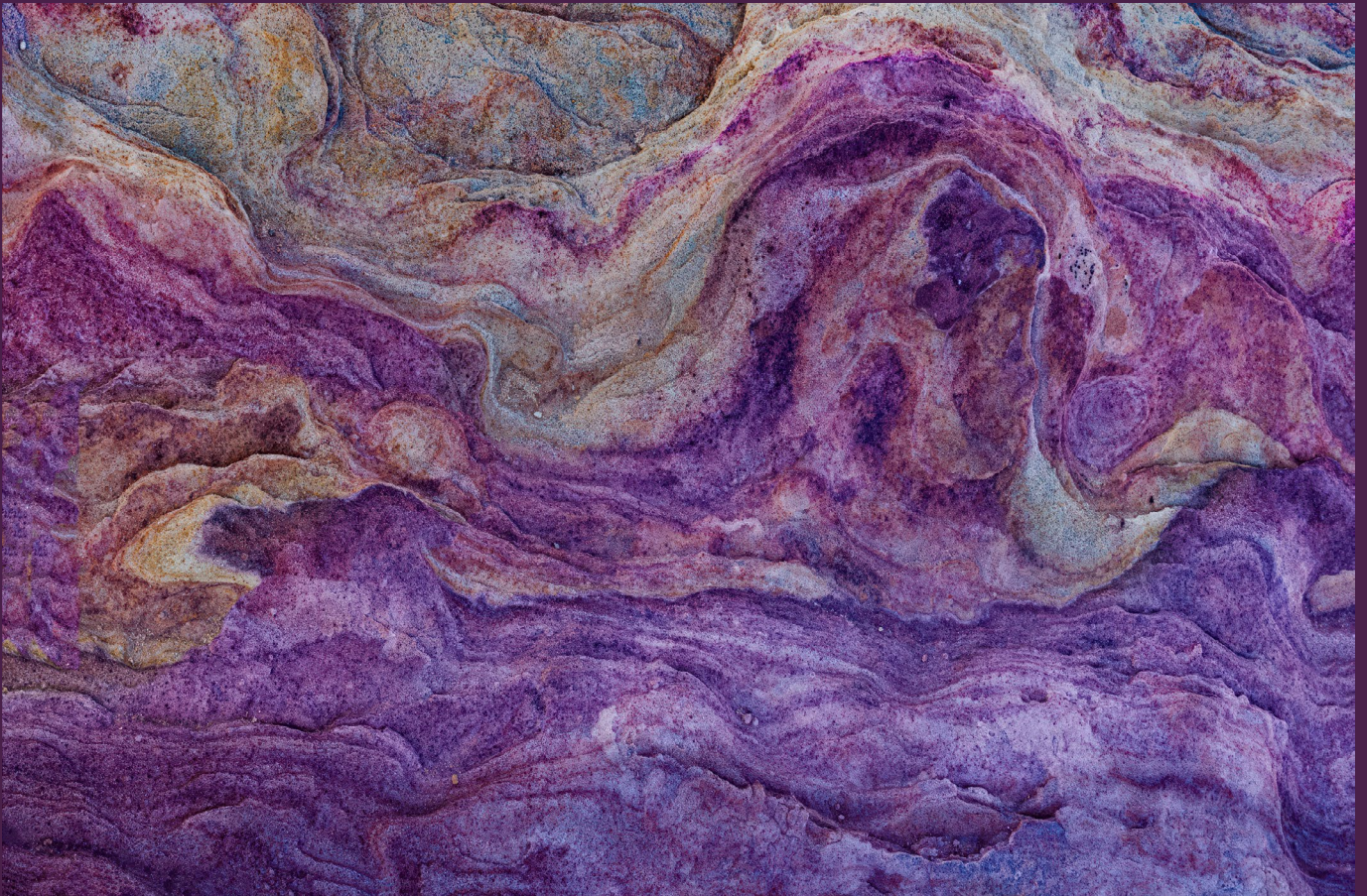


MONOCHROMICA

THE JOURNAL OF MONOCHROME ART

ISSUE 005 • PURPLE



THIS ISSUE:

front cover artist: Don Jacobson, "Purple Formation #1" Photography, 16in x 20in, 2024, \$425

back cover artist: Diane Labuda, "Happy" Inkjet on canvas, 36in x 36in x 1.5in, 2025, \$13000

inside front: Mauricio Rodriguez, "Protocodex Alpha" Colored ink ribbon on paper, 17in x 14in x 0.1in, 2025, \$1350

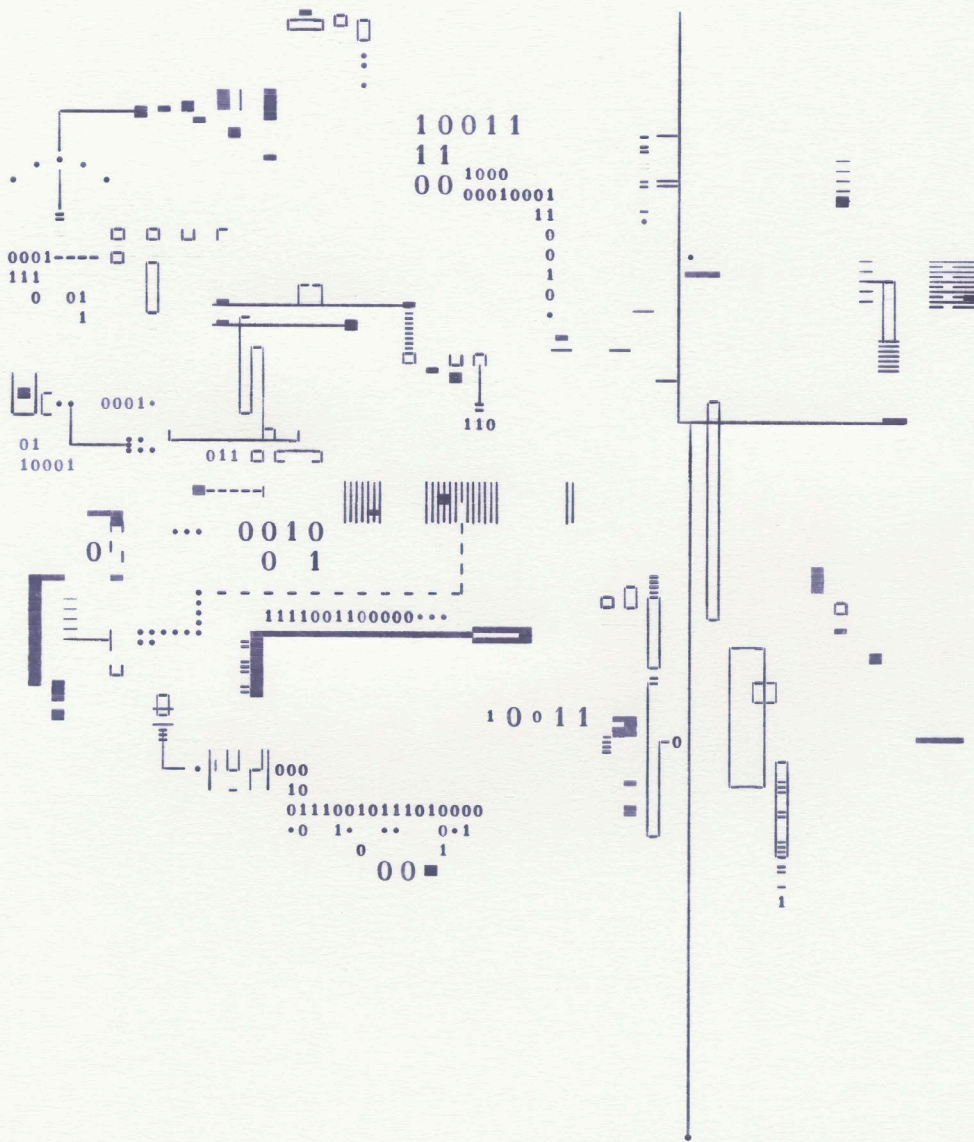
inside back: Leanne Trivett S., "Cherry Blossom, self portrait" Photography, acrylic moulding, 24in x 16in, 2023, \$500

artist of merit: David Stewart | artist of merit: Karl Fehrenbach

MONOCHROMICA

THE JOURNAL OF MONOCHROME ART

ISSUE 005 • PURPLE



MONOCHROMICA

THE JOURNAL OF MONOCHROME ART

ISSUE 005 • PURPLE



"Purple Candy Horizon" by Chuck Jones, Acrylic on Paper, 30in x 22in, 2025, NFS
A very unlikely sunrise over an equally unlikely seascape.

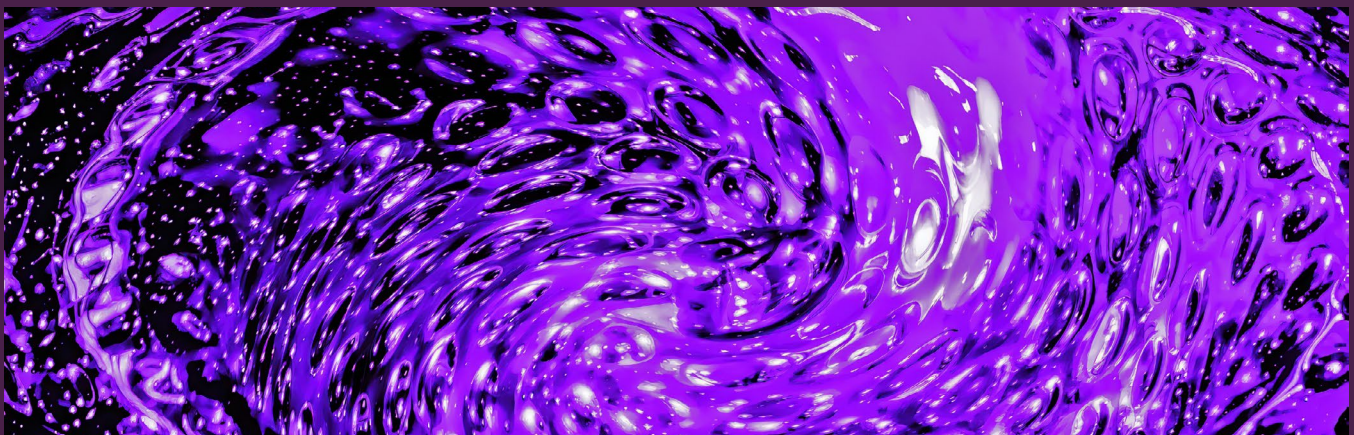
MONOCHROMICA

THE JOURNAL OF MONOCHROME ART

ISSUE 005 • PURPLE

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Detail from "Into the Purple Vortex" by Gerrit Van Ommerring, Photography, Digital Alteration, Archival Pigment Print, 12in x 18in, 2025, \$200

EDITOR'S LETTER

PURPLE IS THE GREATEST COLOR.

Welcome to Issue 005 of Monochromica, where we feature the color PURPLE. As I said in the headline, I believe purple is the greatest color. Of course, that's a personal opinion... but I feel strongly that I'm correct.

Until relatively recently, purple was one of the most expensive pigments to produce. Tyrian purple dye, a biological pigment, was produced by extracting a secretion from the murex rock snail. It required tens of thousands of snails and substantial labor, causing it to be available only the richest of the rich.

Hence, purple's association with royalty, wealth, and spiritual authority.

Purple is both warm and cool, mysterious yet elegant, and emotionally complex. It balances compositions, combining the calm stability of blue with the energy of red, evoking introspection and symbolism

There is a psychological weight carried by the color purple, making it useful for art meant to convey transformation, imagination, and the unseen. Individuality and creative freedom are modern connotations of purple.

On top of all this, purple seems to be the color with the most shades. You can practically make an entire

spectrum just from the shades of purple, ranging from the reddest of purples through the bluest, the brightest to darkest, the lightest to the heaviest of saturation.

I believe purple is the greatest color. That's why it's also my favorite color. It took a long time to settle on the shade of purple for this issue. We settled on Russian Purple, with the CMYK values 35, 70, 0, 70.

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

PAT FLANAGAN

Editor and Publisher

Monochromica — The Journal Of Monochrome Art
pat@monochromica.com



MONOCHROMICA — THE JOURNAL OF MONOCHROME ART ISSUE 005 • PURPLE

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ARTIST OF MERIT: DAVID STEWART



BIOGRAPHY

I have been around art from a very young age, my mother was a painter, my grandfather a wood carver. I was introduced to photography by my father. I started developing film and prints in high school. After many years as a tennis teaching pro I went back to college for Applied Photography at Sheridan College in Oakville. Currently I am doing more digital art as I transition from pure photography. Exploring AI as a tool in the creative process, using AI to create assets to be composited into finish artwork. I was just included into the Intersection of Art and AI at the Sasse Museum of Art.

ARTISTIC STATEMENT

My creativity is sparked by experimentation, having a rough concept often ignited by a lyric in a song, line from a poem or novel, sometimes from a snippet of a passing conversation blended with the thought of "what if?". From there I see where the image leads me. In essence I try to get out of the way and let the piece tell me where it wants to go with some creative nudges from me along the way.

SOCIAL/WEB CONTACTS

See more of David's art at: Web www.proartphoto.com



"Perfume Bottle" Digital Photograph, 10in x 8in x 0.1in, 2024, NFS

ARTIST OF MERIT: DAVID STEWART



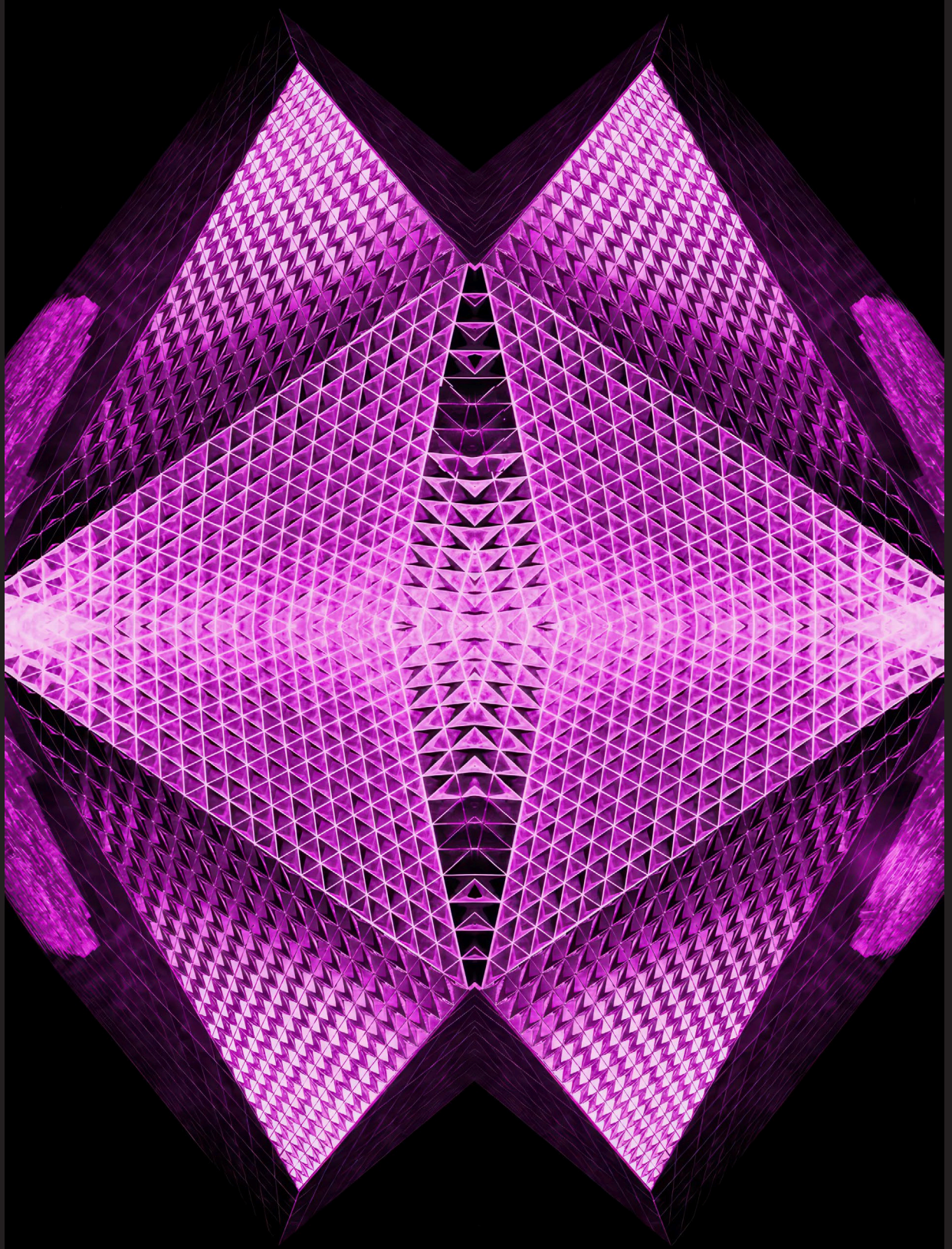
"Angel Wing" Digital Photograph, 10in x 10in x 0.1in, 2025, NFS

ARTIST OF MERIT: DAVID STEWART



"Purple Flower" Digital Photograph, 10in x 10in x 0.1in, 2025, NFS

ARTIST OF MERIT: DAVID STEWART



"Office of the Future" Digital Photograph, 14in x 11in x 0.1in, 2025, NFS
Photographic digital image of a building manipulated in Photoshop to create an abstract final image.

