

Parsing Sign and Image

Presented by
Art League Rhode Island

VETs Gallery

One Avenue of The Arts, Providence RI

September 14th - December 1st, 2018

Opening Reception: Thursday, September 27, 5:30-8pm

Juror: Kaveh Mojtabai

Founder and Publisher of Artscope Magazine.



Art League Rhode Island

In this exhibition, the work submitted was to be based on the theme of parsing, sign and image. The Merriam-Webster dictionary describes the definition of parsing as “to divide (a sentence) into grammatical parts and identify the parts and their relations to each other.” A sign is described as “a motion or gesture by which a thought is expressed or a command or wish made known or a fundamental linguistic unit that designates an object or relation or has a purely syntactic function.”

A general approach to jurying a contemporary art exhibition without a theme is to base the art on the quality of work, traditional or contemporary technique, creativity, its relation to the human condition as well as internal and external influences and objects.

This exhibition was juried based on the framework of a general approach with the parsing, sign and image theme as the criteria. The selected work reflects text, symbols, language, phrases and more with visual imagery that communicates the human condition.

When viewing the resulting exhibition, the work in the show reveals a pattern of our internal restless headspace of words and symbols, our daily personal interactions of beauty, color, balance and darkness all trapped within our present society in a state of propaganda, entertainment, dualism, confusion, insecurity and upside-down decay.

Kaveh Mojtabai
Juror

Cradle

2017

Taylor Andrews

Canvas

\$150

This piece was created by unraveling the edges of the raw canvas and sewing the resulting threads back into the surface.

Life Living Us: Sakura Season

2012

Meris Barreto

Glass, metal bolts

\$2,500

Glass book "publication" of original Waka poetry silk-screened on the "pages". The square format is a reference to joss paper used in Buddhist temples and the shattered glass suggests the randomness of life altering events such as the earthquake and tsunami in Japan in 2011.

Free

2017

John Boone

Acrylic on canvas

\$500

This painting is prompt for thinking.

Call Girl

2015

Susan Case

Paper collage, book and phone pages, acrylic mounted on panel

\$900

This collage shows a woman turning around to see the viewer. Her hair is made from telephone page ads; the skin from the street and number listings. Her expression is watchful and wary. The background is painted a deep yellow- the color of caution. I use text here for structure and texture as well as symbol and identity.

Thinking on Empty

2017

Sharon D Eisman

Mixed media

\$275

Calligraphic Abstract/Mixed media. Text, tiny and large, expressions through random thoughts, a creative stroke, a gesture, a passion for lettering and writing. Collage items are pieces of calligraphic gestures in heavy body acrylic.

Not Gate (Cloud)

2012

Jason Challas

Acrylic, mixed on canvas
board

\$1,000

NOT Gate is part of a "Logic" series of mixed-media images juxtaposing boolean logic symbols and language with images of nature, a reference to "nurture vs. nature" and how language shapes thought. The symbol for a "NOT" gate is over-layed on a negative duplicate image of the daytime sky. Boolean logic gates are the fundamental schematic building blocks of computer logic.

Iron Horse: Blue

2016

Liz Chappie Zoller

Oil on canvas

\$2,100

On loan from the private collection of disabled Army veteran John Chrzanowski, "Iron Horse | Blue" is shown in memory of 1st Lt. Noah Harris and Cpl. William Long, John's brothers who gave their lives on the night he was injured in Afghanistan. "Blue", an image created from an actual working ranch horse (Blue Duck) and embellished with rail car-inspired graffiti, is an invitation to explore the overlapping edges of our diversity: rural/urban, able-bodied/disabled, etc., and how ultimately, we are more alike than different.

Math Notes

Ann Clarke

Fulled knitted wool

\$2,000

Math Notes: Day, was created using study notes taken by my son as a college student, now a software engineer. Our practices are corollary in that we both use binary systems (languages) to create new work, even though it might be thought that our professions would separate our practices quite substantially. I find beauty in ordinary motifs that express through symbols and indecipherable marks a sense of intensity and caring.

