

IN HER HANDS

Women Creating & Connecting in Community

Steinberg Museum of Art

Long Island University
B. Davis Schwartz Library
720 Northern Boulevard
Brookville, NY 11548

3.3 – 3.30.2025

Reception | Friday, Mar. 7, 3 – 6 pm

The gallery is open during LIU Post Library hours.

* Please visit the library desk
for access.



The **Garage** Art Center

Group Exhibition

In Her Hands

Women Creating & Connecting in Community

About the exhibition

In celebration of Women's History Month 2025, the Steinberg Museum of Art presents In Her Hands: Women Creating and Connecting in Community, a group exhibition curated by The Garage Art Center. On view from March 3 to March 30, 2025, this exhibition showcases the diverse works of 19 distinguished women artists who continuously push the boundaries of the art world, expanding and redefining their creative practices.

Founded in 2019 and based in Bayside, Queens, The Garage Art Center fosters the visual arts, connects artists with the community, and cultivates dialogue through art. In addition to hosting high-quality exhibitions, the organization offers free public programs such as art workshops and artist talks, creating an engaging space for education and conversation through art.

This special exhibition at the Steinberg Museum highlights not only the remarkable talents of women artists but also the creative connections they form through collaboration and dialogue at The Garage Art Center. By bringing the organization's mission to audiences in Long Island, the exhibition underscores the artistic solidarity and ingenuity of women artists.

This group exhibition serves as a meaningful platform to explore the profound influence of women artists, not only within the art world but also in shaping broader cultural and social discourse. We invite you to experience their creativity across a variety of media and styles and to join us in celebrating their contributions during Women's History Month.

Participating Artists

Amy Supton
Ann Cofta
Denise Sfraga
Frances Hynes
Jackie Shatz
Janet M. Schneider
Jaynie Crimmins

Joell Baxter
Katy Martin
Kelly Olshan
Linda Rettich
Margie Neuhaus
Mary Pinto
Mary Tooley Parker

Michal Shapiro
Natalie Giugni
Stephanie S. Lee
Tenesh Webber
Tina Seligman



The exhibition is curated by The Garage Art Center, with venue sponsorship generously provided by LIU Post.

Amy Supton

Born in the Bronx, artist **Amy Supton** (formerly Amy Vietze) began working with fiber arts in preschool, learning techniques that became foundational to her diverse artistic practice. After formative years in Detroit, Berkeley, and Nashville (1965-1984), Supton established herself in the Nashville crafts community, exhibiting at prestigious venues and having her work collected by institutions including the Tennessee State Museum.

Combining fiber arts with ceramics, Supton developed a distinctive style influenced by various firing techniques and the women's movement. In 1984, she relocated to New York City, where she taught creative arts to special needs children for 25 years while continuing to expand her artistic practice through painting, pastels, and sculpture. She now works as a full-time artist based in Queens.

"*Goddess Hathor* is the most recent in a series of works about aging. At the same time it is an outgrowth of a lifetime creating works reflecting female imagery. Earlier pieces were weavings combined with ceramic petals or flowers.

The earlier works about aging had no petals. They are all textile, mostly woven. The first in the series were gray, reflecting the gray of aging. This was followed by pieces each intending to use up all of my 60 year collection of wool, cotton, linen, synthetics in one color at a time. Each piece is monochromatic. I had completed pieces in white, red, orange, purple, green, blue, and yellow.

Hathor is a soft sculpture using raw fleece. I made petals by wet felting fleece. I dyed the felted pieces as well as additional raw fleece and both hand spun and commercial yarn. All of the previous pieces in the series had been woven on a huge floor loom. *Hathor* was woven on a cardboard frame loom. It was made like a rug, with a variety of yarns and cloth. It is woven and knotted, held together by rows of plain weave. The piece is partly stuffed and backed. The hand felted petals were assembled, appliquéd and attached like a skirt."

For more information, please visit www.instagram.com/amy.supton.



Goddess Hathor
2024 | 31"H x 27"W x 7"D
Fiber, weaving, felting, appliquéd | **\$2,200**



Eos (a goddess of the pinkness of dawn)
2025 | 31" H x 25"W x 8"D
Fiber, weaving, felting, appliquéd | **Price on request**

* To purchase artwork, please contact Stephanie Lee at Contact@garageartcenter.org

Ann Cofta

Ann Cofta is a New York City based visual artist whose work has been exhibited in galleries and art spaces throughout the U.S. She has had six solo shows in New York City venues in the past seven years.

In 2023, she was awarded a Residency Fellowship on Governors Island with Transborder Art. Other residencies include Openings in Lake George, NY (2022, 2023 and 2024) and AlterWork in Long Island City, NY (2020).

Cofta's art has been included in juried group exhibitions at Field Projects and The Painting Center in Manhattan; Established Gallery and 440 Gallery in Brooklyn; Flushing Town Hall and Plaxall Gallery in Queens; BAU Gallery and Ethan Cohen KuBe in upstate New York; Silvermine Gallery and Ely Center of Contemporary Art in Connecticut, and Bridgette Mayer Gallery in Philadelphia. Her work is in numerous private collections in San Francisco, L.A., New York, Boston, Washington, D.C., and the Hamptons.

