

MONOCHROMICA

THE JOURNAL OF MONOCHROME ART

ISSUE 002 • BLACK, WHITE, AND ALL SHADES OF GREY



THIS ISSUE:

front cover artist: James Knauf, "Penguin Rock & Juniper" Archival pigment ink on paper, framed, 16in x 20in, 2023, \$300

back cover artist: Michael Lee, "Parking Attendant" Black and White Photography, 11in x 14in x 0.5in, 1999, \$150

inside front: Max Steele, "Staple Grove" Digital Image, 17in x 22in, 2023, \$750

inside back: Rita Duris, "Beauty in Movement Study 4" Charcoal on Paper, 23in x 23in, 2024, \$1250

artist of merit: Richard Harrison | artist of merit: Chuck Jones

MONOCHROMICA

THE JOURNAL OF MONOCHROME ART

ISSUE 002 • BLACK, WHITE, AND ALL SHADES OF GREY



MONOCHROMICA

THE JOURNAL OF MONOCHROME ART

ISSUE 002 • BLACK, WHITE, AND ALL SHADES OF GREY



"Gaining" by Arthur Jacoby, Photograph on Metal, 18in x 30in x 0.25in, 2023, \$1000



© Edward F Smith III

"Desert Waves" by Edward Smith III, Digital photo, 9.4in x 16.7in x 0.01in, 2025, \$155

MONOCHROMICA

THE JOURNAL OF MONOCHROME ART

ISSUE 002 • BLACK, WHITE, AND ALL SHADES OF GREY

THIS ISSUE FEATURES JURY-SELECTED ARTWORKS BY THESE ARTISTS:

RICHARD HARRISON, ARTIST OF MERIT	6	REN FELIZ-DURISHIN	98
CHUCK JONES, ARTIST OF MERIT	10	RITA DURIS	100
GERALD O'DOWD	14	NICOLE HORTON	102
ALBERT LASZLO HAINES	16	JOYCE COX	104
HARVEY WANG	18	JOEL SCHECHTER	106
NORMAN GABITZSCH	20	KAREN LEHRER	108
PETER M WACH	22	ARVIND VASAN	110
JAMES COOPER	24	JASON BUCHANAN	112
JOSHUA HUNT	26	MIKAELA LEE	114
INGRID WESSEL BERNAL	28	MICHAEL LEE	116
WILLIAM YOUNGBLOOD	30	LEANNE TRIVETT S.	118
JAMES KNAUF	32	ALEXANDER JOHNS	120
MARK WEAVER	34	MARVIN SHAFER	122
CHER PRUYS	36	MIKE CLUETT	124
MAHSHID GORJIAN	38	MONIKA CHABICOVSKY	126
CODRUTA TOLAN	40	OLIVIA HOCHSTADT	128
CHLOE LACEFIELD	42	JOHN AFFOLTER	130
DAVID BLOW	44	ARLENE KNOWLTON	132
RACHEL YAN GU	46	MAX STEELE	134
ROBERT SUNDERMAN	48	RACHEL BRUYA	136
CHRISTINA ELLIS	50	SUSAN FERRARI ROWLEY	138
RENE CRYSTAL	52	TERESA BLAKE	140
VINCE QUEVEDO	54	WHITNEY SAGE	142
PAIGE YOUNG	56	JAUZZLE FRANCE	144
MARISA ANDROPOLIS	58	VICKI MORRIS	146
AYLA HAMILTON	60	ANITA CLIPSTON	148
ORLANDO BASULTO	62	KALIB BRYAN	150
ERIKA ADKINS	64	REBECCA WOOD	152
AMERICAN SCHIZO	66	ARTHUR JACOBY	154
MICHAEL MCGOFF	68	JOSEPH WALLACE	156
MISHA RAUCHWERGER	70	CRYSTAL HANTON-JOHNSON	158
MARILYNNE BRADLEY	72	GREG MUELLER	160
STEVE JENSEN	74	ROLANDO PALACIO	162
ALPHONSE LANE	76	GERD J. KUNDE	164
HAILEY HUGHES	78	GREGORY BACH	166
CYNTHIA STARKEY	80	TOM FINKE	168
DIEGO ALBA	82	FRANCENE LEVINSON	170
CLINT CLORE	84	HANNAH PARISH	172
KELLI LEAKE	86	BARBARA GURWITZ	174
MICHAEL LARSON	88	AUDREY GOLDMAN	176
EDWARD SMITH III	90	MICHELE NISHIKATSU	178
ERAN FRAENKEL	92	MHER KHACHATRYAN	180
JAMES MCNAMARA	94	PAT FLANAGAN	182
DAVID CANNON	96		

EDITOR'S LETTER

IT'S ALL HERE IN BLACK AND WHITE

(Sorry, couldn't resist the pun. I'll try harder next time.)

Welcome to Monochromica Issue 002: Black, White, and All Shades Of Grey!

When we started Monochromica, our impulse was to dedicate the first issue to black and white art. After all, what comes to most people's minds when you think "monochrome?"

That's exactly why we didn't. We didn't want people to pigeonhole monochromatic art as ONLY black and white. So, we started with blue art. And we will be following this issue with other colors as each issue's color theme brief.

But for Issue 002... we will bend to expectations!

Inside, you'll find a motherlode of amazing monochromatic art in black, white, and shades of grey. A not-so-surprisingly large amount of the submissions we received for consideration were photography. We selected the best of the best for this issue.

We also juried through submissions from almost every kind of media and/or techniques, including but not limited to pastel, oil, acrylics, digital, watercolor, ink, collage, pencil, pottery, woodblock printing, sculpture...

even fashion and jewelry design are represented in this issue. In other words, you're sure to find compelling art in whatever your favorite medium is... and many works in other media that will definitely draw your eye.

What's coming up? Red art... Green art... Purple art... Brown art... that's what's on the agenda for upcoming issues. Past that? Watch this space!

And if you're an artist and want to submit your art for consideration in a future issue, our website at monochromica.com is where we post our art call links, or you can watch for us on CaFE!



PAT FLANAGAN

Editor and Publisher

Monochromica — The Journal Of Monochrome Art
pat@monochromica.com

MONOCHROMICA — THE JOURNAL OF MONOCHROME ART ISSUE 002 • BLACK, WHITE, AND ALL SHADES OF GREY

EDITORIAL

EXECUTIVE EDITOR + CREATIVE DIRECTOR
PAT FLANAGAN

DESIGN DIRECTOR
LOUIS PATTERSON

LAYOUT + COMPILATION
CLAYTON JENNINGS

BUSINESS

ADVERTISING INQUIRIES
[PAT@MONOCHROMICA.COM](mailto:pat@monochromica.com)

PUBLISHED BY NEW WAVE BOOKS
A DIVISION OF UNAPPROACHED LLC

OWNER + PUBLISHER
PAT FLANAGAN

Issue 002 Monochromica - The Journal Of Monochrome Art™ (ISSN 2995-9306) is published Bi-Monthly by New Wave Books, a division of Unapproached LLC. 6 issues published per year. POSTMASTER: Send address changes to: Unapproached LLC, 1309 Coffeen Ave Suite 1200, Sheridan, WY 82801. Unless otherwise indicated, all artwork and photographs are used by permission of the accompanying artist, who retains full copyright and ownership of said works. The magazine accepts no responsibility for unsolicited physical manuscripts or artwork, they will not be returned unless accompanied by a fully stamped, self-addressed envelope. Printed in the U.S.A. Monochromica™ and Monochromica - The Journal Of Monochrome Art™ are trademarks of Unapproached LLC. ©2025, Unapproached LLC, all rights reserved. No portion of this publication may be reproduced without expressed written permission.

ARTIST OF MERIT: RICHARD HARRISON



BIOGRAPHY

RICH HARRISON (USA) RESIDENCE: Mechanicsburg, PA STUDIED UNDER: Cole Thompson Mitch Dobrowner Chuck Kimmerle John Barclay Ed Heaton Scott Stulberg EXHIBITIONS: 2025 Image in 'Here I Am' exhibition at The Photography Show at the ExCel Centre, London E16 1XL (UK) 2024 One image juried into Felt Photographic Gallery "Here I Am" exhibition 2024 Three images juried into Nu Museum exhibition 'Between Light and Shadow' 2024 Two Images published in Black and White Magazine 2023 Juried into Black Box Gallery On-Line Annex 'Dynamic: Shadow and Light' 2023 Pennsylvania State Museum 'Art of the State' Juried Exhibition 2023 Photo Review Online Gallery Juried Exhibition 2020 Pennsylvania Center for Photography "Transformations" Juried Exhibit 2020 Delaplaine National Photography Juried Exhibition 2020 InVision PA Photographers Juried Exhibition (2 entries accepted) 2020 34th Annual

Frederick Camera Clique Juried Exhibition 2019 InVision PA Photographers Juried Exhibition (3 entries accepted, Best in Show Award) 2019 33rd Annual Frederick Camera Clique Juried Exhibition 2019 Pennsylvania State Museum 'Art of the State' 2019 Juried Exhibit 2019 Pennsylvania Center for Photography "Odyssey" Juried Exhibition 2018 InVision PA Photographers Juried Exhibition 2018 Pennsylvania State Museum 'Art of the State' 2018 Juried Exhibit 2017 InVision PA Photographers Juried Exhibition 2016 InVision PA Photographers Juried Exhibition 2016 'Remembering Lukens Steel' Exhibit, Coatesville, PA 2016 Central Pennsylvania Festival of the Arts Images 2016 Juried Art Show 2016 Lebanon Valley College 45th Annual Juried Art Exhibition 2016 New Hope Art League 7th Annual Juried Art Show 2016 Harrisburg Camera Club Color Print Competition First Place 2015 Pennsylvania State Museum 'Art of the State' Juried Exhibit (Two Images)

ARTISTIC STATEMENT

I have always been drawn to visual elements in our environment which evoke strong visceral reactions, especially those of appreciation and recognition of beauty. However, it is always a challenge to capture at least a small essence of these in a photographic exposure and subsequent print. Meeting this challenge is a continual learning process, and for me has never been easy, as one would expect, and requires time spent to familiarize oneself with an area and often multiple visits over time. Thankfully, this experience creates a wonderful journey and much enjoyment, as well as eventual artistic output to share.

SOCIAL/WEB CONTACTS

See more of Richard's art at: Instagram @richharrison_bnw | Web richharrisonphoto.com



Detail from "Moon Over Amboy" Digital photographic print, 21in x 28in x 1in, 2022, \$395
Rising moon over Amboy, California

ARTIST OF MERIT: RICHARD HARRISON



"Tunnel" Digital photographic print, 21in x 28in x 1in, 2023, \$395
The Dark Hedges, Northern Ireland, UK

ARTIST OF MERIT: RICHARD HARRISON



"Fog" Digital image, 21in x 28in x 1in, 2023, \$295
Arches National Park, evening



"Pinnacles" Digital photographic print, 18in x 28in x 1in, 2021, \$395
Pinnacles National Monument scene

ARTIST OF MERIT: RICHARD HARRISON

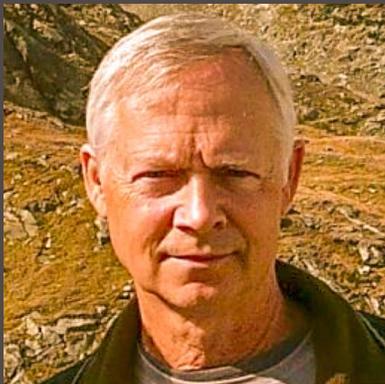


"Alone" Digital archival print, 15in x 22in x 1in, 2022, \$295



Detail from "Arches" Digital photographic print, 23in x 23in x 1in, 2022, \$295

ARTIST OF MERIT: CHUCK JONES



BIOGRAPHY

I spent my childhood in Minnesota, South Dakota, and Nebraska. It's from there my sense of distant places, vivid as well as earthtone colors, horizons, and thin lines of site arise. Art was not a thing, but I did like to draw. My educational background is varied: An undeclared chemistry major, a graduation in English Literature, a doctorate in Clinical Psychology. And one Art Appreciation course, forced upon me as an elective but probably also serving as a seed sprouting into what I do today. Painting occurred sporadically, precipitated about forty years ago, and became a much more central focus about 20 years ago. Now I come to my Knoxville, Tennessee studio every day, rather intrigued by what yesterday's works strikes in me today. And, I have a thing about words: Words have histories. People have meanings. That leads to an abject fascination with what's unfolding in our world today. It's terrifying and absurdly, head-shakingly, profoundly amusing like a Saturday-Night-Live Sketch from Hell. But, being a psychologist, it's still fascinating

in its utter implausibility. And separate from our collective foolishness, I've been preoccupied for decades with the question, "What's it like to find myself alive as a human being?" We are very weird creatures. And, in my efforts to salvage some semblance of creative sanity as an artist, I determinedly and continuously tap that fount of emerging awareness; that sense of what's unfolding from within to shape my paintings and to forge my answers to that aforementioned quest.

ARTISTIC STATEMENT

E.H. Gombrich wrote, "There really is no such thing as Art. There are only artists." It fits. I do appreciate my paintings. But let's look beyond. They're depictions on a surface, rather like the fossil footprints made by people crossing Germany 150,000 years ago. Both are marks some thinking being left behind. But what speaks of their experience? Iteration: In addition to my 40-some years painting, I've spent 55 listening as a Clinical Psychologist. So, I'm rather preoccupied with Meaning — "What's it all about?" Another; Our Universe has been emerging for around 14 billion years. We humans have been unfolding for around 200,000. That's a lot of time. Yet we still haven't successfully answered Rodney King's poignant question, "Why can't we all just get along?" Short answer: Because we don't really know how to listen deeply. Certainly to others — need I illustrate? — but less obviously to our Selves. We know how to judge, moralize at, and suppress ourselves (as with others) but not how to deeply, receptively suspend our preconceptions to register what needs to be heard from within — to the place below what we think we know. Some French friends wrote a book called History Beyond Trauma., with the important subtitle: Whereof one cannot speak, thereof one cannot stay silent. As an artist, I spend my days listening into that place of silence to discern what I can hear. There is a sense that comes from beyond the edge of awareness — from The Thatness; the internal Source. It has a lot to convey. We each have our own access, if we learn to pause our presumptions, surrender to what creatively wants to emerge, and ride it like the ocean surf. It's a bit harrowing, a bit exhilarating, far more powerful than the consciousness to which we swear allegiance. It's from there my paintings (and my words about them) reveal themselves. It's to there we all need to go if we're ever to answer Rodney's poignant question. And there's not much time to do so.

SOCIAL/WEB CONTACTS

See more of Chuck's art at: Instagram @chuckjonesphdart | Web: ChuckJonesPhD.com



Detail from "Dragonfly on Silver" Acrylic, 30in x 22in, 2025, NFS

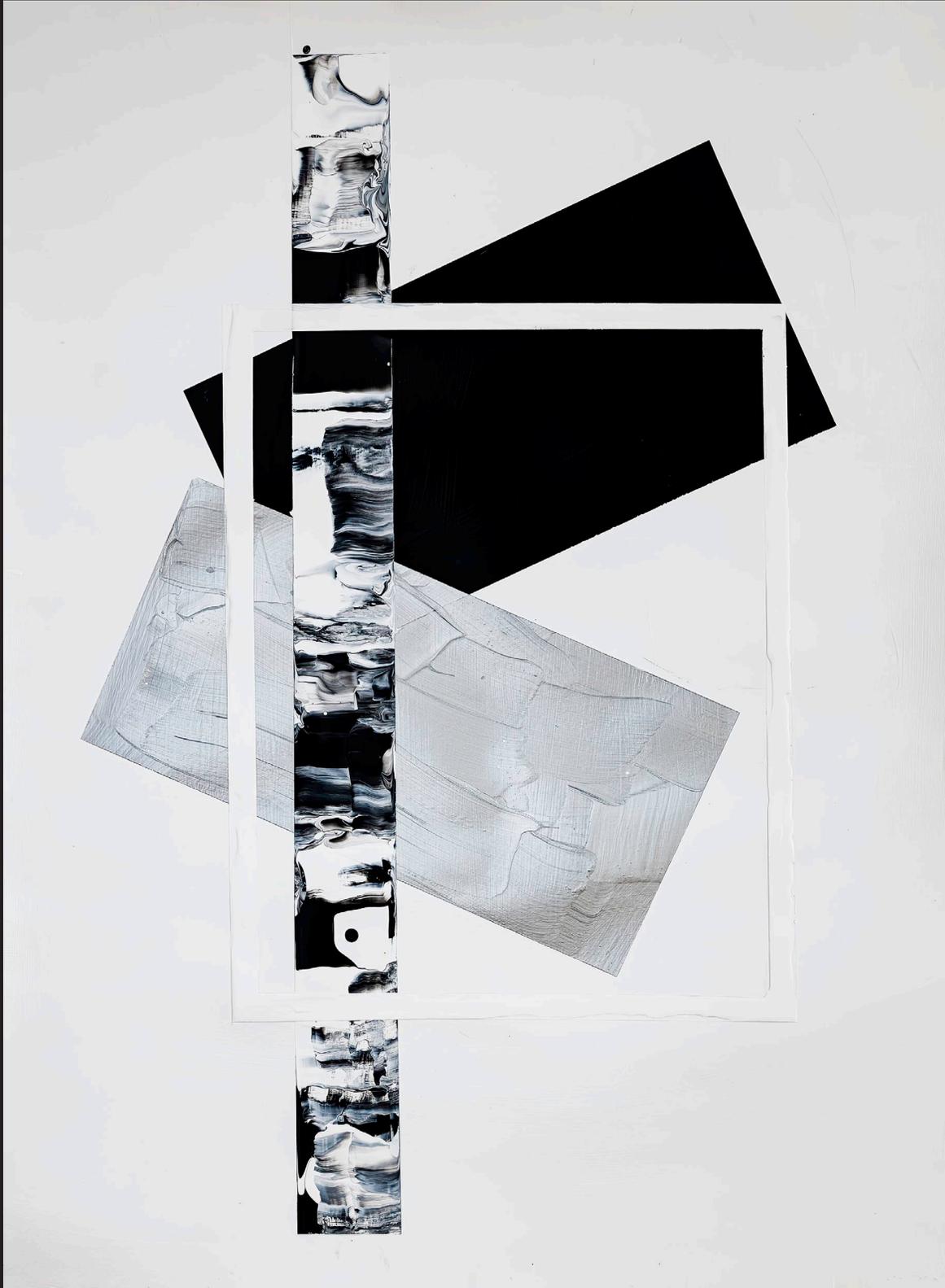
ARTIST OF MERIT: CHUCK JONES



"ICON" Acrylic, 30in x 22in, 2020, NFS

Having created hundreds of these intersecting-line pieces, one day, in the midst of Covid, on the heels of George Floyd and the riots, quite out of character for me, I was listening to the eulogies at John Lewis' funeral. THIS — somehow — emerged. It captures simplicity, elegance and, I hope, my awe.

ARTIST OF MERIT: CHUCK JONES



"Frame in Black and White" Acrylic, 30in x 22in, 2023, NFS
I seem to have a thing about frames. The word has a couple meanings: The boundary around and the context within which. Frames define a within and a without. The frames of this painting perform all the above functions, leaving a certain ambiguity of intension, despite their precise, hard edges.

ARTIST OF MERIT: CHUCK JONES



"Iridescent Winter" Acrylic, 30in x 22in, 2024, NFS

I grew up on the plains of Minnesota and Nebraska. It got cold. The land was flat. The wild plants in the fields snagged the snow during blizzards. The sky was often slate gray. This piece reminds me of all that.

GERALD O'DOWD



BIOGRAPHY

Gerald Francis O'Dowd is a multimedia artist working with paint, sculpture, film, drawing, song, poetry, and photography, using building materials and creating installations using everything that can be incorporated into a magical space. A feast for the sensations – visual, audible, emotional. Currently, Gerald is working on a book of photography to be released July 2024 titled "Freedom To Protest," a collection of photos documenting various protests around Great Britain, including Pride, anti-racism, austerity March, among others. Gerald has studied fine art, gaining a masters degree in 2014. Gerald loves being open to interpretation and how his art transports the viewer into their own world, asking them to make up their own minds as to what the piece is about and how it makes them feel. For Gerald, being creative runs through his veins. He comes from a family of creatives, singers, poets, musicians, and artists. Gerald works

from his friend's studio in North London, a tranquil space for being creative. Gerald has always drawn inspiration from life. In the early nineties, he suffered a paranoid psychosis and was sectioned from 1995 - 1999. While in a medium secure hospital, Gerald painted and drew most days. The Three Bridges Hospital is where he met his good friend Laszlo, who is also an artist. Gerald also completed as a kid in boxing, football while in his teens, and, as a young adult, Gerald competed as an endurance athlete. He completed many marathons and triathlons, including the long distance iron man triathlon. In 1984, he completed the world's toughest endurance race at 20 years old. After that, Gerald got into drugs and alcohol, spending several years in and out of addiction. Art saved his life. Today, Gerald is clean and sober and determined to stay that way. Gerald has a son and grandson and lives on his own. He is looking forward to many more exhibitions and opportunities to show his art to the community and a wider audience.

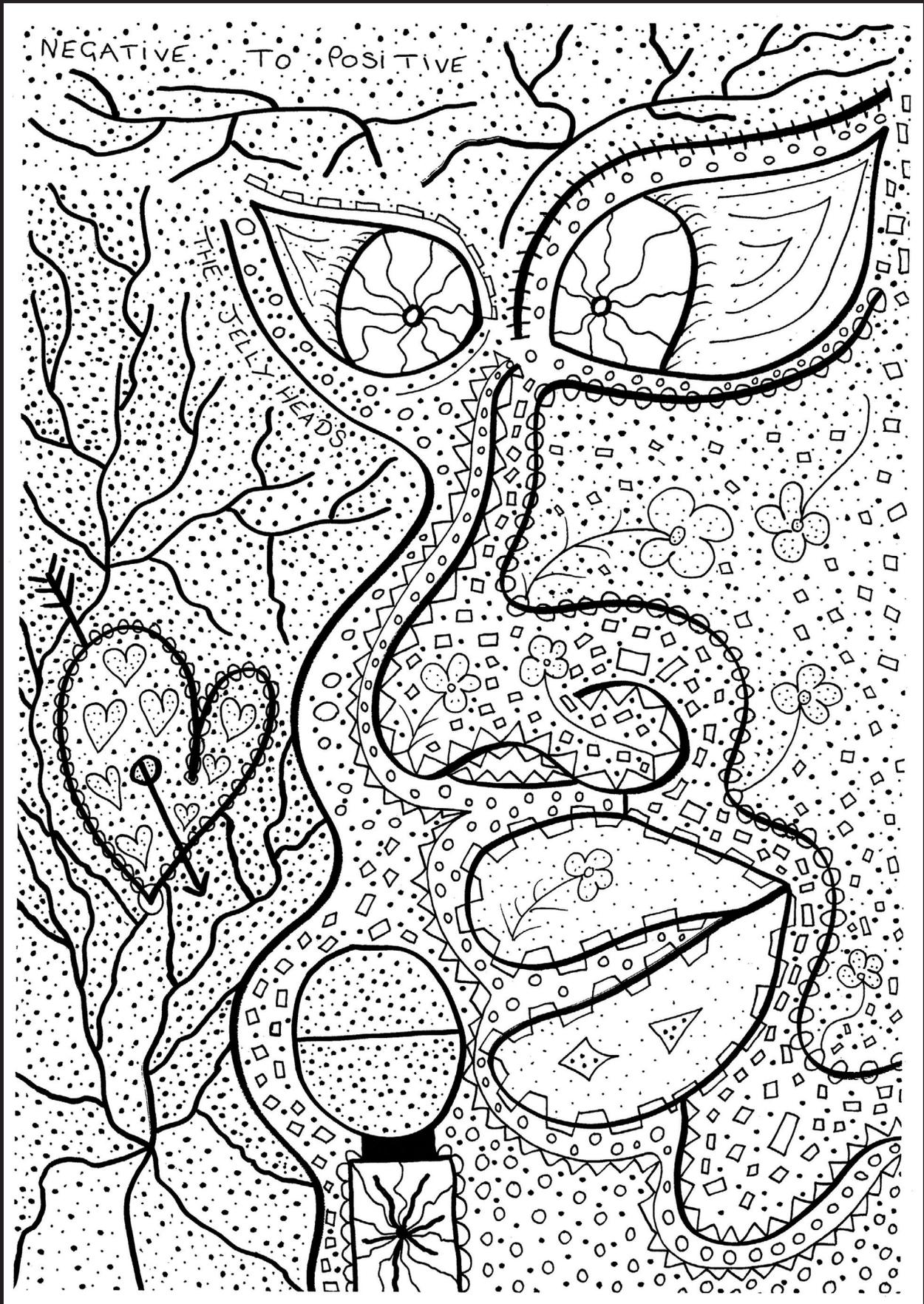
UPCOMING EXHIBITION: The Black and White Art Exhibition, also featuring art by Albert Laszlo Haines, May 6 through June 6, 2025 at The Crypt, St. Peter's Church, Liverpool Grove, Walworth, London, SE17 2HH. Private View Friday May 23 6-10pm with a poetry performance by special guest Kevin O'Dowd, reading from his book Reflections In Rhyme, followed by a book signing.

SOCIAL/WEB CONTACTS

See more of Gerald's art at: Instagram @geraldfrancisodowd | Web www.geraldodowd.co.uk

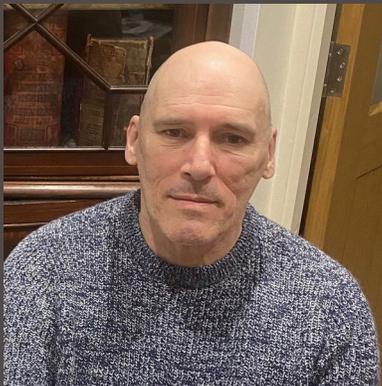


Detail from "Love" Ink on Paper, 42cm x 29.7cm, 2021, prints £75
From his book "Art From The Heart"



"Positive" Ink on Paper, 42cm x 29.7cm, 2021, prints £75
From his book "Art From The Heart"

ALBERT LASZLO HAINES



BIOGRAPHY

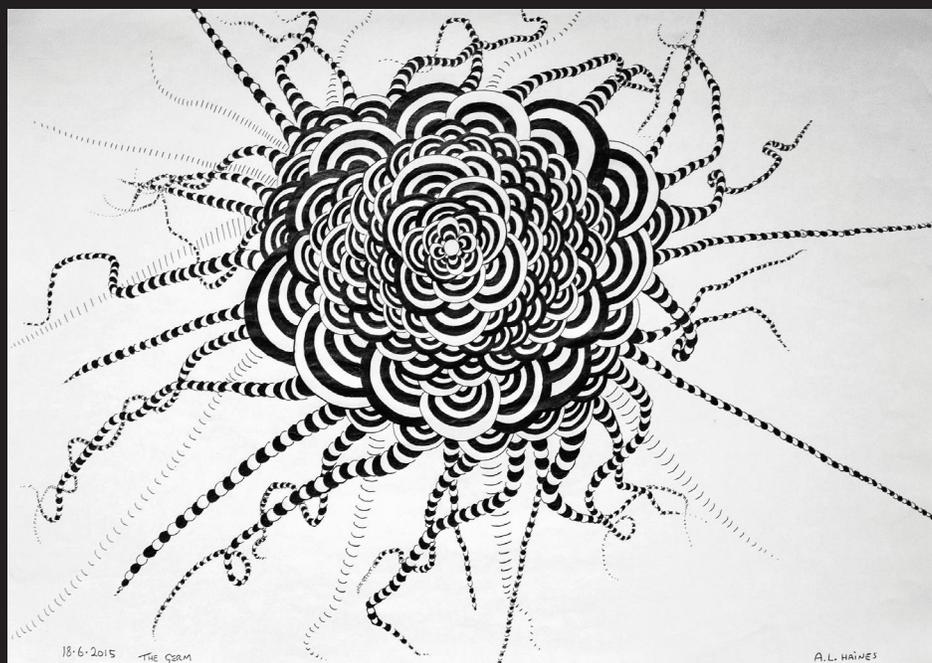
Albert Laszlo Haines spent about 34 years in various UK mental health institutions, including the high-security Broadmoor hospital, Berkshire. The environment was brutal at times and Haines found being confined mentally tough. Art became a lifeline for him to stop dwelling on his difficult surroundings and gave him a positive outlook. As Haines explains: "I have never found it easy to express myself through words. I am much better at communicating visually rather than verbally about my feelings and my life, so I find my art is an extension of my innermost thoughts and emotions. I let the artwork do the talking and, in so doing. It gives me a chance to share more of myself with others." A prolific artist, Haines describes his art as "a drop of Dali, a dash of Picasso, a tad like Mark Chagall, with a taste of Escher." The work flows mostly from his imagination and he allows it to remain semi-abstract

to communicate how his art and life have developed over troubled times. Art is a constant passion that helps him stay grounded and optimistic about his life. He has been described as a true artist who works intuitively, his creativity being natural and without complications. His work, recognisable by its distinctive, intricate line style, covers complex subject matters yet is executed with ease and ability, and is an example of perseverance and a symbol of overcoming adversity. Born on 2nd of February 1959 at Hammersmith hospital, Acton, West London. Albert Laszlo Haines is the eldest of eight children who grew up in Shepherd's bush, West London. Albert went to a series of special and mainstream schools throughout the 60s and 70s. He studied at lime grove school of art, Shepherd's bush and Ealing college, West London and several other colleges in the UK. Albert remains passionate about his art and works from his studio at his North West London home creating with prolific creativity.

UPCOMING EXHIBITION: The Black and White Art Exhibition, also featuring art by Albert Laszlo Haines, May 6 through June 6, 2025 at The Crypt, St. Peter's Church, Liverpool Grove, Walworth, London, SE17 2HH. Private View Friday May 23 6-10pm with a poetry performance by special guest Kevin O'Dowd, reading from his book Reflections In Rhyme, followed by a book signing.

SOCIAL/WEB CONTACTS

See more of Laszlo's art at: Instagram @Albertlaszlohaines | Web Albertlaszlohaines.com

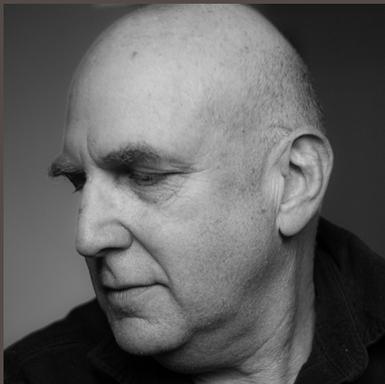


"Untitled" Ink on Paper, 42cm x 29.7cm, 2023, prints £75
From his book "Albert Laszlo Haines"



"Untitled" Ink on Paper, 42cm x 29.7cm, 2023, prints £75
From his book "Albert Laszlo Haines"

HARVEY WANG



BIOGRAPHY

Harvey Wang has published six books of photography including *Harvey Wang's New York* (1990), *From Darkroom to Daylight* (2015) and with co-author David Isay, *Flophouse: Life on the Bowery* (2000) and *Holding On: Dreamers, Visionaries, Eccentrics and Other American Heroes* (1995). He has exhibited widely at museums, including the National Museum of American History at the Smithsonian Institution in Washington, D.C., the New-York Historical Society, and the Museum of the City of New York. In addition to his portrait photography, he has exhibited work from his life in New York City, particularly in the East Village in the 1970s and 1980s. *Harvey Wang's New York* was named one of the "Ten Best Books about New York City" by *The Guardian* newspaper.

ARTISTIC STATEMENT

I've been making pictures for over 50 years. Many were made on black and white film. Some on color film, and lately digital.

SOCIAL/WEB CONTACTS

See more of Harvey's art at: Instagram [@harveywang_ny](#) | Web [www.harveywang.com](#)



"Hosiery Store Sign, Brighton Beach, NYC" Photograph, 11in x 14in x 0.01in, 1980, \$500
Price is for Giclée print, \$800 for silver-gelatin print



"The Andrews Hotel" Photograph, 11in x 14in x 0.01in, 1998, \$500
Price is for Giclée print, \$800 for silver-gelatin print

NORMAN GABITZSCH



BIOGRAPHY

I was educated to be a scientist with a Ph.D in Physics, but after finishing Post Doctoral work at Los Alamos, New Mexico, I took a position in the research department of a Multi-National Oil company where I did fundamental research to image the interior of the earth. It was here that I learned the fundamentals of signal processing that I now use for photography. I spent a career with this company performing both research and operational oil exploration. It was a great opportunity to travel and see the world.

ARTISTIC STATEMENT

I live in a world of visual pollution, but I know worlds of Physical and Spiritual beauty exist. I am constantly on the lookout for small enclaves of beauty, but they keep getting harder to find. So I try looking in different ways. I try looking with different types of light... soft light, strong light, light disturbed by strong weather, and the invisible light of infrared light. I try looking at complexity from new perspectives, and nature the way other creature see it. I can find beauty in symmetry, asymmetry. and chaos. I find beauty in nature as well as architecture. I find beauty in life and in the day to day struggle to survive. I find beauty in simplicity and in complexity. Beauty is everywhere if you look the right way.

SOCIAL/WEB CONTACTS

See more of Norman's art at: Facebook [norm.gabitzsch](https://www.facebook.com/norm.gabitzsch)



"Old House Remembering Better Times" Aluminum Plate Metal Photography, 14in x 9in x 1in, 2019, \$600



"Backbone of Neurology" Aluminum Metal Print, 14in x 9.5in x 1in, 2016, \$150
The Jan and Dan Duncan Neurological Research Institute (NRI) at Texas Children's Hospital in the Texas Medical Center (TMC), Houston Texas. Principal architect Ray Beets described his concept for the NRI Building: "the driving force behind the design was discovery."

PETER M WACH



BIOGRAPHY

Peter M. Wach is a photographer, art dealer and engineer. He has been capturing images for commission and for personal interest since 1972. His areas of specialty include Construction, Abstracts, Cloud Studies, Macro, and Industrial. Notable achievements have been the documentation of the Rock and Roll Hall of Fame construction in 1994-95 and the revitalization of Cleveland in the runup to the Bicentennial in 1996. His work is represented at Vision Gallery in Jerusalem and in several public and private collections throughout the US, Italy and UK, including the Asheville Art Museum, NC.

ARTISTIC STATEMENT

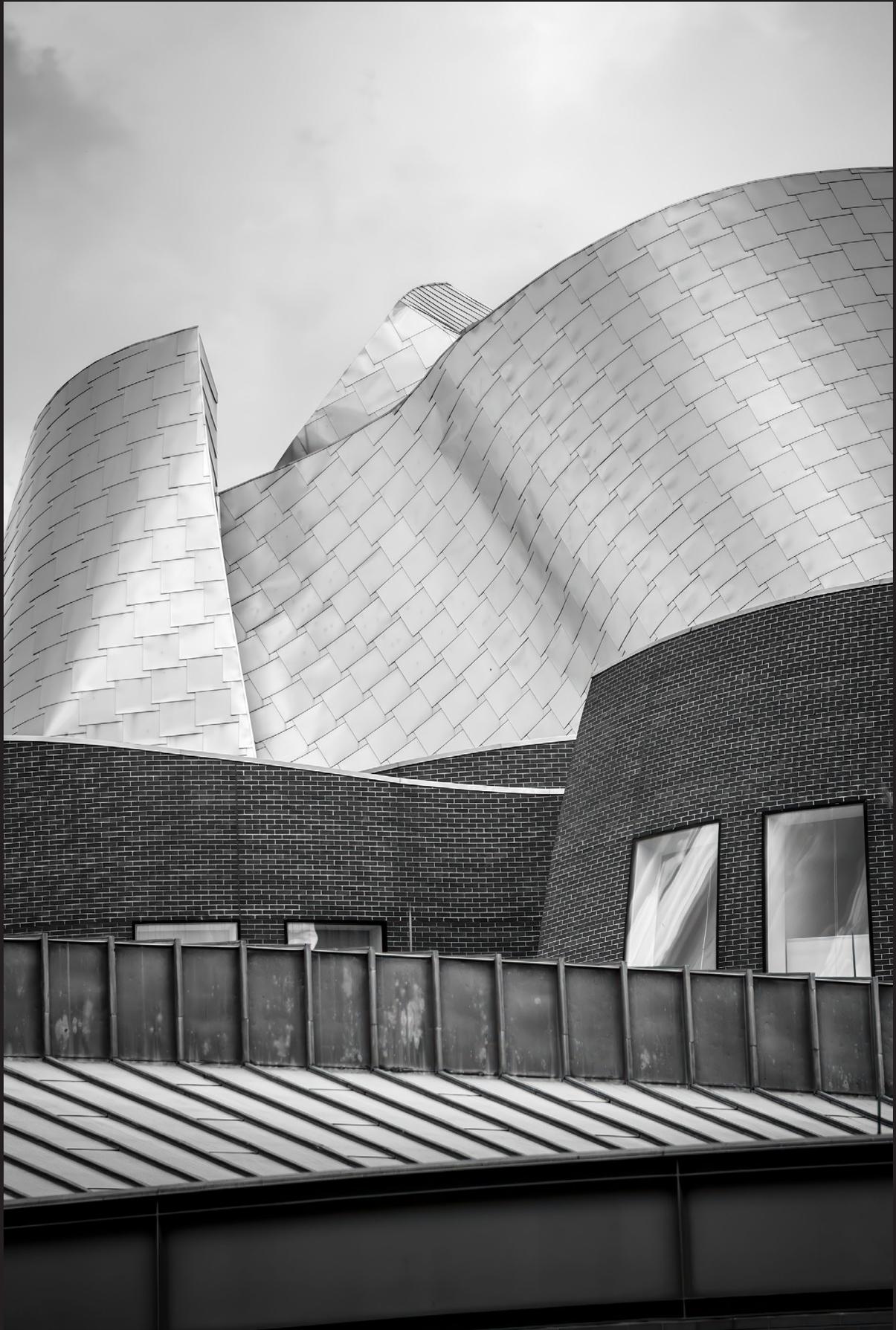
I photograph subjects as a way of observing. My attention to detail as an artist, draftsman, surveyor and engineer has trained my vision. Macro has always captured my attention with composition and design. Transitioning from film to digital opened up possibilities for capturing images in the same manner as I viewed them, allowing others to see the way I see. A gallery owner for 45 years, I have been inspired by the masters in photography who preceded me. When I see an image, I can instantly previsualize a photograph: everything I see becomes a composition in my mind's eye. This ability, combined with my deep knowledge of the artists who came before me, permits me to stay true to my own creative vision and not to follow an identical path as other artists. My photography gives me the privilege to share with others the images that I enjoy in the world around me.

