



CHASM

Intuition, Risk, and Certainty

HELEN FREDERICK
MADALYN MARCUS
RANDI REISS-MCCORMACK

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Randi Reiss-McCormack, **Blue Velvet**, 2019, oil paint and pigment on velvet on canvas, 40 x 30 inches

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12 September 2025 — 1 February 2026

Longwood Center for the Visual Arts



Helen Frederick and Chris Mona, **Inseparable**, 2024, woodcut, intaglio, screen print, chine collé on custom made paper, 42 x 26 inches

ACKNOWLEDGMENTS

Chasm: Intuition, Risk, and Certainty is an exhibition of collaboration and confluence. This exhibition, inspired by abstraction and consciousness, aligns the art work of Helen Frederick, Madalyn Marcus, and Randi Reiss-McCormack. Though their practices are varied, each artist welcomes when their creations speak back — they welcome working intuitively and invite the surprises that may happen the studio.

The LCVA is a collaborative and accessible museum, qualities that are woven throughout all of our activities, including the presentation of this exhibition. We are happily indebted to The Kluge-Ruhe Aboriginal Art Collection at the University of Virginia for their support of this exhibition with the inclusion of several artists from their collection. By including works from their collection *Chasm* amplifies the voices of the Indigenous artists. The LCVA embraces the Kluge-Ruhe's vision that these artists have a voice, and their arts and cultures are honored and celebrated. Frederick, Marcus, and Reiss-McCormack admire, and are inspired by, these artists. Including works from the Kluge-Ruhe further promotes a welcoming environment for cross-cultural dialogues.

Alex Grabiec, curator of exhibitions, curated and led the organization of *Chasm*, coordinating the array of details required to bring the exhibition to the museum and our community. He was joined in his efforts by collections manager Mackenzie Lenhart, registrar

Madi Harris, and preparator Sun English, who ensured each work was presented to its best advantage. Together they created a beautiful exhibition installation.

Sue Dockery, director of operations, brought her exceptional professionalism and expertise to each element of the project, ensuring that all were executed with unhindered fluidity. Emily Grabiec, Jacqueline Jardin Wall Director of Education and Outreach, has been involved in the project from its inception, and was joined in her efforts by assistant educator Lucy Carson. Together, they created an imaginative series of outreach endeavors adapted to our ever-changing times.

The LCVA is grateful for Eleanore Neumann, Curator at the Kluge-Ruhe, and Buzz Spector for their insightful essays and unwavering support of the arts. David Whaley, deputy director & chief curator, created the exhibition brand and ensured that everything from the publication, the invitation, and advertising was of the highest quality.

We are particularly grateful to Kristin and Everett Gee for their enthusiastic support of this project. The LCVA could not do what it does without our advisory board under the leadership of Kristin Gee. We thrive because of their genuine love of and dedication to our organization and the arts in our community. We are also grateful for the support of Longwood University's administration, particularly the encouragement of President W. Taylor Reveley IV, Brent Roberts, Dr. Larissa Smith, and Justin Pope, who have never defined the LCVA by its staff size or square footage, but through its reach and impact.

RACHEL TALENT IVERS

EXECUTIVE DIRECTOR

INTRODUCTION

Chasm: Intuition, Risk, and Certainty is about finding meaning in symbolism, materials, and the nature of collaborations. A ‘chasm’ is a large crack in the earth, but for this exhibit it is a metaphor for a challenge, and importantly, how to overcome it. Artists Helen Frederick, Madalyn Marcus, and Randi Reiss-McCormack use abstraction, intuition, and the creative process to uniquely discover these solutions.

These three artists have developed their practices to seek the uncharted. Their works emerge from bodily experiences and gestures that are only hinted at with spoken language. The nature of feeling and intuition is explored in multiple sensory pathways leading from a personal visual language to shared human conditions. While *chasm* may have different meanings for each artist, all three have their own individual way of finding ways forward across obstacles. For instance, collaborating with another artist, trying a new medium, or listening to music. Whatever the strategy may be, the goal is to make their work a visceral, physical experience for the viewer and communicate in a way that is not always linear.

With her series *Resonance and Resistance: Towards a Home Unbound* Frederick collaborated with a creative partner and fellow artist, Chris Mona. Together they created pieces rich in symbolism and layered meaning about persistent conflict and resolution. The textured handmade paper and the imagery evoke environmental and emotional

landscapes, inviting reflection on impermanence, time, and transformation.

In *In The Time of Not Yet* a grid fills the entire piece of paper, suggesting a visual structure. Yet shapes, shells, insects, an arm, and stones seem defy the framework. They freely move about and do not fit into a square the system established. But this isn’t conflict or resolution. Rather it is both at the same time. Or, just how things are: a mingling of expectations and will. Risk and certainty co-exist as do conflict and resolution. Frederick and Mona offer new ways to look, think, and find abstracted meaning. And *that* is what meaningful art work does: it connects to something going on in your life. It offers a clarifying moment in which you can approach that thing a new way, connect symbolism with lived experience, and hear the message. The shell is a picture of a shell, but it is also a way to listen to the world.

This shell sets up a thematic thread throughout the exhibit: sound, noise, and music. When we hold up the shell to our ears,

we hear and picture the ocean with our imagination. Or do we hear the ambient sounds through the shell? Why can't both be true?

The theme of resonance is found in Marcus's rhythmic paintings as they often translate fleeting sounds into permanent colors. Reminiscent of a contour map these paintings offer a bird's eye view of the earth's surface. As visual and auditory exercise: think if you could hold a microphone up to the sun or earth's plates—what would that sound like? Human time is vastly different than earth time, so most likely we would have to speed up the recording to match our perception of time in order hear what our solar system sounds like. In many ways her paintings are documents and meditations on celestial and earthly sounds.

Her compositions reverberate, finding balance in the tension between opposites. The almost-symmetrical and almost maze-like painting *Crepuscular Rays* (beams of sun light coming from the clouds) illustrates this. As another visual exercise, divide the painting into four parts—in your mind draw a line up and down, and left to right through the middle. Then, try to fold the quadrants over on each other. They don't really line up and there are subtle differences. Yet, the difference, or asymmetry, is where the sustained contemplation lies. Add on the solar imagery implied by the title and we are left with a visual haiku. Marcus's paintings use understatement to show rather than tell.

Reiss-McCormack creates mixed-media works that blend playfulness with sincerity. Her collages are richly layered drawings that reflect a studio practice grounded in ritual and adaptability to shifting rules and forms. She combines different colored threads together to “mix” a new color. During one day in the studio, this group of colors might be placed next to another—only to shift again in the next studio session. This is an intuitive process for her as she is “constantly recombining materials until they resonate.” Art making materials echo and make sounds—they form an emotional and visual connection.

Continuing on the theme of sound, and moving it more towards music, is her piece *Interlude for a Stroll*. An interlude, which is a piece of music played between scenes, is a fitting word for this multimedia installation. This whimsical piece is a carnival, or parade, or a magical celebration. There is a grand marshal leading wonderous beasts down a street. A sensor reads the gallery and produces noises that become sounds that change based on the amount of people, their speed, and proximity. We are part of the parade and a note in the chord.

Adding to this exhibition's orchestra are several pieces from the Kluge-Ruhe Aboriginal Art Collection at the University of Virginia exhibited with these artists. The LCVA embraces the Kluge-Ruhe's mission “to expand knowledge and understanding of Indigenous Australian arts and cultures to cultivate greater appreciation of human diversity



