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Pen and Brush is grateful for the support and generous help of

👉 **Swann Auction Galleries** for introducing us

👉 **Janine Gordon and Associates** for

👉 **Arthur Klebanoff** for introducing us to

👉 **Joyce Li** for introducing

👉 **Rich Kinsel** for introducing us

Thanks to the artists who believed enough in our untested

Jee Hee Kang,

the following:

to **Janine Gordon and Associates.**

introducing us to **Arthur Klebanoff** of **RossetaBooks.**

Joyce Li at the **Vilcek Foundation.**

us to **Rich Kinsel** Executive Director of the **Vilcek Foundation.**

to **Studio Rudos.**

program structure to submit their work:

Michela Martello, Tricia Wright, and Yun Young Shin.



We are grateful for this chain of passionate people who were willing to share in our vision for what is possible when talented women are given access to opportunity. Without each of these introductions and individuals this serendipitous exhibition that you are about to experience would not have been possible!

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On view September - December 2015

Curated by Rick Kinsel,
Executive Director, Vilcek Foundation

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MESSAGE FROM EXECUTIVE DIRECTOR

Welcome to our second inaugural exhibition. If you are wondering why I say second, and may wonder what happened to the first, it's that I think of Pen and Brush as having its first in 1894. I can only imagine the celebration of art created by women who persevered in the face of institutionalized exclusion from other NYC art organizations, to come together and present their work to the public, press, collectors, and each other.

This second inauguration, 121 years later, celebrates art created by women, exhibited in Pen and Brush's new purpose-built home. We've debated whether the space is a home or a facility or a gallery, and I think it's a home. That designation connotes stability, a sense of being grounded and centered, a physical place for artists and writers to come for support of their work and a place where those interested in advancing artists' careers can view it, read it, purchase it, learn about, meet and get to know those artists who create it.

It may be co-incidence or part of some cosmic connection that this first exhibition is titled *Domesticity Revisited*. The curator, Rick Kinsel, selected four portfolios from among all those submitted for consideration, and experienced the serendipity of seeing a thread connecting the apparently dissimilar work. The thread is domesticity as variously experienced and expressed, by each of the artists whose home countries are South Korea, Italy and the UK. This diversity is among the aspects of art created by women that Pen and Brush demonstrates through its program, a demonstration designed to weaken and dispose of the misconception that work by women uses a stereotyped vocabulary that weakens and discredits that work. In Rick Kinsel's writing, found in the next pages, he lays claim to an appreciation and understanding of what domesticity may connote, further refuting the idea that certain realms are and will be forever gender-typed.

On behalf of Pen and Brush, its Board of Directors and staff, I hope you will make yourself at home, take time to learn about the work presented here, and get to know the artists through their statements. We also look forward to having you join us again.

Janice Sands

The four artists included in this inaugural exhibition at Pen + Brush come from very different social and professional backgrounds, and prior to this show, they had not met or seen each other's work. Two are originally from South Korea, one is from the United Kingdom, and one is from central Italy. Hosting these artists together in a group show seemed like a convenient but forced melding of four unrelated artists, but in the end, it turned out to be just the opposite: an exhibition in which the artists, however different, all concern themselves with objects, ideas, and sensations relating to the domestic scene and explore the theme of home.

All of this came about unintentionally. My initial goal was simply to select the best and most interesting visual-arts works out of the one hundred-plus portfolios that had been submitted to Pen + Brush. It was only after choosing these artists that I realized (admittedly, with some alarm) that all four chose to work with domestic objects and materials in their practices of making art. As a male curator reviewing the work of female artists—and, moreover, doing so for an organization that aims to boost the visibility of women artists and writers—I was strongly conscious of the fact that by choosing works of this sort, I would seem to be overemphasizing the traditional relationship of women to the realm of the home and homemaking. However, I must note that I, too, am deeply invested in that subject, for I first came to the contemporary art world through graduate studies in the decorative arts, and the decorative arts continue to interest me even now, as the executive director of the Vilcek Foundation. Since the work of each artist is so very different from that of the others—not only in choice of media, but also in scale, approach, and overall effect—the show demonstrates the wide range of possibilities inherent in such subject matter.

The world of contemporary art has shown an interest in home-related arts, including arts of pattern and decoration, for some years now. The relationship of this kind of art to traditional ideas about femininity and, alternately, to pioneering ideas of the feminist movement was first expressed by an artistic movement of the late 1960s and early 1970s, now known as the Pattern and Decoration movement, which formed partially in response to the male-dominated art world of the time, as well as to that masculine-identified art movement, Minimalism. The artists of the Pattern and Decoration movement included

both men and women—Miriam Schapiro, Joyce Kozloff, Robert Kushner, Valerie Jaudon, and Ned Smyth among them—who actively questioned the exclusion of color, pattern, and decoration from avant-garde art practice and, at the same time, celebrated its inherent expressiveness and beauty. But Pattern and Decoration was a political movement as well—one which suggested, in visual terms, that the world would be a better and more beautiful place when it allowed for greater inclusiveness and celebrated diversity.

Today, nearly fifty years later, the ideals championed by the Pattern and Decoration movement are an accepted part of the social and political mainstream. Likewise, the work of these four artists, similarly concerned with domestic themes and decorative materials, is far less controversial than the work of the original movement. As a result, these artists present us with pieces that are less overtly political and instead more spiritual and autobiographical in orientation. The four artists draw on other art movements of the past century as well, including Dadaism, Surrealism, Installation Art, Conceptual Art, and Fiber Art. Their work is also influenced by that broad and continually evolving movement known as Postminimalism, a style that draws from simple materials and everyday objects to form a basis for aesthetic experience.

First among the artists in this exhibition is **Jee Hee Kang**, originally from South Korea, who utilizes familiar domestic objects to address opposing themes of transience and eternity, mutability and permanence. These themes are not unique to the works she presents in this exhibition; her previous installation projects feature them as well. One, entitled *Sewol: Passing Time*, features a living room shrouded in gauze and lit by a bank of votive candles; a newspaper in the installation carries the story of the *MV Sewol*, a South Korean ferry that sank and claimed 476 lives, most of them young secondary-school students. Another installation, entitled *The Poetry of Transcendence*, brings together a group of “found” paintings that had been cast by the artist in concrete, each bearing traces of paint and surface brushwork suggestive of the imagery the actual paintings might once have featured.

