

Downstairs

<p>Miraj Patel <i>Ventura</i>, 2021 Mixed media</p> <p><i>Ventura</i> casts highlights the agricultural industry just miles from downtown Los Angeles. Patel describes the work as “California mysticism,” drawing the viewer in before noticing something ominous below the surface..</p> <p>Miraj Patel is a Connecticut-based artist working primarily in photography. Patel recently relocated from California.</p>	
<p>Anya Ulinich</p> <p><i>Man-Made</i>, 2022 Oil on Wood</p> <p>The man walking on a path toward a ghost of a brutalist building combines visions of Ukraine combined with the artist's present day life. The path is at a nature preserve in Catskill; the building is inspired by Socialist Modernist buildings that were built between two wars in the former USSR replacing WWII ruins, and are now being bombed again.</p> <p>Ulinich is a Catskills-based artist and writer. She was 17 when her family left Moscow and immigrated to the United States.</p>	
<p>Anya Ulinich</p> <p>(top to bottom)</p> <p><i>Our Sadness</i>, 2022 Pastel, mixed media</p> <p>The Cyrillic text in this piece is a pastel rubbing from a gravestone that says, "Our Sadness" in Russian, overlayed on an antique book plate found by the artist in Albany.</p>	

<p><i>Sleepless</i>, 2012 Ink and watercolor on paper</p> <p>This drawing of a sleepless mother is the only original drawing left from the artist's graphic novel, "Lena Finkle's Magic Barrel."</p>	
<p>Iain Machell</p> <p><i>TREE 101</i>, 2022 Ink on shaped paper</p> <p>Machell, a Brit living in New York State's Hudson Valley, has been engaged in observing the battle between humans and the natural world for many years. His view of nature reveals a visually addictive world of shapes, forms, textures and colors. But beneath the surface there is raw energy and a struggle to be found. The forces of climate change—pressure, time, and adverse human influences—work their way into these drawings and sculptures interpreted by wet and dry media and surfaces that are stitched, glued, pushed & pulled from 2D into 3D.</p>	
<p>Iain Machell</p> <p><i>Book 4</i>, 2019 Ink, paper, thread on canvas</p>	
<p>Sarah Pezdek</p> <p><i>Elemental Vitality</i>, 2020 Natural Pigments on Paper</p> <p><i>The Boundaries of Sentience Are Fluid</i> series: These pieces are created from various geological and biological materials sourced in various locations around New England. Geological materials are hand processed into raw pigment powders, and biological material is distilled to</p>	

extract the colors. They are then applied to the paper and react naturally with each other - creating additional new tones and textures. Other agents such as lye and alum are added to interject how chemical compounds can affect these small environments.

Stairwell:

(left to right)

Arnela Mahmutović

Seven for a Secret Never to Be Told, 2022
Oil on panel



Two for joy, 2022
Oil on panel

Arnela Mahmutović is a visual artist who lives and works in Albany, New York. Born in Hamburg, Germany, to parents from former Yugoslavia, Arnela's paintings explore the intersections of her traditional upbringing within Western society.

A vocabulary of narrative, history and displacement found in diasporic experience is at the root of her visual language. Drawing inspiration from illuminated manuscripts, contemporary imagery and personal stories, Arnela's work is a continued investigation of the histories that surround her. Each piece describes where different influences overlap or combine with her Balkan heritage, resulting in an intimate and shifting relationship between displaced bodies and invented spaces; constructed worlds in which each lives as agents of their own narrative.

<p>Top of Stairs:</p> <p>Iain Machell</p> <p><i>TREE 97</i>, 2022 Acrylic on shaped paper 18 x 14 x 4 inches</p>	
<p>Upstairs Computer Area</p>	
<p>Karen Schupack</p> <p>(left to right)</p> <p><i>Red Stain on Philadelphia</i> Fabric, acrylic, thread, and embroidery floss</p> <p><i>Red Stain on Albany</i>, 2022 Fabric, acrylic, thread, and embroidery floss</p> <p><i>Red Stain on San Francisco</i>, 2022 Fabric, acrylic, thread, and embroidery floss</p> <p><i>Red Stain on Boston</i>, 2022 Fabric, acrylic, thread, and embroidery floss</p> <p><i>Red Stain on Brooklyn</i>, 2022 Fabric, acrylic, thread, and embroidery floss</p> <p><i>Red Stain on San Diego</i>, 2022 Fabric, acrylic, thread, and embroidery floss</p> <p>"My current work synthesizes years of artistic exploration in many mediums and incorporates my background studying and working in urban environments and for social justice. This series of abstract mixed-media fabric collages is based on redlining maps from the 1930's.</p> <p>Under the guise of helping the depression-era economy, redlining was a racist practice of mapping cities to identify high-risk areas for bank lending. In fact, this served to further isolate and impoverish minority communities. Redlining,</p>	

created almost 100 years ago, continues to have devastating effects.

The process of building the multiple layers of these mixed-media maps requires a slow and contemplative study of each city. The pace of the process of layering that includes drawing, hand dying, hand stitching, machine stitching, painting, and printmaking gives me time to reflect on each block, neighborhood, and city.

By focusing on cities where I have lived, I am able to explore the specific implications of the damage that redlining caused and continues to cause to these people and communities.”

Karen Schupack grew up in Northern California in a redwood forest, just north of San Francisco. Creating art has always been an integral part of Karen's life. She finds the process fulfilling and strives to use her art to express socially valuable ideas.

Upstairs Side wall

Anya Ulinich

(left to right)

Untitled, 2022

Oil on wood

The war in Ukraine never far from the artist's mind, she writes about this piece, "The sky over Catskill painting is just that. The sky is pretty. Also where drones come from."

