



THE SALON

AT THE WING BOSTON







**THE SALON
AT
THE WING
BOSTON**

**CURATED BY LOLITA CROS
699 BOYLSTON ST, BOSTON, MA**



Table of Contents

2	Marisa Adesman
6	Beth Dacey
10	Alice Denison
12	Lalla Essaydi
14	Emily Eveleth
18	Madeline Gibson
20	Dinorá Justice
24	Masako Kamiya
26	Mary Kocol
30	Keira Kotler
32	Neeta Madahar
34	Sarah Malakoff
36	Kendall Rivera-Lane
40	Sandra Stark
44	Chloe Wilwerding
48	Qualeasha Wood





The Salon at The Wing is a permanent exhibition with rotating artworks by female identifying and non-binary artists displayed all throughout the spaces.

Despite their undeniable influence, female identifying and non-binary artists have long faced the same exclusion and marginalization as they have in other industries. The works in *The Salon* at The Wing stand as a statement of the power and creative force of these women. Curated by consultant and member Lolita Cros, the show includes over 30 pieces by 15 female artists. Similar to the warmth of a collector's home, the viewer is privy to the unique experience of seeing fashion photographers and painters displayed alongside sculptors and illustrators. Bringing established and up-and-coming artists together, Cros assembled the works to interact with each other, outside of the traditional hierarchy of the art world. The show captures a dialogue between women of varying ages, identities, and nationalities—reflecting the heterogeneity of The Wing's mission and members. Breaking down the barrier between the art world and the everyday, *The Salon* creates a space for members and guests to engage with important personal, political, and societal issues through the lens of art.





Marisa Adesman

B. 1991
ROSLYN, NY

Marisa Adesman is a visual artist who uses painting, performance, and video to examine the ways that femininity and modern culture interact. She is interested in exploring gender politics, as well as means of awakening female selfhood. Adesman's work extends to themes of the body as spectacle, performativity in personal and social relationships, and the tension between agency and expectation within contexts of intimacy and love. Adesman explores various ways in which the grotesque body conflicts with our visual glossary for beauty and health, as promulgated through pop culture and commercial media – especially by confronting experiences of consumption (of media, food, and even one's own image). Focusing on the kitchen and the dining room, Adesman questions how visual disorientation of the domestic space works to unmoor and destabilize ingrained assumptions that have been historically limiting or debilitating for women.

Adesman earned her Bachelors of Fine Arts degree from the Sam Fox School of Design & Visual Arts at Washington University in St. Louis, where she majored in painting and psychology and received her Masters of Fine Arts degree in Painting from the Rhode Island School of Design in 2018. She has attended many residencies across the country, including Marble House Project, Dorset, VT; Jentel Foundation Residency, Banner, WY and PLOP, London, United Kingdom. Adesman has shown her work in galleries and museums, including Abigail Ogilvy Gallery, Boston, MA, as well as the Asya Geisberg Gallery and the Morgan Lehman Gallery both in New York, NY. She currently lives and works in Spartanburg, SC.

OPPOSITE PAGE

Veil, 2015
Oil on canvas
48 x 48 inches

NEXT SPREAD

01 *Body Print I*, 2016
Watercolor and acrylic
on paper
14 x 11 inches

02 *Honey and Tide*, 2016
Digital Photograph
12 x 18 inches

03 *Hortus Inconclusus*,
2018
Oil on canvas
46 x 84 inches





01



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Beth Dacey

B. 1952
FRAMINGHAM, MA

Beth Dacey uses vintage family photographs to create evocative paintings with a narrative inclination. By observing various “clues” in context, posture, and gesture of the original photograph’s subjects, Dacey’s images hint toward the lives of others in a way that extends beyond time and place. In her series of works on view at *The Salon*, Dacey establishes both a personal and universal relationship to the conjectural human life.

