

# MONOCHROMICA

THE JOURNAL OF MONOCHROME ART

ISSUE 006 • BROWN



## THIS ISSUE:

front cover: Daric Gill, "Absolute: Privilege" Oil on reclaimed cherry in 1800's Victorian molded frame, 17in x 15.25in, 2014, \$1500

back cover: John Diephouse, "Everything Was Beautiful (State Hospital)" Photograph, 16in x 20in x 1in, 2025, \$400

inside front cover: Victoria Fuller, "Deep Down (4-sided sculpture)" Carved wood, mixed media, 16in x 8in x 8in, 2013, \$4500

inside back cover: Nick Openlander, "A Cyclist in the Sunset" Charcoal, 12in x 9in, 2024, \$18 (prints)

artist of merit: Susan Seubert

# MONOCHROMICA

THE JOURNAL OF MONOCHROME ART

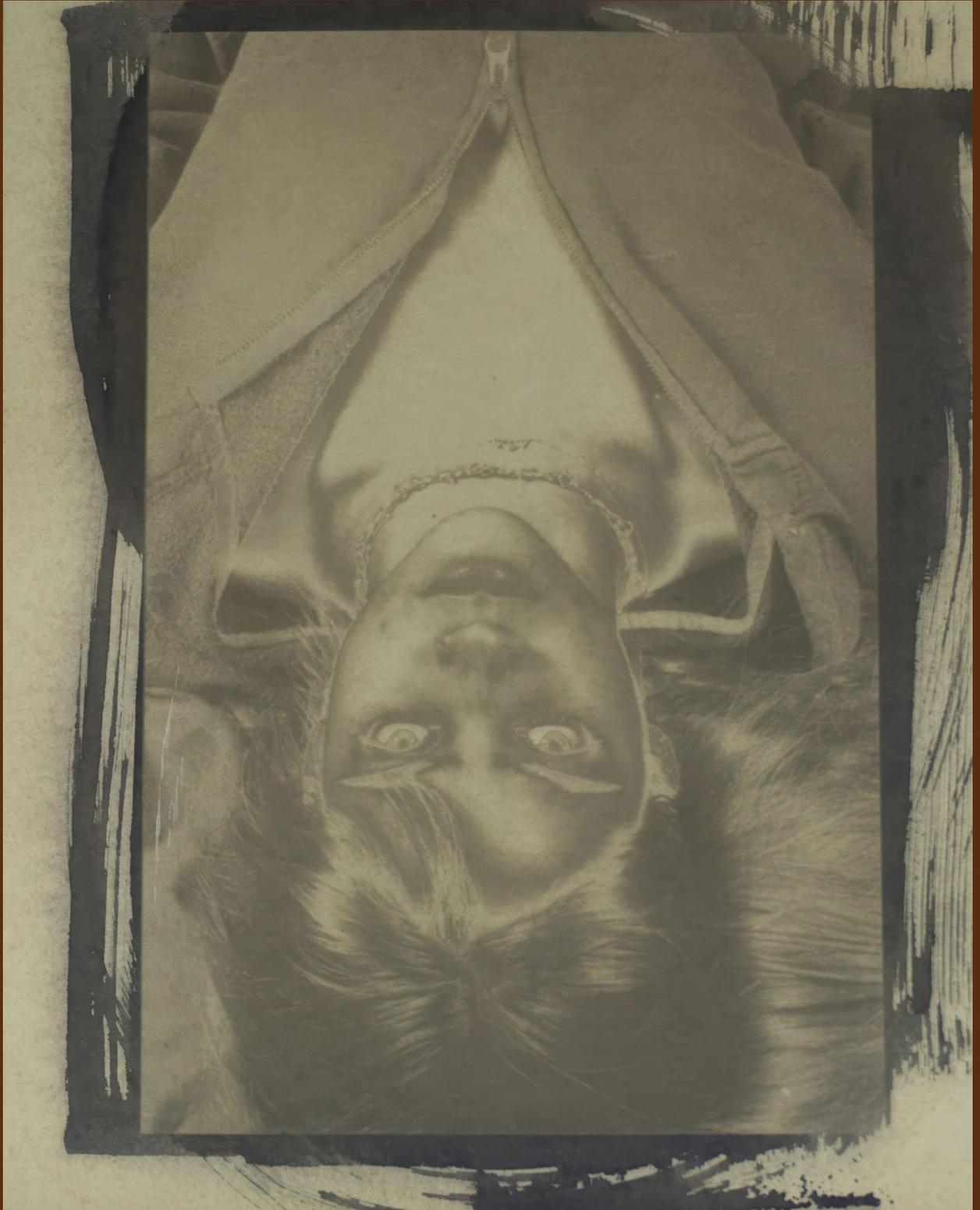
ISSUE 006 • BROWN



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"Watc(her)" by Lorena Iglesias, Cyanotype, 10in x 8in x 0.01in, 2024, \$280  
Cyanotype printed on watercolor paper dipped in coffee

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Detail from "Long Covid" by David Jackson, Photography, 24in x 36in x 1.5in, 2023, NFS  
From the inside, my struggle in the grips of losing control. No one cares about your pain.  
Long Covid is the 'ghost' effect, post Covid. This illustrates the body's loss of ability to escape.

# EDITOR'S LETTER

## BROWN IS MISUNDERSTOOD, YET ESSENTIAL.

Brown is one of the oldest, yet most misunderstood colors in art, often dismissed as dull or secondary. Yet artists across history have relied on brown for its warmth, versatility, and emotional grounding. At its core, brown is a mixture, created from combining primary colors or from natural earth pigments. That origin already hints at its role: brown connects art to soil, wood, skin, and everyday life.

In prehistoric cave paintings, brown and related earth tones made from ochre and clay were among the first pigments humans used. These colors were stable, accessible, and closely tied to survival. During the Renaissance, painters used brown extensively in underpainting, especially in techniques like grisaille and verdaccio. By starting with brown, artists could build convincing shadows and depth before adding brighter hues.

Brown also plays a quiet but powerful role in modern art. In the works of artists like Rembrandt, Goya, and later the Realists, brown creates intimacy and seriousness. It softens contrasts and allows light to feel earned, rather than flashy. Even in abstract and contemporary art, brown often signals materiality, nature, or resistance to artificial brightness.

What makes brown especially interesting is its psychological effect. It feels stable, humble, and honest. When artists use brown intentionally, they invite viewers to slow down and look closely. Brown may not shout for attention, but it rewards patience. In art, that quiet reliability is not a weakness, it is a strength that keeps images grounded and human. Artists return to it again and again, for good reason.

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



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## MONOCHROMICA — THE JOURNAL OF MONOCHROME ART ISSUE 006 • BROWN

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# ARTIST OF MERIT: SUSAN SEUBERT



## BIOGRAPHY

Susan Seubert received her B.F.A. in photography from the Pacific Northwest College of Art in 1992. After receiving her degree with studio focuses in both photography and printmaking, Susan started shooting for magazines and quickly became recognized as one of the country's top editorial photographers. In 1999, Columbia University's Journalism Department awarded her Life Magazine's Alfred Eisenstaedt Award. Susan has twice been recognized with awards from the North American Travel Journalists Association. Currently she shoots assignments throughout the world and is a regular contributor to National Geographic and The New York Times. She is also a photography expert for National Geographic Expeditions. Susan exhibits her personal work with various galleries around the United States. Exacting in her preparation and printing, she is a master with the antiquated techniques of silver gelatin and platinum processes, tintype and wet plate collodion, and is also well versed in digital photography. Her provocative imagery has earned her critical

acclaim with inclusion in the Portland Art Museum's 1999 and 2001 Biennials, the 2009 Tacoma Art Museum Biennial, Portland 2012 Biennial, the 2017 Venice Biennale and was a finalist for the Portland Art Museum's 2011 Contemporary Northwest Artist Awards. Currently, Susan's work can be purchased through PDX Contemporary Art, Portland, Oregon.

## ARTISTIC STATEMENT

While working in the National Geographic Expeditions Program, I made my first trip to the Arctic in 2014. In the summer of 2024, I was on the 396th ship to transit the Northwest Passage, which spans from Western Greenland to Alaska. In the decade between those two trips, I had numerous assignments to other areas of the far north and south including Iceland, Alaska, Svalbard, the Antarctic Peninsula and the sub-Antarctic Islands of South Georgia and the Falkland Islands, (Islas Malvinas). Traveling with scientists, whose specialties included glaciology, climatology, geology, marine biology, ornithology, and other areas of scientific study, afforded me a unique opportunity to understand and document our planet's rapidly changing climate. I have been extremely fortunate to have had these years to travel the globe, not only in the polar regions, but also to equatorial areas where global warming is expressing itself as devastating sea level rise, felt acutely by the people who inhabit low lying islands and atolls. Icebergs, the offspring of glaciers and ice sheets are a testament to not only the beauty of our planet, but also of how rapidly our global climate is changing. Icebergs are quite simply gorgeous. Each one is a unique sculpture with a cautionary tale. Since this collection of images spans a decade, many of the icebergs shown are long gone, broken up as the fresh water from their demise has been added to our world's saltwater oceans, changing the fragile balance of Earth's ecosystems. These small ambrotypes are made of glass, a fragile material, sharp and clear. The warm black and white tones reduce the icebergs to shapes and compositions, removing the nuance of color. The small size forces the viewer to come close to the work to examine the details of the ice. These diminutive pieces ask the viewer to slow down and leave behind the frenetic pace with which we now consume images. Let us take a moment to appreciate the fragile beauty of this planet we call home.

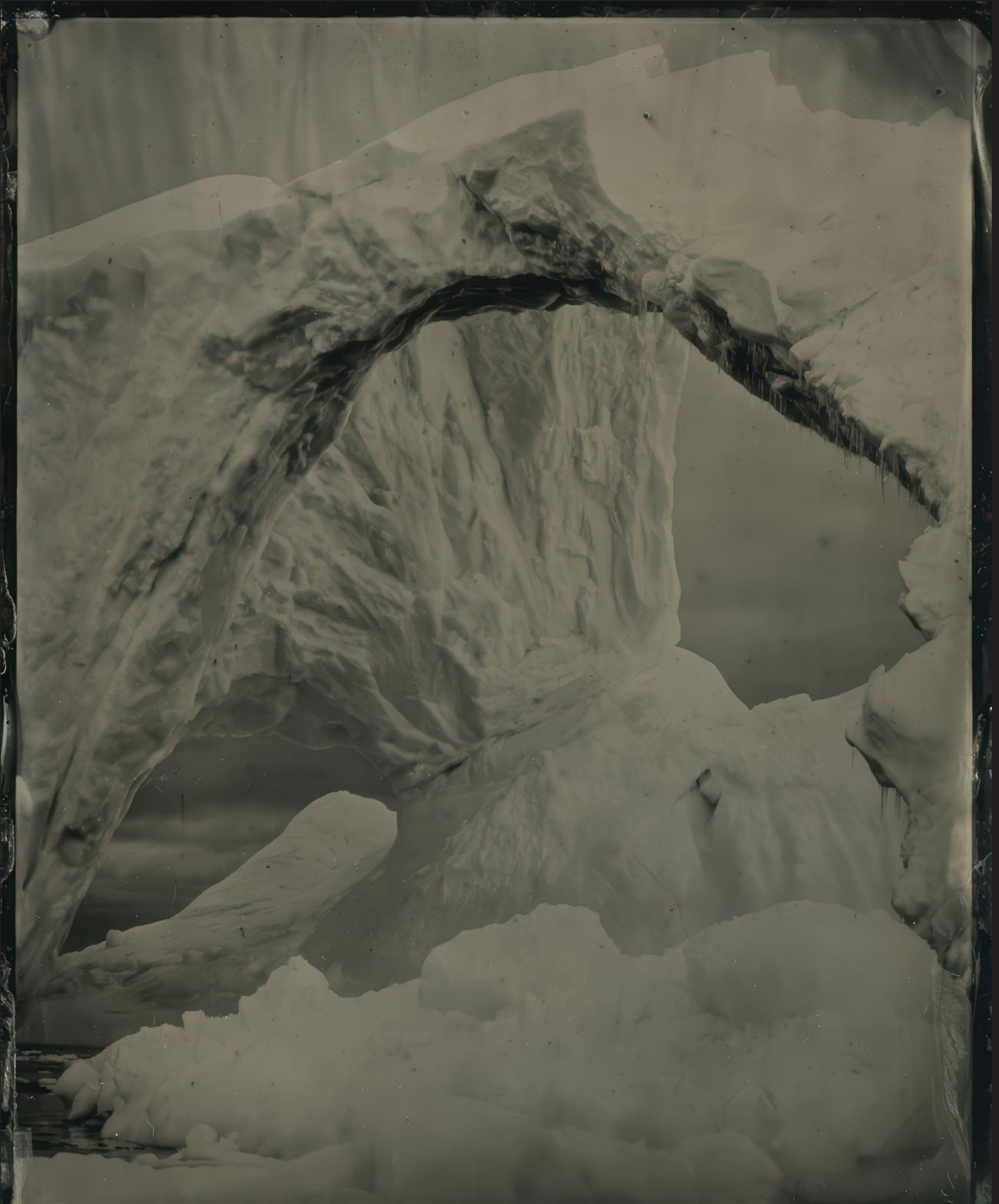
## SOCIAL/WEB CONTACTS

See more of Susan's art at: Instagram @susanseubert | Facebook seubertphoto | Web [www.seubertfineart.com](http://www.seubertfineart.com)



Detail from "Iceberg, Brown Bluff, Antarctica, 2023" Wet plate collodion ambrotype, 4in x 5in, 2024, \$2500

# ARTIST OF MERIT: SUSAN SEUBERT



"Iceberg at Skog Bay #1, Antarctica, February 2017" Wet plate collodion ambrotype, 5in x 4in, 2024, \$2500  
From the show, "Fragile Beauty," which addresses climate change as it relates to the cryosphere.  
I have been documenting icebergs, glaciers and ice caps for the last decade as part of an effort to  
bring attention to the warming of the earth's atmosphere due to man-made activities

# ARTIST OF MERIT: SUSAN SEUBERT



"Upernavik Fjord, Greenland, July 2024, #2" Wet plate collodion ambrotype, 5in x 4in, 2024, \$2500  
From the show, "Fragile Beauty," which addresses climate change as it relates to the cryosphere.  
I have been documenting icebergs, glaciers and ice caps for the last decade as part of an effort to  
bring attention to the warming of the earth's atmosphere due to man-made activities.

# ARTIST OF MERIT: SUSAN SEUBERT



"Austfonna #1, Svalbard, June 2014" Wet Plate Collodion Ambrotype, 4in x 5in, 2024, \$2500  
From the show, "Fragile Beauty," which addresses climate change as it relates to the cryosphere.  
I have been documenting icebergs, glaciers and ice caps for the last decade as part of an effort to  
bring attention to the warming of the earth's atmosphere due to man-made activities.

# PETER M WACH



## BIOGRAPHY

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

## ARTISTIC STATEMENT

Human activity has significantly altered the Earth's surface, with nearly 95% showing some form of modification. This includes land-use changes like deforestation, urbanization, and agriculture, as well as impacts from pollution, mining, and resource extraction. These activities have triggered climate change, soil erosion, and habitat destruction, among other consequences.

## SOCIAL/WEB CONTACTS

See more of Peter's art at: Instagram @wach\_peter | Web [www.peterwach.com](http://www.peterwach.com)



"Flamingo Cove and the Narrows, Lake Mead National Recreation Area, Boulder City, Nevada, June 21, 2024"  
Archival pigment print, 13in x 19in, 2024, \$1500



"Grand Canyon-Parashant National Monument, Arizona, June 21, 2024" Archival pigment print, 19in x 13in, 2024, \$1000

# 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](http://www.spacebetweenedges.com)



Detail from "Curves" Alcohol ink on archival tissue paper on canvas, 18in x 24in x 1in, 2025, \$625



"Curves" Alcohol ink on archival tissue paper on canvas, 18in x 24in x 1in, 2025, \$625

# 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 "The Listening Tree" Hand Embroidery, 18in x 18in x 1in, 2025, \$2500



"Fisherman at a Bar" Hand Embroidery, 16in x 16in x 1in, 2025, \$2500

# 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 "Drumbeat" Acrylic & Mixed Media on Wood Panel, 30in x 30in x 2in, 2021, \$2400



"Drumbeat" Acrylic & Mixed Media on Wood Panel, 30in x 30in x 2in, 2021, \$2400

# JULEAH CLaar



## BIOGRAPHY

Juleah Claar is an American street photographer working in both film and digital. With a background in anthropology, she approaches photography through careful observation of human behavior, cultural patterns, and place. Her work is shaped by time spent in urban streets and quiet natural environments, where she uses light and shadow to reveal subtle moments that might otherwise go unnoticed.

## ARTISTIC STATEMENT

My photography is informed by an anthropological way of seeing. I'm interested in how people move through space and how small gestures, light, and atmosphere shape everyday experience. Working primarily in the street, I focus on quiet, often overlooked moments that suggest larger stories without fully revealing them.

## SOCIAL/WEB CONTACTS

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



Detail from "Shadowwalker" digital photo, 14in x 10in, 2025, NFS



"Forgotten Field" digital photo, 14in x 10in, 2018, NFS

# 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 as a co-creative force.

## ARTISTIC STATEMENT

I work in monochrome because it allows the pigment itself to lead. For *Earth Speak* and *Silt Choked*, I painted with earth-borne browns—pigments rooted in soil, silt, and stone. Their tonal range moves from warm ochre to deep shadow, carrying the weight and memory of ground. In brown, the work follows the spirit of the pigment itself. Subtle shifts of hue and tone reveal the material's voice—its density, warmth, and gravity—offering a field where the earth speaks through color alone.

## SOCIAL/WEB CONTACTS

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



"Silt Choked" Oil on Canvas, 12in x 40in, 2025, \$3600



"Earth Speak" Oil on Panel, 12in x 9in, 2025, \$1250

# 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

Brown is a colour I use for its honesty. It feels grounded, natural, and close to everyday materials — earth, wood, skin. I'm interested in how brown holds light rather than reflects it. It softens contrasts and allows the image to settle, creating a calm, steady atmosphere. Working with this colour helps me focus on form, texture, and quiet balance, without unnecessary drama or emphasis.

## SOCIAL/WEB CONTACTS

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



"Almond Branch" Watercolor on paper, 29.7cm x 21cm, 2023, €240



"Porcini Mushroom" Watercolor on paper, 29.7cm x 21cm, 2024, €220

# 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. In 2024 I was accepted into the annual Art is Healing exhibit through the Hawaii Island Community Health Center. This piece was also chosen to be in the Monochromica 004 issue, focus on Green. In 2025 I was again accepted to be part of the Art is Healing Show and won a third place award, and the piece, “Where there is Breath, there is Blood,” was purchased to be part of the permanent collection.

## ARTISTIC STATEMENT

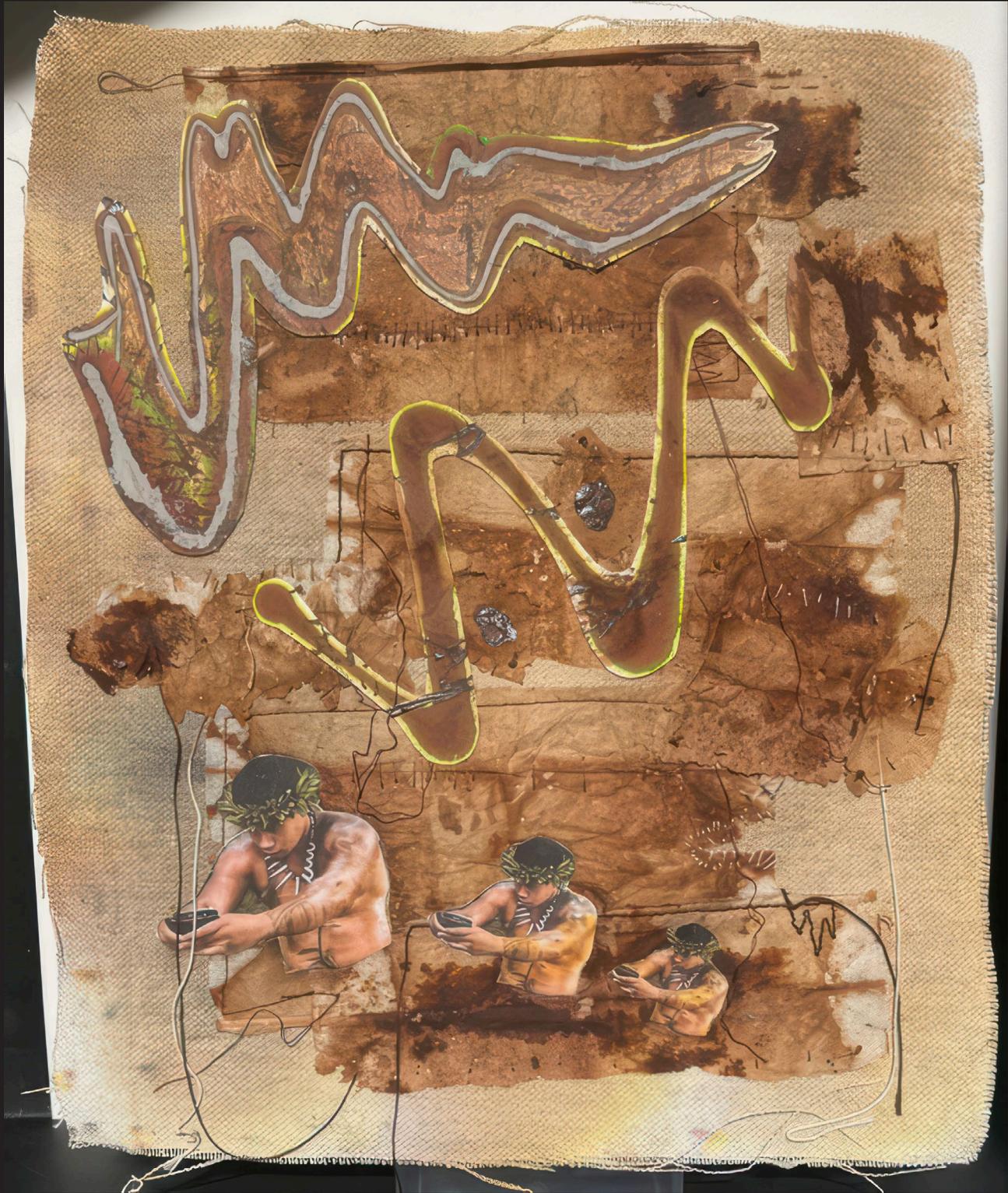
At first, Brown was hard for me. I didn't feel attracted to it. But then I thought: chocolate is brown and coffee is brown. And, every day I am reminded: many beautiful people are brown. This is what is always so great about tightening the limits of a composition. As I pulled out pieces of fabric paper that I had marked and painted, rummaged through threads and cut and tore paper and fabric, I became immersed in Brown. And I found beauty. Beauty is truth wrote Keats. And in this case—I hope so.

## SOCIAL/WEB CONTACTS

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



“On the Down Low” fabric, paper, ink, paint, threads, stamping, 9in x 11.5in, 2025, \$450



"ZigZag: offering" fabric, paper, ink, paint, threads, tea bags, 11.5in x 9.5in, 2025, \$350

# LETICIA RAZO



## BIOGRAPHY

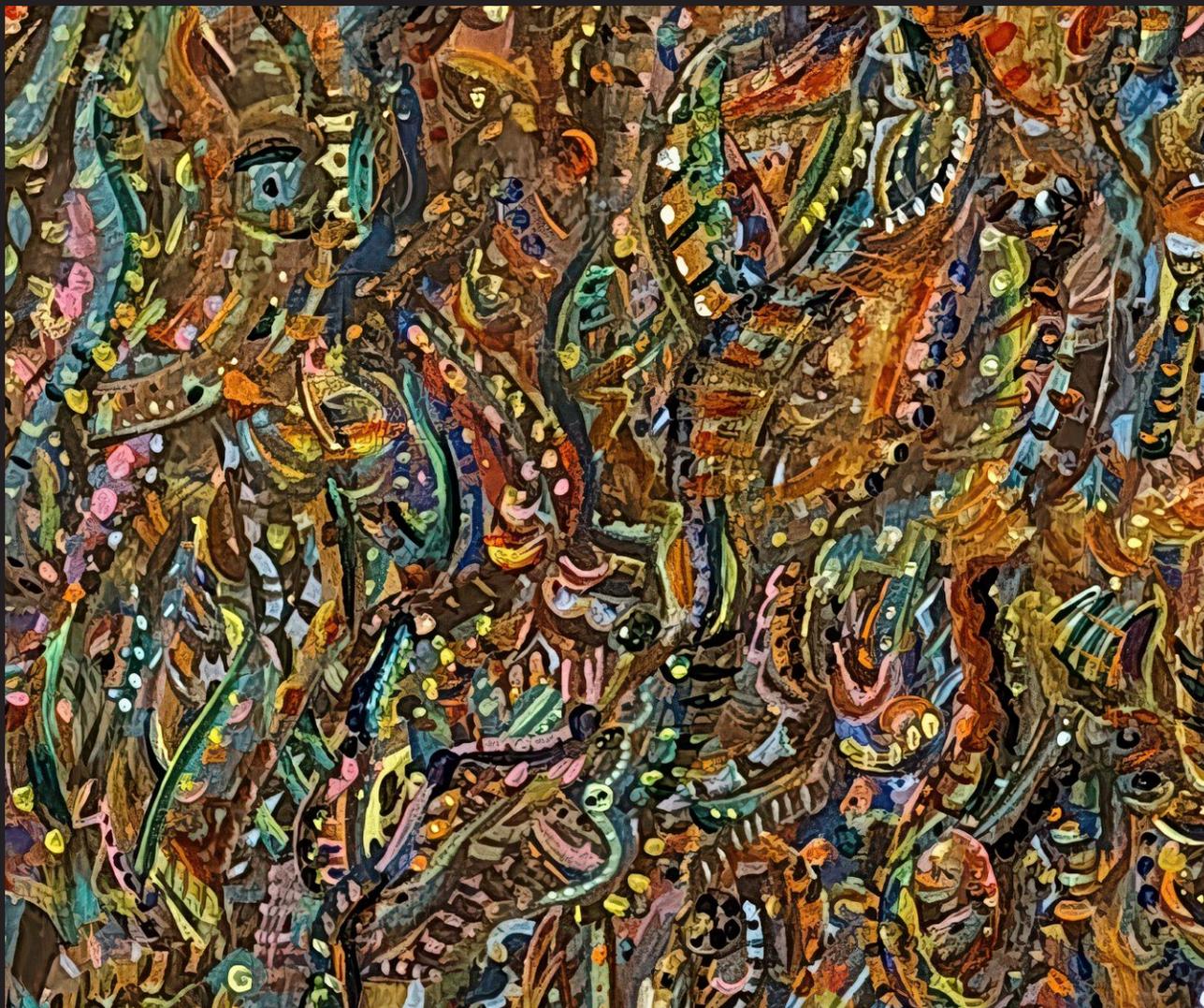
I am Leticia Marie Razo, a Fort Worth–based visual artist and healthcare provider. My practice is rooted in survival and care, but it moves beyond both—I create living archives that testify to experience, encoded through mixed media, ritual language, and cosmic resonance.

## ARTISTIC STATEMENT

My work is not decoration. It is testimony. Each piece is a soul map, layered with numerology, improvisation, and ancestral codes. I paint to resist flattening, to hold multidimensional identity in motion, and to transform ache into power.