Snow, 2022

Oil on canvas board

The landscape with the trees and a little tank was painted last Spring. It's actually a view from the Rip Van Winkle bridge, with an imagined tank—painted shortly after the invasion of Ukraine started, last March..

Painting While Waiting for War, 2022

Oil on wood

Painting While Waiting for War is a view out of the artists' window in Athens NY, painted last February, in the days before the Russian invasion.



Arnela Mahmutović

(left to right)

Majka, 2022

Acrylic, oil and graphite on panel



IDI/ostani, 2022

Acrylic, oil, graphite panel



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Arnela Mahmutović

Spellbound in my heart's root
Oil and pastel on canvas
34 x 46 inches
2019

**Arnela Mahmutović**

(left to right)

Hamza VII, 2022
Graphite and colored pencil on panel
8 x 10 inches



Hamza VI
Graphite and colored pencil on panel
8 x 10 inches
2021

Anna Kenar

Manifestations VI, 2021
Intaglio, chine colle



Manifestations VIII, 2021
Intaglio, chine colle

Manifestations IX, 2021
Intaglio, chine colle

Upstairs, back of building

Iain Machell

(In glass case, top to bottom)

Irreg 2

2022

Shaped paper, ink

10 x 9 x 5 inches

Irreg 4

2022

Shaped paper, ink

12 x 11 x 8 inches

Irreg 3

2022

Shaped paper, ink

12 x 11 x 8 inches

Irreg 5 & 6

2022

Shaped paper

Each 5 x 10 x 13 inches

Machell, a Brit living in New York State's Hudson Valley, has been engaged in observing the battle between humans and the natural world for many years. His view of nature reveals a visually addictive world of shapes, forms, textures and colors. But beneath the surface there is raw energy and a struggle to be found. The forces of climate change—pressure, time, and adverse human influences—work their way into these drawings and sculptures interpreted by wet and dry media and surfaces that are stitched, glued, pushed & pulled from 2D into 3D.



Iain Machell*TREE 19*, 2022Acrylic on layered canvas
64 x 15 x 2 inches unframed**Iain Machell***TREE 97*, 2022Acrylic on shaped paper
18 x 14 x 4 inches**Ann Le**

(left to right)

Between Home and Here 6 (Praying Hands), 2021
Photomontage*Between Home and Here 6 (Praying Hands), 20" x 20"**Between Home and Here 1 (Hand Grenade), 20" x 20"**Between Home and Here 1 (Hand Grenade)*, 2021
Photomontage*Between Home and Here*, both tragic and poetic, is about home, memory, separation, family, refugees and immigrants, and how we embrace and conquer loss.

Ann Le was born in San Diego, CA and currently lives and works in Los Angeles. She has always dealt with identity, culture, family history, and the duality of becoming Vietnamese-American in her work.

Upstairs, Front of building

Ann Le

(left to right)

PHOXSCAPE (Saigon Blue), 2020
Photomontage

PHOXSCAPE (Cơm Tâm Red), 2020
Photomontage



San Diego, Boston, Berlin, Sydney, Hawaii, Paris, Ottawa, the Vietnamese Diaspora has established communities in every corner of the world. Some live their new lives as though they were still there, others preserve more of a distance to their lives before exile. Since the reopening of the country, at the beginning of the 1990s, many of the Viet Kieu - as the people who left are called in their home country - have made the return journey. However, many still shrink back from returning, from the confrontation between their memories and the reality of the country, from the risk of seeing their memories contradicted at every street corner, or of re-awakening other memories, carefully buried.

To see your country again, the earth and the water. To rediscover the might of the rain, the intensity of the green, the noise of the streets, the taste of the food, the scent of the herbs and spices.

As a child of refugee immigrants, our livelihood was built upon Pho shops and Restaurants. A meld of my upbringing, food, culture, land, and environment. I have fond memories of many birthday parties at my parent's Pho restaurant as a kid in San Diego. This Stacked X Scape flattens moments and environments into a reimaged landscape.

<p>Ann Le was born in San Diego, CA and currently lives and works in Los Angeles. She has always dealt with identity, culture, family history, and the duality of becoming Vietnamese-American in her work.</p>	
<p>Sarah Pezdek</p> <p><i>Petric Duet</i>, 2020 Natural Pigments on Paper</p> <p><i>Material Existence</i>, 2020 Natural Pigments on Paper</p> <p><i>The Boundaries of Sentience Are Fluid</i> series: <i>These pieces are created from various geological and biological materials sourced in various locations around New England. Geological materials are hand processed into raw pigment powders, and biological material is distilled to extract the colors. They are then applied to the paper and react naturally with each other - creating additional new tones and textures. Other agents such as lye and alum are added to interject how chemical compounds can affect these small environments.</i></p>	
<p>Anna Kenar</p> <p>(left to right)</p> <p><i>Ascension 2</i>, 2019 Graphite on Japanese paper</p> <p><i>Ascension 4</i>, 2019 Graphite on Japanese paper</p> <p>Anna Kenar was born and raised in Poland where she grew up in a culture with a history of struggle, a strong sense of national pride and sovereignty, pagan traditions, and Catholic faith that diverged from the Communist regime. Given a sense of cultural and national identity, she found herself struggling to retain the idea of self as her family</p>	

moved to the United States. The awareness of being 'the other'—not belonging or not quite corresponding to the experiences of a group—continues still.

The ideas present in her work tend to gravitate towards the cultural and historical fundamentals of her upbringing, constructing an aesthetic that references tradition and history. The central concept guiding her investigation, however, revolves around the themes relating to the human condition. She is interested in constructing environments that illustrate the ideas of conflict, alienation, power and control. She uses historical and cultural references, along with abstracted body-related forms to visually investigate a realm of personal struggles, and allow the viewer for a careful and intimate examination and reflection.

