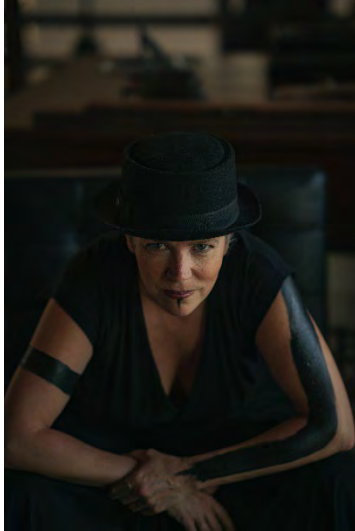




GIN STONE

Environmental Advocacy



“I will inhale smoke and exhale butterflies”

This quote, gleaned from a dream, encapsulates my need to take man’s pollution of this world and transform it into something of nature.

As a multidisciplinary artist, I explore the possibility of a material’s ability to transform. My focus is on fiber and mixed media constructions and installations that convey environmental activism, while incorporating material based sub-text. My materials include commercially fished line, ghost gear, recycled and antique textiles as well as found objects, which come together to create a universe only slightly different from our own.

The resulting effect is a cocktail of science, culture, nature, myth, history, and ritual, inhabiting the space of its viewers with intrigue while inspiring thoughtful dialogue of how material can be both physical as well as an abstract concept. The beauty inherent in nature is brought to life to craft a portrait of meaning and movement, while building chapters on evolution and ecology. An installation approach I frequently employ is the natural history museum style of diorama.

Born in New York in 1971, I now live and work in a studio located on a spit of sand on coastal Massachusetts.

ginstoneart.com

GIN STONE
Born New York, 1971

Selected Exhibitions

2023:

- Solo Exhibit *Past/Present*, On Center Gallery, Provincetown, MA
- Public Installation and Talk *Birth of Commodity*, Hawthorne Barn, Provincetown, MA in conjunction with Twenty Summers

2022:

- Museum Commission *Man, Materials and Our Lasting Legacy in the Sea*: installation, Heritage Museums and Gardens, Sandwich, MA
- Solo Exhibit *Animal, Vegetable, Mineral*, On Center Gallery, Provincetown, MA
- *6200 Thoughts*, Ivy Brown Gallery, NYC
- *By Her Hand*, Eckert Fine Art, MASSMoCA, N. Adams, MA

2021:

- Solo Exhibit *They Say I'm Difficult*, On Center Gallery, Provincetown, MA

2020:

- Art Fair IMMERSIVE 2, SCOPE, *Booth: Vellum Art Mag*, Miami Beach, FL
- *The Locals*, On Center Gallery, Provincetown, MA
- *Recent Acquisitions to the Permanent Collection*, Provincetown Art Association and Museum, Provincetown, MA

2019:

- Two-Person Exhibition *Being*, Fountain Street Gallery, Boston, MA
- *Fleeting*, Coastal Contemporary Gallery, Newport, RI
- Two-Person Exhibition *Prismatic Redux*, Chandler Gallery, Cambridge, MA
- *Natural Habitat: A Study of Man and Nature*, On Center Gallery, Provincetown
- *The Sartorial Self*, Cove Street Arts, Portland, ME
- *Man-Made: A State of Nature Invitational Group Show*, Greenhut Galleries, Portland, ME

2018:

- *The Locals*, On Center Gallery, Provincetown, MA
- *Breaking the Rules*, Fountain Street Gallery, Boston, MA (catalogue)
- *Creature Comforts*, Cambridge Art Association, Cambridge, MA (artist/curator/installation)
- *Thrive*, Fountain Street Gallery, Boston, MA (catalogue)

Grants

2023:

The Puffin Foundation's Environmental Artistic Activism Grant
Finalist for the Gottlieb Foundation Grant

2022:

The Rauschenberg Emergency Grant
The Awesome Foundation Grant

2020:

Arts Foundation of Cape Cod
Relief Grant

2018:

Artist's Resource Trust Endowment
by the Berkshire Taconic
Community Foundation

Residencies

2024:

Arts and Science Program, Peaked
Hill Trust, Provincetown, MA

Permanent Public Collections

Provincetown Art Association and
Museum, Provincetown, MA

Curatorial Work

2019:

Prismatic Redux, Chandler Gallery,
Cambridge, MA

2018:

