

MONOCHROMICA

THE JOURNAL OF MONOCHROME ART

ISSUE 004 • GREEN



THIS ISSUE:

front cover artist: Max Steele, "Vintage Green" Digital Photo, 22in x 17in, 2014, \$500

back cover artist: Chuck Jones, "Green on Green" Acrylic on Paper, 30in x 22in, 2025, NFS

inside front: Beth Enos, "Desert Flower" Photography, 20in x 16in x 1in, 2024, \$500

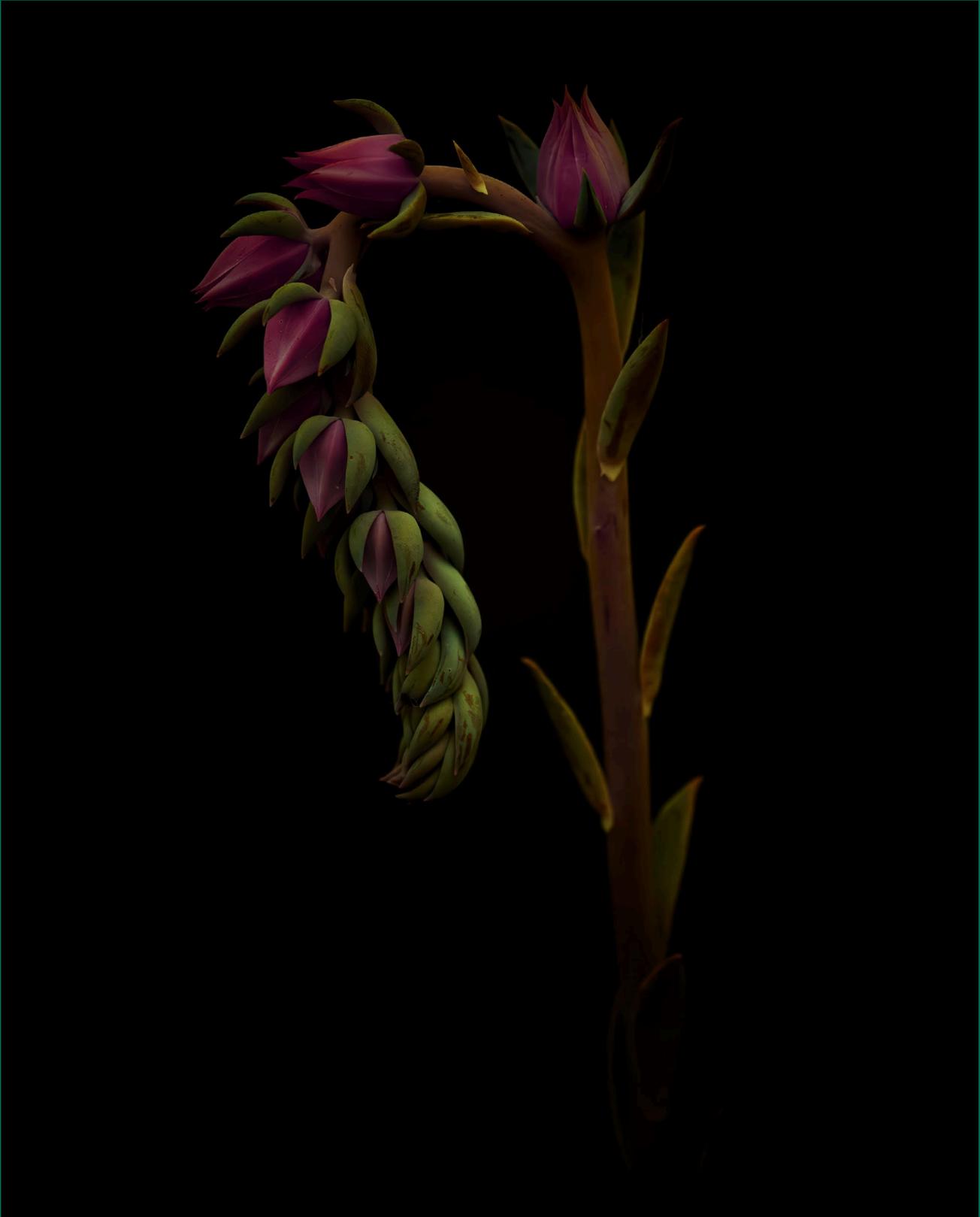
inside back: Pamela DeCamp, "Lily of the Valley" Digital Photography, 10in x 8in x 1in, 2022, \$125

artists of merit: Quin De La Mer | Mariia Sokor | Alissa Frazer | Juleah Claar

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"Where the Green Breathes" by Elena Popova, Oil, canvas, 30cm x 2cm x 20cm, 2023, NFS

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THIS ISSUE FEATURES JURY-SELECTED ARTWORKS BY THESE ARTISTS:

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Detail from "The Wisdom It Holds" by Kim Amell, encaustic, oil, shellac, 36in x 60in x 2in, 2024, \$8600

EDITOR'S LETTER

GREEN IS UNIQUE.

Welcome to Issue 004 of Monochromica, where we feature the color GREEN. While it isn't a primary color, green is a foundational color in nature. If it weren't for the green of chlorophyll, for example, we wouldn't be here. That fact alone makes me just a bit appreciative of the color green (even though I've been tortured my entire life by the green of March 17!)

Green has held a unique place in art and art history, symbolizing a range of ideas from nature and renewal to wealth and status. In many cultures, green is deeply connected to the natural world, evoking growth, fertility, and life itself. Renaissance painters often used it to create lush landscapes or to signify paradise, drawing the viewer into a world that felt vibrant and alive. In Islamic art, green has been associated with paradise and spirituality, giving it a sacred and uplifting quality.

Historically, achieving the perfect green pigment was a challenge. Early artists relied on minerals like malachite or verdigris, which were costly and sometimes unstable. The expense and rarity of certain greens made them a sign of luxury, particularly in illuminated manuscripts or fine clothing depicted in portraiture.

In modern art, green has taken on new dimensions, from the bold, symbolic use by the Fauves to the unsettling, acidic tones in some of Picasso's

portraits. Its versatility allows it to convey calmness, freshness, envy, or even decay depending on context. Green's enduring significance lies in its ability to bridge the real and the symbolic, making it one of the most dynamic and emotionally charged colors in an artist's palette.

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



PAT FLANAGAN

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ARTIST OF MERIT: QUIN DE LA MER



BIOGRAPHY

Quin de la Mer (American, b. 1966) is a posthumanist artist whose work traces the entanglement of materiality, spiritual abstraction, and ecological transformation. Moving fluidly between abstract painting, alternative photography, and ritual-based art-making, they collaborate with natural forces—spirits of place, spectral presences, and more-than-human intelligences—to reveal what lies beneath perception. Their practice spans monumental oil paintings created with foraged pigments to delicate cyanotype and phytogram prints shaped by wind, plant chemistry, and atmospheric conditions. These works become sites of attention, mapping invisible relationships between body, matter, and memory. Whether using wildfire ash, limestone, or iron oxide, de la Mer treats each substance not as symbol, but as co-creative force. Their commitment to material alchemy extends to process: replacing traditional solvents with lavender spike oil, embracing unpredictability through chance-based analog photography, and treating surface as a threshold for encounter.

De la Mer's work has been exhibited internationally and is held in both institutional and private collections. Their writing and artwork will appear in *Dark Mountain: Issue 28 – Uncivilised Art* (Autumn 2025). They are currently completing a practice-based PhD in East-West Psychology.

ARTISTIC STATEMENT

I work in monochrome because it allows the material itself to take the lead. I paint with foraged mineral pigments—wildfire ash, limestone, iron oxides, and soil—each carrying its own presence, memory, and ecological history. When expressed through a single color, these pigments reveal their full tonal range and energetic charge. Monochrome invites deeper focus: not reductive, but expansive. It opens space for perception to shift, slow, and enter into relation. My practice is grounded in what I call material alchemy—a form of painting attuned to matter as living force. I do not build texture physically; instead, the work creates the illusion of depth through tonal variation, surface tension, and precision of gesture. I experience color as a direct and primal contact with the generative cosmos. It is not representation, but encounter. Through meditative patterning and intuitive rhythm, each painting becomes a site of attention and presence. My process is both spiritual and sensory—rooted in listening to and feeling unseen forces moving through matter. These works hold life, movement, and the echo of what lies just beyond the visible. Monochrome becomes a vessel for stillness, intensity, and transformation. It removes distraction and amplifies the force of the pigment itself—inviting the viewer into a slowed, contemplative state. In that stillness, something opens: a quiet aliveness, a relational field. This is the terrain I follow. The work does not depict—it participates. It emerges from, and returns to, the entanglement of material, perception, and presence. The works submitted for this issue are drawn from *Primal Contact* and from the *Earth Remains* constellation—specifically *Terra Incognita*, *Dreaming of Green Places on the Other Side*, and *Subterranean Realm*—each an inquiry into material presence and spiritual abstraction through green.

SOCIAL/WEB CONTACTS

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



Detail from "Dreaming of Green Places on the Other Side (2)" oil on canvas, 30in x 48in x 1.5in, 2025, \$900
Made with natural earth pigments, including Mayan Green and wildfire ash from Umbria,
this piece envisions landscapes that exist beyond loss—felt, but unseen.
The paintings linger at the threshold between destruction and renewal, memory and the unknown.

ARTIST OF MERIT: QUIN DE LA MER



"Subterranean Realm" oil on canvas, 12in x 12in x 1in, 2025, \$450

There's something alive beneath the surface. A slow, quiet movement—roots pushing through stone, time pressing itself into the body of the earth. This painting carries that tension between what is hidden and what is becoming.

ARTIST OF MERIT: QUIN DE LA MER



"Primal Contact 7" oil on canvas, 20in x 20in x 1in, 2023, \$600
Primal Contact is a series of monochrome paintings with the illusion of texture.
I experience color as a direct and primal contact with the generative cosmos.
In these works, color is not representation—it is encounter—a living threshold between perception and presence.

ARTIST OF MERIT: QUIN DE LA MER



"Terra Incognita 3" oil on canvas, 16in x 16in x 1in, 2023, NFS

Part of a round-format series painted with earth pigments, this work explores intuitive vision, pigment as presence, and unseen forces moving through matter. It is not a map of the known, but of what reveals itself through the act of becoming.

ARTIST OF MERIT: MARIIA SOKOR



BIOGRAPHY

Mariia Sokor is a Ukrainian-born photographer whose work bridges the worlds of design, emotion, and storytelling. Deeply rooted in her heritage and inspired by everyday beauty, Mariia captures images that reflect both intimacy and visual harmony. Her photography spans food, product, abstract, and fine art genres, often evoking nostalgia, quiet observation, and a sense of timelessness. Each image is composed with painterly precision, informed by her formal training in the visual arts. She has been creating photographs for both commissioned projects and personal exploration since 2017. Her work is characterized by refined composition, natural light, and emotional subtlety. Mariia's photographs have been exhibited internationally and are represented by respected institutions including Blank Wall Gallery (Athens, Greece), Decode Gallery (USA), Chateau Gallery (USA), Decagon Gallery (USA) and others. Born in a small village near Kyiv, Ukraine, Mariia was raised in a family of a doctor

and a teacher. From an early age, she showed a strong artistic inclination, winning regional drawing competitions and developing a keen eye for color and form. Her grandfather, one of the first photography enthusiasts in the village, introduced her to cameras and film development—an experience that profoundly influenced her creative journey. Mariia holds both a Bachelor's and a Master's Degree in Design from the National Academy of Culture and Arts Leadership. This academic foundation in classical art and composition deeply informs her photographic voice. In addition to her photographic practice, Mariia is the author and photographer of *The Maria's Cookbook*, which combines her culinary creativity with visual storytelling through food. Now based in the United States, she continues to develop personal projects and visual narratives rooted in memory, identity, and everyday beauty.

ARTISTIC STATEMENT

I have always been drawn to the quiet poetry of the everyday — the way light falls across a worn table, the texture of flour on hands, the stillness between generations. Growing up in a small village, I was surrounded by nature, craft, and the beauty of simple rituals. Those early impressions taught me to observe closely, to notice the interplay of form, texture, and emotion — a habit that later found expression through photography. Photography, for me, is a form of silent communication — a way of translating emotion into image. I don't seek to capture perfection, but rather the fleeting, the intimate, the familiar. Every photograph is both an observation and an offering. I'm especially captivated by food and still life. A loaf of bread, a child's glance, a flower from my mother's garden — these become metaphors for time, loss, love, and presence. Through visual storytelling, I hope to share something beyond language — a memory, a feeling, a breath — that speaks directly to the viewer's heart.

SOCIAL/WEB CONTACTS

See more of Mariia's art at: Instagram [@maria_sokor](#) | Web [www.mariiasokor.com](#)



"peas" Photography, 27in x 38in x 72in, 2017, \$90

ARTIST OF MERIT: MARIIA SOKOR



"asparagus" Photography, 9.33in x 6.62in x 300in, 2025, NFS (Value \$800)
Fresh asparagus spears rest gently on a dark textured surface, their vibrant green tips pointing upward with natural elegance. Soft side lighting reveals their crisp texture and subtle moisture, creating a sense of freshness, simplicity, and earthy sophistication in the frame.

ARTIST OF MERIT: MARIIA SOKOR



"artichoke" Photography, 9.6in x 6.4in x 300in, 2022, NFS (Value \$90)
A fresh artichoke sits on a rustic surface, its layered green leaves unfolding like nature's armor. Soft, natural light highlights the texture and earthy tones, capturing the vegetable's raw elegance and sculptural beauty—a quiet study in organic form and shadow

ARTIST OF MERIT: MARIIA SOKOR



"Basil" Photography, 17.62in x 11.27in x 300in, 2019, NFS (Value \$160)
A vibrant bunch of fresh basil, its deep green leaves glowing in soft natural light. The delicate texture and subtle veins are captured in detail, evoking the herb's aromatic freshness. A simple, fragrant moment frozen in time—pure, green, and full of life.

ARTIST OF MERIT: ALISSA FRAZER



BIOGRAPHY

Raised on the suburban edge of Long Island with New York City always close, Alissa's earliest memories revolve around art. Weekends spent in museums with her parents sparked her fascination, while her Nonno, a sculptor and painter, nurtured her creativity by building her first easel and pallet, and introducing her to painting. Teaching her all the techniques she still uses. Alissa studied illustration and jewelry design at the Fashion Institute of Technology. For over two decades, she built a career designing jewelry collections in city studios, balancing her professional work with a persistent desire to paint. It was the pause caused by the Covid-19 pandemic that allowed her to fully embrace painting as her true calling. Her current work focuses on flora and fauna, emphasizing the beauty found in nature's imperfections. Alissa's paintings blend realism with emotional expression, layering botanical forms against textured, moody backgrounds. She uses tactile techniques,

pressing and scraping oil paint to reveal subtle energies and contrasts between vibrant flowers and soft environments. For Alissa, technique is intertwined with voice. Her latest collection combines expressive brushwork with precise lines, capturing fleeting beauty and complexity. Drawing inspiration from her family, the city, and the natural world, her art celebrates impermanence and the imperfect charm of blooms.

ARTISTIC STATEMENT

My name is Alissa Frazer, a painter from New York with a deep-rooted passion for nature and its endless inspiration. Growing up, I was introduced to the world of art by my Nonno, who taught me techniques and actually made me my first easel and palette—treasured tools I still have today. I work primarily with oils. In my latest collection I've immersed myself in the delicate and intricate forms of flowers and blooms. Celebrating their fleeting beauty, capturing their energies, textures, and essence with expressive brushwork juxtaposed with the scrapping line work, and a new technique where I press the paint into the canvas with paper, absorbing some of the oil out to give a sueded feel. For me, painting is a meditative process—an exploration of nature's artistry, and it's where I feel most myself. Through my work, I aim to evoke wonder and appreciation for the natural world's ephemeral and fleeting beauty.

SOCIAL/WEB CONTACTS

See more of Alissa's art at: Instagram [@houseofafrazer_fineart](#) | Web [www.houseofafrazer.com](#)



Detail from "Moon Burn" oil paint, 20in x 20in x 0.5in, 2025, \$3000
Moon Burn- An arrangement of large chrysanthemums, their intricate, elongated petals rendered with scraped, delicate line work that glows softly against a deep, layered background. Faint line work of similar floral forms create a subtle contrast, evoking an ethereal, illuminated feel.

ARTIST OF MERIT: ALISSA FRAZER



"How To Disappear Completely" oil paint, 48in x 36in x 2in, 2025, \$5500
How to Disappear Completely- An arrangement of glowing line-scraped flowers with bright, detailed petals set against deep greens and pink hues. The luminous blooms stand out, blending organic shapes with radiant outlines in a dark, moody backdrop, evoking energy and life.

ARTIST OF MERIT: ALISSA FRAZER



"A Fragile Moment" oil paint, 20in x 20in x 1.25in, 2025, \$3000
A Fragile Moment - A bouquet of intricately detailed flowers glows with luminous yellow-green lines against a richly textured backdrop of deep greens and dark pinks. The striking contrast and layered surface merge botanical line drawn precision with bold, expressive color.

ARTIST OF MERIT: ALISSA FRAZER



"My Laretta" oil paint, 36in x 36in x 2in, 2025, \$4500
My Laretta- named after my mother, depicts a delicate bouquet of wildflowers and Queen Anne's lace. Each line is intricately hand-scraped out from the surface. Muted and sueded greens and whites contrast with a dark, layered background, highlighting its fragile, ethereal beauty.

ARTIST OF MERIT: JULEAH CLAAR



BIOGRAPHY

I'm Leah, an American photographer working in digital and 35mm film. With a background in anthropology and project management, I spent over a decade in the corporate world before returning to photography. Since moving to Switzerland in 2016, I've explored urban streets and natural landscapes, focusing on the quiet beauty of everyday life. My work has been exhibited internationally, published by over 170 tourism and media outlets, and recognized in global competitions. Projects include a collaborative drawing contest where one of my images was reinterpreted by over 100 artists—a reflection of photography's power to connect.

ARTISTIC STATEMENT

I photograph where the street's spontaneity meets nature's stillness. My work—shot on both digital and 35mm film—captures fleeting, often unnoticed moments: a glance, a shadow, shifting light. With roots in anthropology, I focus on how people and places express themselves in subtle ways. Whether in a city or a forest, I aim to convey presence over spectacle, creating images that invite quiet reflection.

SOCIAL/WEB CONTACTS

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



"Alter Silvester" digital photo, 10in x 14in, 2020, NFS

ARTIST OF MERIT: JULEAH CLAAR



"Verdant Frond" digital photo, 14in x 10in, 2020, NFS

ARTIST OF MERIT: JULEAH CLAAR



"Nature Reclaims" film double exposure photo, 14in x 10in, 2022, NFS

ARTIST OF MERIT: JULEAH CLaar



"Green: Reflected" digital photo, 14in x 10in, 2025, NFS

TERESA BLAKE



BIOGRAPHY

Teresa is a nature-inspired artist whose work is currently featured at Gallery 120 in Clover, South Carolina, where she also serves on the board of directors. She lives in Lake Wylie, SC, with her husband, Robert.

ARTISTIC STATEMENT

Her creative journey began at age twelve with a Polaroid camera—a birthday gift that sparked a lifelong passion for photography. During the COVID pandemic, Teresa expanded her artistic practice to include acrylic painting, often using her photographs as reference points. Drawn to the serenity of forests, Teresa finds her deepest inspiration in trees. She views them as living characters, each with its own personality, name, and seasonal wardrobe. Her

time spent in a tree stand has given her a unique vantage point to observe the quiet interactions of birds and wildlife among the branches. Through both lens and brush, Teresa captures the intricate textures of moss, bark, shade, and leaves—bringing the soul of the forest to life in her work.

SOCIAL/WEB CONTACTS

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



Detail from "Florida Everglades" Photograph on Canvas, 10in x 8in x 0.5in, 2024, \$150



"Galapagos Path" Photograph on Canvas, 18in x 12in x 0.5in, 2022, \$150

KAREN LEHRER



BIOGRAPHY

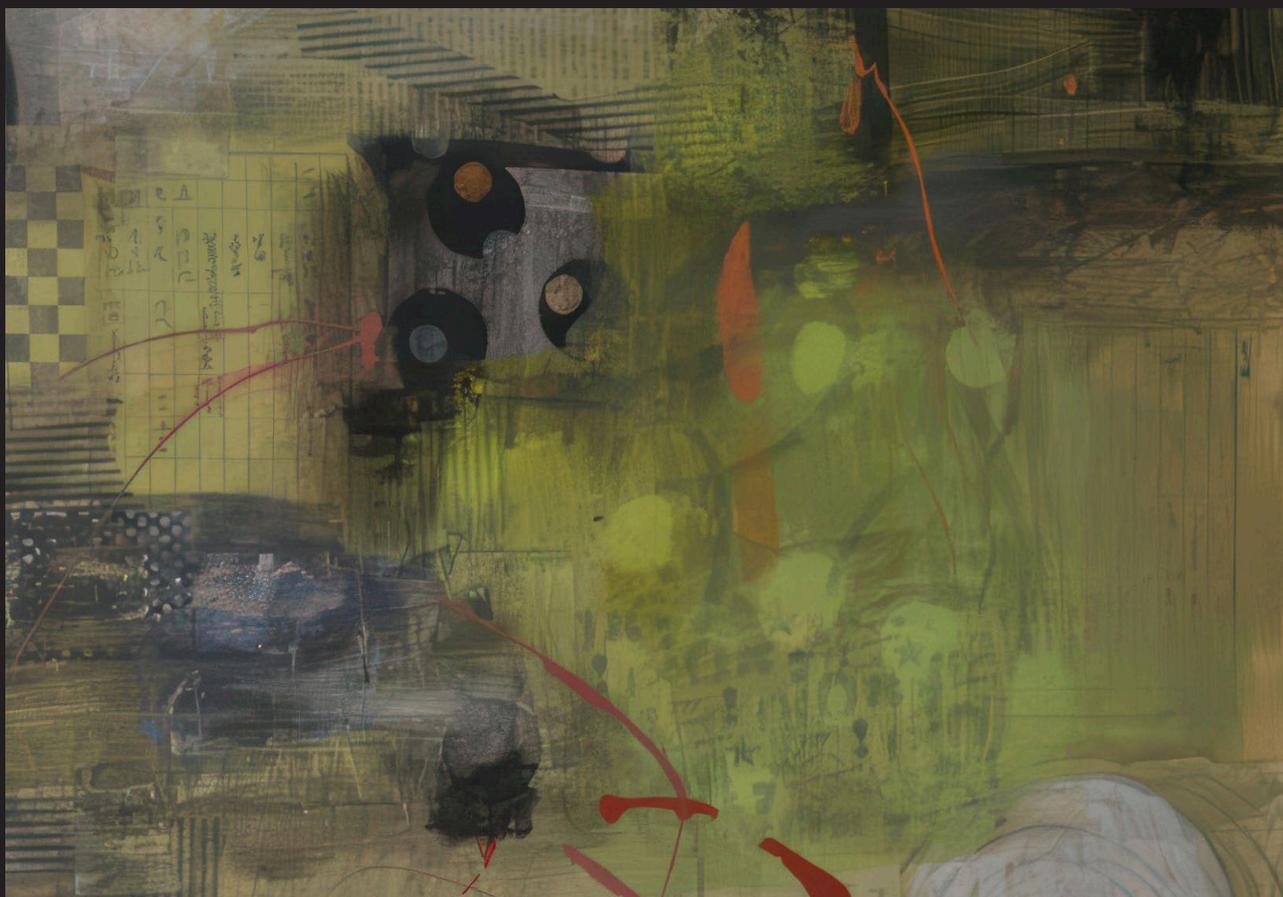
Karen is a life long artist. She has studied studio arts in college, was a textile designer for a Fortune 500 Company early on. Studied painting with two different prominent arts in mentorships. She holds a MA degree in psychology. Karen has taught studio classes and workshops combining the interface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

ARTISTIC STATEMENT

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

SOCIAL/WEB CONTACTS

See more of Karen's art at: Instagram @karen_Lehrer | Web www.karenlehrer.com

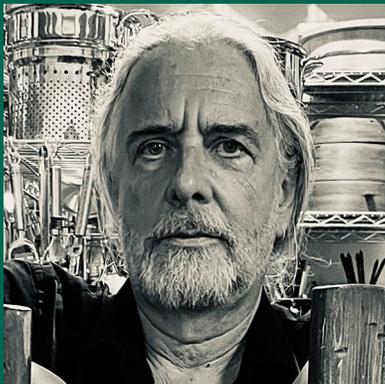


Detail from "Under Pressure" Mixed media on wood panel, 12in x 12in x 2in, \$4300



"Under Pressure" Mixed media on wood panel, 12in x 12in x 2in, \$4300
Collage with black ink brushstrokes, mark making.

GERD J. KUNDE



BIOGRAPHY

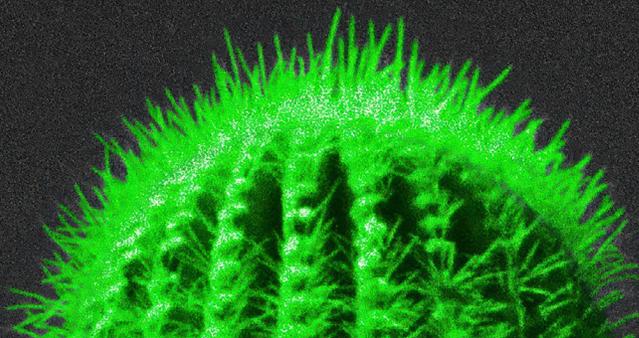
Gerd J. Kunde is a master of analog photography who captures the world through the deliberate and contemplative process of film. His work includes large-scale black-and-white and monochrome photographs of the American Southwest and beyond, each image a testament to his belief in the irreplaceable authenticity of traditional photographic methods. Kunde's journey with photography began at age 14 in Germany, where he honed his craft in street and studio work. After completing his university studies in Heidelberg and Frankfurt to become a scientist, he emigrated to the United States at 29. He spent more than two decades in the Southwest, immersed in scientific research and high technology, before rediscovering the appreciation for the much slower and very deliberate art of analog photography. His current work is produced with a large-format Horseman SW617 camera, using 120 B&W film.

