

BETSY JACARUSO
STUDIO • GALLERY

RHINEBECK, NEW YORK

Jennifer Axinn-Weiss
Joyce Arons
Sean Bowen
Michael Brod
Undine Brod
Thomas Cale
Dan Goldman
Rosemary Hanson
Pat Hart
Kristin Hutton
Betsy Jacaruso
Kate Kester
Michael McGrath
Margaret Savino
Harvey Silver
Lisa Winika

SEPTEMBER 17 - OCTOBER 16, 2022

understory

Understory, n. - a layer of vegetation beneath the main canopy of a forest

In this exhibit we have invited sixteen artists to interpret “understory” poetically, metaphorically, or figuratively. Each artist has taken their own approach, whether it is a story or meaning lurking beneath the surface; or the feeling of coverage, shrouded-ness, layers, vegetation, or the tension between over and under, etc.

Understory started as an invitational for the Rhinebeck Fine Art group, headed by artist Thomas Cale. We have expanded the exhibit invitation to include a few other artists, specifically for how their work relates to the theme.

On view September 17 - October 16, 2022

Gallery hours: Friday & Saturday 11 am - 5 pm, Sunday 11 am - 4 pm

Exhibiting Artists

Jennifer Axinn-Weiss

Pat Hart

Joyce Arons

Kristin Hutton

Sean Bowen

Betsy Jacaruso

Michael Brod

Kate Kester

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Thomas Cale

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Dan Goldman

Harvey Silver

Rosemary Hanson

Lisa Winika



Harvey Silver

Point Lobos, California, June 1978

Photography (archival digital print from scanned 35mm Kodachrome slide)

10.5 x 7 in.

\$500

Point Lobos is on the California coast, just south of Carmel-by-the-Sea. This photograph was taken early in June, 1978 when forests and grasslands in California were actually green for that short period of time before turning into characteristic California brown. It was taken before climate change ravaged the forests, and there was lush green “understory” below the beautiful, healthy trees of the coastal forest -- without today’s litter of downed trees and branches -- before the influx of invasive plants. A time of lost beauty and peacefulness.

- *Harvey Silver*

HARVEY SILVER



Harvey Silver

Cape Cod

Photography (original silver photographic print)

13 x 8.625 in.

\$800

This photograph was taken on July 21, 1972, at the very tip of Cape Cod -- looking out on the dunes & marshes beyond Provincetown, Massachusetts -- just about ten years after the creation of the Cape Cod National Seashore. There was a special beauty in its newness -- an unspoiled vista that probably looks very different today. Printed in the same year by the photographer in his NYC darkroom on Kodak Portralure photographic silver paper from the 35mm Kodak Plus-X negative.

- *Harvey Silver*

Undine Brod

Ready, but unable.

Clay, floor wax, chair, roller
skates, fabric, polyester stuffing,
rope

32.5 x 14 x 16.5 in.

\$4,251

I use animals as stand-ins for people to examine the human condition. I create ambiguous hybrid animals that cannot be categorized. I omit or conceal the eyes to make the animals mute, appear introspective, and to further the ambiguity of each one so as to lead with curiosity. Our emotional lives are often hidden through layers of physical disguise, however the animals I create “wear” their experiences on the outside. Although they are mute, they convey various feelings through gesture and expression. My aim is to bring emotion to the forefront of a conversation in order to more deeply connect with others.

- Undine Brod



MICHAEL MCGRATH



Michael McGrath

(Left) Late summer night floats

Colored pencil, graphite and India ink on wood panel

9 x 12 in.

\$800 - *Sold*

(Right) Nextdoor complaints in master planned communities

Graphite and colored pencil on paper

9 x 12 in.

\$800



Michael McGrath

Nighttime songs, frenzy and advanced hypnosis.

Colored pencil, graphite, soft pastel and India ink on wood panel.

11 x 14 in.

\$900

Curator's Note:

Michael McGrath's work is whimsical, particularized, unexpectedly comforting, and uniquely terrifying. It leaves you wondering - while wandering - through the layers of icons and storytelling. An understory lies in the artworks' titles and is described by hand on the surface of each work.

