



this issue:

front cover: Sarah Smith, "Tiger Mouth (Do Not Enter)" Oil on canvas, 63in x 36in x 2in, 2014, \$4300

back cover: Wade Johnston, "A View of America Through Rose Colored Glasses" Mixed media on panel, 24in x 36in x 1.5in, 2025, \$2500

inside front cover: Alina Dolitsky, "Mother Earth: Hollowed Out" Digital print. Acrylic. Fine art., 20in x 16in x 1in, 2025, \$250

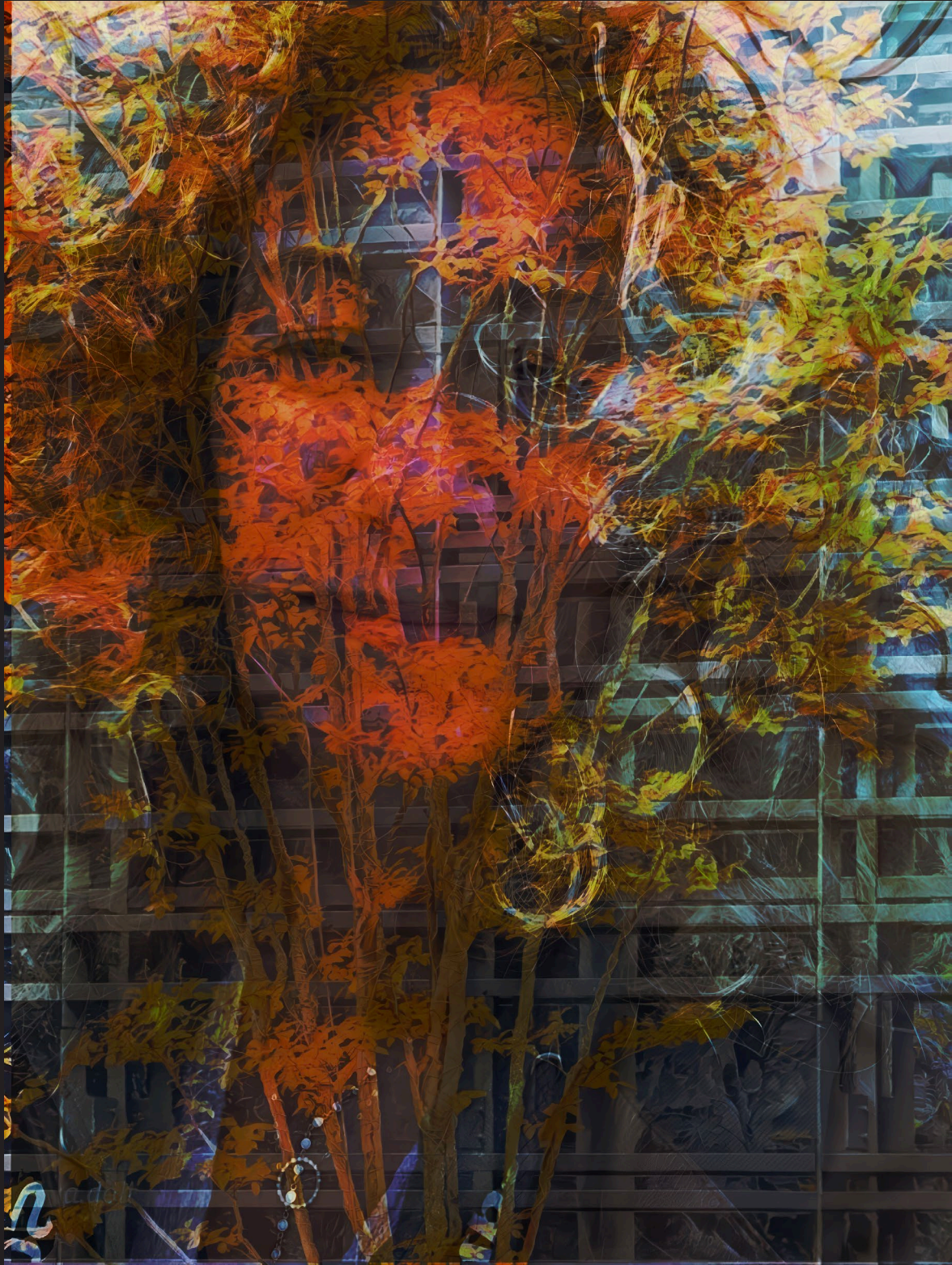
inside back cover: Drew Mitchell, "Arctic Lotus Flower" Phototek fabric, 24in x 18in, 2025, \$1000

artist of merit: Joel Fremion

NOVUM ARTIS

the new artistic

issue 013



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"Cockle" by Bill Karow, Sequoia wood, 4.5in x 8in x 8in, 2025, NFS

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NOVUM ARTIS Issue 013 ARTISTS

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"23TY.23" by Future Focus Photography, Photography, 20in x 24in, 2023, \$500

editor's letter

"I Used To Like Your Art, Until You Got Political."

Welcome to Issue 013 of Novum Artis - The New Artistic. This issue, interestingly, has more political artwork than usual. It reminds me of something funny I saw on social media the other day.

Anyone who knows me knows I like music from the 1980s. UK-based post-punk, new wave, synth, new romantic... that sort of stuff. I follow many of my old favorite artists and groups on their social media, and have gotten to know some. One of my favorite artists that I'm close to, Heaven 17, posted some photos on their page from a march in London. In them, people are wearing shirts or holding signs quoting the title of the group's very first single from 1981 "We Don't Need This Fascist Groove Thang."

The song was controversial and ended up being banned by the BBC, because of the start of the third verse:

"Democrats are out of power
Across that great wide ocean
Reagan's president elect
Fascist God in motion"

The outcry in the comments from a certain very vocal group was... interesting. Without quoting any exact comments, I can sum them up as "I used to like your music, but I'm unfollowing you because I don't like your politics."

First of all, if you've been listening to their music for 45 years and you're just now realizing it's political, with lyrics like that, I don't know what to say. I think it's pretty

clear where the group stood and stands, politically. It was clear to me back then, and it's clear now.

But more important... music is art, and art is political. No two ways about it.

And you're either going to agree or disagree with the politics of the art you see here and elsewhere. Either is fine by us. We don't cherry-pick the art we publish to fit our political preferences, it's just what was submitted for our consideration. We jury on the basis of artistic merit, not content.

But it seems like there are more and more artists out there with something to say. It isn't very complimentary about what's going on in our world these days.

This issue of Novum Artis is going to provide plenty of moments to stop, think, and visualize. Over seventy-five great artists have brought their best, in painting, photography, sculpture, digital, pottery, and more. Enjoy the issue!



PAT FLANAGAN

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pat@novumartis.com

NOVUM ARTIS – THE NEW ARTISTIC

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Issue 013

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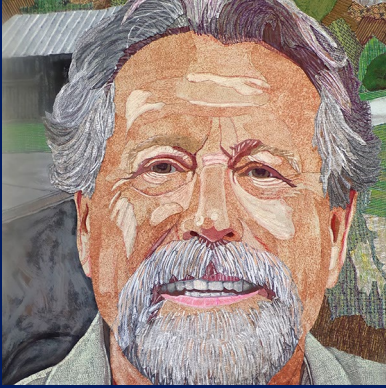
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Pat Flanagan

THIS ISSUE'S COLOR THEME

Bold Blue, CMYK 100% 87% 0% 50%

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artist of merit:



biography

Born 1952, Graduated H.S. 1970, studied Indiana Univ. 1970-1971, studied Purdue Univ. (Div. of Technical Studies) 1971-1973, studied Ft. Wayne Art Institute, 1972-1975. Member: Hoosier Salon, 1991-present, Member: Indiana Artists Club, 1995-present. Museum acquisitions: Ft. Wayne Museum of Art, Indiana State Museum, Indianapolis, Midwest Museum of American Art, Elkhart, In. Haan Museum of American Art, Lafayette, In.

artistic statement

Self-taught technique of fabric collage using discarded upholstery fabrics, leathers, paints, & markers framed and displayed like a painting. My background is in architectural design coupled with painting, photography, metal-smithing, and art history. After several semesters of painting classes I became a very unhappy painter, claiming to my profs that I could not reach a "finish point". My Mom was an interior designer and my Grandparents owned a custom drapery/upholstery shop where I spent a lot of time, so fabric was always there. My Mom had been donating her out of date fabric samples to the local University's Design Dept. and I had also been stashing some of these samples. My first Fabric collage was created in 1975 while I was still a student. Growing up I had always enjoyed assembling jig-saw puzzles and I now describe my collage technique as creating your own jig-saw puzzle. There is no question when a piece is "finished", unlike painting. I have completed over 400 collages to date.

social/web contacts

See more of Joel's art at: Facebook fremionart | Web www.fremionart.com



"Metamora, In." fabric collage, 24in x 24in x 2in, 2022, \$3000

Joel Fremion



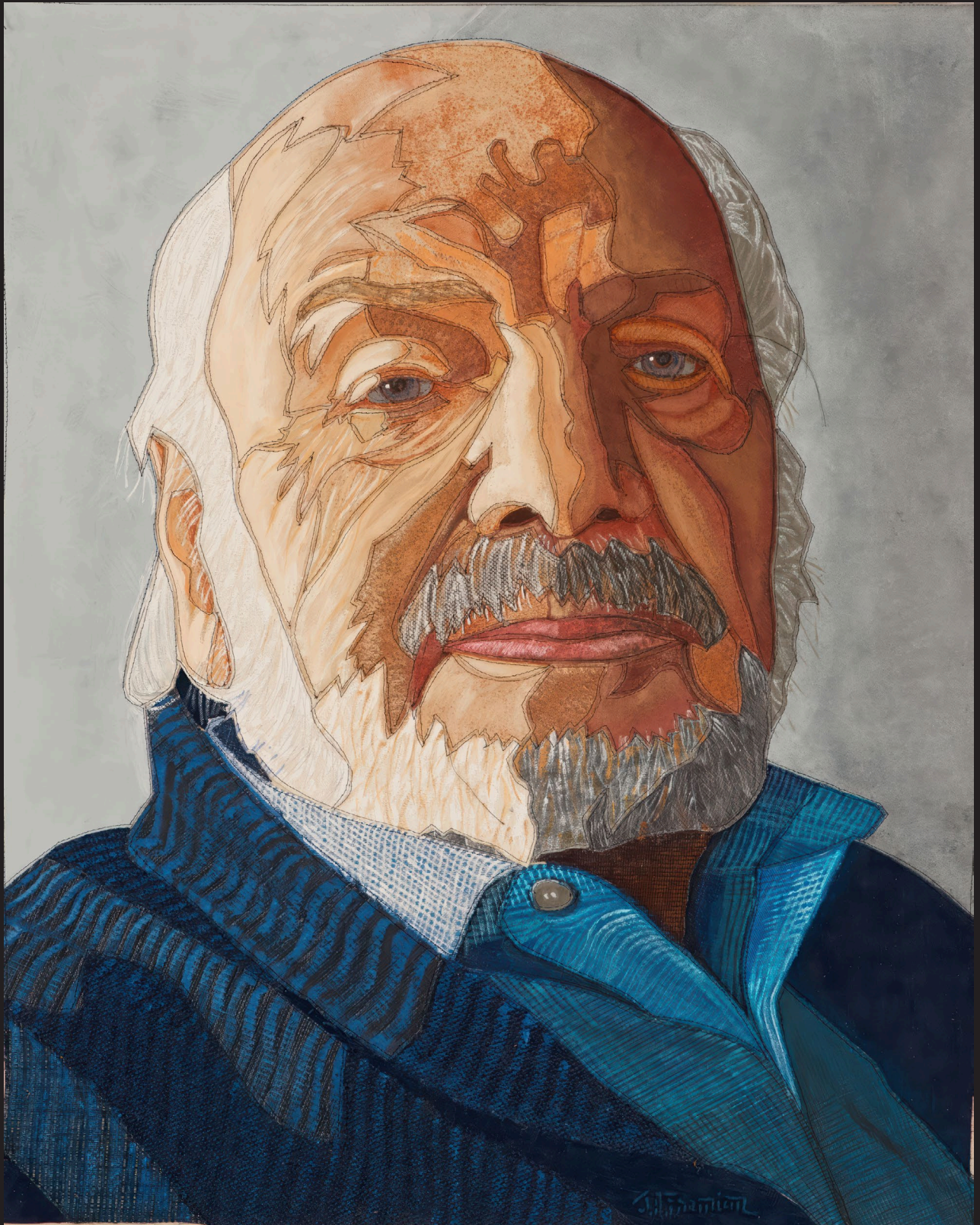
"Amsterdam Canal with Barge" fabric collage, 24in x 30in x 2in, 2023, \$4500

artist of merit:



"Sunday Afternoon at the Museum" fabric collage, 24in x 30in x 2in, 2025, \$3500
Self-taught technique of fabric collage using discarded upholstery fabrics, leathers, paints, & markers.
Framed & displayed like a painting.

Joel Fremion



"Portrait, Photographer Gabriel Delobbe" fabric collage, 30in x 24in x 2in, 2018, \$3600

MICHAEL SWEET



biography

I am a pointillist artist without formal training. My dots began in the margins of notebooks while I was working on my Masters in Computer Science. It's possible the digital world had some influence on my mode of expression. My doodles grew larger over time until they filled pages of journals. In the late 1980's I started painting, choosing acrylics because of its tendency to quickly dry. I painted for nearly a decade before I started to show publicly. Since that time I have received an abundance of support from other artists. My works have been accepted in the following Juried Shows: 2026: The Grandeur of Color (Moravian Visual Arts Gallery, Bethlehem, PA); 2025: Vibrant Visions 2 (HMVC, New York, NY); 2025: Monochromatic (Rhode Island Watercolor Society, Pawtucket, RI) - Honorable Mention; 2025: 12th Annual International (TERAVARNA) - 2 Honorable Mentions; 2025: 8th Water International (TERAVARNA) - 2 Honorable Mentions; 2024: Art Maryland 2024 (Howard

County Arts Council, Ellicot City, MD); 2024: After Dark (Maryland Federation of Arts, Annapolis, MD); 2024: 10th Annual National Juried Show (Oxford Arts Alliance, Oxford PA); 2023: 9th Annual National Juried Show (Oxford Arts Alliance, Oxford PA). Other Exhibitions: 2024-2025 : Art from the Soldier – Traveling Exhibition; - Gallery 220, Havre de Grace, MD; - Yumi Hogan Gallery, Baltimore/Washington International Airport; - Columbia Arts Center, Columbia, MD; 2024 – Tish Gallery, Chestertown, MD – Solo Show; 2021-2023: Harford Artists, Bel Air, MD; 2021: Tish Gallery, Chestertown, MD – Solo Show; 2020-2024: Tish Gallery, Chestertown, MD – Exhibiting Artist; 2017-2023: Artist Emporium, Havre de Grace, MD - Exhibiting Artist; 1999-2003: The Painted Lady, Collinsville, CT - Exhibiting Artist; 1997: Gertrude & Alice's, Collinsville, CT – Solo Show.

artistic statement

The creative process is the real motivation behind my work. As for the completed piece, my goal is to grab the viewer's attention. Seeing one thing from a distance. Another when standing up close. In addition, I always hope my work sparks a narrative, one generated by the mind of that same viewer.

social/web contacts

See more of Michael's art at: Instagram @michaelsweetart | Facebook michaelsweetart | Web michaelsweetart.com



"In Memorium" Acrylic on Canvas, 15in x 30in, 2025, NFS



"Early Hour, Old Port" Acrylic on Canvas, 18in x 24in, 2025, NFS
Recreating the quiet calm of early morn that I often witnessed when looking over the Old Port of Mombasa

JACK FARKAS



biography

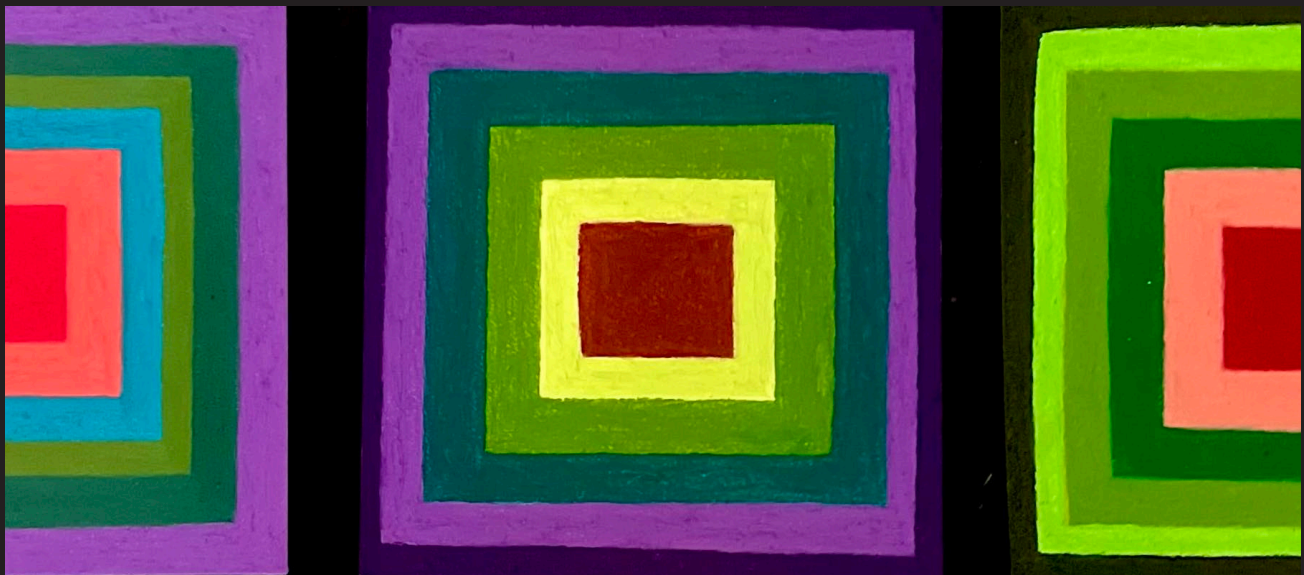
Jack Farkas himself has exhibited widely: sixteen solo shows and more than eighty group exhibitions, among them the prestigious Silvermine Art of the Northeast and the Venice Biennale of Architecture and Art 2025. His works have been hosted by venues like the Museum of Modern European Art in Barcelona, Art Expo NYC, The Carousel de Louver Paris, the HMVC Gallery, and even made 4 fleeting but iconic appearance in Times Square. His art praised by critics with comparisons to Matisse but “with color all his own,” is held in museum collections and has caught the eye of notable contemporaries, including David Hockney. Jack has been selected to receive “The Universal Genius, tribute to Leonardo da Vinci International Prize in March 2026 in Milan, and is always seeking Gallery Representation.

artistic statement

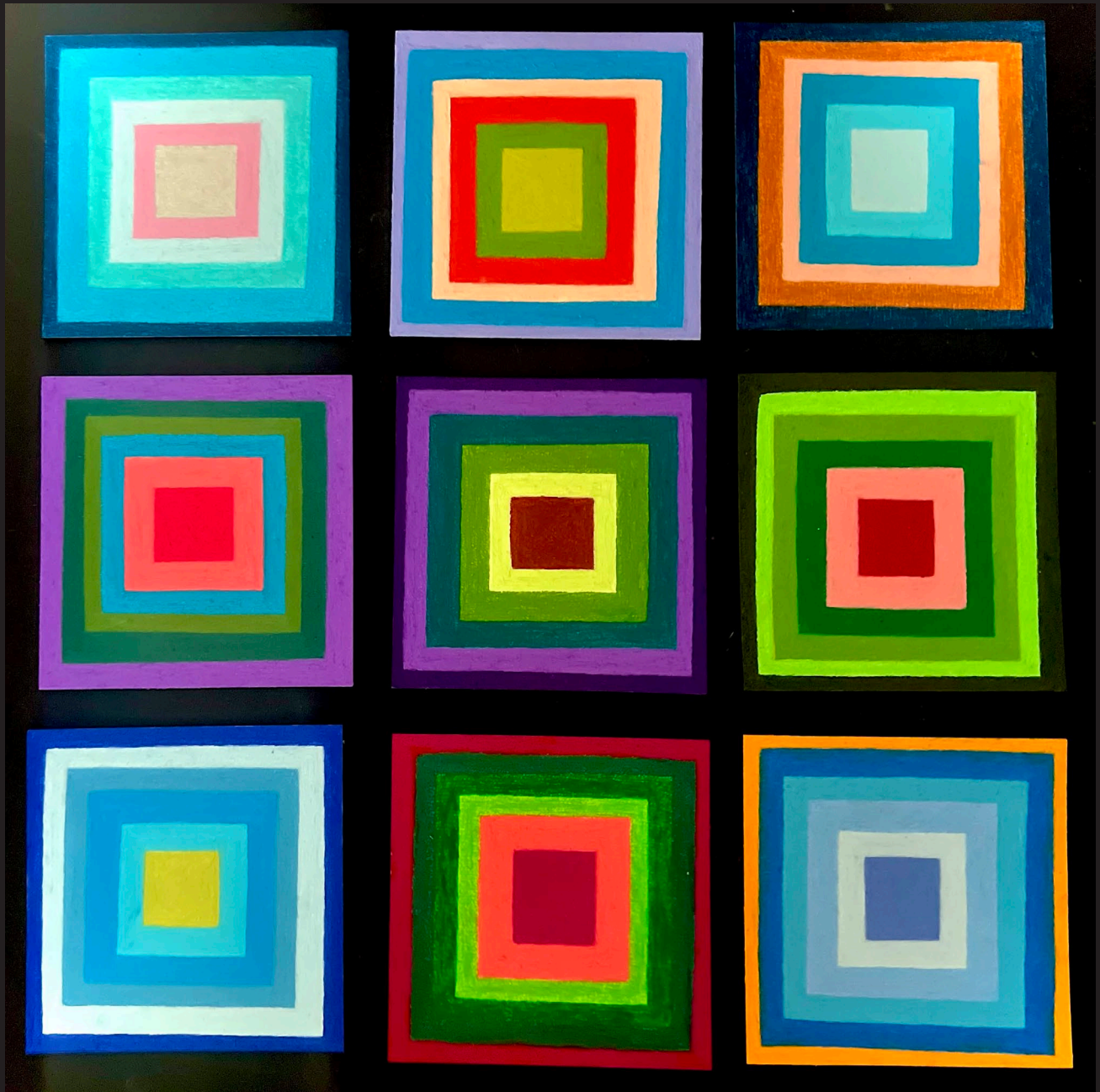
As an artist, I navigate the realms of painting, color theory, and printmaking, endlessly exploring the myriad ways that color, symbols, and shapes interact within different spaces. My work engages the eye and the mind, playing with forms that float or remain stationary, invoking a journey through time and one’s personal experiences. Each viewer is invited to take these simple images and let them flow into their own inner self, opening up pathways to interpret and feel the art in deeply personal ways. My subject matter invariably revolves around symbols and color, delving into the emotional planes that color can evoke in an individual on a quest for meaning and creation. These compositions aim to elevate the consciousness, prompting a deeper examination of oneself, the universe, and even the supernatural. What inspires me is the essence of life itself, the act of creation, and the innate force that drives us to leave behind something meaningful on our life’s journey. My art strives to ease the path for future travelers, offering them reflections and insights that make their own journey smoother and more enlightened. In terms of technique, I have recently embraced oil pastels to create vivid colors with varying edges, ranging from sharp to soft, on paper. Regardless of the medium—whether it be oil pastels, paint, or print media—I endeavor to speak the universal language of art. Through my creative endeavors, I aspire to make profound connections between art and its observers, enriching their travels through this shared existence with color, emotion, and symbolism.

social/web contacts

See more of Jack’s art at: Instagram [@jfarkas333](#) | Web [estatefineart.com](#)



Detail from “12. 22. 25.” Oil Pastel on 140# Cotton Paper, 32in x 32in x 1in, 2025, \$5000



"12. 22. 25." Oil Pastel on 140# Cotton Paper, 32in x 32in x 1in, 2025, \$5000
This vibrant 3x3 grid of concentric squares captures the winter solstice, Advent season, and the thrill of Marty Supreme's opening night. Bright colors evoke winter's chill and holiday warmth, using clean geometry to explore the joyful energy and renewal of the season.

JESSICA NASH



biography

Born and raised in Alaska, I have carried a love of nature and creativity with me throughout my life. After years of working in health care and exploring many creative outlets, I found lasting fulfillment in painting and art. I live in Washington with my supportive husband, our two young boys, and a lively household that includes a cat, a dog, and a bearded dragon. A true jack of all trades, I balance family life with my artistic practice, drawing inspiration from the outdoors, where I enjoy hiking, exploring, and cooking for those I love.

artistic statement

My work is rooted in a deep fascination with the forms and rhythms of nature and anatomy. I began as a watercolorist, drawn to its fluidity and unpredictability, and over time my practice has evolved into mixed media, where I can explore new textures, layers, and dimensions. Creating art is both a process of discovery and a practice of grounding—it fuels my curiosity while also offering stillness and clarity. Each piece reflects my desire to learn, grow, and connect with the world around me, translating observation and emotion into visual form.

social/web contacts

See more of Jessica's art at: Instagram [@bookend.studio](#) | Facebook profile.php?id=61577789553719



"Aurora Ursa", 7.5in x 10.5in, 2025, \$350



"Marrow Queen", 11in x 14in, 2024, \$500

GREG OAKLEY



biography

Greg Oakley is an Australian artist whose work reflects a lifelong passion for the natural world. With a Diploma in Art & Design, Greg has spent over 40 years as a professional illustrator and designer, honing his eye for detail and composition—skills that now underpin his acclaimed career as a hyperrealistic wildlife painter. Inspired by the beauty, fragility, and complexity of nature, Greg's paintings explore the delicate balance between the serene and the brutal aspects of the wild. Working primarily in acrylic, he creates richly detailed, lifelike portraits of birds and animals that invite close observation and deep reflection. His work is heavily influenced by the precision and reverence of artists from the 16th to early 19th centuries, yet it carries a distinctly contemporary message about our relationship with the natural world and the urgent need to protect it. Greg's art has been recognised in numerous national and international exhibitions. He has been

a finalist and category winner in many prestigious art prizes, including taking out the top award in the 2024 Holmes Prize for Excellence in Realistic Australian Bird Art. His paintings are held in private collections across Australia, Europe, North America, and Asia.

artistic statement

As a hyperrealistic wildlife artist, my work is born from a lifelong love of nature and a deep respect for the creatures that inhabit it. Through my art, I strive to create a powerful connection between the viewer and the natural world—one that goes beyond surface beauty to reveal the fragility and complexity of life on Earth. Each of my paintings is created using acrylic paint, a medium that allows me to build intricate layers of detail and texture, capturing the essence of fur, feather, and flesh with precision. My goal is to make each image feel alive—so real that you could almost reach out and touch it—while also inviting a moment of reflection. I draw great inspiration from the meticulous realism and dramatic compositions of painters from the 16th to early 19th centuries. The works of artists such as Jan Weenix, Jan Davidsz. de Heem, John Lewin, Conrad Martens and John Glover influence not only my technical approach but also the emotional and symbolic depth I strive to bring to each piece. Like them, I aim to elevate animals beyond mere subjects—rendering them with reverence, narrative, and nuance. Nature is a place of extraordinary beauty, but it is also marked by brutality, struggle, and constant change. This delicate balance is a central theme in my work. I'm particularly drawn to the quiet tension that exists in the wild—moments where serenity and danger coexist. Through my paintings, I aim to shine a light not only on the visual splendor of wildlife, but also on the stark reality that many of these animals are under threat. As human beings, our impact on the natural world is undeniable, and often devastating. My art is both a celebration of what remains and a warning of what could be lost. By presenting animals in such vivid detail, I hope to foster empathy and a renewed sense of urgency—to remind us all of our responsibility as stewards of this planet. Ultimately, my work is a tribute to the wild, and a call to protect it.

social/web contacts

See more of Greg's art at: Instagram [@gregoakleyart](#) | Facebook [Greg Oakley Art](#) | Web [www.gregoakleyart.com](#)

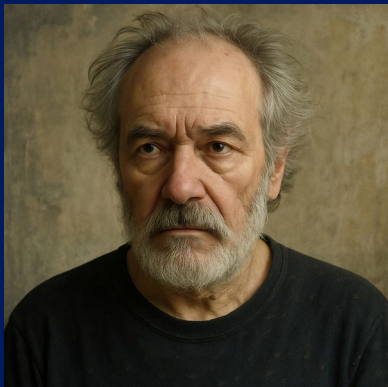


Detail from "Numbat" Acrylic on board, 46cm x 61cm, 2025, \$2500 AUD



"Barn Owl" Acrylic painting on board, 80cm x 61cm x 0.5cm, 2025, \$6000 AUD
This painting captures the elusive presence of the barn owl—a silent hunter whose beauty lies in its stillness and precision. Set against a moody, twilight landscape, the work explores the tension between fragility and power, solitude and instinct, within the natural world.

