

# ABSTRACTACTICS

The Journal Of Abstract And Nonrepresentational Art

Issue 001



## this issue:

front cover: Chris Fry, "Aqualith" Textured acrylic on canvas, 12in x 12in x 0.75in, 2025, NFS

back cover: Dylan Rivera, "Black Swan" Plaster, paper pulp, acrylic paint., 8in x 23in x 23in, 2023, NFS

inside front cover: Karen Nixon, "Inked Embers" Acrylic and Mixed Media, 12in x 12in x 1.5in, 2025, \$110

inside back cover: Serty31, "TATSUNYZER" Rendered on Iridescent plexiglass, 10in x 10in x 2in, 2024, \$5500

artist of merit: Ross Mercer

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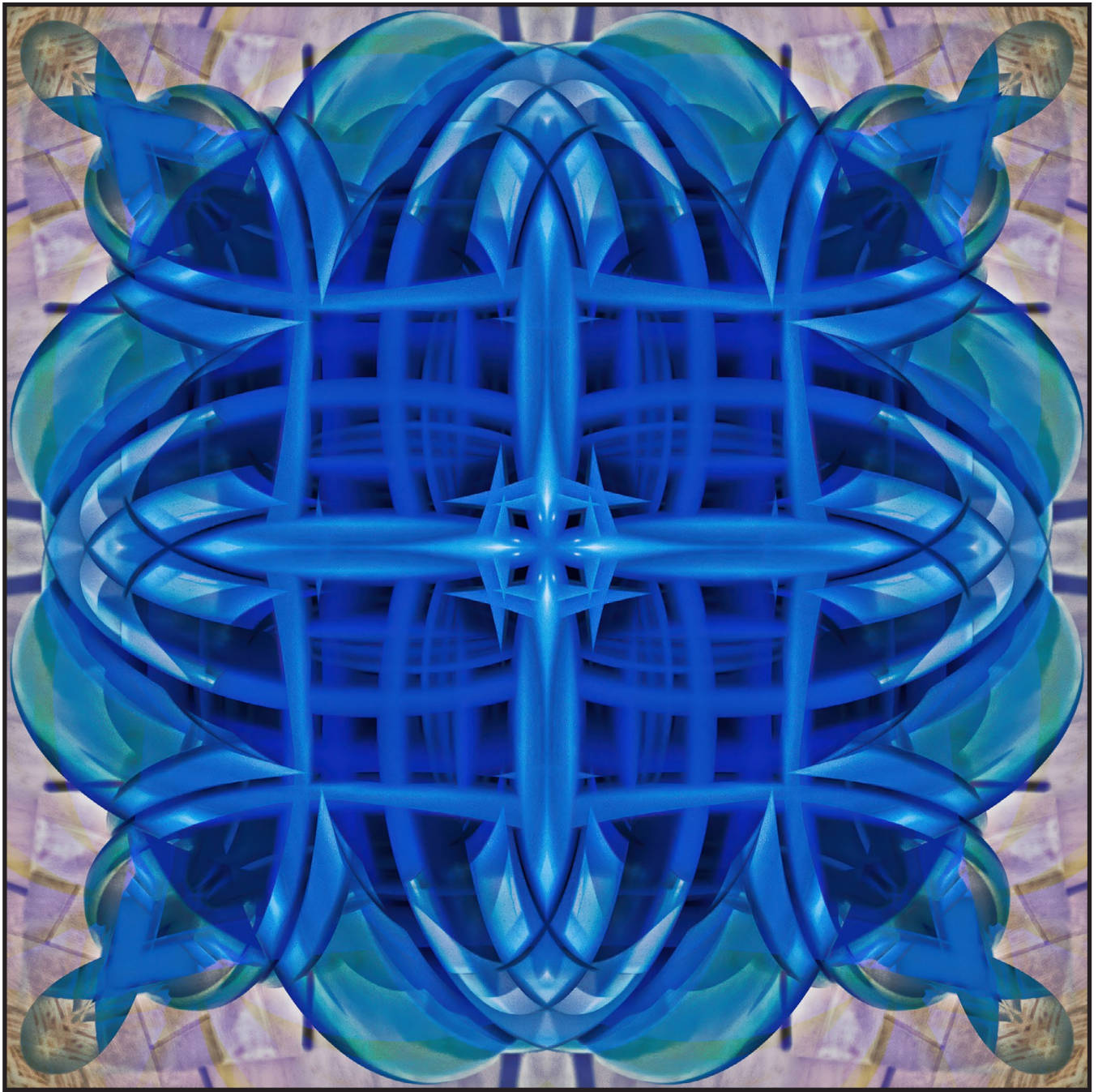
Issue 001



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"Blue Plates" by Lee Varis, photography w/digital manipulation, 36in x 36in x 0.5in, 2015, \$750

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# Editor's Note

## WELCOME TO ISSUE 001 OF ABSTRACTICS!

Welcome to the inaugural issue of Abstractics, devoted entirely to the visual language of abstractions. This first issue brings together the work of more than 130 exceptional artists from around the world, each exploring form, color, texture, and gesture in ways that resist easy definition, yet invite deep attention.

Abstract and nonrepresentational art asks something different of us. It does not point outward to a shared object or scene, but inward toward perception, emotion, and thought. The artists in these pages offer a wide range of approaches, from quiet minimalism to dense, expressive complexity, in practically every media you could imagine. What connects them is a commitment to visual exploration and a willingness to trust the viewer's capacity for interpretation.

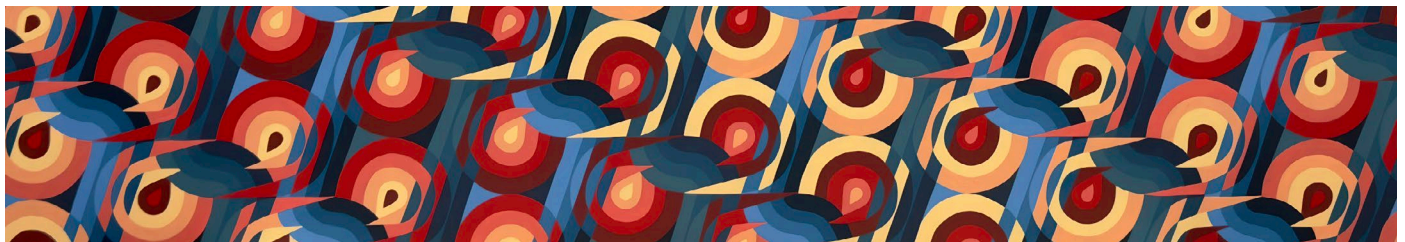
This magazine was created as a space for discovery. It is meant for collectors, curators, designers, and anyone drawn to work that speaks beyond representation. As

you move through these pages, take your time. Let the work unfold on its own terms.

While I love all forms of art, abstract is my personal favorite. So Abstractics holds a special place in my heart. Follow us on this journey and enjoy the ride!



**PAT FLANAGAN**  
Editor and Publisher  
Abstractics — The Journal Of Abstract And  
Nonrepresentational Art  
pat@abstractics.com



Detail from "Ostinato" by Milan Jilka, Acrylic on Panel, 32in x 48in x 0.5in, 2025, \$1700

## ABSTRACTICS

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# ARTIST OF MERIT: ROSS MERCER



## BIOGRAPHY

My educational and professional life was in physics, and from 1975 through 2012, my wife and I operated two related but separate companies doing applied physics: Radiation dosimetry and Medical Physics. During my professional life I had little time for art beyond some pen and ink drawings and an occasional watercolor. I did find the time for a night class in introductory art—pencil, charcoal, pastels and eventually some acrylic painting. Only on retiring on 2012 did I have enough time to pursue my art. I have been fortunate to know several accomplished and classically trained artists, all of whom have given me guidance, support and constructive criticism. Although I started with small canvases, most of my current paintings are large format. I am largely self-taught and continue to experiment with composition, color and other elements.

## ARTISTIC STATEMENT

I am a self-taught artist and experiment with composition, color and other elements. All my work is abstract, but I frequently insert something from my occupation in physics into the art. It might be as simple as hiding an equation in the painting, or it might be a much more obvious connection to an event. My paintings have included math riddles, an explanation of the color wheel invented by Issac Newton, a metaphor for the seminal work of Max Planck leading to the development of quantum mechanics, a three-painting series on the discovery of gravitational waves, and other events. I have spoken on the Intersection of Physics and Art. We have recently turned my abstract paintings into wearable art and continue to pursue this related artistic avenue. The most fundamental part of my abstract art are discontinuities and nonlinear expressions. In response to these characteristics, I enjoy the juxtaposition of order upon disorder, of the expected over the unanticipated. This is the connection to my life in physics and especially to an appreciation for modern physics which shows us a world governed by probability and uncertainty rather than the cause and effect of determinism. Color, contrast and composition are important to my work, and my methods and tools change as I experiment with different techniques. I use acrylic paint, pastels, charcoal, crayons, ink, collage and other materials. But the overriding element of my art is just the simple process of putting something on a canvas. I will frequently paint for hours at a time, sometimes unsuccessfully, but always moving forward. A completed painting is the product of many attempts, some failures and eventual successes—this is the challenge of painting that I love.

## SOCIAL/WEB CONTACTS

See more of Ross's art at: Instagram @rossmercerabstractart | Facebook ross.mercer.109573 | Web rossmercerart.com



Detail from "CAULDRON 4" ACRYLIC ON CANVAS, 36in x 48in x 1.5in, 2022, NFS

# ARTIST OF MERIT: ROSS MERCER



"Rio de Oro" ACRYLIC ON CANVAS, 40in x 40in x 1.5in, 2025, \$2650

# ARTIST OF MERIT: ROSS MERCER



"Modern Art" Acrylic on canvas, 40in x 40in x 1.5in, 2025, \$2650

# ARTIST OF MERIT: ROSS MERCER



"Redder Yet" ACRYLIC ON CANVAS, 40in x 40in x 1.5in, 2023, NFS

# JACK BRADSHAW



## BIOGRAPHY

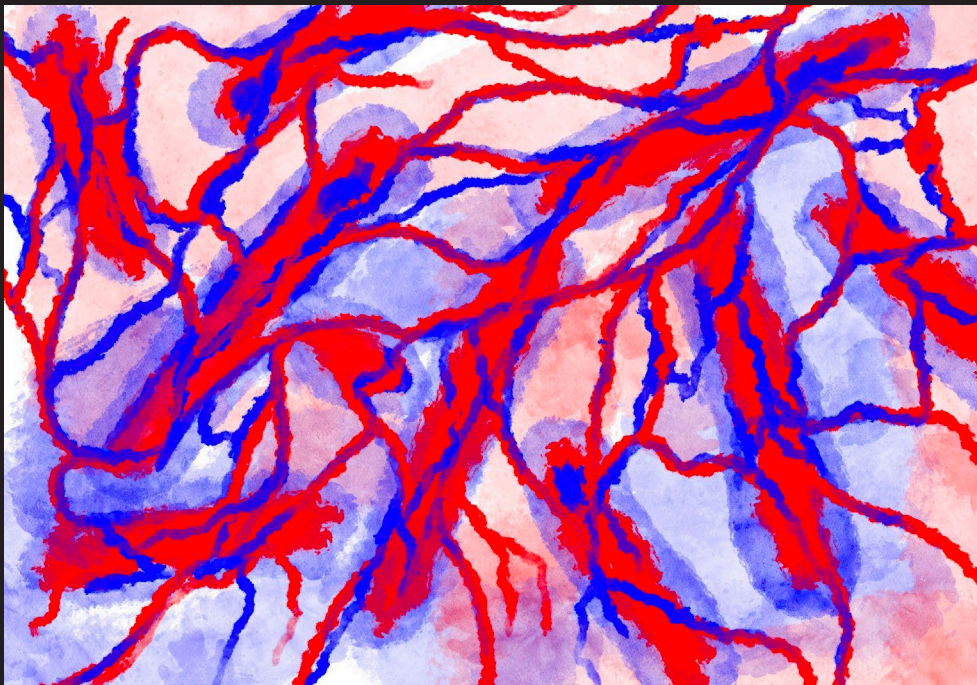
Jack Bradshaw is an independent artist, writer, and software engineer. He began his career with a degree in Mechatronic Engineering in Australia before being hired by Google and moving to the United States in 2018, where he built communication infrastructure used by billions daily. In 2024, he left the corporate engineering world to pursue creative work (writing and visual art) while continuing to practice software engineering through open source projects. Since beginning his career in the arts, he has been featured in various online and print publications, including Monochromica Magazine and Lit Vegan, and his full body of work is available at [jack-bradshaw.com](http://jack-bradshaw.com). Driven by the belief that interdisciplinary thinking is the essence of discovery and beauty, his work blends philosophy, art, science, engineering, and spirituality in the pursuit of something greater than the sum of its parts. If he could answer any one question, it would be: How do you create something from nothing?

## ARTISTIC STATEMENT

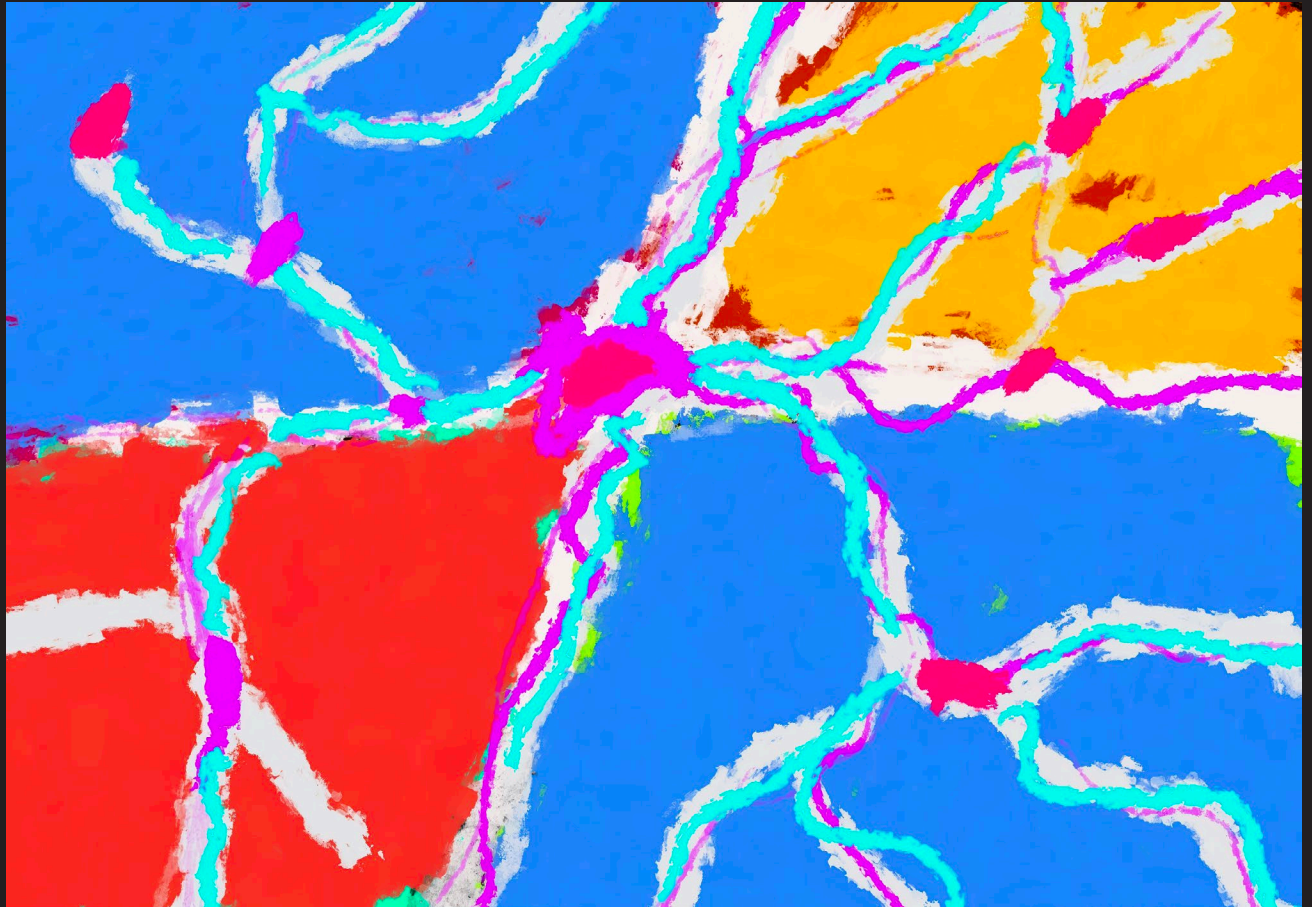
The psyche is the source of all our creativity, including our ability to view the world abstractly, so what happens if we turn our attention inwards and look at ourselves abstractly? I wanted to capture abstract images of the very processes and systems that create abstraction, so I exposed myself to various stimuli and looked inwards. Through a combination of introspection, meditation, and free expression, I was able to form abstract representations of the machines of the mind and translate them onto a canvas. I captured many states, including the fear responses (fight, flight, freeze, and fawn), various cognitive processes (restructuring and growth), and psychological defence mechanisms (compartmentalisation and dissonance). I submit to you my best works: Fight, Restructuring, and Dissociation. They are universally human experiences that we all encounter at some point in our lives, both as children and as adults. Fight captures the experience of confronting a frightening situation, Restructuring captures the dynamic and chaotic process of a mind rewriting itself, and Dissociation captures the experience of being detached from reality. All three pieces predominantly use red and blue as an abstract representation of the various mental states and processes that form the experiences, such as the perception of threat in Fight, the stress of change in Restructuring, and the suspension of thought in Dissociation. Overall, my work provides an abstract view into the very system that makes abstraction possible: the mind itself.

## SOCIAL/WEB CONTACTS

See more of Jack's art at: [Web jack-bradshaw.com](http://Web jack-bradshaw.com)

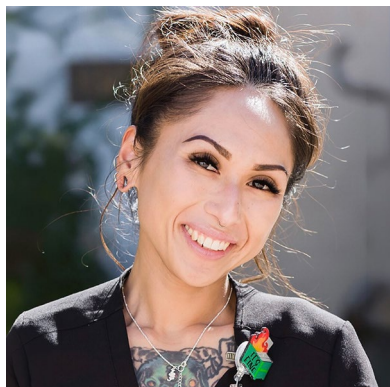


"Restructuring" Digital Painting (Procreate), 12.64in x 18.09in, 2024, \$50



"A Novel Perspective Grows" Digital Painting (Procreate), 12.64in x 18.09in, 2022, \$50

# KRISTINE GOLDENBERG



## BIOGRAPHY

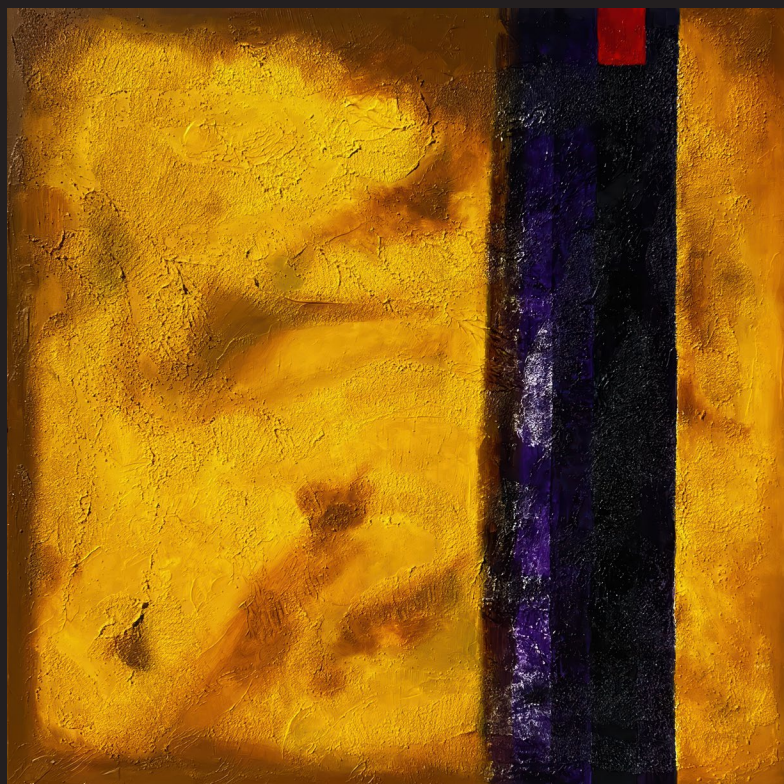
My name is Kristine V. Goldenberg. I am an abstract painter based in Los Angeles. My work is deeply connected to emotion, intuition, and lived experiences. I work primarily with oil paint, drawing influence from color field painting and abstract expressionism, particularly artists such as Mark Rothko, Barnett Newman, Franz Kline, Josef Albers, and Adolph Gottlieb. My process begins with building a textured surface using thick gesso and additional materials. This physical foundation becomes an emotional starting point, guiding the direction of each painting. Through layering and intuitive abstraction, I respond to the work as it develops, allowing feelings, memories, and internal states to shape the final composition. For me, painting is a way to explore and communicate emotion beyond language. I aim to create open, contemplative spaces where viewers can slow down, connect with their own feelings, and experience the work on a personal level.

## ARTISTIC STATEMENT

My paintings explore emotion and inner experience through abstraction and color. Influenced by artists such as Mark Rothko, Barnett Newman, Franz Kline, Josef Albers, and Adolph Gottlieb, my work draws from the traditions of color field and abstract while remaining deeply personal. I am interested in how color, scale, and surface can communicate feeling beyond representation. I work primarily in oil paint, beginning each piece by building a textured foundation using thick gesso and additional materials. This initial layer establishes a physical and emotional ground for the painting. Through a process of layering and intuitive mark-making, I respond to the surface as it evolves, allowing emotion, memory, and feeling to guide each decision rather than a predetermined outcome. My approach to painting is instinctive and reflective. Past experiences and internal states inform the work, but the imagery remains open, inviting viewers to bring their own emotions and interpretations. By emphasizing abstraction and surface, I aim to create spaces where feeling can be sensed rather than explained.

## SOCIAL/WEB CONTACTS

See more of Kristine's art at: Instagram @kristinevgoldenbergart | Facebook kristine.villa.5074



"Untitled, no. 1" Oil, thick gesso, sand on canvas, 48in x 48in x 1.5in, 2025, NFS



"The Leaves That Are Green" Oil on canvas, 24in x 18in x 1.5in, 2025, \$500

# LINNEA HENDRICKSON



## BIOGRAPHY

Although I have taken pictures all my life, I became serious about photography only a few years ago. I enjoy discovering patterns and colors in unexpected places.

## ARTISTIC STATEMENT

Look deeply, and you may be surprised at what you see. There are patterns in nature and in the constructed world. Beauty is all around us, even in worn and broken things.

## SOCIAL/WEB CONTACTS

See more of Linnea's art at: Instagram @linneahendrickson | Facebook linnea.hendrickson | Web [www.caminobleu.com](http://www.caminobleu.com)

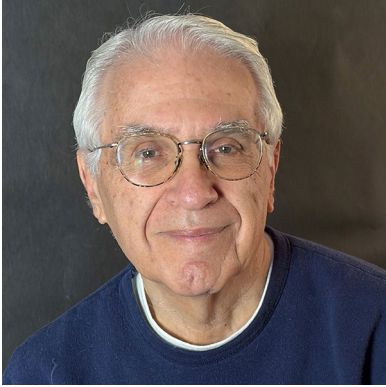


"Ice over leaves" photography, 15in x 18in x 1.5in, 2025, \$150



"Black and gold lava 02" photography, 20in x 14in x 1in, 2026, \$150  
Abstract photograph of volcanic deposits in a crater on the island of Fogo in Cape Verde.

# DEAN SCHONFELD



## BIOGRAPHY

I have been an avid photographer for the past 20 years. After retiring from a career in engineering and teaching, I have deepened my work in photography including darkroom work. I only work with black and white film and I believe that there are few more captivating experiences than seeing a photograph come alive in the developing tray.

## ARTISTIC STATEMENT

I am a black and white film photographer. For a very longtime, my only subjects were landscapes and nature photography. Gradually I started branching out, first with a series of portraits of artists in their environment and later with more abstract subjects. The current submission represents my attempt to show that even subjects that would not ordinarily be considered as beautiful, contain interesting shapes and, in the right conditions, fascinating interplays of light and shadow. These auto wrecks were parked on a street

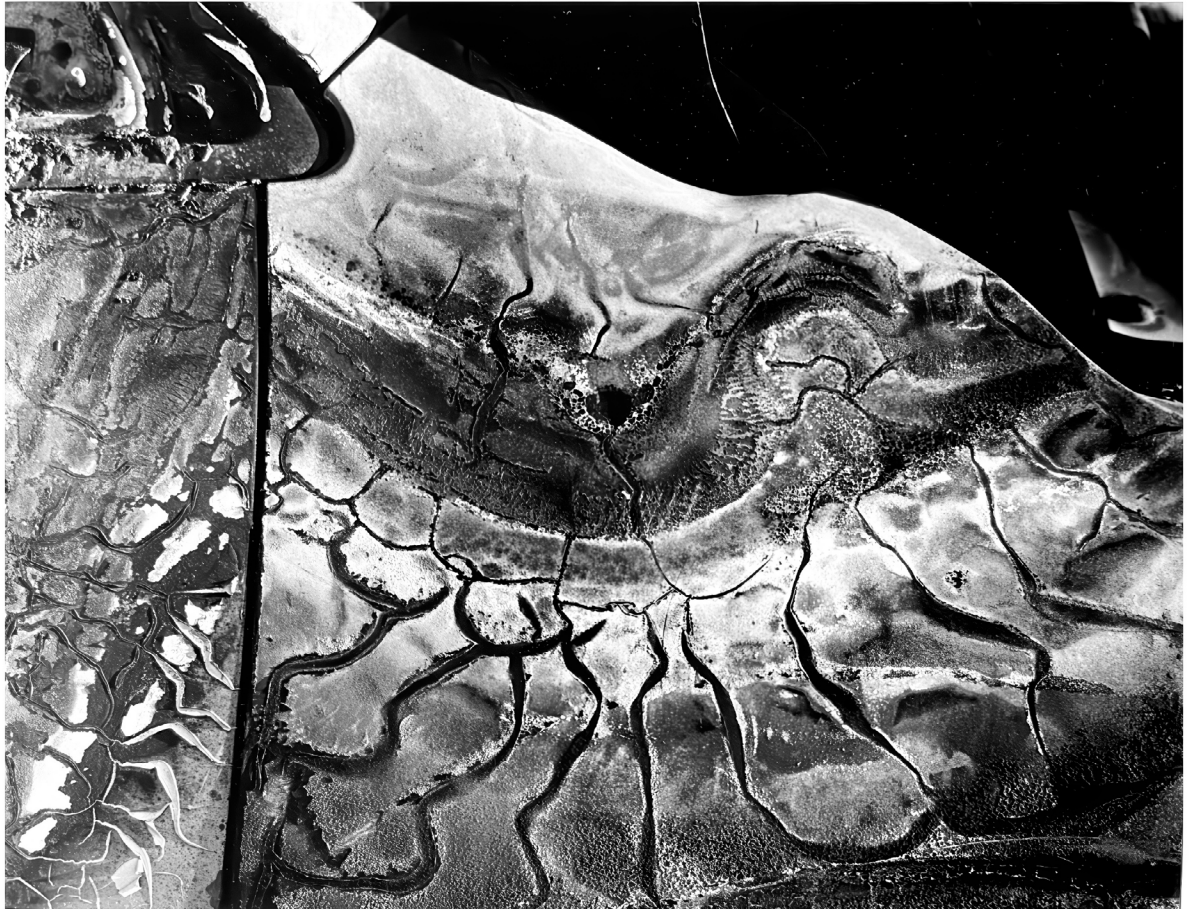
next to a number of junkyards. One of them was in a driveway of an Altadena burned house. The Japanese expression “wabi sabi”, meaning beauty in imperfections, represents what I am trying to convey - there is beauty everywhere if you open your eyes.

## SOCIAL/WEB CONTACTS

See more of Dean's art at: Email: [schonfeld.dean@gmail.com](mailto:schonfeld.dean@gmail.com)



“Burned car door (Altadena Fire)” Gelatin Silver Print, 11in x 14in, 2024, \$300



"Burned Auto" Gelatin silver print, 11in x 14in, 2024, \$300

# NIKI SANDS



## BIOGRAPHY

Niki J Sands is a contemporary artist known for her vibrant, emotionally charged paintings that blend expressive color, bold movement, and subtle narrative undertones. Born and raised in Detroit, she absorbed the city's rhythm, diversity, and creative grit early in life—sensibilities that continue to echo throughout her work. For the past 30 years, Sands has lived in Las Vegas, where the contrasting landscapes, intense light, and dynamic cultural mix inform her evolving artistic voice. Her paintings often bridge the line between cubism and abstraction, inviting viewers into a world shaped by intuitive brushwork and a deep sense of feeling. Guided by instinct and atmosphere, Sands creates pieces that radiate warmth, femininity, and human connection. Her compositions celebrate gesture, form, and the quiet stories that live inside everyday moments, transforming color into emotion and movement into memory. Across her body of work, Niki J Sands' art remains unmistakably her own—passionate, soulful, and alive with a signature energy that draws people in and keeps them lingering. Through exhibitions, private collections, and continued exploration in the studio, Sands continues to build a practice that is both contemporary and timeless, rooted in authenticity and emotional resonance.

## ARTISTIC STATEMENT

My paintings begin long before the first mark is made. They begin in the quiet noticing—the colors that linger in memory, the geometry of shadows across a wall, the way music creates rhythm in the body. When I enter the studio, I am not seeking answers, but openings. I follow the movement of my hand, trusting that instinct knows where to go before language does. Through layers of oil, cold wax, acrylic, and oil stick, I create surfaces that are built, erased, and rebuilt. Colors are pushed forward and buried; lines drift, collide, and dissolve. The painting becomes a kind of terrain, shaped by both structure and surrender. Texture is my way of recording the passage of time—each scraped mark, each veil of pigment, each gesture pressed into the surface carries the memory of a decision. I work without a predetermined destination, allowing forms to arrive on their own terms. Shapes may hint at architecture, landscape, or figure, but remain suspended between recognition and abstraction. I am drawn to that in-between place, where ambiguity invites imagination and emotion fills the gaps that language cannot. My intention is not to narrate, but to create a living field for contemplation. I want the viewer to wander, to pause, to lean in—to experience the push and pull of color, the soft hum of atmosphere, the tension of bold marks against quiet passages. In this shared space, meaning becomes fluid. The painting no longer belongs solely to me; it becomes a mirror, reflecting whatever the viewer brings to it. In the end, my work is an act of discovery—an unfolding rather than a conclusion—an invitation to stay with the mystery a little longer.

## SOCIAL/WEB CONTACTS

See more of Niki's art at: Instagram @nikijsandsfineart | Facebook nikijsandsfineart | Web nikijsands.com

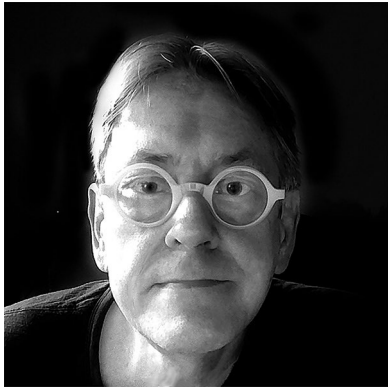


Detail from "Untitled" Mixed-media painting combines plaster, acrylic, and charcoal to create a raw, textured abstract composition, 24in x 30in x 1.5in, 2024, NFS



"My Blue Heart" Acrylic, 48in x 48in x 1.5in, 2023, NFS  
Mixed-media painting combines plaster, acrylic, and charcoal to create a raw, textured abstract composition.

# PAUL KLINE



## BIOGRAPHY

I was born in Pennsylvania and began drawing and painting at an early age, intrigued and encouraged by the artistic work of several family members. With my bachelor's degree, I focused on painting and color theory, and I was mentored by Emory Bopp, a student of Josef Albers. Initially, I focused on figurative and representational art. However, after struggling with a movement disorder that inhibits fine motor control, I turned my focus to non-representational art. Two movements had a great influence on my art – German Expressionism and Abstract Expressionism. Artists of both movements emphasized expressing feelings and ideas over representing reality, and their work was characterized by simplified forms and gestural marks or brushstrokes.

## ARTISTIC STATEMENT

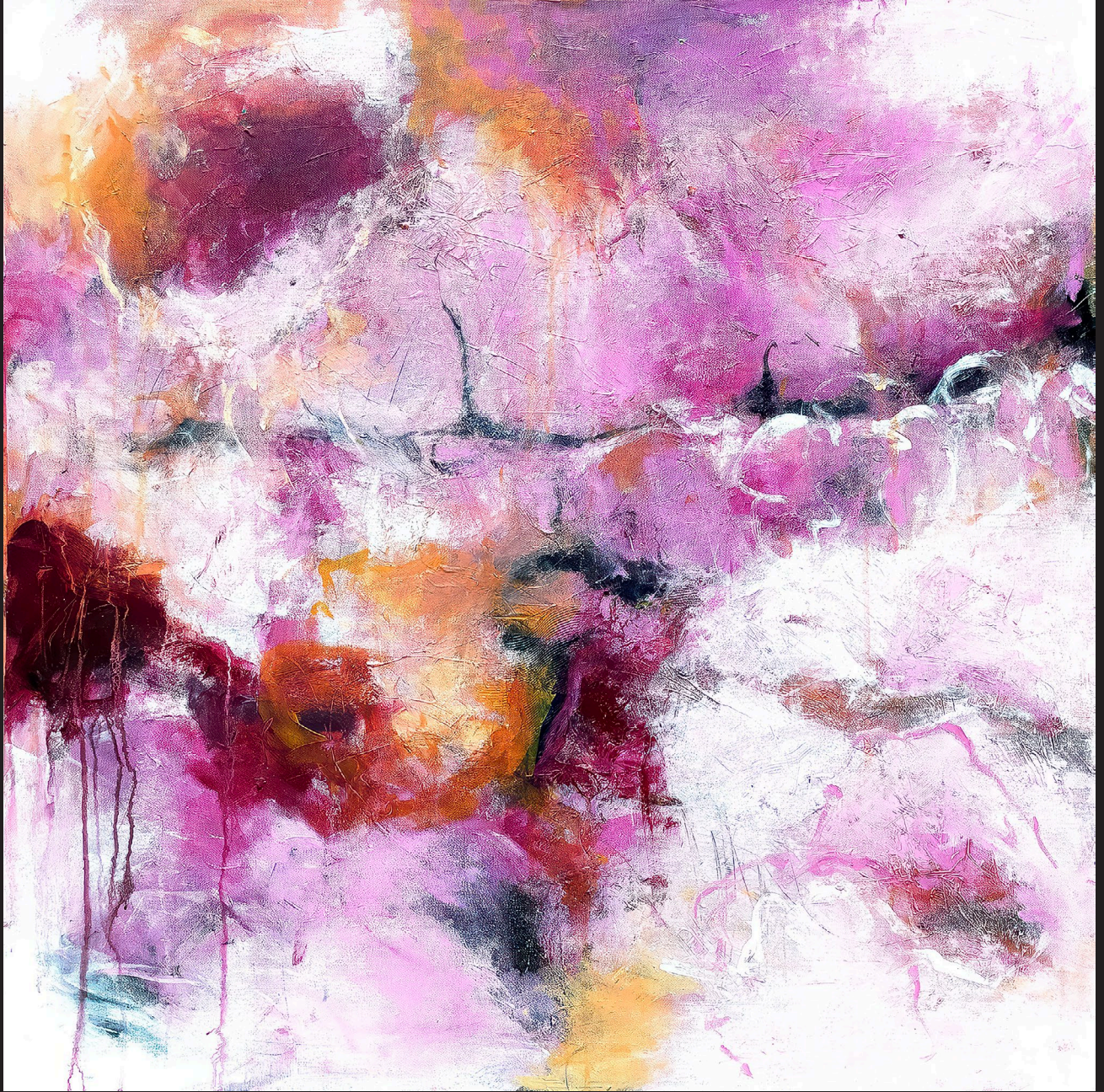
I am an abstract painter. I enjoy automatism when painting and begin with automatic drawing. Translucent and opaque layers of paint follow, combined with mark making. I work towards building layers upon layers with an interplay of subtracting and adding as the work progresses. I enjoy experimenting visually and striving for an emotional quality in my work. Inspired by nature and my surroundings, I create contrasts that reflect a level of tension – lights and darks, vivid colors and muted tones, smooth and textured surfaces – creating an interplay between strength and fragility. In my work, I strive for authenticity and an unrestrained expression. My goal is to produce a sense of balance and harmony or to emphasize fluctuation and dissonance. Both seem integral to my world and to my universe.

## SOCIAL/WEB CONTACTS

See more of Paul's art at: Instagram @paulklineart | Facebook klinepaul6 | Web [www.paulklineart.com](http://www.paulklineart.com)



"Sea Eddy" Encaustic and mixed media on cradled panel, 20in x 20in x 1in, 2024, \$1500



"Summer Dawn" Acrylic, 36in x 36in x 1.5in, 2025, \$2200

# LEE VARIS



## BIOGRAPHY

Lee Varis: The Alchemist of Digital Imaging With over 50 years of experience, Lee Varis is a legendary figure in professional photography, recognized for bridging the gap between the traditional darkroom and the digital desktop. Commercial Success Based in Hollywood for much of his career, Lee became a premier specialist for major studios, including Disney, Paramount, and Warner Bros. His digital imaging expertise was instrumental in the creation of iconic movie posters, notably for the Star Trek franchise, and the Silence of the Lambs. During the 1990s, he was a pioneer in adopting Photoshop, helping to define the standards of modern digital post-production. The Authority on Digital Photography Varis is perhaps most famous for his seminal book, "Skin: The Complete Guide to Digitally Lighting, Photographing, and Retouching Faces and Bodies." This work revolutionized portraiture by moving beyond simple "airbrushing" to a technical mastery of color theory and "digital makeup." It remains an essential resource for photographers seeking professional, natural-looking results. Education and Influence As a dedicated educator,

Lee has shaped the skills of thousands of photographers globally. His credentials include: Fuji X-Photographer: One of the original brand ambassadors for Fujifilm mirrorless cameras . Adobe Community Professional: A recognized expert in Photoshop and Lightroom workflows. Global Instructor: Leading workshops at the Santa Fe Photography Workshops and on platforms like CreativeLive and LinkedIn Learning.

## ARTISTIC STATEMENT

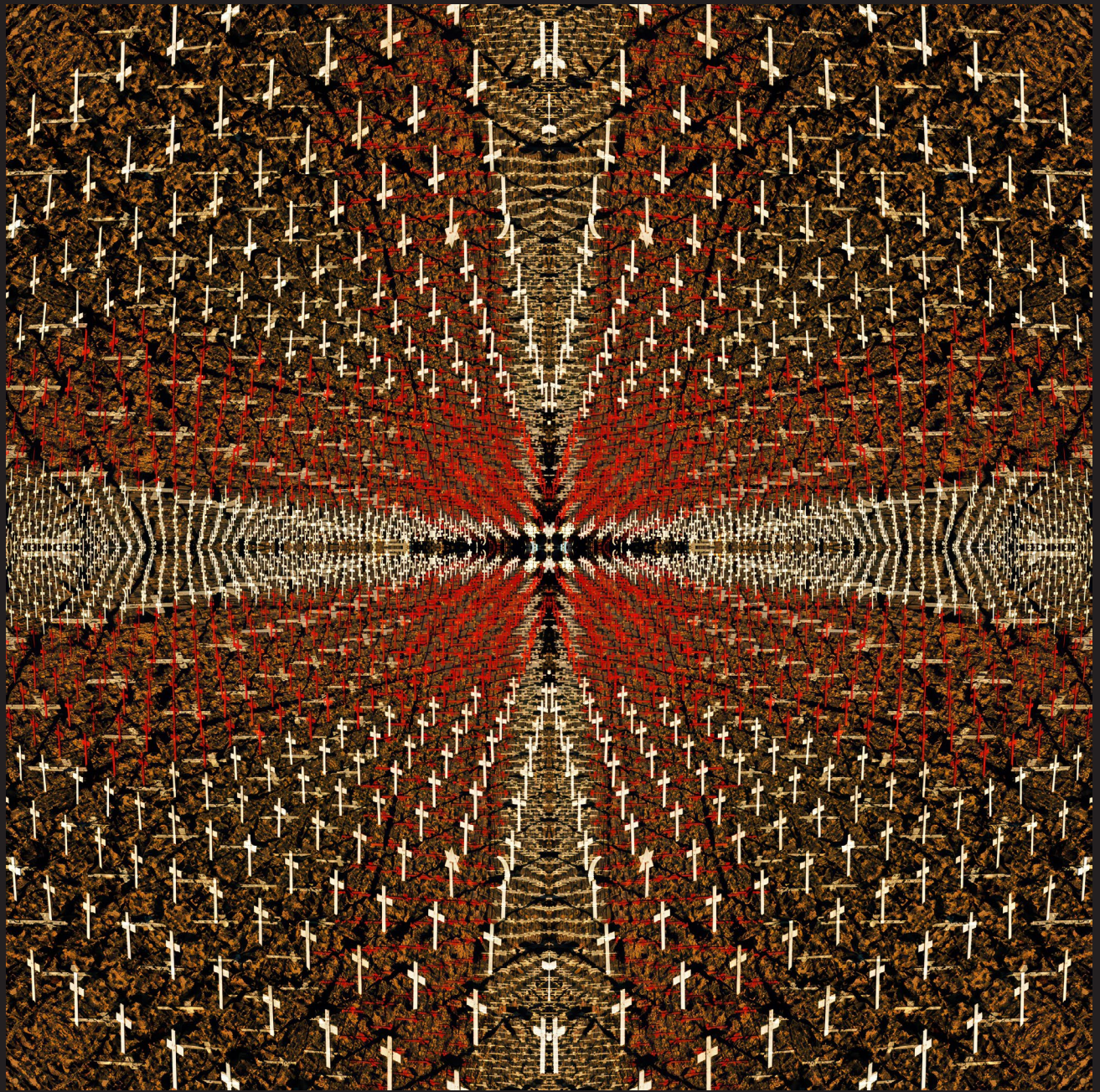
Symmetry as Consequence: Photographic Matter Under Transformation This series explores symmetry not as an imposed design, but as an emergent consequence of process. Each image originates from a single photograph and is transformed through recursive operations—rotation, mirroring, and blending—allowing visual order to arise organically from repetition. As the process unfolds, recognizable subjects fracture and recombine, generating hybrid forms that hover between the organic and the constructed. Architectural elements behave like organisms; bodies dissolve into geometry; natural textures adopt mechanical precision. The work occupies a liminal zone where photography sheds its descriptive function and becomes a material system—capable of producing complexity through constraint. Rather than aiming for perfection or balance, these Photo-Mandalas embrace slight asymmetries, residual artifacts, and optical ambiguities. They reflect how meaning in images is not fixed, but negotiated through structure, rhythm, and scale. What remains constant is the photographic trace—evidence that even the most abstract forms are rooted in lived, observed reality.

## SOCIAL/WEB CONTACTS

See more of Lee's art at: Instagram @leevaris | Facebook lee.varis | Web varis.com



"Nude #1" photography w/digital manipulation, 36in x 36in x 0.5in, 2015, \$500



"Death Markers" photography w/digital manipulation, 36in x 36in x 0.5in, 2015, \$750  
photo-mandala ( photography w/digital manipulation) of graveyard crosses

# KAYLA CROUCH



## BIOGRAPHY

Kayla is a Utah based photographer. She has been photographing on and off for 23 years. Kayla graduated from the BYU photography program in 2009 and jumped directly into family life. 5 kids later photography has become an anchor in the storms of life, and the way she emotionally processes and shares the hard beautiful things of life.

## ARTISTIC STATEMENT

I have learned that two things can be true at the same time. You can be in the depths of despair and see the beauty the world has to offer. Family disagreements can tear you up and you can see the hope in a child's face. You can grieve the loss of a relationship and the sun still rises. You stare at the absolute inhumanity happening in the world and still pick yourself up and look for the good. These things can exist together but they don't exist together in any sort of happy "leave it Beaver" sort of way. They are messy and

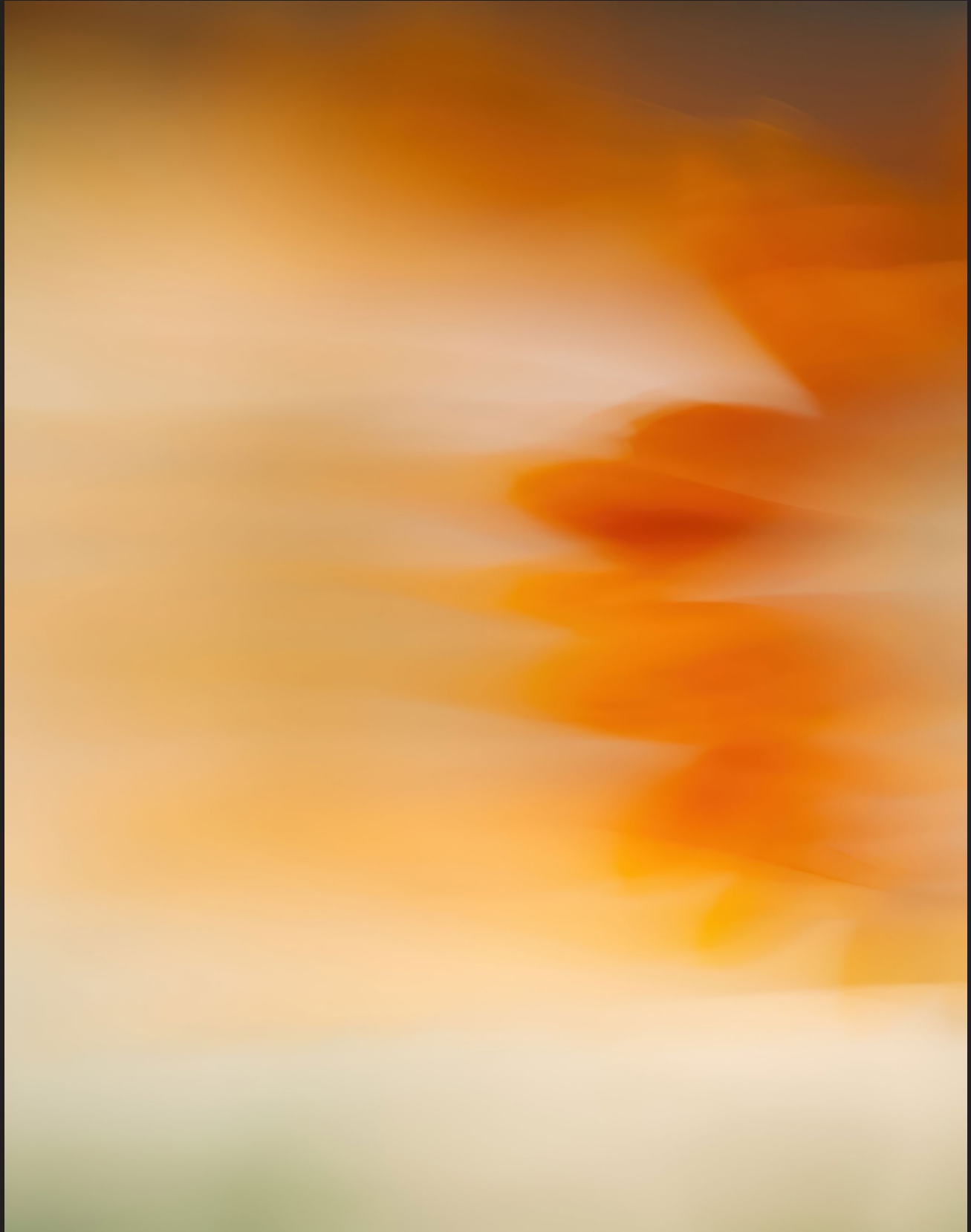
complicated and great beauty can be found in the messy and complicated. It is important in this time of great upheaval and divide that we not look away. But it is equally important that we reach every day for the beauty that makes life worth living and gives us a reason to fight. For the good. For the beautiful. For peace and love for all. ICM (Intentional Camera Movement) is a creative method of photographing with long exposure and movement in a way that makes every image undefined. These images were created as I went through some of the hardest days of my life. Each image is the physical manifestation of my struggle to reach for the beautiful while processing some very deep heavy emotions. The title image of this work is the best example of this. It was taken the night before my mother went into surgery for cancer. We had not left things in a good place. Fear, anger, anxiety, love, frustration were only part of the gamut of feelings I held. In the gardens that night her favorite flower, yellow roses, were at peak bloom. A sign, a coincidence, an obvious convergence of the season and her choice; in the end it doesn't matter. Beauty, meaning, purpose it is all there even in tiny glimmers on the darkest days, but it has to be sought out. It is there just waiting for our attention.

## SOCIAL/WEB CONTACTS

See more of Kayla's art at: Instagram @kaylacrouch.photography | Web [kaylacrouch.com](http://kaylacrouch.com)



"Hope Flies" Photography, 16in x 24in x 1in, 2025, \$617.5



"Acceptance of Grief" Photography, 36in x 24in x 1in, 2025, \$1365

# HARRIE HANDLER



## BIOGRAPHY

Tucson, Arizona native Harrie Handler is a mixed media and abstract painter whose creative path began with a single high school photography class that sparked a lifelong passion for the arts. She earned a Bachelor of Fine Arts from the University of Arizona with an emphasis in art education and photography. Her talent and dedication led to her distinction as the first art student to receive a scholarship based on a photography portfolio, and she was later named Outstanding Student in Fine Arts upon graduation. Harrie spent nearly three decades teaching art, including high school photography and middle school art in the Tucson Unified School District, as well as adult photography education at Pima Community College. After retiring from teaching, she transitioned into commercial interior design, leading large-scale projects that allowed her to apply her artistic vision within built environments. Painting ultimately became her primary form of expression. Originally trained in oils, she now works primarily in acrylics and mixed media, incorporating textured pastes, found objects, jewelry fragments, and natural materials to

create richly layered, tactile surfaces. Her work has been featured in numerous solo exhibitions and has received many awards and international recognition, appearing in International Art Review magazines and on prominent art platforms. She currently has a solo exhibition at Tucson International Airport and has exhibited at Scottsdale Ferrari Art Week and Red Dot Miami.

## ARTISTIC STATEMENT

Creation is where I lose myself and find myself again. In the studio, time gently fades away. Acrylics become quiet traces of memory, pools of emotion, and rivers leading to imagined places. I move between adding and taking away, slowly shaping something unseen into something that feels meant to exist. Shapes, shadows, colors, and textures begin to speak to one another, and over time, they come alive. Photography was my first creative language, and it continues to guide me. Ideas of composition, balance, and negative space are woven into how I work. Even in abstraction, I find myself drawn to an underlying structure, an unseen framework that holds the story together. My mixed media paintings usually include objects often acquired or gathered through travel—natural fragments and sea-worn elements drawn to me for their subtle charm and sense of history. These materials become part of the surface, carrying traces of place and time while grounding each piece in the physical world. Yet the painting is never complete without the viewer. When someone brings their own memories, emotions, and interpretations into the work, the piece truly begins to breathe. That shared moment is what I value most. I find inspiration in quiet, often overlooked places—the shimmer of oil on water, weathered rust, or the brief shadow of a passing cloud. In these small details, I see beauty waiting to be noticed. Above all, I hope my paintings feel like an invitation: to pause, to feel, and to discover something familiar or unexpected within the layers—perhaps even a reflection of one's own inner world.

## SOCIAL/WEB CONTACTS

See more of Harrie's art at: Instagram [@abstract.art.by.harrie](https://www.instagram.com/abstract.art.by.harrie) | Facebook [harriehandler](https://www.facebook.com/harriehandler) | Web [www.artbyharrie.com](http://www.artbyharrie.com)



Detail from "Coastal Symphony" Mixed Media, 36in x 36in x 1.5in, 2025, \$2900



"The Melting Of Winter" Mixed Media, 36in x 36in x 1.5in, 2021, NFS  
Shifting blues, frosted whites, and soft grays dissolves into hints of warmth—suggesting the quiet transition from ice to water, stillness to renewal. Dark strokes anchor the composition, while touches of gold and amber break through like sunlight piercing the last veil of winter.

# AMIR



## BIOGRAPHY

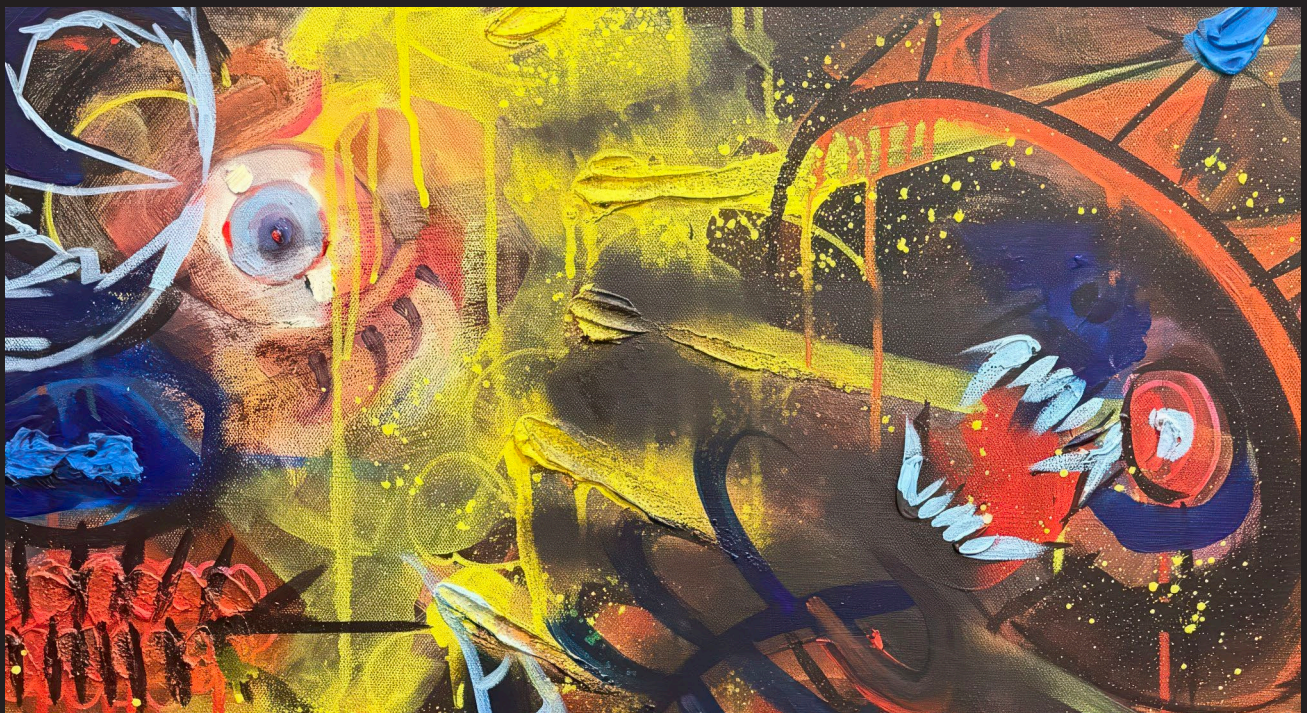
Gabrielle Shakir, also known as AMIR, blends surrealism, expressionism, and symbolism to demonstrate their frustrations with current society. Based in Orlando, Florida, AMIR creates figures that portray this idea of chaos and catharsis to emulate their experiences living as a female-presenting black nonbinary person and healing from trauma. As they are Black in white spaces, queer in Black spaces, and nonbinary in a heteronormative cisgender society, AMIR tends to contemplate their inability to fit in with people who share parts of their identity. They relate to these awkward experiences within their work; the feeling of being pushed and pulled in certain directions in order to relate to those around them further pushes their inquiry of emotional convolvement and otherness.

## ARTISTIC STATEMENT

To create work about convoluted emotional states means to be actively retrospective. My art is related to the idea of portraying emotional catharsis, chaos, and instability. I explore concepts of otherness, isolation, and how I navigate the world as a Black, queer, nonbinary person through painting, printmaking, and, most recently, through writing. I use abstract form, expressionism, and bold color to represent these experiences. My process is based heavily on the elimination of preemptive thought, specifically automatism and spontaneous action. I believe that thinking too hard about the result holds me back from full creativity. For example, my pieces come from the theory of the singularity point, the gray area in space and time before irreversible change and distortion occur. In my art, this phenomenon describes a point in time when an experience permanently changed my behavior and, therefore, shifted my reality. These types of changes bring periods of isolation and uncertainty. These principles of loss and falling apart appear in the fragmentation of the human body throughout my work. I expose the rawness of the human body and its sensory intensity and create depth through variation of line and texture. All together, these visual elements form notions of repression, overstimulation, and chaos. Ultimately, I experiment with impulsiveness and the density of texture. I pull apart the body and other forms and piece them back together to express my vulnerability. In my work, I've begun incorporating my reactions to everyday media, such as music, through words. My goal is to get to the point of "organized" mess and disorder in a way where my art resonates with my audience.

## SOCIAL/WEB CONTACTS

See more of AMIR's art at: Instagram @ar.\_tvsl



Detail from "Convoluted Serendipity" Acrylic paint, oil paint, 60in x 48in x 1in, 2024, NFS



"Convolved Serendipity" Acrylic paint, oil paint, 60in x 48in x 1in, 2024, NFS  
An experimentation of painting mediums and portraying healing from trauma through abstraction.  
Convolved Serendipity represents the frustration of an emotionally abusive relationship  
illustrated through disjointed bodies, bold lines, color, and texture.

# VINCENT SERBIN



## BIOGRAPHY

Vincent Serbin's experiments with mixed media photographs led to an exclusive interest in painting and for the past twenty years he has been devoted to an approach that investigates materiality in the medium. His work has been exhibited extensively around the US and has received fellowships from the New York Foundation for the Arts and the New Jersey Council on the Arts. Most recently his work has been shown at The Painting Center in New York City, the Oklahoma State University Museum of Art and on artsy.com. Vincent lives and works in the Hudson Valley Region of New York. Alvarez Gallery represents his work.

## ARTISTIC STATEMENT

In my work, I explore the nature of abstract reality—a mysterious territory where countless possibilities emerge, new realities are formed, and rational thinking is pushed to its limits.

It is a state of consciousness in which an unfamiliar arrangement of colors and shapes depicts an alternative way of being. I navigate the realm of indistinct boundaries, contrasting soft focus with hard edges, and organic textures with architectural solidity. I truly believe that this form of expression reflects the essence of our contemporary culture. It embodies the chaotic, cartoon-like condition of society—a culture immersed in caricatures of alternative realities. It captures the ghostly nature of the past while hinting at an uncertain future.

## SOCIAL/WEB CONTACTS

See more of Vincent's art at: Instagram @vincentserbin2123 | Facebook Vincent Serbin artist | Web [www.vincentserbin.com](http://www.vincentserbin.com)

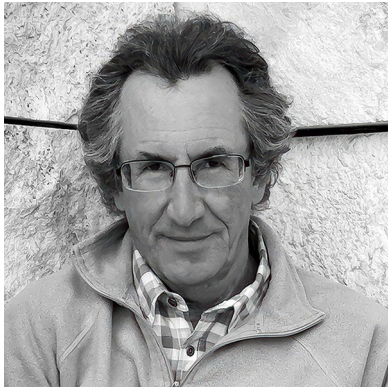


"Bluebirds' Toon" Oil and spray paint on canvas with attached aluminum section, 38in x 48in x 1in, 2024, \$7000



"Tin Hat Toon" Flashe and spray paint on watercolor paper., 36in x 31in, 2025, \$3500

# ROBERT KLEWITZ



## BIOGRAPHY

Robert Klewitz is a Los Angeles-based artist working in painting, drawing and photography. His practice is informed by a long standing engagement with visual structure, rhythm, and perception, shaped by influences from physics, mathematics, and music. Through layered compositions and restrained disruptions, his work explores the balance between order and chance, inviting quiet contemplation and sustained looking. Klewitz holds a B.S. in Education from the University of West Florida and an M.A. in Art and Photography from California State University, Fullerton. His work has been exhibited at institutions including the Los Angeles County Museum of Art, Cornell University, the Laguna Beach Museum of Art, the Los Angeles Municipal Art Gallery, the Brand Library, and Colorida Gallery in Lisbon, Portugal. In addition to his studio practice, Klewitz has had a long professional career in photography and visual production. In 1980 he founded Robert Klewitz & Associates, a fine art consulting firm specializing in photographic archives and estate work, collaborating with institutions and estates including City National Bank, Beverly

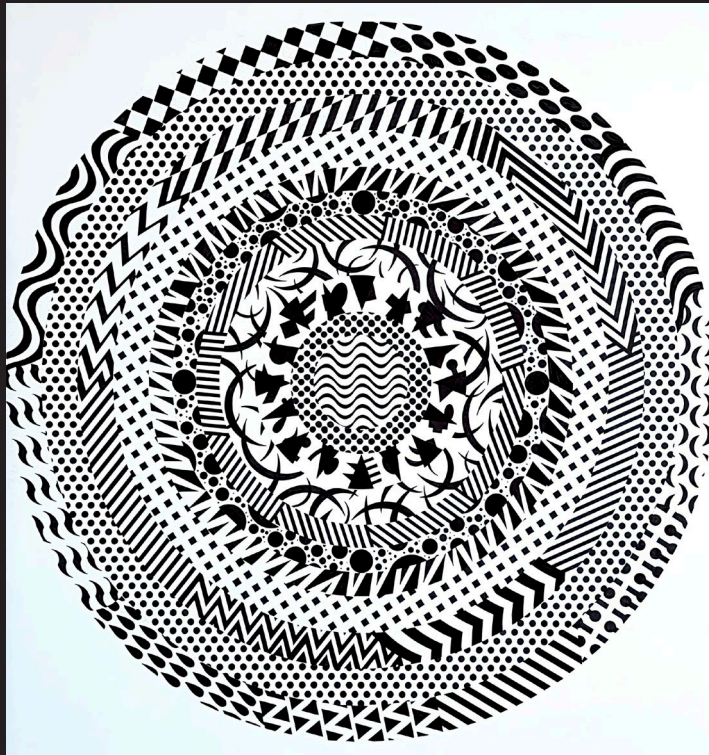
Hills and the studios of renowned photographers André de Dienes, Milton Greene, and Norman Seeff. From 1983 to 1995, he served as Producer and Studio Manager at Norman Seeff Productions, where he oversaw all aspects of studio operations and production and produced Seeff's retrospective book *Sessions* (Whalesong Publishing, 1994).

## ARTISTIC STATEMENT

Robert Klewitz's work explores chance, interruption, and the suspension of form. Drawing from his long-standing interest in physics, mathematics, and music, his works investigate the tension between structure and unpredictability, precision and intuition. Through layered surfaces and subtle disruptions, the work creates spaces that feel simultaneously ordered and uncertain. Compositions range from spare to dynamically complex, seeking moments of visual dissonance, rhythmic balance, and tonal harmony. These elements operate within a single pictorial plane, inviting contemplation and a quiet, meditative engagement with the image.

## SOCIAL/WEB CONTACTS

See more of Robert's art at: Instagram @Robert Klewitz | Facebook robertklewitz | Web KlewitzStudio.com



"WHY NOT" Ink, 40in x 30in x 0.02in, 2025, \$1700



"DREAMING BUDDHA" Ink, 40in x 30in x 0.02in, 2025, \$1700

# ALAN SINGER



## BIOGRAPHY

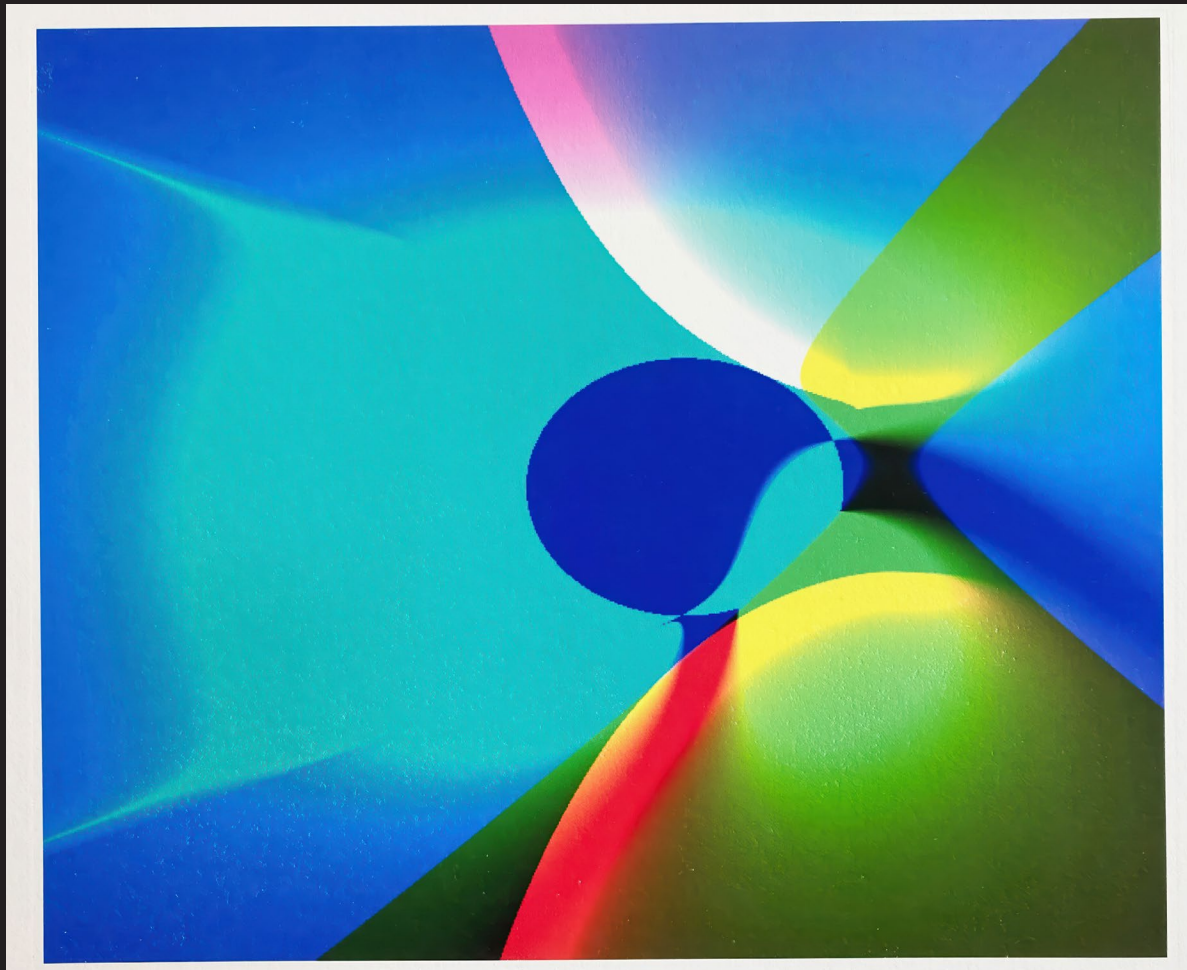
In New York City, Alan Singer studied at the Art Students League and graduated with his BFA from The Cooper Union. Graduate study began at Cornell University in Ithaca New York where he received his MFA and he also had summer scholarships at Yale University, Boston University and the Skowhegan School of Art in Maine. Alan is a painter and printmaker with over thirty solo shows to his credit. Alan Singer has also published books and is a writer on the visual arts with many articles and lectures given over the years. Alan's blog with over 450 entries is called: The Visual ArtWorker. He taught as a Professor in the School of Art at Rochester Institute of Technology in Rochester, New York.