SOCIAL/WEB CONTACTS

See more of Peter's art at: Instagram [@wach_peter](#) | Web [www.peterwach.com](#)



"Cleveland Clinic, Independence, Ohio, September 29, 2005" Archival pigment print, 22in x 17in, 2005, \$1500



"Weatherhead School of Management, May 1, 2019" Archival pigment print, 22in x 17in, 2019, \$1500

JAMES COOPER



BIOGRAPHY

American, born 1952, Torrance, CA. Lives and works, Solvang, CA. Mostly self-taught. Working only with traditional transparency film or print film in 35mm and 645 formats. The finished photograph is the unmanipulated film image. Regularly exhibits work throughout the US and abroad. Reviewers and jurors have noted the work as suggestive of Hiroshi Sugimoto and color field painting.

ARTISTIC STATEMENT

Suggestive of the American modernism Precisionism movement, the work is characterized by the reduction of compositions to simple shapes and underlying geometrical structures, with clear outlines, minimal detail, unexpected viewpoints and framing, and an emphasis on the abstract form of the subject. Precisionists paintings, drawings, and prints also showed the influence of recent work by American photographers, such as Paul Strand, and the style is evident in Ellsworth Kelly's photographs, from 1950s through the 1980s of barns, their interlocking forms evoking the planes of his own paintings and sculptures. "Artist friends would say to me, snickering a little, 'What can a camera do in making art. It is just a camera'. Then one of them asks for help in making an image with a camera (a backlit telephone pole with just the foot pegs lit). We made it, he showed it at Otis (College of Art and Design) and people said 'Wow, that's cool'." Using just a camera and film, what kind of image can be made? The photographic image should be an accurate record of what the camera and film captured. And, an image made with film has a certain feel to it. The image should be an experience - it should shift you. Maybe make you smile. Remember when you were a child how a simple little thing could galvanize your entire being - time stood still and you felt totally connected to the world - there was a feeling of total contentment? A transparency film image processed through standard chemistry, with the absolute minimum disturbance of the captured image during the processing and finishing stages, is the paradigm for an unmanipulated image. So, just a camera and some film.

SOCIAL/WEB CONTACTS

See more of James's art at: Web.jamescooperimages.net



Detail from "Barn" C-print, unmanipulated transparency film image., 20in x 30in, 2017, \$4800
C-print, unmanipulated transparency film image. From the Agriculture - Agricultural Structures Series.



"Strawberry Field #3" C-print, unmanipulated transparency film image., 22in x 30in, 2017, \$4800
C-print, unmanipulated transparency film image. From the Agriculture - Agricultural Fields Series.

JOSHUA HUNT



BIOGRAPHY

A journalist by nature, I started using photography in 2020 as a way to tell the stories of what I saw in the world around me. Capturing a fleeting, ephemeral moment before it disappears is rewarding. The sad beauty of a flower, the dynamic awe of a solar eclipse, the male body in its prime; all of these things are here and gone in a flash. You never experience the same moment twice. That's the sad sweetness of being human that I aim to capture with my work.

ARTISTIC STATEMENT

Life is not all black and white. The beauty of it is in the subtleties of gray, the blending of shadows, the transition of light into darkness. Drama emerges from half-viewed expressions hidden by shadows, truth emerging slowly into the light, and blinding realization washing over you in full force. Life moves from the comforting silence of shadow into the white light of creation, and then back again. There is always the never-ending flow of realization.

SOCIAL/WEB CONTACTS

See more of Joshua's art at: Instagram [@jrandallphotography84](#) | Web [@jrandallphotography84](#)



Detail from "Total Eclipse 2024" Digital Photography, 5in x 7in x 1in, 2024, NFS



"Turn" Digital Photography, 7in x 5in x 1in, 2022, NFS

INGRID WESSEL BERNAL



BIOGRAPHY

Born in Venezuela in 1970 and now based in Norway, my work is shaped by an intimate connection with nature, memory, and the unseen. My artistic journey began in childhood with oil landscapes, but everything changed with the sudden loss of my father in an airplane accident when I was 11. In the wake of that event, art became my refuge—a means to navigate life's complexities. At 15, I moved to Norway, where the tranquil winter landscapes inspired my transition from painting to photography. I worked in the darkroom for years before moving into digital photography, exploring the idea of "painting with light." I pursued formal studies in Art Photography at The Interdisciplinary Art Institute in Bærum, Bilder Nordic, and the Oslo Art Photography Academy, learning from talented artists such as Fin Sersk-Hanssen, Richard Ferrar, Carl Goodpasture, Julio Silva, Tammo Rits, and Mani Sriwanichpoom. My artistic practice is informed by a belief in the spirit that inhabits all things, guiding my exploration of connections that shape our experiences. This perspective enriches

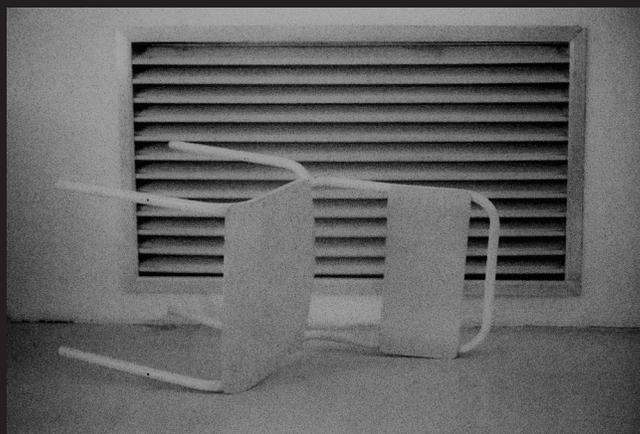
my understanding of light and presence, while the serene landscapes around me invite a sense of stillness. My work has been showcased internationally, with exhibitions in Bangkok, Art Basel Miami, and galleries in Oslo and Los Angeles. I have been published in *Black and White Photography* magazine and received an honorable mention in the Monochrome Awards. Additionally, I have sold my work to private collectors. I continue to work with photography as a form of exploration, drawing from my personal journey and cultural influences. I invite you to read my artist statement for a deeper understanding of my creative philosophy and the themes that inspire my work.

ARTISTIC STATEMENT

I believe in animism, the understanding that every element of the world, whether living or inanimate, possesses a spirit. This belief shapes my view of life and my approach to art, where photography reveals the presence and energy flowing through all things. Light is not just a tool but the essence of this spirit, illuminating what often remains unseen. My process is slow and meditative, whether working with analog or digital mediums. Each photograph is discovered, unfolding gradually. I am drawn to abstract forms, portraits, and nature—subjects that blur the line between the visible and the invisible. Black and white imagery often distills moments into their purest form, while color deepens the emotional or spiritual tone of the image. The magic of photography continues in the darkroom or on the screen, where the image emerges as light reveals a truth that has always existed. Here, the spirit speaks—not as something distant, but as the force shaping the image and bringing forth what lies beneath the surface. Inspired by the teachings of the Buddha and the landscapes of Ansel Adams, I seek to create work that offers stillness—a pause for reflection in a turbulent world. My photographs invite viewers to sense the quiet forces that hold everything together and glimpse the harmony beyond the visible. For me, photography is like meditation, a practice of connecting to the quiet space within. Through this presence, I explore the subtle threads that connect us all, offering others a window into the Spirit that is Everything.

SOCIAL/WEB CONTACTS

See more of Ingrid's art at: Web: www.sunyataphotography.com



"Sleeping Chair" Analog Photography, 17in x 25in, 2022, \$4000



Art Curator: "The Metamorphosis"

"Ah, yes. Another room. Another artwork. Another moment of grand existential despair wrapped in the thin veil of 'critical analysis.' Look at me—The Curator. The Authority. The Arbitrator of Meaning. I have arrived, trench coat flapping, sunglasses shielding my weary eyes from the raw, unfiltered truth of creation. It is my job, after all, to ensure that this—whatever this is—becomes Art and not just some unfortunate stain left behind by an overzealous spirit or a leaking pipe.

"Behold! The tortured lines, the chaotic swirls, the grotesque emergence of form from void! Is it genius, or is it madness? Does it matter? It only becomes 'valuable' the moment I decree it so. This is the cosmic joke of my profession: I do not create—I assign importance. I whisper to the market, and the market listens. And what does it hear? 'Ah yes, this piece—this piece here—this one is worth exactly ten thousand units of cultural capital.'"

"But what am I really? A translator of the unspeakable? A middleman between chaos and commerce? Or just another lost soul stumbling through the grand hallucination we call the 'art world,' desperately trying to convince myself that I serve a purpose? Ah, but of course. Purpose. That thing we invented to justify standing around at wine-fueled gallery openings, nodding in solemn agreement at things we don't understand but pretend we do."

"Look at me. Perched on this chair, hovering between escape and enlightenment, a walking paradox of judgment and confusion. They say the artist suffers for their work, but has anyone spared a thought for the curator? The gatekeeper of suffering, the bureaucrat of beauty, the one who must take the raw, unfiltered chaos of the human soul and reduce it to a press release?"

"And yet—I persist. Because without me, the world would be awash in too much meaning, and meaning, like an uncurated room, is simply unbearable. So I stay. I interpret. I assign value. And then, I leave. On to the next room. The next piece. The next absurdity. Forever trapped in the great and terrible machinery of Art."

[Pauses. A shift in the air. Looks around.]

"...But what if... What if I were to—just for a moment—reject the role? What if I stopped analyzing, stopped naming, stopped pricing? What if, instead, I simply... sniffed the wall?"

[He hesitates, leans in, inhales. His pupils dilate. Spine straightens. Grip on the bag loosens.]

"...Oh."

[Another sniff. Stronger. Desperate. The dust of decades floods his senses. The ancient paint, layered with time, neglect, and... something more.]

"...No. Impossible."

[Realization. Horror. Euphoria.]

*"Did the painter—did he—lace the paint?"

[A shudder ripples through his body. He feels it. The slow, creeping expansion of his mind, the edges of the universe curling back to reveal the raw, unfiltered TRUTH.]

"...Angel dust. ...This is Angel Dust Art. ...I'm high on the curation."

[His hands tremble. The walls breathe. The grotesque mural morphs before his eyes, shapes shifting, meanings unraveling, reforming, infinite and unknowable.]

"...Oh god. I see it now."

[Drops to his knees. Clutches the artwork like a religious relic.]

"...I have always been art."

"Art Curator" Art Photography, 23.4in x 16.5in, 2022, \$5000

WILLIAM YOUNGBLOOD



BIOGRAPHY

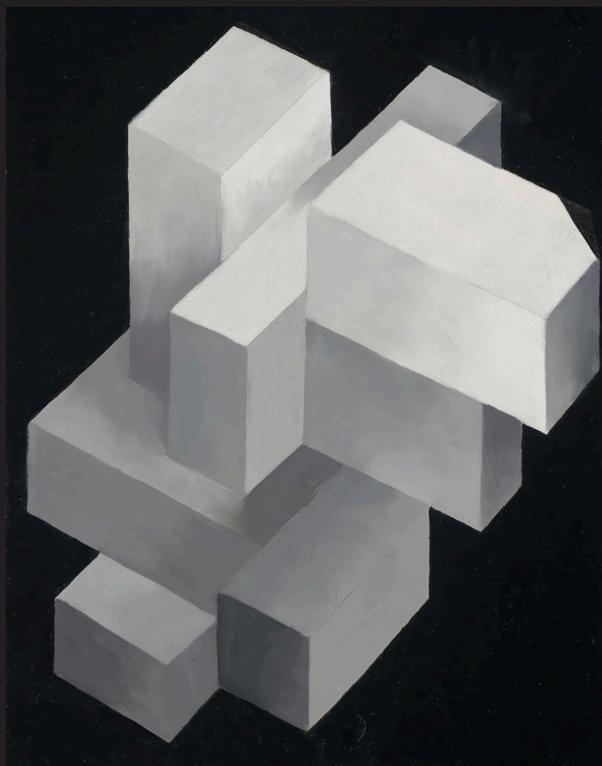
Being an artist is about seeing the world in its natural state and generating an emotional connection through a quick glance of the eye of some object or objects in that natural state... then being able to translate that glance to a surface with a medium so the viewer can see what you see in that connection. Bill has studied through workshops and studios with Juliette Aristides, Paul Rosiak, Todd Casey, Jaya King and Salvatore Victor over the last five years. Exhibitions: I regularly exhibit my work throughout California multiple times each year. Recognition and Awards: Featured guest artist with ten works for the Livermore Arts League Web page for the month of October/ November 2022.

ARTISTIC STATEMENT

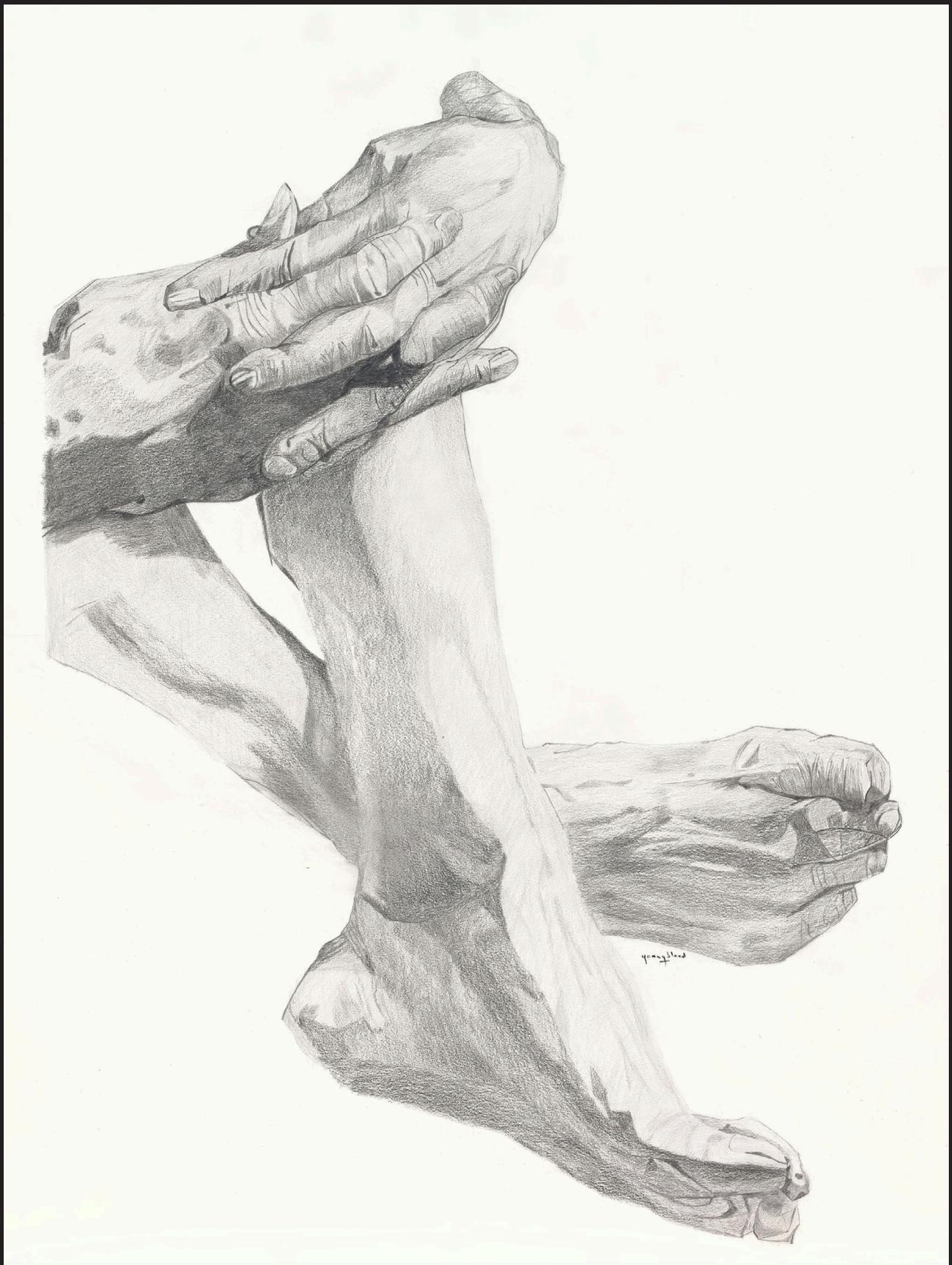
"The Art of Art" There seems to be very little emphasis on "the art of art" which is drawing. To say that drawing is the cornerstone of art would be an understatement. Drawing is not only the beginning of art; it is where all art emanates. In a time where almost every aspect of modern life seems transitory, to be re-grounded in the basic art of drawing seems very relevant. This submission is all about drawing. Almost all the "great artists" spent a lifetime drawing alongside their other pursuits. They understood the importance of this part of their profession. In contemporary times it seems that the precision and beauty of drawing has taken a back seat to simply placing paint on a canvas. The community of people that appreciate art rarely get an opportunity to see the beginning of art. This is that opportunity.

SOCIAL/WEB CONTACTS

Contact William at: Email wjydev@gmail | Phone 916-718-1631



"City Blocks" Oil on Raymar panel, 11in x 9in x 1in, 2024, \$650
Oil on Raymar panel professionally framed and gallery ready



"Hands and Feet" graphite, 28in x 21in x 1in, 2024, \$1725
Graphite on Raymar "Arches Paper" panel sealed and professionally framed.

JAMES MICHAEL KNAUF



Photo by Marcella Apodaca

BIOGRAPHY

James Michael Knauf is a Southern California-based photographer and digital artist. Self-trained in photography, he draws inspiration from his 35-year career in aerospace engineering and a lifelong fascination with space exploration. Influenced by iconic photographers like Galen Rowell and Ansel Adams, he is dedicated to creating images that evoke both emotion and intellectual engagement. He views photography as a unique blend of technical precision and artistic expression, where photographs are created rather than taken. James's work has garnered recognition in juried competitions and has been featured in both physical and online galleries. Notably, Aviation Week & Space Technology Magazine twice selected his images as Editor's Picks in their Annual Photography Contest. An active member of Photographic and Digital Artists (PADA) at the Palos Verdes Arts Center (PVAC), James continually evolves his craft, embracing the journey of constant learning and artistic exploration.

ARTISTIC STATEMENT

As a photographer and digital artist, I'm often asked about my style or genre. The truth is, my interests are eclectic, and I'm too curious to limit myself to a narrow focus. I embrace photography's infinite opportunities to explore and learn about ourselves, our world, and the universe. Good photography blends technical skill with artistic expression, infused with emotional resonance and intellectual response. I use photography to explore diverse subjects that inspire me, exploring themes such as our relationship with nature, the cosmos, and ourselves. I love capturing the majesty of the night sky, human ingenuity in flight and architecture, and the beauty of the world and its inhabitants. I find geometric form and selected elements of the human condition intriguing, too, whether a solitary figure in an urban landscape, a seemingly deserted scene, or the energy of street life. Here, I often find black and white to be the best medium. I aim to create photographs, not just take them but visualize the image before capturing it. I follow my instincts, guided by the "eye" others say I'm blessed with. I embrace digital photography's creative potential and flexibility, but I see the final print as the ultimate expression of my vision. In recent years, I've started sharing my work in galleries, exhibitions, and publications, with some pieces receiving recognition and awards, including two images published in Aviation Week & Space Technology's Annual Photo Contest. I use Nikon mirrorless cameras and edit in Adobe Lightroom, Photoshop, and Nik Silver Efex. Archival printing is crucial to my process, and I work in color and black and white. My art may be seen as eclectic yet unified, with versatile captures of the diverse essence of human existence in a dynamic world embedded in a vast cosmos.

SOCIAL/WEB CONTACTS

See more of James's art at: Instagram @knaufj | Web jamesknaufphotos.com

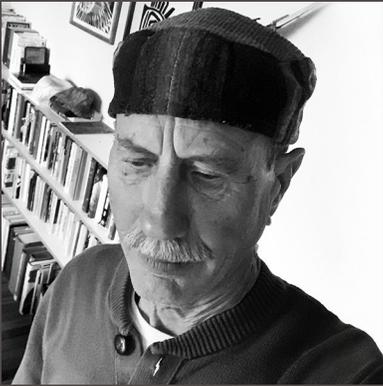


"Penguin Rock & Juniper" Archival pigment ink on paper, framed, 16in x 20in x 0.5in, 2023, \$300
Iconic Penguin Rock and a nearby Juniper Tree in Joshua Tree National Park, California



"Port Venere" Archival pigment ink on paper, framed, 24in x 16in x 0.5in, 2023, \$250
Sunlight, shadow, and texture on winding old stone steps of Porto Venere, Italy.

MARK WEAVER



BIOGRAPHY

Albuquerque NM native Mark Weaver studied block printing and graphic design in the 1970s at Washington University in St Louis MO, while earning a degree in architecture. He has continued working from his home studio in the intervening years, and has exhibited in galleries across the country. In addition to his career as an architect and woodcut artist, Mark is also a working musician playing tuba in a variety of ensembles. He loves music, reading, and NM mountain hiking.

ARTISTIC STATEMENT

I am drawn to the cloud-like shapes and grains swirling inside pieces of wood - I love how the individual character of each piece of wood begins to be revealed as it is worked, and becomes integral to the finished printed image.

For this reason, I typically utilize scavenged wood materials which exhibit varied and unique effects of time, usage, and deterioration. The imagery reflects my preoccupation with moments of change, blooming or sprouting, sudden slippage or slow decay, a snap or break, an opening up or a succumbing to gravity, settling or crystallizing, freezing or dissolving... these moments are constantly happening all around us, animating our world at all levels. For me, the woodcut process is essentially a sculptural one, with each cut of the blade removing a bit of material just as a sculptor chips off bits of a block of stone or wood. I celebrate and revel in the simple directness of the process of handling and shaping the carving and printing materials. The black-and-white images I generate are undisguised meditations on space, volume, line, mass and void - things which seem basic but which remain elusive and intriguing to me.

SOCIAL/WEB CONTACTS

See more of Mark's art at: Web: markweaverart.net



"roadrunner" hand printed woodcut, 11in x 14in x 0.05in, 2019, \$290
hand rubbed print of original woodcut, using archival oil based block printing ink, on kozo (mulberry) paper



"campanula" hand printed woodcut, 13in x 11in x 0.05in, 2024, \$275
hand rubbed print of original woodcut, using archival oil based block printing ink, on kozo (mulberry) paper

CHER PRUYS



BIOGRAPHY

Cher Pruy was born in Regina. Over the years she lived in many places, settling into her present home in Devlin, on the banks of the Rainy River. By age three, Cher was seldom found without a drawing tool in hand. She worked in pencil, charcoal and ink over the years, finding her chosen mediums in acrylic, water-color and gouache. Self-taught, her dedication and talent has seen her work juried into 723 International exhibits. She has garnished 1105 awards thus far. Highlights include being the first recipient of a major Canadian National Award, The Mary Pratt Crystal Award of Excellence 2014 SCA Juried Exhibition, SCA 1st place award of distinction, 2016, and 2017, SCA 2nd place Award of Distinction 2021. Biafarin/SCA Award of Excellence. The Gold Medal recipient for Figurative Painting in The Mondial Art Academia's International 2018. In 2020 & 2021 & 2023 she was awarded with the most wins in The American Art International Awards. The Grand Prize Winner in The AWA (American Women Artists) 2022 Spring Online Show with a perfect score for

"In Retrospect". 2nd place in the AAPL elected Members online show 2022, Award of Distinction in the 2023 Pushing Forward Reaching Back Show, and a 3rd place in the NOAPS Spring Online Artist Members Show. 2023 saw her win the Gold Medal of honour at the Allied Artists of Americas 110th show! Her work has graced the covers of 3 books, 42 magazines, including The Best Of Acrylic Fall 2021, cover of May Arabella Magazine with "In Retrospect", the cover of #20 Hyperrealism Magazine with "Girls Girls Girls", #21 Hyperrealism Magazine with "The Young Cowboy", March Artists & Illustrators Art magazine, the cover of the July Artistonish Magazine, Observica Elite 2024, and the most recent Art Close Up Magazine #26, January 2025, and has been featured in over 572 international publications. Cher's works have found a permanent home in private and public collections worldwide.

ARTISTIC STATEMENT

"To take my inner visions with my hands and create a work of art for you the viewer.... That is the ultimate in self expression." My art is a way to communicate with those around me, who perhaps speak a different language but understand the universal language of creativity. Hyperrealism was the destination of my artistic journey which started with a fascination for realism and then photorealism from the age of 4. I find great satisfaction manipulating reality by creating illusionistic depth, filled with visual, spiritual and cultural flavours as I see fit, all on a flattened surface with a three dimensional look! As an artist I am excited with pieces that invoke fond memories of my life. The theme of my works encompass positivity, hope and optimism.

SOCIAL/WEB CONTACTS

See more of Cher's art at: Instagram @cherpruys



"Beech Patrol" Acrylic on 300LB Hot Press, 9in x 13in, 2020, \$6000
These beautiful Beech 18's are lined up waiting to start their day!



"Game On" Acrylic on 300LB Hot Press, 9in x 9in, 2024, \$6800
Let the games begin....

MAHSHID GORJIAN



BIOGRAPHY

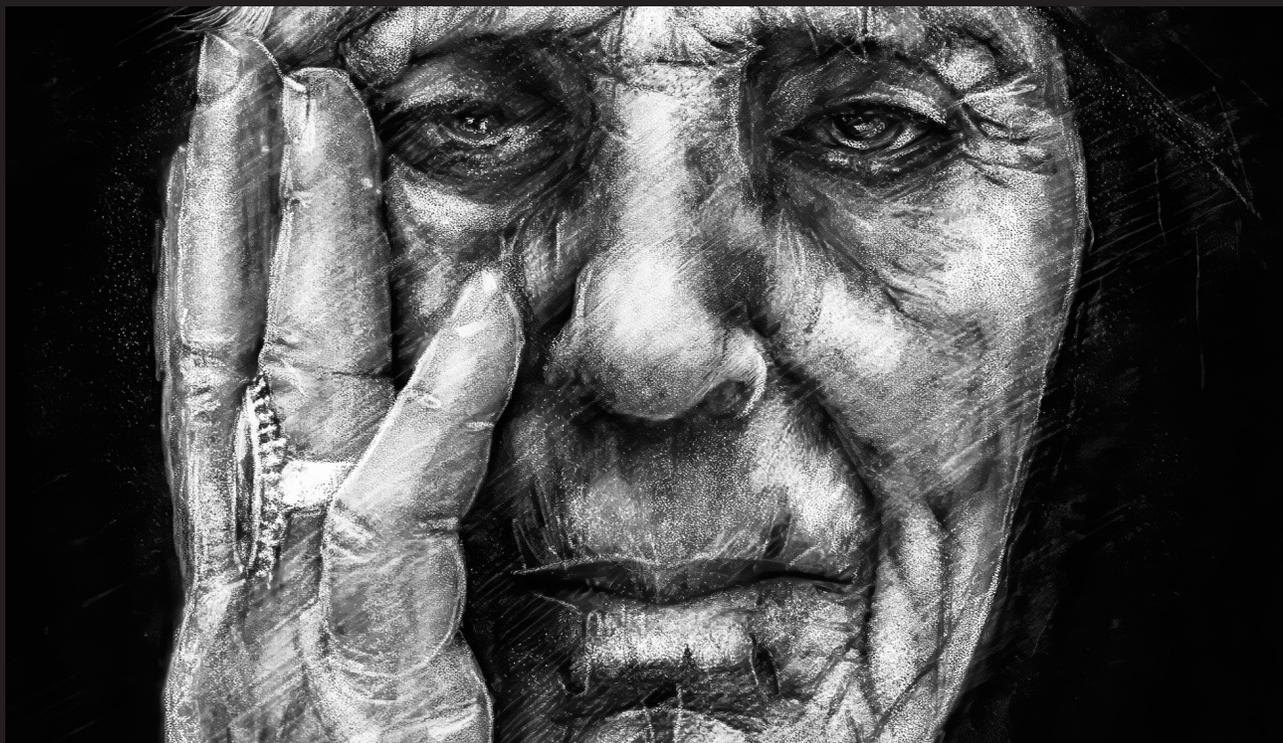
Mahshid Gorjian is a multidisciplinary artist and Ph.D. student in Geography, Planning, and Design. With a background in Fine Arts and Creative Technologies, she explores the intersection of art, culture, and environmental studies. Her work focuses on digital painting, R programming language, GIS, and urban design, reflecting themes of tradition, identity, and resilience. Through her art, Gorjian aims to bridge past and present, using digital tools to document and celebrate cultural heritage. <https://mahshidgorjian.artstation.com>

ARTISTIC STATEMENT

My art is a reflection of my deep appreciation for cultural heritage, human emotion, and storytelling. I am inspired by the resilience of communities, the beauty of traditional attire, and the wisdom carried through generations. My goal is to capture the essence of these lived experiences through a contemporary digital medium while maintaining a timeless aesthetic. My technique involves layering textures, manipulating light, and using rich color palettes to evoke depth and emotion. I strive to create works that feel both personal and universal, allowing viewers to connect with the subjects on an intimate level. Each painting is crafted with careful attention to detail, ensuring that every expression and gesture contributes to the overall narrative. I create art to preserve and celebrate traditions that are often overlooked in an increasingly modern world. By merging digital technology with classical artistic elements, I hope to inspire appreciation for cultural diversity and provoke thoughtful conversations about history, identity, and the power of visual storytelling.

SOCIAL/WEB CONTACTS

See more of Mahshid's art at: Web: mahshidgorjian.artstation.com



Detail from "Wisdom in Her Eyes B&W" Digital Painting, 11in x 8in x 300in, 2025, \$1000



"Wisdom in Her Eyes B&W" Digital Painting, 11in x 8in x 300in, 2025, \$1000

CODRUTA TOLAN



BIOGRAPHY

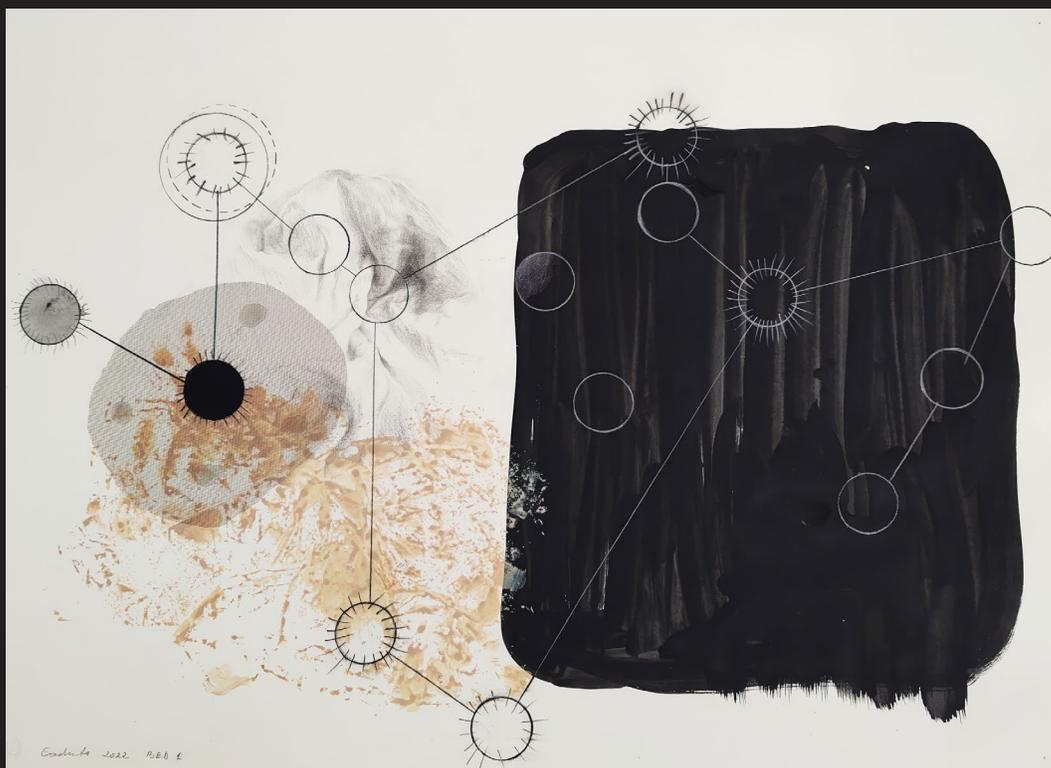
Codruta Tolan is born in Romania, during Communist period. She grows up with lots of books and outdoor play, and exhibits an early interest for self expression through poetry and visual arts. Although artistic pursuits were not highly encouraged during those times, she enrolls in formal visual arts studies during high school, and after. In her early twenties, Codruta Tolan moves to US, where she continues visual arts and writing studies, and breaks free from some of the conventions that she has acquired while in her native country. Codruta Tolan is currently an artist in Nevada/California area that creates a symbiotic relationship between her writing and contemporary painting practice.

ARTISTIC STATEMENT

I paint what I do not see, so I can see. My works reflect an investigation on existential ideas, in the ultimate search for meanings. I often embrace a minimalist approach and poetic sensibilities, in an attempt to find an essence of human existence. With the emergence of artificial intelligence, I am more emboldened to explore and discover/rediscover inner being, the landscape within, and what separates us from machines, even machine-like creatures. My compositions offer a bridge between material and spiritual, limited and borderless, simple and complex... employing sometimes a mixed media, with the incorporation of delicate fabrics.

SOCIAL/WEB CONTACTS

See more of Codruta's art at: Facebook [codruta.tolan](https://www.facebook.com/codruta.tolan) | Web: www.codrutatolan.com



"Bed 1" Mixed Media on Paper, 22in x 30in, 2022, \$750
Media includes watercolor, gouache, ink, charcoal, fabric collage, epoxy.



BED 2 Codranta 2022

"Bed 2" Mixed Media on paper, 22in x 30in, 2022, \$750
Media includes watercolor, gouache, ink, charcoal, prima color, fabric collage, epoxy.

CHLOE LACEFIELD



BIOGRAPHY

God has given me a passion for the arts from a young age. Blessed with great educational opportunities, beloved mentors, and a great support system, my desire is to never stop learning from those around me and who have gone before me, sharing with those around me, and teaching those who will go beyond me. I am an artist based in the Dallas-Fort Worth Metroplex who strives to create art that not only evokes emotion but also gives people a better glimpse of God along with a better knowledge of Him. I believe that art should not just speak to the eyes but speak to the soul. Early on in my art career I learned under Laert Aleksi Khaferi and years later I came back to work for him as a private art instructor at his studio in Fort Worth. Before teaching I went to Dallas Baptist University where I was mentored by artists Jim Hutchinson, John McCuin, Ivy Koval and more. I graduated Suma Cum Laude with a B.A. in Studio Arts.

ARTISTIC STATEMENT

Art should not just speak to our eyes, but to our soul. I strive to create art that not only evokes emotion, but also gives people a better glimpse of God along with a better knowledge of Him. With each art piece I carefully select a portion of Scripture to accompany. My hope is that my art will reach and touch those areas of our soul that need to be awakened to God. I enjoy creating in various mediums, but some of my favorites as of late are oil, charcoal, and watercolor. I seek to tell stories with my art and not just merely recreate what has already been done or could be accomplished by a camera. I take much joy in creating art and teaching others how to realize their own artistic potential.

SOCIAL/WEB CONTACTS

See more of Chloe's art at: Instagram [@chloe.lacefield.art](https://www.instagram.com/chloe.lacefield.art) | Web: www.chloelacefield-hisimprint.com



Detail from "For Such a Time as This (Esther 4:14)" Charcoal, 24in x 18in x 0.25in, 2025, NFS
In this piece, the princess gazes back, lost in deep thought, as if weighing a monumental choice—a visual parallel to Queen Esther's moment of reflection before stepping out in faith, risking certain death, to save God's people (Esther 4:14). This artwork is a profound visual meditation on faith, courage, and the weight of responsibility.



"He is Your Shield (Psalm 91:4)" Charcoal, 20in x 12in x 0.25in, 2023, NFS

This piece symbolizes the battles we face—whether spiritual, emotional, or physical—and the assurance that God is our protector. Like the warrior in the scene, we may feel pursued by trials, but we are never alone. The stormy sky and windswept hair emphasize movement, yet the unwavering presence of God stands as her ultimate refuge and shield.

DAVID BLOW



BIOGRAPHY

David Blow is a Professor Emeritus of Art at the University of North Texas, in Denton, Texas. He is currently living with his wife and family in Hickory Creek, Texas. He is a graduate of Kendall School of Design, in Grand Rapids, Michigan, holds a BFA from Michigan State University, East Lansing, Michigan and an MFA from Syracuse University, Syracuse, New York. He has been engaged as a printmaker/ photographer for forty years and exhibited his work in numerous national and international exhibitions including, 2025 Wild America "Art That Matters to the Planet" The Roger Tory Peterson Institute in Jamestown, NY, the CAL International 2025, at The Madeley Fine Art Gallery, Conroe, TX, and the 2025 National Juried Exhibition at Gallery 130, University of Mississippi, Oxford, Mississippi. David's work has been published in three books with the poetry of Christine Irving, titled "Birds" and "Birds II". and "Natures Vibrations".

ARTISTIC STATEMENT

I have developed a language using graphic shapes, colors, and patterns to express a feeling and vibration that I see in my photographs. All the values used are from the image itself. I am expressing the superstring theory that nothing is static, and that all things vibrate. I am contemplating how we experience nature with more than our sight, rather with all our senses simultaneously. Such as the meditative sounds we hear and see from viewing birds & animals and the spiritual feeling we have when we are in nature.

SOCIAL/WEB CONTACTS

See more of David's art at: [Facebook David Blow Photography](#)



"Vibrations in the cove" Digital Print, 17in x 30in, 2017, \$550
Reflecting vibrations in the cove.



"Meditation-DNA" Digital Photograph, 28in x 21in, 2025, \$350
A blue heron rests along the shore line claiming the area as its own space. The marshy wooded shoreline is its home. The trees and waters edges are deconstructed by the DNA of the birds footprints.