An Innocent

2018

Cate Chason

Charcoal, pastel

\$1,200

An Innocent comes from the series, The Parkland Innocents - portraits of 14 students shot to death in their high school. I abstracted the face of one of the images and added the scope of a rifle, and the word "Parkland." When people look at An Innocent, I hope she provokes great emotion, emotion that represents division in our country regarding gun laws. I did not create the series to talk about gun laws; however, she needed to come forth, to talk about how young, innocent lives were brutally taken. When people look at An Innocent, I hope she provokes great emotion, emotion that represents division in our country regarding gun laws.

Nothing happened

2015

Dylan Collins

Cast aluminum

\$800

Beneath their seemingly placid exteriors, everyday objects have the power to trigger deep-seated memories and provoke a range of emotions. In the "Once Familiar" series, I transform some of the ordinary items that populate our world, imbuing them with surreal, dreamlike qualities. In numerous freestanding and wall mounted works from this series, I have reimagined an institutional school desk. School desks have a dual identity, both as vehicles for enriching students through the educational process and as symbols of our soul-crushing socialization apparatuses, and I find the inherent contradictions of this item infinitely appealing.

A little lift goes a long way!

2017

Rachel Connell

Acrylic on panel

\$4,200

My work centers on my obsession with questioning and studying the grandeur of consumerism within spaces of American culture such as shopping malls. In this piece, 20-year-old Victoria's Secret model Taylor Hill wears a plum colored, lacy, push up bra. The text superimposed over her torso reads, 'A little lift goes a long way!' implying that not even this young woman, a symbol of idealized beauty in American culture, is 'good enough' the way she is without the lingerie. Christmas foliage further wraps her up like a present to be opened by the implied male viewer gazing at her body.

The Way You Work It

2016

Rachel Connell

Acrylic on panel

\$8,400

These window displays are not designed to be questioned by the viewer. They are designed to be glanced at briefly, to be walked by, and to be half-read. Through the process of obsessively painting the details of these spaces I analyze their underlying formulas and principles and in turn demand that the audience of my work slowdown their read and do the same.

Sacred Words

2017

Terry Delpercio-Piemonte

Acrylic

\$2,000

My current fascination with Asemic Writing is the motivation for this piece and others I am working on. The word asemic means having no specific content, thus devoid of literal meaning, which is left for the viewer to fill in and interpret. It's similar to the way one would interpret abstract art, but the creator of asemic writing maintains the characteristics of writing such as lines and symbols. It is up to you, the viewer, to decipher your own meaning.

Ceiling Detail - "Hariri"
Mosque

2018

Elaine Crowder

Archival digital print

\$350

The bright, repeating patterns arching above the interior of the Hariri mosque offer the surprising texture of a massive prayer rug. Officially named the Mohammad Al-Amin Mosque, this place of worship for Sunni Muslims brightens the downtown Beirut skyline, with its stunning blue dome.

g-type

2017

Tim Elliott

India ink and black gouache

\$600

This conceptual piece grew out of my deep interest in typography. Like many of the bold and delicate strokes of the Chinese alphabet, our own English letterforms lend themselves to similar patterns and shapes when juxtaposed on itself; creating graphic movement out of a static image. A black and white study using the lower case "g" of the Stunt Roman typeface rotated to present four quadrants in an elegant journey that seems to circumnavigate the canvas.

Train Wreck II

2018

David Formanek

Hammered lead

\$600

My series Dodonoids, lead plates with hammered inscriptions, refers to the ancient Greek oracular sanctuary where supplicants inscribed strips of lead with personal data, or the gods' answers interpreted by the barefoot priests or priestesses from the sounds of the sacred oak trees or the doves in its branches. Poisonous lead's alchemical associations are planet Saturn and the titan Kronos. Its attribute is slow decay, as uranium becomes lead over time. Lethal lead is the metal of bullets. Although I would prefer to sculpt figure studies, our imploding political system obliges me to make political art using toxic materials.

Under The Bodhi Tree,
Butterfly, 2016

Roshan Houshmand

Gouche, Bodhi leaf, butterfly,
acrylic on recycled paper

\$850

Under the Bodhi Tree, Butterfly has a leaf from the Bodhi Tree in Bodhgaya, India where Buddha attained enlightenment and a found butterfly. The work is on prepared, recycled ledger paper from India, traditionally used for miniature painting. The artist leaves the text exposed as part of the image.

