



ANDREA GELLER

Andrea Geller has been exhibiting her paintings in shows throughout the United States since 1990. She has an upcoming solo exhibit at Harmony Brookside Gallery in NJ, January 2020. Her work is regularly shown at Emerge Gallery in Saugerties, NY which also represents her on Artsy (www.artsy.net/emerge-gallery-ny/artist/andrea-geller). Prior to this she had a successful career as an editorial illustrator for a wide range of publications, including *The New York Times*, *The Washington Post* and *Psychology Today*.

Color, light, texture and movement of the glacier at a state of tranquility in the midst of climate change is the inspiration for the glacier paintings. The act of painting the glacier serves as a record of its existence and a reverence to its beauty and a reminder of how humans need to have awareness of the planet if we are going to survive. Though the glaciers appear to be untouched, they are affected by human activity thousands of miles away. And vice versa, when the glaciers melt, they cause sea levels to rise which will affect the coastlines where most people live on earth. Her interest in observing water, which is the ultimate gestalt as it is fluid and in a constant state of change, has extended to a different physical state, a solid.

Geller received her BFA from Parsons School of Design, after studying painting for two years at Cornell University. She has an MFA from William Paterson University. In addition to her studio practice, she has been teaching painting and drawing on the college level since 1997.



Andrea Placer

1600 Parker Ave., Apt. 28F, Fort Lee, NJ 07024

Origins: Brooklyn, New York; has lived in New Jersey more than 40 years.

Education: B.S. in Biology, and M.A. in Communication Sciences and Disorders. Previously, an educator ; teacher of Biology and General Science; Learning Disabilities Consultant, and Chairperson of a Child Study Team providing Special Education Services.

Art Background: Andrea is essentially self-taught, but has taken classes wherever she has lived. She has participated in colored pencil workshops taught by Paula Madawick, Kristy Kutch, Linda Lucas Hardy, Arlene Steinberg, Gemma Gylling, among others; has taught at The Art Center at Old Church, Demarest, NJ; has presented to local art groups.

Selected **Awards:** Winner of multiple awards, including 3 “Best in Show” and many 1st and 2nd Place. Juried awards include those from the Colored Pencil Society of America, Salmagundi Club, American Artists’ Professional League, Catharine Lorillard Wolfe Art Club, Audubon Artists, Manhattan Arts International, Stamford Art Assoc., Hudson Valley Art Assoc., Art Center of Northern NJ, Ringwood Manor Art Assoc., Light, Space & Time Competition, and the Paint the Parks Mini50 Competition. She received the Bergen County Senior Juried Art Show’s 2006, 2007, 2008, 2009 and 2010 First Place in Professional Drawing Awards; 2nd Place Drawing Award in the 2007 New Jersey State show; 1st Place Drawing and Best in Show in the 2008 New Jersey State Show.

Solo/ Group Shows: Andrea has exhibited at many galleries and in national & international juried shows in New York City and State, New Jersey, California, Connecticut, Delaware, Florida, Maryland, Minnesota, Wisconsin, Georgia, Texas, and Quebec, Canada.

Professional Affiliations: Andrea is a Signature Member of the Colored Pencil Society of America (CPSA, CPX), is an elected member of the American Artists Professional League, the Salmagundi Club, NYC, and The Catharine Lorillard Wolfe Art Club, where she serves on the Board of Directors. She has been represented by the Piermont Fine Arts Gallery, Piermont, NY

Selected **Publications:** CP Hidden Treasures, Vol. IV&V; “Featured Artist”, Colored Pencil Magazine, May 2015; CP Treasures, Vol. II, Vol. III; Vol. IV; The Richeson75 Int’l Landscape, Seascape & Architecture 2014; The Richeson75 Int’l Still Life & Floral 2015; The Richeson75 Int’l Figure/Portrait 2015; The Richeson75 Int’l Small Works 2016; several issues of CPSA’s “To the Point” magazine.

www.andreaplacer.com ; Instagram-@pencilmama; [facebook.com/andreaplacerart](https://www.facebook.com/andreaplacerart)
art@andreaplacer.com



CARL RATTNER

Carl Rattner is a graduate of Grinnell College (BA), Cranbrook Academy of Art (MFA) and New York University (DA).

He originally worked in clay and his teachers in that medium were Merle Zirkle (Grinnell), Marguerite Wildenhain (Pond Farm Pottery) and Maija Grotell (Cranbrook). In the early 1990's he transitioned to wood, which he carves and fabricates. Some of his works incorporate acrylic or metal.

"My work is form driven and often about "soft" and "hard" juxtaposed shapes. The works that emerge have intriguing metaphorical connotations. Some of these seem to reflect upon our threatened environment. Others suggest the human disconnect in our technological world.

"HARD" seems to signify what is rational, controlled and active, whereas "SOFT" seems more about what is emotional, spontaneous, passive and vulnerable. The "soft" shapes, are informed by my earlier work in clay and an ongoing fascination with biomorphic form. These shapes evolve naturally when carving. The "hard" architectonic shapes are the result of fabrication techniques.