RACHEL YAN GU



BIOGRAPHY

Originally from China, Rachel Yan Gu is a ceramic artist, art teacher, and researcher inspired by eastern aesthetics, psychology, and critique theory. She received a BFA in Ceramics at China Academy of Art (CCA), Hangzhou, China, before earning her MFA in Ceramics at the School for American Crafts (SAC) in the Rochester Institute of Technology (RIT), Rochester, NY in 2020. She worked as a studio manager in Yates County Art Center in 2021. Currently she is studying in Art Education PhD Program in University of Illinois at Urbana-Champaign (UIUC).

ARTISTIC STATEMENT

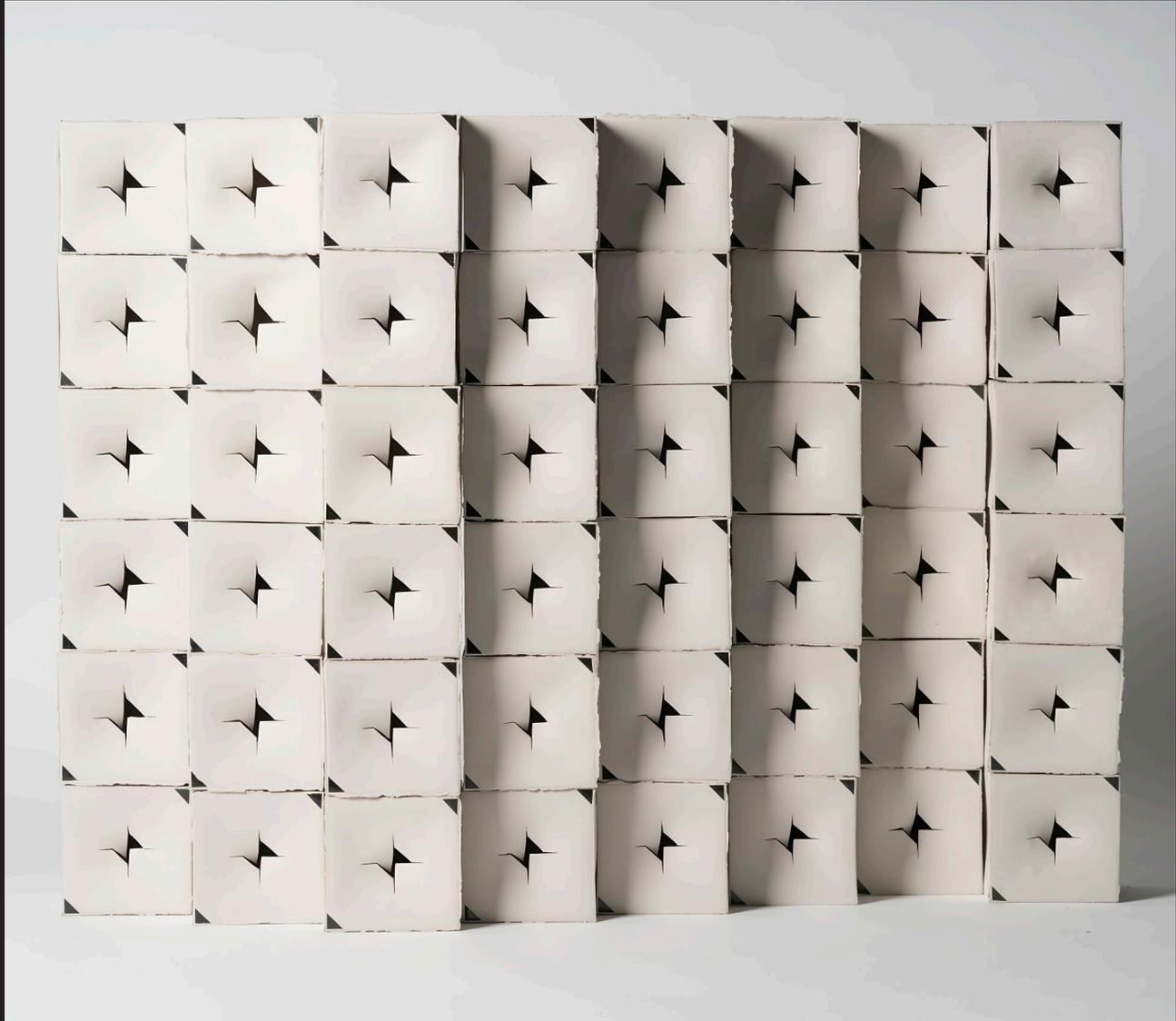
The surface of the world is composed of innumerable points which may be abstracted for the sake of comprehension, like molecules, numbers, and pixels, they may also be an apple, a road, or a single person. Under these points, there are numerous nets, which are independent but also link everything together. They combine all of the numerous points together, and are the foundation of the points. I hope to see the nets through the points to explore the core of the world underneath. I reconstruct the points and nets to create a visual representation of their relationships within our physical reality. My interpretation is a representation of my thoughts of these points in the world and my respect for them. They all come from a symbol that I created, which is extracted from my existence and presents the essence of my thought. In the process of the repetition it evolves and turns into a practical life, which becomes my avatar and shares the same soul with me.

SOCIAL/WEB CONTACTS

See more of Rachel Yan's art at: Web: www.rachelyangu.com



"Stars" Ceramics, 19.5in x 26in x 6.5in, 2019, \$3000



"Stars" Ceramics, 19.5in x 26in x 6.5in, 2019, \$3000

ROBERT SUNDERMAN



BIOGRAPHY

Rob Sunderman graduated from the University of Iowa USA with a BFA, MA & MFA . He is a Fine Artist, Scenic Designer, Scenic Artist & ISU Associate Professor Emeritus of Theatre. He was the Resident Scenic Designer/Scenic Artist & Associate Professor of Theatre Design at Iowa State University for 21 years. Before that he was the Scenic Designer at Iowa PBS for 16 years. Rob has been teaching art classes at the Des Moines Art Center for over 40 years. He has designed & scenic painted over 293 shows during his career. He has received Iowa Film, National Broadcasting Designers, Kennedy Center American College Theatre Festival awards for his scenic designs & many Fine Art awards. He has been a fine artist throughout his life & has exhibited his work in over 320 exhibitions nationally & internationally. During the 2000's one of his sculpture pieces was excepted for the White House Christmas tree in DC. Rob's artwork is best described by this quote from him, "Not limiting materials is so important in my work. I use whatever

best conveys the subject or story that I am addressing. I recently have been working on pieces dealing with renewal, fleeting moments, human intervention of natural cycles in a variety of medium. All my work has to do with humanities intrusive nature, natural environment & climate issues. Rob's work is very broad in scope and direction! His work was recently included in a book just published call "Chunghi Choo and Her Students". It is a book highlighting her metalwork & many of her student's work from the University of Iowa. He has recently been in 25 online & in person exhibitions. Rob is presently working on the following series of sculpture work: "Reliquary Series", "Shattered Glass Series", "Tree/Fire Series", "Grain Crib: A Storage for Knowledge & Growth" & a painting/photography series: "Iowa Ariel View with Clouds/Trees/Rivers" He is pursuing solo exhibitions, galleries and new ways to promote his artwork nationally and internationally.

ARTISTIC STATEMENT

Not limiting materials is so important in my work. I use whatever best conveys the subject or story that I am addressing. I recently have been working on pieces dealing with renewal, fleeting moments, human intervention of natural cycles in a variety of medium. My artwork has a strong connection to our natural environment and climate issues. I want the work to convey a sense of beauty, but also confront the challenges we are faced with our environment. My sculpture pieces are metal and assemblages using found materials, natural objects and various paint mediums to tell stories that are personal or contemporary to our society. The intent is to create a feel of the past or a relic but that has a message for our current society. I have been working on four main series of work: Tree Series, Shattered Glass Series, Reliquary Series and Swirl Tree/Fire Series. Each is related but have their own distinct quality and theme. This artwork has layered meaning both personal and in a boarder context with issues of our society in the present. I have been a painter at heart for as long as I can remember. I primarily have painted in oils but have been recently using other media too. I also have incorporated painting and drawing in my 3D work. Most of my painting is about the movement of paint and how it feels. It is expressive and impressionistic in style. I have painted plein air, from photos and memory. I love the feel quality of oil paint and prisma colored pencils. Photography is another area I have been experimenting with recently. Time moves so fast that we rarely take time to notice a single beautiful moment. I have been achieving my photo artwork by using my cell phone camera under certain types of light and contrasts. I want to preserve the pure glimpse of time on the move. I have also been incorporating my photos in my reliquary sculpture work. My work with photography tends to be monochrome in nature.

SOCIAL/WEB CONTACTS

See more of Robert's art at: [Facebook RobSundermanArt](#)



Detail from "Last School Bus Stop" Photo on Quality Photography Paper, 9in x 16in x 1in, 2023, \$200



"Dried Earth II" Photography, 18in x 12in x 1in, 2024, \$250
This photo was taken with a cell phone. I like the immediacy of using a cell phone camera to capture fleeting moments of our natural world.

CHRISTINA ELLIS



BIOGRAPHY

Christina Ellis began her art career as a commercial artist as an illustrator and art director for clients such as the University of California, Raytheon, as well as ad agencies and publishers. Wanting to focus more on fine art, she went back to study sculpture from 1989 to 1990, under Ken Gray at the University of Alaska, Anchorage, where she showed her work in a number of student shows and the "No Big Heads" show. In 2007, she opened an art school in Medford Oregon in response to the lack of funding and opportunities for children and adults interested in exploring the arts. Through the years she has painted in acrylics and oil, but most enjoys the challenge and immersive experience of sculpting in concrete. She currently lives and works in Portland, Oregon.

ARTISTIC STATEMENT

It is my belief that you could meet any stranger on the street, and they would have a life story that makes them unique, remarkable, and worthy of a statue. Their story is reflected in the character and expressions of their face. I begin my statues by drawing caricature sketches to find the best way to express their personality. Sometimes it is the pure emotion I see first, and sometimes I see the actual person with a dominant physical affect or trait. Once I finalize a drawing with the desired head shape and features, I then begin building the base. The base is a combination of wood, foam, or newspaper for filler and then a final wire covering. The base is then covered with the first layer of wet cement. Next, I add features and personality to the statue. This is the part where the cement begins to take on a life of its own. As I am sculpting and creating - the statue comes alive with its personality. Often, I will get so enmeshed in the work, that when I finally look up, a character has suddenly appeared before me in the concrete. The great thing about cement is that as a medium, it's messy and hard to predict, just like human beings. My work is an interplay with the ancient tradition of Roman veristic portraiture, which is characterized by a hyperrealism that exaggerates the naturally occurring features of the subject, often to the point of absurdity. Veristic sculptures were meant to reflect the true individuality of a person. Unlike the Romans who created statues only of noblemen, my work focuses on those everyday people who might otherwise remain anonymous to us. The people we pass on the street have their own struggles, insights, pains, and contributions, but we miss out on connecting with them. It is my intention that my sculptures allow us to experience the true essence of each other, and revive that precious feeling of human connection.

SOCIAL/WEB CONTACTS

See more of Christina's art at: Instagram @christinaellisart | Web www.ChristinaEllis.com



Detail from "Joann" Hand Sculpted Concrete, 13in x 12in x 6.5in, 2019, \$1600



"Ben" Hand Sculpted Concrete, 15.5in x 12.5in x 6.5in, 2019, \$5500

RENE CRYSTAL



BIOGRAPHY

Sometimes I think I was born tightly clutching a camera in my tiny hands. My dad was a news photographer for a large newspaper in New Jersey in the 50s - 70s. I have the best memories of him taking me to the art department of the paper and spending time in the darkroom. My eyes got wider by the second as I saw images emerge on the paper. It was magic to my young eyes. Although the darkroom no longer exists, that wonder and excitement of seeing images emerge remains with me still. After spending nearly 25 years in the courtroom, it became evident that every one of us sees any single event differently. And so it is as the lens captures a single moment in time. Textures, layering and "photo painting" have given me the ability to introduce a deeper vision and emotion to my photos, whether it is everyday items such as pencils or paper or an individual leaf. I see something special in just about everything.

ARTISTIC STATEMENT

As an eclectic photographer I am driven by a relentless curiosity and a passion for capturing the everyday ordinary and transforming that into the extraordinary. My portfolio spans a wide range of subjects, from the raw beauty of nature to the intricate details of day to day items, each image a testament to my belief that art is found in the most unexpected places. Through my lens, I seek to tell stories that resonate on a deeply personal level, inviting viewers to see the world through a different perspective. My approach is both intuitive and experimental, blending traditional techniques with innovative methods to create images that are as unique as the moments they capture. My goal is to evoke a sense of wonder, delight and connection in every photograph.

SOCIAL/WEB CONTACTS

See more of Rene's art at: Instagram [@imagesbycrystal](#)



"You Will Not Suffocate Me" Photography, 24in x 24in x 1in, 2022, \$550
Created in response to the unbelievable SCOTUS decision ripping away a woman's Constitutional right.
Photo infused on acrylic glass.



"Shadow Steppin" Photography, 28in x 22in x 1in, 2022, \$600

VINCE QUEVEDO



BIOGRAPHY

Vince Quevedo is an inspiring designer and artist who is celebrated for his remarkable contributions to fashion design, wearable art, art quilts, and innovative teaching methodologies. With a Bachelor of Science in Clothing and Textiles, a Master of Science in Workforce Education and Development, and a Master of Fine Arts in Textiles/Fibers from prestigious institutions, he showcases the power of education. With 35 years of university teaching experience, Quevedo has earned recognition as a finalist and winner in the American Quilter's Association's design competition for two decades. His compelling designs have been shown on the illustrious Bernina Fashion Show stage, in numerous magazines and art books, has won most five "Best in Show" awards at the International Textiles and Apparel Association's design competitions, and he holds

four patents in both functional and aesthetic design, demonstrating his creative ingenuity. As the owner of Vinci Design Studios, he generously offers various organizations complementary equipment, fashion education, and consulting services. Professor Quevedo's exceptional expertise and esteemed achievements set a remarkable standard in his field.

ARTISTIC STATEMENT

My artistic expression is intricately woven into human experiences, reflective practice, and experiential learning through creation. I utilize quilting, handcrafting, and photography to scrutinize diverse facets of contemporary culture and society meticulously. Positioned within the arts and culture domain, it honors human imagination as manifested through art. Design thinking is fundamental to my methodology as I transform personal insights and concepts into tangible embodiments. Additionally, I innovatively harness digital technology to bring my ideas to life and craft a distinctive and captivating perspective for viewers to engage with.

SOCIAL/WEB CONTACTS

See more of Vince's art at: Web: Vincidesigns.artweb.com



"Caught" Art Quilt, 36in x 27.5in x 0.25in, 2025, \$1000

PAIGE YOUNG



BIOGRAPHY

Paige Young is an established artist/photographer located in the Grand Rapids area. Travels worldwide for events/weddings, and teaches photographic theory, professional practices, digital and advanced black and white film photography at Grand Valley State University in Grand Rapids, MI.

ARTISTIC STATEMENT

In 2021, I began to document my grandparents. I started to really address the war in my head of accepting myself aging, which in turn means others around me are also aging. My oldest grandparents began to show more signs that the end was closer than I was prepared for. My grandfather was diagnosed with dementia, and my grandmother has stage 4 heart disease. I have lost many

young family members in my life, and their memories live on in my grandparents' house. When my grandparents moved to a facility for memory care, those tangible spaces were lost too. I started to photograph the things that I was losing and wanted to encapsulate in a photograph, but also photograph the joy in grief. In moments that felt so overwhelmingly sad, I also had speckles of happiness. In photographing many through their grieving processes, I have also learned that it does not matter on the passing of time – grief can hit you unexpectedly at any moment. Whether it has been 2 hours or 20 years since a loss in our life, the sadness never passes, but comes and goes. We feel ashamed to be in spaces that we should be overwhelmingly sad, but let out a giggle or a smile within the moment. These moments of joy are really what keep us going through this loss – and representing those small moments of joy really showcases the beautiful existence of grieving within families, friends, and communities. Those small incremental moments help us pursue the long, painful moments of silence.

SOCIAL/WEB CONTACTS

See more of Paige's art at: Instagram @apaigephotography



"The landscape that will become unfamiliar" Black and White Ilford Film 100, 8in x 10in x 2in, 2024, NFS
Double exposure with paper negative and paper positive.
If desired I can make this a digital image, increase scale size, and sell them



"The landscape that will become unfamiliar" film and darkroom print, 8in x 10in x 1in, 2024, NFS
Black and White Ilford Film 100 Double exposure with Darkroom Paper Negative and Paper Positive

MARISA ANDROPOLIS



BIOGRAPHY

Marisa Andropolis is a traditionally trained painter. In 2007, she spent three months at an atelier in the south of France mastering a Northern Renaissance painting technique. She received her Bachelor of Fine Arts in two-dimensional studies with a minor in Italian Renaissance art history from Bowling Green State University in Bowling Green, OH in 2011. From this, Marisa went on to pursue her Post-Baccalaureate at Studio Arts Center International in Florence, Italy with an emphasis in Painting and Art Conservation/Restoration from 2012- 13. In 2018, she received her Master of Fine Art in studio art at The University of Mississippi where she spent a year after teaching foundations as a Visiting Instructional Assistant Professor. She currently teaches painting, drawing, and 2D Design at Elgin Community College in Elgin, Illinois and is the Director of Education at

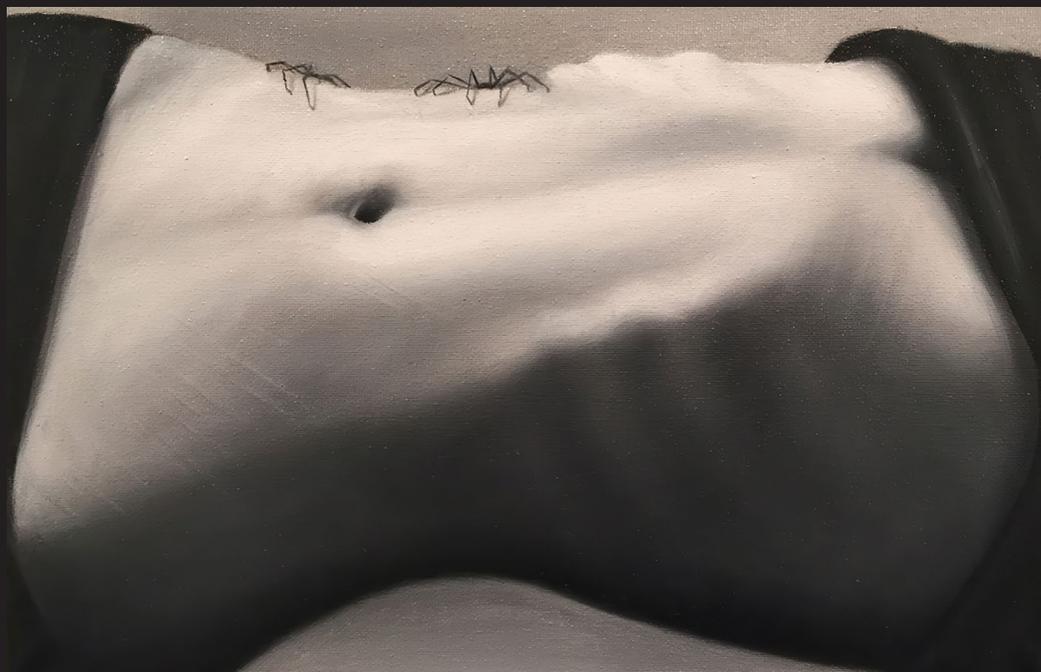
One River School of Art and Design in Evanston, IL. She has exhibited her work nationally in New York, Chicago, California, Ohio, and Mississippi and internationally in Italy and France.

ARTISTIC STATEMENT

Portraiture has the ability to create connections with viewers; however, it often reflects an idealized self-image rather than an authentic representation. Historically, portraiture was used to produce pictures of subjects for viewers to idolize. In contrast, the subjects I have chosen to portray embody a blend of this "ideal" exterior with a more concealed, often suppressed interior self. Through the techniques of veiling and unveiling, I aim to explore the nuances of identity by obscuring certain aspects while revealing deeper layers of the self. My intention is to illustrate the pervasive nature of social masks while inviting viewers to uncover the essence of an individual's identity and for the viewers to engage more profoundly with the meaning behind each painting.

SOCIAL/WEB CONTACTS

See more of Marisa's art at: Instagram @emmersdee



Detail from "Struggle" Oil on canvas, 11in x 14in x 1in, 2017, NFS



"Split End Personality" Oil on canvas, 24in x 12in x 1in, 2016, \$500

AYLA HAMILTON



BIOGRAPHY

Ayla Hamilton is a film enthusiast and photography student. She has been researching female film directors under the mentorship of a Brown University Modern Culture and Media student. In her photos, she aspires to capture the cinematic side of life through the evocative and transformative female gaze.

ARTISTIC STATEMENT

I try to capture beauty and sentiment wherever I find it. My lens is drawn to anything that brings me a strong feeling—positive or negative.

SOCIAL/WEB CONTACTS

See more of Ayla's art at: Instagram [@aylahamiltonn](#)



"Untitled" Digital Photography, 10in x 12in, 2024, \$80



"Perform for Me" Digital Photography, 10in x 12in, 2025, \$80

ORLANDO BASULTO



BIOGRAPHY

Orlando Basulto BA in Fine Arts from the Academy of Arts in Camagüey, Cuba. Graduated as a trainer in the specialty of ceramics at the Cultural Center Las Tunas, Cuba. Diploma in Art Therapy at the Institute Educate in Paris, France. His work has been presented nationally and internationally in solo exhibitions and in several group exhibitions in galleries, events, competitions and symposia. His work has various awards and recognitions, recently the prize for creative innovation awarded by the Society of Canadian Artists, the international prize for contemporary art Madrid, Spain, Prize of excellence awarded by the Museum of Fine Arts of Mont-St-Hilaire, Quebec, Canada, and the artistic merit awarded by the Pinacoteca of the Museum of Luxembourg. In his workshops in his native village of Camagüey, Cuba and Rawdon in Quebec, Canada, his creations take shape aimed at an audience interested

in contemporary artistic expression and the search for escape through contemplation, his creations are found among personal collections in different countries around the world. He is an active member of many prestigious institutions, including The International Academy of Ceramics, Geneva Switzerland (IAC). Active member of Society of Canadian Artists (SAC). Active member of the Institute of art Figurative (IAF) of Quebec. Active member of the Cuban Register of Creators (RCC) La Havana.

ARTISTIC STATEMENT

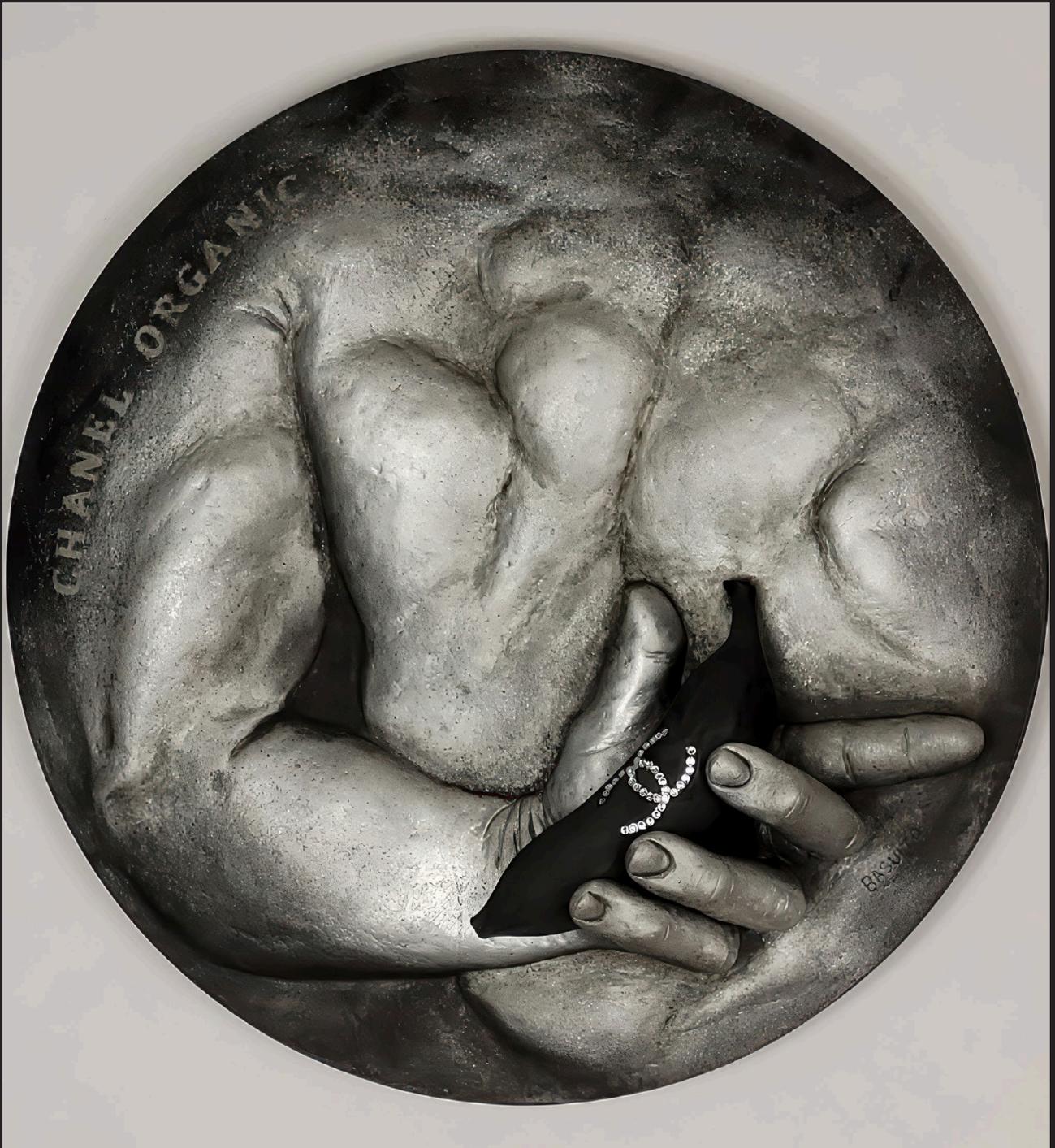
My work is intuitive, pure product of my imagination. I am inspired by all kinds of forms, volumes, movements and expressions of the human body, using porcelain, and earthenware, bronze, concrete and sometimes recycled objects mediums. I aim at an audience that is interested in contemporary artistic expression and the search for escape through contemplation, my dialogue is an awareness of respect and equality between the beings. I express myself expressionistically and figuratively with a conceptual language that I reinterpret. In my speech I evoke human behaviors, racism, discrimination, emotions, expressions and funny actions of everyday life. The main subject of my work is hands. Hands have a great power of communication and execution, they represent our ability to take, give, receive and express.

SOCIAL/WEB CONTACTS

See more of Orlando's art at: Instagram [@orlando.basulto.75](https://www.instagram.com/orlando.basulto.75) | Web: www.orlando-basulto.com



"INFINITY" Ceramic, 9in x 26in x 10in, 2023, \$1700



"Chanel Organic" Mixte, Porcelaine, Bois et Pierres, 27in x 14in x 7in, 2024, \$1700

ERIKA ADKINS



BIOGRAPHY

Erika Adkins creates two-dimensional works in both acrylic and encaustic. Her pieces rely on layering colors, textures, and meanings, often the result of multiple paintings on a single surface. As a third-generation artist, Erika grew up assuming everything can be viewed for its aesthetic merit. Recently, her work has explored conflict: between humans and the environment, between her cats, or between history and individuals. Her current subject matter centers on books, belonging, and censorship. Born in Pittsburgh, PA and now based in Half Moon Bay, CA, Erika holds a degree in Fine Art from Yale University and an MBA from Santa Clara University. She regularly shows at Madrone Arts in Pescadero, Mirada Art on Main in Half Moon Bay, The Vault in Half Moon Bay, and 731 Designs in Pacifica. She is a member of the Board of Directors at Art Bias in San Carlos.

ARTISTIC STATEMENT

As a viewer brings themselves to a painting, so the reader brings themselves to a book. I have loved to read since I can remember, second only to making art. With the rampant rise of book banning and censorship in the United States, I knew I wanted to respond in a visual way to this dangerous trend. Because I often incorporate text into my work, I knew I would include pieces of the books themselves. But which book? It needed to be something with particular resonance to me. I chose *Beloved* by Toni Morrison because this was a story I had read multiple times, because it is one of the most banned books in the U.S.,¹ and because the text has stayed with me past my initial reading. Upon deciding to use *Beloved*, I dug out my copy from college to read yet again. It was enlightening to find all my notes and underlines; question marks I had in places and little tags to help me find a particular passage. While the paper I wrote is long gone, it was fascinating to have a glimpse into my past. What I found notable then was not always what I found notable now. To add my voice to the story, I have included parts of my own journals from college, when I first encountered *Beloved* and was grappling with what it meant to be an artist, a feminist, a woman of color. A book can be a story itself, a story about the reader, or a story about the times. Like a multi-storied building, a book can have many meanings. Exploring these meanings was my goal for this series.

¹American Library Association: <https://www.ala.org/bbooks/frequentlychallengedbooks/decade2019>

SOCIAL/WEB CONTACTS

See more of Erika's art at: Instagram @erika.h.adkins | Web: www.erikaadkins.com



"she makes good ink" encaustic, 10in x 10in x 1.5in, 2024, \$300



"diaspora" encaustic, 10in x 10in x 1.5in, 2024, NFS

AMERICAN SCHIZO



BIOGRAPHY

Steven Austin (AKA American Schizo) is a first-generation American Lithuanian, born and raised in the Bay Area of California. He considers himself an underdog, a grinder who endured a rough upbringing that made him who he is today. He moved to Colorado in 2017 and graduated from CSU with an undergrad in clinical and counseling psychology in 2020. Following that achievement, he became a teacher to fifth-grade students and constructed a reputable career as an MMA fighter, until a major back injury forced him to move on from that dream. In 2021, Steven was diagnosed with schizoaffective disorder. With every urge to give up along the way, he instead continues to fight. According to Steven, these challenges have shaped his life and created an advantage, forming what he calls his superpower. His goal in life is to help others and build a strong

community, encouraging others to discover their best lives without going through hell alone like he did. Steven believes the perspective he has due to his disorder is an invaluable tool. He thrives off vulnerability, authenticity and kindness, and this is where his art plays a huge role. He does not strive to paint what everyone else sees around them. The goal of his art is to intrigue the viewer's perspective. His paintings are derived from raw motion. They come from what he sees in my head and feels obligated to translate onto a canvas. Steven started painting vigorously in February of 2024 and has never looked back. He considers his art his personal path and how he continues to beat this disease, tunneling his way to the other side. Steven's art has been shown in numerous exhibitions and galleries, and has also been accepted into magazines and a local mural.

ARTISTIC STATEMENT

My goal as an artist is to destigmatize mental health taboos. Often, people come up to me and ask what my art means, but it is not about what it means to me; it is about what it means to you. That is why I have always been drawn to abstract styles of art. Be it Ralph Steadman, Quentin Blake, Takashi Murakami, the list goes on, I have always been inspired and intrigued by the subjective parts of life. Without provoking, most will go without noticing. That is part of destigmatizing mental health: bringing light to the dark (or untouched) parts of a person's mind. I love nature, animals, conversation, music, my family, and most of all my wife. These are my biggest inspirations. I live in the same world as everybody else, just not through the same lens.

SOCIAL/WEB CONTACTS

See more of American Schizo's art at: Instagram [@AmericanSchiz0](#)



Detail from "Kanagawa Contrast" Mixed media on paper, 30in x 40in x 1in, 2024, \$6000



"Kanagawa Contrast" Mixed media on paper, 30in x 40in x 1in, 2024, \$6000
My tribute to 'The Great Wave off Kanagawa' by Hokusai

MICHAEL MCGOFF



BIOGRAPHY

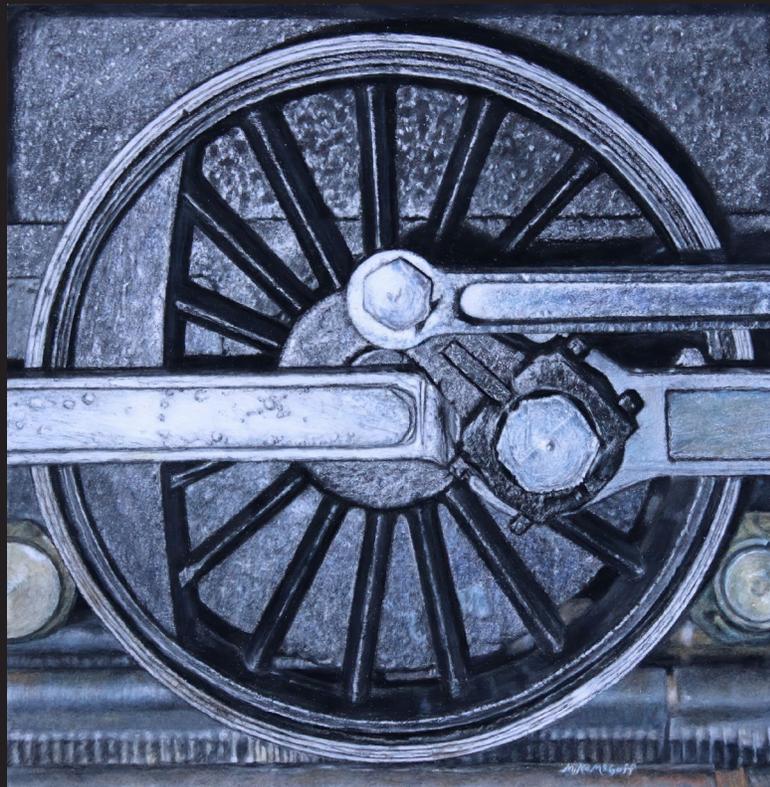
I was born in Scranton, Pa. In 1957, the first of nine children. From an early age I was attracted to drawing. In middle school I was always drawing. I started copying simple cartoons and eventually progressed to more complex ones. As time went on I drew whatever I found interesting. At 13 I tried oil painting. As I progressed my folks encouraged me with art lessons, and as a teen let me paint my bedroom with murals. In college I studied ceramic arts, but continued studying drawing and painting as well, with some outstanding professors. Around 2006 I picked up colored pencils and gave them a try. The technique came rather easily. I used photos that I had taken over the years as my subject matter. So, I continue drawing and painting.

ARTISTIC STATEMENT

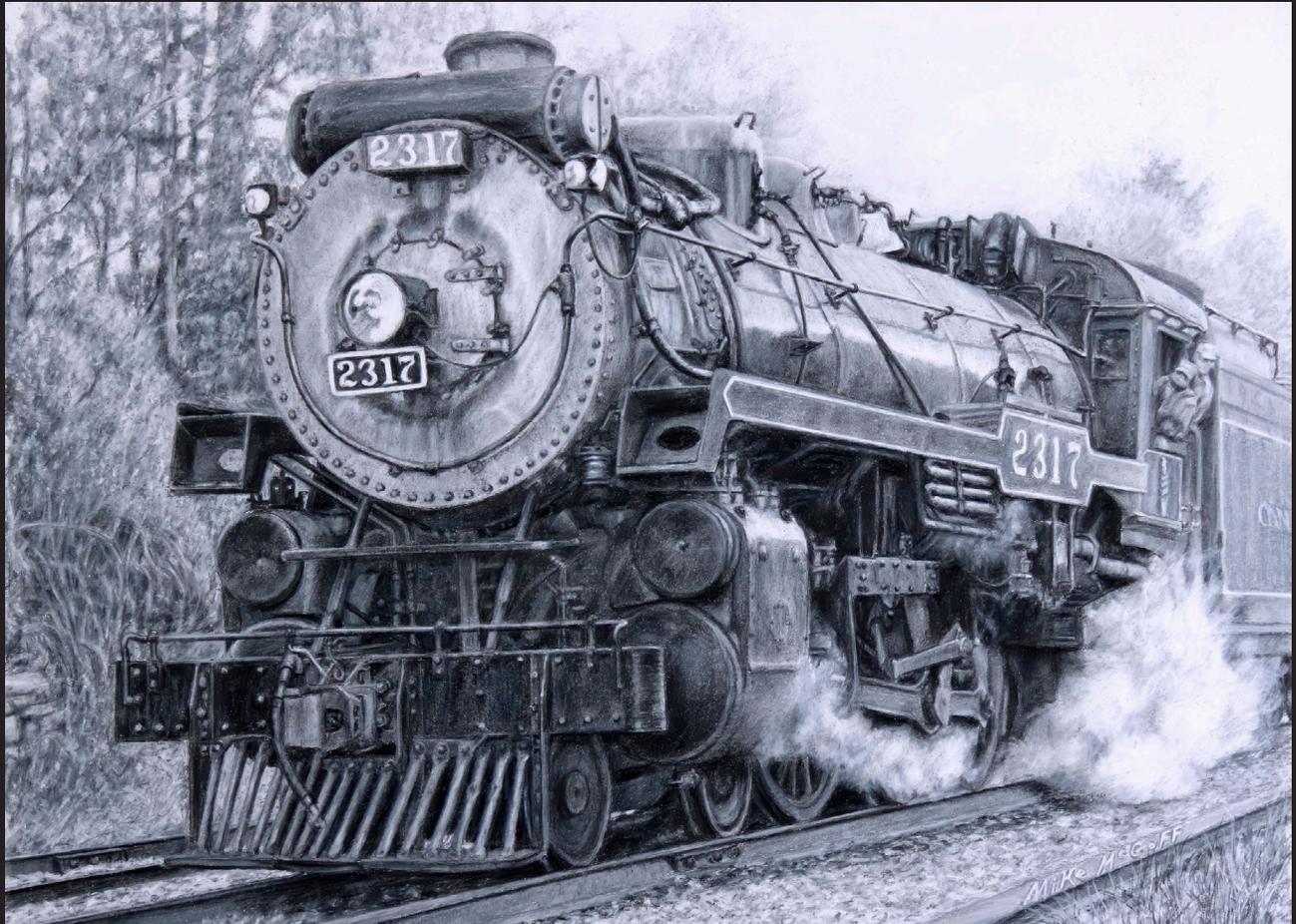
Why create works of art? For myself, not to do so causes anxiety and a feeling of wasting a great gift and talent. I have to make art. The compulsion is strong. To create art is to look at the world from different perspectives and present it to the people, so they may see there is more going on than the mere face of what we take to be. My drawings and paintings run the gamut from realism to the abstract. I hope my art will inspire those parts of ourselves that we lose as we become brainwashed and assailed by the, what is, of life and society. This then is our quest; to satisfy our own imaginations and psychological needs, as well as providing the same for anyone who view these works.

