

SURF POINT FOUNDATION SELECTS:

***A MORE HUMAN
DWELLING PLACE***

curated by *Myron M. Beasley*

APRIL 22 - MAY 28, 2023

Surf Point Foundation Selects: *A More Human Dwelling Place* is the premier showcasing of works by 30+ SPF alumni who attended the residency program from 2019-2022. Myron M. Beasley, vice chair of the Surf Point Foundation board of directors, and Associate Professor of American Studies at Bates College is curator. The exhibition includes works in fiber, fresco, painting, photography, printmaking, and sculpture, as well as works by SPF co-founder Beverly Hallam.

The show's title is inspired by James Baldwin's 1962 essay, "The Creative Spirit," in which he writes: *The role of the artist is to make the world a more human dwelling place*. The exhibition celebrates Surf Point Foundation and the George Marshall Store Gallery's mutual goals to foster meaningful connections within the visual arts community.

Proceeds are shared between Surf Point Foundation, George Marshall Store Gallery, and the artists.

SURF POINT FOUNDATION

surfpointfoundation.org

Surf Point Foundation provides time, space and support for the visual arts community to think, connect and create. They offer three-week, live-work residencies to nominated artists and art professionals throughout the year on the coast of York, Maine.

The residency program launched in September 2019 and has welcomed over eighty residents from sixteen states. The program operates year-round with space for up to four residents in separate live/work quarters for three weeks each month. Surf Point Foundation de-prioritizes fixed notions of productivity, performance, and urgency to give residents the opportunity to focus on their practice, connect with peers and community, and enjoy the natural environment.





In the late 1980s, arts patron Mary-Leigh Call Smart and artist Beverly Hallam envisioned a residency for artists and arts professionals in their home upon their passing. Mary-Leigh Smart (1917-2017) was a passionate supporter and collector of Maine-based institutions and artists. Co-founder of the Barn Gallery with her late husband J. Scott Smart, she was also affiliated with the Bowdoin College Museum of Art, Farnsworth Museum, Ogunquit Museum of American Art, Portland Museum of Art, Skowhegan School of Painting and Sculpture, University of New England, University of New Hampshire and Wellesley College.

Her friend Beverly Hallam (1923-2013) taught at Mass College of Art and moved to Maine in 1963 to work full time as an artist. An early experimenter with acrylics, she produced a wide range of works in many media including painting, photography, and graphic arts. Her key papers and notebooks are housed within the Smithsonian's Archives of American Art. A film was made about her work as part of the Maine Masters film series and *Beverly Hallam: An Odyssey in Art* by Carl Little illustrates her life and work.

With architects Carter + Woodruff, Mary-Leigh and Beverly designed their dream home known as "Surf Point," and lived there from 1971 until their deaths. The building is set within nearly 50 acres of coast and woods protected by a conservation easement stewarded by the York Land Trust.

KAREN ADRIENNE (she/her, ME)

karenadrienne.com



Pop, Pop, Poppies

2022

monotype

19 x 27"

\$925

For the past 15 years I have been inspired by ecosystems with a focus on the continuum of water and sky. I began these explorations at a time when I was developing a new printmaking technique that integrated the properties of folding and printing simultaneously. During my residency at the Surf Point Foundation the folded works were difficult without a press. So, while I was at Surf Point I developed an off press silkscreen printmaking technique using powdered graphite, transparent base and seaweed. The resulting monotype series, printed on silver joss paper entitled “Surf Point”, reflected my daily morning observations of the seaside surf and sky.

While at Surf Point I was also inspired by the book *Beverly Hallam: An Odyssey in Art* given to residents upon arrival. As I read this engaging book by Carl Little, I was most inspired by Beverley Hallam’s floral images and experimental energy. Experimentation has long been a key component of my own print work. I felt that some of my ensuing monotypes were infused with a new color palette inspired by her monotypes. My color infused “Pop, Pop, Poppies” is an example of this inspiration and my gratitude to Beverly and my experience at Surf Point.

While I am working it is hard to separate labor, emotions and intentions. And then there is chance. This, like in life, can be the directional force and impetus for more conscious decisions. Some decisions, like observation, seem imperative and others are more spontaneous.

My prints are conceptually and physically embedded in reciprocity. They are built by the mutual relationship of concealing and revealing, plan and chance. As I investigate properties of nature with marks and inky flats of color, I explore properties of paper by folding with the pressure of the press. Layers are built upon until I have captured a momentary balance of chance with a fugitive experience of nature. It’s about chance and the urge to capture a moment and the vision of that experience.

In these perilous times when all of us are burdened by palpable loss in the world, feeling both angry and anxious, I insist on portraying the beauty of nature, its mystery and vibrancy. It’s as though I’m conducting the song of the earth with color. My printmaking process moves me slowly and repeatedly through light and darks, and a spectrum of complicated emotions. Perhaps the antidote in art for this sense of loss is a search for, and insistence on the sublime.

DALIA AMARA (she/her, NY)

daliaamara.com



Nylon Stocking

2022

dye sublimation on aluminum

edition of 3 + artist copy

24 x 16"

\$1,200

I created this image while at the Surf Point Foundation Artist Residency in Maine in February 2022. I had the opportunity to connect deeply and wonderfully with my fellow artists in residence, the amazing Surf Point Foundation staff, and gracious local residents of Maine but I also had the chance to let my mind wander in the isolated natural beauty of the house's location with the ocean on one side, and the forest on the other. In this image, I incorporated old bricks that had been collected by prior residents and left near the house. I loved the metaphor of these stones that were once bricks from Maine's manufacturing past that have been reshaped by the ocean over time and washed upon the shore.

My work is heavily influenced by my interest in science-fiction, and the codes of femininity in printed beauty advertisements from my childhood and adolescence. With the push to virtual connectedness, constant interactions with screens, and at one point our fear of touching things at the height of the pandemic, I can imagine a science-fiction dystopian future where touch and textures outside of screens and consoles become almost illicit and fetishistic as we isolate in safety from harsh changes to the outside environment.

Dalia Amara is an American-Jordanian visual artist working in photography, video, performance, and sculpture. Dalia was raised in the USA, Jordan, Egypt, Qatar, and UAE. She received her Master of Fine Arts in Photography, Video, and Related Media from the School of Visual Arts in New York, and her Bachelor of Fine Arts from Columbia College Chicago.

Her work is influenced by the cultural whiplash she experienced in her childhood and adolescence moving back and forth between the Midwest (USA) and the Middle East. She felt like an alien observer, attempting but failing to fully assimilate. She uses this feeling of the familiar but alien to question societal ideals, and how they are at times in opposition to the individual self. She is concerned with examining our relationships with power, desire, beauty, domesticity, femininity, and mortality.

Dalia has exhibited, screened, and lectured in the USA, Canada, and online at White Columns, Gallery 44, Selena Gallery, MOUNTAIN, and Tiger Strikes Asteroid. Her work has been written about or featured in The New Yorker, Observer, Artnet News, The Art Newspaper, Hyperallergic, and Pre-cog Magazine. She participated in the Surf Point Foundation Artist Residency in York, Maine. Dalia is a member of Tiger Strikes Asteroid in New York.

BRYANA BIBBS (she/her, IL)

bryanabibbs.com



11.16.22

2022

handwoven shells, feather, phyllite, pine back,
hand-spun hand-plied wool and ramie

14 x 11"

\$1,200

Telling stories of trauma and mental health is not always easy, based on the stigmas in our society, which is how it became a central motivation in my practice. There are parallels between the slow navigation of personal experiences and the rhythmic textile techniques of hand-carding, hand-spinning, and handweaving, both of which are a form of transformative repetition. While working between traditional and experimental processes, my large-scale pieces navigate past experiences in what I consider to be "chapters." Whereas small-scale works are similar to journaling, channeling day-to-day observations.

With ongoing tactility and material investigation, the works inspire an internal space that is externalized through the play of intricacy, color, and form, often inspired by the fluidity of mark-making and tone associated with painting. As I want my works to speak to people, their display—especially in juxtaposing scale and texture—invites intuitive engagement and consideration of the viewers' own physical and conceptual association within the pieces. As an extension of this intention, I also create environments for people to express their experiences. Through building community, artworks, and conversations together, I hope to support others in creating transparency around their stories of trauma and work towards ending the stigma.

Bryana Bibbs (b. 1991) is a Chicago-based artist who works at the intersection of textiles, painting, and community-based practices. Bibbs earned her Bachelor of Fine Arts with an emphasis in Fiber and Material Studies at The School of the Art Institute of Chicago. She is the founder of "The We Were Never Alone Project - A Weaving Workshop for Victims and Survivors of Domestic Violence" and serves on the Surface Design Association's Education Committee.

Recent exhibitions include Power Trip, ARC Gallery, Chicago, IL (2020); Evanston Art Center Faculty Exhibition, Evanston Art Center, Evanston, IL (2020); Intrinsic Color, The Wayback, Chicago, IL (2021); HATCH: I Sense Something Has Changed, Chicago Artists Coalition, Chicago, IL (2021); Cotton: Raw Material & Precious Metaphor, Room482, Brooklyn, NY (2021) Fluffy Crimes #6, Fluffy Crimes, Chicago, IL (2022); Black Creativity Exhibition, Museum of Science & Industry, Chicago, IL (2022); Art of Surface, Robert T. Wright Community Gallery of Art, Grayslake, IL (2022), Embedded, Praxis Fiber Workshop, Cleveland, OH (2022); Layer, Mark, Repeat, Chicago Artists Coalition, Chicago, IL (2022); (un)disclosed, 1100 Florence, Evanston, IL (2022); Carrying the Thread, The Merchandise Mart - Chicago Textile Week (2022); In the Fray, Bolivar Art Gallery, Lexington, KY (2022); In Good Hands, Purple Window Gallery, Chicago, IL (2022); ANTHEM-X curated by Jared Owens, Malin Gallery, Miami, FL (2022) .

Recent awards and residencies include the Chicago Artists Coalition HATCH Residency (2021/22); The Lunder Institute for American Art Residential Fellowship, Waterville, ME (2022); Surf Point Foundation Artist Residency, York, ME (2022); Winter Pentaculum at Arrowmont School of Arts and Crafts, Gatlinburg, TN (2023).

Recent commissions include The Art Institute of Chicago and The Design Museum of Chicago. Collections include Delta Airlines, Inc. and various private collections.

MATT BODETT (he/him, IL)

mattbodett.com



flowerttt

2022

oil and charcoal on clayboard

20 x 16"

\$2,000

As an artist I disrupt the historical and material connections between Madness, privilege, and confinement. This disruption is based on the diagnosis I was given in 2005 – schizoaffective disorder. Since that time I have dedicated my artistic output to exploring Madness in an array of media.

Born and raised in Idaho, Bodett received his MFA from Boise State University in 2011. Seeking to dedicate himself more fully to a studio practice he moved to Chicago in 2013. Since that time he has begun performing and exhibiting nationally and internationally. Bodett has created performance art work which has been exhibited at the Freud Museum in London, the No Limits Festival in Berlin, the Poetry Foundation, Steppenwolf Theater, and various other cultural institutions.

