



# DISTORTION SOCIETY

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## Spaces Between Color: CURATED BY ERINA PEARL

**BEACON, NY** — This February, Distortion Society presents *Spaces Between Color*, a group exhibition curated by artist Erina Pearl that focuses on the process of katazome. Four artists—**Erina Pearl, Chinatsu Nagamune, mizosasora,** and **Natalia Siu Munro**—display a collection of 13 works embodying the meticulous nature of the technique that helped shape the folk art movement in Japan. Katazome is a traditional Japanese craft that uses cut-stencil and rice paste resist (a mixture applied through the stencil to block color from penetrating the surface) to develop imagery and design while celebrating the beauty in nature, objects and life. From exploring natural dyes on ramie (a strong fiber cloth similar to linen) to vibrant pigments on hanji (traditional Korean handmade paper), *Spaces Between Color* is a dynamic look at how traditional craft shapes contemporary practice. There will be an opening reception on February 7, 2026 from 7-9pm at 155 Main Street, Beacon, New York.

Growing up, **Erina** frequently visited family in Shizuoka, Japan and spent long days watching her grandmother tend to her garden with patience and curiosity. Later in life, she learned that her grandmother had pursued a certification in ikebana, the Japanese art of flower arrangement, but never completed it as her grandfather dismissed it as frivolous. Erina's practice honors the often overlooked labor and creativity of women like her grandmother. Her deliberate process begins in her garden in the Hudson Valley, New York where the plants she grows act as both inspiration and her raw materials. Working with her own handmade paints from local earth and lake materials, she integrates natural resources into all of her work, exploring the interplay between environment and art. Erina's work is a reminder that beauty grown slowly and intentionally is always worth the effort.

**Chinatsu** is a dyer in Leverett, Massachusetts. Her practice in growing indigo, natural dyeing and katazome is a sustained conversation between hand and material—a way to dig through layers of material, self, and surroundings until they become inseparable in the cloth. After becoming a mother last year, her practice and available time shifted and she learned how to work in fragments. Building the pieces over many sessions, she finds space to play with materials—some stencils carry echoes of hand-stitching on old fabrics and others are born from daily mark-making—and this accumulation of layers becomes her katazome self portraits assembled from moments in time.

**mizosasora** is an artist based in Seoul, Korea. She uses the katazome technique and creates images through dyeing fabric and paper. During a trip to Fukuoka, Japan she encountered a collection of works by dyer Samiro Yunoki at a bookstore, which introduced her to katazome. Implementing these techniques allows her to center her work on natural, energetic forms and colors, while expressing joy and pleasure in the subjects close to everyday life.

Born in London to a Nicaraguan-Chinese mother and an English-Scottish father, **Natalia's** work reflects this layered sense of identity and movement between cultures. For the past five years she has been dedicated to the study and practice of indigo dyeing and in 2020 she moved to Oaxaca, Mexico to be closer to the source where indigo is cultivated and processed. Her practice in continuing ancestral techniques is central to her work not only as preservation, but as evolution; she is interested in how inherited knowledge can remain alive, adaptable and responsive to the present moment. For Natalia, the katazome process is a meditation on migration, distance, and the space in between, where identity and belonging slowly dissolve into colour. Through indigo, she can explore the transient and the unknown, examining the meeting point between heritage and process. In this space, dye becomes a language for memory, transformation, and the quiet persistence of craft.

### EXHIBITION DETAILS

*Spaces Between Color* will be on view at Distortion Society, 155 Main Street, Beacon, New York from February 7 through May 3, 2026. The gallery is free and open to the public. There will be an opening reception on February 7, 2026 from 7-9pm.

### ABOUT DISTORTION SOCIETY

Distortion Society was founded in 2023 by husband-and-wife duo Bradley Silver (a tattoo artist) and Michelle Silver (a painter). Merging contemporary art exhibitions with eclectic styles of tattooing, DS aims to blur the lines between fine art and body art, breaking stigmas associated with each space, questioning the ideas of high brow vs lowbrow art and elevating both the gallery and tattoo experiences through their intersection.

The exhibition space at the front features curated presentations of national and international emerging and mid-career artists; the tattoo studio features accomplished resident and guest tattooers working in a range of unique styles.

### PRESS CONTACT

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Erina Pearl, *Growth*, 2025.  
Indigo on ramie. 34 x 25 inches.



mizosasora, 입추, (*Ipchu, Beginning of Autumn*), 2023.  
Pigment on hanji. 12 x 7.3 inches.



Chinatsu Nagamune, *Selves as Vessels*, 2025.  
Indigo on choma. 32 x 35 inches.



Natalia Siu Munro, *Reflection of a Kajarishi*, 2025.  
Oaxaca indigo on ramie. 43.4 x 39.4 inches.