

Harriet Sobie Goldstein



Born and raised in Brooklyn, New York, Harriet Sobie Goldstein loved to draw and paint from early childhood and attended the Brooklyn Museum Art School. At James Madison High School, she took as many art classes as possible. At Hunter College, in Manhattan, Ms. Goldstein majored in art and studied with many noted artists on the faculty and Received B.A. in art. The noted artist, Tony Smith encouraged her innate sense of color. She continued her art studies at art Schools and colleges including The Art Students League, Montclair State University, William Paterson University and The Art Center of Northern New Jersey.

While a New York City educator, Ms. Goldstein was an instructor for The NY Teacher Consortium, sponsored by the UFT, showing New York City teachers how to infuse art into the curriculum. She managed an art grant in her school. Harriet Sobie Goldstein has exhibited throughout the metropolitan area, including The Phoenix Gallery in Manhattan and the Riverside Gallery in Hackensack, NJ. Ms. Goldstein has shown artwork at The Blue Hill Art & Cultural Center twice. She has had solo exhibitions at The Anne Cove Nature Center in Hollywood Florida and is a recipient of numerous awards for her artwork. Harriet Sobie Goldstein is a past president of SALUTE To Women in the Arts, an organization supporting women artists that is dear to her heart. Harriet Sobie Goldstein believes that all of us should be lifelong learners and follow our passions.

Harriet Sobie Goldstein statement

The artwork that I submitted for acceptance in “Series & Progressions” reflect my feelings about the intrusion into the natural world of plastic machine made objects. I used actual plastic materials to create the paintings. I placed pieces of fence, wire, hangers, screens, nets etc. on top of the canvas to create the shapes and repetitions. Then I painted their shapes, infusing these shapes with color. “Pathway to Rhapsody”, “Pathway to the Universe”, “Pathway to Joy”, "Pathway to Time” are the artworks chosen for the exhibition, “Series & Progressions”. They are from “The Pathway Series” of paintings that I created. This series is meant to be a comment on how plastic and machine made objects, with shapes that are constantly repeated, have metastasized in our world. After their life span of use they are abandoned. I am using plastic objects as tools to create beauty, this colorful series of repetitions of shapes, is a positive spin on the proliferation of plastic objects that are extruded by machines and are functional in design. They are the antithesis of forms found in nature, and they pollute the air, the seas, our bodies and live forever. Harriet Sobie Goldstein

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Miroslav Vrzala



Born in the Czechoslovakia in 1960, came to the US in 1970. Graduated Pace University in Pleasantville, NY in 1983. Now self-employed since 1995. Now living in NJ.

As a young kid, I always loved to draw, paint and later on loved to take photographs. I got interested in photography in 1978 when I got a part time job in a department store selling camera equipment. I shot slides, both Kodak and Fuji until about 1995, during which time I entered local photo shows and participated in local camera clubs.

In 2009 when I purchased my first digital camera and haven't put it down since. During this time, I entered local, national and international shows, been published, and received numerous awards during this time.

My photos are in public and private collections in the Americas, Europe and Africa. My technique is simple, get up early to photograph the early light, this can be done for both land and cityscapes. With today's technology, you can take photos in the morning, download, process, frame and hang your photo the same day.

“Look ahead, look up, look down, look right, look left, don't forget to look behind, there is always something to photograph.”

Trine Giaever



Photo by Chris Carroll

I attended to Rhode Island School of Design for my BA and the New York Academy of Art for my MA. I am an illustrator, painter, and a printmaker. I worked as a full-time artist in the editorial graphics department for The New York Daily News and also for The Associated Press. Now I do freelance graphic work for scientific publications.

I think working for newspapers and publications has forced me to work fast and furious, and somewhat narratively. I try to use this same "deadline" approach I when I draw or paint. Color decisions are also quick and dirty with hopefully expressive brushwork. I think the trick is to balance the form and content with the color and the mood. I try to get at least one thing "right" in the painting, and sometimes, that is enough!

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José Luis Peláez



José Luis Peláez is the owner and primary photographer for JLP Studios. A graduate of Cooper Union in New York City, Jose has been a commercial photographer for more than 25 years. Following graduation from Cooper Union, Jose worked as an editorial and advertising photographer. After experimenting with the creative diversity and freedom associated with stock photography, Jose established a stock-only studio in 1990 in New York City. His innovative techniques and insights into stock production quickly established Jose as a leading photographer in the stock industry.

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Carl Rattner



Carl Rattner grew up on Long Island and majored in studio art and art history at Grinnell College. His graduate work at Cranbrook Academy of Art and New York University focused on clay as an expressive medium. In the 1990's he transitioned from working in clay to working in wood.

About wood he says: "I am enamored with its qualities - its colors, grains and textures - and forever challenged by the sculptural possibilities of carving and fabrication."

About his art he says: "It is predominantly form driven and often about 'soft' and 'hard' juxtaposed shapes. The forms that emerge have intriguing metaphorical connotations. Some reflect upon our threatened environment, others on the human disconnect in our technological world."

Carl has exhibited widely in the metropolitan New York area and has received public and private commissions. His work has been favorably mentioned and/or reviewed by a number of publications, including the New York Times.

He is a retired art professor and maintains his studio in New City, New York

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Bari Goodman



I work with relationships of color, both uneasy and harmonious, applying paint in washes and controlled drips to create grids and patterns. Then I draw using my vocabulary of shapes, adding layer upon layer, redefining as I go. The transparency and the opacity of the paint define form yet keep it ambiguous, changing focus. I'm interested in the ambiguity of the picture plane, where boundaries between shapes, foreground, background and surface marks become interchangeable. Over the years a grid has been an important part of my work. Starting out as random drips in earlier work, the grid has become a more purposeful background in newer work. The amorphous shapes defined by background and color become more defined by distinct outlines.