Bodett has been a 3Arts and Bodies of Work Fellow, a resident at MacDowell, an incubator artist at High Concept Laboratories, and has received numerous grants and awards. He currently teaches at Loyola University Chicago, serves on the advisory board for the Institute for Therapy Through the Arts, and is on the Artist's council for 3Arts Chicago.

In the summer of 2022 Bodett opened PRESS HERE: Center for Mad Culture with the intent of showcasing the cultural contributions of mad folx and further disrupting the social stigmas regarding their experiences.

COLE CASWELL (he/him, ME)

colecaswell.com



Surf Point Glow. Plate SPF788

2022
pigment print from glass plate negative
20 x 16"
\$850

My sense of home is tethered to an island off the coast of Maine. A landscape often battered by wind, drenched in waves, and enveloped in fog. The coastline of Maine has always felt like a mystical place for me, dotted by marshes, lagoons, and islands. Romantic and full of history, this place where sea meets land is going to change in dramatic ways as our planet's climate continues to warm. Predicted sea level rise is already affecting the coastline and by the end of the century the places described in these images will be underwater or changed beyond recognition. Reclaimed by the ocean. My use of the wet-plate collodion process allows me to hand make each of these images while on location. The resulting glass-plate negatives are an accumulation of what it is like to be in a place – a tribute to a landscape that will be consumed by water and the rising ocean. The artifacts and unique marks within the hand poured negatives intrigue me. As chance-based additions they visually suggest the faltering of our contemporary world. Maybe visions from memory, a dream, or a fleeting glimpse of what is at stake as our climate changes the places we hold sacred.

Cole Caswell researches the remnants and patterns in our landscape that reflect contemporary strategies of survival. Through strata of observation, technology, subjectivity, and his surroundings, Caswell investigates geography and its impact on our perceived ability to survive. He uses traditional, historic and digital photographic media to investigate our present condition. Working and living in a nomadic format Cole travels throughout the country exploring our ability to subsist within the contemporary environment. His studio is located on Peaks Island off the coast of Maine.

CALEB COLE (they/he, MA)

calebxcole.com



Don't Let the Sun

2021

archival pigment print, collage from found photographs

2/10

19 x 13"

\$1,800

Courtesy Gallery Kayafas

Beyond the Here and Now (2020 -)

The collages in *Beyond the Here and Now* are made from collected vernacular photographs, primarily from the 1980s and 90s, brought together for chance encounters as a means of thinking about a lineage of queer culture while resisting a singular progressive genealogy. The search for these items is a kind of cruising, that desire entwined with the resulting work, and taking objects home to tend to them is an expression of extended witnessing and devotion. My work acknowledges the impossibility and undesirability of returning to the past, and instead experiences the act of looking backward as a way to imagine beyond the present to new queer futures.

Caleb Cole is a Midwest-born, Boston-based artist whose work addresses the opportunities and difficulties of queer belonging, as well as aims to be a link in the creation of that tradition, no matter how fragile or ephemeral or impossible its connections. They were an inaugural resident at Surf Point Residency and have received an Artadia Boston Finalist Award, Hearst 8x10 Biennial Award, 3 Magenta Flash Forward Foundation Fellowships, and 2 Photolucida Critical Mass Finalist Awards, among other distinctions. Their work is in a variety of permanent collections including the Museum of Fine Arts Boston, Museum of Fine Arts Houston, Virginia Museum of Fine Arts, The Davis Museum, Newport Art Museum, and Leslie Lohman Museum of Art. They teach at Boston College and Clark University and are represented by Gallery Kayafas, Boston.

DENNIS REDMOON DARKEEM (he/him, NY)

dennisredmoondarkeem.com



Thanksgiving

2022

mixed media photography, collage on canvas

40 x 36"

\$9,696.69

I am inspired to create artwork based on the familiar objects that I view through my daily travels. I discover elements in existing architecture and among everyday items found within the home. I ultimately set out to express a meaningful story about events in my life and those found with the communities I work. I utilize different media in the creation of my work. This allows for great versatility and a rich viewer experience as the eye uncovers the multiple layers that often characterize mixed media art.

Mr. Dennis RedMoon Darkeem is Bronx born and raised. He is of Yamassee Creek-Seminole Native American and African American descent. Darkeem has been an Artist and Art educator for over ten years working in the DOE, Private and Charter schools in the South Bronx and Harlem. He has been the head Art teacher at South Bronx Early College Academy for 4 years, and received his Bachelor's in Fine Arts and his Master's in Art Direction from Pratt Institute. Over the years, Darkeem has become a prominent contemporary artist and art educator in the Bronx. He's been an Artist in Residence with many art organizations like Wave Hill, the Laundromat Project, The Point, Bronx Children's Museum, I.C.P, and Jamaica Arts Center. Dennis has exhibited his work at the Bronx Museum of the Arts, Brooklyn Museum of the Arts, La Mama Theater, The MoMA, Bronx Art Space, Rush Gallery, The Judaic Museum of Art, and Smack Mellon, and has received fellowships and scholarships from the NYSFA, NYC Teachers Foundation, Marko Roth scholarship, and Price Waterhouse Fellowship award. Dennis is also the creator and founder of Bronx Artist Day, RedMoon Bronx Soaps and Teas, and The RedMoon Arts Movement Inc, an organization that brings Art and Art resources to young people of the South Bronx and the tri-state area, and supplies young people with the skills necessary to be their own boss. Dennis believes in the philosophy "Art is Power." Art is a tool, used to inform, engage, inspire, educate, embrace and celebrate one's uniqueness. When one is open to Arts one is open to the world.

ILIANA EMILIA GARCÍA (she/her, NY)

ilianaemilia.com



Sittings at Surf Point I

2022

monoprint on paper

30 x 22"

\$1,200

At the core of my work is a poetic and emotional examination of the history of objects. I explore the value we assign to what we own from the places we come from and that which we keep through life's journeys and crossroads. In my installations and paintings, there is an emphasis on the recurrence of objects telling evolving stories of resilience, and memory. I visually document things that may trigger and build up memory. I search for linkages of objects to places and emotions to convert them into storytellers in their own right. The presence of domestic objects, such as the chair, allows me to delve deeper into ancestral processes of survival, legacy, as well as dynamics between generations and places. The chair and text become instruments to relate to tradition, visual history as storytelling, remembrance, and commitment. I articulate the objects to recollect, preserve and reveal memory while reflecting on our basic need for emotional comfort. On canvas and in installations, my compositions emanate mappings of ancestry and personal history. They speak of human movements, migration, and constant evolution. They offer piles of stories to add to our present and create a chain of events, documentation, and intergenerational dynamics. They make us aware of the pockets of resilience among trauma and grief, and solidarity amid injustices. I may not change history, but I learn from it as the past of a present.

Born in Santo Domingo, Dominican Republic, 1970

iliana emilia García is a painter, printmaker, and installation artist who works in big format drawings on canvas and paper, and escalating installations depicting her most iconic symbol: the chair. Her work often explores concepts of emotional history, collective and ancestral memory, and intimacy. A co-founder of the Dominican York Proyecto GRÁFICA, she holds an AAS from Altos de Chavón School of Design, a BFA from Parsons School of Design | The New School, and an MA from The Graduate Center, CUNY. García has been featured in solo and duo exhibitions at the Art Museum of the Americas, Taller Boricua, Hostos Community College, New York and others. She has participated in the IV Caribbean Biennial, Trienal Poli/Gráfica de San Juan, Latin American Biennial in New York, and international fairs. Her work is included in the permanent collections of the Smithsonian American Art Museum, El Museo del Barrio, The Blanton Museum of Art, Texas, El Museo de Arte Moderno in Santo Domingo, and others.

An edited monograph on her work, "iliana emilia Garcia: the reason/ the word / the object," was published in 2020 by the Art Museum of the Americas, and edited by Olga U.Herrera, Phd. Her artist's papers can be found at the Archives of American Art, Smithsonian Institution.

She currently lives in Brooklyn, NY.

BRYAN GRAF (he/him, NY)

bryangrafstudio.com



Surf Point

2019

archival pigment print on Ilford lustre paper

edition of 50

11 x 8.5"

\$250

This photo was made from the view outside my studio facing the Atlantic Ocean while an Artist-in-Residence at Surf Point in 2019. I suspended a transparency photogram that resembled the ocean tide over part of the sliding glass door, and would photograph through it when the ocean light and tide blended through the material.

Bryan Graf received an MFA from Yale University in 2008 and a BFA from the Art Institute of Boston in 2005. His work has been exhibited internationally; most recently at Atlanta Contemporary, where his solo exhibition, *Landlines*, is on view through December 22, 2019. Graf was a 2016 recipient of the Pollock-Krasner Foundation Grant. His work has been featured and reviewed in numerous publications, including *The New York Times*, *The New Yorker*, *Harpers*, *Blind Spot*, *Details*, *Fanoon Center for Printmedia Research*, among others. He has published four books: *Wildlife Analysis* (Conveyor, 2013); *Moving Across the Interior* (ICA@MECA, 2014); *Prismatic Tracks* (Conveyor, 2014); and *Debris of The Days* (Conveyor 2017). His photographs and books are held in the public collections of The Museum of Modern Art, The Metropolitan Museum of Art, The Portland Museum of Art, Yale's Beinecke Rare Book & Manuscript Library, The Victoria and Albert Museum, Harvard University, and the Tokyo Institute of Photography.

BEVERLY HALLAM (she/her, ME)

1923 - 2013



Curtain Call

1973

oil monotype, hand printed collage on synthetic paper

30 x 40"

NFS

Beverly was born in Lynn, Mass. on Nov. 22, 1923, the daughter of Alice Linney Murphy and Edwin Francis Hallam. She graduated from Lynn English High School. During her early years, she studied clarinet and saxophone. In 1945, Hallam received a B.S. Ed. from the Massachusetts College of Art and in that year she received a position at Lasell Junior College (Auburndale, MA) where she was Chairman of the Art Department until 1949. Following coursework at Cranbrook Academy in 1948, she received her M.F.A. from Syracuse University in 1953.

From 1949-1962, Hallam was a professor at the Massachusetts College of Art where she taught Painting, Drawing, and Design. There, she taught the first courses in Photography and Theater Arts, and led students to experiment with avant-garde effects in set painting, costume design, lighting, projection, and taped electronic music. She supervised the Saturday Morning High School Art Classes.

An avid photographer, Ms. Hallam traveled to Europe and compiled many illustrated lectures on art subjects which she gave throughout the country. From the early 1950s, Hallam was one of the earliest artist-adopters in the U.S. of Polyvinyl Acetate—or Acrylic—now ubiquitously recognized as a fine art medium. Known for her large airbrushed flower canvases and for experimental printmaking, Hallam had 45 solo exhibitions in museums and galleries and participated in 280 group shows. Her work is in the permanent collections of many museums and corporations and in private collections in the U.S., Canada, France, Belgium, and Switzerland—including those of the Harvard Art Museums, Farnsworth Art Museum, Ogunquit Museum of American Art and National Museum of Women in the Arts.