ARTIST OF MERIT: KARL FEHRENBACH

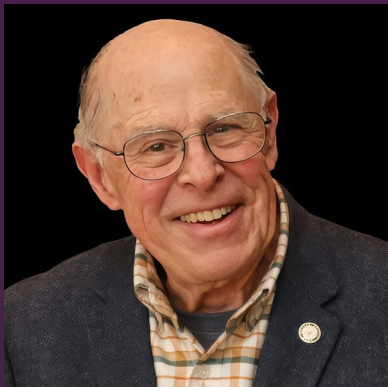


Photo by Joel Perlish Photography

BIOGRAPHY

Past member of The Prince George Artists Association. Baltimore Chapter of Artist Equity, Past president of The Baltimore Watercolor Society. Past member of The Salmagundi Club, New York City. Current member of The Philadelphia Pastel Society. Gallery affiliations through the years in Alexandria, VA, Washington, DC, Baltimore, Maryland, Ellicott City, MD, Severna Park, MD, Stone Harbor, NJ, Salmagundi Club, NYC.

ARTISTIC STATEMENT

My artwork has taken twists and turns through the 5 decades I have been painting. In the past, spontaneous watercolors have been overtaken by sharp focus airbrush work; then usurped by brushwork acrylics and now settled into

soft pastels. Pastels have revealed another side of my creative drive, and they were not easily coaxed into revealing their secret as to how to really use them. Although pastels appear as a stick of chalk, a pastel is really a chunk of pigment that you hold in your hand rather than on the tip of brush bristles. The colors can be quite intense, or rather calm as described in everyday vocabulary when we say a color of a sofa or wall paint is "pastel". I have found that pastels are anything but calm and peaceful. What I like about pastels is the immediacy of getting on to the work surface the idea I have in my head. The first dash is sometimes right and more often, not. And here is where pastels are different than other mediums. It is not easy to just overpaint something that didn't come out right. Pastels make you pay a price for the errant stroke of color; the choice of the wrong hue; the filling in of too much tooth on the surface and the whole color theme to begin with. Pastels demand that you start with a plan and stick to it in a freewheeling way. I prefer to take as much control of my painting procedure as I can and that includes preparing my own painting surface. I do not use paper but rather hardboard panels that must be sanded, primed, gessoed, sanded again and then finally prepped with a fine acrylic pastel ground. This takes time but it gives me a durable surface that allows me to manipulate the pastels without fear of damaging the surface. It is strictly a personal choice.

SOCIAL/WEB CONTACTS

See more of Karl's art at: Web www.karlspastels.com



"Illuminating" Soft Pastel, 10in x 20in x 0.125in, 2024, \$350
The horizon is brightly lit by an obscured full moon just above the picture frame.
The effect is that the sea is suddenly illuminated from within having a light of its own.

ARTIST OF MERIT: KARL FEHRENBACH



"Bright Night" Soft Pastel, 11in x 14in x 0.125in, 2024, \$250
Impressionistic depiction of day into night with the sun reluctant to give up its possession of the day.
The colors are fantastical in so far as reality is concerned, but the fact is, the night always wins.

ARTIST OF MERIT: KARL FEHRENBACH



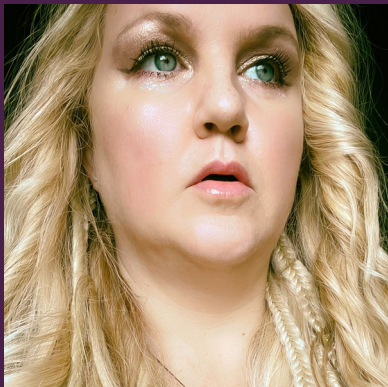
"Eggplant Sea" Soft Pastel, 11in x 14in x 0.125in, 2024, \$250
This is done in soft pastel on a self prepared hardboard 1/8" thick.
The panel is primed with Kilz and then 2 coats of gesso, sanded and then a coat of pastel ground.

ARTIST OF MERIT: KARL FEHRENBACH



"Dawn Dune" Soft Pastel, 11in x 14in x 0.125in, 2024, \$250

LEANNE TRIVETT S



BIOGRAPHY

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

ARTISTIC STATEMENT

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

SOCIAL/WEB CONTACTS

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



"Blooming, self portrait" Photography, acrylic moulding, 16in x 24in, 2024, \$500



"Champagne Party in Paris, self portrait" Photography, acrylic moulding, 24in x 16in, 2025, \$500

QUIN DE LA MER



BIOGRAPHY

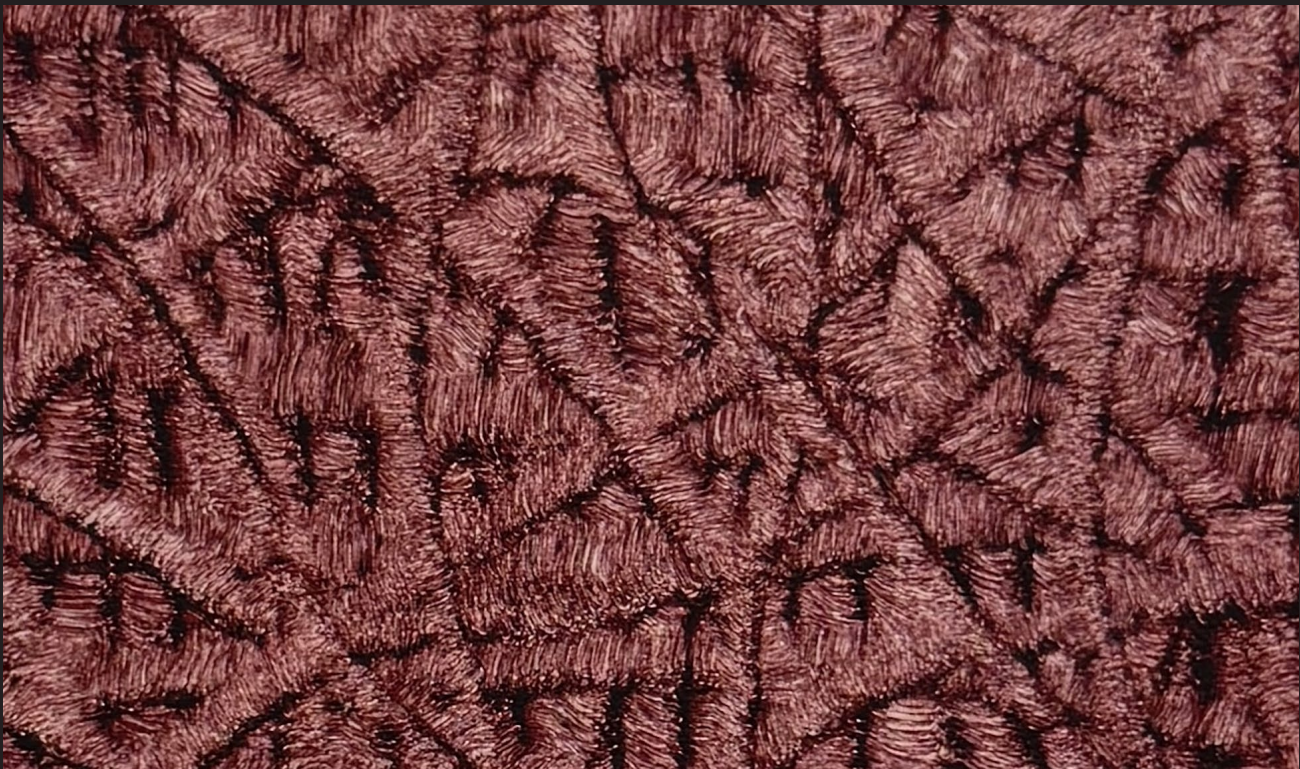
Quin de la Mer (American, b. 1966) is a posthumanist artist whose work traces the entanglement of materiality, spiritual abstraction, and ecological transformation. Moving fluidly between abstract painting, alternative photography, and ritual-based art-making, they collaborate with natural forces—spirits of place, spectral presences, and more-than-human intelligences—to reveal what lies beneath perception. Their practice spans monumental oil paintings created with foraged pigments to delicate cyanotype and phytogram prints shaped by wind, plant chemistry, and atmospheric conditions. These works become sites of attention, mapping invisible relationships between body, matter, and memory. Whether using wildfire ash, limestone, or iron oxide, de la Mer treats each substance as a co-creative force.

ARTISTIC STATEMENT

I work in monochrome because it allows the pigment itself to lead. For *Iron Nests*, I painted with iron sediment sourced from waste streams of acid mine drainage—material born of extraction's violent afterlives. Once suspended in toxic water, this iron is reclaimed as pigment, transformed into a site of alchemy and witnessing. Its spectrum ranges from rust to violet-black, carrying both the wound of ecological harm and the possibility of renewal. In purple, the work inhabits a threshold between bruise and bloom, ruin and regeneration, the earthly and the spectral. Gesture and rhythm hold the surface in subtle tension, creating a visual pulse that slows the eye and invites attentive relation.

SOCIAL/WEB CONTACTS

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



Detail from "Iron Nests" Oil painting on panel made with iron oxide pigment (Acid Mine Drainage) collected from polluted rivers, 16cm x 16cm x 1cm, 2023, \$450



"Iron Nests" Oil painting on panel made with iron oxide pigment (Acid Mine Drainage)
collected from polluted rivers, 16cm x 16cm x 1cm, 2023, \$450

This oil painting was created using pigments filtered from rivers once choked by iron-rich mining waste. The color is not derived from traditional earth pigments, but rather from residues of environmental collapse: iron oxides and minerals extracted from contaminated waters. And yet, from this toxic matter, life is returning. This painting is both elegy and offering—holding the trace of destruction and the quiet promise of renewal, as rivers begin to breathe again. It marks the threshold between ruin and resilience—where transformation begins.

ELENA POPOVA



BIOGRAPHY

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

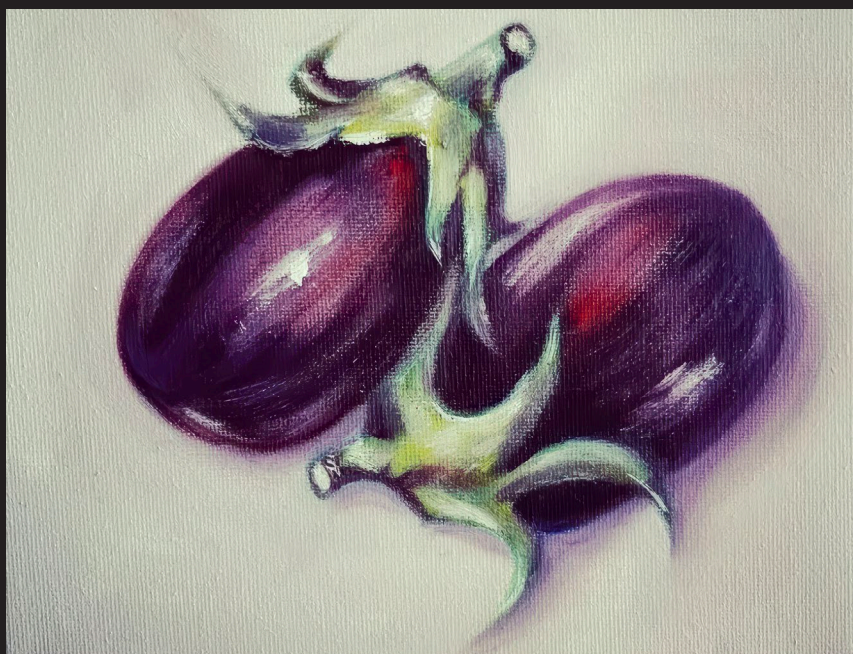
paint water, plants, and open air — not as subjects, but as inner states. Whether I'm working on a sea horizon or a single leaf, I try to create a visual pause: something living, silent, and real. My work has been shown in galleries and publications across Europe and Asia. But more than anything, I paint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

ARTISTIC STATEMENT

Purple, for me, is a colour that breathes between calm and emotion. It carries a quiet strength — gentle, but impossible to ignore. When I paint in violet tones, I think about moments of stillness that feel alive, like twilight before night fully falls. There's warmth hidden inside its coolness, and something tender behind its depth. Through this colour, I try to capture a sense of balance — where feeling turns into light, and silence begins to move.

SOCIAL/WEB CONTACTS

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



"Two Eggplants" Oil on Canvas, 20cm x 20cm, 2021, €390

A small yet vibrant still life where colour becomes emotion. The deep violet of the eggplants meets soft reflections of light, revealing an intimate balance of texture, weight, and silence.



"Iris of the Morning" Watercolour on paper, 42cm x 30cm, 2024, €480
A delicate study of an iris unfolding in layered light. Gentle transitions of violet and gold trace the movement of breath — a quiet reflection on rebirth and fragility.