SOCIAL/WEB CONTACTS

See more of Michael's art at: Web mike-mcgooff.pixels.com



"Locomotive Drive Wheel" Colored pencil on paper, 11.75in x 11.5in x 0.01in, 2024, \$5000
This was done from a close-up photo of a steam locomotive's drive wheel.



"The 2317" Colored pencil on paper, 11.25in x 15.5in x 0.01in, 2025, \$6500
This drawing was done from a photo of a Steam Town engine at the Moscow Pa train station in the early 2000's.

MISHA RAUCHWERGER



BIOGRAPHY

The art of photography has fascinated me since childhood, when I was given an all-manual rangefinder camera from my father. It quickly blossomed into my favorite activity: going out on photographic bicycle adventures with my best friend, making a pinhole 4x5 camera which I would load in my closet, setting up my own darkroom, and rolling and developing film. In addition to blending the technical with the creative act, I find photography an incredible means for bringing the magic of nature and spirit of adventure to my viewers. My earliest work was representational, especially after meeting my hero, Ansel Adams. I admired how Adam's work incorporated his ethos and love for the environment. In college, I studied with Life Photographer Mark Kauffman, and was inspired by his versatility and thus I began to expand my way of seeing. Since then, my photographs have become more abstract as I mature in my craft. Maybe it's my love of physics and a desire to understand the underlying meaning of life through patterns, or perhaps it's simply

the awe I feel when confronted with the incredible sculptural and transient forms nature creates, augmented by the interplay of light, weather, and movement. As a teacher, musician, builder, physicist, and maker, I love to create things, especially when combined with a side that requires technical mastery. My latest project is a book on seeing which seeks ways to explore and heighten their photographic experience.

ARTISTIC STATEMENT

My work is semi-abstract, surreal, and avant-garde. I am captivated by interesting forms and juxtapose elements in order to create mystery and amplify the magic I see in the world around me. My images invite the viewer to stay longer, drawing them into a deeper kind of "seeing." Photography, for me, is a practice in seeing and presence. We go through life taking things that are right under our noses for granted, seeing in a superficial or preconceived way, or miss beauty entirely, limited by our own inner blockages. When I'm out with my camera, I force myself to observe more deeply, and search for those breathtaking glimpses I might normally miss. I am intrigued by nature's forms: ice, flowing water, ancient trees, geological formations. I am drawn to seeing strong forms as my primary composition, and then I am interested in incorporating elements that can be juxtaposed, as found in a reflection, between foreground and background, edges, the contrast between flow and stillness, or illumination at just the right time. I see Nature as the ultimate sculptor, and painter. It is not so much that I am creating art, but unveiling that which exists around me. It is my job as a photographer to seek those interesting subjects out the infinite milieu, to wait for the light, to explore outside of the box of typical photos. My approach enables me to seek out that which is often overlooked, getting down on my belly, looking behind me in a window reflecting the scene in front of me, shimmying up a log, or coming back to a subject when the light itself becomes the subject. It is my hope that my work inspires people to get out into the world, to explore with gusto, getting them to expand their comfort zones and find adventure in the limitless nature around them. I believe we all have the ability to re-ignite the curiosity we had as children. Our vision of the world through images may be a powerful portal for a deeper level of seeing.

SOCIAL/WEB CONTACTS

See more of Misha's art at: Instagram [@misharauchwergerphotography](#)



Detail from "Table Mountain waterfall" Photograph, 11in x 17in, 2021, \$425
Waterfall and Basalt, Table Mountain, California foothills



"Alder and Ice Reflection (B/W)" Photograph, 0in x 0in, 2022, \$0
Reflection in Cascade lake, Moran State Park, Orcas Island, WA

MARILYNNE BRADLEY



BIOGRAPHY

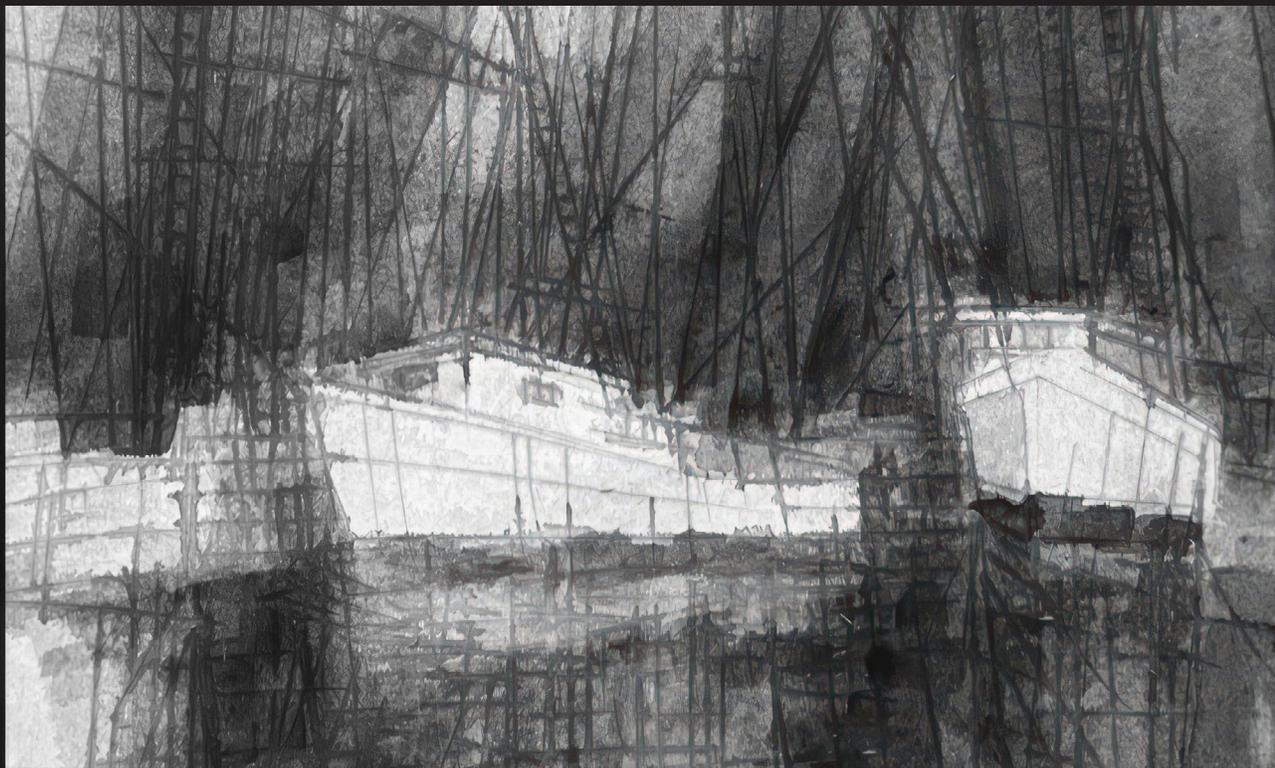
Marilynne received her BFA degree from Washington University, an MAT from Webster University and her MFA from Syracuse University. Lectures, demonstrations and workshops are her speciality. She is a full professor at Webster University. For 28 years she was an art teacher in the Webster Groves school district. In the past she has instructed classes and workshops at the Kansas City Art Institute, St. Louis University, William Woods College, Columbia College, Quincy University, the St. Louis Watercolor Society, the St. Louis Artists' Guild, Washington University, Watercolor USA, and National Art Education conventions.

ARTISTIC STATEMENT

Over the years my work has slowly moved from the representational area towards the impressionist area and continues to invent itself in a structured geometric cubistic style. It is a journey, and I suspect that there will be no final destination. My primary focus is on expressing myself with abstract design, color, line, texture, pattern, and mark-making. My paintings are shaped by life experiences, memories, and what is imagined. They evolve through a trial and error process of deliberation, experimentation, and improvisation. Every change leads to a new discovery, and the process continues layer by layer until I see something that seems to work. I am searching for an image that feels alive with movement.

SOCIAL/WEB CONTACTS

See more of Marilynne's art at: [Web marilynnebradley.com](http://Web.marilynnebradley.com)



Detail from "FISHING BOATS" Etched lines into wet paper, 18in x 12in x 1in, 2025, \$300
Uses a technique where the watercolor paper is wet and lines are scratched into the paper.
Layers of paint are glazed over these etched lines.



"BRIDGE" Etched lines into wet paper, 18in x 12in x 1in, 2025, \$300
Uses a technique where the watercolor paper is wet and lines are scratched into the paper.
Layers of paint are glazed over these etched lines.

STEVE JENSEN



BIOGRAPHY

Steve Jensen has been a working artist for over 45 years. His current body of work, "VOYAGER" are boats that are meant to symbolize a voyage or journey, perhaps it is the voyage to the other side, or the journey into the unknown. Steve comes from a long tradition of Scandinavian fisherman and boat builders. He grew up on and around his father and grandfather's fishing boats in the Seattle shipyards. Steve has had solo exhibitions in 30 museums or art centers including The Morris Graves Museum, 30 public art projects including The National Nordic Museum, and received 10 awards including The National Endowment for the Arts. His work was featured by Channel 9 "Art as Voyage" Steve Jensen's Nordic Heritage and Amazon Prime, "The Story of Art in America" episode 10.

ARTISTIC STATEMENT

For me, the image of the boat is meant to symbolize a voyage or journey, perhaps it is the voyage to the other side, or the journey into the unknown. My family is from Norway. My father was a fisherman. My grandfather was also a fisherman. My other grandfather, a boat builder. I personally feel had I inherited my father or grandfathers fishing boat, that right now it is easier to make a living as an artist than a fisherman. For me, this is a very sad commentary on the state of our marine environment. Upon the death of my parents, I made a boat for their ashes and buried them at sea, something like a contemporary Viking funeral. I also made a boat for my best friend and partner of 24 years, again burying them at sea. These deaths were extremely tragic. My best friend died of AIDS, my father committed suicide, my mother fell apart emotionally and physically and my former partner from alcoholism. What I am attempting to do is to take something that was personally extremely painful and turn it into something beautiful.

SOCIAL/WEB CONTACTS

See more of Steve's art at: Instagram @stevejensen55



"Save Our Souls" Cast glass (boat), self portrait photo, resin & broken glass, 6in x 24in x 12in, 2023, \$13500



"Crystal Ghost Ship (Ghost Ship Series)" Cast lead crystal, 9.5in x 24in x 10in, 2025, \$13500

ALPHONSE LANE



BIOGRAPHY

Alphonse Lane (b. 1961) is an accomplished artist and educator. He began his artistic career at the Pennsylvania Academy of the Fine Arts (PAFA), earning a C.F.A. in painting and printmaking in 1986. He later obtained a B.F.A. from the University of Pennsylvania in 1995, focusing on mural painting and visual studies. In 2004, Lane returned to PAFA to pursue an MFA, concentrating on painting and creative pictorial space. His studies include Self-Created images of Flowers also Portraits as well as Paintings of Pears and Abstract designs and creations in addition to all of that he does photography of fruit and flowers. Lane's flower work is deeply inspired by his experiences in Yellowstone and Grand Teton National Parks in the late 1980s, which reignited his artistic purpose. He painted self-created images of Flowers for about 20 years. By 2019, he focused on abstract portraiture, capturing the ephemeral beauty of

faces with vivid colors and delicate brushwork. His achievements include the Charles Firth Award of Excellence and the Tri-State Artist Equity Award. Lane's work has been exhibited at notable venues such as the University of Pennsylvania's Fox Art Gallery and Brooklyn's Micro Museum. From 2018 to 2019, he received a grant from the City of Philadelphia and the Pennsylvania Council on the Arts, funded by the National Endowment for the Arts. Today, Lane continues to create passionately from his studio in Berwyn, Pennsylvania. Ships from ZIP 19312. Also shipping in the USA / CAN BE FREE. Please reach artist to learn if your shipping will be free. However, international shipping is the responsibility of the purchaser as well as all taxes and duties. Artist contact information available on website.

ARTISTIC STATEMENT

Lane believes that through the process of repetition and the mantra of actions, an artist's creations can serve as a means of self-healing. The internal wounds of life, regardless of their severity or trauma, have the potential to heal. This concept is explored, much like the act of applying a salve to a scar and gently massaging it to aid in the healing process. A similar mental healing can occur within individuals who practice art. Art represents a sanctuary of solace, tranquility, comfort, and rest from the ravages of the world. It is a retreat—an escape, a place to find refuge away from the chaos. It is a metaphorical home to take respite from carnage.

SOCIAL/WEB CONTACTS

See more of Alphonse's art at: Instagram @Alphonse_Lane | Web www.AlphonseLane.com



Detail from "Castle of White Cali Lilies" Photograph on Chromlux Aluminum Plate, 16in x 20in x 0.125in, 2022, \$675
I have always had a love of flowers, and the Aroma and perfume they emit. I love to see the variety in the spring.
It was a joy to gather them, take their photos, and submit them for the exhibition.



"White Rose In Vessel" Photograph on Chromlux Aluminum Plate, 20in x 16in x 0.125in, 2022, \$675
I have always had a love of flowers, and the Aroma and perfume they emit. I love to see the variety in the spring.
It was a joy to gather them, take their photos, and submit them for the exhibition.

HAILEY HUGHES



BIOGRAPHY

In 2022 I began my journey in painting with acrylics. I started as a student at the University of North Carolina in Pembroke. Now, I explore different mediums, such as ceramics, photography, and focus on painting. I love the diversity and self expression that creating art allows and it inspires me to self reflection and self love.

ARTISTIC STATEMENT

My work explores the intricate layers of identity and feminine girlhood, using texture to bring depth and emotion to each piece. I strive to capture the complexities of personal identity, intertwining them with the delicate and sometimes bold expressions of femininity. The colors and textures in my work add a tactile dimension that invites viewers to engage with the art on a sensory level, creating a deep, immersive experience.

SOCIAL/WEB CONTACTS

See more of Hailey's art at: Instagram [@haileyhughesss](#)



"Steps to Forever" Acrylic, 24in x 24in x 0.5in, 2024, NFS

This piece was a live painting capturing a couple newly married embarking on a new journey. I chose to focus on adding high contrast between the highlights and shadows to emphasize their movement and the romantic scene.

CYNTHIA STARKEY



BIOGRAPHY

In 2016, I began making pendants of glass, polymer clay, and enamel. I studied at the Bay Area Glass Institute, Silvera Jewelry School and Pocosin Arts School. As an attorney for over 40 years, my practice consisted of representing people with disabilities in appeals to acquire their Social Security benefits. I believe that acting together with compassion and respect can make all the difference in people's lives. While I was practicing law, I began collecting small heart objects of all styles to remind myself how much I cared about my clients. Oftentimes, I would give one of these hearts to my clients during their appeals to help them be hopeful when things were challenging. This outlook carried over into my jewelry as I began creating my own hearts and other objects for people. My pieces took the first place award for multiple years at the Santa Cruz County fair

from 2018 to 2021. I have exhibited my work at various markets and exhibitions in California and Washington at the Pajaro Valley Arts Gallery, Maker Nexus, the Zfolio Gallery, Whidbey Island Arts Council, All Island Juried Art Show at the Pacific Northwest Art School, and the Hub Gallery.

ARTISTIC STATEMENT

When I learned to enamel, that is, to fire colors on metal, a whole world opened in my imagination. Enameling is so simple, but intricate, so detailed, yet subtle. My favorite enameling technique is layering decals, foil, overglaze painting and pen work. My subject matter is any theme that leads us to greater wisdom, more laughter, and deeper love. My designs are inspired by the message that our loving thoughts are not just feelings but are governed by our choices to think positive and be grateful. Another theme in my work is to portray women's strength, breaking the bonds of power over to power with. I hope to convey a welcoming in my art. An invitation to come into my living room and share a friendly conversation and to celebrate our commonalities and honor our diversities. I want my art to reflect a robust female energy along with our kindness and gentleness towards others.

SOCIAL/WEB CONTACTS

See more of Cynthia's art at: [Facebook Fromtheheartnecklaces.com](https://www.facebook.com/Fromtheheartnecklaces.com)



"Mountain Range" Polymer Clay, 1.5in x 1in x 0.2in, 2023, \$40
Black and white polymer clay necklace with black leather 22" chain and sterling silver magnetic clasp



"Zebra Swim" Polymer Clay, 1.5in x 1.25in x 0.2in, 2023, \$45
Black and white polymer clay with 22" black leather chain and sterling silver magnetic clasp

DIEGO ALBA



BIOGRAPHY

As a lifelong admirer of art, Diego is continually inspired by the innovative minds and diverse perspectives of both historical and contemporary artists. His passion for art, design, and travel fuels his curiosity and keeps him attuned to the latest trends and movements. He is captivated by the human mind's ability to generate ideas and the inherent beauty of our imperfect creations. Having immigrated to the United States from Colombia in 1999 due to violence and personal threats to his life, Diego has overcome significant challenges and legal obstacles to become a naturalized citizen. This accomplishment is a source of great pride and gratitude, as it has shaped his personal growth and artistic evolution. His cultural background provides a unique lens through which he views art and allows him to approach the journey of others with empathy and respect. Diego has always had an affinity for the creative

process. He is also a seasoned user experience and visual designer, with extensive experience creating digital products for clients across a variety of industries. "I really enjoy drawing from inspiration and turning ideas into something tangible, useful, and pleasing to the eye, whether digitally or by hand. However, I find that creating art by hand is a more direct vehicle between my mind and the physical world." Diego's work has been exhibited in numerous locations and galleries in North Carolina, on billboards throughout Charlotte and currently in prominent digital displays in Times Square, New York City in 2025. He has done interviews with local networks about his artistic journey and is an active advocate for the arts in his city.

ARTISTIC STATEMENT

Diego Alba is an artist whose creative spirit finds expression in a diverse array of styles and techniques. Moving between vibrant abstractions and evocative figurative works, he demonstrates a masterful command of color, form, texture, and composition. Guided by intuition and a desire for authentic expression, Diego's work showcases a dynamic interplay between control and spontaneity, reflecting his restless creativity and adaptable artistic vision. Through his art, he seeks to connect with others, express and evoke emotions, and leave a lasting impact on the world.

SOCIAL/WEB CONTACTS

See more of Diego's art at: Instagram @diegoalba.art | Web: www.diegoalba.me | tinyurl.com/DiegoAlba



"American Farmland" Acrylics and graphite, 24in x 48in x 1.5in, 2022, \$2880

"American Farmland" is a stark and evocative depiction of rural life, rendered in a monochromatic palette that emphasizes the raw power and enduring nature of agricultural landscapes. The composition is dominated by a sweeping, abstract background of swirling lines and patterns.



"Senseless" Acrylics, 24in x 16in x 1in, 2023, \$850

CLINT CLORE



BIOGRAPHY

Clint started working with art while he was working at the Cleveland Museum of Art in the early 2000's. His work was encouraged when fellow artists noticed his use of color and that even with crayon work, his work was striking. Clint has done several exhibits including the Doubting Thomas Gallery as well as a local library in Wyoming. Clint has traveled all over the states and finds inspiration from nature, shamanism, and indigenous ideas. Clint is continuing his artistic journey and has a large private collection that he desires the public and fellow artists to see. Some of his paintings are already in family homes as well as a close artist friend who lives in Alabama. His early work is vaulted in Cleveland, Ohio. He has never been one to speak about himself unless in spiritual context and lives a private life with his wife and with nature.

ARTISTIC STATEMENT

Welcome to The Revolutionary Bard Enter a realm where music ignites the soul, words challenge the mind, and art breaks every boundary. I'm a professional musician, author, and artist, driven to shatter conventions with raw creativity and unapologetic originality. From fronting metal and rock bands alongside legends like Iggy Pop and Goatwhore to crafting powerful stories and stirring compositions, I live to inspire. Influenced by visionaries like Camus, Nietzsche, Poe, and Lovecraft, I blend philosophy, absurdism, and passion into an unforgettable experience. This is more than a channel—it's a revolution. If you crave art that shakes the world, you're in the right place.

SOCIAL/WEB CONTACTS

See more of Clint's art at: YouTube @BardMusicArt | Email bardmusicart@gmail.com



"A Study of Two Brothers Walking in the Grey" Digital art, 0in x 0in, 2025, \$200



"A Study of Two Brothers Walking in the Grey" Digital art, 0in x 0in, 2025, \$200

KELLI LEAKE



BIOGRAPHY

Education: Completed the Photography Certificate Program at Houston Center for Photography in February 2017 Continuing education and workshops through Professional Photographers Guild of Houston, Professional Photographers of America, and Texas Professional Photography Association. Shows and Exhibits: Exhibit in the Rohan Meadery in La Grange, Texas in 2017. Exhibit in Bistro 108 in La Grange, Texas in 2017. Exhibit in Blue Mule Winery in Fayetteville, Texas in 2018. La Grange Art Stroll 2017, 2018, 2019, and 2021. Art Walk in Fayetteville, Texas May 2017, 2019, 2022, 2023, 2024. Permanent Installation in Covington Cellars Winery in Hye, Texas. ARTS International Show, Gorman Gallery in Schulenburg, Texas 2023 and 2024. Granbury Lake Artists Association Fall Art Show 2023. Lost Pines Art Gallery, Bastrop,

“Featured Artist” June-August 2024 Featured Artist Bastrop Library April 2025 Memberships: Texas Professional Photographers Association Lost Pines Art League Contact Information: Kelli Leake, Photographer Website: ForeverTexasPhotography.smugmug.com Email: forevertexasphotography@yahoo.com

ARTISTIC STATEMENT

My name is Kelli Leake and I am a landscape and nature photographer. I do not have a specific theme for my work, I simply enjoy nature and love to capture the beauty that surrounds us everywhere. I am inspired by the colors and textures of nature and love to showcase these in my art. Focusing on these things draws me into the intimate nature of Macro photography and capturing the flora that I encounter around me. I am inspired by large sweeping landscapes when they are illuminated by the gorgeous light of a beautiful sunrise or sunset. I also enjoy capturing the dazzling stars in the night sky.

SOCIAL/WEB CONTACTS

See more of Kelli’s art at: Facebook ForeverTexasPhotography



Detail from “Watering the Horses” Digital Photo Print on Metal, 16in x 24in x 1in, 2024, \$350



"The Sunrise over Mono Lake" Digital Photo Print on Metal, 16in x 24in x 1in, 2024, \$350

MICHAEL LARSON



BIOGRAPHY

Michael Larson is a multidisciplinary artist based in Sausalito, California, with a background spanning music, visual arts, and immersive media. His creative journey began in the grunge music scene, where he worked as an artist, band manager, musician, and record executive. This early immersion in music laid the foundation for his exploration of storytelling and expression across different mediums. After relocating to San Francisco, Larson transitioned to painting and sculpture, drawing inspiration from personal history and the tension between past and present. Following a period dedicated to family, he returned to art with a renewed focus on transformation, reinterpretation, and belonging. His current series, *Spolia*, explores the repurposing of significant objects and the experience of existing between worlds. The term, historically referring to artifacts reused in new contexts, reflects how individuals—like objects—are shaped by external forces yet persist, carrying fragments of their origins into new forms. Through layered

textures and subverted symbols, *Spolia* examines the dynamic interplay of endurance and change. Larson's studio is located in the Liberty Ship complex in Sausalito. His recent exhibitions include *Future Tense* at The Drawing Room Annex, *Food Chain* at The Drawing Room, *Landscapes Real and Imagined* at Artspan, and multiple shows at O'Hanlon Center for the Arts. His work continues to evolve, embracing both fragility and resilience as he explores the human experience through shifting narratives and reconstructed forms.

ARTISTIC STATEMENT

As an artist, I embrace imperfection to foster a more honest and authentic creative process. Our understanding of the world is flawed, yet within that uncertainty lies the potential for deeper exploration. Growing up with a blind parent taught me that perception is inherently subjective—an idea reinforced during my time as an engineer, where I learned that scientific and mathematical models are only approximations of reality. This belief shapes my work, encouraging viewers to engage with their own interpretations. While we may agree on certain truths, perception is fluid, revealing unexpected perspectives. I welcome these divergences, as they strengthen the connection between the work and its audience. My current series, *Spolia*, explores the complex interplay between past and present, transformation and continuity. Borrowing from the architectural term for repurposed fragments, *Spolia* reflects how meanings shift over time—how objects, ideas, and people are dismantled, reassembled, and reinterpreted. These works navigate the tension between original intent and new context, often subverting familiar symbols to challenge dominant narratives. This mirrors my personal experience of existing between realms—between the sighted and non-sighted worlds, and within outsider art and music. In this liminal space, adaptation is constant, yet something essential remains. At its core, *Spolia* speaks to those who feel disconnected from their past, present, or cultural framework. It highlights both the fractures and the resilience found in transformation. By embracing the in-between, these works celebrate the defiance and joy of forging one's own space, inviting viewers to reflect on their own experiences of endurance, reinvention, and belonging.

SOCIAL/WEB CONTACTS

See more of Michael's art at: Instagram @mdlartson | Web: www.mdlartson.art



Detail from "Outside the boundaries #2" Oil, oil pastel, silver leaf on wood, 36in x 24in x 1in, 2024, \$800



"Spolia #7" Oil, oil pastel, silver leaf on wood, 12in x 9in x 1in, 2024, \$250

EDWARD SMITH III



BIOGRAPHY

I am a fine art photographer living in San Diego, CA. A move to Tucson, AZ just before my teenage years introduced me to the stark, mesmerizing beauty of the Sonoran Desert. The vibrant reds and oranges, the grainy textures, and the sheer contrast of the landscape ignited a lifelong fascination. It was here, amidst the desert's beauty and allure that my journey into photography deepened. Photography has since transformed from a simple pastime into a profound passion of connection and expression. Rural landscapes were my first muse, captured in snapshots that hinted at a deeper connection with my surroundings. I took pictures of abandoned buildings as I found beauty in their decay. I see the stories behind the crumbling walls, the faded paint, the broken windows, and the abandoned interiors. I imagined the lives that once filled these spaces, the memories that linger in the air, the hopes that brought them here. I wanted to share these images with others to inspire them to look beyond the surface, to appreciate the history and mystery

of these forgotten places. My work has evolved to explore the stories etched in the landscapes and urban environment around us. More recently I have pursued projects within the cityscape, capturing the interactions of individuals within the chaos and beauty of the urban environment. It is now a journey of uncovering scenes in overlooked places, and capturing the essence of life's tapestry through my lens. I want viewers to see the world through my lens - discovering the beauty that surrounds us in unexpected places. I continue to push myself into new projects, exploring new ways to present images in a fresh manner. My fine art photography has gained recognition in local exhibitions and international photography magazines.

ARTISTIC STATEMENT

In my black and white photography series, I aim to capture the timeless essence of nature and human experiences. Each photograph is a study in contrasts, not just of light and shadow, but also of stillness and motion, solitude and connection. Long Road: The perspective of the long road to the horizon draws the viewer into a contemplative journey. It represents the passage through different phases of life, each step hinting at the myriad experiences and choices we encounter along the way. Waterfall: The powerful, cascading waters are a testament to nature's relentless force and beauty, while the trees represent the serenity in life. This photograph is a reminder of the raw energy that exists within our world, constantly reshaping the landscape. Sand Dunes: The ever-shifting sands represent the passage of time and the ephemeral nature of existence. The stark, undulating patterns highlight the simplicity and complexity coexisting within the natural world. Through this series, I invite the observer to reflect on the intricate dance between light and dark, presence and absence, and the silent yet profound narratives that each photograph conveys. My hope is that these images evoke a sense of wonder and introspection, allowing viewers to find their own stories within the frames.

SOCIAL/WEB CONTACTS

See more of Edward's art at: Instagram [@edwardfsmithiii](#) | Web [www.EdwardFSmithIIIFineArt.com](#)



Detail from "Road to Heaven" Digital photo, 11.1in x 16.7in x 0.01in, 2022, \$155
Monument Valley



"Powerful Yosemite Falls" Digital photo, 16.7in x 11.1in x 0.01in, 2024, \$150
Yosemite NP

ERAN FRAENKEL



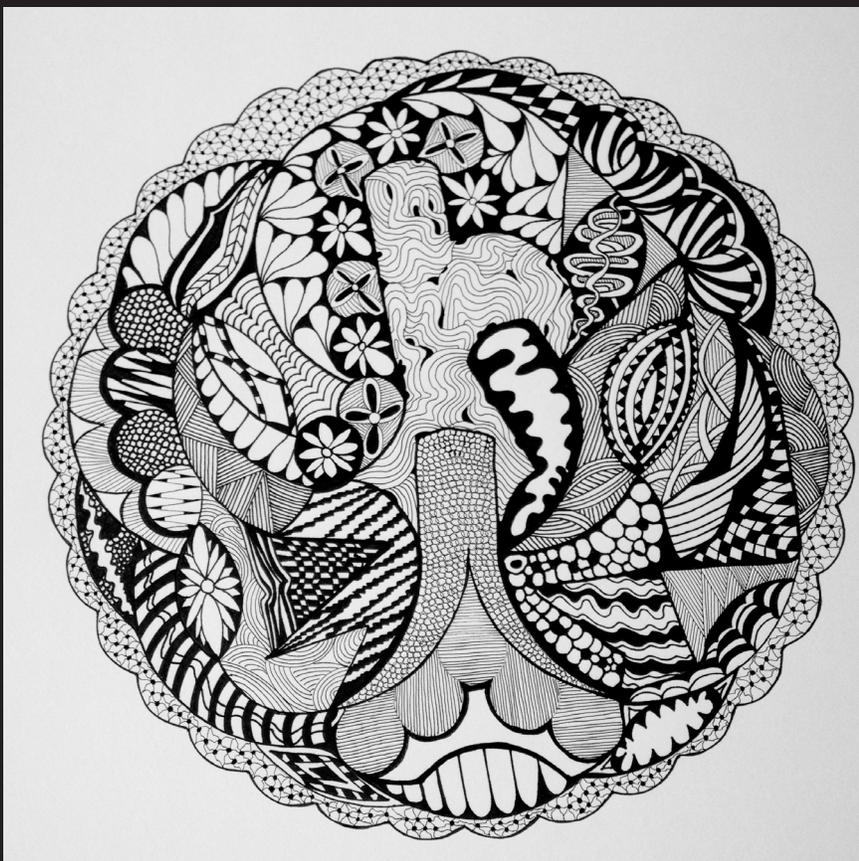
BIOGRAPHY

Jerusalem-born Eran Fraenkel is a self-taught abstract artist who moved to Providence in 2016 after 22 years living and working in Macedonia, Brussels, Jakarta, and Barcelona. Eran works mainly on paper with acrylics and inks but has been using alcohol inks and making resin pours. As a life-long musician, Eran reacts to the aural and visible world to create visual rhythm, tempo, and harmony. In Indonesia, he was inspired by the ubiquitous presence of oceans and his experiences underwater; by Java's batik patterns; and by the sounds of Javanese gamelan. His Barcelona pieces juxtapose Catalan modernism and vestiges of the region's Moorish past. Eran's pen-and-ink pieces reflect his long-time fascination with Islamic arts and Arabic calligraphy, especially their geometricity and color play. Eran's mother's family came to Jerusalem from Iran in 1905, but there was no Persian culture in his parents' home. Ironically,

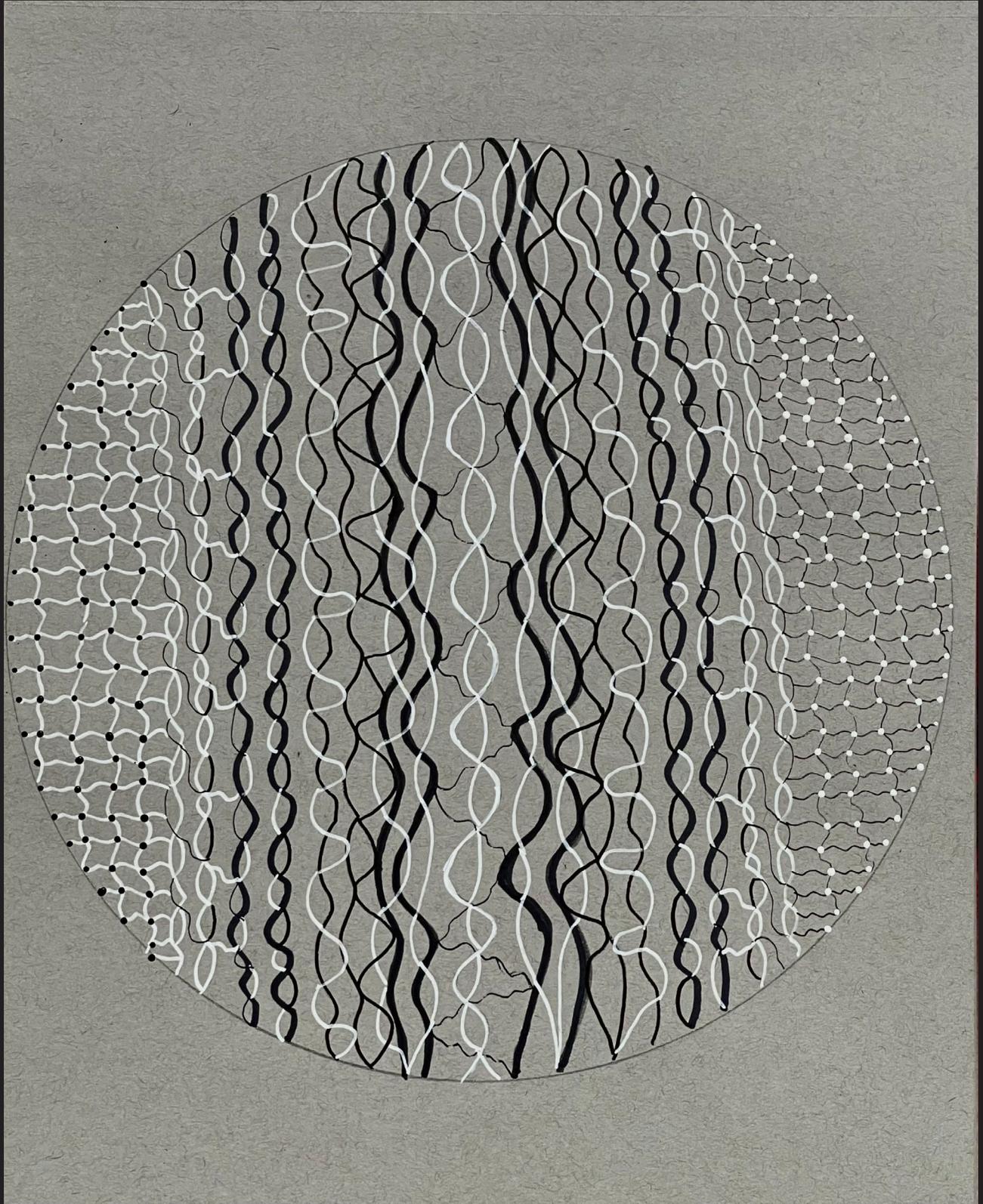
when Covid struck, Eran seized the opportunity to learn his mother's family's home language: Farsi. With his teacher, he has created a series of pen-and-ink black/white drawings that incorporate hand-calligraphed verses from famous Classical Farsi poetry, such as Omar Khayyam's Rubiyat. He also has an extensive series called Persianesque, which is intended to pay homage to (but not imitate) traditional Ottoman/Persian surface design and patterning. Eran is an ex-officio board member of the Pawtucket Arts Collaborative and of Providence Gallery Night. He is an also Elected Artist of Art League Rhode Island.

SOCIAL/WEB CONTACTS

See more of Eran's art at: Instagram @Skopjeeran



"Diversity Nourishes the Tree of Life" Pen and ink on paper, 20in x 24in, 2019, \$1000



"Us and Them" Pen and ink with acrylics on paper, 20in x 20in, 2023, \$600

JAMES MCNAMARA



BIOGRAPHY

James was born in Somerville Massachusetts. After graduating from Emerson College with honors he moved to New York City and pursued a successful career in Website Development. But after witnessing the World Trade Center attack on 9/11, he left the digital world, earned an MSED and became a Special Education teacher in Brooklyn, NY. After his retirement James moved to the Southern Berkshires with his wife, photographer Barbara Woike. Once sequestered there he was able to renew making art full time. He lives and creates art in Stockbridge MA Education: MSE Special Education City College of New York BS Mass Communications/ Fine Arts Emerson College Boston MA Studied At: Museum of Fine Arts Boston MA Massachusetts College of Art Boston MA Boston University Design Program Boston MA Shows: 2025 Lichtenstein Center for the

Arts - Pittsfield MA "Forty Shades of Green: Celebrating Ireland & Irish Culture" March 2025 2024 Spencertown Academy* - New York "Ninth Annual Member's Show" October/November 2024 Becket Arts Center* - Becket MA 3 pieces included in juried show "Paw Prints" July/August 2024 Knox Gallery - Monterey MA "Split Images - Drawings and photographs" With Barbara Woike. March/April 2024 2023 Spencertown Academy* - New York "Eighth Annual Member's Show" November/December 2023 Spencertown Academy* - New York Regional Juried show "Homes, Hamlets & Villages" October 2023 St Francis Gallery - Lee MA 3 pieces in group show June/July 2023 Stockbridge Library - Stockbridge MA "Artist of the Month" May 2023 * Ongoing memberships

ARTISTIC STATEMENT

Focusing on representational elements, I produce art with an impression of time and place. Through this lens I present images to invoke memories of the iconic or symbolic. The term I use for my work is Neustalgia, a play on a word that best describes my interpretative pieces of the past, present and near future.

SOCIAL/WEB CONTACTS

See more of James's art at: Instagram @mcnama3 | Web: www.jamesmcnamara.art



Detail from "Damaged" graphite/charcoal, 18in x 24in x 1in, 2025, \$625
Three men grapple with a marquee sign reading: "DAMAGED" in an image from 1930's New York City.



"Portrait of a Woman 1" graphite/charcoal, 30in x 24in x 1in, 2025, \$680
A poor woman reflects on her day of working the fields. She is physically and emotionally spent wondering if she will ever get ahead in her lifetime.

