

ELIZABETH NEWMAN

Guilford, CT

Education

1984 MFA, School of the Art Institute of Chicago, Chicago, IL

1978 BFA, Michigan State University, East Lansing, MI

Elizabeth Newman is a sculptor. Having grown up in the Midwest, along the shoreline and woods of Lake Michigan, the natural world has always been her muse, the subject of her artistic investigation. She is an obsessed collector of objects from her personal environment as well her own family's generational belongings and history.

As a sculptor, she has been particularly attracted to the immediacy of drawing and the process of making monoprints, for it is difficult to find the same spontaneity and sense of play in the making of sculpture.

I draw directly into the inked plates with toothpicks, hair combs, or sticks-incising scritch-scratch lines, sometimes with a free hand, often tracing shapes from the underside of objects I have brought in from my studio. Each print ends up with a skin of multiple layers of line and color on 'Chine Colle' rice paper- creating a bed of energetic lines of geometry and alignment.

Whirling circles, ovals, spirals, eggs, balls, pods, dots, and seed forms reference plant life and a mapping of the female body. The result is both manic and contemplative. The printing process is a way for me to return to the simple act of leaping, not getting too attached to the outcome. I follow my nose, and find a new language interwoven with the sculpture.

Learn more about Elizabeth and her work at
<https://www.10grandpress.com/elizabeth-newman-prints>



EMILY PAYNE

Berkeley, CA

Education

1999 MFA, San Francisco State University, San Francisco, CA

1988 BA, Oberlin College, Oberlin, OH

'Emily Payne is fearless in the studio, endlessly experimenting with ideas and objects that are entirely original and yet adhere to some instinctive order in nature.'

–Donna Seager, Seager Gray Gallery

I am an installation artist who works with a variety of materials including wire, used book parts, graphite, found wood and metal. I create bodies of work that explore the interplay between light and shadow, 2D drawings and 3D sculptures, and the way objects and drawings can energize and animate the space around them.

I draw inspiration from natural forms such as seeds, tree branches and feats of nature like bird nests and spider webs. The repeated forms I paint and sculpt are often serene and elemental in feel and explore themes of dimensionality, motion, and dynamics in space.

Learn more about Emily and her work at emilypayneart.com, seagergray.com, or on Instagram @emilypayneart.



AUGUSTA TALBOT

San Francisco, CA

Education

1972 BFA, Tyler School of Art, Philadelphia, PA

1970-1971 Tyler School of Art, Rome, Italy

1968-1970 Maryland Institute of Art, Baltimore, MD

1967-1968 College Year in Athens, Greece

Talbot illustrated a series of six books that make up a first-grade primer called, "The Adventures of the Wood Elves", written by a first-grade teacher. She has taught children and adults mixed media both in her studio and as a traveling art teacher in the public schools in both California and New York City.

I see my work as a continuously evolving conversation among various media, primarily about process rather than product. It is an exploration with no single approach and no foreseen goal, an interrogation rather than a fixed statement.

I work in many materials and for years have shuttled back and forth between sculpture and works on paper, between abstraction and representation. I employ such materials and approaches that best seem to express the complex and variable layers of inner and outer reality that I find myself confronting, the contest between light and dark in our unstable and perilous times, the fluidity of identity, the porousness of boundaries, migration's flows.

During the Pandemic I started keeping a journal of collages. Most of the images are a full page spread with one side of the page 'talking' to the other side in some way. This came from the realization that during the past few years we were all forced to live in some form of isolation and confront ourselves in an unprecedented way. Maybe this was the first time we had to confront ourselves face to face. Because of the absence of feedback from others, the person we confronted in the mirror didn't look like who we thought we were.

At some point about a year ago, I started making ceramic pieces. I built one form then cut it in half and altered both sides so one was similar but also a distortion of the other. The paintings behind the sculptures are exaggerated shadows of the pieces further altering the shape of the sculptures in the foreground. The two dimensional pieces are meant to be in conversation with the 3D images in front of them, making it feel like a house of mirrors.

The encaustics are made up of shapes taken from the sculptures and collaged using bees wax as the binding element. I see them as spontaneously made collages on 'pages' made of wax.

Last but not least, I want to mention the small watercolor that spoke to me during the pandemic (see below). My father did it in Paris at the end of WWII. Two women are huddled together after the apocalyptic events of the the Holocaust. I see them as people stunned into a new realization of the world, struggling to make sense of themselves and who they are in relation to something much bigger than themselves.



Learn more about Augusta and her work at augustatalbot.com



MARCIA WEESE

Carbondale, CO

Education

1978 MA, Hunter College, New York, NY

1973 BA, Bennington College, Bennington, VT

Marcia Weese was trained as a sculptor, painter, and printmaker. Raised in Chicago and schooled on the east coast, she currently lives and works in Colorado.

I am particularly drawn to works on paper— monotypes, etchings, and woodcuts. And Nature is my ever-abundant muse. I am attracted to the ephemeral quality of paper and the inherent spontaneity of monotypes. Happy accidents can occur, and mysteries are revealed throughout the process. I often combine techniques in the form of diptychs and triptychs to tell a story, as if turning pages in a book. My approach to the monotype reflects my background in site-specific sculpture. Using the printing process of building layers of color, I ‘carve’ into the color field to reveal the hidden image.

It is an ongoing and noble process of liberation to free our true natures. This series is dedicated to centuries of brave women who have been subjugated by the patriarchy to dress up, truss up, shut up, and carry on, not unlike caged butterflies. I have a burning desire to set us all free. Here, hoop skirts and corsets evolve into winged creatures that take flight. My prints can be seen as intimate, enigmatic portraits of elusive moments that land somewhere between shadow and memory.

Learn more about Marcia and her work at marciaweese.com

