

SHAPING OF  
AMERICA

**A PAINTER'S PERSPECTIVE**

# The Shaping of America

January 6 - 29, 2022

Pam Cardwell, Janis Goodman, Cecily Kahn  
Ying Li, Kayla Mohammadi  
Deirdre Murphy, Carrie Patterson, Jennifer Pritz  
Rebecca Rutstein, Kendra Wadsworth

Organized by Carrie Patterson

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## Shaping of America: Medium-Specificity as Passive-Aggressive Resistance

Although endless contention over what laws, procedures, and principles define this nation forms part of the American blueprint, Carrie Patterson and the other artists in this exhibition cannot have known the nature and extent of the cataclysms that would entangle us when they embarked on this project. Nevertheless, this exhibition of painters that boasts divergent processes and idiosyncratic connections to nature has become more urgently relevant, not less, in the face of threats to justice and civil society, all in the midst of a pandemic that disproportionately affects the poor and people of color. Since I was asked to contribute an essay to this exhibition, the condition of crisis in America has compounded. Questions about what counts as American are integral to political debates, which often center on entitlement to legal protections. These abstract concepts have played out in concrete terms.

Anxiety over art's duty or capacity to affect political change seem to be ingrained within modernism itself, as its history contains numerous examples of the drive to shed reference and achieve art-for-art's-sake autonomy, but also to participate in worldly events. In the 1960s and 70s, some critics castigated Black abstract artists for seeming to capitulate to establishment taste when they abandoned legible iconographies, but artists such as Melvin Edwards, Felrath Hines, Alma Thomas, Jack Whitten, and many others found abstraction to emblemize and actualize the liberation so sorely needed then and now. At this late date, abstract painting is still sometimes considered conservative, but in fact no approach or medium has escaped marketability or academic reification, and so whether and how conservatism or radicality are valid measures depends on the way an artwork relates to the wider sphere of human experience. This occurs on planes other than that of picturing.

By positing the landscape as not a fixed picture but a worked-through experience according to the painter's own painstakingly developed methods, the exhibition calls for an imaginative and thoughtful viewer who looks for something other than confirmation of one's own demands. *Shaping America: A Painter's Perspective* challenges our habit of measuring the world for division and use, and, as its unapologetic subtitle suggests, to vicariously and empathetically rehearse the varied processes of the artists who, as Patterson puts it, "translat[e] lived experience into abstract painted form. . . ." This is an endeavor that occurs within relatively traditional confines of the media, without the often effective but by no means compulsory elements of collage, assemblage, video, and installation with which some painters have augmented their practices over the last century. This is a show of, if we can use the term in a pragmatic rather than a dogmatic way, pure painters.

Medium specificity was once an appealing if abstract concept that defined a focus on those aspects that set one's work aside from other, competing or distracting elements. The backlash against modernism and specifically the criticism of Clement Greenberg made this idea anathema or at least quaint. Its renewed, relaxed form now models commitment and analogizes the agency one can take over one's environment.

After the poststructuralist critique of the author and feminist and postcolonial criticisms of the possessive gaze, a new subjectivity has returned that does not suppose itself to be universal, but which weaves together particularities of economics, gender, race, and locality. This subjectivity, empowered as to personal choice within this constellation of factors, is on display here, exercising its authority, not over the land or of other subjectivities, but over its own self-realization. This is especially urgent in the face of a political faction that denies selfhood, citizenship and humanity to women and people of color.

Therefore, the entitlement to "shape America," by which these artists insist upon a malleable, that is to say, improvable, identity to our country, is deeply threatening to those who hold that the United States is a white Christian nation.

Although all the paintings tend to the abstract, they vary richly. Legible representation, either of isolated entities or coherent space is present, as are vigorous gestures that contrast color, texture, direction and scale, amounting to an insistence on the sufficiency of these elements. In still other works, hard-edge yet gradated facets seize the plane while expanding into fathomless depths. Together these approaches reject the notion of a singular or "normative" esthetic paradigm that would render others ancillary or irrelevant.