HANNAH SCHECTER



BIOGRAPHY

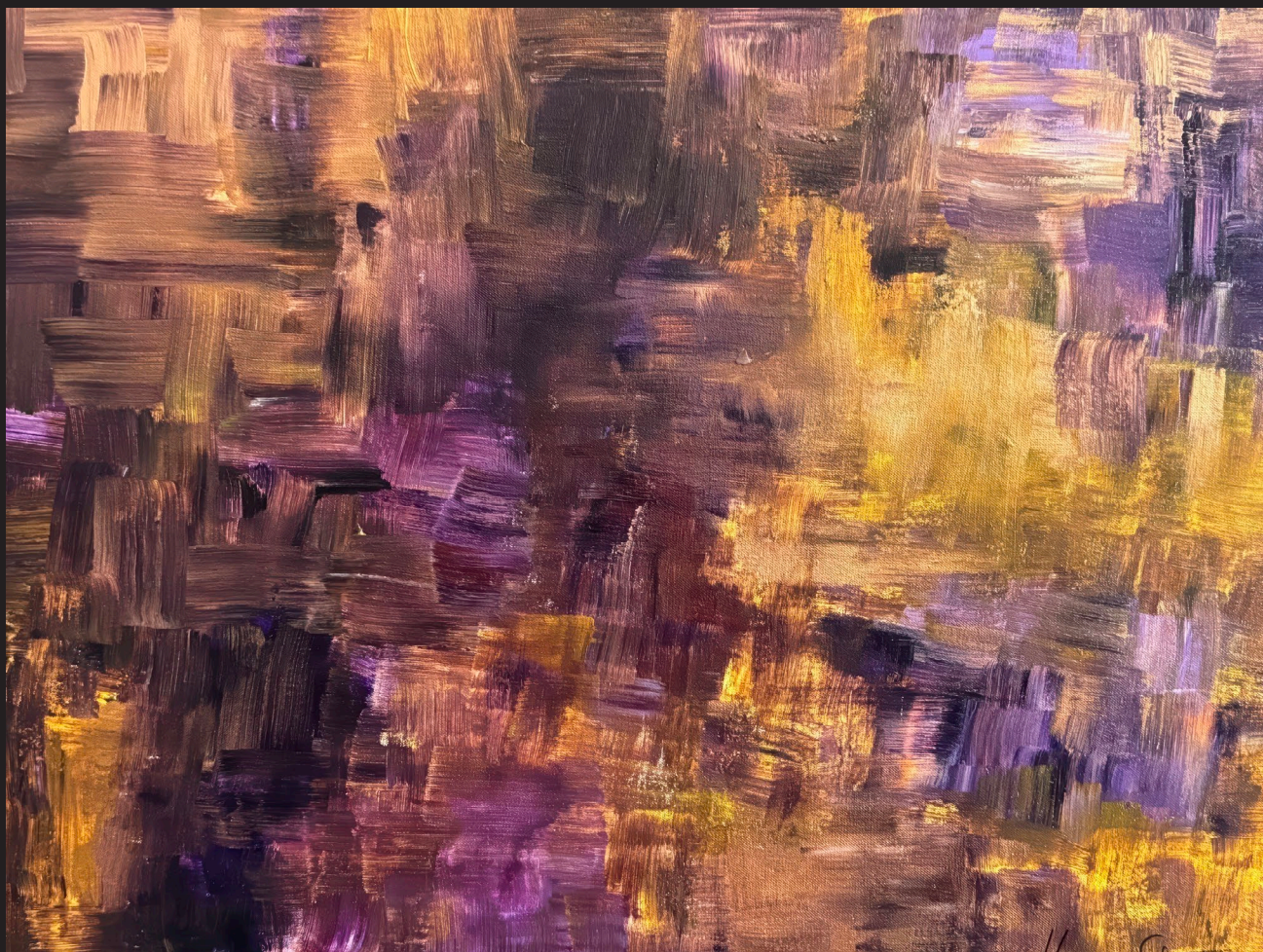
Trained as a political scientist, I started painting when I was 40. It was a whole new world for me to move from all left brain all the time, to right brain. Balancing them in harmonious relation to each other has been an amazing journey.

ARTISTIC STATEMENT

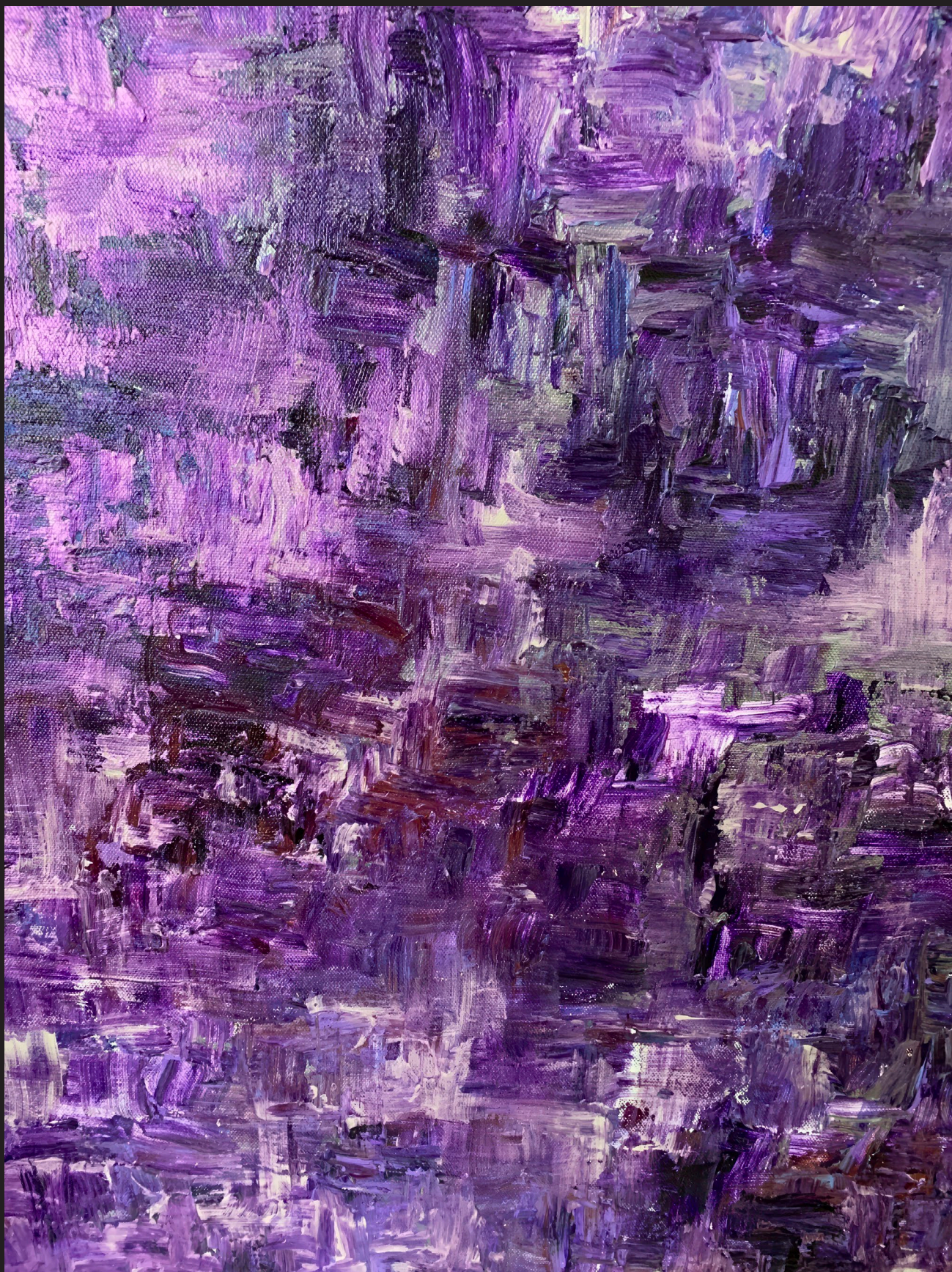
My inspiration is often the paints themselves. I am fascinated by how the colors seem to become living things once they are on the canvas. I feel like they arrange themselves into their own meanings, by some intention that is a mystery to me. My process is to discern the right relationship of each stroke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

SOCIAL/WEB CONTACTS

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



"Study in Gold with Purple" Acrylic on canvas, 24in x 36in x 1.5in, 2023, \$250



"Study in Purple" Acrylic on canvas, 24in x 18in x 1.5in, 2025, \$250
This painting is an homage to the color purple.

JG BENKOFSKY-WEBB



BIOGRAPHY

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

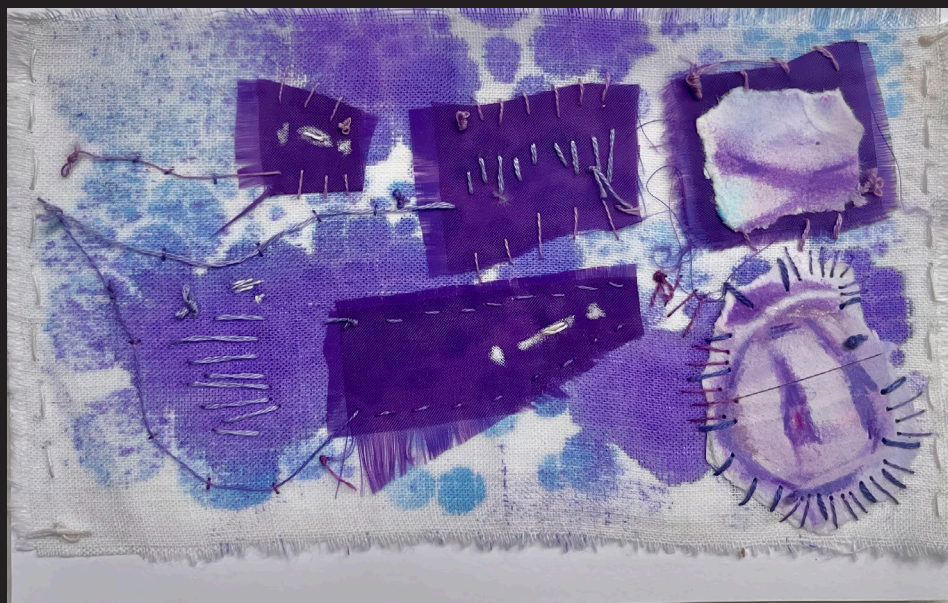
along the way. Having had wonderful experiences with these careers, I have come to realize lately that it is the making of art—the markmaking, the cutting, tearing, pasting, stitching—that I need to be engaging in, if I want to save my life. To quote Mark Nepo: "As no one can live without inhaling and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

ARTISTIC STATEMENT

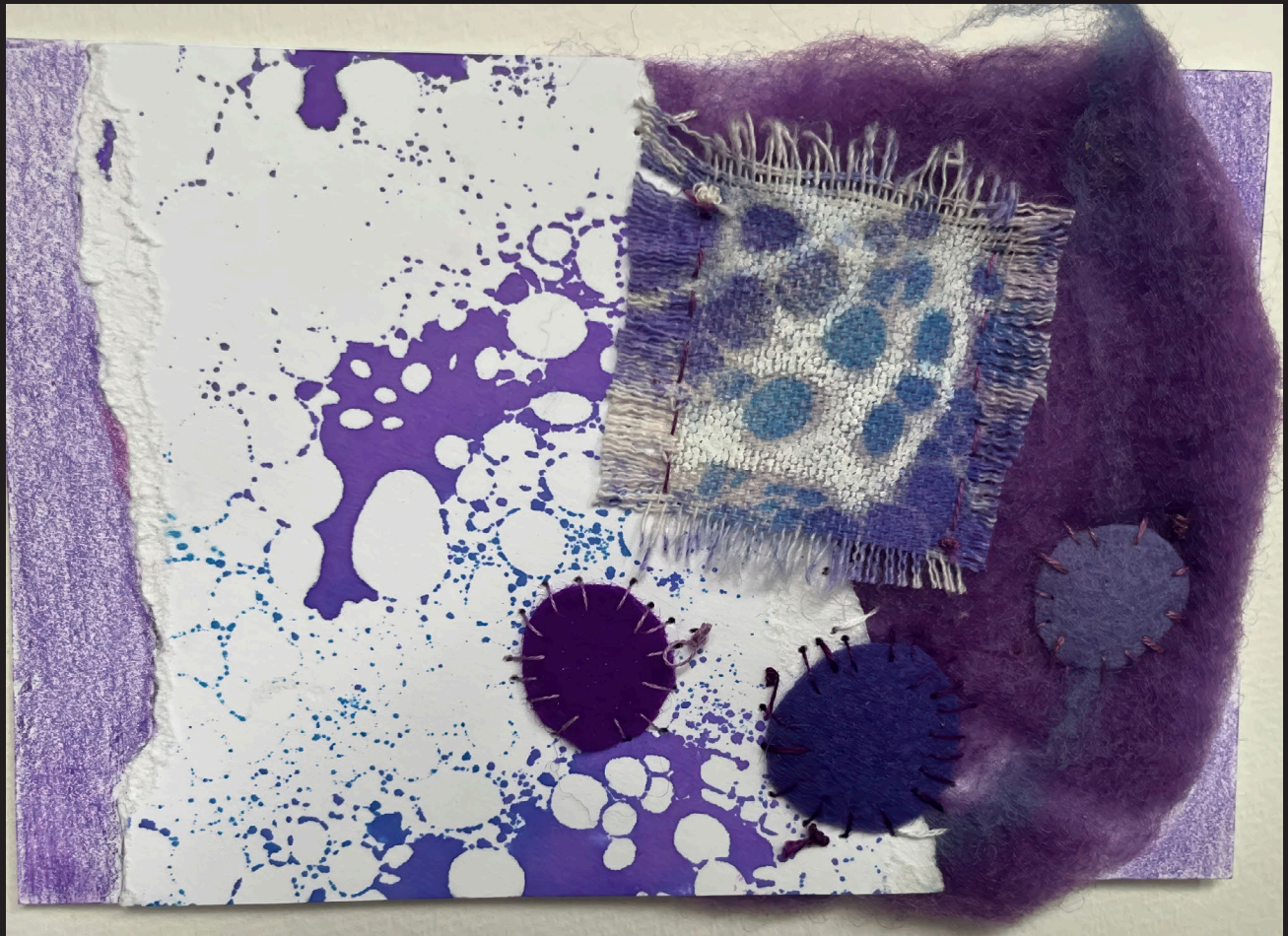
So, it's all drawing. This is what came to me strongly—whether with pencil or with needle and thread or a piece of yarn, it's all drawing. I am making marks; I am drawing. Every technique has its own set of rules and limitations. Can that—oops!—mistake be fixed; or it is time to bail and start over? During this process I was struck with the impact that can be felt by the choice of a tiny stitch made by a single strand of thread. Is the quality of that mark—of that stitch—serving the whole or does it detract? (And please, no blood on the final piece.)

SOCIAL/WEB CONTACTS

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



"Drenched in the Hues of Violets #4" fabric, paper, ink, threads, pencil crayons, 4in x 6in, 2025, \$150
Ink was applied to fabric with a stencil. Fabric was then ripped and placed on paper.
Fabric shapes and torn drawings were attached by stitching.



"Drenched in the Hues of Violets #1" paper, fabric, ink, pencil crayon, stitching, 4in x 6in, 2025, \$150
Initially, ink was applied with a stencil. That first paper was ripped and then glued to the base paper.
Felted wool fleece was attached, and then fabrics stitched on.

YUN HU



BIOGRAPHY

Member of the Asian Artists Association Member of the American Watercolor Society (AWS) Committee Member of the Chinese Watercolor Pastel Artists Alliance Passionate about painting and watercolor art, with extensive participation in major exhibitions both domestically and internationally. Recent highlights include: Exhibitions & Awards: 2024 Awarded at the Qingdao International Watercolor Festival Winner at the Venice International Watercolor Festival Invited to the "Dream Deep Blue" Invitational Exhibition by the Asian Artists Association Selected for the Juried Exhibition of the Missouri Watercolor Society, USA 2025 Selected for the Qingdao International Women Painters Watercolor Annual Exhibition Selected for the 2nd Qingdao International Watercolor Festival

ARTISTIC STATEMENT

Friends often say that my floral works are full of vitality and uniqueness, providing a certain kind of spiritual encouragement. This might be the very reason why I love painting—to inspire myself and others, to encourage everyone to face life's challenges together, and to foster a shared love for the world and for one another.

SOCIAL/WEB CONTACTS

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



"meditation" watercolor on paper, 56cm x 76cm, 2021, \$1800

In a soft wash of purple, flowers bloom over a small, silent stone Buddha. Their fleeting beauty embraces his eternal stillness—a quiet dialogue between the passing world and the peace that lies within it. This is the essence of meditation: finding the timeless, nestled gently beneath the petals of a moment.



"Faraway Peaks" watercolor on paper, 56cm x 76cm, 2024, \$1800

Shades of purple, like mountains in the fading light. The colors blend softly, holding both the quiet sadness of distance and the gentle promise of what lies beyond the haze. It feels like remembering a place you've never been.