- K. Kester

KATE KESTER

Kate Kester

Waterfalls x Lexapro (Life on Earth is Long)

Acrylic on Canvas

16 x 20 in.

\$800



“Life on Earth” Lyrics by Hurray for
the Riff Raff

*Sky and the trees
And birds and the bees
Life on earth is long
Rivers and lakes
And floods and earthquakes
Life on earth is long*

...

*The man in the mask at the desk with a flask
Sings, “Life on earth is long”
And the girl in a cage with the moon in her eye
Sings, “Life on earth is long”*

...

*Monarchs and flight
Dawns early light
Life on earth is long
And the sun in the west and the one you love
best
Life on earth is long
And oh, I might not meet you there
Spirit blinded by despair
Oh, but the lightning strikes
To illuminate the night*

...

Life on earth is long



Lisa Winika
Nested Buddha No.5 (Sleeping in the Forest)
Natural and found objects
15 x 15 x 5 in.
\$450

Sleeping In The Forest by Mary Oliver

*I thought the earth remembered me, she
took me back so tenderly, arranging
her dark skirts, her pockets
full of lichens and seeds. I slept
as never before, a stone
on the riverbed, nothing
between me and the white fire of the stars
but my thoughts, and they floated
light as moths among the branches
of the perfect trees. All night
I heard the small kingdoms breathing
around me, the insects, and the birds
who do their work in the darkness. All night
I rose and fell, as if in water, grappling
with a luminous doom. By morning
I had vanished at least a dozen times
into something better.*



LISA WINIKA



Lisa Winika
Nested Buddha No.6 (Be Ready)
Natural and found objects
12 x 19 x 7 in.
\$450

You Reading This, Be Ready by William Stafford

*Starting here, what do you want to remember?
How sunlight creeps along a shining floor?
What scent of old wood hovers, what softened
sound from outside fills the air?*

*Will you ever bring a better gift for the world
than the breathing respect that you carry
wherever you go right now? Are you waiting
for time to show you some better thoughts?*

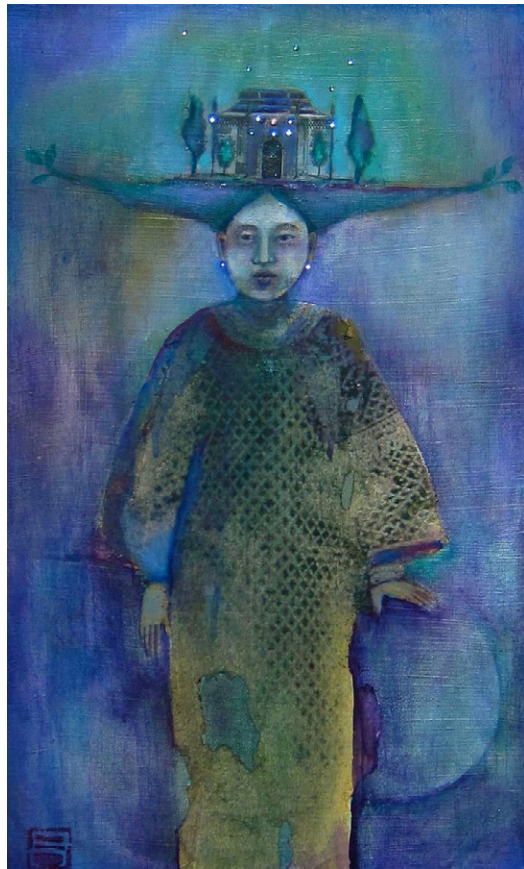
*When you turn around, starting here, lift this
new glimpse that you found; carry into evening
all that you want from this day. This interval you
spent
reading or hearing this, keep it for life.*

*What can anyone give you greater than now,
starting here, right in this room, when you turn
around?*





(Left) Jennifer Axinn-Weiss
Becoming Sky
Oil on wood panel
17.75 x 79 in.
\$2,500



(Above) *Sky Palace*
Oil, mixed media on wood panel
16 x 12 in.
\$1,250 - *Sold*

This work is a part of an exploration into the unseen world of color, light, and symbol. To traverse into the fields of wonder and return back with its treasures.

