



On *Interconnectedness*: Lydia Dona, Nicole Parcher, and Stephen Pusey
By John Madera

“We have to wake up to the fact that everything is connected to everything else.”
—Thich Nhat Hanh, *Peace Is This Moment*

“Meditate often on the interconnectedness and mutual interdependence of all things in the universe. For in a sense, all things are mutually woven together and therefore have an affinity for each other—for one thing follows after another according to their tension of movement, their sympathetic stirrings, and the unity of all substance.”
—Marcus Aurelius

Interconnectedness features fourteen works by three brilliant artists, each of whom reenvisions abstraction in dynamic and exceptional ways. Ludic, liquid, intense, animated, employing what Félix Guattari would call “ensemble[s] of lines of alterity,” these innovative artworks offer “virtual possibilities, unprecedented new becoming.” Emphasizing the physical act of painting and drawing, where the aleatory and improvisatory, the volatile and energetic, and a massive “lexicon” of marks (dabs, drips, splashes, smears, scribbles, etc.) converge, these works not only singularly express deep and profound feeling but a generous spirit of knowing and not-knowing, of the synergy between thoughts and bodily actions, evoking how mind influences body, body influences mind, where both dissolve, forming vast webs, networks, rhizomes, tapestries where everything—actions, beings, and the universe—are interdependent. All the artists featured in *Interconnectedness* live and work in New York City.

“All things are delicately interconnected,” one of Jenny Holzer’s renowned LED signs in 1986 asserted. The works in *Interconnectedness* expand on this notion to suggest some of the many ways that things, perhaps even all things, are powerfully and even enduringly interconnected or entangled, what Karen Barad calls “emergence,” “entangled intra-relating,” and “lively relationalities,” events or zones or whatever where it is “impossible to differentiate in any absolute sense between creation and renewal, beginning and returning, continuity and discontinuity, here and there, past and future.”

Lydia Dona’s three shimmering canvases (*Antibodies in Flux* (2020), *Ruptures and Wires* (2024), and *Internal Machinery* (2025)) in *Interconnectedness* deftly use acrylics, enamels, pigment powders, industrial paints, etc., to viscerally engage and depict the “guts” of machines, somehow enacting the seemingly alchemical processes of science and technology. These are nervous systems, in many senses of the term, that is, “system[s] of interruptions or breaks,” as philosophers Deleuze and Guattari might say. Her striking pictorial language incorporates a

veritable history of mark-making, from the aleatory to the expressionistic to scientific rendering and beyond, as well as mapping and diagramming, not to mention the figural in the form of organs, arteries, vegetation, and engines, various kinds of fusions and de-fusions of them as well, various paradoxically palpable voids often swallowing said surrounds, which also evoke combustion, alchemical processes, atmospheric disturbances, cloud formations, the wholes what you might call polymorphous deterritorializations of not only the grids and geometries of the city, factory, and market, etc., but of the body and consciousness, of times and spaces.

Whereas *sumi-e* (Japanese ink painting) uses using minimal strokes, black ink, and negative space to convey essence, harmony, and tranquility—the *chi/qi* (life spirit) of a subject as opposed to just its form—Stephen Pusey’s quartet of beautiful, vibrating, entangling works on paper in *Interconnectedness*, all from 2025, while reverberating with this genre of painting, largely eschews representation, each drawing offering a kind of surrender to not-knowing and unknown, to perhaps not making a distinction between form and emptiness at all. His painting *Transit* (2022)—a dense environs of layers of liquid, viscous up- and downstrokes, over- and underturns, compound curves, ascending and descending loops—is, to draw upon a famous quote from Nietzsche’s writing, a kind of chaos that gives birth to a cosmos.

Spilling Genesis, an exhibition of seven of Pusey’s large paintings at Lobby Gallery at 499 Park Avenue, New York City, runs concurrent with *Interconnectedness*. The show’s two grisaille paintings, grave and spectral as they are, are also illuminating, like radiographs in a way, but equally visceral and phantasmatic, delineating what you might arguably call “fluid petrification.” The other five paintings, while using much of the visual gestures and mark-making of the grisaille paintings, are, yes, osseous but also sinewy and architectonic, offering impossible spaces that are remarkably heterogenous and exogenous and even disconcertingly xenogenous, and, to coin a term, “chaogenous,” all singular but also, like the works in *Interconnectedness*, in tensile conversation with Roberto Matta, Bryan Wynter, Gordon Onslow Ford, and Wifredo Lam, among others.