ARTISTIC STATEMENT

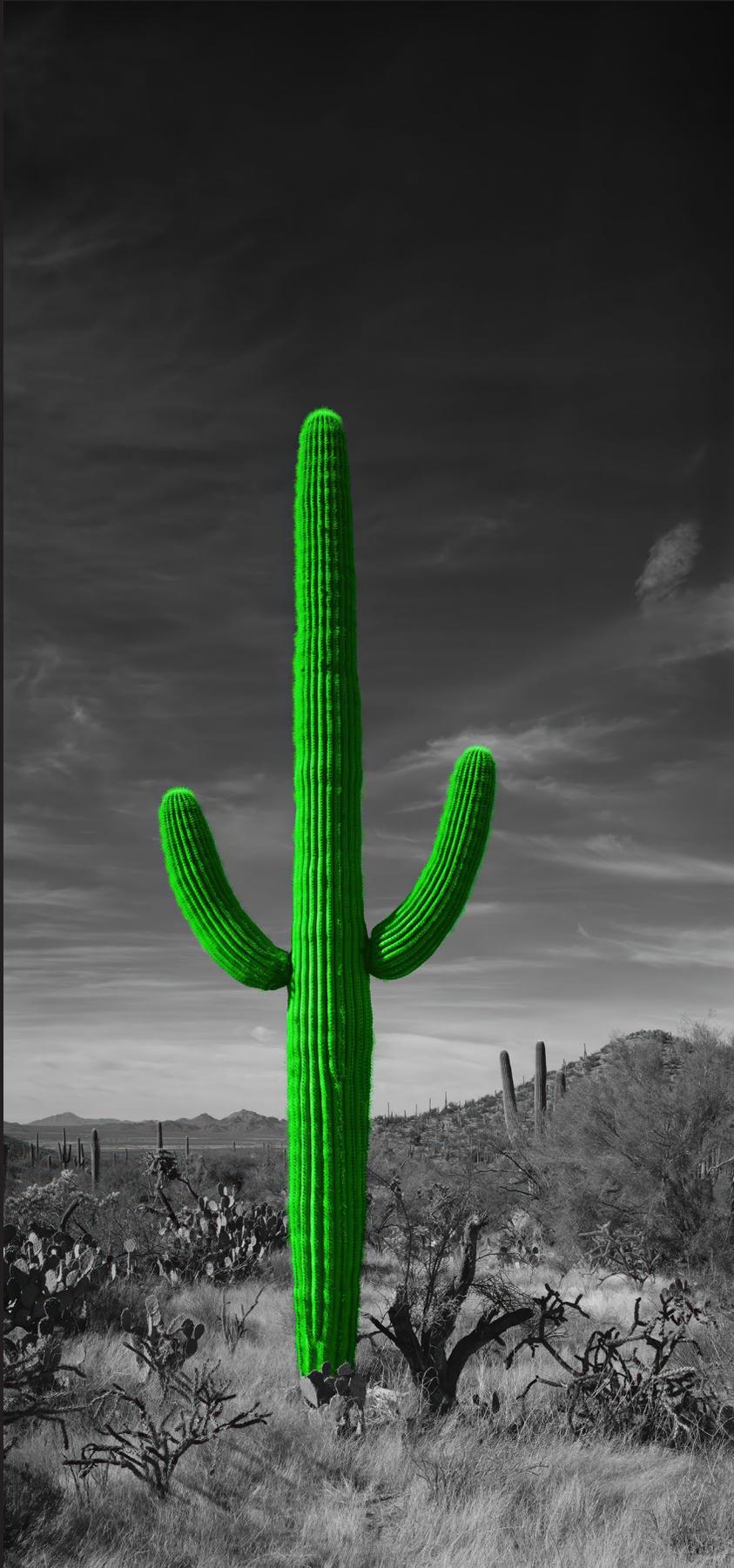
In 1945, Aaron Siskind wrote in "The Drama of Objects": "We see in terms of our education. We look at the world, and we see what we have learned to believe is there... But, as photographers, we must learn to relax our beliefs. Move on objects with your eye straight on, to the left, around to the right. Watch them grow large as you approach, group, and regroup themselves as you shift your position. Relationships gradually emerge and sometimes assert them with finality. And that's your picture... It came into being as an act of sight." This "sight" that Siskind describes deserves to be recorded with complete fidelity—hence my unwavering commitment to analog capture on large-format traditional film. In our digital age, I choose the unquantized capture on analog film, where each exposure demands complete presence and intentional decision-making in the moment. My work is about more than documentation—it's about creating immersive encounters. These large-scale prints demand physical presence from viewers, drawing them into an experience that cannot be replicated on screens or in small formats. I want viewers to feel transported to the place where I stood, to see through my eyes and become part of the scene before them. Photography's true power lies not merely in documenting reality, but in creating a canvas for emotion and individual experience. Each viewer brings their own story to my images. The technical perfection I strive for serves not as an end in itself, but as a foundation that allows viewers to fully engage with the emotional content without distraction. While my work has traditionally explored the full tonal range of black and white, my current venture into color represents a strategic evolution in guiding viewer interaction with my art. By exposing specific objects within the photograph through monochromatic coloring, I create focal points that direct the viewer's emotional and visual journey through the image. My art now encompasses four distinct lines of work: hand-crafted palladium prints, traditional black and white prints, monochrome object prints, and monochrome prints. The latter three series are produced up to nine feet wide or tall, creating monumental presences that envelope viewers in the photographic experience. All prints are created using archival photographic processes with laser exposure and chemical development. The palladium prints are hand-crafted on deckled Arches paper, while traditional black and white work is printed on silver halide paper, the monochrome color series is on Fuji Crystal paper. Each large photograph is mounted on aluminum Dibond, and all work is issued as a limited edition of 10.

SOCIAL/WEB CONTACTS

See more of Gerd J.'s art at: Instagram @analog__capture | Web www.analog-capture.com



"Detail of the Green Saguaro Cactus" Archival Fuji Christal Print on Aluminum Dibond



"Green Saguaro" Archival Fuji Christal Print on Aluminum Dibond, 60in x 30in x 1in, \$4600

LAURIE GOODHART



BIOGRAPHY

Laurie Goodhart is a lifelong professional artist with a BFA from University of Albany. She has exhibited widely in the US and Canada for over 30 years and is represented in hundreds of private collections. The largest part of her work is in oil on canvas but also includes watercolor, imagery on stoneware vessels, block prints, artist books, large scale paper mobiles, and sculpture.

ARTISTIC STATEMENT

The motives underlying all my paintings are both current and timeless: the common human need for sustenance, beauty, and grace. Archeological evidence indicates humans have not changed dramatically since we first appeared. I look for threads of continuity, aiming to make imagery that's rooted in the mythic, the mystic, and the cycles of Nature. For thirty years, concurrent with my professional art practice and soon after completing a dual major in fine art and philosophy, I was an organic farmer, largely occupied with goats and wild herbs, and with effecting alchemical transformations in the milk and plants. These various experiences and interests are folded into imagery of vessels, birds, vegetal forms, human figures, and imagined remains of ancient architecture. The work encompasses both nuanced and bold color play, flat space and "faux bas-relief", and always a preoccupation with graceful form. I think of the collective oeuvre as, Glimpses of an Immanent Sanctuary. I'd suggest that Sanctuary, in one or another form, is what we all seek in this ever challenging realm.

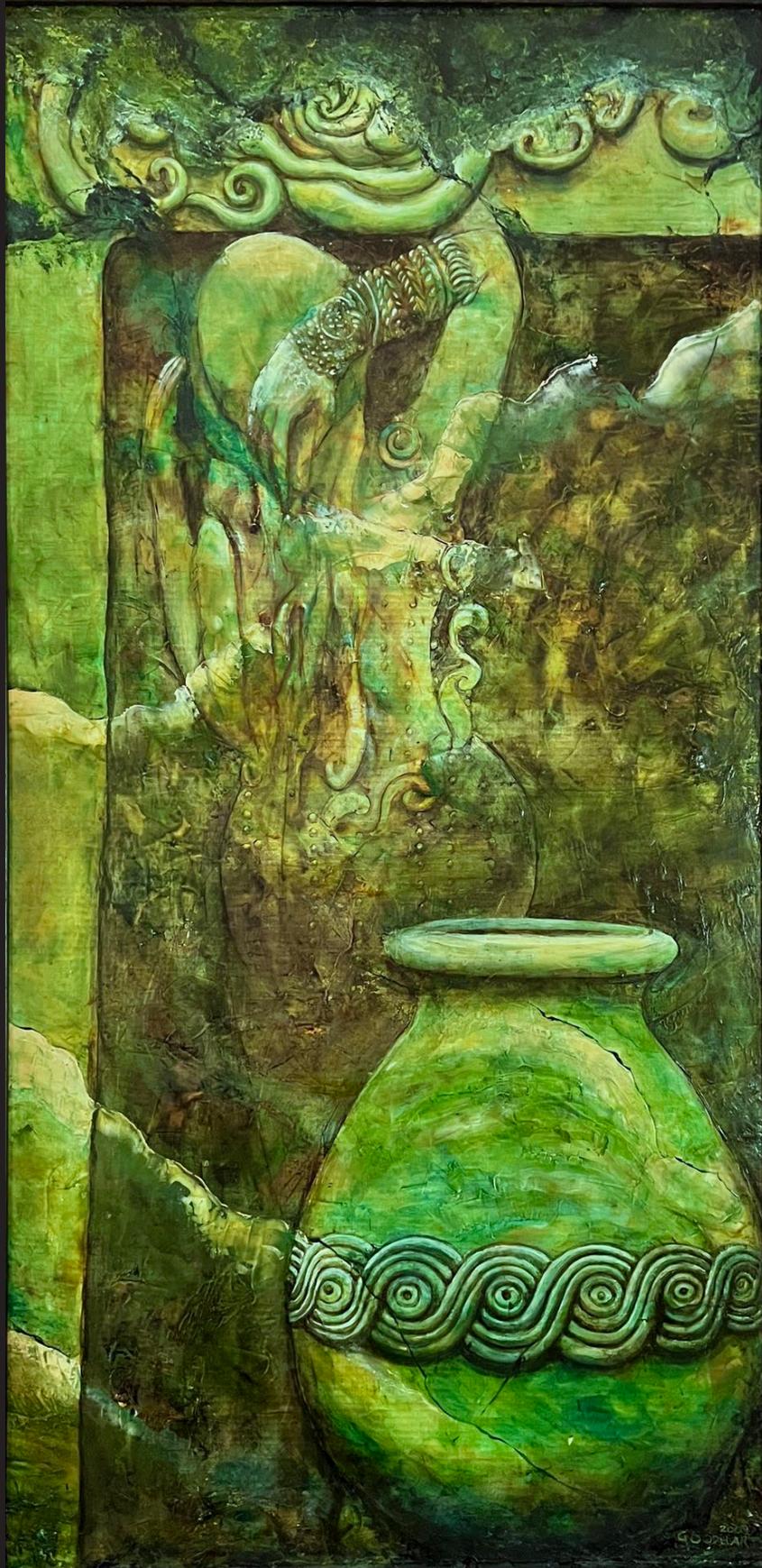
SOCIAL/WEB CONTACTS

See more of Laurie's art at: Instagram [@lauriegoodhart.art](https://www.instagram.com/lauriegoodhart.art) | Web lauriegoodhart.net



"Fruit Bowl" oil on canvas, 24in x 30in x 1.5in, 2015, \$3600

A "Faux Bas Relief" painting – an imagined bas relief plaque carved in serpentine, with ancient as well as timeless imagery



"Water" oil on canvas, 48in x 24in x 1.5in, 2009, \$24000

From a series of "Faux Bas Reliefs", an imagined, partly broken ancient bas relief carving in the theme of the elements, this being Water. A woman bathing in a natural waterfall grotto, with a large water vessel nearby.

MAX STEELE



BIOGRAPHY

Max Steele –MAXART ARTIST BIO Max is a fine art photographer and artist focusing on contemplative compositions of the natural and man-made environments around the globe. The excitement he finds in the ordinary things and events of life are captured and revealed in his unusual approach to photography and the printing process. After a successful career in architecture and teaching for more than five decades, Steele left the corporate world to pursue his passion for art and photography. Max, a visionary architect, made his reputation by creating and designing magical and compelling spaces for shopping, playing and working. Steele had the opportunity to travel the world and photographed what inspired him. These images reveal unique, new art by manipulating textures, colors, and symbols. Max's digital prints have been exhibited in numerous cross-country shows. One of these shows launched a new direction for him combining images and printing multiple layered

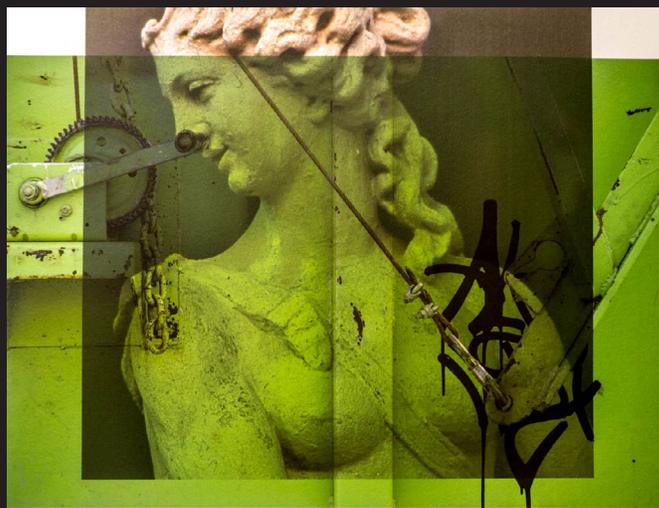
photographs. This new experimentation illuminated a fresh new way of seeing the world. Max continues to push the boundaries to create multi-image montages.

ARTISTIC STATEMENT

Max Steele –MAXART Artist Statement My images tell stories – they can be mysterious, ambiguous and ephemeral – many of which challenge your memory and put extra meaning in “sense of place.” Viewers are welcome to speculate and create their own story. This process is very spontaneous and draws inspiration from the montage art by Robert Rauschenberg and other printmakers. Some prints are accomplished by hand manipulation during the inkjet printing process. They involve a strong degree of serendipity familiar to the Japanese esthetic of Wabi-Sabi which allows for the ephemeral and imperfect to play a role. I find beauty in old metal scraps, broken glass, mud puddles in the street, cracked, concrete walls lining urban alleys. I orchestrate the elements of the composition with the magic of sun rays. I prefer to work in a gestural sketch-like manner, quick and visceral not overworking or overthinking. I like to keep the work on an emotional basis, highlighting the aspects of the abstract expressionists. Gratitude: Henri Cartier-Bresson, Andre Kertesz and Saul Leiter and painter, Franz Kline.

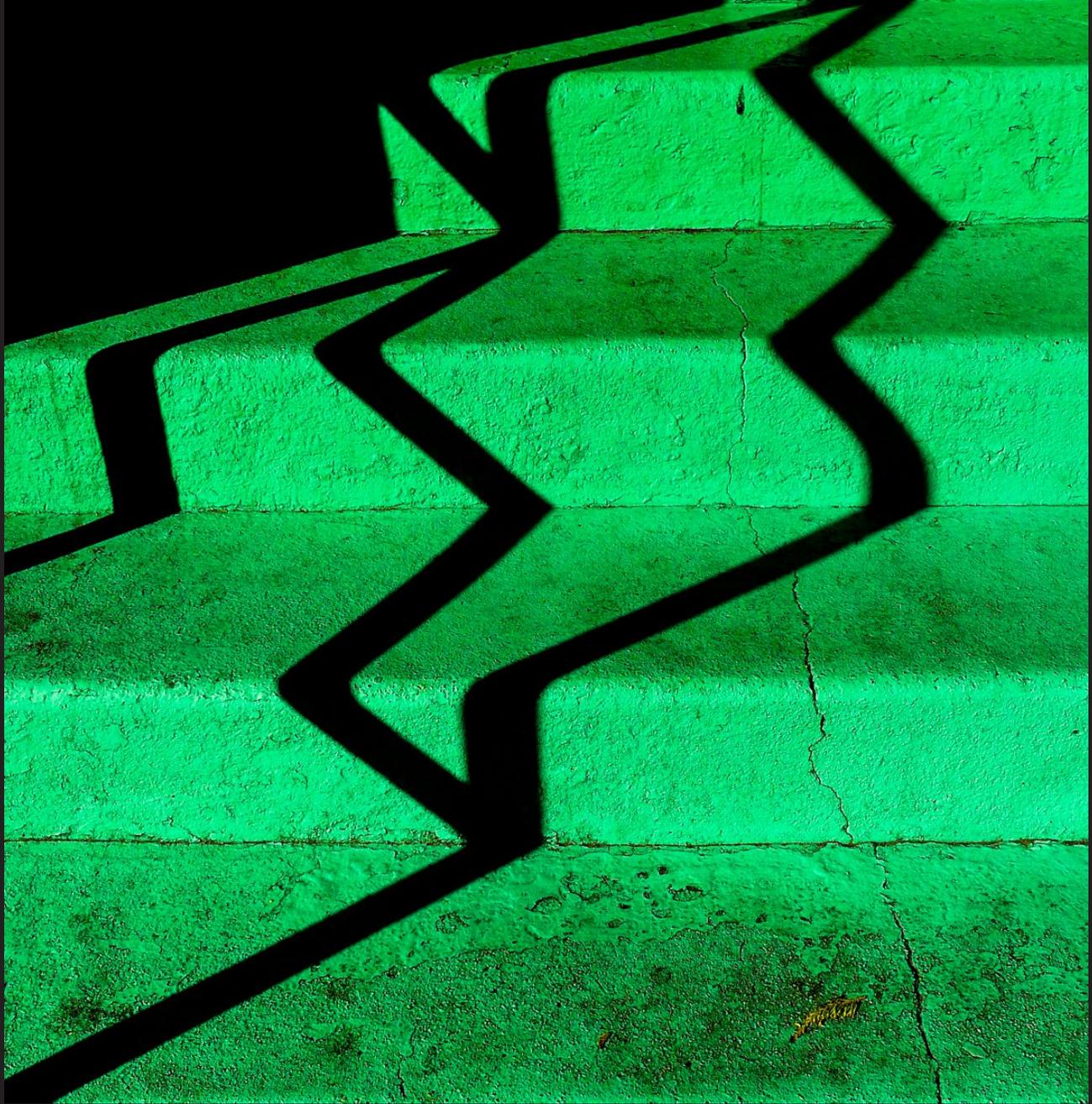
SOCIAL/WEB CONTACTS

See more of Max's art at: Instagram @maxsteele.art | Facebook maxsteele | Web maxsteele.art



“Ain't She Lovely” Archival inkjet print-photographic collage, 17in x 22in, 2016, \$700

The collages on exhibit here are made in realtime through the hand feeding decisions made at the printer. The final composition absorbs visual gravity through serendipitous actions during the printing process. This approach owes inspiration to wabi-sabi the aesthetic of imperfection and impermanence



"Zig Zag" Digital Photo, 18in x 17in, 2013, \$550
Digital Image printed via ink jet printer on archival German Hahnemuhle paper

JOSHUA HUNT



BIOGRAPHY

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

ARTISTIC STATEMENT

Green. Verdant. Lush. Thriving. The essence of life is deep, rich and mossy. Green is a poem that is quintessential life. Nothing portrays the vitality and the essence of growth more. It encapsulates all the vibrancy of the natural world: stillness, steadfastness, creativity, and strength. The wonder of green is the beauty of the world at its most abundant.

SOCIAL/WEB CONTACTS

See more of Joshua's art at: Instagram @jrandallphotography84



"Maenad" Photography, 5in x 7in x 1in, 2022, \$100



"Vert" Photography, 7in x 5in x 1in, 2025, \$100

BRYSON ROGERS



BIOGRAPHY

Bryson is an artist based in Winter Park, Florida, with a passion for Polaroid photography and contemporary art. He focuses on mixed-media, contemporary-style creations. All of his works are unique, ranging from delicate origami to large hand-cut wooden wall art.

ARTISTIC STATEMENT

My inspiration for this piece comes from a deep appreciation for the uniqueness of natural forms and fleeting moments. I work primarily in mixed media, with Polaroid film being at the heart of all my compositions. Each Polaroid captures a moment in time that can never be replicated, much like memories or the individuality of living things. This quality

aligns with my broader creative goal: to ensure that every piece I make feels distinct from the last. The use of Polaroids allows me to preserve personal, spontaneous perspectives while incorporating them into contemporary visual expressions. I'm also drawn to the idea of artwork as a living part of a space, not just a decoration, but a statement that makes a lasting impression. I want each piece to stand out and provoke thought or conversation, whether it's displayed in a home or a professional environment. While I'm influenced by modern and contemporary art in general, I don't tie my work to any one artist or style. Instead, I focus on creating something that feels fresh, personal, and irreplaceable. I want the viewer and ultimately the owner to feel a connection to the piece, knowing that it's the only one of its kind.

SOCIAL/WEB CONTACTS

See more of Bryson's art at: Instagram [@instant_photo_artist](#)

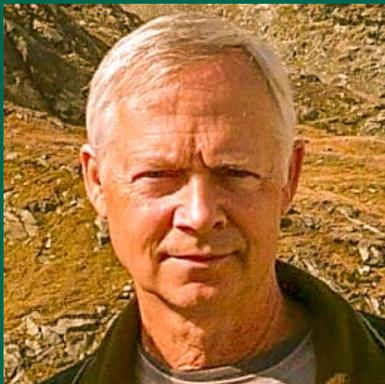


Detail from "Return to Natural Form" Handcrafted Wood, Polaroid Photographs, Acrylic Paint, 37in x 36in x 1in, 2025, \$9995



"Return to Natural Form" Handcrafted Wood, Polaroid Photographs, Acrylic Paint, 37in x 36in x 1in, 2025, \$9995
This is a hand-cut wooden monstera leaf covered in a collage of limited production "reclaimed green" Polaroid photos, a unique chemistry that produces green photos. The piece was painted to match the average color of the photos. The photos feature nude models in various nature-inspired yoga poses.

CHUCK JONES



BIOGRAPHY

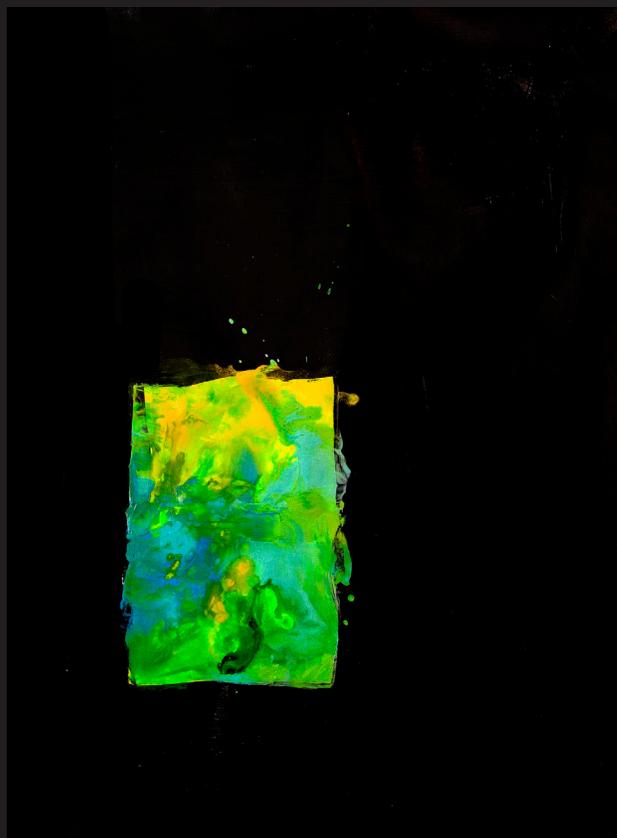
You might have noticed how we, in our collective world, are a bit of a mess. We humans seem to have a terrible time learning from the past while establishing, let alone sustaining, relational attunement. Coherence is devolving and there is now no center to hold. So, I might as well paint, just to see what interesting idea shows up in that bit of potential space I can carve out, surrounded by mayhem. Artistic coherence, that commercial touchstone, holds little interest to me beyond following the themes periodically arising to tell me something. Though I am drawn to gestures across patterned color fields. And conversations about what's trying to get itself heard.

ARTISTIC STATEMENT

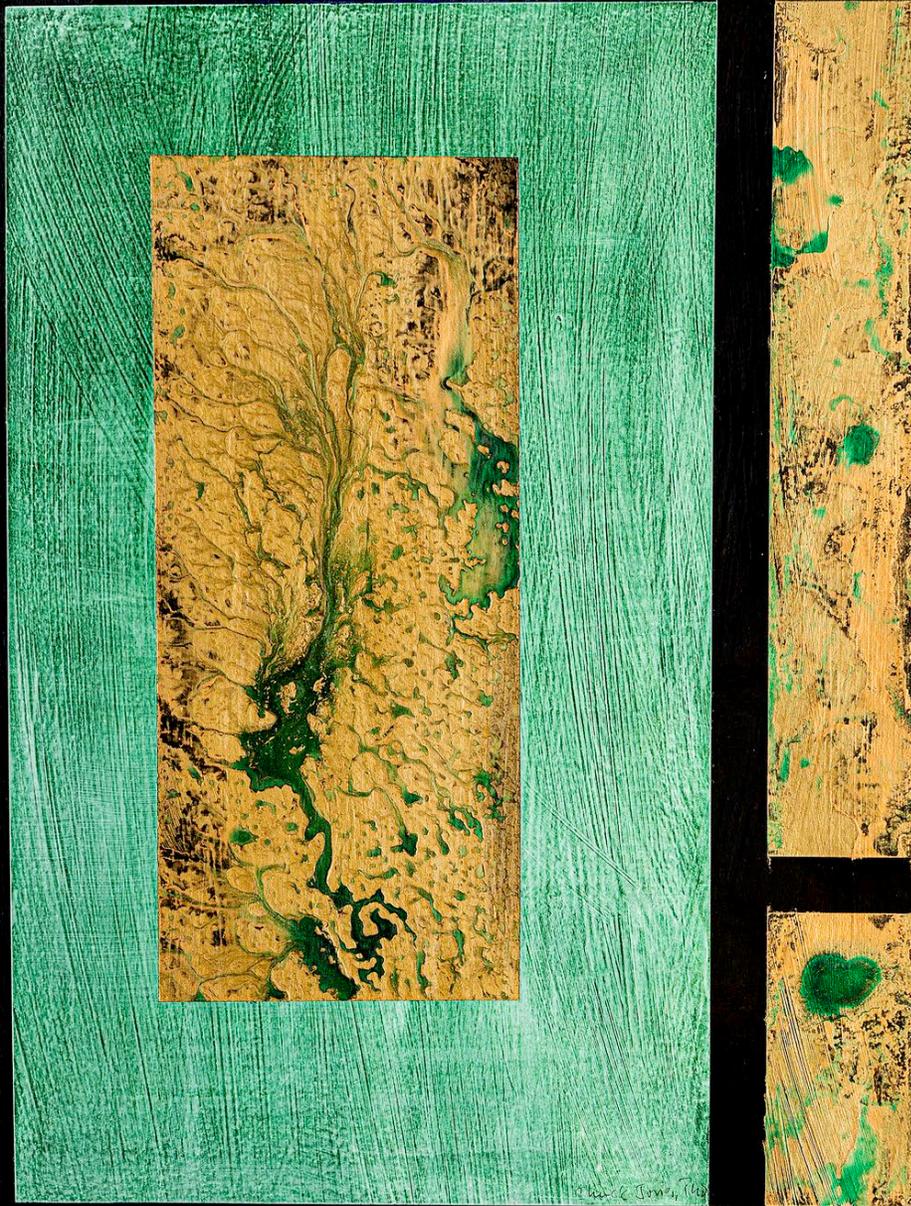
I spent my childhood in Minnesota, South Dakota, and Nebraska. It's from there my sense of distant places, vivid, as well as earthtone colors, horizons, thin lines of sight, and fields of color arise. Art was not a thing, but I did like to draw. Painting moved to the forefront about 40 years ago, adjacent to my Clinical Psychology career; then became more public 10 years ago. Now I come to my Knoxville, Tennessee studio every day, rather intrigued by what yesterday's works strike in me today, while wondering where my paints will take me today.

SOCIAL/WEB CONTACTS

See more of Chuck's art at: Instagram [@chuckjonesphdart](#) | Web [ChuckJonesPhD.com](#)

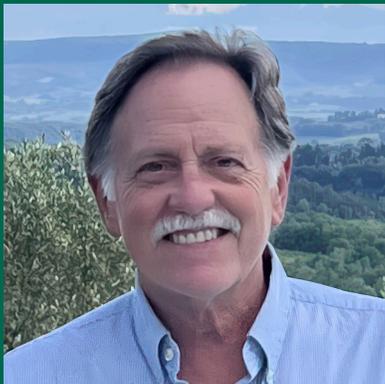


"Green" Acrylic on Paper, 22in x 30in, 2023, NFS
Just green playing in the darkness.



"Gentle Pool" Acrylic on Paper, 30in x 22in, 2024, NFS
This struck me as a quiet, gentle interactive geometry; a suggestion of cool water in an elegant setting.

LEN THOMAS



BIOGRAPHY

Currently residing in Durham North Carolina, Len incorporates the influences of his 40+ year career in landscape design, architecture, horticulture, urban and campus planning into the canvas of expression. Upon retirement from the University of Cincinnati his academic and professional contributions were recognized with a Lifetime Achievement Award presented by the American Society of Landscape Architects. Len's artwork embraces his affinity to nature and the synergistic and symbiotic energy that accompanies this connection.

