



Complete Artist Statements and Bios

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Visit the [Lamont Gallery website](#) for more information.

MAUD BRYT '83

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ARTIST STATEMENT

In my current work I use the simplest means to explore relationships between forms: ink, colors, paper, plaster. I find that a world of harmony and tension opens up in the play between a few simple forms and a few colors, and working toward a dynamic equilibrium is a good metaphor for life. I carry my watercolors wherever I go, and I use them to take notes from life to start a conversation on the paper. I do the same with my favorite pen and paper, and most recently use an iPad to draw also. The plaster sculptures are more involved in terms of time and technique, but it's the same form-to-form play.



Only Now, 2020, Watercolor

ARTIST BIO

I grew up the middle of five children in New York and New Mexico, always drawing, photographing, and making things. I went to Phillips Exeter and then Harvard University for college, worked as a fashion photographer for a few years, and then, with my husband, raised our daughters while painting and sculpting, until now, when I can devote all my time to it. Some highlights of my painting career have been multiple exhibits on Nantucket Island of paintings based on old family photos, and in 2015 when my portrait of my mother-in-law won acceptance to the BP Portrait Award competition and was exhibited at the National Portrait Gallery in London. Some highlights of my sculpture career have been exhibiting a large plaster construction in a group exhibit in midtown Manhattan, and in 2018 installing a new plaster sculpture along with some prints at the American University of Paris.

ALEXANDRA CARTER '04

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ARTIST STATEMENT

The cranberry, a tart, highly pigmented fruit, is a symbol of personal identity. Having grown up on a cranberry farm in New England, my life is intimately tied to this berry, which represents both abundance and fecundity but also tension with the patriarchal family hierarchy. The berry is a repeated icon in my visual lexicon: the fruit is like a garnet ambrosia, an exalted potion that seeps through my paintings and intoxicates its subjects. Photographs of berries and botanical illustrations replace and adorn parts of the female body. Breasts become globular appendages that bubble up, guzzle down, shrivel, leak, and lactate. Made with layers of puddled pigment and collaged imagery on translucent drafting film (a.k.a. mylar), my paintings mimic explosive, liquid bodies splashing out of their own skins. Influenced by folklore and mythology, I quote deities of jest, filth, lust, and light. Women embody the celebratory nature of the harvest alongside a certain burlesque attitude, performing a sumptuous dance between maiden, mother, and crone. Wanton figures of myth and fairytale embroil themselves within the monstrous feminine and the maternal grotesque.



The Passion of New Eve (for Günter 1964), 2018, Ink and image transfers on drafting film

ARTIST BIO

Alexandra Carter (b. 1985 in Boston) lives and works in San Diego, California. She received an MFA from Goldsmiths University of London in 2015 and a BA from Rhodes College in Memphis in 2009. Recent solo exhibitions include “A Sense of Heat in Her Brain” at Luna Anaïs Gallery Los Angeles (2020), “Berries for Baubo” (2019), and “All gods are hot” (2018) at Radiant Space Los Angeles. Other solo exhibitions include Fusion Gallery (Turin, Italy), Southfork (Memphis), Projecto’ace Foundation (Buenos Aires), and the Memphis Brooks Museum of Art. She has been selected for residency projects nationally and internationally, including KulturKontakt Austria (Vienna), Qwatz (Rome), Graniti Murales (Sicily), Vice~Versa Foundation (Goa, India), RECSIM (Jashipur, India), Galerija-Muzej Lendava (Slovenia), the Kentucky Foundation for Women, and a forthcoming residency at Saari in Finland.

CANDY CHANG '95

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Light the Barricades, 2019, Chinese ink, photomontages, solar panels, aluminum, polycarbonate, vinyl, LED lights, hourglasses, concrete

ARTIST STATEMENT

There is a war on our attention. Each day we're bombarded with so many distractions that it's easy to neglect our emotional health. As the world has felt more uncertain, more tribal, and more alienating, I often find myself feeding my worst habits and yearning for rituals to help restore perspective. This has led me to think about the future of ritual in public life—new ways we might find emotional communion with one another, to remember that we are all walking wounded and that our shared struggles and desires far outweigh our differences.

ARTIST BIO

Through the activation of public spaces around the world, Candy Chang '95 creates work that examines the dynamics between society and the psyche, the aesthetics of handwriting, and the value of anonymity in a performative age. Trained as an urban planner, she channeled her emotional questions into her work after struggling with grief and depression. Her participatory public artwork *Before I Die* reimagines our relationship with death and with one another in the public realm, and has been created in over 5,000 cities worldwide. Her most recent work, *Light the Barricades*, is a series of electrified shrines for contemplating inner obstructions and will be traveling to The Mint Museum in Charlotte, North Carolina in 2021. She is a TED Senior Fellow, Urban Innovation Fellow, and World Economic Forum Young Global Leader. Her work has been exhibited in the Venice Architecture Biennale, Tate Modern, and Museum of Modern Art.

MILLICENT DUNSTAN '15

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ARTIST STATEMENT

These images of my work represent my world and thought process as I strive to create garments that are less harmful to the environment. My methods of construction take from what already exists and my inspiration stems from punk and countercultural fashion. I approach my work with a do-it-yourself attitude and a goal to subvert the norms of mainstream fashion.



Plastic Fantastic Jacket & Pant, Spring 2019, Upcycled fabrics, bubble wrap, plastic bags, electrical tape, upcycled chains

ARTIST BIO

Millicent Dunstan '15 is a New York based designer and fine artist with a BFA in Fashion Design from Parsons School of Design. She has experience in a variety of creative areas from fashion and graphic design to styling, modeling and art direction. Her work exists in the world of subversive fashion and sustainability. She has been featured in *Urban Outfitters*, *Milk Studios*, *Nicotine Magazine*, *The Cut* and more. She continues her work through her small brand, *Mindblown* with her partner Ben Lucas Jones.

ANNE FISHBEIN '76

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ARTIST STATEMENT

My photography is rooted in the real world as part of the tradition of documentary photography. The real world evolves. It changes and this interests me both as a thoughtful concept and as a photographic study. My photographs look at the real world, how it is gradually altered and how it references its past. The camera as a documenting tool is a great instrument for this pursuit. My projects do not have an end point unless the idea itself completely disappears. I continue to add to all the projects I've been working on; some having begun as far back as my college days. What I've ended up with is an interesting archive of images which allows me to ponder the way places



The Racetrack Project, Photograph

change over time or blur the indicators of the photograph's date of origin. The racetrack project, in standing with the rest of my projects is a work in progress. It is not finished so what I present is a representative sample of what I have to date.

