

Ami Park  
Amy Supton  
Ann Cofta  
Denise Sfraga  
Dong Hee Lee  
Eunju Kang

Hyo Jeong Nam  
Jackie Shatz  
Karen Fitzgerald  
Katy Martin  
Mary Pinto  
Mary Tooley Parker

Michal Shapiro  
Natali Bravo-Barbee  
Natalie Giugni  
Stephanie S. Lee  
Sueim Koo  
Tina Seligman

# In Presence, We Persist

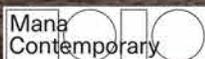
**3.15 - 3.29.2026**

Reception | Sunday, Mar. 15, 3 - 5 pm

The **Garage** Art Center



**SPACE G NY**  
AT MANA CONTEMPORARY



Space G at Mana Contemporary  
888 Newark Ave. #223  
Jersey City, NJ 07306

#### Gallery Hours

Monday - Friday: 11am - 5pm

Sat. by appointment (contact 917-974-8732)

# In Presence, We Persist

**3.15 - 3.29.2026**

Presented in March, *In Presence, We Persist* reflects on what it means to continue—to remain present and move forward—within an art world shaped by material pressures and competition.

For women artists who are also professionals, educators, and caregivers, persistence is not abstract—it is lived. This exhibition honors that shared reality. The artists gathered here do not stand alone; they stand together, supporting one another as friends, colleagues, and fellow creators.

Foregrounding presence as both commitment and care, the exhibition reveals art as a form of collective endurance—a social safety net built through community.

It is especially meaningful that artists from Queens reunite at Space G within Mana Contemporary, extending artist-centered values beyond geographic boundaries.

## Participating Artists

Ami Park

Amy Supton

Ann Cofta

Denise Sfraga

Dong Hee Lee

Eunju Kang

Hyo Jeong Nam

Jackie Shatz

Karen Fitzgerald

Katy Martin

Mary Pinto

Mary Tooley Parker

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Natali Barvo-Barbee

Natalie Giugni

Stephanie S. Lee

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Tina Seligman

The  Garage Art Center

  
SPACE|GINY  
AT MANA CONTEMPORARY

Mana  
Contemporary 

Curated by The Garage Art Center | Sponsored by Space G at Mana Contemporary

## Ami Park

**Ami Park** is a New York–based artist working primarily with textiles and site-responsive installation. Originally from South Korea, her practice examines how bodily awareness, emotion, and cultural memory are structured through material systems. Approaching textiles as sculptural and spatial architecture, Park uses repetition, tension, and accumulation to translate internal states into physical form.

Park has exhibited at The Bronx Museum, CICA Museum, The Kube Art Center, Garage Art Center, MoMA PopRally, and Pen + Brush, among others. She is a recipient of the Bronx Museum’s AIM Fellowship and has completed residencies at LMCC Arts Center, the School of Visual Arts Bio Art Residency, and Prairie Ronde. Her work has been supported by CERF+, The Puffin Foundation, NYFA, and Creatives Rebuild New York. In 2026, she will present a two-person exhibition at the NARS Foundation and group exhibitions at Mana Contemporary and BronxArtSpace. Her upcoming residencies are at Stove Works (Tennessee) and Oak Spring Garden Foundation (Virginia). She lives and works in Queens, New York.

Her work explores the interconnectedness of the human mind, emotions, and objects—not as symbolic representations, but as forces that resonate through material presence. Through stitching, knotting, binding, and suspension, Park investigates how personal and collective experiences are absorbed, held, and released within the body and its surroundings. Influenced by her immigrant experience, she is particularly interested in how perception and identity are shaped through unseen labor, habitual gestures, and inherited systems.

Park’s installations often respond directly to their sites, incorporating found or donated materials such as clothing, hosiery, and everyday textiles. These materials carry lived histories, allowing individual narratives to remain embedded within the work while forming larger spatial structures. Her practice situates textiles beyond craft or surface, positioning them as a language of structure, gravity, and psychological tension.

For more information, please visit [www.ami-park.com](http://www.ami-park.com).



### Fluid

2025 | 18" H x 29.5" W

Cotton rope, yarn, and fabric on canvas



### Small Dreams V & VI

2025 | 7" H x 5" W each

Cotton rope, yarn, and fabric on canvas



### Inside Out

2025 | 50" H x 17" W

Yarn, fabric, and foam

## Amy Supton

Born in the Bronx, Amy Supton (formerly Amy Vietze) began working with fiber arts in preschool, learning techniques that would become foundational to her multifaceted artistic practice. After formative years in Detroit, Berkeley, and Nashville (1965–1984), she became an active member of the Nashville crafts community, exhibiting at respected venues and having her work acquired by institutions including the Tennessee State Museum.

Combining fiber arts with ceramics, Supton developed a distinctive visual language shaped by experimental firing techniques and the influence of the women's movement. In 1984, she relocated to New York City, where she taught creative arts to special needs children for 25 years while continuing to expand her studio practice through painting, pastels, and sculpture. She is now a full-time artist based in Queens, New York.

My practice is rooted in a meditative dialogue with nature and the physical essence of my materials. I find my muse in the quietude of the outdoors—the fragrance of the air, the rhythm of a walk, and the organic architecture of plant life. My work is a tactile exploration; I am drawn to the colors, textures, and the visceral sensuality of fiber against my skin.

