
Fresh Faces 2020

January 31 – March 8, 2020

Featuring: Gregory Barry | Douglas Chin | Camryn Connolly | Harlan Crichton | Grace Dam | Sophia DiLibero | Sally Dion | Willoughby Hastings | Nathan Heilman | Lucy Hill | Sarah Hull | Hung-Ju Kan | Scott Lerner | Ashley Martinez Rivera | Jen Mawson | Paulina MacNeil | Cormac McLoughlin | Micaela Nee | Naomi Nevo Ben Ari | Mary Pedicini | Kendall Pestana | Eileen de Rosas | Neetu Singhal | Adia Stark | Carly Stark | Alex Stern | Anda Tanaka | Marie Wheeler | Katherine Wildman | Holden Willard | Cynthia Zeman

Abigail Ogilvy Gallery is proud to present Fresh Faces, an annual exhibition that introduces new artwork by the Northeast's most talented student artists, located in Massachusetts, Rhode Island, Connecticut, Maine, New Hampshire, Vermont & New York. The exhibition features 31 artists working in a variety of styles and media. The artists in the 2020 iteration of Fresh Faces attended the following schools: Brandeis University, Boston University, Dartmouth College, Emmanuel College, Hartford Art School at the University of Hartford in Connecticut, Massachusetts College of Art & Design, University of Massachusetts Boston, Montserrat College of Art, Ontario College of Art & Design, School of the Museum of Fine Arts at Tufts University.

Gregory J. Barry, native to New England, educated in the desert Southwest, and current resident of Massachusetts with his wife and family, is an art educator, sculptor and installation artist. Gregory earned his BFA studying classical foundations, non-traditional visual forms, and art education. Since then, he has earned his Master of Education and Master of Arts in Art Education. His recent body of sculptural work investigates materiality. The objects he fashions are born from previous lives of the material. Beyond the physicality of the material lies a rich history of human dependency to trees and our evolution. These sculptural works of late combines discarded or found materials of everyday accord to form meaningful objects. His work strives to bring together how human existence depletes, regenerates and strives to sustain the land, water and atmosphere. Additionally, Barry aims for the work to allude to the human labor processes involving forestry, industrialization, production and construction. The layering and fashioning of leftover fragments reflect the complexities we share as an integral part with nature.

Douglas Chin graduated from Emmanuel College with a BFA in Fine Arts with a focus in Oil Painting and Drawing. At Emmanuel College, he also studied poetry and explored the relationship between the visual arts and poetry. His work draws visual elements from German and American expressionism. His current aim is to explore mortality, especially mass extinction as a consequence of climate crisis, and express this through the human form.

Camryn Connolly is currently pursuing her BFA at Boston University. She is fascinated with the thought that life can and does exist in so many different ways. In her artwork, she attempts to

explore the different realms, whether they be real or imaginary, or a mixture of the two. In these specific pieces, Connolly explores the idea of creating a narrative out of nothing. The viewer can ultimately create their own story for each of the works. Getting up close and personal with parts of our bodies, she gives bits of information – such as a thumb, or an ear, or a nose, which holds little to no narrative then adding a miniature figure (sculptural aspect) and placing them upon the tops of the canvas walking sitting, etc, giving the viewers and even herself full range to make up scenarios or ideas about these people, who are now occupying these paintings.

Harland Crichton will graduate from MassArt with an MFA in Photography in 2020. As a child, he was fearful of the forest that surrounded his parents' home. It was a dark expanse of the unknown where his childhood mind located malevolent forces that could do harm to himself and his family. This unease was reinforced by tales of violence in local folklore. It is there Crichton began to feel the weight of existence, where his distress began to build. As bored teens, he and his friends would detonate homemade explosives in the woods. They blew things up as if to say, "We are alive! Something is wrong!" It was a way to momentarily escape the agitation these surroundings caused. Twenty-five years later these woods have come to represent a fear that has resurfaced: the fear of the uncertain future for Crichton and his aging parents. His return to the forest as an adult, armed with pyrotechnics and resolve, has become a way of confronting the evolving set of fears that began in his childhood and persist to this day. To better access the concern of mortality, he began to photograph himself and his parents, placing them in the woods he fears the most. Pulling from folklore, abstracting our figures, and forming exaggerated and unhuman manifestations is a way to confront his anxiety about this place and what lies beyond. In these images we become the absences of the human, the void he dreads the most.