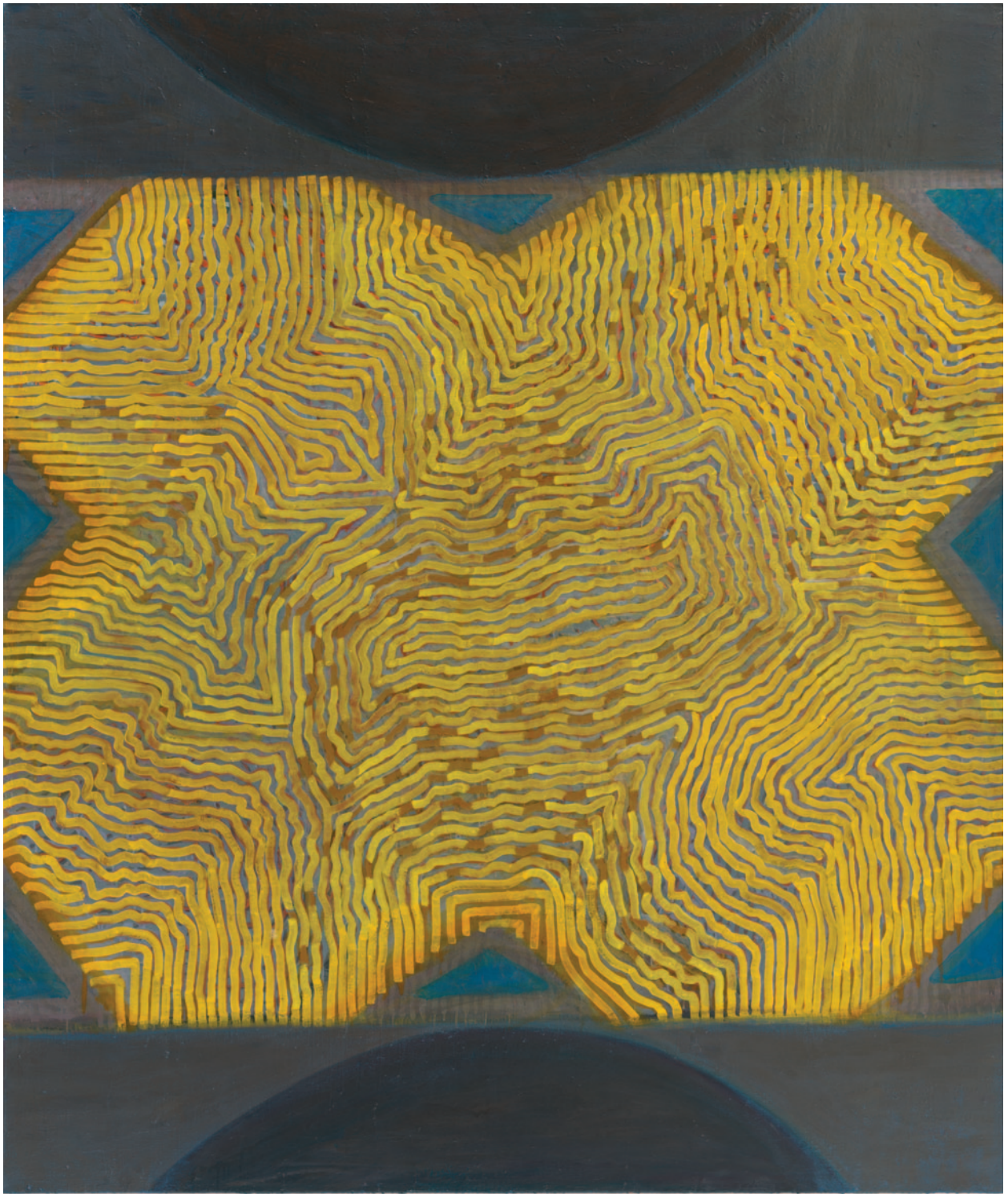
Madalyn Marcus, detail of **Crepuscular Rays**, 2025, oil and alkyd on linen, 87 x 72 inches

and creativity.” Pieces included in this exhibition come from the *Replant* portfolio and form a complex mosaic of translating the natural world into textured imagery. Frederick, Marcus, and Reiss-McCormack admire, and are inspired by, these works of art and welcome the cross-cultural dialogues that are offered.

The spirit of collaboration and confluence is at the heart of *Chasm: Intuition, Risk, and Certainty*. Whether it be artist with

artist, artist with medium, writer with artist, or art with viewer, each relationship adds to the way we can experience the pieces. By finding meaning from the materials, forms, and symbols used we are encouraged to engage intuitively, listen closer, seek inspiration with purpose, and connect our own inner experiences with the external world.

ALEX GRABIEC
CURATOR



Madalyn Marcus, **Solari**, 2025, oil and alkyd on linen, 87 x 72 inches

“CHASMATICS” AND ARTISTIC RISK

BUZZ SPECTOR

I put the first designation in my title for this essay in quotes because it is a made-up word. The three artists who have come together for the Longwood Center for the Visual Arts (LCVA) exhibit—Helen Frederick, Randi Reiss-McCormick, and Madalyn Marcus—have agreed to proceed under a rubric of intuition, risk, and uncertainty. I have spent time in each of their studios, looking at recently completed as well as work-in-progress, discussing how the feelings imputed in the exhibition title will be manifest in what they offer visitors. In addition to their own fashioned things (and, in the cases of Helen and Randi, other collaborators), the exhibit incorporates the loan of a number of works from Kluge-Ruhe Aboriginal Art Collection of the University of Virginia. The geographic distance between the makers of the Kluge-Ruhe works and those of the U.S. artists is one kind of chasm; the differences in cultural heritage between the indigenous artists and Helen, Randi, or Madalyn is another.

Indeed, even the trio’s material and methodological distinctions can be understood as chasms confronting visitors to the overall installation. The curatorial premise informing these juxtapositions is an invitation to maneuver across various chasms, both in the world and the inner worlds of creative spirit that originate what we encounter on view.

Back to my neologism, what does “chasmatic” offer to the complex of separations I have outlined above? In an exhibition description written by the artists, in support of my writing, they readily acknowledge that each of them has a different understanding of the term “chasm.” It’s further the case that their choices of studio methods are distinctively different, both from each other and from

conventions of printmaking, assemblage, or painting. There’s no overarching connection of artistic abstraction here, no mutual agreements of how high to hang work on the wall, not even shared protocols of scale or palette. I know Helen, Randi, and Madalyn to be friends, but they are not, apparently, influencers of each other’s decision making in their separate studios. Let me offer descriptions of their work and processes as a way to better grasp what they have in common.

Helen Frederick’s *Transitional Territories*, 2025, are suspended on the inside of LCVA’s street-facing windows. These nine banner-like pulp paintings on Helen’s own artist-made paper are in visual dialogue with a repertoire

of collaged images. A subtle and pervasive aspect of these works are little holes, in pattern formations, piercing the paper. Helen has described these as symbolic bullet holes although, unlike the openings caused by projectiles, these holes are made in the still-wet paper pulp before it is pressed and dried. The vocabulary of shapes and collaged elements in *Transitional Territories* refers to ideograms originating in a global array of cultures, particularly those of India or Pacific Island networks. Hanging in space, these works can be circumnavigated like sculpture.

In the Miller Gallery, Helen has installed several free-standing sculptures clad in artist-made paper and collage, notably including *Bullet Stupa*, 2025. In Buddhism, the stupa is a domed structure holding sacred relics. Stupas are votive structures in a great range of sizes. Some are as large as buildings. Stupas cannot be entered, though, as they have no doors. Instead, they are meant to be walked around in rituals of perambulatory meditation. The track of this spiritual journey is called the *pradakhshina* path. While we can't see inside *Bullet Stupa*, we notice that it is penetrated by hundreds of little holes, another inference, perhaps, of human violence. On a nearby wall is *Chasm Vibrations*, 2025, a suite of etching and mixed-media prints, all of which have arrays of rings or floating circles within drawn cellular grids.

Three other of Helen's sculptures, *SEA*, *MOUNTAIN*, and *FOREST*, all dated 2016-