My artistic evolution began by reclaiming fiber art from the realm of 'women's work' and transforming it into female imagery. In recent years, my focus shifted toward themes of aging and the beauty of wilting. This reflection, coupled with the isolation of the pandemic, inspired a definitive mission: to distill a fifty-year archive of collected yarn, thread, and cloth. This journey began with a series of monumental weavings—White, Red, Orange, Green, and Purple—each dedicated to a Goddess embodied by her color.

Today, I work with natural and undyed fibers, sifting through every stash and basket to find the perfect arrangement. These pieces are a map of my life, incorporating materials sourced from across the globe—from Tennessee and New York to Greece and Mexico. Woven on a loom using tapestry and rug techniques—including rya knots, soumak, and chaining—these works are 'unbearably tactile.' They serve as both a sensual experience and a meditative archive of a lifetime spent in fiber.

For more information, please visit [www.instagram.com/amy.supton](https://www.instagram.com/amy.supton).



**Gaia, goddess of nature,**  
2025 | 31" H x 22" W x 8.5" D  
Natural dyed wool, undyed natural fibers,  
smoked ceramic ruffles, backed and stuffed

# Ann Cofta

**Ann Cofta** is a textile artist whose work has been exhibited in group exhibitions locally and nationally, alongside seven recent solo shows in New York City. She has received numerous residencies, including ArtCrawl Harlem on Governors Island (2025), Openings in Lake George, AlterWork Studios in Long Island City, and a 2023 fellowship with Transborder Art on Governors Island. Her work has been featured in publications such as *Brooklyn Paper*, *Greenpointers*, *Queens Chronicle*, *New Haven Independent*, and *CanvasRebel Magazine*. Cofta lives in Queens and maintains a studio in Greenpoint, Brooklyn.

In her rotary phone series, Cofta continues her exploration of the relationship between objects, time, and memory. These fabric constructions depict familiar imagery that evokes a shared cultural past—objects whose design remains iconic despite technological change. The curved, uneven lines of her compositions introduce movement and vitality to otherwise static subjects.

Material and technique are central to the work. Quilting and layered fabrics create texture and dimensionality, while the irregularity of hand stitching foregrounds the presence of human touch and honors the traditions of textile art.

For more information, please visit [www.anncofta.com](http://www.anncofta.com).



## Rotary Phone Series (from the left)

One Moment, Please...  
Goodbye  
Who's Calling  
Hello!

Wrong Number  
This Number Is No Longer In Service

2025 | 18" H x 18" W each  
Fabric, batting, thread and paint  
with hand quilting and appliqué

## Denise Sfraga

**Denise Sfraga** is a New York based artist working in a variety of genres including painting, collage and photography. Born and raised in Brooklyn, New York, she received her Bachelor of Fine Arts and Master of Fine Arts in Photography from Long Island University, C.W. Post College. Her work has been exhibited at M. David & Co., McKenzie Fine Art, The Pelham Art Center, Ely Center of Contemporary Art, The Painting Center, LABspace, Centotto, The Garage Art Center, Calandra Institute and Art Cake as well as other unique venues.

Nature has long been central to Denise Sfraga's creative practice. As both visual artist and gardener, she understands the garden as a living system shaped by care, time, and resilience. Observing germination, growth, decay, and renewal, she reflects the full life cycle of plants— processes that mirror human experience: labor, loss, care, and continuation. The garden becomes both source and metaphor, where persistence unfolds through sustained attention and tending.

Working across painting, photography, and collage, Sfraga builds an evolving vocabulary of organic forms, layered textures, and earthen tones grounded in close engagement with the natural world. Each work carries a quiet, meditative presence—honoring the cultural and symbolic histories embedded in plant life while conveying a subtle spiritual resonance rooted in material process.

Her understanding of persistence extends into artistic community. Particularly for women balancing creative, professional, and caregiving roles, endurance becomes an ongoing act of commitment. In this exhibition, presence is not simply physical—it is ethical and communal. Like plants growing in shared soil, the artists here sustain one another through collective care and effort.

For more information, please visit [www.denisesfraga.com](http://www.denisesfraga.com).



**Dryad**  
2025 | 24" H x18" W  
flashe, photographs on paper mounted  
on wood panel



**Shangri-la**  
2025 | 24" H x18" W  
flashe, photographs on paper mounted on  
wood panel

## Dong Hee Lee

**Dong Hee Lee** is a New York–based installation artist whose practice centers on the creation of life through abstract, biomorphic forms. She received her MFA from Long Island University, where she was awarded the Dean’s Award, and has presented numerous solo exhibitions, including *Breath of Life* (Mineola Memorial Library, 2024) and *Egg* (The Garage Art Center, 2022). Her work has been widely exhibited in New York and internationally, and featured in publications including *The Washington Post*, *Hyperallergic*, and *Artnet News*.

Lee constructs intricate webs of circular forms using molten synthetic glue, referencing cells and interconnected systems. Inspired by the human egg as a symbol of origin and generative power, her membrane-like accumulations evoke gestation, transformation, and unity. Suspended between fragility and strength, these translucent structures reflect on both physical and spiritual existence.

