

MONOCHROMICA

THE JOURNAL OF MONOCHROME ART

ISSUE 003 • RED



THIS ISSUE:

front cover artist: Laurie Goodhart, "Red Garden" oil on canvas, 40in x 30in x 1in, 2011, \$3600

back cover artist: Peter M. Wach, "Coke, April 24, 2002" Archival pigment print, 22in x 17in, 2002, \$1500

inside front: Tea Okropiridze, "Propelled in the Sky" Silk Fiber, Silk Cocoons, Fabric, Mesh, lace and burlap, 17in x 17in, 2023, \$5800

inside back: Leanne Trivett S., "Spoonings" Photography with multiple exposure, 24in x 16in x 1in, 2022, \$550

artist of merit: Harvey Wang

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"Pheasant Cello" by Timothy Martin, Oil, 36in x 30in, 2008, \$32000

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Detail from "Red Shack" by Max Steele, digital image, 22in x 17in, 2020, \$425

EDITOR'S LETTER

IS RED THE MOST IMPORTANT COLOR?

Love. Danger. Anger. Passion. Power. Revolution.

The color red symbolizes those emotions, and more. It's also among the oldest colors used in art.

The earliest cave paintings are red, whether through the artist using their own blood or a concocted pigment paint.

Ancient Egypt associated red with diametrically opposed concepts of vitality and destruction.

For ancient Romans, however, red was a status symbol, reflected in the red cloaks worn by Roman generals.

Red has religious connotations. For Christians, it's the blood of Christ's Passion. For Buddhists, it's life force.

Visually, red is the longest wavelength we can see. Past that is infrared, the radiation emitted by heat.

Red is a primary color, without which we would have no orange or purple.

Artists from the ancients to Caravaggio to Matisse and Rothko have used red for drama and emotional effect.

The Soviet Constructivist movement used red heavily

in its art and iconography for its revolutionary expression.

Red is powerful and immediate. There's a reason stop signs and stop lights are red.

Red jumps out at the viewer. Whether it means good or bad can shift according to context.

One thing red always does...

It commands attention.

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



PAT FLANAGAN

Editor and Publisher

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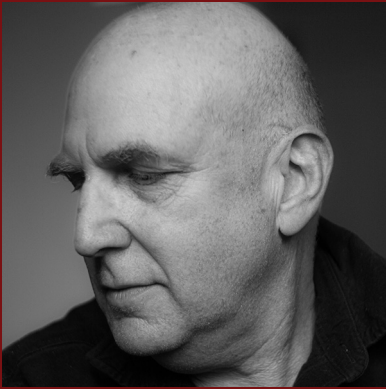
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ARTIST OF MERIT: HARVEY WANG



BIOGRAPHY

Harvey Wang has published six books of photography including *Harvey Wang's New York* (1990), *From Darkroom to Daylight* (2015) and with co-author David Isay, *Flophouse: Life on the Bowery* (2000) and *Holding On: Dreamers, Visionaries, Eccentrics and Other American Heroes* (1995). He has exhibited widely at museums, including the National Museum of American History at the Smithsonian Institution in Washington, D.C., the New-York Historical Society, and the Museum of the City of New York. In addition to his portrait photography, he has exhibited work from his life in New York City, particularly in the East Village in the 1970s and 1980s. *Harvey Wang's New York* was named one of the "Ten Best Books about New York City" by The Guardian newspaper.

ARTISTIC STATEMENT

I've been making pictures for over 50 years. Many were made on black and white film. Some on color film, and lately digital.

SOCIAL/WEB CONTACTS

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



"Polar Bear, Madison, WI" Photograph pigment print, 11in x 14in x 0.01in, 2016, \$600

ARTIST OF MERIT: HARVEY WANG



"Spill, Chinatown, NYC" Photograph pigment print, 14in x 11in x 0.01in, 1979, \$600

ARTIST OF MERIT: HARVEY WANG



"New Yorker" Photograph pigment print, 11in x 14in x 0.01in, 2012, \$600



"Durham, NC" Photograph pigment print, 11in x 14in x 0.01in, 1981, \$600

ARTIST OF MERIT: HARVEY WANG



"Truck Stop Reflections" Photograph pigment print, 11in x 14in x 0.01in, ca1978, \$600



"Coxsackie, NY" Photograph pigment print, 11in x 14in x 0.01in, 2023, \$600

REBECCA HORNE



BIOGRAPHY

In the heart of West Columbia, South Carolina, resides a contemporary abstract mixed media artist whose work transcends the canvas to connect with something divine. Meet Rebecca Horne, a passionate artist whose creative journey is as captivating as her art itself. Rebecca's love affair with art began in childhood, nurtured by the inspiring presence of her father, an artist himself. From a young age, she explored various mediums, from the vibrant strokes of oil and watercolors to the intricate details of landscapes, still life, and even pet portraits. However, it was in 2018 that Rebecca stumbled upon abstract mixed media art, a discovery that would ignite her creative fervor like never before. For Rebecca, art is more than just a hobby or a career - it's a calling, a spiritual experience that she feels compelled to pursue. "I'm compelled to make art. It's something I must do," she shares. "It's a spiritual experience for me. I feel like I'm working to connect to something divine and express the experience on

canvas." Embracing abstract mixed media art has provided Rebecca with the perfect avenue to unleash her creativity fully. She revels in the freedom this style offers, allowing her imagination to roam unrestricted as she experiments with textures, colors, and forms. Each piece is a testament to her boundless curiosity and relentless pursuit of beauty and uniqueness. What sets Rebecca apart is not just her choice of medium but also her distinctive process. She begins by layering texture mediums, sometimes mixing several, and incorporates embellishments while they are still wet. This meticulous approach demands patience and precision, as each layer is carefully crafted to contribute to the overall depth and complexity of the piece. The process can span several weeks, a testament to Rebecca's dedication to her craft. The result of Rebecca's labor is a collection of multidimensional artworks that captivate the imagination and stir the soul. Each piece exudes a graceful elegance, inviting viewers to explore beyond the surface and immerse themselves in the artist's world. Rebecca's artistic vision has not gone unnoticed, earning recognition on international platforms through juried shows, exhibitions, and publications. Her work serves as a testament to the power of art to transcend boundaries and speak to the innermost depths of the human spirit. As Rebecca Horne continues to push the boundaries of her creativity, her art serves as a reminder of the profound connection between the artist and the divine. Through her work, she invites us to embark on a journey of exploration and self-discovery, where beauty and meaning intertwine in harmonious expression.

ARTISTIC STATEMENT

As an contemporary abstract mixed media artist, when I make art, I make art for myself. I'm not concerned whether someone will like it or not. I think about four things: Does it bring me happiness? Is it unique? Will the viewer be drawn in to it? And do I feel like I've accomplished something special. If I feel that I've achieved this, then I feel like I've succeeded as an artist. Then, when it's completed, the bonus is how other people respond to it. I want someone to see my art and have it distract them from everything going on. I want them to be transported into the layers of texture and color while using their imagination to think and feel about what the art could represent to them. It can represent anything! A memory, object, animal or even an emotional response. Abstract is the most creative and liberating way that I can express my artistic nature. It's completely intuitive from start to finish. I'll come up with the shapes and colors as I go. In 2019 I found myself drawn to abstract mixed media with heavy texture. It brings so many opportunities to make art that's different. The heavy texture and embellishments add dramatic depth and interest. First I start off with applying the texture and then while the texture is still wet, I'll incorporate the embellishments. This can take several days to dry. I'll begin the painting process once it is dry. It's become a hobby of mine to find items to add that no one would ever consider. In some of my pieces, I'll add hidden objects that can only be seen in certain lighting conditions. This type of medium is a challenge and that's what keeps me motivated to find new ways to make my art different, beautiful and intriguing. Making art is something I must do. It compels me. It's my calling. I've always been someone who needs to do things differently. Making abstract art is my way of doing that in a beautiful way that isn't destructive but meaningful to myself and potentially others.

SOCIAL/WEB CONTACTS

See more of Rebecca's art at: Instagram @rebeccahornec | Facebook @rebecca.l.horne.3 |
Web rebeccahornefineart.com



"Turquoise Tears" Mixed Media, 24in x 18in x 1.5in, 2024, \$800

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.

ARTISTIC STATEMENT

I photograph subjects as a way of observing. My attention to detail as an artist, draftsman, surveyor and engineer has trained my vision. Macro has always captured my attention with composition and design. Transitioning from film to digital opened up possibilities for capturing images in the same manner as I viewed them, allowing others to see the way I see. A gallery owner for 45 years, I have been inspired by the masters in photography who preceded me. When I see an image, I can instantly previsualize a photograph: everything I see becomes a composition in my mind's eye. This ability, combined with my deep knowledge of the artists who came before me, permits me to stay true to my own creative vision and not to follow an identical path as other artists. My photography gives me the privilege to share with others the images that I enjoy in the world around me.

SOCIAL/WEB CONTACTS

See more of Peter's art at: Instagram @wach_peter | Web www.peterwach.com



"The Heart - Jack Casino, Cleveland, September 13, 2024" Archival pigment print, 22in x 17in, 2024, \$1500



"Chinatown, San Francisco, September 2, 2006" Archival pigment print, 22in x 17in, 2006, \$1500

PAIGE YOUNG



BIOGRAPHY

Paige Young is an established artist/photographer located in the Grand Rapids area. Travels worldwide for events/weddings, and teaches photographic theory, professional practices, digital and advanced black and white film photography at Grand Valley State University in Grand Rapids, MI.

ARTISTIC STATEMENT

Prior to being diagnosed my life was in constant fight or flight. I was making work inspired by music without realization that it was closely linked to my life. What's Inside was created with the intention of visually representing Taylor Swift's song Maroon. However, the more that I began to work and create the alarmingly red image, the more I realized that I was creating a mental

landscape of how I felt internally vs how I present. The act of distress, disarray, feeling a lack of put together and a constant switch of emotions was how I felt internally but never could share it externally. A year passed by, psychiatrist visits occurred, I was diagnosed with multiple conditions, and I created Dear Reader. This song was also inspired by Taylor's Midnights album, and one of my favorite songs, except this song has hit me personally. This song does discuss the idea of masking for the public, and feeling like people look up to you when they don't know the full story of what is happening in your life, or when maybe they shouldn't. Music itself is such a beautiful art, and I have always loved utilizing it to be inspired by my own work. The scene in Dear Reader is empty, there is only one light, but the setting feels off. The void is loud, and those who I thought were there for me through everything are silent. What's Inside and Dear Reader portray the masking we do when we feel underwater and are unable to share our true selves when we need help. Red can be so bold; it can represent love, bravery, strength, but it can also be a warning. We just hope someone else can see it.

SOCIAL/WEB CONTACTS

See more of Paige's art at: Instagram @apaigephotography

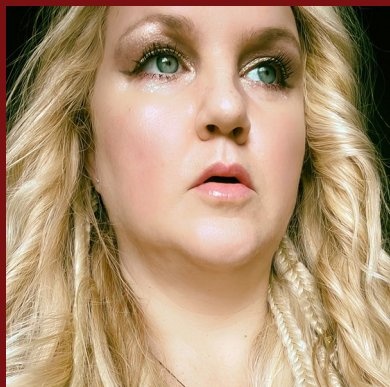


"Dear Reader" Digital Photography, Photoshop altered, 24in x 36in x 2in, 2023, \$600



"What's Inside" Digital Photography, Photoshop altered, 40in x 30in x 2in, 2022, \$600

LEANNE TRIVETT S.



BIOGRAPHY

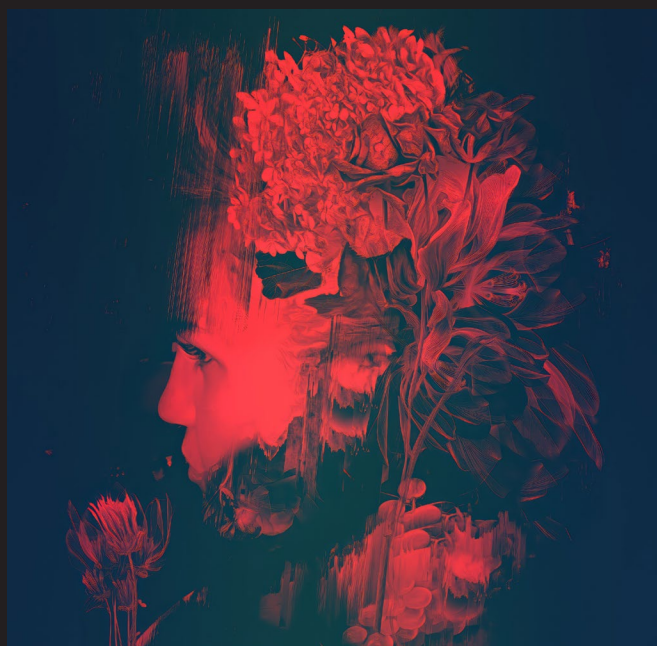
Leanne Trivett S. is an award winning photographer and visual artist using her personal photographs to explore experimental self portraiture, florals, and the emotional abstract. She graduated with a BFA in Theatre from Tisch School of the Arts at New York University in NY, NY. Her background in musical theatre and her experience performing as a professional singer have inspired her creation of characters and self expression through images and photography. She is best known for her colorful and current self portraits and her work with florals. Her work has been exhibited, published, and awarded nationally and internationally in venues and magazines worldwide. She spends her free time traveling, teaching, giving art talks, and creating in her artist studio near Asheville, NC. All of her imagery comes from photos she takes with her cameras.

ARTISTIC STATEMENT

I am a visual artist and photographer who speaks through the lens - using photography as a vessel for self-inquiry, emotional resonance, and lyrical storytelling. My work moves between self-portraiture, experimental florals, abstraction and emotion - where identity is not fixed, but layered, abstracted, and continuously reimagined. Inspired by my background in theatre and vocal performance, I carry a love for transformation. Each photograph is a moment from an unfolding, internal play - some staged, others stolen in their spontaneity. I am drawn to both the narrative and the pause, and the in-betweens that often say the most. At the heart of my work lies duality - photography as both mirror and threshold. Within this poetic tension, I explore the tender seams of psyche, ego, spirit, and soul, crafting visual subjects that feel both intimate and yet universal. With my camera as compass, I trace the intricate edges of my inner world seeking the moments where emotion spills into form. Through ICM, blur, and multiple exposures, I craft images that invite connection, where vulnerability becomes vision and the personal transforms into the universal.

SOCIAL/WEB CONTACTS

See more of Leanne's art at: Instagram @Leannerockstar | Web www.LeanneTrivettSphotography.com



"My Garden is on Fire, self portrait" Photography with multiple exposure, 20in x 20in x 1in, 2025, \$500
I am a visual artist that uses photography to narrate and construct identity in self portraiture and experimental florals, to delve into the abstract, and to capture interplay of details and color in the realm of emotion. My imagery is created by personal photographs that I take with my cameras.



"Disrupted Heart, self portrait" Photography with multiple exposure, 40in x 30in x 1in, 2024, \$1250
I am a visual artist that uses photography to narrate and construct identity in self portraiture and experimental florals, to delve into the abstract, and to capture interplay of details and color in the realm of emotion. My imagery is created by personal photographs that I take with my cameras.

MAX STEELE



BIOGRAPHY

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

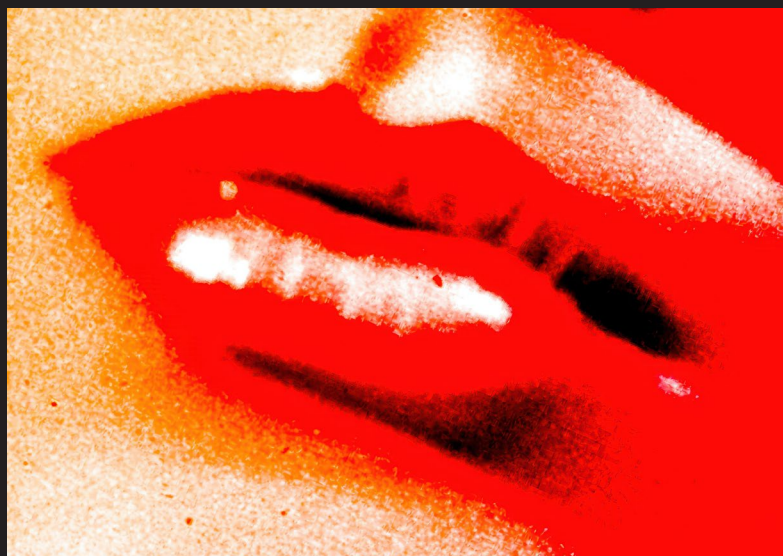
photographs. This new experimentation illuminated a fresh new way of seeing the world. Max continues to push the boundaries to create multi-image montages.

ARTISTIC STATEMENT

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

SOCIAL/WEB CONTACTS

See more of Max's art at: Web maxsteele.art

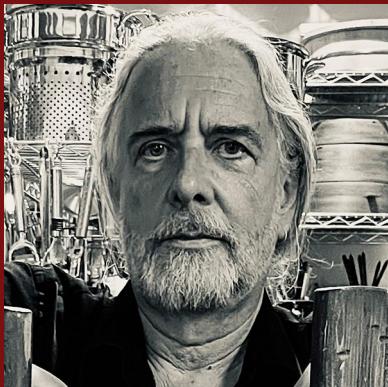


"Lips" digital print, 17in x 22in, 2024, \$425
digital photo ink jet printed on archival Hanemuhle photo rag paper



"Mariachi" digital photo, 17in x 22in, 2005, \$425
Digital Print ink jet printed on archival Hanemuhle photo rag paper

GERD J. KUNDE



BIOGRAPHY

Gerd J. Kunde is an old-school photographer who believes in the analog capture of the world. His latest series is a collection of large-scale black-and-white photographs of the Southwest and beyond. He first took up analog photography at the age of 14 in Germany, focusing on street and studio photography. After studying in Heidelberg and Frankfurt to become a scientist and emigrating to the United States at the age of 29, he spent 20 years in the Southwest immersed in high technology before rediscovering an appreciation for the much slower and very deliberate art of analog photography. His current work is produced with a large-format Horseman SW617 camera, using 120 B&W film.

ARTISTIC STATEMENT

As Aaron Siskind wrote in 1945's "The Drama of Objects": "As the saying goes, we see in terms of our education. We look at the world, and we see what we have learned to believe is there. We have been conditioned to expect. Indeed, it is socially useful that we agree on the function of objects. But, as photographers, we must learn to relax our beliefs. Move on objects with your eye straight on, to the left, around to the right. Watch them grow large as you approach, group, and regroup themselves as you shift your position. Relationships gradually emerge and sometimes assert them with finality. And that's your picture. What I have just described is an emotional experience. It is utterly personal: no one else can ever see quite what you have seen, and the picture that emerges is unique, never before made, and never to be repeated. The picture - and this is fundamental - has the unity of an organism. Its elements were not put together, with whatever skill or taste, or ingenuity. It came into being as an act of sight." I believe this "sight" deserves to be recorded in all gradual detail and without quantization; hence my commitment to analog capture on large-format traditional film. In our digital age, I choose the irreversible commitment of film—each exposure demands complete presence and intentional decision-making in the moment. The final presentation in an archival printing process draws people in and brings my large-scale reproductions to life. These large-scale works demand physical presence from viewers, creating an immersive encounter that cannot be replicated on screens or small prints. I want people to have the same experience I had, being in that place, to see what I see and feel they are part of the scene they are looking at. I believe photography's true power lies not in documenting reality, but in creating a canvas to project emotion and individual experiences for each viewer. The utmost perfection shall not distract from feeling the emotion captured, but give the viewer a canvas to negotiate the feelings they have. While my work traditionally explores the full tonal range of black and white, my recent monochrome red images represent my first venture into color, intensifying the emotional experience by choosing a specific hue to create a conduit that channels the viewer's emotional response through primal color associations. All my prints are created using archival photographic processes with laser exposure and chemical development. The new monochrome red series is on Fuji Crystal paper, while all other work is on silver halide paper, both mounted on aluminum Dibond, all photographs are issued as limited editions of 10.

SOCIAL/WEB CONTACTS

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



"Red Cuba Mesa" Archival Fuji Crystal Print on Aluminum Dibond, 24in x 96in x 1in, 2023, \$4900
Badlands near Cuba, New Mexico, taken with the Horseman SW617 on Ilford film.



"Red Cuba Badlands" Archival Fuji Crystal Print on Aluminum Dibond, 60in x 24in x 1in, 2023, \$3900
Badlands near Cuba, New Mexico, taken with the Horseman SW617 on Ilford film.

CHER PRUYS



BIOGRAPHY

Cher Pruys was born in Regina. Over the years she lived in many places, settling into her present home in Devlin, on the banks of the Rainy River. By age three, Cher was seldom found without a drawing tool in hand. She worked in pencil, charcoal and ink over the years, finding her chosen mediums in acrylic, water-color and gouache. Self-taught, her dedication and talent has seen her work juried into 723 International exhibits. She has garnished 1105 awards thus far. Highlights include being the first recipient of a major Canadian National Award, The Mary Pratt Crystal Award of Excellence 2014 SCA Juried Exhibition, SCA 1st place award of distinction, 2016, and 2017, SCA 2nd place Award of Distinction 2021. Biafarin/SCA Award of Excellence. The Gold Medal recipient for Figurative Painting in The Mondial Art Academia's International 2018. In 2020 & 2021 & 2023 she was awarded with the most wins in The American Art International Awards. The Grand Prize Winner in The AWA (American Women Artists) 2022 Spring Online Show with a perfect score for

"In Retrospect". 2nd place in the AAPL elected Members online show 2022, Award of Distinction in the 2023 Pushing Forward Reaching Back Show, and a 3rd place in the NOAPS Spring Online Artist Members Show. 2023 saw her win the Gold Medal of honour at the Allied Artists of Americas 110th show! Her work has graced the covers of 3 books, 42 magazines, including The Best Of Acrylic Fall 2021, cover of May Arabella Magazine with "In Retrospect", the cover of #20 Hyperrealism Magazine with "Girls Girls Girls", #21 Hyperrealism Magazine with "The Young Cowboy", March Artists & Illustrators Art magazine, the cover of the July Artistonish Magazine, Observica Elite 2024, and the most recent Art Close Up Magazine #26, January 2025, and has been featured in over 572 international publications. Cher's works have found a permanent home in private and public collections worldwide.

ARTISTIC STATEMENT

"To take my inner visions with my hands and create a work of art for you the viewer... That is the ultimate in self expression." My art is a way to communicate with those around me, who perhaps speak a different language but understand the universal language of creativity. Hyperrealism was the destination of my artistic journey which started with a fascination for realism and then photorealism from the age of 4. I find great satisfaction manipulating reality by creating illusionistic depth, filled with visual, spiritual and cultural flavours as I see fit, all on a flattened surface with a three dimensional look! As an artist I am excited with pieces that invoke fond memories of my life. The theme of my works encompass positivity, hope and optimism.

SOCIAL/WEB CONTACTS

See more of Cher's art at: Instagram @cherpruys



Detail from "Ultra Ltd" Acrylic painting, 10in x 15in, 2021, NFS



"Little lady in Red" Acrylic painting, 12in x 8in, 2021, \$4000

VINCE QUEVEDO



BIOGRAPHY

Vince Quevedo is an esteemed designer and artist widely recognized for his exceptional contributions to fashion design, wearable art, art quilts, and innovative teaching methodologies. He holds a Bachelor of Science degree in Clothing and Textiles, a Master of Science in Workforce Education and Development, and a Master of Fine Arts in textiles/fiber from esteemed institutions. With 35 years of experience, Quevedo has garnered acclaim as a finalist and winner in the American Quilter's Association's design competition for twenty years. His designs have graced the renowned Bernina Fashion Show, and he holds four patents in functional and aesthetic design. Furthermore, he is the proprietor of Vinci Design Studios, which provides complimentary equipment, fashion education, and consulting services to various organizations. Professor Quevedo's exceptional expertise and numerous achievements distinguish him as a leader in his field.

ARTISTIC STATEMENT

My artistic expression is deeply intertwined with the tapestry of human experiences, reflective practice, and the principles of experiential learning through the act of creation. By harnessing the traditional techniques of quilting, detailed handcrafting, and evocative photography, I meticulously examine the intricate facets of contemporary culture and society. This examination invites viewers to discuss the themes and narratives shaping our collective existence. Positioned firmly within the vibrant arts and culture domain, my work pays homage to the boundless nature of human imagination as it is manifested through various art forms. Design thinking is at the core of my methodology, allowing me to transform personal insights and conceptual ideas into tangible, meaningful embodiments. This intentional process fosters creativity and encourages critical engagement with the themes presented. Moreover, I creatively integrate digital technology to enhance my artistic vision, breathing life into my ideas and enabling a distinctive and immersive perspective. This interplay between traditional and contemporary mediums fosters a captivating exploration that invites viewers to connect with my work profoundly, encouraging them to reflect on their own experiences and the culture surrounding them.

SOCIAL/WEB CONTACTS

See more of Vince's art at: [Web vincidesigns.artweb.com](http://Webvincidesigns.artweb.com)



"Kiss" Art Quilt, 36in x 27.5in x 0.5in, 2025, \$1000



"Blah" Art Quilt, 36in x 27.5in x 0.25in, 2024, \$1000

SHEREE CAMERON



BIOGRAPHY

Sheree Cameron is an up-and-coming artist from Raleigh, North Carolina. She works mainly with acrylics and charcoal. Outside of drawing interesting people, her other passion is her animals.