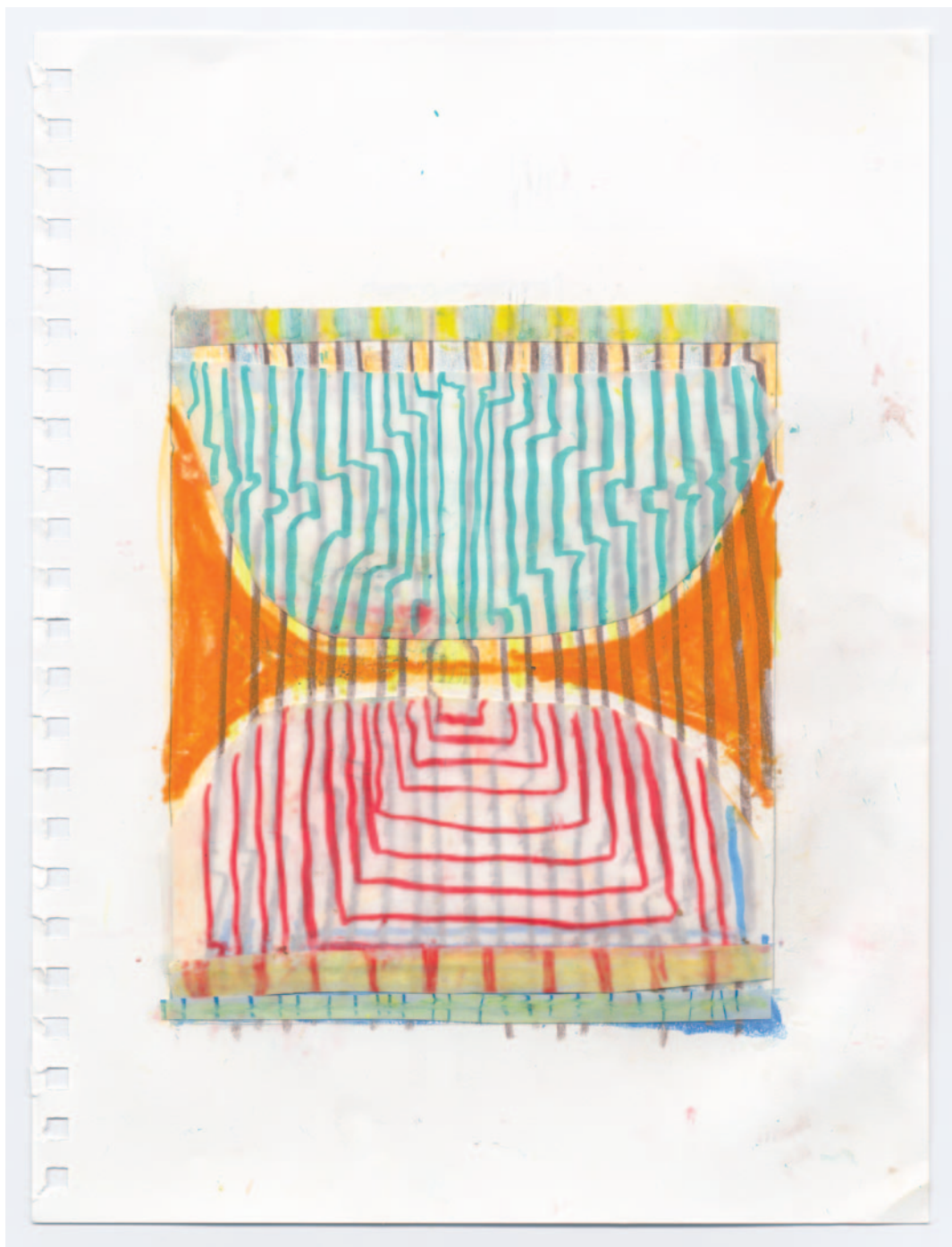
2025, are columnar in form and clad in painted flax. Each has a glass disk set onto its top through which we can admire the ideogrammatic pattern of *SEA*, the cloudlike swirls of *MOUNTAIN*, or the dried leaf forms of *FOREST*. This trio of sentinels offers praise to the immense natural presences invoked by their titles. A fourth sculpture made of wood and paper, *MOUNTAIN CHASM*, unfinished at the time of this writing, is constructed as if a portion of its columnar structure was cut away, a chasm reference that explains its title.

Helen collaborated with master printer Chris Mona on eight more artist-made paper works, including screen print, chine collé, and collage among other surface treatments. The entire suite is titled "Resonance and Resistance: Towards a Home Unbound," 2024-25. On sheets of Helen's paper, the two artists apply layer upon layer of collage and chine collé. A woodcut of a muscular arm, hand clutching a stone, appears in several works. Another image of an arm, its hand holding a seashell, is also included in several works. Helen acknowledges that the arm with shell is hers, in mediation with the woodcut arm that Chris has conjured from a Flemish painting of a penitent St. Jerome. Helen and Chris describe their process in "Resonance and Resistance ..." as one of making compilations of fragments. They declare all their applied images to be sympathetic, in compositions that evoke spiritual seeking.

An attitude of seeking also informs the paintings and drawings by Madalyn Marcus.



Helen Frederick and Chris Mona
In The Time of Not Yet
2024
screen print, woodcut, chine collé
on custom made paper
42 x 26 inches



Madalyn Marcus
from **Vermont Journals**
2024/2025
colored pencil, crayon, YUPO on paper
9 x 12 inches
photo: QuickSilver/Mark Gulezian

The three larger oil and alkyd on linen paintings—each 87 x 72 inches—have at their centers labyrinthine, subtly X-shaped configurations of marks in acidic colors. These long, paint-loaded strokes invite the eye to follow them throughout the four zones of the overall center form, but, as we track the topmost gestures, they cross over previous layers of brushstrokes that arrive at the same outward form by means of different painted routes. The shimmering consequences of this layering appear to float in a grayish-blue band in all three paintings. Above and below this zone are bands of coolly atmospheric hues that each have domelike protuberances seemingly entering from outside the composition. The sense of filmic cropping we get from this placement resonates with Madalyn's long-term fascination with the cinema. In her journals, shared with me during a visit to her studio in June, are passages of reflection on the films of Andrei Tarkovsky and Bernardo Bertolucci. The title of one painting, *Solari*, is taken from Tarkovsky's 1972 science fiction film, "Solaris," while another painting, *Crepuscular Rays*, evokes the momentary partial shading of sunlight at dawn or dusk, a camera effect Bertolucci used in several of his movies.

The suite of 10 colored-pencil and crayon drawings on synthetic Yupo paper, ripped from a spiral-bound sketchbook, are collectively titled *Vermont Journals*, 2024-25. These 12 x 9 inch works are both studies for paintings and something else. Various components of the painting compositions

are played with in some of the drawings here, while others take their repetitive linear elements on wider ranging journeys. The ultra-smooth polypropylene surface of Yupo allows for distinctively fluid surface effects. Pigment rests on the sheet rather than being absorbed, and Madalyn's mark making shows how pleurably material gestures flow together from imagining through actions on this surface.

Music is another impetus to Madalyn's practice, and she cites Japanese composer Ryuichi Sakamoto as an inspiration. It's worth noting that Sakamoto's 2018 album of electronic music, "async," was conceived of as a soundtrack for an imaginary film by Tarkovsky and that Sakamoto composed the soundtracks for three different Bertolucci films, "The Last Emperor," 1987, "The Sheltering Sky," 1990, and "Little Buddha," 1994. Madalyn has encouraged me to listen to Sakamoto's music, and in so doing I understand that its layering of recorded natural sounds, synthesizer tones, and exotic instruments from many cultures is an audio-sensory "shimmer" equivalent to the optical effect in Madalyn's art.

There's also an audio component in Randi Reiss-McCormack's collaborative installation, *Interlude for a Stroll*, 2025. Randi worked with her son, Calvin McCormack, a sound designer and multi-instrumentalist, to craft a situation intended to be experienced through sight, sound, and motion. Sited in a bay gallery, *Interlude for a Stroll* includes

a wall-mounted pair of irregularly shaped wall pieces made from cut and loop pile tufting with crochet and beadwork. These constructed things stand out on the gallery's dark, blue-painted walls, and they are also functionally interactive by way of the sounds that seem to issue from them. Calvin's experience with digital interface design incorporates sensor technology activated by visitor movements in the space. The musical activation for *Interlude ...* includes found recorded insect and bird noises and electronically manipulated improvisatory jazz recordings. This multisensorial experience responds to movement, instructing visitors to move around the space in order to generate responsive noises.

Another site-dependent installation by Randi, *Magical Thinking*, 2023, is an array of component pieces of cut pile and loop tufting with reverse punch needle. These techniques are conventionally associated with rug making, where they are employed to fashion objects embodying their careful and repetitive attributes. A startling aspect of Randi's work is her use of the slow processes of stitching, tufting, and beading to make configurations that resemble rapid-fire gestures in paint. The "splashes" along the wall in *Magical Thinking* prompt a speedy gaze across the formation, in concert with this first impression, but attention to surface texture results in recognition of the work's material paradox.

Randi's studio background includes painting

and printmaking, but almost from the beginning of her professional career she mixed mediums in her art. Randi frequently used bits of print fabrics in collages, paintings on paper or canvas before making a decisive turn to incorporating rug pieces and hooking methods in her work in 2019. Randi is also exhibiting several paintings on velvet over canvas from around this time period. *Crow's Hour*, *Blue Velvet*, and *Yellow Plunge* are all from 2020, and each uses a velvet substrate as a way to add texture to the compositions. These paintings are accompanied by a work on/of paper, *The Flying Trapeze*, 2021, with needlepoint inclusions piercing the artist's own handmade paper. Whether on paper or velvet, these works substitute the slow meticulousness of their cloth elements for energetic abstract gestures in paint. In identifying the materials of their making, we then grasp how Randi shifts the minds of onlookers away from shallow assumption (believing as seeing) to deeper recognition (seeing, then believing).