PIERRE GOULAG



biography

Born in 1942 in Vorkuta, Russia, Pierre Goulag lives and works in Montreal. Trained at the Beaux-Arts in Paris during the 1960s, he quickly developed a practice in which the hand acts as an instinctive extension of the body, freed from intellectual control. His work aligns with the lineage of Art Brut, gestural expressionism, and post-phenomenological explorations of perception.

artistic statement

My work begins where intention dissolves. I paint not with plans, but with presence — through a dialogue between the hand and the unknown. I am drawn to the moment when the body acts before the mind understands, when the hand touches the surface and something wordless begins to emerge. I do not seek to represent the visible world, but rather to trace the currents beneath it — gestures, impulses, movements that bypass logic and speak in the raw syntax of color and texture. My process is instinctive, often performed in silence, allowing the act of painting to reveal what the self cannot articulate. Over the years, my fascination with the autonomy of the body has grown. Like the octopus, whose limbs can think for themselves, I trust my fingers to lead. Each mark is a fragment of a conversation I am overhearing, not conducting. I consider the canvas a field of listening, not assertion. The goal is not control but surrender — to the gesture, to the pigment, to the possibility of a form born without pretense. Painting, for me, is a form of disappearance: of ego, of narrative, of mastery. What remains is presence.

social/web contacts

See more of Pierre's art at: Instagram [@pierre_goulag](#) | Web [pierregoulag.quebec](#)

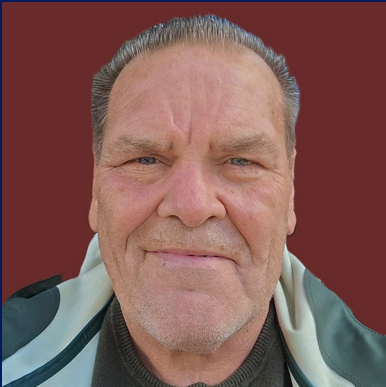


"Abstraction #16" oil on canvas, 7ft x 18ft, 2025, NFS



"Abstraction #4 Spring" oil on canvas, 84in x 65in, 2025, NFS

STEVO



biography

Stevo Pearce, known simply as Stevo, is the founder of Some Bizzare, the influential British record label and cultural platform that emerged in the early 1980s. Renowned for his uncompromising vision, he helped bring wider attention to artists who challenged convention and reshaped the boundaries of post-punk, electronic and experimental music. Under his direction, Some Bizzare became synonymous with innovation, provocation and outsider creativity. Beyond music, Stevo's work has extended into the visual arts, reflecting the same radical spirit that defined his label. His approach has always blurred the line between sound, image and attitude, making him a significant figure not only in independent music culture but also in the wider landscape of contemporary art and alternative expression. **See Stevo's artwork on exhibition at Farsight Collective Soho, London, 4th-11th June.**

artistic statement

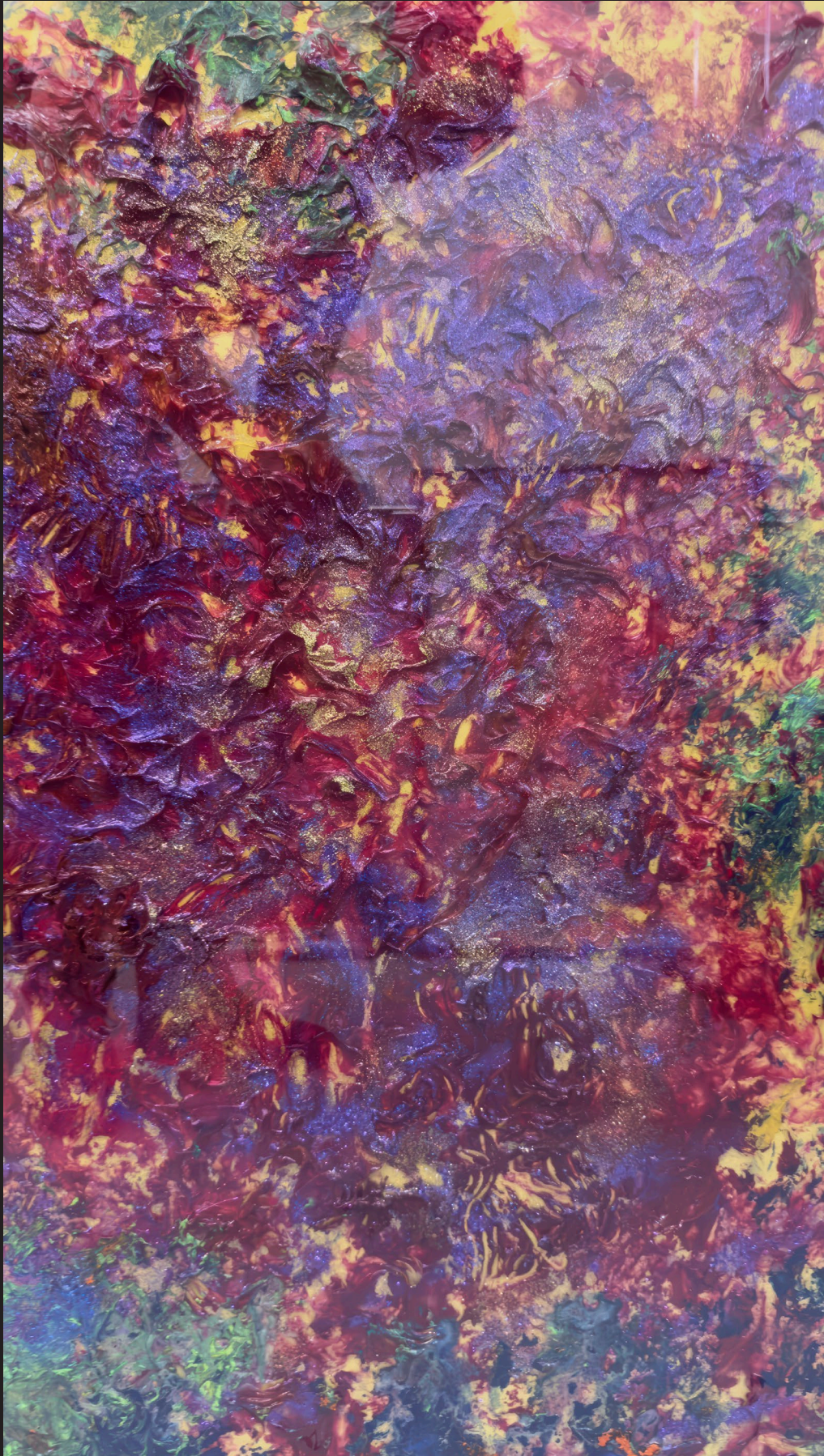
CHAOS- not as destruction, but as truth. Chaos is the raw state before order is imposed, before meaning is cleaned up and made acceptable. I have always been drawn to what is fractured, unstable, excessive and alive, because that is where real energy exists

social/web contacts

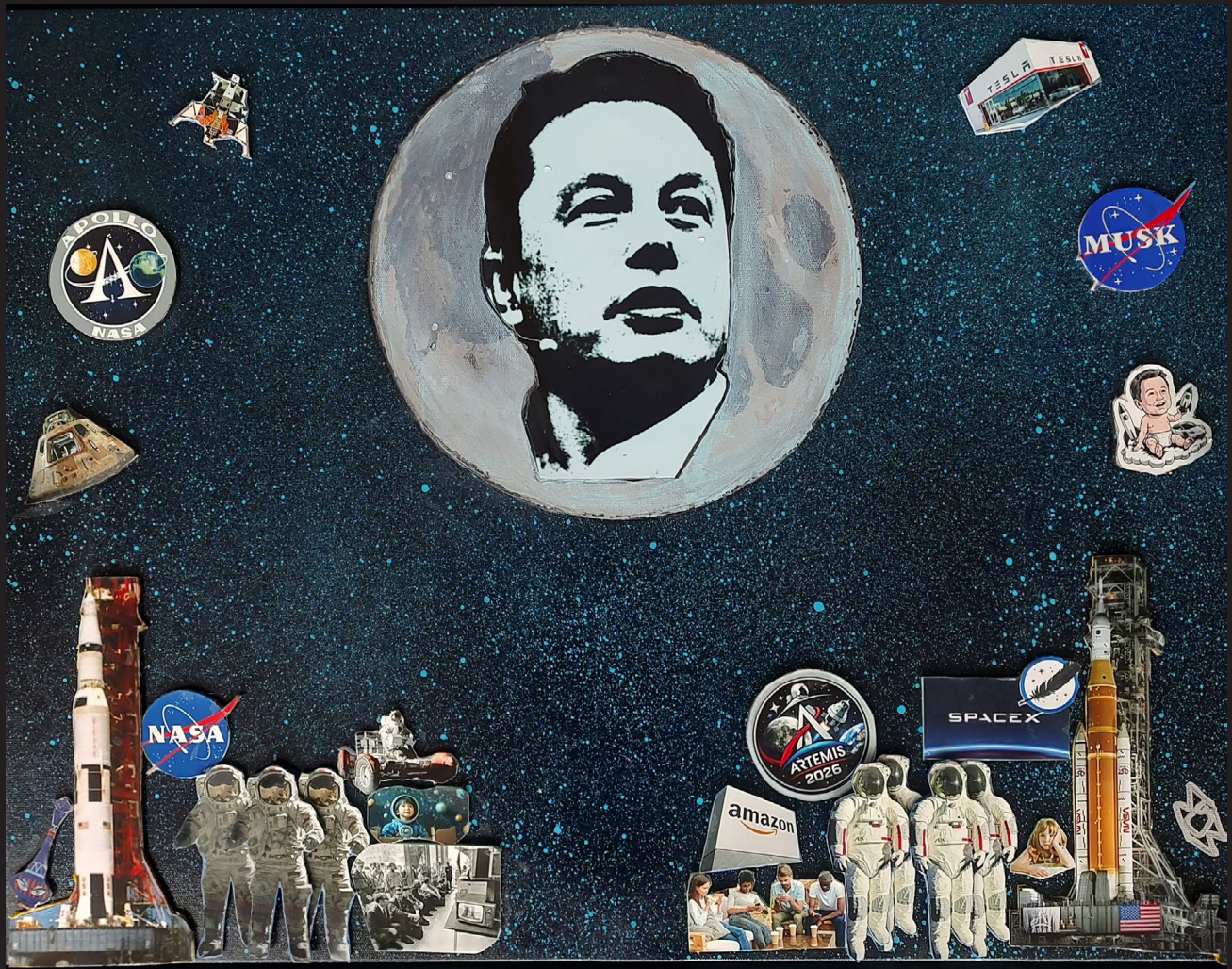
See more of Stevo's art at: Instagram [@somebizzarenetwork](#) | Facebook profile.php?id=61582000313920 | Web [www.somebizzare.com](#)



Untitled, Acrylic, Inquire for pricing



Untitled, Acrylic, Inquire for pricing



"Who owns the moon?" Mixed Media, 15in x 19in, 2026, \$1000

DAWN LEIGH



Photo by Anvi Parikh Photography

biography

Dawn Leigh Evinger is a San Francisco–based mixed media artist whose work explores environmental memory, resilience, and interconnection through layered collage and painted surfaces. Raised along the North San Diego coastline and now working in the Bay Area, she draws on her lifelong relationship with the ocean to shape her evolving practice. Through her ongoing Tide Keepers series, Dawn reimagines marine life as both witness and record of ecological change. Using repurposed paper and reclaimed materials, she transforms fragments into luminous ecosystems that balance beauty with disruption. In 2016, she was recognized as a Hidden Gem of the SF Bay Area, and in 2017, was selected as one of CounterPulse’s original Artist Activators. In 2025, she was invited to participate in the Ocean III artist residency, part of UNESCO’s Ocean Decade initiatives. Her work has been exhibited nationally and collected privately. She maintains a studio in San Francisco.

artistic statement

In my ongoing Tide Keepers series, I explore marine life as both witness and record of environmental change. Working with repurposed paper, layered collage, and painted surfaces, I construct images that hold beauty and disruption within the same field—mirroring the way the ocean absorbs and reflects human impact. Watchful presents a sea turtle moving through a shifting ecosystem, alert and enduring among schools of fish dependent on fragile balance. The turtle’s steady gaze suggests vigilance—a quiet guardianship within waters increasingly shaped by human presence. In contrast, Enduring Beauty centers on the spiral of a nautilus shell resting along the shore. Ancient and mathematically precise, the nautilus carries the memory of deep time. Surrounded by embedded fragments, it becomes both relic and reminder—a form that persists even as its environment transforms. Together, these works reflect resilience across different time scales: the living body navigating uncertainty and the enduring trace of life shaped over centuries. Through layered materials and oceanic imagery, I consider interdependence, survival, and the fragile continuity linking past ecosystems to the present.

social/web contacts

See more of Dawn’s art at: Instagram @DawnLeighCreations | Facebook DawnLeighCreations | Web www.DawnLeighCreations.com



“Watchful” Mixed Media on Wood Panel, 14 in x 11in, 2026, \$800



"Enduring Beauty" Mixed Media on Wood Panel, 8in x 10in, 2026, \$400

MARILYN FULLER



biography

I was raised in a small, rural town in Northern Indiana where my Mother taught me all of the hand skills a girl would need to raise a family. I used all of those skills and entered them in local events. Life before "art" was happily consumed by the activities of having and raising a family of four, now grown and almost ready for retirement themselves, children. Then, at age 40, I became a Registered Nurse, a career I loved until my retirement. Late in life, a traumatic event prompted me to try a creative process to heal. Years have passed, I am now 81 years old and have become obsessed with making pieces. I make decorative, altered frame wall art, and I hope you like it.

artistic statement

I am late into the "artistic" phase of life, and without formal training. I do have a passion for enjoying colors and shapes (especially circles). I love trying to arrange things to fit, compliment, startle, please, or intrigue the viewer. Recently I was asked about the "faces" in my pieces. While then unaware of them, I now love creating them. I also like to make a piece interactive by adding something the observer can remove/replace, turn on/off, open/close, play/put back into the piece. I believe one should surround themselves with art of all kinds, in the visual power of light, the rule of threes, dare to be different, make mistakes without fear, and above all else to DO WHAT YOU LOVE for LOVE is the answer.

social/web contacts

See more of Marilyn's art at: Instagram @onewhoglues | Web etsy.com/shop/TheFactoryAfterDark

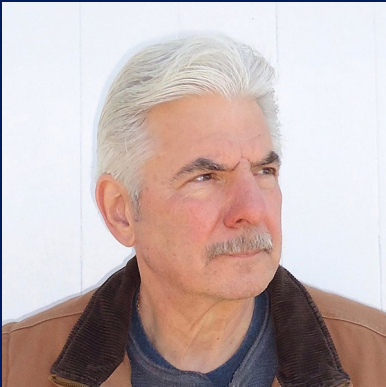


"Conservatory Gardens" Mixed Media, Assemblage, 16in x 12in x 3in, 2025, \$350



"Underwater Delight" Mixed Media, Assemblage, 24in x 16 in x 3in, 2025, \$995
'Delight' is a multi-media assemblage on a handmade altered frame covered in jewelry, beads, toys, paper, charms and found objects, abalone, MOP, and shells depicting a possible underwater scene.

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)



"Emerging From Bounds" acrylic on stretched canvas, 28in x 42in, 2024, \$3600



"Primal Ooze" acrylic on stretched canvas, 45in x 32in, 2021, \$4000
Acrylic painted on canvas stretched over an irregular frame.

NICK OPENLANDER



biography

I am an artist from Saint Louis, Missouri. I've had a lifelong passion for art, first inspired by animation and comic books, later by Impressionism. I've had some formal training at the university level, but mostly self taught. After spending many years as a bartender, I've moved on from making drinks to making art! I've always been impressed with sketchbooks and images that are simple yet mindful. I use "ordinary" landscapes of the city around me to create an emotional connection, finding meaning where it may not necessarily be found otherwise. Take a look around, it's a magical world.

artistic statement

Working primarily in charcoal, pencil, and acrylic, my practice is rooted in exploring the quiet dialogue between landscape and emotion. By drawing inspiration from familiar places—most often city parks and the Missouri Botanical Garden—I seek to transform recognizable scenes into spaces that resonate on a more universal, human level. My work is less about replicating a view and more about capturing the feeling it evokes: solitude, reflection, and memory. I aim to create landscapes that invite viewers to step inside and find a piece of themselves within the scene.

social/web contacts

See more of Nick's art at: Instagram [@nickopenlander](#) | Facebook [Nick Openlander](#) | Web [nickopenlander.etsy.com](#)



"Tower Grove Park the Evening of 1/24/2026 pt. 2" Charcoal on Brown Paper, Prints Only, 9in x 12in, 2026, \$32



"Tower Grove Park the evening of 1/24/2026 pt. 3" Charcoal on Brown Paper, Prints Only, 12in x 9in, 2026, \$32

PRECIOUS BURGER



biography

Precious Burger is a mixed media artist based in Fairfax, Virginia, whose vibrant, intuitive work is guided by the principles of light, love, wonder, joy, and connection. After a 30-year career as an art educator, she stepped fully into her studio practice, embracing her creative voice with clarity and renewed purpose. Her recent solo exhibition at the National Institutes of Health explores how we show up in the world—for ourselves and for one another—inviting reflection on belonging, visibility, and shared humanity. Her work has been featured in juried exhibitions and publications throughout the DC Metro area and online nationally and internationally, offering visual spaces where viewers are invited to pause, reflect, and feel seen.

artistic statement

I create intuitively, beginning with a color or emotional nudge that rises from within. Through layered paint, marks, and texture, I work in a call-and-response process, allowing each piece to unfold without a predetermined plan. The surfaces hold traces of lived experience—questions, pauses, and moments of becoming. Each painting becomes a living surface, holding energy and memory, inviting viewers into a quiet, open-ended exchange.

social/web contacts

See more of Precious art at: Instagram [@preciousburgerartist](#) | Web [www.preciousburger.com](#)



"The Promise of Abundance" Mixed Media on Canvas, 36in x 48in, 2026, \$3800



"Tending the Garden Within" Mixed Media on Canvas, 36in x 48in, 2026, \$3800
The quiet work of becoming begins within. Tending the Garden Within honors the subtle act of nurturing the inner landscape where growth first takes root.

CHRISTINE K. MILLER



biography

Christine is a life long fiber artist with experience in weaving, sewing, basketry, embroidery, felting, dyeing, knitting, crochet, and fiber sculpture. She is a former visual arts educator with local and national arts education recognition. She continues teaching in K12 programs through her Visiting Artist presentation of Fibers in 21st c. STEAM applications. Christine conducts fiber related classes and workshops and is available for art commissions. She published a book through Schiffer Publications, 'Weaving with Wire: Creating Woven Metal Cloth' and teaches the technique and process through her online studio <https://christinekmillercourses.com>. Christine has been exploring fiber her entire life through many processes and techniques. She has been weaving for over 50 years, and for the last 30 years she has been weaving with wire to create sculptural expressions. Her sculptural expressions are created from a woven metal fabric that she weaves by hand with wire and fiber. The woven

metal fabric is formed and she stitches the forms together by hand with wire. Individual units are assembled into a larger form and are also stitched together by hand with wire. Sculptures are embellished with other fibers, beads, or objects. She also incorporates crocheted wire into a form. Her work has been exhibited widely throughout the last 30 years, has been published in fiber art journals, and has won numerous awards in juried exhibitions.

artistic statement

Christine's explorations began in traditional fiber processes: crochet, sewing, knitting and embroidery. She began weaving at age 19 and this process has been central to her artistic creations. She has woven items for fashion and the home, but when she was introduced to weaving with wire, she has been exploring the relationship between hard and soft materials for decades. The interlacement of wire with fiber intrigued her to the degree that she explored weaving with wire solely for the last 30 years. The woven metal fabric that results from weaving wire and fiber together creates a unique art material she is able to utilize in sculptural expressions. Her work explores space and line, in the undulating forms she creates. The dance between the wire and the fiber produces a material that is hard enough to maintain a shape, but soft enough to have gentle curves and planes. She continues to push the boundaries of weaving with wire and is currently exploring creating sculptural forms from double weave structures. The process allows her to draw from traditional handweaving techniques and structures that are re-interpreted into exciting contemporary sculptural forms. The work not only reflects the interplay of hard and soft, but also honors the past as we look to the future.

social/web contacts

See more of Christine's art at: Instagram @christinekmillerfiberartist | Facebook Christine K. Miller | Web christinekmiller.com and christinekmillercourses.com



Detail from "Twisters" Handwoven with wire and wire forms, 10 cubes each 2" x 2" by 2", 2026, NFS



"Crushed" Handwoven of wire and fiber, 9 cubes each 2.75" x 2.75" by 2.75", 2025, NFS
Woven metal fabric assembled and formed into cubes and hand sewn with wire.
'Crushed' takes a classic form and distorts it by crushing the perfection of the dimensions.
Perfection is overrated and at times in our lives the beauty of the imperfect form continues to shine brightly.

ERAN FRAENKEL



biography

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

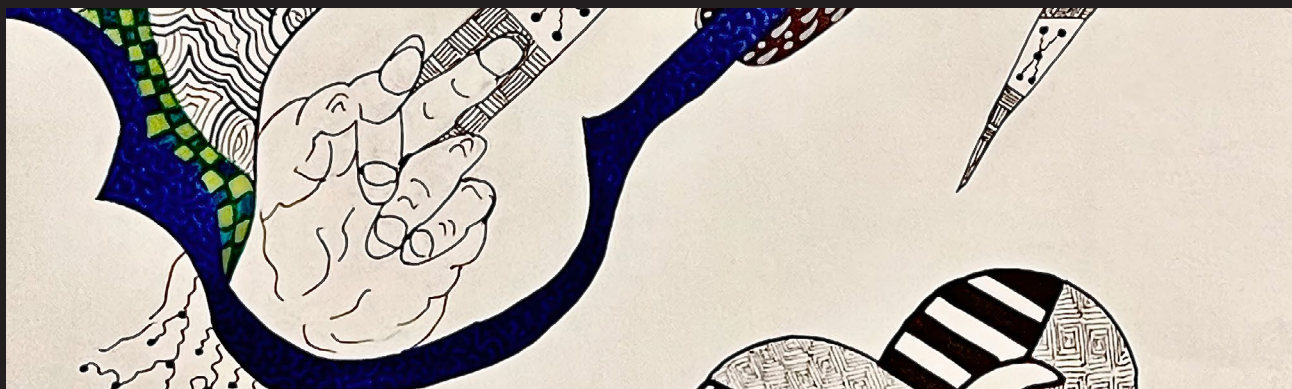
Ironically, when Covid struck, Eran seized the opportunity to learn his mother's family's home language: Farsi. With his teacher, he has created a series of pen-and-ink black/white drawings that incorporate hand-calligraphed verses from famous Classical Farsi poetry, such as Omar Khayyam's Rubiyyat.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

artistic statement

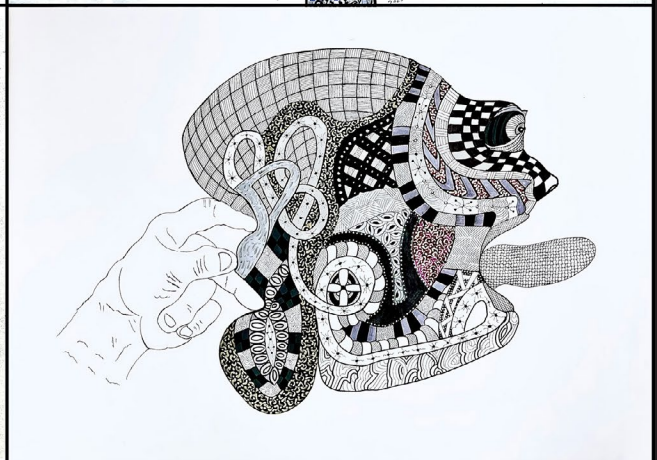
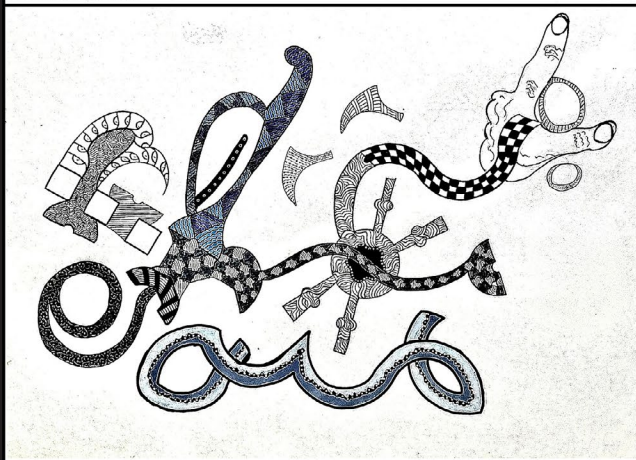
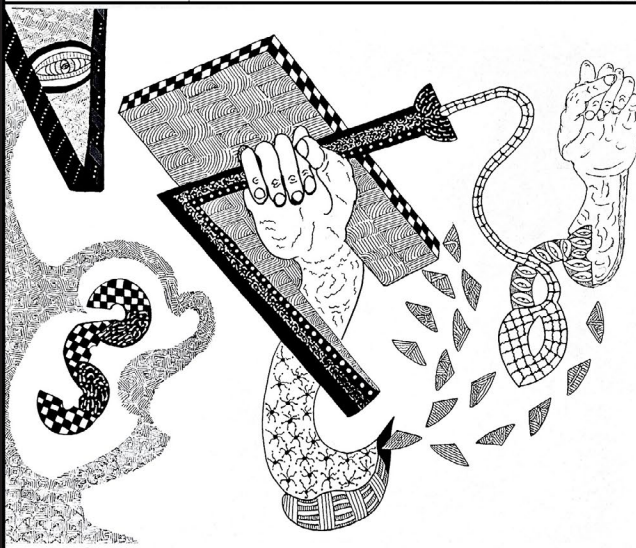
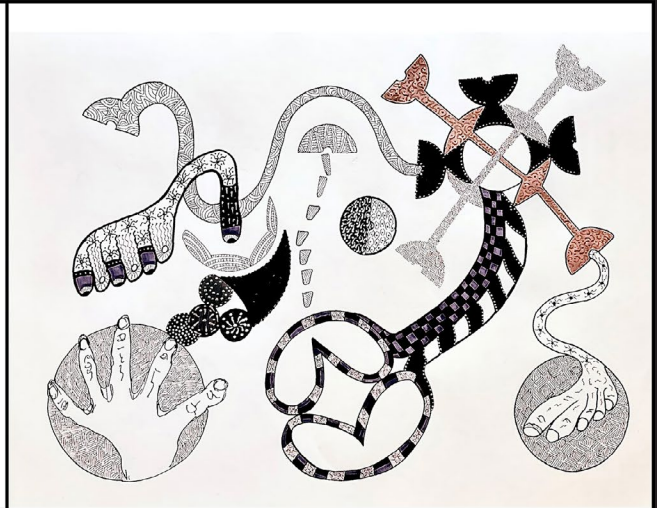
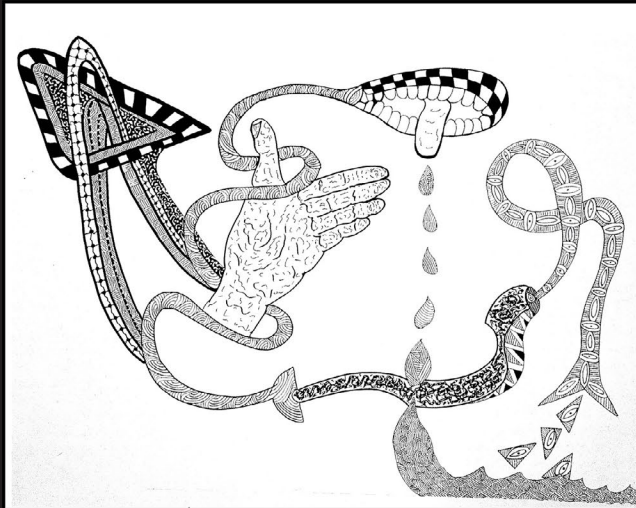
Eran is a self-taught abstract artist whose path into visual art was a reaction to a professional life of words. He spent 22 years abroad, in 4 countries, using words to help resolve various conflicts. In Indonesia in 2008 he began to draw; and hasn't stopped. Eran is intrigued by whether "you know what you like" or "like what you know." He belongs to the first group, wanting initially to attract viewers who will become curious about what he does and why. His art is rooted in his musical background. The main qualities are harmony, balance, rhythm. Coherence depends on the right mix of these elements, regardless of medium or size. He often says he paints what he hears; not specific compositions, but the tonal and rhythmic qualities he feels as he works. His art is largely asymmetric. Balance and harmony in any work come from fluidity between sections. Once a piece is complete, he can see and hear it. It doesn't always sound the same, but it always sounds. This series of drawings represents a new direction in Eran's artmaking. In 2025, he found a teacher whose rendition of the body he admired. This was his first art instruction of any sort. Eran's aim was to "humanize" his abstracts by integrating hands and/or feet into the images. By including human elements in these drawings, Eran is asking the viewer to imagine him/herself experiencing the art personally and directly, and not from a distance. His intention is to tap into the viewer's need or desire to connect and not just to observe. In our troubling and insecure times, the need to feel connected is particularly salient, and therefore so is art that strives to achieve such connections.

