

UTOPIA/DYSTOPIA

May 20–June 30, 2017

About the Exhibition

Utopia/Dystopia is a national juried exhibition featuring 39 artists from 15 states. Artwork in the exhibition reflects the idea of utopia, dystopia, or a combination of the two, as interpreted by the artist. Juried by John Massier, curator at Hallwalls Contemporary Arts Center in Buffalo, NY.

Artists:

Elisa Albrecht	Neil Marcello
Mandi Antonucci	Pamela Markman
Muhammads Aslam	Robert Marsala
Lauren Bailey	Jennifer McCandless
Susan Marie Brundage	Vanessa Michalak
Phyllis Bryce Ely	Brian Nacov
Thomas Chaffer	Sarah Peck
Maureen Church	Laurie Pettine
Cecily Culver	Anna Pleskow
Andrea Durfee	Ben Pranger
Maryrose Fridey	Cherry Rahn
Kathleen Friedrich	Edward Rushton
Elyse Gambino	Bill Santelli
Dain Gore	Ran Shu
Sean Hottois	Bill Stephens
Donald Keefe	Dan Streeting
Emily Kenas	Michael Tarantelli
Marnie Lersch	Duat Vu
Harry Littell	Leonie Weber
Polly Little	

Elisa Albrecht

Elisa Albrecht is from Ashtabula Ohio. She studied fine art with a focus in drawing and painting at Kent State University, graduating in the fall of 2015. Currently, her work is focused in styles from surrealism—she adds repetitive lines and other various marks to create new spaces and figures.

“Responding to patterns and textures left from chance impressions on the surface, I fabricate an entirely new space or subject matter through the use of line, value, and other various mark making. The landscapes and figures shaped concentrate mainly on historical and folkloric themes.”

Mandi Antonucci

Mandi Antonucci is a visual artist residing in Geneseo, New York. She works primarily in colored pencils and graphite, exploring the themes of loss, mental illness, and the fragility of life. She teaches high school art in Batavia.

“My work explores the concept of mental illness and how it can transform individuals in ways that are invisible to others. I attempt to make mental illness visually tangible, by creating symbolic portraits of my subjects that pull from real life experiences and imagined reality. My drawings attempt to show the vulnerability of the individual, their precarious and fantastical reality, and the effects their mental state has made in their lives.”

Muhammad Aslam

Muhammad I. Aslam is a sculptor currently operating out of Rochester, NY. His sculptural work focuses on the human figure in combination with symbolic surrealist elements. Through this imagery Aslam explores themes of loss, replacement, and time.

“Subjection is an allegorical work focusing on a more domineering air. Here a central ‘lead’ figure is depicted in the act of preparing to drag a prone figure behind him. Both figures are modeled in a state of deterioration, with their headgear, alchemical symbolism, and physiques suggesting their former stations.”

Lauren Skelly Bailey

Lauren Skelly Bailey explores surface, form, and the layering of histories with her ceramics. She is drawn to controlling the unexpected, and her intentional decision making allows her to develop new facets of her process of creating clay conglomerations. Bailey received her MFA in Ceramics from Rhode Island School of Design and her MA and BFA in Studio Art from Adelphi University. She has apprenticed internationally and exhibited nationally, and currently resides on Long Island.

“My work explores methods of making assemblage sculptures, conglomerations, installations, and figurines. I consider myself as an explorer, seeking new ways of layering, swirling, forcing, bending, breaking and reusing surfaces. A conversation between elements of nature emerges from her practice: flora, fauna, rocks, and the tooled objects made by man are called to mind. In combining them, I forge a new perspective of these elements.”

Susan Marie Brundage

Susan Marie Brundage received her M.F.A. in painting from the Massachusetts College of Art and Design in 2009. Recent exhibitions include "Pattern Recognition" at the Woskob Family Gallery and "Sense of Place" at the Elmhurst Art Museum. She is currently an instructor of visual art at Penn State Altoona.

"Xanadu: House of Yesterday is part of the series, Dawn of a New Day which explores futuristic architecture from the mid 20th Century as we experience it today. These places speak to an envisioned future Utopia, but time and entropy have tarnished their once optimistic message."

Phyllis Bryce Ely

Phyllis Bryce Ely earned her BFA from RIT. Honors include awards at the Sonnenberg Arts and MAG's Clothesline festivals. Juried exhibitions include Made in NY 2017 (Schweinfurth Arts Center) and the Memorial Art Gallery's Finger Lakes Exhibition, where in 2013 she received the Gertrude Herdle Moore/Isabel Herdle Award.

