



HUNTINGTON ARTS COUNCIL

## Interpretive Sights: Art in Facts



INTERPRETIVE SIGHTS:  
ART IN FACTS 7/21 - 8/27



CLOCKWISE  
TOP LEFT:  
LYVIA RIVERA,  
BOB QUINN,  
MELISSA JORDAN,  
BRYAN SANDHU,  
JULIANA KIRBY,  
JENNIFER SUTTA,  
NICHOLAS STIBGA



## Artist Biographies and Statements

With additional support from:



**Council on  
the Arts**

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Bette and Paul Schneiderman

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## About the Jurors

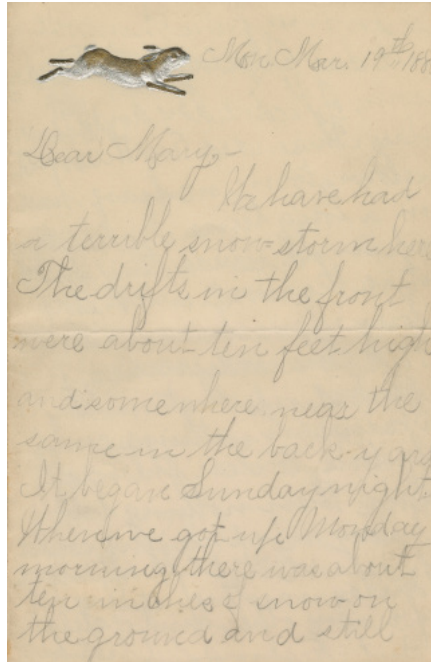
Lauren Brincat is the curator of Preservation Long Island, a regional organization with a mission to celebrate and preserve Long Island's diverse cultural and architectural heritage through advocacy, education, and stewardship of historic sites and collections. Lauren has worked in New York museums and historical societies for over two decades, specializing in exhibition and program development, curation, and collections management. She is currently the vice president of the Long Island Museum Association and a member of the museum advisory committee of the Bowne House Historical Society in Flushing, Queens. She previously held positions at the New-York Historical Society and the Museum of the City of New York. Lauren's current curatorial work emphasizes community and institutional collaboration across the region with initiatives such as the Jupiter Hammon Project and the Art of Edward Lange Project. Lauren is a graduate of the Attingham Summer School and holds a B.A. in History and Anthropology from the College of William and Mary and an M.A. from the University of Delaware's Winterthur Program in American Material Culture with a certificate in Museum Studies.

Wendy Curtis is the President and Owner of the Huntington Art Center, in Huntington, N.Y. and holds a BS in Photography from the Rochester Institute of Technology. Curtis has worked in galleries, photography studios and custom frame shops for over three decades. She has shown her own photographic and encaustic work in numerous galleries in Manhattan, Long Island and C.T, and her pieces reside in numerous private collections in the U.S and abroad. Ms. Curtis served on the panel of judges for the Town of Huntington, in curating works for public display on traffic signal boxes. On multiple occasions, she has also been a judge for the Huntington Camera Club, assisting the panel in critiquing over 1000 images from the area high schools, and awarding prizes from Nikon. Ms. Curtis is the creator and director of the Huntington Village Art Walk and curates her hall gallery at HAC. She also served as the sole judge and curator for the Islip Arts Council and Women Sharing Art Inc, for the show Mother Nature.

Karli Wurzelbacher is the Curator of The Heckscher Museum of Art in Huntington, New York, where she has organized exhibitions on modern and contemporary American artists including Connie Fox, Wood Gaylor, Courtney M. Leonard, Richard Mayhew, Helen Torr, and Amanda Valdez. She has worked at the Baltimore Museum of Art, the Hunter College Art Galleries, and the Columbus Museum of Art, Ohio. She contributed to the museum exhibition catalogues *Odyssey: Jack Whitten Sculpture, 1963–2017* (Gregory R. Miller & Co., 2018); *Joan Mitchell* (Yale University Press, 2020 ); and *Joseph Stella: Visionary Nature* (Delmonico Books, 2022 )



## Blizzard of 1888 Ephemera



*BLIZZARD OF 1888 EPHEMERA, 1888*  
Donated by Margaret Crossman  
Huntington Historical Society  
Archives 457c / 5-85-3676

"We have had a terrible snow-storm here. The drifts in the front were about ten feet high...they find that it is the worst snow-storm since 1719."

So wrote eleven-year-old Margie Crossman while snowbound on her family's farm in Lloyd Harbor. The "Blizzard of 1888," as it came to be known, struck the east coast of the United States on March 11th and lasted until March 15th, paralyzing communities from the Chesapeake Bay up into Canada. Huntington experienced the same hardships as communities up and down the coast with heavy snowfall, strong winds, and drifting snow making travel impossible and leaving residents snowbound in their homes until the roads could be cleared.

