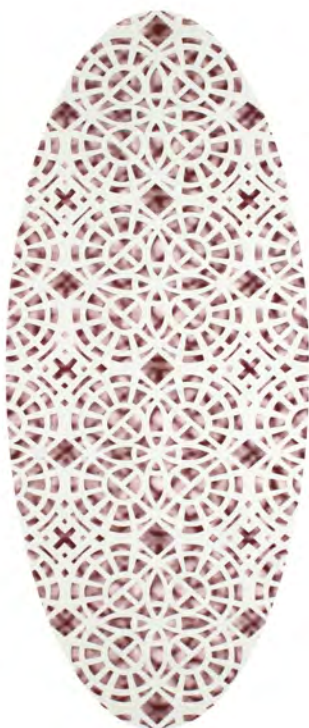
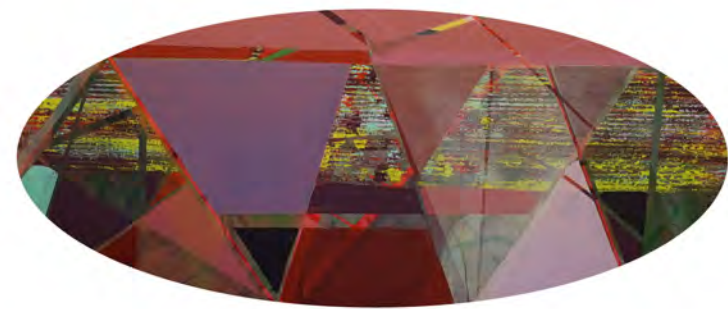


The
GARDEN



The GARDEN: THISTLE AND THORN

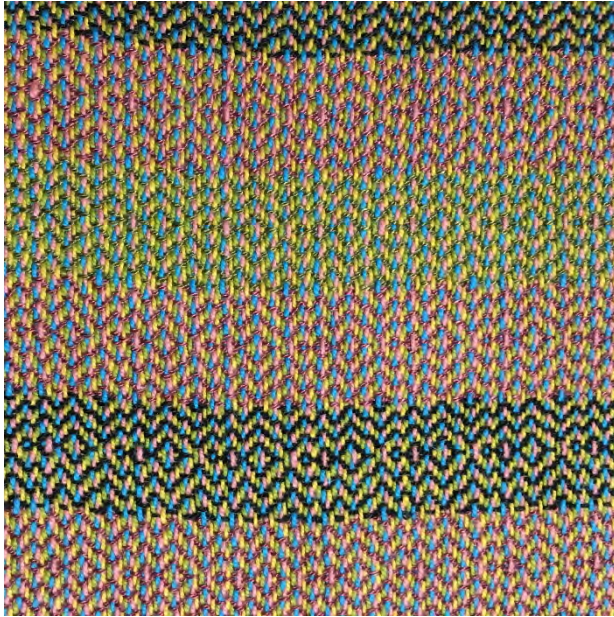
Co-Curated by Jorge Benitez and Reni Gower / Wylie Contemporary, Inc

Across the globe and from King to commoner, the garden has provided sustenance and pleasure throughout time in both corporeal and spiritual ways. From Milton's *Paradise Lost* or Bosch's *Garden of Earthly Delights* to Monet's Giverny or Thoreau's Walden Pond, artists have often portrayed the garden as an ever-evolving and fertile metaphor for life colored by contrasts. Humble or grandiose, cultivated or wild, lush or arid, ornamental or medicinal, secret or shared, the garden protects and provides as much as it provokes and stimulates. No matter its form during this time of anxiety and uncertainty, *The Garden* offers a much-needed refuge and heartening reprieve.

Perceptually tactile and expressively verdant, elemental references to light, air, water, earth, and fire are embedded in the interdisciplinary works by the eight artists featured in *The Garden*. Benitez's luxuriant weavings seemingly float on the breath of a breeze, while Baroque arabesques and Chinese Gongshi animate Bolduan's intimate landscape paintings. Geometric constructs are fused with the organic in Bowring's layered lattices, Crotchett's burnished encaustics, Gregson's topographical mappings, and Potter's striated weavings crafted with fibers harvested from a papermaker's garden. The optical and spiritual effects of color and light are radiant in Gower's elusive papercuts as well as in Tapia's fiery and fluid watercolors.

While the pandemic has redefined shelter as shelter-in-place, a private enclosure, garden setting, or even an artist's studio can create a restorative respite. Inspired or anxious, the artists in *The Garden* return to their studios, time and time again, not only for distraction, but for the release attained through the creative process. Likewise, many others are finding comfort through the rediscovery of the sensual dichotomies in nature, such as a cooling breeze versus the warmth of the sun, chirping birds versus buzzing insects, or the diffused color of twilight versus the radiant hue of dawn. Senses are reawakened even while we retreat to isolated balconies, porches, and yards.

Clearly it is prudent to stay informed, but it is equally important to disengage occasionally from dire media commentaries and projections. New research also confirms people report higher levels of health and happiness if they spend a mere 120 minutes per week "unplugged" in a natural setting. Similarly, this uplifting and immersive exhibition offers a concrete and time-proven alternative to today's social distancing and digitally mediated experience. So inspired, *The Garden* will enhance your wellbeing. As it compels you to look to nature and to put down your phone, *The Garden* will refresh your spirit and quite possibly renew your soul.

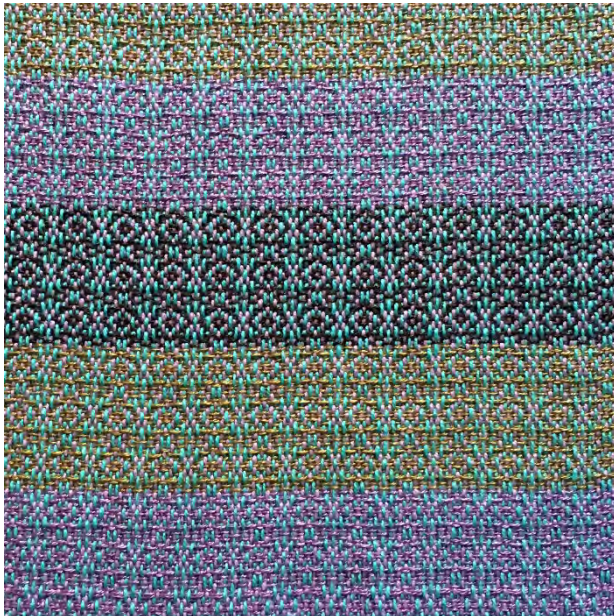


Jorge Benitez

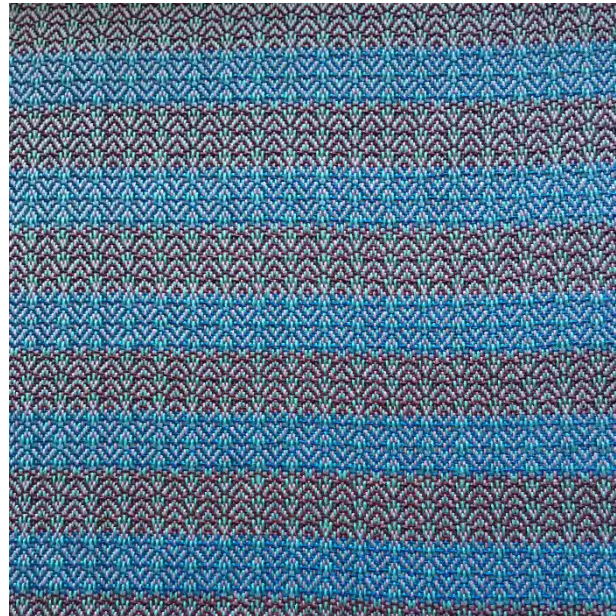
(Top - Left) Cordoba
2018
Cotton and Tencel
216" H x 22" W
\$5000



(Top - Right) Tetuan
2018
Cotton
216" H x 22" W
\$5000



(Bottom - Left) Granada Side 1
2018
Cotton and Tencel
216" H x 22" W
\$5000



(Bottom - Right) Granada Side 2
2018
Cotton and Tencel
216" H x 22" W
\$5000



Ruth Bolduan

(Left) Dream of Two Horses
2018
32" x 24"
Oil on canvas
\$3,500

(Center) Girl with Two Trees
2018
32" x 24"
Oil on canvas
\$3,500

(Right) Girl in Boat, Fuhai Lake
2018
32" x 24"
Oil on canvas
\$3,500



Sally Bowring

(Top - Left) Sunshine for Beginners

2019

Acrylic on wood panel

44" x 44"

\$5600

(Top - Right) Tuesday Morning in Amherst

2018

Acrylic on wood panel

46" x 46"

\$5800



(Bottom - Left) Ruby Slippers

2019

Acrylic on wood panel

48" x 48"

\$6000

(Bottom - Right) Spring Walk

2019

Acrylic on wood panel

44" x 44"

\$5600



Cat Crotchett

(Top - Left) Cover Me Again 8

2015

Encaustic and Metal Leaf on Panel

12½" x 12½"

\$1200



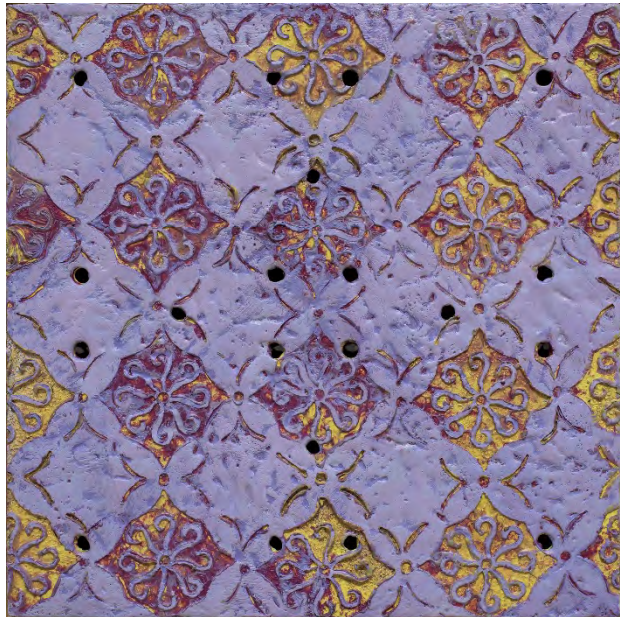
(Top - Right) Cover Me Again 1

2015

Encaustic and Metal Leaf on Panel

12½" x 12½"