## SOCIAL/WEB CONTACTS

See more of Leticia's art at: Email [letirazo13@gmail.com](mailto:letirazo13@gmail.com)



Detail from "Beautiful memories" "The rhythm of my spirit expressed in tangled color.", 45in x 27in x 1in, 2025, \$1000



"Beautiful memories" "The rhythm of my spirit expressed in tangled color.", 45in x 27in x 1in, 2025, \$1000

# TINA LIN



## BIOGRAPHY

Professional titles: Artist/Creator/Director/Photographer/Booking Agent. Entered the Chinese music record industry in 1997. She has held positions at a major leading company at the time, including radio, event, and television publicity, record and production planning, media coordination, CEO special assistant and artist manager. She has managed over 30 music albums. In 2004, she founded a booking agency. Currently, her agency represents over 30 artists. Since 2018, she has served in various roles in multiple live concerts, including live stage production director, visual director, lighting director, editing director and producer etc. In 2021, she released her personal collection of paintings, videos, directorial work, and visual artworks on her website and Instagram. <https://www.shadow-force.com/> <https://www.instagram.com/fattunes5/> In 2024, she joined forces with two other artists to establish The Weirds Plus website: <https://www.theweirds-plus.com/>

## ARTISTIC STATEMENT

For me, painting is a form of “unrestricted self-dialogue” and “finding moments of peace.” It’s a process of crystallizing inexpressible emotions and the invisible world. My paintings often feature eyes of varying shapes, parts of limbs, and deformed animals and plants. I suspect these images stem from my inner darkness, insecurity, and longing for the unknown. I prefer to paint with a palette knife rather than a brush. The undulating layers of each stroke make the painting feel like a living entity. I have never received formal artistic training, and my colors and brushstrokes are mostly spontaneous, unconstrained by any technical constraints. This, in turn, helps me express the current fluctuations of my soul, which can be impulsive, spontaneous, and mysterious. I hope the viewers can sense their inner imagination in my paintings and feel the same freedom as I do, unconstrained by frameworks.

## SOCIAL/WEB CONTACTS

See more of Tina’s art at: Instagram @fattunes5 | Web [www.shadow-force.com/](http://www.shadow-force.com/)



Detail from “Untitled, #05-2105” Oil paint on canvas, 41cm x 31.5cm x 2cm, 2021, NFS



"Untitled, #05-2105" Oil paint on canvas, 41cm x 31.5cm x 2cm, 2021, NFS

# ROBERT SCOTT



## BIOGRAPHY

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

## ARTISTIC STATEMENT

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

## SOCIAL/WEB CONTACTS

See more of Robert's art at: Email [bobabayomi@gmail.com](mailto:bobabayomi@gmail.com)



"Baby crane" Sculpture, 88.5in x 28in x 21.5in, 2024, NFS



"City flower" Wood chips, 33in x 17in x 3.5in, 2021, NFS

# DELLIS FRANK



## BIOGRAPHY

Dellis Frank is currently a full-time artist. Her passion is visual art with a message and Arts Education, specifically fiber sculptures. Previously she taught in the Los Angeles Unified School District where she was a staunch advocate for Arts Education. Dellis participated in advocating for and the writing of the Media Arts curriculum and standards that was eventually separated from the Visual arts standards as a stand-alone discipline. Much of Dellis' current work centers around social justice issues that are impacting the nation in these times. Her passion for speaking up about the disparities she sees in communities of color is evident in her work. She does so with an environmental slant. Repurposing items that were headed for the landfill is the foundation of her practice. She has coined the phrase The Greening of Fine Art to capture the essence of her practice. She currently sits on the board of several arts organizations which include Southern California Women's Caucus for Art (SCWCA), SoLA Contemporary Gallery in Los

Angeles (SoLA), Friends of Redondo Beach Arts (FRBA), and Palos Verdes Art Center (PVAC) Third Dimension. Dellis works with numerous community organizations that focus their attention on the arts. These organizations include LA Commons, International Eye Los Angeles, the Empowerment Congress of the second congressional district of Los Angeles, Arts for LA, Textile Arts LA, Fiber Art Now and the Cultural Arts Department of Los Angeles, specifically the advisory committee of the Cultural Equity and Inclusion Initiative. Mrs. Frank has had numerous group and solo gallery showings in the US and internationally. Dellis is a wife, mother of three and grandmother of two. She resides in Lomita, California

## ARTISTIC STATEMENT

I have delved deeply into the intersection of color, texture, and emotion, allowing experimentation to lead the way. By exploring unexpected color combinations and varying textures, I challenge myself and the viewer to confront how these elements speak to us on a subconscious level. Each piece is an invitation to engage with color in ways that stretch beyond the familiar—where hues and surfaces meet to form dynamic, often unanticipated dialogues. The aim is to evoke an emotional response, one that might vary depending on the viewer's personal experiences and inner state. I am pushing boundaries of what color and texture can communicate, taking the viewer on a journey where art becomes a reflection of feeling, mood, and thought.

## SOCIAL/WEB CONTACTS

See more of Dellis' art at: Instagram @dellisfrank\_theartist | Facebook DellisFrankTheArtist | Web DellisFrank.com



"Braided" Mixed media, fiber, canvas, acrylic, metal, beads, 20in x 16in, 2014, \$2500



"Stopping the Spread of Jim Crow" Mixed Media, 24in x 21in x 12in, 2024, \$1200

# ARLENE VIDOR



## BIOGRAPHY

A love of architecture in my hometown, Chicago, is what inspired me to pick up the camera when I was in my 20s. After my early photographic explorations using traditional black and white and infrared film, I have, of late, landed on digital photo collage as it has helped me tap much deeper into my creativity. Living in the Los Angeles area as I have for the past 34 years has inspired my to explore things both mundane and monumental. There is much to see hiding in plain view.

## ARTISTIC STATEMENT

Love of decay, structure, architecture, trees and the occasional accidental abstraction keeps me going. When I migrated west to the LA area I discovered a visually insane multiverse; it is unfinished, grand, decayed, and beautiful - 'beautiful' in the broadest sense imaginable. When I come across a shape or object in my everyday ordinary environment that displays what looks like intentional design qualities, this is very exciting and worth capturing. The uncovering of a completely rotted subfloor should be a horrific experience, but for me it turns out to be magic and fun. And now it is gone - but not before I paid homage to it! I admit to having no commitment or specific loyalty to color, monochromatic or black & white photography. The image will always tell me what it thinks it should be. Bravo to celebrating the beautiful browns, earthy tones and organic progressions expressed on our Planet Earth and right under our noses.

## SOCIAL/WEB CONTACTS

See more of Arlene's art at: Instagram @arlene.vidor | Facebook arlene.vidor | Web arlenevidor.com



"North Yorkshire" Photography, 15in x 26in, 2020, \$300



"The Rotting Subfloor" Photography, 24in x 18in, 2025, \$250

# LORENA IGLESIAS



## BIOGRAPHY

From a young age, I have had the innate drive to create. Whether it's with crayons, pencils, or clay, I used art in order to feed that need. Now, at my twenty-one years of age and having graduated with an associate's degree in art, I feel like a sponge soaking up all the knowledge that is offered to me. The ever-changing mold of my life is at the bounds of my creativity, one that I plan to hold and nourish in the years to come. I am only trying to survive in a society that only seeks to corrupt and destroy. With my art, I hope to express the recesses of my mind and self, from its bright corridors to its darkest corners.

## ARTISTIC STATEMENT

My work serves as a reflection of myself as a person and as an artist, represented here through photography. In all my work, I find that I weave parts of myself into it. At my core, I aim to use my art to depict a reflection of my innermost self. To show the stark contrast between what is real and what is created in order to invite the reality that, underneath it all, I am in a constant battle with myself, the sole person who holds myself back, yet the inviter of my dreams. "Watec(her)" explores the themes of being observed and having an awareness as the observer. The subject is placed on this viewing platform, where she can essentially perform how society expects her to. Yet, she is aware of the game and plays to it how she sees fit.

## SOCIAL/WEB CONTACTS

See more of Lorena's art at: Instagram @lore.i\_art



"Watec(her)" Cyanotype, 8in x 10in x 0.01in, 2024, \$280



"Wate(her)" Cyanotype, 10in x 8in x 0.01in, 2024, \$280

# MICHAEL SALEMI



## BIOGRAPHY

I graduated from Southern Illinois University - Carbondale with a degree in Sculpture, concentrating on cast bronze, aluminum, and iron. In the following years, I focused on painting and jewelry design, alternating between commercial projects, gallery shows, art festivals, and side gigs to support my creative habits. One particular side gig kicked off a long career in Sleep Medicine, where I gravitated to software product management roles in several health-tech startups, focusing on UI, UX, and technical specs. Eventually, I became a co-owner of several sleep clinics in Northern California. Over time, I became interested in social and environmental causes. I divested from my commercial ties to work in the nonprofit sector and return to my original passion of creating fine art.

## ARTISTIC STATEMENT

My current body of work uses highly textured layers of color and images to create paintings that challenge the distinctions between multiple artistic categories: collage vs. painting; abstract vs. surreal; digital vs. analog; and frame vs. picture. I strive to create images that resonate cross-culturally by employing symbolism and imagery from both contemporary and ancient sources. I create these complex textures by digitally combining abstract photography, stylus brushwork, and scans of my 2D and 3D portfolios. Once saved in a digital library, I can rapidly combine these elements to create a shifting palette of moods and visual aesthetics. The adaptability of digital media allows me to avoid treating any single image as too precious. Instead, each successful piece becomes a milestone rather than a final product, fostering ongoing exploration and reinvention.

## SOCIAL/WEB CONTACTS

See more of Michael's art at: Instagram @michaelsalemi | Web msalemi.substack.com



"Boxing Day Dollars" Digital Painting and Collage, 31in x 39in x 3in, 2025, \$1000



"Self Portrait - Autumn 2025" Digital Painting and Collage, 24in x 24in x 3in, 2025, \$500

# SHIRLEY SANTOMASO



## BIOGRAPHY

Born in a Denver, Colorado and was raised as an only child. From a young age, I was very creative and had a keen curiosity about the world. I graduated high school in 1964 and attended Colorado State University for a few years. Today, I am still very creative and want my art to have a positive impact on those who view them. I'd like my art to continue to inspire others to pursue their passions, overcome challenges, and strive for excellence in all areas of life.

## ARTISTIC STATEMENT

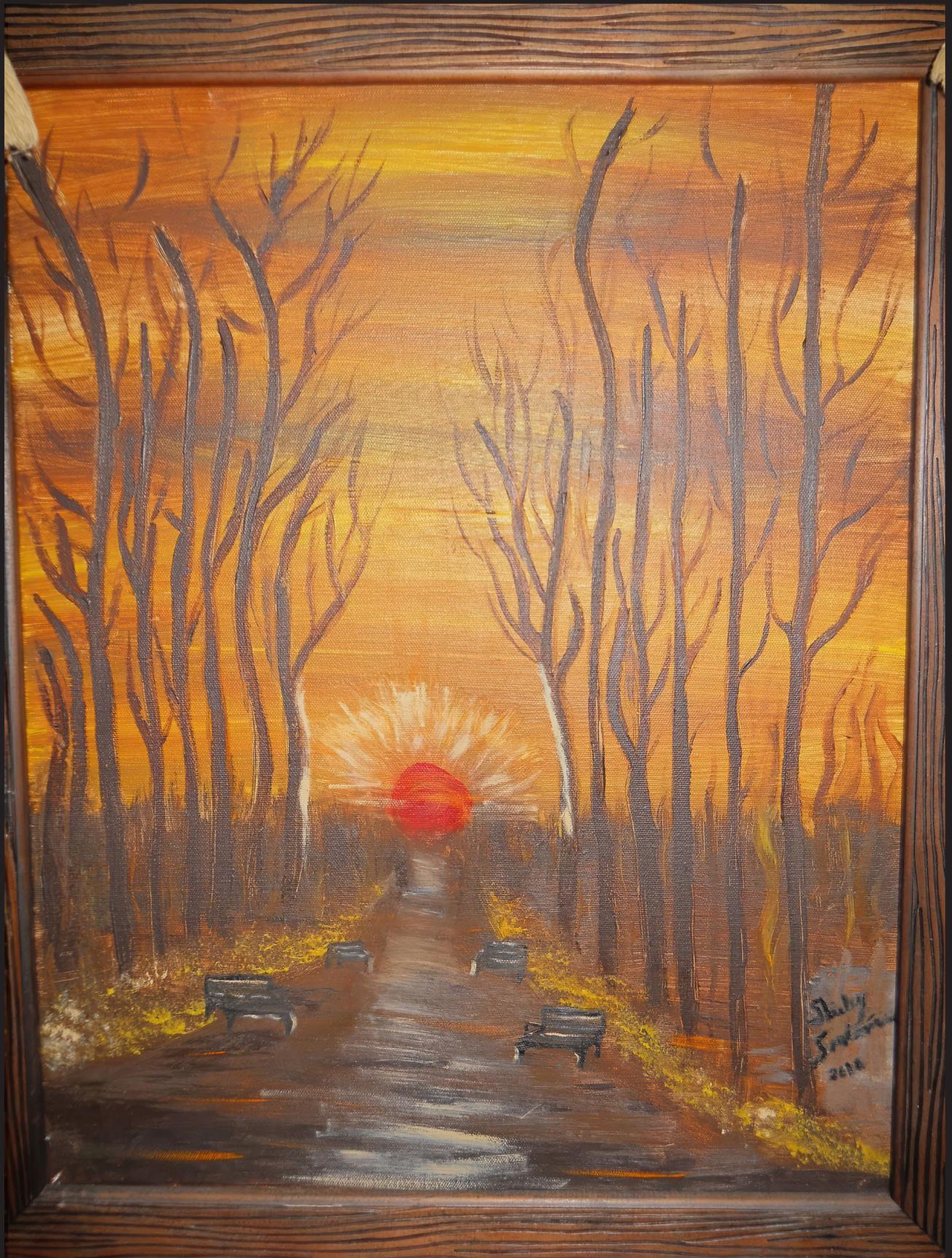
As an artist, my work is a reflection of my curiosity, imagination, and desire to connect with others. I am inspired by my own creativity, seeking to capture what is in my mind and put it into an art piece. I enjoy exploring color, texture. Through my art, I hope to encourage a sense of wonder. It is my hope that my work resonates with viewers and inspires them to see the beauty of my art.

## SOCIAL/WEB CONTACTS

See more of Shirley's art at: Instagram @Santomaso111



"Rocky Mountains updated 9-23-25" oil paint with small stones and glass are added, 24in x 14in x 2in, 2025, NFS



"Golden Sky" oil paint, 25in x 20in x 2in, 2010, NFS

# DREW MITCHELL

**NO  
PHOTO  
PROVIDED**

## BIOGRAPHY

I am Drew Garland Mitchell I've lived and worked in Ypsilanti Michigan almost all my life. Im 32 years old I was born January 5th 1993 I have a verification on Instagram. My Instagram is drewmitchell535 please follow like comment repost and share my artwork.

## ARTISTIC STATEMENT

Inspiration for these artworks what comes to mind are habits they tend have a. Unique experience laying in wait from them habits give perspective about what your intentions are. How long your willing to wait for that just right moment habits can cause you to focus on those precious differences.

## SOCIAL/WEB CONTACTS

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



"Lava Tail Comet" Photography & Digital Art on Phototek fabric, 24in x 18in, 2024, \$1000



"Earth Stone Prayer" Photography & Digital Art on Phototek fabric, 18in x 24in, 2024, \$1000

# MARY BETH KING



## BIOGRAPHY

Mary Beth King is an abstract artist inspired by the natural beauty of the Pacific Northwest. After more than 15 years working in digital marketing and social media, she left her career behind to pursue her passion for painting. Working with fluid acrylics, textured acrylics, oils, textiles, and other formats, she creates vibrant, dynamic, luxe pieces that celebrate bold colors and engage viewers with touchable texture and depth. Mary Beth's work has been purchased and commissioned by private collectors, displayed in businesses, sold in galleries around the US and Canada, and shown at juried art festivals around the Pacific Northwest. Mary Beth lives in Seattle with her husband, four-year-old son, and two golden retrievers.

## ARTISTIC STATEMENT

Mary Beth aims to connect with viewers and transform spaces with work that is energetic and emotionally resonant. Above all else, her work is designed to spark joy - because that's what her transition from the corporate world to art has given her: tremendous, unbridled joy. Her pieces are also intentionally meant to take up space, exploring and challenging societal conventions of women and other marginalized communities who are expected to stay small, stay quiet, and stay in their place, thereby encouraging viewers to reflect on and engage in topical cultural conversations and common existential issues. But in every piece, Mary Beth's work invites viewers to deeply engage with their own emotions and find inspiration and meaning in the vibrant interplay of color and form; there is no one way to feel or experience Mary Beth's pieces. Rather, she creates art that offers joy and incites personal reflection among viewers and collectors.

## SOCIAL/WEB CONTACTS

See more of Mary Beth's art at: Instagram @marybethpainting | Web [www.mbkpaints.com](http://www.mbkpaints.com)



"tomorrow and tomorrow and tomorrow" acrylic and cut canvas on canvas, 24in x 36in x 1.5in, 2025, \$1500



"hoodoos: study" fluid acrylic, cut canvas, + epoxy resin on belgian linen, 14in x 11in x 1.5in, 2025, \$525

# JENNIE LUCIU



## BIOGRAPHY

Jennie Luciu is a multidisciplinary artist based in Phoenix, AZ, whose work explores emotional landscapes through abstraction, color, and layered texture. Guided by intuition and rhythm, she creates immersive monochromatic environments that reflect transformation, identity, and connection to the natural world. Her body of work, *Monochrome Elements*, uses color as language. Each tone becoming a meditation on balance, grounding, and growth. Jennie's practice draws from personal reflection, generational influence, and her background in both traditional and experimental art forms. When she paints, she approaches the canvas as both mirror and altar: a place to honor what has been carried and what is still becoming.

## ARTISTIC STATEMENT

My *Monochrome Elements* series explores emotion, transformation, and memory through color and movement. Each piece focuses on a single hue to distill a feeling into its purest form: unclouded, expansive, and alive. Working with acrylic on canvas, I layer translucent pigments to build depth and subtle texture, allowing light to move through the surface like breath or thought. The gold and green works evoke moments of grounding and renewal: earth and light intertwined. They are meditations on cycles of becoming, the quiet strength that emerges from stillness, and the harmony found in surrender. My process is intuitive: each brushstroke follows the rhythm of feeling rather than form, creating an atmosphere rather than a scene. Through this approach, I aim to communicate presence: the kind that exists beneath words, where emotion and color meet. The red and blue pieces act as counterpoints in this emotional spectrum. Red embodies ignition and release. The pulse of transformation, passion, and courage. It represents moments of shedding and rebirth, where energy burns away what no longer serves. Blue, in contrast, carries a sense of reflection and vastness. An emotional horizon where stillness becomes understanding. Together, these works form a chromatic narrative of becoming: from grounding and growth to movement, surrender, and renewal.

## SOCIAL/WEB CONTACTS

See more of Jennie's art at: Instagram [@inkoftheveil.stu](#) | Facebook [jennieluciu](#)



Detail from "Becoming Light" Acrylic, 20in x 16in x 0.5in, 2023, NFS



"Becoming Light" Acrylic, 20in x 16in x 0.5in, 2023, NFS

# ANDREA WEIDE



## BIOGRAPHY

Andrea Weide, based in Gig Harbor, Washington, is an artist, nature lover, educator, and mother with over 25 years of experience. Originally from Texas, she moved to Washington in 2019, bringing a rich practice informed by a BFA in Visual Art Studies from the University of North Texas (2007). Her work spans oil painting, gouache, digital photo manipulation, and mixed media, exploring memory's fluid nature. Her current work transforms personal photographs of places tied to core memories, inspired by her love for nature. Through digital manipulation and painting, she reimagines these images to show how memories fade and resurface, reflecting her belief that memories, like energy, endure and evolve. Drawing from hikes in the Pacific Northwest with her sons, her art weaves natural landscapes into visual narratives that connect viewers to the past and environment. Andrea

Weide uses oil and gouache to create paintings from her own photography that she has digitally manipulated. Her mixed media blends these, pushing boundaries of form. While her digital manipulations combine explore the use of photography in a design approach. Each piece explores how memory and nature shape identity. As a mother, she infuses her art with nurturing, reflecting lessons shared with her children about nature's interconnectedness and personal identity. With 12 years teaching in a top-tier art program, Weide shaped PISD's Advanced Placement Studio Art in Drawing and International Baccalaureate Art, developing innovative curricula that aligned with standards while fostering creativity. Her five years of private lessons have mentored young artists, encouraging unique voices. Her teaching, infused with personal themes, inspires students to connect with the world, empowering them to explore art for self-discovery and finding their own voice.

## ARTISTIC STATEMENT

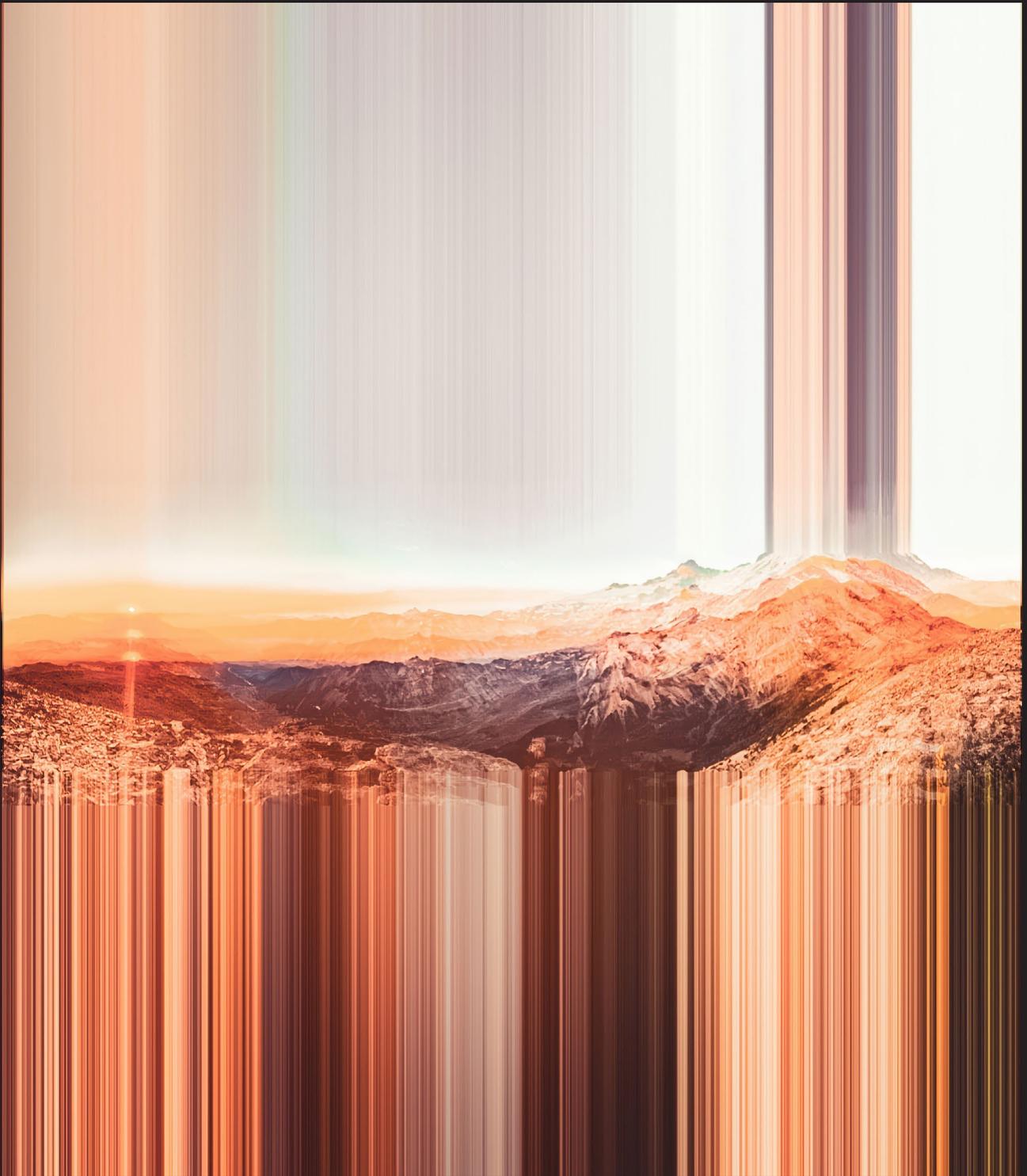
My current work focuses on the layers of memory and the connections that bind us to people, places, and moments in time. Using photographs I've taken of places that hold core memories for myself and my family, I digitally manipulate or paint these images to explore how memories transcend linear boundaries. This ongoing body of work examines the interplay of fading and reappearing forms, embodying my belief that, like energy, memories are never truly lost. They transform, persist, and evolve, leaving an indelible imprint on our lives.

## SOCIAL/WEB CONTACTS

See more of Andrea's art at: Instagram [@andreaweideart](#) | Facebook [andreaweideart](#) | Web [andreaweide.weebly.com](#)



Detail from "Sunrise at Second Burroughs Brown edition" Digitally Manipulated Photograph, 18in x 16in, 2025, \$400



"Sunrise at Second Burroughs Brown edition" Digitally Manipulated Photograph, 18in x 16in, 2025, \$400

# HANA RUCKER



## BIOGRAPHY

Hana Rucker is a self-taught sculpture artist and ceramicist based in the Pacific Northwest. Working from her home studio in Milwaukie, Oregon, she creates handcrafted pieces using materials such as metal, wood, and ceramics, often incorporating recycled and found objects. Her work includes unique capsule collections for small galleries and custom dishware designed in collaboration with clients. Beyond her studio practice, Hana participates in art exhibitions, collaborations, and community art programs. She teaches ceramics classes and partners with non-profit organizations to offer art therapy through summer camps. Hana lives in Oregon with her husband, restaurateur and chef Gabriel Rucker, and their three children.

## ARTISTIC STATEMENT

Artist Statement – “Monochromatic Brown” Rucker’s work exists in a state of continual transformation—an ongoing conversation between material, memory, and identity. Each piece builds upon the last, reflecting a lifelong practice of reinvention. From designing t-shirts to throwing clay to torching metal, her process is rooted in experimentation and the belief that creativity thrives in motion. The materials she chooses—metal, clay, wood, and found objects—embody both strength and vulnerability. Their ability to bend, break, and be reshaped mirrors the resilience she learned through a nomadic childhood and carries into her present life in Portland. This malleability is not only physical but emotional, a reflection of adaptation and endurance. For Monochromatic Brown, Rucker explores the tonal depth of earth itself—the warmth, grit, and quiet persistence found in natural materials. Brown becomes a meditation on grounding, on the tactile connection between human hands and the elements they shape. Through this lens, her work honors the cycles of change and the beauty of what endures through transformation.