Interviews and featured articles about her art have been in various publications including Brooklyn Paper, Greenpointers.com, Queens Chronicle and the New Haven Independent. Cofta lives in Queens and has a studio in Greenpoint, Brooklyn.

"In Rotary Phone and Manual Typewriter I continue my exploration of relationships between objects, time and memory. This fabric construction is a depiction of an item from another era. Its design transcends time and remains iconic. The familiarity of the imagery references our universal connection to things from the past.

The uneven, curved lines of my compositions add life and movement to otherwise static subject matter. Techniques employed are critical to the look and feel of them. Quilting, where layers of fabric and batting are sewn together, gives the work texture and dimensionality. The irregularity of hand stitching reveals the significance of human touch, and references the roots of this traditional art form."

For more information, please visit www.anncofta.com.



Rotary Phone

2021 | 33"H x 34"W

Fabric, batting, paint, wire, interfacing and plastic cord, with hand quilting and appliqué | **\$3,000**



Manual Typewriter

2025 | 38"H x 42"W

Fabric, batting, thread and paint with hand quilting and appliqué | **\$7,500**

* To purchase artwork, please contact Stephanie Lee at Contact@garageartcenter.org

Denise Sfraga

Denise Sfraga is an artist working in an assortment of genres including photography, painting and collage. Born and raised in Brooklyn, NY, she received her Bachelor of Fine Arts and Master of fine Arts in Photography from Long Island University, C.W. Post College in Brookville, New York. Her work has shown in a variety of venues including M. David & Co., McKenzie Fine Art, The Garage Art Center, Susan Eley Fine Art, LABspace, Lockwood Gallery, Art Cake and Equity Gallery.

“The biology of plants, nature, and the natural order has always been and continues to be an important and integral part of my creative life. As both an inquisitive observation- oriented artist and avid gardener, I’ve always found inspiration in exploring the various stages in the life cycle of plants, from early germination and growth, to seed dispersion and decay. This body of work anchors an inventory of organic shapes, layered textures, and earthen colors within a subtle niche of reverence and remembrance – a testament to the artistic, cultural, and symbolic heritage of plant life throughout history. Each piece attempts to capture quiet spiritual energy that radiates a meditative presence.”

For more information, please visit www.denisesfraga.com.



Sillage

2024 | 48"H x 36"W

Flashe, acrylic, photograph on wood panel

Price on request



Rosebank

2025 | 48" H x 36"W

Flashe, acrylic, photograph on wood panel

Price on request

Frances Hynes

Queens-based artist **Frances Hynes** has established a distinguished exhibition history spanning five decades. Her career launched at the 1974 New Talent Festival, when Poindexter Gallery in New York first introduced her paintings, quickly followed by her debut solo exhibition at the same gallery. Since then, she has presented her work in over 40 solo exhibitions. In 2020-2021, The Hudson River Museum in Yonkers, NY presented “Constellations,” while “The Wanderers,” featuring over 20 paintings, was exhibited at the Yeh Art Gallery of St. John’s University in Queens, NY in 2021. Both exhibitions were documented with catalogs. The Garage Art Center in Bayside, NY also showcased her paintings in 2020.

Throughout her career, Hynes has held significant solo exhibitions at prominent institutions including The Institute for Contemporary Art, P.S. 1 (now MoMA PS1) in Queens; Terry Dintenfass Gallery, New York (1981-1995); and June Kelly Gallery, New York (1991-2017). Phyllis Stigliano Art Projects presented several shows of her work, and since 2011, Hynes has been represented by Elizabeth Moss Galleries in Falmouth and Portland, Maine.

Her recent group exhibitions include three invitational shows at the National Academy of Design and two at the American Academy of Arts and Letters in New York. Beginning in 1973 and notably in 2022, her work traveled internationally through the Art in Embassies Program based in Washington, D.C. Hynes participated in the National Workspace Program at the Institute for Art and Urban Resources (now MoMA PS1) in Queens. Her achievements have been recognized with a National Endowment for the Arts Grant for painting and The Edwin Palmer Memorial Prize for Painting from the National Academy of Design, New York.

“Memory, history and narrative play a part in my work. As I develop paintings over a span of time, sometimes for many years, these elements are transformed.

A vision remains strong in my mind: for decades, the remains of the Hesper and the Luther Little were a familiar landmark, as one crossed the bridge on Route #1 heading North at Wiscasset, ME. Both ships had been abandoned there around 1930 as the Age of Sailing Ships drew to a close in favor of steamships. The Hesper had been set on fire a number of times, once to celebrate the end of World War II. Both ships remained visible into the 1990’s, but were finally demolished in 1998.

My painting is a memory transformed. It records my vision and commemorates the ships.”

For more information, please visit www.FrancesHynes.com.



Star Dance

2022 | 30”H x 40”W

Oil on canvas | **Price on request**

(Courtesy of Elizabeth Moss Galleries, Falmouth and Portland, ME)



Night Sea and Ship, Wiscasset, ME

2020 | 30” H x 40”W

Oil on canvas | **Price on request**

(Courtesy of Elizabeth Moss Galleries, Falmouth and Portland, ME)

* To purchase artwork, please contact Moss Galleries at **207-781-2620**.