Amid the pluralism of our era, critical and curatorial models have emerged that privilege networks of citation over artists' decisions about incident and distinctions. The networked condition David Joselit dubs "transitive" in his 2009 essay "Painting Beside Itself" renders each painting an interchangeable node within an ensemble, present or implied, while "atemporality," the conceit of Laura Hoptman's 2014 survey of painting at the Museum of Modern Art, pre-empts the possibility of ambitious engagement with painting's historical forms in favor of a chic and disaffected pastiche.<sup>1</sup> Isabelle Graw presents a stark dichotomy between "painting that repudiates its supposed essence [and] one that keeps within its allotted boundaries and has unbroken faith in itself."<sup>2</sup> If, according to Graw, the most interesting painters (in her estimation Martin Kippenberger and Jutta Koether) are ones who have "incorporated the demands of the critique of painting into their practices and internalized the lessons of Conceptual art and institutional critique, rejecting the notion of a purely immanent and unambiguously circumscribed painterly idiom,"<sup>3</sup> then one cannot do one without the other;

one cannot responsibly paint without distending and hybridizing one's practice. "Painting per se," as Merlin James put it,<sup>4</sup> is hopelessly retrograde.

Contrary to this new orthodoxy, all of these artists propose form rather than allowing it to be determined by a matrix of visual culture. They don't report through collage or sampling, but commit to relatively, but not absolutely traceable procedures. Each artist takes a leap between what she sees and what she does. Representation is itself a process of abstraction, wherein visual elements bleed into a productive feedback loop of perception and form-giving action. Explaining her curatorial choices, Patterson stresses the multiplicity of possibilities—each work can be "parts of a whole," or "many places rather than one place." In invoking Lois Dodd, Patterson points out the broad themes one may derive from specific and local subjects. Life, death, yearning, and displacement emerge not only from a sunlit wall but through a carefully placed mark or arrangement of shapes, because they are evidence of decisions.

Patterson cites the book *The Shaping of America* by geographer D.W. Meinig as the inspiration for this gathering of painters. In particular, she was struck by the idea that "landscape" is reconfigured according to the position and assumptions of the perceiver. Not only is this a perfect analogue for the work and experience of the painter, but it is also a license and imperative for the viewer to actively construct coherence and meaning out of that which is before her. For all their conspicuous technical knowledge, these paintings are, in a way, unfinished, in that they rely on the viewer to bring them together in her own eye and mind, to ask: What does this suggest? How could this relate to a lived experience? From what processes would this result? What effect does this part have on that? And so on. Rather than serving up a tidy and direct package that ties image and meaning into an unproblematic whole, these painters' immersion in their crafts disconnects the terms of signification and opposes calcification of meanings.

In Patterson's work, modular, layered colors and gestures are indicative of experiences of space and time. The gesture is measured in dialogue with geometry. She balances, or rather collides, indications of rigor and abandon, such as measured segments sometimes painted and sometimes inherently colored, which subdivide almost entropically, as well as the lavishly applied strokes, whose energy reveals on closer inspection a practiced and internalized prowess with the subtlest variations of her tools and materials. These dichotomies collapse and blend, and the viewer is left to experience, rather than evaluate.

A similar dialectic, albeit more lyrically deployed, is at work in the paintings of Cecily Kahn. Here more miniscule marks cover the surface, which intimate an architectonic yet scintillating tableau. Kahn sets up and then crosses borders with layers of color that suggest interwoven vines, dappled sunlight, and running water, but nothing so much as paint worked with care and attention.

Janis Goodman brings front and center the invention that is endemic to paintings of nature. Always constructions, she asserts this quality of constructed-ness through wild caprice, always within a well-defined visual idiom. There is something nostalgic, harkening to nineteenth century romanticism with an almost sci-fi twist and not a little surrealism in her floating forms. Importantly, they show the abstraction of representation, because they are not, as a quick glance suggests, clouds, trees, nor bodies of water, but instead improvisational forms upon colored grounds that take advantage of the organic possibilities of both the medium and this realm of images.

Like Goodman, Dierdre Murphy reflects on the conventionality of representation through meticulous focus on and deliberate isolation of elements. However, unlike strategies that emerged in the 1980s

that often amounted to mannered jeremiads on the supposed bankruptcy of visualization, Murphy insists on the poetic feeling inherent in her subjects through carefully considered compositions that bear an almost medieval artificiality. Her paintings' tenuous, searching, but not quite palpable relationships between birds, flowers, abstracted lines of force, and cloud-icons amplify their potential meaningfulness, which the viewer must ultimately fulfil.

In the wake of high modernism, some critical circles clung to a linear paradigm, actually expecting photography to supersede painting as the dominant mode by which imagery and ideology would be disseminated and critiqued. Hand-in-hand with this development was to be an evolution past any regard for manual craft. As David Reed has pointed out with the lurid yet apt metaphor of the "vampire's kiss," painting has instead assimilated photography's modes of envisioning the environment. Rather than a blanket transformation, painting often challenges these aspects of photography within its frame by means of its own tradition of embodied emotional registers.