## SOCIAL/WEB CONTACTS

See more of Hana’s art at: Instagram @whipceramics | Web [www.hanarucker.com](http://www.hanarucker.com)



“Brun bougeoir” ceramic, 7.5in x 2.5in, 2025, \$125 each  
Photograph: Janet Strauss



"Brun bougeoir" ceramic, 7.5in x 2.5in, 2025, \$125  
Photograph: Janet Strauss

# MATTHEW DAMATO



## BIOGRAPHY

Born and raised in Brooklyn, Matthew leveraged an intrinsic love of fine arts into an education from New York City's prestigious LaGuardia High School and the School of Visual Arts, holding his first gallery exhibition at 17. Following this nascent success, he went on to study Digital Art & Design and Film, segueing his filmmaking skills into the creative advertising space with his first industry gig at Smuggler. While there, he had the opportunity to collaborate with some of the top commercial industry talents. After holding subsequent posts as Head of Production for Ghost Pepper Entertainment and Creative Director for Balloon Management, Matthew cofounded Valiant Pictures in 2010. Directors on his roster and under his leadership have amassed top industry awards, millions of views online, and licensed content to HBO, Comedy Central, Amazon, Showtime,

NBC Universal, PBS, and Netflix. Valiant has won the highest awards for its commercial work from Cannes Lions, Clios, Addy Awards, and Telly Awards across multiple categories. Spanning all branded content and film projects, his work is frequently published in major advertising and creative outlets. In 2019, Matthew stepped foot into feature film production with his films premiering at SXSW, Tribeca, and TIFF in competition. His short films have been Oscar shortlisted with Grand Jury Awards at Slamdance and Outfest. In 2024, he was invited to participate in COLECTIVO: A Miranda Family Fellowship & Tribeca Studios Filmmaker Program. In 2025, Matthew created Ambulatory Archives, a visual art and creative research studio, as a way to reconnect with his fine art and photography roots. He has since continued his art education with classes at the Drawing Studio, Outlet, RISO Studio Arts, and Daffodill Studios. His photography has been recently exhibited at Black Box Gallery, Ford Gallery, and One Grand Gallery in Portland, OR.

## ARTISTIC STATEMENT

My collection "Where the Sun Begins" is influenced by the Japanese concept "mono no aware," the poignant awareness of the impermanence of life and appreciation for its transient beauty. This is reflected in images of natural landscapes, conveying the balance between nature and human impact. The hope is that viewers can connect with the emotions and narratives within each frame. This allows them to experience the world through a new lens and gain a fresh perspective on the interplay between tradition, modernity, and the fleeting beauty of life.

## SOCIAL/WEB CONTACTS

See more of Matthew's art at: Instagram @mattactually @ambulatory.archives @valiantpictures

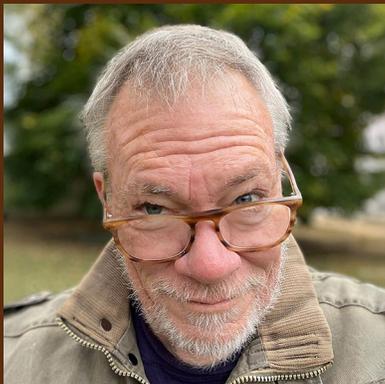


Detail from "Kizugawa 3" photographic print, 8in x 12in, 2025, \$250



"Kizugawa 3" photographic print, 8in x 12in, 2025, \$250

# DAVID JACKSON



## BIOGRAPHY

I graduated from Brooks Institute in 1972 and moved to Chicago for the next 7 years. I got an offer to move to Grand Rapids and after 3 years started my own studio. I grew up in Michigan and raised a family here. I have way too many experiences and clients to waste your time with. I still have my large format gear, and a full color darkroom that I no longer use. I moved from film to digital gradually when the cameras and computers earned my respect. Over three years ago I caught Covid and I still fight its effects today. I may have lost some abilities but not my respect for photography and I'm still creating today.

## ARTISTIC STATEMENT

Photography makes me happy. I was a working studio photographer for years shooting products and people for advertising and corporate use. On weekends or nights I was playing with my own ideas. I've been retired from the everyday but not retired from being creative and active in experimentation with my images. Photography offers me three different options. There are captures, with camera in hand seeing the world around me. Then we have set ups that take planning and often use a tripod and even lighting and special equipment. The last is creation. Inspiration doesn't stop with the camera and illustrating a story, an idea, or a character can be a lot of fun. As a young man I worked old school with wet prints and sheet film, so, with my computer, I'm a kid let loose in the candy store. I don't use Ai but I do experiment with light, time, and effects

## SOCIAL/WEB CONTACTS

See more of David's art at: [Webjacksonphoto.net](http://Webjacksonphoto.net)



"O's" Photography on canvas, 24in x 36in x 1.5in, 2022, \$400



"Morning Fog" Digital image, 16in x 20in x 1.5in, 2020, \$400

# NICK OPENLANDER



## BIOGRAPHY

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

## ARTISTIC STATEMENT

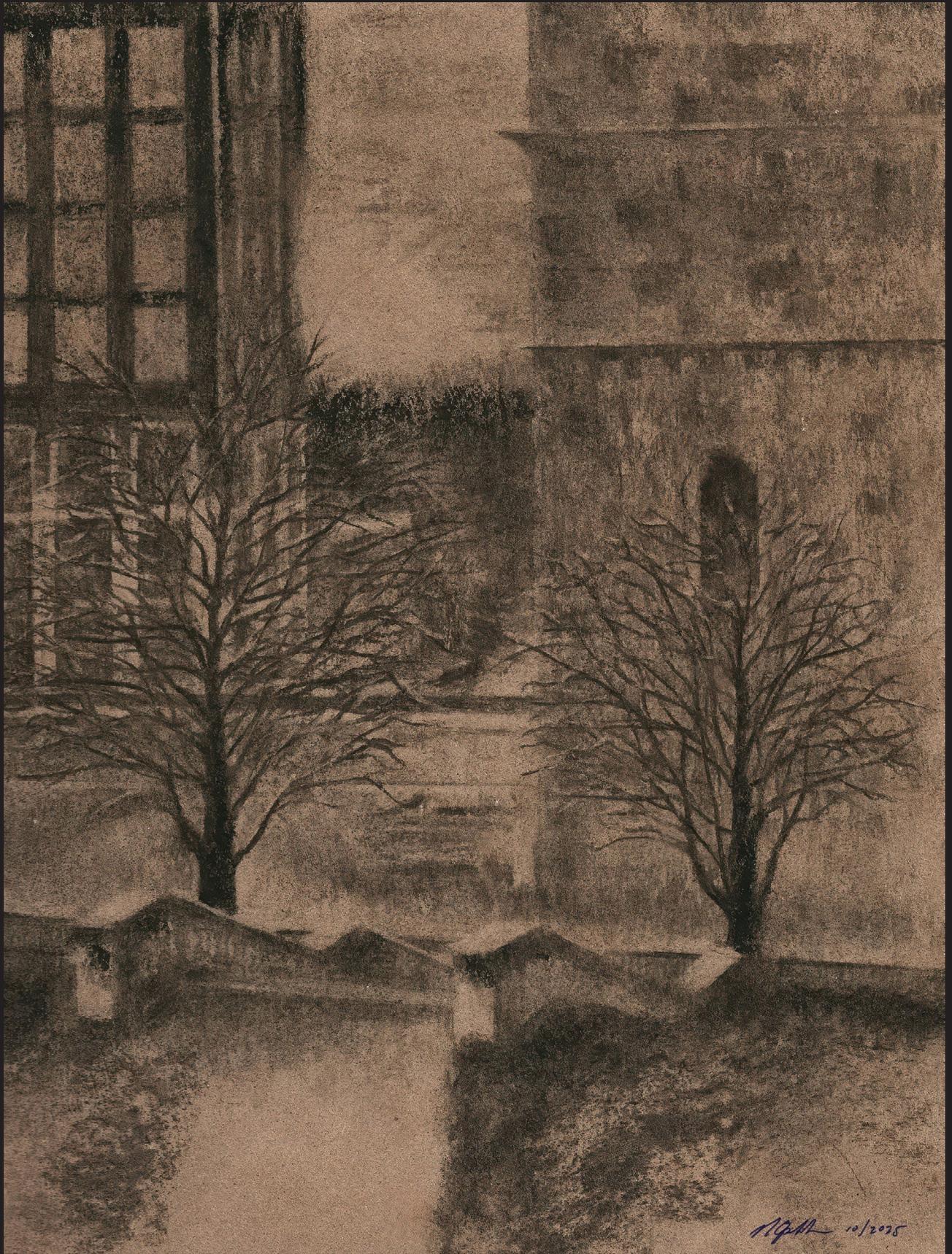
Working primarily in charcoal, pencil, and acrylic, my practice is rooted in exploring the quiet dialogue between landscape and emotion. By drawing inspiration from familiar places—most often city parks and the Missouri Botanical Garden—I seek to transform recognizable scenes into spaces that resonate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

## SOCIAL/WEB CONTACTS

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



"Highway Overpass in Soulard" Charcoal on brown paper, 9in x 12in x 0.001in, 2025, \$18



"Sunset at the Compton Hill Water Tower" Charcoal on brown paper, 12in x 9in x 0.001in, 2025, \$3

# TYLER CARTIER



## BIOGRAPHY

Tyler Cartier is a photographer living in Seattle. His work focuses on vintage and everyday items that exhibit an often overlooked inherent beauty and “personality” that evokes profound feelings, memories, and inspirations. Tyler’s works have been exhibited across the Pacific Northwest, Colorado, Wyoming, Arizona, New York and California.

## ARTISTIC STATEMENT

I am constantly drawn to the captivating juxtaposition of untamed natural beauty and human-made precision. As an avid explorer of the outdoors by foot, bike and kayak -- within the urban environment of Seattle - I sometimes come across unique combinations of weather, light and

subjects that align to create evocative tableaux. With the portability of an iPhone 15Pro, I’m able to capture scenes that exist for brief moments.

## SOCIAL/WEB CONTACTS

See more of Tyler’s art at: Instagram [@tyler.cartier](#) | Facebook [tylercarter](#) | Web [www.midsensation.com](#)



“Roadside Truth” Photography - iPhone 15Pro, 18in x 12in x 1in, 2025, \$175



"Under the Bridge" Photography, 18in x 12in x 1in, 2025, \$150

# ALICE GRAVELY



## BIOGRAPHY

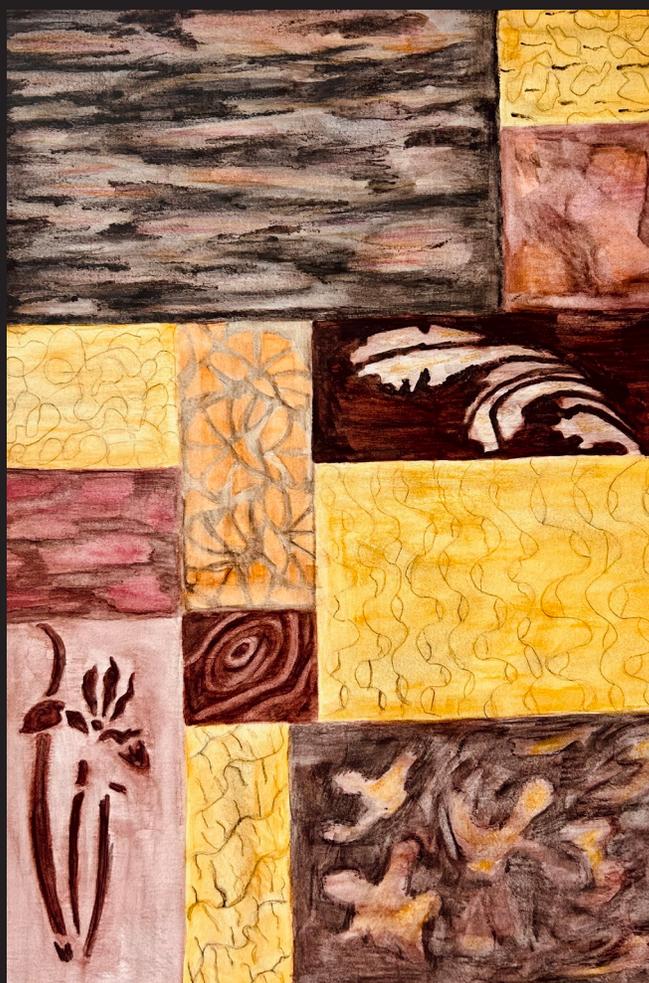
Alice Marie Gravelly has studied photography and non-toxic printmaking. She has attended various workshops in the Washington, DC area and Santa Fe, New Mexico. Holding a BA from the University of Maryland and a Masters degree from Johns Hopkins, she uses themes from her studies in her art. Alice Marie has exhibited her prints and mixed media work regionally, nationally, and internationally.

## ARTISTIC STATEMENT

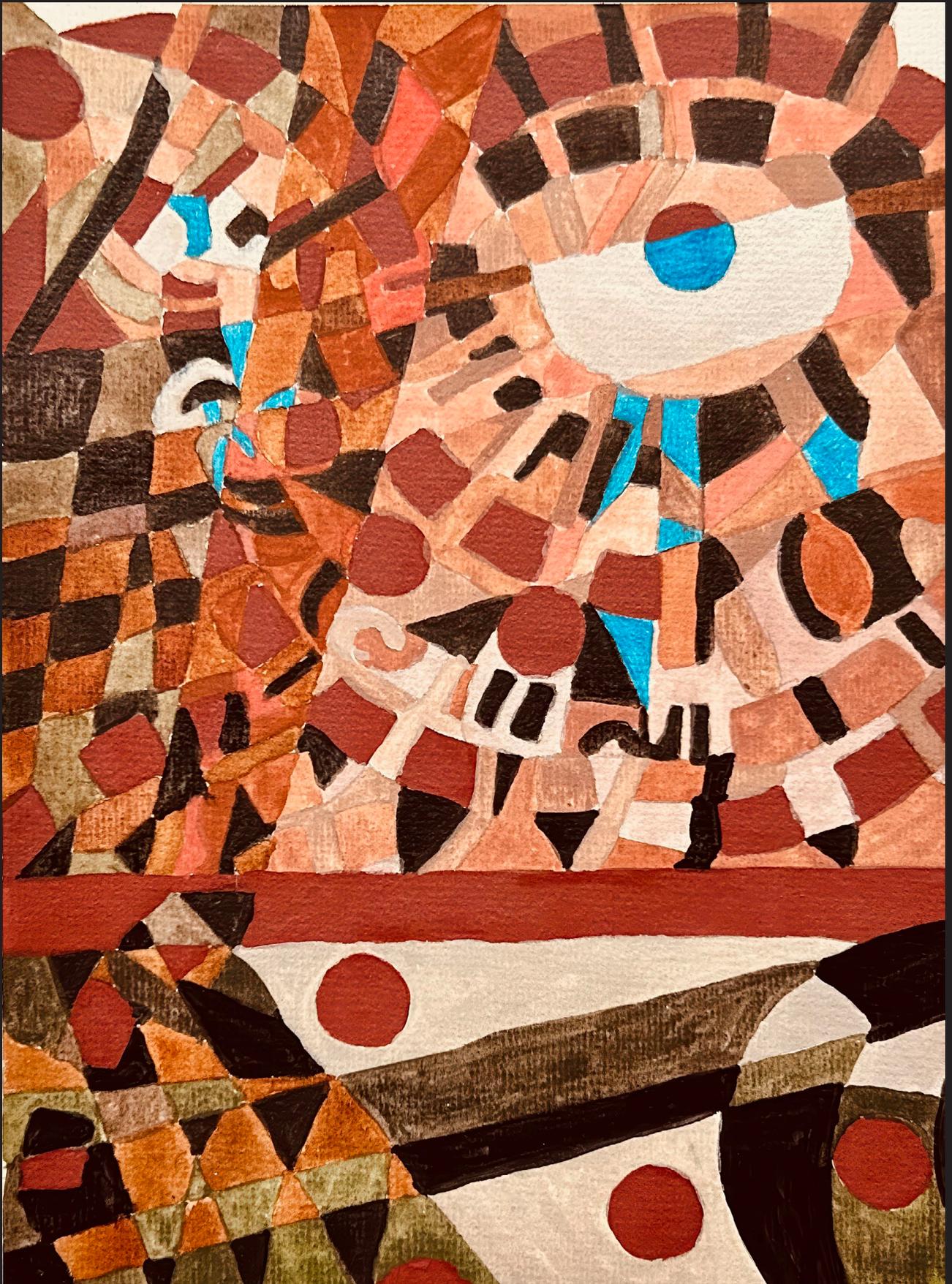
It is not about the result, my art should reflect the process that leads to the finished work. The journey that inspiration provides. You can't go a day without spending time to draw a line, glue a tile in a mosaic, carve a woodblock for printing. It is a blessing that I now have time in the second half of my life to create and produce art.

## SOCIAL/WEB CONTACTS

See more of Alice's art at: Web [www.alicemarie-gravelly.com](http://www.alicemarie-gravelly.com)



"Quilt 3" mixed media, 18in x 16in, 2025, \$800



"Blue Eye on You" mixed media, 12in x 10in, 2024, \$200

# HELLOCHAZ



## BIOGRAPHY

ARTIST | TS

## ARTISTIC STATEMENT

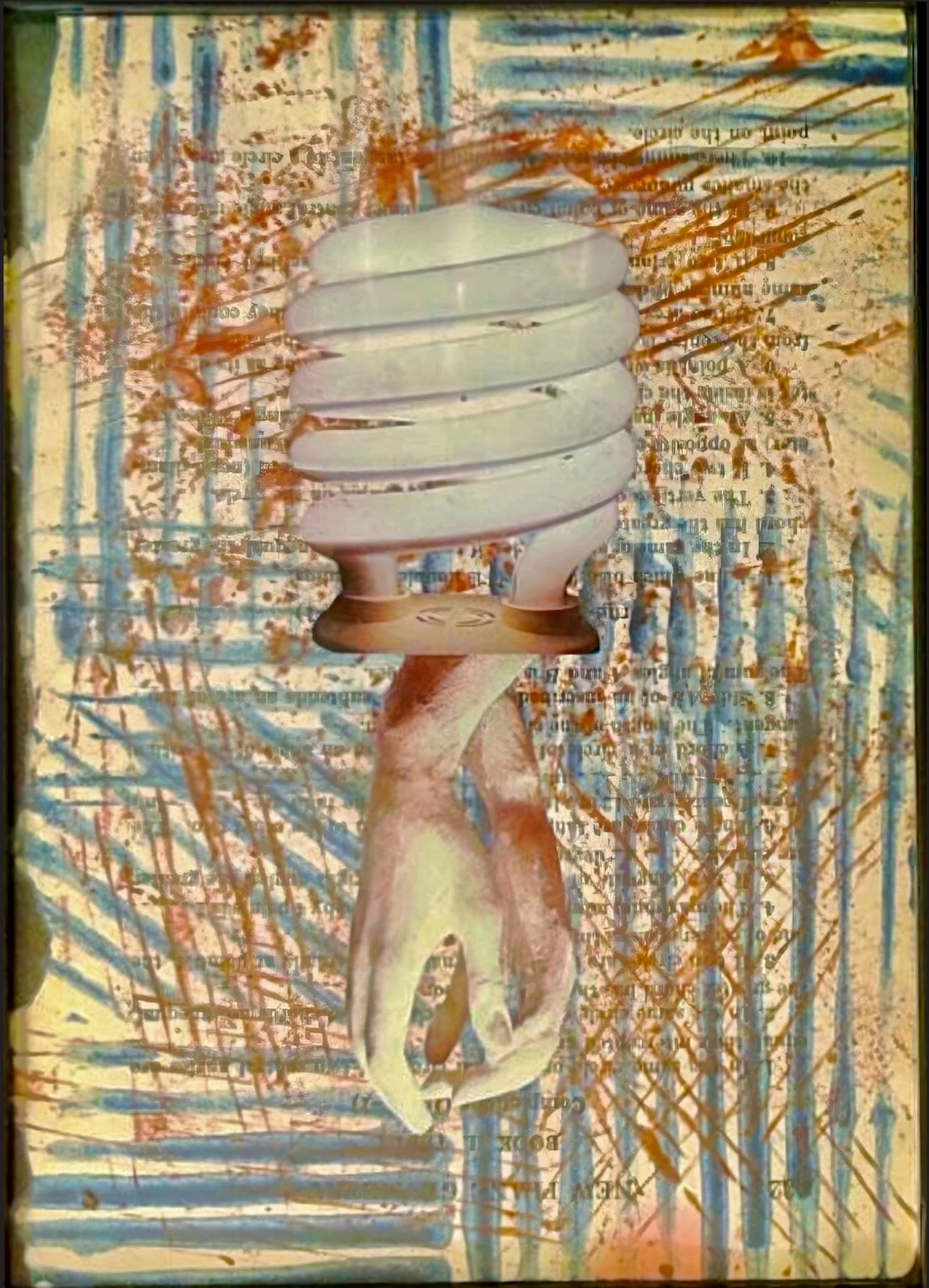
2LΛYH Λμτ CΥΤ ΒΦΘΧ

## SOCIAL/WEB CONTACTS

See more of Chaz's art at: Instagram @hellochaz | Facebook hellochaz | Web hellochaz.com

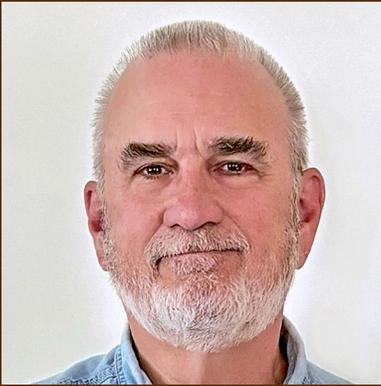


"329. with Nature, the out-doo the life :." Woodcut Print + Collage on Antique Textbook Page, 36in x 24in x 1in, 2016, \$1111



"370. Opposite Sides of an Isosceles Trapezoid Bisect" Mixed Media Woodcut Collage Print, 36in x 24in x 2in, 2016, \$1111

# JOHN DIEPHOUSE



## BIOGRAPHY

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

## ARTISTIC STATEMENT

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

## SOCIAL/WEB CONTACTS

See more of John's art at: Instagram [@jhdiephouse](#)



"Tulip Still Life #8" Photograph, 16in x 20in x 1in, 2025, \$400



"To An Uncertain Future" Photograph, 20in x 16in x 1in, 2020, \$400

# HOLLY LAYMAN



## BIOGRAPHY

Holly Layman is an artist located in Pennsylvania specializing in recycled cardboard art. Starting out young in an inspirational, artistic household she dabbled in almost every medium available, which continued through college. Upon graduating college she worked in the graphic and web design field while still struggling to find her place in the Fine Art space that she so desired. After meeting her husband it reignited her desire to create installations by hand for the windows in his stores. This led to working with repurposed materials always making stunning, complex window installations. The element of cardboard went from a supporting element in these displays to the prime medium of choice. After finishing the labor intensive first piece, fully made of cardboard, her family urged her to enter juried shows and that advice paid off. In a short time each piece she has made has been accepted to many shows across the country and won best in show almost every time. It has

been a moment in time for her to finally find her place in a world of contemporary fine art that is so difficult to enter. She is a member of many local art organizations and the National Sculpture Society. As the pieces are built there is no lack of inspiration in the world around her. Each piece has a backstory of how and why it was worthy of creating in a monumental sculpture. One of the fascinating things to see as viewers interact with the pieces is the desire to touch it and intense curiosity in how it was made. Each piece will bring a conscious understanding of the importance in recycling and a statement about our ability to do better as a human race to create beauty from something discarded without any thought.

## ARTISTIC STATEMENT

My work pushes the limits of using recycled cardboard to create very lifelike objects and people. My obsession with using recycled and repurposed materials has shown up for decades as a supporting element in my work, but in 2020 I moved to using all recycled materials to create large sculptures that demanded attention to the art itself and the medium. Each sculpture represents the beauty and deeper meaning within that person or object. I strive to choose relatable objects that seem impossible to recreate in cardboard. Each piece is a labor of love and patience taking about six months to complete. In each piece there is one hidden element that is not cardboard, but a repurposed material. My art is possibly more about the process than the finished product. I hope my work encourages viewers to question their own perceptions in the transformation of discarded cardboard and to find beauty in the unexpected results.

## SOCIAL/WEB CONTACTS

See more of Holly's art at: Instagram @hllartisan | Facebook hllartisan | Web [hollylayman.com](http://hollylayman.com)



"Proper Chopper Bobber" Recycled Cardboard, 54in x 36in x 109in, 2024, \$19500



"Red Cloud" Recycled Cardboard, 79in x 29in x 25in, 2025, \$18500

# CHARLY BREWER



## BIOGRAPHY

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

## ARTISTIC STATEMENT

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

## SOCIAL/WEB CONTACTS

See more of Charly's art at: Instagram @art\_gal2016 | Facebook charly.brewer



"Crouching Cheetah" Color Photography, 0in x 0in, 2025, NFS



"Elephant Face" Color Photography, 0in x 0in, 2025, NFS

# MARY ANN HANNA



## BIOGRAPHY

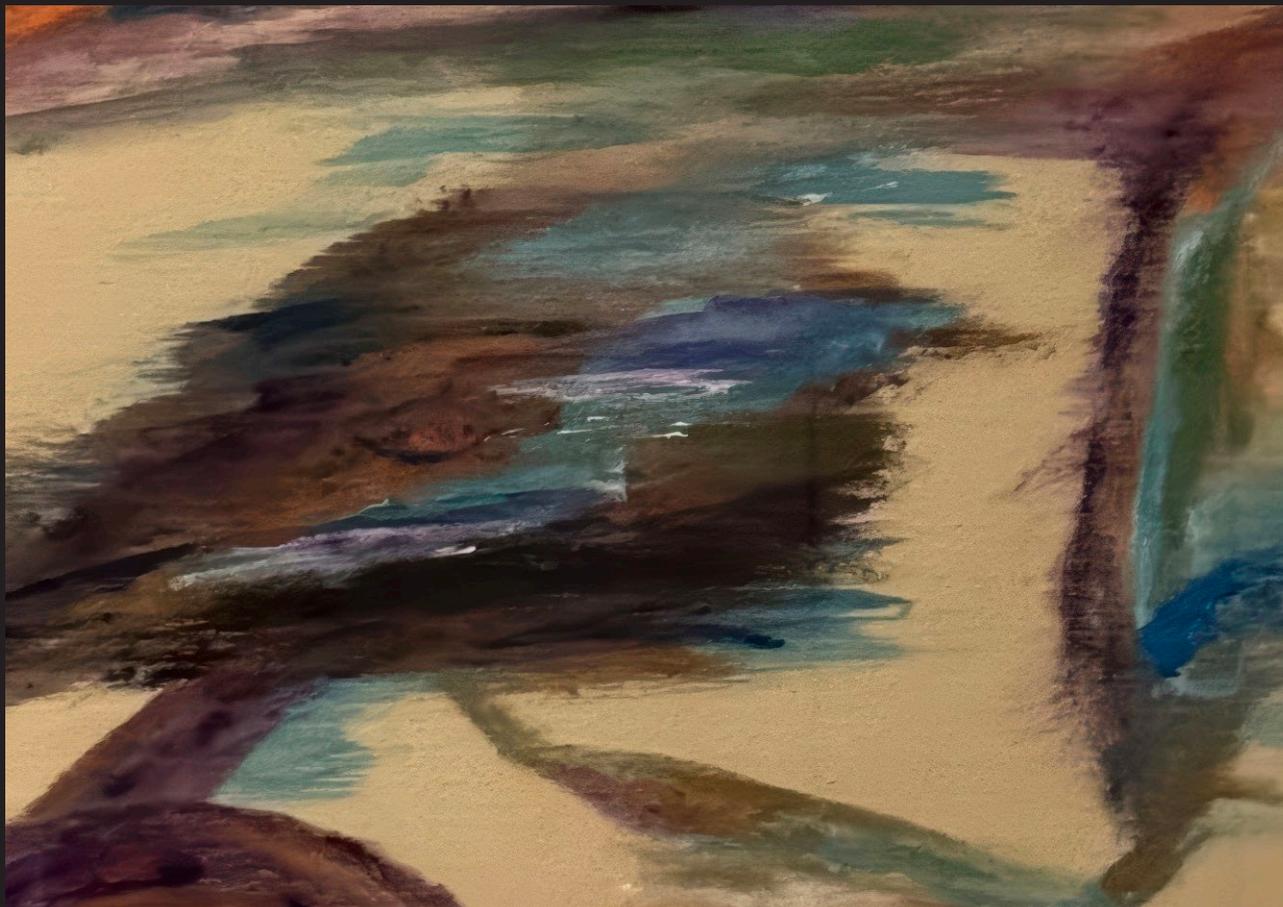
Mary Ann has been seriously painting since her retirement over 15 years ago. Her work is shown in new exhibits each month at Art League Hilton Head Island Gallery. In addition, her paintings appear in other Galleries throughout the South. She is featured in several international publications such as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

## ARTISTIC STATEMENT

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

## SOCIAL/WEB CONTACTS

See more of Mary Ann's art at: Web [www.maryannartplace.com](http://www.maryannartplace.com)



Detail from "Eye-Connect" Acrylic, 25in x 24in x 1in, 2025, \$850



"Eye-Connect" Acrylic, 25in x 24in x 1in, 2025, \$850

# ALEN SHAYAKHMETOV



## BIOGRAPHY

My name is Alen, I'm a 47 years old amateur photographer from Kazakhstan.