Screen Savor

2018

Glenn Gardiner

Mixed media, plexiglass, acrylic
paint, spray paint, electric light

\$1,800

The Screen Savor is a study of the Iphone screen savor image that I view on a daily basis. It transports me to another place and time that I can enjoy while during my mundane daily tasks. A message to myself that no matter how difficult the day maybe there is natural beauty around us to embrace

Lizaveta

2016

Mary Gillis

Solarplate print

\$200

This image is based on an incident in Dostoevsky's The Brothers Karamasov where a woman in labor manages to get over a high fence into the Karamsov's yard. In the Pevear/Volokhonsky translation the sentence reads "Some asserted that 'someone had lifted her over,' others that 'it had lifted her over.'"

Conquest of the Universe

2018

Mary Gillis

Artist book

\$100

The idea for this small book came from my memory, as a library worker, of a patron who would ask us for one piece of paper, fill the page with writing, and continue all day to write over and over on the same sheet. At the time a co-worker told us that he was writing plans for the conquest of the universe. In my version the text is a random selection from Carl von Clausewitz' classic treatise on war and military strategy, On War.

Night

2018

Jayne Guertin

Collage on canvas

\$100

The Janus Woman

2017

Eric Hovermale

Photography, mixed media

\$1,250

This is one image from an on-going series of portraits. The series currently stands at twenty. Each person provides words about themselves that are incorporated into their image. The words can be autobiographical, poetry, or just words... if they are meaningful to that person. The Janus Woman likes Janus words – her Janus words are incorporated into her drape.

NYC Live

2018

Anne Harkness

Oil

\$3,800

Vertical, horizontal and floating signage, street signs, walk signage, two men on cell phones, emergency lighting, a surveillance camera on the corner of a building, cafe interior lights, all of which are ways of communicating with words, pictures, and light. Isn't our world full of communication.

About Change

2018

Susan Fossati

Pastel

\$1,500

About Change is a call for Change in priority and policy symbolized throughout with image and the written word. This student walk-out was prompted by yet another massacre, the Kinderhook shooting.

3 Entertainers

2014

Lorraine Imwold

Printmaking, multi media

\$400

M is for Mime, B is for Ballerina, and A is for Acrobat are part of a larger series titled „ÄWhen you read you begin with A.B.C.„Ä inspired by the alphabet blocks and Nursery decorations, featuring vocabulary words and learning tools. In this interpretation the image represents the vocabulary word, these words create contextual depth in our lives. The learning tool represented by reclaimed vintage dictionary pages creates a nostalgic and warm background, the dictionary reminds us how physical learning use to be. Creating this series enables these pieces of art to exist in homes outside of the nursery.

Bittersweet

2017

Beth Johnston

Encaustic, paper

\$700

Encaustic, paper and india ink painting incorporating lines from the poem "Bittersweet" by Kim Baker.

AMBIGUITYYESANDNO

2017

David Kessler

Acrylic on canvas

\$1,000

Elements of commercial signage abstracted and recombined. Words having meaning are shaped and worked into other shapes which in turn support and are a part of the meaning. Questioning, suggesting, wondering. The paintings are sign-inspired pop-abstraction.

Liquor

2016

Gregory Martin

Oil, silver leaf on panel

\$2,000

American Stitches #2

2018

Dong Kyu Kim

Handmade needlework with paper receipts collected between 2008 and 2018 mostly in Fort Lee, NJ, New York City and the vicinity on Swiffer

NFS

One temporary migrant worker's proof of being or existential record. My artwork, 'American Stitches #2', is composed entirely of receipts that I had collected over the past decade since I had moved to the United States. Why had I collected those receipts? Why couldn't I have thrown them away? Perhaps they symbolized experiences that I had not wished to part with. Experiences of living in America, working in New York. Because they were mementos of experiences I wanted to revisit over and over.

Strive

2013

Suzanne Levy

Acrylic on canvas

\$2,000

"Strive" is a convergence of passionate thought, expressing awe and angst. As text floats on an amorphous field of color, chaos is contained by a subtle grid, adding a sense of control. The words are a spiritual vision inspired by powerful notions and a request for an awakening. Words Dilute the Moment reveals that Silence is an aspiration, a practice that values an offering from another. To listen, be present and mindful is a goal to achieve. To aspire and grow, be solemn and compassionate are qualities to be obtained with awareness and intention. "Strive" is a call for humility.