The March 17th issue of *The Long Islander* recounts the experiences of residents, stranded passenger trains, and the actions of business owners and others. Margie's letter to her friend Mary in western New York state provides a personal account of the storm. Margie, writing on March 19th, reports much of what she may have read in the newspaper. She writes that the trains got stuck in the storm and still were not running, there was no school all week, no mail and the telegraph wires were all down. For some reason, now unknown, the letter was never sent.



## Patty Eljaiek



### *Runaway Dress*

Blizzard of 1888 ephemera  
12"x16" flat, matted, unframed  
Mixed media hand embroidery  
on paper  
\$125.00

### **Contact:**

Instagram: @pattemade

### **Artist Statement:**

When I first saw the items, I was immediately drawn to the linegrie dress. Due to my latest work in embroidery, it would have made sense to go with my first look however, after reading the first hand account of the blizzard, I kept seeing a vast white palette with tiny blue ice crystals. During one of these daydreams, I thought about a dress that had lost it's way, floating from summer into a winter's day. Maybe it wanted to escape it's cedar chest and discover a different world, void of sunny skies and parasols. Can you imagine watching the snow fall through your window and realizing there's a dress swirling among the snowflakes?

### **Bio:**

As a mixed media artist Patty exhibits nationwide, in galleries from New York to California. Her work reflects her experience as a first generation American immigrant focusing on themes of belonging and identity and most recently exploring traditional fiber arts using contemporary, abstract designs and repurposed materials. She is inspired by everything and all of the images that pop into her head.



## Bridget Kaimis



*British Occupation of Huntington*  
Blizzard of 1888 ephemera  
Watercolor on Paper  
25" x 33" x 1"  
\$5,000

### **Artist Statement:**

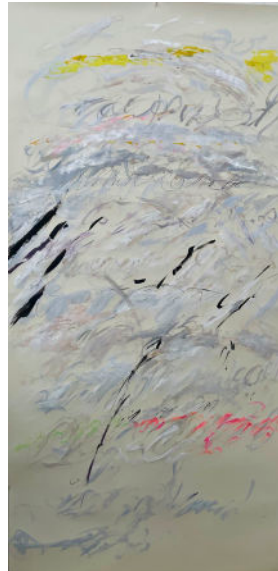
Bridget's locally inspired historical watercolor evokes the oppressive sentiment of the British occupation during the Revolutionary War.

### **Bio:**

Bridget Kaimis grew up in Northport, NY and spent a lot of time learning about the history of the area and expressing the feelings these events through watercolor paintings. Bridget has always been fascinated by local history, and Huntington Village during Revolutionary times especially provided great inspiration for her art.



## Marcia Miller



*Blizzard 2023*

Blizzard of 1888 ephemera

Acrylic on Paper

42" x 84"

\$450

### **Artist Statement:**

The letter depicting the blizzard of 1888 presented by the Huntington Historical Society in collaboration with The Huntington Arts Council is the inspiration for my drawing. The idea of gesture, energy, line and color is seen in the calligraphic iconography. Through brush work and mark making reveals an emotional content and the telling of a story.

### **Bio:**

"Marcia Nagel Miller is abstract painter. Born and raised in Brooklyn, N.Y., her first classes were at the Brooklyn Museum. She received a B.F.A. from C.W. Post College and spent a year abroad at the Tyler School of Art, Temple University, Rome, Italy. She attended Hunter College and earned an M.F.A. in painting. She continued her practice in NYC where she was involved in numerous shows and commissioned works. She currently lives and works on Long Island where she continues her practice."



## Lydia Rivera



### *Untitled Window*

Blizzard of 1888 ephemera  
Inkjet prints on vellum collaged  
with found vintage photographs  
and wood mounted on glass  
19 1/2" H x 25 L x 3/4 D in.  
\$150

### **Artist Statement:**

"I am specifically interested in telling the stories that have been silenced by history. Of ancestors like my own whose history has been buried by colonialism. Of women stifled for too long by a patriarchal society. Of our neighbors from another time whose photos and letters have endured only to reside in shoeboxes under beds or in a heap at an antique shop. My art attempts to tell and retell these stories visually, layering historical images and figures with present-day ones. This work includes recent photographs of Huntington landscapes layered with vintage portraits of individuals who may have experience this blizzard with Margie Crossman. As an artist I am drawn to the tactile nature of these processes. Combining these antique methods with modern technology, layering techniques and materials, brings depth to the story each image tells. This work is a part of my ongoing practice of visual storytelling through antique and digital photographic methods as well as a new element in my work, projections, which will create an environment where the viewer becomes a character of this moment in time cast against images of the past in a visual representation of our shared cyclic story."