I have shown solo in four venues in the USA and participated in twelve group shows in the USA, one in China and one in Greece. I was born and raised in New York City and still reside and work there.

I have been making art all my life, starting at the Art Students League as a child and continuing through high school. In my last year of high school I attended the League full time and was the monitor in Isaac Soyer's class. I attended Rhode Island School of Design, where I received my BFA in Painting, then did a year of post-grad work at NYU.

While working as a painter I also had a career as an art director, graphic designer and illustrator for many publications and websites, including The Wall Street Journal, Mother Earth News, Psychology Today, Spy, Billboard and Adweek.

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Eleanor Grace Miller



A classically trained artist, Eleanor Grace Miller received her BA from Monmouth University, where she studied under Eleanore Mikus 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.

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Carol Greiff Lagstein



Carol received a BFA at the California College of Art where she studied sculpture, painting, pottery and photography. Her career goals took another direction when she attended a conference on art therapy in San Francisco. She returned to the east coast to attend Pratt Institute where she received a MPS in art therapy.

Carol practiced art therapy in several different settings. In 1986 she started teaching art therapy at St. Thomas Aquinas College. In 1994 she became STAC's Director of Art Therapy. In 1994 she received a Masters in Social Work from Columbia University.

Painting was always a part of Carol's life. Her earlier work focused on traditional watercolors of still lives and portraits. During a retreat to Giverny, France, she changed her whole concept of painting. For ten days she painted in the Giverny gardens and other locales where Monet had painted his masterpieces. She started using oil paints and stopped trying to render purely what she saw. She chose to let the color and light envelope her and guide her to find a new voice for her work.

Presently, Carol has returned to figurative work, painting dancers in dynamic positions juxtaposed with unlikely backgrounds. A tension is created to intrigue the viewer.

Carol has exhibited her work extensively in galleries and juried shows.

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Eleanor Goldstein



Eleanor Goldstein is a painter and sculptor from New York City, working in a variety of mediums. She is a member of the National Association of Women Artists and the Upstream Gallery in Hastings, NY, as well as a Signature Member of the Pastel Society of America and a member of the New York Artists Circle. Goldstein is a Wurlitzer Foundation Fellow. Her work has been commissioned by the Cathedral of St. John the Divine, NYC, selected by the United States Art in the Embassies Program, and exhibited at the Rockefeller Gallery in Pocantico Hills, NY, as well as other galleries and museums in the United States, and in private collections abroad.

Goldstein investigates natural and urban environments, exploring themes of death and rebirth throughout. Her subjects are drawn from the striking industrial landscapes and the transcendent forms from nature that she encounters. She is particularly interested in the cyclical relationship of decay and rejuvenation in her surroundings. Goldstein is currently working to memorialize the majestic and imperiled icescapes in Greenland. She has made three trips to the Arctic Circle (in 2018 – 2022) to study and paint the ice that is disappearing due to Climate Change. This series is a selection of works from those efforts. The pieces move in a progression from light to dark, from the experience of the landscape to the experience of the profound silence of the Arctic.

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Emily Barnett



I am a painter, printmaker, and collage artist whose work encompasses figuration, nature, scientific concepts, and social consciousness. My art has been exhibited across the U.S., earning numerous accolades, including First Prize in the Salmagundi Club's National Print Exhibition, the Thomas B. Clarke Award from the National Academy of Design, and the Medal of Honor from the National Association of Women Artists. My work is represented in collections such as the City of Seattle, Jane Voorhees Zimmerli Art Museum, and Adelphi University. I hold an MFA from Louisiana State University and taught at institutions including Parsons School of Design at The New School, F.I.T., Adelphi University, and Hofstra University.

The present submission reflects my ongoing love of gardens and landscape. My etchings of these subjects, created over a span of many years, have developed into a series. My decision to use the technique of etching reflects my own devotion to the medium. I am drawn to the way etchings can convey the wonder of landscape while avoiding a reliance on the allure of color. The etchings were begun by drawing from observation at the site, directly onto the hard ground covering the etching plate.

I draw continual inspiration from the small garden I've created between my house and my studio, conscious of the placement and characteristics of the different plants. As anyone familiar with gardens knows, plants are anything but static. I observe the changes through the seasons and years with fascination. For example, there is a serviceberry tree in the first etching, *View of Backyard from the Studio*, in which the trunks of the trees are slender. Subsequent etchings reflect the growth of that tree and the revisions to the plantings through the years. The garden paths are an organizing element in each image, providing entrances into and movement through the compositions. Besides etchings of my own garden, I am including etchings of a garden in Negril, Jamaica, a garden in San Miguel, Mexico, and a creek seen from the backyard of a house in the Adirondacks, places where I have stayed and been captivated by the landscapes.

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Norman Galinsky



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.

His work represents the intimate relationship between the energetic and quantum nature of reality and the spiritual essence embodied by art. He believes that art expression is energy itself—an aspect of what the Chinese term Qi, the universal life energy. The images depict a “stillness in motion”, drawing the viewer into a meditative dialog with the present moment. His over 30-year practice and teaching of Chinese martial arts, Tai Ji Quan and qigong exercises, as well as study of other energetic healing disciplines have been foundational in helping him generate, cultivate, and utilize energy patterns that often find their way into his images. Additionally, his earlier career and professional background in chemical engineering was instrumental in combining his use of mathematics with “permutational” and intuitive approaches to making art. His understanding and study of sacred geometry became a roadmap to explore how energy, science, and esthetics can be related.

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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.

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