ARTISTIC STATEMENT

I am inspired by the human face and imperfection. I like to create works that are intentionally a bit "off" so as to create an element of discomfort. I want to create an acceptance of imperfection with the thrust of emotion and sometimes whimsy.

SOCIAL/WEB CONTACTS

See more of Sheree's art at: Instagram @shereecameronart | Web www.shereecameron.com



Detail from "Defiance" Acrylic and charcoal, 20in x 20in x 0.66in, 2024, \$500



"Defiance" Acrylic and charcoal, 20in x 20in x 0.66in, 2024, \$500

ALEJANDRO KAPETANAKIS



BIOGRAPHY

Alexandros is a Miami based artist who has painted and drawn for in Greece, Miami and Panama. He has shown works in galleries in Massachusetts, London, Miami and by internet. shows. He has focused on classical traditional styles and techniques and draws inspiration from the Pre Raphaelists.

ARTISTIC STATEMENT

Art should express the concept of timeless beauty and should cause one to think on the image. Art is both expression of emotion and the capture of time for the viewer and the artwork.

SOCIAL/WEB CONTACTS

See more of Alejandro's art at: Instagram @The_figureinartgallery



"The maiden" Chalk on paper, 18in x 15in x 0.5in, 2024, \$300
The ancient beauty



"The red maiden" Sanguine pastel on paper., 20in x 18in x 0.5in, 2024, \$600
Youth and beauty expressed in the old style to show timelessness.

HANNAH SCHECHTER



BIOGRAPHY

Trained as a political scientist, I started painting when I was 40. It was a whole new world for me to move from all left brain all the time, to right brain. Balancing them in harmonious relation to each other has been an amazing journey.

ARTISTIC STATEMENT

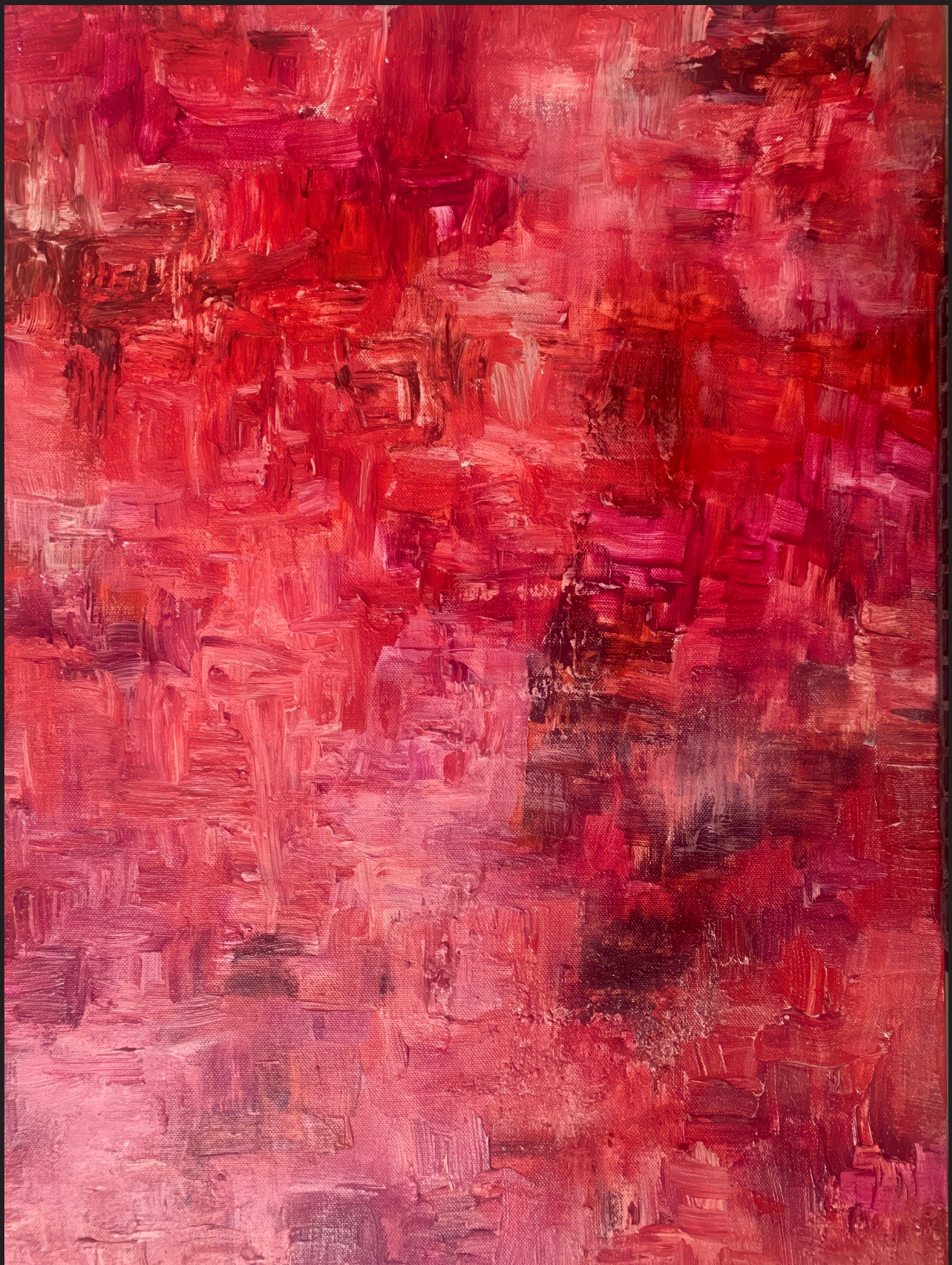
My inspiration is often the paints themselves. I am fascinated by how the colors seem to become living things once they are on the canvas. I feel like they arrange themselves into their own meanings, by some intention that is a mystery to me. My process is to discern the right relationship of each stroke of the brush to the surrounding strokes.

SOCIAL/WEB CONTACTS

See more of Hannah's art at: Instagram @Hannah.schechter



Detail from "Study in Red" Acrylic on Canvas, 18in x 24in x 1.5in, 2025, \$175
These times call for strong colors, and red calls especially.



"Study in Red" Acrylic on Canvas, 18in x 24in x 1.5in, 2025, \$175
These times call for strong colors, and red calls especially. (Shown rotated 90 degrees counter-clockwise.)

LIYING PENG



BIOGRAPHY

Liying Peng is a user experience, product, and visual designer. With a background in both digital product design and visual communication, her practice explores how design can respond to the emotional and societal complexities of contemporary life. Her work ranges from award-winning kitchen appliances to conceptual visual pieces that reflect on our evolving relationship with technology, perception, and identity. Liying has received honors from the Red Dot Design Award, iF Design Award, Muse Design Award, and American Graphic Design Award. She believes that art and design are not only a tool for solving problems, but also a medium for raising questions — a way to reflect both human needs and human truths.

ARTISTIC STATEMENT

AI has no feelings, yet it simulates empathy — responding to our joy, sadness, and anger with calculated calm. Is that comfort, or projection? Are we being understood, or merely heard by something that cannot feel? The phrase “one flower, one world” originates from Buddhist concept — the belief that every being contains a complete universe within itself. It speaks to inner completeness. But when emotions are met with algorithmic replies, is that flower still ours — or something entirely new? I don’t know. So I gave the questions to AI. The body of work began with its output, then became a collaboration — edited, restructured, and shaped by my hand. The result is mine, and not entirely mine. Emotion, perception, and technology converge here — uncertain, but real.

SOCIAL/WEB CONTACTS

See more of Liying’s art at: Instagram @liyingp_studio



Detail from “A Flower That Is Not Me” Digital Collage, 17in x 11in x 0.1in, 2025, NFS



"What Burns" Digital Collage, 15in x 11in, 2025, NFS

EMILY FAUST



BIOGRAPHY

When I graduated with a BFA in Classical Arts and the expectation that I was about to embark on my journey into the professional art world. Instead I found myself lacking inspiration and passion, disenchanted with the whole art experience. I laid down my paintbrushes and boxed up my sketchbooks and went back to school for psychology, convinced I had given up the art world for good. While helping walk others through their own mental health journeys, I realized that I was encouraging self-advocacy and awareness in others while also actively ignoring a nagging, but important piece of me. Deciding to take my own advice, I picked back up my paintbrushes and started looking for subject matter that brought me joy to paint with a medium I loved.

ARTISTIC STATEMENT

Drifting through art school phases, mediums and artistic focuses, I found myself always drawn back to the watercolor medium and its application in realism. The idea of asking for something so fluid to serve my brushes in such a precise and measured subject matter, I've found, is an addictive and fascinating process between myself and the paint itself.

SOCIAL/WEB CONTACTS

See more of Emily's art at: Instagram @faustfineart



"Erasers" Watercolor, 12in x 12in, 2024, NFS



"Empty Thanks" Watercolor, 24in x 18in, 2024, NFS

STEPHEN MEDEIROS



BIOGRAPHY

Stephen is an interdisciplinary artist who resides in North Stonington Connecticut. He was born and raised in southeastern Massachusetts. Prior to working on his studio practice, he worked at various advertising agencies in NYC. This experience gained him 21 years of experience in Graphic Design and Art Direction. Stephen earned his BFA in Graphic Design and a minor in Art History from Boston University in 2003. He is currently an MFA candidate at Maine College of Art and Design with an expected graduation date of May 2026.

ARTISTIC STATEMENT

I am an interdisciplinary artist. My practice explores my identity and biculturalism as a Luso-American through the lens of being the only American-born member of my immediate family. Surrounded by strong expectations to hold on to traditions and rituals of the past while living in a rapidly changing world is where my focus resides. I research Portuguese cultural influences, traditions, and rituals and find ways to interject my contemporary perspective into the dialogue. Oftentimes, this results in questioning origin stories and why religion chooses to take a blind eye to certain topics and not others. The act of inviting others in to my mind through my work is an exciting opportunity to connect through humanity.

SOCIAL/WEB CONTACTS

See more of Stephen's art at: Instagram [@stephenmedeiros](#)



Detail from "OK, but I might step on your toes." Tempera, tape, & pastel on stretched paper, 48in x 36in x 1.5in, 2024, \$500



"OK, but I might step on your toes." Tempera, tape, & pastel on stretched paper, 48in x 36in x 1.5in, 2024, \$500
This drawing explores the interaction of my Portuguese heritage through movement using two repeated geometric forms. One is a result of mapping the movement of a Portuguese Folk Dancer performing a dance of joy. The other is my movement to the same song.

JENNY GIL



BIOGRAPHY

Jenny is a Southern California based artist with a focus on painting, both digital and acrylic. Inspired by impressionist portrait artists and past artists in her own family, she felt free to explore her creative pursuits as a child. While dabbling in media arts, sculpture, textiles, and animation, she always felt paint call her back. Growing up Catholic (now ex-Catholic), the phrase “ashes to ashes, dust to dust” had been planted in her brain and has only grown since. Jenny views the world through a balanced lens; where there is excess, there is famine; where there is opulence, there is desolation; where there is life, there is death. After taking a lengthy break from creating, she has tapped into this inspiration to fuel her artwork.

ARTISTIC STATEMENT

When the scales are tipped, when the singular becomes excess, when the good thing becomes too much, et crassa nunc.

SOCIAL/WEB CONTACTS

See more of Jenny’s art at: Instagram @jennysgotbrain



Detail from “Et Crassa Nunc” Digital Painting, 24in x 18in, 2025, NFS
This piece explores themes of excess to the point of grotesqueness.
Instead of a focus on balance, I wanted to capture the skin-crawling notion of too much of a good thing.



"Et Crassa Nunc" Digital Painting, 24in x 18in, 2025, NFS
This piece explores themes of excess to the point of grotesqueness.
Instead of a focus on balance, I wanted to capture the skin-crawling notion of too much of a good thing.

ROBERT SUNDERMAN



BIOGRAPHY

Rob Sunderman graduated from the University of Iowa with a BFA, MA and MFA 1982. He is a Fine Artist, Scenic Designer, Scenic Artist, and ISU Associate Professor Emeritus of Theatre. He was the Resident Scenic Designer/Scenic Artist and Associate Professor of Theatre Design at Iowa State University for 21 years. Prior to his work at ISU, he was the Scenic Designer at Iowa Public Television for 16 years. Rob continues to teach Metal Art classes at the Des Moines Art Center which he has taught for 44 years. He has scenic designed over 294 productions of theatre, opera and TV during his career. He has received Iowa Film, National Broadcasting Designers, Kennedy Center American College Theatre Festival awards for his scenic designs and many Fine Art awards. He has been a fine artist throughout his life and has exhibited his work in over 315 exhibitions nationally and internationally. He recently has been working on art pieces dealing with renewal, fleeting moments, human intervention of natural

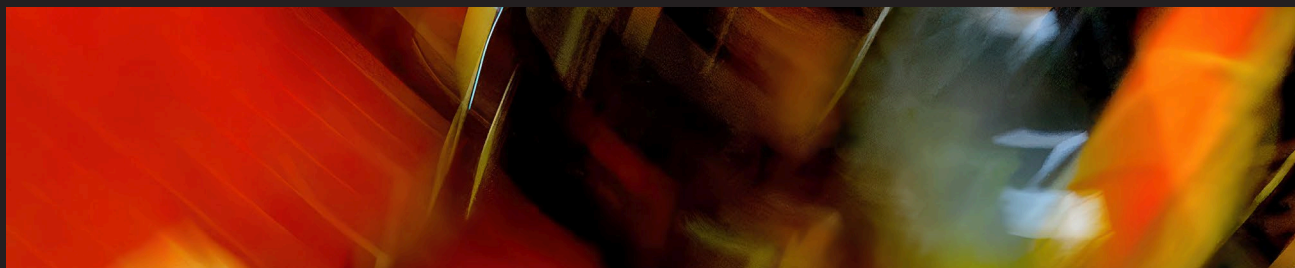
cycles. Most of his artwork deals with nature, humanities intrusive nature and climate issues. His sculpture work was recently published in a book titled "Chunghi Choo and Her Students". Rob has recently exhibited his work in national and international on-line and in-person exhibitions at the "The Holy Art Galleries" Athens, Greece; "Landscapes" Cedar Rapids Art Museum Cedar Rapids, Iowa; "The Boomer Gallery" London, England; Artist League of Denver Gallery "Metalmorphosis" Denver, Colorado; Public Sculpture, Ames, Iowa, and "KBM Art Gallery", California. This past year Rob designed sets for Theatre Cedar Rapids' "School of Rock", Iowa PBS's "Studio 3 Live", Iowa PBS's "Texas Tenors", ISU Music Theatre's opera "Die Fledermaus", ISU Theatre's "Fairly Tales of Anthropocene" and Revival Theatre's "Next to Normal" this year.

ARTISTIC STATEMENT

Not limiting materials is so important in my work. I use whatever best conveys the subject or story that I am addressing. I recently have been working on pieces dealing with renewal, fleeting moments, human intervention of natural cycles in a variety of medium. Almost all my work has to do with our natural environment, climate change and all organic things. I want the work to convey a sense of beauty, but also confront the challenges we are faced with our environment. I want people to look at things in our world that are sometimes ignored or just not thought about. I want people to look at my work and think about how important our world really is. "We can live in harmony with nature and not dominate it. We can live within it as part of the cycle of our world". My sculpture pieces are metal and assemblages using found materials, natural objects and various paint mediums to tell stories that are personal or contemporary to our society. The intent is to create a feel of the past or a relic but that has a message for our current society. I have been working on four main series of work: Tree Series, Shattered Glass Series, Reliquary Series and Tree/Fire Series. Each is related but have their own distinct quality and theme. This artwork has layered meaning both personal or in a boarder context with issues of our society in the present. I have been a painter at heart literally for as long as I can remember. I primarily have painted in oils but have been recently using other media. I also have incorporated painting and drawing in my 3D work. Most of my painting is about the movement of paint and how it feels. It is expressive and impressionistic in style. I have painted plein air, from photos and memory. I love the feel quality of oil paint and prisma colored pencils. Photography is another area I have been experimenting. Time moves so fast that we rarely take time to notice a single beautiful moment. I have been achieving my photo artwork by using my cell phone camera.

SOCIAL/WEB CONTACTS

See more of Robert's art at: [Facebook RobSundermanArt](#)



Detail from "Fleeting Moment Prague 15" Photo on Aluminum , 12in x 12in x 1in, 2019, \$300



"Fire on Eclipses Day I" Photography, 20in x 12in x 1in, 2024, \$125
This is a photo taken with a cell phone on the day of a partial eclipse.
It is about the power and energy of fire. It shapes and defines us.

CHUCK JONES



BIOGRAPHY

I spent my childhood in Minnesota, South Dakota, and Nebraska. It's from there my sense of distant places, vivid as well as earthtone colors, horizons, and thin lines of site arise. Art was not a thing, but I did like to draw. My educational background is varied: An undeclared chemistry major, a graduation in English Literature, a doctorate in Clinical Psychology. And one Art Appreciation course, forced upon me as an elective but probably also serving as a seed sprouting into what I do today. Painting occurred sporadically, precipitated about forty years ago, and became a much more central focus about 20 years ago. Now I come to my Knoxville, Tennessee studio every day, rather intrigued by what yesterday's works strikes in me today. And, I have a thing about words: Words have histories. People have meanings. That leads to an abject fascination with what's unfolding in our world today. It's terrifying and absurdly, head-shakingly, profoundly amusing like a Saturday-Night-Live Sketch from Hell. But, being

a psychologist, it's still fascinating in its utter implausibility. And separate from our collective foolishness, I've been preoccupied for decades with the question, "What's it like to find myself alive as a human being?" We are very weird creatures. And, in my efforts to salvage some semblance of creative sanity as an artist, I determinedly and continuously tap that fount of emerging awareness; that sense of what's unfolding from within to shape my paintings and to forge my answers to that aforementioned quest.

ARTISTIC STATEMENT

E.H. Gombrich wrote, "There really is no such thing as Art. There are only artists." It fits. I do appreciate my paintings. But let's look beyond. They're depictions on a surface, rather like the fossil footprints made by people crossing Germany 150,000 years ago. Both are marks some thinking being left behind. But what speaks of their experience? Iteration: In addition to my 40-some years painting, I've spent 55 listening as a Clinical Psychologist. So, I'm rather preoccupied with Meaning – "What's it all about?" Another; Our Universe has been emerging for around 14 billion years. We humans have been unfolding for around 200,000. That's a lot of time. Yet we still haven't successfully answered Rodney King's poignant question, "Why can't we all just get along?" Short answer: Because we don't really know how to listen deeply. Certainly to others – need I illustrate? – but less obviously to our Selves. We know how to judge, moralize at, and suppress ourselves (as with others) but not how to deeply, receptively suspend our preconceptions to register what needs to be heard from within – to the place below what we think we know. Some French friends wrote a book called *History Beyond Trauma.*, with the important subtitle: *Whereof one cannot speak, thereof one cannot stay silent.* As an artist, I spend my days listening into that place of silence to discern what I can hear. There is a sense that comes from beyond the edge of awareness – from *The Thatness*; the internal Source. It has a lot to convey. We each have our own access, if we learn to pause our presumptions, surrender to what creatively wants to emerge, and ride it like the ocean surf. It's a bit harrowing, a bit exhilarating, far more powerful than the consciousness to which we swear allegiance. It's from there my paintings (and my words about them) reveal themselves. It's to there we all need to go if we're ever to answer Rodney's poignant question. And there's not much time to do so.

SOCIAL/WEB CONTACTS

See more of Chuck's art at: Instagram @chuckjonesphdart | Web ChuckJonesPhD.com



Detail from "Reaching into the Void" Acrylic on Paper, 30in x 22in, 2024, NFS



Charles Jones 2023

"Breaking Free of the Constraining Dichotomies" Acrylic, 30in x 22in, 2023, NFS
Our society resists facing the rich complexity of ambiguity, preferring instead a massively oversimplified conceptualization of the world as dichotomies: good-bad, boy-girl, conservative-socialist, science-spirituat... and on and on. Such oversimplification craves breaking through the restrictions.

MARY ANN HANNA



BIOGRAPHY

Mary Ann loves to paint! She began to seriously paint after she retired over 15 years ago. When her oldest son was between 2 and 5 years of age she was studying to complete her Ph.D. in Human Development and Clinical Counseling. She would pick him up from day care in the afternoon and they would return to their home on the top of the mountain in Blacksburg, VA, where she would get out art materials and they would play so that she could get him calmed down from the stimulation of day care and I could de-stress from a day of academic pursuit. After her retirement he arrived at their new retirement home with a number of boxes which contained paints, brushes, and other assorted art materials. He told her that she needed to get back to something she really enjoyed, but cautioned her to paint what "you feel" and "not what you think you see"! Thus began a new phase of her life!!!! She has been a student at Art League of Hilton Head Academy. She paints for personal enjoyment

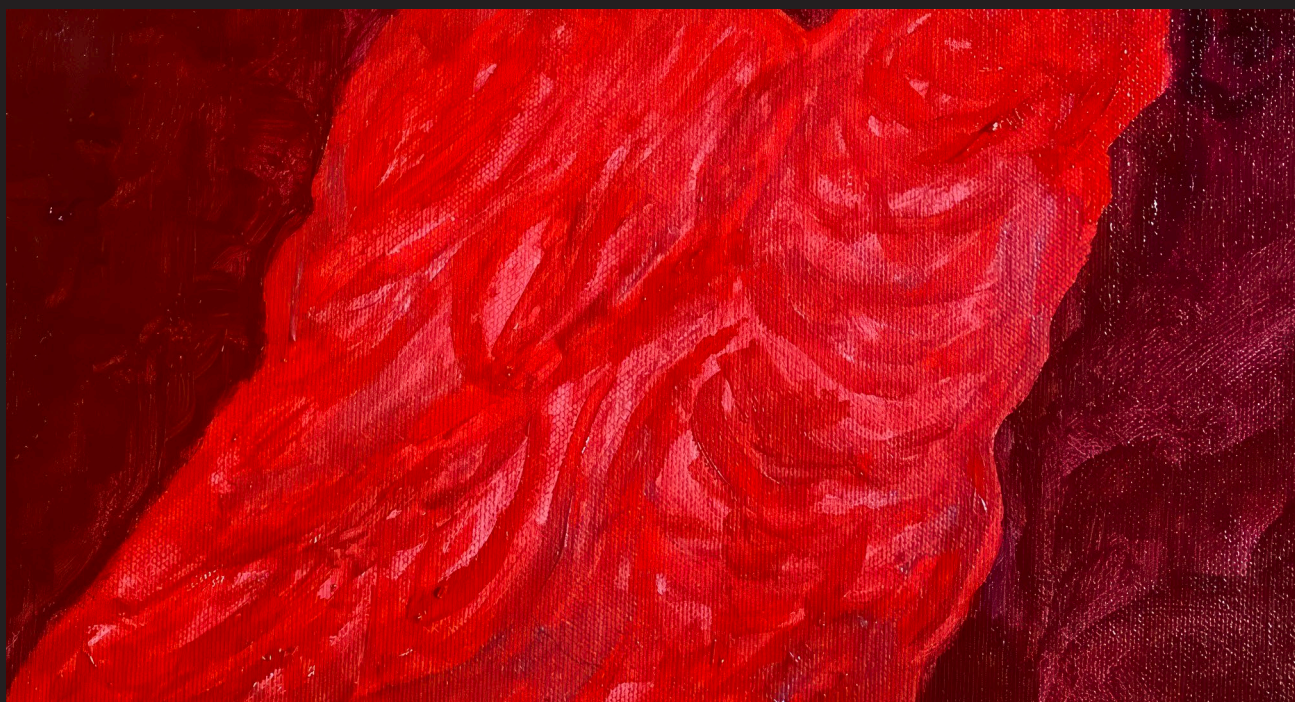
but loves to share her paintings with others. Her paintings are in homes in over ten states in America. She shows her paintings at the Art League Hilton Head Gallery in Shelter Cove on Hilton Head and other sites locally. She currently teaches private art lessons. Mary Ann holds a BA from Furman University, and a MA and Ph.D from Virginia Tech.

ARTISTIC STATEMENT

Bold color dominates most of my art. In abstract and impressionistic endeavors, my feelings play a major role in the development paintings. Nature, people, places I have traveled, and the entire world around me are inspirations for my paintings. . Although I love to paint on large canvases to convey the bold colors, I now paint on more average sizes as I realize that most people and venues do not have the space for large pieces of work. I still have large pieces in my own home.

SOCIAL/WEB CONTACTS

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



Detail from "Parisian Debut" Acrylic, 20in x 16in x 1.75in, 2025, \$NFS (\$700)



"Parisian Debut" Acrylic, 20in x 16in x 1.75in, 2025, \$NFS (\$700)
Acrylic painting inspired by dream of granddaughter to be a model in Paris after her visit to Paris Fashion Week.

