



## NOURISHING A NEED: THE GUILD REOPENS

**STORIES OF MAINE AT PMA  
| PTOWN GALLERY STROLL |  
STAY HOME/STAY SAFE AT BCA  
| SOME DAY IS NOW AT  
NEW BRITAIN | GORDON D.  
CHASE'S FORCES IN MOTION  
| ARTS ADMINISTRATION  
ASSOCIATION NEW ENGLAND**

SEPTEMBER/OCTOBER 2020 Free of \$9.99/membership

The most captivating thing about the arts scene these days is that in all its many ways it centers on that very root word, captive – and its opposite, free. Art, because it is art, does not exist inside boundaries. For artists, there will always be the impulse to create, the need to find a voice and speak, the need to share a vision, the need to engage within a social network. When museums and galleries and coffee houses were closed, art moved to balconies (who can forget the Italian arias?) and became part of protests (who can forget George Floyd's portrait on boarded up windows)? Art will not be silent.

Burlington City Arts has mounted an exhibition called "Stay Home/Stay Safe [Executive Order 01-20]," inspired by and sharing the title of the Executive Order signed by Governor Phil Scott that defined Vermont's quarantine restrictions. The show, installed in the gallery's second floor, is fully viewable online with 360 degree technology. Thirty Vermont artists, most from the Burlington area, were engaged in this project. Each were given a 24-inch by 36-inch canvas to work on and those canvases are now mounted in edge-to-edge grid on the wall.

Aleyana Feinberg's "Kitchen" is a domestic scene – a jumble of dishes, plates, bowls and utensils piled up in a kitchen sink. Nearby on a counter a spray bottle of detergent, maybe. The mood is somber in soft grays and blues and reflects a suspension of time: there is no great urgency in getting the dishes done. Nobody is going anywhere; no guests, no tidy up for who will know or care if the dishes pile up? Time is fluid. The window above the sink closes the space in – this is quarantine after all; the view is only the sunlight siding from the neighboring home.

Misoo Fian, who shows her work as Misoo, also portrays anxieties of domestic life during a pandemic. In her painting, "Screaming in Silence," a young Asian woman, often the subject of this artist of Korean ancestry, sits on the floor with knitting needles in hand amid dozens of completed knitted shawls and blankets. Her two cats flank her, a third cat is by her feet in the foreground and strands of yarn hang from everywhere. Upon closer viewing, the knitting is actually a compendium of "breaking news" messages from media sources. Presumably the meditative act of knitting has been everything but solace to the knitter. The rawness of

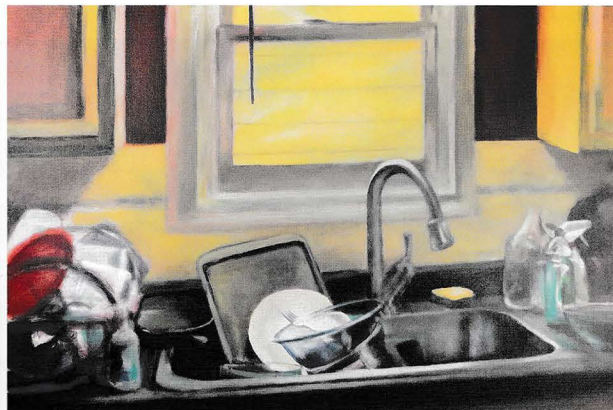
#### FEATURED GALLERY

**STAY HOME/STAY SAFE  
[EXECUTIVE ORDER  
01-20]**

**BURLINGTON CITY ARTS  
135 CHURCH STREET  
BURLINGTON, VERMONT**

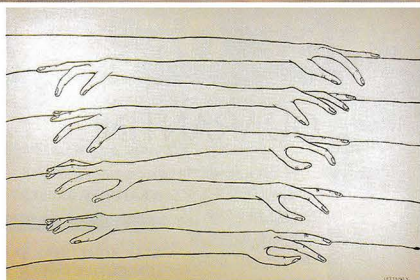
**THROUGH OCTOBER 10**

**BURLINGTONCITYARTS.ORG**



Aleyana Feinberg, *Kitchen*, 2020, acrylic paint and watercolor pencil.

