

**Inclusive Arts Vermont  
ANEW Exhibition  
Artist Statements and Biographies**

**Adelman, Marguerite  
From the Artist**

“I have spent 40+ years working in education, government, and non-profits, usually in an administrative capacity that uses my writing and communications skills. My last job before retiring was as the Development Director for VSA Vermont; VSA Vermont led me back into the arts. In 1975, I began my career as a speech and theatre teacher, but my hearing disability made teaching difficult and hearing aids were not particularly effective in the mid 1970s. So I moved from the classroom into public service/administration.

For most of my working life, I kept my hearing disability a secret. VSA Vermont allowed me to talk about it in a way that I had not been able to do so in the past. After all, no one wanted to hire a hearing-impaired communications director. I started painting over four years ago and find that it helps me see the world in different and new ways. Origami cranes have a special significance to my husband and me. We met folding a thousand paper cranes to send to the Hiroshima Peace Park. When we married, we exchanged cranes instead of rings. I continue to do peace work as a volunteer and to fold cranes.”

## **Bascom, Willow**

### **Artist Biography**

Willow began drawing during her recovery from the devastation of lupus. She lost a decade on the couch in a deep cerebral fog and suffered extensive connective tissue damage that still affects her hands. Being unable to work outside of the house gave her a sense of permission to explore her creativity. Usually she draws animals in a World Folk Art style garnered from growing up in Saudi Arabia and Panama.

### **Artist Statement**

"Off the Couch!"

"I have lupus and due to cerebral involvement spent a decade on the couch fading in and out of reality. Years later I started this project to emotionally process that time. The willow tree on the left is my core self, always there even if only as the faintest wisp. The waves underneath me depict the wooziness, "offness," I often felt. In the darkness between the couch and the ocean are two "evil eye" beads. In Turkish tradition they are actually protection from evil. The world outside, when I noticed, was jangley and tilted with clashing colors and perspectives and angles all wrong. I missed whole seasons, but somehow always noticed a hummingbird at the window each day; it felt like God was keeping a caring eye on me. My cat often curled up with me so when I found the felt cat in my

grandmother's sewing box I had to include it. All the sewing is done in the couching stitch.”

## **Berger, Aurora** **Artist Biography**

Aurora Berger uses her photography as a tool for navigating the frameworks of capacity and disability. As a physically and visually disabled artist, her work is a reflection of how she experiences the world. Photography is immersed in the visible, but as an invisibly disabled artist Berger is constantly searching for the edges of that vision. Using her camera as an intermediary, Berger creates self-portraits and visual environments.

*Knotted* comes from a series created during the summer of 2018, when Berger created a durational work of art in the forest surrounding her childhood home in rural Vermont. At the beginning of the summer, she placed seventeen black and white photographic fabric prints of her body in the forest, and documented over the next three months as they slowly disintegrated. Berger's body of work investigate the concepts of normalcy, disability, agency, visual acuity, and interpretation. Her works are about inhabiting spaces, perceiving surroundings, and above all, the process of survival. Berger holds an MFA from Claremont Graduate University, as well as a BFA and BA in Art Education from Prescott College.

**Bertelson, Joel**  
**From the Artist**

“I got interested in art by getting involved with Grace Art Program through the Howard Center. My artwork is abstracted art, I have been doing art off and on for the last several years. I continue to do art at home in my spare time. I find artwork to be relaxing. It usually takes several months for me to get my art work done. I like drawing with markers. I also like painting on canvas boards with arctic paints. I like shapes and some design.”

**Betz, Paul**  
**Artist Statement**

“Hi, I’m Paul Betz. This is a photo of the Fletcher Free Library glass stained window. It was commissioned by the same person that paid for the library to be built in 1904 for 50,000.00, the Carnegie Foundation paid to build the library and this stained glass window. The window itself is actually a depiction of the old library which was in the old courthouse on 146 Church Street. The library was upstairs and the courthouses downstairs. Both were torn down to put up the ‘new’ city hall, which must have been around 1904 when the current FFLibrary was constructed.”

