

## The Salon Show

December 1, 2021 – January 16, 2022

Featuring: Clint Baclawski, Teddy Benfield, Pelle Cass, Mishael Coggeshall-Burr, Marlon Forrester, Lisa Foster, Holly Harrison, Lavaughan Jenkins, Cassandra C. Jones, Richard Keen, Katelyn Ledford, Kristina McComb, Susan Murie, Brad Nelson, Wilhelm Neusser, Katrina Sánchez, Haley Wood, Coral Woodbury, and Natalia Wróbel

Abigail Ogilvy Gallery is proud to present the fourth iteration of *The Salon Show*, a group exhibition curated to showcase strong, new pieces by our represented artists, as well as introduce high quality works by emerging artists. Featuring primarily local artists, *The Salon Show* seeks to open dialogue with the Boston arts community, focusing on work that presents an interesting process or concept. The artists featured represent many different mediums, disciplines, and ideas, and come together to form a full picture of the rich variety in contemporary art today.

**Clint Baclawski** (b. 1981, Lewisburg, Pennsylvania) is a contemporary artist working with photography, technology, light, and space. His solo exhibition locations include San Luis Obispo, California; St. Louis, Missouri; Boston, Massachusetts; Edinburgh, Scotland; and group shows at the Chelsea Art Museum, Danforth Museum, Fort Wayne Museum of Art, San Diego Art Institute, The Jen Bekman Gallery, and the University College Falmouth in England. His work is included in private and institutional collections. Baclawski has been featured in *FRAME* magazine, *The Boston Globe*, *The Creator's Project*, *Boston Home* magazine, *Designboom*, and *The Collector's Guide to New Art Photography Volume II*. Clint's studio is located in Boston's South End.

**Teddy Benfield** works primarily as a painter, screen printer and photographer. His works consist of a mixture of the three mediums to create a dialogue between traditional still life genre painting and the relationships individuals have with marketplace and consumerism through the internet culture of today.

Signage combines the modern product with interior space yet has the ability to transform the modern pedestrian back in time. Representational imagery introduces the past to the present and pays homage to hand painted signs as well as the comments of class and value in traditional still life painting while room for abstraction is absorbed within traditional advertisement qualities.

**Pelle Cass** is a photographer from Brookline, Massachusetts. He's exhibited at the George Eastman House, the Albright Knox Gallery, the New Mexico Museum of Art, and the Metamorf Biennial for Art and Technology in Norway and has presented shows at Stux Gallery (Boston), Gallery Kayafas (Boston), and the Houston Center for Photography. His work is owned by the Fogg Art Museum, the Addison

Gallery of American Art, the Polaroid Collection, the DeCordova Museum, the Peabody Essex Museum, and the MFA, Houston. Cass's photos have appeared in books such as *Photoviz (Gestalten)*, *Deleuze and the City* (Edinburgh University Press), *Langford's Basic Photography* (Focal Press), *The Beautiful Sparkle: Optical Illusions in Art* (Prestel), and in magazines such as *Beaux Arts* (France), *McSweeney's*, *FOAM*, *GQ*, *Bloomberg Businessweek*, *The Atlantic*, and many others. He's received fellowships from Yaddo, Artists Resource Trust, and the Polaroid Collection.

**Michaël Coggeshall-Burr** works with both photography and painting, using a 35mm camera to first capture places from his travels and then later creating the painting. He translates selected images into abstract-realist paintings with convincing color, formal structure, and subtle references to art history. Coggeshall-Burr's abstracted landscapes mimic our blurred ability to recall memories as we infuse our experiences with our emotions, making it difficult to ever see past events clearly.

**Lisa Foster** combines painting and textiles into two-dimensional works that explore female self-portraiture. Implicating human faces through lines, Foster speaks to the transitional qualities of the self, projecting her own experiences through her work. Weaving motifs of fragility with environmental concern and cognizant of the decline in the bird population, Foster utilizes birds to symbolize the delicacy of the self and the planet. Her concern extends to a future claimed by environmental distress.

