

All that is Gathered

Golnar Adili | Kristina Bivona | Karen Lederer
January 8th - March 14th, 9AM - 5PM daily
Reception: January 17th 4:30-6:30

Crowell and West Galleries
Feigenbaum Center for Visual Arts
Union College, Schenectady NY
518.388.6785

GOLNAR ADILI



Embrace Pillow

Transfer on paper, fabric, batting,
nails, wood, 20" x 32", 2015

KRISTINA BIVONA



ex-lover

(installation detail), royal icing,
varied edition, 16" x 6", 2019

KAREN LEDERER



Snake Plant

A print from *Dots*, a portfolio of
10 risographs, 11" x 17", 2020

All that is Gathered features three artists whose printmaking practice fundamentally informs their work, permeating sculpture, painting, installation and craft. Un beholden to tradition, their formally developed methods expand with every iteration.

Prints are the product of contact and separation, a process intrinsically linked to touch, to departure, to memory. They are evidence of one surface imparting itself upon another. These themes echo through the work, as the artists reflect the intimate, complex, and layered experiences they have gathered.

Golnar Adili uses image transfer techniques to meld personal archives with the present. Her work, led by a search of identity, longing, and loss, builds an autobiography through material and mementos. She swaddles her trauma in the comforts of the familiar— hands, books, pillows, and breasts. The objects, precious and vulnerable, call out to the human need for touch.

Kristina Bivona disrupts the sanctity of galleries to vignette the lives of sex workers and incarcerated people. Using stencils, she stains the walls with ephemeral words that weep and crack as time imparts itself. Her books, reminiscent of the pop-up tales of childhood, perch her stories on exposed enclosures. She employs curiosity as a lure to dismantle the barrier around taboo subjects, eliciting conversations, advocacy, and awareness.

Karen Lederer marries the gestural marks of painting with the graphic quality of monoprints. Sprinkled with glimpses of her private life, she assembles portraits of domestic space. Recurring objects, shapes, and patterns point directly to the repetitive nature of printmaking and the routine of life. Jolting between flat and rendered, the vivid compositions imply a manufactured environment that muddles the line between curation and truth.

All that is Gathered looks at the wake created from life moving forward, picking up and putting down, and the evidence of joy, pain, and resilience. The reverberation of experience passing into the present is a source of sustenance for these artists. While they examine their lives using the tools they carry, we are called to reflect on our own journey. How do we find nourishment through the guardianship of our life experiences? What responsibilities do we owe to what we have gathered? And how can our position be used to learn, to share, to understand?

-Allison Conley, Curator, Lecturer of Printmaking and Drawing, Union College