



PA

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Cesar Santos | Miami

50 Memorable Painters

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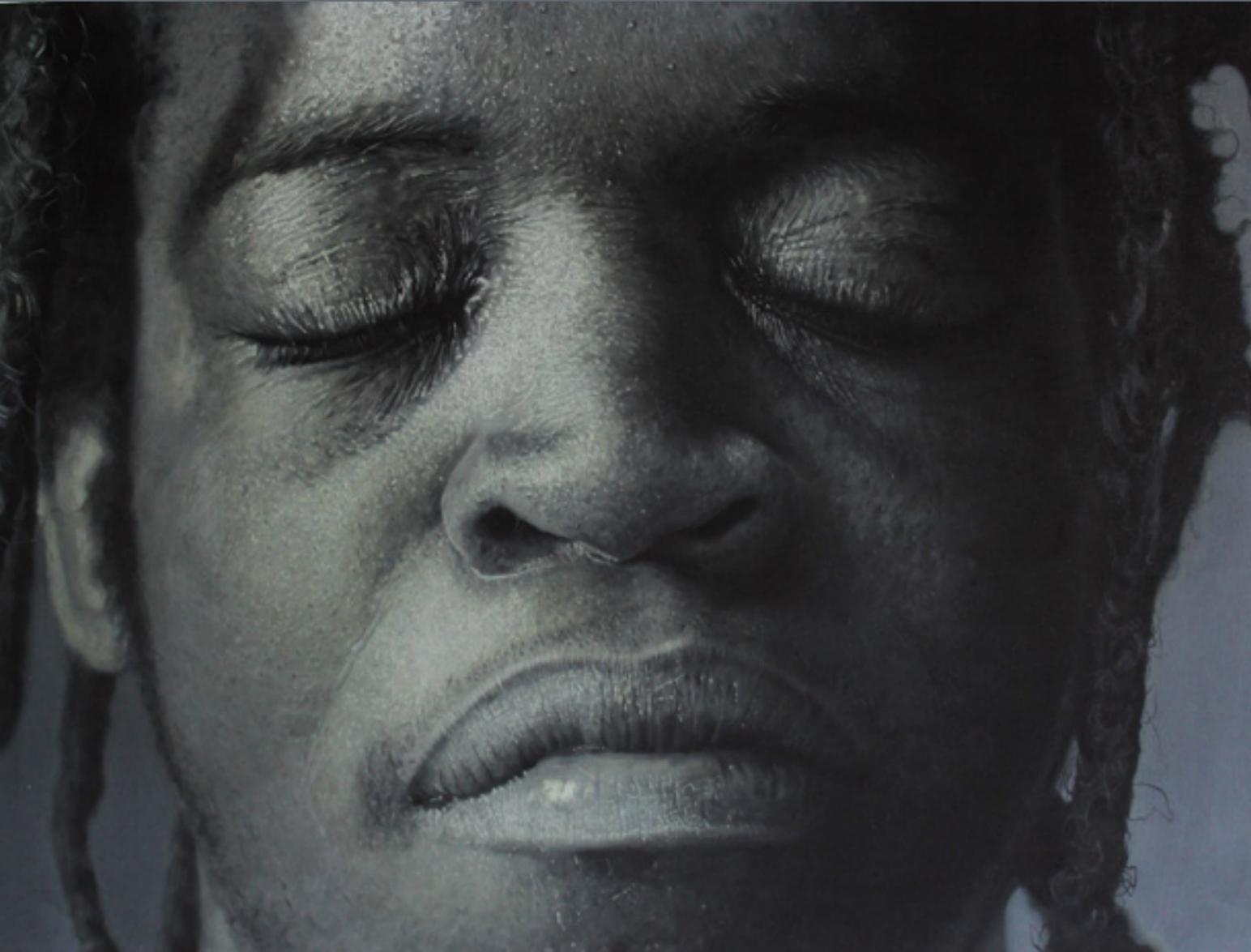
All measurements are in inches unless otherwise stated.



Mark Heine | *Duess, Study* | oil on canvas | 30x36

M. HEINE

Darian Rodriguez Mederos



Evocando un Recuerdo | oil on canvas | 40x30



Photo: Igor Mokhovoyk

STATEMENT

2015 has been a year of change and adaptation, both in my life and in my work. It marks my first full year living outside of Cuba and in the United States. Every day I'm more and more convinced that things are what they appear; that they can be molded but never actually changed. This concept has pushed me closer to my roots in hyperrealism. I find myself less and less interested in conforming and creating arbitrary technical flourishes. The body of work I've created in 2015 has become increasingly streamlined as the year comes to a close.

BIO

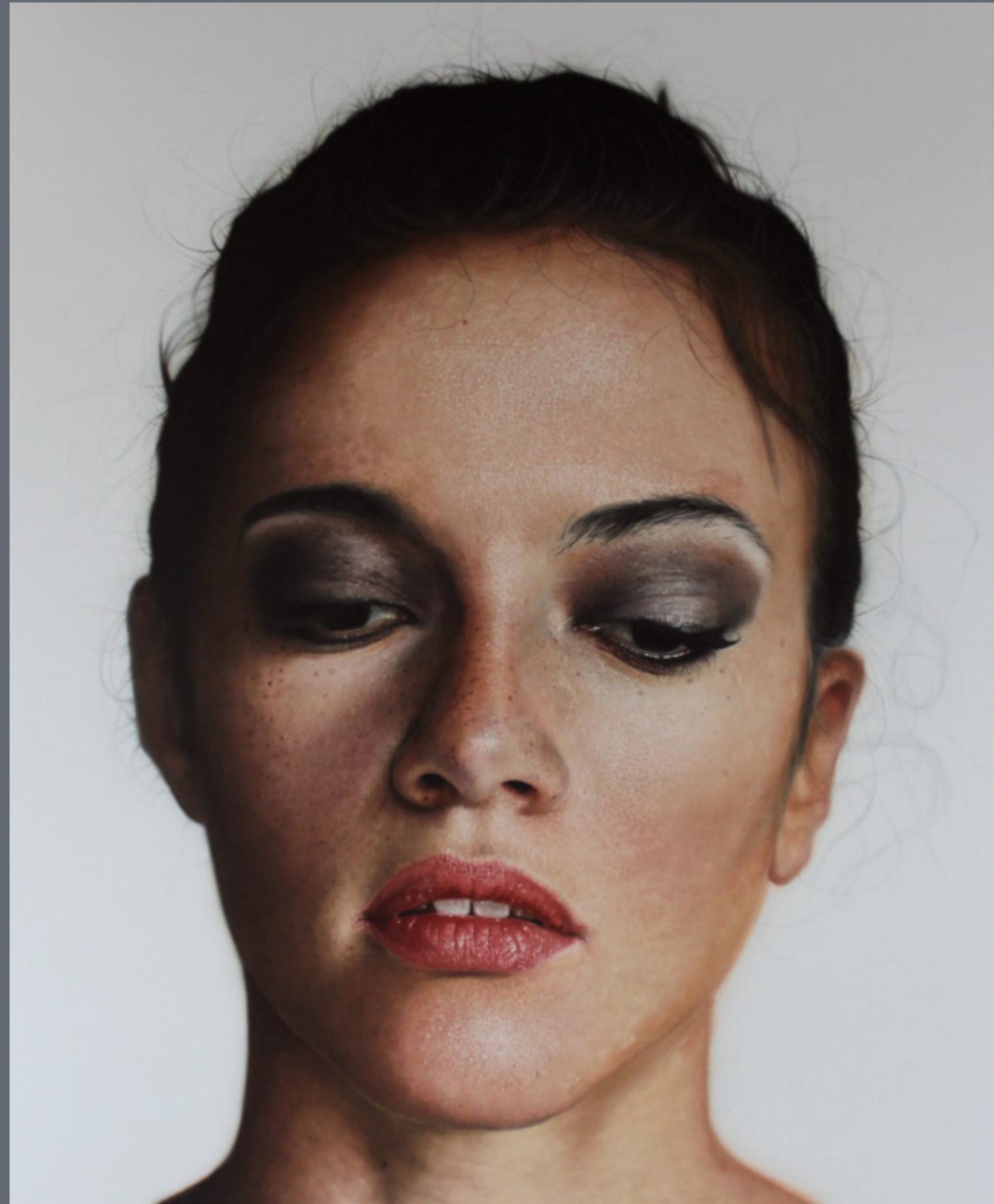
Darian Rodriguez Mederos was born in 1992 in Santa Clara, Cuba, where he attended his first two years of art school at Leopoldo Romañach. His last two years of school were spent at the National Academy of Fine

Art, San Alejandro in Havana, where he graduated.

Ironically, the one thing Rodriguez Mederos was afraid to paint were faces, so he committed himself to painting them. Now he paints faces almost exclusively. He is drawn to the light in his subject's eyes, their gaze, and the expressive nature of their visage.

Mederos considers himself a realist, with his feet firmly planted on the ground. He has no interest in the surreal, finding more than sufficient inspiration in reality. He has experimented with the slight deformation of facial features, but never alters the natural shape of the face.

Darian Rodriguez Mederos currently resides and works in Miami's Little Havana.



Jahzel | oil on canvas | 60x72

Sylvia Maier



Reincarnation in Brooklyn | oil on canvas | 72x72

STATEMENT

This year's work has been all about mothers. Starting with the painting of Jesus meeting his mother for the commissioned stations of the cross project where I depicted a black Jesus and Jewish Mary. Then *Coca Cola* and *Hello Beautiful*; commissioned a work on Mothers and conversations around food based on my *Sylvia's Kitchen Paintings* and *Cafe* series. To the epic series circle of mothers based on my currency series. This project is a Social commentary and an educational instrument for change. I feel now that my art is meant to serve humanity on some level. I am grateful to the mothers who allowed to serve and commemorate their sons. Mrs. Diallo, Mrs. Baez, Ms. Malcom, Mrs. Bell, Ms. Fulton, Mrs. Bah. The Included mothers who loss their children to Police brutality and are depicted as coins with the text of *Liberty* and *In God we Trust*, accompanied by a panel discussion and film including documentary trailer to air during the NAACP awards ceremony, which I am honored to have been invited to attend.

BIO

Sylvia Maier attended the School of Visual Art, The National Academy of Design and the New York Academy. She studied at the Art Student's League with Ron Sherr and Harvey Dinnerstein, and is a recipient of the prestigious Greenshield Award and numerous merit scholarships.

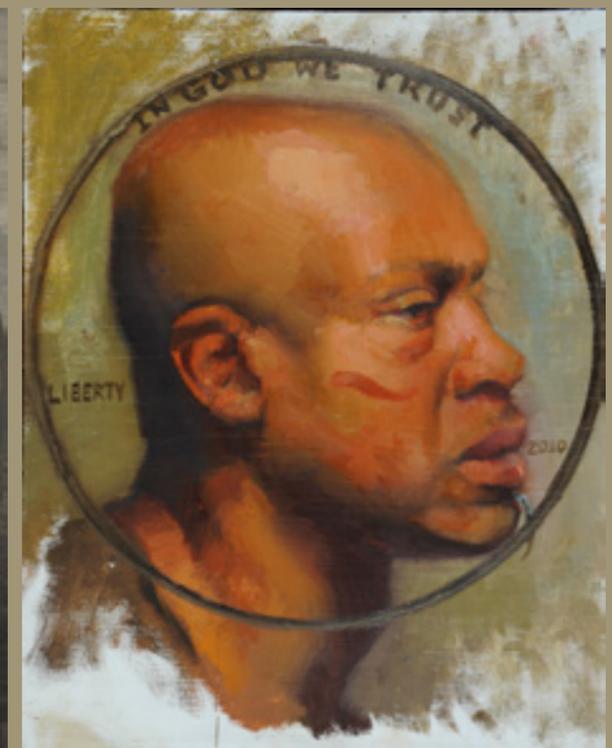
Her paintings have been shown at the Parish Museum in South Hampton, Rush Gallery, The Corridor Gallery, Lincoln Center, solo shows at the Forum Gallery in Frankfurt, Germany, and in numerous other solo and selected shows throughout the U.S. and Germany.

She has worked with the US State Departments' Art in Embassies Program. Her paintings have been to several "art for life" events, organized by Russell Simmons to bring art to underprivileged urban kids. Her work was featured in the *Wall Street Journal*. Her client list includes Mars (the candy company) and M&M's has commissioned her several times for the Super Bowl events, commercials. Her clients include Jeep, the TV show "White Collar", Art For Films, and the "Dan Zanes and Friends". She has worked with Spike Lee on an exhibition of paintings as well as on a public service announcement/commercial to commemorate Dr. Martin Luther King Jr. - for which Spike chose 30 of her paintings.

Sylvia Maier is a native of New York City and her work is very much influenced by her experiences of growing up biracial on the Upper Eastside of NYC. She has been drawing since the age of 7. Today, Sylvia Maier's art bridges the gap between cultures as expressed in her latest body of work: the currency series and still life paintings.

Sylvia Maier lives with her family in Brooklyn, New York.

www.sylviamai.com



from the Coin Series | Peter and Miloj | oil on wood | 11x14

Ron Francis



STATEMENT

I work mostly from imagination, inventing scenes and trying to make them as real as I can.