### **Bio:**

Lydia Rivera is an artist and exhibition professional working and living in New York City and Long Island. After earning a BFA with a concentration in photography from Purchase College, State University of New York and an MPS from Pratt Institute in Arts and Cultural Management, she has continued to create and exhibit her own artwork in addition to assisting other artists, curators, collectors, galleries, museums and institutions with various exhibitions,



## Collection of Hair Jewelry



*19th Century  
Human hair, gold, silver, copper*

*BRACELET, Donated by Julia L'Ecluse George, Object #0000.1217*

*LOCKET, Donated by Mrs. John F. Wood, Object #0000.1337*

*EARRINGS & PIN, Donated by Harriet Lee, Object #0000.2059  
CHAIN, Donated by Mrs. Frederick Albert, Jr., Object #C1974.235*

Hair has a long history of being used as a token of remembrance. Because hair does not decay or lose its color, a lock of hair could become a tangible connection to a loved one in the face of death or distance. Although often associated with death and mourning, hair jewelry was also made to commemorate special events like a child's birth or simply a close connection to a friend or family member. Frequently braided or woven into jewelry, the person's hair became a symbol of everlasting connection. Hair jewelry reached its height of popularity in the nineteenth century before the widespread use of photography.

The pieces displayed in this exhibit represent a range of techniques and styles of hair jewelry, from a simple chain and locket, to an intricately woven and braided bracelet, and a set of three-dimensionally woven earrings and pins. The locket descended in the Wood family and the chain descended in the Oakley family. The bracelet and set of earrings and pin were donated by local women.

Though this practice of creating and wearing hair jewelry may seem unusual today, it reflects the eternal desire to keep loved ones close.



## **Galina Carroll**



*Oval*  
Hair/Mourning Jewelry  
Multimedia  
5.5cm x 4cm  
\$49.99

*Round*  
Hair/Mourning Jewelry  
Multimedia  
D-4.5  
\$49.99

### **Contact:**

Instagram@galinacarrolldesigns  
FB@galinacarrolldesigns

### **Artist Statement:**

I was using the Hair/Morning Jewelry, as my inspiration for small pendants. Black color still remains strongly associated with mourning across the world. I have saved the 1920th black silk dress from my grandmother and used it as a base for these group of pendants. The jet black vintage Japanese beads from flea market embroidered on top of the silk fabric and placed in different shape of metal frames. The pendants with black leather cord could be used as a mourning jewelry or any other occasion in our time.

### **Bio:**

Knitwear designer and textile artist, inspired by midcentury architecture and design, ethnic textiles and fashion, always looking for new project



## Elyzabeth Meade



*HAIR BALLS - IN MEMORIAM FIDO:  
DOODLE (2023)*

Hair/Mourning Jewelry

Multimedia

H15" x W5" x D5"

Price on Request

**Contact:**

@elyzabethmeade

@wiredchildmeade

**Artist Statement:**

HAIR BALLS - IN MEMORIAM FIDO: DOODLE is inspired by 19th c. hair jewelry, the extra large clock necklace of American rapper Flavor Flav. People wholeheartedly love and spoil their pets. The motion of dogs at play inspire the shapes and texture.

**Bio:**

"Using humble materials (recycled and found), I create art to awaken viewers to their connection to the natural community and the human environment. I further aim to amplify beauty. I'm playfully serious."



## Jennifer Salta



*Chrysalis*  
Hair/Mourning Jewelry  
Acrylic on Stretched Canvas,  
7" x 7" x 2"  
NFS

**Contact:**  
Instagram @jsalta\_

### **Artist Statement:**

If you look closely at the work you will see unicorns, sea shells and flowers. These are all some of my daughter's favorite childhood things. Her first hairs that she has carried on her head since infancy have been cut and preserved. This chrysalis marks a beginning and an end for her. A precious keepsake for me, her mother. My piece was hand carved from wax and cast in brass. I then took strands of my daughter's hair and wove it together placing it under a faceted rock crystal that is set in place."

### **Bio:**

Jennifer is a jeweler and artist who lives on the edge of Huntington Village with her family. Here she spends her days working in precious metal and her nights playing with paint and ink. Her work across all media is woven together with threads of whimsy that sit somewhere between old memories and daydreams.



## Pincushions



*PINCUSHIONS, c. 1900  
Attributed to Ella Jayne Conklin  
Hurd (1833-1917)  
Scallop shell, velvet, paint  
Donated by Emily Lee  
Object #0000.1244-1246*

Crafted from Atlantic Bay scallop shells and stuffed velvet, these novelty pincushions feature hand-painted floral and seaweed designs. Pincushions are helpful tools used to hold pins and needles in place while sewing. Although sewing was not as necessary as it had been in previous centuries, it remained a skill practiced by many young women in the turn of the twentieth century.