Carl Rattner's work has been featured in group and one-person exhibits at the Akin Library and Museum; Art Centro (Poughkeepsie NY); Arts Westchester; Azarian McCullough Art Gallery; Blue Hill Art & Cultural Center; Cape Cod Museum of Art; Chapel Gallery (Ossining NY); Center for Contemporary Art (Bedminster NJ); Edward Hooper Foundation; Garnerville Arts and Industrial Center; Hammond Museum; John F. Peto Museum; Piermont Flywheel Gallery; Pomona Cultural Center; Rockland Historical Society; Rockland Center for the Arts; Suffern Library; Theresa Maloney Art Gallery; Valley Cottage Library; Washington Square East Gallery.

He has received public and private commissions.



CAROL PERRON SOMMERFIELD

Carol Perron Sommerfield returned to painting in 2011 after working for 32 years as a corporate executive. Since that time, she has exhibited widely and won numerous awards. Ms. Sommerfield has had six solo exhibits in Westchester County over the past six years and her work has been selected for juried exhibits at ArtsWestchester, The Belskie Museum of Art and Science, Fairleigh Dickerson University, Point Park University, The Catskill Arts Society, Blue Hill Art and Cultural Center and galleries in New York City and Westchester. In 2014 Ms. Sommerfield was juried into the National Association of Women Artist, The New York Society of Women Artists and the New Rochelle Art Association. Ms. Sommerfield was awarded studio and artist residencies at Arts, Letters and Numbers (Avril Park, NY) and Drop, Forge and Tool (Hudson, NY). She is the co-curator of The Donald Gallery in Dobbs Ferry, NY and the Chair of the annual Dobbs Ferry Beaux Arts exhibit and competition for Westchester County artists.

Cristian Ivan

PATTERN MATCHING

For the last few millennia our image-makers were mostly painters. During the last century or so artists explored new technologies in creating images, photography being one of them. Firmly embraced by some great artists, photography became a major art form. On a strange circuitous route I try to use photography to bring homage to those who with brush and paint built a part of our ancient and modern souls. The result is photography that longs to be painting.

Reading of images is so different from reading of the written word. We, modern humans, are so vigorously trained in reading and understanding the written word, yet so feebly, if at all, in reading images. We spend comparatively far more time with the written word, than deeply comprehending the images, framed or not, static or dynamic, that envelope us thicker and tighter every day. Although we are powerful pattern-matching entities, all too often we miss the significance of the fast moving images around us. And lately, there is a deluge of images.

So here is my proposition: slow down and look around. Let's meet, virtually, and spend some time with, and in, these images, imaginary characters, or imagined worlds. Tell me what YOU see, and why, and how, and even tell me the story behind these images that YOU bring to this encounter. In a way, you are the real creator of that ineffable mist of communication, that most important outcome of any artwork.

Cristian Ivan was born and educated in Europe. A part of that education was artistic, complementing a scientific and engineering training that lead to a career in the computer and telecommunications fields. One of the artistic endeavors resulted in several solo and group photography exhibits here in the metropolitan area, and in Europe. Another was creating stage design for dance performance. Works of art from those exhibits were acquired for private and corporate collections.



DIANE ROSEN

Diane Rosen is a New York-based artist, educator and writer. She studied in Paris at *l'École des Beaux-Arts* on a French Government Painting Fellowship, and in New York at the Art Students League and Columbia University. She has exhibited at Broome Street Gallery, Gallery Stendhal, Grey Art Gallery, Wickiser Gallery, Ceres Gallery, Columbia University, S.E. Feinman Fine Arts, Salmagundi Club and the National Arts Club, all in New York City. She has also exhibited at Butler Institute of American Art, Art du Pastel en Normandie, Mark Gruber Gallery, Hammond Museum, Noyes Museum and Hopper House Museum, among others. Rosen has taught studio art at high school and college levels including Parsons School of Design, The New School in New York City. She has presented conference papers nationally and internationally on creativity and creative process, many of which appear in journals such as *Nonlinear Dynamics*, *Psychology & Life Sciences*, and *Northeast Journal of Complex Systems*. Her artwork has been featured in publications such as *The Pastel Journal*, *American Artist* magazine, and *The Best of Pastel 2*. She is an elected *Master Pastelist* of the Pastel Society of America (PSA), and is listed in *Who's Who of American Women* and *Who's Who in American Art*.



Doris Shepherd Wiese: "As a child, I was fascinated by the extraordinary images in National Geographic. My parents gave me a camera at age 10 and I started taking photos. My love for photography has continued to grow & I have had the good fortune to photograph in some of the exotic lands I dreamed of as a child."

Doris graduated from Pratt Institute, with a BFA in Advertising Design. She began her career as a graphic designer with Kalmar Ad/Marketing, an integrated marketing communications company, specializing in prestigious photographic accounts. She was the President & Chief Operating Officer until retiring.

Doris' images have been featured in print advertising, packaging and collateral materials for their photographic and non-photographic accounts. Her advertising images have appeared in American Photo, Popular Photography, Audubon, Backpacker, Birders World, Natural History, Outdoor Photographer, Rangefinder, Photo District News & Professional Photographer among others.

Sharing a love for photography with her husband, Lee, they make a point of dedicating at least one trip per year to a major photographic destination. Their photo expeditions have taken them to East and South Africa, India, Indonesia, the Falklands, South Georgia, Alaska, Antarctica, Central & South America, the Amazon, the Arctic & Iceland.