- Jennifer Axinn-Weiss

THOMAS CALE



Thomas Cale
Time Does Not Bring Relief
Acrylic, charcoal, pastel, on canvas
36 x 36 x 1.5 in.
\$2,500 - *Sold*

The title was derived from the Edna St. Vincent Millay poem *Time does not bring relief* (Sonnet II). The imagery is based mainly on feelings of confusion, isolation, and fear generated at the beginning of the pandemic. In today's fast paced world, we have become accustomed to all things happening instantaneously. When the realization began to sink in that the Corona-virus was not going to allow us to control it in any swift manner, many of us quickly discovered a buried humility. Though the poem reveals a love sick heart, the lines "Who told me time would ease me of my pain!" and "There are a hundred places where I fear to go..." seemed pertinent for the time.

- *Thomas Cale*

Thomas Cale
We're In Record
 Acrylic, charcoal, and pastel on
 canvas.
 36 x 36 in.
 \$2,500

While we were constantly waiting for information about the pandemic in 2020, I was struck by both the newness and the monotony of life and our daily routines. The days were muddled with tragic news, subtle victories, and elusive dreams. With all the uncertainty and change, it became apparent to me how dependent we are on sameness. What we were comfortable with needed to fit into our new messy world, no matter how odd it became or how unnatural our old “normal” now seemed. The title *We're In Record* comes from the Laurie Anderson song, “Same Time Tomorrow”. Anderson’s prophetic and ethereal sound captured my attention, and her lyrics seemed to somehow fit into this surreal new system of living.

- Thomas Cale



“Same Time Tomorrow” lyrics by Laurie Anderson, from the album *Bright Red*

*Sometimes the answers just come in the mail
 And one day you get that letter
 You've been waiting for forever
 And everything it says is true
 And then in the last line
 It says: burn this...
 And I what I really want to know is
 Are things getting better
 Or are they getting worse?
 Stop, stop. Pause, pause. We're in record.*

MICHAEL BROD



Michael Brod
Call Home Call
Mixed media - clay, wood, phone parts
26 h x 17 d (approx.)
\$1,000

Curator's Note:

While visiting the wonderland that is Michael Brod's studio, shared with his artist daughter Undine, I came upon this work, *Call Home Call*. The natural and handmade materials conjoin into a simultaneous form. The phone decontextualizes the natural wood with its assertion of human technology, albeit outmoded. A passing thought I had... "A forest payphone" echoes the levity and imagination of Brod's work.

- K. Kester



Kristin Hutton
b.1994
Enmesh I
Colored Pencil on Mylar
4.5 x 6.5 in.
\$115

Enmesh II
4.5 x 6.5 in.
Colored Pencil on Mylar
\$115



These images were made with colored pencil on mylar and then cut into strips and rearranged. This two-step process allows for me build the image using two different approaches. Weaving these strips together creates new imagery that feels enmeshed. Tightly weaving organic designs brings to mind the understory of a forest, and how interconnected the plants are at nature's floor.

- Kristin Hutton



PAT HART



Pat Hart

Timelines and Wormholes

Collage
10 x 8 in.
\$175

Two Faces of Fire

Collage
10 x 8 in.
\$175



All of life has an understory and both of these pieces came from times of internal processing of actual life events. Seems the more significant the understory, the more art I make!

- Pat Hart



Margaret Savino
Running Hot
Ceramic - Sgraffito
5.75 h x 5.5 d in.
\$80

Running Cold
Ceramic - Sgraffito
5 h x 5.5 d in.
\$75

My ceramic projects are inspired by the every changing world. Clay starts as a soft medium that can be formed into endless pieces. Clay has a mind of its own, and a lot of the time without even thinking pottery will tell you what it wants to become. Inlays, gradients, using contrast between colors and textures, along with using a style of sgraffito brings out depth in my work. Just like everyday being different, all my pieces have unique details and are forever evolving.

