

Outside the Lines



Melissa Mason, Karlene McConnell,
Audrey Phillips and Pat Zalisko

Outside the Lines

Long distance migrating birds form attachments to favorite wintering sites, with nourishment and safe breeding grounds being the primary reason for their migration.

Similar to this natural phenomenon, these four women artists have found their own artistic breeding ground that nourishes their art practice and provides a safe place to return for yearly collaborations.

Melissa Mason, Karlene McConnell, Audrey Phillips and Pat Zalisko have been creating their own winter migration ritual for the past ten years at Atlantic Center for the Arts in New Smyrna Beach. Bound by friendship and the shared abstract expressionistic style, each artist's work stands on its own and varies in style — with a common exploration of space, line and intuitive mark-making.

They have all firmly established their individual art careers while occasionally reaching out to grab a line that would lead them to support and creative camaraderie — all while remaining true to their personal artistic journey.

While working outside the lines does describes the creative process exhibited in these works of art, on another level, it also alludes to traveling in and out of an organic and ever-changing creation, an artistic circle of friends.



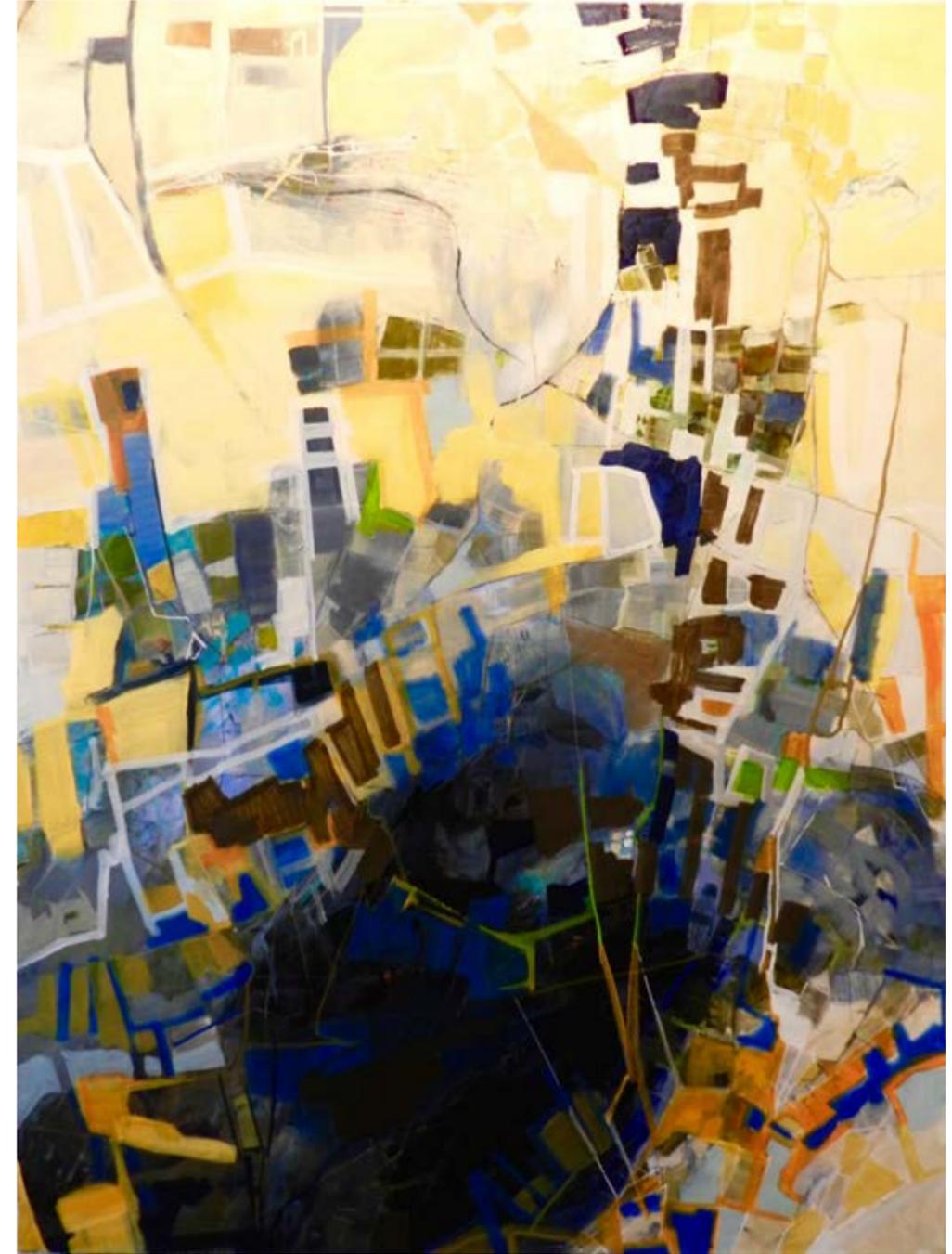
Front cover image (Details, top to bottom): Karlene McConnell, Audrey Phillips, Pat Zalisko, Melissa Mason
Images above: top (l-r) Melissa Mason, collaboration—Pat Zalisko and Melissa Mason, Audrey Phillips;
bottom left (l-r) Melissa Mason, Karlene McConnell; bottom right (l and r) Pat Zalisko