ARTISTIC STATEMENT

I have connected with art and nature since childhood... the energy and rhythm of these elements are integral to my inspiration and respiration. I express myself through a palette that is indelible and uniquely transformative. My works are created by applying alcohol ink (concentrated and diluted), and occasionally water color, onto a layer of acid free archival tissue paper, that is folded, creased and crumpled, and delicately placed on gel coated 140 lb. weight, cold pressed water color paper or stretched canvas. This technique produces a texturally and dimensionally distinct surface with an organically abstract appearance. As an older emerging artist, defiant of age, I have incorporated the creativity and inventions of my life's experiences into a spirit where possibility and positivity converge.

SOCIAL/WEB CONTACTS

See more of Len's art at: Instagram @spacebetweenedges | Facebook spacebetweenedges |
Web www.spacebetweenedges.com



"Immersive" Alcohol ink on archival tissue paper on stretched canvas, 18in x 22in x 1.5in, 2025, \$675
Using alcohol ink, diluted with alcohol and water on folded and creased archival tissue paper and coated with a gel medium



"A Pull Greater Than Gravity 2" Alcohol ink on archival tissue paper on stretched canvas, 24in x 30in x 1.5in, 2025, \$825
Using alcohol ink, diluted with alcohol and water to create a subdued character with accents,
on folded and creased archival tissue paper, and coated with gel medium

CHARLES CRABB



BIOGRAPHY

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

Kavanaugh Gallery, Keller Prize, and others. Charles follows the work of many photographers throughout the world, but also keeps a hand in the technical development of photographic tools, both hardware and software. He has an interest in how artificial intelligence is used to enhance images.

ARTISTIC STATEMENT

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

SOCIAL/WEB CONTACTS

See more of Charles's art at: Instagram @cfc1948 | Facebook charles.crabb | Web www.behance.net/ccrabb0ea7



Detail from "Four Green Tomatoes" Hahnemühle German Etching Paper, 16in x 20in x 1in, 2024, \$1800
Four green tomatoes in the sun.



"Lawn" Hahnemühle German Etching Paper, 16in x 20in x 1in, 2025, \$1800
A green lawn bordered by a tree row.

ANDREW WOHL



BIOGRAPHY

Though educated in the Sciences, I have always had an eye for the aesthetic. While working as a biologist in Biscayne Bay in South Florida, I appreciated the sights and sounds of a decrepit, but still functioning, deep water dredge churning the mud and swirling the green waters of Florida's coast. Later, while studying mechanical engineering, I browsed the books in the college library's art section while trying to master such topics as differential equations, strength of materials and fluid dynamics. Later still, as an engineer working for large aerospace firms, I never lost sight of the beauty evident in the machinery and materials common in that industry. Largely self taught, my early pursuits in fine art photography have garnered shows at the Kentlands Mansion, the Strathmore Center for the Performing Arts, Hickok Cole Art Night, and the Chastleton Ballroom within the greater Washington, DC area. I have also received awards from the Vienna, Virginia Photographic Society and my work has been acquired both commercially and privately.

ARTISTIC STATEMENT

As a photographer, I specialize in black and white portraiture, but on occasion a colorful scene is so striking that I break the mold and capture the image. Such is the case with the two photographs I have submitted for possible inclusion in the "Monochromica - The Journal of Monochrome Art" Issue 004 - GREEN Art publication. I certainly was not looking for a color photograph when I stepped into a brilliant green bathroom at a restaurant in Annapolis, Maryland. Nor, while photographing abandoned store fronts in Bethesda, Maryland, was I looking for a brilliant green plant with the rising sun shining through the leaves. But inspiration and excitement drove me to color outside the lines and try something new.

SOCIAL/WEB CONTACTS

See more of Andrew's art at: Instagram [@andrew.wohl.12](#) | Web [www.fineartamerica.com/profiles/andrew-wohl](#)



"Green Leaves" Digital photograph printed on matte canvas with stretcher, 24in x 36in x 2in, 2024, \$800



"Green Bathroom" Digital photograph printed on matte canvas with stretcher, 26in x 36in x 2in, 2023, \$800

PAM DECAMP



BIOGRAPHY

Pam DeCamp is an award winning professional photographer from Wheelersburg, Ohio. Her photography experience has ranged from photojournalism, sports, performing arts, fine art, to macro and wildlife. Pam's transition to photographing wildlife has evolved during her winter stays in Florida as a "snowbird." Her persistence and patience in finding the habitats and visiting frequently has yielded many fine images of the native and migrating water birds. Her fine art photography has been on display in several regional as well as statewide museums and she has had images on display in the Ohio Governor's Office.

ARTISTIC STATEMENT

I approach photography as an opportunity to experience new places and to share those images with my viewers. I take the time to compose and capture the scene as I see it. There are times I plan my images ahead of time. I go to the location with the visual imagery and look for the scene, the lighting, and choose my moment to permanently record the beauty of the location. My goal is to bring the places I visit to the viewer so they can experience location in a whole new way.

SOCIAL/WEB CONTACTS

See more of Pam's art at: Instagram @psdecamp | Facebook pamdecampphotography



"Green Rolling Hills" Digital Photography, 9in x 16in x 1in, 2022, \$225
Rolling Hills of the Palouse region of Washington State



"Ladybug" Digital Photography, 10in x 8in x 1in, 2022, \$150
Ladybug crawling on a stem.

KIM CHIGI



BIOGRAPHY

Kim Chigi is a contemporary abstract painter based in Petaluma, CA. She received her Bachelor of Arts from Rutgers University and continued her studies in painting at the Aegean Center for Fine Art in Greece and Italy. Inspired by the uncertainty and fluidity of life, Kim prefers to work intuitively and let the brush, paint, and ever changing composition guide her. Always seeking that moment of repose or liminal space where she can pause contemplating her place in the work. Impermanence, openness, and indeterminacy provide her with periods of transition as she works during which normal limits of thought, self-understanding, and behavior are relaxed, clearing a trajectory for something new.

ARTISTIC STATEMENT

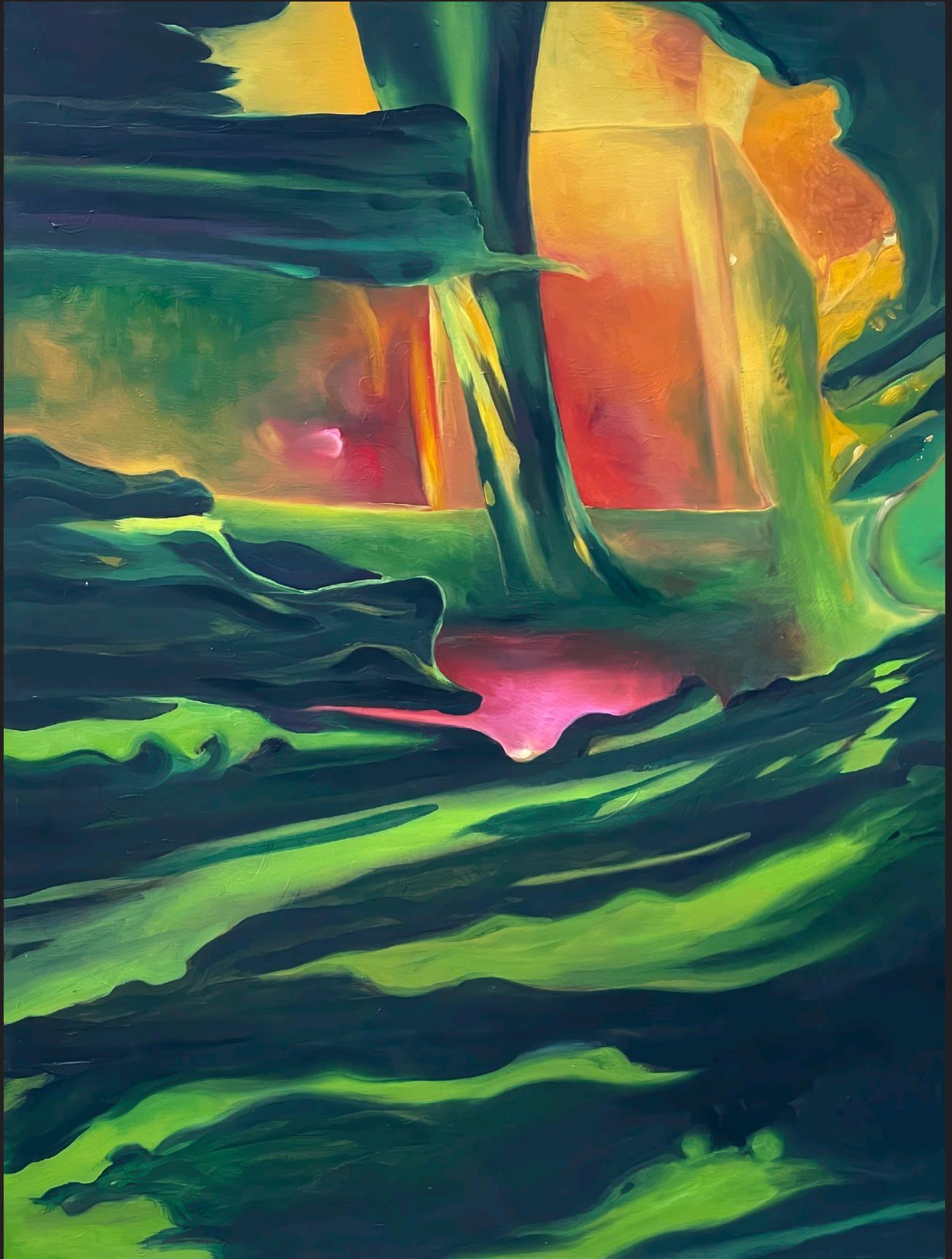
As an artist, my work is a reflection of the complex and often contradictory emotions that arise from the experience of travel. I am drawn to the liminal space between departure and arrival—the quiet moments when you are alone in an unfamiliar place, suspended between the weight of isolation and the exhilaration of freedom. My paintings capture that tension: the stark, solitary beauty of landscapes that feel both vast and empty, and the fleeting sense of liberation that comes with moving through space without attachment. Through color, texture, and form, I aim to evoke the internal landscapes of being in transit—those moments when you're disconnected from everything familiar, yet paradoxically more connected to yourself. The freedom of travel often feels intertwined with a deep loneliness, as if the act of journeying is both an escape and a confrontation with the self. My work seeks to hold that duality, giving visual expression to the quiet, reflective, and sometimes raw emotional experiences that accompany being on the move. Each painting is a meditation on the solitude and independence that shape our journeys, both external and internal.

SOCIAL/WEB CONTACTS

See more of Kim's art at: Instagram [@kimchigi_art](#) | Facebook [kimchigiart](#) | Web [kimchigi.com](#)



"Pasture of Chance" oil on canvas, 36in x 48in x 1.5in, 2020, \$2500



"The Knowing" oil on canvas, 48in x 36in x 1.5in, 2020, \$2500

DAVID POYANT



BIOGRAPHY

David Poyant is a self-taught embroidery artist based in Acushnet, Massachusetts, whose intricate thread paintings have garnered attention for their fusion of traditional craftsmanship and contemporary themes. His journey into the art world is unconventional; after a 25-year career as a cobbler specializing in shoe repair and handcrafted orthotics, followed by a stint in retail, Poyant embraced embroidery during retirement, inspired by memories of his mother's needlework. Without formal training, Poyant began creating detailed, hand-stitched pieces on artist canvas, a process that can take up to 60 hours per artwork. His early works focused on landscapes, trees, and coastal scenes, but his portfolio has since expanded to include wildlife, celestial phenomena, and cultural narratives. Notably, his "Hand Made History" series pays homage to global heritage, with upcoming works inspired by Maasai art—a personal connection, as his son, Ryan Poyant, was honored as a

Warrior by the Maasai Tribe. Poyant's innovative approach combines traditional embroidery with modern technology; he utilizes artificial intelligence to generate images, which he then brings to life through meticulous stitching. His work has been featured in solo exhibitions such as "Threading Stories" at the New Bedford Art Museum and has been displayed at venues including The Narrows Center for the Arts and The Collaborative in Warren, Rhode Island. David has been awarded the International Prize "Artists on the FRENCH RIVIERA" The Prize is for the Artists that are worth for their artistic merit. It is one of the most prestigious art awards awarded in the heart of Nice. He has also received a grant from the MA Cultural Commission.

ARTISTIC STATEMENT

David Poyant, a self-taught embroidery artist, creates intricate thread paintings. He's exhibited globally, including the Venice Art Fair, and earned honors like the MA Cultural Council grant, International Prize Artist on the French Riviera (Nice), and Biafarin awards. Embroidery, for me, is more than a medium—it's a form of storytelling. With each stitch, I aim to capture the soul of a moment, the quiet power of nature, and the rich tapestry of human experience. My work is rooted in patience, detail, and reflection, inviting viewers to pause and discover meaning in the smallest gestures of thread and fabric. Much of my work explores themes of memory, culture, and the natural world. Drawing inspiration from history, personal experience, and global traditions, I blend time-honored techniques with contemporary expression. The result is a body of work that speaks both to where we come from and where we are headed. In 2024, I was honored to receive an award from the Massachusetts Cultural Council in recognition of my contributions to the arts. This support has strengthened my commitment to preserving and evolving the craft of embroidery—celebrating it not only as an artistic practice but as a cultural legacy worth passing on. I believe in the synergy between the human hand and the digital age, leveraging technology as a tool to deepen and expand what is possible in textile art. But at the heart of every piece is the irreplaceable human touch—a quiet meditation on time, intention, and connection. Through my series Threading Stories and upcoming exhibits, I continue to explore embroidery as both a personal and communal act. Each piece is a thread in a larger narrative—woven with care, meaning, and a deep respect for the cultures and stories that shape our world.

SOCIAL/WEB CONTACTS

See more of David's art at: Instagram @davidpoyantpainting | Facebook davidpoyantembroidery | Web davidpoyantembroidery.com



Detail from "Peacock" Hand Embroidery, 12in x 18in x 1in, 2024, \$1500



"Magic Garden" Hand Embroidery, 18in x 18in x 1in, 2024, \$2500

KATHLEEN MCCARTHY



BIOGRAPHY

Kathleen Riley McCarthy is an accomplished artist skilled in multiple paint mediums, known for her ability to capture vibrant colors and energy in her timeless portraits of people, animals, and florals. Her artistic inspiration and creative processes are influenced by her background as a holistic health practitioner and her experience in vegan culinary arts.

ARTISTIC STATEMENT

A Dance of Sunflowers in Gouache showcases sunflowers stripped of petals yet full of life. The painting blends elegance and abstraction using various shades of green gouache and watercolor. Each brushstroke conveys movement and vitality, inviting viewers to appreciate transformation and imperfection.

SOCIAL/WEB CONTACTS

See more of Kathleen's art at: Instagram @katmccanvaswatercolors | Facebook kathleenrileymccarthy |
Web www.kat-mccarthy.net



Detail from "A Dance of Sunflowers in Gouache" Mixed Gouache and Watercolor, 30in x 24in x 1.5in, 2025, \$2160



"A Dance of Sunflowers in Gouache" Mixed Gouache and Watercolor, 30in x 24in x 1.5in, 2025, \$2160
A Dance of Sunflowers in Gouache showcases sunflowers stripped of petals yet full of life
The painting blends elegance and abstraction with various shades of green gouache and watercolor.
Each brushstroke conveys movement and vitality, inviting viewers to appreciate transformation and imperfection.

DOUGLAS MCELROY (A.K.A. DOGU)



BIOGRAPHY

Doug McElroy (a.k.a. Dogu) has overcome obstacles to become a painter (e.g.: his academic training as an accountant). He started painting in college and continued through graduate school, and for a time after. He married and had children, and he stopped painting for nearly 20 years. He developed his aesthetic sensibilities as a collector and volunteer with the Art world – he was on the Founders Junior Council at the DIA for six years in the 1990s and was on the Board of the Associates of the American Wing at the DIA for three years. He also has been a member of the Detroit Artists Market for nearly 25 years and is presently on the Board of Directors as Vice President and the Treasurer. His paintings have been included in the Michigan Fine Arts Competition, ArtPrize in 2023 and other shows in Michigan. Paintings have been featured in Artistonish Magazine and several online exhibitions. In 2024 his paintings won the President's Award at the BBAC Student Exhibition and Best of Show at the

Crooked Tree Art Center of Petoskey. This past November. He was included in The Holy Art Gallery show in Paris. He paints in Studio 6 on the third floor of the Scarab Club in Detroit.

ARTISTIC STATEMENT

I consider a painting as the telling of a story and my development as an artist is the visual equivalent of learning to communicate in a new language. With each painting, my pronunciation becomes clearer and I develop a vocabulary that I will use for future stories. I consider my work to fall into two categories: the realistic landscapes are my attempt to interpret actual scenes from photos taken by myself or friends. These exercises are the practice of pronunciation and conjugation. The stories in my head are not really expressed on these canvases, but they help me develop the ability to express my thoughts clearly and in a way that is intuitive to a viewer. These paintings are my Language Lab. The second category are more conceptual and I am inspired by paintings of Rene Magritte and others who produce realistic images of things that are simply not found in real life. My vegetation is detailed, but slightly ethereal and my buildings (I like to paint houses) are the containers for the life they support within. I intentionally resist including figures because I infer the humanity through the use of the light from the structures. I also like to include obscured "treats" in my paintings, like a face hidden in the trees, or a famous architect's initials spelled out in Morse Code in the clouds.

SOCIAL/WEB CONTACTS

See more of Douglas's art at: Instagram @DOGU.ARTIST | Web www.dogu.art



Detail from "The Path to Contentment" Oil on Canvas, 48in x 48in x 2in, 2025, \$5200



"The Path to Contentment" Oil on Canvas, 48in x 48in x 2in, 2025, \$5200
The search for contentment is sometimes a challenging journey. We meet with obstacles and hazards but ultimately there are many paths that can take you from the "Stork Drop" at the beginning to special place at the center, before the inevitable rendezvous with the reaper at the end.

PRESTON COTTRELL



BIOGRAPHY

I am an artist and illustrator who seeks to celebrate ordinary life. I produce custom naturalistic portraits and houses for clients. I also specialize in digital collages, and abstract process art. I have always enjoyed wandering. Everywhere I have lived, I have encountered different people and different environments. This sense of exploration undoubtedly affects my art. I love trying new mediums, different color schemes, and uncovering new resources for direction. Inspiration comes from traditional art venues, historical references, nature, or even just walking around my neighborhood. Despite the subject matter, I often focus on memory and recollection. I also explore the interplay of simplicity and nuance. In all of my designs, I love to celebrate form, texture, and meaning.

ARTISTIC STATEMENT

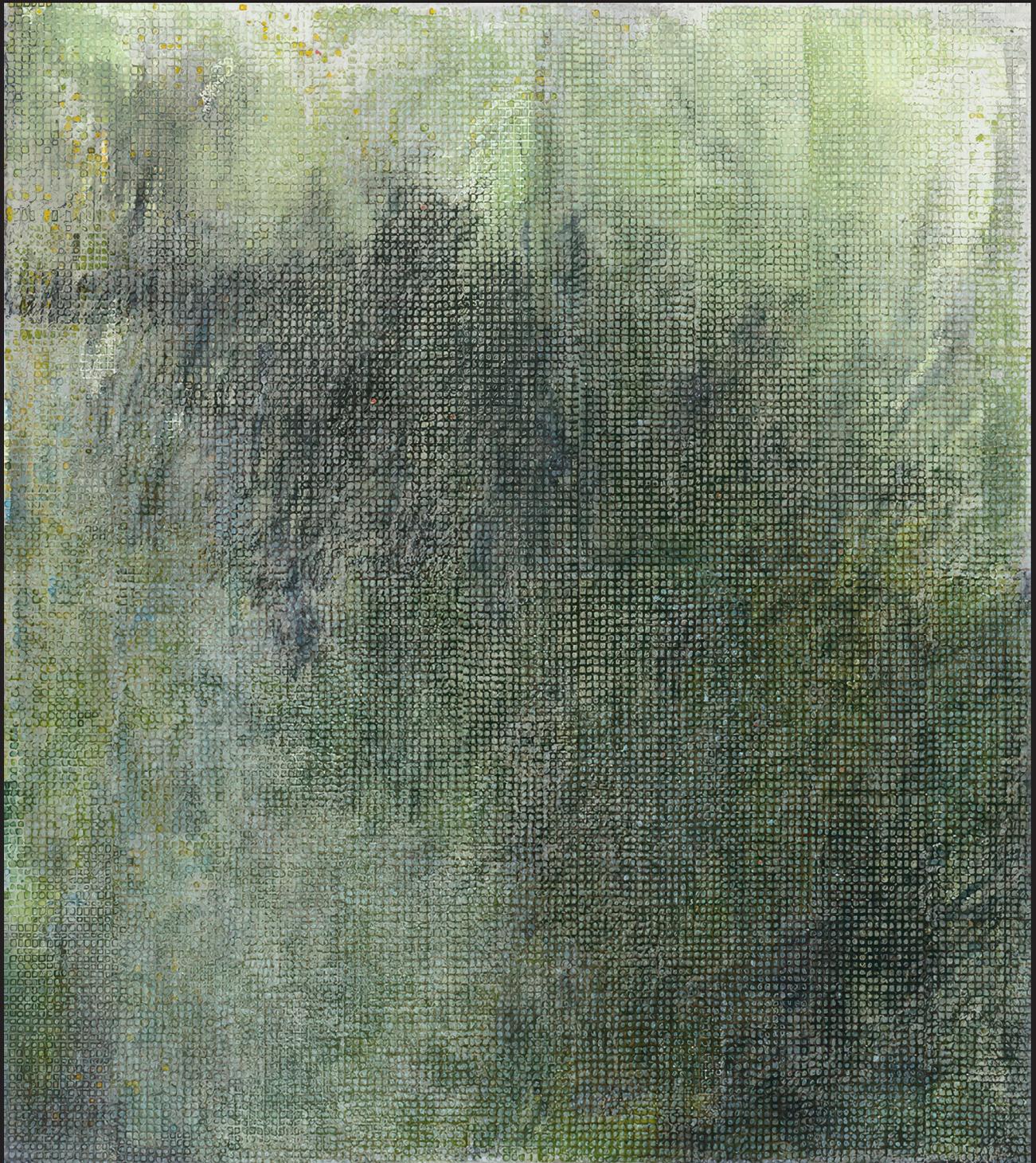
The subtleties of green remind me of home. Growing up in a sub-tropical environment meant exploring the shades of nature as a dispersed neutral context where life unfolded. I often sat on my back porch just soaking in the ecstatic sights that communicated life and vitality. No matter the species, every plant paraded green with pride. Subsequently moving to a harsher climate where every October, the green of life turned to ochres, reds, and yellows often followed with a death of bare branches. Childhood faded as well. We play in new ways. Soft grass becomes a trendy white-patterned carpet; then the carpet is ripped out to expose the bare wood floors. Trees are removed so another hotel can replace the 1980s strip mall, only to soon be replaced by something else (they tell us is better.) The subtleties of Viridian, Avocado, and Sea foam, get traded in for more sophisticated Greige -- a sign of maturity, I'm sure. So at the turning point of life, I return to this memory. This green. I remember the abstracted and dispersed view outside my back porch. It wasn't perfect. But it was home. Birds flew in this scene. Kids ran on the sidewalks because school was not in session. My bare feet touched the ground for the experience, not the necessity of walking to a destination. It was home. Not Greige, but green.

SOCIAL/WEB CONTACTS

See more of Preston's art at: Instagram @prestoncottrell and prestoncottrellstudio | Facebook prestoncottrellstudio | Web prestoncottrell.com



"Composition 1" Acrylic and Ink, 11in x 13.75in x 1in, 2022, \$200



"View From A Porch, Suburban Florida (25 Years Ago)" Acrylic, Colored Ink, Charcoal, 19.5in x 17.5in, 2019, \$700
This piece stemmed from a memory of sitting on my family's screened-in porch looking at the world in my backyard. I saw my community, but in a veiled manner. My upbringing often sheltered me like that screen; however, looking back I grew to appreciate the diversity I earlier took for granted.

TRACY GLENN



BIOGRAPHY

From the heart of rural Kansas, Tracy is an emerging artist with a desire to notice the extraordinary in the ordinary. Her vibrant digital photography captures nature's soul, distilling its essence into captivating, minimalist forms. Tracy comes with diverse interests, inviting all forms of creativity to reveal themselves. She has a passion for acrylics, which she uses to dive into the realm of unspoken emotions. Tracy pushes the paint around allowing the formless energy within her to take shape on the canvas. Transforming unspoken emotions into compelling abstract art. Tracy is the host of Tracy Talks a podcast empowering women to be their authentic self. The podcast is devoted to everyday life and how these experiences shape women. Tracy's photography can be found on Instagram @moreriverroadcreations. Tracy Talks podcast can be found on Substack, YouTube, Apple and Spotify. Facebook and Instagram @moretracytalks.

ARTISTIC STATEMENT

May 2025 in rural Kansas gave us "The Secret Road," a photograph that beckons you to consider the courage it takes to carve your own way. This captivating image of a rarely traveled path acts as a vivid metaphor for life's forks, urging us to venture past what's comfortable. The inviting, yet partially veiled, opening hints at the delicious ambiguity of charting your own course. Only by pushing through that initial uncertainty, by fully committing to the adventure, does the true route ahead reveal itself. Let this piece inspire you to confidently step into the unknown and believe in the direction your unique trajectory will take.

SOCIAL/WEB CONTACTS

See more of Tracy's art at: Instagram @moreriverroadcreations



Detail from "Hiding In Plain Site" Digital photography, 8in x 8in, 2025, \$125



"The Secret Road" Digital photography, 10in x 8in, 2025, \$150

JOEL RUDIN



BIOGRAPHY

I have been drawing since I could hold a crayon. My work titled "Points Unknown" was awarded the 2021 Mercer County Artist Exhibition Purchase Award by the Mercer County Cultural & Heritage Commission, NJ. My ethereal landscapes have been seen in exhibitions throughout New Jersey and parts of Pennsylvania including: - Twice accepted at the The Trenton City Museum Annual Open at Ellarslie - The Gallery at Mercer County Community College - The New Hope Art Center - Alfa Art Gallery - D&R Greenway Land Trust - Artists of Yardley - One-man show at Small World Coffee, Princeton, NJ! My work has also been seen at: - Ceres Gallery in New York City - HMVC Gallery, New York - River Oaks Art Center/Bolton Davis Gallery, Alexandria, LA - bG Gallery, Santa Monica, California - Cape Fear Gallery, Fayetteville, NC. Decades ago, I had a spot illustration in The Village Voice (1993). I was a finalist in The Artist's Magazine All-Media Art Competition in the category of pen and ink in 1994 for my drawing, "The Subway."