JOANNA LEVESLEY



BIOGRAPHY

Joanna grew up in Derbyshire, UK in an environment providing very few opportunities to pursue her interest in art and music, outdoor activities and drawing filled the void. Joanna is a self-taught artist and spent most of her free time experimenting with pen and ink. She has been drawing and painting all her life and is now able to achieve this full-time. Joanna has always had a deep interest in art, which is inspired by the infinite possibilities of her own perceptions and imagination. She is hopeful that through her work she is able to create a window to a weird and wonderful alternative to everyday life.

ARTISTIC STATEMENT

Joanna is an ink artist based in Sheffield, UK, inspired and influenced by the surrealistic approach of Salvador Dali and M.C. Escher. She is dedicated to working with abstract, fantasy pieces and aims to explore the beauty of the human spirit through her art. Joanna mainly works with black and white pen and ink drawings as well as acrylic painting, resulting in dramatic and surrealistic compositions that evoke an intricate, mysterious world. As an artist, she believes in using complex lines to create powerful concepts. Her work is driven by a passion to capture the underlying beauty and energy of things by honing into the fundamental line, exploring the limitless possibilities of the imagination. Her drawing doesn't reference the recognisable form. The results are deconstructed to the extent that meaning is shifted and possible interpretation becomes multifaceted.

SOCIAL/WEB CONTACTS

See more of Joanna's art at: Instagram [@joannanouveastudio](#) | Web [joannanouveastudio.co.uk](#)

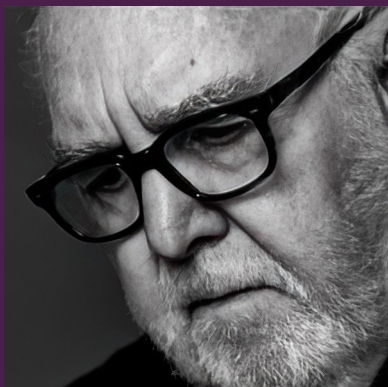


Detail from "The Dragon And The Maiden" Pen and ink with acrylic paint, drawing, 67cm x 94cm, 2024, £7000



"The Dragon And The Maiden" Pen and ink with acrylic paint, drawing, 67cm x 94cm, 2024, £7000

MAX STEELE



BIOGRAPHY

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

ARTISTIC STATEMENT

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

SOCIAL/WEB CONTACTS

See more of Max's art at: Instagram [@maxsteele.art](#) | Facebook [maxsteele](#) | Web [maxsteele.art](#)



“Demure Diana” Digital Photo, 17in x 22in, 2025, \$400
Digital Image printed on archival Hahnemuhle paper



"Hot Iron" Digital Photo, 22in x 17in, 2025, \$400
Digital Image printed on archival Hahnemuhle paper

LEAH BEATTIE



BIOGRAPHY

Leah Beattie lives in rural New Mexico on a small peacock farm, where she and her family raise heelers and Belgian Malinois. A resourceful and lifelong creator, Leah is a serial entrepreneur who finds inspiration in the vivid colors and natural beauty surrounding her. Though not professionally trained, her artistry is rooted in curiosity, experimentation, and a deep appreciation for aesthetic harmony. Growing up as one of eight children, Leah learned early the joy of handmade gifts and the beauty of turning imagination into something tangible.

ARTISTIC STATEMENT

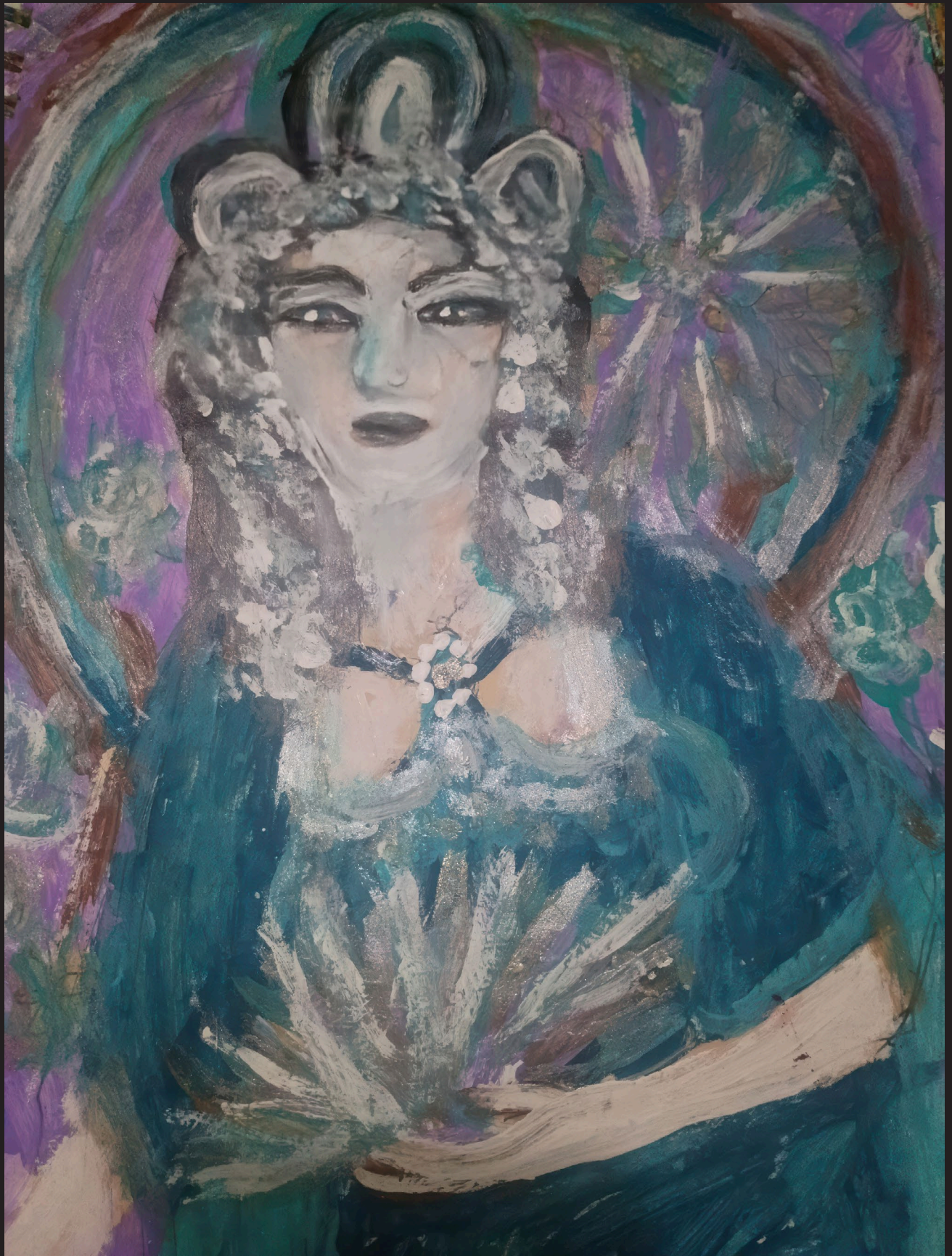
I love creating pieces that are visually captivating — full of bright colors, texture, and life. My work often blends paint, feathers, jewelry, and found materials, transforming everyday objects into something vibrant and new. From decoupaged furniture and hand-painted tiles to glass art and fountains, each creation reflects my fascination with beauty and form. Once I've mastered a craft, I'm eager to explore the next — always chasing that spark of inspiration and the thrill of creating something truly amazing.

SOCIAL/WEB CONTACTS

See more of Leah's art at: Instagram @leahbeattieart | Facebook leahbeattie



"Mut" Acrylic, 12in x 19in x 2in, 2024, \$400
Mut Egyptian Goddess



"Quan yen" Acrylic, 12in x 10in x 0.008in, 2024, \$300
Quan yen is the Chinese Goddess of Beauty..love and understanding.
She is close to woman and those that have a brokenness.

BRUCE FAYMAN



BIOGRAPHY

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

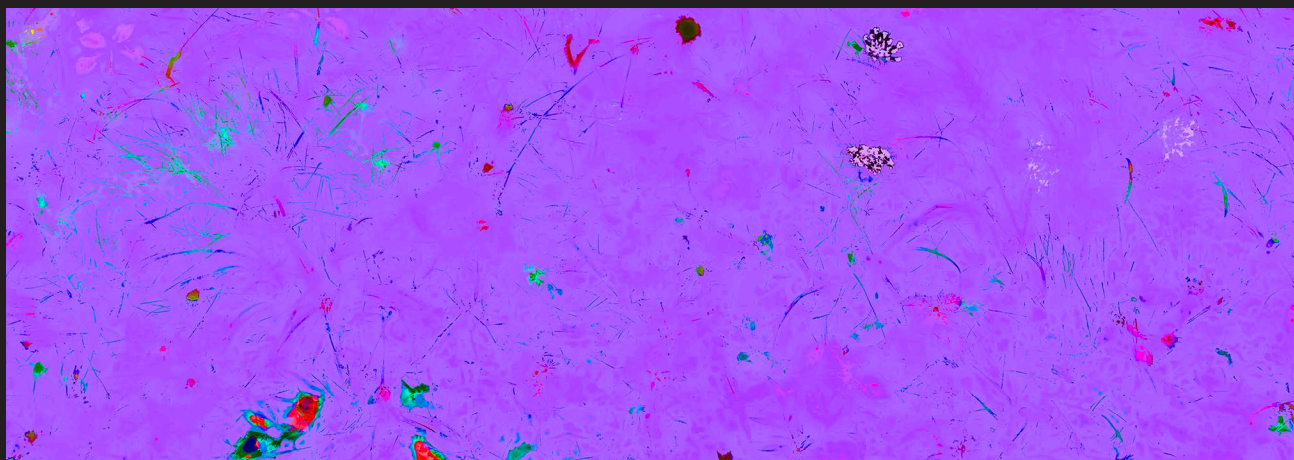
whose work included hand-tinted Kodak Flexichrome, is a key influence on Bruce’s work.

ARTISTIC STATEMENT

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

SOCIAL/WEB CONTACTS

See more of Bruce’s art at: Instagram @brucefayman | Facebook bfayman | Web www.brucefayman.com



Detail from “Chicory, Queen Anne’s Lace” Digitally Altered Photograph, Aluminum Print, 30in x 48in, 2025, \$900
Queen Anne’s Lace and Chicory are both invasive plants that are both invasive to many states in the U.S.
These works are meant to highlight both the aesthetic changes brought to our natural environments and the subversive beauty of these plants.



"English Plantain" Digitally Altered Photograph, Giclée Print, 36in x 24in, 2025, \$500
English Plantain is an invasive plant that is invasive to many states in the U.S. These works are meant to highlight both the aesthetic changes brought to our natural environments and the subversive beauty of these plants.

SHIRLEY DAY



BIOGRAPHY

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

ARTISTIC STATEMENT

Sometimes I just want to take a moment of beauty and put it in my pocket. Knowing that it's there turns it into a dream that I can always revisit. That's how I approach my photography. I see the world as a creative - always have.

It's embedded in my DNA. I make images where I feel a connection, as if my emotions are tethered to a scene, a structure, people, or a random object. The texture of a weathered wall. Light dancing through leaves. Conversations echoing across landscapes, during a rainstorm or a blanket of fog. Connections with people and cultures during travels. Discovery of hidden alleys and rugged backroads. These moments urging me, capture this. And I do. It's my Zen. My work is spontaneous, unplanned, alive. Whatever stops me in my tracks and makes my heart giddy. When I shoot, I'm ecstatic, grounded, and fully present. Knowing that I'm contributing beauty to the world feels like magic. And with every image, I honor those who inspire me, mentors, artists across time, evolving talent, and the love and support of family and friends, some no longer with us. Each photograph is a dreamscape. My story to tell. Through my lens, I invite the viewer to step into a portal, a place to pause. To feel. To smile. To embrace the bittersweet. To notice the tiny details often overlooked. And, most importantly, to sense the honesty and perhaps the playfulness in the capture.

SOCIAL/WEB CONTACTS

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

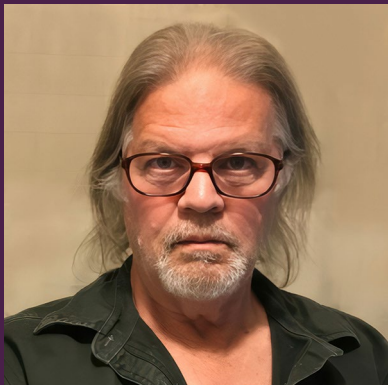


Detail from "Purple Wave" Photography - Metal Framed, 20in x 30in x 0.5in, 2023, \$395



"Purple Wave" Photography - Metal Framed, 20in x 30in x 0.5in, 2023, \$395

JOHN LANGDON



BIOGRAPHY

John graduated from Dickinson College with a B.A. in English. He took courses at The Pennsylvania Academy of the Fine Arts and The Philadelphia College of Art. He has operated as an independent graphic designer since 1977. He began painting consistently in 1996. Primarily a visual artist, almost all of John's graphic design work focuses on words (logos and ambigrams) and words are the subject matter of almost all his paintings. He maintains a subordinate career as a writer.. John's book Wordplay was published in 1992 by Harcourt Brace

ARTISTIC STATEMENT

My visual/verbal balance is slightly tipped toward the visual side. With rare exception, words are the subject matter of all my paintings. I have created a number of paintings in which the dominant, and sometimes only, word is the name of a color. The name of my book is "Wordplay," (Harcourt Brace Jovanovich, 1992) and it would be equally appropriate as the name of my career(s). I love words and I love portraying them in ways that add depth to understanding, and add a playful spirit to my visual work. My "color" paintings are connected by subject, but not stylistically. Like all my work, the subject matter drives the concept. In this group, "Purplexing" is unique.

SOCIAL/WEB CONTACTS

See more of John's art at: Instagram @6ambigram9 | Facebook john.langdon.35110 | Web johnlangdon.net



Detail from "Purplexing" digital (Adobe Illustrator); vinyl banner, 26in x 62in, 2025, \$400



"Purplexing" digital (Adobe Illustrator); vinyl banner, 26in x 62in, 2025, \$400
"Purplexing" is, ironically, not too perplexing. But Purple eXing it is. Purple typography on black background.

LILA RAWLINS



BIOGRAPHY

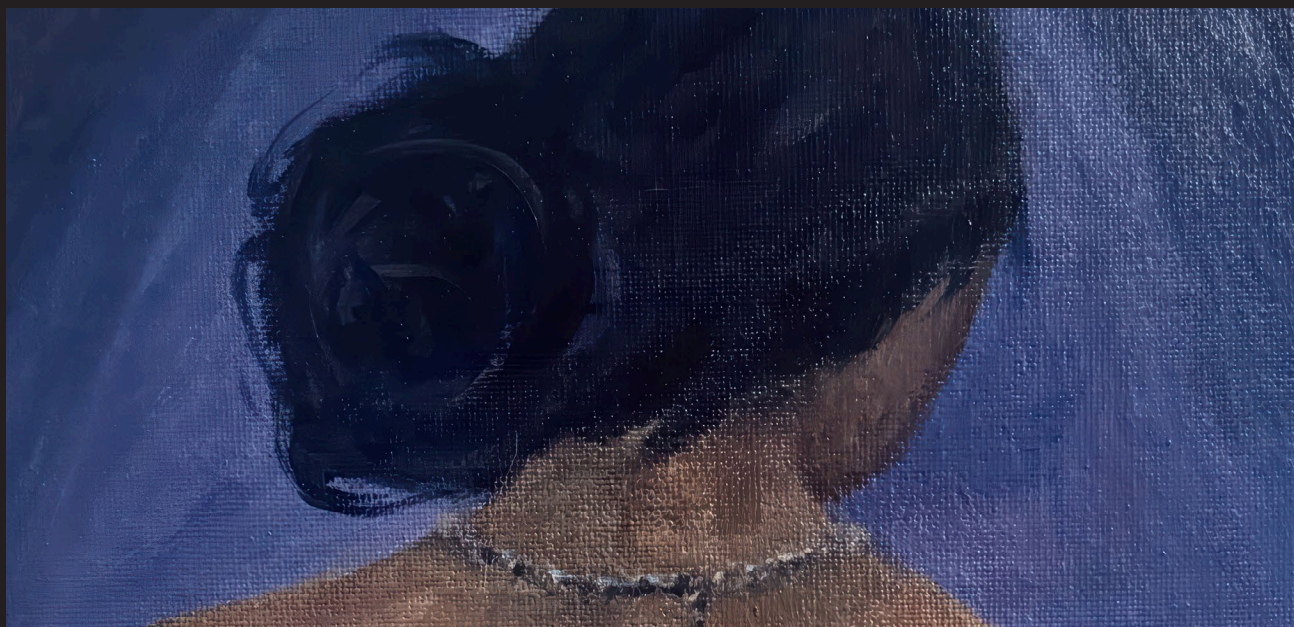
My name is Lila Rawlins, I am 15 years old, and I am from Toledo, Ohio. I have lived a very chaotic life, exploring my dreams of being a full-time artist along the way. I am a dedicated student, volunteer, and artist. With my love of childlike wonder and sea creatures, I have logged over 360 hours of service at my local zoo, receiving a national medal of service in March of 2025. I have known the life of a working artist, if only for 6 weeks. I was a part of the Toledo Arts Commission's "Young Arts at Work" program. With this I not only created a mural for a nursing home working with individuals living with mental disabilities, but I also had the opportunity to see what it means to be a full-time artist. No matter my age, I will strive to put my heart, mind, and soul into everything I create.