Dacey received both her BA and MA from Boston College, where she taught writing and literature for several years. She has exhibited work across Massachusetts, including at the Copley Society of Art, Boston; 13forest Gallery, Arlington; and the Essex Art Center, Lawrence. She currently lives and works in Newbury, MA.

OPPOSITE PAGE

Camel Coat, 2016
Oil on canvas
60 x 36 inches

NEXT SPREAD

01 *Tables Manners*, 2016
Oil on canvas
40 x 30 inches

02 *Fun in the Sun*, 2019
Oil on canvas
36 x 36 inches

03 *Women in the Garden*,
2019
Oil on canvas
36 x 36 inches



01



02





03





Alice Denison

B. 1958
QUEENS, NY

Alice Denison's paintings of floral blossoms are imbued with the psychological weight and emotional environment of portraiture. Occupying an illusory space, the curls and tendrils of her works create seamless, ghostly hybrids of disparate planes. Merging the practices of still life and pattern painting, Denison attempts to both bring to mind the lush realness of flora, while at the same time point to the lurid nature of floral embellishments and designs. In the work on view at *The Salon*, Denison focuses on the urn as a disappearing point.

Denison received her MFA from the Massachusetts College of Art conducted at the Fine Arts Work Center in Provincetown in 2007. She has appeared in numerous exhibitions in and around Massachusetts, including the The Attleboro Museum, Attleboro; the Provincetown Art Association and Museum, Provincetown; Alden Gallery, Provincetown and Gallery NAGA, Boston. Her work is held in the collections of the Liberty Mutual Life Insurance Company and the Charles River Watershed Association. In 2018 she was awarded the Mass Cultural Council Fellowship in Painting. She currently lives and works in Boston and is represented by Gallery NAGA, Boston.

OPPOSITE PAGE

Mixed Meta: Urn I, 2013
Acrylic and oil on panel
48 x 36 inches







Lalla Essaydi

B. 1956
MARRAKESH, MOROCCO

Lalla Essaydi's work, which often combines Islamic calligraphy with representations of the female body, addresses the complex reality of Arab female identity from the unique perspective of personal experience. In much of her work, Essaydi returns to her Moroccan girlhood, looking back on it as an adult woman caught somewhere between past and present, and as an artist, exploring the language in which to "speak" from this uncertain space. Her paintings often appropriate Orientalist imagery from the Western painting tradition, thereby inviting viewers to reconsider the Orientalist mythology. She has worked in numerous media, including painting, video, film, installation, and analog photography.

Lalla Essaydi received her MFA from the School of the Museum of Fine Arts/TUFTS University in May 2003. Her work has been exhibited around the world, including at the San Diego Museum of Art, San Diego, CA; the Museum of Fine Arts, Boston, MA; the Bahrain National Museum, Manama, Bahrain; and the Sharjah Calligraphy Biennial, Sharjah, United Arab Emirates. Essaydi's work is represented in the collections of the Los Angeles County Museum of Art, Los Angeles, CA; the Art Institute of Chicago, Chicago, IL; the Museum of Fine Arts, Houston, TX; the National Gallery of Art, Washington, D.C.; the Brooklyn Museum of Art, Brooklyn, NY; and the Louvre Museum, Paris, France, among many others. She is represented by Howard Yezerski Gallery in Boston and Edwynn Houk Gallery in New York City. Essaydi currently lives in Boston and Marrakesh.

OPPOSITE PAGE

Dancer Triptych, 2009
C-41 Print mounted on
aluminum triptych
30 x 40 inches (each)



Emily Eveleth

B. 1960
HARTFORD, CT

Emily Eveleth's work spans the boundaries of portrait, landscape, and still-life through the pursuit of a singular image, the doughnut. By using fluid, suggestive brushstrokes and larger-than-life scale, Eveleth brings a deeper meaning to her food subjects through an almost sacred, yet carnal depiction of them. On view at *The Salon*, her ongoing series of paintings invests this unlikely subject with unexpected presence, identity, and sensuality. As a result, these subjects obtain a new and unusual persona, redefining their context within society.