Patricia Zalisko



ARTIST STATEMENT FOR SYZYGY SERIES

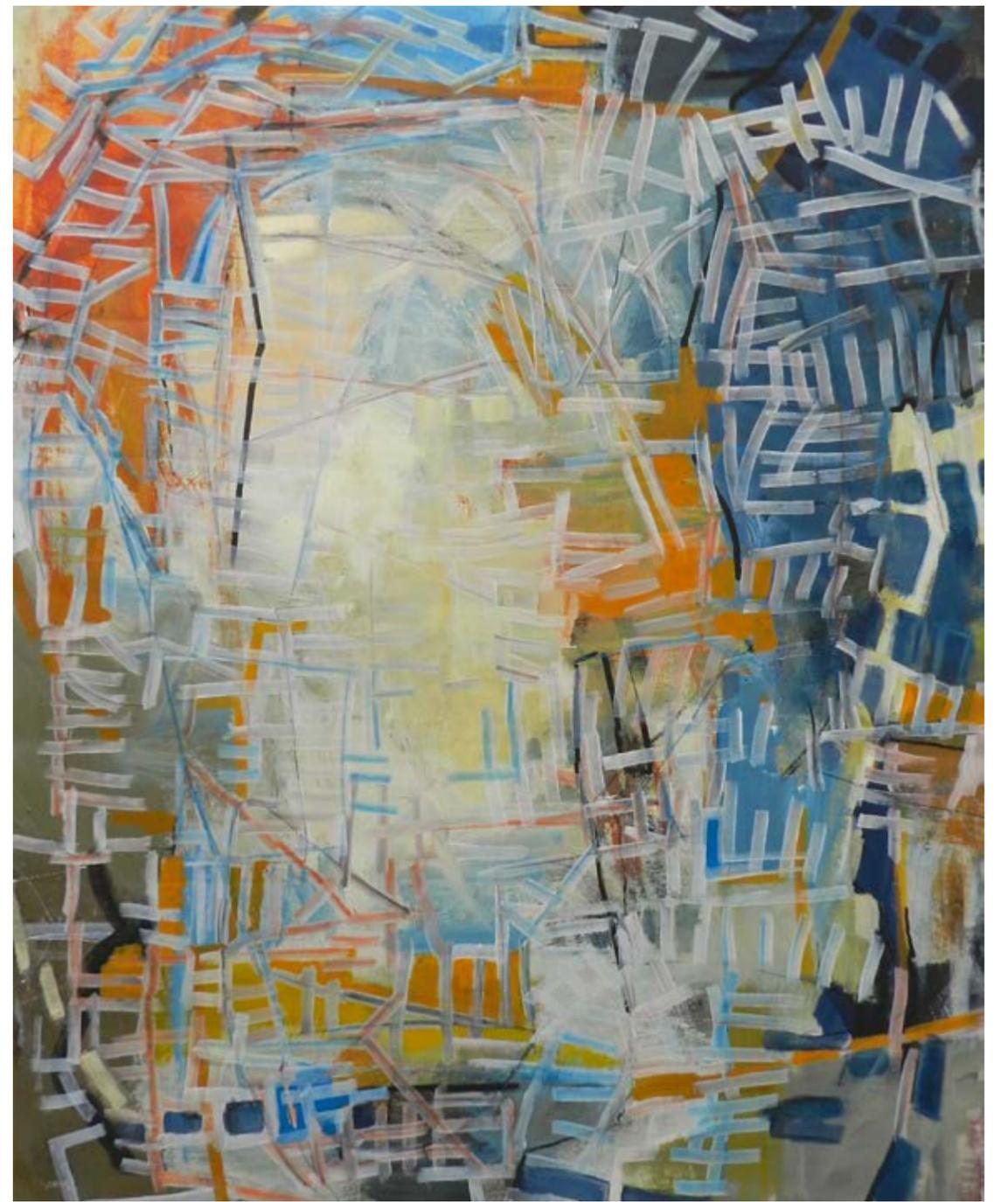
Using the interplay of line and shape to create space, my work delves into human made structures within the natural world. Viewing from a distant, detached perspective, humans and nature are harmonious, manicured, structured, perfect. Shift focus, move closer and utopia dissolves, humans and nature are at once breathtaking and on the brink of eradicating each other, nature poised to retake what belongs to her, humans powerless to respond. If the environment prevails and reclaims reality, do we impose our will on the world again, recycling the conflict, recreating another striking balance? This push and pull between two potent forces – the sublime power of nature versus the human urge to rein it in – this is the tension that artists, poets and philosophers have long studied and where I find myself in the debate.