Dorothy Gillespie (1920–2012)

Dorothy Gillespie was born and raised in Roanoke, Virginia, and became a well-known New York artist whose career spanned more than seven decades. Beginning as a traditional painter-on-canvas in the 1940s, Gillespie experimented with abstraction in the 50s and 60s. In the 1970s she developed her trademark style of painting colorful abstract forms on metal that was then cut and shaped into willowy ribbon-like works that are both painting and sculpture.

After earning a degree at the Maryland Institute of Art, Gillespie arrived in New York City in 1943 where she furthered her studies at the famed Art Students League, the Clay Club, and Atelier 17 and soon became a working artist. Gillespie married Bernard Israel in 1946 and, together, the couple had three children between 1947 and 1956. They lived for periods in Miami, Florida, and Lima, Peru, before returning to New York permanently in 1963.



Prolific and successful, Gillespie widely exhibited her art in solo exhibitions from the late 1940s well into the 21st century. Her art evolved from a loose realist style to completely abstract. By the 1980s she was working in her trademark painted metal medium, but she always continued to explore new mediums such as Mylar and vinyl.

Gillespie was also an important player in the women's art movement, not only with her art, but also as an artist-in-residence at the Women's Interart Center (1972) and as a lecturer at the New School for Social Research (1977). Known for her tremendous output of colorful, joyful sculptural art, she was among those who helped blaze a path for women artists during the feminist art movement in the 1970s. Always experimenting and trying out new materials and techniques, Gillespie mastered many mediums, including painting, paper, sculpture, printmaking, environments and happenings, ceramics, jewelry, and set design.

As a painter, sculptor, and installation artist, Gillespie's art encompasses many significant twentieth-century trends in art, including abstract expressionism, decorative abstraction, site-specific installations, the women's movement, and art in public spaces. She pioneered joyful new directions for metal sculpture and is best known for her large-scale, colorfully painted arrangements of cut aluminum strips that radiate, undulate, or curl like giant arrangements of ribbon, enchanted towers, or bursting fireworks. Her work can be found all over the country in both public and private spaces, in the permanent collections of notable museums such as the Guggenheim Museum and Brooklyn Museum in New York City, in airports and corporate headquarters, on the ballet stage, and also as multiples in museum shops.



Gillespie created many public works of art, some on a colossal scale. In 2003, she installed her crowning achievement at Rockefeller Center in New York, which was described as being "a kaleidoscopic winter garden." It consisted of 185 colorful forms placed all along the entrance walkway of the famous plaza on Fifth Avenue.

Dorothy Gillespie is the subject of numerous reviews, scholarly articles, television and radio interviews, and the book, *Dorothy Gillespie*, published by the Radford University Foundation Press. Radford University houses the largest collection of her art.



ELEANOR GRACE MILLER

Asian aesthetics underlies much of Miller's painting - the interrelationship of shape and space, the transient and permanent, pattern, vibrant color, aerial perspective, and asymmetry. The use of gold leaf captures the subjects in the fluid, shifting translucency of the moment – the floating quality very unlike the fixedness of western perspective or place. Within Asian Art, nature has always been integral, not viewed as a separate entity, but rather a way of being, a state of mind.

A classically trained artist, Eleanor Grace Miller received her BA from Monmouth University, where she studied under Eleanore Mikus, a vanguard Minimalist, and Bernard Aptekar, one of the original SOHO Ten Downtown, and continued her studies at the National Academy School of Fine Arts. Miller has exhibited extensively throughout the East Coast, both in fine art galleries and corporate venues, and is the recipient of numerous awards, including Best of Show at the Museum of Fine Arts, Springfield, MA, the Anna Hyatt Huntington Award from the National Arts Club, and the Gamblin Artists Award from the Salmagundi Club. Her work is in both private and corporate collections. She is currently on the faculty at RoCA and the Pelham Art Center.

eleanorgracemiller.com

For more information re: artwork and sales please contact curator
Barbara J. Sussman:

518.894.7845 bluehillartandculturalcenter@gmail.com

Ellen Galinsky is the chief science officer at the Bezos Family Foundation where she also serves as executive director of Mind in the Making. She remains president of Families and Work Institute. Her life's work revolves identifying important societal questions as they emerge, conducting research to seek answers, and turning the findings into action. She strives to be ahead of the curve, to address compelling issues, and to provide rigorous data that can affect our lives. Her more than 100 reports and books include the best-selling *Mind in the Making: The Seven Essential Life Skills Every Child Needs, Ask the Children*, and the now classic *The Six Stages of Parenthood*. She has published over 300 articles in journals, books and magazines.

She is an ardent photographer. For more than five decades, her photographs have traced the process of change, as nature reclaims what's left of human creation—the tenacity and triumph of nature to invade walls, to crack even the strongest of structures, and ultimately, to make its own creations out of ours. Since 2008, she has been photographing Route 66; travelling from its origins in Illinois to its end in California. By exploring the iconic Route 66—then a symbol of modernity, now often cast aside by superhighways, Galinsky photographs abandoned buildings, taking an inside-out perceptible, looking at “what is” through the lens of “what was.”

