



SCATTER TERRAIN

SCATTER TERRAIN

Curated by
Anthony Cervino and Shannon Egan

FEATURING ARTISTS

Avye Alexandres
Chad Andrews
Sarah Aziz
Jackie Brown
Stefani Byrd
Zoë Charlton
Locus Xiaotong Chen
Sarah Crofts

Jason Cytaki
Jon Duff
Jason Ferguson
Els Geelen
Stephen Grossman
Stacy Isenbarger
Leekyung Kang
Heather Leier
Julia Matejcek

Ryan Sarah Murphy
Sarah Nance
Ken Reker
Dan Rule
Samantha Sanders
Stephanie Serpick
Casey Jex Smith
Chloe Wilwerding

SCATTER TERRAIN

Curated by
Anthony Cervino and Shannon Egan

Published by Ejecta Projects on the
occasion of the exhibition *Scatter Terrain*
136 W. High Street
Carlisle, Pennsylvania
www.ejectaprojects.com

©Ejecta Projects 2021

Design by Ayumi Yasuda

Front cover:
Dan Rule, *Magic Mountain* (detail),
animation, 10 min.

The term “scatter terrain,” borrowed from role playing and war games, refers to miniature fragments of architecture, natural features, or small props that provide a visual aid for players. Often conspicuously disjointed against an otherwise unadorned tabletop, these detailed, three-dimensional objects serve as cues to better envision larger, shared narrative of the game. During our recent Covid-induced seclusion, the idea of scatter terrain offered an appropriate metaphor for imagined adventure when real travel was prohibited, especially against a backdrop that sometimes felt featureless, repetitive, or isolating. This essay and our corresponding exhibition intend to present pockets of “terrain” — peculiar landscapes, architectural gestures, intimate domestic corners — as a metaphorical means of escape from the pandemic and connection to those who are faraway.

This selection of artists at first reflects a collective and sometimes oblique response to the Covid-19 pandemic, a reckoning with solitude and a longing for new places and people. Several art objects were created when most of us were still sheltering at home, and these artists articulated their anxieties and awareness of their limited domestic spaces through their works. Now, as many of us are still struggling to redefine a “normal” world, the works shown here may be seen in relation to other fractures and traumas in our environment. For instance, the invented landscapes and abstracted spaces echo our concerns about the ongoing climate crisis. Because some of the artists depict terrains that defiantly resist conventional illustrations of sublime, pristine nature, the works might be seen as fantastical dystopias. Other artists tackle contemporary social issues of personal and political identity to question the notion of belonging, within a persistent, and perhaps increasingly hostile world. What started as a call for disparate glimpses into distant lives and locations is now shifting toward a realization that our communal sense of place demands a reckoning with an ailing world and an urgent need for new perspectives.

The videos, sculpture, paintings, drawings, collage, photographs, and prints in *Scatter Terrain* present new, diverse approaches to landscapes both familiar and strange. In this essay, we find the points of connection, common motifs, and shared themes among twenty-five contemporary artists working in the United States and internationally to simply consider where we all are now. Taken together, the artists reimagine a world — in all its current disasters and disappointments — with criticism, wonder, and careful optimism.

Blind Spots and Memories

In contrast to traditional landscape painting and photography, where the viewer is often presented with an unobstructed panorama, in **Julia Matejcek's *Void 2***, the center of this photograph is blurry. The bare, spidery tree branches reach across an eerie expanse that appears at once as pond and fog. While the components are recognizable, the view is curiously difficult to see. The hazy void in the center serves as a kind of blind spot that distorts and confuses the sense of foreground and background space. Here, one's vision is scattered, as the tangles of brush push and pull one's perspective in an inaccessible, unpopulated thicket.

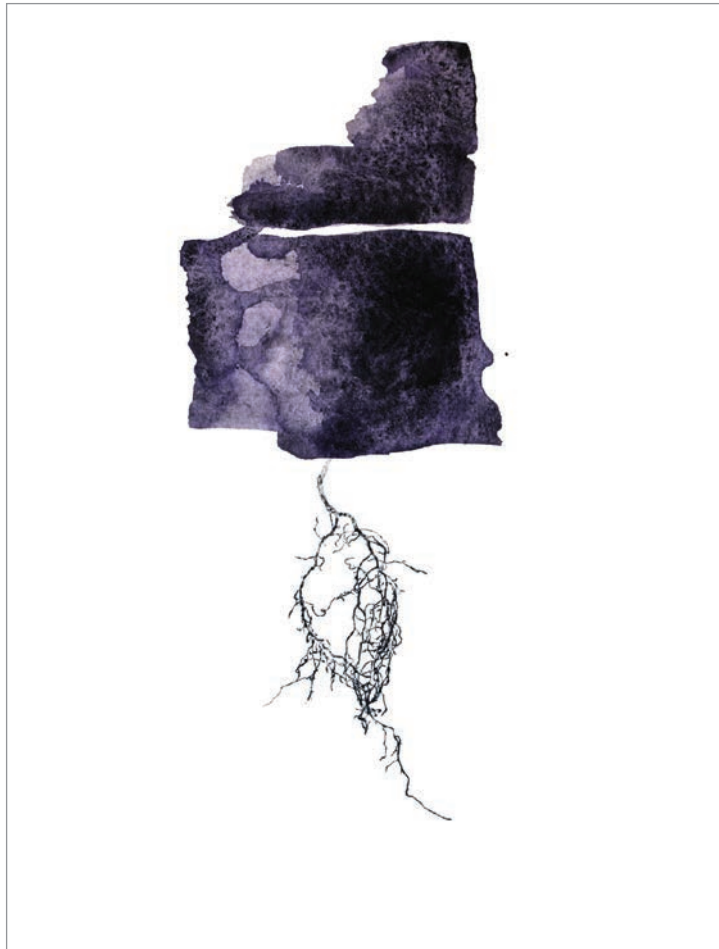


JULIA MATEJCEK
Void 2, 2021
archival pigment print, 15 x 21 in.



SAMANTHA SANDERS
Fraktur Portal #2, 2020
black walnut ink and gouache
on paper, 10 x 8 in.

A haunting, almost imperceptible moonlit sky and silhouetted trees are at the center of **Samantha Sanders's *Fraktur Portal #2***. Made with black walnut ink and gouache, this nocturn is framed by an abstracted vegetal arch, a reference to Fraktur, or Pennsylvania German folk art. This allusion to the artist's own cultural heritage invites a sort of apprehensive entry into the closed Amish, Mennonite, and Brethren communities among the farms and small towns of Central Pennsylvania.