Animus River 8-15 | 48" x 36" | Acrylic | ©Patricia H. Zalisko



Hydrus 12-15 | 60" x 47" | Acrylic | ©Patricia H. Zalisko



Pasture 4-15 | 58" x 44" | Acrylic | ©Patricia H. Zalisko



Eremo le Celle | 48" x 72" | Acrylic (Diptych) | ©Patricia H. Zalisko

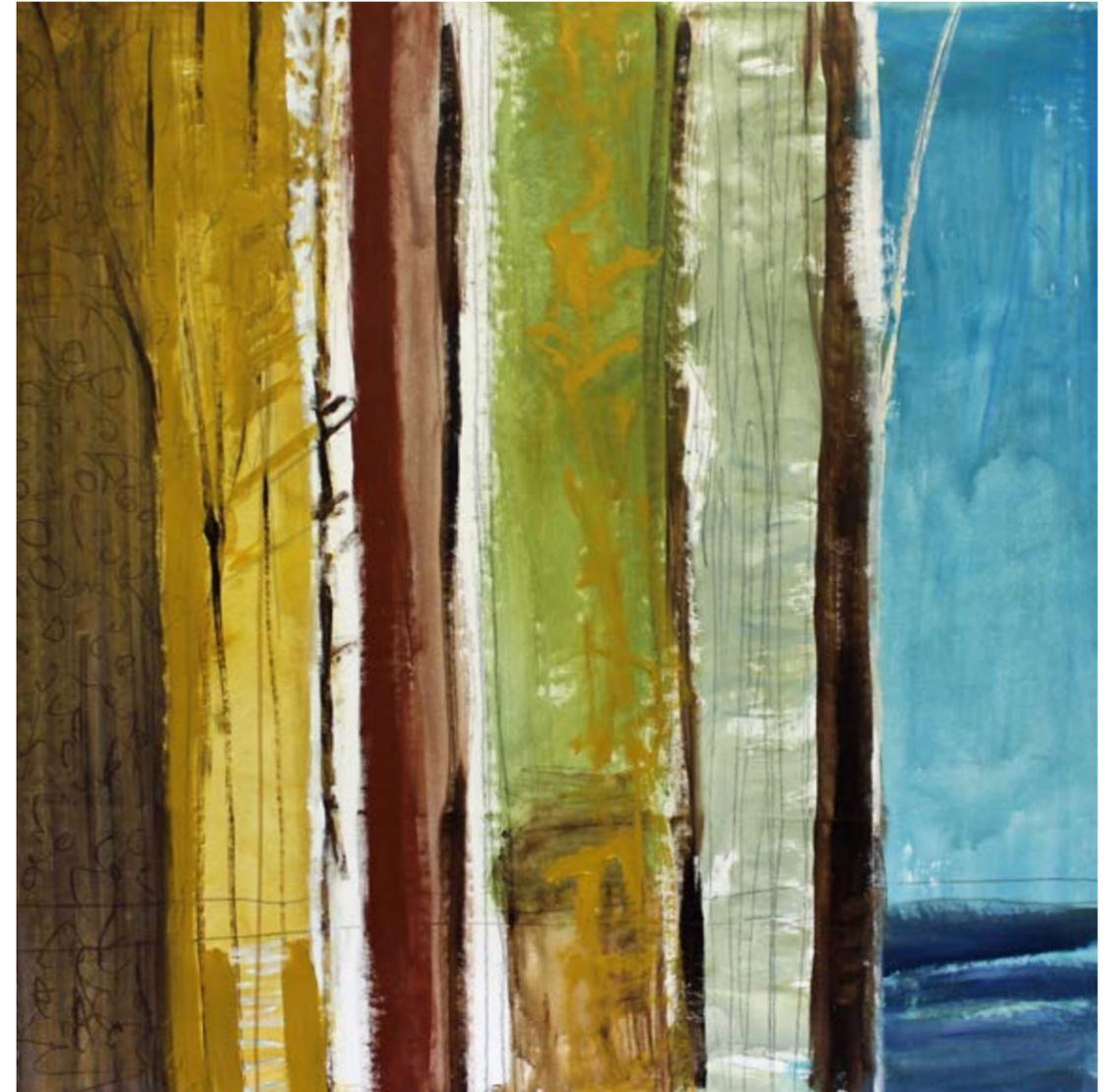
Karlene McConnell



ARTIST STATEMENT

I take into consideration the tradition of landscape painters before me and those who experimented with color fields, line and space. My love of the landscape has led to an affinity for both tonal and abstract expressionistic styles. Trees, vegetation, rocks, water and sky represent constancy, while structures are sometimes added to remind us of a temporary human involvement. These subjects are abstracted by drawing lines and organic forms with my brush, pulling elements to the surface and pushing them back down under layers of paint. Horizon lines and trees may appear and then be obliterated by color.

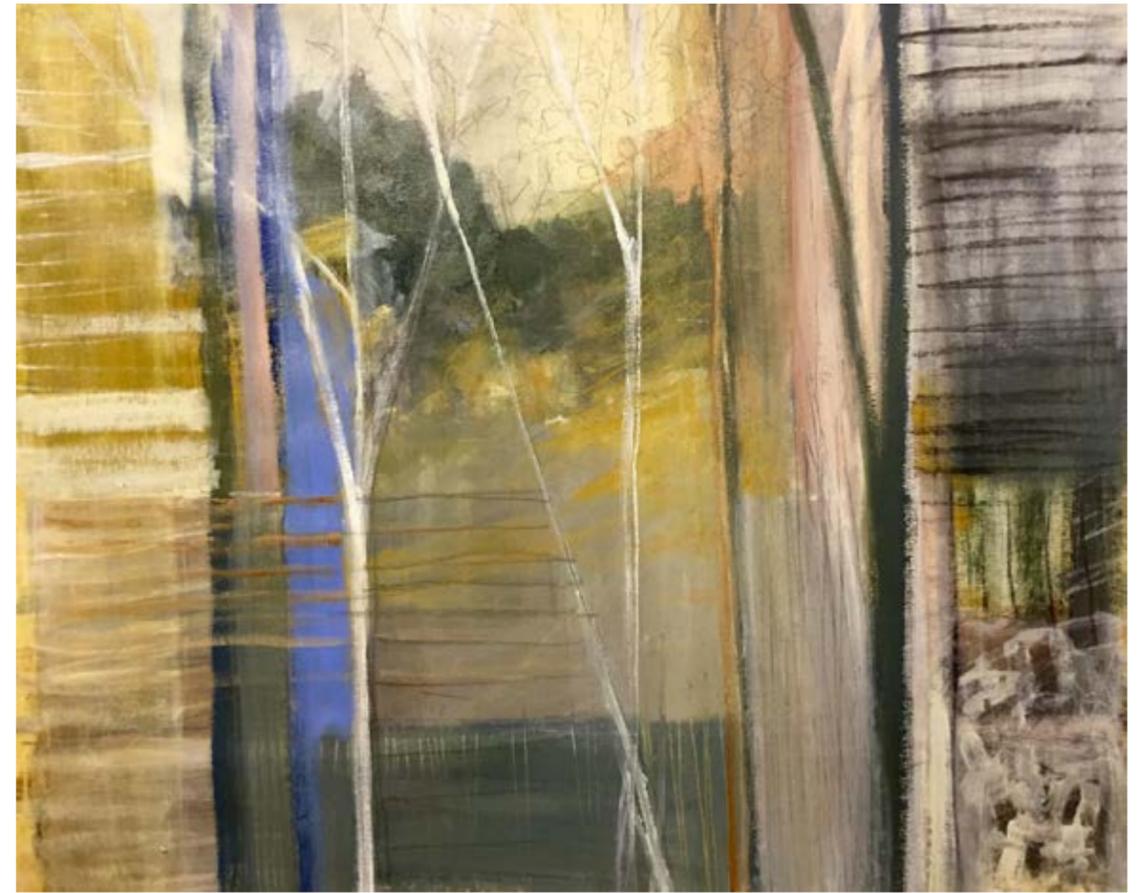
In my most recent series, I explore the areas between the trees. The negative space becomes positive and adds to the sense of place.



