

[FOUNTAIN STREET]

UPENDED Director's Statement

“Never let a good crisis go to waste” was first attributed to Winston Churchill. Rahm Emmanuel popularized the saying, adding, “It’s an opportunity to do things that you think you could not do before.” The artists of Fountain Street have taken this axiom to heart.

The events of the past year have left no one unchanged, and these artists responded in remarkable ways. Some exploded with creativity, using newly found downtime to work with a fevered intensity. Some, unable to access their usual workspaces or materials, made do with what they had and made smaller, more intimate work. Others explored different media and charted new directions. Sometimes left raw by their experiences, they responded as artists do—by making work that is powerful and evocative of this time and our place in it.

I was struck by the deeply and unabashedly personal statements the artists wrote about their work for this show. Virginia Mahoney found a “makeshift path forward.” Patty deGrandpre experienced a “pandemic epiphany.” Mary Marley created art “to push back against the chaos.” As Steve Sangapore so aptly put it, “I have witnessed creativity, solidarity, empathy, and an admirable level of risk-taking, which may have been realized only *through* experiencing a crisis.”

Many thanks to the Piano Craft Gallery for extending this opportunity to us. I am grateful to Melissa Shaak, who took the lead in the quest to find an exhibition venue and curate this show, and to Virginia Mahoney, Rebecca Skinner and Tatiana Flis, whose perseverance and vision were what brought “Upended” together. I feel fortunate to work with all the artists of Fountain Street, whose work transcends the uncertainty, tragedy, and sometimes even joy and bliss of the year that was like no other in living memory.

Marie Craig