

---

Abigail Ogilvy Gallery

**Mishael Coggeshall-Burr | Alison Croney Moses | Katrina Sánchez**

### **Booth Description**

Cultural memory is defined by National Geographic as “a form of collective memory shared by a group of people,” often in the context of objects presented in museums. It is the idea that memory is not solely individual, but also part of the collective sphere, allowing us to understand more deeply the past and future. The nature of our participation in global contemporary art fairs is an engagement with this notion of cultural memory as it lives today. Art fairs are a platform for ideas, often represented by objects, for the topics that are relevant to us in the present moment; a contemporary time capsule of what we believe to be important.

This presentation includes three artists exemplifying these themes of collective memory through both concept and materiality: Mishael Coggeshall-Burr, Alison Croney Moses, and Katrina Sánchez.

Mishael Coggeshall-Burr integrates the art of photography and oil painting to create novel and compelling images on canvas. Taking blurred shots with a 35mm camera, the artist searches for peripheral scenes with cinematic color and tone. He translates selected images into abstract-realist paintings with convincing color, formal structure, and subtle references to art history. Through his actions Mishael questions both the truth of photography and the fiction of painting: we enter a liquid, cinematic space, imbued with memory that is at once personal and shared. The paintings depict scenes of the artist’s travels and locations from his youth, often recognized by viewers who have then recited fond memories of their own experiences on New York’s High Line or Paris’s Latin Quarter. The blurriness in his images suggests a dwindling clarity of these memories as they are claimed by time.

Alison Croney Moses creates wooden objects that engage the senses, all while reframing her identity as an artist and a craftsperson. Croney Moses works with the material in a way that reconnects her as the artist to the foundations of nature and form, pushing her own limits both

creatively and physically. “The process of making is a collaboration with wood, a material that even after being cut down still mimics life, changing with its environment. I push the wood to its limits, and it pushes back. Finding this critical moment in time and physical balance transforms the material. In this material and process of working I see the connections to my community. I see the trust, the risks, the affirmations. I see my identity—as a Black woman, a Black mother.” The memories held in these wooden forms are contemporary – they reckon with the reality of challenges and maternal health issues faced by Black mothers, all the while calling to adapt and reframe this collective memory to better serve those it affects both presently and in the future.

Katrina Sanchez is a Panamanian-American artist based in Charlotte, NC working primarily in soft sculpture. Exploring connection and healing through textile structures, Sánchez creates vibrant and exaggerated Magnified Weavings that fill, what she thinks of as, torn spaces. Knitting and stuffing each ‘knitted noodle’, used as the enlarged warp and weft, she builds tactile sculptures that push color and textured form into space. The artworks are a site for invention and play that read as deep relief objects when presented on the wall. Her work is heavily influenced by her earlier processes in mending with needle and thread as well as the matriarchs and cultural backgrounds of her family, acknowledging the extensive material history in the craft of knitting on both a global and a familial scale. It is also important to note that Sánchez’s artworks are invitations for engagement – viewers are encouraged to touch the works.

Each of these artists engage with cultural memory in ways that acknowledge their own personal histories, families, and communities. This presentation brings together three different perspectives and simultaneous truths that cross cultural boundaries in a cohesive, yet visually distinct capsule of time.

---

**Mishael Coggeshall-Burr** studied painting at Middlebury College, The Glasgow School of Art, and the Art Student's League in New York. His artistic adventures have led him to many countries and continents, with many images from his travels featured in his art exhibitions. He lives, works and paints in Montague, MA with his wife and four children.

Coggeshall-Burr integrates the art of photography and oil painting to create novel and compelling images on canvas. Taking blurred shots with a 35mm camera, the artist searches for peripheral scenes with cinematic color and tone. He translates selected images into abstract-realist paintings with convincing color, formal structure, and subtle references to art history. Through his actions Mishael questions both the truth of photography and the fiction of painting: we enter a liquid, cinematic space, capturing the magic moment when Alice seems to step through the looking glass. The photorealistic image melts away, the prosaic merges with poetry.

**Alison Croney Moses** has worked over the past 15 years in alternative education settings to build out education programs that center the communities in which they take place. She is currently the Associate Director at the Eliot School of Fine & Applied Arts where she founded the Teen Bridge and Artist in Residence programs to help cultivate the current and next generation of artists and leaders in art and craft. She holds an MA in Sustainable Business & Communities from Goddard College, and a BFA in Furniture Design from Rhode Island School of Design.

Her work is in the collections at the Museum of Fine Arts Boston, Renwick Gallery of the Smithsonian American Art Museum. She is a recipient of the 2023 Artadia Award, 2023 WBUR Makers, 2022 USA Fellowship in Craft, and has been featured in American Craft Magazine.

“I strive to create situations and objects where people are compelled to interact, to express, and therefore challenge themselves to heal, to stand taller, to build community, and to work toward a more just future. Whether this occurs in a classroom where my presence shows that art and woodworking is a valid pursuit for young people who look like me or when I bring together mothers of color in Boston to build

---

solidarity, support, and friendship while we navigate raising Black and Brown children to value their own identities in a white society. These interactions, along with my experiences growing up as a first generation Guyanese American, where *making* was part of our daily lives, all serve as inspiration for the experience of working with wood.

These wooden sculptures that reach out to your senses—the smell of cedar, the richness of walnut, the color of honey or the deep blue sea, the round form that signifies safety and warmth, the impenetrable feel that’s reminiscent of armor, the gentle curve that beckons to be touched. The process of making is a collaboration with wood, a material that even after being cut down still mimics life, changing with its environment. I push the wood to its limits and it pushes back. Finding this critical moment in time and physical balance transforms the material. In this material and process of working I see the connections to my community. I see the trust, the risks, the affirmations. I see my identity—as a Black woman, a Black mother.”

**Katrina Sánchez** received a BFA in Fibers from the University of North Carolina at Charlotte and is a collective member of Goodyear Arts. Her work has been exhibited nationally and internationally; most recently showing in her first solo exhibition at Abigail Ogilvy Gallery in Boston, MA titled *Mending Joy*. She has been commissioned by companies such as Lowe’s, Credit Karma, Truist, and Ally bank and is currently exhibiting work at Gallery 85 in NYC. Her work was recently exhibited in Los Angeles, Charlotte (NC), and Boston.

Katrina Sánchez 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.