

DONNA PAY**T**ON

FRAN EBER

RICHARD SA**N**DERS

JOH**N** SHOCKEY

ANNELIE**S** VAN DOMMELEN

CLEM **F**IORI

JOY KREVES

LIBBY **R**AMAGE

WILLIAM**M** B HOGAN

KAREN FRANCA**A**ZIO SANDERS

KAT**H**LEEN PREZIOSI

LUCY GRAVES-Mc**V**ICKER

SUSAN HO**O**ENIG

ALICE SIMS-GUN**N**ZENHAUSER

IVIA **S**KY YAVELow

TOGETHER WITH EVE INGALLS



TRANSFORMATIONS

An exhibition of transformative works by the

Princeton Artists Alliance

April - June, 2019

Brodsky Gallery at Chauncey Conference Center

660 Rosedale Road, Princeton, NJ 08541

The Princeton Artists Alliance unveils "Transformations," an exhibit of artwork from both long-established members as well as the recently inducted. The selection represents the immense diversity amongst those artists.

As artists, we transcend the ordinary in unconventional ways. For some, the process includes observation, memory, and invention. We experience the world as everyone else does, however, our interpretations of these pictorial settings do not imitate reality; they surpass it. No matter what processes they used, each artist has found their own singular voice.

This exhibit surveys the numerous transformative processes that occur when artists depict their own approaches to the concept of transformation. Lucy Graves-McVicker mixed media piece poetically embraces the renewal that occurs "After the Fire," while, Eve Ingalls' painting "Nesting Places By The Creek" grants shelter to wildlife displaced by fierce winds. Annelies van Dommelen's painting of "The House" employs symbolism and metaphors to alter the viewer's perspective. Karen Francazio Sanders uses distillation of color and form in her diptych "Celestial Flare." Still, another approach is the crystallization of an ever-evolving experiment with salt and dye washes in Joy Kreves' "Passion" captured in photography. Similarly, Susan Hoenig explores the synthesis of materials in her handmade print, "Spirit of the Walnut."

Then through the observation of light "A Series of Unusual Lunches" unfolds in front of John Shockey. The deeply textured ceramic sculpture of "Family of Forms" by Kathleen Preziosi is derived from the building up of form and tension.

Donna Payton in her piece "Emerge" investigates the interwoven systems between humans and nature. Richard Sanders explores the relationship of sameness to differences in "Fractal Landscapes". Then, with the use of recycled maps, Libby Ramage reclaims memories into her collage "Salviati." In a more forward approach, Ivya Sky Yavelow, handles her work in a granular manner offering a stark contrast between "Infinite Loop" and "Dust to Dust Nebula." Fran Eber in her work "Ghost-soul Sheshape." While, Alice Sims-Gunzenhauser grapples with resistance and revolution in "Blowing Down the Wall." Next, in the theater of the mind, William B Hogan's "Hollywood Dreams" comes to life. And lastly, Clem Fiori conflates the modification made by fungi and insects in his work aptly titled "Transformation #5"



Lucy Graves-McVicker

"After the Fire" was the result of a fire that took place in the Pinelands, our national park here in New Jersey.

"After the Fire," 2012
Oil, pen and ink on mylar
14"x 17" Framed 23"x27"



Eve Ingalls

“This painting was inspired by my experiences hiking in a Western wilderness, where huge, unruly tangles of trees blown down by ferocious winds become transformed into nesting places for multiple forms of life.”

“Nesting Places By The Creek”, 1988

Acrylic on canvas

h 80", w 62"



Annelies van Dommelen

The House is a highly detailed oil on canvas painted in the glazing tradition. It deals with forced change and what it takes to transform oneself. Some of the transforming is the use of paint to convert the intensity of the life issue at hand..

"The House," 2017

Oil on canvas

48" x 38"



Karen Francazio Sanders

The transformation evolves as I add more layers to the painting. Each layer transforms the painting to a new depth of space, texture and atmosphere!

"Celestial Flare," 2018

Acrylic and Metallic on canvas

24"x 40"



Joy Kreves

"This is a photograph of an original artwork that is slowly transforming. The original was an acrylic painting with salt and dye washes that crystallized. Over months, the crystals are slowly drying back to a white powder, and I expect they will eventually cease to exist. The photograph is just one point in a cycle of transformation, and in this way it reflects the life cycles we all experience."