These pincushions were made by Ella Jayne Conklin Hurd using locally gathered shells that once thrived along the shores of Long Island. Ella and other local women ran a small enterprise making these pincushions, which they sold in Huntington and Brooklyn. Ella used the profits from these pincushions to help pay the mortgage on her house at 2 High Street, Huntington. She would later donate her house, now known as The Conklin House, to the Huntington Historical Society to be used as a meeting and exhibition space.



## Julianna Kirk



*Painterly Floral Platter*

*Shell Puncushion*

Fused Glass

14 x 5 x 1.5

\$200

### **Contact:**

Website: [juliannakirkglassartist.com](http://juliannakirkglassartist.com)

Instagram: [@juleskirkglass](https://www.instagram.com/juleskirkglass)

Facebook: [@Julianna Kirk](https://www.facebook.com/JuliannaKirk)

### **Artist Statement:**

The design qualities of artifacts historically goes back to the beginning of man. Indigenous people of all cultures adorned their weapons, utensils, and objects for personal beauty to levels of visual elegance. Through them we discover clues to the lives of our ancestors and heritage. I chose the scallop shell pin cushions from the early 1900's. I was drawn to the botanical designing used in this holder for sewing tools. It sparked imagery I identify with. In my practice I work with glass and create painted glass platters as functional and decorative objects. My ideas often come from bits of textile scraps I see in museums and on old home furnishing design all over on my journeys. So I look to the past myself for inspiration and a muse to create contemporary objects that hold things within them.

### **Bio:**

Kirk is an artist and art educator living on Long Island. She has been exhibiting for over 30 years and shows in our tri-state gallery circuit. She primarily works in glass but doesn't commit to just one medium. She applies anything that will enhance the imagery. Her visual influences are from travel, personal relationships and environmental issues. Although not usually large, Kirk's work carries a big punch in composition, color application and content. She has continued her glass study Post Masters in the U.S. and abroad. After her retirement she teaches glass as opportunities arise.



## Bob Quinn



*Stitch in Time*  
Shell Pincushions  
Black and White photo  
10" x 14" x 1"  
NFS

### **Artist Statement:**

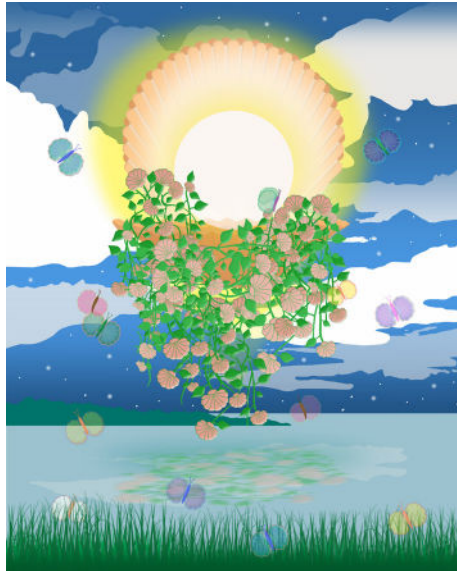
Immediately upon seeing the pincushions on display I thought of a black and white photograph I took of my grandfather at age 100. My grandfather was born in Hungary in 1893 and at the age of 14 he went to a trade school to learn to be a tailor. He immigrated to America in 1914 and during WW 1 he was stationed at Camp Upton on Long Island where he served as a tailor making military uniforms. He worked in the garment district in NYC until he retired at the age of 70. However, as seen in my photo, he continued sewing even at the age of 100 and during his lifetime "pincushions" were certainly a tool of his trade.

### **Bio:**

I have always been a creative person. During my professional life as an engineer I expressed my creativity through the design of custom machinery. Years later I redirected my talents towards creative black and white photography and more recently with designing and building large scale outdoor sculptures.



## Nicholas Striga



*Scallop Bay*  
Shell Pincushions  
Multimedia  
16" x 20"  
\$450

### **Artist Statement:**

"No matter what I create, from advertising campaigns to illustrations and graphic design, I am dedicated to making sure each and every piece stands out from the crowd."

### **Bio:**

"I am an Art Director, Creative Director with over 20 years of experience in advertising and free lance work. I have worked at one of the top NY AD Agencies creating ad campaigns for TV and print, from conception through finished product. During my career I have received numerous awards. I now share my knowledge and experience by teaching. I am an adjunct professor at CUNY Kingsborough and Queensborough College."