- Margaret Savino

SEAN BOWEN

Sean Bowen
Lady Day (A Nightlife of Blues)
Acrylic, pastels on canvas
40 x 48 in.
\$3,000

Billie Holiday (Elinore Harris)

5/7/1915 - 7/17/1959

Even without formal musical training, Billie had an inherent sense of musical structure and a natural embrace of the roots of Jazz and Blues. Like many artists, she fought demons most of her life, finding sanctuary from her struggles through song by using the strength of her voice and trusting her talent to do what it could to subdue her inner battles. In her work, we see Music, as all of the Arts, can be the “Understory” of self.



- Sean Bowen



Joyce Arons
Someday I'll Build a Boat
Silkscreen
22 x 28 in.
\$200

Mostly we are under the sky. Sometimes the sky is under us. That's why we fly.

- Joyce Arons

DAN GOLDMAN



Dan Goldman

When the Silence Is Broken

Photographic print, color pigment and wax on wood

\$1,850

Iconography has a rich history dating back thousands of years. Known for combining nature, symbols, and the sacred; they tell a story. The icon becomes a sacred object where the spirits of its subject are known to live through the art.

These photographs were taken in Hopi, Navaho, and Lakota territories.

- Dan Goldman



Rosemary Hanson
5:00 at Black Snake Brewery
Oil on canvas
16 x 20 in.
\$900

I have spent many evenings at Black Snake Brewery, soaking up the casual country setting (and delicious beer!) This lone tractor always sparks our imagination - evokes the feeling of history that is so abundant in our town. It looked particularly proud and vulnerable under the looming sky that night.

- Rosemary Hanson

BETSY JACARUSO



Curator's Note:

Atmospheric layers and the vortex of light play a central role in Betsy Jacaruso's watercolors. Much like layers of a forest, she implements canopy-like cloud cover with gleams of light, hanging over stories of mountain mist, prickling pines, thick grasses, and lush stretches of pasture. For this work, in particular, she plays with the opacity and wetness of the paint while dimming the color palette to create a nebulous hush, with only a few glints of light hitting the glassy surface of the river.

- K. Kester

Betsy Jacaruso
Under the Light
Watercolor
12 x 11.25 in"
\$700

Connect with the artists.

Jennifer Axinn-Weiss | clearmindarts.com

Joyce Arons | aviationartist.com

Sean Bowen | seanbowen.com | [@seanbowenart](https://www.instagram.com/seanbowenart)

Michael Brod | michaelbrod.com | [@michaelbrod_art](https://www.instagram.com/michaelbrod_art)

Undine Brod | undinebrod.com | [@undinebrod](https://www.instagram.com/undinebrod)

Thomas Cale | thomascale.com | [@tomecaleart](https://www.instagram.com/tomecaleart)

Dan Goldman | dangoldmanphotography.com | [@dangoldmanphotography](https://www.instagram.com/dangoldmanphotography)

Rosemary Hanson | rosemaryhanson.com | [@rosemaryhanson](https://www.instagram.com/rosemaryhanson)

Pat Hart | rhinebeckfineart.com/pat-hart | [@pathart261](https://www.instagram.com/pathart261)

Kristin Hutton | kristinhutton.com | [@kristinhutton](https://www.instagram.com/kristinhutton)

Betsy Jacaruso | betsyjacaruso.com | [@betsyjacarusogallery](https://www.instagram.com/betsyjacarusogallery)

Kate Kester | katekester.com | [@katekartistatelier](https://www.instagram.com/katekartistatelier)

Michael McGrath | mmcgrath.com | [@m.r.mcgrath](https://www.instagram.com/m.r.mcgrath)

Margaret Savino | [@wild__design](https://www.instagram.com/wild__design)

Harvey Silver | harveysilver.com

Lisa Winika | rhinebeckfineart.com/lisa-winika