"Passion"

Photograph of an acrylic and salt painting transforming
Image: 18"x18" Framed: 25.75"x25.75"



Susan Hoenig

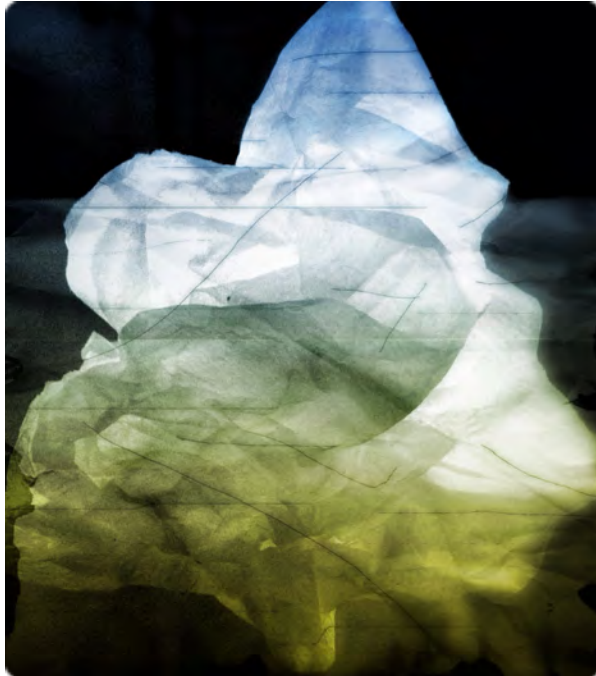
At the edge of the forest, Eastern Black Walnut trees, *Juglans nigra* form a natural grove. Beneath them, on a site beside a public trail, I cleared invasive species to create an Ecological Leaf Sculpture of Black Walnut leaflets arranged with local Riverstone.

In the autumn of 2017, a mast year, green husks fell from the sky. I walked by the site often picking up the Black Walnut husks that turned a darker brown, softening gradually. I carried one with me as I walked, smelling the rich fragrance. I noticed many had split in halve; squirrel, deer and birds eat the nut deep inside. When looking at the half-shell I imagined a barn owl's face. I collected around eighty Black Walnuts to make ink. "Spirit of the Walnut" is a Black Walnut ink print in which I used the half-shells dipped in the ink to print.

"Spirit of the Walnut," 2018

Handmade Black Walnut ink print

32" x 24"



John Shockey

These photographs are of a paper napkin I was looking at after eating lunch one day. It was during a period of unemployment and I often did a lot of daydreaming during this period. After wiping my mouth with a paper napkin I placed it on the counter and while daydreaming an easterly stream of light came through our picture window and transformed my paper napkin into this wonderful crystallized shape.

"A Series of Unusual Lunches #1," 2018

Archival Inkjet Print

16.75" x 18.5" - Framed 20.5" x 22.75"

"A Series of Unusual Lunches, #2," 2018

Archival Inkjet Print

16.75" x 18.5" Framed 20.5" x 22.75"



Kathleen Preziosi

The first in a series, placing ceramic forms size by side, voices of pattern, curve and strength of material, in a harmonious relationship.