ARTISTIC STATEMENT

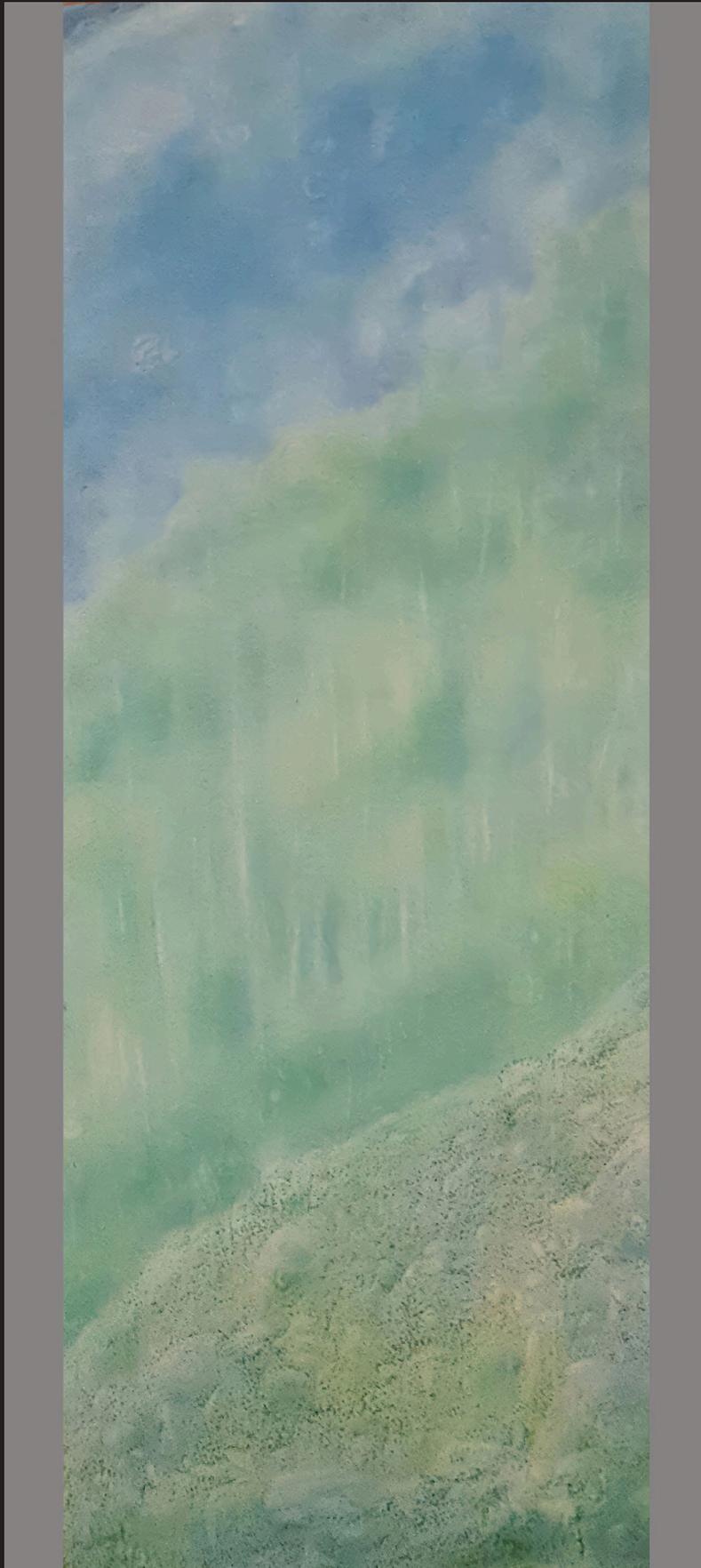
I create imaginary, mystical landscapes in veiled and muted tones. I seek to evoke a sense of vastness and space, with long vistas of other worlds, alternate realms with distant formations half seen in the mist—what could they be? Are we in another dimension or just lost in an old sci-fi flick? My base medium is pastel, often combined with other media, including oil pastel, graphite, china marker, inks, watercolor, acrylics... I'm always experimenting. Perhaps it was all foreshadowed long, long ago when my sixth grade teacher assigned me to create an image of our solar system in color chalks across the classroom blackboard: ephemeral cosmic images in pigmented dust, I continue that way today.

SOCIAL/WEB CONTACTS

See more of Joel's art at: Instagram @Nydur | Facebook joel.rudin | Web joelrudinart.com



"Cacophony in Green" Pastel, 15in x 22in, 2024, \$1200
A lively green fanciful landscape with a multitude of interlacing forms competing for your attention



"Green of the Trees" Pastel/Mixed Media, 29.5in x 11in, 2018, \$1000
A suggestion of trees beyond a ridge and the dynamic forces of nature all in a dream

LEAH BEATTIE



BIOGRAPHY

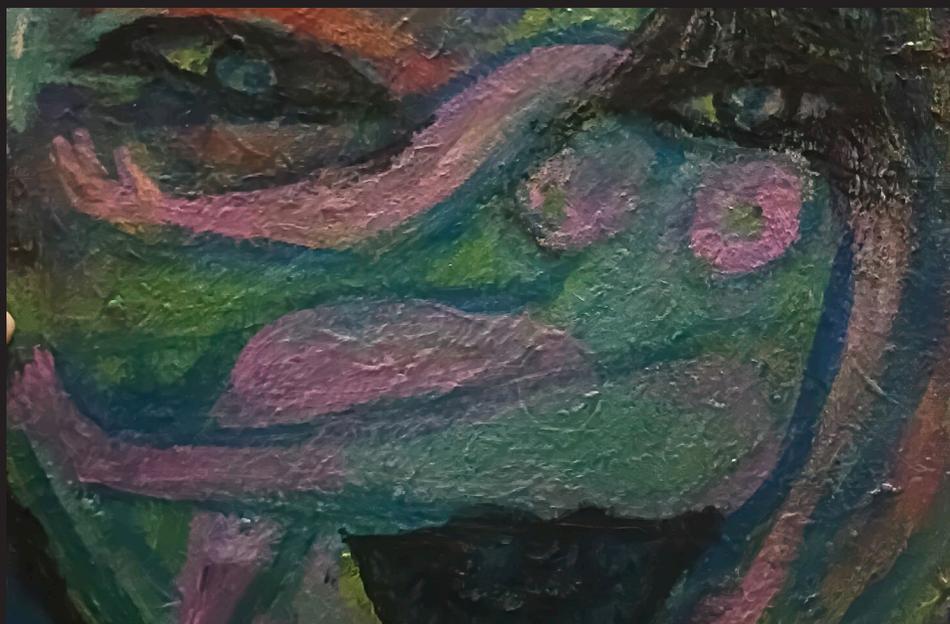
I'm a serial entrepreneur, artist, creator, and songwriter in rural New Mexico, raising peacocks, heebers, and Belgian Malinois in the sh*ttiest and most wonderful place in the world. I'm the creator of Witchnet, Hempnet, and Wanted Pets, all built from a vision of connection with WEB3 with Own for life domains and NFTs but can connect and empower people. My trial and error creative force spans decoupage, tile fountains, silversmithing, crystal lamps, and over 400 goddess paintings — all made with resourcefulness and passion rather than finesse. I believe in equipping the next generation to be strong, knowledgeable, and capable, I envision building a something for the future generations that is worthy and appropriate. I cant accommodate the wrong side of history or pretend anything but love is ok. This is an incredible time to be alive and I am thankful and blessed and thank my Mama's mamas mamas before me and the goddess and goddesses because something important is happening and they have prepared us for this point.

ARTISTIC STATEMENT

Creation consumes me. I thrive on “dopamine projects” that pull me so deep into my vision that I have to remind myself to eat, drink, or take a break. I work with whatever I have — an old brush, clearance paint, spray paint, broken jewelry — perfect materials maybe on my wishlist or not. I jump in head first...hard...My art is release and connection with intense need rooted in the maternal and matriarchal, speaking to the ethereal the need for connection that humans too often forget. I've never been art trained...only in the shit show of life, constantly moving from hope to hope and driven by instinct and the need to create. I realize that I am so thankful for all the people encounters and just love and light to all of you and yours. Whether it's a goddess painting, a Crystal studded shoe, a fountain, or belly dancing outfit. or a community network like Witchnet or Hempnet, I make to for hope of connection and possibility and it sustains me i do not stop until it's good enough... but still wouldn't mind someone saying they liked it or it was beautiful or they felt something.

SOCIAL/WEB CONTACTS

See more of Leah's art at: Instagram @Leahbeattieart | Facebook Leah Beattie | Web mountaingoddessapotheca



Detail from “Hecate” Acrylic, 18in x 12in x 0.25in, 2024, \$400
Hecate is the goddess of magick and the moon... I envision her as March 29 the birthday of my mom.



"Mtdna Mother's Mother's" Acrylic, 7.5ft x 4.2ft x 2ft, 2023, \$5000
Inspired by maternal line... to all of women and their maternal line. Our matriarch

ROY CACEK



BIOGRAPHY

Born in Iowa and earning a Master of Fine Arts from Drake University, Roy's artistic journey has taken him across numerous cities and countries, shaping both his worldview and creative practice. Over the past 25 years, he has cultivated a distinct visual language rooted in perceptual psychology, memory, and the slow decoding of visual experience. Deeply influenced by the intricate mosaics of ancient Italy and the monumental portraiture of Chuck Close, Roy developed a signature style using hand-painted, single-color squares to build complex representational images. His works play with the threshold between abstraction and clarity, inviting viewers to step back—both physically and metaphorically—to grasp the whole. Roy's work has been featured in solo and group exhibitions across the United States, and he continues to push the boundaries of visual perception through his evolving mosaic technique. Whether depicting urban scenes, natural forms, or cultural icons, his paintings explore the intersection of image, meaning, and time.

ARTISTIC STATEMENT

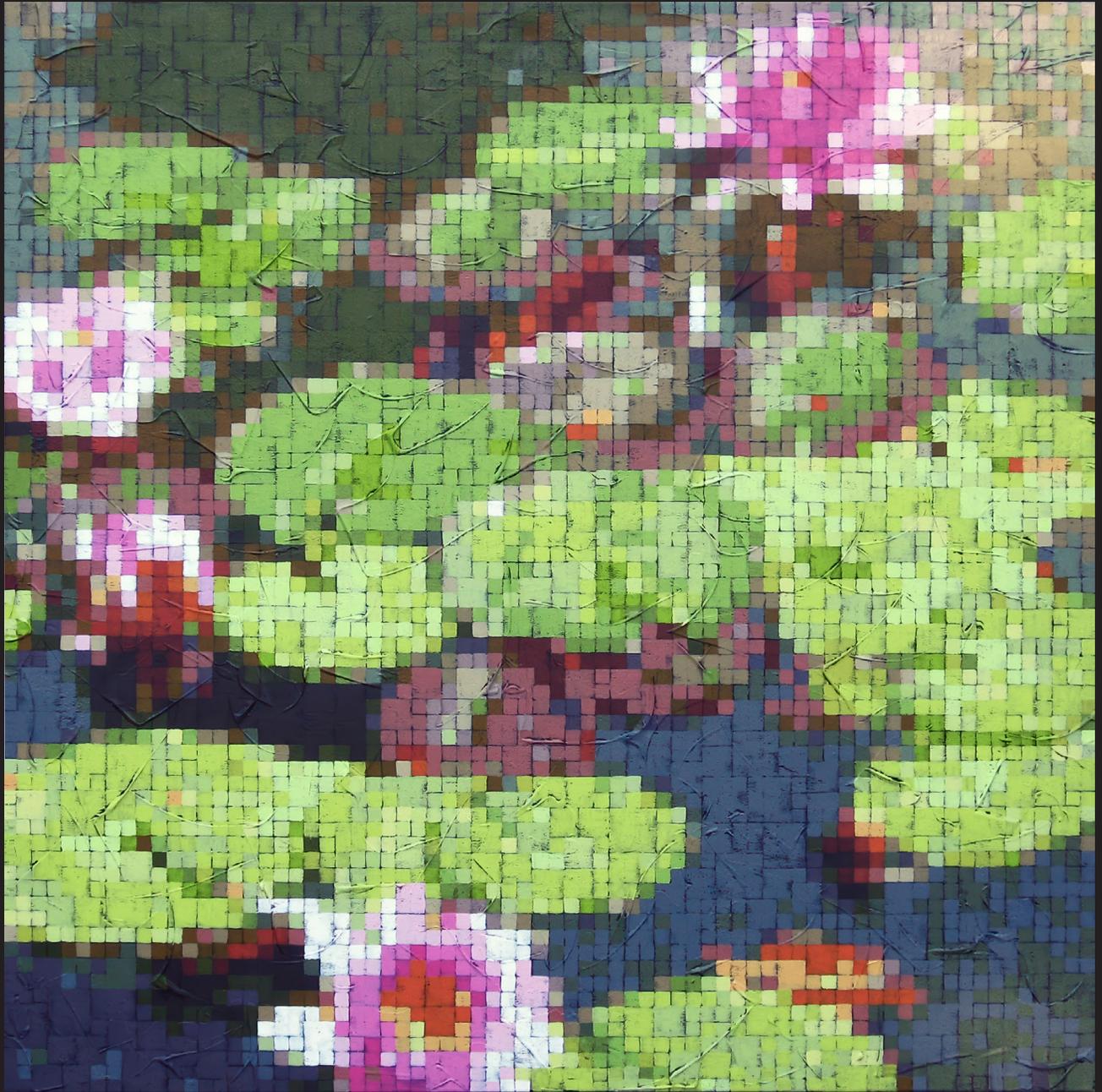
As an artist, I use a painted mosaic technique—comprising single-color hand-painted squares—to depict everyday people and scenes. My work investigates how time, physical distance, and perceptual psychology shape the way we interpret visual information. Up close, the image dissolves into abstraction: a grid of discrete color fields that resist immediate comprehension. This nearness mirrors the fragmented nature of experiencing the present—where meaning is elusive and detail overwhelms. Yet, as the viewer steps back, the image resolves. From a distance, the individual units coalesce into recognizable forms and representational scenes. This perceptual shift is deeply informed by Gestalt theory, particularly the idea that the mind seeks unity and order—"the whole is greater than the sum of its parts." What initially appears as disconnected elements becomes an integrated image, echoing how understanding often emerges with distance, reflection, and time. The work invites viewers to move physically and mentally, challenging them to consider how clarity is not always found in proximity, but often in stepping back.

SOCIAL/WEB CONTACTS

See more of Roy's art at: Instagram [@mosaic_pixels](#) | Web [roycacek.com](#)



Detail from "Homage to Claude" acrylic on canvas, 36in x 36in x 1.5in, 2023, \$1300



"Homage to Claude" acrylic on canvas, 36in x 36in x 1.5in, 2023, \$1300
Homage to Claude reinterprets Monet's water lilies through a pixelated mosaic. Up close, it's abstract; from afar, a serene pond emerges—blending digital fragmentation with impressionist beauty and a nod to pointillism in a meditation on memory and perception. Over 5,000 hand-painted squares.

ELENA POPOVA



BIOGRAPHY

I am a Russian-born artist currently living and working in Cyprus. My work explores the emotional nature of light, breath, and silence. I paint primarily in oil and watercolor, moving between expressive atmospheric painting and detailed botanical drawing — always seeking the quiet presence within the image. I studied art history and painting at the St. Petersburg Institute of Culture and trained at the Stroganov Academy in Moscow. My artworks have been exhibited internationally and recognized in professional juried exhibitions such as Russian Art Week and Art Week in Asia. In my practice, I'm deeply drawn to rhythm — not only visual rhythm, but the rhythm of breath, pause, and stillness. This has led me to develop two original painting methods. Dynamic Light Stratigraphy focuses on layering emotional light in oil painting. RESPIRA explores how inhalation and exhalation shape composition, brushwork, and space. Green, to me, is the color of memory, presence, and recovery. I often

paint water, plants, and open air — not as subjects, but as inner states. Whether I'm working on a sea horizon or a single leaf, I try to create a visual pause: something living, silent, and real. My work has been shown in galleries and publications across Europe and Asia. But more than anything, I paint to listen — and to invite others into the stillness where color becomes breath.

ARTISTIC STATEMENT

Green has always spoken to me not just as a color, but as a rhythm — a breath, a suspension, a field of presence. In this series, I explore green not merely as a pigment, but as a state of mind: a threshold between stillness and motion, between the seen and the felt. Some of the works are botanical studies — drawn in pencil or painted in watercolor — where green becomes structure, cellular rhythm, and the geometry of life. Others are atmospheric: oil paintings that use green as air, as silence, as a dissolving horizon. I do not treat green as background, but as a protagonist — a living substance, shaped by light, absorbed by memory, and expressed in breath. I often work through a method I call Respira — painting as breath. Inhale becomes form, edge, and tension. Exhale becomes light, space, and release. Whether I'm drawing a pepper or painting a sea, I listen for the quiet rhythm beneath the surface. The intent behind this series is not to describe, but to evoke — to hold a moment in suspension. Green allows that. It is the only color that seems to carry rest and pulse at once. It allows the eye to settle, the mind to slow, the heart to soften. Each piece is both an observation and a meditation. A way to say: here is something alive, still, and speaking — in green.

SOCIAL/WEB CONTACTS

See more of Elena's art at: Instagram @art.alona



Detail from "Stillness in Green" Watercolor, paper, 20cm x 20cm, 2024, NFS



"Gooseberry Study" Watercolor. Paper, 29.7cm x 21cm, 2024, NFS
A botanical study of gooseberries, painted in watercolor with scientific clarity and emotional restraint. The composition is quiet and precise, where green becomes both subject and mood – a meditation on structure, growth, and visual stillness.

BRONLE CROSBY



BIOGRAPHY

Bronle Crosby is a painter of natural world realism. Her artistic goal is to invoke calm and contemplation via serene paintings of close-up corners of the big picture of life, in rich subtle colors and painterly detail. Her portraits capture the personality and essence of her subject with the same level of sensitivity and craft as all her works, regardless of subject matter. Crosby's work is included in public collections, including The City of Coronado, Whitman College, and Rancho Valencia Resort. Her paintings are also held in private collections worldwide. In addition to the artist's solo and group gallery shows, Crosby's work has been included in several museum exhibitions throughout California.

ARTISTIC STATEMENT

I paint transitions in nature, breathing room to allow both eyes and mind to rest. My work focuses on subtle shifts in time, the spaces in-between: the last drops of rain as the storm passes over; the dawn dew on the web; the egg shell after the bird has flown; the last moment before the event. I hope my paintings invoke memories of such tiny, miraculous details – the light, the scents, the sounds that encapsulate the anticipation and realization of those singular, quiet moments.

SOCIAL/WEB CONTACTS

See more of Bronle's art at: Instagram [@bronlecrosby](#) | Web [bronlecrosbyart.com](#)



"Being There" oil on canvas, 24in x 36in x 1.75in, 2017, NFS (Value \$2,650)
A young man sits on a bench in a formal garden, just taking it in. He doesn't smoke, look at a phone, fidget, talk to passersby-- he just lets the day happen for him right there.



"One Fish, Two Fish" oil on canvas, 48in x 36in x 1.75in, 2019, \$5750
As the storm passes by, two koi rise to explore the reflections of eucalyptus trees and
the rain drop disturbances on the surface of their pond.

SUSAN PEARSON



BIOGRAPHY

Many years ago, I received my bachelor's degree in art from Carleton College (Minnesota). I began a teaching career, married and had two sons. In the 60s and 70s, I explored many forms of art—from silversmithing to assemblage. In the late 80s, I began to focus on landscape painting (three years in Scotland) and making assemblages. At 88, I find I haven't time in each day to do all that I want to do. I have always studied and created art. It is my way of expressing who I am.

ARTISTIC STATEMENT

I paint because I love the process of painting. Many of my works feature the seasonal colors of the landscapes of the Upper Midwest. I do admit I sometimes clean up the scene a bit. I omit rubbish, a scraggly bush or tree, and things that interrupt the flow of the composition. Artist's license, it's called. Often, I choose a subject because it poses a problem, has a difficult perspective, or has colors I seldom use. I need to be challenged. But mostly I record the things I find beautiful. I make assemblages because a piece of rusted metal, or the color of a can, or a bunch of keys spark an idea. Making an assemblage is like putting a puzzle together. I fit or find or make the pieces to form the picture. It involves power tools and patience. But I am doggedly determined in pursuit of an idea. Recently, I have returned to paper collage. For more than 30 years, I saved tickets and programs from events my husband and I attended: concerts, plays, lectures. I spent 10 months cutting and gluing a mosaic of colored pieces on six panels 18" wide 48 inches tall. The collage became a woodland scene I call "Fun Days in the Woods with Doug." For many years I used photos I had taken as a basis for paintings. In the last three years, I have begun creating artistic photos. A recent photo was included in Brand 52 (Glendale, CA).

SOCIAL/WEB CONTACTS

See more of Susan's art at: Instagram @suzart2151 | Facebook Susan Pearson | Web suzartsite.com



"Spring, River Bottoms" painting (acrylic on canvas), 30in x 40in x 1in, 2017, \$1500
This area near the Mississippi River is a swampy, intricate tale of small rivers and streams proving endless opportunities for painters and photographers.



"Spring, Sabino Canyon" painting (acrylic on canvas), 40in x 30in x 1in, 2016, \$2000
I think I have filtered the view of this scene through Wisconsin eyes. I think that I have introduced a little more lushness and a little less dryness than was there.

CINDY LATIMER



BIOGRAPHY

I live in Oregon in the greater Portland area with my husband, two small dogs and a cat. I have a studio on my property surrounded by beautiful gardens that inspire me daily. I grew up in New York State and spent many summers with my artist grandmother and grandfather in their Adirondack home. I have always made art in one shape or form since I can remember but now I have more time to devote to it being semi-retired and an empty nester. I am active in my local art community as the co-president of our art guild. This has enhanced my knowledge of all aspects of my art and given me exposure and recognition in our local scene.

ARTISTIC STATEMENT

As an artist and a person I am deeply inspired by nature- there is beauty everywhere and living in the Pacific Northwest there is seemingly an endless supply. I enjoy painting in oil, acrylic and watercolor. I feel that the subject matter will dictate the medium and the substrate. I also like to give texture in wooden panels by carving a design first then overpainting-this is a nice technique for trees. Lately I have been using pyrography on wood then overpainting in watercolor which lends a vintage appeal. I paint and handprint papers to use in collage projects as well as just painting papers for the fun of it. I am mainly a representational artist but include some abstraction in my work. I mostly enjoy painting landscapes, botanicals and animals. My message and intent is simple- enjoy the beauty around you. Many artists have inspired me including Georgia O'Keeffe, David Hockney and Vincent VanGogh for their use of color and subject matter.

SOCIAL/WEB CONTACTS

See more of Cindy's art at: Instagram @Box_elder_studio | Facebook Box Elder Studio LLC | Web boxelderstudio.com



Detail from "Ferns 1" Oil, 12in x 12in x 2in, 2023, \$250



"Ferns 1" Oil, 12in x 12in x 2in, 2023, \$250
Ferns on concrete

LESHAN LI



BIOGRAPHY

My name is Leshan Li, and I'm a high school artist based in Florida. I focus on realistic painting because I believe that even ordinary things can carry deep emotions if you truly observe them. My art is often influenced by both my Chinese background and the artistic training I've received in the U.S. Over the past few years, I've been honored with several awards in the Scholastic Art & Writing Awards, including Gold Keys and a National Gold Medal. I enjoy combining technical precision with emotional storytelling, and through my work, I try to reveal the quiet truths hidden in everyday life. This year, I'm graduating from high school and will continue my art studies this fall at the University of California, Irvine, majoring in Fine Arts. Painting helps me understand the world better—and I hope it helps others feel more seen, too.

ARTISTIC STATEMENT

My ultimate pursuit in art lies in profoundly understanding reality and its true presentation. During the creative process, we do not merely replicate the surface of things, but transform specific objects into abstract language through our own perspectives, and achieve new combinations and expressions through this abstraction. In this process, my task is to capture and present those overlooked details, allowing the audience to perceive deeper truths through the works.

SOCIAL/WEB CONTACTS

See more of Leshan's art at: Instagram @liiiiileshan | Web www.leshanliart.com



Detail from "Red-Billed Leiothrix" colored pencils, 12in x 18in, 2025, NFS



"Red-Billed Leiothrix" colored pencils, 12in x 18in, 2025, NFS
This piece portrays a Red-Billed Leiothrix, a songbird known for its vibrant plumage and melodious voice. I wanted to capture the gentle and graceful beauty of its life in this moment.

ROBERT PRIEL



BIOGRAPHY

I am a traditionally trained fine artist with a completed Photography Certification from Anne Arundel Community College in Arnold, Maryland (2018) and proud Navy veteran with six years of free-lance photography hobby experience prior to four years of college. During my time serving in the US Navy, I purchased a Canon EOS 7-D with the intent of just taking touristy shots of the places I travelled. Little did I know that I would fall in love with photography shortly after, using the medium to express my devotion to aesthetics. I was always an artist, but photography was something too expensive to afford before. However, with the help of the GI bill, I was able to attend AACC in Arnold, Maryland where I completed the Photography certification and nearly finished my photography degree before taking a hiatus for medical reasons. While attending, I was selected for the Annual Student Art Exhibition twice (May 2016 & 2017) where my photography was purchased for

the AACC CADE Private collection and a corporate purchase by Achieving The Dream Inc., Silver Spring MD. I was also excerpted into the Maryland Federation of Art presents: "Water Works" exhibition at the Annapolis Maritime Museum (Sep. 2017) and a few other small galleries throughout my time as a student. The following year, once completing my certification in Photography in 2018, I was selected for the Graduating Art Student Show. Since then, I have started an art business selling my work at local art events such as RAW Natural Born Artists Presents: Impact, Baltimore MD (2019), Frederick Festival of the Arts in Frederick, MD, Northern Virginia Handcrafters Guild Art and Craft Show at the Vienna Community Center, The ART @ the PARK 2024 at Quiet Waters Park in Annapolis, MD, and the Mountain Heritage Arts & Crafts Festival at Jefferson County WV Fairgrounds to name a few. My work has also been displayed in The Artists Gallery (TAG) Presents: "Le Salon" Annual Unjuried Show in Frederick MD each year since 2023.

ARTISTIC STATEMENT

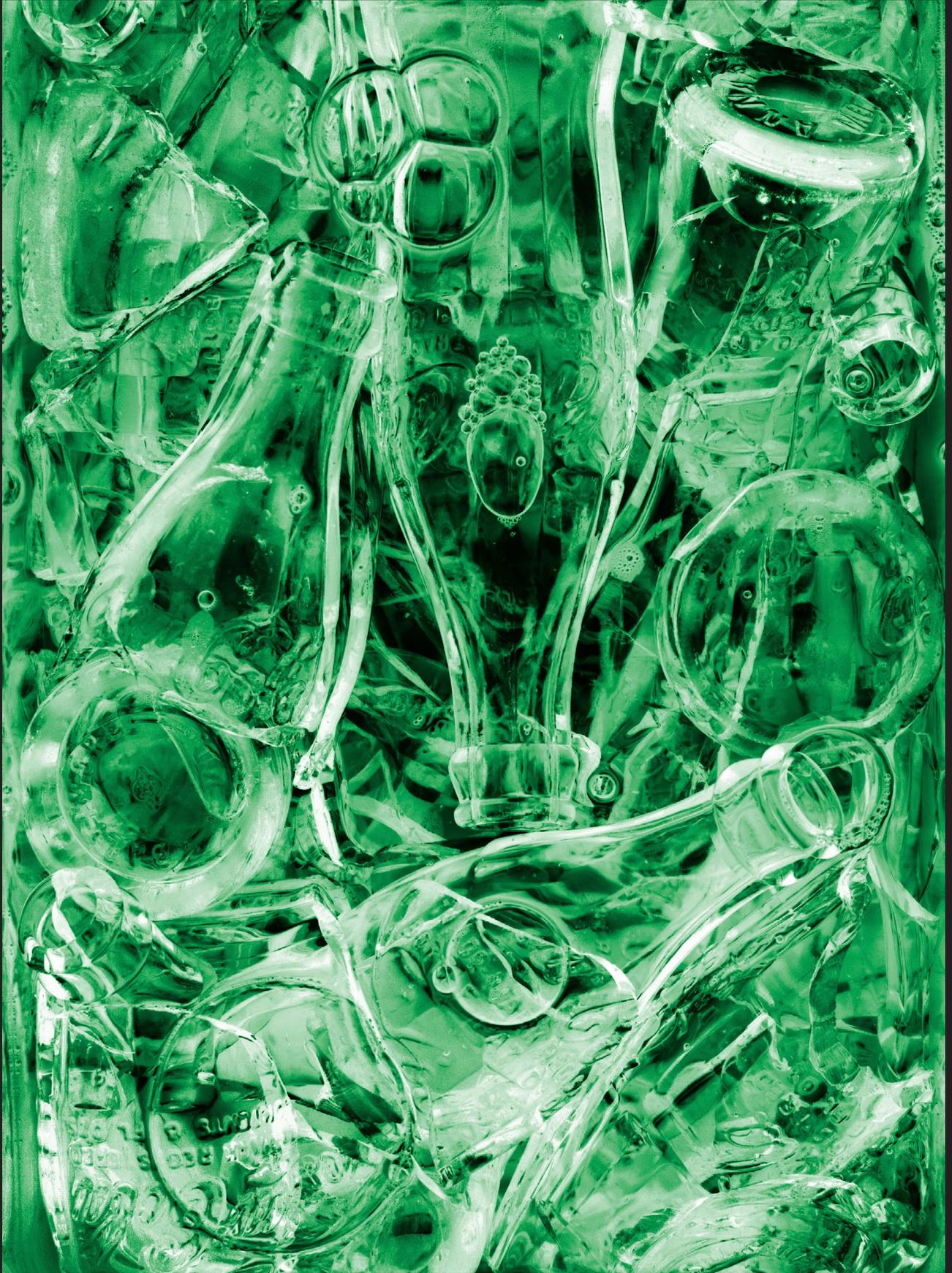
My whole life, I have had a fascination with glass and the way it bends light. Back in 2016, I discovered a way to combine my art skills with this phenomenon in my photography. This led to my current photo series, "Shattered Past". In this series, I channel my Japanese heritage through the ancient philosophy of Wabi-sabi by photographing various types of reclaimed antique broken glass (dating from the 1960's to as far back as mid 1800's) with a variety of experimental techniques which include, but not limited to; water use, various studio lights, and even blacklights [Ultraviolet light] in a controlled studio setting. Similar to the art form of Kintsugi, all compositions included in my Shattered Past series emphasize how something used, broken, and thrown away as trash can be recovered and made more beautiful than ever before with just a little bit of care. This is of course a metaphor for broken people who, like the glass in the compositions, can be picked back up and put back together brighter and more interesting than the way they started. To be "Broken" doesn't always mean something is trash. Scars give people character the same way cracks do with glass. Like glass, these "flaws" can make something appear weak and can even stand out from the expected standards. However, cracks shine the brightest in the light, and without them, people may just see right through you. 侘寂 Wabi-Sabi [wah-bee-sah-bee] "a Japanese aesthetic concept that finds beauty and serenity in objects, landscapes, designs, etc., that are simple, imperfect, and impermanent." - Dictionary.com

SOCIAL/WEB CONTACTS

See more of Robert's art at: Instagram @robert_kendall_priel_art | Facebook profile.php?id=100044359306942 | Web robertkendallprielp photography.blogspot.com



Detail from "Uranium Glass (UV): Plates & Bowls' Composition #9654-2023" Digital Photograph of antique glass composition, 22in x 28in x 1in, 2023, \$300



"Cola Bottles' Composition # 7142-2017" Digital Photograph of broken glass bottles composition, 22in x 28in x 1in, 2017, \$300
This piece is composed of reclaimed broken glass fragments of vintage Coca Cola bottles ranging from 1920's to 1940's photographed in water.

