



ARTSYNERGIES

Exposure: Beneath the Layers

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Mary Doering, Barbara Ford Doyle and Martine Jore formed ArtSynergies in 2006. At the time, feeling isolated working in a creative medium not generally recognized by other artists, they met regularly to share information about digital image-making and computer technology. Each experimented with integrating inkjet printing with traditional art materials, critiqued evolving work, and brought their art to the public's view. In 2008, they organized a group show, *Digital Transformations*, followed in 2011 by *Digital Printmaking for Fine Art*, and *TRANSFERmations: Mixed Media Digital Printmaking*. In 2013, they curated an invitational exhibit, *Interplay: Mixed Media Digital Art* of twenty-one artists at the Cotuit Center for the Arts.

In 2013, five artists joined the group—Lee Connolly-Weill, Amy Heller, Sara David Ringler, Alan Trugman, and Joyce Gardner Zavorskas. The synergy of the group continues to grow as each artist experiments with technique and imagery to create two-dimensional and three-dimensional forms of expression.



LEE
CONNOLLY-WEILL



BARBARA
FORD DOYLE



MARTINE
JORE



ALAN
TRUGMAN



MARY
DOERING



AMY
HELLER



SARA
DAVID RINGLER



JOYCE
GARDNER ZAVORSKAS

ArtSynergies presents:

Exposure: Beneath the Layers



Cotuit Center for the Arts

Exhibit dates: October 10-November 21, 2015

Opening Reception: October 10, 2015 5:00-7:00 pm

Artist Talk at 5:00 pm

exposure:

the act of exposing, laying open, or uncovering

unearthing, unmasking, weathering

the fact or state of being exposed

disclosure, as of something private or secret

LEE CONNOLLY-WEILL

Walks along the beach or in the woods provide me solitude and opportunities for needed inner reflection. Varied routes become allegories for progressing through life, reinforcing how external influences alter us physically, emotionally and spiritually. This parallels the natural world where the impact of time and other environmental influences are transformative. Observing the change in aging objects like weathered branches, rocks or metal allows me to draw comparisons to my own life. Each trek becomes an adventure leading to spontaneous discoveries that illustrate the beauty in random, natural disorder.

This body of work, *Revealing Vital Core*, uses traditional and digital approaches that incorporate found elements. Transparent “skins” are poured over stacked, irregular shapes referencing totems. Layers of textures are superimposed over organic forms to invent new visual partnerships. This creates a more freeform, less traditional presentation. These constructions symbolize “spirit beings” with sacred meaning to me because of their close connection to nature and also suggest a relationship between our inner and outer selves.

Revealing Vital Core uncovers the ever-changing metamorphosis we all face, while enabling me to exemplify the fragile web of life with all its interconnected complexities.



[4]



[5]



Totem 1 (opposite page)
44" x 24" x 4" Digital prints, metal, wood, foam board, lichen, polymer, shells, acrylic paint, lutradur, adhesives

Totem 3
51" x 24" x 4.5" Digital prints and transfers, metal, wood, lichen, shells, acrylic paint, foam board, cheesecloth, gold leaf, polymer, adhesives

Totem 4
55.5" x 22" x 8" Digital prints and transfers, metal, wood, acrylic paint, foam board, gold leaf, lichen, cheesecloth, polymer, adhesives

Totem 1 (above)
detail

MARY DOERING

From sacred to mundane, a mask has always been more than a disguise. *Image as Storyteller* asks one question: *If the human face is always communicating, what would happen if it were covered?* A white generic mask is the unifying factor for this body of work.

The moment a mask is placed on a person, transformation occurs. Freed from identities each wears in real life, individuals are given permission to play. Narratives spring to life by a tilt of the head or other subtle body movements. Characters and mini dramas spontaneously emerge. I give few directions, allowing my participants to fully tell their version of events.

Titles or verbal clues are purposely eliminated. Photographs are labeled *Story* followed by an identifying number. Like Zen koans, sources of mysterious contemplation, or Rorschach ink blots, I invite observers to imagine what each image intuitively evokes. Reactions will be unique to every viewer. I have learned to trust this interactive process, allowing for the subject/photographer collaboration to expand my depth as an artist.



Story 30
10" x 10" Archival pigment print



Story 7
10" x 10" Archival pigment print



Story 2
9" x 14" Archival pigment print



Story 14
10" x 16" Archival pigment print

BARBARA FORD DOYLE

Imagine an analogy—the likeness of sunbathers to yoga practitioners and sarcophagi. On both physical and spiritual levels, exposure to the sun connects humans to the universal giver of life — direct contact with nature’s warm pleasure of the sun. Stretched out, feet dropping to the side, sunbathers seem to assume a yoga finishing pose called Savasana or Corpse Pose. This pose is meant to provide time to connect with your peaceful innermost self. Photographed on the Amalfi Coast, *Paulo and La Donna* also resemble Roman sarcophagi and floor tombs with full-length sculptural portraits of the deceased in eternal relaxation.