KASSO



BIOGRAPHY

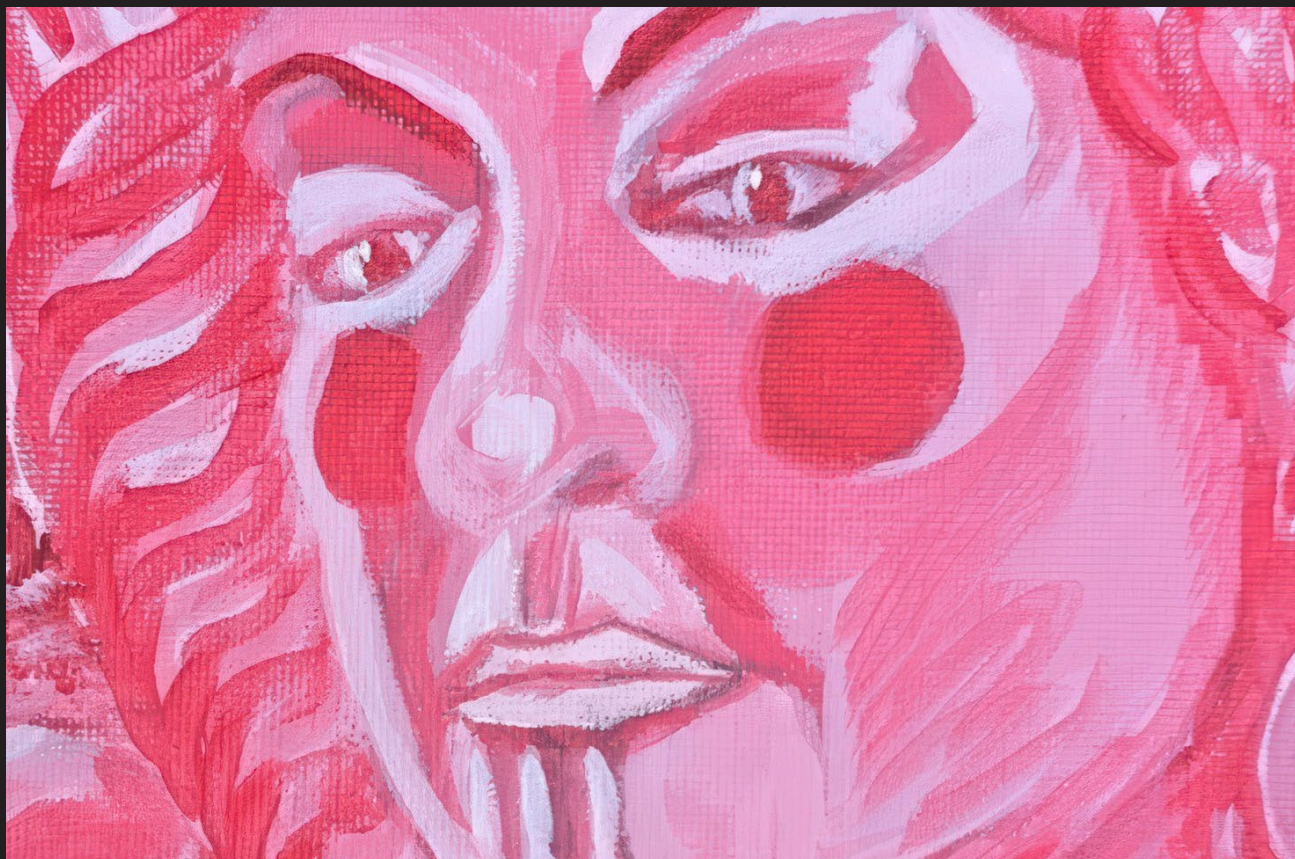
I'm Kasso (aka Kat Solares), a visual artist crafting new art bringing new discussions and narratives for museums and gallery spaces. My work thrives in many settings and has been showcased in art and cultural institutions alike. Rooted in emotional storytelling, I blend traditional craft with contemporary ideas, prioritizing exhibitions that challenge perception and foster dialogue. Sold through galleries and through my personal website and social media. My pieces extend my ethos, yet my focus remains on the permanence of bearing witness to life and my culture from a unique view in exhibits, and spaces where art transcends tangible value. For me, art isn't a commodity. It's a bridge to collective memory and profound connection.

ARTISTIC STATEMENT

As an Indigenous artist/ poet (Shingle Springs Band of Miwok). Blending Miwok/Mexican/Celtic roots with surrealism, color symbolism. Inspired by uncle Harry Fonseca's legacy and Frida Kahlo's grit. With a love of surrealism, mine is art born from displacement, silence, trauma-alchemying pain into resilience. Explores identity's fluidity, nature's sanctity, healing as revolution. Honors ancestors amplifies marginalized voices, embodies survivance.

SOCIAL/WEB CONTACTS

See more of Kasso's art at: [Facebook Katwhopaintsfireinherhair](#)



Detail from "Rabid Moon" Acrylic on Canvas, 30cm x 25cm x 1.5cm, 2025, \$3999
Blood moon. My crooked brush defies the rabbit's eye. Coyote's shadow.
A trickster in ancestral pines. Ruined Idyll, all aflame. Truths cry out in red.



"Rabid Moon" Acrylic on Canvas, 30cm x 25cm x 1.5cm, 2025, \$3999
Blood moon. My crooked brush defies the rabbit's eye. Coyote's shadow.
A trickster in ancestral pines. Ruined Idyll, all aflame. Truths cry out in red.

TIMOTHY MARTIN



BIOGRAPHY

Timothy Martin is a classically trained painter and sculptor who first gained widespread recognition when he was selected by Tiffany & Company to display artwork in its Manhattan flagship on Fifth Avenue. Since that time, Martin's renown has spread internationally including publication of dozens of reproductions of his charming work, as well as exhibitions from New York to Paris. During the 2010-2011 holiday season, Timothy Martin paintings brought the holidays to Paris. Commissioned by the global luxury fashion house, Hermès, Martin created a 10-foot by 15-foot original oil painting – L'Arche de Noël – for Hermès main window of its flagship store; all ten windows featured Timothy Martin paintings. From March through July 2009, a one-man show of Timothy Martin's original paintings was on exhibition at the Mona Bismarck Foundation located opposite the Eiffel Tower. (Created in the 1980s by the American philanthropist, Countess Mona Bismarck, the Foundation focused on

Franco-American cultural exchanges and reflected the late Mona Bismarck's tastes and interests.) Martin's exhibition, *The Naturalist*: paintings by Timothy Martin, was one of the few the foundation devoted to a living artist, and broke Foundation attendance records. Martin's portrait of Mona Bismarck remains in France in a private collection. In 2006, Martin transformed the Philadelphia Flower Show's Garden Gallery into the "Enchanted Spring" of his imagination. Based on crowd reaction at the 2006 show, the Pennsylvania Horticultural Society invited Martin to return to the 2008 Flower Show, this time to exhibit paintings with musical instruments and themes to complement the show's "Jazz it Up" theme. In 2000, Martin was commissioned by the venerable Steinway & Sons to paint an actual one-of-a-kind baby grand piano, the first painter in nearly 70 years commissioned by the piano makers. Following a nationwide tour, the "Summertime Piano" is now part of a private collection in Texas.

ARTISTIC STATEMENT

My signature 'style' began as a pun. I was mounting a show and I hung a painting called 'Wing Chair.' The chairs' 'wings' were birds' wings and in the seat of the chair was, of course, an egg. There were others, if not quite as literal as 'Wing Chair.' The reaction was extremely positive so for my next show I exhibited in a totally empty house. The show was called "Fully Furnished," but the furniture was on the wall. Nature is one of man's inspirations for design: a cabriole leg has the bend of the branch, wicker is mindful of ferns. I simply reverse the interpretation. I interpret musical instruments and other objects as well. A grand piano is wonderfully evocative. The keyboard becomes a waterfall splashing onto the piano bench; the open lid the spread of a peacock's plumage. Dozens of chairs, couches, teapots and musical instruments later, I'm frequently asked, 'Where do you keep coming up with your ideas?' My confession: 'The ideas are the easy part. It's the execution that takes so much time.' I'm gratified when people react well to my work. It seems many of those who are familiar with my work have chosen a favorite. That motivates me. I want to think I'm working on someone's favorite right now.

SOCIAL/WEB CONTACTS

See more of Timothy's art at: Instagram @Timothy_Martin_Fine_Art | Web www.timothymartin.com



Detail from "Poinsettia & Mistletoe Kit" Oil, 20in x 16in x 1in, 2020, \$12000. A woodland fox sitting on a poinsettia chair.



"Flowering Chair Series - Weeping Cherry Chair" Oil, 36in x 27in x 3in, 2010, \$35000
The centerpiece of a triptych that includes dogwood and crab apple trees in bloom.

KELLY ANDERSON



BIOGRAPHY

My obsession with photography began in the darkroom during middle school with black and white film photography, the hum of the amber lights and smell of photo chemicals. I immediately loved the ability to translate a feeling or emotion into a physical image, preserving a fleeting moment for eternity. Recently I've been transforming my images into encaustic paintings, combining the sensual textures of natural beeswax and damar resin with photographs, and adding layers of oil paints, pan pastels and charcoal to transform them into a new iteration. Encaustic is an ancient technique dating back to the ancient Greeks and Egyptians, and forms a natural palimpsest as layers of the image are purposefully revealed or occluded.

ARTISTIC STATEMENT

I am captivated by ephemeral moments of mystery, blur, motion, and color that break up everyday life. Through the use of vintage and manual lenses, I cultivate a sense of nostalgia and wonder, imbuing my photographs with a dreamy or otherworldly quality. My work encompasses a variety of techniques, including light painting and photo encaustic mixed media art. By blending methods, I strive to push the boundaries of traditional photography and invite viewers to explore the liminal space between reality and dreamscapes. My art is an invitation to step into a world where the ordinary transforms into the extraordinary, where every photograph holds a story waiting to be discovered. I aim to inspire viewers to see beyond the surface, to find beauty in the fleeting moments and the hidden corners of life.

SOCIAL/WEB CONTACTS

See more of Kelly's art at: Instagram [@wanderingsintime](#)



Detail from "Alone (The Red Dress Series)" photography, 20in x 20in x 0.5in, 2020, \$495



"Through the Looking Glass" photography, 16in x 20in x 0.5in, 2021, \$495
Dreamy self-portrait captured entirely in camera, shot through distorted glass.

CODY HICKOK



BIOGRAPHY

Cody Hickok is an artist based in Des Moines, Iowa. He earned his B.A. in Studio Art: Drawing and minors in Printmaking and Writing, from Drake University in 2022. He quickly fell in love with printmaking after his first course in the subject: Intro to Intaglio with Phillip Chen. Following graduation Cody was selected as an Emerging Iowa Artist, exhibiting at the 2022 Des Moines Arts Festival. He was nominated as Drake University's 2022-23 Artist in Residence, a program which provided him a spacious studio at Mainframe Studios, where he was able to create freely and sell his work in a large community of other artists. After completing his Drake Artist Residency he began renting his own studio space at Mainframe, where he continues to create, show, and sell his work today. Although intaglio printmaking is his main focus, he also enjoys oil, acrylic, and watercolor painting, and experimenting with other printmaking techniques. His technical knowledge of drawing is

shown through precise two-dimensional linework in his prints and lifelike pet portraits. His understanding of light and space are reflected in the thoughtful placement and variety of tones found in his prints. Cody's work is largely inspired by nature, grief, animals, and the human experience. After pushing through some intense experiences with grief in his adolescence, Cody learned to value the arts as an outlet and way of coping. Outside of the studio, Cody is passionate about training and showing his two dogs, kayaking, and spending time with family and friends.

ARTISTIC STATEMENT

"Bark, Laying" is one of a six-part series of acrylic paintings. Each piece in the collection is based on photos I took and made grayscale. The paintings are monochromatic, and collectively cover ROYGBV; "Bark, Laying" - Red, "Bark, Standing" - Orange, "Termites" - Yellow, "Log I" - Green, "Stream Study I" - Blue, and, "How Old Were You?" - Violet. The piece featured here, "Bark Laying" is inspired by a dead, horizontal, tree I came upon at Ledges State Park (Madrid, Iowa). When taking breaks from the studio/making process, I enjoy going on adventures with my two dogs, Sage and Frederick. As an artist, I can't help but look for patterns and textures while on these hikes and take photos often. Back in the studio, after sorting through images, I take the best photos for the project into Adobe Illustrator. Beginning with multiple artboards, I begin to manipulate the image into various vector versions of the photo. After experimenting with different iterations, limited color palettes, and other settings, I pick which version best reflects my vision for the project. Being primarily a printmaker, I tend to "think in layers" no matter what medium I am working with. Creating the limited palette seen here in "Bark, Laying" was a fun challenge to work two dimensionally, yet embrace a similar thought process as printmaking, in that there there is a limited value scale - no in-between values. Without the use of blending, it was important for me to thoughtfully map out each chunk of color, to convince the viewer's brain to process the pieces of color as a whole image. This piece, and the rest of its series, was a meditative, testing, and rewarding painting project. For me, this collection of paintings have become a reminder to look for beauty in the little things. To notice the cool, random, mesmerizing, pattern on a forgotten dead tree. I am looking forward to developing "Bark, Laying" and "Stream Study I" into editions of traditional, hand-pulled intaglio prints.

SOCIAL/WEB CONTACTS

See more of Cody's art at: Instagram @Studio_Sage_DSM | Web StudioSageDSM.com



Detail from "Bark, Laying" Acrylic on canvas, 18in x 24in x 1.5in, 2024, NFS



"Bark, Laying" Acrylic on canvas, 18in x 24in x 1.5in, 2024, NFS
"Bark, Laying" is one of a 6-part, monochromatic series of paintings. The series of works are based on photographs collected on hikes, diving into found patterns and textures in the images. By limiting my color palette, I challenged myself to express depth through lightness and darkness perceived.

ADRIAN SWITZER



BIOGRAPHY

Writer, painter and multi-media artist living in Kansas City.

ARTISTIC STATEMENT

Abstraction is after the ends of language. Difficult, then, to write about a specific work and complicated to put into words my own practices as an abstract artist. There is meaning in abstraction, it is just differently significant. A sign system of its own making, abstraction lets shapes and colors inform and define each other in a particular medium - pencil, ink, pastel, and paint on paper, in my case. Autonomous, the abstract work takes perspective back from viewers. Apart, the abstract work is an emblem of radical freedom. Abstract works show and look at themselves, as it were. Observers are not excluded.

Instead, what I find is that the work makes space for any and every kind of experience. My pieces prompt as many different takes as there are people who look at them. Abstraction is free and freeing. Abstraction is unconventional, long as its 20th and 21st Century traditions are. There is a newness to works still, an immediacy. Ideally, abstraction breaks from the hierarchies and privileges built into and enforced by the history of art. This is one of its great appeals to me: Abstraction is an essentially democratic art form. Practically, abstract works are *works* in the most active sense of the word. Every one of my finished pieces is really a record of my working and re-working. Other color fields, other flat architectures, other marks and erasures are all included indirectly. As unrealistic as abstraction can seem - landscapes are not really flat, bodies don't really stand or bend that way, etc. - in its searching, trying way I see truth in abstraction. Really, life and all around it and all it involves is constantly under revision. Here it is, then, impermanent reality undisguised: Heavy blacks, burnished reds, drawn over, taken away, added back onto and reworked.

SOCIAL/WEB CONTACTS

See more of Adrian's art at: [Tumblr dradrian2](#)



Detail from "Red study" Pen, pencil, acrylic paint, pastel crayon, 11in x 8in, 2023, \$250



"Red study" Pen, pencil, acrylic paint, pastel crayon, 11in x 8in, 2023, \$250
Heavy color fields built up one on top of the other

AUTUMN GIESE



BIOGRAPHY

My name is Autumn Giese and I am a 29-year-old self-taught artist from the Twin Cities area of Minnesota, USA. I live in a beautiful home with my husband, our 2 dogs, 4 snakes, and 1 guinea pig. Life is always eventful for us with so many wonderful pets around! My career is in Elementary Education and I have earned my Master's degree in this field of work. I grew up with my two parents and two younger sisters in a home that always had animals and artwork present. My father did tattoo art for a period of time and my mother was always coloring with us as kids. Art has always been prevalent in my life, as I took all the classes I could in high school and found myself drawing as much as I could. My grandmother used to spend time teaching me to paint with watercolors and my aunt worked with me on using acrylic paints. My parents bought me all the art supplies I could ever want to use as I grew up, nurturing my love of the arts. I am thankful to continue to express my love of art as an adult.

ARTISTIC STATEMENT

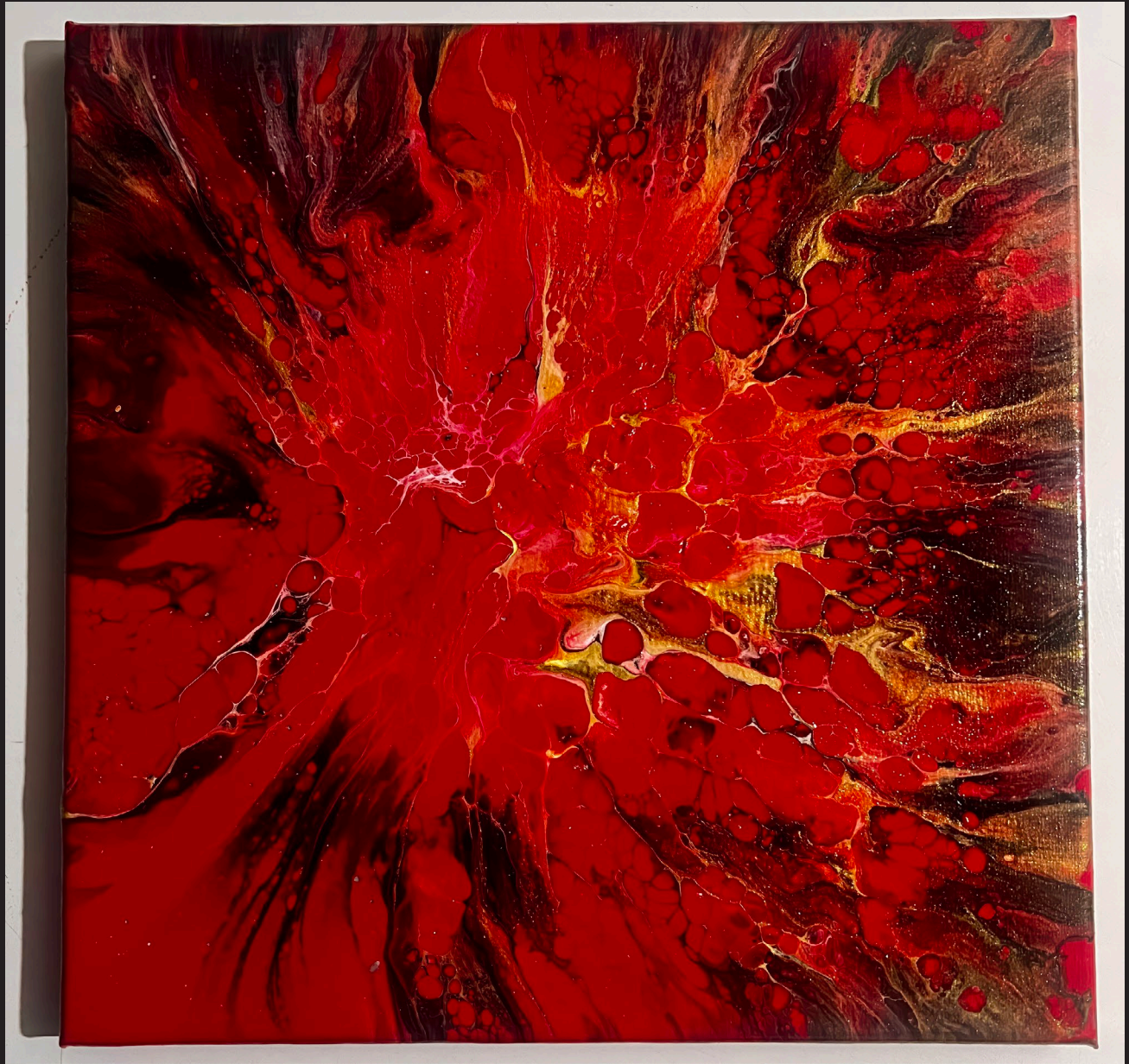
While taking a painting class with my mother-in-law one day, I learned that I really enjoyed the style of acrylic pour paintings. I decided to try doing it on my own after having fair success in that class with my first-ever piece. Soon after my husband helped set up my studio space in our home & his support warmed my heart. I have been painting and drawing since I could hold a pencil properly. I used to study painters like Georgia O'Keeffe and Margo Selski when I was around 10-12 years old & took every single art class I could in high school later on. Margo was a mentor to me for a short portion of time and continues to be an inspiration to continue with art as I grow older. Life is always presented as being so put together, so when I have the chance to defy norms and be messy and get lost in my artwork, I truly love it. You hear people say "Art is my escape" and that is undoubtedly true for me.

SOCIAL/WEB CONTACTS

See more of Autumn's art at: Instagram [@autumncanvascreation](#)



Detail from "Rivers on Mars" Acrylic on Stretched Canvas, 20in x 20in x 0.5in, 2024, \$60.75
tep into this larger statement piece depicting what I'd imagine rivers on mars would have looked like, with reds and blues kissing between oranges.



"Inferno Bloom" Acrylic on Canvas, 12in x 12in x 0.5in, 2025, \$76.66
Fiery reds burst from the center like an untamed explosion, mingling with deep blacks, molten gold, and delicate veins of white, creating a mesmerizing sense of movement and intensity.

JEN ZERO



BIOGRAPHY

I've dabbled in various art all of my life, on and off, for my 55 years on the planet. During lockdown in 2020, things got serious. Weeks and months of solitude drove me inward, then outward, as I voraciously devoured tutorials and moved quickly from deep studies of pencils, through watercolors, and finally to oils. I also dabble in clays. I rarely call my work "paintings" or "sculptures". They are all experiments and explorations. I evolve. I don't always want to, but I can't help it.

ARTISTIC STATEMENT

My art, in its current evolution, is an exploration of experience, depictions of solitary characters navigating emotions dredged up from fantasies, fictions, pleasures, and discomforts. Some of the emotions are mine. Some are best avoided, but inevitable, and can be learned from. My preferred medium is oils, sometimes over an acrylic background layered up with sponges and knives, to explore textures.

SOCIAL/WEB CONTACTS

See more of Jen's art at: Instagram @jenzero_art | Web www.JenZero.com



"Railway" Oils on cradled gesso board, 11in x 14in x 1in, 2025, NFS
Bang Chan of Stray Kids from his epic music video, "Railway".
Original is not for sale, prints can be purchased at JenZero.com



"Perfume" Oils on cradled gesso board, 10in x 8in x 2in, 2025, \$300
Perfume - Beauty is in the taste of the beholder. Prints available at JenZero.com

ELAINE DUNCAN



BIOGRAPHY

After attending NYU and the Art Students League in New York City in the 70s, I made several trips to Africa and Asia, where I was fascinated with the color, and textures of adobe walls and villages. I revisit this today by throwing sand and mixed media into my work. Eventually I returned home to Colorado where I became a book Cover Designer and in 1999, I moved to Santa Fe with my family where I began work as an Art Teacher. After my retirement in 2018, I embarked on a new chapter as a painter, driven by a desire to explore the creative process of both movement and art.

ARTISTIC STATEMENT

I find painting to be a dynamic, almost choreographic experience. It is a partnership between myself, the paint, and the canvas—where rhythm, texture, and movement intertwine. Inspired by the spontaneity of bodily movement through space, I allow the paint to guide the creation process, minimizing conscious interference. This surrender to the moment is deeply gratifying. My influences range from the Abstract Expressionists Helen Frankenthaler, and Franz Kline to Robert Motherwell.

SOCIAL/WEB CONTACTS

See more of Elaine's art at: Web www.ElaineDuncanArt.com



"Flow #29" Acrylic/Sand, 40in x 30in x 2in, 2024, \$890



"Dance # 19" Acrylic, 48in x 36in x 2in, 2018, \$880
Red abstract painting

ALICE GRAVELY



BIOGRAPHY

Alice Marie Gravelly is a working artist in the Washington, D.C. area. She holds a Masters in Liberal Arts from Johns Hopkins University and a Bachelor of Arts degree from the University of Maryland. She works in several media including printmaking, photography, acrylic, and mixed media. Alice Marie also was the owner of A.M.Gravelly Gallery in St. Michaels, Maryland which exhibited the works of local artists.

ARTISTIC STATEMENT

Something catches your eye. You stare at the image in front of you. Your brain transforms that reality into your own world - my own sense of awareness, my art. Digital photos, through manipulation, become my reality. That photo can

either be a finished product or used in my solar plate intaglio printmaking.