All of this plays out in the work of Jennifer Anderson Printz, as she embraces photographic imagery of the natural environment—specifically, the sky above her home in Virginia, and deftly and selectively works over these images with graphite and paint. Her work is, in a way, a diagram of abstraction itself, as it charts her visceral but, in a conventional sense, irrational reaction to a visual stimulus. Painters will understand this perfectly: filled with aesthetic emotion, but unsatisfied by the prospect of a pictorial copy of the scene of the clouds before her, Printz follows the pull of the medium in relation to the format, expressing atmosphere, time and movement, maybe even fragrance, and in the process blurring the hackneyed categories of geometry and intuition.

The terrible hazard of categorization, whether "gestural," "geometric," "figurative," "constructivist," "surreal," or any facile combinations, will inhibit vivid perception of these artists' actions upon their specific works and the traditions they choose to engage. Recent exhibitions by Pat Passlof, Mildred Thompson, and Joan Thorne have shown the unending possibilities of that which has been unfairly dismissed as the exhausted idiom of gestural abstraction, which remains as individualized as a player's touch upon an instrument.

For Pamela Cardwell, a crepuscular density gives way to a pervasive but often hidden light. Vine-like tendrils painted with a medium-sized brush span considerable distance in a composition and sometimes enclose areas that are filled in with a range of mellow or searing color. Cardwell raises the contingency of form to an almost alarming pitch as near-geometric forms begin to congeal but hold back, refusing the comfort of the known. In this way the promise of midcentury abstraction remains vital yet tantalizingly out of reach.

Kayla Mohammadi also traffics in the impalpable. Intimations of deep space co-exist with patterns that recall modernist tenets of medium specificity, with neither fealty nor bitter irony. Mohammadi instead paints an atmosphere of pleasure, one that we might again inhale or feel on our skin, even as we become acutely conscious of her paintings' abstract constructive elements and hence their intellectual distance from, though not opposition to, sensual abandon. She paints the complex cultural inheritance of painting, to which the west is becoming ever more mindful, as well as the medium's embedded desire for raw experience. This experience is neither promised nor owed; it simply remains a possibility. Amid her loose but rugged compositional structure, an emblematic angle or a shift in color feels as monumental as the heroic gestures and chiaroscuro of centuries past. Mohammadi makes a stand for the meaningfulness, not the symbolism, of composition itself.

Composition is also at stake in the work of Ying Li, and she draws her compositions out of the chaotic happenings of nature as well as her own generous and often oppositional marks. The tension, and indeed the drama that emerges in her work contradicts the story of modernism that culminate in minimalism, where all drama is resolved in a statement of formal wholeness. Of course, Li's paintings more directly reference an impressionist tradition, filtered through post-war abstract gestures of both the American and European variety. It is notable that her background in both contemporary realism and traditional ink painting gives her great facility with many styles, but instead of performative virtuosity, she has selected what is arguably, if one can forgive a certain ideological inconsistency in this essay, the cutting edge in painting today, i.e., the re-direction of historical pathways thought to be closed into spectacular and ecstatic scenes that emblemize materialized thought.

Through her collaboration with scientific methods of mapping and imaging natural phenomena, Rebecca Rutstein's paintings grasp for truth, certainty and grounded-ness. As planes, morphing grids, and more freely painted areas proliferate, this certainty recedes, but the work is not fallacious or misguided because of this. Rather, this searching quality, present in all of these painters, is a source of sensitivity and indeed authority, because it shows a tolerance for and a visual orchestration of contradiction. Rutstein evokes digital space through her torqued and stretched grid, but the manual and intimate register, now especially valued because of its scare-ness, is also inextricably woven into her vision. We must also remember that the grid, often outlandishly elaborated, pervaded experimental drawings of the renaissance, from which perspectival studies emerged. So while Rutstein's work therefore ruminates on the history of domination that accompanies any thorough visual plotting-out, the obfuscation that occurs functions as resistance, as mystery blots out our vision but invites vicarious touch.

Vicarious touch is also emphatically present in the work of Kendra Wadsworth, whose painting and drawing accompanies a practice in ceramics. This heightened consciousness of the material as earth-borne and earth-bound shows in her treatment of the painting-surface as a receptacle for both building and excavation, wherein a kind of fantasy architecture emerges. One is invited to imaginatively inhabit the interstitial spaces created between the layers charged by her aesthetic intent, and to find there an idealized expression of creativity. The horizontal rhythms that appear are never rigid, but act as a vehicle for improvised variations, almost like a daily ritual.