Jackie Shatz

Jackie Shatz is a sculptor who approaches her work like a painter, creating wall sculptures that expand into space while compressing figures and fragments. Her imagery—swimming, floating, and transitional gestures—suggests anticipation, hesitancy, or transformation. Influenced by Medieval art, her work obscures meaning like dreams.

Using ceramic, paper, bronze, and collage, Shatz starts with a drawn figure—often inspired by historical or contemporary paintings—which evolves into a three-dimensional clay form. The process is intuitive, involving layering, painting, and reworking older pieces. Her work is never truly finished until it feels complete.

Shatz has received grants from the Gottlieb Foundation, the National Endowment for the Arts, and the Tree of Life, along with a residency at the Kohler Arts/Industry Program. She has exhibited at Susan Eley Gallery, LaiSun Keane Gallery, Zurcher Gallery, The Dorsky Museum, Garrison Art Center, and Carter Burden Gallery, among others. As an independent curator, she has organized exhibitions at The Art Center (St. Petersburg), Hampden Gallery (U. Mass Amherst), Freedman Gallery, and Governors Island. Her collaborations include installations at Wave Hill and the Morris Museum, and her large-scale outdoor sculptures have been displayed at Columbus Circle and Henry Street Settlement. She has a strong connection to alternative and artist-run venues.

Her work has appeared in the New York Times, Art News, Village Voice, Room (a Sketchbook for Analytic Action), Art Spiel, Shout-Out Miami, and “How to Say It? Symbiosis as Inter-Ship” (Mieke Bal), Symbiotic Posthumanist Ecologies in Western Literature, Philosophy, and Art. Towards Theory and Practice edited by Peggy Karpouzou and Nikoleta Zampaki, published by Peter Lang.

For more information, please visit www.jacquelineshatz.com.



Necklace

2015 | 5"H x 10"W x 3"D
Papier-mâché and paint
\$800



Seal

2015 | 14"H x 12"W x 10"D
Papier-mâché and paint
\$800



Moss

2011 | 8"H x 7"W x 4"D
Papier-mâché and paint
\$600

Janet M. Schneider

Janet M. Schneider is a summa cum laude graduate of Queens College, where she majored in Fine Arts and studied painting with Louis Finklestein, Gabriel Laderman, Rosemary Beck, and Harold Bruder. She also pursued special studies at Boston University's Tanglewood Institute with Robert D'Arista and trained in Chinese painting with C.C. Wang in New York City.

Schneider joined the Prince Street Gallery in 1973, holding solo exhibitions in 1974, 1976, and 1981. Her work has since been featured in numerous group shows at Prince Street Gallery and other venues across New York City and Long Island.

Beyond her artistic practice, Schneider has had an active curatorial career, working with The Queens Museum and other institutions. She served as Executive Director of the Queens Museum from 1977 to 1989. Currently, she is a member of the New York Artists Circle and the Artists Alliance of East Hampton. Schneider maintains studios in Flushing and East Hampton, NY.

"These works were completed during the pandemic. I was fortunate to be able to retreat to the far end of Eastern Long Island where I spent a lot of time alone. [I got Covid anyway.] During this period I became increasingly drawn to images of water. It was the beginning of a series of work that has continued to the present. I seek out scenes in which nature is the dominant force and try to understand her logic and power. Making these paintings became a form of meditation for me. There is no machinery, no technology, no boundaries and endless horizons. Although inspired by sensory experience, to a large extent my work is also dependent upon my memory of these encounters. The takeaway – to share my conviction that there is something far greater than what we see on the surface."

For more information, please visit www.janetschneider.art.



Meadow
2020 | 12"H x 16"W
Oil on canvas
\$850



Meadow
2022 | 16"H x 12"W
Oil on canvas
\$850

Jaynie Crimmins

Jaynie Gillman Crimmins, a New York City based artist, creates alternative narratives by recycling quotidian materials. Her work has been shown at ART on PAPER NYC; and exhibited at the Sharjah Museum of Art during the Islamic Arts Festival in the United Arab Emirates; SPRING/BREAK Art Show, NYC; Governor's Island Art Fair, NYC; the National Museum of Romanian Literature in addition to museums throughout the United States including the Muscarelle Museum of Art at the College of William and Mary, VA; The Hudson Valley Museum of Contemporary Art [HVMOCA], Peekskill, NY; Hunterdon Art Museum, NJ; Zuckerman Museum of Art, Kennesaw State University, GA; Alexandria Museum of Art, Alexandria, LA.

Crimmins has a long history of community work. Prior to the pandemic, she was volunteering in the Guggenheim Museum's Learning Through Art Program. She is represented by Thomas Deans Fine Art in Atlanta, GA; and has shown with K. Imperial Fine Art, San Francisco, CA, the Elza Kayal Gallery, NYC, Art Lives Here and Paradise Palase in NYC.

"The search for mental calmness, composure and evenness of temper has become an indispensable aspect of my life during turbulent political, pandemic and economic times. The goal of reaching equanimity brought me to begin a meditation practice during the pandemic. Meditation allows me to be in the moment, focusing on the breath and some key phrases.

Creating is also a meditation. My process of working allows me to be in the moment and connect to the materials I am working with.