Galinsky had her first major photography exhibit in Charleston, WV, her hometown, at the Charleston Art Gallery in 1970. Later, she was chosen for a solo exhibition at the Soho Foundation-Alfred Stieglitz Gallery in 1975, followed by an exhibit at Bank Street College in 1979. The Rockland Center for the Arts, West Nyack, NY presented her solo exhibition in 2003 as did the UMA Gallery, New York City in 2005 and 2007. She also had one-person exhibits at the New York Hall of Science, Queens, NY in 2006, at RiverWinds Gallery in Beacon, NY in 2008 and at Blue Hills Plaza, Orangeburg NY in 2013. She has exhibited in numerous group shows, including Hopper House in Nyack, NY; Imaging Arts in Tappan, NY; Outside In Gallery in Piermont, NY; and GaGa in Rockland County, NY. She has been included in the Upstream Gallery shows, now in Hastings on Hudson, in 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, and 2018; Blue Hills Plaza in 2011 with the show traveling to the New York Hall of Science in 2012; and the Blue Door Art Center in Yonkers, NY in 2013, with the show traveling to Hastings on Hudson, NY. In 2018, she was included in the juried show, Women by Women at the Blue Door Art Center in Yonkers. In 2019, she had a solo show of her Route 66 photographs at the Rockland Center for the Arts and was elected a member of the Soho Photo Gallery in New York City.

A number of Ellen Galinsky's books and reports are illustrated with her photographs, including *The New Extended Family* (1977), *The Preschool Years* (1988), and the groundbreaking *Ask the Children* (1999), selected by the *Wall Street Journal* as one of the best work-life books of 1999. Among the reports that feature her photographs are *Youth and Employment: Today's Students, Tomorrow's Workforce* (2001), *Youth and Violence: Students Speak Out for a More Civil Society* (2002), and *Navigating Work and Family: Hands-on Advice for Working Parents* (2002). Ellen Galinsky is also the author and photographer of several children's books: *Catbird* (1971) and *The Baby Cardinal* (1977). She was included in the historic book of photographs, *Women See Woman* (1976). Her photographs were displayed at The White House Conference on Early Learning (1997).

Galinsky's father, a very accomplished photographer, helped her learn to see the world as a photographer would. Throughout her life, she has retained the vision he inspired.

Ellen Gordon
www.ellensgordon.com
esgordon@optonline.net



Guild and the Rowayton Arts Centre. She holds an undergraduate degree from Boston University and a master's degree from Baruch College, NYC. She has exhibited regionally and is the recipient of many awards.

Ms. Gordon serves on the board of the Greenwich Art Society and is the immediate past executive director of the Loft Artists Association in Stamford. Ms. Gordon teaches art programs for art lovers of all ages.

Ms. Gordon is represented by the Contemporary Art Network.

Ellen Gordon is a Stamford based mixed media artist. Her work is based on drawings from private sessions with a model. The finished work speaks about the creative magic that happens when inspiration and form collide. The artwork itself is the result of a searching process - finding the shapes and lines in both the figure and transcribing those lines into contemporary abstract and portrait compositions.

Ellen Gordon's art training is from the Greenwich Art Society, Silvermine Arts





Fred R. Schwartz (1921-2009)

Bio

Fred R. Schwartz, born in New York City, began his career in art following World War II, in which he served in the U.S. Army Medical Corps in Europe. His wartime experiences were so harrowing that it caused him to rethink a career in medicine and he determined that art would be his life. Upon discharge from the service he studied art at Hofstra University and New York University, receiving his Ph.D in Art Education.

He married educator and painter Madelyn Schwartz (née Lipetz) in 1951, a partner in life and in art for more 58 years.

In 1959-60, already making a name for himself as an artist and educator while teaching at Lloyd Harbor High School (NY) he was chosen to host a live television program interviewing noted artists that was broadcast on Channel Eleven in the metropolitan New York area.

Dr. Schwartz taught at Pratt Institute, the Philadelphia College of Art, and Michigan State University during the 1960s. In 1969 he was named Chair of the Art Department at Newark State College, soon to be re-named Kean University. At Kean he oversaw the growth of the department into a major center for art studies in the New Jersey public university system.

The focus of his artistic work was abstract painting in oils and later in acrylics, and sculpture in welded copper, steel, ceramics, and wood. The paintings are often in bold, vibrant colors, some free in form others utilizing unique geometric design elements. The welded sculptures are often abstracts in found metal materials, although there exist numerous pieces with a measure of whimsy in their subject and design.

Dr. Schwartz was the author of *Structure and Potential in Art Education* (1970, Ginn-Blaisdell) and shepherded innumerable students into careers as art teachers throughout his career.

Upon retirement from Kean he taught courses at Parsons the New School for Design and continued his creative work as a painter and sculptor.

Dr. Schwartz was the president of Burr Artists of NYC, which exhibited annually at New York galleries including the Cort Gallery at Lincoln Center, Broome Street Gallery, Lever House, The Venezuelan Consulate Gallery, and the Synagogue of the Arts.



GRACE MALUPA

Ms. Malupa majored in economics and until recently was doing consulting work in New York in the field of business technology. She “remembered” what it was that she wanted to do when she grew up and in 2015 decided to shift her career into Art. She studied at the Pratt Institute, the School of Visual Arts in New York and at Urban Arts in New Jersey. She also trained for six months in Florence, Italy at the Accademia del Giglio. Ms. Malupa’s works were featured at the Hoboken Artists’ Studio Tour in 2017 (solo exhibit) and in 2018 (group exhibit) at the Monroe Center.



