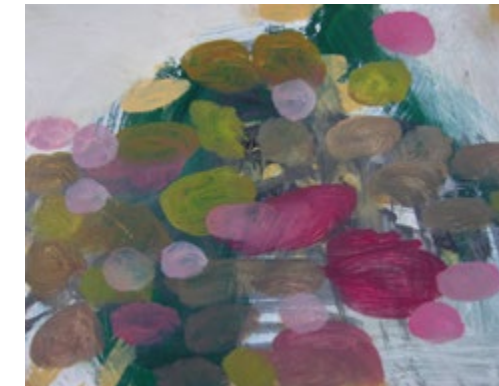
This body of work is interconnected with the natural landscape of my direct environment while I've been living in the Emirates. I seek to re-capture this journey and the beauty found in these fleeting moments on small canvases; the sun, the sky, the desert, the ocean, and all in between.



George Shaw

Home Series-Distance, 2014, Oil and wax, 17" x 24"

The singularity remains a focal point in my work. While considering this, which harbors the most illogical of places, the desire for the most logical appears as a shelter, an anchor, a sanctuary: home. Gradually, in my works, a house-like shape emerged, and became an important element: a counter-point to a universe, poised on the knife edge of meaning and the precipice of the void.



Phillip Shiels

Clouds and Mountain, 2015, Oil on MDF, 9.5" x 12"

Painting in the West of Ireland. Living in the West of Ireland. I am drawn by moments of awkwardness or uncertainty in painting. Painting as a retrieval. Now mountain now sky now sea. The fragility of abstract and figurative forms underlying the precarious nature of narrative. Trying to sense this in paint, afresh.



Larry Snider

Dr. Bronson House, 2014, Archival inkjet print, 20" x 14.75"

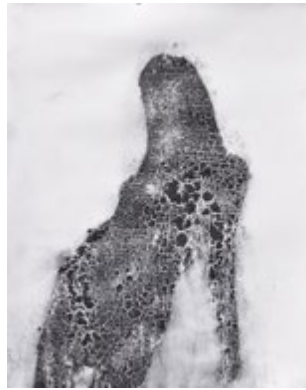
Andrew Jackson Davis, a 19th century architect, designed the Dr. Bronson House located in Hudson, NY, which represents Davis's self-identification as "architectural composer." Historic Hudson, a non-profit organization, has retrieved, rescued, and preserved this beautiful home located on the grounds of the New York State Prison.



Marcy Sperry

Little Purity, 2015, Beads, embroidery thread, and yarn, 40" x 30"

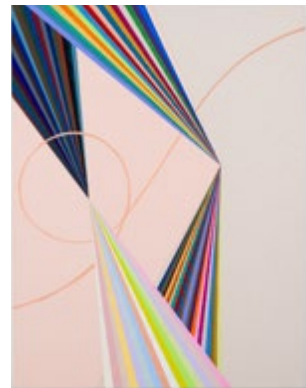
Beads are a means for me to use countless repetitive actions over time to achieve a kind of invented and transcendent space without limitations, with no beginning or end. Using this medium involves a rather intense psychological process—it requires discipline and dedication. Thankfully, patience is my superpower.



John Sproul

Blackened White #21, 2015, Graphite on paper, 20" x 16"

The body is full in depth, tied to the primal elements of Being and the Otherness of the collective us. Every slight of body reflects Being and Otherness. The Otherness, running endless, is the gap between us connecting and binding us to us. It is the unknowable known. Through the body's tonality, motion, and resonance it speaks. It is the language of my work.



Audrey Stone

I'll Have What She's Having, 2015, Flashe on canvas, 24" x 18"

Inspired by female emotional life, *I'll Have What She's Having*, refers to a scene from *When Harry Met Sally* and the perception of self in relation to desire, reality and others. I aim to explore a narrative in which women exist as subject, not object, and 'beauty' is an inherent overlapping quality.



Laurie Sverdlove

Ohashi Plants, 2014, Oil on canvas, 54" x 48"

The beauty and sensuality of destruction, whether created by humans or by "nature", is at the heart of my current work, particularly in juxtaposition with the forces of renewal.