Both meditation and creation are reflected in this work. My breath and mind exist in its waves. The security envelopes embody the arrival of documents relating to politics, non-profits' solicitations, some sad and scary information about the state of our world and of course, bills. Agents of anxiety. The New Yorker magazines are used to represent the joys and sorrows we are presented with in our culture. The materials in each work reflect notions that challenge my heart to remain at peace."

For more information, please visit www.jayniecrimmins.com.



Equanimity #3

2021 | 10"H x 12"W x 1.5"W

Shredded New Yorker magazine images, security envelopes over up-cycled armature | **\$3,000**



Equanimity: Wave #1 #2, #3, and #4

2021 | 11"H x 11"W x 3"W

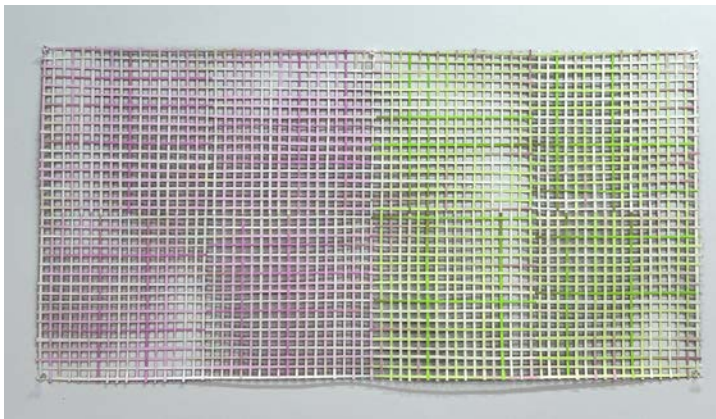
Shredded New Yorker magazine images, security envelopes over up-cycled armature | **\$450 each**

Joell Baxter

Joell Baxter is a Brooklyn-based artist and teaching-artist. She has been awarded residencies at the Sharpe-Walentas Studio Program; the Lower East Side Printshop; and the Lower Manhattan Cultural Council. Solo Exhibitions include Kentler International Drawing Center, Brooklyn, NY; the Garage Art Center, Queens, Queens, NY; the Marsh Gallery at Indiana University, Indianapolis, IN; and the Pacific Design Center in Los Angeles, CA. In 2024 she completed a permanent commission as part of NYC Department of Cultural Affairs' Public Art for Public Schools. Baxter is also a visual arts teaching artist in the New York City public schools through Partnership with Children and Marquis Studios. She holds an MFA from the University of Illinois at Chicago.

"I am interested the idea that light is always moving around, over, and through us. Although I am fixing color on paper, the nature of the weave and the cutting causes the color to constantly shift, so there is still a sense of flux, as with light moving over a landscape. The weave and the gaps left from the cutting also reference pixelation, so there is another kind of shift from analog light to digital light."

For more information, please visit www.joellbaxter.com.



Untitled (pink and green)

2025 | 18"H x 35.5"W

screenprinted paper, glue, push pins

\$1,500



Untitled (drawing)

2025 | 22.25"H x 22"W

Colored pencil, pencil, on paper

\$2,000

Katy Martin

Katy Martin is a multidisciplinary visual artist whose work integrates painting, photography, performance, film, and video.

Her work has been exhibited at major institutions and galleries, including Galerie Arnaud Lefebvre (Paris), Fergus McCaffrey Gallery, MoMA, Anthology Film Archives, PPOW Gallery, The Tribeca Film Festival (New York), The Philadelphia Museum of Art, The Harvard Art Museums (Boston), Galerie Forum Am Meer (Berlin), Green Dog Arts (Belfast), and The Shanghai University Art Museum, among others.

Deeply influenced by Chinese painting, Martin first traveled to China in 2005 to present her films at the Shanghai Duolun Museum of Art. Over the next decade, she collaborated with a Shanghai film curator to showcase American film and video in China (MoCA Shanghai) and Chinese media art in the U.S. (Anthology Film Archives, Thomas Erben Gallery). In 2008, she was invited by the Metropolitan Museum of Art to create a new work based on an artist in their collection. She chose the 17th century Chinese painter, Bada Shanren, and she's been influenced by his art ever since. In 2016, she was an artist-in-residence in the Chinese painting department at Shanghai University.

Additionally, Martin has produced two films about Jasper Johns. She is represented by Galerie Arnaud Lefebvre in Paris.

"I'm standing between two related paintings I've made – the one behind me is on canvas and the one I'm holding up in front of me is on translucent gauze.

As I move, the lines blur and the shapes they make change. My body disappears to make way for something else."

For more information, please visit www.katymartin.net.



Ghost Story (#6985)
2024 | 50"H x 36"W
Digital inkjet on canvas | **\$1,400**

Kelly Olshan

Kelly Olshan is a Brooklyn-based visual artist and arts manager. Her 3D paintings, installations, and public art works have been exhibited nationally. Recent solo exhibitions include Chashama (New York, NY), Garment District Alliance's Space for Public Art (New York, NY), and Earlville Opera House (Earlville, NY). Her work has been included in group exhibitions at Longwood Art Gallery @ Hostos, Artist Equity Gallery, and The Yard, among others. She is currently preparing for her first solo museum show at the Long Island Children's Museum--forthcoming in January 2026.