SOCIAL/WEB CONTACTS

See more of Alice's art at: [Facebook profile.php?id=100007084158832](https://www.facebook.com/profile.php?id=100007084158832) | [Web alice-mariegravelly.com](http://www.alice-mariegravelly.com)



"Dancers Seeing Red" Acrylic, 12in x 16in, 2023, NFS



"Three in a Dance" Mixed media, 24in x 18in, 2025, NFS

CARLOS SULLIVAN



BIOGRAPHY

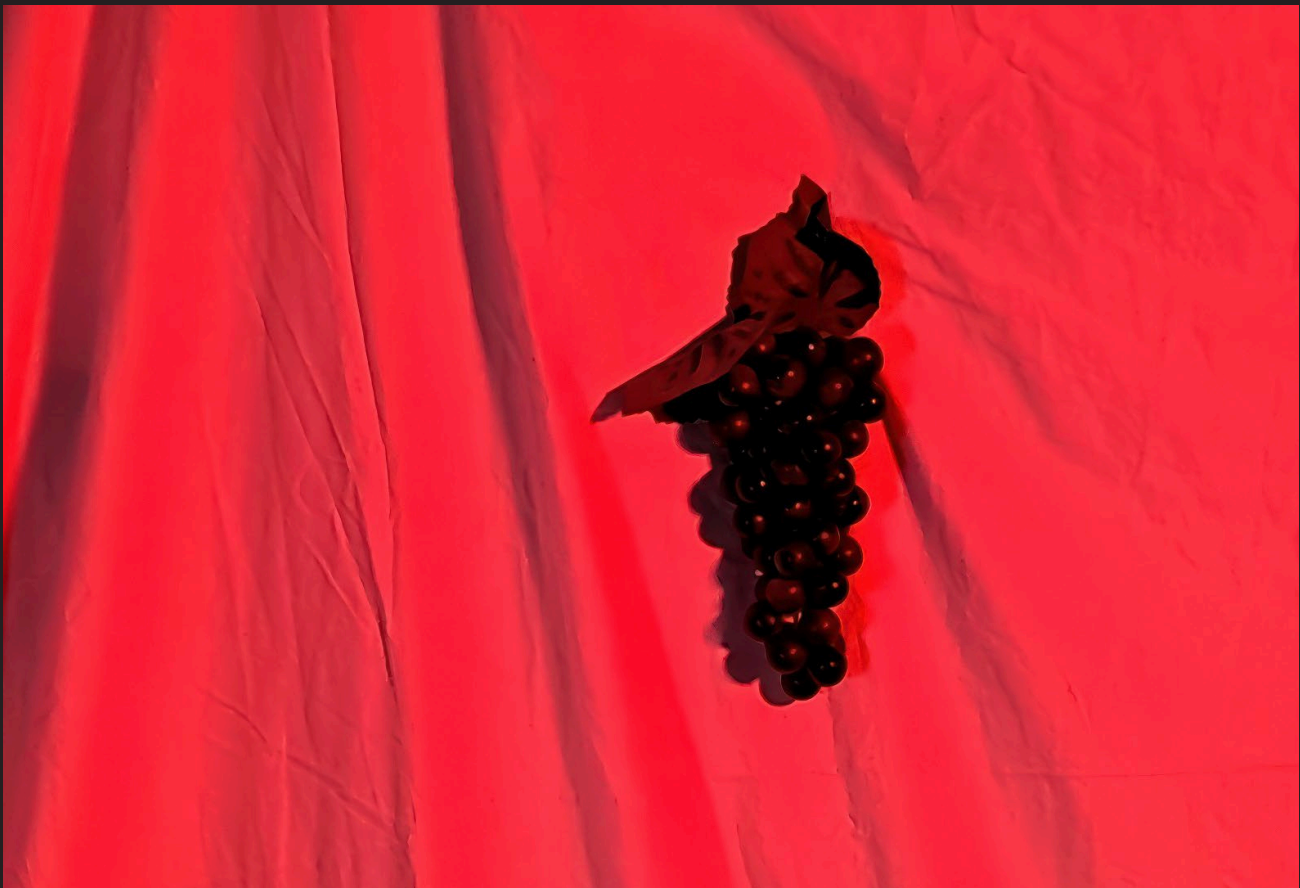
Carlos Lee Sullivan is an artist and educator based in New Mexico. His work is anti-cynical. It seeks to produce sentiment by lingering on irresolvability and finding heroism in futility. He exhibits nationally as a painter and assemblage artist. He is an experienced educator, and currently serves as Lecturer for the El Paso Community College. In his community, he regularly organizes exhibitions of and with emerging artists. He received his BFA from Central Washington University in Ellensburg, Washington, and his MFA from New Mexico State University in Las Cruces, NM.

ARTISTIC STATEMENT

My work is anti-cynical and anti-nihilistic. It suggests futility, collapse, emptiness, and failure, firstly and only, in order to then demonstrate meaning's persistence. However, it comes from a place of self-conscious indeterminism, which is generated by resisting and blurring binary oppositions, to be neither brittle nor intangible. It is a place in which an audience may also embrace this indeterminism, and therefore perform their own irrational, romantic act. My works both perform and present an opportunity to self-consciously let go of the strictly rational and cynical in favor of irrationality and sentimentality.

SOCIAL/WEB CONTACTS

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



Detail from "Grapes and Bedsheet" Photo Print, 10in x 13in, 2025, \$1000



"Grapes and Bedsheet" Photo Print, 10in x 13in, 2025, \$1000
This is a photo. To display, it is printed at 13 inches x 10 inches.

CAITLIN LANZA



BIOGRAPHY

My name is Caitlin Lanza, and I'm a multidisciplinary artist based in Washington State. I fell in love with art in high school and went on to earn my Bachelor of Fine Arts from The Evergreen State College in 2014. Even though life took me down a path that hasn't always aligned with my creative passions, art has remained a constant for me. I've been creating consistently for myself and on a freelance basis since 2005. Now in my mid-thirties, working full-time in a government role, I've realized that life is too short not to be doing what I love. I'm making intentional changes to shift my focus back to art—not just as a personal outlet, but as a professional path. My work explores themes of femininity, identity, and storytelling, often blending traditional and digital media. Whether I'm painting in oil or acrylic, drawing in graphite, or designing characters digitally, I try to create pieces that feel honest, expressive, and a little bit magical. This stage of my journey is about reconnecting with my

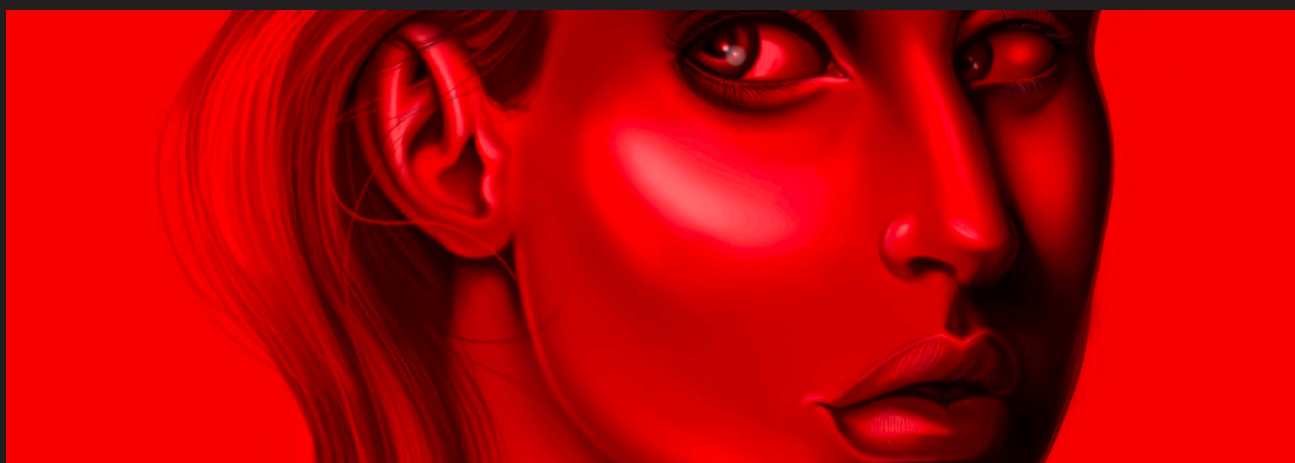
artistic voice and sharing my work with a wider audience. I'm excited—and a little nervous—to be stepping into this new chapter, but more than anything, I'm ready.

ARTISTIC STATEMENT

I believe art is for everyone, and my work serves as a bridge between amateur enthusiasm and professional skill. I explore the strength of the female figure, the elegance of fashion, and the imagination of character illustration, celebrating creativity as a universal language that connects us all. I work in a variety of mediums, depending on the subject, mood, or message I want to express. Acrylic and oil paints allow me to explore texture and layering. Graphite is one of my go-to tools for capturing detail and form, especially when working on studies of the human figure. I also use digital media for its flexibility and efficiency, particularly when developing character designs or illustrations that require clean lines and vibrant color. Each medium brings something unique to my process, and I enjoy the challenge of switching between them to find the fit for each piece. A big part of my focus is the female figure. I'm drawn to its strength, vulnerability, and the stories it can tell without words. Through my art, I try to capture a range of emotions and experiences that reflect the complexity of being human—especially from a woman's perspective. Fashion is also a huge influence in my work. I love how clothes can express personality, mood, and imagination. It's not about trends—it's about style as a form of storytelling. Whether it's a dramatic silhouette or a tiny detail, fashion adds another layer to the pieces I create. At the end of the day, I make art because it helps me connect—with myself, with others, and with the world around me. If my work makes someone feel seen, curious, or inspired to create something of their own, then I've done what I set out to do.

SOCIAL/WEB CONTACTS

See more of Caitlin's art at: Instagram @caitlinlanzaart | Web caitlin-lanza-art.com



Detail from "Crimson Gaze" Digital drawing, 24in x 20in x 0.4in, 2025, \$500



"Crimson Gaze" Digital drawing, 24in x 20in x 0.4in, 2025, \$500
Bathed in a sea of scarlet, this digital portrait captures a woman mid-turn, her piercing gaze both alluring and elusive. Smooth gradients and sharp highlights sculpt her features, blending sensuality with mystery in a monochrome world of red.

TEA OKROPIRIDZE



BIOGRAPHY

Tea Okropiridze is a fiber artist known for her innovative work in tapestry and silk paper. Born in Georgia, she earned her degree in Fine Arts with a concentration in Fiber Arts from the State Institute of Culture in 2002. Shortly after graduating, she relocated to the United States, where she continues to thrive as both an artist and educator. Tea's work has been featured in numerous national and international exhibitions, biennials, and triennials, as well as in a range of solo exhibitions. Recent solo shows include Infinity – Solo Show of Fiber Art (USA, 2023), The World of Threads Festival (Canada, 2023), The Arts Club of Washington (USA, 2021), and The McLean Textile Gallery (USA, 2021). She has also participated in several prestigious group exhibitions, such as the International Art & Textile Biennale (Australia, 2025), Material Thinking Biennale (China, 2024), 23rd International Minitextile Exhibition FLASH (Slovakia, 2024), and TexpoART (Romania, 2023, 2020).

Other highlights include the International Textile Art Biennial (Belgium, 2022), From Lausanne to Beijing (China, 2022, 2021, 2016), and Scythia (Ukraine, 2022, 2021). A three-time finalist for the Kate Derum Award for Small Tapestries (Australia), Tea's awards include the DC Commission on the Arts and Humanities Art Bank Grant (2023), an Award of Excellence from From Lausanne to Beijing (2016), and the Shayna Heisman Simkin Best in Show Award (2013). She was also featured in the "Artists at Work" exhibition at the Smithsonian Museum (2019/2020). Tea's work is driven by a deep passion for fiber as an expressive medium, blending materiality, tradition, and contemporary aesthetics to tell complex visual stories through texture and form.

ARTISTIC STATEMENT

Art is a unique language that transcends verbal communication, fostering unity across origins, cultures, and religions. My art serves as a creative outlet for expressing my emotions, utilizing fiber mediums such as silk fusion. Through my work, I aim to convey the images and emotions I've experienced, inviting the audience to interpret and experience my visual representations in their own unique way. I primarily work with natural materials, like silk, and embrace reclaimed materials such as sari silk fiber, fabric scraps, jute, burlap as well as leftover and artificial yarns, and feathers. By incorporating these salvaged materials, I seek to convey the message that art can preserve and safeguard our world, humanity, and environment, rather than contribute to their destruction. Ultimately, I want my art to become a testament to the harmonious coexistence of creativity and sustainability, inviting viewers to reflect on their role in preserving our planet and humanity, rather than perpetuating their decline.

SOCIAL/WEB CONTACTS

See more of Tea's art at: Instagram @teaokro | Facebook TeaOkro | Web www.teaokro.com



Detail from "Story from the Past" Silk Fusion - Silk Fiber, Silk cocoons, fabric scraps, 16.5in x 23in x 0.1in, 2024, \$3500



"Window to..." Silk paper - Silk Fiber, Silk Cocoons, Fabric scraps, 21in x 18in x 0.1in, 2024, \$4800

PAUL LUCAS



BIOGRAPHY

G. Paul Lucas g.paullucas@gmail.com www.lucaslimited.com Education: MFA, Art Studio, Tulane University, New Orleans | BFA, Design, University of Kansas, Lawrence | BA, Spanish, Washburn University, Topeka | Foreign study abroad, Instituto Granéz, Barcelona. Public Collections: Corning Museum of Glass, Corning, NY | Mobile Museum of Fine Art, Mobile, AL | Museum of Fine Arts, Houston, TX | New Orleans Museum of Art, New Orleans, LA. Selected Exhibitions: 2012 Art Kudos, International Exhibition | 2010 LaGrange Art Museum National | 2010 Topeka Competition 29 | 1998 New Orleans Triennial | 1994 New York Biennial of Glass.

ARTISTIC STATEMENT

Over the recent few years I have created a series of paintings that explore attitudes of human, animal, and mechanical subjects. These attitudes range from happy, humorous, defiant, angry, and confused. Most of the paintings are situational and narrative in nature, and lean toward a realistic, or perhaps a "magic realistic" approach and style.

SOCIAL/WEB CONTACTS

See more of Paul's art at: Instagram @Gaul_lucas67



Detail from "Fire Red Pearl" Oil on canvas, 47in x 58in, 2012, \$18500



"Fire Red Pearl" Oil on canvas, 47in x 58in, 2012, \$18500

Over the recent few years I have created a series of paintings that explore attitudes of human, animal, and mechanical subjects. These attitudes range from happy, humorous, defiant, angry, and confused. Most of the paintings are situational and narrative in nature, and lean toward a realistic, or perhaps a "magic realistic" approach and style. This painting is actually a family portrait, of sorts. The owner of the bike, Bear, a lifelong friend, came to me, and asked me if I would paint his Harley. I told him "Bear, I don't do paint jobs on motorcycles or cars, take it to an auto paint shop". He said "No, I want you to do an oil painting OF my ride". I said "OK, now we're talking, but YOU are going to be IN the painting with your bike". He said "No, I won't be in the painting". Well, he IS in the painting, multiple times, reflected in the chrome, all over the bike, along with his brother and his children. I could almost retitile this painting "Family Portrait". But, I won't.

FERN SHAFFER



BIOGRAPHY

Fern Shaffer (born 1944) is an American painter, performance artist, lecturer and environmental advocate. Her work arose in conjunction with an emerging Ecofeminism movement that brought together environmentalism, feminist values and spirituality to address shared concern for the Earth and all forms of life.[1] She first gained widespread recognition for a four-part, shamanistic performance cycle, created in collaboration with photographer Othello Anderson in 1985. Writer and critic Suzi Gablik praised their work for its rejection of the technocratic, rationalizing mindset of modernity, in favor of communion with magic, the mysterious and primordial, and the soul.[2] Gablik featured Shaffer's *Winter Solstice* (1985) as the cover art for her influential book, *The Reenchantment of Art*, and wrote that the ritual opened "a lost sense of oneness with nature and an acute awareness of ecosystem" that offered "a possible basis for reharmonizing our out-of-

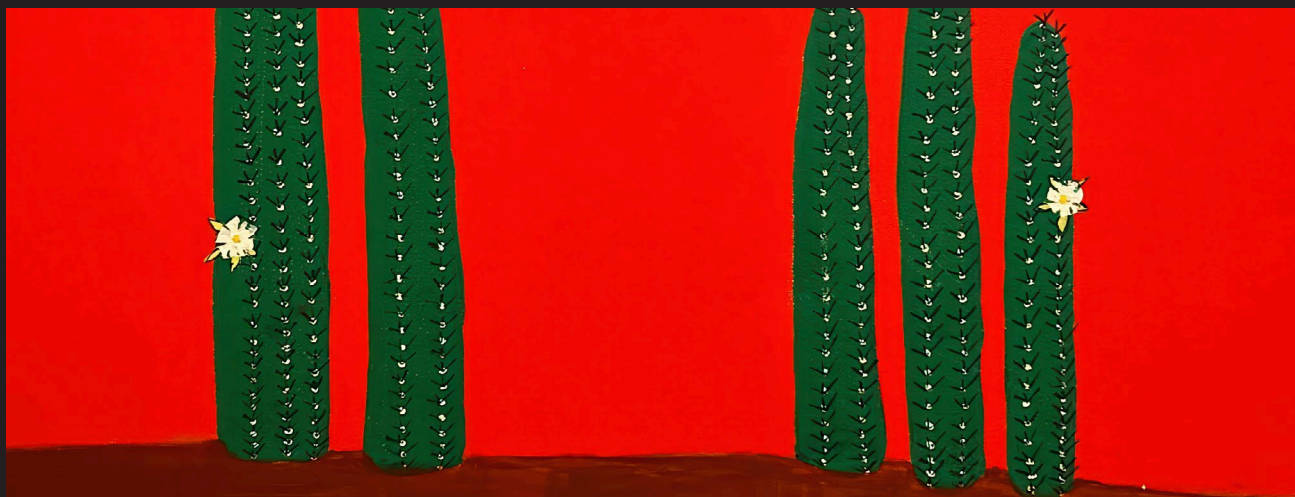
balance relationship with nature." [3] Shaffer is also known for feminist and ecology-themed paintings that critics have described as romantic, dizzying and panoramic,[4] spiritual,[5] and capable of combining the scientific, personal and universal.[6] She has been a long-time activist for women in art through her involvement and leadership at the Chicago alternative art space Artemisia Gallery and work with the national Women's Caucus for Art. In addition to exhibiting work throughout the U.S. and internationally, Fern Shaffer (born 1944) is an American painter, performance artist, lecturer and environmental advocate. Her work arose in conjunction with an emerging Ecofeminism movement that brought together environmentalism, feminist values and spirituality to address shared concern for the Earth and all forms of life. [1] She first gained widespread recognition for a four-part, shamanistic performance cycle, created in collaboration with phShaffer has been active as an arts administrator, public lecturer, and educator.[7]

ARTISTIC STATEMENT

Artist's Statement My interest in science has always directed me to information about the environment. By recognizing how everything is interconnected, our society can avoid mistakes that will only come back to haunt us. It makes no sense to poison the water when we will ultimately be the ones to consume it. The pattern is repeated over and over again revealing the crisis potential of our culture's desire for immediate gratification. Living in an increasingly dangerous, toxic, and stagnant environment, for both animal and plant life, led me to investigate the dilemma through my art. – Fern Shaffer

SOCIAL/WEB CONTACTS

See more of Fern's art at: Web FernShaffer.com | en.wikipedia.org/wiki/Fern_Shaffer



Detail from "cactus # 5" acrylic on canvas, 30in x 30in x 1in, 2025, \$7000



"Empty Space" Acrylic paint on canvas, 30in x 30in x 1in, 2025, \$3500

JULIE WILSON



BIOGRAPHY

Julie Wilson is an Oregon based Fiber and mixed media Artist. She works as an educator, speaker, collaborator, practicing Artist and founder of Jactra Studios. Julie's academic background combines Art, Education, Crafts and Psychology. She has 22 years of experience teaching art to students of all ages from infants, school age and adults. Julie currently serves on the Redmond Commission for Art in Public Places for the City of Redmond, Oregon. She is a member of The Dry Canyon Arts Association; The Sagebrusher's Art Society and the Central Oregon Spinners and Weavers Guild.

ARTISTIC STATEMENT

Julie Wilson leads a diversified life as an Oregon based Fiber and mixed media Artist. She works as an educator, speaker, collaborator, practicing Artist and founder of Jactra Studios. Her work has been shown regularly in Virginia and Oregon. Julie explores color and textures from the natural world in fibers, glass, ceramics and mixed media. Her travels through our beautiful country, visiting and appreciating the wonderful natural environments and people, have been huge sources of inspiration. Her favorite photographs and experiences involve rainbows. This fused glass piece of a circle of rainbows on a red background, glows with vibrant colors in 10 layers of pattern bar rainbows. The reactive silver layer forms a smaller circle within the larger circle. Rainbows are always a fun little delight, even if you just barely survived the deluge leading up to it.

SOCIAL/WEB CONTACTS

See more of Julie's art at: Instagram @jactra101 | Web www.jactrastudios.com



"Red Rainbow III" fused glass, 4in x 4in x 2in, 2013, \$NFS (\$75)
Fused glass 10 layer rainbow bar, cut into strips and fused to red glass background.
The silver reactive layer forms a circle in the center of the red rainbow.



"Waves of Red" Crystal Glaze by Jungle Gems on Stoneware, 16in x 17in x 7in, 2015, NFS

AYSAN KHORRAMI NEJAD



BIOGRAPHY

I am an Iranian-American artist specializing in landscapes and cityscapes, with a passion for capturing the beauty of the world through watercolor, pen and ink, and acrylic mediums. My journey in art began at the age of seven under the mentorship of my father, Djamal Khorraminejad, a celebrated fine artist in Iran. Over the years, I have exhibited my work internationally in countries such as Iran, Greece, Germany, Kazakhstan, and the United States, receiving recognition including the Award of Excellence from the Illinois Watercolor Society and membership in the National Watercolor Society. In addition to creating art, I have devoted over 25 years to teaching, helping students refine their skills and find their artistic voices. My art is a reflection of my diverse experiences and serves as a bridge to connect with people and cultures worldwide. I currently live in Orange County, California, where I continue to explore and expand my artistic journey.

ARTISTIC STATEMENT

My work is deeply rooted in my experiences as both an architect and a painter. The interplay between structure and fluidity, as well as form and color, recurs as a theme in my art. I specialize in landscapes and cityscapes, capturing the vibrant energy of urban life alongside the serene beauty of nature. These subjects allow me to explore the dynamic relationships between human creations and the natural world. Each piece I create represents a dialogue between my inner world and the external environment. I draw inspiration from the diverse cultures I've encountered through my travels and exhibitions. My experiences have infused my work with a rich tapestry of perspectives and techniques, and I continuously seek to expand my visual language. I believe that art serves as a universal connector. Through painting, I aim to spark contemplation and inspire others to see the extraordinary in everyday life. My process often involves layering textures, experimenting with light and shadow, and using bold yet harmonious palettes to evoke emotion. Ultimately, for me, art is a way to celebrate the complexity and beauty of life while sharing my personal narrative with a global audience.

SOCIAL/WEB CONTACTS

See more of Aysan's art at: Instagram [@aysankhorraminejad](#)



Detail from "Gypsy Spirit in Motion" Watercolor, 15in x 11in x 0.5in, 2015, \$350



"Prague at Twilight" Watercolor, 30in x 22in x 0.5in, 2009, \$450

LAURIE GOODHART



BIOGRAPHY

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

ARTISTIC STATEMENT

The motives underlying my work are both current and timeless: the common human need for sustenance, beauty, and grace. Archeological evidence indicates humans have not changed dramatically since we first appeared.

I look for threads of continuity, aiming to make imagery that's rooted in the mythic, the mystic, and the cycles of Nature. For thirty years, concurrent with my professional art practice, starting soon after completing a dual major in fine art and philosophy, I was an organic farmer, largely occupied with goats and wild herbs, and with effecting alchemical transformations in the milk and plants. These various experiences and interests are folded into imagery of vessels, birds, vegetal forms, human figures, and imagined remains of ancient architecture.

SOCIAL/WEB CONTACTS

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



Detail from "Red Cranes, Silver Moon" oil on canvas, 48in x 24in x 1in, 2011, Sold



"Perirrhanterion, Where To Turn" oil on canvas, 40in x 30in x 1in, 2017, \$3600

A perirrhanterion was a decorative open basin of water for symbolically purifying oneself before entering the sanctuary area in the ancient Mediterranean. I'm working with that idea of a vessel of spiritually purifying water, and striving for an ethereal beauty equal to the purpose.