## **Blakeslee, Cindy**

### **From the Artist**

“I am an autodidact and late-blooming sculptor, having previously been many other things (technical editor, political worker, trade association executive director, non-profit director, food writer). As a fervent environmentalist for over forty years my world view feeds (actually dictates) my work with found objects. The practice of art permits me to work at my own pace, which is sometimes halting and sometimes energized.

This wall piece represents the many ways one faces obstacles to be overcome, worked around, or adapted to. The challenge is to remember that there is more than one way to do something and that there are no rules.”

## **Cherouny, Jean**

### **Artist Biography**

Jean balances a direct painting process with her diverse media to make abstraction from her own perspective. Jean Cherouny is known as the Rollerblade Artist applying paint by skating on the canvas and wood using her wheels as a paint brush. She applies her passion for speed, color and design to create a bold expression in fine art.

## **Clarimon, Cristina**

### **Artist Biography**

Cristina Clarimón was born in Madrid, Spain. She attended the Escuela de Bellas Artes at the Universidad Complutense in Madrid, and The School of the Art Institute of Chicago as an exchange student. She holds a Bachelor in Fine Arts and a Masters in Art Education from the University of New Mexico.

Her work has been exhibited in galleries in New Mexico, Arizona, Florida, Oregon and California. She was selected to show in the Santa Fe Museum of Fine Arts, the Harwood Museum of Art in Taos, the Arts Center in St. Petersburg, and in the Las Cruces Museum of Art. Her mixed media collages are in collections around the world in Spain, the Netherlands, Canada, the United States and Mexico.

If all artwork is self-portrait, as the great Oscar Wilde said, her collages inevitably depict her health struggles, but always through the lens of her sharp wit and resilience. Despite living with several chronic conditions and daily pain, her collages are peaceful and thoughtful. They have a quiet and even pulse that allows the mind to wander, to imagine beyond what is visible. She immerses herself in her work and finds comfort in the process of making each piece.

## **Corduan, Kent**

### **From the Artist**

“I was a lifelong carpenter...now older can't do that anymore. I built a lot of houses...also...had made boxes, and drawing and painting when I was young. In the past few years began making Kivas...spirit stick ladders.

I go into the woods and find saplings...need thinning...cut them, bring to my shop, peel them, look at them, find ones that go together, peg them together. I lived in New Mexico...made stick work...made stick doors, a bed. There's a lot of beautiful stick work in New Mexico. I like being in the shop. I'm doing something, I'm using sticks.”

## **Evans, Gwendolyn**

### **Artist Biography**

Gwendolyn Evans is an Intuitive Healer and artist who happens to be blind. Working in several different mediums, she creates art using acrylics, clay, paper, recycled materials and inspiration. Gwendolyn accidentally found her artistic muse in midlife and has been hooked ever since. She enjoys expressing creativity, whimsy, and beauty as a healing practice through her artwork.

## **Fulchino, Colin**

### **Artist Biography**

Colin is 39 year old Vermont native. He has lived in South Hero all his life and enjoys swimming, kayaking, Special Olympics, family and friend get-togethers and ART! Colin is known for his love of gel pens and coloring every available spot on the paper!

Colin Fulchino's artwork is characterized by the relationship between bold, colorful, clearly delineated shapes that fill the entire page. Through a repetitive process of mark making, Colin turns desperate color moments into cohesive, meditative and almost architectural colorful landscapes.

## **Gold, Robert**

### **From The Artist**

"I have created art since I was very young. After my traumatic brain injury, I needed help with just about everything but doing art. The process of completing art was empowering. I started to do it every day. It was a meditative process that became part of my well being, bringing me into a state of equilibrium. It makes me feel like a better person and gives me a sense of accomplishment. I went from being a part-time to full-time artist.



I have always searched for beauty as my subject matter and before my accident often traveled the world to find it. When I started to be more mindful of being in the moment during my healing process, I began to discover the beauty in my immediate surroundings. I started using where I was in the moment as my subject matter and wanted to share this beauty with others. I wanted people to know that you didn't have to travel far to find beauty, it is all around them. My work reflects the beauty of where I am in the moment. Seeing vibrant colors is a direct result from my traumatic brain injury. I use saturated colors in my work to grab the viewer's attention and composition to tell the story to show how I see my world now.