**Holly Harrison** explores the interplay between art and poetry. Creating delicate layers of imagery through collage, organic shapes and fluidity, and the geometry of repeated horizontal lines, Harrison's work distills the essence of poetry in the rhythms and melody of her work. *Cry Me a River* is part of Harrison's recent series, "Color Field." This mixed media on wood panel piece uses vintage comics that depict a woman crying. Blurring the lines between reality captured by vintage technology and personal perception, *Cry Me a River* brings disparate experiences together.

**Lavaughan Jenkins** is a painter, printmaker, and sculptor. He was raised in Pensacola, Florida and currently creates his work in Boston, MA. He received a BFA from the Massachusetts College of Art and Design in 2005. Since that time, Jenkins has become a recipient of the 2019 James and Audrey Foster Prize awarded annually by the Institute of Contemporary Art / Boston. In 2016, he was named Emerging Artist of the year at Kingston Gallery in Boston, MA, Jenkins is a recipient of the 2015 Blanche E. Colman Award and in 2002 received the Rob Moore Grant in Painting. He has exhibited his work most recently at venues such as Abigail Ogilvy Gallery (Boston), The Painting Center (NY), Suffolk University Gallery (Boston), and Oasis Gallery (Beijing). Jenkins donates annually to the Massachusetts College of Art and Design Auction which supports student scholarships.

**Richard Keen's** process begins with observation. Whether viewing the sea as a diver or the landscape as an explorer, Keen's work filters his experiences by removing unnecessary detail, simplifying and

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abstracting elements such as line, shape, color, and texture. “Form Singularity” is a series that explores the simplification of experiences and observations. The shapes in these paintings are based on keels, rudders, and other structural components of boats, often accompanied by references to horizon lines and water.

**Katelyn Ledford** is an artist living and working in Boston, Massachusetts, but born and bred in the American South. She received her MFA in Painting at the Rhode Island School of Design in 2019. Ledford’s work is a consideration of the role of images in shaping the curated portrait of women at large and individually while also reflecting on the complex and often painful reality of what it means to be a woman and artist. She uses appropriated images sourced from historical paintings, television shows, social media, and Google fever dreams while contrasting them against improvisational symbols and shapes in order to create deconstructed portraits. The tone across her work lies in a mix of cynicism, humor, and absurdist logic— like the feeling of sucking on a sour candy, you smile through the pain and pleasure.

**Kristina McComb** is an interdisciplinary artist from Western Mass. She received her Associates of Science in Visual Art with a Photography Concentration from Greenfield Community College (GCC), where she graduated with distinction in art. While attending GCC she started an art practice merging photography and sculpture. Kristina transferred to the School of the Museum of Fine Arts at Tufts University to further hone her skills in sculpture, while continuing to pursue photography. Kristina’s work has been exhibited since 2014, most notably at the Brattleboro Museum and Arts Center in Brattleboro, VT and the Philadelphia Academy of Fine Arts in Philadelphia, PA.

**Susan Murie** is a New England-based artist. She most recently exhibited at the Members Prize Show, Cambridge Art Association, 2021 and was awarded Artist of the Year by juror Ben Sloat, Director of the MFA in Visual Arts program at Lesley Art + Design in Cambridge, Massachusetts. Susan was also awarded a CAA Artist of the Year, Members Prize Show, 2020, by juror Jessica Roscio, Curator, Danforth Art Museum at Framingham State University. Her artwork was published in the London-based INKQ, Inky Leaves Publishing, Issue 9, Spring 2020 as well as featured in The Hand Magazine, Issue #26 in the Fall of 2019. Her work was juried into and sold at the MassArt Auction in 2020 and 2019 and is juried into the 2021 auction as well. Murie’s work has been featured on The Curated Fridge, Autumn 2018 Show (Somerville, MA) curated by Kat Kiernan Editor-in-Chief of the photography magazine Don’t Take Pictures, and The Curated Fridge, Spring 2018 Show curated by Francine Weiss Senior Curator, Newport Art Museum. In addition to private collections, Murie’s work is in the permanent collection of Fidelity and the City of Somerville.

