

# ***dismantle***

**Curated by Liz Lorenz**

Featuring Anna Maria Farina, Susan Lisbin, Maria Manhattan and Marianne van Lent

Susan Eley Fine Art, Hudson | 433 Warren Street, Hudson, NY 12534

On View: March 6 - April 27, 2025 | Opening Reception: Saturday, March 8, 4-6 PM

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Susan Eley Fine Art is pleased to present *dismantle*, a group exhibition organized by Liz Lorenz. Susan Eley Fine Art presents *dismantle* at its Upstate location in Hudson, NY. Organized by Liz Lorenz, Assistant Director of SEFA—the exhibition includes four artists: Ana Maria Farina, Susan Lisbin, Maria Manhattan and Marianne van Lent. Their works range from sculpture, to painting, to textile. The featured artists currently live and work in Upstate New York.

*dismantle* is on view from March 6-April 27, 2025. Join us for the opening reception on Saturday, March 8th from 4-6PM. Most of the artists will be present with us to discuss their works at the event which coincides with International Women's Day.

The exhibition was conceived by curator Liz Lorenz's belief in the power of dismantling to rebuild. In the featured artworks, the techniques of dissecting, highlighting and redefining reveal the struggles, potentials and powers of the corporeal realm. This concept is especially pertinent in relation to the female body at this time. Thus, SEFA is honored to exhibit the works of four artists who zoom in to and abstract our physical realities to present them through a new "dismantled" lens.

Ana Maria Farina's textile works from her "histérica" series attempt to uncover what lies beneath, using her medium to "paint with a gun" and redefine the term hysteria that has been weaponized against certain groups.

Susan Lisbin's ceramic "Lips" hang on the walls in dynamic conversations, simultaneously isolating a single body part and illustrating the energetic conversations we can have together.

Maria Manhattan's porcelain busts are adorned with crowns of China shards and others pierced with arrows, evoking both honor and suffering.

Marianne van Lent's mixed media paintings from her "Biological Anthropology" series meld cellular forms, organic shapes and ancient mythology to craft abstracted stories about complexities of our contemporary bodies.

# Ana Maria Farina

## **BIOGRAPHY:**

Ana Maria Farina is a Brazilian artist now based in the Hudson Valley, New York. Farina's work has been featured on New American Paintings, Hyperallergic, Highlands Current, I Like Your Work Podcast, Visionary Art Collective, and in venues around the world such as the SPRING/BREAK Art Fair, Future Fair, the Wassaic Project, the Garrison Art Center, the Dorsky Museum, Paradise Palase, Abigail Ogilvy, Susan Eley Fine Art, Woman Made Gallery, Woodstock Museum, Subject Matter Art Gallery (London, UK), and Casa de Criadores (SP, Brazil). Farina attended Columbia University and SUNY New Paltz for her graduate studies and she is the 2021 recipient of the national CAA Fellowship in Visual Arts.

## **ARTIST STATEMENT:**

I like to call myself "a sculptor of paintings in fiber" because while my work is not a painting or a sculpture per se, it has both qualities, it lives in-between.

Each loop of yarn is a dot, the start of everything. I instinctively choose colors and gestures that along with intricate, sculpted surfaces will later give birth to imagery. Agnès Varda said that if we opened people up, we'd find landscapes. I'm fascinated by the idea of what these landscapes look like. Growing up, my father always said that in order to turn a house into a home, you need to have rugs. Working in fibers allows me to bring this sense of comfort while I work on themes of psychoanalysis and our internal battles of constraintment, repression, and release. Besides, it is a nod to my ancestry of craftswomen and my latina heritage, an acknowledgment of the labor that still most often than not goes unseen. I do that through a process similar to automatic drawing, but using a tufting gun, hooks and needles. Painting, sculpture, and textiles intertwine in a practice that is focused on making.

# Susan Lisbin

## **BIOGRAPHY:**

Susan Lisbin was born in 1948 in the Bronx and raised in New Jersey. She currently lives in Catskill, NY. She studied at the School of Fine and Applied Art at Boston University, at Ramapo College in New Jersey where she received a BA in painting and at Montclair State University where she received an MA in painting. Lisbin is a long-time local painter who started working in ceramics in 1981. She maintains studios in her home and in Foreland—a newly opened artist sanctuary in Catskill, where she can work with her kiln to create ceramics. Lisbin has previously shown at Carter Burden Gallery, New York, NY; Garrison Art Center, Garrison, NY; the Catherine Fosnot Gallery and Art Center, New London, CT; Gallery Paquette, Boonton, NJ; M13 Howard Scott Gallery, New York, NY; Susan Eley Fine Art, Hudson, NY and others. She has been awarded residencies at the Horned Dorset Art Colony, Leonardsville, NY and the Vermont Studio Center, Johnson, VT. This is Lisbin's third exhibition with SEFA.

## **ARTIST STATEMENT:**

Profoundly hard of hearing since age two, I have spent a lot of time silently observing others and my relationships to them. Discovering abstract expressionism freed me as a young, adult artist. My intuitive process led to my personal, artistic vocabulary. By exploring tension, sexuality, and humor in my art, I illustrate how people interact, flee from confinement, or stand their own ground. The relationships that fill us with infinite joy, that make us feel whole, or make us feel incomplete - are all part of life. Each piece is a unique platform from which juxtapositions and identities can be discovered. My artwork is made by building diverse forms with clay or paint. I form sexual appendages and exaggerated parts, I explore our eccentric, uniqueness to one another. The work is very tactile with color cementing its character. I offer the viewer an opportunity to see themselves in relation to others.