The painter Marina Adams has recently compared the tenacious resolve and embrace of failure and dead ends that comprise a painter's practice to grassroots political action such as Occupy Wall Street and Black Lives Matter.<sup>6</sup> Like painting, the success of these endeavors cannot be measured in news cycles, market trends, or the proceedings of academic conferences. It feels tedious and quixotic to write in defense of painting, but so is it to rage in defense of justice. I am reminded of an internet meme: "I can't explain why you should care about other people." Beautiful and incisive texts abound by Laurie Fendrich, Merlin James, and others that nevertheless feel written for support groups. I would like to think that each painting today is an argument, successful or not, for the specific experience it provides, and an example of the rewards of sustained attention to the constraints of a medium, including its stillness, flatness, and inescapable illusion. Encountering any one of them calls for a taking into account the subjectivity of the painter, not as a monolithic or all-consuming force, but as an additional consciousness beyond oneself, a challenge of otherness.

The attention for which these painters call requires a viewer who will give herself over to a mode of looking that differs from the instrumental, acquisitional, and goal-directed mindset that advanced

capitalism fosters. When we don't demand to see our own narcissistic image reflected back at us, to be re-told stories we know, but instead leap into unknown sensations, we stand a chance to break the dulling grip of administered life, from which, to be sure, the Democrats won't save us.

Note: This essay was written in the summer of 2020 and has been slightly revised. A thorough update of political events would be far too tedious and beside the point.

1 See David Joselit, "Painting Beside Itself," *October* 130 (Fall 2009): 125–34, and Laura Hoptman, *The Forever Now: Contemporary Painting in an Atemporal World* (New York: Museum of Modern Art, 2014).

2 Isabelle Graw, *The Love of Painting: Genealogy of a Success Medium*. (Berlin: Sternberg Press, 2018), 157.

3 *Ibid*, 46.

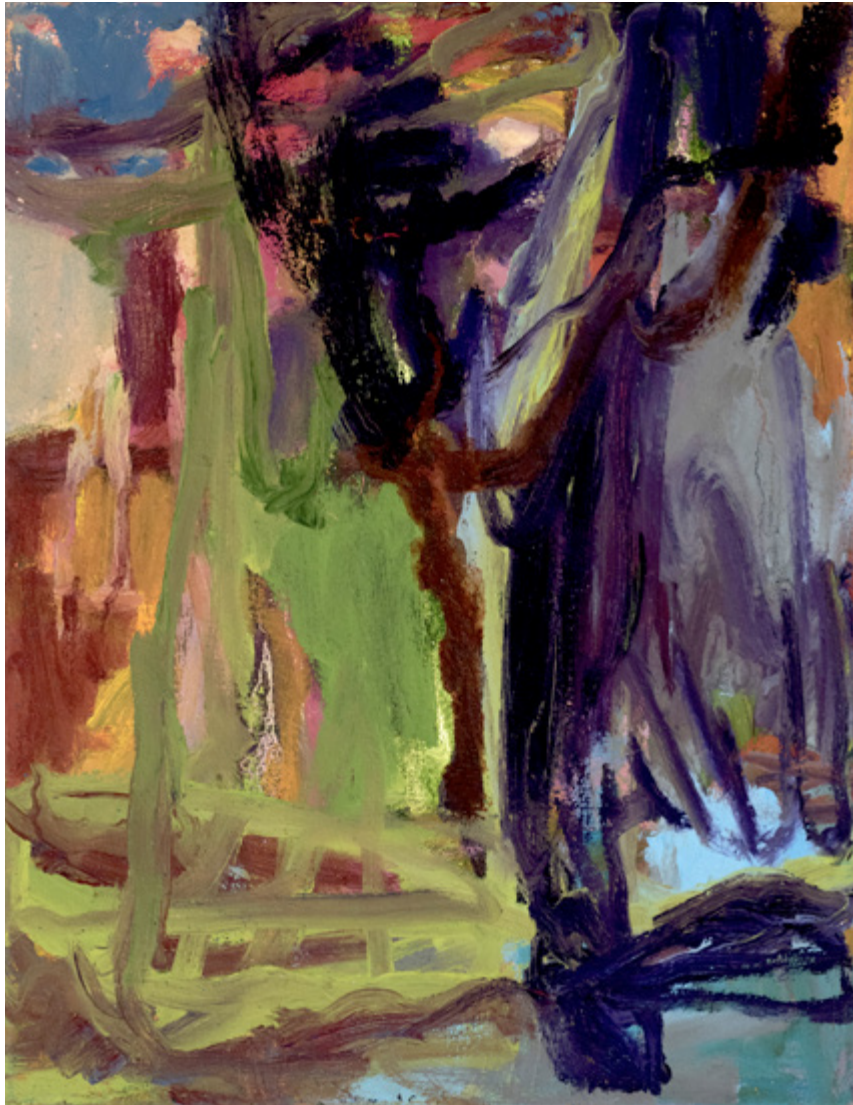
4 Merlin James, "Painting per se," lecture transcript, Cooper Union Great Hall, New York, 28th February 2002. <https://www.mummeryschnelle.com/pdf/Paintingperse.pdf>  
Accessed June 2015.