\$1200



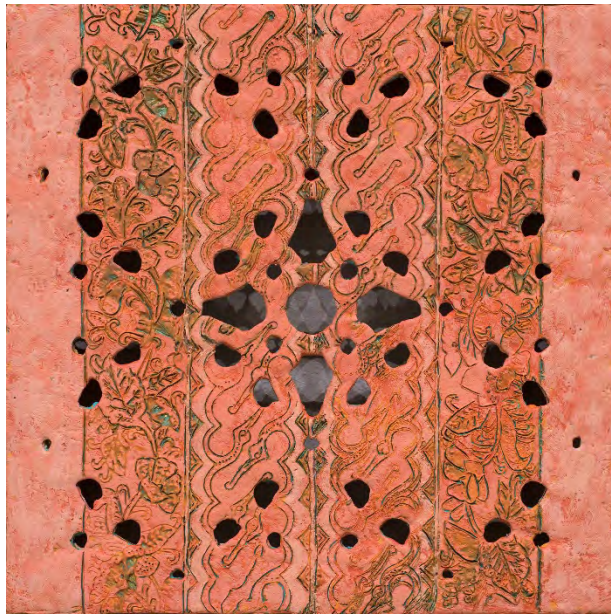
(Bottom - Left) Cover Me Again 3

2015

Encaustic and Metal Leaf on Panel

12½" x 12½"

\$1200



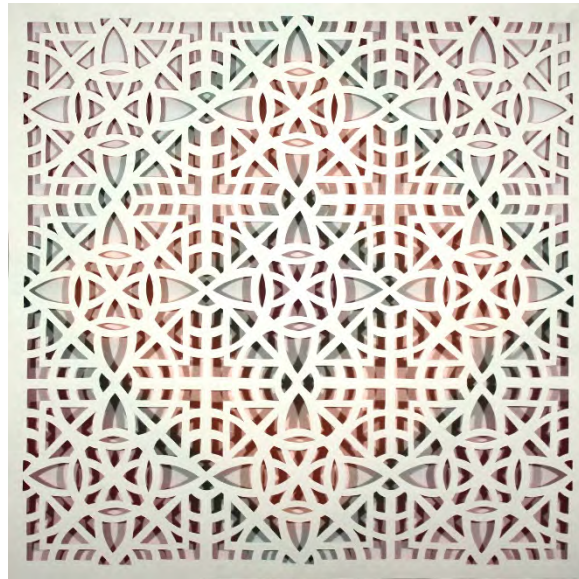
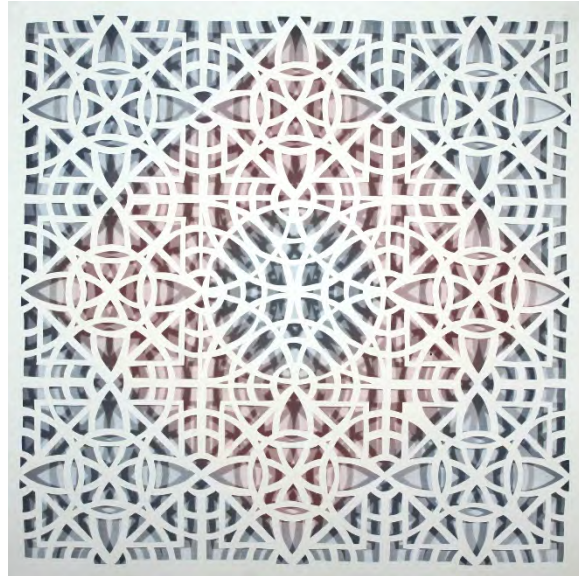
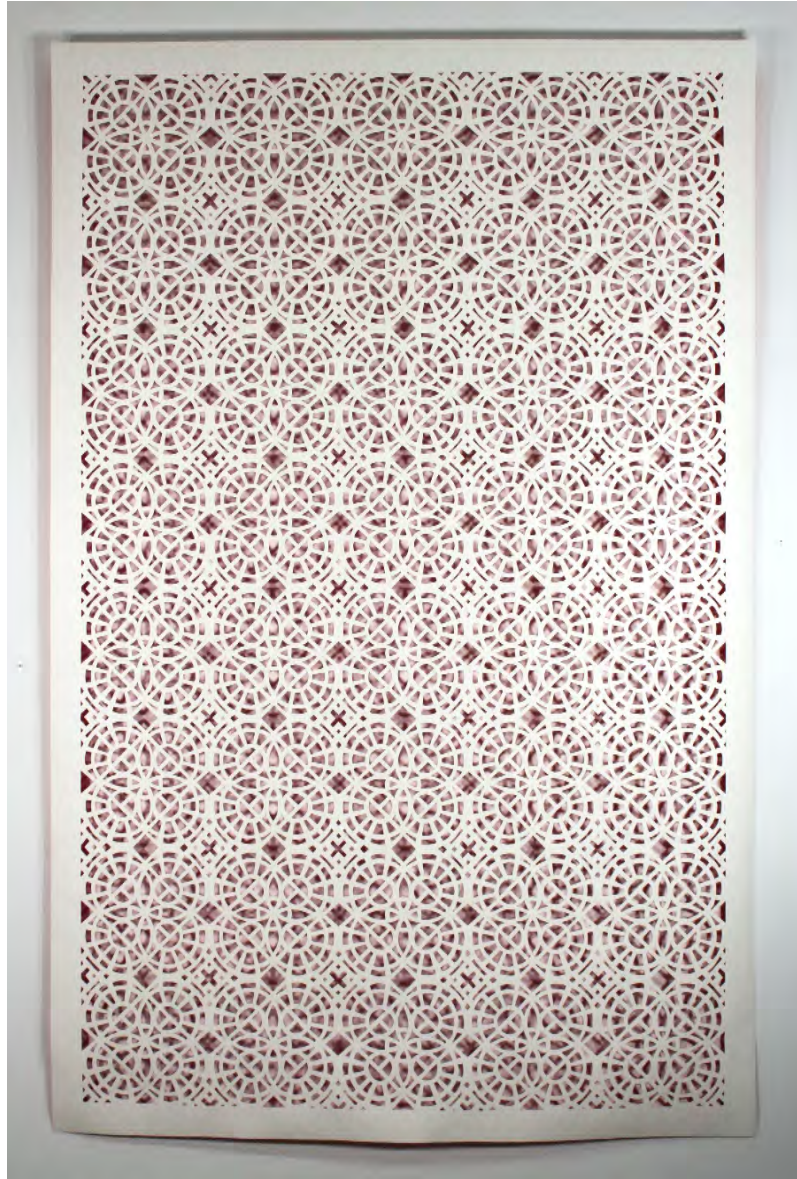
(Bottom - Right) Cover Me Again 6

2015

Encaustic and Metal Leaf on Panel

12½" x 12½"

\$1200



Reni Gower

(Left) Papercuts: Quatrefoil

2018

Acrylic on hand cut paper and silk

85" x 55"

\$7000

(Right/Top) SmPapercuts: BlueOrangeBlue

2018

Acrylic on hand cut paper

22" x 22" / 26½" x 26½" (framed)

\$2800

(Right/Bottom) SmPapercuts: St5c

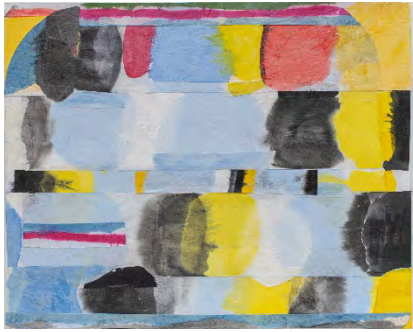
(PinkGrCadGrPink)

2018

Acrylic on hand cut paper

22" x 22" / 26½" x 26½" (framed)

\$2800



Chris Gregson

C20 – 01 through C20-12
2019 - 2020
Watercolor on paper
16" x 20" / each

Melissa Hilliard Potter



Archive 2020 Flax, mulberry, local grasses, cotton, mushrooms, corn, lichen, seeds, natural dyes 8" x 88"



Cartograph 2020 Flax, mulberry, local grasses, cotton 7" x 141"

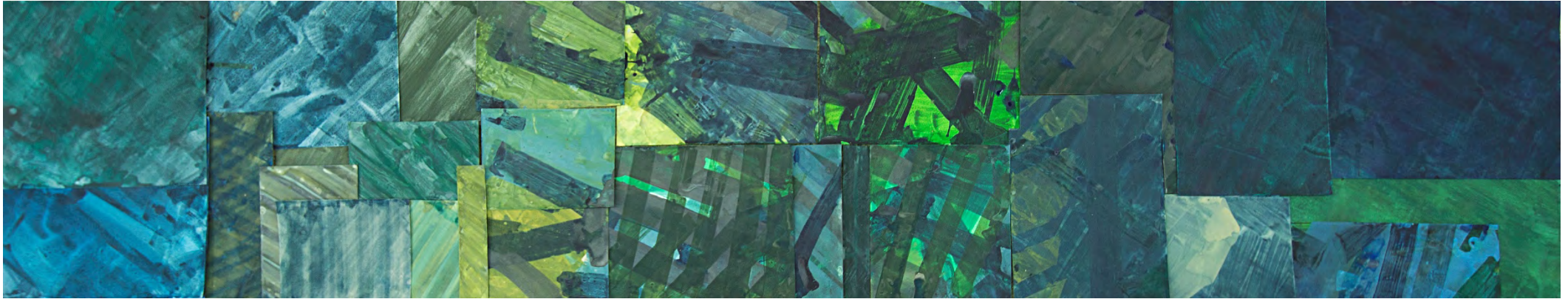


Paper Spinning 1-4

2019

Handmade cotton rag, flax, hemp, local grasses, pigment, charcoal
15" x 10" / each

Javier Tapia

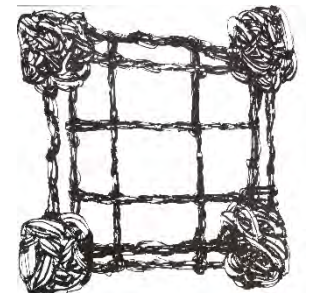
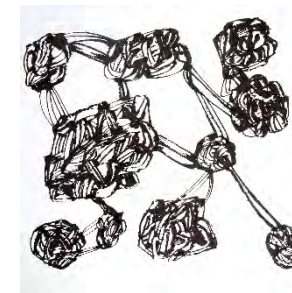
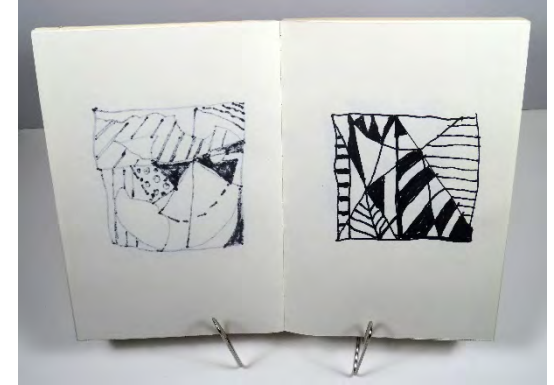
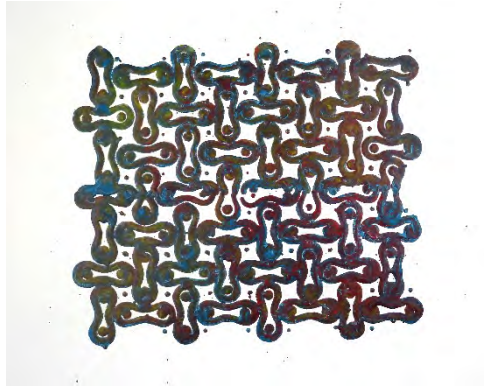


Untitled (Blue) 2020 Watercolor on paper 18½" x 96" \$8,000



Untitled (Orange) 2020 Watercolor on paper 21" x 96" \$8,000

Tools & Ephemera: Processed Revealed



The backstory of the exhibition revealed through preparatory drawings, plans, unique tools, and artists' quotes.