JENNIFER WOOLCOCK-SCHWARTZ

Jennifer Woolcock-Schwartz was born on the island of Jamaica in the Caribbean. She studied at the Ontario College of Art in Toronto and the School of Visual Arts in New York City. After a brief hiatus studying film at New York University Continuing Education and co-directing/producing a documentary film portrait, “*Louie*,” broadcast on PBS, 1981, Jennifer worked as part of the production crew on Merce Cunningham’s “*Deli Commedia*,” broadcast on PBS, 1985. Jennifer then went on to study theater at the T. Schreiber Studio and the Ensemble Studio Theater Institute in New York City, directing several student productions, 1986-1989. She returned to creating paintings, drawings and social commentary installations beginning in the 1990s.

Jennifer has exhibited her paintings and installations in numerous group exhibitions in the United States from 1994 to the present, and in the Netherlands at Gallery De Zaaier, Amsterdam, 1998. Solo exhibitions include “*A Riff on Blue*,” Gallery 66 NY, Cold Spring, NY, 2016; “*On the Street Where I live*,” a three dimensional immersive installation created at the invitation of Boston University’s Scientific and Visualization Lab, 2005; “*Board Games*,” Sherman Gallery, Boston, 2005 and “*Absolutely Fashionable*,” Soho20 Gallery, 1999. She also created a site specific installation for *AnXious* curated by Helen Varola at the d.u.m.bo Arts Center, NYC, 2002. Most recent and upcoming shows include: “Cold” and “Uncontrollable” at the Carter Burden Gallery, New York City; “Color.Colour” at Blue Hill Arts and Cultural Center, Pearl River, NY (2018-2019) and “*On Edge*,” at The Painting Center, NYC and ADC Fine Art, Cincinnati, Ohio, 2018. Other curated exhibitions include Orange County Arts Council at Storm King, NY, 2016.

Her work has been reviewed in local and national publications including the New York Times and her solo show in 2016 was listed in Art Forum Magazine as must see at Gallery 66NY, Cold Spring. She was also interviewed about her work in 2016 by Hudson Valley Art Speak and Focus on Phillipstown, Putnam County News and Recorder. She has participated in panel discussions, most recently “*Theory and Surface Technique*,” at The Painting Center, 2018. An article about “*Absolutely Fashionable*,” her solo exhibition in 1999 was published by Dr. Gan Xu, Maine College of Art, in *Art Observation*, China Academy of Arts, November, 2002.

Jennifer is the recipient of a National Endowment for the Arts grant, 1981.

Public and Private collections include:

Corporation for Public Broadcasting, Washington, D.C.

Library for the Performing Arts, New York Public Library, New York, NY

Judith and Vincent Colombo

Vivia Edwards

Fred and Liz Cross

Susanne and Edward Kaplan

Liz Dribben

Carter Burden Foundation

Website: www.jenniferwoolcockschwartz.com



Laurette Fischer

Ms. Fischer is a retired East Ramapo Art Educator that is now pursuing her love of all things paint. Inspired by nature, her paintings reflect the seas and skies of South Florida.

She has been exhibited extensively at the Rockland Center for the Arts, 2019 Art Fort Lauderdale, Rockland Pride, Inside Small, The Corner Frame Shop, The Outside In, Broward College Bailey Hall, and The Western Branch Library.

22 years Art Teacher East Ramapo SD
High school of Art & Design
Fashion Institute of Technology
St Thomas Aquinas College BS Arts Education
College of New Rochelle MS Arts Education



Madelyn E. Schwartz (1923-2013)

Madelyn Edith Schwartz, born Madelyn Lipetz in Brooklyn, NY, was a graduate of Brooklyn College. She was encouraged to paint upon meeting her future husband, the artist Fred R. Schwartz (1921-2009). During the course of their lives together she developed a unique and personal style of abstract impressionistic painting, taking her cues from nature and applying brush to canvas in softly muted tones that captivate the eye gently.

Ms. Schwartz maintained a career in early childhood education, having received her Masters from the Bank Street College and going on to serve as a field representative for both the original Head Start and Follow-Through programs. During the 1970s she travelled to urban areas throughout New York State offering guidance and support to schools facing the tribulations of serving large multi-cultural communities. It was an important and rewarding part of her life, although her natural modesty prevented her from claiming any attention for this heartfelt and tireless service.

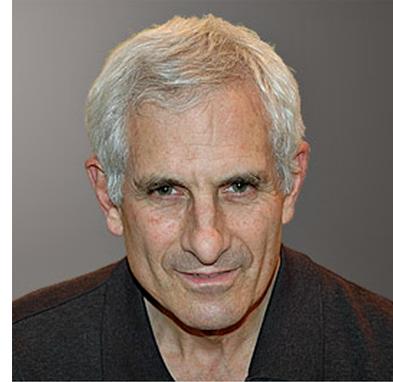
As an exhibiting member of Burr Artists, Madelyn's work has been shown at New York galleries including the Cort Gallery at Lincoln Center, Broome Street Gallery, Lever House, The Venezuelan Consulate Gallery, and the Synagogue of the Arts.

NORMAN GALINSKY

ngalinsky@gmail.com

www.normangalinsky.com

Norman Galinsky's abstract geometric art has been inspired and informed by his background in science and engineering, and his ongoing interest and study of meditative and energy healing disciplines and consciousness explorations.