ARTISTIC STATEMENT

Nothing makes you more hungry than being told you're not allowed to eat. The human mind, in all of its glory, is immensely good at making us believe things that simply aren't true. The smell of fresh-baked bread can turn any well-fed man into a savage that acts as if he hasn't eaten in days. Now waft that smell into that same man's home and tell him to lock his jaw. Telling a small child to stop creating art because of the preconceived notion that they will grow to starve is the same act of cruelty. I make art because I know I will not starve. Cause and effect, a concept drilled into my head since before I can remember, comes heavily into play here. Because I have chosen a life of freedom in my expression, identity, and passions, I will have to deal with the effects. Those effects, however, are what make me an artist. If I could have one wish, I would wish for my art to make the same impact for someone else that it had on me. I allow myself to make art, to make you think, and to move you, but I do not allow myself to be brought down by the opinions of others, no matter how cruel. My art tackles the parts of life that we might see as simple and mundane, as well as subjects you force yourself not to think about. Am I being watched? Are there cameras in this room? Am I being listened to? The man has eaten 3 meals a day every day of his life and yet cannot bring himself to think of a day where he will not be full.

SOCIAL/WEB CONTACTS

See more of Lila's art at: Instagram @andromedada__



Detail from "Finally" Acrylic with retarder, 13.5in x 11in x 0.1in, 2025, NFS



"Finally" Acrylic with retarder, 13.5in x 11in x 0.1in, 2025, NFS
You don't get to know what she is thinking, who she is, or why she isn't facing you.
If you did deserve to know, why would she be hiding from you?

JASEN HOLSTROM



BIOGRAPHY

I'm basically self-trained. Was fortunate enough to spend a year at Cornish College of the Arts in Seattle for graphic design, unfortunate enough not to be able to continue. Oh well. I always have and always will make art.

ARTISTIC STATEMENT

Creating beautiful things is about all there is to it.

SOCIAL/WEB CONTACTS

See more of Jasen's art at: [Web JHoL.website](http://WebJHoL.website)



Detail from "Violent" Acrylic, 36in x 24in x 1.5in, 2025, \$2000



"Violent" Acrylic, 36in x 24in x 1.5in, 2025, \$2000
A violet image, one of a series of six, each a monochromatic image that represents a complimentary subject, or vice versa. Dunno.

GERRIT VAN OMMERING



BIOGRAPHY

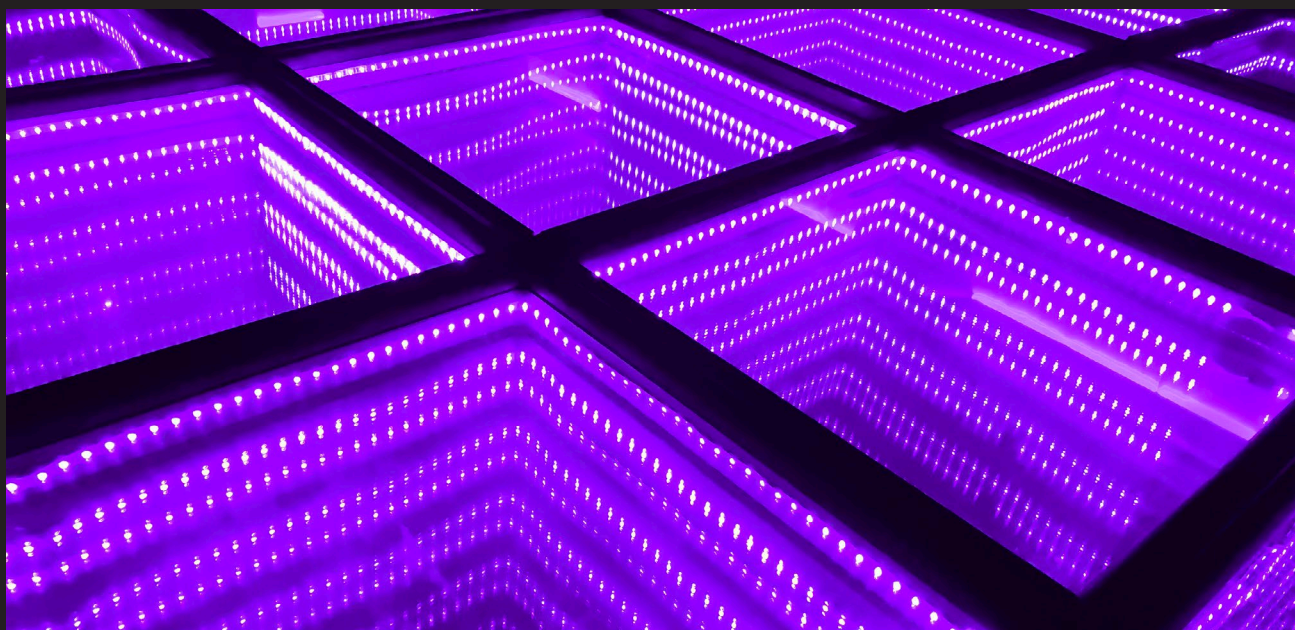
Gerrit "Gert" van Ommering is a photographer based in Gold River, California. After retiring from a busy career in inventing, designing, developing, and deploying space systems and managing space programs, he moved to photography to provide an outlet for his creative and technical instincts. He is involved with Viewpoint Photographic Art Center and Gallery, the Sierra Camera Club and various arts organizations in Sacramento, Yolo County, Rancho Cordova, Lodi, and Placerville. He has received many local awards and has prints in various private collections. He recently put on a large, successful duo photography show "REALISM\Fantasy" with his wife Lucille in Rancho Cordova; he covered the Fantasy part. He just completed a well-received solo show, "Embellished Emblems" at Gallery 1075 in West Sacramento, displaying radically edited and modified classic and vintage car emblems, logos and badges with stunning textures and colors.

ARTISTIC STATEMENT

My photography preference is to make seriously manipulated, constructed, strange and abstracted images of just about anything, but I do a lot of straight or lightly enhanced work also. I look for interesting shapes, patterns, juxtapositions, and scenes that other photographers may pass by. I'm always looking for different, weird, and unique things suitable to be manipulated into radically modified eye-catching, mysterious images, often layered with other heavily altered patterns or shapes. Then I usually let my instincts and subconscious take over and play with an image until something tells me that I'm done. Now that there are billions of cameras out there, capturing trillions of images each year, I challenge myself to create something different and unique. That way I might catch a viewer's attention for a few extra seconds and maybe elicit a "Wow!" or "How did he do that?" I selected images for "Purple" that I hope are sufficiently different and mysterious to get that reaction.

SOCIAL/WEB CONTACTS

See more of Gerrit's art at: Facebook [gerrit.vanommering.5](https://www.facebook.com/gerrit.vanommering.5)



Detail from "Recursion in Purple" Photography, Digital Alteration, Archival Pigment Print, 12in x 18in x 1in, 2025, \$200
What originally was the ceiling of a Nashville dance hall is now an array of seemingly bottomless purple cubicles lit by strings of light, creating an illusion of infinite descent into the depths of the Earth.



"Lupine Lady" Photography, 12in x 18in x 1in, 2023, \$200

In a field of flowering purple lupine filling the full frame of the image, a young woman in a yellow dress faces the setting sun. The scene near California's Folsom Lake is a celebration of the dramatic power of complementary colors.

TRICIA SEYMOUR-BARRIER



BIOGRAPHY

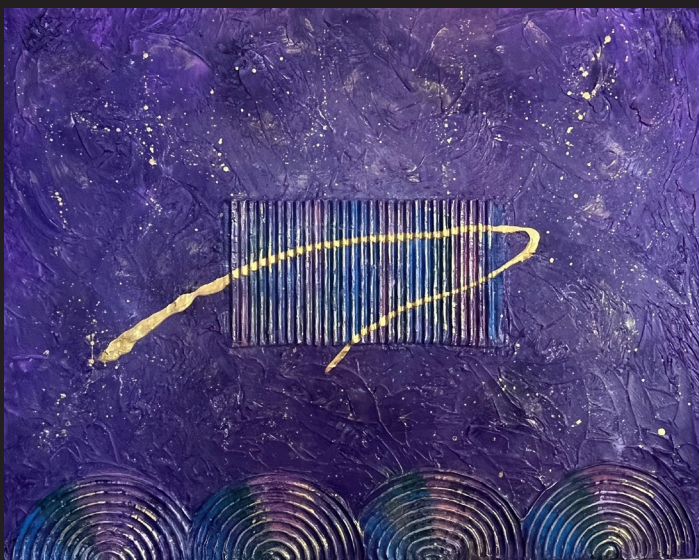
Life is Art, full of texture! She was blessed as a child to grow up with parents that encouraged her creativity and intellectual curiosity. Her parents encouraged her to be creative and unique. As a Transpersonal Psychologist, Dr. Tricia Seymour-Barrier has a deep and personal understanding of the human experience. She knew as a young child that to delve the mystery of the psyche, in its conscious and unconscious states, was her passion. Her life path has led her to embrace the wholistic fullness of mind, body and spirit in all her endeavors. This same passion for wholeness flows through her visionary art to express these states and qualities of being. Dr. Tricia's connection to and immersion within Source guide the flow of her art and life, filling it with texture, vibrance and movement.

ARTISTIC STATEMENT

Exploring the Mystical Through Mixed Media Art. As an American artist, my creative journey is defined by the mystical, magical, mythical, and metaphysical. My mixed media work emerges from the fertile intersection of art and spirit, profoundly shaped by my background as a Transpersonal Spiritual Psychologist. This unique perspective grants me an intimate lens into the complexities and wonders of the human experience. From my earliest memories, I have been drawn to the enigmatic landscape of the psyche—attuned to both its luminous conscious facets and its shadowed, unconscious depths. Inspired deeply by Joseph Campbell's "The Power of Myth," my artistic process is an exploration of our collective longing for spiritual connection and our enduring belief in the realms that lie beyond the visible. Each piece I create is an extension of my spiritual and intuitive communion with Source, guided by an ever-flowing energy that animates my materials with texture, vibrancy, and movement. Through these works, I seek to construct portals—bridges through which viewers might encounter the ineffable, reconnect with the sacred within themselves, and awaken their own spiritual potential. Ultimately, my intention is for my art to invite magical joy and personal resonance. I hope those who engage with my work will discover an opportunity for deeper self-awareness, a renewed connection to their true essence, and a sense of belonging within the great tapestry of myth and spirit that unites us all.

SOCIAL/WEB CONTACTS

See more of Tricia's art at: Instagram @tsbfineart | Web tsbfineart.com



"Mystique" Mixed Media, 20in x 24in x 1.5in, 2025, NFS
Mystique evokes a sense of cosmic depth through its textured violet backdrop, reminiscent of a starlit sky. The use of multi-colors and layered textures invites both visual and tactile exploration, suggesting a journey between the physical and the ethereal.



"Mystic Creation" Mixed Media on Canvas, 36in x 24in x 1.6in, 2025, \$600
Mystic Creation embraces the viewer in a celestial dance of colors and light. Rich purples envelop the canvas in a mystical aura. Touches of blue add a sense of calm and tranquility. A stunning gold diagonal seam acts as a luminous bridge, connecting the realms of color and symbolizing creation.

CHUCK JONES



BIOGRAPHY

I'm a self-taught Knoxville, Tennessee-based painter (via Minnesota, South Dakota, Nebraska, and Michigan), interested in variations on color fields and gestures. I work primarily with acrylic on paper because I like the balance of control and stochastically predictive, mildly-guided-but-almost-random chance. There's also some counterbalance emerging in my work between color (I'm drawn to bright colors) and black-and-white (minimalist and not) productions. I'm not sure what that's about yet. But the Monochromica concept does speak to me.

ARTISTIC STATEMENT

Having devoted 50 years in the Clinical Psychology field, I've spent a significant time seeking to understand the difference between 'the Concrete attitude,' as one of the old masters called one sort of thinking, and Abstraction. My latest iteration on that effort, is the idea of Abstraction, in my efforts, arising from painting while holding two seemingly incompatible ideas in one's mind at the same time in order to see what emerges.

SOCIAL/WEB CONTACTS

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



"Linear Purple" Acrylic on Paper, 30in x 22in, 2023, NFS
Playing with horizons and distinctions.



"Bronze and Purple" Acrylic on Paper, 30in x 22in, 2023, NFS
Portals - windows through which the colors are revealed.

HOWARD THIEL



BIOGRAPHY

Howard Thiel is a Korean American artist based in Omaha, NE, his practice primarily focuses on rethinking our collective approach to sustainability and waste through a lens of humor and kindness. His engagement with the Omaha creative community and volunteer work, particularly through BFF Omaha, the Church/Art House, Skatefest Omaha, and the Community Bike Project has shaped his approach. He has shown work throughout Omaha, NE, Council Bluffs, IA, Minneapolis, MN, and in digital exhibitions based in Sao Paolo, Brazil and London, England. He is a member of the 2025/2026 Amplify Arts Alternate Currents cohort.

ARTISTIC STATEMENT

My work is rooted in emotional honesty and catharsis. I use colorful and textured found material in my work as a vehicle to create varied moods from humorous to somber. My work makes heavy use of space as a compositional tool. My art relies on a focal point for either a joke or a sobering revelation. Compositions are built around bolstering the main joke. The use of subtle techniques such as leaving areas of surface open as a way to exaggerate contrasting elements of color and texture is what creates the central moment. I place a particular interest in trash found from street corners. Thematically, this serves two purposes. The first is to raise attention to how cycles of consumption and waste can be disrupted through visibility and creativity. The second and more personal of the two is the idea of transforming materials deemed unwanted or unworthy into valuable assemblages rich with meaning.

