

studio visit

volume forty-two



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A Juried Selection of International Visual Artists.

studio visit

volume 42
2018
\$15

Editor and Publisher: Steven T. Zevitas

Associate Publisher: Andrew Katz

Design / Production: Kayelani Ricks

Operations Manager: Alexandra Simpson

Marketing Manager: Liz Morlock

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Front Cover: Prudence Flint, p.52

Back Cover: Wayne Budge, p.21

www.studiovisitmagazine.com

Foreword

There is a crisis in the art world that, in my opinion, is only getting worse. Put simply, there are now thousands of artists around the world producing serious work and far too few opportunities for that work to be exhibited in meaningful contexts. Over the past two years, the art market has contracted and numerous galleries have closed. Nonprofit spaces are also feeling the squeeze. This trend is not effecting galleries at the top of the food chain, rather, it is small and mid-size spaces that are suffering the most. Whether due to post election malaise, or general unease about the state of the world, it is not a great time to be an emerging artist if you are trying to support yourself by selling work.

When I started *New American Paintings* in 1994, the art world was a much smaller place and, without the internet and the rise of art fairs, it operated in a much different way. Yet, even then, it was clear that there was not enough wall space to go around and that alternative ways of connecting artists and those who might be interested in their aesthetic efforts were needed. I am proud of the role that *New American Paintings* has played over the years in helping deserving artists further their careers.

Somehow, *Studio Visit Magazine* is now ten years old. I launched it in 2008 so that we could accommodate the needs of more artists than *New American Paintings* could serve. There are many ways to connect with art via the Internet, but, in my experience, having fine art reproduced in print carries a weight that cannot be replicated in digital form. When I started *Studio Visit*, I had no idea if the publication would be successful, so I am deeply grateful to all the artists who have participated over the past decade and to those who avidly wait for its arrival twice a year.

The juror for Volumes 41 and 42 of *Studio Visit* was Lisa Crossman, Curator at the Fitchburg Art Museum. She was charged with reviewing the work of 778 applicants of which 236 were ultimately selected for publication. The featured artists represent a wide range of aesthetic viewpoints that I think accurately capture the pluralistic time in which we live. Some of the artists featured in *Studio Visit* are self-taught, while others hold graduate degrees. Some have shown extensively, while others are at the beginning of their careers.

In the interest of putting *Studio Visit* in front of the largest audience possible, I made the decision to make it available to anyone and everyone for free in digital format. To see the current volumes or any past ones that you might have missed, please visit www.studiovisitmagazine.com, and feel free to spread the word.

Steven Zevitas
Publisher

Studio Visit: Volume Forty-Two

Lisa Crossman, Curator, Fitchburg Art Museum, Fitchburg, MA

Linda Adreveno

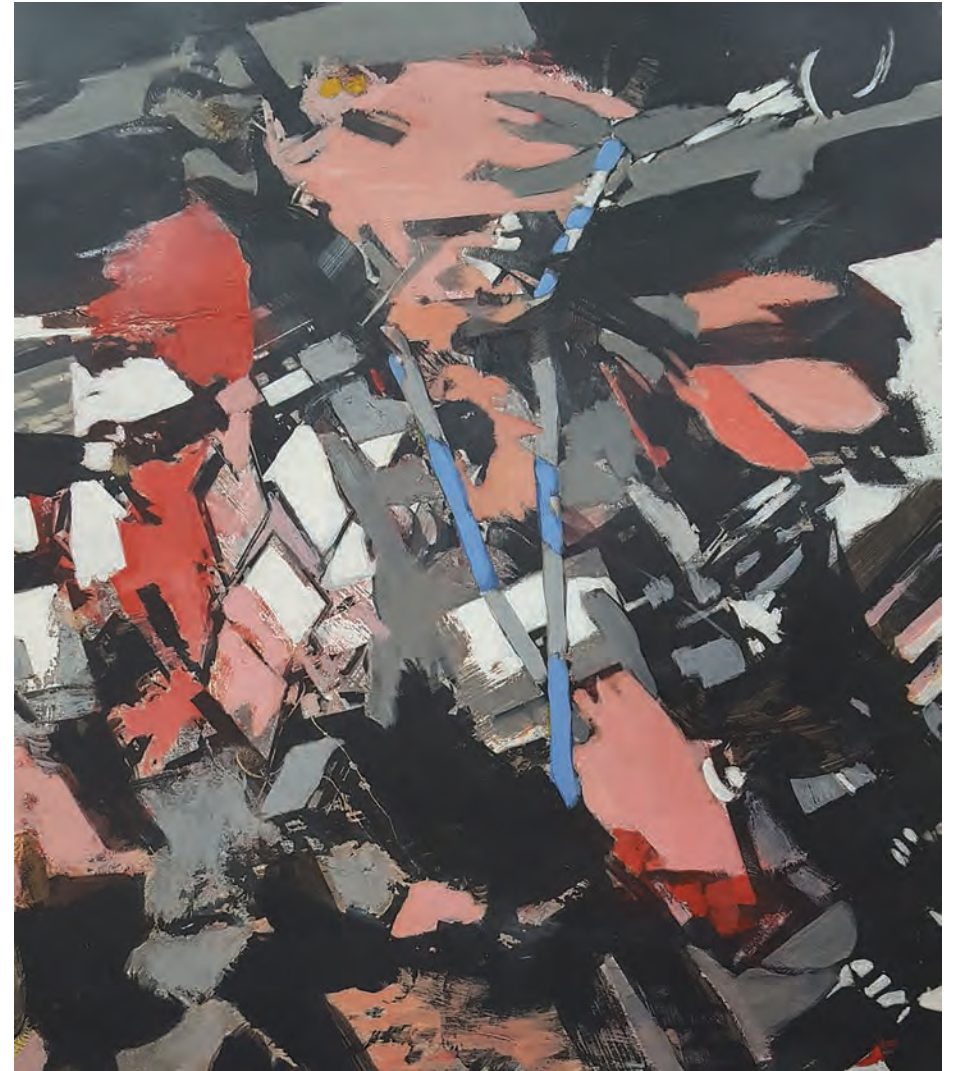
www.adreveno.com

San Francisco, CA
linda@adreveno.com

Two images, painted, joined together, then separated and painted again... leaving traces of each on the other. As with relationships or the exchange of ideas, we take/carry part of the other with us, choosing the areas, attributes, and/or beliefs (both positive and negative) to focus on or ignore.



Each and Every (a)
mixed media, 12 x 10 inches



Each and Every (b)
mixed media, 12 x 10 inches

Chrissy Angliker

www.chrissy.ch

Brooklyn, NY
me@chrissy.ch
Instagram: @chrissyangliker

My process lies in cultivating a balance between control and chaos. Paint became my greatest teacher once I stopped rendering it into submission, and ceded control to its nature. When I'm at a loss, I give my medium more room in the process. Paint and I have become equal collaborators.



He Swims
acrylic on canvas, 20 x 24 inches



Lady Loves I
acrylic on canvas, 18 x 14 inches

Lex Aquilina

www.aquilinastudio.com

Los Angeles, CA
aquilinastudio@gmail.com / 310 347 1158
Instagram: @tyrannosauruilexi

I've dissected and painted over an old body of work while focusing on memories of grief in order to reprocess them. This practice imbues new material with emotional associations, and, like the materials, past and present responses integrate, exploring the impermanence of memory and how it changes with each retrieval.



At That Time, I Wished To Have Been An Orphan
acrylic paint and mediums and painter's tape on watercolor paper, 36 x 22 inches



The Room Society Presents: Under the Same Roof
acrylic paint and mediums and painter's tape on watercolor paper, 36 x 22 inches

Damon Arhos

www.damonarhos.com

Takoma Park, MD

damon@damonarhos.com / 512 699 7539

Instagram: @damonarhos

An MFA in studio art graduate of Maryland Institute College of Art, Damon Arhos uses his art practice to explore how individual experiences influence gender roles, sexual orientation, and human relationships. With identity at its core, this process investigates the implications of concurrent affirmation and rejection within disenfranchised communities.



If I Am Myself, Then Will I Be A Target? (Self-Portrait)
acrylic with vinyl decals on canvas, 96 x 84 inches



So Many Bucks, So Little Time
deer taxidermy, acrylic platform, tire chandelier, and digital drawings, 138 x 66 x 60 inches

Luis Cruz Azaceta

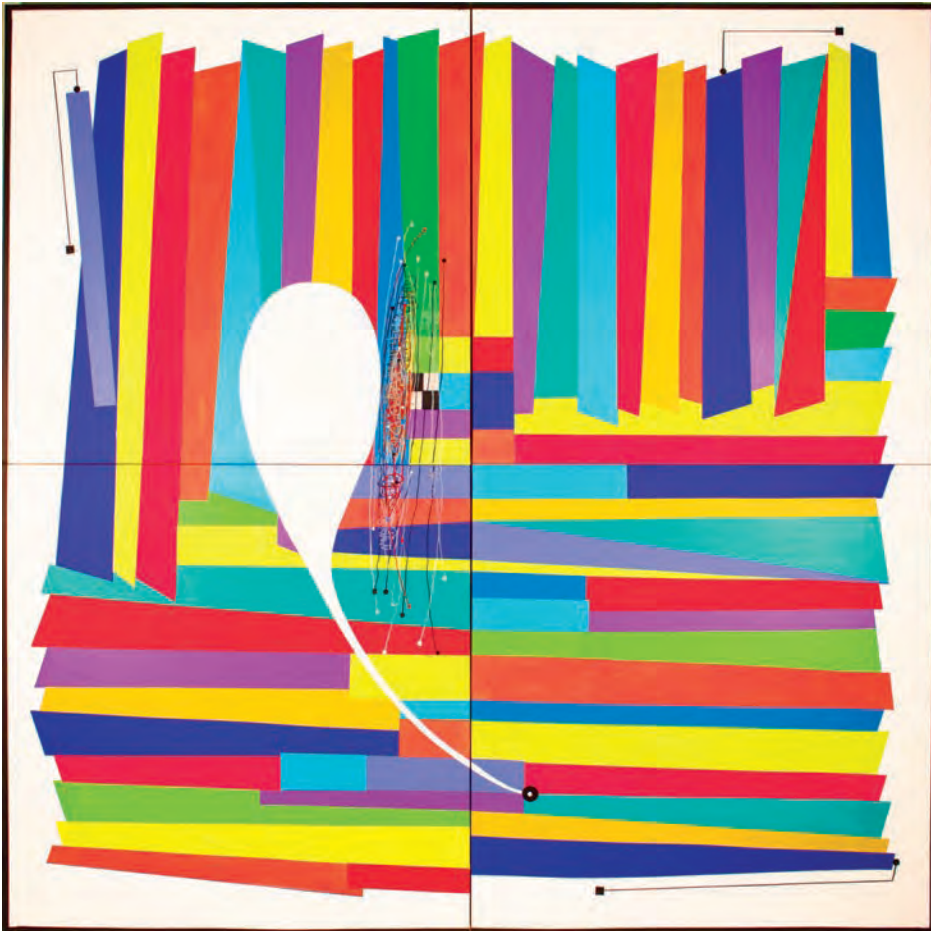
www.luiscruzazaceta-art.com

New Orleans, LA
luiscruzazaceta@gmail.com

GALLERY AFFILIATIONS

Arthur Roger Gallery, New Orleans, LA
Lyle O. Reitzel Gallery, New York, NY
George Adams Gallery, New York, NY

My work relates to the rapid state of change we see in the world at large— war, terrorism, refugees, displacement, identity, racism, and collapsing economies. Through art i confront this reality.



A QUESTION OF BLACK & WHITE 1109
acrylic on canvas, 96 x 96 inches



LOOKING FOR GODOT-STATION 6
acrylic on canvas, 96 x 96 inches

Kathleen Ariatti Banton

www.kathleenbanton.com

Roanoke, VA
kabanton@cox.net

Like waters with underlying channels, metaphorical currents flow beneath the multitude of paint layers on canvas. My concern with society's immersion and direction toward simulated textural, digital / computerized experiences disregarding tactile senses is ever present. The primitive quality of man's need to touch and make marks is the human signature.



You can hardly see the boxed cargo stacked on the barges when it is foggy on the Mississippi.
acrylic on canvas, 40 x 48 inches

Carol Baum

www.cjbaum.com

Newbury, MA
cjb48@comcast.net / 978 463 0826

GALLERY AFFILIATION
Paula Estey Gallery, Newburyport, MA

My work often patterns natural elements--flowers, leaves, constellations, and waterfalls. It explores where the inner world of spirit and feeling and the outer landscape intersect. I begin with a wish to make connections between things I understand and things I don't.



polyphony8
watercolor and colored pencil, 40 x 25.5 inches

Warren Boeschstein

www.warrenboeschsteinartwork.com

Charlottesville, VA
wcb9w@virginia.edu

I explore how forms relate to one another in pictorial space through color, shape and rhythm. Trained as an architect, I prefer geometric forms, blurring their contours to allow for multiple interpretations.



Yellow Square
oil on canvas, 20 x 16 inches



Squares on Red
oil on canvas, 12 x 9 inches

Michele BonDurant

www.michelebondurant.net

Dayton, OH
michelebondurant@gmail.com
Instagram: @michelebondurant

GALLERY AFFILIATION
Dutoit Gallery, Dayton, OH

This series explores the house shape. It can be completely objective; a square and triangle, or evoke personal meaning and narrative with emotions such as sadness, joy or loneliness depending on the viewer. With paint and other materials, I manipulate color, shape and composition to invite closer investigation and interpretation.



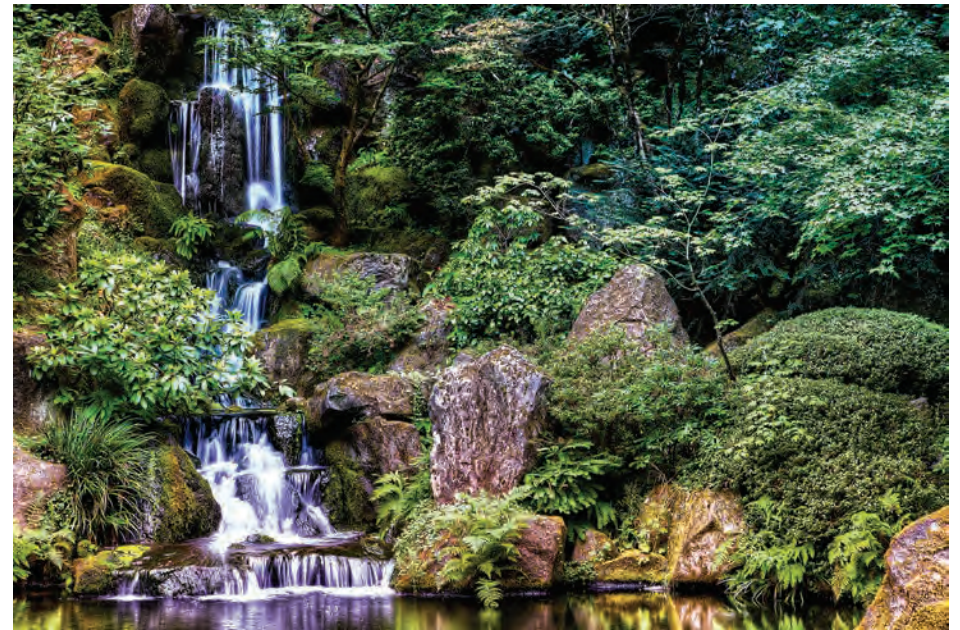
Secret House in the Woods
cut paper, painted artist tape, gouache, flashe, 15 x 11 inches

Wayne Budge

www.waynebudge.com.au

Brisbane, Australia
wayne@waynebudge.com.au /
+61 408 062 272

From the time he received his first camera at the age of 12, Australian photographer Wayne Budge has travelled the world capturing images beyond the realm of conventional photography. Exhibitions of his landscapes have been shown not only in his homeland of Australia, but also throughout the USA and Europe.



CASCADE
digital photograph, 24 x 36 inches

Yvette Muriel Buigues

www.heavyblackline.com

Oakland, CA
smalldogfish@gmail.com / 510 644 3474
Instagram: @heavyblackline

Buigues lives and works in Oakland, California. Her work is considered to be an exploration of the emotional, physical and spiritual aspects of everyday life. Through bold images she speaks to relationships between people and animals, nature and the human condition.



Lamb of Dog
acrylic and spray paint on panel, 22 x 22 inches



All Ways
acrylic and spray paint on panel, 48 x 37.5 inches

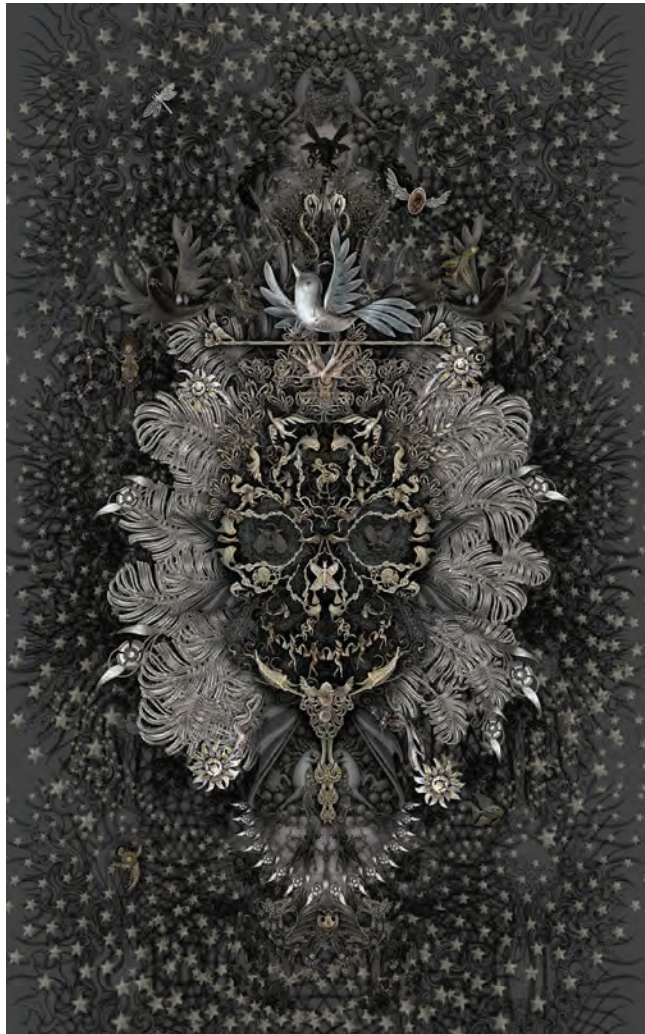
J.T. Burke

www.jtburke.com

South Pasadena, CA
studio@burketriolo.com / 626 799 1405
Instagram: @jtburkeart

GALLERY AFFILIATIONS
Ethos Contemporary Art, Newport Beach, CA
Gallery 825, Los Angeles, CA
www.saatchiart.com (online)

I explore the human obsession with Paradise. My images speak to concepts of beauty, afterlife and Man's role in the cosmos. Costume jewelry and brass figurines are the building blocks of my works; they are a tangible representation of Man-made beauty, just as Paradise is its ultimate portrayal.