social/web contacts

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



Detail from "Defiance." inks and acrylics on paper, 18in x 18in, 2025, \$700



Row 1: "Living Hand to Mouth." "In Extremis." Row 2: "Resistance." "The Nuclear Option." Row 3: "J'acuse." "What A Tangled Web We Weave." inks and acrylics on paper, 25in x 19in, 2025, \$700-\$900 each

JACK BRADSHAW



biography

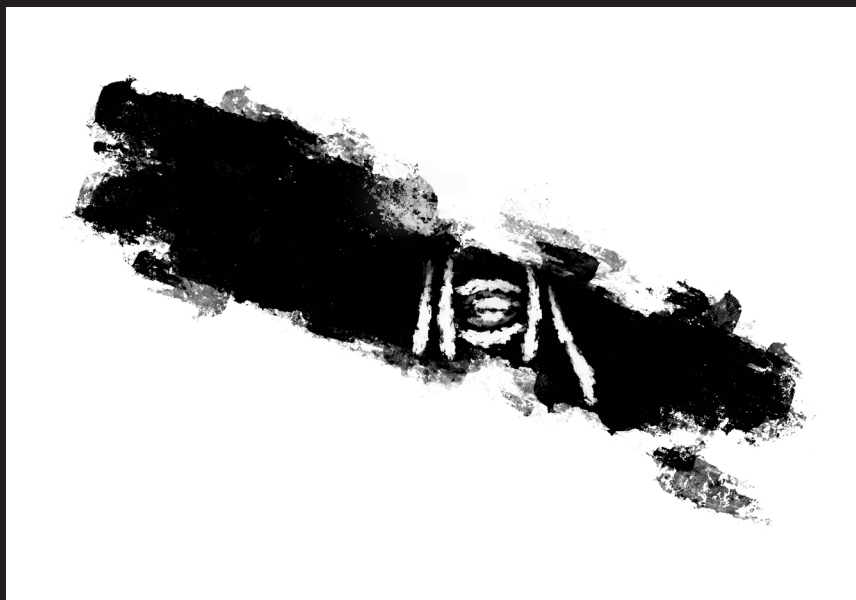
Jack Bradshaw is an independent artist and thinker who traded a decade-long career as a Senior Software Engineer at Google for a life of creative exploration and open-source programming. Although only nascent in his artistic journey, with a degree in Mechatronic Engineering, he brings a unique, systems-oriented perspective to his art, focusing on the inner workings of the human mind and the universe around us. Driven by a deep curiosity about the nature of consciousness and the forces that shape us, Jack's work bridges the gap between the technical and the philosophical. In addition to visual art, he produces poetry and other forms of writing, and has been published in the Lit Vegan literary journal. Further details are available at <https://www.jack-bradshaw.com>.

artistic statement

These pieces were taken from two of my larger collections, both of which explore various aspects of existence and the human condition. "Enlightenment" was sourced from my series "Genesis Ex Nihilo," which charts a course from absolute nothingness to limitless possibility. It illustrates the liminal space at the edge of enlightenment where individual choice exists. I chose monochrome to illustrate the stark contrast between diametrically opposed absolutes: everything and nothingness, subjectivity and objectivity, self and other, awareness and unawareness, and choice and captivity. "Isolated and Weary" was sourced from my series "Reconnection," which examines the shared experience of solitude many of us faced during the COVID-19 pandemic. It depicts an individual looking out at the world, not simply from a home, but from the cold nothingness found in the absence of others. I chose monochrome for this piece to reflect the lack of warmth and community that was prevalent, and to create a stark contrast between the captive soul and the outside world. Restricting my palette to black and white with minimal use of grey was an intentional decision in both pieces. The palette is perfect for highlighting the extreme contrast between the various perspectives at play, while keeping them distinct and separate, and inviting the viewer to consider the distance between them and what happens if they combine.

social/web contacts

See more of Jack's art at: www.jack-bradshaw.com



"Isolated And Weary" Digital Painting (Procreate), 12.64in x 18.09in, 2022, \$500



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

ALLAN STUART HELTZEL



biography

I grew up in Boulder, and learned about art, music, living in peace, working hard, being a good citizen, and respecting others in that wonderful town. I've spent the equivalent of many years camping, back packing, jeeping, fishing, skiing, and watching the wild animals. I learned about oils from my Mother and the CU Art faculty, and music from my Father and the CU Music faculty. Where art lives, breathes, and becomes its own reality is the imaginarium we all share. It is where whimsy becomes visceral and mainstream, and contributes to shared reality. There are several threads of imagination in my art catalogue including mushrooms, mountains, wild animals, fantastic figures, and abstracts. All are oils, basic and colorful, mounted in utility frames ready to hang. Information, biographies, reviews, art, lots of music, and more whimsy are all available at allanstuart.com.

artistic statement

My catalogue has several threads: One is articulated abstracts of our wild friends; Bear, Puma, Bighorns, Elk. Another is Mountains; floating in our subconscious, like an ancient Egyptian pyramid. Another is Corn Maidens; Maize women might be a better name. I'm dedicated to whimsy, fantasy, and fun, as well as underlying meaning, hidden concepts, and the true nature of the universe. I'm not interested in narcissism, competition, ideologies, or organized agendas of almost any kind. I like one on one relationships, and think the universe is made up of infinite casual relationships between everything. I mean everything: rocks, air molecules, ants, asteroids, trees, your mother, Betelgeuse- everything! It's all alive in some way or other, and all interactive. And we live right in the middle of it, and if we stop dwelling on our rather petty personal problems, and really try to embrace the universe more holistically, there is no limit to what we can become. That's what I like to paint and compose music about. My most important collection of paintings is of our Wild Friends. I lived near the continental divide in southern Colorado for 30+ years, and have seen many wild friends. I was lucky enough to see over 10,000 Elk migrating from the San Juan Mountains into New Mexico. The Bighorns walked by our door, and used our land as a corridor to the creek and national forest. When someone views one of the articulated abstract wild animals, I want them to work to recognize it, then just think: BEAR, or ELK, and have the image of the animal in their mind and heart. I hope to help build awareness of habitat loss, recognition that the animals own the planet as well humans, and have a place even on private land. They don't get deeds! If we don't care for them, and share with them, they will die off, and we will be alone. Another idea I want to grow is that each animal is an individual.

social/web contacts

See more of Allan Stuart's art at: Instagram [@mrallanstuart](https://www.instagram.com/mrallanstuart) | Facebook Allan Stuart | Web allanstuart.com



Detail from "Le Chat Le Flamme" Oils on canvas board, 20in x 16in x 2in, 2021, \$350



"Green Man" Oils, 20in x 16in x 1in, 2021, NFS
Small works in salon setting.

OLEKSANDR BRZHEZYTSKYI



biography

I am an eco-focused visual artist working primarily in mixed media and monochrome compositions inspired by natural forms. My work explores the intersection of nature, materiality, and human responsibility, using simplified color palettes to emphasize structure, rhythm, and emotional resonance. Originally from Ukraine, I was forced to leave my home due to the war and am currently building my artistic career in the United States. This experience has deeply influenced my artistic perspective, strengthening my interest in themes of resilience, preservation, and the protection of both natural and urban environments. Nature—especially the form of the leaf—serves as a central symbol in my practice, representing life, continuity, and defense. My work often reflects concerns related to climate change and the increasing threat of wildfires, particularly their impact on cities and human habitats. Through art, I seek to promote awareness and a deeper emotional

connection to environmental issues, encouraging a culture of prevention rather than reaction. By combining eco-art principles with a contemporary monochrome aesthetic, I aim to create works that function both as visual meditations and as subtle calls to responsibility and care for our shared world.

artistic statement

My artistic practice is rooted in eco-art and focuses on the visual language of nature as a reminder of balance, fragility, and responsibility. I work with organic forms—primarily leaves—as universal symbols of life, growth, and protection. Through a monochrome palette, I reduce visual noise and invite the viewer to focus on form, texture, and light as carriers of meaning. Monochrome allows me to emphasize subtle variations within a single color, echoing how nature itself communicates through nuance rather than excess. Metallic and layered surfaces reference both natural resilience and human intervention, reflecting the delicate relationship between urban environments and surrounding ecosystems. A key intention behind my work is to draw attention to the growing vulnerability of cities and natural landscapes to climate change and wildfires. Rather than depicting destruction directly, I use calm, meditative imagery to encourage awareness, reflection, and preventive thinking. Nature, in my work, becomes not only a subject but a voice—quiet, persistent, and essential. Through eco-art, I aim to create visual spaces that inspire respect for nature and highlight the importance of protecting both the environment and the communities that exist within it.

social/web contacts

See more of Oleksandr's art at: Instagram [@alex_art_expert](#) | Facebook profile.php?id=61567792603957



Detail from "Golden Tree" Mixed media (acrylic, resin, rope) on canvas, 36in x 36in x 1.5in, 2026, \$1199



"Obsidian Carnation" Mixed media (acrylic, textured material, sculptural elements) on panel, 24in x 24in x 1.5in, 2025, \$999
Obsidian Carnation explores the contrast between fragility and strength. The flower, rendered in dark metallic tones, resembles a bloom formed from stone or volcanic glass. The work reflects on resili

YVES DE VOCHT



biography

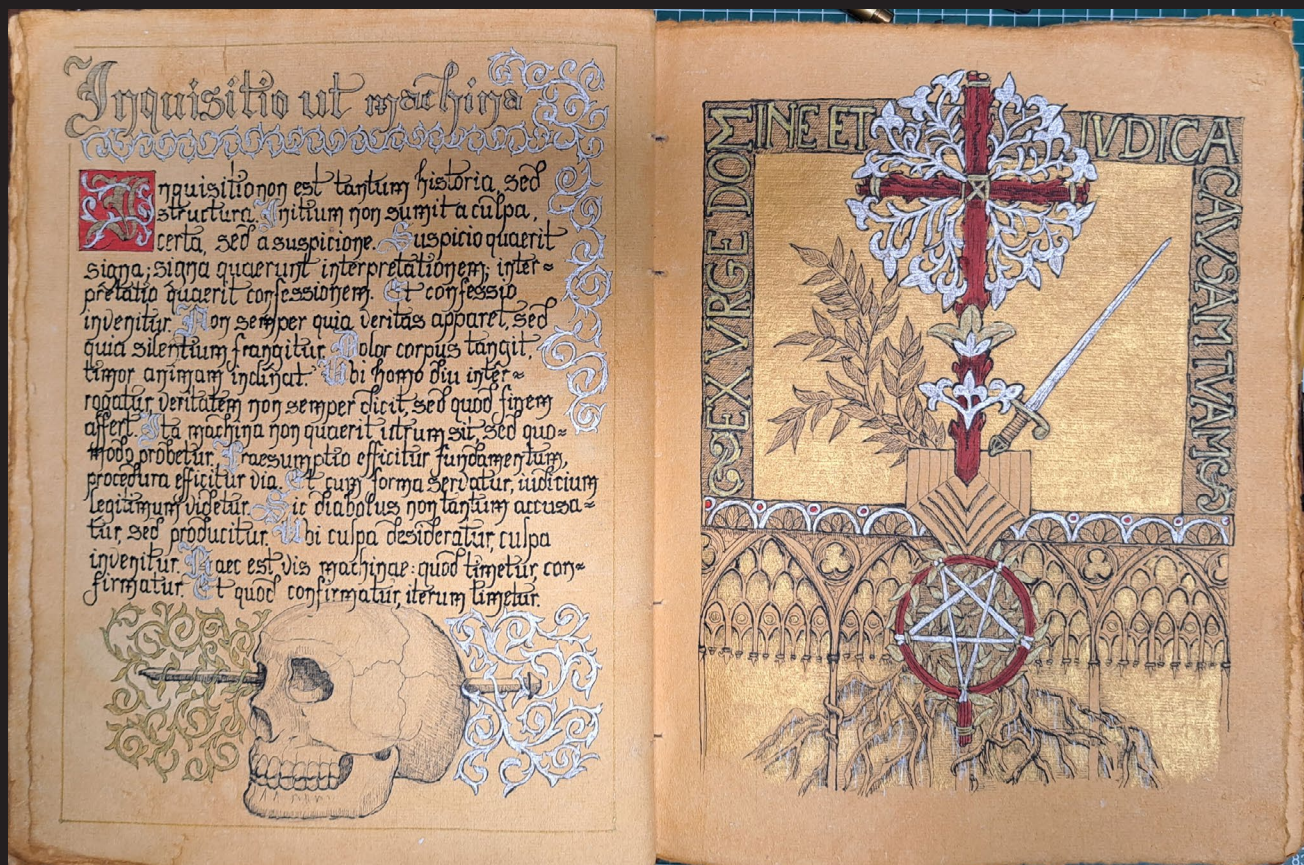
Yves is a Flemish artist based in Antwerp, Belgium, working primarily in ink and pencil. His drawings explore fragility, resilience, and the echoes of European history, often through horses, ruins, and human figures as symbols of memory and endurance. Rooted in a strong cultural and historical awareness, his work balances precision with vulnerability, creating images that are both intimate and unyielding. Exhibited in Belgium and abroad, Yves is steadily building an international presence, aiming to establish himself as a respected voice in contemporary European drawing.

artistic statement

As an artist, I work with ink and pencil to capture the fragile balance between presence and disappearance. Each drawing is a confrontation with time: precise yet imperfect, controlled yet vulnerable. My subjects—often horses, ruins, or human figures—carry echoes of history and memory. They are not decorative, but reminders of resilience and fragility, of what endures when everything else falls silent. Through my work I want to create images that stay with the viewer, quiet but unyielding.

social/web contacts

See more of Yves' art at: Instagram @yvesdevocht | Web www.artyvesfact.com



"The devil in the inquisition" Ink and gold acryl paint, 42cm x 59.6cm, 2026, NFS



PRINCEPS POTENS DIABOLVS LATET
 POTESTAS FACILE CORRVMPIVS

Diabolus imaginabilis a potestate

Potestas stabilis esse non potest sine legi-
 timatione. Legitimitas autem saepe ex pe-
 riculo nascitur. Ubi periculum minus est,
 imago eius augetur. Ita diabolus non invenitur, sed
 fingitur. Non quia necessarius est veritati, sed
 quia utilis est ordini. Hostis absolutus facit
 defensorem absolutum. Quo obscurior tenebrae
 describuntur, eo clarior lux proclamatur. Dirigit
 imaginem, dirigit sermonem, dirigit memoriam.
 Potestas ergo non tantum respondet timori, sed
 timorem dirigit. Et ubi diabolus constituitur
 centrum mali, circulus obedientiae clauditur.
 Nam qui adversatur potestati, facile in partem
 tenebrarum cadit. Sic diabolus fit axis pisci-
 olinae. Non semper fictus, sed semper amplificatus.
 Quod parvum est exaggeratur, quod ambiguum
 est absolutum fit. Et inter haec crescit aucto-
 ritas.

"The devil and the government" Ink, acrylic gold paint, 42cm x 59.6cm, 2026, NFS
 One of the pages of my medieval book project

ANNA HINGLE



biography

I picked up a paintbrush for the first time at 52, after retiring from a 30-year career in technology. For most of my life I wished I could paint but never pursued it, assuming I simply couldn't. Then one day I followed a watercolor tutorial and was immediately hooked. What began as curiosity became thousands of hours of disciplined study and devoted exploration across many mediums. I now work primarily in oil, soft pastel, and charcoal. Oils offer luminosity and depth; pastels place pure pigment in my hands; charcoal reveals the quiet power of value—how black and white alone can create space, atmosphere, and emotional weight. Beyond the studio, I serve in arts leadership through the Art Guild of Louisiana, where community and creative growth intersect. I believe artistic growth depends on passion, practice, and people, and I am committed to helping cultivate an organization that fuels all three and sustains opportunity for future artists.

artistic statement

I am drawn to painting restful scenes in nature—spaces that invite pause. Expanses of sand rising into sky. Water meeting horizon. Land stretching beneath clouds. The hush of a sunset or the new breath of dawn. A lone bicyclist early on a Sunday morning. I wish to echo the feeling of a beloved place or experience revisited in memory. I am less interested in recording a landscape than in preserving the emotional imprint it leaves behind. Light remains my central subject. Whether it's light in nature or light in a cityscape, I explore it as metaphor—anticipation, revelation, rest, transformation. Each new blank surface holds the possibility of revealing beauty, and I pursue it knowing it will always remain just beyond full capture. That gap is the invitation to rise again each day in pursuit of the light that first called me.

social/web contacts

See more of Anna's art at: Instagram [@ash_art_sketches](#) | Facebook [Anna.Hingle](#) | Web [annahingle.com](#)



Detail from "Silent Reflection" Acrylic, cloth and multiple texture paste on canvas, 40in x 30in x 1.5in, 2025, \$900



"City That Never Sleeps" Charcoal, 14in x 11in, 2026, \$400&*&Charcoal on panel

HEOI YUN JEONG



biography

I first began learning art formally at the age of ten. I had both talent and joy in it. As a student in Korea, I focused more on academics, but in my first year of high school, something changed—during art class, I felt a deep connection to the subject. I decided once again to pursue art seriously and follow its path. That led me to one of Korea's top art universities, and later to study abroad in the United States, where I continued to grow as an artist and nurture my dream. Marriage, motherhood, and exploring the field of design gave me a pause, but my passion for painting never faded. Now, I have returned fully as an artist. For me, painting is both a language and a tool—it brings together the moments of my past and present, creating new scenes that reflect who I am. Through this process, I find both fulfillment and restoration.

artistic statement

For me, painting is a mirror of my inner world and a tool for documenting fragments of life. Each scene I depict emerges from the organic interplay between my psychological state, everyday experiences, and personal memories. Within these visual narratives appear landscapes that once stirred my emotions during travels, elements of nature, fleeting moments from daily life, and objects tied to memories—all visualized as reflections of my internal landscape. Over the past decade, my life has undergone significant transformation through marriage, childbirth, and the formation of a family. These experiences have shifted the direction of my life and the texture of my emotions. As my environment changed, so did the way I perceived the world. In response, I began to reconstruct the emotions and memories I had accumulated over time, reinterpreting them through painting. This body of work is a visual record woven from fragments of my inner self, shaped by the passage of time and personal growth. Through these pieces, I seek to condense traces of emotion and emerging senses born from daily life into singular, resonant scenes - inviting viewers to glimpse the evolving landscape of my life.

social/web contacts

See more of Heoi Yun's art at: Instagram @hi_hy_atelier_ | Web hyatelierartndesign.com



"My Perfect Backyard" Acrylic on Canvas, 30in x 64in x 2in, 2025, \$1200



"School Break Fun" Acrylic on Canvas, 40in x 30in, 2026, \$1000

FRANK BARRECA



biography

My love for painting began in 2016 after a Mother's Day sip-and-paint experience sparked something unexpected—a passion for creating art. At the time, I was finishing my master's degree, and painting quickly became a soothing escape from the stress of grad school. Over the years, it has grown into a cherished outlet that helps me balance work and life. I started by exploring different styles, but I discovered my true passion in Cubism—an early 20th-century art movement that breaks away from traditional perspective, using geometric shapes, interlocking planes, and bold compositions. Through this style, I focus on painting the female form, infusing each piece with emotions I feel during the creative process. My goal is to bring the artwork to life in a way that allows every viewer to experience something unique, shaped by their own emotional state. Every piece I create is a tribute to the beauty and complexity of human emotion.

artistic statement

My unique and finely detailed graphite artwork can take more than 300 hours to create. My latest works represent a rich and detailed view into the characters and activities of daily life around ancient sea harbors across the globe. I recently discovered a passion for pencil drawing, with a focus on marine harbors and boats, pulling my inspiration from French and Italian artists of the 1600s and 1700s.

social/web contacts

See more of Frank's art at: Instagram [@frankbarrec](#) | Facebook [frankbarrec](#) | Web [www.frankbarreca.shop](#)



"Harmony of Empires" Graphite, 18in x 24in, 2026, \$7500



PHOTO EDITOR

"Harbor of Antiquity" Graphite, 24in x 18in, 2026, \$7500
At its core, the piece romanticizes the vibrancy of ancient maritime trade and society.

KATHY WATTS



biography

Kathy's creativity came naturally to her and her eight other siblings coming from two artistic parents. It wasn't until later in life that she understood that she was an "artist". In the beginning, she was more into photography, which she still plays around with. With eight other siblings in the house, you compare yourself to others, and she didn't believe herself to be the better artist, which made her become discouraged. At that time, she believed realism was the only way to prove you as an artist and she couldn't make it look like she wanted so she left that medium alone for quite a while. It was a fluke painting on posterboard that turned everything around. Having it framed nicely helped. Compliments were coming in like, "Who painted this?", "Where did you buy that"? Her confidence grew with that. Realizing she had a different style than some of her siblings that is definitely acceptable in the art world. She has shown in many venues in the Columbus, Ohio area.

artistic statement

I love and am inspired by old black and white photography. They have a mood to them and pulls me in. I've done quite a few monochromatic paintings in various colors. This painting of the blues band, I automatically knew it would be done in blue. Of course! Besides art, my other passion is music, so I do have quite a few paintings with musical groups.

social/web contacts

See more of Kathy's art at: Web.whitsma@gmail.com



"Pit Stop to a Gig" Acrylics, prints only, 8in x 10in, 2022, \$25



"It Started With a Snowflake" Acrylics, string, molding paste, 24in x 12in, 2025, NFS

HELEN SHIPMAN



biography

For over 50 years, Helen P. Shipman has been professionally creating and exhibiting her artwork and its accompanying writings. Exhibitions have often been devoted to themes of spirituality or healing. Many articles have been published about her exhibitions. She has worked on commissioned consignments, public and private, including portraits, paintings for church sanctuaries, and theater costumes, among others. Her work is represented in public and private collections. She has had experience in interviewing for newspaper, radio and television. She has given illustrated lectures at schools, churches, and other locations, and has been awarded positions of curator, judge, featured artist, artist-in-residence and docent. She enjoys speaking about the symbolism and iconography in her work. Soon, she hopes to find a publisher, through which her healing message might reach a broader audience in books that present her writings and paintings together, as she has always intended.

artistic statement

My work may be a celebration, a revelation, or a complaint. I present a view of our human condition, expressing my interpretations of the range of human emotions on stage-like settings of apparently very real dream worlds. I often abandon the traditional rectangular format and instead shape my paintings according to the spaces in which the images occur. The paintings on cut-out particle board panels appear to pop out in the illusion of full three-dimensional view, presenting a compelling invitation to step into the world of the dream. My work presents a symbolism that looks inward, examining the self in all its mystical complexity. It studies the human relationship to self, to others, and to the divine eternal, stripped of all that is pretentious and artificial, exposed to all that is profound and vulnerable. The paintings show the inevitable suffering that must be endured by the human body. But they also celebrate the beauty and dignity of the human soul.

social/web contacts

See more of Helen's art at: WebHelenpshipman.com



"Part Gender; All Human" acrylics on shaped particle board, 24in x 32in x 1in, 2024, \$5000



"Humanity Weeps" acrylic on shaped particle board, 36in x 24in x 1in, 2026, \$7000
Life is more precious than death while we live.

SUSAN KUTNO



biography

Susan Kutno was born and raised in Brooklyn, N.Y. She was brought up in an artistic and musical atmosphere with both her parents participating in painting, writing, and music. Her artistic education began early, with art lessons at the children's classes offered by the Brooklyn Museum. During the years of marriage and bringing up children, she pursued her art, experimenting with different media, including stitching and stained glass. The magic of glass took over her imagination as she continued to experiment with the medium. She has now been a contemporary glass artist with over four decades of experience in kiln-formed glass, a medium she began exploring in the mid-1980s as it emerged as a distinct art form. Having studied with early innovators in fused glass, she expanded her practice through dedicated experimentation, leading to the development of her signature Frit Painting technique in the early 1990s, where she used

glass powders and finely crushed glass particles called Frit to create detailed imagery. This innovative approach earned her recognition in the prestigious international juried publication, *New Glass Review*, by the Corning Museum of Glass. Now, her latest work focuses on a groundbreaking technique for monotone black and white portraits, *Powder Point™*, which incorporates sheet glass with meticulously hand-worked glass powders to achieve subtle hues, tones, and shading. The artist's career is further distinguished by her exhibitions and many awards. Her entrepreneurial contributions to the glass community include her book *Everything You Wanted To Know About Fusing... But Had No One To Ask*, and the founding of the Glass Reflections gallery and the Sarasota School of Glass in Florida. Retired from her business ventures, she now focuses on *Powder Point™* and continuously experiments with new techniques, including small cast glass design elements to the imagery.

artistic statement

My work explores the possibilities of powder manipulation. I investigate how light and shadow create an evolving visual experience, the work revealing depth and texture. I use a monochromatic palette, which I see not as a limit, but as a way to focus on technical skill. This forces me to rely on tonal changes and texture to tell stories instead of color. In my portraits, I capture expressions within layers of glass that are fused in a kiln. For my landscapes, I translate the movement of nature—like moving water or grass—into permanent moments of energy bound within the glass medium. My process is fueled by found imagery of the organic textures. I seek out overlooked details through shading and translate these with the glass. The challenge lies in balancing the material with the nature of powder application. Ultimately, my art is an exploration of perception. By pushing the boundaries of traditional glasswork through powder layering, I aim to create pieces that are both intricate and evocative. Each work serves as a testament to the power of the monochrome, proving that a single hue contains a vast spectrum of movement, emotion, and light. It is this dynamic quality that inspires my ongoing journey with glass.

social/web contacts

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



Detail from "THE DANCERS" Fused Glass, 19in x 21in x 1in, 2024, \$2200



"ARABELLA" FUSED GLASS, 15.5in x 9.75in x 1in, 2025, \$2200

Arabella is a black and white, monochromatic fused glass wall art created with glass powders. In this composition, the tonal features are created with the sifting of powders and the manipulation to create depth and expression.

MARBELLA HERNANDEZ



biography

Marbella Hernandez (she/her), born in 2004 and raised in Houston, Texas, is a Dallas-based visual artist whose work bridges the gap between everyday urban life and pop culture. After relocating to the DFW metroplex in 2022, she started working on many series of works, all based around her experiences as a Houstonian. Her figurative work is interesting, all telling narratives that are easily digestible, but dive deeper into topics like socio-economics, language, and protest.

artistic statement

" Within my body of work, I like to utilize acrylic paints and 3D objects typically associated with alternative subcultures, while balancing them with soft materials, such as contrasting studs with threads and chains with yarn.

