



Material Lamentations: Art, Grief, and the Land | January 8 – February 2, 2019

Curated by Patricia Miranda | Artist, curator, and educator; founder of MAPSpace & The Crit Lab, Port Chester, NY

On view at the Kathryn Schultz Gallery • 25 Lowell Street, Cambridge MA 02138 | Tues-Sat, 11am-5pm

Opening Reception: Friday, January 11, 6-8pm | Curatorial Talk:

"One of the penalties of an ecological education is to live alone in a world of wounds." Aldo Leopold, A Sand County Almanac, 1949

What is wrought when one is cleaved apart from nature? Modern culture's insistence that we are outside of nature has led to an estrangement from our wildness. The consequence of seeing ourselves as separate from nature, and therefore of each other, has wrought havoc on the body of the earth and on the bodies of her people. Disenfranchised grief, or Solastalgia*, a palpable form of psychic or existential distress caused by environmental change, reflects our increasing sense of loss.

Artists respond to this rupture through an intimate exchange with the rhizomatic world. The objects in this exhibition mourn, lament, rage, rejoice, hope, and react to our changing ecosystem. A sense of sorrow, and memento mori, pairs with hopeful activism and a sense of solophilia, or love and responsibility for the material world. These artists reflect on the inextricable network of life, and share an anguish alongside material outcries for change.

Exhibiting Artists: Christine Aaron, Beth Dary, Katherine Jackson, Michelle Lougee, Heidi Neilson, Melissa Potter and Maggie Puckett, Julie Poitras Santos, Deanna Witman.

Learn more about the exhibit at cambridgeart.org/material-lamentations

**"Solastalgia," a combination of the Latin word solacium (comfort) and the Greek root -algia (pain), defined as "the pain experienced when there is recognition that the place where one resides and that one loves is under immediate assault . . . a form of homesickness one gets when one is still at 'home.'" ~ Glenn Albrecht*

Featured Image: Heidi Neilson, *Volumes with Flock*, 2012. 7.5 x 6.75 in., 500 pages, softbound digital-offset printed book and 39-second video.



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About Patricia Miranda: Patricia Miranda is an artist, curator, and educator, using interdisciplinary projects to build connections between art, science, history and culture. She is founder of MAPSpace, a gallery and project space, and The Crit Lab in Port Chester, NY. Miranda has been Visiting Artist at Vermont Studio Center, the Heckscher Museum, and University of Utah; Visiting Lecturer at Purchase College SUNY, Kutztown University, WCC Peekskill Center for Digital Arts; and been awarded residencies at I-Park, Weir Farm, Julio Valdez Printmaking Studio, and Vermont Studio Center. She has received grants from ArtsWestchester/New York State Council on the Arts, and was part of a year-long NEA grant working with homeless youth. Miranda is the first Practitioner-in-Residence at Lyme Academy College of Fine Arts of the University of New Haven, and led the first study abroad program at the university's campus in Prato, Italy in spring 2017. She is core faculty at New Hampshire Institute of Art's low-residency MFA program, and teaches curatorial studies in the grad program at Western Colorado University. She served as director and curator of the Gallery at Concordia College-NY from 2008-12. She has exhibited at Wave Hill, Bronx, NY; the Cape Museum of Fine Art, Cape Cod MA; the Belvedere Museum, Vienna Austria; Metaphor Contemporary Art, Brooklyn, NY; and Kenise Barnes Fine Art, Larchmont, NY.

About the Cambridge Art Association: CAA was founded in 1944 by a group of local artists and art supporters. At the time, there was no other local association like it. The CAA was a space for exhibiting work, learning new techniques, and socializing. It was - and is - above all, a community of artists.

Today, the CAA maintains two gallery spaces for exhibits, as well as several less traditional satellite spaces. Until mid-2015, we were a juried members association. As the result of a strategic plan and long-term vision for the CAA, we are now open to all.

What do we do? We present roughly 20 gallery exhibits, and an additional 20 exhibits in our satellite spaces. We create opportunities for local and regional contemporary artists to engage with gallery owners, curators, collectors, and each other through networking events, portfolios reviews, and other professional development programs. We also operate an Art Rental Program, connecting artists to local organizations for short-and-long-term display of work.

Transportation: The Kathryn Schultz Gallery has a 10-car parking lot, shared with the New School of Music. Metered, on street parking is available on Mt. Auburn Street. The gallery is also accessible by the 71 and 73 busses from Harvard Square. **Learn more at cambridgeart.org**