Summer in Between | 50 X 50 | Acrylic and Graphite | ©Karlene McConnell



Winter in Between | 50 X 50 | Acrylic and Graphite | ©Karlene McConnell



Wilderness in Between | 36 X 48 | Acrylic and Graphite | ©Karlene McConnell



Silence in Between | 48 X 36 | Acrylic and Graphite | ©Karlene McConnell



Walking with Matisse | 30 X 30 | Acrylic and Graphite | ©Karlene McConnell

Melissa Mason



ARTIST STATEMENT

Creating beauty and order out of chaos, I find it endlessly challenging and fulfilling to start with randomness and then follow it to see where it leads me. Chance happenings are both catalyst and guide. Alternating between calculated drawing and gestural mark-making; focused exploration and spontaneous experimentation; thoughtful color placement and impulsive splashes of paint, I explore the balance between extremes. These paintings, a record of that dialogue, meld my innate need to create with a desire to evoke a visceral response in the viewer.



Mind Garden | 30x36 | Acrylic Mixed Media | ©Melissa Mason



Silly Love Songs | 80x76 | Acrylic Mixed Media | ©Melissa Mason



The Looking Glass | 70x70 | Acrylic Mixed Media | ©Melissa Mason



One Trick Pony | 72x50 | Acrylic Mixed Media | ©Melissa Mason



Rising Star | 60x70 | Acrylic Mixed Media | ©Melissa Mason

Audrey Phillips



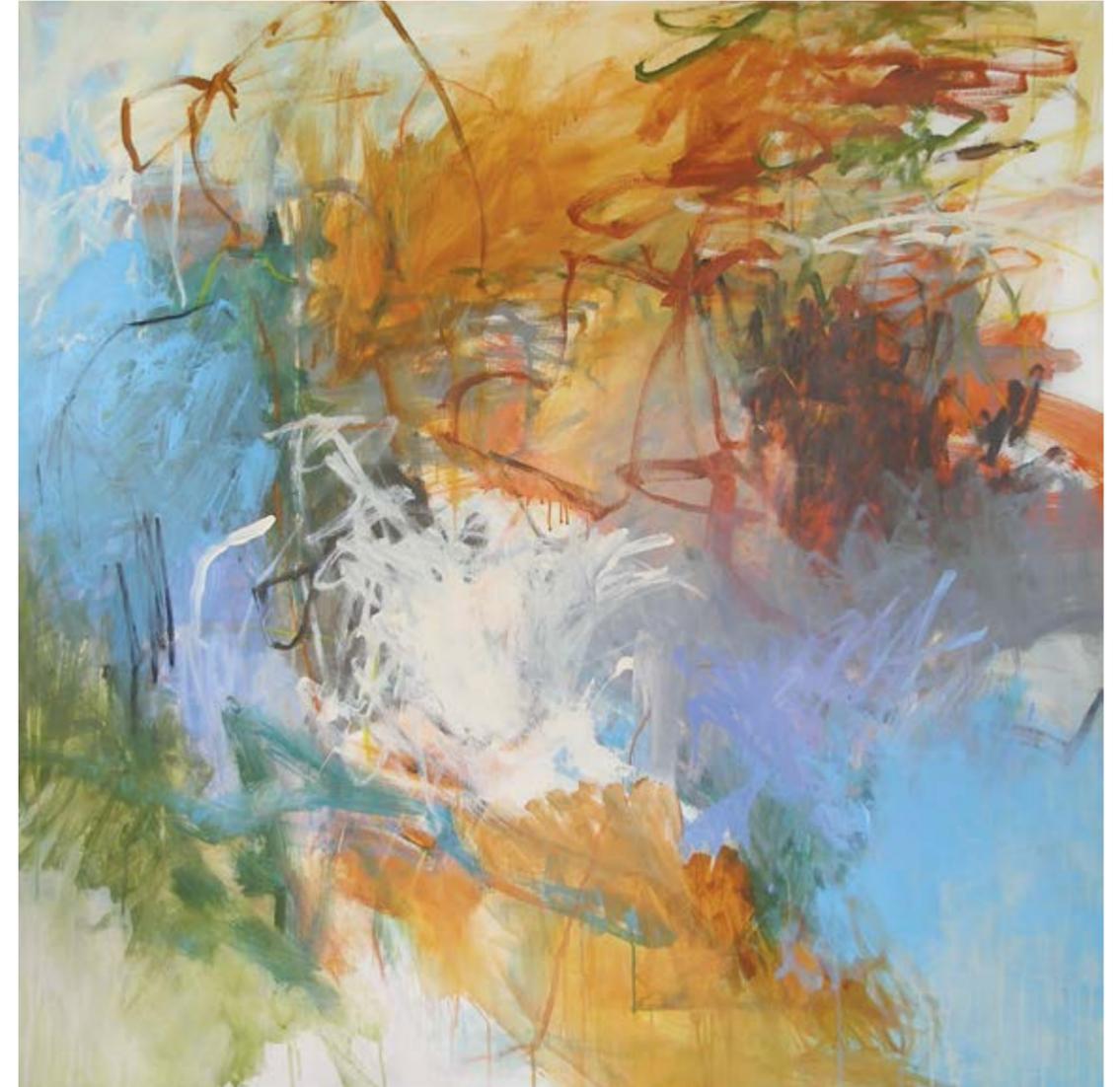
ARTIST STATEMENT

The Florida landscape has captivated me from a formative age. Observing the expansive sky and the far-reaching vistas of the ocean augmented my ability to see in the abstract and made me strongly attuned to the beautiful intelligence and power of nature. In the studio, my work is inspired by my relationship with this natural environment.