Through repetition and accumulation, Lee invites viewers to contemplate the mystery of shared, invisible beginnings—offering a space of wonder grounded in material process and organic form. In this black-and-white grid, the alternating panels evoke cellular division and connection. Each organic form appears independent, yet it gains meaning through its relationship with neighboring forms, creating a unified structure. Through repetition and contrast, the work reveals a quiet but resilient force of persistence. Within the context of Women’s History Month, it symbolizes generative power, care, and the collective endurance built through often unseen labor.

For more information, please visit [www.artistdongheelee.com](http://www.artistdongheelee.com).



**Cell division 1 & 2**  
2013 | 22" H x 22" W each  
Blind Embossing on paper

## Eunju Kang

**Eunju Kang** was born and raised in Daegu, Korea, and moved to California with her family as a teenager in the 1970s. Since the early 1990s, she has lived and worked in New York City, focusing on painting and printmaking. She currently maintains a studio in Jersey City.

Kang earned her fine art degrees from the University of California, Santa Barbara, and ArtCenter College of Design in Pasadena. She has received residencies at the Fine Arts Work Center in Provincetown, the Virginia Center for the Creative Arts, and the Vermont Studio Center, along with a scholarship to the Bob Blackburn Printmaking Workshop in New York City. She has taught at the Los Angeles County High School for the Arts, ArtCenter College of Design, and the School of Visual Arts.

Kang has been devoted to monoprinting since 1980, describing it as an intuitive process shaped by spontaneity—where intention and surprise coexist. In February 2024, she was awarded a Pollock-Krasner Grant for Printmaking at the Fine Arts Work Center. The large monoprints presented here were created during that two-week residency, marking a meaningful return to Provincetown.

Rooted in her ongoing engagement with nature, particularly plants and flowers, Kang gathers impressions from her surroundings and transforms them into layered abstract compositions. The vertical format of these works suggests movement and growth, reflecting rhythm, memory, and the passage of time.

The still life painting is a more recent work, inspired by flowers gathered from a friend's garden upstate. Seeking the simplicity and immediacy of a chalkboard drawing, Kang places the same bouquet side by side as it gradually withers, recording different stages of change. As time passes, the work reflects on impermanence while acknowledging nature's enduring integrity and quiet beauty—an ongoing meditation on memory, transformation, and resilience.

For more information, please visit [www.eunjukangarts.com](http://www.eunjukangarts.com).



**Gift from Lela**  
2025 | 48" H x 36" W  
Mixed media on wood panel



**Pink Blossom Memory**  
2024 | 48" H x 36" W framed  
Monotype on Stonehenge paper



**Provincetown 2**  
2024 | 48" H x 36" W framed  
Monotype on Stonehenge paper

# Hyo Jeong Nam

**Hyo Jeong Nam** is a Korean-born artist, living and working in New York. She received her M.F.A at Pratt Institute in New York and B.F.A from Kyonggi University in Korea. Since she graduated from Pratt, she had eight solo shows. In 2013, she had solo show at Yegam Art Space and a two person show at AHA Fine Art. She also participated in many group exhibitions in other galleries, museums and art fairs in US and Korea, such as Kips gallery, SICCA, Chashama, Scop art Fair, Red Dot Art Fair and Fountain Art fair. She was a resident at gallery Affero, Ox-Bow and Vermont Center with a full scholarship.

My work begins with breaths. As observing its gentle influx and release, I translate this fundamental movement into line. A looping pattern emerges naturally, guided by the breath's own rhythm. It moves with the energy of life, the passage of time, and the body's quiet cadence- sometimes regular, sometimes irregular. This perpetual rise and fall are life's essential rhythm; in its repetition, we find life's enduring pattern.

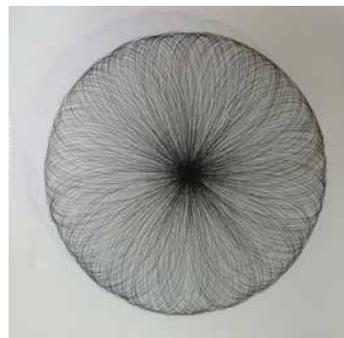
I work with a fountain pen and ink. Each dip into the ink creates a distinct beginning and end. The initial lines are subtle and light. As I continue, the marks accumulate and overlap, slowly gaining strength and definition on the surface. This layering visualizes the passage of time, embodying the patience, repetition and the quiet intensity of the process. Itself.

In '*Heredity*', I capture the endless effort and endurance of daily existence. The work embraces both regularity and irregularity, accepting each state as it is. Through piece like '*Reflect As It Is*' and '*Reflection*', I seek to express a state of mindful awareness- a space where, by observing the patterns of our own nature, we can see ourselves clearly.

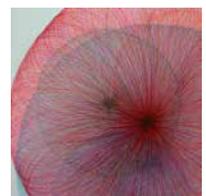
For more information, please visit [www.hjnam.com](http://www.hjnam.com).



**Heredity III**  
2026 | 30" H x 40" W  
ink on canvas



**Reflection**  
2025 | 24" H x 24" W  
ink on canvas



**Reflect As It Is**  
2025 | 14" H x 14" W  
ink on canvas

## Jackie Shatz

**Jackie Shatz** is a sculptor who approaches her work like a painter, creating wall sculptures that expand into space while compressing figures and fragments. Her imagery—swimming, floating, and transitional gestures—suggests anticipation, hesitancy, or transformation. Influenced by Medieval art, her work obscures meaning like dreams.

