

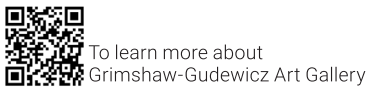
Allison Paschke

Interaction and the ephemeral are central to my work. My passion for materials has led to an investigation of light-reactive materials such as mirrors, resin, acrylic gel mediums, glass, and translucent porcelain. The interaction of these materials creates complex layers of translucency, reflection, and shadow. While my work’s rich material qualities are palpable, the transience of light is equally important. Each piece changes constantly depending on the time of day, the environment it reflects, and the position of the viewer. While most of my installation work has been overtly interactive (participants are invited to touch and move objects), my work involving mirrors is also inherently interactive.

Other aspects of my work also imply the ephemeral. Delicate materials such as tiny, translucent porcelain elements create a feeling of vulnerability. Amber resin and insect pins are both associated with the preservation of organisms. Porcelain is both easy to break and at the same time durable for millennia buried in the earth. Pyramids evoke the quest for immortality. Through my work I seek, paradoxically, to capture and immortalize what is transient.

Another underpinning of my work is geometry. Basic forms such as squares, circles, ellipses, grids, pyramids, and the relationships between them form compositional structures. Sequential systems inform component-based works or patterns within a piece. At the same time, each geometric structure is altered and enriched by materials and by the hand’s intervention in the forming process. I’m searching for the edge between the geometrically perfect and organically irregular, and the place where the present and the infinite coexist.

Allison Paschke’s practice explores the interplay of light, geometry, and scale through materials such as porcelain, mirrors, resin, glass, and acrylics. Born in Providence, Rhode Island, to RISD alumni parents, she spent her childhood moving frequently with her artist mother. Modest living spaces and an itinerant lifestyle fostered her instinct for small, intimate works, a sensibility that continues to shape her art. Paschke studied photography at UC Santa Cruz, where her fascination with light first took root, and later shifted to ceramics, earning degrees from the Kansas City Art Institute and Cranbrook Academy of Art. Time spent as a graphic designer honed the geometric precision visible in much of her work. Since returning to Rhode Island in 1999, she has created both meditative small works and immersive installations that invite interaction through light, touch, and sound. Her work has been widely exhibited and is held in museum, corporate, and private collections.



FULL CIRCLE

Brienne Brown | Robin Crocker | Allison Paschke

Full Circle brings together the work of Brienne Brown, Robin Crocker, and Allison Paschke—three artists whose practices are individually distinct yet resonant in their shared embrace of the circular, the cyclical, and the sacred. Their collaboration grew not from a predetermined theme, but from a mutual recognition of form and meaning recurring in their work: the sphere, the spiral, the loop, the orbit.

Each artist explores the shape of the circle not merely as geometry, but as metaphor. Brown stitches dreamlike creatures into layered textile landscapes, where embroidered suns, moons, and rounded forms pulse with personal symbolism and intuitive play. Her quilts are time maps—diaries stitched into soft topographies—where memory and imagination revolve together.

Crocker’s sculptural pieces and installations, composed of spiraling texts and symbolic objects, investigate language as a tether between the spiritual and material world. Her circular forms invite both movement and contemplation, echoing the structure of prayer beads, labyrinths, and webs—spaces that hold tension between technology and transcendence.

Paschke’s work, grounded in light-reactive and translucent materials, reveals how geometry becomes experience. Circles, ellipses, and pyramids are transformed by resin, mirror, porcelain, and shadow—shapes that reflect the impermanence of light and the hand’s subtle imperfections. Her work asks us to notice what flickers and shifts, and to pause inside that fragile, changing moment.

Together, the artists draw us into a conversation about presence and process, the pull of repetition and return. In Full Circle, the artists do not illustrate a concept—they enact it. They offer viewers an opportunity to dwell inside the quiet revolutions of form, time, and matter.

Kathleen Hancock, Chief Curator

Brienne Brown

I draw with my sewing machine. Fabric serves as paper, and the threaded needle as pencil. Batting between the layers of fabric adds a sculptural effect. Valleys follow the lines of thread and hills between cast shadows.

I have always been fascinated by the sun, moon and sky, by trees, landscapes and animals, and I explore those themes in my work. A simple circle represents moon or sun. Circles can also be formed from many intricately quilted parts: monsters, hands, more circles. Lately, the creatures have become a kind of journal. Some show scenes from my day or my inner life. I don't, however, control them. They are a collaboration with thread and fabric and often have expressions that surprise me.

My first creature quilt, made around 2001, started with fish monsters in the center. I soon realized that they needed a boundary, and outlined a simple rayed sun to contain them. They captured my imagination as I worked and watched them evolve. I have never stopped delighting in them. This year I made my first eclipse quilt. Dark creatures form the new moon, while bright beings leap from behind to depict the sun's corona.

As you can see, my journey as an artist is not a line, but is more like a circle.

Brienne Brown is an award-winning textile artist who has been quilting since the late 1980's. She has a bachelor's degree in mathematics from Princeton University. Her work has been featured in Quilt National, and in 2013, "Moonset" won a Juror's Choice award and the People's Choice award there. Brienne has a few obsessions: the moon, the sun, trees, and monsters. She finds inspiration from all four near her home in Barrington, Rhode Island.

Robin Crocker

I am intrigued by our binary nature as both cognitive and physical beings. This disparate state both fascinates me and fuels my art practice. Language bridges the arena of our consciousness with our physical world. This act of transmutation compels me to explore the artifacts of language (letters, alphabets, and texts) as they define this mysterious threshold between mind and matter. In my work, I seek to engage viewers both mentally and physically. The texts composing my spherical and conical pieces spiral in space, encouraging movement—to be circled, to be read, to be drawn into orbit like a celestial body. My labyrinth installation and my giant prayer bead necklace both delineate sacred space and invite the viewer to enter and contemplate. They celebrate our dual nature as being of this earth while participating in a spiritual realm.

Robin Crocker is a sculptor and mixed media artist based in Bristol, Rhode Island. Her educational background includes studies at Interlochen Arts Academy, Washington University's School of Fine Arts, and The Johnson Atelier Technical Institute for Sculpture. Through this journey, she has developed a wide range of skills that continue to shape her artistic practice and creative thinking.

Her work spans multiple mediums—clay, glass, cast metals, fiberglass, ceramics, paper, print, and paint—reflecting both versatility and a deep engagement with material exploration. Drawing from a fascination with language and its power to transform inner thought into outward expression, she incorporates text into her pieces. These texts not only structure the works but also imbue them with layered meaning.

Recently, she completed a two-month residency at the Cité Internationale des Arts in Paris, where she concentrated on creating smaller, more intimate works. Central to this new body of work is the spiraling form of the spider's web, which she employs as a metaphor to investigate human connections to technology and the World Wide Web.