"In this painting, I am responding to a photograph taken by my father, Joseph Loder Bryce, as a Navy photographer aboard an Arctic icebreaker in 1952. The ice shapes and breakthrough red in my painting suggest a contemporary view of a decades-old Arctic landscape that once was my father's place in the world."

Thomas Chaffer

“Thomas C. Chaffer is an Art Outreach Machine”. He is a painting instructor from Rochester, NY that is always advocating a “you can do it” spirit everywhere he goes. His life has been traveling the country studying art, people, and their relationship.

“Some day when we must rise above the smog to see the sun the ‘Clowns’ will still tear us down. I have always been a fan of fantasy and science fiction art. The cover of an old science fiction magazine or a fantasy paperback always grabs my attention.”

Maureen Outlaw Church

Maureen Outlaw Church was born in Watertown, NY in 1960. She received a BFA at the College of Ceramics at Alfred University in 1983, majoring in painting. Early in her 33 year art teaching career in Greece, NY, she matriculated to earn her Masters in Art Education at Nazareth College. She painted at The Memorial Art Gallery Creative Workshop in Rochester, NY from 2001 until 2014 with instructor Fred Lipp. Her work has been exhibited at various art galleries locally and abroad. She lives in Rochester, N.Y. with her husband, and works out of her studio #303 at The Hungerford building in Rochester, NY.

“My colorful abstract expressionist landscape paintings are created with layered clear oil color glazes contrasting in value with simple, bold compositions. The images are based on imagined and/or inspirational local vistas near the Genesee River. I have been working on this series for over a decade. The mediums I work in are oil on canvas, encaustic wax, drawing, printmaking, and plein air.”

Cecily Culver

Cecily Culver is an artist and art educator currently residing in Rochester, New York. She earned her Bachelors of Fine Arts from Rochester Institute of Technology followed by her Masters of Fine Arts from Arizona State University. She was the 2015 recipient of the Dedalus Foundation MFA Fellowship in Painting and Sculpture.

“*Lid* is a part of an ongoing exploration into the agency of the seemingly insignificant debris of human life. *Lid* is one of eight bronze replicas cast from a Polar Pop beverage drinking lid, sold by the Circle K convenience store in Arizona and several other states. Due to the climate, materiality and price point, as well as other factors, Polar Pop lids are always notably underfoot in the urban desert.”

Andrea Durfee

Andrea earned her BS in Studio Art from Nazareth College, and went on to earn her MS in Creative Arts Therapy, also from Nazareth College. After practicing Art Therapy, she opened a design studio with her sister-in-law in the South Wedge of Rochester where she currently lives and works.

“Gouache and ink make up the visual language I use to explore my dialectic view of our universe; the active/passive, push/pull, that creates harmony and connection. My work focuses on the divine feminine, elemental balance, and synchronicity, both in process and content.”

Maryrose Fridey

Maryrose Fridey was born in 1993 in Buffalo, New York. She is studying to complete her BFA in Sculpture at Buffalo State College. There she has received grants, awards and scholarships. She most recently received Dean's Entrepreneurship Award. She will continue developing her work over the next year of undergrad.

"I create mostly in sculptural media through abstract and nonrepresentational forms. My work explores ideas and experiences of wonder, community, emotion, trial and freedom. I work in cast metals, plaster, foam, resin, wax and pigments. Most of my influence and interest is evoked by my personal relationships, interactions, cultural influence and doxology."

Kathleen Friedrich

"Aftermath 1-4, selected from many variations of the same image, inhabits the space that is neither before nor after, but a sort of existential, dystopic limbo between those two more defined or, at least recognizable, realities."

Since growing up in Michigan, Kathleen has lived and worked as an artist, designer, technical illustrator and teacher in various places, including Detroit, New York City and Athens, Greece. Her work has been exhibited in juried competitions regionally and internationally and can be found in several private collections.

Elyse Gambino

Born in Portland, Oregon, Elyse Gambino attended Oregon College of Art and Craft where she earned her Bachelor of Fine Arts degree in 2009. Following her graduate studies at Michigan State University (Master of Fine Arts degree, 2017) she continues to exhibit her drawings, paintings and digital collages nationally.