Recreating Nature, Fountain Street
Gallery, Boston, MA
Creature Comforts, Cambridge Art
Association, Cambridge, MA

Artist Talks and Panels

2024:

University of Rhode Island

2023:

Public Talk for installation, Twenty
Summers, Hawthorne Barn,
Provincetown, MA

2022:

Center for Coastal Studies/Twenty
Summers, Provincetown, MA

2019:

Virtual Studio Talk hosted by On Center
Gallery, Provincetown, MA
Chandler Gallery, Cambridge, MA
Fountain Street Gallery, Boston

2018:

Fountain Street Gallery, Boston
Cambridge Art Association, Cambridge

2017:

Cambridge Art Association, Cambridge

Teaching History

Provincetown Art Association and
Museum's Lillian Orlovsky and William
Freed Museum School *Method Flux with
Gin Stone*

2017:

- *UPRISE/Angry Women*, THE UNTITLED SPACE, NYC
- *The Horse Show*, ArtProv Gallery, Providence, RI
- *BIOPHILIA*, Sargent Gallery, Aquinnah, Martha's Vineyard, MA
- *Various Flora & Fauna*, View Arts Center, Old Forge
- *Line*, Attleboro Arts Museum, Attleboro, MA
- *Reclaimed*, Mosesian Center for the Arts, Watertown, MA
- *16th National Prize Show*, Cambridge Art Association, Cambridge, MA (catalogue)
- *It's the Little Things*, ArtProv Gallery, Providence, RI
- *Monsters and Misfits*, Cambridge Art Association, Cambridge, MA

2016:

- *The Harvest*, Van Vesseem Gallery, Tiverton, RI
- *The Deep Sea Has its Stars* —Trident Gallery/Ocean Alliance Art Installation, Gloucester, MA
- *Embroidered Truths & Woven Tales*, Nave Gallery, Somerville, MA
- *The New England Collective VII*, Galatea Fine Art, Boston, MA
- *Inaugural National Juried Exhibition: Breaking the Mold*, Cape Cod Museum of Art
- *15th National Prize Show*, Cambridge Art Association, Cambridge, MA

2015:

- *The Big Show 9*, Silas Marder Gallery, Bridgehampton, NY

2012-2014: Practice development shift from painting to multi-disciplinary/mix-media

2010-2012: Hiatus while building live/work studio- Harwich, MA

2010:

- Solo Exhibit, The Frying Pan Gallery, Wellfleet, MA

2009:

- *HIV Law Project's 20th Anniversary Benefit*, Helen Mills Theater, NYC

2009-2015: Represented by The Frying Pan Gallery, Wellfleet, MA

2008:

- *The Temptation of Abstraction*, Bennett Street Gallery, Atlanta, GA

2008-2009: Represented by The Bennett Street Gallery, Atlanta, GA

2005:

- *ArtSeen*, AIDS Research Alliance, Los Angeles, CA
- *Visual Ground: Artists Paint the Landscapes They See*, Firehouse Plaza Art Gallery, Long Island, NY



unnatural decay: gilled fungi clothing
2024
36 x 24 x 1.5
canvas, thread, the artist's clothing, dyed ghost gear



moth wings

2024

canvas, found driftwood, yarn

45 x 46 x 0.5

from the Peaked Hill Trust Art and Science Residency



what should be decay that takes place naturally in the environment has been supplanted by plastics. in this case a tree slice, normally is broken down by mosses and fungus, are dripping instead with look-alikes created with ghost gear netting the fiber has been colored in my studio with natural and fabric dyes.

wood slices were sustainably harvested from dead trees which were destined to become firewood and saved for their beauty in pennsylvania.

unnatural decay: poplar no.1
2024
poplar, hand-dyed ghost gear nets
22 x 22 x 3



unnatural decay: black walnut no.1

2024

ghost gear netting and recovered gangions

18 x 20 x 2



unnatural decay: cedar no.1
2024
ghost gear netting
13 x 11 x 1.5



unnatural decay: sassafras no.1
2024
ghost gear netting and recovered gangions)
15 x 14 x 1.5 +6" variable



concept abstract: deconstructed quilts

Arras def.: A rich tapestry, typically hung on the walls of a room or used to conceal an alcove or passageway

arras no. 3 / rainstorm

2021

hand dyed ghost gear, raw cotton, muslin,
scrim (thread and acid-free fabric adhesive)