Grace Dam is a Toronto based artist. She received her BFA at Ontario College of Art and Design University in 2018 and currently is working on her MFA at MassArt. Dam's works are mostly in oil, a medium she fell in love with initially but now her practice also includes acrylic and other media. Her previous career in finance provided the discipline in her thought process while the creativity in art adds angles and process that infuse emotions and logics. Art often reflects the complexity of life, challenges in relationships, and the connections with all things big and small. In *Red Lips* (diptych), the piece interrupts and separates an otherwise smooth, traditional oil. A portrait of contemplation. The subject stares back but bypassing the viewer.

Sophia DiLibero graduated from MassArt in 2019. *Carry That Weight* is a surreal representation of teeth-grinding levels of stress. It being a two-piece pillar, the artwork inherits different kinds of stress depending on the institution whose ceiling it appears to be holding up. If displayed in a school, for example, the piece becomes commentary on the stress of loans and of striving for academic perfection. Please note that the pillar is adjustable to any floor to ceiling height. The pillar structure can easily be rebuilt to fit a new space.

Sally Dion, born in Portland Maine in 1960, attended MassArt and received her BFA with a focus on printmaking in 1982. She is now a second-year graduate student at MassArt's low residency MFA program. Using paint and ink, Dion seeks to construct transitory environments that flow into the sight and minds of all viewers. Intentionality as well as compelling expressions of life and living. In these surrogate contexts, persons are designedly placed in a fluctuating environment. Her work steers through inimical terrain and thoughts of family being the ultimate, but rather society taking over the cumulation of and abolition of the family unit. The paint and the ink are the tools to create towards her objective, which is to decompose the conventional idea of family and gatherings. The development of a conclusion to this integral family unit. The edifying scope of bodily perception traversing through a sensory minefield. Love of family includes acknowledgement and acceptance. In the end the work will show the family through society's lens. Intransigence and flexibility are the proof that society needs to see.

Willoughby Hastings received an MFA from SMFA at Tufts University in 2019. Her practice engages with the action and discourse of political protest, the materiality of place, the construction of histories, the identification of codes, and the introspection of self. Recent work narrows its concentration on a critique of whiteness through the examination of Southern performative traditions like Debutante Balls and symbols of historical significance and present-day charge like the Antebellum hoop skirt and pineapple. This work is a departure from research in decolonial theory and critical whiteness, while influenced by personal experience. Through the investigation of Confederate iconography and Southern performative traditions like the Debutante and Cotillion Balls, Mardi Gras, and Fraternity themed events I expose how the lineages of settler colonialism and slavery in the American South linger in the material and visual culture, historical archive, and artistic/academic production of Southern society.

Nathan Heilman received a BA (Summa Cum Laude) in Art from UMass Boston and an MFA from MassArt in Sculpture. In his piece, *more than nothing*, 2 Found Bricks, 3 Ikea Children's Tea Cups the cups represent an item left behind in the wake of a parent's death or suicide relating from warfare. The cups are poised between the bricks ready to fall out at any time (and often do). In the event that they fall and break they are merely replaced with new cups and the others are thrown away; their tragedy is quickly forgotten. Working with materials ranging from household items to weapons used for warfare, Heilman creates meaningful relationships in order to tell stories of his own experiences and stories for those who exist in the margins of the larger dialogue. He relies heavily on the materials he uses understanding that each comes imbued with its own history and narrative. In this body of work, Heilman has taken on the role of, or have at least offered the possibility, that he may be an unreliable narrator.

Lucy Hill is a first-year student at MassArt. She learned film and photography editing programs at a young age, and is interested in incorporating those skills in various projects that explore and celebrate the many neighborhoods that make up Boston and the Greater Boston Area. *Overshare* is

a photograph taken in Brookline, MA, which was then manipulated so as to bring out the high contrast and color of the wooden panels against the bright white snow.

Sarah Hull is a 2021 MFA candidate at MassArt. As an artist, she's always been interested in how perspective, angles and shadows convey tension and mood. A few years ago, Hull began to paint objects, figures and landscapes as they appear from an elevated point of view. The most recent paintings reflect interior spaces of loved ones struggling with depression and anxiety.