ELS GEELLEN

Untitled, 2012
monoprint, 8 x 6 in.

In **Els Geelen's** *Untitled* monoprint a lacy network of roots dangles delicately from a pair of carefully modeled, seemingly weighty, but decidedly abstracted rocks. The razor thin separation between these two blocks floating on a flat white ground disrupt conventional expectations for representations of landscape. Although the threadlike roots might stand in for soil and ground, as the rocks signify topography, the composition as a whole — with its evocation of absence, disorientation, and gestural restraint — aligns with the impulses of Sanders and Matejcek to redefine the landscape genre. Instead of conveying terrain as a sublime or panoramic vista, these artists obscure and reframe how one sees and occupies nature. Their sites are not available for habitation or conquest, but rather they make room for quiet inquiry and introspective contemplation about place and inclusion.



SARAH CROFTS

Spyglass, 2018
digital video, 5 min, 31 sec.

This mysterious, somewhat restricted look into landscapes finds another parallel in **Sarah Crofts'** distant, bounded, telescopic view in her video titled *Spyglass*. Through a rounded lens, only blurred impressions of the location are visible, and the darkened circumference of this sight evokes a detached, distant kind of voyeurism; the viewer's perspective on the busy harbor and skyscrapers at night seen in the film are limited by what is perceived through the spyglass — a push and pull of physical and optical proximities. Her inclusion of the rickety clicking sounds (reminiscent of a Super-8 camera) provides a temporal estrangement, too — an intimation of a bygone technology that sets these sites in the past.

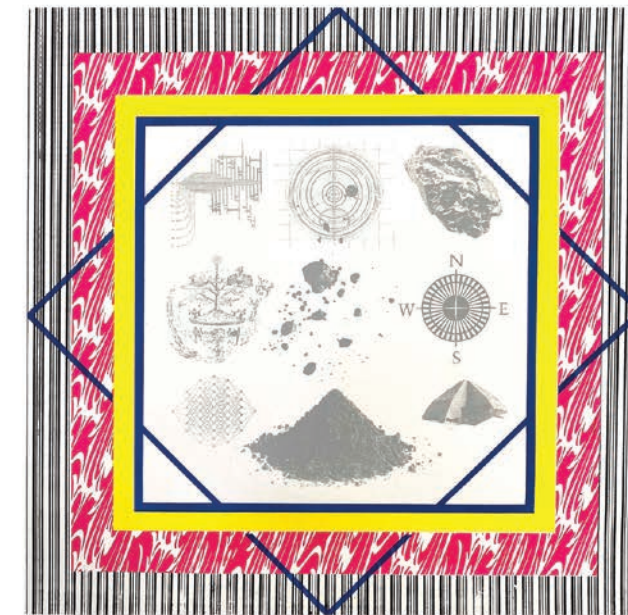
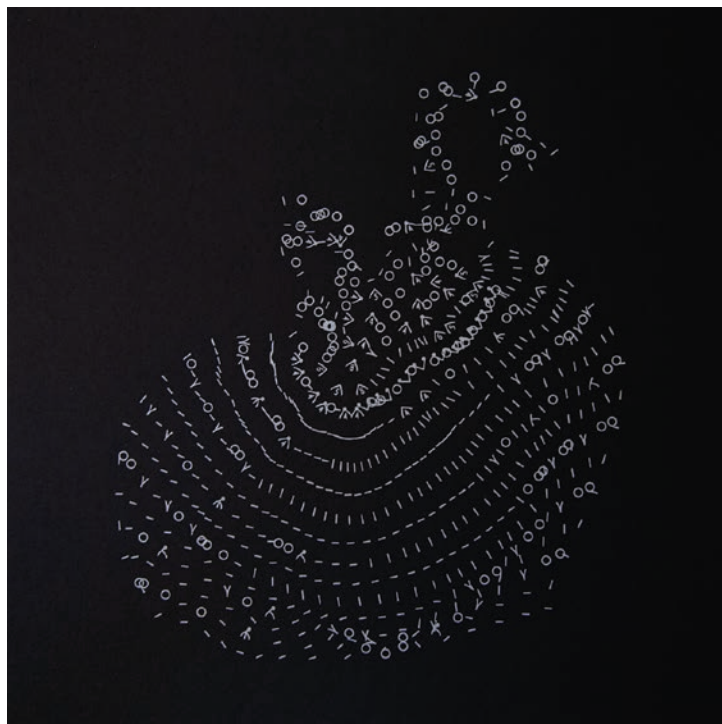
Wayward Mapping and Ruptured Data

A few of the artists considered here investigate the intersection of nature and technology, not to distance oneself from the potential threats of one or the other, but rather to challenge how systems of information affect our understanding of our environs. Technological reinterpretation of the environment is the focus of **Sarah Nance's** *points of rupture (Apollo 15 passive seismic event 1971)*. This letterpress print, in the artist's words, depicts "knitting patterns that were coded using seismic data from glacial and lunar quakes. Each quake captures 'a point of rupture,' a moment when a previous landscape transforms into a new one through seismic activity." Nance's print translates esoteric, scientific signifiers into domestic, manual instruction. Informed by the gendered associations with knitting,

SARAH NANCE

points of rupture (apollo 15 passive seismic event 1971), 2020

letterpress print of knitting pattern coded using lunar seismic data edition of 25, 18 x 18 in.



Nance conflates seemingly contradictory notions of technical measure and homemade craft. Nance visualizes seismic studies made by (all male) scientists 1971 to recode and reclaim the more complicated entanglements of social and environmental change.

This interest in abstract mappings and quasi-scientific representations of surface and space also characterizes the work of **Leekyung Kang**. Her prints, titled *Invented Landscape*, consider how one processes information — both digitally and physically. Kang's fragmented iconography — such as rocks, a compass rose, and almost incomprehensible geometric diagram — refer to geology, cartography, and mechanical technologies. Kang explains that her work dwells in an imaginary space that is marked by "disorientation, randomness, and repetition."