In Motion

2017

Catherine Radix Mansell

Encaustic

\$400

"In motion" is minimalist, with the single figure drawn in Sumi-e style. The simplicity is deliberate, using reduction in light and detail to elicit a response. Abstraction can allow the viewer to utilize the language of their unconscious, perhaps "parsing interior signs and symbols". Abstraction can be disorienting but also exhilarating. The deer, (is it a deer?) is alone and moving. Is it lost and afraid? With symbols, the viewers may project their own impressions, memories and emotions onto the work without the interference of words and familiar landscape.

Dying Art

2018

Nicholas McKnight

Argon gas, glass, wiring,
electronics, sign frame

\$2,000

Envy

2018

Virginia Mahoney

Ceramic, fiber, metal, acrylic

\$1,000

From an ongoing series of vest sculptures, this piece is about obstacles and challenges, and inspired by work uniforms. These objects embody self-doubt, uncertainty, or thoughts that hang in the background and weigh us down with questions, thwarted progress, and second-guessing. Words handwritten on the ceramic tags, piercing the garment, hint at burdens and difficulties: haunting thoughts and actions, barriers real or invented, unrealized expectations. A vest might suggest protection, flotation, uniform, identification, accessory, warmth, or utility, but these vests manifest the discomfort of struggle.

Repetition Makes

The Master, 2016

Nicholas McKnight

Silk screen, oil, acrylic on
voile over canvas

\$400

Resist Social Despair

2017

Melanie dai Medeiros

Hand colored woodblock
print

\$120

Although social media was designed with the intent to bring people together, it seems to be ripping us apart and causing loneliness and despair. Society should not be sucked down into the rabbit hole of social media, instead use it responsibly and be aware of its unintended consequences or not use it at all. "Resist Social Despair" begs the viewer to tune out from the inundation of information, both real and fake, and rejoice in what is real in our daily interactions with the world off screen.

14-99-B, Specimen Display Case

2018

Kristen Mallia

Mixed media: wood, glass,
paper, wrought iron pedestal
\$6,500

14-99-b, Specimen Display Case is part of a series of work that explores the ways we curate narratives, especially in regard to objects we hold sacred. Two brown bags, the remains of Thai carry-out orders, bear the word specimen which has been designed and screenprinted onto their surface. Complete with original receipts and food stains, these bags are now open to examination and consideration — are they important? Does it matter who used them? What makes them special? The word specimen itself becomes a specimen — relegated to this locked space, under scrutiny. More within this narrative can be found at rarevaluables.net

Finding My Place

2015

Sandra Mayo

Printmaking

\$495

I consider my art work a practice in storytelling. I am interested in people, in families and their journeys through generations. I explore how extreme circumstances can impact families creating complex stories awaiting to be told. To tell these stories, I use symbols of genograms as an aesthetic language. Genograms are pictorial family trees commonly used in medicine and psychology. They describe events like births, deaths, migration, marriage, physical or psychiatric disease, conflicts, emotionality, and patterns in communication. Genograms are thus fingerprints of the emotional structure of a person in the context of the family. Finding My Place symbolizes the search for oneself within the context of the family drama.

Sorceress Page

2016

Mercedes Nunez

Oil on panel

\$300

The SORCERESS' [small but compelling] PAGE, is part a suite of artworks from a broader thematic series title: Reclamando en Rojo Vivo—Protesting in Red I live. The SORCERESS' paintings are dominated by the saturation and forces of the color red: Vermillion, Cadmiums, Alizarin, in addition to original creative writing in the form of free verse. The paintings are a reflection of an interior landscape that look to the sacred mysteries as a path to the "sphere to the divine..."—the desire to live in a 'world' with compassion and mercy.

where are we headed?

2017

Dennis O'Brien

Watercolor, ink

\$750

Description: Homo Sapiens have been communicating with one another for thousands of years. Using ancient and modern symbols from numerous cultures and regions, plus images and a symbolic path, this piece asks the questions: "What are humans doing?" "Where might our species end up as a result?" At the far end of the path are four signposts. The first two are modern "extinction" on the left, and a Chinese character for "prosperity" on the right. Behind them are two arrows, one "up," one "down." And, of course, behind them: Is the sun rising or setting? It's up to us.