The ambitious new project in this exhibition is a series she calls *For All the Vanished Things*. These are handsome,

sometimes violent, large-scale works on raw canvas with corresponding photographic documentation. Kang comes from a background in fashion design and has worked extensively with screen printing, and her talent for both is evident here in her awareness of the expressive nature of fabric and her beautiful sense of color and graphic design. The canvases have been neither primed nor stretched, as a canvas usually would be for a painting, but rather exist as simple, torn shapes. Then, utilizing oil paints, black gesso, and charcoal, Kang brings forth richly worked presentations of everyday subject matter. But in each work, the artist initiates the modernist project of deconstructing vision by beginning with a direct rubbing (or frottage) of the object, made by placing the canvas on top of it and then applying charcoal, just as one might create a rubbing of a gravestone. Drawing and painting then follow, presenting the object from various perspectives simultaneously. The result is a multifaceted deconstruction of a familiar household object—a typewriter, a refrigerator, a chair, or a door—as the basis for exploration, with the canvas utilized first as a sort of shroud, and then as the foundation for image making.

Of all the methods employed in these works, this primary rubbing process is the most haunting, the most primal, and at the same time, the most immediately recognizable, suggestive of the photographic-transfer process. “Frottage [or rubbing] led my work to be break free from the two-dimensional canvas,” Kang observes. “I wanted to fully deconstruct the Euclidean perspective, simultaneously expressing the three-dimensional physical world as well as the two-dimensional canvas. Through the combined images from painting and rubbing in my work, I try to embrace the illusion of depth and the flat pattern simultaneously.” Frottage also brings an added sensuality to the experience of the objects being described, for the activity of rubbing in this manner suggests an intimate physical connection to the object. Through that connection, frottage also creates a kind of ghost image: at once familiar and alien and uncanny. The technique suits Kang's themes of intimacy and loss, as each of the works draw on remembrance as well as transcription and refer, obliquely, to emotional states relating to loss. Through these works, she implies that simple objects can be reimagined as art suggestive of the transience of human existence.

Yun Koung Shin, another Korean-born artist, has created artworks in this exhibition based on handicraft and folk art—specifically weaving and embroidery. She holds degrees in craft and material studies and industrial design, and she is a sculptor and ceramist. But in this body of work, she utilizes the look and feel of traditional domestic arts—sewing, weaving, and embroidery—to create works of fiber art: that is, works that focus on the materials and manual labor involved in creating fabrics from fiber, and that are created for aesthetic enjoyment rather than for utility. Shin’s creations are somewhere between fabric and art, and in one instance, she presents viewers with an intricate weaving that is seemingly in the process of deterioration.

Materials are central to Shin’s work. Her preference is for materials that resonate with her family and her past (including clay, flour, honey, chocolate, beeswax, and petroleum jelly), and her decision to use them is based on her sense that these raw materials “can trigger a particular memory, place, or relationship that I want to preserve and remember.” While this choice reflects her own experiences of Korean home life, it also bears a resemblance to the work of artist Joseph Beuys, who was interested in materials he felt were intimately connected to significant life experiences, and also to that of contemporary artist Janine Antoni, for whom the utilization of similar materials helps describe and locate her sense of herself as a woman and of her relationship to the world.

Shin is also fascinated by intimate acts involving repetitive movement, such as sewing, knitting, and embroidering—traditional household activities that are recognized as having a meditative, contemplative, or “centering” aspect for the person engaged in them. All are also traditionally considered women’s work. Both the activities suggested by Shin’s art and the materials used in her art are not just meditations on self-identity; they are also evocative of family and carry with them a sense of location and a desire for belonging. In her words, they become “a way of reconstructing relationships and remembering home.” Like Jee Hee Kang, Shin is not presenting her viewers with the craft-object itself, but rather an artwork descriptive of or wrought from a crafted piece. Still, her relationship to handicraft, weaving, and folk art is an intimate one. Her respect for these traditional domestic arts is based in her practice of them, as well as her acquaintance with them

from her studies; through such activities, there comes a joining together of head, hands, and heart.

Tricia Wright, who is both an artist and a museum guide and educator, takes her exploration of the familiar and domestic in a different direction. Her work is based in Dadaism and Surrealism, specifically in the absurdist juxtaposition of found objects, or readymades. The idea of the ready-made was first introduced into the twentieth-century art dialogue by artist and intellectual Marcel Duchamp (1887–1968), who made tentative explorations of female identity through his alter ego Rose Sélavy, and also through his more sexually explicit—even shocking—works such as *L.H.O.O.Q.* (1919) and his final masterpiece, *Étant donnés...* (1946–1966), an installation suggestive of rape, murder, and sexual voyeurism. Wright’s work also recalls the art of an under-recognized female Surrealist, Méret Oppenheim (1913–1985), whose works were similarly based on everyday objects and explored themes of female sexuality and its relation to society.

In this series, entitled *Marginalia*, Wright, who is from England, revisits the Duchamp readymade from a feminist perspective, doing so in a way that is at once immediately likable and slightly disturbing. As she explains, she takes “commonplace materials associated with the domestic environment [and] with little or no cultural value; materials that are considered trivial, ornamental, and are generally associated with women,” and “employ[s] these decorative materials in formalist ways, colliding domestic space with formalist space and sometimes parodying formalist concerns.” The result are pieces that observe the traditional subjugation and trivialization of women through domestic duties—including duties related to decoration and beautification. In Wright’s vision, doilies, gift wrap, ribbons, and wallpaper are positioned as works of art, thus emphasizing the distance between culturally valued art and unvalued (or minimally valued) women’s home handicrafts. And as with Oppenheim’s famous fur teacup (*Object [Le déjeuner en fourrure]*, 1936), certain of Wright’s works carry macabre or disturbing undertones: a drainpipe laced with lingerie fabric, or another drainpipe stuffed with a dainty handkerchief. Wright’s wide-ranging body of work features painting-based assemblage, sculpture, and photography and includes works that document the sculptures as color photographs because,

as she explains, “In re-presenting my own sculptures as photographs, I am implying another imagined space, one that extends beyond the frame and which is fed by possible narratives associated with the objects juxtaposed in each piece.” And, as with Yun Koung Shin, the materials Wright employs often have a deeply felt personal connection—most notably the embossed wallpapers once common in the homes of nineteenth-century England. Like Jee Hee Kang, Wright presents *Marginalia* as a combination of artwork and photo-documentation.