JOHN CHANG



BIOGRAPHY

John Chang dreams in many worlds and brings back remnants. In his new works, people come and go; yet no one is seen. The migrators leave their shadows in the air and their marks on the sidewalks. Their words and echoes float through storms of sharp, black fragments flying in all directions. Chang's East/West identity enriches his memory and brings flashbacks from lives lived in many places. Born and raised in Shanghai, China. John Chang is an artist based in Southern California. John's works have been widely exhibited, including, Alexander Brest Museum at Jacksonville University, Jacksonville, FL. Fresh Paint Art Gallery, Culver City, CA. Palm Springs Art Museum, CA., COOS Art Museum, CA. Massillon Museum, OH. Chang's work has been featured in diverse publications such as Pasadena Star-News, KTLA, and Art in America, Art Ltd. John Chang's work also collected by San Diego International Airport, San Diego Civic Art Collection, The Star Hotel, Sydney, Australia and Caesar

Palace, Las Vegas. Regis Hotel (NY). National Taiwan Museum of Fine Art, Taiwan John Chang has an MFA in Visual Art from the College of Art and Design at Lesley University. He also gained a B.A., School of Art and Design, Shanghai Institute of Technology Shanghai, China. He also studied with the well-known artists Xu Bing and Judith Barry.

ARTISTIC STATEMENT

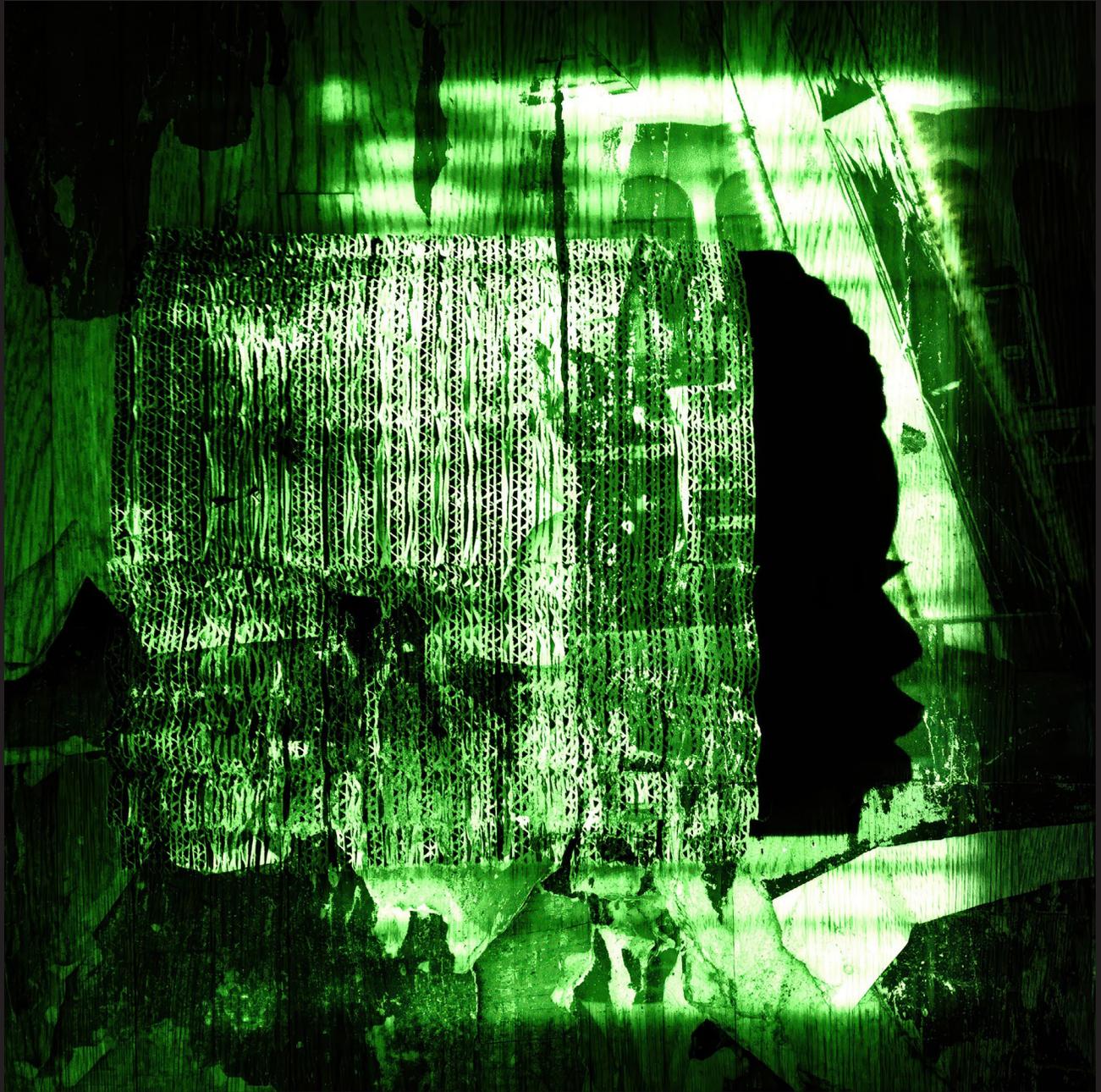
So, I start to use all the shipping boxes, cardboard boxes as core elements to build the pieces that capture the moment in our real life, even in solitude creativity continues. I honor and respect all persons regardless of race, gender, sexual orientation, or economic status. The arts are a place where we can come together as one people. This work, especially I put through my own lens of the camera and the narration of the art project at this uncertainty moment, it looks breathable, harmonious, and the thoughtful in such an easy understated way. I deeply concerned with my expression of culture, climate change, and racial issues across the globe.

SOCIAL/WEB CONTACTS

See more of John's art at: Instagram @johnychang | Facebook johnchangusa | Web www.johnychang.net



Detail from "LIGHT-SHADOW-SPACE" Carving shipping box, edited images with Photoshop, 12in x 12in x 4in, 2025, NFS
I am working on this quarantine project during COVID-19. And at the same time, I have struggled this moment to find the appropriate words to express to the events pouring across our nation.
As a contemporary artist, I believe in inclusion and a multiplicity of voices.



"LIGHT-SHADOW-SPACE" Carving shipping box, edited images with Photoshop, 12in x 12in x 4in, 2025, NFS
I am working on this quarantine project during COVID-19. And at the same time, I have struggled this moment to find the appropriate words to express to the events pouring across our nation.
As a contemporary artist, I believe in inclusion and a multiplicity of voices.

JG BENKOFSKY-WEBB



BIOGRAPHY

The medium I chose through school and my early twenties was figurative clay work, during the late 1960's, graduating from New York University in 1968. It was when I started raising children—and artwork was subject to being abandoned for days, weeks, even months—that I transitioned to fiber and textiles. I made a lot of banners with commercial felt—for births and other occasions. Stitching, knitting, stuffing—I explored these. I learned the art of felt making. This fiber/textile phase began around 1971, extending into the present. I have been negligent in recording competitions and shows I have been in, in Winston- Salem, North Carolina; Milwaukee, Wisconsin; Toronto, Ontario, Canada; and Kona, Hawaii. During this time, I was also drawn to the healing modality Therapeutic Touch, which I taught and practiced for twenty years, and which led me to become a licensed massage therapist and yoga teacher. Meanwhile, seven children grew into adulthood, teaching me many lessons

along the way. Having had wonderful experiences with these careers, I have come to realize lately that it is the making of art—the markmaking, the cutting, tearing, pasting, stitching—that I need to be engaging in, if I want to save my life. To quote Mark Nepo: "As no one can live without inhaling and exhaling, no one can live without feeling and expressing. The life of expression is how the heart breathes and how our spirit grows in the life that carries it." It is this "life of expression," through these materials I choose, that mends and sustains me.

ARTISTIC STATEMENT

In Pele's Shadow: The process of making art is deeply connected to the process of healing. The blank paper or fabric becomes transformed by the making of marks and application of color, by the cutting and tearing into pieces—just as the pieces of my life, of my self, need to be taken apart and re-assembled, discovering new colors and shapes, new patterns, new relationships between body, mind and spirit. And then comes the drawing of threads through the pieces and layers, stitching myself back together. Although I had no idea of representing any image, as I spent time with this piece, I felt the visual influence of living on an island with an active volcano and sensed also the energy of Pele, goddess of the volcanoes.

SOCIAL/WEB CONTACTS

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



"Remain Clear" Collage, pencil crayon, 4in x 6in, 2020, \$100



"In Pele's Shadow" Paper, fabric, paint, ink, threads, 19.5in x 10.5in x 1.5in, 2024, NFS

YUN HU



BIOGRAPHY

Member of Asian Artists Association Member of AWS Watercolor Society of the United States Member of China Watercolor and Pastel Artists Union Committee Contracted painter of the gallery Selected and won awards in many international competitions

ARTISTIC STATEMENT

Because of my gratitude and endless love for nature, as the continued negative impact of human beings on nature, and now with the rapid development of artificial intelligence, the relationship between humans and nature is facing more variables and possibilities. As an artist, I hope to use my inner expression to arouse people's attention and prediction on nature and the good relationship

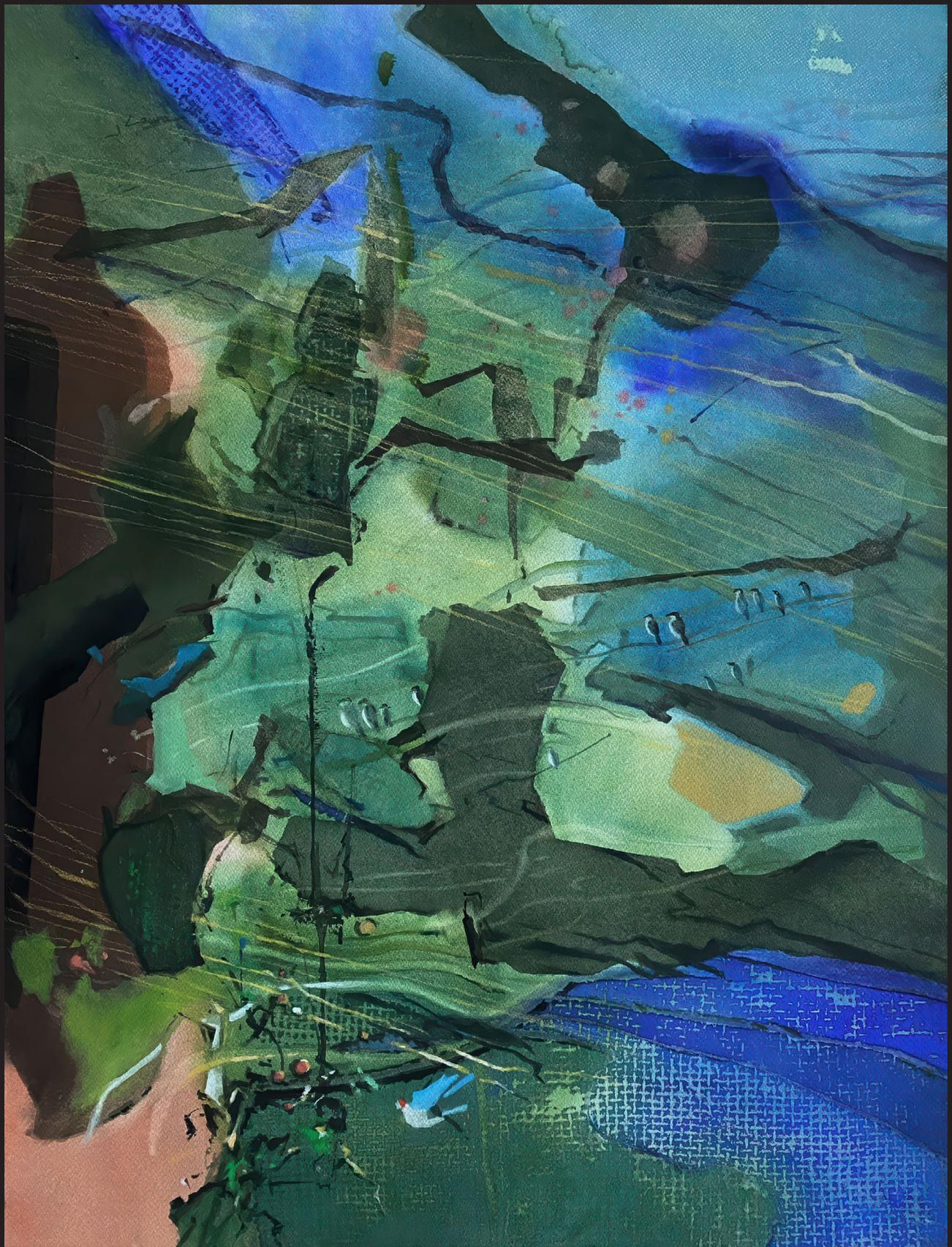
between humans and nature. After all, this is the basis and root of our survival. The two works currently involved are both works on paper with water-based materials, using and trying more expressive techniques and auxiliary tools to enhance the visual power and artistry of pictures.

SOCIAL/WEB CONTACTS

See more of Yun's art at: Instagram @lauraHu3344 | Facebook lauraHu3344



"spring mountain" watercolor on paper, 5600cm x 7600cm x 30cm, 2025, \$2400
When winter leaves spring and approaches, all new hopes and vitality are beginning. This work begins with a relatively free creative way, and then unfolds with unique thinking and design composition, forming a very vibrant and healing picture and metaphor.



"chorus" watercolor on paper, 4600cm x 6100cm x 30cm, 2024, NFS (Value \$2,100)
Chorus, the forest is a paradise for birds and a source of energy and oxygen for humans.
When the birds here sing happily, it also indicates the happiness of life and the harmony of the human environment.

GABRIEL MCLEOD



BIOGRAPHY

Gabriel McLeod was born in the Deep South and currently resides in a state known to most as Florida. His home is lined with books and stories and is shared with two enigmatic felines and memories of his daughters when they were young. He began art and writing around the age of thirteen and have been chasing the creative spirit ever since. His work has been featured in independent magazines domestically and internationally. He is currently working on a collection of short stories and poetry to be published.

ARTISTIC STATEMENT

Gabriel McLeod does not often refer to himself in third person unless asked to do so due to an acceptance of a submission piece from either writing or his art.

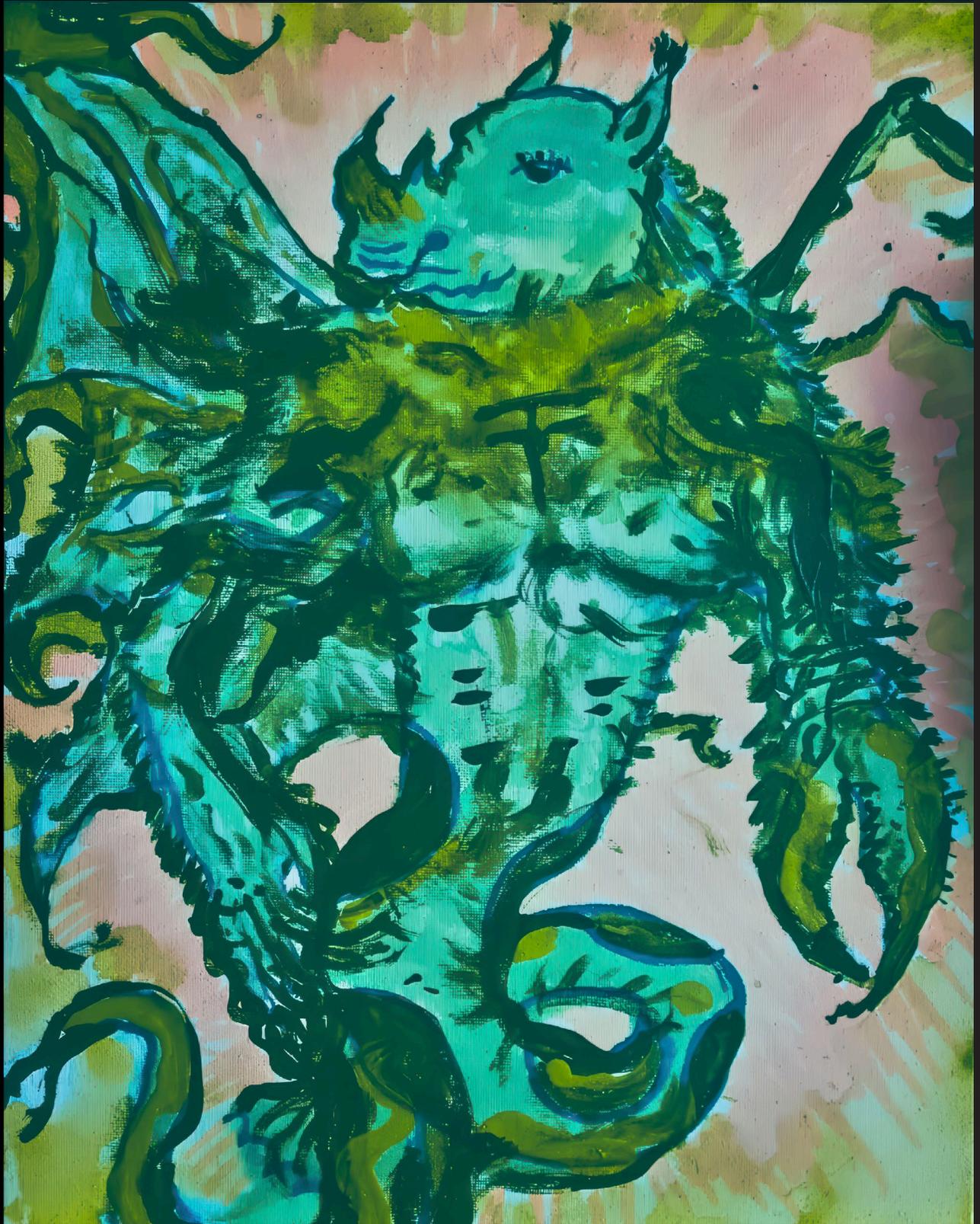
Artistic statements are often expected for you to explain your work, your intentions, your disciplines in order to convey what sort of artist you are or what you are trying to say with your life. That can be difficult when one does not take their selves serious enough to come up with something more important than sometimes it is just the sheer joy of creating. The truth is Gabriel has not discovered the words yet to convey what sort of creative he is or that writing and art gives him the greatest escape and ability to try and tell his side and perspective of life and maybe share some stories along the way. He often wonders if anyone ever takes the time to read these. And if you have read this far, he is really grateful for you and would love to shake your hand one day and maybe even hear your story as well.

SOCIAL/WEB CONTACTS

See more of Gabriel's art at: Instagram [@gabrielmcleod](#) | Facebook [gabriel.mcleod](#)



Detail from "Phases and Forms" Art, 6in x 4in x 0.3in, 1999, NFS (Value \$138)
The phases and forms while trying to find yourself



"Changeling" Acrylic, 14in x 11in x 0.5in, 2023, \$1380
Peace within the moment of uncontrollable changes, transitional meditation

SANDHYA DEEPAK



BIOGRAPHY

I am an artist, photographer and pattern designer who has been living in PNW for the past 15 years. I sometimes take photos to paint my inspiration and end up loving the photo more. I love flowers and nature.

ARTISTIC STATEMENT

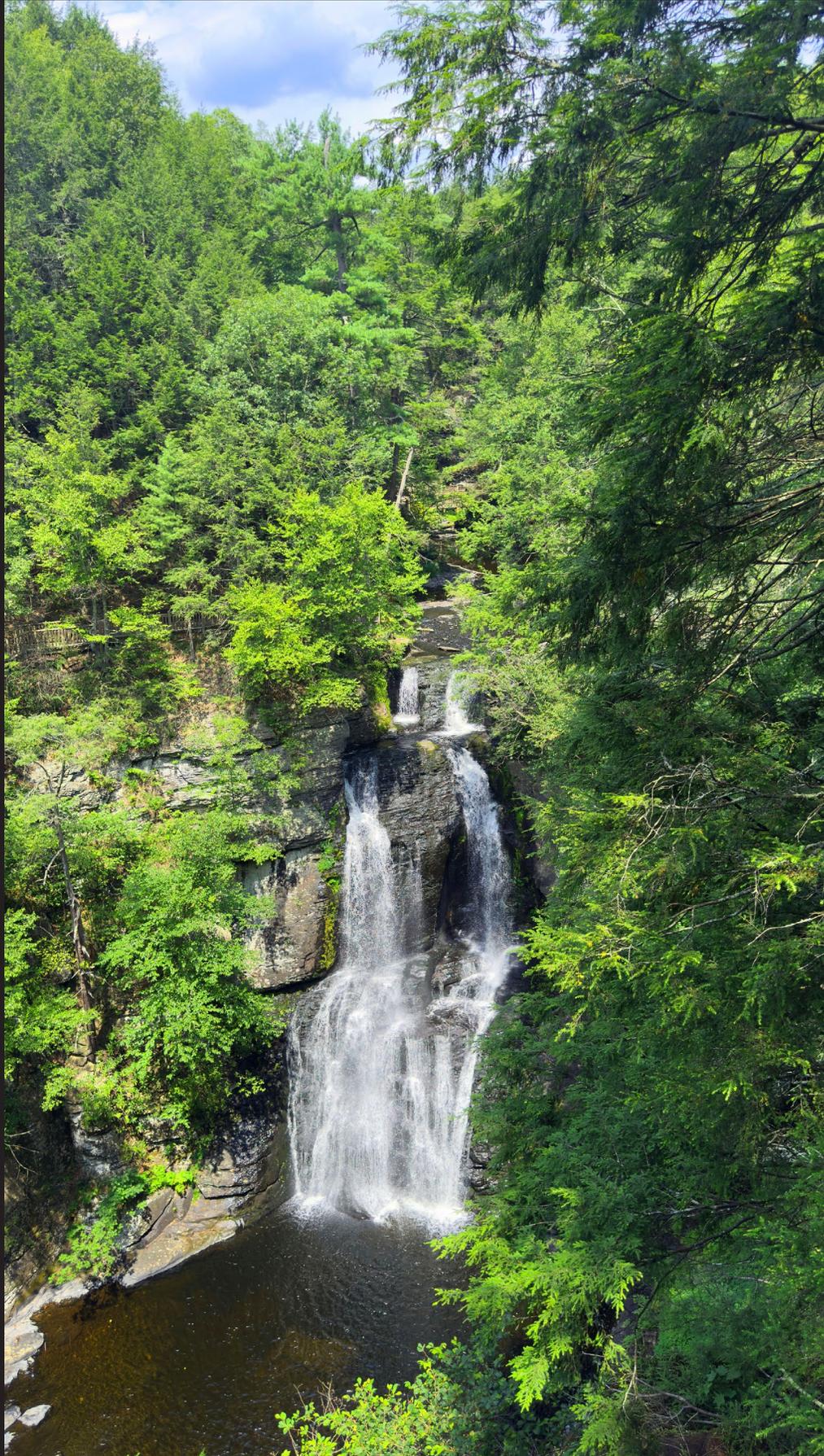
I am inspired by nature. I am usually looking to capture photos without any human interference because I like to look for the calm amidst the chaos around me.

SOCIAL/WEB CONTACTS

See more of Sandhya's art at: Instagram @sandhyadeepakcreates | Facebook CapturingThatWhichCaptivates | Web www.sandhyadeepak.com



"Snoqualmie River" Photography, 59.5in x 79.33in x 1in, 2025, \$100
On a sunny day hike, I captured this photo of the Snoqualmie river reflecting all the green around it.



"Green Goddess" Photography, 26.88in x 15.12in x 1in, 2025, \$100
A photo taken in Bushkill Falls. An ode to the waterfall that empowers all the lush greenery around.

BEATA KUCHNIK



BIOGRAPHY

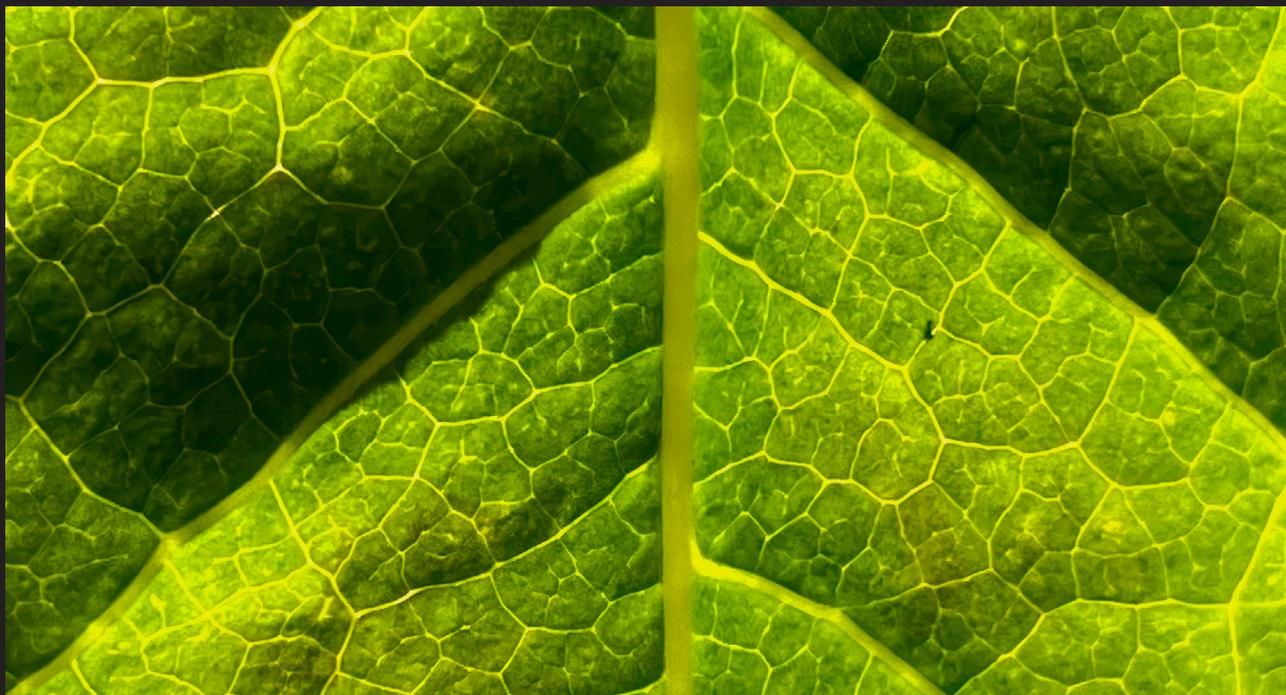
I work in three artistic disciplines: printmaking, linocut, and photography. Photography – especially close-up nature imagery – often serves as inspiration for my graphic and linocut works, which are the foundation of my artistic and exhibition practice. My creative journey began in childhood, when I first started capturing the world through a lens, sketchbook, and carving tools. My sensitivity to light, texture, and composition grew alongside my academic background in advertising and psychology, both of which shape how I perceive and interpret reality. My work is rooted in minimalism and mindfulness. I seek out simplicity that holds meaning – photography allows me to pause time, while printmaking and linocut transform those moments into lasting visual symbols. I have participated in local, national, and international exhibitions, including shows in Italy and Argentina. Each exhibition is a dialogue – with the viewer, the space, and my evolving artistic experience.