"Family of Forms," 2019
Stoneware, pigment, glaze
20"x3"x10",

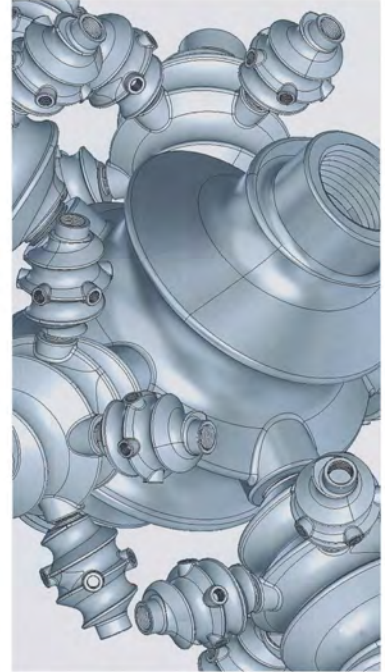
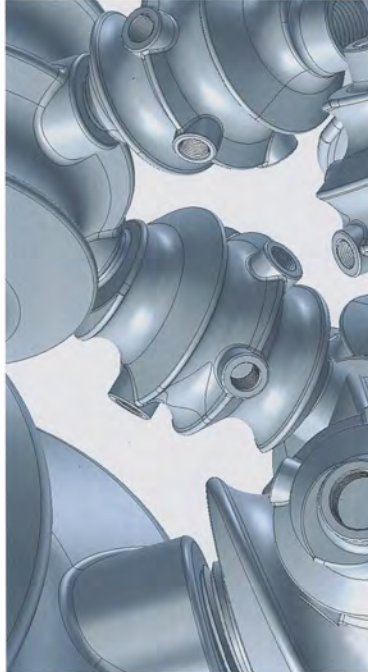
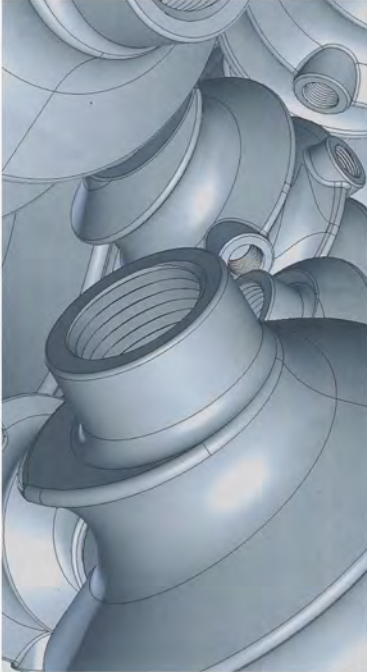


Donna Payton

My "Intertwined" series relates to spiritual issues and the climate of today's unrest. In response to these issues, my work is hopeful, about change, transformation, positive interactions and connectivity. I chose the human heart to represent humanity. Undulating tubes of energy signify movement of the life force. The pieces in this "Intertwined" series reflect connections with humanity, nature, universal energy and the interconnectedness of every being and all things. By realizing our relatedness, we may see our similarities and start an understanding that can begin to change the problems. When we honor the physical things and become mindful of the the unity of all things, we impart respect and are able to make changes to heal and honor ourselves and the Earth.

"Emerge," 2018

Mixed media on frosted mylar mounted on board
48x38, Framed



Richard Sanders

"These are three images taken as screen shots of a fractal construction designed in CAD. They are digital prints on aluminum. The assembly of the self similar fractal forms transforms the individual into a larger cluster."

"Fractal Landscapes" 2016

Digital prints on aluminum

Triptych 8.5" x 11" x 3" (36"x17" approx.)

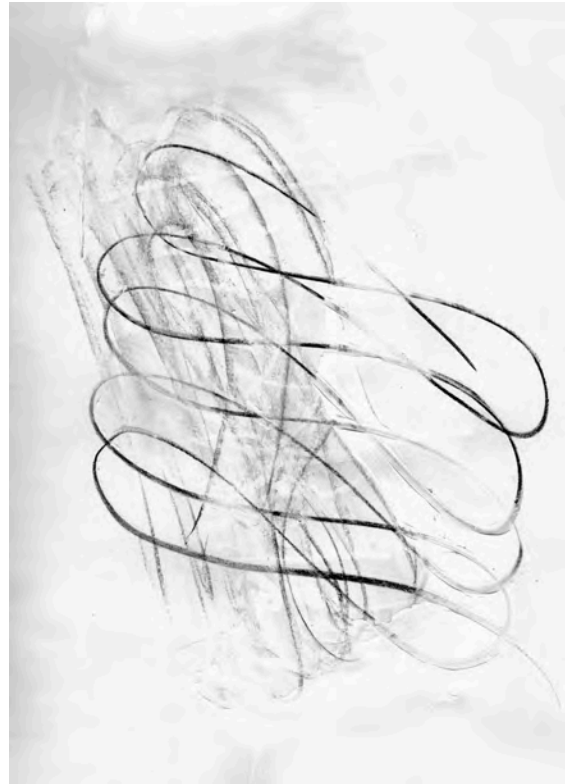


Libby Ramage

I have taken pages from my step grandmother's discarded scrap book of her grand tour of Europe and let the images rise up before me. In this example, a map of Italy becomes a talking beast and a tag and receipt become an uncertain listener; while a figure, emerging from a ticket and Salviati flyer, covers his ears. I prefer to use drawing materials as my media to relate to the handwritten and print materials of the scraps.