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Sarah Letteney, *Double Vision*, 2020, ink on canvas.



TOP: Aleda Kirstein, *Conversation (COVID Walk 1 and 2)*, 2020, silver gelatin prints.

BOTTOM LEFT: Annelein Beukenkamp, *Spring came regardless*, 2020, mixed media, acrylic.

BOTTOM RIGHT: Ross Sheehan, *Peripheries*, 2020, acrylic, ink, gesso and collage on canvas.

uncomfortable tilt, reiterates that even the most carefree rituals of our lives are not in equilibrium.

Social distancing is the theme of Aleda Kirstein's photo diptych montage "Conversation." Two figures in hoodies, viewed from the back, watch sunset over a body of water, or so it would appear. There is an element of the dystopian in that there are two suns setting. Then your senses are jolted. This is the same hooded figure watching the same sunset in each panel. The work turns upside down our sentimental notions of watching and sharing something as compelling and transitory as a sunset. At a time of social distancing, who is your other?

The illustrator Sarah Letteney, familiarly known for her Instagram account, @smallsuture, and well-known for her

drawings and cartoons that depict life in the irreverent lane, is showing a drawing here entitled "Double Vision." The drawing vexes you, in the same way that you get vexed by those silhouettes from psych texts that require you to identify which you see first – the profiles or the vase. Here the intertwined arms reach out to one another. Sometimes they appear to touch, or rest, one upon the other, and sometimes they are separate.

Most of the artists in the show focus on the psychological and social fragmentation caused by isolation in quarantine. One of the artists, Annelein Beukenkamp, takes a different approach and it is perhaps appropriate here to discuss her work as we come to a new phase with the pandemic: Re-entry. Beukenkamp's painting, "Spring came regardless," an abstract work, offers perhaps the most positive perspective on the pandemic. The vertical motion of the painting combined with the bright greens and blues reference the elements of nature that pass-through cycles outside of the realm of politics, medicine, law and ethics. This painting speaks not to return to what was, but to renewal.

The global pandemic has placed us each in a tiny universe, the tiniest universe of all, the one we call home. What we make of it is up to us.

Note: At this time, the BCA is open with the proviso that visitors must wear masks and social distance. If you visit in person, you are asked to leave backpacks, large bags and food items at home or in your car. You will be asked to check your temperature upon entering the gallery. For those who may not be able to visit the gallery, the BCA website offers technology that makes virtual visits possible. In addition, the above show has a link to recorded artists' statements. They are each about three minutes in duration and encapsulate the artist's vision on this project.

Marta Pauer Tursi

the messages in the knitting resembles graffiti and reads, "Senior at Risk," "Pandemonium," "Travel Ban," "\$1200" and "Apocalypse."

Ross Sheehan's "Peripheries" depicts domesticity from a different perspective, literally. His work is a bird's eye view – more aptly today, GoogleView – of what could be densely populated housing clusters reminiscent of those 1950s black-and-white aerial views of Levittown, New York. Imagine 17,477 identical homes built on 6.9 square miles. In the context of a quarantine, the topography invariably reminds one of the contradictions of social distancing. How does one live so close, share so much of daily life and rituals with neighbors, and then from one day to the next, abandon all that? – not by choice but by decree, by necessity.

Cat Cutillo's "The Backyard Superhero," an outside digital photograph printed on aluminum panel, depicts a child of three or four in costume joyfully swinging on a backyard swing. The composition, shifted to allow for the viewers to fully engage with the movement of the swing tilts the background fence line and clapboard homes behind it off balance. The juxtaposition of the child, unaware of the dilemma of a pandemic, and the viewer's perspective of the world at an