All three U.S. artists in "Chasm: Intuition, Risk, and Certainty" acknowledge that the project has brought them to the edge of their accumulated studio knowledge, setting aside the certitudes of each one's past experience to take chances in the production of new work. For any working artist, the growth of understanding what one is making is activated by intuition more than any other creative fuel. Back in 1969, another artist, Sol LeWitt, published a pamphlet, "Sentences on Conceptual Art," that begins with "Conceptual



Randi Reiss-McCormack
Magical Thinking
 installation at Kent State, Stark, Ohio, 2023

Artists are mystics rather than rationalists. They leap to conclusions that logic cannot reach.” What is being leapt over in LeWitt’s declaration, if not the same kind of chasm we encounter here? I offered this neologism, “chasmatic,” to describe that leap.

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Buzz Spector is an artist, critic, and emeritus professor of art. He has taught at multiple institutions including Washington University in St. Louis, Cornell University, and the University of Illinois at Urbana-Champaign.

HELEN FREDERICK

M.F.A., Rhode Island School of Design, Providence, RI

B.F.A., Rhode Island School of Design, Providence, RI

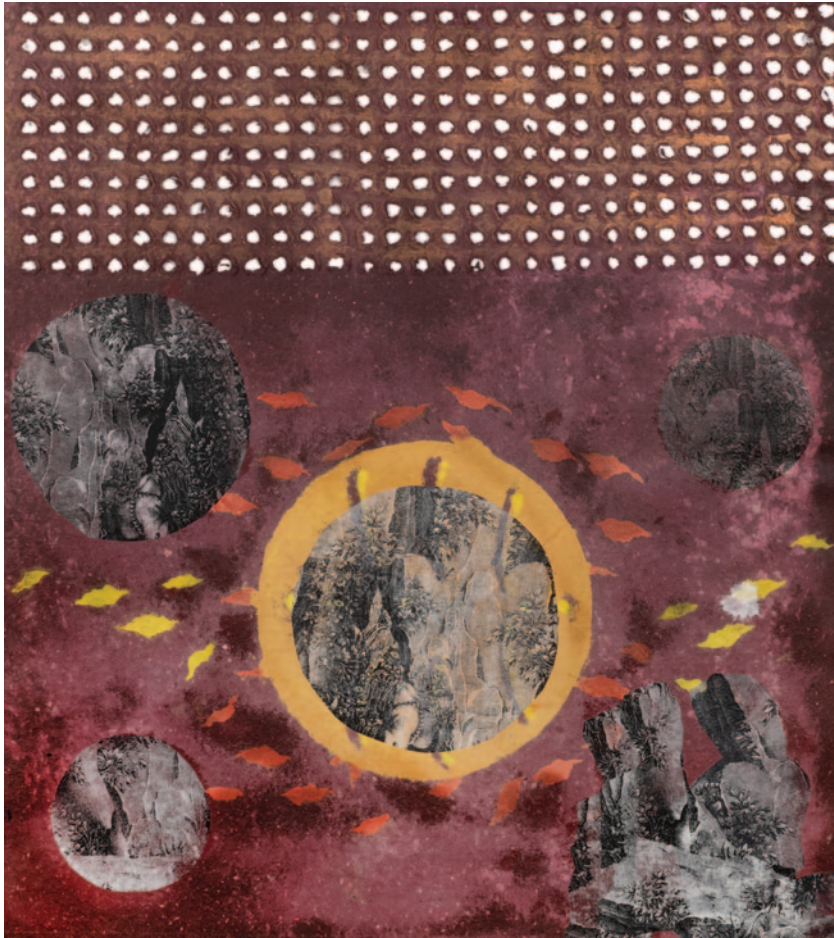
My work offers a moment to reflect upon the meaning of the personal yet communal aspects of certain recognitions, the many losses—current and past, aspirations, crossroads, and decision-making that come and go in our lives, and how this might translate into artistic expression, often rendered in abstract expression.

I have always had a real fascination with Asian aesthetics. When I was a child, my mother would take me to Philadelphia to visit my grandparents and we would often go to the Philadelphia Museum of Art. I wanted to see the Chinese and Japanese rooms and the Duchamp collection in awe of his “ready-mades”, over and over again. To me the objects, the materiality in these rooms, posed so many interesting questions. I was curious about how commonplace handmade things, particularly three-dimensional objects, were intriguing in their making, both beautiful or practical, and had a cultural sensibility so different from mine and yet were somehow familiar. I still recall those rooms, vividly engrained in my memory, as they are an evocative kind of cross-pollination experience that I keep carrying into my work.

I attempt to form a bridge between the past and the present, by exploring a fundamental quality and lineage of materiality that guides

us in our 21st century lives and binds us in a larger evolutionary process. My work weaves together layered elements of visual information onto, and into substrates of hand formed paper as a material that is capable of advancing hybrid statements. By linking Asian traditions that I have studied, with Western ones, I create a framework, a personal language of markings, symbols of decay and regeneration, or universal shapes for introspection. I rely on sources near and far for geographical immersions, drawing on sound, environmental recall, and diminishing aspects in nature that are often determined by our damaging behavioral agency. Walking and listening to the voices of nature often leads me into my work and the nature of phenomena. My intention is to capture fleeting or eternal moments of recollection, and plant them onto surfaces that are formed by the kinesthesia of my own corporeal abilities.

Basically, I consider myself a laborer of art, aligned with all those who acknowledge the many disciplined steps required by hand labor for the making of objects. Philosopher Hannah Arendt (1906-1975) distinguishes three types of work: Labor, which is work for survival. Work, which creates a product, a “work of art.” And, finally, Action, which is creative activity, the making of something new out of the freedom to create for creation’s sake. This reality relates me I believe



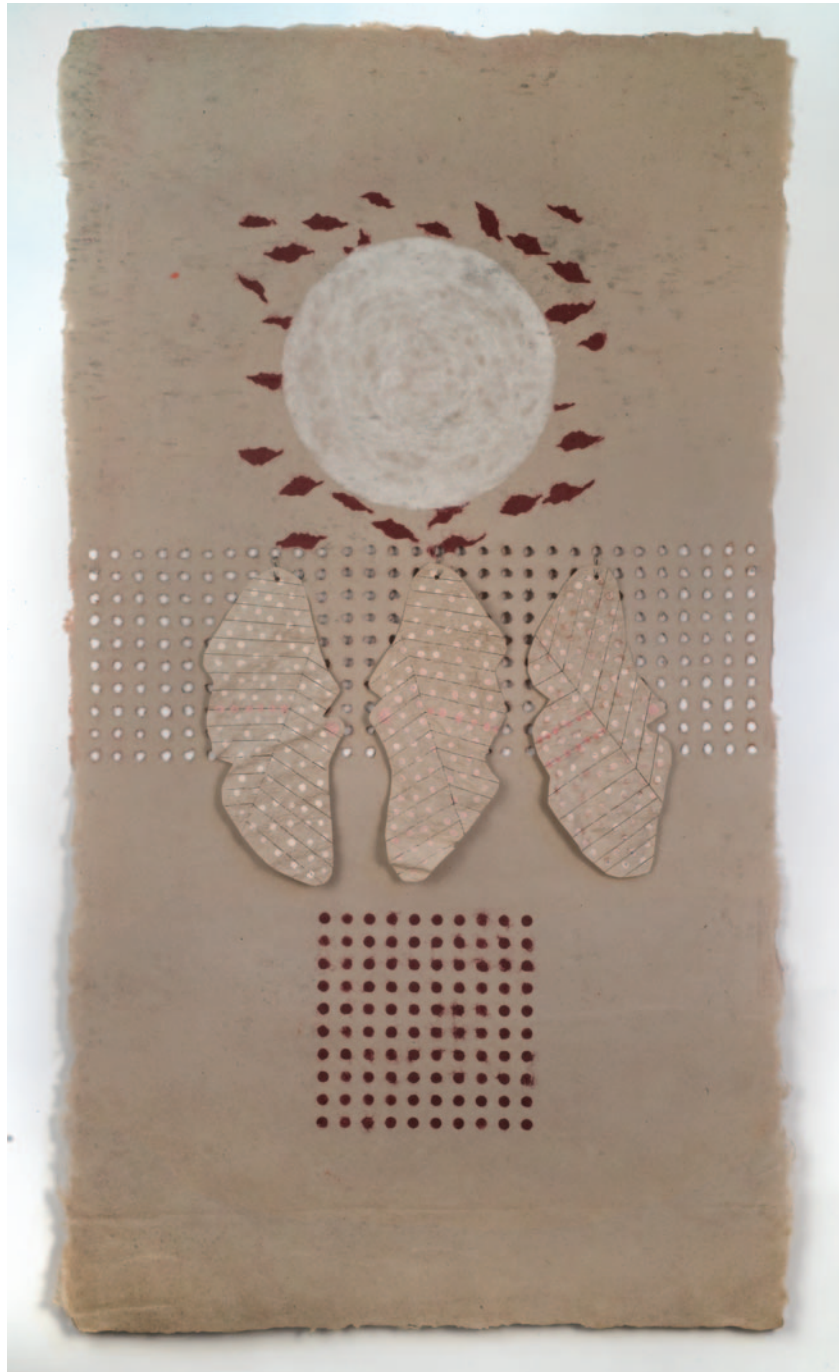
Helen Frederick
detail of selection from **Transitional Territories**
installation of nine suspended pulp paintings
2025
mixed media
60 x 36 inches