The final artist in this group exhibition is **Michela Martello**, who was born and raised in Italy. Martello’s early career was as an illustrator, primarily of children’s books, which in later life has given her a great sensitivity to narratives, as well as a natural inclination to join together word and image. Since 1998, Martello has lived in New York, where she has devoted herself primarily to painting. Her work as a painter has included large-scale mural installations, both for corporations and for private individuals. As a result, she has already had a broad international exposure, with mural works shown not only in Milan and New York, but also in Dubai, Bengaluru (Bangalore), Miami, Moscow, São Paulo, and Seoul.

For this exhibition, Martello works in mixed media on linen. Her pieces include drawing and painting, as well as collage, sewing, and embroidery. Rather than turning her attention to these domestic craft forms, however, she chooses instead to make them part of a larger illustrative endeavor, one that draws upon familiar folktales and folk-art forms, often with a spiritual dimension. Hers are enormously pleasing works, in part due to Martello’s exceptional love of color and preference for sweet and gentle themes. *Perfect Storm* (2014) presents animal figures familiar to Hinduism—the elephant, the monkey, the rabbit, and the bird—in a work consisting primarily of indigo on treated linen. The animals are shown against a stylized woodland landscape reminiscent of Chinese scroll paintings or ceramics. The linen itself is patched in places. The words *perfect storm* float through the drawing repeatedly, again as a decorative motif. In *Holy Hike* (2014), Martello revisits the Buddhist imagery of the lotus feet, an emblem of devotion to the holy teachings of Buddha, but she does so in a whimsical and free-association way, with references to Chinese reflexology. *Holy Hike* includes more

fanciful and free-ranging flower forms than are typical in traditional Buddhist depictions of the lotus feet, which are generally limited to the form of the single flowering lotus. The deer at the bottom of the painting, meanwhile, serve as a reference to the deer park in Sarnath where the Buddha first taught the dharma. *Detroit Atlantis* (2014, mixed media on linen) is a more somber piece, suggesting the decay of this great American city and its similarity to the legendary kingdom lost under the sea.

These four artists, considered together, seem to me an explosion of talent, imagination, and diversity. They demonstrate the multiplicity of ideas and approaches that women artists are taking as they respond and react to art they have experienced—art that is not only within the dialogue of contemporary art, but also out there in the larger world of all art, including handicraft, decorative arts, folk art, and illustration. While it would be wrong to make any specific claim about these artists being part of a new or emerging movement, it is nonetheless worthwhile to note their shared interests: spirituality, home, handicraft, and the steady transition of women out of the domestic roles previously dictated by societal norms, even while they recognize the importance of domesticity to the soul. They seem to be pointing us, in visual terms, toward a new world, one more generous in its allowance of all artists—male and female—to enjoy greater freedom, flexibility, and opportunities in the practice of their art.

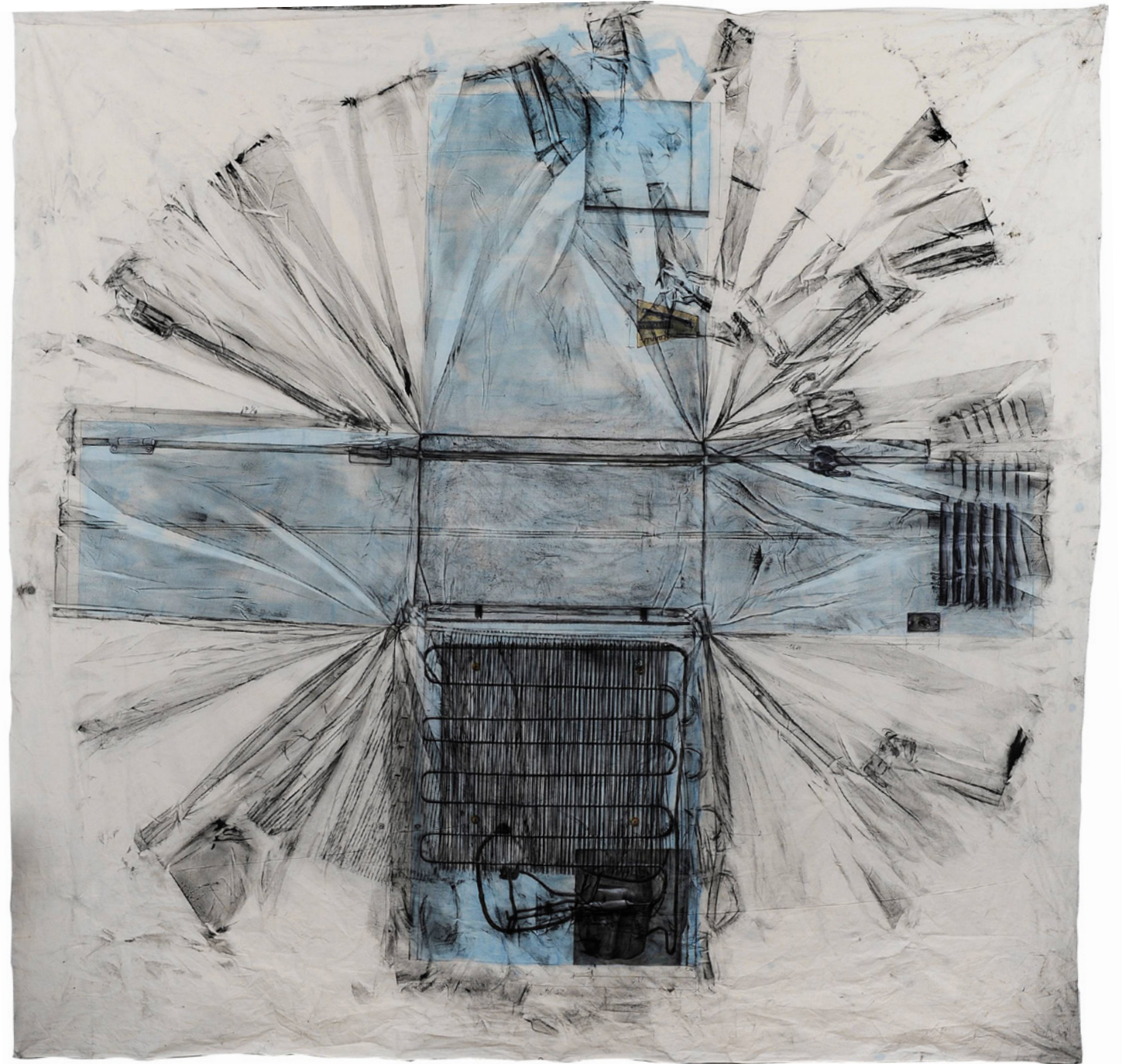
Rich Kinsel

Executive Director, Vilcek Foundation

A small pedestrian bridge in my neighborhood in Seoul was a part of my everyday life; I crossed it daily. One day, it was taken down overnight without notice and the absence of the bridge made the surrounding area immediately foreign and isolated despite my intimate familiarity of the area. I took a lot of time to remap the surroundings and realize that the space is same except the vanished bridge. ¶ I just couldn't believe that the bridge is gone and it just happened while I was sleeping. I was bewildered at the site of the sudden change as well as by the fact that I am the only one who cares about the disappeared bridge. The invisible trace of the bridge impressed me so much and gave me a radical point of view on object's effectiveness and annihila-