Beautiful Mask VII
archival pigment print, 40 x 25 inches



Golden Boy (Creepy Little Kid)
archival pigment print, 60 x 40 inches

Gaston Carrio

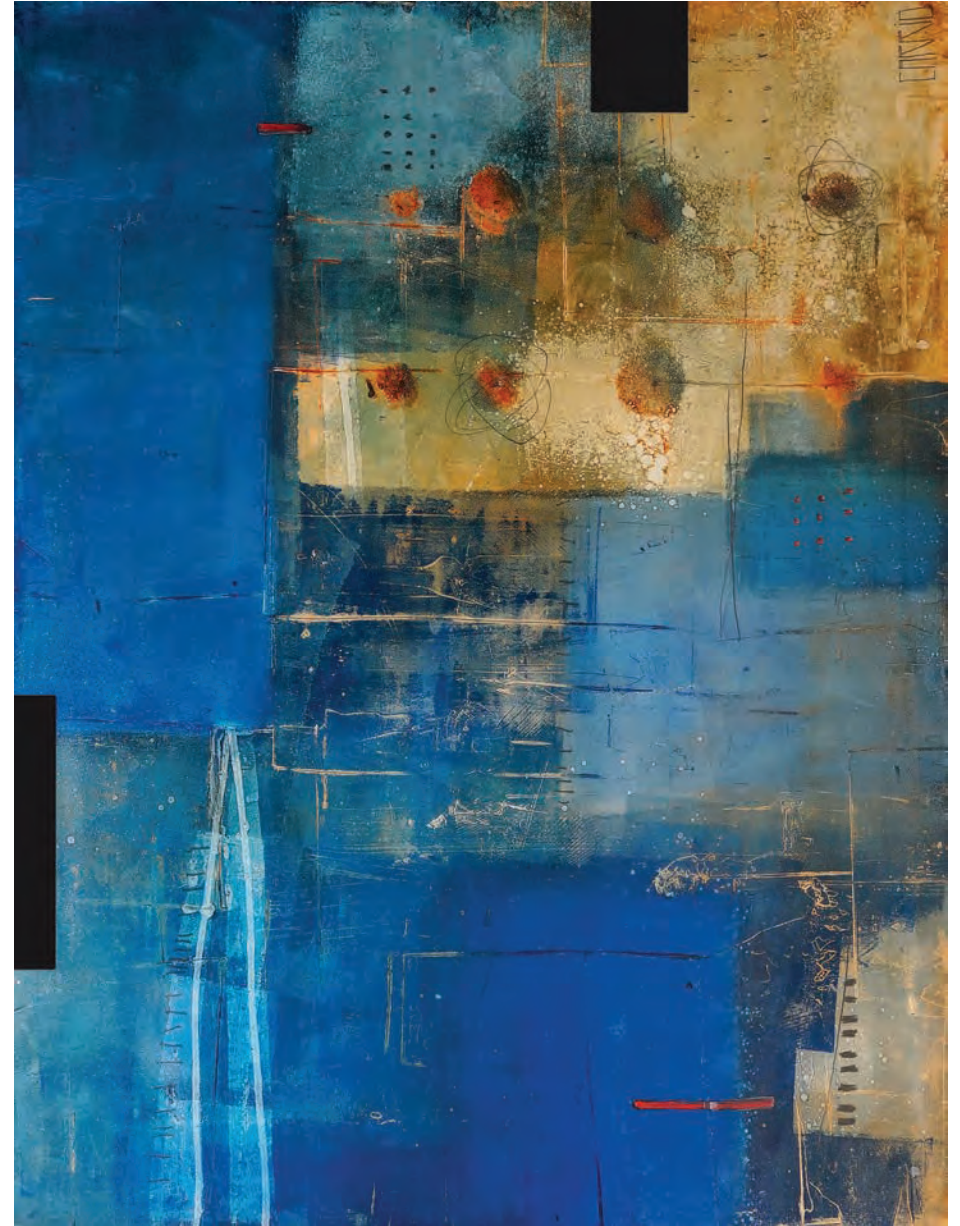
www.artbyarchitect.com

Houston, TX
gaston@artbyarchitect.com / 404 536 4668
Instagram: @gastoncarrio

I am smitten, and at the same time intrigued, by the underlying, yet unspoken and sublime conversation, that a painting can evoke within one's unconsciousness. The range and possibility between the brush stroke; whether it be simple or complex, coupled with its overall effect, both inspires and challenges me.



STEEL BREEZE_170101
mixed media, 60 x 60 inches



BREATHING TEARS_180105
oil on panel, 60 x 48 inches

Jeff Carter

www.paintingsbyjeffcarter.com

Sacramento, CA
jcarter@fcusd.org

GALLERY AFFILIATIONS
Pence Gallery, Davis, CA
Kondos Gallery, Sacramento, CA

A painting has real possibilities when it successfully teaches us something about ourselves. I am captivated by the figure because it has the potential to deliver a candid narrative about who we are, while simultaneously enhancing the poetic subtleties present in all of our lives.



Emma
oil on canvas, 64 x 48 inches

Brittany Cassell

www.bcassellart.com

Brooklyn, NY
info@bcassellart.com

Sexuality, gender, identity and obstacles that result. These themes are modes to combat confines society has placed on women and to repel ideas of Eurocentric whiteness as the pinnacle of beauty, success, and expression. I try to recreate underrepresented narratives and add to the vocabulary of Black and western art.



You're too pretty to be looking all sad/Always overacting
oil on canvas, 20 x 16 inches

Victor Cerecer

www.victorcerecer.com

La Paz, Mexico
info@victorcerecer.com / +1 630 465 2639
Instagram: @cerecer_victor

Victor Cerecer, Bachelor of Visual and Fine Arts, with individual exhibitions in USA, China, Italy and Mexico. His visual production varies between painting and sculpture, but drawing is his most recurrent medium of expression. He has received honorable mentions and has been selected at the Carlos Olachea Visual Arts Biennial.



CHMX Series (1)
color pencil on paper, 11 x 17 inches



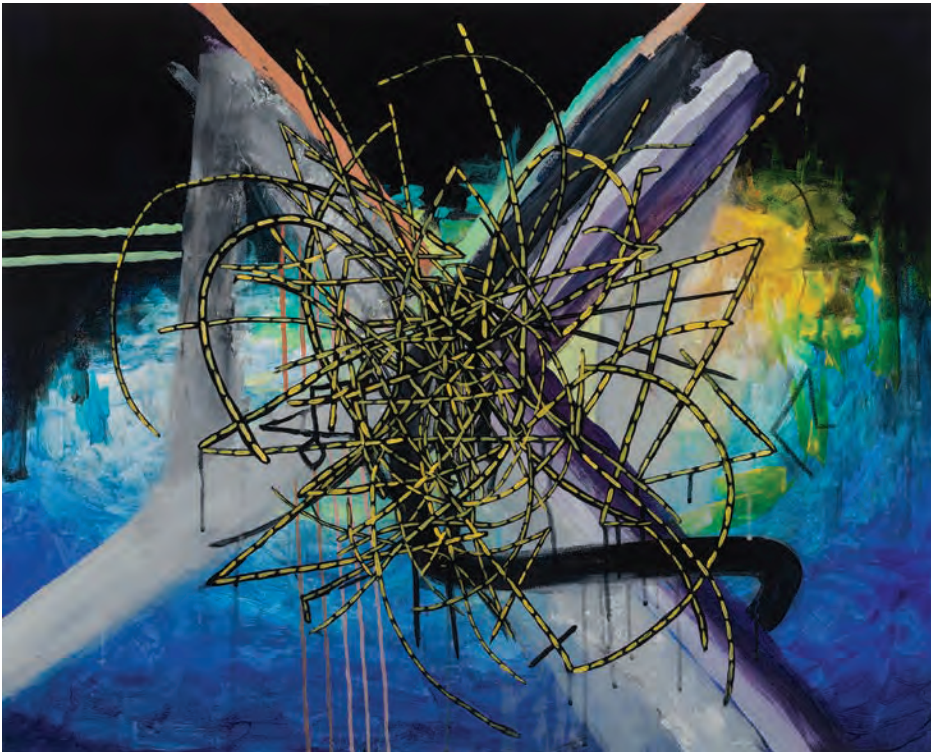
CHMX Series (2)
color pencil on paper, 11 x 17 inches

Fotini Christophillis

www.fotinichristophillis.com

Boston, MA
fotinipaintings@gmail.com / 843 709 1279
Instagram: @fotinistudio

I seek to create portals into other, interior worlds through abstract language informed by ancient Egyptian hieroglyphs and street painting on urban walls. Thus, synthesizing both ancient and contemporary influences, I create a kind of enigmatic symbol that serves as a gateway into my innermost feelings.



Massiff
acrylic and charcoal on canvas, 24 x 30 inches

Page Coleman

www.pagecoleman.com

Albuquerque, NM
pagecoleman@comcast.net / 505 238 5071

The wirelings were born after seeing an Alexander Calder catalog. Having already created a group of Hardware Heads using wire and found metal it was a natural transition to start making 3-D creatures. They are works in progress, changing as new techniques and ideas emerge.



Tall Bird with Hitchhiker
wire and found metal, 14 x 10 x 16 inches

Julie Crews

www.juliecrews.com

Ruston, LA
yellowfauve@gmail.com / 318 243 9041
Instagram: @julie_crews_

GALLERY AFFILIATIONS
Agora Borealis, Shreveport, LA
FW Gallery, Baton Rouge, LA

My work concentrates on the domestic life that takes me away from the studio. The irony of my painting practice exposes the delicacy of monotony and repetition regarding domestic affairs and has a stabilizing effect on me.



Goodwill with Yellow Shirt
oil on cradled hardboard, 60 x 36 inches



Quarter Machines at the Goodwill
oil on cradled hardboard, 60 x 36 inches

Margaret A. Curnow

www.margaretcurnow.com

Baltimore, MD
mcurnow21@gmail.com / 315 525 8263

I am interested in the relationship I have to architecture and landscapes. My paintings are an emotional response to the banal characteristics of these environments. Throughout my work, I aim to re-construct and re-imagine its reality.



Under The Covers
oil on canvas, 66 x 57 inches

Jarrett Min Davis

Boston, MA
jarrettmindavis@earthlink.net
Instagram: @jmindavis

This work is about constructed realities and possible apocalypses from the future. It is about mediating the images that flicker across our screens and devices with the permanence of an eye twitch and combining that with traditional techniques and execution.



Exploration of the Terrain Between the Time we Were and We were Not.
oil on rigid panel, 30 x 40 inches

Fay Deng

www.faydengstudio.com

Fairfax, VA
faydengstudio@hotmail.com
Instagram: @faydengstudio

My art shall not only give the viewers aesthetic pleasure, but also strike a personal chord with them through history, culture, and hidden mysteries of ancient colors and scents. The elements of calligraphy, antiques, forgotten temples or Maya ruins are hidden in my paintings in deep layers and quiet corners.



Secluded Valley
Acrylic and mixed media, 20 x 20 inches



Grotto
acrylic and mixed media, 16 x 8 inches

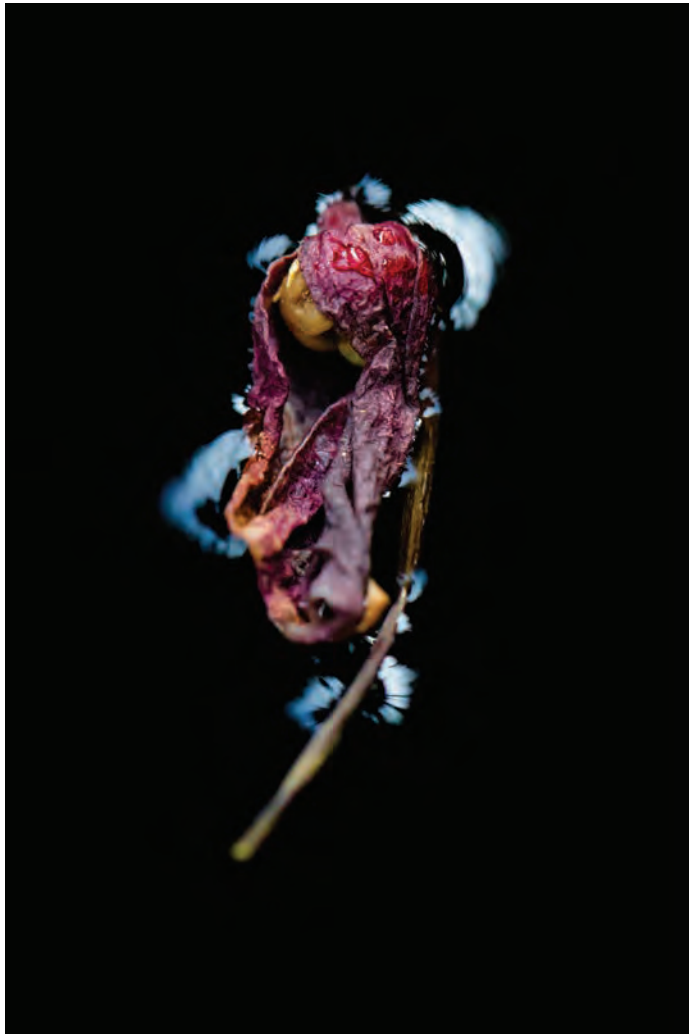
Josiane Dias

www.josianedias.com

New York, NY
josianedias2006@gmail.com
Instagram: @josianedias2006

GALLERY AFFILIATIONS
Artspace, New York, NY (online)
Saatchi Art, Los Angeles, CA (online)

Josiane Dias is a Brazilian photographer. She studied at ICP, NY. Her work is inspired by the urban and natural landscape but not in a straightforward sense. She's looking for something ephemeral yet permanent. Dias participated in several exhibitions in New York and abroad. Her work is included in private collections.



Flora XXV
photography, dimensions variable

Elliot Dijol

www.elliottdijol.com

Chicago, IL
elliottdijol@gmail.com / 224 242 0044
Instagram: @elliott.dijol.art

Franco-American artist born and raised in Aix en Provence, Southern France, currently residing in Chicago.

From walls, to canvases, my current work involves mixed media, by using recycled laser cut wood, plexiglass, and newspaper. I assemble these objects in collages to create 3D paintings.



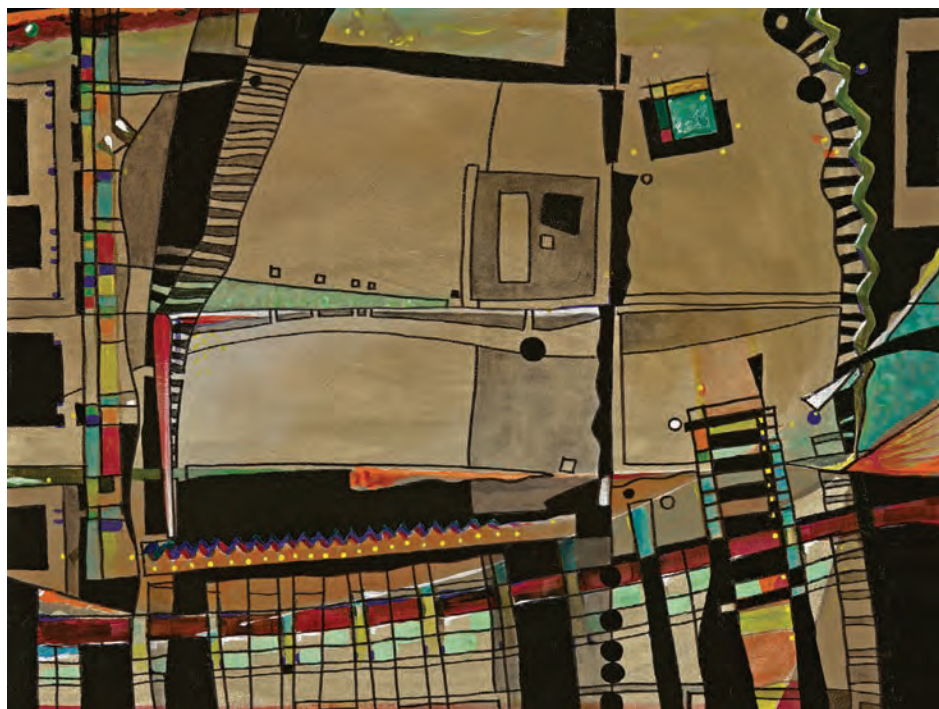
Aftermath
mixed media, 12 x 12 inches

Taylor Dueker

www.taylordueker.com

Dripping Springs, TX
taylordueker.artist@gmail.com / 512 699 3426
Instagram: @taylorduekerartist

Trained as an architect at MIT, I enjoy exploring relationships between form and color with motion, tension, and balance. My work has been described as celebratory and playful, non derivative and with a flavor of modern primitive. Viewers experience unexpected warmth and associations in my abstract expression.



Web
mixed media on canvas, 18 x 24 inches



Treasure Hunt
acrylic on canvas, 24 x 30 inches

Bonnie Eisen Gillet

www.boneisen.com

Boise, ID
bonnieeisen@yahoo.com / 208 860 2042

Exploring the natural properties of encaustic painting is a process I find deeply satisfying. I am currently experimenting with various systems of embedding, marking and subtracting medium, which oftentimes exposes an obscured color form or pattern beneath the surface.