The GARDEN: THISTLE AND THORN / FACT SHEET

Across the globe and from King to commoner, the garden has provided sustenance and pleasure throughout time in both corporeal and spiritual ways. As in Milton's *Paradise Lost* or Bosch's *Garden of Earthly Delights* to Monet's Giverny or Thoreau's Walden Pond, artists have portrayed the garden as an ever-evolving and fertile metaphor for life colored by contrasts. No matter its form, the garden protects and provides as much as it provokes and stimulates. In this time of anxiety and uncertainty, *The Garden* offers a much-needed refuge and heartening reprieve.

SIZE OF EXHIBITION:

Approximately 250 running feet (walls) + open areas for suspended or pedestal works.
Exhibition may be sized to suit your gallery specifications

NUMBER OF WORKS:

20 wall mounted works (7 with multiple parts) / 1 floor installation / 1 suspended work (7 parts) / 1 installation variable (50 small parts) to be installed on pedestals, shelves or in cases. 1 optional vinyl installation on glass available upon request.

- Pedestals, shelves, or cases provided by the venue. Pedestal bonnets preferred
- Condition Report with detailed installation instructions travels with exhibition
- Special installation hardware travels with exhibition
- Catalog (1) travels with exhibition

ADDITIONAL SUPPORT MATERIAL PROVIDED BY VENUE:

Signed contract, pedestals (with bonnets preferred), invitations, mailing, e-vite, gallery signage and labels, press material to appropriate media list, reception, installation / de-installation / repacking, security (guard/gallery attendants during the day - alarmed doors/windows at night), onsite insurance with transit insurance to next venue, and a non-refundable fee of \$2500 - paid at point of booking.

TRANSPORT:

Packed in reusable museum quality boxes or crates
Each venue to provide one-way insured shipping to the next venue

- Free shipping estimates available through –
- Artisan, Inc / Contact Shlomo Ben-Yaacov: artisansshipping10@gmail.com / 917-613-0338
- TCI International / Contact India Crawford: india@shippingmadesimple.com / 813-685-7399
- See prospectus for detailed box / crate information
- Art Handler Preferred (may require a 53' cab / truck) / May ship FedEx Ground upon approval.
- If shipped FedEx Ground using Shipper's FedEx Account # (Virginia – California) +/- \$1500 (6 days)
- Cost and transit time will vary – dependent upon distance

AVAILABLE ON REQUEST:

High Resolution Digital Image Files / Press Packet
Gallery Talk / Panel presentation / workshops by artist(s) when funding permits
Extra Catalogs / Available at venue expense through <https://www.blurb.com/b/10168542-the-garden>

ITNERARY:

Piedmont Art Museum, Martinsville, VA; Aug 7 – Oct 10, 2020 (Pilot)
Mattatuck Museum, Waterbury, CT: May 22 – Aug 28, 2022
Ridderhof Martin Gallery, University of Mary Washington, Fredericksburg, VA; Sep 7 – Oct 8, 2023
Lewis-Clark State College, Lewiston, ID; Jun 15 – Aug 31, 2025

Available Fall 2025 and beyond

The GARDEN: THISTLE AND THORN / CRATES / BOXES (L x W x D)

1 box @ 28" x 20" x 13" @ 28 pounds	(Box 1 – Benitez)
1 box @ 34" x 9" x 9" @ 20 pounds	(Box 2 – Benitez)
1 box @ 39" x 29" x 6" @ 25 pounds	(Box 3 – Bolduan)
1 box @ 27" x 24" x 20" @ 37 pounds	(Box 4 – Bolduan)
1 box @ 50" x 50" x 7" at 53 pounds	(Box 5 – Bowring)
1 box @ 48" x 48" x 8" at 45 pounds	(Box 6 – Bowring)
3 boxes @ 20" x 20" x 20" @ 45 pounds / each	(Boxes 7, 8, 9 – Crotchett)
1 box @ 69" x 11" x 11" @ 36 pounds	(Box 10 – Gower)
1 box @ 32" x 24" x 6" @ 17 pounds	(Box 11 – Gregson)
1 box @ 16" x 16" x 10" @ 14 pounds	(Box 12 – Gregson)
1 box @ 27" x 22" x 6" @ 18 pounds	(Box 13 – Potter)
1 box @ 18" x 10" x 18" @ 20 pounds	(Box 14 – Tapia)
1 box @ 25" x 18" x 12" / 23 pounds	(Box 15 – T&E / PR*)

**Tools & Ephemera: Processed Revealed*

Box also includes installation hardware and Condition Report / Installation Instructions

Optional Vinyl Cuttings will ship in an additional box upon request (Box 16)

Total # Boxes: 15 – **Total Weight (lbs):** 471

Total Cubes / Volume of Boxes Stacked: 69 cubic feet

Total Value Artwork: \$175,800 – Total Value T&E / PR: \$6,030

SHIPPING BY ART HANDLER PREFERRED

Free Shipping Estimates Available from Artisan, Inc

Contact: Shlolmo Ben-Yacov @ artisanshipping10@gmail.com / 917-613-0338
or TCI, International

Contact: India Crawford @ india@shippingmadesimple.com / 813-685-7399

Shipping via FedEx Ground upon approval

If shipped VA – CA using the Shipper's Fed Ex Account # (Total Estimate: +/- \$1500)

Actual cost will vary by distance

Shipping Insurance provided by Outbound Shipping Venue

Estimate Updated November 2021

Transport / Storage / Care of Works

- Wear white cotton gloves when handling unframed works. (Gloves provided)
- Use a climate-controlled van for shipping or FedEx Ground.
- Ask for an early-evening pickup to minimize the time work spends in transit.
- Store away from direct heat, out of direct sunlight, in a climate-controlled storage room.
- Save all packing materials for repacking
- Consult Condition Report / Installation Instructions for repacking guidelines.

The GARDEN: THISTLE AND THORN / ARTIST STATEMENTS

Jorge Benitez: Silence versus the Ego. Weaving is incremental. Weaving is cell-like. It grows slowly, almost imperceptibly. As with plants, it can only be controlled up to a point. If the weaver fails to obey the rules of the craft, the projects dies like a plant that has not been properly nurtured. Care depends on skill, and skill can be humbling. Weaving demands silence. The weaver cannot speak and weave at the same time without sacrificing one for the other. The fabric defies language. It defies symbols. The structure has no sense of meaning. Language, symbols, and meaning are all after the fact. They are intrusions from a noisy ego while fabric is a sensual liberation that rewards touch and sight and grants rest from the tyranny of words.

Ruth Bolduan: A garden is a place to seek refuge in and to be cast from. A garden is a place of frailty and desire, encompassing history and the judgment of time. Cultivated and abandoned, a garden is the embodiment of Beauty.

Sally Bowring: Even though nature, gardens, the seasons, and the weather have inspired my artwork for many years, my artwork is also intuitive and based on formal concerns. Each of my paintings is a painting within a painting that asks the viewer to slow down and look carefully. So encouraged, this sustained view provides a wealth of visual enrichment. My newest series began by simply looking out the window. While this was a new portal to explore, it was also a return to my first loves; the structure of gardens, the complexities of pattern, and the brilliance of color! My paintings always retain a sense of place and locality; something loved and something lived.

Cat Crotchett: My paintings interweave geometric and organic patterns painted in vibrant colors and textured surfaces. I combine bits and pieces from many sources to create new hybrid designs, which operate at the intersection of information, cultural appropriation, assimilation, fragmentation and alteration. I focus on the interrelationships between traditional patterns and the new design cultivars that occur. Whether engaged individually or collectively, the image is activated through nuanced changes in form, multiple layers, or new juxtapositions. Each piece has self-imposed parameters – color restrictions relating to Western color theory; pattern structures that mimic Eastern and Western cultural designs; or color and materials layered in a particular order to symbolize cultural sediment over time. For me, the contrast between geometry and organic nature based pattern is hypnotic.

Reni Gower: I first encountered the stunning Moorish gardens of the Alhambra over thirty years ago. The complex geometric tilework combined with the tranquility of running water and the exuberance of color (natural and manmade) continues to inspire my artistic motivations to this day. More recently, I visited the Hawaiian home and gardens of philanthropist Doris Duke, which is filled with art from the Middle East. Once again, I felt an immediate connection and experienced a heightened sense of wellbeing. Likewise, my art aims to create an uplifting contemplative space for my viewers. Since ancient times, perfect forms (circle, square, and triangle) have been thought to convey sacred and universal truths by reflecting the fractal interconnections of the natural world. Recognizing geometric perfection as the matrix of the cosmos, my art speaks to a shared humanity through hopeful optimism. Viewer response worldwide has confirmed the prevalent yet profound spiritual and emotional qualities of color, light, and pattern central to my art. Employing the universal language of sacred geometry, my art celebrates slow work made by hand, as it counters visual skimming and encourages quiet reflection. As such, it is a perfect “garden” for conversations that embrace cultural awareness through mindfulness and respect.

Chris Gregson: When I was very young, my family had a flower bed bordering our neighbor's property. There, as I played with toy trucks and soldiers, was my first experience spending unfettered time in a garden. I vividly remember glimpsing the birds and butterflies; feeling the sun or temperature shift while the landscape transformed from dense to open space. After I moved from toys to more adult concerns, I still needed to immerse myself in nature and I wanted a garden that would provide color and form as inspiration to me as an artist. While there are many correlations between my gardening and painting practices, my extensive garden has become a work of art in and of itself. Nonetheless, gardening also functions as meditative preparation before I begin my work in the studio. It frees my mind of distractions, while it opens my imagination to forms, colors and textures. All of these experiences seep into my subconscious and ultimately find their way into my work.

Melissa Potter: *Spinning Paper* combines handmade paper processed from seeds planted in my papermaker's garden or traded among other growers with drop spindling and tapestry weaving. Each color represents an original artwork created by myself or Marilyn Sward, founder of the Center for Book & Paper. Plant-based papers of flax, cotton rag, or hemp were cut into long strips, spun into paper thread, and woven on a small loom with a warp made from linen bookbinding cord. Inspired by the ancient art of paper thread called *shifu*, my archive of old works was repurposed into new ones. This technique connects my interest in ancient domestic practices by women with my father's craft: floor loom weaving. The drop spindle was given to me by my mother. These highly process-based methodologies inform my thoughts on labor and craft practices handed down through generations from mother to daughter, and today, from me to my son.