This causes me to study how things work in the natural world, particularly how light interacts with objects and environments, so I can more easily recreate it on canvas.

Subjects vary considerably from one painting to the next, ranging from recreating past events or dreams, to comments about what I may find odd or ironic about things people do.

Most of the time I exaggerate a scene, often using allegory, to try to distil the essence of what I'm trying to express. It is common for the meaning to be an intangible feeling that I can't express with words.

BIO

Ron Francis was born in Sydney, Australia in 1954 and currently lives and works in Tasmania.

Francis works predominantly with oil on canvas, but has also worked with acrylic and airbrush painting commissioned trompe l'oeil murals. He has exhibited in Melbourne at Profile Gallery, MCA (Melbourne Contemporary Art Gallery), and is currently represented by Scott Livesey Galleries in Melbourne. His work is in private collections in Melbourne, Adelaide and Sydney.

Francis approaches painting with one main aim; to refine his technique enough to be able to create realistic representations of anything that he may imagine or dream.

Right | *Russel Williams' Tree* | oil on canvas | 150 x 110 cm



Conor Walton



STATEMENT

My two big projects in 2015 were an exhibition of drawings in Paris and a show of still life and figure paintings, 'The Enemies of Progress', in San Francisco. In both, several years of work came to fruition. The centerpiece of the latter show was a large work titled 'An Ape's Limbs Compared to Man's'. It's based on an illustration in an old book on primates comparing the proportions of a human and a gibbon. The illustration intrigued me because it quotes the image of Vitruvian Man made famous by Leonardo, in which man's beauty and perfection of form are demonstrated by him fitting, arms outstretched, within a square. The poor gibbon is obviously deficient within this scheme of values: legs dangling, he appears crucified. The illustration seemed to express unintentionally something strange and dysfunctional in our relationship with nature. I sought to fulfil the iconographic potential of the image by translating it into a dramatically

lit three-dimensional space, a sort of Last-Judgement scene in which, instead of human souls, animals are weighed and measured and man appears god-like, glorified. In the background the evolution of ape to man progresses toward an unknown future. By overlaying the iconography of science and progress upon older traditions of Christian and classical humanistic iconography, the picture condenses many of the central themes of western civilisation. The result is like a super-history-painting which parodies Christianity, Humanism, and Scientism without, I think, really endorsing any of them. I think this reflects my own ambivalence about much of our cultural heritage and likely destiny. Foregrounding my friends and family in the painting helps to counterbalance the abstractness of the 'big picture' themes (Man, Nature, Science, Destiny) with more intimate human values.



An Ape's Limbs Compared to Man's | oil on linen | 48x96

BIO

Conor Walton was born in Ireland in 1970 and trained at NCAD in Dublin and Charles Cecil Studios in Florence, Italy. He has had seven Irish and six international solo exhibitions, the most recent at CK Contemporary in San Francisco. He lives and works in Wicklow, Ireland.

www.conorwalton.com

Milan Hrnjazovic



STATEMENT

My 2015 began with an artistic residency (Glo'art) in Belgium during which piece Couple was produced. I was inspired to create a work with a strong visual reference to traditional Renaissance and Baroque Flemish art but within my own thematic framework. I am constantly examining the renewal of life through concepts of eroticism and sexuality, motherhood and fertility.

This painting depicts the story from *The Book of Genesis*. The embraced figures of Adam and Eve are accompanied by a serpent with a human hand instead of her head. In my interpretation of the biblical narrative, the serpent drops the apple that ends up in Eve's hand. Her apparent anxiety is seen through distortion of their bodies caught in the whirlwind.

Theirs is the story of many couples from our times. The expression of sexuality has been often regarded as an act of free spirit, rebellion against taboo or even a revolution. In my works sexuality is about compensation. The characters are placed in a claustrophobic room where their intimacy is the escapism from everyday life rather than manifestation of a close relationship. In

spite of their physical contact the couples remain mentally and emotionally distant. The alienation and loss of personal freedom in contemporary society is in the focus of my interest.

In the light of disturbing events that marked 2015 such themes are, in my opinion, more relevant than ever before. Our wonderful world is far from being as such.

BIO

As an artist, Milan Hrnjazović explores the inability of an individual to cope with the times and the context he is put in by making vehement brush moves, yet creating precise images. Departing from the formal realism he is trying to put light on the less transparent aspects of the visible by importing symbolic motifs. He works in mixed media surrounding equally dealing with different aspects of painting and photography.

He graduated from the University of Arts in Belgrade and subsequently started exhibiting both nationally and internationally. His paintings have been featured in *Juxtapoz magazine*, *Hi-Fructose*, *Eleven Eleven*, *Cultura Inquieta* and *Beautiful Decay* among others.



Couple (Original Sin) | oil on canvas | 39x59

Emily Thompson



Auto Body | 12x12 | oil on canvas

STATEMENT

I love the urban and industrial landscape, abandoned buildings, empty lots, construction sites, etc... I am primarily an abstract painter but lately have been experimenting with this series of old auto body garages. Growing up in Queens, New York I was always fascinated with neighborhoods that had blocks of these shops – one after the other. Run down, rusty and so colorful. Busy, yet lonely. These paintings are more representational than my usual style, but I am still trying to incorporate my abstract textures and techniques into these works to reflect the grittiness and distressed feeling of the subject.

BIO

Emily Thompson attended the prestigious High School of Art & Design and received her Bachelor of Fine Arts Degree from the

School of Visual Arts in New York. She has been recognized both regionally and nationally for her work and has been the recipient of many awards. Her paintings are the result of multiple, improvisational phases of creation, from observing her surroundings to the final touches of paint. She is very inspired by the landscape both urban and rural. Her work is about the beauty of design, atmosphere and mood, color, the application of paint and texture. Her influences include Richard Diebenkorn, Helen Frankenthaler, Robert Motherwell and Mark Rothko along with many contemporary artists of today. Thompson's work is part of private collections throughout the United States and has been exhibited at the Woodmere Museum in Philadelphia, The Philadelphia Sketch Club and the Trenton City Museum in New Jersey. She has also been part of many group, two person and solo exhibits in New York, New Jersey, Pennsylvania and California.

Meg Wolensky



Objects of Desire | oil on canvas | 24x30

STATEMENT

I compile images throughout the day and combine them in my paintings to reveal, recover, and preserve memories. Using layers of paint to negotiate the details of personal narrative, I translate and redact a variety of source material - including daily visual diary entries, found imagery, and patches of observational painting. Performing multilevel investigations into distant memories and snippets of the present allows me to draw together major themes which resurface and align in narrative patterns. Objects that are seen and erased from each aggregate of imagery signify the search for clarity in my journey to personal truth.

BIO

Meg Wolensky (b. 1992) unveils relational dynamics in paintings based on experiences, memories, and dreams. She relays key moments from various source material in atmospheric paintings, layering experiences in selective cross-sections of personal narrative. Wolensky is from West Chester, Pennsylvania and has a background in fine arts, arts advocacy, and research. She graduated from the Pennsylvania Academy of the Fine Arts in 2014 and currently attends Drexel University's Arts Administration Master of Science program. Wolensky lives and works in Philadelphia, Pennsylvania.

www.megwolensky.com

Stephen Wright



Untitled | oil on canvas | 36x36

STATEMENT

My work of past year has been more autobiographical than usual. 2015 marked enormous changes for me; a greater understanding of death and appreciation for life, and a time when I've started looking back as much as forward, with a heightened perception of change. My recent work reflects the idea of change and restlessness, both in society and privately, along with a desire to reach past old ideas and discover new paths.

BIO

Stephen Wright is a California native. His work is in various private and public collections. Recently he was featured in *New American Paintings* and various issues of *GOSS 183*.

stephenwrightart.com



Untitled | oil on canvas | 24 x 20

Nadine Robbins



Double Gulp (Portrait of Howard Tullman, Courtesy of the Tullman Art Collection, Chicago) | oil on linen | 24x24

STATEMENT

I'm alive and able to see the good amidst the bad. Life can be heartbreaking and unfair and I choose to paint the opposite. My work harnesses optimism, honesty and beauty in concept and color and the detail and patience required forces me to be in the moment.

In 2015, I chose models that engaged the viewer with strong emotions and presence, and painted them anxiously always pressing my abilities into new territory. I also pushed myself to think of creative ideas to develop for my paintings but things never went as planned. Instead of getting frustrated, I embraced these moments and it solidified my deep-rooted instincts to choose the right image to paint. I continued working on my body of work called "Bad Habits and Guilty Pleasures" and began several nudes and commissions. Sirona Fine Art Gallery is now representing my work and offered me a solo show during ArtBasel week called "Oil Water Bronze". I end the year committed to keeping an authentic narrative in my paintings and I feel as though I've established a solid foundation in my work and career without compromise.

BIO

Nadine Robbins' artistic style has evolved through a lifetime connection with art. She grew up in France, where her mother was an artist and introduced her to many artists including Salvador Dali. Coming of age in a family and culture steeped in visual art steered her course. She

completed her BFA in Graphic Design at the State University of New York at New Paltz and Middlesex Polytechnic in London. Nadine initially chose a career in graphic design where she achieved considerable success as the founder of her own firm, Namaro Graphics, while also developing and honing her skills in photography and painting.

Robbins is now a realist painter, based in New York's Hudson Valley, who specializes in portraits, nudes and oysters. Merging traditional techniques and contemporary concepts, her work strives for realism but isn't cold or clinical. It feels animated and alive. The accuracy of flesh she portrays seems warm to the touch, the eyes glisten as they connect with the viewer. Infused with emotion, authenticity, humor, wit and wisdom, Robbins' work avoids the heaviness or leaden seriousness that can accompany portraiture. She reminds us that one of the most important aspects of being alive is the lighter side, which makes us smile.

Her work has been included in the Royal Society of Portrait Painters juried exhibitions in London, is consistently part of established competitions and shows throughout the United States and can be found in national and international collections, most notably the Howard A. & Judith Tullman Collection in Chicago.

nadineroobbinsart.com



Sativa Sunrise | oil on linen | 24x24

Ali Cavanaugh



STATEMENT

In February of 2015 I painted my first painting of Saoirse and instantly fell in love with her as my muse. Her expression is open and honest. The innocence, the energy, the whole dynamic was a huge shift from my previous eight years of work of mostly young teen women with inward, private emotion. This spring my watercolor technique rapidly changed as I responded to the presence of a younger person in my paintings. I limited my palette to blues and greens to reflect a dream state. I began pouring and dripping watercolors instead of controlling each paint stroke with tiny brushes. My approach previously was that painted every square inch of the figure with perfection and control. With these new works, I let the water fall and move and dry and then it speaks to me. I then respond by laying down more color. The painting and I go back and forth as if we are in conversation. My new approach is to allow space for surprises. I have become forgiving in my process so that I can leave unexpected mishaps in the final painting. I have the freedom and skill to develop areas where I intend for the emotion to be more direct, while I embrace the imperfections left by the spontaneous creative process.

BIO

Ali Cavanaugh (American, b. 1973) is an internationally represented fine artist. She studied painting at Kendall College of Art and Design and the New York Studio Residency Program in New York City, earning a BFA from Kendall College of Art and Design in 1995. At the age of 22, she co-founded an atelier -The New School Academy of Fine Art- in Grand Rapids, Michigan. She relocated to Santa Fe, New Mexico in 2000. It was during her seven years in Santa Fe that she developed her modern fresco process on kaolin clay. Her paintings have been the subject of numerous national and international solo and group exhibitions. Cavanaugh's paintings have been featured on book covers, countless internet features such as the *Huffington Post*, *Fine Art Connoisseur*, *Hi-Fructose* and in numerous print publications including *The New York Times Magazine*, *American Art Collector*, and *American Artist Watercolor*. She has painted portraits for TIME magazine and The New York Times. Her work is featured in more than 400 private and corporate collections throughout the North America, Europe, Asia, and Australia. She currently lives in St Louis, Missouri with her husband and their four children.



Left | *Essence* | watercolor on clay panel | 8×8

Listening in Silence | watercolor on panel | 40×40

Charis J. Carmichael Braun



STATEMENT

The death of my elder sister, my lodestar, has created a watershed in my convictions this year. Having anticipated the end stages of her health, I was preparing for her departure to begin a catalyzing effect on my creative practice. In the past, I often felt shackled by my fear of showing weakness so I would resolve each painting secured in the safety of my imagination. But when I committed to flesh the image out on canvas, as my intent traveled into brushstrokes, I thought it began to break down. As such, my studio work became a nervous compulsion of redrawing, researching with every layer, a covering and revealing of mistakes. This was the last work I painted of my sister while she was alive. Now armed with knowing that I may distill my grief and ambition into new artworks, I look forward to making more psychologically intense images that interpret a tenacious relationship of confidence, fear and desire.

BIO

Charis J. Carmichael Braun's artwork describes projection and vulnerability drawn from conflicting ideas and familial relationships. Charis combines concepts she feels are mutually exclusive (and culturally determined) such as attraction/repulsion, masculine/feminine, ideal/flawed, repressed/exalted. Spreading these

leitmotifs across bodies of work modeled on people close to her, each series centralizes around a subtheme: *Brown Pink*; *Sit With Me Stay With Me*; *The Tie That Binds*; *Less Than Ideal*. Analyzed in multi-layered painted images embodying psychological tension through saturated color and obsessive brushwork, she blends these divergent concepts into a "middle ground" so that it is difficult to see where one begins and another ends.