## ARTISTIC STATEMENT

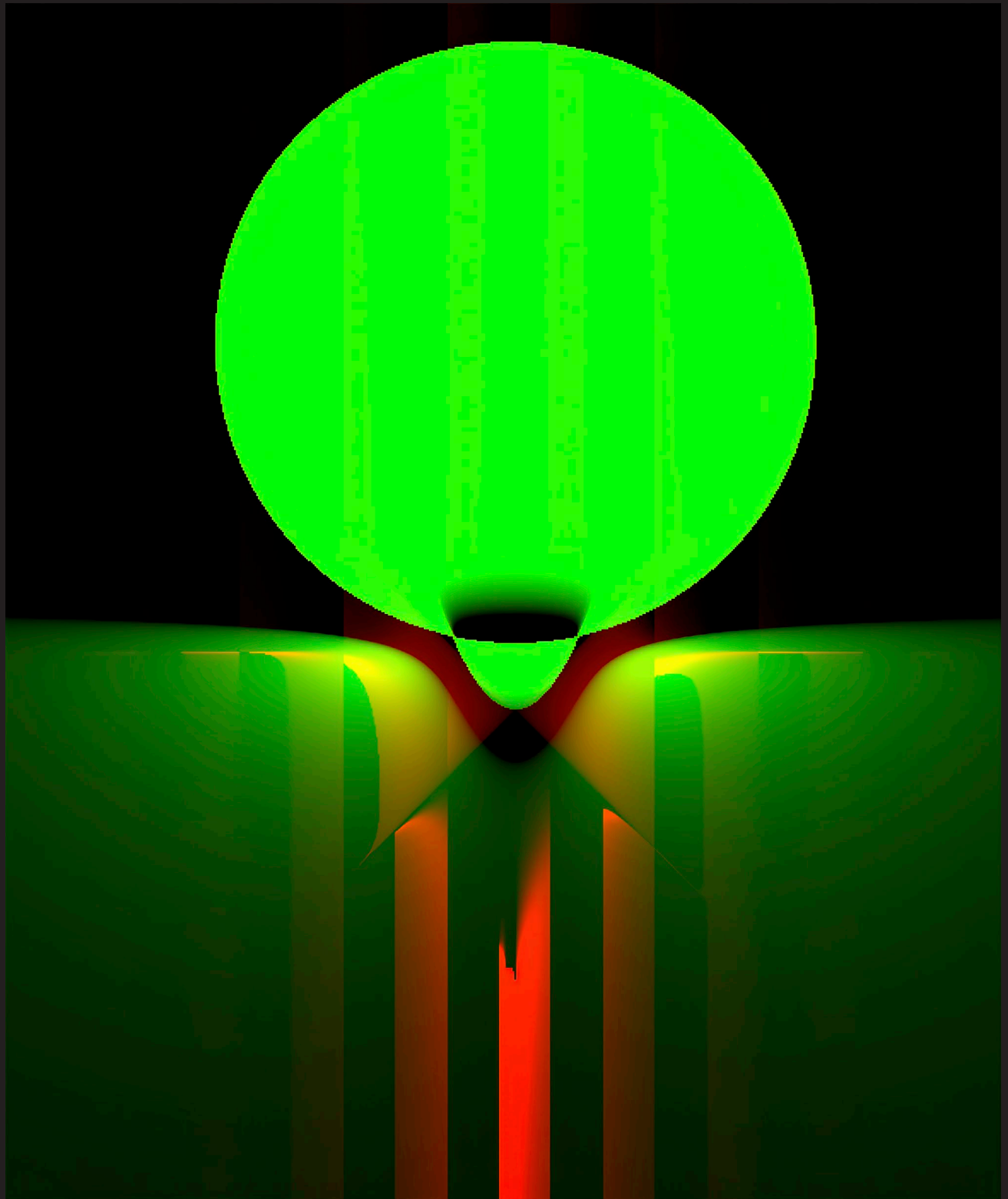
I found my recent inspiration while teaching at Rochester Institute of Technology. I could blend my interest in painting and printmaking with forms of mathematics, and programs that I could render on a laptop computer. I can experiment with writing equations and then use a program like Cinderella to visualize what the results would look like - on a two dimensional plane of paper - this as a form of printmaking. Many of my paintings also incorporate geometry and arrangements of simple isometric form. I just love the constructive character of this artwork.

## SOCIAL/WEB CONTACTS

See more of Alan's art at: Instagram @singerarts | Facebook alansinger | Web [www.singerarts.com](http://www.singerarts.com)



"Proteus" Transfer monotype on paper, 12.5in x 17.5in x 0.25in, 2021, \$700



"Importance of Light" monotype on paper, 10in x 8in, 2016, \$700  
A visualization of a function of mathematics as a blend of art and physics on paper.  
I make these prints in my studio on my etching press.

# GERALYN INOKUCHI



## BIOGRAPHY

Having been a self taught painter from a young age, GERALYN INOKUCHI earned an Associates Degree in Art History and a BA in Philosophy. After raising a family she went into business co-owning a yarn shop for several years where she taught weaving, spinning and knitting. GERALYN's artwork ranges from expressionistic non-objective abstracts to impressionistic landscapes. All of her works are inspired by the natural beauty of the Pacific Northwest.

## ARTISTIC STATEMENT

When I think about my art, my motivations and the necessity I feel to paint, I think that what it all begins with for me is love. When I was an art student in college, during one of our critique sessions the professor said, "When you look at GERALYN's art, you can see that she loves the paint." I was struck by that because I had never thought about it before. Maybe it sounds "corny" or "trite", but honestly, what better motivation is there to make a

painting? There is so much to love about the magic of paint. There are eddies of color, textures, both the rapid and slow creation of lines, rhythms and contrasts, varied layers of the surface, splatters and drips. These properties in my paintings speak of what I sense in nature. Marks lovingly made in my paintings become representative of what I love about the Pacific Northwest. The thickness of the foliage that can seemingly grow exponentially over night, the wind blowing through the trees, the sound of the rain or "fog drip" early in the morning, bird calls and the soft "whoosh" of air through their wings, the turbulence of a coastal storm, the panoramic scenery we have on the Oregon Coast or the feeling of tranquility from "forest bathing" that I have on walks with my dog; all of this is represented abstractly through my love of painting. The result when viewed is that my paintings have an ethereal feel to them that seem somehow tangible, but at the same time elusive. Are we looking out at a landscape of some sort or looking inward at something more akin to a thought or a feeling? Or could it be both? My artwork attempts to be a synthesis of the natural world, the properties of paint through mark making and simply love.

## SOCIAL/WEB CONTACTS

See more of GERALYN's art at: Web [www.geralyninokuchi.com](http://www.geralyninokuchi.com)



"Tangled web (diptych)" mixed media acrylic, 60in x 80in x 2in, 2024, \$7000



"Bright Idea" mixed media collage, 25in x 35in x 2in, 2022, \$1700  
This is from a series I'm doing on the theme of reconstruction. I begin by doing a painting then I tear it into pieces and reconstruct it into a different composition from it's beginning. The result maintains something of the first marks I make, but then also develops into a mature piece.

# HEIDI ADLER



## BIOGRAPHY

I'm Heidi Adler, also known as Artistic Scorpio or Mrs. Fab — a Puerto Rican artist born in Mayagüez and raised across the U.S. as an Army brat before settling in Florida. My love for art sparked in high school, but I didn't fully embrace my creative voice until my twenties. I work primarily in abstract and mixed media, with occasional forays into semi-realistic styles to keep my creative energy evolving. My art embraces imperfection — intentionally raw, layered, and visibly constructed. You'll see the cuts, the glue, the textures that hold each piece together, because they \*are\* the work. I don't hide mistakes; I transform them into beauty. Just like we do in life. My work has been featured in Nude Nite Tampa, Pintura Groove, Osceola Arts, and CityArts Orlando. I'm currently expanding my Goddess series for collectors and preparing new pieces that push the boundaries of my artistic flare for upcoming exhibitions.

## ARTISTIC STATEMENT

My work lives in the space between fantasy and abstraction — where imagination meets emotion and imperfection becomes beauty. Through mixed media and acrylics, I explore both the smooth and the raw, embracing flaws as essential to the creative process. I believe art should mirror the unfiltered nature of being human: complex, emotional, and real. Each piece I create is intentionally imperfect. The textures, seams, and visible layers all tell a story. I want viewers to find meaning not in precision, but in authenticity. For me, the beauty of art lies in its ability to connect — to resonate deeply, even through its rough edges. My process is intuitive and emotionally driven, guided by color, texture, and the evolving narrative that emerges as I work. I don't aim to control the outcome. Instead, I let the materials, the brush, and my instincts shape the final piece. Art, I believe, should speak to everyone. Whether it whispers or roars, my goal is to create work that transcends boundaries — cultural, emotional, and personal. Ultimately, my art is an invitation to feel, to imagine, to connect. There is no "right" interpretation — only your own.

## SOCIAL/WEB CONTACTS

See more of Heidi's art at: Instagram @Mrs.fab1fx | Facebook Mrs.Fab | Web ArtisticScorpio.com



"Titan" Acrylic, 36in x 24in x 1in, 2020, \$250



"SunRize" Acrylic, 40in x 30in x 2in, 2024, \$500  
The beauty of a sunrise on a beach coming together in an abstract mind

# TRACY COVAL



## BIOGRAPHY

Tracy Coval is an international author and artist, writer, disability advocate and speaker. She has a bachelor's in counseling with a minor in art therapy. She primarily worked with high crisis populations, and utilized the creative arts to help with deescalation. The creative arts are her secret weapons, and were brought into this world to create. She pursued a master's degree in social work. In her last year of school, her life steered in a direction. In 2015, Tracy was in a car accident. Years later, she was informed of why this occurred. In her late 20's, she learned she was born with birth defects that were left untreated due to a major misdiagnosis in childhood. Because of this, it left her with a spinal cord injury. She's a C6 incomplete quadriplegic, and a full time wheelchair user. This means there's damage to the spinal cord, however, it's not completely severed. Tracy chose to change career paths. She furthered her career in disability advocacy, public speaking, and the creative arts. Some of the events she's spoken for includes, but not limited to: a national medical conference held at Brown Medical School for why the fine arts should

be brought back into medicine, Boston Congress for Public Health, RSDSA, Easterseals, and the like. For six years, she was on a grant committee for a non-profit, providing resources for those who live with CRPS/RSD, and experience financial hardships. She's currently a regional board member for Easterseals Massachusetts chapter. Tracy believes that it's possible to turn your pain to power. She has experience running art groups for people with disabilities; these groups were held both in person and virtually, ensuring that it was accessible to all. She's also ran art therapy groups for a private practice. Her artwork has been chosen for many galleries, competitions, and publications; it's also been recognized internationally. In 2025, Tracy's memoir, 'An Untethered Truth' was released. It's about her story, and how to become your own best advocate with our broken healthcare system. With raw honesty, Tracy shares what life is like living in a world that is not accessible to all. Her memoir is available in the US, CA, UK, and AU.

## ARTISTIC STATEMENT

The creative arts are cathartic, and an amazing outlet. In 2015, I was in a car accident, leaving me with a spinal cord injury. The creative arts saved my life, and I leaned on them to express myself. I learned that I could turn my pain to power. What I love about art is that it tells a powerful story. There's no right or wrong way to create. I loved to wood burn, and incorporating acrylic paints to it. My niche was portrait work. Since my injury, I focus on abstract art, using various applicators to paint with. This includes, but not limited to, paint brushes, palette knives, q-tips, sponges, and tooth picks. My grandmother is my inspiration, and the reason for why I pursued art therapy. At a young age, my grandmother taught me the fundamentals. In my studio, I have her furniture, including her desk, paint brushes, paints, aisle, portfolio and more. Before she passed away, I promised her that I would continue her legacy.

## SOCIAL/WEB CONTACTS

See more of Tracy's art at: Instagram @tracy\_coval | Facebook tracycoval | Web [www.tracycoval.com](http://www.tracycoval.com)



"Spinal Cord Injury Awareness" Acrylic, 14in x 16in x 1in, 2025, NFS (\$200 value)



"A Ray of Sunshine" Abstract, 12in x 12in x 0.5in, 2025, NFS (\$120 value)  
I'm a C6 incomplete quadriplegic, and this is the second piece I've created since being injured. The premise behind this piece is utilizing colors that represents someone who's peaceful, optimistic, and has a kind soul. I view this as someone who's the definition of a ray of sunshine.

# TRICIA SEYMOUR-BARRIER



## BIOGRAPHY

I'm Dr. Tricia Seymour-Barrier, an abstract texture artist and transpersonal psychotherapist based in Texas, USA. I've been creative all my life. I'm blessed to have had parents who encouraged me to explore art, music, dance, theatre, crafting, baking, and more. Although none of these were my chosen profession, as an entrepreneur I was free to be creative in all my endeavors. Now that I'm retired, I have the freedom to focus on my creativity. I'm a self-taught artist but have taken a variety of art classes both in person and online whenever possible. I love learning new things and challenging myself. My art is all about exploring the mystical side of life—using color, texture, and movement to create pieces that invite you to pause and reflect. Every painting is a conversation with the unseen, blending intuition with technique. I love experimenting with different styles and techniques. Creating art that sparks curiosity, reflection, and spiritual connection is my passion.

## ARTISTIC STATEMENT

I use abstraction as a language to access deeper emotional and spiritual states, allowing my work to emerge through listening rather than control. My paintings are not constructed narratives but rather received through a state of flow where gesture, color, and movement become carriers of inner and spiritual resonance. Each canvas becomes a conduit for what exists beneath conscious thought, translating subtle psychological and energetic shifts into visual form. Influenced by the spiritual foundations of abstraction articulated by artists such as Wassily Kandinsky and Helen Frankenthaler, I approach painting as a receptive practice rather than a directive one. My background in transpersonal psychology, hypnosis, and guided imagery informs my ability to enter altered states of awareness, where the mind quiets and intuition leads. In this space, painting becomes both meditative and revelatory. I know an artwork is complete not through intellectual resolution, but through an energetic sense of stillness—when striving dissolves and the piece feels fully realized. Through this process, I invite viewers to pause, feel, and connect, engaging abstraction not as a window onto the outer world, but as a shared experience of spiritual presence and transformation.

## SOCIAL/WEB CONTACTS

See more of Tricia's art at: Instagram @tsbfineart | Facebook TSBFineArt | Web [www.tsbfineart.com](http://www.tsbfineart.com)



"Deep Blue Resonance" Mixed Media on Canvas, 36in x 36in x 1.5in, 2025, NFS



"Cosmic Flow" Mixed Media on Canvas, 24in x 18in x 1.5in, 2025, NFS  
Cosmic Flow is a mesmerizing work of art that invites viewers into the swirling embrace of the universe itself. The canvas pulses with movement, as colors meld and surge with a vitality that evokes the primordial energies of creation.

# GUSKY



## BIOGRAPHY

Gusky is a multidisciplinary visual artist. He has exhibited throughout the United States and internationally, and his artwork is featured in collections both public and private. He completed degrees at Pratt Institute and Massachusetts College of Art and Design. Among other distinctions Gusky was Visiting Artist at the International Workshop and Presentation on Contemporary Experimental Art at the University of Kalyani, India. Gusky is also a recipient of the St. Botolph Club Emerging Artist Award, and the Elizabeth L. Greely Prize in Watercolor.

## ARTISTIC STATEMENT

The sense of things ending, moving on, moving past. Civilization's advancing decrepitude and decay, culture and every art and even painting itself collapsing, crumbling, their remains passing as though in a landslide, or a flood, or as processions of refugees lumbering forever toward mirages of rest, of peace, of home.

## SOCIAL/WEB CONTACTS

See more of Gusky's art at: Instagram @gusky\_word\_and\_image | Web [www.gusky.art](http://www.gusky.art)



"Breeders" watercolor, 14in x 17in x 0.1in, 2025, \$1200



"Homeward" watercolor, 14in x 17in x 0.1in, 2025, \$800  
Abstract painting: Against a wash of emerald green and orange organic shapes and swirls in brown and orange traverse.

# GERRIT VAN OMMERING



## BIOGRAPHY

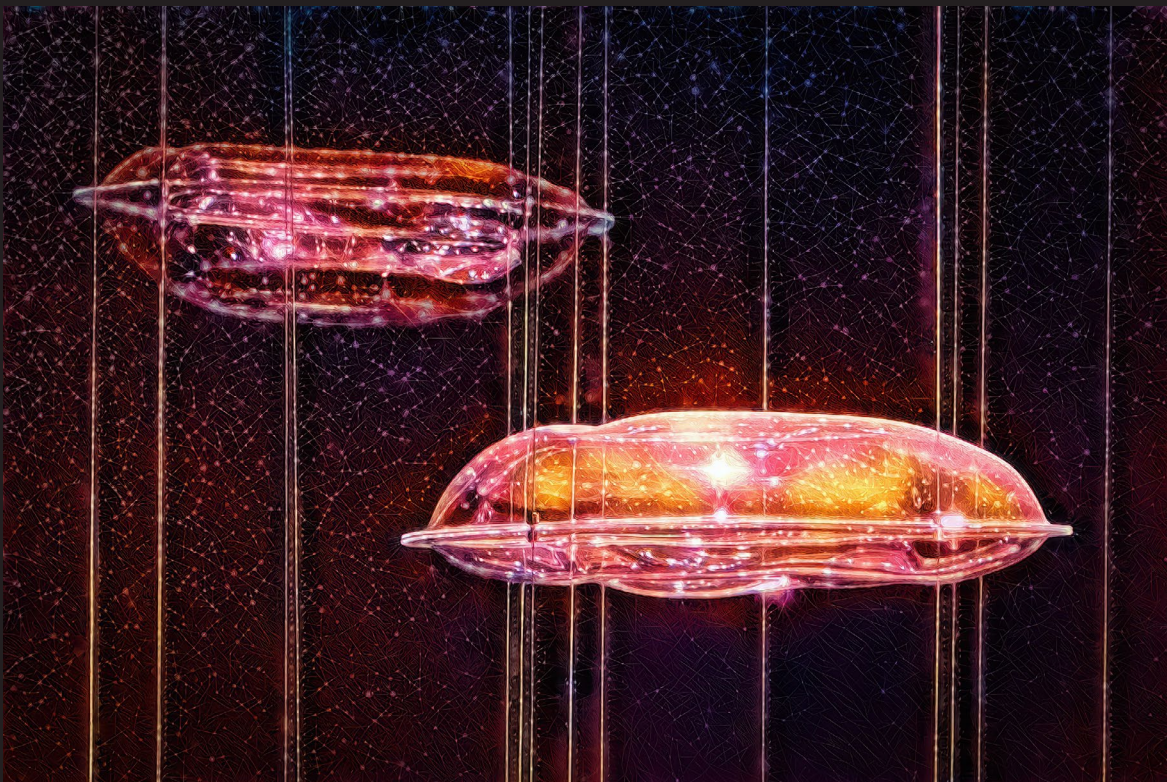
Gerrit van Ommering is a photographer based in Gold River, California. After retiring from a busy career in inventing, designing, developing, and deploying space systems and managing space programs, he moved to photography to provide an outlet for his creative and technical instincts. He is involved with Viewpoint Photographic Art Center and Gallery, the Sierra Camera Club and various arts organizations in Sacramento, Yolo County, Rancho Cordova, Lodi, and Placerville. He has received many local awards and has prints in various private collections. He recently put on a large, successful duo photography show "REALISM\Fantasy" with his wife Lucille in Rancho Cordova. He just completed a well-received solo show, "Embellished Emblems" at Gallery 1075 in West Sacramento, displaying radically edited and modified vintage car emblems, logos and badges with stunning textures and colors. Just in 2025, he has had 95 images accepted into 19 physical and 26 online or magazine exhibits.

## ARTISTIC STATEMENT

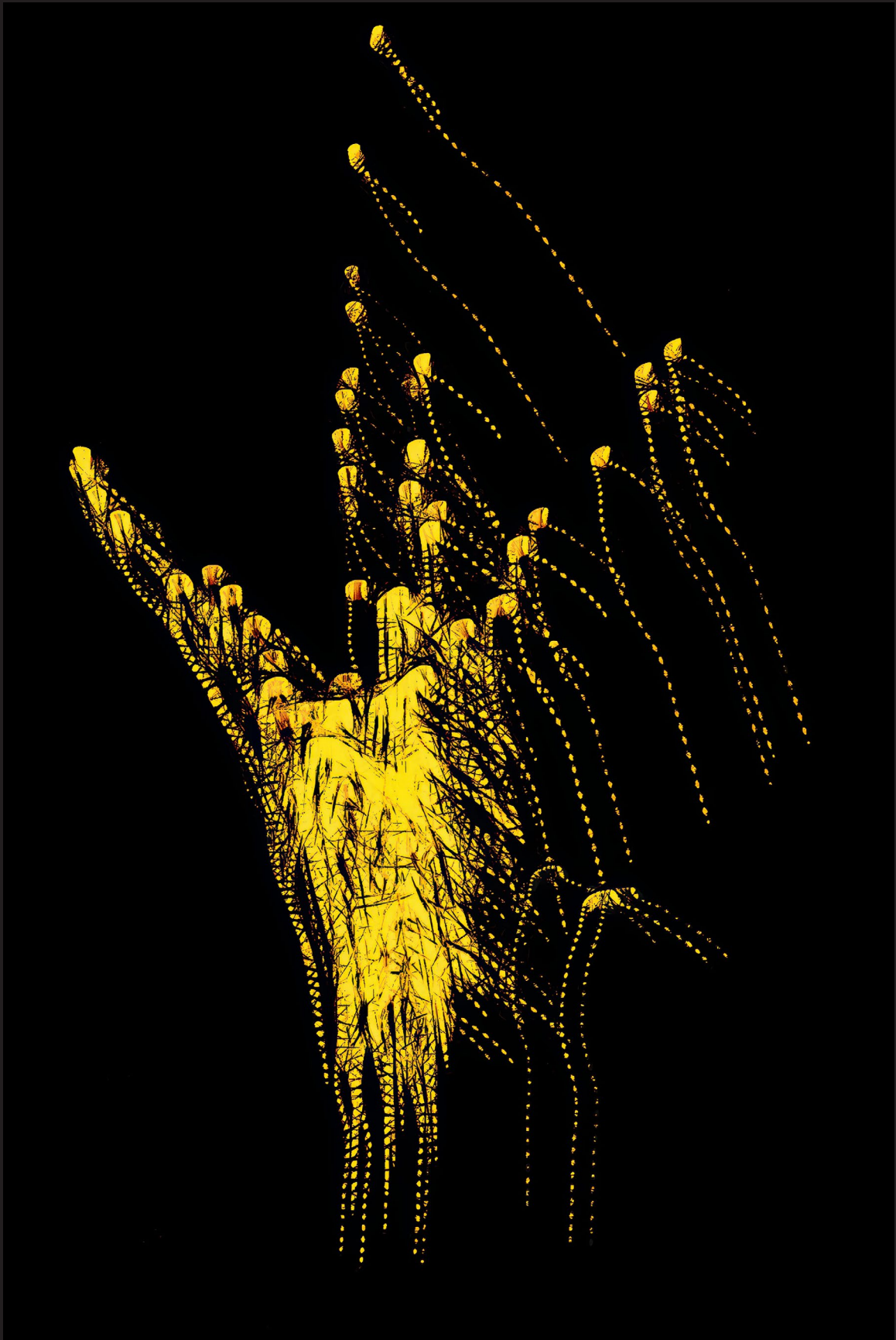
My photography preference is to make seriously manipulated, constructed, strange and abstracted images of just about anything, but I do a lot of straight or lightly enhanced work also. I look for interesting shapes, patterns, juxtapositions, and scenes that other photographers may pass by, and in particular for different, weird, and unique things suitable to be manipulated into radically modified eye-catching, mysterious images, often layered with other heavily altered patterns or shapes. When developing those images, I let my instincts and subconscious take over and experiment with an image until something tells me that I'm done. The world takes billions of photos each year, so I challenge myself to create something different and unique so I might catch a viewer's attention for a few extra seconds and maybe elicit a "Nice!" or "Wow!" or more. "Abstractics" is right up my alley, so I hope that some of the images I selected are different and interesting enough to warrant that reaction.

## SOCIAL/WEB CONTACTS

See more of Gerrit's art at: Instagram @gvophotos | Facebook gerrit.vanommering.5 | Web focused-eclecticism.com



"The Light Between Worlds" Photography, Digital Alteration, Metal Print, 20in x 30in x 1in, 2026, \$400



"Release of the Golden Sprites" Photography, Digital Transformations, Archival Metal Print, 30in x 20in x 1in, 2025, \$300  
Against a deep black void, bright golden forms lift and scatter as if escaping confinement.  
Their dotted trails and flickering gestures evoke motion at a scale that could be microscopic, celestial,  
or purely imagined. A moment of release, where energy briefly becomes visible before darkness returns.

# BRIANNA MARKLEY



## BIOGRAPHY

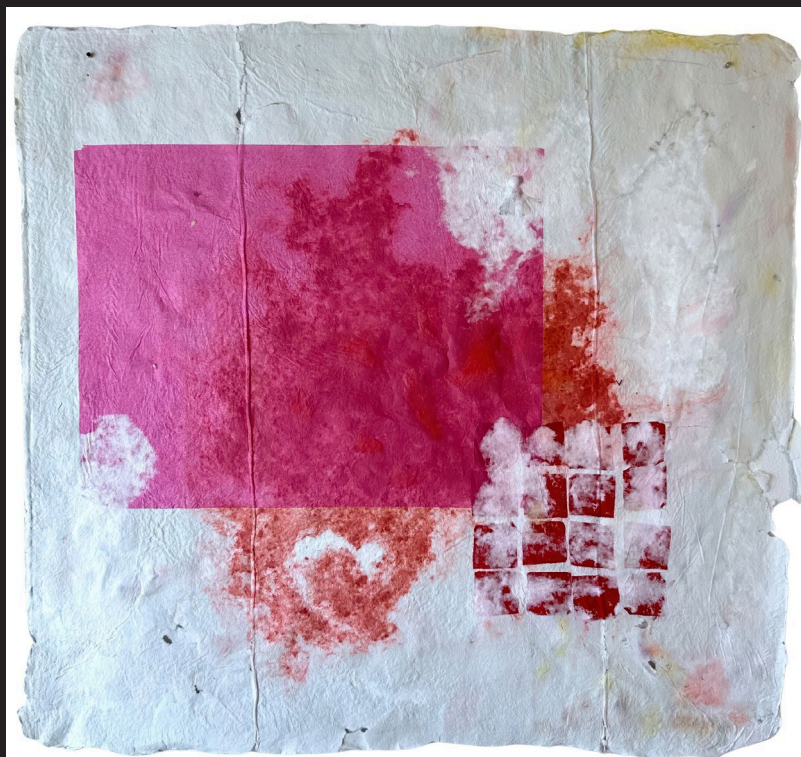
Brianna Markley is an artist born in Philadelphia, where she was raised in a household that valued making, labor, and craft. From an early age, paper served as her primary vehicle for thought—supporting drawing, painting, and writing—before gradually becoming the central subject of her practice. What began as a surface for marks evolved into a material inquiry, where paper shifted from carrier to message. Markley works primarily through papermaking, drawing, print-based processes, and material experimentation, treating paper as a bodily, responsive medium capable of holding memory, pressure, and transformation. Her practice investigates intimacy, care, and endurance through cycles of rupture, repair, and remaking, often pushing paper toward unstable or unconventional states. Through this work, she explores how materials, bodies, and histories shape and reshape one another.

## ARTISTIC STATEMENT

My practice moves through three interwoven states: intimacy, fulfillment, and joy. These states function as both emotional registers and research frameworks, shaping how I approach materials, labor, and the body. Working through papermaking, drawing, print-based processes, and material intervention, I treat the studio as a site of reciprocity where fiber, water, body, and gesture continually transform one another. Papermaking is a form of listening. Fibers remember the hand, and care becomes a negotiation rather than sentimentality—one that leaks, stains, resists, and takes time. I work across paper's full material range, from finished sheets with skin-like surfaces to unstable slurries altered with additives, pushing the material toward the threshold where it no longer performs as paper in a conventional sense. This inquiry asks when paper stops being paper, and whether it can communicate beyond written language. My work shifts between two- and three-dimensional forms, including large sheets, installations, and surfaces that behave like skin. Through cycles of rupture, repair, and remaking, paper becomes a surrogate body—capable of holding bodily memory, vulnerability, endurance, and transformation.

## SOCIAL/WEB CONTACTS

See more of Brianna's art at: Instagram @beecat\_paper



"Fuse 2" Paper, cotton, tissue paper, fabric, dye., 36in x 36in, 2025, \$540



"Skinnish" Paper, pom poms, dye, tissue paper, 36in x 36in, 2025, \$540  
This sheet of paper evokes skin in its rough and wrinkled texture, with an embedded pom-poms and recycled paper work. The work evokes my need to pick or to understand what is beneath my skin, muscle, and fat. Where does the meat end and the soul begin?

# ALLY CANTRELL



## BIOGRAPHY

Ally Cantrell is an Arkansas native residing in downtown Little Rock. She has had an extensive career in the arts having gained recognition in her early years for her photorealistic graphite drawings. Over time she has transitioned away from realistic pencil renderings into abstract mixed media painting. Her work concentrates on the exploration of texture with consideration towards minimalism. It is an invitation to the viewer to step away from the overstimulation we so often experience in this modern world; to instead pause and exist in the granular detail of a moment in time.

## ARTISTIC STATEMENT

When was the last time you just... paused? When was the last moment you held silent the thoughts that race, closed all tabs and just held space for the here and now? When was the last time you allowed yourself to just be and breathe and observe this world that's

whirling around you? My art is an invitation to pause. Get lost in the granular details of your surroundings. Zoom so far into that place, that moment, until that is all there is. Silence the noise and feel. Living with OCD and chronic anxiety, my work enables me to hold space and honor breath. I strive to celebrate the simple essence of existence through minimalistic abstract paintings. I work with a limited color palette but a variety of texture, creating a calming moment that still allows the viewer to traverse a world of intricacies across the canvas. My early art career was centered around photorealism which involves constant analysis and hyper-precision. With age comes the courage to let go of expectation of outcome. I am learning to just be. My process is now intuitive, an exploration into an unfolding narrative as I allow each piece to decide its own direction. When I create, the noise of modern life draws silent. I invite anyone else who suffers from the noise to step away from the overstimulation, the stress and mess of life. Step away and... pause. Embrace this place. Allow a single instant to have a taste of eternity.

## SOCIAL/WEB CONTACTS

See more of Ally's art at: Instagram [@ally\\_bobble](#) | Facebook [allycantrellart](#) | Web [www.allycantrell.com](#)



"Lunar Echoes" Acrylic, 24in x 18in x 1in, 2024, NFS



"Layers of Our Age" Acrylic on Canvas, 20in x 16in x 1in, 2023, \$500

# CHRISTA PEYTON



## BIOGRAPHY

Christa Peyton is a self-taught contemporary abstract artist based in Fredericksburg, Texas. Known for her bold, vibrant acrylic paintings, her work is deeply influenced by a childhood spent outdoors, immersed in music, and Austin's bold creative culture. Born in Georgia in 1971 and raised in Austin in the late 1970's and 80's Peyton is now working from a studio surrounded by open land and quiet seasonal rhythms. Her practice reflects a deep connection to memories, place and embraces freedom over perfection giving the viewer a permission slip to return to childhood wonder. Drawing inspiration from nostalgia, nature, and intuitive play, Peyton uses color as both language and energy - allowing each piece to unfold through layers, marks, and imperfections with no predetermined outcome.

## ARTISTIC STATEMENT

Christa Peyton - Artist Statement My work is a permission slip to return to childlike wonder that celebrates imperfection and play. I create bold, vibrant abstract paintings guided by intuition, movement, and emotion rather than rules or outcomes. Color is my primary language - used instinctively and generously - to explore nostalgia, nature, memory, and the freedom that emerges when control is released. Each piece begins without a plan, allowing layers, marks, and imperfections to lead the way. Growing up immersed in the culture of late 1970's Austin and 80's and now working from my rural Fredericksburg, Texas studio surrounded by open land and quiet rhythms, my work is deeply informed by childhood outdoor adventures and sensory experiences. I am drawn to moments that feel authentic, familiar, and alive - where color carries emotion and movement becomes meaning. My practice embraces imperfection as both process and philosophy. I believe creativity is not something to be refined into correctness, but something to be celebrated. Through my paintings I invite others to loosen expectations, reconnect with their inner voice, and rediscover joy as a valid and powerful guide. My work is not about getting it right - it is about honoring my inner child.

## SOCIAL/WEB CONTACTS

See more of Christa's art at: Instagram @christa\_peyton\_ | Facebook Christa-Peyton-Art | Web [www.christapeyton.com](http://www.christapeyton.com)



"Joyful Defiance" Acrylic and Oil Pastel, 36in x 36in x 2in, 2025, \$2998



"Attention Seeking" Acrylic on Canvas, 48in x 48in x 2in, 2025, \$3998  
Attention Seeking transforms my childhood label into a statement of strength. Bold color, sharp edges, and commanding scale affirm visibility as intention, not insecurity... honoring my expression as an essential act. Fragmented movement gives the viewer a permission slip to explore and daydream.

# ED WHITMORE



## BIOGRAPHY

Both of my parents were born in Poland and survived the complete destruction of their families and their way of life. I was born in the Bronx and spent my formative years living in Paterson, New Jersey, an industrial city that was home to past triumphs but now is unfortunately in economic decline. My fascination with decline and loss extends to archaeology and anthropology. I have a longstanding interest in ancient civilizations, cave art, ancient cairns and Earth Mother Goddess sites, and have fashioned several sunken relief paintings paying homage to unknown ancient artists. When I was in my early 20s, I had the opportunity to view the Mark Rothko retrospective at the Guggenheim Museum in New York. I was enthralled, found myself lost in spiritual reverie and experienced a sense of the sublime too great to be expressed in words. I seek to capture some of that sense of awe that Rothko's work evokes and create paintings that transcend the familiar. Kate Ashton, owner/director of Art on 30th gallery in San Diego, adds that Ed's work has "voice" which means that Ed's paintings can readily be identified as his work. Very few

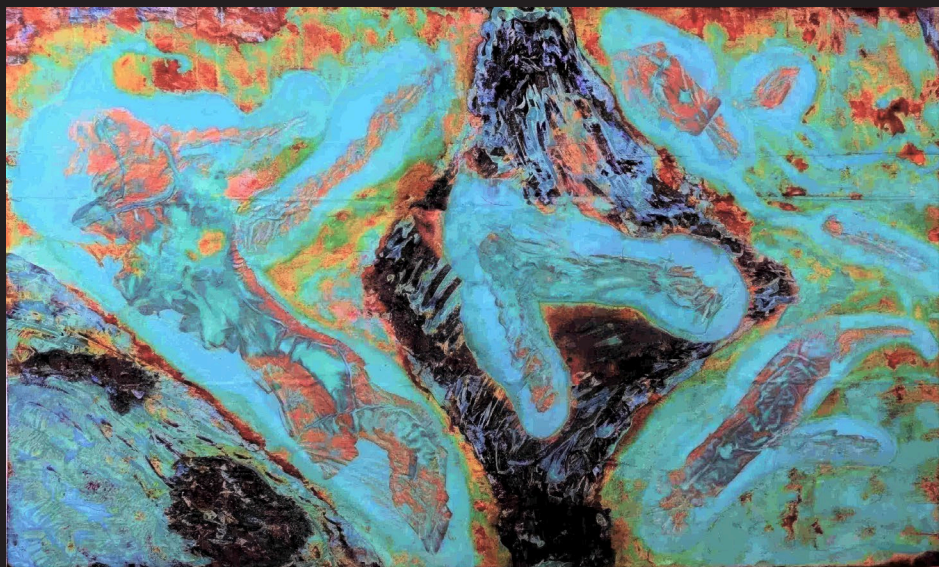
people are making fine art with Ed's medium of choice, oxidized iron, copper and bronze metal effects paints. And even fewer are applying that paint to thick wood planks. No one else is chiseling the wood prior to painting to create bas relief and sunken relief pieces. The process is certainly labor intensive but Ed has always enjoyed working with wood. Ed says its no accident that what he creates is called art WORK.

## ARTISTIC STATEMENT

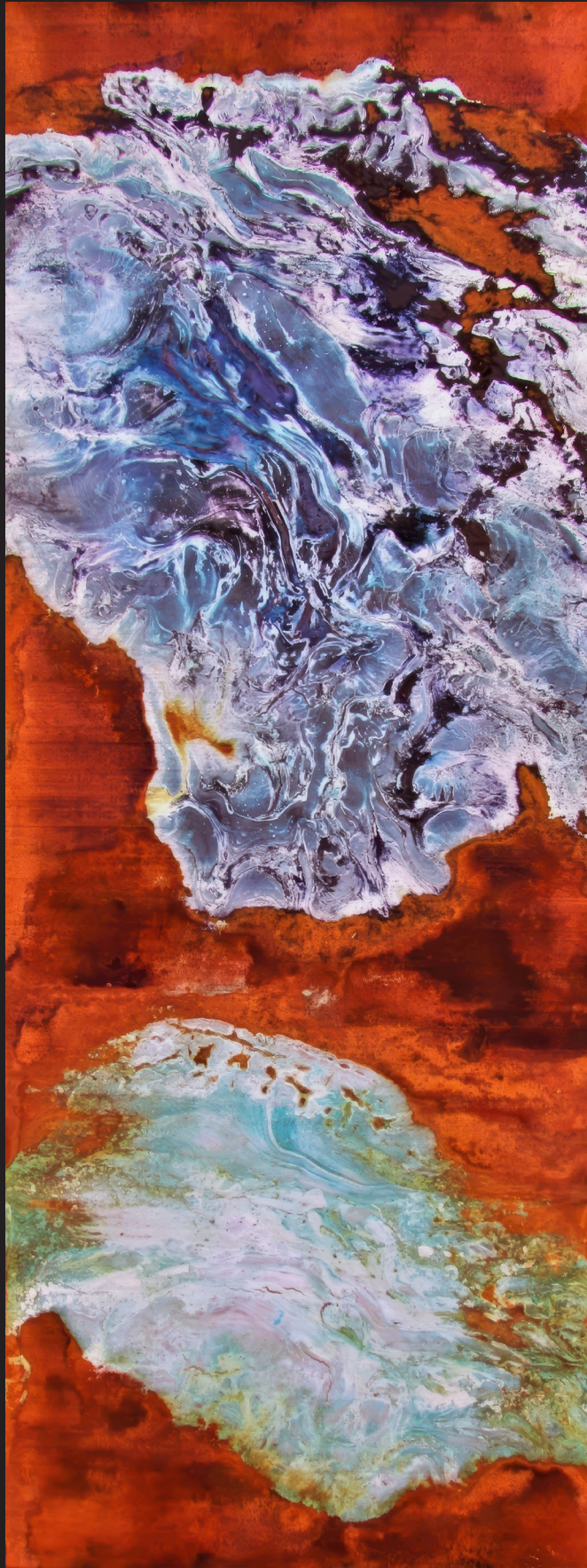
I work with the controlled oxidation of iron, copper, and bronze metal effects paint which creates patina, a thin layer of oxidation that forms on the surface through age and exposure. Under natural weathering, a patina layer takes many years to develop, but it can also be produced by spraying the paint with a chemical reagent, which is what I do. The process yields natural yet dramatic effects that convey the passage of time. To give my pieces an authentic feeling of the past, I often incorporate vintage materials such as vintage letterpress trays and warped weathered wood planks. I sometimes hand chisel wood planks prior to painting which gives the work a 3D effect and has distant echoes of the bas relief panels chiseled in stone from ancient Mesopotamia and Egypt. For the close observer, somber themes of decay and loss can be found in my paintings, with beauty emerging from decay. In traditional Japanese art, wabi-sabi is an aesthetic view centered on the acceptance of imperfection. It is a composite of Wabi (austere beauty) and sabi (rustic patina). My paintings and sculptures evoke a sense of serene melancholy and spiritual longing, the very essence of wabi-sabi. As can be seen in my bas relief paintings of trees and underwater kelp forests, I also strive to infuse my work with anima, the vital principle or animating force within all living things.

## SOCIAL/WEB CONTACTS

See more of Ed's art at: Instagram @eddiwhit2025 | Facebook edwhitmoreart | Web edwhitmore.com

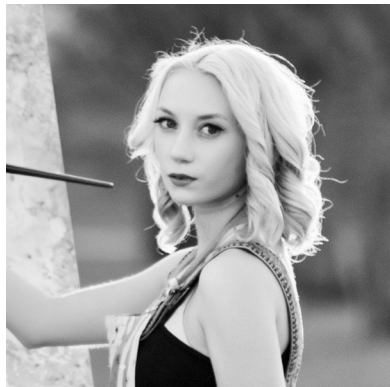


"Gaia Awakens" oxidized iron copper and bronze metal effects paint on wood, 36in x 60in x 2in, 2019, \$4000



"Evanescent" metal effects paint, 48in x 19in x 2in, 2021, \$4000  
the title evokes the strength and fragility of ice floes, soon passing out of sight, memory or existence. The contrast between sharp, cracked areas and smoother diffusions suggests both erosion and emergence, chaos and calm.

# ISABEL PALMER



## BIOGRAPHY

Isabel Palmer is a contemporary abstract painter and illustrator. With a bold yet delicate approach, Isabel channels raw emotion and personal experience into each canvas, creating richly textured pieces that invite viewers to interact with her work. Born and raised in Perrysburg, OH, the 23 year-old artist work has been exhibited in galleries and art fairs throughout the US, earning her recognition for her innovative use of materials and compelling visual language. Isabel devotes most of her time to helping others convey themselves through art. Isabel Palmer's work has been exhibited in galleries in Los Angeles, Columbus, Chicago, Cincinnati, and London UK

## ARTISTIC STATEMENT

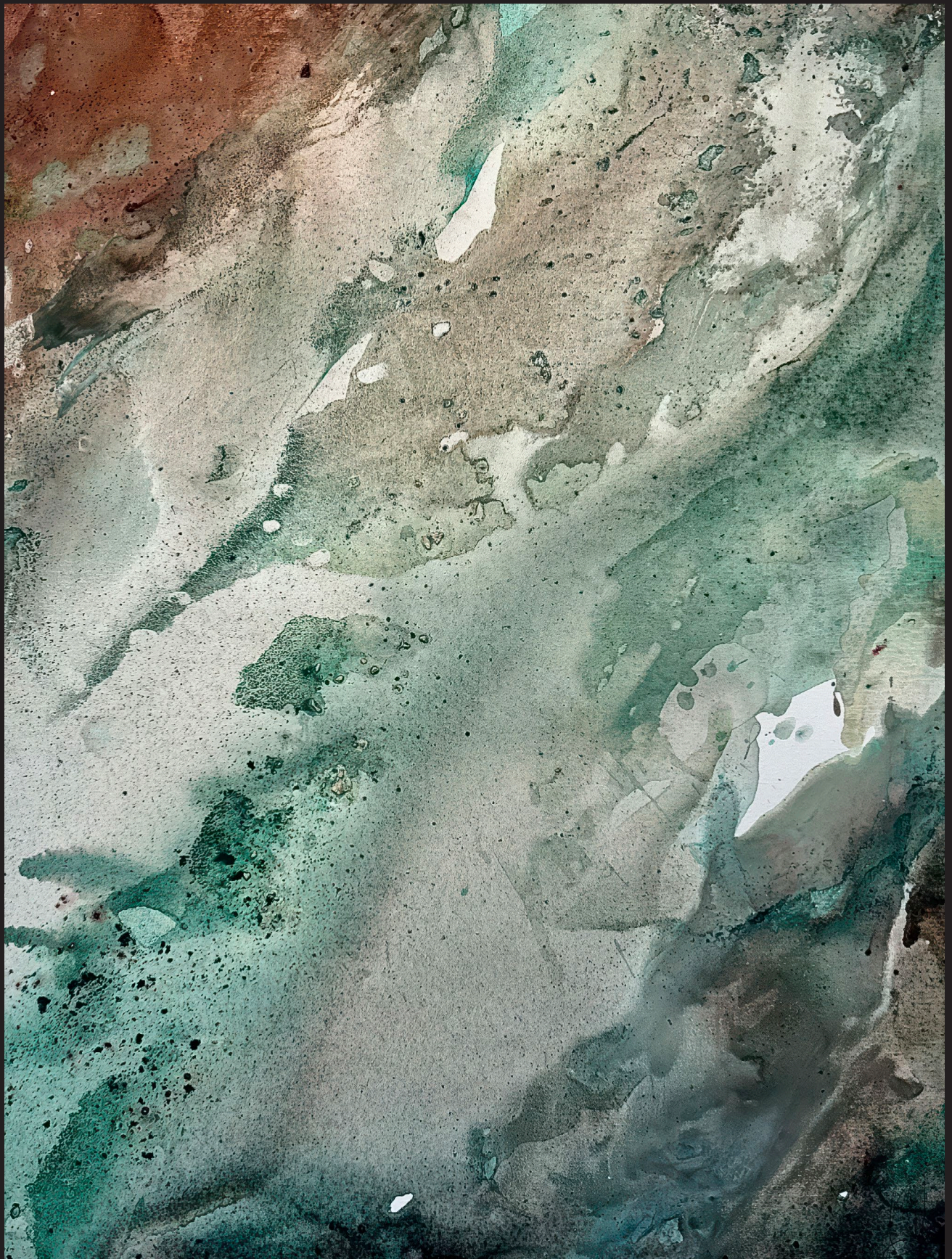
Isabel is a dynamic contemporary abstract painter whose work provokes thoughts and emotions with vibrant colors and dynamic movements. Isabel discovered a passion for art early on, being drawn to the expression of one's self art gives. Influenced by nature and the human experience, Isabel pulls artistic inspiration from music and literature to convey emotions in day-to-day life, she seeks to capture and evoke feelings in all their complexity. Through her art, Isabel invites viewers to delve into a world where emotions and colors collide for discovery, where the boundaries between reality and imagination blur.

## SOCIAL/WEB CONTACTS

See more of Isabel's art at: Instagram @isabellorena.art | Facebook share/14Ur5kX5uoo | Web [www.isabellorenaart.com](http://www.isabellorenaart.com)



"Reverie" Acrylic on Canvas, 48in x 48in x 1.5in, 2025, \$2000



"Capri" Acrylic on Canvas, 40in x 30in x 1.5in, 2025, NFS (\$1200 value)  
Inspired by the waters of the Amalfi Coast

# DANIEL BAHN



## BIOGRAPHY

Daniel Bahn's abstract paintings are inspired by the natural world inevitably touched by human hands. Bahn builds and removes layers to render a subtle depth and texture and expose nature's rich assemblage of colors. Bahn has several paintings in private collections and studied under Dale Chisman, known as one of the West's most respected abstract artists. Daniel was a Founding Member and Director of SYNC Gallery in Denver. He was chosen as a contributing artist for the exhibit, "See the New West Like a Local" for the Denver International Airport Art Program, Denver, CO. Prior to focusing on fine art, Bahn Co-founded Black Diamond Concepts, a leading Denver area design and advertising agency. He has won numerous awards in the graphic design and advertising field. Daniel received his Bachelor of Fine Arts from Colorado State University in Fort Collins.

## ARTISTIC STATEMENT

I paint... I step back and look. I keep painting... I step back again. I rotate the painting and start in once more. Creation is both a mystery and a revelation. It is the process by which I transform the intangible into something visible—something that can be seen, touched, and experienced. The act of creation is not simply about making; it is about discovering. It is a conversation between my mind and materials, between intention and spontaneity, between the known and the unknown. In this dialogue, my hands often lead before my thoughts catch up. In a world that often seeks certainty, the act of creation offers me a sanctuary of possibility, a space where I can explore and express without boundaries, where mistakes are opportunities, and where imperfection is embraced as a testament to the process itself.

## SOCIAL/WEB CONTACTS

See more of Daniel's art at: Instagram @daniel\_bahn\_art | Facebook dan.bahn.5 | Web [www.danielbahn.com](http://www.danielbahn.com)



"New Dawn" Acrylic on Canvas, 52in x 48in x 2in, 2024, \$2800



"Box Canyon" Acrylic on Canvas, 60in x 56in x 2in, 2022, \$3400

# EDMUND CHARLAND



## BIOGRAPHY

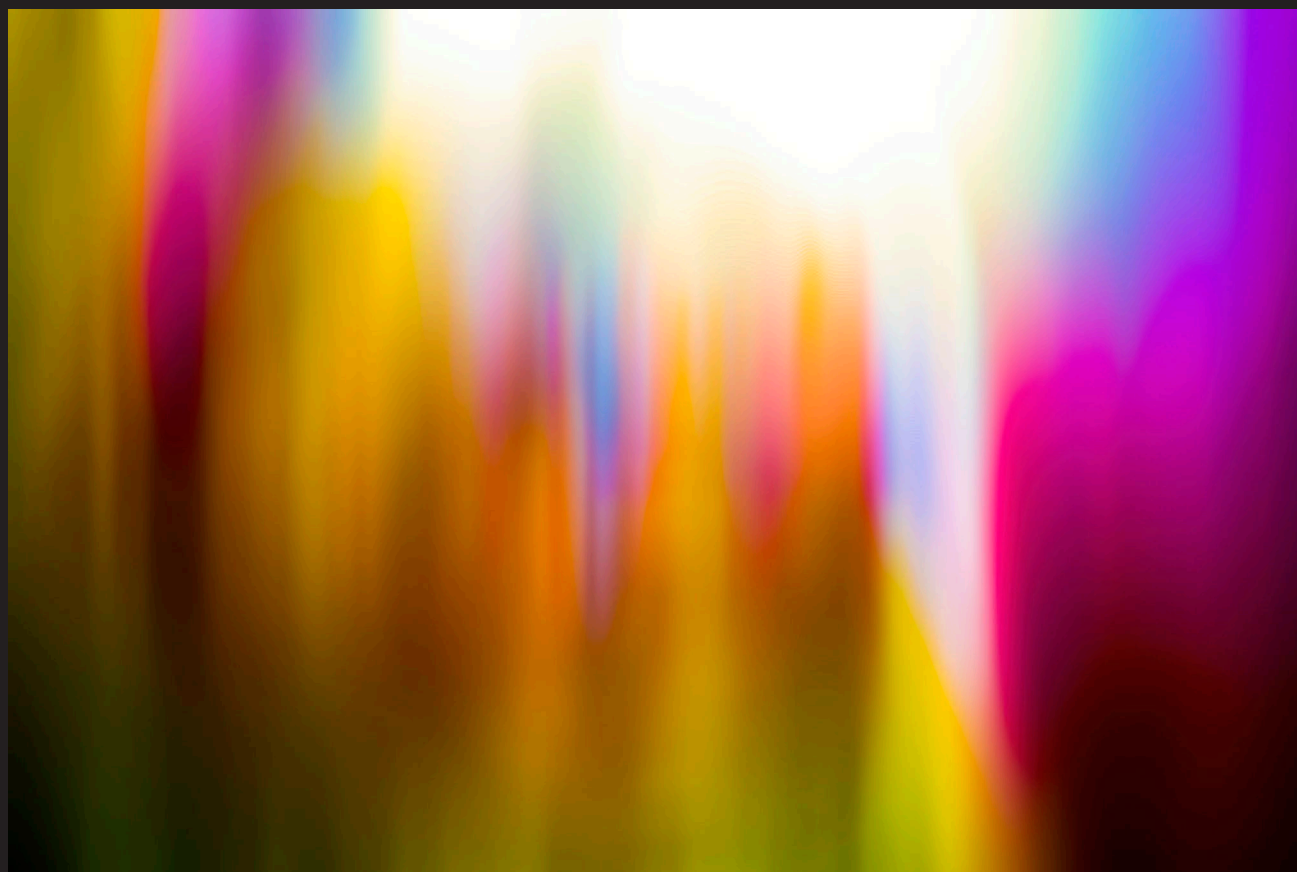
Edmund Charland is based in Smithfield, Rhode Island, and was born in Dedham, Massachusetts. He studied design and illustration at the New England School of Art and Design and the Butera School of Art in Boston. With more than 30 years of experience in advertising and marketing for Fortune 100 companies, this background informs a disciplined and concept-driven visual practice.

## ARTISTIC STATEMENT

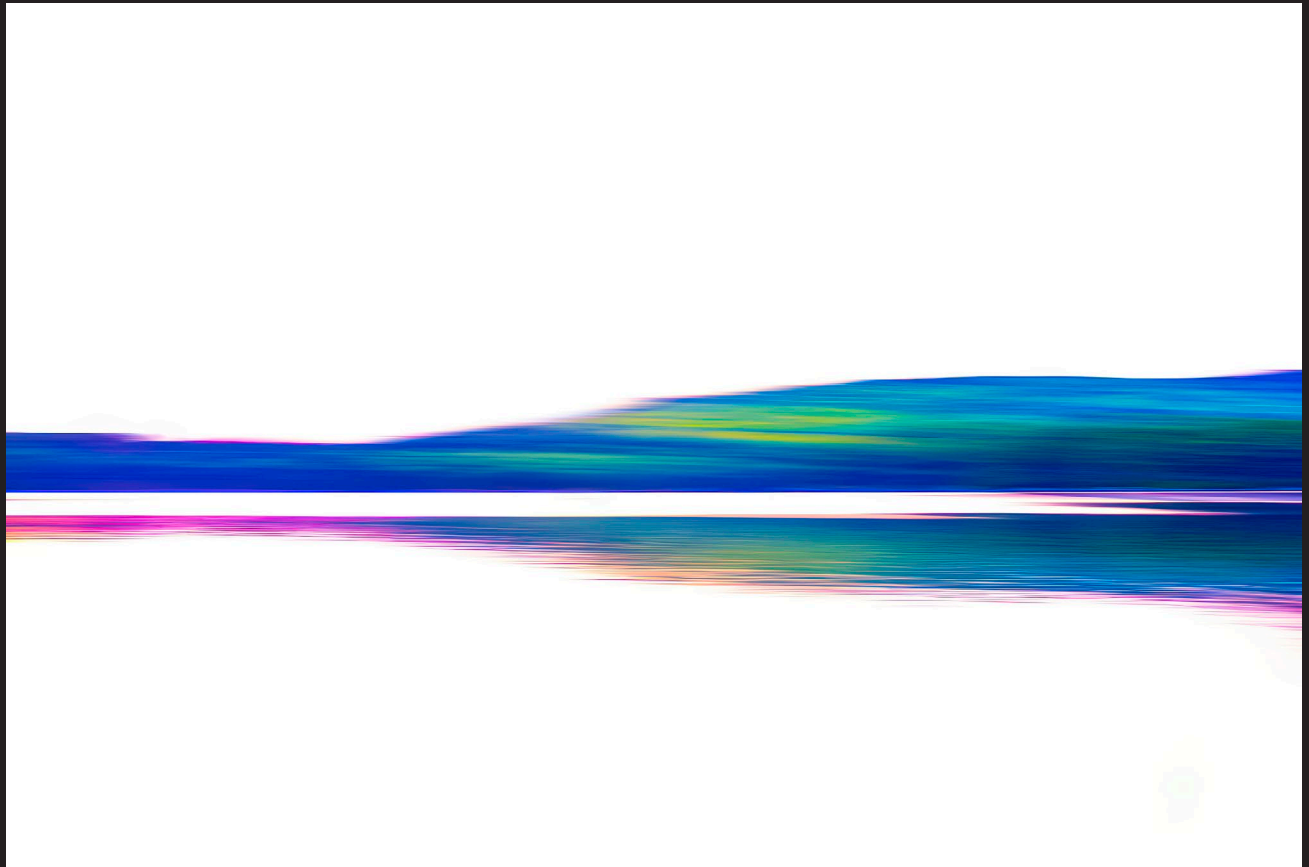
Over the past 15 years, Charland has focused on developing a distinctive body of photographic work that explores the relationship between light, motion, and subject. Through experimentation and controlled use of these elements, his work aims to evoke emotional response and produce singular, one-of-a-kind images that invite deeper contemplation.

## SOCIAL/WEB CONTACTS

See more of Edmund's art at: Instagram @edcharland | Facebook edcharland



"The Ether" Photograph, 24in x 36in x 0.0625in, 2021, \$500



"Contrast In Color" Photograph, 24in x 36in x 0.0625in, 2022, \$500  
Photo of trees reflecting off the water, while the camera moves horizontally during a long exposure.  
Color was enhanced in post production.

# YVONNE CAVANAGH



## BIOGRAPHY

American, (b.1978) Yvonne Cavanagh, a Kern County native, is a multidisciplinary artist with a strong background in ceramics. She earned her BA in Art with an emphasis in ceramics from San Francisco State University in 2003, followed by an MA in Education from the University of La Verne in 2010. In 2018, she completed her MFA at Azusa Pacific University. From 2008 to 2010, Cavanagh co-owned Surface Gallery, where she represented nationally emerging artists. Her dedication to the Kern County arts community was recognized in 2011 when she received the Beautiful Bakersfield Award from the Greater Bakersfield Chamber of Commerce in the Arts Individual category. Cavanagh's work has been exhibited widely, including her solo museum exhibition, *Liminal Space*, at the Bakersfield Museum of Art (September 2018 – January 2019). In the summer of 2023, she was awarded a three-week artist residency at the Skopelos Foundation for the Arts in Skopelos, Greece. Her exhibition, *The Blue Door*, was showcased at RAM Gallery in 2023 from work she created in Greece. Cavanagh currently has a piece in The Monterey

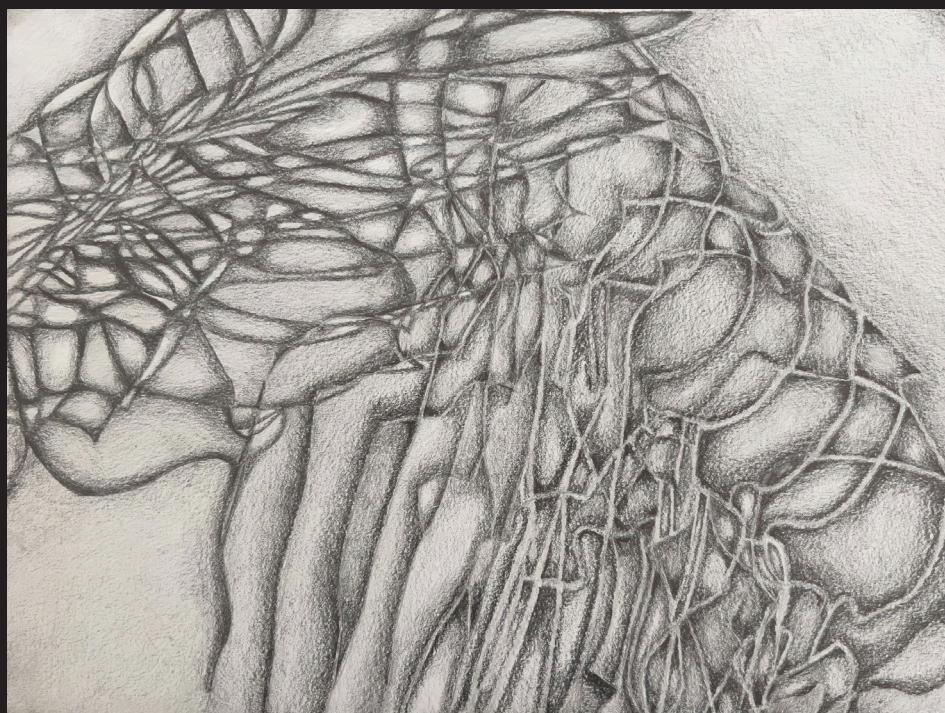
Museum of Art's inaugural Biennial Exhibition. She recently returned from a residency at StudioFaire in Nérac, France and is working on a new body of work for a solo exhibit in January 2027 at RAM Gallery.

## ARTISTIC STATEMENT

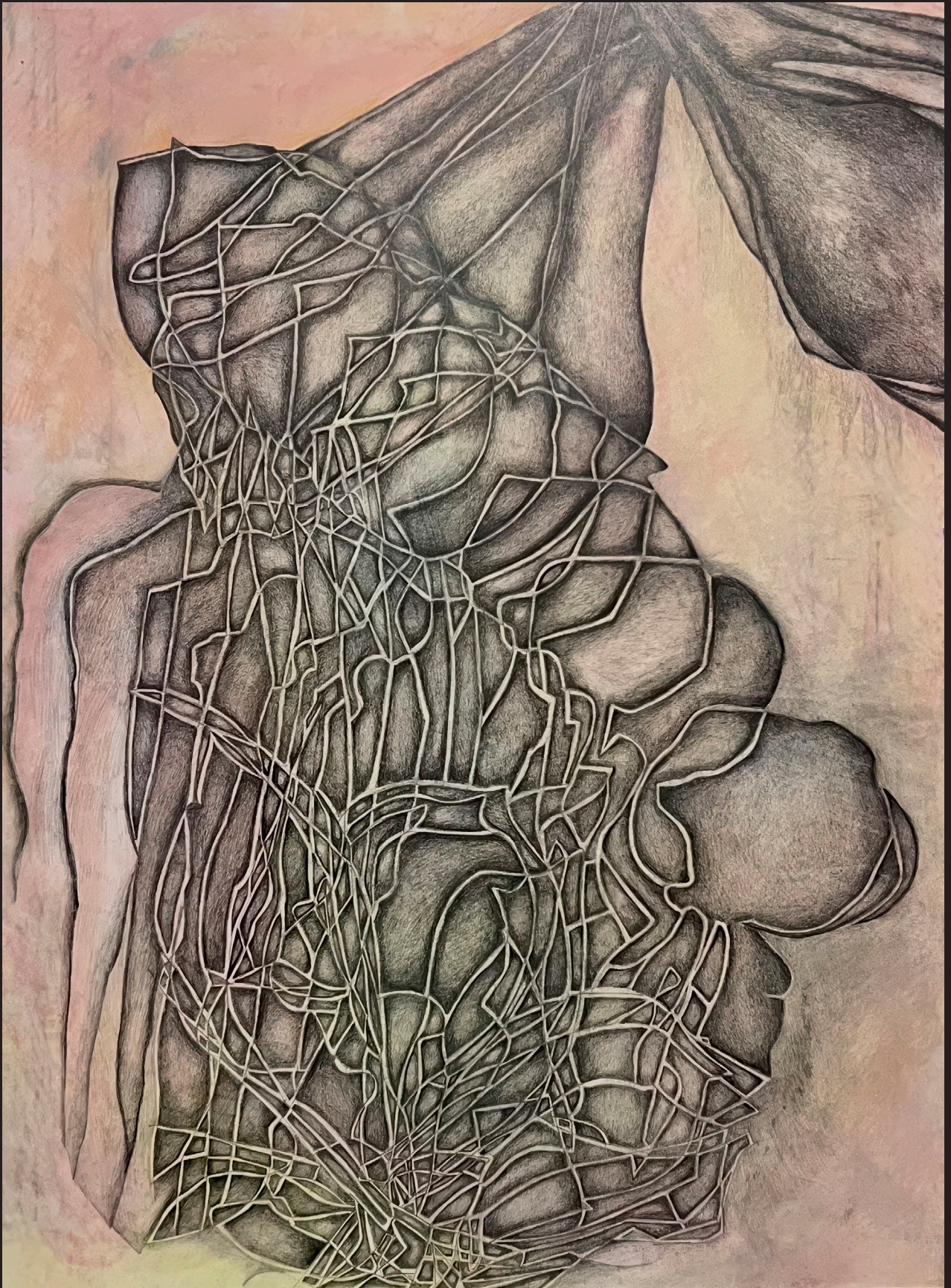
My abstract drawings investigate loss, recovery, growth, and the passage of time through an intuitive, process-driven approach. I begin without a predetermined outcome, allowing the work to emerge through layered acts of making and unmaking. Pencil, pastel, erasure, and sanding are used in cycles of addition and subtraction, creating surfaces that hold both accumulation and absence. This body of work centers on duration and repetition. The source drawings were produced during an artist residency in France in June 2025, where I traced the shifting shadows of foliage every ten minutes across a single page. The resulting lines suggest a gradual collapse and reformation of form. These drawings were later projected onto larger paper and overlapped, extending the temporal record and transforming the original marks into a dense, abstract field. The final images function as poetic expressions of hope and resilience, emerging from repetition, persistence, and change.

## SOCIAL/WEB CONTACTS

See more of Yvonne's art at: Instagram [@yvonne.cavanagh](#) | Facebook [yvonnecavanagh](#) | Web [www.yvonnecavanagh.com](#)



"Peaceful Flutter" Graphite on paper, 9in x 12in x 1in, 2025, \$900



"RestfulWinter" Graphite and pastel on paper, 30in x 24in x 1.5in, 2026, NFS (\$3650 value)  
This piece layers shadows drawn from foliage in France in 2025. I traced the shadows as they moved across the page. Once home I projected the shadows to created this layered piece with two shadows on the page. I added value, and shading to accentuate the dramatic shapes.

# RICHARD SMUKLER



## BIOGRAPHY

Selected Museums and Exhibitions: Fomenar Verona, Italy 2018, Chiesa Di Santa Maria in Chiavica, (SDMA) San Diego Museum of Art (Artist's Guild 2017), (OMA) Oceanside Museum of Art (Oceanside California 2017), (OCCCA) Orange County Center for Contemporary Art (Santa Ana, California 2017), (NAA) The Naples Art Association's 50th, 51st and 52nd Founders Exhibition 2014, 2016, 2018 (Naples, Florida), 25th Annual All Florida Art Show (Stuart, Florida 2015), Art Olympia 2015 (Tokyo, Japan), (SDAI) The San Diego Art Institute/(MOLA) Museum of the Living Artist: The 50th and 54th International Exhibitions (San Diego, California 2009, 2015), The Alexandria Museum of Art National Exhibition (Alexandria, Louisiana 2014), The Virginia Academy of Fine Arts National Art Show (Lynchburg, Virginia 2014), The Philadelphia Athenaeum's 200th Anniversary Art Exhibition (Philadelphia, Pennsylvania 2014), (JAX) The Jacksonville Center for the Arts (Floyd, Virginia) 2014, The Farmington (New Mexico) Museum of Art 2014, (CAC) The Las Vegas, Nevada Contemporary Arts Center (25th Annual Show, 2014), The Museum of

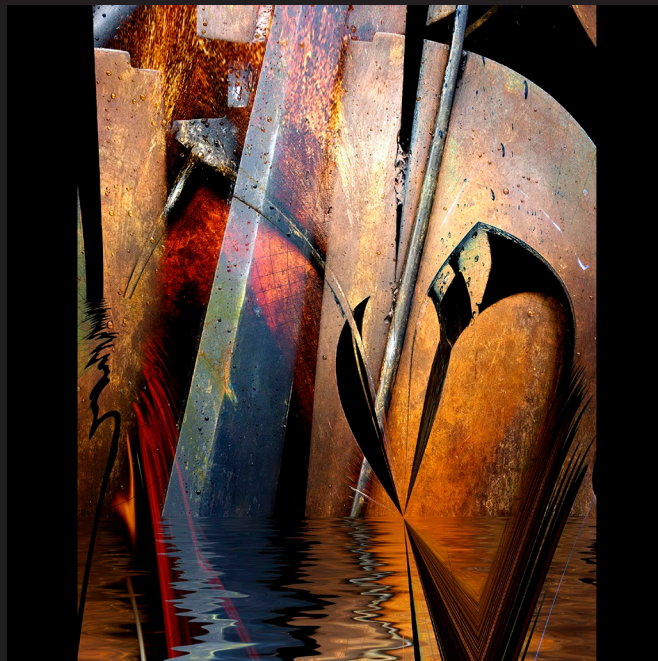
Flight 2014 (Seattle, Washington), (CAFA) The 101st, 102nd, 103rd and 104th Exhibitions of The Connecticut Academy of Fine Arts (Mystic, Connecticut, 2012, 2013, 2014 and 2015) elected member, (MARINMOCA) The Marin Museum of Contemporary Art (Novato, California 2013 and 2014), The Montreal Art Centre: Global Art League International 2013 Exhibition (Montreal, QC, Canada), The New York Center For The Photographic Arts (NYC4PA) Primary Colors 2013, The St. Augustine Art Association (Annual Nature & Wildlife Exhibition, St. Augustine, Florida 2013, 2015), (CIDPA) Canadian International Digital Photography Exhibition 2011 (Montreal, QC, Canada), Boca Raton Museum of Art (Boca Raton, Florida 2012), Monmouth Museum of Art (Lincroft, New Jersey 2008), Andrews Museum of Art (Andrews, North Carolina 2010), (MOCA) Museum of Computer Art (Brooklyn, New York 2014), The Southern Museum of Flight.