Orbited 1
encaustic, 12 x 12 inches



Orbited 2
encaustic, 12 x 12 inches

Gisa Elwazir

www.haleyhenman.com/artists

Dallas, TX
gelwazir@yahoo.com / 214 577 1817

GALLERY AFFILIATION
HALEY-HENMAN contemporary art, Dallas, TX

In this time of great imbalance and turmoil in the world, I invite the viewers to take refuge, to re-energize and relive an atmospheric memory in their relationship with nature, and draw them to intuitively respond to tones, textures, patterns and structures, which evoke dynamic landscapes and mindscapes.



A Promise of Togetherness
decalcomania, gouache, and ink, 32 x 48 inches



I Believe in Globalization
decalcomania, gouache, and ink, 32 x 48 inches

Fong Fai

www.fongfai.com

San Francisco, CA
fongfai@gmail.com

Abstract art is reality that does not exist, a product of thought, momentary feelings, and music melody.....all that could be my inspiration to create. Eastern influence constantly guides my path. I used brushwork of calligraphy, colors, to create my work.



Untitled
acrylic on canvas, 24 x 24 inches



Ripoff
acrylic on canvas, 40 x 30 inches

Anthony Falcetta

www.anthonyfalcetta.com

Beverly, MA
anthony@anthonyfalcetta.com
Instagram: @afalcetta

GALLERY AFFILIATIONS

Associate Member, Kingston Gallery, Boston, MA
Schoolhouse Gallery, Provincetown, MA

In this series, influenced by my urban/suburban surroundings, paintings are worked until they feel complete. Then I deliberately “unwork” them, using scrapers, sandpaper and other means of destructive editing. The results become grounds for rebuilding, often in quite different directions, while leaving remnants and fragments of what came before.



strange overtones
acrylic and mixed media on canvas, 32 x 24 inches



lemon shebang
acrylic and mixed media on canvas, 32 x 24 inches

Prudence Flint

www.prudenceflint.com

Melbourne, Victoria
prudenceflint@netspace.net.au
Instagram: @prudenceflint

GALLERY AFFILIATIONS

Australian Galleries, Melbourne, Victoria, Australia
Bett Gallery, Hobart, Tasmania

Prudence Flint's paintings take us into an interior world of focus and intent, with female figures surrounded by fields of colour and light. There is tension between the intimate scenes of solitude, each articulated detail and the forces exerted by the painterly qualities of the pictures themselves.



The Meal
oil on linen, 48 x 40 inches



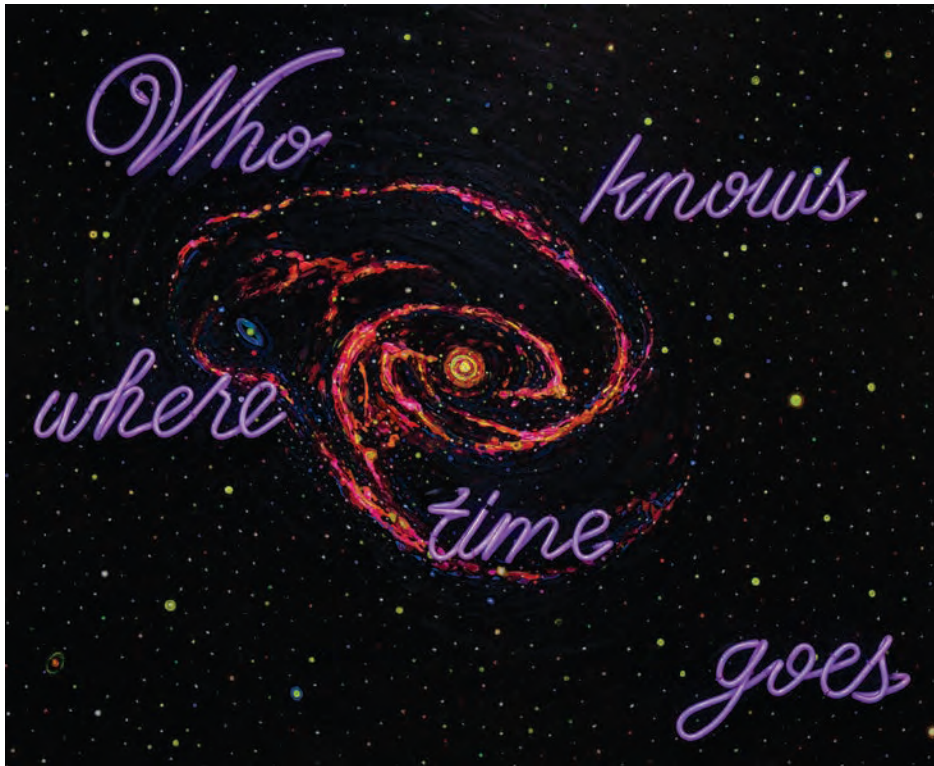
Bedsit
oil on linen, 48 x 40 inches

Morgan Frew

www.morganfrew.com

Springfield, MO
Instagram: @morganfrewstudios

Morgan Frew received his MFA from Pratt Institute and his BFA from Missouri State University. His work has been exhibited nationally and internationally, and is held in public and private collections throughout the US. His work deals with the formal challenges of contemporary painting, and its psychology and conceptual concerns.



Time Dilation
oil on wood panel, neon, and electronic transformer, 48 x 60 inches

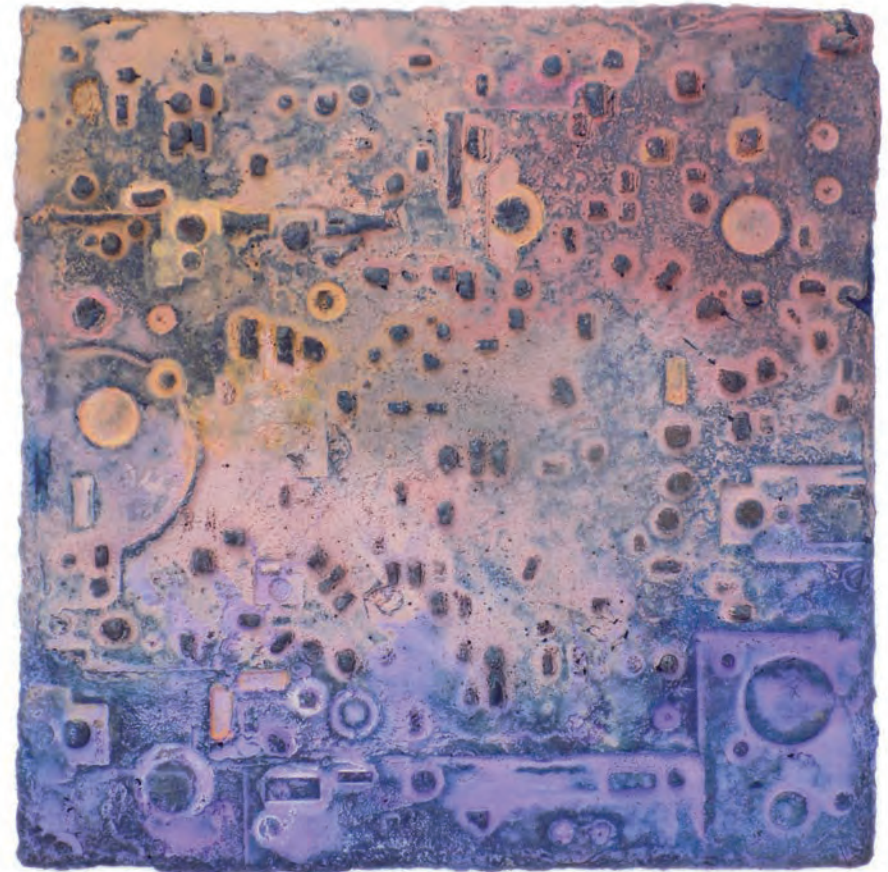
Nicolas Gadbois

www.nicolasgadboisart.com

Kansas City, MO
nicolasgadbois@yahoo.com / 505 660 0972

GALLERY AFFILIATION
Todd Weiner Gallery, Kansas City, MO

I am a pioneer in the use cement as a medium for painting. My first cement paintings were exhibited in Los Angeles in 1990. The work references archaeological sites, aerial photography, cuneiform tablets and circuitry. I create paintings that appear ancient and futuristic at the same time.



Sector 34
cement and acrylic on wood, 11 x 11 inches

Viktor Genel

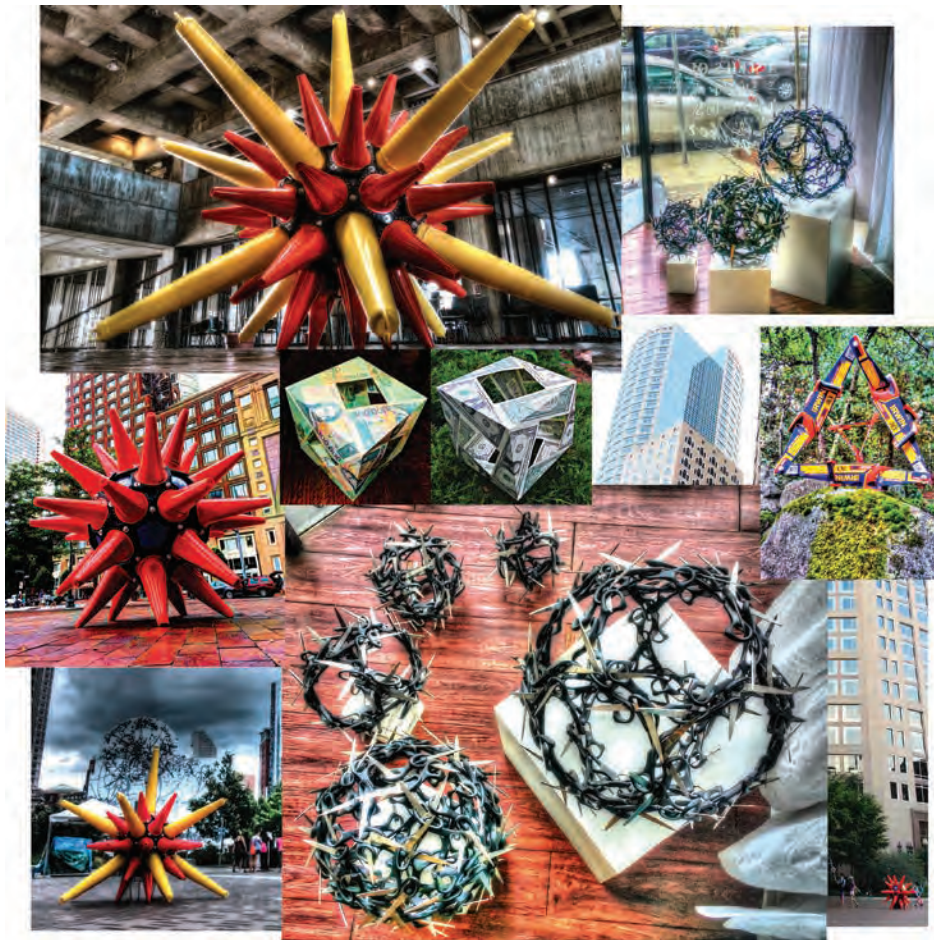
www.viktorg.com

Boston, MA
 genel_collection@yahoo.com / 508 451 5071
 Instagram: @vgenel

GALLERY AFFILIATIONS

Boston Mayor's City Hall Galleries, Boston, MA
 Bancroft Gallery at South Shore Art Center,
 Cohasset, MA
 Mosesian Center for the Arts, Watertown, MA
 Brooklyn Waterfront Artists Coalition, Brooklyn, NY

The process of #Deutilization uncovers the hidden true nature of things by deactivating their mundane utilitarian uses. #MeconoMorph is an ever growing structure that restores the highly misunderstood business card to its true purpose. Destined to unite countless individuals in a construction of Babylonian magnitude, #MeconoMorph invites everyone to participate!



Objects from the #Deutilization realm: #Scissaurus Pentaptych, #HedgeCone, #HedgeConeRad, #MoneyCube, #Sawrus.
 deutilized misused objects: scissors, money, street cones, and saws, dimensions variable



#MeconoMorph is an interdisciplinary Art/Science/Business initiative, an ever growing, changing shapes and morphing into different forms installation. It's not an art object but rather a literal embodiment of the Art Process, similar to a constant recreation of a coral reef.
 business cards, infinite

Patricia RAIN Gianneschi

www.praingianeschiart.com

Chicago, IL
pgainn1@saic.edu

GALLERY AFFILIATION
Zhou B Art Center, Chicago, IL

As a multi-media artist using paint, words, and music as a portal for imagination and spirit, I am involved with the process of Becoming and Creating. Secret messages are hidden in the textures and shapes of my work. I employ basic compositional elements of narrative, working in abstraction.



WE INSIST!!
mixed media, paper, fiber paste, and oil on canvas, 48 x 36 inches



FALLEN
mixed media, paper, fiber paste, and oil on canvas, 72 x 60 inches

Jerry Allen Gilmore

www.jerryallengilmore.com

Baltimore, MD
jartsgilmore@gmail.com / 720 979 8584

Characteristically all of my works are autobiographical, repurposed and retraced narratives, such as identity, sexuality, spirituality, beauty and mortality, different chapters and never in order of appearance, markings on my life.



Annual coin flipping contest with easter drinks, 2016
oil, colored pencil, crayon, gouache, oil stick, and ink on paper, 30 x 22 inches

Cassie Gnehm

www.cassiegnehm.com

San Antonio, TX
cassie.gnehm@gmail.com / 304 710 9517
Instagram: @cassiegnehm_art

For centuries men have controlled the way women's bodies have been represented in art and culture. By repainting these female forms, she is taking back control of the female figure. These observational oil paintings comment on the male gaze of artist throughout art history while overlaying features of contemporary women.



Too Shrii
oil on canvas, 52 x 38 inches

Cynthia Grow

www.cynthiagrow.com

Pittsburgh, PA
Instagram: @cynthiagrow_

GALLERY AFFILIATION
Saatchi Art, Los Angeles, CA

My work is informed by literature, poetry, philosophy, and personal experience. I explore the interstices between art and language, engaging themes of ambiguity, memory, desire, and complex interpersonal relationships. Appropriating and obscuring original texts serves to act as a mirror for the ideas, needs, and desires of the viewer.



Love Letters - Gustave Flaubert to Louise Colet, Croisset, midnight 8-9 Aug 1846
mixed media on book and paper, 9 x 12 inches

Nancy Hache

www.nancyhache.com

Vancouver, Canada
nancyhache@icloud.com

This painting is all about my love of Mexico, from the earth tones of the concrete walls you see throughout the towns, rubbed with pigments to the exquisite Otomi textile embroidery of her dress. Otomi embroidery symbolizes the harmony between humans and the natural world and represents the vibrant Mexican culture.



Day Dreamer
acrylic medium, 31.5 x 23.5 inches

Peter Harrington

www.paintingsbypeterharrington.com

Jemez Springs, NM
peterharrington@hotmail.com
Instagram: @peterharrington

I have been influenced by art of the Imagist School of Chicago, but my paintings have since found their way into unknown territory. A kind of Kabuki of forms, my work often has a totemic, iconic arrangement. An unlikely combination of nature and the human presence towards a philosophical whole.



New World Dandelion
oils, 48 x 30 inches



Aerocholla
oils, 60 x 36 inches

Aaron Lee Harris

www.aaronleeharris.com

Atlanta, GA
info@aaronleeharris.com / 678 467 0089
Instagram: @aaronleeharris

Aaron's curious nature provokes questions of redemption, grace, vulnerability and courage throughout his work. He views his art as visual journaling. As he processes through the layers of his own life, his art follows his story as he grows and matures in the world.



Sylvia's Ocean
mixed media and collage, 48 x 36 inches



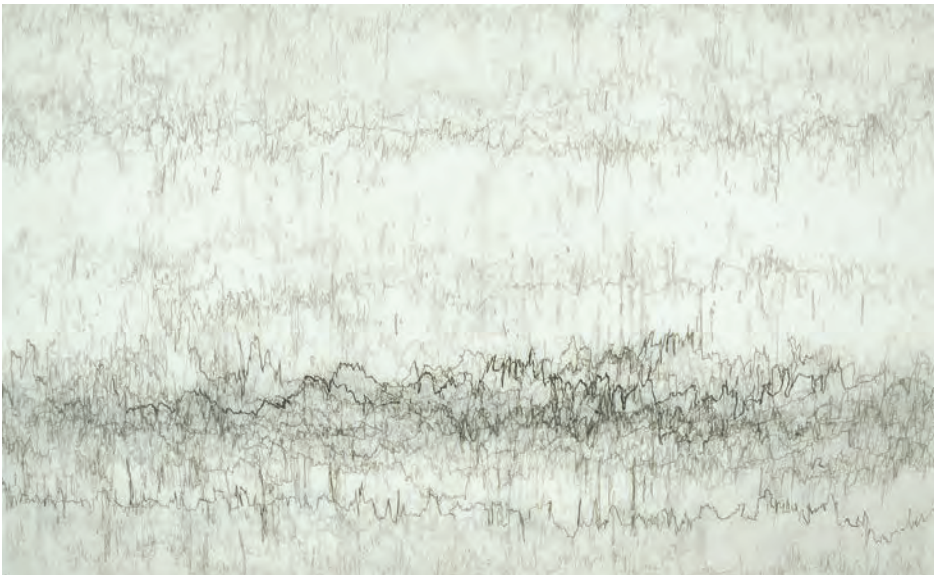
Look Away
collage, 60 x 48 inches

Mairin Hartt

www.mairinhartt.com

Chicago, IL
mairinhartt@gmail.com
Instagram: @mairinhartt

My work explores notions of existence, emergence, and entropy in organic forms and processes. Although working primarily in drawing and mixed media, my practice also includes printmaking and installation. In the '*Repetitious Infinitum*' Series, repeating marks and lines on layered sheets of dur-a-lar creating the illusion of infinite space.