Although she taught full time, Hallam never gave up painting. Over the course of a practice that spanned 56 years, she experimented with media and approaches, ever open to new ideas and technical approaches to making. In 1963, Hallam resigned from teaching to live and work full time in Maine, first in Ogunquit and then in York.

Hallam had gallery affiliations in Boston, Chicago, Dallas, Florida, and Maine. Her exhibition history included retrospectives at the Addison Gallery of American Art (1971) and at the Farnsworth Art Museum, Rockland (1998). In that same year, Midtown Galleries in New York mounted a large traveling exhibition focused on Hallam's innovative use of airbrush, and Carl Little's monograph *Beverly Hallam: An Odyssey in Art* was published. In 1990, the Evansville Museum of Arts and Science compiled an exhibition in Indiana that toured to five other states. Her work was recognized with several awards, including "Distinguished Alumni Award, Massachusetts College of Art" and "Maine College of Art Award for Achievement as a Visual Artist." The Union of Maine Visual Artists, as part of the *Maine Masters Project*, featured her brilliant career on film in *Beverly Hallam: Artist as Innovator* in 2011, directed by Richard Kane.

Hallam maintained an active studio at Surf Point until her death on February 21, 2013. Her papers are held in the Archives of American Art, Smithsonian Institution. Her legacy includes the conception, with friend and patron Mary-Leigh Smart, of Surf Point Foundation.

BEVERLY HALLAM (she/her, ME)

1923 - 2013



Malaga

1962

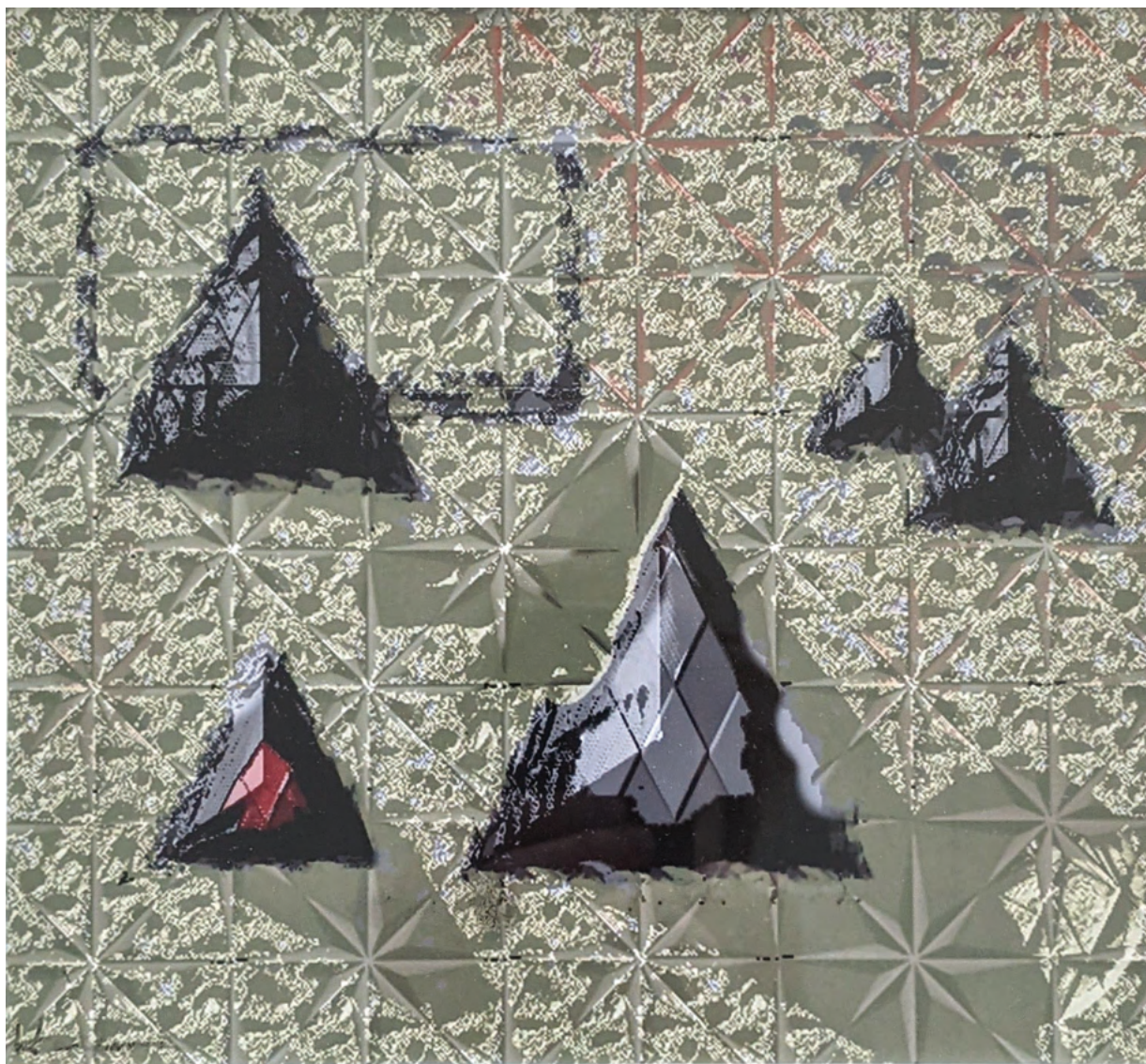
mica talc and tissue on masonite

48 x 30"

NFS

BEVERLY HALLAM (she/her, ME)

1923 - 2013

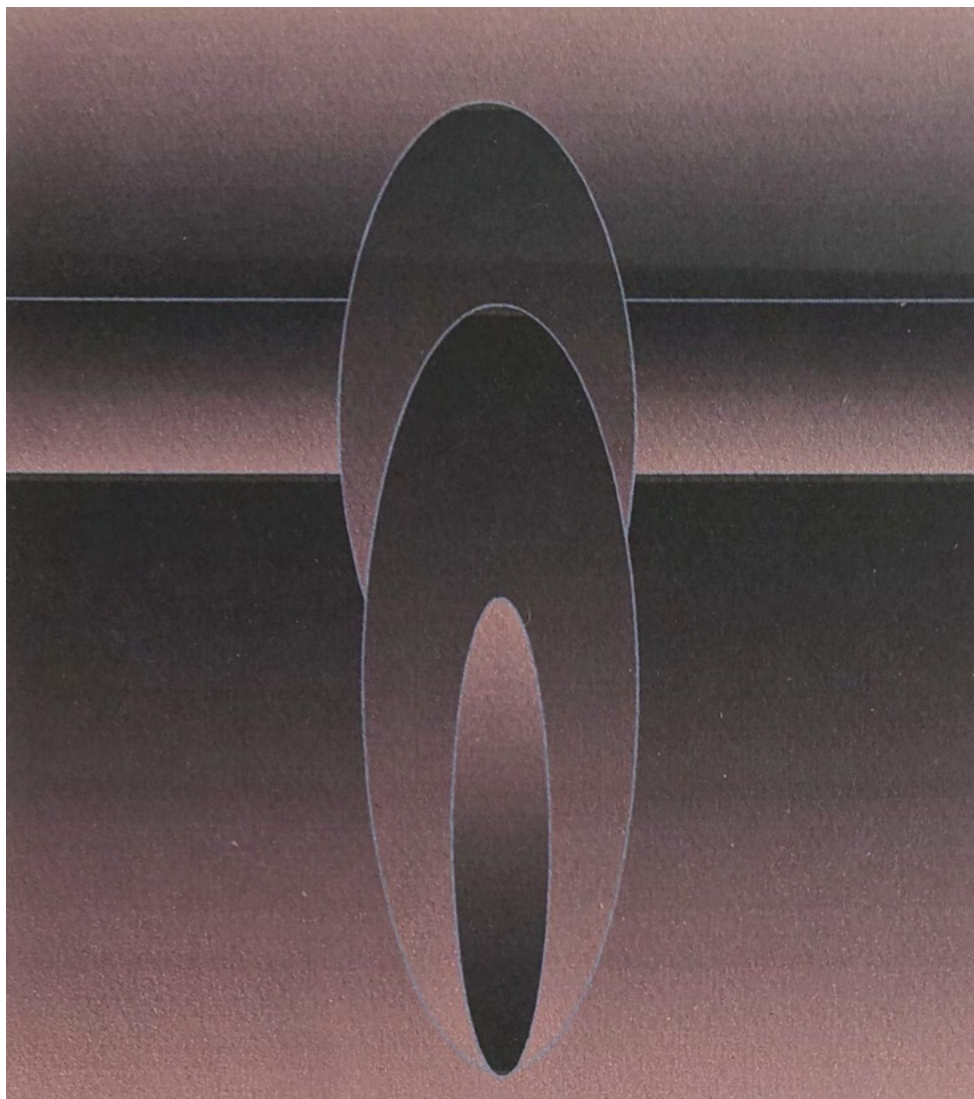


Nefritti II

date unknown
digital image
13.75 x 13.25"
NFS

BEVERLY HALLAM (she/her, ME)

1923 - 2013



OCHOCO

2002

digital on watercolor paper

6 x 5"

NFS

BEVERLY HALLAM (she/her, ME)

1923 - 2013

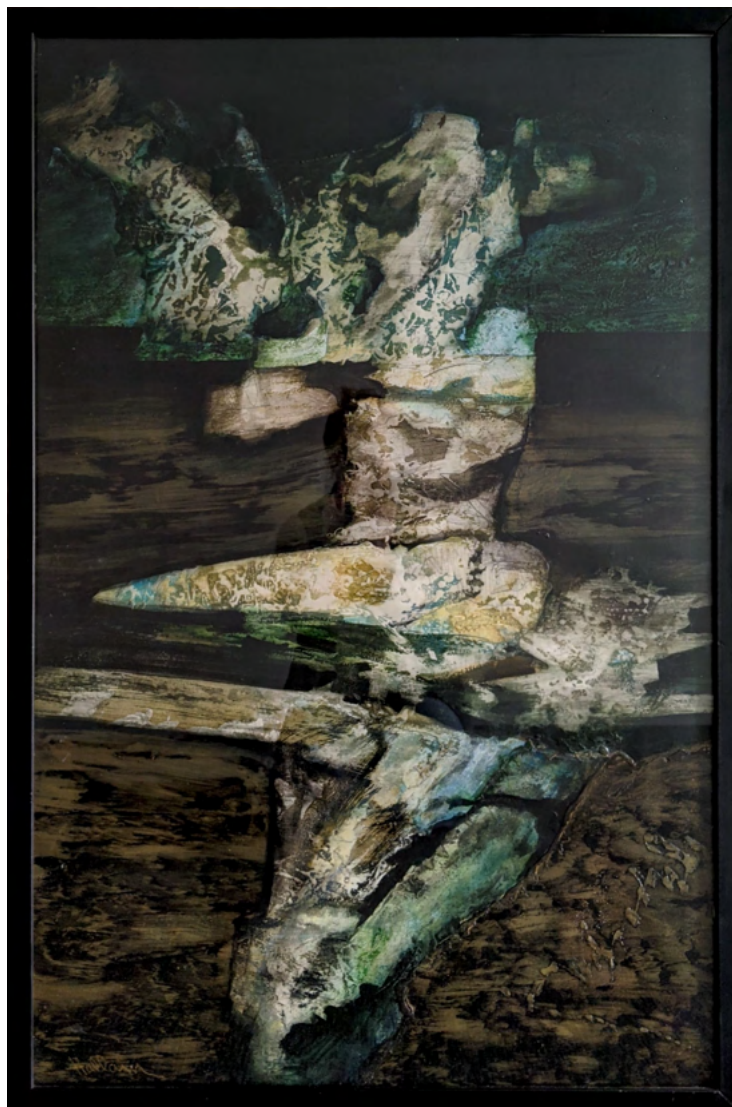


PEAT REPEAT

2001
digital on Epson Luster
6 x 6"
NFS

BEVERLY HALLAM (she/her, ME)