## ARTISTIC STATEMENT

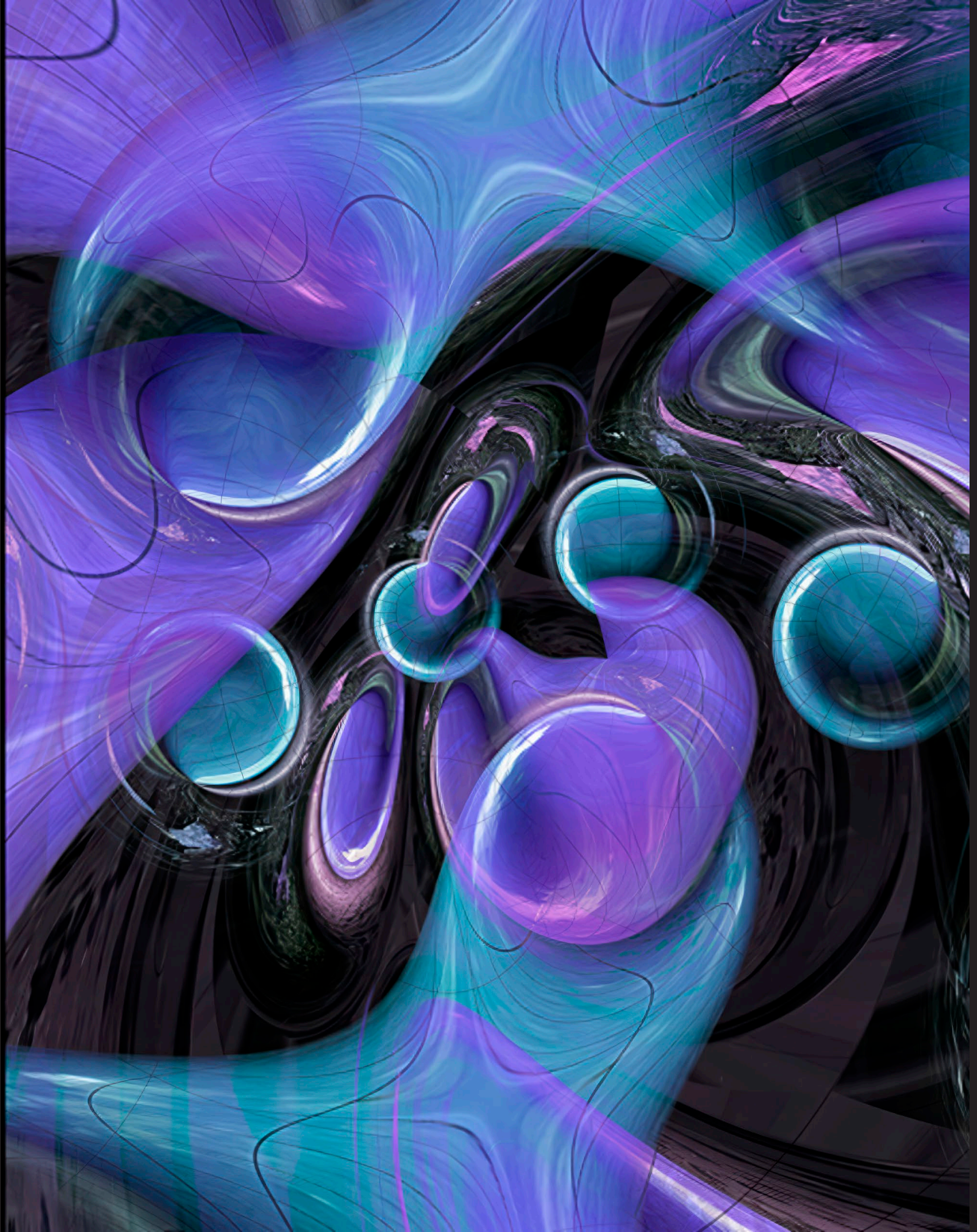
My Philosophy "Much of my work is highly intuitive, creating a canvas or backdrop of landscape allowing for a superimposition of personal emotion. These landscapes, whether sea, land or space-based, coupled with an endless spectrum of emotion, provide an infinite pallet of possibilities. To manifest these possibilities in an honest, new and stunning fashion is my challenge as an artist."

## SOCIAL/WEB CONTACTS

See more of Richard's art at: Instagram @richsmuklerphoto | Facebook rich.smukler | Web [www.richsmuklerphoto.com](http://www.richsmuklerphoto.com)



"cello waltz" digital photography, 30in x 24in, 2008, \$1200



"Bubbles II" digital photography, 30in x 24in, 2008, \$1200

# ELAINE DUNCAN



## BIOGRAPHY

Elaine Duncan received her BFA in from New York University. Her work has been exhibited in Colorado, New Mexico and in various publications including Vogue Magazine, Aesthetica Magazine, Art Business News and Monochromica Magazine. She is represented at Strata Gallery in Santa Fe, New Mexico.

## ARTISTIC STATEMENT

Elaine Duncan approaches her abstract painting as a form of movement and rhythm, often incorporating sand for added texture and play. Lately she has been experimenting with solar printing directly on the canvas as well. Elaine Duncan stated, "I find painting to be a dynamic, almost choreographic experience. It is a partnership between myself, the paint and the canvas - where rhythm, texture, and movement intertwine. Inspired by dance and bodily movement through space, I allow the medium to guide the creation process, minimizing conscious interference. This surrender to the moment is deeply gratifying

## SOCIAL/WEB CONTACTS

See more of Elaine's art at: Web [www.ElaineDuncanArt.com](http://www.ElaineDuncanArt.com)



"Untitled #18" Acrylic/sand, 48in x 36in x 1.5in, 2020, \$990



"Networks" Acrylic/ Cyanotype, 48in x 36in x 3in, 2025, \$1900

# JOHN ARENSKOV

NO  
PHOTO  
PROVIDED

## BIOGRAPHY

**ARENSKOV AVANT** Born in Long Beach, California, in 1947, John Arenskov embarked at an early age on a journey into furniture design, beginning with a founda Born in Long Beach, California, in 1947, John Arenskov embarked at an early age on a journey into furniture design, beginning with a foundational career in architectural millwork. Growing up in Southern California, John inherited a keen sense of design from his dad, who was a leading industrial designer. These early influences shaped his artistic vision and ignited his passion for design and craftsmanship. In 1984, driven by a vision of creating elegant pieces for his home, he made a pivotal transition to furniture design and construction, marking the beginning of an enriching career. Influenced by legendary artisans like Greene & Greene, Frank Lloyd Wright, Ruhlman, and Charles Rennie Mackintosh, John cultivated a deep appreciation for diverse artistic styles. John's creative philosophy focuses on crafting enduring, timeless pieces, steering clear of fleeting mass-production trends. He takes pride in collaborating closely with clients, creating custom furniture that seamlessly

merges quality materials with a distinctive aesthetic. His work has been recognized in Fine Woodworking design books 6 and 7 and showcased in the HGTV series Modern Masters. Currently, John is finalizing his Arenskov Mid-Century Modern Series, eagerly anticipating the journey this design evolution will take him on. Inspired by avant-garde visionaries such as Kandinsky, Lissitzky, Malevich, and Miró, John incorporates diverse styles into his work. Based in Snohomish, Washington, John remains dedicated to producing exquisite furniture for private, commercial, and public spaces. His creations, known for their commitment to artistry and craftsmanship, have found homes nationwide and internationally. His work is currently shown at Hawthorne Gallery in Big Sur, CA, Hawthorne Gallery in Port Orford, OR, and Westbrook Modern in Carmel, C

## ARTISTIC STATEMENT

**ARENSKOV MID-CENTURY MODERN SERIES** John Arenskov introduces an innovative direction in modern design furniture with the Arenskov Mid-Century Modern Series—a body of work that merges his deep foundation in fine furniture craftsmanship with a sculptural, art-driven vision rooted in classic Mid-Century modernism. Influenced by the poetic abstraction of Miró, the dynamic balance and movement of Calder, and the organic, biomorphic forms of Jean Arp, this series explores balance and negative space, translating mid-century abstract imagery into functional surfaces. These influences are expressed through restrained geometry, floating forms, and carefully composed asymmetry, where material, form, and void exist in quiet equilibrium. The series includes coffee tables, benches, dining tables, end tables, and wall art, each conceived as functional sculpture. Every piece reflects Arenskov's commitment to material integrity, precision craftsmanship, and a refined visual language that honors Mid-Century modern design while extending it into a contemporary context. The Arenskov Mid-Century Modern Series represents a meaningful evolution in John Arenskov's creative practice—an exploration of abstraction, proportion, and modern form intended to be lived with as much as admired. — John Arenskov

## SOCIAL/WEB CONTACTS

See more of John's art at: Instagram @Johnarenskov | Facebook John Arenskov Furniture Design | Web [arenskovfurniture.com](http://arenskovfurniture.com)



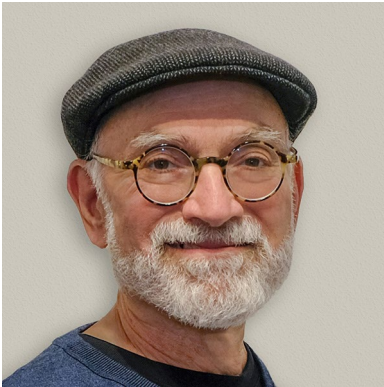
ARENSKOV FURNITURE DESIGN ©

"Coffee table" Wood, acrylic paint, resin, 18in x 40in x 40in, 2025, \$4000



"Bench" Wood, acrylic paint, resin, 18in x 70in x 18in, 2025, \$3500  
Mid century modern style bench

# STEVE BENNETT



## BIOGRAPHY

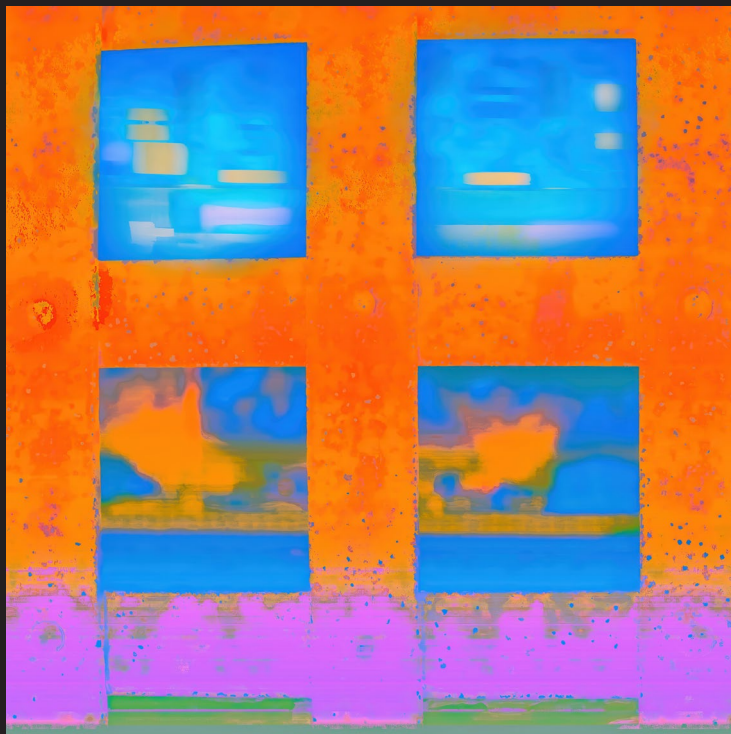
Steve Bennett is a Cambridge, Massachusetts-based visual artist. He began taking photographs more than forty years ago and transitioned to digital photography in the late nineties. Bennett's visual art falls into two categories. The first, "the world as seen," includes traditional candid street photographs, still-life compositions, close-up images of natural and human-made subjects barely discernible to the human eye, and expansive landscapes that inspire a sense of the sublime. The second, "the world reimagined," consists of abstract composites—architectural, infrastructure, and technological images fused with human and natural elements. His work has been shown in numerous juried exhibitions across the United States. It can be found in major software, biotech, and financial service companies in the Boston, Massachusetts area.

## ARTISTIC STATEMENT

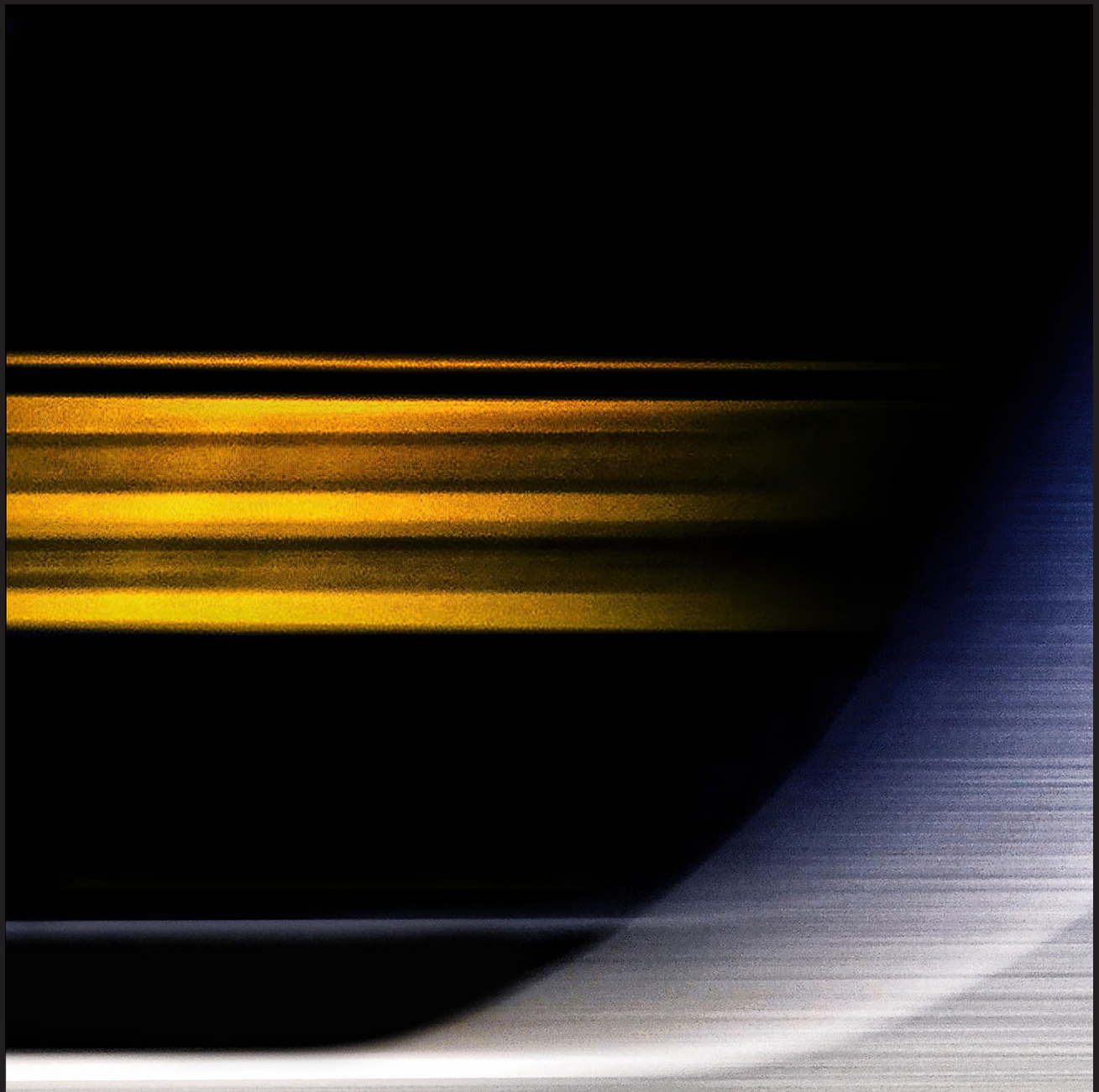
My abstract work begins with a camera and ends with digital editing software. For each piece, I bend, break, and blend multiple photographs until something new emerges. The resulting images live in the space between "what is" and "what if," where familiar structures collide with imagined possibilities. Through layering, masking, shifting scale and perspective, and making color adjustments, I create compositions that reveal unexpected relationships between ordinary things. I draw from both the built and natural environments: transit lines and girders, street shadows, shoreline textures, tree limbs, and reflections in glass. Source images may be captured minutes apart or separated by time and space. I rarely begin with a fixed outcome in mind. Instead, I photograph elements that feel as though they might one day belong together because of their complementary subjects, shapes, colors, and geometries. Inspiration for me comes from observing the mundane, such as the way light hits steel at a certain hour, how a pedestrian's shadow intersects the line of a building, how people slip into and out of liminal space at a crosswalk, and how nature threads itself through the urban environment. Such small visual experiences often become elements or themes of a composite work in progress. My intent is to interrupt certainty and invite inquiry as to "what," "how," and "why," and to provide a moment of delight when viewers suspend disbelief and bridge the world they know with the one depicted in my artwork.

## SOCIAL/WEB CONTACTS

See more of Steve's art at: Instagram @sjbennettvisualartist | Facebook stevebennettvisualart | Web [www.stevebennett.com](http://www.stevebennett.com)



"Dreams of Escape" Dye sublimation print on aluminum, 24in x 24in x 1in, 2018, \$1800



"Trains Passing in the Night 6" Dye sublimation print on aluminum, 24in x 24in x 1in, 2021, \$1800  
This work consists of a photo taken through the window of a high-speed train as it passed another train heading in the opposite direction—two trains in between their departures and destinations.

# GREGORY KESSLER



## BIOGRAPHY

Kessler utilizes his knowledge of structure, form, composition, color and spatial dimension in creating his artwork. The inspiration for his work is derived from a range of sources. These include his background in architecture, global travels, teaching and Eastern philosophy. Kessler has spent his career in higher education where he has delivered design education at the graduate and undergraduate level. His studio courses focused on teaching students how to “see” and envision the environment through drawing. For Kessler, the drawing epitomizes the natural linkages between paper, fingers, arm, and mind. His teaching portfolio includes teaching well over 2,500 students in studio courses in addition to lecture and seminar classes. He is the recipient of teaching awards and invited national and international presentations and lectures. Additionally, Kessler served as Director of the School of Design and Construction at Washington State University for thirteen years. He is a graduate of the University of Southern California.

## ARTISTIC STATEMENT

The two works exhibited here are from my series entitled “Drawing Silence.” Silence is much more than the absence of sound. For example, listening intently to the wind rustling the leaves of the Aspen, or the waves of the Mediterranean lapping against the shore, or the expansiveness of the horizon, bring the mind to a place where the present is pronounced. This series seeks to initiate drawings where people can recall past experiences of silence and momentarily return to those experiences to find solace and repose. Through exploring the qualities of silence, I seek to express a mediation between the physical world and the mind of wonder, imagination, dreams and possibilities. My intention is to blur these boundaries, creating a liminal space, that the observer can momentarily inhabit. Each work in this series addresses a unique quality of silence. In some work, shapes and colors morph from earth to vegetation and then transition to sky, creating a seamless continuity, as in the work Abiding. In the work Palisade, abstracted mountains, anchored to the earth reach to engage the sky in blues and purples. Often, colors embody a symbolic meaning as in the work Tranquility. Here, reds, oranges, yellows and blues create an ambience of serenity where humans and nature co-exist equally. The forest serves as a metaphor for interconnectedness between humans, and vegetation. I believe the desire for silence to be a ubiquitous human condition, where hope and optimism arise.

## SOCIAL/WEB CONTACTS

See more of Gregory’s art at: Instagram @gregorykesslerart | Web [www.palouseartstudio.com](http://www.palouseartstudio.com)



“Tranquility” Pencil | Acrylic on Paper, 14in x 22in x 1in, 2025, \$1850



"Palisade" Pencil, price and size includes frame, 20in x 20in, 2025, \$800

# BRENDA MAN-FLETCHER



## BIOGRAPHY

Brenda Man-Fletcher grew up mostly outside of Philadelphia. She holds a B.A. in Writing from Penn State and a J.D. from the Widener's Delaware Law School. Brenda has worked between New Jersey and Arizona in the fields of civil rights law, municipal management, education, and communications, spending nearly a decade as a work-from-home-mom/media consultant and Alzheimer's caregiver. She moved to Jerome, Arizona in 2007, and has lived in Sedona since 2008. Brenda creates abstract, mixed media works on a variety of surfaces. Her pieces combine traditional media, substances such as herbal teas, and the use of digital tools. Whenever possible, she also repurposes draft and experimental prints of her own work to create sustainable art jewelry. Her work is a continuing expression of her 20-year involvement with the ideas and methods of Swiss psychiatrist, Carl Gustav Jung. In the early 2000s, Brenda mainly focused on photography. Her photo work is in private collections in the Northeast and in Arizona and was included as part of a 2006 group exhibit at the Hackensack Meadowlands Development Commission (New Jersey). One of her early paintings was included in the 2006 collection of the "Eli Lilly Oncology

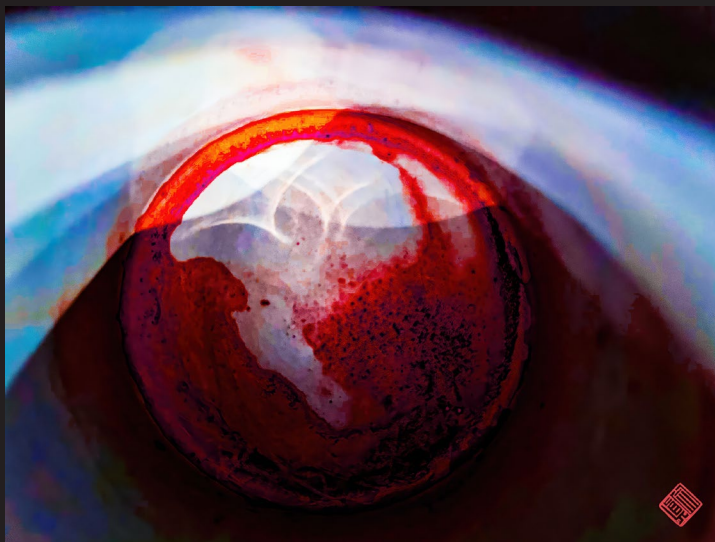
on Canvas: Expressions of a Cancer Journey." It was on exhibit with the collection in 2006 at both the Royal College of Art in London and the Metropolitan Pavilion in New York City, before traveling around the U.S. with the exhibit's tour of cancer centers and treatment hospitals. You can see her mixed media work and accompanying sustainable art jewelry on display at the Village Gallery, located in Sedona's Village of Oak Creek.

## ARTISTIC STATEMENT

I am a mixed media artist and maker of sustainable art jewelry, living in Sedona, Arizona. In abstract mixed media, I work on a variety of surfaces, using paints, inks, pastels, adhesives, herbal teas, and digital tools. My particular focus is imagery from dreams, meditation, depth exploration of the psyche, and patterns I observe around me. Much of my work develops through techniques and ideas developed by Swiss psychiatrist Carl Gustav Jung, including a method he termed active imagination. I look very closely at the environment within the piece, often greatly magnified, searching for which features to develop. The visual dialogue I seek is a balance with awkward beauty. Some questions I hope my work asks include: What's left behind? What's compelling about the residue and the detritus? What might we usually discount, that deserves more examination? And what's the process after the primary process is complete? I repurpose draft and experimental prints of my mixed media work to create sustainable art jewelry. I am constantly examining notions of scale and how color, line, and composition shift from larger scale to smaller scale, as well as from different angles and vantage points. I am interested in how a collector or viewer connects with the same image as a piece of jewelry to be worn on their body, as versus a larger scale image to display on the wall in their daily life. You can see more of my mixed media work and sustainable art jewelry at [manscribe.com](http://manscribe.com).

## SOCIAL/WEB CONTACTS

See more of Brenda's art at: Instagram [@manscribe](https://www.instagram.com/manscribe) | Facebook [manscribe](https://www.facebook.com/manscribe) | Web [www.manscribe.com](http://www.manscribe.com)



"What We See in the Light" Tea, light, ceramic surface, digital photography and tools, 8.5in x 11in x 0.1in, 2024, \$100



"Anubis" Sanguine oil lead and white chalk lead on toned paper, 8.5in x 5.5in, 2025, \$50  
Sanguine oil lead and white chalk lead on toned paper. The original of this piece is not for sale. Limited edition matted  
8.5x11 inch prints are available for the price listed, which includes shipping in the U.S.

# KATIE HALE



## BIOGRAPHY

I've always been a creator. I became very depressed from the age of 25 to 37, and during that time I wasn't able to find my artistic side. But when I found it again at 38, I was able to paint everyday. Music also inspires a lot of what I create. My art changes all the time and I hope to keep creating and finding inspiration wherever I can find it.

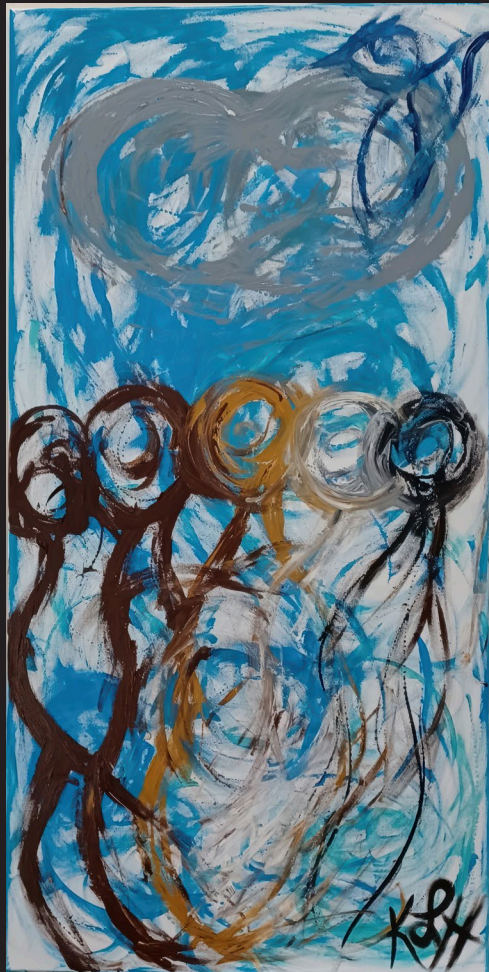
## ARTISTIC STATEMENT

My name is Kathryn L Hale and I am a self taught artist. Art is an energy and I believe it comes from a place that exists beyond your human senses, it's emotion. Creating art has always been a passion of mine, but painting, using acrylics and oils on canvas, stole my heart. The use of my own hands and paintbrushes are the way I create my style of Abstract. With a very wide array of subjects, including what I believe are souls, along with anything I'm truly passionate about, my art comes to life through the experiences of the

people that have touched my life. I began my journey with art at a young age, but truly felt it when I moved to Kansas City, KS at 21. Truly embracing being an artist at the age of 37. Painting has been my form of therapy in every way and changed my outlook on life.

## SOCIAL/WEB CONTACTS

See more of Katie's art at: Instagram @kathrynsdhale | Facebook Fafaartbyklh



"Colors" Oils, 48in x 24in x 2in, 2021, \$300



"Me" Acrylic, 40in x 16in x 2in, 2024, \$10000  
Acrylic on canvas

# CONNELL GAPINSKI



## BIOGRAPHY

Native to Illinois, living in Washington, I began my creative journey in high school when I purchased my first DSLR, and began collecting vintage film cameras. Over time and through inspirations such as Francesca Woodman, Gregory Crewdson, Alex Stoddard, and photography mentor Monica Estabrook, I began to form my own unique genre of this art, capturing what I can only describe as personal emotions guided through the lens. Initially drawn to black-and-white, and only later overcoming my fear of color, I try to give form to the visions I carry—images shaped as much by feeling as by sight. In my free time I occupy myself with several different sports and activities I've picked up over the handful of years I've lived in this wonderful state. In the winters I snowboard excessively. Often considered a ski bum—if there's fresh snow on the ground, I'm there. In the summers I split my time between indoor/outdoor rock climbing, mountain biking, running, hiking, bike packing, and road biking, often forgetting one while I fixate on another. Overall, being active is a large part of what brings me joy in this life. With some large goals in my future regarding

bike packing especially, my camera will begin to follow me along as I grow more comfortable in these activities, and find new ones to explore.

## ARTISTIC STATEMENT

My work explores the quiet strangeness embedded in ordinary life—the subtle fractures where the familiar becomes unfamiliar. I am drawn to moments of stillness, where the world seems to pause long enough for its underlying tensions to surface. In these suspended spaces, emotion is both muted and amplified, revealing how vulnerability, isolation, and curiosity intertwine. Through manipulating form, posture, and environment, I seek to illuminate the beauty in abnormality: the ways our bodies and feelings shift, distort, and settle into unexpected shapes. Each piece invites the viewer to linger in that stillness, to acknowledge the unsettling softness of being human, and to find meaning in the spaces where life feels slightly off-center.

## SOCIAL/WEB CONTACTS

See more of Connell's art at: Instagram @cconnell | Web [connellgapinski.com](http://connellgapinski.com)

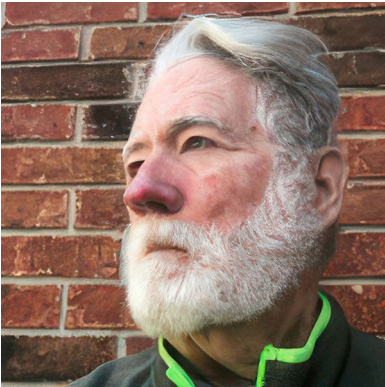


"Car Trunk Despair 1.2025" Photograph, 12in x 8in, 2025, \$100



"Planter Series 1" Photograph, 8in x 10in, 2025, \$100

# AL NASH



## BIOGRAPHY

Al Nash received a Bachelor of Fine Arts in Commercial Art from the University of Houston in 1969. Since then fate took dramatic turns away from art. Over the next four decades Al was either a teacher or a soldier. In 2006, upon retiring from government service, Al returned to his first love ... painting. Since then, he has shown his work in more than thirty group shows and two solo shows in the United States and abroad. In 2013, he was a finalist for the prestigious Hunting Art Prize. Currently, Al and his wife live in Cypress, Texas, just northwest of Houston, where he is working on writing and illustrating a children's book.

## ARTISTIC STATEMENT

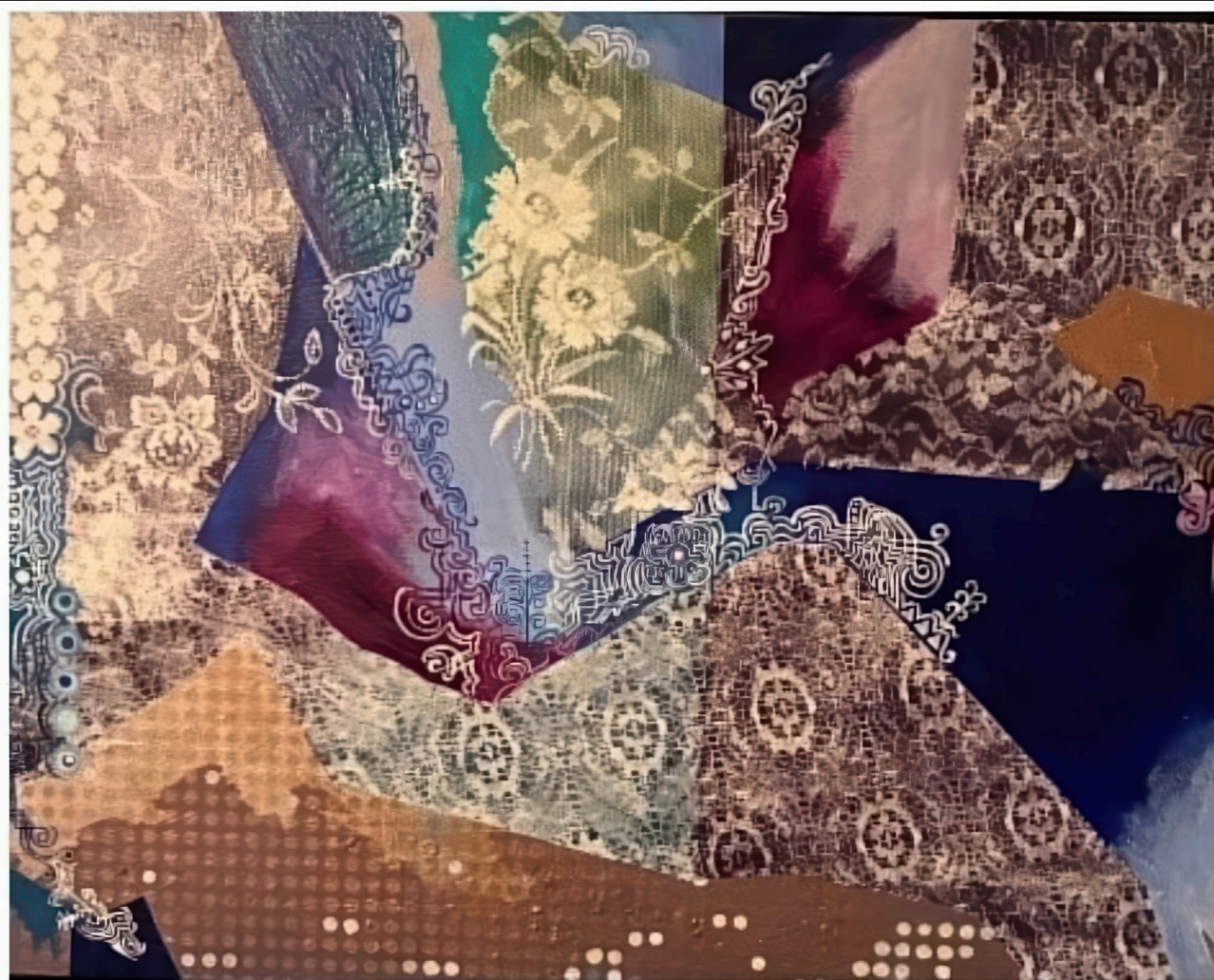
It's pretty simple. I draw and paint. I like to look at the ordinary and see it in a new way ... the extraordinary. Art should evoke an emotional response. I prefer that that response be positive and pleasant as so much that we are exposed to on a frequent basis is negative and evokes such responses as anger or disgust. Those are legitimate responses, but I just prefer to take the high road with respect to how I want people to view my work.

## SOCIAL/WEB CONTACTS

See more of Al's art at: Facebook [al.nash.71](https://www.facebook.com/al.nash.71)



"Paraíso" Acrylic and spray paint on canvas., 12in x 36in x 0.75in, 2012, \$300



"Las Flores de un Nuevo Día" Acrylic and spray paint on canvas, 22in x 30in x 0.75in, 2022, \$500  
Several foral patterns sprayed through lace. Signature is ANMMXXII meaning Al Nash 2022.

# KAREN NIXON



## BIOGRAPHY

Karen's creativity was always there... whether illustrating a 20-page poetry booklet in grade school or creating bulletin boards and pep rally posters. Over the years she would design and create her children's costumes and guide them with their school poster projects. Although her professional career was more technical, she found time to nurture this creativity, take art classes and fill her home with paintings she loved. When it was time to retire and downsize, many of those paintings found new homes and she realized this passion could continue to grow. Paint a few... share them with others... paint some more! She realized she could create detailed, realistic works of art or blur the lines and create one-of-a-kind abstract pieces (that's her absolute favorite). And so, her current art journey began - learning new techniques, volunteering to teach drawing and mixed media classes, applying to juried art festivals and joining and exhibiting through local artist guilds.

## ARTISTIC STATEMENT

As a creator of primarily nonrepresentational abstract artwork, I find joy and freedom in weaving together textures, colors, and materials. My work uses acrylic paints and mixed media on gallery wrapped canvas, wood panels, and paper. Each piece may be layered with texture paste, wax, or collaged materials such as self-created ephemera and found papers from magazines, old books, and maps. Sometimes, unexpected materials like leather, fabric, or found objects make their way into my pieces. Significant mark-making defines my process. Charcoal, graphite, acrylic paint pens and markers are integrated into the initial layers, creating a complex dialogue with subsequent paint layers. This iterative process continues until the piece signals it is ready to be seen and appreciated. At the heart of my technique is a commitment to depth and dimension. The tactile quality that emerges from the layers invites viewers to see and feel, creating an immersive experience.

## SOCIAL/WEB CONTACTS

See more of Karen's art at: Instagram @karennixonfineart | Facebook karennixonfineart | Web [www.karennixonfineart.com](http://www.karennixonfineart.com)



"Cipher Stones" Acrylic and Mixed Media, 30in x 40in x 1.5in, 2025, \$900



"Chromatic Pulse" Acrylic and Mixed Media, 40in x 30in x 1.5in, 2024, \$900  
This abstract mixed media composition is marked with bold black lines that frame and highlight irregular geometric shapes and organic forms. Smaller lines appear to pulse around and through these shapes. Collaged papers and washes of paint create depth and texture. Imagery abounds-what do you see?

# MICHAEL BANSCHBACH



## BIOGRAPHY

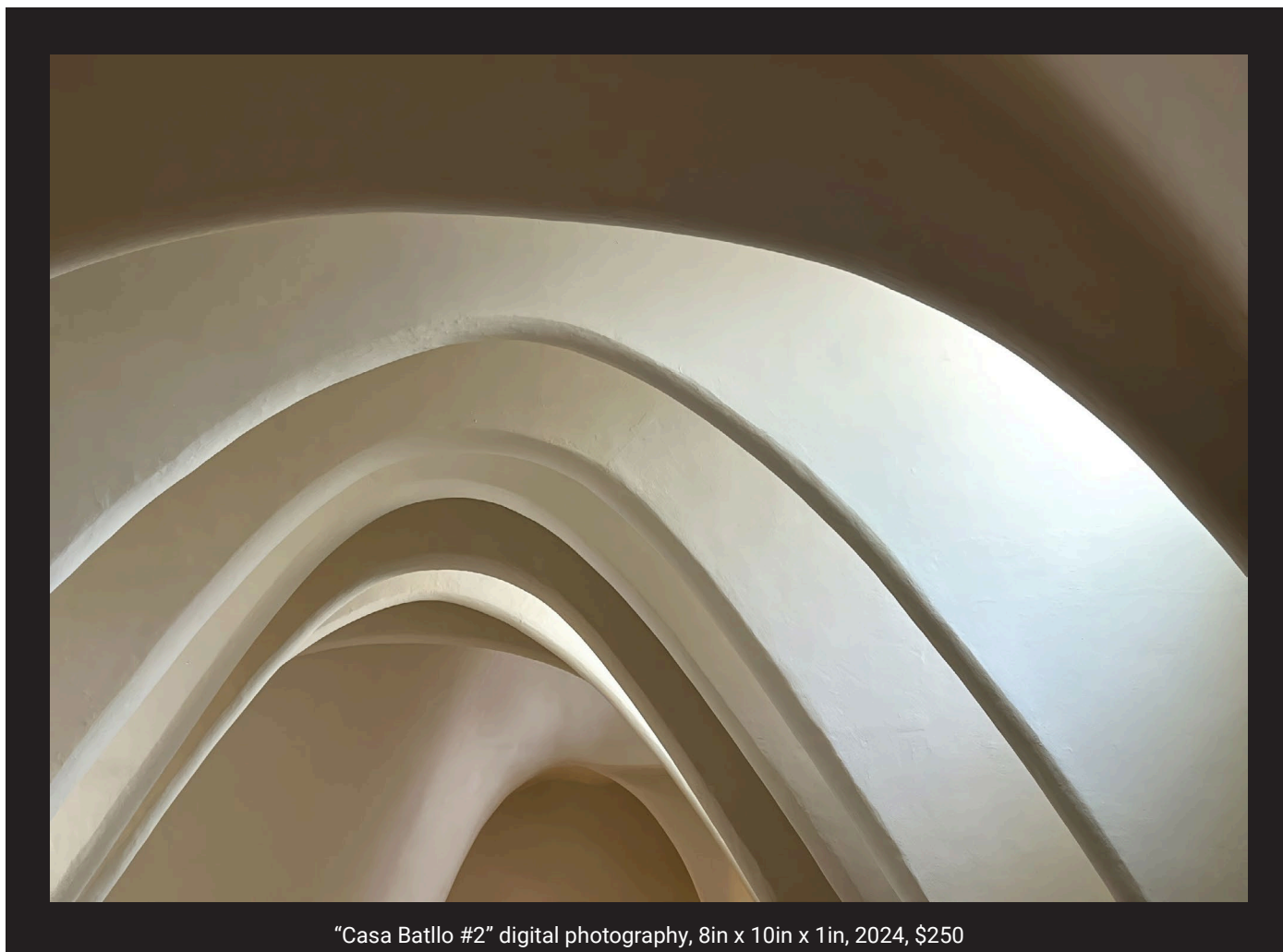
Michael Banschbach is a degreed Chemical Engineer from Colorado School of Mines in 1980. He has worked in the energy business in engineering and marketing for 45 years, and took up photography after moving to the deserts of West Texas in the early 1980s. He furthered his photographic education through local community college classes and photography workshops, working in formats from 35mm to 5"x7" and in traditional black and white and platinum/palladium contact printing. His work has recently been included in exhibits at Center for Contemporary Arts (Abilene, TX); Buddy Holly Center (Lubbock, TX); Arlington Museum of Art (Arlington, TX); Brownsville Museum of Fine Art (Brownsville, TX); Modern Visual Arts Gallery (Bethlehem, PA); Core Art Space (Lakewood, CO); Museum of Southwest (Midland, TX); The American Center for Photographers (Wilson, NC); Honeywell Center (Wabash, IN); Lewisville Grand Theater Main Art Gallery (Lewisville, TX); Verum Ultimum Art Gallery (Portland, OR).

## ARTISTIC STATEMENT

I strive to capture details from nature or made made elements and render them in the abstract. My subjects are things we pass by every day without giving them much thought; I want to stimulate the viewer to look more carefully and to really see the beauty and powerful images that are all around us waiting to be discovered.

## SOCIAL/WEB CONTACTS

See more of Michael's art at: Email [mikeb@mbanschbach.com](mailto:mikeb@mbanschbach.com)



"Casa Batllo #2" digital photography, 8in x 10in x 1in, 2024, \$250



"Loveland #1" digital photography, 8in x 10in x 2in, 2024, \$300

# BARBARA GASDAGLIS



## BIOGRAPHY

Barbara Gasdaglis, a native Ohioan, is currently based in New Orleans, Louisiana. She has studied under Freeman Patterson and Andre Gallant, Steve Gettle and Nicole Sudduth, and Thomas Whitworth, currently with David H. Wells and David DeMelim. Exhibitions in 2025: two images in "On the Street," Rhode Island Center for Photographic Arts; two images (one winning second place in Open category) in "2025 Hit Me With Your Best Shot," Gallery by the Lake; image in "Flowing and Flying: A Juried National Exhibit of Waterscapes and Waterbirds," d'Art Center; two images in "Lions and Tigers and Bears Oh My!," and an image in "In the Abstract," San Fernando Valley Arts and Cultural Center; image in "Shadowsapes," Photo Artfolio; image in "Deja Vu: Double Exposure," New Orleans Photo Alliance; 2024: image in each of the following "Unleashed" and "Human Experience," New Orleans Photo Alliance.

## ARTISTIC STATEMENT

I find it challenging to photograph lights at night using Intentional Camera Movement and multiple exposure to create abstract images that express an emotion or represent a concept. Although I provide a title, I invite the viewer to offer her or his interpretation or unique story.

## SOCIAL/WEB CONTACTS

See more of Barbara's art at: Instagram @barbaragasdaglis | Facebook Barbara Gasdaglis



"Flying Carpets" Photography, 8in x 12in, 2025, \$350



"Springs" Photography, 8in x 10in, 2025, \$250  
Three abstract columns of blue and purple.

# KATY BISHOP

NO  
PHOTO  
PROVIDED

## BIOGRAPHY

Katy Bishop is a contemporary abstract painter based in Los Angeles who creates “expressive images,” gestural abstracts that fuse elements of perception, randomness, and control. Katy’s work is inspired by what she feels, not what she sees. The ethereal fluidity, vibrant color harmonies, and organic movement successfully create a visual language that is both abstract and emotionally evocative. In addition, Katy is known for her use of alcohol ink in reverse painting on plexiglass and glass. LAVENDER BLOOMS recently won Best of Show in 2025 at the Burbank Art Association Spring Show. In 2024, Katy’s ink on synthetic paper WONDER was awarded First Place – Abstract in the February 2024 BoldBrush Competition. Her artwork has been juried into the 2024 American Women Artists’ annual exhibition at the Loveland Museum, Colorado, the Allied Artists of America 111th Annual Online Exhibition, which is online until September 1, 2025 and The Gold List 2024. Her work TERRA FIRMA VII was presented with the Golden Award at the Tokyo Metropolitan Art Museum in 2023. That same year, her abstract PROPEL won First Place

– Abstract at the Betsy Lueke Gallery in “Rock.Paper.Scissors.Art” juried by Elizabeth Tucker, President of Women Painters West. Bishop has presented at least one solo exhibition each year since 2023, in Los Angeles and Santa Monica CA. Her artworks have been in group exhibitions in galleries in Los Angeles, Costa Mesa, Burbank, Pasadena, Chicago, Rome, Venice, Tokyo, Istanbul and on many websites. Katy Bishop is a member of The Los Angeles Art Association, Pasadena Society of Artists, the NWA, the International Association of Art – USA, and American Women Artists. She is on the Boards of Directors of the Southern California Women’s Caucus for Art and The California Art League. Her work can be found in private collections across the country and in Japan.

## ARTISTIC STATEMENT

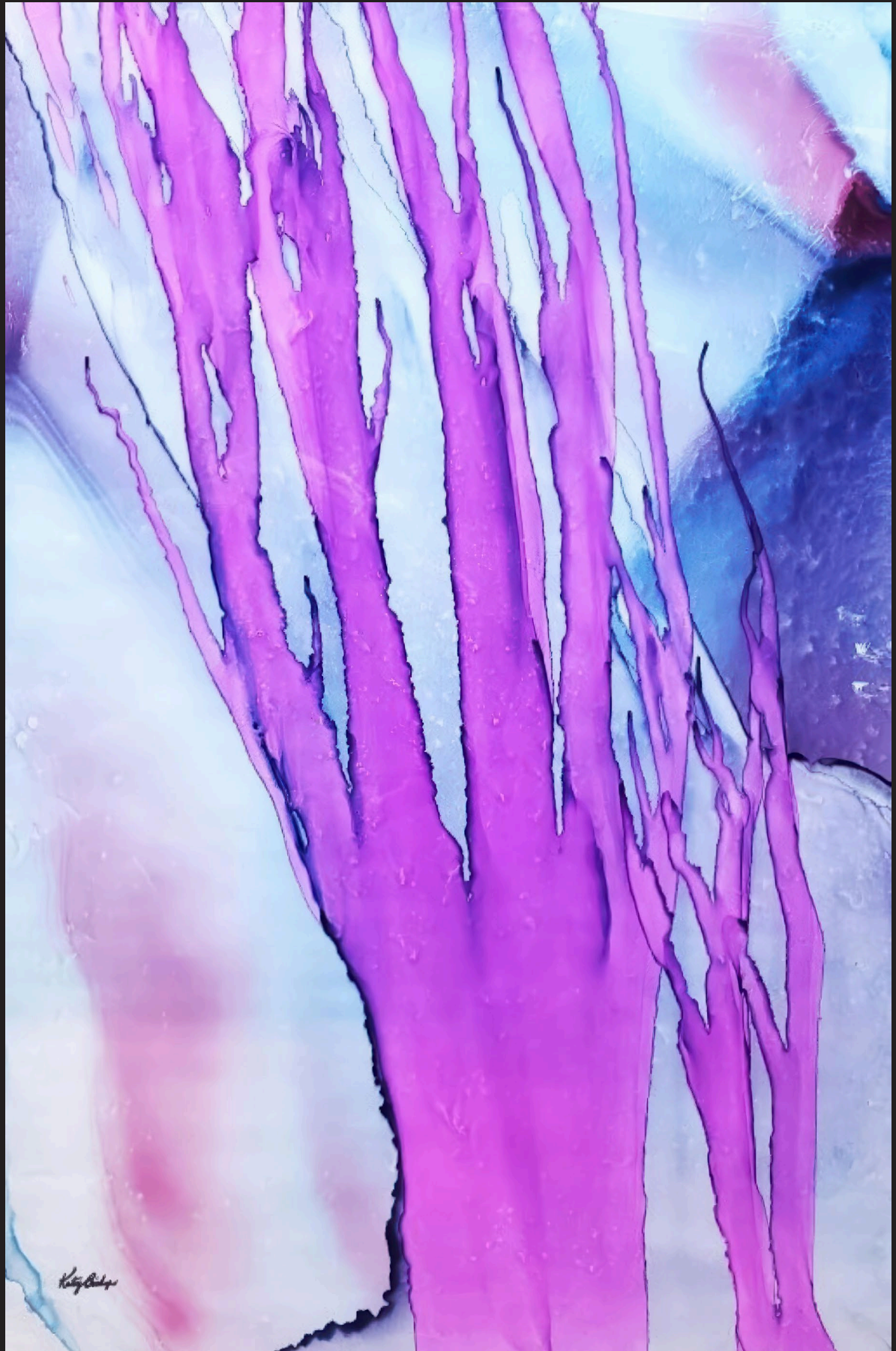
My work explores the dynamic interplay between color, movement, and the organic forms found in nature. Using alcohol ink as my primary medium, I am drawn to the unpredictable flow and luminous transparency it offers. Each piece is a conversation between control and spontaneity—where vibrant hues blend, collide, and settle into compositions that evoke both energy and calm. Inspired by the natural world, I seek to capture the essence of growth, transformation, and the fleeting beauty of a moment. My process is intuitive and experimental, allowing the materials to guide me as much as I guide them. Through layers of translucent color and bold, gestural marks, I invite viewers to find their own stories within the abstract landscapes I create. Ultimately, my art is about celebrating the freedom to color outside the lines, embracing imperfection, and finding harmony in chaos. I hope my work brings a sense of wonder, vitality, and connection to those who experience it.

## SOCIAL/WEB CONTACTS

See more of Katy’s art at: Instagram @katybishop.art | Web [www.KatyBishop.art](http://www.KatyBishop.art)



“COLORING OUTSIDE THE LINES 3” Alcohol ink reverse painting on plexiglass and paper, 12in x 12in x 1in, 2025, \$575



"THE AFTER" Alcohol ink reverse painting on plexiglass, 36in x 24in x 1in, 2024, \$3000

# SHARON CANNON



## BIOGRAPHY

Sharon Cannon is an abstract painter working primarily in oil and based in California. After a long career outside the arts, she returned to painting later in life, embracing a process-driven approach rooted in experimentation, revision, and intuition. Her work has been exhibited in juried and group exhibitions and is held in private collections. She continues to explore abstraction as a language built from color, surface, and perception rather than fixed imagery or narrative.

## ARTISTIC STATEMENT

I usually start without knowing where a painting is going. I put paint down, take it off, and put it back again until the surface begins to hold together. I'm comfortable working things through multiple stages and letting earlier decisions remain visible rather than cleaning them up. I pay attention to how paint behaves. Thick areas carry weight and immediacy,

while thinner passages open things up and let the surface breathe. Moving between the two helps create rhythm and keeps the work from feeling fixed too early. Color is what drives the painting. I'm drawn to combinations that feel slightly off at first and need time to settle. I'm not trying to describe a place or an object. I'm more interested in how color, gesture, and surface can suggest movement, space, or memory without naming it. Most days, the painting tells me when it's finished—usually right after I stop trying to improve it.

## SOCIAL/WEB CONTACTS

See more of Sharon's art at: Instagram @sharoncannonstudio | Facebook sharoncannonstudio | Web [www.sharoncannonstudio.com](http://www.sharoncannonstudio.com)



"Skyline Drift" Oil on Canvas, 24in x 36in x 1.5in, 2025, \$1300



"Canyons of Color" Oil Paint On Canvas, 36in x 36in x 1.5in, 2024, \$2200  
Tagline: A terrain not made of earth, but emotion. Color builds and recedes through layered passages of turquoise, rose, and burgundy. The surface suggests carved space and slow movement, shaped by pressure, abrasion, and repeated revision.

# DON SABAN & SHARON CANNON



## BIOGRAPHY

Don Saban, a native of Phoenix, Arizona, trained at the Brooks Institute of Photography and studied under Professor William A. Rohrback at the University of California, Santa Barbara. His work has been widely published and exhibited in solo and group exhibitions and is held in museum and private collections worldwide. Saban has taught at Otis/Parsons in Los Angeles and served as Principal Photographer at UCSB. Sharon Cannon is an abstract painter based in California, working primarily in oil. After a long career outside the arts, she turned to painting later in life, embracing experimentation and intuition as central to her practice. Her work explores color, texture, and cycles of transformation through layering, erasure, and reworking of surfaces. Her work has been exhibited in juried and group exhibitions and is held in private collections.

## ARTISTIC STATEMENT

Saban/Cannon Two artists, two mediums, one collaboration. Abstract painting and photography merge to form new visual worlds. Working across digital and physical processes, we create images that extend beyond individual authorship. Each piece begins as an exchange—gesture responding to image, image reshaped by gesture—until a shared language emerges. Painted surfaces, photographic fragments, and digital manipulation are layered, disrupted, and reassembled. The work moves between control and chance, clarity and erosion, allowing traces of each process to remain visible. Rather than illustrating a fixed narrative, the images suggest memory, place, and perception as shifting and unstable. Final works are digitally sculpted and printed with archival pigment inks on archival paper, emphasizing depth, texture, and tonal richness. The collaboration itself becomes the subject: a sustained dialogue where photography and painting intersect, overlap, and ultimately dissolve into something neither artist could achieve alone.

## SOCIAL/WEB CONTACTS

See more of Don and Sharon's art at: Instagram @sabancannonart | Web [www.sabancannon.art](http://www.sabancannon.art)



"Lusitania" Limited Print, 22in x 17in x 0.1in, 2025, \$875



"Fire Season" Limited Print, 22in x 17in x 0.1in, 2025, \$875  
Tagline: City grids dissolve into a haze of flame and smoke, where sky and earth burn into one.  
Reds and blues blur sky and ground, capturing a landscape shaped by heat, smoke, and uncertainty.  
Printed with archival pigment inks on 17" x 22" archival paper. Larger sizes possible.

# QUIXOTE



## BIOGRAPHY

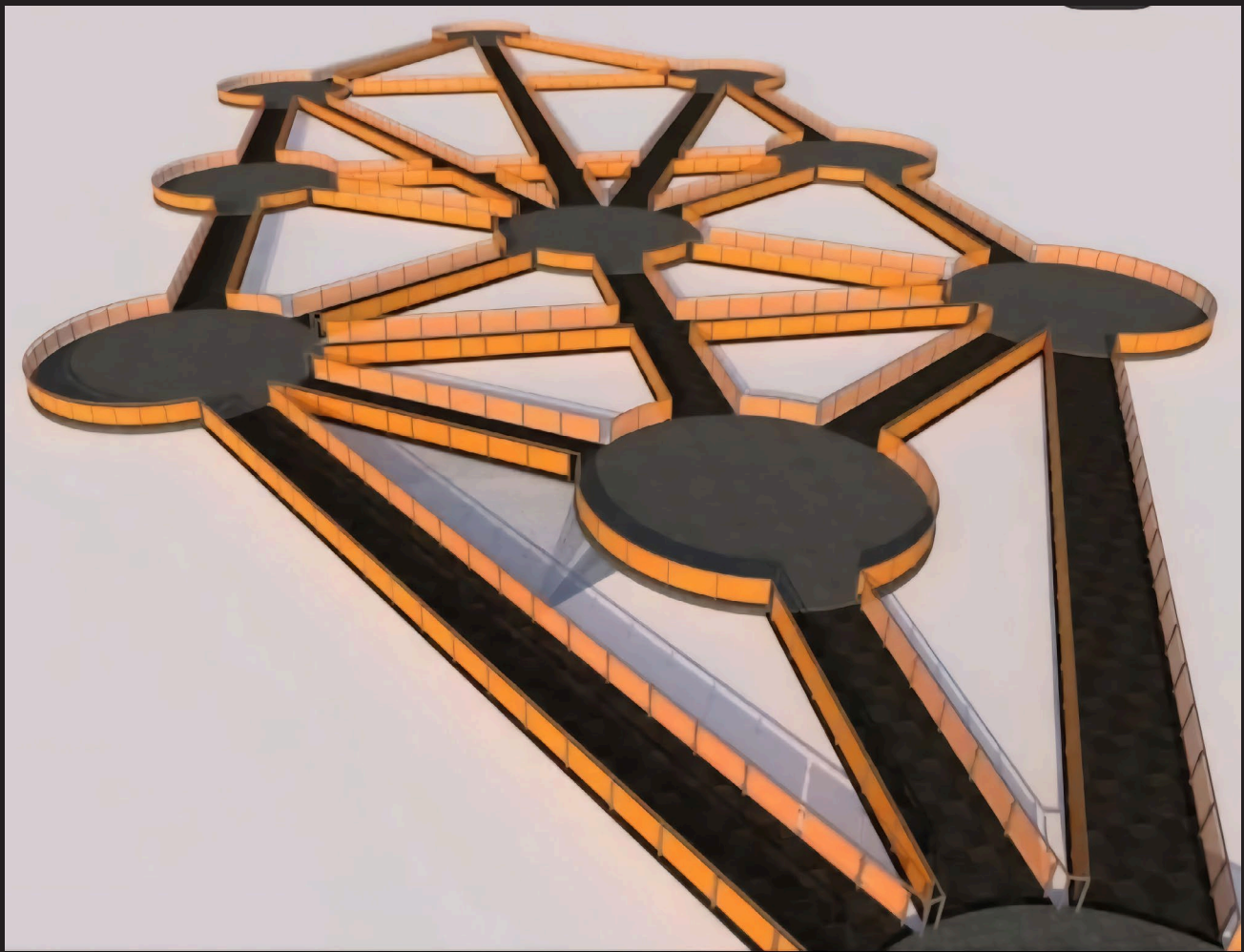
Quixote's work is blend of Imaginarium, Craftmanship, and a bit of Madness eclectically expressed through language, image and object making. University of California Irvine / English and Art History. He lives with his wife in Southern California.

## ARTISTIC STATEMENT

Adhering to the belief "art as priesthood" Quixote is an interdisciplinary artist struggling to create, pursue and maintain Balance, Regulation, and Unity within a Gestalt or Wheel: writing, drawing, painting, assemblage, mixed media, Christianity, Western esotericism, music, Gonzo, psychedelic states and outsider roles are integrated as constructs, conduits, and identities expressed through the cultural signs of language, visual image and object making, masks and mythmaking.

## SOCIAL/WEB CONTACTS

See more of Quixote's art at: Instagram @quixotesart | Web quixotesartandwriting.com



"Tree of Life" Sculptural Installation, 6ft x 175ft x 450ft, 2021, NFS



"Tree of Life" Drawing, 40in x 30in, 2020, NFS

# CHRIS FRY



## BIOGRAPHY

With a lifelong passion for creativity, my professional journey began in animation, digital media, and music composition before I became a teacher working with young people with special educational needs. After a period away from art, I rediscovered my creative spirit through painting, swapping digital tools for acrylic paints, texture pastes, brushes, inks and spray paints. As a self-taught artist, I now specialise in abstract art, inspired by the organic beauty of aerial landscape photography, as well as space. I'm drawn to softly blended colours and the calming flow they bring, but I'm also a tactile person, and this deeply influences my work. Texture plays a central role in my paintings - built up in layers, it adds depth and invites you to find your own meaning in the textured forms and soft colour palettes.

## ARTISTIC STATEMENT

My work explores calm, balance, and quiet space through textured abstract painting. I work with layered acrylics, allowing colour, depth, and surface to evolve intuitively over time. Texture is central to my practice, bringing a tactile presence that encourages the viewer to slow down and engage with the work on a sensory level. I draw inspiration from aerial landscape photography and the beauty and vastness of the cosmos. These perspectives offer a sense of stillness, scale, and clarity, reducing the world to shape, movement, and atmosphere. My palette is rooted in natural and celestial tones — soft earth colours, muted warmth, and gentle contrasts — with occasional brighter accents that introduce moments of light and quiet energy. Each painting develops organically, responding to what emerges rather than following a fixed plan. Ultimately, my work is created to bring a sense of calm and balance into a space, offering a place to pause, breathe, and reconnect.

## SOCIAL/WEB CONTACTS

See more of Chris's art at: Instagram @chrisfryart | Web [www.chrisfryart.co.uk](http://www.chrisfryart.co.uk)

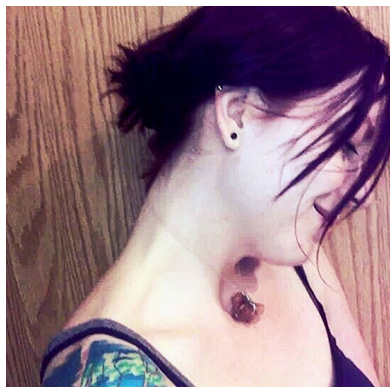


"Glacium" Textured acrylic on canvas, 24in x 20in x 0.75in, 2025, NFS



"Redshift" Textured acrylic on canvas, 24in x 20in x 0.75in, 2025, NFS  
With its nebula-like palette and forms, Redshift plays with soft blends of Prussian Blue and magenta, suggesting a sense of both the unknown and calmness.

# HEATHER CLIMER



## BIOGRAPHY

Heather Climer is a Snoqualmie based artist. Where she thrives in exploring saturated colors and heavy textures to create truly one of a kind art, she maintains adaptability with her approach, learning and expanding her body of work as she goes. She picked up painting in 2010, and has since evolved her creative expression to include photography, wire wrapping, sculpture, and bohemian style jewelry. She started Obscure Nonspecifics in 2023 to share her love of creating with the world. She believes that everyone is creative in their own ways; that art is a conduit to help us connect, fostering self-reflection and empathy not only with ourselves, but with each other. This journey of connection often reveals the beauty in our own authentic selves, including our perceived flaws. In her free time, she enjoys singing, playing the drums, piano, and guitar, dancing, hiking, and camping with her partner and two children.

## ARTISTIC STATEMENT

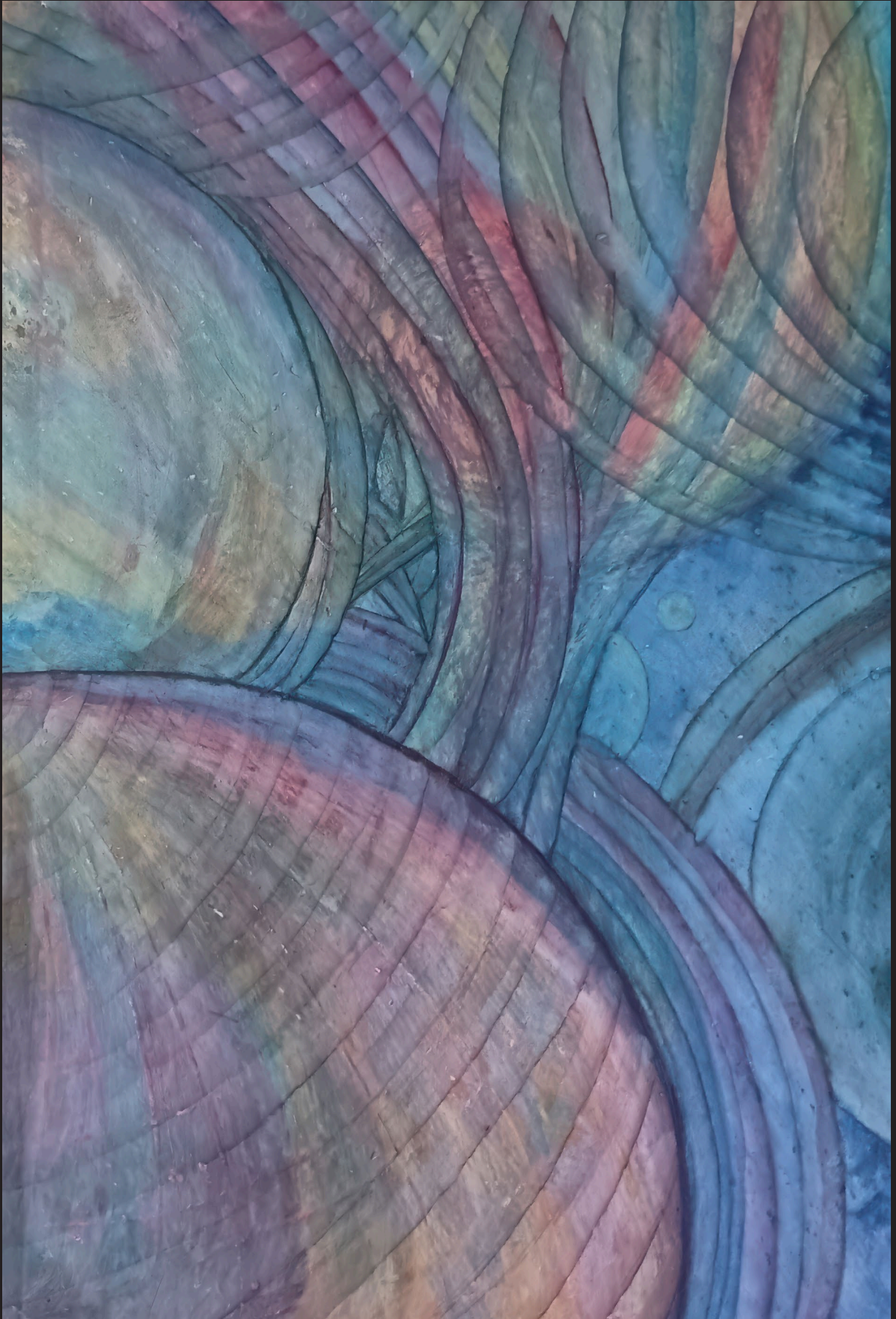
Art has always been a bit of a science experiment for me. Each piece is a discovery. I find the lines, the “shoulds” of a practice, then step outside of them. It is intimidating, yet liberating at the same time. I am never 100% certain of what will happen, all I know is something is coming to life. My practice has always lived in free-form inspiration. The result of a question answered by courage to find out what happens if I try. My lines are not perfect, but in my opinion, art is not meant to be “perfect”, it is meant to be honest, raw, and real. Through this process, my goal is to create work that inspires others to embrace imperfections and find beauty in the unexpected.

## SOCIAL/WEB CONTACTS

See more of Heather’s art at: Instagram [@obscure.nonspecifics](#) | Facebook [obscurenonspecifics](#) | Web [obscurenonspecifics.com](#)



“Permission” Acrylic, alcohol ink,, 10in x 20in x 1in, 2025, NFS



"Abstractions" Oil pastel, water color, multi media paper, 8.5in x 11in x 0.3in, 2025, NFS

# LYNN PARR



## BIOGRAPHY

Lynn Parr has been a professional artist for more than 25 years. She has been a full-time artist for the past 15 years after an earlier career as an ecologist, publisher, editor and writer, (while still painting part-time). Her work, which celebrates landscape in myriad interpretations and techniques, has been exhibited and collected in Ireland, USA, Australia, UK and Europe – including a new museum of Irish art currently being established in Boston, USA. She is based in Dingle, Kerry, Ireland. [lynnparr@gmail.com](mailto:lynnparr@gmail.com) +353 894027336

## ARTISTIC STATEMENT

My work reflects my fascination with the play of light on natural forms. Whether on the scale of a landscape or a close-up of breaking waves or lichen on a twig, I try to capture the organic patterns and colours of what I see in that ephemeral moment; the essence

that makes that instant emotional spark unique. There are two strands to my work, connected by inspiration and materials – traditional oil and mixed-media paintings, and collages created from a wide range of hand-made and found materials. I am always experimenting with new mediums and techniques, mixing it up to strive for the perfect expression. Crossing boundaries; breaking rules. I am not aiming for photorealism: I strive to capture the resonance of the fleeting glimpse; what it feels like at that particular moment in that particular place. My work is about the detail, the colour, the texture, the pattern. And the emotional response they invoke. Whether painting or collage, my work consists of many layers, emotions and time. I particularly like to use ancient techniques (such as medieval Blackwork embroidery or calligraphy) with contemporary methods and materials to construct a work that resonates through time. Getting up close, the viewer sees the details and has to pause and study them in depth to understand the work's structure and significance. These moments of quiet connection then complete the work.

## SOCIAL/WEB CONTACTS

See more of Lynn's art at: Instagram [@lynnparrstudio](https://www.instagram.com/lynnparrstudio) | Facebook [lynn.parr](https://www.facebook.com/lynn.parr) | Web [lynn-parr.com](https://www.lynn-parr.com)



"Golden Hour" Mixed media, 28in x 39in x 0.5in, 2025, \$4000



"After the Rain" Acrylic on panel, 24in x 24in x 1in, 2024, \$1400

# KAMILA BLESSING



## BIOGRAPHY

I grew up north of Pittsburgh, PA, and have a degree in writing from Carnegie Mellon University (1971). After some years working on computer-user interfaces, I changed careers. I was ordained an Episcopal priest in 1984 (one of the earlier women in the profession) and earned a doctorate in New Testament from Duke in 1996. I retired to North Carolina in 2013. I started painting seriously in 2019.

## ARTISTIC STATEMENT

Every time I hold an artist's brush, a deep peace overtakes me. That surprised me when I was 15, and it still amazes me. But it wasn't until retirement and then COVID that I began to paint full time. I paint my magic places, garden, beach, and spiritual life. I paint experiences, rather than just images. I want you to feel the splashing water... I grew up surrounded by artists and the great art exhibits at Carnegie Museum in Pittsburgh.

However, I believe my own painting suddenly emerged in 2020 after my first visit to the family still in Czechia, and as a sign of the healing of a lifetime of political persecution experienced by my family.