Charis grew up in New Ulm, MN. She earned her BA from Bethany Lutheran College and her MFA from the New York Academy of Art. She is currently a Caretaker and Director of Communications at The League Residency at Vyt, the international artist-in-residence program of the Art Students League of New York. She has served in leadership positions on three arts not-for-profit organizations, and has worked in New York galleries as well as higher education. Her artwork has been exhibited nationally and internationally and may be found in both private and public collections. With her husband, a woodworker and cabinetmaker, Charis lives and works in the Hudson Valley, New York

www.CharisJCarmichaelBraun.com



Where Do We Go From Here [Janus] | acrylic on panel | 8.5x11

Cesar Santos



Jay | oil and charcoal on linen | 39x28

Left | *Blue* | oil and graphite on linen | 18x13

Right | *Woman with Dog* | oil on linen | 51x40

STATEMENT

My artistic energy drives me to capture the people of my time. I am fascinated with the way our daily activities establish identity in a specific way; this action is so persistent that our individuality fades and we become archetypes. Through my obsessive paintings which intermingle areas of broad brushwork and areas of minute detail I question the history and standards of portraiture. I isolate my subject from their environment and place them in an imaginary setting, to play with the expression of identity against the loss of individuality. I seek to establish a relationship between the subject and its environment, freeing them from their original context and positioning them in a new aesthetic reality. My ultimate interest is in creating a personal visual world where my dreams and visions can become true.

BIO

Cesar Santos (b. 1982), Cuban-American. His art education is worldly, and his work has been seen around the globe, from the Annigoni Museum in Italy and the Beijing museum in China to Chelsea NY. Santos studied at Miami Dade College, where he earned his associate in arts degree in 2003. He then attended the New World School of

the Arts before traveling to Florence, Italy. In 2006, he completed the Angel Academy of Art in Florence studying under Michael John Angel, a student of artist Pietro Annigoni.

Santos' work reflects both classical and modern interpretations juxtaposed within one painting. His influences range from the Renaissance to the masters of the nineteenth century to Contemporary Art. With superb technique, he infuses a harmony between the natural and the conceptual to create works that are provocative and dramatic.

Among Santos' solo shows are "Syncretism" at Eleanor Ettinger Chelsea Gallery in New York; "Beyond Realism" with Oxenberg Fine Arts in Miami and "New Impressions" at the Greenhouse Gallery in San Antonio, among many others. The artist has received numerous accolades, including first place in a Metropolitan Museum of Art competition, and he was recently presented with the 2013 Miami Dade College Hall of Fame Award in Visual Arts. His work has been exhibited throughout the United States, Europe, Latin America and Asia, including the Villa Bardini Museum in Florence and the National Gallery in Costa Rica.



Beverly Rippel



Ball | Black and Orange Cap Gun | Two on a Match (Lovers) | oil on canvas | 6x6

STATEMENT

I paint as a ritual for expression, exploration and communication. I am seduced by the visual world and all that resonates beneath its surface.

An idea will slip into my thoughts when I least expect it...alone on a walk, in my studio or home, or in a state of quasi-sleep. I keep journals or sticky notes with quick jottings. The conception of a work happens when I am physically stopped by something that fascinates me. I pick it up, turn it over in my hands, and hold it up to the light of day. I study it with new eyes, and recast it in paint with a new awareness. I like to make a painting 'all-at-once' - painting 'from the gut', down my arm and onto the canvas, investigating it with my eyes and hands, paint, brush and rags. This experiential journey continues for one session and then it stops and the painting is done.

BIO

Beverly Rippel has a studio practice in Boston's South End Arts District. She is on the Board of Advisors and has been Chair of

Exhibitions at the South Shore Art Center in MA since 2008. She exhibits her work regionally and nationally in galleries and museums, and has received awards from Carl Belz, Director Emeritus of the Rose Art Museum at Brandeis University, Cora Rosevear, curator at MoMA, N.Y., and Susan Cross from the Guggenheim, N.Y. She was awarded a solo show at The Fuller Museum of Art in 1998, and won "Best of Show" in Cambridge Art's first National Prize Show juried by Malcolm Rogers, Director Emeritus of the Museum of Fine Arts, Boston. Rogers selected Rippel's "Just Once" from over 4000 works.

In 2015, Beverly was invited to have a solo show of "Aggregate Abstractions" at the Attleboro Arts Museum in MA. Her mixed media works were included in the Danforth Art Museum's "New England Photography Biennial".

Beverly's work is in private and corporate collections internationally, with series paintings in the collections of Nokia Corporation, Burlington, MA, as well as The Federal Reserve Bank of Boston, and MIT University Park in Cambridge, MA

www.beverlyrippel.com

Ed Smiley



Growl | acrylic on canvas | 24x30

STATEMENT

I believe that color is the essence of life itself.
I believe in the elusive, the poetic, in ecstasy and in joy.
I want to be lost and yet be found.
I want what I cannot achieve easily.
I consider myself defeated if I too easily know where it is I want to go.
I aim for a paradox of the intricate and the broadly gestural; the flat, and the infinite.

A note on technique:

My art practice incorporates acrylic transfer of digital printing and xerography into a acrylic painting, as well as inclusion of drawing media, collage, and transferred paint skins.

I use scanners and hand movement to produce digitally modified images, gestural yet unpainted, and combine them in overlays with glazes and painted gesture. Image sources for digital distortions can be other paintings, fabrics, and found objects.

BIO

Smiley holds a bachelor's degree in two dimensional art from the University of California Santa Cruz.

Smiley's work incorporates acrylic transfer of xerography, digitally modified images, digital printing, or drawings, incorporating them into gestural painting where it is teasingly hard to tell where the painted brush stroke begins and the digital manipulation ends. The image sources can be digital distortions of other paintings, fabrics, and found objects.

Smiley has also exhibited works in oil, alkyd, silkscreen, intaglio, collage, xerography, assemblage and kinetic light boxes., multimedia, oil, alkyd, silkscreen, intaglio, collage, xerography, photography, assemblage and kinetic light boxes.

Smiley has an eclectic background, and has also studied science, engineering, mathematics, and anthropology as well as art. He has worked jobs in an equally eclectic range of jobs, including dishwasher, bean raker, programmer, ironworker, bookstore clerk, cannery worker, and house painter. He has no idea exactly how this has affected his work.

Erica B. Hess



Heritage Hunting Hat | oil on canvas | 11x14

STATEMENT

I begin each of my paintings with a compositional idea in mind and a narrative derived from my day-to-day experience. The narrative may be based on a personal exchange or driven by an object in my studio. Recently the narrative in my work comes from the act of giving and receiving flowers. I am interested in the action that takes place on the canvas involving the viewer. Are they, the audience, being given flowers? Is the figure on the canvas giving or receiving? I am also interested in the historical significance. The action of giving flowers is a tradition we still partake in for the birth of a child, a gift for a lover, the death of a friend. It is a way to communicate a deep emotion that we may not have the words to express. In that way, flowers are a way to visually communicate just like a painting.

The medium of oil paint and the physical process of adding and subtracting materials allow the process to dictate the evolution of my work. I do not begin with a finalized image in mind but

rather a compositional idea typically involving the relationship between figure and ground. Each revision of the piece leads to a more activated image and surface leading toward the final image which is something I could not have imagined or anticipated.

BIO

Erika b Hess was born in 1982 and received her MFA in 2009 from Boston University. Hess's work has been exhibited nationally including galleries in Manhattan, Brooklyn and Boston as well as galleries throughout the Midwest. Her work has appeared in various publications, most recently, Post Industrial Complex, a book released by the Museum of Contemporary Art Detroit and the art publication, Fresh Paint Magazine. In 2014 she was a resident artist at MicroArtSpace in Cleveland, OH and served as a panelist for Cleveland Institute of Art's, "Feminism Now 2014: Exposing the Truth", a symposium focusing on art, feminism and digital culture. Hess currently lives and works in Boston, MA.

www.erikabhess.com



The Origin Story | oil on canvas | 11x14



For You | oil on canvas | 11x14

Margaret Withers



at least dance with me one more time | flashe paint, ink, acrylic gouache on linen; small people, telephone poles, Porsche 356 Jimmy's Speedster on wood | 49x79x5



rich time, cash poor | flashe paint, ink, acrylic gouache on linen; small people, telephone poles, Lamborghini Aventador LP on wood | 49x79x5

STATEMENT

Into these ocean landscapes I've painted a large botanic contraption, and in some regards, it's the last remaining planetary or mechanical system that floats above the earth, abandoned and silent. It's just out of reach of the humans who are left, floating on a log, where it seems that something might occur, or has already occurred, and now the consequence is being played out, and like the loop of a scene from a movie these people are set to repeat the narrative assigned to them, forever adrift in the world's vastness.

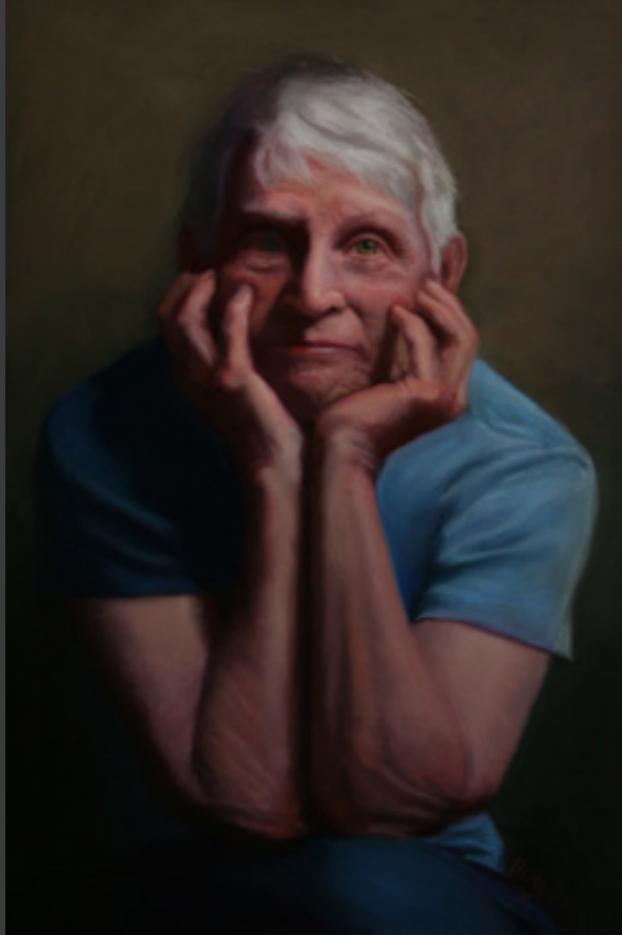
BIO

Margaret Withers is a visual artist who lives and works in New York

city. Her paintings are fragments of stories found in an imaginary landscape that capture in the abstract the conflicting ideas of joy and melancholy, as well as community and aloneness in regards to the concept of home and communication. Her web based transliteration project is based on cultural shifts in the 50 United States. Originally from Texas, Withers has exhibited her work throughout the country and internationally in Brussels, Australia, Berlin, China, Vienna and Russia. Her artwork is included in multiple private and corporate collections and has won numerous awards including a 2013/2015 resident fellowship to the Vermont Studio Center, a fellowship to the Millay Colony, and a 2013 USA Project Grant.

www.MargaretWithers.com

John Philbin Dolan



Above | *The Helper* | pastel on paper | 18x12

Left | *The Actress* | pastel on paper | 17x14

STATEMENT

This year was a bit of a departure for me and my usual painting methods. Since the beginning of my painting career I have always used professional models for my paintings. In 2015, nearly every portrait I painted were personal. Painting a likeness is difficult enough, but when you know the sitter, it adds an element of complexity to the painting process. I would often have to stand back and ask myself whether the paintings accurately reflected the subject. It has been very rewarding and challenging.