After an earlier career in industry in applied research in chemical engineering, he turned fully to art, earning an MFA degree from Columbia University in 1973. At Columbia he studied painting with Philip Guston, Jack Tworkov, and Stamos, and printmaking with Bob Blackburn and Tony Harrison. He also studied with George Tooker and Will Barnet at the Art Students League, and with Henry Pearson at the New School.

He sees his artwork as an embodiment and transmitter of energy, particularly energy with a healing potential. The compositions are created through an intuitive, meditative approach, a practice of focused attention and intention. Using a vocabulary of abstract geometric forms and free-hand applied repetitive marks, patterns are developed that contain the energy and facilitate its emission. The work strives to bridge the space between the material world and an activation of personal healing power. Often sacred geometric shapes and proportions and converging circular forms are used to generate a central focus—a "stillpoint" that represents a unity of consciousness, a merging of subject and object. There is an intention that the work will encourage contemplation and introspection, and promote a sense of equilibrium and balance. The images may be viewed as potential vehicles for connecting the personal space with the universal order, and drawing one into a dialog with the present moment.

His artwork has also been influenced by his more than 35-year study, practice, and teaching of Chinese martial and healing arts, including Taiji Quan and qigong, which are exercises based on internal energy development. He has taught these forms in his studio as well as in area hospitals, including New York Presbyterian (under the direction of Dr. Mehmet Oz), Englewood Hospital, Nyack Cancer Center, and St. John's Riverside Hospital in Yonkers.

Galinsky has been exhibiting his work since 1977. His art is represented in numerous private and corporate collections, including IBM, Exxon-Mobil, The Four Seasons Hotels, Bank of America, Astra Merck, Novartis, and Pepsico, among others.

Pam Grafstein

“Investigating the natural world has always defined my character. Early on, I learned to appreciate the value of patient observation, and discovered that fascinating scenes can be found in what at first glance appears ordinary.”



Pam’s journey as a photographer started over 20 years ago, when she began her career as a middle school Life Science teacher, and could finally afford her first “real” camera. She learned what she could from basic photography courses and books from the library, and credits organizations such as the Rockland Photography Club and Adventures in Photography for the motivation and inspiration that have nurtured her growth as an artist.

Her creative purpose is to effectively merge the worlds of Natural Science and Art, but in the absence of natural elements, Pam is impelled to be resourceful, creating interesting images using subjects like school supplies and playthings. Pam’s work exemplifies the sentiment that you do not have to travel far for wonderful photographic opportunity, as many of her favorite images were created in her own backyard.

Pam’s work has been displayed at the Soho Photo Gallery in Manhattan, the Blue Hill Art & Cultural center in Pearl River, the Medford Art Center in Medford, NJ, the Upstream Gallery in Hastings on Hudson, the Art League of Long Island in Dix Hills, NY, the Piermont Flywheel Gallery, and at the Intermezzo Gallery at the Bergen Performing Arts Center in Englewood, NJ. Many of her photographs have received recognition in competitions sponsored by Adventures in Photography, the New Jersey Federation of Camera Clubs and the Rockland Photography Club.



PEGGY OPALEK

“To me, photography is an art of observation. It’s about finding something interesting in an ordinary place...I’ve found it has little to do with the things you see and everything to do with the way you see them.” - Elliott Erwitt

I practice looking closely at the subjects I am photographing in an effort to show the viewer a new perspective. It is the photographer’s eye that makes a photo unique and interesting. Through my photography, I try to capture special places and moments in time which evoke an emotional response. I am especially interested in the interplay of light, shadows and textures. Unusual patterns and juxtapositions often catch my attention. I’m in love with urban decay and the effects of neglect on our world. Reflections also frequently catch my eye.

My photographic journey began some forty years ago when my husband, Carl, introduced me to a 35mm manual camera. I learned film processing, printing, and mastered the complexities of my camera by taking courses at the School of Visual Arts and the International Center of Photography.

When digital photography took over I packed up my dark room. Several classes at Rockland Community College helped me make the transition. Over the years I have exhibited my work in various libraries and galleries in New Jersey, New York City, Rockland and Westchester. My work has been included in juried shows at Hopper House, Bergen County Camera in NJ, NAWA (National Association of Women Artists) in NYC, Rockefeller Preserve in Ossining, Pomona Cultural Arts Center, as well as Blue Hill Art and Cultural Center in Pearl River. In November, 2018, I was honored to be artist of the month at the Edward Hopper House Museum and Study Center in Nyack.

I can be contacted at peggyopalek@gmail.com.



Peter J. Strasser

The many lives of tree

I have worked with wood and stone my entire life, and I have always enjoyed the different lives a tree has from the seed to a mature tree to an afterlife as architecture, furniture, a wooden tool or a piece of art. My life has been dedicated to enjoying and working with timbers old and new, and I have learned the craft of manipulating wood using everything from antique hand tools to modern machinery. The sheer joy of using a sawmill outdoors, the smell of freshly cut timber, the scraps of which are heating the fire bin near by, even the saw dust which is used as compost in the garden, all become an integral part in the process of the formation of my sculpture.

My sculptures, I hope, share this sense of trees being touched by an artist and showing what it is now and traces of where it came from. This holds true for stones and rocks as well.