Using ceramic, paper, bronze, and collage, Shatz starts with a drawn figure—often inspired by historical or contemporary paintings—which evolves into a three-dimensional clay form. The process is intuitive, involving layering, painting, and reworking older pieces. Her work is never truly finished until it feels complete.

Shatz has received grants from the Gottlieb Foundation, the National Endowment for the Arts, and the Tree of Life, along with a residency at the Kohler Arts/Industry Program. She has exhibited at Susan Eley Gallery, LaiSun Keane Gallery, Zurcher Gallery, The Dorsky Museum, Garrison Art Center, and Carter Burden Gallery, among others. As an independent curator, she has organized exhibitions at The Art Center (St. Petersburg), Hampden Gallery (U. Mass Amherst), Freedman Gallery, and Governors Island. Her collaborations include installations at Wave Hill and the Morris Museum, and her large-scale outdoor sculptures have been displayed at Columbus Circle and Henry Street Settlement. She has a strong connection to alternative and artist-run venues.

Her work has appeared in the New York Times, Art News, Village Voice, Room (a Sketchbook for Analytic Action), Art Spiel, Shout-Out Miami, and “*How to Say It? Symbiosis as Inter-Ship*” (Mieke Bal), *Symbiotic Posthumanist Ecologies in Western Literature, Philosophy, and Art. Towards Theory and Practice* edited by Peggy Karpouzou and Nikoleta Zampaki, published by Peter Lang.

For more information, please visit [www.jacquelineshatz.com](http://www.jacquelineshatz.com).



**Galloping Horse**  
2025 | 5"H x 10"W x 3"D  
Ceramic and paint



**Daphne**  
2019 | 14"H x 12"W x 10"D  
Ceramic and paint



**Floater 3**  
2020 | 8"H x 7"W x 4"D  
Ceramic and paint

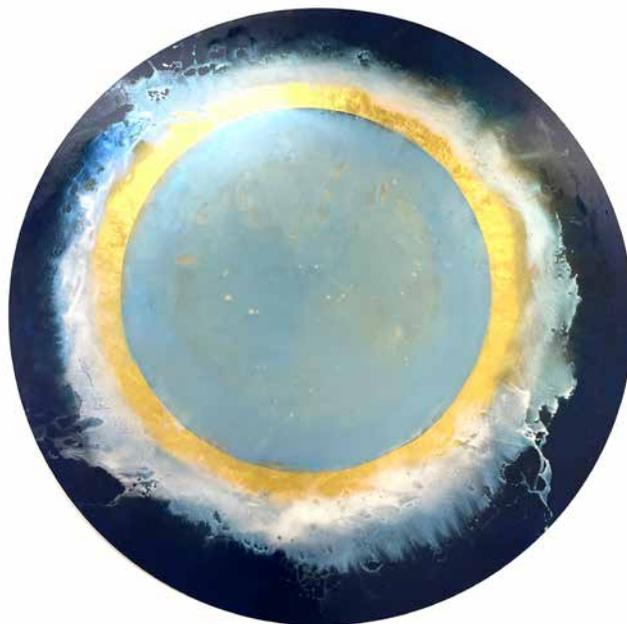
# Karen Fitzgerald

## Karen Fitzgerald

Karen Fitzgerald was raised on a dairy farm in central Wisconsin. It is this early, close association with the natural world that threads through her work. Fitzgerald's work has been exhibited at the Rahr-West Museum (1980), Milwaukee Institute of Art & Design (1981, 1999), Queens Museum of Art (1987, 1995) Islip Art Museum (1994, 2000), the University of Arizona – Tucson (1997), the United Nations in NY (1997), Milwaukee Institute of Art & Design (1981, 1999), and the Fort Wayne Museum of Art (2020). Her work has received funding from the Queens Community Arts Fund (1999, 2000, 2007, 2020), the Greenwall Foundation (1999), New York Foundation for the Arts (2021), and the Women's Studio Workshop (1999). Memorial Sloan Kettering Cancer Center commissioned her. The work resides in the permanent collections of the Fort Wayne Museum of Art, and the Special Collections Libraries of Princeton, Berkeley, UW-Milwaukee, and William & Mary College. She completed 3 large exterior commissions in NYC, including a 54 x 40' mural in collaboration with the Urban Assembly for Green Careers. She is a master teaching artist and works with a wide range of institutions on a variety of educational issues. She earned a BFA from the University of Wisconsin – Milwaukee (1979), an MFA from Hunter College (1985), and an M.Ed. from Teachers College (1990), Columbia University. She lives and works in Western Queens, NYC.

*Heart of the Moon* presents a sea of blue. On close inspection, we find the moon, a full-bodied presence within sky blue waters. While the moon cycles through its various incarnations – the sliver of a crescent, the half coin, the full-bodied, glowing orb, an empty sky – we know it persists. Even as an absence during its “new moon” phase, she is with us always. The heart of our Moon is its constancy, the pluck of its presence. As she persists, so do we. Her heart extends to us this essential inspiration; be present, be persistent.

For more information, please visit [www.fitzgeraldart.com](http://www.fitzgeraldart.com).