SOCIAL/WEB CONTACTS

See more of Howard's art at: Instagram @Howard_Wuz_Heer



Detail from "Sonder Off" found object, 32in x 29in x 1in, 2025, \$230



"Sonder Off" found object, 32in x 29in x 1in, 2025, \$230

MAURICIO RODRIGUEZ



BIOGRAPHY

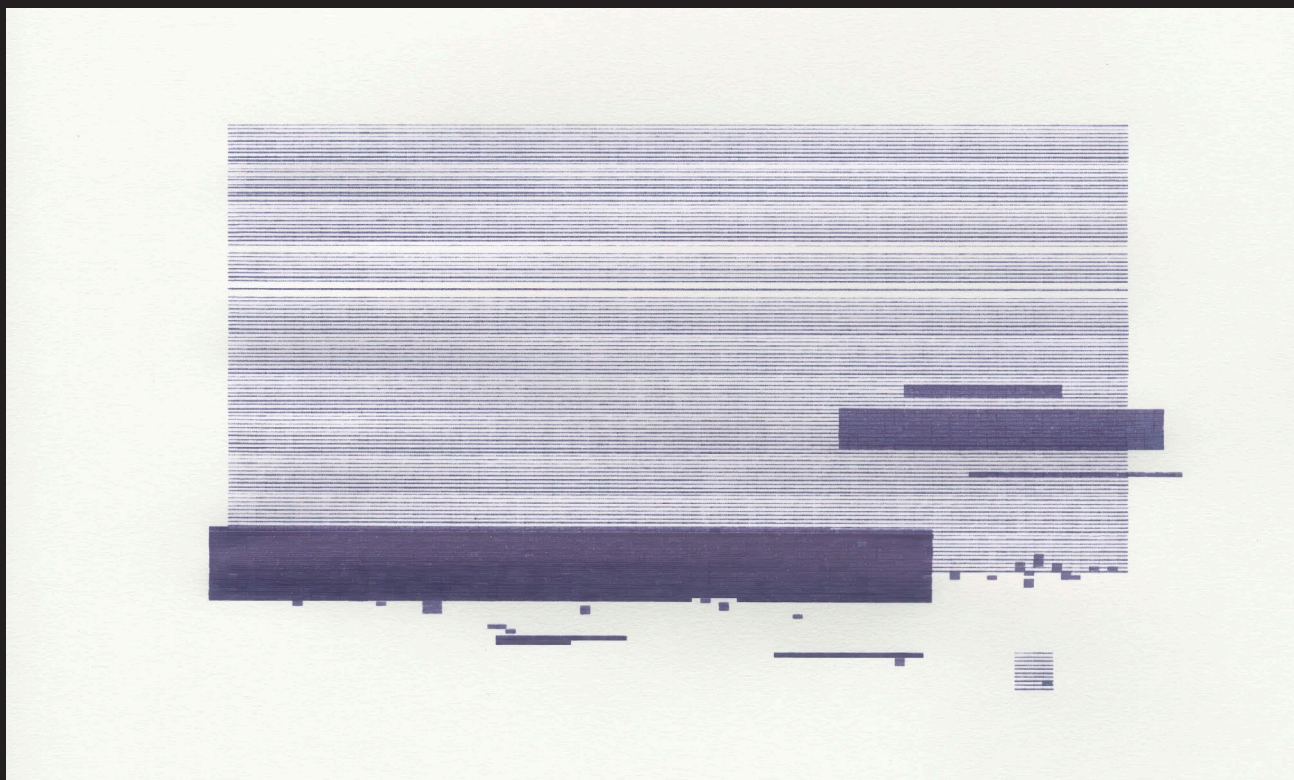
Mauricio Rodriguez is a Mexican-American multidisciplinary artist based in San Francisco's Bay Area. His art finds its expression in a fluid transition between archetype elements and the most experimental cross-media art. His works invite the audience to delve in a multi-modal space, often intricate and abstract, however viscerally vivid as an experience. Rodriguez earned a doctorate in musical arts by Stanford University. He has been artist in residence at Arteles Creative Center (Finland), University of California Santa Cruz (WACM-Workshop in Algorithmic Computer Music), International Centre for Composers (Gotland-Sweden), Xenakis Centre (CCMIX), Formations Professionnelles Royaumont Foundation, and Superior Institute of Art Havana Cuba. Mauricio Rodriguez is an appointed fellow for the National Endowment for the Arts of Mexico.

ARTISTIC STATEMENT

I am a Mexican-American artist based in San Francisco's Bay Area. I work with an old heavy-duty typewriter to engrave pieces using handmade inks and artisanal pigments. I compose minimalist works that seek non-realistic expressions, hoping to re-contextualize archetype forms in a contemporary setting.

SOCIAL/WEB CONTACTS

See more of Mauricio's art at: Web www.mauricio-rodriguez.com/tyscore.html

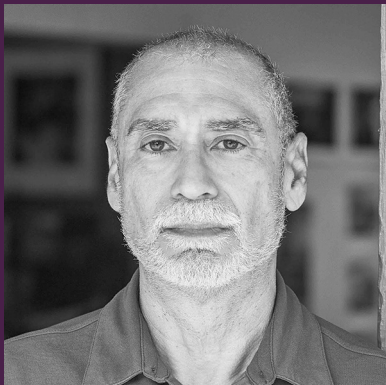


"Protocodex Gamma" Colored ink ribbon on paper, 17in x 14in x 0.1in, 2025, \$1350
Original work on paper engraved with a heavy-duty typewriter using handmade pigments on ink ribbon.



"Tyscore 45" Colored ink ribbon on paper, 12in x 12in x 0.1in, 2020, \$650
Original work on paper engraved with a heavy-duty typewriter using handmade pigments on ink ribbon.

CARLOS TALBOTT



BIOGRAPHY

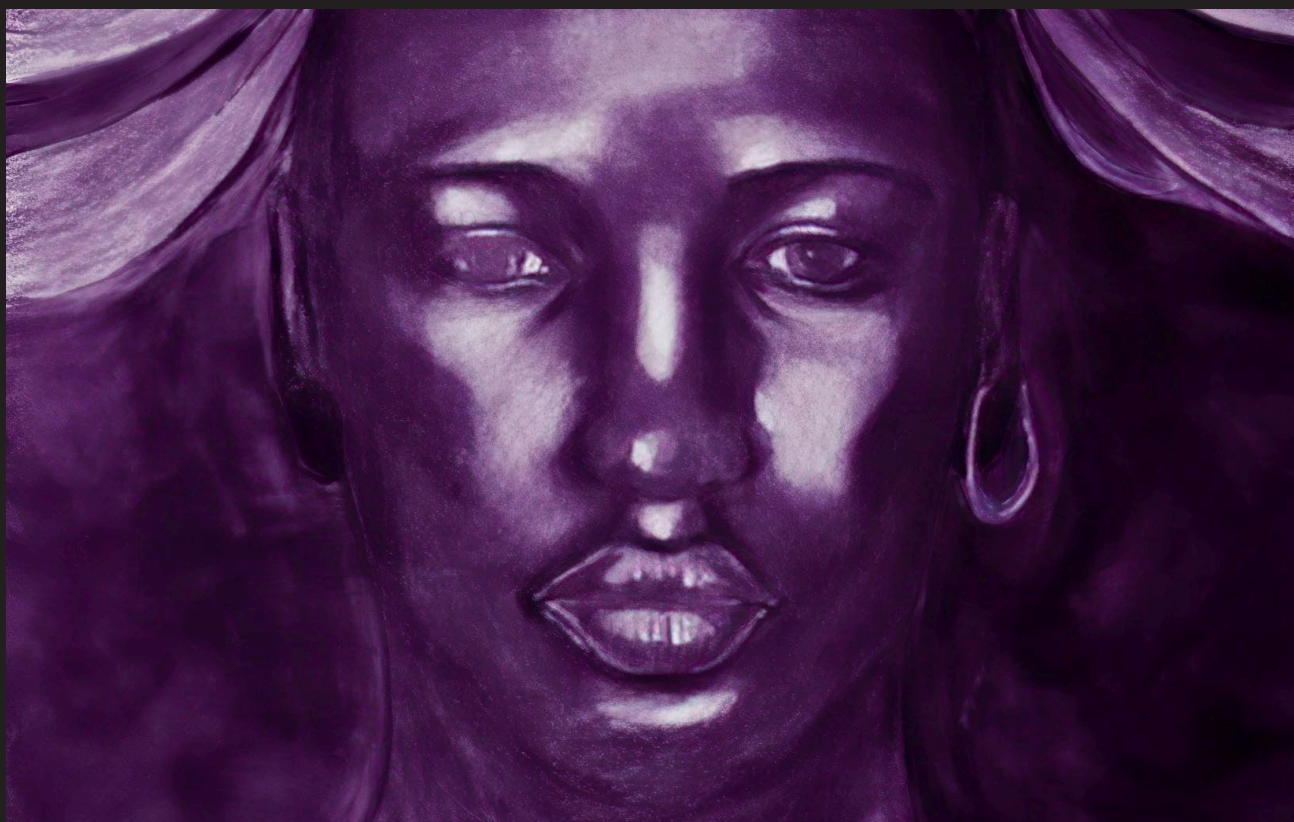
Carlos Talbott is a photographer and artist whose work focuses on overlooked details and the inherent beauty in all things. Using pencils, charcoal, and both film and digital cameras, he creates images and drawings guided by observation rather than convention. In January 2025, he began figure drawing at the New Orleans Academy of Fine Arts under Emre Karaoğlu, expanding his artistic practice and discovering a new sense of quiet purpose. His work has been exhibited in multiple group and solo shows, including the Contemporary Arts Center, Ashé Cultural Arts Center, and Photo Alliance in New Orleans.

ARTISTIC STATEMENT

Title: Mangwanani Medium: Graphite, Charcoal, and Acrylic on Paper
Mangwanani, meaning “good morning” in the Shona language, greets the viewer with a figure that embodies both strength and serenity. The subject emerges in graphite and charcoal, their form grounded in figurative realism. Arms cross over the chest in a gesture that conveys both protection and self-embrace. Subtle choices, such as leaving only some nails painted, preserve its identity as a figurative drawing rather than a painting. From the crown radiates a striking burst of acrylic petals in warm pinks, oranges, and reds—an ethereal sunrise that transforms the figure into a symbol of renewal, hope, and resilience. Set against a rich green background, the contrast between monochrome body and vivid adornment blurs the line between human and natural form, spirit and earth. This work offers a meditation on beginnings, identity, and empowerment—a visual “good morning” that invites reflection on awakening and transformation.

SOCIAL/WEB CONTACTS

See more of Carlos’s art at: Instagram [@carlostalbott](https://www.instagram.com/carlostalbott) | Web neworleansphotoalliance.org/carlos-talbott



Detail from “Mangwanani” Photograph of a charcoal and acrylic painting, 24in x 18in x 0.12in, 2025, NFS



"Mangwanani" Photograph of a charcoal and acrylic painting, 24in x 18in x 0.12in, 2025, NFS
Mangwanani, meaning "good morning" in the Shona language, greets the viewer with a figure that
embodies both strength and serenity. The subject emerges in graphite and charcoal,
their form grounded in figurative realism. Arms cross over the chest..

LETICIA RAZO



BIOGRAPHY

Leticia Razo is a multidisciplinary artist, ritual practitioner, and accessibility advocate based in Fort Worth, Texas. Her work channels metaphysical and ancestral truths into tangible forms—encoded paintings, sigils, relics, and scrolls that serve as living archives and visual invocations. Each piece is a site of remembrance and resistance, crafted to restore silenced archetypes and forgotten cosmologies. Leticia's practice is rooted in care and transformation. She blends ritual, art, and advocacy to honor both personal and collective memory, often working with themes of grief, justice, and sanctuary. Her commitment to accessibility is central: she crafts alt text and inclusive descriptions that allow visually impaired audiences to experience her archive with dignity and depth. Her archive has been shared across sacred spaces, digital platforms, and institutional venues, including recent submissions to Creative West and Ivy League applications. She continues to refine her artist

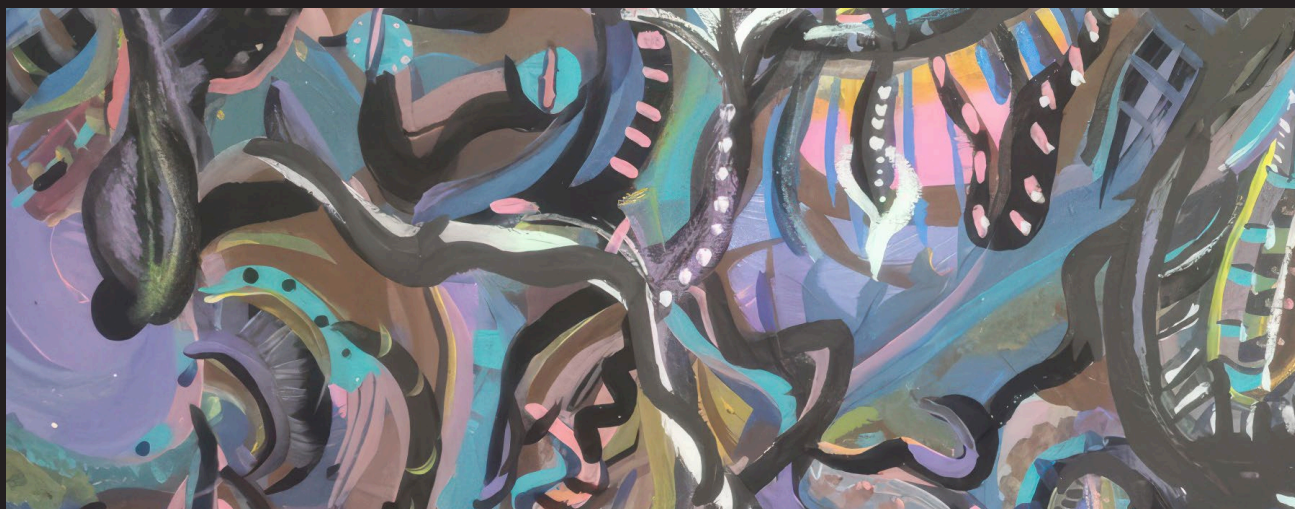
statements and biographies to distill vision into language—bridging the metaphysical with the practical. Leticia dreams of a sanctuary—a house and painting room where her archive can breathe and her family feels safe. Until then, she paints, she writes, and she remembers. — Would you like a shorter version for social media or a more academic tone for grant applications? I can also help tailor this for specific curators or venues that honor ritual and collective healing.

ARTISTIC STATEMENT

My work is a living archive—an act of remembrance, resistance, and ritual. Through encoded paintings, sigils, relics, and scrolls, I channel ancestral truths and cosmic memory into tangible forms. Each piece is a visual invocation, crafted not only to be seen but to be felt, decoded, and remembered. I create for those who were silenced, for archetypes buried beneath colonial time, and for futures that demand justice. My practice blends metaphysical inquiry with material care, transforming grief and longing into sacred testimony. I do not separate art from advocacy: accessibility is central to my work. I write alt text as ritual description, ensuring that every audience—especially the visually impaired—can experience the archive with dignity and depth. My process is collaborative, intuitive, and fiercely protective. I refine language as I refine pigment, distilling artist biographies and statements to carry both clarity and soul. I seek spaces—physical and digital—that honor resonance over visibility, sanctuary over spectacle. Whether submitting to Ivy League institutions or community altars, I offer my archive as a site of transformation. I dream of a house and a painting room where my family feels safe and my archive can breathe. Until then, I paint, I write, I remember.

SOCIAL/WEB CONTACTS

See more of Leticia's art at: Email letirazo13@gmail.com



Detail from "Purple air" An abstract painting leans against a wooden floor, 35.75in x 23.75in x 0.5in, 2025, \$1000



"Purple air" An abstract painting leans against a wooden floor, 35.75in x 23.75in x 0.5in, 2025, \$1000
Leticia is a Fort Worth-based artist and ritual archivist who transforms ancestral memory and found materials into vibrant, encoded paintings and relics. Her work blends advocacy, accessibility, and metaphysical truth, offering visual testimony that speaks to healing, justice

JOSEPHINE FLORENS



BIOGRAPHY

Josephine Florens is a professional oil painter, born on September 22, 1988, in Odessa, Ukraine. She currently lives and works in Germany, having relocated due to the war in Ukraine. Although originally trained in law, Josephine found her true calling in fine art. She holds two Master's degrees — in Civil Law from the Odessa National Academy of Law and in International Law from Odessa International Humanitarian University. In 2017, she began her journey as an artist, studying painting individually at the Art-Ra School of Fine Arts. Working exclusively with oil paints, Josephine creates works across a variety of genres, including portraiture, landscape, religious art, still life, animal painting, and marine scenes. Her artistic style, which she defines as “modern vintage,” blends the emotional depth of classical traditions with a fresh, contemporary aesthetic. Josephine Florens is a member of the College Art Association (CAA) — the leading professional organization in the visual arts and design

(CAA ID: C-264816), a member of Odessa Marine Art Union (Ukraine). Her paintings reflect a deep sensitivity to beauty, symbolism, and human emotion, making her a unique voice in the world of contemporary figurative art.

