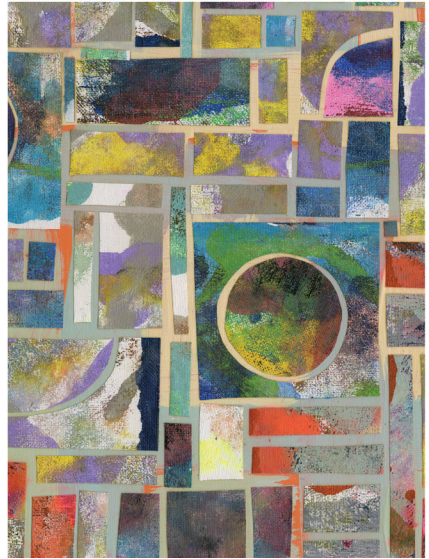


The Alloy Project

Tephra ICA Annual Benefit & Cocktail Event

Limited Edition Print Information



Laurénée Gauvin & Charles Philippe Jean-Pierre

Like Water for Chocolate, 2022

Fine art print on Moab paper, diptych

13 x 19 inches

Signed edition of 25

\$250, Framed \$700

About the Work

This diptych brings together excerpts of larger paintings by Laurenee Gauvin (left) and Charles Phillipe Jean-Pierre (right). Jeane Pierre's work, *In Due Time III* is from a larger series which abstracts the traditional Haitian color palette and transforms it into a seascape of color.

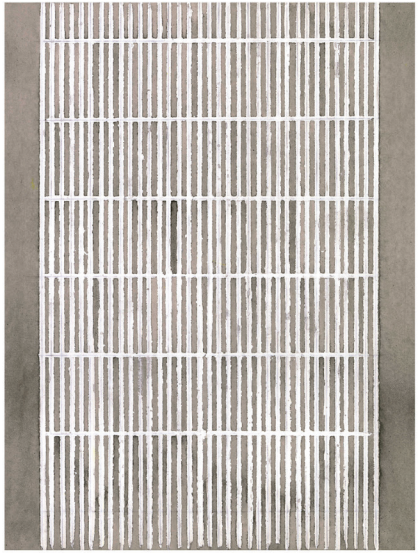
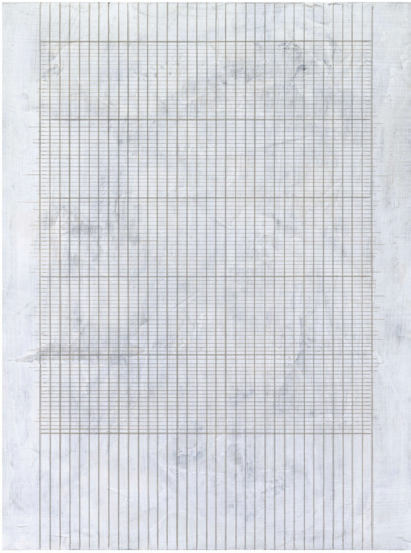
In this diptych, the colors reflect African roots with strong Indigenous, American, and European aesthetics. Jean-Pierre and Gauvin take inspiration from the various schools of painting in Haitian art, including the Cap-Haïtien school, which features depictions of daily life in the city; the Jacmel School, which reflects the steep mountains and bays of that coastal town; or the Saint-Soleil School, which is characterized by abstracted human forms and is heavily influenced by "Vaudou." Both artists focused on representation of Haitian culture and history as the center of this collaboration.

Reflections on Collaboration

Akin to the stories of countless immigrants and children of immigrants, our artistic view was filtered through the lens of individuals who were in search of a better life. We both were children of artists in their own respects. There was always an unsettling curiosity in the both of us to create works that explore our past within the context of community, spirituality, and systèmes socio-politiques.

Our collaboration brings to light our collective experiences, and drives us to explore how color shapes our imaginations. Jean-Pierre's celestial collection is a quantum understanding of time through the evolution of people and place. His works are theoretical portals inspired by Haitian vèvè symbology and stain glass design found in North African & Roman Catholic architecture.

This collaboration allowed us to better conceptualize home and focus the lens through which we view our relationship to our homeland and vice versa.



Joseph Shetler & Mary Early

Untitled, 2022

Fine art print on Moab paper, diptych

13 x 19 inches

Signed edition of 25

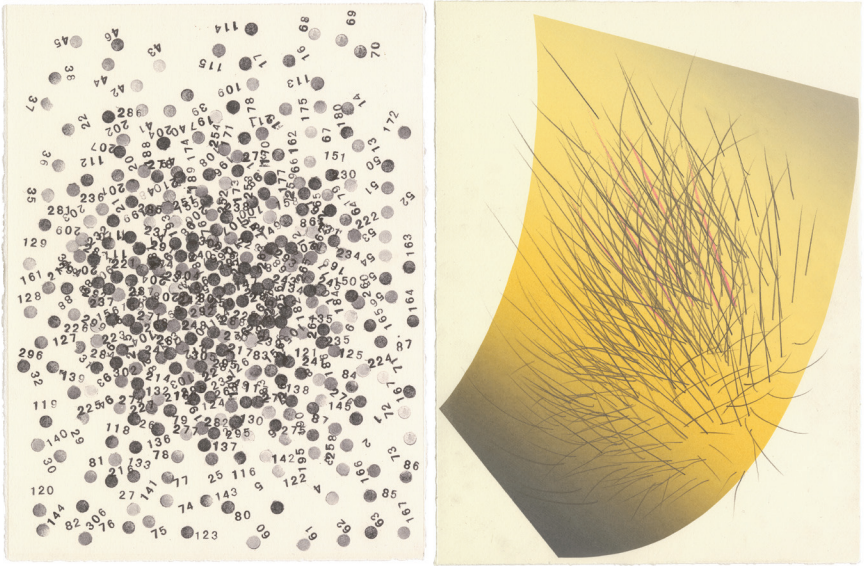
\$250, Framed \$700

About the Work

This work created in collaboration by Joseph Shetler (left) and Mary Early (right) presents two complementary rectilinear grids. For this collaboration each artist worked in the method they are accustomed to, with the decision to share a common starting point for the grid proportion. Both artists use traditional drawing materials and have created a series of steps toward the final image. A shared characteristic between the two is the pursuit of the disorder brought about through the shift in materials.