The culture of horse racing and its anachronistic environment has presented a great photographic opportunity for me. Coming from a family interested in horses and horse racing, I've always had some familiarity with it. This is often not the case with projects. I'm usually fueled by a sense of discovery. In documentary photography I think we are often drawn to learn about something new and unknown and are less inclined to wonder about the things that have already been integrated in to our lives long ago. This project began to come together locally in Southern California one day through a casual trip to the track with friends. On that day in particular for some reason, I was really struck by a kind of suspension in time that I observed. Consequently, I was compelled to shoot more than usual and in so doing experienced something very rare that has persisted throughout the project. Something that is no small issue: people didn't seem to mind when I photographed them. They didn't even notice. On rare occasion, when they did notice, they sometimes even liked it. This was no small thing. I was invisible. I was finally a fly on the wall – every documentary photographer's fantasy. What this phenomenon means is I can observe and create images that are not about the photographer and subject acknowledging one another but are instead about creating images of what is really happening in the moment. What was and is happening at the track is a culture long ago established, diminishing in its grandness and popularity in an environment decades old, frayed around the edges but still compelling its followers to maintain the style and tradition to some degree the way it always has been. I have felt an increased urgency to pursue this fading culture because as Tom Pedulla put it in USA Today "Once the sport of kings, horse racing is now galloping toward uncertainty." The racetrack, although its future is uncertain, is a great place to study humanity. I love Hollywood Park in particular. It is the track most likely to shutter its doors the soonest. The land is valuable and I've been told that as soon as the economy turns around, there will be no point in reserving the land for an unprofitable enterprise. All horseracing tracks are old. Hollywood Park, although beautiful, was never built to distinguish itself architecturally so will also not insure itself a protective historical status.

It is Hollywood Park's location in working class Inglewood and the fact that it wasn't the most elite location that makes it more significant and interesting to me as a photographer. The attendance numbers are increasingly low but the people who do go are often local workers, still in uniform. There are also patrons and staff who have been connected to the place for fifty or more years, a loyalty I observed at the other tracks as well.

It has often been said that black and white photography is more about metaphor and color photography about information. Black and white imagery has also dated itself as a medium suggesting the past. For these reasons I have chosen to create the images in black and white and not digitally but on film. Less evident to most viewers of photography but critically important is the difference in appearance between a digital pixel and what we refer to in film as "grain." In either case, it is hundreds of these miniscule properties that make up what a photograph looks like. Although subtle, the appearance affects perception in a way not unlike the way variations in sound media affect music interpretation, or the quality of an ingredient affects a recipe. On a scientific level, one way to see the difference is to compare a digital image magnified greatly on the computer screen next to the

magnified results of a scanned film image. Even if the viewer lacks a conscious vocabulary about this issue, based on one's own accumulated experience and perception, it impacts one's interpretation. Photographic style has the same effect. A good example would be the stylized, widely popular iPhone Hipstamatic application. This application applies a vignette and a sepia hue to images which impact what Carl Jung referred to as "our collective unconscious" tapping in to associations which each of us believes represents what "the past" used to look like. Interestingly, I have for a long time deliberately created a vignette in my images while taking the picture in order to quietly influence the viewer towards this association with an earlier time. By way of explanation in photographic history, all early photographic images at smaller aperture openings would result in vignetting due to the flaws and limitations of early lens design. I have observed that when I incorporate vignetting into my black and white images, along with certain subject matter and style of composition, the perception is often that the results are quite old.

The other essential component to the equation of why my pictures look the way they do is the primary camera I've been using for this project, the medium format film, Hasselblad. By way of understanding there is much that can be said about this camera. First of all, the larger the format, the finer the resolution of the resulting image which is not just nicer to look at but is another shared component with earlier photography. Hasselblad cameras have always used Zeiss optics which are considered to be the most precise. Zeiss optics allow me to work in available light with more responsive results and a broader range of subtle tone and shadow. This has been crucial during the racetrack project, as I've discovered that the results, I've been most interested in have come from night racing at Hollywood Park. I generally don't use a tripod because it slows me down and it's a bit of a spectacle (interfering with that "fly on the wall" potential I described earlier.) The newest observation I've made regarding the use of this camera is its ability to convey worthy intentions to observers such as photo subjects and security. The camera I use is somewhat beaten-up. It is around thirty years old and doesn't resemble anything being used today. I can't quite explain every reason why I go so unnoticed and unchallenged at the track but it has been observed that my old, odd looking camera charms and reassures people. In addressing the current results of this project, they're mostly divided in to two categories, the racing side and what is referred to in the horse community as the "backside" or the area with the stables. The results I'm most interested in so far are the pictures from the frontside which best explore the culture. I'm very interested in the athletics of racing and want to look closer in to the world of the jockeys. So far, I've only been able to get last minute portraits of them at the track. I need to establish relationships with individuals to get further in to this aspect and this I will do gradually. In the larger sense of how I work and the nature of my projects, I still consider myself at the beginning of a long-term study. The direction it goes will change as I continue to observe the topic and the results. In the larger sense of how I work, I noticed that my attitude about the project and the sport was dramatically altered by something I witnessed at the track one day. It also showed me something about my priorities as a photographer. It was a Sunday and I had just arrived at the track. I was seated at a table loading film into my camera when I happened to glance up at a live TV monitor displaying the first race of the day. Customarily at the track I get caught up in studying people, betters get caught up in betting and I think it's easy sometimes to forget to truly observe the horses and how beautiful they are when they're running. It was during one of these thoughtful moments that I saw the lead horse suddenly and violently collapse. It was instantly evident that the force of the fall would lead to the worst possible outcome. All I could do was look down with my eyes closed for several minutes.