1923 - 2013



Stack

1965

acrylic on Milbourne paper

40 x 26"

NFS

BEVERLY HALLAM (she/her, ME)

1923 - 2013



White Grapes

date unknown

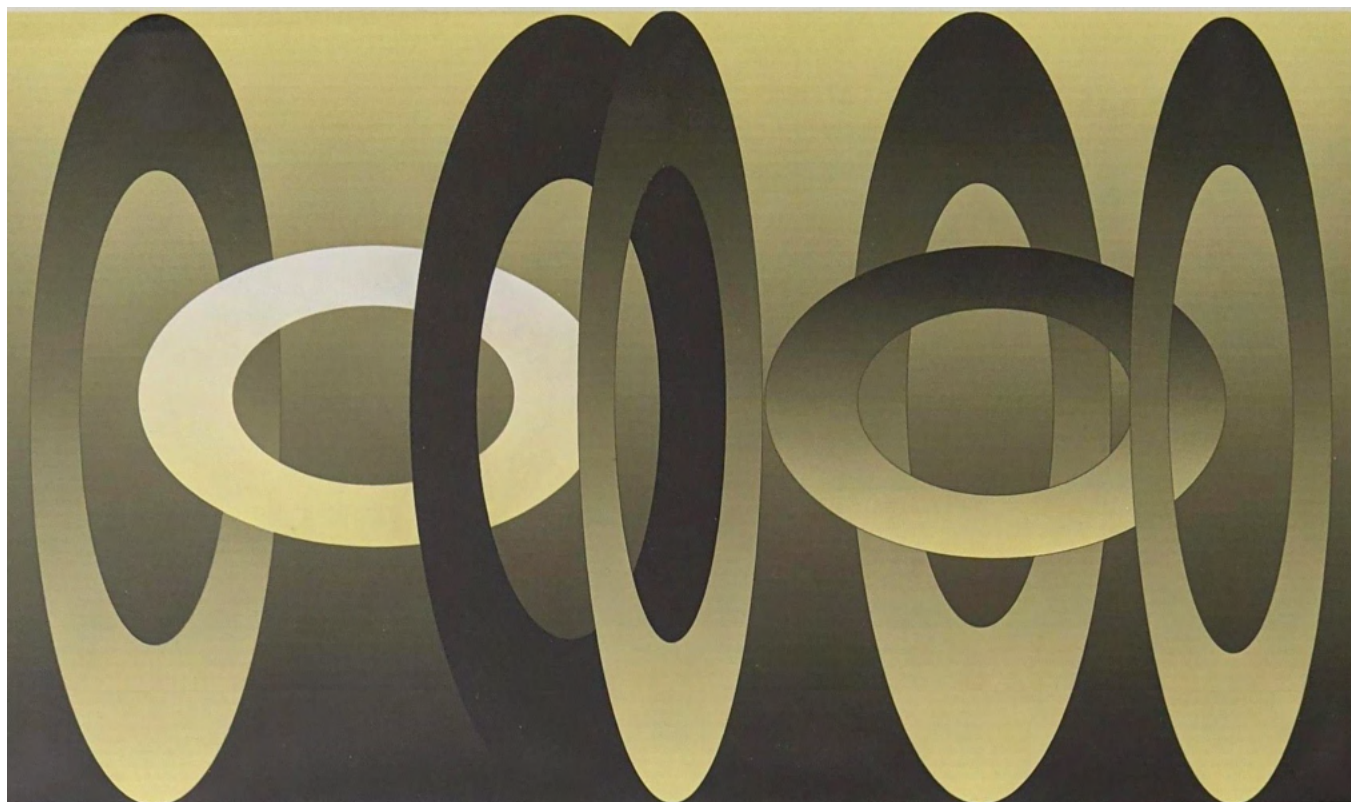
acrylic and charcoal on tan paper

15 x 20"

NFS

BEVERLY HALLAM (she/her, ME)

1923 - 2013



YELRNGS

date unknown
digital on Schellershammer 10 Velvet
5 x 8"
NFS

SÉAN ALONZO HARRIS (he/him, ME)

seanalonzoharris.com



Turnip

2020

digital archival print

36 x 24"

\$2,450

Sean Alonzo Harris is a professional editorial, commercial and fine art photographer concentrating on narrative and environmental portraiture. Over the past 25 years, Sean's work is featured in a range of national publications, advertising campaigns, and exhibitions. In these varied contexts, Sean's work focuses on the human experience and expressions of cultural identity. Sean's images bear witness to often invisible or overlooked members of our communities, and creates portraits that provide a counter image and narrative of self worth and personal agency.

His work is published in CBS Watch, Harvard Ed Magazine, Desert Magazine, Atlantic Magazine, the Paris Review, Boston Magazine, Down East, Portland Magazine, Maine Home and Design, Photo District News Rising Star feature, Maine Magazine, Harvard University Magazine, Ralph Lauren magazine, Mother Jones, Adweek, Consumer Reports, Teaching Tolerance, and USA Today.

Harris is represented by the Gren Group in Boston, Massachusetts. His clients include Trinity College, Rioux Institute, CEI Maine, Vista Print, Jackson Laboratory, J.P.Morgan Chase, Possible Health/ Nepal, Atlantic Rethink, Cathay Pacific Airways /Hong Kong, Coastal Enterprises Inc., Norway Savings Bank, Bangor Savings Bank, Eastern Bank, LL Bean, York Community College, Maine College of Art, CDM Communications, Museum of African Culture, Standard Baking Company, The Cedars, Downeast Energy, Camp Sunshine, Colby College.

Harris graduated from the Art Institute of Boston and studied photography in Viterbo, Italy and at the Maine Media Workshops and College in Rockport, Maine.

ANNA HEPLER (she/her, MA)

annahepler.com



Shadow Study (Spiral)

2020

archival inkjet print on paper

edition of 3

20 x 16"

\$1,200

Anna Hepler (b. 1969) is a sculptor and printmaker based in Greenfield, Massachusetts. Her work, which is both hand-held and architectural in scale, overturns first impressions – wire forms flatten into drawings, clay impersonates metal, plywood coils like rope, plastic inhales and exhales. Hepler values embarrassment, uncertainty, blunder, and fragility as active agents in her studio process.

A former Henry Luce Foundation fellow in Seoul, South Korea, she has completed residencies at the Roswell Artist-in-Residence Program, Tamarind Institute, Nova Scotia College of Art & Design, Archie Bray Foundation, Surf Point Foundation, Montello Foundation, and MacDowell. In 2016 Anna Hepler was awarded a fellowship by United States Artists, and more recently has received support from the Harpo Foundation, Nancy Graves Foundation, Gottlieb Foundation, and the Massachusetts Cultural Council.

Hepler has exhibited widely, and her work can be found in the collections of the National Gallery of Art in Washington, D.C., the Tate Modern in London, England, and the Portland Museum of Art in Portland, Maine, amongst others.

ISAAC JAEGERMAN (he/him, ME)

isaacjaegerman.com



Stele
2019
cut, crumpled paper
28.5 x 21.5"
\$2,300

This work is a contemplation on permanence, erosion, and decay. My role in making the work was to become an erosive force, slowly cutting away slivers of paper, following the existing geometry of wrinkles and creases in the crumpled sheet to remove material in the central rectangular space. The remaining image reminds me of a stele, or maybe a druidic slab, whose meaning and purpose has been forgotten over time. I like to think of artwork from this decontextualized lens of the future and imagine how it will be interpreted should it outlive me and my intentions.

Isaac Jaegerman is an artist from Portland, ME, now living and working in Biddeford, ME. He attended Bowdoin College for visual art, and has been an artist in residence at the Vermont Studio Center, Hewnoaks, The Gardenship (NJ), and the Surf Point Foundation. He co-founded New System Exhibitions in Portland, ME in 2018, and has been working as a fine furniture woodworker since 2021.

GREG JAMIE (he/him, ME)

gregjamie.xhbtr.com



Untitled

2022

watercolor and graphite on paper

18 x 24"

\$850

Abstract and childlike creatures are being punished by nature for wandering outside of their parameters. These are beings consumed by nature. The myths aren't established, the symbolism has no frame of reference, but the stories are vibrant fairy tales that are endless. Greg Jamie's watercolors are part of an ongoing series of paintings that play with folklore as a non-nostalgic, immediate and dreamlike form. There is an odd juxtaposition of vibrant colors and muted, tonally dark settings. Inspired by self taught artists Martin Ramirez, Henry Darger, Carol Rama, Bill Traylor, and John Lurie- Greg Jamie additionally works to create his own symbolic language and unspecific mythic beings caught in nightmarish landscapes. These works hold each other up- informing each other and strengthening each other by being shown side by side.

Greg Jamie (he/him) is a visual artist, singer-songwriter, and film programmer living in Portland, Maine. He moved to Maine in 2010 when he co-founded The Oak and the Ax in Biddeford (2010-2014). He has written music and performed with his bands O Death and Blood Warrior and more recently released a solo album called Crazy Time which came out on Orindal records. His watercolor paintings and drawings have been shown in group shows at PMA, CMCA, Cove Street Arts and Able Baker. He has a BFA in film from Suny Purchase.

ERIN JOHNSON (she/her, NY)

erinjohnson.online



Window (1)

2023

C-Print

edition of 10

10.25 x 18"

\$1,200

When artist Erin Johnson and film editor Charlotte Prager moved into a seaside house in 2021, they knew only a handful of facts about the two women who designed and built it in 1971. The two women - art collector Mary-Leigh Smart and artist Beverly Hallam - were exacting about their specifications for the house, and they lived there together for over forty years. In "To be Sound is to be Solid," the filmmakers venture to decipher the house's opaque queer history by studying its complicated and circuitous floor plan.