BIO

John has won numerous national awards including The Gold Medal, Master's Division, at the 2015 International Association of Pastel Societies Int'l Juried Show, 2nd Place at the 2014 Pastel National, an Honorable Mention at the 2014 International Assoc. of Pastel Societies annual gallery exhibit, The Gold Medal at the 2012 International Association of Pastel Societies Gallery Show, Honorable Mentions in the 2015, 2013 and 2012 *Pastel Journal's* Pastel 100, Finalist in the 2013 and Honorable Mention in the 2012 Artist Magazine's All Media Competition and an Honorable Mention in the Butler Institute of American Art's 2012 Mid Year Show. Other awards and honors include Best of Show at The 2009

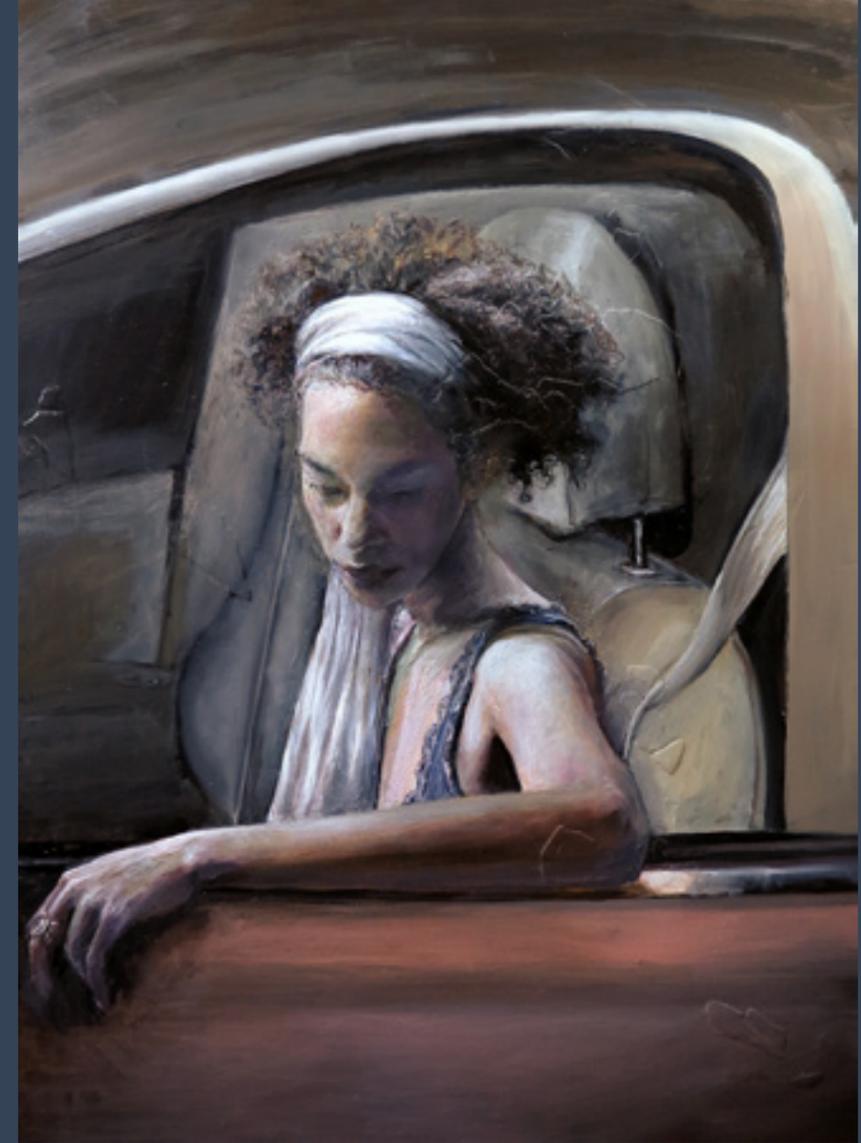
Richeson 75 Pastel Show, 2nd place at The 2009 Platinum Show at The Palette and Chisel Academy of Fine Art, The Holbein/Richard McKinley Award of Excellence at the 18th National Pastel Society of New Mexico Show and The New Orleans Art Association Award at The Degas Pastel Society' 12th Biennial National Exhibition. In total, he has been in nearly 100 exhibits in the last 8 years.

John received The Pastel Society of New Mexico's highest honor of "Distinguished Pastellist" in 2015 and is a signature member of The Pastel Society of America. In 2015, he also was inducted into the International Association of Pastel Societies' Master Circle.

He is also a member of The Oil Painters of America, The Portrait Society of America, The International Guild of Realism, The Degas Pastel Society, The California Arts Club and is an Artist Member of The Palette and Chisel Academy of Fine Arts in Chicago.

His work is in collections throughout the United States and Ireland. He lives in Santa Fe, New Mexico with his wife Diane and their four children

Judith Peck



Pulled Over | oil and plaster on board | 40x30

STATEMENT

We live in a broken world, full of distances and rifts between and across cultures. I think life is about relating to others with empathy in spite of these breaks. These paintings are done in oil with broken plaster shards in an attempt to hold this cracking world together.

For my subjects, I choose people whose rich inner life comes across on their faces, because it allows a viewer to delve into the sitter's psychology. If we can actually see each other, we can pursue life compassionately without getting stuck in its rifts.

Most recently I began a series on the recent racial violence in Baltimore, Ferguson and Charleston. The work is a commentary on the ongoing pain suffered by people of color because of racial discrimination and profiling, the lack of integration of civil rights policy and the reality on the street.

Working from these principles, my paintings then become about how we heal ourselves in this broken world. The work becomes a guide to investigating our lives. Hopefully, the models' lingering and penetrating gaze will move us away from our complacency.

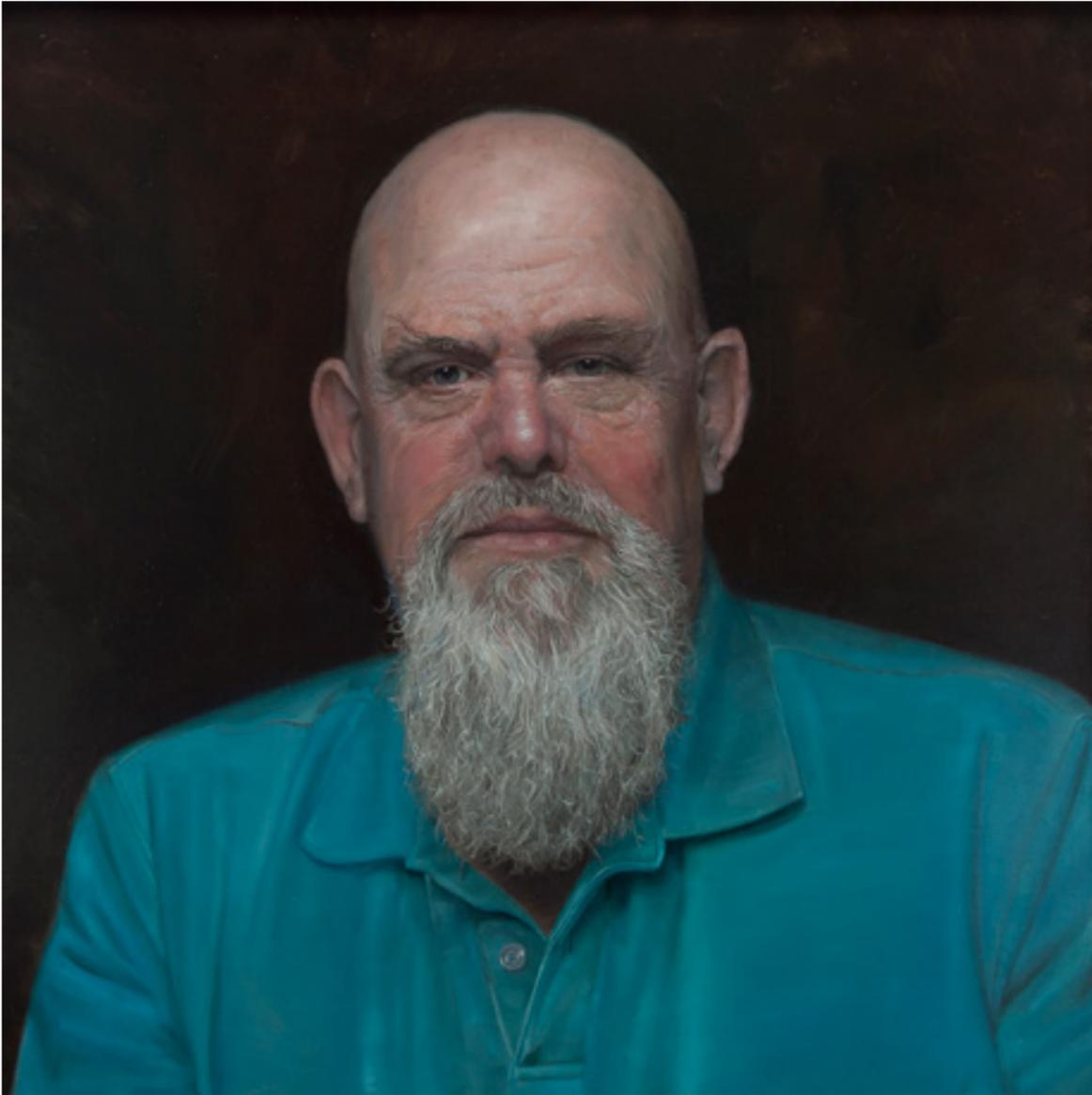
BIO

Known as an allegorical realist, **Judith Peck** has exhibited her work in venues nationwide including the Portsmouth Museum in Virginia and the Masur Museum of Art in Monroe, Louisiana awarding Peck the juror's award, Aqua Art Miami Basel, Arte Américas, Fresno Art Museum in California, and a solo at the Hoyt Institute of Fine Arts in New Castle, Pennsylvania. She has received the Strauss Fellowship Grant from Fairfax County, Virginia.

Her paintings have been featured numerous times in *Poets /Artists Magazine*, as well as *The Artist's Magazine*, *American Art Collector Magazine*, *iARTisas*, *Combustus*, *Catapult Magazine* and *The Kress Project* book published by the Georgia Museum of Art.

Judith Peck's work is collected internationally and can be found in many private collections as well as in the permanent collection of the Museo Arte Contemporanea, Sicilia and the District of Columbia's Commission on the Arts and Humanities collection.

Shana Levenson



Paul | oil on dibond | 20x20

STATEMENT

2015 was an incredible year in my growth as an artist. I start my series, "Beyond the Illness", which tells the stories not only of the survival of those living with HIV/AIDS, but also the stories of those that have lost a loved one due to the disease. These stories are personal to my life and my past, having had an uncle who died of the disease in the early 90's. The beginning of this series also means that I have come closer to finishing my thesis for my masters, titled "Portraits of Parenthood", which is focused on non-traditional portraits of the sometimes-secret duality of parenting in modern times. My work has evolved over time through the mentorship of my fiancé, David Kassan, who has taught me that moments we spend with our paintings are moments we get to understanding our subjects better. Each portrait is thoughtfully painted in a sensitive manner so that the essence of that moment in the subjects' life is told.

BIO

Born in Houston, Texas, Shana Levenson moved to Austin where she began drawing at an early age. Her passion for the arts grew into an undergraduate degree at The University of Texas, where she received

a Bachelor's in Fashion. After having 2 children, who were born in 2009 and 2010, Shana went back to school in pursuit of a Master of Fine Arts degree from the Academy of Art in San Francisco.

Shana's love for the process of creating art is the reason why she is able to be so prolific. Her greatest passion is portraiture. However, landscapes and still life paintings all play a role in work. Her inspiration comes painting people that are important in her life. Shana's goal is to capture each person's story in an honest and meaningful manner. She regularly works on commissioned pieces, creating works that capture the emotion not only of the artist but also of the buyer. Her greatest passion is finding the elements that are most meaningful to an individual or family and incorporating these concepts in her work.

Shana's current series of work, "Portraits of Parenthood", is focused on non-traditional portraits of the sometimes-secret duality of parenting in modern times. "Beyond the Illness", her upcoming series reveals the emotional struggles of long-term survivors currently living with HIV/AIDS. Shana's works can be currently seen in exhibitions around the United States.

Erica Elan Ciganek



Girls I | oil on MDF | 36x48

STATEMENT

2015 was a time of transitioning and beginning to open my work up. The human experience of water and its obscuring relative qualities within intimate observation have carried through the work and pushed me further. I have considered the resonance of the work of humanizing others within the political sphere as well as my personal sphere. The practice of seeing people continues to be the foundation for my pieces, and what it means to see people in a world of dehumanization is the enduring question I wrestle with.

BIO

Erica is a painter currently pursuing her MFA at the University of Washington in Seattle. She graduated in 2013 from North Park University with a BA in both Art and Conflict Transformation. Her work has been featured throughout the US as well as in blogs, and publications such as Juxtapoz, Hifuctose, and Poets/Artists. She continues to paint mainly portraits with an emphasis on the power of truly seeing people in a world that is quick to dehumanize.

www.ericaelanciganek.com

Kim Leutwyler



STATEMENT

My finalist entry for the 2015 Archibald Prize. The subject is a friend of mine who also happens to be an activist, designer and one of Australia's top models, Ollie Henderson. Aged just 26, she has received global recognition for founding the fashion label and youth empowerment project House of Riot, which uses fashion as a vehicle for encouraging young people to start productive conversations about social change in Australia. As a feminist member of the LGBTQI community, Ollie speaks openly about the objectification inherent to a career in modeling, and the unrealistic modification of images that set unattainable standards of beauty.

BIO

Born in America in 1984, Sydney-based Kim Leutwyler migrated to Australia in 2012. She works in a variety of media including painting, installation, ceramics, print media and drawing. She holds concurrent Bachelor degrees in Studio and Art History from Arizona State University, and additionally graduated from the School of the Art Institute of Chicago with a Painting and Drawing degree. Her artwork has been exhibited in galleries throughout the United States and Australia, and she is part of the collections at both the Naestved Cultural Center in Denmark and the Brooklyn Art Library in New York.

Start the Riot | oil on canvas | 152x102cm



Gabriela Gonzalez Delloso



The Burning of Adelaide Labille-Guiard's Masterpiece, Self-Portrait Homage | oil on linen | 70x105

STATEMENT

The concept of my self-portrait homage paintings involves altering my features to resemble the historical women I honor in my homage paintings and drawings. I hope the result brings attention to their life stories.