## Jo Wadler



Pins & Needles Ring  
Shell Pincushions  
Sterling Silver  
3/4" x 1"  
\$255

**Contact:**  
@jwjewelrystudio

**Artist Statement:** The "Pins and Needles" ring is a modern twist on the beautiful eloquent shell pincushions created by Ella Jayne Conklin and her friends. I was inspired from the clever, uniqueness of the use of shells, and decorated to hold pins for sewing. I'm a novice at sewing and recently took a class on how to hand sew a shirt. That's right, no machine. I was surprised at how many times I stuck my fingers. I was very concerned about ruining my fabric with blood that I thought of the beautiful pin cushions made from shells, and designed a pin cushion ring. It shows how many pins and the painstaking or pain-sticking work that goes into a garment without the use of a sewing machine and to keep your pins in a place to prevent you from sticking yourself.

### **Bio:**

I am an eclectic artist who loves fiber as much as metal, and experiments with other mediums so that I can express an idea or feeling that percolates in my head. I create jewelry and knitwear for the individual, not the masses. My inspiration comes from experiences that I have in the world, within nature, a walk, a conversation, or from history that I explore on a daily basis.



## Votes For Women, 1912



*VOTES FOR WOMEN, 1912*

Unknown donor

Huntington Historical Society

Archives 77.723

This photograph shows Rosalie Gardiner Jones (left) with Elizabeth Freeman (right), a militant English suffragette, as they traveled around Long Island with a "Votes for Women" wagon in the Spring of 1912.

Rosalie was the daughter of Dr. Oliver Livingston Jones and Mary Elizabeth Jones of New York City and Cold Spring Harbor. The other Jones women were conservative in their beliefs. In fact, Rosalie's mother was a committed anti-suffragist. Rosalie was unconventional for both her time and her social standing. She was drawn to the suffrage movement after attending an outdoor suffrage meeting in New York City in 1911. For the next two years she served as the Nassau County President of the National American Woman Suffrage Association (NAWSA). She raised awareness about the battle for women's suffrage by leading large groups of women on marches, or "pilgrimages" as she called them, including from New York City to Albany in 1912 and 1914 and from New York City to Washington, D.C. in 1913. The 1913 march to Washington won her nation-wide publicity and the title of "General Jones."

The women's suffrage movement was a complex campaign, interwoven with issues of civil and political rights for all Americans. Although women were not always united in their goals and methods for achieving women's suffrage, the passage of the Nineteenth Amendment in 1920 was a coordinated effort by tens of thousands of women across the country. Rosalie was a small, but significant part of that campaign and continued to work for other causes she believed in throughout her life.



## Stephanie Angelo



### *She Persisted*

Votes for Women photograph  
Mixed Media paper digital print  
glass  
9" x 11" x 2.5"  
\$200

### **Contact:**

Instagram @popartangel,  
Twitter @PopArtAngel,  
Facebook <https://www.facebook.com/popartangel/>

### **Artist Statement:**

My work deals with the overlap of history and modern times. This piece, "She Persisted", was inspired by the "Votes For Women", 1912 (Huntington Historical Society Archives 77.723) photograph. It champions the literal trek the suffragettes made to establish their equality and freedom to vote. A sliver of the countless women who fought for the right to vote are shown in the suffragette colors to ensure their names are memorialized and their struggle isn't forgotten.

### **Bio:**

"Stephanie Angelo is a visual artist born on Long Island, New York, and raised in Connecticut. History and contemporary events are two main themes that infiltrate her work. Traditional motifs are used in conjunction with the bright flat colors and the bold lines of the pop artists, combining older styles and forms of art with one that is distinctly modern. She graduated from Villanova University with a degree in Art History in 2002 and has also studied the arts at the University of Siena, Italy, University of Amsterdam, the Netherlands, and the School of the Museum of Fine Arts in Boston, Massachusetts. Currently, she lives and works both as an artist and art restorer in New York."



## Jo Wadler



### *Pussy Purse*

Votes for Women photograph

Wool

13 1/2" x 13"

NFS

### **Contact:**

@jwjewelrystudio

### **Artist Statement:**

After seeing the "VOTES FOR WOMEN" photo, and reading the article about Rosalie Gardiner Jones, I had an explosion of ideas. This struggle of women's rights is still not over. I saw the bag she was holding, and the first thought that came to my mind was to recreate a modern day version of the sack that Rosalie was holding that advertised "VOTE FOR WOMEN." I thought about how this can relate to present day. One of the biggest struggles women have right now is the freedom over their bodies, so the "Pussy Purse" was born. The slogan I embroidered, "My Uterus My Choice," is to reflect the way women are still being treated today. A hundred years after Rosalie Gardiner Jones protested and campaigned for women's rights, the struggle is still prevalent today in 2023.