LEEKYUNG KANG

Invented Landscape, 2020
screenprinting and etching,
15 x 15 in. each

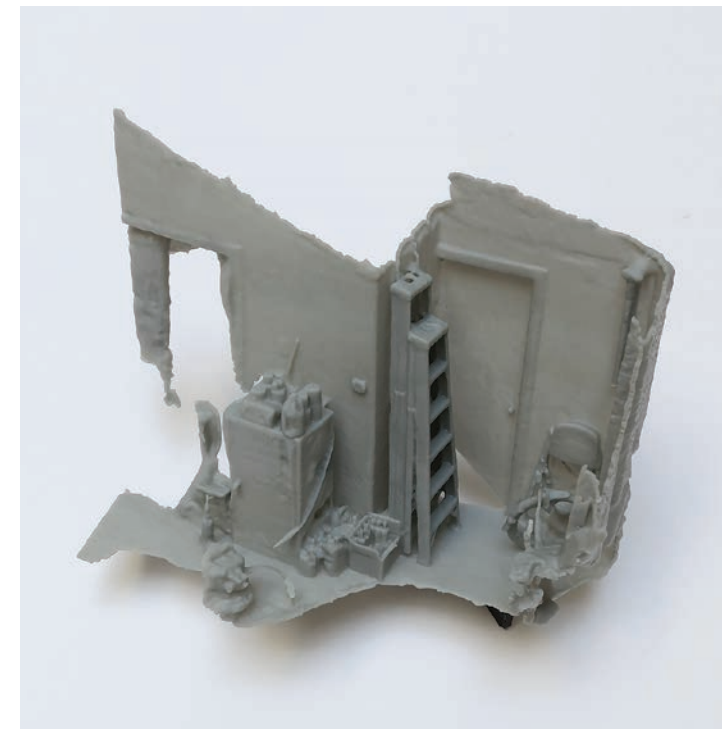


STEFANI BYRD

Texture Map v.001
digital photographic print made
with LIDAR Scanner closed
edition, 3/5, 22 x 22 in.

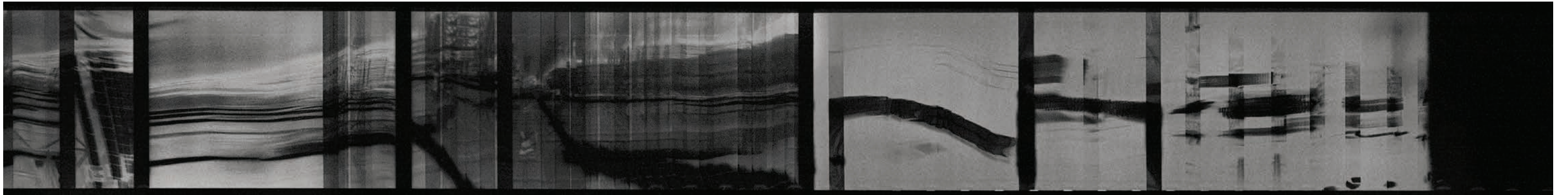
Stefani Byrd's *Texture Map.v001*, a digital photographic print, was made with a three-dimensional scanning technology. The print, taken from a video installation series titled *domicile*, records details of rooms in the artist's home. During the pandemic, Byrd turned her attention to the restricted domestic space. But in contrast to the tedium many of us found in our surroundings in quarantine, the artist examines the ordinary through what she calls "hyper-documentation." Byrd uses sophisticated laser scanning to share these private, inaccessible, and almost unidentifiable textures of her home. The technology offers a sense of accuracy, but the representation is also fragmented and reordered. Byrd's abstract grid takes her home as a site for scrutiny, particularly when it at once constrains and protects.

Jason Ferguson's *HOME-21-LAT42-LONG-84-009* likewise responds to the sheltered and repetitive routine of life during a global pandemic. His small sculpture, one of a larger series titled *artifact*, is intended to be read as an intimate moment during this recent disorienting and disquieting period of the pandemic quarantine. After taking hundreds of photographs of seemingly quotidian compositions in the artist's home, Ferguson then used high-resolution three-dimensional printing to create his work. Although he is certainly aware of the intimacies of his own interior space, he presents this site somewhat analytically, even coldly. The digital process for making the work, the materials and finish of the sculpture, the scale shift, and the titles that align with a geographic coordinate system reinforce a sense of distance from his subject. Yet, his sculpture encourages personal recognition and an awareness of our own domestic detritus.



JASON FERGUSON

HOME-21-LAT42-LONG-84-009,
2021
3D printed UV resin, 7 x 5 x 4 in.



SARAH AZIZ
Walmart Analogue Slitscan,
 2020
 photographic print on
 aluminum, 4 x 32 in.

In contrast with the digital innovations in Byrd’s and Ferguson’s practices, **Sarah Aziz** reflects on older photographic processes in ***Walmart Analogue Slitscan***. Aziz works with slit-scan photography and 35mm film, a technique that uses a small slit in the film to distort the focal plane. She then prints the abstracted panorama on aluminum. The resulting composition alludes to a cinematic progression of film stills, as the repeating dark vertical lines in the composition echo the cells of a film strip and unspool in a kind of narrative progression. The composition may be difficult to discern, but the the specific referent of her print as indicated in the title — Walmart — must be understood in social terms. Knowing of Aziz’s professional expertise in architecture, particularly her exploration of architectural “wastelands” and hostile environments, Walmart here stands for increasing material consumption in America, as “big box” stores aggressively supplant natural landscapes.

Roaming Homebodies

Like Byrd, several other artists in this exhibition focused on the terrain within the walls of home, when stay-at-home orders prevented any far-reaching explorations. For instance, in **Stephanie Serpick's** *Housebound (Dishes)*, a teetering mountain of bowls and plates is set against an inky black background, a void that speaks to the seeming endlessness of the panic, fear, and isolation of the pandemic, as well as to the weariness of domestic chores that define one's days. The fragile and precarious stack



STEPHANIE SERPICK
Housebound (Dishes), 2020
oil on panel, 16 x 20 in.

of dishes is not just a painted still life, but stands in both as portrait of the inhabitant and as the landscape of home. As a result of our enforced reclusiveness, this motif becomes monumental in the absence of adventure.

Personifying interior dwellings also defines **Ken Reker's** series titled *Sad Sinks*. His small watercolors depict the toiletries and tiles that surround the faucets and washbowls of various bathrooms. Taken together, they appear as a catalog of intimate spaces, as the viewer identifies slight differences in color and composition among the paintings. As the water flows amid saturated blue shadows in one painting, and the warm expanses of sandy pink appear in another basin, these sinks offer their own kind of scenery, a tour through seemingly familiar domestic terrain. Reker's sinks cannot simply be understood as studies of the objects and décor of ablution, but are environments fused with pathos and recognition.



KEN REKER
Sad Sinks, 2020
watercolor on paper,
3.75 x 2.5 in. each

ZOË CHARLTON

Homebodies #8, 2013
collage on paper, 15 x 11 in.

