

GALLERY COPY

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green

February 2 - April 20, 2024

Curated by Dana Donaty & Renee Phillips

A group exhibition exploring the cultural narrative of color

Alissa Alfonso • Diane Arrieta • Molly Aubry • Melanie Brewster • Dana Donaty
Andrea Facusse • Amy Gelb • Jill Hotchkiss • Margaret Innerhofer • Jeanne Jaffe
Kandy G Lopez • Rick Newton • Quimetta Perle • Renee Phillips • Evelyn Politzer
Elle Schorr • Norman Silva • Andrea Spiridonakos • Jacquelyn Strycker
Denise Treizman • Melissa Webb • Addison Wolff

Arts
WAREHOUSE
A Project of the Delray Beach CRA

EXHIBITING ARTISTS

Alissa Alfonso

Diane Arrieta

Molly Aubry

Melanie Brewster

Dana Donaty

Andrea Facusse

Amy Gelb

Jill Hotchkiss

Margaret Innerhofer

Jeanne Jaffe

Kandy G. Lopez

Rick Newton

Quimetta Perle

Renee Phillips

Evelyn Pulitzer

Elle Schorr

Norman Silva

Andrea Spiridonakos

Jacquelyn Strycker

Denise Treizman

Melissa Webb

Addison Wolff

Alissa Alfonso

I am Alissa Alfonso, a Miami-based textile artist, intertwining nature's narrative with art. My creations, ranging from soft sculptures to stuffed textile wall collages, are not just visual expressions but profound dialogues with nature. These pieces reflect the fleeting beauty of the present and the urgent call to address our destructive impact on the environment.

My work, particularly the "Nature's Medicine" series, transforms discarded materials into intricate representations of healing plants and fungi, emphasizing the reciprocal bond we share with nature. This collection is a tribute to the earth's natural healing powers and a reminder of our ancestral wisdom.

In my latest endeavors, I am exploring soft-sculpted lighting elements and large wall collages, reimagining traditional relief art. These pieces encapsulate the dual themes of nature's ephemeral beauty and our responsibility towards it.

Through my art, I urge a reevaluation of our interaction with the natural world. Each piece is a call to mindful action, inspiring a harmonious coexistence with our environment. My artistic journey is a commitment to not just celebrate nature's beauty but to ignite a conversation about its preservation, reminding us of our role as stewards of the world that sustains us.

Bio

Miami-based textile artist Alissa Alfonso transforms repurposed materials into striking nature-inspired soft sculptures and installations, reflecting the duality of abundance and waste in modern life. Celebrated for her "Nature's Medicine" collection, Alfonso's works, from hand-dyed botanicals to medicinal fungi, echo a deep reverence for the natural world and its historical significance to humans. Her poignant plastic bag installations, depicting clouds and jellyfish, poetically highlight the environmental impacts of plastic overuse. A proponent of sustainable art, Alfonso champions green creativity through her "Off the Canvas" program in Broward County Schools. Her latest endeavors include a healing plant-themed functional lighting series and vibrant, super-stuffed wall collages that embody the ephemeral beauty of nature and the diverse palette of the Earth's skies.



Diane Arrieta

As the human presence expands, it introduces an increasing number of obstacles into the natural landscape, obstructing the traditional migration routes of ungulate populations and leading to severe consequences. Kenya's wildebeest population has suffered a staggering decline of over 70% since the mid-1970s, resulting in the collapse of most migratory pathways. The significant expansion of large-scale farming has significantly reduced the wet season range for wildebeests. This has forced the Wildebeest population to rely on the drier rangelands, where they face increased competition with cattle.

Climate change has far-reaching implications for food security in four key aspects: food availability, food accessibility, food utilization, and the stability of food systems. Women farmers currently play a critical role, accounting for 45-80% of all food production in developing countries, depending on the region. In many developing countries, over two-thirds of the female labor force, and in many African countries, more than 90% are engaged in agricultural work.

Arrieta was born in Clearfield, PA, and raised in Oil City, Pennsylvania. The town was the site of a Seneca Indian Village that later became the epicenter of the petroleum industry. The significance of this history would have a major influence on her beliefs, which eventually became the basis for her art practice.

Deeply influenced by her Native American and European Descent-Susquehanna Indian and immigrant farmers from Czechoslovakia, Arrieta's views of nature and her stewardship of land and the environment were formed from childhood.

She holds a BFA in ceramic sculpture and an MSc in Wildlife Health from the University of Edinburgh, Scotland. Her work focuses mainly on the effects humans have on population declines of endangered species. The work also champions women and children in society.