ARTISTIC STATEMENT

I am a nature photographer drawn to the often-overlooked beauty of the living world – the texture of a leaf, the play of light on a flower petal, or the delicate shadow cast by a blade of grass. My passion lies in capturing life in close-up, revealing colors, forms, and patterns that usually escape the naked eye. My work blends minimalism with organic detail. I use light and color as emotional tools – painting space within the frame, highlighting nature's rhythm and quiet elegance. Each photo is a moment of stillness – composed, thoughtful, and full of presence. I aim for more than documentation; I seek a visual meditation on the living, fragile, and ever-changing world around us.

SOCIAL/WEB CONTACTS

See more of Beata's art at: Instagram @linocut_arts | Facebook linocutarts | Web linocutarts.com



Detail from "Morning Touch of Light No 5" Photography, 594cm x 420cm, 2025, \$25
Morning Touch of Light – A close-up photograph capturing the sunlit texture of a leaf at dawn. Available as a digital file (on request). Resolution: 12MP, 3024x4032 px. Perfect for prints, nature lovers, and serene interiors.



"Morning Touch of Light No 6" Photography, 594cm x 420cm, 2025, \$25
Morning Touch of Light – A close-up photograph capturing the sunlit texture of a leaf at dawn. Available as a digital file (on request). Resolution: 12MP, 3024x4032 px. Perfect for prints, nature lovers, and serene interiors.



BIOGRAPHY

Aja Ngo is a self-taught mosaic artist with extensive experience in large-scale, community-based projects in Portland, OR. She teaches mosaic art and creates both studio and architectural works. From 2016 to 2020, she designed, fabricated, and installed four major public projects in collaboration with Black and Latino communities, Czech cultural groups, disadvantaged youth, and veterans. In 2018, she served as Artist-in-Residence at the University Club, leading classes and presenting a large-scale exhibition. Her work spans partnerships with artists, architects, designers, council officers, contractors, and community members. She has completed specialized training in building and remodeling trades to expand her technical skills, and her artistic approach has been shaped by studying classical mosaic in Ravenna, Italy, and contemporary mosaic in Buenos Aires, Argentina. Her public art includes Great American (State of Oregon collection, 2018), Moon (State of Washington

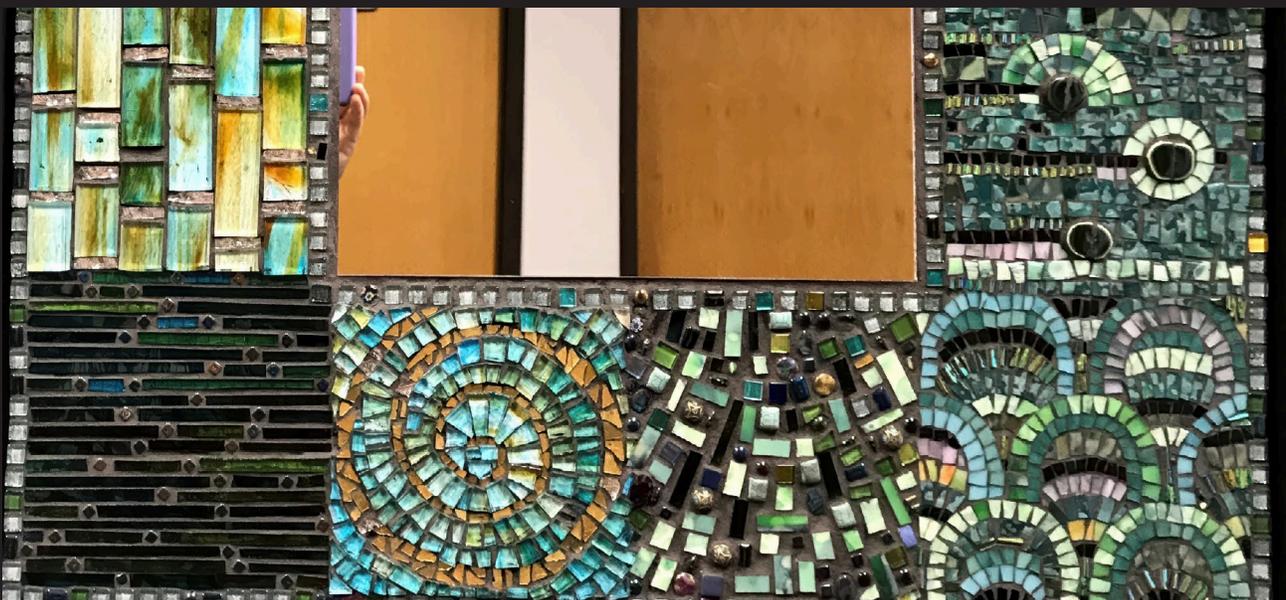
collection, 2019), and Planets (Art in Embassy program, U.S. Embassy in Koror, Palau, 2020). She also holds an MA in Acupuncture, History, and Russian Language & Literature.

ARTISTIC STATEMENT

I am a mosaic artist based in Portland, Oregon, working in glass, fused glass, smalti, unglazed ceramic, and cold porcelain. Drawing on my extensive background in needlepoint, I explore the space between traditional art and craft, incorporating unconventional materials such as pearls, coral, glass beads, and fused glass into my mosaics. My large-scale wall installations combine varied types of stained glass with the interplay of light, creating works that shift in mood and expression throughout the day. Themes of nature, sacred geometry, and literary arts—shaped by my education and personal interests—inform much of my practice. Texture and detail are central to my work. Each mosaic invites both microscopic and macroscopic viewing, often revealing hidden beadwork messages embedded within. Through careful use of color gradients, monochromatic palettes, and diverse glass finishes, I strive for balance, harmony, and a sense of discovery in every piece.

SOCIAL/WEB CONTACTS

See more of Aja's art at: Facebook [DesiderataMosaicProject](#) | Web www.desideratamosaic.org



Detail from "The shape of your own absence" glass mosaic, 26in x 26in x 2in, 2020, Sold, available for commission \$1,500
Based on a major text from Taoism, uses materials from Argentina, Italy and Bhutan



"Spilimbergo I" glass mosaic, 18cm x 18cm x 3cm, 2020, NFS (Value \$1,500)
The study on the color gradient in mosaic, Made by the contemporary method of mosaic making,
where each piece is hand cut by a hammer and embedded into the substrate with tweezers.
Named by world famous mosaic school in Spilimbergo, Italy

BETH ENOS



BIOGRAPHY

Beth has had several interesting careers in the course of her lifetime. She starting out writing commercial construction loan contracts and finished up working with the executive branch of the state of Oregon. After a serious health issue she elected to retire a bit early from state government and pursue more personal interests. Photography is one of the interests Beth chose to explore. What began as a distraction has now become her prime focus. She tested her skills and creativity by entering her photographs in international competitions, art shows and galleries. She received notable success and recognition in the form of print sales and awards on an international level. She has now fully embraced the world of fine art photography.

ARTISTIC STATEMENT

I have spent most of my life standing in the background without a clue how to step out of the shadows. Photography has given me the push. I take photographs as a means to be seen, as an individual, as a creative, as a human being, with a unique and valuable perspective. Every photograph I take is a singularly unique experience shaped by my curiosity, my mood, my emotions and so many other outside influences. I strive to expose the clarity in chaos, to eliminate the unnecessary and discover the pearls that exist all around us. For me, black and white photography requires closing my mind to the vibrancy and energy of a subject and drilling down to the detail and personality of its bare bones. ~Beth

SOCIAL/WEB CONTACTS

See more of Beth's art at: Instagram [@beth.enos_e2](#) | Web [e2-photography.com](#)



"Sunflower Monochromic" Photography, 20in x 20in x 1in, 2023, \$425



"Desert Flower" Photography, 20in x 16in x 1in, 2024, \$500
Curved stalk of a desert succulent with bright reddish pink blooms in different stages of flowering.

CHRISTIAN LOHF



BIOGRAPHY

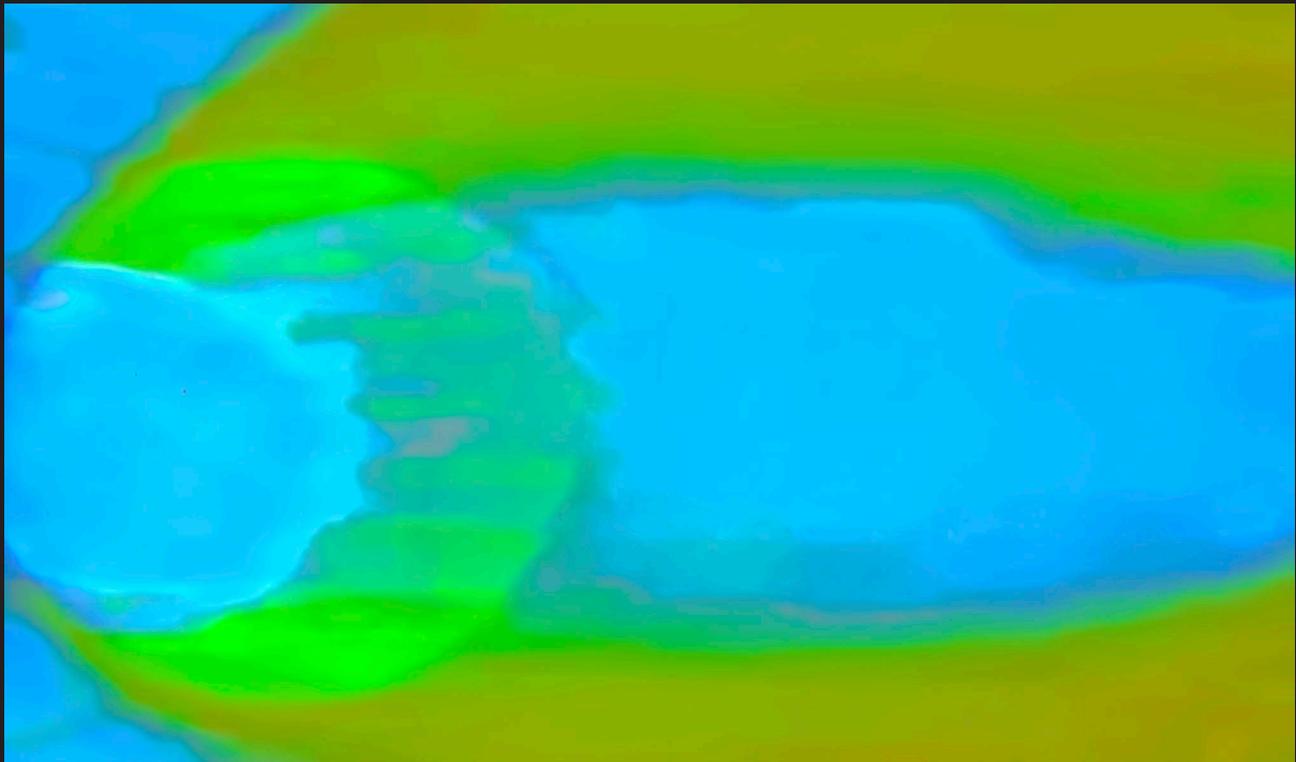
Christian Lohf is an amateur photographer, professional filmmaker, and lifelong dreamer.

ARTISTIC STATEMENT

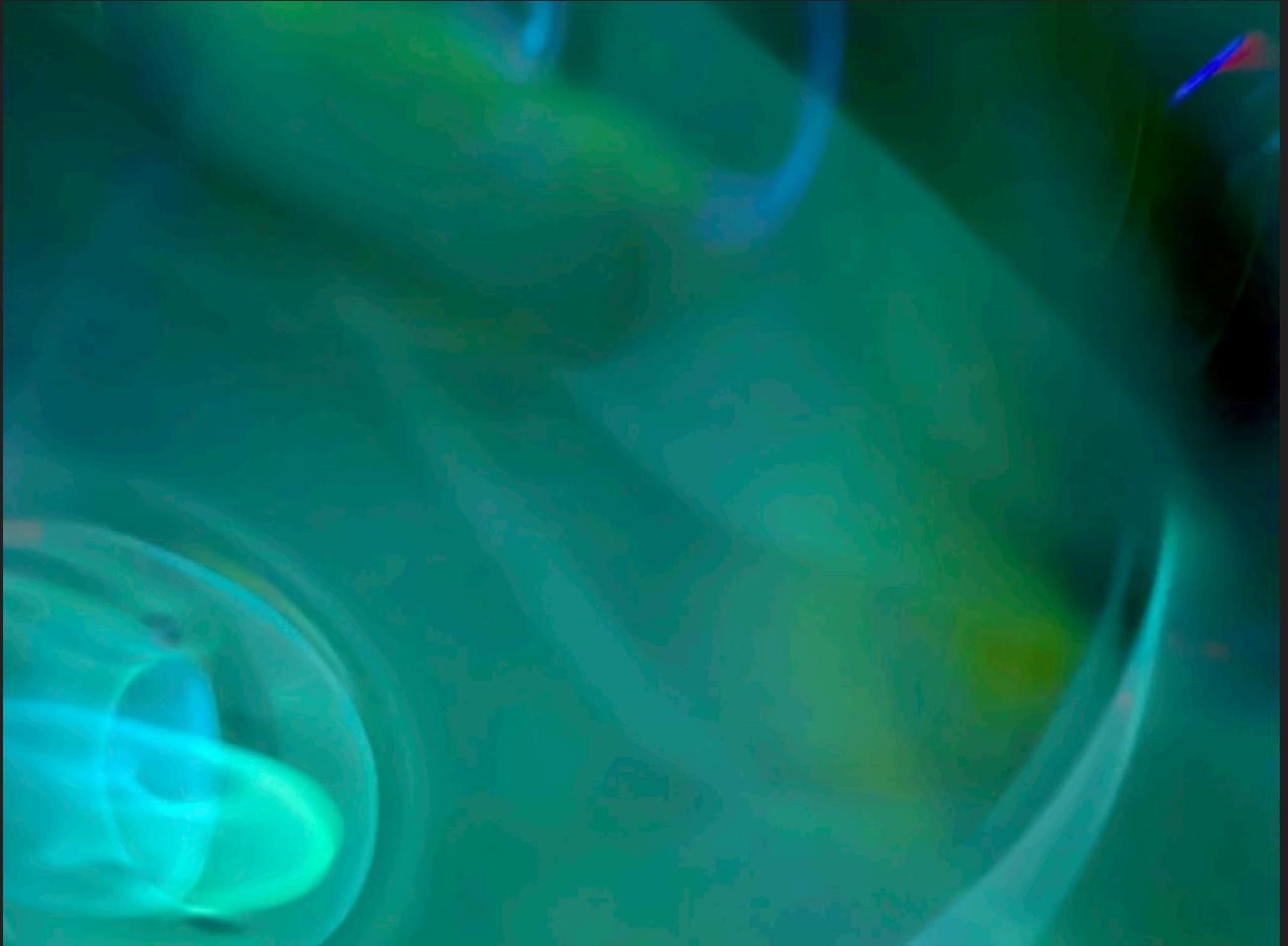
The techniques I use are intentionally low tech or "lo-fi". I use old iphones as my cameras.

SOCIAL/WEB CONTACTS

For more of Christian's art: Email christianlohf3@gmail.com



"Gb" Photography, 6in x 4in x 0.5in, 2025, \$1800



"Dash" Photography, 4in x 6in x 0.5in, 2024, \$2500

JULIA MESHCHERIAKOVA



BIOGRAPHY

I am Julia Meshcheriakova, born in 1975 in the USSR. I received my first education in the field of medicine, obtaining a Master's degree. For 4 years I worked as a psychiatrist in expert medicine. The next step was additional education, which made me an HR director in commercial companies. In the spring of 2017, I visited New York for the first time and it changed my life. I decided to move to this city in the fall of the same year and began to master English at a decent level. The training lasted 2.5 years. My lifelong dream was to become an artist and its embodiment began with painting school. In 2020, I was accepted to the Art Students League, where I am currently studying and plan to continue developing in painting. I try myself in abstract works, portraits of New Yorkers and biblical stories. The greatest achievement for me at the moment is that I became a New York artist. It is important for me to be honest with myself. My goal is to have a dialogue with people about God through my works.

ARTISTIC STATEMENT

I am a very beginning artist. I wanted to be an artist all my life and only here and now I could start painting. Why? Because I live in New York. New York for me is colors and freedom. Color is the most powerful influence on the human psyche. Color is a statement. Color is passion. Color is protest. Color is life. And what about form, you ask me? Form is important! Form is beautiful! But if I have to choose, I choose color and freedom. A little about green. Green for me is spring, religion and wisdom at the same time.

SOCIAL/WEB CONTACTS

See more of Julia's art at: Instagram [@julia_mesh23](#)



"Spring 2023 (new cemetery)" Oil, 16in x 21in x 1in, 2022, \$500

During the war between Russia and Ukraine, many new graves appeared. Why did I paint this, because it hurts me a lot and this pain cannot be cured or forgotten. A great, ongoing tragedy. And at the same time, the green grass that covers these graves cruelly tells us that life goes on.



"Spring" Oil, 24in x 18in x 1in, 2023, NFS

EVELYN ALVAREZ



BIOGRAPHY

I am a recent first gen graduate from UC DAVIS and a figurative artist based in CA. My work explores a take on double consciousness, applying it to American societal ideals of beauty and femininity and their effect on identity.

ARTISTIC STATEMENT

Double Consciousness is a concept first coined by W.E.B. Du Bois while addressing the psychological turmoil experienced by African Americans as they struggled with the intersectionality of their identities; coming from an African heritage while having an American upbringing. It became an internal struggle between societal validation and self-acceptance, leading to complex feelings of misplacement and alienation (Double Consciousness: W.E.B. Du

Bois' Profound Concept - WEB Dubois). My work explores a take on double consciousness, applying it to American societal ideals of beauty and femininity. Being a woman means having a body that looks like a woman. Being small, being thin, with wide hips. Societally, I am a body. Thinking of myself in one way while being viewed as another. The perpetual struggle of accepting yourself as you are while attempting to fit into societal expectations brings feelings of isolation and vulnerability. It's a constant internal negotiation of identity. Between mind and body. Between the self and what is perceived by others. To portray my studies I paint the figure. Distorted, proportional, or abstract, I frame the figure with expressive mark making to show emotional distress and vulnerability.

SOCIAL/WEB CONTACTS

See more of Evelyn's art at: Instagram @e__artt



"vases and wheels" oil on canvas, 24in x 20in x 1.5in, 2023, NFS



"before i get tired, let me grieve" oil on canvas, 48in x 36in x 1.5in, 2023, \$3500

BRANKA HARRIS



BIOGRAPHY

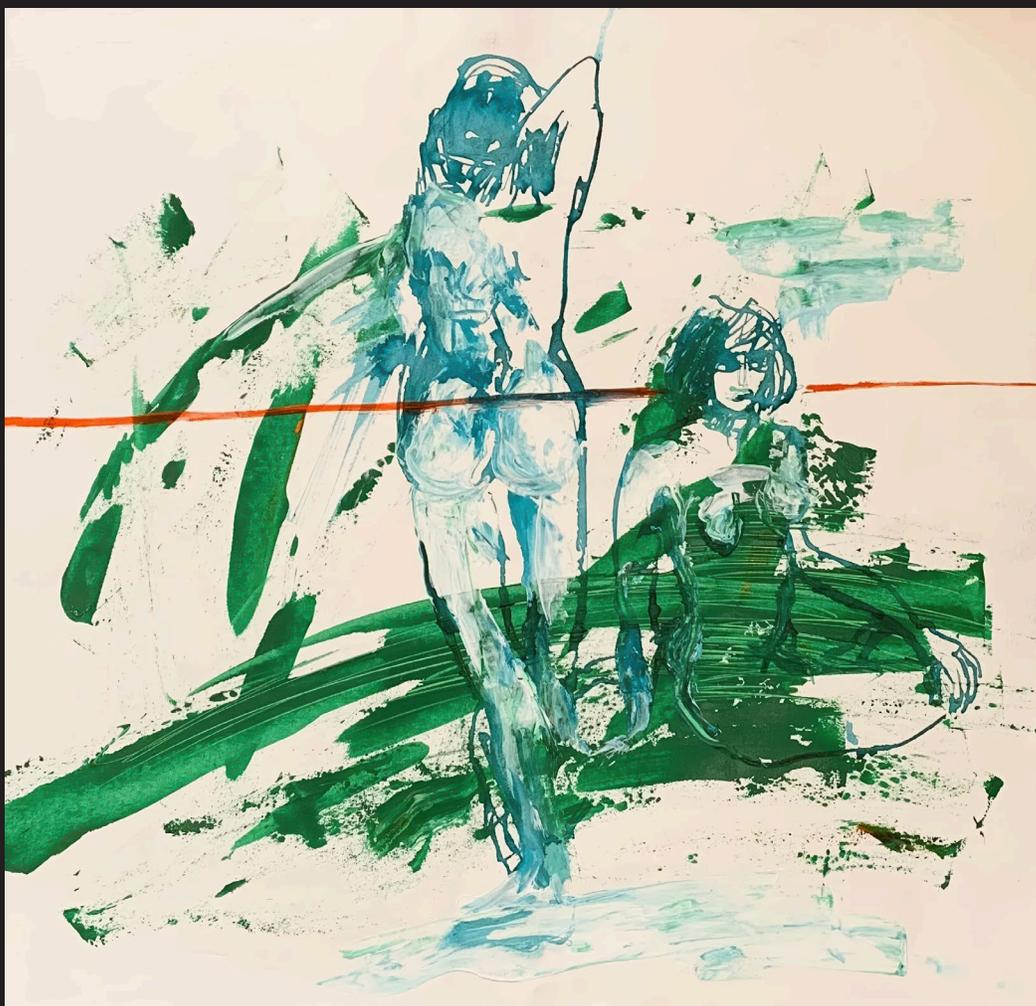
Studio Artist in Sebastopol, California.. Graduate of the school for Applied Fine Arts... . in Novi Sad Serbia.. I live In California since 1975 and participated in many art shows.

ARTISTIC STATEMENT

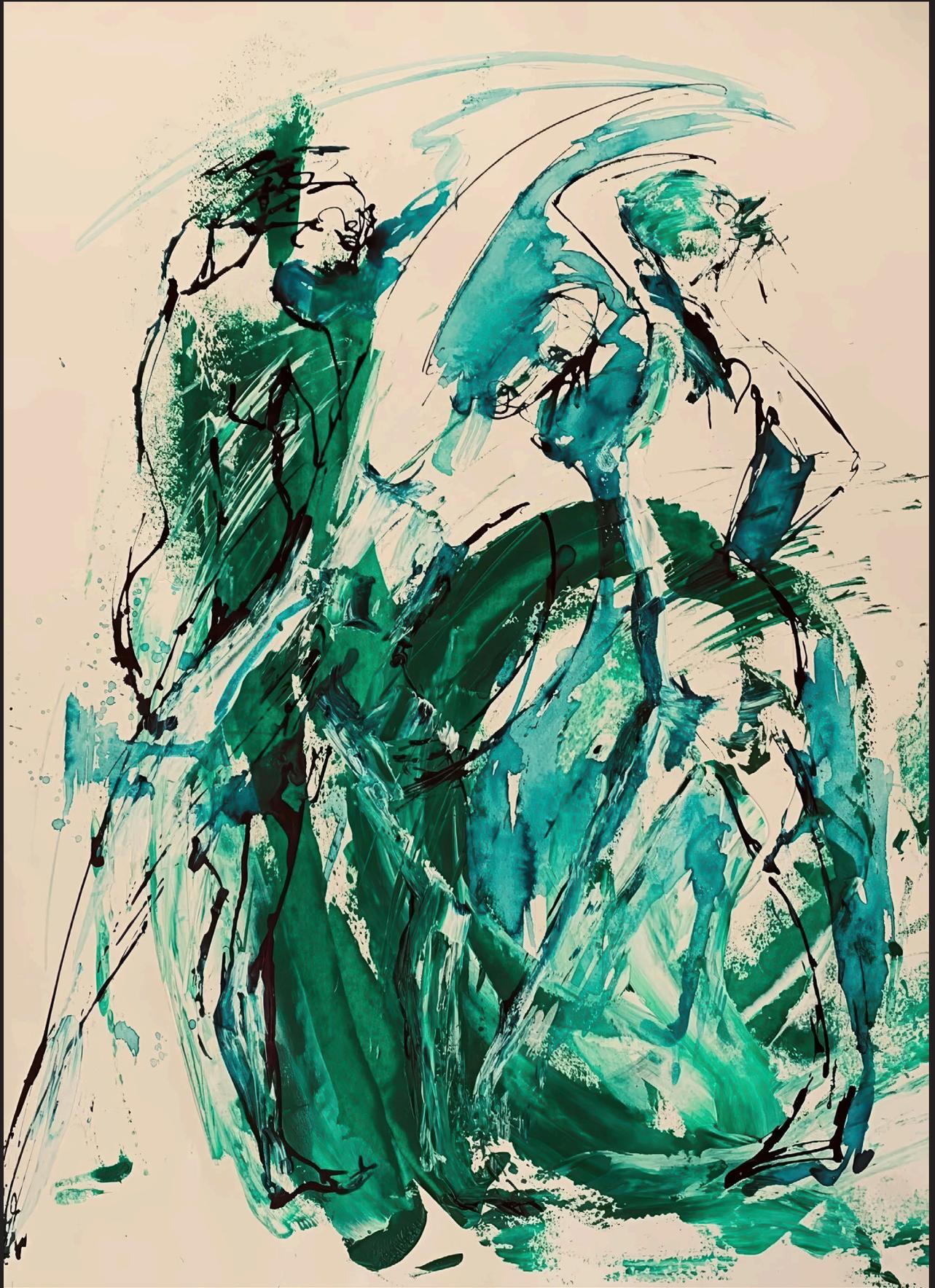
Studio Artist, Sebastopol, California... .Born in Serbia..Graduate of the School for Applied Fine Arts. Like most artists I love to create whether a painting, a sculpture glass piece. The works express my feelings, my dreams and sometimes my anxieties . The challenge of design and execution of those - each with ots own set of physical, mechanical and visual consideratins are exciting and fulfilling processes to me.

SOCIAL/WEB CONTACTS

See more of Branka's art at: Instagram @brankaharris | Facebook brankaharris



"Athere we were" ink, 30in x 22in x 1in, 2024, \$350
5 minutes drawing.



"Dance with me" ink, 30in x 22in x 1in, 2024, \$350
5 minutes drawing.