Zoë Charlton also takes the subject of home into consideration with her collage *Homebodies #8*, where a paper doll is both juxtaposed with and incorporated into the architecture of a suburban house. The source of her imagery comes from toy-scaled houses sold for Lionel model train sets — a literal example of scatter terrain — and evokes a sanitized version of a mid-century American home, reflective of the social politics of the period. By pairing a paper doll, identifiable by her white legs, bobby socks and Mary Jane shoes, with a powder-blue, Cape Cod-style house in this work (one collage among many in a series), Charlton directly confronts notions of whiteness, suburbia, and a particularly classed and racially segregated approach to childhood play. Ultimately, Charlton addresses the real spaces that have been divided by race, class, gender, and sex and the corresponding chimerical monsters, like this house-human hybrid figure, that persist in perpetuating inequality and injustice.



JASON CYTAKI

Capriccio 5 (Mom's Shelf), 2019
graphite, paper, wood, glue,
20 x 14 x 3 in.



Jason Cytaki's *Capriccio 5 (Mom's Shelf)* similarly takes as his subject a fragment of home characterized by a particular kind of domestic decoration. His sculpture, a grisaille drawing of Hallmark figurines and folksy Americana on a wooden shelf adorned with a daisies and leaves, set against a homey patterned wallpaper, implies the larger environs of a middle-class American home. Cytaki's construction is paradoxically flattened and dimensional. He reconstructs the "real" three-dimensional objects as theatrical props on a shelf. This faint gray copy is analogous to an old black-and-white snapshot; the sculpture functions as a hazy memory of his childhood home that now perhaps exists only in recollections.



STACY ISENBARGER

Recollection (finger tap's sigh),
2020
upholstered forms, fringe,
rope, hand-stitched velvet,
13 x 11 x 4 in.

Coincidentally, *Recollection (finger tap's sigh)* is the title of **Stacy Isenbarger's** assemblage. Isenbarger also takes materials from a living room — an amorphous cushion, upholstered in a floral damask, trimmed with rich red, pink, and gold fringe — to create an enigmatic object. Her sculptural gesture is at once organic and fabricated, as a tree branch-like form, wrapped in burgundy velvet, sprouts from this curiously cozy remnant. Isenbarger's emphasis on texture is curiously bodily, as the soft skin of the branch protrudes from the supple folds of the cushion. The ornate tassels drape suggestively down the center seam, barely covering a tufted button on the right. Her specific allusion to upholstery does not detract from the subtle sensuality of the sculpture. Isenbarger articulates this physical and psychic boundary between flesh and object more broadly, as she explains her interest in how our surroundings are defined by “our edges — our reaches, our landings, our thresholds.”

This idea of a liminal occurrence — a boundary between one place or period and another — also defines **Heather Leier's** photopolymer intaglio print titled *Bouquet*. She captures a moment after a bouquet has dropped on a rug and before it's been reassembled or thrown away. A sort of violence and tragedy is implied in this scene — a lover's quarrel, an impulse to destruction, an unfortunate accident. Alongside Isenbarger, Cytaki, Reker, and Serpick, Leier reframes how landscape can be defined within interior space. In other words, the foliage and flowers, scattered across concrete and industrial carpet, offers itself as terrain to be experienced. The ravaged bouquet bridges a horizontal strip of negative space that divides one surface from the other. Although the viewer's perspective is from above, looking onto a flat, horizontal plane, the shadowy crevasse functions, in a way, as a horizon line. Yet, in lieu of land and sky, Leier offers a lingering trace of calamity and chaos.

HEATHER LEIER

Bouquet, 2019
photopolymer intaglio on
recycled Basler Papiermühle
paper, 16.5 x 12 in.



Wonderlands

In contrast to the subdued realities of our immediate environs, particularly during the bleak pandemic winter of 2021, a few of the artists offer an explicit escape to more fantastical realms. **Dan Rule's** video ***Magic Mountain*** takes the viewer on a journey through a saturated, disorienting landscape that is reflected in an endless, crystal clear alpine lake. Rule's animation is a collaged homage to the lush flora, spectacular structures, and an occasional character from the 1980s cartoon series *He-Man and the Masters of the Universe*. Panning to the right, a magical, mountainous world, seen vibrantly in duplicate on the water's surface, is accompanied by a layered soundscape of birds chirping and crickets singing. Rule presents, in his words, "collective

DAN RULE

Magic Mountain, 2020
animation, 10 min.



CHLOE WILWERDING

A Great Homesickness I, 2020
collage from digital prints on
gampi paper and BFK paper,
acrylic, 30 x 22 in.

idealized visions of nature," understood more specifically in terms of the fantasy worlds seen on television during childhood. But also, Rule challenges these conventional notions of a natural idyll with objects and architecture that pollute or populate the wondrous terrain.

This great wish to simultaneously envisage and return to, somehow, a remote place — both in time and space — is the subject of **Chloe Wilwerding's *A Great Homesickness I***. Wilwerding collages vividly hued orchids that surround what she sees as a sacred font. The depiction of "nature," according to the artist, "is collected from databases of user-contributed 3D models." Her constructed landscapes, like Rule's animated world, emphasize the artifice of nature. Wilwerding's print illustrates the Anthropocene, as the aggressive impositions of human development have influenced the natural environment. Nature, understood as sacred, unmarred, or exquisitely isolated, now only exists in one's imagination.



Chad Andrews's print *Death by Delivery* offers a comparably critical interpretation, as commercial development and capitalist impulses envelop a once-bucolic environment. Signs for an Adult Video Gift Shop, juxtaposed with the New Buffalo Alliance Church, alongside the too familiar aesthetic of Amazon packaging, are smudged and stacked underneath a barn. The resulting montage is a haunting, "upside-down" landscape that has driven away any trace of nature. As the farmlands in the United States quickly give way to miles of industrial warehouses and logistics depots, a viewer can sympathize with Andrews' admonition of death by (Amazon) delivery.

