

EXPIRED

Curated by Roxanne Wolanczyk at Essex Flowers Gallery
February 7 - March 7, 2026

Roxanne Wolanczyk, *I Reserve the Right to Age Without Apology*, 2025, Ceramic, 14 × 7 × 7 in



A tall beige ceramic vase with a narrow neck, flared rim, rounded body, and a small foot. Two curved handles rise from the shoulders to the rim. The surface is matte with visible clay speckles. Black line drawings on the vessel include crows, a tortoise, the Cumaean Sibyl, and the goddess Kali. Printed text on the vessel reads: *I RESERVE THE RIGHT TO AGE WITHOUT APOLOGY.*

Kenneth Zoran Curwood, *Alexa... When are the men coming to take me from my home?*, 2021, Mixed media: wood, lead, glass, stone, 4 x 3.5 x 13 in



A tall, narrow rectangular sculptural object stands upright and resembles a voice-activated device in form. It is constructed from vertical wooden planks with visible grain lines, knots, and natural color variations. A long vertical strip of metal runs down one front edge, showing dull gray, mottled surfaces and signs of wear. On one side, a small square wooden panel is attached with screws and holds a rough, irregular stone. The base rests on four short, dark, pointed metal legs. Faint printed marks are visible on the upper portion of the wood. All surfaces appear matte, with varied textures across the wood, metal, and stone.

Carol Saft, *Bedtime Mask*, 2024, Acrylic on canvas, 20 × 20 in



A painting shows a close view of a reclining figure against a light background. The head rests on a white pillow, with one arm bent above the head and the other hand touching the neck. The face is covered by a red light therapy mask, rendered in layered reds, yellows, and greens, overlaid with blue and green leaf-like patterns. The skin appears in red and pink tones, and small dotted marks appear on the chest. The fingernails are turquoise. A blue and teal shape borders one side of the composition. Brushstrokes, blended color transitions, and visible canvas texture cover the surface.

Roxanne Wolanczyk, *I Have Been Around a Long Time. Can I Still Shape My Story?* 2025, Ceramic, 13 × 9 × 9 in



A tall black ceramic vase with a narrow neck, flared rim, rounded body, and a small foot. Two curved handles connect the shoulders to the rim. The surface is matte with subtle horizontal banding. Tan line drawings on the vessel include a standing woman in a dress, a cicada, a skull, a spider web, a ball of yarn with thread weaving around the surface, tally marks, a ceramic pot, and phases of the moon. Printed text on the vessel reads: *I Have Been Around a Long Time. Can I Still Shape My Story?*

Kenneth Zoran Curwood, *Marginalia*, 2019-26, 15 x 15 x 15 in



A wall-mounted, hand-cranked viewing device made of unfinished plywood and metal. A large vertical stack of white paper is wrapped around a central metal drum. Turning a wooden hand crank on the right rotates the drum, causing the pages to flip rapidly, creating an animated image. The structure includes wooden arms, bolts, and brackets that hold the mechanism in place. As the pages turn, a small black line drawing appears on each sheet, gradually shifting to create the illusion of movement. The overall form resembles a mechanical book or analog film reel fixed to the wall.

Roxanne Wolanczyk, *I reflect the power that exists beyond the gaze*, 2025, Ceramic, mirror, silicone, epoxy, 19 x 18 x 3.5 in



A round mirror with a reflective circular center surrounded by a dark brown sculpted frame. The frame features raised oak leaves, acorns, and small branches arranged around the circle, with a small owl figure perched on one side. The outer edge of the frame has a beaded border. The surface appears matte with visible texture. Printed text along the lower curve reads "I REFLECT THE POWER THAT EXISTS BEYOND THE GAZE."

Roxanne Wolanczyk, *Time Has Transformed Me. I Am a Bit More Fragile Now. But I Am Built of Grit.*, 2025, Ceramic, 14 x 9.5 x 7 in



A tall beige ceramic vase with a narrow neck, slightly flared rim, rounded body, and a small circular foot. Two short handles extend from opposite sides near the shoulder. The surface is matte with visible clay texture. Black line drawings on the vessel include a walking woman, a fossil, the goddess Hecate, ancient Greek lekythoi, bubbles, a moth, the Delphic Oracle, and an oyster containing a pearl. Printed text on the vessel reads: *Time Has Transformed Me. I Am a Bit More Fragile Now. But I Am Built of Grit.*

Carol Saft, *Cynthia makes a new face with Nuface*, 2023, Acrylic on canvas, 16 x 20 in



A painting shows a seated figure indoors against a softly colored background. The figure has short light hair and wears dark-framed glasses and a maroon short-sleeved top. Eyes are closed and the head tilts slightly back. One hand holds a small handheld device against the cheek. The other arm rests downward. The surroundings include pastel areas of pink, yellow, beige, and mint green, with a rectangular window-like shape outlined in teal. A cushioned surface and patterned fabric appear beneath the figure. Smooth color transitions, flat areas of paint, and visible canvas texture cover the surface.

Kenneth Zoran Curwood, *Zoroboroz*, 2015, Two rain sticks, reclaimed plywood, cassette motor, 40 × 14 × 40 in



A wall-mounted sculptural work composed of a single wooden rain stick constructed into a circular form resembling a snake biting its own tail, known as an ouroboros. The rain stick is segmented, with visible joints, wood grain, knots, and small drilled holes along its length. The circular form is mounted in front of a dark triangular wooden panel with rounded lower corners and pronounced natural wood patterning. At the top center, a small round wooden component connects the rain stick to a motorized mechanism. When activated, the rain stick rotates continuously. All surfaces appear matte, with natural variations in color and texture.

Kenneth Zoran Curwood, *Sans Soleil*, 2017, Found leaf mounted on brass, 9 × 6 × 13 in



A wall-mounted sculptural work consisting of a real leaf mounted on a brass backing. The leaf has a pointed tip and irregular edges, with visible veins, cracks, and areas of mottled brown, green, and yellow coloration resulting from natural decay. A thin metallic edge traces the outline of the leaf. At the top, the brass backing extends backward into a shallow folded form. The surface shows clear signs of aging and material change, with fine details and variations visible throughout.

Carol Saft, *Evening Mask*, 2024, Acrylic on canvas, 24 × 30 in



A painting depicts a seated figure in a dark wooden chair within a dim interior space. The figure wears a red short-sleeved shirt, a light-colored skirt, and pale strapped sandals. The legs are crossed, and the hands rest folded on the lap. The figure's face is covered by a red light therapy mask that emits a glowing red-orange light. The facial features beneath the mask are suggested by white outlines indicating eyes, nose, and mouth. Small dotted marks appear across parts of the head and sleeves. The background includes areas of deep blue, green, and red, with a curved teal shape along the right side. Brushstrokes and layered paint remain visible across the canvas.

Carol Saft, *Beauty Is You, Number 6*, 2023, Acrylic on canvas, 14 × 18 in



A close-up painting shows a frontal head and shoulders against a dark background. The figure wears a red garment with a rounded neckline. The face is covered by a red light therapy mask that glows in shades of red and orange, with bright white eyes, nose bridge, and lips visible beneath. Black and white leaf-like shapes and dotted lines cover the face. A thin band or headset arcs over the head, and a pale cord runs from the ear downward. The clothing contains small square marks in darker tones. The edges of the figure emit a soft red halo. Brushstrokes and layered paint and subtle color transitions are visible across the canvas surface.