## SOCIAL/WEB CONTACTS

See more of Kamila's art at: Instagram @KamilaAbrahamovaBlessing | Facebook AbrahamovaB | Web [www.kamilablessing.com](http://www.kamilablessing.com)

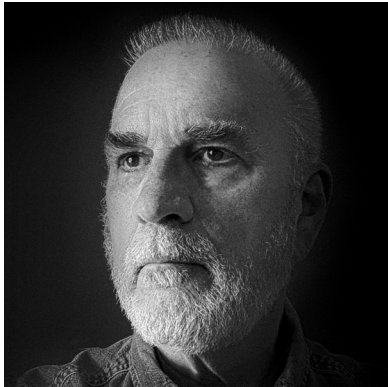


Detail from "Sunrise at Wrightsville Beach" Acrylic, 40in x 30in x 1.5in, 2024, \$1200



"Sunrise at Wrightsville Beach" Acrylic, 40in x 30in x 1.5in, 2024, \$1200  
Magical light at dawn, from my photo.

# JOHN DIEPHOUSE



## BIOGRAPHY

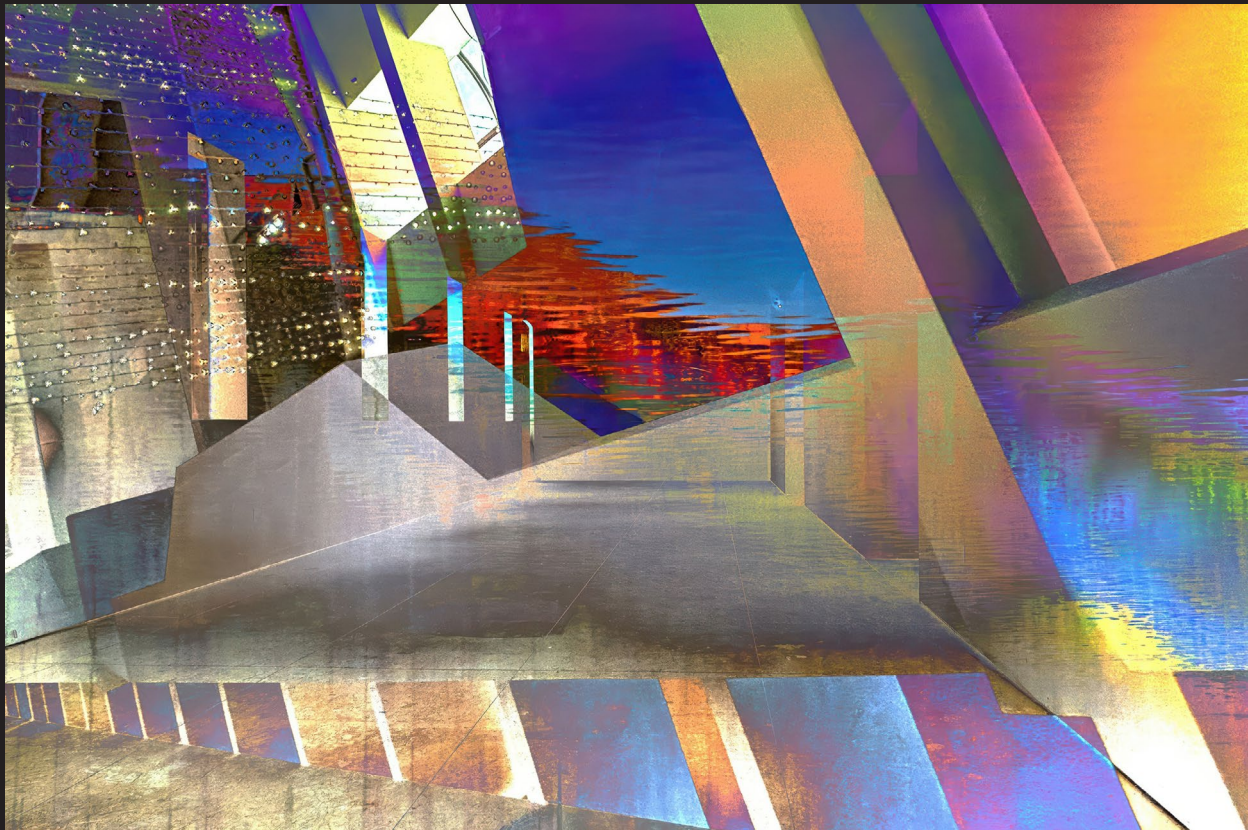
I am a self-taught photographer and digital collage artist. I draw from a wide range of my photographic subjects such as landscapes, botanicals, and wildlife as well as urban environments and people. Most often I am drawn back to images created while wandering through the upper Midwest. These images of architecture, commerce and social interactions that often reflect a mixture of nostalgia and a changing set of forces that shape life in the heartlands. In recent years my creative efforts have expanded to include digital collages as a means of expression. I have exhibited widely and have earned recognition in local, regional, and national exhibitions. My photographs are also included in several corporate and private collections.

## ARTISTIC STATEMENT

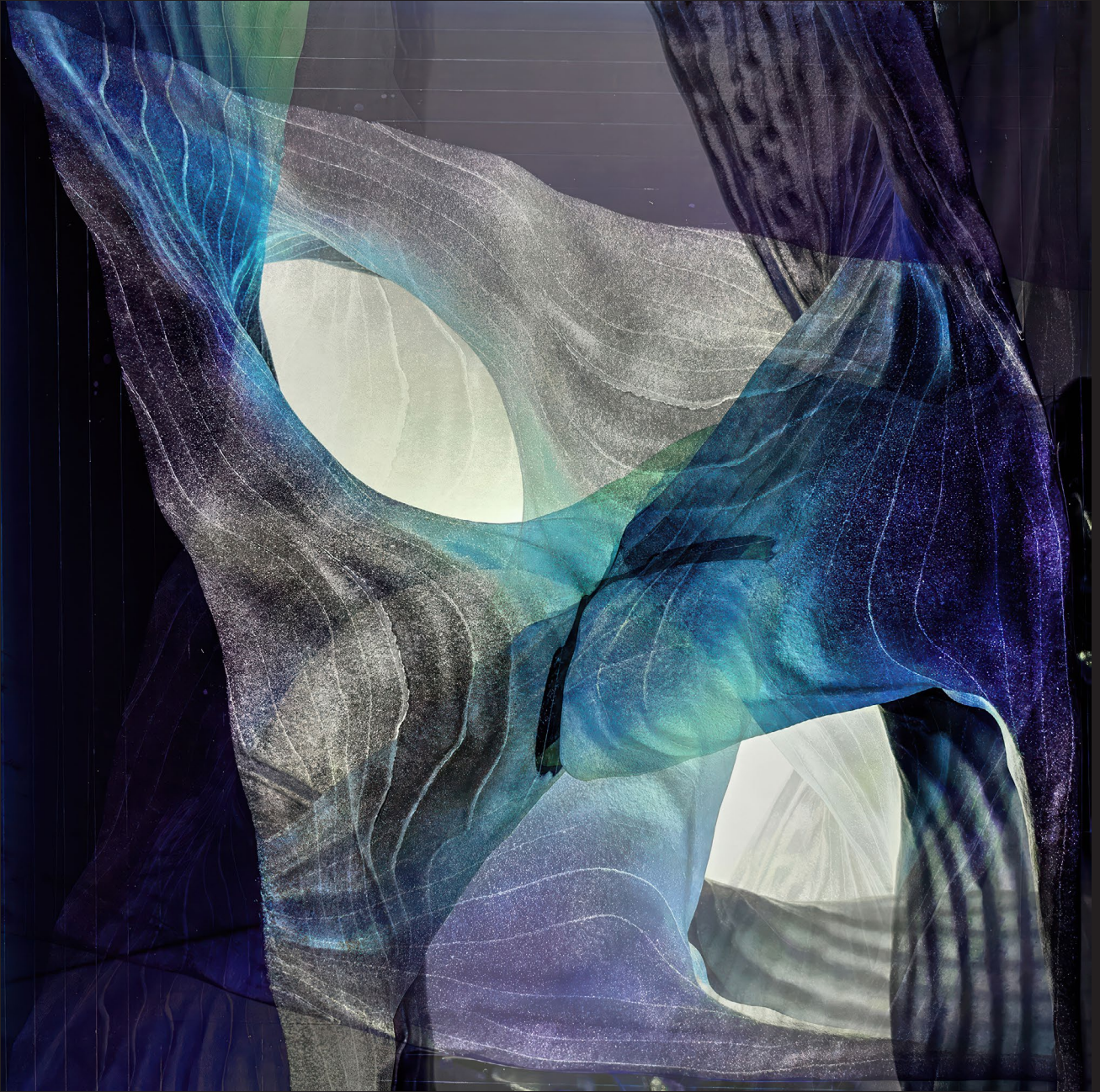
What I seek to share are images with which I have a strong and instinctive personal connection. My goal is to create images that evoke a story of some kind that often moves far beyond the relatively literal boundaries of traditional photography. Images may be simply documentary, invoke a sense of time and place, or resonate as an abstract blend of color, shape or form. Others provoke an indefinable question that does not readily yield answers without further study and reflection. I follow an intuitive yet somewhat ordered process of layering or merging portions of photos until an image that speaks to me emerges. Most often this is more likely a random bit of serendipity than deliberate intent. Images often suggest a sense of time and place, or reflect a rich and ethereal interplay of color, shape or form. Images may provoke an indefinable question that does not readily yield answers without further study and reflection. Ultimately, my images provide a vehicle to stimulate both my imagination and that of the viewer, leaving one free to interpret and create an individual sense of meaning and value.

## SOCIAL/WEB CONTACTS

See more of John's art at: Instagram @jhdiephouse



"Fantastic Voyage (Off The Rails)" Digital Collage, 16in x 20in x 1in, 2025, \$450



"Subterranean Blues" Metal Photographic Collage Print, 16in x 16in x 1in, 2025, \$400

# GRAŻYNA TARKOWSKA



## BIOGRAPHY

Grażyna Tarkowska is a Polish painter whose work explores the intersection of intuition, structure, and expressive abstraction. Born in Toruń and based in Częstochowa, she graduated from the Institute of Artistic Education in Częstochowa, earning her diploma in printmaking under Professor Ryszard Osadczy. She is a member of the Association of Polish Visual Artists. Although she works across drawing, printmaking, and design, painting remains the core of her artistic practice. She paints mainly with acrylics and oils on canvas, and sometimes also with pastel. Her artistic language has been shaped by years of participation in plein-air workshops, especially the long-standing Jura Painting Workshops held in the limestone landscapes of southern Poland, where she has also served as an organizer. Tarkowska has taken part in more than one hundred solo and group exhibitions in Poland and abroad. Her works have been presented at international art fairs in New York, Dubai, and Beijing. She is the recipient of several awards, including Artists at the Jubilee (Rome, 2024), Artist of the Year (Florence, 2025), The Great Masters

in New York (New York, 2025), Universal Artists (Milan, 2025), Artists on the French Riviera (Nice, 2025), and Poseidon – The King of the Lagoon (Venice, 2025). Alongside her artistic career, she is an experienced educator who teaches art in primary schools and organizes national and international art competitions for young people. Her students regularly receive awards and distinctions, reflecting her commitment to nurturing creativity in the next generation.

## ARTISTIC STATEMENT

My artistic practice grows from an inner need to move beyond the visible world. During my academic training, the emphasis was placed almost entirely on realism—landscapes, still lifes, traditional subjects. Although I valued the discipline it required, I soon realized that faithfully reproducing reality did not ignite my imagination. Abstraction offered a different path: a way to express emotional truth rather than visual accuracy. For me, recognizable subjects—whether landscapes, animals, or portraits—are often only a point of departure, a pretext to enter my own inner space. In this space, colour is liberated from realism. I am drawn to bold, expressive hues, strong contrasts, and the tension that arises when colour and form interact. My compositions emerge intuitively, shaped by rhythm, gesture, and the energy of the moment. Viewers often tell me that my paintings lift their spirits; I believe this reflects the vitality and optimism that guide my work. When I paint, I enter a state of deep concentration, disconnected from the outside world. The process is both absorbing and physically demanding, leaving me exhausted yet fulfilled. My visual language is influenced by the Fauvists, as well as by artists such as Wassily Kandinsky and Joan Miró, whose explorations of colour, form, and symbolic abstraction resonate strongly with me. I see abstraction not as an escape from reality, but as a way to deepen it. It opens a space where emotion, intuition, conflict, and harmony can coexist without explanation. I invite viewers to enter this space and discover their own meanings—just as I discover mine in the act of creating.

## SOCIAL/WEB CONTACTS

See more of Grażyna's art at: Instagram @tarkowska.grazyna | Facebook grazyna.tarkowska |  
Web [www.artworkarchive.com/profile/grazyna-tarkowska](http://www.artworkarchive.com/profile/grazyna-tarkowska)



Detail from "He and I" acr, 61cm x 73cm x 2.5cm, 2021, \$4000



"I'm pissed off" Acrylic on canvas, 70cm x 60cm x 2cm, 2025, \$3000  
Angular forms clash in a field of color, capturing the charged moment when tension breaks into motion. The composition radiates pressure, imbalance, and kinetic emotion — a visual outburst where geometry becomes the language of frustration and release.

# LOIS GOGLIA



## BIOGRAPHY

Lois Goglia is an interdisciplinary visual artist, whose work bridges the field of art, science, and medicine. For over thirty years she has investigated the aesthetic and conceptual potential of diagnostic imaging technologies by incorporating radiographs, X-rays of DNA sequencing gels, ultrasound radiograms and cellular photographs into complex, mixed media compositions. By drawing from scientific archives and medical research, Goglia recontextualizes data-driven imagery to explore themes of human vulnerability, healing, and the body as a site of both biological function and emotional resonance. Central to her interdisciplinary practice is the transformation of scientific artifacts into symbolic and metaphorical language. Goglia's work probes the expressive powers of visual systems typically reserved for clinical contexts by using formal elements such as line, transparency layering, and repetition to suggest deeper narratives of memory, fragility, and renewal. In her Healing Figures Construction Series X-ray fragments, medical tape and sutures pieced

together on canvas are augmented with traditional art supplies to create larger-than-life sized gesticulating figures which are symbols of endurance, spiritual mending, and corporeal transformation. Similarly, in her Life Cycle Series she integrates medical imagery with photocopied chorale scores from her experiences singing with the New Haven Chorale to create multisensory meditations on biology, music and mortality. Her symbolic vocabulary often evokes, sutures, scars, cellular structures, and anatomical forms. They are visual metaphors that speak to both trauma and the human capacity for regeneration. Through these works, Goglia challenges viewers to perceive the interior body not merely as a subject of scientific scrutiny but as a layered site of personal history, psychological depth, and poetic meaning. Goglia's art has been exhibited in museums, contemporary art galleries, academic institutions, and medical centers. She continues to create interdisciplinary projects that dissolve the boundaries between empirical observation and metaphorical expression.

## ARTISTIC STATEMENT

Being a visual artist is not confined to studio practice. It is a way of perceiving and interpreting the world through observation, analysis, and metaphor. Over thirty years ago, when I first encountered an illuminated X-ray in a medical examining room, I recognized it not merely as a diagnostic tool but as an image with profound symbolic and aesthetic potential. Since that moment, my artistic practice has centered on the intersection of art, science, and medicine, by repurposing clinical imagery as a vehicle for emotional and cultural expression. I reinterpret these images through the lens of visual language, transforming their diagnostic function into one of emotional and symbolic resonance. I do not employ X-rays to serve clinical or didactic purposes. Instead, I use them to evoke psychological states, metaphors of healing, and archetypes of human experience. My work aligns with the principles of the medical humanities, a field that seeks to humanize the clinical gaze by bringing the subjective, emotional, and spiritual dimensions of the human condition into dialogue with scientific knowledge. I use medical images (X-rays, CT scans, brain cell photographs) not to analyze illness, but to explore the deeper metaphors of healing, identity, memory, and mortality. These fragments of the body become portals into broader questions: What does it mean to inhabit a body? How do we process loss, transformation, or the invisible interior self? In series such as Covid Variations, Healing Figures, and The Day of the Dead I layered clinical images with color, texture, and cultural symbolism. Whether honoring Mexican rituals, exploring neuroscience, or reflecting on resilience, I treat the body as both a biological archive and an emotional landscape. My work invites viewers to reconsider how science and the spirit, flesh and memory, illness and recovery are not opposites, but part of the same narrative arc.

## SOCIAL/WEB CONTACTS

See more of Lois's art at: Instagram @loisgogliaartist | Facebook lois.goglia.2025 | Web loisgoglia.net



Detail from "Cat, Dog, Man" X-ray fragments of animals + humans, computer modified, 20in x 17in, 2015, \$1200



"Maze" animal and human X-ray fragments, computer modified, 20in x 17in, 2016, \$1200  
Using fragments of mammograms, DNA sequencing gels, and radiographic images, I collage and computer modify what was once grayscale into richly layered colored prints. These interdisciplinary works, draw on medical humanism. They are not portraits, nor landscapes, but pulse with vitality.

# SUSAN DUKOW



## BIOGRAPHY

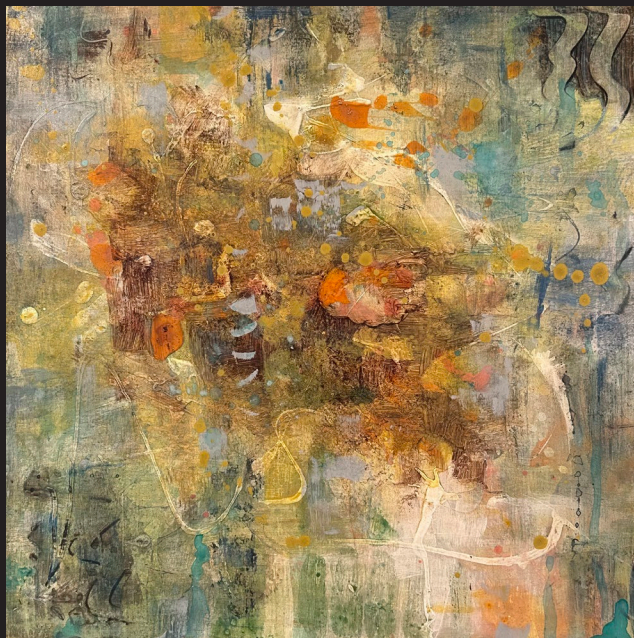
After a thirty-six year career working in motion picture film production based out of Los Angeles, Susan picked up her brushes after nearly fifty years to rediscover a part of herself that had been dormant for way too long. It was as though all her creativity had been trapped and now found its way to express what she had deeply missed. Susan attributes some past emotional and psychological issues on this simple fact; that she was not creating. As a teenager in Philadelphia, she painted and briefly attended the Philadelphia College Art before life took her on a different path where her art fell by the wayside. Now in hindsight and interacting with other artists again, Susan realizes her story is not particularly unique - that we may often find ourselves again after interludes, both long and short ones. Susan's joy and sense of freedom in her work delights the senses and as someone said of her creations, 'They are both funny and scary at times; and that's a very good thing.' Susan says that being of a certain age has brought about a relaxation from the need to impress, compete and whatever else occupied her when she was younger. She claims she has never been happier and that is a very good thing indeed.

## ARTISTIC STATEMENT

After six years of dabbling, in 2024 I was challenged by a friend to put away my collage materials and 'just paint', he said, 'you're a painter; paint'. It began an amazing journey of exploration, a solo show and now in preparation for my second solo here in Los Angeles where I reside. Discovering a passion for abstracts, every new painting brings about that test to problem solve, not daunted by the great unknown and to be intuitive as much as I allow myself to be. Abandonment, not in the sense of being abandoned, but more like being untethered to an idea that I may have once believed. When I march myself out to my garage to sand away at a piece of my art that isn't working for me, it's exciting to see what might come next. There was a time when eliminating wouldn't be something I'd have been comfortable with, but there truly is a sense of freedom and joy of not having a clue of what will come of it - whatever that 'it' might be in the action of letting go. Working mainly on wood panels as of late, they became larger too when I decided to turn my living room into my work space. What a thrill that has been for me - expansion and light! Who cares about paint all over the floor? Not me, not anymore. So here I am on the last chapter of my life, they call it the third, but I believe I've had many more than three in my life - and what can I say other than, life is good when we make it so.

## SOCIAL/WEB CONTACTS

See more of Susan's art at: Instagram @susandukow | Facebook susandukowart | Web [www.SusanDukowArt.com](http://www.SusanDukowArt.com)



"What Critter?" Acrylic, 12in x 12in x 1.5in, 2025, \$600



"Glamping" Acrylic paint, ink and water color pencil on bamboo paper, 25in x 20in x 1in, 2025, \$900  
Professionally and beautifully framed, floating in blond wood.

# LYNNDA POLLIO



## BIOGRAPHY

Lynnda Pollio is a contemporary abstract artist whose creative roots reach back to childhood, though her work as a visual artist did not begin until a year and a half ago, after she broke her elbow in a hiking accident. During the healing process, painting began to emerge unexpectedly, as if the art itself were communicating through her. She has been in a sustained creative fury ever since. Pollio's background spans marketing and communications, but her deeper lifelong focus has been the study of consciousness. She became the world's first Chief Consciousness Officer at a global marketing consultancy and works as a Consciousness Doula, supporting others in states of transition and transformation. Her paintings are shaped by an intuitive and attentive process of layering color, form, and structure. Each piece becomes an experiential space, less an image to interpret and more an environment to enter, inviting quiet engagement and heightened awareness. She is also the author of the multi-award-winning novel *Trusting the Currents* and lives and works in Sedona, Arizona. She is currently organizing her first exhibition,

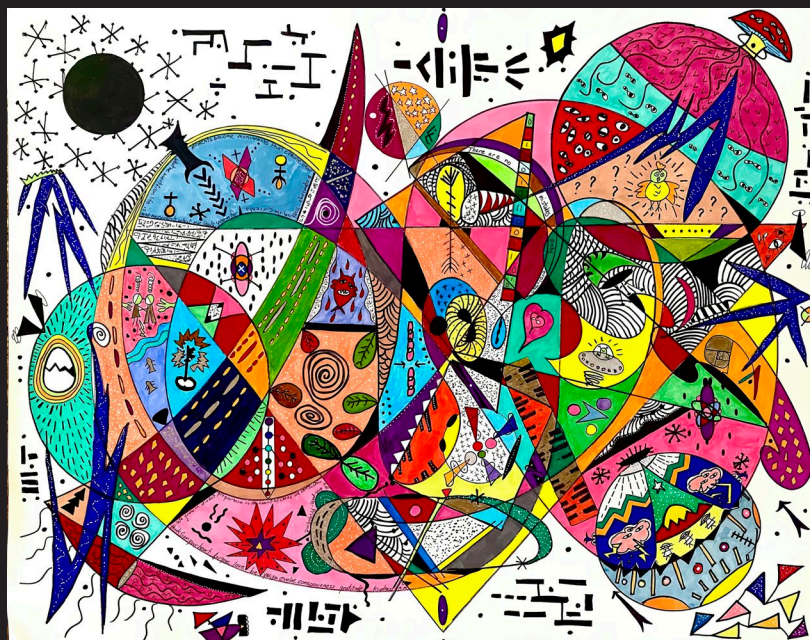
*Speaking Frequency*, which introduces Frequency Art as a new visual language, one that transcends traditional boundaries and invites the viewer to experience art not as object, but as living intelligence.

## ARTISTIC STATEMENT

We live in an era of velocity and fear. Information moves faster than our nervous systems can process, leaving many overstimulated and estranged from themselves. We long for something that connects us to what is real beneath the noise. Rooted in a lifelong sensitivity to the subtle fields, my Art lives at the intersection of consciousness, visual language, and multidimensional intelligence. It arises from pigment and form but also from resonance and code. Each piece carries a vibration that bypasses the intellect and communicates directly with the body, the emotions, the subtle layers of awareness. I begin each work with a drawn scaffolding, an energetic architecture. Onto this, I lay an initial "landing strip" of color and form, establishing the runway upon which codes, symbols, and messages descend. When the frequencies arrive, the piece begins to animate, transmitting its intelligence into the art. The viewer is not a passive observer, but a participant. Each piece is a contemporary hieroglyph, a field designed to disrupt, bypass the analytical mind and communicate directly with the intuitive and cellular levels of perception. These are not metaphors for energy, they are energy, guiding the observer to the brink of somewhere they've never been before.

## SOCIAL/WEB CONTACTS

See more of Lynnda's art at: Instagram @lynndapollio | Web [FrequencyFineArt.com](http://FrequencyFineArt.com)



"There Are No Mistakes. Only Evolution." Mixed Media on paper, 22.5in x 28.5in x 0.2in, 2024, \$8000



"Passage Between Realms" Acrylic on paper, 40in x 32in x 0.3in, 2025, \$14000

We are all travelers in transition, shedding the weight of worn identities and stories. How we experience this passage between realms depends on our level of trust in ourselves, each other, and the unseen intelligences that travel with us.

# JAMES STONER



## BIOGRAPHY

J C Stoner is a modern metal artist, whose medium is welded and forged metal sculpture. Born and raised in Oxfordshire England, settling in London, Los Angeles, and Taos county New Mexico. He spent the 1980's and early 1990's in London UK where he worked in the local London Music and Art Scene. Later becoming a fabricator of sets and touring stage personnel for the entertainment industry. J C Stoner in addition to being a metal sculptor, is a qualified structural welder and blacksmith. He resides in Arroyo Seco, New Mexico, where he has his studio and workshop.

## ARTISTIC STATEMENT

"My sculptures embrace movement, form, and constraints in natural occurrences. I get my influences from the living world, the vines on a tree's, the splitting and cracking of natural objects, their shapes, forms and textures."

## SOCIAL/WEB CONTACTS

See more of James's art at: Instagram @stonercrow | Web [www.jcstoner.com](http://www.jcstoner.com)



"Waste Land" Metal Sculpture, 28in x 36in x 4in, 2022, \$1800



"The Devil Inside" Metal Sculpture, 28in x 5in x 5in, 2022, \$1800  
Forged and welded steel sculpture.

# WAYNE JOHNSON



## BIOGRAPHY

BFA Old Dominion University. MFA East Carolina University, Professor of Art, Art History and Photography at Tidewater Community College and The University of Maine

## ARTISTIC STATEMENT

As an artist with a BFA from Old Dominion University and an MFA from East Carolina University, I engage in the disciplines of painting and mixed media, crafting works that are abstract reflections of my surroundings. My artistic practice is deeply rooted in drawing inspiration from the myriad textures, colors, contrasts, and intriguing shapes I see in the world around me. In my artistic journey, I have found that my paintings and mixed media works are liberated from traditional subject matter. This absence of subject allows me and the eventual viewer to experience the essence of abstraction, where each individual can explore their own interpretations and emotional responses. When encountering a

scene, it is the interplay of colors, the rich textures, unexpected contrasts, and unique shapes that captivate me, inviting me to translate these elements onto a canvas. This translation process is an intuitive and spontaneous endeavor that is essential to my being. The act of creation is more than a choice; it is a calling. It is through the journey of making art that I find my ultimate inspiration. Once I commence a project, it is the dynamic process itself that fuels my creativity and passion. My technique is the product of years of evolution and experimentation, continually developing as I explore new possibilities within my art. I begin each work without preconceived ideas, making marks, spontaneous strokes and splashes of color on canvas or paper. As layers accumulate, the piece morphs and transforms, undergoing cycles of repainting and redefining until the perfect harmony of color and form is defined. I let the work tell me when it is completed. "A picture is not thought out and settled beforehand. While it is being done it changes as one's thoughts change. And when it is finished it goes on changing, according to the state of mind of whoever is looking at it." Pablo Picasso

## SOCIAL/WEB CONTACTS

See more of Wayne's art at: Web [www.wkjart.com](http://www.wkjart.com) [www.wkjart.com](http://www.wkjart.com)



"Before The Moon Went Down" Acrylic On Canvas, 38in x 50in x 2in, 2024, \$4100



"The Boardwalk" Acrylic, 38in x 50in x 2in, 2024, \$4100  
Acrylic on canvas framed

# MILAN JILKA



## BIOGRAPHY

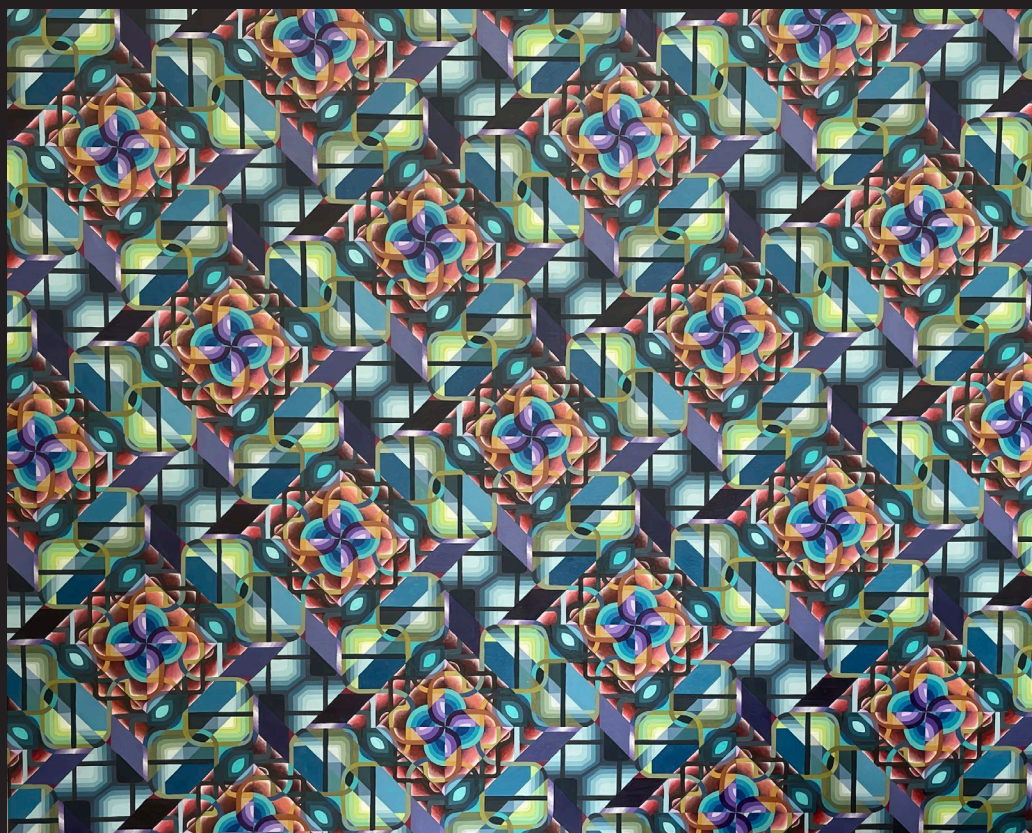
Milan Jilka (he/him) is a contemporary abstract painter. His work involves deconstructing and reconfiguring elements of the natural world—plants, flowers, objects, and colors—into dynamic, colorful, pattern-laden abstract compositions. Milan’s work has been exhibited both locally and nationally, including in the Walton Arts Center’s “Our Art” regional exhibition in Fayetteville, AR (for the past five years); the Arkansas Arts Council’s 2024 Small Works on Paper touring exhibition and permanent collection; Mixd gallery and Midnight gallery in Bentonville, AR; and Arc Gallery in San Francisco, CA. He most recently has had his artwork published in issue #52 of Suboart Magazine. In addition to creating art, Milan has been a Visual Arts educator in Springdale, AR, for the past ten years. He holds a PhD in Art Education from the University of North Texas and an MFA in Painting from the University of Arkansas. Milan is of South Asian descent, born in Thun, Switzerland, and is a citizen of both Canada and the United States.

## ARTISTIC STATEMENT

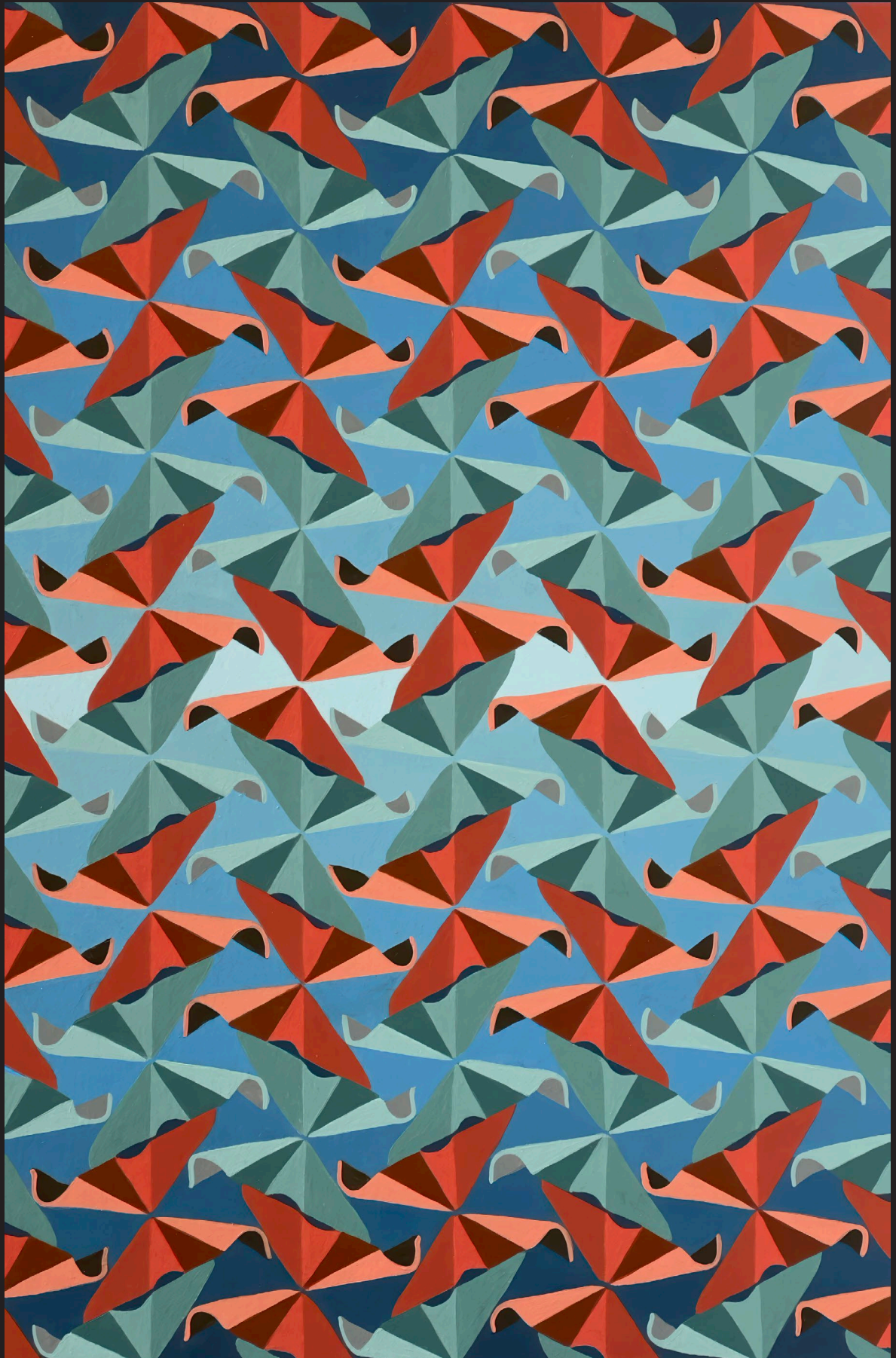
As an abstract painter, I am fascinated by taking aspects of my physical world and reconfiguring them into colorful, pattern-laden compositions. The process for each piece varies: I may begin with a basic grid, draw from a photograph I have taken, or start with a color scheme borrowed from an object or form. I rarely sketch out my ideas, relying instead on intuitive decision-making as I work through each painting. Much of my work goes through multiple reworkings until a visually engaging direction emerges. Patterning is a central component of my practice—sometimes mathematical, sometimes organic—and functions as a way to enhance the forms and colors that develop on the surface, ultimately imbuing each piece with a sense of movement and vitality.

## SOCIAL/WEB CONTACTS

See more of Milan’s art at: Instagram [@milanjilka.art](#) | Web [www.milanjilka.com](#)



“Garden” Acrylic on Canvas, 48in x 60in x 1in, 2021, \$4500



"Concord" Acrylic on Paper, 24.5in x 18in x 1in, 2023, \$400

# PETER TREIBER



## BIOGRAPHY

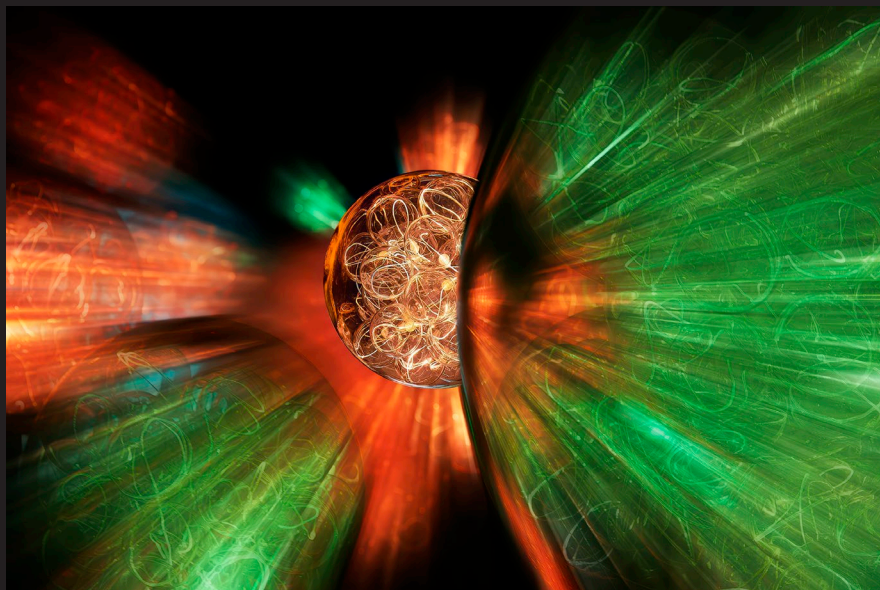
Born in Brooklyn, New York, Peter grew up in a family of painters and photographers. He worked in New York City as a photo assistant and then earned an AA degree in graphic design at S.U.N.Y. Farmingdale, New York and a BFA degree in photography from the Art Center College of Design in California. After returning to New York City, Peter worked for three independent studios that included photography for GM, Singer, N. Y. Port Authority, Time and Fortune. This work led to positions at International Nickel in New York City and Bethlehem Steel in Bethlehem, Pennsylvania. With co-author and writer, Bette Kovach, Peter published *Inside Bethlehem Steel* in 2008. Recently, the Library of Congress acquired 17 of these steel book images. In 1999, with the new viability of professional digital photography, Peter turned his focus to shooting and exhibiting fine art photography. His work has been published in numerous magazines and most recently in the Korean magazine Photo+. Peter's photographs are in a growing number of private, corporate, college and public collections. He is a member and past officer of ASMP and in his spare time he enjoys sailing with his family and growing orchids.

## ARTISTIC STATEMENT

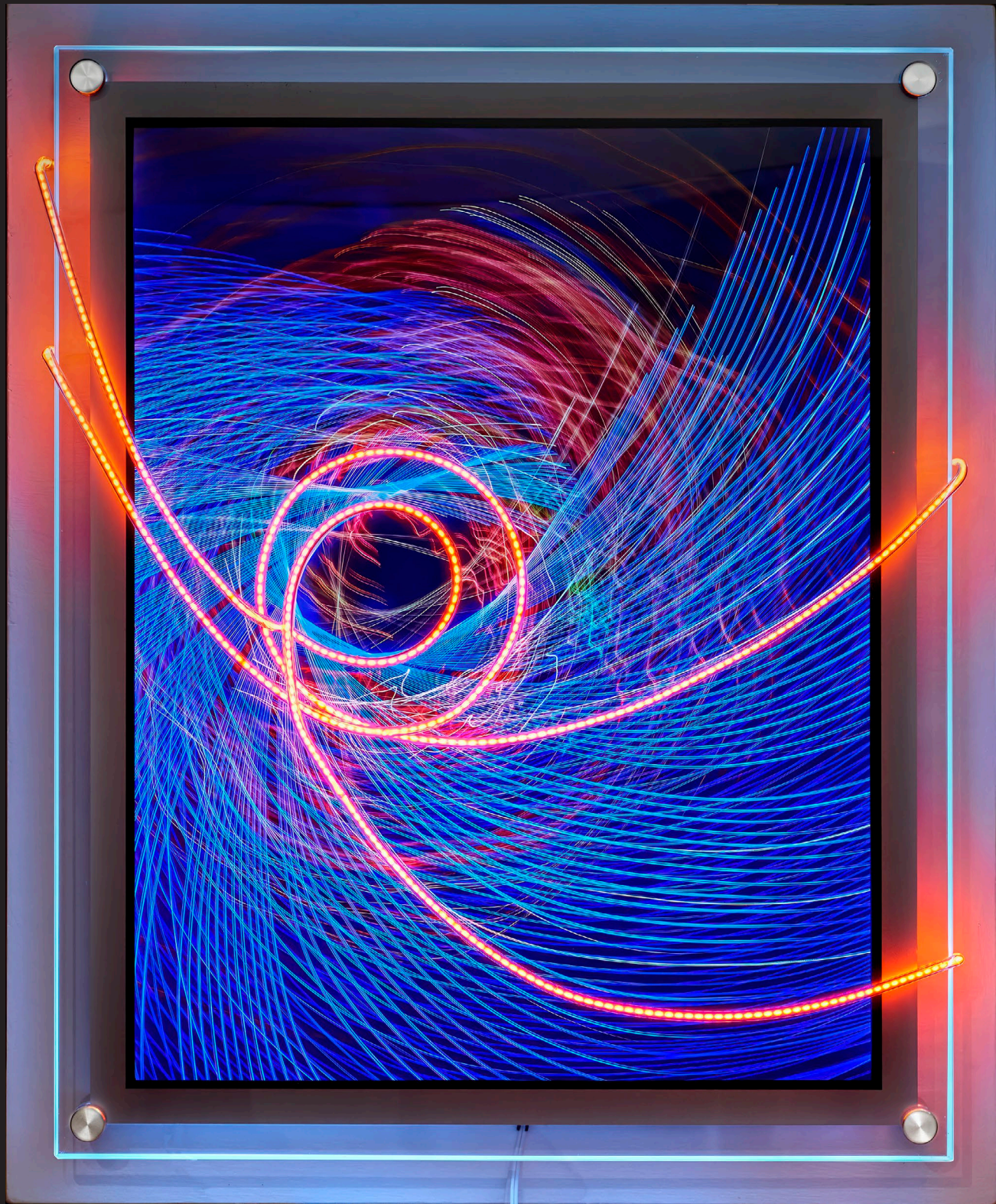
My mother told me to "hold the camera steady." My father said, "use a faster shutter speed." My professor barked, "good grief, use a tripod." At first, I listened, but later I changed my mind. It's much more fun to move my camera violently, creating a symphonic explosion of color, light and motion. *Ethereal Luminescence* is an ongoing series of abstract, expressionistic photographs that I originally created at a light show and continue to capture at fireworks shows, urban street scenes and amusement parks. Through abstraction, my photographs capture the drama and excitement of the vibrant and colorful public places that we all enjoy so much. *Ethereal Luminescence* began in a botanical garden forest, at night, where people were excitedly viewing a light show. The spectators viewing this show were having great fun, and I wanted to portray that in my photos. After turning the problem of camera motion into an asset, the magic began to happen and was visible on the camera display as colorful abstractions. Amazed show goers volunteered their comments. "Wow! What is that? This is magic! How did you do that? I can't believe the color! These don't look like photographs!" Indeed. My in-camera images are not intended to look like traditional photographs. In the end, I am not concerned with the original subject or even the place, but rather the final work as a piece of art. This project has evolved as I continue to capture those joyful feelings at dozens of public events that use dramatic lighting. The colorful and popular gatherings make people feel good and my *Ethereal Luminescence* photographs express those feelings in a unique and memorable way. Enjoy!

## SOCIAL/WEB CONTACTS

See more of Peter's art at: Facebook [peter.b.treiber](#) | Web [petertreiber.com](#)



"Eathereal Luminescence 25158" Digital Photo, UV print on aluminum, 30in x 40in, 2013, \$2500



"Ethereal Luminescence 22054" Digital Photo, Translite print in LED frame w/neon, 38in x 31in x 3in, 2016, \$3500  
Abstract expressionistic photograph made in-camera and displayed as  
Translite print in LED backlit acrylic frame with kinetic neon overlay.

# MIKE MACCARONE

NO  
PHOTO  
PROVIDED

## BIOGRAPHY

I have been making art for 30 years. i am inclined in many private collections. I have been included in many prestigious shows both juried and curated. I continue to make art from my studio in Florida.

## ARTISTIC STATEMENT

I started my art journey by standing in front of Arshile Gorky's green painting in the Philadelphia museum of art many years ago. It continues today with my attempts at conjuring, with my painting, that same feeling of wonder I experienced on that day. I have been influenced by many artists over the years including, Richard Diebenkorn, Brice Marden, Susan Rothenburg ... but I always find myself thinking back to that painting in green.

## SOCIAL/WEB CONTACTS

See more of Mike's art at: No Contact Info Provided



"Cello player" Acrylic pencil graphite marker crayon and tape on paper ., 15in x 20in x 1.5in, 2023, \$750



"up" acrylic on paper, 16in x 20in x 1in, 2023, \$325

# SCOTT SANDERS



## BIOGRAPHY

Scott Sanders is a self-taught fine-art photographer based in Moorhead, Minnesota. His work explores quiet moments, subtle emotion, and the relationships between light, form, and the spaces we inhabit. Guided by intuition rather than narrative, Sanders creates contemplative images that invite stillness and reflection. His photographs have been exhibited nationally and internationally and are held in private collections.

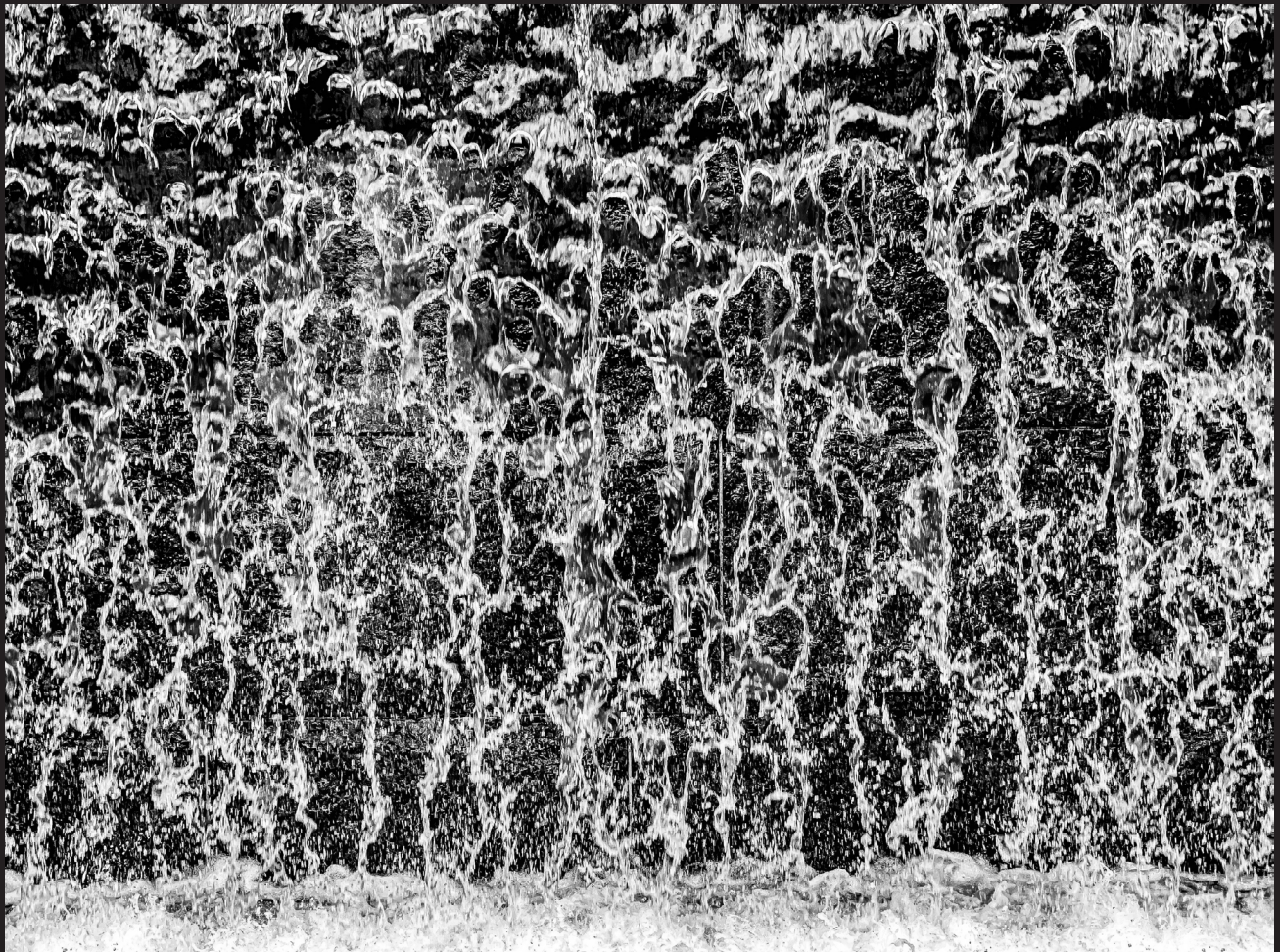
## ARTISTIC STATEMENT

I listen for what a moment wants to say — to see what can be, to view it in a way that gives opportunity and chance the time they need to reveal what others often do not, and most will never notice. My work covers anything that offers the opportunity to be photographed with observance and wonder. My pictures are taken more with feeling than with sight — guided by emotion and intuition rather than by what's simply seen. From landscapes and

nature to the places where people and the natural world coexist, to buildings and structures shaped by time — I follow whatever invites quiet attention. My work invites viewers to slow down and notice the beauty found in what's often overlooked — and to remember that every moment, if given time, has something to say.

## SOCIAL/WEB CONTACTS

See more of Scott's art at: Instagram [@scottsanders.artist](#)



"The Reason We Never Find" Canvas print with pigment inks, black frame, 21in x 27in x 1.5in, 2025, \$600



"What Grows Beneath" Canvas print with UltraChrome pigment inks, floating frame, 27in x 21in x 7.5in, 2025, \$600  
Below the surface is a quiet held close, untouched and unchanged. Searching for movement  
in the frozen stillness — of its time. There it remains unseen, settled in the silence below.

# WILLIAM SCHMIDT

NO  
PHOTO  
PROVIDED

## BIOGRAPHY

Artist Biography My relationship with photography began the moment I saw my first roll of transparency film returned from the processor. That sense of anticipation and discovery became permanent. While in Basic Training, a fellow inductee unexpectedly trusted me with his new 35mm rangefinder camera for a weekend, and the experience confirmed what I already suspected—photography would always be part of my life. After completing active duty, I entered an apprenticeship program in Germany, where I trained while adapting to life and work in a foreign country. I later returned to Chicago to continue my career, completing my education in a catalog studio and gaining experience across a broad range of photographic disciplines. Over eight years, I worked in television commercials, photojournalism with the Chicago Tribune, advertising and commercial photography, record album covers, retail camera operations, freelance assignments, and gallery exhibitions, using equipment ranging from large-format view cameras to 35mm systems. Although circumstances eventually led me away from professional photography,

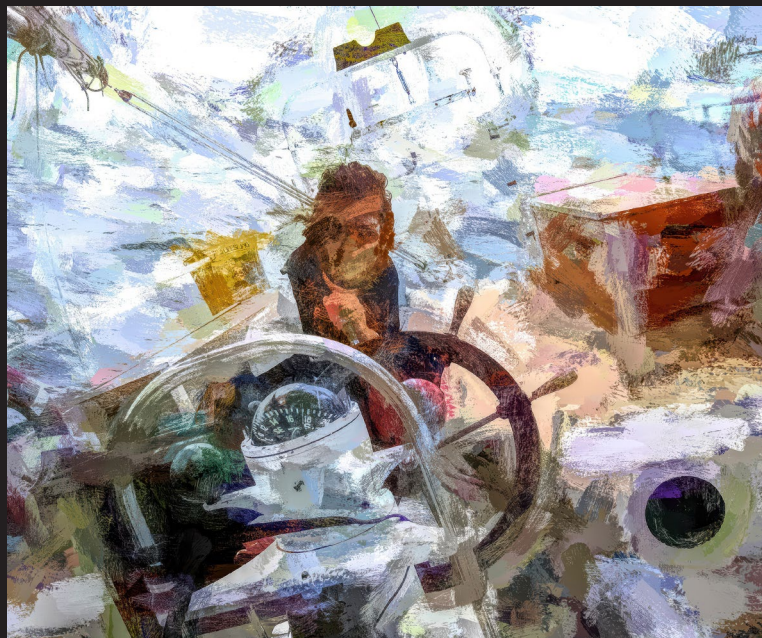
I later retired early with the goal of returning to the medium as an artist. Since then, I have focused on refining both my capture and post-processing techniques, continually exploring new ways to express creative ideas through photographic tools. My work has been exhibited in municipal and private collections throughout northern Iowa and southern Minnesota and featured in multiple magazine articles. I also accept commercial assignments when requested.

## ARTISTIC STATEMENT

My work is rooted in photography but reaches toward painting. I developed my process to recreate the tactile presence and expressive freedom of a hand-painted canvas while remaining grounded in photographic structure. The result is neither traditional photography nor painting, but a visual space between the two. Each image begins as a carefully crafted digital photograph. Once the foundation is complete, I move into a second phase—painting with light. Using a tablet and contemporary tools such as Photoshop, I apply styles as brushes, reshaping color, texture, and movement directly onto the image. This approach allows me to push beyond the limitations of photography, introducing vibrancy, energy, and emotional depth. These works, which I refer to as Licht Malerei or light paintings, are intended to engage the viewer on a sensory level. They celebrate the expressive possibilities of modern photographic tools while honoring the tradition of painterly mark-making.

## SOCIAL/WEB CONTACTS

See more of William's art at: [Facebook profile.php?id=61586893130600](https://www.facebook.com/profile.php?id=61586893130600)

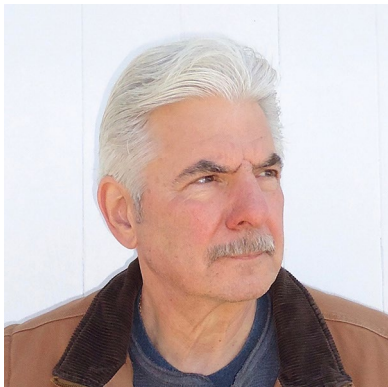


"08 mistress of the sea Grand Marais" Photography, 14in x 17in x 1in, 2025, \$300



"09 reflections cityscape" Photography, 19in x 13in x 1in, 2022, \$300  
Multiple reflective building images overlaid in a grid with diagonal, rectangles, and lively lines flowing throughout, abstract

# MARK WELESKI



## BIOGRAPHY

I was a public school art instructor for over 38 years. From my early pre-college years at Carnegie to my present studio work I have always painted in a variety of media. My subjects are inspired by simple observations to complex social movements that I hope resonate with the viewer. This commitment has graced me with the success of having my works juried onto the walls of the Warhol to galleries in New York.

## ARTISTIC STATEMENT

I find myself alternating from abstracted to realistic compositions. Regardless of style I incorporate the edge of my sketch as an integral part of the painting and stretch the canvas over an irregular frame. Why limit your space to the confines of a "box" when you can think out of it?

## SOCIAL/WEB CONTACTS

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



"Splitting The Herd" acrylic on stretched canvas (diptych), 35in x 72in, 2023, \$4500



"Genie In A Bottle" acrylic on stretched canvas, 48in x 32in, 2023, \$3500  
Painted on a canvas stretched over an irregular wooden frame .

# BRIGITTE B BURKHARDT



## BIOGRAPHY

Brigitte began with photography at a young age inspired by her grandfather. In her twenties she travelled the globe and discovered her passion for landscape and street photography, be it colour or BnW. Today she is also experimenting with abstract approaches. Her work has been published in art magazines and books. Docu Magazine released two special editions about her artwork. Humana Obscura chose one of her photographs as the cover of their Winter 2025 Issue adding three more works inside the book. Her photography has been exhibited physically and virtually in the UK, the US, Greece, Spain, Italy, Switzerland, France, Germany, Canada and more. In 2025 she showcased her work at Artexpo New York, Art Basel and Spectrum Miami. Her work has been recognised with honourable mentions, merit awards, a first prize at hmvic gallery NY and today by a nomination at the 1839 Awards. Currently she is working on three long term projects, the aim is to get them published

## ARTISTIC STATEMENT

One day by the lake after having taken some landscape photographs I spontaneously decided to move my camera. I took some ICM shots, it was liberating. I moved my hands, my arms, my whole body. I was creating, I felt free and it was fun. I then continued experimenting with double exposures, long exposures in nature or in cities, especially at night. I felt like my camera had become a brush. I was painting. I keep exploring the world, life with my camera creating abstract photographs. It gives me a lot of freedom to transform what is. Creating has become a drive.

## SOCIAL/WEB CONTACTS

See more of Brigitte's art at: Instagram @bbbeaglebearphotography | Facebook BBBeB Photography |  
Web [www.bbbphotography.com](http://www.bbbphotography.com)



"The Tree" Digital Photography, 45cm x 80cm, 2024, \$375



"Ghost Train" Digital Photography, 80cm x 45cm, 2025, \$375  
A long exposure shot at a Tube station

# MICHAEL PADWEE



## BIOGRAPHY

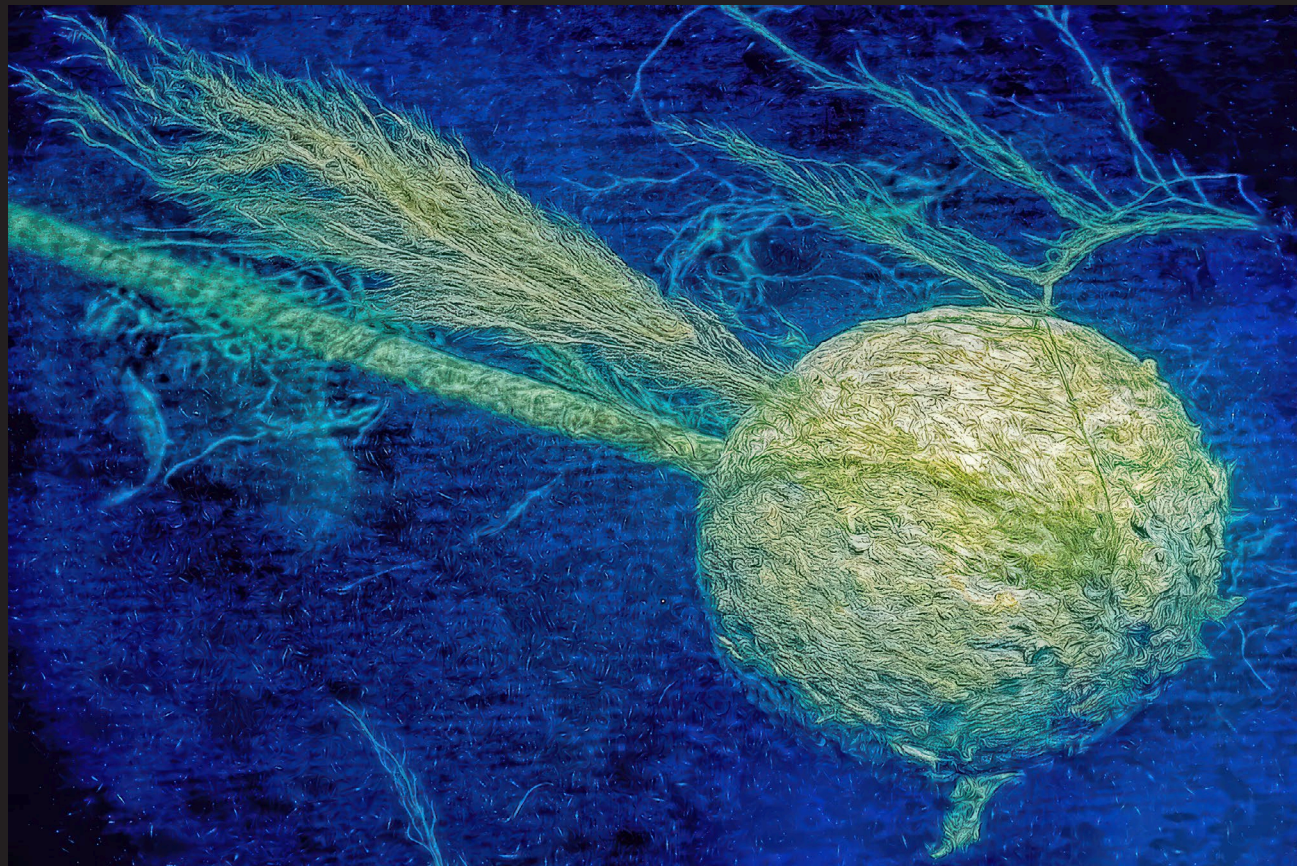
Born in 1942, I have carried a camera around most of my life. I had my own darkroom for many years, but switched to digital cameras in the 1990s. During the past few years, I have been exhibiting my photos in local venues in New York City, New Jersey and Pennsylvania, as well as internationally in Barcelona. More of my architectural photos can be seen throughout my blogs, "Architectural tiles, glass and ornamentation in New York" (<https://tilesinnewyork.blogspot.com/>) and "A Sometime Archtourist" (<https://architourist.blogspot.com/>). More recently, some friends and I, all of whom are over 75 years old, have formed an artists' collective and have begun to exhibit as a group.

## ARTISTIC STATEMENT

Michael Padwee has been documenting the labor, anti-Vietnam War, and social justice movements through photography since the late 1960s. In the 1970s, he exhibited throughout the New York metropolitan area as part of the "Minority Photographers" group, and held a solo exhibition titled "Mindscapes and Other Memorabilia" at Manhattan's Darkroom Gallery. In recent years, Michael's work has been featured in exhibitions with the Long Island City Artists, the Cranbury Digital Camera Club in New Jersey, the Good Neighbors of Park Slope, and Brooklyn's IRVA (Inspired Retired Visual Artists) collective. His current focus spans politically engaged photography, surreal and abstract imagery, photo collages, as well as explorations of nature and architectural forms.

## SOCIAL/WEB CONTACTS

See more of Michael's art at: Web [michaelpadwee.crevado.com/about](http://michaelpadwee.crevado.com/about) and [www.irva.studio/michael-padwee-photographic-artist.html](http://www.irva.studio/michael-padwee-photographic-artist.html)



"Unraveling" Digital photography, 13.5in x 20in x 1in, 2025, \$400



"Meiosis Anaphase" Photograph, 13in x 16in, 2024, NFS  
Abstract photograph. Printed on Metallic surfaced photo paper.

# ANDREA KELSEY

NO  
PHOTO  
PROVIDED

## BIOGRAPHY

Andrea's life has been deeply influenced by the landscapes and culture of the Pacific Northwest. From her childhood exploring the region's forests to her experiences in Seattle and Portland's art scenes, the Pacific Northwest has left a lasting impact on her identity and creativity. Surrounded by the region's natural beauty, Andrea developed a love for art as a way to capture the wonder of her surroundings. The diverse art scenes, from indigenous to contemporary art, inspired her artistic voice. Andrea has immersed herself in the region's artistic communities, finding joy and connection through collaboration. Art has been a source of fulfillment and expression, reflecting her unique perspective on the world.

## ARTISTIC STATEMENT

I am drawn to art that is vibrant and bold, as it captures my attention and stirs something deep within me. The energy and passion that radiates from such pieces invigorates my soul and inspires me to see the world in a new light. In a world that can often feel overwhelming and tumultuous, art serves as a therapeutic outlet for me. It allows me to channel my thoughts and emotions into something tangible, creating a sense of peace and clarity within me.

## SOCIAL/WEB CONTACTS

See more of Andrea's art at: No Contact Info Provided



"Lined In Color" Acrylic, 18in x 14in x 1in, 2025, \$300



"Mid Lined Colors" Acrylic, 18in x 16in x 1in, 2025, \$550  
On stretched canvas with white frame

# PATTY FLAUTO



## BIOGRAPHY

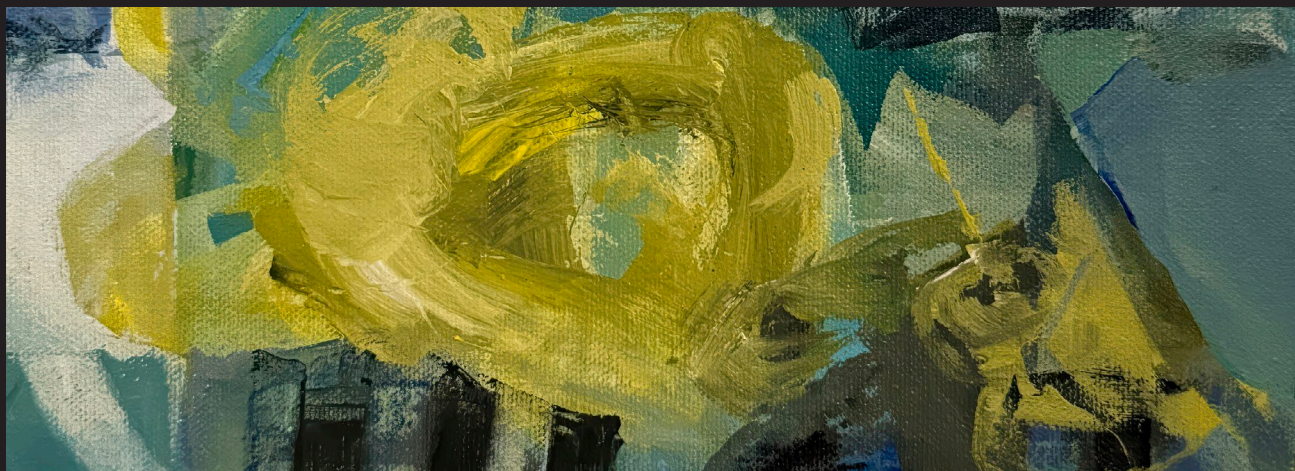
Patty Flauto is an abstract painter and art educator based in Rocky River, Ohio, her work and life are distinguished by a deep commitment to creativity, color, and design. She specializes in acrylic paintings on canvas, with themes encompassing perceptual landscapes, organic forms, linear elements, and inventive compositions. The textured, layered surfaces of her pieces reflect her extensive background in textiles and pattern design. Ms. Flauto has participated in exhibitions nationally including: The National Arts Club in New York City, The Cleveland Museum of Art, The Butler Institute of American Art, The McDonough Museum, The Reading Museum and numerous galleries. Her artwork is also included in several corporate collections. An active contributor to the arts community in Northeast Ohio, Patty regularly exhibits her work and supports regional arts initiatives. She is a member of The Allied Artists of America, American Women Artists, The National Association of Women Artists and New York Artists Equity Association. She earned her M.F.A. in Fiber Arts from Kent State University and her B.F.A. from Youngstown State University, and she continues to pursue ongoing professional development throughout her career.

## ARTISTIC STATEMENT

The Essence of Abstraction and My Artistic Practice Curiosity has led me to become an abstract painter. I am constantly drawn to the question: Is it possible to discern “real/not real”? For me, this is the essence of abstraction and the very question that keeps me engaged, both in the studio and in life. Without any “real” distraction, I am free to contemplate, discover, and escape. Like my viewers, I hope to find a way through the picture. Yet, over time, I have found that the true beauty of abstraction is not in finding your way, but in discovering the joy of getting lost. My compositions collide and hang in balance, leading to unexpected outcomes. Dissonance is intentional and is explored through infinite variations. The roots of my work can be traced to my academic studies in Fiber Art. Contemporary women icons studied were Sheila Hicks, Olga de Amarel, Lenore Tawney, Claire Zeisler and Adela Akers just to name a few. There were very few men making their mark with fiber as historically it was “women’s work”. Relegated to “craft” rather than “fine art”. Thankfully this has changed. Abstraction was and still is a key component in the Fiber Arts. These explorations of form, texture, pattern and color is my life-long study and practice. It was a natural progression for me to continue to investigate these qualities of abstraction when I pivoted from fiber to paint and canvas. I have always considered canvas a textile and my approach to the painted surface is to build layers that are both formalistic and intuitive. When discussing abstraction isms and movements abound. “Contemporary Abstraction” resonates best to describe my style. I can pull from a rich and deep history that began at the turn of the 19th century. Much of my work is haunted by a grid structure. I transcribe both geometric and organic shapes. Using my own filters of memory, sensory experiences and artistic interpretation, I use quick drying acrylics to build depth and surface.