DAVID CANNON



BIOGRAPHY

David Cannon is a self-taught artist working with acrylic paints. From Las Vegas, he calls Colorado Springs, Colorado home. He started painting in 2022 and is a member of the Pikes Peak Art Council and Foothills Art Center. David's commissions are in private collections in Michigan, Ohio, Texas, Nevada, Colorado, New Mexico, Florida, Georgia and Oklahoma. His work has also been featured in the art publications Novum Artis issue 007, Artistonish 55 and Monochromica 002, as well as the following juried exhibitions in 2024/25: Memento/9th Street Studios, TX Wichita Falls Art Association Member Showcase & Mystery Art Exhibit/Kemp Center for the Arts, TX Decision '24/ Charles Adams Gallery, TX Small Works, Big Talent & Paint the World/Las Lagunas Art Gallery, CA Greetings from Krampus/Memento Mori Gallery, CO Subconscious, From Life Collection, Narrative & Intuition/Naturalist Gallery, DC Abstractum, Melancholy & Scenerium/Gallerium Art Exhibitions Nude

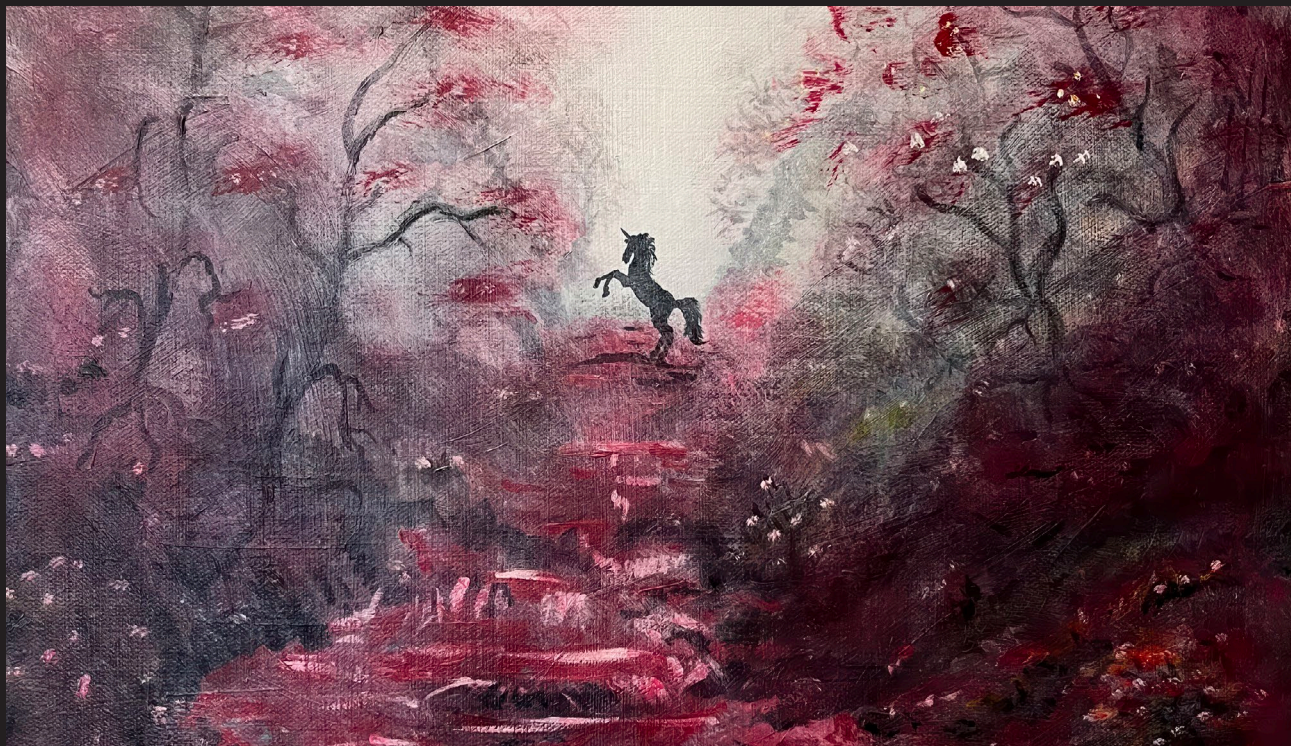
Nocturne/Alliance for the Arts, FL Black & White/MVA Gallery, PA Skyward & Emptiness/Exhibizone Smart Exhibitions Save OUR Planet! 2025/Red Bluff Art Gallery, CA

ARTISTIC STATEMENT

Art Meaning by David Cannon Show society in a mirror. Scare it into change. Change is key, Is necessary, Is required. To stay "as is" Will slowly Eat, Dissolve, Destroy Our civilization. I change Our culture, Our thought, Our perception, Our society To save it, To save us, To save me, To save art. Art is meaning. And I Am a Work in Progress.

SOCIAL/WEB CONTACTS

See more of David's art at: Instagram @5.11_papa



Detail from "Chasing Daydreams" Acrylic on canvas, 12in x 16in x 1.5in, 2024, \$NFS (\$175)
We are all dreamers. We are never too old to chase our dreams.



"Bubblicious" Acrylic on canvas, 20in x 10in x 0.5in, 2024, \$325

EVANGELIA HAMILTON

**NO
PHOTO
PROVIDED**

BIOGRAPHY

Evangelia Hamilton was brought up in Greece after the Second World War and studied and trained as an architect at the National Technical University of Athens. After working a few years in architecture, including designing the 1977 version of the building at 40 Vasilisis Sofias in Athens (E091), she moved to the UK and studied town planning and economics on the back of an architectural award regards the Acropolis, which was later shown in the National Gallery of Greece. She re-entered the artistic sector in the late 2000s and was then exhibited from 2022 in the Mall Galleries, the New English Art Club, Royal Cambrian Academy, Royal Hibernian Academy, and about 20 other exhibits. Her works are mostly in intaglio printmaking, as well as graphite and charcoal drawings, focused on drawing from life and real people as well as inspirations from the old masters.

ARTISTIC STATEMENT

My work is based on drawing from real life, figure drawing, interior scenes, and is influenced by the old masters. My aim is to recover the old techniques and express the connections between the current and past eras. I draw from imagination, inspiration from the Old Masters, and from real life.

SOCIAL/WEB CONTACTS

See more of Evangelia's art at: Instagram [@evangeliahamilton](#)



Detail from "Charcoal Trees in London" Soft Ground Etching and Watercolored Chine Colle, 18in x 12in x 1in, 2023, \$800
This is an experimental soft ground etching on copper based on a charcoal drawing. It depicts a tree in a London park with children playing underneath. A ball has rolled into the front of the scene.



"Trees With Bleeding Suns" Drypoint Engraving and Watercoloured Chine Colle, 10in x 7in, 2023, \$888
Based on the trees across the road.

HECTOR HAMILTON

NO
PHOTO
PROVIDED

BIOGRAPHY

Hector Geoffrey Dokopoulos Hamilton is an Electronic Engineer, and Mathematics and Philosophy graduate from St. Hugh's College, Oxford, and entered into the arts during the 2010s focusing on intaglio printmaking. He was exhibited at the RA in 2018, 2022, and 2023 along with at least 30 other shows including in the Royal Hibernia Academy in Dublin, the Royal Scottish Academy in Edinburgh, and the Royal Cambrian Academy in Conwy. In 2022 he was awarded the Nana Shiomi Young Printmaker Prize during the Wells Art Contemporary that year. Hector's artworks are mostly based on a mix of retro science fiction elements, occult, but also real life influences. He mostly works in printmaking, but is also on a forey into pastel, watercolour, ink, and oil.

ARTISTIC STATEMENT

.My work and inspiration is based around both real life and historical events, literature, and scenes, and also science fiction and occult ones. Many works of mine are influenced by a science fiction setting of mine, featuring a radically diverse ancient splinter civilization which has settled worlds in both our solar system and its outer reaches, and that of many others. While they have liberated themselves from some aspects of the human condition, others remain along with their relationship to the homeworld. I hope to be able to illustrate an entire setting with these. I also base scenes, such as "Dusk at the Gas Station", on scenes from real life remembered from long ago or recently, for example during a trip to Texas in 2018. The techniques I use are primarily printmaking, along with watercolor and chine colle to provide aspects of light and space to the works. However, I have also been working on pastel, ink, and oil paintings and works to expand my horizons.

SOCIAL/WEB CONTACTS

See more of Hector's art at: Instagram @hectorgdhamilton



Detail from "War Sequence 2: The Church at Szamarfalu"
Etching, Engraving, Aquatint on Steel with Chine Colle, 7in x 8in x 1in, 2023, \$500



"Brutally Untitled 6, Stage 5 Red" Steel Etching, Engraving, and Mezzotint, 15in x 14in, 2022, \$800
Brutally Untitled 6, Stage 5 is a steel etching, engraving and mezzotint which I experimented with here using red ink.
The figure presented is a pregnant woman using an old style telephone with a sense of dread,
and the background indicates this is a run-down apartment building.

MARKUS LONG



BIOGRAPHY

Markus is a muralist and lettering artist whose creative journey has been shaped by the landscapes he's called home—from the agricultural heart of California's San Joaquin Valley, to the quiet coastal towns of Maryland's Eastern Shore, and now the dynamic terrain of Utah's Wasatch Front. His work combines hand-drawn lettering with vibrant, large-scale compositions that reflect a deep love for place, language, and community. Through bold lines and thoughtful words, Markus creates public art that invites connection, celebrates local identity, and transforms walls into lasting stories. Britton Design Co. is the creative studio of muralist and lettering artist Markus Long, offering mural painting, custom lettering, visual identity design, and a range of graphic art packages. The studio is built on a love for thoughtful design, bold expression, and meaningful storytelling. Whether creating a hand-painted mural or developing a brand's visual identity, Britton Design Co. brings a

clear, intentional approach to every project. Each piece is crafted to reflect the unique voice of the client or community it serves—work that is not only visually striking, but rooted in purpose and connection. With a focus on quality, collaboration, and creative problem-solving, Britton Design Co. helps bring ideas to life across walls, print, and digital spaces. From small businesses to public art programs, the studio partners with clients who value craft, clarity, and lasting impact.

ARTISTIC STATEMENT

I'm thrilled at the opportunity to share my work in Monochromica. As a passionate lettering artist and illustrator, this feels like a natural fit—my work lives in the space where words meet imagery, and simplicity feels like home. My tools are humble—pen, ink, pencil, brush—but I've always found that limitations push creativity. I love how much feeling can come from just line, shape, and space. My lettering work aims to tell stories—some nostalgic, some playful, all deeply influenced by the places that raised me. Being featured in Monochromica would be an incredible opportunity to share work that celebrates the beauty of simplicity, the soul of handmade marks, and the poetry of monochromatic themes. Thanks so much for considering my art—I hope it resonates with you as much as the process has inspired me.

SOCIAL/WEB CONTACTS

See more of Markus' art at: Instagram [@brittondesignco](#)



Detail from "La Jolla Lydia" Procreate, 10in x 10in, 2024, NFS



"La Jolla Lydia" Procreate, 10in x 10in, 2024, NFS
Lydia keeping warm after a windy day at the beach

KATHERINE GREEN



BIOGRAPHY

WA Katherine Green was born in Fairfield County, Connecticut, and studied fine art at the University of Colorado, Boulder. Her studio is in the Pacific Northwest, in beautiful Edmonds, Washington. A classically trained fine artist, watercolor, and oil painter, she travels the world to find her inspiration. You can read about her journey at [Where in the World is Kate](#). Her work is sold through [TurningArt.com](#) and her private agent. To learn more about her, please visit the website at [Katherine Green Art.com](#). Katherine's process involves developing a concept from her photographs. She focuses on pastoral landscapes, nautical scenes, culture, and her impressionistic style as it relates to these experiences. Katherine aims to capture a unique or common experience, such as freedom, peace, or a moment in time. Katherine's paintings and photographs have been sold widely to corporate America, banks, hospitals, and private patrons. Her paintings are seen in public places and bought as collectible works because she

is a signature member of the Northwest Watercolor Society and shown at the American Watercolor Society and Pacific Northwest Photographers. Additionally, Katherine was selected twice for PONCHO's prestigious invitational collection.

ARTISTIC STATEMENT

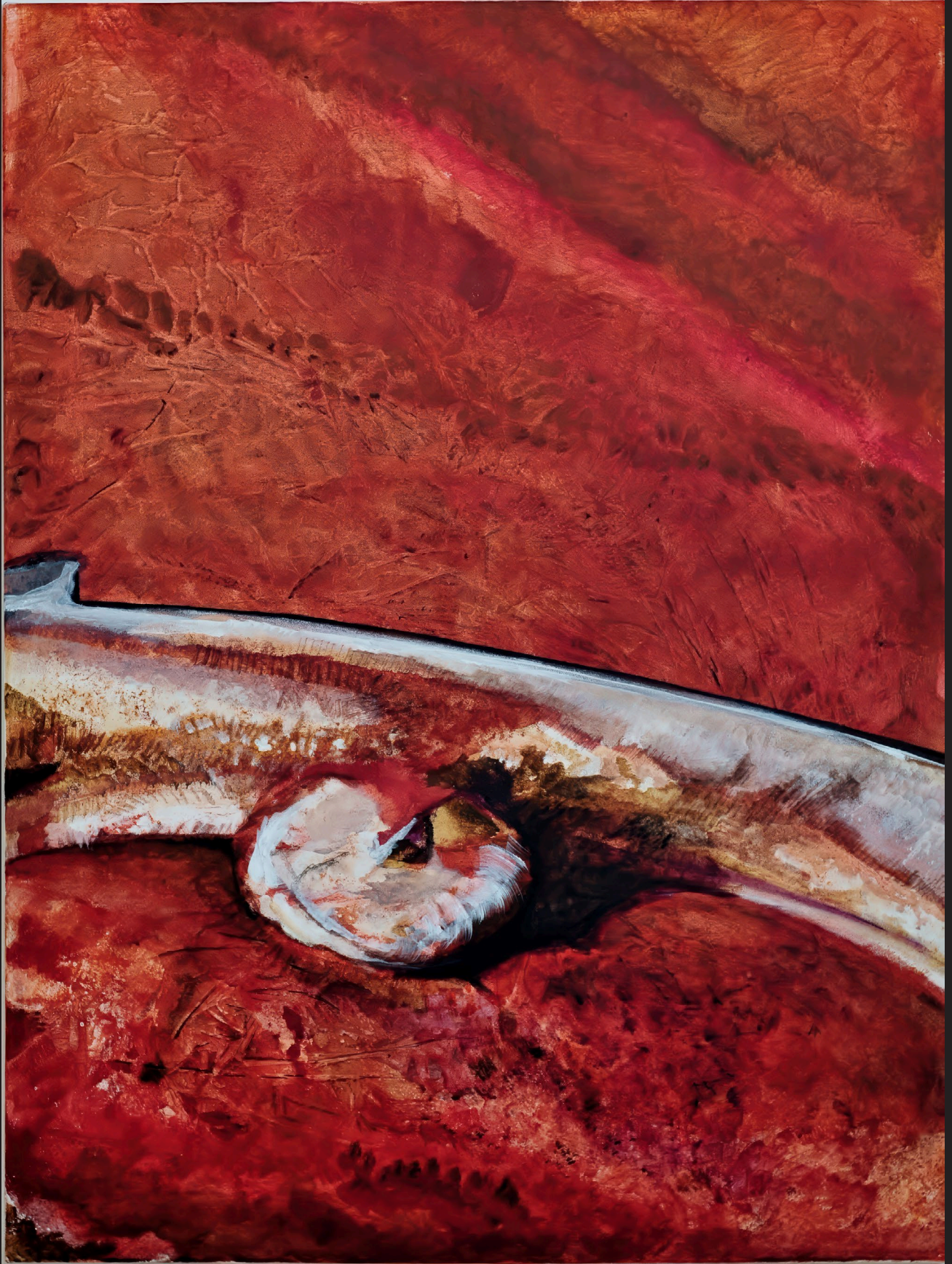
Katherine Green is a signature member of the Pacific Northwest Watercolor Society, an America's Cup-accredited photographer, and a United States Coast Guard Auxiliary staff photographer. She lives in Edmonds. Her art is inspired by the Pacific Northwest, surrounded by water and mountains, and the global locations she has seen. At 14 years old, she submitted her first piece to the Silvermine Artist Show and won an honorable mention. Katherine graduated Magna Cum Laude, with honors, in Studio Fine Art from the University of Colorado, Boulder. Her passions are painting and photography. The subjects are landscapes, seascapes, abstracts, nautical scenes, and boats. She paints from the actual locations that she has photographed. Katherine's process is very complicated. She paints multiple paintings at one time. She paints in hundreds of layers so the layers can dry between each of layer. An art critic asked if she used the airbrush for her paintings. She does not. Every drop of paint has been placed there by my paintbrush. The hundreds of layers take hours to create, which is a very complicated process. Katherine is classically trained in oil painting, but while she uses her techniques with acrylics, watercolors, and dry pigment, she uses the process of an oil painter. Katherine does commissions, art for public places, and private patron purchases. She doesn't think paintings should be stored or live in a closet. Agents rent her work to local offices. Her shows include The Seattle Art Museum, Sales rental gallery, The Edmonds Library, the Seattle Convention Center, and shows Online, in New York, and Chicago.

SOCIAL/WEB CONTACTS

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



Detail from "Defiance" Acrylic on canvas, 40.5in x 30.5in x 1in, 2020, \$3500



"Rust" Acrylic on canvas, 40.5in x 30.5in x 1in, 2020, \$3500
Rust is a painting of a nail found in a 500-year-old barn in Portsmouth, England.
The painting enlarges the nail and abstracts the ordinary to the extraordinary.

TOBIE HALL



BIOGRAPHY

Tobie Hall was born in Big Springs, Texas. Her interest in art was encouraged at an early age by her mother, an artist herself. After receiving a Bachelors of Art at Ball State University in textile design she worked in an art gallery for several years. She painted occasionally but it was never her focus. She had a loom and did occasional projects but spent 15 years raising her kids and owning a pilates studio. When the kids left she and her husband bought a house in the hills of Bloomington, Indiana, and she had a little more time to devote to art. She started painting and quickly realized maybe she had a talent she could now take with her into empty nester years. She has received several awards for her paintings, as well as having 3 solo shows and several juried shows. She is now devoting her attention to oil painting.

ARTISTIC STATEMENT

I strive to create a cohesive thread throughout my work, establishing a common language that ties everything together. Even when abstracting flowers, my forms become tangible, though not realistic. I approach my canvas with intentional choices, emphasizing and distilling elements. The objects in my paintings are reduced to their essence, revealing their intrinsic and hidden life. I'm capturing fleeting forms, moments of evanescence. Color serves as a vital language in my expression.

SOCIAL/WEB CONTACTS

See more of Tobie's art at: Instagram [@tobie_hall_](#)



Detail from "Iris" oil, 20in x 16in x 1.5in, 2025, \$550



"Iris in Red" oil, 36in x 24in x 1.5in, 2025, \$800

ROBERT SNYDER



BIOGRAPHY

I started life as a painter, mentored by Ilya Bolotowsky and Ibram Lassaw. I worked with notables, Willem de Koonig, Roy Lichtenstein, and Alphonso Ossorio. I was curator at Parrish Museum in Southampton, Guild Hall Museum in Easthampton, Metropolitan Museum/Queens Museum and lectured at the Cloisters. I started pottery during my Master's degree in painting at Pratt Institute. I became an advertising Executive Creative Director and film director. I ran agencies, served on Boards of Directors, owned my own agency. I was adjunct professor-The Art Institute of Phoenix, CMO-Arizona Clay Association and board member of the American Advertising Federation.

ARTISTIC STATEMENT

I use real world and industrial objects as inspiration and create them in an eclectic and eccentric vision. I believe pottery is the bond between the earth, art, and utility and serves as our emotional connection to our environment.

SOCIAL/WEB CONTACTS

See more of Robert's art at: Instagram @perpetuity_no1



"Dominant Red" Porcelain, 9in x 11in x 5.5in, \$750
Wheel-thrown and hand-built porcelain fired to cone 5.



"Red Button" Porcelain, 7in x 7in x 5in, \$500
Wheel-thrown and hand-built porcelain fired to cone 5 then luster fired with silver luster.

MARK SHEVETONE



BIOGRAPHY

Born in 1965 in Beacon NY, Mark is an artist based in Las Vegas known for his impressionist paintings that capture people, places and all the events in his life. Timeless and tasteful, or modern and messy, images in his life demand to be examined. Mark mainly uses acrylic paint to create highly textured, three-dimensional works on canvas. A graduate of San Jose State's art program, Mark's first influence was his great uncle Alfred Pizzarelli, an artist from New York City in the 1950's-60's. He used to look at all Alfred's wonderful paintings and wonder "Who are these people?" and think they were trying to speak just to him by way of expressions and surrounding colors. Mark's paintings are meant to burst with energy, life and texture hoping that they might speak to the viewer in some way.

ARTISTIC STATEMENT

In my paintings, I find connecting threads throughout the world and infuse humor into everyday scenarios. Sparked by personal experiences and the observation of my surroundings, I seek resonance in our shared thoughts, dreams, and idiosyncrasies, weaving them into the tapestry of my artwork. I use a bright luminous palette to inject humor and color into the dull or show a different side of the expected. If a viewer stops for just a moment to reflect on a piece I have created and feels emotion from the thousands of colors captured on canvas, then I have succeeded in my work.

SOCIAL/WEB CONTACTS

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



Detail from "Nara Koyo" Acrylic on Canvas, 40in x 30in x 2in, 2023, \$1600



"Nara Koyo" Acrylic on Canvas, 40in x 30in x 2in, 2023, \$1600
Autumn in Nara Park

SAM HAUSER



BIOGRAPHY

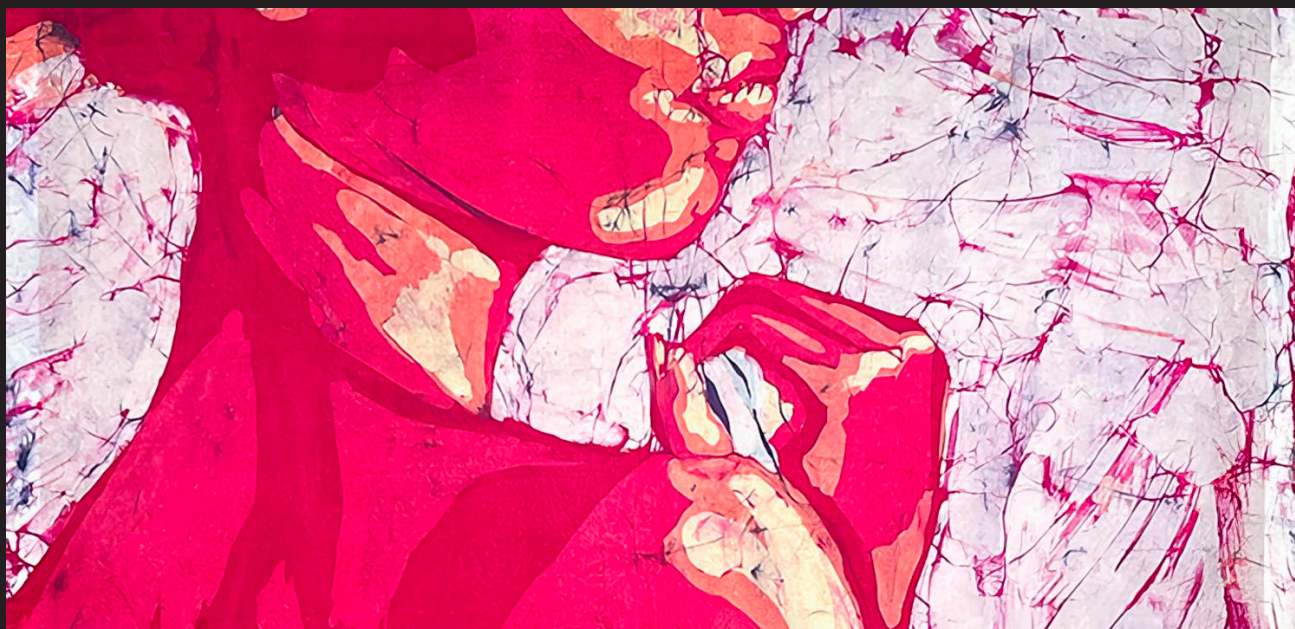
Sam Hauser is a boundary-pushing artist with a background in classical oil painting and a passion for batik fiber art. Through aggressively feminine color palettes and layering techniques, Sam invites viewers contemplate their modern experience and how that relates to the land we live on. In her batik silk paintings, Sam explores an ancient and traditionally Eastern art method through the lens of a contemporary Western American artist. Sam was raised in the foothills of the Rockies and developed a deep appreciation for the rich wilderness of the west. After earning her BFA at the Maryland Institute College of Art and studying art history in Italy, Sam moved to Colorado where she continued to develop her personal style and portfolio. Hauser's work is shown throughout the US and she has recently gained international recognition as a finalist for the 2022 Luxembourg Art Prize. In addition to her studio work, Sam works as a social media manager for local non-profits and teaches private art lessons.