to the Aboriginals who also understand the multi-sensory in their work and an extended sense of time and trust in empowering empty space with personal and communal narratives.

I use the tools and processes that I have come to understand best, but I am always available to the unpredictable.



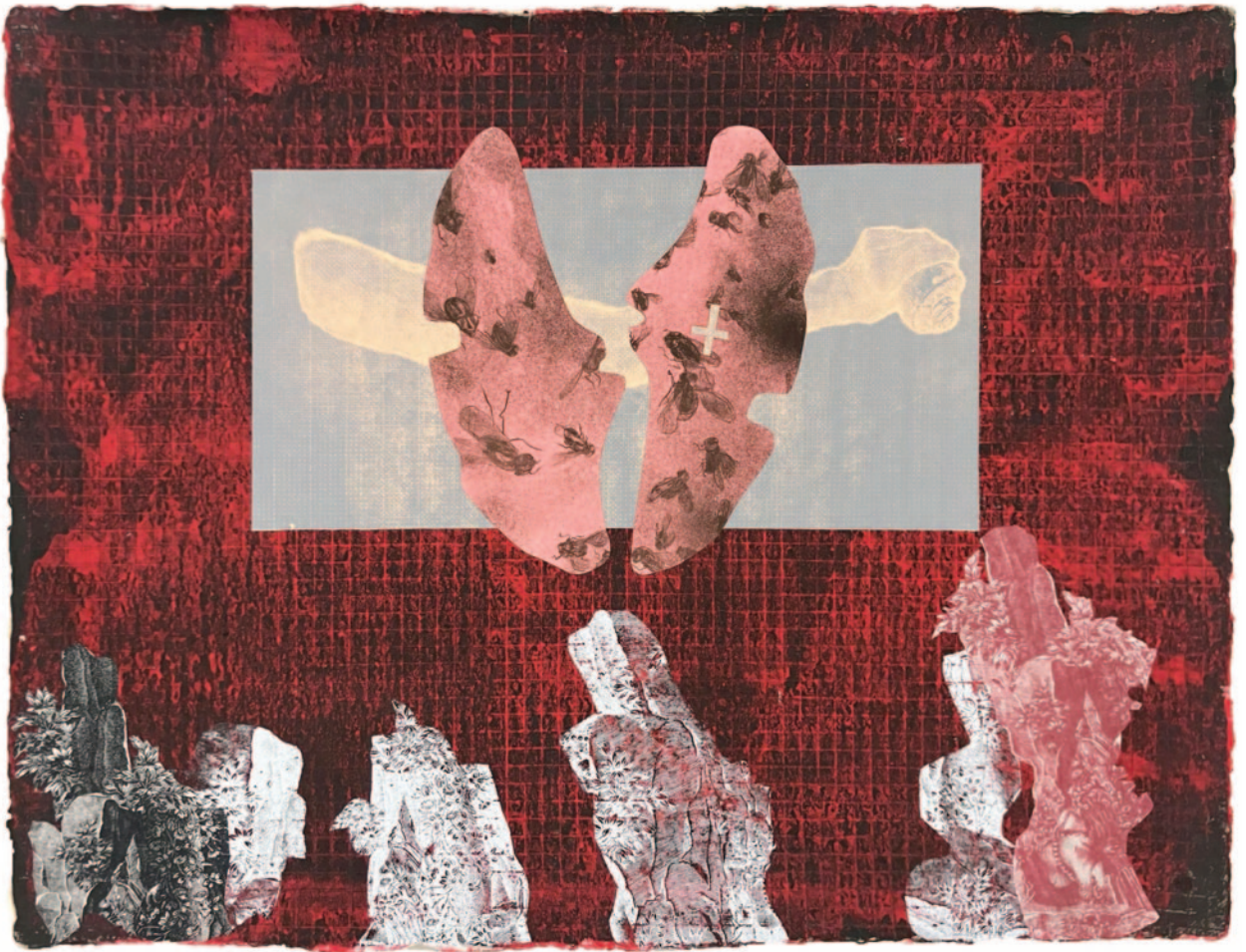
Helen Frederick
Bullet Stupa
2025
flax paper sculpture
63 x 36 inches



Helen Frederick
selection from **Transitional Territories**
installation of nine suspended pulp paintings
2025
mixed media
approximately 60 x 36 inches



Helen Frederick
selection from **Transitional Territories**
installation of nine suspended pulp paintings
2025
mixed media
approximately 60 x 36 inches



Helen Frederick and Chris Mona
Not So Distant
2024
screen print, chine collé
on custom made paper
26 x 42 inches



Helen Frederick and Chris Mona
Pinnacle
2024
screen print, chine collé, and relief
on custom made paper
42 x 26 inches

CHRIS MONA

M.F.A, Pratt Institute, New York, NY

B.A., University of Virginia, Charlottesville, VA

I am deeply and equally in love with cultural and natural histories. I see how they embrace and collide, reverberating all around us. The layered images that

I unleash are at once humorous, quotidian, oddly beautiful, and pleasingly discomfiting. I work consistently in painting, printmaking, drawing, and digital media. In our print collaborations in "Chasm", Helen Frederick and I explored war and conflict and potential resolution. We used cultural touchstones from across time and space that resonate with us personally. The grace of collaboration employing materiality and analogue concepts continues to inspire us as a significant paradigm for humanity."

Chris Mona was born in Washington, D.C. in 1961, graduating from the University of Virginia with a Bachelor of Arts in 1983, and from Pratt Institute with a Master of Fine Arts in 1985. Mona completed the Aluminum Plate Lithography Workshop at Tamarind Institute, Albuquerque, NM, under the direction of Rodney Hamon.

On a recent sabbatical from Anne Arundel Community College (AACC) Mona researched egg tempera painting and metal point drawing. Mona is a full professor of art at AACC, Arnold, MD, where he directs its printmaking studio, Aqua Regia Press.

Mona has received grants from Artists Space, NY, NY, and the Maryland State Arts Council. His work is in public collections, including Homestead National Monument, Beatrice, Nebraska; The Rooms Art Gallery of Newfoundland, St. John's, Canada; College of Notre Dame, Baltimore, MD; Columbia College, Chicago, Ill; and Franklin Furnace Archive, NY, NY. Recent national juried shows include "28th Parkside National Print Exhibition," U. Wisconsin Parkside; "Ink Press Repeat" Wm. Patterson University, NJ; and "Contested Spaces," Harnett Museum of Art, U. of Richmond. Solo exhibitions include "Millennial Dreams and Dramas," Creative Alliance, Baltimore; "Out of this World," Bromo Seltzer Arts Tower, Baltimore; and most recently "in the time of not yet," with collaborations with Helen Frederick, Rice Gallery, McDaniel College, Westminster, MD.

MADALYN MARCUS

M.F.A, American University, Washington, D.C.

B.F.A., Kansas City Art Institute, Kansas City, MO

Often, I think of how certain Korean tea bowls were warped because the potters had placed wet clay bowls in the sun to dry.