Reflection on Collaboration

Collaboration between myself (Joseph Shetler) and Mary Early was a logical choice. We both have interests in the grid, working within space, materials, and we are colleagues. Mary created the initial grid proportion, bringing her choice of materials of a wax resist and ink wash over a graphite drawing. I responded to her work using a similar grid and the materials and process I generally use, acrylic, graphite powder, marble dust, and silverpoint. The resulting efforts resulted in the creation of a grid where our practices overlap, two rectilinear grids with a common origin providing visual order on a chaotic ground.



Sarah Irvin & Anne C. Smith

306 Dots/306 Lines, 2022

Fine art print on Moab paper, diptych

13 x 19 inches

Signed edition of 25

\$250, Framed \$700

About the Work

In their first collaboration, Smith and Irvin create a diptych that recalls a child's connect the dot drawing, yet denies the satisfaction of a resolved image. In response to Irvin's 306 hand-stamped dots (left, archival ink on paper), Smith spears 306 lines into a plane of golden silkscreened color (right, silkscreen, graphite and colored pencil on paper). The two images together act as mirror images—a flipped reflection, one mystery answered with another.

Reflections on Collaboration

I create connect the dot pages that, when connected, produce no recognizable forms. Traditionally, this system of connect the dots is used to train a child's fine motor skills, and to produce the moment of excitement when the final form is revealed from previously unreadable arrangement of dots. By creating a framework for producing something meaningless, I'm foregrounding the specific structure of meaning-making itself rather than using the structure as a means to an end as well as the viewer's desire and even ability to find recognizable form regardless of my intention.

- Sarah Irvin

Sarah and I have been in conversation for almost 10 years, and this first collaboration answers questions with more questions. I do not know how to pinpoint Sarah's connect the dots (and the piece questions that very impulse!) It is the intimacy of a child's game and the vastness of a galaxy; it is humorous, absurd and chaotic. I was compelled by the punching of those 306 dots into the page, each pinpointing and yet not adding specificity. I drew 306 lines puncturing a veil of vibrant silkscreened color. It is like a mirror image, a flipped reflection of the same enigma, continuing to multiply and unfold.

- Anne C. Smith



Olivia Tripp Morrow & Emily Fussner

Beneath These Scars, 2022

Fine art print on Moab paper

13 x 19 inches

Signed edition of 25

\$250, Framed \$700

About the Work

Beneath These Scars is the first of a collaborative series exploring connection as an essential component of healing. Bone-like shapes are revealed in varying intensities against a dark monoprint backdrop referencing X-rays or pavement. Skeletal silhouettes echo the anatomical forms in colored pencil and metallic gold ink. For both artists, the physical body and healing are central to their conceptual and making practices. Embroidered directly into the paper, each artist constructed the shape of their own scars. The embroidered shapes subtly weave together layers of work created by both artists, further connecting the artists to their communal and individual healing.

Reflection on Collaboration

We first connected in 2020 through our shared experiences of imperfect skeletons, chronic pain, and healing—so we were intrigued by this opportunity to collaborate for the first time. We began with making monotypes. Using stencils, paint, and paper, we intuitively created compositions by working together across two gelatin plates side by side for each print. These monotypes became the starting point from which we built up additional layers with drawing, ink, and embroidery.

Initially, we divided the prints between us based on what we were most excited to explore, and we worked independently on multiple pieces until we were ready to swap or felt stuck on a particular piece. In our own studios, we consciously incorporated elements of one another's practice into our own, such as borrowed imagery (anatomical references) and actions (tracing shadows). The process of adding to and exchanging works in progress generated several pieces that were near completion until a favorite few emerged. The final element was embroidery, which we used to illustrate our own physical scars—a nod to the concept of healing and the physicality of the body that is present in both our practices. *Beneath These Scars* is the first completed work in this ongoing collaborative series.



**Omolará Williams McCallister & Jessica Valoris
(with David Norwood)**

a spot in the sun, 2022

Fine art print on Moab paper

13 x 19 inches

Signed edition of 25

\$250, Framed \$700

About the Work

In Spring of 2022, Jessica Valoris and Omolará Williams McCallister collaborated on an intuitive movement practice which was witnessed on camera by David Norwood. The movement took shape in response to an original soundscape crafted by Jessica Valoris from archival and original works. *A spot in the sun* is an iterative cartography that expands upon stills from that movement practice. Through use of sacred materials, ancestral techniques, and deep trust the artists explored themes of care and collaboration.

Reflection on Collaboration

Research — share space
Research — read
Research — move
Research — breathe
Research — touch earth
Research — return to ourselves
and each other

listen
let go
be
here now
in breath
in body

how do we show up to ourselves
to each other

hold be held

pause

reflect

let our hands lead us too
the wisdom of our ancestors

listen
let go

release it
release it

RELEASE IT



12001 Market Street, Suite 103
Reston, VA 20190
703.471.9242 | tephraica.org