DAVID CANNON



BIOGRAPHY

David "Tri" Cannon is a self-taught artist working with acrylic paints. From Las Vegas, he calls Colorado Springs, Colorado home. He started painting in 2022 and is a member of the Pikes Peak Art Council and Foothills Art Center. David's commissions are in collections in Ohio, Texas, Nevada, Colorado, New Mexico, Florida and Oklahoma. His work has also been part of the following juried exhibitions in 2024/25 Memento/9th Street Studios, TX Wichita Falls Art Association Member Showcase & Mystery Art Exhibit/Kemp Center for the Arts, TX Decision '24/Charles Adams Gallery, TX Small Works, Big Talent & Paint the World/Las Lagunas Art Gallery, CA Greetings from Krampus/Memento Mori Gallery, CO Subconscious Exhibition and From Life Collection/Naturalist Gallery, DC Abstractum, Melancholy and Scenerium/Gallerium Art Exhibitions Nude Nocturne/Alliance for the Arts,

FL Black & White/MVA Gallery, PA Skyward/Exhibizone Smart Exhibitions Save OUR Planet! 2025/Red Bluff Art Gallery, CA His work has also been featured in the art publications Novum Artis issue 007 and Artistonish 55.

ARTISTIC STATEMENT

Art Meaning by David Cannon Show society in a mirror. Scare it into change. Change is key, Is necessary, Is required. To stay "as is" Will slowly Eat, Dissolve, Destroy Our civilization. I change Our culture, Our thought, Our perception, Our society To save it, To save us, To save me, To save art. Art is meaning. And I Am a Work in Progress.

SOCIAL/WEB CONTACTS

See more of David's art at: Instagram @5.11_papa



"The Devil's Art Gallery" Acrylic on canvas, 8in x 10in x 0.5in, 2024, \$550
A few of the souls the devil has ensnared



"Senses" Acrylic on canvas, 11in x 14in x 0.5in, 2024, \$450
Our senses bubbling up out of the melting pot of creation.

REN FELIZ-DURISHIN



BIOGRAPHY

My name is Ren, and my journey with art began at fifteen, a quiet exploration in the world of color. For years, I danced with different mediums, each a unique partner in the creative process. But it wasn't until the age of thirty-seven, when the world was gripped by the isolating embrace of the pandemic, that I discovered my true love: the fluid, unpredictable magic of acrylic pouring. It was a balm to my soul, a vibrant counterpoint to the stillness and uncertainty that surrounded us. The elemental ballet of creation—pouring, spinning, the breath of fire, the gentle persuasion of air—became my sanctuary. A liquid symphony unfolded before me, pigments swirling and merging, transforming with every tilt and turn. Like a chromatic alchemy, colors whispered secrets as they interacted, a visual poem that stirred my soul. And even now, as the world slowly rediscovers its rhythm, this love affair continues. Each pour, each swirl,

each unexpected bloom of color brings me the same unadulterated joy, a vibrant pulse of creation that resonates deep within. It's a dance with the science of color, witnessing how pigments interact and transform as liquids move and react, and how light plays across these evolving forms. It's a breathtaking spectacle, and I am thrilled to share this passion, this vibrant language of hues, with each client, witnessing their eyes widen, a spark of recognition igniting within them as they connect with a piece that resonates.

ARTISTIC STATEMENT

My heart beats with the vibrant pulse of creation, a passion I yearn to share with each client. To witness their eyes widen, a spark of recognition igniting within them as they encounter a piece that resonates—that is the purest joy. The dance itself, the elemental ballet of creation—pouring, spinning, the breath of fire, the gentle persuasion of air—it's a primal conversation. A liquid symphony unfolds, a ballet of pigments swirling and merging, transforming before my very eyes. Color, a language of light, whispers secrets as it interacts, a chromatic alchemy. And then, the light, oh, the way it caresses these evolving forms, breathing life into them! It's a breathtaking spectacle, a visual poem that stirs the soul. How can one not be moved by such raw, unadulterated beauty, this vibrant dialogue of hues? In my artistic genesis, I sought the luminous intensity of O'Keeffe's blooms, the ethereal structure of Monet's water gardens, the raw emotionality of Dali's dreamscapes and Munch's anguished cries. These masters were my guiding stars, their visions fueling my own artistic fire.

SOCIAL/WEB CONTACTS

See more of Ren's art at: Instagram [@agalaxyofhappyart](#)



Detail from "Fire in The Blood" Acrylic, 10in x 8in x 1in, 2022, \$100



"Galactic Flowers" Acrylic, 24in x 12in x 9in, 2021, \$130

RITA DURIS



BIOGRAPHY

Rita Duris pursued her formal training in Montreal Canada, first in the Fine Arts program of Concordia University and subsequently in graphic design at Dawson College. Her successful graphic design business led her to Toronto where she worked for 10 years at an award winning design firm. Always immersed in the fine arts community, she continually studied both historical and contemporary art movements, which led her back to her first passion; painting and drawing. She now resides in Erie, PA Rita Duris is a member of the Art Association of Pittsburgh and the NPAA. Recent Exhibitions: City Gallery, Erie PA , April 2023 (Solo Show); Cincinnati Art Club, Cincinnati 2022 Group Show (Juried); Cincinnati Art Club, Cincinnati 2023 Group Show (Juried); Cincinnati Art Club, Cincinnati 2024 Group Show (Juried); Erie Art Museum, Erie PA (Juried Show 2023) Touchstone Gallery, 2023, Washington DC Group Show (Juried); 1020 Collective, Erie PA, June 2024

ARTISTIC STATEMENT

As an artist I am attracted to beauty, not a monumental or ideal depiction, but rather a more nuanced exploration through common occurrences. An expression or movement caught in time, a simple cloth draped in shadows, a jug transformed by sunlight can create a sense of beauty, calm and inspiration. Through my work I wish to share with my viewers the inherent beauty of humanity: ever present and waiting discovery. While I strive for excellence in draftsmanship, it is that craft in combination with achieving this impression that is most important to me. In this sense, it is the feeling of a work that is paramount for me, as opposed to seeking an accurate pictorial depiction. Composition, colour, use of space and key details are the components I focus on in order to move away from a facsimile of a subject, and to enter into the more subjective experience. It is artists like J.M.W. Turner, Andrew Wyeth and John Singer Sargent who have deeply influenced me, as they are brilliant examples of transcending traditional subject matter to convey their own singular vision. Turner's breathtaking and innovative use of colour, Wyeth's portraiture and interiors shrouded in shadows, and Sargent's extraordinary painterly skills to transform the traditional portrait into a work of art, are all examples of what inspire me to pursue a deep emotionality within my traditional subject matter. This is what motivates me as an artist, and what I seek to find every time I set a blank canvas before me and begin my journey of discovery.

SOCIAL/WEB CONTACTS

See more of Rita's art at: Instagram @Rita_Duris_Artist | Web www.ritaduris.com



Detail from "Beauty in Movement-Study" Charcoal on Paper, 23in x 36in, 2024, \$500



"Beauty in Movement Study 1" Charcoal on Paper, 32in x 23in, 2024, \$2275
This piece is framed

NICKY V



BIOGRAPHY

I am a newly emerging artist in the St. Louis art scene. I began my art journey in January 2024. For personal reasons, my life had hit a “restart” period, and while I have always had a lot of talent at art, I had not made the choice to pursue it. Now, I have. Since then, I have submitted and been accepted to several exhibitions, local calls for art, and juried shows. I have made a new piece for every one of these exhibits, in addition to completing a handful of private commissions and personal pieces as well. In the first 6 months, I was accepted to 8 exhibitions and I made 14 pieces. I work full time as an Amazon delivery driver, and while this severely limits my free time for creating, it’s unfortunately a necessity. I had to deal with some surgery and health complications, limiting my ability to work on anything, however, as I recover, I have been making more pieces again. This January I have made 5 new pieces, and my work is

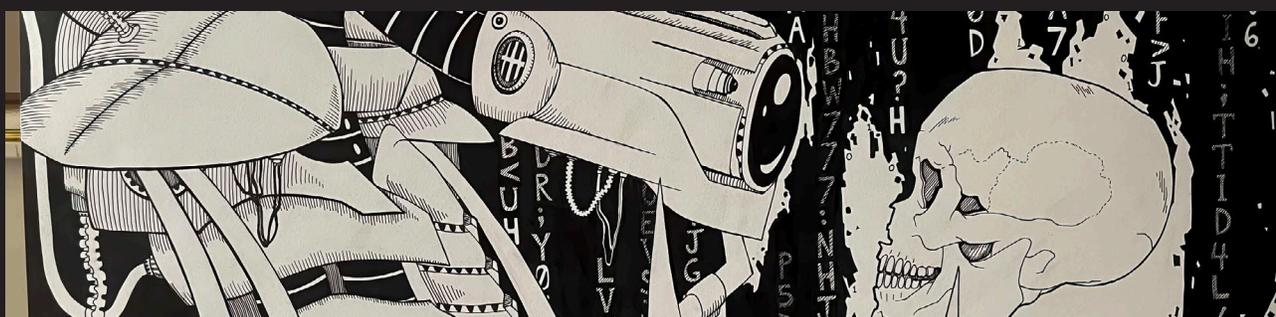
on display in 2 local galleries and one out of state as well. I am very serious and motivated about making more art, and most of my free time goes towards creation. I use my off days to produce great pieces. My work is very detailed and can take anywhere from 25 to 45 hours, and if there is a deadline at hand, I can make time to complete a project that maybe I shouldn’t even be able or willing to complete. You may say I work as though I have a contractual obligation! I have a lot more ambition and more ideas for more pieces. I think my work is unique, striking, and clear. My technical skill, use of space, and choices in values, shading, and color make my pieces stand out. I have won many awards in the past year, both from local judges and national exhibitions. I am both very proud of this, but also very confident when I say that it proves what I already know, that my pieces are good, that they do stand out, and that my work is appealing to the viewer.

ARTISTIC STATEMENT

Feelings are hard to process. They’re hard to verbalize. Concepts are hard to describe. How can you define “happy” using words? How can you convey “despair”? Trying to use vocabulary terms feels stiff, dry, and meaningless, a robotic dictionary of buzzwords and jargon. What it means to feel cannot be understood through words. I use acrylics on canvas and pen and ink on paper to convey what words cannot. People often ask me where I get my ideas. How can I convey a single idea? I visualize what it looks like to me, then I bring it to life. My pieces are made to make the viewer feel something, to say something. I always ask myself, “what is this piece saying?” I use precision and detail to plan out my work and I strive for perfect execution in my technical skill and imagery. If a piece fails in the technical aspect, then it fails to make an impact on the viewer, and this, I do not allow for myself. While my work is not photo realistic, nor is that my intention, it’s essential that my pieces have a high level of realism so that my message is easy to understand. I explore many themes in my pieces, but the most common themes and influences are the reality of living with mental illness, the strength and weakness of the human spirit, memory, childhood cartoons, and some of the uglier aspects of “progress,” such as AI and constant technology pervading every area of our lives. I hope my work inspires viewers to examine feelings and ideas they may have been avoiding.

SOCIAL/WEB CONTACTS

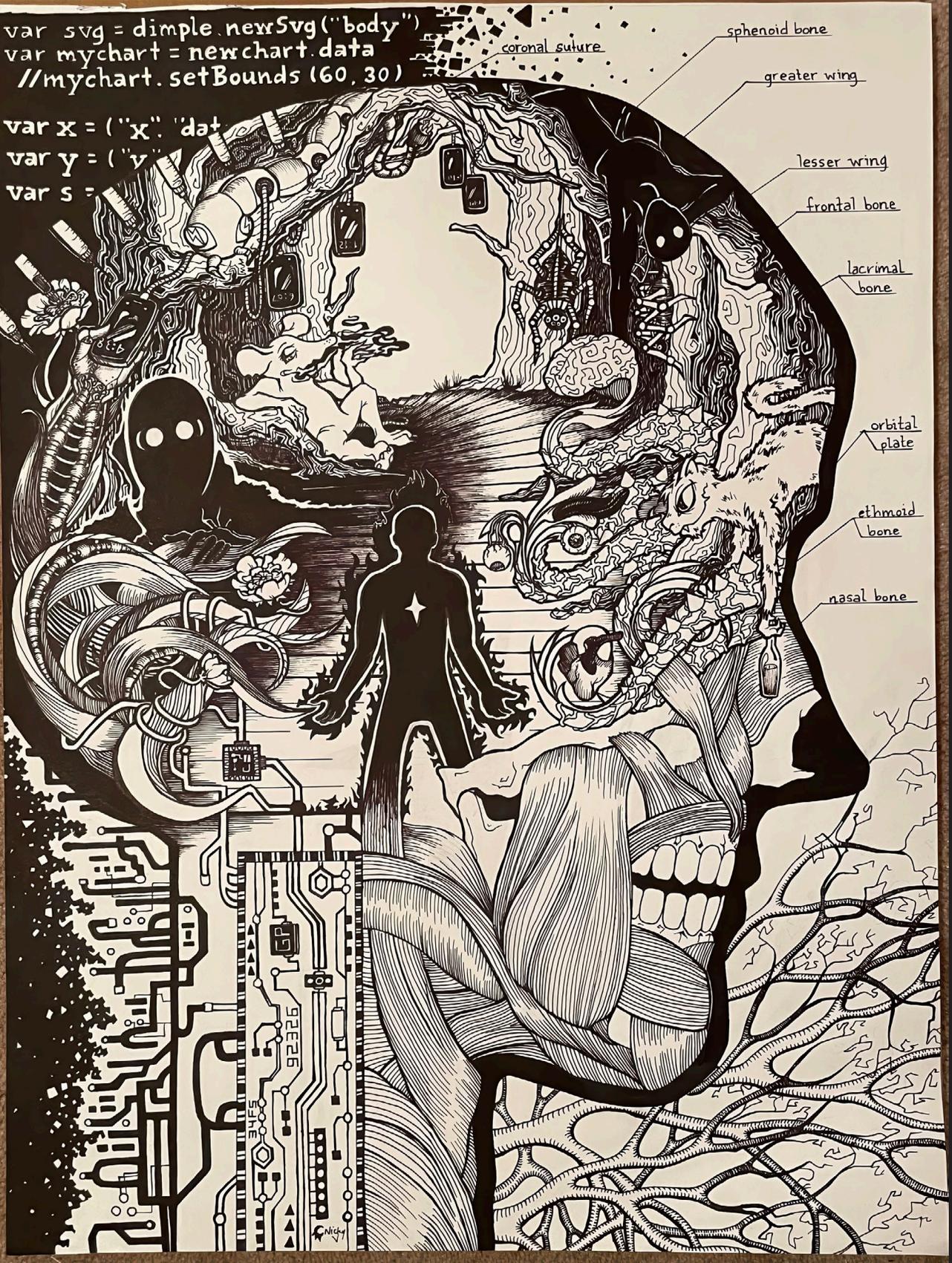
See more of Nicole’s art at: Instagram @darksun_nicky



Detail from “Almost familiar” Pen and ink, 22in x 30in x 1in, 2025, \$600
The old gods who created you are long dead. Can you even remember them?

```
var svg = dimple.newSvg("body")
var mychart = newchart.data
//mychart.setBounds(60, 30)
```

```
var x = ("x", "dat
var y = ("y
var s =
```



"The Illusion of Choice" Pen and ink, 24in x 18in x 1in, 2024, \$400
Which way western man?

JOYCE COX



BIOGRAPHY

My creative pursuits began in film as a Co-Producer and Visual Effects Producer on numerous projects including TITANIC, X-MEN 2, AVATAR, MEN IN BLACK III, THE DARK KNIGHT and THE JUNGLE BOOK. Sitting in dark theaters analyzing images as they developed over the course of production and post was the perfect arena to develop my eye for composition, color and contrast. The productions took me to many distant locations for extended periods. I began taking my drawing pad with me everywhere. Drawing something every day. Drawing lead naturally to painting. I've now focused all my energies toward developing as a painter and have been enjoying exhibiting my work at The Artists Council in Palm Desert, CA.

ARTISTIC STATEMENT

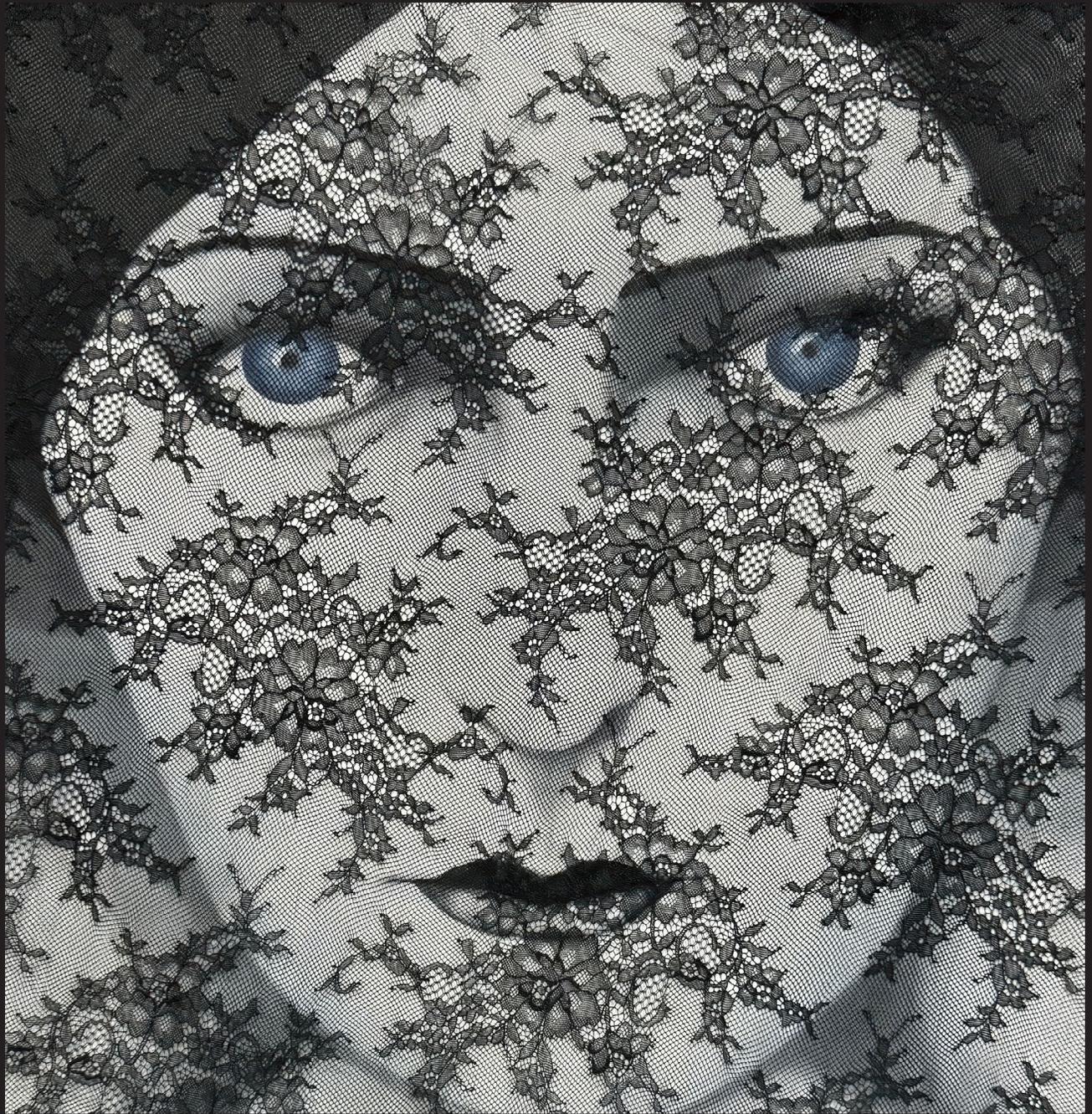
I've always loved black and white photography and am now pursuing that love in my oil painting. I found inspiration for some of my paintings in the stunning black & white photographs of the 1920s and 1930s. In some pieces I add a color accent to enhance the focus of the image.

SOCIAL/WEB CONTACTS

See more of Joyce's art at: Instagram [@zu2.art](#)



"BUSTER" OIL ON LINEN, 20in x 16in x 1.5in, 2024, \$1500
Buster Keaton, as he pensively plucks the last petal.



"GLORIA" OIL ON LINEN WITH LACE, 20in x 20in x 1.5in, 2024, \$2500
Inspired by Edward Steichen's 1928 photograph of Gloria Swanson I set out to capture her intense beauty in oil, wrapping the painting in lace to enhance the lure of her gaze.

JOEL SCHECHTER



BIOGRAPHY

I have a background in both art and science. 1963 Masters degree in Medical Illustration from Johns Hopkins University School of Medicine in Baltimore Maryland. 1968 Ph.D degree in Anatomy from the Department of Anatomy, UCLA School of Medicine. I then had a 49 year career at the Keck School of Medicine, University of Southern California - doing research and teaching medical students and free lance medical illustrations for books and med-legal courtroom cases. Obviously, my interest in anatomy and structure are frequently reflected in my drawings.

ARTISTIC STATEMENT

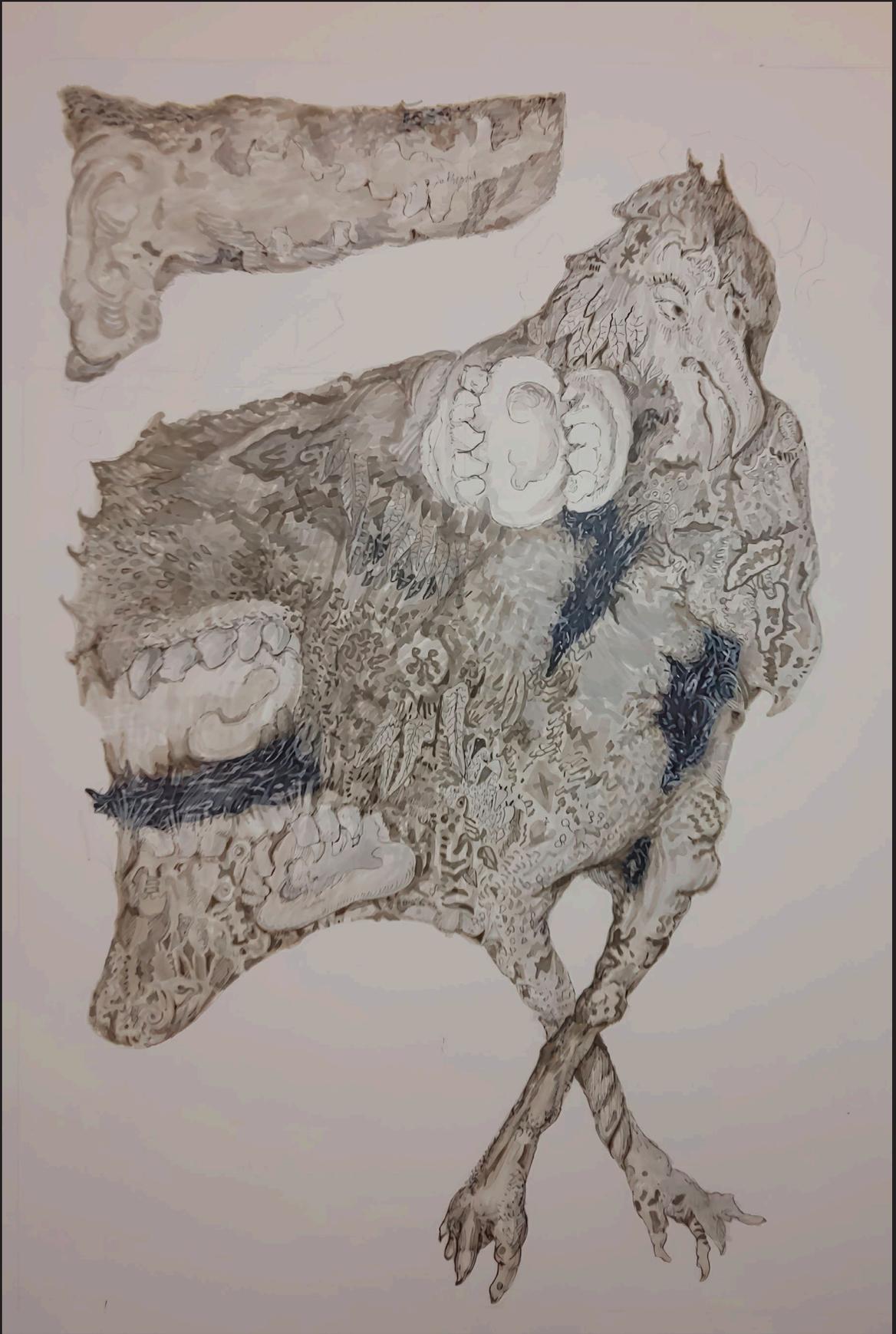
I have always loved drawing and since childhood much of my life has been focused on structure, line and pattern. Now at age 85 this interest has not waned.

SOCIAL/WEB CONTACTS

See more of Joel's art at: [Saatchi Art Joel Schechter](#)



"strangeworld" colored inl, 171.5in x 23in x 1in, 2020, \$750
This drawing shows various human forms but strangely fragmented but still recognizable.



"virus 1" colored ink, 23in x 16.5in x 1in, 2020, \$650
This drawing was done during the CoVid pandemic.
It is mysterious, and perhaps frightening but it is also filled with myriad patterns.

KAREN LEHRER



BIOGRAPHY

Karen is a life long artist. She has studied studio arts in college, was a textile designer for a Fortune 500 Company early on. Studied painting with two different prominent arts in mentorships. She holds a MA degree in psychology. Karen has taught studio classes and workshops combining the interface of art and psychology. See her website for full biography; www.karenlehrer.com

ARTISTIC STATEMENT

My early career as a textile designer, informed my curiosity and attraction to repeating patterns and shapes I notice all around me – in design, architecture, and nature. I work in a succession of different series of work. This process evolves from experimentation and investigation with an idea, thought, or concept, or with using new materials or media. Once I've come to completion with a particular concept, inspiration, or material, I usually take a break and the next series seems to bubble up. The layering I can achieve working with paint, collage, and mixed media is how I incorporate depth, dimension, and mystery to my artwork. For the past year or so, I decide to investigate collage as a substrate for my interest in working with mark making using a variety of inks. I have been on a curious and creative process of experimentation, as I continue with this journey.

SOCIAL/WEB CONTACTS

See more of Karen's art at: Instagram [@karen_lehrer](https://www.instagram.com/karen_lehrer) | Web www.karenlehrer.com



"Brushstroke Small 6" Acrylic & Mixed Media on Wood Panel, 12in x 12in x 2in, 2021, \$550
Collage with black ink brushstrokes, mark making.



"Brushstroke Medium 1" Acrylic & Mixed Media on Wood Panel, 24in x 18in x 0.5in, 2021, \$1500
Collage with black ink brushstrokes, mark making.

ARVIND VASAN

NO
PHOTO
PROVIDED

BIOGRAPHY

Arvind Vasan is a San Francisco Bay Area-based artist specializing in hyperrealistic graphite drawings. With a background as an engineering leader in electric aviation, he balances technical innovation with artistic expression. His passion for drawing evolved over the past four years as he explored the depth and precision of graphite, developing a style that captures raw emotion and intricate detail. Arvind's work is deeply influenced by the power of light and shadow, using fine pencil strokes to evoke a sense of realism and connection. His subjects often reflect universal human experiences—curiosity, wisdom, and introspection—encouraging viewers to engage with his art on an emotional level. His journey in art, much like his work in technology, is driven by a desire to push boundaries, refine his craft, and create meaningful connections. Through exhibitions and publications, Arvind hopes to share his vision with a wider audience, inspiring others to find beauty in simplicity and depth in the details.

ARTISTIC STATEMENT

My work in hyperrealistic graphite drawing explores emotion, light, and texture—bringing to life the quiet moments that define human experience. Inspired by contemporary masters like Jono Dry, I am fascinated by the interplay of shadow and form, using graphite to create depth and realism that resonates beyond the surface. Each piece is a meditation on connection—whether it's the penetrating gaze of an animal reflecting human curiosity, the wisdom etched in the face of a spiritual figure, or the fleeting emotions captured in subtle expressions. I aim to evoke introspection and wonder, inviting viewers to pause and engage with the essence of the subject. My technique is rooted in precision and patience, layering fine details to achieve lifelike textures and striking contrasts. Each stroke is intentional, building upon the next to craft a composition that feels tangible, almost breathing. Working in monochrome allows me to strip away distractions, focusing purely on raw emotion and storytelling. At its core, my art is about connection—between past and present, subject and viewer, and the seen and the felt. Through my work, I hope to inspire reflection, curiosity, and a deeper appreciation for the beauty found in simplicity.

SOCIAL/WEB CONTACTS

See more of Arvind's art at: Instagram [@pencilcraftsbyarvind](#)



Detail from "Strength Carved in Shadow" Graphite pencil, 6in x 6in x 0.15in, 2024, NFS
A meditation on power and resilience through graphite, exploring centuries of symbolism through light and texture. This piece challenged me to capture both the intricacies of the skull and its cultural significance from Greek metaphors of courage to Native American symbol of protection and spiritua



"Keeper of Wisdom" Graphite pencil hyper-realism, 15in x 12in x 0.25in, 2025, \$3639
A hyper-realistic portrait capturing the essence of a Hindu Sadhu, where each pencil stroke reveals the depths of spiritual devotion. The intricate details—weathered lines, flowing beard, and serene gaze—weave together a story of wisdom, simplicity, and timeless tradition.

JASON BUCHANAN



BIOGRAPHY

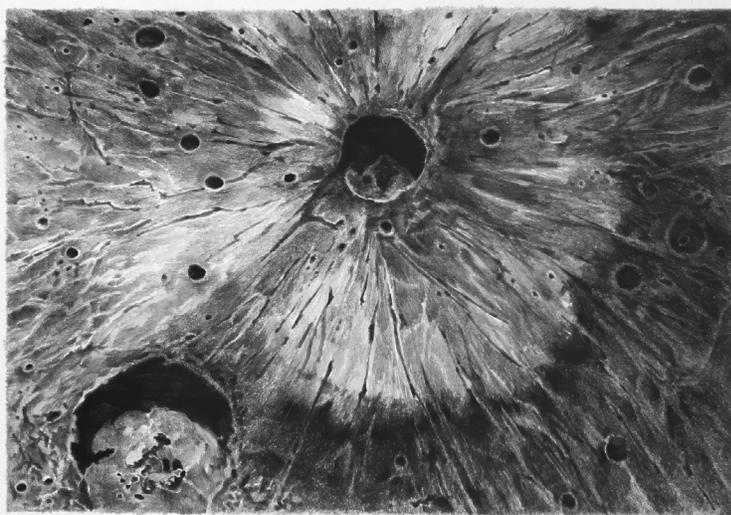
Jason Buchanan is an artist that lives and Works in Austin Texas. His research and practice is rooted in the act and process of drawing. The immediacy of putting marks and erasures on to a sheet of paper is what drives his visual research both physically and conceptually. Signs and images such as technology, gun control, impact craters, consumer goods, quantum theory, the future and the human psyche are all filtered through the execution of drawing. Jason is interested in the connections between drawing and ideas; and how they can set up a paradox that begins to chip away at the constant illusion of reality.

ARTISTIC STATEMENT

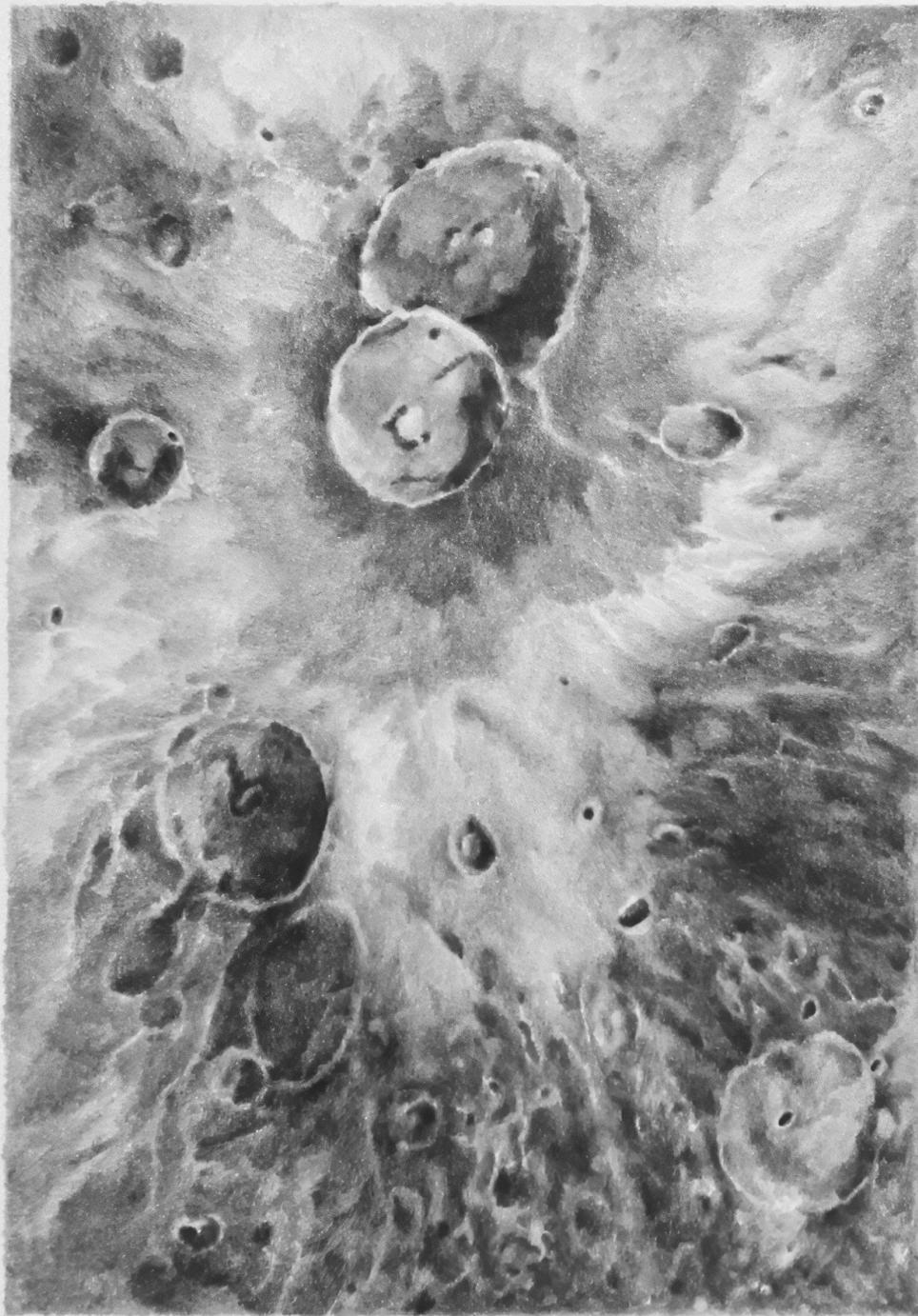
Mercury, a planet of extremes, serves as a powerful metaphor for the enduring nature of art. Its ancient, heavily cratered surface speaks to the relentless forces of time and impact, mirroring the challenges and triumphs inherent in the creative process. Just as these artists have left their mark on our cultural landscape, their names etched onto Mercury's surface have become a permanent fixture in the solar system. These Drawings are not simply about naming; it's about reimagining our relationship with both art and the cosmos. Their marks and erasures invite us to consider the vastness of space and the relative brevity of human existence. Each crater, named after an artist, becomes a point of connection between the micro and macro, the personal and the universal. Ultimately, these drawings are a celebration of human creativity and its potential to resonate across the vast expanse of space and time. It's a reminder that art, like the universe itself, is constantly evolving, expanding, and leaving its mark on the fabric of existence.

SOCIAL/WEB CONTACTS

See more of Jason's art at: Web: <https://www.jasonbuchanan.art>



"Goya" graphite on paper, 14in x 17in, 2024, \$425
Impact crater on the planet Mercury named after Francisco Goya by the International Astronomical Union in 1976



"Degas" Graphite on Paper, 14in x 17in, 2024, \$450
Impact crater on the planet Mercury named after Edgar Degas by the International Astronomical Union in 1976

MIKAELA LEE



BIOGRAPHY

Mikaela Lee, 13, was born and currently resides in northern New Jersey. She attends middle school and is an honor student aspiring to attend an art academy to hone her artistic skills and enrich her love of art. Aspiring to be a professional artist, she has been studying art since she was 7 years old attending various art classes, and was selected and enrolled in her school district's gifted and talented art program since the 4th grade. She has exhibited at her local library and town hall, has won several YouTube art contests, and has been a commissioned artist for a year. In addition to her love of art, Mikaela enjoys playing volleyball and tennis, and watching and drawing anime. She has also supported a local organization supporting victims of domestic violence by organizing a self-defense class fundraiser for her middle school female friends and their moms, and designed the invitation flyer.

ARTISTIC STATEMENT

My favorite mediums to date are pencil sketching, digital art, and watercolor, but I'm excited to explore and learn other mediums. While I am inspired by many different artists throughout history, I particularly admire women artists.

SOCIAL/WEB CONTACTS

Contact Mikaela at: mikaela.kj.lee@gmail.com



Detail from "Persephone's Garden" Pencil (B, HB, 2B, 2H, 4B), 13.5in x 11in, 2024, NFS
Persephone is the goddess of the underworld. This drawing is of a male skull and the flower of death, known as the asphodel. The skull is supposed to be someone trying to offer flowers, the asphodels, to Persephone as a gift, but died along the way due to Hades killing them.



"The Mideval Beach" iphone camera, 4in x 6in, 2024, NFS
This was a beach in Iceland called "Vikurfjara" and it is known for its black sands and dramatic views.
When we first arrived, it was rainy and I imagined a story on a battlefield.
The rock was wet, shiny and you could see every detail from its war wounds.