## ARTISTIC STATEMENT

Disappearing Cities: With urbanization and modernization our cities grow big and bright. Old buildings and neighborhoods get replaced and renovated. Progress is on the way and it's alright. I want to keep memories and visual artifacts of disappearing beauty and pass it to next generations. Magnificent Ara Guler kept the memory of old Istanbul, and we can admire it now with light sadness and nostalgia. Almaty is former capital of Kazakhstan. Its architecture styles grow from XIX Russian style

mansions to Soviet Ampir, Constructivism and Brutalism to modern style skyscrapers and malls. I am trying to capture atmospheric details of an old city and to keep the memory of it.

## SOCIAL/WEB CONTACTS

See more of Alen's art at: Instagram @alen.shayakhmetov | Facebook alen shayakhmetov



"Lost buildings 1" Digital photo, 20cm x 30cm x 0.1cm, 2024, \$100



"Lost details 2" Digital photo, 30cm x 20cm x 0.1cm, 2023, \$100

# JEANNE NEAL



## BIOGRAPHY

Born and raised in Dallas, Texas, I attended Texas Christian University, receiving a B.A. in Art History in 1974. Starting later in life, I have been creating works of art for several years and have learned much studying with local and non-local artist/teachers. Represented by Ro2 Art Gallery, Dallas, TX (Instagram @ro2art).

## ARTISTIC STATEMENT

I consider myself an intuitive artist. Generally, no pre-planning is involved as the works evolve on whatever surface is used. This might also be referred to as a “flow state”, a creative process readily accessible when the mind is quieted and focused allowing the rhythm to flow through.

Unanswered questions, mysteries, imponderables and underlying meanings are a few of the concepts evoked through the work. As always, materials mark the beginning of my artistic endeavors. Oil paint, acrylic paint, papers, markers, charcoal and many other mediums work together or separately to become physical expressions of the quandaries of existence. Whether I literally scrape away to reveal underlying layers, create unfamiliar shapes or symbols, or utilize mixed media in an unexpected way, the viewer is called upon to help complete the work through their own interpretation, to look for answers (or questions) and hopefully be moved to find the metaphors that tie into a meaningful experience.

## SOCIAL/WEB CONTACTS

See more of Jeanne’s art at: Instagram @jeanne.neal | Facebook Jeanne Neal | Web jeannecneal.com



“Forming” Liquid charcoal on Yupo paper, 11in x 14in, 2025, NFS



"Between dusk and dawn" Liquid charcoal on Yupo paper, 14in x 11in, 2025, NFS

# TESSA RICHARDSON



## BIOGRAPHY

Tessa Richardson is a contemporary ceramic artist whose work transcends craftsmanship to explore cultural identity, human experience, and the origins of life. With Anglo-Indian heritage, she grew up in the United Kingdom, where early studies in ceramics and sculpture during high school sparked a lifelong fascination with clay and the three-dimensional form. She went on to study at Ravensbourne College in London and Nottingham Trent University, earning a BA in Fine Arts with a specialization in Conceptual Art. During this period, her practice centered on video installations, which later led her into a career in video production after relocating to the United States in 2006. After a career in video production, she returned to clay, embracing its immediacy and transformative power. In Fall 2024, she was the featured artist at 108|Contemporary in Tulsa, Oklahoma. In Fall 2025, her work appeared in Warped Vessel at 1053 Gallery in Fleischmanns, New York, and in the National

All Media Craft Exhibition at Mark Arts in Wichita, Kansas. Based in Tulsa, she continues to develop her practice through exhibitions, community engagement, and cross-disciplinary collaboration.

## ARTISTIC STATEMENT

My practice is rooted in clay, a material that carries the memory of earth and time, yet remains endlessly open to transformation. Through wheel throwing, hand-building, and experimental surface treatments, I create works that meditate on texture, origins, and the unseen threads of interconnectedness. Each piece is both a record of process and a vessel of inquiry, an offering shaped by the intimate dialogue between hands, fire, and earth. I draw inspiration from primordial life forms, ancient landscapes, and celestial beings—sources that speak to both fragility and resilience. These references surface in organic contours, layered textures, and shifting surfaces that echo cycles of emergence and dissolution. My sculptures often suggest a state of becoming, hovering between presence and absence, solid and void, matter and memory. They ask viewers to consider humanity's place within the broader cosmic order, not as separate from nature but woven into its eternal rhythms. In this way, my ceramics challenge traditional hierarchies of fine art, dissolving boundaries between function and expression, craft and concept. A vessel may hold water, but it may also hold metaphor, myth, or silence. My work embraces imperfection and risk as essential to creation, mirroring the unpredictability of life itself. Ultimately, I view my practice as an ongoing exploration of how form, substance, and meaning intersect. Each piece becomes a poetic testament to the complexity of human experience—an invitation to listen, reflect, and connect not only with the material before us but with the vast continuum of existence that clay represents. From the microscopic beginnings of life to the vast expanse of the cosmos, my work seeks to hold space for the mystery of being, offering fragments of both the ancient and the infinite.

## SOCIAL/WEB CONTACTS

See more of Tessa's art at: Instagram [@tessarichardsonart](#) | Web [www.tessarichardson.art](#)



Detail from "Checker board Vase" recycled brown clay with white gloss glaze, 31.5cm x 16cm x 16cm, 2024, \$1400



"Checker board Vase" recycled brown clay with white gloss glaze, 31.5cm x 16cm x 16cm, 2024, \$1400

# DALE EMMART



## BIOGRAPHY

Dale Emmart was born in NYC and grew up in New Jersey. She graduated from the Cooper Union School of Art in 1975 with a BFA and received her MFA from the Rhode Island School of Design in 1983. Between degrees, Professor Emmart lived and worked in San Francisco and Boston, was employed as a Printmaker, and taught Printmaking and drawing at The Commonwealth School, Boston, MA. She moved to New York in 1983 to open and manage a large rental arts studio space in Tribeca and began teaching at various private schools, including the Brearley School, where she retired after 20 years. Since 1984, she has been an instructor of drawing and painting in several universities and art schools as an adjunct Professor at Fordham University, The Parsons School of Design, The Rhode Island School of Design, Brooklyn College, and the New York Institute of Technology. She has taught landscape painting workshops in Scotland, Paris, The Pont Aven School of Contemporary Art

in Brittany, and Art New England at Bennington College. Emmart has exhibited widely in New England, the Midwest, upstate New York, Pennsylvania, and New York City, and her works can be seen in numerous public and private collections in the United States and Europe. Emmart has been in residence at The MacDowell Colony and The Virginia Center for the Arts and was awarded an NYFA Grant in Painting and an Artist Workspace Grant from The Dieu Donne Papermill. The John Davis Gallery in Hudson, New York, gave Emmart three solo exhibitions in 2011, 2013, and 2016. She has been a guest lecturer at the University of Scranton and the Pennsylvania College of Art and Design. Other solo exhibitions include The Hope Horn Gallery, University of Scranton, Scranton, PA, at The Lodge Gallery, Hawley, PA, DVAA Gallery, Narrowsburg, NY, and Catskill Art Space in Livingston Manor, NY. Emmart curated two group shows, 'Multiple Incremental Repetition' and 'Just... Sky', for the DVAA Gallery. Emmart directs Plein Air Portugal artist retreat.

## ARTISTIC STATEMENT

Humans have made tethers, lines, braided cords, and lengths of rope since prehistoric times. Pulling, heisting, dragging, netting, and attaching assured survival. Knots and ropes form a global language of the industry of existence. Drawing confused and tangled ropes by following a path of twisted strands is a direct, linear metaphor for me of social, political, environmental, and personal conundrums. The work is made from direct observation; each mark, like the strands of fiber twisted into a length of rope, is essential to the cohesion of the whole. Minor repetitive marks rub against the broad application of tone, braiding the tension in the large ink drawings on delicate washi papers.

## SOCIAL/WEB CONTACTS

See more of Dale's art at: Instagram @de2msart | Facebook dale.emmart | Web [www.daleemmart.com](http://www.daleemmart.com)



Detail from "Rise" Ink and Gouache on paper, 36in x 24.5in, 2025, \$950



"Weight wait" Ink and Gouache on paper, 54in x 37.5in, 2025, \$1200

# DEBORAH MCGOWAN



## BIOGRAPHY

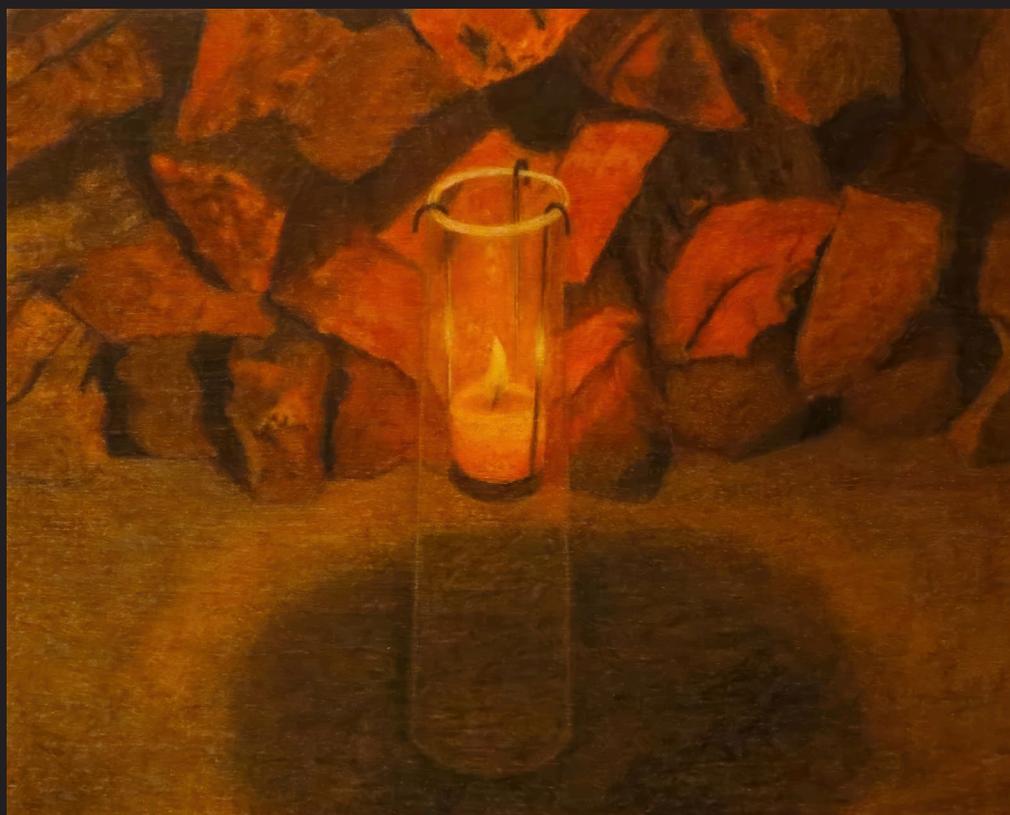
My interest in creating art started as a child but was not encouraged. I was told art is a hobby not a profession. So I graduated college with a Bachelor of Science in Accounting and became a CPA (Certified Public Accountant). I created art as time allowed. I took evening art classes and many hours of self-study while working full time as an accountant. I tried different mediums including watercolor, oil, pastel, and finally colored pencils. Colored pencils became my medium of choice. I use heavy pressure when creating colored pencil art. This often would tear the paper I was working on. Then I tried sanded wood panels. The wood panels were perfect for my method of heavy burnishing using blending stumps. The colored pencil becomes embedded into the wood. The result is smooth artwork that looks like a painting. I found the medium and method for my art. I have been creating colored pencil art on wood panels for the last few years.

## ARTISTIC STATEMENT

I use colored pencil embedded into wood panels to create still lifes and abstract art. I set up still lifes and take photographs to use as reference for my art. The beauty of light, reflection and shadow is a central theme in my artwork. The purpose of my still lifes is to provide a time of quiet reflection to the viewer.

## SOCIAL/WEB CONTACTS

See more of Deborah's art at: [Web Deborah-McGowan-Artist.com](http://Web Deborah-McGowan-Artist.com)



"Firewood in Candlelight" Colored pencil embedded into wood panel, 8in x 10in x 0.5in, 2024, NFS



"Hammered Copper Tumbler" Colored pencil embedded into wood panel, 8in x 10in x 0.5in, 2024, NFS

# BETTE KAUFFMAN



## BIOGRAPHY

Bette J. Kauffman took up photography as an undergraduate at the University of Iowa, exhibited locally and won a couple of awards. Graduate school, full-time teaching, and 10 years as an academic department head pushed photography out of the picture. Hurricane Katrina inspired her to pick up a camera again. She produced "WATERLINE: an interactive photo installation," a critically acclaimed work that was exhibited fifteen times throughout Louisiana and in Florida and Philadelphia. It's now available as the book, "WATERLINE: landscape with voices." Now retired, she works part-time as an Episcopal deacon and pursues photography as much as possible. She is a satellite member of D'art Gallery, a co-op located in the Denver arts district. To see her work, search online for #HardHatArt, #PerformanceArt, #EarthAbstracts, #ArchitecturalAbstracts, #StreetEncounter, #CreatureEncounter, #IntimateLandscape. Visit her photography blog: <https://edge-essence.com/blog/>

## ARTISTIC STATEMENT

I encounter the world through photography, striving to see and know the forms and spirit of things. I explore the glory & pathos, the heroism & hubris of humanity and our struggle to find and create meaning. One influence is Georgia O'Keeffe, who could draw a banana plant or paint a landscape pregnant with the human condition. Another is Margaret Bourke-White, who saw beauty in industry. Themes include #PerformanceArt, #HardHatArt, #EarthAbstracts, #CreatureEncounter, #IntimateLandscape, #ArchitecturalAbstracts. Framing is a foundational aesthetic and tool of the photographer. Imposing frames on reality profoundly disrupts reality, isolating, freezing, re-presenting a fragment of time and space, which humans by and large experience as continuous. Whatever my subject—nature, industry, architecture—I use abstraction, framing and techniques like selective focus, color, and monochrome to transform telling details and fleeting insights into an invitation to viewers to see and know as well.

## SOCIAL/WEB CONTACTS

See more of Bette's art at: Instagram @bjkauffman | Facebook profile.php?id=100063672813405 | Web [edge-essence.com](http://edge-essence.com)



"Endless Forms Most Beautiful" archival pigment print on photo paper, 8in x 12in, 2017, \$300



"Aligned" archival pigment print on photo paper, 7in x 7in, 2021, \$250

# SHIRLEY DAY



## BIOGRAPHY

I'm proud to be an award-winning creative photographer. My work has been showcased at CA101, the Orange County Fair, the San Diego Fair's international juried exhibitions, Covet Art Gallery, Newport Beach Art Show, Love & Aesthetics, Monochromica Magazine, and other venues and publications. Hearing that my art resonates with others, that my pieces bring them peace, joy, a quiet sense of presence, or an undefined emotion, is the ultimate reward.

## ARTISTIC STATEMENT

Sometimes I just want to take a moment of beauty and put it in my pocket. Knowing that it's there turns it into a dream that I can always revisit.

That's how I approach my photography I see the world as a creative - always have. I make images where I feel a connection, as if my emotions are tethered to a scene, a structure, people, or a random object. My work is spontaneous, unplanned, alive. Whatever stops me in my tracks and makes my heart giddy. When I shoot, I'm ecstatic, grounded, and fully present. Knowing that I'm contributing beauty to the world feels like magic. And with every image, I honor those who inspire me, mentors, artists across time, evolving talent, and the love and support of family and friends, some no longer with us. Each photograph is a dreamscape. Through my lens, I invite the viewer to step into a portal, a place to pause. To feel. To smile. To embrace the bittersweet. To notice the tiny details often overlooked. And, most importantly, to sense the honesty and perhaps the playfulness in the capture.

## SOCIAL/WEB CONTACTS

See more of Shirley's art at: Instagram @dreamscapes\_by\_shirley | Facebook shirley.day.75 | Web shirleydayphotography.com



"The Big Spin" Photography - Metal, 19in x 25in x 0.5in, 2023, NFS



"Brunch Shadows - Metal" Photography - Metal, 16in x 24in x 0.5in, 2024, \$395

# ALLAN W GOW



## BIOGRAPHY

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

## ARTISTIC STATEMENT

My Name is AllanW. Gow, I am a curious individual and I have learned that curious people tend to be creative. Well, that is precisely My modus operandi. Since childhood, I have explored creative adventures and have created, designed, built, manufactured pieces of Art, and Buildings; and even occupied several of My projects. Sooner or later, most things in My life turn into an Art Project. I continue to be a working artist in the mediums of Oil Painting, Sculpture: Wood, Metal, Plastic, and Glass, Furniture, Photography, Jewelry, and Clothing Design. I am regularly amazed by discoveries that I find, every day, by being open-minded and observant to all that God has created in this world. The Lord has surely blessed Me by all the abilities, skills, and talents that I have been given and can show to others.

## SOCIAL/WEB CONTACTS

See more of Allan’s art at: Email [emtrasher@yahoo.com](mailto:emtrasher@yahoo.com)



“PEN & INK” Photography, 16in x 24in, 2024, \$950



"Vase Aalto" Photography, 12in x 18in, 2017, \$420

# SANDRA FRANKEL



## BIOGRAPHY

Sandra Frankel was born in Miami and raised in Miami Beach, Florida. Her education included: Newcomb College of Tulane University, B.S., 1963, Major in Psychology, Minor in Philosophy, Junior Year Abroad at Bristol University, Bristol, England, Northwestern University, M.A., 1965, Speech Language Pathology, Stanford University and San Jose State College (now University), 1964-1966, additional studies in hearing, language and education. Prior to her public service, Sandy worked professionally as a Speech Language Pathologist. During her three decades of involvement in public and community service, Sandra Frankel has established a standard of excellence and integrity that has earned her the bipartisan respect and admiration of government, business, labor, education, and community leaders. As a School Board leader, she fought for the needs of students at both ends of the academic spectrum and for excellence in education. As Supervisor (like mayor/elected executive) of Brighton near Rochester, NY for 20 years, her legacy includes creating a 500-acre town-wide park system, new library, inclusion/ diversity policies,

sustainable initiatives, strong neighborhoods and commercial corridors, improved public safety services, strong financial foundation, and support for the arts. She understands the importance of community and teamwork. Sandy has delivered speeches and published articles on local and state government, community engagement, and the environment. After retiring from public service, she delved into photography, which became a creative passion. Sandy has exhibited in juried photographic exhibits in the USA and Canada, and she has received recognitions and sales. Sandy and her husband Neil A. Frankel, Ph.D., have been married for 61 years. They have 3 grown children, 9 grandchildren, and 5 great grandchildren. Time with family, photography, politics, gardening and travel are among her special interests.

## ARTISTIC STATEMENT

Growing up in Miami Beach set the stage for observing visitors and residents alike in a beautiful, sometimes surreal environment. My adult life experiences as a speech language pathologist, later as an elected local government official, and through volunteer work and travel, have given me new perspectives and enabled me to see things with fresh eyes in a new light. As a photographer, I hope that my photography informs and transform, bringing beauty and insights into our lives. I am drawn to color and shape and enjoy both realism and abstract forms that bring these elements to life. Through the lens of my camera, I hope to capture the wonders of our natural world and of built communities. I have exhibited my photography throughout the USA and abroad and enjoy sharing my work as a means of personal and artistic expression. I understand and appreciate the importance of having creativity and artistic discipline in our lives. and am humbled that my photographs have been shown in juried galleries and juried virtual exhibitions in 17 states and Canada. Her work has received recognition through awards and purchases.

## SOCIAL/WEB CONTACTS

See more of Sandra's art at: Instagram [@sandra.frankel](#) | Facebook [sandra.frankel](#) | Web [Sandra-Frankel-Photography.com](#)



Detail from "Sand Dunes in November" Digital Photography on Photo Paper, 20in x 27in, 2011, \$350



"Bear Tracks" Photography, 8in x 10in, 2011, \$300

# LENICE COLANGELO



## BIOGRAPHY

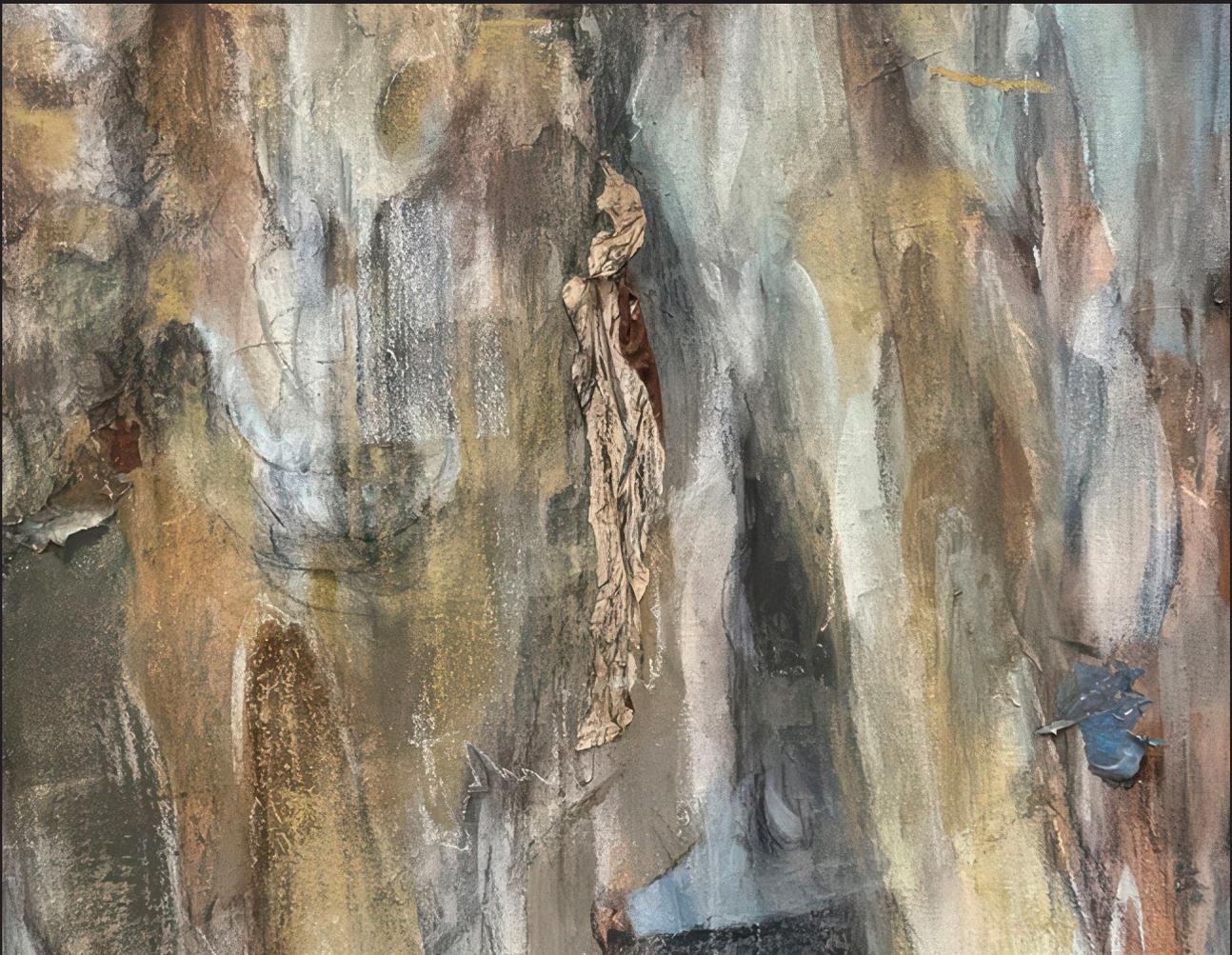
Lenice Colangelo is an expressionistic artist inspired by the natural world and the human figure. Through bold mark-making, layered textures and mixed media, her work captures the energy and emotion of her subjects.

## ARTISTIC STATEMENT

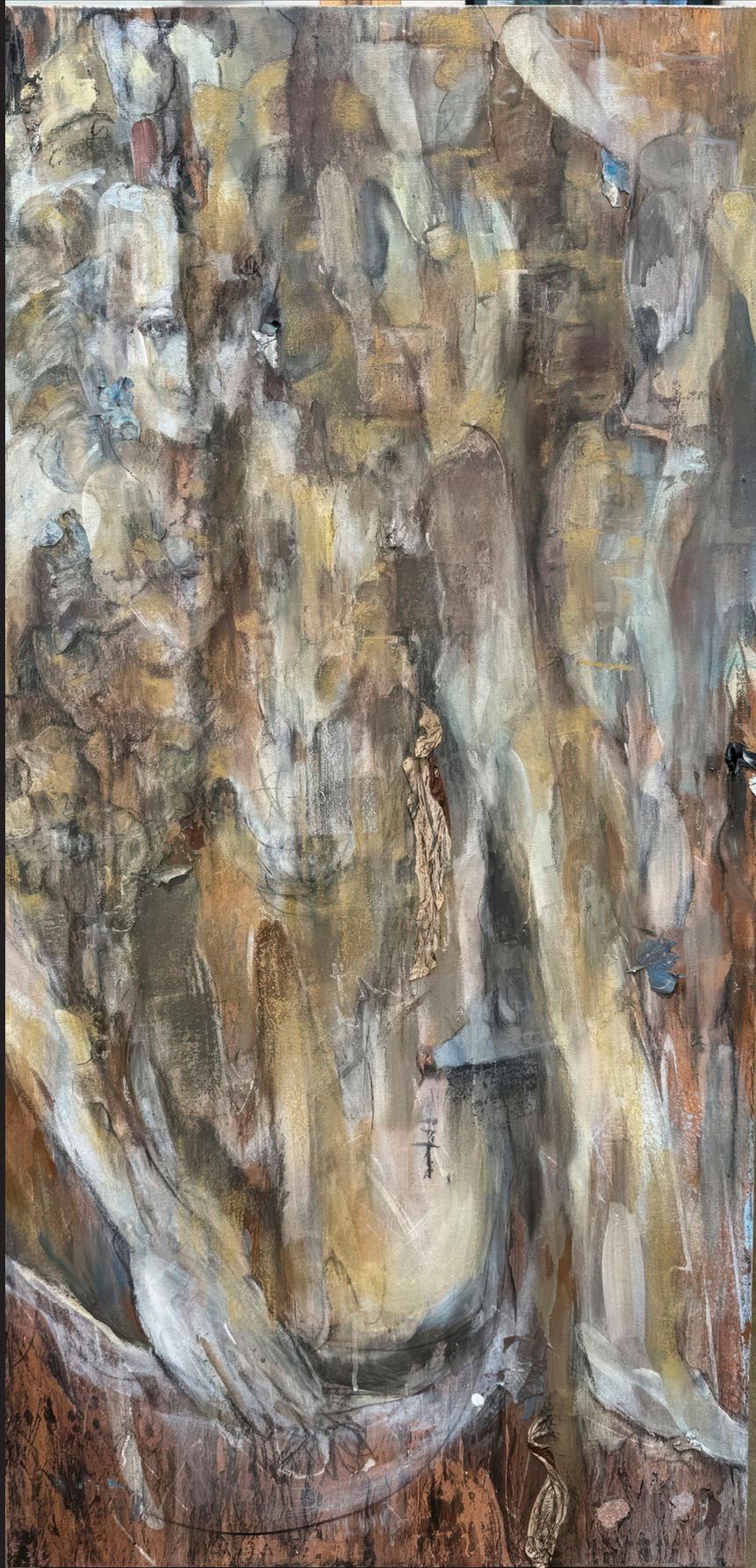
Within this richly textured piece a voice, many voices are there reflecting upon their desires and needs hoping to gain the strength to carry on. This one of the series of pieces that offers a fresh perspective on the resilience of women in the face of life's many challenges. Many varied medias have been used to create textures that resemble the bark of trees: acrylic, chalk, charcoal, textured brayers, collage, etc.