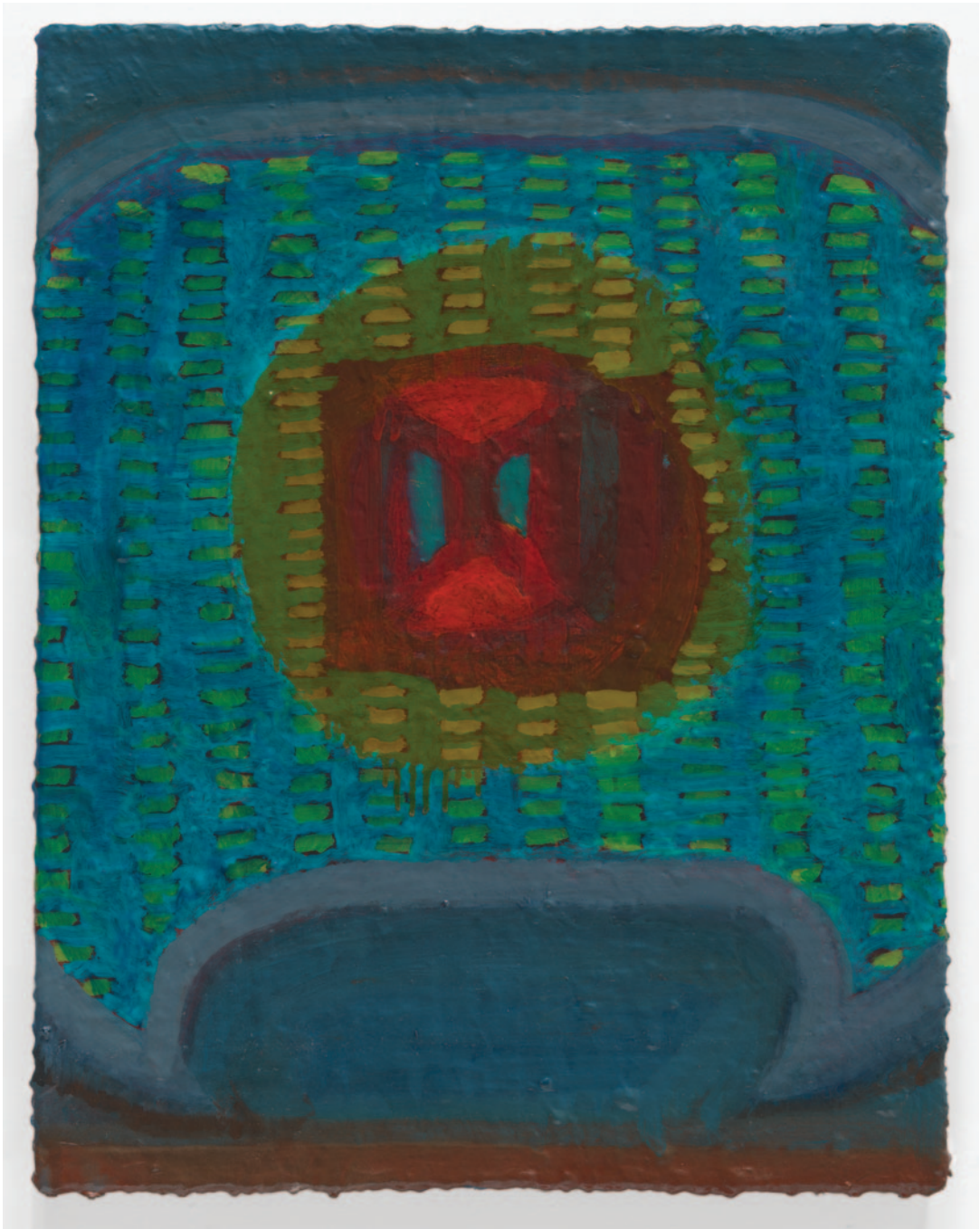
This resulted in irregular shapes and means the potters can't impose a predisposition toward a bowl. Each bowl subverts mannered or fixed notions of form. Each bowl, in collaboration with the sun, realizes its own nature.

Much of that aesthetic—or philosophy—applies to my own practice as a painter. In a sense, my paintings act on their own volition, though of course what informs each brushstroke is my haunted sense of the fluidity of Time, my dreams and introspection, memories freighted with ancestral sadness, and my love of materials. I think of the painter Susan Rothenberg's articulation: "In the paint itself is the one place the mind, body, and spirit—however you define those—are equally present. Once inside the paint, they cannot be differentiated." Rothenberg, who often placed her visual dramas in desert landscapes, briefly referenced Australian Aboriginal painting. "What is profound and awe-inspiring, is that they spiritually compel and educate us in ways that don't need language."

I also think about the Reiki Master Horoshi Doi's comment: "the consciousness and

rhythms of the earth are programmed into the human body and constantly influence human life."

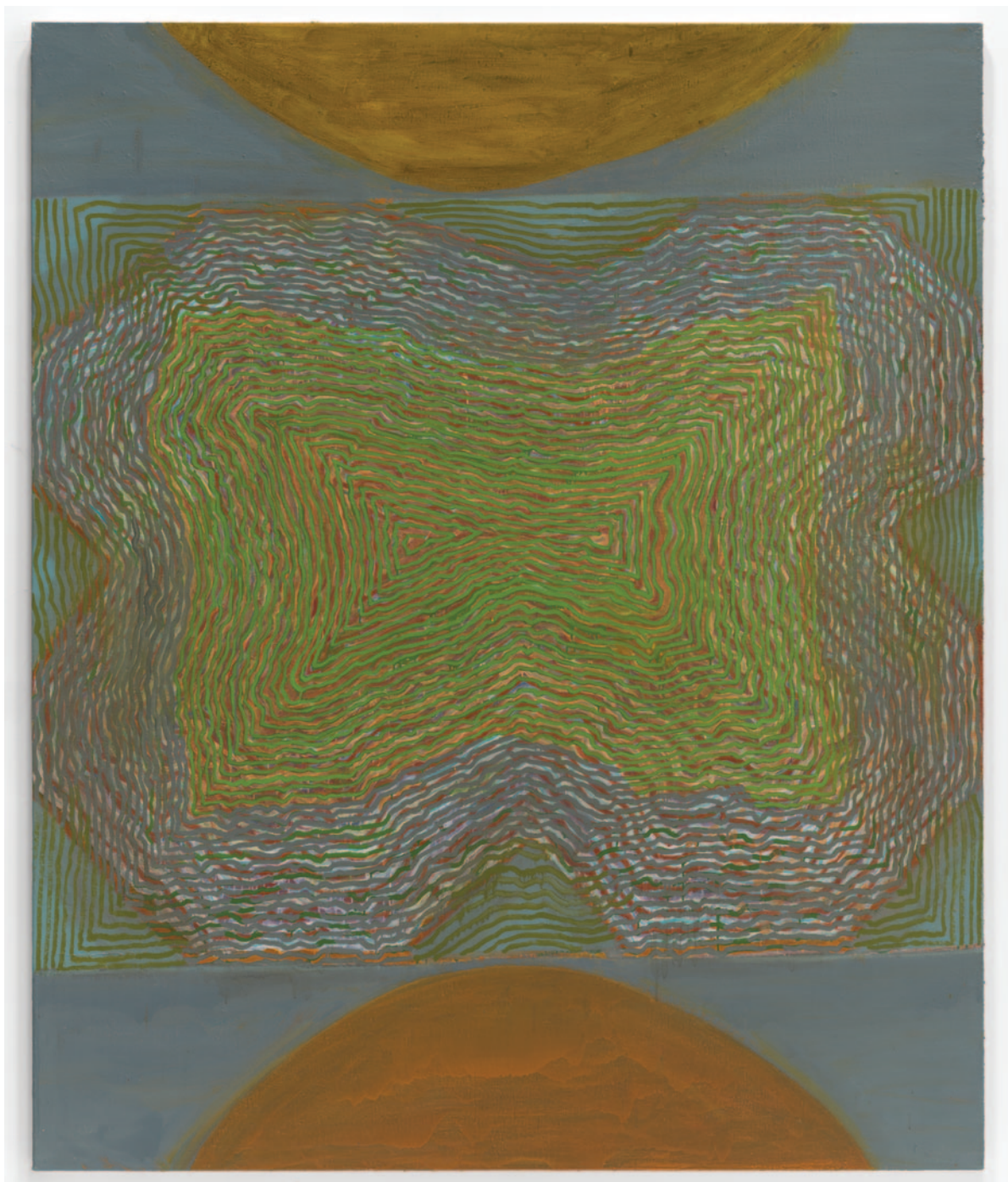
I return again to the idea that painting can be a portal between the material and spiritual realms. The act of observing a painting—the ethereal nature of seeing—can evoke great powers of the imagination. I consider these paintings heightened fields of consciousness. Intimate encounters with natural phenomena. Through the handling of paint, one is drawn into a force field. The painting's edges do not define the space but rather hold the possibility of an unfolding presence.