Bio

Diane Arrieta was born in Clearfield, Pa and raised in Oil City, Pennsylvania. The town was the site of a Seneca Indian Village, that later became the epicenter for the petroleum industry. The significance of this rich history would have a major influence on her beliefs that eventually became the basis for her art practice.

Deeply influenced by her Native American and European Descent-Susquehanna Indian and immigrant farmers from Czechoslovakia, Arrieta's views of nature and her stewardship of land and the environment were formed from childhood.

She holds a BFA in ceramic sculpture, and an MSc in Wildlife Health from the University of Edinburgh, Scotland. Her work focuses mainly on the effects humans have on population declines of endangered species. The work also champions women and children in society.

Her work has been shown widely throughout the United States as well as the United Kingdom.



Molly Aubry

My work explores entangled perceptual worlds through the matrix of print media. I begin my process by observing natural phenomena—algae coalescing with ice, moss marking the bark of a tree. I document my observations in paintings and photographs, which I then alter through digital and physical processes. My installations merge the resulting works with found objects and existing architecture, thereby altering the preexisting space. Mining the tension between organic materials and digital processes, the work imagines artifacts from a world in which the natural and artificial are inextricably linked.

My research takes the form of collaborations and private investigations. I recently collaborated with a neuroscientist to study social coordination through mirrored drawing. I spent six days in complete darkness, exploring Buckminster Fuller's concept of synergetics (the geometry of patterns of energy found in nature). I read Calvino, Murakami, and dystopian sci-fi. I walk in the woods.

With a Surrealist vocabulary and dream-like logic, the work investigates the thin boundary between documentation, memory, and imagination.



Melanie Brewster

Yogini Ouroboros: The Quest for a Deeper Backbend

I am routinely pushed Instagram ads for training programs to 'deepen backbends,' featuring limber women in unattainable yoga poses. This urgency for seemingly supernatural flexibility appears to come from a more desperate desire to feel whole, or a oneness with mother nature. The green snake eating its own tail is a symbol of circularity and an infinite cycle of destruction and rebirth. Thus, *Yogini Ouroboros: The Quest for a Deeper Backbend* offers a ten-pose yoga sequence aimed at transforming the practitioner by bringing her to a state of ecstatic eternal return.

Bio

Melanie Elyse Brewster (b. Miami, Florida) lives and works in New York City, where she is finishing her MFA at the School of Visual Arts (SVA). Brewster's interdisciplinary art and scholarship focuses on coping with stress--informed by surreal, campy aesthetics that center craft, costume, and performance to destabilize and queer identity. Her work addresses the peculiarities of spirituality under late-stage capitalism, creating faux 'wellness' practices via fiber, collage, and assemblage.

She previously earned her PhD from the University of Florida in 2011 and is a licensed psychologist and professor at Columbia University in the Department of Counseling and Clinical Psychology. Brewster has published over 70 peer-reviewed articles, book chapters, and a book, *Atheists in America*, on experiences of marginality in the United States. Her research has been featured in media outlets such as CNN, NPR, Vice News, and the CBC, whilst her art has been exhibited nationally.



Dana Donaty

'Green, the patriarchal machine's greedy scene' My work explores the paradoxical nature of women's empowerment within the patriarchy. Using secondhand objects, vibrant colors, and playground-like aesthetics, my work invites viewers to engage with challenging topics about gender roles, privilege, and bodily autonomy. Through parodic humor and personal feminist gestures, I present uncomfortable realities. My work embraces any movement toward shifting gender norms, knowing that a shared laugh can foster a collective acknowledgment of difficult truths.

My practice is focused on advancing conversations about the longest-running revolution: women's equality. The work examines the historical and contemporary societal forces that shape the experiences and identities of women in the 21st century, raising critical questions about the possibility of achieving true gender equality in late-stage capitalism.

Bio

Dana Donaty (b. Columbus, Ohio) was raised in New Jersey with ColombianAmerican roots. She holds a BFA from Moore College of Art & Design in Philadelphia, PA. After twelve years of living in London, England, Donaty relocated to South Florida, where she lives and works. She is completing her MFA at the School of Visual Arts (SVA) in New York.

Donaty's interdisciplinary practice focuses on women's historical and contemporary societal experiences, exploring how these shape their identities. Her work confronts the paradoxical nature of women's empowerment within the patriarchy, ultimately questioning the possibility of gender equality. The work is infused with her vibrant maximalist playground-like aesthetics and satirical humor, mirroring life's absurdities and exposing culture's dark side.