## SOCIAL/WEB CONTACTS

See more of Lenice's art at: Instagram @lcboldn | Web lenicecolangelo.com



Detail from "Hidden Strength" Mixed media, 70in x 42in x 1.5in, 2025, \$1350



"Hidden Strength" Mixed media, 70in x 42in x 1.5in, 2025, \$1350

# ISAAC CHAIFETZ

NO  
PHOTO  
PROVIDED

## BIOGRAPHY

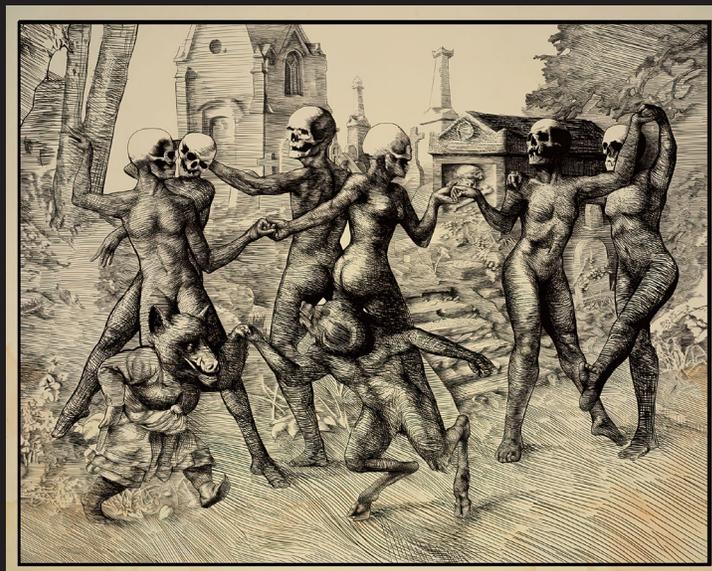
Isaac Chaifetz is an illustration student from Indianapolis, studying drawing and illustration at Herron School of Art and Design. He currently holds an Associate's Degree in Fine Arts from Ivy Tech Community College. Chaifetz's attention to specificity of life is exemplified in his portrait and figure work learned in his years of studying from the live model at the Herron Alumni Figure Drawing Group, and other figure drawing groups around the Indianapolis metropolitan area. He received the Best in Show at a Portrait in a Day Competition held by Ignite Studio. However Chaifetz uses these veristic figures to populate his narrative and fantasy illustrations. With the compositions being one part film still and one part academic history painting his illustrations can very credibly evoke a sense of time and place.

## ARTISTIC STATEMENT

Make believe to me is never a derogatory phrase in reference to art. To take the viewer of an artwork and make them believe. To me it is a major achievement. Early on I think in everyone's development they are fascinated by the concept of two dimensions representing three dimensions in effect looking real with form and tactility. I don't really think I've ever moved on from this idea. However the more I have learned about the technicalities of making a drawing look "real" my focus has moved from how to the why of things looking believable and how I can warp reality and apparent artifice to my own ends. I have found that making credible naturalistic imagined scenes has changed over the centuries. Particularly since the invention and proliferation of photographic imagery. Since then photographs have been viewed as more "real" than paintings. So by using ideas and philosophies from photography, both street photography, and cinematic conventions, I can tap into this photographic inscrutability. Not only do I draw from photographic and cinematic references for inspiration, art history is also a major inspiration. I like researching the technical and aesthetic reasons artists of the past made work the way they did. There is almost always a technical reason why artists develop unique, recognizable styles, especially artists which reproduce their work through any form of printmaking. And this part of art history is the part I find most interesting because there is a direct link between style and process. I have been using these styles, when appropriate, to tap into a time period and evoke a sense of time and place, a credibility similar to that which I try to find through naturalism in my more photographic looking work, now adapted to the artifice of faking stylistic necessity of a specific time and place.

## SOCIAL/WEB CONTACTS

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



"The Dance of Death" Digital, 8in x 10in, 2024, NFS



"Battle in the ruins II" Digital, 5in x 7in, 2024, NFS

# CAMILLE MADELINE COFFIN



## BIOGRAPHY

Camille Madeline Coffin is a life-long resident of beautiful Bucks County, Pennsylvania. While primarily educated in Fine Art Portraiture, she also enjoys many other types of photography such as composite, still life, and film. Camille's style is clean, classic, and creative. She recognizes photography as a personal and vulnerable form of artistic expression, and therefore places a strong emphasis on connecting with each subject in a unique way. This relationship assures that the final image reflects a collaboration between subject and photographer, and is an accurate representation of the authentic Self... "The Masterpiece" who dwells within us all. Her works have been featured in exhibits along the east coast, including Pennsylvania, New Jersey, New York, and Vermont. "Connected with Nature" (the monochrome version) was published and printed in "Black

and White Magazine"; Special Issue 2021, Issue 151 in February of 2022 and received a Single Image Award. In addition to photography, Camille's other interests include writing, gardening, and playing Jazz piano and flugelhorn.

## ARTISTIC STATEMENT

For this composite, the artist chose to combine two separate images, and each photograph was captured using different types of light: Natural light for the outdoor scenery and Studio light for the subject/model. The subject is deservedly crowned with flowers of the Cherry Esplanade tree. Her long hair— 'the path' which draws the viewer into the photograph—is intermingled with the grassy field. The stroke of her winged eyeliner is subtly connected with the branches of the tree. The artist's final touch includes a conversion from color to sepia tone, in order to creatively blend the two different types of lighting. This image represents our universal connection with all of nature, as this relationship exists wherever we travel in this world.

## SOCIAL/WEB CONTACTS

See more of Camille Madeline's art at: Web [www.camille-madeline.com](http://www.camille-madeline.com)



Detail from "Connected with Nature" Digital Photography, 30in x 24in, 2016, \$1250



"Connected with Nature" Digital Photography, 30in x 24in, 2016, \$1250

# VINCE QUEVEDO



## BIOGRAPHY

Vince Quevedo is a renowned designer and artist recognized for his significant contributions to fashion design, wearable art, and innovative teaching methods. He holds degrees in Clothing and Textiles, Workforce Education, and a Master of Fine Arts in Textiles/Fibers. With 36 years of university teaching experience, he has been a finalist and winner in the American Quilter's Association's design competition for 20 years. He has showcased his work on the Bernina Fashion Show stage. Quevedo has won five "Best in Show" awards from the International Textiles and Apparel Association and holds four design patents. As the owner of Vinci Design Studios, he provides organizations with equipment, education, and consulting services, setting a high standard in his field.

## ARTISTIC STATEMENT

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

## SOCIAL/WEB CONTACTS

See more of Vince's art at: Instagram @vince.quevedo | Facebook vince.quevedo | Web [vincidesigns.artweb.com](http://vincidesigns.artweb.com)



Detail from "Seized" Art Quilt, 36in x 27.5in x 0.25in, 2025, \$1000



"Maverick" Art Quilt, 38in x 27.5in x 0.25in, 2025, \$1000

# JOYCE COX



## BIOGRAPHY

My creative pursuits began in film as a Co-Producer and Visual Effects Producer working on films that include on TITANIC, X-MEN 2, AVATAR, MEN IN BLACK III, THE DARK KNIGHT, THE GREAT GATSBY and THE JUNGLE BOOK. Sitting in dark theaters analyzing images as they developed over the course of production and post was the perfect arena to develop my eye for composition, color and contrast. The productions took me to many distant locations for extended periods. I began taking my drawing pad with me everywhere. Drawing something every day. Drawing lead naturally to painting. Now I am focusing all my energies toward developing as a painter and have been enjoying exhibiting my work in various galleries and exhibitions.

## ARTISTIC STATEMENT

My inspiration comes from the lighting on the world, people and objects around me. My goal is to create a compelling painting that captures the mood and spirit of my subjects, whether animate or inanimate, as well as their shapes and contours.

## SOCIAL/WEB CONTACTS

See more of Joyce's art at: Instagram @zu2.art @jmczu2 | Facebook JoyceCox | Web [www.zu2art.com](http://www.zu2art.com)



"Sunset Cocktail" Watercolor on Paper, 8.5in x 11.5in x 0.1in, 2022, \$800



"Thoughtful" Oil on Canvas, 8in x 12in x 1in, 2024, \$1500

# LESLIE LIBERTY



## BIOGRAPHY

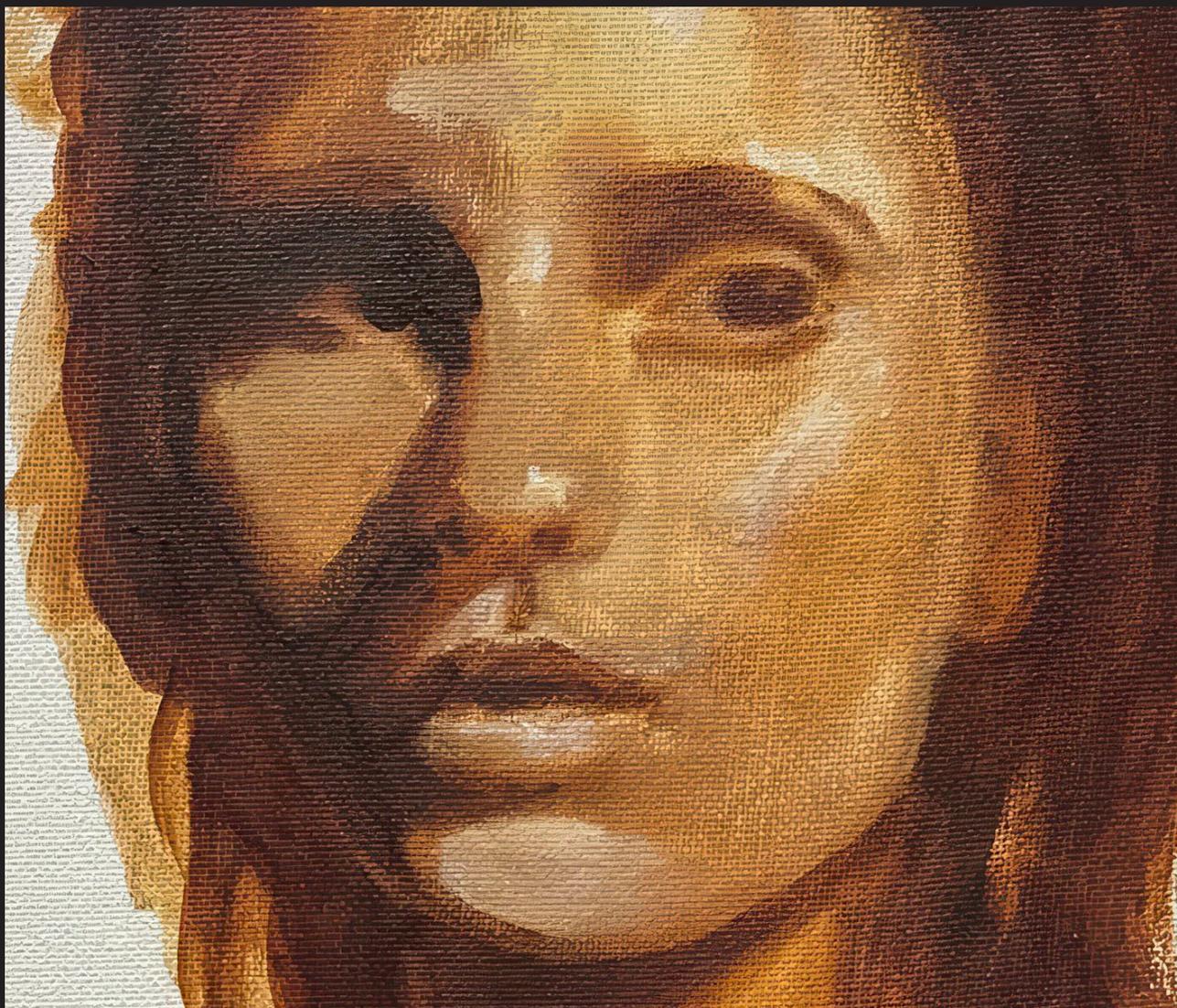
Leslie Liberty works in oil, chalk pastel, egg tempera, and encaustic. She also creates repurposed object sculpture. Besides fine art, she does performance art and voice work. Dr. Liberty lives in Northern California.

## ARTISTIC STATEMENT

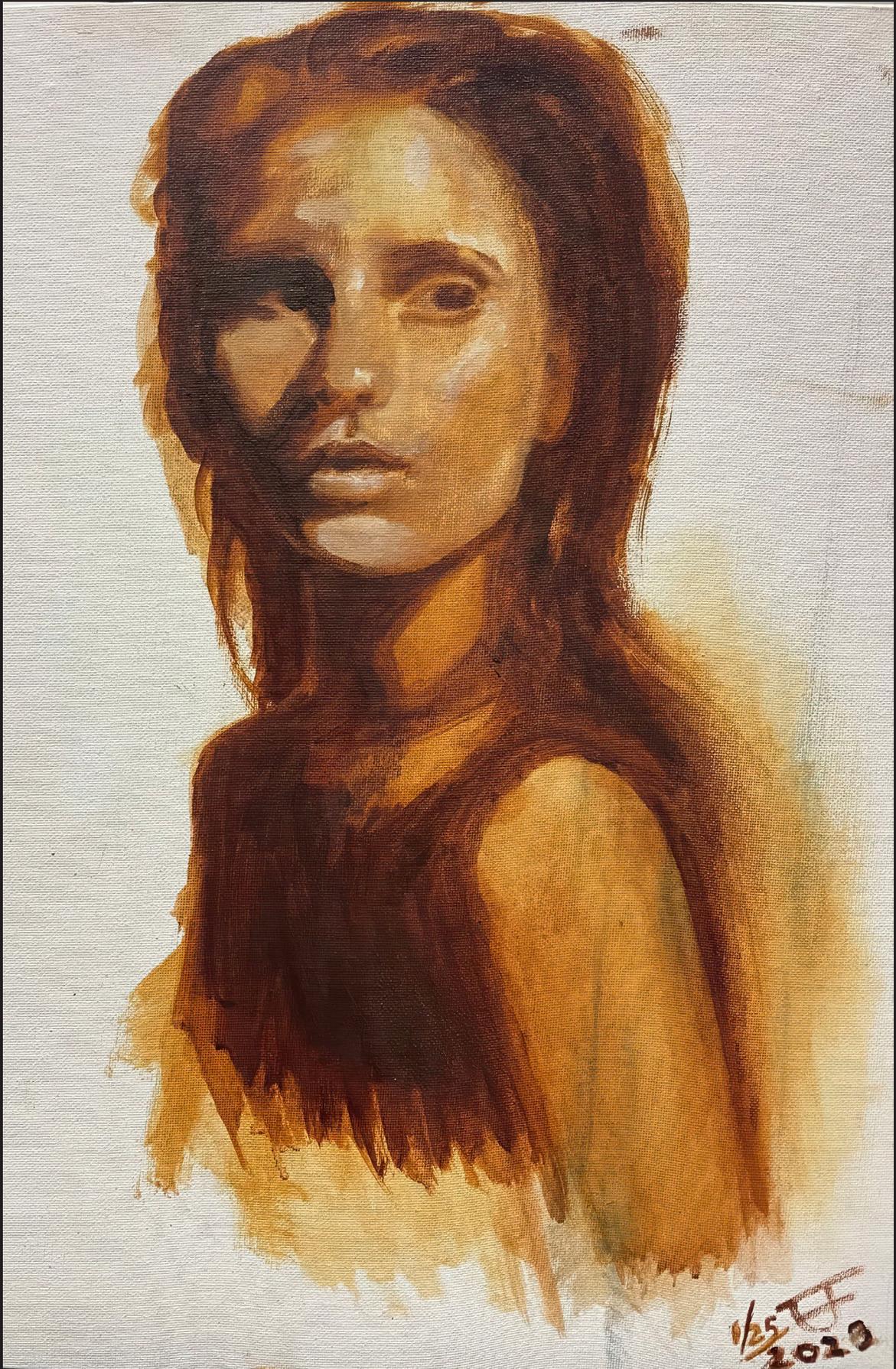
Brown Study is a monochromatic portrait that concentrates on draftsmanship and brushwork but aims at eliciting a conversation with the viewer: "What are you thinking about? What are you feeling?"

## SOCIAL/WEB CONTACTS

See more of Leslie's art at: Email [liberty.belle@live.com](mailto:liberty.belle@live.com)



Detail from "Brown Study" Oil, 20in x 16in x 0.25in, 2023, \$675



"Brown Study" Oil, 20in x 16in x 0.25in, 2023, \$675

# DONNA SAMS



## BIOGRAPHY

I am originally from Baltimore, MD. I graduated with a BFA from Maryland Institute of Art, now known as MICA. I moved to the lowcountry of South Carolina where I raised my family and taught art for 30 years. While teaching I continued my education earning a Master Degree in Gifted and Talented Art Education and another Masters Degree in Curriculum and Instruction as well as earning National Board Certification. Now, upon retirement I am living my dream life as a full time artist!

## ARTISTIC STATEMENT

A Garden Beneath the Waves

By Donna Sams

A garden beneath the waves  
submerged in rolling waters and sea foam

Salt flowers are blooming

In clusters of shells and shadow.

Attempting to hold the sifting sands beneath them  
they submerge and surface with each passing wave.

Appearing to grow taller as the sand slowly washes away  
the garden endures—strong, resilient—

a tribute to the ocean from which it has grown.

This original poem describes my 18 x 24 oil painting on canvas. I use burnt sienna and ultramarine blue to create a rich dark color which I make cooler or warmer, lighter or darker. There are also hints of other colors. The poem is handwritten on the back of the painting. This work of art combines three of my favorite things, the beach, writing free verse, and painting!

## SOCIAL/WEB CONTACTS

See more of Donna's art at: Instagram @donna\_\_sams | Facebook Donna Sams



Detail from "A Garden Beneath the Waves" Oil on canvas, 24in x 18in x 2in, 2025, \$800



"A Garden Beneath the Waves" Oil on canvas, 24in x 18in x 2in, 2025, \$800

# ANA QUINTANA



## BIOGRAPHY

Originally from Cuba and now based in Denver, Colorado, I am a full-time professional artist whose work is inspired by movement, emotion, and the transformative power of fluidity. After a successful career in the tech industry, I transitioned to art full-time, channeling my energy and curiosity into the creation of fluid abstract paintings that explore balance, depth, and spontaneity. With over 100 fluid art techniques available today, each requiring its own materials and methods, I specialize in the Shelee Art Bloom Technique, developed by renowned Australian fluid artist Shelee Carruthers. Though technically demanding, this process produces striking, organic compositions that bloom with color and luminosity. My work embodies both precision and surrender—an interplay between control and unpredictability that mirrors the rhythm of life itself. In my studio in Denver, I create using layered acrylics, metallic pigments, and iridescent mica to evoke energy and movement. I'm

particularly drawn to the tension between order and chaos, allowing each pour to reveal natural patterns and textures that evolve on the canvas. My paintings have been showcased in galleries across Colorado and New Mexico and are held in private collections throughout the United States. Each piece I create reflects a dialogue between form and flow, inviting the viewer to pause, observe, and connect with the beauty of transformation. Ultimately, my work is an exploration of emotion in motion—where intention meets chance and where art, like life, unfolds in unexpected yet harmonious ways.

## ARTISTIC STATEMENT

Fluid art captivated me from the moment I discovered it — the way paint moves, merges, and transforms into organic, hypnotic compositions feels both intuitive and alive. Using free-flowing acrylics, powdered mica pigments, and various additives, I guide the paint through blowing, tilting, and spinning techniques to create intricate marbled cells and structures. The result is a visual dialogue between control and spontaneity — where color, motion, and chemistry converge into unexpected beauty. Each piece invites the viewer to see something new: shifting shapes, fluid forms, and the balance between deliberate movement and the paint's own unpredictable nature. The energy of the creative process lives within every layer.

## SOCIAL/WEB CONTACTS

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



Detail from "Tantra" Acrylic Fluid Art, 36in x 24in x 1.5in, 2025, \$950



"Tangible" Acrylic Fluid Art, 30in x 24in x 1.5in, 2025, \$695

# ROBERTA PARRY

**NO  
PHOTO  
PROVIDED**

## BIOGRAPHY

I have exhibited widely in group and solo gallery shows as well as in public spaces in the Santa Fe area. I participated regularly in the annual Santa Fe Studio Tour. I was an Artist in Residence at the Inn and Spa at the Loretto of Santa Fe. My painting "Fallen but Not Bowed" was accepted for the national juried Watercolor USA 2016 exhibit at the art museum of Springfield, Missouri. Two of my paintings were selected for Albuquerque's Hotel Andaluz Q3 Exhibit 2023. I am a member of the Yucca Gallery in Albuquerque, NM; Belle of the West, Madrid, NM; and Artistic License Gallery, Eldorado, NM.

## ARTISTIC STATEMENT

I have worked with other media, but my true affinity is with watercolor. I love its spontaneity, its freedom of flow, the surprises, and the challenge to master or at least control the independence of its gentle yet willful nature. I am particularly attracted to landscapes. Color and light are the elements that most strike my sensuous core, and transparent watercolor seems to best capture for me the vibrancy and translucence of sky, earth, water, and all that grows and travels therein. I may know where I want to go, but how to get there is always an adventure.

## SOCIAL/WEB CONTACTS

See more of Roberta's art at: Instagram @artistrobertaparry | Web RobertaParryPaints.com



Detail from "Aspens Facing Winter" Transparent Watercolor, 10in x 14in x 1in, 2018, \$475



"Aspens Facing Winter" Transparent Watercolor, 10in x 14in x 1in, 2018, \$475

# AHIMSA TEABOUT



## BIOGRAPHY

I have studied art not so much as a collegiate, but in private schools and organizations throughout my life and have been exposed to more art museums from California to England and Mexico to Canada than I can remember. I am a member of several artists groups in Florida, including Arts United, Palm Beach County Cultural Council, and the Artist of Palm Beach County. My works have been or are on display in galleries, museums, restaurants, marketplaces, doctors offices, and clubhouses. They are available online and in person. I had a three month solo show in New York in 2023 I've been invited to participate in an annual event for three consecutive years in Albany, New York. I have customers throughout the country and was recently invited to show my work at the MVA ART GALLERY in Pennsylvania., BIG & BOLD 2 in Stuart Florida by The Artists of Palm Beach County and The Hatch in Lake Worth Beach also in Florida., I am preparing for a show opening in March 2026, at the South Palm Beach Town Hall where I will be one of two featured artists.

## ARTISTIC STATEMENT

I think therefore, I am and so I let colors and thoughts, sounds, feelings, and textures guide me as I create. I am inspired by the sixth classical elements found in spiritual traditions, which typically include earth, water, fire air, space, and consciousness. I define my works as abstract, although at times they suggest human and nature qualities. While my style is largely abstract, it tends to morph from one stage to another. And the color gold, whether bold or muted, usually touches my canvas in the end. I love abstract art because of its very nature. It is open, undefined and welcoming of thought. The expression of self is celebrated. There is a space for the artist and the viewer to exchange emotions, and memories. And then there is a possibility of simply loving the textures, flow, colors and the play of dark and light against whatever medium the artist has chosen. My hope is that I can help those who say they do not understand abstract art, come to realize that there is nothing to understand, Art is art.

## SOCIAL/WEB CONTACTS

See more of Ahimsa's art at: Instagram @ahimsa.infinitearts | Facebook Ahimsa Teabout



Detail from "SEHER" Various acrylics and mixed media, 40in x 16in x 1.5in, 2025, \$2500



"SEHER" Various acrylics and mixed media, 40in x 16in x 1.5in, 2025, \$2500

# LAUREN PERRODIN



## BIOGRAPHY

Since the age of 10, Lauren started playing with pottery clay. For a middle school project, she threw together a bowl and decorated it to describe the landscape of her childhood home. This special bond with pottery never truly went away as she got older. When her dad decided to knock the dust off the old kiln, she knew it was the beginning of a long and magical journey ahead.

## ARTISTIC STATEMENT

At Rad Raku Pottery, every piece emerges from a deep connection to the Hawaiian Island and its tradition. Established in 2023, our work is an ongoing dialogue with the land (āina), whose volcanic energy and lush, coastal textures inform every curve and glaze. This journey is a collaboration with Lokahi Studios, led by my father, Todd Perrodin, the master artisan. Our shared reverence for the unpredictable beauty of raku pottery now merges with the profound inspiration of our home on the Island. The throws of our pottery are not just clay; they're a tribute to the raw earth of Hawaii, a contemporary expression of the spirit (mana) that we carry in our hands and hearts.

## SOCIAL/WEB CONTACTS

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



"Sand and sea vase" Pottery, 13in x 6in x 13in, 2025, \$115



"Rustic white crackle with emerald" Pottery, 14in x 6in x 14in, 2025, \$175

# SABENA T. LEAKE



## BIOGRAPHY

Sabena T. Leake is a visual artist whose portraits in pencil are refined and expressive, capturing not just the physical likeness of her subjects, but the energy that makes each of them unique. Sabena – who is primarily self-taught – has begun the next chapter of her life pursuing her creative interests at the Arts Students League of New York, where she received a Director's Scholarship and an Honorable Mention for the Richard Tweedy Scholarship for Drawing. Sabena lives, works and creates in Harlem, New York City.