Through a weaving of drawing and painting, the immersion into endless possibilities begins. Lines extend from my body to create the space—continually layered, pushed back or muted creating an ever-changing shift on the picture plane—creating a new ‘somewhere’ to explore.

The colors, mark-making, and highly-activated canvas create a final experience that comes into view more as a fleeting memory or something seen out of the corner of your eye, a blurring of sorts--stirring up a remembrance of a vision from deep within, one that measures the experience less as cerebral but more sensing and intuitive.

The art making reminds me that I am a part of the exuberant and always changing energy that is life. Together with the paint, brushes, and the surface, a transformation takes place within myself and on the canvas. As with life, I find both the journey and the outcome endlessly intriguing.



Happiness Out the Corner of My Eye | 48" x 48" | Acrylic Mixed Media | ©Audrey Phillips



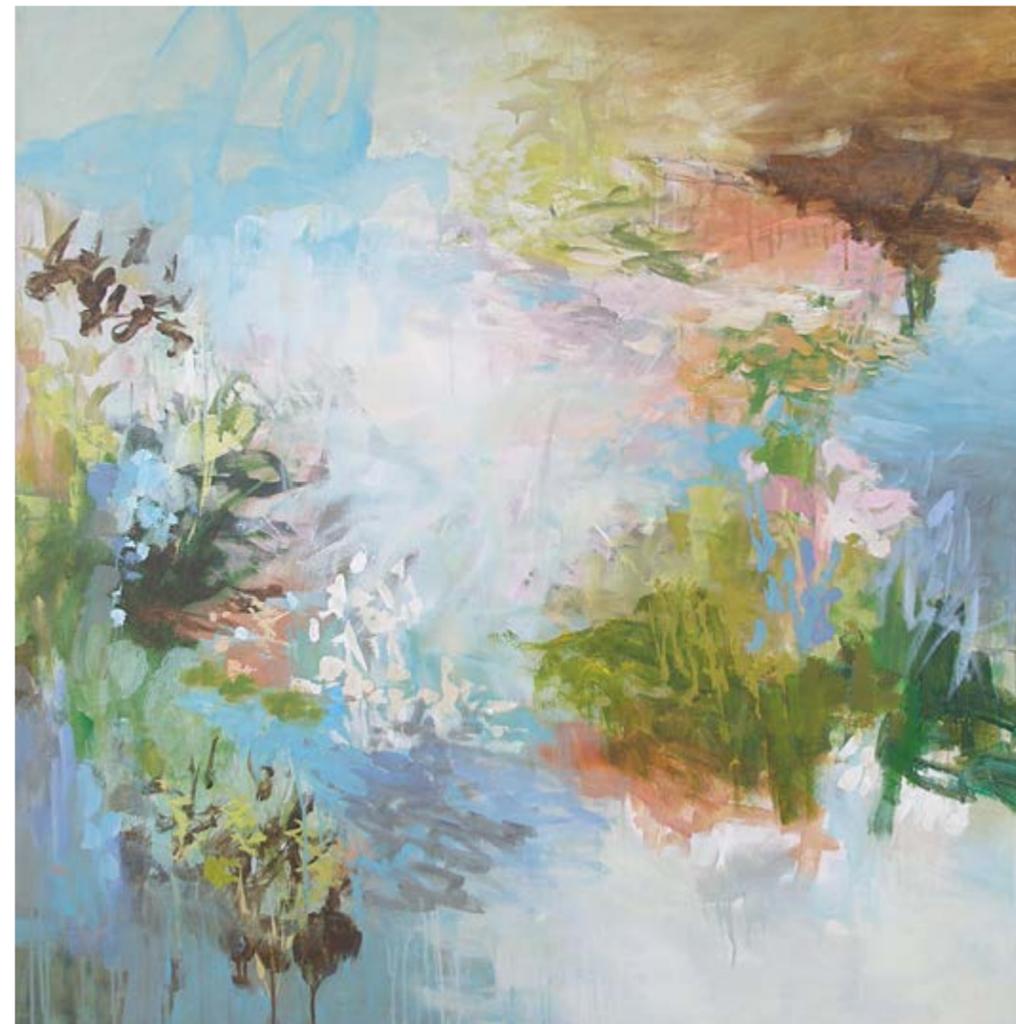
Remembrances of a Place Eternal | 38" x 53" | Acrylic Mixed Media | ©Audrey Phillips



Cashmere Cloud | 48" x 48" | Acrylic Mixed Media | ©Audrey Phillips



Eden Succumbs | 48" x 60" | Acrylic Mixed Media | ©Audrey Phillips



Stirred to Stay | 48" x 48" | Acrylic Mixed Media | ©Audrey Phillips

*But nowhere do we come upon
a blank page where we might justify
the careless way we scribbled
when we were tired and sad
and could bear no more.*

from "Coloring Book," by Connie Wanek

Think back to the last time you played with crayons and a coloring book. The heavy black lines implying spaces to be filled in, the subtle suggestion not to mark outside of these borders. Moving beyond the predetermined boundaries was to lose control. Whether internal or external, there was an urgency to handle the material skillfully and use it within the conventional designs, to make the material work in the "proper" way, to color inside the lines. But to go outside the lines, to permeate barriers, is a rebellion, a willful disregard for rules and conventions. It is under the title "Outside the Lines" that artists Mason, McConnell, Phillips, and Zalisko present their collection of paintings. Each possesses a skillful hand and a distinct voice. Each artist's work involves gesture and movement that aligns them with the abstract expressionist tradition. What borders are they encroaching? How does this work move beyond the boundaries of skill and tradition? How does it go "outside the lines?"