Jee Hee Kang

bility. ¶ My interests in the object's existential matter led my work to be broken free from the two dimensional canvas. I wanted to experiment our mental processes and memories to "own" the object. I tried to fully deconstruct the Euclidian perspective, simultaneously expressing the three-dimensional physical world as well as the two-dimensional canvas. This was done by wrapping the object with muslin and rubbing on it, then un-wrapping the work. ¶ Before doing that, I also painted a planner figure against all the dimensions I measured in detail so that two different images – an image by rubbing and an image by painting – overlapped each other in the end. From this approach, all the information of the three-dimensional object is present but exists in a distorted form through the conflict with the two-dimensional medium. The finite, variable and extinguishable nature of the physical world is thereby conveyed.



Jee Hee Kang
Blue Refrigerator (For All The Vanished Things)
Oil, black gesso & charcoal on fabric
95 x 98 inches

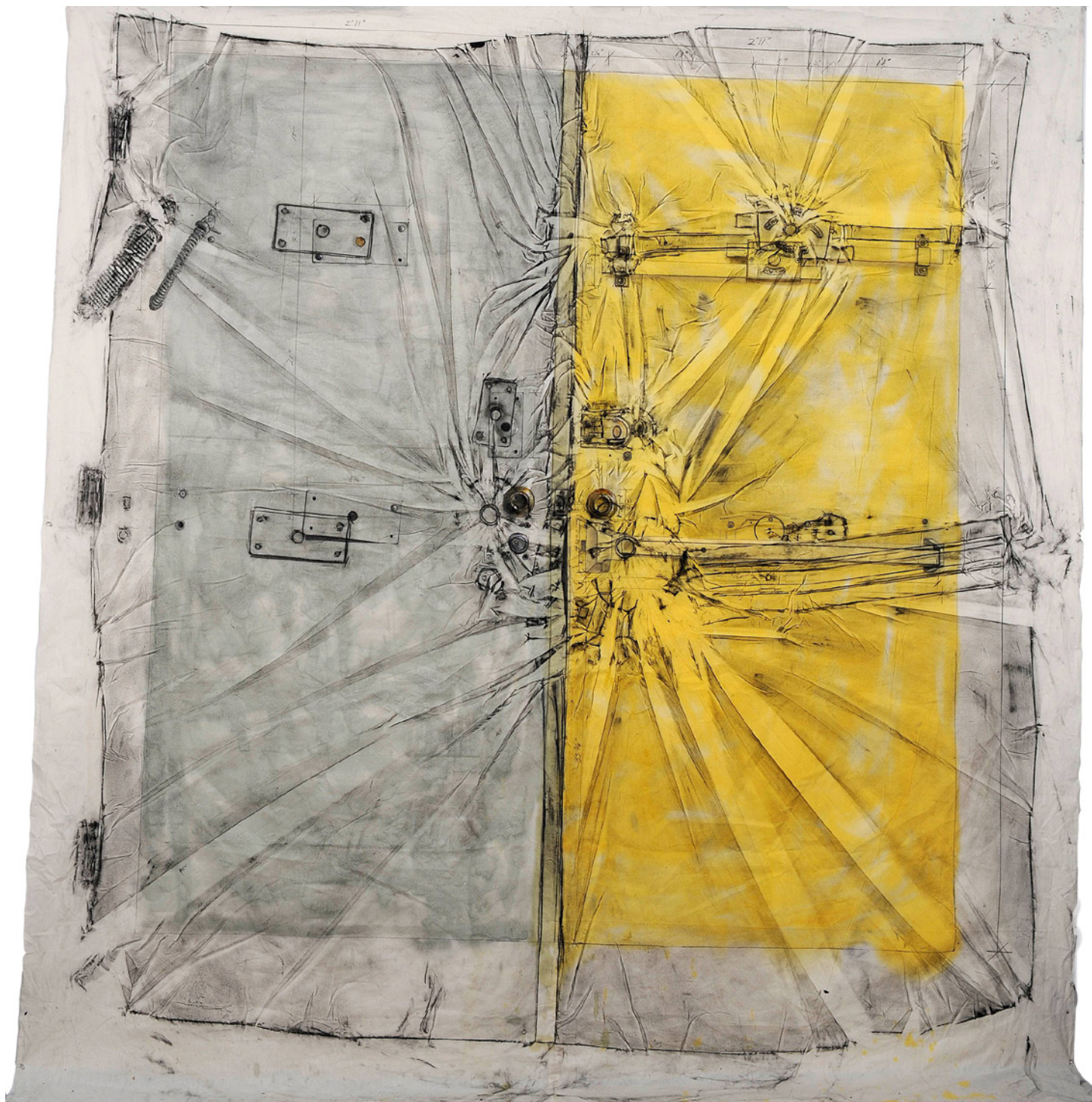


Jee Hee Kang
Blue Refrigerator (photograph)
(For All The Vanished Things)