Eveleth is a graduate of Smith College and studied at the Massachusetts College of Art and Design. Her paintings have been exhibited extensively in the United States and are included in many permanent museum collections including the Museum of Fine Arts, Boston, MA; the Pennsylvania Academy of Fine Arts, Philadelphia, PA; the Boston Public Library, MA; and the Smith College Museum of Art, Northampton, MA. Her work has been written about in *BOMB Magazine*, *Art in America*, *the New Yorker*, and *the New York Times*. Awards include grants from the Art Matters Foundation, the New England Foundation for the Arts, and the Artist-in-Residency program in Roche-forte-en-Terre, France. In 2002 she was a visiting artist at the American Academy of Rome. Her paintings are represented by Howard Yezerski Gallery in Boston, and Danese/Corey in New York. She currently lives at works in Massachusetts

OPPOSITE PAGE

Retreat, 2012
Oil on panel
18 x 26 inches

NEXT SPREAD

01 *Veil*, 2002
Oil on canvas
22 x 20 inches

02 *Answering*, 2012
Oil on canvas
16 x 40 inches





01





02







Madeline Gibson

B. 1997
NORTHAMPTON, MA

Madeline Gibson's practice is centered around friendship, tradition, and the cultural anomalies attached to those themes. When searching for a subject matter, Gibson often selects objects and signifiers of the domestic, such as bedrooms or bathrooms, which evoke the uncomfortable absurdity of the mundane. Humor is central to her work and is often directed at the absurdly outsized American cultural sensibilities of comfort and security. In her work "Bed", displayed at *The Salon*, Gibson heaps patterns into the frame, almost obscuring her subject in a sea of blankets, with the single moment minimal stillness emanating from the glare of the woman's blank phone screen.

Gibson recently obtained her BFA from the Rhode Island School of Design in Painting. Her work has been exhibited across Providence and in Rome, Italy. She lives and works in Providence.

OPPOSITE PAGE

Bed, 2018
Oil and acrylic on canvas
24 x 36 inches

Dinorá Justice

B. 1969

RIO GRANDE DO SUL, BRAZIL

The work of Dinorá Justice attempts to address traditional associations of nature with the feminine. By connecting the feminization of nature to the patriarchal systems that attempt to control and exploit it, Justice seeks to extrapolate a vision of the world where feminine environments are able to exist under self-rule. In her *Odalisque* series, on view at *The Salon*, Justice subverts the image of the woman as depicted by Western painters intent on exoticizing Middle Eastern culture. As opposed to Western canonical versions of these women, who were often shown secluded in crowded domestic space, Justice replaces pieces of furniture with natural elements such as vines, leaves, or flowers, visually replacing an internal, confined world with a universal and open one.

Dinorá Justice received her MFA from the School of Fine Art, Boston in 2014. She has been the recipient of multiple fellowships and residencies, including a Mass Cultural Council Artist Fellowship in Painting, Finalist Grant, and The Saint Botolph Club Foundation Emerging Artist Grant. Her work has been exhibited across Massachusetts and elsewhere, including the Los Angeles Center for Digital Art, Los Angeles, CA, and S.E. Feinman Fine Arts, New York, NY. She currently lives in Massachusetts and is represented by Gallery NAGA, Boston.

OPPOSITE PAGE

*Portrait Thirteen –
after Matisse's Seated
Odalisque*, 2018
Acrylic and oil on canvas
32 x 32 inches

NEXT SPREAD

01 *Collage 18-04 (July 2)*
*after Ingres 'La Grande
Odalisque'*, 2018
Collage
14 x 17 inches

02 *Portrait Fourteen –
after Ingres' 'La Grande
Odalisque'*, 2018
Oil and acrylic on canvas
24 x 36 inches





01







01



02





Masako Kamiya

B. 1969

CHIBA CITY, JAPAN

Blurring the line between painting and sculpture, Masako Kamiya constructs tiny towers of gouache, an opaque watercolor, one dot at a time on a panel or a piece of paper. When one daub of paint dries, she adds on top of it another dot — when the painting is finished, she will have repeated this process some 10,000 times. On close inspection, Kamiya's paintings are stunningly complex, with hypnotic minuscule transitions of color. Her work is both chromatic and topographical, creating intricate planar landscapes that are both environmental and atmospheric.