### **Bio:**

I am an eclectic artist who loves fiber as much as metal, and experiments with other mediums so that I can express an idea or feeling that percolates in my head. I create jewelry and knitwear for the individual, not the masses. My inspiration comes from experiences that I have in the world, within nature, a walk, a conversation, or from history that I explore on a daily basis.



## Woodhull Young Boat Sketches



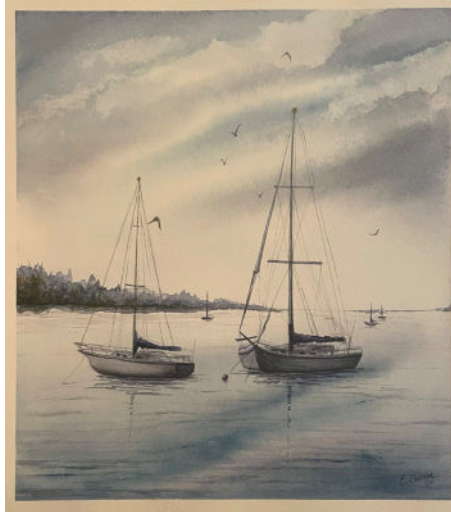
*BOAT SKETCHES, 1930s-1950s*  
*Woodhull Young (1910-1998)*  
*Paper, pencil, watercolor, ink*  
*Donated by Robert & Beverly Kis-*  
*sam*  
*Object #2021.49.1-7*

Woodhull Young was born in Halesite, Long Island in 1910 and grew up surrounded by boats and the water. At the age of fifteen, Woodhull worked at the Ketewomoke Yacht Club, above which he set up a small art studio. His high school art teacher recognized his talent and recommended that he study art at Pratt in Brooklyn, which he did the following year. After completing his studies at Pratt, Woodhull continued painting and worked out of a studio in Halesite. As an avid fisher and sailor, most of his work contains nautical and marine subjects. He took many odd jobs to support himself financially, eventually becoming the acting curator of the Vanderbilt Museum in Centerport for over 20 years.

Woodhull's friendly and loquacious personality made him a well-known figure around town. His studio became a popular spot for visitors seeking conversations and the opportunity to witness his artistic process. Just as guests were about to leave, Woodhull would pull one of these small sketches from the wall as a gift to the departing guest. Many people in Huntington treasure these "carte de visites," which Woodhull signed with three small dots in a triangular formation. These small sketches continue to be treasured by many people in Huntington.



## Elizabeth DeVaney



*The Still Harbor*  
Woodhull Young boat sketches  
Watercolor  
11" x 14"  
\$400

**Contact:**

Instagram @arts\_e\_75

### **Artist Statement:**

"My work is of every landscapes, ones I've sat in front of, and enjoyed. While I'm glad to have captured the comfort they've brought me, I hope you also get a taste of their beauty. The colors, lines, and shapes and the calm they evoke.

I was introduced to art at a young age by both of my parents who were artists. My body of work is diverse including landscapes, still life and portraits. I enjoy sharing my art process through painting demonstrations with my students."

### **Bio:**

I am an art teacher at a local high school for over 20 years. I enjoy working with multiple different mediums. My art is inspired from local landscapes and everyday encounters.



## Jan Guarino



*Tall Ships of Mystic*  
Woodhull Young boat sketches  
Watercolor  
18" x 22"  
\$350

### **Contact:**

"<https://www.facebook.com/jan.guarino.3>  
<https://www.instagram.com/jan-guarino/>  
<https://www.linkedin.com/in/jan-guarino/>"

### **Artist Statement:**

"Every painting I choose to paint focuses on the question ~ what drew me to this subject?

As I paint, I ask myself what inspired me to paint this? ... and then go where the answers lead me. It may be a place I visited during my travels, I will be called to a particular photo of a child or a pet that captures a moment, an expression, a posture. Or the way the light hits the horizon and falls upon the land, a shadow across a table ... light as it shimmers through the petals of a flower.

It is in that moment that I pause and realize I am overcome by a stirring, an ache ~ and I must paint."

### **Bio:**

"I am a graduate of the Fashion Institute of Technology and have been a graphic artist designing marketing materials for businesses for 40 years. I recently retired from graphic design to focus entirely on my painting and teaching career.

I SO enjoy teaching my watercolor techniques, theories and joy with all of my students. It is my hope that they find enjoyment in interpreting their world with paint, splatters, drips and color by embracing the unexpected and unplanned.

It also brings me great joy when a collector purchase one of my pieces - and I hope it brings them as much joy as I had painting it."



## Nicholas Striga



*Riding the Waves*  
Woodhull Young boat sketches  
Multimedia  
8" x 10.5"  
\$285

### **Artist Statement:**

"No matter what I create, from advertising campaigns to illustrations and graphic design, I am dedicated to making sure each and every piece stands out from the crowd."