Repetitious Infinitum 1
india ink and graphite on dur-a-lar, 25 x 40 inches

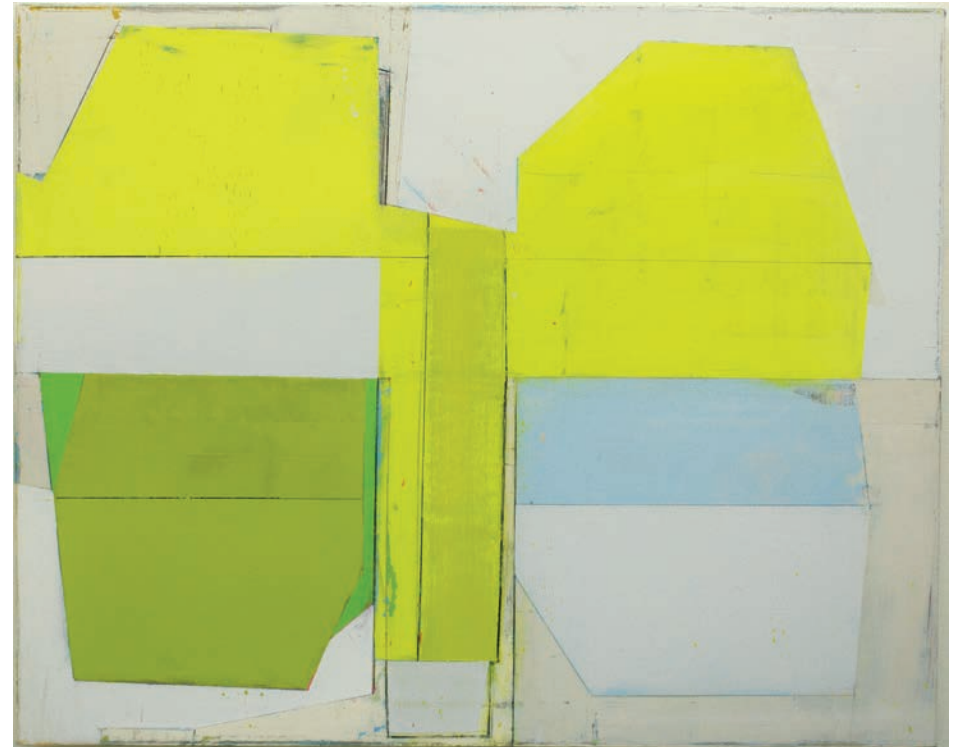
Tom Chet Hausken

www.tomhausken.com

Ashland, OR
tom.hausken@gmail.com / 509 379 6714

GALLERY AFFILIATION
Hanson Howard Gallery, Ashland, OR

I love to work and re-work the paintings' surface. I accept flaws, erasures and concealments as necessary. I employ chance. The paintings' forms and colors are abstracts of the landscape, yet I avoid including details that would imply a specific place. I portray a sense of place through paint.



Siskiyou 1, Green Version
oil on canvas, 24 x 30 inches

Elizabeth Laul Healey

www.elizabethlaulhealey.com

Cary, NC
 elaulhealey@gmail.com / 310 488 1834
 Instagram: @elaulhealey

The goal in my photography is to tell a story with items I have collected. They are carefully curated and nothing is random or Photoshopped. Notice Dr. Martin Luther King Jr. is wearing headphones and is a cheeky take from the FOX & Friends television show. Viewers can decipher other details on their own.



MLK & Friends
 Photography on metal, 30 x 48 inches



The Art of Power & Art
 photography on metal, 36 x 24 inches

Michael Hecht

www.michaelhechtartist.com

New Bedford, MA
michael@michaelhechtartist.com /
774 201 9482
Instagram: @michaelwh2018

I explore expanded self-portraiture to communicate various psychological states of being. My art reflects the universal and timeless through intimate depictions of the vital yet temporal human figure. I work in a range of mediums including drawing, printmaking, painting, and mixed-media.



Between Thought and Memory
mixed media drawing on light grey paper, 15 x 18 inches



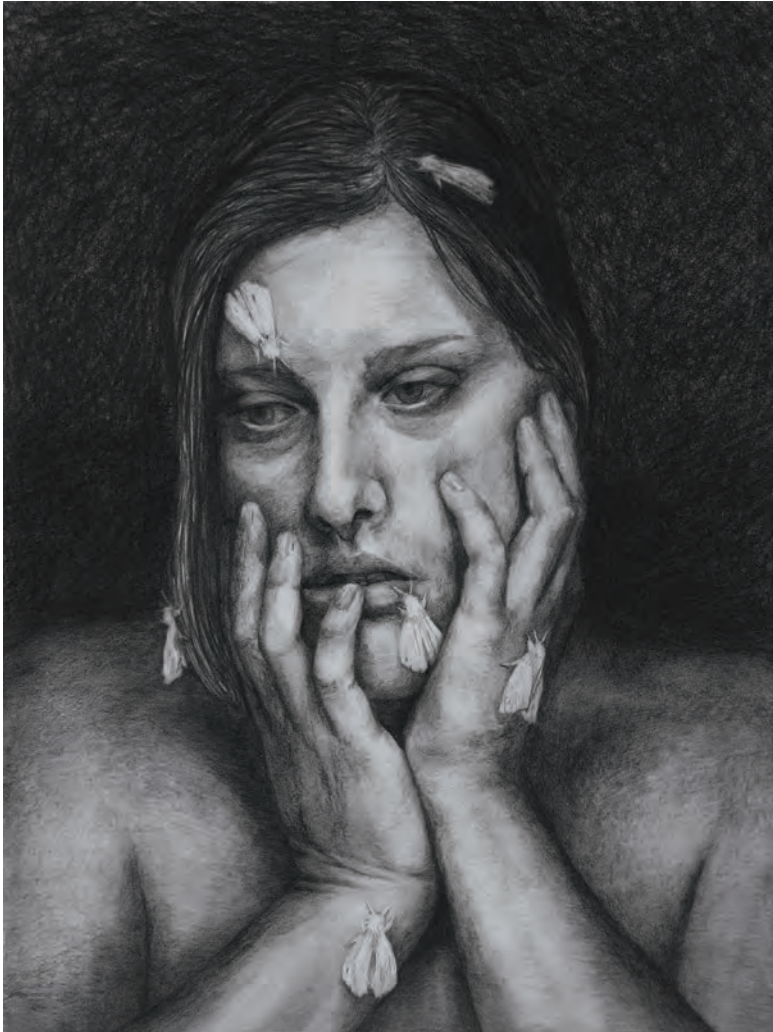
Ephemeral Embrace
serigraphic monotype, colored pencil, and graphite on cream paper, 28 x 20 inches

Heidi Hogden

www.heidihogden.com

Phoenix, AZ
heidihogden@gmail.com
Instagram: @heidihogden

Since receiving my MFA from SMFA/Tufts University in 2012, I have had the opportunity to show my work in seven solo exhibitions and numerous group exhibitions. I am dedicated to drawing as a creative practice and continuing to explore the relationship between place and identity on a symbolic level.



Then She Knew.
graphite on paper, 14 x 11 inches

Matthew Huntley

www.matthewjhuntley.com

Indianapolis, IN
mjhuntle@gmail.com / 317 374 7888
Instagram: @matthuntleyartist

Drawing from the visual culture of my childhood, shows like Power Rangers, Godzilla, and the Powerpuff Girls, my work blends Baroque and 19th century academic figure painting with contemporary fantastic fiction in an exploration of gender roles, masculinity, and femininity. Together, these paintings form a continuous narrative and personal mythology.



Not Yet Victorious
oil on canvas, 40 x 48 inches

Carl Janes

www.carljan.es.com

Atlanta, GA
carl@carljan.es.com
Instagram: @futureancestors

Life is a continual transformation. Consciousness is an evolution. Desire is an urge towards unfettered expression of being. Reality is where it happens. My work endeavors to identify the crux and in the action create an object that is in itself a key to manifesting a new unbridled reality.



Global Postage
acrylic and mixed media on wood panel, 19 x 19 inches



Free Air!
acrylic and mixed media on wood panel, 84 x 48 inches

Mimi Jensen

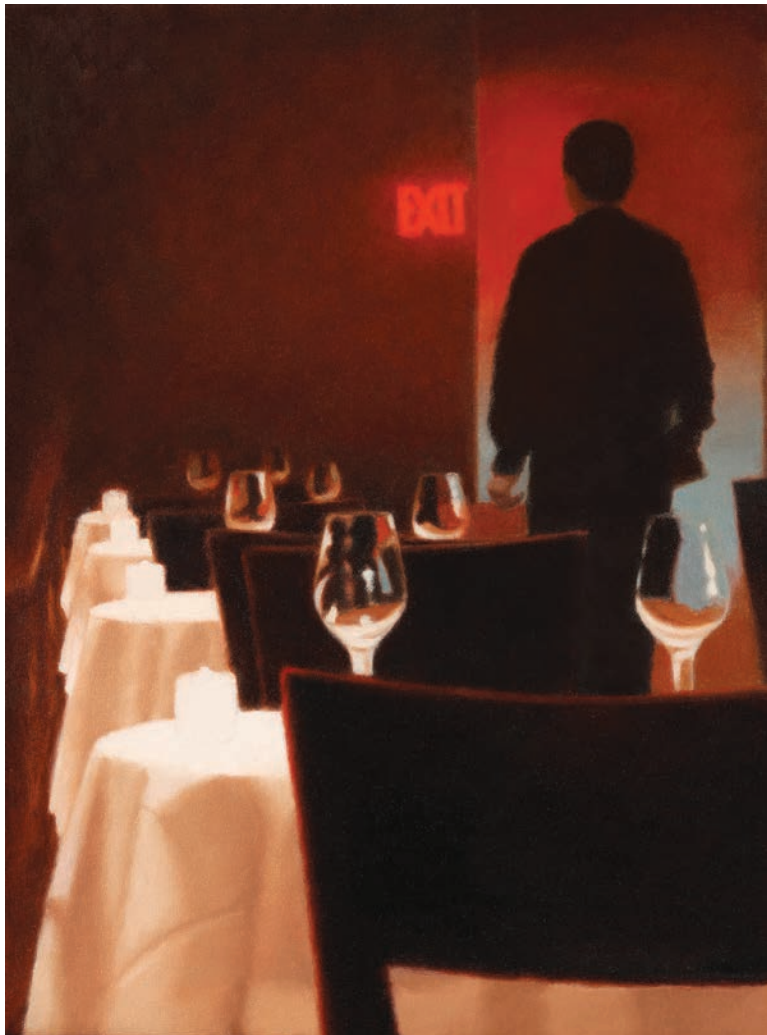
www.mimijensen.com

San Francisco, CA
mimjens@aol.com

GALLERY AFFILIATIONS

Hespe Gallery, San Francisco, CA
Andra Norris Gallery, Burlingame, CA
Skidmore Contemporary Art, Santa Monica, CA
1st Dibs (Online)
Artsy (Online)

At a festive restaurant in New York, I noticed the shadows of a joyous group of diners through a translucent wall. It mesmerized me. I had to paint my interpretation of it. Thus began my new "On the Town" series of restaurant scenes real and imagined.



On the Town (San Francisco)
oil on canvas, 24 x 18 inches



On the Town (New York)
oil on canvas, 24 x 18 inches

James Jones

www.traveloguesfineart.com

Ashtabula Harbor, OH
info@traveloguesfineart.com / 505 369 8559
Instagram: @traveloguesfineart

GALLERY AFFILIATION
Travelogues Fine Art Consulting (online)

Babes in Toyland

My use of toys reflects my interest in toys as cultural artifacts created to illustrate the endless stories written for children. From the fairy princess to the prince of darkness, stories are told to children with toys that ultimately help to shape our view of the world.



Close Encounters
oil on canvas, 84 x 72 inches

Nadia Juhnke

nadiajuhnke.wordpress.com

Green Bay, WI
juhnkenadia@gmail.com /
920 362 9501

To me, a print contains collective memories. I work in an organic manner which is an intuitive process. My art portrays the landscape of my mind and soul. There is the striving to explore oneself, inside as well as outside, through the process of art, life, and the universe.



Grounding, 1/1
print/monotype, 22 x 30 inches

Mher Khachatryan

www.mherkhachatryan.com

Fort Lee, NJ
mher@mherkhachatryan.com
Instagram: @mher_khachatryan_art

GALLERY AFFILIATION
Cre8sart Gallery, Fort Lee, NJ

It's the beauty of the smoke that mesmerizes me and makes art possible in many forms. The smoke reminds us how fragile our life is. I look at the smoke and I see free forms of beauty, it takes me away from reality, where everything is possible, and even the sky isn't the limit.



I see you
oil on canvas, 48 x 36 inches



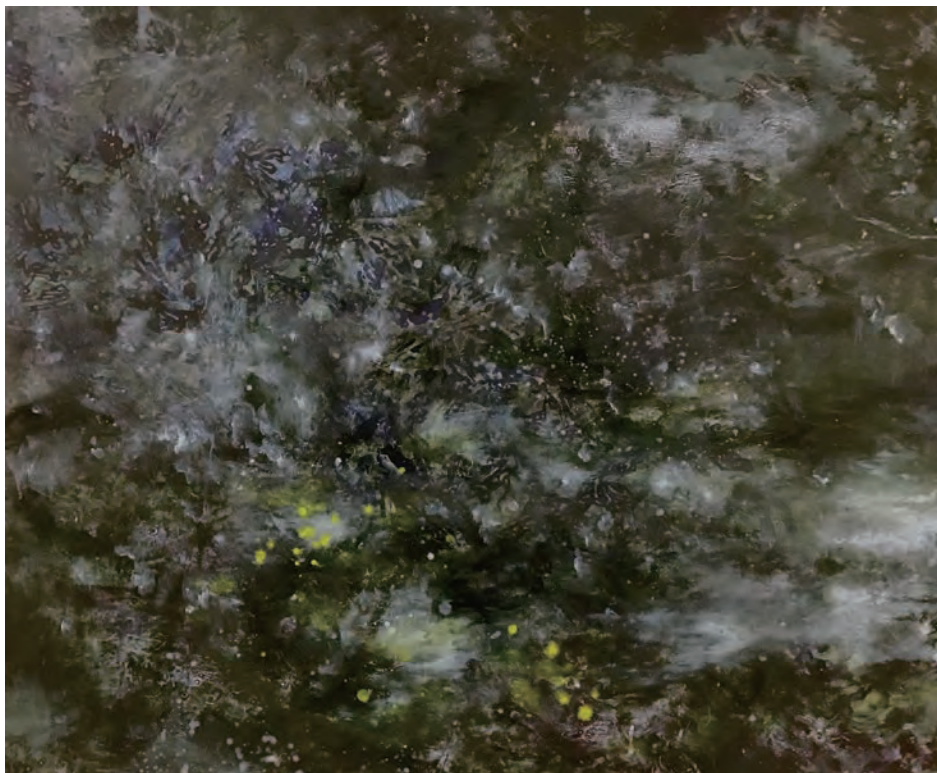
Muse
oil on canvas, 48 x 36 inches

Haya Kim

www.hayakim.com

Baltimore, MD
hayakimstudio@gmail.com
Instagram: @hayakim_

It was very quiet. It was peaceful. I could focus on hearing sounds of wind, sounds of leaves. I could focus, looking at moving clouds, shape of clouds and color of sky. It was vast plains and vast sky. The prairie was the only place that gave me rest.



Night In The Prairie
mixed media on mylar, 40 x 58 inches



Dimness Of Prairie
oil on canvas, 62 x 72 inches

Kim Klabe

www.kimklabe.com

Rehoboth, DE
kim@kimklabe.com / 302 228 9953

GALLERY AFFILIATION
Gallery 50, Rehoboth Beach, DE

Wine pours are made by pouring wine/dark beer on #400 watercolor paper, letting the liquid dry, then taking a look at the dried stain to see what shapes appear. Those shapes are defined with markers and colored pencil, using the lines/shapes of the pour to create the final image.



Hurricane Harvey
guinness beer, markers, and colored pencil on #400 watercolor paper, 22 x 30 inches



Stormy
malbec, markers, and colored pencil on #400 watercolor paper, 22 x 30 inches

Jim Kociuba

www.jimkociuba.com

Cambridge, MA
jimkociubaart@comcast.net
Instagram: @jimkociuba

I am inspired by the single Japanese word Komorebi which describes light that filters through the leaves of trees. My hope is to capture the peaceful emotion that this word evokes with organic and geometric elements in these paintings.



Maple
acrylic on canvas, 24 x 24 inches



Cottonwood
acrylic on canvas, 48 x 36 inches

Gary Kret

www.garykret.com

Chevy Chase, MD
gary@garykret.com / 240 278 3007
Instagram: @gary.kret

GALLERY AFFILIATION
Artists Proof, Washington, DC

Myworks are initially conceived on a small scale by drawing in sketches. Some can be gestural as others may be more complete. They are then enlarged to the finished scale commensurate with human scale and evolve as the works are completed.



Still Life on Red Oak Floor & Black Mirror
acrylic on canvas, 37 x 57 inches



Still Life on Side Porch
acrylic on canvas, 52 x 35 inches

Greg Kuppinger

www.gregkuppinger.com

Buffalo, NY
kuppinger@gmail.com / 716 361 5906
Instagram: @kuppingerart

GALLERY AFFILIATION
Revolution Gallery, Buffalo, NY

Sand, the transient, impermanence of being. Like sand, we are individuals among the multitudes. Always changing and eventually fading away. The figures in my paintings emerge from the grains of sand as the highlights are rendered through a scumbling technique and fade away back into the grains in the shadows.



Jojo
oil on sandpaper, 58 x 36 inches

Heather La Force

www.heathermlaforce.com

Cambridge, MA
laforce@me.com
Instagram: @heatherlaforce

La Force paints intimately detailed portraits in oil on panel. Her objective is not to flatter the subject or fortify their vanity, but rather to challenge the idealized versions in which they see themselves. Her paintings convey the artist's perspective of beauty often unseen or underestimated by the subjects portrayed.



It Must Be A Full Moon
oil on panel, 36 x 36 inches

Shan Leah

www.shanleah.com

Saint Petersburg, FL
shanleahart@gmail.com / 727 580 8743
Instagram: @shanleah

From afar, Shan's work reads like a photograph. But viewed closely, a chaotic grid of overlapping scratched lines are vividly prominent. Shan grew up in the Florida Keys and was taught proper sketching and wheelthrowing techniques before mastering her shoe laces. She finds beauty dreadfully boring.



Refugee
scratched ink, approximately 54,208 individual lines, 14 x 11 inches

Rachel Lee

www.r-lee.net

Miami, FL
rachelelee1994@gmail.com

Rachel Lee (b. 1994) lives and works in Miami, FL. Her studio practice deals with references to her childhood, such as '90s video games and alternative music, and escapism as a result of isolation and nostalgia. She received her BFA from New World School of the Arts in 2017.