By definition, line is the mark left by a moving point, the genesis of a boundary. Both Zalisko and McConnell's work address line though in dramatically different ways. Zalisko creates a disorderly space upon which she imposes order. By her own admission she is "recording the tension inherent in man's alteration of nature and nature's attempt to repair itself." Using calligraphic marking systems like a net, she imposes order over untamed spaces, creating tension between that which is visceral and that which is constructed. In stark contrast are McConnell's fluid lyrical verticals. In the purest definition of abstraction, her landscapes, though recognizable, are more about McConnell's impressions of these natural spaces than a description of the geographic features of the land. She describes her work as "bringing the negative space forward... placing colors in non-traditional situations and simplifying the natural forms." While she speaks of her work in pragmatic terms, the resulting pieces are experiences, not descriptions, of places she comprehends on a deep and sensitive level. The point at which Zalisko and McConnell converge is in division of space; the point at which they diverge is found within the areas created by those distinctive marks. If Zalisko's space division can be called obsessive (what tantalizing, tension-filled spaces), McConnell's spaces are ethereal (what sublime rhythms). Not quite landscapes and not quite non-objective, McConnell's work is about the spaces between the trees. If they were musicians, McConnell's song would be more about the silence between the notes than the notes themselves; Zalisko would compose dissonant jazz riffs, edgy chords that ultimately find resolution. Though they come at it from extreme opposites, they are, nevertheless, working on the same problem of the many complicated and compelling ways that space can be divided and manipulated and finding completely different results – Zalisko's a wild, kaleidoscopic thrill ride and McConnell's a tranquil, meditative reflection.

By contrast Mason and Phillips share fascination with the ways paint can be uncontained, unrestrained, outside of any predictable space arrangement. Each pushes the limits of the material, stretching and testing its malleability. Think the paint pots at Yellowstone National Park, bubbling and oozing mud in pure perfect color, or finger-painting in kindergarten, the feel of the paint, slick and vibrant color spreading, almost of its own accord, across glossy paper. If Mason and Phillips were Venn diagrams, these are the places where they intersect. Highly abstract, both are just as likely as not to have recognizable imagery appear. And it doesn't matter – their results are equally as transfixing whether the emerging image is a horse or is simply a series of dots (Mason), or the image alludes to landscape or is completely non-objective with passages of energetic brushstrokes and spaces of pure rest (Phillips). Both play with the figure/ground relationship, and in some pieces, exposure of raw canvas, but their strongest kinship is in the vagueness of the recognizable. Images materialize and dissipate like apparitions. Phillips' work alludes to the landscape like a vision that doesn't fully form yet leaves a lucid and stirring impression. In her words "They are beyond what I see with my eyes... processed through my body rather than my sight." Aside from the visual, her paintings evoke sounds, smells, temperature, even memories. One can skate along the surfaces and move into the depths, experience gravity and weightlessness, solemnity and lightness of spirit. If Phillips is ethereal, then Mason is of the earth. Her work is full of grit, force, risk. She admits that she is "not playing it safe, willing to take chances and lose a really good piece to get somewhere that I haven't been yet." Mason's paintings take us beyond the barrier of chaos; they are only slightly reigned in, like the fast and powerful horses she alludes to in many of her pieces.

The boundaries of the pieces contain each artist's distinctive voice and vision, but what of this work as a collection? How do these pieces function as a cohesive exhibit with such diverse voices? Compare the work of these four artists to breathing – Zalisko and Mason make us gasp, they take our breath away; with McConnell and Phillips we inhale slowly and deeply. Viewed collectively there are moments that thrill and calm, stimulate and soothe. Separately each artist possesses such distinct vision and voice that one might expect the work to compete. But the opposite is true. Together their work offers balance and equilibrium to the viewing experience.

Mason, McConnell, Phillips and Zalisko prove there are no boundaries except the ones that we impose on ourselves. They have, with great purpose and conviction, joyfully breached borders, ignored demarcation, colored outside the lines, and our experience of the world, as we view it through their work, is richer for their quest.

— Fran Gardner is Professor of Art and Art History and Chair of the Humanities Division at the University of South Carolina Lancaster

Patricia Zalisko

BIOGRAPHICAL INFORMATION

After pursuing a legal career, Zalisko broadened her knowledge by studying with coaches such as Steven Aimone and Harold Garde. She regularly studies in masters and residencies programs. Most recently, she was awarded a fellowship for a month-long residency at the Virginia Center for the Creative Arts in 2015. She pursues university studies in studio art and art history. Zalisko's work regularly appears in exhibitions and private and public collections in the United States and abroad. She has captured major awards and accolades in juried events in and outside Florida, including Best of Show. Her recent distinctions include the following:

SELECTED EXHIBITIONS

Artis-Naples – The Baker Museum – Naples, FL – 2016 – Florida Contemporary, an exhibition of the work of 16 contemporary visual artists invited by the Curator
The Ukrainian Museum – NYC – Ukrainian Diaspora: Women Artists 1908-2015. 2015-16.
Art EXPO, NYC – April 2016 – included in booth on Piers 92/94, ADC Art Consultants
Sweet Art Consultancy – 2016, four-artist exhibition
Ormond Memorial Museum – Ormond Beach, FL – OUTSIDE THE LINES – 2016, four-artists
Eissey Gallery – Palm Beach State College – 2015, small group exhibition
Leepa Rattner Museum – Tarpon Springs, FL – 2015, small group exhibition
Abstractions – Artetude Gallery, Asheville, NC – Three-artist exhibition, 2014
Muse & Co. Fine Art - Soul Speak II – October 2015; Abstraction — Small group exhibition, August 2014; Soul Speak – Muse & Co. Fine Art, Roswell, GA – Two-artist exhibition, April 2014
Ukrainian Institute of Modern Art, Chicago – Artists Respond to Genocide –2013-14 – juried group exhibition
Cornell Museum – Delray Beach, FL –2014, group exhibition
University of South Carolina-Lancaster Museum Gallery – 2013, MATERIAL WITNESS, solo exhibition
Phoenix Gallery – NYC, 2013 – STORIES WE TELL, group exhibition
Denise Bibro Gallery – NYC, 2012 and Narrows Art Center, Falls River, MA – 2013 – PETROLEUM PARADOX, group exhibition juried and juried by Eleanor Heartney, Art In America and ArtPress.
St Louis Museum of Art – 2012 – LONGEVITY/CONTEMPORARY ARTISTS, group exhibition judged and juried by Beverly Buchanan
Lake Eustis Museum of Art – Eustis, FL – Solo Exhibition, 2012