Solo shows include The Coral Springs Museum of Art, Coral Springs, FL; the Cornell Museum of Art, Delray, FL; South Florida Ford, Fordistas Gallery, Miami, FL; and the Paul Fisher Gallery, Palm Beach, FL. Selected group shows include The Camp Gallery, Miami, FL; Mattie Kelly Art Center Gallery, NW Florida State College, Destin, FL; Flatiron Gallery, New York, NY; the Armory Art Center in Palm Beach, FL; SVA Gramercy Gallery, New York, NY; the Palm Beach Cultural Council, Lake Worth, FL., The Arts Warehouse, Delray, FL; The Audrey Love Gallery, Miami, FL; The Bakehouse Art Complex, Miami, FL; The Art and Culture Center, Hollywood, FL; Locust Projects, Miami, FL; and The Galleries at Moore, Philadelphia, PA. Donaty's projects include fifteen public art commissions, and her work is in private and public collections, including The Coral Springs Museum of Art. Residencies: Arts Warehouse, Delray, FL; Bakehouse Art Complex, Miami, FL; Frozen Music, Jaipur, India; Kriti Gallery, Varanasi, India; South Florida Ford, Miami, FL.



Andrea Facusse

The idea behind Multicellularity is the fact that tiny, self-contained, self-regulating units called cells connect all complex living organisms at a microscopic level. In a delicate interplay of terracotta clay and acrylic paint the color green emerges as a symbol of life and growth, intricately woven into the tapestry of each cellular representation. The color becomes a metaphorical bridge, connecting the observer to the pulsating rhythm of life that courses through every organism, from the smallest microbe to the grandest tree. Much like the chlorophyll that courses through the cells of plants, infusing them with vitality, green in these artistic creations represents the shared life force that courses through every living organism. In the delicate interplay of form and color, the significance of green emerges not merely as a pigment but as a poetic revelation—a chromatic testimony to the interconnectedness that defines the essence of life itself.

Bio

Andrea Facusse, a Honduran visual artist and aspiring medical professional, explores the intricacies of human connection in her art. Her works are often depictions featuring animals with intense gazes, posed in contemplative stillness against vivid, intricate backdrops—a reflection of her own place in the world. In her latest works, Facusse ingeniously combines her artistic passion and her scientific pursuit, revealing the unseen dimensions of human connections and rendering them more tangible and visible to the naked eye.



Amy Gelb

Amy Gelb (b. New York City, NY, 1969) works with photography, fiber, textile, and conceptual installation. She studied theater at Tisch School of the Arts, New York University, receiving her BFA and went on to earn an MSW in Clinical Social Work from NYU. She works with these degrees across disciplines and focuses on the psychosocial and environmental impact we have on one another and our communities. She has exhibited her work in local, national, and international galleries, venues and museums. Gelb maintains her studio at The Collective 62 in Liberty City.



Jill Hotchkiss

Jill Hotchkiss is mesmerized by nature's patterns. Geological forces like wind, rain, gravity, and erosion create branch-like structures known as dendritic forms. These recurring patterns are echoed throughout the natural world; within architecture of trees, roots, fungal networks, coral, water tributaries, topography, lightning, and human/ animal vascular networks- all of which inspire her work. These interconnected forms represent the bond between all biological systems- Earth's "ecological connective tissue" (Entangled Life, Sheldrake 2020).

Now exploring fungi and the critical role fungal networks play in the well being of our environment, Hotchkiss places the viewer underground at the level of an intricately weaved mycorrhizal network. The deeply intertwined roots and fungi, usually an invisible yet critical component of plant life, are uncovered/take center stage. More than an illustration of rooted ecosystems below the surface that flourish symbiotically in a shared network, Hotchkiss asks us to consider how these can be used as a model above ground, with people cohabitating sustainably with nature in our constructed environments.

Bio

Jill Hotchkiss was born in Hollywood, Florida. She received her Master of Fine Arts in Sculpture from Pratt Institute and Bachelor of Fine Arts in Graphic Design from the University of Florida. She has participated in artists residencies in Public Art at School of Visual Arts in New York and at Oolite Arts in Miami.



Margaret Innerhofer

Born in the Tyrolean Alps, Italy, amidst a 'Sound of Music'-type upbringing, my deep connection to the natural 'green' world has been a foundational influence on my visual and sonic artistic expressions.

In my work 'GreenLand,' featured in this exhibition, I explore the intersection of art and activism. These pieces serve as a visual commentary on the urgent environmental challenges in the US, driven by contemporary political developments. Through 'GreenLand,' I aim to evoke reflection and dialogue on our collective responsibility to safeguard the precious 'green' landscapes that shape our world.