Photograph
Variable size

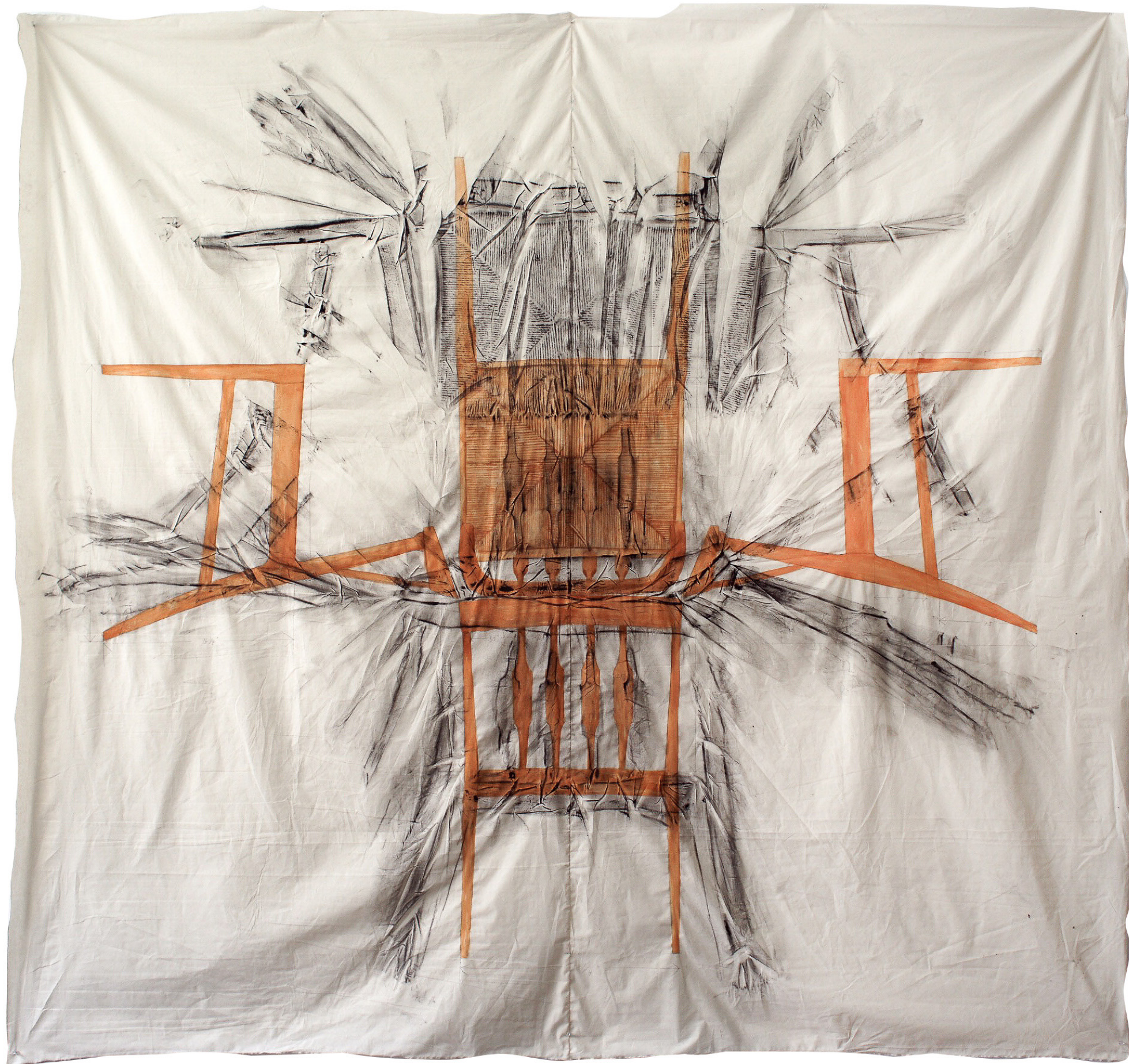


Jee Hee Kang
Cezanne's Still Life (For All The Vanished Things)
Oil, black gesso & charcoal on fabric
69 x 98 inches



Jee Hee Kang
Fire Exit (*For All The Vanished Things*)
Oil, black gesso & charcoal on fabric
111 x 80 inches

Jee Hee Kang
Fire Exit (photograph)
(*For All The Vanished Things*)
Photograph
Variable size



Jee Hee Kang
Wooden Chair (For All The Vanished Things)
Oil, black gesso & charcoal on fabric
84 x 96 inches

I am fascinated by and obsessed with objects that belong to my family members. In learning to live with my emotional past and relationship, I value the physical look and details of each object. The more I personalize my possessions, the more I am able to see myself in them, and once I have invested myself in the objects, it becomes impossible to avoid them. I transform these objects into forms that I can emotionally respond to and appreciate. My work is a record of transformation and documentation by material processes. ¶ The sense of nostalgia predisposes me to practice simple activities daily. For instance, I create simple abstract patterns of dots on paper using a graphite pencil and oil paint. I will be dotting until I can