**Heart of The Moon**  
2025 | 42" Diameter  
Oil paint, mica, 23k gold  
on yupo mounted on panel

## Katy Martin

**Katy Martin** is a multidisciplinary visual artist whose work integrates painting, photography, performance, film, and video.

Her work has been exhibited at major institutions and galleries, including Galerie Arnaud Lefebvre (Paris), Fergus McCaffrey Gallery, MoMA, Anthology Film Archives, PPOW Gallery, The Tribeca Film Festival (New York), The Philadelphia Museum of Art, The Harvard Art Museums (Boston), Galerie Forum Am Meer (Berlin), Green Dog Arts (Belfast), and The Shanghai University Art Museum, among others.

Deeply influenced by Chinese painting, Martin first traveled to China in 2005 to present her films at the Shanghai Duolun Museum of Art. Over the next decade, she collaborated with a Shanghai film curator to showcase American film and video in China (MoCA Shanghai) and Chinese media art in the U.S. (Anthology Film Archives, Thomas Erben Gallery). In 2008, she was invited by the Metropolitan Museum of Art to create a new work based on an artist in their collection. She chose the 17<sup>th</sup> century Chinese painter, Bada Shanren, and she's been influenced by his art ever since. In 2016, she was an artist-in-residence in the Chinese painting department at Shanghai University.

Additionally, Martin has produced two films about Jasper Johns. She is represented by Galerie Arnaud Lefebvre in Paris.

I'm standing between two related paintings I've made – the one behind me is on canvas and the one I'm holding up in front of me is on translucent gauze. As I move, the lines blur and the shapes they make change. My body disappears to make way for something else.

For more information, please visit [www.katymartin.net](http://www.katymartin.net).



**Ghost Stories #8405**

2025 | 47" H x 36" W

Inkjet print

(pigment inks on Hahnemuhle Fine Art canvas)

## Mary Pinto

Working with alternative photographic processes, as well as monotype, collage and artist books, **Mary Pinto** creates works on paper that explore themes of wonder and comment on the interdependence of humans and the natural world. Based in Queens, NY, she has exhibited her work nationally at institutions including the Steinberg Museum of Art, Culture Lab LIC and Ohio State University. Pinto's practice has been recognized with residencies at the Virginia Center for Creative Arts and the Openings Collective, and she is a two-time recipient of the Queens Council on the Arts New Work Grant in addition to a 2025 grant from the Queens Art Fund. Her work was featured in ArtSpace magazine's "Five of the Best Artworks from Photo L.A." in 2017.

In addition to her studio practice, Pinto curates exhibitions that center community engagement and inclusivity. In 2016, she organized a permanent installation of works by 19 artists for The Fortune Society through Art Connects New York. She holds an M.F.A. from Bard College's Milton Avery Graduate School of the Arts and a B.A. in Spanish from the University of Delaware.

In "Factory Garden", I used surplus metal stencils collected from an historic lighting factory in Queens to make photograms printed on color photographic paper. This collage is part of "Local Patterns", a series that invites reflection on the shifting landscape and layers of history present in the rapidly changing neighborhoods of NYC. The steel and aluminum source materials provide a link to the manufacturing sector and its workers, as well as to the influx of new construction in the city. The industrial stencil shapes are reminiscent of textile patterns from a world of cultures. Work from "Local Patterns" was exhibited in the gallery and showroom of Edison Price Lighting, in Long Island City in 2019.

"Evergreen in Wildfire" and "Tree with New Leaves" use collage and mixed media to explore themes of wonder and comment on the interdependence of humans and the natural world. In these works, I am influenced by environmental writers who emphasize the intelligence of plants as subjects rather than objects, and who urge a reconsideration of our relationship with nature. Rather than viewing nature as an inexhaustible source to be consumed, I imagine a dynamic community of sentient beings that we are meant to learn from through curiosity and connection.

For more information, please visit [www.marypinto.com](http://www.marypinto.com).



**Factory Garden**  
2018 | 24" H x 36" W  
Chromogenic photogram collage



**Evergreen in Wildfire & Tree with New Leaves**  
2022 | 12" H x 9" W each  
Chromogenic photogram collage with watercolor  
and gardening catalog pages on paper

## Mary Tooley Parker

**Mary Tooley Parker** is a textile artist recognized for her innovative approach to hooked rug making, transforming this indigenous American folk art into fine art. With a BFA in Dance from NYU's Tisch School of the Arts, she transitioned from a career in dance and art production at *Vanity Fair* and *GQ* to a deep exploration of textiles, eventually leading her to the American folk art of rug hooking. Her work pushes the boundaries of traditional craft, incorporating unconventional materials and techniques to create expressive, dimensional pieces meant to be viewed as art rather than functional rugs.

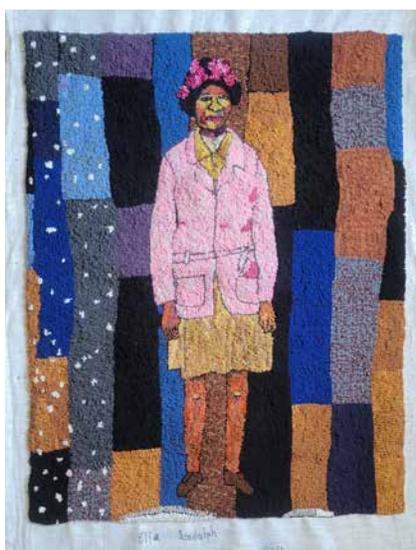
Parker's work has been exhibited internationally including New York, London, and Denmark and is held in public and private collections. She is honored to have been awarded NYSCA/NYFA fellowships in 2015 and 2024. Art critic John Yau recently wrote a review of her work in *Hyperallergic*.