Don't Follow
oil on canvas, 72 x 48 inches

Victoria Loeb

www.victorialoeb.com

Evanston, IL
elenaloeb@hotmail.com
Instagram: @victorialoeb_art

In my paintings I focus on what's suggested, rather than interpret what is shown. I try to emphasize the experience between the work and the viewer. As in literature, one should give in to the game that the work proposes. Look at it not intellectually, but with innocent eyes.



Sisters
charcoal, latex, and acrylic on canvas, 42 x 48 inches



Pirate Girl
oil and acrylic on canvas, 48 x 46 inches

Thomas Mann

www.thomasmann.com

New Orleans, LA
tom@thomasmann.com / 219 561 1710

GALLERY AFFILIATIONS
Le Mieux Galleries, New Orleans, LA
Gallery I/O, New Orleans, LA

Thomas Mann has been a practicing professional artist since 1970 in the mediums of sculpture, jewelry, prints and most recently painting and is known internationally for his work. He is a published author and teaches workshops for technical know how and the business of art.



BUBBLEDUM Series "Bosom Buddy"
acrylic and graphite on canvas, 60 x 48 inches

Christina Mariotti

www.christinamariotti.com

Fayetteville, AR
christinamariotti@live.com
Instagram: @mariottichristina

Italian born American artist Christina Mariotti grew up exposed to fine art and timeless design, acquiring influences from modern architecture to vintage fashions and interiors, which play a large role in her painting. Whether figural or abstract, her work explores scale and form: intersections of humanity and the built environment.



Burlesque
acrylic on canvas, 60 x 48 inches

Norbert Marszalek

www.norbertmarszalek.com

Chicago, IL
marszalek.norbert@gmail.com
Instagram: @norbert.marszalek

My mother introduced me to the culture of tea-drinking at an early age. This led to my love and appreciation of teacups and teapots. My current body of work, titled *Early Tea*, explores the interpretation of rituals, memories, and the passing of time through the form of these objects.



Form No. 9 with Concrete
mixed media, 3 x 5.75 inches



Crutch Totem
mixed media, 38 x 19 x 18.5 inches

Douglas Alan Masury

www.facebook.com/projectwovendreams

Henniker, NH
doug713@gmail.com / 831 419 2371

GALLERY AFFILIATIONS

Long River Gallery, White River Junction, VT
League of NH Craftsmen, North Conway, NH
League of NH Craftsmen, Meredith, NH

Life is filled with subtle nuances of patterns and colors. I have worked at translating my vision into these pieces by handpainting yarns to create the subtlety of nature we see and experience in our lives. It is with these pieces I translate my vision into another reality.



Ladders to God Series - Navajo Inspiration
fiber art weaving, 29 x 21 inches



Indonesian Inspiration
fiber art weaving, 58 x 37 inches

Kent Maxwell

www.kentmaxwellart.com

Portsmouth, NH
kent@kentmaxwellart.com / 603 828 6177
Instagram: @kmaxwellart

Creating artwork with unconventional styles and media that capture the immediacy of real life, I aim to create an impression like a still from a movie reel—a fleeting moment meant to connect the viewer with a place they may actually have visited, in real life or dreams.



Wandering Hope
mixed media on canvas, 24 x 24 inches



Tepid Trek
mixed media on canvas, 40 x 30 inches

Amber Tasa McNeel

www.dallastxart.com

Garland, TX
dallastxartcom@gmail.com / 972 849 1458
Instagram: @ambermcneel

Art is meant to challenge the way we interpret reality. My perception has always been in vivid color which I try to recreate on canvas using kaleidoscopic geometric abstraction of famous faces. My goal is to change societal perception of outward beauty to reflect the inner artistry we all possess.



Dali Redefined
acrylic on canvas, 16 x 20 inches

Joy Meyer

www.jjmeyer.org

Chapel Hill, NC
joy.meyer.art@gmail.com
Instagram: @joytirade

GALLERY AFFILIATION
LACDA, Los Angeles, CA

Joy Meyer's artistic practice includes painting and video. Creating connections between art history and epistemology to explore the metaphysics of love and desire.

This series began in the dark room as photograms. They are made using mirrors, candles, and a feathered mask and then output as an Epson archival print.



The Cave, 2016
photogram, Epson archival print, dimensions variable

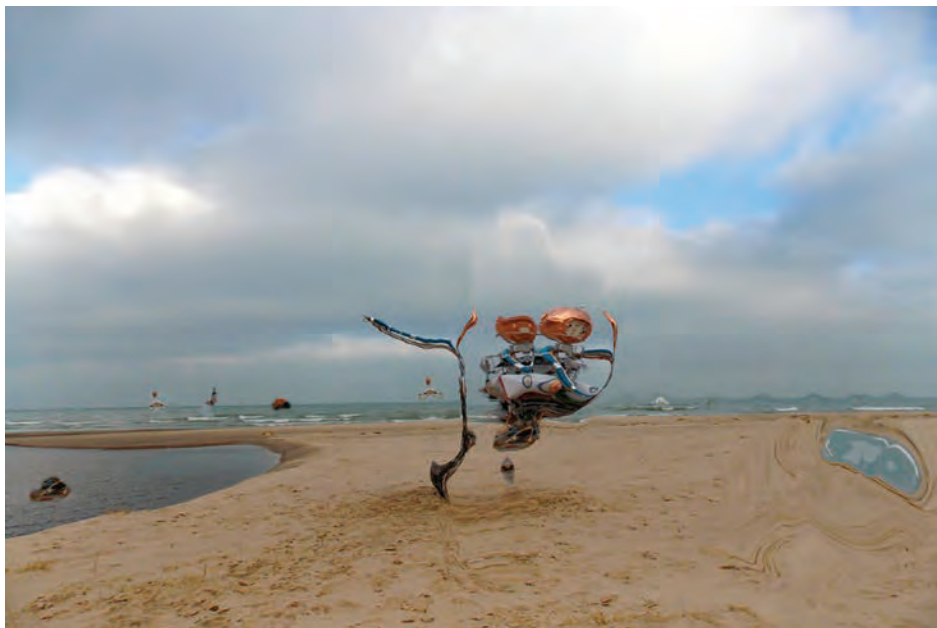
Ignatius A. Montano

www.imontano.com

Chicago, IL
info@imontano.com

GALLERY AFFILIATION
Amsterdam Whitney Gallery, Chelsea, NY

Originally these paintings came from the digital recreation of my sculptures, then I proceed with these images the old fashion way, that is, painting them on linen by hand using many different kinds of brushes. I consciously try to paint them as you see them on this book.



From Mars to New York oil on linen
oil on linen, 12 x 16 inches



The Ascetic. Venice Mars oil on linen
oil on linen, 12 x 16 inches

Day Moore

www.dayanmoore.com

Milford, CT
day@dayanmoore.com
Instagram: @dayziemayhem

GALLERY AFFILIATIONS
Bird Nest Gallery & Suites, Guilford, CT
Maritime Garage Gallery, South Norwalk, CT
Silvermine Artists Guild, New Canaan, CT

My paintings explore the abstraction and perception of scenes from below the surface of the sea. The “skin of the sea” makes familiar scenes become other worldly and unrecognizable at the whim of winds and currents. Fractured, shattered and reconfigured the mind chooses life raft, floating detritus, or idyllic beach.



Surfacing Series: Bodega
oil on board, 45 x 45 inches



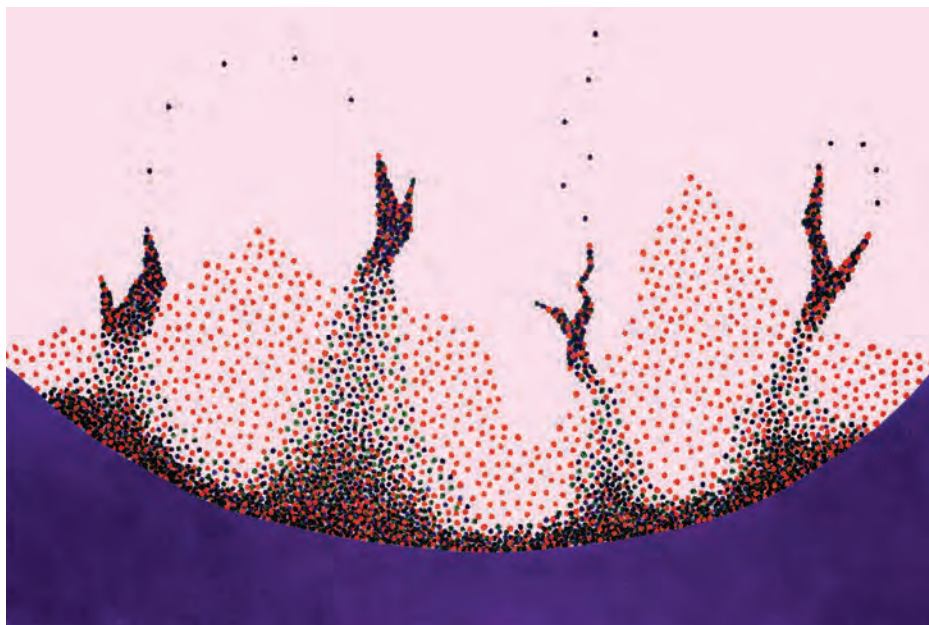
Surfacing Series: Sunset
oil on board, 45 x 45 inches

Andrea Morganstern

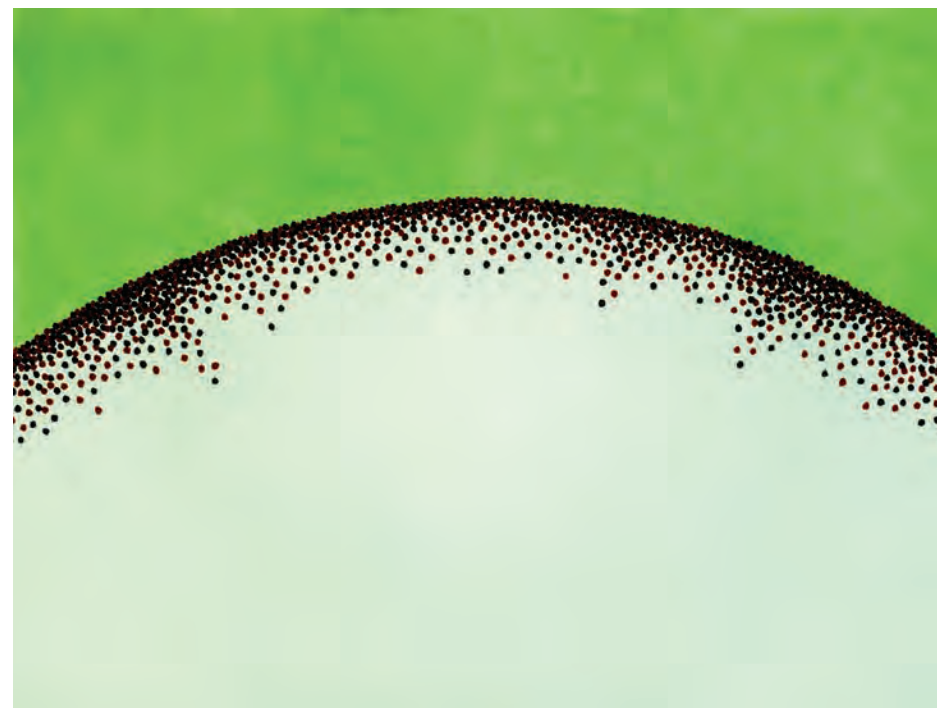
www.andreamorganstern.com

New York, NY
andreamorganstern@gmail.com
Instagram: @andreamorganstern

My work is an exploration of organic forms and patterns with the cycle of creation as a primary theme. The experience of drinking tea and gazing down at the specks of tea grounds at the bottom of the cup inspired the use of small repeating dots as building blocks.



Flow 1
acrylic on canvas, 20 x 30 inches



Rise 1
acrylic on canvas, 18 x 24 inches

Melonie Mulkey

www.meloniemulkey.com

South Bend, IN
meloniemulkey@gmail.com
Instagram: @meloniemulkey

My photographs are investigations of lived histories in the built environment. I construct diorama sets that reinterpret the stories related to a particular site. By intertwining recollections of the past and present into invented scenes, I explore collective experience and the subjectivity of memory.



Padded
archival inkjet print, 24 x 36 inches

John David Murray

Elmhurst, IL
johndavidmurray@aya.yale.edu / 630 302 6421

"You have six cards in your hand. You count out three cards and throw them over your shoulder! How many cards are you holding? Six of course... well you're a magician!"

JD Murray MFA from Yale, BFA from Notre Dame
He also studied at the Yale Summer Program in Norfolk, CT



Six Card Repeat Trick
mixed media, polymer, hand cut paper, and recycled materials on canvas, 48 x 36 inches

Lisa Noble

www.lisanoble.com

Alexandria, VA
studio@lisanoble.com / 202 669 6734
Instagram: @lisaarmstrongnoble

Noble's exploration of the physical embodiments and psychological notions of home, as well as conditions of presence and absence, are extensions of the artist's emotional inquiries and reflections upon personal growth. Noble's environments are presented as an integral part of a specific memory that is personal, familiar, imperfect, and unusual.



Toronto Couch
oil on canvas, 30 x 30 inches



Into Light (The May Long)
oil on canvas, 48 x 36 inches

Julia Noyes

www.julianoyes.com

Lincoln, NE
julianoyes@aol.com / 402 805 1988

GALLERY AFFILIATION
The Noyes Art Gallery, Lincoln, NE

Noyes, a world traveler, is a mixed media artist and teacher who explores diverse abstract designs for large format paintings. Each series of paintings has a different theme. This series is inspired by the spirit of various cities. Her work and commissioned paintings are in many private collections.



Where is Manhattan
mixed media on wood panel, 48 x 48 x 1.5 inches



Bird's Eye View Of The City
mixed media, acrylic on canvas, 48 x 48 x 1.5 inches

Katie O'Sullivan

www.katieostudios.com

Santa Fe, NM
katie@katieostudios.com / 954 599 3881
Instagram: @katieostudios

GALLERY AFFILIATIONS
KEEP Contemporary, Santa Fe, NM
CINQ Gallery, Dallas, TX

Classically trained as a figurative painter, Katie O'Sullivan challenges the human form by breaking apart its physical attributes to reveal a raw, emotional being. By exposing her characters' cherished imperfections and unprocessed experiences, O'Sullivan offers a dual perspective on the figure that blends its physical and emotional existence.



She Always Seemed An Outsider Of Sorts
acrylic and 23kt gold leaf on canvas, 30 x 24 inches



Quieting The Mind
acrylic and 23kt gold leaf on canvas, 24 x 20 inches

Seungkyung Oh

www.seungkyungoh.com

New York, NY
 seukyuoh@gmail.com
 Instagram: @skyoungoh

I want to explore my illusions, re-express them, and delve into the reactions of those who look at my re-expressed illusions. My intention is that the viewers will use their own objective reasoning to find a subjective relationship with my illusions.



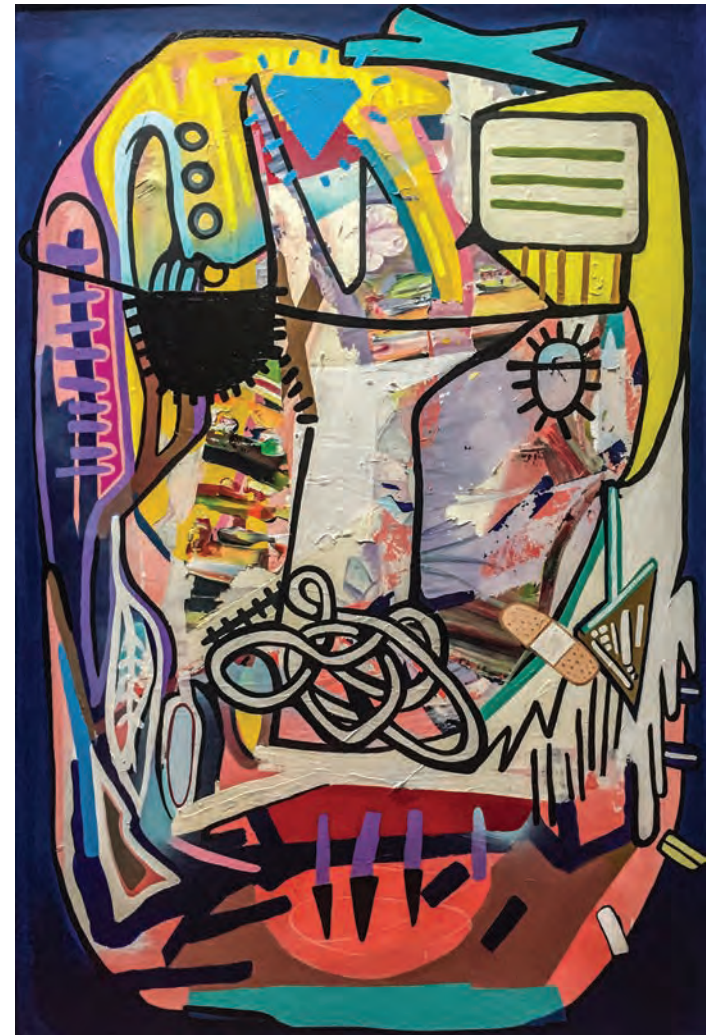
The Skeleton Ship
 oil on canvas, 96 x 78 inches

Voltaire Paredes

www.voltaireart.com

Houston, TX
 creator@voltaireart.com / 512 902 5280
 Instagram: @artistvoltaire

Voltaire Paredes is a Houston native with a bold and expressive painting style. An indulgent depth is motivated by the complex and recurrent layering of paint. His textural brushwork, bright, vivid colors, and animated gestures are a reverence to the urban cultural landscape.