### **Bio:**

"I am an Art Director, Creative Director with over 20 years of experience in advertising and free lance work. I have worked at one of the top NY AD Agencies creating ad campaigns for TV and print, from conception through finished product. During my career I have received numerous awards. I now share my knowledge and experience by teaching. I am an adjunct professor at CUNY Kingsborough and Queensborough College."



## White Cotton Lingerie Dress



LINGERIE DRESS, c. 1904  
Cotton  
Donated by Mrs. Harry McGrail  
Huntington Historical Society,  
Object #C1975.6

Women's fashion changed rapidly in the first two decades of the twentieth century. The lingerie dress, however, remained a staple in women's wardrobes, evolving in style over the years to keep up with the fashionable silhouette. These dresses were frequently unlined and made with simple lightweight cotton or linen fabrics, embellished with various techniques such as tucking, pleating, appliqué, embroidery, or lace insertions.

Women of all social classes wore lingerie dresses, which could be custom-ordered from the best couturiers in Paris, or sewn at home using a dressmaking pattern. Ready-to-wear versions were also available from most retailers. Access to sewing machines and the proliferation of mechanically produced lace—which was significantly cheaper than the handmade laces of the previous centuries—meant that more women could afford to wear this fashionable style.

This dress was worn by the donor's mother, who likely wore it to an informal summer afternoon event. Women often wore lingerie dresses to outings such as races, garden parties, boating events, and seaside promenades.



## Ann Fox



*You've Come A Long Way*  
White Cotton Lingerie Dress  
Paper Collage  
12" x 16"  
\$275

### **Contact:**

Instagram: @Annfoxcollage

### **Artist Statement:**

The lingerie dress caught my eye because I felt it needed a story. I created a life for it out of my collection of magazines from the turn of the twentieth century. In one picture I made the wearer a happy woman surrounded by children, husband, flowers and birds. In the other picture I liberated her from her corset and crinoline and showed her through the years, from doing housework in an apron to a going out in heels, stockings, hat and gloves, to her hippy days to the modern "anything goes" woman in bright clothes, baseball cap, animal print, fake fur. Women have come along way since 1904

### **Bio:**

I am a Long Island based artist who works mostly in paper collage. Although I've done watercolors and oils I love the feeling that moving bits of paper around a page gives me. I view bits of paper as precious things.



## Jan Guarino



*Lady Talk*  
White Cotton Lingerie Dress

### **Artist Statement:**

"Every painting I choose to paint focuses on the question ~ what drew me to this subject?

As I paint, I ask myself what inspired me to paint this? ... and then go where the answers lead me. It may be a place I visited during my travels, I will be called to a particular photo of a child or a pet that captures a moment, an expression, a posture. Or the way the light hits the horizon and falls upon the land, a shadow across a table ... light as it shimmers through the petals of a flower.

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"I am a graduate of the Fashion Institute of Technology and have been a graphic artist designing marketing materials for businesses for 40 years. I recently retired from graphic design to focus entirely on my painting and teaching career.

I SO enjoy teaching my watercolor techniques, theories and joy with all of my students. It is my hope that they find enjoyment in interpreting their world with paint, splatters, drips and color by embracing the unexpected and unplanned.

It also brings me great joy when a collector purchase one of my pieces - and I hope it brings them as much joy as I had painting it."



## Kathleen Gerlach



### *Nature's Lace*

White Cotton Lingerie Dress

Digital Photo, 14x17x1

\$250

### **Artist Statement:**

"The inspiration for my photo entry, "Nature's Lace," is the 1904 summer garden lingerie dress. The background greenery is like the simple dress fabric, where nature has embellished it with a delicate layer of embroidered lace, inserting a slight "V" in the center, and adding crystal beads that glimmer like jewels from the morning dew drops. This photo was taken during the summer, when the spider's web is at its most visible, dressing up the simple garden by creating the threads for it's magical lacy designs."

### **Bio:**

I am a retired H.S. Art teacher who is now enjoying my own artistic endeavors in photography. Most of my photos are inspired by the simple beauty of nature that surrounds us everyday. I like to get "up close and personal," capturing the uniqueness of textures, shapes and the interplay of light.



## Melissa Johnides



*Vintage Lace*  
White Cotton Lingerie Dress  
Pastel  
12" x 9"  
\$200

### **Artist Statement:**

I was both visually & socially motivated by a few of the pieces on display, but I decided to go with the lingerie dress because it brought to mind textures, lines, and femininity of days gone by. I thought those elements would be fun to play with for this piece.

### **Bio:**

As an artist I am inspired by the essence of life that exists in all things, as well as the design elements that make up those things. Photography and mixed media have always been the most playful, controllable, and rewarding mediums for me as an artist.