I first saw a group of stunning quilts made in Gee's Bend, Alabama, at the Whitney Museum in New York in 2002. I was deeply moved by the exhibit; by the visual impact of the quilts, and the utilitarian materials used to make them. They were examples of the make-do traditions of great folk art, where the maker works with what is on hand, with the simplest of tools, and creates art. Over the last 12 years, I have been creating a series of portraits of the women who made these quilts, to celebrate their unique artistry. I believe the names of these individuals should be known, as other great artists are acknowledged. My medium is traditional rug hooking; pulling up loops through a backing using a simple hook. This work offers me a strong connection not only to the fibers running through my fingertips, but also to the women who used this medium and other fiber mediums to express themselves during difficult times and with limited materials.

For more information, please visit [www.marytooleyparker.com](http://www.marytooleyparker.com).



**Aolar Carson Mosely,**  
**Gee's Bend Quilter**  
2024 | 15" H x 15" W  
Hooked tapestry



**Ella Bendolph,**  
**Gee's Bend Quilter, in Klimt**  
2024 | 40" H x 33" W  
Hooked tapestry



**Amelia Bennett,**  
**Gee's Bend Quilter**  
2024 | 15" H x 15" W  
Hooked tapestry

## Michal Shapiro

**Michal Shapiro** is a Queens-based artist whose creative journey began in childhood, influenced by her mother, also an artist. Art supplies were her toys, and drawing became a natural pastime. She later earned both her BFA and MFA from Queens College.

Shapiro's work has been featured in films, commercials, and most notably in the TV series *Mad Men*, where her painting *Butternut* was displayed in the main character's office for three seasons. For the past 26 years, she has focused on working with recycled materials, transforming castaway objects, gift wrap, and her favorite medium—recycled supermarket styrofoam trays—into thought-provoking art.

Like so many women before me, I am the cook in my household. But unlike my predecessors, the materials that accompany this labor today are often disposable, synthetic, and persistent—food packaged on Styrofoam trays that will not naturally degrade.

Twenty-seven years ago, I stopped throwing those trays away. They accumulated quickly, and I began using them as material. What I create is abstract; the work does not depict food, kitchens, or grocery stores. Yet each piece is inseparable from daily domestic ritual—it is the product of countless meals lovingly prepared and shared.

*Fargo* is an early work in which I explored the three-dimensional potential of this medium. The first layer consists of flat, pre-painted, and textured sections that fully cover the canvas. Wanting to move beyond surface alone, I incorporated the tray's molded contours, stacking them into a second layer that forms a subtle bas-relief pattern. Through this process, material once designed for disposal becomes structural, tactile, and enduring.

There is an irony in how this work is often received. When exhibited in shows devoted to recycled materials, it is sometimes overlooked precisely because it does not look recycled. This raises an ongoing question for me: can transformation be so complete that its origin disappears—and if so, what does that say about value, visibility, and labor?

For more information, please visit [www.michalshapiro.com](http://www.michalshapiro.com).



**Fargo**  
2007 | 30" H x 40" W  
Recycled styrofoam and acrylic  
on canvas

# Natali Bravo-Barbee

**Natali Bravo-Barbee** (b. Córdoba, Argentina) is a multidisciplinary artist working across photography, sculpture, and alternative photographic processes. Her work explores memory, migration, motherhood, and care through cyanotype, instant photography, installation, and paper-based forms. Drawing from domestic materials and personal archives, Bravo-Barbee transforms everyday objects into records of lived experience. Her work has been exhibited at institutions including the Mattatuck Museum, Flushing Town Hall, Queens Botanical Garden, York College Fine Art Gallery, and Galerie Lucida, among others. She has received support for her feminist and advocacy-driven practice through various grants and residencies and will participate in an upcoming residency on Governors Island in Spring 2026.

These cyanotype flowers appear delicate, quiet, almost ornamental. Framed and spaced apart, they rest on the wall like individual presences rather than a single chorus. Yet each flower stands as its own advocate.

Handcrafted through the cyanotype photographic process, the flowers are shaped through a method that requires time, exposure, and care. Sunlight activates the image; water fixes it. What might seem fragile is, in fact, the result of endurance.

I use cyanotype as a symbolic gesture to honor the memory of women who are no longer with us, each bloom carrying an individual story. The flower, long associated with honoring the dead, becomes a site of agency. Made of paper — a material easily torn, discarded, or overlooked — each bloom asserts its right to exist.

Individually, these flowers act as quiet advocates for women's rights; together, they form a constellation of voices, reminding us that advocacy can be tender, persistent, and quietly unyielding.

For more information, please visit [www.natalibarbee.com](http://www.natalibarbee.com).