Eventually I decided to walk over to the railing closest to where it had happened. There I saw a horse trailer, an ambulance and what I now perceive as the symbol no one ever wants to witness: a green curtain, possibly 50 meters across on a metal frame stationed to conceal the activities behind it. I stood there quietly watching until the curtain was folded up and the trailer and ambulance drove off. Soon after, a track official came walking briskly by on the other side of the railing. I got his attention and asked how they were doing. "Jockey's in first aid" he said. "What about the horse" I asked fearfully. "Not correctable" he replied. What a revealing answer I thought. Perhaps it was strategically worded to take the emphasis off of the loss of a living thing but for me it had the opposite effect. I just kept thinking about the poor beautiful horse doing what it did naturally but in unnatural conditions and now gone. For a while I couldn't get my mind off it. I went home that day and started researching "Tokubetsu" whose name I learned means "special high ninja." I wanted to learn about this three-year-old horse, now dead, partially to honor his life and counter the track official's chillingly indifferent words on the matter. I know that horseracing is dangerous. All the thoroughbred riders, including the exercise riders, the trainers and jockeys have suffered multiple injuries because thoroughbreds are high-spirited and unpredictable and falling off and sometimes under one or several running horses is not uncommon. The horses, ultimately less talked about are fragile and the intensity of what they do makes them especially at risk of injury and unfortunately many of these injuries are "not correctable." It was one thing to be vaguely aware of the risks but witnessing an incident has had long-lasting effects. As with all sports, horseracing is a business so it is pretty clear why the harsh realities are concealed. I had the bad judgment a few years ago to attend a bullfight in Spain. This meant I ended up watching thousands of people cheer on a bull being tormented and then killed in an arena. Afterward I decided to wander around behind the scenes with my camera and to the surprise of both the participants and me, I came upon a room where several celebratory men were stringing up the dead bull by its hind legs. I managed to get one documenting image of this grim situation before they looked over in shock and slammed the door.

Horseracing is not bullfighting and it's not my intention to make a comparison. The stories of both Tokubetsu and the bullfight have resulted in reflection about the experience of these harrowing moments—about looking and not looking, seeing and not seeing and then at the point of regained clarity, how to proceed. Having witnessed a tragedy has now made me more aware of unexpected consequences. This has likely affected both what I experience at the track and how I photograph. The day Tokubetsu died, as I made my way down to the railing, I was completely unaware of what the spectators were doing and only later realized that the subject might have been a very telling set of photographs. But I learned something about myself that day concerning an issue that photographers wrestle with: can we always remain detached in an effort "to get the shot?" I realized, and possibly to the sacrifice of images, that I sometimes can't. On that day, I forgot that I had a camera. I've often thought about an essay I read my first year out of college about a first-person account of two photographers who both found themselves in a chain-reaction car accident on a bridge in Manhattan. One photographer saw a distressed person in a wheelchair being wheeled quickly in their direction away from the unfolding chaos. The photographer describing the incident in the essay wrote about his immediate realization of what a perfect Pulitzer-Prize winning moment it was. But he was also acutely aware of his sense of humanity for the emotional pain he was witnessing by the person in the wheelchair and it prevented him from exploiting the moment with his camera. Additionally, he got in-between the other photographer and the subject to prevent any kind of photographic record. My

reaction to that story hasn't changed over the years but it still occupies my thoughts. I don't think one photographer should have imposed his will and interfered with another. There is a lot of painful truth in the world and evidence in the form of photographs can both enlighten and alter how we see the world. There is a lot to consider involving this subject and each photographer's responsibility and conduct. But on the day, I saw a horse die and learned something about how it's perceived by some in the horseracing community, I learned something about myself. I know that in the future I will have an obligation to try to keep my eyes open in the face of tragedy at the track. There may be usefulness in the purpose of what I might photograph. We may learn something about ourselves and possibly a heightened awareness of our responsibility to protect the horses. Much was gained from that life lesson at the track but I would give up what I learned and even the possibility of better photographs for Tokubetsu to still be alive.

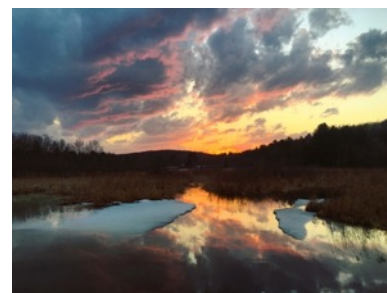
ARTIST BIO

Anne Fishbein '76 received a B.S. in communication from Northwestern University in 1980 and an M.F.A. from Yale University in 1985. Solo and group exhibitions include the Los Angeles County Museum of Art, San Francisco Museum of Modern Art, California Museum of Photography, Zocalo Two Metro Station (Ministry of Culture, Mexico City), The Art Institute of Chicago, Carnegie-Mellon University Art Gallery, El Motin de Los Angeles (Barcelona, Spain), and Mayer Art Center, Exeter, New Hampshire. Among the many museums and collections holding Fishbein's work are the Los Angeles County Museum of Art, The Art Institute of Chicago, The Museum of Modern Art (New York), National Gallery of Canada, Norton Family Collection, and the San Francisco Museum of Modern Art.

Anne Fishbein continues to work on projects both with film and digitally while earning a living through a combination of editorial and corporate assignments and teaching. Her monograph *On The Way Home* was published by Perceval Press.

ELIZABETH GARDNER '83

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Fire on Ice, 2019, Photograph

ARTIST STATEMENT

I walk, take photographs, write; I can't do one without the other two. I am a sky swimmer. It's been my jam, my religion — every step a prayer, a way through. There's been no better way for me to stay grounded and keep moving through the tougher stuff of life than to just get outside for a walk — and trust in the simple magic of ordinary things, the rhythms of the natural world, and the wisdom of

trees. Most days, I walk the backcountry roads and woods trails that beckon with the first light. Sometimes I'll head out for several hours, covering ten or more miles, stopping to chat with neighbors, sing to the cows, watch the birds rouse the ancient sycamore, and visit my favorite barn, before returning home to process, write. Something changes for me out there — the sky opens up, a sense of yonder rising with the distant hills and river fog, within me, too, and suffusing my whole being with a sort of reverie and magic. This space — where I can bring my awareness to the tiniest of shifts in the landscape within and without, breathe into just being, and cultivate presence, stillness, and resilience — has been deeply healing and fortifying.