I separate each image into four colors: Cyan, Magenta, Yellow and Black (CMYK), and transfer the inks from a special film to thin sheets of mulberry paper. The papers can be reordered or left out of the “stack” for artistic effect. I alternate applications of encaustic medium to fuse the papers to birch boxes. What draws me to working this way is the degree of experimentation more interesting and definitely more hands-on than direct inkjet printing.



CMYK Separations



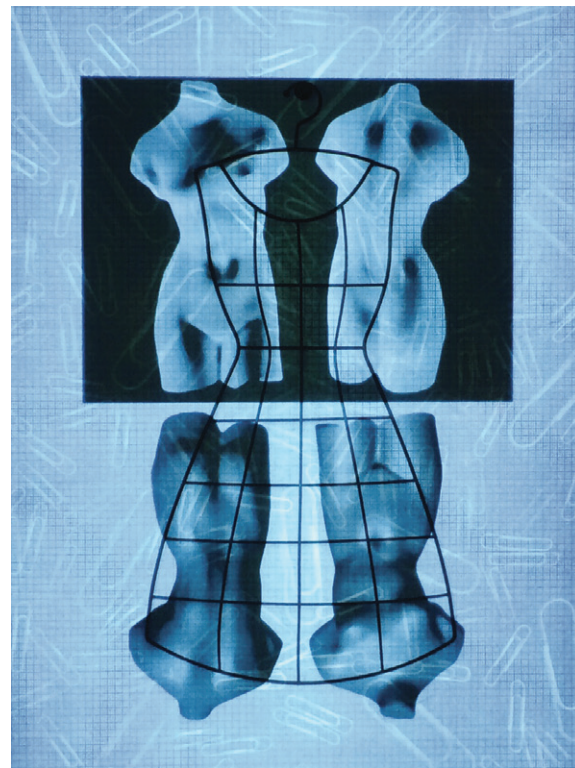
Paulo and La Donna, Overexposed
40" x 20" Quadritypch each panel
Photo transfer on tengucho paper, encaustic medium on birch box

AMY HELLER

Still Lives began as a series of figurative cyanotype* photographs on fabric that I have been exploring for a number of years. The origin of these works is two-dimensional photographs of sculptures and three-dimensional collaged mannequin sculptures—using the figure as a subject as well as a foil. They are literally exposed “still lives” frozen in time for all to see, revealing little else but their forms.

Currently, *Still Lives* is evolving into a series of backlit, layered images of sculptures, objects, etc. Light is a metaphor for truth, revelation and understanding, and this incarnation of *Still Lives* speaks to the literal exposure of the subjects using backlighting, similar to x-rays. They reveal the multiple layers of acetate negatives and positives, sandwiched and collaged together with gossamer silk cyanotypes. My work is constantly evolving, and my creative process is somewhere between stream of consciousness and a waking dream.

*The cyanotype is a photographic printing process that produces a cyan blue print. Discovered by Sir John Herschel (1792-1871) in 1842, the cyanotype provided permanent images in an assortment of blue values. I coat fabric with cyanotype solution, and after it has dried, place negatives or objects directly on the fabric (photogram) and expose to sunlight, then rinse with water and the image appears on the fabric. I love the dichotomy between using 21st century technology of a digital camera and computer-generated negatives, while at the same time employing a 19th century method of sensitizing a surface.

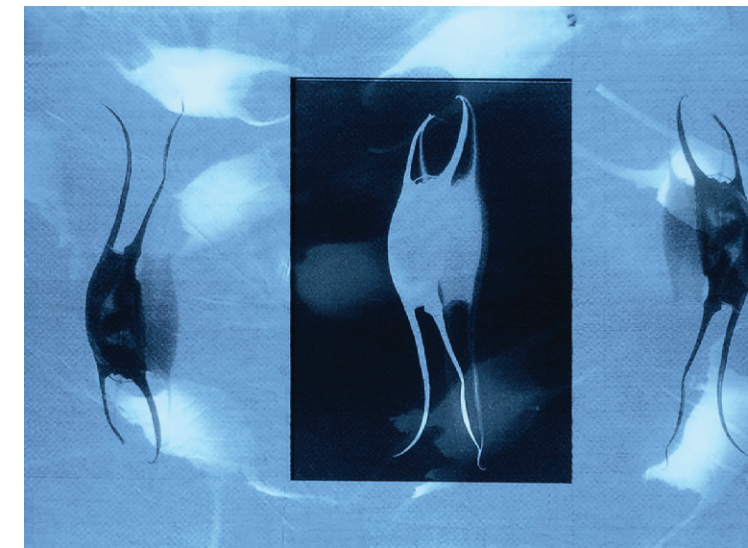


Negative/Positive Torsos
11" x 8.5" Cyanotype on silk layered with digital negatives and positives in backlit frame