Adelaide Labille Guiard (1749-1803) was an artist born in Paris, France. Her remarkable career shows, how she evolved from miniaturist painter, to portraitist of nobility, to then attempting multiple figure painting. "The Burning of Adelaide Labille-Guiard's Masterpiece" is a scene depicting a tragic event in Adelaide Labille-Guiard's life, the destruction by Revolutionaries, of her painting "Reception of a Chevalier de Saint-Lazare by Monsieur Grand Master of the Order". Adelaide's painting was an ambitious multiple figure commission, her most important up to that point in her life. This painting was commissioned to honor the Comte de Provence, brother of Louis XVI, in his role as grand master of the Chevaliers de Saint-Lazare (The Chevaliers – were a royal order founded during the

Crusades). The French Revolution would not tolerate art glorifying the monarchy, so they issued mandates to seize royal paintings and burn them. Adelaide had spent two and a half years painting her "magnum opus" when it became a casualty of the French Revolution and went up in flames in 1793. She was devastated and never attempted anything as ambitious again.

BIO

New Jersey based artist, Gabriela Gonzalez Delloso received her BFA from The School of Visual Arts in Manhattan. Her work can be found in many notable private and museum collections. Her work has been published in *The New York Times*, *Fine Art Connoisseur*, *Artnews* and many others. She is represented by the Harmon-Meek Gallery in Naples, Florida. Gabriela teaches painting and drawing at the National Academy School of Fine Arts, NYC and the JCC of Manhattan.

www.gabrieladelosso.com



Homage to Frida Kahlo, Self-Portrait Homage | mixed media | 16x14

Shie Moreno



Mirando El Espejo Eterno | acrylic, collage, graphite, marker and oil on canvas | 58x62

STATEMENT

My body of work is the resonant, thunderous voice, inside of me. A voice of harmonious colors celebrating Earth, love and respect. These are the principles on which I approach everything on a daily basis. I am an individual who speaks out of the collective need of my time, place and culture. Painting illustrates my voice which differentiates substance from fashion, synchronizing with sound waves, traveling energy, vibrations and light. The work takes on a life of its own based on pure intuition and wisdom. The voice is free to resonate on multidimensional planes and hyper waves returning with a gift of truth, a strong current running through my physical and mental states, merging with the kingdom of the invisible, a free flow manifesting, drifting with universal radiant energy, permeating the cosmos, living beings and nature.

BIO

Shie Moreno is a painter and musician (b. 1971, La Habana, Cuba). He is a living tendril connecting ancient spirituality, the

fecund tropics and contemporary American art. The artist is not hindered by material constraints; any surface and material will do for creating expression. Paint, collage, tar, marker, wax, aerosol, keepsakes and even fire are used to create a surface effect on canvas, wood, paper or glass. An earnest examination of color, letter forms, figures and composition inform the work. This leads to Shie Moreno as an inventor of forms, ever expanding the techniques and range of his expression.

His work has been widely exhibited since 1996 on a national level and shown in Japan, London, Chile and Mexico. A finalist for the Cintas Foundation Fellowship in 2012 at the Miami Museum of Art and Design, his activities include recent solo shows such as: *Sights, Sounds and Spirits* (No Romance Gallery, Tribeca, NY, 2014), *Via Color Spectrum* (Mason Fine Art, Atlanta, Georgia, 2015), *Outdoors* (Kurt Seligmann Center, Chester County, NY, 2015), As well as two upcoming solo shows in Cuba and Denmark in 2016.



La Gran Ceremonia | acrylic, graphite, oil, and tar on canvas | 58x84

Susannah Martin



Le Déjeuner sur L'herbe est Fini | oil on linen | 28x28

STATEMENT

2015 was a year of big transition in my work. My continuing experimentation in contemporizing the classical theme of the realistic nude in landscape, is leading me increasingly toward confrontation with our contemporary concept of realism itself. For many, the idea of a painted nude in landscape brings to mind a masterfully painted and peaceful scene of late French romanticism or naturalism.

But the crowded house of images which now occupy our minds and make up our concept of reality feels like a bawdy three ring circus show compared to the orderly Tableau of the 19th century. It is difficult for us to fit our concept of life back into that picture frame. The people in my paintings clearly are distantly related to those of the Salon, but they are more the bawdy revelers of contemporary society. We are more likely to find them obstructing and disturbing the bucolic landscape than peacefully coexisting as they used to in the forest of Fontainebleau. As I attempt to preserve a romantic landscape for my viewing pleasure, they burst in with all their awkward struggles to cope with an ever expanding virtual reality. I have decided that, in order to contemporize the painted nude in landscape, I will have to let go of the last vestiges of idyllic

fantasies which linger in my mind and fully embrace the synthetic reality of contemporary existence. I suspect that my struggle with this process reflects every man's struggle with this process and is in fact the true subject of my new work.

BIO

Susannah Martin was born in New York City in 1964. She studied at New York University with a scholarship for painting. Following her studies she was self-employed as a muralist and painter of sets for film and photography in New York, Berlin Germany and finally Frankfurt am Main where she currently lives and works. In 2004 she returned to fine art and portraiture. Over the last 8 years her work has focused exclusively on contemporizing the classical subject of the nude in landscape. Avoiding a falsely idyllic scenario, her work focuses on man's estrangement from nature. The figures may appear absurd stripped of all social indicators and possessions or ecstatic in unexpected reunification with their natural selves. Martin's work creates a stage in which man's struggle between the two poles of his identity, the natural and the synthetic, may be contemplated. Her work is exhibited internationally throughout Europe and the United States of America.

www.susannahmartin.de

Emanuela De Musis



Fritter and Waste | oil on linen | 36x22

STATEMENT

My intent has been to create confrontational portraits in which the viewer is not disaffected but rather feels a sense of intimacy with the sitter. These portraits, though autobiographical in nature, only ambiguously suggest private issues and never reveal meaning; instead, the subtleties of a cocked head or a sideways glance present a mystery. My personal themes informed the conception of the work, but I invite the viewer to freely interpret the narrative through the looking glass of their own experience.

Heading into the coming year, I am working on a group of paintings that will address, in a more aggressive and upfront way, these very same personal topics which I have only alluded to in 2015.



Miss Rachel | oil on linen | 42x40

BIO

Born in Boston, Emanuela De Musis traveled to Italy in 2008 to study drawing in Florence and subsequently enrolled at the Academy of Realist Art Boston where she now teaches. She holds a BFA in Painting from Carnegie Mellon and is a graduate of Walnut Hill School for the Arts.

In 2015, her painting, *Miss Rachel*, was awarded the Gold Medal at the Guild of Boston Artists Regional Juried Exhibition and her painting, *Fritter and Waste*, was featured in *International Artist Magazine*.

Graham Harwood



If you go down to the woods | oil on canvas | 60x48

STATEMENT

My work is a celebration of life. I am fascinated by the splendor of nature, science, magic, transformation and memory.

I am interested in 'what paint might do' and explore this through paintings done 'in series'. Our evolving understanding and 'reach' of the human mind fascinates and informs my practice. For example... the 'Ephemeræ' series of works explores the visual metaphor used to describe 'chaos theory'. Ephemeræ refers to a 'short-lived insect', in this instance the 'butterfly'. It expresses the transience of existence and its beauty, and the wonder of our ability to perceive such things.

In the example here other ideas have come to the fore in the painting process. The 'Unicorn' encouraged rather than eradicated. If you like 'a visual, poetic expression' of a contemporary scientific theory.

BIO

Born in 1954 in London, Graham lives and works there, his studio being right next to the 'Olympic Stadium'. He taught Fine Art for thirty years but now dedicates his time to painting.

www.grahamcharwood.co.uk

Michael David Kozlowski



A Fever Transfixion | oil, acrylic, spray paint on canvas. | 84x60

STATEMENT

In my paintings I consider the relationship between abstraction and representation and explore a fusion of, and balance between, the two. This last year was marked by some exciting projects and a subtle but important evolution in my work. During a residency in late 2014 I achieved something of a course correction. After trying to force my way through some paintings that I finally had to admit were no longer exciting even to me, late one night in the studio I put everything aside and started fresh on some new work. Though I was continuing to explore ideas and imagery that have been central to my practice for some time, the work achieved a greater spontaneity and openness in execution which I have continued to cultivate. The work created since has been especially well received and has opened doors to many new opportunities.

BIO

Michael David Kozlowski is an award winning painter living in the greater New York City area. Though a lifelong artist, he didn't begin exhibiting his work until a few years after college, in 2012, and has since participated in numerous group and solo shows in Connecticut, New York City, and Vermont. In 2014 Michael was awarded a grant and residency with the Vermont Studio Center and upon returning to Connecticut was a featured artist in New Haven's City Wide Open Studios—an honor repeated in 2015. Also in 2015 Michael was one of only 8 artists chosen by Richard Klein of the Aldrich Contemporary Art Museum to participate in Westport Art Center's "SOLOS," and soon after was awarded best in show at Greenwich Art Society's Flinn Show "Emergence," juried by Christie Mitchell of the Whitney Museum of American Art. This past summer he was chosen to participate in several public art projects in New York City including Sing for Hope's "Pianos" and "100 Gates NYC." In late 2015 he was juried into New Canaan's Silvermine Art Guild.

Matthew Ivan Cherry



SAD Red Face | oil on canvas | 68x68

STATEMENT

2015 ... Year of the sheep?? I don't think so. Not any more. I started this year debuting a painting called BOBBLE in which I depicted myself on both ends of the ISIS equation portraying myself as the victim and perpetrator of barbaric beheadings.

In a way, this was the end of me, being married, coming out, transitioning away from Mormon theology. It was also the beginning of a new me, a new life, and unrealized potential. The two panels of BOBBLE are disturbing and not easy to look at and will most likely end up in a dark corner of my studio ... But they have become a catalyst of possibility and things to come.

I am wrapping up a few projects of heads and bodies that have held my attention for many years. But with additional changes in my life I am stepping down as the Sr. Associate Dean of Academic Affairs and will assume the position of Chair of Fine Arts and Foundations at

Lesley University's College of Art and Design. This will bring me back to an important role of working directly with the young and talented students/artists that have long inspired me. This also means I will be spending much more time in the studio allowing me to continue to let old endeavors mellow and come to new fruition while venturing into the new and unknown. Next year is the year of the monkey. Ironically so was the year I was born, '68. A good year to be re-born!!

BIO

Cherry is a Boston-based representational painter. He received his BFA from Northern Arizona University and his MFA from The School of the Art Institute of Chicago where he attended with the Presidential Fellowship. He is currently the Sr. Associate Dean of Academic Affairs a faculty member and the Chair of Fine Arts and Foundations at Lesley University College of Art & Design in Cambridge, MA where he has served for 6 years.



Jadyn 22/23 | oil on canvas | 72x72

Ben Cressy



Interior Corner with Ghost Chair Electric | oil on canvas | 36x30

STATEMENT

2015 has been a transitional year in my studio practice. Having worked through an evolving series of stripped down symbolic interiors, I have begun embracing a more 'traditional' interior view, complete with a composed clutter. Minus something. A major piece of furniture, ghosted, waiting, insistent that the observer resolve in their minds eye. What color, pattern, period style belong here?

This year I have also embraced a wider range of paint handling as my process of resolving the imagery become more premeditated. I still revel in the clash of reality meeting the imagined, but am less compelled to tear apart the image for the sake of discovering meaning within the painting.

BIO

Ben Cressy was born in England and raised in California. He attended University of California at Santa Cruz where he studied painting. He received his MFA from American University in Washington DC. After a stint in New York, he now lives and works in San Francisco.



Right | Cyclic Indoctrination | oil on canvas | 36x24

Brianna Lee



STATEMENT

Painting is my way of connecting to people and searching for beauty and balance in the chaos of daily life. My recent work has been a form of meditation on simplicity and a singular subject. In particular, I am interested in how a single portrait make us feel connected to universal ideas and emotions. My aim is to create a beautiful portrait that transcends cultural or socio-economic barriers.

At our core, we all experience the myriad of emotions that make us human. Somehow in the chaos of daily life, family, work or politics, we often lose sight of empathy and what makes us connected as a human race. Art is an opportunity, I believe, to shed light on this. Someone that might be overlooked walking down the street is now a timeless subject of a painting that people intentionally reflect upon. My aspiration as a painter is to portray the unacknowledged beauty around us and encourage others to seek it out for themselves in daily life and view the world with empathetic eyes.

BIO

Brianna Lee is a native California artist with a love of beauty and the human form. Her work is a continuous search for the intrinsic beauty

of all life around her. She gleans inspiration from the people she meets, the abundance of nature and Dutch masters such as Vermeer, Rembrandt and Rubens.

She studied Fine Art, Education and Western Art History at the University of California, Santa Cruz. In 2008, Ms. Lee moved to Los Angeles to study contemporary and traditional painting techniques at the Los Angeles Academy of Figurative Art (LAAFA) and in the atelier of Adrian Gottlieb. She received her BFA with honors from the prestigious Laguna College of Art and Design (LCAD) in Laguna Beach, CA.