Madalyn Marcus
A Thousand Kisses Deep
2025
oil and alkyd on linen
23 ½ x 18 inches
photo: QuickSilver/Mark Gulezian



Madalyn Marcus
From There To Here
2025
oil and alkyd resin on linen
24 x 19 inches
photo: QuickSilver/Mark Gulezian



Madalyn Marcus
Extended Vibration
2025
oil and alkyd resin on linen
82 x 72 inches
photo: QuickSilver/Mark Gulezian



Madalyn Marcus

Uchiwa

2025

oil and alkyd on linen

24 x 18 inches

photo: QuickSilver/Mark Gulezian



Madalyn Marcus
from **Vermont Journals**
2024/2025
colored pencil, crayon, YUPO on paper
9 x 12 inches
photo: QuickSilver/Mark Gulezian

RANDI REISS-McCORMACK

M.F.A., Maryland Institute College of Art, Baltimore, MD

B.F.A., Painting and Printmaking, Cornell University, Ithaca, NY

The overarching drive of my work is the play between our physical reality and the vital energy of our subconscious. I work over a wide range of media to combine mark making from painting, printmaking, and textile, to make visible a reality of what we see and what we feel, forming a type of intuitive verse. My process is guided by intuition, forming marks that evolve through the problem-solving interventions inherent in each medium.

Our senses provide a rich source of material, and when filtered through a disciplined practice, intuition becomes a tool for discovery. I'm working with a visual language that unfolds through a ritualistic approach to making—constantly recombining materials until they resonate. The physicality of the work must speak to me, and ideally, to the viewer as well. It becomes a shared moment, compressing multiple experiences into a single visual space.

A deep sense of play and the process itself are central to my practice, and I am looking to connect with the workings behind our consciousness and tap into the collective imprints left in memory. This spirit of experimentation is present in all forms I use, especially in collage. Collage can express multiple ideas at once, free from stagnant moment.

Printmaking, with its endless possibilities for mark-making, complements my methods. Pulp paper too, affords unique possibilities, changing wet unformed pulp into an object, mirroring ideas of transformation of thought. This constant play has led me to working now in multi-media and adding a sound vibration made up from the viewers entering my installation. All this is to capture a way to experience what we are at this moment, aided by the past and looking to where we are going in the future. My aim is to transform my own experiences along with the wisdom of those who came before me and the richness of past cultures I have learned from, into a meaningful sensory experience.



Randi Reiss-McCormack

The Flying Trapeze

2021

artist made paper with pulp paper, needlepoint inclusions

31 x 25 inches framed



Randi Reiss-McCormack with Calvin McCormack
two pieces from **Interlude for a Stroll**
2025
cut and loop pile tufting with reverse punch needle,
beads, crochet, digital sound
dimensions variable





Randi Reiss-McCormack
Yellow Plunge
2019
oil and pigment on velvet on canvas
40 x 30 inches



Randi Reiss-McCormack
The Twenty-four-Hour Man
2021
artist-made paper with pulp paper,
needlepoint inclusions
31 x 25 inches

REPLANT PORTFOLIO

ELEANORE NEUMANN

In 2006, after learning about the cross-cultural research being done at the Department of Natural Resources, Environment, and the Arts in Australia's Northern Territory, Angus and Rose Cameron of Nomad Art Productions organized an interdisciplinary art project.

They invited Indigenous and non-Indigenous artists and scientists from across Australia to spend two weeks in the Top End looking at the region's unique flora from different cultural perspectives. The artists included Fiona Hall, Winsome Jobling, Irene Mungatopi (Tiwi), Marita Sambono (Ngan'gikurunggurr), Judy Watson (Waanyi), and Debra Wurrkidj (Kuninjku). They explored the cultural, scientific, and social aspects of tropical plants, remarkable ones that thrive across the six seasons recognized by traditional owners of the land. The focus on women artists reflected the role of women in Indigenous Australian communities as gatherers of bush food and holders of traditional knowledge.

The first part of the project took place at the Northern Territory Herbarium outside Darwin where the ethno-botanist Glenn Wightman described the Western taxonomic system of classifying and studying plants. The group then traveled 130 miles south to the community of Nauiyu on the Daly River where the artist Marita Sambono, along with Biddy Lindsay Yingguny and Patricia Marrfurra McTaggart—all custodians of the land around Nauiyu—took everyone out in the bush and shared their vast botanical knowledge. During these walks, the artists collected plant specimens that spoke to them, including black plum, green plum, shrubby dillenia, ghost gum, pink beach apple, sand palm, dodder laurel, flat-leaf plant, bat-wing coral tree, and red lotus lily.

Back at Merrepen Arts Centre, master printmakers Basil Hall and Jo Diggins from Basil Hall Editions facilitated a printmaking workshop. There was a wide range of experience with printmaking, even among the more established artists, so Hall proposed that everyone start by experimenting with the plants they had collected. All but one of the artists impressed plant material into a soft wax that had been applied to the metal plates, first arranging specimens on their wax-covered plates and then gently running them through a press. After peeling off the specimens with tweezers and leaving those parts of the plate exposed, ghostly impressions of the plants were etched into the plate with acid.

This created a background that the artists could elaborate while still honoring the nature of the initial plants that they had chosen. Darwin-based Winsome Jobling, for example, worked with spear grass, which is widespread during the wet season throughout the savannas of the Top End. When toppled by high winds, spear grass introduces essential nutrients back into the earth and becomes an important habitat for insects and small animals. For her print *Fertile* (2006), Jobling gathered the seeds that were being released at the time of the workshop—each with a pointed end like a tiny spear and a long, wispy stalk—and laboriously impressed them onto three separate plates so that she could layer different colors. She then printed on her own handmade paper, which she produced from her ongoing experiments with other local plants.

Many of the artists then tried their hand at printmaking without the plant impressions. A well-known weaver, Deborah Wurrkidj from Maningrida in north-central Arnhem Land made the print *Pandanus Weaving* (2006). Pandanus, which is a robust plant with long, fibrous leaves, can be harvested, cut, and dyed for fiber work. It is also an important food source and is used as traditional medicine, among many other things. Rather than using the impressions of pandanus fibers, Wurrkidj's gridded etching is her own interpretation of the horizontal and vertical strands of a pandanus weaving. After the printmaking workshop at Merrepen Arts, a few of the artists returned to Basil