My images are a combination of photography and painting. They are made by first manipulating the brightness, contrast, and saturation of my photos on the computer. They are then printed with my Canon printer on Hahnemuhle Museum Etching paper. I refine them with acrylic paint, pen, and ink. Working this way allows me to create my vision quickly, independently, and be prolific.”

## **Greenwald, Jessica**

### **Artist Statement**

“Art allows me freedom of expression; I connect more with my art and the meaning behind it. My photograph represents new beginnings and doorways. I see myself at the bottom of these stone stairs and in a new beginning

getting up out of my wheelchair and walking up those stones through the doorway of trees and out into nature that I love so much.”

## **Hill, Jeffrey J.**

### **Artist Biography**

Jeffrey Hill had a near death experience, as a child, after being pulled out by the undertow at Sandy Hook Beach, New Jersey. As a result, Jeffrey’s nervous system became severely deregulated. Altered states of consciousness became the norm.

As a child, Jeffrey was pulled to art as a way of expressing what he couldn’t express any other way. He often would use anything he could find to draw, color, design, or paint with. Jeffrey did not have much support in life, especially during childhood. Yet, he would steal moments in hiding to create.

As an adult, Jeffrey has learned that he need not be fettered to his unregulated nervous system. Proceeds from his artwork go toward health care that is building its regulation. This is slowly opening up a new world for Jeffrey.

### **Artist Statement**

“Beeswax, blow torch, razor blades and

love are necessary for me to create encaustic artwork. I create as a way of communicating that which cannot be communicated.

I create as a way to release the Divine energy while connecting to source.

My creations using natural organic beeswax, damar resin and pigments are an interpretation and an expression of the natural world. Studying the encaustic medium is a journey built upon paradoxes. The laws of physics apply, yet it's never that clear cut or easy. Beeswax combined with damar resin is the basic recipe for the medium. Pigments are added to make the paint. The paint or medium is applied while it's in a molten state. The paint never dries, it's either in a liquid state or solid."

## **Jacinto, Anthony Vito** **Artist Biography**

Anthony Vito Jacinto was born and raised in Cape Cod, Massachusetts.

He served in the military as a young man travelling the world in the Navy on an aircraft carrier, the USS Midway, for 4 years. He is a talented mechanic for both large and small engines, and a certified aircraft mechanic. He operated all sorts of equipment throughout his career, with a specialty as a crane operator.

He has lived in Vermont for over 20 years with his wife, Lee. He is an avid motorcyclist. He now enjoys making art at this time in his life.

## **Artist Statement**

“I make assemblages from reclaimed wood that I paint and varnish. I also use found objects and a variety of hardware parts. I like to combine different things together to make patterns and designs. Backgrounds are made from wooden boards that come from beaches, woodshops, garages, and attics.

I like to take the time to consider possibilities and experiment with ideas. Sometimes I want a piece to be exact and even. Other times, it will be a little off balance to make it interesting.

Since a construction accident and traumatic brain injury (TBI) in 2006, I no longer have the use of my dominant right hand. I work primarily with one hand and use my left hand for everything. I also have short term memory loss and difficulty expressing myself in words. Making art gives me something meaningful to do, puzzle over, and care about.”

**Kannenstine, Margaret Lampe**  
**Artist Biography**

Margaret Lampe Kannenstine is an artist whose acrylic paintings and works on paper have been shown widely for decades, and are held in the permanent collections of the Columbus Museum of Art in Columbus, OH, The Springfield Art Museum in Springfield MO, the Hood Museum in Hanover NH, The Bennington Museum in Bennington, VT, and the Fleming Museum in Burlington VT. Margaret's paintings are also in the collections of hospitals, academic institutions, corporations, and private collections around the country.