## SOCIAL/WEB CONTACTS

See more of Patty’s art at: Instagram @pflautofineart | Facebook pattyflautofineart | Web [www.pattyflautofineart.com](http://www.pattyflautofineart.com)



Detail from “Lazy Energy” acrylic on canvas, 10in x 10in x 1.5in, 2025, NFS



"Falling Fast" acrylic on canvas, 14in x 14in x 1.5in, 2025, NFS

# VERONICA TIMASHEVA



## BIOGRAPHY

Veronica is an artist, designer and illustrator who lives in Kandy, Sri Lanka, the world center of Buddhism. She is also a certified Master Yoga Teacher. In 2016, the year she moved to Sri Lanka, she graduated from an art and design school that continues and develops the traditions of Suprematism – an Avant-garde art movement rejecting the depiction of objects in favour of the simplest forms – founded by the famous Soviet artist Kazimir Malevich (1879–1935). Inspired by her art teachers, she developed her own unique polymer clay painting technique and individual style of acrylic painting, continuing this great tradition.

## ARTISTIC STATEMENT

My artworks are inspired by Sri Lankan nature and culture, its myths and folk stories. To me, Sri Lanka is like another planet! Using just my hands, in spontaneous polymer clay sculpting, I experience a profound sense of healing. Though different from my usual works, the acrylic paintings presented in this volume are devoted to Suprematism and Buddhist cosmology, symbolizing nothingness and simplicity, the beginning and the end of Creation. The simplest geometric forms – the building blocks of the Universe – soar in open space: Reminiscent of children's Meccano, they can be temporarily assembled into one composition and then easily disassembled. This demonstrates the transient and dynamic nature of our inner and outer space. The process began with the conception of ideas for the composition, followed by the creation of sketches and digital illustrations. After that, the acrylic artworks based on these illustrations were painted.

## SOCIAL/WEB CONTACTS

See more of Veronica's art at: Instagram @vnicae | Facebook vnicae | Web vnica.com



"Supernova – Cosmic Suprematism" Acrylic, 76cm x 76cm x 2cm, 2024, \$899



"Solar Mechanics - Cosmic Suprematism" Acrylic, 114cm x 76cm x 2cm, 2025, \$990  
This unique painting is the second in a series of Suprematist illustrations on a space theme, created using acrylics (the original sketch was created in Adobe Illustrator). It was painted using a palette knife and a brush.

# KATHY WATTS



## BIOGRAPHY

I'm all over the place when it comes to my art. Abstract, impressionist, colorful, textured, and monochromatic. I also still play around with photography. A bare angular tree gets me every time. I go to a lot of art shows just for the inspiration and to get new ideas. I want to be sure to mention my family name of Thompkins, which is where all my creativity comes from.

## ARTISTIC STATEMENT

Kathy's creativity comes naturally to her and her eight other siblings being born to two creative parents. She was late to discover she was a true artist because she was comparing herself to her siblings who could draw realistically. Not realizing she was fine creating in her own form. So earlier on she worked more in photography. A fluke painting out of posterboard and magic markers was the game changer. (With the help of a nice

frame.) It was hung in her living room over the couch. Compliments were coming in like, 'Who did that?', "Where did you get this"? That's all it took to give her the confidence she needed. She now has been displayed in numerous venues in the Columbus, Ohio area. She also is part of an art group of naturally talented women that inspire each other creatively. She has grown artistically from knowing them.

## SOCIAL/WEB CONTACTS

See more of Kathy's art at: [whitsma@gmail.com](mailto:whitsma@gmail.com)

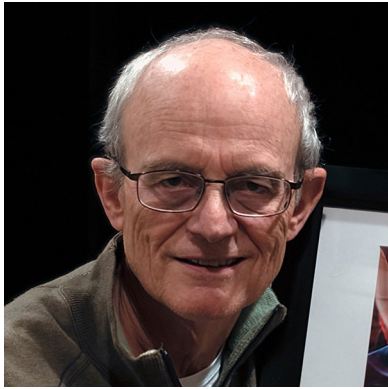


"What Do You Think" Acrylics, 30in x 38in x 0.5in, 2021, \$475



"Tropical Storm" Acrylics, string, modeling paste, glossing gel, 30in x 15in x 0.5in, 2023, \$310  
Long, slim canvas with the bottom in rust colors with five layers of horizontal swirls representing the ground or sand. The upper portion is a light blue for the sky, also with swirls. The turquoise blue is the ocean being upset by a storm. The purple on the right is showing the darkness coming from

# DAVID DAY



## BIOGRAPHY

Trained as a pharmaceutical scientist, I specialized in uncovering hidden connections between medication use and avoidable health events. That analytical mindset became the foundation for my current photographic practice. My journey began in the 1990s, capturing local scenery and historic landmarks around Fairfield, Connecticut. Early explorations in infrared photography and darkroom manipulation reflected my fascination with ethereal, dreamlike imagery. In 2020, I pivoted to intentional camera movement (ICM) to introduce motion, ambiguity, and emotional depth. A serendipitous image of three plastic-coated copper wires—created through an accidental gesture—became a turning point. Unable to replicate it using conventional ICM, I began a deeper inquiry. I developed a systematic, studio-based approach to ICM, defining processes and equipment to transform everyday objects into images rich with pareidolic symbolism and dream resonance. This work evolved into Controlled Camera Chaos (C3). Though visually complex, my images originate from simple materials found at home: wire, weeds, leaves, twigs, plastic bags, newsprint,

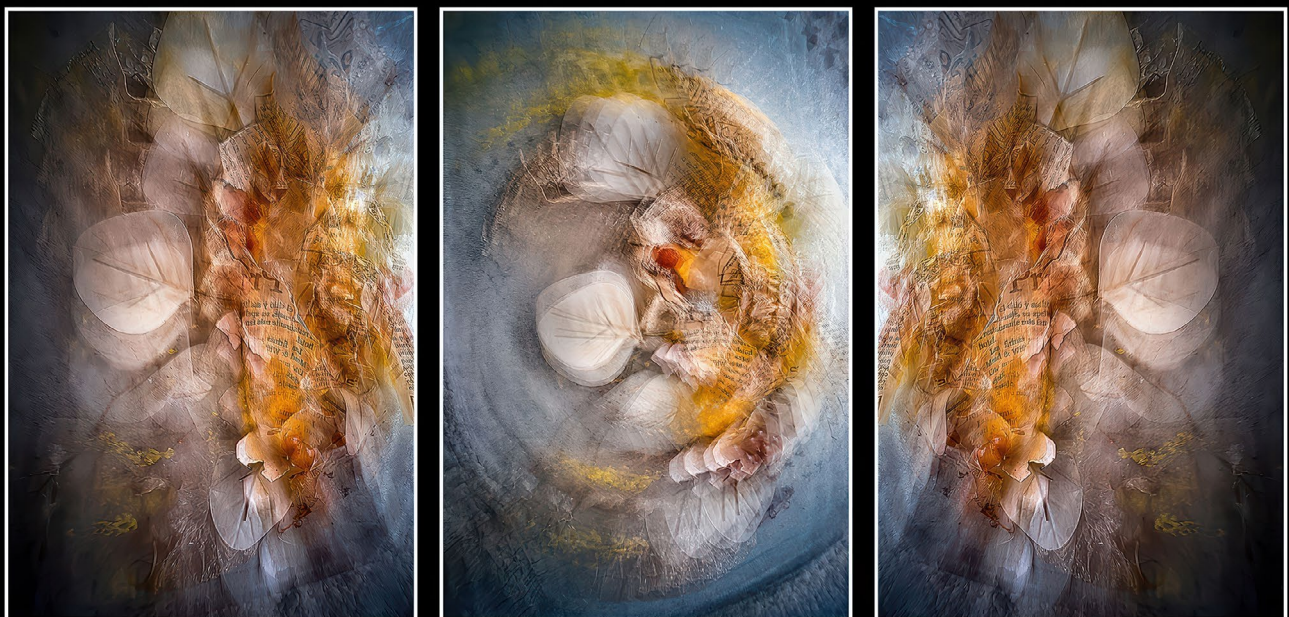
tissue paper, ice, and glass. With orchestrated lighting and deliberate camera movement during extended exposures, I create visuals that invite multiple interpretations—often triggering subconscious associations and memories of dream events. C3 has led to three published books, multiple awards, and inclusion in juried exhibitions. I regularly speak at art associations and camera clubs across the U.S. and Europe, sharing both the technical rigor and emotional undercurrents behind my work. I also lead workshops on the interplay between art and science, emphasizing how each discipline relies on the other for advancement.

## ARTISTIC STATEMENT

My work explores the emotional residue of dreams—the way they linger, distort, and rearrange meaning. I recreate the visual cadence of dream states, where abrupt transitions and illogical juxtapositions evoke both wonder and unease. By inviting viewers into these fractured narratives, I aim to provoke connections that feel deeply intuitive yet intellectually dissonant—echoes of the lucid dream, where clarity and chaos coexist.

## SOCIAL/WEB CONTACTS

See more of David's art at: Instagram @ddayicm | Facebook sheepdogdave | Web ddayicmart.com

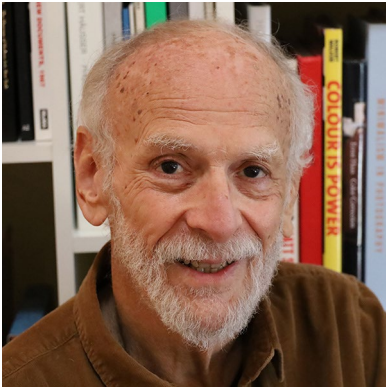


"Sonogram of the Universe" Intentional Camera Movement Photography, 19in x 13in x 0.25in, 2025, \$110



"Cave Art" Archival pigment print ICM Photography, 19in x 13in x 1in, 2025, \$110  
An abstract intentional camera movement image of backlit plant parts, plastic bag,  
and parchment paper that suggests cave art created by prehistoric humans.

# ELIOT ALLEN



## BIOGRAPHY

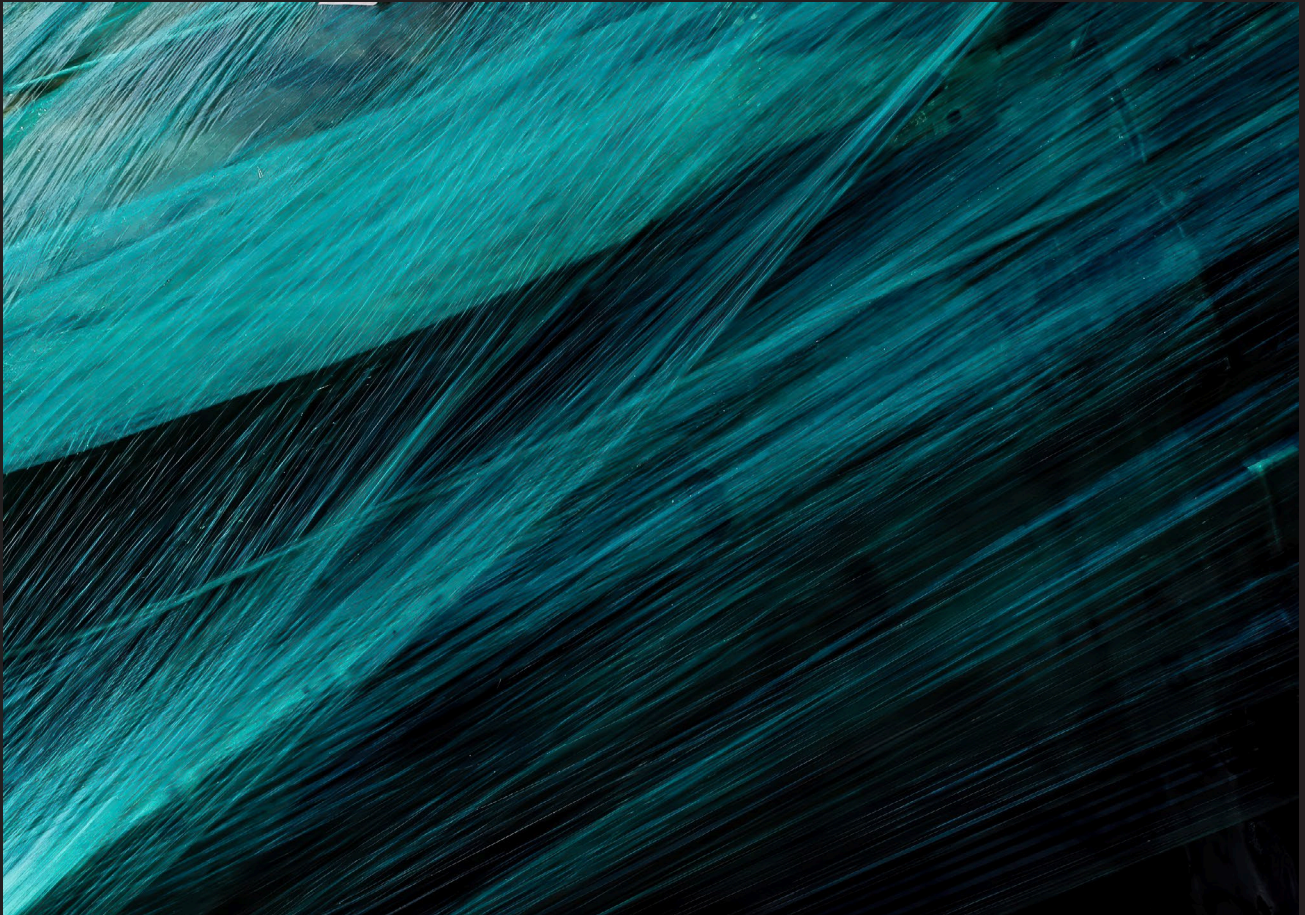
Eliot Allen is a photographer living in Portland Oregon, where he first worked as a photographer's assistant at Photo-Art Studios. His images across North America, Asia, Europe, and Latin America are a mix of 35mm film and digital. His photos have appeared in juried group shows internationally, including: Rhode Island Center for Photographic Art, Providence RI. Center for Photographic Art, Carmel CA. Griffin Museum of Photography, Boston MA. International Photography Museum, St. Louis MO. NY Center for Photographic Art, New York NY. Site: Brooklyn Gallery, New York NY. Marin Society of Artists, San Rafael CA. Glasgow Gallery of Photography, Glasgow Scotland. His work is held in private collections and has been featured in The Guardian and The Eye of Photography.

## ARTISTIC STATEMENT

To paraphrase Garry Winogrand, I photograph to find out what something looks like photographed. I enjoy geometry and abstraction, and admire the minimalism of painters like Carmen Herrera, Sol LeWitt, and Richard Diebenkorn. An image worth keeping is one with several possible narratives, or that captures an unexpected perspective of the commonplace. I'm looking for shapes and colors, combined with mood and possibility, to create something that's visually intriguing. It succeeds if it suggests more than what it is.

## SOCIAL/WEB CONTACTS

See more of Eliot's art at: Web [www.eliotallenphotography.com](http://www.eliotallenphotography.com)



"Plastic" photo\_digital pigment, 12in x 14in, 2023, \$500



"Seismicity" photo\_digital pigment, 14in x 12in, 2021, \$200

# DALE O'DELL



## BIOGRAPHY

**DALE O'DELL - BIOGRAPHY** Dale lives in Prescott, Arizona and is a professional photographer and digital artist. He studied photography and philosophy at Sam Houston State University in Huntsville, Texas and was granted a Photography Degree in 1982. Since 1979 he has exhibited in over three hundred group and solo exhibitions, his works have been published internationally, and he's written for most of the leading photographic magazines and journals. He is a consummate experimenter and innovator and works with diverse subjects in a variety of styles. He has published twenty-two art books. Dale has been creating inventive photographs and digital art for fifty years.

## ARTISTIC STATEMENT

Artist Statement – Abstraction is only one of the many styles Dale has explored. His career is defined by sustained curiosity, rigorous experimentation, and an ongoing commitment to artistic reinvention. Photography has proven to be an ideal medium for Dale's prolific work ethic and agile mind. Rather than repeating a single vision, he has continually evolved, creating diverse and fully realized bodies of work that reflect distinct periods of inquiry. His early practice emerged in the 1970s during the height of street photography, informed by his work as a newspaper photojournalist and documentary photographer. Over time, his career expanded to include portraiture, industrial photography, advertising, editorial photography, and editorial writing for magazines. He has also explored influences from Eastern art through creation of mandala forms, as well as impressionism and abstract expressionism. Dale is widely recognized for his work as a digital surrealist. His photo-based digital artworks draw from the legacy of surrealism while pushing it into contemporary visual language. His work often explores meta-reality—constructing alternate worlds that exist beyond the familiar patterns of everyday experience. Through carefully layered imagery and imaginative transformation, he invites viewers to question perception, reality, and the boundaries between the seen and the imagined. Although Dale has worked across many styles and disciplines, his practice is unified by a commitment to depth rather than novelty.

## SOCIAL/WEB CONTACTS

See more of Dale's art at: Instagram @dale\_odell | Facebook dale.odell.92 | Web [www.dalephoto.com](http://www.dalephoto.com)



"Flame #7" Digital, 11in x 17in, 2015, \$500



"Smoke #36" Photograph, 17in x 11in, 2015, \$500  
Colorized, layered photo-composite of smoke

# BEN BOHNSACK

NO  
PHOTO  
PROVIDED

## BIOGRAPHY

Ben is a woodcut artist and printmaker in Michigan, having moved in 2024 from Marquette to Ann Arbor. Growing up on a family farm near Lapeer, he attended a one-room school and learned the practicalities of living there. The movements of the 1950s and 60s during high school and college brought strong commitments to making life better for all. His career as a pastor developed his interpersonal skills, his capacity for leadership, and his engagement in community issues. Travels throughout the US as well as in Europe, Africa, China, and South America have further broadened his experience. In retirement Ben found in his art an appropriate way to redirect his creative energies. His lifelong sideline as a do-it-yourselfer and woodworker brought interest in woodblock prints. An initial workshop with a professional woodcut artist Nick Wroblewski and classes at Northern Michigan University gave him a strong start. With every print came increased ability to design, carve, ink, and print his woodcuts. Submissions to galleries and exhibitions, collegial relationships with other artists in galleries, six experiences as an Artist in Residence, and teaching numerous workshops have now established him firmly in the art community.

## ARTISTIC STATEMENT

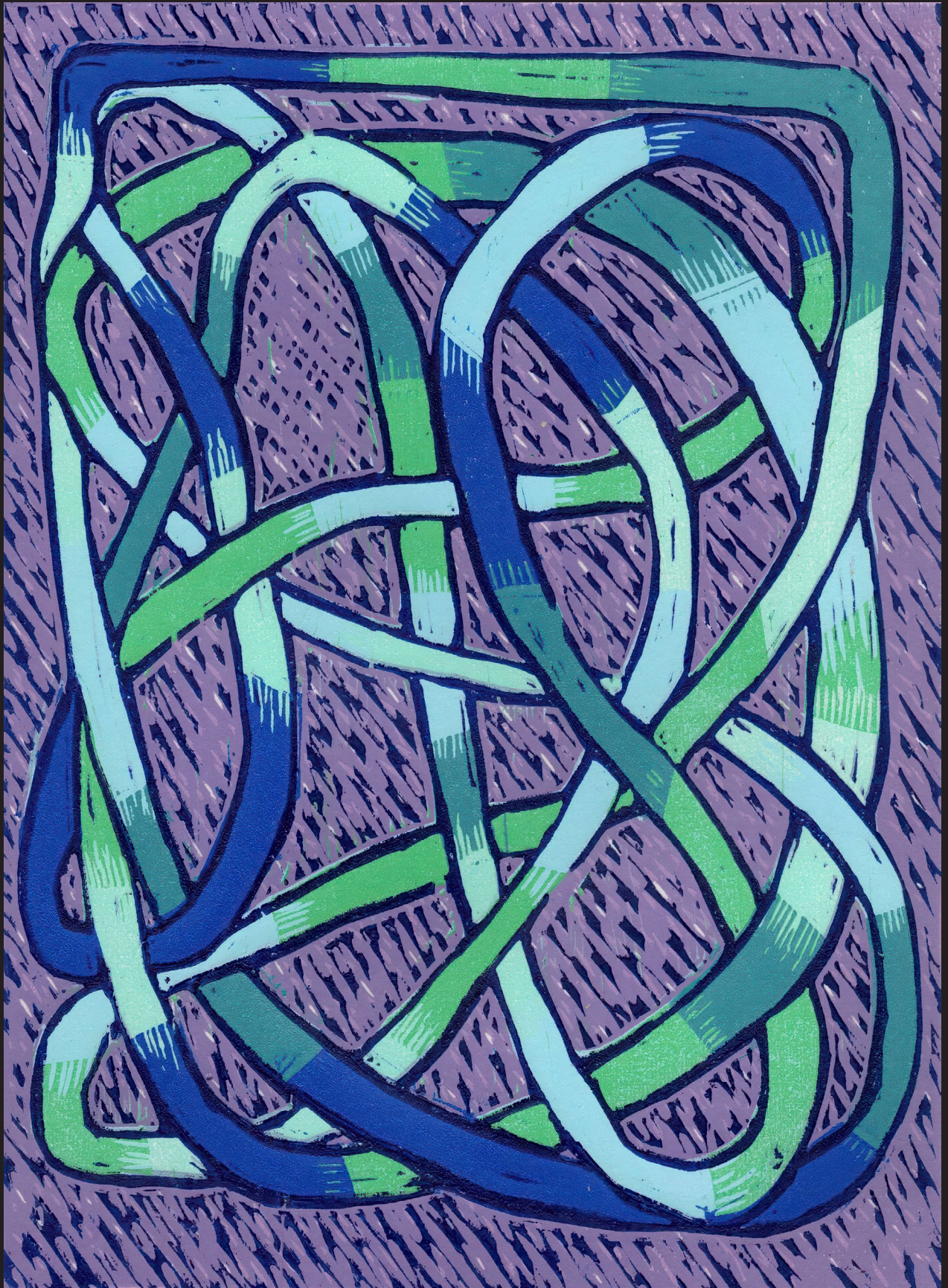
I make woodblock prints (woodcuts) inspired by landscapes, creatures and human enterprises in our world, subjects I have experienced at home in Michigan and other places. It is my way of saying that these things are valuable - they truly matter! As you see them I hope that you will think so too. While most of my multicolor relief prints are representational, more recently I am also enjoying abstract expressions of life in our times. I use plant-based inks which are environmentally friendly, printing both by hand and with a press, holding a strong commitment to this ancient art in its simplest form. Without an art degree, my art career began during retirement through workshops and university classes. Now having completed over a hundred multicolor relief prints, my work has achieved countless awards, exhibitions, and gallery shows. I teach workshops and have been artist-in-residence at Mackinac Island, Homestead National Historical Park, Seney National Wildlife Refuge, Bonifas Arts Center, and Olepangi Farm in Kenya. I live in Ann Arbor where my art is an important focus, along with family, friends and community. The best way to purchase my art is to contact me directly through my website or to buy prints and merchandise from Fine Art America's Pixels store at <https://ben-bohnsack.pixels.com/>.

## SOCIAL/WEB CONTACTS

See more of Ben's art at: Instagram @benbohnsack | Facebook upwoodcuts | Web sandriverart.com

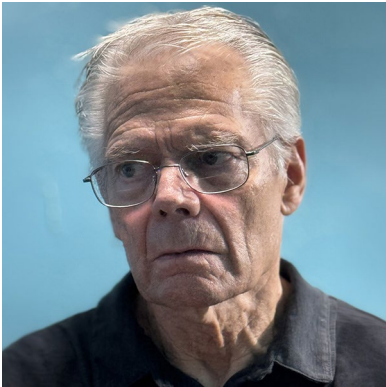


"Leveling the Mountains" Woodblock Print/Woodcut, 15in x 19in, 2021, \$325



"Entangled" Woodblock Print / Woodcut, 11in x 8in, 2025, \$225  
Limited Edition Woodcut by reduction using 8 colors and 2 blocks. Sometimes we feel entangled...  
in a web of relationships, tasks, place, purposes... Sometimes it's cozy, sometimes restrictive and suffocating...  
Yet, what goes around comes around on the ribbon of life... And what it all mean anyway?

# STEVE MASON



## BIOGRAPHY

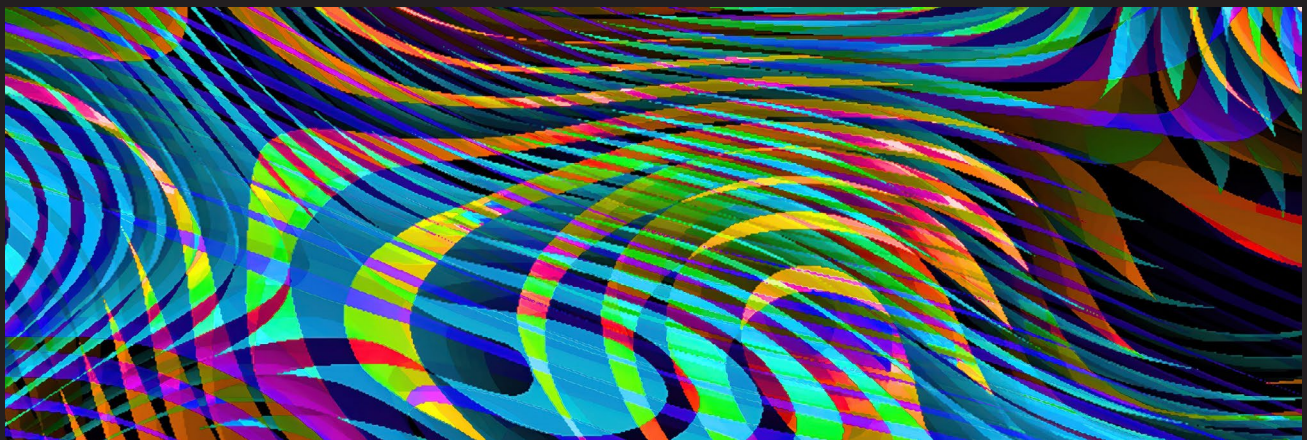
Steve Mason was raised outside of Boston, MA. He started painting in high school where he first began to examine how we see things. His studies in art at Stanford University, which included six months in Florence, Italy, resulted in a Bachelor of Arts Degree in Studio Art. He moved back to the east coast where he turned to commercial fishing to eat, working on his art between trips and in the off-seasons. Eventually he moved to Arizona to resume his art full-time. For nineteen years he taught and oversaw the 2-D Fine Arts Program at Yavapai College in Prescott while developing his digital work and stereoscopic research. He has shown paintings, monoprints, and digital prints locally, nationally from California to New York and internationally from Rio to Venice (including online shows), as well as lecturing on stereoscopy, brain function and their relationship to art. He is currently creating and exhibiting from his studio at the Art Hive in downtown Prescott, Arizona.

## ARTISTIC STATEMENT

My work is a combined response to life events, inner turmoil, and materials accessible at any given time. I find inspiration from the people close to me and will use an image (a photo, drawing, painting, etc.), of them as a starting point to develop into an expression of feelings through saturated colors and gestural shapes. A process of repeated manipulation of the images in Photoshop allows for the discovery of new marks most effective in this expression. This is at the heart of my current work where I explore how the digital mark, as impersonal as it may be, is able to be used to create effective art. Is the computer not just another tool for the artist, like a pencil or brush? Like any other media it is because of human input that we can learn how and why we see what we do. Through our colored marks, inert, dead media, whether pigment or pixels, reveal associations with memories buried deep within and become a metaphor of our vision.

## SOCIAL/WEB CONTACTS

See more of Steve's art at: Instagram @stevemason480 | Web smasonArt.com

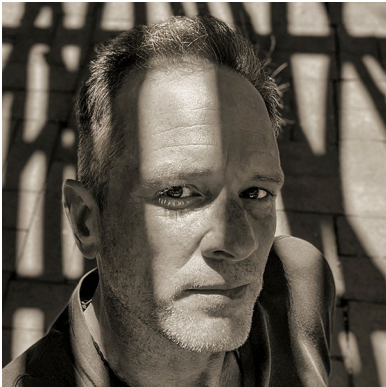


"great wave 2020" dye-infused aluminum print, triptych of three 32" x 32" pieces, 32in x 96in, 2020, \$4500



"seascape 1b - 4b" dye-infused aluminum print, 27in x 48in, 2026, \$3000  
original dye-infused aluminum print

# KARL HORODOWICH



## BIOGRAPHY

Karl Horodowich is a New Mexico-based photographer whose work explores abstractions emerging through tension, chance, and construction. Images involving spills, whether found or staged, is a recurring motif. Acknowledging perceived images at an early age was significant for understanding the impact of his vision. Eventually, the camera would become the chosen medium to express this acknowledgement. Duane Michals, Ray Metzker, David Levinthal and Dieter Appelt are a few photographers that were influential in Karl's initial stages of photography. As Karl continues to progress, evolving image clarity and the inner obligation to produce work at these higher standards has created a personal struggle: "Is a higher resolution better?... Is there still so much more to be found in a single pixel?"

## ARTISTIC STATEMENT

Signals From The West is an ongoing body of work that explores the transformation of images and narratives derived from antiquated forms of transmission. Drawing from old western films and early television broadcasts, the work reflects on signals that originate in a bygone era and continue to travel through space and time as technology reshapes how images are received and understood. Western imagery is rooted in stereotype—heroes, villains, masculinity, dominance, and control—figures constructed to project certainty and strength. As these signals fracture over time, their original narratives destabilize. I am interested in the idea that degraded transmissions become self-aware, revealing hidden truths beneath these manufactured identities. Fear, pain, and vulnerability emerge as the image breaks down, suggesting that humanity often hides behind archetypes to conceal what lies underneath. As resolution dissolves, signals rewrite their own visual language. Fragments of imagery, color, and symbols surface, creating moments that feel both familiar and unsettling. These altered transmissions mirror how contemporary society must decode an overwhelming flow of information while questioning authenticity, identity, and intent. My process begins with the antenna, an antiquated device once central to receiving televised images. In contrast to ever-increasing digital resolutions, I reduce images to their most basic pixels, examining color, structure, and meaning as clarity fades. Through this reduction, the work questions nostalgia, progress, and the fragile boundary between image and truth.

## SOCIAL/WEB CONTACTS

See more of Karl's art at: Instagram [@karlhorodowichphoto](#) | Web [karlhphotography.com](#)



"A Man Not To Trust" Digital Photo, 20in x 30in, 2024, \$1200



"Hiding Cowboy" Digital Photograph, 20in x 30in, 2024, \$1200

# JOHN AFFOLTER



## BIOGRAPHY

Formal training in fine art began in 1978 at Cornish College of the Arts, Seattle (BFA) while doing work study with Foster/White Gallery Seattle. While there I was given the opportunity to spend the summer of 1980 living in London England trading work for room and board for family owned "Arcade Gallery" as an assistant. Before showing up at the gallery for the 12 o'clock opening, I spent time at the Tate studying their contemporary collections, with visits to the Victoria and Albert and National gallery for the Master's works. I received a (MFA) at City College, NYC 1984. While living in my 4th and Bowery studio, I was able to get into the East Village gallery scene, get a critic review, and have two one man exhibits in the 112 Green Street Gallery and a one person exhibit in Chicago, as well as invited to exhibit a work in Montreal Canada. While living 5 years in NYC, I worked at the Drawing Center, the New Museum. The "Art Scene" was beginning to emerge from conceptual and minimal ideas but their influence around intellectual creative thinking was still going on in SOHO bars and hangouts. My investigations throughout all studio production are focused on three

fundamental curiosities. The first is repetition and the different ways it can have a visual effect. The second is texture. I see things physically and constantly look for ways to explore their possibilities. Last is creating visual stories that are artifacts of my time.

## ARTISTIC STATEMENT

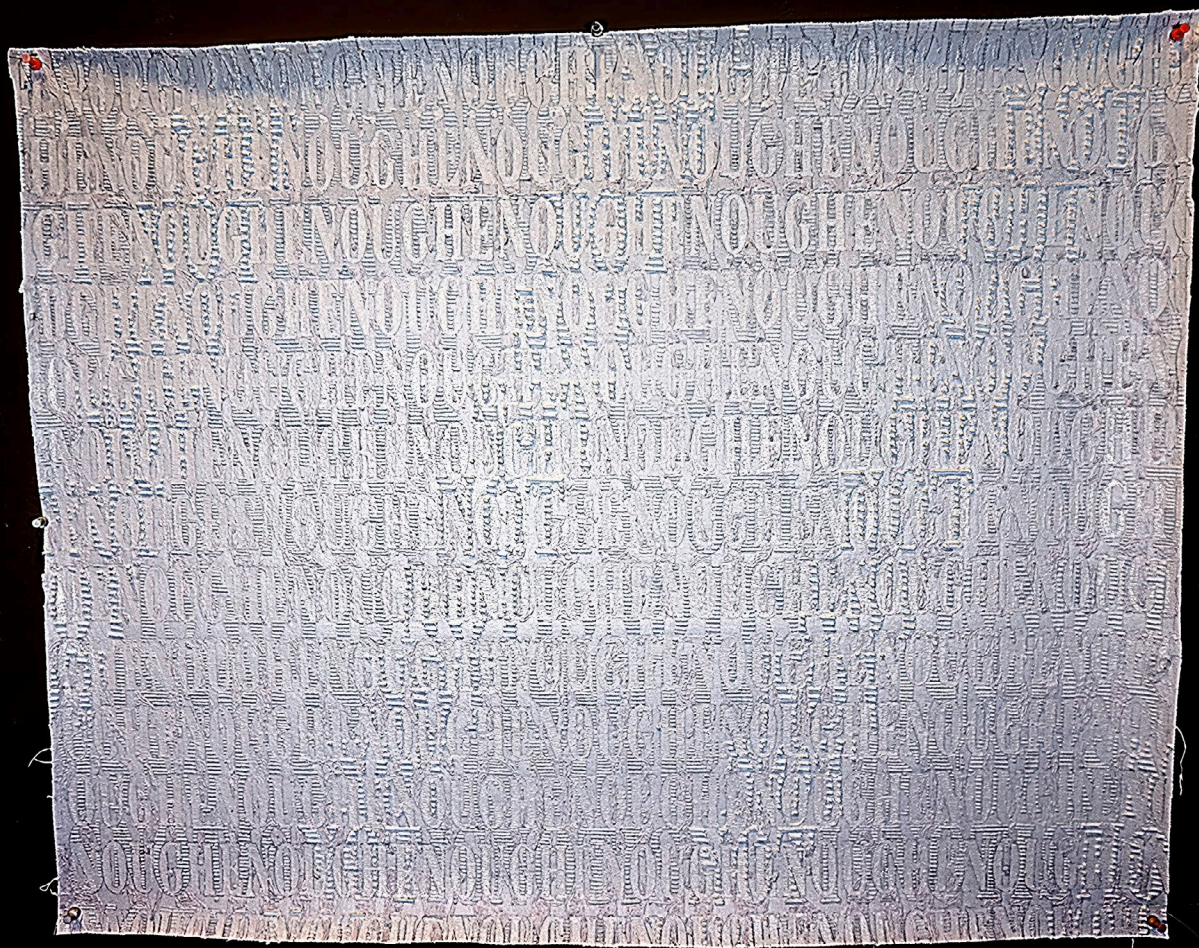
I follow the tradition that tells stories by applying craft to witnessed experiences of time, place, or circumstance whether joyful or tragic. The challenge of a visual story is in complimenting both the unique visual construct and letting the story be contemplated and discovered. It occurs in the ways that the artist translates a unique vision/story onto canvas or into form that piques the curiosity of a viewer and advances their visual library to admire with enticing scrutiny from a distance as well as from inches away to grasp the construction of the story, and appreciate it as a work of art. These works are abstract reflections on the current state of social conflict in American culture. Thoughtfully chosen words carry relevant contemporary meaning yet, when they are abstracted as form and not meaning in a picture plane, words can stand alone as art void of their meaning. In this series, "The Gnome Series", which started in 2022 I have been working out various possibilities with this idea in mind. As in all my studio works, I use repetition and texture as tools for working out ideas.

## SOCIAL/WEB CONTACTS

See more of John's art at: Facebook [jraffolter46](#) | Web [affoart.net](#)



"More" Acrylic on upstretched cotton canvas, 47in x 56in, 2024, \$5500



"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.

# GALE FULTON ROSS



## BIOGRAPHY

Gale Fulton Ross started her art career during the freedom movement of the 1960s. She has been celebrated with many gallery and museum exhibitions including her solo exhibition “My Museum” at the Ringling Museum of Fine Art in Sarasota, Florida 1998. Fulton Ross has owned two galleries, one in Oakland, California in the early 1970s and the other in Sarasota, FL in the late 1990s. She founded the Fulton Ross Fund for Visual Artists in 2000 and for five years the foundation awarded an annual grant of \$10,000 to mid career committed artists. She delivered a Tedx talk in 2016 on “The Creativity Within and Without” and has been featured in two PBS specials and one documentary on powerful women in the arts. Her art is held in private and corporate collections, nationally and internationally, including in the permanent collections of Harvard University, the Charles H Wright Museum in Detroit, the Oakland Museum, San Francisco General Hospital, Carilion Imports for Absolute Vodka, NJ, the Maryland Historical Society, North Carolina Central University, Michigan State and West Michigan State University, the Seattle Library and the Converse Memorial Museum, Malden, Massachusetts. Fulton Ross is currently an Artist in Residence at Studio Channel Islands Art Center in Camarillo, California.

## ARTISTIC STATEMENT

My recent work is abstraction using reconstruction/deconstruction /demolition and darkness as metaphors for life. Most likely my own. Generally I work with the face and figure however I also use my voice to convey my feelings about life in the abstract. Ninety percent of my work is commissioned. These submissions though sold were not commissioned. “ I did not choose to be an artist I came as one”

## SOCIAL/WEB CONTACTS

See more of Gale’s art at: Instagram @galefultonross | Facebook galefultonross | Web fultonrossfineart.com



“Deconstruction” Mixed-media paint, ink, and oil crayons on paper, 60in x 36in x 1in, 2025, NFS (\$9500 value)



"Demolished" Mixed-medium paper, ink and paint mounted to hollow core door, 38in x 56in x 1in, 2025, NFS (\$8000 value)  
Large painting, ink, acrylic and oil crayon on paper mounted to hollow core door

# KATE CHEESEMAN



## BIOGRAPHY

Kate Cheeseman is an abstract artist practicing in Northern California. She translates lived experiences into nonrepresentational paintings where she uses color to unlock her truth, and brush strokes or her palette knife to manifest the art of merely being alive.

## ARTISTIC STATEMENT

This piece is a work of love in transition. The high of a text from someone new, the color of waiting for the next text. The dissipation of old boundaries into new possibilities. Here I use incandescent and earthly hues to honor what has been, and what new excitement arises in terms of our most human emotions: love and connection, perhaps even hope.

## SOCIAL/WEB CONTACTS

See more of Kate's art at: Instagram [@very\\_necessary\\_art](#) | Email [art.katecheeseman@gmail.com](mailto:art.katecheeseman@gmail.com)

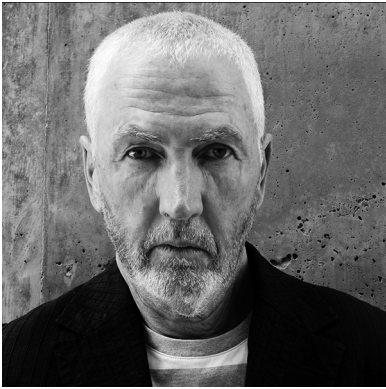


Detail from "Hope In Desperate Times (New Love)" Acrylic and Sand, 40in x 30in x 1.5in, 2025, \$2000



"Hope In Desperate Times (New Love)" Acrylic and Sand, 40in x 30in x 1.5in, 2025, \$2000  
This is an abstract piece colored in gold, bronze, and titan mars pale with generous brush strokes.

# JEFFREY ROY



## BIOGRAPHY

as mentioned above, I have been painting since the late 60's and consistently for the past 50 years or so. Studied philosophy for 8 years. Have had several shows in the Seattle area. A forthcoming one this spring near Bordeaux in France. I live on Whidbey Island and have a house in the Medoc in France.

## ARTISTIC STATEMENT

I started painting as an undergraduate studying Philosophy in the late 1960's. I have often thought I might as well have been better served going to art school instead. However, I have conflicted thoughts in that regard... a lot of what abstract art is is serendipitous. Not necessarily a linear learned skill. Accidents and mistakes often lead to more interesting and complex painting. I have been painting pretty consistently for the past 47-48 years. There seems to be some form of evolution as one moves forward (hopefully). More risk

taking, quicker responses while engaged. Although, in retrospect, it is obvious that one mines the same vein for an extended period. The similarities of the work over time. One needs to tell themselves, from time to time, "to try something different". Don't be the person that you came with. The title of my website is, 'this inscrutable ambience' which is a reflection of both the abstract art that I do and, I think, the study of philosophy... it is a way of looking that attempts to break barriers... reflecting on both the known and unknown. I have had a number of shows in Seattle the past 10 years or so. I am currently getting ready to have a show this May, in France, the Medoc, in a 12th century chapel. It's an amazing space.

## SOCIAL/WEB CONTACTS

See more of Jeffrey's art at: Facebook Jeffrey.Roy.1253 | Web jefferroy333.wixsite.com/my-site-1



"dreaming of having a quiet talk'..." Canvas/acrylic mixed media, 48in x 36in x 2in, 2017, \$7000



"fois le pieux enfouissement du corps" Acrylic on canvas, 36in x 24in x 1.5in, 2022, NFS

# BERTRAND MARCELLY



## BIOGRAPHY

Bertrand MARCELLY, also known as Eli MARS Sculptor®, is a French artist, engineer in wood science & technology, university professor, and expert to the courts. He is founder and director of BeMyCreation Contemporary Art® (R&D and Edition), a studio dedicated to innovative sculptural techniques. Specializing in geometric abstraction and conceptual art, Marcelly integrates traditional materials—wood, mirror, lacquer—with high-tech grafting processes, creating unique, interactive sculptures that explore form, space, and temporal relativity. His work reflects a balance between mathematical rigor, emotional depth, and poetic expression. His art has been presented internationally, including ART BASEL MIAMI 2023, Museo MAS Milan 2025, Museo-Fondazione CROCETTI Rome 2025, Carousel du Louvre Paris 2025, and over 24 gallery exhibitions in Europe and Dubai since 2023. Notable works include EVIDENCE II, SHIFTED WORLD, GREEN BUTTERFLY, HAPPY WORLD (blue III), HAPPY WORLD - Butterfly II, DIAMOND III.2, EXALTATION Sculpture, and the prize-winning NO WAY? II, cataloged by the Sasse Museum (Los Angeles). Marcelly's

sculptures invite reflection on societal and personal dynamics, metamorphosis, and the dialogue between past, present, and future. His practice unites innovative technique, conceptual rigor, and visual poetry, offering collectors, curators, and viewers a profound engagement with contemporary abstraction.

## ARTISTIC STATEMENT

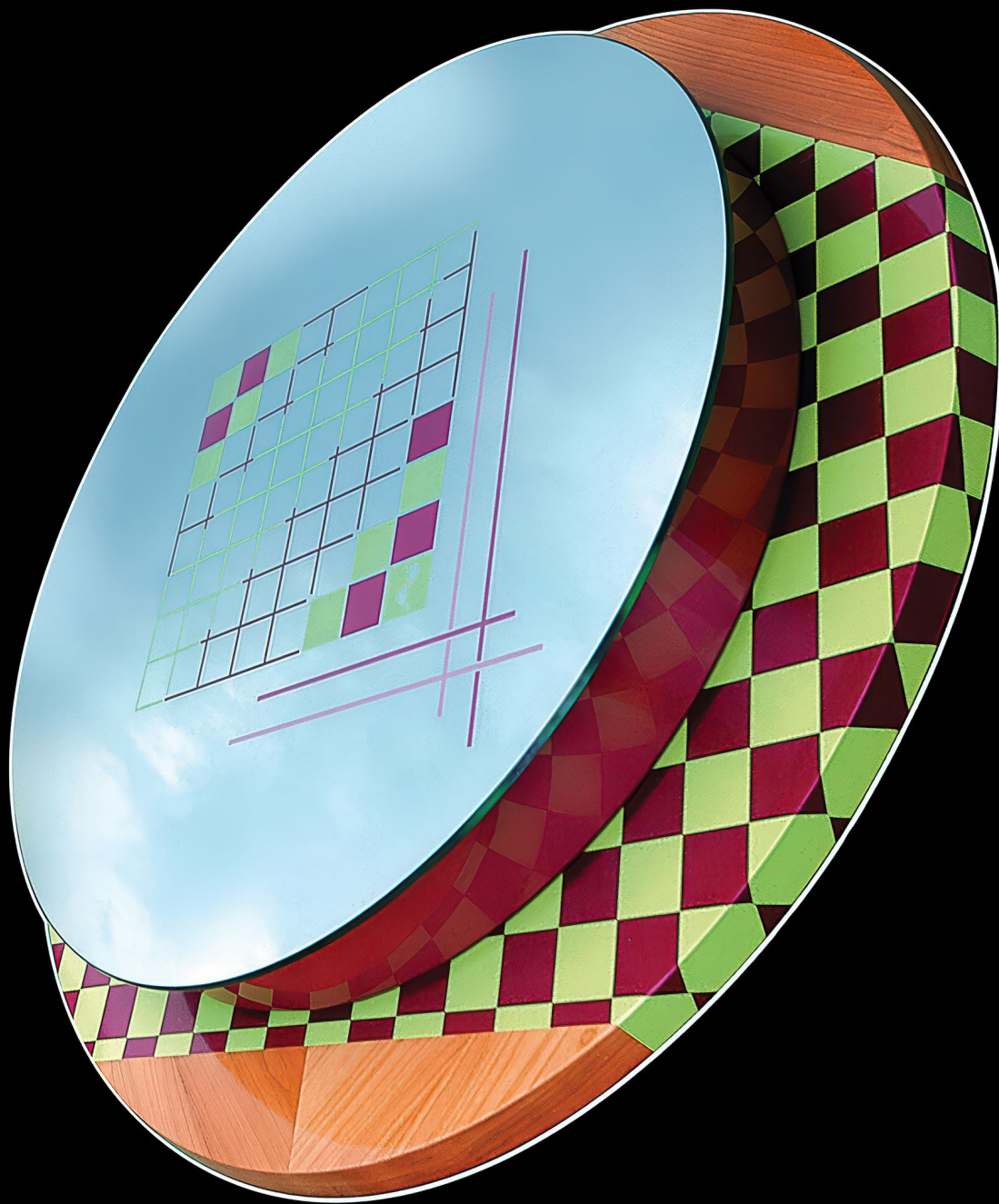
Bertrand MARCELLY, known internationally as Eli MARS Sculptor®, creates sculptures and installations that explore geometric abstraction, conceptual art, and the relativity of form, space, and time. His work merges intuition with mathematical logic, transforming archetypal shapes -circles, squares, golden rectangles- through extension, rotation, translation, torsion, and mirror inversion. These processes produce dynamic structures where reason and dream converge. His collections, including Position Relative, No Way?, Happy World?, Mondì Felici, and recent experimental works, investigate the tension between structure and freedom, the societal and individual experience, and the dialogue between past, present, and future. Innovative techniques, such as high-tech lacquer grafted into wood and mirrors, create interactive surfaces that invite the viewer into a reflective and contemplative space, where geometric rigor meets emotional resonance. Notable works like EVIDENCE II, SHIFTED WORLD, GREEN BUTTERFLY, HAPPY WORLD - Butterfly II, DIAMOND III.2, and EXALTATION Sculpture illustrate this exploration. His piece No Way? II, awarded at BASEL ARTEXPO 2024 and cataloged by the Sasse Museum in Los Angeles, exemplifies his pursuit of visual and conceptual harmony. Marcelly's sculptures engage the viewer intellectually and sensorially, offering meditation on human choice, transformation, and the invisible forces shaping our world. Each work is a living dialogue, blending scientific precision, philosophical depth, and poetic sensibility to create an enduring, multidimensional experience.

## SOCIAL/WEB CONTACTS

See more of Bertrand's art at: Instagram @bemycreation\_contemporary\_art | Facebook EliMarsSculptor | Web [www.BeMyCreation.com](http://www.BeMyCreation.com)



"DIAMOND III.2" Hi-Tech iridescent lacquers on MDF, signed on the ABS edge, 18.1in x 21.1in x 1in, 2024, NFS



"EXALTATION Sculpture" Eli MARS Hi-Tech Transplants wood-lacquer-mirror., 41in x 41in x 4.8in, 2020, \$68000  
EXALTATION is a unique sculpture from the Relative Position series, fusing wood, mirror, and high-tech lacquer. A dynamic chessboard emerges from the grafted materials, reflecting past, present, and future, inviting the viewer into a suspended, interactive space of geometric and temporal relativity.

# NIONDA DRAPER



## BIOGRAPHY

Nionda Torriell is a contemporary abstract artist whose work explores gesture, color, and material as vessels for emotional and perceptual experience. Working primarily in mixed-media painting, Torriell creates layered compositions that balance intuitive mark-making with deliberate structure. Her practice is rooted in the belief that abstraction can function as a visual language—one capable of holding memory, sensation, and movement without reliance on representation. Torriell's work is characterized by fluid gestures, atmospheric color fields, and textured surfaces that invite prolonged viewing. Through processes of layering, erasure, and transparency, her paintings suggest shifting internal landscapes and the passage of time. Each work evolves through a responsive process in which decisions are guided by intuition, allowing the painting to emerge organically rather than follow a predetermined outcome. Her approach is both physical and contemplative, emphasizing presence and embodied awareness within the studio. Influenced by natural rhythms, emotional states, and spatial relationships, Torriell's work seeks to create a sense of quiet

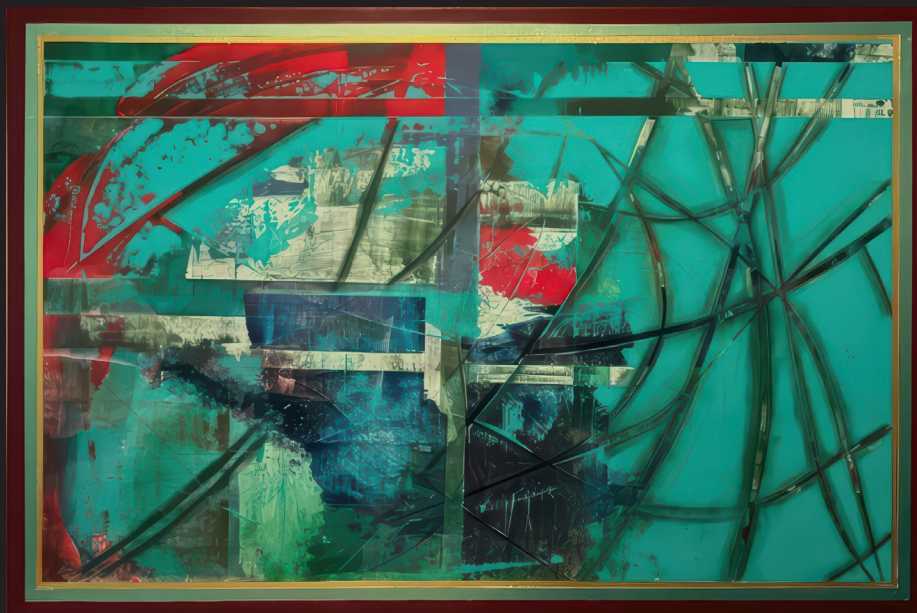
resonance—spaces where viewers can project their own interpretations and emotional responses. Nionda Torriell has exhibited in group and solo exhibitions across the United States and continues to develop bodies of work that expand the possibilities of abstraction as a contemporary and deeply personal form of expression.

## ARTISTIC STATEMENT

My work explores abstraction as an emotional and intuitive language. Through layered color, fluid gesture, and textured surfaces, I investigate how internal states—memory, sensation, and perception—translate into visual form. I am drawn to the tension between spontaneity and structure, allowing instinctive mark-making to coexist with intentional composition. Color functions as both atmosphere and narrative within my work. I use transparency, accumulation, and erasure to suggest movement and transformation, creating spaces where forms appear, dissolve, and re-emerge. These shifts mirror the way emotions and thoughts evolve over time—never fixed, always in motion. My process is physical and meditative. Each layer responds to the one before it, guided by intuition rather than predetermined imagery. This approach allows the work to remain open-ended, inviting viewers to engage with their own interpretations and emotional responses. Ultimately, my practice is an exploration of presence—how abstraction can hold feeling without representation, and how visual rhythm and materiality can evoke a sense of quiet resonance and internal reflection.

## SOCIAL/WEB CONTACTS

See more of Nionda's art at: Instagram @artbynio | Facebook nionda torriell | Web artbyniondatorriell.square.site



"Hop Scotch" mixed media, 30in x 24in x 2in, 2025, \$1440



"Her Collection Volume 3" mixed media, 48in x 24in x 2in, 2023, \$3000

# DYLAN RIVERA



## BIOGRAPHY

Dylan Rivera is a visual artist who works and lives in East Meadow, New York. He is currently receiving his BFA at Maine College of Art & Design in Portland, ME. He began his studies in Liberal Arts at twenty-two after having a professional career as a pastry chef in New York City. After transferring up to Maine and excelling in sculpture, he explored other mediums like plaster, wood, steel, and stone. Though he's best recognized for his sculpture, he began exploring other disciplines like painting, film photography, two-dimensional design, and creative writing. Dylan plans on attending a graduate program in New York City where he can be close to his family and home studio in Long Island.

## ARTISTIC STATEMENT

My sculpture is definitely refined and heavily treated, it seems as though I have a fascination with the object. I wonder if it's the autonomy or individuality or the forced perspective of an object having 'personality,' that draws me to the object in space. Craftsmanship and form have always been very important to me. I think it all goes back to form, content, and technique. When I begin working with a new material, I find that I need quite a bit of time in order to grasp how it responds, reacts, and behaves. Focusing on the intuitive while maintaining a clean technical skill set allows for a more natural emotional flow throughout my work. My research reflects my interests in human nature, theoretics, philosophy, theology, and psychology. My sculpture is how I can discuss such interests through form. I think a comprehensive understanding in both the conceptual and formal realm ground my studio practice. It seems abstraction within my sculpture allows me to express that which I cannot express. In doing so, I can explore the abstract to tap into the spiritual and psychological realms that are not available to my conscious mind, but are locked away into my mind's unconscious spaces. I view my practice as a revealing dance between human and material. The material shapes me as much as I shape it, which I find incredibly fascinating. There's an evolutionary process that happens from drawing to sculpture where the potential of line, plane and form take on a curious personality. I'm drawn to the tension between raw material and finished object-hood, where the addition of color renders the object charged in space. My obsession with craft sparks an intriguing conversation; the more I try to make something perfect, the more I understand it will never be. My forms bleed an aesthetic perseverance toward an almost unattainable standard, while still seeming to highlight the natural imperfection and fallibility of my own human nature.

## SOCIAL/WEB CONTACTS

See more of Dylan's art at: Instagram @dylanriverany | Web [www.dylanrivera.com](http://www.dylanrivera.com)



"Timber" 3/4" Plywood., 17in x 19in x 14in, 2024, NFS



"Untitled I" Plaster, paper pulp, acrylic paint, wooden dowel., 14in x 12in x 14in, 2023, NFS  
This piece explores a transformative gesture taking biomorphism on through the paint, which acts as a skin.  
It wields a spear, almost presenting it in an honorary fashion. The bulb shape is my way of tapping into the  
psychosomatics of alien-like forms taking on personalities of their own.

# CHARLES CRABB



## BIOGRAPHY

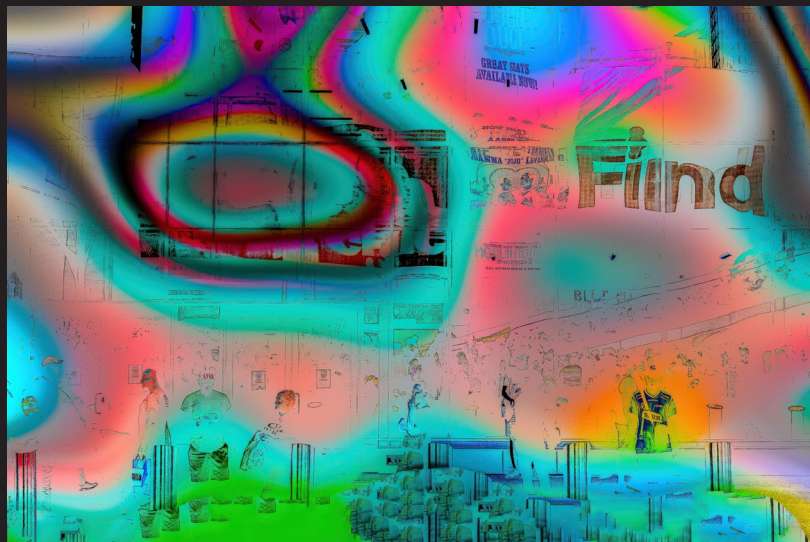
Charles Crabb first started in photography when he was eight years old. The years that followed saw study of the classic photographers, publication, and better equipment, leading to a life-long fascination with photographic composition. After a technical career consisting of computer system design, data science and physical models, Charles is concentrating on his love of the photographic image. His work has been shown in exhibits at the National Orange Show, Riverside, CA; Belmar Arts Council, New Jersey; Art League of Rhode Island; Cotuit Center for the Arts; Cultural Center of Cape Cod; MVA Gallery, Bethlehem, PA; Exhibizone; Click! Festival, Raleigh, NC; Trolley Barn, Poughkeepsie, NY; Louisville Art Association; Indianapolis Art Center; Virginia Beach Art Center; Yeiser Art Center, Kentucky; Marblehead Arts Association (MA); Las Laguna Art Gallery; Wickford Art Association, RI; Old Town Arts and Crafts Guild, LI; and Prairie Village Arts Council, Kansas, Sedona Arts Center, Kavanaugh Gallery, Keller Prize, and others. Charles follows the work of many photographers throughout the world, but also keeps a hand in the technical development of photographic tools, both hardware and software. He has an interest in how artificial intelligence is used to enhance images.

## ARTISTIC STATEMENT

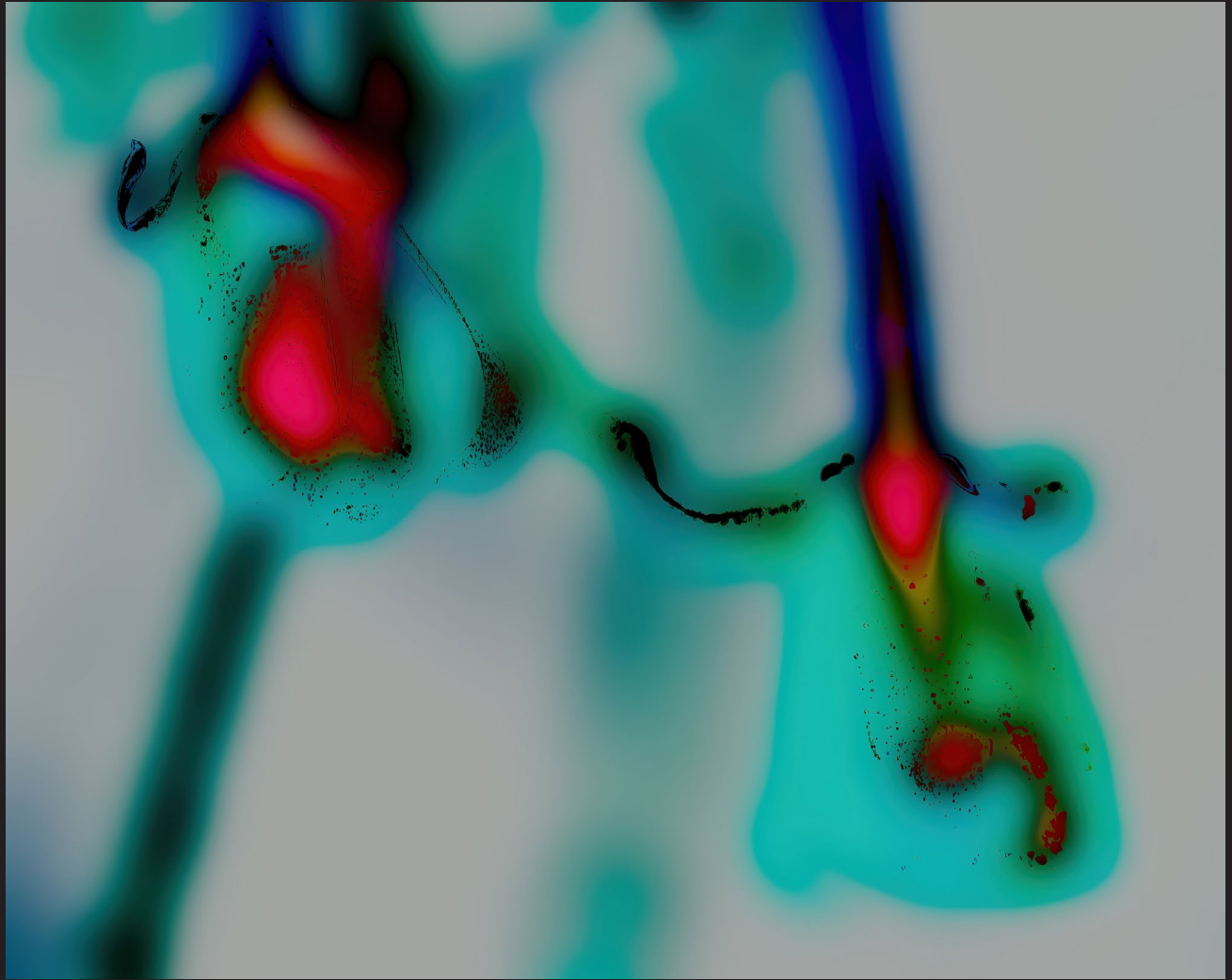
**ARTIST'S STATEMENT** I am drawn to a moment's compositional aspects of line, texture, tone, lighting and context, more so than a photographic opportunity's documentary aspect. I try to render moments to reveal the way that I see them, and feel about them. While we emphasize tonal characteristics that attract our artistic subconscious when we interpret a moment, we don't precisely capture what we feel about a scene: The the photo lives to be interpreted by others. When I create a photograph, I understand that others will analyze what it is, and will find new meanings in it. In photography, it is both technique and technology that produce the image. I am careful to understand the camera's influence on capturing an image, and careful to understand the camera's limitations; I try to use camera settings to reveal how the image affects me, but the conversation about the story and meaning of the image transcends the involvement with the technology that is used to capture it. Then, using developing tools cautiously, I try to uncover tonal aspects of an image that bring out undiscovered aspects of its form; the image becomes a personal design of an encounter with a particular moment that must be rendered. As developing tools become more powerful, photographers can develop meaning into their works more effectively, and inventively. I use developing tools to continue the conversation that I had when capturing the image with the camera. Oftentimes this process can lead to the abstract, but it is all generated by me, with my artistic process. My photos reflect my environment; they form a record of the scenes of where I live and travel that I feel will tell us a little more about how we visually relate to our surroundings.

## SOCIAL/WEB CONTACTS

See more of Charles' art at: Instagram @cfcraab1948 | Facebook charles.crabb | Web [www.behance.net/ccrabb0ea7](http://www.behance.net/ccrabb0ea7)



"Times Square Apparition" Hahnemühle Photo Rag Baryta Paper, 20in x 30in x 1in, 2025, \$1800



"Something I Thought I Saw" Hahnemühle Photo Rag Baryta Paper, 16in x 20in x 1in, 2025, \$1800  
an abstract digital artwork featuring a blend of vibrant colors and fluid shapes. Predominantly, it displays organic forms with smooth contours in shades of turquoise, teal, and aqua-blue set against a muted gray background.

# NICHOLAS WHITMAN



## BIOGRAPHY

Nicholas Whitman is an American photographer. He is best known for his work chronicling the decay and transformations of buildings, as well as his nature studies. His most recent work's basis is the physical world, but more as an "evocative interpretation rather than a literal one." "Subject intersects with intangibles like mood. Symbols speak across cultures and through time." These themes are manifest in the painting of Albert Pinkham Ryder, a recent focus of Whitman's. Whitman's show "After Ryder" at the New Bedford Whaling Museum from 2018-2019 was an homage to the spirit of the painter, and in 2021 another show, A Wild Note of Longing: Albert Pinkham Ryder and a Century of American Art exhibited Whitman's work alongside Ryder's. Whitman began photographing North Adams' abandoned Sprague Electric Company factory in 1988 "because it would surely be razed." Documenting the then-deteriorating 19th-century mill buildings, Whitman captured scenes ranging from vast postindustrial landscapes to Massachusetts Museum of Contemporary Art's celebrated renovated factory campus—are currently on display in the museum and

accompanied by an expanded catalog. Whitman's 2008 book, *The Colonial Theatre: A Pittsfield Resurrection*, showcases the transformation of the Miller Supply Company of Pittsfield, Massachusetts into an architectural jewel. A graduate of RIT's photography program, Whitman was Curator of Photography at the New Bedford Whaling Museum from 1978 to 1986. He was an instructor at Williams College's winter studies program between 2003-2018. In concert with commissioned work Whitman continues to mine numerous veins of expressive photography. Several of which have resulted in books, gallery shows and museum exhibitions.

## ARTISTIC STATEMENT

Artists Statement 2025 Metaphor – a thing regarded as representative or symbolic of something else, especially something abstract. This is a dictionary definition. It succinctly describes the series I have presented. Made along the coastline of New England these are photographs of rocks weathering away. They are at once physically descriptive and emotionally compelling. Enchanted with the sound of the sea and the smell of salt air I envision imaginary worlds. In some cases, universal symbols propel the narrative. In others, touchstones might be the work of painters. There are no fixed meanings and plenty of room for the viewer's imagination to roam. A successful image will have staying power on the wall. Variables such as the viewing distance, lighting and changing perspective of the viewer invite different interpretations. In this series a successful photograph is not a subject defined. It is a portal for the imagination. Prints are meticulously crafted, inkjet on 17x22 inch rag paper. I would very much welcome the opportunity to share them with a wider audience.

## SOCIAL/WEB CONTACTS

See more of Nicholas's art at: Instagram [@nicholaswhitman\\_photo](#) | Web [nicholaswhitman.com](#)



"Transformation" Pigment on Museo paper, 13in x 18in x 1in, 2021, \$1200



"Space" Pigment on Museo paper, 18in x 12in, 2025, \$1200

# JEAN MARC RICHEL



## BIOGRAPHY

Born in France/America. Live & work in Santa Fe NM, USA. richeljeanmarc38@gmail.com  
cellphone: 505-231-4147.

Selected Solo Exhibition: 2024 "Trees in love" Collected Works Bookstore- Santa fe, NM; 2022 "Re-Connect" Pop Up in Spring Green, WI; 2019 "Arroyo mundo" Public Library Santa Fe, NM; 2018 "A Sense of Wonder" G44 Gallery Colorado Springs, CO; 2016 "Free Soloing" G44 Gallery Colorado Spring, CO; 2012 "CELESTIALS" Wisconsin Arts Board - Community Art Grant Awardee Second Star Studio - Spring Green, WI.

Online Juried Shows: 2024 "Icarus" selected for Radiant Red @ kbmartgallery.com; "Transmutation" selected for Here & Now @ Gallerium.art (Biafarin). Selected Group Shows: 2019 Taos is art banner contest; 2016 - 2017 - 2018 - 2019 Pojoaque River Art Tour (NM); "Conjure" Red Squared Gallery, Spring Green, WI; 2005 "Dandelion Trust Art Exhibition" The Spitz Gallery - London, UK; 2004 26 th Salon d'Art Contemporain - St

Antonin Noble Val, France; 2002 1997 Awards Spring Green Art Fair First Place 2005, 2010, 2012, 2013, Second Place 2008; Wisconsin Arts Board Award 2012 - "Celestial Exhibition".

CV: Press: NBC15-Wisconsin State Journal-Democrat Tribune-Madison Children Museum-WORT Community Radio - Radio France Pau Bearn - Radio France Quercy YouTube (Fall Art Tour Artists) Videos. Videos: Vimeo "Prose du Transiberrien et de la Petite Jeanne de France" 2009; "Celestials seen from here" 2013; YouTube (Jean Marc 588) "Celestials" 2011 / "Celestials #3" 2012. Experience: 1999-Current Owner of STUDIO 17; 2000 to 2014 Assistant to Sculptor, Peter Flanary, Mineral Point, WI; 2007 to 2010 Board Member of The Spring Green Area Art Coalition. Focus on the Art Out of the Closet, & Peg Miller Art Bench Project; 2000 to 2014 Fall Art Tour Artist; Fall Art Tour Board Member 2013; 2009 Creation with Mary L. Grow, Charles Allen Wyman and Angela Mc Junkin of the premiere Simultaneous Representation of "La Prose du Transiberrien et de la Petite Jeanne de France."