Hun-Ju Kan was born in Tainan, Taiwan in 1993. He graduated from the National Taiwan University of Arts with a BFA in Painting and Calligraphy Arts. He is currently a graduate student in Fine Art 2D at MassArt. Kan uses acrylic and oil paint to combine meaningful patterns with foggy backgrounds, with ghost-like figures. Each figure and pattern specifically correlate to his state of mind, profound memories, and life experiences. For instance, his current body of work weaves his visual experience of moving to Boston with memory fragments and feelings from his hometown. Taiwan was once colonized by Netherlands, China, and Japan, so the country was influenced by different cultures from the West and East. Through those cultural integrations in history, Taiwan has integrated foreign multiculturalism into its own native culture. The flower cloth of Taiwan is an example that was born in this kind of diverse cultural background. On the other hand, with this mixed cultural background, Kan re-examines Taiwan's history and culture with today's concepts. Although he feels that one's self-identity is important after moving abroad, Kan must also accept new cultures. This hybrid situation corresponded to the cultural memory of the flower cloth, mixed with emotions that have been accumulated in history. Through the visual image of the flower cloth, his work resonates with the culture. He combines the two kinds of Eastern and Western fabrics to collide and inspire new sparks.

Scott Lerner currently attends Brandeis University and is pursuing a Post Baccalaureate Certificate in Studio Art. In his most recent work, he explores the relationships we have to ephemeral and ubiquitous images, churning them through digital, physical, and historical processes to push against and strain the ways we understand them. By transforming a still frame from the news into a pixelated low relief sculpture or a military field guide schematic into an eroded geological landscape, an image that was lost in the noise or one that only captured cursory interest in its lifetime can be made unavoidable. The inverse is also true, and images we expect to recognize or understand can be converted into static or made incoherent. The interplay between this "signal and noise" (the clear and unclear) excites him, especially when historicity is brought into play. In Lerner's work he often channels the visual languages of the ancient and the futuristic, displacing his imagery in time and space. Often, he combines contemporary materials like 3D printed plastics and glitter with more traditional materials like paint and wood.

Ashley Martínez Rivera is a figurative painter living in Boston, MA, she will graduate from MassArt in 2020. Her work is about a woman who believes she can be closer to God. The woman harms her hands emulating the wounds of the crucifixion which brings him closer through a vision. Rivera's

work is mainly an exploration of Christian faith and religion. She is moved by the way religion can be comforting and hopeful to people during their time of need. Her work aims to evoke feelings of longing and belonging to something greater than oneself which is uncontrollable. Occasionally, there are mysterious figures or circumstances that might actually exist, but that we can't be sure of.

Jen Mawson is a photographer based in Boston. She received her BA from the University of Missouri and is currently working towards her MFA in Photography at MassArt. Mawson goes out into the world photographing her surroundings, interested in ephemera and the wonder that can be found in the ordinary. She does not have a hometown; she is not from anywhere. Embedded in these pictures are questions she's had her whole life about the foundational mythologies of the United States. These stories were meant to ground her in an itinerant military family, but Mawson has come to place herself through her own investigation of this land, whether traveling to the place her parents started their family or eating at the spot where Thoreau left his last copies of Walden. Through this investigation, she finds connections to her own history; in scenarios and locations she's never seen or been, she feels like she's coming home.

Paulina MacNeil (b.1990) is a non-disciplinary artist currently working in media installation, fibers, and photography. She holds a BA in Art History and a BFA in Photography from NSCAD University (2017), and an MFA from Tufts University (2019). Raised in Toronto, MacNeil spent much of her childhood living out alternative identities of herself online. As an artist, she seeks to intersect subjects of science fiction, psychoanalysis and the concepts of digital communities. MacNeil is devoted to cultivating new spaces that exist between virtual and physical worlds through a broader consideration of the human senses. MacNeil recently travelled to Tokyo in order to further her research on the growing desires of escapism and play under late capitalism. An *Exploration of the Dreamworld* takes the viewer through a compilation of recollected dreams and digital videos, pieced together to form a single, fictional memory. The narrator's whisper is evocative of ASMR (autonomous sensorial meridian response) videos, popularized through the growing Youtube community. Growing individualization promotes the demand of ASMR artists to provide content for people to soothe themselves when relationships are deemed too time-consuming. Dreamworld parallels the experience of online escapism to the experience of dreaming: as our consumption of sleep decreases, we are increasingly seeking alternative spaces of fantasy and play.