ARTISTIC STATEMENT

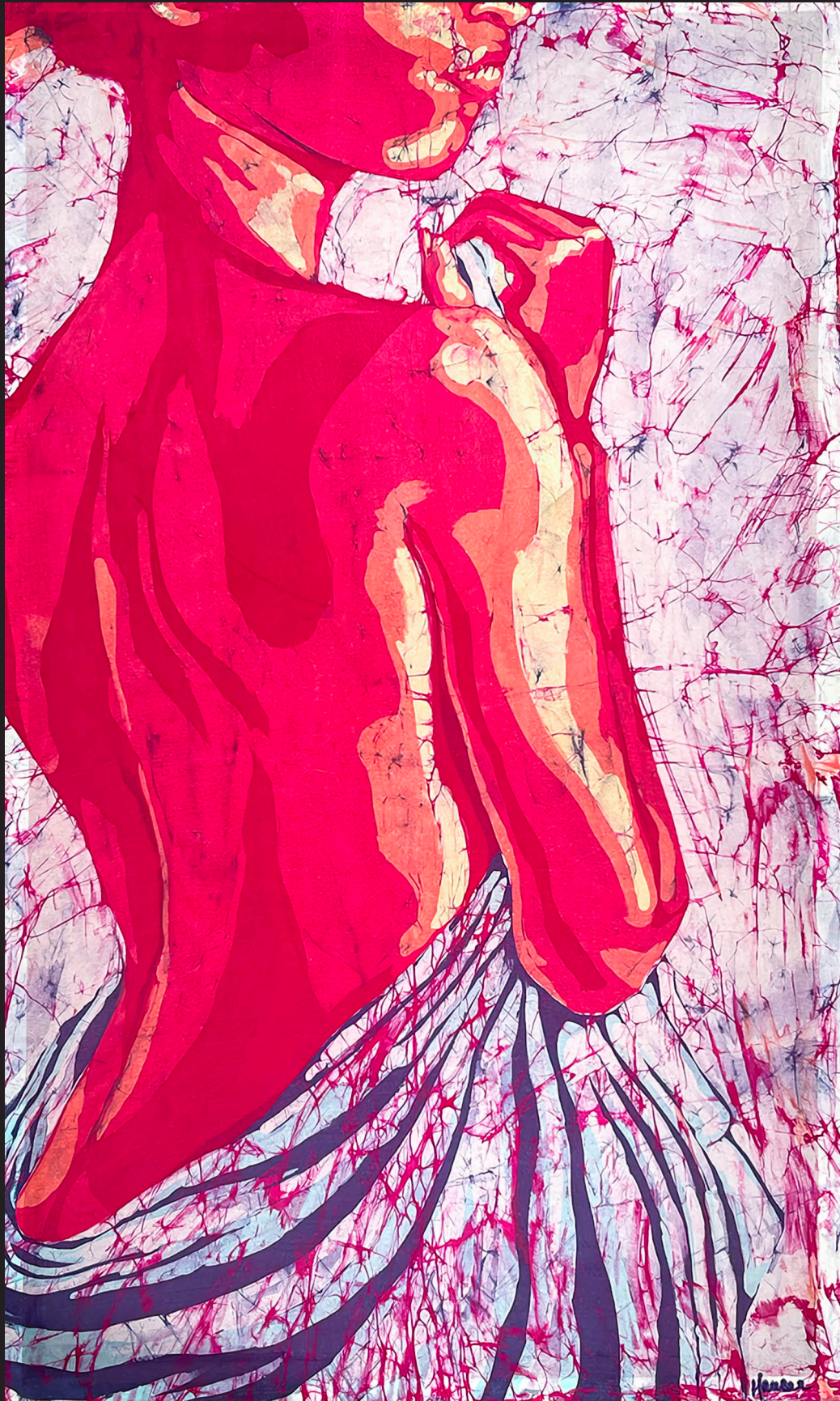
My vibrant batik paintings explore the boundless spirit of nature and the necessity of our human psyche to discover the divine in our environment. Through intense color palettes and layering techniques, I explore natural themes in an expressionistic style. I juxtapose finely rendered forms against abstract color fields to activate the subconscious and imbibe the work with a feeling of transcendence. Batik silk painting is an ancient art methodology for creating design on fabric using wax and dye. Images and patterns are formed by applying successive layers of dye and melted wax to natural fabric, leaving a signature surface crackle. In my batik silk paintings, I surrender control. The wax flows and cracks with a life of its own, adding its mark to mine. Colors blend and layer in unconventional ways. The result is a collaboration between me (artist) and how I see things with the medium itself and what it chooses to do. Like time stacks to create the present, dye baths layer to develop botanicals, landscapes, and figures. These memory-scapes are inspired by my reverence for the natural world and my longing to wander and experience it.

SOCIAL/WEB CONTACTS

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



Detail from "Prague Bather 1" Fiber reactive dye on silk, batik process, 34in x 20.5in x 1.5in, 2020, SOLD



"Prague Bather 1" Fiber reactive dye on silk, batik process, 34in x 20.5in x 1.5in, 2020, SOLD
In the first installment in Hauser's Prague Bathers series, the ephemerality of fleeting private moments is captured in the figure's stylized pose. A moment of self-care and introspection is expressed through the vibrant colors found in silk dye. The batik process leaves its signature crackle.

SERENDIPITY LICHE



BIOGRAPHY

Serendipity is a self-taught person in the domain of arts, their formation being purely scientific. They have always liked working with several mediums, starting with drawings, painting then modifying and sculpting miniatures, writing or, more recently, music. However, they started in 2019 working with bones, that they had always liked for their shapes, keeping the one they found when taking walks, and it became their favorite medium. Serendipity started more recently to experiment with monotype and all that goes around ; there again, using serendipity is paramount to their way of working.

ARTISTIC STATEMENT

Serendipity's favorite material is bone, and especially their cancellous (spongy) parts, so beautiful with its chaotic-looking 3d grid, strong despite its delicate look, raising tons of ideas just by looking at it - they like to call it bone lace. Their name was not chosen randomly, since serendipity is their main way of working, often finding what already lies within the material - mostly cancellous bone or twisted pieces of wood - and putting it in the open for all to see.

SOCIAL/WEB CONTACTS

See more of Serendipity's art at: Instagram [@serendipity.liche](#) | Facebook [serendipity.liche](#)



Detail from "Patriarcat" lint, epoxy resin, acrylic, chains, 15.5cm x 15.5cm x 8.5cm, 2023, \$323



"Patriarcat" lint, epoxy resin, acrylic, chains, 15.5cm x 15.5cm x 8.5cm, 2023, \$323
Patriarchal society aims to totally control women's bodies, especially their uteruses, as future babies factory.
The consequences are monstrous to women (and huge on men too), not even withstanding the lack of freedom.
Profit to be given to the Planned Parenthood association.

ALEJANDRO GUERRERO



BIOGRAPHY

I didn't really start to sink my teeth into my own artwork in a serious way until these past two years. I rediscovered myself through my artwork, not as something new but as parts of myself that had withered or been abandoned over the years. In particular printmaking allowed me to reestablish a sense of order and discipline in myself that I had lost when I had felt like my life had fell out from under me. The end of a relationship, the loss of a couple jobs, and the struggles of the pandemic left with nowhere I could find peace. During this time I was introduced to the printshop at Texas A&M Corpus Christi. While I had always drawn over the years I really was not an artist, but the time consuming processes of the printshop at TAMUCC let me not just practice old skills but also refine and discover new avenues for my artwork. Woodblocks, stones, presses, and every single bit of clothing I own stained with ink gave me a new foundation to work up from. It was something new to love that took time,

patience, and understanding. I'm a nerd at heart who loves nothing more than to learn and gather information so all the different mechanisms of every print process captivates me. While for most of my life I would have never considered myself an artist, I am now proud to call myself a Printmaker.

ARTISTIC STATEMENT

I'm currently working on pieces geared toward rectifying the disparaging viewpoint regarding opposing entities. At large I see a great deal of value and commonality across a multitude of viewpoints but am often frustrated with the growing societal reluctance to converse rather than simply argue. I seek to find mutual points of comparison, rather than divide or be controversial my aim as an artist is to find common ground between differing ideologies and cultures. Or even more specifically to assert that at large humanity has shared values that are equal no matter where they come from. Most importantly I seek to do this from a point of respect and reverence, to not just try and show common ground but to raise up warring sides as equals. My upcoming BFA show is serving as a sort of launching point for this kind of exploration in future works. Right now, in preparation for my show, I'm taking some inspiration from Vincent Valdez and how he references religious imagery, and looking at some of the stained glass works by John Platt.

SOCIAL/WEB CONTACTS

See more of Alejandro's art at: Instagram @alxspectre



Detail from "Rose Red" Multi-Block Reduction Woodcut, 20in x 16.5in, 2023, \$450



Rose Red

26

AM/2

"Rose Red" Multi-Block Reduction Woodcut, 20in x 16.5in, 2023, \$450
A piece depicting sleeping beauty, or Briar Rose from Grimm's Fairy Tales.
Designed to invoke religious connotations and ties through imagery reminiscent of stained glass.

JORDAN BINNEY



BIOGRAPHY

Jordan Binney transforms reality into a questioning narrative, composed of bright, harsh, and warm tones of color met by our human experience. This allows the viewers to reflect on our societal expectations and evaluate the composition's metaphor. On a frame where reality meets surrealism Jordan's work invites us to her vulnerable process of unfolding our generational expectations of relationships with self and others.

ARTISTIC STATEMENT

I am a large scale oil painter who depicts images of the female form in a surrealist and abstract environment. I project a sense of discomfort and vulnerability in my work through exploring the feeling of being perceived as a cis woman in modern society through a visual. I want to invite viewers to question how they interact and perceive the female body. By altering the positioning and composition of the human body's relationship to one another on one plane I'm encouraging the viewer to feel how relationships, friendships, and even conversations have felt to me in the past. I began my practice of studying the viewers reaction to the female form when I grew into my womanly body, and have since then observed my experience through the medium of paint, and occasionally printmaking. I use my own nude body in my work as a way to take back the ever-present male gaze by controlling how and when it can be seen as it was taken away from me in my adolescence. The sense of power, control, and above all choice are the driving force behind my process. I want to present to you a staged and suspenseful and voidal setting to drive a sense of discomfort and loneliness. I'm heavily inspired by 20th century abstract movements as well as the Renaissance era which is why I want to incorporate the two in a suspenseful juxtaposition of flat, hard edge applications of the color red and carefully rendered figures. In exploring my own personal relationships and feelings in a deeply emotional, vulnerable, and self-reflective process I want the viewer to feel empathy towards the subject and just as alone and uncomfortable as I did growing up in the 21st century. The suspense of these works is heightened by the ominousness of being left untitled leaving the viewer with no hints. My work forces the viewer to reflect on their own personal experiences, promoting an inquiry on how our relationships to each other should change and the way we intake the female body.

SOCIAL/WEB CONTACTS

See more of Jordan's art at: Instagram @jordanlizb | Web jbinne20.myportfolio.com



Detail from "Untitled #6" Oil on Canvas, 38in x 51in x 1.5in, 2023, NFS



"Untitled #6" Oil on Canvas, 38in x 51in x 1.5in, 2023, NFS

GAIL SARASOHN



BIOGRAPHY

Gail Sarasohn is a multifaceted artist whose work radiates movement, emotion, and vibrant expression. With a background in Textile, Fashion, and Dinnerware Design, she brings a unique perspective to her art, creating pieces that encourage viewers to lose themselves in intricate patterns and flowing forms. Her art embodies the rhythm of nature, capturing a sense of dance and fluidity through bold shapes and colors. Through this dynamic use of color and repetitive shapes, Gail's work creates a harmonious space for introspection, celebrating the beauty of artistic freedom and the emotional resonance of creativity.

ARTISTIC STATEMENT

My work is an expression of freedom that reflects my mood. I am happiest creating highly colorful abstract shapes that draw the viewer to my work. When creating a piece of art I become one with the artwork. I am so drawn into the piece that I don't notice the world around me, putting me into a zone.

SOCIAL/WEB CONTACTS

See more of Gail's art at: Instagram [@gailsarasohn](#)



Detail from "FIND ME AT DAWN" Acrylic Paint, 20in x 20in x 1.5in, 2024, \$575



"FIND ME AT DAWN" Acrylic Paint, 20in x 20in x 1.5in, 2024, \$575

NATASHA ANISI



BIOGRAPHY

Natasha Anisi creates medium-sized paintings on canvas and three-dimensional substrates, exploring the relationship between emotions, nature, and light. Her upbringing in cloudy Siberia ignited her fascination with the interplay between the light and the natural world, which she resembles using various media and techniques. Anisi will receive an M.F.A. in painting from the Savannah College of Art and Design in 2024. She studied painting as a continuing education at Maryland College of Art and Design, Baltimore, MD, in 2009. Her upcoming Thesis exhibition will be in 2024 in Savannah, GA. The artist lives and works with her husband and children in Central Florida, United States.

ARTISTIC STATEMENT

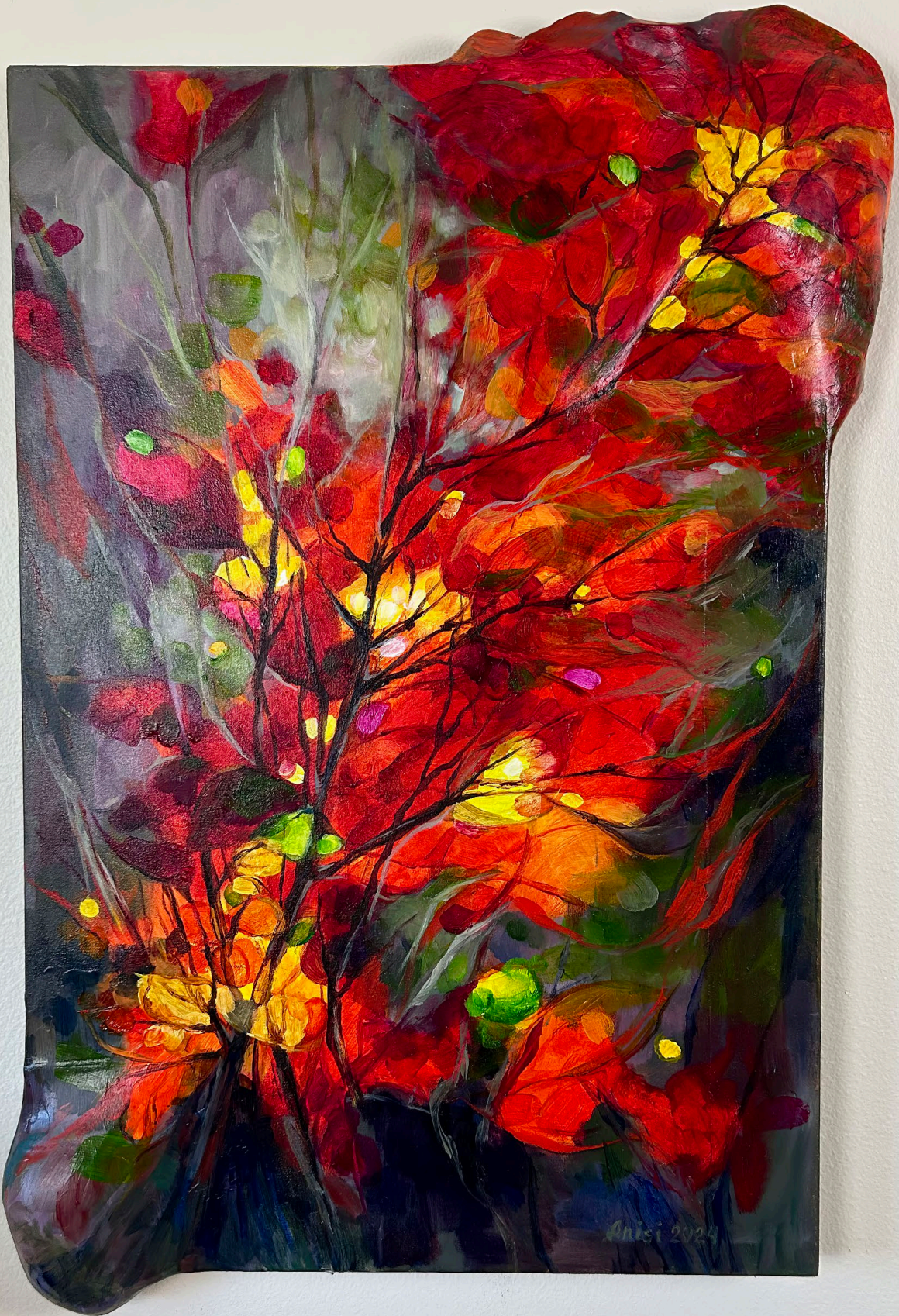
Sunlight—I couldn't get enough of it growing up in beautiful but cloudy Siberia. I loved observing how light plays with the natural world around me and how it transforms nature into luminous transparency. This nourishing connection to Mother Nature felt the most healing and comforting. I reflect these feelings through the main themes of my work: light, nature, and emotions. This scarcity of light magnified my fascination and led me to understand the necessity of the dark. This contrast, the tension between the opposites, is one of the main formal aspects of my mixed-media work. It takes many forms: the interplay of light and dark tones, delicate glazing layers of oil and texture applications, vibrant translucent hues, and opaque neutral tones. This exploration of contrasts adds depth and complexity to my work, reflecting a beautiful balance and harmony in nature.

SOCIAL/WEB CONTACTS

See more of Natasha's art at: Instagram @natashaanisiart



Detail from "Fiery" Mixed-media on canvas, 38in x 27in, 2024, \$3000



"Fiery" Mixed-media on canvas, 38in x 27in, 2024, \$3000

JACK STRATON



BIOGRAPHY

Education: Bachelor of Fine Art in Graphic Design (with emphasis in Photography), 1977, University of Oregon. Master of Science in Physics, 1983, University of Oregon. Doctor of Philosophy in Physics, 1986, University of Oregon. Recent Professional Experience: 2005-2024, Professor for a year-long course, The Work of Art, that has a heavy emphasis on photography. Portland State University, Portland, OR. Recent National and International Awards: Third Place - Photography - at the Brownsville Museum of Fine Art's 48th International Art Show, 2023, Brownsville, TX. Honorable Mention award at the "Seeing Beyond" juried photography & digital art show, 2022, Pawtucket, RI. Third Place among US artists working in all media at the Cabrillo Gallery "Natural Habitats" juried show 2022, Aptos, CA (450 artworks submitted). Best Photography, 39th Annual Willowa Valley Festival of Arts, September 17 through 28, 2021, Joseph Center for Arts and Culture; Joseph, OR. Honorable Mention award among Fine Art, Photography & Mixed Media at

the 2020 Another Moment in Time Juried Exhibition, Cutchogue, NY. Juror's Choice among 2D artists in a juried national joint show entitled October National 2020, October 2 through October 30, 2020, Decatur, IL. First Place among 2D artists in a juried national joint show entitled October National 2019, October 4 through October 30, 2019, Gallery 510, Decatur, IL. Third Place among 2D and 3D artists at the 311 Gallery Annual ABSTRACTS Juried show 2018, Raleigh, NC. Honorable Mention award among all manner of art at the 2018 Overland Park Art at the Center Juried Exhibition, Overland Park, KS. Artist in Residence: Brush Creek Foundation for the Arts, Saratoga, WY, August 27-September 18, 2018. Recent Juried Exhibitions: Whispering Colors, Nuu Muse Contemporary Art Gallery, May 1 through 31, 2024, Dallas, TX, an international joint show of all fine art media. Cary Photographic Artists 4th Annual Open Digital Juried Exhibition, May 1 through June 7, 2024, Cary, NC, a national show. Naturalist Gallery Statement Piece Exhibition, April 2 through June 1, 2024, Washington, DC, an international joint show of all fine art media. ACTION:REACTION, April 1 through May 31, 2024, Brooklyn, NY, an international joint show of photography. VMRC Juried Art Exhibition 2024, May 26 through June 2, Harrisonburg, VA, a national joint show of all fine art media. Between Light and Shadow, Nuu Muse Contemporary Art Gallery, April 1 through 31, 2024, Dallas, TX, an international joint show of all fine art media. The Four Elements – Earth, Air, Fire, Water, MVA Gallery, March 16 through April 14, 2024, Bethlehem, PA, a national joint show of all fine art media. New Year, New Art, KBM Art Gallery, January 13 through February 23, 2024, Riverside, CA, an international joint show of all fine art media. Beauty and Splendor, The Hummingbird and Dragonfly Art Gallery, January 1 through February 29, 2024, Riverside, CA, an international joint show of all fine art media. 29th Arts North International, January 13 through February 24, 2024, Hopkins Center for the Arts, Hopkins MN, a joint show. Naturalist Gallery Photography Collection, November 4, 2023 through January 4, 2024, Washington, DC, an international joint show. Amazing Abstracts, MVA Gallery, December 8, 2023 through January 11, 2024, Bethlehem, PA, a national joint show of all fine art media. Tranquil and Thankful, KBM Art Gallery, November 1 through December 15, 2023, Riverside, CA, an international joint show of all fine art media. Traditions, Pour-d gallery, November 14, 2023 through January 19, 2024, Rockford, MI, a national joint show of all fine art media. November Group Art Show, Jones Gallery, November 3 through 23, 2023, Kansas City, MO, a national joint show of all fine art media. Light Aand Dark, Marin Society of Artists, October 1 through November 30, 2023, an international joint show of photography. The Absence of Color Photo Competition, Stein Ward Studio, September 20 through November 20, 2023, a national joint show. An Eye Not Told What to See, Sees More, Bitfactory Gallery, September 1 through October 12, 2023, Denver, CO, a national joint show of 2D media. Spectacular Landscapes, KBM Art Gallery, September 1 through October 6, 2023, Riverside, CA, an international joint show of all fine art media. Brownsville Museum of Fine Art's 48th International Art Show, September 22 through October 3, 2023, Brownsville, Texas, a joint show of all fine art media.. From Ordinary to Extraordinary, Wickford Art Association, October 6 through November 5, 2023, North Kingstown, RI, a national joint show of photography. Fresh Talent Exhibition at Bainbridge Arts and Crafts, October 6 through 29, 2023, Bainbridge Island, WA, a Northwest joint show of all fine art media. 41st Annual Willowa Valley Festival of the Arts, September 15 through 17, 2023, Joseph Center for Arts and Culture; Joseph, OR, a national joint show of all fine art media.

ARTISTIC STATEMENT

The surrounding world calls to the heart of each of us to notice, to drop our perceptual filters and truly see, to pause and participate in the being-becoming that surrounds us. The photographer's eye must overcome its habituation to the world surrounding us so that what one attends to what is really present. If one is willing to pause and truly see with gaze unfiltered by preconceptions, one finds a profound connection to the world. It is the job of the photographer to capture the visual clues that evoke a sense of home, of connection, of an awareness of our larger selves in such a way that the viewer of the work may feel a resonant connection. Noticing the play of light across a surface is the key to finding this world-resonance. This beneficence of light upon the gaze of the photographer can become a kind of benediction upon the head and the heart of the viewer. She may have an experience that is akin to remembering something she has never seen or some place she has never been.

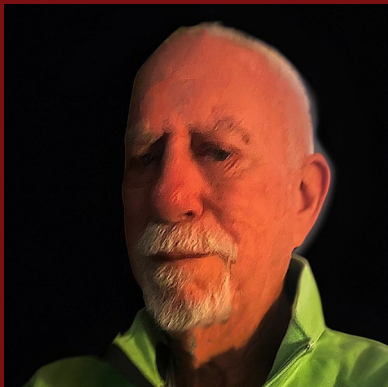
SOCIAL/WEB CONTACTS

See more of Jack's art at: Web JackStraton.com



"Leaning into the beat" Crystal Archive Paper, 19in x 13in, 2014, \$290

ARTHUR JACOBY



BIOGRAPHY

I have been taking pictures since I was a Boy Scout. With the advent of digital cameras, Photoshop and the digital darkroom, photography became a passion. I believe that photography is an Art and that there as in all the Arts, especially photography, there are no fixed formulas or right or wrong approaches. I have BA from Rider University, MS from Hofstra University and EdD from Fordham University. I have had an eclectic career: teacher, Professor, counselor and administrator. In addition to photography, I travel, do fly fishing, SCUBA diving and play old time and Irish fiddle. I am President of PASFLA (Photo Arts of South Florida), a member of the BBCC (Boynton Beach Camera Club); FC3 (Florida Camera Club Council) ; a member of PSA; a member/organizer for (TAOP) The Art of Photography International in Fort Lauderdale, Florida. It is primarily through my participation in PSA and TAOP that I have developed my artistic vision. I was born in NYC, where I lived and worked. I currently live in

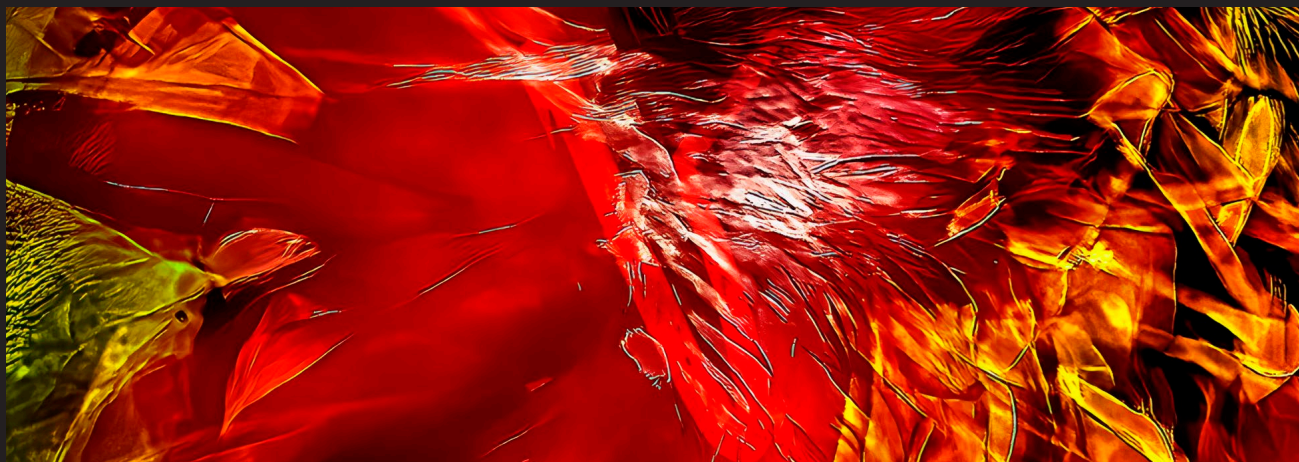
Boca Raton, Florida. I have been taking pictures since I was a Boy Scout. With the advent of digital cameras, Photoshop and the digital darkroom, photography became a passion. I believe that photography is an Art and that there as in all the Arts, especially photography, there are no fixed formulas or right or wrong approaches. I have BA from Rider University, MS from Hofstra University and EdD from Fordham University. I have had an eclectic career: teacher, Professor, counselor and administrator. In addition to photography, I travel, do fly fishing, SCUBA diving and play old time and Irish fiddle. I am President of PASFLA (Photo Arts of South Florida), a member of the BBCC (Boynton Beach Camera Club); FC3 (Florida Camera Club Council) ; a member of PSA; a member/organizer for (TAOP) The Art of Photography International in Fort Lauderdale, Florida. It is primarily through my participation in PSA and TAOP that I have developed my artistic vision. I was born in NYC, where I lived and worked. I currently live in Boca Raton, Florida.