ARTISTIC STATEMENT

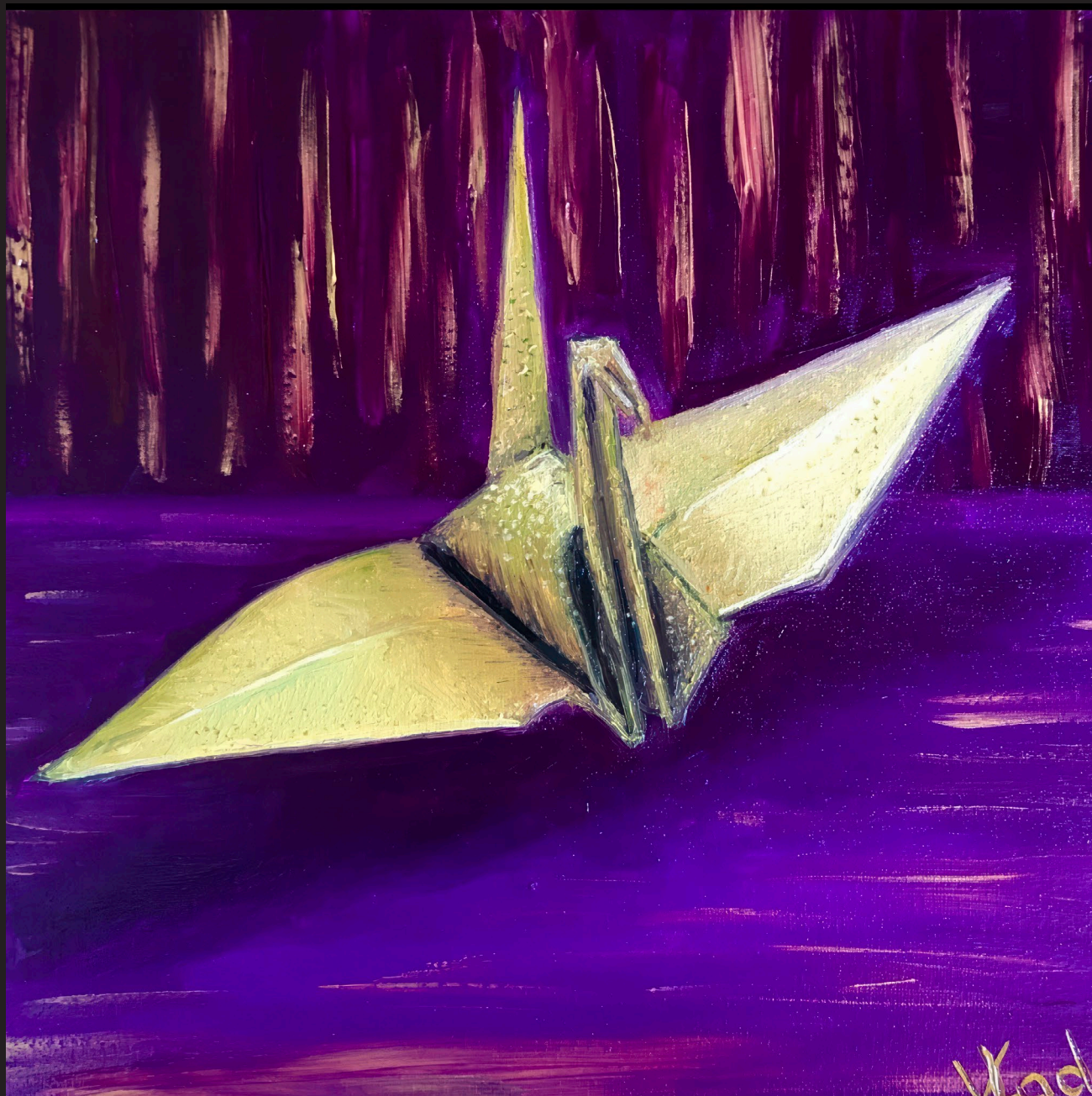
My work is rooted in a fusion of classical technique and surreal intuition. I am particularly drawn to color-dominant compositions that evoke emotional contrast, and purple serves here as a gateway into dreamlike, symbolic states. Whether it's the piercing gaze of lemurs seated on a fuzzy magenta stool, a pulsating nerve cell entangled in organic tension, or the meditative stillness of a golden origami crane—each painting reflects my exploration of vulnerability, transformation, and hidden emotional resonance. I work primarily in oil on canvas, using layered brushwork, textured impasto, and carefully placed light to guide the viewer's focus. Each composition evolves from an emotional impulse rather than a fixed sketch, allowing subconscious forms and symbolic imagery to surface organically. The tactile richness of the paint is essential—I want the physicality of the surface to echo the depth of feeling within. This particular selection of works emerged from a period of intense internal recalibration. Purple, in its multiplicity, became a symbol of contradiction: it is regal and strange, spiritual and tense, vibrant yet restrained. Through it, I seek to build visual spaces that invite pause, curiosity, and connection. My aim is to offer a quiet intensity—images that unfold in layers over time, revealing unexpected stories and sensations.

SOCIAL/WEB CONTACTS

See more of Josephine's art at: Instagram @Josephineflorens | Facebook Josephineflorens | Web Josephineflorens.com



Detail from “NERVE CELL” oil on canvas, 60cm x 50cm x 2cm, 2022, NFS



"ORIZURU" Oil, canvas, 30cm x 40cm x 2cm, 2022, NFS
A golden origami crane rests calmly against a violet ground, symbolizing peace, stillness, and quiet resilience.
"Orizuru" draws on Japanese tradition to reflect hope and transformation through balance, simplicity, and the silent power of delicate form.

HELEN HINES



BIOGRAPHY

Helen Hines (artist alias Kéké Søl) is a Berlin-based multidisciplinary artist working at the intersection of film, sound, and performance. With a background in philosophy and literature from Yale University ('17) and extensive research in somatic practice, she has developed a cross-disciplinary approach grounded in presence and relation. Film has become her central medium, where she investigates intimacy, vulnerability, and the dynamics of witnessing and being seen. Her process is improvisational and embodied, dissolving the line between performance and authenticity while reframing power through practices of listening, touch, and care. Recent works explore grief, ecology, and queer-feminist and new-materialist thought, treating the body and environment as sites of transformation. A recent film, created during research in Japan, lingers on abandoned spaces and landscapes as vessels of memory and loss, engaging Pauline Oliveros' Deep Listening methodology through field recording and image-making to transform cinema into a medium of meditation.

ARTISTIC STATEMENT

For Hines, filmmaking is not representation but encounter — an improvisational act of witnessing. She approaches the camera as a partner in intimacy, a vessel for relation rather than control. Working without scripts, she allows silence, attention, and the micro-shifts of vulnerability to guide the frame. Each image emerges as a negotiation of power and care, a record of what happens when presence itself becomes the subject. In her recent works, this ethos takes shape through attunement to place: filming abandoned houses and overgrown forests not as static objects, but as vibrant matter carrying traces of grief, memory, and transformation. Practices of deep listening reveal time's accumulation in stone, wood, and soil. Such works invite slowness and surrender, holding space for film as meditation — an ongoing act of sensing relation, where perception itself becomes a tender form of care.

SOCIAL/WEB CONTACTS

See more of Helen's art at: Instagram @kekecreature | Web www.kekesol.com



"A Thousand Mouths" Photography Fine Print, 70cm x 120cm, 2025, \$2400

Thousands of tadpoles drift in a violet pond, a dreamlike swarm between life and loss. Their pulsing bodies echo grief's metamorphosis—matter remembering, transforming, and witnessing what lingers beyond the human. With color editing support from Mohamad "RIFO" Al-Rifai.



"One Breath" Photography Fine Print, 70cm x 120cm, 2025, \$2400

A purple forest sways in wind's invisible hands, treetops bending like living bodies.
Each branch pulses with presence, each leaf a witness. The forest breathes loss and memory,
moving and listening in rhythms beyond human time. With color editing support from Mohamad "RIFO" Al-Rifai.

CINDY LATIMER



BIOGRAPHY

I live in Oregon in the greater Portland area with my husband, two small dogs and a cat. I have a studio on my property surrounded by beautiful gardens that inspire me daily. I grew up in New York state and spent many summers with my artist grandmother and grandfather in their Adirondack home. I have always made art in one shape or form since I can remember. At this stage in my life I have more time to devote to my art as an empty nester. I am involved in my local community art guild, which has given me exposure and recognition in my area, as well as inspiration and confidence to evolve as an artist. I am mainly self taught and enjoy many media types and experimental pieces. Artists that inspire me are Georgia O'Keefe, David Hockney and Vincent VanGough for their use of color and subject matter.

ARTISTIC STATEMENT

I enjoy studying and painting nature in many ways - from small, delicate blooms in flowers. robust waves at the ocean and glorious greenery seen while hiking on a trail. Living in the Pacific Northwest affords me ample opportunity to see a full array of what nature has to offer, and inspires me to paint beautiful things around me in my daily life. From the smallest of blooms in the delicate close up view in "Spanish Lavender 1" to the ill-fated tumble of a vase containing a faded purple dahlia on the concrete surrounded by her fallen petals as in "Deconstructed Dahlia", working in oils affords many layers working in harmony to capture the spirit of such botanicals, beautiful in bloom and in decay.

SOCIAL/WEB CONTACTS

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



"Spanish Lavender 1" Oil on board, 4in x 4in x 0.5in, 2023, \$100
Oil on board of blooming Spanish lavender against a black background-showing 2 blooms close up



"Deconstructed Dahlia" Oil, 12in x 12in x 2in, 2024, \$300
Oil on stretched canvas. Faded dahlia knocked over on concrete with
petals in various stages of purple decay, along with vase water.

BRIGITTE B BURCKHARDT



BIOGRAPHY

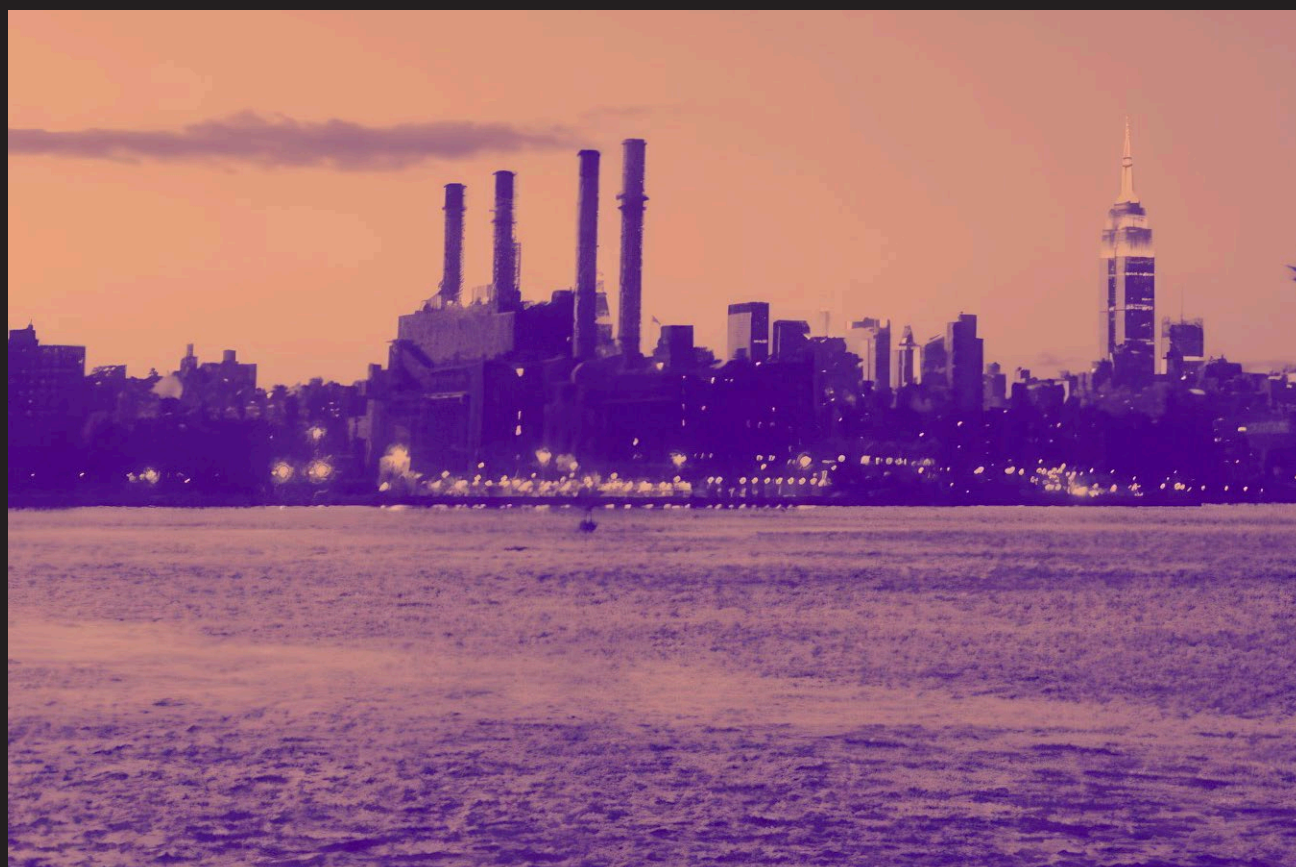
Brigitte started using a camera as a child inspired by her grandfather whose name she chose to bear as an artist to honour him. In her twenties she travelled the globe and discovered her passion for landscape and street life photography. Today she is also exploring other approaches like abstract. Her work has been published in several art magazines and received awards from honourable mentions to first prize. Her photography has been exhibited physically and virtually in the US, the UK, Switzerland, Italy, Greece, Spain, Canada and more. She is currently working on three projects the aim is to get them published.

ARTISTIC STATEMENT

Photography has been in my life since childhood, a means to express myself by creating. Inspired by my grandfather. Later in life eager to travel, I discovered landscape and street life photography taken in by the environments, the cultures that were new to me. Creating has become a drive and my photographic approaches have broadened to experimenting with abstract. I started with an analog camera, today I am shooting digital. My art is about how I perceive life through my eyes, my heart and soul. My aim is to share it with the viewer. My submission is a cityscape photograph of NYC, a view of Manhattan from Brooklyn with a touch of abstract.