Masako Kamiya received her BFA from the Montserrat College of Art in 1997, where she is now a professor. She received her MFA from the Massachusetts College of Art in 1999. She has exhibited work across Massachusetts, as well as in New York, NY and Tokyo, Japan. She is represented by Gallery NAGA, Boston. She currently lives and works in Massachusetts.

OPPOSITE PAGE

01 *Marseilles*, 2016

Gouache on paper
20 x 16 inches

02 *Tinker*, 2014

Gouache on paper
20 x 16 inches



Mary Kocol

B. 1962
HARTFORD, CT

Mary Kocol's photography has received acclaim for its transformation of ordinary domestic and street scenes, into dramatic, richly colored compositions that convey an uncanny sense of both day and night. By photographing at dusk, with prolonged exposures, Kocol creates a melding of daytime and evening that transforms the mundane into the fantastic. In her work on view at *The Salon*, Kocol has created a series of photographs of shimmering blossoms frozen in ice. The blossoms, collected from the gardens of Kocol's friends, family, and her own, are then frozen and photographed in sunlight to create permanent evidence of two temporary states. There is also an element of chance and surprise in the creation of these prints, which Kocol ascribes to the ability of sunlight to reveal intricate details within the petals and surface of the ice.

Examples of her photography are in the collections of the Museum of Modern Art, New York, NY; the DeCordova Museum and Sculpture Park, Lincoln, MA; the Museum of Fine Arts, Boston, MA; the J. Paul Getty Museum, Los Angeles, CA; and the Victoria and Albert Museum, London, England. In 1993, Kocol was awarded a Guggenheim Memorial Foundation Fellowship. She currently is a resident Somerville, MA.

OPPOSITE PAGE

Sunset Clouds, June 3, 2013
Archival inkjet print
23 x 34.5 inches

NEXT SPREAD

01 *Orange Roses Floating*,
2011
Archival inkjet print,
mounted on gator board
23 x 34.5 inches

02 *Garden Roses*, 2008
Archival inkjet print
23 x 34.5 inches





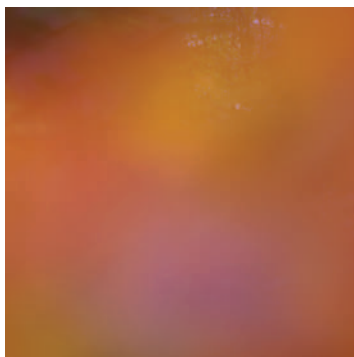
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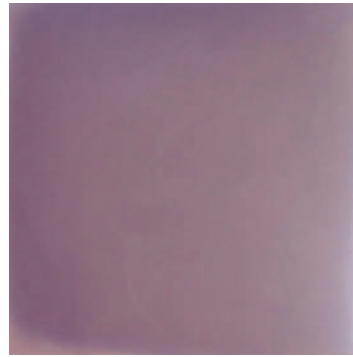




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03





Keira Kotler

B. 1971
BOSTON, MA

Using luminosity and the resonance of color, Keira Kotler creates reductive objects and wall-based installations that engage the viewer through the subtle value shifts, chromatic complexity, and compositional movement. Combining translucent materials, layering techniques, and color science, Kotler creates reductive fields that amplify form, light and geometry; spaces in which it is possible to see and penetrate. The results are experiential surfaces that shift with changing perspectives, lighting conditions, and architectural elements. They do not assert a point of view; rather they are invitations to explore one's internal, perceptive experience.