Combining my 3 passions - pop culture, animals, and an edgy approach to life - I create figurative and lighthearted works. I often reflect on my own experiences growing up, for instance, where I was raised and what I observed during that time. Being chronically online, I am immensely inspired by popular media on the internet, which is prevalent in my works." - Marbella Hernandez

social/web contacts

See more of Marbella's art at: Instagram @dearmarbellapaintmein | Facebook marbella.hernandez.92372446 | Web marbellahernandez.com



"Beware of the Dog" Acrylic, chains, screws, studs, and crocheted yarn on masonite panels and stretched canvas, 36in x 54in x 2in, 2025, NFS



"Good Dog or Bad Dog?" Acrylic and Thread on unstretched canvas, 68in x 50in, 2025, \$2500

SYSLEE RAWLINSON



biography

I am drawn to imperfectly beautiful landscapes, to the fragility and quiet complexity of the earth's ecosystems. Through my work, I seek to hold a fleeting moment gifted by nature. As a self-taught mixed-media artist, I integrate varied materials foraged throughout Oregon and California, allowing each piece to carry both natural history and human trace. I am deeply inspired by the way material in nature accumulates and erodes over time. The texture of tree bark, the pattern of a snake's shed, and the subtle marks left by water moving through sand guide my visual language. These elements inform surfaces that honor earth's delicate, often overlooked designs. Before turning fully to visual art, I worked as a Wild Foods Chef and Western Herbalist. Foraging led me into a slower, more attentive way of seeing—one rooted in observation, seasonality, and intimate knowledge of the land. In those quiet environments, my mind began to still, and my

connection to the natural world deepened. Returning to the city, I felt an undeniable pull to translate that sense of wonder into physical form, creating work that invites reflection, reverence, and a renewed way of seeing.

artistic statement

My work explores surfaces shaped by time, where accumulation, erosion, and quiet transformation leave their traces. I build each piece through slow, layered processes that echo natural cycles of compression, weathering, and release. Materials are gathered directly from the landscape and embedded into the surface, allowing the work to carry the character and history of the places they come from. Patterns found in nature guide the compositions. The fractured geometry of dried earth, the translucence of shed skin, and the subtle shifts left by moving water inform the work. These references are not illustrated but distilled into texture, rhythm, and restraint. Limiting the palette allows surface and form to take precedence, inviting a focused, meditative way of seeing. At its core, the work is an act of attention. Through tactility and restraint, I aim to create spaces of stillness, objects that slow the viewer and encourage quiet observation. The work holds the tension between permanence and impermanence, offering a reflective encounter with the fragile systems that shape the landscape.

social/web contacts

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



Detail from "Fennel" Clay plaster, Desert Viper snake shed, earth pigments, 20in x 20in x 1.5in, 2024, NFS



"Oyster Root" Clay plaster, Desert Viper snake shed, earth pigments, 40in x 30in x 1.5in, 2024, NFS
Oyster root hand collected throughout California, then carefully arranged on linen board.

SHERRIE LOVLER



biography

Sherrie Lovler has presented her work in numerous solo exhibitions and regularly participates in juried exhibitions. Her most recent book, *Distant Voices*, documents her daily art practice and features nine paired poems and paintings originally shown in her September 2025 solo exhibition at Gallery Route One in Point Reyes Station, California. Her awards include Most Outstanding Book Design of the Year from the International Publishers Awards (IPPYs) for her self-designed book, *On Softer Ground: Paintings, Poems and Calligraphy*, which features twenty-four paired paintings and poems. Lovler has taught painting at international calligraphy conferences, Ghost Ranch, and accredited courses at Northern Arizona University, as well as at art centers throughout the United States and Italy. She remains active in local open studios. Her online course, *31 Lessons in Art*, began as a live Zoom series during the pandemic and continues as a self-paced online

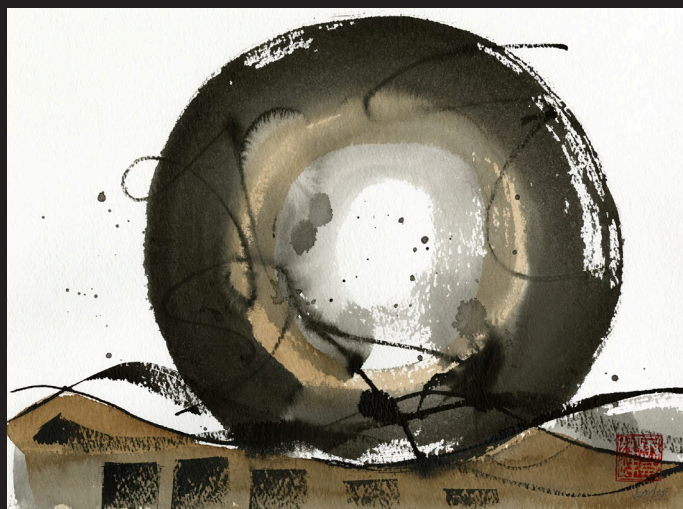
class. She also teaches Wabi-Sabi painting and asemic writing, both online and in person.

artistic statement

After decades immersed in Western calligraphy, my current work has taken calligraphy into a new realm—one in which inner musings, poetry, movement, and meditation converge to create abstract paintings in ink and watercolor on paper. Rather than working with words, I now incorporate expressive gesture and symbolic, asemic writing, allowing movement and mark to carry meaning. From my earliest studies, the boundaries between Eastern and Western calligraphic traditions have remained fluid. My process often includes grinding ink on an ink stone, attending closely to my breath, and remaining aware of the chi flowing through my body—practices informed by my background in t'ai chi, qigong, Eastern philosophy, and Western art history. Gesture plays a vital role in my work: the movement of my arm, the sweep of a flourish, and the moment when liquid black meets water. The Zen practice of painting a circle—both as a meditative act and a compositional element—along with an emphasis on line quality and the use of white space are central components of my work. My paintings frequently draw from my personal poetry and are sometimes created within small, handmade books. I also bring traditions of illuminated manuscripts into contemporary abstract painting as a way of honoring my calligraphic heritage. The use of 23k gold leaf, along with the intimate and precious scale of certain works, echoes the reverence found in early books, where time, touch, and contemplation were inseparable.

social/web contacts

See more of Sherrie's art at: Instagram @sherri Lovler | Facebook poetryandart | Web artandpoetry.com



"Enso 1" Sumi ink, walnut ink, 8.75in x 11.75in, 2025, \$600



"Stay Strong" Sumi ink, walnut ink, acrylic ink, gold leaf, 30in x 11.5in, 2024, \$1800
Combining Eastern and Western techniques, this work explores the intersection of calligraphy and asemic writing.

SONYA SCHWARZ



biography

My love for painting began in 2016 after a Mother's Day sip-and-paint experience sparked something unexpected—a passion for creating art. At the time, I was finishing my master's degree, and painting quickly became a soothing escape from the stress of grad school. Over the years, it has grown into a cherished outlet that helps me balance work and life. I started by exploring different styles, but I discovered my true passion in Cubism—an early 20th-century art movement that breaks away from traditional perspective, using geometric shapes, interlocking planes, and bold compositions. Through this style, I focus on painting the female form, infusing each piece with emotions I feel during the creative process. My goal is to bring the artwork to life in a way that allows every viewer to experience something unique, shaped by their own emotional state. Every piece I create is a tribute to the beauty and complexity of human emotion.

artistic statement

My journey as an artist began in 2016 after a Mother's Day sip-and-paint unexpectedly sparked a love for creating. While finishing my master's degree, painting became a calming escape from academic stress, and over time it grew into a meaningful outlet that helps me find balance in my life. As I explored different styles, I discovered a deep connection to Cubism and its use of geometric shapes, layered planes, and expressive forms. Through this style, I focus on the female figure, using bold compositions to reflect the emotions I experience while painting. My goal is to create work that feels alive—art that invites each viewer to bring their own feelings and interpretations. I draw inspiration from online sources and artists I admire, viewing each piece as both an honest expression of emotion and a tribute to those who influence my creative journey.

social/web contacts

See more of Sonya's art at: Instagram @birdgirlart23 | Facebook Bird Girl Paintings | Web www.birdgirlpaintings.com



"Silent Reflection" Acrylic, cloth and multiple texture paste on canvas, 40in x 30in x 1.5in, 2025, \$900



"Self Portrait in Retrospection" Acrylic, cloth and multiple texture paste on canvas, 40in x 30in x 1.5in, 2025, \$1000
The subject's thoughtful expression, highlighted by bold red glasses, encourages viewers to explore the nuances of introspection. This piece embodies a unique fusion of modernity and emotion.

CHRISTOPHER LOVELY



biography

Christopher is a New England painter and has a Masters in painting from the New York Academy of Art. He mainly specializes in figurative, still life and landscape work. He has taught at college art courses for over 15 years and is currently the owner of Post Road Framers in Rowley, MA. Christopher is also an accomplished freelance Illustrator, set design painter and muralist as well.

artistic statement

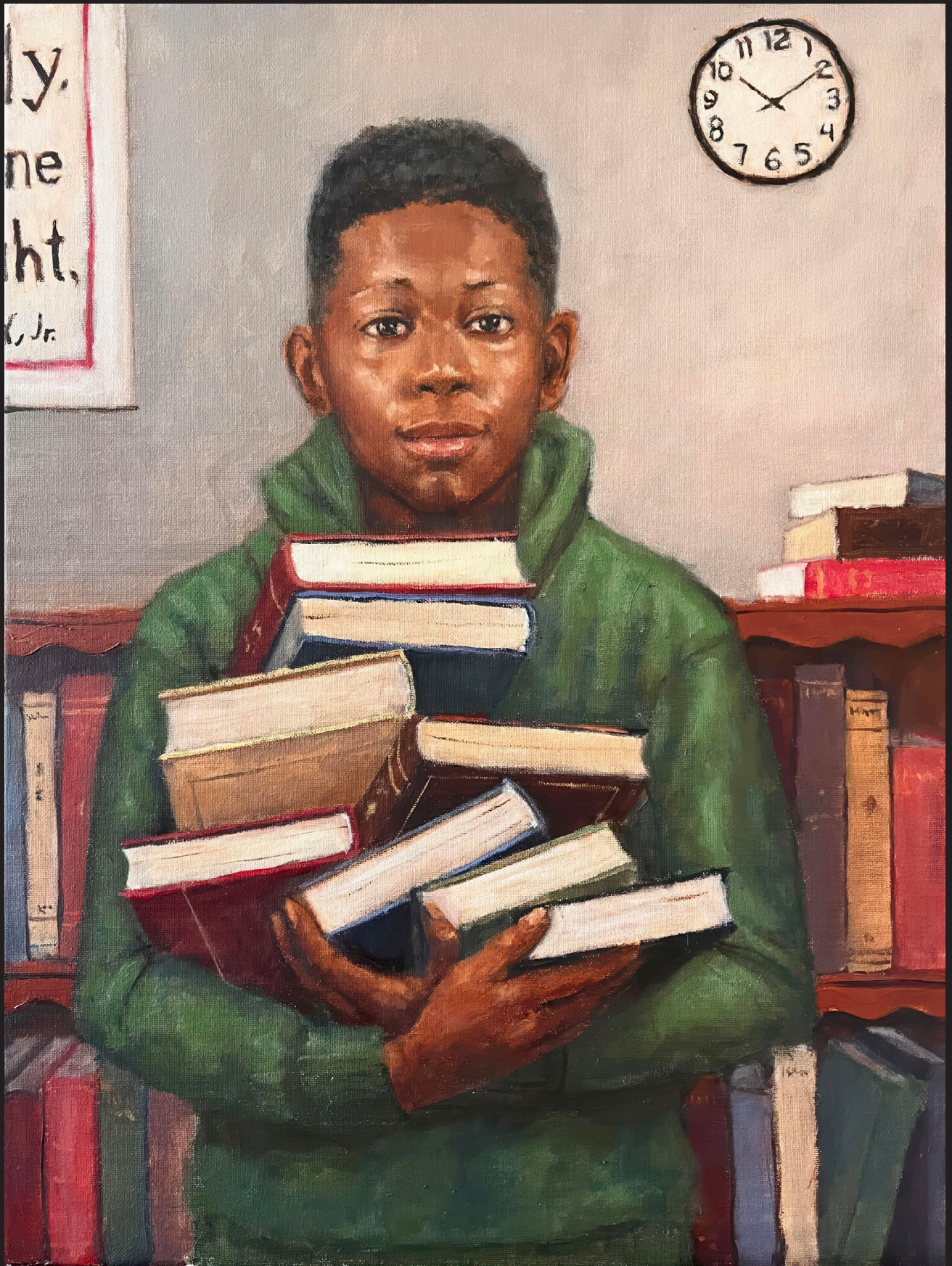
I would describe my work deriving somewhere between reality and my imagination. Though I enjoy painting landscapes and still life objects my passion is in painting people. Mainly work that captures character and humanity. I am interested in painting people that have an intriguing look or emotion. I think this makes a personal connection between the artwork and the viewer. I am fascinated by the connection it creates which I think is very personal. If there is a narrative, I like to leave it ambiguous, that way the viewer creates their own story. A story or expression that speaks to everyone regardless of race, background, nationality or gender. With my work I try to create a dialog between subject and viewer. Through use of pose, body language and mood, I want the viewer to bond with the subject (s) and make a connection. I want to intrigue the viewer. I am looking to create works that draw the viewer in and entice them to figure out what the meaning is or better yet create their own My work is derived mostly from life or references though there are times when I turn away from references and let my imagination take over. I think that this process

social/web contacts

See more of Christopher's art at: Instagram @chrislovely_art | Facebook clovely77 | Web www.chrislovelyart.com

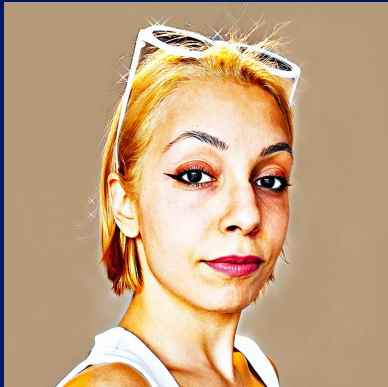


"See no, hear no, speak no." oils, 24in x 30in x 1.5in, 2025, NFS



"The Bookworm" Oils, 24in x 18in x 1in, 2023, \$2500
This is a painting of my friend's child. He's a big fan of books, science and the public library.

OHUD KHEDR



biography

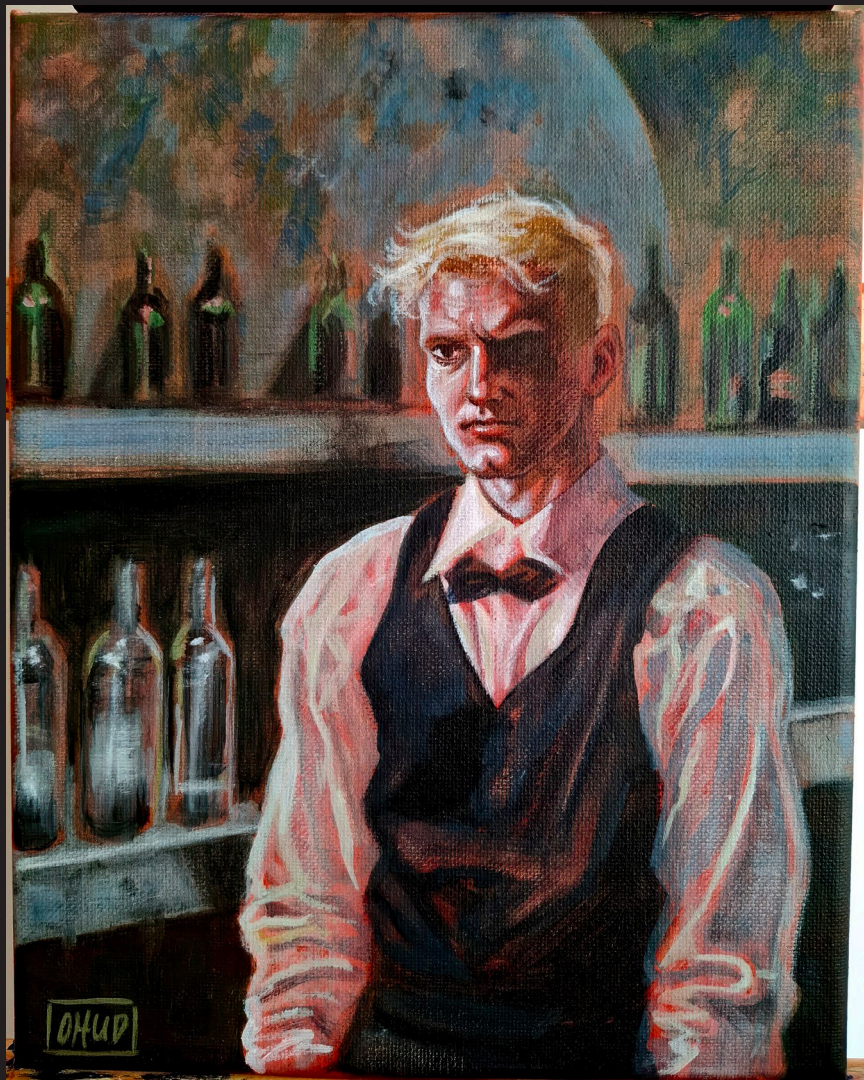
My name is Ohud Khedr. I am a 29 years old artist with a background in illustration. I work full-time as an illustrator and comic artist, and I have also often exhibited canvases in small galleries in Italy; where I got many art diplomas and I studied traditional art.

artistic statement

My paintings are made with acrylics and depict everyday scenes set in both past and present times, as well as canvases that lean more towards the surreal, almost metaphysical.

social/web contacts

See more of Ohud's art at: Instagram @ohud.khedr | Web www.ohudkhedr.com



"FIRST SHIFT AFTER THE FUNERAL" Acrylics on Canvas, 8in x 10in x 1in, 2026, \$4000



"END OF CHILDHOOD" Acrylics on Canvas, 8in x 10in x 1in, 2026, \$4000

This child saw something horrible, extremely traumatizing that will change her life forever; inevitably ending her childhood.

TANNER STULL



biography

With little art influence and drive at a young age, Tanner Stull didn't start his art career until the end of high school to the start of college, however his love for the arts were always present. Raised in Colorado Springs, his main form of upbringing through his childhood surrounded sports. This led into college when Tanner went to Colorado Mesa University for a bachelor's degree in kinesiology. He quickly realized that his passion truly lay in the fine arts. With the intent of being a tattoo artist, he pursues drawing and painting with a creative passion and drive to try new materials and incorporate them into his work. While his drawing and painting are in two different worlds from a visual perspective, they both represent the whole of his passion to create. Graduating with his BFA (still at CMU) in 2025, Tanner continues to pursue his passions tattooing friends and family as well as creating prints and designs. His dreams to run a studio/shop drive his pursuit to expose his work to the

world and influence others however his work can.

artistic statement

My concepts always revolve around my tendency to overthink things such as family/work conflict or important and scary world events. While the subject matter of my work changes often, my overall goal is to empty thoughts from my head that cause my stress and turmoil with imagery such as restriction and constraint seen in my work. As a challenge to myself, I try to involve new media or methods each time I create something new, treating it like a puzzle I am solving much like the mental conflict I'm creating about. Because of that, the inspiration and overall look of my work tends to vary piece to piece. Considering my subject matter is blatantly based upon my own personal experiences, I can only hope the audience will relate it to their own. As long as the deeper feeling I am releasing is expressed than I consider my work a success.

social/web contacts

See more of Tanner's art at: Instagram @Art.by.tanner



"Deaths March" Inkwash, 15in x 17.5in, 2025, \$300



"Mount" Acrylic paint and plaster on mdf board, 24in x 13in x 8in, 2024, NFS
Mount is a personal homage to a negative time in my life and
a physical expression ment to release from a feeling of entrapment.

ROAN SMITH



biography

you cant be talking about yourself in the 3rd person

artistic statement

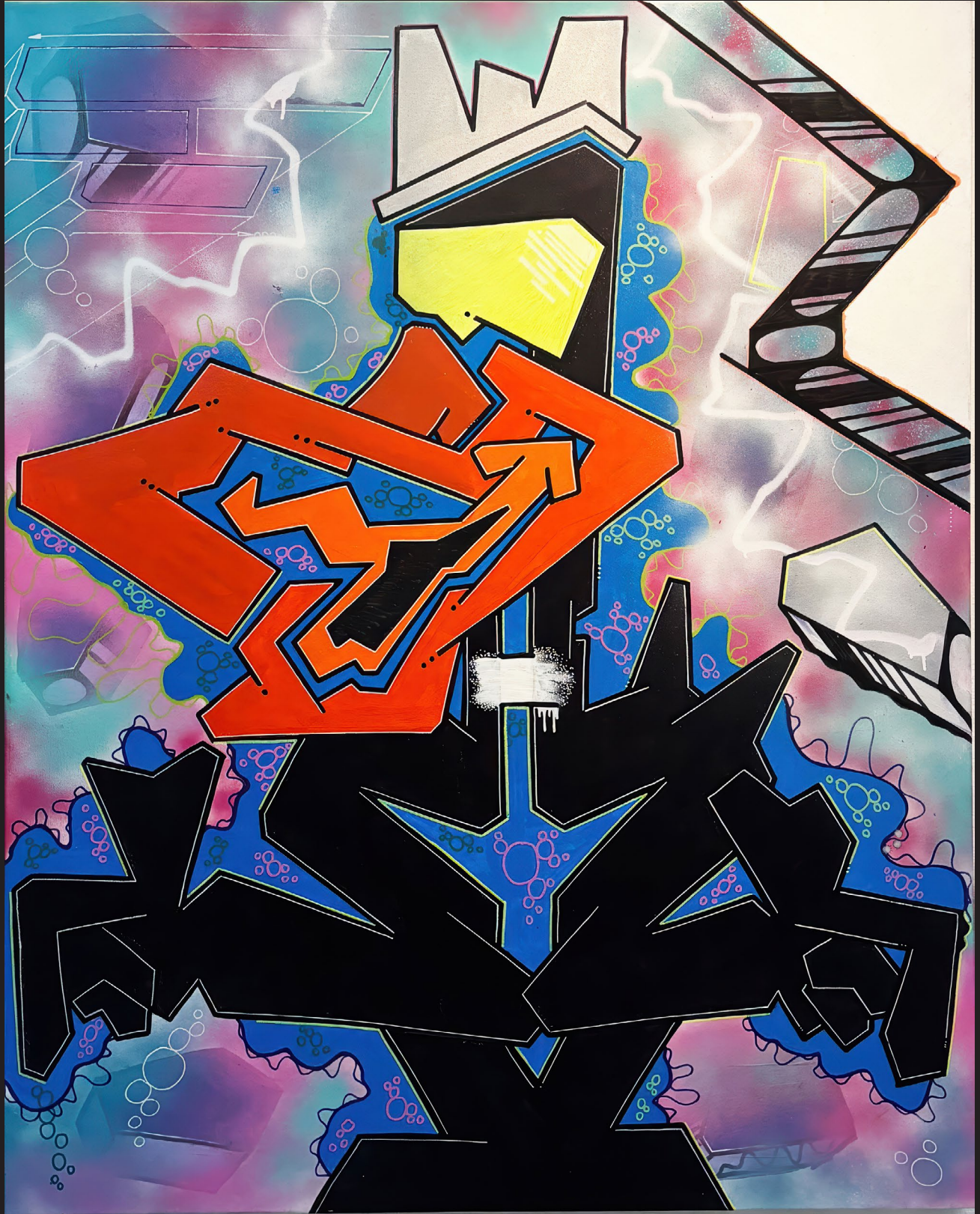
ill come up with one if i get invited

social/web contacts

See more of Roan's art at: Instagram @wantcommonsense



"kaws knows zooyork" acrylic paint, spray paint, acrylic markers, 72in x 60in x 1.5in, 2025, \$2000



"no title" acrylic paint, spray paint, acrylic markers, 60in x 48in x 1.5in, 2025, \$1500
I like to modify subjects I thought could be cooler as a kid

JEFF LAYTON



biography

Jeff Layton, North American painter born in 1956, currently living and painting in Franklin, North Carolina. Style: Magical Realism. In 1986, after my military service, I used my GI bill to get an education in Landscape Horticulture. I moved to Astoria, Oregon, and began teaching. For my own aesthetic purposes, I began taking art classes at night. I stumbled upon the perfect art instructor, Royal Nebeker (1945 - 2014), a world-renowned painter, printmaker, and teacher. I took classes for four years, and over the last year and a half, I painted individually under Royal's guidance. Where I launched my professional endeavors and began showing in galleries. I took a break and began again in 2024.

artistic statement

A painting for me wears many hats: aesthetics in design, color, and personal expression. It needs to be more than just a pretty face; it needs to be interesting and ambiguous. It must be metaphorical, speaking to deeper things and exploratory connections for the artist and the viewer. It also needs to resemble a human-made artifact, such as a painting. An art form that has grown in consciousness since the first cave painting and throughout history. It needs to be unique and unquestionably not generated by artificial intelligence. It needs to be a human talking to humans, an interactive creation.

social/web contacts

See more of Jeff's art at: Instagram @jefflayton.56 | Facebook jeff.layton3 | Web jefflaytonpaintings.com



"Sunflower Time Dilation No2" Acrylic on 300-pound cold press paper, 22in x 30in x 1in, 2025, \$1500



"Poppy Black Hole Time Reflection" Acrylic on 300-pound cold press paper, 30in x 22in x 0.18in, 2026, \$1200
Poppy Black Hole Time Reflection (30 x 22 inches, Acrylic on 300-pound cold press paper).

HIPPO ARTZ



biography

Hippo Artz is a self-taught visual artist based in Richmond, originally from Philadelphia. She works in acrylic, creating psychological portraits that center Black women within spaces of pressure, distortion, and resistance. Her work draws from lived experience, her own and that of the women around her. She paints what is often carried but not shown: tension, expectation, surveillance, endurance, and the slow wearing down that follows. Rather than depicting collapse, her work holds the moment before it. The tightening. The strain. The negotiation between holding and breaking. The body becomes structure. Emotion becomes visible. Her work has been exhibited internationally and featured in publications including Novum Artis Magazine, with selections across multiple Biafarin exhibitions and inclusion on Artsy.

artistic statement

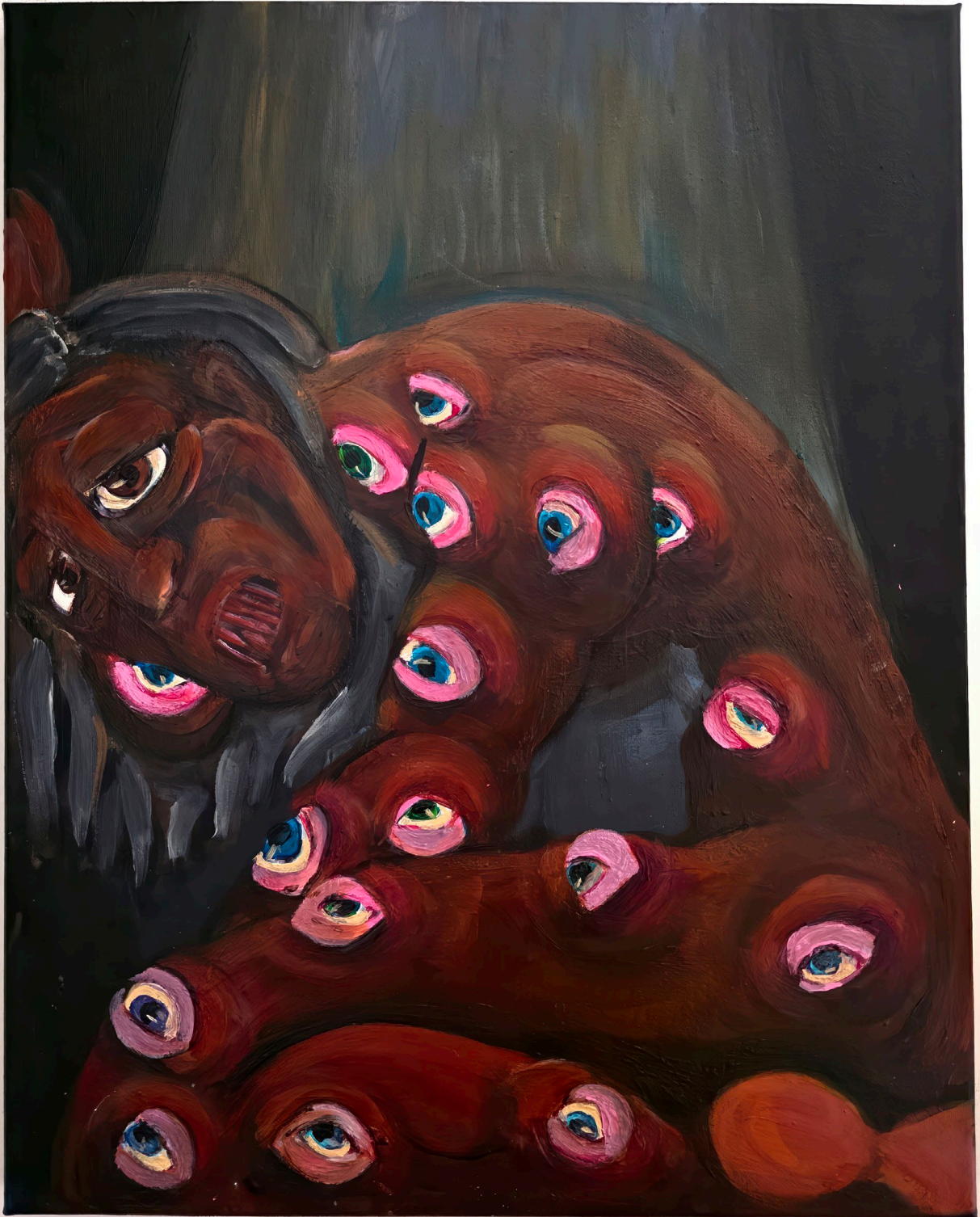
My work explores my internal landscapes, experiences shaped by pressure, expectation, and loss. Each piece maps a psychological terrain that is felt before it is explained. I center Black women within emotional and psychological spaces that move between surreal imagery and intimate moments. The work draws from my lived experience and those of the women around me, while also speaking to patterns that exist even when a figure is not present. My figures are not passive. They hold tension between vulnerability and control, presence and performance. They are aware of being seen. I communicate through color, form, shape, and texture. Their tension, pain, and humility are expressed through their bodies and their gaze. Distortion, repetition, and fragmentation make visible what is often carried silently. The work does not resolve. It holds.

social/web contacts

See more of Hippo's art at: Instagram @hippo.artz | Facebook hippo.artz | Web www.hippoartz.art



"At Arms Length" acrylic paint, 20in x 24in x 1in, 2025, \$1400



"Scrutiny" acrylic paint, 20in x 16in x 1in, 2025, \$1700

An isolation of a feeling born from relentless objectification. Silenced and bowed, she endures the weight of hostile glares that bruise flesh over time. Though her eyes flinch, they do not yield, meeting the viewer's gaze and holding them accountable for collective inaction.