She has been an artist in residence with Chashama (ChaNorth), and named an Emerging Leader by New York Foundation for the Arts (NYFA). As a reviewer, she serves as a frequent panelist for NYC Percent for Art Program and on the NYC DOT Public Art Advisory Committee. She has given artist talks and guest lectures at School of Visual Arts (SVA), Rhode Island School of Art and Design (RISD), Residency Unlimited, Pollock-Krasner House and Study Center, and Columbia University, among others. She currently serves as a Program Officer, Career Advice and Training at NYFA, where she manages professional development programs for artists globally.

She graduated Valedictorian from UNC Asheville with a BFA in painting, where her work is part of the University's permanent collection, and holds an MA in Arts Administration from Columbia University.

"Traverse/Underwater responds to the idealism and anxiety of infinite striving, grappling with a relentless fixation on a better elsewhere. Built up through soft, airbrushed gradients and thin washes of oil paint, the color palette references skyscapes, waterscapes, and distant horizons.

Silhouettes of staircases and overlapping portals defy spatial logic: rendered impossible to navigate, they provide false pathways to an unattainable world. Splash marks and calligraphy-like lines weave and emerge through these layers, as if viewed from swimming underwater.

Because of the way light scatters, faraway landscapes appear shrouded in a blue haze. Yet, once you close the gap between the near and the far—the present and the idealized—the color dissipates. Blue thus becomes the hue of an unreachable goal, leading us towards a place that will never arrive."

For more information, please visit www.kellyolshan.com.



Traverse/Underwater
2023 | 74"H x 37.75"W
Airbrush and acrylic on paper | **\$1,500**

Linda Rettich

Linda Rettich (BFA, Pratt Institute) worked as art director for companies as varied as American Management Association, Air France, Guideposts, Random House and Macmillan Book Clubs, producing book jacket design, promotional materials and direct marketing packages.

Beyond her long, rewarding work in commercial design, Linda is an artist who creates with beads, embroidery and textiles, her ideas stimulated by a life-long interest in ethnic textiles and love of Japanese art and trade objects. She incorporates pieces from her personal collections to create collaged dioramas based on age-old fairy tales, nursery rhymes and folktales. With beaded objects as their focal points, the dioramas make contemporary statements on tales such as Red Riding Hood, Rapunzel, Rumpelstiltskin, Snow White, and The Princess and the Pea.

Her work has been exhibited in the Voelker Orth Museum; The Jeanie Tengelsen Gallery of the Art League of Long Island; the Islip Museum; the Phoenix Gallery; The Broome Street Gallery SOFA Chicago - Snyderman-Works Gallery. She has written articles that were published in *Bead and Button Magazine*. Linda was also a founding member of the Ukiyo-e Society of America, which later became the Japanese Art Society of America. She is currently a member of the Long Island Craft Guild and had been a Board member of The Textile Study Group of New York.

"I find the meditative process of translating nature into beaded jewelry and dioramas deeply fulfilling. My work has received awards in juried exhibitions and has been featured in both group and solo shows. Recently, I incorporated sashiko embroidery, another meditative art form, into my practice.

Beyond beadwork and sashiko, I have experience in typography and printmaking, specializing in silkscreen and woodblock techniques. As a founding member of the Japanese Art Society of America, I have helped promote the study of Japanese art. My background in graphic design and Photoshop has also shaped my artistic journey.

I enjoy working in series, such as my *Seaside Series*, which includes the *Sea Fan Collar* and *Brain Coral Collar*. Creating in series allows me to explore new techniques, styles, and materials while continuously evolving my ideas."

For more information, please visit www.instagram.com/lindarettich.



Brain Coral Collar
2022 | 11"H x 14"W framed
Beadwork | **NFS**



Sea Fan Collar
2019 | 11"H x 14"W framed
Beadwork | **NFS**

Margie Neuhaus

Margie Neuhaus is an artist living and working in Brooklyn, NY who creates drawings on paper and with experimental weavings. Her work has been exhibited at Helm Contemporary (NY, NY); Kathryn Markel Fine Arts (NY, NY); Kentler International Drawing Space (Brooklyn, NY); Bob's Gallery (Brooklyn, NY), ZÜRCHER Gallery (NY NY), Art Sales & Research (Clinton Corners, NY); Queens College Art Center (Queens, NY); Socrates Sculpture Park (Queens, NY); P.S.122 Gallery (NY, NY); A + D Gallery (Chicago, IL), Islip Art Museum (East Islip, NY), Franconia Sculpture Park (Shafer, MN), Rockland Center for the Arts (West Nyack, NY), Stone Quarry Hill Art Park (Cazenovia, NY), Convergence XI (Providence, RI), and Sculpture Fields at ArtOmi (Ghent, NY). She has had solo exhibitions at Wave Hill's Sunroom Project Space (Bronx, NY), Garage Art Center (Queens, NY), and at Safe-T-Gallery (Brooklyn, NY). Her exhibitions have been reviewed in the New York Times, Sculpture Magazine, Textile: The Journal of Cloth and Culture, and Ducts.org. Neuhaus has received residency fellowships from MacDowell (Peterborough, NH), Virginia Center for the Creative Arts (Amherst, VA), Socrates Sculpture Park (Queens, NY), Sculpture Space (Utica, NY). She graduated with an M.F.A from Bard College and from Carnegie Mellon University with a BFA.