Biography

Peter Strasser has a 160 year old barn/studio he has rescued and relocated in Rockland County, NY where he enjoys creating and displaying his large contemporary abstract sculptures. Each of the sculptures empowers the natural elements of wood & stone and where appropriate, metal and glass. All his works are from recycled material which he purposely uses as part of his philosophy of creating environmentally friendly art. Peter received his BFA from Pratt Institute in 1975, and has been creating art since then. He has had the privilege of being employed by the Metropolitan Museum of Art for six years as a Master Restorer where he restored and installed many of the period rooms in the American Wing, such as the Shaker Rm., Frank Lloyd Wright Rm., Greek Revival Rm. to name a few. After leaving the MMA he formed a company that specialized in historic restoration of private residences in landmark buildings, preserving the historic fabric of our built environment. Peter and his wife, Cassie, are both fine artists and spend their full time now creating art and enjoying nature, art and travel. For more information about Peter Strasser please go to his web page peterstrasser.com. Peter's e-mail address is peterstrasser@mac.com

I would like to thank Toshio Odate, my teacher and mentor at Pratt Institute, also my assistants, Osvaldo and Carlos Martinez, Marlon Benavides and Nick Turner.

*For more information on the exhibit and sales, please contact:
bluehillartandculturalcenter@gmail.com, or (518)205-5204.*



Ray Lagstein

Music and art have always been a historical pairing, as is evident in Ray Lagstein's work. His improvisational music has evolved into painting, a process of experimentation marked by intuitive perception.

The abstractions, organic in nature, are rich with sensuality of color and gestural lines: They are a constant improvisational experience.

Lagstein's richly textural surfaces are highlighted by strong accents and vigorous brush strokes, often using rags and knives. The compositions are not methodical or premeditated, rather, they are insightfully reviewed by the artist in the moment. His style provides for an expanse of compositional variation with the persistent ambience of musical energy.

Lagstein has studied with Eleanor Grace Miller at ROCA for many years, as well as Gale Bennett, in Giverny, France, and Nigel Konstam at the Verrochio Art Center in Tuscany. Recent exhibits have been at the Union Art Center in Sparkill, New York, Renaissance Art Gallery in Orangeburg, New York, and various venues in connection with the Nyack Art Collective, of which he is one of the founding members. He currently performs in the jazz harmony group, High 5 Vocalworks.

His gallery, Lagstein Gallery, in Nyack, New York, is dedicated to the perpetuation of fine art in all mediums, including film, animation and crafts.



Rosalind Schneider

I seek to create work that transcends its source to form a new reference to a visionary landscape. The power of the natural environment is a continuing source of inspiration. I create layered landscape images with multiple realities that progress from the real into abstraction and a fusion of the two. They are expanded visions of the earth. I seek sites that carry a primeval power. Although images are site specific, they must also speak to a greater vision of place. Digital fusion paintings resulting from the capture of a video frame use computer technology as a starting point and are realized through the hand on manipulation. The surfaces are transformed by drawing, acrylic and glass particle collage resulting in a luminous translation that speaks to its moving image origin. I am most interested in the quality of light as a structural element. The paintings are a fusion of multiple realities that are birthed from video.

The moving stream of video imagery provides unlimited options for consideration. I use digital technology to redefine the structure and color of the original video frame. This is the first step in the exploration of image. The painting enters its second stage with drawing, paint and glass particle collage. It is my intent to grow the painting organically from within its roots. These dimensional paintings speak to their origins in moving image to create a new reality that is both still and moving. The glass-collaged surface creates an illusionary layer that carries forth color and captures light. A sense of movement is created by the viewer's position as well as the light source. These hybrid works create a dialogue between paint and photography so that each is altered by the others presence. This work reflects my continued interest in challenging the nature of perceived realities.

An extensive exhibition history includes the Hirshhorn Museum where I was the first artist to show Film as Art in 1974 following a solo show of my films at the Whitney Museum in 1973. Exhibitions of film, video, digital prints and paintings include the Bronx Museum of the Arts, the Islip Museum, the Chelsea Museum, the Hudson River Museum, the Donnell Library Media Center, The 911 Media Arts Center, Seattle Wa. SculptureCenter, and The N.Y. Hall of Science millennium exhibit. I was part of the Color of Ritual, The Color of Thought, WOMen Avant-Garde Filmmakers in America 1930-2000 curated by Chrissie Iles at the Whitney Museum. My instillations were chosen for the closing celebrations for the Art Miami and Art Basel at the Miami Beach Cinematheque. My films "Parallax" and "Abstraction" received preservation grants from NY Women in Film & TV and are part of the MOMA archive. Abstraction was screened at MOMA as part of Carte Blanche: Women's Film Preservation Fund-Women Writing the Language of Cinema in 2015.