**Flores de Femicidio, 5 Flowers**  
2024 | 5" H x 5" W framed  
Cyanotype photographic prints,  
watercolor paper, glue



**Flores de Femicidio, Single Flower**  
2024 | 8" H x 8" W framed  
Cyanotype photographic prints,  
watercolor paper, glue



**Constellation Flor**  
2023 | 36" H x 36" W x 4.5" D framed  
Cyanotype photographic prints,  
watercolor paper, glue



**Flor de Femicidio  
(The Original Prototype)**  
2020 | 15" H x 15" W x 5" D framed  
Cyanotype photographic prints,  
watercolor paper, glue



**Flores de Femicidio, 5 Flowers**  
2024 | 16" H x 20" W framed  
Cyanotype photographic prints,  
watercolor paper, glue

## Natalie Giugni

Born in Venezuela, **Natalie Giugni** has drawn inspiration from her extensive travels through Italy, South America, and Japan. A graduate of Manhattan's School of Visual Arts, where she attended on a full scholarship, she also holds a master's degree in international business administration from Saint Peter's University, NJ. Her combined expertise in fine art and business administration has played a key role in her success as a leader in the nonprofit sector. In 2020, she was elected President of the New York Society of Women Artists and has served consecutive terms through 2025.

Giugni's artistic practice spans fine art, design, and teaching. She participated in a year-long gilding project at the Russian Consulate in NYC, restoring original moldings in 23K gold—an experience that deeply influenced her use of metals in painting and sculpture. Her work embraces diversity, from the delicate precision of gold leaf to bold, playful projects like a twelve-foot replica of Judy Garland's ruby slippers, created for the Children's Aid benefit at Lincoln Center.

Her artwork has been exhibited internationally, including at Mube (Brazil), MoMa UK, the Pyramida Centre for Contemporary Arts (Israel), and the Museo Comunale Città di Praia a Mare (Italy). Her pieces are held in numerous corporate and private collections in the U.S. and abroad.

As a contemporary artist influenced by Venezuela, Italy, Brazil, and Japan, my work explores cultural narratives, spirituality, and materiality. Birds and bones frequently symbolize fragility, transformation, and reverence. My current piece, *Crown of Thorns* and *Praying Hands*, examines faith, mortality, and excess through preserved chicken claws, wire, resin, and chrome.

The chrome crown of thorns evokes suffering and consumer culture, while the praying hands symbolize both devotion and extravagance. By transforming humble poultry claws into a gleaming, resilient form, I challenge perceptions of value, beauty, and spirituality. This piece reflects contradictions—faith and vanity, sacred and profane—inviting viewers to consider the complexities of culture, religion, and the human condition.

For more information, please visit [www.nataliegiugni.com](http://www.nataliegiugni.com).



**Crown of Thorns**

2018 | 13" H x 11.5" W x 3.5" D

Preserved chicken claws, wire, resin, & chrome finish



**Barbara, Patron Saint of Artillerymen**

2017 | 36" H x 24" W x 3" D

Mixed medium, including original firemen's ledgers from 1898-1903 & metal leaf



**Praying Hands/With Hands Folded**

2018 | 6" H x 8.5" W x 5.5" D

Preserved chicken claws, wire, resin, & chrome finish

## Stephanie S. Lee

**Stephanie S. Lee** is a Queens-based artist and curator whose painting practice draws from minhwa, traditional Korean folk art. Her work has been exhibited internationally at museums and cultural institutions across Asia, Europe, and the United States, including the National Museum of Korea; Korean Cultural Centers in Paris, Madrid, and Washington, D.C.; Islip Art Museum; Edward Hopper House Museum & Study Center; and the Charles B. Wang Center.

Lee has received grants and honors from the New York Foundation for the Arts, Queens Council on the Arts, Flushing Town Hall, and Arts Grants for Queens (NYSCA), and was selected for the U.S. Department of State's Art in Embassies program. Her work has been featured in The New York Times, The Wall Street Journal, and Hyperallergic. She holds a BFA and MS from Pratt Institute and lives and works in Queens, New York.

To paint is an act often seen as incomprehensible from the perspective of a society driven by profit and compensation. No matter how much effort we pour in, artistic practice is easily dismissed as something unnecessary—a useless hobby, a “pointless” act. The domestic labor, caregiving, and emotional responsibilities across various relationships imposed upon women as members of society both fuel and obstruct the desire to create. We gather whatever energy remains after fulfilling these assigned duties to engage in creative work, yet from society's gaze, this process without guaranteed results is routinely reduced to the “useless act” of an “*ajumma*.” Nevertheless, we continue our creative practice. Because we are joined by those who see and understand the intangible value within art, we find the strength once more to persist in this so-called useless act with no promised outcome.

For more information, please visit [www.stephanieslee.com](http://www.stephanieslee.com).



**Ajumma** (아줌마)  
2022 | 46 ½" H x 24" W x 1 ½" D  
Pine black, natural mineral pigment,  
color pigment, and ink on linen



**Waste of Time** (쓸데없는 짓)  
2022 | 46 ½" H x 24" W x 1 ½" D  
Pine black, natural mineral pigment,  
color pigment, and ink on linen

## Sueim Koo

**Sueim Koo** Sueim Koo is a New Jersey-based artist who received her BFA from SUNY Purchase and continued her studies at the Art Students League of New York. She has presented seven solo exhibitions at the Belskie Museum of Art and Science in New Jersey, as well as solo exhibitions at the Edward Hopper House in Nyack, NY, and The Garage Art Center's Piermont Flywheel Gallery.