## ARTISTIC STATEMENT

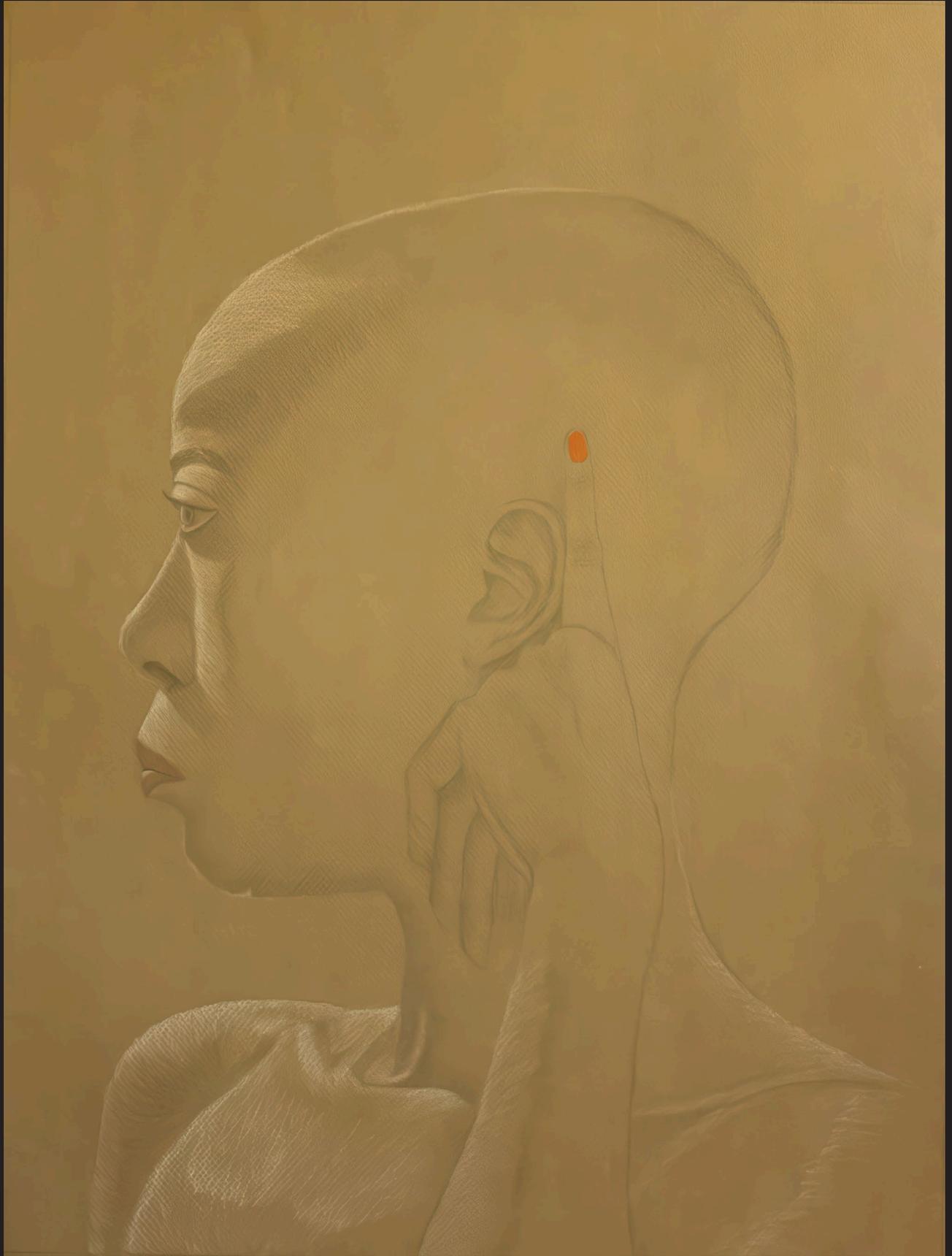
After almost 35 years as a lawyer, I've begun the next chapter of my life pursuing my creative interests as a visual artist. I'm drawn to the human figure because of a lifelong fascination with human nature, and to drawing for its elegance, simplicity and efficiency. As someone who observes the world closely, feels things very deeply and sweats the small stuff, I love being able to bring all that I am to bear to creating detailed portraits that are refined and expressive, and that capture those expressions of our humanity that are most sublime. I prefer to draw from life, but sometimes I'm moved to personally interpret a photograph that I find inspiring. All of my portraits are free-hand drawn with pencil and life-sized or a little larger. Too much color often distracts from the essence I'm trying to distill and convey, and so most of my portraits are monochromatic – using only one or two colors with white chalk (and maybe a hint of colored pencil) on complementary toned paper. A pencil drawing is often viewed as a means to an end. I find that there's beauty in a drawing that is often an end unto itself. My goal is to create portraits that are honest and graceful – almost ethereal - and that convey a subtle intensity that can stand alone and be appreciated as finished works of art.

## SOCIAL/WEB CONTACTS

See more of Sabena's art at: Instagram @sabenatleake



"Love Is...C+M" Pastel pencil, colored pencil & white chalk on pastel paper, 17.5in x 20in x 0.33in, 2025, NFS



"Mia" Charcoal pencil, colored pencil and white chalk on paper, 23in x 17in x 0.33in, 2024, NFS

# DEBRA STRICK



## BIOGRAPHY

I was born in Brooklyn. Realizing that I saw things differently from other people, I knew I was headed for a life in art. Filled with questions, I had a burning need to see and to understand “what is really going on.” I graduated from Antioch College and the University of Iowa School of Art with a focus on fine art photography, and attended the Claymont School of Continuous Education to pursue an inner search through the Fourth Way. I was not disappointed. Exhibitions of photography, printmaking, and mixed media include the Harvard Art Museums, 92 nd Street Y, Just Above Midtown, and West Fourth Street Photo galleries in New York,, and Guilde de Graphique in Montreal. Acton, Massachusetts is my home. I’ve earned my living in multiple ways— everything from photo instructor to external affairs director, while simultaneously creating an extensive body of art. I welcome your questions and comments.

## ARTISTIC STATEMENT

I believe we have the potential to truly evolve—in fact—to actually transform. The yearning to really see connects this to a strong drive towards the aesthetic. The work comes from a formless, silent place—a meditation. I create monotypes on archival rag paper, some incorporating photo transfer, pencil, and writing. For the most part, I use my own photographs, gleaned from decades of shooting and darkroom work.. The work below is from my “Filming Series.” The work to the right is from the quote, “The whole world is a very narrow bridge, and the most important thing is not to be afraid.”

## SOCIAL/WEB CONTACTS

See more of Debra’s art at: Email [strickdebra@yahoo.com](mailto:strickdebra@yahoo.com)



“Filming series-Mauve” Monotype, 6in x 22in x 1in, 2022, \$900



"Narrow Bridge Series-Subtle Feeling" Monotype, 5.5in x 5in x 1in, 2023, \$300

# INGRID WESSEL BERNAL



## BIOGRAPHY

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

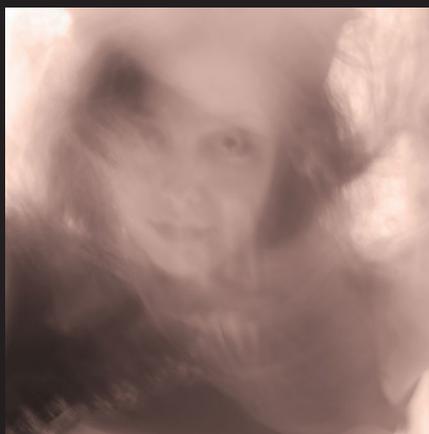
experiences. This perspective enriches my understanding of light and presence, while the serene landscapes around me invite a sense of stillness. My work has been showcased internationally, with exhibitions in Bangkok, Art Basel Miami, and galleries in Oslo and Los Angeles. I have been published in *Black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

## ARTISTIC STATEMENT

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

## SOCIAL/WEB CONTACTS

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



"Ethereal III" Digital photograph (long exposure), 42cm x 42cm, 2025, \$2800



# KAIXIN HUANG



## BIOGRAPHY

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

## ARTISTIC STATEMENT

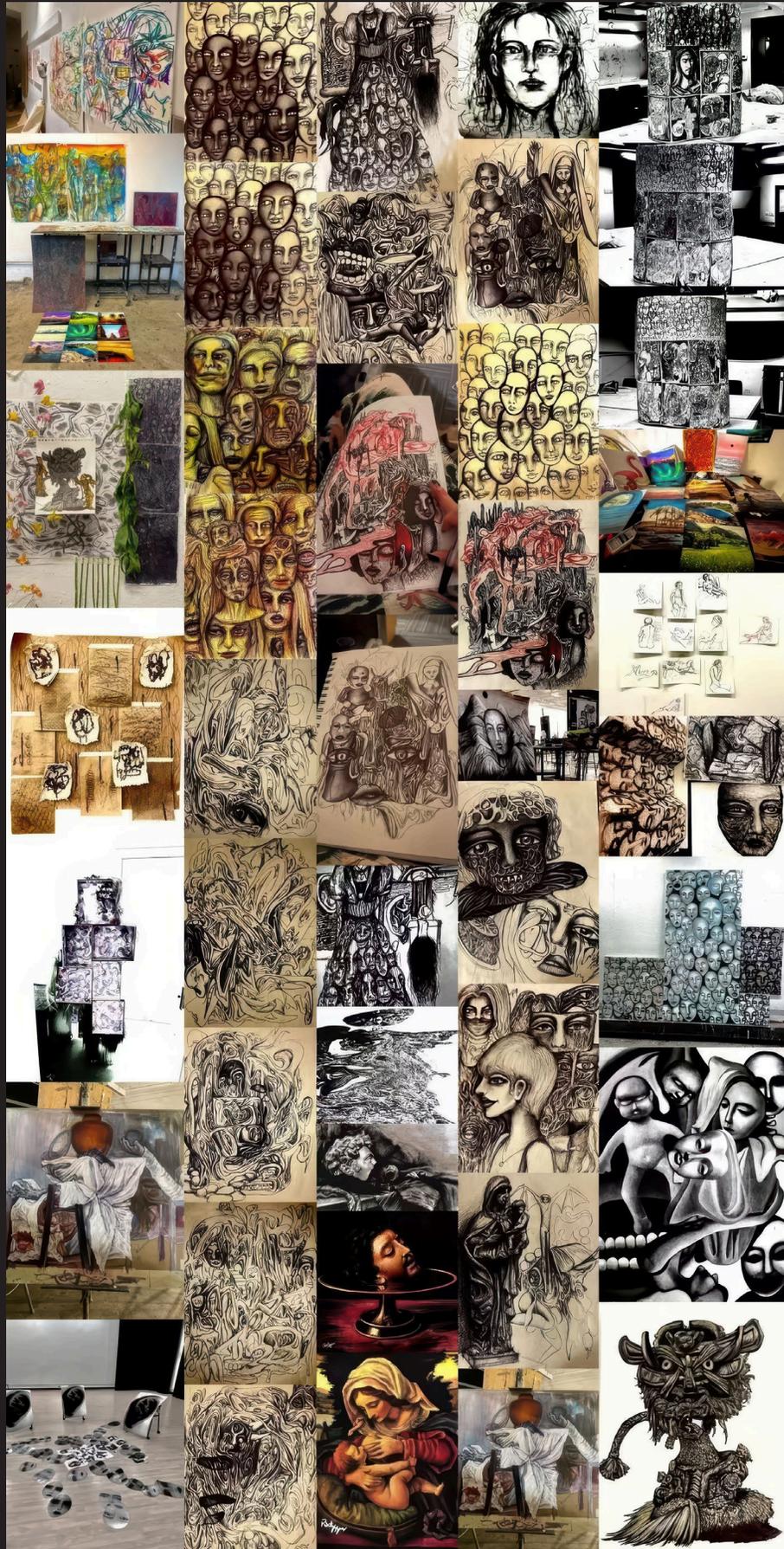
Kaixin Huang (Dorrothyyer) is an interdisciplinary media artist and researcher active in New York and London. Her creations integrate artificial intelligence, digital media and biological materials, and deeply explore the boundaries of post-human identity, memory politics and perception. Through virtual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

## SOCIAL/WEB CONTACTS

See more of Kaixin’s art at: Instagram @Dorrothyyer123 @Dorrothyyer456 @Dorrothyyer131415 @Dorrothyyer171819 | Web [aboutdorrothyyer.cargo.site](http://aboutdorrothyyer.cargo.site)

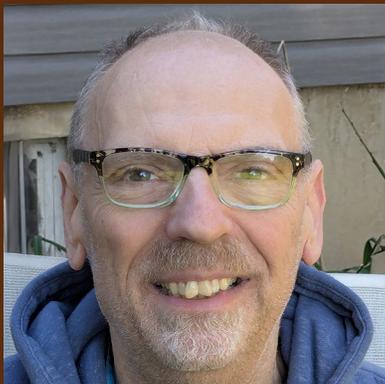


Detail from “Parchment skin” Acrylic, water color, woodboard, 350cm x 110cm x 10cm, 2024, \$6900



"Parchment skin" Acrylic, water color, woodboard, 350cm x 110cm x 10cm, 2024, \$6900

# CLARK GRINDE



## BIOGRAPHY

I loved painting in High School and did very well at it. After a long hiatus, I started making artwork again in 2015. Painting and collage give me great joy! I like to use heavy acrylic paints and bright colors. I want people to say to themselves... "What is going on here—Oh, I get it—or I don't, but I still like it!" I have always been a collector of 'things', like vintage games, picture cards, flash cards, and books. Some of these are used in my collage to represent a facet of life or to make a social statement. I use recycled materials and am constantly experimenting with different techniques. I paint Abstracts, whimsical portraits and I also do collage. 20th century art has been my muse. Sculpture is growing in my desire to conquer.

## ARTISTIC STATEMENT

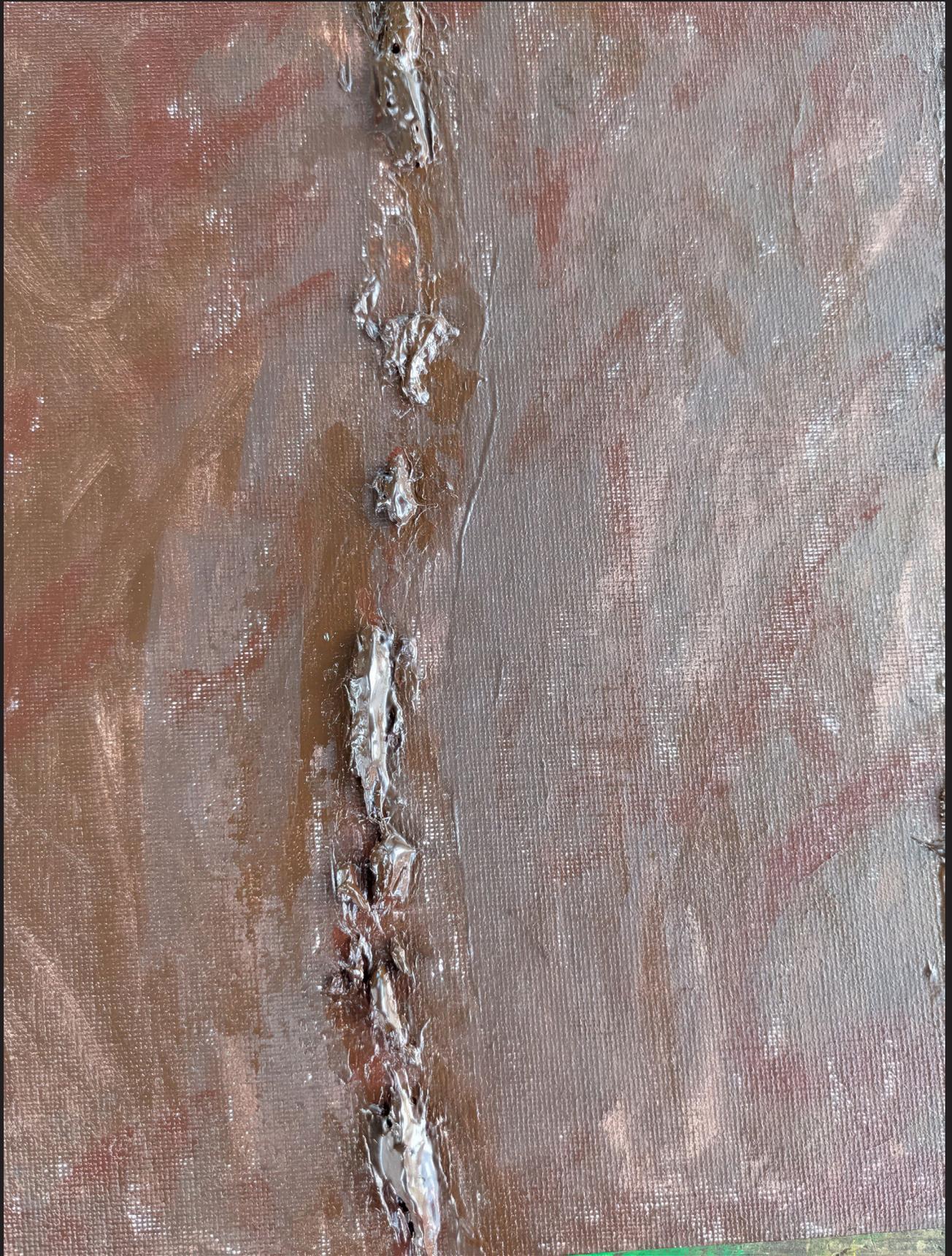
Clark Grinde lives in Sun Prairie, Wisconsin. He enjoyed art classes in High School, and excelled at it. Then he put art aside to focus on his family and career. Years later, he brought out his paints and began creating artworks again. Clark predominantly works with acrylics and markers, and uses found materials as a canvas. He makes mixed media artwork from a basement full of saved objects such as vintage cards, wooden blocks, and old photographs. His works range from whimsical, to calming, to thought provoking. Grinde has had solo exhibitions in Iowa at several locations in Ames and Story City, and at the Blanden Art Museum in Fort Dodge, Iowa. He has exhibited artwork in a show by the Packard Group in South Dakota, Las Laguna Art Gallery in Laguna Beach, California. Grinde has had art in various Biafarin shows and with the Vander Plas Gallery in New York City.

## SOCIAL/WEB CONTACTS

See more of Clark's art at: Instagram @ccgrinde



Detail from "Ridgeline" Acrylic on Board, 12in x 12in x 0.5in, 2025, \$900



"Ridgeline" Acrylic on Board, 12in x 12in x 0.5in, 2025, \$900

# STEPHEN MCDONNELL



## BIOGRAPHY

Stephen McDonnell, University of Vermont, Burlington, VT 1968-1972 BA, Studio and Art History Major, teaching assistant, graduated with Honors, Oberlin College Oberlin, OH 1972-1974 Graduate studies in painting, printmaking, art history, Teaching Assistantship, St Mark's School Southborough, MA Art teacher, Mobius Shelter Martha's Vineyard, MA and Waverly, PA 1975-1983 Energy efficiency construction, design and consulting, Governor's Energy Council, Solar Energy Division, Commonwealth of Pennsylvania, Harrisburg, PA 1983-1985 Managed solar energy funding program, General Public Utilities, Inc. Reading, PA 1985-2000 Energy conservation, load management and energy services; coordinated department Y2K efforts, deregulation and SAP enterprise solution conversion; Exhibitions: University of Vermont Burlington, VT Fleming Museum Alumni Exhibition 1974, The Durham Museum London, UK 1974, Bushwick Gallery New York 2025, Imago Foundation for the Arts Gallery Warren, RI 2025, Art League of Rhode Island Pawtucket, RI 2025

## ARTISTIC STATEMENT

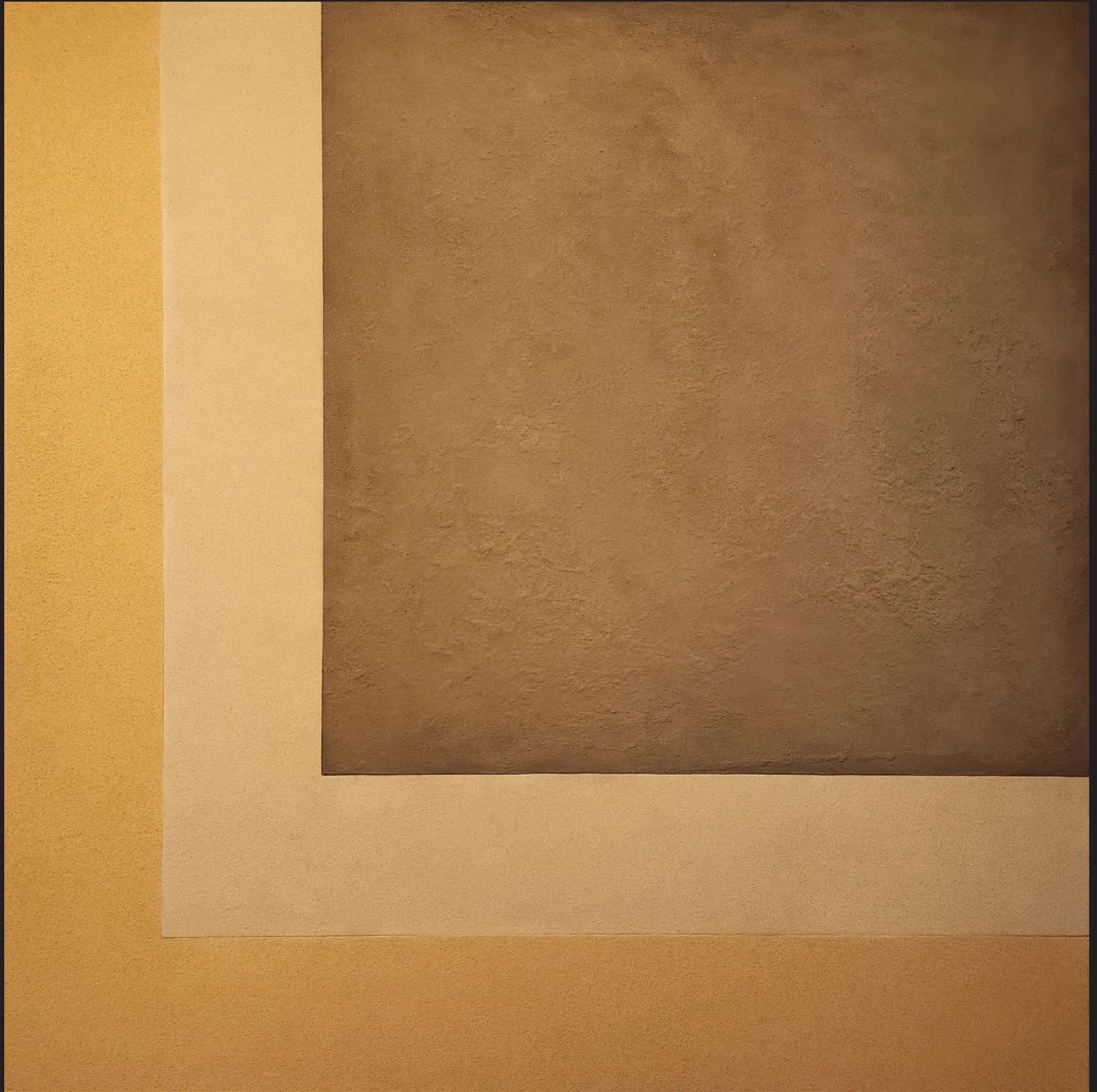
The environmental and socio-economic damage from extractivism in countless areas of the world is also on copious display in northeastern Pennsylvania, where the spoils of 20th century anthracite mining, both deep and surface, are imitated by current hydraulic fracturing (fracking) for shale gas. Stephen McDonnell is an eco-artist who has lived much of his life in this hydrocarbon sweet-spot and has objectively witnessed the modus operandi of the extraction industry. Fracking, like mining, saddles this region with the detritus of its resource curse. Fracking requires millions of tons of high-quality silica sand, millions of gallons of fresh water and hundreds of chemicals, many that are forever chemicals (PFAS) for each well, of which there have been over 140,000 drilled in the United States. The fluids returned to the surface after the high-pressure injection and fracturing of the shale are radioactive and laced with benzene, ammonia, methane, naphthalene and styrene. The disposal of this toxic elixir is a critical challenge for energy services companies. McDonnell's current activism uses natural materials that broaden the understanding of the existential consequences of resource extraction. His painting, DEATH SPIRAL—The Price of Energy Dominance, layers silica frac sand sourced from ≈ Wisconsin and dirt sourced from a Vermont homestead. DEATH SPIRAL juxtaposes the purity of earth materials with the destructive processes of industrial extraction. The surfaces and tactile materials evoke both the geological beauty of natural processes and the violent distortions imposed by human intervention. The piece underscores the paradox of energy dominance in the era of climate crisis. His work seeks to make visible the often-overlooked damages inflicted on landscapes, while honoring the fragile resilience embedded within natural systems. The works offer a visual critique of industrial practices and a call for greater environmental action.

## SOCIAL/WEB CONTACTS

See more of Stephen's art at: Instagram @steve.mcdonnell.184 | Facebook steve mcdonnell |  
Web [stephenmcdonnellart.net](http://stephenmcdonnellart.net)



Detail from "DEATH SPIRAL— The Price of Energy Dominance" Silica sand from Wisconsin and dirt from Vermont, 48in x 48in x 2in, 2024, \$2500



"DEATH SPIRAL— The Price of Energy Dominance" Silica sand from Wisconsin and dirt from Vermont,  
48in x 48in x 2in, 2024, \$2500

# TONY, TWO FEATHER WELDON



## BIOGRAPHY

I have always loved to draw and paint anything that I could do starting at a young age. I graduated with an Associate Degree in Fine Arts, at Reinhardt University. I have a bachelor degree from The Ringling College of Art and Design. I have worked for many companies doing artwork, such as the Home Depot, Coca Cola, NFL, MLB, and Harley-Davidson. Plus doing my on artwork depicting Native Americans and their life.

## ARTISTIC STATEMENT

I am Cherokee fine artist. I paint Native American life, portraits, landscape, and family, tribal life. I have an urge in the Museum of The American Indian, in the Smithsonian, in Washington DC. I have three urges in The Booth

Western Art Museum, inn Cartersville Georgia. I have a piece in the Chickasaw Nation, Cultural Center, in Sulphur Oklahoma. I have work in London England and many homes in the USA.