Margaret is past Secretary of the Board of Directors of the National Assembly of State Arts Agencies. She was twice elected to the VAC Board of Trustees, and was Chair for two terms. Peggy served on the Vermont Council on Culture and Innovation (VCCI) to study policy for the Creative Economy of our state. She is a past Board member of New England Foundation for the Arts; and was twice President of her local arts council, Pentangle. Peggy also served as Chair of the Board of Vermont Studio Center in Johnson, VT, and is now on the founding Board of the Center for Cartoon Studies in White River Jct. VT. In September 2008 she was awarded the "Distinguished Public Service Award" by the National Assembly of State Arts Agencies.

Margaret (Peggy) developed MS in the 1970s, and for some years it was very disabling for her. Then, exacerbations dwindled, and with many years of physical therapy she regained much of the mobility she'd lost, except for lack of sensation in her legs. Then came

Rheumatoid Arthritis on top of Osteoarthritis, adding their pains and difficulties as well. Knee replacements, shoulder replacement, spine surgery added to her need to use a walker and now to be helped by caregivers. But even with all these medical issues, Margaret has managed to maintain her work in her studio.

## **Killacky, John** **From the Artist**

“In 2012, Flynn Center for the Performing Arts and Burlington City Arts invited 30 artists to work with printmakers Gregg Blasdel, Jennifer Koch, and Sumru Tekin to create works for an exhibition, *30/30 Anniversary Print Project*, celebrating both organizations’ 30<sup>th</sup> anniversary.

For my contribution, I took narratives from three videos I had made about disability and entered them into a word cloud application to create an abstract algorithmic mapping of the texts. With the printmakers, I then added an Yves Klein-inspired blue background. This print was recently shown at Champlain College’s *Available Tools: Creative Media Faculty Exhibit* in 2019.”

Here are the narratives from the three videos:

### **Necessary Action (2000)**

“Seizures at bedtime. MRIs locate a tumor inside the spinal cord. A hospital gurney takes me into overhead white light. I wake up screaming, covered in blood and iodine, paralyzed from the neck down. Body and mind are ripped apart. I cannot stop the jerking of my limbs, unclench my hand, or move my toes. There is no location on my left side and no sensation on my right.

All I have is Larry. His eyes say, “Don’t Die.” Dawn is the worst -- with him asleep and the medical shifts changing, I stare back at the world, whimper, and cry. What’s the movie today? I fantasize getting to the window, breaking the glass, slitting my throat.

Two boys down the hall -- motorcycle crashes screwed cages into their skulls. No one’s told them they’ll never leave. The elegant woman across the way -- flawless on top, but her legs are dead. Another surgery gone wrong. My roommate lost toes to diabetes and had another stroke. His wife screams on the phone to come home.

People worse off make me feel less sorry for myself, until someone more mobile shows up. I’d rather be alone glaring at my swollen and skewed left side that is flaccid, sagging and lifeless. My movie in this room has the helmet kids not shrieking, the young men walking upright, the old ones not drooling, and me tapping my fingers.

Six weeks in the hospital and two months in a wheelchair at home, then I navigate life on the outside. Alarmed expressions, sympathetic smiles, and open mouthed pity:

the more generous people are to me, the more I resent them. Few really care to know; most want only to be reassured. Each encounter makes me smaller.

Meeting other crips, I never ask my real questions. 'm frightened when Jack regresses, Stephanie gets depressed, Judy breaks her hand, or Mark dies. The movie here? Stephanie's legs untangle, Jack walks unassisted, Mark gets published, and Judy rides her horse with me running free. I still dream fully able, they all do too.

Life at home revolves around getting to work and fitting in rehab with Larry as my soccer mom. Cooking and cleaning, the dog and me; I'm a burden to him. While my relation to living remains elusive, I don't know how to ask his forgiveness to go first. As we drive across the Golden Gate Bridge, I imagine us as Thelma and Louise, blissfully accelerating into oblivion.

With no sensation, sex is purely visual. Reciprocating with my enfeebled fingers and locked-in neck is short lived. Often, I disassociate to retrieve stored memories of thrusting, receiving, grasping, hardness, wetness, stickiness, and release. It's not enough. The movie should have us rolling around wrestling and jousting, fucking and sucking with gleeful abandon.