Cormac McLoughlin is a painter based out of Boston, he will graduate from MassArt in 2020. McLoughlin strives to create a highly saturated, animated space where humans resembling plastic figures reside. The spaces portrayed exist somewhere between our known world and a far-off reality. Creating a brutish clunky figure and juxtaposing him with a colorful pallet are elements that lend themselves to undermining the archetype of what a "masculine" man is. This notion of what masculinity has been a topic of interest for the artist, his childhood was fueled by media that celebrated toxic masculinity. In this fantastical world, this male species is a cockroach-like infestation. The figures thrived purely out of selfishness, and for this reason evolution has favored them. Now the yummy looking men have become the last creatures on their planet. Approaching

the works like documentation, Cormac makes it his duty to paint as many aspects of their lives as he is able. The works may contain scenes of great violence, and other-times serene restfulness. Cormac attempts to depict multi-dimensional works that are subjective, inviting readers to interpret meaning for themselves.

Micaela Nee is currently attending the Post-Baccalaureate program in Art at Brandeis University, and received her BA from Connecticut College in 2018 (Summa Cum Laude, Honors and Distinction in Art). By painting portraits of 365 brand white and wheat bread, Nee is mediating on the contemporary version of "Wonder bread" and race. In *White Bread and Wheat Bread*, she is looking at how colors and imagery on the packaging drastically differ between loaves. The patriotic colors and symbols market the stark whiteness of the loaf as American. In her work, she tackles how 'classic' Americanized foods enforce white dominance through promotion, packaging, and production.

Naomi Nevo Ben Ari is a Connecticut based artist. She received a BLA from the Technion, Israel Institute of Technology and a BFA from Hartford Art School at the University of Hartford in Connecticut in 2019. Her work has been exhibited at venues such as The Mystic Museum of Art, Five Points Annex, and Washington Art Association, and has been featured in Artscope and The Connecticut Landscape Architect. Nevo Ben Ari was a finalist in the 2019 AXA Art Prize exhibition, showing in San Francisco Art Institute, San Francisco, Richard Gray Gallery, Chicago, and New York Academy of Art, New York City, and won Jeffrey A. Shoham Purchase prize at the University of Hartford. Nevo Ben Ari teaches art at the New England Jewish Academy.

Mary Pedicini is an American sculptor and installation artist. She received her BA from Dartmouth College in 2019. A history of working in stop-motion animation has impressed on her the potential for inanimate objects to appear as conscious actors. She now works with found objects, creating sculptures that offer glimpses into a world of material consciousness. She also dabbles in ecology and science communication, and has an inordinate fondness for stars and beetles. She is currently working as special faculty in Dartmouth's Studio Art department, and plans to pursue an MFA next year. *Moon*, and her other recent work, reflect the path the work has charted this year as she has become more sympathetic to the object. In *Moon*, Pedicini sets a stage for the objects to play on. *Moon* comes from a series of sculptures formed as long narrow bases ending in open boxes at the tops, evoking a body leading up to a head. With only the barest indication of the entity's physical body in the shell around the mind, the piece asks the viewer to imagine this being that is in the act of imagining itself. What can we know about it from what it shows us? Is it a reliable narrator anyway? Still, we know that it is considering itself, and that implies a consciousness.

Kendall Pestana is an interdisciplinary artist based in Boston, MA. A BFA candidate at MassArt, she specializes in photography, sculpture, and stop-motion animation. Through the construction of imagined landscapes and interiors, her work draws from personal and historical trauma to explore female psychological and bodily space. Beginning in the 17th century, dollhouses were invented as

a teaching tool for mothers and daughters. A means of enforcing gendered expectations, these dollhouses acted not as a vehicle for fantasy and play, but as a tool for mothers to teach their daughters the rules of womanhood in which their responsibilities would be limited to childrearing and homemaking. Historically, women who went against the grain of these expectations or expressed any anger at their maltreatment by society were quickly disregarded and branded “hysterical.” In contrast to utilitarian dollhouses of the past, these photographs are intended to explore female psychological space through a feminist lens while acting as an extension of the body. Through the use of wallpaper, food, furniture, and props, chaotic domestic scenes reference the female body in connection with gender roles. Grotesque, decaying, burning, and flooded, these houses stand as a metaphor for female rage and unrest while refuting a woman’s societal role as happy homemaker. This work often acts a catharsis for feelings of violation, grief, and anxiety about gendered violence and illness.