Javier Tapia: For a while now, I have been developing watercolor paintings that allow me to go to 'places' where I can say without worry what I think and feel; where I can conceptually create themes; and where I can watch them expand to surprising places over time. Through a given period of revision and through a process of going 'back' for more information, it has been surprisingly rewarding to reformulate, to revise, to move, and to grow. Many times, where I was five years ago has radically changed. This process allows a way of becoming more conscious, as when one pursues specific themes for a prolonged period of time, one cultivates them, and can 'see' them in all their phases. Like "gardens", subjects are essential to cultivate, develop and grow.

The GARDEN: THISTLE AND THORN / ARTIST BIOS

Jorge Benitez is a native of Cuba, who spent his formative years in Belgium and is fluent in French and Spanish. His work reflects an earlier career in advertising, an interest in the American “culture wars,” and his study of the links between words, images, and demagogic politics. After the events of September 11, 2001, he became increasingly interested in his own Spanish ancestry and the Iberian links to the Muslim world while simultaneously mistrusting the notion of *identity*. He currently participates in regional and international exhibitions and writes on subjects ranging from the Cuban Revolution to postmodernism. His work is represented in corporate collections and the Virginia Museum of Fine Arts. Before his retirement, Professor Benitez taught drawing, art theory and the history of visual communications in the Communication Arts Department at Virginia Commonwealth University.

Ruth Bolduan is a painter who grew up in Germany and the Washington, DC area. A life of global travel has provided the basis for her work, which draws on diverse visual traditions, while remaining firmly entrenched in Western thought. The theme of the garden has engaged her for many years, with earlier paintings entwining personal narrative with the Garden of Eden, and other paintings combining 18th century landscape traditions with Arab concepts of garden as paradise. Her current work, based on months spent wandering in Yuan Ming Yuan Park (Old Summer Palace) in Beijing, is centered on the idea of the garden as a bearer of history. Professor Bolduan retired from Virginia Commonwealth University in 2020. She lives and maintains a studio in Richmond, VA. Her work has been exhibited throughout the United States and internationally, and she has been the recipient of grants, awards, commissions, and residencies.

Artist / advocate, **Sally Bowring** is highly active in the Richmond arts community. Professional highlights include: Chair, Public Art Commission for the City of Richmond, Director, 1708 Gallery, Administrative Director, VCU’s Painting and Printmaking Department, and 36 years teaching at VCU and Virginia Museum of Fine Arts. Select solo shows include: Amuse, Virginia Museum of Fine Arts; Reynolds Gallery, Richmond, VA; Cite International, Paris, France; Deborah Davis Gallery, Hudson, NY; the Bundy Museum, Waitsfield, VT. Her art is also included in Art in the Embassy, Australia. Bowring has received a VMFA Professional Fellowship; The Theresa Pollak Award for the Visual Arts; and Virginia Center for the Creative Arts Fellowships. Her work is in numerous corporate collections including: Phillip Morris USA; Media General; the Federal Reserve; Markel Corporation; Capital One. Bowring is represented by Reynolds Gallery, Richmond, VA and Blue Print Gallery, Dallas, TX.

Cat Crotchett has an extensive exhibition record that includes solo exhibitions at Vanderbilt University, the University of Illinois Chicago, the Maryland Institute of Art and Barbaran Segaragung Gallery in Yogyakarta, Java, Indonesia. In addition, she has a considerable record of international and national group exhibitions and has been recognized through various grants and awards including a Gilmore Emerging Artist Award. Her work is represented in numerous private and public collections including Virginia Commonwealth University, Bowling Green State University, Firelands College and Western Michigan University. In 2021, she was presented with Western Michigan University’s highest honor, the Distinguished Faculty Scholar Award. In 2015 she also received the WMU College of Fine Arts’ Roehrick Distinguished Professor Award, where she teaches painting in the Frostic School of Art. Crotchett lives and works in Kalamazoo, Michigan. She is represented by Addington Gallery, Chicago, Illinois.

Reni Gower received a 2020 Pollock-Krasner Foundation Grant. In 2017, she was awarded SECAC's Award for Outstanding Artistic Achievement. In 2014, she received the College Art Association's Distinguished Teacher of Art Award, as well as distinguished teaching awards from Virginia Commonwealth University and VCUarts. Her art work is represented in many prestigious collections and has been exhibited at international and national venues for over 40 years. In addition to her painting practice, she curates award winning traveling exhibitions that include *FLASHPOINTS: Material / Intent / Fused*, *Geometric Aljamía: a Cultural Transliteration*, and *Pulped Under Pressure: The Art of Handmade Paper*. After 37 years, Professor Emerita Gower retired from Virginia Commonwealth University in December 2018. Gower is represented by Chroma Projects, Charlottesville, VA.

Chris Gregson maintains studios in Fredericksburg and Heathsville, Virginia. Initially trained as a stage artist at the Studio and Forum of Stage Design, he worked in New York City at the Julliard School of Music and Brooklyn's Chelsea Theatre. After moving to Virginia, he devoted his artistic pursuits full time to painting. In addition to his studio practice, Gregson organizes exhibits on contemporary abstract art and collects, writes and lectures about art by self-taught artists. He has been a guest critic, lecturer, and speaker at Virginia Commonwealth University; SECAC; Virginia Association of Museums; and universities across Virginia. His paintings are represented in numerous corporate, museum, university and private collections. Gregson is represented by Reynolds Gallery, Richmond, VA.

Melissa Hilliard Potter is a feminist interdisciplinary artist, writer, and curator whose work has been exhibited in venues including White Columns, Bronx Museum of the Arts, and Museum of Contemporary Art Chicago, to name a few. Her films have been screened at international film festivals, such as the Cinneffable and the Reeling International LGBT Film Festival. Potter's awards include three Fulbright Scholar grants, which enabled her to build two papermaking studios at university art departments in Serbia and Bosnia & Hercegovina. As a curator, Potter's exhibitions include "Social Paper: Hand Papermaking in the Context of Socially Engaged Art" with Jessica Cochran and "Revolution at Point Zero: Feminist Social Practice" with Neysa Page Lieberman. Her critical essays have been printed in BOMB, Art Papers, Flash Art, Metropolis M, Hand Papermaking, and AfterImage among others. She currently serves as a Professor at Columbia College Chicago.

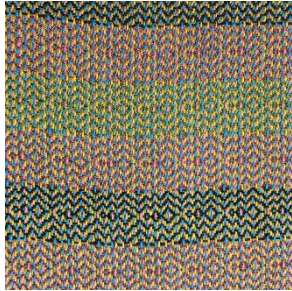
Born in Lima, Peru, **Javier Tapia** initially studied industrial engineering and communications at the University of Lima during the mid-1970s. His path led him to the United States to study painting at Santa Monica College in Los Angeles and the University of Texas Austin. For 29 years, he has been an Associate Professor in the Painting and Printmaking Department at Virginia Commonwealth University, where he is also the director of the study abroad program, *VCU in Peru*. Tapia has been awarded several grants and scholarships, including the 2010 Theresa Pollak Award for the Visual Arts. His work has been showcased at significant international and national exhibitions for over 40 years. He is represented by Reynolds Gallery, Richmond, VA.

CHECKLIST / INSTALLATION INSTRUCTIONS

The GARDEN: THISTLE AND THORN

Jorge Benitez jbensagol@msn.com

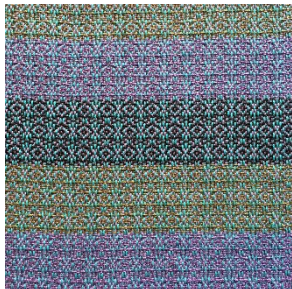
31 Huneycutt Drive Richmond, VA 23238-4410 (804) 349-3437



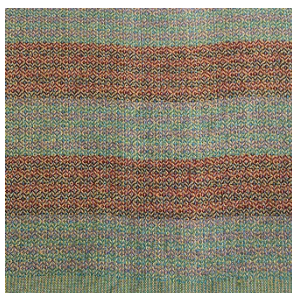
Cordoba
2018
Cotton and Tencel
216" H x 21" W
\$5000



Tetuan
2018
Cotton and Tencel
216" H x 21" W
\$5000

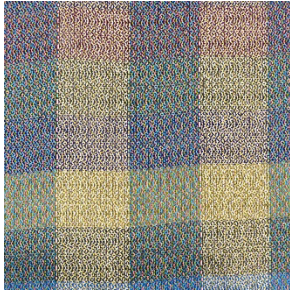


Granada
2018
Cotton and Tencel
216" H x 21½" W
\$5000

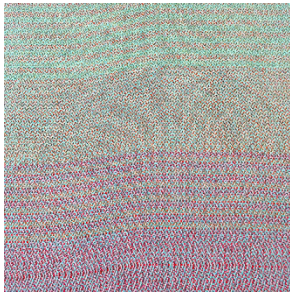


Marrakesh
2018
Cotton and Tencel
216" H x 21" W
\$5000

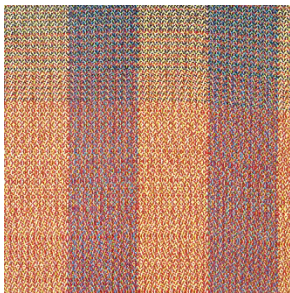
Jorge Benitez, continued



Avignon
2020
Cotton and Tencel
210" H x 21" W
\$5000



Liège
2020
Cotton and Tencel
222" H x 21" W
\$5000



Bruges
2020
Cotton and Tencel
204" H x 20" W
\$5000

Tools & Ephemera: Processed Revealed: See separate checklist.

Installation Instructions: Wear gallery gloves when handling artwork.

Detailed installation instructions with diagrams are in Shipping Box and the Condition Report.

May be installed as columns, waves, or canopy.

Repacking Instructions: Roll each weaving individually onto cardboard tube. Interior box is lined with plastic. Place all weavings inside the interior box inside the plastic. Fold plastic around the weavings.

Replace foam inserts. Close flaps and secure so it can be reopened without cutting.

Return all wooden mounts (16), installation instructions, and magnets to box. Close flaps and secure.