“My work is based on direct observation of the natural world, the built environment, and the objects within it. I aim to create vignettes of a fictional environment where my emotions manifest as lyrical gestures, bold marks, and sedate washes of paint. Here obscurity and specificity collide, invention overpowers reality, and color distorts familiarity.”

Dain Gore

Dain Q. Gore is a faculty adjunct at ASU and several community colleges, completing his MFA in 2009. Having studied myths of his and many other cultures, he presents cosmic stories mixed with Apocryphal and other controversial philosophies in a humorous way, showing his art from Beijing to Santa Fe.

“My current investigations merge paintings with puppetry and its illusion of subjectively formed, artificial realities. The pieces are not flat: they are built up, puzzle-like, implying kinetics and dimension. The choice of material is reflective of the beliefs that still haunt me: impermanent, fragile, ever-changing, and not altogether fully formed.”

Sean Hattois

Sean Hattois lives and works in South Bend Indiana.

“My work takes a sardonically lighthearted stance on the human condition as seen through the lens of technology. I employ typography, 2D design, light, motion, sound, code, sensors, and 3D printed objects to create interactive experiences with both digital and alternative processes.

I create performative sculptures that play the role of surrogate interlocutor and encourage the viewer to become an active participant in exploring and generating the experience. I intend my work to then reflect an interaction or narrative on any number of peripheral human qualities. Ranging from the hidden excesses of tourist experiences to subjective robotic creature-like implementations of phobia.

This reflected humanity is then brought into question by light-hearted means. Somewhat possibly enchanted objects that imply and belie the humor of an increasingly technology-dependent human condition.”

Donald Keefe

Donald currently lives outside of Chattanooga, TN, where he serves as assistant professor of art at Southern Adventist University. His artwork has been exhibited nationally, won awards, and been published several times. He has completed private commissions and was the recipient of a federal grant for a public arts project.

“My artwork explores universal uncertainties, and is a reflection of my attempts to find hope in inauspicious times. Inspired by the tower of Babel story and in-formed by history and current events, the work is dire. Yet, through the act of painting, I strive to find hope amid the ruins.”

Emily Kenas

Since completing her BFA at the Boston Museum School, Emily Kenas has lived and worked in Massachusetts, NYC and Geneva, NY; primarily showing work upstate, in NYC, and Provincetown, MA. Most notable among residencies were two terms as visual fellow at the Fine Arts Work Center in Provincetown.

“My current work in assemblage focuses on using disparate fragments of natural and other found materials. These works evoke the origins of the material used at the same time as making new sense of things; imagery that is both irrational and coherent in its own way.”

Marnie Lersch

Marnie Lersch is a painter, printmaker and environmental artist with a fondness for public art. She received her BFA from SUNY Purchase College and her MS in Arts Administration, Drexel University. Currently, Marnie is working with teens to design and implement an environment art based regenerative water system at Shimmering Light Farm.

“The Deep Unknown, the world from which my work emerges, has endless possibilities; its reality shifting and malleable. The horse, the landscape, desolation's harshness all intimately symbolize parts of my self. Using layering, dripping and scraping, I paint The Deep Unknown into our world, contrasting the world we know with the world I prefer.”

Harry Littell

Harry Littell is associate professor and chair of photography at Tompkins Cortland Community College. His photography concentrates on the natural and man-made landscapes of upstate New York. He studied at RIT, Cornell, and Alfred University.

“In mid-2016 writer Ron Ostman and I began crisscrossing upstate New York exploring the built environment. This collaborative project uses photographs and text to look at the shape and meaning of the places we live, work, and play in.”

Polly Little

Polly Little has a BA in Studio Art from Missouri Western State, BFA & MFA from the University of New Mexico. Since 1978, she has exhibited in New Mexico, Missouri, Colorado, Texas, Louisiana, Maryland and WNY. Her artwork is in private and corporate collections. One person exhibits include Dolce Valvo Art Center; Buffalo Arts Studio; Castellani Art Museum; Ruth Wiseman, Mattingly Baker, North Lake and 500X Galleries, Dallas; Texas Women's University; and Texas Christian University.

“*While the World Burns* is not in my usual style of painting, but since the November presidential election it has been hard to continue in a normal mode. I favor an expressionist approach and use energetic brush strokes in my work. I draw, paint, make woodcut prints mixed media on paper usually imagery of animals, gardens and people, but recently had to do some more politically based works.”