"Interests in structures, systems, methods of making, process and chance have guided my work over the years. I'm interested in the physicality of line and what is revealed through its materiality and the process of how it is made: the varying speed, trace, implied movement, recorded direction, lightness, softness, grittiness, texture, feel and color.

The drawings and weavings explore the intersections of orthogonal constructed lines and grids juxtaposed with more natural variations of hand drawn and intuitive actions. I create works that explore dissonance, harmony, stability, vulnerability, and ephemeral states. I examine notions of trace marks, linear disruptions, and impermanence. Meaning is communicated by the haptic realm of the materials. The work is a form of meditative refuge and discovery."

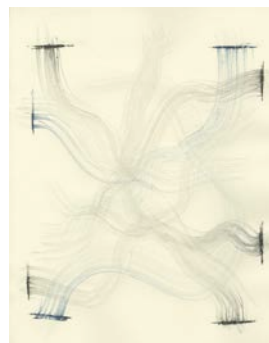
For more information, please visit www.margieneuhaus.com.



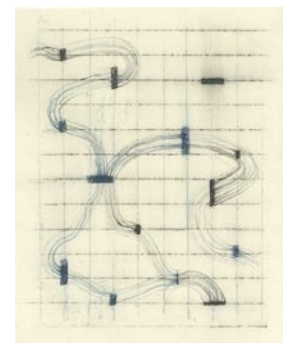
Untitled (2024.6.7)
2024 | 17"H x 14"W
Pastel and ink on paper
\$1,100



Untitled (2024.6.14)
2024 | 17"H x 14"W
Pastel and ink on paper
\$1,100



(2024.6.19.3)
2024 | 17"H x 14"W
Pastel and ink on paper
\$1,100



(2024.6.19.5)
2024 | 17"H x 14"W
Pastel and ink on paper
\$1,100

Mary Pinto

Mary Pinto lives and works in Long Island City, NY. Her photograms, monotypes and collages have been exhibited widely, most recently at Culture Lab in LIC, Gallery Naga in Boston and the Westbeth Gallery in Manhattan. In 2019 and 2021 she received individual artist grants from the Queens Council on the Arts for the creation of new work. As a curator she has organized several exhibits, including a permanent installation of the work of 19 artists at the Fortune Society through Art Connects New York. She received her M.F.A. from the Milton Avery Graduate School of the Arts at Bard College in 1999.

“I work in diverse media: both prints in this exhibition are cyanotype photograms combined with monotype printing. My images have been described as having an iconic quality, and often focus on plants, dwellings, the moon and the sun. All of my work centers on the sense of wonder and connection that I find in nature. This comes from time spent outdoors, whether I am gardening in my backyard, walking in a city park or hiking in the mountains.

I am increasingly aware of our profound connection to the natural world, that this world is as alive as we are, and that we need to value it if we are to continue as a species ourselves.”

For more information, please visit www.marypinto.com.



Constellations
2024 | 20"H x 16"W
Cyanotype photogram
with monotype | **\$600**



Harvest
2025 | 20"H x 16"W
cyanotype and monotype
with metallic pen | **\$700**



Map of the World
2025 | 16"H x 20"W
cyanotype and monotype with
metallic pen | **\$700**

Mary Tooley Parker

Mary Tooley Parker is a textile artist recognized for her innovative approach to hooked rug making, transforming this indigenous American folk art into fine art. With a BFA in Dance from NYU's Tisch School of the Arts, she transitioned from a career in dance and art production at *Vanity Fair* and *GQ* to a deep exploration of textiles. Her work pushes the boundaries of traditional craft, incorporating unconventional materials and techniques to create expressive, dimensional pieces meant to be viewed as art rather than functional rugs.

Parker's textiles have been exhibited widely, including solo shows at LaiSun Keane Gallery (Boston) and The Untitled Space (NYC), as well as group exhibitions at the Hudson Valley Museum of Contemporary Art and the Arnot Art Museum. Her work has been shown in galleries and museums from New York to London and Denmark and is held in public and private collections. In 2024 and 2015, she was awarded Fellowships by the New York Foundation for the Arts (NYFA) and the New York State Council on the Arts (NYSCA). In 2019, she won Best in Show at the Brooklyn Waterfront Artists Association National Juried Show. This year, one of her larger works was acquired by the Fuller Craft Museum in Massachusetts for its permanent collection.

Her work has been featured in *Hyperallergic*, *The Boston Globe*, and *New York Magazine's The Cut*. Parker has also served as a panel juror for NYFA and appeared on HGTV's *Uncommon Threads*. She is represented by Good Naked Gallery in Brooklyn and continues to explore the intersection of craft and fine art from her studio in Northern Westchester County, NY.

"On the National Register of Historic Places, Tomahawk Chapel is a 19th century site just up the street from where I live. This piece – based on a photo by Alfred Link, brother of famed photographer O. Winston Link – shows the proud, hard working group of local women who cared for the Chapel, one of whom was Albert and O. Winston's mother. It is a peaceful, rarely visited site with graves dating back to the 1700s."

For more information, please visit www.marytooleyparker.com.