## SOCIAL/WEB CONTACTS

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



Detail from "Chief Thundercloud with Blackfoot Tribe" Acrylic, 30in x 40in x 2in, 2025, \$1550



"Chief Thundercloud with Blackfoot Tribe" Acrylic, 30in x 40in x 2in, 2025, \$1550

# YVES DE VOCHT



## BIOGRAPHY

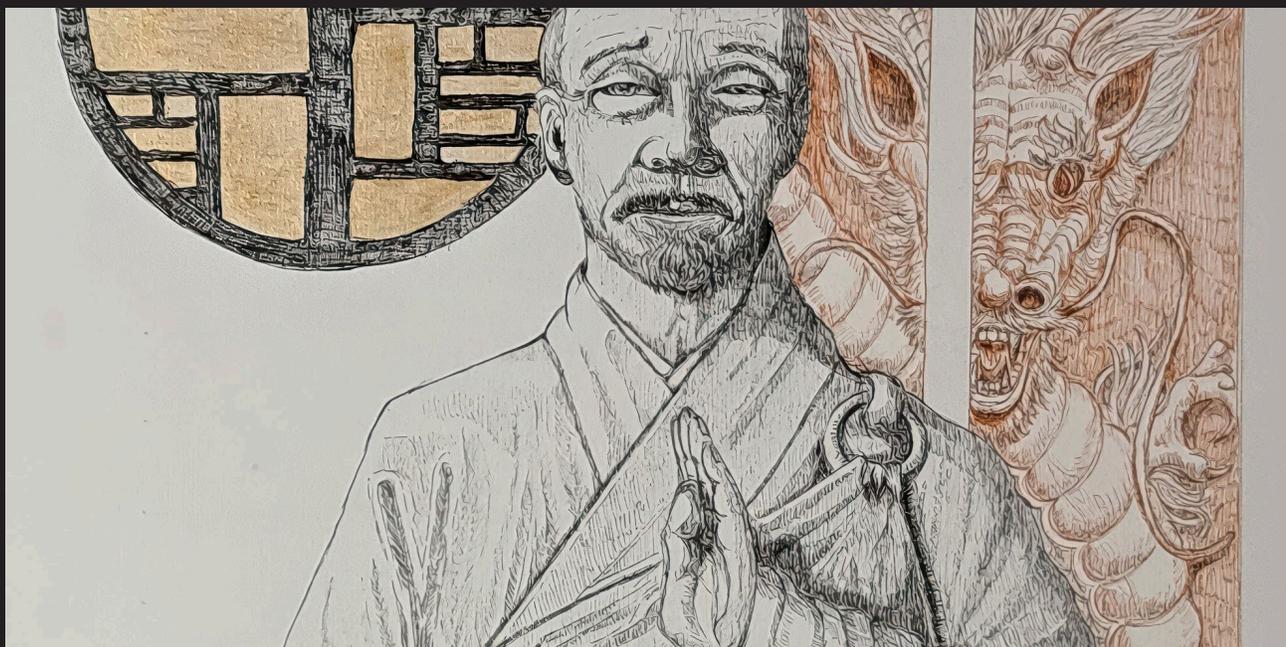
Yves is a Belgian artist based in Antwerp, specializing in ink and pencil drawings. His work bridges classical draftsmanship with a contemporary exploration of spirituality, history, and myth. Drawing inspiration from ancient civilizations, Gothic architecture, and archetypal symbols, he creates compositions where past and present converge. The deliberate use of gold in his work recalls icons and sacred manuscripts, transforming line into light. For Yves, drawing is both discipline and meditation: each stroke an act of precision and reflection. His imagery speaks of timeless human concerns – mortality, transcendence, desire, and devotion – rendered through a language of shadow, form, and silence. With an uncompromising commitment to craft, he seeks to establish himself as an internationally respected artist, contributing to the dialogue between art and the sacred in today's world.

## ARTISTIC STATEMENT

My work explores the dialogue between spirituality, history, and the human condition through the elemental means of ink and pencil. I draw upon archetypes, myths, and sacred symbols from different cultures, reinterpreting them with contemporary precision. Gold, used as light made tangible, transforms my drawings into icons of contemplation – not bound to religion but open to universal meaning. The act of drawing itself is a ritual: patient, deliberate, meditative. Each line is a gesture of discipline and devotion, where silence, shadow, and form reveal what cannot be spoken. My aim is to create works that resonate beyond time – personal yet universal, intimate yet monumental. In an age where the sacred often feels absent, I see art as a sanctuary: a space where the visible and the invisible meet, and where viewers may encounter a reflection of their own search for transcendence.

## SOCIAL/WEB CONTACTS

See more of Yves' art at: Instagram [@yvesdevocht](#) | Facebook [yvesdevocht](#) [artyvesfact](#) | Web [www.art Yvesfact.com](#)



Detail from "Monk & Dragon" Ink and gold on paper, 42cm x 29.7cm x 0.001cm, 2025, \$600



"Mont-Saint-Michel in Gothic style" Ink and gold on paper, 59cm x 4cm x 0.001cm, 2024, \$1250

# KATHY WATTS



## BIOGRAPHY

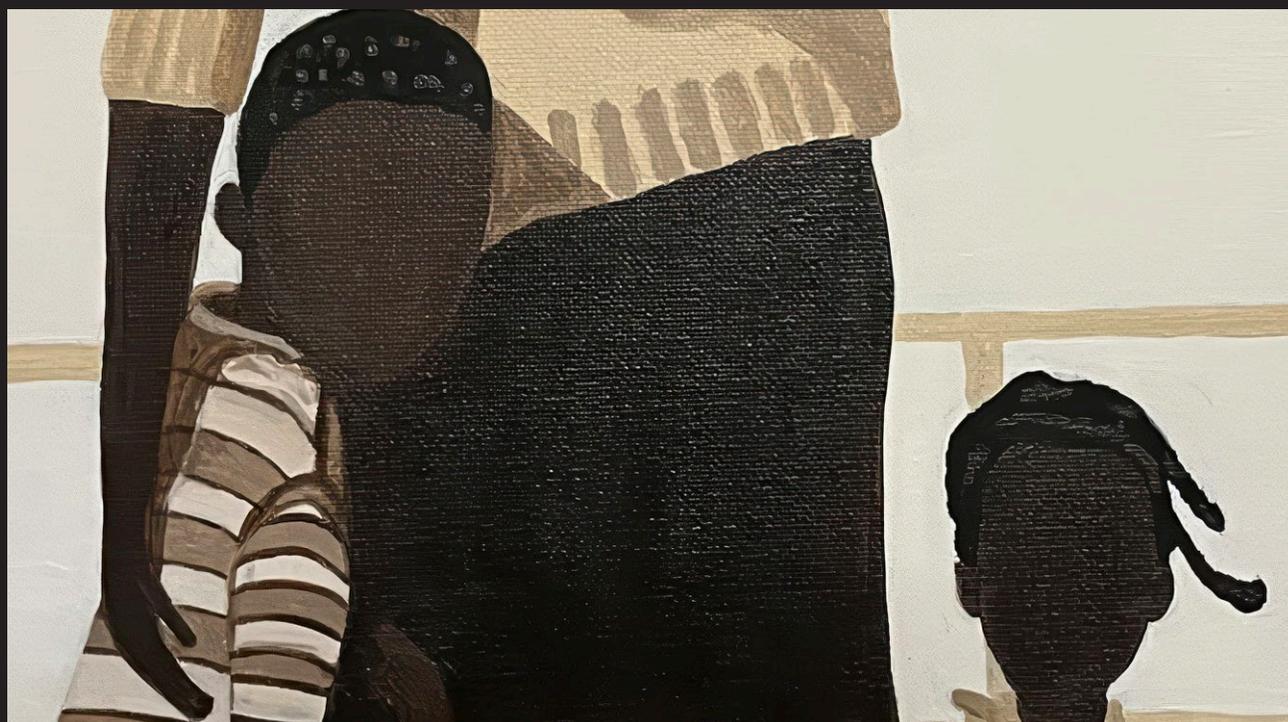
Kathy's creativity came naturally to her and her eight other siblings coming from two artistic parents. It wasn't until later in life that she understood that she was an "artist". In the beginning, she was more into photography, which she still plays around with. With eight other siblings in the house, you compare yourself to others, and she didn't believe herself to be the better artist as far as drawing. At the time, she believed realism was the only way to prove herself as an artist, but when she couldn't achieve the look she wanted, she became discouraged. It was a fluke painting on posterboard that turned everything around. Having it framed nicely helped. Compliments were coming in like, "Who painted this?," "Where did you buy this?" Her confidence grew with that. Realizing she had a different style than some of her siblings that is definitely acceptable in the art world. Beauty is in the eye of the beholder.

## ARTISTIC STATEMENT

I love and am inspired creatively by old black and white photography. I have done quite a few monochromatic paintings off of them in different colors. This particular photo really held me. For me, I felt a sadness and struggle from the woman. If this isn't what the photographer was trying to convey, that's how it struck me. I have gotten a lot of good feedback from my painting, The original sold immediately at a gallery, so I can only make prints of it now. I am of few words when it comes to my paintings. I prefer the audience to feel what they feel off of them. It's all relative.

## SOCIAL/WEB CONTACTS

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

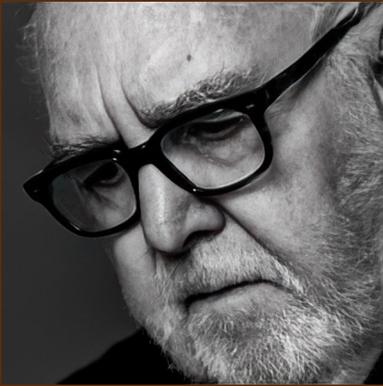


Detail from "We'll Get By" acrylics, 10in x 8in, 2022, \$35



"We'll Get By" acrylics, 10in x 8in, 2022, \$35

# MAX STEELE



## BIOGRAPHY

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

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.art | Web maxsteele.art



“Pattern Play” Digital Image, 17in x 22in, 2022, \$500



"Tangled Up In Brown" Digital Image, 22in x 17in, 2010, \$500

# SMRUTI KURSE



## BIOGRAPHY

Smruti Kurse is a distinguished artist acclaimed for her compelling blend of realism and impressionism, with a focused mastery in pyrography (wood-burning). Born in Pune, India, in 1969, she received professional training at the JJ School of Applied Arts & Institute of Applied Arts in Mumbai. Smruti officially launched her professional art career in 2015 with a commissioned oil painting. That same year, driven by the medium's uniqueness, she self-taught the challenging art of pyrography. Her artistic practice centers on capturing the atmospheric moments of daily life—the profound stillness just before or immediately following an event—infusing everyday scenes with suspense. While she excels in oils, graphite, charcoal, and colored pencils, her pyrography pieces are especially noted for using the monochromatic drama of heat on wood to translate fleeting memory into realistic form. Since 2015, Smruti has continuously earned multiple awards at local exhibitions across various

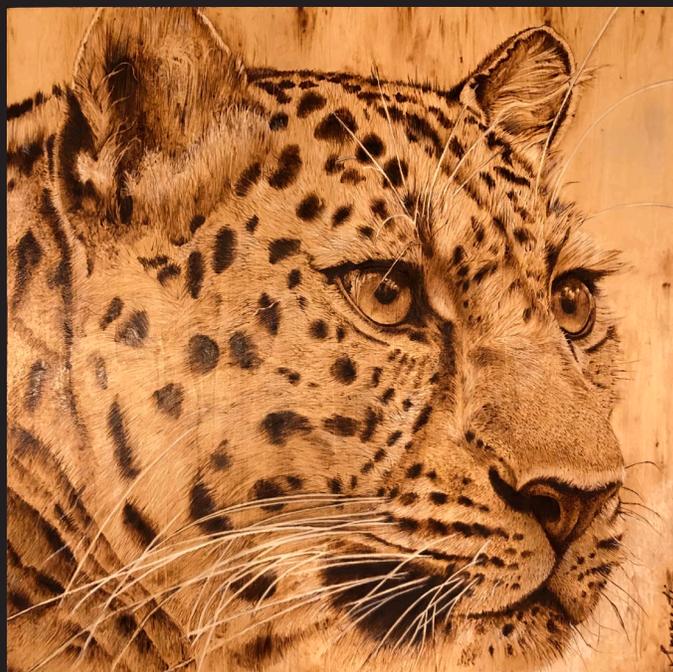
mediums, and her work has been enthusiastically acquired by collectors. She maintains an active and award-winning practice in Almaden Valley, San Jose, California, where she continues to explore new pyrography projects with passion.

## ARTISTIC STATEMENT

My art is a study of atmospheric moments—the silent, suspended instants that occur just before or immediately following an event. I capture the tension and lingering resonance in these non-narrative spaces, striving to convey the authentic beauty of daily life. While I utilize diverse mediums, pyrography (wood-burning) is central to my practice. This monochromatic medium allows me to translate fleeting moments into tangible artifacts with striking realism and tonal drama. The discipline of working with heat and wood is the ideal vehicle for freezing those moments of profound quietude and suspense. My work, which blends realism and impressionism, uses the stark simplicity of pyrography to explore a fascination with how genuine life is portrayed. By manipulating this medium, I articulate distinct ideas, inviting viewers to engage with the subtle, yet powerful atmosphere held within life's in-between moments.

## SOCIAL/WEB CONTACTS

See more of Smruti's art at: Instagram @smrutikursefineart | Facebook smrutikursefineart



"Wild Cat" Photography (wood burn), 16in x 16in x 1.5in, 2020, \$800



"Inspired" Wood-burning, 20in x 16in x 1.5in, 2019, \$1500

# RONNIE MESA



## BIOGRAPHY

Artist's Bio Ronnie Mesa is a dedicated senior designer responsible for leading graphic projects at Universal Studios, Florida. His journey in graphic design began in his hometown's local sign shop, setting the foundation for what would become a fulfilling career. Ronnie pursued his passion further by studying advertising and graphic design at the Rocky Mountain College of Art & Design in Denver, Colorado. Following his studies, he transitioned to SeaWorld of Florida, where he worked as a sign craftsman. This experience eventually led him into the architectural signage industry, a field where he has honed his skills and expertise ever since. Outside of his professional pursuits, Ronnie cherishes spending quality time with his family, indulging in reading, and engaging with new and interesting people. His diverse experiences both in and outside of work fuel his creativity and enrich his perspective as an artist.

## ARTISTIC STATEMENT

Hello, I'm Ronnie Mesa, a graphic designer passionate about creating experimental typography artwork using vector graphics. My primary focus is on abstract letter shapes and their ability to convey words, phrases, or stand-alone forms. The inspiration for my work often stems from the unique characteristics I observe in letter forms as I explore different visual contexts. I refer to my distinct style of letter forms, which are often distressed, distorted, and serendipitously crafted, as "Dystopian Type." This approach is accompanied by my tagline: "Always assembled, never set." This mantra reflects my creative methodology, emphasizing spontaneity and innovation in every piece. At its core, my work celebrates the experimental nature of design through abstract letter forms and meticulously crafted vector graphics. It brings me a profound sense of peace and fulfillment to know that I am free to explore and express myself without rigid confines, creating art that resonates with my enthusiasm and passion.

## SOCIAL/WEB CONTACTS

See more of Ronnie's art at: [Web.ronniemesa.wixstudio.com/dystopiantype](http://Web.ronniemesa.wixstudio.com/dystopiantype)



"Poverty" Digital, 50in x 50in, 2024, \$100



"I tried to discover..." Digital, 50in x 50in, 2024, \$100

# BARBARA FUGAZZOTTO



## BIOGRAPHY

There was a teacher shortage in Michigan in 1968 when I graduated from Hope College, Holland, MI. My sociology major/art minor went on hold while I responded to the need for an art teacher. I was hired the day before school started without a teaching certificate at first. So began my 25 year career as an art teacher at Grand Haven Junior High, Grand Haven, MI. While living and teaching in West Michigan, I had numerous opportunities for gallery associations and exhibitions locally and beyond. Some of these were: Western Michigan Regional Shows, Muskegon Museum of Art, Muskegon, MI; Annual shows, Lakeland painters, Grand Haven, MI; The Corcoran Gallery, Muskegon, MI; Habitat, West Palm Beach, FL; Armory Art Center Wearable Art Fashion Show, West Palm Beach, FL; Y2K New Genres, New Millennium Exhibition, Stuart, FL; Gallery Uptown Invitational Shows, Grand Haven, MI; C2C Gallery Invitational Show, Facets of Fabric, Grand Haven, MI. Since 1993, living in Florida, I have been exploring new opportunities through art associations

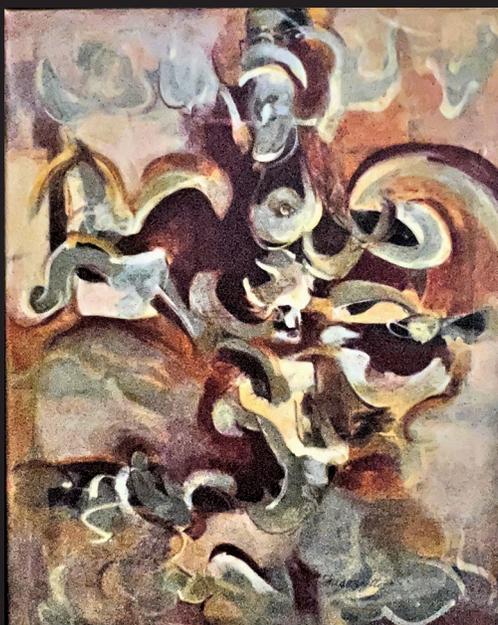
in my area. I enter exhibitions and member shows whenever possible. Art Associates of Martin County; Lighthouse Art Center; Martin Arts; Martin Artisans Guild; South Florida Surface Design Group; St. Lucie County Cultural Alliance; Vero Beach Art Club. I have participated in numerous national and international shows in on-line and in-person shows. Collage Artists of America; d'Art Center, Norfolk, VA; Jag Gallery, Key West, FL; Las Laguna Gallery, Laguna Beach, CA; Red Bluff Art Gallery, Red Bluff, MT; Rhode Island Watercolor Society, RI; 33rd Annual All Florida Juried Exhibit, Stuart, FL; Uncommon Threads: Contemporary Fiber and Wearable Art South Florida Surface Design Group, Stuart, FL

## ARTISTIC STATEMENT

My mixed media work is abstract in nature. My process is intuitive, usually without preliminary sketches or specific subject matter in mind. I am energized by the question: "What might be the result if I use this medium on this surface, using this technique?" I apply collage and mixed media to paper, canvas, fabric, and found objects. I enjoy making and discovering the textures and colors that collage layers give to the surface. Pattern brings order and rhythm to my compositions. These are the unifying elements that carry throughout my work. They are the motivating forces that have greeted me in the studio for the decades of my art career.

## SOCIAL/WEB CONTACTS

See more of Barbara's art at: [Facebook Barbara Fugazzotto](#) | [Web Fugazzotto.Art](#)



"When She Dances" Mixed Media, 20in x 16in x 1.5in, 2021, \$650



"Empires and Emperors" Mixed media collage on Globe, 18in x 16in x 16in, 2018, \$1200

# JANICE NAKASHIMA



## BIOGRAPHY

Janice Nakashima has been a studio artist in Northern California where she has lived most of her life. As a third generation Japanese American, Asian influences can be found, subtly and more consciously at times. She is focused on the environment, homeless activism, and, other issues in society.

## ARTISTIC STATEMENT

Each piece of art is in a sense a small world that is created. The structure and materials speak in a language that make sense in this invented space. I make work that naturally comes from my thoughts and feelings about the world we live in and also the world that lives within. My paintings

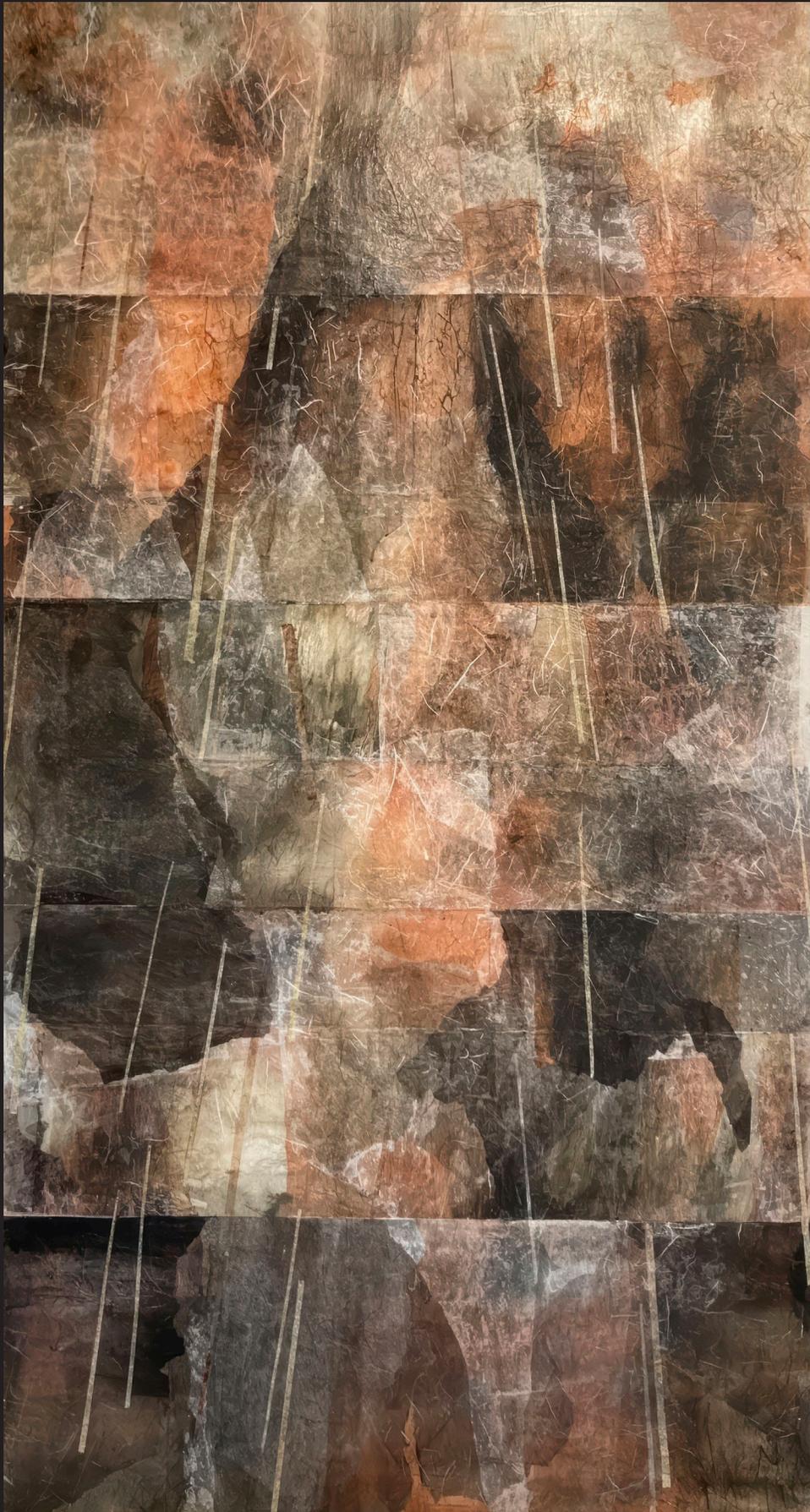
often use references from nature sometimes obvious, other times just inferred. In the OPUS series, of which the pieces shown in this application, I used my connection to music to guide me in exploring how to make a visual work intersect with the rhythms and patterns found in music. I layered paint, ink, with gel medium and found a translucency that lends itself to this series.

## SOCIAL/WEB CONTACTS

See more of Janice's art at: Instagram [@janice.nakashisma](#) | Web [www.jnakashima.net](#)



"Nocturne 2" papers and ink layered with gel medium on mylar, 70in x 37in x 0.3in, 2018, \$5000



"Nocturne 1" mulberry paper, tissue, gel medium, ink, 70in x 37in x 0.3in, 2022, \$5000

# ERIN CURRIER



## BIOGRAPHY

My artistic practice has taken me on a lifelong “shoestring” adventure—packed with action and magic—that has variously found me training in Beijing with Kung Fu masters; tango dancing in Buenos Aires; in riots in Chile; eating dinner on dirt floors with Tibetan exiles in Nepal and at the dinner tables of famed filmmakers in Italy; on the couches of Panthers and Weather Underground; in medicinal ceremonies in the Amazonian jungle; at Tahrir Square with a million Egyptians... I am a humanist artist: unapologetically narrative, and for whom art and the social world are inseparable. I use the proceeds of the sales of my art to witness the world firsthand—i.e.—when I sell a painting, I buy a plane ticket and go!

## ARTISTIC STATEMENT

What compels my artistic practice is the desire to convey that which I have found to be true in all of the countries I have traveled to: that our commonalities as human beings far outweigh our differences. The bond between brothers, the love between mother and child, the kinship shared through creative endeavors; these run like threads in the great fabric of generations. The reasons behind my use of recycled material are multilayered. First, artists have always used materials close-at-hand; I use what is most readily available to my era—waste from our globalized consumer culture. Secondly, my use of trash is a spiritual practice in the sense that it is re-transfigured into something of beauty. Finally, using post-consumer waste is a socio-political act: it is a form of recycling that expresses our interconnectedness as human beings—in what we value, share, consume, and cast away.

## SOCIAL/WEB CONTACTS

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



Detail from “Modernist Italian Poets: Saba, Montale, and Ungaretti” Acrylic and mixed media on panel, 48in x 60in x 2in, 2024, \$20000



"Modernist Italian Poets: Saba, Montale, and Ungaretti" Acrylic and mixed media on panel, 48in x 60in x 2in, 2024, \$20000

# ARLENE KNOWLTON



## BIOGRAPHY

As the leaves turn shades of gold and crimson and the air becomes imbued with the crispness of autumn, I find myself embarking on a whimsical journey of creativity that is both exhilarating and a tad chaotic. Picture this: me, a modern-day Van Gogh, but instead of a quaint little cottage in the countryside, I'm living the nomadic dream in my trusty van—my rolling art studio, complete with a delightful assortment of paints, canvases, and the occasional snack (because, let's be honest, artistic inspiration often strikes best with a side of gummy bears). For the past six months, I've thrown myself headfirst into the world of hyperrealistic mixed media artworks, crafting pieces that are not just reflections of my inner musings but vibrant explosions of my chaotic thoughts and feelings. As I prepare to make the leap to the bustling streets of Detroit—a city that buzzes with artistic energy and a rich tapestry of culture—I find myself channeling my inner painter (sculptor by trade), merging the tactile nature of three-dimensional

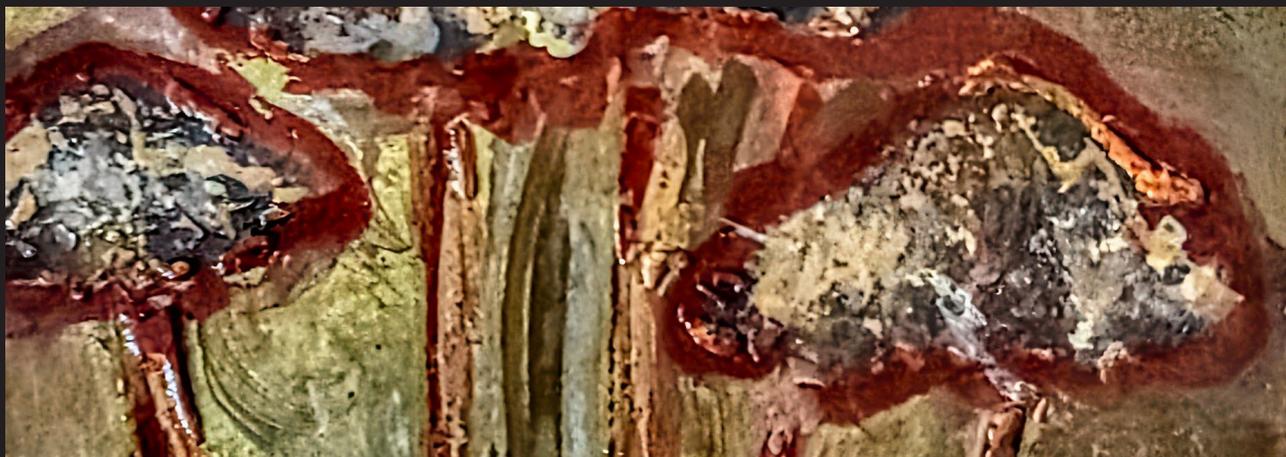
art with the flat surfaces of my canvases. Who knew that layering paint could be as satisfying as stacking a perfect tower of blocks? Spoiler alert: it is! This season of exploration and growth has turned out to be nothing short of transformative. It's like I'm a butterfly emerging from a chrysalis, albeit one with paint splatters on my wings and a van that's starting to resemble a mobile art gallery. Each brushstroke is a step deeper into my own psyche, and with every piece I create, I feel more connected not only to my art but to the vibrant world that surrounds me. So, here's to the adventures of this fall—where the paint flows freely, the van rolls on, and inspiration is as abundant as the falling leaves. If you ever find yourself wondering how to express the chaos and beauty of life, just remember: sometimes, all you need is a bit of paint, a dash of whimsy, and a van that's ready to take you wherever the muse may lead!