Boxes and Shipping:

1 box @ 28" x 20" x 13" @ 28 pounds - One-way FedEx Ground shipping estimate CA - VA: \$65

1 box @ 34" x 9" x 9" @ 20 pounds – One-way FedEx Ground shipping estimate CA - VA: \$33

Ruth Bolduan rbolduan@vcu.edu

1649 West Grace Street Richmond, VA 23220 (804) 301-3704



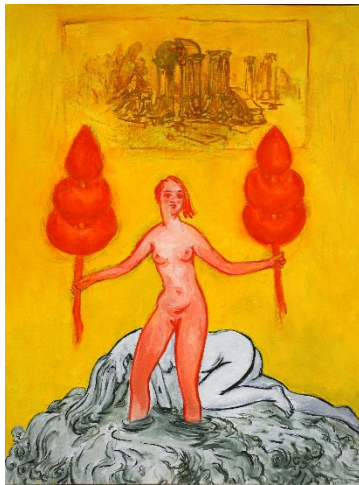
Girl in Boat, Fuhai Lake

2018

Oil on canvas

32" x 24"

\$3,500



Girl with Two Trees

2018

Oil on canvas

32" x 24"

\$3,500



Dream of Two Horses

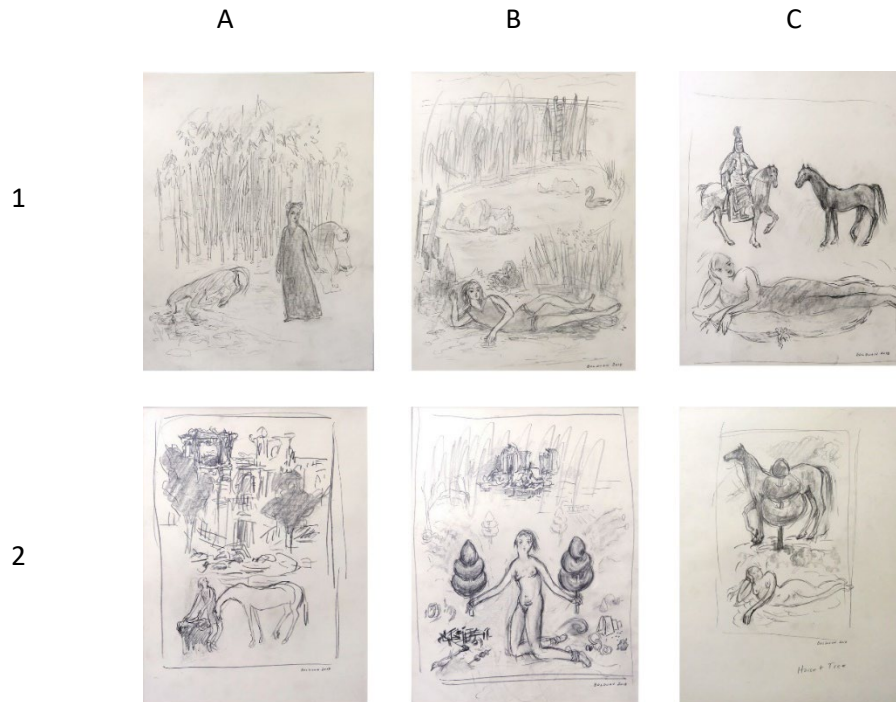
2018

Oil on canvas

32" x 24"

\$3,500

Ruth Bolduan, continued



A1 – *In a Bamboo Garden*
B1 – *What I Saw*
C1 – *Dream of Two Horses*

A2 – *Memory*
B2 – *Girl with Two Trees*
C2 – *Horse and Tree*

2018
Graphite on paper
20" x 16" / framed
\$1,200 / each

Installation Instructions: Wear gallery gloves when handling artwork. Install paintings with midpoint 60" from the floor. Install drawings in a grid 4"-6" apart. Middle of drawing grid is 60" from floor.

Tools & Ephemera: Processed Revealed: See separate checklist.

Repacking Instructions Paintings: Wrap each painting in plastic. Place paintings face to face or back to back with cardboard insert between works and on top of stack. Replace all foam. Close and secure box.

Repacking Instructions Drawings: Lay artwork face up. Place Glassine covered cardboard on top of artwork. Wrap in Bubble Wrap. No Tape. Stack artwork flat / face up inside interior box with a Bubble Wrap insert in bottom of box. Place second Bubble Wrap insert on top of stack. Replace pink foam insert. Close interior box. Place pink foam insert on top of interior box. Close and secure exterior box. Ship / store box in UP↑ position at all times.

Boxes and Shipping:

1 box @ 39" x 29" x 6" @ 25 pounds / One-way FedEx Ground shipping estimate CA - VA: \$64
1 box @ 27" x 24" x 20" @ 37 pounds / One-way FedEx Ground shipping estimate CA - VA: \$85

Sally Bowring sal72bow@gmail.com
1405 Avondale Avenue Richmond, VA 23227 (804) 819-9987



Sunshine for Beginners
2019
Acrylic on wood panel
44" x 44"
\$5600



Tuesday Morning in Amherst
2018
Acrylic on wood panel
46" x 46"
\$5800



Ruby Slippers
2019
Acrylic on wood panel
48" x 48"
\$6000



Spring Walk
2019
Acrylic on wood panel
44" x 44"
\$5600

Tools & Ephemera: Processed Revealed: See separate checklist.

Installation Instructions: Wear gallery gloves when handling artwork. Install with midpoint of pieces 60" from floor. Panels hang off of 2 D-Rings. Use 2 picture hooks per panel.

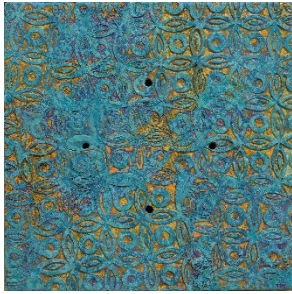
Repacking Instructions: Wrap each painting in plastic. Replace Tyvek Loop around each panel for easy removal. Place like-sized paintings face to face inside interior box. Seal shut.

Boxes and Shipping:

1 box @ 50" x 50" x 8" at 53 pounds / One-way FedEx Ground shipping estimate CA - VA: \$1138

1 box @ 48" x 48" x 8" at 45 pounds / One-way FedEx Ground shipping estimate CA - VA: \$252

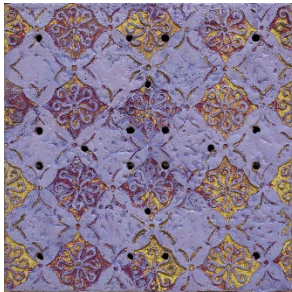
Cat Crotchett cat@catcrotchett.com
1207 Cherry Street Kalamazoo, MI 49008 (269) 352-9560



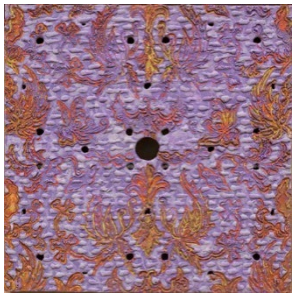
Cover Me Again 1
2015
Encaustic and Metal Leaf on Panel
12½" x 12½"
\$1200



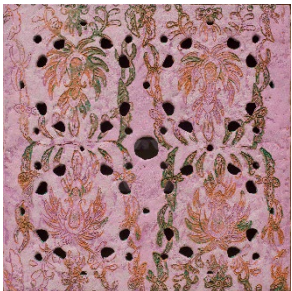
Cover Me Again 2
2015
Encaustic and Metal Leaf on Panel
12½" x 12½"
\$1200



Cover Me Again 3
2015
Encaustic and Metal Leaf on Panel
12½" x 12½"
\$1200



Cover Me Again 4
2015
Encaustic and Metal Leaf on Panel
12½" x 12½"
\$1200

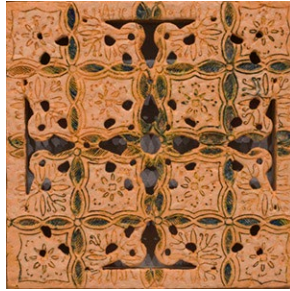


Cover Me Again 5
2015
Encaustic and Metal Leaf on Panel
12½" x 12½"
\$1200

Cat Crotchett, continued



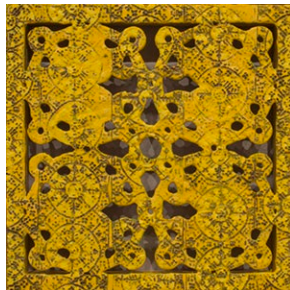
Cover Me Again 6
2015
Encaustic and Metal Leaf on Panel
12½" x 12½"
\$1200



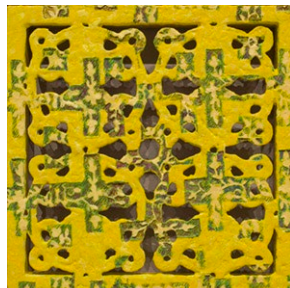
Cover Me Again 7
2015
Encaustic and Metal Leaf on Panel
12½" x 12½"
\$1200



Cover Me Again 8
2015
Encaustic and Metal Leaf on Panel
12½" x 12½"
\$1200

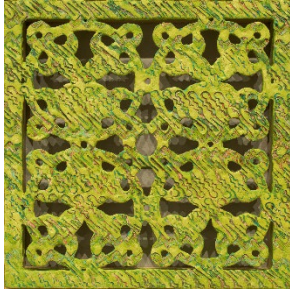


Cover Me Again 9
2015
Encaustic and Metal Leaf on Panel
12½" x 12½"
\$1200



Cover Me Again 10
2015
Encaustic and Metal Leaf on Panel
12½" x 12½"
\$1200

Cat Crotchett, continued



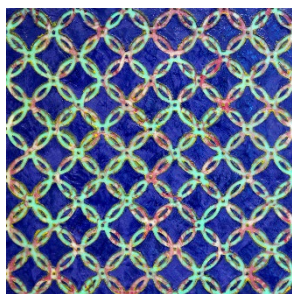
Cover Me Again 11
2015
Encaustic and Metal Leaf on Panel
12½" x 12½"
\$1200



Cover Me Again 12
2015
Encaustic and Metal Leaf on Panel
12½" x 12½"
\$1200



Installation Instructions: Wear gallery gloves when handling artwork. Install with midpoint of installation 60" from floor. Wired ready to hang. May be installed in a linear sequence as pictured above or in a 12 square grid / each unit 4" apart with picture hooks 16" apart. Must keep color transitions intact. Edges are fragile; place on padding when in process of installing so edges are protected; do not touch front of pieces. Buff encaustic surface with a clean soft cloth to restore a soft glow.