I'm despondent whenever my body fails, and it always fails me. Sadness and anger, frustration and tears are constant -- but private. As the neuropathy increases in my legs, I



obsess on long-term survivors whose overcompensating bent frames refuse to give in. My debilitation fuels self-loathing. I embarrass myself with fear and shame.

What I wanted to be temporary is permanent. There are no happy endings for the movie today: no transformations, no miracles to celebrate, and no heroic deeds. There's just Larry and me, holding on to one another, slowly making our way in the world, careening side by side."

### **DREAMING AWAKE (2003)**

"I dissociate from the burning in my legs,  
silently crying between sleep and the morning.  
Hopes and dreams keep me safe through the night.  
After surgery, I died then,  
but you refused and brought me back.  
Seven years and counting, of tilting toward the ground.

I am afraid if I sit down; I will never get up again.

The dancer in me learned to stand visually;  
the marathoner took the second step.  
Rehab gave me strength and range of motion.  
But with each new modality,  
I interrupt expectations:  
improvements are not cures.

If I sit down, I will never get up again.

Still imagining a body I cannot have,  
I startle myself, glimpsing fatigue in passing windows.  
My bifurcated body torques with every stride,  
neuropathy and weariness debilitates.  
Therapists caution about wear and tear,  
while friends cheer, "You're getting better!"

If I sit down, I will never get up again.

Navigating deadened limbs and twisted trunk,  
pain remains constant, dulling our life together.  
After a day's activities, I have no comfort left to give you.  
Living through chemistry, libido is gone.  
Holding and touching you,  
I long for remembered sensations.

I'm afraid if I sit down; I'll never get up again.  
If I sit down, I'll never get up again.

\* \* \* \* \*

In this metaphorical body,  
I try to intercept suffering,  
abide in discomfort,  
forgive the trauma.

Bearing witness,  
I sit with loss,  
move toward unobstructed feeling,  
and bring you along into my dreaming awake."

## **NIGHT SWIMMING (2004)**

“By day, I am an arts warrior, public servant, heroic crip. Open, responsive, cocksure, ambitious—I seize the public gaze as a bully pulpit. Offstage finds me enslaved by quivering muscles contorting my stride.

After surgery, my swollen spine shut down. Gurus and saints abounded, but no roses from above. Paralyzed weeks turned into months—a flicker, a twitch, a wave; sitting to standing, six steps to go home, with wheelchair, ankle brace, and cane.

Gestures repeat to imprint, but gravity intervenes.

Syncopated embellishments focus spatial awareness, though alignment remains akimbo. With little sensation, each footstep is defiant. Only in the pool can I run with the ponies again.

Eight years now—I still fixate on atrophy, ignoring progress. Balancing rehab and recovery, clinging to a reconnecting, physical therapy and pharmaceuticals combat lost kinesis, encouraging hope.

Night murmurs locate points of pleasure: behind the left knee, above the nipple. I crawl inside the softness, relishing the incandescent kundalini rush absent pain.

Legs lie quiet, the burning subsides. Stillness embraces me.

In the extra room (that we do not have), I plié and pirouette with dramatic abandon, leaving behind my imploded, twisted carcass. The tumor does not return. My pelvis aligns. Depression dissipates. Then I awake.

Violent spasms hurl me out of body. Heart and breath stop. I stare down at my contorted gaping hole of a mouth

and rehearse death, porous and seductive. Floating in this space between, I no longer fear dying, only waiting. Stolen shadows hover. It seems easy (one breath away), but is so hard to surrender into the void, although I am well practiced, writing libretti for lost lives in vigils through the night and surviving my own demise, time and again. Larry carries me back once more through his weight, touch, and voice. Unfettered love makes the journey familiar and secure. No past, no future, just present. Grasping for now, I pray for clear seeing, acceptance without judgment. Morning comes. I amble toward the light.”