While traversing rooms and hallways, Johnson speaks with a member of an international team of oceanographers attempting to map the entire seafloor by 2030. The two discuss the difficulty in getting an accurate read of something that you can't see or touch directly, the act of filling in the gaps between what is known and unknown, and the process by which the ocean's floor is constantly creating and destroying itself. Recordings of these conversations reverberate throughout the film, creating shifts in past and present, fact and fiction, amidst themes of misinterpretation, fixity, opacity, and queer desire.

"To be Sound is to be Solid" is a film of layered intimacies and vicarious encounters. By investigating indefinability, erasure, and transparency in queer archives and scientific research, the film builds connections between lesbian, architectural, and environmental histories.

Erin Johnson's videos and immersive installations explore the experience of being in groups. Drawing upon queer communities, histories of organizing, and networks of non-human life, Johnson's work challenges colonial scientific narratives and normative truth claims. Her work centers the practices of artists, biologists, and film extras to examine Western sovereignty and map out lines of flight.

Johnson received an MFA and Certificate in New Media from UC Berkeley in 2013, attended Skowhegan School of Painting & Sculpture in 2019, and recently completed residencies at Pioneer Works (Brooklyn, NY), Surf Point (York, ME), Jan van Eyck Academie (Maastricht, NL), Lower Manhattan Community Council (NY, NY), Hidrante (San Juan, PR), and Lighthouse Works (Fishers Island, NY). Her work has recently been exhibited at MOCA Toronto (Toronto), Munchmuseet (Oslo), Times Square Arts (New York), deCordova Sculpture Park and Museum (Boston), Billytown (The Hague), and Telfair Museums (Savannah). She is Chair of the Department of Film and Video at the Maryland Institute College of Art and represented by Galleria Eugenia Delfini (Rome).

KATHLEEN KOLB (she/her, VT)

kathleenkolb.com



Neighbors at Night

2014
oil on board
12 x 18"
\$6,100

I am interested in the action and meaning of visual light on everyday surroundings and in the intersection of emotional experience with what we see. As a painter, my work is based in observation. The primary theme in all my work is light. In addition to light my work is about attachment and place. I am drawn to rural landscape and to the formal qualities of the geometry of traditional New England architecture. I look for inspiration in rural landscape, wilderness, and small-town New England. My aim is to evoke a time and place in our shared world, and a corresponding emotional experience. My method is to spend time paying acute attention. I search out subjects that are visually arresting and that evoke riveting emotional energy for me.

My work is powered by an emotional ignition that I follow intuitively. For this reason I stay very alert to my surroundings and my response to them, also using music and reading to inform and enrich emotional states that sustain my ideas. The emotional content of my work is balanced by precise observation of the seen world.

This piece was inspired by some houses in strong moonlight, in Boothbay Harbor, Maine.

Kathleen Kolb is known for her luminous landscape paintings of New England's rural terrain and architecture rendered in oil and watercolor. Kolb earned a BFA from the Rhode Island School of Design. Her realist paintings capture the dramatic effects of light, and Kolb is interested in the notion of belonging evoked by our attachment to certain places. "Shedding Light on the Working Forest" (2014–17), a three-year collaboration with poet Verandah Porche, combines Kolb's paintings and Porche's poems to contemplate the artists' relationship with nature. The exhibition toured six states. Kolb's close, constant observation of the Vermont landscape and the impact of climate change on the environment have also inspired a political subtext to her works. In 2009, she was one of ten artists selected to participate in the Vermont Arts Council's "Art of Action" project, addressing the state's future. Kolb's work has been included in exhibitions at the Ballinglen Museum of Art in Ireland, Shelburne Museum and the Fleming Museum of Art in Vermont, the Butler Institute of American Art in Ohio and the New Britain Museum of American Art in CT.

CRYSTALLE LACOUTURE (she/her, MA)

crystallelacouture.com



MAMA Drawing #50

2022

gouache and colored pencil on
Score Keeper shooting target

17 x 11"

\$950

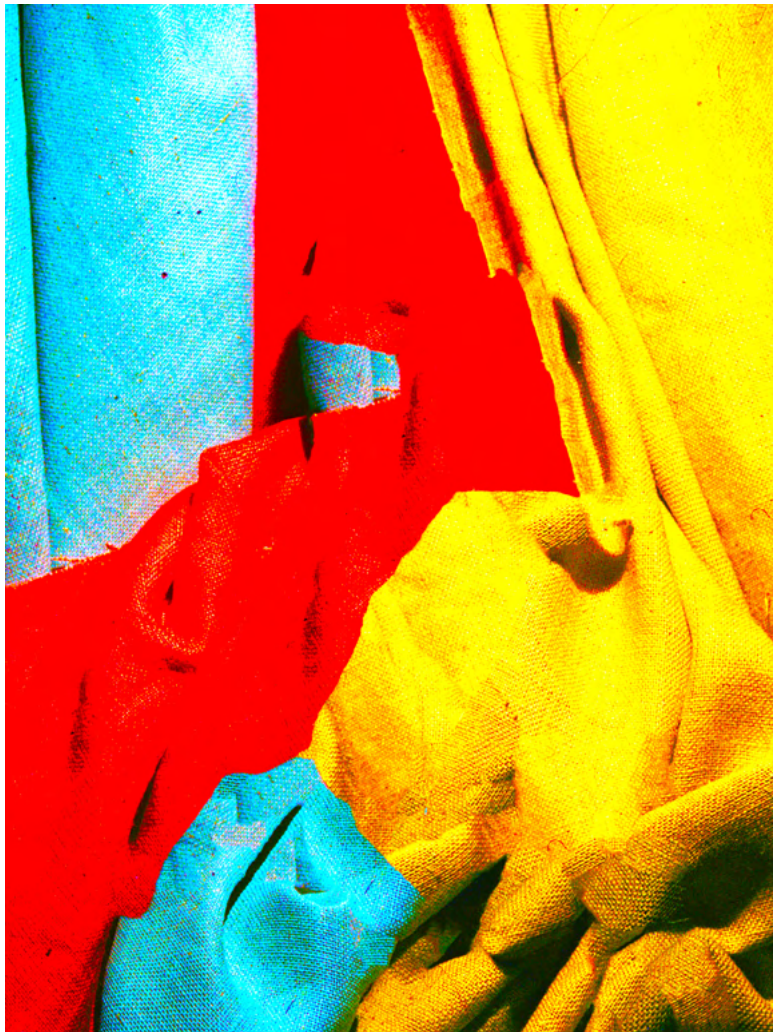
Crystalle Lacouture is an artist whose works use symbols to represent care and thoughtful transmissions of power to others. Often her systems-based projects focus on marking time and the notion that the artist has a unique role as helper and gift-maker. Lacouture works across the media of painting, drawing, and printmaking to explore ideas of feminism, motherhood, portable memories, and the devotional, often using diaristic, durational, or communally-oriented practices. Her recently launched mail art initiative to create a crowdsourced repository of the popular songs passed down through generations can be found at lullabyarchive.com. She is represented by Praise Shadows Gallery in Boston.

Her time as a resident at Surf Point in April 2021 had a profound and lasting impact on her current body of work. She credits the immersive time to explore, ruminate, and research in a place of profound beauty and history to be a turning point in her practice. The greatest gift for an artist is time.

Crystalle Lacouture is an artist based in Boston and North Adams, MA. She received her BFA in Painting/Printmaking from Skidmore College in 2000, where she received the Pamela Weidenman Award for Excellence in Printmaking. While living in NYC, Crystalle was a longtime assistant to activist artists Nancy Spero and Leon Golub and a printmaker and Resident Key Holder Artist at the Lower East Side Printshop. She has been a visiting critic at Wellesley College, Brandeis University, and Mass College of Art. Her residencies include The Michael Mazur Printmaking Residency at the Fine Arts Work Center, Surf Point Foundation, Vermont Studio Center, the Vanguard Mastheads, Contemporary Artist Center, and Room 83 Spring. Her work is in the collections of Fidelity Investments, Beth Israel Hospital, Google, the Katonah Museum, and Skidmore College. In addition to her full-time studio practice and other curatorial projects Crystalle is a curator at Tourists, a hotel near Mass MoCA in North Adams, MA. She exhibits her work throughout New England and New York and is represented by Praise Shadows Gallery.

JOE MAMA-NITZBERG (he/him, NY)

joemama-nitzberg.com



*Untitled (Dragonflies and Hummingbirds and all the Dead Queers:
a portion of a photograph of James Baldwin by Carl Van Vechten)*

2023

pigment print on canvas

20 x 16"

\$1,900

courtesy Grant Wahlquist Gallery

Joe Mama-Nitzberg lives and works in Catskill, New York. He received his MFA from Art Center College of Design in Pasadena, CA. He works in various forms and media including photography, collage and video. His work has been featured in exhibitions at Grant Wahlquist Gallery, Gallerie Catherine Bastide, Regina Rex, David Zwirner, Gavin Brown's Enterprise, the Seattle Museum of Art, the Salzburger Kunstverein, the Renaissance Society, the Louisiana Museum of Modern Art, Basilica Hudson and White Columns. His work is in the collection of the Walker Art Center and MOCA Los Angeles. He is a recipient of an Art Matters Grant.

MARY MATTINGLY (she/her, NY)

marymattingly.com



Over and Over and Over and

2018

chromogenic dye coupler print

30 x 30"

\$3,600

I'm driven to create sculptures that are time-based and responsive. My recent durational sculptures involve varieties of vessels that hold soil, stone, plants, and water. Many of them clean water through the force of gravitational flow and the use of minerals embedded in the sculptures. People can access the larger metaphors of movement and time through the smells, tastes, sonorous essences, and the stories these lively elements tell. In order to share their story, the sculptures or still lives eventually become photographs.

Mary Mattingly is a sculptor and photographer. Her work has been exhibited at Storm King Art Center, the International Center of Photography, Seoul Art Center, the Brooklyn Museum, and the Palais de Tokyo with upcoming exhibitions at the Barbican Centre in London and Socrates Sculpture Park in New York. Mattingly has been awarded grants and fellowships from the James L. Knight Foundation, Eyebeam Center for Art and Technology, Yale University School of Art, the Harpo Foundation, NYFA, the Jerome Foundation, and the Art Matters Foundation. Her work has been featured in Aperture Magazine, Art in America, Artforum, Sculpture Magazine, The New York Times, Le Monde Magazine, New Yorker Magazine, and on Art21. Her work has been included in books such as the Whitechapel/MIT Press Documents of Contemporary Art series titled "Nature" and edited by Jeffrey Kastner, Triple Canopy's Speculations, the Future Is... published by Artbook, and Henry Sayre's A World of Art, 8th edition, published by Pearson Education Inc. In 2022, a monograph titled What Happens After was published by the Anchorage Museum and Hirmer Publishing.