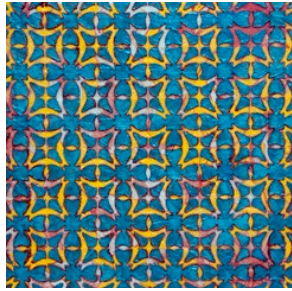


Ghosting 1
2017
Encaustic and mixed media on panel
12¼" x 12¼"
\$1200



Ghosting 2
2017
Encaustic and mixed media on panel
12¼" x 12¼"
\$1200

Cat Crotchett, continued



Ghosting 3

2017

Encaustic and mixed media on panel

12¼" x 12¼"

\$1200



Ghosting 4

2017

Encaustic and mixed media on panel

12¼" x 12¼"

\$1200



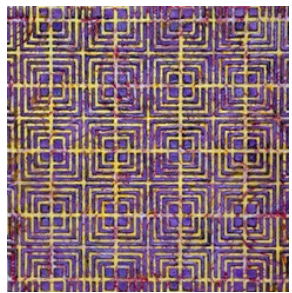
Ghosting 5

2017

Encaustic and mixed media on panel

12¼" x 12¼"

\$1200



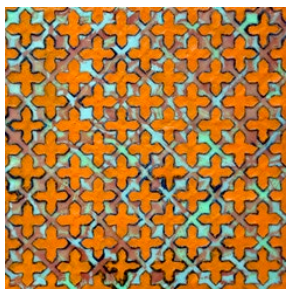
Ghosting 6

2017

Encaustic and mixed media on panel

12¼" x 12¼"

\$1200



Ghosting 7

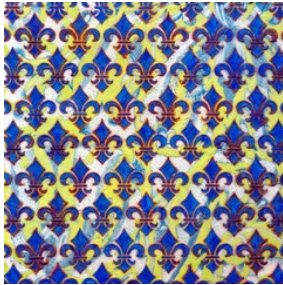
2017

Encaustic and mixed media on panel

12¼" x 12¼"

\$1200

Cat Crotchett, continued



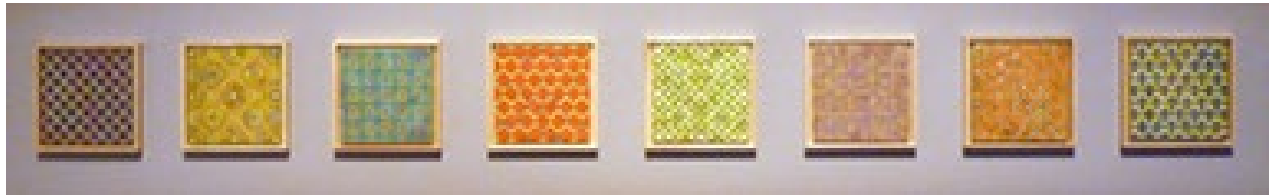
Ghosting 8

2017

Encaustic and mixed media on panel

12¼" x 12¼"

\$1200



or



Installation Instructions: Wear gallery gloves when handling artwork. Install with midpoint of installation 60" from floor. Wired ready to hang. May be installed in a linear sequence as pictured above or in 8 square grid / each unit 4" apart with picture hooks 16" apart. Must keep color transitions intact. Edges are fragile; place on padding when in process of installing so edges are protected; do not touch front of pieces. Buff encaustic surface with a clean soft cloth to restore a soft glow.

Tools & Ephemera: Processed Revealed: See separate checklist.

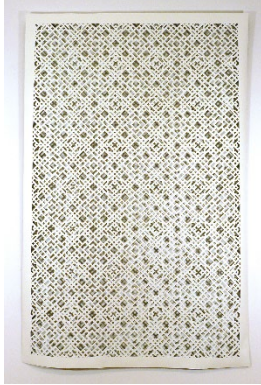
Repacking Instructions: Display, store, ship out of direct sunlight and away from direct heat. Wrap work in freezer paper using low tack painters' tape (blue). Put pieces face - to - face and back - to - back and wrap with packaging plastic to form a block (if you don't have packaging plastic, tape the plastic that the pieces were secured with.) 7 pieces go in 2 of the boxes and 6 pieces in the remaining box. The wrapped pieces go inside the smallest box with foam inserts around all sides. Place small box inside the larger box with foam inserts around all sides.

Boxes and Shipping:

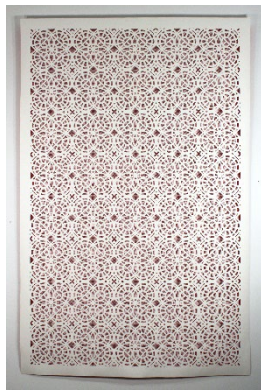
3 boxes @ 20" x 20" x 20" @ 45 pounds / each / One-way FedEx Ground Shipping CA - VA: \$68 / each.

Reni Gower renigowerwylieinc@gmail.com

10407 Morning Dew Lane Mechanicsville, VA 23116 (804) 357-5442 c



Papercuts: Burdock
2018
85" H x 55" W
Acrylic on hand cut paper and silk
\$7,000



Papercuts: Quatrefoil
2018
85" H x 55" W
Acrylic on hand cut paper and silk
\$7,000



Papercuts: Talisman
2018
85" H x 55" W
Acrylic on hand cut paper and silk
\$7,000

Tools & Ephemera: Processed Revealed: See separate checklist.

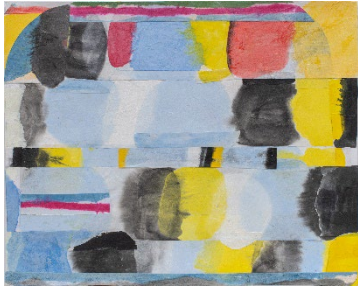
Installation / De-Installation / Repacking Instructions: Wear gallery gloves when handling the work. Detailed installation instructions with diagrams are attached in shipping box and in the Condition Report.

Box and Shipping:

1 box @ 69" x 11" x 11" @ 35 pounds / One-way FedEx Ground Shipping Estimate CA - VA: \$85

Chris Gregson chrisgregson6@gmail.com

204 Kent Avenue Fredericksburg, VA 22405 (540) 809-3587



C20-01 (A)
2020
16" x 20" unframed
Watercolor, gouache, sumi ink on paper
\$1800



C20-02 (B)
2020
16" x 20" unframed
Watercolor, gouache, sumi ink on paper
\$1800



C20-03 (C)
2020
16" x 20" unframed
Watercolor, gouache, sumi ink on paper
\$1800



C20-04 (D)
2020
16" x 20" unframed
Watercolor, gouache, sumi ink on paper
\$1800



C20-05 (E)
2020
16" x 20" unframed
Watercolor, gouache, sumi ink on paper
\$1800

Chris Gregson, continued



C20-06 (F)
2020
16" x 20" unframed
Watercolor, gouache, sumi ink on paper
\$1800



C20-07 (G)
2020
16" x 20" unframed
Watercolor, gouache, sumi ink on paper
\$1800



C20-08 (H)
2020
16" x 20" unframed
Watercolor, gouache, sumi ink on paper
\$1800



C20-09 (I)
2020
16" x 20" unframed
Watercolor, gouache, sumi ink on paper
\$1800



C20-10 (J)
2020
16" x 20" unframed
Watercolor, gouache, sumi ink on paper
\$1800

Chris Gregson, continued



C20-11 (K)
2020
16" x 20" unframed
Watercolor, gouache, sumi ink on paper
\$1800



C20-12 (L)
2020
16" x 20" unframed
Watercolor, gouache, sumi ink on paper
\$1800

Installation Instructions: Wear gallery gloves when handling the artwork. Installed with Velcro. (provided) May be installed as a linear sequence, 9 to 12 vertical or horizontal grid, or in an organic arrangement of rectangles. Hang midpoint of installation 60" from the floor. Detailed installation instructions with diagrams are in shipping box and in the Condition Report.



Chris Gregson, continued



Untitled (FP20-01)

2020

Watercolor, gouache, sumi ink on paper

Installation Variable (floor piece)

\$9,000



Installation Instructions (Floor piece):

Detailed installation instructions with diagrams are in the shipping box and in the Condition Report.

Tools & Ephemera: Processed Revealed: See separate checklist.

Repacking Instructions:

Wall pieces: Wear gallery gloves when handling artwork. Carefully replace Velcro to back of artwork. Place each piece in a separate glassine folder. Stack face to face or back to back and place inside shipping box.

Floor pieces: Wear gallery gloves when handling artwork. Disconnect large discs from blocks. Stack like-sized discs together. Use foam or wrap in glassine to fill voids and separate stacks of the discs so they won't shift during transit.

Boxes / Shipping:

1 box @ 32" x 24" x 6" @ 17 pounds" / One-way FedEx Ground Shipping Estimate CA - VA: \$51

1 box @ 16" x 16" x 10" @ 14 pounds / One-way FedEx Ground Shipping Estimate CA - VA: \$32

Melissa Hilliard Potter potter.melissa@gmail.com
293 Desplaines Avenue Riverside, IL 60546 (929) 247-5667



Weaving Soil Horizons 1 (Top Left)
2019
Flax, mulberry, local grasses, cotton
15" x 10"
\$1500



Weaving Soil Horizons 2 (Top Right)
2019
Flax, mulberry, local grasses, cotton
15" x 10"
\$1500



Weaving Soil Horizons 3 (Bottom Right)
2019
Flax, mulberry, local grasses, cotton
15" x 10"
\$1500



Weaving Soil Horizons 4 (Bottom Left)
2019
Flax, mulberry, local grasses, cotton
15" x 10"
\$1500



Sample Grid Installation for *Weaving Soil Horizons*.
Spacing between blocks may be 2" – 4".

Melissa Potter, continued



Evening Red Tide

2020

Flax

18" x 12"

\$1500



Archive

2020

Flax, mulberry, local grasses, cotton, mushrooms, corn, lichen, seeds, natural dye

8" x 88"

\$7500



Cartograph

2020

Flax, mulberry, local grasses, cotton

7" x 141"

\$5000

Tools & Ephemera: Processed Revealed: See separate checklist.

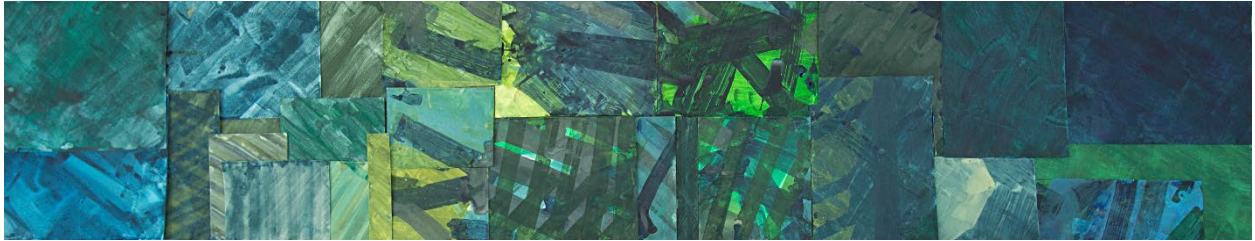
Installation Instructions: Wear gallery gloves when handling the artwork. Requires 2 people to install. May be installed as horizontal landscape, vertical totem, horizontal scroll, or grid. Center of installation hung 60" from the floor. Install with T-pins with ½" spacers to float weavings off the wall. T-pins and spacers provided. Detailed installation instructions in Condition Report.

Repacking Instructions: Wear gallery gloves when handling the artwork. Stack together the 5 small weavings (15" x 10"). Wrap the stack in glassine. Place in largest compartment in bottom of box. Fold *Archive* in four parts on the sewn seam lines (on back of work). Wrap in glassine. Place on top of package of small weavings. Fold *Cartograph* in six parts on the sewn seam lines where possible (on back of work). Wrap in glassine. Place in second box compartment. Return / replace T-pins and spacers in box. Replace all interior packing foam. Close the box and secure.

Box / Shipping:

1 box @ 27" x 22" x 6" @ 18 pounds / One-way FedEx Ground shipping estimate CA - VA: \$41

Javier Tapia jtapia@vcu.edu
1210 Essex Ave Richmond, VA 23229 (804) 397-9782



Untitled (Blue)
2020
Watercolor on paper
18½" x 96"
\$8,000



Untitled (Orange)
2020
Watercolor on paper
21" x 96"
\$8,000

Tools & Ephemera: Processed Revealed: See separate checklist.