Elieen de Rosas received a BFA in Studio Art from Parsons School of Design and is currently pursuing an MFA at MassArt. Her works are large scale digital prints of landscapes and details that de Rosas encountered on daily walks in her neighborhood of East Arlington. They are part of a larger series of prints that I have been doing to document the changes of the seasons, the light, the color, and the mood of the surrounding world, particularly this small corner of the world. In making these prints I seek to attract the viewer to noticing the mundane, the overlooked, the everyday. I layer many images, bringing some elements forward and others backward, to create a disorienting sense of space. The prints are the result of an aggressive act of noticing and documenting the fleeting moments of life in an ordinary, even neglected, place.

Neetu Singhal is a visual artist (painter, sculptor, printmaker) originally from India, whose work has been shown internationally, in the United States, Mauritius and Norway. She is currently pursuing an MFA in Painting at MassArt. Her previous Master’s degree is in Biotechnology. Her paintings are an exploration of how visual elements “Dots and Lines” are the basic elements of life. Singhal sees a dot as the ultimate existence as an atom. For the artist, “Lines are an extended form of dots, and dots are condensed form of lines.” It is fascinating for Singhal that those visual elements become real experiences with microcosmic forms. She explores dots in living and non-living creations; seeing small organelles and fluid are naturally created with dots and line in our body. They are basic core elements of energy flowing in the universe and invisible communicators for healing. In her work, she compares an Asian philosophy of reincarnation (the cycle of Life and Death) with the circle. With the use of bright and metallic color to fulfill the need for richness of life on a basic ground-level as well as in the spiritual dimensions on the canvas. Singhal tries to create kinetic motion sensations on the 2D surface to satisfy her understanding about evolving human consciousness and transcendental processes. Having a science background and practicing healing techniques, she understands the basic nature of materials like metal, fibers, resin, ceramic, fabric, wood and natural pigments.

Adia Stark is an interdisciplinary artist and filmmaker based in Boston, MA. She grew up in Fairfield, CT before moving to Boston to attend MassArt, where she studies Cinematography and Film/Video Production. She has done work in visual arts, videography, retouching, digital art, graphic design, and film. Her film scripts and artwork have been featured in solo and group exhibitions at the North Crackatorium Gallery, Godine Gallery, Elizabeth Stone House, Massachusetts Eye and Ear, AKF Group, Velir, among others. Adia currently resides in Boston, MA with her beloved cat Aberdeen. This collection of work conveys themes of opposing qualities and strong contrast, through usage of handmade mediums in combination with computer software and digital manipulation. Exploring the almost unlimited communicative elements of digital art, these pieces convey the invisible gap between art and technology.

Carly Stark is a current BFA student at SMFA at Tufts University. Her practice focuses on conceptual installation, realism, and printmaking. After graduation she plans to work towards a masters in Medical Illustration and Paleontology and work in fields related to forensic facial reconstruction or evolutionary biology. Her printmaking practice is very experimental and still in its infancy. These pieces all use the human form to allow Stark to explore her relationships with those close to the artist, as well as herself. A major focus for Stark, in addition to figurative imagery, is the dichotomy of black and white vs. color. I use bright chine-colle in a slightly nontraditional manner, breathing life and energy into a style of printmaking that typically has an eerie value.