Yun Kyoung Shin

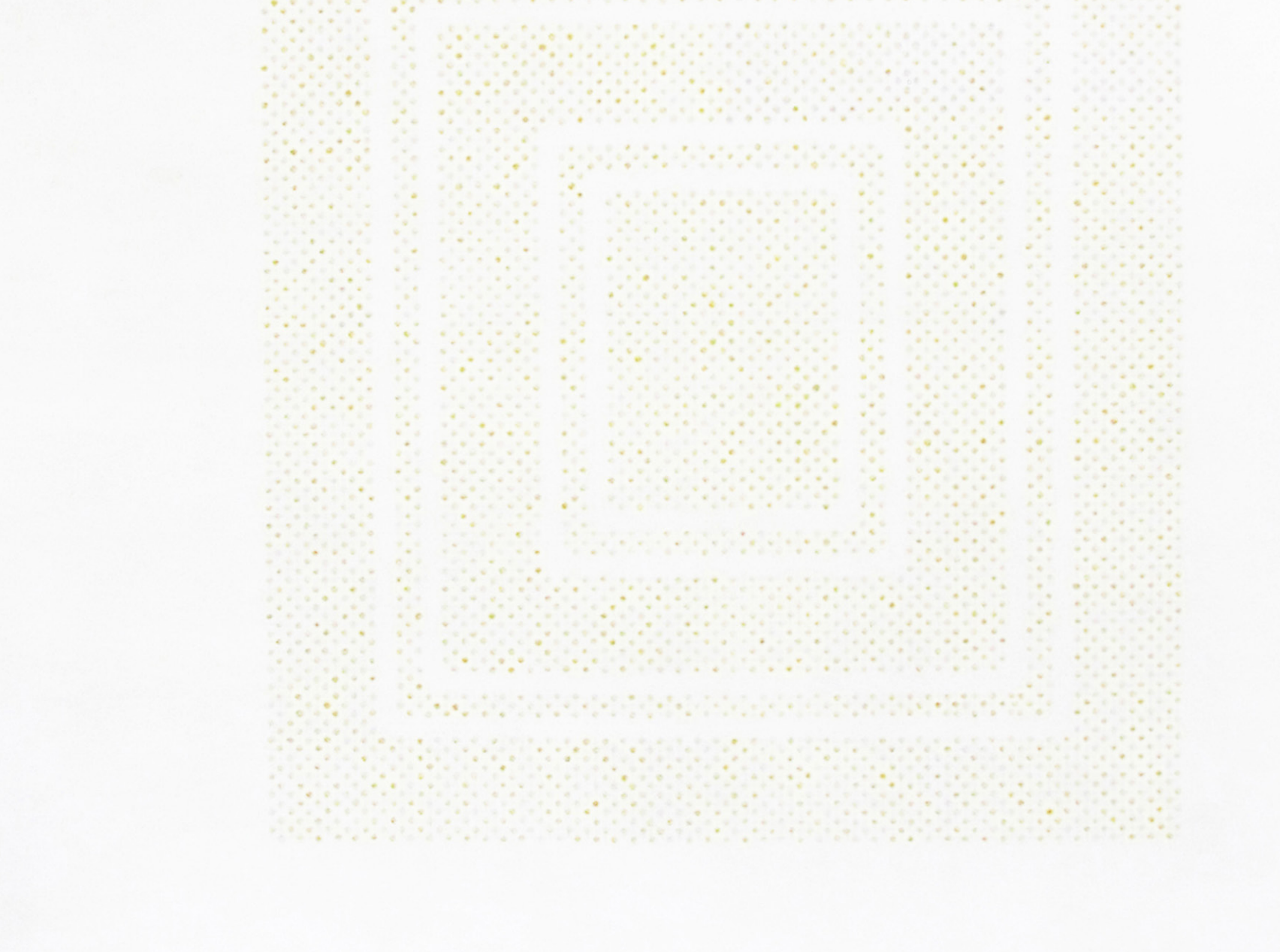
fill all tiny grids that I have created with graphite evenly. I like oil paint as a material that starts to penetrate through the paper and create a translucent image on the backside of the paper. ¶ I am interested in embracing emotional attributes that can be transformative and infinitely deep. Everyday activities are a way of reconstructing relationships and remembering home, and in my mind a reverent and ritualistic activity that brings me closer to my memory and relationships. I believe that a daily limited practice and a simple technique can yield surprising discoveries. Labor and time, the very process of making, which is hidden and invested within each object, become the imperative and significant part of my work. ¶ My emotion responds most when my work becomes ethereal and subtle — Looks like an image stuck in a memory. It creates the illusion that the images are removed and decomposed, yet stained with memory. Also, I appreciate the objects when they portray themselves as vulnerable and delicate, and when they reveal a hidden story that a person possesses and conceals. ¶ The relationship among the objects, repeated actions, and anticipation evokes unpredictable power and charged energy that is ironic. I transform objects to celebrate emotional value, to preserve not only objects but also my memories and relationships. By engaging both the notions of “lost” and “care,” I take control of lost through caring. I work to approach containment and preservation from an emotive place.



Yun Kyoung Shin
Blocks (*Ethereal & Subtle*)

Made of 390 prints featuring the image of multiple rectangular blocks. Each image is printed on a transparency film with gold etching ink.

Transparency film, gold etching ink.
5 x 5 feet



Yun Koung Shin

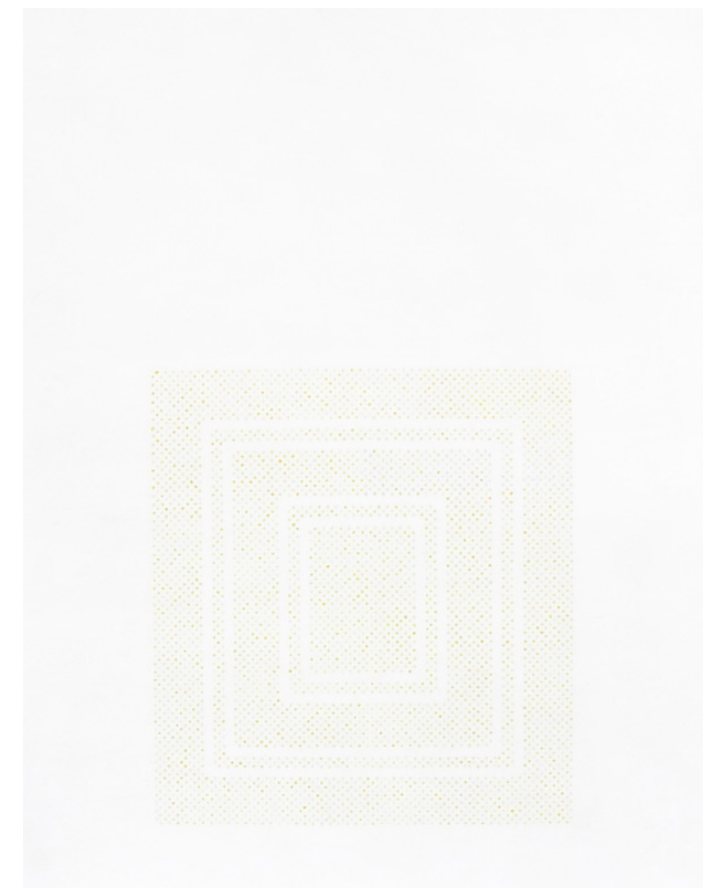
Dotting I, II, III, IV is a simple abstract pattern of dots on paper using a graphite pencil and oil paint. Oil paint as a material that starts to penetrate through the paper and create a translucent image on the backside of the paper.