Kotler received her BA from Barnard College, Columbia University and her MFA in Painting from the San Francisco Art Institute. She has exhibited her work across the country, including a solo presentations at Gallery NAGA, Boston, MA, and at SF MOMA Artist Gallery, San Francisco, CA, as well as in group exhibitions across Massachusetts, New Mexico, and California. She currently lives and works in Marin, CA.

OPPOSITE PAGE

01 *Between the Sea & Sky 12*, 2019

Pigment print on aluminum
24 x 24 inches

02 *Blue Meditation*

[I Look for Light], 2013
Urethane, pigment, varnish
on acrylic
15 x 15 inches

03 *Mauve Meditation*

[I Look for Life], 2015
Urethane, pigment, varnish
on acrylic
15 x 15 inches



Neeta Madahar

B. 1966
LONDON, ENGLAND

The subject matter of Neeta Madahar's Master's degree was related to her series *Sustenance*, in which Madahar photographed birds attracted by a brightly colored bird feeder over a period of 18 months. The series was taken from a camouflaged location using a large format camera. Some of the works from the series, on view at *The Salon*, examine the complexities of the domestic environment through her exploration of the various bird species that gather to feed at her home in Framingham, MA. Using a large-format camera, Madahar juxtaposes contrasting ideas of familiarity and strangeness, belonging and migration, and prolonged routine and repetition.

Madahar received a BA in Fine Art from the University of Southampton, England and an MFA in Studio Art from Tufts University, Boston. She has had solo exhibitions across the world, including Metrònom, Barcelona, Spain; Momentum Gallery, Berlin, Germany; Purdy Hicks Gallery, London, UK; Rencontres d'Arles Photography Festival, Arles, France, and the Aperture Foundation, New York, NY. Madahar was named one of the UK's 50 most significant contemporary photographers in an issue of *Portfolio Magazine*. Most recently, an entire set of her *Flora* series was added to the collection of the Yale Center for British Art at Yale University, New Haven, CT. Madahar is represented by Howard Yezerski Gallery in Boston and by Julie Saul Gallery in New York. She currently lives in Massachusetts.

OPPOSITE PAGE

Sustenance 104, 2003
Iris print on somerset
velvet paper
44 x 33 inches







Sarah Malakoff

B. 1972
WELLESLEY, MA

Sarah Malakoff's large-scale color photographs are examinations of the home as both a refuge from and a re-creation of the outside world. Her images ask the viewer to imagine the people who inhabit each space, implying a story about the occupants but never revealing them. By focusing on various references to history and culture within the home, Malakoff's photographs point to a longing for connection to the past and engagement with the larger world within the confines of an intimate and personal space. In contrast, doors and windows both frame exterior views and serve to keep the elements at bay, while representations of nature, trees, plants, landscape and wildlife that decorate the home even as it serves to protect its inhabitants from those elements.

Malakoff has had solo exhibitions at Howard Yezerski Gallery and The Garner Center for Photography, both in Boston, MA; Camerawork Gallery, Portland, OR; the Cleveland Museum of Art, Cleveland, OH; the Corcoran Gallery of Art, Washington, D.C.; the DeCordova Museum and Sculpture Park, Lincoln, MA, to name a few. Her photographs have also been shown at the NRW Forum, Dusseldorf, Germany and The Carnegie Museum of Art, Pittsburgh, PA. A monograph entitled *Sarah Malakoff: Second Nature* was published by Charta Art Books in 2013. She currently resides in Boston and is an Associate Professor at The University of Massachusetts Dartmouth. She is represented by Howard Yezerski Gallery, Boston.