REPRESENTATION

ADC Art Consultants, Ohio; Artetude Gallery, Asheville, NC; Art Charlotte – Charlotte, NC—representation from 2008 (until gallery closure 2010); BECA/CoLAB Gallery, New Orleans, LA; MAC Fine Art, Ft. Lauderdale; Muse & Co. Fine Art, Roswell, GA; Roan & Black, Saugatuck, MI; Sweet Art Consultancy, Naples.

SELECTED PUBLICATIONS AND DISTINCTIONS

Ukrainian Diaspora: Women Artists 1908-2015 (2016); Blink! (2016); Unite! (2014); Stories We Tell (2014); Artists Respond to Genocide (2013); Petroleum Paradox (2012); Longevity/Contemporary Artists (2012); Equilibrium (2013).

PERMANENT PUBLIC AND CORPORATE COLLECTIONS

Warner Brothers, 2015; Lee County (FL), 2015; University of South Carolina-Lancaster, 2013; Orange County (FL) Administration Building, 2012; Weill-Cornell Medical College, New York, NY -2009; Plast Headquarters, Kyiv, Ukraine –2008; Lake Eustis Museum of Art – 2011.

Recipient, Fellowship, Virginia Center for the Creative Arts 2015

WEBSITE: <http://www.pkzart.com>

Karlene McConnell

BIOGRAPHICAL INFORMATION

Karlene McConnell was born in Pittsfield, Massachusetts. She earned a Bachelor's Degree in Art Education from the University of Central Florida. She is a former Special Education Art Teacher and Art Museum Curator/ Educator. Karlene currently paints full time in her studio, a converted horse stable, where she creates abstracted works of art with acrylic paints and graphite.

SELECTED EXHIBITIONS

2016 Outside the Lines – Ormond Memorial Art Museum – Ormond Beach, FL
2015 National Association of Women Artists Member's Exhibit – New York, NY
2015 Snap Shot – Pop Up Gallery – Chicago, IL
2015 Solo Exhibit – The Casements Cultural Center – Ormond Beach, FL
2015 Solo Exhibit – Cobb Cole Center- Daytona Beach, FL
2015 Landscape show – Roan & Black Gallery, Saugatuck, MI
2015 Group Exhibition – Sorelle Gallery, New Canaan, CT
2015 Two Artist exhibit – Muse & Co. Fine Art, Roswell, GA
2014 National Association of Women Artists Gallery – New York, NY
2014 FemVibe – Bethune Cookman University Gallery – Daytona Beach, FL
2014 Equilibrium – Art for a Changing World Catalog – Chicago, IL
2014 Scapes – Roan & Black Gallery – Saugatuck, MI
2014 Soul Speak – Muse & Co. Fine Art – Roswell, GA
2013 Group Show – Lemoyne Center for Visual Arts – Tallahassee, FL
2013 Group Show – Roan & Black Gallery – Saugatuck, FL
2013 Group Show – Plum Gallery – St. Augustine, FL
2013 Raw Umber – Ponte Vedra Art Center – Ponte Vedra, FL
2013 Bound Catalog – Phoenix Gallery – New York, NY
2012 Florida Museum for Women Artists – Deland, FL
2012 Solo Exhibition – Hinterland – James Harper Gallery – Ormond Beach, FL
2012 Iconoclass Strappo Show – Museum of Florida Art – Deland, FL
2011 NEO Expressions – Hollingsworth Gallery – Palm Coast, FL
2011 Adopting the Pace of Nature – Ormond Memorial Art Museum – Ormond Beach, FL

PUBLICATIONS & FILM:

The Artist Next Door – Mflix Productions -2015
The Originals Television Series – episode one, season three- 2015
Equilibrium Catalog – Woman Made Gallery – Curated by Beate Minkowski- Chicago,IL.
Atlanta Homes and Lifestyles Magazine – June 2013
Bound Catalog- Phoenix Gallery, NY. – Curated by Cora Rosevear , MOMA
Picturing Florida – The First Coast to the Space Coast – Curated by Kahren Jones Arbitman

AFFILIATIONS:

National Association of Women Artists, Women's Caucus for the Arts

WEBSITE: <http://www.karlenemcconnell.com>

Melissa Mason

BIOGRAPHICAL INFORMATION

My education followed a different route than the long-established academic approach. Mostly self-taught, with the assistance of a private art coach, countless hours of painting, and a process largely influenced by the Abstract Expressionists, my style developed. The work is predominately large-scale ranging from representational to non-representational and is never boring. I am drawn to the equine form because I find it to be infinitely compelling and coupled with the fact that I have a pasture full of willing models who work for hay. Originally from western Maryland, I now call Central Florida home.