Dotting I (*Ethereal & Subtle*)
Graphite pencil, oil paint
30 x 22 inches

Dotting II (*Ethereal & Subtle*)
Graphite pencil, oil paint
30 x 22 inches

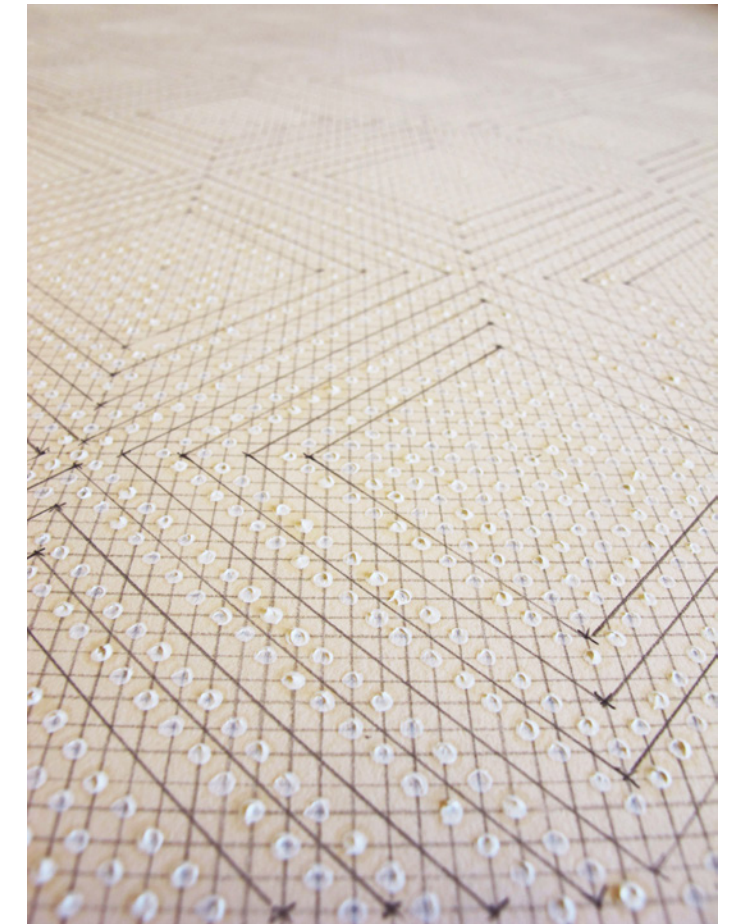
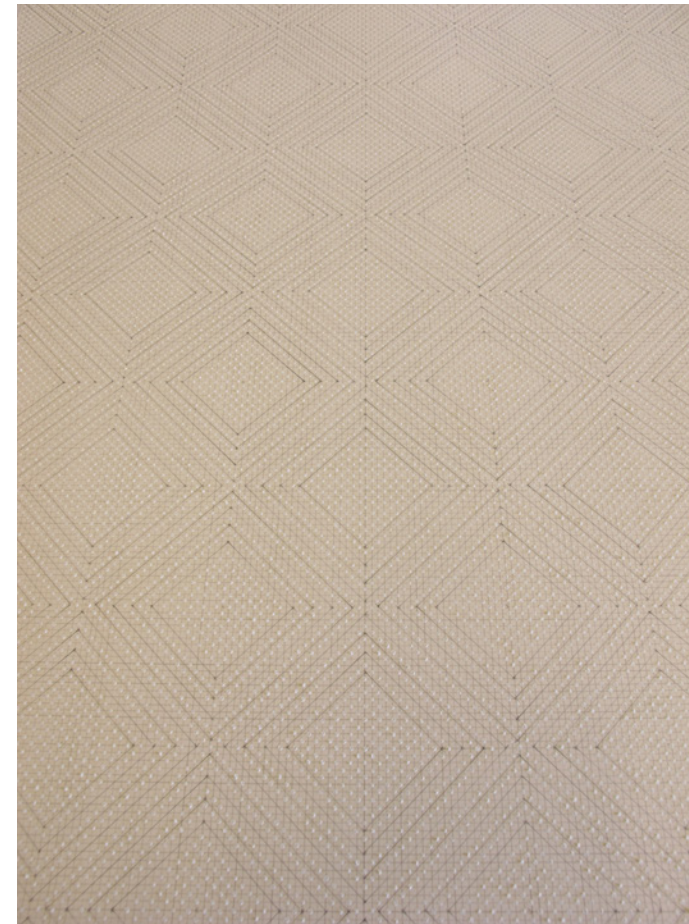
Dotting III (*Ethereal & Subtle*)
Graphite pencil, oil paint
30 x 22 inches

Dotting IV (*Ethereal & Subtle*)
Graphite pencil, oil paint
30 x 22 inches





Yun Koug Shin
Sheet (*Ethereal & Subtle*)
Graphite pencil, oil paint
30 x 66 inches



Yun Koug Shin

Sheet I, II, III, IVE is an image of a 60 in. wide by 80 in. long bed sheet that my mother crocheted. I took a photo of it and printed out with an inkjet printer. After that, I tinted the image and painted with gold paint.

Sheet I (Ethereal & Subtle)
Oil paint on gold tinted inkjet print
30 x 22 inches

Sheet I (back side) (Ethereal & Subtle)
Oil paint on gold tinted inkjet print
30 x 22 inches

Sheet I (back side) (Ethereal & Subtle)
Oil paint on gold tinted inkjet print
30 x 22 inches



Yun Koung Shin
Sheet II (*Ethereal & Subtle*)

Oil paint on gold tinted inkjet print
30 x 22 inches

Yun Koung Shin
Sheet III (*Ethereal & Subtle*)

Oil paint on gold tinted inkjet print
30 x 22 inches

Yun Koung Shin
Sheet IV (*Ethereal & Subtle*)

Oil paint on gold tinted inkjet print
30 x 22 inches

Marginalia encompasses interconnected bodies of work that include painting-based assemblage, sculpture, and photographic works, which are all united by form and content. The title refers, firstly, to the materials I use in my work, commonplace materials associated with the domestic environment with little or no cultural value; materials that are considered trivial, ornamental, and generally associated with women. ¶ Secondly, Marginalia refers to the sidelined status of the home and those who work in it, despite its critical influence on us as individuals and as citizens. Lastly I employ these decorative materials in formalist ways, colliding domestic space with formalist space, and sometimes parodying formalist concerns. ¶ I am particularly

Tricia Wright

interested in the relationship between decoration and function; the cultural

values attached to each of these things, and the way art functions in a very real way as social and cultural markers. All of the works in Marginalia feature architectural or handmade shelves, which operate as image and/or form but still retain their practical function and contingent aspect. Anaglypta Dreams is a photographic series that contextualizes aspects of my sculptural work. ¶ The series takes its name from embossed wallpaper developed in England in the 19th century, and which has personal resonance for me. In re-presenting my own sculptures as photographs I am implying another, imagined space, one that extends beyond the frame and which is fed by possible narratives associated with the objects juxtaposed in each piece. The photographs are mounted, framed, and laminated with a protective film, thereby avoiding reflective glare and intensifying the works' sculptural presence.

Tricia Wright

Vir Domesticus (detail) (*Marginalia*)

Detail shot of *Vir Domesticus*, showing the relationship between the painted doily on the canvas and the real doily placed on the shelf.

Acrylic, polyurethane, paper, canvas







Tricia Wright
Interrupted Chevron (*Marginalia*)

A pseudo-formalist painting, in which the partial chevron is rendered with red ribbon instead of paint. The process has been interrupted and the ribbon placed momentarily on the shelf, returning it once again to solid, passive material; a reminder of the challenges and distractions of domestic life.

