

IMAGINED PLACES, INHABITED SPACES

Imagined Places, Inhabited Spaces showcases the work of four artists, who question the places we live in, as well as subverting those lived realities by featuring a visual mash-up of our “real” world and imaginary worlds of spiritual and metaphysical intrigues. From exposing the demographics of race to exploring utopian worlds operating in cyberspace, the exhibition’s artists insinuate new ways of inhabiting both real and imagined spaces.

ADRIENNE CHADWICK was born in Toronto, Canada of Belizean ancestry, and lives and works in Hollywood, Florida. Her mixed media installations utilize accumulation and repetition to resist the status quo from her BIPOC position.

Converging Displacement (2021) is an installation of 600 3x3 inch clay and porcelain houses the artist created in response to the crisis of housing discrimination. Each piece is handmade. Its imperfections and

unique imprints of the artist’s fingers represents the individuality and independence of her community.

The houses’ colors - black versus white and their material - earthenware versus white porcelain – highlights the artists’ ongoing concerns regarding institutional racism and economic and climate equity in black and brown communities. Chadwick quotes *The Color of Law, A Forgotten History of How Our Government Segregated America*, (2017) by Richard Rothstein as an on-going inspiration in this project. Policies such as redlining, racialized zoning are ever present, said Chadwick and lead to economic inequality among minorities. *Converging Displacement* was created for the 2017 exhibition seductively named *The Porch is the Tree is the Watering Hole* and continues to be relevant to this day

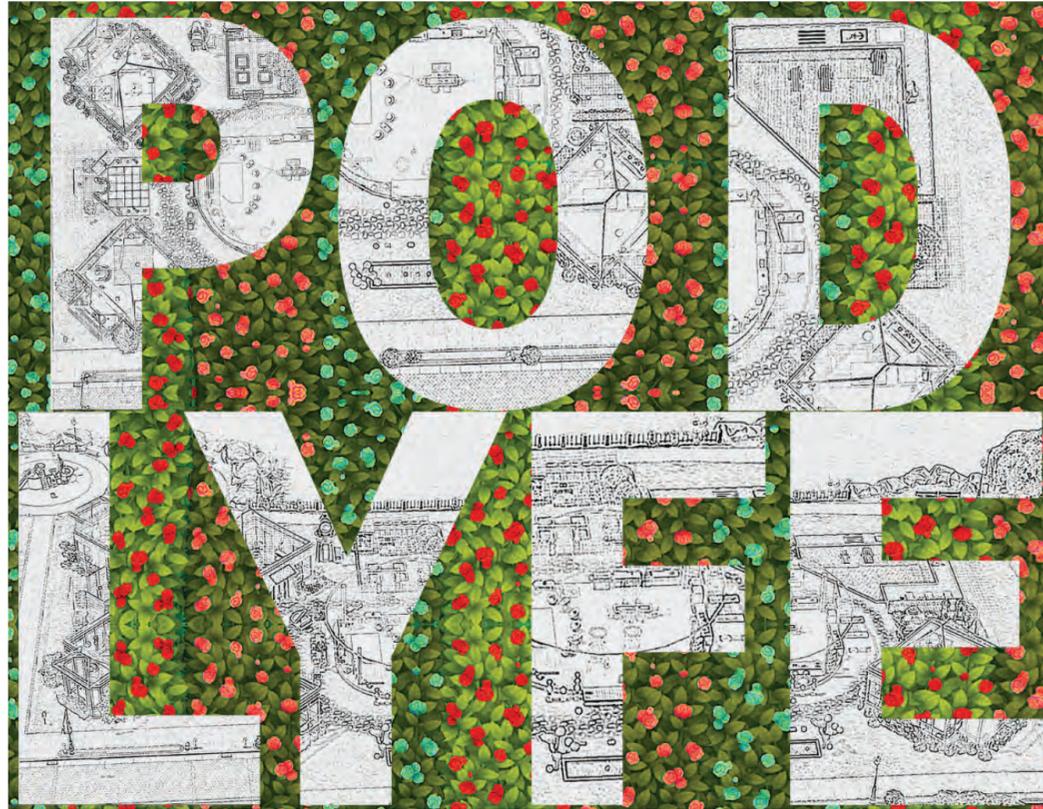
For Descendants Yet To Come (2022) is an installation of ten salvaged window screens. It comprises Chadwick’s family photos, letters, and transcribed oral histories that are filtered through the translucent layering of screens. These repurposed screens have become a time capsule that



to Len.
My Adorable one
My one and only one
With love in remembrance
From Jamie
Taken at the Casa Blanca
Hotel at San Ignacio on
the 13th November, 1966.
Please take care Honey.

ADRIENNE CHADWICK, *For Descendants Yet To Come*, mixed media, 2022

ADRIENNE CHADWICK was born in Toronto, Canada, with origins in Belize, Central America, and lives and works in Hollywood, Florida. Her mixed media installations utilize accumulation, repetition, and translucence to express ideas related to power and resistance, in society and nature.