Bio

Margaret Innerhofer is an Italian-born multi-disciplinary artist and musician based in New York City, Beacon, NY, and Jupiter, Florida. She completed her visual art studies at the Scuola Politecnica in Milan.

Identifying herself as a 'photo-based artist,' Margaret employs techniques that juxtapose photographic images. She also utilizes paint and collage as additional mediums to modify the images later printed on large canvases. Her exhibitions are often complemented with sound installations.

As an artist, Margaret has co-produced environmental films and founded an activist group exploring the convergence of Art, Architecture, and the Environment. Her work has been exhibited in Europe and the United States and published in numerous books and publications such as The New York Times, Artforum, Chronogram, and Casa Vogue.



Jeanne Jaffe



In these works I give concrete form to intangible sensations, barely recalled bodily memories, and dream sequences. Body fragments, vegetative processes, and microscopic life fuse, mutate, and morph, and the resulting objects invite recognition, while remaining mutable, and suggestive.

These works exist in a liminal world of fluid identities, where self and the world are undifferentiated, before the mind and language categorizes, analyses, and limits meaning, encouraging the viewer to access their own associations. The color green in these works refer to fecundity, growth, renewal, and rebirth.

Jeanne Jaffe is a multi-disciplinary artist working in installation, sculpture, and stop motion animation. Her work is influenced by an interest in language, literature, psychology, and history. Ms. Jaffe is Professor Emeritus in Fine Arts at the University of the Arts in Philadelphia and has been a visiting artist at Xian Academy of Fine Arts in China for five years.

Ms. Jaffe is the recipient of fellowship grants from the Gottlieb Foundation, the National Endowment for the Arts, Mid Atlantic/NEA. Pennsylvania Council on the Arts, Independence Foundation, Leeway Foundation, Mino Artist Residency in Japan, the Virginia A. Groot Foundation, among others.

Works by Ms. Jaffe have been exhibited at such places as Pennsylvania Academy of Fine Art Museum, Delaware Art Museum, Hillwood Art Museum, Michener Art Museum, The Royal Scottish Academy of Edinburgh, Scotland, the Seokdang Museum of Art in Korea, Mino Washi Ikari Museum in Japan, and the London Craft Council Gallery in England.

She recently moved to south Florida where she has shown at LNS Gallery, Coral Springs Museum, Doral Art Museum, IPC Space, Bridge Red Space, the Mexican Consulate, The Girl's Club, IS Projects, Hollywood Art and Culture Center, and Arts Warehouse among others. Her work has been reviewed in Art in America, The New York Times, and Sculpture Magazine. Ms. Jaffe's work is included in public collections in Pennsylvania Academy of Art Museum, Philadelphia, Pa. the Girls' Club Collection in Fort Lauderdale, Fla. Zimmerli Art Museum in New Brunswick, N.J, the Abington Sculpture Garden, Abington, Pa., Rutgers Center for Innovative Printmaking, New Brunswick, N.J, and Museum of Ceramics at Alfred University in Alfred, N.Y. Jeanne Jaffe holds a B.F.A. from Tyler School of Art and an M.F.A. from New York State College of Ceramics at Alfred University

Kandy G. Lopez

As an Afro-Caribbean visual artist, Lopez is eager to be challenged materialistically and metaphorically when representing marginalized individuals that inspire and move her. Her works are created out of the necessity to learn something new about her people and culture. Lopez is interested in developing a nostalgic dialogue between the artwork and the viewer. If she's not learning from her materials and how it affects the message, it's not worth creating.

Bio

Born in New Jersey, Kandy G Lopez moved with her family to Florida at a young age. She received her BFA and BS from the University of South Florida, concentrating in Painting and in Marketing and Management. She received her MFA with a concentration in Painting from Florida Atlantic University in 2014. She has taught at Florida Atlantic University, Daytona State College, and is now teaching as an Associate Professor in the Department of Communication, Media and Arts at the Halmos College of Art & Sciences at NOVA Southeastern University.



Rick Newton

Rick Newton presents his personal mythology concerning the future of our world in post apocalyptic Florida landscapes. Using imagery from NASA, Disney World, and the state's natural flora and fauna, his work supposes a world where there has been a shift in hierarchy.

Bio

Rick Newton was born in West Palm Beach Florida. He received a BFA in Boston from the Massachusetts College of Art and has exhibited his work internationally. His work has been included in exhibitions at Art Miami, The Baton Rouge Gallery of Contemporary Art and The Baker Museum.



Quimetta Perle

These eyes open, look around, and then slide into another woman's eye, then another, and another. They are enshrined in a palace.