Her work has been exhibited at institutions and galleries including the Islip Art Museum, Flushing Town Hall, Queens College Art Center, the Korean Cultural Center in Washington, D.C., the Monmouth Museum, and the Woodstock Artist Association and Museum. Koo has also participated in international art fairs such as the Affordable Art Fair in New York, Aqua Art Miami, and the Gwang Hwa Moon International Art Fair in Seoul.

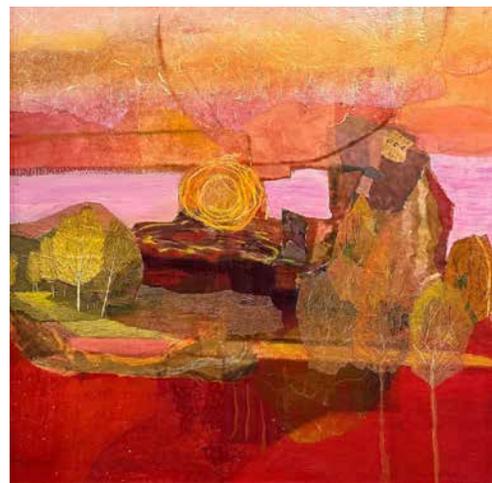
Koo currently lives in Ridgefield, New Jersey. She serves as a board member of The Garage Art Center and as Assistant to the President of the New York Society of Women Artists.

Through layered abstract compositions, Koo explores memory, resilience, and reflection. Subtle gestures and accumulated forms evoke moments of vulnerability and strength, tracing how hope, love, and memory guide us through uncertainty and sustain us through the rhythms of life.

For more information, please visit [www.sueimkoo.com](http://www.sueimkoo.com).



**My spirit is stepping into hope one at a time**  
2025 | 36" H x 24" W  
Mixed Media Collage with pastel on canvas



**The place where I called my mother's soul**  
2021 | 30" H x 30" W  
Mixed Media Collage with pastel on canvas

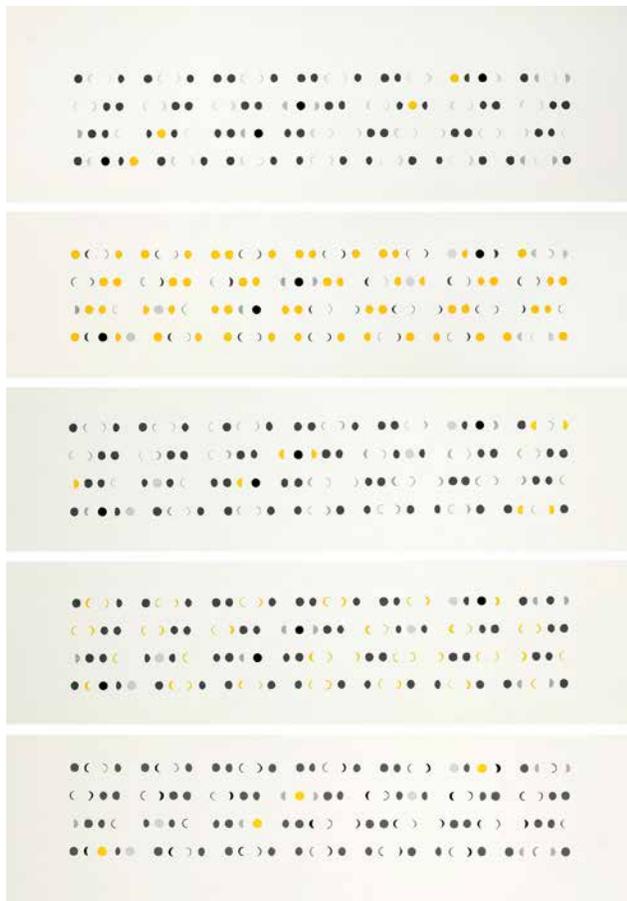
## Tina Seligman

**Tina Seligman** is a Queens-based mixed media artist, composer, writer, video artist, and curator whose work explores rhythm, pattern, and the interconnectedness of natural systems and human experience. Her interdisciplinary practice has been exhibited across New York, including solo and installation projects at The Garage Art Center and Flushing Town Hall. Through visual art, music composition, poetry, and video, she translates environmental cycles—water, solar, lunar, and tidal—into layered, immersive experiences.

In *September Suite 2009–2012*, Seligman maps lunar phases over four consecutive Septembers, transforming celestial patterns into visual “scores.” Inspired by Sacred Harp shape-note singing—a 19<sup>th</sup>-century American choral tradition designed to make music accessible through distinct note shapes—she replaces conventional notation with lunar forms. Each panel tracks waxing and waning phases across the days of the week, revealing subtle shifts between calendar time and cosmic cycles.

Rendered in tonal variations of black and grey, with selected phases highlighted in yellow, the work reflects both visual harmony and musical structure. Like choral voices rising and receding, the moon’s phases create shifting rhythms—suggesting renewal, shared human experience, and the quiet persistence of natural order.

For more information, please visit [www.solarlunarmusic.com/exhibit](http://www.solarlunarmusic.com/exhibit).



**September Suite 2009–2012:**  
**Sacred Harp – Sacred Shape (variations)**  
2017 | 50" H x 20" W  
Gouache on rag paper