12 x 12 x 1.5



arras no. 1 / xanadu

2021

hand dyed ghost gear, raw cotton, muslin,
scrim (thread and acid-free fabric adhesive)

51 x 31 x 1.5

sold



trinity constellation equus

2021

ghost gear, muslin, dye, paint, foam, adhesive

41 x 60 x 32

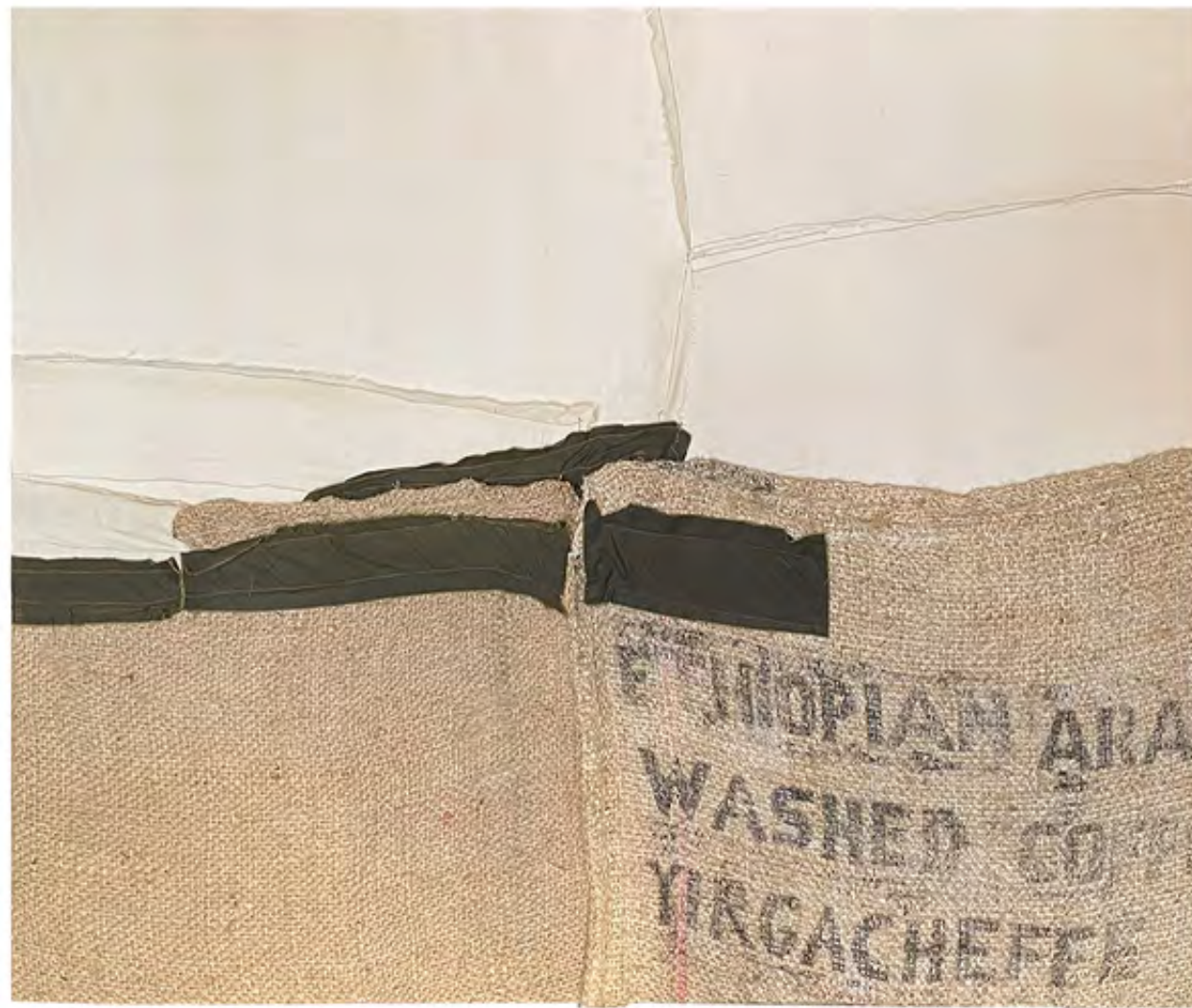
sold



above
dark sky landscape (diptych)
2023
canvas, thread, the artist's late father's clothing, dyed cloth
30 x 64