In conversation with the work of Stuart Davis, Dana Schröder, and Amy Sillman, among others, Parcher’s six vivid, vibrant, whimsical paintings are multi-layered surfaces where energetic, coiling lines dance in and around deconstructing and reconstructing grids, lattices, and matrices. Whether we’re talking about the bubbly *Gurgle* (2025), the palpable *Icing on the Cake* (2025), the aqueous *Pitter-Patter* (2025), the arabesquing *Spring Poem* (2024), the vegetabular *Tally* (2025), or the gyrating *Wishing Well* (2025), these works instantiate the *tejido de la vida* (weave of life), a concept rooted in Indigenous Latin American cosmologies, particularly the Andean worldview, where life is understood as an interconnected and sacred fabric or web, emphasizing the deep relationality between all beings, including people, other animals, the environment, and the cosmos.

Born in Romania, [Lydia Dona](#) holds a BFA degree from both the Bezalel Academy and the School of Visual Arts, and an MFA from Hunter College in 1984. Dona has an extensive history of solo and group exhibitions both in the United States and internationally. Works by her can be found in major institutional collections such as The Metropolitan Museum of Art, New York; The Corcoran Gallery of Art, Washington, D.C.; The Winnipeg Art Gallery, Winnipeg, Manitoba; S.M.A.K. Museum of Contemporary Art, Ghent, Belgium; and Museum Haus Konstruktiv, Zurich, Switzerland.

[Nicole Parcher](#) is an artist who lives and works in New York City. Since 1996, her work has been included in many group exhibitions, most recently at Zurcher Gallery (2021 and 2024), Amos Eno Gallery (2022), Trestle Gallery (2018), the Frances Young Tang Teaching Museum

(2014), and *Ille Arts* (2013); and at a solo show at the Gerald Peters Gallery (2011). Her work has been reviewed in *The New York Times* and *The New Yorker*. Parcher has lectured about her work at the Parrish Art Museum and has participated in the Works on Paper Art Fair, the Cutlog Art Fair, and the Affordable Art Fair. In 2002, she was awarded a residency at the Skowhegan School of Painting and Sculpture. And in 2016, she was awarded the Zeta Orionis Fellowship at the Vermont Studio Center. Parcher has been a selected resident at the Virginia Center for Creative Arts multiple times, most recently in 2024. She holds a BA from Skidmore College and is an Alumni of SACI in Florence, Italy.

Born in London, [Stephen Pusey](#) graduated from St. Martins School of Art in 1975. From 1977 to 1982, he painted monumental public murals around London commissioned by local authorities. In 1986, he exhibited at MoMA PS1, after which New York became his domicile. In the following years, Pusey experimented with various forms including digital and networked media. In 1996, he co-founded the online art and discussion hub Plexus ([plexus.org](#)) with curator Yu Yeon Kim. He was a founding member of the Foundation for Digital Culture (1996) and a contributing artist to *ArsDoom* (Peter Weibel, et al.) for Ars Electronica (1995). In 1997, he co-curated *OMNIZONE: Perspectives in Mapping Digital Culture*, which featured on the Guggenheim Museum's Cyberatlas website (curated by Jon Ippolito). Concurrent with his empirical digital and net art, his painting followed a personal trajectory, which, while abstract, was informed by an interest in physical, neurological and biological resonance. Pusey has had various solo and group exhibitions in New York City and internationally; and his work is in international public, corporate, and private collections, including Neuberger Berman.

[John Madera](#) is the author of *Nervosities* (Anti-Oedipus Press, 2024). His other fiction is published in *Conjunctions*, *Salt Hill*, *Hobart*, *The &Now Awards 2: The Best Innovative Writing*, and many other journals. His poetry is published in *elimae*, *Sixth Finch*, *Contrapuntos*, and elsewhere. His criticism is published in *American Book Review*, *Bookforum*, *The Review of Contemporary Fiction*, *Rain Taxi: Review of Books*, *The Believer*, *The Brooklyn Rail*, and many other venues. Recipient of an M.F.A. in Literary Arts from Brown University, two-time New York State Council on the Arts awardee John Madera lives in New York City, where he runs [Rhizomatic](#) and manages and edits [Big Other](#).

A reception for *Interconnectedness* will occur on January 3, 2026: 2:00 p.m.-4:00 p.m. It will feature a conversation with the artists moderated by Madera. Updates about the exhibit may be found on this site.

Inquiries about the works in the show may be sent to John Madera: [johnmadera \[at\] gmail \[dot\] com](mailto:johnmadera@gmail.com).