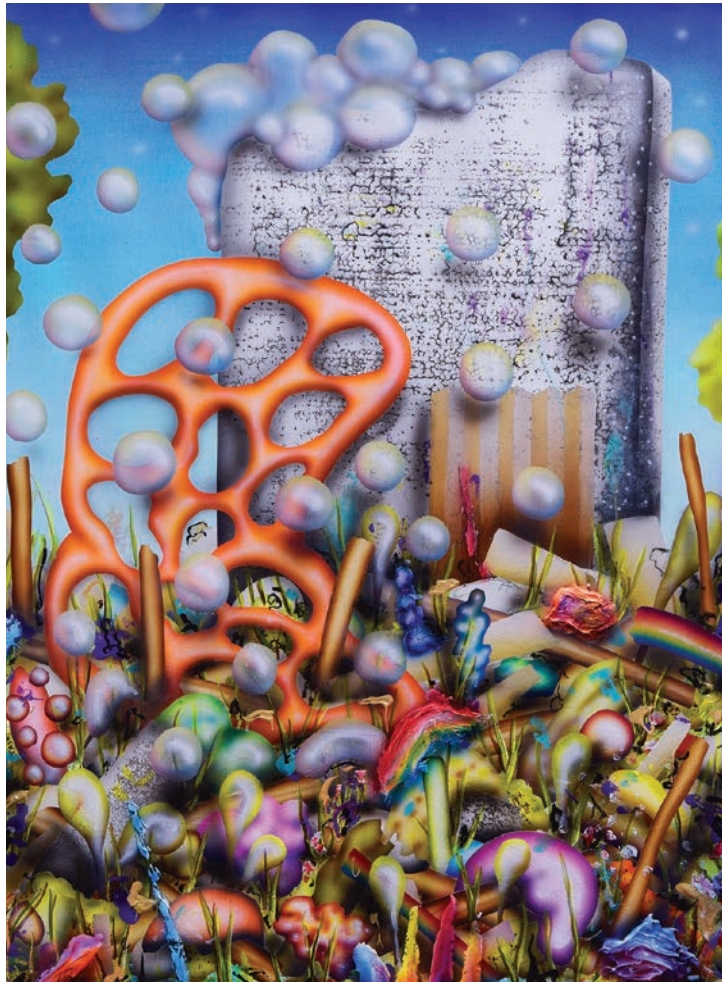


CHAD ANDREWS
Death by Delivery, 2019
 stone lithograph, 9 x 12 in.



AVYE ALEXANDRES
The Average Attendee, 2018
 video, 1 min., 57 sec.

The video *The Average Attendee* by Avye Alexandres offers a Cheshire Cat-like glittering smile, sparkled lips hovering in the darkness, making promises about success in housing market sales. This disembodied /de-faced figure stands in for the drive toward real estate investment, expansion, particularly the efforts to recruit “people, just like you” to participate in this unscrupulous system, whose stated goal is to change the way people inhabit cities and suburbs.


JON DUFF

Terrible Architecture 2, 2020
acrylic on paper, 30 x 22 in.

The lips in Alexandre's video taunt and tease. Their movement and message are simultaneously suggestive and scary, and echo the madness and magic of other works included in this exhibition, such as **Jon Duff's *Terrible Architecture 2***. In its dystopian distortions, a viewer might imagine that *The Average Attendee* could inhabit Duff's composition. But, instead of finding anthropomorphic characters that cajole and confuse, Duff offers neon-hued globs, bubbles, and bulbous, translucent forms that snake, sink, and float amid sprouts of grass and architectural remnants. Duff describes his "apocalyptic piles" as a response to the overabundance provided by global commerce, the masses of things that crowd, smother our landscape and our lives.

A dense world of monsters, magic mirrors, and stylized fauna overwhelming a series of strange steps fills the page of **Casey Jex Smith's** ink drawing *Pandemonium*. Smith eagerly admits to finding inspiration for his imagery in the books, modules, illustrations, miniature figures, and scatter terrain for tabletop role-playing games of the 1970s and 1980s. While one may try to identify the mythical beasts that populate this spectacle — a sphinx, a Dionysian, nude figure, and someone strung up by their hair and submerged by snake-like plumes — the setting also conjures an otherworldliness that continues beyond the edges of the frame. The demonic connotation of Smith's title, named first as the capital of Hell in John Milton's *Paradise Lost*, but is also suggestive of the overlapping power structures, belief systems, and mystical narratives in mythology, religion, and gaming.


CASEY JEX SMITH

Pandemonium, 2018
pen on paper, 11.3 x 8.7 in.

Gestures of Escape and Constraint

Jackie Brown's *Strata*, 3D-printed and hand-built ceramic stoneware, at first looks like a naturally-found, organic specimen, a fragment of coral reef or a collection of fungus from deep in a forest. The title of this ambiguously topographic sculpture, *Strata*, alludes to geological layering (most often sedimentary rock), but the carefully accumulated coil trails and narrow loops reveal the digital "hand" of the 3D printer. Brown not only embraces the accidents and aesthetic process of this means of automation, she also acknowledges that technology is only a single step in a more intimate process of shaping and combining forms.



JACKIE BROWN

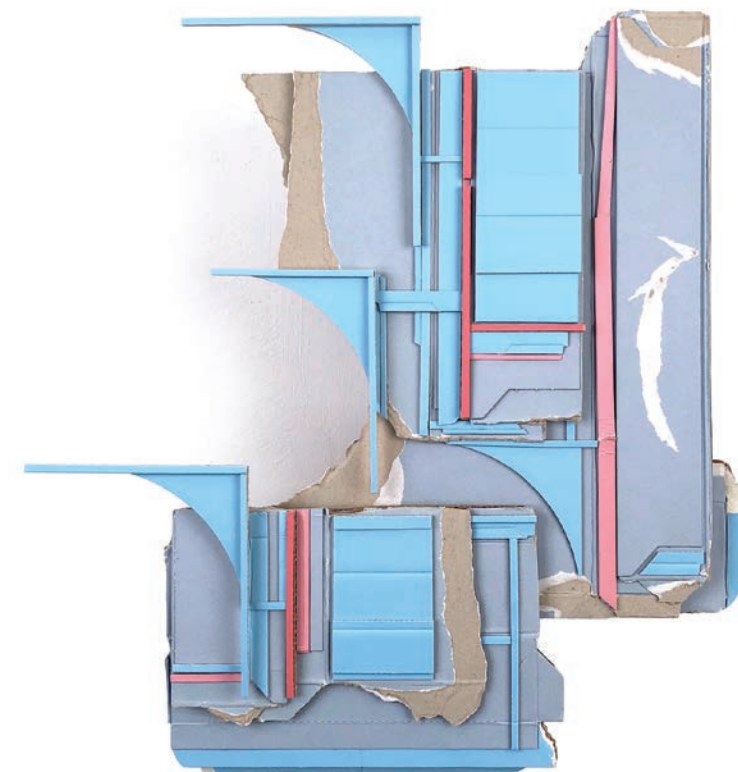
Strata, 2021

3D-printed and hand-built
ceramic stoneware,
10 x 16 x 12 in.