## ARTISTIC STATEMENT

I paint because while pregnant my mother work at a Gallery & I smell oils, turpentine, & varnishes before my first taste of milk. I paint because at the age of 10, I see a beautiful reproduction of a nude of Modigliani & fall in love. I paint to try to make sense of the whole circus: Birth, life, joy, suffering, decay & dead I paint because, I have try poetry, novel, experimental video, movie & photography, and the painting is still calling me. I paint to aligne my Heart, Mind & Body. I paint because 1+1+3. I paint to be close to the Creation I paint to be Humain i paint to Be I paint too I paint

Richel is a Visual Artist who lives in the Pojoaque River Valley with his cat, a flock of curious peacocks, and his wife, Mary L. Grow, author of the novel, "Night Train to Odessa."

## SOCIAL/WEB CONTACTS

See more of Jean Marc's art at: Instagram @richel-jean-marc-2025 | Facebook richel-jean-marc-2025 | Web jeanmarcart.online



"Wave" oil on canvas, 10in x 20in x 1in, 2023, \$750



"Cognitive Clouds" Acrylic on canvas, 30in x 48in x 1.5in, 2025, \$1200  
This piece is where Improvisation meet decision

# PHILLIP GUSTAFSON



## BIOGRAPHY

Phillip Gustafson was born in Seattle, Washington, USA. In 1986 he received a Masters of Taxation degree from Denver University. After a career in tax accounting, he began making art in 2016. His work has been exhibited in a variety of local and regional shows including the "Rose Colored Glasses" show at the CORE Art Space in Lakewood, Colorado and the Lincoln Gallery in Loveland, Colorado, the "41st Annual All Colorado Art Show" at the Curtis Center for the Arts in Greenwood Village, Colorado. The artist currently resides in Black Diamond, WA.

## ARTISTIC STATEMENT

I love how mixed media abstraction allows me to express thoughts, feelings, ideas and concepts in ways my words never could. As a PNW based artist, I was originally inspired by my two artistic children. The questions of 'where did they get that ability?' began my quest to discover my own creative expression. Through trial and error, self-study, and a variety of workshops, I've developed a personal process and a style. I like to use acrylic paint to remake and repurpose cast off paper to make multimedia abstract and narrative collages. I strive to create work that is fun, light and spiritual which also expresses my authentic self. It's a gift whenever my art enables me to connect with others

## SOCIAL/WEB CONTACTS

See more of Phillip's art at: No Contact Info Provided



"Order, Disorder, Reorder" Mixed media, 21in x 30in x 1in, 2019, \$1000



"Still Searching" Mixed media, 24in x 24in x 1in, 2020, \$575  
Magazine paper and acrylic paint on wood panel

# RAN NOVECK



## BIOGRAPHY

Ran Noveck is a Honolulu based artist recognized for his flowing lines, bold colors and strong contrasts. Although he has lots of experience in other fields such as clothing production, embroidery programming and construction, Ran diverted his full attention and time to creating art and murals since 2016. Ran has had solo art shows in establishments such as Art At Mark's Garage, Manifest, Hawaiian Airlines Corp. Building and a Pow Wow Hawaii/Hawaii Walls invitee and participating artist (x5). Painted numerous murals on schools as an artist of Mele Murals, as an individual volunteering artist and as a lead in the Nā Ānae Holo Project remembering and provoking talk story on Hawaiian culture and traditions. Ran donates his time and talent at public schools to create murals in efforts to uplift the environment looks and aesthetics for students and the community.

## ARTISTIC STATEMENT

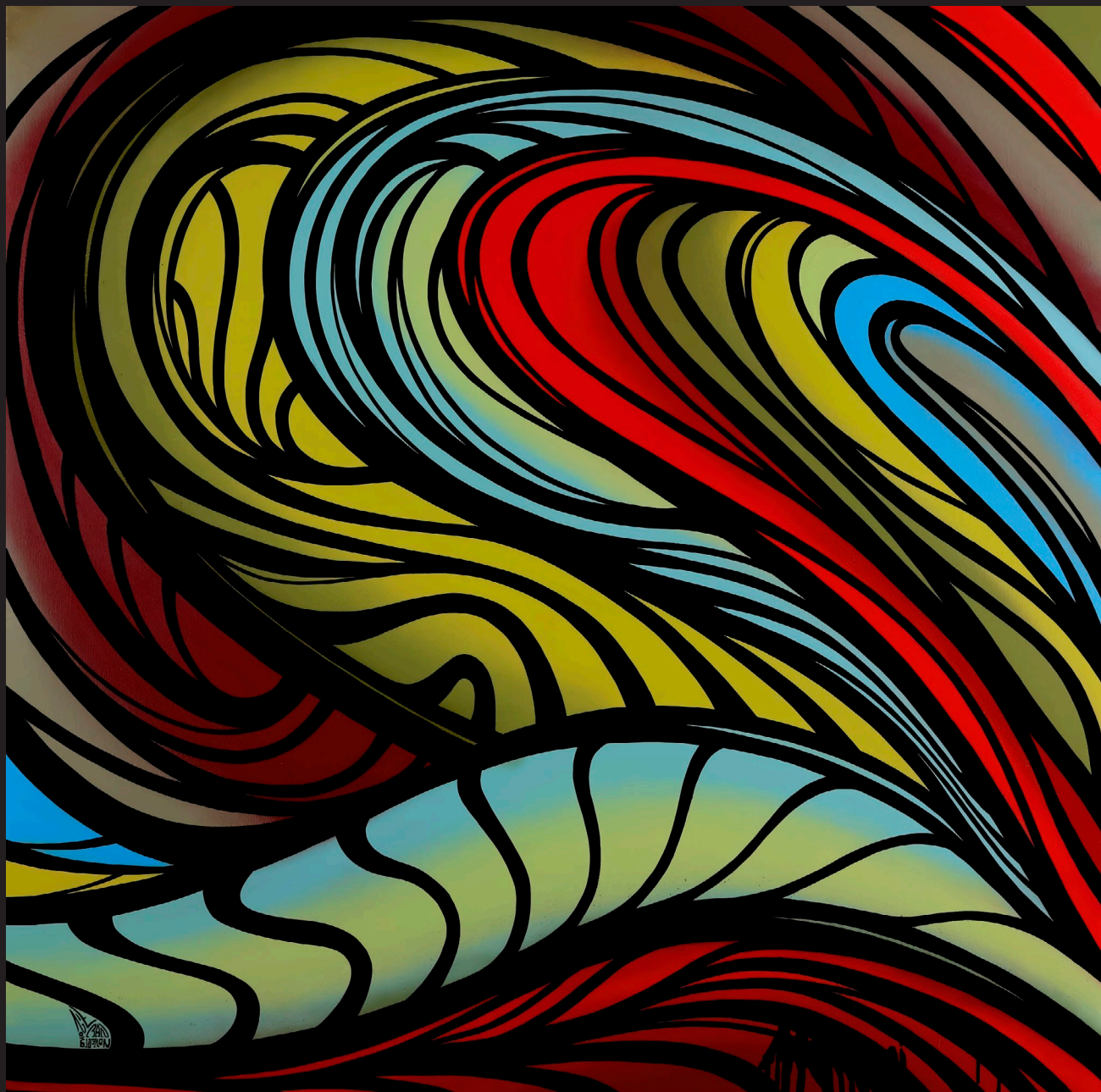
Flow is key for me and bold colors help me emphasize it. My intent it to bring aesthetics and flow to create a comfortable feeling with the viewer. Inspiration always obtained for nature and the human figure.

## SOCIAL/WEB CONTACTS

See more of Ran's art at: Instagram @rannoveckart | Facebook Ran Noveck



Detail from "Abstract 7/16" Painting on canvas, 48in x 48in, 2016, \$6000



"Abstract 7/16" Painting on canvas, 48in x 48in, 2016, \$6000

# MADISEN MITCHELL



## BIOGRAPHY

Born and raised on the high plains of Wyoming, Madisen “Mad Glee” Mitchell has always felt a deep kinship with the land that raised her. From childhood wanderings through the Red Desert—collecting bones, stones, and sun-bleached curiosities—to present-day explorations across the sagebrush plains of Sublette County with her son, Guy, and her dog, Bleu, Mitchell continues her lifelong search for the quiet marvels hidden within the wild. Her art emerges from this intimacy with place. Using found objects—animal bones, feathers, stones, and other remnants of the natural world—she creates sculptural taxidermy and mixed-media assemblages that blur the boundaries between artifact and spirit. Each work is a meditation on impermanence and transformation, exploring how life and death, decay and renewal, coexist in delicate balance. Rooted in reverence, Mitchell’s practice honors both the resilience and the vulnerability of the natural world. Her pieces whisper of ancient stories carried on the Wyoming wind—of memory, myth, and the beauty found in what endures. Through her art, she invites viewers to look beyond the surface of what has been left behind and glimpse the living spirit that remains.

## ARTISTIC STATEMENT

My work explores the tension between life, decay, and transformation. Inspired by the vast landscapes of the American West and the folklore of my Nordic and Celtic heritage, I create sculptural and illustrative pieces that reflect our fragile connection to nature and mortality. Using found and organic materials such as bone, stone, and metal, I craft objects that feel both ancient and familiar—part relic, part ritual. Each piece is stripped to its essential form, allowing texture, shadow, and absence to speak. Through the use of darkened surfaces and restrained composition, I seek to reveal the quiet beauty found in ruin, reverence, and renewal. Haunted by the ghosts of the past—both ancestral and environmental—my work becomes a dialogue between what has been lost and what endures. These echoes linger in each piece, suggesting that memory itself is a living material. Each work serves as a meditation on impermanence and the cyclical rhythm of creation and decay. I invite viewers into quiet confrontation: to consider the cycles of death and renewal, and our own impermanent place within the vast, unrelenting landscape that holds us.

## SOCIAL/WEB CONTACTS

See more of Madisen’s art at: Instagram @redrascaldesigns | Facebook redrascaldesigns | Web [linktr.ee/redrascal](https://linktr.ee/redrascal)



“In Situ: Earth” Mule deer bones, 16in x 14in x 4in, 2022, NFS (\$600 value)



"In Situ: Air" Bison horn shed, driftwood, raven feathers, dried sage, 28in x 12in x 17in, 2022, NFS (\$600 value)  
Inspired by the way the pieces of this work were found, In Situ is a series of sculptures that brings a sense of place to the arrangements. For Air, this piece represents the element with raven feathers and arranged in a spiraling shape to give wind-like movement.

# KAT COLLINS



## BIOGRAPHY

Kat Collins (b. 1977) is an abstract painter based in Easton, Pennsylvania, whose work explores emotional weather, sensory memory, and the layered terrains of internal experience. Working primarily in mixed media, Collins builds her paintings through intuitive gesture, atmospheric color fields, and cycles of layering and revision that create depth, tension, and a sense of quiet resonance. Her practice investigates the spaces where feeling becomes form—where the unseen movements beneath the surface of daily life gather, shift, and emerge. Collins earned her BFA from Mount Vernon Nazarene University in 2000 and has since developed a distinctive visual language rooted in intuition, mark-making, and embodied emotional perception. She works across canvas, paper, and wood panel, incorporating materials such as acrylic, ink, graphite, collage, charcoal, and oil pastel to create paintings that function as internal landscapes. Her work has been exhibited in galleries and arts institutions across the United States, including the Allentown Art Museum, the Ronald K. De Long Gallery, Connexions Gallery, the David

E. Rodale and Rodale Family Galleries, The Boyer Gallery, Midnight Gallery, NoName Gallery, and the Sigal Museum, as well as venues in New Jersey, North Carolina, and Rhode Island. Her paintings are held in private collections nationwide and have been featured in contemporary art publications. Collins continues to expand her practice through new large-scale bodies of work, installation projects, and a forthcoming series inspired by Walt Whitman's assertion, "I am large, I contain multitudes."

## ARTISTIC STATEMENT

I paint what can't be seen—emotional weather, sensory memory, and the quiet terrains that move beneath the surface of our lives. My work begins with instinctive, unguarded marks and evolves through layered movement, atmospheric color, and cycles of excavation, obscuring, and re-emergence. I follow the felt sense of a moment—its storm, its softening, its tension—until the painting finds its own internal logic, revealing what wants to surface and what needs to dissolve. Rooted in intuition and embodied experience, my practice investigates the spaces where feeling becomes form. Each painting creates an abstract environment shaped by internal terrain—its fractures, accumulations, disruptions, and shifts. Through gesture, revision, and the interplay between what is hidden and what is revealed, the work holds traces of energy, memory, rupture, and restoration, becoming a site of resonance rather than representation. I aim to build paintings that offer a place to slow down and feel: spacious environments where viewers can recognize something quietly true within themselves. Each piece holds a record of becoming—a moment of presence where emotional weather and internal terrain converge.

## SOCIAL/WEB CONTACTS

See more of Kat's art at: Instagram [@katcollinsstudio](#) | Facebook [katcollinsstudio](#) | Web [www.katcollinsstudio.com](#)



"The Weather of Witnessing" Mixed media on canvas, 36in x 48in x 1.5in, 2026, \$4350



"Even In The Breaking" Mixed media on canvas, 48in x 48in x 1.5in, 2025, \$4600

# DANIEL CLEAL



## BIOGRAPHY

I am a Caribbean English Graphic Artist from North London. Who's art is a journey of taking chaos by the hand and shaping it into something that can inspire, offer enlightenment, or change a person's view on life. My main works are abstract contemporary expressionism, but I do portraits mixed with tribal lines. I also work on tattoo designs, illustrations, and photography, depending on where life takes me. My work has been exhibited in various digital & physical exhibition in the United States, Europe and London. My work has also been sold in London, United States and Europe.

## ARTISTIC STATEMENT

My paintings explore the relationship between freedom, colour theory, and interpretation. By using various dark and vibrant colours. Brushes and palette knives. I layer acrylic paint and add textures or materials to evoke a sense of depth to provoke introspection or enlightenment that are eye-catching. I'm fascinated by how our surroundings shape our experiences and how those experiences, in turn, become embedded in our memories and can shape our views and core beliefs. By layering different colours and textures, I aim to create a visual representation of the complex interplay between chaos and enlightenment.

## SOCIAL/WEB CONTACTS

See more of Daniel's art at: Instagram @ernestoabstractjoy



"Nature's Festival" Acrylic on Canvas, 24in x 30in x 1.5in, 2025, \$600



"Passionhood 2025" Acrylic on Canvas, 36in x 24in x 0.1in, 2025, \$400  
Passionhood is an abstract exploration of every joyful moment with my son and how he changes each day into this amazing person. This piece like most in the collection is driven by no pre thought other than to display my emotions at the time This was inspired by son.

# LESLIE JACOBS



## BIOGRAPHY

Leslie Jacobs was born in Long Beach, California, and grew up in the San Fernando Valley and the South Bay. After graduating UCLA, her photography has appeared in magazines and newspapers, as well as cover art for jazz and industrial art band albums. Largely self-taught, as a child she received instruction and her first camera and light meter from her father. A few photography classes along the way expanded her technical knowledge. She continues to live in the South Bay where beautiful subject matter abounds and natural inspiration can be found everywhere.

## ARTISTIC STATEMENT

Leslie Jacobs discovered a method of taking photographs using multiple reflections in broken mirrors. "I'm a bit broken and I like breaking things," she says. It never fails to surprise both photographer and viewer how many different images one can find in just

one picture. Favorite subjects include flowers, orchids and Nature's creations, which turn into abstracts in reflections. Besides making regular photographic prints, she also works with resin which adds a shiny brightness to the images. "I think one reason to make art is to surprise and brighten, or make the viewers scratch their heads and wonder 'What the hell is that?' Another reason is to soothe the soul and balance the equilibrium." Her philosophy of finding beauty in the "broken" is a powerful metaphor, especially given how she uses mirrors to deconstruct natural subjects like flowers and orchids into abstract forms which can be interpreted multiple ways.

## SOCIAL/WEB CONTACTS

See more of Leslie's art at: Instagram @lesliejacobs4023 | Facebook lesliejacobs23



"Broken Spring No. 3" Mixed media, 8in x 10in x 1in, 2025, \$100



"Deep" Mixed media, 10in x 8in x 1in, 2025, \$100  
Pieces of white, yellow, purple and black preserved in resin.

# REGINA WISNIEWSKI



## BIOGRAPHY

is an abstract artist whose work examines repetition, variation, and structural balance through pattern, geometry, and color. Her practice is informed by cyclical systems found in nature, mathematics, and human experience, using methodical processes to explore how order and subtle change coexist. Working primarily with repeated marks and geometric forms, Regina Wisniewski builds layered compositions that emphasize rhythm, continuity, and spatial organization while allowing intuitive decisions to shape each piece. Her work invites sustained observation, encouraging viewers to engage with abstraction as a contemplative and evolving visual experience.

## ARTISTIC STATEMENT

My work investigates systems of repetition, variation, and balance through abstract pattern, geometry, and color. I am inspired by cyclical structures found in nature, mathematics, and human experience—cellular growth, rhythmic movement, and recurring emotional states. Using repeated marks such as dots and geometric forms, I construct compositions that emphasize structure while allowing subtle variation to emerge over time. Each piece is developed through a deliberate, layered process in which individual elements are applied methodically, yet guided by intuition. Small shifts in color, spacing, and scale accumulate across the surface, creating visual rhythms that suggest continuity, expansion, and return. This balance between control and responsiveness is central to my practice; order provides the framework, while variation introduces movement and tension. Through repetition and pattern, I aim to create contemplative spaces that reflect cycles of change—energy and rest, stability and transformation—and encourage viewers to engage with abstraction as an evolving, experiential process.

## SOCIAL/WEB CONTACTS

See more of Regina's art at: No Contact Info Provided



"Ordered Variation" Gesso and Acrylic on Canvas, 10in x 20in x 1in, 2025, NFS



"Radial Continuum" Gesso and Acrylic on Canvas, 24in x 36in x 3in, 2025, NFS  
Concentric abstract composition built from layered dots radiating from a central core. Subtle variations in color and scale create rhythmic movement, balancing structure and organic repetition across the surface.

# STEVEN LONG



## BIOGRAPHY

Artist Steven Long's vibrant use of color has defined his career. He aims to create a unique style blending emotion with his medium. His love for abstract and bold colors evolved from early watercolor paintings to canvas works and free-standing sculptures. What began as a hobby has become a passionate pursuit, driven by bright colors and experimentation with other mediums. Long sees each piece as a gift, encouraging viewers to bring their own emotions to his work.

Long's interest in art began at an early age, supported by his mother who provided encouragement and guidance. Growing up in rural Central Ohio, his exposure to the broader art world came through art magazines, which he found both inspiring and informative. Long mentions that it was during this period that he discovered his preference for color and abstract art. Additionally, his interest in music grew during these formative years. Currently, he paints while listening to music, noting that it helps him focus and blocks out external distractions from the outside world while working in the studio. Though he had

always envisioned a formal art education, life took an unexpected turn. What was meant to be a short-term position with the railroad became a lifelong career, shaping his journey in ways he hadn't anticipated. Yet, through every move and career milestone, his passion for painting remained a constant undercurrent.

Settled into his railroad career, the love and desire for painting never subsided, utilizing his sheer natural instincts and his music. Long began to experiment with watercolors creating abstract works on paper. Over the course of two years he created over one hundred fifty paintings, all of which sold.

Working on the railroad provided opportunities which included promotions and relocation from Ohio to Northern California, Utah, Arkansas, Washington State and Southern California. Living in various areas across the country stimulated growth / education personally and professionally beyond his early Ohio expectations. The time for painting was limited; however, his love of art and the sources of inspiration were endless. Today his work is impacted by the landscapes and visions deeply implanted in his heart and soul.

In July of 2010 a friend introduced Long to a few artist friends at a monthly art walk in Pomona, California. He immediately felt a connection to not only the other artists he met, but also the creative aura of the local art community. He began showing his work at open group shows and received many invitations to participate in various art exhibits around the Southern California area.

July of 2012 marked a pivotal moment — Long's first solo exhibition at the Art Depot Gallery in Fontana, California, featuring thirty of his works. It was a defining experience, not only affirming his artistic voice but also opening doors to future opportunities. This milestone strengthened his resolve and deepened his connection to the art community.

March of 2021 Long had his first solo exhibit since his return to Ohio at Gallery 22 in Delaware, Ohio. It was the first exhibit of any of his new work produced since the passing of his wife in 2019. The exhibition was a success and well attended during its thirty-day run.

Long draws inspiration from a range of artistic pioneers, including Paul Klee's whimsical compositions, Picasso's daring forms, and Rothko's emotive color fields. Their work, along with the bold gestures of Franz Kline and the playful surrealism of Joan Miro, has profoundly shaped Long's approach to abstraction and expressive color.

Long's artwork can be found in many art collections across the United States. He has five paintings that are in the permanent collections of the Chaffey Museum of Art, the Sasse Museum of Art, and the City of Fontana's art collection all located in Southern California.

While Long finds relaxation in golf, reading, and old movies, the studio remains his sanctuary. With every brushstroke, he continues to explore the emotional depth of color, shaping his journey as an artist — one canvas at a time.

## ARTISTIC STATEMENT

The best way to describe my work is to say that I paint in abstraction. I always have. I think of myself as a bold colorist which means that color is my language that I use to translate my thoughts about what I see or feel. My objective is to draw the viewer into each piece of my work so that they may explore the work as though following a map to somewhere they have never been. I construct my paintings and pylons in layers, sometimes exposing what is underneath in order to create an illusion or an effect. I love texture and constantly seek new ways to create unusual surfaces that add another dimension to my work. At the end of the day, I want to create a desire in the viewer to explore, touch, and feel the work I have created and ask themselves "How did he do that?"

## SOCIAL/WEB CONTACTS

See more of Steven's art at: Instagram @stevenlongart | Facebook Steven Long: Abstract Artist | Web [www.stevenlongart.com](http://www.stevenlongart.com)



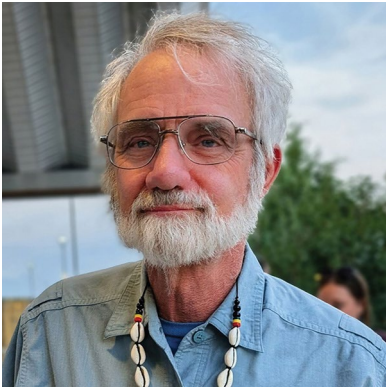
"From A Whisper To A Scream" Mixed media, 30in x 30in x 1.5in, 2026, \$1350





"Mania Magic Hand" India Ink on Mixed medium grain paper, 24in x 18in, 2025, NFS  
 Mania Magic Hand is a piece that touches on how mania can be a superpower that fuels art. During my senior year of college, I had an overwhelming amount of projects to the point where I wasn't sleeping well. I experienced visions and got a glimpse of how that can become art if you allow it to.

# TOM WYATT



## BIOGRAPHY

Tom Wyatt is an art photographer from Santa Fe, New Mexico, USA, who moved west from Massachusetts in 2022. Over the last 29 years Tom has created a body of work focused on the mysteries of reflections. The images he discovers in puddles, lakes, windows or shiny cars can be impressionistic as well as abstract. They are all found around us but often remain unnoticed in our busy world. Tom has created a style that walks a tightrope between realism and surrealism. Though his compositions can be seen by the naked eye, his prints can seem unbelievable. The bounce of reflected light causes hues to intensify and distortions to appear. Viewers are often surprised to learn that Tom only does minor digital altering. His goal is to show, as much as possible, what he saw originally. Images are available on paper and on archival aluminum, which offers a vibrant luminosity. Traveling the world with his family, Tom grew up exploring cultural sites & art museums from an early age. He maintained an avocation for visual arts over the years while teaching, building a home, raising a family and working in retail sales. Tom dove headlong into

photography in 1995 and completed the intensive program at the Hallmark Institute of Photography, in Turners Falls, MA. For the next several years, he operated a commercial photography business. Soon a fascination with reflected surfaces grabbed his attention, shifting his focus from assignment to artistic ends. Tom has exhibited in numerous regional shows and is a founding member of the Pioneer Valley Photographic Artists.

## ARTISTIC STATEMENT

I've always been fascinated by optical mysteries. Reflections enable multiple visual planes to exist simultaneously. The visible puzzles found in my photographs challenge what's immediately identified and taken for granted. I love finding illusionary abstractions around us in unexpected & ordinary locations - like under a dock or in street puddles. Surrealism viewable to the naked human eye! The first reflective surface I photographed was an autumn Massachusetts pond with colorful birch trees. Diving deeper into water reflections, I was amazed to find images coming out of my camera that reminded me of impressionist favorites like Van Gogh and Monet. Over time, the boundaries between realism and abstraction blurred as I concentrated on distorted water patterns. With colors, textures, and shapes highlighted for their own sake, my images became more painterly. Friends who viewed my work enjoyed the "alternative reality" I was sharing and often saw imaginative things that I didn't. Slightly different angles (or times of day) alter how light travels and the resulting composition. So, I keep experimenting. As a child, I loved to explore and what I do now is similar - I search for dramatic colors and textures. Hues get intensified when bounced and can seem "unbelievable". Some people assume my images are computer-generated or significantly altered. They are not. As photographers have always done, I edit my images to retouch, crop/rotate and make tonal/color corrections. My objective in editing is to show what I saw. Photographic prints on archival aluminum complete my work with a vibrant luminosity that rivals the original scene. Ripples offer us more than peaceful undulating waves that appear on a surface like water. Inevitably the radiating lines get disturbed. With reflected light, magic can happen. Curving & bending light rays and the resulting shapes open a doorway for our subjective minds. Whimsical and mysterious possibilities abound...

## SOCIAL/WEB CONTACTS

See more of Tom's art at: Instagram @tomwyattphoto @tomwyattphotography | Facebook TomWyattPhotography | Web tomwyattphoto.com



Detail from "Golden Frolics" Digital Photography printed on vibrant & archival aluminum, 16in x 20in x 0.5in, 2022, \$250



"Shimmy Shake" Digital Photography printed on vibrant & archival aluminum, 16in x 20in x 0.5in, 2022, \$250  
Water reflection of the wiggling piers along a Colorado River dock in Willow Beach, Arizona.  
As I stand on the edge of a harbor inset from the river, the reflected piers come alive with a shimmying motion.  
The image is flipped vertically from how it was shot, with the base of the dock at the bottom.

# ELLEN DIETER



## BIOGRAPHY

Ellen Dieter, lives, eats and breathes art. Ellen paints daily in her studio, and in plain air once in awhile. You may even find her painting in her pajamas late nights and early mornings. Born and raised in Cleveland, Ohio, Ellen studied at the Cooper School of Art and The Cleveland Institute of Art, after which she moved to Paris, France where she continued her studies at L'École Des Arts Appliqué. While living abroad she traveled extensively through Europe and Africa. However, it is the sun drenched landscapes of Honolulu, Hawaii and San Diego, California, where she resides, yes, both places, that strongly influence her current work. Ellen's inspirations are many, ranging from artists like Lee Krasner, Milton Avery, Joan Mitchell, Basquiat, and of course nature and the environment within her and around her. Using both abstract elements and representational figures, Ellen's focus is on relationships. Her bright palette and graphic style are folkloric and whimsical. She offers a joyous and unvarnished view of her world. Dieter has exhibited and is collected in galleries and institutions all over the United States, Mexico and Europe. Venue of note

is The Oceanside Museum of Art, Oceanside CA where she has exhibited multiple times, including a solo as well as being able to say she has a piece in their permanent collection. Other venues of interest are the Downtown Art Center in Honolulu, The Techne Art Center in Oceanside, CA, The William D. Cannon Gallery in Carlsbad, CA, The Escondido Arts Partnership in Escondido Ca, and the Woodward Contemporary in San Diego CA to name just a few. Ellen is represented by The Cedar Street Galleries in Honolulu, HI, The Adelman Fine Art Gallery, San Diego, CA, and The Christopher Hill Gallery in Saint Helena, CA. Ellen has earned multiple awards and honors in her on going career and continues to push her boundaries both in learning and exploring.

## ARTISTIC STATEMENT

When I paint, I throw caution to the wind, letting it out, expressing from the inside, deliberate, yet free... arbitrary, yet intentional. Moving paint around, mixing colors, trying new ideas thrills me and I can not not paint. My work is about the process. The image often comes secondary to the actual art making. I tend to work a lot in the abstract world of shape and color, line and form, painting intuitively, one brush stroke leading to the next. I find that there is a poetic spirituality in the process. Figures or landscapes may appear, even animals or food. Lines cross the canvas, words pop up out of nowhere. What happens next can be surprising and exciting. There is a definite chaos through which each work evolves. What is left behind may be visible or not, but I always know it is there. Creating, destructing, recreating... Figuring it out, as in life. I always hope the take away is an experience. That the viewer can see and relate to a story or a memory, whatever that experience may be for him or her.

## SOCIAL/WEB CONTACTS

See more of Ellen's art at: Instagram @ellendieter | Facebook EllenDieterArt | Web [www.artworkarchive.com/profile/ellen-dieter](http://www.artworkarchive.com/profile/ellen-dieter)



"Out In The Boondocks" mixed media on canvas, 44in x 72in x 1.5in, 2025, \$5500



"Hello Beautiful" mixed media/oil on canvas, 48in x 41in x 1.5in, 2023, \$3200  
Floating and Off balance I gaze to The house on the hill Where answers lie Above the clouds and  
Flowers bloom In my dreams Where am I going Where have I been Always floating In between.

# CATHY FIELDS



## BIOGRAPHY

I am a resident of Seattle Washington USA, where I have worked in one form of the arts or another my entire life, eventually settling into painting as my primary method of artistic expression. Most of my work is colorful, containing a suggestion of optimism, be it narrative or abstracts. My paintings and murals are included in private, public and corporate collections across the country and overseas including hospitals, medical clinic, educational facilities and civic buildings. Some of my works have been used on movie sets, published in magazines, as note cards and posters.

## ARTISTIC STATEMENT

My work has typically been colorful, narrative, and representational work based on the world around me, research, and topics that interest me, but recently I branched into abstracts using oil pastels on paper. I find the process and medium a lot more intuitive, like a meditative doodle. Still there is a tendency towards a phantom thread of story. Rather than choosing my theme though, I am letting it happen, allowing my subconscious to “drive” with a “logic” of its own. These works have been a welcome balance to my more controlled, narrative works and evolving studio time.

## SOCIAL/WEB CONTACTS

See more of Cathy's art at: Web [www.cathyfields.com](http://www.cathyfields.com)



“The Grove” Oil pastel on paper, 20in x 27in x 1in, 2023, NFS (\$900 value)



"Fractured Rainbow" Oil pastel on paper, 27in x 19in x 1in, 2024, \$900  
Abstract based on color and shape

# KRISTYN WEAVER

NO  
PHOTO  
PROVIDED

## BIOGRAPHY

Kristyn Weaver grew up in the deserts of El Paso Texas. She attended the University of Texas at Austin for her Bachelor of Fine Art and went on to Washington State University receiving an MFA with an emphasis in Drawing and Sculpture. For the past 20 years she has endeavored to create her art and teach others.

## ARTISTIC STATEMENT

My current drawing practice investigates the optical effects of color constructed with constraints dictated by “controlled” chance. I use the term chance because the color scheme of each piece is the result of the predetermined placement/random dis-order of my colored pencil set. Looking to automate and remove myself from making conscious color choices has led me to create a system of working that uses each color systematically as it is found while lined up in their packaged trays. As the work progresses the color

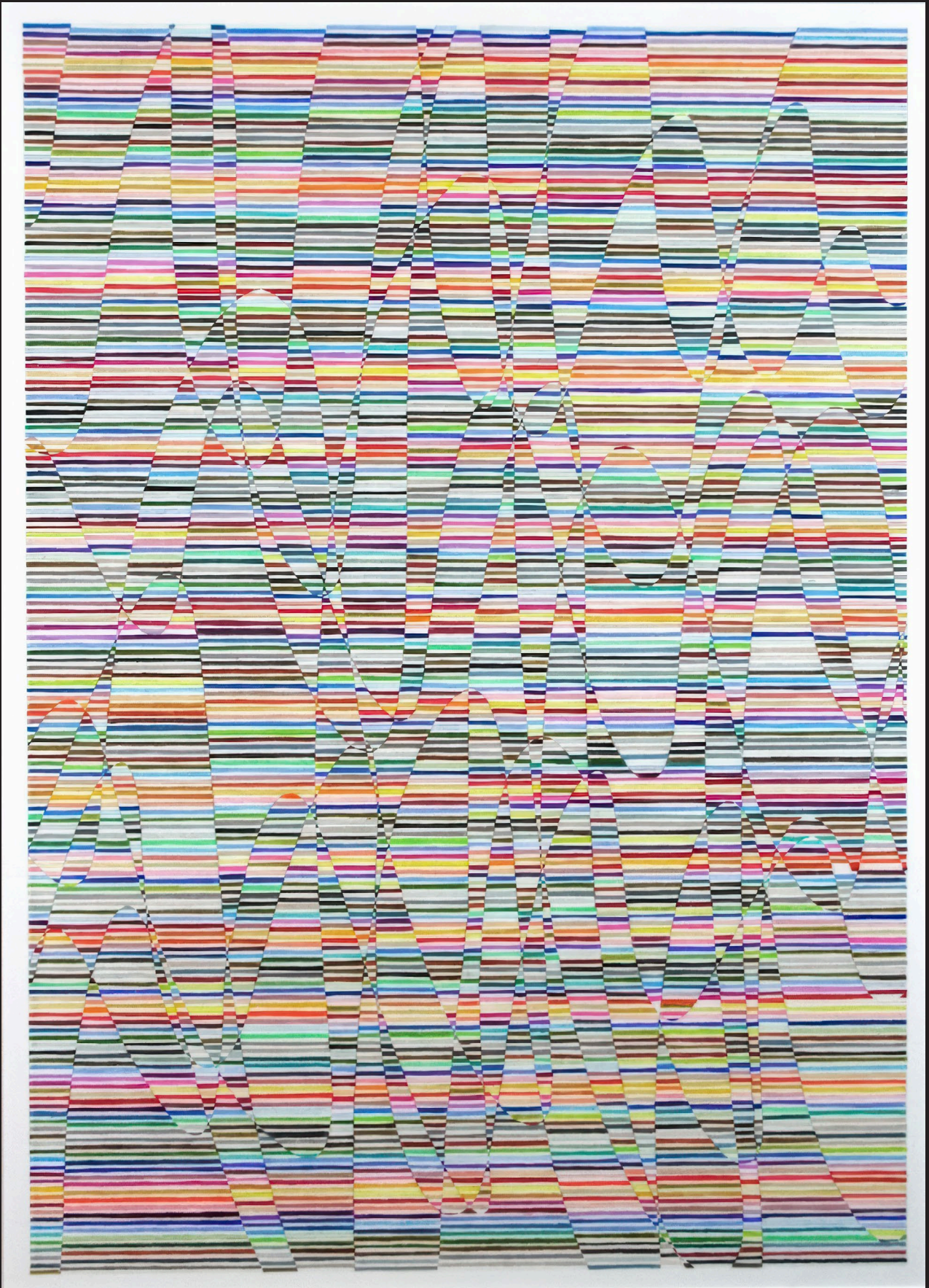
system cycles back to the beginning only to repeat itself again embracing randomness within an organized structured system.

## SOCIAL/WEB CONTACTS

See more of Kristyn’s art at: Instagram @kbeeweave | Web [kristynweaver.com](http://kristynweaver.com)



"Synergize the Backward Overflow #2" ink and colorpencil on yupo paper, 20in x 26in x 1.5in, 2025, \$2500



"Progression Bands #1" colored pencil on paper, 26in x 20in x 1in, 2023, \$1500  
26" x 20" framed

# DEVON R AUSTIN



## BIOGRAPHY

Devon R Austin is a graphic photographer whose work explores abstraction, rhythm, and visual duality through photography-based digital processes. Drawing on original photographic imagery, Devon R Austin transforms natural forms into non-representational compositions that emphasize pattern, contrast, and perceptual balance. Her practice investigates how structure, repetition, and fragmentation shape visual experience beyond literal representation. Devon R Austin's work has been exhibited in juried shows and gallery settings and continues to evolve at the intersection of photography, abstraction, and contemporary digital art.

## ARTISTIC STATEMENT

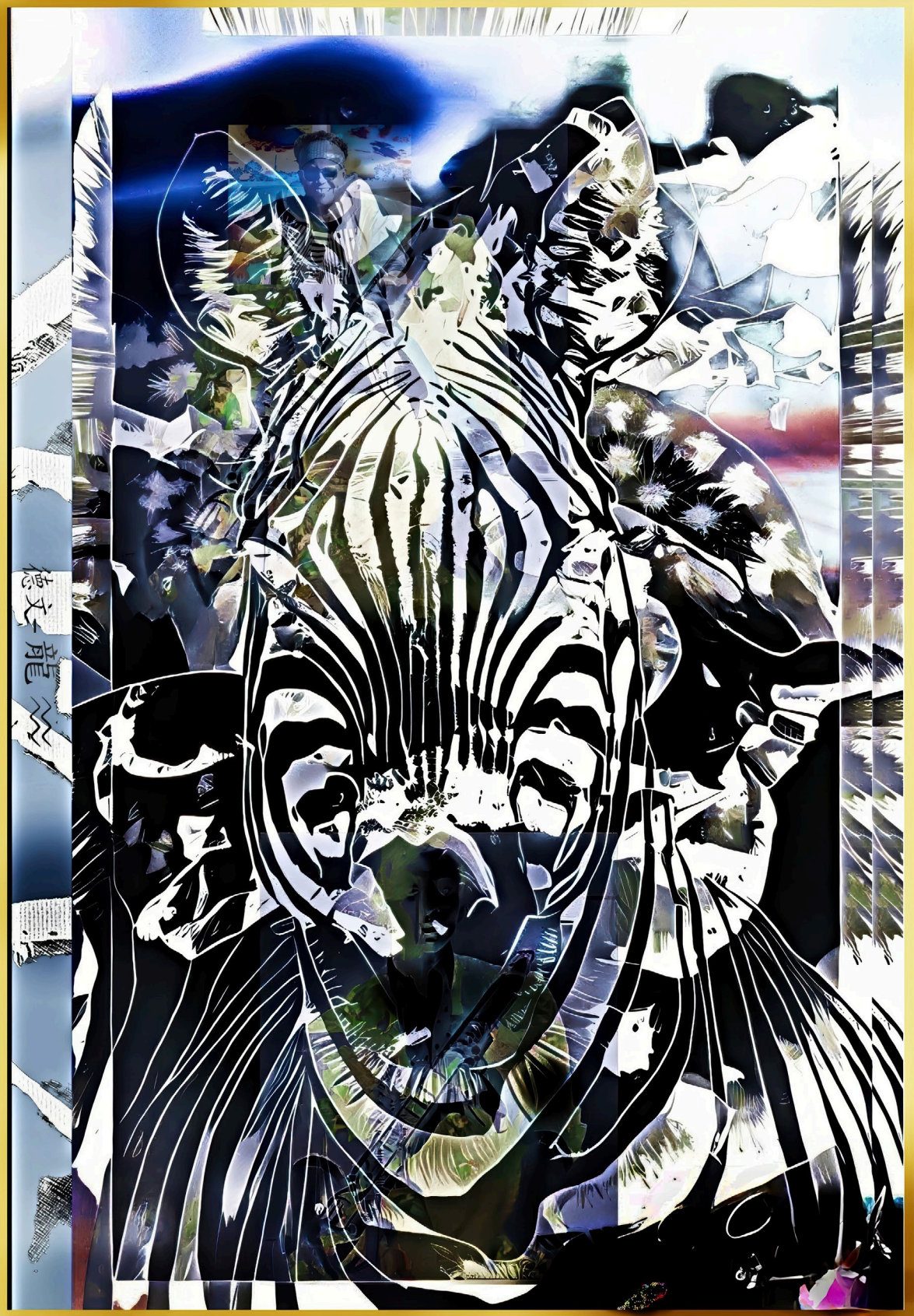
My work explores abstraction as a means of dissolving the boundary between subject and perception. Beginning with my own photographic images, I investigate how pattern, contrast, and repetition can be transformed into visual rhythm independent of representation. Through digital manipulation and layered processes, recognizable forms are fragmented and reassembled, allowing structure and movement to emerge as the primary experience. The resulting works invite contemplation of balance, duality, and individuality within repetition, offering abstraction not as removal but as a deeper mode of seeing.

## SOCIAL/WEB CONTACTS

See more of Devon's art at: Instagram @DevonLensNarrator | Web DevonLensNarrator.com



"Luminous Rift" Digitally Manipulated Photography, 12.11in x 8in, 2025, \$200



"Boundless Horizon" Digitally Manipulated Photography, 11.82in x 8.33in, 2025, \$200  
Flowing abstract patterns extend across the frame, suggesting openness and continuity.  
Repetition and movement combine to evoke space without boundaries, emphasizing rhythm over representation.

# SARAH GERARD



## BIOGRAPHY

I have been an artist for as long as I can remember. I studied fine art in college but eventually pursued a career in graphic design. For many years, I worked in advertising in Los Angeles before moving to the San Francisco Bay Area, where I worked for tech firms in Silicon Valley until I retired to care for my husband due to his health issues. After his passing, I rekindled my passion for painting. Initially, it was challenging to break free from my training as a designer and let go of “design restrictions and marketing goals.” However, once I learned to focus on the process rather than the end result, I embraced my identity as a full-time artist. I now reside in Santa Cruz, California.

## ARTISTIC STATEMENT

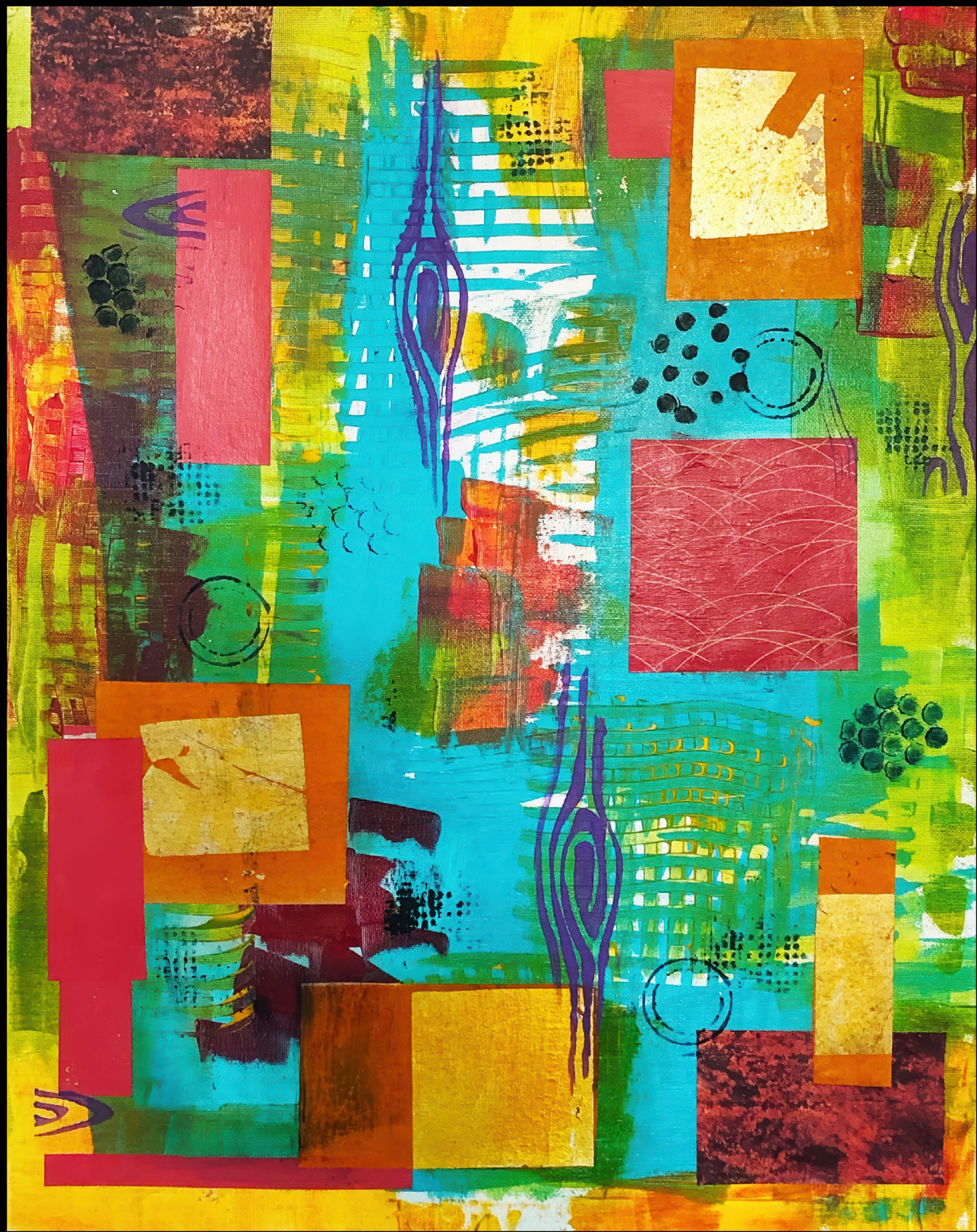
I studied art but spent my career as a graphic designer so the end result was always the first thing on my mind when I began a project. My execution was precise and detailed. I take a different approach with my paintings. Now, I immerse myself in the process rather than focus on the end product. I layer the paint because it allows me to continually change a painting. It’s exciting to discover what happens when I reveal the layers underneath and allow them to interact with each other. Knowing when to stop is the key to making it work.

## SOCIAL/WEB CONTACTS

See more of Sarah’s art at: Instagram @sarahbgerard | Facebook sarah.gerard.5 | Web [sarahgerard.com/paintings](http://sarahgerard.com/paintings)



“Mostly Cloudy” Acrylic and paper on canvas, 20in x 16in x 1in, 2023, \$350



"Confabulation" Acrylic and paper on canvas, 20in x 16in x 1in, 2021, \$750

# ALAN CHAIT



## BIOGRAPHY

Alan Chait is a self-taught photographer who grew up in South Africa, where he developed a passion for photography at a young age. In his late teens, he discovered that he was red-green colorblind, as are approximately 10% of males. For this reason, he decided to focus on black and white photography. However, he soon realized that colors added a certain beauty and dimension, even though the way he perceived them might differ from the way they are perceived by others. He currently lives in Seattle, where he has been a physician-scientist for many years. His academic career didn't allow much time for photography, but his camera was always at his side on the many work trips throughout the years. Since retirement, he has been able to devote a lot more time to travel and photography. He has had several solo exhibitions and has had his work shown at the Blue Sky Gallery in Portland and at the A/NT Gallery in Seattle, where he is on the board of directors.

## ARTISTIC STATEMENT

I frequently use my camera to “paint” abstract images of everyday things, using shapes, textures, light and colors. The objects that I photograph are to be found everywhere around us and represent the world as I see it. What you see is essentially what I see through my lens. I print on matte, textured or water-color paper to emulate the impression of a painted image. My abstract images lean towards sparseness and simplicity and tend to be devoid of extraneous distractions. By isolating the subject, it becomes the center of attention, thereby creating a sense of bareness, austerity and minimalism.

## SOCIAL/WEB CONTACTS

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



“Sand dunes” Digital photography, 14in x 21in, 2005, \$300



"Sensual curves" Digital photography, 21in x 14in, 2010, \$300

# PRISCILLA DALE JONES



## BIOGRAPHY

Priscilla Dale Jones was born next to the Atlantic Ocean but grew up in a small seaside town in California. She took her first photographs with a Kodak film camera her father gave her for her sixth birthday. His enthusiasm for photography, and her parents' shared interest in the arts, inspired her. Many of her childhood images were of the Pacific Ocean. For her, the unique characteristics and forms of water make it a compelling photographic subject. In the years that followed, her academic background, professional career as a historian, and time spent in several regions of the United States and in countries overseas taught her to find beauty and meaning in small details. Her experiences contributed to her fascination with the miniature worlds that abstract macro photography can reveal. She began to concentrate on capturing overlooked details in ice and other forms of water during a particularly snowy winter in Maryland. Soon thereafter, she began to submit abstract macro images to juried competitions. Her work is now held in private collections in several states and has been exhibited in juried photography venues in California,

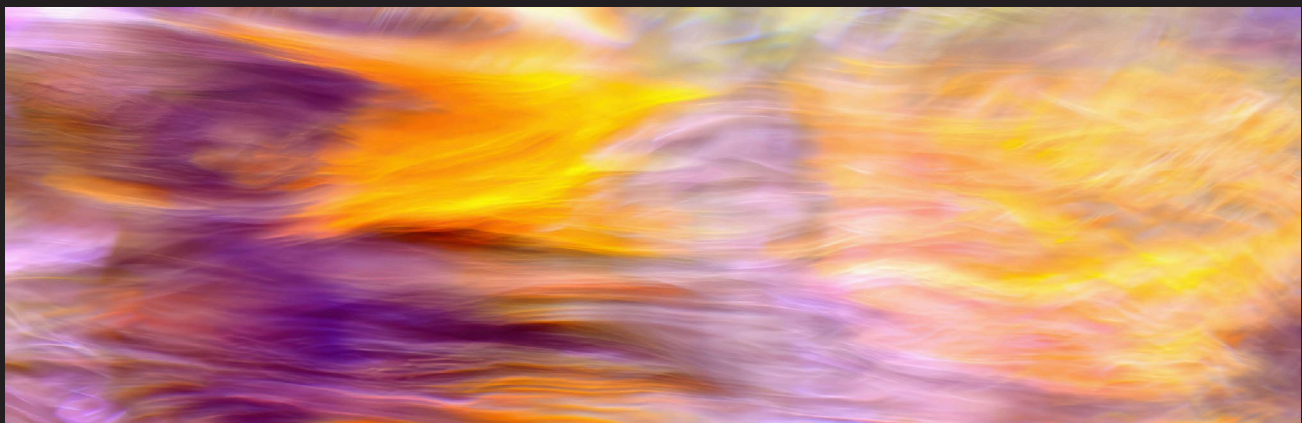
Florida, Texas, Manhattan, and Tokyo. In 2024–2025, her work was included in a Coronado Cultural Arts Commission-sponsored C3 Gallery juried exhibition, "A Foot Forward: Art Knows No Boundaries," held in conjunction with the San Diego/Tijuana, Mexico region's designation as the first joint World Design Capital; and four of her images now appear in the CCAC's C3 Gallery Spring 2026 juried exhibition, "In the Abstract". Priscilla is a self-taught photographer and a graduate of San Diego State University (B.A., political science); the University of California, Los Angeles (M.A., history); and Britain's University of Cambridge (Ph.D., history).

## ARTISTIC STATEMENT

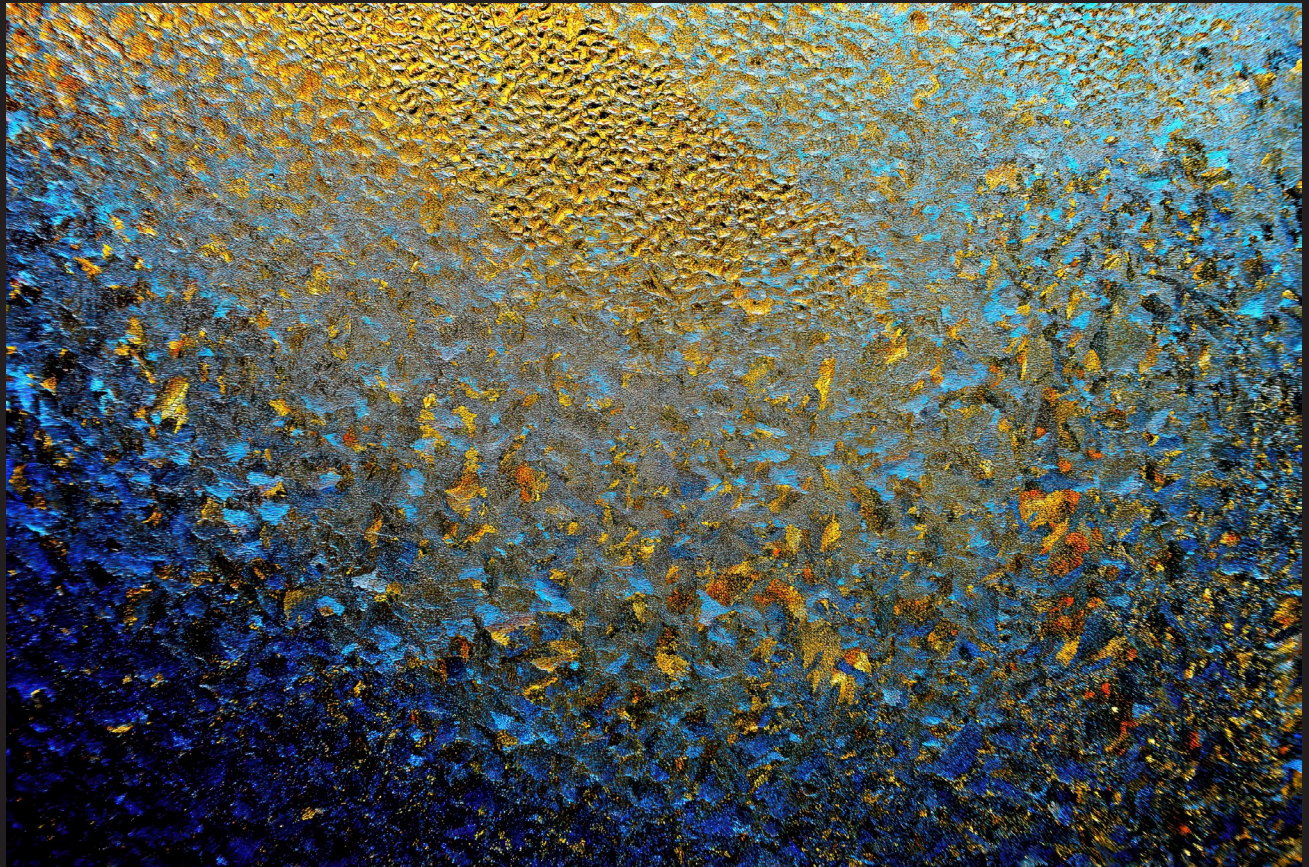
Water is ever-changing—lifegiving but dangerous, tranquil but unpredictable, powerful but fragile. My abstract close-up (macro) photography reveals hidden beauty in water, capturing unseen worlds by exploring the interplay of water, light, and glass. My images are experiments with new ways to capture overlooked details, evolving structures, and abstract qualities of water in its many forms. Shaped by light and chance, each photograph illuminates some of water's fleeting patterns, shifting combinations, and intricate forms, all of which are constantly changing during the process of capturing the image. The images evolve into what I see as abstract interpretations of four elements of the natural world: earth, air, fire, and water. The final result is a sometimes representational, sometimes surreal image of something in the larger world, beyond the viewfinder—remembered, dreamed, or imagined. Each abstract macro photograph captures a brief second in time. What you see is unrepeatable. Nothing you see still exists. And nothing can ever be reconstructed. Illustrating the fragility and impermanence of water in all its forms, my images highlight the need to preserve Earth's oceans and other waterways and to protect marine ecosystems worldwide. I aim to offer more than an image. I seek to create a space between dreams and reality, where imagination meets memory, and where you can find your own meaning in what I have seen through the lens. Open to your interpretation, my photographs invite an interaction with you, your intuition, perceptions, emotions, experiences, memories, dreams, and imagination. I title and categorize the images based on what I see. But what do you see? I am starting a conversation; it is yours to continue.

## SOCIAL/WEB CONTACTS

See more of Priscilla's art at: Instagram [@priscilladalejonesphotography](#) | Facebook [Priscilla-Dale-Jones-Photography](#) | Web [priscilladalejonesphotography.com](#)



Detail from "Purple Hills, Sunset" Original photo print, matted and framed under acrylic glass, 23in x 28in x 1in, 2026, \$899.95



"Tiger Burning, Tiger Bright" Original photo print, matted and framed under acrylic glass, 23in x 28in x 1in, 2025, \$899.95  
Abstract macro photograph of forms of water interacting with light and glass.  
Copyrighted print. Dimensions include mat and frame.

# EVGENY KORELIN



## BIOGRAPHY

Evgeny Korelin was born in the city of Kotlas, Arkhangelsk Region. He has been living and working in Saint Petersburg since 2008. He works with graphics, painting, installation, and street art. In 2015, he graduated from the Department of Monumental and Decorative Painting at the Saint Petersburg Stieglitz State Academy of Art and Design. He is a graduate of the Pro Arte School for Young Artists (2021).

## ARTISTIC STATEMENT

My artistic practice explores the boundary between landscape and abstraction, where realistic imagery merges with the fictional, creating space for the viewer's free interpretation. My works become a field for dialogue between the classical artistic process and contemporary visual culture, where chance meets control, giving birth to a new reality. A key role in this transformation is played by my interest in materiality. I use

marker ink, spray paint, and solvents to create complex effects that lie on the edge of control and chance. This method allows me to reinterpret street techniques—the aesthetics of graffiti and street art—within the context of fine art. Thus, my works become a field for dialogue between the classical artistic process and contemporary visual culture, where accidental meets regulated, giving birth to a new reality.

## SOCIAL/WEB CONTACTS

See more of Evgeny's art at: Instagram [@evgeny\\_korelin.art](https://www.instagram.com/evgeny_korelin.art)



"Untitled" Paper, diluent, ink., 39.6cm x 76cm x 0.01cm, 2024, NFS



"Untitled" Paper, diluent, ink, spray paint., 43cm x 45cm x 0.01cm, 2025, \$599

# JG BENKOFSKY-WEBB



## BIOGRAPHY

The medium I chose through school and my early twenties was figurative clay work, during the late 1960's, graduating from New York University in 1968. It was when I started raising children that I transitioned to fiber and textiles. I made a lot of banners with commercial felt—for births and other occasions. Stitching, knitting, stuffing—I explored these. I learned the art of felt making. This fiber/textile phase began around 1971, extending into the present. I have been negligent in recording competitions and shows I have been in, in Winston-Salem, North Carolina; Milwaukee, Wisconsin; Toronto, Ontario, Canada; and Kona, Hawaii. During this time, I was also drawn to the healing modality Therapeutic Touch, which I taught and practiced for twenty years, and which led me to become a licensed massage therapist and yoga teacher. Meanwhile, seven children grew into adulthood, teaching me many lessons along the way. Having had wonderful experiences with these careers, I have come to realize lately that it is the making of art—the markmaking, the cutting, tearing, pasting, stitching—that I need to be engaging in, if I want to save my life.

To quote Mark Nepo: “As no one can live without inhaling and exhaling, no one can live without feeling and expressing. The life of expression is how the heart breathes and how our spirit grows in the life that carries it.” It is this “life of expression,” through these materials I choose, that mends and sustains me. In 2024 I was accepted into the annual Art is Healing exhibit through the Hawaii Island Community Health Center. This piece was also chosen to be in the Monochromica 004 issue, focus on Green. In 2025 I was again accepted to be part of the Art is Healing Show and won a third place award, and the piece, “Where there is Breath, there is Blood,” was purchased to be part of the permanent collection. My piece Hanu Au: I breathe was included in the 15th Annual Abstract Only! exhibition at the Wailoa Center, in Hilo, Hawaii.

## ARTISTIC STATEMENT

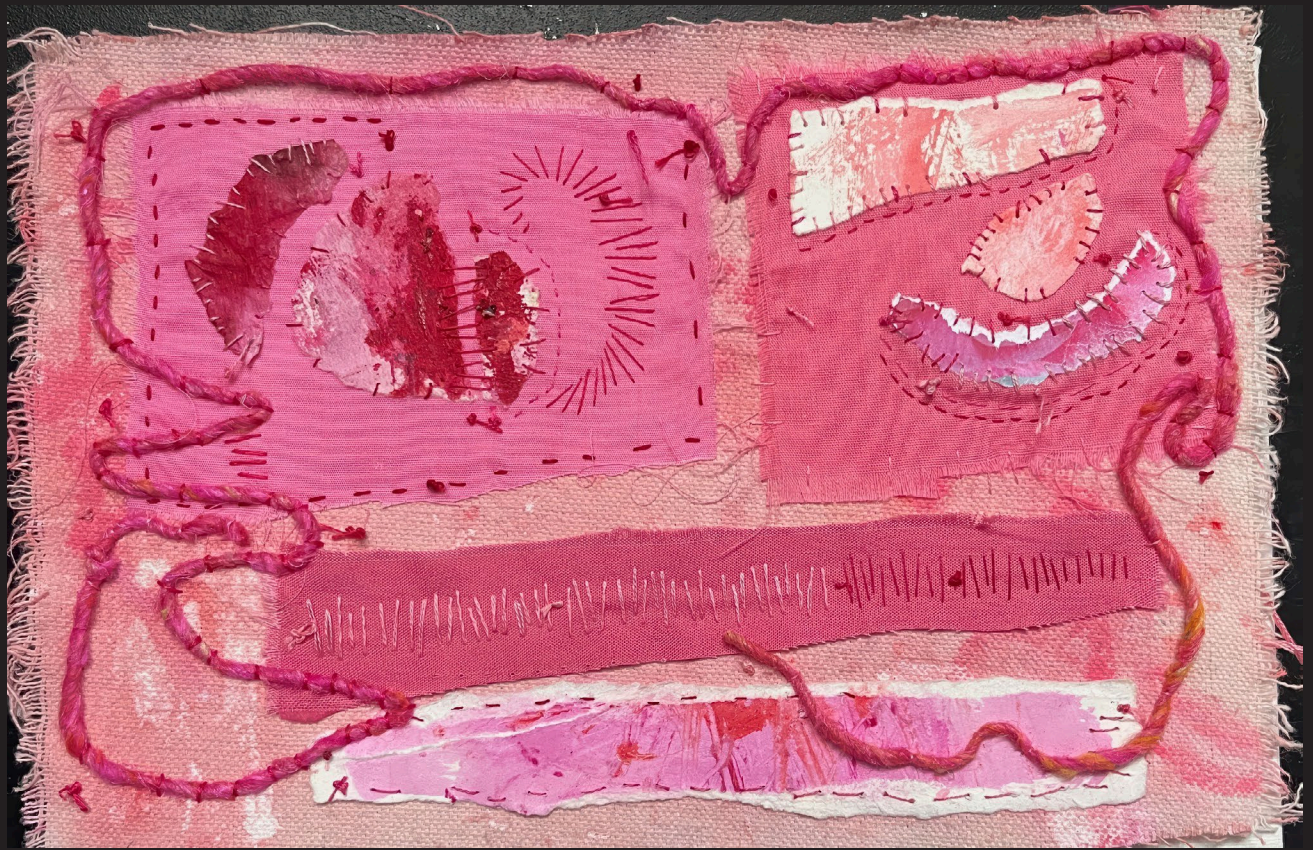
I get to play with the blank paper or fabric; it becomes transformed by the making of marks and application of color, and then by the cutting and tearing into pieces. I relate the process to how the pieces of my life, of my self, need the dis-integration/re-integration process in response to change. The papers and fabrics are taken apart and re-assembled into new colors and shapes, new patterns—just as I discover new relationships between body, mind and spirit. In the drawing of threads through the pieces and layers, I feel that I am stitching myself back together.

## SOCIAL/WEB CONTACTS

See more of Jg's art at: Instagram @julesbwebb | Facebook Julia Graham Benkofsky-Webb | Web studiOm108.com



“Mending Spirit” fabric, paper, ink, paint, stitching, 9in x 16in x 1in, 2025, \$800



"Exclusively the Pinks" Fabric, paper, threads, yarn, painting, stitching, 6.75in x 10in x 0.5in, 2025, \$700  
Paper was painted and torn, assembled with torn fabrics, yarn, threads

# KRIS HAAS



## BIOGRAPHY

Kris Haas is a self-taught abstract and mixed-media artist based in Portland, Oregon. Working professionally since the 1990s, Haas has developed a process-driven practice that explores abstraction as a means of examining memory, presence, and emotional residue. Her work emphasizes materiality, surface, and gesture as carriers of meaning rather than representation. Haas has exhibited in solo and group exhibitions throughout the Pacific Northwest, including J. Pepin Gallery, Guardino Gallery, Washington State University Gallery, and other regional venues. Her work has also been commissioned for private and corporate spaces, including large-scale installations for a law firm in Beverly Hills, California, and a lobby installation in Washington, D.C. After a period away from exhibiting, Haas returned to her studio practice with renewed focus, producing several ongoing bodies of work that investigate fragmentation, erosion, and reconstruction through layered abstraction. Her paintings and collages often incorporate acrylic, ink, graphite, and found materials, with surfaces that are built, disrupted, and reworked to reflect the

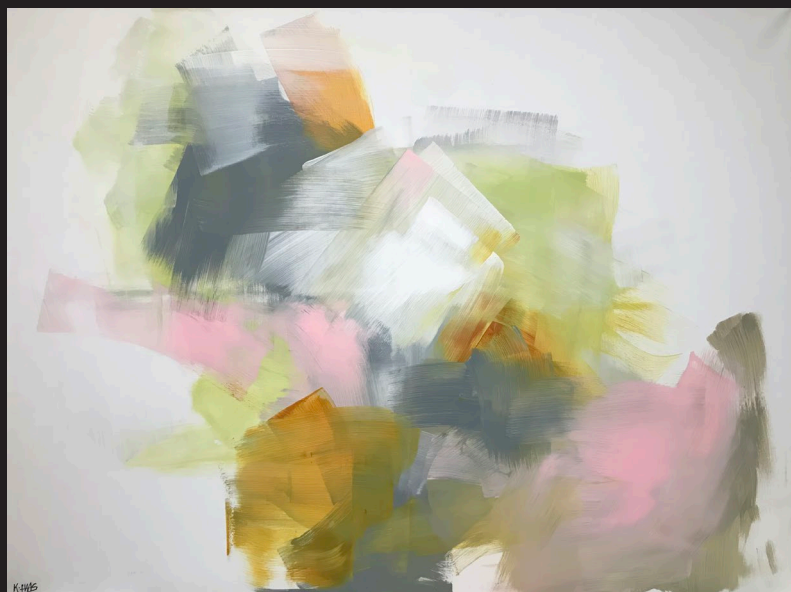
instability and persistence of lived experience. Haas's work has been shortlisted in international open calls and continues to be featured in juried exhibitions and publications. She remains committed to abstraction as a language of interiority—one that invites quiet engagement, prolonged looking, and personal interpretation.

## ARTISTIC STATEMENT

My work explores abstraction as a language of interior experience—one that lives beyond narrative, representation, or fixed meaning. I am interested in what remains when structure dissolves: memory, presence, residue, and the emotional weight carried by materials themselves. I work intuitively, allowing process to lead rather than pre-determined outcomes. Layers are built, erased, sanded, fractured, and rebuilt using acrylic, ink, graphite, collage, and mixed media. These physical acts mirror the way memory functions—imperfect, mutable, and continually reshaped by time. Texture and surface play an essential role; abrasion, transparency, and material contradiction are not decorative choices but emotional ones. In many pieces, form hovers between emergence and disappearance. Gestures suggest containment and rupture, stillness and erosion. Color, when present, functions as atmosphere rather than description—used sparingly or with intensity depending on what the work asks to hold. My intent is not to tell a story, but to create a space where the viewer can pause, breathe, and encounter their own internal landscape. I am drawn to the quiet tension between fragility and resilience, between what is seen and what is felt but unnamed. Through abstraction, I seek to honor uncertainty as a site of intimacy, allowing the work to remain open—unfinished in the most human sense.

## SOCIAL/WEB CONTACTS

See more of Kris' art at: Instagram @krishaas\_art | Facebook kris.haas | Web [www.kris-haas-art.com](http://www.kris-haas-art.com)

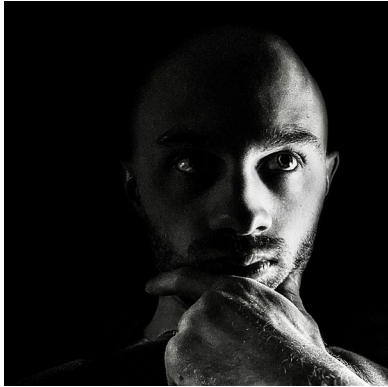


"What If All Were True" Acrylic on canvas, 36in x 48in x 0.5in, 2025, \$3950



"Excluded Time Disjointed Reality" Oil paint, acrylic, ink, gouache, paper on canvas, 36in x 36in x 0.75in, 2023, \$3550  
This work assembles fragmented imagery into a layered field of interruption and pause. Collaged elements, abrasion, and muted color create a shifting structure where memory feels incomplete, held together through tension, repetition, and quiet reconstruction.