## ARTISTIC STATEMENT

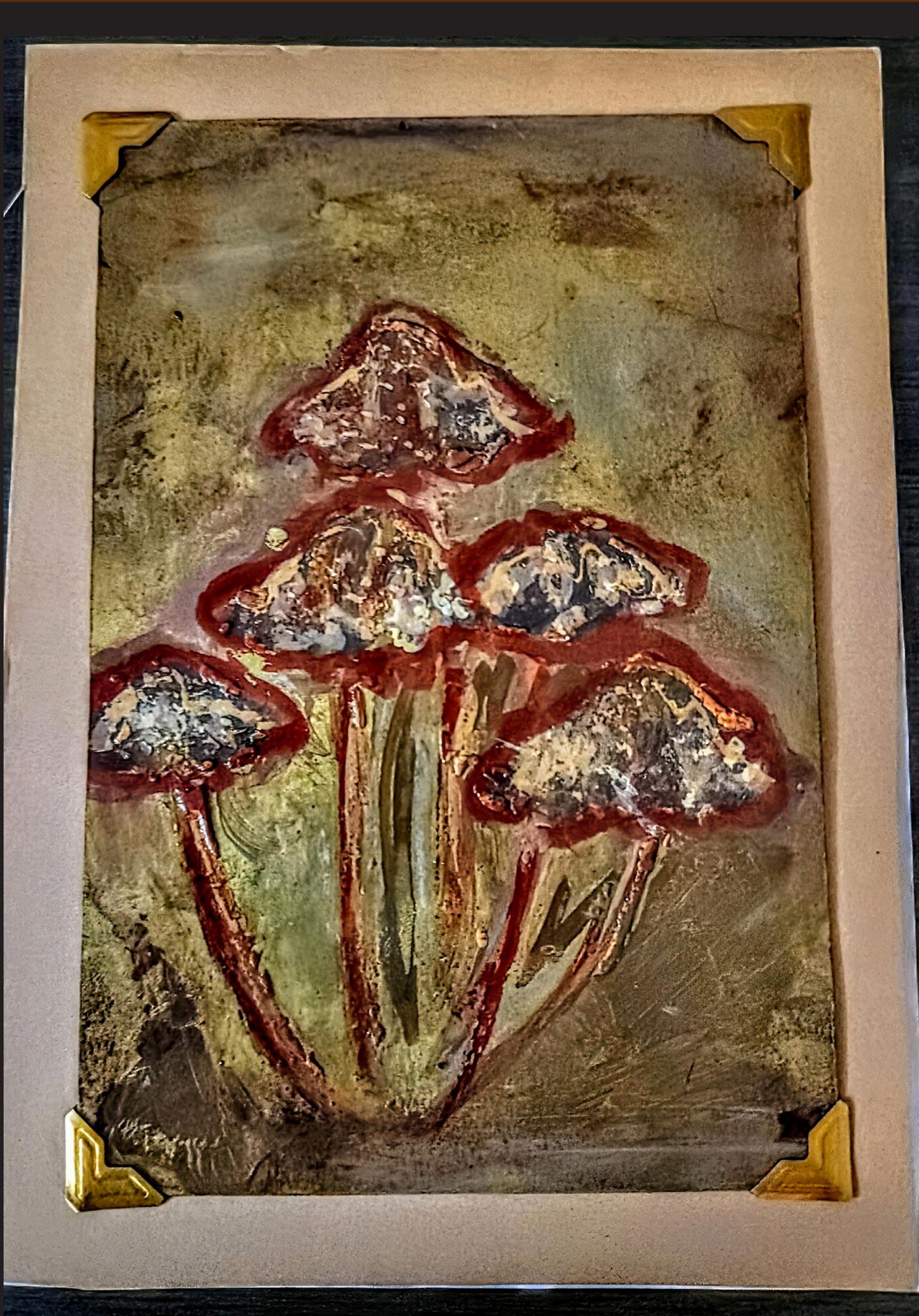
"Mycelium Moments" and "Vinyl Leaves" Welcome to my autumn-inspired art corner! I'm excited to present my latest whimsical pieces: "Mycelium Moments" and "Vinyl Leaves." This duo celebrates the fleeting beauty of the season with a funky twist. "Mycelium Moments" takes you on a journey through Michigan's Upper Peninsula, where brown torched cap mushrooms gather like old friends. Wrapped in a warm, brown palette, this piece evokes nostalgia and reminds us of life's transience. With UV-reactive elements, it transforms under different lighting, creating a mini disco for your eyes. Next, "Vinyl Leaves" is crafted on a recycled vinyl record, capturing autumn's rich hues as birds dance like ballerinas. This artwork reflects the beauty of change, inviting you to reminisce about crisp October afternoons filled with spiced cider and laughter. It also features UV-reactive elements that enhance the vibrant colors. Together, "Mycelium Moments" and "Vinyl Leaves" invite you to embrace the wonder of each fleeting moment. So, lace up your hiking boots and let these pieces inspire your adventurous spirit—life is a whimsical journey, just like an autumn stroll!

## SOCIAL/WEB CONTACTS

See more of Arlene's art at: Web [www.arlenespiratetreasures.com](http://www.arlenespiratetreasures.com) [www.artmajeur.com/arlene-knowlton](http://www.artmajeur.com/arlene-knowlton)



Detail from "Mycelium Moments" mixed media, 7in x 5in x 0.01in, 2025, \$200



"Mycelium Moments" mixed media, 7in x 5in x 0.01in, 2025, \$200

# DEBRAH BLOCK KROL



## BIOGRAPHY

Debrah Block Krol is an artist living and working in New Jersey. Her work has been juried in to many shows nationwide and is in many private collections. She has a BFA from Rutgers University where she studied painting, most notably with Leon Golub.

## ARTISTIC STATEMENT

Artist statement My paintings are about a collection of emotions and memories. I want my work to resonate and make a connection with the viewer. By exploring the dynamic interplay of light and color, I try to create works that reveal the extraordinary within the ordinary. Painting is essential in my life and color is vital. I see the world around me in paint colors. My

palette reflects the seasons. Nature is my inspiration, I am fascinated by the ever-evolving shapes and variety I find there. Landscapes are metaphors for my emotions and spirit. The sand, ocean and surrounding areas contain changing worlds. Great open spaces and skies inspire me. The longer I study them the more abstract they become, yet still solid. Nature is a refuge. I have a degree in fine arts from Rutgers University where I studied painting with Leon Golub. I live and work in New Jersey, and spend every summer at the beach. I work primarily in acrylics, but also work in watercolors and pastels.

## SOCIAL/WEB CONTACTS

See more of Debrah's art at: Instagram @dbk\_design | Facebook dbk.design.arts



"Fly Away Home" Acrylic, 10in x 8in x 0.5in, 2025, \$150



"Rocky Beach" Acrylic, 11in x 14in x 0.5in, 2925, \$225

# VICTORIA FULLER



## BIOGRAPHY

Chicago artist Victoria Fuller has an MFA from the School of the Art Institute of Chicago. Her inflatable sculpture, "Bring Back the Extinct Northern White Rhino," was featured in an exhibition about animal extinction at The Buffalo Museum of Science and had a solo exhibition of her work her at the Susquehanna Art Museum in Harrisburg, PA, in 2022-2023. Several of her artworks are in the collection of Artemezia Foundation Museum in Bisbee, Arizona. She was awarded the 2020 Dean Alan Olson Purchase Award at the Rockford Art Museum and was awarded Best of Show at the 2021 Evanston and Vicinity Biennial, Evanston, IL. In 2019 she was awarded the Department of Cultural Affairs and Special Events (DCASE) IAP Grant and an Illinois Arts Council CAAP Grant, in 2009. She also received fellowship awards from Illinois Arts Council and from the Colorado Council on the Arts and Humanities. Her large-scale public sculpture "Shoe of Shoes" is in the collection of Caleres

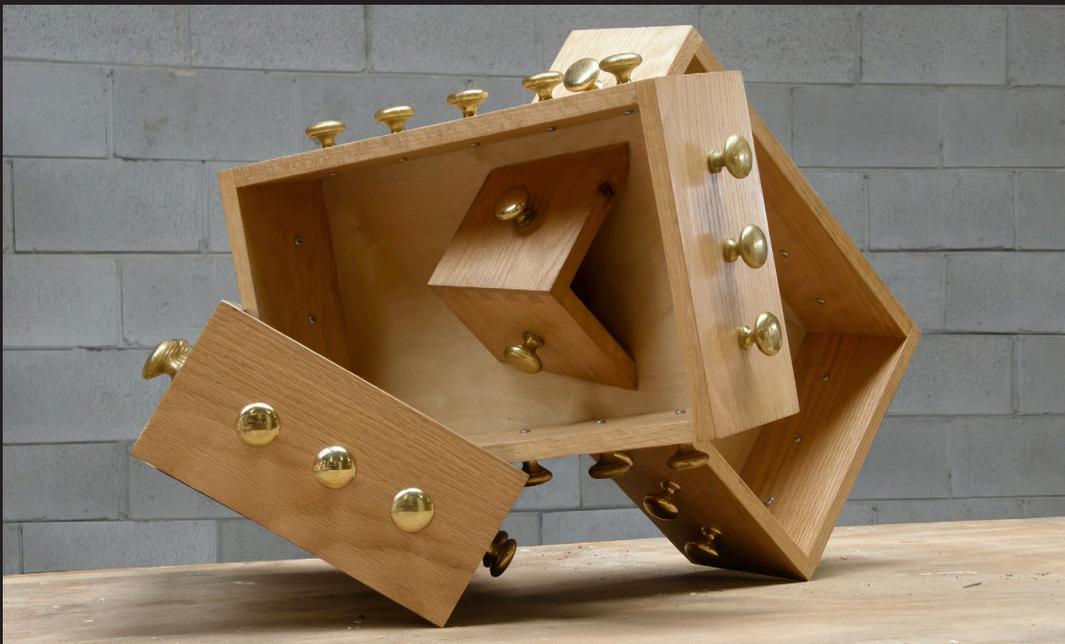
Shoes in St. Louis. Sculptures commissions are: Sound Transit, Seattle, Comed, Chicago, and Arts in Transit, St. Louis. Her large-scale public sculpture, titled "Canoe Fan," was purchased by the city of Ann Arbor and installed in Gallop Park.

## ARTISTIC STATEMENT

I have two bodies of work that at times diverge from each other and at times intersect. One branch directly depicts nature, and the other branch uses repurposed objects. The common thread that they share is the depiction of nature and human culture and the confluence of the two. My interest and wonder in nature stems from growing up on a farm surrounded by forests, agricultural fields, and a stream that ran through our farm. Throughout my childhood I marveled at the accurate scientific depictions of wildlife, anatomical illustrations, and cutaways, in biology and science books, and in the dioramas I saw in natural history museums. I focus on the beauty and intricacies of life's myriad forms, yet the natural world is imperiled by human activities and exploitation, so I often include hints of human meddling or aspects of human culture, occasionally introducing manmade structures or objects. My second body of work uses appropriated man-made objects, often creating forms found in nature.

## SOCIAL/WEB CONTACTS

See more of Victoria's art at: Instagram @victoriafullerstudio | Facebook victoriafullerartist | Web [www.victoriafullerart.com](http://www.victoriafullerart.com)



"Mé(Knobs) à Trois" Wooden dresser drawers, dresser knobs, 25in x 27in x 19in, 2013, \$1200



"Rope Trick (composite view)" Resin, epoxy clay, acrylic paint, 8.5in x 18.25in x 18.25in, 2014, \$4500  
Composite images of side and top view. A rope is turns into a snake, alluding to the concept of perception and reality.  
This work also refers the the Indian snake charmer and rope trick performed in the streets of India of old, but it is also has  
inspiration from surrealism.

# DARIC GILL



## BIOGRAPHY

Interdisciplinary artist and researcher Daric Gill specializes in interactive robotic sculptures and oil painting. Gill has received Artist Exchange residencies in Germany, Cuba, and USA. He is the recipient of the Ohio Arts Council Individual Excellence Award and the Visual Arts Fellowship from the Greater Columbus Arts Council. He is an ICOM and IAA member. His work has been exhibited internationally, including in South Korea, Germany, Canada, Cuba, New York City, and Los Angeles. Gill is a full-time studio artist, former adjunct instructor, and runs a free online professional development resource.

## ARTISTIC STATEMENT

"The Absolutes" is a series of oil paintings on reclaimed wood. The subject matter is intentionally minimal, full of symbolism, and often blends the line between artifact and narrative display. These paintings follow a belief that to explore, one has to travel through an unknown area to learn about it. There is no deeper source of exploration than the human experience. Each element in this series is a visual vignette rooted in actual events, which are then arranged into timeless familiar moments.

## SOCIAL/WEB CONTACTS

See more of Daric's art at: Instagram @daricgillstudios | Web daricgill.com



"Absolute: Memory" Oil on reclaimed birdseye maple, 9in x 10in, 2014, \$1150



"Absolute: Insulation" Oil paint on reclaimed cherry wood, 15.62in x 12.75in, 2016, \$1500

# SONALI JAIN



## BIOGRAPHY

Sonali Jain is a visual artist based in Yorkshire, UK, originally from India. Her passion for art was discovered early—while still a child, her teachers recognized her talent and encouraged her to pursue it seriously. She was selected to represent her school at a national-level art competition in India, where she proudly won first prize. This formative experience ignited a lifelong creative journey and laid the foundation for her expressive, intuitive approach to painting. Her work today is characterised by rich textures, bold brushstrokes, and vibrant colour palettes that reflect both the energy of the natural world and her multicultural heritage. Drawing inspiration from wilderness lands, coastlines, and organic forms, she creates abstract, layered compositions using mixed media. Texture plays a central role in her process, echoing the geological and emotional layers found in

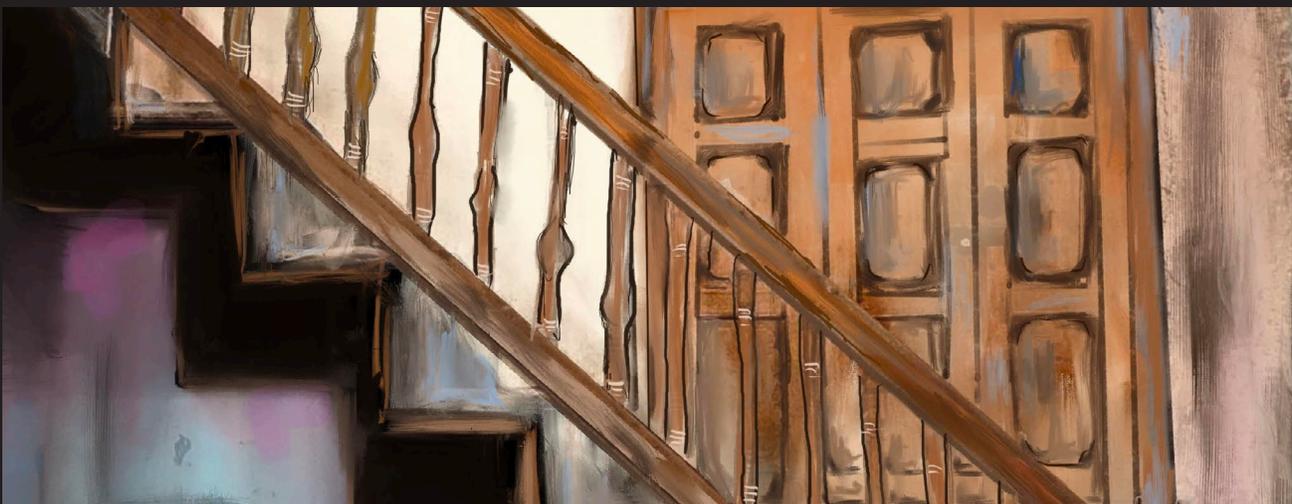
landscapes and memory alike. Now based in the wild beauty of Yorkshire, Sonali explores the intersection of place, identity, and emotion through her art. Her future plans include exhibiting her work widely, both in the UK and internationally, with the goal of establishing herself as a recognised name in the contemporary art world. She has been featured in art publications, collaborate with galleries worldwide, and brings her textured, nature-inspired pieces to a global audience. Her beautiful artwork has been displayed in several prestigious galleries and exhibitions worldwide to name a few Leeds, Dubai, Miami, Berlin, Germany, Grenada. She has won competition this year where she will be doing a Solo exhibition in Spain ( CasaDEL Arte ). She gets the gallery space for a week. Sonali's Professional background is working full time as a Financial Adviser and is well established in her field since 2004. She is also learning Kathak Dance from SAA UK since 3 years. She loves her passion for Art and Dance along side her full time career as Financial Adviser.

## ARTISTIC STATEMENT

As an instinctive artist, I create soulful paintings using oils, acrylics, and textured techniques, blending bold, vibrant strokes with serene pastels. My work is a dialogue with the spirit, designed to evoke deep thought, emotional resonance, and a calming, uplifting effect. Each piece invites viewers to pause, reflect, and connect with the beauty of their inner world, stirring both joy and contemplation.

## SOCIAL/WEB CONTACTS

See more of Sonali's art at: Instagram [@artbysonijain](#) | Facebook [Sonali Jain](#) | Web [www.sonaliartist.com](#)



Detail from "Old House Staircase" Digital painting created in Procreate using mixed-media acrylic and oil brushes, 30cm x 20cm, 2024, £125



Sonali

"Old House Staircase" Digital painting created in Procreate using mixed-media acrylic and oil brushes, 30cm x 20cm, 2024, £125

# MUGAGGA JAMAL



## BIOGRAPHY

Mugagga Jamaldeen is a contemporary visual artist based in Kampala, Uganda. His work explores emotion, identity, and the human experience through a vibrant fusion of abstraction and realism. Deeply inspired by his cultural roots and everyday surroundings, Jamaldeen creates art that captures the rhythm of life and the unseen layers of emotion within it. Born and raised in Uganda, he developed a passion for art during his early years and later studied Art at East High School Ntinda, where his creative journey began to take shape. Over the past two years, he has worked professionally along Buganda Road — Kampala’s heart of visual art — where he continues to refine his style and experiment with form, color, and texture. Jamaldeen’s work has been showcased in several exhibitions, including the Abryanz Style and Fashion Week Art Exhibition (2024) and the Laba! Street Art Festival (2023) in Kampala, both of which celebrated innovative visual expression and cultural dialogue. His art often highlights resilience, emotion, and transformation,

blending traditional African influence with a modern artistic voice. Beyond exhibitions, he has undertaken various projects and commissions aimed at boosting appreciation for visual art and community engagement. His pieces invite viewers to reflect, feel, and connect — creating a space where emotion meets imagination. With a growing presence in Uganda’s art scene, Mugagga Jamaldeen continues to expand his creative reach, striving to share his vision with audiences both locally and internationally. Through every stroke, he seeks to inspire, heal, and express the power of human experience through art.

## ARTISTIC STATEMENT

My art is a reflection of emotion, identity, and experience — a visual dialogue between the seen and the unseen. Through color, texture, and abstraction, I explore the connections between human emotion and the environments that shape us. Each piece I create begins as an instinctive expression and evolves into a layered story of memory, movement, and meaning. I draw inspiration from daily life, African culture, and the dynamic rhythm of urban spaces. My work often blends realism with abstraction, creating harmony between chaos and calm. This duality allows me to express complex feelings that words cannot capture — joy, pain, resilience, and transformation. I am fascinated by how color speaks beyond language, how a brushstroke can translate emotion, and how texture can hold memory. My process is both intuitive and experimental, combining mixed media and paint to explore the boundaries of perception. I believe art should evoke thought and emotion, inviting the viewer to connect with their own inner experiences through what they see. Ultimately, my goal is to create art that resonates deeply — art that heals, provokes, and inspires. Each piece is a bridge between my personal story and the collective human experience, a reminder that beauty can emerge from struggle and meaning can be found in every layer.

## SOCIAL/WEB CONTACTS

See more of Mugagga’s art at: Instagram @jamaldean mugagga | Facebook mugagga jamaldean



Detail from “lion king” canvas, 80cm x 50cm x 0.05cm, 2023, \$320



"two african elephants" canvas, 80cm x 50cm x 0.05cm, 2023, \$400

# PAT FLANAGAN



## BIOGRAPHY

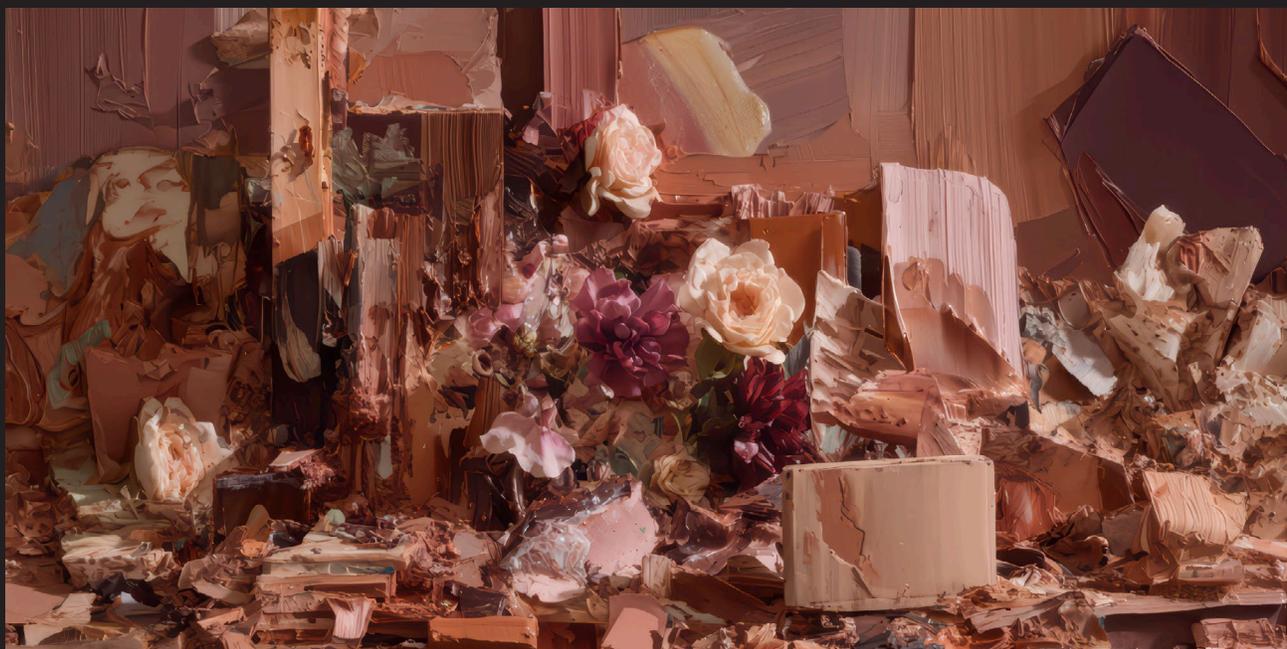
I am a digital artist who lives in Lynnwood, WA. I've been active in digital art since the mid 1980s, all self-taught. Born in 1967, I grew up through the musical revolutions of punk, electronic music, and new wave. Each disruptive of the prior, each a rejection of the past. The music I grew up with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



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



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

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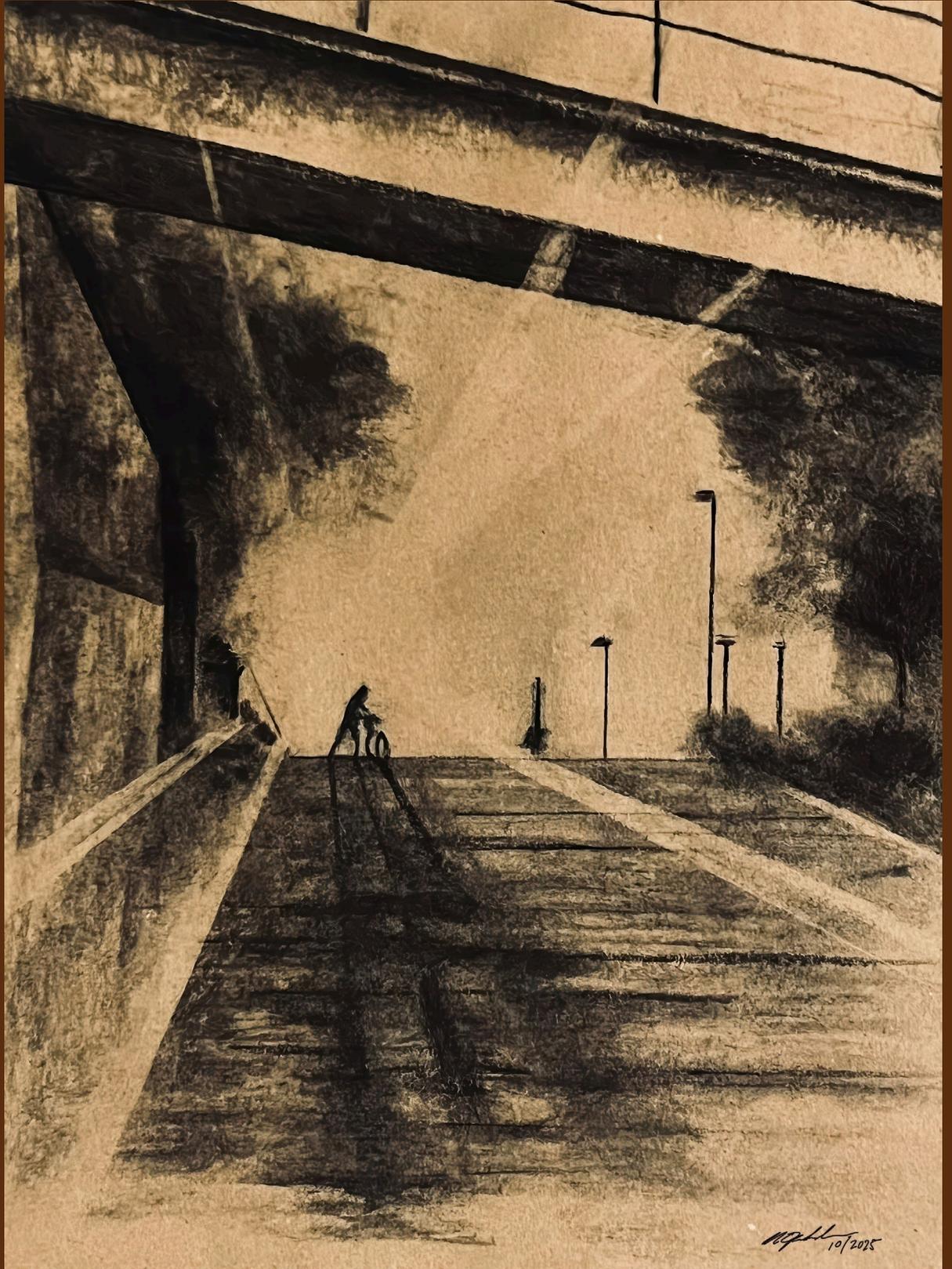


"Shrouded figures" by Jeanne Neal, Liquid charcoal on Yupo paper, 9in x 12in, 2025, NFS

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