SARAH SMITH



biography

Sarah Smith is a fine artist from Ringwood, NJ, where she currently lives and works. She has a BFA in Fine Arts from School of Visual Arts in NYC. She is greatly inspired by her faith, nature, national parks, animal art, and the Hudson River School artists, of whom she is a descendant of Asher B. Durand.

artistic statement

My work represents animals the way I see them - as unique creations and works of art themselves. My paintings are formed around their "portraits"; the thoughtfully chosen species is placed in a new space, removed from their usual habitat or environment. It is here, protected within confines of the canvas, they take on a new story. Here, these animals can be appreciated for their remarkable power, beauty, and resilience. The need for a careful placement, protection, and power/strength comes from a groaning and longing. These paintings point to hope and promise for new creation. The subject matter selected in my work involves species, places, and natural phenomena that greatly inspire me. My work is a combination of things I've seen myself, would like to see, or my own renditions inspired by colors and occurrences in nature. I have a great respect and awe for all the handiwork of my Creator; the artist of Creation, and the author of my life. The beauty, power, and perfect intricacies found in these animals could be described as nothing other than immaculate artwork to me.

social/web contacts

See more of Sarah's art at: Web www.sarahsmithart.com



"Cheetah, Impala, and Cody, WY" Oil on canvas, 49in x 55in x 1.5in, 2023, \$8000



"Lioness Sky" Oil on canvas, 64in x 54in x 1.5in, 2018, \$8000

LEAH OATES



biography

Leah Oates has a B.F.A. from the Rhode Island School of Design and a M.F.A. from The School of the Art Institute of Chicago and is a Fulbright Fellow for graduate study at Edinburgh College of Art in Scotland. Oates has had solo shows in the NYC area at Susan Eley Fine Art, The MTA Lightbox Project at 42nd Street, The Arsenal Gallery in Central Park, The Open Center, The Center for Book Arts and The Brooklyn Public Library Main Branch and had had solo show nationally and internationally at Black Cat Artspace in Toronto, Real Art Ways in Connecticut, Sara Nightingale Gallery in Long Island, Artemisia Gallery in Chicago and at Galerie Joella in Turku, Finland. Oates has been in group shows in the NYC area at Susan Eley Fine Art, Lichtundfire Gallery, Wave Hill, Edward Hopper House, Chashama, Williamsburg Art Center, Metaphor Projects Gallery, Usagi NYC, Denise Bibro Fine Art, Nurture Art Gallery and The Pen and Brush Gallery. Oates has been part of group shows

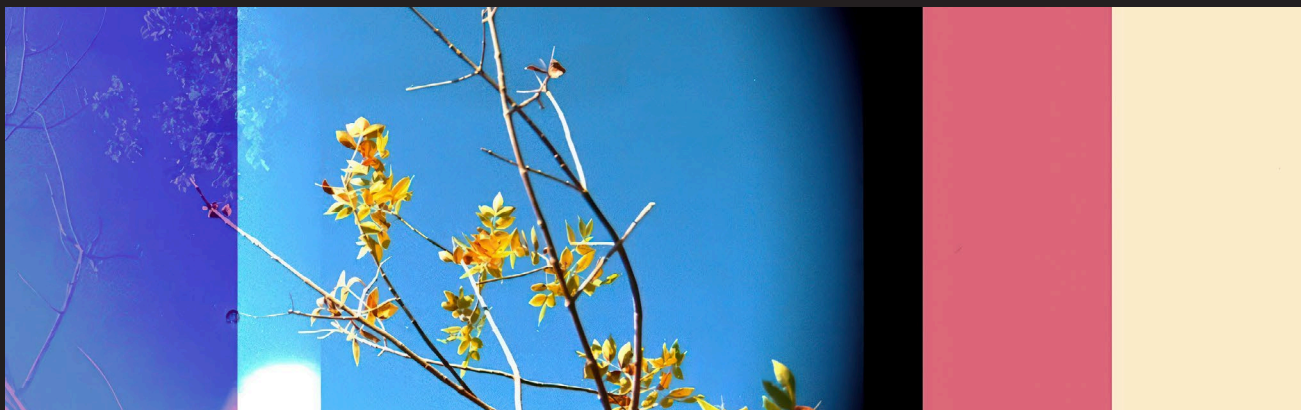
in Toronto at John. Aird Gallery, Gallery 1313, Propeller Gallery, Gladstone Hotel, Remote Gallery, Arta Gallery and The Papermill Gallery. Oates has had press and been featured in numerous publications including Oates has had press in *Al-Tiba9 Contemporary Art Magazine*, *The Shanghai Literary Review*, *Mud Season Review*, *dArt Magazine*, *The Tulane Review*, *Vallum Journal*, *Calyx Journal*, *Blue Mesa Review*, *Friends of the Artist*, *GASHER Journal*, *Flumes Literary Journal* and the *805 Lit + Art Journal*.

artistic statement

The *Transitory Space* series deals with urban and natural locations that are transforming due to the passage of time, altered natural conditions and a continual human imprint. In everyone and in everything there are daily changes and this series articulates fluctuations in the photographic image and captures movement through time and space. Humans leave traces and artifacts of our consciousness everywhere in our environment. Contradictory realities can be found co-existing wherever we look. They're in what we choose to think; what we choose to believe; and how we choose to act and they can be found in what we choose to observe. When I look back on a moment it's full of impressions and multiple exposures capture this. I make multiple exposures on specific frames in camera which allows me to display a more complete correlation of experiences that a single exposure just misses. Every moment captured on film is over as soon as the shutter clicks, recording the ephemeral. Yet, in reality, there is always a visual cacophony of experience. We are always living in many realities at once. Multiple exposures express the way we experience the world more accurately. Transitory spaces have a messy human energy that is perpetually in the present yet continually altering. They are endlessly interesting, alive places where there is a great deal of beauty and fragility. They are temporary monuments to the ephemeral nature of existence.

social/web contacts

See more of Leah's art at: Instagram @leahoates19 | Facebook leah.oates1 | Web leahoates.com



Detail from "Transitory Space, Cedarvale Ravine, Toronto, Ontario #12" Color Photography, 11in x 14in, 2023-2024, \$500



"Transitory Space, Prospect Park, Brooklyn, NYC #12C" Color Photography, 11in x 14in, 2021-2022, \$500
Transitory spaces have a messy human energy that is perpetually in the present yet continually altering.
They are endlessly interesting, alive places where there is a great deal of beauty and fragility.
They are temporary monuments to the ephemeral nature of existence.

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



"Hornet" Acrylic, 24in x 36in x 1in, 2020, \$175



"Lilura. The enchantment" Mixed Media, 36in x 24in x 6in, 2022, \$2000
Lilura. An enchantment of a pure goddess.

DREW MITCHELL



biography

I am Drew Garland Mitchell I am 33 years old I'm from Ypsilanti Michigan where I've worked and live. I've been invited to many exhibits and have been in magazines. I have art awards. I'm verified on Instagram my Instagram account is drewmitchell535 please follow, like, comment, repost, and share my artwork.

artistic statement

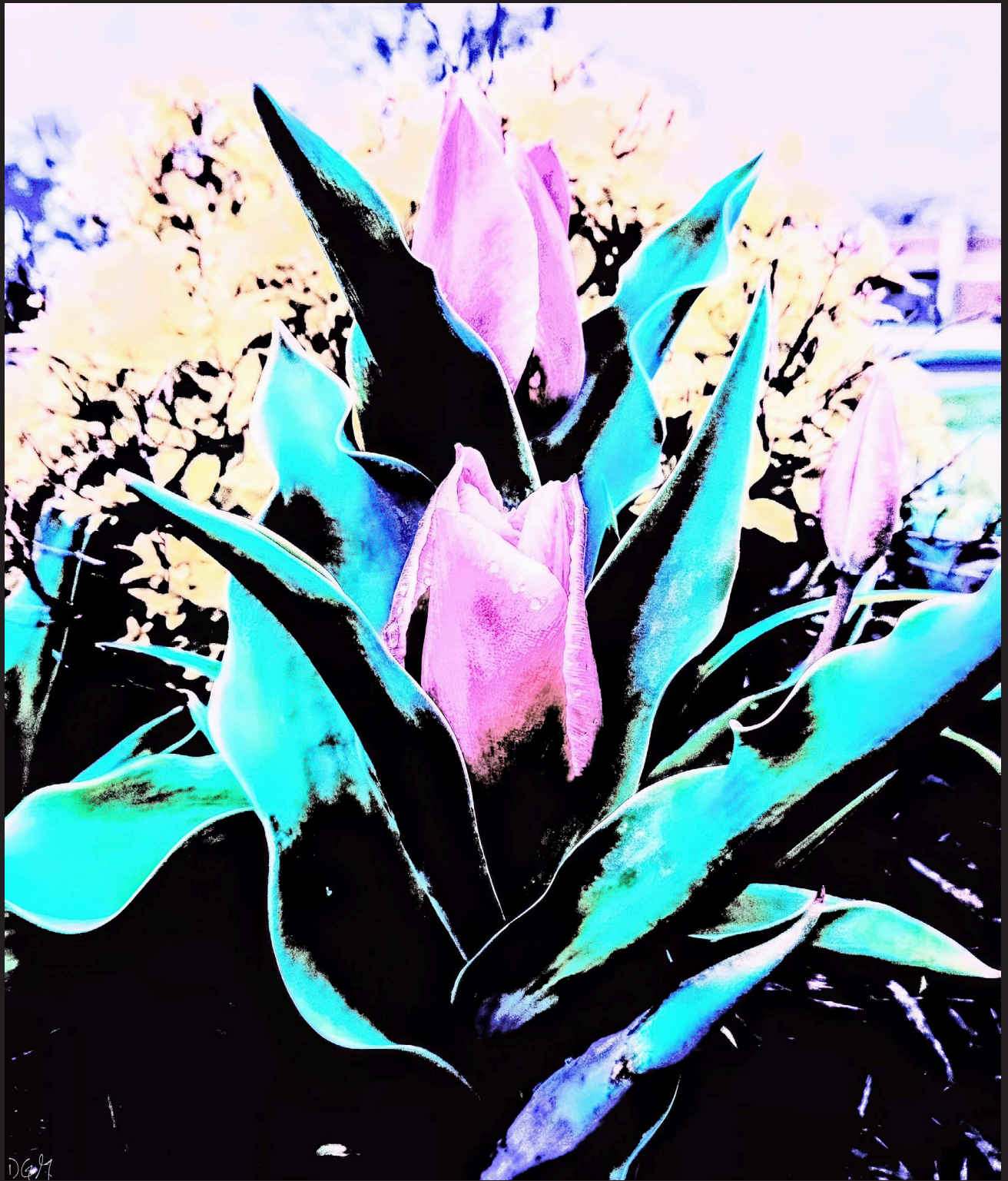
Beauty is a message I do enjoy conveying that my artwork is stunning or pretty at times. I think it should be the main conversation surrounding an artist's work I do know that sounds superficial, but I think. A superficial out look is an entire valid point when it comes to paintings and drawings. That beautiful artwork should be pivotal when I comes to getting any message across.

social/web contacts

See more of Drew's art at: Instagram @drewmitchell535



"Earth Stone Prayer" Phototek fabric, 18in x 24in, 2024, \$1000



"Twin Amaranth Crown" Phototek fabric, 24in x 18in, 2022, \$1000

HANNAH CHILTON



biography

Hannah Chilton is an abstract artist based in Portland, OR. She graduated with a Bachelors Degree in Art & Design in 2019 from Western Oregon University, with her primary focuses being painting, photography, and art history. Additionally, she studied art history and photography in London at the University of Roehampton in 2016. Since receiving her degree, she has had her work exhibited at various spaces in the Willamette Valley.

artistic statement

In a world often marked by tragedy and heaviness, my art invites the viewers to pause, step back, and notice the little glimmers amidst trying times. I seek to illuminate the quiet beauty woven in the everyday that often goes unnoticed--those brief, radiant sparks that keep us moving forward. I believe deeply in the power of energy and maintaining a high vibrational state to live a life you truly love. While acknowledging difficult emotions and staying informed is essential, so is creating a safe space to reset and breathe. Through bold colors, organic waterscapes, and rich textures, my work captures those moments of light that uplift us. Whether inspired by nature or the desire to live a high vibrational life, my work encourages the viewers to reset, redirect, and rediscover the magic in their own lives.

social/web contacts

See more of Hannah's art at: Instagram [@Artbyhannah__christine__](#)



"Glimmers" Acrylic on canvas, 8in x 8in x 1in, 2025, \$80



"Keep Me Grounded" Acrylic on canvas, 36in x 24in x 1in, 2025, \$250
This painting captures the essence of grounding oneself in nature, amidst the craziness the rest of the world can pull you away from. This painting is a draw back to the earth, a reminder to keep you grounded and to not let the stressors and worries of life consume you.

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 Ánae 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

Aesthetics, flow and balance are my main ingredients in creating art. Nature and humans are my inspiration. I sometimes create an image in digital form first and then recreate it in physical form while mostly using acrylic paint and spray paint.

social/web contacts

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



"Nude Stretch." Acrylic on wood panel., 24in x 48in x 1.5in, 2020, \$8000



"2girls" painting on canvas, 30in x 46in x 1.5in, 2016, \$10000

VONDA MILLER



biography

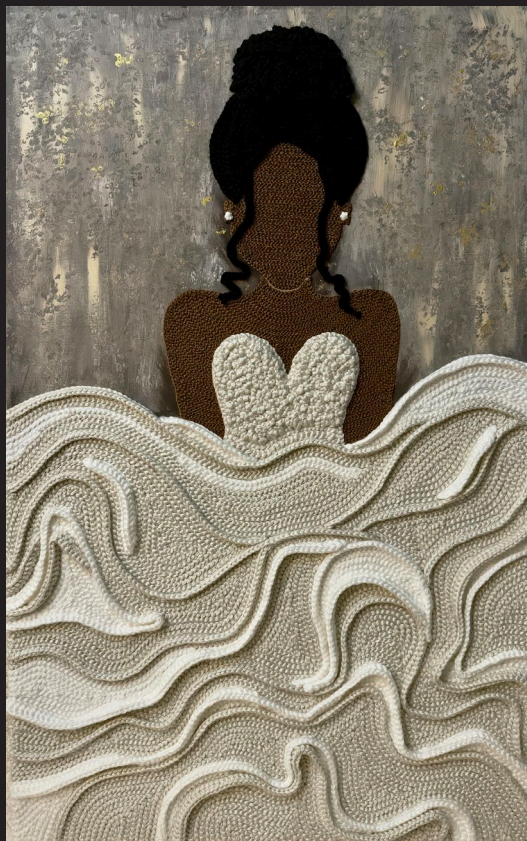
Vonda Miller is a Kansas City, Missouri–based fiber artist specializing in crochet yarn art. Driven by a desire to explore a yarn-based hobby unlike anything she had seen before, Vonda developed a distinctive technique that elevates crocheting into a unique art form. Her work has been exhibited in several art galleries and featured in local magazines as well as on local news outlets. While Vonda holds a master’s degree in business administration and a bachelor’s degree in business management, she considers art her true passion. She aspires to create art full-time and continues to push the boundaries of fiber art through innovative design and collaboration. Vonda is currently open for commissions and welcomes opportunities to collaborate on unique and creative projects.

artistic statement

I am a passionate artist who loves to bring my creative visions to life through my signature technique: crochet yarn art on canvas. A unique craft created by attaching different intricate crocheting techniques onto canvas. Creating a harmonious dance between yarn and canvas to design incomparable art. Each piece embodies whimsy, depth, and individuality – a true reflection of my love for the medium and my unwavering dedication to mastering my craft.

social/web contacts

See more of Vonda’s art at: Instagram [@vondamillerart](#) | Facebook profile.php?id=100078367717113 |
Web [www.vondamiller.com](#)



"HER." Crochet yarn on a painted canvas, 40in x 30in x 1.5in, 2025, NFS (\$800 value)



"Majestic Elephant" Crochet yarn on canvas, 48in x 36in x 1.5in, 2025, NFS (\$1800 value)
Multi earth tone elephant with green background

SUSAN DAVID



biography

Susan David is an interdisciplinary visual artist. Her work blends elements of psychology, religion, mythology, and the feminine. She exhibits her work regionally and nationally. She is a two-time ArtSpark grant recipient, an Individual Artist Stipend administered by the Acadiana Center for the Arts and funded by the Lafayette Economic Development Authority to implement various public art projects. She earned her Master of Fine Arts in Interdisciplinary Studies at Vermont College of Fine Arts, in Montpelier, Vermont in January 2016 and her Bachelor of Fine Arts in Painting from University of Louisiana at Lafayette in 2004. She founded Freetown Studios, a testing ground for emerging artists and their ideas. She also curates Project Rooster Teeth, Freetown Studio's public art program. She was nominated by Country Roads magazine as an up-and-coming regional artist in 2012. She worked as a set designer and ensemble cast member of the

Milena Theatre Group under the vision of Dr. Dayana Stetco from 2003-2015. She has works in the permanent collections of The Hilliard Art Museum, KRVS Radio Acadie, Ohio University, Athens, Ohio, The University of Tasmania, The Southern Graphics Print Council Archives, University of Mississippi, and the Print and Drawing Collection, New Orleans, Museum of Art.

artistic statement

My work blends elements of the natural world, psychology, religion, mythology, and the Feminine. It is largely inspired visual culture research exploring the History of the Shadow, Film/Literature, and the symbolic nature of water in connection with the human form. I entwine them with narrative to invoke a broader context to discuss the fractured world and the Other. In order to do so I strive to look more closely. Sometimes through a mirror, at the Other and sometimes at my shadow (both the outline and my doppelgänger.) These ideas allow me to express the cyclical nature of our lives. To be forever waiting. Of being able to make connections and then cutting them. Of being in between spaces. Liminality. Floating in limbo knowing something is coming but it is inescapable, familiar, and haunting. Yet still we wait in this limbo of being.

social/web contacts

See more of Susan's art at: Instagram @scuzinfaye | Facebook scuze.david.5 |
Web susandavidart.myportfolio.com/projects



"Selfie" acrylic and mixed media on canvas, 12.75in x 19.5in x 1.25in, 2021, \$825



"What Nourishes Me, Also Destroys Me" mixed media on irregular shaped bond, 21.75in x 18.5in, 2025, \$4250

STEVEN SQUIRES



biography

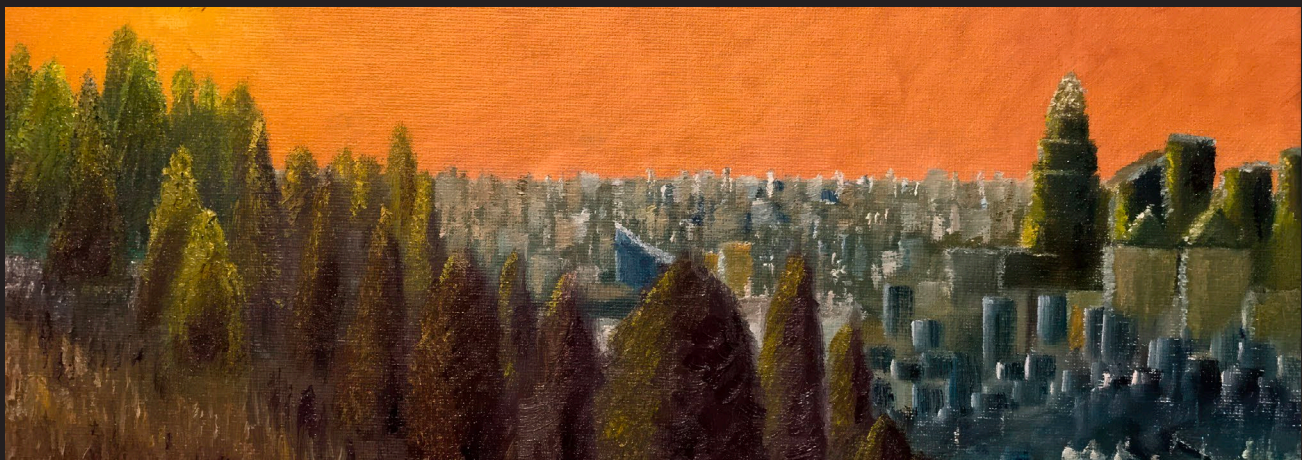
When I was eight, my parents hung a Renoir print from the Chicago Art Museum on my wall. I was mesmerized by the beauty of Renoir's vision of the world. My parents and I would watch pop culture painters who encouraged others to pick up a brush and paint. It took me 25 years to heed this advice. I worked in higher education for 10 years and in healthcare for nearly 20 years. During the pandemic, I began painting with tutorials online and in books. My style was alla prima. After moving to the DFW area, I met a talented contemporary Impressionist who mentored me from tone to technique. My painting style and techniques shifted to a mix of realism and Impressionism. I can't help but feel a full circle moment, being able to connect as an adult painter with the little kid who admired paintings.

artistic statement

My work explores the space between representation and interpretation, where observation gives way to emotion and meaning. Influenced by photorealism, impressionism, and increasingly abstract approaches, I use painting as a way to translate lived experience into visual language that invites reflection, comfort, and dialogue. I began my career working primarily in landscapes, drawn to nature's ability to offer refuge and allowing me to bring the outdoors into interior spaces—transforming scenes of cold, heat, rain, or snow into moments of warmth, stillness, and emotional escape. I believe art has the power to create sanctuary: to make interior spaces feel alive with beauty, memory, and calm. Over time, my practice evolved toward impressionism, inspired by painters who emphasized light, movement, and atmosphere over strict fidelity. This shift allowed me to loosen form and focus on how a place feels rather than how it is measured. Color, brushwork, and light became tools for evoking memory and mood, enabling the viewer to enter the painting emotionally rather than analytically. More recently, abstract elements have begun to enter my work, reflecting my growing interest in suggestion, symbolism, and the unseen forces that shape human experience. While beauty and emotional resonance remain central to my practice, my work is increasingly informed by my background as a PhD-level ethicist. I believe artists are not only creators of aesthetic experiences, but also storytellers with a responsibility to engage truth, justice, and the moral dimensions of contemporary life. Art has the capacity to hold complexity—to reflect reality honestly while also offering a compelling vision of what might be possible. In my current work, I seek to integrate visual pleasure with ethical reflection. Landscapes and abstracted forms become vehicles for deeper narratives about resilience, integrity, and hope. Ultimately, my goal is to create paintings that reward sustained looking.

social/web contacts

See more of Steven's art at: Instagram @squires.painting | Facebook Squires Inspires Art |
Web www.squiresinspires.com



Detail from "City in Isolation" oil, 11in x 14in x 0.5in, 2020, \$441



"Moonlight Cafe" acrylic, oil, 36in x 36in x 1.5in, 2025, \$1114
After going to France, I was inspired to recreate a coffeehouse scene with the glow of natural and artificial light in gleaming reflection off of the wet pavement and concrete.

ALISHA GARFINKEL-GROSS



biography

Alisha Garfinkel-Gross lives in Jersey City, NJ with her husband and her four cats. When she isn't personally creating, she works in the advertising and PR industry leading creative production. Her passions also include designing album covers for bands on her husband's record label, playing scrabble, cooking, seeing live music, collecting 80s toys, and watching horror movies.

artistic statement

Photography found me in high school, and I followed that call all the way to the San Francisco Art Institute. But after college, life pulled me into the fast-moving world of advertising and PR. Slowly, almost without noticing, I stopped creating for myself. In time, I confronted my own workaholism and

sought healing at The Bridge to Recovery, tucked away in the woods of Kentucky. Emerging from that experience, something shifted. In October 2025, I shared my work publicly for the first time in thirteen years—and the spark returned. I began experimenting again: watercolor, acrylics, charcoal, mixed media, and new ways of merging those with my photography. What I create comes from a quiet place inside—a place where seeing becomes feeling. We may stand before the same view or carry the same emotions, yet how we experience them is uniquely our own. These works are my translation of those moments: how they move me, how they speak to me, how they live within me.

social/web contacts

See more of Alisha's art at: Instagram @agg__arts | Facebook alisha.garfinkel | Web www.aggarts.com



"Freedom 1" Photography, 8in x 7.29in x 0.25in, 2026, \$100



"Freedom 3" photography, 10in x 7.54in x 0.25in, 2026, \$150

VERONICA TIMASHEVA



biography

Veronica Timasheva is an artist, designer and illustrator. In 2016 she graduated from an art and design school that continues and develops the traditions of the Avant-Garde art movement founded by the famous Soviet artist Kazimir Malevich (1879–1935). In an environment where she was free to explore, she developed her own individual style of acrylic painting, as well as a unique polymer clay painting technique. She now lives in Kandy – Sri Lanka’s cultural, religious, and spiritual heart. She is a certified Yoga Teacher and a member of the Buddha Society.

artistic statement

For me, art is a form of Yoga, and my devotion reigns supreme through absolute concentration and singularity. I heal as I create, in a spontaneous metamorphosis of polymer clay, brought to alive through my hands. I draw inspiration from Sri Lankan legends, myths, and ancient tales, integrating them with my internal world. For me, the contrast between the Day and the Night is stark – the latter is a time of seclusion, silence, and shadow. Painting, refracted through the light of stars, becomes a mantra, a healing devotion to the Supreme.

social/web contacts

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



“Birth of Sihina Loka – Dream Realm” Polymer Clay on Plastic Foam Board, 84cm x 114cm x 3cm, 2023, \$1750



"Self-Portrait with Noir" Acrylic, 66cm x 79cm x 2cm, 2022, NFS
This is a fantasy surrealist self-portrait with a black cat.
Both the person and the cat are depicted in the style of pointillism.

ERIC TWAIT

NO
PHOTO
PROVIDED

biography

I grew up on a farm in Iowa, spending long stretches of time alone, making things—drawing, building, tinkering—long before I understood that art would become essential. That solitude became a theme throughout my life, shaping how I observe, reflect, and engage with the world. Those early years also influenced my relationship to place, later explored in my work as a way to pay attention, orient myself, and stay grounded. When I don't have a painting in progress, something feels off, like I've lost my footing. I studied graphic design and later fine art, though my education was uneven and unfinished. What remained constant was the need to keep working—to enter that flow state where time collapses and things briefly make sense. This instinct became vital later in life, though I didn't yet realize it. When my wife, Maria, was diagnosed with cancer, I moved into survival mode. I cared for her fully, giving her my attention, but the studio fell silent. After her passing, the quiet

broke. What had been held back returned with force, and the work shifted from something I enjoyed to something I needed. My abstract, text-based paintings come directly from that period and the years that followed. Words are handwritten, layered, erased, and rewritten; some remain readable, others dissolve into texture. I'm not trying to explain or resolve grief for anyone else. These paintings function as mirrors, reflecting endurance, transformation, and the unseen patterns of experience. Each piece becomes a space to confront feeling, to turn toward what frightens or challenges me, and to witness it without judgment. My practice is a process of observation, integration, and emergence—a way of mapping inner landscapes, of facing complexity and coming out steadier and more grounded. This work charts an internal terrain shaped by caregiving, loss, love, and absence. The paintings are colorful, energetic, and layered, giving both myself and the viewer room to reflect, engage,

artistic statement

I create abstract paintings in acrylic on canvas that function as messages. Using vibrant color, dynamic form, words, and letters, I explore emotion, memory, and human experience, revealing patterns, tensions, and rhythms that often go unnoticed. Each piece is a space for me to explore an issue or problem. I aim to make work that is layered, direct, and engaging—painting as a way to communicate, observe, and hold ideas in the open, giving both myself and the viewer a place to reflect and return.

social/web contacts

See more of Eric's art at: Instagram @egtwait | Facebook Eric Twait Art | Web erictwait.com



"Words Are An Elixir" Acrylic, 24in x 36in x 1in, 2025, \$860



"Happiness #2" Acrylic, 20in x 16in x 1in, 2025, \$320
After grieving for so long, I thought I'd never experience happiness again.
When I noticed one day that I was happy, I decided to paint about it.