The Alhambra, at various times, a palace and a fort in Andalusia is a gem of Spanish Islamic architecture from the 13th century. The walls are covered in elaborately patterned mosaic tile and carved stucco. The fountains of the Alhambra bring an illusion of coolness to the intense heat of this arid climate. Emerald, teal, Mediterranean blue, azure, turquoise: all those blue-green colors evoke this water.

Bio

Quimetta Perle works with decorative materials to create powerful visual statements about women. They are a multiracial, multi-generational pantheon of spirits, goddesses, and mortal women, who may also be dancers, dreamers, poets or warriors. She works with seed beads, embedded video, patterned silk and cotton fabric, and acrylic adhered to wood or styrene panels, canvas, or rag paper. These mixed media pieces are expressions of empowerment, embodying narratives of joy, sorrow, contemplation, anger and humor.

Perle is an American artist of Spanish and Jewish descent. Born in Washington, DC, she maintains a studio in Delray Beach and Brooklyn. She earned a BFA from Minneapolis College of Art and Design in 1976 and an MFA in Computer Art from School of Visual Arts in 1997. She has been a feminist artist and activist since the 1970's, and an early member of WARM Gallery, a women's collective in Minneapolis in the 70's/80's. She has shown in numerous solo and group exhibitions nationally.



Renee Phillips

While viewing landmasses from above or lichen covered rocks under my feet, shades of green are the top coat of Earth's surface. The Overview Effect along with an exploration of macro and micro perspectives of Earth's surface is the inspiration for this series.

As a process-based artist grounded in experimentation, I explore the layering of color, and manipulation of paint, to achieve sculptural-like results that droop, ripple, crack and pool off of the surface. Observing how elemental shifts and human impact can alter Earth's surface in the age of Anthropocene has been a constant influence in my work.

Guided by the visceral quality of materials, my practice shifts between painting and sculpture. I surrender to the elements of wind, gravity, heat and humidity to allow the organic evolution of each layer unfold.

Interactions with the natural world ignite color visions and inform a physicality of movement as I pour thick layers of latex or spray thin veils of spray paint. Through the physical interplay of vibrant hues and sculptural form, I foster a deeper connection to the world around me.

Bio

The daughter of a scientist and a lover of nature, Renee grew up between the South Florida beaches and the Colorado mountains and, at a young age, learned through hands on exploration of her environment. She received her BA in Fine Art from the University of Miami, FL, and continued her art education at the University of Paris, France, and the School of Visual Arts in NYC.

Recent shows internationally include the DeJi Museum, China and Kunstwerk Gallerie Berlin, Germany;; national shows include the Coral Springs Art Museum, Soho House West Hollywood, CA, Aqua Art Miami, Pen & Brush NYC, and Muriel Guepin Gallery NYC. Phillips is formerly an Artist in Residence at the Arts Warehouse in Delray Beach, FL and is now painting out of a tiki hut in plein air.



Evelyn Politzer

Green, Breasts and Nests. Nature and women are connected through the color green, the shape of breasts, and the idea of nests. I want the viewer to think about how nature nurtures life and how women do too. The female form becomes a vessel, a source of sustenance and life, mirroring the role of a nest in the natural environment.

Green represents growth and life. Breasts show what makes us women unique, embodying femininity and power. "A Throne of One's Own" chair is inspired by the book "A Room of One's Own", written by Virginia Woolf. Breasts evoke nests, protective and safe, just like in nature.



Elle Schorr

For a photographer, (and for many artists) being “Green” is a real challenge. This print is an experiment for me in using an alternative printing process from my usual metallic paper print mounted to acrylic, backed by Dibond. It uses less material, laser technology for ink free printing, and doesn’t need extra material for packing protection. This photograph, like so many that I’ve made over the years, combines the stage set by a shop keeper to draw attention to the wonderful stuff inside, and convey the gestalt of the times we live in, with the reality of the city streets outside. It allowed me to express my conviction that, even though it’s not easy, we can all do our part to clean up the environment by being “Green”.

Bio

Elle Schorr’s multiple perspective / single exposure photography has allowed her to share her endless fascination and pleasure in the ever-changing nature of urban life.

Her photographs are color-drenched urban landscapes where she seeks to convey the energy of the city by looking in store windows, finding complex stories of people and architecture, time and place, hopes and dreams. Decades and centuries collide. In the windows, retailers create elaborate stage settings, where mannequins and merchandise entice people in. People stream by, each in their own fast-paced reality. Advertisements and signs compete for attention. The glass, a transparent / reflective barrier, separates and yet unites the two worlds, displaying it all. Unplanned collages, created by shadow and light, become visible to anyone looking to find contradictions.