It took me a long while to give myself permission to step into my creative space fully and unabashedly — and I am grateful for the many people who have nudged me back into that space — and back into myself — over the years: my book designer, Bruce Kennett ('67), who has always helped me imagine the possibilities; my sons, Luke and Dom and friends far and wide who inspire me with their own creativity and willingness to go off map. I chose these five images out of the thousands I've taken over the past several years mostly because of the way I remember feeling when I captured each of them. I remember what was swirling in my head, my heart — the softening I experienced in each moment as I stood transfixed by a certain kind of light as it hit the water, illuminated the barn, the skies, me.

I don't own fancy camera equipment. If I did, I might lose the spontaneity of my captures, the way I see. I've used three different iPhone cameras to take these images, tucked into a pocket as I've set off to clear my head, chase a rainbow, lose myself in the eloquence of the concrete. I often visit the same spots over and over again, enabling me to notice the tiniest, subtle shifts and quiet harvesting of the season as the landscape is once again tenderly transformed into something new. Each time different — echoes of myself, and back again. I first started taking photos on my tiny 5S, which I later bequeathed to my mother, and on which she'd tap out long texts followed by a string of random emojis and her signature "Loving you, Mom" in the months before she died — and which somehow captured a once-in-a-lifetime sky, just two days after the Summer Solstice back in June of 2015, when I walked to the barn and stood awash in wonder for over an hour, as the skies above (and only above the barn, I later discovered) cycled through otherworldly pinks and colors I'd never seen before and knew I might not ever see again.

My faithful 6s accompanied me on many 10-plus-milers all over town, and captured thousands of moments of beauty for me, including the image, *Fire on Ice*, which I also chose for the cover of my first book, *Here. In the Undertow of Wonder*. Taken at my secret spot, where I often go to catch the light, watch the beaver doing his thing, and listen to the rural philharmonic settling in for the night, this shot was taken back in early March, 2019. I remember the skies were raging with a fiery sunset, and the clouds were threatening to unleash a Dark Mark, so I dashed off to see where it all might touch down, and found the fire hitting the snow and ice just so — no beaver in sight.

Finally, I purchased my most recent iPhone, an XR, just before a two-week trip to Ireland and the UK in the summer of 2019, so I could go unbridled into the landscape and take as many photos as I wanted — which I did, of course, thousands of them, of a landscape with which I felt an immediate kinship, and reminded me of my own here in Gill. The last three shots were captured with the XR. I remember waking early, as I often do, on the morning of December 1, 2019, and being pulled outside by the hint

of an orange sky. I walked down to the barn, and there she stood, Sunrise Barn, one eye opening to me, skies blazing with the promise of a new day — another chance to remake our world.

When the pandemic hit, it was all I could do to spend as much time outside as possible. I am so lucky that I can do that safely, and stay connected to the landscape, friends and neighbors, myself — and most especially, some grounding shimmer of hope that we would get through. Pandemic Spring, taken during a long walk on April 19, 2020, represents to me that rousing sense of the burgeoning spring within, a hint of fresh new growth greening the edges, colors blooming the sky, water. Something to look forward to. In August, a veritable moshpit of sunflowers in front of the barn danced in the summer heat, and I captured many images of Sunflower Barn at different times of day and night that showed the rollicking, riotous sunflowers in full bloom. So much joy! We all need more of that. Storms rage on, the landscape shifts and cycles endlessly — and the sky above splinters, mends, opens again — echoing my own heart. The barn stands at the same time strong and vulnerable, bending ever so slightly to the elements but tending, too, to its own island of calm within — one eye skyward, the rest firmly rooted in soil strengthened by the generations that have farmed here.

As I've navigated my own ever-shifting landscape of love and loss, grief and joy, too, I've tried to channel the barn's grace, the ancient wisdom of the land — standing on my own, weathering whatever comes with a firm foothold in the ever-changing skies and fields, in the ancestral stories crisscrossing the hills — and in the surety of connection. Though we often feel alone, we cycle through the seasons, this life, together. Especially now, we must stand together at the intersection of heart and landscape, where the natural world conjoins with and reflects our own essential nature, and back again — reminders that we are all just iterations of the world's atomic creativity, part of the same living, breathing, interconnected universe. This world — wherever it is for you, the same — lives and breathes for us. To be able to be truly, fully present here, to match breath and beat of heart, to soften the knotted places and open instead to the beauty and majesty of morning in surround sound ricocheting in the chambers of your own heart...well, it's everything, isn't it?

ARTIST BIO

Elizabeth Gardner started walking and writing to reframe her world when she was very small. Losing herself in the wilds of wherever she was, in those hidden pockets tucked just out of sight — climbing trees, hunting for salamanders, collecting chestnuts — and in the wilds of her imagination, too, helped her make sense of the world. She didn't add photography to the mix until a class in high school brought her into that world just beyond — and into a space that reminded her to trust in the slow down, to the small details that caught her eye. An Exeter/Williams grad, Liz has spent much of her adult years happily immersed in the intersection of the educational and natural landscape, teaching creative movement and dance, designing curriculum and nature-based enrichment programs for schools and local families, homeschooling her two sons, and working as a content creator, writer, educational consultant, and tutor. After a breast cancer diagnosis hit in 2008, Liz returned to the things that had sustained her as a child — walking long miles, communing with the natural world, taking photographs, and writing about her experience (in her *Flip Side of Forty* blog). Ever since, the world has shimmered with a new kind of beauty and urgency.

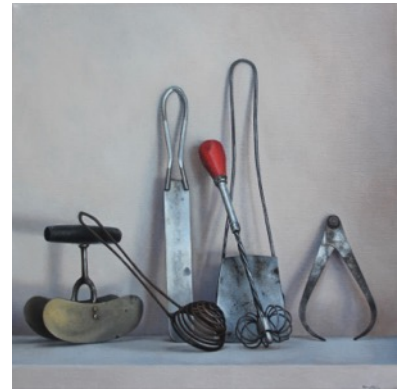
She published *Here. In the Undertow of Wonder* in early 2020, the first of what she hopes will be a happy stack of books of her writing and photographs. When not walking the dusty road, dancing, or taking in live music, Liz runs *FlipSwitch Coaching*, working with college-bound students and small businesses to help them unearth their stories and discover their most authentic selves. She's currently designing new online classes, downloadable workbooks, and *The Dusty Road* podcast, to more fully integrate her work and expand the reach of her interactive, creative programs, with the hopes that more students and adults might feel inspired to build self-awareness, presence, and resilience amidst ongoing uncertainty and change.