5 David Reed in Arthur C. Danto, Isabelle Graw, Thierry de Duve, David Joselit, Yve-Alain Bois, David Reed, and Elizabeth Sussman, "The Mourning After," *Artforum* v. 41, no. 1 (March 2003): 268.

6 "In the Meantime: Marina Adams. Interview by Arthur Peña."  
[https://salon94-site.s3.amazonaws.com/exhibitions/marina-adams-2/In-the-Meantime\\_Marina-Adams.pdf?mtime=20200721132002](https://salon94-site.s3.amazonaws.com/exhibitions/marina-adams-2/In-the-Meantime_Marina-Adams.pdf?mtime=20200721132002)

Accessed August 2020.





Pam Cardwell  
CM12  
2018  
Oil on canvas  
14 x 11 inches

## Pam Cardwell

Pam Cardwell received her BFA from Virginia Commonwealth and MFA from the University of Pennsylvania. She is a 2019 recipient of a Pollock Krasner grant and has received grants from the Joan Mitchell Foundation in 1998 and 2004. She has attended artist residencies at Yaddo, Albers Foundation, Edward Albee Foundation, Millay Colony and Altos de Chavon in the Dominican Republic. She has taught and traveled extensively through Turkey and received a Fulbright grant to work in the Republic of Georgia in 2007. The experience of travelling in Turkey and the former Soviet Union continues to inform her work. She has exhibited in the Art on Paper 2017 exhibit at the Weatherspoon Museum.



Janis Goodman  
*Floating Autumn*  
2018  
Oil on canvas  
60 x 60 inches

## Janis Goodman

Janis Goodman was born in New York City. She is a Professor of Fine Arts at the Corcoran College of Art at George Washington University. She maintains a studio in Mt. Rainier, Maryland and Berkeley Springs, WV. Her large-scale paintings and drawings move between the narrative and the deconstructed. Formally, the work is a conversation around gesture, color and the symbolic nature of visual language. Her work explores issues of the changing environment, natural phenomenon and concerns facing the natural world. Her work has been shown nationally in New York, Los Angeles, Atlanta, Dallas, Maine and Washington, DC. Internationally she has exhibited in Greece, Peru, Russia, Korea, Germany, Italy, England and The Netherlands. In addition to her private studio practice she is a member of Workingman Collective, a group of artists doing site specific and community related projects. Janis has been the arts reviewer for WETA's TV program *Around Town* since 2001. She co-curated the traveling photography exhibition *Is Seeing Believing? The Real, The Surreal, The Unreal in Contemporary Photography*. Her writings on art have been published in *Sculpture Magazine* and numerous artist's monographs. She has lectured at the National Gallery of Art, The Smithsonian and has been a visiting artist and lecturer at colleges and artist residencies in the United States and abroad. Janis has received numerous DC Commission on the Arts Grants to Individual Artists, The Bader Prize and is a recipient of a National Endowment support grant. Janis has an MFA from George Washington University with additional studies at the Corcoran, UCLA, Pratt Graphics and in Italy. She is cited in *Who's Who in American Art* and other publications.



Cecily Kahn  
*Currents*  
2010  
Oil on wood  
24 x 34 inches

## Cecily Kahn

Cecily Kahn was born in New York City in 1959 and was raised in a family of artists. Alice Trumbull Mason, her grandmother was a founding member of the American Abstract Artists group. Cecily holds a BFA from Rhode Island School of Design, and completed a two-year printmaking course at the Calcografia Nazionale in Rome. She has taught at Saint Mary's College and at Kent State University. She has been instrumental in forming the non-profit The Painting Center, and serves as Chair of its Advisory Board. Her work has been widely exhibited, most recently at the Jill Newhouse gallery in New York City. Museum exhibitions include The New Britain Museum of American Art, the Brattleboro Museum, and the National Academy Museum in New York. Reviews of her work have appeared in the New York Times, the Brooklyn Rail, Art in America, and the Huffington Post. Cecily Kahn has been a member of the American Abstract Artists group since 1997.