RYAN SARAH MURPHY

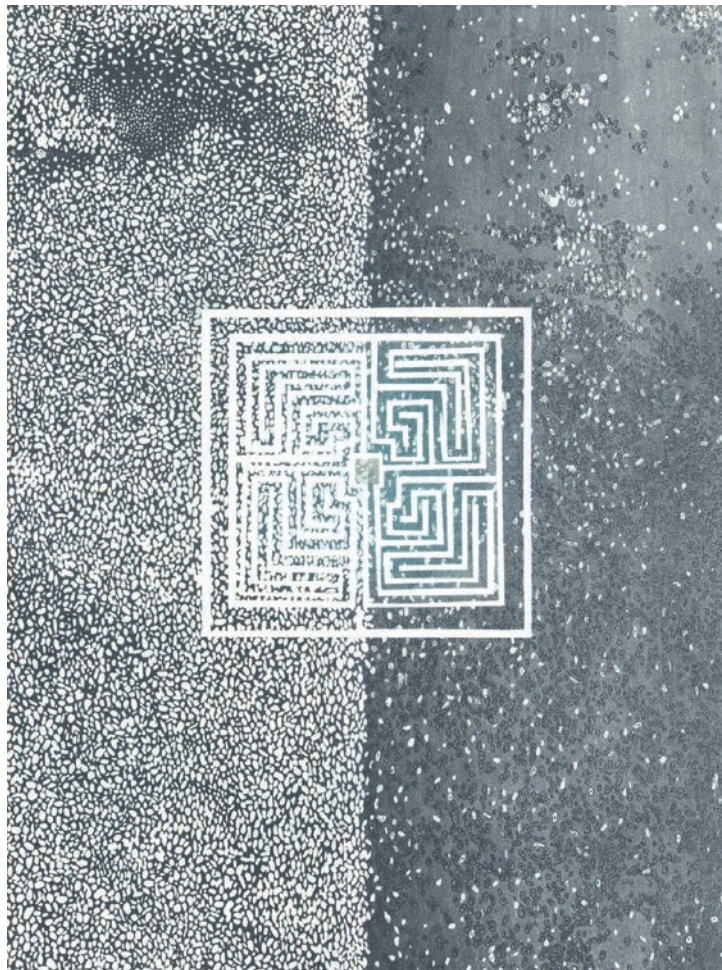
In Brackets, 2020

found (unpainted) cardboard,
foamcore, 16.75 x 15.5 x 4.75 in.



While Brown's sculpture evokes organic phenomena, **Ryan Sarah Murphy's *In Brackets*** is redolent of an architectural cityscape. With a very careful consideration of materiality, Murphy takes found (unpainted) cardboard to create an analogy between detritus and large-scale urban ruin. The repetition of arches and other fragments that suggest posts, lintels, walls, and windows torn edges depict an architectural space that appears violently torn, blown apart from its surroundings. Murphy's work illustrates both this sense of catastrophic aftermath and offers a quieter meditation on what she has identified as the "inherent energy within discarded objects."

Like Murphy's interest in finding structure within disarray, the balance between order and chaos is central to understanding **Locus Xiaotong Chen's** *Labyrinth I*. Elliptical grains of rice seem to be scattered somewhat evenly over the left side of Chen's composition, but the right side is emptier, darker, as the grains punctuate the background like stars in a night sky. A square labyrinth — an ancient symbol that evokes a pilgrimage, that encourages the walker to move forward and to use one's mind and body holistically and spiritually — is balanced in the center of this composition. Chen's work evokes terrain that is mathematical and artificial, yet also sacredly abstracted and irrationally disordered.



LOCUS XIATONG CHEN
Labyrinth I, 2018
 hard-ground etching and
 water-bite aquatint, stencil
 printing on Rives BFK, 14 x 11 in.

STEPHEN GROSSMAN
Monument, 2021
 carved maple and encaustic,
 5 x 3 x 3 in.

Stephen Grossman's *Monument* is not conventionally monumental, and akin to Murphy and Chen, his work embodies seemingly contradictory measures of scale within topography. The green encaustic encases the base of a block of maple initially denotes artificial turf, a lush ground. The carved wood above might then indicate a mountain or a remnant of a stepped pyramid, an ancient wonder in miniature. Despite its diminutive size, the sculpture indeed stands in as monument, as a relic of our insistent need to mark our place in the world.

As the artists' offered their interpretations of the concept of "Scatter Terrain," our expectation that the work would offer disparate glimpses into faraway lives and locations shifted toward a realization that everyone's isolation, dependence on technology, among moments of fear, sadness and boredom, offered profound shared perspectives. Seeing the resonances and repeated themes among the artworks now provides us with a sense of hope for new ways to connect across ever-changing landscapes — environmental, social, and political.



ABOUT EJECTA PROJECTS

Founded by artist **Anthony Cervino** and art historian **Shannon Egan**, Ejecta Projects is an art gallery, an artist’s studio, and a quiet space to consider collaborative artistic and curatorial undertakings. Located in downtown Carlisle, Pennsylvania, Ejecta Projects not only offers exhibition and consignment opportunities for artists, but also serves as a gesture toward community investment, a place for connection among people who crave an atmosphere of warmth and creativity. The space is conceived as the progeny of a 2015 co-written book and co-curated exhibition titled *Ejecta*. Ejecta Projects, like its earlier iteration, examines themes of failure and success, parenthood and marriage, materiality and mortality. Exhibitions and endeavors not only reflect these personal and professional preoccupations, but also respond to encounters with a broad repertoire of artists and engaged audiences.

ANTHONY CERVINO is an artist-educator who has exhibited his work professionally for over 20 years. He is Professor of Art at Dickinson College, where he has taught sculpture since 2006. A native of Pennsylvania, Cervino studied art at the University of North Carolina at Chapel Hill and Towson University before settling in Carlisle, PA. His sculptures have been included in recent exhibitions at The Gallery at Flashpoint in Washington, DC, the Institute of Contemporary Art at the Maine College of Art, the Indianapolis Museum of Contemporary Art, The Arlington Arts Center, the Minneapolis College Of Art & Design, and the Susquehanna Museum of Art, among others.

SHANNON EGAN received her PhD in the History of Art from Johns Hopkins University and is Director of the Schmucker Art Gallery at Gettysburg College, where she curates exhibitions of contemporary and historical art and teaches courses in art history. She is the author of articles on photographers Edward S. Curtis and Jeff Wall. With Marthe Tolnes Fjellestad, she is the co-editor and co-curator of the forthcoming book and traveling exhibition titled *Across the West and Toward the North: Norwegian and American Landscape Photography*.

When we started Ejecta Projects we wanted to complement the progressive, community-driven programs and businesses that make Carlisle so special. We also wanted to do our part to foster and support change. While we understand that individual artworks or exhibitions are unlikely to dramatically incite the social, political, and environmental shifts that we know are necessary for a healthy and sustainable society, we are firm believers that art promotes an atmosphere that supports reflection and growth. Like oxygen feeding a flame, art accelerates the “fire” that spurs change.