below
coffee landscape (diptych)
2023
canvas, thread, the artist's late father's clothing, cloth, coffee bean sacks
30 x 64





a remembrance

2019

cyanotype printed cotton duck, reclaimed nails,
shed antlers and mixed media

80 x 10 x 14



cyano-stag

2020

cyanotype stained cotton, nails, thread
shed antler, lead, foam, wood

14 x 12 x 10



gruff
2020
antique fabric, found wood, enamel,
fabric tacks, lead, foam, paint, adhesives
34 x 34 x 12



penicillium chrysogenum pantherinae

2022

ghost gear netting fiber, muslin, dye, adhesive,
foam, paint, pins, reclaimed copper flashing

21 x 20 x 18



geodes:

After cleaning and dyeing the netting, the knots are cut out as I work the fibers, leaving individual pieces of line no more than an inch and a half long (and under 2mm in diameter)

agate no. 2

2022

ghost gear, muslin, dye, adhesive
22 x 48 x 0.05



agate no. 1
2022
ghost gear, muslin, dye, adhesive
34 x 28 x 1/8



agate no. 3
2022
ghost gear, muslin, dye, adhesive
16 x 15 x 0.05



Wall-mounted horse head form with "Pegasus wings" of fiber geodes. The title alludes to the fluidity of the flying horse's wing forms (shaped as a bisected geode). The title also reflects the angular crystal structure of the agate on a micro and molecular level is mimicked by what appears as connective lines of muscle and tendon supporting the animal's wing structures.

the mechanics of flight through crystalline structure
2022
ghost net, muslin, dye, paint, foam,
adhesive, brass tacks
37 x 49 x 32



capra with pulsatilla

2022

ghost gear netting, muslin, dye, paint,
foam, adhesive, boer horn

21 x 26 x 28



birth of commodity (installation view night lighting)

2023

hand-dyed ghost gear netting fiber, muslin, adhesive, foam, enamel, coffee stains, rust stains, pins, reclaimed lead flashing, found wood, polymer clay, bone, foraged foliage, engineered sound and lighting

160 x 160 x 200 variable

installation at the Hawthorne Barn through Twenty Summers, Provincetown

Birth of commodity is the phase of the commodity trilogy that explores the formation of man's greed upon realizing the value of the earth's resources. The installation creates a metaphor for the exploitation of living beings, the environment, women, and ultimately the planet.



Installation view of Artemis with painted backdrop at the Hawthorne Barn, Provincetown, MA

2023

Painting available

acrylic on raw canvas, charcoal, conte crayon

84 x 108

Artemis sold



man, materials, and our legacy in the sea

2022

6,000 feet of reclaimed lobster line, recyclables, adhesive, paint

120 x 180 x 240 variable

North Atlantic Right Whale partial ribcage made from 6,000 feet of used and reclaimed lobster rope.

The lobster industry is one of the leading causes of entanglement and death for these mammals, with less than 350 individuals in existence.

Commissioned by and installed at the Heritage Museum and Gardens, Sandwich, MA.



artificial night

2024

canvas, found driftwood, reeds, yarn

45 x 50 x 2

Installation at the Peaked Hill Trust Art and Science Residency

Thalassa Dune Shack with oil lamps, National Seashore, Provincetown, MA



Recovered Ghost Gear NETTING:

Materials info: Accidentally dredged and retrieved ghost netting, fully documented and collected in collaboration with the Director of Marine Fisheries Research at the Center for Coastal Studies, Provincetown, MA.

Data:

Retrieval Coordinates: 42° 10' N 69° 52' W

Retrieval Vessel: F/V Donna Marie (Groundfish Trawler/Scallop Dragger out of Provincetown)

Water Depth: approx. 100 fathoms/183 meters/600 feet

Source: pre – Magnuson – Stevens Act* foreign, most likely Russian, fishing net, age at least 50 years

*Prior to the enactment of the MSA in 1976, international waters began at just 12 miles from shore and were fished by unregulated foreign fleets. The MSA extended U.S. jurisdiction to 200 nautical miles and established eight regional fishery management councils with representation from the coastal states and fishery stakeholders.