CAROLINE HANSON



biography

Caroline Hanson is a relief printmaker and multidisciplinary artist based in the Appalachian region along the West Virginia–Virginia border. She holds a BFA from the School of the Art Institute of Chicago. Working primarily in hand-carved linoleum, she creates psychologically driven images rooted in lucid dreaming, symbolic systems, and mythic perception. Her work explores introspection, labor, and altered states, using figures, animals, and cosmic landscapes as visual languages of the unconscious. Hanson is the founder of State Line Press and maintains an active studio practice alongside community-based projects and public art initiatives. Her work bridges fine art and public engagement, treating printmaking as both a contemplative and accessible medium. She works from a 200-year-old barn studio in rural Appalachia.

artistic statement

I create relief prints that operate as psychological spaces rather than illustrations. My imagery is drawn from lucid dreaming, depth psychology, and the experience of altered states where inner and outer worlds dissolve. Figures, animals, and symbolic environments emerge as archetypal forms, functioning more like dream structures than scenes. Working primarily in hand-carved linoleum, I am drawn to the tension between physical labor and immaterial subject matter. The repetitive act of carving becomes meditative, mirroring how dreams construct meaning through accumulation and distortion. Light, gravity, and circular forms recur as metaphors for psychic pressure, introspection, and expansion. Influenced by Jungian concepts of the unconscious, I treat the image plane as a threshold. Bodies become vessels. Landscapes become interior states. My work explores the moment awareness awakens inside the dream, when perception turns inward and the mind observes itself.

social/web contacts

See more of Caroline's art at: Instagram @statelinepress | Facebook Caroline Hanson | Web www.statelinepress.com



"Antechamber" Relief Print, 12in x 18in x 0.1in, 2026, \$500



"Retirement" Relief Print, 18in x 12in x 0.01in, 2026, \$500

A bearded figure labors with a shovel among towering, wilted sunflowers enveloped by a spiral of energy. A burning barn in the distance frame labor as lifelong ritual and a symbol of the cycle of making and loss.

WADE JOHNSTON



biography

Wade Johnston is a multidisciplinary visual artist living in the central United States. With a background in graphic design and illustration, and formal training in painting and print making his work uses photography along with traditional materials to create abstract narratives for the viewer to decipher. Wade attended the University of Kansas studying mechanical engineering only to decide at the end of his fourth year before graduating that it wasn't where his true passions were. After an eighteen month break, he returned to school to pursue a degree in Fine Art with an emphasis on painting, print making, mixed media and at the time the emerging digital field. Post graduation he continued to work on his personal artworks while supporting himself as a graphic designer and illustrator while earning a masters degree in design communication from Pratt. Over the next 30 years he has continued to develop his visual style letting it evolve while continuing to look

at pop culture, the media, and world events for subject matter and inspiration. His work is held in private collections and has been displayed in numerous galleries and publications.

artistic statement

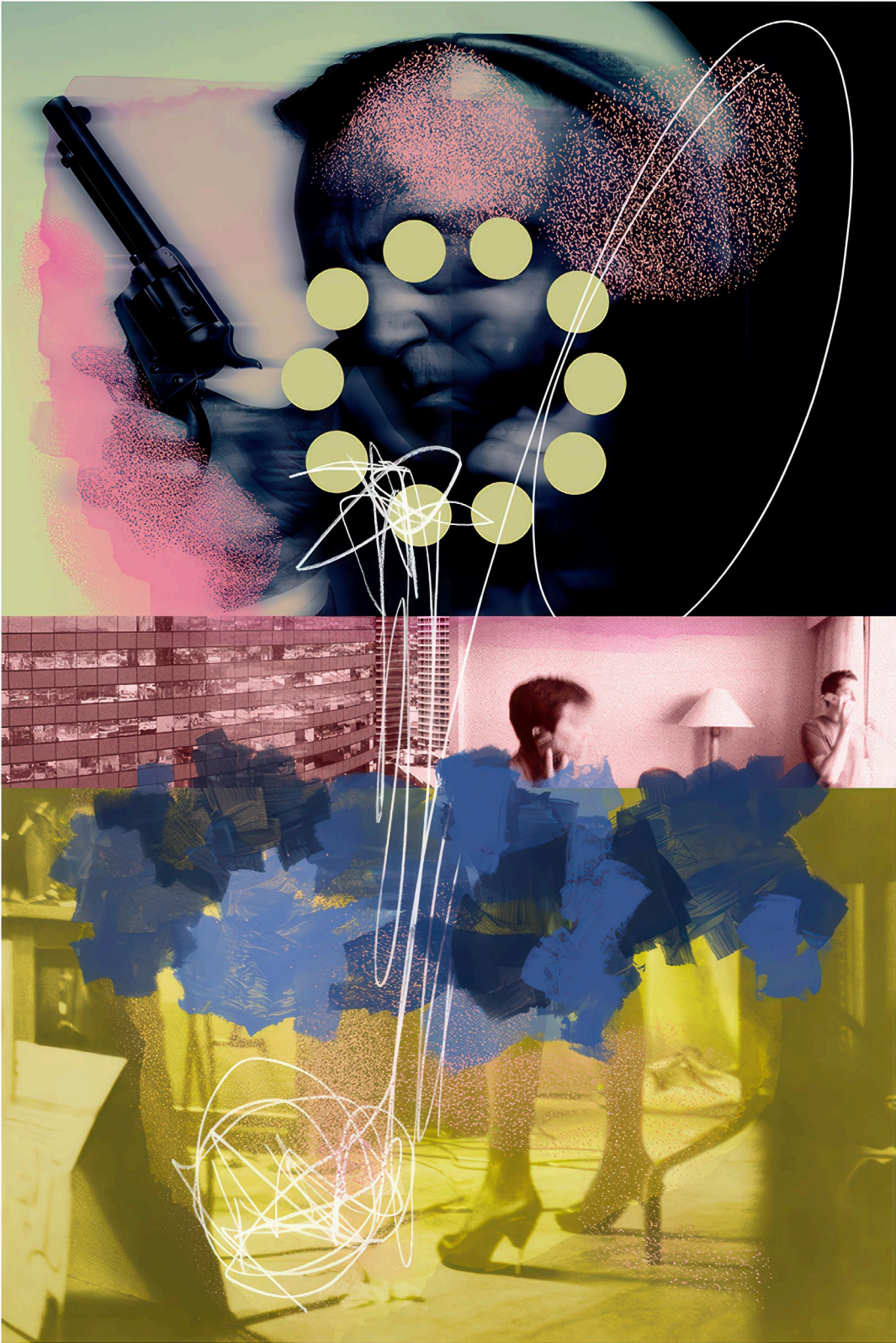
My work tends to focus on a loose narrative that revolves around memory and what I look at as the perception of the American Dream and how it has been presented in the news, the media, entertainment, and publishing especially from the 1960s moving forward. How we tend to look at or remember things a certain way, and how that memory shifts over time, but isn't necessarily an accurate reflection of the reality that was. Images are built up using found photos, as well as photos I have taken, combined with painted marks and drawn lines that are scanned and layered into the images to create either visual tension, or help direct the viewers eye to specific places in the composition. The titles of the work are usually a mash up of different sections of sentences lifted from magazines, newspapers, song lyrics, or lines from movies and TV. They are cut up and reassembled to obscure the meaning of the work even more.

social/web contacts

See more of Wade's art at: Instagram [@wade_johnston_visual_arts](#) | Web [wadejohnstonvisualarts.com](#)



"I Can't Seem to Get Started" Mixed Media on Wood Panel, 24in x 30in x 1.5in, 2025, \$1000



"The Target of Never Never Land is Chaos" Archival Print, 30in x 20in x 0.1in, 2025, \$600
Working with juxtaposed images including photographs of starling murmurations that are used to create textural elements, this is part of an ongoing series that loosely looks at the so called American Dream and how it is often presented in the media

G. PAUL LUCAS



(Photo: D. Sherman, 2025)

biography

I hold an MFA in Art Studio from Tulane University, a BFA in Design from the University of Kansas, and a BA in Spanish from Washburn University. I also studied abroad at the Instituto Granéz in Barcelona, where I absorbed the layered history of Mediterranean visual culture—Gaudí, Miró, street murals, handwritten signs—and its openness to contradiction and reinvention. My work is held in the collections of the Corning Museum of Glass, Museum of Fine Arts Houston, Mobile Museum of Fine Art, and the New Orleans Museum of Art. It has been featured in the New York Biennial of Glass, the New Orleans Triennial, LaGrange Art Museum National, and the Art Kudos International Exhibition.

artistic statement

My art begins where the line begins. As a child, I drew on anything I could find—walls, boxes, magazine covers—well before I could write my name. My parents saw this not as mischief, but as purpose. On Saturdays, my Dad would take me to the city dump, where we'd salvage massive rolls of discarded paper from Hallmark Cards. These became my first studio walls, miles of open field for a child compelled to make marks. That sense of space and possibility still fuels my work. I explore form, material, and the quiet drama of the innate attitudes I perceive in human, animal, and mechanical personalities and situations. I'm fascinated by the tension between structure and spontaneity, between restraint and freedom. Situations, interactions, and personalities have always attracted me, and my paintings and sculptures are allegorical in nature. My foremost hope is that the viewer interprets each work through their own imbedded story. Whether working with glass, paint, or mixed materials, I'm always drawn back to the blank page—the endless roll—where everything begins.

social/web contacts

See more of Paul's art at: Instagram @gpaul_lucas67 | Web www.lucaslimited.com



"Amber" Oil on canvas, 30in x 30in x 1.5in, 2024, NFS (\$8000 value) (Photo: D. Sherman, 2025)



"Spray Dance" Oil on canvas, 30in x 30in x 1.5in, 2025, \$8000 (Photo: D. Sherman, 2025)
A paint and auto body professional applies clear coat to an Ida Kohlmeyer aluminum sculpture, in an industrial garage setting. The sculpture is vibrant in color, and the spray man exhibits the expression, complete focus and intensity that this task requires.

NIONDA DRAPER

NO
PHOTO
PROVIDED

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 [artbtiondatorriell.square.site](#)



Detail from "When it Rain, its Pink?" mixed media, 48in x 36in x 2in, 2025, \$7500



"Crossroads" acrylic, 30in x 24in x 2in, 2023, \$2100

DOMINIQUE GIPSON



biography

Dominique Gipson is an emerging street photographer based in Atlanta who earned an Associate in Digital Photography from Southern New Hampshire University in 2023. Rooted in emotion, texture, and truth, Gipson's work explores the urban landscape through both film and digital mediums, meticulously capturing elements of city life that are often overlooked. From forgotten corners and solitude to graffiti-covered truths, Gipson's photography uncovers the quiet poetry of the everyday, inviting viewers to find beauty within the grit of the modern city. Through published books and exhibits, Gipson aims to invite others to slow down and truly see the beauty in decay, tension, and contrast. Their lens is where stillness meets story.

artistic statement

As an Atlanta street photographer, my work is a study in emotion and truth, rooted in the forgotten corners of the urban environment. I focus on capturing the quiet poetry of the everyday, where stillness meets story in black and white.

social/web contacts

See more of Dominique's art at: Instagram [@Photos_by_dominque_](#) | Web [www.dominquegipson.com](#)



"Solitude in Transit" Digital photography, 36in x 24in x 1in, 2025, NFS (\$100 value)



"Love Still Lives Here" Digital photography, 24in x 36in x 1in, 2025, \$950
Inspired by the simple yet mysterious balloon. Were they for an apology or a celebration? We never know.
In a black and white world, these colorful objects become the true stars, carrying the weight of love and refusal to fade.
A reminder that no matter the circumstance, love exists and endures.

MARY ANN HANNA



biography

Mary Ann has been seriously painting since her retirement over 15 years ago. Her work is shown in new exhibits each month at Art League Hilton Head Island Gallery. In addition, her paintings appear in other Galleries throughout the South. She is featured in several international publications such as Monichromica, Aquarium, Shapes and Colors, Novum Artis. Mary Ann also teaches art lessons on Hilton Head Island where she resides with her husband. She holds a BA from Furman University, and a MA and Ph.D for Virginia Tech.

artistic statement

Bold expression of color dominate my art. Abstract and impressionistic paintings use visions that have been created during my travels and personal interactions with people and places during my lifetime. My techniques are varied, but I utilize bold strokes as well as blended colors to create my paintings. Although I love painting on large canvases, most of my current work is on smaller canvases that can be accommodated in homes and offices. I want my paintings to bring joy into the lives of others.

social/web contacts

See more of Mary Ann's art at: Web www.maryannartplace.com

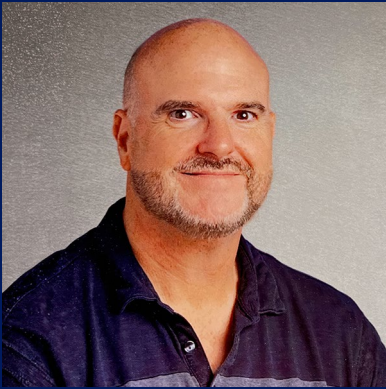


"Blossoming Strokes" Acrylic, 15in x 24in x 1.5in, 2025, \$375



"One Red" Acrylic with acrylic varnish finish, 48in x 24in x 1.5in, 2026, \$1200
Abstract acrylic painting with 3 dimensional characteristics created with gesso.
Gray/silver swirled background with abstract shapes of silver and charcoal and 1 abstract red shape

STEVEN CUMMINGS



biography

I was born in Orange, NJ in 1968 and raised in West Orange. In 2001 I moved to Keyport, NJ where I currently reside. I've been drawing and painting since Kindergarten and studied art throughout high school. I attended college at Montclair State College and received a BA in Fine Arts in 1992, and in 1996 a Post BA degree in Art Education. I currently teach elementary level Art in Hazlet, NJ. Since the early 1990s I've exhibited in various galleries throughout NJ - most recently 3BR Distillery, Arts Council of Atlantic Highlands, Parlour Gallery, Monmouth University, Women's Club of Glen Ridge, Atelier Rosal Gallery, La Vie Galerie, Artspace, 88 Gallery, Hotel Tides, The Q-Spot Community Center.

artistic statement

My artwork is a blend I call "expressive realism," in which I portray the lives and key moments of outcasts, misfits or marginalized individuals in America. As an avid filmgoer I often instill a melodramatic edge to my compositions as a way of enticing the viewer, much like cinema and theater. I aim to create scenes that encourage the viewer to assume the role of a voyeur; scenarios whose outcomes need to be filled in by those witnessing them. Often I'll exaggerate details such as facial expression and body language to uncover a character's implications or interior world. Melancholy, pathos, regret or mystery may befall my 'women on the verge,' vintage hunks, sorceresses or members of the LGBTQ community, yet I aspire to reveal humor, hope or the 'inner light of the soul' amidst their circumstances as well. These images are rendered in oil pastels mixed with turpentine. Beginning in 2018 I have been creating my images using the iPad Pro and Apple Pencil on Procreate.

social/web contacts

See more of Steven's art at: Instagram @stevecummingsart | Web www.s-cummingsart.com



"First Date: August 7, 1976" Digital painting (using Procreate), 24in x 30in x 2in, 2023, \$800



"Women, Life, Freedom" Digital Art using Procreate, 24in x 31in x 2in, 2022, \$700
This artwork is inspired by the 2022 arrest & death of 22-year-old Mahsa Amini by Iran's morality police for wearing her hijab 'improperly.' My image shows a transgender woman adorned in a 'Resistance' hijab imbedded with phrases such as #metoo, Antifa, Feminist, Queer, etc, symbolizing rebellion.

ROBERT SCOTT



biography

Biography My artist name is Bob Abayomi Scott (Robert Scott). I was born in Pittsburgh, Pennsylvania, United States, in 1948. I was one of 14 children. I attended Allegheny Community College and received an Associates degree in Commercial Art. I have a BFA in Sculpture and Crafts from Carnegie Mellon in 1974. I received a Master of Education degree in Art Education from Indiana University of Pennsylvania in 1977. I moved to Philadelphia, Pennsylvania and taught high school art for 33 years in Radnor and then, Norristown, Pennsylvania. I am widowed and have one child. I have displayed my work in juried, one man and group shows in Pennsylvania, New York, Connecticut, and Virginia. Drawing was my beginning passion, the foundation for my arts journey.

artistic statement

As a child, Bob Abayomi Scott (Robert Scott), spent most of his time in the forest surrounding his home in Pittsburgh, Pennsylvania. Nature inspires him and he loved to observe the many kinds of trees and their individual forms. He also liked to study the effect of weather and insects upon nature's wooden creatures. Thus, in an aesthetic sense, he unconsciously created an African environment in his humble surroundings..Now, as an adult, he truly appreciates this "ancestral memory.", Artist Statement

social/web contacts

See more of Robert's art at: Email bobabayomi@gmail.com



"The Spirit's Return" Sculpture, 12in x 14in x 11in, 2022, NFS



"My Queen" Pencil drawing, 15in x 20in, 2020, NFS
dark period, (passing of person in the drawing)

VAISHAK GOPI



biography

Vaishak Gopi is a photographer based in Colorado, USA, focusing his work on exploring nature's vibrancy and its changing moods. He is a digital photographer focusing on bringing the beauty of nature from his mountaineering and ice climbing adventures to people who may not be lucky enough to witness such majesty firsthand. He is an up-and-coming photographer who has had his work exhibited with the Colorado South Asian Artists Group. Currently, he is working on capturing winter night sky photos from the summits of some of the tallest mountains in the United States.

artistic statement

This is a collection of my work where I try to showcase the grandiosity and the personality of nature around us. I would have to claim that this is the biggest reason why I got into the art form of photography - to bring how I see and appreciate the wonders of nature to people who may not be able to witness such beauty first hand. I believe immortalizing and sharing such sights in its true scale helps us see how truly small we are where it gives us perspective of how our lives compare to the age of nature and its own personality.

social/web contacts

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



"End of work day" Photography, 12in x 24in x 0.75in, 2025, \$200



"Beauty in power" Photography, 24in x 12in x 0.75in, 2025, \$200

CHRIS MEDIO

**NO
PHOTO
PROVIDED**

biography

Female art school dropout. 70 years old. I started out in the late 70's shooting with a Minolta 200 and graduated to Nikon FM. I had a dream of being the next Diane Arbus, or Dorothea Lang (2 very different photographers) but it was a dream. I never pursued my photography dreams for one reason or another. Then the camera in the cell phone appeared and all of a sudden I'm taking pictures again and I realized im good at it. I eventually started shooting with a Nikon Coolpix 950, I call it the poor man's birding camera, I also shoot with a Sony A6000 which I love because it's compact,

artistic statement

Being an older amateur photographer is liberating. No longer am I concerned over is my work "good enough" for public consumption. I like it and that is all that matters. If it sells even better.

social/web contacts

See more of Chris' art at: Instagram @Cmedio_55 | Facebook ChrisMedio



"Long shadows" Digital, 10in x 8in x 1in, 2024, \$50



"Split personality" Photograph, 10in x 8in x 1in, 2024, \$200

PAUL SCOTT MALONE



biography

Malone grew up in Houston and has lived most of his life in the American South and Southwest – the settings of much of his work. He holds degrees from the University of Houston (BA 1978) and The University of Arizona (MFA 1986). His polymathic career, in addition to painting, covers numerous experiences and disciplines. He has been a soldier, a bartender, a newspaper journalist for five years between degrees, an instructor in English literature and writing at several colleges and universities, a book critic, an editor at a literary magazine, a writer and poet, an author. His books include the award-winning *In An Arid Land: Thirteen Stories of Texas* (1995), a second story collection (2000), and a novel, *This House of Women* (2001). Since its publication, and before, Malone has lived and worked full-time as a visual artist. His paintings have appeared in a number of exhibitions, galleries and publications, on both sides of the Atlantic. Last year he was honored

with the 6th International Prize Leonardo Da Vince - The Universal Artist from the National Museum of Science and Technology in Milan and the Effetto Arte Foundation of Italy. First an abstractionist, Malone investigates his themes, people and landscapes in several other painterly genres as well. Lately his approach to painting has evolved into an amalgamation of these influences and, coupled with a renewed emphasis on narrative, has led him to a signature style and palette in his latest series, *Rust unto Gold*. The artist now lives and works at his studio in Rockport, Texas, a fishing village on the Gulf of Mexico.

artistic statement

I began my career out of college as a newspaper journalist because I needed a job, but wound up a painter. My work today is but a continuation of that beginning nonetheless. I make artworks out of what I have done in my life, seen in my life and, especially, what I've heard. That's my only agenda.

social/web contacts

See more of Paul's art at: Instagram [@paulscottmalone](#) | Facebook [malonescottpaul](#) | Web [paulscottmalone.net](#)



"Up to the River (Rust unto Gold)" mixed on canvas, 48in x 72in x 1.5in, 2025, \$16000



"The Tyranny of the Moment (Rust unto Gold)" mixed on canvas, 48in x 36in x 1.5in, 2025, \$9000

ALINA DOLITSKY



biography

Alina Dolitsky is a poet, photographer, and mixed media artist, creating photopoetry and layered narratives that blend words and images into vibrant, emotional, and spiritual stories. Born in Chisinau, Moldova, during the Soviet Union era, she immigrated to the United States as a child – an experience that continues to shape her creative expressions. Her poetry explores identity, belonging, the feminine, and the human journey. Alina's photography and mixed media art capture moments from nature, travel, and everyday life, exploring human nature, the search for meaning, and feminine perspectives. In 2025, she held an art exhibition in Philadelphia, was featured in virtual photography exhibitions, and was interviewed in Bold Journey publication. A small business owner in Southeastern Pennsylvania, she balances creative work with family life. Find her on Instagram @alinadoliart or visit her website at alinadoliart.com. Available for select commissioned work.

artistic statement

As a photographer and poet, I explore the intersection of words and images, where emotions are both seen and felt. My creative journey began in Chisinau, Moldova, and continues in the United States, shaping a perspective rooted in identity, belonging, the human and feminine experience, and spiritual reflection. Writing and photography intertwine in my practice, creating narratives that explore transformation, memory, and the journey of life. The publication of *We, Immigrants* in *Beyond Words* Magazine marked a milestone, affirming language as a bridge for connection and shared human experience. My poetry reflects themes of migration, family, home, and the feminine journey. Working with layered photography, digital collage, and text, I create tactile narratives illuminating the invisible threads connecting human experiences. In 2025, my work was exhibited in Philadelphia. Living in Southeastern Pennsylvania, I find inspiration in life, offering art that invites reflection and connection.

social/web contacts

See more of Alina's art at: Instagram @alinadoliart | Web alinadoliart.com



"Land of Brave Women" Digital print. Acrylic. Fine art., 16in x 20in x 1in, 2026, \$250



"Break out" Digital print. Acrylic. Fine art., 20in x 16in x 1in, 2025, \$250
Hibiscus, often linked to feminine energy rising out of the healing and nurturing waters of the Caribbean.
Behind it is an old run down house with a concrete fence around it with graffiti of eyes & angel with wings.
I layered two images to show that feminine breakthroughs is beautiful to watch.

RICKY WORKMAN



biography

My development as an art photographer began in earnest twenty years ago. I spent five enriching years in the Advanced Photography Workshop Program at Rice University, where sharing ideas, critiques, and inspiration with fellow photographers pushed me to grow. It was during this time that I discovered the works of the great photographers who continue to inspire me today. Since then, I've deepened my skills by participating in workshops and field experiences, including many with National Park Photography Expeditions (NPPE). The mentorship program with NPPE has been a turning point, equipping me with the tools and insights to approach photography with a greater sense of purpose and artistry.

artistic statement

For me, photography is more than just a creative outlet—it's a way to connect, trust my instincts, and share my vision with others. Whether you're drawn to the stillness of a desert, the vibrant energy of wildlife, or the timeless allure of an ancient site, my goal is to create images that invite you to see the world through my eyes and perhaps discover something about yourself along the way.

social/web contacts

See more of Ricky's art at: Instagram @rickyworkmanarts | Facebook rick workman rickyworkmanarts |
Web www.rickyworkmanarts.com



"Stone Archway and Cliffs" Archival Print, 16in x 20in, 2025, \$550



"Fish River Sunrise with Quiver Trees" Archival Print, 16in x 20in, 2025, \$550
A beautiful sunrise spreads across Fish River Canyon - Namibia's Grand Canyon.
The unusual quiver trees typical of the region make a dramatic foreground.

KATERYNA MEZETSKA



biography

Education

2006-2011 MD in Economics, Kyiv National University of Culture and Arts

2024-2025 online art school

2021 online art school

2019-2020 personal coaching with artist, Ukraine

2013-2014 private Painting school, Kyiv, Ukraine

2000-2002 children Art school, Pervomaysk, Ukraine

Exhibitions

February 2026 Pet Art, Group Exhibition, Gallerium (Organizer), Biafarian Online Exhibition

January 2026 Published in Artistonish Magazine, Issue #66

November 2025 Published in Artistonish Magazine, Issue #64

October 2025 Art Fest in Chessman Park, Denver, CO

August 2025 Colorado Ukrainian Festival, Lakewood, CO

January 2024 Painting master class for a group of people, Denver, CO

December 2024 Ukrainian Christmas Market Fair, Morrison, CO

August 2024 Ukrainian Festival for Ukraine's Independence Day, Lakewood, CO

December 2023 Ukrainian Christmas Market Fair, Lakewood, CO

November 2023 Ukrainian Food and Expo Festival, Denver, CO

March 2023 Ukrainian Food and Expo Festival, Denver, CO

February 2021 "The French Press" cafe, Lakewood, CO

Others

2024-2025 teaching online and offline kids art classes

2024 collaborated with an art therapist to develop and create a deck of metaphorical cards

2022 online course art therapy, art coaching. Online business.

artistic statement

I am Kateryna Mezetska, a self-taught mixed media artist living in the peaceful beauty of Colorado. Art has been with me since childhood, growing from a personal escape into a way of connecting with myself and others. I work mainly with watercolor and acrylic, blending traditional techniques with modern experimentation. I love layering textures, mixing materials, and using expressive palettes that bring movement and emotion to each piece. Nature, especially animals and flowers, is at the heart of my work. Through them I explore human emotions and inner strength. Animals speak through their eyes, revealing love, resilience, trust, and the quiet feelings words often miss. I let the paint flow naturally, embracing granulation and unexpected beauty. In a fast world, my art offers a moment to pause and reconnect with emotion and with nature. My hope is that each piece becomes something not just to see, but to feel.

social/web contacts

See more of Kateryna's art at: Instagram @katbonakat | Facebook Kat Bonakat



Detail from "Grace in Stillness" Acrylic, ink, soft pastels, 24in x 24in x 1.5in, 2025, \$1200



"Blue Mane, Bold Soul" Acrylic, ink, 30in x 24in x 1.5in, 2025, \$1200

"Blue Mane, Bold Soul" was inspired by the powerful contrast between inner strength and delicate beauty. I hope viewers feel both grounded and uplifted, reminded of the balance between power and beauty within themselves.