Cloth ribbon, acrylic, polyurethane, canvas
36 x 48 inches

PREVIOUS PAGE

Tricia Wright
Vir Domesticus (*Marginalia*)

The title, *Vir Domesticus*, is a reference to Barnett Newman's monumental work, *Vir Heroicus Sublimus*; this work instead champions domestic reality over heroic ideal.

Acrylic, polyurethane, paper, canvas
36 x 60 inches



Tricia Wright

Anaglypta Dreams is a photographic series that contextualizes aspects of my sculptural work. The series takes its name from embossed wallpaper developed in England in the 19th century, and which has personal resonance for me. In re-presenting my own sculptures as photographs I am implying another, imagined space, one that extends beyond the frame and which is fed by possible narratives associated with the objects juxtaposed in each piece. The photographs are mounted, framed, and laminated with a protective film, thereby avoiding reflective glare and intensifying the works' sculptural presence.

Anaglypta Dreams; White Room (*Marginalia*)
Archival pigmented inkjet print
22 x 33 inches

Anaglypta Dreams; Bronze Room (*Marginalia*)
Archival pigmented inkjet print
22 x 33 inches

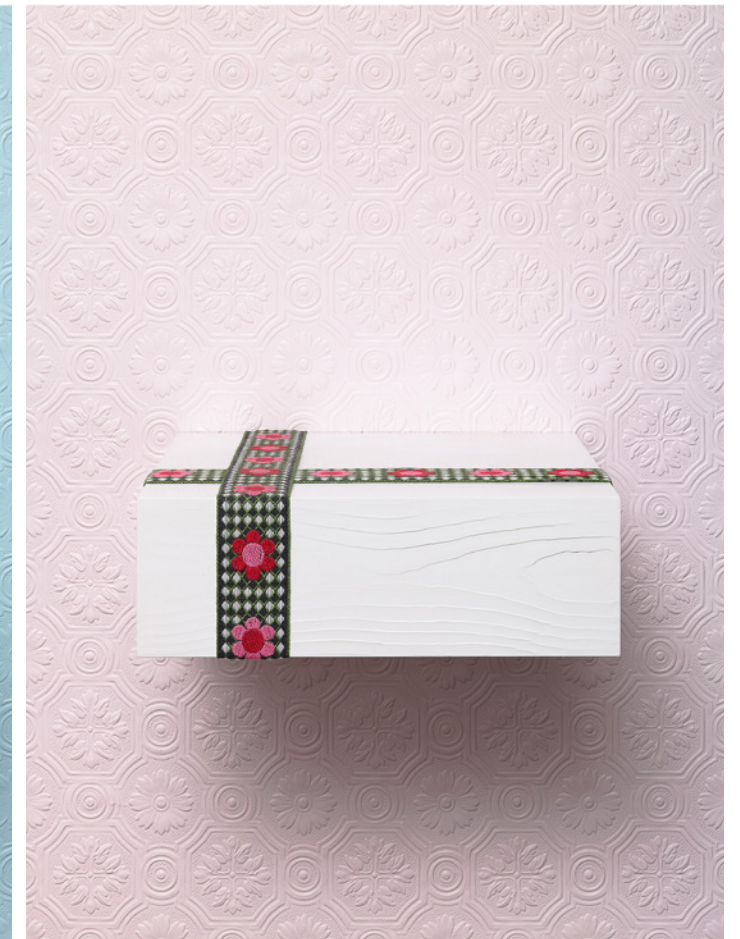
Anaglypta Dreams; Domestic Animal (*Marginalia*)
Archival pigmented inkjet print
22 x 33 inches

FOLLOWING SPREAD

Anaglypta Dreams; Domestic Animal (Gullet) (*Marginalia*)
Archival pigmented inkjet print
22 x 33 inches

Anaglypta Dreams; Domestic Animal (Ruff) (*Marginalia*)
Archival pigmented inkjet print
22 x 33 inches





Tricia Wright

Anaglypta Dreams; Green Room (Marginalia)
Archival pigmented inkjet print
22 x 33 inches

Anaglypta Dreams; Blue Room (Marginalia)
Archival pigmented inkjet print
22 x 33 inches

Anaglypta Dreams; Pink Room (Marginalia)
Archival pigmented inkjet print
22 x 33 inches

My artwork is a reaction to the environment I occupy with my technique I built up a gesture that always reflects my thoughts my emotions and what dictates them. I wish to express a certain balance and harmony, but I realize that the process that leads to such an experience usually involves the opposite aspects. ¶ The artistic path has so many constructiveness/destructiveness elements which create a certain weight. This weight is a treasure that forges a body of creativity. In my research I always had a fondness for symbols, they are a mysterious and refined language that at time goes deep and have an effect, at other times they remain on the surface without telling a story for years and then suddenly shoot from the unconscious to produce

Michela Martello

an experience of awareness I always being inspired by frescos technique, from Giotto to the oldest pigmented Murals in Tibetan Monastery as well as eastern philosophy, graffiti and western contemporary icons. ¶ Tradition and contemporary for me are two opposite aspects of an unique source of inspiration., My media is based on a mixture of marble dust, acrylic gesso, recycled materials, paper, textile, antique fabric, collage, embroidery, distressed cotton and linen canvas.



Michela Martello
Detroit Atlantis

Mixed media on linen
47 x 47 inches



Michela Martello
Find in the dying only which is eternal
Gold pigment, My hair, Deer skull,
Acrylic, Linen
14 x 99 inches





Michela Martello
Holy Hike
 Acrylic and pencil on cotton
 62 x 62 inches

Michela Martello
I am gonna break my rusty cage
 Mixed media on an old kimono belt
 13 x 54 inches





Michela Martello
loosing my religion

Mixed media on linen
42 x 44 inches



Michela Martello
Lungta horse

Mixed media on linen
44 x 44 inches



Michela Martello
Now here Nowhere
Mixed media on linen
50 x 50 inches

Michela Martello
Perfect Storm
Mixed media on linen
77 x 52 inches





Michela Martello
SanSangha
Watercolor and Lace
7 x 11 inches

Michela Martello
U think
Embroidery on linen
12 x 15 inches

...n & Jee Hee Ku
...cia Wright & Yu
...ng Michela M
...un Kounng Shin &
...rtello & Tricia W
...Hee Kang & Mi
...ight & Yun Kou
...Michela Martell
...yun Kounng Shin
...Martello & Trici



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