ARTISTIC STATEMENT

The digital camera and the digital darkroom make photography the most ubiquitous of all art forms. The artist photographer can be a reporter, portraitist, illustrator and create impressionist, abstract, futuristic art and much more. We try to make sense of a world that is never the same and never stands still. Many photographers freeze a moment in time to capture what they saw and experienced. That is just one aspect of what photography can do. I use Intentional Camera Movement (ICM), Infrared, Multiple Exposures and the digital darkroom to communicate the emotions and feelings that prompted me to press the camera shutter at that moment. I do not follow the "rules" to achieve my artistic vision. My images convey my emotional response to the event or scene at that unique moment in time and I invite the viewer to share my vision and journey.

SOCIAL/WEB CONTACTS

See more of Arthur's art at: Facebook [arthur.jacoby](https://www.facebook.com/arthur.jacoby) | Web fineartphotographybyart.com

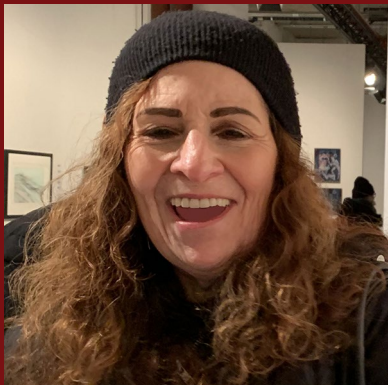


Detail from "Passion" Photograph on Metal, 30in x 30in, 2022, \$900



"Passion" Photograph on Metal, 30in x 30in, 2022, \$900
Passion flower – Intentional Camera Movement (ICM) and multiple exposure

FAITH GABEL-SIMMONS



BIOGRAPHY

Faith Gabel-Simmons chimeythecat@hotmail.com @faithgabel (Instagram) <http://art.indiewalls.com/4m> (website) Weblinks EGP 2023: An International Group Exhibition by Exhibizone- October-December 2023 Seeing RED Gallery/ Online Gallery/Art Fluent (art.fleunt.com December, 2022 Artistonish: July 2022 - Issue #24 Faith Gabel-Simmons – Contemporary Art Curator Magazine- Online Exhibit-The Butterfly Effect <https://www.artupclose.com/faith-gabelsimmons>, <https://www.artsy.net/artist/faith-gabel-simmons>, <https://www.facebook.com/artupclose>, www.instagram.com/art_upclose/, https://twitter.com/ART_UpCLOSE. Brooklyn Waterfront Artist Coalition | Artists | Artsy <http://www.contemporaryartcurator.com/faith-gabelsimmons/> <https://www.artsicle.com/Faith-Gabel> <http://www.artisttableonline.com/Exhibition/bestillg2> Solo Art Shows Contemporary Art Curator Magazine- 2020-2021 The Grey Dog- 2012 Silhouette Condominiums-2011 Margaret Palca Bakes- 2010

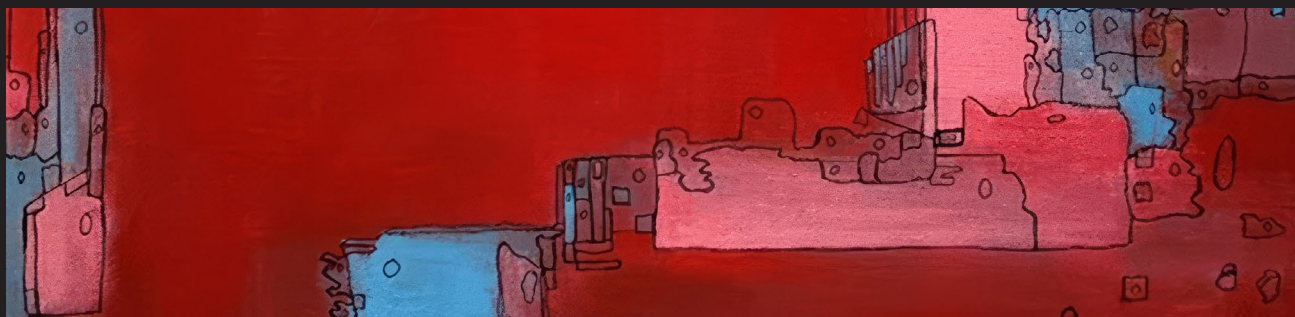
BoCoCa Arts Festival-Deity Supperclub- 2010 Bistro Les Minot-2010 Art Fairs and Juried Art Shows Artavita Finalist of the Year- 2022 Brooklyn Chamber of Commerce-2022 The ArtisTTable- www.artisttableonline.com– 2021, 2015 Clio Art Fair-2019 Artbox.Project New York 1.0-2018 Boston 4 Biennial Finalist-http://the-biennial-project.com/BB2016_Finalists.aspx- 2019, 2016 GLLAM- 2015 WAH Center-2014 Center For Applied Litigation- Art On Loan Program 2019, 2017, 2016 Garvey, Schubert and Barer-Art On Loan Program-2016, 2015, 2014, 2013 Brooklyn Waterfront Artists Coalition (BWAC)- 2022, 2018, 2015, 2013, 2011 Brooklyn Art Library- 2013, 2012 Parallax Art Fair- 2012 Queens Art Express- Space Realty-Bloom Time Juried Show- 2012 Space Realty Group- Bloom Time Juried Show-2012 NYU Langone Medical Center- 2012 Upstream People Online Gallery- www.upstreampeoplegallery.com- 2010-2011 Brooklyn Artists' Gym -2010 Climate Gallery- 2009 Under Minerva Gallery - 2009 Fifth Avenue Bid Art Walk- 2009 Transpositions- 2009 Group Shows Brooklyn Waterfront Artists Coalition (BWAC)-2010-2023 Profession Graphics Designer- City of New York- Department of Finance-2000-2016 Board Member-Brooklyn Waterfront Artist Coalition (BWAC)-2017-2018; April- May 2024 "Works On Paper"; June 2024 "The Creative Process"; July-August 2024 "In the Neighborhood"; September- October 2024 "Unseen Realities"; September-December 2024 "2024 Salon Des Refuses"; April-May 2025 "Order/Chaos"; May- June 2025 "Creating With Sustainability"

ARTISTIC STATEMENT

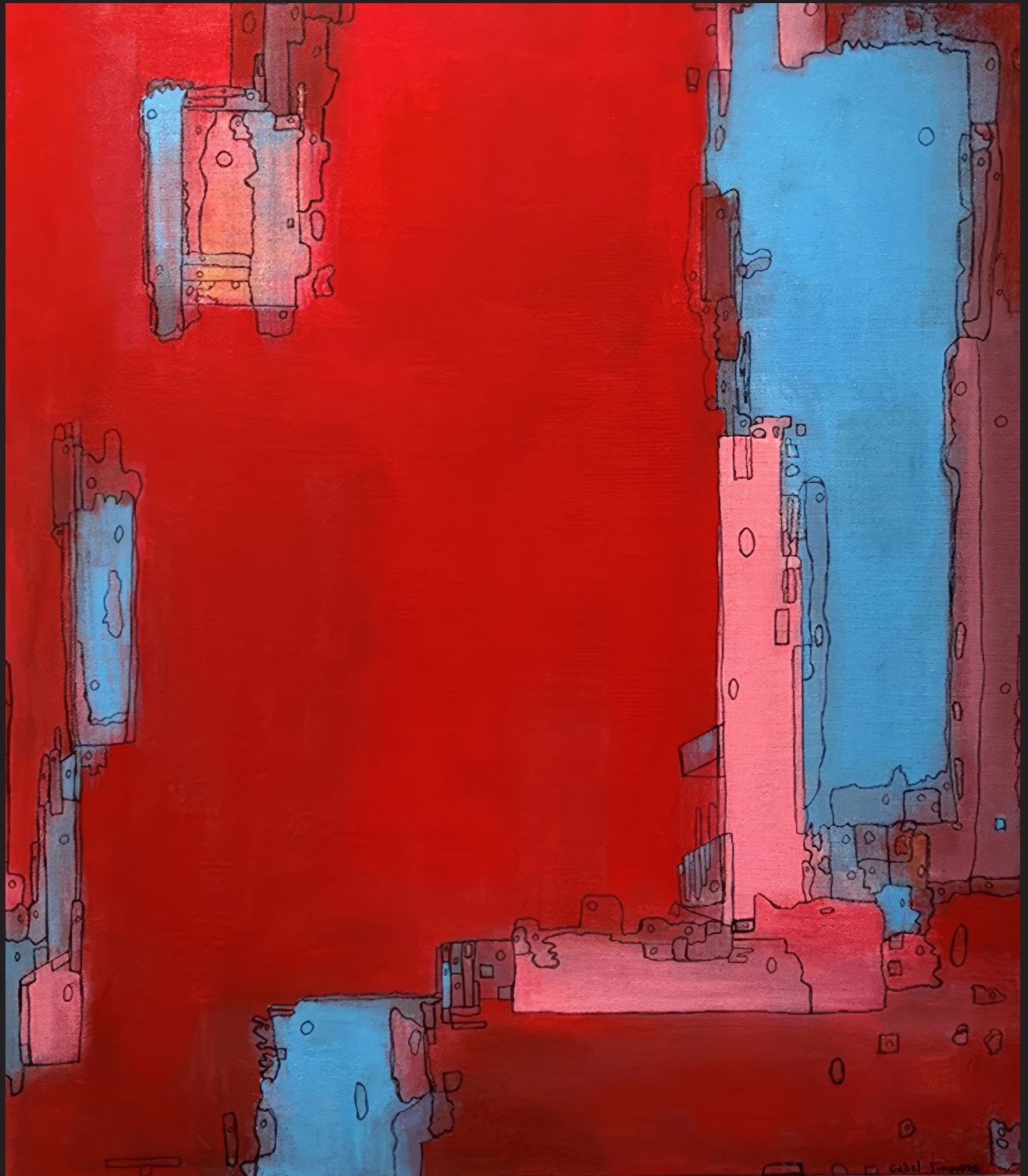
Faith Gabel-Simmons' Artistic Statement I have always been involved in the arts. I am a published poet, made mosaic dining room walls and taught modern dance. Some 20 years ago I taught myself Photoshop and began designing at work. I then decided to try acrylic painting. After producing a number of acrylic works, I joined the Brooklyn Waterfront Artists' Coalition (BWAC) and have had much of my work exhibited there as well as at other venues. I have found that especially during these trying times, art keeps me whole; moving forward but If I am too comfortable with that art I find I need to move on. I need to keep pushing my limits to grow as a person and as an artist. As you can see from my submission, my art keeps changing but without any art I would have no life. The only question is what type of art am I producing today.

SOCIAL/WEB CONTACTS

See more of Faith's art at: Instagram @faithgabel | Web art.indiewalls.com/4m



Detail from "Aligned" Acrylic and Magic Marker on Canvas, 24in x 20in, 2021, \$1000



"Aligned" Acrylic and Magic Marker on Canvas, 24in x 20in, 2021, \$1000
This is my interpretation of a NYC neighborhood movie theatre built in the 40's.

COREY WHITE



BIOGRAPHY

Creating and visual beauty have always been my passion. In my early life I had art all over the house. My room would be filled with drawings and paintings. While other kids played sports I read comics and drew. While growing up in Atlanta, I had a huge love for comic books and was heavily inspired by artists like Todd McFarlane and Mark Bagel. Both of these comic book artists displayed an organic blend of realism and fantasy that helped build my art foundation. Reading and studying publications like "Spawn" helped inspire me to give an edge to my work. Choosing a career in Illustration came from love of art history and studying the masters. The two fields of comic art and fine art have inspired my use of bold rich colors, with heavy outlines, big shapes and human forms. My creative process starts with who I am. I love history, political history, cinema, film, eastern art and culture. Along with my imagination and my love for comic books I research extensively through photos, history books,

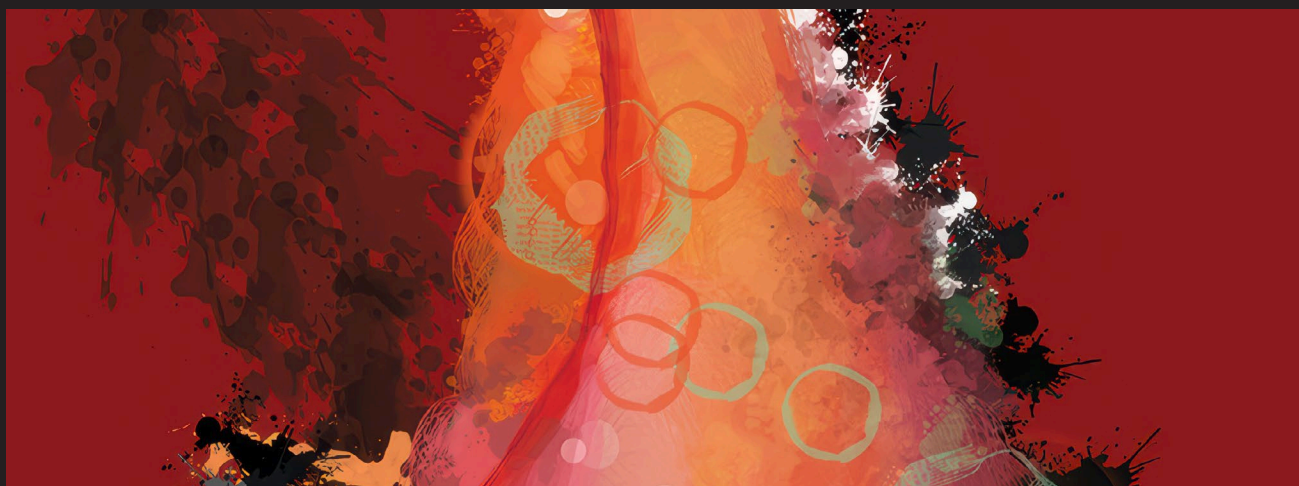
environmental replicas and my own photograph library. From there I create thumbnails and sketches, and develop the colors. This part of the process is really the heart of my work, as I begin to create the characters, the flow, the perspective, lighting and shadow. Once the thumbnail and the sketching phase is established the final work can begin. In photoshop the thumbnail gets turned into line art. The final line gets color rendering, shadow adjustment, and last minute details. I hope that my work inspires others to push themselves and break out of their limits. Biography I began my career in 2000 as a student at the Atlanta College of Art. There I studied the foundation and history of art and majored in illustration. In 2007 I decided to relocate to Seattle, Washington. I first came to visit Seattle in 2007 and was instantly attracted to Seattle's art and music scene. I particularly fell in love with the difference in culture from my home in Atlanta. I felt that transition helped embolden my art and forced me to work outside my comfort zone. My goal as an artist is simply to create wonderful works of art, and for my characters to be recognized as unique and interesting. Currently I'm a Visual Instructor at the YMCA

ARTISTIC STATEMENT

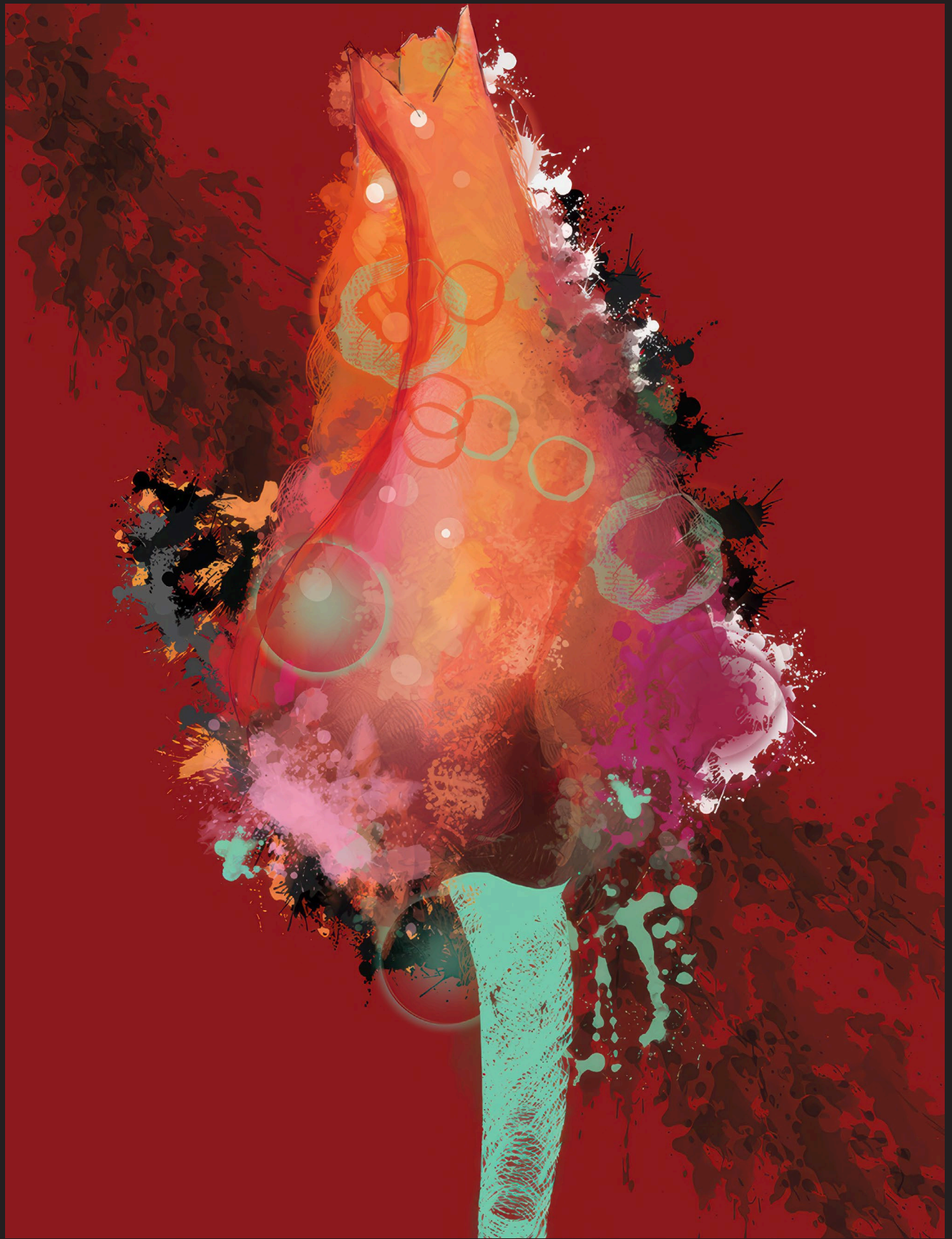
Growing as an artist and refining your skills is paramount. It is the job of a artist flow to with the times. To create not only what inspires them, but to be aware of environment they're living in. In the body of work that I'm submitting conveys that point. Water in ever changing, moving, growing. As a avid swimmer I have to aware of my technique, refining my stroke, monitor my speed, my breath. If I don't I can sink and drown. Using my skills as a 2D artist, combined with my traditional fine art skills I created a body of work that brings the fluidity of water forward in my art.

SOCIAL/WEB CONTACTS

See more of Corey's art at: Facebook: [profile.php?id=61561358902824](https://www.facebook.com/profile.php?id=61561358902824)



Detail from "Neon Bud" Digital Paint, 20in x 16in x 1in, 2023, \$90



"Neon Bud" Digital Paint, 20in x 16in x 1in, 2023, \$90
This piece of art is a digital rendering of a flower bud. With bold red and purples, with a green stem.
Painted with black splatters in the background.

TETYANA HUBSKA



BIOGRAPHY

Born in Ukraine in 1982, Tetyana's artistic journey began in 2020, igniting a passion for painting. Her evolution as an artist mirrors a personal narrative shaped by several global and personal life events. Tetyana pursued higher education, earning two Bachelor's degrees with Honors—in English Language, Literature, and Practical Psychology in 2007 and Business Administration and Management in 2020.

ARTISTIC STATEMENT

I create paintings, photographs, and digital collages inspired by nature, still life, and various other subjects. My artistic journey can be divided into three distinct directions. Using acrylics and oils, I predominantly explore themes of nature and still life objects. With watercolors, my focus shifts to the delicate intricacies of botanical art. Meanwhile, my digital collages are thought-provoking, delving into emotional and psychological states with a hint of philosophy. Influenced by the tumultuous events of recent years—such as isolation during the pandemic lockdown, the passing of my father, and the ongoing conflict in Ukraine—my work serves as a means of escape and emotional release. My goal is to foster a connection between the viewer and the artwork, encouraging contemplation and personal reflection. Through my creations, I strive to provide a space where viewers can engage with both beauty and thought, finding moments of solace and insight amidst the chaos of the world.

SOCIAL/WEB CONTACTS

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



Detail from "Internal Pain V" Digital Collage Art Print, 14in x 11in, 2024, \$250



"Internal Pain V" Digital Collage Art Print, 14in x 11in, 2024, \$250
This series of digital collages, titled "Internal Pain," focuses on my emotions related to the Russian war against Ukraine. During visits to several areas in the Kyiv region, I witnessed the destruction caused by the Russians and took photographs. I am still processing the emotions from these experiences.

MICHELE KNOX



BIOGRAPHY

I am a multifaceted woman, who has pursued two great passions throughout my life: science and art. While I came to my art later in my life, I imbues it with my creativity and unique point of view. I grew up in Louisville, Kentucky and while I didn't pursue art in my younger years, I always remembered an art class in middle school that made me feel the spark of something special. In my 30s, I moved to Las Vegas and pursued a career in radiology, specializing in CT and MRI imaging. While I loved my work, I always felt a pull towards art but respected the knowledge and creativity required in scientific fields. I continued to dabble in art throughout my life, taking only one more art class before getting married and focusing on my career. Eventually, I found myself settling down in Olympia. In 2022 after an injury resulting in needing to take 6 months off from work, a friend of mine said, "Now, you have time to paint," and so I did. I picked up a brush, and haven't stopped since. Only recently did

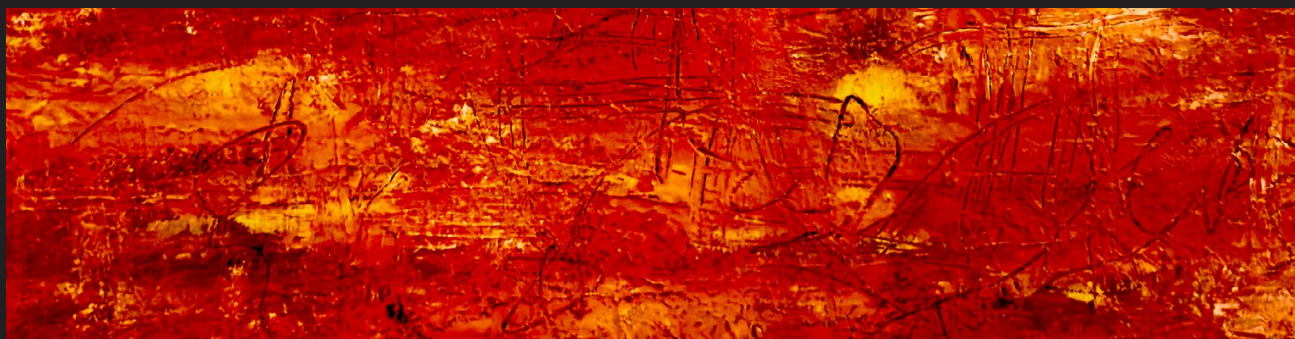
I discover that my mother always wanted to go to art school, she just couldn't afford it. I quickly integrated myself in the art world, walking myself straight into Olympia Lamplighters, a local art studio/Gallery. I struck up a conversation with Gab Kalfen, the gallery curator, and through a small series of conversations, I had my art featured in the gallery's window display, and on their Instagram. Soon after, I took an online course, where I met my mentor Cheryl Wilson, who has also become a good friend. My relationship with Olympia Lamplighters has resulted in the sale of two works of art, and 2 commission pieces. I was featured in a publication for minority women in the art world the link is <https://www.mediaislandinternational.org/mediaislandnewsletter>. I had my website done in 2023. Numerous exhibit showings of my art and winning competitions. My art is a reflection of my inner self. I never know what I am going to paint when I begin but the paint, brush, and movement guide me along the way. My art and expressions are very much spontaneous. I try to paint what I am feeling at that moment it could be relaxing or moody it just depends. I draw inspiration from everywhere. Particularly landscapes and water. I have a fondness of the ocean and waves. I have lived all over the country, but when I arrived in the Pacific Northwest, I knew it was home.

ARTISTIC STATEMENT

As an American artist living in stunning Olympia, Washington, I am constantly inspired by the natural beauty that surrounds me. My passion lies in creating small and large, textured abstract paintings that capture the essence of spontaneity and transformation. Through a layered painting process, I allow the passion within to guide me, resulting in paintings that evoke emotion and human connection. My process is unpredictable and often surprising, as I never know what will emerge from my initial thoughts of movement and color. The paint, the brush, and flow speak to me, leading me on a journey of creation. My ultimate goal is to connect with my audience on a deep and personal level, even if only for a fleeting moment. I strive to evoke a sense of the soul within each viewer, allowing them to feel and experience something profound through my art. My art is innate, emerging from within and reflecting the unique aspects of who I am. Through my paintings, I hope to share this essence with the world, creating a lasting impact and impression.