BRUCE FAYMAN



BIOGRAPHY

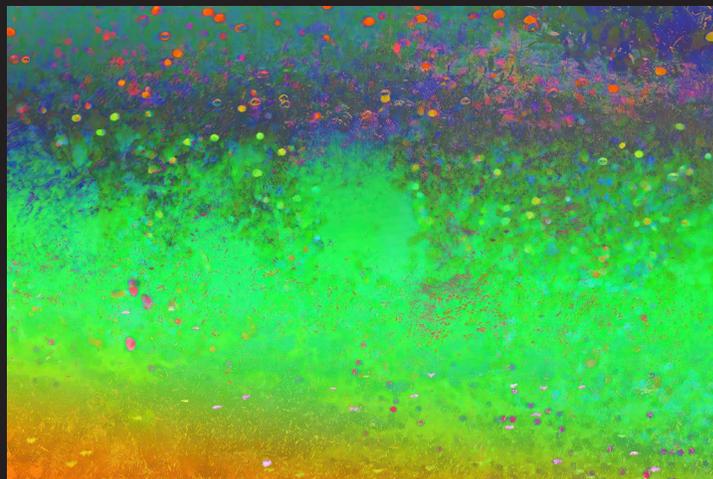
Bruce Fayman is a photo based digital artist whose work focuses on the complex relationship between plants labeled as “weeds” and the environments they inhabit. The works were originally shot in a variety of states across the U.S. Bruce Fayman was born and raised in San Diego, California. Many of Bruce’s early creative years were spent in the world of music. A drummer and vocalist, Bruce wrote songs, produced records, and performed with various bands in the Southern California area. Playing alongside his brother, Corey L. Fayman. Their band, Bad Dog, enjoyed considerable local success in San Diego. Having grown up in a household filled with abstract art, Bruce found his voice in the visual arts through the digital medium where he seeks to blend the lines between photography and other 2D media. His subject matter sprang from his fascination with invasive plants and their effect on the environments they inhabit. His father, Lynn G. Fayman, was a well-known abstract photographer whose work included hand-tinted Kodak Flexichrome, is a key influence on Bruce’s work.

ARTISTIC STATEMENT

Subversive Beauty An open field, rolling hillside, or urban canyon covered with orange, yellow, or purple flowers can produce stunning landscapes that inspire artists, photographers, or anyone who appreciates natural beauty. But frequently, those flowers are weeds or intruders growing beyond their native boundaries, invading new habitats. Some are natural plants that have been labeled weeds because they threaten domesticated animals or crops. Others were introduced long ago by well-meaning amateur gardeners, early explorers, and professional landscapers, or carried to remote locations by hooves, boots, or wheels. Either way, humans have enabled these plants to redesign or recolor our views of the environments we see every day. Some of these intruders move in gradually, blurring the line between natural and unnatural. They thrive, changing the landscape’s appearance and altering what we recognize as beautiful. We label these interlopers subversive, aggressive, invasive, noxious, yet they are almost always beautiful - deceptively beautiful. My work focuses on the strain put on natural environments by these weeds and our complex relationship with them. We have forever changed our fields, urban parks, and landscapes into something manipulated, man made. I shot my photographs in the fields, backyards, and roadsides where these plants now thrive. I then digitally altered and manipulated the photographs to create these images, reinforcing the complexity of our relationship to the natural world.

SOCIAL/WEB CONTACTS

See more of Bruce’s art at: Instagram [@brucefayman](#) | Facebook [bfayman](#) | Web [www.brucefayman.com](#)



“Sea Fig” Canvas Print, 30in x 48in, 2023, \$950
20 per edition



"Crystalline Ice Plant" Giclée Print, 24in x 36in, 2013, \$450
Giclée print, 20 per edition.

KARYN STETZ



BIOGRAPHY

Karyn Stetz has a BFA in Painting and Graphic Design from Eastern Michigan University. She has exhibited in several shows, both group and solo. As an interdisciplinary artist, Karyn has a background in Photography, Painting, Digital, Graphic Design, Fiber, and Installation. She considers herself a process artist as she utilizes several different media during the course of a project and, depending on the inspiration and direction each work takes her, different “final” artworks are achieved. Exploring and experimenting with the boundaries of painting, photography, and digital works are at the core of her process. Either in photography or plain air painting, she often begins with the landscape. As she works, her processes create new processes and the work path begins to evolve on its own, creating new directions to explore. Each work is often further manipulated and becomes a birthing process of fractals from the original pure photo or painting. Keeping the creative input open and unlimited aids in

her experimentation of working in a process driven manner; openness to experiment also keeps her exploring to find unexpected results in work process that open new pathways to creation.

ARTISTIC STATEMENT

I am an interdisciplinary process artist working in Photography, Painting, Graphic Design, Drawing, and Fiber. I have a love for landscape, figurative, and conceptual art. Using the tools that the digital world offers, I am able to combine these interests into unique works of art. Exploring art processes and media are at the core of my works. A love for creativity in the process of creating is extremely interesting to me. An aspect of play is essential as there is no joy without a sense of play and everyone can use a little more joy in their life. My current path is working with my original landscape and nature photographs and then digitally creating reflections and mandalas from them. I find that the number of patterns I can derive from a single set of images is infinite. One group of images becomes fractals of works that spiral out into the unknown. The process of creating so much from a single point of origin is really beautiful concept to me as it reflects life, nature, birth, creation, and the continuation of ideas into infinity.

SOCIAL/WEB CONTACTS

See more of Karyn’s art at: Instagram @karynstetz



“Jungle Bananas Mandala” Digital, 12in x 20in, 2025, NFS



"Green Goddess" Photography & Digital, 33in x 25in x 0.25in, 2023, NFS
This is a compilation of photographs taken in St Michaels Parrish, Parritas, Costa Rica that were digitally arrange to create a mandala background. Layers of portrait photography were digitally altered and added as well as florals to create a feeling of abundance.

JORGE MEZA



BIOGRAPHY

Jorge Meza earned his BA in Design from Universidad Iberoamericana in Mexico City, his Master's degree in Visual Arts from the Academy of Fine Arts "San Carlos" in Mexico City, and pursued postgraduate studies in Drawing, Poster, and Printmaking at the "Jan Matejko" Academy of Fine Arts in Krakow, Poland. He has participated in numerous solo and group exhibitions in both Mexico and Poland. He received a special mention at the 18th National Young Art Encounter, organized by National Council of Arts (CONACULTA) in Mexico.

ARTISTIC STATEMENT

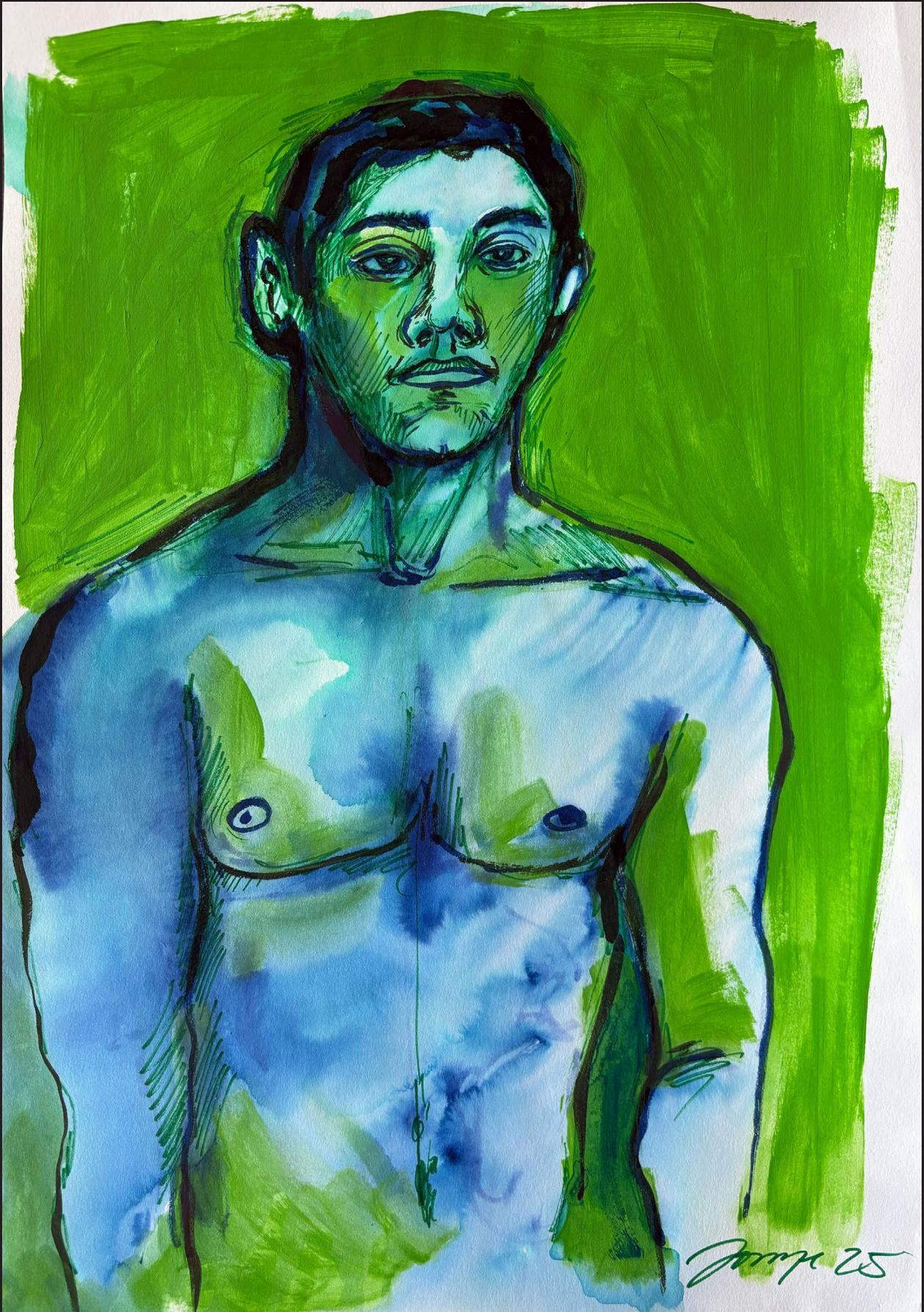
"Man resting" is part of my current artistic project, which offers a critical exploration of masculine corporealities from a queer perspective. In my drawings I seek to break away from the heteronormative paradigm of hegemonic masculinity —associated with power, conditioning, and the objectification of the other— to propose a representation that is more open, intimate, vulnerable, and somehow erotic. This drawing, made with green ink, reflects a masculinity that transcends its own desire, identity, and body, inviting us to think of the body as a territory of possibilities and affective expression. In dialogue with contemporary queer art practices, my work questions the boundaries between eroticism, desire, orientation, intimacy, and representation, revealing how art can create spaces for dialogue for queer identities.

SOCIAL/WEB CONTACTS

See more of Jorge's art at: Instagram @meza_graphic_artist



"Man resting" Green Ink on paper, 22cm x 32cm x 0.1cm, 2023, NFS
"Man resting" reflects a masculinity that transcends its own desire, identity, and body, inviting us to think of the body as a territory of possibilities and affective expression.



"Portrait In Green" ink on paper, 15in x 10.5in, 2025, NFS

KAITLIN O'DANIEL



BIOGRAPHY

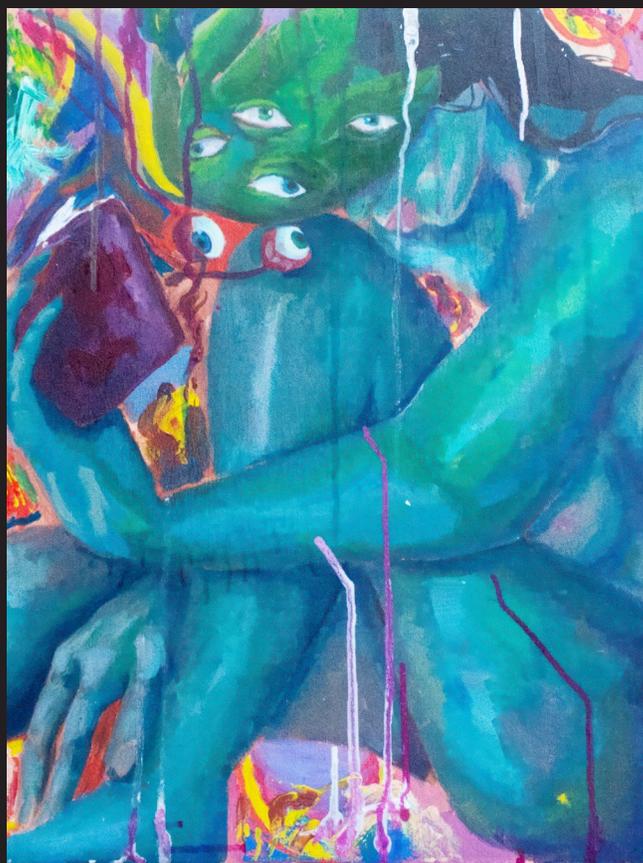
Kaitlin O'Daniel is a multipassionate artist that primarily focuses on painting, photography, and animation. Her work explores themes about being alone and learning to be alone. Her work draws inspiration from her everyday life in her tiny apartment to a night out with friends. These everyday events are then combined into out of place environments. When she's not painting, Kaitlin enjoys spending time with her cat and friends.

ARTISTIC STATEMENT

Both pieces explore the very opposite ends of being alone. The Philosopher shows how being alone can be a reflective time. I was in a reflective time when I made this. But sometimes, as we see in alien, being alone can make the mind feel out of place. Kinda how I felt when I painted it. These paintings were created with a glazing technique. The Philosopher was created in a time where I felt comfortable in myself. However, for alien I drew from the turmoil I felt years after creating The Philosopher. I believe it is important to take inspiration from your own life. No matter what is happening.

SOCIAL/WEB CONTACTS

See more of Kaitlin's art at: Instagram @kaiariarcadiasstudio | Facebook kaitlinodanielart | Web www.kaiariarcadiasstudio.com



"The Philosopher" Acrylic, 24in x 18in x 0.75in, 2019, \$350
The Philosopher depicts a green woman reading a book and opening her mind to ancient knowledge.



"Alien" Acrylic, 8in x 8in x 0.75in, 2022, \$100
Alien depicts a woman who is alone and experiencing something that makes her feel out of her mind.

JAMES SU



BIOGRAPHY

James Su is a Chinese-American artist whose work bridges traditional painting and digital innovation. Born in Shanghai, he studied at the Shanghai Art Institute, where he mastered classical techniques before expanding into surrealism and expressionism. His early illustrations were published widely in books and magazines. Su holds a Master's degree from China and a Ph.D. from the United States. While pursuing parallel careers in engineering and academia—teaching art and design at multiple universities—he maintained a strong studio practice. His work has been exhibited at major institutions including Stanford University and the University of Wisconsin, and internationally in Taiwan, where his Red Flags series received critical acclaim. Now based in Seattle, Su explores the expressive potential of both oil painting and AI-generated art. His COVID-19 Pandemic digital series earned an international internet award. Recent work focuses on birds as powerful symbols of freedom, emotion, and social commentary

ARTISTIC STATEMENT

Birds are nature's spirit made visible—fragile, fierce, and endlessly expressive. In their wings, I see stories: of solitude, of flight, of survival. Each species, with its unique shape and song, echoes the diversity of human character and society. Drawing from surrealism and abstract expressionism, I use birds as metaphors to explore our emotional terrain: joy and grief, rage and tenderness, truth and illusion. My brush seeks not only to depict, but to unveil—the hidden harmonies and tensions between the human and the wild. Through my work, I invite viewers to pause, reflect, and listen—to both the world around them and the one within. To see birds not just as creatures, but as messengers—reminding us of the mystery, resilience, and reverence that still pulse in nature and ourselves.

SOCIAL/WEB CONTACTS

See more of James's art at: Web www.jamessu.art



Detail from "Chasing Love" Oil Painting on Canvas, 24in x 18in x 1in, 2025, \$800



"Valley Echoes" Oil on Canvas, 24in x 18in x 1in, 2025, \$800
A lovely bird in the Valley

DESIREE FOUCHT



BIOGRAPHY

I was born and raised in Berlin, Germany. My family and I moved to California when I was 13 years old. At first, I struggled with the culture shock of speaking, reading and writing the English language. I have always been intrigued by art. I started sketching in elementary school but wasn't too confident in my skills. However, my high school art teacher, Mr. Morris kept encouraging and believing in me to pursue this journey. I have explored several mediums and find oils to be the most intriguing, perhaps because it takes a long time to dry, providing me with a "no rush" feeling when painting and blending. I have 5 children from my previous marriage and am currently engaged, soon to be married. I find great joy in art and Brazilian Jiu Jitsu.

ARTISTIC STATEMENT

Art gives me a way to express myself in a way that's indescribable in words. It is a tremendous stress-relief from today's chaotic world. It also creates family bonding time as I tend to paint with my children. I enjoy creating pieces because they give me a sense of happiness and satisfaction which helps me grow and learn. My goal is to create a community, where people can gather and share artwork and the joy of creating more art together.

SOCIAL/WEB CONTACTS

See more of Desiree's art at: Instagram @oilpaintingsbydesi | Web www.artbydesi.org



"Tides of Teal Dreams" oil, 30in x 40in x 1.5in, 2025, \$900
Experience the serene beauty of the ocean captured in an ethereal teal hue with Tides of Teal Dreams, exclusively at www.artbydesi.org This mesmerizing abstract ocean piece invites tranquility into any space, embodying our commitment to offering timeless masterpieces.



"Luminous Reflections: The Borealis Dream" oil, 36in x 36in x 1.5in, 2025, \$2500
Experience the mesmerizing hues of aurora borealis green and black with Luminous Reflections: The Borealis Dream. This captivating piece captures the ethereal dance of northern lights, inviting you to explore the depths of creativity and timeless beauty we dedicate ourselves to.

KIM AMELL



BIOGRAPHY

Kim Amell is a contemporary artist based in Banner Elk, North Carolina, whose work explores the emotional and sensory experiences within landscape through encaustic and oil painting. Working primarily on large-scale wood panels, she creates immersive compositions that navigate the delicate balance between perception and feeling, structure and dissolution. Amell's distinctive process involves building layers of beeswax, resin, and pigment, which she manipulates through heat, carving, and erosion. This alchemical approach mirrors nature's own cycles, resulting in dynamic surfaces that hold both depth and movement. Her work has garnered recognition through various exhibitions, including shows at Anne Neilson Fine Art in Charlotte, NC, and James Baird Gallery in Newfoundland. Featured in *American Art Collector Magazine* (2024) and included in "100 Emerging Artworks of 2023 Women's Edition," Amell's work is represented by Anne Neilson Fine Art Gallery in Charlotte, NC, and

Exhibit Art Gallery in Tulsa, OK. Her artistic practice continues to evolve as she explores the intersection of landscape, memory, and emotional resonance.

ARTISTIC STATEMENT

Kim Amell Artist Statement My work is an exploration of the profound emotional and sensory experiences found within the landscape. Rather than depicting nature in a literal sense, I seek to evoke its essence—its movement, its mystery, and its transient energy. Each painting is a meditation on atmosphere and memory, an invitation for viewers to immerse themselves in the liminal space between perception and feeling. Working with encaustic and oil paints, I embrace a process that is both intuitive and deeply tactile. Layers of beeswax, resin, and pigment are built up, then manipulated through heat, carving, and erosion. The application of a blowtorch allows me to both construct and reveal, mirroring nature's own cycles of formation and decay. This alchemical interaction between materials fosters a dynamic, ever-evolving surface—one that holds a sense of depth, movement, and impermanence. I am drawn to large-scale wood panels, as they provide a vast, immersive field for exploration. Through these compositions, I aim to conjure a sense of vastness and intimacy simultaneously—echoing the way we experience the natural world. My work exists at the intersection of control and surrender, where structure meets dissolution, and where the seen and the unseen coexist. Ultimately, my paintings are an invitation to pause, to look beyond the surface, and to feel the resonance of the landscape on a deeper, more intuitive level. Nature, with its infinite complexity and quiet power, remains my greatest source of inspiration—a constant reminder of our connection to something greater than ourselves.

SOCIAL/WEB CONTACTS

See more of Kim's art at: Instagram [@kim_amell](#) | Web [www.kimamell.com](#)



Detail from "Enough" encaustic, oil, shellac, 24in x 36in x 2in, 2023, \$2950



"Orr no. 2" encaustic, oil, shellac, 40in x 40in x 2in, 2025, \$6600

ROBERTA HARRIS



BIOGRAPHY

Roberta Harris was born in Passaic, New Jersey and grew up in Houston, Texas. She has lived in New York, Washington, D.C., and Santa Fe, New Mexico. She was chosen for the Independent Study Program, Whitney Museum of American Art in New York. Harris studied at Parson's School of Design and Hunter College in New York. Her paintings and sculptures have been exhibited nationally and internationally and her work has been included in exhibitions at the Museum of Fine Arts and Contemporary Arts Museum in Houston, Texas. Her work is included in numerous private and corporate collections including MTV Corporation, New York; Chase Manhattan Bank, New York; Frito-Lay Dallas, Texas; Dynegy, Houston, Texas; Compaq (Hewlett-Packard), Houston, Texas and Texas Heart Institute, Houston, Texas. Harris has instructed at Glassell School of Art, Museum of Fine Arts, Houston; and the High School for the Performing and Visual Arts, Houston. She has been a visiting lecturer at the

Kimbell Art Museum, Ft. Worth, Texas; Museum of Fine Arts, Santa Fe, New Mexico; Brookhaven College, Dallas, Texas; the University of Houston, Houston, Texas; the Menil Collection, Houston, Texas, and has served as an Advisory member of the Art and Architecture Panel, Texas Arts Commission; Houston Arts Festival; Cultural Arts Council of Houston and the Art League of Houston. In the summer of 2009, The Women's Museum in Dallas, Texas honored Roberta Harris with a retrospective of her work covering the period of 1985 to 2009. Harris lives and makes art in Houston, Texas.

ARTISTIC STATEMENT

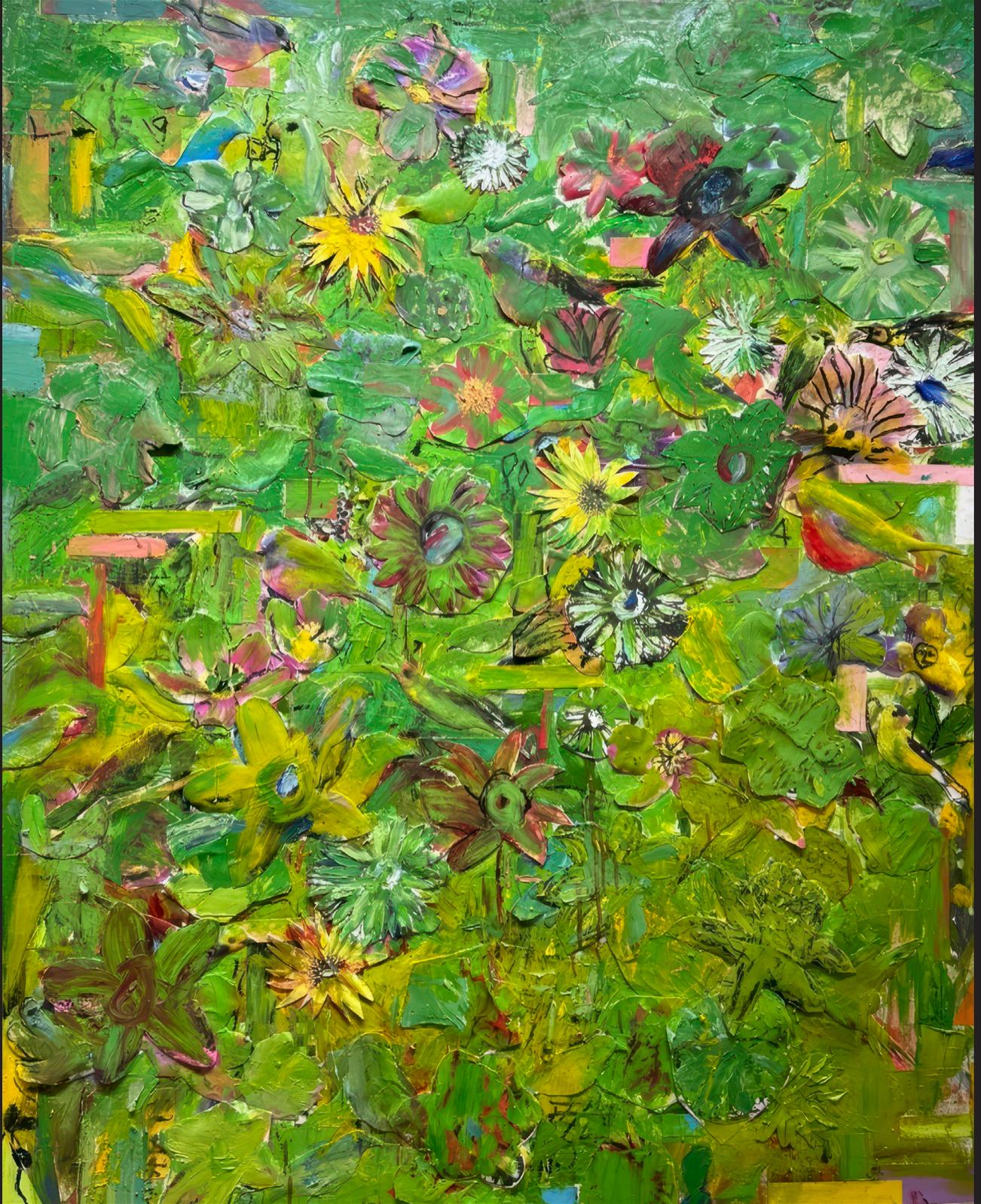
The forest was my first teacher, and its lessons still bloom in my work. When I was a child, the forest beside my home became my first place of solitude—a living world I explored alone. It was alive in every direction: wind stirring the canopy above, the earth damp and rich beneath my feet, light shifting in green and gold through the leaves. I learned there to feel with all my senses—porous, receptive, alive. Moving to the Tree gathers that early awakening into a lush, layered field of oil paint and collage. Here, greens range from sunlit lime to deep moss, while blossoms in pink, yellow, white, and violet burst through the foliage. The surface is richly textured, suggesting the tactile memory of bark, moss, and petal. Shapes overlap and dissolve, as if drawn from a half-remembered dream—nature not just seen, but felt and reassembled. This painting is both a return and a transformation: a place from my past rebuilt in color and texture, where the rhythms of the forest still move through me, and now, through the work itself.

SOCIAL/WEB CONTACTS

See more of Roberta's art at: Instagram @robertaharrisart | Facebook Roberta Harris | Web robertaharris.com

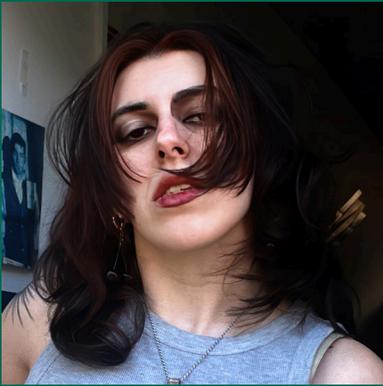


Detail from "Moving To The Tree" Oil, Acrylic, Enamel and Mixed Media on Canvas, 60in x 48in x 2in, 2023, \$16000



"Moving To The Tree" Oil, Acrylic, Enamel and Mixed Media on Canvas, 60in x 48in x 2in, 2023, \$16000
Oil, Acrylic, Enamel and Mixed Media on Canvas

GENESIS GONZALES



BIOGRAPHY

Genesis Gonzales is a 23-year-old multidisciplinary artist and researcher based in Metro Detroit, and is currently working across the Midwest. Experimenting with various mediums, she has developed a unique, grungy style that blends free-flowing techniques with meticulous detail to produce something mechanical yet almost organic. By night, Genesis also works as a concert photographer and designer, creating album covers, posters, and band logos for musicians on an international scale. Currently hard at work on a Major Arcana photography shoot and art show set to take place in late 2025.