"Salviati"

Charcoal and pastel on collaged 1957 scrap book materials
23" x 18" framed, 2017



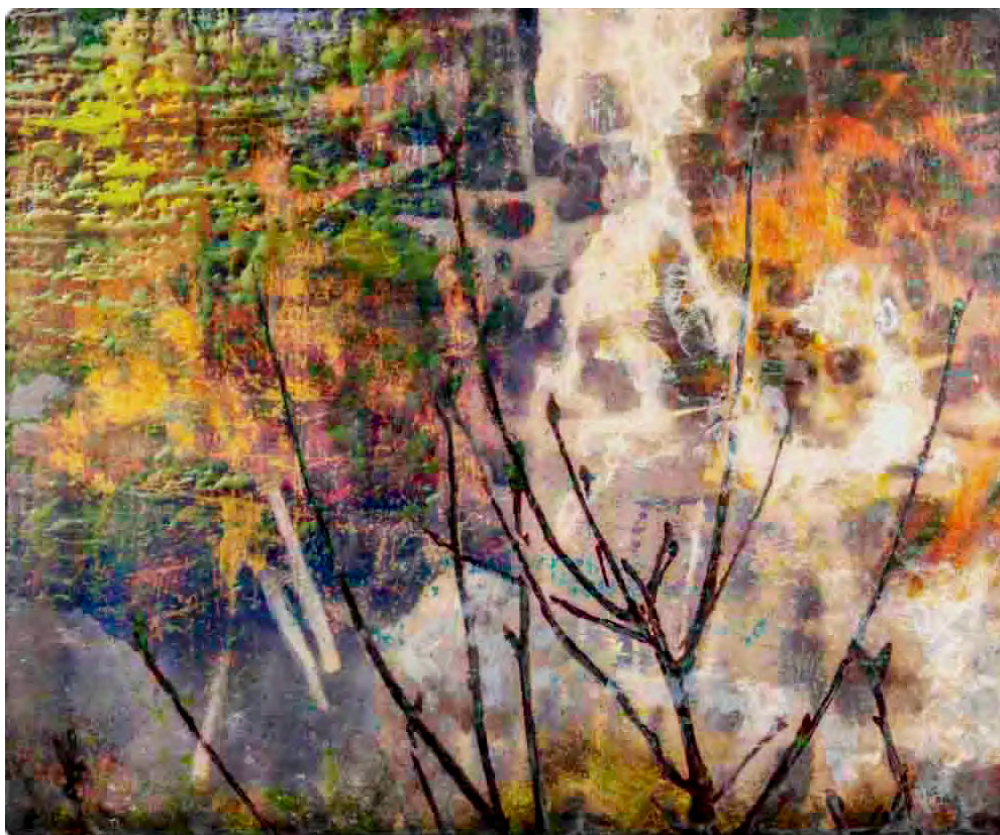
Ivia Sky Yavelow

My work is rooted in material and process. I respond to materials - collected from objects, textures, light, and shadow that catch my eye out in the world - that populate my studio. These material components are then abstracted and re-contextualized through the art-making process into ambiguous, ephemeral forms that suggest new creations and spaces but do not fully commit to the illusion of their inner worlds, leaving the motions and materials of their making visible.

