

Elizabeth Addison

Artist Statement

Connections between the microscopic and cosmic conjure the mysterious, sometimes the divine. I investigate these relationships and their interconnections at the crossroads of art, dreams, and science.

I am a visual artist, but I'm also a storyteller, seeker, and amateur scientist. I continually experiment with methods, mediums, and modes of perception. My practice encompasses printmaking, installation, and digital media. However, my first love is printmaking. It is the bedrock of my practice, and I always return to the analog monoprint when investigating a creative path.

I incorporate methods such as paper litho and sculptural printmaking – I've adapted both into signature techniques. My prints are constructions. They are built of multiple layers, or passes, that bury and reveal imagery, texture, and data, allowing me to be an artist, storyteller, and experimenter simultaneously.

My current inspiration flows from the dream world and its intersection with science and nature. I developed a unique process at this nexus, *The Creative Investigation*. These cohesive series include visual art, writing, installation, and multimedia. When inspiration strikes, I am compelled to examine, study, and explore. Sometimes new imagery "speaks" or instructs me. As strange as it sounds, there are divine elements. I don't embrace this unrealistically, but as an artist, that's what I want to convey. I want to put the viewer in that dream state, within a story, at an unlikely intersection.

Krisanne Baker

Artist Statement

Krisanne Baker is a Gulf of Maine and Gulf of Mexico ocean advocacy artist whose work concerns water quality, availability, and rights of water and its inhabitants, both locally and globally, inspiring worldwide ocean stewardship. For twelve years, she has studied the effects of climate change upon the ocean and Earth; it is this research on and compassion for the sea that inspires her stewardship work, her coral reefs and plankton imagery, the reef guardians, and other inhabitants. Her multimedia sci-art installations and paintings are studies of the patterns of the natural world, symbiotic arrangements of colors, and ocean life in macroscopic and microscopic views of the “heart of the planet,” and the sublime she experiences in her favorite realm - underwater.

Baker bares the beauty of our interconnectedness and the precarious balance we share with the oceans. Her fascination is with research on plankton, glowing marine Phytoplankton, Zooplankton, coral reefs, the ecology of aquatic bodies, and the ocean connections to our human beginnings. These planktonic gems feed the planet and give us the breath of life; our future depends on their wondrous light in a protected ocean.

Mariona Barkus

Artist Statement

For me, painting is a meditative collaboration with pigment, integrating the accidental and the controlled — staying in the moment, letting the painting unfold and reveal itself, spawning enigmatic forms as an invocation of the numinous. The paintings' small size invites the viewer to enter the image & be mindful of the details. Whether aerial landscapes, outer-space-scapes, or close-ups of microbes, these paintings go beyond associations with the known. The forms prompt a slowing down of mental chatter as the work makes itself felt, calling forth archetypal experiences, becoming expressions of the mysterious, and alluding to the collective unconscious. Each image is a potential gateway to the inner self.

Christina Batipps

Artist Statement

Spending time in nature has been a lifelong commitment. My work examines the impact of the climate crisis on the life cycles of a particular plant and animal species, as well as the impact of these changes on our routines year after year. I use my work to talk about climate change broadly, focusing on the value, habits, functions, and beauty of specific species. I consider my work to be representational, but I incorporate elements of abstraction. When painting, I start on a larger scale with a wide range of loose motions. My drawings and mixed-media works are smaller, more controlled, and more precise. Images of flowers and plant species are featured and figural narratives reflective of the Art Nouveau period.

My interest in nature has increased my fascination with Art Nouveau; I feel connected to the fluid lines and movement that characterize this genre and weave them into my work. Art from this movement often incorporates designs, shapes, and imagery found in nature, such as insects, plants, and flowers.

This current phase of creation is my opportunity to approach topics I've wanted to explore throughout my lifetime. I believe that our lives become enhanced by empathy, exposure, and any approaches we can use to learn more about each other is critical - no matter how different we might be across nations and cultures. With the climate crisis advancing and awareness around it growing, this is the right time to address these untapped themes in my art.

Lorraine Cleary Dale

Artist Statement

My art reflects my awareness of the greater natural system that surrounds me and the interconnection between all things. I look to nature and noetic wisdom for my inspiration. I acknowledge life cycles, degeneration, and the mystery of life returning. I use biological sources as an analog for my unconscious thoughts. These building blocks of morphology serve as the basis of all life before identity is fixed. I am fascinated with the notion that genes can retain memory when passed along to the next generation.

I am drawn to the cyclical processes and patterns found in our physiological environment. It is in a constant state of flux, always evolving in its struggle to exist and renew itself, just as humans are. I am attached to its perfection and imperfection.

Through the process of painting, I work intuitively as I explore a variety of techniques. These include layering, scratching into the surface, over-painting, and transparency to create the patterns and forms that emerge from the discovery of appropriation and repetition. In this series of paintings, I also embed symbols found in ancient ruins; alphabetical marks representing a method of divination, my cultural identity, and my desire to bridge science, art, and spirituality.

Noreen Dean Dresser
Artist Statement

The *Wind in an Hour* series and continuing into the *Falling* series recognize natural sciences as foundational. My goal is to pinpoint a focal and emotional tipping point for ecological sensitivity. This awareness will bring the viewer to the contemplation of their role in our collective future.

Wind in an Hour Sand C12

My ongoing interest in storm systems centers on the confluence of water resources, food, and energy systems as adapted by human activity, which then contributes to changes in temperature. The *Wind in an Hour* works was born from a discussion with a collector involved in the infrastructure for the Middle East Oil and Gas Industry. His storm memories were of dust. These powerful forces are the wind-driving particles everywhere. The spatial view envisions the force and size of these storms.