The Ladies Organization of Tomahawk Chapel
2011 | 29"H x 36"W
Hooked tapestry | **\$10,000**



Delia Bennett, Gee's Bend Quilter, in Klimt
2024 | 40"H x 33"W
Hooked tapestry | **\$3,000**

* To purchase artwork, please contact Stephanie Lee at Contact@garageartcenter.org

Michal Shapiro

Michal Shapiro is a Queens-based artist whose creative journey began in childhood, influenced by her mother, also an artist. Art supplies were her toys, and drawing became a natural pastime. She later earned both her BFA and MFA from Queens College.

Shapiro's work has been featured in films, commercials, and most notably in the TV series *Mad Men*, where her painting *Butternut* was displayed in the main character's office for three seasons. For the past 26 years, she has focused on working with recycled materials, transforming castaway objects, gift wrap, and her favorite medium—recycled supermarket styrofoam trays—into thought-provoking art.

“I have been working with the image of the *Carrick Knot* (also known as The Sailor's Breastplate) for almost ten years. Although I am primarily a non objective painter, this image attracted me for its seeming simplicity and its symbolic associations. It is the strongest of the sailor's knots and is used for the heaviest lifting. Its strength comes from its symmetrical use of over-and-under forces. It can be a symbol of the give and take of relationships as well.

These abstract elements and associations appeal to me. I have used this image in paintings, collages, and in this case, a mosaic. My mosaics are made from recycled supermarket styrofoam trays, which when painted and cut up resemble tiles.”

For more information, please visit www.michalshapiro.com.



Hot Knot

2025 | 60"H x 30"W

Recycled styrofoam and acrylic on canvas | **\$10,000**

Natalie Giugni

Born in Venezuela, **Natalie Giugni** has drawn inspiration from her extensive travels through Italy, South America, and Japan. A graduate of Manhattan's School of Visual Arts, where she attended on a full scholarship, she also holds a master's degree in international business administration from Saint Peter's University, NJ. Her combined expertise in fine art and business administration has played a key role in her success as a leader in the nonprofit sector. In 2020, she was elected President of the New York Society of Women Artists and has served consecutive terms through 2025.

Giugni's artistic practice spans fine art, design, and teaching. She participated in a year-long gilding project at the Russian Consulate in NYC, restoring original moldings in 23K gold—an experience that deeply influenced her use of metals in painting and sculpture. Her work embraces diversity, from the delicate precision of gold leaf to bold, playful projects like a twelve-foot replica of Judy Garland's ruby slippers, created for the Children's Aid benefit at Lincoln Center.

Her artwork has been exhibited internationally, including at Mube (Brazil), MoMa UK, the Pyramida Centre for Contemporary Arts (Israel), and the Museo Comunale Città di Praia a Mare (Italy). Her pieces are held in numerous corporate and private collections in the U.S. and abroad.

"As a contemporary artist influenced by Venezuela, Italy, Brazil, and Japan, my work explores cultural narratives, spirituality, and materiality. Birds and bones frequently symbolize fragility, transformation, and reverence. My current piece, *Crown of Thorns* and *Praying Hands*, examines faith, mortality, and excess through preserved chicken claws, wire, resin, and chrome.

The chrome crown of thorns evokes suffering and consumer culture, while the praying hands symbolize both devotion and extravagance. By transforming humble poultry claws into a gleaming, resilient form, I challenge perceptions of value, beauty, and spirituality. This piece reflects contradictions—faith and vanity, sacred and profane—inviting viewers to consider the complexities of culture, religion, and the human condition."

For more information, please visit www.nataliegiugni.com.



Crown of Thorns & Praying Hands

2023 | Crown: 14" H x 14" W x 3" D, Praying Hands: 6" H x 7" W x 9" D

Mixed media including preserved chicken claws, wire, resin, and chrome finish | **\$3,500** (Wood not included)



Phoenix

2023 | 29.75" H x 5.5" W x 5.5" D
Bone and mixed media | **\$3,000**

Stephanie S. Lee

Stephanie S. Lee is a Queens-based artist whose paintings are inspired by *minhwa*, traditional Korean folk art. Her work has been exhibited internationally in museums and galleries across Asia, Europe, and the United States, including the Korean Cultural Centers in Paris, Madrid, and Washington, D.C.; the National Museum of Korea (Seoul); Indang Museum (Daegu, South Korea); Islip Art Museum (NY); Edward Hopper House Museum & Study Center (NY); and the Charles B. Wang Center (NY). She has also participated in major art fairs, such as Scope Art and Fountain Art Fair (New York), Spectrum Miami Art Show (Miami), and the Affordable Art Fair (New York and Hong Kong).

Lee has received numerous grants and honors, including a City Artists Corps Grant from the New York Foundation for the Arts (NYFA) and a New Work Grant from the Queens Council on the Arts (QAC). In 2024, she was awarded Apollo's Decathlon at Château de Montsoreau – Museum of Contemporary Art (France), a Community Arts Grant from Flushing Town Hall, and Arts Grants for Queens (supported by NYSCA). In 2022, she was selected for the U.S. Department of State's *Art in Embassies* program to exhibit internationally. Her work has been featured in *Hyperallergic*, *WNBC News*, *CBS News*, *NY1 News*, *The Wall Street Journal*, *The New York Times*, *Asia Week*, and *The Korean Times*, among others. Lee holds a BFA and MS from Pratt Institute and continues to live and work in Queens, New York.