KATE GRIDLEY '74

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ARTIST STATEMENT

Old agricultural tools; blacksmithing tools; woodworking tools; kitchen tools... My studio is full of tools and voices.



Sextet, 2019, Oil on linen

The tools are worn, stained, wooden handles smooth and shiny with the patina of oil from hands and use. There is a small pitchfork rusted into boney wire fingers; there are handmade planes, drill bits, augurs, tiny saws, pliers, black-smith tongs. There are kitchen tools from an ancient relative in Wisconsin, and others sent by friends far and near. I marvel at the shapes and colors, the shadows cast, the play of light on different surfaces. Who held these tools, who sculpted the dwellings and the land, farming, logging and mining it into its current habit? If the tools could speak, what stories might they tell?

One of the tools is completely reconfigured: a file that has been fashioned into a chisel (the steel is strong) is attached to a handle made of a small forked branch that fits easily—comfortably—into the palm of my hand. Imagine the excitement at the discovery that the tool fits the handle that fits the hand—as an anonymous woodworker puts it together for themselves; unique, personal, random. In the company of other machine cast tools, this tool stands apart, a ‘sport’ in the biological sense, which is to say, ‘an animal or plant showing a striking variation from the parent type, especially in form or color as a result of a spontaneous mutation.’

I learned the biological definition of ‘Sport’ in a histology and cytology course at Exeter in 1973, back when I thought I would be a biology major. The original desire to understand how things work, form and function, still informs much of my observations and meditations through the crucible of drawing, pigments and oil.

ARTIST BIO

Known for her insights into human character, the quality of light in her work, and her painting technique, Kate Gridley maintains a studio in Middlebury, Vermont, where she has lived and painted full time since 1991.

Awarded a Hutchinson Memorial Fellowship for Painting on graduation from Williams College in 1978, Gridley pursued her studies in New York City before moving to Florence, Italy for a year and a half of full-time study of renaissance painting techniques. She began exhibiting regularly in New York and New England, starting in 1983.

Gridley's installation "Passing Through: Portraits of Emerging Adults", a set of 17 over life-size oil portraits paired with sound portraits (recorded by former NPR correspondent Anne Garrels) is traveling throughout the United States.

Gridley is currently at work on a multimedia portrait of musician, author and teacher Francois Clemmons, better known as Officer Clemmons on Mr. Rogers Neighborhood. The over life size portrait and accompanying sound portrait and video are partially underwritten by the Vermont Arts Council and The Vermont Community Foundation.

The Vermont Arts Council and The Vermont Community Foundation are also underwriters of Gridley's upcoming installation "Witness Marks; Anatomy of a Memory," a set of 100 small panel paintings set to electronic music by American composer Peter Hamlin which will premier late 2021. Gridley's paintings are in the collections of the Quantum Chemical Corporation, The Vermont Law School, Phillips Exeter Academy, The Middlebury College Museum of Art, Norwich University, Green Mountain College, Middlebury College, The Keewayden Corporation and numerous private collections in Europe and across the United States. In 2010 she completed the official state portrait of the Honorable Governor Jim Douglas of Vermont, which hangs in the Vermont Statehouse, and in 2012 she unveiled the official portrait of the Honorable William K. Session III for his work as Chairman of the Federal Sentencing Commission, which hangs in the Thurgood Marshall Federal Judiciary Building, Washington D.C. Her illustrations have appeared in a number of books, including *The Cook and the Gardener*, *Art and the Gardener*, *Mission Rejected: Us Soldiers who say no to Iraq*, and national magazines.

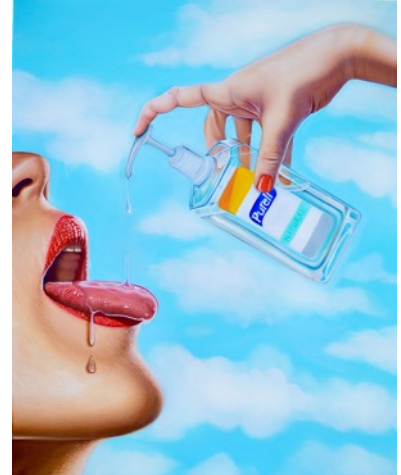
ALEXANDRA GROUNDS '17

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ARTIST STATEMENT

This work has been made over the last few months, and mostly during the most intense parts of quarantine. It reflects the shift in myself, from looking outward onto the people and city around me for inspiration, to now forcibly looking inward and finding inspiration within. The work represents the times, the uncertainty, and the self-reflection of 2020.



Sanctify, Quarantine Series, 2020,
Oil on linen

ARTIST BIO

Alexandra Grounds '17 is an American oil painter from Arizona, currently studying at Columbia University and specializing in large scale portraiture. Her portraits, often depicting classic iconic females and peers, aim to rework the patriarchy towards equality and female self-representation. As a young woman in our social and political landscape, the discussion of objectification, over-sexualization and inequality has driven some of her most well-known pieces. Grounds' painting is her form of resistance, of activism, of empowerment - while embracing her own female sexuality. The artist currently has work displayed at the *World Trade Center*, with additional exhibitions in multiple galleries nationally.

BARBARA RITA JENNY '84

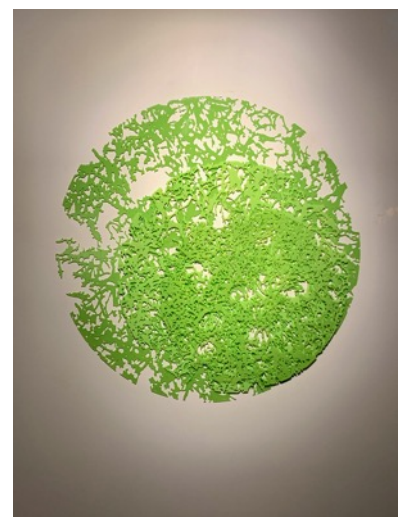
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Facebook: @toughmotherstudio

ARTIST STATEMENT

Dura Mater—the literal translation from the Latin being 'Tough Mother'—is the outermost, protective lining of the brain. It is also what I call, and how I categorize, my current body of work. Laser-cut reliefs that reconstruct astroglial brain cell forms into lacey orbs.



Astroglial (re) alignment, 2019,
Laser-cut hand-chromed PET-G

Digital prints of the voids between those forms that morph into mono-chromatic continents. All mixed media output created from the input of downloaded open-source high-res brain microscopy.