[10]



Nathan/Inspiration
11" x 8.5" Cyanotype on silk layered with digital negatives and positives in backlit frame



Three Skate Egg Cases
8.5" x 11" Cyanotype on silk layered with digital negatives and positives in backlit frame

[11]

MARTINE JORE

Beneath layers hide the untold and the wild unknown of our subconscious. We humans walk and talk through layers: appearances, meanings, complex emotions, opinions, your truth and mine. Visual artists have the choice to literally represent the surface of what is first seen, interpret what they perceive, or share unique personal visions by piercing through the shadow of their own unconscious, peeking at unfathomable depths.

Digital technology drives me to explore a new way of image making. By photo-layering with transparency and masking, I reveal and hide, juggle colors and shapes, mix past with present, play with scale and try different compositions at the speed of my imagination. It gives me free rein to depart from reality and follow a path of discovery rather than operate in a purely illustrative or decorative realm. As a result, my images are constructs of dreamlike associations often creating perplexing new worlds for the viewer to decipher.

In my travels I am always fascinated by what lies behind what my eyes first grab. I long to read the half-hidden story behind a veil or a door ajar. Monumental gates and arches that abound in the old world are a treasure trove for such discoveries and are the inspiration for this work.



Moorish Arches
13" x 20" Digital photomontage, dye-infused metal print



On the Road
13" x 20" Archival pigment print on plaquemount



Chefchaouen Street
13" x 20" Archival pigment print on plaquemount

SARA DAVID RINGLER

Artifacts and frescoes from Pompeii inspire my series *Passages in the House of Mysteries* and act as a metaphor for the transience and fragility of life. Human in proportion, amphorae suggest sensuousness and fullness; the fragmented vessels become mythical and spiritual archetypes. I focus on their elegance, their fractured surfaces, and the timelessness of their existence.

Passages in the House of Mysteries are combinations of original monotype prints, pastel drawings, and digitally layered photographs. I am especially interested in crazed and worn surfaces which resonate with history. Combining images from many sources, I alter context and create new meaning with existing visual information. Borrowing from the past and merging with the present, I create new narratives and suggest mysterious associations.

As a printmaker, I make use of processes such as monotype, lithography, etching, and altered photographs. Manipulation of inks and plates is physical, and contact with materials is both fresh and alive. Using digital technology opens ways for me to combine images and cross between time and place.



Dancer
40" x 16" Monotype,
and pastel drawing,
digitally merged

Interlude
40" x 16" Monotype,
and pastel drawing,
digitally merged

*Amphora/Woman and
San Lorenzo*
40" x 16" Monotype,
etching and pastel
drawing, digitally
merged

Sleeping
40" x 16" Monotype,
and pastel drawing,
digitally merged



JOYCE GARDNER ZAVORSKAS

As a young child I formed a close bond with the dignity and fragility of a dune environment. Now I fervently pursue opportunities to preserve and memorialize beloved places that silently morph and disappear. My digital mixed-media prints scrutinize earth's colors and forms, recording aspects and oddities of landforms exposed and unearthed by wind, rain and gravity. The random quirks presented by the forces of nature intrigue me because they are so unpredictable and beyond our control.

Ancient Cedar Bog Beneath portrays a cedar bog exposed in the winter of 2013 at Coast Guard Beach. The enlarged digital print was transferred to a birch panel, allowing the wood grain to filter through the imagery and contribute to the resonance of the final artwork. After sealing the transfer with encaustic medium, organic fragments and actual oxides from the earth were imbedded in additional layers of encaustic. This process permanently protects the imagery and creates a luminous surface patina. Layers progress slowly, evolving with no preconceived final stopping place, as in nature, where circumstances of weather choreograph unplanned vistas.



Layers Revealed
24" x 24" x 1.5" Archival inkjet transfer, grasses, leaves, bark, eel grass, encaustic, wood



Ancient Cedar Bog
24" x 24" x 1.5" Archival inkjet transfer, straw, string, twigs, magnetite, encaustic, wood



Ancient Cedar Bog Beneath
24" x 24" x 1.5" Archival inkjet transfer, straw, string, bark, rusted iron fragments, encaustic, wood



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