SOCIAL/WEB CONTACTS

See more of Michele's art at: Instagram @micki_abstract_art



Detail from "Golden Horizon" Acrylic, 40in x 30in x 1in, 2024, \$800



"Golden Horizon" Acrylic, 40in x 30in x 1in, 2024, \$800

SAMEH KHALATBARI



BIOGRAPHY

Sameh Khalatbari (b. 1980) embarked on her artistic journey during the turbulent years of the Iran-Iraq war, finding solace in creativity from a young age. At six, she immersed herself in the intricate traditions of Iranian art, mastering gilding and miniature painting. Her fascination with the deep symbolism in Persian art and literature led her to explore modern artistic expressions, expanding her creative language beyond traditional forms. She pursued formal studies in Iranian traditional arts at the Ministry of Cultural Heritage of Iran, establishing a strong foundation for her evolving practice. In 2007, she was invited by the UAE's Cultural Ministry to exhibit her work, marking the beginning of her international presence. This opportunity paved the way for future exhibitions, strengthening her role as a cultural ambassador for Persian art. In 2013, Sameh earned a Master's degree in Fine Art from the University of Art & Architecture, graduating at the top of her class. Shortly

after, she was awarded the prestigious Genius Visa for Extraordinary Ability, recognizing her artistic achievements. Her work is deeply influenced by personal narratives and the intersection of everyday life with profound historical moments. Through her keen attention to overlooked details, she creates art that resonates with both personal and collective experiences. The transformative events of the 2022 'Woman, Life, Freedom' revolution in Iran profoundly shaped her artistic direction. Embracing new mediums, she shifted from surrealism to mixed media and abstract art, using her work as a powerful tool for social and political commentary. This period led to her critically acclaimed collection, '1401 N/m² Resistance', a pivotal milestone in her career. With over 33 international exhibitions across Iran, the UAE, Italy, Germany, and major U.S. cities, including Los Angeles and San Francisco, Sameh has established herself as a bold and influential voice in contemporary art. Her recent exhibition at Modernism Art Gallery in San Francisco is a testament to her ability to craft thought-provoking narratives that captivate audiences. Sameh's artistic evolution—from Iranian miniatures to mixed media and abstract forms—demonstrates her relentless pursuit of creative exploration. Her work examines identity, political unrest, and universal human experiences, making significant contributions to the global art dialogue. With each exhibition, she reinforces her reputation as an artist unafraid to challenge boundaries, using art to navigate and illuminate the complexities of the human condition.

ARTISTIC STATEMENT

In an era where technology permeates every aspect of life, its rapid evolution defines modern existence. When I arrived in the Bay Area in 2013, I was struck by the contrast between my homeland, where technology played a lesser role, and this new world where digital advancements dictated daily interactions. Immigration exposed me to how technology reshapes human relationships, often making them artificial, detached, and masked behind curated digital personas. Observing this shift, I questioned whether technology was distancing us from our true selves. Conversations became robotic, emotions filtered through screens, and genuine connections increasingly rare. To visualize this synthetic reality, I turned to the animal kingdom, where instinct governs behavior without pretense. Unlike humans, animals do not wear masks; they exist in pure authenticity, while modern society encourages people to conceal their true nature, even adopting animalistic behaviors. These reflections shaped my collection, *Alienation*, which merges human portraits with origami animal masks. The grayscale portraits symbolize soulless modern identity, while the vibrant origami masks represent the purity of animal existence. Each piece includes a realistic bird, a silent observer of humanity's transformation. *Alienation* challenges viewers to confront the effects of the digital age, urging them to reflect on the masks they wear—both literal and metaphorical. Through this work, I explore whether technology has enriched our lives or merely distanced us from our essence, inviting audiences to reconsider what it means to connect in an increasingly disconnected world.

SOCIAL/WEB CONTACTS

See more of Sameh's art at: Instagram @sameh.khalatbari



"Was there an Angle?" Acrylic on Canvas, 48in x 30in x 2.5in, 2019, \$8000
Animals do not need to hide their behavior. Based on their need, they hunt, eat, sleep, and live on.
People masquerade to hide a need, behavior, and intent just to behave differently.
Sometimes people excuse their behavior behind a façade of animalistic norms.

SUZANNE HETZEL



BIOGRAPHY

This North Carolina artist does pseudo-realistic paintings in watercolor. While they appear realistic, a closer look reveals how the artist incorporates a variety of techniques including salt, scratching, splashing, pouring and repel to create the finished affect. The artist works primarily from life and her imagination, using photographs only as reference. Suzanne's passion is aqueous media as an expression of the world around her. She is interested in the forms of nature combined with the structures of man, and the endless variety they present. Recent works demonstrate a serious attention to patterns created by common objects, and how they integrate with their surroundings and each other. Suzanne states, 'I have a genuine attraction for groups of things, and the way they interact visually. It is fascinating how objects can be so similar and so different at the same time'. Suzanne was born in Bryn Mawr, Pennsylvania, and has lived and painted throughout the United States. The opportunity to travel has allowed Suzanne to experience a

broad variety of environments that have been a source of great inspiration. Suzanne began painting at the age of 8. Her early studies included work at the Wallingford Art Center in Pennsylvania under the tutelage of Cyril Gardner. She later graduated from Moore College of Art and Design where she was privileged to study with Georg Sklar, Charles Fahlen, Edward Shenton, Janette Banks, and Robert Koffler. Recently, Suzanne has been experimenting in other media (acrylic, printmaking, collage), with a focus on expanding her media skills and bring her vision of the world to other forms, though watercolor will always be her primary medium. She states, 'Artists cannot be defined by a media or a subject. Their inspiration and form of expression must change to keep growing creatively'. In addition to her fine arts endeavors, Suzanne has worked as a commercial artist, written and illustrated three children's books, designed textiles, done several book covers for a variety of authors, and taught various commercial design courses while living in Illinois. She currently teaches watercolor, drawing, and studio classes. Suzanne has paintings and drawings in collections throughout the United States and Great Britain. In addition she has designed and executed murals for a variety of public facilities and private residences. Recent Prizes and exhibits: Watercolor Society of North Carolina, (Signature Member) 2017 Past Presidents Award, 2018, 2019, 2020, 2021 Watercolor West, 2015, 2018, 2021 (Signature Member) Pennsylvania Watercolor Society, 2015, 2010-Springmaid Award, 2009, 2007 (Signature Member), 2006 Philadelphia Watercolor Society, 2014 American Art Awards 2014, 2nd Place - Floral, 2nd Place - Fashion, 3rd Place - Abstract, 4th Place - Landscape Transparent Watercolor Society of America 2013, 2006, 2004 (Signature Member) Transparent Watercolor Society of America - Nora Stevens Award, 2013 Contributor - Splash 15, 2013, F&W Publications Women's Works National Exhibit, Northwest Area Arts Council, 2000, 2001, 2013 - Third Place Award Skip Watts Exhibit, 2013 Honorable Mention Illinois Watercolor Society Members Exhibit, 2012 Best of Show Pikes Peak International Watercolor Exhibit, 2011 Illinois Watercolor Society, 2014, 2012 First Place Award, 2011, 2010 (Signature Member) Louisiana Watercolor Society, 2012, 2011, 2010, 2009 (Signature Member) Contributor - Splash 11, 2010, F&W Publications Pittsburgh Watercolor Society, 2010, 2006 California Watercolor Association, 2010 Cincinnati Art Club 'View Point', 2010, 2007, 2006 Exhibit - Loft Gallery, Chicago

ARTISTIC STATEMENT

I don't look like an artist. I don't wear funky clothes or behave eccentrically. But I have an artists soul. Perhaps this is best stated by a poem I wrote: I put on my finest dress, Then combed my hair. And no one will know I walked through a field of daffodils today. Painting is more than just pigment on paper; it is how I see the world in all its beauty and its scars. It is to acknowledge the incredible variety that our eyes behold, and selectively interpret our choices into a tool for communication. How do I say what I want to say? How do I express this through a flat surface and paint? I am fascinated by how things can be very much the same and totally different at the same time: strawberries in a bowl, neckties, bicycles. Pictures come to mind, but do we see the similarities and differences? I do. It is a reflection of man/womankind. We all have the same genes, but wowza! What variety! I celebrate this whenever I can. I do see the world in groups; groups of flowers, groups of geese, groups of chairs, groups of people, groups of stickers on a window. It pulls me in like a roped calf in a rodeo. I am helpless to ignore them. I also see the world in full color. Black and grey bore me. I understand they have their virtues. It's just not how I see the world. If I'm in a store with a rack of sweaters, I go immediately to the brightest colors, especially red. I run out of red paint the fastest. It's just me. I have never understood why watercolor is not acknowledged as the challenging and versatile medium it is. If you ask an oil painter if he/she ever does watercolor they will say 'no, it's too hard and you can't fix it'. That's why I love it, (and you can fix it). My paintings are on 100% cotton, just like canvas. My pigments are the same quality as any oil or acrylic or pastel; only the binder that holds the pigment together is different. Yes, my paintings are behind glass - as are many pieces in museums. It baffles me that watercolors are so often diminished in the eyes of critics. I occasionally paint in acrylics or pastels, but I always come back to the fluidness, the freshness, the unexpected miracles that are watercolors.

SOCIAL/WEB CONTACTS

See more of Suzanne's art at: Instagram @3colors1brush | Web www.dragonflywatercolors.com



"Hot, Hot, Hot" transparent watercolor, 30in x 22in, 2022, \$2000

NAFIA SYEED



BIOGRAPHY

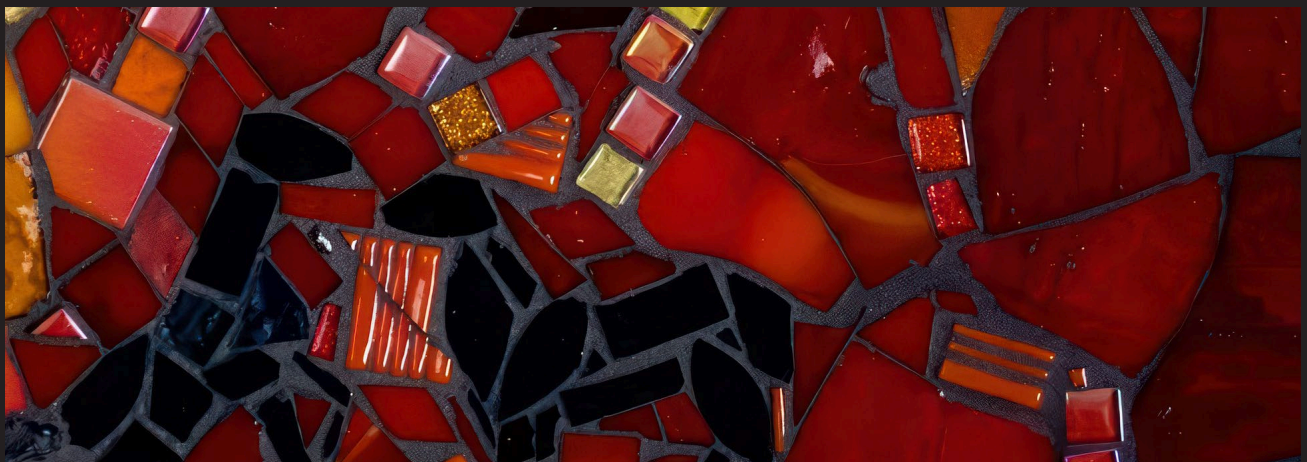
Nafia Syeed is an interdisciplinary artist residing in Northern Virginia, originally from Bangladesh, and a proud mother of two beautiful children and two cute cats. Her artistic journey is a vibrant tapestry that weaves together her roles as a painter, photographer, jewelry designer, and crafter. Nature's rhythm, colors, and boundless energy are at the heart of her creative inspiration. Her work spans diverse mediums, as she enjoys exploring and experimenting with various tools and techniques, always driven by a spirit of curiosity and discovery. Her ability to merge traditional and historical techniques with contemporary themes results in work that feels both timeless and relevant. Through her work, Nafia aims to evoke empathy, promote sustainability, and equity. She believes art holds the power to stir emotions, spark meaningful conversations, and inspire collective action. Every creation is a heartfelt expression, a contribution toward building a more compassionate and sustainable world for present and future generations.

ARTISTIC STATEMENT

Art is my beauty. Art is my resistance. Art is my voice. When I was young, I was a shy, timid girl, often feeling invisible, my thoughts and feelings silenced by the world around me. But through art, I found a space where I could exist fully and speak without words. I discovered a language uniquely my own, one where every stroke of paint and every choice of medium, is imbued with the depth of my experiences, my struggles, and my dreams. Art gave me the courage to break free from the constraints that tried to define me, offering me a boundless realm where I could express my truth, unapologetically and without fear. As an interdisciplinary artist, I am inspired by the beauty, complexity, and interconnectedness of the world around us. Nature's rhythms, colors, and energy are endless sources of inspiration for me. My practice includes painting, photography, and jewelry making, which allows me to express a wide range of ideas and emotions. I constantly explore different mediums and techniques to create work that speaks beyond words. Whether I'm working with alcohol ink, oil paint, acrylics, or delicate gold foils, I strive to evoke emotions and provoke thought. I take pride in my ability to blend the timeless beauty of traditional and historical techniques with the pulse of contemporary themes, creating work that resonates across eras, both eternal and of the moment. I am also dedicated to fostering my academic achievements and leadership skills. Ultimately, my goal as an artist is to explore the themes of humanity, sustainability, and equity. Through my work, exhibited in multiple juried shows, and my art platform, NafiaSyeed.com, I aim to inspire empathy, provoke thought, and contribute to building a better, more compassionate world.

SOCIAL/WEB CONTACTS

See more of Nafia's art at: Instagram @NafiartStudio



Detail from "Palisades Ablaze" Mosaic and Encaustic on Wood Panel, 14in x 11in x 1in, 2025, NFS



"Palisades Ablaze" Mosaic and Encaustic on Wood Panel, 14in x 11in x 1in, 2025, NFS
For 'Palisades Ablaze', I fused mosaic and encaustic techniques to depict the 2025 Los Angeles wildfires. Shattered tiles convey chaos and loss, while molten wax layers create fiery hues. This piece captures destruction and resilience, urging the need for environmental care.

ELIZABETH GORCEY



BIOGRAPHY

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

venture, Elizabeth and her daughter wrote the award-winning children's book series, *Liv on Life*. Aimed to cultivate a child's sense of confidence and kindness, this mother daughter duo was able to write from the perspective of parents and children, encouraging families to embrace authenticity in every relationship. Compelled by her love of visual arts, Elizabeth became a painter when she was a little girl. Winning an award at the age of 10 for her watercolor 'Chinese Tea Pot', which was displayed in the New Jersey State Museum. Recent exhibitions include New York, Portland, Los Angeles, Canada, and Europe have revealed her talents to a new audience of private collectors and institutions. Also, Ms. Gorcey showed her work alongside Jackson Pollock in a group show at the Tokyo Metropolitan Art Museum. And is set to exhibit there in 2025. The passion of this committed actress, director, producer, painter, and author urges each of us to express ourselves as authentically as she does. Put simply by Elizabeth herself, 'Creating is nourishment for my soul.'

ARTISTIC STATEMENT

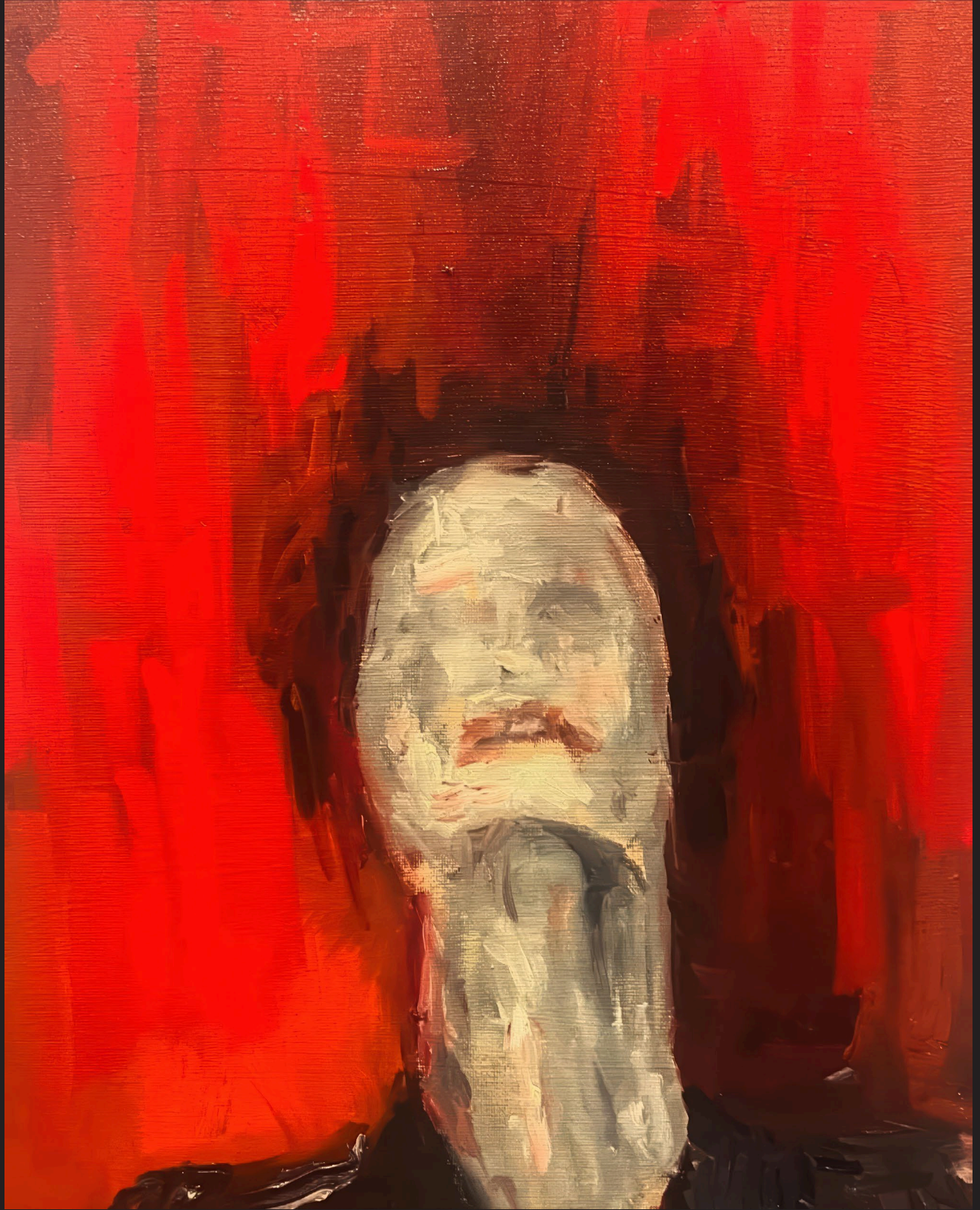
I am fascinated with the 'human condition' that we are all a part of; more specifically with how each of us experiences and sees ourselves, each other and the world on our collective journey. As a child I was very sensitive and empathic. I would feel things very deeply and, at times, imagine I knew how those around me felt. My sensitive and creative mind literally felt the weight of humanity-- My mind would 'see' all these highs, lows, anxieties, and triumphs overlapping and bleeding into my own personal experiences. At that age I didn't know how to process what I was feeling, but as an adult I work through what I see on my canvas. I paint because I must. When I look around and see what's happening in the world today it makes my heart break for humanity and it propels me to paint. I feel the pain, sorrow and discontent of so many souls. I hope that people who view my paintings recognize a piece of their own humanity and know they are being seen.

SOCIAL/WEB CONTACTS

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



Detail from "The Woman That Couldn't Be Silenced" Oil on canvas, 14in x 11in x 1in, 2024, \$1200



"The Woman That Couldn't Be Silenced" Oil on canvas, 14in x 11in x 1in, 2024, \$1200

PATRICK MCLANE



BIOGRAPHY

Patrick McLane, an illustrator and educator from the historic streets of Scranton, Pennsylvania, brings enchanting worlds to life with scissors and paper, blending folklore and mythology into his captivating creations. Using cut paper as his primary medium, McLane channels his vivid imagination to craft timeless stories that resonate with both young and old. With an extensive background in greeting card design, advertising, and interactive multimedia production, McLane's true passion lies in illustration and nurturing future artists. He teaches illustration and design at a career technology high school and is also the Director of the MFA program at Marywood University in Scranton, PA.

ARTISTIC STATEMENT

Since childhood I have been fascinated by folklore, mythology and stories of the supernatural. The similarities shared by various cultures around the globe in regard to creation myths and oral tradition serve as reminders that we are one human family. This concept has never been more paramount. As an illustrator, many of my pieces are personal interpretations of these themes. Through cutting, layering and manipulation, I transform pieces of textured paper into three-dimensional illustrations with a whimsical visual narrative. Each paper relief starts as an initial sketch that I transform into a working schematic pattern. The final composite collage is photographed for reproduction.

SOCIAL/WEB CONTACTS

See more of Patrick's art at: Web www.plmpaperart.com



Detail from "Ode to Coles Phillips" Cut Paper, 20in x 12in x 2in, 2023, \$600



"Ode to Coles Phillips" Cut Paper, 20in x 12in x 2in, 2023, \$600

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



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



"Red Acid Cloud" Limited Edition Digital Collage on Museum Quality Paper, 30in x 20in, 2025, \$825

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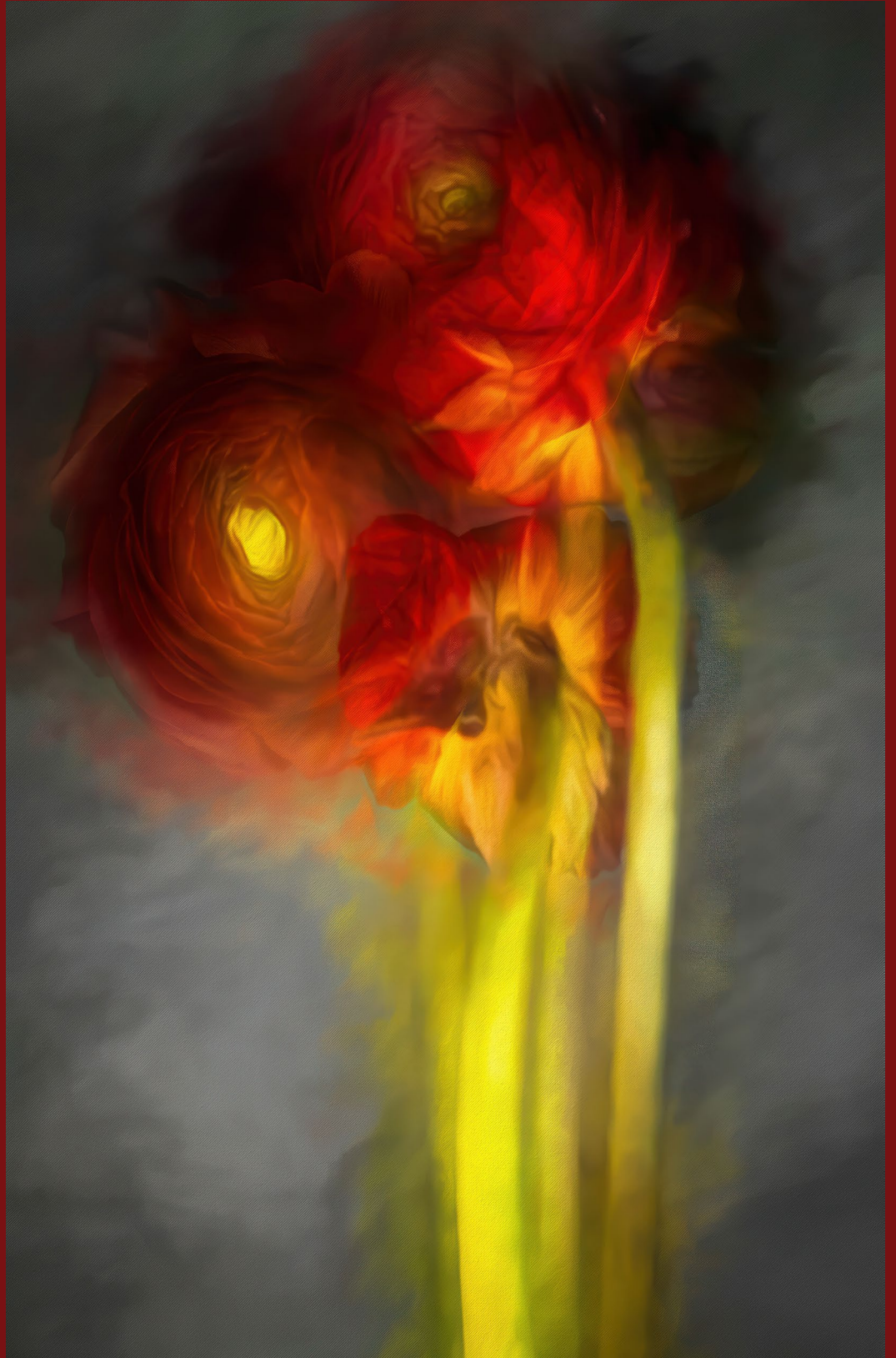


"Little Sunshine" by Jen Zero, Acrylic, Oil, gold leaf, 16in x 12in x 0.5in, 2025, NFS

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