This work evolved from my *SkinPrints*—large format output for immersive multi-media installations that insist on the retention of skin to maintain a semblance of embodiment in a posthuman future—that touch and being-touched is crucial to remaining human, no matter our transhuman silicon/e make-up.

This same symbiosis of art and science, cross-fusion of Baroque and high-tech aesthetic, and intertwining of innovation with hope — bolstered by the buzz of maternal anxiety — is what drives this *Tough Mother* work.

Worried research about Alzheimer's for my mother, OCD/PANS for one son, and 'mental' health for the other, seeped into my studio time and then into the work itself.

So, my studio process has become an amalgamation of fierce love combined with obsessive curiosity, and the compulsion to do something when told nothing can be done. The work is now an effort to understand the misfiring, inflammation, and deterioration involved in the specific brain disorders and diseases that have beset people I love. A desperate effort to make sense, make order, cut and realign and paste, and somehow heal with this busy-ness, this placing of ephemeral bandages on invisible wounds. Knowing always that solutions and our evolution lie not wholly in the fixing or surmounting of human flaws via technology, but in embracing — with awe! — our imperfect humanness while we harness science and technology to save us."

ARTIST BIO

Barbara Rita Jenny '84 is a digital media artist and art educator. She is a recipient of numerous awards and grants, including the coveted NH Charitable Foundation's Artists Advancement Grant. She is also on the roster of New Hampshire State Arts Fellows. She received her MFA from MECA--the Maine College of Art, and her BA in Visual Art/Film Studies/Environmental Studies from Dartmouth College.

Jenny is an arts and community advocate, having served on Portsmouth, NH's first Blue Ribbon Committee for Arts & Culture, co-founding the Islington Creek Neighborhood Association, and coordinating the Rock Street Park stage project—one of the first community art projects in Portsmouth. In 2009, Jenny established an artists' residency program in Nova Scotia to support artists from Maine College of Art (MECA). Her recent public art initiative--#embracemilitantoptimism—consisted of 'campaign signs' placed among pools of municipal election signs across Seacoast New Hampshire.

Jenny works in a backyard studio behind her home in Portsmouth, New Hampshire where she lives with her husband and two dogs, and generally some combination or permutation of her four children and extended family.

ROSE KLABIN '96

www.roseklabin.com

ARTIST STATEMENT

In artworks that employ mixed photographic technique, sculpture and installations, I investigate the conflicts between opposites: rise and fall, nature and industry, man and machine, in order to expose the cyclical, co-existent movement of dependence of these elements.



Endoscopy 4, 2013, Watercolor and digital print on cotton paper

At *Sutartine*, my last exhibition, I reflect upon the dual character of human existence and the necessary agreements to exist in harmony. The word *Sutartine* has its origins in Lithuania – homeland of my family – and designates an ancient polyphonic chant composed and sung by women only, in which the voices match and mismatch each other. *Sutartine* means, therefore, an agreement: a harmonic coexistence between two distinct elements. When entering the exhibition, the visitors will see a set of five sculptures of female bodies opposed to industrial gears. As the visitors walk through the sculptures, they will listen to the *Sutartine*, a Lithuanian chant, that attains a meditative sonority. Surrounded by this sound, in which the voices mismatch in perfect harmony, the female figures remain resilient in face of suffering.

ARTIST BIO

Rose Klabin '96 obtained her master's degrees in visual arts from the *Saint Martins School of Art* in 2006 and from the *Byam Shaw School of Art* in 2005 – both in London. She held solo exhibitions in São Paulo, Rio de Janeiro, New York, Miami, Israel and London. Her works are present in private collections such as that of Agnes Gund, James D. Robinson III and Aldo Cossuta, in New York; in the BGA-Brazilian Golden Art Collection (BGA-SP); and in permanent public collections, such as that of Instituto Moreira Salles, in Rio de Janeiro. In October 2019 she had a solo exhibition in the Museu de Arte Moderna Aloísio Magalhães – MAMAM, Recife, Pernambuco.

DUSTAN KNIGHT '76

www.dustanknight.com

ARTIST STATEMENT

My artwork is personal. I paint what I know, and what I feel about it. I chose these artworks because they are messily romantic, emotionally charged, landscapes of where I grew up and still live. My studio is on New Castle, an island, 15 miles down the road from Phillips Exeter Academy. I was a day student at PEA and commuted between home and the challenge of the classroom. The landscape of this little island was a sanctuary from the stress of growing up. It continues to be important.



Bright back Channel, 2019, Mixed media

Thematically the familiar granite shores, deep woods and ocean offer a reflective, mobile, metaphor for my experiences. The tangled surfaces, vacillation between transparent and opaque, quiet and chaotic, knowing and unreadable — the fundamentally physical materiality in my work — expresses my feelings.

I am intent on creating a feeling — not an idea — not a story. The feelings are shared visually. I guess I would hope that someone looking at these works would ask — ‘what do they make me feel...’

ARTIST BIO

Dustan Knight '76 is a professional artist and Art professor (ret). She was a day student in the early days of coeducation at PEA where she spent her time in the day student common room and the library. She attended Duke University for undergraduate and Pratt Institute of Art for graduate studies followed by Boston University for her Masters in Art History. Knight taught studio and art history for twenty years and currently works full time in her studio. She spent ten years in the lower East side of Manhattan while attending Pratt when the art world was sizzling with opportunity, glamor and chutzpah. Her art is defined by the German abstract expressionists who dominated Soho at that time. She loves their drama, their raw emotion, the physicality of their surfaces and their disregard of formal tenets. After decades of teaching the ‘rules’ she is happy to be making art that embraces those qualities.

ELIZABETH KOSTINA '20

[Hairlines Book](#)



Sam C 2 Footage Still, 2020,
Photograph

ARTIST STATEMENT

It has become easier than ever to present idealized versions of ourselves to the public, but these idealized identities can become spectacles, performances for others as opposed to reflections of our true selves. The pressure to pass for a mainstream identity (e.g. cisgender or heterosexual identity) is significant. People must adhere to certain mannerisms to be validated by the dominant culture, perhaps by speaking, dressing, or behaving so that their difference is downplayed. Throughout these code switches, the body and hair remain relatively permanent. To change your hair is to make a conscious and curated act of presentation.