This transformation of components from their origin into "art" contexts has become a main focus of my art. Pieces change as they move to new locations and are seen by new viewers, in new lights. No piece stands alone, all components and "finished"

"Dust to Dust Nebula #1," 2017
Digitally manipulated photograph
archival inkjet print
1/open edition
9"x12"

"Infinite Loop," 2016
Acrylic and mixed media
9"x12"



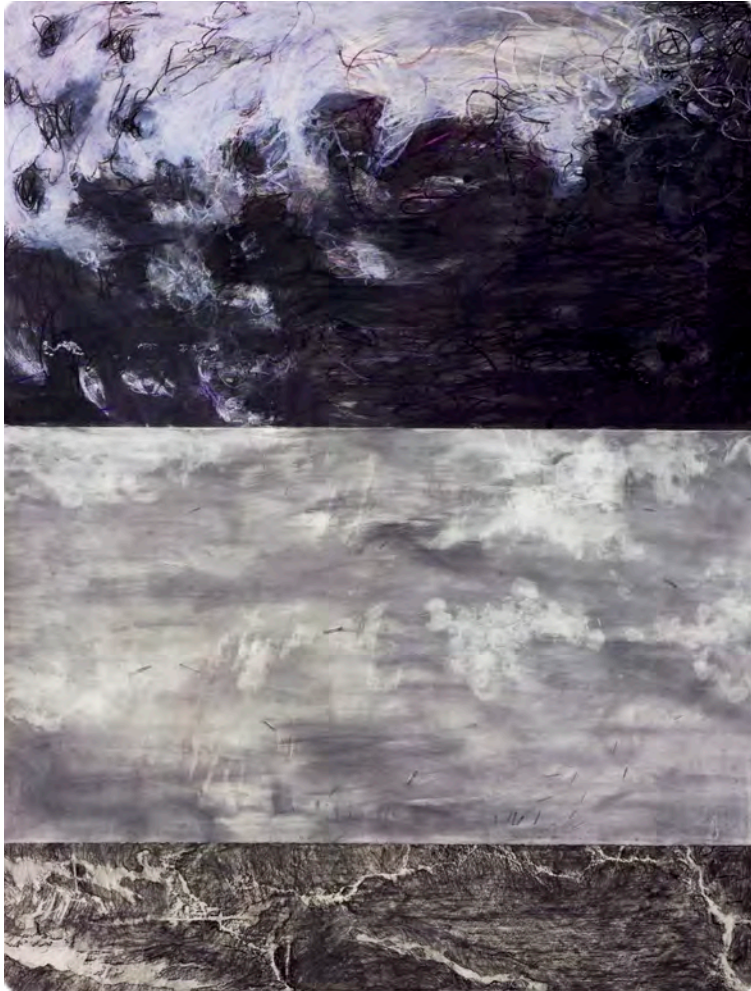
Fran Eber

"Ghostsoul Sheshape" is a photograph-collage-painting that explores the unknown and the enigmatic. It asks the question, am I a painting or a photograph? The work transitions between those realms and is both and neither. Within this piece, there is a mood shift between 'why it's pleasant to daydream' and then warns us that that same dream can be 'terrifying in the dark'. The name *ghostsoul sheshapes* is from an e.e. cummings' poem that exposes the ambiguity of language.

"Ghostsoul Sheshape" 2019

Digital photographic collage, encaustic painting on wood panel

38" x 47"



Alice Sims-Gunzenhauser

It is not coincidental that *Blowing Down the Wall* resonates with the current political situation but I am content with its wider implications: taking down the walls that we construct among ourselves, taking down hatred. I could say that this is about a transformation I don't want to see and that has, nonetheless, partially occurred. It is about resistance to transformations of the last two years and is also aspirational, about the passionate desire for transformation of a positive kind.

"Blowing Down the Wall," 2017

Oil paint, graphite, oil pastel, frottage

54" x 42"



William B Hogan

I was thinking about Hollywood, the land of dreams, where actors and the like go to pursue stardom. Here a woman dances to music played by a guitarist who is almost hidden behind a tree. She's alone in a dream world of her own in front of empty building facades like theater sets on a stage. It's an unreal world but if one has dreams...

"Hollywood Dreams," 2018

Acrylic on Board

30"x40"



Clem Fiori

These images are photographic composites incorporating photographs of wood in stages of fungal and insect impact. They are from a series of my work entitled "Expanding Universe " and represent matter in transformation and motion. They are inspired by NASA photographs of evolving nebulae in an expanding universe.

"Transformation #5"

Photographic composite

44" X 19"

NFS



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