ANTONIO McAFEE (he/him, IN)

antoniomcafee.net



Crackling 1

2021

archival photographic print,

3D image with glasses

20 x 16"

\$1,400

Operating with photography, video, sculpture, drawing, and collage, Antonio McAfee's work addresses the complexity of representation. Through appropriating and manipulating historical portraits, he engages in prescribed views of individuals and reworks images to provide an alternate, more layered image and concept of the people depicted. His photographs oscillate between formal considerations (modifying the print's surface) and imaginary potential (establishing new backstories and roles) of the photographed sitter.

Throughout all McAfee's work, the primary concern is to depict visual and physical transformation, in which the superficial read of him and others are abstracted to render it unstable. This is an attempt to encourage a layered and tangled relationship with whom and what is visually offered. One way he addresses prescribed assumptions is to use historical narratives and portraits. Through using appropriating sources, there is a basis for understanding particular ideas and stories that are passed down and sustained.

The main source of the artist's portraits are family members that transitioned, funk icons, and studio portraits of middle-class African Americans from The Exhibition of American Negroes organized by W.E.B. Du Bois, Thomas Calloway, and Historic Black Colleges for the 1900 Paris International Exposition. The exhibition was a photographic, economic, and legislative survey of middle-class blacks in Georgia. Discussing her strong feelings for a photographic portrait of a Native American family, Lucy Lippard presents the phrase 'intersubjective time'. Despite all the differences between the family, photographer, and her - time (a century), ethnicity, gender, class, etc. - she was able to develop a personal connection to the family that was rooted in how they were depicted. This urged her to conduct further research, which informed her of the specifics of their lives. Similarly, Antonio creates work that rests in the past, gets filtered through his experiences and artistic practice, and is shared to an audience to offer something anew.

Antonio McAfee is a photographer based in Richmond, IN. He received his BFA in Fine Art Photography from the Corcoran College of Art and Design. Shortly after, he earned his MFA in Photography from the University of Pennsylvania. He received a Post-Graduate Diploma in Art in Arts and Culture Management from the University of the Witwatersrand (Johannesburg, South Africa). McAfee's work addresses the complexity of representation by appropriating and manipulating photographic portraits of African Americans in the 19th century, funk and R&B musicians, and transitioned family members.

McAfee was featured in BmoreArt Magazine, Baltimore Magazine, The Washington Post, Washington City Paper, The Philadelphia Inquirer, Baltimore Sun, and catalogs published by the University of Pennsylvania and Corcoran College of Art and Design. He participated in residencies at Vis Arts (MD), Wesley Theological Seminary (DC), Elsewhere Museum (NC), The Contemporary Museum Artist Retreat (Baltimore), Can Serrat (Spain) and Vermont Studio Center.

Antonio was awarded grants from Foundation for Contemporary Art (NY), Art on the Vine (DC), Maryland State Arts Council, Civil Society Institute, Fulbright IIE, and Dedalus Foundation. His work has been exhibited at the Walters Art Museum, Kreeger Museum (DC), Institute of Contemporary Art (Baltimore, MD), Academy Art Museum (MD), Hamiltonian Gallery (DC), and The Print Center (PA). Antonio is currently a Professor at Earlham College.

TYRONE MITCHELL (he/him, NY)

tyronemitchellart.com



Gulf Stream (After Winslow Homer)

2023

found objects, painted steel

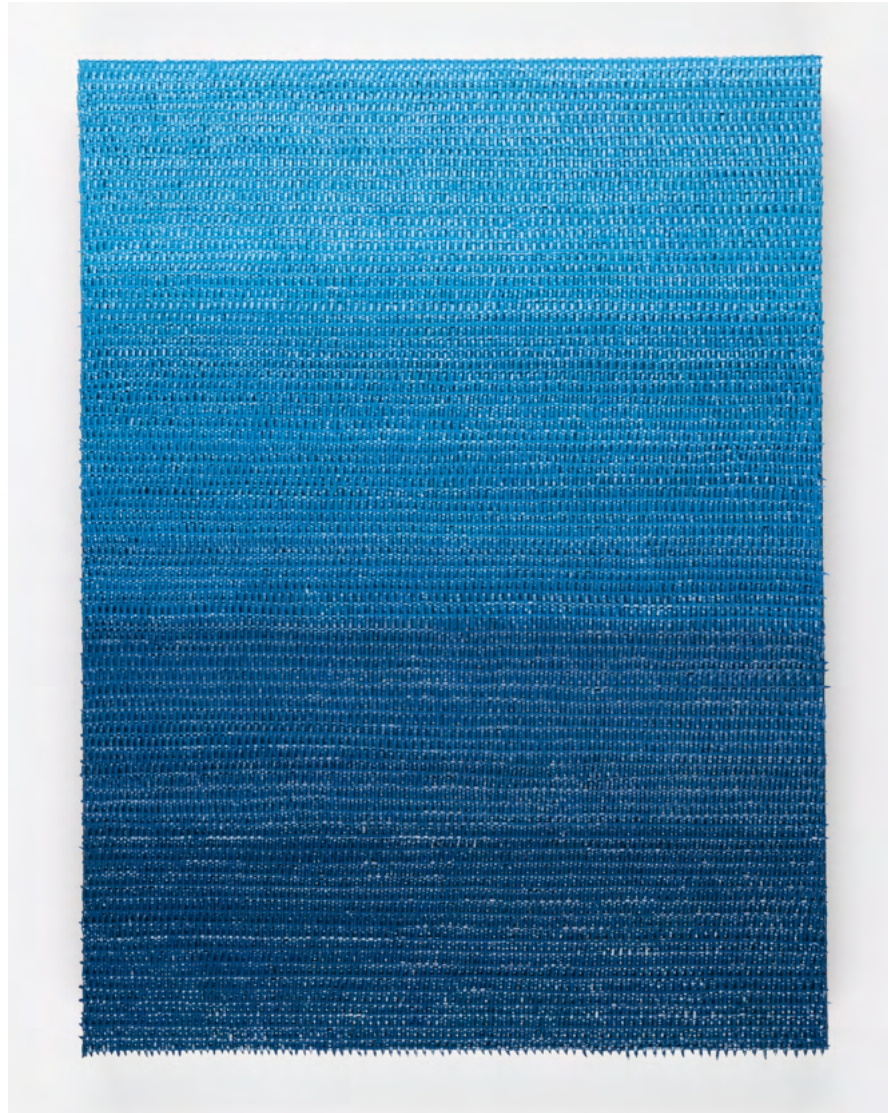
24 x 24 x 9"

\$7,000

A native of Savannah, Georgia, our family relocated to Atlantic City, where I began to focus on art while in high school. After graduation, I moved to New York to attend Art Students League. It was the early sixties, and the Lower East Side was ripe for artists to open a studio in abandoned store fronts while still in school. At the League, I attended a few painting and drawing classes, but I soon shifted my direction to sculpture, principally stone carving and material interests. That focus led me to examine as much of the carving traditions around the world as possible and also led me to travel to West Africa to seriously study its tradition of wood sculpture. I returned to New York and incorporated wood as an additional medium in my work. Today, my work has not totally moved away from those early material interests, but now the work tends toward multifaceted installations that are concerned with a variety of themes that abut politics and cultural history.

DANIELLE MYSLIWIEC (she/her, MD)

daniellemysliwiec.com



Pull

2023

oil on linen covered wood panel

24 x 18"

\$4,500

My influences stem from a modernist matrilineage: the bodily materiality of Eva Hesse's constructions, Agnes Martin's devotion to the grid as an infinite improvisational and expressionistic form, Ruth Asawa's insistence of meaning in handwork, Ann Truitt's assertion of formalism's relationship to the personal. Following their legacy, I explore the power of abstract painting's capacity to communicate embodied knowledge and experience. At their core, the paintings spark a sequential looping between viewing and sensing that activates metaphorical meaning through visual and textural perception, foregrounding our fading relationship to the temporality, the materiality, and the experience of touch and presence in our increasingly digitized lives.

Danielle Mysliwec holds a BA from Wesleyan University (CT) and an MFA from Hunter College (NYC). Her work has been featured in solo exhibitions at COUNTY gallery (Palm Beach) Novella Gallery (NYC) and Vox Populi Gallery (Philadelphia). Group shows include McKenzie Fine Art, Asya Geisberg Gallery, Mixed Greens Gallery and Transmitter Gallery (NY), Rockelmann & (Berlin), C o u n t y (Palm Beach), Heiner Contemporary and Project 4 (Washington, DC), Baer Ridgway Exhibitions and Chandra Cerrito Contemporary (San Francisco), and The Center for Craft, Creativity and Design (Asheville, NC) among others. Her paintings have been featured and reviewed in publications including The Brooklyn Rail, Maake Magazine, Art Fag City, The Washington Post, B'more Art, and The San Francisco Examiner. Recent awards include a fully funded residency to the Surf Point Foundation, the Pollack Krasner Fellowship at The Vermont Studio Center, and grants from the DC Arts and Humanities Commission and the Arts & Humanities Council of Montgomery County. Mysliwec has also been a contributing writer to the Brooklyn Rail. She is on the board of Interlude Artist Residency, a residency for parent artists in Livingston, New York.

TESSA GREENE O'BRIEN (she/her, ME)

tessagreenobrien.com



Surf Point Chair

2022

oil on linen

21 x 17"

\$2,500

courtesy Dowling Walsh Gallery

I view painting as a framework through which I can deepen my understanding of my life and of the world around me. My painting practice prompts me to look slowly and closely at the details of the places I inhabit, and to give attention to the energy and characteristics of the people around me. While I root my practice in observation & storytelling, I often look towards abstract painting processes, freely borrowing techniques such as pouring, staining, dying, and scraping to achieve my visual aims. I consider myself a lifelong student on the history of painting, always leaving room in the studio for play, experimentation, and discovery.

Currently I am working primarily in oil, and alternating between traditional oil ground preparations on linen and a starting surface of colorful dyed canvas. Each technique presents unique ways to amplify light and color, and I am interested in how a strong sense of light and color have the potential to create an emotional experience for the viewer by adding a layer of storytelling to otherwise mundane depictions of daily life. The moments that I choose to paint are familiar to me, diaristic snapshots imbued with a color-induced layer of mystery or magic. I recall how places appear in dreams or memory, with spotty details, hazy blurs, or sharp contrast, and ask myself how I might make the paint act as such.

My paintings range in scale from postcard sized to large-scale murals, and these dramatic scale shifts affect my approach to painting-making. By regularly changing the studio parameters for myself, I strive to keep discovering new ways to connect with the viewer and to satisfy my own eyeballs. I am perpetually interested in the possibilities of paint as a medium of communication, contemplation, and invention.

Tessa Greene O'Brien is a Maine-based artist with a multi-faceted painting practice, working in a variety of mediums and scales that range from architectural exterior murals to postcard-sized watercolor painting. She is perpetually interested in the possibilities of paint, and a lifelong student of art history. O'Brien paints moments of her life from memory & from observation as loose colors-capes, always turning an eye towards light and shadow.