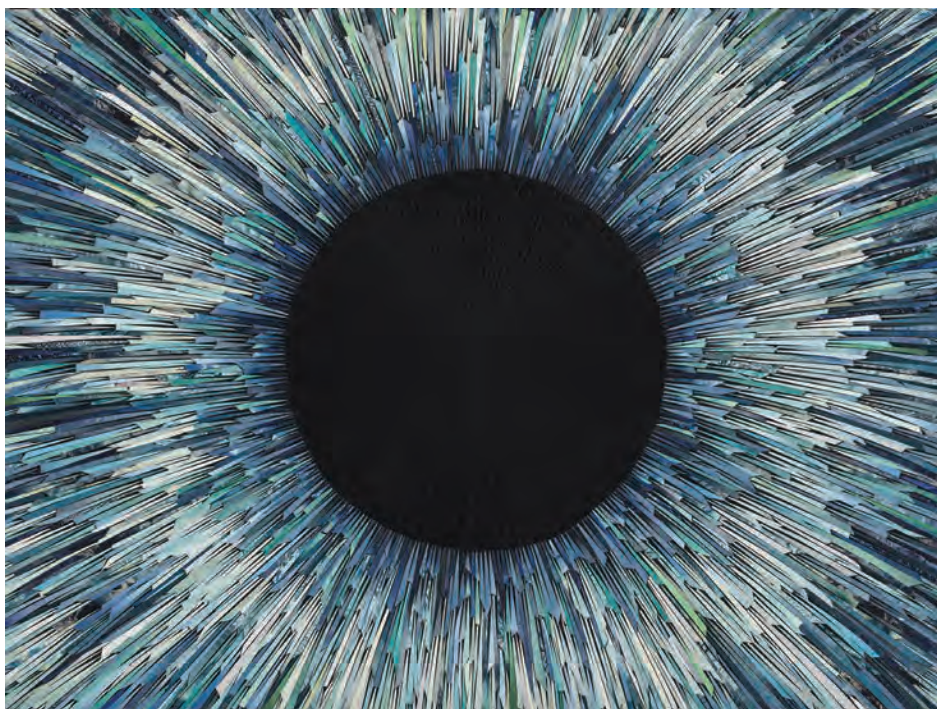
The Other Guy
 acrylic on canvas, 36 x 24 inches

Jennifer Deppe Parker

www.jenniferdeppeparker.com

New York, NY
jdparkerart@gmail.com
Instagram: @thingsisee_jdp

In her diverse body of work, Jennifer Deppe Parker examines how the subconscious mind can be engaged. Whether through her paintings, photographs, or mixed media collages, she explores layers of understanding and contemplates how colors, forms, patterns and abstract representations can influence our perspective.



David Bowie (Left)
acrylic on canvas, hand cut magazine paper, molding paste, and gel mediums, 30 x 40 inches



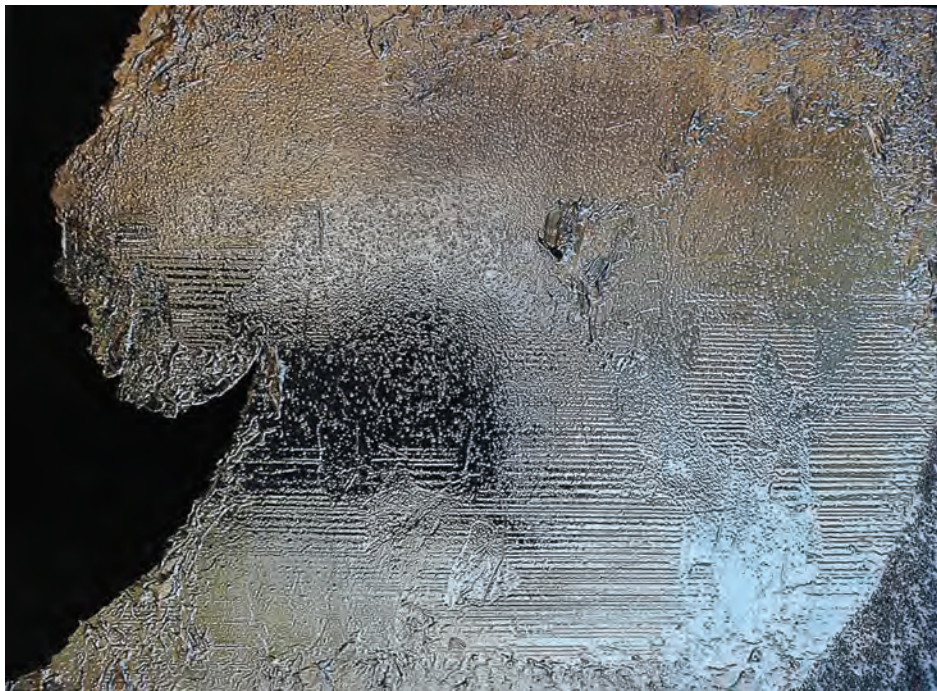
Crane
acrylic on paper, hand cut magazine paper, and gel mediums, 16 x 20 inches

Walter Poole

www.walterpoole.net

Northport, AL
walterpooleartist@gmail.com / 205 657 2226

Walter uses silver nitrates mixed with polymer tints applied in non-traditional methods on textured surfaces with translucent coatings to create iridescent reflective environments. This unique method allows him to compose works that will constantly change by manipulated reflected light, thus engaging and interacting with the viewer.



Celestial 17
silver deposit on panel, 30 x 40 inches



Celestial 4
silver deposit on panel, 40 x 30 inches

Deborah Putnoi

www.deborahputnoi.com

Brighton, MA
artforachange@mac.com
Instagram: @artforachange

How can we see more deeply? To be more aware of what is around us? To slow down and take time to observe. I am intrigued by the juxtaposition of seemingly separate worlds existing simultaneously. Through my mixed media works I capture remnants of daily life, unconscious thoughts and memories.



Harvard Ed Portal Installation
acrylic on paper, canvas, and wood, gallery size installation dimensions variable



Three Totems
mixed media on wood, each 40 x 5 x 5 inches

Michelle Rahbar
www.michellerahbar.com

Austin, TX
artmuscle@gmail.com / 512 905 2789
Instagram: @michellerahbarart

According to scientists, our first two decades seem to pass as slowly as the whole of the rest of our lives, early experiences carry vastly more psychic weight than those of adulthood. All the landscapes, whispers, meteor showers and memories I've witnessed have left their indelible mark on my work.



The Weight of Words
oil on canvas and Yupo, 24 x 18 inches

Kevin Rifenburg
www.rifenburgart.com

Red Hook, NY
rifenburgk@gmail.com

My recent paintings explore family and the interactions that take place. In many instances the snapshot photo holds the memory of that magical experience, and are an assessment of character and personality. There is something of the moment. The paintings are quiet in nature, but the subject is not withdrawn.



Evening Raid...I Want a Cheese Stick
oil on canvas, 48 x 48 inches

Meganne Rosen

www.megannerosen.com

Oakland, CA
megannerosen@gmail.com
Instagram: @mromromro

Observation and curiosity drive my practice. Through experimentation with different materials, I express discontent with the current political climate as well as reflect on my experiences. My work explores entropy, artifice, consumerism, and my place in the lineage of abstraction in contemporary painting and its relationship with installation art.



Foam
oil on clear acetate, 54 x 48 inches

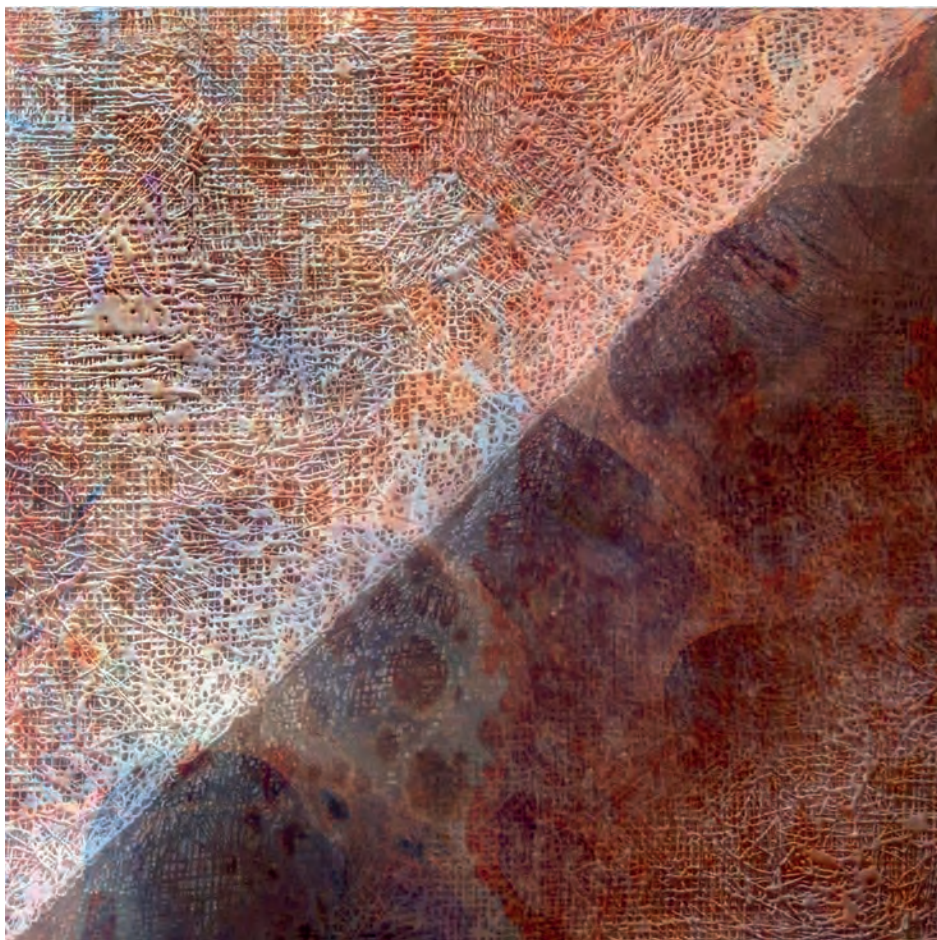


Cores
oil on clear acetate, 56 x 14 inches

Thomas Roth

Santa Fe, NM
tomrothster@gmail.com / 505 699 8328
Instagram: @tomrothster

My process starts with creating and executing a white wall sculpture that plays with light. I bring a photograph of it into Photoshop adding layers of information to achieve different effects. I incorporate drawings, paintings and/or other photographs. Each final unique image is printed on preworked fine art substrates.



No-181
mixed media, 24 x 24 inches



No-183
mixed media, 24 x 24 inches

Kerry Rowland-Avrech

www.fineartbykra.com

Seattle, WA
contact@fineartbykra.com
Instagram: @rowlandavrech

My works contain a simple inner or visual depth. I am drawn to, and create works that have a serene, modern and minimalist view. I imbue each painting with a sense of light, color and placement to achieve a thoughtful, timeless image.



Dancing with the Wind
oil on panel, 24 x 36 inches

Nicole Rubel

www.nicolerubel.com

Aurora, OR
nicolerubel@icloud.com

Nicole Rubel has over fifty published children's books and is the co-creator of the popular Rotten Ralph series, whose debut book earned the Children's Book Showcase Award for Outstanding Graphic Design. She has received awards from The American Books Association, The American Institute of Graphic Arts, and American Booksellers.



Princess Cardinal
oil on board, 20 x 16 inches

Lisa Gabrielle Russell

www.lisarussellart.com

Braintree, MA
leegarbo@hotmail.com / 781 843 2866

GALLERY AFFILIATION
Dolby Chadwick Gallery, San Francisco, CA

Substance & Form: Motivated by desire to comprehend issues of being and existing, I analyze the interactive nature of form, light, and space. Through observation and abstraction of various still-life objects, I search for underlying structures and internal harmonies. Ultimately, this process is a sensorial, perceptual quest to articulate essence.



Affinity #416
oil on panel, 8 x 10 inches



Coalescence #362
oil on canvas, 8 x 6 inches

Jill Samuels

www.jillsamuels.net

Memphis, TN
samuels.jill@gmail.com
Instagram: @jillsamuels

Jill Samuels creates paintings and mixed-media pieces using acrylic, watercolor, maps, and thread. Jill's work carries a distinctly feminine weight in its material references, while dealing with the human experiences of chance, intuition, balance, and control. Her responsive process results in nuanced abstract pieces that are clear, emotional, and reflective.



Sistering
watercolor and thread on paper, 30 x 22 inches



Holding Together (2)
watercolor and thread on paper, 30 x 22 inches

Rhenda Saporito

www.rhendasaporito.com

New Orleans, LA
rhenda@rhendasaporito.com
Instagram: @rhendasaporitoart

An intuitive application of mixed media is my focus when developing a painting. With no regard for the end result, the painting takes on a life of its own. Subconscious memories from my past become a part of the narrative. During the process, chaos evolves to a resting place.



Cigars on the Beach, Too
mixed media on canvas, 67 x 71 inches



Got GPS, Fore
mixed media on canvas, 60 x 67 inches

Karen Schory

kschoryprints.culturalspot.org

Lancaster, PA
kschory@gmail.com

This print is part of a series of images titled Reflections. Each image is a straight, full-frame, single exposure of the Duomo in Florence being reflected off of a variety of surfaces surrounding the structure. The entire series and other pieces of my work can be seen on the website.



Poster_093_Reflections
archival IRIS print, 28 x 46 inches

Eileen Senner

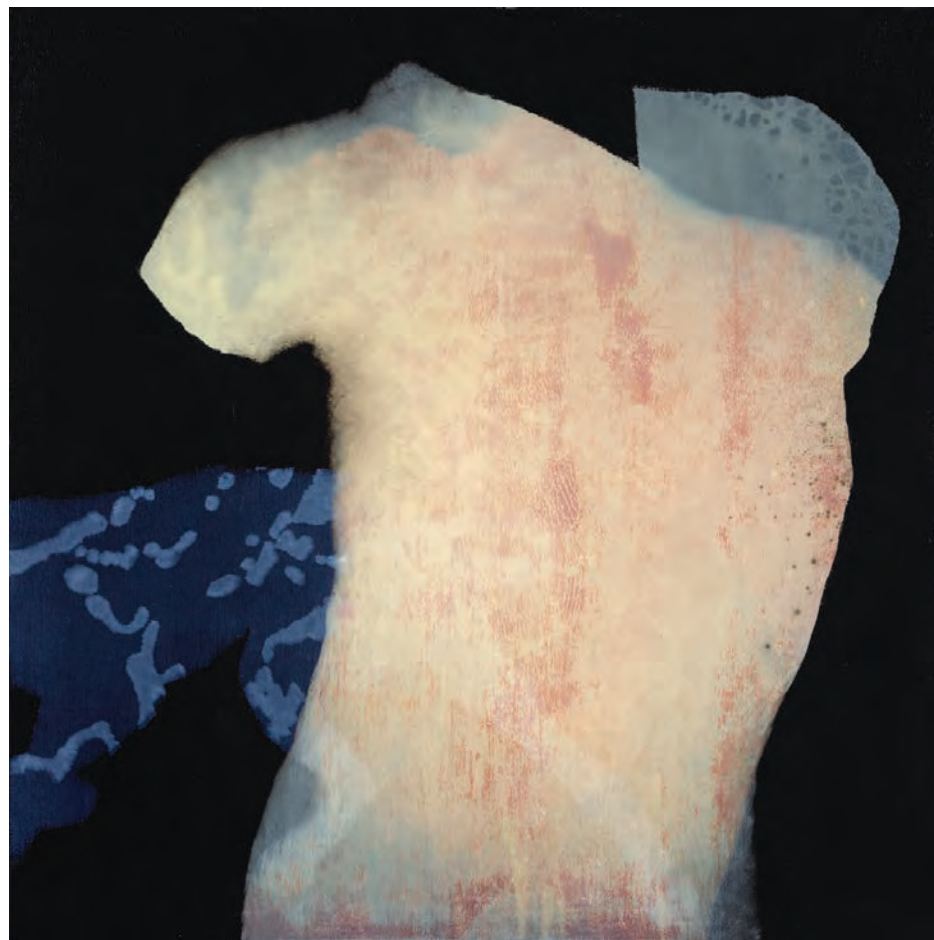
www.eileensenner.com

Claremont, CA
info@eileensenner.com / 909 732 4821
Instagram: @eileensenner

Painting reminds me of what I don't know but what I recognize as familiar. I pursue an elusive, just beyond reach wisdom using fragmented classical torsos (and occasional animal images) in search of what it means to be an embodied wild, broken human animal.



Untitled (ES 1710)
oil on wood panel, 24 x 24 inches



Untitled (ES 1806)
oil on wood panel, 24 x 24 inches

David Shannon

www.davidshannonart.com

Burbank, CA
nodavid@me.com

David Shannon is an internationally acclaimed children's book author and illustrator. His personal work explores the increasingly irrational nature of contemporary society. Ambiguity of shapes, formal disquiet, and interplay between negative and positive space create opportunities for multiple interpretations that reflect the challenges in making sense of today's world.



Poppy
oil on canvas, 28 x 22 inches



Bumble
oil on canvas, 48 x 36 inches

John Shelton

www.johnshelton.org

Grantville, GA
fineart@johnshelton.org
Instagram: @_johnshelton.org_

GALLERY AFFILIATIONS
www.paks-gallery.com (online)
www.gagliardigallery.org (online)
www.nagartgallery.co (online)

The images are drawn from the influence of Greco Roman, Asian and Modern Masters. "The power and strength in the compositions is reminiscent of Masterpieces by Francis Bacon but juxtaposed with the fluid and segmented forms seen in George Braque's work." Timothy Warrington, International Confederation of Art Critics, 2017.