In 2009, she began teaching art at various studios and community colleges in Los Angeles. She currently teaches at Kline Academy of Art while also running her own atelier in Southern California. In addition to building her teaching career, Ms. Lee accepts international commissions and exhibits her work in throughout Los Angeles, Orange County and nationally.

www.briannaleefineart.com

Right | *Portrait of Deirdre* | oil on panel | 18x24



Barry Ross Smith



The Plunge | oil on canvas | 76x76 cm

STATEMENT

My kids are growing up so fast! In 2015 I have witnessed my two children take their initial steps towards independence and self-assertiveness. Along these separate new paths they are each leaving behind the comforts of their innocence.

My paintings this year have been influenced by tracking this transition, acknowledging their personal journey and expanding upon the themes of passage, idiosyncrasy and growth.

Each path may be unique, but each relates to all the pathways taken through our lives; as we discard and discover along the way.

BIO

Barry Ross Smith was born in Northland, New Zealand. He has been a professional artist for over 15 years with artworks and awards held both nationally and internationally. He received his MFA in 2011 from Whitecliffe College of Art and Design. Barry held the inaugural show as well as several sell out shows with SOCA gallery (at one time the largest commercial gallery in the southern hemisphere). His work typically engages with the conception of myth, personal and cultural identity, often exploring these avenues from the perspective of a New Zealand male and father. His work has been widely acclaimed by critics and described as "hymns to rural New Zealand tellingly observed and cleverly rendered"



end of innocence | oil on canvas | 91x120 cm

Albert Leon Sultan



STATEMENT

In my paintings I seek to understand the underlying mechanics of our world. I imagine a quantum flux animating the physical reality we perceive. In the dimensions that I explore, the walls separating the physical from the metaphysical simply do not exist. This is a place of infinite energy, where time both speeds up and slows down, where the ancient and the future flirt. It is a playground where the possible and impossible collide, dance, merge, and separate. Through my paintings I seek to expose this secret world, and the gears that move our existence. My paintings thus serve as a bridge between the seen and unseen; blurring the line between intuited and concretized forms.

BIO

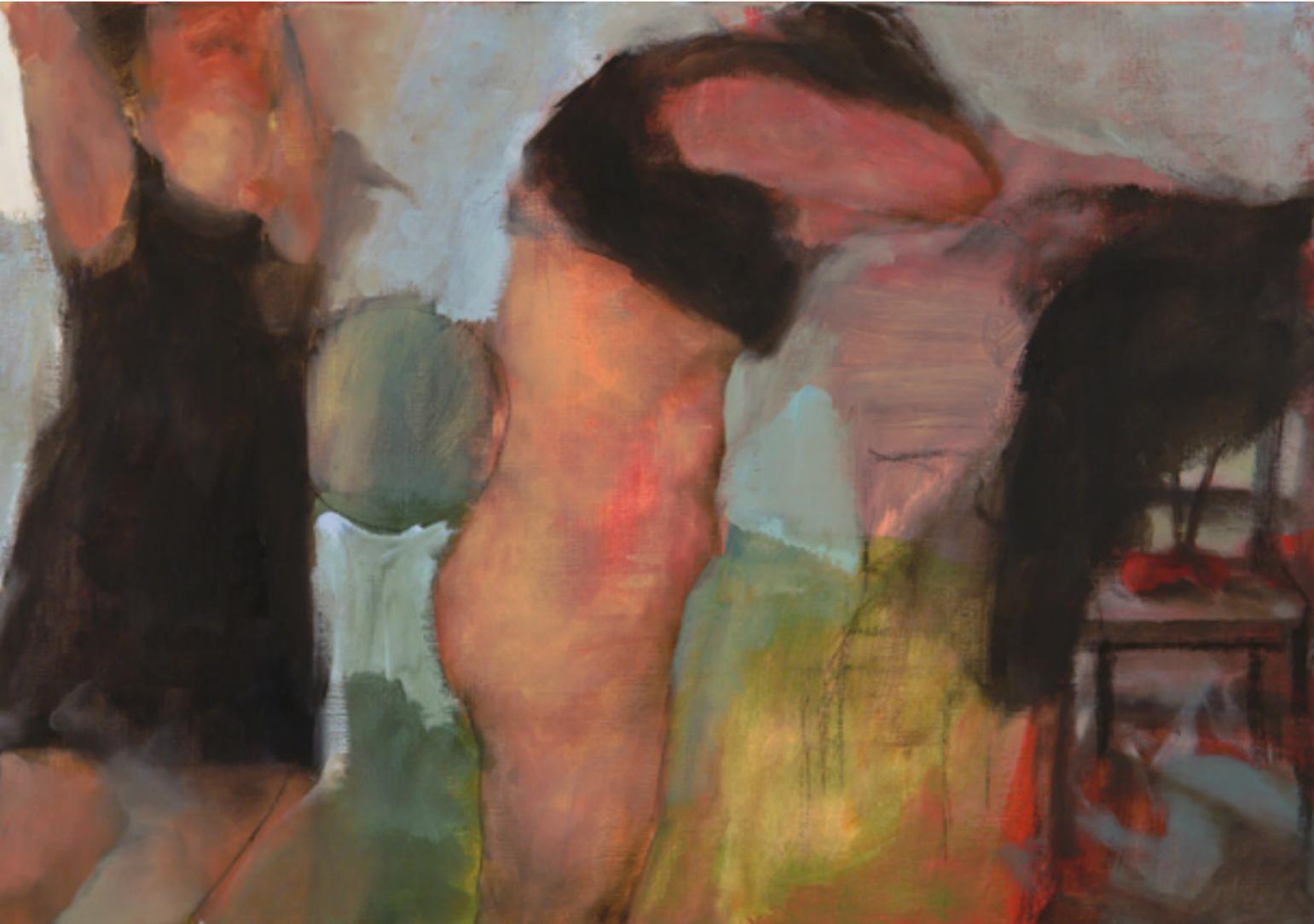
Albert Leon Sultan is a multidisciplinary artist and designer living and working in NYC. He is a graduate from the prestigious University of Pennsylvania. He further studied drawing and painting with internationally renowned artist Israel Hershberg at the Jerusalem Studio School. In the ensuing years Albert has distinguished himself in New York City's competitive design community. His list of creative collaborations crosses over into the art, fashion, interior design and Broadway. His furniture and interior designs have been featured in publications including *NY Spaces*, *Domino Magazine*, *House & Garden*, *Luxe*, *V&M Inc*, *Wall Street Journal*, and *NJ Monthly*.

www.albertsultan.com



March of Time | oil on canvas | 60x80x2

Karen Kaapcke



Three Steps to Becoming a Blackbird | oil on canvas | 14x22

STATEMENT

To refer to my work I have created the label: Experiential Realism. Experiential Realism names a branch of painting that places primacy on the experience and allows the technique to respond, as opposed to viewing the painting or drawing experience through the lens of the technique and placing primacy on that technique. 'Experience' encompasses psychological, emotional, memory and physical - in the Phenomenological sense, all manners of reaching out to and being reached by the subject. Involved in this is an understanding that painting can thrive in that place where it does not yet make sense to divide between subject and object, or between subjective/objective, between the present moment and the memories that pervade our experience. The painting or drawing is, rather, a leap into, an active dialogue and a question that precedes this division.

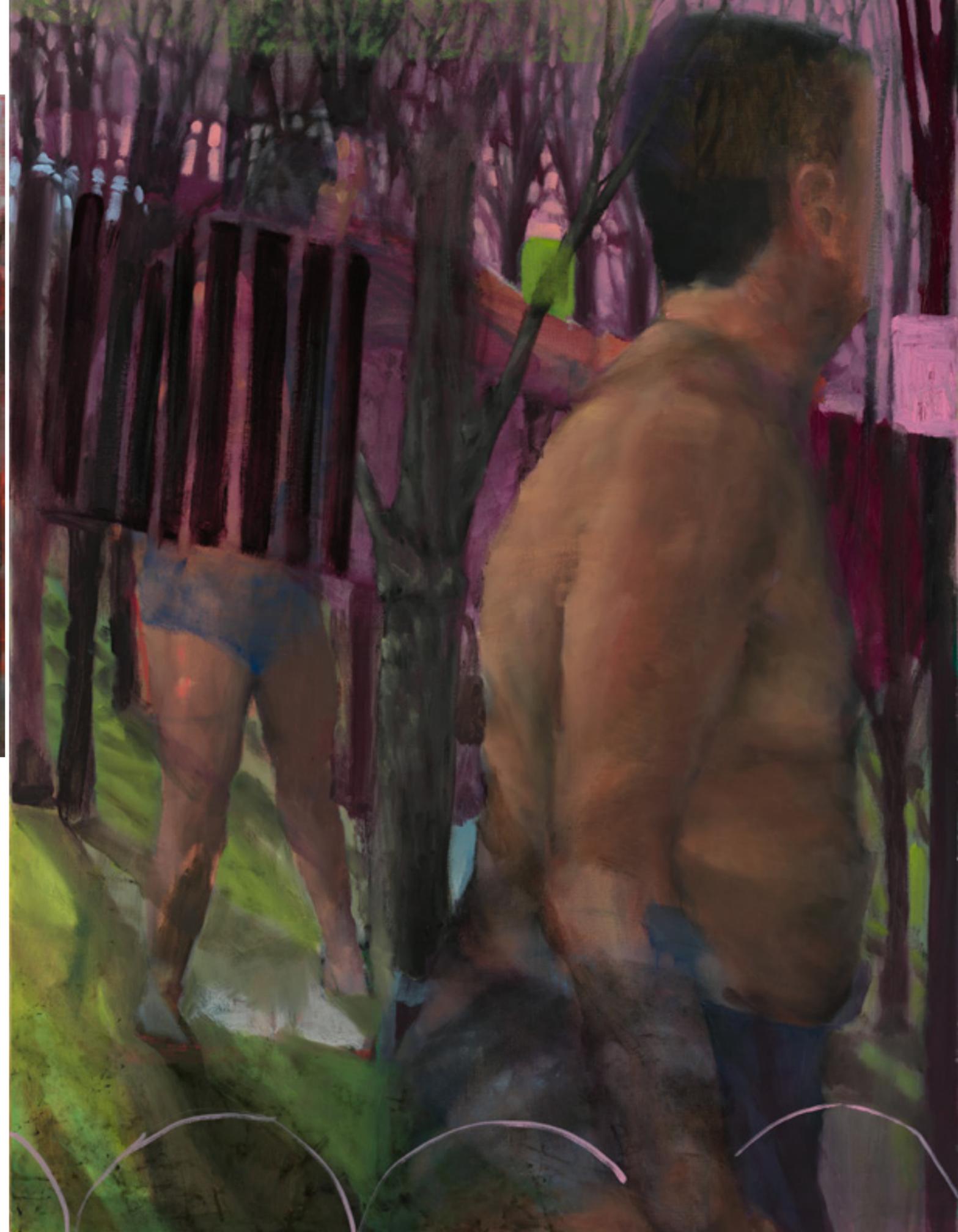
BIO

Born in New York City, Karen Kaapcke began painting and drawing while completing her Masters degree in Philosophy. She then studied at the Art Students League in New York City, the Ecole Albert Defois in France, and at the National Academy of Design where she won a full scholarship. She has taught with Parson's School of Design, the Crosby Street Painting Studio, and currently teaches privately out of her studio. She also runs the Young Urban Artists - a drawing and painting workshop for teens in New York City. Karen exhibits extensively, both in galleries and in museums such as The Butler Institute and Fontbonne University, has won many awards for her work including a first place award from the Portrait Society of America, and is in private collections throughout the country and in Europe. Her work has been written about in the *Huffington Post*, *PoetsArtists Magazine*, *International Artists Magazine*, *Professional Artist Magazine* and *Fine Art Connoisseur* among others. She and her family currently share their time between her home and studio in New York City and in France.

www.unprimedcanvas.blogspot.com

Right | You, You | oil on linen | 30x40

www.poetsandartists.com | December 2015 | Issue #70



Zoey Frank



Dance Party | oil and gold leaf on linen | 27x39

STATEMENT

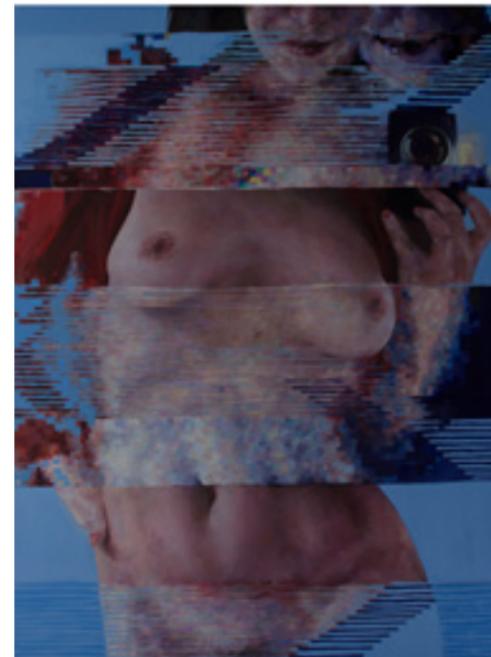
2015 was an exciting year for me because I had the opportunity to spend four months in Paris, painting and studying in museums. This extended time looking at historical art led to new ideas for my work that I have just started experimenting with, and that will carry into the paintings I'm planning in the coming year. "Dance Party" is an example of my investigations while I was in Paris I used bronze sculptures as the figures in my scene and incorporated gold leaf for the first time, using it to form the walls and ceiling of the room, and painting an intricate pattern over the leaf to build perspective in the space.