## **Langstaff, Carol** **Artist Statement**

“My art has always been a celebration of what I notice and what I care about. My surroundings spark curiosity and learnings. Joy and wisdom can be found in the forces of our natural world, and can transcend our day-to-day concerns. Responding to the flow forms of nature and the language of gesture has been my passion. Now since my stroke I no longer herd people, but have been given the opportunity to do more observing. Much like my choreography I’m fascinated with sequences and the need to leave less footprint, leading to my own simple ways of framing with what’s around.”

## **Leavitt, Michael**

### **From the Artist**

“My name is Michael Leavitt and I am 30 years old. This is my third time being in an exhibit. Previously I was included in VSA's ENGAGE exhibit in 2012, and more recently, I was included in their FLOURISH exhibit in 2018. I like photography (digital), Volunteer work and competing in Bowling, Snowshoeing, Basketball and Track and Field.”

## **Lloyd, Karen J.**

### **Artist Biography**

Karen grew up inspired by the vibrant contemporary arts community of her hometown, Mystic, Connecticut. In 2004, she graduated with Departmental Honors from the University of Vermont with a BA in English and minor in Animal Studies. An art professor encouraged her to pursue art professionally, but it would be five years after graduation until she decided to take the plunge into art exhibits. Not content to be limited to one medium, she has thrown her creative energy not only into digital photography and acrylic painting, but has also mastered the customization and painting of realistic miniature model horses using mixed media of pastels, acrylics and colored pencils. Her award-winning photography has been featured in numerous exhibitions in Vermont, including at

the Darkroom Gallery, Champlain Valley Fair, and Feldman's Bagels.

### **Artist Statement**

“Amidst the challenges of living with chronic tick illness and fibromyalgia, I have continued to explore the realm of natural aesthetics in my acrylic paintings and photography. Through whimsical beauty and dramatic contrasts, I endeavor to spark reflection upon our relationships with the animals and landscapes increasingly overlooked in a fast-paced, human-oriented society, with the hope of evoking an emotional thread to our natural surroundings. Ultimately, my pursuit is to capture and share the essence of my subject. For me, creating art that awakens a deeper emotional connection is one of the most extraordinary and rewarding challenges to achieve. Within a single piece, there is often a suggestion of an allegorical dichotomy of light and dark: tempering the interweaving threads of perseverance, challenges and ‘storms,’ with themes of empathy, hope and joy.

My photograph ‘After the Storm’ was captured in Winooski, a town not usually associated with natural beauty the way that much of Vermont is viewed. For me, there is extra personal meaning in that the hosta was planted with my own hands several years ago, becoming a little symbol of accomplishment when my life feels fenced in with limitations. Living every day with chronic pain and a myriad of health symptoms is like pushing through and surviving being in a storm. Tears, like rain, often pour down during parts of the process, but from that can come cleansing, healing, transformation, and starting anew. With

this photograph I hope to convey the strength that arises from having weathered a 'storm' and the resulting unexpected beauty in life that can surface out of the trials endured.”

## **Neal, Randall**

### **Artist Biography**

Randall was a well-known composer and music educator at Bennington College, the *Centre de Creation Musicale Iannis Xenakis* in Paris, and the Governor's Institute on the Arts in Vermont. He suffered a severe stroke in 2014 that paralyzed his right side and left him aphasic (unable to speak), so that he could not continue with his musical career. To exercise his creative bent, he took up painting, drawing, and working with collage, all executed using only his left (non-dominant) hand. This abstract watercolor may suggest a *before* and an *after*, with the gash of the stroke in between.

## **Nilsson, Lissa**

### **Artist Statement**

The large tree in the foreground represents our former life: vibrant, healthy, colorful, and strong – before the ground drops out from beneath us. Suddenly we are swept from the smooth, paved road by an unexpected rockfall. We

find ourselves in a dark pit of chronic illness and losses – of “Untold Depths”.

An all-consuming search for knowledge and guidance, leads us to a potential road map for healing. The greyed-out world of high cliffs and rolling mountains represents the uncertainty and strife surrounding us on all sides. But finally, the clouds lift to light a way forward. Some color returns to life, despite there being no easy answers. Our continued struggle to endure takes many twists and turns, with switchbacks galore.