ADRIENNEROSE GIONTA, *The Pandemic Dream... postcards from the edge*, video produced using virtual reality, 2022

ADRIENNEROSE GIONTA is a South Florida based multi-disciplinary artist from Brooklyn, NY. Gionta self identifies as a Pop Culture Consigliere, VJ soothsayer, and Rose Whisperer. She is a Digital Ideation Butterfly, an Extended Reality Evangelist, an Internet of Things Svengali, and 50 Shades of Earl Grey.

traces the artist’s immigrant family through six generations. The installation was inspired by a photograph taken on November 13, 1966 in San Ignacio, British Honduras (now Belize) depicting the artist’s uncle and aunt. Chadwick recounts a complicated story about her great, great uncle who served in the Vietnam war and suffered from PTSD. At the same time, he was instrumental for bringing the entire immediate and extended family to the US.

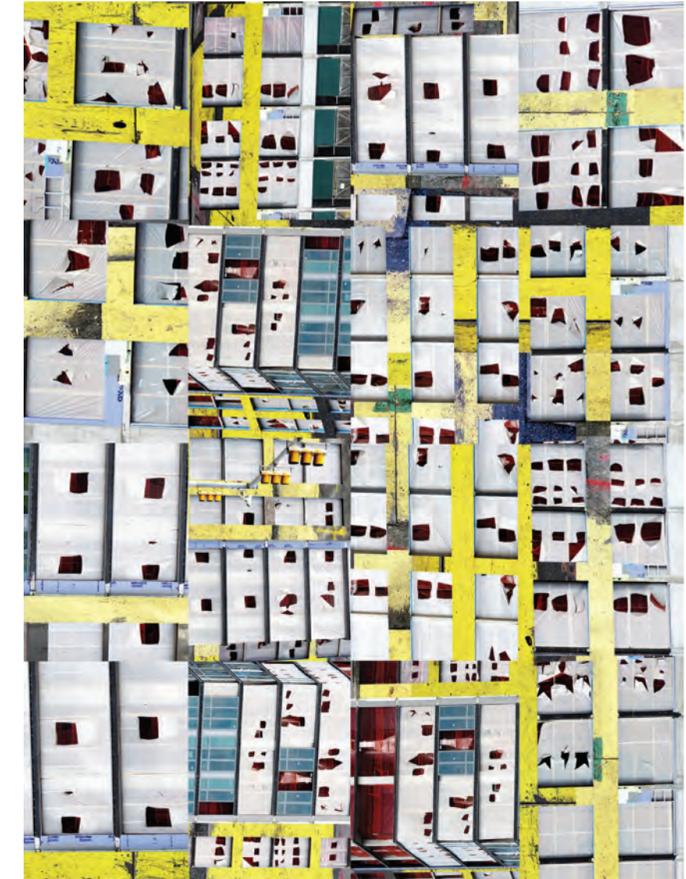
Chadwick states: “This installation honors our ancestors, acknowledges the current generation, and sends a beacon to our descendants yet to come.”

ADRIENNEROSE GIONTA’S *Greetings from Pandemic Pod Living ... Postcards from the Edge*, 2022, is a video produced using virtual reality. Within the Second Life platform, Gionta is an architect of multiple public

spaces — shopping malls, fountains, squares, and other inventive urban landscapes - and private homes. These resemble dreary pseudo-Mediterranean architecture, punctuated by candy-colored interiors, and saturated with the omnipresent Floridian fantasy of paradise.

Gionta populates these spaces with people: three bikini-clad women meditate near the pool, a voluptuous “babe” in a skimpy pink dress is dashing out the door. The sizes of their bodies exceed our expectations. This is one of Gionta’s main creative premises. She demands that fat women can have it all.

Gionta is having a great time living out her artwork. Her characters embody Gionta’s personality - her ego, super ego and id. They are all oversized and living large. Her id wears red; her super ego is dressed in pink pro-



ROD FAULDS, *Third Avenue Bridge*, archival ink jet print, 31 x 23", 2020

ROD FAULDS is a seasoned museum professional and educator. Beginning in 2009 and after a 30 year hiatus from image-making, Faulds began to employ digital photography to create abstract works from overlooked construction sites or other everyday domestic situations.

claiming her identity as a feminine and sensual artist; her ego wears blue. The artist has stated that her videos are not only investigations of aesthetic concerns, they are also psycho- experiments. After completion of the work, Gionta steps back and observes how her ego and her super ego would behave in the circumstances of the Pod. Gionta draws from her degree in psychology, her interest in psychoanalysis and color psychology, her upbringing with Reality TV, and the pervasive consumer culture.