I am considered a pioneer in avant-garde filmmaking. The new work embraces current technologies to further this vision. My visual language has developed over years, creating experimental film, installation, painting and photography. I began working with the translation of digital images in 2005. Painting have been shown at the art fairs in conjunctions with Art Basel in Miami and art fairs in conjunction with the Armory show in NYC and the Free Arts Benefit at Saatchi & Saatchi NYC. A solo exhibition, "The Alaska Series" shown at Artifact Gallery NYC 2013 included Fusion Paintings and the projected video. "Alaska: A Fusion of Realities". Catalog essay by Sara Blazej. A series of exhibitions of Digital Fusion Paintings as well as an Artist Talk was held at the Art and Sound Gallery, Greenwich Ct. 2016, 2017. Paintings are part of corporate and private collections including Metro Media Fibre Network, NYNEX, The Art Students League permanent collection, City University of NY, Syracuse University, Mt. Sinai and Hudson Valley Hospitals.

Reference to my work is part of "Feminists Who Changed America" 1963-1975, published by University of Illinois, Time Capsule: A Concise Encyclopedia of Women Artists, published by Creative Time SOS International, Encyclopedia of Twentieth Century Artists, published by Garland Publications. Reviews include the NY Times and the Journal News. Sage Magazine, volume 111 issue 11 Artist's Portfolio Feature published by Yale School of Environmental Studies and Forestry include a double spread of my paintings and narrative in 2009. I am listed in Who's Who in American Art 24th-36th editions. I attended Syracuse University School of Art, Empire State College and studies with Morris Kantor at the Art Students League. Recent Exhibitions include MOMA: "Carte Blanche: Women's Film Preservation Fund- Women Writing the Language of Cinema", "Real/Abstract" solo show film, video, digital/fusion paintings curator: Josh Guilford at Filmmakers Cooperative, NYC and "Mirror Avant-Garde: Non-Canonical Canonicals by Women Filmmakers", curator: Tess Takahashi at Filmmakers Cooperative. A solo exhibition "Transformed Realities", curated by Bibiana Huang Matheis was shown at The Hammond Museum, North Salem NY. All my 16mm films are currently being restored by The Academy of Motion Picture Arts and Sciences and will be part of the Academy Film Archive.



SHELLEY HAVEN

Shelley Haven's work is inspired by nature and motivated by environmental concerns. Her studio practice includes working in painting, drawing and printmaking mediums.

Ms. Haven's work is collected in the Library of Congress; Museum of Modern Art PAD/D and Franklin Furnace Archives; the New York City Public Library Rare Books Collection, Prints Collection, and Periodicals Archive; Stedelijk Museum, Amsterdam; University of Iowa Library Rare Books Collection; New York University; Pfizer Inc.; AIG Inc.

In 2018, Ms. Haven was the recipient of the BRIO (Bronx Recognizes Its Own) Painting Grant. In 2017, she was the summer Teaching-Artist-in-Residence at the Hudson River Museum. Other awards include grants from the Puffin Foundation and the Manhattan Community Arts Fund (through the Lower Manhattan Cultural Council and NYC DCA); residency fellowships at the David and Julia White Artists' Colony, Costa Rica; Fundacion Valparaiso, Spain; and Anderson Center, Millay Colony, Saltonstall Foundation and Virginia Center for the Creative Arts, in the U.S.; and a studio fellowship at the Manhattan Graphics Center.

In 2019, the solo exhibition, *Shelley Haven: The Architecture of Nature*, was presented at Wave Hill, a public garden & cultural center in Riverdale, the Bronx. Other solo exhibitions include the New York Public Library Mid-Manhattan Art in the Windows and NYPL Tompkins Square Gallery, Pfizer World Headquarters, Binghamton University Elsie B. Rosefsky Memorial Art Gallery, Fairleigh Dickinson University Edward Williams Gallery, the Media Loft Gallery, among others. Two-person exhibitions include Lesley Heller Gallery, Iona College Chapman Gallery, Mikhail Zakin Gallery at Old Church, Queens Theatre Gallery.

Also, in 2019, Ms. Haven's paintings and drawings were included in the *New Marlborough Meeting House Invitational*, the Berkshires, MA. Other group exhibitions include the New York Public Library, Binghamton University Art Museum, The Cooper Union, CUNY Kingsborough Community College, Lower Manhattan Cultural Council, The New York Law School, Seton Hall University Law School, Federal Reserve Bank, National Arts Club, W.A.H. Center, Victory Hall Drawing Rooms, Human Impact Institute's Climate Change at TECO, Bronx River Arts Center's Rex Hall, Blue Door Art Center, PC4 Gallery of Purchase College, Riverfront Gallery, Lesley Heller Gallery, Central Booking Gallery, among others. Her work has been exhibited abroad in India, England, Poland, Hungary and the Ukraine.

As an extension of her studio practice, Ms. Haven has worked collaboratively over thirty years to create and publish *And Then*, a literary-arts publication, as the ongoing cover artist and founding designer. Her artworks have been published as cover art for small press books, including *Manhattan Song*, *Health Proxy* and *Clouds Like Horses*. Recent international digital collaborations with a composer, pianist and writers are presented through YouTube. She also participated in the art/science panel, *Fossil Tales: Letters from an Imperfect Messenger* in conjunction the Central Booking Gallery exhibition, *Fossil Tales*.

Shelley is an avid hiker, bicyclist and shore walker, in her home community as well as across the country and world. Her creative practice, inspired by these experiences, advocates for environmental awareness and sustainability. A native New Yorker, Shelley lives in the Bronx and works in her studio in Yonkers.

Ms. Haven currently teaches at the School of Visual Arts and in community settings. She received a BA from Binghamton University, and MA and MFA from The University of Iowa.