Hairlines aims to harness, explore, and subvert exploitation of a largely existing and visible phenomenon: queerness, an umbrella term for individuals who are not heterosexual or straight. *Hairlines* focuses on the curation of the external and mental relationship between a person's hair and their gender and/or sexual identity, providing an alternate and more candid view of queer identities by subverting the idealized selves we see on social media.

Without makeup, product, accent, or fancy equipment, subject and photographer work together to present the ideal self: each unfiltered subject as they are.

ARTIST BIO

Elizabeth Kostina '20 is passionate about interdisciplinary practices and modes of architecture and storytelling through the intersections of neuroaesthetics, linguistics, and architectural theory through the mediums of documentary portraiture, film, theatre, origami. She focuses on the designing of and the design of Systems as well as the bodies created within them and the responses generated to.

She currently works at Hume as a researcher at their Human Metrics Lab and as the Assistant Editor in Chief at the Centre for Conscious Design. She is the founder of neoclassic media and contributes to the Love To All project as the events coordinator.

EVIE LOVETT '84

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ARTIST STATEMENT

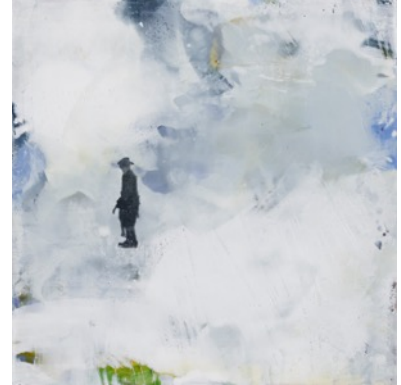
Since 2015, I have been making public art informed and inspired by the nearby Connecticut River. In my encaustic work I found myself incorporating patterns that I saw and photographed, as well as a feeling of both ease and peril that I felt when I was on the river.

I sensed the patterns of freeze and thaw of the river in myself, in my relationship to my work and to the world around me. I spent days at the Brattleboro Historical Society researching historical photographs of the Connecticut River, mesmerized by glass plate negatives of miniscule figures skating on the long-ago frozen river – a river that rarely freezes over now. Forgotten people. Long-gone time. I wove these thoughts and threads into the work in the encaustic studio.

The Brattleboro Historical Society has kindly allowed me to use bits of imagery from their historical photographs.

ARTIST BIO

Evie Lovett '84 is an artist, teacher, teaching artist, photographer, Vermont Folklife Center media educator, facilitator of story sharing, encaustic painter, collaborative maker of public art, dedicated to connecting people to each other and place through art, story, and active participatory engagement.



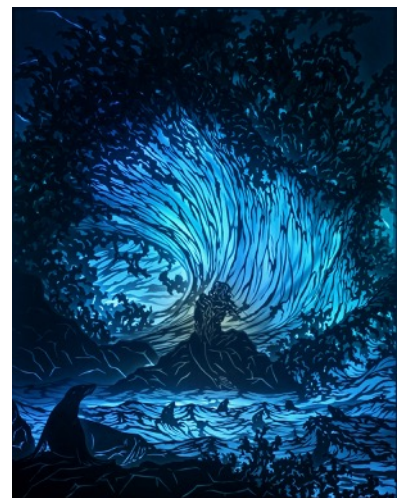
Thaw #45, 2019, Encaustic and mixed media on panel

BRITTANY OTTO '08

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ARTIST STATEMENT

Art is my language. Words often fail me, but the images I create allow me to speak clearly and honestly about what I feel. The challenge of transforming the hard, cold medium of paper into soft edges and warm lines provided me with an endless series of puzzles. I cut every line by hand, a process as complex as it is organic that makes the art feel timeless and meditative. The lighting is the capstone.



The Selkie, 2018, Hand cut watercolor paper, vellum, and programmed NeoPixel LED lights

I find it fascinating and liberating to rely on light to imbue my art with life and color. My work shines brightest when surrounded by darkness. For these pieces I sought to explore intensely personal topics including my own struggles with mental health.

ARTIST BIO

Brittany Otto '08 was born in Lee, NH and graduated from Phillips Exeter Academy in 2008. Though the art classes at PEA were some of her favorites, she dedicated herself to studying biology and environmental sciences in college. During her junior year of college, she realized she felt creatively unfulfilled and missed working with her hands. In 2012 she moved to Seattle, WA with her now husband Ian Otto ('09) where she explored a plethora of artistic media through practical experience, trial and error, and self-study. Since 2016, she has been working with hand cut paper sculpture and light to create portals into fantastical worlds, pulling inspiration from her love of the natural world and fantasy. To date, her work has been featured in local Seattle galleries and the book *Odd is Art* published by Ripley Publishing.

LINDSAY PACKER '91

www.lindsaypacker.com

ARTIST STATEMENT

In performance, film and video, installations, and photography, I connect the visual language of painting to the kineticism of early cinema. With a spontaneous spirit, I bring moving imagery into real time and space. Luminous temporary geometries ride into perception as shadow forms that remain rooted to their architectural and sonic contexts. Site, movement, chance, and improvisation inform color and composition in all my work. I gather, activate, disassemble, and redistribute both physical and shadow forms, ultimately leaving no trace.

My working process pre-supposes all the elements I require are already present in any given scenario and that it is my job to meet them with a non-hierarchical curiosity. In both analog and digital outcomes, I observe, scavenge, and play with color, physical form and light. I borrow 'props' from my work environment and activate them with light, color and movement – sometimes I use materials found in nature, but more often I use ready-mades like furniture or plywood or even digital default settings. I establish through my actions a new vocabulary of form, an ephemeral language of shape and movement unique to time and circumstance.



Pass thru, 2019, Light and found/re-purposed objects, Dimensions variable

ARTIST BIO

Lindsay Packer '91 plays with the call and response of color and light, form and site in performance, moving imagery, and architectonic interventions. A Fulbright Fellow to India in Installation Art and two-time Artist-in-Residence at the Josef and Anni Albers Foundation, Packer received a BFA from the Rhode Island School of Design and an MFA from the School of the Art Institute of Chicago. She was awarded a 2019 NYSCA/NYFA Artist Fellowship in Architecture/Environmental Structures/Design for her work across disciplines and was a 2019 Artist-in-Residence at ISSUE Project Room (Brooklyn, NY). 2020 solo exhibitions include Phase Space at James Madison University's Duke Hall Gallery (Harrisonburg, VA) and Motion at a Distance: Dusk to Dawn at MONO NO AWARE (Brooklyn, NY). Packer lives and works in Brooklyn.