## Elyzabeth Meade



*HOWDOYOU DO (2023)*  
White Cotton Lingerie Dress  
Multimedia  
50"H x 25"W x 36"D  
Price upon Request

**Contact:**

@elyzabethmeade  
@wiredchildmeade

**Artist Statement:**

HOWDOYOU DO, circa 2253: Daily wear for an apocalyptic world; Plastic microfibers have infused and weakened bodily structure; Malnutrition depleted bodily mass; Estrogen mimicking plastics, lowering sperm count created true gender-fluidity; Rising water table requires flotation in daily wear; all-white necessary for extreme heat and lack of ozone layer; And yet, humans still want to dress up, adorn themselves, meet friends, and celebrate life."

**Bio:**

Using humble materials (recycled and found), I create art to awaken viewers to their connection to the natural community and the human environment. I further aim to amplify beauty.

I'm playfully serious.



## Gail Neuman



*ChokeHER in Black*  
White Cotton Lingerie Dress  
Beaded Jewelry  
15" x 12" x 7"  
NFS

**Contact:**

arts0857: Instagram  
Gail Neuman : Facebook

**Artist Statement:**

"This stunning statement piece is painstakingly bead stitched, one bead at a time in many different shapes and sizes all in black. In the end it replicates the fine lace, crochet, or tatting in the delicate lingerie dress of days gone by.

Viking Knit is a sturdier form of remembrance to hair jewelry. The fine silver wire woven with a firm silver core is then decorated with accents to remind the wearer of the labor of love that was woven into the piece."

**Bio:**

Gail Neuman is a Long Island based artist who uses many different materials to make her art. The work displayed here could have beads alone, beads with PMC (precious metal clay), sculpted wire or porcelain clay. Her other artistic endeavors could involve intaglio prints with her handmade paper and frames, steel wire trees in reclaimed wood frames to a combination of all of the above!



## Stephen Porpora



*Two Children on Gypsy Carousel*  
Pencil  
White Cotton Lingerie Dress  
6 3/4" X 10 1/4"  
NFS

### **Artist Statement:**

For 47 years, I have sketched an annual Christmas card. I used pen and ink until year 12 when pencil became my medium from then on. The subjects varied from portraits to landscapes and the usually were inspired by events of the preceding year. I also wrote a book illustrated by my sketches.

### **Bio:**

My entry in your show is one of these Christmas card sketches. It is pencil sketch of my sister Jeri and me on a gypsy carousel when we were kids. I did the sketch for Christmas 1999, the year that she was killed by a drunk driver and it was my very personal memorial to her. I was inspired by your display artifact of the Lingerie Dress. It inspired me to recall my sister Jeri's fondness white flowing dresses. She was wearing one of her favorites that day in 1949 on that gypsy carousel and I sketched it in all its (and her) glory.



## Bryan Sansivero



*The Living Room*  
White Cotton Lingerie Dress  
Photograph  
28" x 30" x 1"  
\$700

### **Artist Statement:**

My photography focuses on house interiors as well as exteriors shot on film. My work features found objects, and remnants of past family's lives. Often colorful, unusual, and surreal, these photographs include items that may be considered bizarre or unsettling. It is my desire to show a sense of mystery, by using nostalgia to trigger memories and evoke emotion. The viewer may question one's own life, mortality, and where we and our things end up in the future. By shining a light into these dark spaces it can be like stepping into another time or dimension. They reveal a kind of lost dream world.

### **Bio:**

I am a photographer of abandoned houses and buildings. My photographs have an emphasis on what's left behind, and the mystery over why the family history is left behind to decay. My work has been featured in dozens of publications including the cover of The New York Times.



## Madeline Tomei



### *Kickstart*

White Cotton Lingerie Dress  
Pen & Ink on toned tan paper  
12x16 matted and framed  
\$25

Contact:

@the.port.of.folios on instagram

### **Artist Statement:**

During the turn of the century, women were placed in strict roles, defined by their gender. At the time, women were seen as inferior to men, and as a result, femininity became synonymous with weakness. My piece was made to challenge this stereotype. My drawing depicts a woman who was heavily inspired by the iconic Gibson girl. She is wearing the lovely lingerie dress with a chunky pair of platform combat boots. Her delicate dress and demeanor encapsulate the essence of femininity of the time, while her boots make her appear more aggressive and fierce. She is able to reclaim traditional femininity as something to be seen as strength, rather than a weakness. Additionally, she is featured on a copy of Life magazine, in support of women's suffrage.

### **Bio:**

I am a rising senior at Commack high school. I have always been deeply passionate about the arts for my entire life. I take heavy inspiration from other creative people, specifically storytellers and cartoonists.