ABOUT THE ARTISTS

AVYE ALEXANDRES'S multi-disciplinary practice investigates the psycho-social ramifications of structures and space. Evolving from a background in photography and performance her work encompasses immersive sculpture, film and video, conceptual or participatory works, as well as site-specific installations. Her series *Flipping Me Flipping You*, which includes never-ending games and objects, video and performance, is an absurdist activation of the self-actualization rhetoric and manipulative economies of 'educational' real estate investment programs. Originally from Athens, Greece, Avey has lived in the United States since the age of seven, where she completed a BFA from Southern Methodist University, an MFA from the University at Buffalo and receives grants and fellowships to exhibit, screen and perform her work in galleries, museums and non-traditional spaces nationwide. She currently resides, with her partner and over 47 houseplants, in Buffalo, NY.

CHAD ANDREWS is a contemporary American artist and printmaker. The innovative work emanating from Paper+ (his printmaking studio) continues to gain the attention of collectors, galleries and museums. His seemingly intuitive output startles the viewer with inspired drawing, painting and printing techniques. Andrews teaches printmaking and foundations at Bloomsburg University. His work has been exhibited nationally and internationally.

SARAH AZIZ is a Visiting Assistant Professor at the University of Colorado Denver. She holds a B.Arch. from Liverpool John Moores University, an M.Arch. from the School of the Art Institute of Chicago, and has taught at the University of Wisconsin-Milwaukee and Texas Tech University. Sarah's work explores ways of circumventing ineffective modes of information distribution and cultural production and includes her directorship of MOOCH Series and a MacDowell Colony Fellowship.

JACKIE BROWN lives in Maine where she teaches sculpture as an Associate Professor at Bowdoin College. Her work has been featured in exhibitions across the United States, including work at the Center for Maine Contemporary Art, the Ann Arbor Art Center, and The Delaware Contemporary. Brown has participated in numerous art residency programs including the European Ceramic Work Center in the Netherlands, the Archie Bray Foundation in Montana, and the Museum of Arts and Design in New York City. Brown received her MFA from Virginia Commonwealth University and her BA from Hamilton College.

STEFANI BYRD’S practice focuses on the intersection of technology, digital media, and the impact of networked forms of communication on interpersonal communication. Her work engages issues such as digital feminism, ethnocentrism, trolling, mindfulness, and the overlaps of digital and physical spaces. Her work has been exhibited internationally and nationally at the CICA Museum (South Korea), SONIC MATTER Festival (Zurich), MOCA San Diego (San Diego), San Luis Obispo Museum of Art, and A.I.R. Gallery (Brooklyn). She holds an MFA in Visual Art from UC San Diego and is currently Assistant Professor of Experimental Media in the Film Studies Department at the University of North Carolina Wilmington.

ZOË CHARLTON makes figure drawings with collaged elements, installations, and animations that depict my subject’s relationship to culturally loaded objects and landscapes. She is a collaborator, art activator, and co-founder of ‘sindikit, a collaborative, research-centered, art initiative that centers race, gender, and sexuality. She is a child of an educator turned into an artist-scholar and a Professor of Art at American University (D.C.). She is Black, female-identifying, southerner by birth [Tallahassee Lassie], a military dependent (Air Force) and “country girl” who grew up in the northernmost county in Maine. She is a citizen-artist, holds a seat on the Maryland State Arts Council, and is a board member at the Washington Project for the Arts (DC).

LOCUS XIAOTONG CHEN (b. 1996, Beijing, China) is a New York based visual artist who engages with various fine art media to explore the potency of self and artistic expressions — printmaking, papermaking, installation, book arts, collage, assemblage, and fiber arts. She explores the language of materiality and media. Hybridizing the nostalgia for eastern aesthetics, and logistics from western art institutions, her work traverses fluidly between art and craft, nature and artifact, personal and universal. Chen graduated from Pratt Institute with a BFA in Printmaking. Her work has been exhibited in New York, Pennsylvania, Maryland, Ohio, Oklahoma, and California in the US and internationally in Milano. Chen had her first solo show, Ode to Osedax, with LATITUDE Gallery NY in October 2020.

SARAH CROFTS is a multi-disciplinary artist living between Brooklyn, NY and Bogotá, Colombia, who works with various time-based processes to create objects and installations that consider the role of power dynamics associated with city and agricultural landscapes. Her career has crisscrossed both the art world and the film industry. Sarah has participated in exhibitions and screenings in the US and abroad, and attended artist residencies at Woodstock Byrdcliffe Guild and Vermont Studio Center.

JASON CYTAKI is an Associate Professor of Painting at the University of Oklahoma. Jason earned MFA from the University of Notre Dame in 2011 and now lives and works in Norman, Oklahoma. His work examines the underlying framework that mediates the values, meanings and symbols of the world we inhabit.

JON DUFF (b. 1986, Oconomowoc, WI) received his MFA at the Maryland Institute College of Art (MICA) in 2012, and his BFA from the University of Minnesota in 2008. He is a 2011 alum of the Skowhegan School of Painting and Sculpture, and he attended the Triangle Artists’ Workshop in 2012. After graduating from MICA, Duff was a finalist for the Janet and Walter Sondheim Award in 2012. His work has been exhibited internationally and has been featured in numerous publications including New American Paintings, ArtMaze, Ambit and JOIA Magazine. Duff is currently employed as the Exhibitions and Art Collection Curator at Adelphi University in New York while he also pursues independent curatorial projects.

JASON J. FERGUSON is an installation and performance artist originally from Washington, D.C. He received his BFA from Towson University in Baltimore and continued his studies at the University of Delaware where he completed his MFA in 2006. Ferguson’s work has been exhibited internationally including exhibitions in Tokyo, Berlin, São Paulo, and Tirana; as well as nationally in Brooklyn, Chicago, Philadelphia, Baltimore, Kansas City, and Detroit. Ferguson currently resides in Michigan where he is a Professor in the School of Art & Design at Eastern Michigan University.

ELS GEELLEN is a Dutch artist who lives on an organic farm in western Norway. She was educated at the Academy of Fine Arts in Amsterdam, but has also studied biology at the University of Utrecht. Her fascination with nature and her passion for detail is evident in her work. She has participated in various exhibitions and landscape art projects in Sweden, Norway, Romania, the Netherlands, and the US. Geelen has been leader of the board of Kunstnarhuset Messen, an artist residency program in Ålvik, Norway.