Alex Stern received a BFA in 2009 at University of Colorado at Boulder, and is currently pursuing an MFA at MassArt. His work considers a physical collision, the connection point where flesh meets the built world. In his paintings, Stern considering the skin as a threshold, a material that can be pricked and broken, to change the mind. Paintings and sculptures are an opportunity to investigate teeth and bone against glass and steel – organ and muscle against concrete, brick and tar. That scrape and thud steer formal and material moves, while provoking larger questions about a human reaction to modern urban American life. He is working at the convergence of trauma and humor, or with trauma as humor (often referring to the inherent discomfort of being born and facing the elements) – Stern is attracted to the quirks, frailties and familiarities of human nature, individual and societal excess, and the dynamics of inner life. In *We Can Pet The Crocodiles*, he investigates formal decisions in an intuitive and sequential format. Shape, color, and texture work in combination spurred by spontaneous and impulsive decision making. Ink and oil paint stain the canvas, while opaque sections of canvas on canvas contradict and obstruct notions of space and body. This materiality has an optical result, but is powered by a philosophical engine.

Anda Tanaka is a Boston-based painter and printmaker with deep roots in the Midwest. In 2013 she completed an emerging artist residency at St. Olaf College in Northfield, Minnesota before beginning her studio practice in Minneapolis. She began an MFA in printmaking at MassArt in 2019. As an artist, she is interested in the everyday dissonance of anxiety and quietude. In particular, she is interested in this dissonance as it relates to landscape. Tanaka has been dealing with the following overarching questions: What effect does the outer landscape—the natural world and the

human-built world—have on the inner landscape—the hills and valleys of anxiety and quietude? Additionally, what does it mean to explore, through art, the intersection of the outer and inner landscape? She investigates these questions through visual dichotomies of stillness and motion, construction and deconstruction, and control and entropy.

Marie Wheeler is a painter and currently a second-semester Post-Baccalaureate student in Studio Art at Brandeis University. She is interested in empty, wide rooms that stay empty. Wheeler is not interested in the day to day life that happens in interior rooms, or even the human connection, but rather the psychological effect of stillness and settling into desires and questions. Interior spaces are a metaphor for the interiors of her mind. The paintings start with direct observation and inspiration from Wheeler's childhood room. Her pink bedroom has long been a part of her life, and still lives there. While she has changed and turned into an adult, the bedroom has stayed the same. She has a strong desire for something mysterious or out of reach, a large reason why has to do with how she is an adopted Chinese girl living with Caucasian, lesbian parents. She has always dealt with expectation, assumption, and judgement, and it has skewed and shaped her. Wheeler is envious of the concept of belonging, so her room acts as familiar imagery. Though her paintings are grounded in observational and recognizable elements, she is less interested in the space itself, and more in evoking feelings of longing, waiting, and unfolding. These rooms are for figuring things out. Wheeler explores symbolism and dreamy conceptual figuration, and imagination and fantasy. She currently works in acrylic and oil pastels on paper, as well as collage and cutouts.

Katherine Wildman is a Boston-based artist. She holds an MFA from SMFA at Tufts University and a BFA. from MassArt in Painting. Her interdisciplinary practice is deeply connected to astrology, unwavering interest in astral projection, and multiplicities existing within the self. Her practice exists to fashion spaces, vessels and records of those unseen and unknown selves. Creating space on the physical plane for the slimy, swampy, and transcendental selves from within to inhabit freely.

Holden Willard is a current undergrad painter at Montserrat College of Art in Beverly, MA. His work takes on themes of liminal spaces and points of transition. Identity of self is a major element of Willard's work – where have we come from, where do we go. Often, he considers his work as statements of himself at a certain point in his life. *Blue Portrait* is from the spring of 2019 and it was also about identity, it was done from life and challenged his sense of perception.

Cynthia Zeman lives just north of Boston and is currently studying for her MFA at MassArt. She majored in film production as an undergraduate at New York University, and her experimental film, *Phoenix*, was bought by Warner Brothers and taken on tour as an opening act by the band King Crimson. It also won best Experimental film at the Houston International Film Festival. Zeman makes paintings that are colorful, pretty and humorous to attract attention, and then subvert expectations. She collages images from various sources, from high art to pop-culture, from funny baby goat videos to hair curler packaging, and creates scenarios that force the viewer to look at the

very things they wish to avoid. In her current series, she is exploring what we deliberately decide to turn away from. Whether it is the still stultifying expectations for women, or what is going on politically in the outside world, we all escape and disengage. She is interested in what we ignore and how we distract ourselves - what do we try to change and when do we pull the curtains shut? How complicit are we in the status quo?