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Carole Kunststadt's website: carolekunststadt.com; photos: <http://carolekunststadt.com/portfolio.php?a=1>

Carole P. Kunststadt's 'Between The Lines' Exhibitions At Charter Oak *Cultural* Center and Clare Gallery

Hartford — Clare Gallery at the Franciscan Center for Urban Ministry and the Charter Oak *Cultural* Center present ***Between The Lines***, an exhibition of works by New York artist Carole P. Kunststadt, B.F.A., Hartford Art School. The partnership presents two exhibitions from September to December, 2014, providing a survey of the artist's past and current work.

The first takes place Sept. 8 through Oct. 10 at Charter Oak *Cultural* Center. It showcases works from Kunststadt's *Sacred Poems Series* and *Markings Series*. The opening reception is 6 to 8 p.m. Thursday, Sept. 11. On Wednesday, Oct. 1, noon to 1 p.m., Kunststadt will discuss her two-dimensional and three-dimensional sculptural work, describing her materials and concepts.

The second part runs at the Clare Gallery from Oct. 23 to Dec. 28, 2014. It showcases two-dimensional work from Kunststadt's *Revelations Series* and recent creations from the *Sacred Poem Series*. A reception, panel discussion, and Sacred Harp concert will be held Thursday, Nov. 13, from 6:30 to 9 p.m. The panel includes Kunststadt, Sacred Harp singer Ellen Lueck, Yale University music professor Ian Quinn, and St. Patrick - St. Anthony director of Music Ministry and musician Gabriel Löfvall. The concert is presented by the choirs of St. Patrick - St. Anthony with Sacred Harp musicians and audience members.

Exhibitions at both locations are free. A freewill offering of \$3 is suggested for the Sacred Harp concert. (More information about Sacred Harp singing: www.fasola.org.)

Artist's Description

Kunststadt describes her work: "The Sacred Poems Series takes physical, material, and intellectual inspiration from *Parish Psalmody. A Collection of Psalms and Hymns for Public Worship*, published in 1844 and 1849."

"These pages of psalms are manipulated and recombined, resulting in a presentation that evokes an ecumenical offering in poems of praise and gratitude. The disintegrating pages suggest the temporal quality of our lives and the vulnerability of memory and history. In working with this aged text, embracing its inherent qualities while transforming the book's pages, the paper itself gains significance through the process and merges with a new intent."

"Visually there is a consistent and measured cadence to a page of psalms which is echoed in the repetitive weaving or restructuring of the paper: pages are cut in strips and woven creating an altered dense surface; multiple pages are stitched together and the shredded edges form new textural references; the layering of translucent tissue over the paper softens the effect of age and context,

evoking the ephemeral while adding a veil of alternative possibilities. Although fragile the paper is surprisingly resilient. In a number of the pieces the use of stitching emphasizes the repetition of the lines of text. The lines of stitching are suggestive of the passage of time, alluding to the age and the history of these pages. The continuing repetitive action of sewing, knotting and weaving is similar to reciting, singing, and reading: implying that through the repetition of a task or ritual one has the possibility to transcend the mundane. Explored and displayed in this visual context, the alteration of the papers' linear, tactile, and facile nature emphasizes transformation, while the possibility of revelation is playfully realized."

"The intended use, as well as the nature of a psalm as spiritual repository, both implies a tradition of careful devotion and pious reverence. The physical text evocatively and powerfully serves as a gateway to an experience of the sacred and the realization of the latent power of the written word. This process of interaction is played out visually in the piece, mimicking the internal experience. The individual evolution of each page, culminates in a transformation of the whole volume. The material and the conceptual interface delicately and suggestively with one another. "

Artist's Biography

Carole P. Kunstadt received her BFA, magna cum laude, from Hartford Art School, West Hartford, Connecticut, with a concentration in two-dimensional studies, and continued with postgraduate studies at the Akademie der Bildenden Künste in Munich, Germany. A tapestry designer, fiber artist, collagist, painter, and book arts artist she often invokes other people's histories in the objects she uses which gives her work a metaphysical quality of timelessness.

The Museum of Biblical Art, New York, NY featured Kunstadt's *Old Testament Series* in the exhibition *As Subject and Object: Contemporary Book Artists Explore Sacred Hebrew Texts*. Recently exhibiting in the 1st International Santorini Biennale of Arts, Greece, the artist has also participated in numerous group exhibitions throughout the United States. Her work was featured in *SLASH: Paper Under the Knife*, Museum of Arts & Design, New York, NY; *The Book: A Contemporary View*, Delaware Center for the Contemporary Arts, Wilmington, DE; and *The Art of the Book 2013*, Canadian Bookbinders and Book Artists Guild, Calgary, Alberta, Canada . Recent solo exhibitons, *Carole P. Kunstadt - Sacred Poems*, at the Interchurch Center, New York, NY, as well as *Carole P. Kunstadt - The Poetics of Collage*, at the Edward Hopper House Art Center, Nyack, NY, were well received.

The PBS/OFF BOOK *Book Arts* mini-documentary in the series on progressive arts, features Kunstadt in the segment, *Transforming the Sacred*. [Link to video.](#)

Her work is in the Book Arts Collection of the National Museum of Women in the Arts, Washington, D.C.; The Permanent Collection of the Center for Book Arts, New York, NY; the Montclair State University Collection, Montclair, NJ and the Curt Teich Postcard Archives, Lake County Discovery Museum, Wauconda, IL.

Location Details

The Clare Gallery features exhibitions that emphasize world religions, interfaith themes and social justice locally and globally. The Gallery is housed in the Franciscan Center for Urban Ministry at 285 Church Street, Hartford, CT. The Center is part of St. Patrick – St. Anthony Church, a vibrant and active downtown faith community.

The Clare Gallery's hours are from 8:30 a.m. to 7 p.m. Mondays through Thursdays; 8:30 a.m. to 4:30 p.m. on Fridays; Saturdays from 9 a.m. to 4 p.m.; and Sundays from 9 a.m. to 11:30 a.m. The Gallery and all related events are open to the public. Free parking is available directly across from the church, and the facility is handicapped accessible. More information may be found at spsact.org, click "Community Life" and then "Clare Gallery."

Charter Oak Cultural Center is located at 21 Charter Oak Ave., Hartford, CT. Gallery hours are: Tuesday through Friday, 10 a.m. to 5 p.m. Charter Oak office hours are Monday–Friday, 9:30 a.m. to 5:30 p.m. The gallery is open during events and performances. Parking is available in the lot across the street from Charter Oak Cultural Center at 330 Main Street after 5 p.m. and at Betances School located diagonally across the street. Street parking is free after 6 p.m. Information: 860-310-2588 and charteroakcenter.org