AMERICAN SPIRIT

2018

Michael Pribich

stainless steel, Mercury

paint, American Spirit

cigarettes, human hair

\$3,500

This art work is a meditation on the words American Spirit as seen in the popular cigarette brand. While enduring mass extermination in our country, Native Americans continue to flourish here. Their imagery is used commercially in popular culture to sell products. The tobacco plant is sacred to Native Americans. Hair is used symbolically to reference power and eternal life.

Safe and Social

2018

Betsy Ritz

Collage

\$400

This piece examines the world of social media & emails these days: unsafe because of phishing (emails w gold dots show gibberish words displayed in real phishing emails I received)& enticements to click unsafe &fake links. I've altered other emails w black outs to show the political mood of the day.

Mayassa Rashid Aida Banner

2018

Della Reams

Knitted super merino yarn

\$400

Mayassa Rashid Aida Banner is part of a series of knitted Arabic calligraphy patterns inspired by living and teaching in Qatar. The three parts of this banner were commissioned for the centers of decorative silk pillows by father Rashid to honor his wife Aida at the birth of their first child, daughter Mayassa. The knitted patterns spell their three names in their first language of Arabic. Using numerous iterations this piece was digitally designed, hand-operated machine knitted in silk/cashmere yarns, hand sewn and hand wrapped.

Beneath the Truth

2018

Iris Rodriguez

Assemblage mixed media

\$150

Every day we get information from a variety sources and we tend to take it at face value, but should we? Inspired by recent disinformation influence operations perpetrated by bad actors around the world. The tool of trade used in these operations is the internet and social. The nature of these tools facilitate information sharing, while becoming echo chamber that reinforces our worldviews and validating existing biases. Some of these stories even make it to a wider audience via main news outlets. Beneath the overwhelming amount of stories and news can we be sure what the truth is?

Read Between The Lines

2018

Karen Rothman

Acrylic on canvas

\$1,000



Welcome

2018

Joan Rollins

Oil on canvas

\$1,999

In a world of so much strife and conflict, I wanted to paint portraits of love and acceptance. The text and image are both powerful reminders of our unity as human beings. The young man in the painting is supposed to be a multicultural symbol. He was inspired by a friend's daughter whose mother has African American and Native American ancestry and whose father is white with very blond hair and blue eyes.

Transformed

2015

Peter Russom

Acrylic on panel

\$800

"Transformed" is a one of a series of ten paintings. I rarely work on one piece at a time but prefer to focus on the "body of work" created in a six month period. My work addresses the contrasting relationships of physical experience and spirituality. The text, numbers, and color systems aim to invite the viewer to interpret the relationships that I have constructed. The use of the number three in this painting is intended to not be the most dynamic formal element but instead it is placed and painted to be embedded into the color field of the entire work.

Fair

2017

Nancy Roy-Meyer

Mixed media painting

\$3,000

I am front and center enjoying a swing ride at the California State Fair, free from punity under the critical gaze of others. All people deserve the right to be treated 'FAIRLY' in their pursuit of equity and happiness

Visions

2016

Samantha Simpson

Watercolor, ink on paper

\$3,000

This piece is about reconciling our love of visual pleasure and the ordinary with the needs of our intellectual selves. The main text says, "If We Presume It Comes from What We Need/ Maybe We Should Come to Terms".

Fallout Shelter Beauty Salon

2017

George Schaub

Inkjet print (scan from transparency)

\$300

The juxtaposition of words and symbols within the context of an image often make for a creative mix, and invite the viewer to form associations that creatively "solve" the puzzle they present. While walking through the streets of Old San Juan, I noticed this fallout shelter placard over a painted advertisement for a beauty salon. The deterioration of the wall and profiled figure and that remnant of the Cold War evoked the feelings I had during those "duck and cover" drills of my grade school years, a fear we unfortunately continue to share to this day

Stop

2016

Carol Sogard

Reclaimed plastic bags

\$2,500

According to the EPA, over 380 billion plastic bags are consumed in the U.S. annually. Even with a dedicated effort to recycle, the alarmingly high rate of consumption far surpasses the benefits of recycling. Plastic will never biodegrade and will survive for centuries in landfills. It breaks up into tiny little pieces that contaminate soil, pollute our oceans and endangers species. The basic white grocery bag exhibits soft, pliable characteristics that are often overlooked because of its utilitarian, disposable purpose. Through manipulation of the form and context, its tactile qualities are revealed, while symbolically challenging one to question its original intent.