Neil Marcello

Neil Marcello is a visual artist with a background in photography, filmmaking and technology. His conceptual works are derived from man-made industrial solutions that explore various themes such as food production, transportation, manufacturing of commodities, space exploration and industrialization of natural resources. Neil currently lives and works in Philadelphia.

“Photographing human ingenuity and its footprint left in the wake of our manufactured existence, produces images that depict my vision of an alternate kind of beauty. These images suggest a larger narrative on the nature of human progress, in which increasingly complex solutions ultimately become the problems that bear examining.”

Pamela Markman

Pamela Markman is a self taught artist. She started first creating 3D works emphasizing the politics of the Hispanic community. She is currently working on the issue of homelessness in LA. She inspiration comes from the community around her.

“I loved painting *Drinking at Hotel Laguna*. I wanted to use bold colors and simple lines but be able to” look through the eyes” of someone after a day of drinking. I wanted to create a slight confusion of sky and water and the feeling of just walking out of a bar.”

Robert Marsala

Robert C. Marsala received a degree in professional photography from the Rochester Institute of Technology. He is the author of *In A Different Light: Photographs of Abandonment*. Solo exhibitions include Gallery 53 (Meriden, CT) "Asylum", and Octagon Gallery (Westfield, NY) "Modern Ruins – Images of Entropy".

"As an artist, I find an inherent beauty in structural entropy and strive to capture images that reach beyond the confines of mere documentation – viewing my surroundings as the raw material of a multi-layered story about the structure's inhabitants, its past and present, all that it was, and all that it has become."

Jennifer McCandless

Jennifer received her BFA in Sculpture from Otis/Parsons School of Art and Design and her MFA in Sculpture from the School of the Art Institute of Chicago. She has taught Ceramics and Sculpture at Wayne State University and The Loomis Chaffee School. She is currently Art Department Chair, Curator and Director of the Mercy Gallery and a Nichols Fellow in Art at Loomis Chaffee in CT. Jennifer has exhibited nationally and has been the recipient of numerous awards including the Kiln God Award at the Watershed Center for the Ceramic Arts where she will be in residency this summer.

"My recent work is figurative, narrative and often satirical. I use humor in the work as an enticement, to make the work accessible and the content more palatable. The work can look extremely precarious and humorous but is often a mirror into something darker. The figure persists in my work now as the best and most direct avenue to exploring the human condition."

Vanessa Michalak

Vanessa Michalak grew up in Maine before relocating to Boston, MA where she lived and worked for ten years. She earned her MFA from the School of the Museum of Fine Arts with a concentration in painting and her BSN from the University of Maine in Orono. She was awarded the Massachusetts Cultural Council Fellowship in Painting in 2014. Her work was exhibited in the MFA National Competition, Juried by Asya Geisberg, First Street Gallery, New York, NY and was included in New American Paintings #110. She was the emerging artist in residence at Penn State, Altoona for the 2016 spring semester and was most recently an artist in residence at Anderson Ranch Arts Center, CO.

“Ideas about escapism, adventure and humans’ relationship with nature are explored in paintings created by the synthesis of memories, imagination and found photos. Although some paintings place sole emphasis on the landscape itself, indications of human activity are often present. As a Maine native, traveler and avid hiker, the spirit of searching and exploring parallels my painting process. Reinventing, pursuing solutions and discovering the scope of paint’s material capacity becomes as important as my subject matter. Allowing myself to get a “little lost in the woods” as I teeter on the edge of abstraction and representation or “adventure on new paths” whilst conceding to unfamiliar methods, makes the process of creating each painting a unique quest. Ultimately the paintings become not only a reflection of my inner restlessness and my longing to reconnect with nature but also a record of my incessant investigation of the painting process.”

Brian Nacov

Brian Nacov is a visual artist and art educator from Buffalo, NY, and a graduate of Buffalo State. Inspired by games, mysticism, science fiction, and popular culture, Brian creates surreal landscapes that take on a mysterious and metaphysical nature.

“Radioactivity is not just the process of decay on an atomic level; it causes decay as it interacts with the world on the scale of living things. Quiet and invisible, it’s powerful enough to have profound effects on our health and world. This temple is a monument to that awesome, dangerous power.”

Sarah Peck

Sarah Peck grew up nurtured in the arts and got her degree in animation and illustration from SUNY Fredonia. Since then she has attended artist residencies at Chautauqua Institution and the Yards in Rochester. Currently she has a studio at Anderson Arts and lives with her boyfriend and two cats.