SELECTED EXHIBITIONS/AWARDS

- 2016 Ormond Museum of Art
- 2015 Spectrum Miami FL
MAC Fine Art, Ft Lauderdale FL
Roan + Black Gallery Saugatuck MI
- 2014 TEW Gallery, Atlanta GA
Roan & Black Gallery, Saugatuck MI
- 2013 Roan & Black Gallery, Saugatuck MI
- 2012 EQUUS2 person Show, TEW gallery, Atlanta, GA
Solo show, Marleau Gallery, Saugerties, NY
- 2011 THROUGH THE COLLECTORS EYE-group show at the Florida Museum of Women Artist, Deland, FL
NEO EXPRESSIONS: Three person show-Hollingsworth Gallery, Palm Coast, FL
- 2010 ART LEAGUE MEMBERS SHOW-Achievement Award, Daytona Beach, FL
- 2009 COLOR MY WORLD 2 person show- Art League of Daytona Beach, FL
ART LEAGUE MEMBERS SHOW-1st Place, Daytona Beach, FL
- 2008 PICTURING FLORIDA-group show, Fogle Fine Art, Jacksonville, FL
Florida Thoroughbred Breeders' & Owners' Association Art Show-group show, Ocala, FL
HORSES & HEALING BENEFIT ART EXHIBIT: Casselberry City Hall, FL
ARTIST WORKSHOP 50TH ANNIVERSARY MEMBERS SHOW-Best of Show, New Smyrna Beach, FL
- 2007 EQUUS: THE ART OF THE HORSE-group show, Museum of Florida Art-Deland FL
EQUINE ART-group show, Emerald Downs, Auburn, WA
EQUIFEST-Featured Artist, Deland Museum of Art, FL
WASHINGTON THOROUGHbred FOUNDATION EQUINE ART-
2nd place and peoples' choice awards, Auburn, WA
- 2006 EQUIFEST-Award of Merit, Museum of Florida Art, Deland, FL

PRESS/PUBLICATION

Picturing Florida-from the 1st Coast to the Space Coast,
a book featuring 38 Florida artists
Horse Sayings-wit & wisdom straight from the horse's mouth
HITS-2008 Winter Circuit cover artist
Arbus-N. Florida's Arts & Business Magazine Sept/Oct 2008
Backstage Pass Feb 2008
Orlando Arts Magazine May/June 2008

WEBSITE: <http://www.melissamason.com>

MUSEUM AND CORPORATE COLLECTIONS

Museum of Art and Sciences, Daytona Beach, FL
Museum of Florida Art, Deland FL
Emerald Downs, Auburn, WA
Del FriscoGrille, Houston, TX
Homewood Suites by Hilton, Ocala, FL
The Towers at Williams Square, Irving, TX
SQ Advisors Naples FL
Beaux-Art Group Tampa FL

Audrey Phillips

BIOGRAPHICAL INFORMATION

Audrey Phillips has spent most of her life in Florida where the landscape captivated the artist from a formative age. Observing the expansive sky and the far-reaching vistas of the ocean augmented her ability to see in the abstract and also encouraged personal reflection, making her strongly attuned to the beautiful intelligence and power of nature. She received her Bachelor's of Fine Art from the University of Florida. Audrey has exhibited in solo and group shows in Florida, Georgia, North Carolina, Minnesota, Michigan, California, Texas, New Mexico and New York City.

SOLO EXHIBITS:

- 2016 Arts on Douglas Fine Arts, New Smyrna Beach, FL
- 2015 Florida School of the Arts, Palatka, FL
- 2014 Circa Gallery, Minneapolis, MN
- 2014 Baisden Gallery, Tampa, FL
- 2011 Arts on Douglas Fine Arts, New Smyrna Beach, FL
- 2009 Baisden Gallery, Tampa, FL

SELECTED GROUP SHOWS & JURIED EXHIBITIONS:

- 2016 Outside the Lines Exhibition, Ormond Museum of Art, Ormond Beach, FL
- 2015 Journeys into the Mind, Gallery at Avalon Island, Orlando, FL
- 2015 Southern Lights Exhibit The Bascom, Highlands, NC
- 2014 Two-person show with Paula Roland, SMINK, Dallas, TX
- 2013 Southern Lights Exhibit The Bascom, Highlands, NC
- 2012 Orange County Select, Art in Public Places, Orlando, FL
- 2011 Making Their Mark, Susan Eley Fine Art, New York, NY
- 2011 Art in Public Places, Florida Museum for Women Artists, Deland, FL
- 2009 Florida Contemporary, Naples Museum of Art, Naples, FL, Michael Culver curator
- 2008 Winter Exhibition, Robert Allen Fine Art, Sausalito, CA
- 2007 Coleman Gallery of Contemporary Art, Albuquerque, NM
- 2007 L.I.F.E., Orlando Museum of Art 1st Thursdays, Orlando, FL

PROFESSIONAL PROGRAMS:

The Bascom Center for the Arts, Highlands, NC
New Orleans Academy of Fine Arts, New Orleans, LA
Aimone Art Services, Aimone Studio at Thomaston Academy, Maine
Atlantic Center for the Arts, New Smyrna Beach, FL
Florida School for the Arts, Palatka, FL
Warehouse 521, Nashville, TN

HONORS & RECOGNITIONS:

Selected by State of Florida | Creative Capital Foundation Professional
Development Retreat sponsored by State of FL; May 2007 & May 2010
First Place Purchase Award, 30/30 Show, Maitland Art Center, Maitland
FL, Dorothy Gillespie, curator
Artist of the Month, Orlando Museum of Art, Orlando FL
Honorable Mention, 5th Annual Regional Juried Exhibition
Thomas Center Galleries, Gainesville, FL Juried by Peggy A. Richardson

COLLECTIONS:

Castlelake, Minneapolis and London
Audi®, Headquartered in Germany
Marriott Hotels, Orlando Florida
Anheiser-Busch, Orlando Florida
Shumaker Loop & Kendrick LLP Collection,
Tampa Florida
Kimmins Contracting Corp., Tampa Florida
Private Collection of Maitland Art Center,
Maitland Florida
55 West Condominiums, Orlando Florida

WEBSITE: <http://www.AudreyPhillips.com>