ARTISTIC STATEMENT

My work is an exploration of the organic, using inks and watercolors in a free-flow creation to see where the work takes me. I use a variety of tools and styles that allow for the fluid layering of textures and forms, allowing me to achieve a sense of depth and movement that only comes from letting go. These verdant paintings belong to the same universe as all my artwork, entitled MANTICORE, and exist in some parallel place where everything is familiar but always strange.

SOCIAL/WEB CONTACTS

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



"Labyrinth" Mixed media - clay, watercolor, ink, oil pastel on canvas, 36in x 12in x 0.5in, 2024, \$888



"HELLHOUND" Mixed Media on canvas, 20in x 18in x 0.5in, 2025, \$777

ELKA MARIE STEVENS



BIOGRAPHY

Elka Marie Stevens, PhD, is an associate professor, Fashion Design program coordinator, and fashion collection curator in the Department of Art at Howard University in Washington, DC. As an interdisciplinary scholar and artist, she uses textiles and clothing as lenses of analysis, inspiration, and media for both scholarship and creative expression. Over three decades of experience in education, design, retail, media, collections, and industry – as well as international travel – inform her teaching, research, and studio practice. Elka earned her doctorate from the University of Minnesota and maintains active membership in various service and professional organizations.

ARTISTIC STATEMENT

I am a maker, a scholar, and an activist. My creative goal is to produce a body of work that reflects my scholarly research interests, professional training, and personal experiences. Fiber is my primary medium, and my pieces include – but are not limited to – clothing, accessories, quilts, jewelry, and textile designs. I also actively engage in photography, glass sculpting, painting, digital design, and ceramics as part of my creative practice. Inspiration comes from nature, people, technology, colors, and ideas. I am especially energized by the opportunity to explore and transcend the boundaries that traditionally separate art forms.

SOCIAL/WEB CONTACTS

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



Detail from "Cross Section" Photography, 14in x 11in, 2019, \$350



"Cross Section" Photography, 14in x 11in, 2019, \$350
Cross Section captures the intricate lattice of the internal cartography of a bundle of fresh collard greens, suspended between magnification and abstraction. The stems are clusters of circular, spore-like nodes, nested within the rhythmic spiral circuitry of the leaves. The palette is a terrestrial, living array of green tones and soft shadows that hint at porosity, connectivity, life, and regeneration.

DEANNA HUNT



BIOGRAPHY

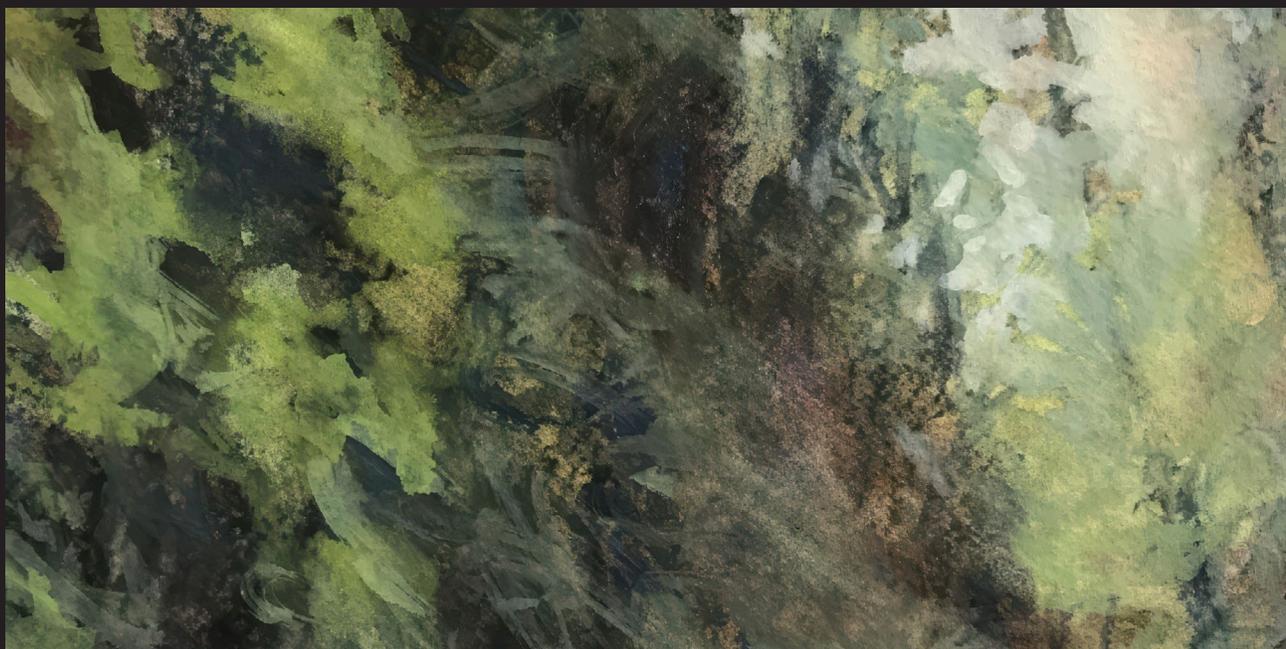
Deanna Hunt is a visual artist, writer, teacher and environmental advocate with the faith that society will wake up to our primary role as stewards of this planet. Her art and social practice encompass drawing, painting, writing, community-based projects, and performance. Native to Santa Barbara and having spent a decade in Rome, Deanna regularly spends time in the forests of the Pacific coastal region. Deanna earned her MFA in Painting from Portland State University currently teaches Visual Art and Yoga Philosophy at University of the Pacific, Stockton, California. Her work is included in collections such as Oregon Health Sciences University, Robert and Jeannette Powell Art Collection, and Gilkey Center for Graphic Arts. Art practice and teaching, for Deanna, is rooted in the aspiration to elevate the divine within the human experience.

ARTISTIC STATEMENT

I explore the role of creativity in the experience of perception and relationships, endeavoring to shed light on the ecological imperatives of our time. My belief in the power of connecting with nature as a way to heal and positively shape society fuels my ongoing research. The practice of awareness is simple and accessible. The skill of observation is an essential ingredient. Everyone benefits. Drawing, like yoga practice, is for me a devotional practice of gratitude, joy, and love: ever awakening within the experience of the divine in all things. Central to these practices is a type of sustained focus that, while being fully rooted in physical acts like mark-making or vinyasa hatha yoga, I experience a type of deep connection with the subject that seems to transcend any boundaries of form. When we pay attention our appreciation of Beauty grows. The more we empty ourselves, experience silence, and listen, our humility and compassion grows. We want to protect the things we fall in love with. As humans we need to awaken out of our slumber and constantly work on dismantling our [perceived] walls of separation with each other, with the natural world. To move through life with grace, in service of each other and our precious ecosystem, we need to awaken within every breath, every glimpse, every particle, every moment of connection.

SOCIAL/WEB CONTACTS

See more of Deanna's art at: Instagram [@deannahunt79](#) | Facebook [deannahunt](#) | Web [www.deannahunt.com](#)



Detail from "Forest Immersion" Watercolor and gouache, 10in x 10in x 1in, 2021, NFS (Value \$650)



"Redwood Sanctuary" Watercolor on paper, 30in x 22in x 2in, 2020, \$1200

SUZANNE CHANDLER



BIOGRAPHY

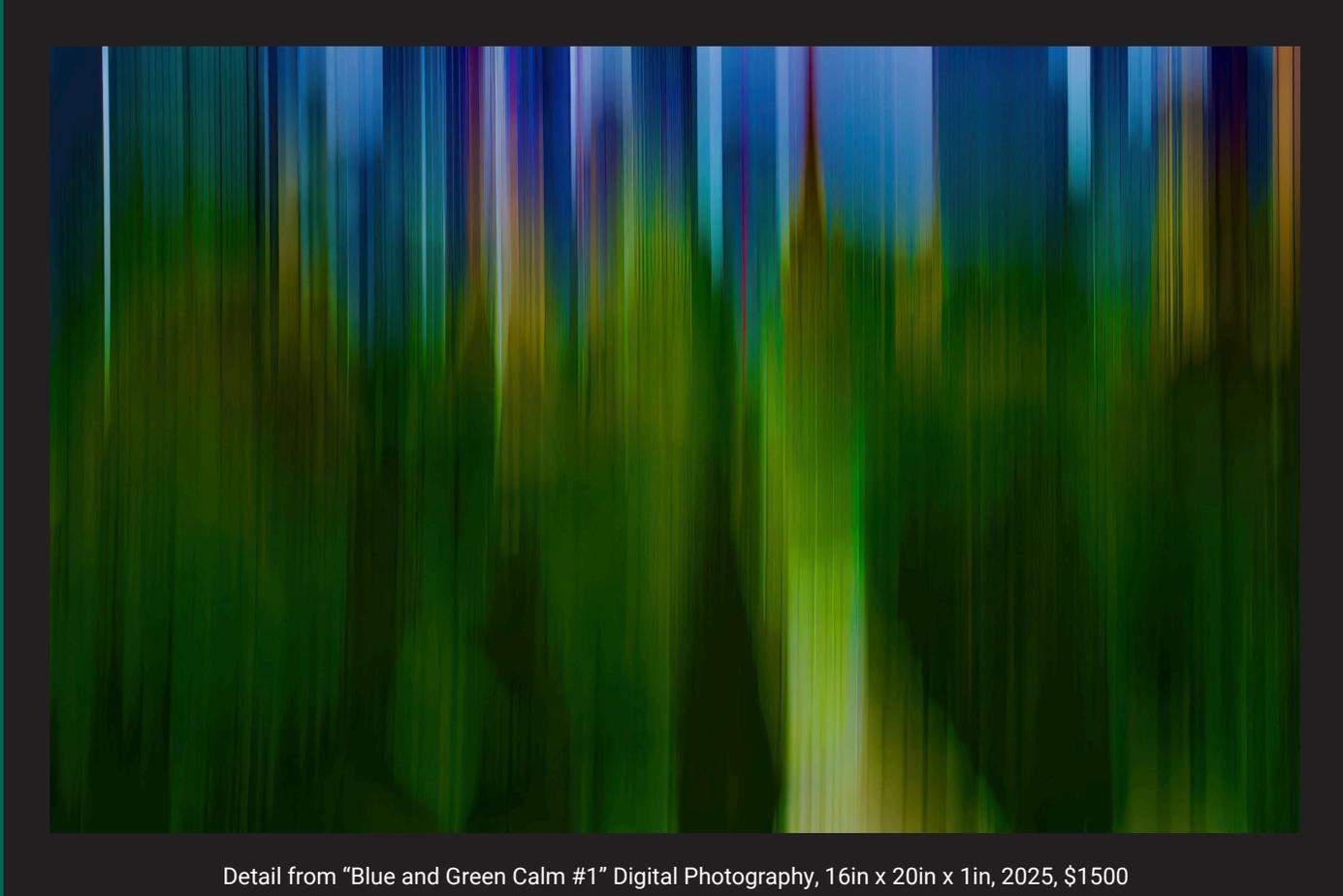
Suzanne Chandler is a visual artist working in digital photography, film-video, collage, oil, acrylic, mixed media. She holds a BFA in Studio Arts / Fine Art Photography, BA in Art History, and a MA in Mass Communication - all three degrees from the University of Colorado at Boulder. Chandler's interest in art began as a young child growing up next door to the St. Paul Art Gallery in Minnesota where her curiosity and infectious bright smile found an additional home with the gallery artists and instructors. Working for over four decades as a commercial and broadcast photojournalist, it is the healing and expressive nature of abstract painting and photography, fueling Suzanne's passion to capture images typically using slow shutter and camera movement.

ARTISTIC STATEMENT

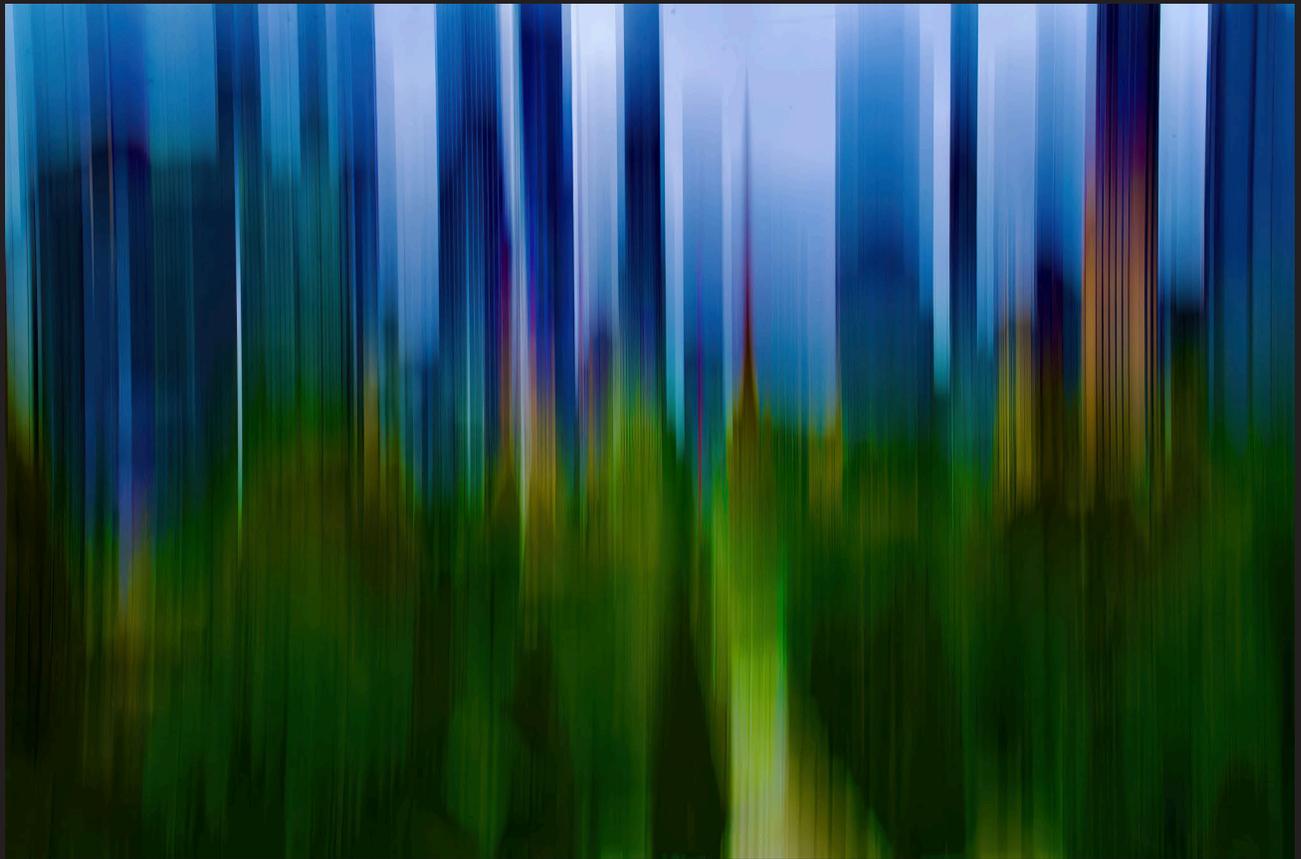
For over four decades, Chandler creates "action paintings" and expressive abstract film and digital fine art photography as her creative response to her four-plus decade career as a commercial and broadcast photojournalist, Director of Photography, and Media Producer - demanded by her clients to capture breaking news and often traumatic scenes of human suffering. Chandler's expressive fine art work is driven by her gratitude and curiosity - and need to recharge and communicate something fun or interesting, Chandler is inspired by the abundant beauty, human kindness and healing that surrounds us - well aware that people are too often overpowered by pain communicated nonstop in social media - our new daily reality.

SOCIAL/WEB CONTACTS

See more of Suzanne's art at: Instagram @suzannechandlerphoto | Web suzannechandlermedia.com



Detail from "Blue and Green Calm #1" Digital Photography, 16in x 20in x 1in, 2025, \$1500



"Blue and Green Calm #1" Digital Photography, 16in x 20in x 1in, 2025, \$1500
Blue and Green Calm #1 is wired for viewers to interact with the image horizontally or vertically. See what speaks to you.

IWONA JANKOWSKI

**NO
PHOTO
PROVIDED**

BIOGRAPHY

Iwona Jankowski was born in Poland. Her fascination with art started at a very early age. After graduating from the School of Visual Arts in Gdynia, Poland Iwona moved to the United States, where she continued her education at Houston Community College under the Computer Science/Computer Graphics major. She continued to work in digital graphics, graphic design, multimedia, creating interactive computer-based training courses, and software development. In 2000, she made the tough decision to start a full-time career in fine art. Her art passion, education, broad experience, and professional career in commercial art helped her to broaden her skills and continue to identify as well as develop her own means of artistic expression. Iwona Jankowski is a contemporary artist who has experience in many art mediums, including sculpture, oil, acrylic, pastels, pencil, charcoal, digital art, graphics, and silk screen printing as a medium for her art. Hundreds of Mrs. Jankowski's original

paintings, as well as her most popular Sexy Flowers® and Mottled Horses™ series of paintings can be found in world-wide collections.

ARTISTIC STATEMENT

In my art, I intend to capture the uniqueness of life and energy surrounding me. I always focus on what I feel and not what I see or know about my model. I don't pay attention to realistic shapes, textures, or colors and often emphasize a small detail to convey my point. I use abstract backgrounds to express atmosphere, motion, and mood. Transparent background images insinuate movement, gesture, or sometimes a specific scenario. I manipulate the colors, patterns, and textures to build a library of visual effects. I try to capture what I feel, leaving the rest to my viewer's imagination to create the unique picture.

SOCIAL/WEB CONTACTS

See more of Iwona's art at: Instagram @iwonajankowski1 | Facebook iwona.m.jankowski | Web IwonaJankowski.com



Detail from "Nice To See You - Mottled Horses" giclee canvas print, 24in x 17in, 2015, \$385
Matted and framed. Hand signed Giclee Print of my original art.



"Morning Thunder - Mottled Horses" acrylic on canvas, 30in x 24in x 0.75in, 2019, \$3250
A Horse portrait in cool blue, green, purple and yellow hue, on mottled abstract background that represent floating images in surrounding thunder-like scenario.

SAHILY PEREZ MCMILLAN



BIOGRAPHY

Sahily Anais Perez McMillan is a first-generation Cuban-American artist whose vibrant artistic background is rooted in her South Florida upbringing. For nearly a decade, she has been bringing bold color and energy to her community in the Pacific Northwest. A lifelong artist, Sahily has explored a wide range of mediums—from acrylic and body paint to makeup artistry—always using her brush as a tool for self-expression. Her creative path led her to Florida International University, where she minored in Fine Arts and studied both painting and photography. Driven by a love of color, fashion, and visual storytelling, she spent over ten years cultivating her lifestyle brand and blog, *Pretty in Pigment*, producing content such as photography and videos that blended artistry with personal style. In 2021, Sahily discovered printmaking and was immediately drawn to its calming, repetitive, and meditative nature. Today, she fuses her eclectic artistic background and deep passion for color theory to

create playful, vivid prints inspired by nature, retro aesthetics, and pop culture. Beyond her studio practice, Sahily is the founder and curator of the Burien Little Art Museum, a charming micro-gallery located in her front yard. She also serves on the board of Burien Arts, where she channels her commitment to building community and expanding access to the arts as the co-chair of the Burien Community Center gallery wall for emerging artists.

ARTISTIC STATEMENT

I'm a first-generation Cuban-American artist with a vibrant and evolving creative practice. Drawing from experience in both photography and painting, my artistic process merges these disciplines into a cohesive visual language, infused with the bold color that has become my signature. When creating prints, I begin by photographing my subjects, then digitally illustrating and carving them into printing blocks. Each print becomes a playful experiment in color, as I explore different combinations with every press. My work is inspired by nature, pop culture, and the mid-century era. I draw influence from artists like Pablo Picasso and Yayoi Kusama, as well as the bold, graphic sensibility of the pop art movement. At the heart of my practice is a desire to spark both visual and emotional joy through color, whimsy, and an unapologetically playful artistic style.

SOCIAL/WEB CONTACTS

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



Detail from "Fuji 400" linocut, 8in x 8in, 2025, \$65



"Fuji 400" linocut, 8in x 8in, 2025, \$65
Fuji 400 is a linocut print with a green oil-based ink gradient, pressed on deckled-edge Rives BFK paper.

GYNX VALENTINE



BIOGRAPHY

Gena Valentine (known to the art world as “Gynx”) is a mixed media sculptor hailing from Oak Lawn, Illinois. Drawing inspiration by romanticizing the mundane of everyday life and the haunting beauty of physicality, Gynx crafts pieces that challenge perception—inviting audiences to either enjoy or hate their creations. Despite early skepticism from mentors and gatekeepers of the artistic scene, she carved a path that defied expectation, quickly cementing her place in the contemporary scene, gaining international recognition through exhibitions, features in major art publications, and commissions. Her sculptures serve as both a statement and a rebellion—each one imbued with the spirit of persistence, proof that art flourishes most when fueled by defiance.

ARTISTIC STATEMENT

I create because it’s fun. That’s it—no deeper meaning, no grand artistic theory, no profound exposition. There’s something freeing about working with mixed media, blending textures and materials just to see what happens. Sometimes the result is striking, sometimes it falls apart, but that’s all part of the thrill, the sheer unknown factors that can make or break a piece. For me, sculpture is a playground. I embrace experimentation, chase curiosity, and let the process guide me rather than a strict concept or prompt. My art isn’t about proving a point—it’s about the pure satisfaction of making something that previously didn’t exist. I believe the world needs more of that. Less master imitations or scrounging for the title of “most thought-provoking artist” and more creation for the sake of creating.

SOCIAL/WEB CONTACTS

See more of Gynx’s art at: Instagram @Cl0wyne.t0wne



Detail from “Sukiyaki” Polymer clay, 5in x 20in x 6in, 2022, \$300



"Sukiyaki" Polymer clay, 5in x 20in x 6in, 2022, \$300
Sukiyaki is a traditional Japanese winter meal commonly served around the end of the year/beginning of the new year.

DIANE HARM, CPSA, CPX



BIOGRAPHY

With a masters in art education, Diane taught high school art for a short time before starting her family. When she returned to the job market it was in telecommunications. Upon retirement she reentered the art world by getting certified in Botanical Illustration through Ringling School of Art and Design. A chance introduction to colored pencils has made it her medium of choice. Her subject includes all nature, both plants and animals. She is a signature member of the Colored Pencil Society of America.

ARTISTIC STATEMENT

My art encompasses my view of the natural world. I am looking for light effects that enhance the composition.

SOCIAL/WEB CONTACTS

See more of Diane's art at: Instagram @dianeharm | Facebook dianeharm | Web www.dianeharm.com



"Within" colored pencil, 13.5in x 15in, 2023, NFS (Value \$750)
this is an up close look at the interior shield fronds of a staghorn fern



"Pa-pa-pa-papaya" colored pencil on Mi tientes touch, 18in x 24in, 2022, \$3000
Looking up into a papaya tree

PAT FLANAGAN



BIOGRAPHY

I am a digital artist who lives in Lynnwood, WA. I've been active in digital art since the mid 1980s, all self-taught. Born in 1967, I grew up through the musical revolutions of punk, electronic music, and new wave. Each disruptive of the prior, each a rejection of the past. The music I grew up with strongly shaped my artistic viewpoint. While I'm primarily interested in blending real and surreal to create fantasy and pop art, I also enjoy the challenge of exploring varying styles. Until recently, my art has been for my own enjoyment, as well as commercial graphic design for clients. The recent publication of nine of my artworks alongside those of 14 other artists, including Boy George, Mark Wardel (TradeMark), and Suzi Quatro, in the book "Reflections In Rhyme" prompted me to open my archive and create new works for the public. This led to my art appearing in 2023 juried exhibitions in London; Fort Collins, CO; Everett, WA; Madison, WI; Niceville, FL; and Laguna Beach, CA, plus three large pieces juried into the Edmonds Art Festival in Edmonds, WA in 2024.

ARTISTIC STATEMENT

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

SOCIAL/WEB CONTACTS

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



"We Close Our Eyes" Limited Edition Digital Collage on Museum Quality Paper, 20in x 30in, 2025, \$825



"Mother Nature" Limited Edition Digital Collage on Museum Quality Paper, 30in x 20in, 2025, \$825

MONOCHROMICA

THE JOURNAL OF MONOCHROME ART

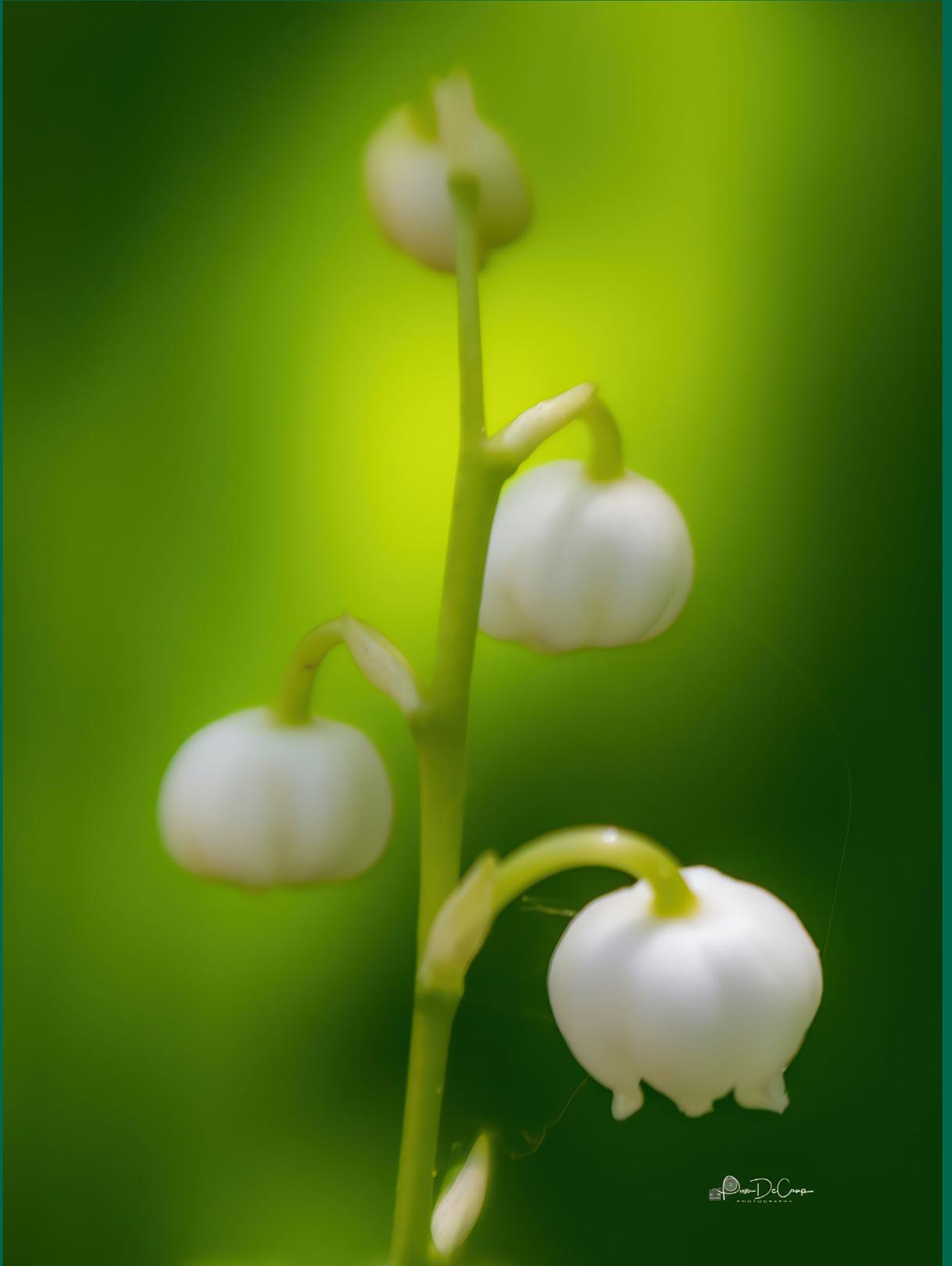
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