STEPHEN GROSSMAN is a visual artist working primarily in sculpture, drawing and painting in New Haven, CT. He was trained as an architect and received his BArch from The Cooper Union in 1986. His work focuses on architectural space as related to the movement of the human body. He has on occasion taught design and drawing, curated exhibitions, run a figure drawing group, juried exhibitions, and generally has been active in local arts organizations. Stephen is an avid gardener and aspires to design a garden for contemplation.

Through explorations of unexpected material collisions, poetic narratives, and shared iconography, **STACY ISENBARGER** continuously seeks ways to express complex negotiations of place and the desire to feel whole within it. As Associate Professor of Art + Design at the University of Idaho in Moscow, ID, she celebrates her opportunities to explore creative communication and empowerment. When she's not teaching or making—and sometimes when she is—she's usually dancing since the act continuously validates her joy of community acceptance and shaking up space.

LEEKYUNG KANG creates spatial illusions by capturing unseen architectural spaces between the second and third dimensions. Kang earned her MFA from Rhode Island School of Design and BFA from Seoul National University. She has taught at Rhode Island School of Design, Virginia Commonwealth University in Qatar, Idaho State University and currently working in Hope College as an assistant professor. Kang has participated in several residencies internationally including the Fountainhead fellowship at Virginia Commonwealth University in Qatar and the Vermont Studio Center. Kang's work has been exhibited in South Korea, Doha, Qatar and throughout the U.S.

HEATHER LEIER is an Assistant Professor in the Department of Art and Art History at the University of Calgary in Treaty 7 region in southern Alberta, Canada. Through her art practice, she employs research-creation approaches to examine embodied trauma and problematize shared assumptions of socially constructed life-phases and identities. Leier has exhibited her work widely both nationally and internationally and has curated a number of contemporary art projects. She also was the 2020 recipient of the University of Calgary Sustainability Teaching Award. When she isn't teaching or working on various print projects, she is likely tending to her growing plant collection or helping to facilitate gallery programming at Alberta Printmakers Society. Leier is a white settler and her pronouns are she/her.

JULIA MATEJCEK, born in Toronto, Canada, is an artist currently based in Columbus, Ohio. Her photography practice is built on observing, encountering, and contemplating the more-than-human world. Recently, she has been spending large amounts of time photographing the deer in her neighborhood on film. She is currently an MFA candidate in the Department of Art at The Ohio State University.

RYAN SARAH MURPHY is a visual artist living and working in New York City (USA). Her cross-disciplinary practice is process-driven and incorporates video, sculpture, mixed media works on paper and photography. Murphy's work has been shown in solo and group exhibitions across the US and internationally.

SARAH NANCE is an interdisciplinary artist based in installation and fiber. Her work explores the entanglements of geologic processes and human experience, citing archived, constructed, and speculative landscapes. She has lived in the geologies of the Driftless Area, Oregon, Iceland, and eastern Canada, and is an avid fossil hunter. Nance is currently Assistant Professor of Interdisciplinary Art at SMU in Dallas, TX.

KEN REKER, Professor in the Art + Design Department and Director of the Winfisky Gallery at Salem State University, received his MFA in sculpture from the School of the Art Institute of Chicago and a BFA in drawing and printmaking from the University of Louisville. His public commission for the Boston Children's Museum was an assemblage of objects from the museum's Chinese collection into a large window installation that represented a three-dimensional Chinese landscape painting. In 2016, DOUBLE TROUBLE was commissioned by the Fort Point Arts Community in Boston. The sculpture examines our titanic love affair with plastic and petroleum-based products. In 2019, he exhibited work in BODIES, BORDERS, BRIDGES at Merrimack College, in a group exhibition that presented art as a bridge to explore contemporary crises related to identities, criminalized migration, refugees and border crossing. He is currently showing work online in MAKING A WAY / ARTISTS RESPONDING TO THE CORONAVIRUS.

DAN RULE was born in Belleville, IL in 1977. He studied printmaking at Southern Illinois University Carbondale (BFA) and Northern Illinois (MFA). He works primarily in painting, video and animation, often focusing on topics that are scientific and philosophical in nature. Dan is currently an Associate Professor of Art at the University of New Orleans, where he runs the Digital Art, Video and Animation area. He lives in New Orleans with his 3 children and is currently building a house.

SAMANTHA SANDERS (b. 1994) is an artist living and working in Philadelphia, PA. Sanders' works tenderly explore nostalgia, grief, her Pennsylvania German heritage and agricultural sustainability through works on paper and oil painting. Her works are primarily made up of handmade earth pigments, made from flowers, nuts and food waste. She has exhibited at galleries throughout Pennsylvania, such as Ejecta Projects, Inliquid Gallery, The Kimmel Center for the Performing Arts and The Pennsylvania Academy of the Fine Arts.

STEPHANIE SERPICK is a painter whose work explores themes of isolation, grief, and healing. Her work has been shown in various exhibitions in the U.S. and internationally, and she is a fellow at several residencies, most notably at MASS MoCA in North Adams, Massachusetts, the Florence Trust Studios in London, and the Vermont Studio Center, where she was awarded a full fellowship and stipend to attend. She received a Pollock-Krasner Foundation Grant in 2020 and the Ruth and Harold Chenven Foundation Grant in 2018. Stephanie earned her BFA from Carnegie Mellon University and MFA from the University of Chicago. She currently lives and works in Brooklyn, N.Y. with her cats, Jasper and Toby, who are in charge of the household.

CASEY JEX SMITH holds a BFA from Brigham Young University and an MFA from the San Francisco Art Institute. He currently resides in Utah, USA with his wife and fellow artist Amanda Smith and their two children. His art has been exhibited at The Drawing Center (NYC), Yerba Buena Center for the Arts (SF), Utah Museum of Contemporary Art (UT), and Spring Break (LA). Casey loves playing open world RPG's on his XBOX, watching the NBA playoffs, and making numbered lists of his favorite horror movies when not doing UX Design and making drawings.

CHLOE WILWERDING is a Salem, Massachusetts-based interdisciplinary artist. Her childhood immersion in Catholicism in Nebraska awakened her to the simultaneous inspiration and manipulative power of symbols and rituals and presented a dichotomy between what's human and what's transcendent. Drawing from this introduction to spiritual inquiry, she creates renditions of spaces, rituals, interactions, and objects in order to explore the question, "What does it mean to be human?" Myth, spirituality, and philosophy provide her with insight into the multitude of ways that people have processed primordial questions about who we are, how we relate to each other, and how we contextualize ourselves in our environments. Chloe earned her BA in Political Science and Studio Art from Middlebury College and her MFA in Printmaking from Rhode Island School of Design.