“Barricade was a painting made as a response to an Internet livestream of riots in Ukraine, but really applies to all instances of humanity in turmoil. Lines of burning debris and acrid smoke make people of different ideologies indistinguishable. Figures, either bystanders or participants watch the landscape burn away.”

Laurie Pettine

Laurie Pettine is a fine artist/illustrator living in Mendham NJ. She graduated with a BFA Illustration/Parsons School of Design/New School and spent years in advertising, publishing, music management, political organizing and parenting. Her fine art work is her very personal interpretation of the pop surrealist/visionary art style; she draws inspiration from feminist readings of Carl G. Jung and world mythologies. Her work is playful and “dreamscaped”.

“My mission as a visual artist is to open a window onto my off-center obsessions – fringe culture, oddball religions and pseudo-science – and present these worlds as my personal symbolic storytelling.”

Anna Pleskow

Anna Pleskow is an artist and dreamer currently based in Richmond, Virginia. She has exhibited in and around the Washington, DC and Richmond area, and is soon headed to India next to create more photographic dream worlds.

“My artistic practice utilizes Photoshop to manipulate source images, typically from old family archive, as a way to meditate on universal emotional constructs. I create “alternate universes” that display engulfing spaces and lone figures. I aim to strip even the most personal picture of a specific identity so that each viewer’s own memories, emotions, and experiences come through.”

Ben Pranger

Ben Pranger has shown his work throughout the U.S. Recent exhibitions include “Art in America at Artist-Run @ The Satellite Show Miami, “Spin, Dazzle, Fad” at Grizzly Grizzly (PA) “Home Improvement” at Rock St. (BOS Festival, NY), “Memento Mori “ at Field Projects (NY), and “Dark Wood” at Curious Matter (NJ). He has participated in artist residencies at Kohler Art/Industry, Fine Arts Work Center of Provincetown, the Marie Walsh Sharpe Program, and the Virginia Center for the Creative Arts, and has received sculpture grants from the Virginia Commission for the Arts, the Virginia Museum of Fine Arts, the Pollock-Krasner Foundation and the New Jersey Council for Art. He has taught at Bloomsburg University of PA, Hollins University, and the School of the Art Institute of Chicago.

“My current sculpture combines organic and architectural elements in hybrid constructions of papier-mâché, plaster, wood, paint and tape. Moving between organization and chaos, the work often begins with a fragment of a previous work. Blobby masses are built around skeletal structures or scaffolding supports bulbous growths. These contrasting forms operate in tension: pixelated grids emerge from fluid forms like cities colonizing an indeterminate terrain. The sculpture is a kind of failed architecture, where structures, overwhelmed by disaster, collapse under the weight of matter, only to rise again from the ruins to rebuild the city anew. While the sculpture is decidedly low-tech, investigating material-based abstraction, it also imagines future worlds and habitations, suggesting sci-fi dystopian scenarios.”

Cherry Rahn

Cherry Rahn is a sculptor and painter in Geneva, NY. An artist for thirty years, her work includes bronze and mixed-media sculpture and paintings. Her sculpture can be seen in Seneca Falls, Ithaca and Harvard University. Her paintings are currently showing at Billsboro Winery and Woman Made Gallery, Chicago.

“This piece is from my Men in Suits series. In ancient Egyptian religion, the heart of the deceased was weighed against a feather. If found heavy with sin, it was tossed to a monster to devour. Here, appropriately, is a mercantile scale, possibly not fair weight.”

Edward Rushton

“Much of my work explores typography, more specifically the interaction of letterforms and the surface that work in tandem to make a visual impression. Through my three dimensional constructions, letter forms and the space between them (what would traditionally be figure – ground, positive – negative) is explored in a three dimensional form.

One of the basic principles of type is that the readability of type is not based solely on the printed character, but rather by the complex interaction of the printed character and the un-printed space between characters. Making type three dimensional in my constructions allows me to describe that complex interaction of printed and non-printed more extensively in a form of Experimental Typography than “exploring” it as a flat, two-dimensional form.

Content of my work takes a post-structural approach with concern for meaning or rather concern of multiple meanings, or a lack of resolution about meaning. Meaning is intended to be un-stable. Much of the content of my work comes from news headlines. Events that can qualify as an experience, which we can describe in terms of a quality.”