Standing Nude Transition to Blue
acrylic on canvas, 40 x 30 inches



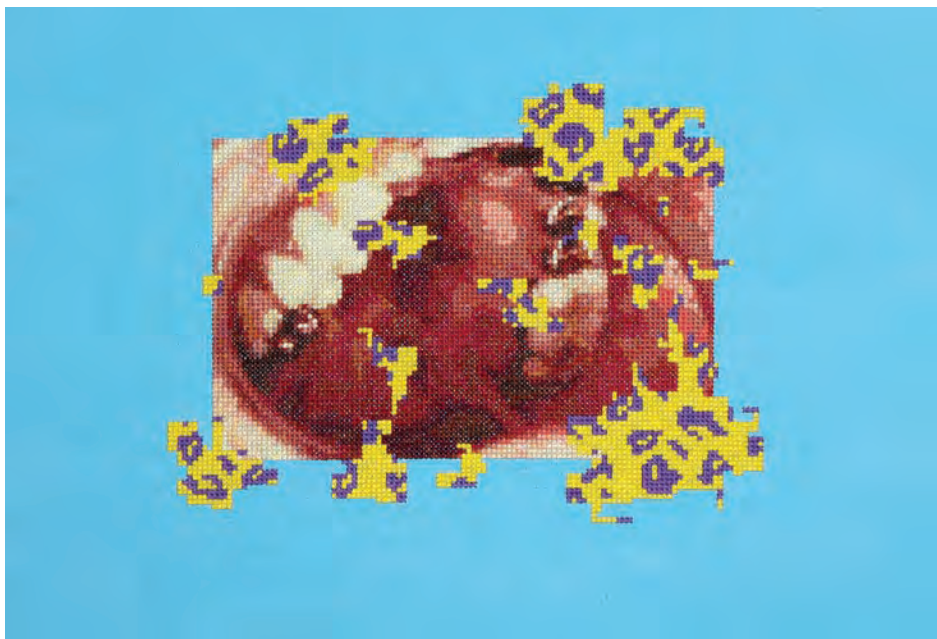
Standing Nude Combined Study
oil on canvas, 40 x 30 inches

Kathryn Shinko

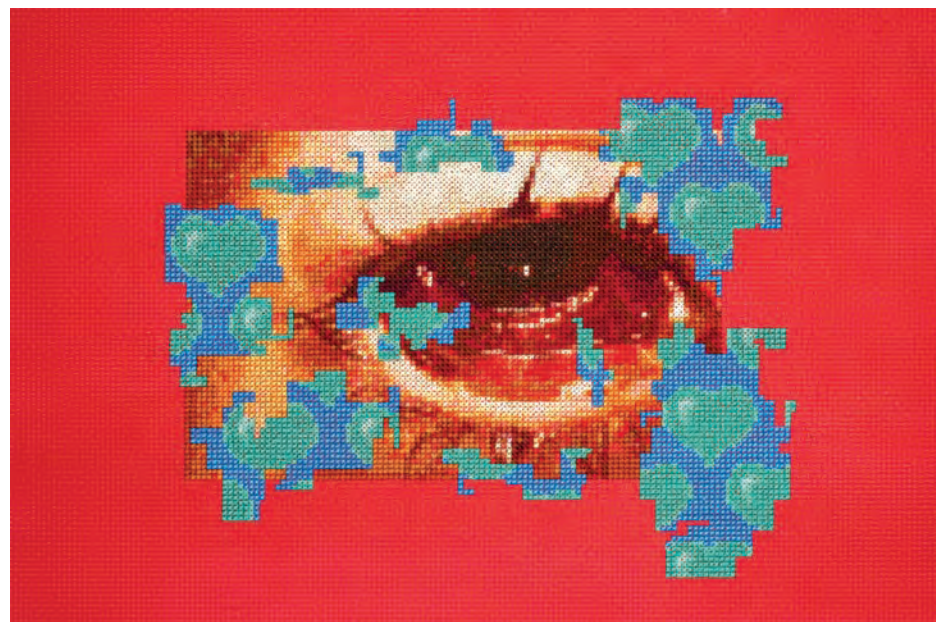
www.kathrynshinko.com

Akron, OH
kathrynshinko@gmail.com
Instagram: @kathrynshinko

I use traditional fiber art techniques to examine the complicated dynamic between men and women, and between sex and power. Provocative statements, lurid colors, disorienting patterns, and disturbing imagery are constructed with cloth and thread. Confronting these issues with familiar materials elicits a desire to revise our understandings.



Wounds Slowly Being Covered Up: Mouth
hand embroidery on cloth with cotton thread, 12 x 14 inches



Wounds Slowly Being Covered Up: Eye
hand embroidery on cloth with cotton thread, 12 x 14 inches

Kate Sirna

www.katesirna.net

Valrico, FL
ks@katesirna.net

My painting isn't about knowing, it's about not-knowing, stabs in the dark. The finished result should be surprising, even shocking to me. Should feel odd, weird, unfamiliar, not comparable to what I've already seen and known. Should show me something new and fresh.



Entropy Rules I
acrylic on wood panel, 20 x 24 inches

Jean Bailey Snow

www.jeanbaileysnow.com

Haverhill, MA
jeanbaileysnow@gmail.com / 978 463 0097

My recent work reflects the tension in our physical and metaphysical world. Figurative or abstract, I work in numerous mediums often combining several with objects found or foraged. A graduate of Boston Museum School, I do private commissions, editorial illustration, and exhibit.



Set Me Free
acrylic, clock, and mirror parts, original photograms, 36 x 36 inches

Gene Sparling

www.genesparling.com

Hot Springs National Park, AR
gene3@att.net / 501 617 0594

GALLERY AFFILIATION
Justus Fine Art Gallery, Hot Springs, AR

It is fascinating how simple shapes resonate within us and create feelings and moods. The power of a simple vase or bowl to comfort or invigorate intrigues me. My art is a means to connect to my intuitive self and to explore that part of myself and others.



Select Committee on Curves, Bulges and Offsets
natural edge black walnut, each 10 x 7 x 7 inches



Tempest
natural edge holly, 9 x 9 x 9 inches

John Sproul

www.johnsproul.com

Salt Lake City, UT
john@johnsproul.com / 801 289 6269

The body in depth is tied to the primal elements of Being and Otherness. Every slight of body reflects Being and Otherness. The Otherness is between us connecting and binding us together. It is the unknowable known. Through the body the subconscious speaks. It is the language of my work.



FiveEight
acrylic on canvas, 30 x 36 inches

Betsy Stewart

www.betsystewart.com

Washington, DC
betsystewart@gmail.com
Instagram: @betsystewart

GALLERY AFFILIATIONS
Erdreich White Fine Arts, Boston, MA
Space Gallery, Denver, CO
Wendy Posner Fine Art, Los Angeles, CA

My work is an ongoing exploration into the natural world, examining systems that could be both the origins of life in a droplet of water to the vast workings of the cosmos: micro/macro images which are, while impossible for the eye to witness, the vortex upon which all life depends.



BiocriticalsNo. 4
acrylic and sumi ink on canvas, 48 x 48 inches

Julia Strickler

www.juliasrickler.com

Los Angeles, CA
jhstrickler@gmail.com / 310 908 3824
Instagram: @Julia_Strickler

Inspired by street art and graffiti, each painting is like a slice of a thought pattern, solidified chaos caught in a moment of time. Julia is interested in how abstract shapes can be like a Roarshak test, with each person experiencing something different that is unique to their own observation.



Caught in the crossfire
oil on linen, 36 x 46 inches

Christine Sullivan

www.christinesullivan.com

Columbus, IN
chris@christinesullivan.com
Instagram: @christine_sullivan_studios

GALLERY AFFILIATIONS

Oils By The Sea/Roccapriore Gallery,
Provincetown, MA
Miller-Fenwood Fine Arts, Holland, MI

We each hold to our personal geography. The colors and images that surrounded our youth stay with us and radiate as ethereal memories as I paint. Cape Cod. Rural New England. Grey skies storytelling overhead. Using various tools I journey through, returning to see what echoes back.



Tidal Transitions
oil on linen, 20 x 24 inches

Makoto Takigawa

www.takigawastudio.com

Tucson, AZ
makoto@takigawastudio.com / 520 743 6585

Makoto Takigawa explores time's progression and endless movements of nature through brush strokes and colors. He hopes to create images where the viewers experience their personal connection to nature through his paintings. The art-making process further develops his sense of closeness with and ideas about natural surroundings.



Orange Glow
oil and ink on paper, 25 x 25.25 inches



After the Rain
oil on canvas, 36 x 36 inches

Tommy Taylor

www.tommytaylorart.com

Houston, TX
tommyt6569@hotmail.com
Instagram: @tommy_taylor_art

Born in Jackson, Tennessee, Tommy Taylor has since moved to Nashville, Knoxville, Iowa City, London, Raleigh, and now Houston. While he has a history of exhibitions in the USA and London as an emerging artist, he chooses for the moment to teach, work, and write in Houston.



Helen Keller
oil on canvas, 19 x 14 x 2 inches

Antwan J. Thompson

www.antwanjthompson.com

Lanham, MD
antwanjthompson@gmail.com

I'm hard of hearing
and I take damn good pictures.



Room 104
photography, 24 x 36 inches

Katherine Treffinger

www.katherinetreffinger.com

Cove, OR
katherine@katherinetreffinger.com /
541 805 0905
Instagram: @katherine.treffinger.art

With sumptuous color, evocative forms, and lines that flow like rivers, these paintings lead viewers through a constellation of symbolic imagery—at once mysterious and familiar, dynamic and serene. Treffinger possesses an assured technique and a visionary's sense of cosmic order.

—Richard Speer, author, curator, critic (ARTnews, Visual Art Source)



Into The Mystic
oil on cradled panel, 24 x 24 inches



Escape Of The White Horse
oil on cradled panel, 40 x 30 inches

Timothy J. Tyree

www.timothytyree.org

Maumee, OH
ttartisan@gmail.com / 419 351 6373

For Timothy, inspiration is a “state of being.” Appropriating our global culture of the past, present, and pretend, Timothy’s integrated art style serves up vignettes of life’s fleeting moments that would otherwise pass us by. he states “I absolutely thrive on a roving aesthetic and its constant spark of re-invention.”



The Imperial Age
mixed media, 36 x 24 inches

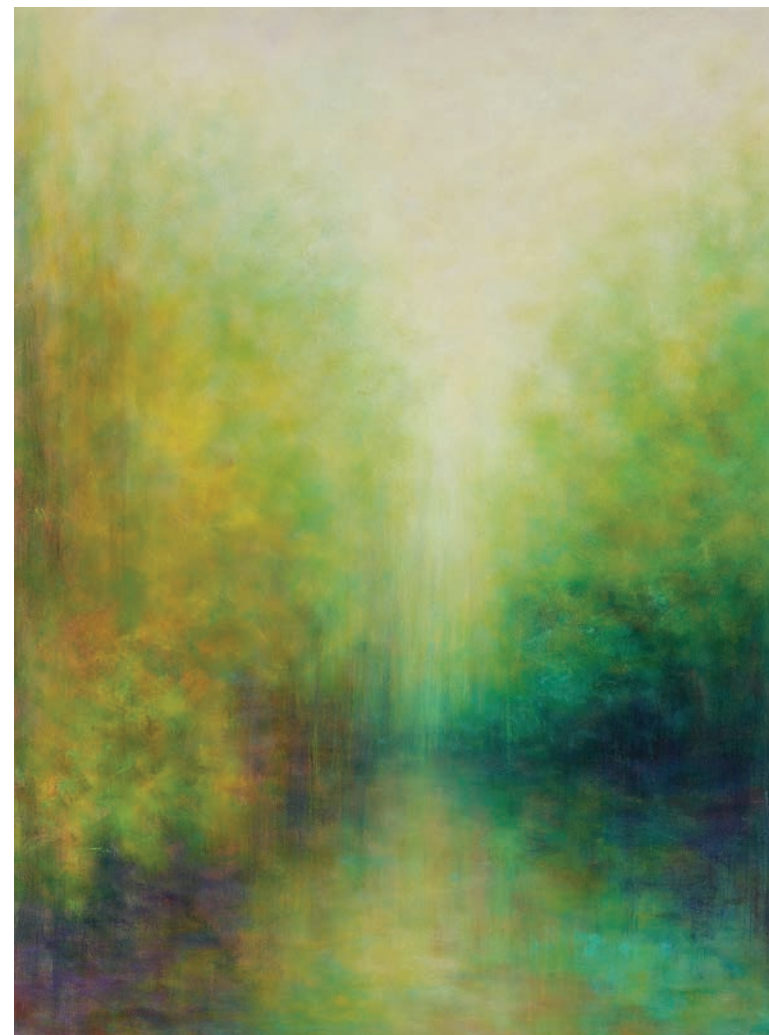
Victoria Veedell

www.veedell.com

San Francisco, CA
victoria@veedell.com / 415 205 4739
Instagram: @victoria_veedell

GALLERY AFFILIATIONS
Aerena Galleries, Healdsburg, CA
Carré d'artistes, SEDONA, AZ

My paintings are like memories. They are based on nature, fashioned from memory and imagination, and imply landscapes not necessarily seen, but felt. I'm interested in capturing the fleeting moments of light in nature to create colorful, light filled paintings that offer a sense of calm and serenity.



Lost in Shanghai
oil on canvas, 48 x 36 inches

Trisstah Brittany Wagstaff

www.trisstahwagstaff.com

Waco, TX

My work explores how we are affected by beauty and how it is found and experienced even within deep loss and sadness. In the midst of these dark places, beauty becomes the strange experience. Because of that, the forms and shapes I create are both hopeful and unfamiliar.



Unveiled
tulle, metallic thread, and aluminum wire, 30 x 15.5 x 11 inches

Amber Walker

Bangor, ME
alteredbyamber@gmail.com
Instagram: @alteredbyamber

Art journaling is a release. For the past twelve years, my work existed in closed books. Now on the open canvas. My work is an intuitive process, one step leading to another, connecting of the dots. The golden thread through my work are women and the active pursuit of freedom.



Three
acrylic on canvas, 30 x 24 inches

Dave Weindorf

www.daveweindorf.com

Grand Rapids, MI
daveweindorf@gmail.com / 616 723 2571
Instagram: @daveweindorf

Influenced by Koln Cathedral of Germany, its stained glass and the Peace dollar of the 1920s, Lady Liberty is a symbol of freedom. Creating Elephant Man using plant leaves and blue and white paint, I circled around to create the misshapen face and it came to life.



Elephant Man
acrylic enamel and watercolor on canvas, 40 x 30 inches



Lady Liberty
acrylic enamel and watercolor on canvas, 40 x 30 inches

Dale Weiss

www.daleweiss.com

Los Angeles, CA
713 703 7999
Instagram: @wise_arts

I am intrigued with the juxtaposition of colors and shapes. What has evolved is an explosion of geometric lines, patterns and colors which help create the balance and harmony we seek in our lives. I create art that draws the viewer into my world, where boundaries are constantly changing.



Traffic Jam
acrylic on canvas, 60 x 96 inches



Angled Streets
acrylic, mixed media on canvas, 48 x 72 inches

Sherre Wilson-Liljegren

www.sherrewilsonliljegren-wxmd.squarespace.com

Shell, WY
swrjack@gmail.com / 508 364 4673
Instagram: @sherrewilsonliljegren

GALLERY AFFILIATION
Hostetler Gallery, Nantucket, MA

The subjects of my paintings are environments that are real, imagined and inherently unstable; inspired by natural phenomena, fragments of memory and unexpected encounters. I collage photographic images in both my composition process and within my paintings. Recent solo exhibitions include David Findlay Galleries New York, Hostetler Gallery Nantucket, MA.



Phenomena
oil and mixed media on canvas, 36 x 44 inches



Glass House
oil on canvas, 48 x 48 inches

Geraldina Interiano Wise

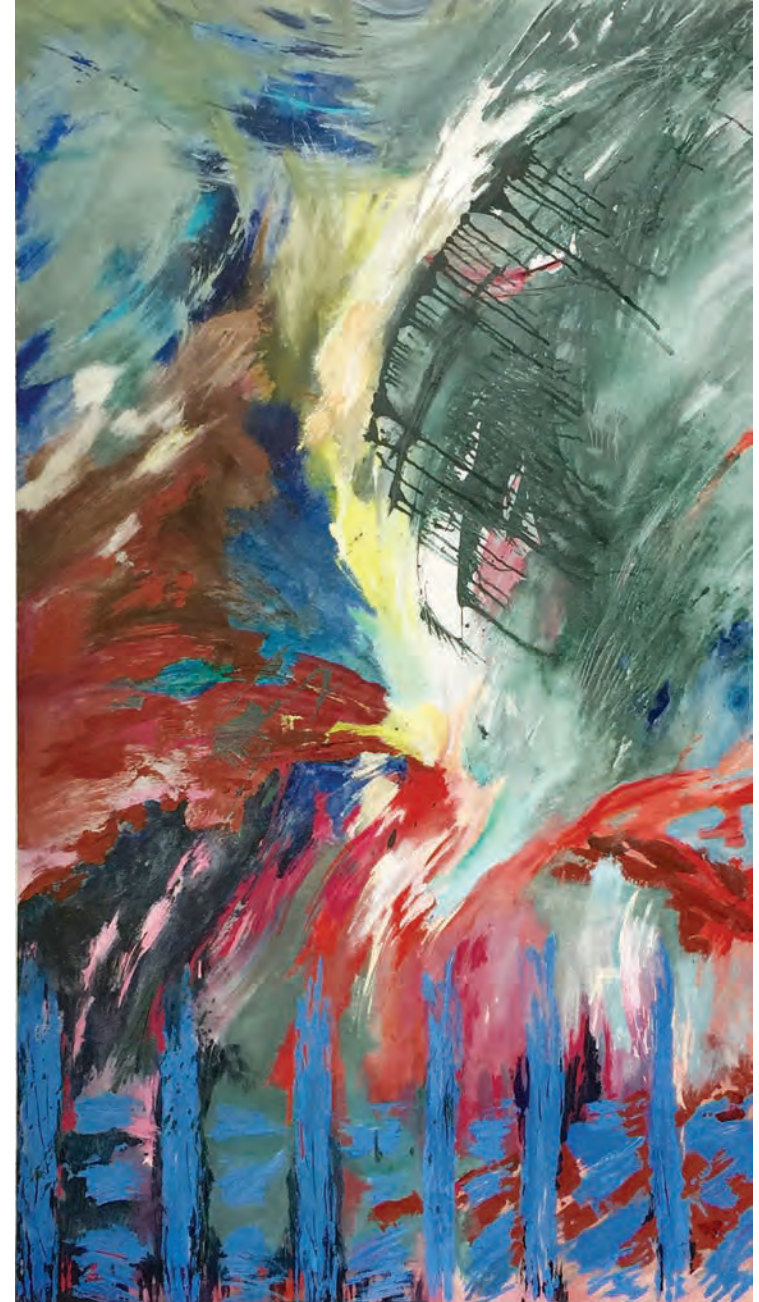
www.geraldinainterianowise.com

Houston, TX
geraldinawise@gmail.com

Exploring the human need to connect, Geraldina's art is abstract expressionistic with a source. Inspired by her Maya intellectual patrimony, it delves into the science and spirit that connects us through space and time, depicting imaginary spaces with gesture, dynamism, color, and natural materials such as rain water and graphite.