MICHAEL LEE



BIOGRAPHY

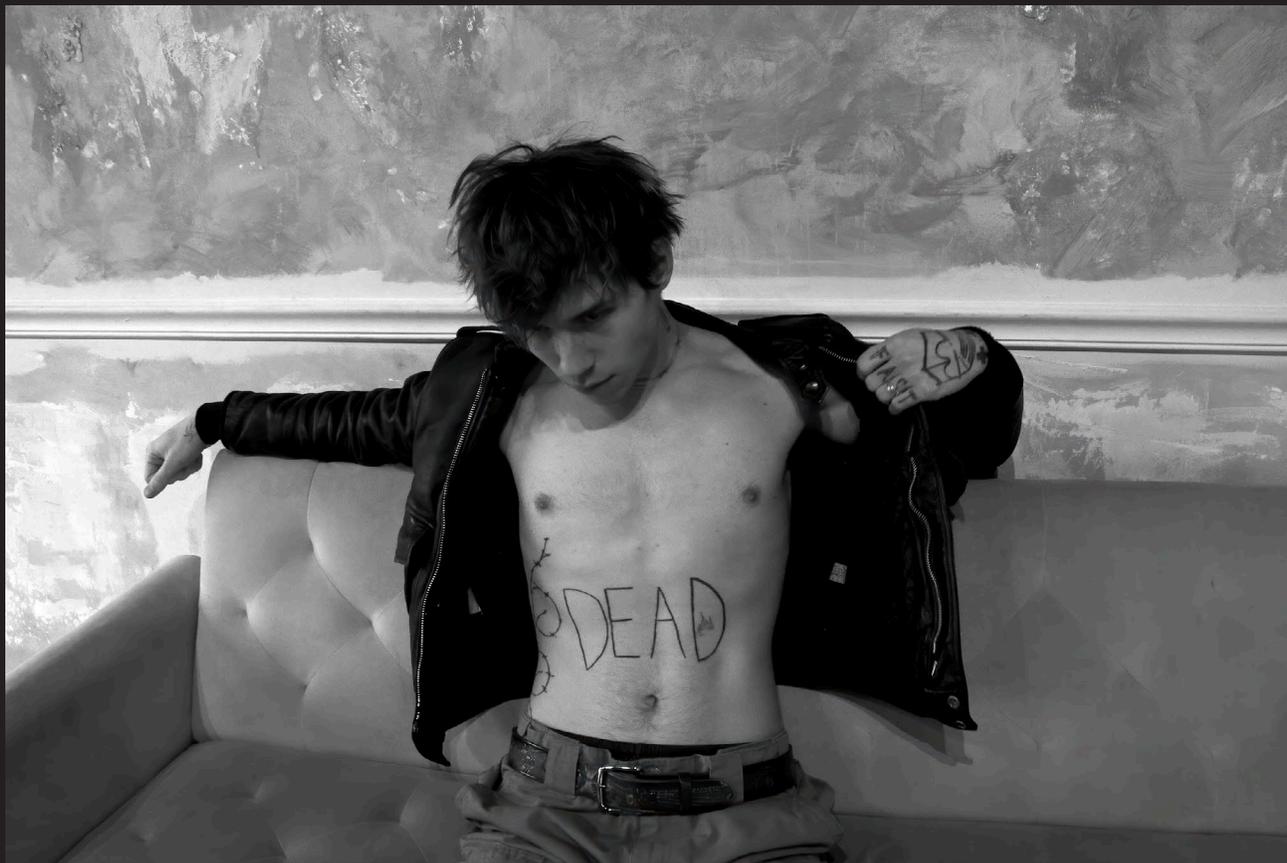
I grew up in NJ and began taking pictures at the age of 12 when I would venture alone into NYC with my first point-and-shoot camera (A Kodak instamatic 104) At the same time I got hooked into traveling. I attended a photography program at the Ft. Lauderdale Art Institute in 1996, and that fine tuned my skills and perspective in photography. I specialize in Street photography, Landscape, and Portraiture. I seek gallery representation and Magazine publication.

ARTISTIC STATEMENT

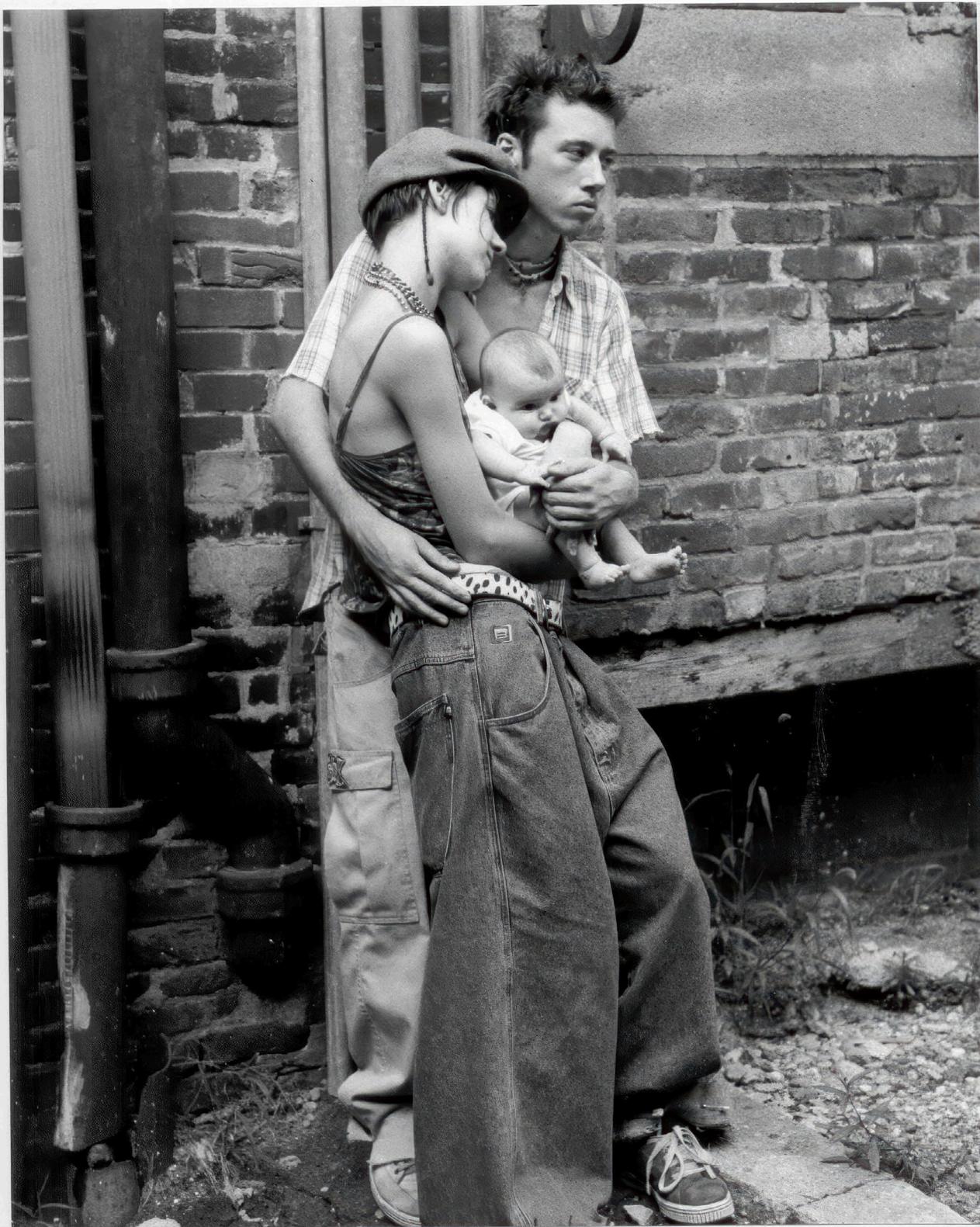
A good portion of my photography is Black and White. I have found that street photography and subjects with detailed texture stands out well in Monochrome. I was inspired as a boy when I looked at Black and white images published in Life Magazine, images that recorded news events and history- although I am glad the moon landing pictures were in color.

SOCIAL/WEB CONTACTS

See more of Michael's art at: Instagram @Leephoto1



"Afterhours" photography, 20in x 16in x 0.5in, 2024, \$200
A young man pictured sitting in a daze during an after-hours party



"Hard Times" Photography, 11in x 14in x 0.5in, 1999, \$75
Black and White portrait of a young couple with baby, in Northampton MA

LEANNE TRIVETT S.



BIOGRAPHY

Leanne Trivett S. is an award winning photographer and visual artist using her personal photographs to explore experimental self portraiture, florals, and the emotional abstract. She graduated with a BFA in Theatre from Tisch School of the Arts at New York University in NY, NY. Her background in musical theatre and her experience performing as a professional singer have inspired her creation of characters and self expression through images and photography. She is best known for her colorful and current self portraits and her work with florals. Her work has been exhibited, published, and awarded nationally and internationally in venues and magazines worldwide. She spends her free time traveling, teaching, giving art talks, and creating in her artist studio near Asheville, NC. All of her imagery comes from photos she takes with her cameras.

ARTISTIC STATEMENT

I am a visual artist that uses photography to narrate and construct identity in self portraiture and experimental florals, to delve into the abstract, and to capture interplay of details and color in the realm of emotion. Drawing inspiration from my theatrical and vocal performance background, I strive to explore and connect psyche, spirit, ego, and soul: creating current characters with personal and dynamic stories. I like to capture scenes from my play, and I also like the out takes. It is my desire to connect to the viewer in a meaningful way by exploring multiple sides of me: the light and dark, the quiet and the movement, and the smooth and textured. I use my camera and eye for detail to visit the complicated fringe of my personality and my relationships. Every photo I take is a part of my curiosity and "double" inner world. I seek a connection to self and the audience in that space of duality, building a bridge through emotion and humanity. All of my imagery is created by personal photographs that I take with my cameras.

SOCIAL/WEB CONTACTS

See more of Leanne's art at: Instagram @Leannerockstar | Web www.LeanneTrivettSphotography.com



"Silently Conquering Self, self portrait" Photography, 36in x 24in x 2in, 2024, \$750
This image is part of my self portrait series Navigating in Traffic that explores self identity and conquering life changing obstacles. Images taken with my cameras.



"Exploring My Space, self portrait, b&w" Photography, 20in x 16in x 1in, 2024, \$600
I am a visual artist that uses photography to narrate and construct identity in self portraiture and experimental florals, to delve into the abstract, and to capture interplay of details and color in the realm of emotion. Made with personal photographs that I took with my camera.

ALEXANDER JOHNS



BIOGRAPHY

Growing up in Colorado, I was drawn to the rhythm of the mountains, texture of the aspen tree groves, and fractal patterns in the lichens. I tried to isolate those elements with the flattened perspective of my telephoto lens or close-ups with my macro lens. Something was intriguing and comforting in these abstractions, and that feeling continues to this day as well as the quest for abstractions in nature and man-made objects. On reflection, behind the quest for abstraction was a theory that everything has at least two levels - the thing itself and its abstraction. This theory led to a life-long study of philosophy, mathematics, and physics to better understand the world and serves as the instinct behind my images.

ARTISTIC STATEMENT

This "Serendipity" series arose after stumbling with focus-stacking software, using those limitations to create novel images "turning a bug into a feature." This technique yielded many abstract, painterly images I had not imagined. I hope the viewer finds beauty in serendipity too. Other available projects include "Objective Duality" which explores finding comfort in the ambiguity that an image could objectively be two or more things, "Order/Entropy" which explores the fluidity and dynamic tension between order and entropy as forces that shape our world and "Synthesia" which explores visual imagery as evoked from music.

SOCIAL/WEB CONTACTS

See more of Alexander's art at: Instagram [@xanderfineartphoto](#)



"Serendipity I" Photo, 17in x 22in, 2024, Inquire with artist for pricing on individual prints or series



"Serendipity I" Photo, 17in x 22in, 2024, Inquire with artist for pricing on individual prints or series

MARVIN SHAFER



BIOGRAPHY

Founded in 1988 by Marvin Shafer, Q3 Art Inc. is the embodiment of a lifetime of artistry and dedication to craftsmanship. Marvin, a former goldsmith and contemporary artist, is renowned for his innovative sculptures and jewelry creations that emphasize balance, color, and design. With a Bachelor of Fine Arts degree from the University of Illinois at Champaign (1968) and a specialization in sculpture and jewelry design, Marvin has a strong academic foundation that underpins his creative vision. Marvin's creations have also been featured in exhibition like Beauty with Wind, showcasing mobile sculptures that reflect his fascination with movement, harmony, and the interplay of color and form. Marvin has earned prestigious awards, including the Niche Award for Best Sculpture (2013) and the Best of Show Award at the Uptown Art Fair in

Minnesota (2022). His artistry has been featured in numerous exhibitions, including "Beauty in the Ordinary" at AVA Community Art Center, Gillette, WY (2024), "14th Annual Abstract Only" at the Wailoa Center, Hawaii (2024), "Connect" with the Rhode Island Art League, RI (2024), and Ohio Craft Museum "Best of 2025".

ARTISTIC STATEMENT

I personally cut, forge, polish, anodize and seal each element prior to balancing and assembling the piece.

SOCIAL/WEB CONTACTS

See more of Marvin's art at: Instagram @marvinlyleshafer



"Red Bird" Anodized Aluminum, 8in x 34in x 44in, 2020, \$1950
ceiling mobile



"Got Nerve" Anodized Aluminum, 4in x 4in x 0.5in, 2018, \$1500
Wall Piece mounted on wood

MIKE CLUETT



BIOGRAPHY

I have always been an artist. In elementary school, I entered many school art shows and contests. I have some education in photography and dark room techniques, and used to have my own home darkroom before digital photography. Leaving my darkroom behind I started painting in acrylics and then oil. I have been painting for almost 20 years now. Painting astronauts has been the latest subject of my paintings. I am always drawn back to astronomy or space as a subject when I try to branch out. I also enjoy abstract and transcendental art. I just love to make art that I enjoy and hope others do too.

ARTISTIC STATEMENT

I am awestruck knowing that humans have walked on the Moon. Space exploration and science has always fascinated me. When I paint scenes of astronauts walking on the moon or floating in space, it makes me wonder what it would be like to have had that same experience. It is my way of connecting to those that have had that experience. My astronaut paintings are with oil paint, which I build in many layers to create texture and depth. The simplicity of the grey, black and white of the paintings really make the astronauts "pop" off the board or canvas.

SOCIAL/WEB CONTACTS

See more of Mike's art at: Instagram @mike_cluett_art



"Apollo 17 Spacewalk" Oil, 8in x 8in x 1in, 2024, \$160



"Harrison Schmidt Collecting Rocks" Oil on cradled wood., 12in x 9in x 1in, 2023, \$300

MONIKA CHABICOVSKY



BIOGRAPHY

Born in Austria, fine art photographer Monika Chabicovsky was raised in a family with an international perspective, intellectually engaged throughout her childhood with global cultures ranging from Japan, Russia to the United States. Focused and precise, as a young athlete Monika was a member of the Austrian international gymnastics team, qualifying for the World Championship. She went on to earn two master's degrees and a PhD in the history of science and cancer biology. More recently, she attended an education for photography by prestigious Magnum Photos & Spéos in Paris, France. As a photographic artist, Monika is a seeker whose work blurs the boundaries between fiction and reality. Now based in Vienna, Paris and a small village in Switzerland, her image making is a thoughtful union of what she sees and finds in the world "out there" married with the conceptual storytelling and exploratory ideas that drive her

inner life. Her work tends towards the mysterious, the porous, and the bittersweet, whether it is through the honest, ongoing non-judgmental collaboration with her mentally unwell sister or through her layered, cerebral exploration of identity and the masks she wears, using herself as a vehicle for this universal theme.

ARTISTIC STATEMENT

The Two Sides of the Truth The Two Sides of the Truth is a collection of conceptual self-portraits that delves into the complicated realms of identity, consciousness, and our perpetual struggle within. In this ongoing project, I explore the dichotomy between reason and emotion, science and creativity. I am considering the multiple realities and midpoints that define my own psyche, while urging the audience to peel back their own masks and reflect on their own complicated truths. The enigmatic and dreamlike aesthetics woven into the series invite the audience to confront their innermost selves with a challenging touch of both honesty and humor. The images beckon the viewers to contemplate the question: Who am I, truly? The Two Sides of the Truth is not just a personal journey; it resonates with broader themes in the realms of art and photography. In my work, I'm always attracted to the undisclosed, the hidden and the unspoken that lie beneath the surface and what that means on a broader level. This project challenges traditional boundaries in portraiture, blurring the line between fiction and "truth," whatever that may be -- acknowledging that these opposing points are frequently a moving line for all of us.

SOCIAL/WEB CONTACTS

See more of Monika's art at: Instagram [@monika.chabicovsky](#) | Web: [www.chabicovsky.photography](#)



Detail from "Pushing the boundaries of identity" Photography, 30cm x 40cm, 2024, \$600



"Don't dare to speak up" Photography, 30cm x 40cm, 2025, \$600
"The Two Sides of the Truth" is a collection of conceptual self-portraits that delves into the complicated realms of identity, consciousness, and our perpetual struggle within.

OLIVIA HOCHSTADT



BIOGRAPHY

Olivia (she/her) is a Boston-based knitwear designer making clothes out of yarn she spins and naturally dyes using locally foraged plants. In 2021, while pursuing a BA in Art History and Spanish at Colby College, she was awarded the first-ever Colby Global Fellowship to study knitwear and wool in Shetland, the Faroe Islands, and Chile. In 2024, Olivia was the inaugural Artist in Residence at the natural dye farm Junction Garden in central Maine. Olivia has shown her work in a solo show at the Maine Jewish Museum, Gallery 263, the Brookline Art Center, Boston Fiber Company, and Behind VA Shadows in Boston. Olivia teaches fiber art at various art centers around Boston. Since 2021, Olivia has curated shows featuring artwork made by artists incarcerated in Maine's prisons and has taught contemporary art history in Maine's prisons. In addition to fiber, Olivia makes beaded jewelry and ceramics.

ARTISTIC STATEMENT

This monochromatic body of work is from my solo show at the Maine Jewish Museum in November 2024. Each garment contains words incorporated into the knitting in different ways: colorwork, duplicate stitch, and painting. In these works, handknit garments are an embodiment of anxiety and dissociation. When viewed not worn, the clothing becomes a vessel for the body and a portal to the self and emotions when they feel out of reach. For most of my life, my feelings have been hidden in my body, confusing and hard to navigate. I wonder: Where do we go when we are dissociated? How do we come into re-alignment with ourselves? With emphasis on garments as simple forms, this work welcomes us back into our bodies. The three pieces aim to locate emotions as a way to ground the self. By being quiet with ourselves and exploring the connections between feelings, the body, and the self, we slowly can make sense of our place in the world. My knitwear designs are intuitive, textural, and color-focused, reflecting amorphous landscapes of my mind. Through splashes of color and hand stitched words, my garments are expressions of emotions. Multitudes of textures snake around my garments in organic forms, creating abstracted environments, homes for complex feelings. My work explores how to use clothing and a slow making process to express and protect the inner self. As modular, asymmetrical, and reversible garments, my work reflects the experimentation and duality inherent in the body and human experience. Using hand-stitching, natural dyes, and handspinning, I aim to be closer to the natural world and my own essence. When I make each stitch of clothing with my hands, I create something beautiful—tangible—soft—and grounding. These are experiences I seek more of. I am knitting the world I want to see.

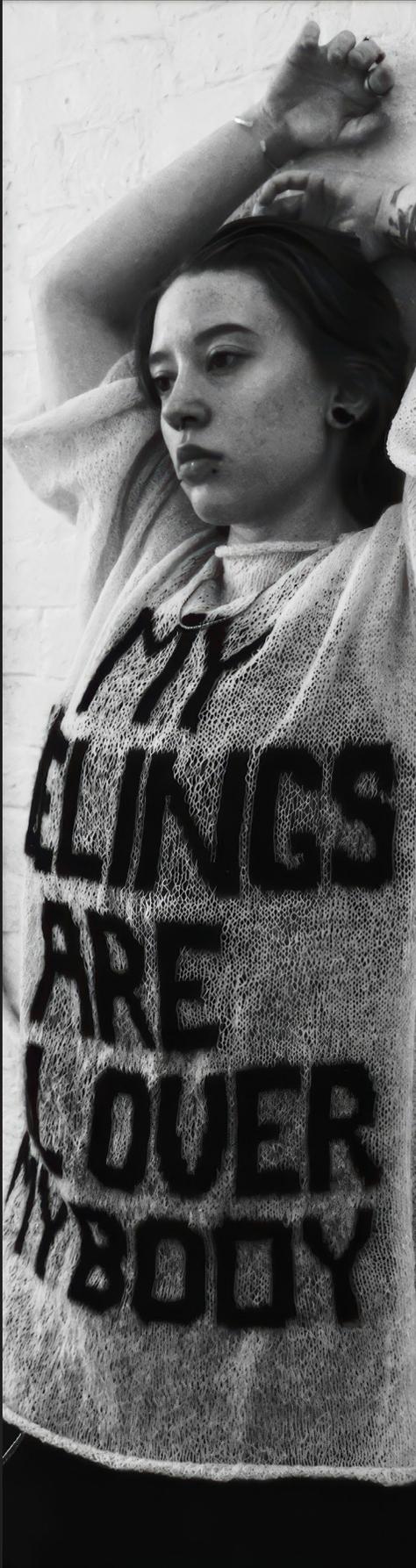
SOCIAL/WEB CONTACTS

See more of Olivia's art at: Instagram @k.o.knits



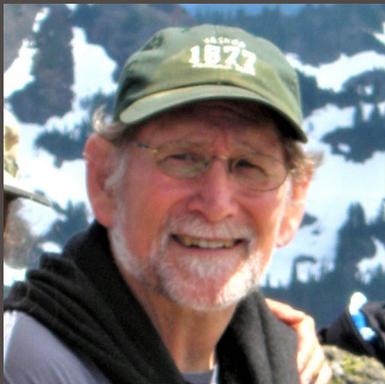
"I am here / here I am" Mohair and silk yarn, 17in x 13in x 2in, 2024, \$500

This reversible garment can be read as "I am here", "here I am", or just "here" or "I am". The work expresses grounding in a time of dissociation. The trick with this piece is that the text only can be read on a white background. Otherwise, the words float away in a sea of ghostly white haze. Photo by Layla Beckner.



"My Feelings Are All Over My Body" Secondhand acrylic yarn, mohair, 40in x 30in x 2in, 2025, \$1500. Photo by Layla Beckner.

JOHN AFFOLTER



BIOGRAPHY

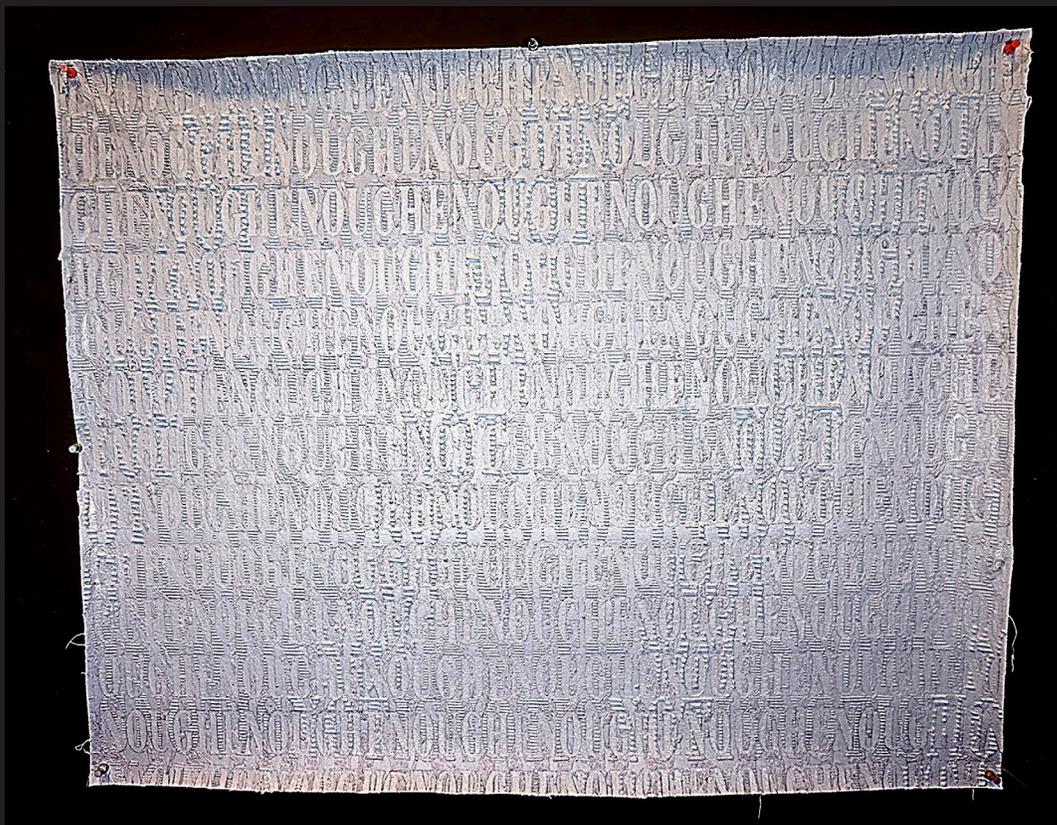
High School in Athens Greece- Studies stone sculpture at U. of Maryland- BFA Cornish College of the Arts, Seattle- MFA City College, NYC- maintained studio in Manhattan for 5 years- Moved to Seattle and built studio- Master in Education and taught and principal at high school level for 15 years- retired and reopened studio in 2016- Have completed on series, "The Democracy Project" and am working on, "The Gnome Sequence" project.

ARTISTIC STATEMENT

I follow the tradition of creativity that tells stories and apply their craft to witnessed experiences in their time, place, and circumstance whether it be joyful or tragic. The hard part is in using the creative process applying craft that competes with the stories told. The challenge is in the ways that the artist translates a unique vision/story onto canvas or into form that piques the curiosity of the viewer to admire the effort from a distance or scrutinize from inches to grasp the story and how it is being told. These works are from two series. The one completed in 2021, "The Democracy Project" and the other, "The Gnome Sequence" that is in progress. Both are a lifelong exploration in repetition and curiosity of the physical properties of the visual experience.

SOCIAL/WEB CONTACTS

See more of John's art at: Web: affoart.net



"Uvalde" Acrylic on upstretched cotton canvas, 30in x 37in, 2022, \$2500
Part of the "Gnome Sequence" series that is exploring the dual nature of words. A word has a visual presence in that it can be seen. At the same time a word carries meaning and tells a story. This work uses repetition and juxtaposition to create a visual dynamic while using words from teen shooting.

ARLENE KNOWLTON



BIOGRAPHY

I'm an eco-artist on a glitter-fueled mission to turn trash into treasure—think of me as the superhero of junk! My garage is a chaotic wonderland overflowing with forgotten items, where I whip up sculptures so outrageous that even Mother Nature would be like, "You go, girl!" I'm not just an artist; I'm a whimsical eco-warrior, fighting waste with creativity and a dash of madness. Let's set the record straight—my art isn't just eye candy; it's an army of tiny heroes ready to rescue our planet from landfill doom! Each piece tells a hilariously wild story of transformation—yes, even old pizza boxes with grease stains get the most fabulous makeovers! Who knew recycling could be this much fun? I'm here to turn your trash into treasures that would make even a raccoon shed a tear of joy! Picture me as an eco-magician, pulling beauty from the mundane. A rusty lawn chair? A tangled mess of wires? Just wait

and watch! Armed with soy-based resins and a sprinkle (okay, a mountain) of glitter, I'm not just saving the planet; I'm giving waste a dazzling second act—think "Hamlet" but with more sparkle and fewer existential crises. Each sculpture is a heartwarming reunion of forgotten friends, transforming from drab to fab. You won't believe your eyes when a circuit board steals the show! My creations don't just sit there looking pretty; they come alive with LED lights and interactive elements that dazzle and amuse. So, grab your glitter and enthusiasm, and join me on this colorful, slightly chaotic adventure where we celebrate sustainability! Together, we'll prove that one person's junk is another's extraordinary masterpiece, all while having a blast. Let's get to work and show the world how to turn trash into treasures that shine brighter than our imaginations! Who knew saving the Earth could be this fabulously fun?

ARTISTIC STATEMENT

Whimsical Wonders in Sculpture** Welcome to my quirky realm of sculptures, where Mother Nature meets recycled materials in a dance-off of style and whimsy! Let me introduce you to my creations, each a delightful concoction of charm and cheekiness. First up, we have "Hope in the Shadows," a fairy angel that could easily moonlight as a disco diva! Crafted from repurposed wood and soy resin, she flaunts a top hat and butterfly wings while perched on marvelous smoky quartz. Imagine her whispering, "Let's boogie!" as she invites you to join her shadowy soiree. Who knew hope could be so stylishly mysterious? Next, behold the ultimate fashion clash: a two-part sculpture that makes yin-yang look like a boring couples' retreat. One side rocks a goth vibe in a white dress, while the other opts for minimalist chic in black. With fairy lights twinkling like stars in a cosmic dance, this piece proves that opposites attract—even in the world of sculpture. Bright or dark, fabulousness reigns supreme! Now, let's crank up the volume with my vibrant musical marvel! Picture a skeleton DJ spinning on an old key turntable, surrounded by dancing fairies and a Cheshire Cat grinning like he just heard the best joke ever. This recycled extravaganza, complete with reflective mirrors and a glowing interior, celebrates creativity in full swing. Dance like nobody's watching—except for the fairies! And finally, journey with me to a steampunk wonderland inspired by "Alice in Wonderland." Here, grinning clocks and spinning gears set the stage for a tea party that's more mad than logical. The Queen of Hearts is deep in thought, while the Cheshire Cat tosses riddles like confetti. Join the March Hare for a whimsical adventure that defies time and reason! So, step into my world where every sculpture tells a story, and every story is a reason to smile. Let's celebrate creativity, duality, and a sprinkle of madness together!

SOCIAL/WEB CONTACTS

See more of Arlene's art at: Web: artconnect.com/arlene-knowlton-fEVEZ0JllrcvNgePjz1VG



Detail from "Clockwork Clowns" mixed, 9in x 14in x 3in, 2025, \$600



"Enchanted Turntable" mixed media, 17in x 9in x 7in, 2025, \$800
This vibrant sculpture blends music and magic! Made from recycled materials, a square mirror invites reflection.
A skeleton DJ spins an old key turntable, surrounded by dancing fairies and a Cheshire Cat.
With disco mirrors and a glowing interior, it celebrates creativity.

MAX STEELE



BIOGRAPHY

Based in Minneapolis, Max is a fine art photographer and artist focusing on contemplative compositions of the natural and man-made environments around the globe. The excitement he finds in the ordinary things and events of life are captured and revealed in his unusual approach to photography and the printing process.

After a successful career in architecture and teaching of more than five decades, Steele left the corporate world to pursue his passion of art and photography. Max, a visionary architect, made his reputation in the commercial real estate arena by creating and designing magical spaces and compelling places for shopping, playing and working. Steele has had the opportunity to travel the world in his career and used the opportunity to photograph what he delighted in along the way. These photographic images allow him to explore as an artist the source of that delight: forms, textures, colors, and symbols. Max started showing his photography in 1975.

Over the years he has been juried in numerous group shows and more recently

had significant solo shows at The Walker Place Gallery, Minneapolis, The Globe Gallery, and the The Virginian Inn in Seattle. Moreover he was in a significant group show, Seen And Unseen with the Davidson Gallery, one of the top galleries in Seattle's Pioneer Square in the fall of 2015. The Davidson show launched a new direction for Max. He started to combine images and print multiple layered photographs. This new experimentation illuminated a fresh new way of seeing the world. He discovered ways to reveal interesting shapes, color combinations and texture of lines which always propelled his work as a designer, architect and teacher. Max continued to collect many images that he prints in multiple layers and creates his new and unique, layered printing process he calls montages.

ARTISTIC STATEMENT

Among old scraps of metal, abandoned, scarred and rusted trucks, cars and fishing boats, the vertical, angular and horizontal lines in a stand of trees, I find beauty. In broken glass, mud puddles in the street, cracked and textured concrete walls, peeling painted walls lining urban alleys, I capture nuggets of ideas and compose images which produce a similar texture as a fountain spilling over a stone bowl's edge. Using daylighting to lead or highlight key parts of the composition is essential in delivering the magic. Gratitude to those who have preceded us such as Henri Cartier-Bresson, Andre Kertesz and Saul Leiter. Seeing imaginary landscapes of memory emerge from ordinary objects, at times mimicking and other times challenging ordinary landscapes can be disorienting; perhaps frightening and delightful at the same time. My print images tell stories that could be mysterious, ambiguous and ephemeral - many of which challenge your memory and put extra meaning in "sense of place" and you as a viewer are welcome to speculate on ideas and create your own story. This process is very spontaneous and draws inspiration from the montage art by Robert Rauschenberg and another printmakers. Some prints are accomplished by hand manipulation during the digital process of inkjet printing. They involve a strong degree of serendipity familiar to the Japanese esthetic of Wabi-Sabi which allow for the ephemeral and imperfect to play a role and, at times, dominate. I prefer to work in this gestural sketch-like manner, quick and visceral not overworking or overthinking, feeling that the original idea and the final composition may be somewhat recognizable, often disorienting but always revealing something fresh and new. I like to keep the work on a feeling basis, highlighting the emotional aspects that the abstract expressionists, especially Franz Kline would strive to express in his paintings as a way to create an engagement with the viewer.

SOCIAL/WEB CONTACTS

See more of Max's art at: Web: maxsteele.art



Detail from "Liquid Silver" Digital Image Ink Jet Printer, 22in x 17in, 2022, \$425



"Terrell's Opening to the Sky Geometry" Digital Photo and Ink Jet Print, 17in x 22in, 2023, \$750
Digital Image printed on Ink Jet Printer on Hahnemuhle German etching archival paper

RACHEL BRUYA



BIOGRAPHY

Rachel Bruya works in a range of media including printmaking, drawing, photography and sculpture. Her prints are in the permanent collection at Madison Museum of Contemporary Art, Los Angeles Center for Digital Art, Target Corporation and the University of Wisconsin Union. Rachel earned a MFA in Printmaking from the University of Wisconsin-Madison in 2007 and a BFA in Photography from the University of Washington (Seattle) in 1998. Rachel is an Associate Professor of Printmaking at University of Wisconsin-Stout. While she now spends most days teaching and working with students, she has had previous lives as a curator and a writer. She wrote for several years for Spackle Madison, a grass-roots organization aimed at raising the visibility of the visual arts in Madison, WI. She also co-founded (along with artist Jeremy Wineberg) and was lead curator of the Little Galleries Project, miniature

galleries that brought art to the sidewalk. The Little Galleries Project ran for 5 years and hosted over 30 solo exhibitions by contemporary artists from the Midwest. She also worked for James Watrous Gallery for several years, which involved planning exhibitions, working with artists, writing, public outreach and publicity.

ARTISTIC STATEMENT

For many years, much of my artwork centered around studying cities. I was particularly interested in how historically significant structures related to contemporary urban fabric and life. Through my artwork, I was trying to learn what made cities – I knew who made cities, but what I was really interested in was how the everyday human experience is created through economic, political and aesthetic decisions. How are the values of a society reflected in a city, and how do our cities create and inform how we make collective and individual decisions? How does a city work together as a system, just as humans work together to build a culture? How do individuality and ego present themselves? I viewed myself as an information gatherer, squirreling away my thoughts and observations for what would become years of creative artmaking.

SOCIAL/WEB CONTACTS

See more of Rachel's art at: Instagram @racheque



"Stacked" Lithograph, 14in x 14in, \$800
From the "Wonderworlds" body of work.



"Views In / Views Out 1" Lithograph, 14in x 14in x 1in, \$800

SUSAN FERRARI ROWLEY



BIOGRAPHY

Ferrari Rowley's contribution to the arts is significant in Contemporary Sculpture, as a woman/pioneer using fabric as a pure sculptural medium. Building her relevance in the height of the Fine Art Craft Transition she transcended above the label fiber artist to be known purely as a contemporary sculptor challenging perceptions of material, structure, and experience in space. She aggressively broke into the male dominated sculpture platform with work devoid of socio-political feminist context and inner-personal dramas, allowing for a collective universal experience for the viewer. She was selected by the Museum for Contemporary Crafts for 'Young Americans', a touring exhibition, and went on to exhibit at the Nicolaysen Art Museum; The Alexandria Museum of Art; and The Rockford Art Museum, amongst others. In 2005 she secured representation at Ivan Karp's OK Harris Gallery in

Manhattan, NY. Receiving a multitude of awards, she is noted as an innovator of un-established uses of fabrics. Recent solo exhibitions were Artspace in Virginia; The Delaware Contemporary Museum, 'Improbable Suspension'; and 'Spatial Delineation' at Five Points Gallery, Connecticut. In 2020, RIT had her create for the massive two-story University Gallery with monumental sculptures utilizing the second-floor elevated walls. The Rubens Family Foundation awarded a grant to produce her show 'Suspension vs Gravity'. She was one of seven Americans in Time/Space/Existence, 2018, in Venice, Italy, part of the Venice Biennial. In 2021 she was curated into Foto Focus International Biennial, documented in the book 'World Record'; 'Entendre' at the Sugarland Museum; and 'The State of Sculpture', at the San Angelo Museum of Fine Arts, Texas. 2024 brought invitation to the International Sculpture Center's 'SLANT: Perspectives in Sculpture'. A recipient of a New York State Cultural Grant, and a Mellon Foundation Fellow, she is preparing her 2026 'Perceptual Expanse' show at the Schweinfurth, Auburn, NY.

ARTISTIC STATEMENT

My process and medium is welded aluminum and hand sewn fabrics combined in post-minimal sculptures that deal with human emotion. Line, space, and form interact equally in these opposites of hard and soft materials. The interior and exterior of each form, and the negative space in and around each sculpture are equally critical. White and translucent, they react to changing light with interior and cast shadows that are part of their visual complexity. The appearance of improbability and the defiance of gravitational pull, challenges the viewer, as forms lean, suspend, and exist on minimal support at will. It is form as meaning. I experiment with spaces I am given, developing statements with line, space, and dimensionality, creating new dimensional experiences relative to the ceiling, walls, and floor.

SOCIAL/WEB CONTACTS

See more of Susan's art at: Web: susanferrarirowley.com



Detail from "Linear Compression" polyfiber, aluminum tubular and sheet, nylon cord, 96in x 372in x 42in, 2020, \$12000



"Multiple Posture" polyfiber, aluminum, 88in x 168in x 40in, 2021, \$3000
The form utilizes both the wall and the floor for it's spatial presence. Curves and angles project into space.
They advance, recede, narrow and swell, floating via suspension from three extensions of the form.
Each vantage point shows a new relationship between line, plane, and space.

TERESA BLAKE



BIOGRAPHY

Teresa's work is currently on display at Gallery 120 located in Clover SC. She is also on the board of directors supporting the gallery. Teresa currently lives in Lake Wylie, SC with her husband Robert.