Bill Santelli

Bill Santelli's work has been exhibited in galleries and museums throughout the United States, including at University of Hawaii, Hilo; Redline Arts Center, Denver; TVAA, Dallas; Museum of Fine Arts, FSU, Tallahassee; Susquehanna Art Museum, Harrisburg; and Oxford Gallery, Rochester. In addition, his work is in the collections of Maxtor Corporation, Denver; MedImmune, Inc., Gaithersburg; Hale and Dorr, Boston; Simon School of Business, UR, Rochester; and Information Technology Association of America, Arlington. Bill is the recipient of awards and honors including the Distinguished Alumni Award (2004), FLCC, Canandaigua, NY; and two residency fellowships to the Vermont Studio Center, Johnson, VT.

"My series of drawings 'The Path' depicts, at the most basic level, sea grasses. Yet, they're also highly abstracted, brightly colored environments. I think of the narrow tapered shapes as forming a site of contemplation for the inner self, a kind of locus of discovery. Each drawing is a slightly different study in composition/color. Drawn on large sheets of paper, the process is very labor intensive. Each drawing takes about 3 months to complete. I use up hundreds of Prismacolor pencils, building up multiple layers of colors to achieve intensity and rich tonality. Bold colors are used for their power to evoke sensations, and elicit an emotional response from the viewer."

Ran Shu

Ran Shu was born in Inner Mongolia, China in 1993. She received her BEng in Industrial Design from University of Science and Technology Beijing in 2014 and MFA in Digital + Media from Rhode Island School of Design in 2016. She lives and works in New York.

“I create an ‘ideal’ room where balloon works as the thread to connect each wood furniture. Though fragile and uncomfortable they look like, performer gradually compromises and gets used to constraints from them. Just like how I accept the existence of chair and table in this real world.”

Bill Stephens

After receiving his BFA from Layton School of Art, Milwaukee WI, Bill taught art at FLCC from 1969-71. He obtained a Master of Science in Art Education from RIT, Rochester NY and was employed by Webster Central School District for forty years, retiring in 2014.

Bill has lectured at Rochester Institute of Technology's Master of Science in Art Education program and Columbus College of Art and Design's Advanced Placement Summer Institute. Supervised art education student teachers from Mansfield University, Mansfield PA and Nazareth College, Roberts Wesleyan College, and Rochester Institute of Technology, all located in Rochester NY.

“My work is process driven and inspired by nature, morning meditation, writing, memory and imagination. Each piece is extemporaneously developed and contains open-ended symbols that encourage personal interpretation and reflection. I approach each day with a beginners mind not knowing exactly where the work will take me. It's always an adventure.”

Dan Streeting

Dan Streeting is a graphic designer and illustrator. In 2015 he launched Streeting Design, a full-service design studio. Prior to that, he and Jessica Calek ran 22, a storefront gallery that exhibited interdisciplinary work. He holds an MFA in 2D design from Cranbrook Academy of Art and teaches experimental typography.

“My work examines the intersection of location and identity, both tangible and fictional. Through an exploration of the meaning of “site,” my work touches on themes of the apocalypse, synth drones, neon geometry, the aftermath of postindustrial decay, and the role of the designer in an unpredictable cultural narrative.”

Michael Tarantelli

Michael Tarantelli currently live in Honeoye Falls, New York after living in Texas and working for the Department of Defense as a Visual Information Specialist.

“The piece I submitted for this show, *Vandalized Mary*, portrays the destruction of culture. Respecting the art of civilizations that came before us is critical to future Utopias; the opposite, as I illustrate in this painting, is a sign that we live in a Dystopia.

Duat Vu

Duat Vu was born in Vietnam and attained a BFA and an MFA in painting in Canada and the U.S. respectively. He has been teaching drawing and painting at undergraduate and graduate level at the University of Kansas, Wichita State University, and currently at Missouri State University as an Associate Professor.

“I am a first generation Vietnamese refugee. My family was part of the wave of ‘boat people’ that escaped Vietnam after the war. My work express the conflicting emotions of my refugee experiences, the lasting psychological effects of the near-death experience and the Vietnam War.”

Leonie Weber

Leonie Weber is a German artist who relocated to New York City in 2010. She earned her German art school degree from Bauhaus-University Weimar (BUW) in 1999, and has exhibited her work in Europe and the US. Since 2012, she's been a resident artist with Chashama in NYC.

“I’m interested in dynamics of power, social norms, and physical and emotional vulnerability that become apparent where the public and the private connect, e.g. pride, grieving, disappointment, shame, or embarrassment. My work also reflects my interest in processes of transformation of political, physical or psychological nature.”