Ying Li  
*Telluride Mountains #1*  
2018  
Oil on linen  
22 x 28 inches

## Ying Li

Ying Li was born in Beijing, China, and graduated from Anhui Teachers University in 1977 before immigrating to the United States in 1983. Her numerous one-person exhibitions include those at the New York Studio School of Drawing, Painting and Sculpture, Lohin Geduld Gallery, Elizabeth Harris Gallery, The Painting Center and Bowery Gallery (all New York City), and in college and university galleries at Dartmouth, Swarthmore, Haverford, Bryn Mawr, the College of Staten Island and the Big Town Gallery, Vermont. Her work has also appeared in numerous group exhibitions, including those at the American Academy of Arts and Letters, The National Academy Museum, Tibor de Nagy Gallery, Lori Bookstein Fine Art, Kouros Gallery, and Hood Museum of Art. She is the recipient of Henry Ward Ranger Fund Purchase Award, Edwin Palmer Memorial Prize for painting from the National Academy Museum, Donald Jay Gordon Visiting Artist and Lecturer, Swarthmore College, McMillian Stewart Visiting Critic, Maryland Institute College of Art and Artist-in-Residence, Dartmouth College. Her other Residential Fellowships include: Centro Incontri Umani Ascona, Switzerland; Valparaiso Foundation, Spain; Tilting Recreation and Cultural Society, Fogo Island, Newfoundland; and Chateau Rochefort-en-Terre, France. Li's work has been reviewed in numerous publications including The New York Times, The New Yorker, Art Forum, Art in America, The Philadelphia Inquirer, The New York Sun, New York Press, Cover, Artcritical.com and Hyperallergic.com. Ying Li is the Phylissa Koshland Professor of Fine Arts, Haverford College, PA.



Kayla Mohammadi  
*Sunset III*  
2015  
Acrylic and oil on canvas  
59 x 45 inches

## Kayla Mohammadi

Born in San Francisco, CA, she has an MFA from Boston University and a BFA from University of Washington. Recent exhibitions include: Maier Art Museum at Randolph College in Lynchburg, VA; University of Southern Maine; Painting Center in NYC; Center for Maine Contemporary Art Biennial, Rockland, ME; and Caldbeck Gallery, Rockland, ME. Her awards include the American Academy of Arts and Letters Purchase Prize in 2014; The Joan Mitchell Foundation Award for Painters in 2008 and The Joan Mitchell Artist Residency in New Orleans; The Dedalus Foundation Award for The Vermont Studio School Fellowship in 2008; Ludwig Vogelstein Foundation Grant in 2006; Blanche E. Colman Award in 2004; and Constantin Alajalov Scholarship. She is currently a Lecturer at Massachusetts College of Art in Boston and has lectured on her work at University of Washington, RISD, and Dartmouth College. She lives and works in Boston and South Bristol, Maine.





Deirdre Murphy  
*Edgeland II, Looking In*  
2019  
Oil on canvas  
40 x 30 inches

## Deirdre Murphy

Deirdre Murphy investigates the intersection between art and science through the lens of biological patterns and data visualization. Her fascination with avian migratory patterns, the effects of global warming and molecular biology have led her research to Integral Molecular Biotech, Hawk Mountain Bird Sanctuary Powdermill Nature Reserve and Drexel University's Academy of Natural Science and Winterthur Museum. Murphy has exhibited internationally and extensively in the United States in museums and galleries. Her work has been exhibited at institutions including the Philadelphia International Airport, Palm Springs Museum of Art, Biggs Museum of American Art, New Bedford Art Museum, Tacoma Art Museum, Independence Seaport Museum, University of Pennsylvania and Pennsylvania Academy of Fine Art. The recipient of numerous awards and grants, most notably a Percent for the Arts sculpture commission (Dublin, CA) the Pennsylvania Council for the Arts Fellowship and a Leeway Foundation award and most recently at Ecotopian Toolkit Award - University of Pennsylvania. She has been an artist-in-residence at Winterthur Museum (DE), BioArt Science Center and LACAWAC (PA), Powdermill Nature Reserve (PA), Hawk Mountain Sanctuary (PA), Vermont Studio Center (VT) and Pouch Cove Artist Residency (St. Johns, Newfoundland). Her work has been published in *New American Paintings* and *Fresh Paint Magazine*. Murphy's work can be found in many public and private collections including Colorado Springs Fine Arts Center Museum, Temple University, University City Science Center, AlphaMed Press and Gamblin Artists Colors. Deirdre Murphy earned her MFA degree from the University of Pennsylvania and her BFA degree from the Kansas City Art Institute. Murphy a visiting assistant professor at Lehigh University and been a visiting artist at Philadelphia Museum of Art, Dickinson College, Pennsylvania College of Design and University of Texas, Philadelphia University and Kent State University. Deirdre Murphy is represented by the Gross McCleaf Gallery (Philadelphia), Boxheart Gallery (Pittsburgh) and Zinc Contemporary Gallery (Seattle).