Plight of the Conacaste Tree
acrylic, graphite, bark, leather, aluminum screen, and steel on paper, 24 x 18 inches



Storm Harvey
acrylic and Harvey rain water on canvas, 89 x 49 inches

Julia J. Wolfe

www.juliajwolfe.com

Iowa City, IA
juliajwolfe@gmail.com
Instagram: @juliajwolfe

I make installations, objects, and painting. The work is animated with color, playground-esque, and humorously innocent, while simultaneously commenting on our culture of consumption. By combining objects and imagery of massproduction with a whimsical aesthetic, viewers remain able to depart with a sense of optimism.



Meet Me in the Sewers at Dawn
mixed media installation, dimensions variable



Between the Garbage and the Flowers
acrylic and found paper on canvas, 78 x 72 inches

Sherri Wolfgang

www.sherriwolfgang.com

Westport, CT
sherriwolfgangart@gmail.com / 203 803 7477
Instagram: @sherriwolfgang

Painter Sherri Wolfgang explores current issues in visual culture and society through her figurative work, drawing from Old Master and Renaissance techniques, informed by her background in fine art. A graduate of Carnegie Mellon University WOLFGANG has recently exhibited at the William Ris Gallery and the Housatonic Museum of Art.



The Young Americans
oil on canvas, 72 x 96 inches



The Prom(ise)
oil on canvas, 80 x 60 inches

Dianna Woolley

www.diannawoolley.com

Walla Walla, WA
Info@diannawoolley.com
Instagram: @diannawoolley

GALLERY AFFILIATION
Robert Foster Fine Art, Nantucket, MA

Global traveling strengthens my awareness and study of abstract expressionism. With mother nature's expansive use of color, bstraction of land, sea, and skyscape, through chosen palette and mixed media resources. I intuitively beckon the inner resonance of my travel to manifest itself on sketchbook, paper or panel.



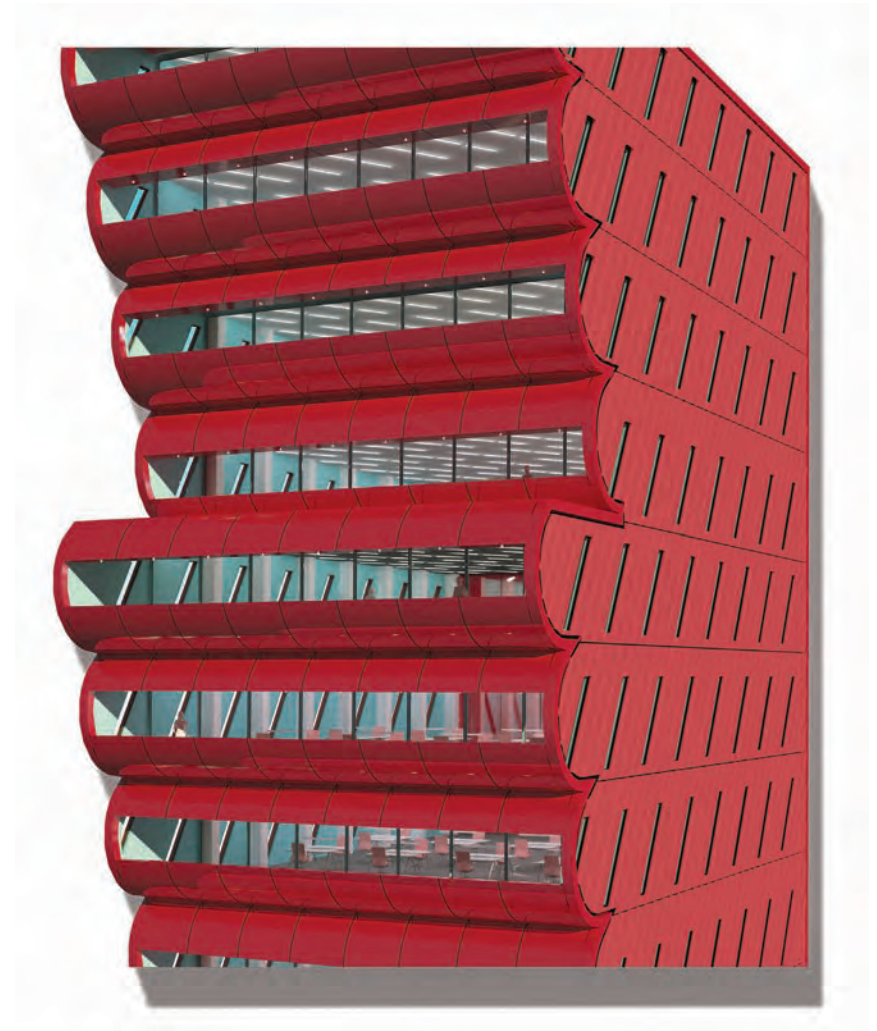
Indigo Coyote I
mixed media, encaustic, and oil, 36 x 36 x 2 inches

Erin Wright

www.e-w.online

Los Angeles, CA
erinkwright1@gmail.com
Instagram: @erin.k.wright

As art remains an analogue dominated industry, Los Angeles architect Erin Wright's work relies on tech-driven practices to render sharp exteriors with results that are unapologetically digital. The work uses the broad term "digital" to describe a process that ends or begins as a computer file.



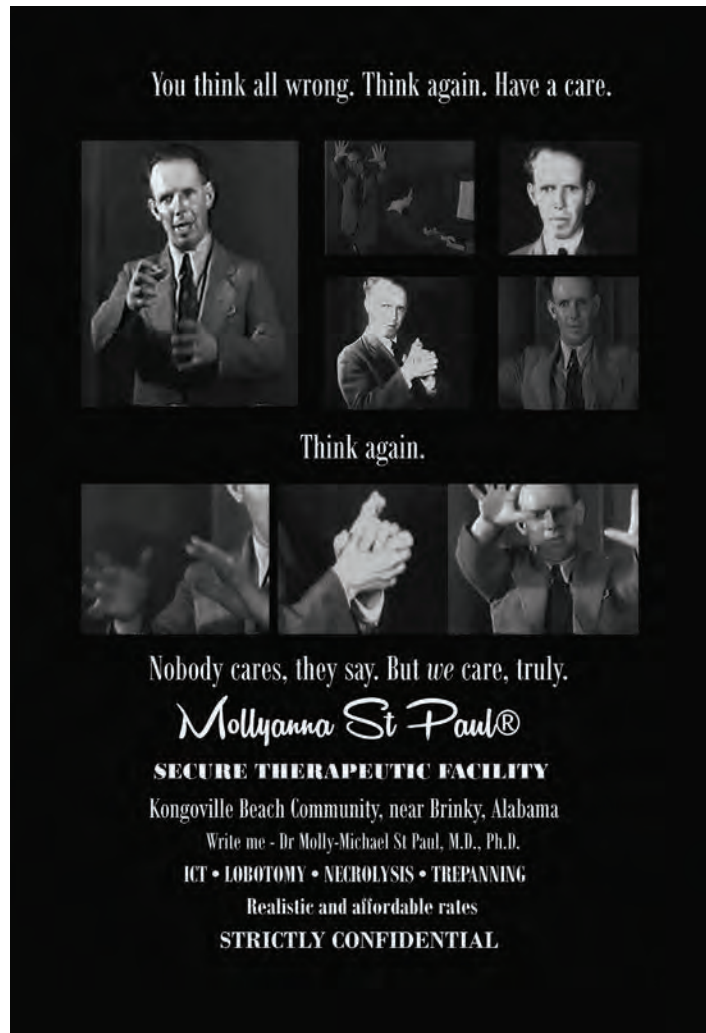
Tower Proposal (Red)
acrylic and water based ink on custom cut plywood, 24 x 20 inches

Jakob Zaaiman

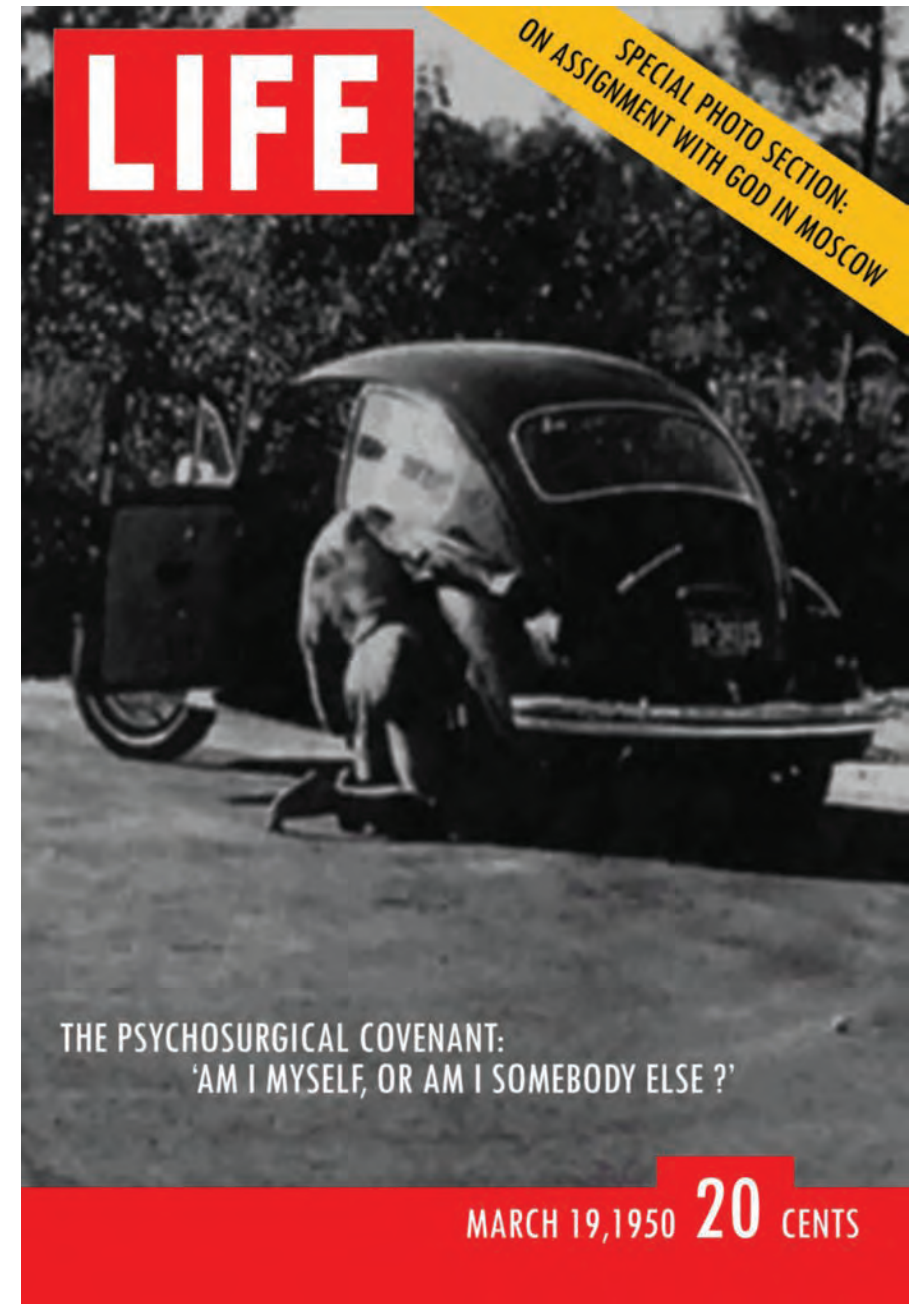
www.alldaynight.info

London, UK
gallery@alldaynight.info
Instagram: @jakobzaaiman

My art is about discovering - and then revealing - the strange and disturbing hidden in the everyday and in the ordinary. From this point of view, everything else in art is either merely decorative or inconsequential. The unsettling is where art has its true power to fascinate and enthrall.



Mollyanna St Paul
photographic collage, 59 x 40 inches



The Psychosurgical Covenant
photographic collage, 59 x 40 inches

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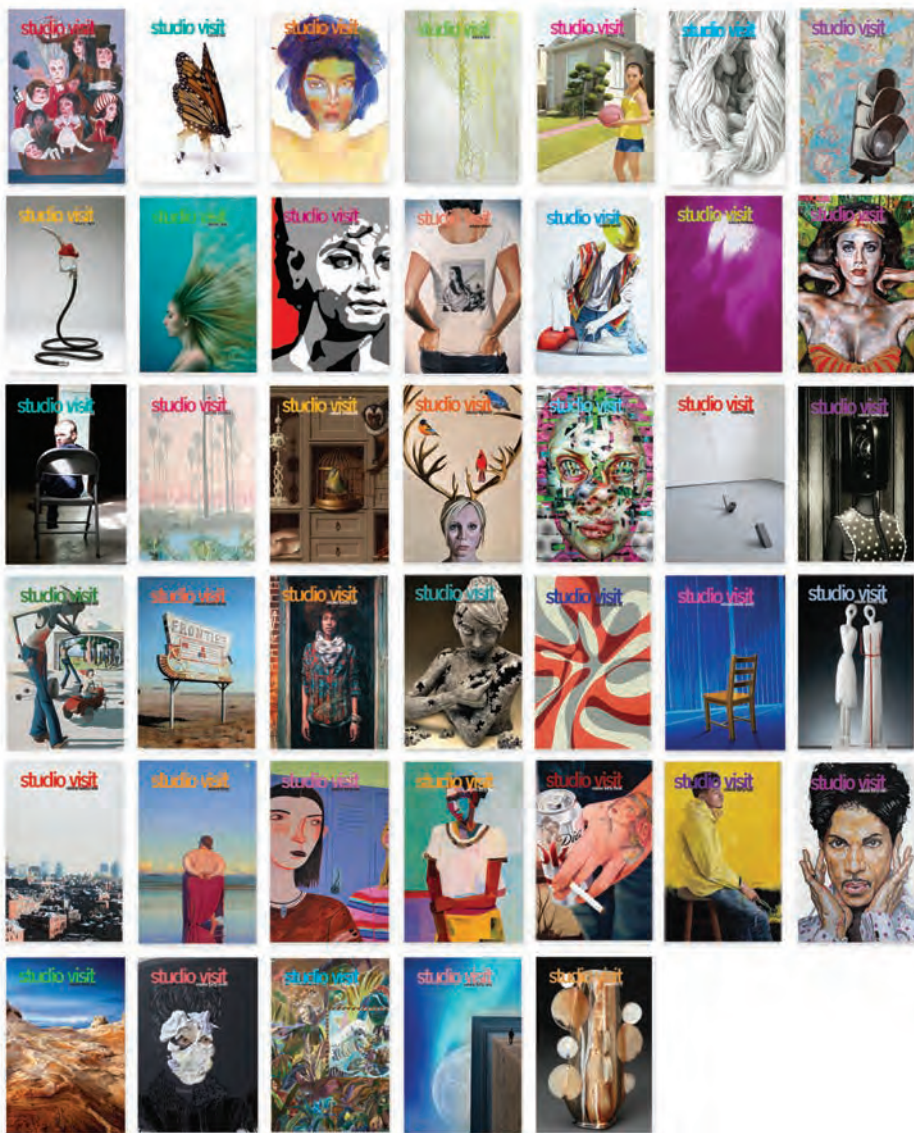
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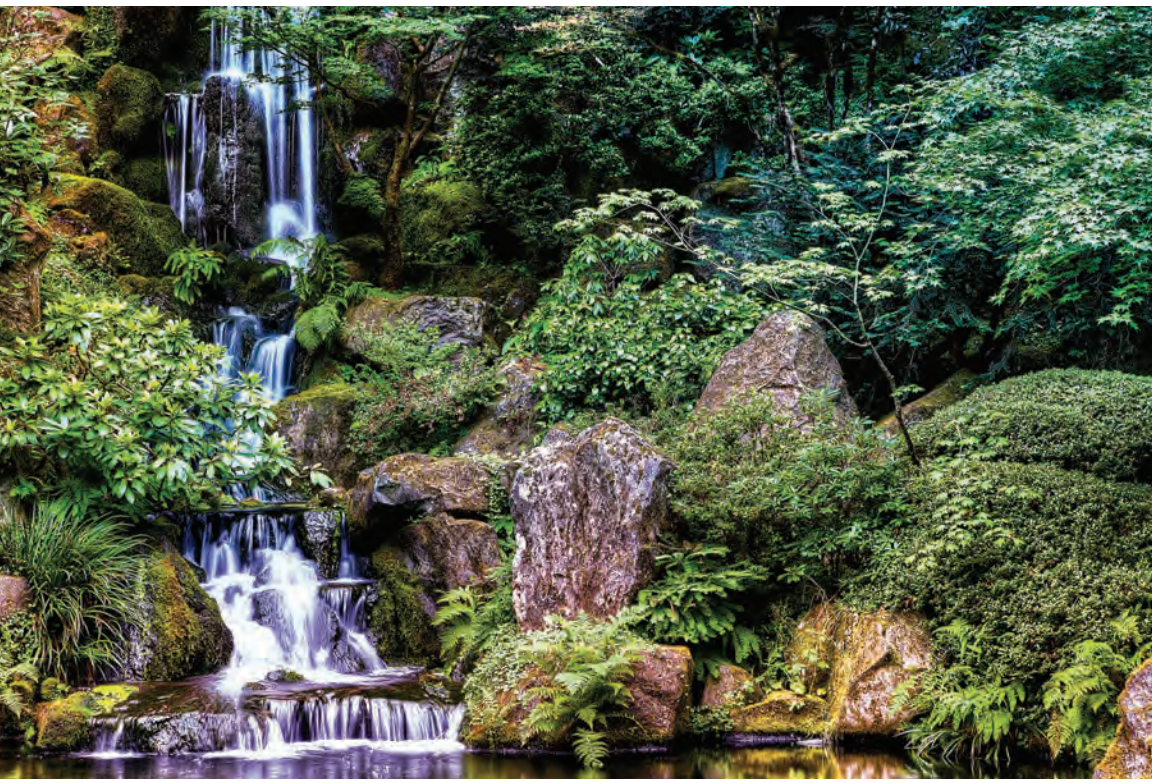


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