O'Brien has shown throughout the United States, including solo exhibitions at Dowling Walsh Gallery and Elizabeth Moss Galleries, and has attended residencies & fellowships at the Lunder Institute, Surf Point Foundation, the Tides Institute, Monson Arts, Open Studio Residency at Haystack, Hewnoaks, Vermont Studio Center, Joseph A Fiore Art Center, and the Stephen Pace House residency. Her practice has received support through grants including the St Boltophs Emerging Artist Grant, Ellis Beauregard Travel Grant, Maine Arts Commissions Project Grant, The Joseph A. Fiore Painting Prize, Kindling Fund Grant through SPACE Gallery, and a Professional Development Grant through Maine College of Art. She is a co-director of Able Baker Contemporary Gallery, and lives in South Portland, ME.

LISI RASKIN (they/them, NY)

lisiraskin.com



For Araeen, 5

2019

gouache, graphite, nerve pain on woven paper

4.35 x 4"

\$1,200

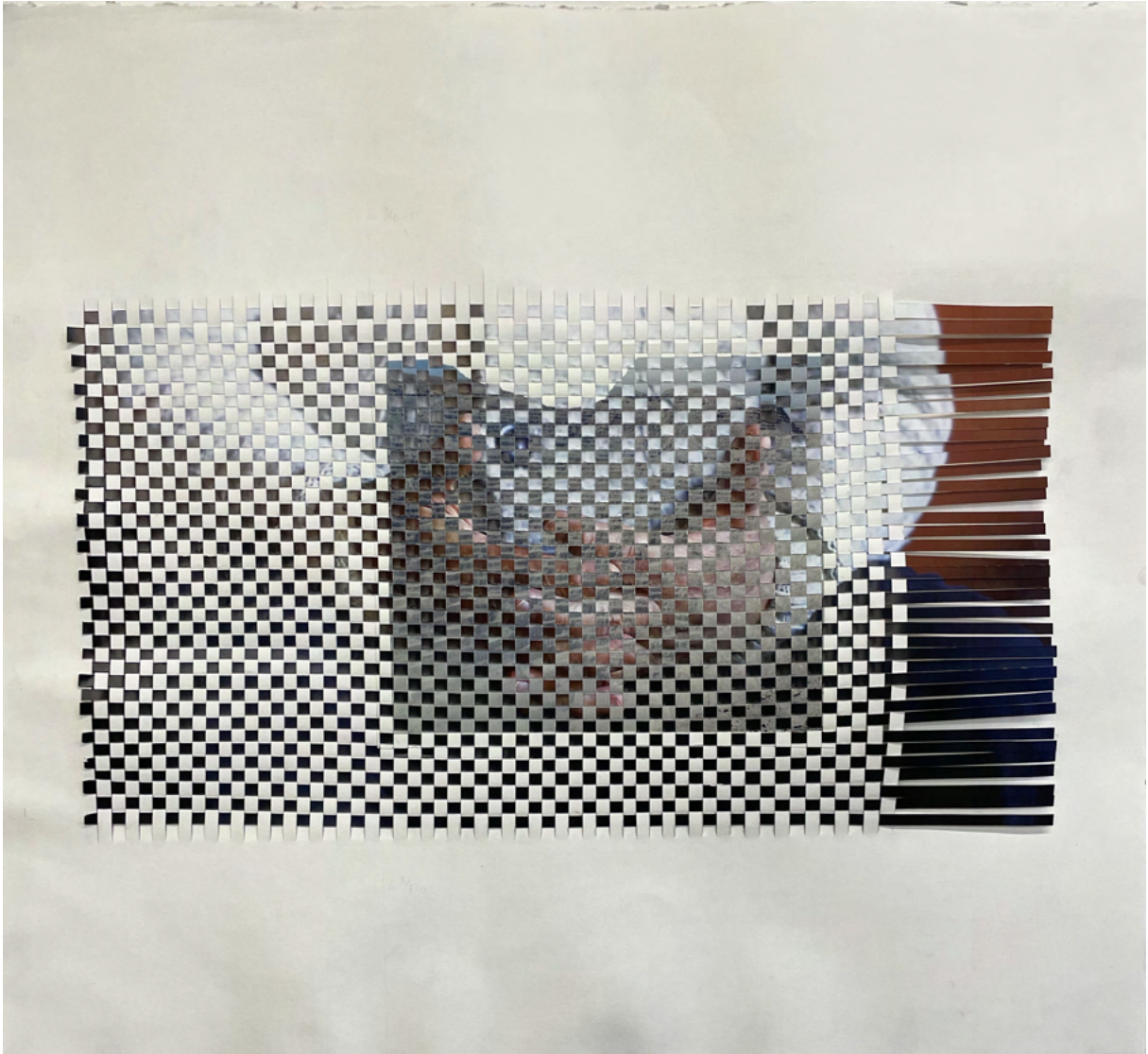
For the last decade, I have been practicing ways of being that embrace what I now understand to have always been my trans and disabled embodiment. I focus my energy on endeavors, including art making, that are responsive and accountable to the needs of my body and community. I am ever in search of co-conspirators whose lived practices are rooted in mutuality, reciprocity, radical love, and care. This piece in particular is dedicated to Rasheed Araeen whose critical and creative work set a profound example of decompartmentalization.

Lisi Raskin has exhibited internationally at institutions including Kunsthaus Graz, Casino Luxembourg, the Frankfurter Kunstverein, the Contemporary Art Center, Vilnius, PS1/MoMA Contemporary Art Center, the Blanton Museum of Art, the Center for Curatorial Studies/Hessel Museum at Bard College, and the Rubin Museum of Art. Their web projects have been published in Triple Canopy magazine, with The Dia Foundation, and on Creative Time Global Reports. They have built large-scale environments at the 11th International Istanbul Biennale, the 2nd Athens Biennale, and the 3rd Singapore Biennale. They have installed site-sensitive sound projects in the 1st Time Machine Biennale of Contemporary Art, D-O Ark Underground, and the Momentum 7 Biennale of Nordic Art.

Raskin was born in Miami, Florida. They received a BA in Fine Arts from Brandeis University and a MFA from Columbia University. They have been the recipient of numerous awards and grants including the Guna S. Mundheim Berlin Prize at the American Academy in Berlin, a Quimby Foundation Grant, Mayer Foundation Grant, and the Hayward Prize from the American Austrian Foundation. They are currently an Associate Professor in the Sculpture Department at Rhode Island School of Design.

DANIELA RIVERA (she/her, MA)

danielarivera.com



Returning Home

2022

photography and drawing on paper

24 x 36"

\$3,000

I am a part and symptom of blurry cultural boundaries, performing on a stage of vernacular cannibalizations. I consider my responsibility to always challenge the construction of stereotypes or categories that discriminate, isolate and violently define the identities of others. I work as an artist with ideas of displacement, memory, and cultural migration to celebrate difference and reject categorization. I build, paint, and draw spaces that invite us to be vulnerable together, where I hope to celebrate difference and cultural exchange through shared authorship. I focus my attention on the migration of cultural objects, narratives, practices, and myths. I address episodes in political history, the history of art and personal history to generate open-ended conversations among viewer, artist and subject. The relation between these three players creates the work. I am invested in generating projects that leave space for the public to intervene, sharing in the construction of the meaning of the piece. I have found that surrendering authorship allows for responsible collaboration and active reflection.

Drawing as understanding, drawing as seeing, drawing as analysis and drawing as a mode of engagement is at the center of my practice. Lately I have been working on monumental scale material drawings that allow the public to participate in mark making, extending the active life of the drawing.

CHRISTOPHE ROBERTS (he/him, NY)

manza-studios.com



MANZA PROTOTYPE 2

2021

upcycled from waste shoe boxes

20" x 14" x 10"

\$2,500

When creating the Manza: DIY, Christophe went through countless prototypes before landing on the final product. Christophe wanted a way to teach artists about the process behind his sculptures made from waste. Drawing from the same methods that have brought the artist global recognition, Afrogami is a culmination of influences that have shaped Christophe's work—his Bahamian roots and the island's legacy of craftsmanship, African masks, and folklore, the Japanese art of origami, a fascination with sneaker culture and his Chicago upbringing. The result is a sustainable sculpting technique that takes shape through folds and self-locking pins, requiring no glue or chemical adhesives. The Manza: Prototype is a limited edition using shoe boxes to test out the process before he was able to create his own product and finally release the Manza: DIY.

Christophe Roberts (born 1980, Chicago, Illinois) is a Brooklyn based multidisciplinary artist working in sculpture, painting, design and installation work. His practice explores complex masculinities, rebel origin myths, and the commodification of identity through meditations on mass culture iconography. Roberts repurposes everyday objects with an intention to reconfigure their meaning and positioning in the familiar public archive.

JESSICA STRAUS (she/her, MA)

jessica-straus.com



Earth Churn 3

2020

wood, paint, collage, found object

21 x 11 x 7"

\$1,200

Oil Over Water

2020

wood, collage, found object

6 x 3.5 x 3.5"

\$350

My residency at Surf Point afforded me the amazing opportunity to return to my roots, residing just feet from the edge of the sea. I grew up in Portsmouth, NH at the water's edge. As a child I thought of the ocean as boundless. In the last few years, and in my time at Surf Point, I have been re-examining my relationship with the ocean, our planet's most precious resource.

A native of New Hampshire, Jessica Straus lives in the Boston area. Straus is an object maker working primarily in wood and mixed media. She has most recently been creating site-specific, large-scale installations. Inventiveness, humor, and narrative are key elements of her sculpture.

Straus headed the Visual Arts Department at Concord Academy where she taught Sculpture and Drawing for over two decades. Straus has exhibited her work at numerous venues including Addison Gallery of American Art, New Britain Museum of American Art, Fuller Craft Museum, Danforth Art Museum, Duxbury Art Complex Museum, DeCordova Museum, Brattleboro Museum, Ohio Sculpture Center, Qorikancha Museum of Peru, and ArtTerritoire in Normandy, France. Her work is in the collections of DeCordova Sculpture Park and Museum, New Britain Museum of American Art, Fuller Craft Museum, the Art Complex Museum, and numerous private and corporate collections.

BARBARA SULLIVAN (she/her, ME)



Kilt

2022

shaped fresco

18 x 18 x 3"

\$1,800

courtesy Caldbeck Gallery

I make bas-relief fresco objects that are effigies of real things; I distort and flatten both the forms and the painted surfaces to question our perception of perspective. Historically, fresco as a medium was used to paint illusionist images on flat architectural surfaces. My work is life-sized to reflect the scale of fresco murals. I consider each object as vocabulary, to either stand separately or to be grouped together in a narrative using the wall as a ground.

My work reveres “the everyday”. I make common things that are part of our daily lives. Acknowledging our commonality within the everyday aids us in erasing those lines that divide us socially and economically. By presenting the familiar, it is my hope that my audience will act as voyeurs eavesdropping with humor and irony back on themselves.

Barbara Sullivan is a painter/sculptor and installation artist living in Maine. She works in the age-old medium of fresco, which she learned when she was the head cook at The Skowhegan School of Sculpture and Painting. Her relationship to the Maine artistic community is long and involved.