**Brad Nelson** (b. 1977) is based in Falmouth, MA and received his MFA from SMFA at Tufts University. His work has been featured at international art fairs including VOLTA Basel and Art on Paper, and in multiple

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solo exhibitions. He is a recipient of a Blanche Colman Award and was recognized as a finalist for the Massachusetts Cultural Council Fellowship in Painting. Nelson is affiliated with FROSCH&CO in New York, NY.

**Wilhelm Neusser's** artwork has been widely exhibited and he has received numerous awards and fellowships. His recent museum exhibitions include the Rijksmuseum (Amsterdam, 2019), the Fruitlands Museum (Harvard, MA, 2019), and MASS MoCa (North Adams, MA, 2018). In 2020 he was honored with a finalist grant in Painting from the Mass Cultural Council. Additional awards and recognition include the MASS MoCA Studio Program (2017), Vermont Studio Center (2013), Finalist, Wilhelm-Morgner-Prize, Soest (2010), International Artist in Residence, Boots Contemporary Art Space (St. Louis, MO, 2009), ZVAB Phönix Art Prize (2007). Neusser's work has been included in notable publications, including The Boston Globe, Boston Magazine, Artscope Magazine, Boston.com, and Big Red & Shiny.

Wilhelm Neusser was born in Cologne, Germany. He relocated to the United States in 2011, and currently lives and works in Somerville, MA.

**Katrina Sánchez Standfield** is an interdisciplinary Panamanian-American artist. Through fibers and mixed materials she makes vibrant and tactile objects and installations that examine the social and environmental networks in which we function. Kat pairs traditional processes like weaving and knitting, experimenting with texture, color, and scale to explore contemporary issues. The intersection in which we relate to ourselves, each other, and our environments is at the center of what inspires her work. She explores ideas of community, healing, and renewal through physical actions and methods like mending, street art, and interactive installations. Influenced by both the history of fibers and its intrinsic connection to humanity Kat likes creating work that invites the public to interact with it. A desire to elicit a multi-sensory experience while engaging the audience's desire to investigate and play is at the heart of her practice.

**Haley Wood** is a fiber artist, surface designer, and musician living in Boston, MA. She received her BFA in Fibers at Massachusetts College of Art & Design in 2021. Wood finds inspiration in medieval marginalia, folklore, and all living creatures that display a great deal of personality. She relishes in the challenge of conveying complex emotions with a simple facial expression. Whether it consists of twelve panels or a singular surface, Wood's artwork always aims to deliver a narrative. She is influenced by 1960's and 70's folk horror films, illuminated manuscripts, mid century home decor, and her Omi (grandmother).

**Coral Woodbury's** art is a vehicle for human empathy and a way of addressing social ills. It gives voice to the voiceless and makes visible those unseen. This lifelong commitment to the catalytic force of art has informed her work even beyond the studio — in museums, education, and the addiction recovery and homeless populations.

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“Barely a generation ago, art history texts routinely omitted women artists entirely. By painting them into Janson's *History of Art*, from which they were completely exiled until 1986, I make presence where there was absence, make visible the invisible. This series is research study and protest as much as it is brushwork. It honors women denied a place in art history. I will not have run out of them when I have filled every page.”

**Natalia Wróbel** (b. 1989) is an artist based in Southern California. Wrobel studied Studio Art and Art History at Dartmouth College. She furthered her study at the Lorenzo de'Medici Institute in Florence and then the New York Studio School (NYSS). She received the NYSS Mercedes Matter Fellowship in 2012, and the Murray Art Prize in 2015. In 2017, Wrobel completed a painting residency at the Berlin Art Institute. Her work has been featured at international art fairs including Art Basel: Miami, Texas Contemporary, and Art SouthHampton and has been an official selection at the Museum of Fine Arts Boston, and MassArt Auction. Her paintings have been featured in publications in the US and Europe, in coursework at The Massachusetts Institute of Technology (MIT), and are included in public and private collections around the United States, Europe, South America, Asia, and Australia. Wróbel's work is represented by Abigail Ogilvy Gallery in Boston, MA.