Following our personalized journey, dates of important turning points and highlights are secretly chronicled on the map, including the loss of our home to toxic mold; the struggle and failure to save it; the turmoil of leaving everything and everyone behind in our quest to regain our health; starting over as newbie RV’rs - thrown into living full-time on the road; and losing a beloved cat to cancer along the way.

The map morphs into the radiant mountain above, showing a transition into a new kind of life... much different than the one we knew, had grown accustomed to, or had ever anticipated. Blue skies and sunshine lead us onward and upward at last. There are big things ahead – so far beyond our imagination that we can’t even see the top yet. Ultimately, we hope our struggles and infinite tenacity will lead us to “Heights Unknown”.

## **Artist Biography**



Lissa Nilsson is originally from Michigan. She won several awards in high school art competitions, and started college as an Art Major. After deciding she didn't want to starve, Nilsson went on to earn a BA in Geography from Mount Holyoke College.

Lissa had a successful 15-year career as a cartographer and Senior Geographic Analyst for NAVTEQ before losing her job due to chronic illness. She has been mostly housebound and operating at about 30% of her former self since becoming ill with ME/CFS in 2010.

In 2015, some of Nilsson's acrylics were selected for M.E. Again, an online, year-long, juried show featuring artists disabled with ME/CFS. Her painting, "Planet ME/CFS", was also part of the 2018 show, Flourish, in the Amy E. Tarrant Gallery, at the Flynn Theatre in Burlington, VT. Lissa's newest painting, "Untold Depths to Heights Unknown", will be traveling Vermont statewide as part of the Inclusive Arts Vermont show, Anew, in 2020.

In early 2017, Nilsson and her husband discovered that their dream property in Ferrisburgh, VT, was the stuff of nightmares. Their home was laden with toxic mold, hidden inside the walls. Unbeknownst to them, it had been the source of their sickness for the past seven years that they lived there. For nearly two years, they went through an excruciating saga trying to save themselves, and their house. Ultimately the remediation failed and they were forced to leave everything behind.

In November of 2018, Nilsson and her husband, David Fontaine, hit the road with their two beloved cats. While continuing to maintain their VT residency through David's work, they've been full-time RVing ever since - slowly regaining some of their health in small increments. It has been a long, slow, brutal road - full of switchbacks, dips, and fortunately some high points too. The ability to return to her roots in art has brought immense satisfaction and a sense of purpose to Lissa's life.

## **Pederzani, Liana** **From the Artist**

"My name is Liana Pederzani, I am a 28 year old artist based out of Williston, VT. I am legally blind, autistic, and have cerebral palsy. My art is done digitally with the use of a graphics tablet. I've been drawing since I was 11, with my goal always being to challenge and improve myself through my art.

I spent a lot of time thinking about the exhibition theme. "Anew" to me means exploring new horizons, even ones that might take us far from home. Ultimately, that's what I wanted to convey in 'To a New World'."

## **Prim, James** **Artist Statement**

“Since when I was able to hold a pen -I will say three years old- because I couldn't talk, my art was a way to express my ideas and imagination. My artwork has changed a lot. Every year, I have new ideas and new inspirations about people or things that I see around.”

**Pringles, Katarina Inés**  
**From the Artist**

“My name is Katarina Pringles. I live in Montpelier, Vermont and I go to Montpelier High School. I live with my Mama & Papa and Sister named Jenalili & Uncle Jorge. I live with my dog named Sigi and my cat named Victor. I live with my family in Vermont. I'm an artist. I like to draw & paint things, people, animals, flowers, buildings and landscapes. I like the State House it looks so pretty, that's why I painted it.”

**Ringgenberg, Persephone**  
**From the Artist**

“I am a 34-year-old woman on the Autism Spectrum and I'm not ashamed of it. I have multiple diagnoses including epilepsy, depression, mood disorder and PTSD. These are all invisible disabilities which can be challenging in the world. I am blessed with supportive friends and family who

work to understand and support me to the best of their ability. I recognize that supporting me is not always easy and can be quite challenging. There are times when the support feels less like support and more like judgement.