TIFFANIE TURNER '88

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ARTIST STATEMENT

I create large and small scale botanical based sculptures, meditations on our tolerance of aging and imperfection, on what we consider ugly and what we consider beautiful, and on the high cost of these pursuits on our society and the natural world. Through the heads of flowers, I study environmental and social issues, using representational art to express conceptual ideas, as the natural world is so accessible to most humans it provides an easy 'in' to explore the themes of the work more deeply.

The two roses included here also explore the idea of embracing imagery of female body parts (genitalia, curves, weight, etc.), and the conditions that can afflict them. Although these pieces make me blush, they are a reflection of the real flower specimens they were modeled after.

ARTIST BIO

Tiffanie Turner '88 was raised in the woods of New Hampshire. She received her Bachelor of Architecture from Rensselaer Polytechnic Institute in 1995 and worked as an architect for over 15 years before beginning her career as a botanical sculptor. She has had solo exhibitions at Eleanor Harwood Gallery, Saint Joseph's Art Society, Rare Device, and the Kimball Gallery at the de Young Museum in San Francisco, at which she attended a month-long artist residency in 2016. Recent group exhibitions include *Cut Up* at Winston Wächter Fine Art in Seattle, WA, *NSFW/Femme* at Spoke Art in San



Specimen C (Ranunculus), 2019,
Paper mâché, Italian crepe paper

Francisco, *Orchids: Attraction and Deception* at the Barry Art Museum in Norfolk, Virginia, and *Detritus* at the San Jose Institute of Contemporary Art in San Jose, CA. Her work has been written about in the *NYT Magazine*, *Gardens Illustrated*, *Vogue*, and the *San Francisco Chronicle*, among others, and was recently featured in the new book *Flower; Exploring the World in Bloom* from Phaidon Press.

Turner is also an instructor in the art of paper flower making in the United States and abroad, and is the author of *The Fine Art of Paper Flowers*. She lived in San Francisco for over 20 years before moving to Fairfax in west Marin County, California, where she currently lives with her husband and two children.

REBEKAH WOSTREL '87

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Facebook: [@rebekahwostrelstudios](https://www.facebook.com/rebekahwostrelstudios)

ARTIST STATEMENTS

My functional ceramic work is informed by the traditional Japanese aesthetic of *wabi sabi*, characterized by simplicity, intimacy, and refined imperfection. I want my pots to feel good in the hand and be easy to use. It's my hope that people who engage with them experience a sense of connection and comfort—that my pots 'make special' the everyday-ness of daily use.

Big Binks, is a collection of over-sized porcelain *pacifiers*. Some of them hang on the wall at eye-level, others are freestanding. Some of the pieces mimic the simple bulbous pacifier, others are subtle subversions of the form—pointy, angular and planar. The surface treatments include etching, piercing, encaustic, and felted angora. The rings are forged iron and rubber-coated stainless. Sometimes the combination of materials effects a tension or dissonance, where surfaces are in part welcoming and even delectable—but also (*a la* Meret Oppenheim's *Fur Cup*) off-putting.

ARTIST BIO

Rebekah Wostrel '87 creates functional ceramics as well as sculptural objects and wearable art. While primarily a ceramic artist, Rebekah often incorporates materials such as wax, glass, felt, metals and wire into her clay work. She was born and raised in Gloucester, MA and holds an MFA in Ceramics from Pennsylvania State University and a BA in Anthropology from Smith College. She's exhibited her work at museums and galleries internationally and received numerous grants including a Pennsylvania



Double Ring Bink, 2015,
Porcelain and steel

Council on the Arts Grant and a Fulbright Fellowship to Indonesia where she studied ceremonial terracotta wares, and worked with potters and offerings experts in Ubud, Bali. Rebekah has taught at Princeton University and The University of Pennsylvania and is currently a resident at the McGuffey Art Center where she teaches clay and design classes for all ages. She is the founder and director of the Mobile Art Share Initiative (MASI) – an outreach program that brings art experiences to Charlottesville elementary school children and refugee families. She’s currently partnering with International Neighbors, raising funds to provide hands-on art workshops and exhibitions for refugee kids in the Charlottesville area.

WENDI YAN ‘18

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@wendiyan



MasC, 2019, Virtual environment

ARTIST STATEMENT

In this set of work, I blend my personal experience and imagination, and explore the possible relationships between the self and the non-self. What draws the boundary between what we think is ‘inside’ us and what is ‘outside’ us, what ‘belongs’ to us and what does not? Through both visuals and audio, I build virtual worlds in the digital space that embodies my subjective experience and musings on the self.

Kute Kingdom imagines a world in which citizens meditate together on the Cute to power the central statue with their collectively generated brainwave. It is a chimera as well as a fever dream about togetherness and belonging. When a world meditates and enters the delta state, when the brainwaves at this state power the world, which layer of reality do the citizens dwell in?

MasC, in some way, appears to be the opposite of *Kute Kingdom*. Instead of surrendering one’s subjectivity to a collective consciousness, *MasC* presents a world in which one’s individuality is vigorously celebrated. Yet, there is an ironic undertone for the capitalism that perpetuates this celebration of ‘wearing your individual expression’ -- is it really *your* desire, or one manufactured and fed to you with the mask of ‘your own’? Though presented as a virtual environment, *MasC* could well find itself a mirror to many aspects of our real-life experiences.

Fundamental Isolation is primarily an audio experience in which I sought to express how it feels for me to be trapped in my own consciousness. This is what I see as the fundamental isolation universal to all human beings: the subjectivity and the agency we inevitably feel, which came with the package of life no one ever subscribed to.

ARTIST BIO

Wendi Yan '18 is a new media artist and filmmaker based in Princeton and Beijing. She utilizes 3d game art software, video and projection to create experiences that interrogate the construction of our sense of self and identity. With new media art, Wendi often constructs speculative worlds that explore the boundaries of self-consciousness. With documentaries, Wendi looks for the boundaries of culturally-shaped identities in her life. Wendi Yan currently studies at Princeton University where she concentrates in History of Science with certificates in Visual Arts and Architecture and Engineering.