Installation Instructions: Wear gallery gloves when handling the artwork. Artwork may be installed individually or stacked. Installed individually, the Ideal distance between works is 5 feet. Each piece is made up of several independent units, which are installed with Magnetacks (provided). When installed properly the small magnets will show. Detailed installation instructions with diagrams are in shipping box and in the Condition Report. Installation templates are shipped with work and included in the Condition Report.

Repacking Instructions: Detailed instructions included in shipping box and in the Condition Report. Remove and save magnets. Place individual pieces into labeled slots in accordion folder. Place accordion folder inside outer shipping box. Remove and save Magnetack pins. Return magnets and templates to shipping box.

Box / Shipping:

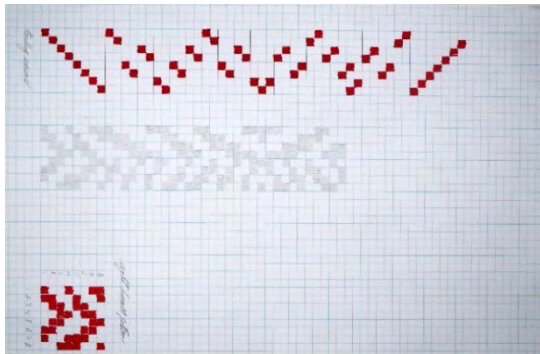
1 box @ 18" x 10" x 18" @ 20" pounds / One-way FedEx Ground shipping estimate CA - VA: \$39

TOOLS & EPHEMERA: PROCESS REVEALED
CHECKLIST / INSTALLATION INSTRUCTIONS
The GARDEN: THISTLE AND THORN

Tools & Ephemera: Processed Revealed highlights the creative process while revealing the backstory of the exhibition through preparatory drawings, plans, unique tools, and artists' quotes. Wear gallery gloves when handling paper and objects. Install ephemera and tools on a large pedestal with bonnet or in a vitrine or case as a singular display. May also be installed on or in multiple pedestals, cases, vitrines. Organize groupings of ephemera by artist / Arranged at the preference of the installer. Display stands included. Incorporate artists quotes using vinyl lettering or printed out on card stock. Place artist's quote near the ephemera contributed by the artist.

Jorge Benitez jbensagol@msn.com

31 Huneycutt Drive Richmond, VA 23238-4410 (804) 349-3437



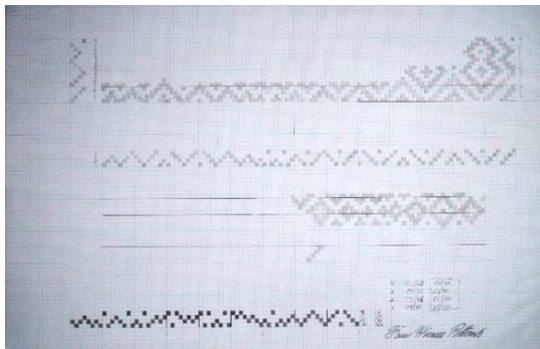
Treadling Sequence

2020

Graphite / Marker on gridded paper

17" x 11"

NFS / \$100



Four Harness Patterns

2020

Graphite on gridded paper

17" x 11"

NFS / \$100



Test Weaving with 3 Spool Cones

2020

Cotton and Tencel

11" x 22"

NFS / \$100 – Weaving

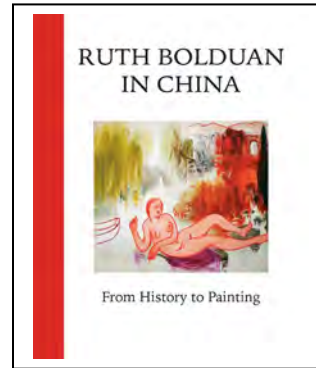
NFS / \$15 / each - Spools

Ruth Bolduan rbolduan@vcu.edu

1649 West Grace Street Richmond, VA 23220 (804) 301-3704



Scholar Rock Ping
2019
Graphite on paper
9¼" x 5¾"
NFS / \$300



Exhibition Catalog
2018
10¼" x 8¼" / Closed
10¼" x 16½" / Open
Display closed or
opened to p.29
NFS / \$35



Scholar Rock Qing
2019
Graphite on paper
9¼" x 5¾"
NFS / \$300



Scholar Rock 3
2019
Graphite on paper
9¼" x 5¾"
NFS / \$300



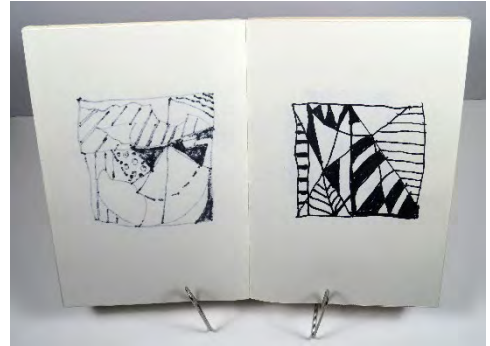
Scholar Rock 4
2019
Graphite on paper
9¼" x 5¾"
NFS / \$300

Chinese Scholar Rock w/ Carved Wooden Base
2020
Stone and Wood
2¾" x 2¼" x 1¾" / 7/8" x 2½" x 2"
NFS / \$300
*Anchor rock to stand using gallery putty.
(Included)*

Sally Bowring sal72bow@gmail.com
1405 Avondale Avenue Richmond, VA 23227 (804) 819-9987



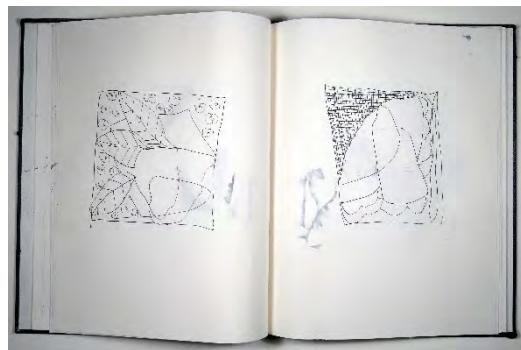
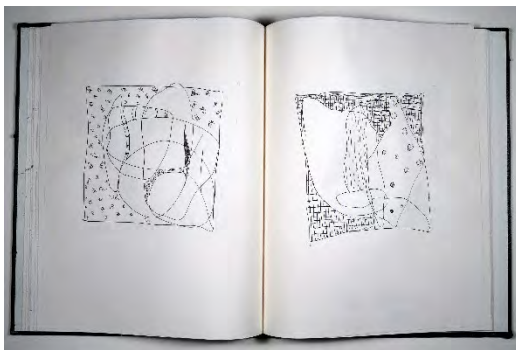
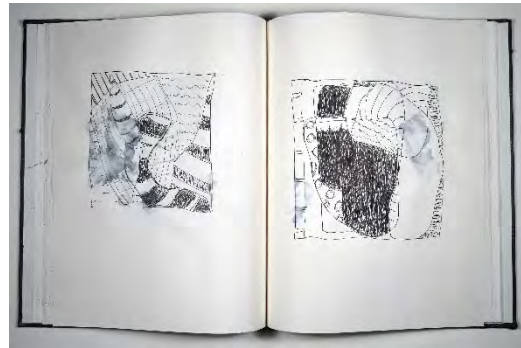
Small Sketchbook (Closed)
2019
Mixed Media on paper
8½" x 8½" / closed
NFS / \$200



Small Sketchbook (Open) - 8½" x 17"

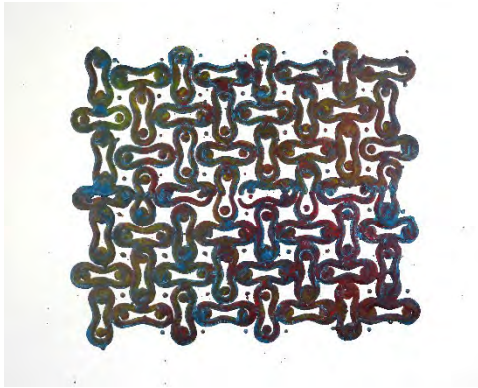


Large Sketchbook (Closed)
2019
Mixed Media on paper
14" x 11" / closed
NFS / \$200



Large Sketchbook (Open) – 14" x 22"

Cat Crotchett cat@catcrotchett.com
1207 Cherry Street Kalamazoo, MI 49008 (269) 352-9560



Off Stamp 1
2020
Encaustic on paper
9" x 11"
NFS / \$50



Off Stamp 2
2020
Encaustic on paper
9" x 11"
NFS / \$50

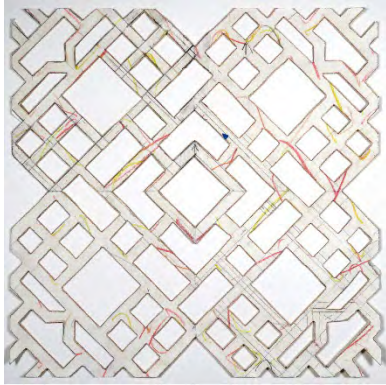


Off Stamp 3
2020
Encaustic on paper
9" x 11"
NFS / \$50

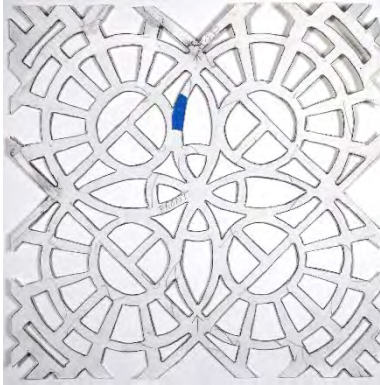


Batik Tjap Tool
2020
Copper and Composite Material
8" x 5" x 4"
NFS / \$100

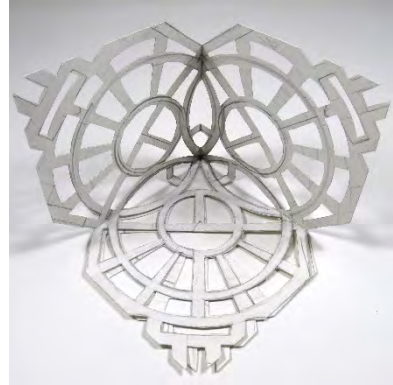
Reni Gower renigowerwylieinc@gmail.com
 10407 Morning Dew Lane Mechanicsville, VA 23116 (804) 357-5442



Burdock Stencil
 2018
 Graphite on paper
 10" x 10"
 NFS / \$50



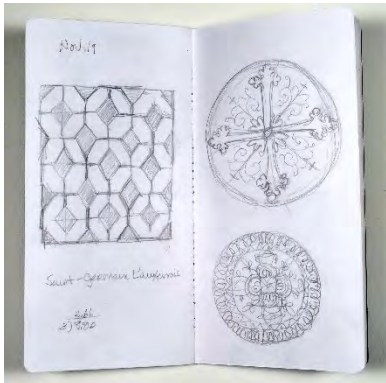
Quatrefoil Stencil
 2018
 Graphite on paper
 10" x 10"
 NFS / \$50