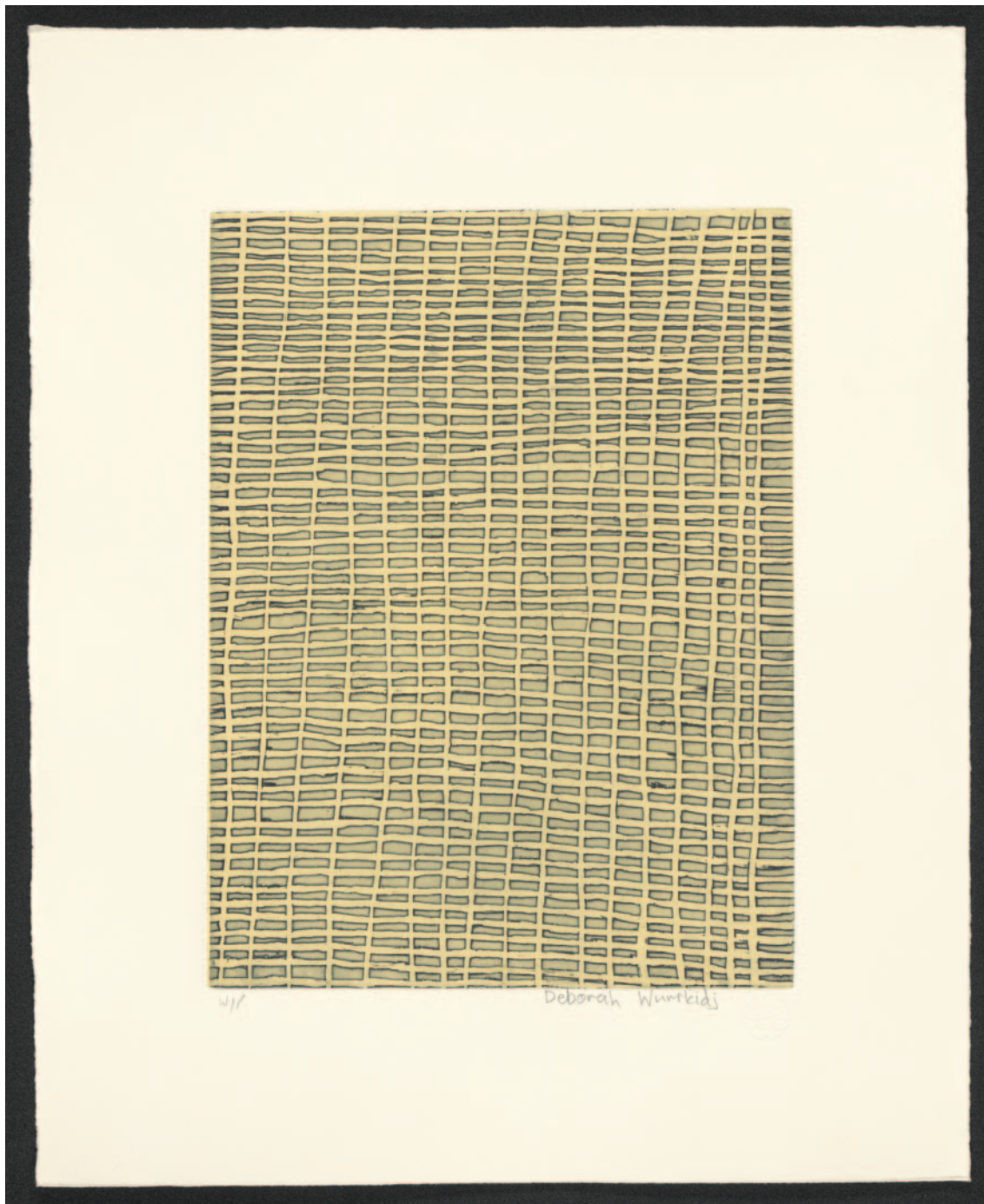
Hall Editions in Darwin to complete their work and proof their etchings.

The resulting portfolio of prints, *Replant*, can be understood as a closely observed survey of the extraordinarily diverse flora of the Top End. These etchings portray plants that survive and prosper through extreme weather patterns, including monsoonal rains, dry weather, and wildfire, as seen through the eyes of artists and traditional knowledge holders.

In 2023, Basil Hall donated his collection of 1,316 workshop proofs from Basil Hall Editions, including the *Replant* portfolio, to the Kluge-Ruhe Aboriginal Art Collection of the University of Virginia, the only museum outside Australia dedicated to the exhibition and study of Indigenous Australian art. Hall's gift has distinguished Kluge-Ruhe as a center for the study of printmaking by Aboriginal and Torres Strait Islander artists, who have innovated in the medium and reconceptualized print in significant ways that have shaped broader understandings of Indigenous Australian art.

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Eleanore Neumann is an art historian, curator, and digital humanist. She serves as curator for the Kluge-Ruhe Aboriginal Art Collection of the University of Virginia.



Deborah Wurrkidj, born 1971, **Kuninjku**, Pandanus Weaving, 2006, Etching and chine collé on Hahnemühle paper, 19 1/8 x 15 9/16 inches, Collaborators: Basil Hall and Jo Diggins, Printer: Natasha Rowell, Gift of Basil Hall, 2023, Kluge-Ruhe Aboriginal Art Collection of the University of Virginia, 2023.0006.023.003, © Deborah Wurrkidj / Copyright Agency. Licensed by Artists Rights Society (ARS), New York, 2025



Winsome Jobling, b. 1957, Australian, **Fertile**, 2006, Etching on Hahnemühle paper, 19 3/16 x 15 1/2 inches, Collaborators: Basil Hall and Jo Diggins, Printes: Basil Hall and Jo Diggins, Gift of Basil Hall, 2023, Kluge-Ruhe Aboriginal Art Collection of the University of Virginia, 2023.0006.023.012, © Winsome Jobling. Photography: Peter Eve, Monsoon Studio



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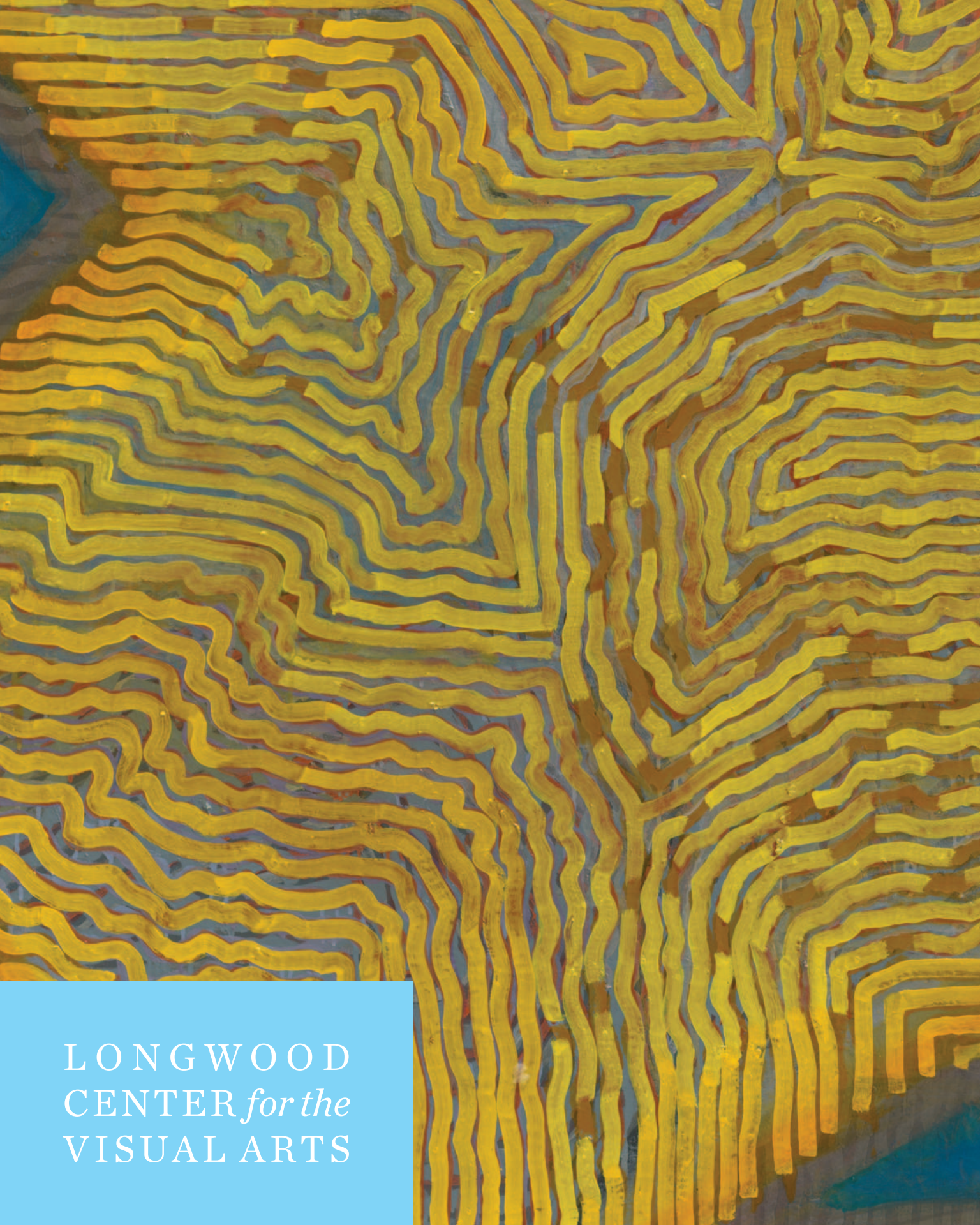
All images courtesy of the artists unless otherwise stated.

Pictured on cover: detail of **Solari** by Madalyn Marcus

Photo: QuickSilver/Mark Gulezian

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