



1) 49 Main St. (West)  
*MCLA Seniors!*

2) 49 Main St. (East)  
*Tara Sabharwal*

3) 68 Main St.  
*Nate Massari*

4) 70 Main St.  
*Halie Smith*

6) 107 Main St. (West)  
*Galen Cheney*

5) 105 Main St.  
*Jon Verney*

7) 107 Main St. (East)  
*Debi Pendell*

## **MCLA Senior Art Show 2019**

Featuring work by:

Emery Bibbins  
Liz Brick  
Gillian Fournier  
Spring Hajjar  
Samantha Hinds  
Sierra Lamonde  
Kelsey Sherman  
Macie Turrell

## **Halie Smith *Mason and Waiting***

Oil on canvas

"Mason", an oil painting, gives homage to Halie's younger brother who is a photographer and active influence to her work. This piece was a painted digestion of a photograph Mason took in Puerto Rico, seconds before the Ox charged him (he got away unscathed). This animal is a symbol of pride, strength and security, juxtaposed with the tension of the moment right before imminent danger.

## **Jon Verney *Sightseer***

Manipulated vintage photographs

"Derived from a set of anonymous polaroid photographs that I sourced online, the original photo used in this work depicted a tourist surveying a grand vista before her. Long untethered from their original owners, such photos taken decades ago embody a sense of loss, dislocation, and stasis. I'm interested in affirming this sense of loss while simultaneously breaking them out of their frozen state through reactivating the decades-old chemistry from which they're constituted.

To do this, I immerse these photos in heated water, rapidly rehydrating their brittle photographic emulsion, and causing them to quickly swell and shred themselves apart. By drying them, I aim to freeze that decay in place, suspending a series of fleeting moments teetering on the brink of total dissolution.

Rupturing the inherent flatness of photography, this action also confuses its illusionistic depth with an unexpected dimensionality. In *Sightseer*, the vista of the original photo is disrupted by a different vista yawning open from underneath the tourist's feet. Read literally, the woman looking off into the distance stands on the edge of a vast network of intricate cracks, engulfing the land on which she stands. ."

## **Tara Sabharwal *Conjugate***

Oil on canvas

"My work, like my life, navigates through the real and the imagined. I am fascinated by the overlapping of time –how the time 'present', however physically real, incorporates both time past and the time to come. This continuous processing of time through memory and imagination, which creates an inherent multiplicity of experience, is at the heart of my work.

My recent paintings, celebrate the center of this shuffling, time chain; the tiny, fleeting 'present' moment. It is the door through which I can exit the grid, and through the embrace of Beauty, catapult myself into a larger consciousness."

## **Nate Massari *Roadblock***

Oil on canvas

"The city environment is carefully engineered and dictated by a self-contained language of signs, colors, symbols, and forms. So much of our landscape passes unnoticed during daily commutes through these human-made environments, and often navigation becomes something subconscious and automatic. The imagery I impose in the landscape of *Roadblock* aims to interrupt the utilitarian and invisible nature of our planned environment. It interrogates the language with which we organize traffic, breaking the logic of the different lines used to demarcate the rules of the road."

**Storefront art presented by:  
Massachusetts College of Liberal Arts  
Berkshire Cultural Resource Center  
City of North Adams  
North Adams Cultural District  
Installation Space**

## **Galen Cheney *Sandcastle***

Mixed media on raw canvas

Sand Castle is a pivotal painting that I created in 2018 in my Eagle Street studio. I had just begun experimenting with raw canvas and liquid textile color, relishing the canvas's capacity to be stained, collaged, and drawn on. Sand Castle is a free and open painting and one of the first in which I incorporate text and symbols into the composition.

## **Debi Pendell *Assemble***

Acrylic gels and mediums on canvas

Debi Pendell's works are investigations of semiotics, language, and meaning based in the format of landscape painting. Concentrating on abstract elements of recognizable shapes and characters in combination with materials and processes, Pendell plays with symbols of both visual art and language and how people "read" them and make meaning from them.

Letters, numbers, math equations and such are used abstractly, serving as value, texture, pattern and spatial indicators. Trees, birds, circles, and other images are used as abstract symbols in the same way.

Often viewers mistake Pendell's works for encaustic, however only acrylic gels and mediums are used. She bases her paintings in collage and employs painting, drawing, and mixed media. Layers of the clear acrylic encaustic-like treatment embed the collage elements within layers of the various processes and materials.