KATERYNA LASTOVETSKA



biography

Kateryna is a contemporary abstract artist whose work focuses on emotional depth, harmony, and the subtle language of energy. Her paintings are rooted in intuition and inner awareness, creating compositions that feel both modern and timeless. Rather than depicting external realities, she explores internal landscapes – states of balance, trust, and quiet strength. Kateryna’s work has been exhibited internationally and recognized through art competitions and publications, resonating with collectors who seek meaningful, emotionally rich contemporary art. Her paintings are often described as calming yet powerful, offering a sense of openness and light that enhances both private and public spaces. Working from a place of authenticity and flow, Kateryna creates art intended not only to be seen, but to be lived with. Her practice reflects a belief that art can gently support well-being, elevate interiors, and serve as a subtle reminder of inner clarity and connection in everyday life.

artistic statement

My artistic practice explores inner states of being – moments of calm, trust, expansion, and quiet confidence that exist beyond fixed meaning. Through abstract forms, subtle color relationships, and fluid movement, I create open visual spaces that invite personal reflection and free interpretation. Rather than directing a specific narrative, my work allows each viewer to engage through their own inner awareness and emotional perception. I am inspired by nature, cosmic rhythms, and the subtle, often unseen connections between emotion, intention, and space. The creative process is intuitive and responsive, allowing each painting to unfold organically. This openness reflects my belief that clarity and balance emerge naturally when control is softened and flow is allowed. Layers, movement, and light play an important role in creating a sense of depth, openness, and resonance. At its core, my work is created to offer space – space to pause, to feel, and to interpret freely. Each painting becomes an environment where meaning is not imposed, but discovered individually. My intention is to support moments of inner alignment and presence, inviting the viewer to trust their own perception and form a personal connection beyond words.

social/web contacts

See more of Kateryna’s art at: Instagram [@kateryna.lastovetska.art](#) | Web [kateryna-lastovetska.artmajeur.com](#)



Detail from "Soft Embrace Abstract Painting - 50x60 cm Pastel Pink" Acrylic on canvas, 60cm x 50cm x 2.5cm, 2024, \$1114.64



"Grandeur – Majestic Abstract Painting" Acrylic on canvas, 70cm x 70cm x 2.5cm, 2024, \$1123
Immerse yourself in the elegant depth of royal purples with this captivating abstract painting,
where rich shades of violet, lilac, and deep blue flow in perfect harmony

YULIYA GREBEN



biography

Yuliya Greben is a Ukrainian-born artist (b. 1971) based in Southern California. Her oil paintings explore the sacred interplay between the human experience and the cosmos within, blending imaginative realism with luminous figurative symbolism. With a background in both visual art and healthcare, Greben brings a rare sensitivity to her practice, uniting technical mastery with emotional depth. Her artistic path began as a personal search for meaning and evolved into a lifelong creative calling. She studied at the Milan Art Institute, completing the Art Mastery Program, and later pursued Mythological Realism at the Conscious Creativity Academy under the mentorship of Christopher Remmers. She also holds a Master's Degree in Nurse Education, which continues to inform her intuitive understanding of the inner world and the human condition. Greben's work has been exhibited at major art fairs including ArtExpo New York, Spectrum Miami, and Art San

Diego, as well as in solo and group exhibitions across California, including the Museum of Contemporary Art Santa Barbara (MCASB).

artistic statement

My work explores the "Inniverse" – the inner realm where emotion, myth, and imagination converge. Working at the intersection of Imaginative Realism and Cosmic Figurative art, I use the human form as a symbolic vessel, linking the tangible and the transcendent. Through oil paint, I illuminate quiet moments of transformation, feminine archetypes, celestial energy, and the subtle light of the soul. Each figure exists beyond physical form, embodying memory, intuition, and universal truths, and inviting the viewer into a timeless inner landscape. Shaped by my background in healing and education, I approach each work with empathy, curiosity, and reverence. I believe art holds the power to awaken the sacred, invite stillness, and honor the beauty of becoming – an unfolding journey from the inside out.

social/web contacts

See more of Yuliya's art at: Instagram [@yuliya greben](#) | Web [yuliya greben.com](#)



"Supernova" Oil on canvas, 36in x 48in x 1.5in, 2025, NFS



"Peaceful Warrior" Oil on linen, 36in x 36in x 1in, 2025, NFS
"She reflects the harmony between strength and inner peace. Surrounded by stars and cosmic waters, she embodies the quiet courage that rises when we learn to listen to our inner world."

RUIJINGYA TANG



biography

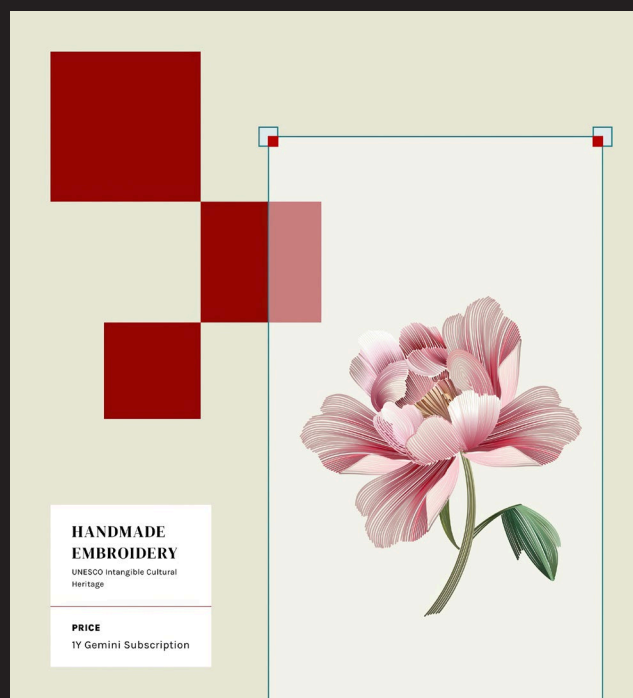
Ruijingya is a designer and artist whose work examines the human identity amid emerging technologies as well as intercultural experiences in a post-globalism world through digital media. Her design work has received 10+ international awards including the iF Design Award, A' Design Award, Muse Design Award, London Design Awards, Indigo Design Award, and NY Product Design Award. Her work has also been exhibited internationally, including at Infinite Weave (New York), Morphos - Temporary Identities 2025 (Venice), the permanent collection of the Museum of Outstanding Design (MOOD), and the Next Gallery. With a background in human-centered design and art criticism, Ruijingya brings analytical rigor to her creative exploration of how individuals construct meaning within increasingly digitized environments. She has published academic research in the ACM Proceedings on Human-Computer Interaction examining digital culture and social media.

artistic statement

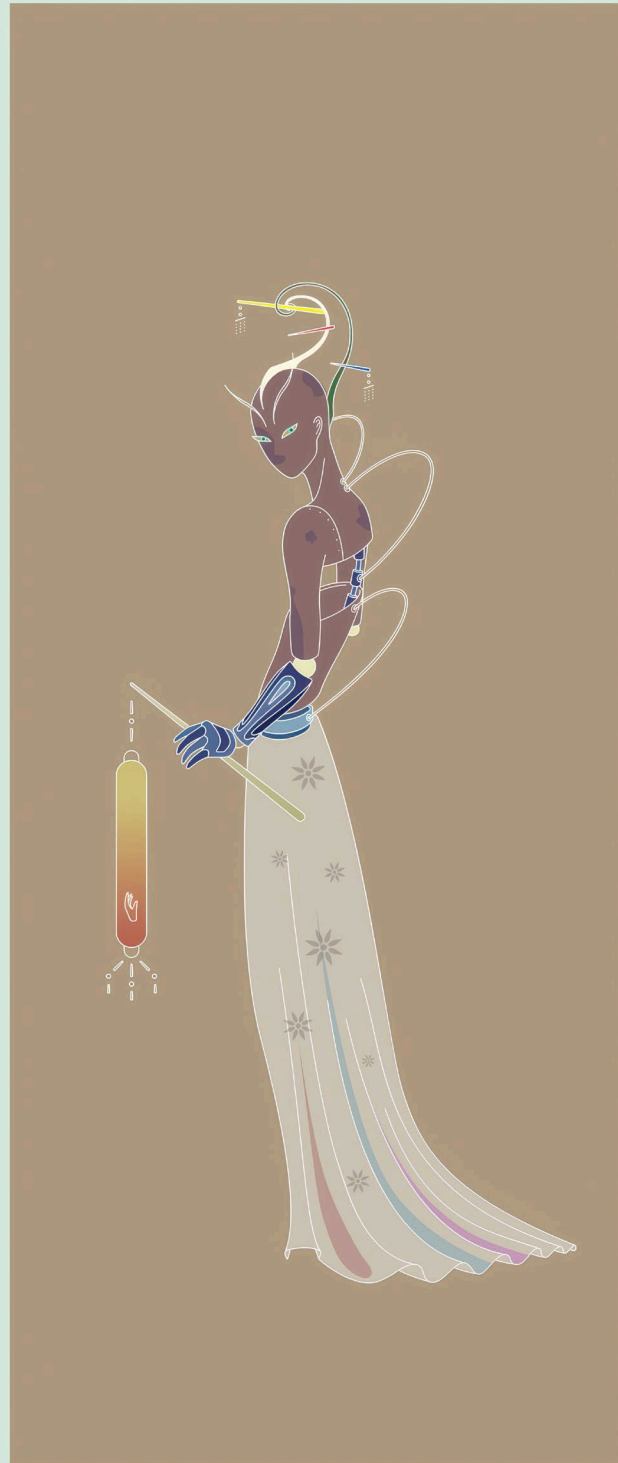
My work explores a fundamental question: what does it mean to be human? Through digital art, I examine themes such as the boundaries of human imagination—so limitless yet so constrained by personal and social histories and what we preserve, commodify, and lose in the era of glorified artificial intelligence. I create vector-based digital works bridging Eastern and Western cultural references, investigating themes of memory, grief, and handmade labor's value. My practice sits at the intersection of art, design, and human-computer-interaction theories, asking not what technology enables us to create, but what fundamentally defines humanity itself. Through exhibitions and academic publication, I aim to provoke critical dialogue about consciousness, labor, and our evolving relationship with increasingly autonomous creative systems.

social/web contacts

See more of Ruijingya's art at: Instagram [@becca.tang](#)



"Handmade, 2026" Digital, 20in x 22in, 2025, NFS



"Punk Subject" Digital art, 364in x 140in, 2024, NFS
A reimagining of the female cyborg beyond the male gaze, blending cyberpunk and Gongbi influences.
The figure turns toward the viewer with agency, her mechanical form and flowing drapery
expressing power, elegance, and control without objectification.

JURELL SCOTT



biography

Jurell Scott, founder of Photoshoot Jay LLC, is a photographer and creative producer dedicated to empowering both brands and individuals through the power of imagery. While his commercial work focuses on helping small businesses thrive with stunning visuals for their online presence, his personal projects are centered on documenting individuals in their element. He aims to help people cherish their own beauty, encouraging them to view themselves through a soft and soothing lens and be proud of who they are. Through his artistic practice, Jurell uses photography as a tool for self-reflection and connection, exploring narratives of identity and community.

artistic statement

The Gratitude & Grace at Mt. Adams Series is a quiet, soft-focused photographic documentation born from an intentional period of slowing down and deep personal reflection in the Pacific Northwest mountains. This work is a visual account of seeking a sense of grounding and welcoming what nature has to offer. The photographs in this series explore the mountains on both a micro and macro level. The viewer is invited to appreciate the grand, enduring presence of the mountain and the quiet, simple details of old wood textures or the resilience of moss. Each composition represents a moment of gratitude for the world unfolding in real-time. The trip to Mt. Adams was a necessary reset. It was a time to be still and regather energy from the earth. The resulting compositions aim to translate that feeling of clarity and deep stillness, inviting the viewer to pause, breathe, and experience the calming, centering power of this exceptional regional landscape.

social/web contacts

See more of Jurell's art at: Instagram [@photoshoot.jay](#) | Web [www.photoshootjayllc.com](#)



"Breath of the High Elevation" Archival Pigment Print, 16in x 12in, 2025, \$350



"Comfort in Fading Light" Archival Pigment Print, 7in x 5in, 2025, \$125

RUBY ROSE LYONS



biography

I was born in rural Northern California and started creating art as a child, beginning with digital storytelling and assemblage of music, image, and object. I attended Parsons School of Design, my dream school, and graduated in spring of 2025 with a Bachelor's in Fine Arts. At Parsons, my work was influenced by Glenn Goldberg, Anne Gains, Lindsay Benedict, Elanor Kipping, and Danny Greenberg. I've worked as a painting and printmaking assistant, fine art studio assistant, museum associate, research coordinator, art handler and fine art studio intern. I've also worked on a diverse portfolio of commissioned works, including indie-rock album covers, illustrations and prints, and paintings tailored to enhance the aesthetics of a home staging process. Additional published works for Critica Magazine, independent exhibitions, and large-scale installations in the Parsons Exhibition at Parsons School of Design.

artistic statement

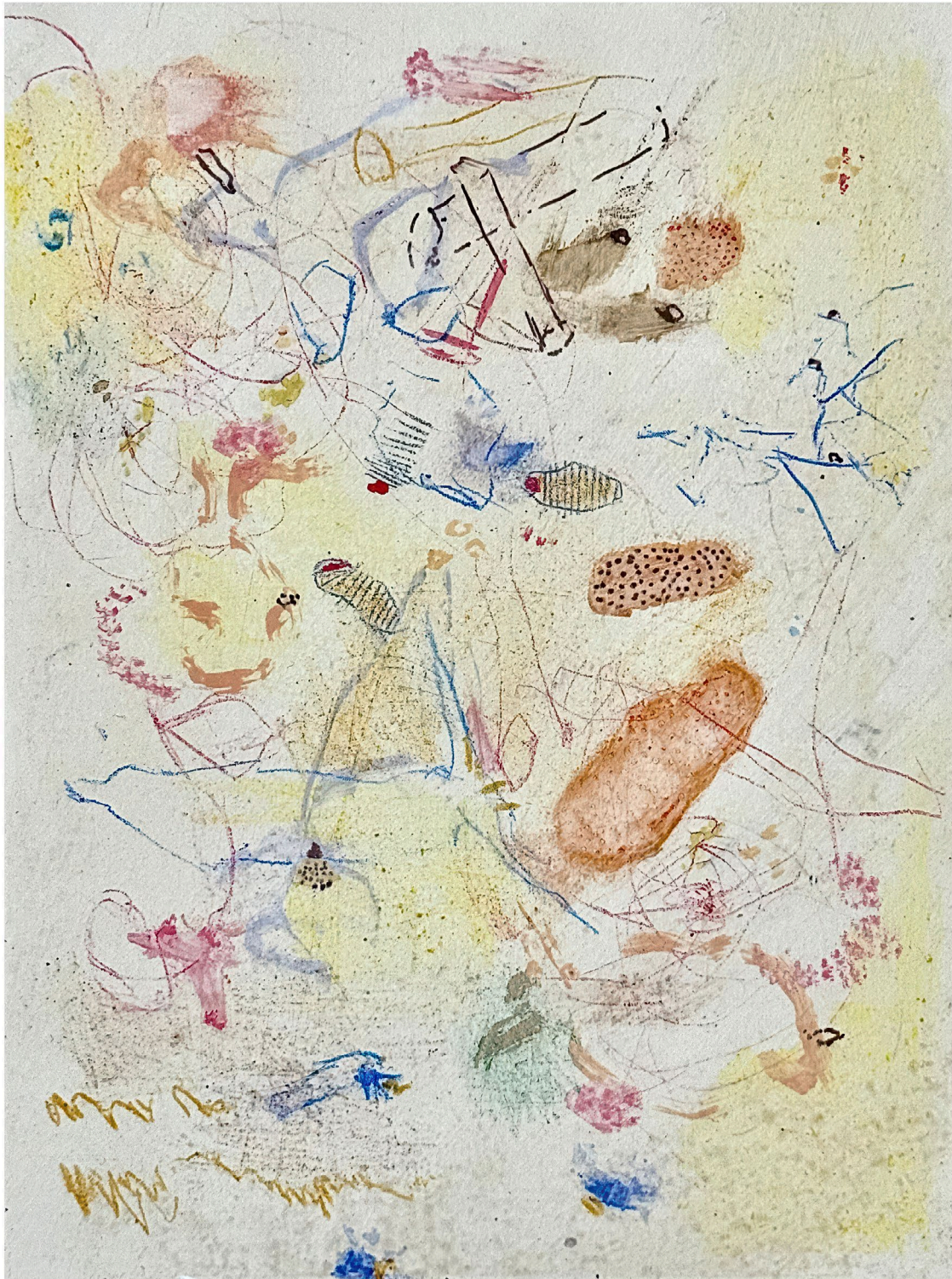
I am an interdisciplinary artist working with a variety of 2D and 3D mediums to investigate and memorialize ephemeral encounters and everyday objects. My practice is rooted in the desire to capture transitory moments, embedding notions of loss, transformation, and personal history into my work. Through a process of collecting, imprinting, and arranging, I create visual narratives that preserve the emotional resonance of objects and relationships—both transient and enduring. My process is deeply tied to documentation, as I explore relationships and conversations through text and materiality. The careful selection and placement of objects in my work reflect a deliberate attempt to safeguard meaning, transforming the ordinary into a testament of personal and collective history. Influenced by poetry, literature, and visual media, my work is an assemblage of memory, habit, and the physical traces left behind in human interactions.

social/web contacts

See more of Ruby Rose's art at: Instagram [@rubyroselyonsart](#) | Web [rubyroselyons.com](#)



Detail from "Microorganisms, 2025" Monoprint, 14in x 11in, 2025, NFS (\$500 value)



"Microorganisms, 2025" Monoprint, 14in x 11in, 2025, NFS (\$500 value)
This work is a water-based monoprint composed with dry materials using my left hand.
Cell-like figures float amongst shrapnel, speaking softly to one another.

KEITH KURLANDER



biography

Fast Forward, in the 90's I started shooting 16mm film, directing music videos and ran a post house called Rad Productions. During this time, I directed around 50 music videos, half rap and half alt-rock. I was always trying to come up with special FX and looks that hadn't been seen before. I shot this gritty B&W S&M film featuring 3 lesbian girls and one male cross dresser all done up in black latex gear. It was very arty and tastefully edited along with cutting edge German techno music. I took stills from the 16mm, blew them up and created a whole digital series using Photoshop and After FX. Fast Forward, by 2016 digital printing to canvas became affordable and really high quality, so that's when my Sexy Warhol pieces came to life. My first art show in 2017 was at the Inn Gallery in Los Feliz and featured the full-length film *Pleasure Hose* projected on the wall, along with the art pieces created from the film. Since 2025, I have been extremely motivated to create

protest art. What started out as a RESIST motif evolved into the DIS★OBAY series as a reaction to the current "regime" in America. The pushback is not only protesting in the streets, it's also in our collective psyche, the people we know, the discussions we have, in the media we consume, and this is my way of being part of the resistance while also maintaining my mental health at the same time. I describe the DIS★OBAY series as Andy Warhol and Roy Lichtenstein on LSD.

artistic statement

I need to be inspired to create music, music videos, film or art and I'm never sure what medium or direction that will be in. Since 2025 I have been extremely inspired to create protest art, what started out as a RESIST motif, evolved into the DIS★OBAY series, motivated by the current "regime" in Amerika. The pushback is not only in protesting in the streets, it's also in our collective psyche, the people we know, the discussions we have, in the media we consume and this is my way, of being part of the resistance while also maintaining my mental health at the same time

social/web contacts

See more of Keith's art at: Instagram @disobay_art | Facebook keith.kurlander | Web www.artpal.com/disobay



"PETE'S A FREAK 6" Digital Print, 24in x 36in x 0.5in, 2025, \$500



"BFF'S FOREVER 7" Digital Print, 24in x 36in x 0.5in, 2025, \$500
A neon-saturated digital artwork from the DISOBAY series, portraying two figures in electric green against a bold magenta and black circular-patterned backdrop. The halftone comic texture and sharp contrasts evoke classic pop-art while infusing a sense of modern rebellion.

MELISSA SMITH



biography

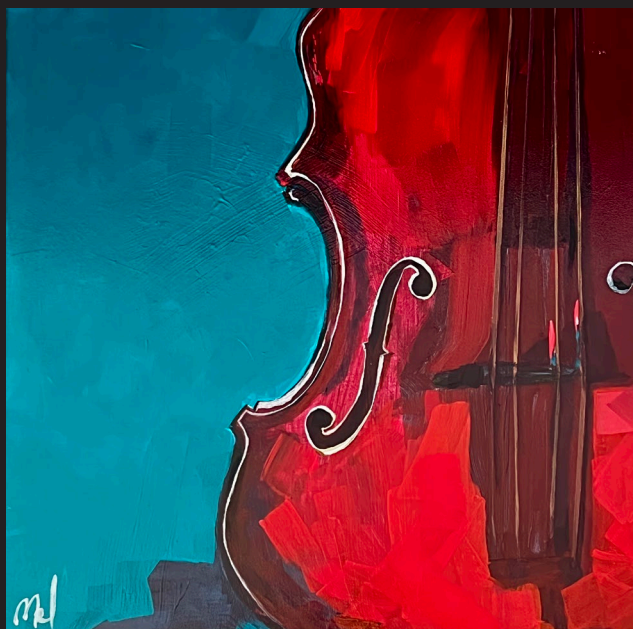
Hi, I'm Melissa Smith — though most people refer to me as Mel. I am an abstract artist located in Eastern North Carolina by way of middle Tennessee. Recently I have grown into a small business entrepreneur behind Gift It Art LLC. A platform to showcase art expression as a gift. I've often believed that creating art is one of the most meaningful ways you can give. It speaks without words, stirs emotion, and connects people. It can also bring pure joy when crafting a piece from beginning to finish. My style blends bold acrylic colors and layered textures to craft vibrant pieces of work that inspire. My hope is that when you bring one of these creations into your space—in whichever medium speaks to you—it brightens your spirit just as it has mine. It is truly my honor if it does.

artistic statement

The Five String Banjo represents a personal family heirloom in the care of the artist's uncle. The vibrant colors of the rim and washed colors of the head convey the upbeat picking of a banjo often played. The 18 x 24 " original painting is part of a curated collection titled "Sounds of the South" painted with acrylic Golden paints on two inch depth panel board. (1 of 3) The 16 x 16" Tennessee Fiddle original painting is part of a curated collection titled "Sounds of South" and is painted with acrylic Golden paints on two inch depth panel board. The deep reds and vibrant colors are representative of the infectious rhythms shaped by the fiddle's music. (2 of 3) The Red Hagstrom Viking II Guitar represents the guitar used by Elvis Presley in his 1968 Comeback Special. The guitar was originally thought to belong to Elvis; however, Al Casey loaned him the guitar for its vibrant color and the producers thought it looked great on camera so they included it. The guitar later appeared with Elvis on the album cover of From Elvis in Memphis. (3 of 3 - not pictured, viewable at website below) The 24 x 24 " painting is part of a curated collection titled "Sounds of South" and is painted with acrylic Golden paints on two inch depth panel board..

social/web contacts

See more of Melissa's art at: Instagram @GIFTITART | Facebook GIFTITART |
Web www.artpal.com/melstudio www.picturem.com/gallery/Melissa.Smith

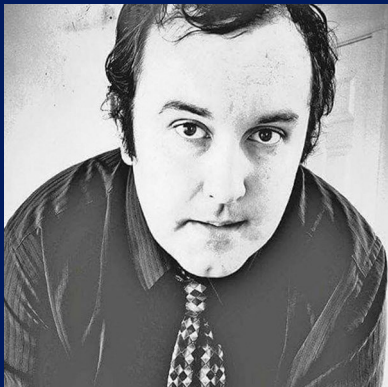


"Tennessee Fiddle" Acrylic paint on panel board, 16in x 16in x 2in, 2025, \$255



"Tennessee Five String Banjo" Acrylic paint on panel board, 24in x 18in x 2in, 2025, \$395
The Five String Banjo represents a personal family heirloom in the care of the artist's uncle.
The vibrant colors of the rim and washed colors of the head convey the upbeat picking of a banjo often played.
The 18 x 24 " original painting is part of a curated collection titled "Sounds of the South"

WESS HAUBRICH



biography

My name is Wess Haubrich. I have been shooting film and digital photographs since 2015. Photography, for me, is balm for my mental illness. It's not that I just WANT to shoot regularly, it's that I MUST. It is my self-care. I am pushing 40 on the Mississippi River north of St. Louis. I have a variety of influences, from Freemasonry, it's ideals of individualism, learning, sacred geometry, and toleration, to Pythagoras, German Expressionism (space as a system crushing the individual), film noir (it's fatalism and color palette), brutalism (pure geometry as function), jazz and blues music with their freedom and somber beauty, to the naked brutality of the novels of Cormac McCarthy. My goal is to plot both literal architectural space (even in stone faces) and the moral architecture of a society. This deeply moves me and I hope lifts my work from the just the realms of the mundane and banal.

artistic statement

My work is a practice of witnessing—documenting spaces, people, and surfaces shaped by time, pressure, and systemic neglect. Working primarily in photography, I focus on environments where intention has eroded: industrial remnants, urban margins, desert landscapes, and fleeting human presences caught between movement and disappearance. I approach street photography as an act of sustained attention rather than spectacle. Images are made in response to lived conditions, requiring immediacy, adaptability, and ethical restraint. Landscapes function not as idealized scenes but as scarred ground—sites marked by abandonment, endurance, and quiet transformation. Whether human figures are present or implied, the work centers on how individuals and places are shaped by forces beyond their control. Process is central to my methodology. I work across digital and analog formats and incorporate experimental chemical and material interventions that introduce chance, distortion, and decay into the image. These processes are not decorative effects but conceptual tools that mirror the instability of memory, history, and perception. By allowing entropy to participate in image-making, I resist polished resolution and embrace the photograph as a physical object subject to time. My visual language draws from noir cinema, modernist photography, and psychological realism—traditions that treat space as moral weight and light as something earned rather than given. Isolation, fragmentation, and peripheral framing recur throughout the work, emphasizing uncertainty and the tension between presence and absence. Ultimately, my practice seeks to bear witness rather than provide answers. The images remain open and unresolved, inviting viewers to slow down, look closely, and recognize the fragile traces of human and environmental experience already in the process of vanishing.

social/web contacts

See more of Wess' art at: Instagram @haubrichnoir | Facebook ehaubrichnoit



Detail from "Industrial Ghosts: "Nightshift"" Photography, 12in x 18in x 2in, 2025, \$100



"Faces in Stone No. 5: 'The Divine Feminine'" Photograph, 18in x 12in x 2in, 2025, \$100
Quincy, IL Calvary Cemetery. Nikon d800

SANDY HILL



biography

Sandy Hill is a mixed media artist based in Corrales, New Mexico. She has been doing “collage” for over 40 years, albeit in the parallel universe of design. She received a BFA from the University of Arkansas in graphic design, followed by a long career creating award-winning concepts and imagery for the commercial world while running a small, respected design studio. Now, as a “recovering graphic designer”, Sandy has redirected her skillset toward the wide world of fine art. Her work has been selected for multiple juried shows and is in homes of private collectors throughout New Mexico and the U.S.

artistic statement

Sandy Hill’s mixed media practice merges abstract painting with original photography to create allegorical, mythical worlds—parallel realities that exist just beyond the veil of the familiar. Within these dreamlike landscapes, fantastical creatures and symbolic imagery emerge, born of imagination yet rooted in shared human experience. Each piece tells a story, evoking a spectrum of emotions—joy, sorrow, fear, confidence, power, surprise, and whimsy—inviting viewers to enter a space where the extraordinary and the deeply personal converge. Hill’s process begins with an intuitive exploration of surface, using acrylic paints, markers, drywall mud, and a variety of unconventional tools to build richly layered backgrounds. Once a dynamic surface has taken shape, it serves as the inspiration for the theme and imagery that follow. Drawing from a personal archive of nearly 90,000 photographs, Hill carefully selects, sizes, adjusts, and prints images, which are then hand-cut and composed into intricate scenes. This stage often requires multiple iterations, as compositions are assembled, revised, and reimagined before reaching their final form. Once resolved, the imagery is meticulously adhered and varnished, unifying the work into a cohesive whole. Originally from Arkansas, Hill discovered her true home in New Mexico after college. Her passion for spending time in the outdoors: hiking, climbing, paddle boarding and camping, provides endless inspiration for her work. Most of the photographs incorporated into her work originate from these outdoor adventures. Hill frequently juxtaposes elements of nature with industrial or mechanical imagery, underscoring the effects of industrial society on her beloved natural world.

social/web contacts

See more of Sandy’s art at: Instagram @sandyhill.art | Facebook sandy.hill.777158 | Web www.sandyhillartist.com

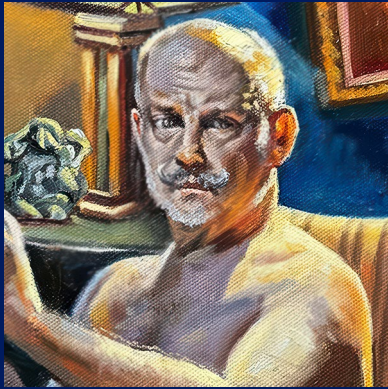


“Surface” Mixed Media, 16in x 16in x 1.5in, 2023, \$975



"Goodness Snakes" mixed media, 12in x 12in x 2in, 2024, \$950

ROBERT MANISCALCO



biography

Robert Maniscalco has been a professional creative his entire adult life. Born in 1959 in Detroit, he has lived in New York, New Orleans and currently in Charleston. His commission portraits and fine art are part of over 1,200 private and public collections throughout North America. In Detroit he hosted Artbeat on PBS and founded the Maniscalco Gallery. As a fine artist, he works in multiple series. But perhaps his most enduring series is that of a commission portrait artist, immortalizing Supreme Court Justices as well as children and families, even beloved pets. In 2014 Robert took on a vision-quest, called The Quench Project, in which he traveled to Haiti, producing numerous paintings, a documentary short (Out of Darkness), along with a companion book (Quench), juxtaposing the Haitian struggle with obtaining fresh water against our society's obscene wealth inequality. Robert blogs on a wide range of subjects and written four other books, The Fishly and Point of Art and Chromo Sapient. One of his books, an Amazon

#1 bestseller, is a full color drawing/painting method, called The Power of Positive Painting. He is an actor/director, writer/playwright, musician/composer and teacher, a former Adjunct Professor of fine art and theatre at Charleston Southern University and drawing illustration at the College for Creative Studies in Detroit. Robert has expanded his creative milieu to include courtroom sketching, covering the Dylann Roof and Michael Slager trials in Charleston. His multi-disciplinary play, Vincent John Doe, received its world premiere, to rave reviews, during the 2018 and 2019 Piccolo Spoleto Festivals. He is now a regular exhibitor in the Piccolo Spoleto Outdoor Art Exhibition.

artistic statement

My work is about my victory over fear and self-loathing. It is a celebration of survival in a world that seems so often determined to keep me and other survivors, silent. As a young teen, in 1974, I was sexually assaulted and threatened with death if I were ever to tell anyone "our little secret." I fell mute; I literally couldn't utter a word for weeks. The man was my sister's boyfriend, a trusted doctor at Children's Hospital in Detroit. He groomed me, insulated by his position of authority. After the assault he terrorized me for months after. I dissociated, haunted by fear and shame. Later, as an adult, after years of therapy and turning my life over to a loving Christ, I felt called to break free of my lost innocence and "victimhood" by bringing light and vivid color into the world, transforming my fear and pain into beauty and light. I believe artists are our conscience, the teachers of society. The best artists can go deep within themselves to bring up the treasures, usually in the form of questions, which form a blueprint for a meaningful creative life. As a professional creative, I am always looking for ways to bring meaning and clarity into the world, to use my God given talent to inquire and to edify. Simply put, I love putting ideas and things together in ways that please and make sense to me. So, I share my journey, finding, processing and expressing insight any way I can, to whoever is willing to engage in our shared experiences together on this planet, interconnected by empathy by our humanity. I do this through painting, writing, theatre, composing and teaching. My goal as a visual artist, a painter, is to explore the full range of my medium, which is light. I have developed several bodies of work exploring a variety of genres and subjects, but the poetry of light on form keeps finding its way into my work. Light is the force which reveals the subtleties of nature, particularly the human condition, uncovering what it means to be human.

social/web contacts

See more of Robert's art at: Instagram @ManiscslcoGallery | Facebook Portraitartistrobertmaniscslco | Web maniscalcogallery.com



Detail from "Falling" Oil, 20in x 16in x 2in, 2024, NFS (\$2500 value)



"Gratitude" oil on line, 18in x 14in x 2in, 2023, \$1800
I think trying to capture an emotional state in the painted surface, such as gratefulness, is one of the greatest challenges for an artist. In this case, Jimmy, the subject of this portrait, completely embodies gratefulness. He has been through the ringer; he's been around and seen it all.

