

SOHO20 is pleased to present ***About Time***, the fourth virtual exhibition in the gallery's impressive forty-nine-year history.

Showcasing a remarkably diverse collection of works by sixteen artists, ***About Time*** continues SOHO20's mission of cultivating and supporting its roster of female-identifying artists. This compelling group exhibition aligns the individual visual practice of each artist with their unique interpretation of time, drawing on the distinct, emotional space that indicates its passing.

About Time includes works by Afarin Rahmanifar, Eleonora Tammes, Elizabeth Bisbing, Anne Elliott, Ginny Fox, Diane Churchill, Debbie Rasiel, Edie Cohn, Judith Mistor, Kathy Stark, B. Amore, Lisa Fischetti, Lucy Hodgson, Madelaine Shellaby, Susan Hockaday, and Ann Young.

Afarin Rahmanifar's fragmented, mixed media works continue the artist's fascination with the role of women throughout Western and Eastern history. Bound by the artist's personal experience of living in exile from Tehran in the aftermath of the Iranian Revolution, the pieces in this collection reimagine the stories of female characters from various cultures. Exploring representations of women in art, poetry, ritual performances, and historical photographs, Rahmanifar challenges viewers to consider time and place to reinterpret these historical female figures through a renewed lens.

Anne Elliott's interactive, multimedia works depict transformational experiences that capture glimpses of passing moments. The pieces in this collection span eight years of the artist's practice and investigate the time it takes to create and finally, absorb what has been created. Elliott considers time at a glance and as it unfolds in a linear-like, recognizable fashion. The images in these works appear repeated, juxtaposed, chaotic, yet organized, as Elliott challenges viewers to ponder life as it occurs in loops and patterns of experience.

In 2018, B. Amore was awarded the commission of *Gateway to History I and II*, as a public art installation for the Neighborhood of Affordable Housing (NOAH) project at Coppersmith Village, which was created in response to the East Boston neighborhood's desire for market-rate units. Amore salvaged two metal doors from the original American Architectural Iron Company to create two wall sculptures with elements cast in bronze, as well as other artifacts from the site. Amore's historically oriented pieces combine text, image, and artifact to pay homage to the immigrants who transformed East Boston and continue to transform it today.

Darla Bjork weaves together pieces of her personal history and artistic practice as she explores a new medium of painting in her most recent collection of works included in ***About Time***. Bjork is an established master of encaustic materials and oil stick on wood but has transitioned recently to working with gouache on paper. These rich, vivid works are not a far delineation from the qualities of richness present in her previous encaustics works. These pieces continue to achieve depths and shifting perspectives through the artist's skillful use of advanced layering techniques.

Diane Churchill explores timelessness in her recent series of works on Khadi paper. The square and circular symbols present throughout this series signal the abstract and the eternal. Churchill's use of gold pigments, mica, and glass beads give a dynamic quality to these works. The artist conjures the impulse to reflect on time, as viewers can tangibly witness time passing since one's perspective shifts, depending on a piece's sensitivity to light throughout the day.

Edie Cohn's recent series explores the concept of time through loss. Using three separate images to create a single composite collage, the works in *About Time* were created individually over the course of the last few years, during which Cohn met and lost a dear friend. Cohn is an artist whose work is incredibly diverse. The subject matter of her pieces often inspires shifts in Cohn's artistic practice and vice-versa. Her most recent integration of experiments in mixed media and collage, lend themselves beautifully to her exploration of existential questions and the experience of loss.

Eleonora Tammes investigates what is possible in a composition or passage, as indicated by the physical markings of time. Much like the dark, tight, and twisted layers of lines that Tammes creates, history exists in the present. Time is always passing, while providing no fixed beginning nor destination.

Elizabeth Bisbing's recent works have long been in the process of completion. A self-proclaimed procrastinator, Bisbing's playful, still-life collages are expertly assembled over the course of however long it takes her to create them. Bisbing expertly uses color throughout her works, to create emotional depth and dimension to everyday subjects and scenes.

Susan Hockaday's collection of works were created in the aftermath of learning about Climate Change in the early 2000's. Illustrating a fundamental shift in thinking, Hockaday's artistic practice also shifted in response to the evolving climate disaster. She began to include ambiguous markings and patterns over finished photographs to draw allusion to the unknown. These compelling pieces are at once ominous and urgent, warning of what yet might be to come.

Judith Mistor's disparate works each represent a type of departure for the artist, yet all reference the themes of deliverance and transformation. In *90° S*, the artist uses cartographic references to reframe a physical location on a map, into an extraordinary place of dreams, within which we see humanity's higher, selfless sense of purpose. By contrast, the monochromatic shadows, reflections, and remnants that appear in *Memento Mori* come together to suggest an inner journey of the soul, imbued with the heavy air of nostalgia, missed opportunities, and lost time. In *#MeToo*, Mistor taps into that electric spark of inception when a movement begins, as the discarded and voiceless reclaim their voices at last.

Vermont based artist Kathy Stark creates fascinating, modulating patterns in her textured and detail rich paintings. Stark's use of repeat motifs throughout her body work is impressive, as she inventively re-implements them in her practice. Working with the repeat image of dots, Stark creates a fascinating collection of works.

Lisa Fischetti examines the confines of time in her recent work entitled, *A Day*. Fischetti's sculptural, mixed media work is composed of nails, thread, and paint on wood. The multicolored pieces of thread converge and overlap as they form a collection of linear passages that complete a half circle. An architect, Fischetti's exploration of austere lines and grids throughout her body of work elegantly negotiates the confines of structure, space, and the metaphysical. This recent series explores the inevitable passing of time, juxtaposed with the unpredictable patterns and waves along which time moves -- rhythmically, slowly, fast, or all at once.

The Vanitas tradition in painting has always fascinated and inspired Madelaine Shellaby. The artist explores the fleeting nature of life in her recent series of digital collage works. Shellaby cleverly draws allusion to this concept through her use of symbolism, historical artifact, and references Greek mythology, as well as Buddhist rituals. Bringing specificity and ambiguity together to guide her aesthetic decisions, Shellaby's unique ability to draw out narratives that are at once cohesively sound, yet abstract is signature of her brilliant work.

A native New Yorker, Ginny Fox's recent works are inspired by her fascination with patterns found in nature, as well as textiles, architecture, and manufactured elements. Merging markings and colors that reference both organic and fabricated materials, Fox weaves narratives of change and the passage of time between the panels of each painting and through the many layers of her brushstrokes.