Schorr’s work has been included many curated exhibitions, at the Boca Raton Museum All Florida, Art and Culture Center / Hollywood Florida Biennial, Palm Beach County Cultural Council Biennial, Cornell Art Museum in Delray Beach, and many others. Work is in private collections throughout the Eastern US. Her installations, (in collaboration with Jerry Kornbluth) were shown at the Projects in FATVillage and “Outside the Box” at Whitespace in West Palm Beach.

She created and led a series of Art Salons at the Armory Art Center in West Palm Beach, and then virtually, from April, 2012 to May, 2023. They offered a platform for influential South Florida artists to talk about their work, and for in-depth discussions with the artists. She has curated exhibitions at the Armory Art Center and at the Projects in FATVillage / Fort Lauderdale.



Norman Silva

This compelling abstract sculpture, a nuanced exploration of the timeless adage 'The grass is greener on the other side,' presents a visually arresting tableau. Encased within a golden cage, an oxidizing steel figure assumes an abstract form, evoking both the passage of time and the entrapment of desire. The meticulously arranged green grass surrounding the cage serves as a deliberate juxtaposition, inviting contemplation on the perpetual human quest for unattainable ideals and the tension between confinement and the allure of the unknown within the realm of artistic expression.



I am an artist whose work is a vivid and heartfelt response to the world around me, with a particular focus on the people and experiences that have shaped my life. Each piece I create is a manifestation of my deep desire to transform personal moments and emotions into tangible forms, allowing my innermost thoughts and feelings to take on physical expression.

My creative process is a carefully considered journey, with every decision serving as a deliberate attempt to convey and connect with the complexity of human experience. Each artwork I produce tells a story that invites viewers to engage in thoughtful analysis and interpretation.

Over the years, my sculptural work has undergone a transformative evolution. I constantly strive to develop a unique artistic language and identifiable iconography within my pieces. To achieve this, I experiment with a variety of materials such as concrete, steel, wood, glass and now fabric. These materials often lead me down unexpected and fascinating creative paths, adding an element of surprise and discovery to my work.

While I once grappled with self-doubt, I now proudly identify myself as an artist. My hope is that my creations resonate deeply with viewers and effectively communicate the profound emotions that inspire them. I believe that my art would make a meaningful and engaging addition to any exhibition, as it offers a powerful reflection of the human experience and a journey of self-discovery and expression that many can relate to and appreciate.

Andrea Spiradonakos

As former soloist ballerina, I use a natural balance of asymmetry and irregularity to create an impression of perpetual movement. In an analog assault on our digital age, I explore material, process and time through slow, hand-wrought artistic techniques that take you on a journey of the senses. Wild and poetic, the resulting works of art create a tactile experience that provoke interaction.

Through the visible display of the passage of time, my creations show proof of a slow physical process. These labor-laden works are inspired by the vibrant colors of Miami, the surreality of dreams and the aching beauty of the natural world. They aim to instill a sense of optimism, shaping the way we view the world and our selves within it.

Created from scratch, my fiber & decorative art speak directly to the issues labor, ecology and circularity.

Bio

Andrea (b. Winsted, CT) has a practice driven by process, experimentation and detail, through various mediums such as fiber art, decorative art and installation. She received a degree in Fashion Design (2015) from Fashion Institute of Technology in NYC. She has exhibited at Musée des Arts Décoratifs (Paris) in collaboration with the Métiers d'Arts, Chanel, the Bergdorf Goodman windows (NYC), FAU Ritter Gallery (Boca Raton), Big Art Now Gallery (West Palm Beach) and solo exhibitions at the Coral Gables Museum and the Miami Design District.

Andrea began her career as a professional ballerina who danced leading roles on stages across the US & Europe to literary acclaim. Now, as the creative force behind her studio, Spiridonakou, her debut fashion collection sold at NYC's legendary Bergdorf Goodman. Her artwork is acquired into permanent collection at the DeYoung Museum (San Francisco) and in private collections in the US. She was selected as part of the "Excellence In Fibers IX" juried exhibit for Fiber Art Now magazine (cover, Winter 2024) & featured in and on the back cover of Assouline's book "Miami Beach" (2020). Andrea is a 2020 Knight Foundation NEW WORK grantee, a Miami Artist Support grantee, an FSF scholar and a Critic's Choice Award (2015) through FIT. She's created hand-painted textiles for Isabel † & Ruben Toledo as well as designed a 2023 world premiere commission for Miami City Ballet by choreographer Pontus Lidberg.