Quatrefoil Stencil folded
 2018
 Graphite on paper
 5" x 8" x 7"
 NFS / \$50



Quatrefoil Stencil folded
 2018
 Graphite on paper
 5" x 14" x 7"
 NFS / \$50



Sketchbook A
 2015
 Graphite on paper
 7" x 3½" (Closed)
 7" x 7" (Open)
 NFS / \$100



Sketchbook B on stand
 2015
 Graphite on paper
 7" x 3½" (Closed)
 7" x 7" (Open)
 NFS / \$100



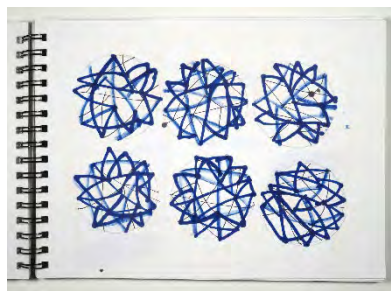
Sketchbook A with Small Painting
 2015
 Graphite / Acrylic on paper
 7" x 3½" (Closed) / 8" x 2"
 7" x 7" (Open)
 NFS / \$100 / each

Chris Gregson chrisgregson6@gmail.com

204 Kent Avenue Fredericksburg, VA 22405 (540) 809-3587

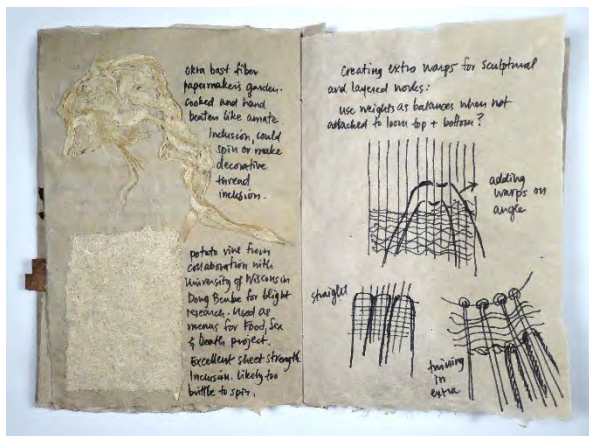


Untitled 1 – 8
2020
Mixed Media on paper
4" x 6" / each
NFS / \$100 / each



Sketchbook Pages 1 – 3
2020
Mixed Media on paper
9" x 12" (Closed)
NFS / \$200

Melissa Hilliard Potter potter.melissa@gmail.com
 1309 West Elmdale Avenue #2 Chicago, IL 60660 (929) 247-5667



Sketchbook
 2019
 Marker on flax, mulberry, local grasses, cotton
 11½" x 8" (Closed) / 11½" x 16" (Open)
 NFS / \$300



Spun Paper Balls
 2020
 Paper "yarn" from natural fibers
 3" x 3" / each
 NFS / \$25 / each

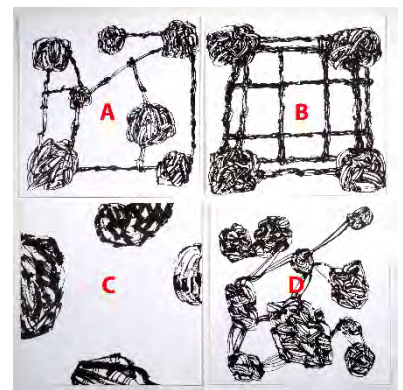
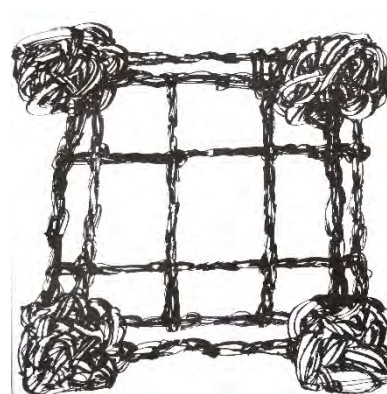
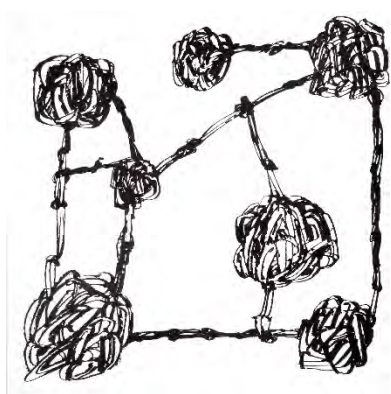


Spindle
 1988
 Wood
 13" x 4"
 NFS / \$25

Javier Tapia jtapia@vcu.edu
1210 Essex Ave Richmond, VA 23229 (804) 397-9782



Untitled 1A, 1B, 1C, 1D ↑
2020
Ink on paper
6" x 6" / each
NFS / \$200 / each



Untitled 2A, 2B, 2C, 2D ↓
2020
Ink on paper
6" x 6" / each
NFS / \$200 / each

TOOLS & EPHEMERA: PROCESS REVEALED

ARTISTS' QUOTES

***The* GARDEN: Thistle and Thorn**

Jorge Benitez

"Weaving demands silence. The weaver cannot speak and weave at the same time without sacrificing one for the other." – Jorge Benitez

Ruth Bolduan

"A garden is a place to seek refuge in and to be cast from. It is a place of frailty and desire, encompassing history and the judgment of time. Cultivated and abandoned, a garden is the embodiment of Beauty."
– Ruth Bolduan

Sally Bowring

"Drawing in my sketch book is a way for me to stop THINKING." – Sally Bowring

Cat Crotchett

"...just more paint..." – Cat Crotchett

Reni Gower

"As the matrix of the universe, Sacred Geometry is the Perfect Proof of our shared humanity."
– Reni Gower

Chris Gregson

"I paint like a sculptor. I carve, reduce and mold the image using my brush as my chisel and paint as my plaster." – Chris Gregson

Melissa H. Potter

"For me, teaching and making are one. Instructing future generations about the inherent properties of materials creates new and important contexts for them while helping me think through my own process of making. Tools, notebooks, class notes, and syllabi are all on the same continuum of experimentation and discovery." – Melissa H. Potter

Javier Tapia

"On some paths, crossing and interlacing are fundamental tools for experiencing and expressing growth, not through logic alone, but through the absurd and counterintuitive elements in life as well."
– Javier Tapia

Quotes may be installed as vinyl decals and positioned near the tools and ephemera of the corresponding artist. Recommend using Georgia font style / 20 pt. PDF /AI docs included in Press Packet. Pre-printed quotes are also included.



The GARDEN

Co-curated by Jorge Benitez and Reni Gower

Featuring

Jorge Benitez • Ruth Bolduan • Sally Bowring • Cat Crotchett
Reni Gower • Chris Gregson • Melissa Potter • Javier Tapia



Piedmont Art Museum, Martinsville, VA 2020



Piedmont Art Museum, Martinsville, VA 2020



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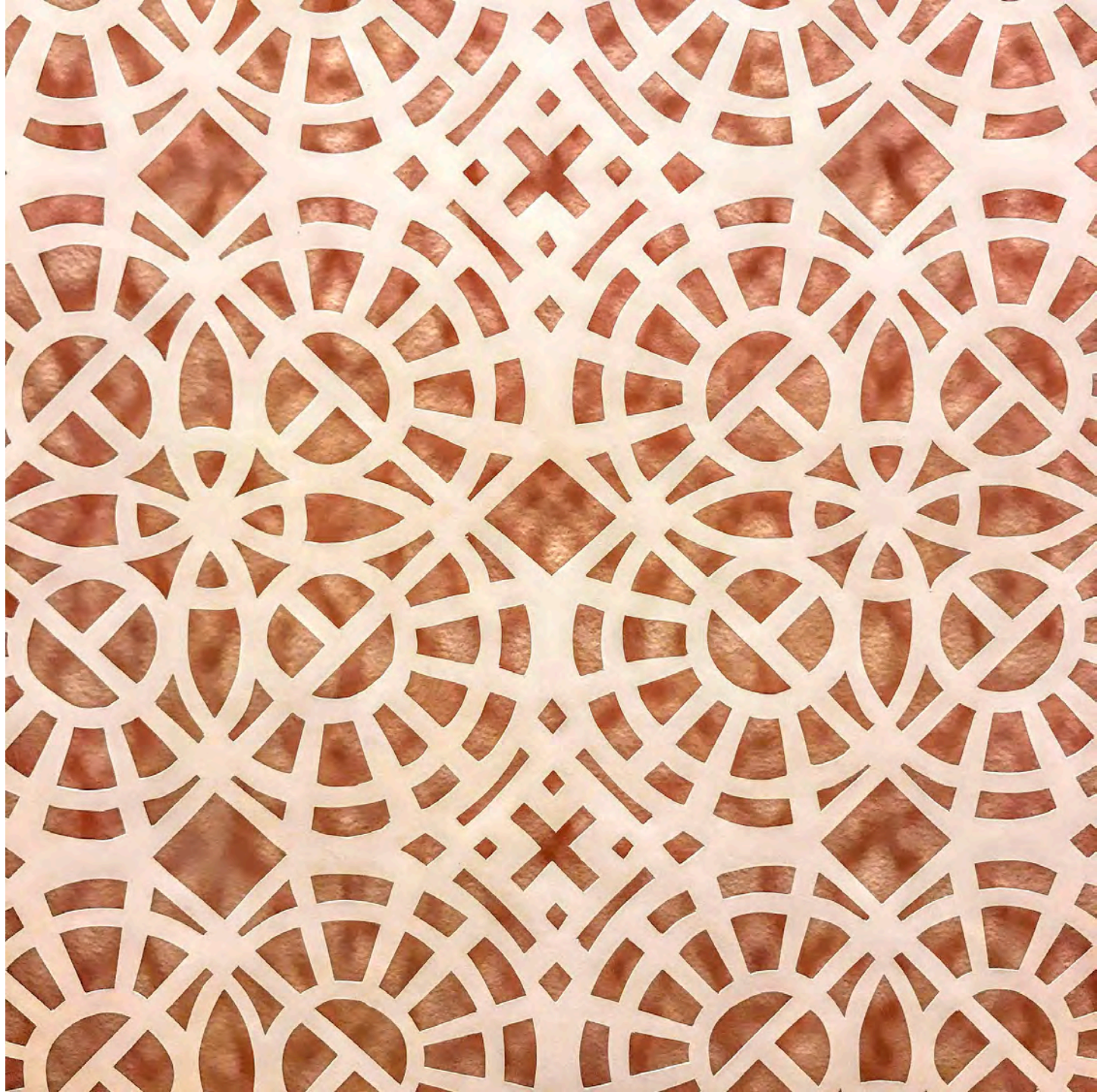


GARDEN





Piedmont Art Museum, Martinsville, VA 2020





Piedmont Art Museum, Martinsville, VA 2020