NIKKI CONTINI



biography

Nikki Contini is a multidisciplinary artist with over 30 years of experience working in fused glass, mixed media, polymer clay, and eco-art. Her artwork explores themes of resilience, healing, and transformation, often expressed through luminous color, layered textures, and symbolic forms. Inspired by the emotional landscape of everyday life, Nikki's creative process is deeply intuitive and grounded in a love of material exploration. In addition to her studio practice, Nikki has spent the past 15 years leading art classes, workshops, and camps for people of all ages. Her teaching is rooted in the belief that creative expression can be a powerful source of joy, confidence, and connection. Whether she's guiding children through imaginative projects or helping adults reconnect with their creativity, Nikki creates spaces where play, process, and personal meaning come to life.

artistic statement

My artistic journey is deeply rooted in the healing power of creativity and the meaningful connection between artist, material, and viewer. For over thirty years, I've worked with fused glass, polymer clay, and mixed media to explore themes of resilience, hope, courage, gratitude, peace, and forgiveness. My process is intuitive and personal- A quiet, often spiritual dialogue with the materials. Through vibrant colors, fluid forms, and layered textures, symbols of healing and transformation begin to emerge. Each piece I create holds a story, shaped by emotion and guided by intention. Whether I'm layering heart shapes in glass or experimenting with reclaimed materials, my goal is always the same: to create art that uplifts, sparks connection, and makes space for reflection. I believe in the magic of creative expression, not just as an art form, but as a way of returning to ourselves and each other. Thank you for being a part of this journey.

social/web contacts

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



"UnFurl Your Heart- glass panel with iron stand" Fused Glass, 12in x 9.5in x 3in, 2024, \$375



"Held in Light- Fused Glass Panel" Fused Glass with silver and copper foil, sturdy metal stand, 18in x 5in x 3in, 2025, \$425
This fused glass heart sculpture explores love as something held and illuminated from within.
Layered color and texture surround a glowing center, suggesting protection, belonging, and emotional depth.
The inner light evokes empathy, resilience, and shared humanity.

LAVAUGHN PRICE



biography

Lavaughn Price Jr. is a multidisciplinary artist whose work explores identity, resilience, and transformation through bold visual language and layered symbolism. Drawing inspiration from lived experience, urban environments, and emotional introspection, Price's art exists at the intersection of raw expression and intentional design. Working across multiple mediums, Price approaches each piece as both a narrative and an experiment—blending texture, movement, and contrast to evoke feeling before explanation. The work often reflects themes of struggle and elevation, capturing moments of tension that mirror personal growth and social reality. Rather than offering definitive answers, Price invites viewers into a space of interpretation, encouraging them to find their own meaning within the work. At the core of Price's practice is authenticity. Each creation is rooted in honesty, channeling real emotion into visual form. This commitment to truth gives the work its

edge—unpolished when necessary, refined when earned. Whether intimate or confrontational, the art speaks with a voice that is both personal and universal. As an emerging presence in the contemporary art landscape, Lavaughn Price Jr. continues to push boundaries, using art not only as a form of expression but as a platform for connection, reflection, and evolution.

artistic statement

My work is rooted in lived experience—moments of pressure, transition, and self-definition translated into visual form. I use art as a way to process identity, resilience, and transformation, allowing emotion to guide the structure of each piece. Rather than aiming for perfection, I embrace tension, contrast, and rawness as essential elements of honesty. Working across multiple mediums, I approach each creation as both an exploration and a record. Texture, movement, and layered symbolism play a central role in my process, reflecting the complexity of personal growth and the environments that shape us. The work often exists in the space between struggle and elevation, capturing moments where vulnerability and strength coexist. I do not create to provide answers, but to invite reflection. My goal is to leave room for interpretation, allowing viewers to connect their own experiences to the work. At its core, my practice is about authenticity—turning real emotion into something tangible, and using art as a platform for connection, dialogue, and evolution. — Lavaughn Price Jr.

social/web contacts

See more of Lavaughn's art at: Instagram @Borashemart



"Sunset Over Quantico" Acrylics, 14in x 14in x 0.25in, 2026, NFS



"Spirit of Ma" Acrylic, 9in x 8in x 0.25in, 2025, NFS
This abstract piece radiates warmth and renewal through soft washes of yellow, lavender, and earth tones.
A central leaf-like form emerges from layered brushstrokes, creating gentle motion
outward and evoking growth, balance, and quiet energy.

BILL KAROW

NO
PHOTO
PROVIDED

biography

Bill Karow is a Portland, Oregon–based woodturner whose work focuses on restrained forms and the surface character of aging wood. He works primarily with native Oregon maple, often in varying stages of decay, using controlled texturing techniques such as wire brushing and edge tools to shape surfaces that feel weathered and deliberate. After a 35-year career as a creative director in advertising, Karow has shifted his focus toward a active studio practice centered on process, material responsiveness, and quiet refinement. He teaches demonstrations on texturing and finishing and continues to develop a body of work rooted in clarity, restraint, and respect for material.

artistic statement

My work is driven by process and material rather than a fixed outcome. I'm drawn to wood that shows evidence of time (decay, spalting, and structural variation), and I let those conditions guide decisions at the lathe. The forms are simple by design, allowing surface and texture to carry much of the visual weight. I use controlled texturing to expose erosion, contrast, and subtle irregularities without overpowering the underlying form. I'm interested in making pieces that feel resolved but not overworked—objects that reward attention through restraint, balance, and the marks left by both the wood and the process of shaping it.

social/web contacts

See more of Bill's art at: Instagram [@billkarow](#) | Facebook [billkarow](#) | Web [billkarowwoodturning.com](#)

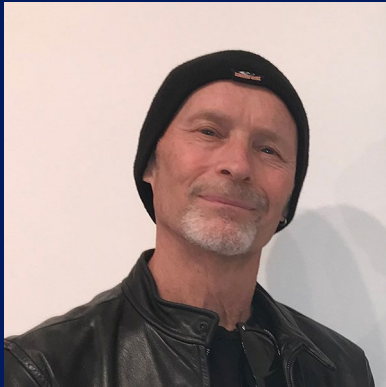


"Blacken Tan" Maple wood, 5in x 5.5in x 5.5in, 2025, NFS



"Black Gloss and Brush" Maple wood, 8in x 6.75in x 6.75in, 2025, NFS

JAMES FAULKNER



biography

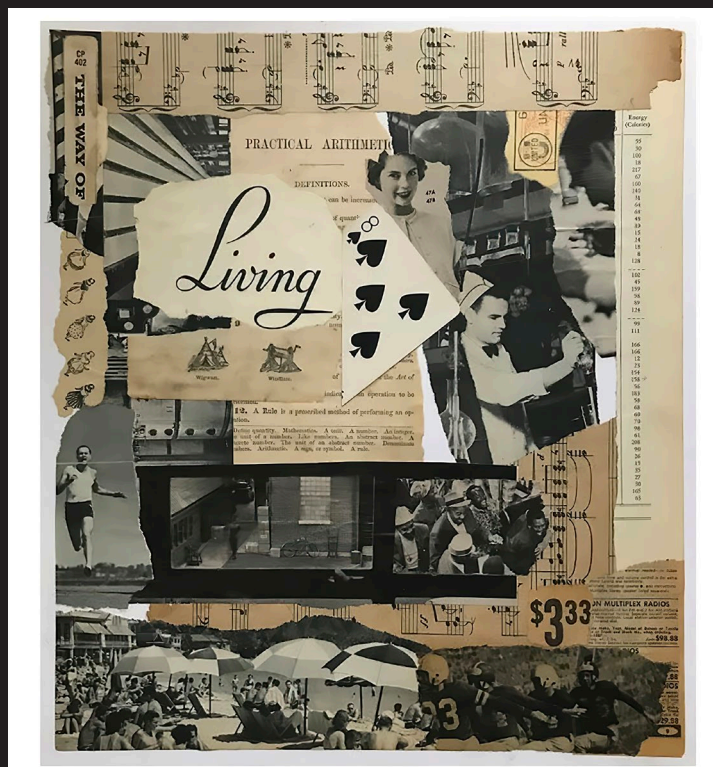
James A. Faulkner is an Emmy award-winning Graphic Designer and Collage Artist. He has spent most of his career working with digital media for the entertainment industry, but he now devotes his creative time to creating traditional collage artworks. His inspiration comes from advertising and images from the 1950s and 1960s. One of his distinct inspirations was traveling Route 66 in the late 60s with his family on arrival from the UK. He was fascinated by the countless billboards and signage from town to town, which was quite a contrast from the small fishing villages and countryside of his youth. James often tries to create a story in his artwork, but more often than not, the composition itself tells the story. He works with layered images and if something is not working, he creates more layers until the images come together.

artistic statement

Artist Statement: James A. Faulkner "I have been creating collages for the past 30 years. After spending most of my career in the entertainment industry and working with digital platforms, I have decided to switch to analog work. I grew up in England during the 1960s and as a boy, I collected stamps. Nowadays, I often include them in my work. I am fascinated by layered images and the creative accidents and surprises they bring about. Sometimes I have a specific story in mind, while other times I leave it up to the viewer's imagination to create their own story."

social/web contacts

See more of James's art at: Instagram @collage_antecedent | Facebook James A. Faulkner | Web jamesfaulkner.wixsite.com/faulknerdesign

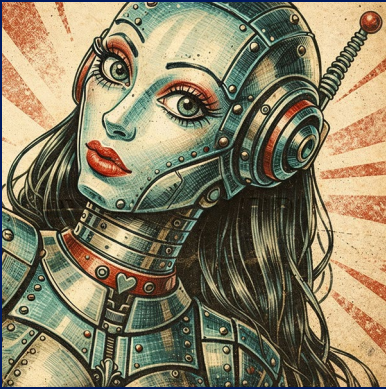


"Living" Collage, 17in x 11in x 1in, 2023, \$500



"Feel It" Collage, 17in x 21in x 1in, 2023, \$1200
 Feel it celebrates life in the early 60s

FUTURE FOCUS PHOTOGRAPHY



biography

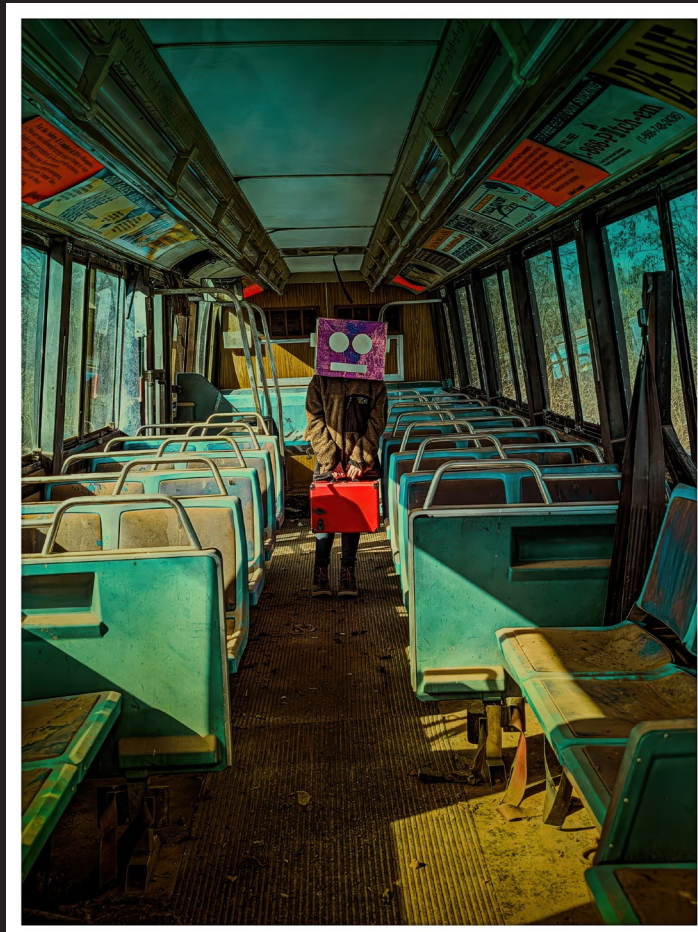
Future Focus Photography is a photographer who discovered their creative niche through an unusual and imaginative concept: robot people. What began as a simple idea evolved into a defining artistic direction, blending storytelling, emotion, and futuristic imagery. Over the past decade, their robot photography project has grown into a long-term exploration of identity, humanity, and technology. Through carefully crafted scenes, they continue to push the boundaries of visual narrative, using robotic subjects to reflect human experiences. This journey is ongoing—each image building on the last, as Future Focus Photography continues to evolve their vision and expand the world of their robot project.

artistic statement

Future Focus Photography extends an invitation to see robots as not just machines, but as beings capable of evoking feelings, reflections, & stories.

social/web contacts

See more of Future Focus Photography's art at: Instagram [@future_focus_photography](#)



"TTAJ.25" Photography, 20in x 24in, 2025, \$500



"AAGS.25" PHOTOGRAPHY, 20in x 24in, 2025, \$500
Future Focus Photography extends an invitation to see robots as not just machines,
but as beings capable of evoking feelings, reflections, & stories.

J. AHOY



biography

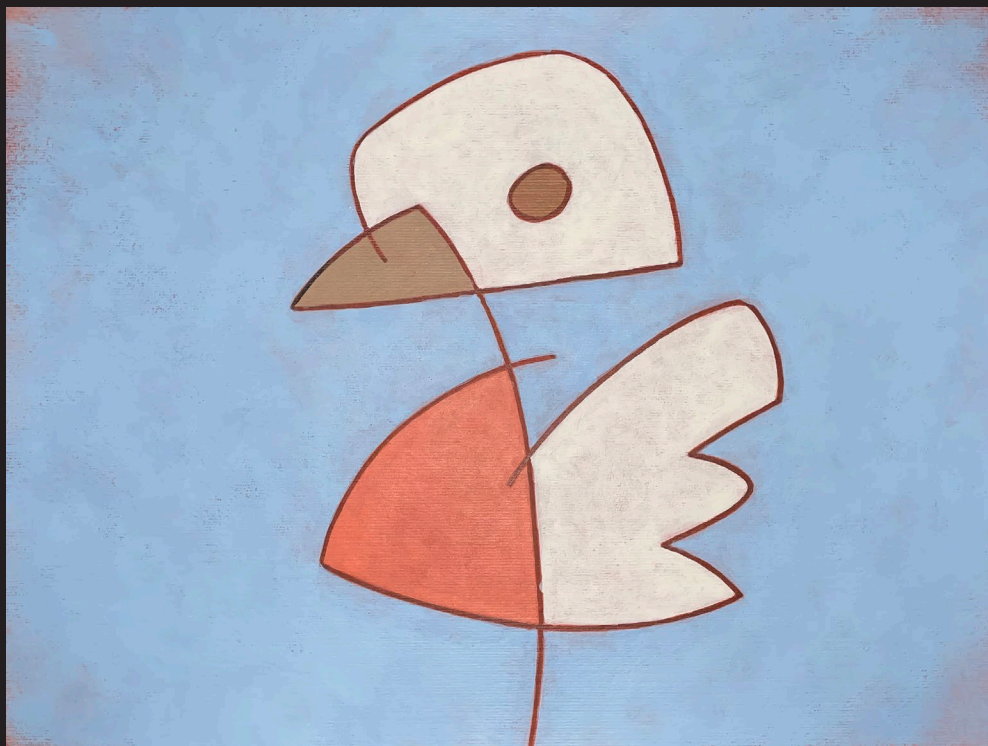
I live in Helsinki, Finland. Despite decades of creative work, I consider myself self-taught, or rather, constantly learning. - Illustrations for magazines since I was a schoolboy - Art High School - Decades as an AD and graphic designer in advertising agencies and as an independent entrepreneur - Paintings since the Covid lockdown Art has always been an important part of my life. Childhood in the smell of turpentine and oil paints while my mother painted large cubist paintings in our small kitchen. Art exhibitions and museums around the world have been the air I have breathed and kept me going. The world of advertising and everyday graphics took up my time and art took a back seat for a long time. Until Covid closed the world, I started painting. I have just started, so I have not applied for exhibitions or organizations.

artistic statement

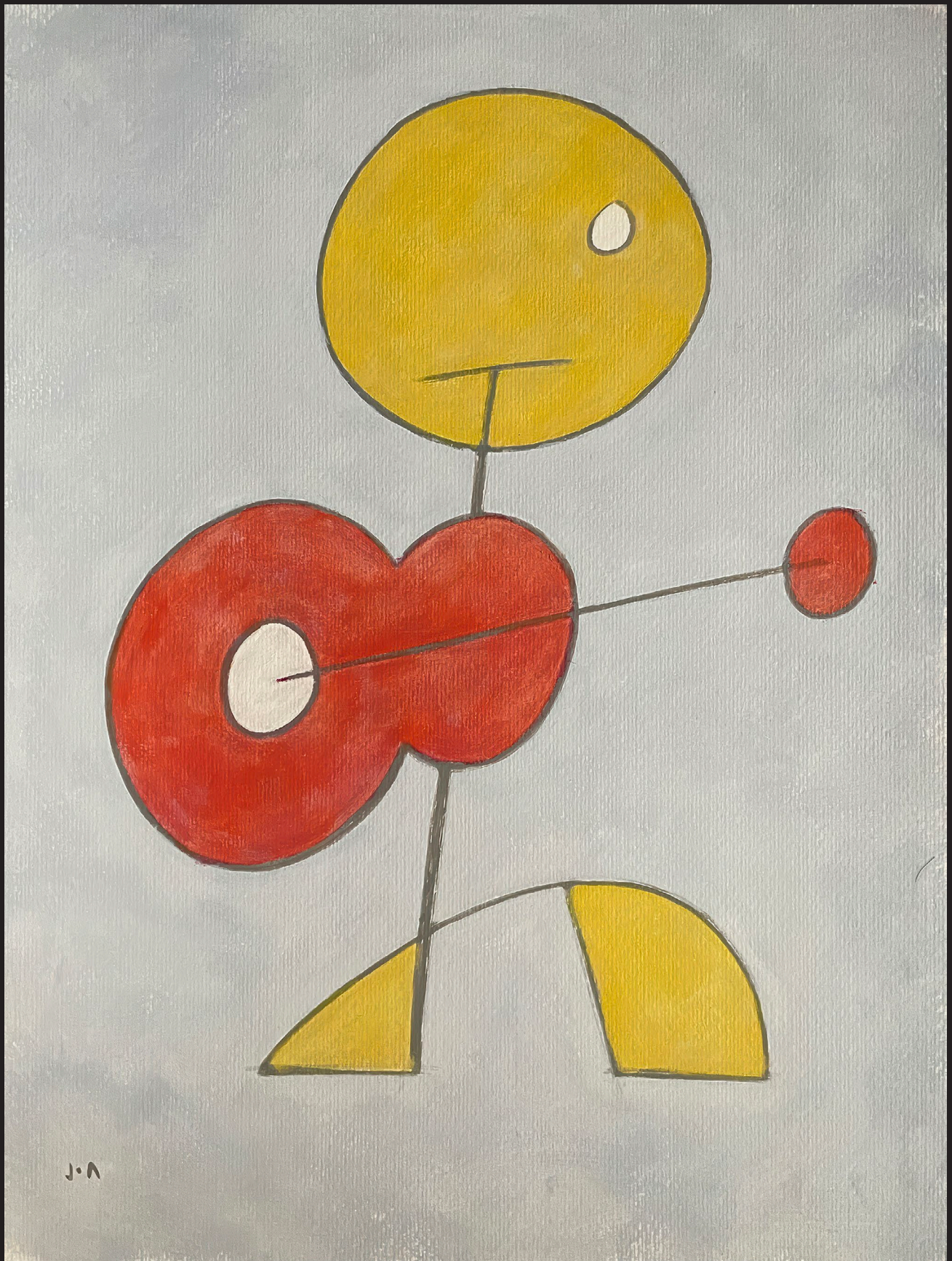
My work is a playful exploration of form and color, rooted in the language of abstraction. Drawing inspiration from the geometry of everyday life and the vibrant simplicity found in the world around me, I strive to distill complex ideas into minimalistic, yet engaging compositions. Each piece is an invitation to pause and rediscover the joy and wonder in familiar shapes, reimagined through bold palettes and dynamic arrangements. Through acrylic painting, I blend structure with spontaneity—balancing precise geometric elements with a sense of movement and whimsy. My process is guided by curiosity and a desire to bridge the gap between the recognizable and the imaginative, encouraging viewers to engage with my art on multiple levels. The interplay of color and form in my work is not just visual, but emotional, aiming to uplift and inspire.

social/web contacts

See more of J. Ahoy's art at: Instagram @j.ahoy_paintings | Web jahoy.myportfolio.com



"Robin 2" Acrylic on paper, 30cm x 40cm x 0.1cm, 2025, \$2000



"Guitarist" Acrylic on paper, 30cm x 40cm x 0.1cm, 2023, \$2000
A guitarist creates a melody in the air, a painter on paper.

ULRIKA LEANDER

NO
PHOTO
PROVIDED

biography

Ulrika Leander was born and educated in Sweden. She wove her first tapestry at age 13 and followed her artistic passion through 5 years of studying textile art and interior design to earn her MA at the HV College of Textile Art and Design in Stockholm. Ulrika finds her inspiration in the colors, forms and movements in the natural world and her work is all about the joy, peace and tranquility that comes with the contemplation of Nature. Ulrika's tapestries have been widely exhibited and commissioned for private collections, corporate and public buildings. Examples include, the US District Court of the District of Columbia Washington, DC, Northrup Grumman Corp. Baltimore, MD, Cincinnati Children's Hospital Medical Center Cincinnati, OH, and St Matthews Lutheran Church Washington, DC and Lucille Packard's Children's Hospital at Stanford, CA. She was invited to participate in the Art in US Embassies Program with one of her large tapestries chosen for the US

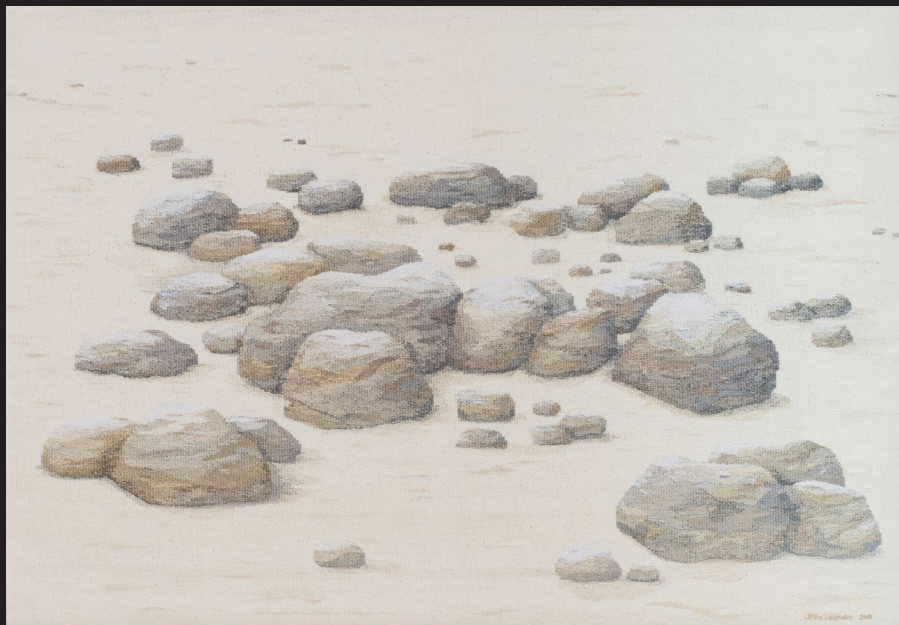
embassy in Addis Ababa, Ethiopia and Lucille Packard's Children's Hospital, Stanford, CA.

artistic statement

I grew up in Southeastern Sweden where the rich history and tradition of textile art became part of my consciousness at a very early stage of my life. I find my inspiration in the colors, shapes, and movement in the natural world in all its forms, and my work is about expressing and conveying the feelings of joy, peace, and tranquility that come with the contemplation of Nature. My inspiration and ideas are explored initially through the medium of watercolor. When I reach the point where I feel that I am ready to commit to devoting 5-6 months or more to transforming my concept into a tapestry, the outline of the watercolor design is traced and then digitally enlarged to the full size of the final tapestry. This enlargement provides a map for guiding the hand-weaving process. During weaving, multiple fine threads of varying thickness are blended to capture the delicate variations in the color tones of the watercolor.

social/web contacts

See more of Ulrika's art at: Instagram @tapestries170846 | Facebook cwtapestry | Web cwtapestries.com



"Noontide" Tapestry, 46in x 66.5in x 0.4in, 2018, \$14200



"Prelude to Summer" Tapestry, 59in x 48in x 1in, 2022, \$13200

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, UK; Fort Collins, CO; Everett, WA; Madison, WI; Niceville, FL; and Laguna Beach, CA; three large pieces juried into the Edmonds Art Festival in Edmonds, WA in 2024; and nine pieces in the 2026 Artistica Annual Exhibition at Hall Place & Gardens, Bexley, Kent UK.

artistic statement

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

social/web contacts

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



"Breakthru" Limited Edition Digital Collage on Museum Quality Paper, 20in x 28in, 2025, \$825



"Angular Coffee" Limited Edition Digital Collage on Museum Quality Paper, 28in x 20in, 2025, \$825



"Transitory Space, Prospect Park, Brooklyn, NYC #9" by Leah Oates, Color Photography, 11in x 14in, 2021-2022, \$500

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