Our Cross

2014

Carol Sogard

Reclaimed plastic bags

\$4,000

Plastics represent the eternal artifacts of our modern world. They never biodegrade – surviving for centuries on our land and oceans. Through the process of collecting reclaimed plastic bags and weaving them; my work explores the use of plastic as product rather than simply a by-product of our daily habit of consumption. “Our Cross” is inspired by Navajo tradition, in which weaving is considered prayer in motion. This tapestry functions as a material prayer for the earth, using materials that it cannot digest. It serves a reminder that our impact will be the cross that future generations will inevitably bear.

Asenath

2014

William Waggoner

Acrylic on canvas

\$3,600

Asenath is the first of a series of planned paintings depicting women from the Apocrypha and Talmud, a grouping that can be thought of as being “banned from the Bible”. Their stories tell of women who are either headstrong, rebellious, independent, or a combination of all three. The models for these paintings are taken from the library of “Bond Girls” (Asenath is based on Ursula Andress, who played Honey Ryder in *Dr. No*), contrasting the typically femme fatale characters of Ian Fleming with the determined and sometimes ferocious women of the ancient texts.

Gilt

2018

Danielle Wethington

Gold leaf, ink

\$250

I’m fascinated by the arbitrary nature of language. It seems counter intuitive and the primary reaction is to argue that language is rooted in some sensible system. It is only under thoughtful scrutiny that one realizes there is indeed no deep, true connection between language and the visceral, natural world. This work mixes 9 glyphs – some are actual symbols used in alchemy or English while others are made up. The intent is that the viewer will recognize a glyph as having meaning and then assume that all of the others have meaning. The viewer, recognizing some of glyphs, assumes that all of the others are elements of language, when in fact many are completely meaningless collection of strokes. Gold leaf enhances the illusion that one – these symbols are important and that two – these are indeed related to language (gold leaf has a long history in the book arts).

Latent Offerings (re edit)

2017

Jake Weigel

Print on laser etched wood

\$225

Latent Offerings is a series of work that originated from autocorrected text messages and developed into poetry that playfully explore language, sound, meaning and metaphor. What appears to be a simple list or wordplay also takes serious consideration of the post humanist philosophy of object-oriented ontology where each word or object, existing as a sign, has equal important to all others available to the viewer

Expletive Vinyl

Installation

2012

Aaron Wilder

Installation

\$5,600

“Expletive” is an experiment in the aestheticization of derogatory labels. Wilder employs vividness, repetition, and the form of text to disempower slurs used everyday by obscuring the word through the stacking of its letters on top of each other. What remains is an aesthetic and geometric arrangement of shapes. What are other ways we can deconstruct the power of these words? Started as ink and pastel sketches on colorfully patterned pieces of paper, this project has evolved into an installation effort including large vinyl pieces, simulated stained glass, and oversized wooden block sculptures as well as a limited edition zine.

Control Series:

Surveillance

2017

M. Wilk

Mixed media on canvas

\$650

Schwa Eternal

2018

Tina Ybarra

Acrylic

\$900

I was inspired to create Schwa Eternal because I absolutely love schwa. (Schwa is an unstressed vowel sound like the first and last vowel sounds in the word “America”.) Ever since I was young, I’ve loved schwa. I love everything about it. I love the word itself--the way it’s spelled; the way it’s pronounced. I love that it’s represented by an upside-down “e”. I even like the schwa sound. I thought placing a lower case “e” next to schwa resembled the infinity symbol. Hence, Schwa Eternal.

*Cloudy Thinking - The
Real World*

2017

Connie Imler Zerden

Acrylic on canvas

\$3,500

Description: "Cloudy Thinking – The Real World" is a commentary on the warped perception of "reality" that is so prevalent in today's entertainment options. Zerden spent many years working in the television industry, an experience that altered her perception of pop culture. Indeed, much of her artwork examines the intertwined worlds of popular media and consumer products, where images become so commonplace that we lose sight of the absolute absurdity of their underlying messages. In true reality, none of this is the real world, that's just cloudy thinking.

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