Carrie Patterson  
*Total Station No. 4*  
2018  
Acrylic and oil on canvas  
and wood  
34 x 24 x 3 inches

## Carrie Patterson

Carrie Patterson (American, born Tokyo, Japan) has for over twenty years developed a daily perceptual painting practice that engages her mind and body by creating geometric paintings that embody a poetic, physical translation of space. She earned a BFA in Studio Art from James Madison University and a MFA in Painting from The University of Pennsylvania, and was a student resident at the New York Studio School where she worked with second generation abstract expressionists Charles Cajori, Mercedes Matter and Rosemarie Beck. Her work has been exhibited nationally, with solo exhibitions at The Painting Center (New York, NY), Mary Baldwin University (Staunton, VA), Southwest Minnesota State University Art Museum (Marshall, MN), Susan Randolph (New York, NY), AxD Gallery (Philadelphia, PA), and University of Maryland College at the Federal Courthouse (Greenbelt, MD). Her work has been included in exhibitions at Kathryn Markel Fine Art (New York, NY), The Painting Center (New York, NY), The New York Studio School (New York, NY), C2 Fine Art (St. Petersburg, FL), WPA Select at the Katzen Art Center, American University (Washington, DC) and the Sherman Gallery at Boston University (Boston, MA). Her work has been written about in the Washington Post, City Arts New York Press, Abstract Art Online, Geofom Abstract Art, and The Philadelphia Inquirer. In 2021, she was awarded a Maryland State Individual Artist Award. Patterson was elected to membership at The Painting Center and served for many years on the Executive Board. An exceptional and longstanding advocate for the arts, Carrie has served on the Board of the St. Mary's County Arts Council, volunteers her time and expertise to many arts organizations, and has authored *How to See* for The Great Courses, The Teaching Company. Under the umbrella of CP Art Studio, LLC, Patterson founded theyellowline.co, an arts education company that provides art projects for everyone and in 2020, thegesso.com, a college art admissions consulting company, providing guidance for college bound artistic teens and their families. She currently serves as the Steven Muller Distinguished Professor of the Arts at St. Mary's College of Maryland where she is a tenured Professor of Art and chair of the Department of Art and Art History.