Sullivan holds a B.A. in Art and Creative Writing from the University of Maine at Farmington and an M.F.A. from Vermont College in Montpelier, VT. She is recently retired from teaching drawing foundations at The University of Maine Farmington. She also teaches fresco workshops; including, The Aspen Institute, The Farnsworth Museum, Haystack Mountain School, Pratt Institute, Bowdoin, Colby, The University of Maine and Monson Arts.

In 2007, Sullivan had her first solo Museum Exhibition, at The Zillman Museum, Bangor, ME She has shown widely in Maine including three Portland Museum of Art Biennials and in New York, “Fresco, Off The Wall” at The Hudson Guild Gallery and at Safe Gallery in Brooklyn, NY. She has received both The Adolph and Esther Gottlieb Grant and The Pollock/Krasner Grant. Barbara is represented by Caldbeck Gallery in Rockland, ME

DON VOISINE (he/him, NY)

donvoisine.com



Clarestory

2022

oil on wood

20 x 16"

\$4,700

Years ago, the imagery of my work derived from floor-plans of places I lived or worked in. During my residency at the Surf Point Foundation I was able to study the original architectural drawings and plans of the building. I found various shapes and angles I could explore in the many details I found in the plans. “Clerestory” comes from a selection of diagrams and notations I lifted from the blueprints. There is no actual nave in the Surf Point building and my painting does not represent any real part of the building; it is meant to be evocative or have a suggestion of place. Rather than looking at the floor plans, this time my interest was in the particulars to be found in the elevations. It was interesting to go back to a way of working that I had not engaged with for quite a few years and approach it from a different angle.

Don Voisine, born in Fort Kent, ME, attended the Portland School of Art, and Concept School for Visual Studies in Portland, ME. He received an honorary BFA from the Maine College of Art in 2000.

Exhibiting regularly in the U.S. and Europe, Voisine was the subject of a 15-year survey at the Center for Maine Contemporary Art (Rockland, ME) in the fall of 2016 and recently had solo exhibitions with McKenzie Fine Art (New York, NY), Robischon Gallery (Denver, CO), and Pamela Salisbury Gallery (Hudson, NY). Since 1997 Voisine has been a member of American Abstract Artists, an artist-run organization founded in 1936, and served as its President from 2004 to 2012. In 2010 he was elected to the National Academy of Design and served on the membership committee for 9 years.

His work has been reviewed in *Art in America*, *Art News*, *The New York Times*, *The New Criterion*, *Hyperallergic*, and *The Brooklyn Rail*.

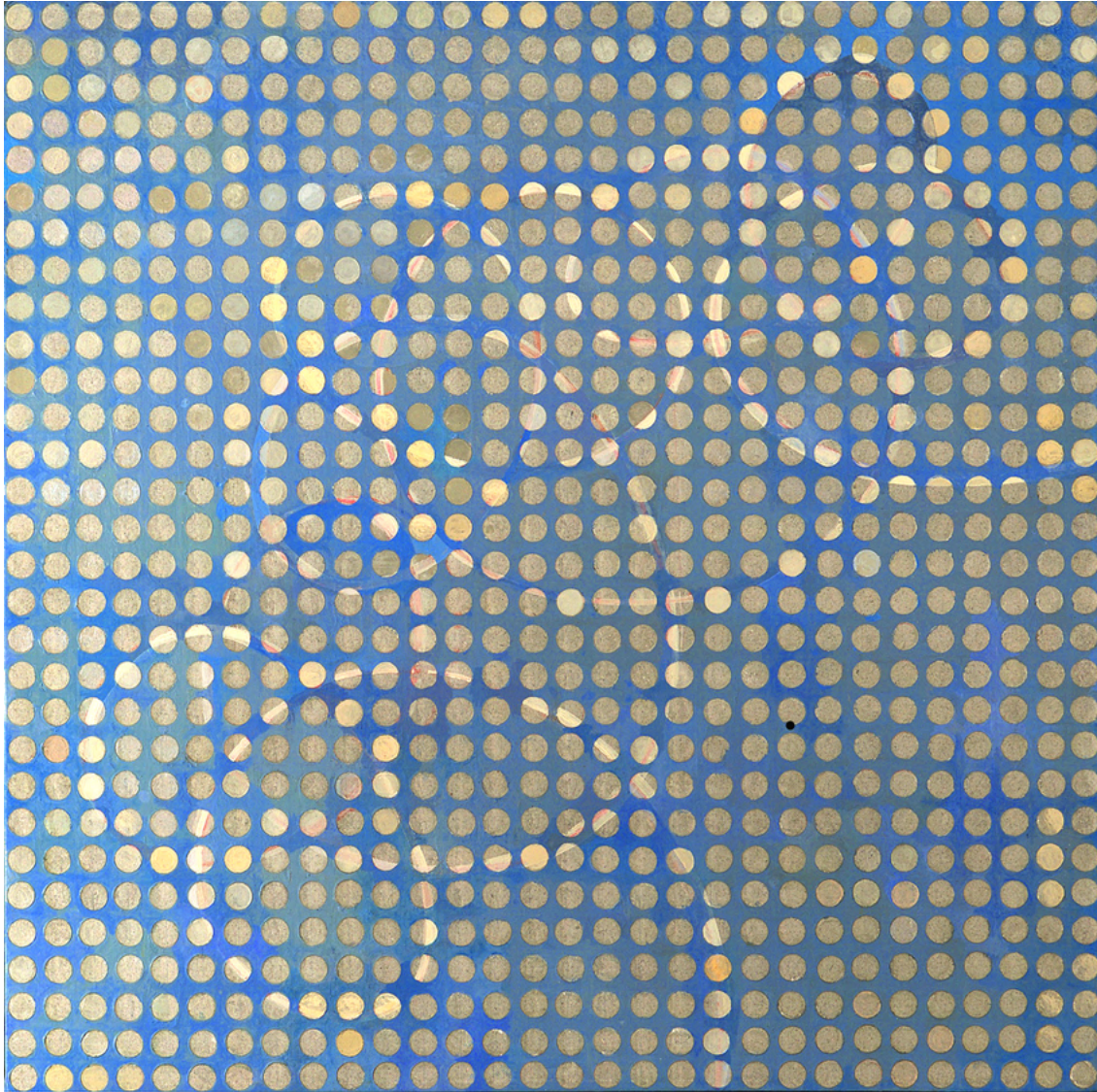
Public collections include: About Change Collection, Rottach-Egern, Germany; Berkeley Art Museum & Pacific Film Archive, Berkeley, CA; Peabody Essex Museum, Salem, MA; Colby Museum of Art, Waterville, ME; Katzen Arts Center, American University, Washington, DC; Special Collection of the Library, Museum of Modern Art, New York, NY; National Academy of Design, New York, NY; Jane Voorhees Zimmerli Art Museum, New Brunswick, NJ; San Jose Museum of Art, San Jose, CA; Stiftung Konzeptuelle Kunst, Soest, Germany; Joel and Lila Harnett Print Study Center, University of Richmond Museum, Richmond, VA, and the Portland Museum of Art, Portland, ME.

Voisine is represented by McKenzie Fine Art, New York, NY; Robischon Gallery, Denver CO; Pazo Fine Art, Kensington, MD; Pamela Salisbury Gallery, Hudson, NY; dr. julius I ap, Berlin, Germany, and Galerie Floss & Schultz, Cologne, Germany.

Voisine lives and works in Brooklyn, NY.

SHIAO-PING WANG (she/her, NH)

shiao-ping.com



KISMET

2021

acrylic and flashe on canvas

30 x 30"

\$2,800

I see beauty in connections of many kinds. Connections exist in things in nature, art and craft forms, sound, language, and thoughts. To better sense, see, and feel these connections, I use signs, symbols, and patterns to make images that express the feeling of being part of a bigger world. My time at Surf Point Foundation exemplifies this beautiful feeling of being connected to something much bigger and better.

Shiao-Ping Wang is a Taiwanese American from a Chinese diaspora background. She had an MFA degree in painting from Queens College, City University of New York and has taught at various colleges including UNH. Her work has been exhibited internationally and is in numerous collections. She received many awards and residencies in the US, France, Spain, and Canada. Wang works at her studio in Rollinsford, NH, and is represented by Barn Gallery in Ogunquit, Maine, and Furchgott Soudiffe Gallery in VT.

BEATRICE WOLERT (she/her, NY)

beawolert.com



Uplift #001

2022

archival digital print

edition of 10 + artist proof

16" x 20"

\$1,200

My work is guided by intuition and mindful practices. I am interested in process and how doing relates to memory. My work explores themes of ephemerality, impermanence, synchronicity, transformation, temporality, tactility, healing and spirituality of materials. I toggle between the monumental and miniature. I am interested in how the viewer experiences transformation of the materials utilized in relation to their intended purpose or function— how viewers relate to everyday materials in new ways.

Surf Point Foundation residency provided the perfect context to deepen my explorations of the themes of ephemerality and impermanence in my practice. I established rituals aligned to the light, working outside to create temporal installations and happenings whenever possible. I spent a lot of my time establishing a connection to the rocky coast: its jagged rock formations, ever changing light and tidal waves and pools. I spent one afternoon on the shore, aided by the wind, making large bubbles using a bubble wand. This playful exploration quickly shifted to a more serious formal exploration. I was capturing buoyant, amorphous, fleeting iridescent bubbles against the backdrop of the rocky terrain, water and sky. This series of photographs, entitled “Uplift” is an attempt to bring a softness to the contrasting sharp terrain, to highlight the importance of play and the power of nature, and bring some hope to the world.

Beatrice Wolert is a first generation Polish-American visual artist based in Greenpoint, Brooklyn, NY. She received her BA in Design from Adelphi University and MFA in Painting from Pratt Institute. Wolert has exhibited her work at venues such as Underdonk, Greenpoint Public Library, Trestle Contemporary Art Gallery, NURTUREart, Feature, Inc., Denise Bibro, HQ, A.I.R. Gallery, Artists Space, D.U.M.B.O. Art Center and Exit Art in New York, Woman Made Gallery in Chicago, BLAM Projects in Los Angeles, and internationally at the Aratoi Wairarapa Museum of Art and History in New Zealand. In 2019, she was a featured Greenpoint Open Studios artist for her “Pierogi Project”, a participatory project where participants are invited to make pierogi in clay, which are systematically documented and archived. She is a 2021 City Artist Corps grant recipient where artists were asked to engage communities in public spaces during the pandemic. Her project, “Heart of Greenpoint: Chalk Quilting Bee”, invited participants to use chalk to color in the hexagonal tiles in McGolrick Park Pavilion. This project received support from a number of sponsors and community partners and press from the Greenpointers and Greenline North Brooklyn Community News. Wolert has given numerous artist talks, partook in the Elizabeth Foundation for the Art’s shift residency, New York, NY, the Bridge Residency, Los Angeles, CA and most recently Surf Point Foundation Residency, York, ME. She is a current Teaching Artist Project Fellow (culminates May 2023).