BIO

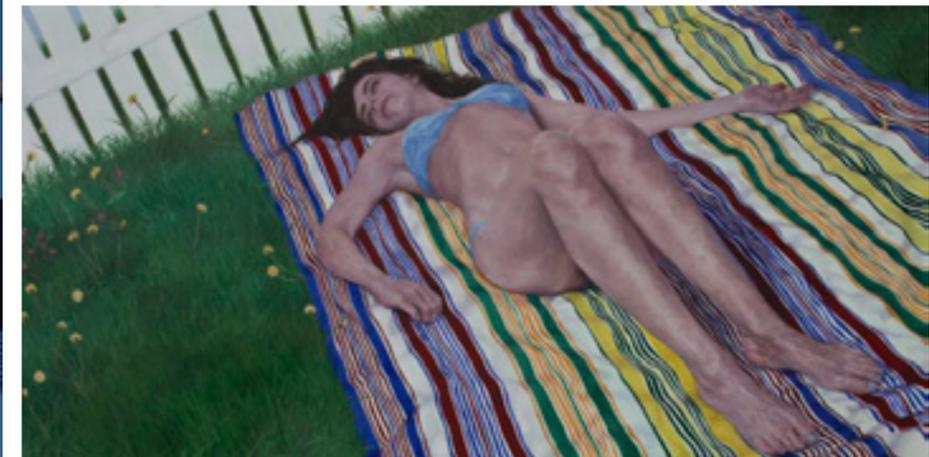
Zoey Frank was born in Boulder, Colorado in 1987. She completed four years of classical atelier training under Juliette Aristides at Gage Academy of Art in Seattle, and received an MFA in painting from Laguna College of Art and Design. Zoey has received numerous honors and awards, including two Elizabeth Greenshields grants, the *Artist's Magazine* All Media Competition Grand Prize of 2012, the Hudson River Fellowship in 2012, scholarships from the Albert K. Murray foundation, the Stacy Foundation and the Art Renewal Center. Her work has been featured in *Fine Art Connoisseur*, *American Art Collector*, *The International Artist's Magazine*, *Artist's Magazine*, and *Southwest Art*, among other publications, and is exhibited in galleries across the United States and Europe. Zoey works from her studio in the Bay Area.

www.zoeyfrank.com

Nick Ward



And I Realize, Most of My Wounds Are Self-Inflicted | oil on board | 36x58



Christine #3 | oil on board | 72x36

Private Message #1 | Two Panels | oil on board | 32x32 and 32x42

STATEMENT

The way we view the world has changed. So much of our life is spent interacting with pixels and, I have always tried to make art that embraces that reality. In the past, I have often done this by painting in short fragmented brush strokes, building up tones with layers of colors and flattening space into one plane of sharp focus. Recently, I have decided to take this on more directly with a new series, while treating other pieces more traditionally.

In order to more directly take on the digital world, this new series explore the ways that sexual images sent online and via text messages can take on a life of their own. Each piece features two panels; first a painted interpretation of an image created by corrupting the file of a sexual image sent by the model in a text message, the second is a more formal portrait painted with the model in the studio.

Because these images so often lose touch with the humanity of the people who originally sent them when they are shared, the reference image is cropped so that identities are hidden and the files are corrupted to create glitch effects that can plague files as they are shared widely and saved repeatedly. The identity of the

model is then revealed in the second panel, allowing her to reclaim ownership of the images of her body.

Because the composition of these pieces are left in part to the models, I have been forced to find other ways to tie the diptychs together. This has provided me with the opportunity to explore new painting techniques and experiment with more varied ways of representing, and abstracting the subjects.

The recent sunbather paintings on the other hand have become more traditional. While the colors and compositions are still being manipulated away from their natural state, the painting technique is much simpler. My hope is that the removal of unnecessary complications in painting technique will bring more focus to the narrative of the painting.

BIO

Nick Ward is figurative painter and printmaker who enjoys exploring the use of portraiture. Originally from a small town outside Portland Oregon, Nick currently resides in the Roslindale neighborhood of Boston, MA. His work has twice earned him the Elizabeth Greenshields Foundation grant for painting.

Jeffrey Bess



Fog on Route 150 | acrylic on canvas | 24x48



Abducted Couch | acrylic on canvas | 24 x 36

STATEMENT

Always Looking at everything around me. Looking at art every spare minute I'm not painting or working. 2015 finds me still painting objects and landscapes I would like people to see as I do. I find beauty in the obvious and mundane every day stuff many overlook or glaze over. 2015 also finds my work evolving with less detail and bigger brushes. I'm more focused on basic form and color. A series of objects isolated on black backgrounds is in the works. My happy place is a small space somewhere between ego and self doubt.

BIO

Born in Macomb, Illinois in 1958. Primarily an acrylic painter, Jeffrey's artistic background includes 25 years of graphic design, acrylic on canvas and found object art. Jeff began his fine art studies at Miami Dade Community College and majored in fine art at Illinois State University. While mostly focusing on surreal landscapes and objects, simple compositions depict his work as he skillfully and sometimes humorously questions our sense of gravity and place in the universe.

Shawn Fields



Afghans | oil on canvas | 33x37

STATEMENT

In 2015 I had a great opportunity to make a series of paintings for a solo show at Dowling Walsh Gallery in Maine. Knowing the work would culminate in a show at the end of the summer, I was inspired to think of the show almost like a representation of a full year. I wanted the images to be true to my own experience of childhood and that of my kids, and to touch different aspects of time, and mood-- from dormant to bursting with life. My experience of being a parent allows me to revisit the natural way children have of viewing the world, and my goal was to put those emotions into a visually palpable expression- while satisfying my pursuit of good design, technique, and execution.

The way I am looking at drawing and painting, I see the craft aspect, and the idea aspect, which inform one another, and should be, in my mind, symbiotic. After a show where I have relied so heavily on

a developed technique, I am eager to dive back into a discovery of materials, so that the new ideas and inspirations I have about life, the feelings I want to share, are as fully realized in the actual mark making and process of making a painting, as they can be.

BIO

Shawn Field's earliest conception of art was formed by exposure to traditional American illustration and his monthly subscription to *Mad Magazine*. Shawn studied at the School of Visual Arts, (B.F.A), anatomy with Franc Porcu at the Art Student's League, and at the New York Academy of Art (M.F.A). His work has been exhibited at ArtBasel Miami, the Forbes Gallery NYC, Arcadia Contemporary NYC, and is held in private collections both in the US and overseas. Shawn Fields is represented by Dowling Walsh Gallery in Rockland, Maine.

Alexandra Tyng



Arteries at Dusk | oil on canvas | 42x66

STATEMENT

2015 has been a year of indulging my natural tendency toward introspection. Honesty and directness are important to me and, if I can get to the root of the "Big Ideas" in life, then I am better able to communicate to others through my art. There are several things germinating: a portrait of an autistic young man and his brothers; paintings for a 2016 exhibition; the manuscript of a book. As the year began I was preparing for a show at Gross McCleaf Gallery in Philadelphia. It was a fascinating experience to gather reference material from the rooftops of skyscrapers that hadn't yet been built when I had painted my last series of aerial cityscapes. An increasing focus on concept has been happening in all my work, but it is perhaps most surprising for me to discover that all landscapes contain potential narratives. Both reality and imagination play a big role in my figure paintings. There's an idea in every one of these paintings that I communicate by setting up a convincing scene that could have happened only in my mind, or by introducing a major element that could almost—but not quite be physically possible, thus stretching the viewer's (and my own) credibility.

BIO

Alexandra Tyng (b. 1954 in Rome, Italy) paints people and landscapes, often combining the two genres. She has lived most of her life in the Philadelphia area, and spends part of her summers

painting in Maine and other locations. To date, Tyng has had eleven solo exhibitions; her next one will be in 2016 at the Dowling Walsh Gallery in Rockland, Maine. She has received numerous national awards, most recently the *Plein Air Magazine* Award in the ARC 2015 Salon, the Curator's Choice Award in the America's Parks I traveling museum exhibition, and 1st Place in the Portrait Society of America's annual Art of the Portrait competition. Her work has been featured in such periodicals as *American Arts Quarterly*, *Plein Air*, *ArtNews*, *Fine Art Connoisseur*, *PoetsArtists*, *International Artist*, and *American Art Collector*; and online publications like *Painting Perceptions* and *The Huffington Post*. In 2012 she was interviewed by art historian and editor Peter Trippi as part of the Artist Audiocast Series sponsored by the Newington-Cropsey Cultural Studies Center. Tyng's paintings reside in the permanent collections of the National Portrait Gallery in Washington D.C., the New Britain Museum, the Springfield Art Museum, and in many corporate, university, and other public and private collections. Tyng is represented by Dowling Walsh Gallery in Rockland, ME; gWatson Gallery in Stonington, ME; Fischbach Gallery in New York City; Gross-McCleaf Gallery in Philadelphia, PA; and Haynes Galleries in Nashville, TN.

alexandratyng.com

Victoria Selbach



STATEMENT

'Goddesses', the 2015 series, was a journey to explore varied facets of the divine feminine. I find myself surrounded by incredible women who radiate immense beauty, power and strength. Lifting the cultural veil of expectation is the first step in uncovering the diverse attributes that constitute each individual. The practice of discovering and recreating both the starkly visible and that which emanates from deep within feels to me as an intimate merging of empathy and paint. By creating powerful images that frame our contemporaries through the prism of celebrated deities I challenge the viewer to reawaken a sentient knowing, recognize inherent magnificence and envisage the boundless potential of celebrating and maximizing the universal feminine.

BIO

Victoria Selbach is a New York contemporary realist painter best known for her lifesize nude depictions of women caught at the intersection of light and shadow. Her gaze is directed through a deep connection to the individuals who carry their complexity and strength into her paintings. Selbach has exhibited in galleries and museums in New York and nationally including the Heckscher Museum of Art and The Butler Institute of American Art. Her work can be found in private collections throughout North America and internationally including the Howard A. and Judith Tullman Collection and was discussed in the Huffington Post article 'Finally, Artist Paints Female Nudes As They Really Are'. An archive of work is available at victoriaselbach.com.

Right | *Chandi My Heart Burns* | acrylic on canvas | 52x28



Patrick Earl Hammie



STATEMENT

In 2015, I focused on drawing and concluded my project Significant Other. Informed by historical representations of Otherness, works such as Reprieve and Study for Labor (Second Study) are part of an ongoing response to how women, LGBTQ, and people of color have been situated as central influencer of culture and politics. These works reorient inherited expectations of these bodies, constructing moments where traditionally masculine and feminine strengths are conflated in the woman's actions while the man's body is vulnerable to public critique, introducing the woman as an active authority and relieving the man from macho performance. In August, I received the rank of Associate Professor at the University of Illinois Urbana-Champaign and returned to painting, producing *Twilight Watch* and *F.B.J.*

BIO

Patrick Earl Hammie (b. 1981) is an American artist best known for his large-scale portrait and figural paintings. His work draws from art history and visual culture to examine ideas related to cultural identity, masculinity, beauty, and sexuality. His paintings often use allegory to implicate power structures, and question systems of racism and sexism. Hammie lives in Champaign, Illinois, where he currently works as an Associate Professor at the University of Illinois Urbana-Champaign. His work has been exhibited in galleries throughout the U.S., and he has received awards from Wellesley College, Tanne Foundation, Alliance of Artists Communities, and Joyce Foundation. His work is held in permanent collections including the John Michael Kohler Art Center, JPMorgan Chase Art Collection, Kohler Company, Kinsey Institute at Indiana University, and William Benton Museum of Art. He has been an artist-in-residence at the John Michael Kohler Art Center, and was recently named an Artist to Watch by the International Review of African American Art. Hammie is represented by Yeelen Gallery in Miami and Kruger Gallery in Chicago.



F.B.J. | oil on linen | 80x68

Rachel Moseley



Double Gulp | oil on wood panel | 18x24

STATEMENT

My current work focuses on my experience of temporarily living in Las Vegas while my husband completes his medical residency. Using 7-Eleven as a metaphor for my transient, indulgent and often artificial surroundings, all of my subjects are people I've met here.

BIO

Rachel Moseley is a representational figurative artist from California. She received her MFA from the Academy of Art in 2010 and her BFA

from Chico State in 2007. After completing her MFA, Rachel began working as a freelance illustrator, focusing on developing her oil painting skills in her free time, and eventually transitioning into Fine Art and shifting her focus from client based projects to personal work. She has exhibited her paintings across the United States and abroad, and has been teaching and building curriculum for the Academy of Art since 2011. Rachel currently lives in Las Vegas with her husband and splits her time between Nevada and California. Rachel is represented exclusively by RJD Gallery.