I use my photography and my art to show how I see and experience the world around me. Currently I am focusing on my photography. I use the camera to try and capture what I'm feeling or experiencing at a specific moment in time. I do very little editing, so my work is raw in how it looks. This is how I experience the world, unfiltered.”

## **Svensson, Gyllian Rae**

### **Artist Statement**

A person born from centuries of generational poverty, Gyllian excels at making something beautiful from what others discard. Be it painting, drawing, photography, music, fiber arts, sewing, or collages; the need to create, to make, is the key to my life, the door opening to my survival. Every new skill learned, practiced, and mastered is a testament to the inherent value of the artist, the value and worth of me, in spite of my disabilities.

I am a cancer survivor with complex PTSD and a plethora of mental health and physical challenges.

I am a wife, mother, sister, friend.

I am beloved.

There is no other Gyllian, no one else has lived my experience and survived with my unique vision intact.

My art is a gift born from tremendous struggle. 2020 finds me, and most artists, in a mood of introspection. What is the role of the artist in an increasingly technological world, emphasizing capitalism above all? My piece in the ANEW exhibit highlights a window to the past, beckoning us to remember its wisdom, before we leap into a new hope for the future.

### **Artist Biography**

Gyllian Rae Svensson earned a Bachelors Degree in Multi-Media Art & Music from Goddard College. She also studied drawing and painting at The University of Southern Maine, Maine College of Art, and Parsons School of Design. Gyllian Rae Svensson earned a Masters Degree in Sustainable Business & Communities from Goddard College.

### **Wiley, Kristen Artist Biography**

Kristen Wiley self-taught artist. Her photography emphasizes the natural, candid state of her subjects. She has traveled the eastern half of the United States with a camera in hand since 2002, always looking for a new adventure. In 2017 she moved to Vermont to further pursue her creative talents. Having spent time there often over many decades, she achieved a life-long dream by permanently relocating to the beloved green mountains that offer picturesque scenes at every turn. She is also

exploring the various qualities of energy through her abstract paintings and is a bead worker and jewelry maker. Current and future projects include three-dimensional objects derived from the paintings, multi-sensory works, sculpted works, interactive work, metalsmithing, and work in glass.

## **Artist Statement**

“While my photography is very literal, my paintings are rather abstract. The original idea for what I call my kinetic (or energy) paintings developed from bouts of severe migraines that I suffer regularly. I have always been interested in energy and its many forms. I wondered what a canvas would look like if I used the physical energy of my body to manipulate the paint instead of using a brush. To prevent waste, I use two canvases for each work. They act as a sandwich to contain the paint that is manipulated by my movements and activity while creating the work. Having this Rorschach-like representation of the migraine with mirror elements as well as subtle differences between the two panels proved to be very well suited to the purpose of the paintings themselves.

I have since developed other methods and series and continue to explore new ideas. These kinetic paintings can be experienced on multiple sensory levels, and I hope they can be enjoyed by those with limited or no visual capacity. Being differently-abled myself, I am an advocate for inclusion. I would like to hold events specifically during certain times to encourage the blind to experience these

paintings tactilely without the disruption of sighted people around them commenting on the paintings from visual interpretation.

From a very young age I designed beadwork on a loom that became bracelets and belts. That led to adding beads to clothing. I regained interest in the craft upon seeing that many varieties of glass, silver foil, semi-precious, and other bead varieties now available that suit an unending font of creativity. I make only one of each piece, so that every wearer who purchases my work is assured of having a truly one-of-a-kind design that only they own.”

## **Williams, Susan Artist Biography**

Susan Williams has lived in Vermont for most of her life. She is a member of the Howard Center community. Susan has been interested in art since she was a young child. Susan is very close to her family who also live in the area. Susan loves her art class at Home Base. She finds painting and drawing helpful in keeping her mind focused and free from worry.