Greetings from Pandemic Pod Living references the popular, tight communities people formed during the Pandemic. Gionta herself was inspired by a real

pod — a community garden in Portland Oregon. During the Pandemic, she was living with her grandparents and the pressure of finding alternative living solutions (even virtually) fueled her creativity. Her earlier video *Be Here Now with iARG* (2015) was inspired by Baba Ram Dass’ book *Be Here Now*, the 60’s bible of spiritual acceptance. Here Gionta uses Second Life application, which she populated with contrastingly skinny avatars, as opposed to her Pandemic Pod’s voluptuous women) to learn what it’s like to live in a world where she is “perfectly” shaped. Gionta said that “The process of exploring these dualities gives me a better understanding of



LYDIA VISCARDI, *Social Climate*, 84" x 42" x 1.75", acrylic, metallic paper, found hand-crafted textile and collage on wood panel, 2021

LYDIA VISCARDI earned an MFA in Visual Art from William Paterson University of NJ. Until recently, Viscardi was a Professor of Studio Art at Quinnipiac University and Housatonic Community College, CT. All of this informs her fine art creative life at her Newtown, CT studio.

how body image mediates our relationship with pleasure." Gionta is a candid player and we can't resist playing with her.

ROD FAULDS blends multiple digital images to create bold artworks that fuse figuration and abstraction.

Faulds explains his process: "The images I 'collect' are combined and constructed or formally designed into abstract compositions made from extremely pedestrian and certainly unromantic images. The images/prints that result retain a strong photographic syntax but can also read as painterly abstractions." Close up, viewers can discern the range of everyday objects and how these images both play with, and downplay a perspectival illusion of depth.

Faulds cites the influence of several modernist painters and photographers: he credits painter Gene Davis's (1920-1985) signature repetition; photographer Ray Metzker's (1931-2014) swift ride along the highway; photographer Robert Heineken (1931-2006) lends his philosophy of redundancy in the making new images out of already abundant profusion of images. Faulds revisits these influences on his frequent trips between Boca Raton, FL (his workplace) & New York, (his family home). He shoots from the window of his car, one hand on the wheel. His camera shutter clicks non-stop, producing multiple images of the provisional construction fences and highway en route.

Faulds embraces a drive-by photo style that is heir to the spirit of Jack Kerouac's *On the Road* — one also shared by Gary Winogrand (1928-1984) and Lee Friedlander (1934-). Like these photographers, Faulds is attracted to the moments of entering, passing through, leaving. He depicts these fugitive flashes through mundane elements that few people would consider worthwhile visual subjects. To our continual amazement, he transforms them into an intriguing, seductive travelogue.

Faulds has cleverly chosen to present his works on a wall-paper-like background of discarded geological maps that reflect his roadtrips. As a gallery director, himself, for over 20 years, Faulds has acquired a great spatial sensibility that serves him with notable success in this exhibition.

LYDIA VISCARDI'S most recent series, *Here and Thereafter*, reflect her Catholic upbringing and the imagined euphoria of heaven and the torments of hell that remain indelibly lodged in her psyche. As in her earlier work, *Here and Thereafter* consists of painted and collaged elements: paper, metal, and recycled, handcrafted textiles. She creates expansively dramatic nature-scapes dominated by mesmerizing constellations of stars, earthy delights, and a blazing hell below.

Viscardi borrows from Jacopo Tintoretto's *Milky Way* with its references to astrology and alchemy. For her, the sky and human psyche are interrelated on a deep psychological level. Her delicate, hand-painted cosmic patterns exude a

highly refined shimmer. Viscardi transforms the surface into a cosmos of spiritual power and mystical energy.

These paintings are tri-partite, with the sky occupying half of the canvas. Viscardi's trifold compositional division is inspired by the Netherlands 17th century still-life vanitas paintings that are meant to remind us of our mortality. The moral tone certainly owes a debt to Hieronymus Bosch in *The Garden of Earthly Delight* (1490-1500).

Below the sky, the earth is a floating island — a sanctuary that resembles Henry Rousseau's exotic reveries. It is an earthly paradise, where tropical palms are depicted beside plants Viscardi knows from her Connecticut garden: *fringed bleeding hearts* and *lilies*. Dancing couples abound. They resemble paper-doll cutouts frolicking in the lost innocence of childhood. While continuing to consume the delights, they are at risk of falling off the edge of their narrow island.

But the real drama unfolds below the island. The cracks in the ground reveal the red-hot flames of an inferno. Viscardi's hell is a deserted, fiery world of torment besieged by volcanic eruptions and sulphuric gases.

Social Climate 2021 and *Peaceable Kingdom Come*, 2021, from the same series, are painted on salvaged house doors instead of unstretched canvas. Here, Viscardi paints zodiac stars constellations, birds and doves. In the middle she places a kaleidoscope of images of war, protest, mourning, police brutality, interrupted by exotic palms, roses, butterflies, fountains and happy white smiley children from the hallmarks postcards. The hell is represented by the claws of the monster that she made out of a metal sheet and curved as whisks. Overall, the series of *Here and There After* suggests impermanence of this life and anticipation of the end of this planet. ■

Julia Wintner

Coordinator of Gallery and Museum Services, 2022

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LYDIA VISCARDI *Maybe Here Maybe Here*, 70.5" x 96" acrylic, collage with paint on paper and fabric, found hand-crafted textiles and mixed media on canvas, 2020

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June 27 — September 2, 2022

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