

## **Artists' Statements**

### **Martha Armstrong**

I like Diebenkorn's comment that when he starts a painting he tries to get as far away from home base as possible. I often start on a piece of canvas, so no boundaries, nothing premeditated, and then try to relate what I put down to what I think I've seen. How to hang on to that surprise?

There is the rectangle, its particular geometry. There is proportion, diagonals, top, bottom, near and far. I am fascinated how this relates to nature's patterning — endlessly repeated- almost exactly. How it brings stability, harmony - so we can look at it. As Keats said: Truth is beauty.

### **Rita Baragona**

For me, seeing fractals in nature, helps me paint change and complexity within organic structures. Self-similar iterations crumple space ever so small, or expand it in scale along the edges of mass. Flowers unfold slowly, so slowly that, as I paint, time expands. Water, on the other hand, moves dynamically. The energy is overwhelming, repetitive and in constant flux. I paint what I see in rhythmic, irregular marks on flat planes of color to articulate nature's dynamic order. I sense a beautiful intertwining of natural, mathematical and visual expressions.

### **Monica Bernier**

I believe there exists a basic logic underlying all forms in nature and in the universe including in that which we sometimes characterize as chaos. Throughout history artists have used the language of mathematics to underlay their expression. This extends to all forms of art – music, dance, literature, drama, architecture, etc. As a visual artist, I train myself to see this order in whatever I look at and communicate it through the mediums of painting and drawing. All else that comes into my work is a matter of personal experience out of which grows that elusive quality – 'feeling'.

### **Bob Braczyk**

Science and the scientific method have been so foundational in my education that it is natural that they should be strong influences on my work.

### **Colleen Franca**

As a perceptual painter I am drawn to the patterns of light and dark, shapes and form, and working with color, contrast and the overall composition – to capture what intrigues me about what I am looking at. For me, the challenge is to see beyond the conspicuous to capture a unique quality and uncover the mystery about what I am painting in order to convey a feeling or emotion the scene or object(s) evoke in me.

I have been re- reading Charles Hawthorne's book on painting and one of my favorite quotes from him is: "[To see things simply is the hardest thing in the world.](#)" I think when I am painting and looking at nature, that is what I am striving for – to create a simplicity and harmony so I can focus on the essence of what is underneath all that complexity.

### **Dorothy Frey**

Formal concerns drive my painting decisions, and I am obsessed with compositional organization and structure. While painting and drawing, I search for unexpected connections. Seemingly disparate visual relationships are coaxed along, as I build the painting, to influence possibilities in the compositional tensions. Implied pathways, both in the depth of pictorial space, as well as in the two-dimensional plane are found, and spatial depth becomes both expansive and compressed.

### **John Goodrich**

For me, all visual experience is subjective. Of necessity, we constantly and unthinkingly imprint a practical design on our impressions, simply to function in our environment. The artist's task is to discard this practical design and seek a new, more elemental design, one both empathetic to our motif and conducive to the pictorial powers of painting. I'm inspired by the words of Matisse: "To look at something as though we had never seen it before requires great courage."

### **Janet Gorzegno**

Geometry is at the core of my gouache painting, where I fuse rarified arrangements of shape and color, underlying structures, and overt patterning. I am particularly interested in geometry for its transformative power, where unfolding visual relationships in proportionate measure serve as gateways to contemplative states or meditation.

### **Adrienne Lobel**

I have spent the quarantine upstate in Rhinebeck. Everyday I go out to a nearby field and struggle with making sense of the chaos of nature. I translate the shapes and colors I see into formal design. I find that the less literal I am, the more successful the result. I have been thinking a lot about Calder and Noguchi.

### **Nagib Nahas**

I try to discover, or induce, in the spatial arrangements that I transcribe certain basic principles of design: repetition, contrast, movement, balance... These principles are the dynamic core that activates the composition of a painting and determines to a great extent its effectiveness as a pictorial representation. In other words, they are as important to the formal constitution of a picture, as they are for its representational intent.

### **Iris Osterman**

In composing a painting I look for shapes, patterns and rhythms that imply an overall internal structure. This is an intuitive process learned from years of looking at Cezanne, Matisse and others coming from this tradition.

### **Esme Thompson**

In nature and in art, simple patterns often organize complex structures. The correspondence between man-made decoration and design found in nature is the subject of my paintings. Cross-referencing diverse patterns I depict similarity between, for example, the microcosm of a cell and the macrocosm of an ornamental element of architecture. My paintings emphasize dynamic connection revealing the links that knit complex, seemingly disconnected worlds together. The patterns and shapes that repeat throughout my work form an internal dynamic and a sense of mutable, shifting space.

The painting becomes a journey that continues to unfold, reminiscent of an ongoing pattern of organic growth.