# Maria Manhattan

## **BIOGRAPHY:**

Following early attempts at throwing pots, I discovered slab-constructed hand-building and never looked back. I've been making ceramics since the early 1970s. I've exhibited and received grants, but was sidelined by a career in computer graphics. Having become known as an artist with a sense of humor because of my multimedia exhibition, Maria Manhattan's The Box Lunch, a parody of Judy Chicago's Dinner Party, I was fortunate to be chosen by the Alternate Media Center at NYU in 1982 to participate in an early computer project where I created the first interactive comic strip - the award winning "Nancy Reagan Takes The Subway". This led to a twenty five year career as an illustrator and art director, contributing to early Internet experiments for AT&T, RCA Labs, Sesame Street and others. Upon moving to Hudson in 2009, I opened a studio and returned to my first love, ceramics.

Being part of this arts community created opportunities to show my work at Susan Eley Fine Art, Jonathan Hallam Gallery, McDaris Fine Art and Create Council on the Arts. I've participated in Hudson Open Studios and The Hudson Area Library's Art Auction. For Women's History Month in 2019, the Hudson Area Library invited me to create an updated version of The Box Lunch, working with the girls from Perfect 10 and moving the concept into the twenty-first century. I've been the MC for Hudson in Concert, an annual musical celebration featuring the Hudson Festival Orchestra.

Other work has been exhibited at the New York Historical Society, the Provincetown Museum of Art, the Bronx Museum, the Berkeley Museum, Parsons Gallery and the School of Visual Arts in NYC, where I taught for fifteen years. My radio show, The Hudson Café can be heard on WGXC 90.7 in Hudson, NY. I am a ukulele aficionado.

## **ARTIST STATEMENT:**

I hope my work transmits a sense of spontaneity and inevitability. My current focus, the porcelain busts, evolved from a desire to move from the vessel to a fully sculptural form. These pieces have a kind of global connection and honor women in their strength and subjugation, evoking feminist themes which I've addressed previously in other media.

Renaissance busts in museums including the Frick, the Morgan Library and the Cloisters provided inspiration. Unlike those however, this series portrays a diverse range of subjects and incorporates broken china plates embedded into the pieces, to form crowns or head dresses. The plates are largely from my personal collection. I've saved every plate I've ever broken.

# Marianne van Lent

## **BIOGRAPHY:**

A New York and Hudson Valley based painter of the natural world, Marianne Van Lent's paintings are an investigation and a reaction to our fragile position in the universe and an elegy to its demise. A graduate of Tyler School of Art with an MFA from Cornell University, Van Lent merges elements of mythic histories and anthropology with science and conditions of contemporary culture. The assemblage style paintings incorporate hand cut stencils, pencil and pen drawings, fresco secco and dispersed pigment in polymer on canvas or panel. Archetypal icons merge with cell forms and elements of the body and earth's ecology to form a particular narrative with overtones of the collective unconscious and ancient civilizations.

Van Lent has exhibited in the US and Europe and received grants, public art commissions, teaching appointments and curatorial positions as well as placements in private and public collections. Solo exhibitions include: The Painting Center, New York. Kent State University, Canton, Ohio. The Little Green Schoolhouse, Hawthorne Valley, NY. Lez Art, Lez, France. Wesley Lake Gallery Asbury Park, NJ. Ulla Surland Gallery, Fairfield, CT. Galerie Kubinski, Stuttgart, Germany, Markel/Sears Gallery New York The Pharmacy E. Village, New York.

## **ARTIST STATEMENT on "BIOLOGICAL ANTHROPOLOGY" Series:**

As an artist I respond to my natural surroundings and pay homage to the miracle of nature. My work is an elegy to its decline. The series Biological Anthropology concerns the evolution of man and his biological and behavioral aspects. The social implications of biological science and technology are central to the vision of my painting. Within this oeuvre, the paintings are a conflagration of archetypes, incorporating ancient symbols, and icons from the collective unconscious and the body and earth's ecology.

My work embraces the aesthetic of fragments and ruins suggesting visual rhymes and resonances. Traveling in the physical as well as the metaphysical worlds, currents of ancestry, icons from lost civilizations, cell and synapse forms merge. Johannes Itten's "law of contrast" is at work here.

Multi-faceted images, skewed landscapes and decomposing grids, disturbed networks, ancient symbols, texts, maps and cell structures form, collide or float, suggesting a chaotic shifting of the earth's and the bodies' ecology. Both positive and negative organic forms play visually and philosophically forming a specific narrative.

The work is guided by process. The act of stenciling creates negative and positive forms. Gestural brushwork is contrasted with mapped and precise drawing, stencils and collage. "The eternal riddle encompasses points in time; it considers decay and rejuvenation. Its innermost secret is revealed in the 'other' the spirit world; the ancestral footstep walking behind us."

## Liz Lorenz, Curator

### BIOGRAPHY:

Liz Lorenz has been the Assistant Director of Susan Eley Fine Art since its opening in Hudson, NY in summer 2020. Currently based in Upstate New York, Lorenz has expanded local programming and runs SEFA's primary location in Hudson. She received a BA from New York University in Art History with minors in French and Studio Art. In 2020, Lorenz graduated from the Center for Curatorial Studies at Bard College with an MA. Her Masters studies included a written thesis and an exhibition at the Hessel Museum of Art at CCS Bard entitled *hackers, un·re·mastered*. This work focused on exploring representations of gendered bodies as portrayed within traditional trajectories of Western art history, complicating norms through a queer feminist lens. Previously, Lorenz was the Assistant Director of Martos Gallery, NY. She has worked in the curatorial departments of The New Museum, NY; The Studio Museum in Harlem, NY; Palais de Tokyo, Paris, France and the registration department of The Whitney Museum of American Art, NY.