OPPOSITE PAGE

Monopoly, 2004
Digital C-print
40 x 32 inches

NEXT SPREAD

01 *Green Stairwell*, 2005
Digital C-print
40 x 32 inches

02 *World*, 2010
Digital C-print
24 x 20 inches



Kendall Rivera-Lane

B. 1995
LOUISVILLE, KY

Kendall Rivera-Lane is an artist whose current work revolves around the connection between queerness and healthcare. As a non-binary artist working partially within the healthcare industry as a medical illustrator, Rivera-Lane creates work that attempts to highlight the inaccessibility of health facilities for many queer people, especially within a system where complexities of identity and sexuality often go unrecognized. The works on view at *The Salon* touch upon the unseen parts of the body, compulsive self-diagnosis, and the distance between “caretaker” and patient.

This is the first time their work has been shown outside of Rhode Island, where Rivera-Lane currently lives and works.

OPPOSITE PAGE

Kiss, 2019
Oil on canvas
48 x 36 inches

NEXT SPREAD

01 *Google Search (Health)*,
2018
Oil on canvas
11 x 16 inches

02 *Google Search (Health)*,
2018
Oil on canvas
11 x 16 inches

03 *Autonomic Nervous
System*, 2018
Oil on canvas
9 x 12 inches





01



02



03







Sandra Stark

B. 1951
LAFAYETTE, IN

Using traditional still life materials, Sandra Stark constructs personal meaning through the use of humor, chance, absurdity, and historical references in her staging of work. Stark works exclusively in the studio with a high-resolution digital camera and artificial lighting, which are then digitally printed and made without the use of collage or Photoshop. “Climbing Falling Memento”, on view at *The Salon*, is part of Natural Still Lives a series in which Stark used landscape photos from books and magazines as backgrounds. The objects in the photographs are domestic and very personal; often involving the natural cycles of life and unresolved emotional turmoil.

Stark has been included in exhibitions at The National Museum of American Art at the Smithsonian, Washington, D.C.; Houston Center of Photography, Houston, TX; DeCordova Museum and Sculpture Park, Lincoln, MA; Walker Art Museum, Minneapolis, MN; as well as Harvard University and the Massachusetts Institute of Technology, Cambridge, MA, to name a few. She has had three residencies at The McDowell Colony in Peterborough, NH. She has received numerous grants and has been a visiting artist at Princeton University, Rhode Island School of Design, San Francisco Camerawork, and the Museum of Contemporary Photography in Chicago. Her work is in the collections of the Museum of Fine Arts, Boston, MA; The Museum of Fine Arts, Houston, TX; Harvard’s Fogg Museum, Cambridge, MA; and numerous private collections. Stark is represented by the Howard Yezerski Gallery, Boston. She currently lives in Massachusetts.

OPPOSITE PAGE

Climbing Falling Memento,
2017

Archival digital print
22 x 17 inches



01





02





Chloe Wilwerding

B. 1992
OMAHA, NE

Chloe Wilwerding's work explores existential questioning and the human need to order and explain our world. Through meticulously detailed and composed renditions of sacred spaces, rituals, and objects, she explores contemporary lived experiences of spirituality and related concepts including truth, knowledge, and doubt. In "Androgynony", "Philomela", and "Edenic", her works on view at *The Salon*, she considers and reimagines gendered elements of creation narratives.