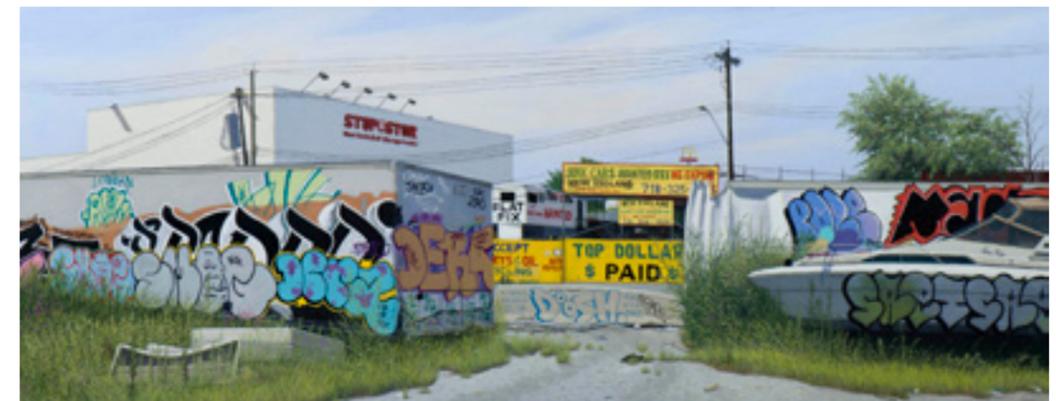
Valeri Larko



Bronx Scrap Yard | oil on linen | 25x72



Oak Point, Bronx, NY | oil on linen | 20x78



Top Dollar | oil on linen | 28x72

STATEMENT

From February through August 2015, I painted on location at a site I've dubbed the "Graffiti Scrap Yard". This overgrown location is next to a scrap metal recycler in the Bronx and contained numerous truck bodies and abandoned campers that had been used as canvas by the local graffiti artists. The day I completed my last large painting (a two month endeavor), a backhoe showed up to dismantle the site clearing it down to bare earth. This colorful and fascinating place is now paved over, flat as a pancake waiting to be redeveloped. This is the nature of much of what I paint; here today, gone tomorrow. My goal is to capture the vibrancy of these sites before they are destroyed and lost forever. In the latter half of 2015, I focused on the urban waterfront along the East River, painting abandoned docks now home to numerous birds and marine life. One of the pleasures of painting at these overlooked sites is the peacefulness that can be found on the fringe of a bustling city and the joy of seeing wildlife thriving in an unexpected place.

BIO

Valeri Larko is best known for her densely painted landscapes of the urban fringe painted on location. She is attracted to the decaying and abandoned structures that populated the outskirts of America's urban centers and the stories these places tell. Her paintings have been exhibited in museums and galleries in the US and Europe. Exhibitions include Lyons Wier Gallery, NYC, The Bronx Museum, NY, Fleming Museum, Burlington, VT, Montserrat College of Art, Beverly, MA, The Morris Museum, Morristown, NJ, The Hunterdon Art Museum, Clinton, NJ, The New Jersey State Museum, Trenton, The National Academy of Sciences in Washington, DC and the Barbara Frigerio Gallery, Milan, Italy. Her artwork has been featured in numerous publications including the New York Times, ARTnews and the Wall Street Journal. Valeri Larko is represented by Lyons Wier Gallery, NYC.

Renee McGinnis



Three Suitors at the Crack of Dawn | oil on birch panel | 30x30

STATEMENT

With a lush hand I lay bare the formidable intelligence and energy of man, what drives us and what we leave behind. I bring extinct mega-steel structures to life once again as they become sexualized and adorned with the beauty of that which made them necessary in the first place-- the mass production of goods that make us desirable to one another. This combination of dark decay and seductive beauty impact the viewer like a Chaplin film. Chaplin using humor and pity, I using beauty, and decaying wreckage to deliver a potent marriage of emotions.

BIO

Renee McGinnis grew up on a farm in central Illinois and attended Illinois Wesleyan University, earning a BFA in 1984. She

continued with graduate work in sociology and anthropology at the University of Chicago. Her work has been exhibited widely in Chicago and has also been shown in Germany, Australia, New York City, Washington D.C. and Baltimore, Md. Her curatorial debut occurred when she launched "The Chicago Solution Show 2003 with the late Ed Paschke as juror, then again in 2005 with Art Institute of Chicago Curator of contemporary Collections- James Rondeau. She received a National Emmy Award for Design in Television 1991.

In 2002 she starred as herself in the Iranian-American film "American Burqa" screened at The Gene Siskel Film Center, Chicago, Illinois. She is represented by Aron Packer in Chicago.

Thomas Wharton



The Escape | oil on linen | 36x36

STATEMENT

In my paintings over the past couple of years, I've been exploring emotional and spiritual states as expressed through the human body. I began by thinking of using the model in much the same way a choreographer might design expression through the movement and lines of a dancer's body. In 2015, I began to include the human face with its enormous expressive potential, not so much with the goal of creating portraits of individuals, as much as portraits of moments of human experience.

"The Escape" is a painting where the force of will and the energy needed to break free are expressed in the extreme extension of the man's body.

BIO

Thomas Wharton's paintings have won many awards, including The Georgie Read Barton Award, The Katlin Seascapes Award, the Windsor Newton Award, and the Richard C. Pionk Memorial Award

for Painting, in addition to being recognized in the RayMar Art Competitions. He has been selected to participate in the Art Renewal Society annual salon, and was awarded a Certificate of Excellence by The Portrait Society of America, where he is a member. He has exhibited at the National Arts Club, the Salmagundi Club, Dacia Gallery, and the RJD Gallery in Sag Harbor, which represents his work.

He has studied drawing and painting with many of the finest realist painters working today, including Nelson Shanks, Alyssa Monks, David Kassan, Daniel Sprick, Steven Assael, T. Allen Lawsen, Steven Polson, and Burton Silverman. In addition to fine art, he maintained a long, successful career in New York as a designer, illustrator, art director, and children's book author and illustrator.

He is also an accomplished pianist and holds a Masters degree in Piano. He now lives and works in Santa Fe, New Mexico, and his work can be found in private collections throughout the United States.

Serena Potter



STATEMENT

This year I have been giving a lot of consideration to our evolving sense of self and to the roll that the external world plays in that definition.

My drawings and paintings represent myself, my family and others who are close to me, as they each approach different stages in life. Each of these works create a beauty from the truths that time reveals and it's so called flaws.

BIO

Serena Potter's work focuses on themes of sense of self, perceived change or imperfection, private pain vs. public persona, and interpersonal connections. Her paintings and drawings are notable for their use of chiaroscuro inspired by the dramatic cinematic lighting

and compositional elements used in film noir. She creates paintings in oil on birch panel or canvas as well as drawings with mixed media charcoal and pastel, on cotton rag paper.

Potter received her BFA from the University of Utah and her MFA in painting from Laguna College of Art and Design, where she is currently mentoring in their MFA program. She teaches at National University, Mt. San Antonio Community College and Saddleback Community College.



Zachari Logan



STATEMENT

Through large-scale drawing, ceramics and installation practices, Zachari Logan evolves a visual language that explores the intersections between masculinity, identity, memory and place. In previous work related to his current practice, Logan investigated his own body as exclusive site of exploration. In recent work, Logan's body remains a catalyst, but no longer the sole focus. Employing a strategy of visual quotation, mined from place and experience, Logan re-wilds his body as a queer embodiment of nature. This narrative shift engages both empirical explorations of landscape and overlapping art-historic motifs.

BIO

Zachari Logan is a Canadian artist working mainly in drawing, ceramics and installation practices. His work has been exhibited widely, in group and solo exhibitions throughout North America and Europe, including: Athens, Amsterdam, Barcelona, Berlin, Brussels,

Cincinnati, Calgary, Edmonton, Grenoble, London, Los Angeles, Miami, Montreal, New York, Ottawa, Regina, Paris, Seattle, Toronto Winnipeg and Vienna and can be found in public and private collections worldwide. Logan has attended residencies in Paris in conjunction with Galerie Jean Roch Dard, in rural Tennessee at Sassafra ARC/Liberty, in Calgary through ACAD's Visiting Artist Program, in Vienna several times through both the Museum Quartier's quartier21: Artist in Residence Program and project space Schliefmuhlgasse 12-14, in London at Angus-Hughes Gallery and most recently in Brooklyn at the International Studio and Curatorial Program, Logan will return to NYC during the winter of 2016 to be artist in residence at Wave Hill Botanical Gardens in the Bronx. His work has been featured in many publications worldwide.



Mark Heine



Imminent, Study | oil on canvas | 30x36

STATEMENT

Sirens we all know as the femmes fatales made infamous by Homer's *Odyssey* ... but were they perhaps misunderstood? These are my muse, and they play the key role in a book I have recently finished writing. A fictional work of magical realism, *Sirens* is a fusion of ancient Greek and Coast Salish (First Nations) mythology. It examines humankind's ambiguous and destructive relationship with the natural world, from the point of view of the creatures who inhabit the oceans. My aim is to influence attitudes regarding how we relate to the planet we depend on. The *Sirens* paintings depict key moments in the narrative and will be featured in a show of life-sized works, which will accompany the launch of the book. RJD Gallery in Sag Harbor, NY, is my exclusive representative.

BIO

Artist and author Mark Heine is a storyteller. In the course of his 33-year career in the arts, he has won numerous national and international awards and been published in a variety of magazines, becoming best known for figurative works in oil on canvas. His artwork can be found in corporate and private collections throughout North America and Europe. Writing has always been an integral part of his creative process, and the interplay of the two disciplines has led to his unique vision. Bringing stories to life – to larger than life – is the focus of his most recent works. Mark, his wife and creative collaborator, Lisa Leighton, and their two daughters, Sarah and Charlotte, live in beautiful Victoria on Vancouver Island, British Columbia, Canada.

www.markheine.com

Aleksander Betko



Stay Amazed | oil on linen | 24x20

STATEMENT

2015 was a year of tearing down boundaries and barriers with myself and ultimately my work. It was a process of reaching a greater honesty. I took greater care with choosing my subjects and crafting a narrative that was more about them rather than using them to tell my story. I felt the more powerful story was that they were in my life in the first place.

BIO

Aleksander Betko is an artist whose contemporary appeal is firmly – and poignantly – rooted in the New York of decades past. Born in Poland in 1976, his family fled the

political unrest in that country when he was four years old, settling in Queens. Betko subsequently spent his youth immersed in the city's dynamic culture, both established (museums, art mentors) and the underground (the 1980's punk scene, street performers). Those influences constantly linger in his work today.

Aleksander currently lives in Williamsburg, Brooklyn which serves as an endless source of inspiration. His current works revolve around the people and places of Williamsburg where he poses the question "who are we as Americans today?"

aleksanderbetko.com

Jen Hitchings



STATEMENT

In the past year, I have begun to shift my focus in painting from a more cerebral and emotional standpoint to one investigating color and form, while depicting scenes reminiscent of my own youth and which suggest a particular demographic of banal suburban life - a subject I have been concerned with in my work for some time. Camping scenes, which I consider to be moments of bliss in camaraderie with others and the environment as well as a method of escape from daily - or perhaps urban - life, dominate my recent work. Made in psychedelic but monochromatic palettes, these environments simultaneously suggest toxicity and euphoria, while depicting what might be a comforting but slightly askew narrative.

BIO

Jen Hitchings is a Brooklyn-based artist, born in 1988 in New Jersey. She received her BFA in Painting and Drawing from SUNY Purchase in 2011.

Hitchings has maintained a studio practice in Brooklyn since 2011 and her work has been featured in *Maake Magazine*, *Bushwick Daily*, and *BLOUIN Artinfo*.

www.jenhitchings.com



River Rats | oil on canvas | 30x40

Kyle Staver



Ganimesdes | oil-on-canvas | 58x68

STATEMENT

I have been painting dragons, distressed/curious maidens, and bulls with bad intentions. Titian, Rembrandt, Picasso, Redon, have all preceded me to this well and drunk deeply. It's not an accident that Mythical subjects are often taken up by artists in mid to late career. My painting reflects my growing awareness of the uncertainties of life. Myths intent is to make sense and give form to uncertainty. A perfect painter's starting point.

BIO

Staver received her MFA from the Yale School of Art. She has exhibited her work across the United States, and is a recent recipient of the Guggenheim Memorial Foundation Fellowship and the American Academy of Arts and Letters Purchase Prize. She was recently elected a member of the National Academy.



Waterfall and Red Fox | oil on canvas | 68x58



John Seed (right) with artist Max Ginsburg at the Representational Art Conference | November, 2015

John Seed is a professor of art and art history at Mt. San Jacinto College in Southern California. Seed has written about art and artists for *Arts of Asia*, *Art Ltd.*, *Catamaran*, *Harvard Magazine*, *International Artist*, *Hyperallergic* and the *HuffingtonPost*. An archive of his writings can be found at www.johnseed.com



Didi (Dulce Maria) Menendez is a Cuban-born American. Publishing under the press name of GOSS183 titles include *PoetsArtists*, *MiPOesias*, *OCHO*, and others. Her publications have been awarded the Pushcart Prize and have been featured in *Best American Poetry* several times. Many artworks published in *PoetsArtists* have been acquired most prominently by the Tullman Collection in Chicago as well as in private and public collections. Along with Sergio Gomez from ART NXT LEVEL, she has curated several exhibitions at Zhou B Art Center in Chicago. Plans for 2016 include FREAK OUT! Chicago, and International Self-Portrait Exhibition at Zhou B Art Center and a group exhibition at Sirona Fine Art Gallery in South Beach during Art Basel Week. More information at *PoetsArtists* web site.

PA

www.poetsandartists.com