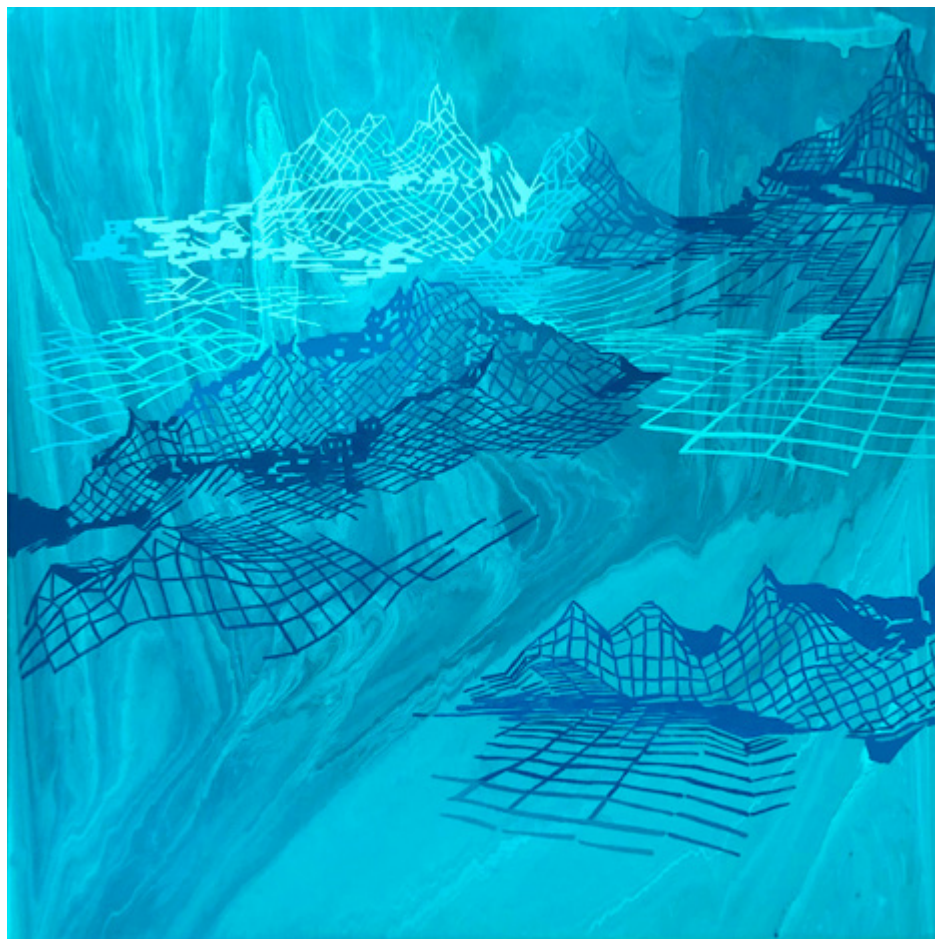


Jennifer Printz  
*A Pause of Life*  
2018-19  
Acrylic and graphite on  
cradled birch panel  
36 x 24 inches

## Jennifer Printz

In her studio practice, Jennifer Printz gravitates towards meditative processes most recently focusing on mixed media work made with a gentle and deliberate mark making that create an intrinsic presence within her work. Printz' art has been exhibited in numerous solo and group exhibitions across the United States and abroad and has been included in publications as diverse as *Tricycle* and *The Carolina Quarterly*. She has been awarded artist residencies at locations such as the Cité Internationale des Arts in Paris. Printz received her MFA from The University of Georgia, has been an active arts leader in a variety of professional organizations and currently teaches drawing at Florida International University in Miami.





Rebecca Rutstein  
*Big Pagoda II*  
2020  
Acrylic on canvas  
36 x 36 inches

## Rebecca Rutstein

Rebecca Rutstein – whose work spans painting, sculpture, interactive installation and public art – creates work at the intersection of art, science and technology. With interests in geology, microbiology and marine science, Rutstein is passionate about creating visual experiences that shed light on hidden environments, forging a dialogue about stewardship in the face of climate change. Rutstein has been an artist-in-residence at locations around the world, including five expeditions at sea and two dives to the ocean floor in the *Alvin* submersible. Her collaborations with scientists through residencies and workshops have been funded by the National Science Foundation, National Academies of Science / Keck Futures Initiative, Ocean Exploration Trust and Schmidt Ocean Institute. Rutstein has received the prestigious Pew Fellowship in the Arts, an Independence Foundation Fellowship, Pennsylvania Council on the Arts grant, is an MIT Ocean Discovery Fellow, and was recently named the Delta Visiting Chair for Global Understanding – awarded to leading global scholars and creative thinkers who do groundbreaking work at the University of Georgia. Rutstein's work has been featured on ABC, CBS, NPR, and in the Wall Street Journal, Huffington Post and Philadelphia Magazine. With over 25 solo exhibitions, Rutstein has exhibited widely in museums and institutions, and her work can be found in public collections including the Philadelphia Museum of Art, Pennsylvania Academy of the Fine Arts, Georgia Museum of Art, Yale University, University of New Mexico, Temple University, Johns Hopkins Hospital, AT&T and Delta Airlines. Rutstein holds a BFA (magna cum laude) from Cornell University and an MFA from University of Pennsylvania. She has been represented by Bridgette Mayer Gallery in Philadelphia since 2001, and also works with Sherry Leedy Contemporary in Kansas City, Space Gallery in Denver, and Galleri Urbane in Dallas.



Kendra Wadsworth  
*Push*  
2017  
Oil, tar, graphite on canvas  
48 x 36 inches

## Kendra Wadsworth

Kendra Dawn Wadsworth earned a BFA in Painting and Printmaking from Virginia Commonwealth University and an MFA in Painting from The University of Pennsylvania. She also spent time studying abroad as an exchange student at the University of Plymouth in Exeter, England. Wadsworth has had work shown extensively throughout the country and she is the recipient of many prestigious awards. For the past ten years, Wadsworth has been instructing fine arts at the Virginia Museum of Fine Arts. Prior to that, she was a fine arts instructor at numerous colleges and art centers in Philadelphia, New Jersey, and Tucson, Arizona. Wadsworth has also worked as a Union Scenic Artist 829 and 52 in New York City and Philadelphia; most notably, designing and creating the installations for the Academy Award winning motion picture, "A Beautiful Mind."