Falling Series C22

Birds are dropping from the sky and out of our consciousness. At this pivotable point in ecological alteration and damage, bird loss can serve as a bridge to empathy. These Fireworks serve as meditations on memory and the fragile, shifting nature slipping from view. Fires, drought, floods, and plastics are altering cycles of what we knew to be seasons and food sources. These works explore applications of fire and water to organic materials. The timed layers of fire and alterations of acrylic watered inks impact various ground covers, wood, seeds, ash. Each work reveals an ecological complexity in tangible ground views stirring memory.

Anne Rynearson

Artist Statement / *INQUESTigation*

The work presented in *INQUESTigation* are from my series of paintings and works on paper titled, *Liminal Realities + Enigmatic Constructs*. The foundation of this series developed from narratives and concepts related to science, pseudoscience, myth, and mysticism, as expressed through abstraction. From an artistic perspective, these ideas provide a path into understanding a sense of our relationship to space, time, and place as expressed through a phenomenological lens. My imagery and process attempt to recreate a kind of intangibility of experience that balances opposites, such as chaos & order, fluidity & measurement.

The heart of my studio practice has always been centered around a desire to create compelling images that engage and challenge. I work in generative series and incorporate pouring, stenciling, and airbrushing techniques in order to inject chance and discovery. The work and the creative act itself remind me of a maze-like ecosystem, each image an indelibly woven assemblage that exists in a fluid state of interpretation, perception, and a reflection of that moment in time.

Martha Saunders
Artist Statement

Joyous Dispersion

This recent series began with research into the I Ching, The Book of Changes – an ancient Chinese divination text. The text's sixty-four hexagrams represent transitional stages between heaven and earth, reflecting how movement from one phenomenon to another is continually taking place in the physical world. The series started with two I Ching figures representing concepts of joy and dispersion. These and all other states of being described in the I Ching are imagined to be composed of contradicting forces in permanent flux. Using a stable composition based on the hexagrams of the I Ching and pairing these with various destabilizing visual elements, these paintings seek to evoke an experience of change and complexity.

Murmuration

Collaborations that spawn unknown forms from multiple imaginations create a force and hope to reveal another way. Murmuration, a physical manifestation of many voices, becomes a large reaction to be reckoned with. Visions combine, strengthen, and clarify to culminate into a unified song.

There is a Greek myth where a woman's voice is taken away and her ability to speak stolen so that she will not reveal the truth of her experience. Banished into a concealed life by a king, she spent years translating her rage, sadness, and grief into sewn effigies replicating the conflict that determined her fate. As this tragedy progresses into scenes of confrontations and acts of revenge, this character transforms into a bird, leaving the listener of this tale with the hope of transformation.

Andi Steele

Artist Statement

My work explores social and spatial relationships through site-specific installations and interactive sculptures. The installations alter existing spaces, challenging visual and spatial perception.

Based on the architecture and use of a particular space, the piece is constructed by stringing multiple lines of monofilament. The lines create areas to enter and places to gather but also block passages and form walls that obstruct movement and connection.

The work is visually complete once installed but not fully activated until someone interacts with it. Moving through the work, individuals are required to become aware of their physical surroundings and their interaction with others.

Incurvation bends and warps how we perceive this space. The straight lines appear to curve, shifting and moving. The light and translucency affect depth perception, playing with what is solid and what is not. Visual, physical, and social relationships are all changed. The reshaping of sensory perception impacts physical movement through the work, individually and in community with others.

Stefka Trusz

Artist Statement

Ocean fathoms and terra firma are the backbone of my entering into the Natural World. They both open intuitive doors that are abundant with color and mystery in their structure. The metamorphoses of mushrooms, whether Oyster or Black Pearl or the ordinary garden variety, are simply comprehended by the viewer. I explore them by adding objects, backgrounds, and light. My search for doors into perceptions is enhanced by a tactile surface that yields questions like, "What is that?"

My intuition is guided by what I've never seen before (on the scanner bed). I experiment with objects and elements to realize a new form of Visual Truth. Polymeric readings, authentic space, and connectives are my goal.

I digitally capture imagery in the camera-less photographic process using an 8.5" x 11" flatbed scanner. Once recorded, these images are enlarged and turned into pigmented prints using archival materials, both ink and paper. Capturing these images poses potential physical and artistic challenges in the continuing change of Nature's Realm. My personal expression wants to merge my cultural and historical self with my present artistic being.

Louise Wannier

Artist Statement

As an artist, I am fascinated by observing patterns, noticing closely how light interacts with both nature and our intense, dynamic urban landscapes. I attempt to capture and present visually the energy and spirit I observe and feel in our complex world. Lately, I have become captivated by the presence of abstract patterns within natural and manmade objects and structures and noticing that some can be revisited whilst others are only present in the moment the picture was taken. I love the discovery too of how the camera shifts our focus and emphasis from what our eyes natively see.

I have been working with digital printing technology to offer a rich and complex range of color on pure organic textiles: silks, wools, linens, and other natural fibers.

Monica Wyatt
Artist Statement

The inspiration for my assemblage work hinges on re-envisioning unconventional and discounted materials and combining them anew into sculptural vignettes. My process is intuitive and experimental: disparate elements are reincarnated into graceful objects and imagined organic forms brimming with narrative innuendo. I hope to jostle the viewer's imagination by offering reflections of stories in which they, like the materials, are transformed by infinite possibilities.

Monica Wyatt is a Los Angeles based mixed media artist who re-imagines unexpected and overlooked materials, transforming them into intimate assemblage sculpture. Through her material alchemy, ordinary objects – zip ties, wire, nails – defy the confines of their humble origins, metamorphosing into poetic three-dimensional creations that look as though they might have evolved organically. The daughter of a physicist / inventor, Wyatt's vision is manifested through a fusion of artistic instinct and a seemingly scientific approach to experimentation and invention.