ARTISTIC STATEMENT

Teresa's passion for photography began at the age of twelve, when her parents gifted her a Polaroid for her birthday. This sparked an enduring love for capturing moments and scenes. During COVID, she transitioned into painting with acrylics, using her photographs as inspiration. While she has always cherished mountains, lakes, and rivers, it was in the heart of the

forest that she found her true appreciation for nature. Trees, in particular, have become her muse; she captures their majestic beauty and imagine them as individuals with distinct personalities, names, & even wardrobes for different seasons. Spending hours in a tree stand has provided her with unique insights into the intricate world of the forest. Observing the birds & animals that seek refuge & nourishment in the branches of trees has deepened her appreciation for these magnificent beings. Through her lens and paintbrush, she strives to convey the intricate details of moss, bark, shade patterns, & leaves in a way that brings their unique essence to life.

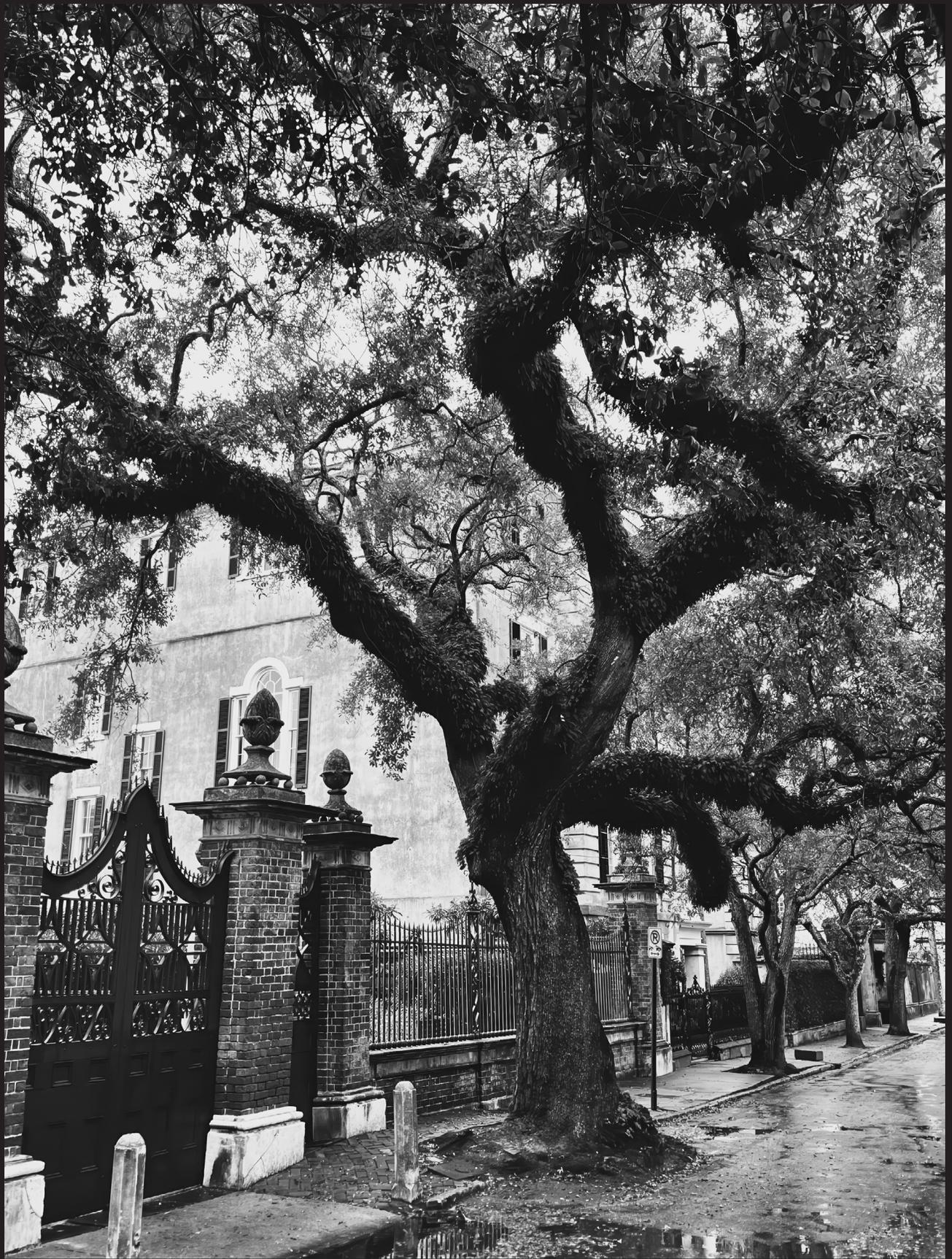
SOCIAL/WEB CONTACTS

See more of Teresa's art at: Web: www.artpal.com/blakeinlakewylie



"Crashing In" Photograph on Canvas, 30in x 40in x 0.5in, 2024, \$450

I captured this wave on the island of Madeira. It was a beautiful spot before a storm rolled in and we were walking the rocky beach. I love the skyline and the splash. You can smell the salt water and feel the wind blowing into the island.



"Charleston Oak" Photograph on Canvas, 40in x 30in x 0.5in, 2025, \$450
I captured this amazing live oak in Charleston while on a carriage tour. The oak dominated the sidewalk and clearly owned her space. She had seen centuries of history unfold before her eyes. I wonder if the Revolutionary war was her birth year or the civil war but regardless she has seen it all.

WHITNEY SAGE



BIOGRAPHY

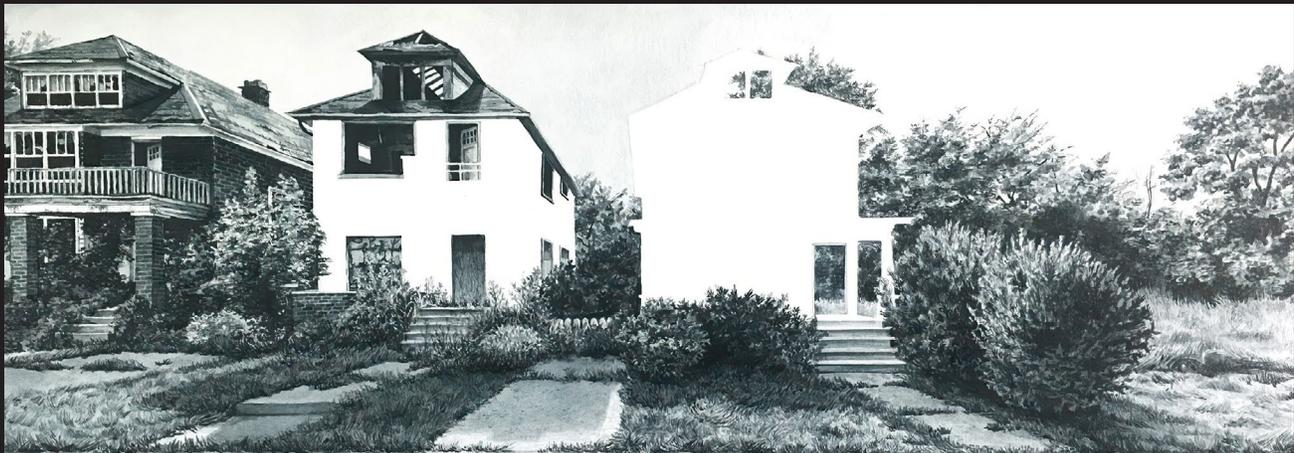
Whitney Lea Sage is a multidisciplinary artist and educator originally from metro-Detroit, Michigan. Whitney earned an MFA in Studio Art from the Sam Fox School of Visual Art at Washington University in St. Louis and a BFA from Miami University in Oxford, Ohio. Whitney's work, which includes practices of painting, drawing, sculpture, fibers and installation, has previously been featured in exhibitions at the Urban Institute of Contemporary Art, the Painting Center, Superfront LA Gallery, the Muskegon Museum of Art, the Kennedy Art Museum and the Mildred Lane Kemper Art Museum. Whitney has been an artist-in-residence at the Vermont Studio Center, Studios Midwest, Wave Pool, Millimetre Press and Popp's Packing. Whitney's creative work has been featured in a number of publications including Manifest Gallery's INDA 14, Hour Detroit Magazine, WomanArts Quarterly, Newfound Journal, Maake Magazine, and the Post-Industrial Complex catalog, published by the Museum of Contemporary Art Detroit.

ARTISTIC STATEMENT

Homesickness Series, an ongoing bodies of acrylic ink on paper drawings by Whitney Lea Sage, focus their lens on the sprawling midwestern neighborhoods of Detroit and Highland Park, Michigan, many rendered endangered and unrecognizable due to generations of disinvestment and abandonment. The series presents these neighborhoods directly through the language of meticulously rendered Payne's Gray ink drawings which are stylistically modeled after tintype photography and frame endangered or absent homes in these cities as they appear today, as white voided façades or as empty lots. The varied presentation modalities of the homes are symbolic of the evolving disappearance of homes in Detroit and Highland Park, both cities having the largest home vacancy and demolition rates in the state of Michigan. The use of familiar middle class archetypal home serves as empathetic entry points for viewers to connect to the experience of individual people and families who occupied each site. Through the incomplete picture provided by voided negative shapes and empty lots, viewers are invited to consider the collective loss of identity, memory and belonging being experienced in shrinking communities. The physical removal of homes throughout Detroit and the harsh erasure of the home within my work represents the very real endangerment of accessible landmarks of communal memory and history and, in this way, these works aim to document what exists, what's disappearing and what's already unknown and build connections through our shared protective impulse for the people and places we love.

SOCIAL/WEB CONTACTS

See more of Whitney's art at: Instagram @wlsagestudio



Detail from "Recession" from "Homesickness Series" Ink on paper, 13.5in x 25in x 1.5in, 2020
Signed, limited edition giclee prints available for \$220



"Family Room" from "Homesickness Series" Ink on paper, 10in x 7in, 2017
Signed, limited edition giclee prints available for \$150

JAUZZLE FRANCE



BIOGRAPHY

Born and raised in the Caribbean, Jauzzle France earned her MFA at SUNY New Paltz in New York and her BA at Lycoming College in Williamsport, Pennsylvania. France is a visual artist whose interest in photography began in middle school after she 'borrowed' her brother's digital camera to photograph her friends and environment. France collages personal photographs with her abstract paintings, drawings, and found textiles. Her work revolves around identity, culture, narratives, folklore, and mental health. Influenced by genres such as fantasy and mythology, she utilized personification and metaphors to better understand our world and her experiences in it. France creates glimpses into fictional worlds through mixed media while reimagining well-known Western stories and phrases and injecting her narrative with Afro-Caribbean folklore. France is currently based in Pittsburgh, where she enjoys learning

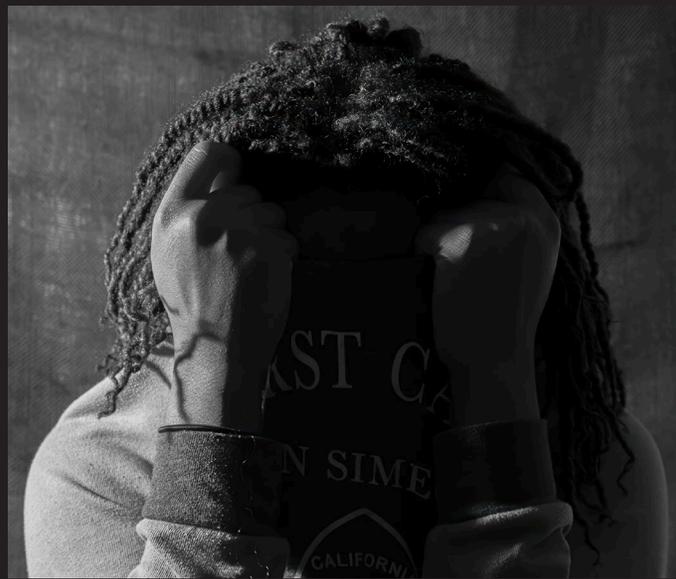
more about the city and the yinzers who inhabit it.

ARTISTIC STATEMENT

As a child of fantasy and imagination, the materials I select reflect my view of our complex world while simultaneously reassuring me of my existence. My cultural background's vibrant and ecstatic energy often blends in my visions of fiction and reality. Photographs depict my experiences and memories combined with pockets of magic hidden throughout the world. When they remain out of sight, I dig through my imagination and capture it with my camera. Much like the Cottingley Fairies, I strive to create proof that my vivid dream worlds are indeed real. Often, my character is depicted on a hero's journey in a world of my creation. As the hero continues on this quest, I reference familiar fairytales but instead substitute well-known conflicts, themes, and styles from my background. The fantasy genre allows for exploring identity, culture, and mental health. Close examination and understanding can occur by personifying my emotions and othering those concepts. Combining photography, painting, and collage, I create signifiers for my characters, settings, and moods, immersing viewers in my work.

SOCIAL/WEB CONTACTS

See more of Jauzzle's art at: Instagram [@jazzrosfrance](#)



"Hide" Digital Photograph, 10in x 10in x 0.5in, 2018, NFS

I took this photo in 2018 when I found myself in an overwhelmed state; seven years later, I am back in that state, and this photo greets me. In the photo, I have pulled my shirt over my head in a failed attempt to disappear.



"Caged" Digital Photography, 8in x 5in x 0.5in, 2024, \$25

VICKI MORRIS



BIOGRAPHY

VICKI J. MORRIS is a former educator who developed a passion for painting Abstract and Impressionistic art after having concluded a successful teaching career. She is a native Californian and has lived in Orange County since 1984, where she has worked and been active in the artistic and philanthropic communities. Using vivid colors and interesting shapes, she creates tapestries of understated elegance and intrigue. Her paintings are interpretations of personal and intricate tales, with ever-changing perspective.

ARTISTIC STATEMENT

As an enthusiastic, dedicated teacher for many years, I encouraged my students and graduate-level Student Teachers to explore and expand intricacies of their personal boundaries through the literal, figurative and rhythmic changes of shape or form. In my personal life, I look for metaphors which translate to layers of discovery of wonderful surprises. I am delighted when I see spontaneous themes evolve within my paintings, which suddenly have obvious meaning. As the vantage point of each piece shifts, even more tapestry layers are revealed. Thus, the abstract art is always a 'story teller.' I am stimulated and inspired to have an optimistic attitude about life, which extends through my art work. My wish is that my own joyful, 'colorful' philosophy will contagiously translate through my paintings to those who are attracted to them. Creating abstract or impressionistic art is the perfect template for allowing one's mind to wander... and wonder.

SOCIAL/WEB CONTACTS

See more of Vicki's art at: Instagram @vickimorrisart | Web: www.vjmorrisart.com



"MACCHIATO" Acrylic on Canvas, 16in x 20in x 2in, 2021, \$250
MACCHIATO is a dynamic representation of the forces of nature.
The beauty and volume of crashing waves along the Pacific Coast is energizing and captivating!



"LATTE" Acrylic on Canvas, 24in x 18in x 2in, 2019, \$300
LATTE suggests a whimsical illusion containing multiple, buoyant shapes.
One might even detect a teddy bear tucked within!

ANITA CLIPSTON



BIOGRAPHY

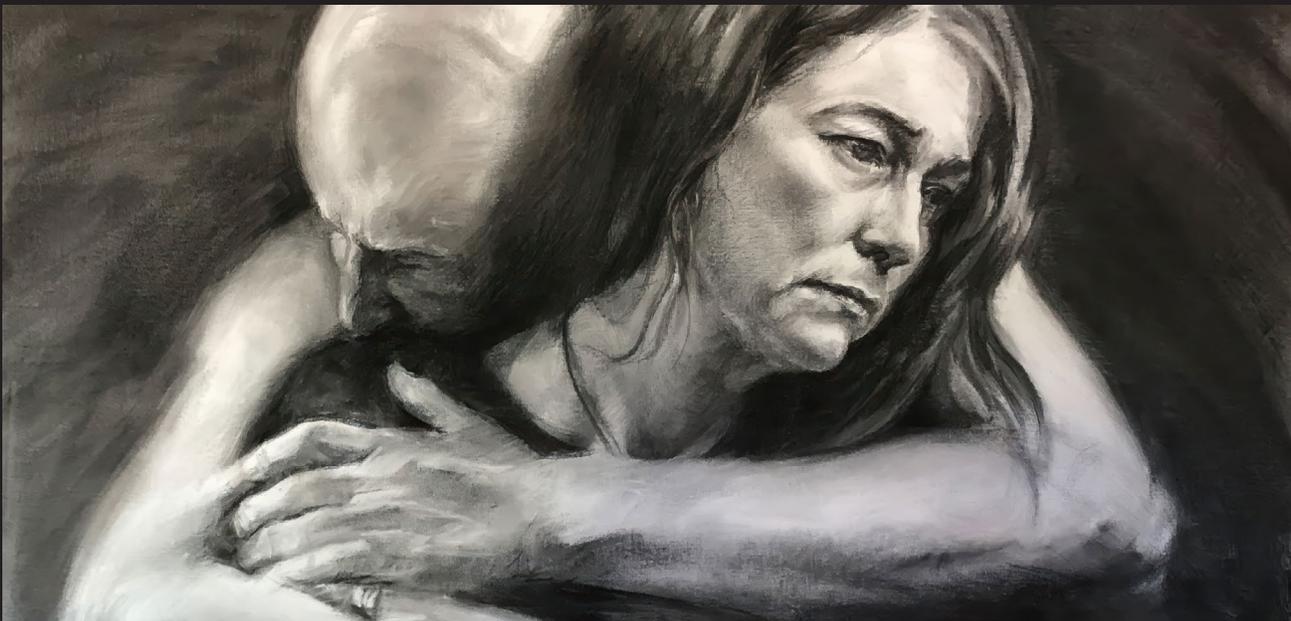
Anita Clipston is a British/Canadian artist based in NYC, having earned her B.A (Hons) from Norwich School of Art and Design in the UK in Classical Animation. She then went on to work as a propmaker and set builder for Aardman Animations, as a theatre costumier and as a VFX artist for companies such as Industrial Light and Magic, Disney, & Blue Sky Studios on projects such as the Star Wars Episode VII: The Force Awakens, the Harry Potter franchise, Pacific Rim and Jurassic World. On returning to her traditional art roots she studied the Florence method of drawing in Canada, where she also worked as a teacher and studio assistant. After the sudden loss of her Mother she channelled her energy into her own artwork and went on to complete her MFA at the New York Academy of Art. She now is full time faculty at FIT for their Illustration and Interactive Media Dept, teaches Drawing and Visual Storytelling.

ARTISTIC STATEMENT

There have always been threads, whether conscious or subconscious, that have woven through the fabric of my life. For me these threads have been Cocoons of Love and Cages of Trauma. The rooms in my paintings are imagined spaces that hold within them the traumas I tried to escape and yet became part of, told within the metanarrative of time. My paintings reveal, and yet leave hidden, parts of me through sexuality, costume and characters. The characters are both connected and disconnected in the knitting together of these stories. The rooms are inviting, dangerous, beautiful and yet lived in. In these spaces, I inhabit and escape my reality and at the same time show that I am not my trauma, but set apart from it by the very act of creating these spaces. I do not disown my trauma; however, I do not let it be the foundation of who I am. I believe when we see our lives as imperfect seams, dropped stitches and uneven hems, we learn to love them and use them as tools to heal both ourselves and others through our honesty, our bravery and our art. The work is the start of a journey to create a much larger installation and body of work surrounding this subject.

SOCIAL/WEB CONTACTS

See more of Anita's art at: Web www.anitaclipston.com

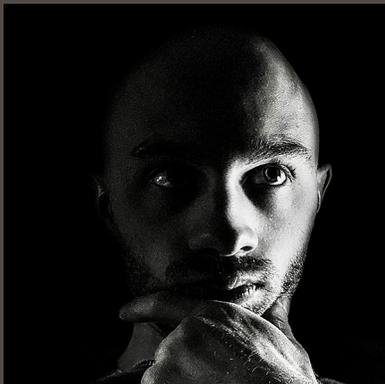


Detail from "Held in Grief" Charcoal on Linen, 40in x 40in x 1in, 2020, NFS
A piece for a series on loss



"Despair" White Chalk on Black paper, 11in x 9in, 2020, \$500

KALIB BRYAN



BIOGRAPHY

Kalib Bryan is an emerging visual artist renowned for his keen eye for beauty and creativity. As a current student at the iPhone Photography School, he has honed his skills in capturing compelling narratives by exploring local environments and capturing unique visual stories using mobile photography. His artwork has been featured in online exhibitions with Ten Moir Gallery, Fusion Art Gallery, and Light Space and Time Gallery. Four of his works were featured Pocono Living Magazine's Oct/Nov issue 2024. Kalib will begin an internship in Art, Photography, and Graphic Design with the Intern Group in April 2025 where aims to expand his creative perspective.

ARTISTIC STATEMENT

As a visual artist, my vision is to explore the emotion and beauty of our world. I combine mobile technology with natural elements to turn everyday settings into dynamic and serene scenes. I also experiment with AI and other graphic effects to create surreal cinematic fine art. My goal is to capture compelling narratives about life as I surprise people with enchanting places. The world is a mysterious place and I want to open up a whole new world that draws a line between the ordinary and the extraordinary.

SOCIAL/WEB CONTACTS

See more of Kalib's art at: [LinkedIn kalib-bryan-7632432bb](#)



"Night Light" Photography, 8in x 8in x 0.75in, 2023, \$12



"Hibiscus Swirl" Fine art Photography, 8in x 8in x 0.75in, 2023, NFS

REBECCA WOOD



BIOGRAPHY

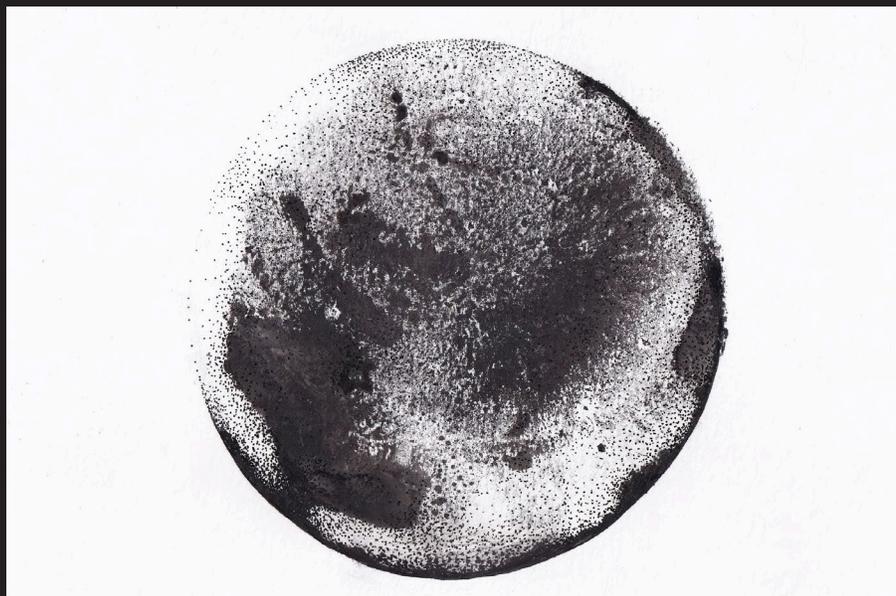
Rebecca is a contemporary artist whose practice centers on mindfulness through physical repetition. Working primarily with circles, she emphasizes how even the simplest elements can yield meaning. Many of her pieces are titled with the minutes and seconds spent in their creation, serving as a visual recording of an immersive, contemplative state she achieves while creating. Through exhibitions and publications, she invites viewers to find stillness, engage with the nuances of her pieces, and reflect on their own capacity for mindfulness. Rebecca graduated with a Bachelor of Arts in Art, a Bachelor of Arts in English, and a Master of Science in Library Science and Information Technology. She continues to develop her circles in Atlanta, Georgia.

ARTISTIC STATEMENT

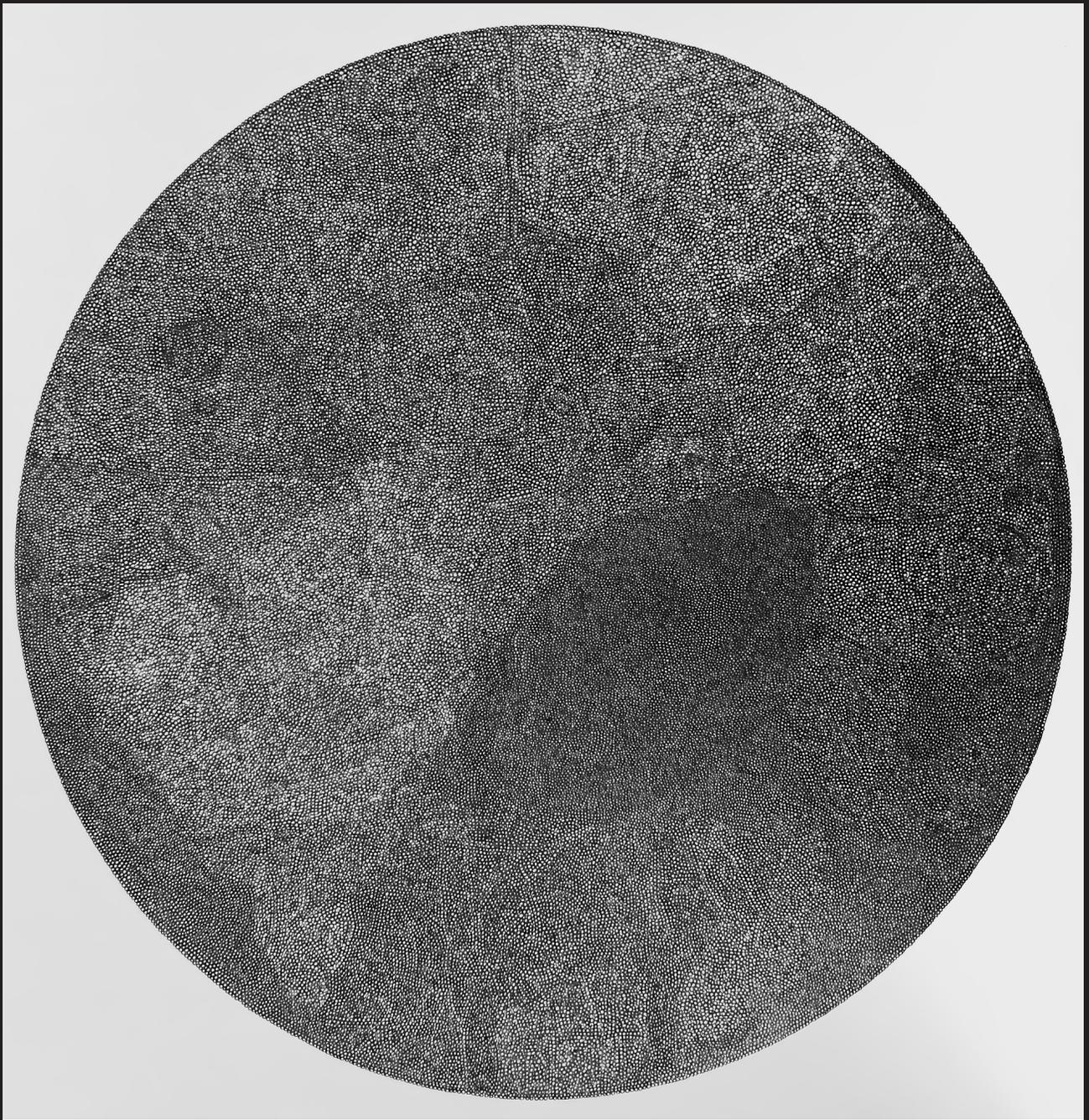
The work I create through my practice accentuates the opinion that even the simplest elements can yield meaning, whether approached with or without intention. Using the framework of the intentional circle, I make each mark in the circle without preconception, allowing subtle marks and variations in each piece to develop unbiasedly. The repetitive practice of my work engages both body and mind, creating a visceral connection to my work, which demands sustained attention and fosters a contemplative state that allows me to immerse myself in the present moment. By documenting the time taken to create these pieces, listed as the titles of each work in minutes and seconds, I capture the amount of time I have achieved a sense of immersion, a state of mind integral to my practice. This interplay between the physical and mental transforms my work into a visual recording of a contemplative state, where the act of making becomes as important as the final piece. At its core, my practice explores how physical repetition can serve as a pathway to mindfulness. I invite others to engage with its nuances, find stillness in the moment, and enter a space for contemplation, encouraging a dialogue between the viewer and their own thoughts.

SOCIAL/WEB CONTACTS

See more of Rebecca's art at: Instagram [@bec.ma_](#)

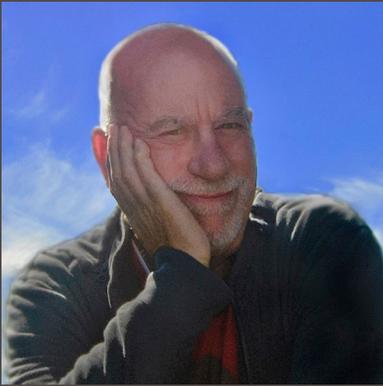


"Composition Three" Archival Ink on Paper, 6in x 7in, 2025, NFS



"1064.22" Archival Ink on Bristol Board, 24in x 19in, 2023, NFS

ARTHUR JACOBY



BIOGRAPHY

I have been interested in photography for what seems like forever. I always had a camera, took photos and read photo magazines. However, it has only been since the development of digital cameras and the digital darkroom that I began to seriously study and develop my skills. I believe the camera and post-processing are tools that the photographer/artist uses to create and share his/her vision. For me, there are no limits on what makes an acceptable image. I was the Education and Youth Director at the Henry Street Settlement's Urban Family Shelter (Residence for Homeless Families and Battered Women and their Families). I am currently focusing on Infrared photography and ICM (Intentional Camera Movement). I am the President of PASFLA (Photo Arts of South Florida). My photos have been published in Black and White Magazine and the International Color Awards and in Art on Bric Walls gallery of the Boca Raton Museum of Art, Boca Raton, FL and many other galleries and exhibitions.

ARTISTIC STATEMENT

When I decided to get serious about photography about twenty years ago, my goals were to take great wildlife, street and sports photos. I spent many years and lots of money learning how to do this. I have had some success towards achieving these goals. We try to make sense of a world that is never the same, never stands still. We make sense of it is by creating images and telling stories that create the illusion that with a camera it can be seen as it really is. Most traditional photographers try to freeze a moment in time that captures what they saw and experienced. I still do this but I believe that by using ICM a photographer can convey what emotions and feelings they felt at that moment. Currently, I primarily but not exclusively use Intentional Camera Movement (ICM) and the digital darkroom to create my art works. For me, ICM allows the photographer to capture different aspects of the reality that all the universe from the smallest particles to the largest are in motion and share that reality with the viewer.

SOCIAL/WEB CONTACTS

See more of Arthur's art at: Instagram @arthur.jacoby | Web: fineartphotographybyart.com



"Homecoming" Photograph on Metal, 20in x 30in x 0.25in, 2029, \$1000
Woodstork landing



"Choices" Photograph on Aluminum, 30in x 24in x 1in, 2024, \$900
Street, Venice, Italy

JOSEPH WALLACE



BIOGRAPHY

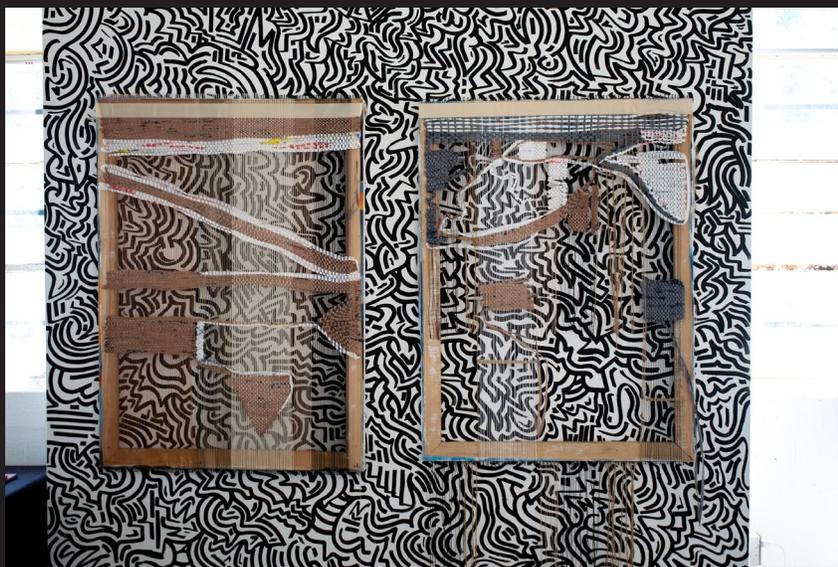
Joey Wallace's artistic journey has always been driven by a desire to forge deeper connections with his audience. His work often explores his greatest fears, using art as a means to confront and process them. After graduating with a BFA from The Ohio State University in 2021—following a shift from computer engineering—Joey continued to refine his craft at the Columbus College of Art & Design (CCAD), where he pursued an MFA in Studio Art. During his time at CCAD, Joey's life was profoundly altered when both his mother and aunt were diagnosed with breast cancer within the first two months of his program. This experience reshaped his artistic practice, transforming it into one that grapples with the anxiety and fear of losing loved ones. His multimedia approach is showcased through a diverse range of works, including video pieces, murals, intricate weavings, and, more recently, stretched rugs. Joey is also an active member of the board for 934 Gallery in Columbus, Ohio, where he contributes to the murals division.

ARTISTIC STATEMENT

This work is an attempt to bridge the space between communication and despair. Being separated from family members with diseases can cause a deep sadness that is too difficult to express to oneself. Having an open conversation about emotions with others about this despair can be even more difficult. Communication often feels coded, like a constant weaving of truthful information people want to say mixed in with subtle slights, straying away from these feelings. These meticulous multimedia works engage and challenge the notion of communication. Through a series of visual rules and guidelines that undergird the artmaking process. Graffiti-like brush strokes display the nature of wanting to feel seen and recognized for the pain one goes through, filling space with repeated marks to form a visual representation of verbal conversations where one may be misunderstood or not heard at all. The large-scale approach allows the viewer to be hyper-aware of their body in space and creates a sense of being overwhelmed by looking up to a towering, coded message.

SOCIAL/WEB CONTACTS

See more of Joseph's art at: Instagram [@joeywallace.art](#) | Web: [joeywallace.art](#)



"Midwestern Disappointment" Plastic Grocery Bags, Paint, Wood, 36in x 28in x 2in, 2022, NFS
Midwestern disappointment is the title for the entire installation. The weaves are titled "I moved cities but shop at the same grocery stores" (Left) and "I got thrown in the water but didn't learn how to swim" (right).
These were from a series of works where I was exploring the impact of carcinogens



"Help me find my way out of the dark." Painted Mural, 16in x 30in, 2023, NFS
This piece was a visual representation of my journey through accepting my mother and aunt's battle with breast cancer. I wanted it to feel overwhelming, so I made it on such a large scale.
The piece was painted using a 3-in roller, black paint, and plaster.

CRYSTAL HANTON-JOHNSON



BIOGRAPHY

Crystal Hanton-Johnson canvas becomes a stage where her profound self-expression and masterful visual artistry come alive, encapsulating the raw emotions and captivating dynamism of her works. With a palette favoring acrylics and the lustrous textures of gold leaf, amongst other techniques, Crystal crafts pieces that echo the profound realism with influences from the likes of Georgia O'Keeffe and the narrative richness of Romare Bearden. Since embarking on her artistic journey in 2014, Crystal has balanced her passion for art with the joys and challenges of being a wife and mother to three children. In the classrooms of Harlem, she extends her artistry as an educator, nurturing a love for art among young minds. Crystal's dual role enriches her practice, allowing her to not only create but also pass on the torch of creativity and vision to the next generation, truly embodying the spirit of an artist who shapes the world both through her creations and her teachings.

ARTISTIC STATEMENT

As a Visual Artist in the heart of New York City, I find my creativity limitless, fueled by the city's relentless energy and diverse cultures. My work is a deep dive into self-expression, where I constantly strive to blur the lines of realism, bringing forth art that resonates with the soul and sparks the imagination. As a mother of three, drawing and painting become conduits for experiences that awaken emotions, provoke thought, and leave indelible marks on those who encounter my creations. To me, art is more than a profession or hobby; it's a passionate way of life, an intimate dialogue between the canvas and the world.

SOCIAL/WEB CONTACTS

See more of Crystal's art at: Instagram [@crystalhantonart](#)



"Diana" Acrylic on Canvas, 20in x 16in x 0.5in, 2018, \$350



"Black Love" Acrylic on Canvas, 48in x 36in x 0.5in, 2016, NFS

GREG MUELLER



BIOGRAPHY

Greg Mueller (BS Studio Art, St. John's University, MN; Post-Bacc, Massachusetts College of Art, Boston; MFA, Montana State University School of Art, Bozeman, MT) taught as an academic professor for 15 years before establishing his full time studio practice located on Lake Superior's North Shore in Lutsen, Minnesota and his exhibition and public art record can be viewed in detail at www.gregmueller.com

ARTISTIC STATEMENT

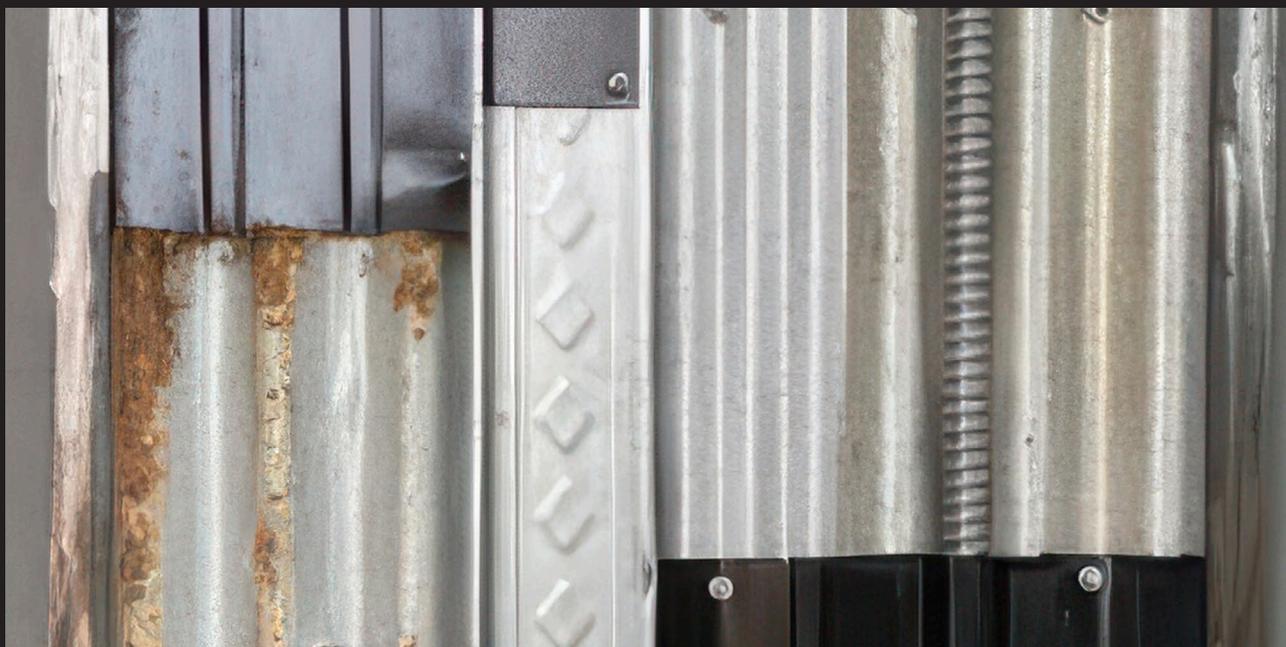
I was nurtured in blue-collar neighborhood of skilled trades people and attended a liberal arts school that shared overlapping and adjacent spaces with a monastic community. I choose sculpture as the tool to weave these seemingly disparate, yet deep-seeded influences, into a cohesive practice. My time working among the trades fostered a kinship with the tactile crafting of industrial material. Simultaneously, the atypical environment of an art student working among contemplatives sparked an inherent and mindful introspection within, feeding the content of my work.