Susan Taverna

Untitled #3, 2011, Watercolor on handmade paper, 12" x 16"

I work from live models on an ongoing basis. I like to exaggerate the shape and geometry of the body. Through the observation and transformation of the figure, I hope to express a personal or subjective aesthetic.



James Teschner

November Sky 2, 2014, Oil on panel, 8" x 12"

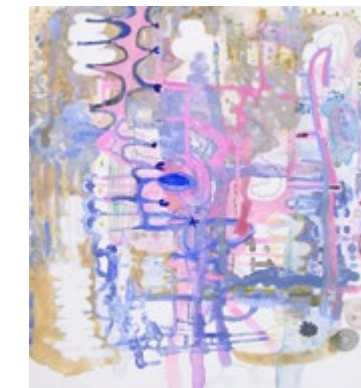
I paint outdoors near my home in remote farmlands of central France. The direct experience of being in the landscape, often standing in the same field for months on end, is crucial to my creative process. My work in recent years focuses on the setting sun, the sky, and those moments leading towards nightfall, whereby the landscape is either being obliterated, almost devoured by the sun's all-consuming luminosity or being dissolved by the receding, diminishing light.



Barbara Campbell Thomas

Cosmic Rocks, 2016, Fabric collage and acrylic canvas, 10" x 11"

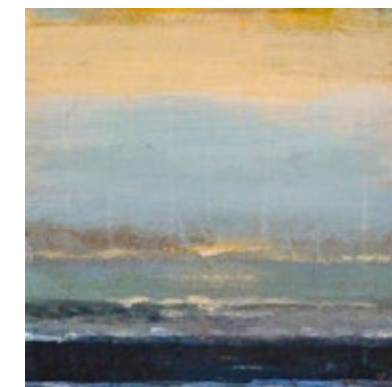
The sources of my paintings are as disparate as cardboard food packaging, children's drawing, and historical quilt patterns, and they combine to create a language of vernacular abstraction. My paintings retrieve beautiful, often hidden visual moments, creating an ecstatic version of the everyday.



Jeanne Tremel

8 Weeks, 2016, Mixed media on paper, 11" x 10"

By combining memory with markmaking in what would come to be titled, *8 Weeks*, an old hurt revived from material associations of color and shape. In the process of playing, repeating and blending, a transformational effect occurred, resulting in for me, a powerful, resolving picture of the joy of life and its subtleties.



Marianne Van Lent

Lucent Morning, 2012, Fresco secco and dispersed pigment on canvas, 12" x 12"

My painting is dictated by a personal aesthetic of beauty influenced by the Northern European tradition of Romanticism where nature corresponds to human emotional states. In the eighteenth century, the notion of beauty broadened to include the sublime. The sublime is a point of contact between the spiritual and material realms.



Louisa Waber

Fugitive, 2015, Watercolor and ink, 9" x 12"

My paintings begin with a line, a shape, an area of color, then another and another. Each mark a response to what came before. In my best paintings, there is a moment when I am no longer calling the shots, but instead responding to what the painting is saying, and where it is going. Whether a painting is finished or not is sometimes unclear - some paintings, like some people, "always want more". Others are more definite, they practically shout "done".



Alice Whealin

Untitled, 2015, Ink on duralar, 11" x 14"

My work, *Untitled*, explores the expressiveness and beauty of color, drawing, form and scale. The perception of the sublime becomes inherent in these elements. My painted work presents unusual structures that may already exist in the organic world of innumerable possibilities.



Lucy Wilner

Passage, 2013, Acrylic on canvas, 26" x 30"

I invent virtual worlds that emerge from the interaction of representative objects, creatures and places. Each image carries with it associations and oppositions, populating an aesthetic ecosystem. Fragments that are beautiful in themselves also serve, when recombined, as agents of multivalence, generating several possible narratives within multiple space-time frames.



Mary Therese Wright

Grace, 2016, Oil on canvas, 8.5" x 11"

Drapery, a chair, the wall, an arm and the tilt of a head, all swim in the same sea of color, light and form. Painting can make plain the sublime, the equal uprising and the dissolving of all that is.