# KALIB BRYAN



## BIOGRAPHY

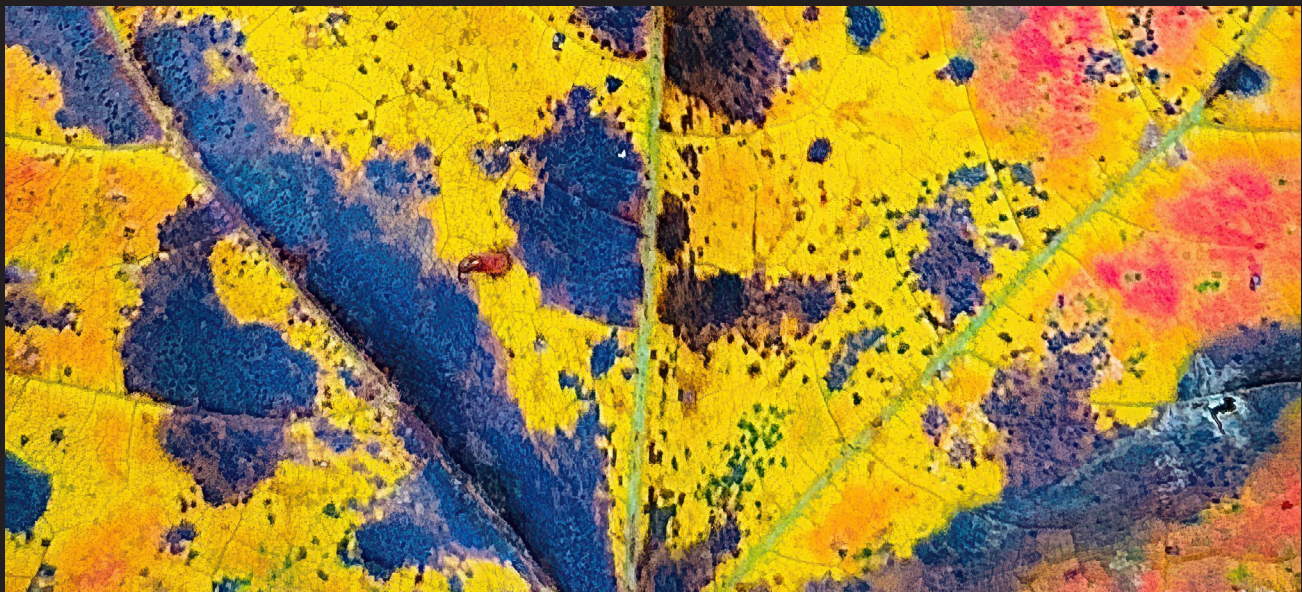
Kalib Bryan is a visual artist renowned for his keen eye for beauty and creativity, specializing in fine art photography, graphic design, and digital art creation. As a current student at the iPhone Photography School, he has enjoyed travelling the world and blending mobile photography with digital painting styles to create original dreamscapes. His work has been featured in various galleries and magazines and is a current partner with Singulart. He has further developed his artistic vision working as an artist-in-residence, exhibiting artist, and background artist for animation projects. Through a virtual internship with The Intern Group in September 2025, he has focused on expanding his creative perspective—ranging from technical proficiency in photography to effective visual communication—to grow as an artist and designer.

## ARTISTIC STATEMENT

My work explores the beauty and complexity of the inner world through digitally constructed dreamscapes that exist between reality and imagination. Using mobile technology, photography, and digital effects, I transform everyday environments into surreal visual spaces that reflect solitude, memory, and emotional introspection. I am drawn to moments of quiet observation. Natural landscapes, shadows, reflections, and solitary figures serve as starting points for my work. These elements allow me to investigate the tension between presence and absence, and to create images that feel familiar yet subtly displaced. What interests me is the space where the ordinary becomes extraordinary, and where inner experience reshapes external reality. My process begins in direct contact with the environment. I spend time observing and photographing specific locations, returning to them repeatedly to capture variations in light, atmosphere, and composition. Back in the studio, I reinterpret these images through digital painting and photographic manipulation, allowing memory and intuition to guide the transformation. Figures often emerge as symbolic presences, sometimes inspired by people from my life or by the emotional imprint of a place. Rather than documenting reality, I use digital tools to construct visual narratives that feel timeless and introspective. Each work functions as a threshold into an imagined world, inviting the viewer to pause and enter a space of contemplation. Themes of solitude, loss, and self discovery are not presented as isolated experiences, but as shared emotional states that connect us. Ultimately, my practice is about creating quiet, immersive environments that encourage reflection. The finished works act as gateways into what I think of as the secret life of dreamers, a space where inner landscapes become visible and where wanderers are invited to project their own memories and emotions.

## SOCIAL/WEB CONTACTS

See more of Kalib's art at: Instagram @storymanart | Web storymanart.com



Detail from "The Art of an Autumn Leaf" Photography, 8in x 8in x 0.75in, 2023, \$125



"The Art of an Autumn Leaf III" Photography, 12in x 12in x 0.75in, 2025, \$50

# CASEY LERNER

NO  
PHOTO  
PROVIDED

## BIOGRAPHY

Casey Lerner is a contemporary artist from Weston, Connecticut who primarily works with acrylic paint. His practice centers on balance, motion, and color—three elements that shape the rhythm of his art and express his fascination with harmony between energy and stillness. Painting since the age of five, Casey's dedication deepened during his teens, when his early work *Stormy River* drew attention and marked the start of his professional journey. Inspired by nature's beauty, personal insight, and the dynamic flow of color, he has steadily built a following. He began exhibiting in 2021, selling his first painting at a local market—a milestone that led to consistent sellouts at future shows. By 2023, his auction sales had risen to \$315, signaling growing collector interest. Lerner has since exhibited at ArtExpo New York (2025), Danbury Rising (2025), and held a solo exhibition at Western Connecticut State University's Robert S. Young Library (2024). His résumé also includes the Arts Bloom Auction (2023), MoCA Westport's Artisan Marketplace (2024), and the Weston Arts Fine Art Festival (2022). International recognition followed through

features in *ArtistCloseUp* (Issue 27), *Visual Art Journal* (No. 18), *Artist Talk Magazine* (Issue 39), and an in-depth interview with *Curatory Magazine* (Vol. 9). Currently pursuing a B.A. in Studio Arts at Western Connecticut State University, Lerner continues refining a distinct style that merges technical precision with emotional depth—establishing himself as a compelling voice among a new generation of contemporary painters.

## ARTISTIC STATEMENT

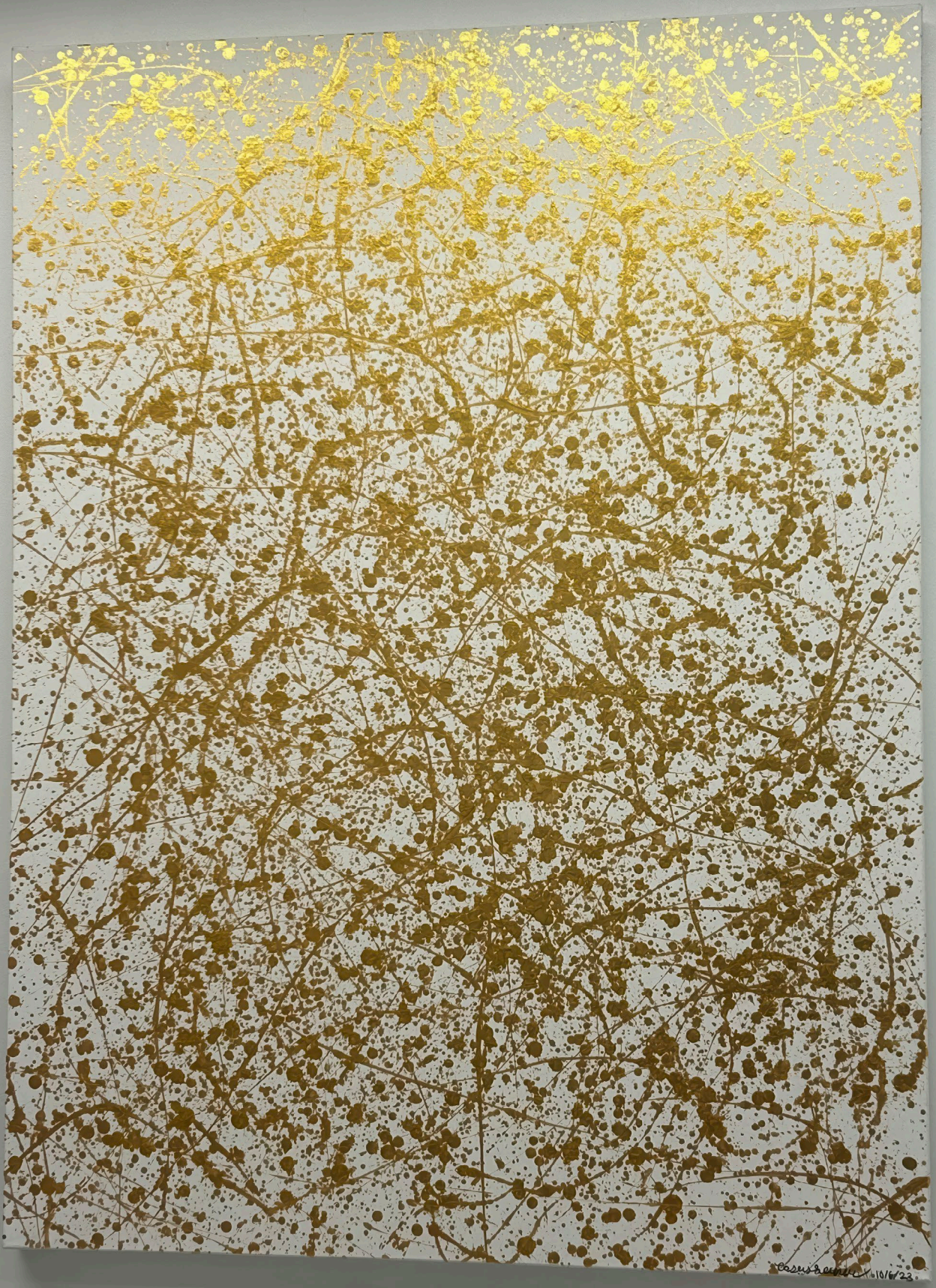
My art features splattered and marbled designs created with large amounts of acrylic paint, guided by the principles of balance, movement, perspective, and color. The principles of Balance, Movement, Perspective, and Color are used to inspire these paintings. Creativity has played a significant role not only in my life, but also in my upbringing, from childhood to early adulthood. Art allows us to fully immerse ourselves in emotions and our imaginations, and it is my hope that my work will convey this to others. I always strive to evoke a sense of emotion and connection with every painting I make. When I'm at ease with the balance of the painting, and I have confidence that there will be a connection between the viewer and my work, I know the work is finished. I hope to provide people who look at my art with imaginative experiences and remind them of the value of ideas by using my eye for color combinations and the captivating effect of vibrant colors. Many messages flow through my work, but one message that remains consistent is the value of living in the moment.

## SOCIAL/WEB CONTACTS

See more of Casey's art at: Instagram @casey.lerner



"Golden Falls" Acrylic, 6in x 20in x 0.5in, 2022, \$3550



"Golden Splatter" Acrylic, 48in x 36in x 1in, 2023, \$4000  
"Golden Splatter" radiates luxury and balance through bold gold bursts on pure white. The vision felt alive—its raw energy called to be realized. Each splatter captures opulence and excitement, transforming a simple idea into a vivid expression of elegance in motion.

# ELIZABETH GORCEY



## BIOGRAPHY

Elizabeth Gorcey has devoted her life to the pursuit of art that intrigues her, stories that compel her, and the elevation of authentic voices that must be heard. Her dedication has allowed Elizabeth to discover and pursue her own creativity and talents while inspiring others to do the same. Elizabeth has extensive experience working in the cinematic field as an actress, director, and producer. She used this knowledge in her fight to create documentary style films that shed light on the stories of the unnoticed, the unheard. By boldly exploring socially taboo topics like aging and disability, she translated the lives of others into compelling films. Elizabeth's creative endeavors won awards and advocated for individuals and communities the world had pushed aside. Personally, and professionally, Elizabeth avidly encourages speaking honestly and authentically in every setting. This trait led to another artistic endeavor when she shared her love of creating with her daughter. As a collaborative venture, Elizabeth and her daughter wrote the award-winning children's book series, *Liv on Life*. Aimed to cultivate a child's sense of confidence and kindness, this

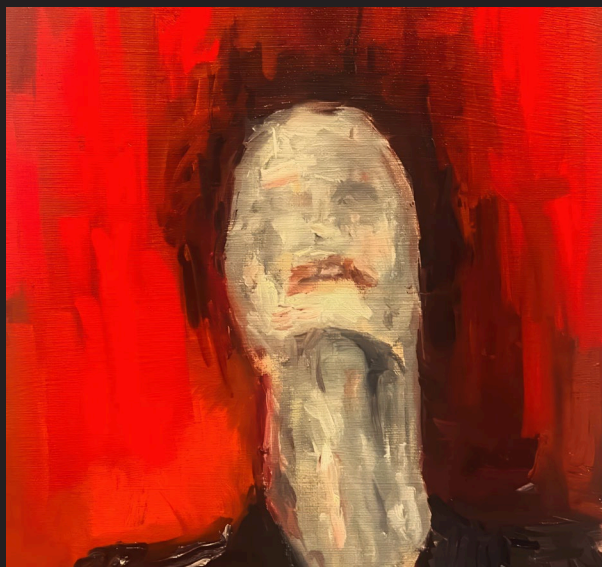
mother daughter duo was able to write from the perspective of parents and children, encouraging families to embrace authenticity in every relationship. Compelled by her love of visual arts, Elizabeth became a painter when she was a little girl. Winning an award at the age of 10 for her watercolor "Chinese Tea Pot", which was displayed in the New Jersey State Museum. Recent exhibitions include New York, Portland, Los Angeles, Canada, and Europe and Tokyo Metropolitan Art Museum and private collectors. The passion of this committed actress, director, producer, painter, and author urges each of us to express ourselves as authentically as she does. Put simply by Elizabeth herself, "Creating is nourishment for my soul."

## ARTISTIC STATEMENT

I have always been deeply fascinated with the human condition—the way we experience ourselves, each other, and the world on our shared journey. From a young age, I was highly sensitive and empathic, often feeling the emotions of those around me as if they were my own. My creative mind absorbed the weight of humanity, sensing the highs, lows, anxieties, and triumphs that seemed to bleed into my own experiences. As a child, I struggled to process this flood of feeling, but as an adult, I have found my way of working through it on the canvas. Painting has become not just a practice, but a necessity—I paint because I must. When I witness the state of the world today, my heart breaks for humanity. The pain, sorrow, and discontent I sense in others compels me to create, to give form to what words cannot contain. My hope is that those who view my paintings recognize a reflection of their own humanity within them and feel a sense of being seen. In this way, my work is both an act of empathy and of connection—a visual reminder that even in our struggles, we are not alone.

## SOCIAL/WEB CONTACTS

See more of Elizabeth's art at: Instagram [@elizabeth\\_gorcey\\_art](#) | Facebook [elizabethgorcey](#) | Web [www.elizabethgorcey.com](#)



Detail from "The Woman That Couldn't Be Silenced" Oil on canvas, 14in x 11in x 1in, 2025



"Worrier" Oil on Canvas, 14in x 11in x 1in, 2025

# JOEL NIMOCKS



## BIOGRAPHY

Joel Nimocks is a Wisconsin-based painter that studied at the University of Wisconsin-Green Bay. He works abstractly, mostly in acrylics and water-based media. His paintings are organic environments with bright colors and lots of movement. He shows his work along with a group of fellow UWGB artists known as The Royal Order of the Painted Buffalo. He has also tried his hand at plein air painting, and participates in a few events each year.

## ARTISTIC STATEMENT

Environments are created based on distorted forms that draw from the natural and manufactured world. A hard edge based in architecture can be alongside a shape that may resemble an animal horn. Floating shapes may look like internal organs: squishy and with some painterly dimension. The majority of my work is done in acrylic paint or other water-based media. Sketches are sometimes a starting point, but I never rule out spontaneity

on the canvas. Movement and energy are a goal of my works, hopefully achieved by a bright palette and gestural brush markings.

## SOCIAL/WEB CONTACTS

See more of Joel's art at: Instagram @rocknrollcarlito | Facebook joelnimocks



"Moving In Slow Motion" Acrylic on canvas, 10in x 20in x 1.5in, 2025, \$600



"The Name Escapes Me" Acrylic on canvas, 30in x 24in x 1in, 2024, \$750

# GUILHERME SANTANA



## BIOGRAPHY

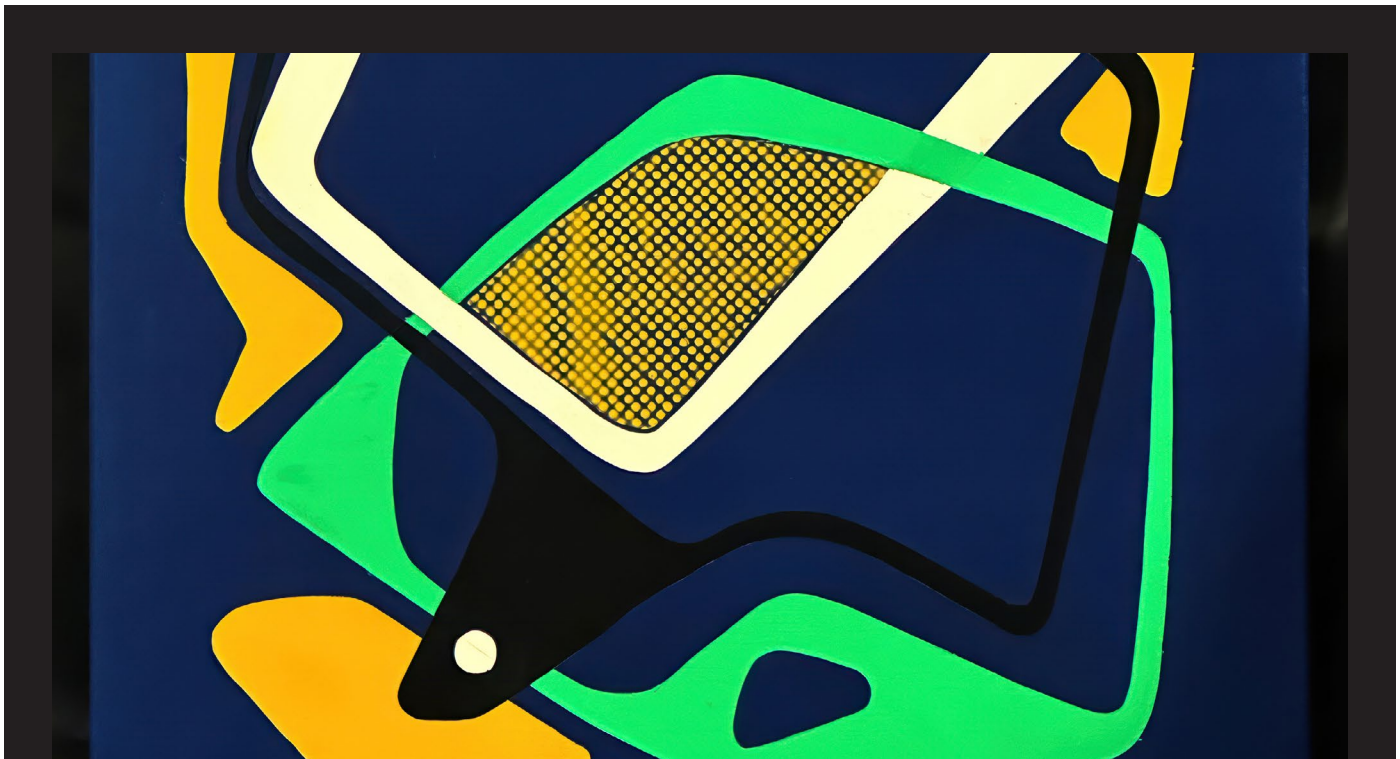
He has been producing visual work for over 25 years. Gui's artistic path began in his early teens through drawing, creating artwork for punk bands, and experimenting with street art, which later led him to study Graphic Design at Universidade Tuiuti do Paraná (2004–2005). His professional career developed working as a graphic designer and art director within design studios, advertising agencies, apparel companies, and the music industry, creating work for international brands including Mountain Dew, Peanuts, NASA, National Park Foundation, Southern Comfort, Pabst Blue Ribbon, RAM, Chevrolet, Jeep, and Expedia. After 11 years living in the United States, his parallel work evolved into a focused commitment to fine art and mural art, marking a shift toward studio-based production and exhibition-oriented work. Gui currently works primarily with acrylic and spray paint on canvas, using masking tape and stencils as part of his process. His practice draws from a background in graphic design while embracing his Brazilian heritage and the overlap of Brazilian Modernism, Cordel literature, and American pop art.

## ARTISTIC STATEMENT

I come to my fine art practice after more than 25 years working as a graphic designer. Throughout this journey, I explored many techniques and visual languages, but I never fully allowed myself to paint or create art without a client, a brief, or a practical purpose. At this point in my life, I feel compelled to finally execute what I have long imagined: translating my deepest emotions into color, shape, and rhythm. After living abroad for 12 years, I began reconnecting with my Brazilian roots, researching artists such as Bule Marx, Poty Lazarotto, and José Francisco Borges as a way to better understand where I come from and how that history lives within my work. My practice explores the intersection of Brazilian modernism, cordel literature, American pop art, and street art. I am drawn to bold forms and direct visual language, using acrylic spray paint on canvas alongside masking tape and stencils. Through these materials and processes, I attempt to express emotions, questions, and inner states that I am not able to fully articulate with words. Art is how I connect my inner self to the universe. I hope my work invites viewers to feel this connection and offers them a small taste of my culture, memory, and emotional landscape.

## SOCIAL/WEB CONTACTS

See more of Guilherme's art at: Instagram @guisantanastudio | Web guisantana.com



Detail from "Dove" Acrylic Spray Paint on Canvas, 36in x 24in x 0.5in, 2026, \$350



"Corner" Acrylic Spray Paint on Canvas, 36in x 24in x 0.5in, 2026, \$350

# ANDRZEJ MICHAEL KARWACKI



## BIOGRAPHY

Born in Poland, in the historic town of Brzeg, Andrzej grew up during the years of political oppression and era of communist Poland. There he attended the School for the Arts and Literature. Unconsciously, these primary years were the platform for a deep attraction towards peace, poetry and art as a form of creative preservation. In 1984, Andrzej moved to New York and continued his education at the School for the Arts at Jersey City State University. While he was earning his a BFA in painting, Andrzej had the opportunity to explore everything from sculpture to printmaking, drawings to graphic art. These years were pivotal processing years. At the end of the 5-year BFA program, Andrzej earned a Master's Degree and Honorary Award in Urban and Landscape Architecture from the University of Pennsylvania in the field of Urban Architecture in 1994. Architectural design taught him to observe and imitate nature through new media. The rigorous nature of the field transformed Andrzej's creative approach away from objectifying the world and towards autonomy through painting. After relocating to the San Francisco Bay Area in

1994, Andrzej's artistic direction began to take shape after integrating Eastern spirituality into his artwork. For him, Eastern Spirituality and forms of Zen, mediation and Buddhism was closer to seeing world as beautiful rather than violent as he has in his early years. Currently, Andrzej has a broad creative practice. He is a freelance designer, painter and owns expressive art therapy practice both in California and Virginia. His focus in painting has been in both contemporary abstracts and figurative works. Many private collectors throughout the United States have acquired his work. His paintings are exhibited and represented in LA, SF Bay Area, Chicago, Dallas, New York, Paris and London.

## ARTISTIC STATEMENT

My artistic direction began to take shape after integrating Eastern spirituality and Buddhism into my artwork. My recent paintings have become Cosmo-centric seeing man and art as an integral part of nature and equanimity. In Buddhism, equanimity is considered the steady conscious realization of reality's transience. While some may think of equanimity as dry neutrality or cool aloofness, mature equanimity produces a radiance and warmth of being. In my current series of paintings, I have used concept of equanimity and reconstructed my paintings to embrace the underlying order and harmonic balance that supports the organic and at times chaotic nature of life. The style is created by the application of paint with a palette knife to thin wooden boards, which are consequently cut up into strips and collaged together in a different order thereby creating more graffiti like painting landscape, reading the composition like a book that can be read repeatedly with new nuances coming to the fore each time. As an additional process, my paintings also include pieces of collages made from various newspapers and magazines to bring fragments of images and text into composition. The collage serves to ground the work in time and place, with references to Art, Poetry and current contemporary lifestyle. These works capture pursuit of a type of art that is perceived in The "New American Painters" movement as being distinctly American. In style, they bring to mind works of John Chamberlain and Mark di Suvero who have similarly prioritized spontaneity and expressive force. My work goes step beyond and successfully combines two very different artistic styles, Abstract Expressionism and Pop Art, into one cohesive composition. Currently, my studio is located in Richmond Virginia and my art is represented on both coasts of United States. Most current artworks can be viewed on Instagram at [andrzej\\_michael](#)

## SOCIAL/WEB CONTACTS

See more of Andrzej's art at: Instagram [@andrzej\\_michael](#) | Facebook [andrzej\\_michael](#) | Web [andrzejmichael.com](#)



Detail from "EQ-redefined-series-1700-EU101-3" paint and resin on birch panel, 24in x 36in x 3in, 2017, \$3000



"EQ Expression Series, Hours in the Day" acrylic paint and mixed media on panel, 60in x 60in x 3in, 2020, NFS (\$12000 value)  
The style is created by the application of paint with a palette knife to thin wooden boards, which are consequently cut up into strips and collaged together in a different order thereby creating more graffiti like painting landscape, reading the composition like a book.

# GINNY GRATTAN



## BIOGRAPHY

My name is Virginia Grattan and I was born in western NY and still reside there with my family. I obtained a BFA from the Rochester Institute of Technology and currently work as a professional artist and early educator. While the majority of my career has been working in early childhood as a curriculum coordinator, my goal is to pursue painting mid-career and create thought provoking work. I draw inspiration from history, societal issues, people, cultures and the empowerment of women. I use bold and bright colors and am inspired by the abstract expressionist movement. I believe that art can reach people and speak to them visually. It is the work of the artist to share, introduce, portray and even remind us of the world around us whether it is exhilarating or painful. I was thrilled to be part of Gallerium's online show "People 2025" earlier this year and look forward to creating more work in my 2nd act.

## ARTISTIC STATEMENT

Virginia Grattan Artist Statement As an artist, I am driven by a deep commitment to social justice and a desire to challenge the status quo through visual expression. Using acrylics on canvas, I create bold, thought-provoking pieces that address pressing societal issues, from inequality and human rights and the struggle for equity. My work is a conversation starter—a space where critical dialogues around religion, power, privilege, and justice can unfold. Each piece is a reflection of my passion for advocating change and creating a visual narrative that resonates with the collective human experience. I draw inspiration from personal experiences, historical moments, and contemporary movements, seeking to capture not just the complexity of these issues but the emotions they stir. Through a combination of color, texture and words I aim to convey the urgency of the topics I explore while also offering viewers a chance to reflect, engage, and perhaps reconsider their perspectives. At its core, my work is about connection—whether it's bringing attention to marginalized voices or highlighting the impact of systemic structures. Painting provides me with the opportunity to process the world around me.

## SOCIAL/WEB CONTACTS

See more of Ginny's art at: Instagram @gggrattan | Facebook VirginiaGrattanArt



Detail from "Remember?" Acrylic on canvas, 20in x 20in x 2in, 2024, \$500



"Remember?" Acrylic on canvas, 20in x 20in x 2in, 2024, \$500  
"Remember" is an abstract painting that reflects a time in my life full of new beginnings resulting in chaos.  
While I was green in that year I was also challenged with conflicts.

# LAURA ROTA



## BIOGRAPHY

Laura Rota is a painter whose work focuses on geometric intersections of circles—symbols of cyclicity and spiritual energy—painted in flat, uniform colours, always including a touch of gold. Though abstract, her pieces speak of memories, emotions, and social themes she feels called to express, such as inclusion and harmony among different cultures, ethnicities, and religions. Laura loves every season but dreams of travelling the world in search of an eternal spring. She lives in Italy and paints in her studio in Milan.

## ARTISTIC STATEMENT

Laura Rota is a painter based in Milan. Her work explores the dialogue between depth and lightness, bringing together intimacy and energy. Her artistic path is rooted in a family history connected to art and evolved naturally when, as a teenager, she discovered the expressive power of abstraction. Her abstract-geometric language is built on the harmony

between form and colour. The circle is the core of her research: a symbol of purity, balance and emotional resonance. Each artwork is hand-painted with flat, vibrant colours—without masks or stencils—to preserve the authenticity of the gesture. Gold elements, representing energy and light, brighten the compositions. The Circles of Joy series draws from memories of nature, early encounters with art, and the values the artist wishes to share through painting. Modular and rhythmic, these works invite contemplation and create a sense of visual balance. Like contemporary mandalas, they offer spaces where emotions and thoughts can move freely.

## SOCIAL/WEB CONTACTS

See more of Laura's art at: Instagram [@laura.rota.art](#) | Facebook [laura.rota.art](#) | Web [www.laurarota.art](#)



"Harmony in diversity" Acrylic painting, 60cm x 60cm x 3cm, 2024, \$1400



"Magma" Acrylic painting, 100cm x 100cm x 3cm, 2025, \$2000  
'Magma' is the title of the painting that opens the "Earth's Heart" series. Stems from a profound experience I had. On a beach with light-coloured sand, I noticed back stones with ochre, red and golden spots. I imagined their history, emerging from the centre of the earth...

# CHARLY BREWER



## BIOGRAPHY

Born and raised in rural Missouri, USA, Charly Brewer has been a lifelong artist. Growing up on a farm, she was surrounded by animals and beautiful landscapes from which to gain inspiration for her creations. Working mainly in photography, watercolors, colored pencils, and graphite, she creates realistic depictions of animals, flowers, landscapes, and anything else found in the natural world. Also a teacher in the Visual Arts, Charly strives to demonstrate to her students the power of visual arts and how it can bring about positivity and boost self-confidence.

## ARTISTIC STATEMENT

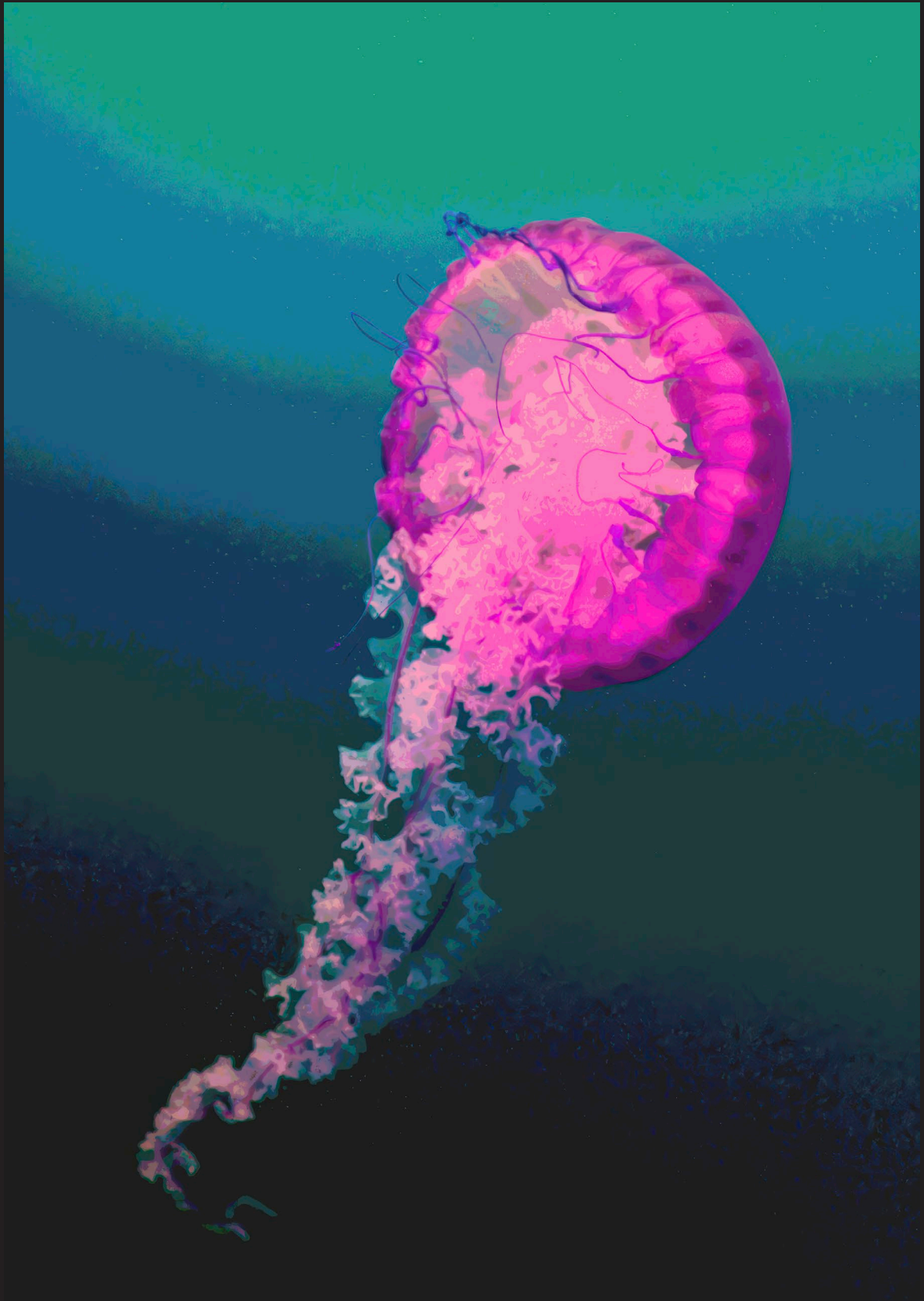
As an artist who is also a teacher, I strive to demonstrate good quality work in all the artistic endeavors I do. My passions in the artistic field are photography, colored pencil drawing, graphite drawing, and watercolor painting. I get inspiration from nature, in all the glory of flora and fauna and also the beauty in landscapes, sunrises, and sunsets, and anything unique. I am always looking at different ways to incorporate whatever I see as I travel into a work of art. By creating art in several different forms, I strive to show the world a slightly different view of what they see - something positive in a world full of negativity.

## SOCIAL/WEB CONTACTS

See more of Charly's art at: Instagram [@art\\_gal2016](#) | Facebook [charly.brewer](#)



"Geometric Beauty" Color Photography, 0in x 0in, 2017, \$100



"Posterized Jellyfish" Color Photography, 0in x 0in, 2019, \$100  
In this image, the jellyfish has been colorized into pink with a striped background gradually going from dark to light turquoise.

# LAURA MITSU



## BIOGRAPHY

Laura Mitsu (she/her) is a California-based abstract artist whose work explores the felt experience of being human, expressed through color, movement, and intuitive mark-making. Working from her studio in Oakland, just across the bay from San Francisco, she creates original paintings on canvas and paper while allowing curiosity, experimentation, and intuition to guide her creative process. A self-taught artist, Mitsu previously worked for a decade in professional kitchens as a line cook and sous chef in Southern California and New York City. She left that industry feeling burnt out and depleted, and sought a more fulfilling and nourishing path forward. Mitsu returned to art, and a quiet return to creativity soon became a powerful need for artistic expression. Her abstract paintings have been featured in print, online, and in juried exhibitions across the San Francisco Bay Area, CA. They are held in private collections throughout the United States and internationally. In 2024, she debuted her first solo exhibition, Poetic Abstraction, in San Francisco, CA.

## ARTISTIC STATEMENT

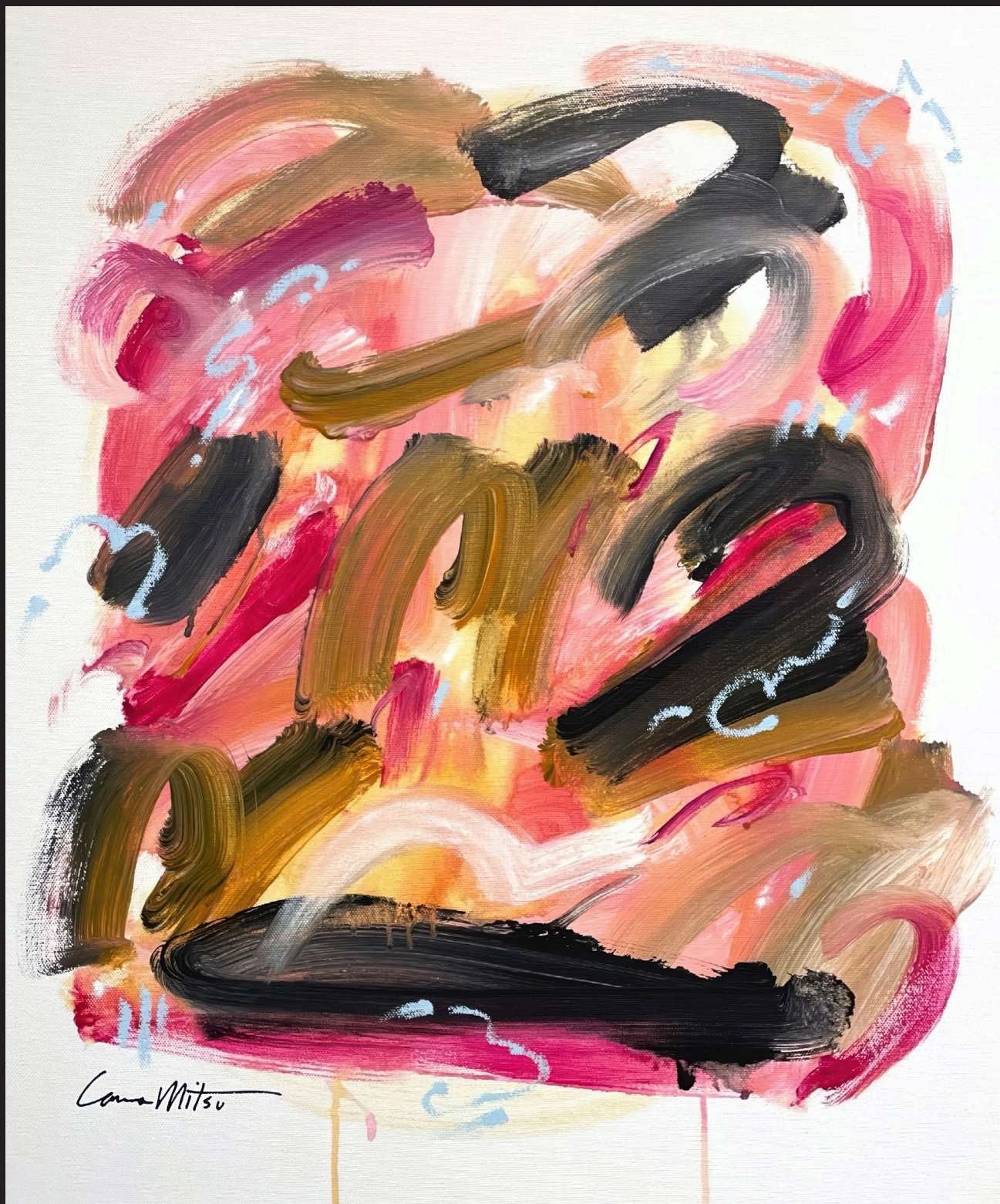
I came to painting not through formal training, but through a return to myself. My process is about quieting the noise of the outside world and tuning in to the vastness within. I don't plan my paintings in advance; instead, I let them unfold organically in a state of flow, where energy, intuition, and curiosity guide the work. Poems often emerge alongside the paintings, and sharing these words deepens the dialogue between myself, the art, and the viewer. My paintings are vibrant invitations to live more fully and feel more deeply — an act of rebellion against the notion that sensitivity and vulnerability are weaknesses. Through abstraction, I explore themes of authenticity, connection, and the fleeting nature of existence. Each piece reflects what it means to be human: layered, ever-changing, raw, and beautifully imperfect.

## SOCIAL/WEB CONTACTS

See more of Laura's art at: Instagram @laura.mitsu.art | Web [www.lauramitsu.com](http://www.lauramitsu.com)



"Sense of Arrival" Mixed Media on Canvas, 30in x 40in x 1.5in, 2024, \$1800



"And I Was Forever Changed" Acrylic and Oil Stick on Canvas, 24in x 20in x 1.5in, 2025, \$900  
Softly shifting colors and bold brushstrokes move like memory and light, capturing the moment when we see ourselves anew—through eyes of understanding, acceptance, and love. It reflects the quiet power of embracing every version of yourself, honoring the journey that brought you here.

# BARBARA WENTZELL JAQUITH

NO  
PHOTO  
PROVIDED

## BIOGRAPHY

From an early age, I have been most at home outdoors. Growing up in the heart of the White Mountain National Forest in New Hampshire, I loved the deep woods, high mountain peaks, and ancient boulder-strewn streams. Nowadays, I live and work out of a studio in metro Atlanta, GA, but I frequently travel around in an RV chasing the light and painting plein air in all the contrasting places that make up America. I attended Plymouth State University for an undergraduate degree in Creative Expression in Society. At PSU, I learned the importance of mastering classical artistic fundamentals and foundational techniques and to strive for mastery, develop a disciplined approach, and experiment with joy. From an early point in my career, I learned to ask critical questions so that my work would do the same. I often experiment with mixed media and, at any given time, my studio has multiple works in progress that combine watercolor, pastels, micron pen or acrylics. But my first love is always packing up my pastels and heading out to find interesting outdoor landscapes. I move back and forth between an abstract style and realism to explore the

relationship between form and formlessness. It is always my goal for my pieces to evoke empathy and understanding for the natural world and our place in it. As part of my commitment to this goal, I frequently donate pieces to non-profit causes that work for meaningful change in our world.

## ARTISTIC STATEMENT

In my artistic practice, I enjoy loading up the RV and traveling near and far to chase the light in inspiring places. Capturing a morning sunrise, a misty rain or the closing of a dusky day in pastels is my joy! Whether working in an abstract style or realism, my work explores the relationship between form and formlessness. Art is all about cosmic questions for me. How long can the sea endure? How long have those mountains watched the valley? Where did that river originate and where is it going? How do all these aspects of nature manifest right here, right now? I consider plein air work, studio work, spiritual practice, and everyday life as opportunities for personal growth, and I do not draw distinctions between them as separate components. For me, making art is a path toward self-discovery, spiritual growth and intellectual enlightenment. I sincerely love the community of passionate creatives and makers that art has brought into my life.

## SOCIAL/WEB CONTACTS

See more of Barbara's art at: Instagram @barbarawentzelljaquith | Facebook wanderfullifeworks |  
Web [www.artworkarchives.com/profile/barb-jaquith](http://www.artworkarchives.com/profile/barb-jaquith)



"Seekers in the Wood" Watercolor and Micron Pen, 14in x 20in x 1in, 2025, \$400



"As Above, So Below" Mixed Media including acrylics, watercolor paper and microns, 24in x 12in x 2.75in, 2024, \$3000  
This piece is about structure, emotion and sensory experience. It was created with a labor-intensive technique that combines painting and paper sculpture. Intricate Micron drawings are carved out and sculpted into sinuous shapes. The result is a piece full of movement, texture and questions.

# LONNIE BRODEN



## BIOGRAPHY

My art education began in Western Minnesota at the University of Minnesota, Morris; from there U. C. Berkeley for a one-year education degree. My working career has been varied beginning at the Lawrence Hall of Science in Berkeley, California as an exhibit designer. From there, I worked in the Audio Visual Department at the University of Iowa. In late 1978 my husband and I moved to Pullman Washington where he took a position as associate professor at Washington State University and I worked at the Whitman County Planning Agency in Colfax as a graphic designer. In Pullman, I and two other artists opened a small gallery called the Fine Line where I sold silk screen prints, and spent a lot of time painting the landscapes around Pullman. In 1983 I and our two sons moved to Minneapolis and I took a job as a designer in the exhibits division of the Science Museum Of Minnesota. I rose to the head of exhibit design, and after 25 years, I retired from there and continued as an adjunct professor in the Design department at the University of Minnesota. I am now a full-time artist spending 20 years in the art fair circuit until 2024 when I quit that and now show my work in galleries and juried art shows.

## ARTISTIC STATEMENT

I have been a representational painter my whole life, most often plein air. The paintings necessitate another creation; that being the palette on which I mix paint. Each palette is an abstraction of a painting, and often far more interesting particularly when mounted with others to create a new piece with a new idea. A selection of palettes that seem compatible is mounted on a substrate- cardboard, Masonite, foamcore, and used as a background for painting over the top. Sometimes I begin with the idea and proceed to choose the palettes, and using computer software, design the piece before creating an original painted piece. I use small 9" x 12" paper palettes and save every one of them for future use, and sometimes I use larger canvas pieces as palettes always saving them. This approach of using my palettes began about a year ago when I began thinking about the farm on which I grew up and what a privilege is. The use of palettes represents history and all of the events and people who came before us that we are mostly unaware of.

## SOCIAL/WEB CONTACTS

See more of Lonnie's art at: Instagram @lonnie\_broden | Facebook .Lonnie Broden | Web [www.lonniebrodenpaintings.com](http://www.lonniebrodenpaintings.com)



"Blanket" Mixed media - mounted painting palettes and painted design, 0.24in x 0.48in x 0.2in, 2025, \$1200



"Tracks" digital print, 0.36in x 48in x 2in, 2025, \$1200  
Using computer software, I created the backdrop of 12-9"x12" palettes and layered footprints  
to represent historic events and people who occupied the space we live in now.

# SERTY31



## BIOGRAPHY

Serty31 is a French-born street artist and abstract designer currently based in Houston, USA. With over 30 years of experience rooted in graffiti culture, his artistic journey began at an early age and evolved into a distinctive abstract and futuristic visual language. Initially trained as a graphic designer, Serty31 developed a hybrid practice combining digital design, painting, and large-scale mural work. His work is characterized by bold abstract forms, vibrant fluorescent color palettes, and highly structured compositions inspired by Bauhaus, modernist architecture, and mecha anime. Over the years, Serty31 has exhibited internationally and collaborated with galleries, brands, and institutions. His works have been shown in France and abroad, and his murals can be found in major urban environments, where abstraction becomes a tool for transforming architectural spaces. His approach focuses on abstraction as an emotional and architectural experience rather than representation. Through his work, Serty31 aims to create harmony, positive energy, and visual balance, offering viewers an immersive and uplifting encounter with contemporary abstract art.

## ARTISTIC STATEMENT

My work as Serty31 explores abstraction as a visual language capable of conveying emotion, energy, and structure beyond representation. Rooted in graffiti culture and contemporary design, my practice blends urban abstraction, futuristic aesthetics, and highly ordered compositions. Influenced by Bauhaus principles, modern architecture, and electronic music, I construct dynamic visual systems where color, rhythm, and geometry interact to create balance and tension. Fluorescent tones and precise graphic structures are central to my work; they act as both visual signals and emotional vectors, generating a sense of movement and optimism. My abstract compositions are conceived as “visual architectures”: they are not meant to depict reality, but to suggest it through form, vibration, and layered symbolism. Each piece invites the viewer to project their own interpretation, encouraging reflection, curiosity, and dialogue. Working across painting, digital creation, and large-scale murals, I translate my abstract language onto various surfaces while maintaining a consistent identity. My intent is to create immersive, uplifting works that resonate emotionally while reflecting the energy of contemporary urban life. Through abstraction, I seek to offer a space of harmony and positive resonance—an antidote to visual saturation—where structure and intuition coexist.

## SOCIAL/WEB CONTACTS

See more of Alexandre's art at: Instagram @serty31 | Facebook the.infamous.serty31 |

Web [https://drive.google.com/file/d/1BJXBKRgHsRjfFOANzct4BRXs6-14BFt4/view?usp=drive\\_link](https://drive.google.com/file/d/1BJXBKRgHsRjfFOANzct4BRXs6-14BFt4/view?usp=drive_link)



“SÖNKEİNYZĒRII-S42” Spray Paint, Gold Pearl, Plexy. 12 × 19 in – By Serty 31™ ©2026, \$9,500



"SHINDANYZER" Abstract robotic urban samurai in vibrant geometric forms., 22in x 19in x 1in, 2025, \$10000  
An abstract, ultra-graphic portrait of a robotic urban samurai rendered on transparent purple plexiglass.  
Dynamic geometric layers and fluorescent color fields interact with a Japanese ideogram  
symbolizing one of the seven core Japanese values, inviting reflection and interpretation.

# LYRIC MOMO SCHATZI



## BIOGRAPHY

Lyric Momo Schatzi is an upcoming professional artist who studied Graphic Design & Illustration in Colorado's Mesa University Tech, later expanding their expertise towards painting, art installation & performance. After traveling Europe & Japan in their youth, they moved to Denver where they currently live doing freelance / commission work honing their crafts.

## ARTISTIC STATEMENT

My work focuses on the alchemizing forces within liminal spaces, rendering images through the juxtaposition of integration / disintegration & of transition / stagnancy. I'm asking, "What is the sum of the state between opposing forces & can they be balanced?" I'm influenced by European surrealists, the American abstract movement & the international pop art movement.

## SOCIAL/WEB CONTACTS

See more of Lyric's art at: Instagram @lyricmomoschatzi



Detail from "Rattlers Go 'Round" Acrylic painting, 63in x 36in, 2025, \$2000



"Rattlers Go 'Round" Acrylic painting, 63in x 36in, 2025, \$2000  
Abstract of saturated colors dancing towards the center

# SAMUEL NEWTON

**NO  
PHOTO  
PROVIDED**

## BIOGRAPHY

I am photographer and multimedia artist that grew up on the western slope in Durango, Colorado. For 10 years i have been creating experimental and abstract work that pulls at the edges of what is possible with collage, photography, sculpture and more.

## ARTISTIC STATEMENT

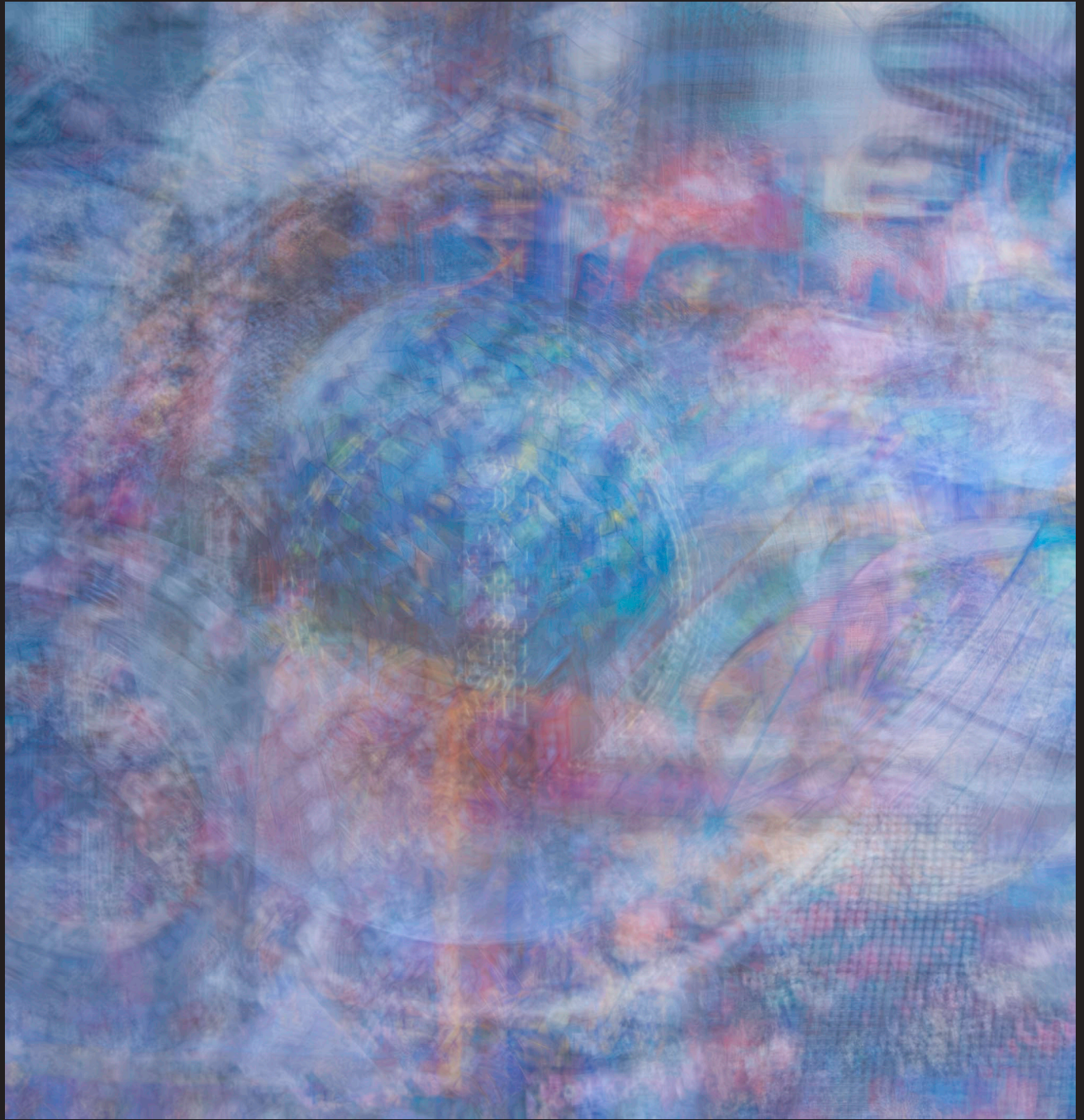
I work with a combination of collage and long-exposure photography. Through this method i seek to highlight the distinctive and unique ways that a camera captures light as opposed to our eyes. The dreamy, layered, and technicolor images produced show the beautiful breadth of what a camera can express without every being recognizable as an visual we might be able to see as humans.

## SOCIAL/WEB CONTACTS

See more of Samuel's art at: Instagram @samnewtonphotos



"Ink and Grime" Long Exposure Photography, 13in x 19in, 2024, \$200



"The World" Long Exposure Photography, 13in x 13in, 2024, \$200  
Earth can only be seen in the smallest slivers. Tiny slices of light off the enormous orb is all most of us will ever get. I can get frustrated by how little of it i will ever see. So here I've twisted my allotted slice of light into a little world of my own.

# MARIO F. BOCANEGRA MARTINEZ



## BIOGRAPHY

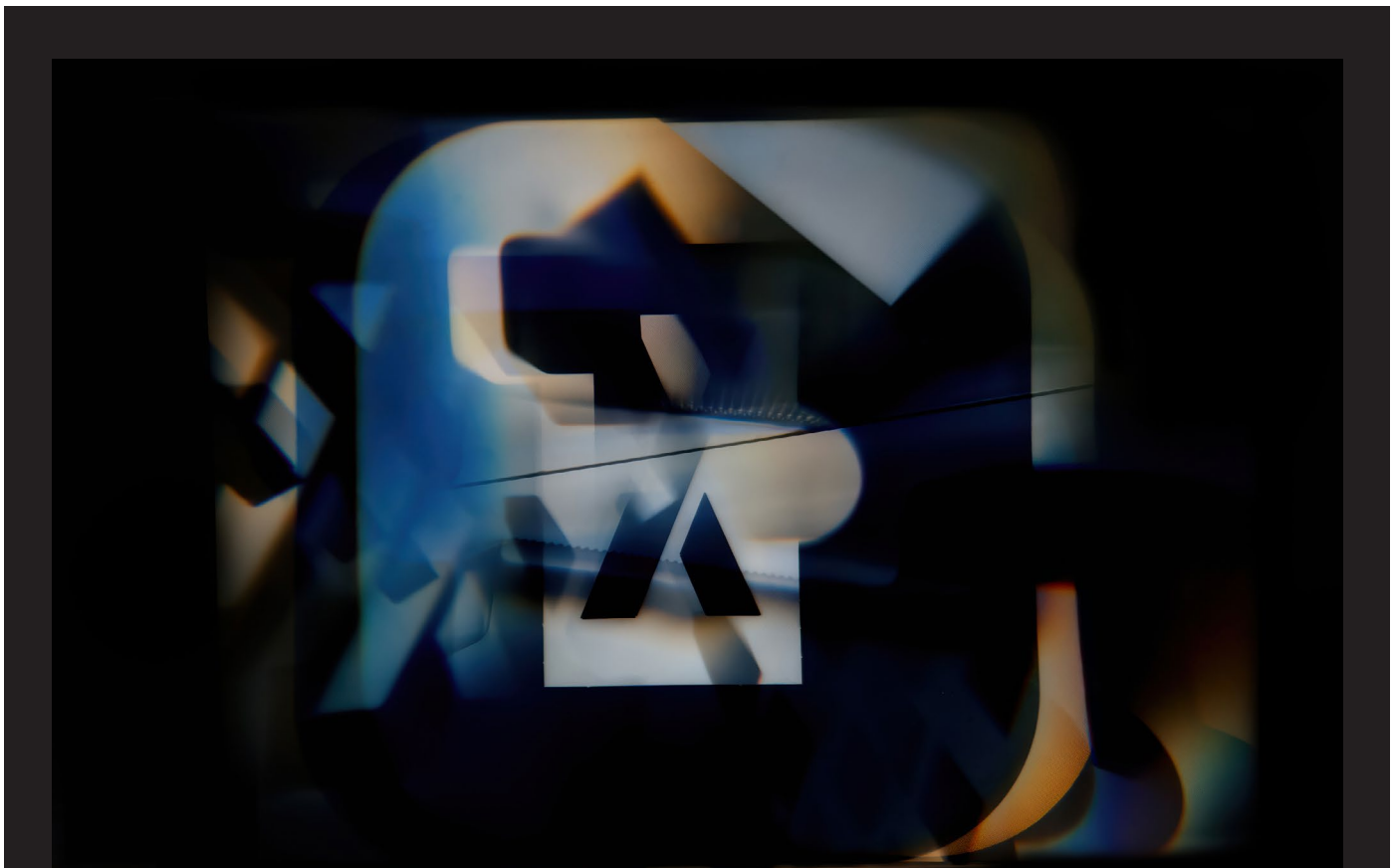
Mario F. Bocanegra Martinez is a Mexican designer, educator, and artist whose work bridges motion design with experimental image-making. Bocanegra earned his BFA and MFA in Graphic Design from Oklahoma State University and currently works as an Assistant Professor of Graphic Design at the School of Industrial and Graphic Design at Auburn University. His contributions to the field have been recognized with national and international awards, including a Gold Award in the 2025 Graphis International Poster Competition, the 2022 UCDA Excellence Award, and a Gold Award for Motion Graphics & Effects at the 2021 Horizon Interactive Awards. This year, his Tipográficos series was honored by the Society of Typographic Arts (STA) as one of the 100 best examples of typographic excellence. His typographic explorations have also been featured in the book *Mastering Type* (2nd Edition) and *Slanted Magazine* 2022 Experimental Typography issue #40.

## ARTISTIC STATEMENT

Tipográficos is an ongoing photography series that explores abstract typographic expressions. It emerges from a process of purposeful play that embraces chance operations and inexactness as strategies for experimentation with both analog and digital methods. Each composition takes shape on the translucent stage of an overhead projector, where materials such as glass, wood blocks, colored cellophane sheets, letter stencils, typography printed on transparency film, and various found objects with transparent, reflective, or porous qualities are carefully arranged and intersected. When projected, this assemblage transforms into luminous compositions of light, color, patterns, and silhouettes.

## SOCIAL/WEB CONTACTS

See more of Mario's art at: Instagram @mariob.design | Web mariob.design



"Tipográfico Tres" Digital photograph. Inkjet prints on metallic photo paper., 14in x 19in x 1in, 2025, \$400



"Tipográfico Cinco" Digital photograph. Inkjet prints on metallic photo paper., 14in x 14in x 1in, 2025, \$400  
Tipográficos started as an open-ended experiment. I wanted to see what would happen if I took typography off the page and put it into a space filled with light, distortion, and hands-on improvisation. When I began arranging typographic fragments, wood blocks, perforated discs, and transparency sheets on what I call "the translucent stage" of an overhead projector, I quickly saw how letters could lose their meaning as language and become sculptural forms.

# CHELSEA HOBERER



## BIOGRAPHY

Chelsea enjoys working with mixed media and arranging various organic elements to photograph in her studio. Arrangements that were shoot typically get broken down and rearranged in the 2D mixed media work. Chelsea has admired the arts as long as she can remember and decided when she was very young that she would be an artist. A goal she never strayed from and one that she works towards as a forever life. She is a Dallas based creative mind co-owning and operating a scenic company that specializes in film, stage and television. Working on nearly everything art related. From graphic illustrations, backdrops and murals to sculptures and mold making. She has her BFA in graphic design. When Chelsea isn't painting or playing in her studio she is tending her garden, which leads to finding all kinds of interesting elements to incorporate into her art work, working on graphics or just having fun with her camera.

## ARTISTIC STATEMENT

I am a mixed media artist whose practice is rooted in material exploration, process, and observation. Creating is both meditation and movement—an essential part of how I navigate daily life. My work often begins outside the studio, during walks where I collect flowers, feathers, and visual references that later inform my compositions. I work primarily with mixed media, incorporating organic elements, handmade and found papers, photography, and layered surfaces that I often construct myself. Materials may be preserved, altered, or allowed to decay before being embedded into the work, emphasizing themes of impermanence, transformation, and quiet resilience. I am drawn to the unpredictability that emerges when disparate materials interact, allowing chance to play a meaningful role in the final piece. Alongside my studio practice, I am the co-owner and founder of a scenic design and fabrication company, where I lead a team of skilled craftspeople. This professional work has sharpened my technical abilities and deepened my respect for craftsmanship and problem-solving across materials. In contrast, my personal artwork is created in a 150-square-foot backyard studio, where scale is intimate and experimentation is central. This balance between fabrication and fine art informs my practice, blending precision with intuition. I remain committed to exploring material relationships and offering work that reflects transformation, attention, and the beauty found in everyday processes.

## SOCIAL/WEB CONTACTS

See more of Chelsea's art at: Instagram @c.chelseas.art | Facebook chelsea.brock.question.it.all | Web [www.hudsonstreetart.com](http://www.hudsonstreetart.com)



"Remembering Bubastis" Mixed, acrylic, hair, feathers, leaves, 24in x 48in x 2in, 2016, \$1550



"Dust Gathers But Never Really Settles" Mixed, oil, acrylic, feathers, butterflies, 30in x 30in x 2in, 2017, \$2200  
Pheasant feathers, and butterflies. Mixed media painting creates interesting and beautiful background in this lively piece.

# MICHAEL LOPEZ



## BIOGRAPHY

Michael Lopez, 63, was an award-winning journalist for 17 years before changing careers to become an architectural historian who is intricately involved in the development and reuse of historic buildings. While drawing and writing since childhood, Michael's artistic ability became front and center during master's degree training in historic preservation, which required the drawing of buildings and building components. He is a mixed media artist, whether it be incorporating stained glass pieces into his work or painting watercolors. Of late, he has focused on painting nebulae, where stars are born. He also has shifted into the Abstract as he more deeply explores color and shape and the communication between artist and viewer. Michael considers himself an emerging artist who has had recent success at exhibiting in regional galleries and exhibits, including Valley Artisans Market in Cambridge, NY; the Arts League of Lowell, MA; and, most recently, in the 44th Annual Adirondacks National Exhibition of American Watercolor. His work hung last year in the Saratoga Springs train station as part of Saratoga Arts Public Places Program. He

has participated in two group online exhibits sponsored by the HMVC Gallery New York, which also displayed the shows on a Jumbotron in Times Square. He most recently participated in the 2025 online final show of Domio Gallery, which is partly based in London. He is a native of Central New York and lives in New York's Capital Region.

## ARTISTIC STATEMENT

At age 63, I consider myself an emerging artist. Art whispered in my ear when I long ago decided my favorite color – it's maroon – or drew houses and ships as a kid, or, kneeling in church, studied the orange flames of hell, the white dove of the Holy Spirit and the sorrowful faces of saints in the stained glass. And then life went on. I became a journalist. After 17 years as a reporter, I switched careers, studying historic preservation in courses that forced me to draw a single brick and taught me how to handle charcoal. I also drew the human form and came to realize that knowing how to draw classically was necessary before I could lay claim to my own artistic hand. I explored, painting on bits of vintage stained glass, sketching weeds and herbs and flowers, testing watercolor and pencil. Now, I have a body of work and in one year have exhibited in seven gallery and online shows. My Abstract work explores color and shape in their purest forms. It also sets the stage for the viewer to decide what I bring to the painting, and what they bring to the painting. I'd like people to understand that when I am painting, I am curating my life. I would like you to attend my show.

## SOCIAL/WEB CONTACTS

See more of Michael's art at: Instagram @lopezgreatart | Facebook HermitageStudios



Detail from "Pink Hope" Acrylic on Canvas, 7in x 5in x 0.5in, 2025, \$150



"Wave" Watercolor/Gouache, 9in x 8in x 0.25in, 2025, \$175  
Fascinated by the Biblical parting of the Red Sea, I sought to impart the beauty and the chaos of this powerful event. Watercolor and gouache help conjure an ethereal quality that stands against harsh, random pencil strokes.

# LILLIE MORRIS



## BIOGRAPHY

The study of art has been a lifelong pursuit for Lillie Morris. Born in Augusta, Georgia in 1954, she was largely self-taught as a child and consistently encouraged by her family and teachers. She pursued her art degree at Augusta College in the 1970s, studying under Freeman Schoolcraft, Nathan Bindler, and Richard Frank. Additional important influences in her continued development include Jim Lyle, Carrie Burns Brown, and Bea Kuhlke. Morris is best known for her acrylic, collage, and mixed-media paintings. Working primarily in non-representational abstraction, her work reflects a sustained interest in texture, color, and experimentation. Richly layered surfaces, gestural marks, and linear elements form a personal visual language through which she seeks to convey the emotional resonance of her sources of inspiration, which range from landscape, music, and poetry to deeply personal experience. Her work is intentionally open-ended, inviting individual interpretation. The landscape, waterways, and history of Georgia's Piedmont region are ongoing sources of inspiration. Morris's studio is located in rural Columbia

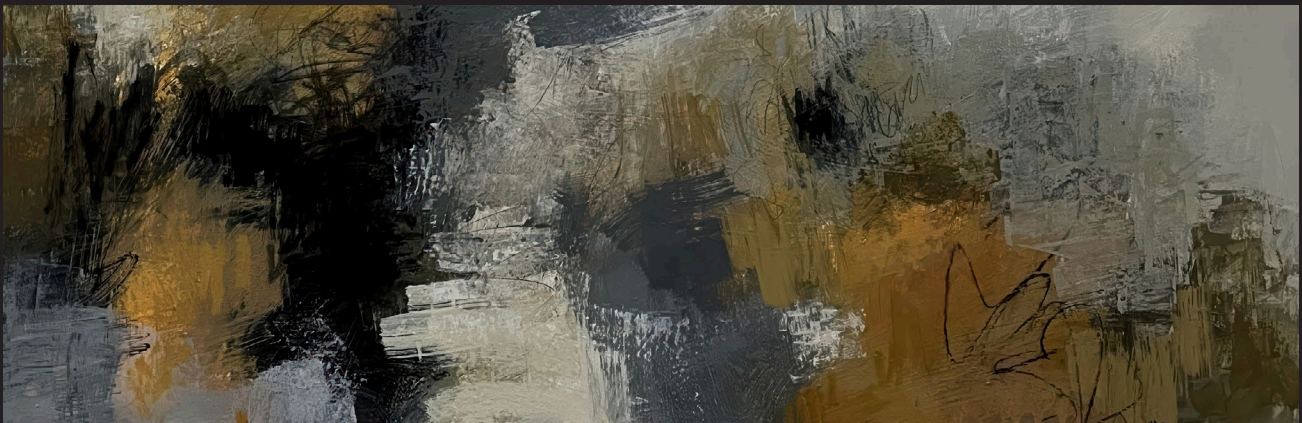
County, Georgia, where the daily walk from her home to the studio passes a creek, a pond, and open pasture, reinforcing her close connection to the natural environment. Morris also has a long-standing engagement with the music, literature, and landscape of Ireland. She has traveled there annually since 2000 and has completed seven artist residencies in County Kerry (2006, 2009, 2016, 2017, 2018, 2023 and 2025), experiences that have significantly influenced her work. Her artwork has been exhibited nationally and internationally and is held in numerous private and corporate collection. She is a signature member of the National Association of Women Artists, the National Collage Society and the South Carolina Watermedia Society. Morris lives and maintains a studio in Appling, GA near Augusta.

## ARTISTIC STATEMENT

My work is grounded in abstraction as a mode of inquiry rather than description. I use paint to register lived experience—memory, fracture, erosion, and repair—without relying on narrative or representation. The canvas becomes a site of negotiation between intention and instinct, control and surrender. I work through layered, physical processes in which forms emerge, collapse, and reassert themselves over time. Marks are built, scraped back, revised, and sometimes obscured. This cyclical engagement mirrors the psychological terrain I am exploring: how meaning is shaped through repetition, restraint, and revision. The surface holds evidence of its own history; what remains visible is as consequential as what has been removed. Color operates both structurally and emotionally. It creates tension and equilibrium, suggesting breath, pressure, and release. Rather than resolve into fixed imagery, the compositions hover in a state of becoming, encouraging sustained looking and reflection. Ambiguity is intentional; the work asks the viewer to participate, bringing their own perceptions and experiences into the encounter. While informed by art history, personal experience, and the rhythms of the natural world, the paintings resist direct reference. I am less interested in telling a story than in creating a charged, contemplative space where sensation and thought coexist. Ultimately, the work is about attention—to surface, to time, and to the subtle forces that shape both body and mind.