Jacquelyn Strycker

I work across the boundaries of drawing, printmaking and textiles, making collages and soft sculptures to explore the relationship between decoration and function. I draw from the languages of quiltmaking, geometric abstraction, and the 1970's Pattern and Decoration movement to create works that are an unrestrained layering of pattern on pattern.

I delight in the ornamental. I am unabashedly maximalist. We're in an era of blur: boundaries between work and home have collapsed, domesticity fractured. I find inspiration in cakepans, in frosting, in wallpaper, in tablecloths, in kids' art supplies, in endless clutter. I want to render it all neon, so it's almost hard to look at, and fit everything onto one page.

Working modularly, on easily portable surfaces, I draw small geometric works and patterns that become matrices for prints. I flip and shift them, tiling, cutting up, reconfiguring, collaging and sewing them into larger pieces. The works, reminiscent of quilts, embody the pleasures of color, pattern, and craft.

Most of my work involves risograph, a process that is a sort of cross between a screenprint and an offset lithograph all housed within a xerox-like machine. Now outdated technology, risograph duplicators were once widely used in schools and church presses. I use mechanical processes like this to translate handmade processes, working back and forth until the distinction is blurred. I enjoy the tension between the handmade and the machine-made, and the moments of glitch.

Bio

Jacquelyn Strycker is a Brooklyn/Queens-based artist working primarily in printmaking, collage and fibers-based media. She is concerned with the relationship between decoration and function, and invested in material exploration and handicraft.

Strycker has a BA in Visual Arts from Columbia University and an MFA from Tyler School of Art. She is presently a faculty member and the Director of Operations and Online Curriculum of the MFA Art Practice department at the School of Visual Arts. Her work has recently been exhibited at Kunstraum Gallery, Brooklyn; Anmarie Sculpture Garden & Arts Center, Solomons, MD; Peep Space, Tarrytown, NY; Collar Works, Troy, NY; and Piano Craft Gallery, Boston, and can be found in the curated [White Columns](#) and [All SHE Makes](#) artist registries. She has participated in residencies at ArtPod Berlin, Gaia Studio, The Women's Studio Workshop and the Vermont Studio Center, and she has been selected for the inaugural cohort of the Print Center New York's New Voices program. She is a 2023 Queens Art Fund grant recipient.

Jacquelyn Strycker



Denise Treizman

Denise Treizman creates sculptures and installation-based works combining found objects and ready-made materials with brightly colored, textural, and sometimes luminescent weavings.

Through a practice of gleaning and repurposing, she accumulates materials with no specific purpose in mind, except having them at hand and available to subtly shape the creation of her works. Recurrent materials like yoga balls, pool noodles, glitter, ropes, hula-hoops, but also her finished weavings, get reused over and over in time. What was once presented as finished work can easily later on become a prompt for a new work. Nothing is permanent, everything transforms. Her process is at once an act of artistic ownership over her materials as well as a playful exploration of the infinite possibilities that they afford her.

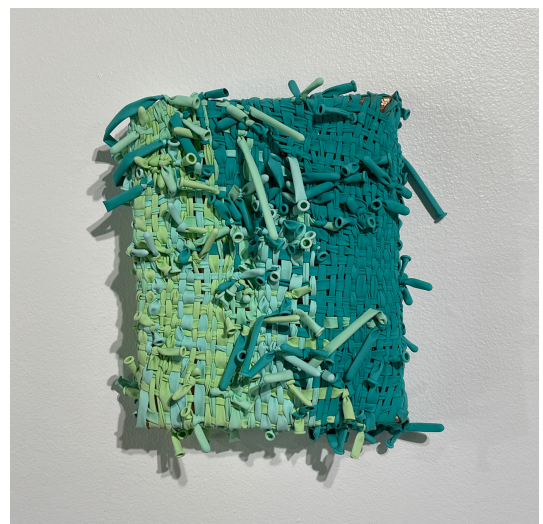
Treizman critically examines hyper-consumerism, but at the same time, she paradoxically participates in it, relying on commercial goods and throwaway culture to make her work. She exposes her own way of dealing with excess: on one hand, she questions the real need for vibrantly patterned single-use materials, like pink flamingo-printed duct tape, or violet bubble wrap, to exist. On the other hand, she finds these playful materials to be absolutely irresistible. By incorporating them into her found object installations and unconventional weavings, she prompts the viewer to reflect on the mass-produced society in which we live.

Bio

Denise Treizman is a Chilean-Israeli artist, currently based in Miami. Her work has been exhibited at numerous galleries and art fairs internationally.