“My reinterpretation of *Munjado*, traditionally used to illustrate Confucian virtues, speaks to contemporary female experiences through universal symbols: diamonds transformed under pressure, the eternally cycling Ouroboros, and the crown of thorns. These symbols reflect my personal journey as an artist, mother, and wife, while also engaging with broader themes of transformation and resilience in modern society.”

For more information, please visit www.stephanieslee.com.



Just a Hobby

2025 | 25.5" H x 50.5" W

Pine black, color pigment & ink on linen | **NFS**

Tenesh Webber

Tenesh Webber is a multidisciplinary artist whose work spans photography, drawing, and mixed media, exploring abstraction and conceptual forms. Since 1989, she has exhibited her work nationally and internationally, including solo exhibitions at Yossi Milo Gallery, A.I.R. Gallery (Brooklyn, NY), Margaret Thatcher Projects (NYC), and Mercer Union (Toronto, Canada). Her work has also been featured in prestigious group exhibitions, such as *By the Means at Hand* at the Croatian Pavilion in Venice, Italy, and *All Tomorrow's Parties* at M. David at Art Cake, Brooklyn, NY.

Webber's work is held in the collections of The Brooklyn Museum, The Brooklyn Rail, and the Eileen Kaminsky Family Foundation, among others. She has received numerous grants and residencies, including two MacDowell Fellowships (one of which awarded her the Evelyn Stefansson Nef Fellowship in 2019), a Sustainable Arts Foundation Visual Arts Award, an Art Matters Inc. Fellowship, and a New Jersey State Council on the Arts Photography Fellowship.

Upcoming in 2025, Webber will present a solo exhibition at The Garage Art Center in Bayside, NY, and a two-person show at Project: ARTspace in New York City. She earned her BFA from OCAD University in Toronto, Canada, and also studied at Emily Carr University of Art and Design. Her studio is located at the New York Center for Dance and Creativity in the East Village, NY.

"I create photograms—camera-less photographic prints—by constructing sculptural objects from thread, found materials, and geometric forms. In the darkroom, these objects transform into abstract photographic compositions, exploring light, shadow, and dimensionality.

Expanding on this process, I experiment with layered drawings using charcoal, drafting, and colored pencils on Stonehenge paper. These works further my exploration of a reduced palette, tonal gradations, and the balance between movement and stillness. Drawing has become an integral part of my practice, allowing me to work fluidly between photography and drawing to deepen my artistic investigations."

For more information, please visit www.teneshwebber.com.



Untitled #5
2019 | 14"H x 12"W
Charcoal Pencil on Paper | **\$800**



Untitled #9
2019 | 14"H x 12"W
Charcoal Pencil on Paper | **\$600**



Untitled #14
2019 | 14"H x 12"W
Charcoal Pencil on Paper | **NFS**

* To purchase artwork, please contact Stephanie Lee at Contact@garageartcenter.org

Tina Seligman

Tina Seligman is a Queens-based mixed media artist, composer, writer, video artist, and curator whose work explores natural rhythms and patterns. In 2024, her work was featured in *Femina Creativa* at Queens College Art Center and *The Future is Now* at Klapper Hall Gallery. Her installations *Wave Forms* (2020) and *Solar-Lunar Transcriptions* (2018) examined solar, lunar, and tidal cycles through mixed media, music, poetry, video, and interactive elements. The music for *Wave Forms* was recorded by jazz artist Iga Mrozek, and flutist Jo Brand contributed to *Solar-Lunar*. Her composition *September Etude* was featured in George Xiong's video *Heaven, Earth, Circle, Square*.

Her short video *Solar-Lunar Suite for Four Seasons* screened at the 2016 New York Independent Film Festival. She has contributed essays to *Art of the Times* and art books and has published poetry with *The Feral Press*. In 2018, she curated Dan Rubin's solo photography exhibition *Tribal Baroque* at Flushing Town Hall, where she has been a Teaching Artist-in-Residence since 2000. Seligman holds a BA in Visual Art from Queens College and has studied music and Isadora Duncan dance technique, integrating diverse artistic influences into her creative practice.

"Like many, I love watching clouds shift and dissolve—a mesmerizing meditation that transports us beyond daily stress. Clouds embody wind, water, light, and childlike wonder, appearing as gentle mist or menacing storms, accessible to all regardless of status.

Inspired by Western and Eastern textile traditions, I created a base of rag paper layered with painted dress pattern tissue. The organic forms reference 16th- and 17th-century European punto in aria and gros point de Venise lace, which evolved into sculptural designs. Near the bottom, I incorporated needle lace techniques using twisted pattern tissue. The layered tissue approach draws from Japanese Ise Katagami, intricate paper stencils crafted with washi and persimmon glue for kimono dyeing. Historically, lace-making—once exclusive to nobility—was painstakingly produced by women and girls, often in harsh conditions.

Today, contemporary women artists push textile traditions beyond lace, transforming them into sculptural and wearable art."

For more information, please visit www.solarlunarmusic.com/exhibit.



Punto in Aria (stitches in air): Unraveling Cloud

2025 | 47"H x 40"W

Paper Sculpture - rag paper, dress pattern tissue, acrylic paint | **\$2,000**

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