## SOCIAL/WEB CONTACTS

See more of Lillie's art at: Instagram @lilliemorrisfineart | Facebook Lillie Hardy Morris Lillie Morris Fine Art | Web [www.lilliemorrisfineart.com](http://www.lilliemorrisfineart.com)



Detail from "Wind, Water, Woods" Acrylic on Canvas, 36in x 36in x 2in, 2023, NFS (\$3000 value)



"Another Pilgrimage" Acrylic, 68in x 30in x 1.5in, 2025, \$4000

"Another Pilgrimage" - Each abstract painting I embark upon is a spiritual undertaking... it often feels like a journey with no map and no specific destination. Each of my paintings represents a pilgrimage and the final destination is always a sacred place.

# DONNA ACDAL

NO  
PHOTO  
PROVIDED

## BIOGRAPHY

Donna Acdal is an abstract artist based in Hawai'i. She came to abstraction through personal exploration and lived experience, allowing her work to evolve naturally over time. Painting became a way for her to slow down, reflect, and respond to what felt honest rather than planned. She works primarily in watercolor and acrylic, creating layered paintings that focus on mood, balance, and movement. Her approach values process and openness, giving the work space to develop without forcing a specific outcome. Acdal's work has been shown in international juried exhibitions and online publications, including Biafarin and Exhibizone platforms. Locally, her paintings have been selected for display at Waipi'o Valley Artworks, where her work is shared with both residents and visitors. She continues to develop cohesive bodies of abstract work while maintaining a steady studio practice. Acdal lives and works in Hawai'i, drawing quiet inspiration from her surroundings.

## ARTISTIC STATEMENT

I paint intuitively, letting the work develop without a fixed plan. My process is guided by feeling, memory, and the natural movement of the materials rather than by representation. Each piece grows layer by layer, responding to what's already there. I work with watercolor and acrylic, allowing water, pigment, and texture to interact freely. I like when the paint has room to move on its own. I guide the process, but I don't try to control it completely. That balance is important to me and reflects how I experience change, healing, and growth. My inspiration often comes from natural elements — mist, heat, flow, and the space left behind after something intense has passed. The work isn't meant to depict a specific place. Instead, it creates a quiet space where emotion and memory can surface in a personal way. Through abstraction, I aim to create paintings that invite stillness and reflection, leaving room for the viewer to bring their own experience into the work.

## SOCIAL/WEB CONTACTS

See more of Donna's art at: Instagram @Donna Mitchell Acdal | Facebook Donna Mitchell Acdal



Detail from "After the flow" Watercolor and acrylic, 14in x 20in, 2025, \$1200



"After the flow" Watercolor and acrylic, 14in x 20in, 2025, \$1200  
Where fire once roared, the earth now whispers — breath and ember entwined. Mist softens the charred ground, and color rises from silence. "After the Flow" is the land remembering itself — tender, transformed, alive again in quiet renewal.

# ALEXIS CHONTOS



## BIOGRAPHY

At 78 years of age, I have been painting for just a few years. I have no formal training in art. My professional life includes Web Development and teaching online college courses, both full time and as adjunct faculty. For the last few years, I have been serving as Adjunct Faculty at Grand Canyon University as well as Benedictine University. I am also engaged in academic research. My academic career has slowed down enough in recent years to allow me to spend more time painting, for which I am very grateful! I am currently working with acrylics on paper, but have also experimented a bit with oil pastels and watercolor. I am inspired by color and by life! At this time in my life, I'm really enjoying finally having the time to paint!

## ARTISTIC STATEMENT

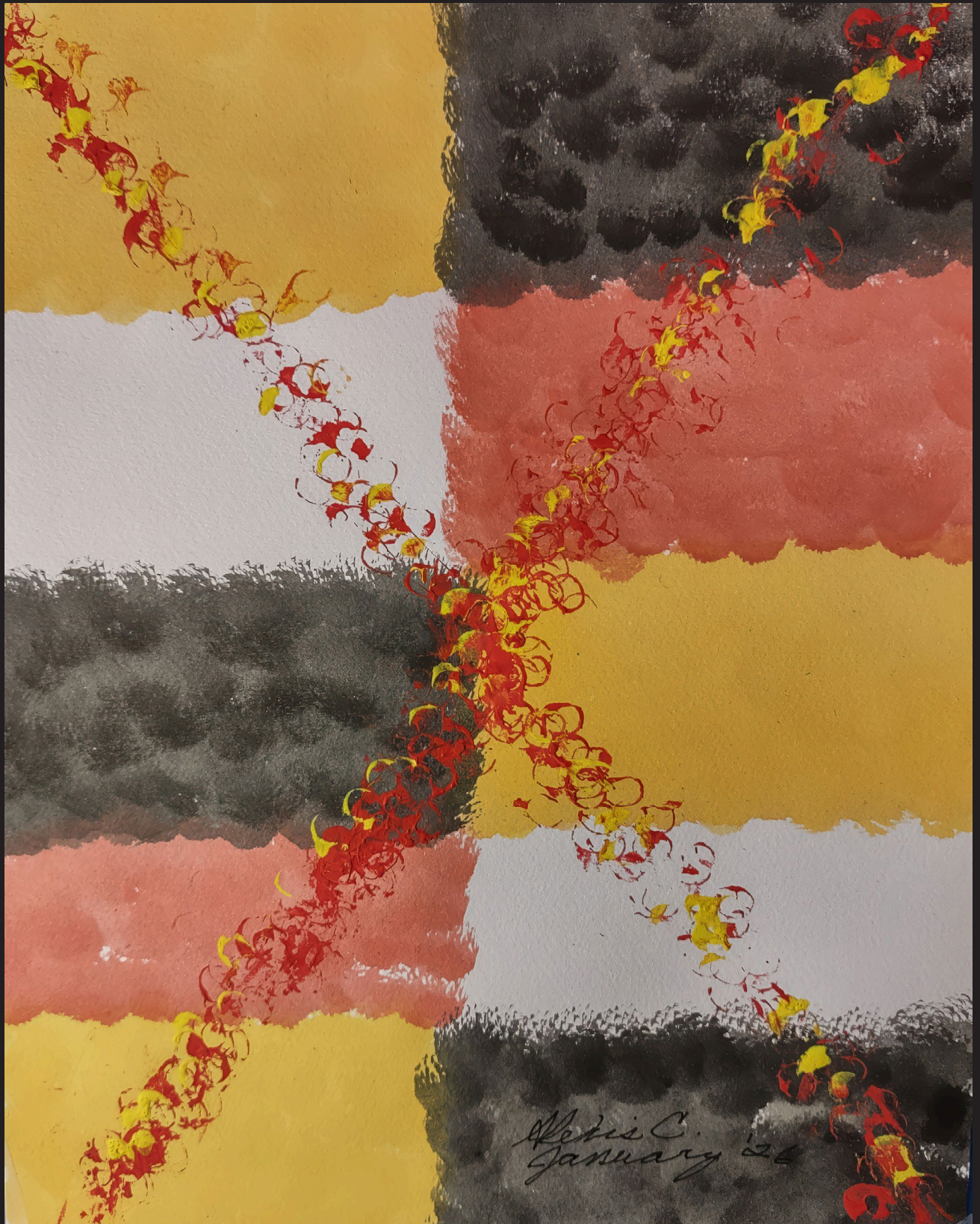
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## SOCIAL/WEB CONTACTS

See more of Alexis' art at: Web [www.alexisart.net](http://www.alexisart.net)



"Life is a Swirl" Mixed (watercolor and acrylic), 10in x 8in, 2026, \$150



"X marks the spot" Watercolor, 10in x 8in, 2026, \$150  
Abstract painting in yellow, red, white, and black

# SAMANTHA JAMES



## BIOGRAPHY

Samantha is a downtown St. Louis-based artist whose work is defined by exploring color and texture. Driven by curiosity, she treats the earth as her playground on canvas. As a primarily self-taught artist, she uses the vibrancy of our journey as fuel for her creative works. She translates parts of life into art, proof that beauty is found exactly where you choose to look. Her background includes years of creating across many mediums, as well as placing in student exhibitions through college.

## ARTISTIC STATEMENT

Inspired by where we coexist emotionally within our boundaries and outside of all realities. Samantha enjoys working in many mixed medias, watercolor, and printmaking. She uses color to interpret her experiences. Her work explores an imaginative alchemy of organic forms and vivid distortions—a treat for the eyes. She continues to refine a practice that seeks the timeless within the temporary, celebrating the human journey and offering a window into a world where the ordinary is reimagined.

## SOCIAL/WEB CONTACTS

See more of Samantha's art at: Instagram @Sammeowz



"Stripped Down" Watercolor, 11 in x 8.5 in x 0.1 in, 2018, \$32.5



"Athmos-Color-spheres" Watercolor paper and india ink and colored pencil with black, 24in x 22in x 0.3in, 2024, \$333  
India ink in watercolor paper traced in black and colored in

# ALLAN W GOW

NO  
PHOTO  
PROVIDED

## BIOGRAPHY

My name is Allan W. Gow. I grew up a “tinker” in Upstate New York, Irondequoit, where I enjoyed an amazing childhood among beautiful surroundings and endless possibilities. Upstate, I consider an undiscovered paradise, having lived in many states on the East Coast and having traveled extensively around this country and Europe. Being Art oriented and a builder at heart, I decided in high school to pursue a career in Architecture at The University of Maryland. While at Maryland, I also studied drawing, painting, and sculpture. Today, I am a licensed Architect, Artist, and Builder. I continue to be a working artist in the mediums of Oil Painting, Sculpture: Wood, Metal, Plastic, and Glass, Furniture, Photography, Jewelry, and Clothing Design. I am regularly amazed by discoveries that I find, every day, by being open-minded and observant to all that God has created in this world. The Lord has surely blessed Me with abilities, skills, and talents, which enriches My witness to the world.

## ARTISTIC STATEMENT

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## SOCIAL/WEB CONTACTS

See more of Allan's art at: No Contact Info Provided



“Ice Sail Three” Photography, 22in x 18in, 2015, \$750



"Glass Galaxy" Glass and Photography, 18in x 12in, 2020, \$675

Photograph of a glass sculpture made in my living room wood stove. The sculpture survives in the photograph and resembles a photograph of a distant Galaxy from a Space Telescope, with stars, gases, colors and the infinity of space.

# DARLENE FRIED



## BIOGRAPHY

DFRIED is a contemporary abstract artist based on the east coast of the U.S., known for creating large-scale, dynamic canvases that explore the intersection of emotion and process. Her work is characterized by a rich, tactile quality, built through multiple layers of acrylic paint and a variety of mixed media elements. Utilizing techniques such as scraping, collage, and expressive mark-making, D builds depth and texture, allowing earlier layers to inform the final composition. This process is a direct reflection of her belief that art should be an immersive, sensory experience. For DFRIED the studio is a sanctuary, and her paintings are a vibrant manifestation of the freedom and happiness she feels during the creative act. She approaches each blank canvas as an exploration, allowing the dialogue between the materials and her inner self to guide the process. The resulting artworks are bold, energetic compositions, filled with vivid color and intricate textures that invite the viewer to experience a similar sense of joy and liberation. DFRIED is a self-taught artist and interior designer. Her work has been featured in various exhibitions and is held in private collections.

## ARTISTIC STATEMENT

My work is a physical manifestation of the freedom and happiness I find in the act of creation. Working on a large scale allows me the space to be physically expressive, using my entire body to translate internal joy onto the canvas. I approach each piece without a predetermined plan, allowing a dialogue to form between myself and the materials. I build my canvases through a process of multi-layered exploration, using acrylics and mixed media to create deep, tactile surfaces. Each layer—whether it is a bold sweep of color, a textured collage element, or a delicate mark—is a record of a specific moment of discovery. My goal is for the viewer to feel the same sense of liberation and energy that I experience in the studio. By inviting an immersive, sensory response to the rich textures and vibrant palettes, I hope my paintings serve as a reminder of the inherent joy found in the simple freedom to create.”

## SOCIAL/WEB CONTACTS

See more of Darlene’s art at: Instagram @dfriedart | Facebook dfriedart



“Bilbao” Acrylic on canvas, 48in x 60in x 1in, 2024, \$3410



"End of Amy" Acrylic on canvas, 36in x 36in x 1in, 2025, \$968  
The painting has a sense of kinetic energy and movement, driven by the strong curves of the black lines and the raw texture of the mixed media background.

# RANDA LAKE



## BIOGRAPHY

I began as any child with coloring books, crayons, and a little tin of water colors and one brush. In my late teens, I tried painting landscapes with oils, using knives. 2019, flip cup art was new and easy. My media of choice is acrylics and mixed media on canvas. My concentration is leaning towards surrealism and beachscapes. I lived in a small tourist town in the mountains of San Diego called Julian. I visited the tiny art gallery and asked how to show my art. I was told to join the Julian Arts Guild. The county approved using the library's community room to exhibit additional art. I was happy to be with outstanding, seasoned artists. I showed my first two amateur paintings. I had used stencils. Covid closed the library a month later. A couple of months after that, I received an email inquiring about my paintings, requesting to purchase them. I was one of two artists who had a sale. I participated in two Julian art shows and exhibited at the newer Julian Art Gallery. I had my first solo exhibition at the Julian Library's Art Gallery in August 2025. I have had a painting on the Red Bluff virtual Art Gallery and a painting on the Las Laguna

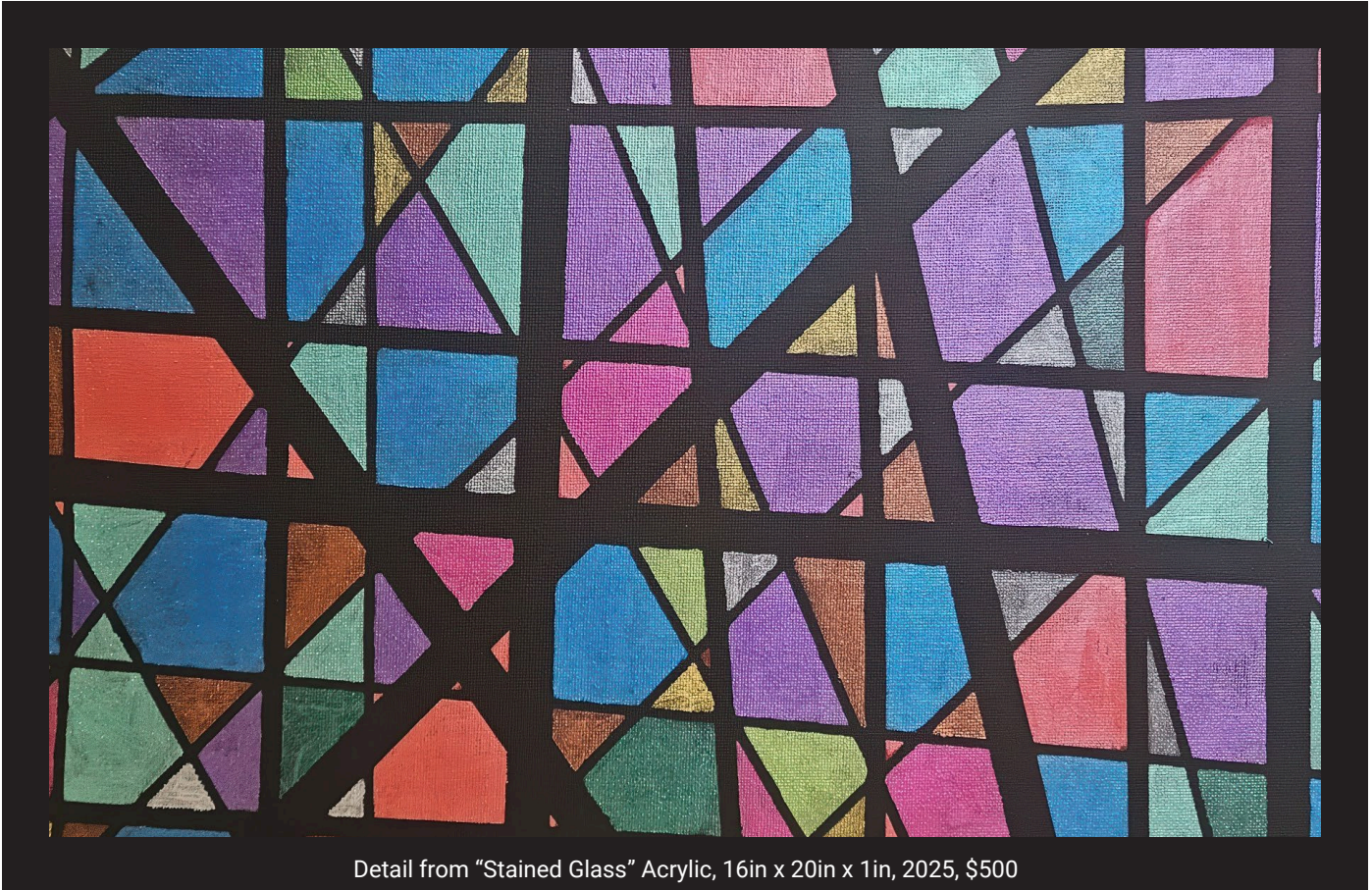
Art Gallery website. I received an invitation to ship a painting to participate in the Venice, Italy Art Festival. I had a painting in an art show at the Art on 30th Ashton Art Gallery in San Diego's art district, August 2. Covet Art Gallery, February 2026, and MVA Art Gallery, March 2026. I have also participated in over a dozen online international art competitions.

## ARTISTIC STATEMENT

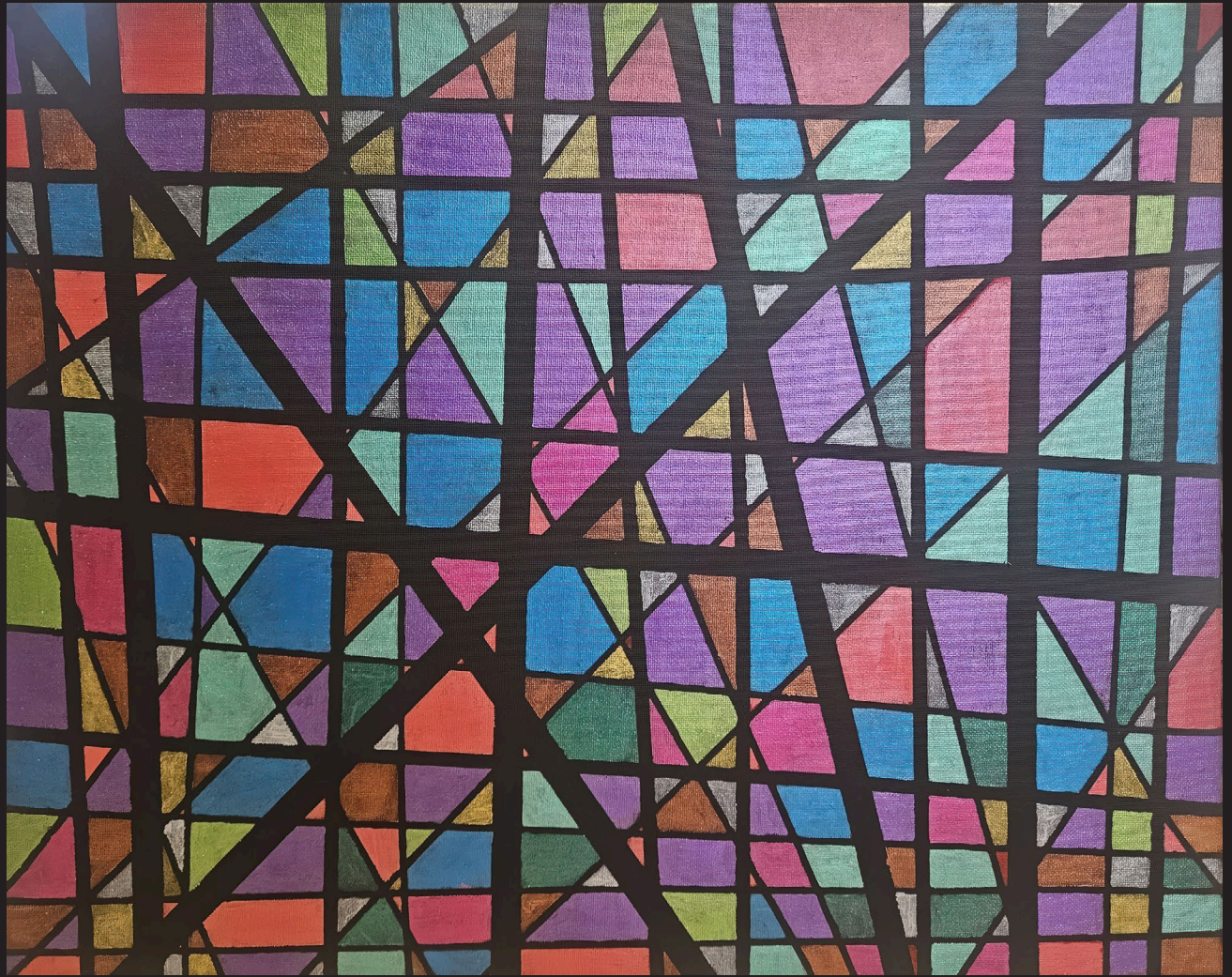
Children are born artists until adults convince them otherwise. Art classes have been removed from the classroom due to budget cuts. I was on my local school board and voiced why art needs to return to the classroom. Art classes returned to the high school the following semester. I am partial to acrylics. I enjoy painting quirky scenes from humorous to dark and gloomy.

## SOCIAL/WEB CONTACTS

See more of Randa's art at: Instagram @randas\_artcreations



Detail from "Stained Glass" Acrylic, 16in x 20in x 1in, 2025, \$500



"Stained Glass" Acrylic, 16in x 20in x 1in, 2025, \$500  
A kaleidoscope of bright colors of different sizes and shapes separated by black borders of different widths.

# DARIELLE R. WHITE



## BIOGRAPHY

Darielle R. White is a mixed media and abstract artist based in Baton Rouge, Louisiana in the U.S., known for her emotionally expressive and spiritually grounded works. As the founder of Divine Hue Art, she uses her creative voice to explore themes of identity, healing, and resilience—often drawing from her own journey as a Black woman, wife, mother, and survivor. Her work blends layered textures, bold movement, and organic elements to evoke feeling and reflection. Through each piece, Darielle creates space for imperfection, beauty, and transformation. Her art has been featured in exhibitions and online platforms celebrating emerging and underrepresented voices.

## ARTISTIC STATEMENT

My art is a sacred reflection of healing, emotion, and resilience. Inspired by personal experiences, spirituality, and the beauty found in imperfection, I create abstract and mixed media works that invite introspection and connection. I'm drawn to organic textures, layered color, and intuitive marks that echo the complexity of the human spirit. My goal is to honor stories often overlooked—especially those of Black women—and to create visual spaces where vulnerability, strength, and transformation coexist. Art, for me, is not only expression—it's survival, release, and restoration.

## SOCIAL/WEB CONTACTS

See more of Darielle's art at: Instagram @divinehueart | Web [Brush.bio/divinehueartstudio](https://brush.bio/divinehueartstudio)



"Christmas in Louisiana" Acrylic/oil, 10in x 8in x 2in, 2025, NFS



"Electric Hush" Acrylic/mixed media, 30in x 10in x 2in, 2025, \$475  
"Electric Hush" is an abstract expression of stillness found within chaos—a quiet moment of clarity amidst emotional noise. With vivid bursts of color layered over muted tones, this mixed media piece captures the tension between energy and serenity.

# KAREN ORTON



## BIOGRAPHY

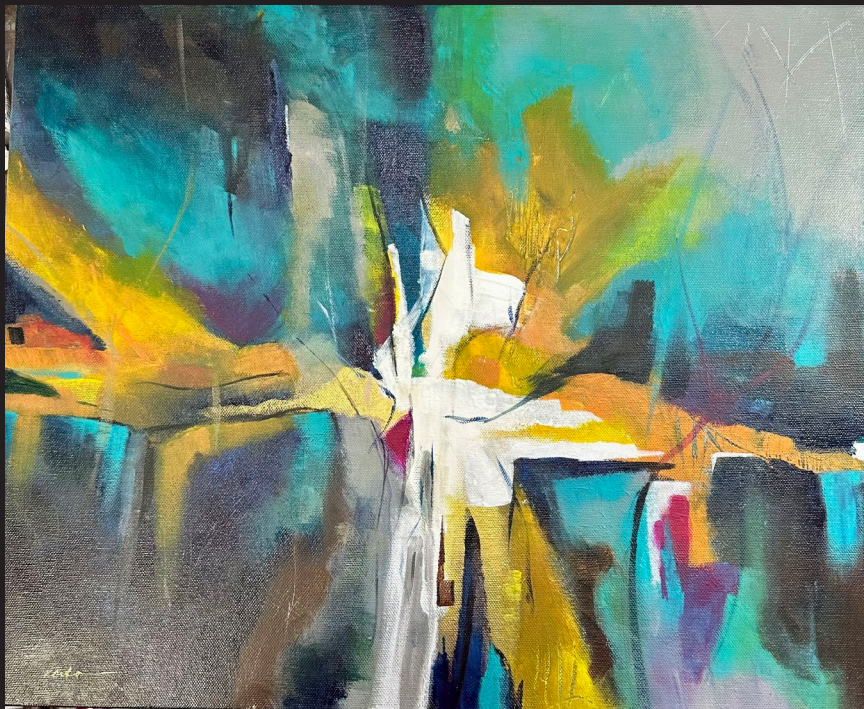
Karen Orton started painting when her mother gave her watercolors for her 50th birthday. She started painting part time while working full time for tech start ups running marketing and sales. Entering several shows in Northern California, Karen received numerous recognition in shows. In 2011, Karen was named Artist of the Year by the Burlingame Art Society. She continued to paint, experiment and further her paintings skills. In 2017 Karen retired and focused more on painting and furthering her art business. She has recently been involved in the Las Vegas Artists Guild where she served as a Trustee and Secretary. She is active in the Las Vegas art community and strives to further her own journey as well as encouraging others who want to explore their creative side through classes and community.

## ARTISTIC STATEMENT

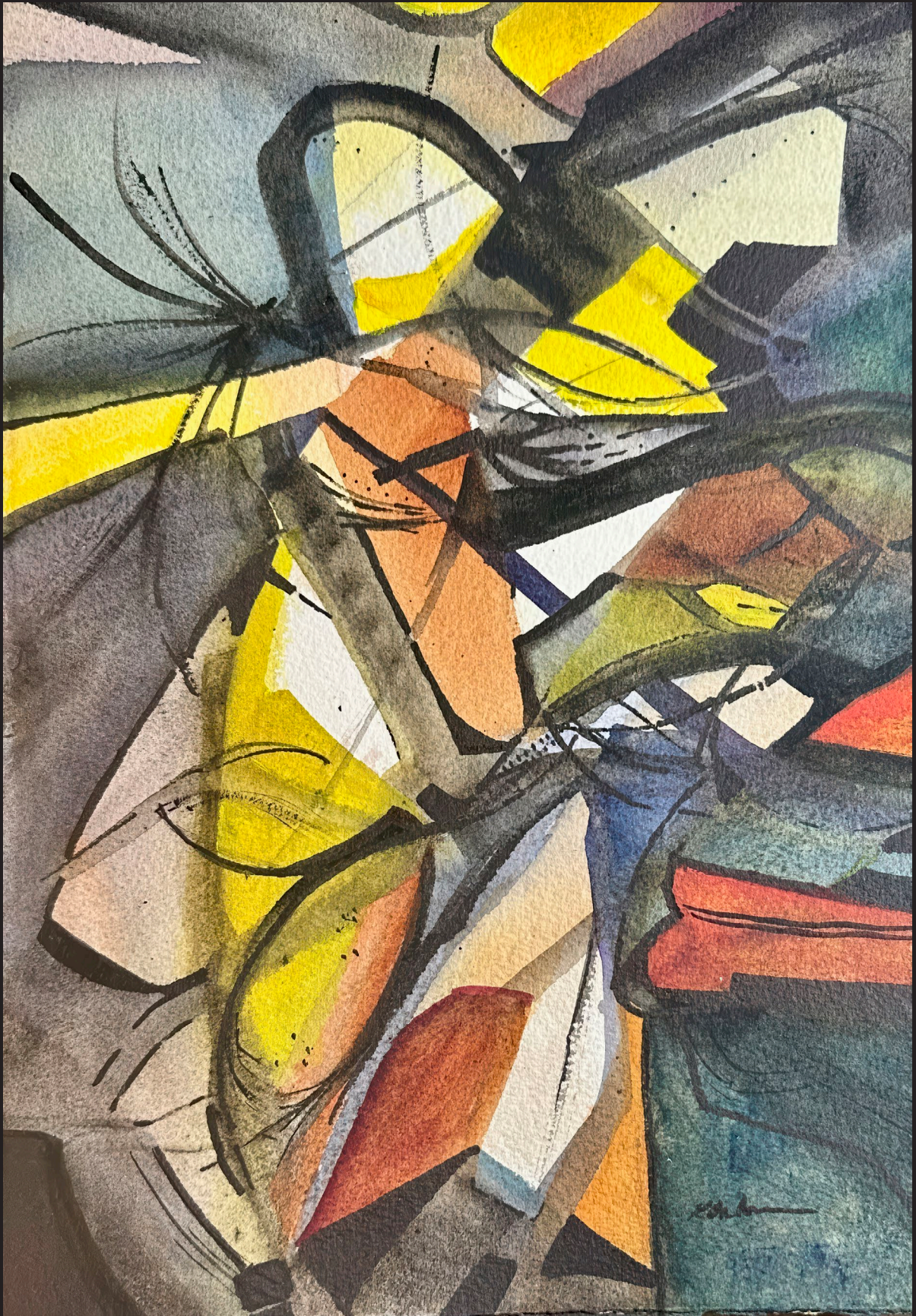
Karen Orton began her artistic journey at the age of 50, sparked by a thoughtful gift from her mother, who was also an artist. Receiving a set of watercolors for her birthday opened a new world of creative expression for her. From the moment she put brush to paper, Karen discovered an outlet that allowed her to explore and communicate her vision in vivid and meaningful ways. Over the years, her work has evolved from watercolors to mixed media, acrylics, and oils, reflecting her growth and willingness to experiment within expressive abstractionism. Her art is deeply inspired by the natural world, with a particular affinity for the landscapes and colors of the Southwest. She draws upon the beauty she observes in florals, nature, and her imagination, blending these elements into compositions that balance impressionism and abstract expressionism. Karen's signature style has been described as "semi-abstract colorist," showcasing her bold use of color and dynamic design to evoke emotion and atmosphere beyond literal representation. Karen's technique involves layering vibrant colors and embracing abstraction to capture the essence of her subjects rather than their precise details. This approach allows her work to resonate with viewers on both a visual and emotional level, inviting them to experience the natural beauty and energy that inspire her. Her art is unique in the way it merges spontaneous brushwork with thoughtful color harmonies, creating pieces that are both expressive and harmonious. Through her work, Karen Orton invites others to see the world through a lens of color, feeling, and imagination.

## SOCIAL/WEB CONTACTS

See more of Karen's art at: Instagram @Ortonkarenart | Facebook Karenorton



"Remembrance" Acrylic, 16in x 20in x 1.5in, 2024, NFS



"Boomerang" Watercolor, 16in x 12in x 0.1in, 2024, NFS  
Bursting with vibrant hues and spirited brushstrokes, this piece dances between sharp angles and flowing curves. Layers of yellow, orange, gray, blue, and black collide and harmonize, creating a lively rhythm that invites the eye to explore its energetic twists and turns.

# SUSANNA PATRAS



## BIOGRAPHY

Susanna Patras is an award-winning fine art photographer with over 10 years of experience in nature and abstract photography. Her background in English literature and multimedia design are major influences in creating visually poetic works in photography and digital art. Using modern techniques like multiple exposures, intentional camera movement, painting, and digital workflows, she merges minimalist, ethereal aesthetics and balanced compositions. Her art elegantly distills scenes to their purest essence, inviting calm, quiet contemplation and forging a profound, emotional connection between the viewer and the natural world. Her photographic work has been juried into more than 40 national and international exhibitions and published in several photography, art, and literature magazines. Susanna Patras is a member of the Visual Artists' Union in Romania (UAPR-lasi), and Manhattan Arts International in New York.

## ARTISTIC STATEMENT

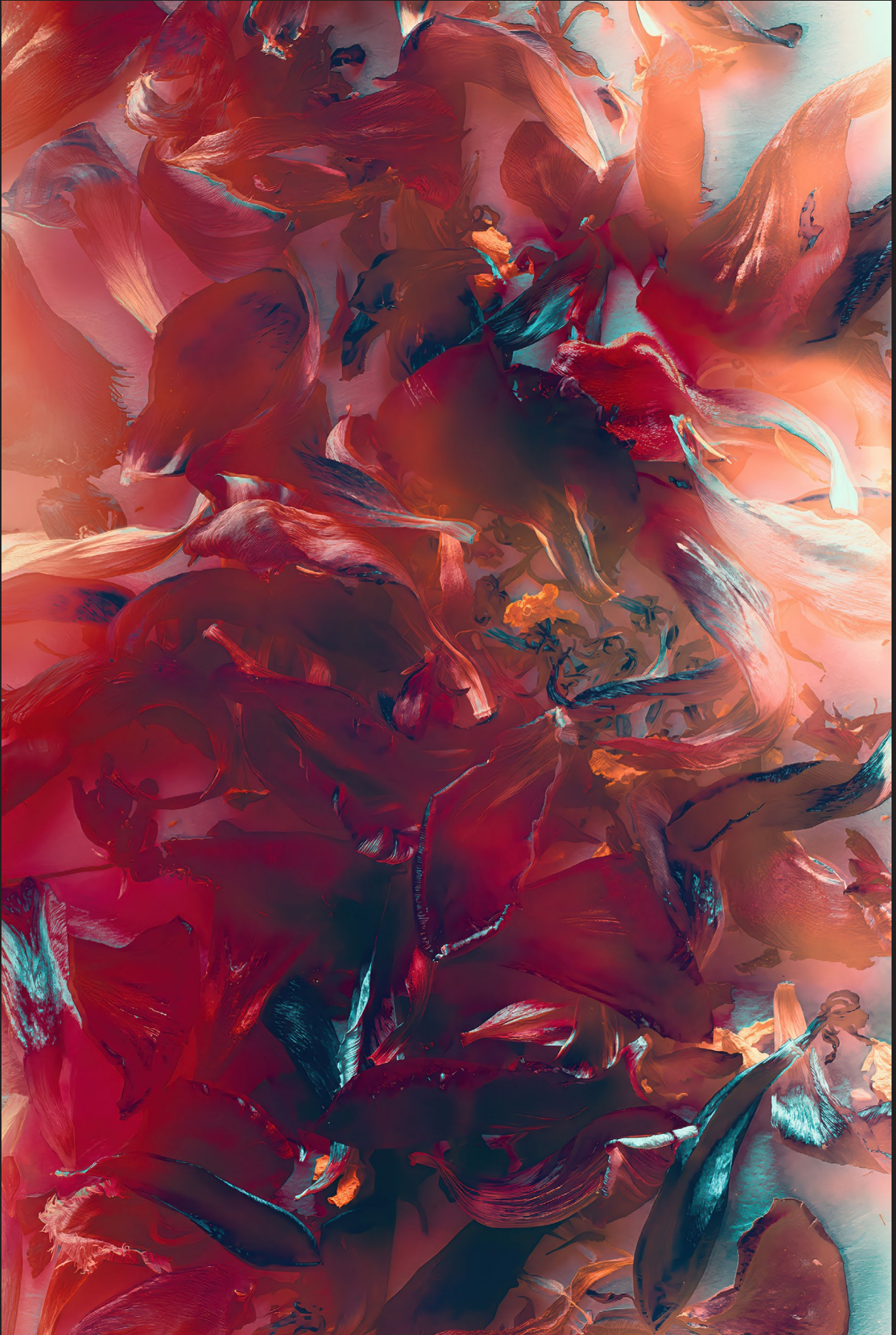
I use my background in literature to communicate ideas and transport the viewer to a place of quiet contemplation, where the essence of the scene is distilled to its purest form, much like the distillation of vocabulary in a haiku. In the same way that poetry aims to capture the essence of a moment in just a few words, I strive to capture the essence of a life scene in a single image. Color serves as a distinct artistic language within my photography, while acknowledging its healing qualities beyond visual aesthetics. Through vibrant hues and subtle tones, I rely on color to convey emotions, energy, and subjective experiences, breaking away from the confines of realism and embracing a more experimental and visually engaging approach. Therefore, in my compositions, color emerges as a conduit for articulating my innermost thoughts, inviting viewers to participate in shaping the narrative.

## SOCIAL/WEB CONTACTS

See more of Susanna's art at: Facebook [patrasfineartphotography](#) | Web [www.susannapatras.art](#)



"A View from Above" Archival Pigment Print, 18in x 28in x 0.1in, 2025, \$3900



"Ephemeral Beauty" Archival Pigment Print, 28in x 18in x 0.1in, 2025, \$4380

# MARISSA TIRONE



## BIOGRAPHY

Trained as an architect, Marissa Tirone is an artist, designer, and educator whose work focuses on typology, public space, and the intersection of representation and architecture. Her creative practice includes collaboration with architecture firms, client consultation, design competitions, and interdisciplinary research, examining how design functions across cultural, civic, and material contexts. She holds a Bachelor of Architecture from the University of Kentucky and a Master of Architecture II from Cornell University, and has practiced architecture in firms in Cincinnati and Syracuse. She has received multiple grants in support of pedagogical innovation and the dissemination of her research at national and international conferences. Marissa joined the School of Design at the Rochester Institute of Technology in 2013, where she teaches graduate and undergraduate courses in the Industrial Design, Foundations, and Architecture programs. Her teaching centers on three-dimensional form, material exploration, design process and methodology, and the historical and theoretical frameworks that shape industrial design and architecture.

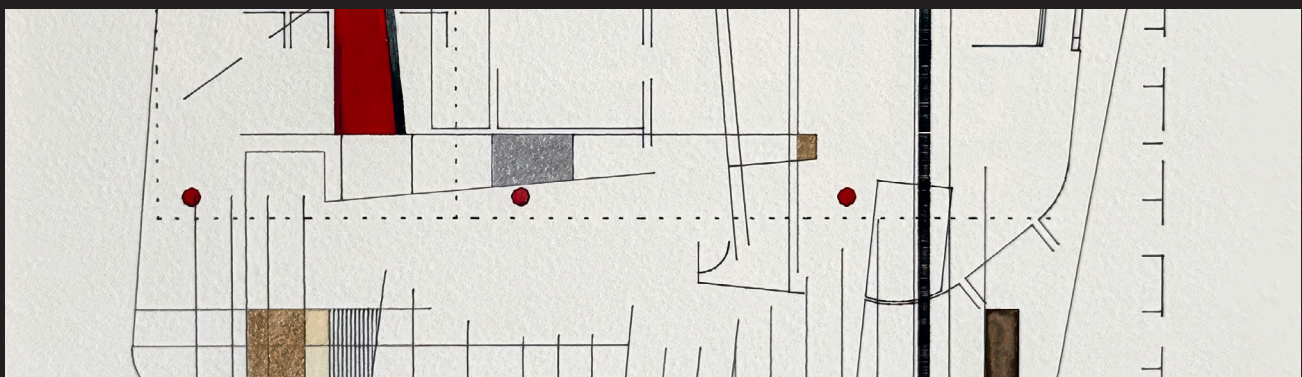
Marissa's creative work has been exhibited nationally and internationally and published in an instructional textbook, an architectural guide, and peer-reviewed journals. She has served as a guest critic for architecture programs at institutions including Cornell University, Wentworth Institute of Technology, and California Polytechnic State University in Florence. Internationally, Marissa taught for three years in the Syracuse University Architecture program in Florence, Italy. She has also taught courses in Mexico, Brazil, Spain, and Eastern Europe, collaborating with institutions including Universidad CEU San Pablo, L'Università degli Studi di Firenze, Hochschule für Technik und Wirtschaft des Saarlandes, and École Nationale Supérieure d'Architecture de Nancy. She leads an annual study abroad program in Rome, Italy.

## ARTISTIC STATEMENT

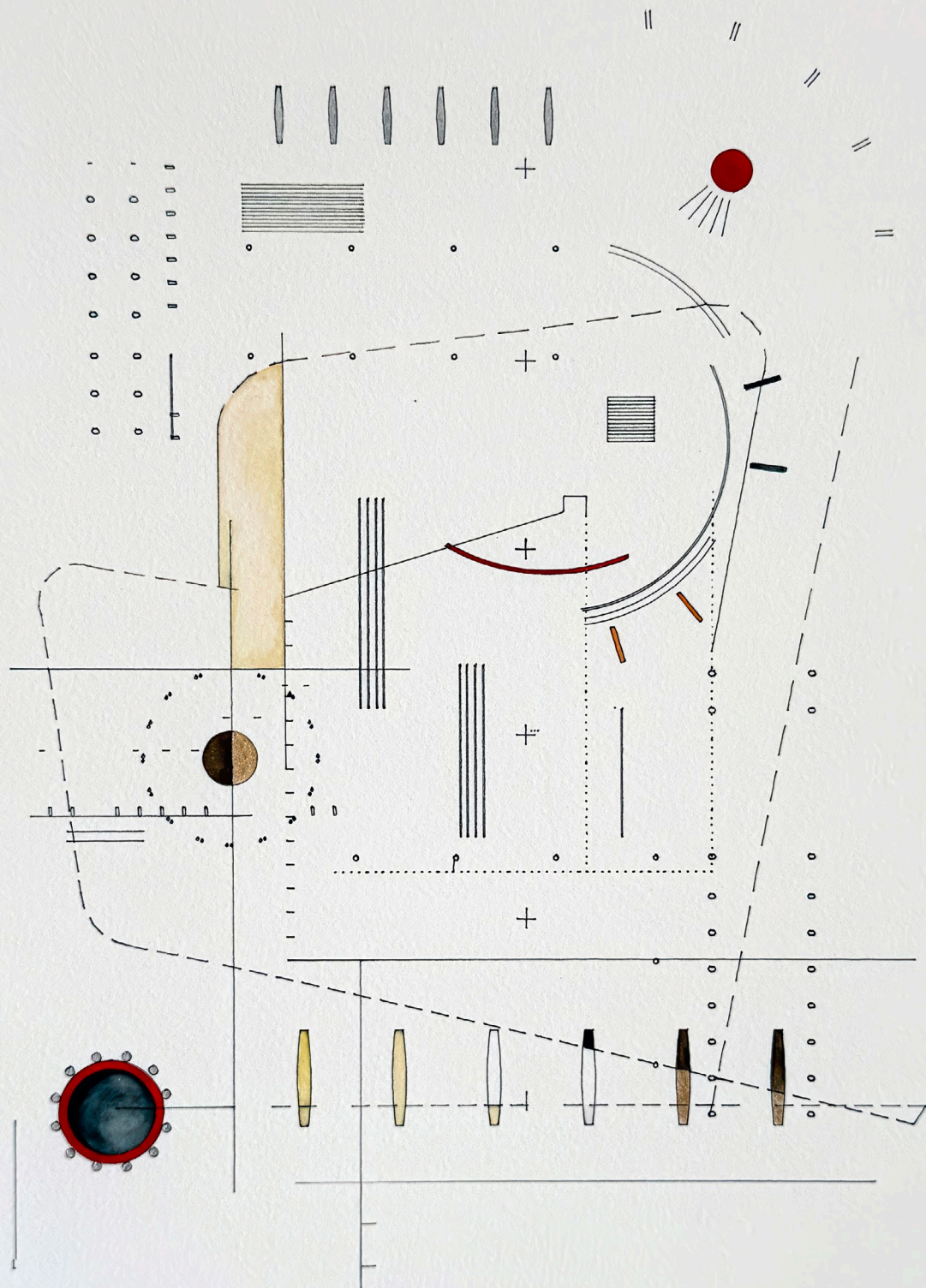
As an architect, designer, and educator, my work explores the layered intersections of space, form, and perception through a diverse range of media including collage, photography, drawing, and urban exploration. Grounded in architectural thinking, my practice investigates how the built environment can be reimagined and abstracted to provoke multiple readings and interpretations. The city as a theme is consistent in the work with repetitions, rhythms, and fragmentations serving as material for inquiry. Through acts of cropping, reconfiguring, and overlaying, I engage in a generative process as a way to disrupt expectation, reduce bias, and expose latent narratives within familiar structures. Each work is intended to resist singular meaning. By moving between views such as plan, section and elevation, I invite viewers to oscillate between readings, between the real and the speculative, the observed and the constructed. This multiplicity reflects a deep interest in how meaning is formed through accumulation and juxtaposition, and how design can be a method of prompting narrative and imagined environments. Ultimately, my work seeks to create a dialogue between disciplines, between viewer and object, and between the city as it is and as it might be imagined. The Spatial Geographies series explores fictional spaces through a series of drawings, each representing a fragment or element of an imagined city. Structured by an underlying order such as grids, symbols, and reflections they suggest systems of orientation without fully revealing them. Rather than functioning as maps, these works operate as spatial propositions, inviting the viewer to navigate relationships, sequences, and directions through perception and intuition. Meaning emerges not from a fixed reading, but from the act of looking, where orientation remains unstable and the city exists as a constructed, interpretive space.

## SOCIAL/WEB CONTACTS

See more of Marissa's art at: Instagram @marissa.tirone



Detail from "Spatial Geographies | Library" Ink, Watercolor, Paper, Pigment, 12in x 9in, 2025, \$300



"Spatial Geographies | Powerplant" Ink, Watercolor, Paper, Pigment, 12in x 9in, 2025, \$300  
This project explores fictional spaces through a series of drawings, each representing a fragment or element of an imagined city. Rather than functioning as maps, these works operate as spatial propositions, inviting the viewer to navigate relationships, sequences, and directions through intuition.

# MARIOM MANJURY NISHE



## BIOGRAPHY

Mariom Manjury Nishe is a contemporary visual artist originally from Bangladesh, currently living and working in the United States. She came to the U.S. to pursue advanced artistic education and to expand her practice within an international contemporary art context. Her work centers on abstract painting and mixed media, focusing on layered surfaces, shaped forms, and color-driven compositions. Through an intuitive and process-based approach, Nishe explores themes of memory, growth, and emotional rhythm. She is interested in how experiences accumulate over time and how personal and cultural transitions shape identity. Using mixed materials and sculptural construction, her works blur the boundaries between painting and object. Through her practice, Nishe aims to build a visual language that connects personal history with universal human experience, inviting viewers from diverse backgrounds to engage with abstraction as a shared emotional and spatial experience.

## ARTISTIC STATEMENT

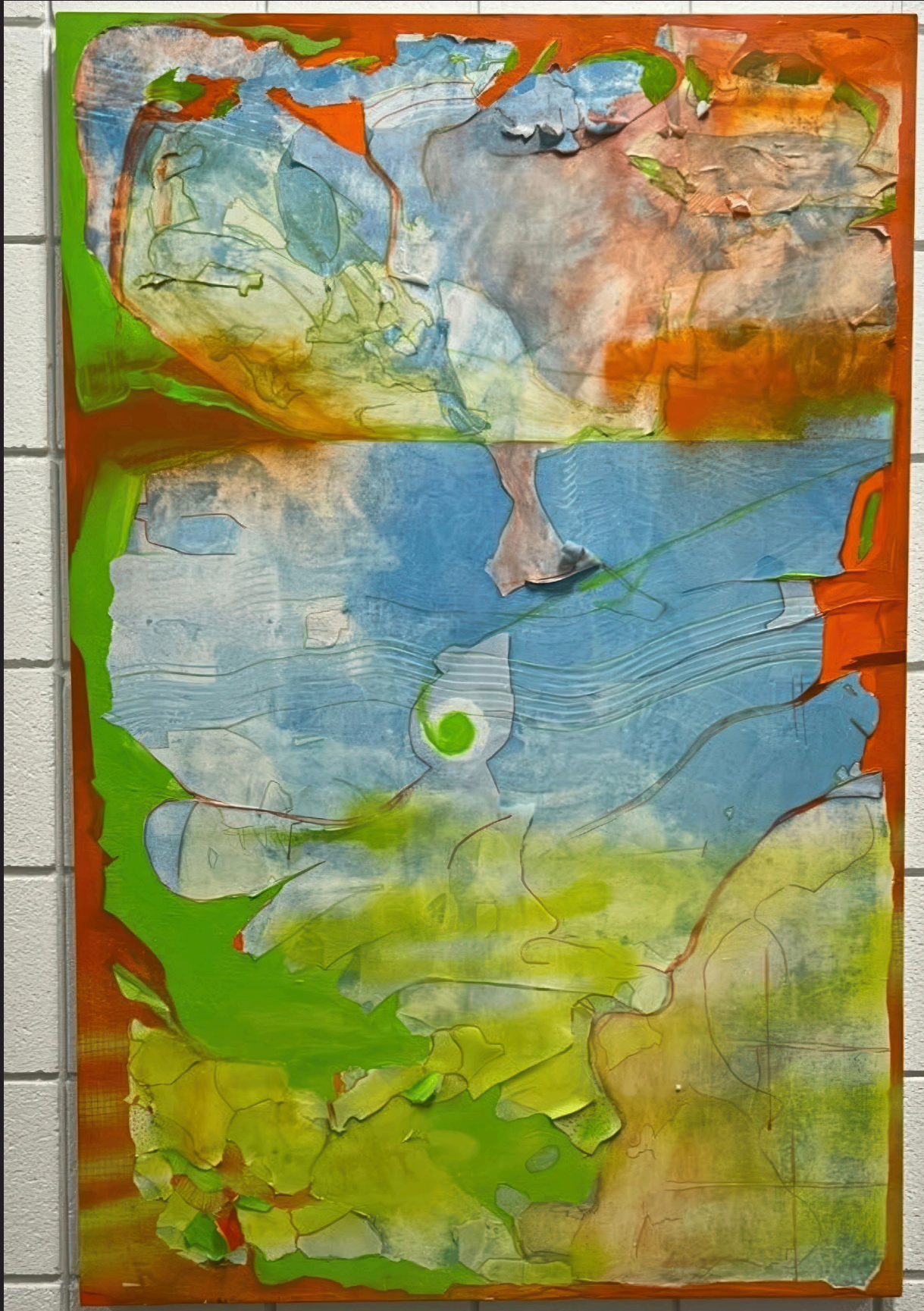
My work explores abstraction as a way to understand memory, growth, and emotional experience. I am interested in how life is built slowly through layers of time, labor, and feeling—rather than through fixed moments or clear narratives. Using mixed media, color, and shaped surfaces, I construct each artwork through accumulation, allowing marks, textures, and interruptions to remain visible. I work intuitively with color relationships, intersecting forms, and spatial movement. Many of my compositions suggest pathways, crossings, or openings, reflecting how experiences connect, shift, and transform over time. The shaped edges and layered materials emphasize the physical presence of the artwork, blurring the line between painting and object. I create art to hold space for what cannot be easily explained with words. My goal is to invite viewers to slow down, move through the surface visually, and experience the work emotionally—without needing a single interpretation or destination.

## SOCIAL/WEB CONTACTS

See more of Mariom's art at: Instagram @mariommanjury | Facebook Mariom Manjury Nishe | Web [www.mariomnishe.com](http://www.mariomnishe.com)



"Unfolding Fragments" Screenprint on wood Panel, 30in x 27in x 4in, 2025, NFS (\$1500 value)



"Breathing Through Color" Acrylic on Wood Panel, 35in x 40in x 3in, 2025, \$1500  
Layered textures and shifting colors create a fluid, dreamlike terrain where land, water, and sky merge. Organic marks and subtle movement evoke a space that feels both familiar and imaginary, inviting viewers to navigate their own emotional landscape.

# MARY KAY STAM



## BIOGRAPHY

Mary Kay Stam is a California-based abstract painter whose work explores the intersection of ecological crisis and microscopic beauty. Working primarily in oils on large-format canvas, she creates two interconnected bodies of work: the Furious Elements series—gestural abstracts that capture planetary upheaval—and paintings inspired by fungi, mold, and cellular structures observed through macro photography. Stam's interest in enlargement and scale has been central to her practice for decades. By monumentalizing microorganisms—the unseen architects of ecosystem health—she insists that what we overlook demands our attention. Her fungi paintings reveal vast mycelial networks that sustain forests, break down decay into new life, and store carbon critical to planetary survival. At a moment of climate crisis, these microscopic regenerators become urgent subjects, embodying cycles of growth, decay, and renewal that sustain all life on Earth. A graduate of Otis College of Art and Design (BFA, 1990), Stam's work has been exhibited widely throughout Southern California. Recent exhibitions include *Lucidia* at Parks Gallery, Idyllwild Arts Academy

(2024); *Earth and What, Where, When?* at the Neutra Museum & Gallery (2021, 2019); and a five-year installation, *Tzedakah Saves from Death*, at Hebrew Union College-Jewish Institute of Religion, USC (2015–2020). Her work has earned multiple awards including Best in Show at Linus Gallery's *Emanation* (2013) and Avenue 50 Studio's *Earth Alchemy* (2004). Stam will participate in *The Art of Resistance: Local Artists' Work Plus Community Protest Street Art* in Santa Barbara (February 2025). She continues to paint full-time, exploring how abstraction can address environmental urgency without literalism, inviting viewers to contemplate what sustains us, what we've endangered, and what beauty persists in the smallest, most essential forms of life.

## ARTISTIC STATEMENT

My journey toward abstraction has been deliberate and evolutionary. In my *Propaganda* series (1988-89), figurative imagery gradually dissolved into abstraction, mirroring how physical evidence of the Holocaust breaks down over time. This dissolution revealed something essential to me: abstraction operates closer to music, which I consider the purest form of creativity. Unlike representational work, abstraction is less dictatorial, relying on the formality of material and procedure while inviting deeper interaction from the viewer. Currently, I work in oils on large-format canvases, exploring nature through the lens of macro photography—fungi, mold, and cellular structures found on the underside of felled trees or beneath microscopes. These tiny, often overlooked organisms are not merely beautiful; they are essential to planetary health. Fungi form vast mycelial networks that sustain forests, breaking down decay into new life and storing carbon critical to ecosystem stability. In our current era of climate crisis, these microscopic regenerators become even more significant—they are the unseen architects of resilience and renewal. By painting them at monumental scale, I transform the invisible into the immersive, insisting that what we overlook demands our attention. Enlargement has been a recurring theme throughout my practice. Years ago, I enlarged a famous Margaret Bourke-White photograph to life-size, recognizing that human-scale work carries more impact—it becomes more human. Similarly, bringing microorganisms to large format reveals their complexity and beauty in ways that demand presence. What exists at the edges of perception—decay, growth, regeneration, interconnection—becomes undeniable when monumentalized. This work asks viewers to reconsider their relationship with the natural world, particularly with organisms we typically ignore or fear.

## SOCIAL/WEB CONTACTS

See more of Mary Kay's art at: [Web.stam-art.com](http://Web.stam-art.com)



Detail from "Jewels/Bombs" Mixed, 48in x 48in x 12in, 2024, \$2000



"The Salamander and the Djinn" mixed, 45in x 33in x 2in, 2025, \$1600  
This piece has a blade at its center. The whirlwind of elements surrounding it take it's cues from the blade.  
They are codependent: discipline vs chaos, the blending of the two.

# KAIXIN HUANG



## BIOGRAPHY

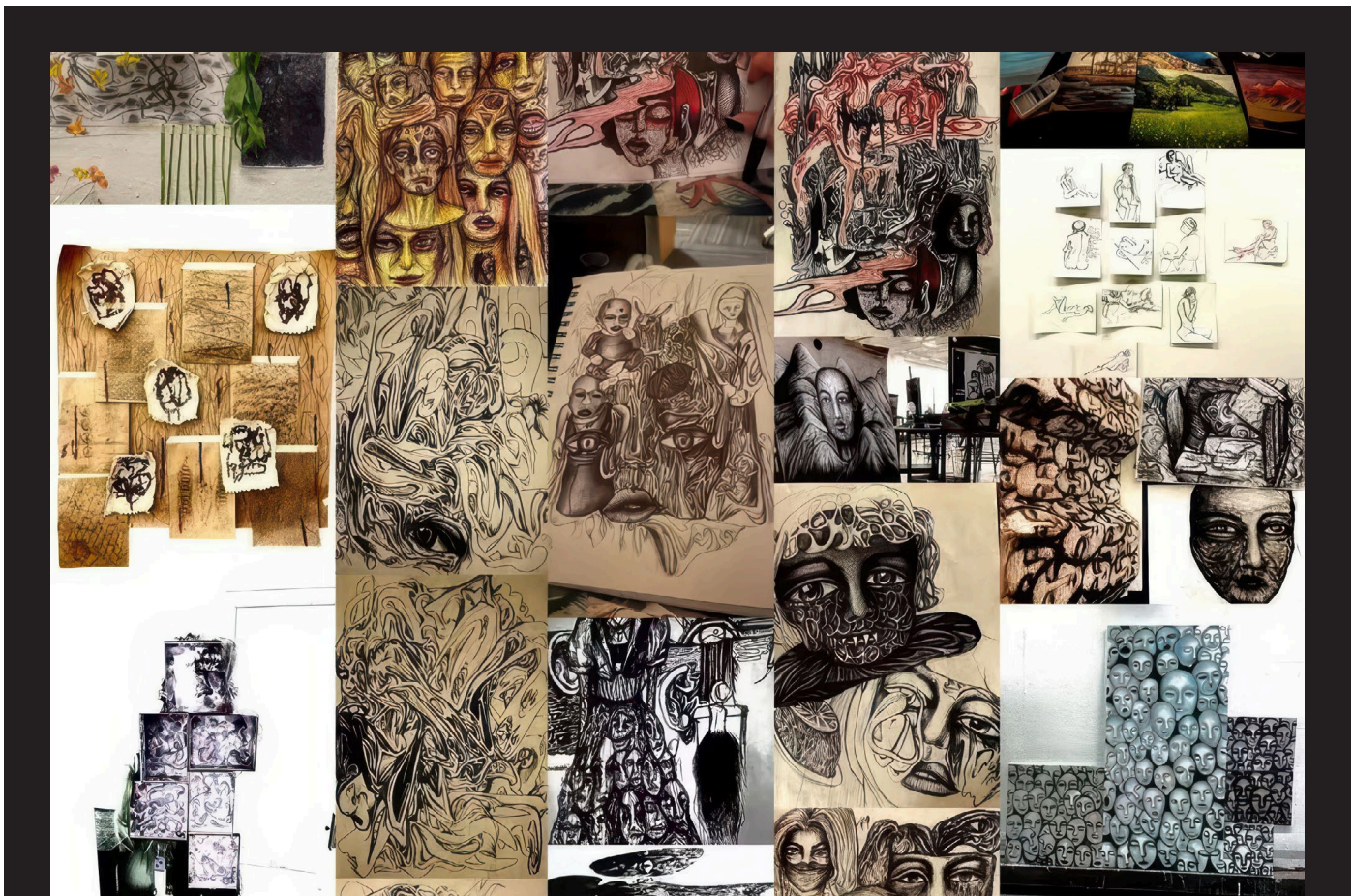
Kaixin Huang (Dorrothyyer) is an interdisciplinary media artist and researcher active in New York and London. Her creations integrate artificial intelligence, digital media and biological materials, and deeply explore the boundaries of post-human identity, memory politics and perception. Through virtual body generation, neural interface and acoustic devices, she has built a visual language that coexists with technical poetry and criticism, aiming to deconstruct the alienation of capital and technology, and reshape the possibility of connection and perception. Her works have been exhibited at the Venice Biennale, Ars Electronica, CTM Music Festival and other international exhibitions and events, and won the excellent scholarship from the Chicago Institute of Art. She is currently graduated from an MRes degree at the Royal college of Art.

## ARTISTIC STATEMENT

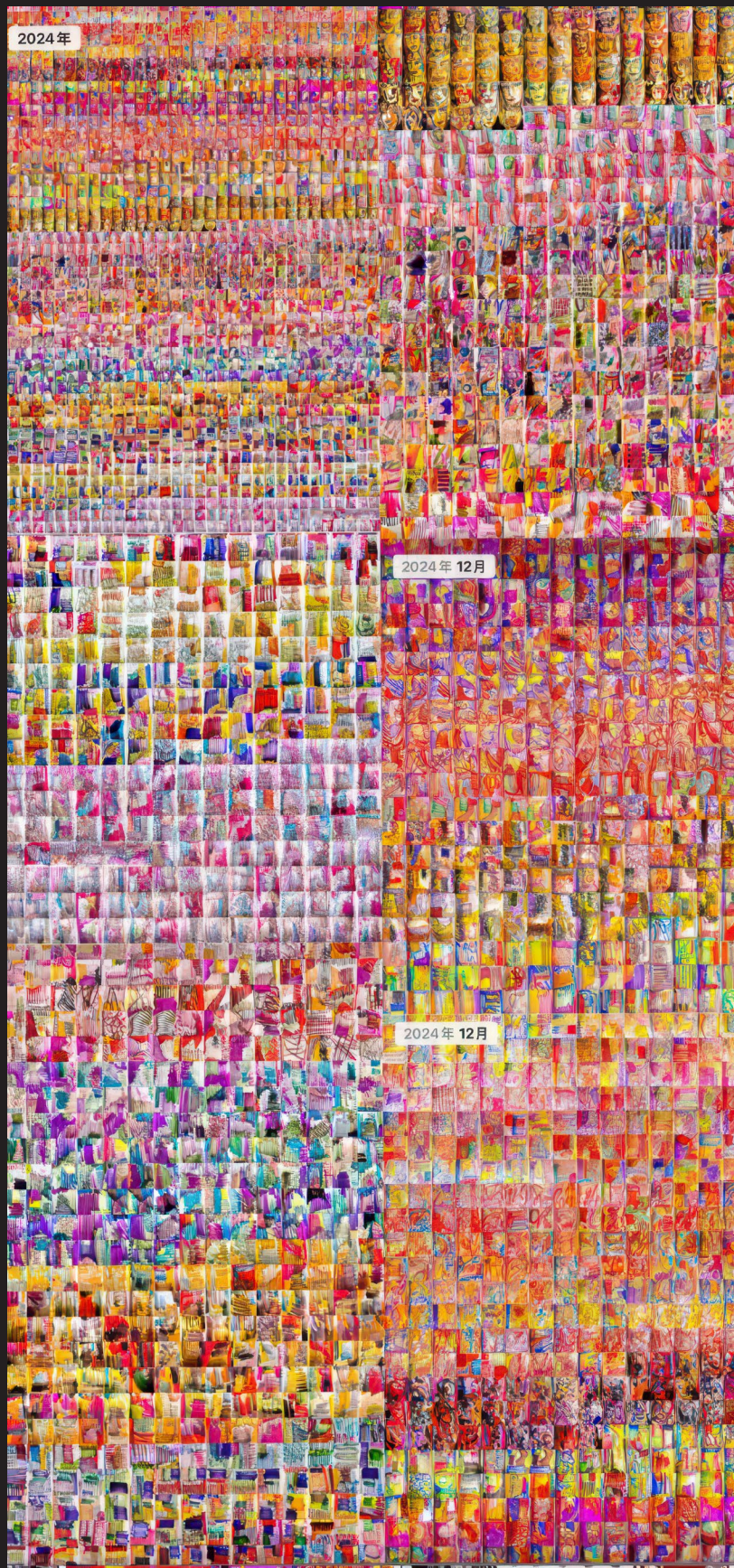
Kaixin Huang (Dorrothyyer) is an interdisciplinary media artist and researcher whose creations focus on the intersection of contemporary science and technology, consciousness and capital criticism. She uses artificial intelligence, digital media and biological materials as her language to explore identity reconstruction, memory politics and perception alienation in the post-human context. Through algorithmic anonymity, neural interface and spatial acoustic device, she constructed a "Darwin's materialist criticism", which not only disintegrates visual habits, but also reshapes cognitive boundaries. Her work is not only a response to controlling society, but also a prophecy of hope - rebuilding connection, perception and freedom in the digital ruins.

## SOCIAL/WEB CONTACTS

See more of Kaixin's art at: Instagram @Dorrothyyer123 @Dorrothyyer456 @Dorrothyyer131415 @Dorrothyyer171819 | Web Dorrothyyer.cargo.site



Detail from "Parchment skin" Acrylic, water color, woodboard, 35cm x 11cm x 1cm, 2024, \$6900



"Autumnus" Mark pen, Acrylic pigment, 50cm x 25cm x 1cm, 2025, \$26000  
Works are often carried out in an intuitive and almost forced way, emphasizing the process rather than the result, and treating creation as a ritual of healing and self-reconstruction. It is not only a challenge to visual perception, but also a continuous question of cognition, memory.

# PAT FLANAGAN



## BIOGRAPHY

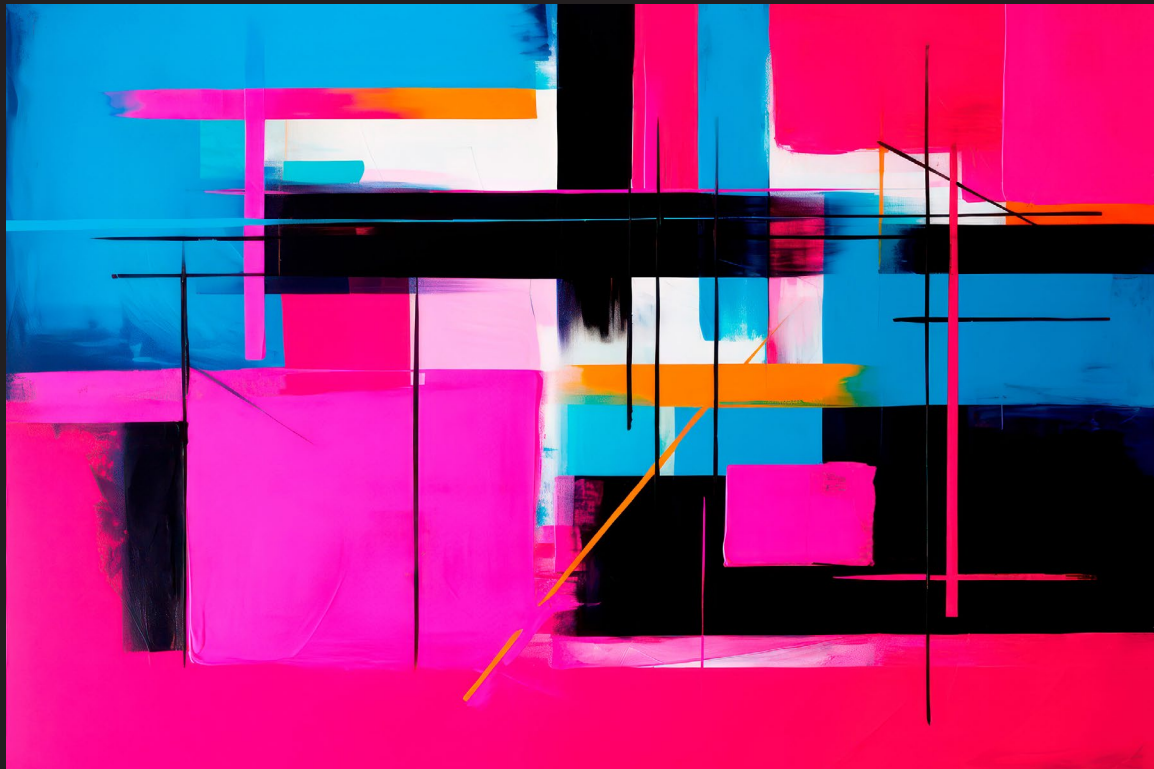
I am a digital artist who lives in Lynnwood, WA. I've been active in digital art since the mid 1980s, all self-taught. Born in 1967, I grew up through the musical revolutions of punk, electronic music, and new wave. Each disruptive of the prior, each a rejection of the past. The music I grew up with 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.

## 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 turned collaborative, resulting in truly human-made art.

## SOCIAL/WEB CONTACTS

See more of Pat's art at: Instagram [@patflanagan](#) | Web [patflanagan.com](#)



"Magenta Pop Stijl 019 - Finishings" Limited Edition Digital Collage on Museum Quality Paper, 24in x 36in, 2024, \$825



"Magenta Pop Stijl 007 - Order Around Column" Limited Edition Digital Collage on Museum Quality Paper, 24in x 36in, 2024, \$825

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"Prismatica" by John Diephouse, Digital Collage, 16in x 20in x 1in, 2024, \$450

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