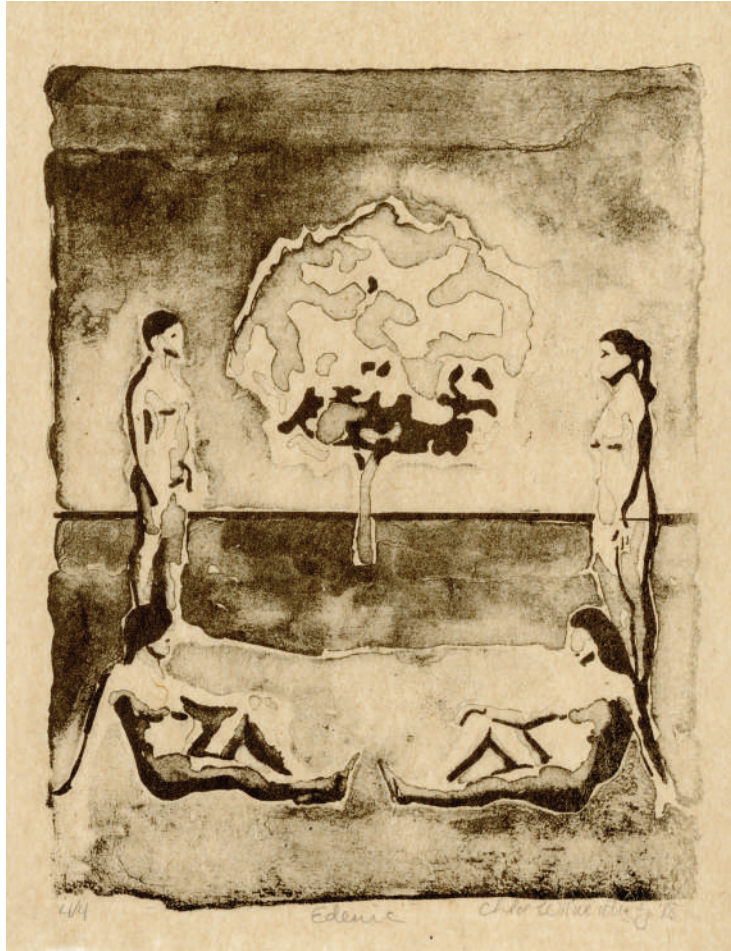
Wilwerding received her BA in political science and studio art from Middlebury College and her MFA in printmaking from Rhode Island School of Design. In 2018 she was awarded a residency at The Vermont Studio Center, Johnson, VT and at Teleamor Park, La Porte, IN. She has shown work at the International Print Center, New York, NY; Brown University's Granoff Center, Providence, RI; Brookline Arts Center, Brookline, MA; Montserrat College of Art, Beverly, MA; and the Rhode Island School of Design, Providence, RI. She is currently based in Massachusetts.

OPPOSITE PAGE

- 01** *Edenic*, 2018
Lithograph
6.5 x 9 inches
- 02** *Androgynony I*, 2018
Lithograph
11.25 x 15.25 inches
- 03** *Androgynony II*, 2018
Lithograph
11.25 x 15.25 inches

NEXT SPREAD

- 04** *Philomela I*, 2018
Digital embroidery
8 x 10 inches
- 05** *Philomela II*, 2018
Digital embroidery
8 x 10 inches
- 06** *Philomela III*, 2018
Digital embroidery
8 x 10 inches
- 07** *Philomela IV*, 2018
Digital embroidery
8 x 10 inches



01



02



03





04



05





06



07





01



01





Qualeasha Wood

B. 1996

LONG BRANCH, NJ

Qualeasha Wood's work spans from printmaking, textile works, and digital media and suggests realities and narratives surrounding Black femme bodies as they existed, and currently exist, as well as proposing potential futures in which they may exist. Through creating new narratives of Black potential, Wood's work often creates dialogues across time in different historical contexts and settings. Not only focusing on imagining an alternate reality but proposing a new perspective on an existing narrative, Wood's work declares that the perspective of Black culture is as equally real and present in the world as Eurocentric cultural views.

Qualeasha Wood holds a BFA in Printmaking from the Rhode Island School of Design, Providence, RI. She has exhibited work throughout RISD, as well as at New Image Art Gallery, Los Angeles, CA. In September she will begin her master's program at the Cranbrook Academy of Art in Bloomfield Hills, MI.

OPPOSITE PAGE

01 *In Black Women*

We Trust, 2016

Woven jacquard tapestry

51 x 74 inches

02 *Only I Can Judge You*,

2018

Woven jacquard tapestry

51 x 74 inches



IMAGE CREDITS

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