Treizman has completed artist residencies at Mass MOCA, North Adams, Massachusetts; NARS Foundation International Artists Residency, Brooklyn, New York; Triangle Workshop, Salem, New York; ACRE Residency, Steuben, Michigan; Ox-Bow Residency, Saugatuck, Michigan; and Vermont Studio Center, Johnson, Vermont, among others. She was a fellow at the Bronx's Museum Artist in the Marketplace program and she was awarded a studio residency at the Elizabeth Foundation for the Arts Studio Program in New York City, where she developed her work until 2019.

Treizman earned an MFA from the School of Visual Arts, New York, and is currently a studio resident at Laundromat Art Space in Miami, Florida. At the moment, she is presenting an individual exhibition at the Coral Springs Museum of Art.



Melissa Webb

My work combines the disciplines of contemporary fiber, site-specific installation, and video. Layering accumulations of handmade textiles and textures, I pair traditional processes such as crochet, immersion dyeing, and surface embellishment with video and projection, creating immersive scenarios that viewers can visually or physically inhabit. My practice incorporates handmade textiles and decorative objects that mimic natural forms and hold untold stories of care. I archive, dissect, and recontextualize these items in what I see as a collaboration with the maker, often deceased and unknown. My process of making teases through constructs of beauty and vitality - a romantic, idealized vision of untamed nature that contrasts with humans' fraught and destructive relationship with our home planet. I am drawn to the multitude of green hues in nature, recreating them in the dye bath to communicate a sense of growth, verdancy, and inevitable change. Through my work, I imagine a reclamation of the Earth by wildness - a less human-centered future where we learn to live and thrive in symbiosis with the natural world.

Bio

Melissa Webb is an interdisciplinary visual artist, curator, and educator. She holds an MFA in Fiber at Cranbrook Academy of Art, and a BFA in Fiber from Maryland Institute College of Art. She is represented by CAMP Gallery in Miami and has presented her work at venues such as Spring Break Art Show NYC, Cranbrook Museum of Art, Baltimore Museum of Art, VisArts Rockville, and ICA Baltimore. Melissa maintains a practice of mounting immersive, site-responsive installation works in historically significant architectural spaces such as the former Lee Paper Mill in Vicksburg, MI, the Frank Lloyd Wright Smith House in Bloomfield Hills, MI, Lovely Lane United Methodist Church in Baltimore, MD, and at Clermont Farm in Berryville, VA. Awards include a Kresge Arts in Detroit Gilda Award, a Cranbrook Academy of Art Director's Fellowship, a Robert Rauschenberg Artistic Innovation & Collaboration Grant, and a Maryland State Arts Council Award for Sculpture.



Addison Wolff

My practice explores self-identity, self-expression, and sexuality through the creation of hand-built ceramic sculptures rendered in expressive broken color: recording natural and urban environments, time and place. Utilizing slab-coil ceramic construction, acquiescing to material entropy and gravity, these objects are an amalgamation of large tubes emphasizing the void of the mass. Employing queer aesthetics and materials (e.g., 501 jeans, hankies), along with the hand of the maker in the layering of textural synthetic polymer paints, these bisque-fired ceramic objects act as a palimpsest, recording the evolution of an individual's journey to authenticity. Overall, my work seeks to create a dialogue on transformation, transcendence, fluidity, time, and cultural objects - while emphasizing the interiority of oneself.

These pieces synthesize contradictory elements of: mass and space, stasis and flux, painting and sculpture, art and craft, distinct and optical color, light and shadow.

Bio

Addison Wolff born in Winter Park, Florida; lives and works in Fort Lauderdale, Florida. Wolff received a Bachelor of Science in Architecture from Ball State University, Muncie, Indiana (2010). Wolff's practice explores issues of self-identity, sexuality, and interiority. Themes of transformation, transcendence, time, and fluidity are explored through non-objective compositions of broken color, collage, layering, erasure, and optical effects, on canvas and hand-built, hollow ceramic forms. Selected solo exhibitions include: "Addison Wolff," The Frank C. Ortis Gallery, Pembroke Pines, Florida, (2022). Selected group exhibitions include: "South Florida Cultural Consortium Exhibition," MOCA North Miami, North Miami, Florida, (2023), "Juried National VII" Red Lodge Clay Center, Red Lodge, Montana, "Lush 2," Lighthouse Arts Center, Tequesta, Florida, (2022), "Mes del Orgullo Gay," Mexican Cultural Institute, Miami, Florida, (2022). Wolff has received the South Florida Cultural Consortium Fellowship Award (2022), Broward County Cultural Division, Artist Innovation Grant (2023) and the Barry-Bashur Family Foundation, Emerging Artist Award (2021).