Rescuing reclaimed metals is my intuitive search for the humble and modest. I procure a palette of neglected and decommissioned cast-aways. Instinctive decisions are made slowly with some uncertainty to the outcome. Thus, my studio practice is an instinctive, child-like curiosity of factory meets laboratory - cultivating the spirit of the material. Trusting the physical act of working allows failures and solutions to unfold; work begets work.

By virtue of intuitive assemblage and gritty construction, I compose sculpture that encourages the quieting silence of losing oneself in a focused, contemplative gaze. To Transfigure is to "transform and elevate;" this applies to both the material and one's inner pathway to contemplation. Perhaps my studio practice fits somewhere between Zen Wabi Sabi and the animated "Island of Misfit Toys".

SOCIAL/WEB CONTACTS

See more of Greg's art at: Instagram [@muellerstudio](https://www.instagram.com/muellerstudio) | Web www.gregmueller.com



Detail from "Transfigure #5 Gray" reclaimed metals, 60in x 24in x 2in, 2023, \$1800



"Transfigure #5 Gray" reclaimed metals, 60in x 24in x 2in, 2023, \$1800
This work celebrates the spiritual within the material. Discovering and rescuing reclaim is an authentic, intuitive search for the faded and the worn. The poetic crafting of decommissioned elements elevates the humble and modest into a contemplative semblance of a whole. Perhaps my studio practice fits somewhere between Zen Wabi Sabi and the animated "Island of Misfit Toys".

ROLANDO PALACIO



BIOGRAPHY

Rolando Palacio was born of Mexican immigrant parents, he would travel through the U.S. as a migrant farm laborer which presently impacts his art and the way he views the world. In 2002 Palacio received a College Assistance Migrant Program Scholarship to attend Michigan State University. It is here that Palacio began to preserve his interest in photography. In 2014 Rolando received his MFA from the University of Michigan where he further developed his craft in both photo and video. Rolando presently settles in the US where he continues documenting the world around him.

ARTISTIC STATEMENT

My father used to bring me with him whenever he wanted to visit his old friends and have a couple of beers with them. I usually came along because I was the designated driver after he had a too much to drink. This is how I learned to drive at a very young age. I was a shy kid, and in these situations, I always found myself sitting in the corner of his circle of friends staring at each person as they expressed their own stories of their past youth. It's the moments of joy in each person expressive memory that made me learn photography so that I could remember these individuals and the light they carried. As a migrant farm laborer, I traveled to so many states and admired the humans that created a snippet of their reality in my memory. As I got older and later went to college on a scholarship for migrants, I realized the importance travel had on my influence to pursue photography as the one passion I have always desired and meant to pursue. I can always say that I was fortunate enough to live a life amongst great story tellers and photography will always be the tool for my journey.

SOCIAL/WEB CONTACTS

See more of Rolando's art at: Web: www.rolandopalacio.com



"Lavanderia" Analog Film, 15in x 18in, 2023, \$1500



"Twins" Analog Film, 15in x 18in, 2023, \$1500

GERD J. KUNDE



BIOGRAPHY

Gerd J. Kunde is an old-school photographer who believes in the analog capture of the world. His latest series is a collection of large-scale black-and-white photographs of the Southwest and beyond. He first took up analog photography at the age of 14 in Germany, focusing on street and studio photography. Spending endless hours in the darkroom during high school and winning a local photo competition at age 18; he then studied in Heidelberg and Frankfurt to become a scientist and emigrated to the United States at the age of 29. After 20 years in the Southwest, and having been heavily immersed in high technology during that time, he rediscovered an appreciation for the much slower and very deliberate art of analog photography. His current work is produced with a large format Horseman SW617 camera that uses 120 negative film either printed large-scale (up to nine feet wide) on silver halide Ilford paper

or hand-crafted by the artist, in the platinum-palladium process, on Arches paper.

ARTISTIC STATEMENT

The words by Aaron Siskind from the 1945 publication "The Drama of Objects" better capture my approach to photography than I could ever pen down: "As the saying goes, we see in terms of our education. We look at the world, and we see what we have learned to believe is there. We have been conditioned to expect. Indeed, it is socially useful that we agree on the function of objects. But, as photographers, we must learn to relax our beliefs. Move on objects with your eye straight on, to the left, around to the right. Watch them grow large as you approach, group, and regroup themselves as you shift your position. Relationships gradually emerge and sometimes assert them with finality. And that's your picture. What I have just described is an emotional experience. It is utterly personal: no one else can ever see quite what you have seen, and the picture that emerges is unique, never before made, and never to be repeated. The picture - and this is fundamental - has the unity of an organism. Its elements were not put together, with whatever skill or taste, or ingenuity. It came into being as an act of sight." I might add that the "sight" deserves to be recorded in all gradual detail and without quantization; hence, I believe in analog capture on large-format traditional film. The final presentation in an archival printing process draws people in and makes my large-scale reproductions come alive. "I want people to have the same experience I had, being in that place," he says. "I want them to see what I see and really feel they are part of the scene they are looking at." Alas, the utmost perfection shall not distract from feeling the emotion captured but give the viewer a canvas to negotiate the feelings they have. My archival prints are created by hand in the platinum-palladium process (up to 20 inches on Arches paper, an unusually large size for this technique) or laser-scribed on silver halide paper for larger prints. The photographs, all limited editions of 10.

SOCIAL/WEB CONTACTS

See more of Gerd's art at: Instagram [@analog_capture](#) | Web: www.analog-capture.com



"Sunset at White Sands" Archival Silver Halide Print on Aluminum Dibond, 24in x 72in x 0.5in, 2021, \$3900



Detail from "Sunset at White Sands" Archival Silver Halide Print on Aluminum Dibond, 24in x 72in x 0.5in, 2021, \$3900

GREGORY BACH



BIOGRAPHY

My name is Gregory Bach and my passion since 1983 has been painting landscapes. In 2009, I joined the Cincinnati Art Club and participated in many activities. On January 9, 2014 I underwent open-heart surgery to install a mechanical heart valve and spent the next year in recovery unable to hike with my equipment. Being incapacitated after a brush with death gave me a lot of time to reflect. I thought about Monet painting his wife on her death bed and of Van Gogh the obsessed loner and realized I too was obsessed and had put the importance of my art over my family, missing many opportunities with my children through the years. I became disgusted with myself, and decided to give it all up. I asked God to forgive me, and painted nothing for seven years. Somehow though, during those years, I developed the confidence to approach my craft again with balance. Now I work with freedom from guilt, renewed confidence, and the ability to walk away when necessary.

ARTISTIC STATEMENT

My artwork is a confluence of my youth relishing deep woods and winding rivers, my studies of the impressionist masters, and my empathy with others who aren't so lucky. I try to capture fleeting light effects quickly in an impressionistic way. I chose oil paint and pastels. With oil paint I could mix any color, but pastels were faster. However, commercial pastel colors were too saturated to create the natural tones I desired. I was intrigued by an article with a recipe to "make your own pastels" and I began to entertain the idea of copying the colors of nature accurately in oil paint, and pre-mixing pastels in those colors. I also discovered how to make sand-coated structural panels of any size. Then I developed a palette of landscape colors organized top according to temperature and value with sticks stored vertically. And I developed a technique to create heavy impressionistic natural marks with beautiful results.

SOCIAL/WEB CONTACTS

See more of Gregory's art at: Instagram @GregoryJohnBach



"Campfire" Non-waterproof India Ink, 12in x 15in x 2in, 2006, \$1500
Non-waterproof Indian ink on archival paper.



"Sycamores" Non-waterproof India Ink, 19in x 13in x 2in, 2000, \$1200
Non-waterproof India Ink on archival paper

TOM FINKE



Photo by Jake Belvin

BIOGRAPHY

I was born in Dayton, Ohio and completed my undergraduate degree in science at the University of Dayton. I continued my graduate studies in science at Wright State University and obtained my M.F.A. degree from the University of Cincinnati. I continued my education by attending photographic workshops at The Zone VI Studios in Vermont, the Maine Photographic Workshops in Rockport, Maine, and enrolled in the PhD program at Arizona State University. I have traveled extensively across the United States, Asia, and the South Pacific and I currently live in Denver, Colorado. I began teaching college-level photography in 1979 and currently I teach in Denver, Colorado, concentrating on classes in photography dealing with the aesthetic, technical, historical, and critical analysis of the photographic processes. I have been working a lot in Japan over the last few years and this is one body of work from those photographic trips. I consider much of my other work to be social documentary

photography, centering on the aspects of who we are and how we present ourselves. I have been working on this current body of work for over 30 years. In addition to this work, I have produced numerous other bodies of work including a series of Hand-Colored Black and White images made primarily in Arizona concentrating on the artificial landscape many find in the desert Southwest that can be viewed on my website at www.tomfinke.com. In 2015, Sokyusha Publishing in Japan, published two books of my work, one consisting of Social Documentary Images made in the America and the other Social Documentary Images made in Japan. Additionally, I have produced two limited edition hand-made books in association with Bloodroot Press in Ann Arbor, MI. My work has been exhibited nationally and internationally and is held in corporate and private collections. A complete list can be found at my website.

ARTISTIC STATEMENT

SPACES BETWEEN

The concept and construction of personal space is highly variable, both individually and culturally. I am often struck by the ways in which boundaries are marked between one home and another in Japanese cities. The astonishing density of urban populations leaves little room for expansive gestures of identity and separation, but the need to define some degree of individuality and ownership persists. Scrupulous order, casual neglect, idiosyncratic details, improbable gardens, and countless other factors play their roles in delineating one space from another in the midst of seemingly endless sameness. The superficial uniformity that appears to dominate when these environments are seen from a distance dissolves into infinite variety when seen close up. The personal and the cultural are seamlessly fused in these quiet but clear assertions of individual lives taking a stand against anonymity.

SOCIAL/WEB CONTACTS

See more of Tom's art at: Instagram [@finkephoto](https://www.instagram.com/finkephoto) | Web tomfinke.com



Detail from "Untitled, from the Series: Spaces Between" Gelatin Silver Print, 14in x 11in x 1in, 2019-2020, \$900



"Untitled: From the Series: Space Between" Silver Gelatin Print, 14in x 11in x 1in, 2019-2020, \$900
From the Series of Images: Space Between. The concept and construction of personal space is highly variable, both individually and culturally. I am often struck by the ways in which boundaries are marked between one home and another in Japanese cities. A full statement is available at: tomfinke.com

FRANCENE LEVINSON



BIOGRAPHY

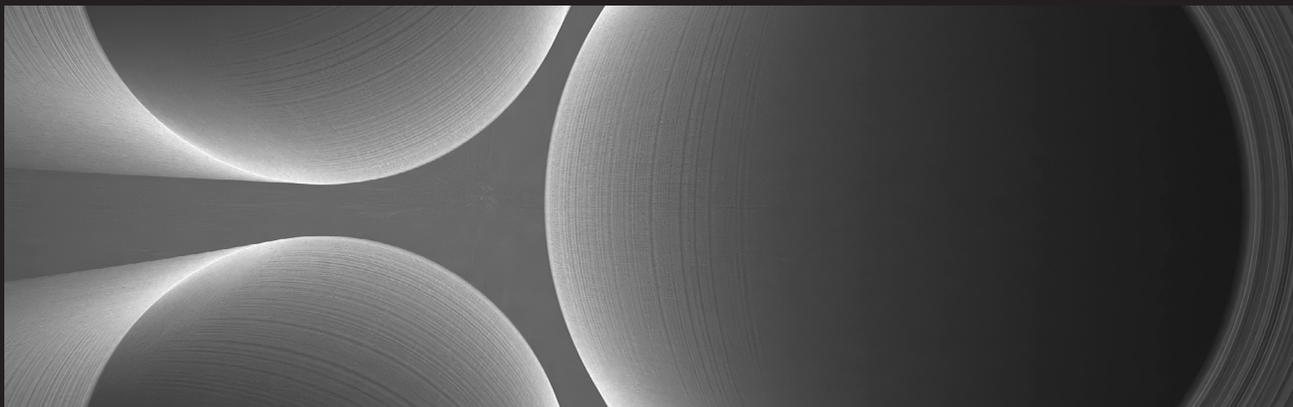
Francene Levinson, Bainbridge Island, Washington resident, is a former Brooklyn, NY native and MA art graduate of Brooklyn College, C.U.N.Y. She is best known for her original digital abstract paintings inspired by our social/ environmental/ and political state of being and the resulting existential effect. Her digital paintings are influenced not only by the expressionist, minimalist, and geometric movements but also her background as a stone and paper sculptor. As a member of the Techspressionist.com Salon, her digital minimalist style predominately displays spheres and circles representing the circle of life. She expresses her passionate reactions through: a limited specifically chosen color palette; monochrome compositions of shapes and forms; and specifically titled work. She exhibited her digital art at: Southampton Art Center, NY "Digital and Beyond"; The California Museum of Art, Thousand Oaks, CA, "Defining Beauty"; as well as, the Portland Art Museum RSG Gallery, Portland, OR. Several of her pieces are in collections in Portland, Oregon and Bainbridge Island, Washington. She recently enjoyed showing her work at: Blue Line Arts Gallery, Rosedale CA, CV Gallery in Bremerton, WA., Solo show at the Regional Library on Bainbridge Island, WA, and an International Solo show on Facebook@Indian Art Group; and in addition, two exhibits at Art-Fluent.com Gallery "Minimal" and "Stand" Exhibits. Her digital art has received numerous awards from museums and art galleries including: Art Dex International; the Bronze Award at Camelback Gallery, "Shades of Red" 2024; plus, sculpture awards such as: Boca Raton Museum of Art 2010 Biennial Exhibit, Boca Raton, FL.

ARTISTIC STATEMENT

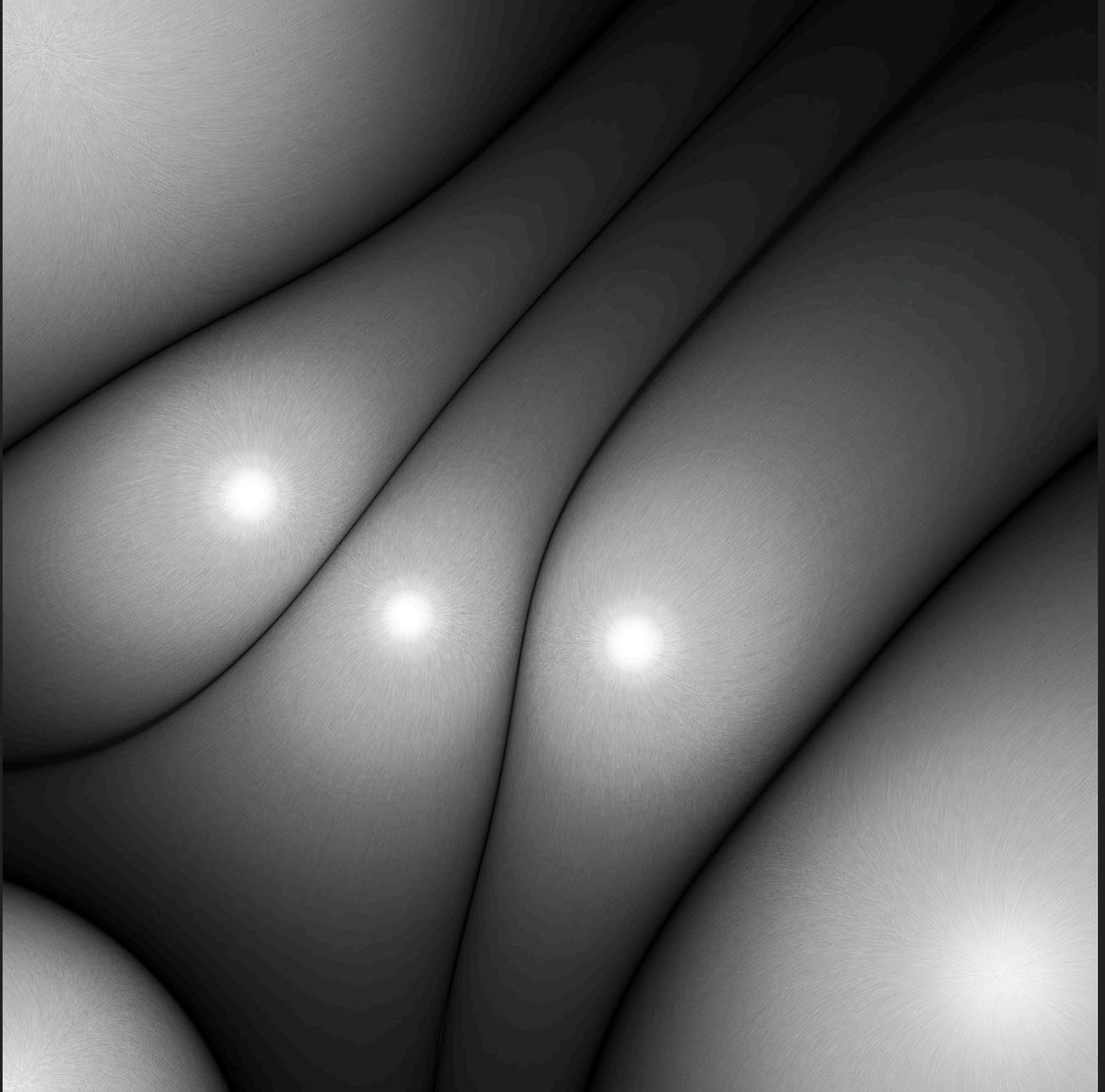
Because our environment, politics, and human experience are important sources of inspiration for my art, I feel compelled to express my thoughts and emotional reactions. My digital Techspressionist style reflects the influence of geometric abstraction, the color field movement, and my background as a stone and paper sculptor. My sculptural background specifically influences my digital monochrome compositions with shaded forms and a graded range of color. I find myself looking for dynamic lines in all my artwork. I see geometric beauty all around me. The circle and sphere dominate my digital compositions and I use them to represent life in various situations. The digital painting medium allows me to express my thoughts and emotions with immediacy. My laptop, painting programs, and printers serve as studio, brushes, palette and canvas. By using this technology, I communicate my artistic concepts and emotions as a Techspressionist artist. I can physically manipulate the pixels right on my screen. The unlikely pairing of emotions with digitally created geometric shapes, lines, and colors, helps me to push my art to new levels with each new creation.

SOCIAL/WEB CONTACTS

See more of Francene's art at: Instagram @francenelevinson | Web: Francenelevinson.myportfolio.com



"Stronger Together" original digital painting, 24in x 24in x 1in, 2023, \$3200
Original digital Techspressionist painting inspired by the efforts if the free world to confront the enemies of Democracy.



"Folds" original digital painting, 24in x 24in x 1in, 2019, \$800

HANNAH PARISH



BIOGRAPHY

A self-taught fiber artist from Water Valley, Mississippi, Hannah Parish combines soft textiles with rigid forms to create mixed-media pieces that explore themes of identity, loss, and social change. Through her experimental approach to materials - stretching, binding, and transforming fiber against unyielding structures - she pushes the boundaries of traditional textile techniques, transforming familiar fiber art methods into bold three-dimensional explorations. Her work invites viewers to contemplate their own experiences with progress, authenticity, and control in an increasingly restrictive world, while her unique blend of softness and rigidity allows her sculptures to serve as both witness and warning, documenting our present moment while challenging our trajectory forward.

ARTISTIC STATEMENT

I live with a deep fear of becoming lost in someone else. When I imagine that fear in physical form, I see it as a weighty, almost malignant mantle, where the precious materials of the self become lost in the tangles and knots of another's needs. Whatever you want to call it - emotional labor, motherhood, care work - the gender is inextricable.

SOCIAL/WEB CONTACTS

See more of Hannah's art at: Instagram [@hannah.parish.art](https://www.instagram.com/hannah.parish.art)



"The More Give You Give, the Smaller You Get" Embroidery, Sculpture, Mixed Media, 32in x 20in x 13in, 2024, \$5000



"The More Give You Give, the Smaller You Get" Embroidery, Sculpture, Mixed Media, 32in x 20in x 13in, 2024, \$5000

BARBARA GURWITZ



BIOGRAPHY

I was born in 1942 in Massachusetts. After the war we moved to Connecticut. At 18 I left home for one year in the drama department of Boston University, but spent my time in art room drawing figures and going to the Boston Museum. I decided I wanted to paint. I took temp jobs and painted, mostly figurative for many years which living in Boston, New York and Spain. In 1979 I moved to Arizona and began with figurative and still life oils gradually turning to fauvist landscapes which was a very successful 29 years. However I started to want to paint more minimally and thus spent 15 years doing geometric abstracts. I am offering a few for consideration.

ARTISTIC STATEMENT

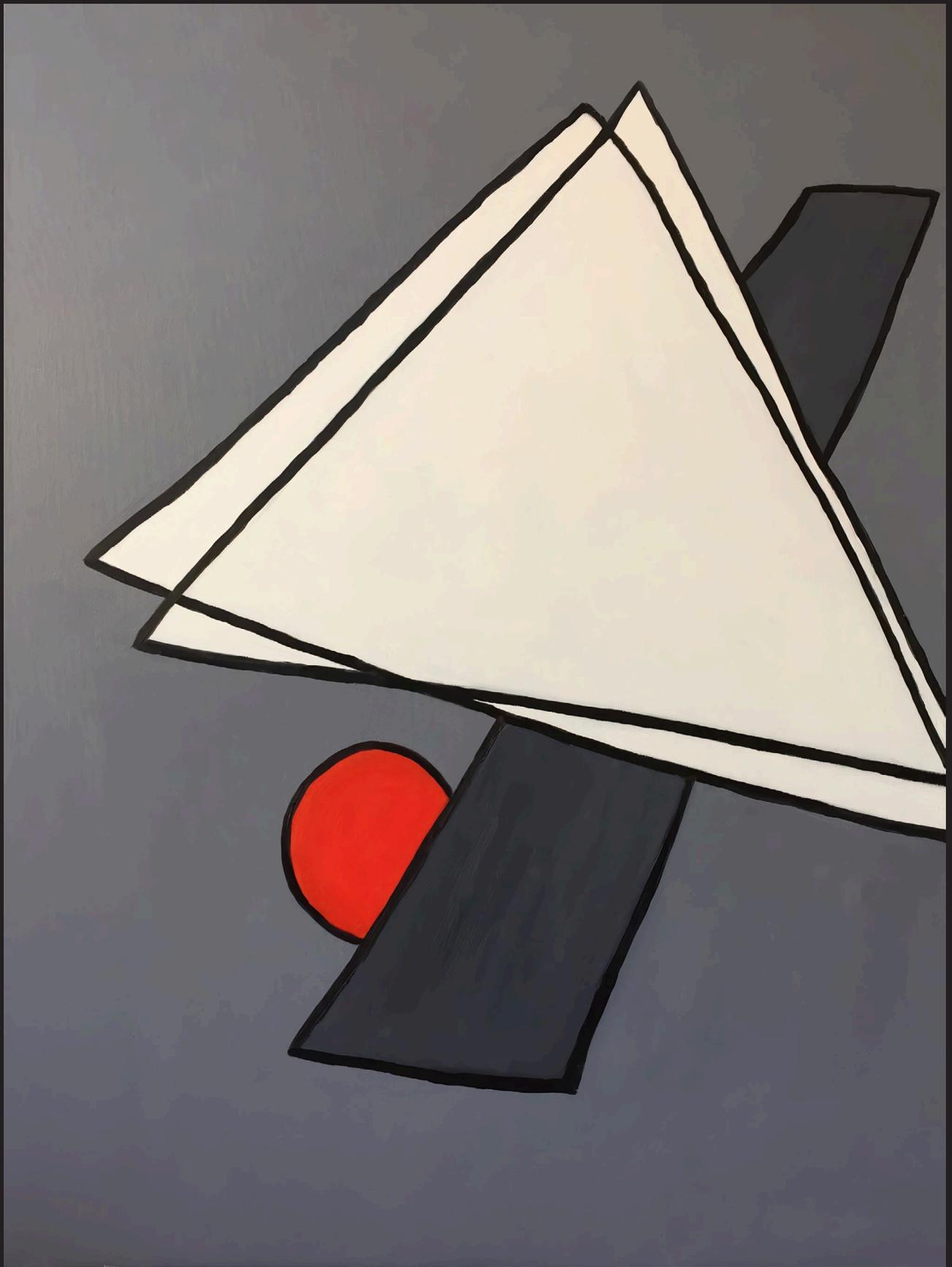
One day I just wanted to work with shapes and very little color. For much of the last 10-15 years my interest in photographing centered on cities: buildings, cityscapes, architecture and patterns here in the United States and our travels abroad. Other photographic work has been for photography itself. The architectural photos have informed my latest work: using minimal detail and concentrating on the balance of line, form and color. The work has moved this year from use of photos to forms that I find interesting which conform to my desire for simplicity with the emphasis on line, form and color. I think of these pieces as meditations.

SOCIAL/WEB CONTACTS

See more of Barbara's art at: Web: barbaragurwitzartist.com



"Composition #15" oil, 48in x 36in, 2019, \$2000



"Composition #16" oil on canvas, 48in x 36in, 2019, \$2000

AUDREY GOLDMAN



BIOGRAPHY

Audrey Goldman Resume 1976 BA Queens College, Major, Art Minor Education/ Psychology 1978 MSW Yeshiva University Monroe Township Cultural Arts Council Juried Art Show I submitted sculptures for the following years 2019 thru 2023 which were included in these shows. Middlesex County Senior Art Contest 2022 2nd place winner professional category 2024 Middlesex County Older Adults State Art Show, 1st place sculpture 2024 State Older Adult State Winner Art Show

ARTISTIC STATEMENT

When your family are artists, painter, textile designers, and graphic engineer all this energy certainly rubs off. I leaned towards creative classes all thru my school years. Got my BA in art education, taught for a while, left added an MSW and worked as a therapist for years. But that yearning to use my hands never left, and at the ripe age of 40 with a mallet and chisel in hand began or actually returned to what I love. Sculpting. Years of taking classes, learning how to approach a stone, techniques all lead to my certain style. Whether it was faces, bodies, nature or just plain abstract shapes all my work was distinct, reflecting what I saw around me, and in my travels. The simplest leave, or nude in a museum or gallery could spark an idea and lead me back to my stones. Stone carving teaches patience, humility, not rushing the process and mistakes matter and made me understand failure can lead to breathtaking surprises. My stone sculptures have been in juried art shows, and people are usually taken with the magnitude of what it takes to carve such raw material into abstract and realistic forms. But it was clay and ceramics back in high school that actually started my sculpting career, and eventually I came back to. Throwing on the wheel helped my technique, but hand building was the sweet spot. Tall coil built vessels, slab construction, nudes, Raku, underglazes, sgraffito carving details, high fire glazes, and chemical stains all added to my work. I create one of a kind sculptures, each reflecting a moment in time that sparked me. Lucky to have traveled the world opened my eyes to generations of museum level art and small craft makers. My clay work is divided between vessels, human forms always with an abstract twist. Sculpting, forming a work that reflects how I feel, what I experience and how it interacts with the space it sits in, the ultimate goal as an artist.

SOCIAL/WEB CONTACTS

See more of Audrey's art at: Instagram @audreysculpts



"Star Fish" Clay Raku Firing, 14in x 13in x 1in, 2023, \$400
Slab built ceramic Raku wall hanging. Organic materials added, aluminum foil wrapped pit fired. Kintsugi gold details.



"Abstract Wall Hanging" Clay Raku Firing, 14in x 13in x 1in, 2024, \$350
Slab construction wall hanging. Pit fired, smoked, Kintsugi gold detail.

MICHELE NISHIKATSU



BIOGRAPHY

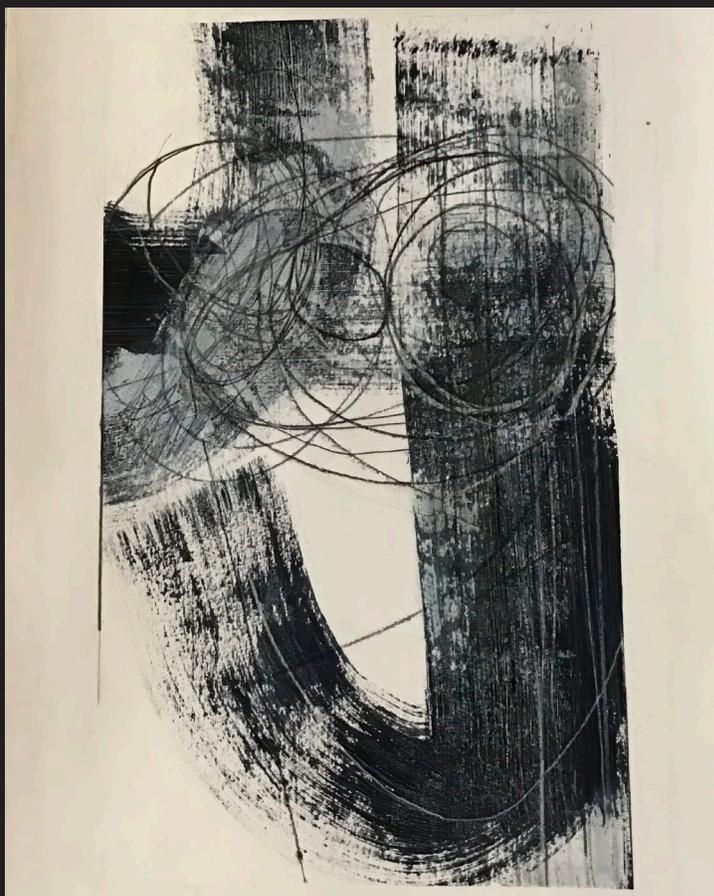
My background and training's..are very vast, and are deeply seated in The Arts of Japan, and taught to me by several phenomenal Sensei's and Art professors. I actually dedicate all my work's solely to my Sensei, the great Shozo Sato. Sensei pointed out to me, that "Miss Miche'le's way of her brush, is the way of her religion". That's very true... and it be what I strive for, to share with my audience.

ARTISTIC STATEMENT

I am an "Abstract Multi-Media Artist", with a very sensitive intuitional response to balance, through composition, and the emotional clarity abstraction offers to myself as the creator... "as well as to a viewer". I utilize a multitude of wet and dry mediums, as well as found objects, which create a dialog "between and with each other". This dialog, creates a beautiful "tension", expresses the light..which I capture "monochromatically".

SOCIAL/WEB CONTACTS

See more of Michele's art at: Instagram @michelenishikatsu



"POEM" Acrylic Paint, Assorted Graphites & Charcoals., 18cm x 12cm x 1cm, 2024, \$850
This piece, entitled "POEM", is of a 20 piece series, entitled "TEND". TEND, be a deep personal & artistic research, refining my sensitivities to balance and refined dialogues. As well, it's a continuation with my devotion to Sumi-e Ink Painting, in which I grind meditatively, my own inks.



"FORM" Acrylic Paint, Assorted Graphites & Charcoals, 18cm x 12cm x 1cm, 2024, NFS
This piece, is of a 20 unit series I'm presently working on, entitled "TEND". It's an exploration on tonal quality, using high contrast with a very limited palette. This exploration be interestingly similar to my previous study in Sumi-e Ink Painting, with the great Sensei... Shozo Sato

MHER KHACHATRYAN



BIOGRAPHY

Born on November 3, 1983, in Yerevan, Armenia, Mher Khachatryan, known as “The Smoke Artist,” has captivated audiences with his evocative black and white oil paintings that explore themes of impermanence and the ethereal nature of existence. His fascination with smoke and fire began early in life, symbolizing for him the delicate balance between life and death. Mher’s artistic journey commenced at the age of five with private art lessons. He later attended the Art School of Hakob Kodjoyan in Yerevan. By 16, he had earned his Bachelor of Fine Arts from the Art College of Panos Terlemezyan, and at 20, he completed his Master of Fine Arts at the Academy of Fine Arts in Yerevan. After relocating to New York, Mher continued to develop his unique artistic voice. His work has been showcased in numerous solo and group exhibitions, including a notable solo show at the United Nations Headquarters on World No

Tobacco Day in 2017, aiming to raise awareness about the dangers of smoking. One of Mher’s most significant works is his 9/11 tribute painting, where he depicted 2,977 candles—one for each victim. The piece also features elements like a fire truck from the museum, scenes from Wall Street on the day of the attack, and firefighters raising the American flag amidst the ruins, symbolizing resilience and hope. Currently on view at Fort Lee City Hall, Fort Lee NJ.

ARTISTIC STATEMENT

As an artist, I am drawn to the power of simplicity. Working primarily in black and white, I strip away distractions, allowing emotion, form, and movement to take center stage. My medium—oil on canvas—gives me the depth and texture needed to express the contrast between light and darkness, presence and absence, life and impermanence. Smoke is a recurring motif in my work, symbolizing the fleeting nature of time, the fragility of existence, and the beauty found in transience. Much like smoke itself, my paintings capture moments that are both ethereal and grounded, dissolving yet eternal. Each stroke is an exploration of memory, loss, and the echoes we leave behind. Through my art, I seek to evoke introspection, to encourage viewers to find their own meaning within the abstraction of forms. By limiting my palette, I challenge myself to say more with less—to let the essence of the subject emerge without excess. My work is not just about what is seen but also what is felt, reminding us that even in the absence of color, there is infinite depth and emotion.

SOCIAL/WEB CONTACTS

See more of Mher’s art at: Instagram [@the_smokeartist](#)



Detail from “I Was Your Child” Oil on canvas, 48in x 84in x 1.5in, 2024, NFS
“I was your child” is created in memory of these 6 children that died during the war... from right corner Armenian and Azerbaijani children connected as one, so are Jewish and Palestinian and Russian with Ukrainian children. (The references are from real children who died because of War).



"Yin & Yang" Oil on Canvas, 60in x 48in x 1.5in, 2023, \$20000

I believe that we all have higher and lower vibrations in us, not to describe one better than the other, but to confirm the balance, the movement, the energy. It is a reminder of importance of balance and harmony in life.

PAT FLANAGAN



BIOGRAPHY

I am a digital artist who lives in Lynnwood, WA. I've been active in digital art since the mid 1980s, all self-taught. Born in 1967, I grew up through the musical revolutions of punk, electronic music, and new wave. Each disruptive of the prior, each a rejection of the past. The music I grew up with strongly shaped my artistic viewpoint. While I'm primarily interested in blending real and surreal to create fantasy and pop art, I also enjoy the challenge of exploring varying styles. Until recently, my art has been for my own enjoyment, as well as commercial graphic design for clients. The recent publication of nine of my artworks alongside those of 14 other artists, including Boy George, Mark Wardel (TradeMark), and Suzi Quatro, in the book "Reflections In Rhyme" prompted me to open my archive and create new works for the public. This led to my art appearing in 2023 juried exhibitions in London; Fort Collins, CO;

Everett, WA; Madison, WI; Niceville, FL; and Laguna Beach, CA, plus three large pieces juried into the Edmonds Art Festival in Edmonds, WA in 2024 with prize and sales.

ARTISTIC STATEMENT

"Disruption. I believe art should disrupt, disturb, evoke, provoke, and even polarize." I embrace and employ all manner of digital art techniques and applications, from simple hand-drawing through to AI generation. I believe that no methods are off the table, though I like to take the results of those methods and manipulate them by hand to fit my artistic vision. For my digital collage portraits, I typically start with a photograph of the face. In Photoshop, I manually manipulate and change the face, while painting over it to transform it into a unique work. I then blend a mix of elements, including real world, hand-drawn, and AI-generated, all manipulated and painted as the face was, to create my finished digital collages. Thus, even automatically generated elements are transformed into true human-made art.

SOCIAL/WEB CONTACTS

See more of Pat's art at: Instagram @patflanagan | Web patflanagan.com



Detail from "She Was And She Is" Digital Collage on Museum Quality Paper, 30in x 24in, 2023, \$1,500
Appears in the book "Reflections In Rhyme" by Kevin O'Dowd, New Haven Publishing, 2023



"Pandemic" Digital Collage on Museum Quality Paper, 30in x 24in, 2023, \$1,500
Appears in the book "Reflections In Rhyme" by Kevin O'Dowd, New Haven Publishing, 2023

MONOCHROMICA

THE JOURNAL OF MONOCHROME ART

ISSUE 002 • BLACK, WHITE, AND ALL SHADES OF GREY



"Movement #10" by Mher Khachatryan, Oil on canvas, 42in x 60in x 1.5in, 2021, \$12000



Detail from "Neighbors II" by Whitney Sage, Acrylic ink and gouache on watercolor paper, 19.5in x 22.75in x 1in, 2023, NFS

MONOCHROMICA

THE JOURNAL OF MONOCHROME ART

ISSUE 002 • BLACK, WHITE, AND ALL SHADES OF GREY



MONOCHROMICA

THE JOURNAL OF MONOCHROME ART

ISSUE 002 • BLACK, WHITE, AND ALL SHADES OF GREY