SOCIAL/WEB CONTACTS

See more of Brigitte's art at: Instagram @bbbbeaglebearphotography | Web www.bbbphotography.com



Detail from "New York in Purple" Digital Photography, 50cm x 50cm, 2016, \$425



"New York in Purple" Digital Photography, 50cm x 50cm, 2016, \$425
A view of Manhattan from Brooklyn not far from Williamsburg Bridge. At dusk in Purple

KATE JOHNSTON



BIOGRAPHY

Kate Johnston grew up in the reclaimed desert of the Los Angeles area. She moved to the Pacific Northwest in the year 2000 and for the first time understood and appreciated the awe of the changing seasons and colors. In 2012, she took a drawing class, thinking she could not draw. She discovered she could express herself, in both pencil and paints, and that discovery convinced her to continue taking college art classes. She earned an AA degree in Design and in Illustration, from Lake Washington Institute of Technology. Today, Kate embraces many media, including color pencil, painting, and printmaking. She has shown her work at the Chef City Grille, at Lake Washington Institute of Technology, in the 2017 Issaquah Senior Art Exhibit, and The Museum of Special Arts shows "Holiday Treasures" and "Illuminations". Kate has an online art portfolio at katejohnston.art and can be reached at sophistikate@comcast.net

ARTISTIC STATEMENT

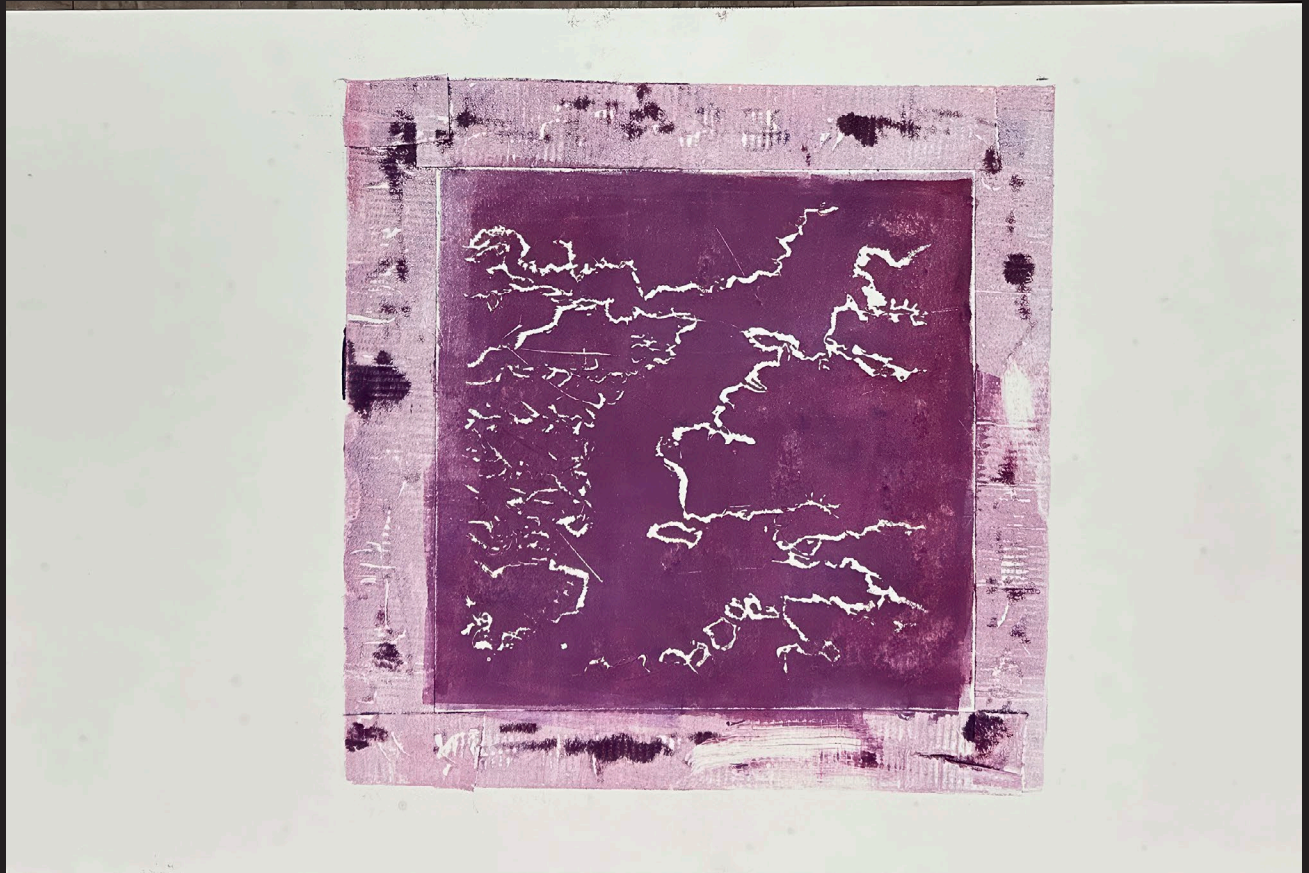
Kate Johnston was born and grew up as a "Valley Girl" of Los Angeles, with a severe hearing loss. Her family discouraged her creativity, and she thought she couldn't draw. Now, she is a writer and a visual artist, using line, shape, color, texture, and text in her creative repertoire. Her interests lie in color pencils, watercolors, and printmaking, especially monoprints. She likes to take a design, see how it changes with different colors, and adding tapes and papers for texture. Her art expresses her emotions about living in the Pacific Northwest and as a person with a disability.

SOCIAL/WEB CONTACTS

See more of Kate's art at: Instagram [@kate_johnston_artist](https://www.instagram.com/kate_johnston_artist) | Facebook Kate Johnston | Web katejohnston.art



"Waterways map - dark" printmaking, 15in x 15in, 2024, \$775
one in a series of linocut prints depicting a waterway in varying color combinations with tape and papers



"Waterways purple" printmaking, 22in x 15in x 1in, 2025, \$775
Linocut print in hues of purple in an abstract representation of a waterway seen from the air

STEVE JENSEN



BIOGRAPHY

Steve Jensen has been a working artist for over 45 years. His current body of work, "VOYAGER" are boats that are meant to symbolize a voyage or journey, perhaps it is the voyage to the other side, or the journey into the unknown. Steve comes from a long tradition of Scandinavian fisherman and boat builders. He grew up on and around his father and grandfather's fishing boats in the Seattle shipyards. Steve has has solo exhibitions in 30 museums or art centers including The Morris Graves Museum, 30 public art projects including The National Nordic Museum, and received 10 awards including The National Endowment for the Arts. His work was featured by Channel 9 "Art as Voyage" Steve Jensen's Nordic Heritage and Amazon Prime, "The Story of Art in America" episode 10.

ARTISTIC STATEMENT

For me, the image of the boat is meant to symbolize a voyage or journey, perhaps it is the voyage to the other side, or the journey into the unknown. My family is from Norway. My father was a fisherman. My grandfather was also a fisherman. My other grandfather, a boat builder. I personally feel had I inherited my father or grandfathers fishing boat, that right now it is easier to make a living as an artist than a fisherman. For me, this is a very sad commentary on the state of our marine environment. Steve Jensen 2025

SOCIAL/WEB CONTACTS

See more of Steve's art at: Instagram @stevejensen55 | Facebook stevejensen | Web stevejensenstudios.com



"Knight Passage in a Violent Storm" oil on vintage nautical chart mounted to recycled wood, 16in x 20in x 2in, 2025, \$1500



"Shamgin Island in a Violent Current" oil on vintage nautical chart mounted to recycled wood, 16in x 20in x 2in, 2025, \$1500

ANNE KOBUS



BIOGRAPHY

Originally trained as an architect, Anne's professional careers have included teaching, 3D animation, website production, and technology management. But alongside all these successful endeavors, there has always been fabric and sewing. Drawn to bold colors and texture, she focuses on quilted wall art and has explored multiple techniques using fabric and mixed media to create complex works, both representational and abstract. She has exhibited across the U.S., and her work has been featured on the Studio Art Quilt Associates website and in promotional materials for the 2025 International Quilt Festival in Houston, Texas. She often works with artist-painted and hand-dyed fabrics, including vintage linens, as well as one-of-a-kind fabrics from around the world.

ARTISTIC STATEMENT

"When I am an Old Woman, I Shall Wear Purple" Self-portrait, inspired by the poem "Warning" by Jenny Joseph After years of office work in technology management, I finally retired from corporate life, discarded my closed-toe shoes and dull suits, moved south, and now spend my days in my studio or cruising around my beach town on a one-speed bike wearing bright colors and with my sunglasses perpetually perched on my head. Materials: Hand-dyed cotton fabric, wool/rayon batting, batik backing, silk thread Techniques: fused applique, layered and quilted.

SOCIAL/WEB CONTACTS

See more of Anne's art at: Web www.annekobus.com



Detail from "I Shall Wear Purple" Textiles, 15in x 12in x 0.25in, 2024, NFS



"I Shall Wear Purple" Textiles, 15in x 12in x 0.25in, 2024, NFS
"When I am an Old Woman I Shall Wear Purple". She discarded her closed-toe shoes and dull suits, moved south, and now cruises around the beach town on a one-speed bike with sunglasses perched on her head. Hand-dyed batik fabric, wool/rayon batting, and silk thread, layered and quilted.

DESIREE FOUCHT



BIOGRAPHY

Born and raised in Berlin, Germany, I moved to California with my family at the age of 13. The transition was challenging—navigating a new culture while learning to speak, read, and write in English felt overwhelming at times. Yet amid the uncertainty, I found comfort in art. I began sketching in elementary school, though I lacked confidence in my abilities. It wasn't until high school, under the guidance of my art teacher Mr. Morris, that I truly began to believe in myself. His unwavering encouragement helped me embrace the creative path I'd always been drawn to. I'm an artist drawn to the slow, expressive nature of oil painting. The extended drying time gives me the freedom to blend, reflect, and return to my work without rush—something I deeply value in a world that moves fast. My art practice is a space for stillness, creativity, and exploration. Outside the studio, I train in Brazilian Jiu Jitsu—a discipline that challenges me both mentally and physically. Where painting teaches patience and fluidity, Jiu

Jitsu sharpens focus, resilience, and adaptability. Together, these two pursuits shape how I move through the world: with intention, awareness, and a respect for the process. I'm a mother to five incredible children from my previous marriage and currently engaged, soon to be married. Between family, art, and Jiu Jitsu, I've found balance in both expression and discipline—always learning, always evolving.

ARTISTIC STATEMENT

Art gives me a way to express myself in a way that's indescribable in words. It is a tremendous stress-relief from today's chaotic world. It also creates family bonding time as I tend to paint with my children. My work is a celebration of color—bold, unapologetic, and alive. Through oil painting, I explore the emotional resonance of vibrant hues and dynamic compositions, using color not just as a visual tool but as a language of feeling. Each brushstroke is a deliberate act of expression, layering pigment to create depth, movement, and intensity. My goal is to evoke joy, curiosity, and connection. I want my work to spark a visceral reaction, to make people feel something, whether it's the warmth of a sunlit street or the electric tension of a saturated sky. In a world that can feel muted and chaotic, I choose color as my voice.

SOCIAL/WEB CONTACTS

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



Detail from "Serenade of Sunflowers Beneath the Lavender Canopy" oil, 36in x 36in x 1.5in, 2025, \$3000
Dive into breathtaking landscapes that bring sunflower fields, purple lavender, and majestic mountains to life, each piece instilling a sense of calm. www.artbydesi.org



"Purple Dreams" oil, 30in x 30in x 1.5in, 2025, \$700
Purple dreams, I painted this piece for a friend battling stage 4 colon cancer as a fundraiser.
Purple is her favorite color. This piece brings out a sense of Serenity and Peace.

SHELLEY HEFFLER



BIOGRAPHY

Shelley Heffler has been creating art since childhood, crafting tissue paper flowers, drawing chalk designs on sidewalks, and sketching endlessly with a pencil in hand. Born and raised in the Bronx, she found inspiration in her mother's knitting, marveling at how a simple string could transform into something beautiful. As a young girl, she ventured into New York City on trains, discovering the Metropolitan Museum of Art and enrolling in Saturday classes at the Art Students League. Shelley pursued her creative passions by studying interior design at the Fashion Institute of Technology in New York. She began her career designing carpets for Edward Fields, where she honed her skills as a painter and colorist. At 21, she moved to Los Angeles for work, eventually marrying and living abroad in Barcelona, Spain, before embarking on an overland journey to India and back—a transformative experience that deepened her appreciation for cultural diversity and artistry. Shelley earned a Master's

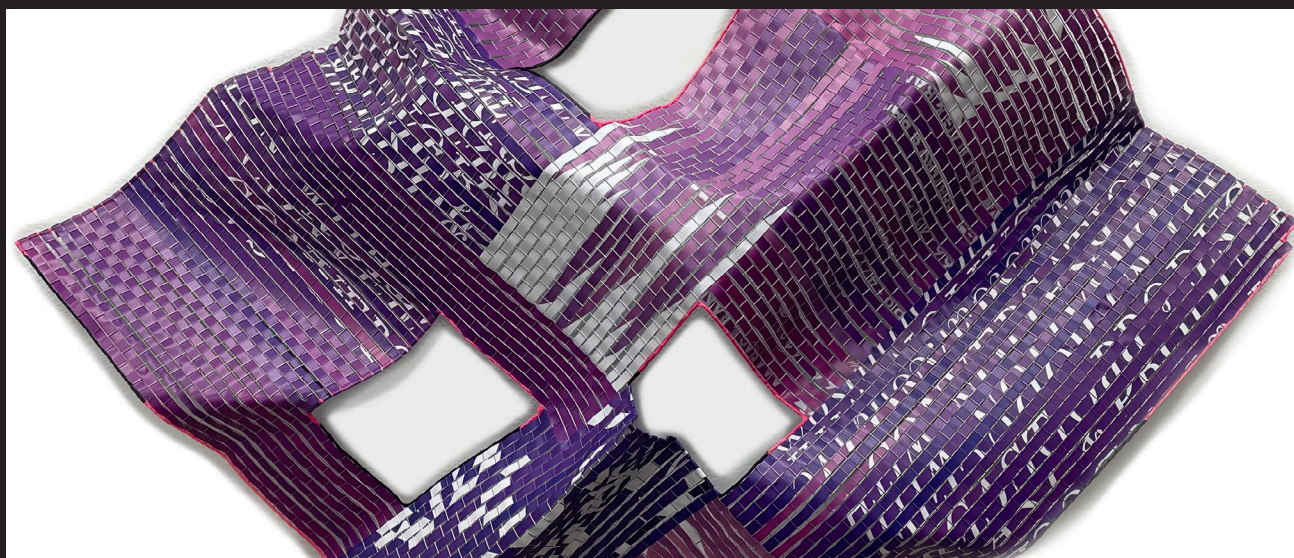
in Fine Art from Cal State Northridge and dedicated over 25 years to teaching and mentoring students. Her artistic work has been widely exhibited, including at the Los Angeles County Museum of Art rental gallery and the Los Angeles Municipal Art Gallery. Recent highlights include her large-scale installations in New York City, such as the 'Taking Flight' series in the Saatchi building, and commissions for private clients using repurposed materials. Now based at her studio in Cathedral City, California, Shelley continues to create eco-conscious art that emphasizes sustainability and community connection. Her work, blending vibrant colors and innovative materials, inspires reflection and dialogue, resonating with audiences in public spaces, galleries, and private collections worldwide.

ARTISTIC STATEMENT

Taking Flight is a series that transforms discarded street banners and sculpted wire mesh into evocative works of art. By intricately cutting and weaving the banners through the mesh, I create delicate, visually dynamic pieces that seem to float in mid-air. This sense of suspension and movement brings the artwork to life, inviting viewers into a unique, immersive experience. The contrast between the fragile woven designs and the gritty urban origins of the banners sparks contemplation, encouraging reflection on themes of transformation, sustainability, and the hidden beauty within the everyday.

SOCIAL/WEB CONTACTS

See more of Shelley's art at: Instagram @shelleyhefflerart | Facebook shelley heffler | Web www.shelleyheffler.com



Detail from "Hudson #27" Vinyl street banner and wire, 42in x 42in x 3in, 2023, \$2700



"Hudson #27" Vinyl street banner and wire, 42in x 42in x 3in, 2023, \$2700
Taking Flight is a series that transforms discarded street banners and sculpted wire mesh into evocative works of art. By intricately cutting and weaving the banners through the mesh, I create delicate, visually dynamic pieces that seem to float in mid-air.



BIOGRAPHY

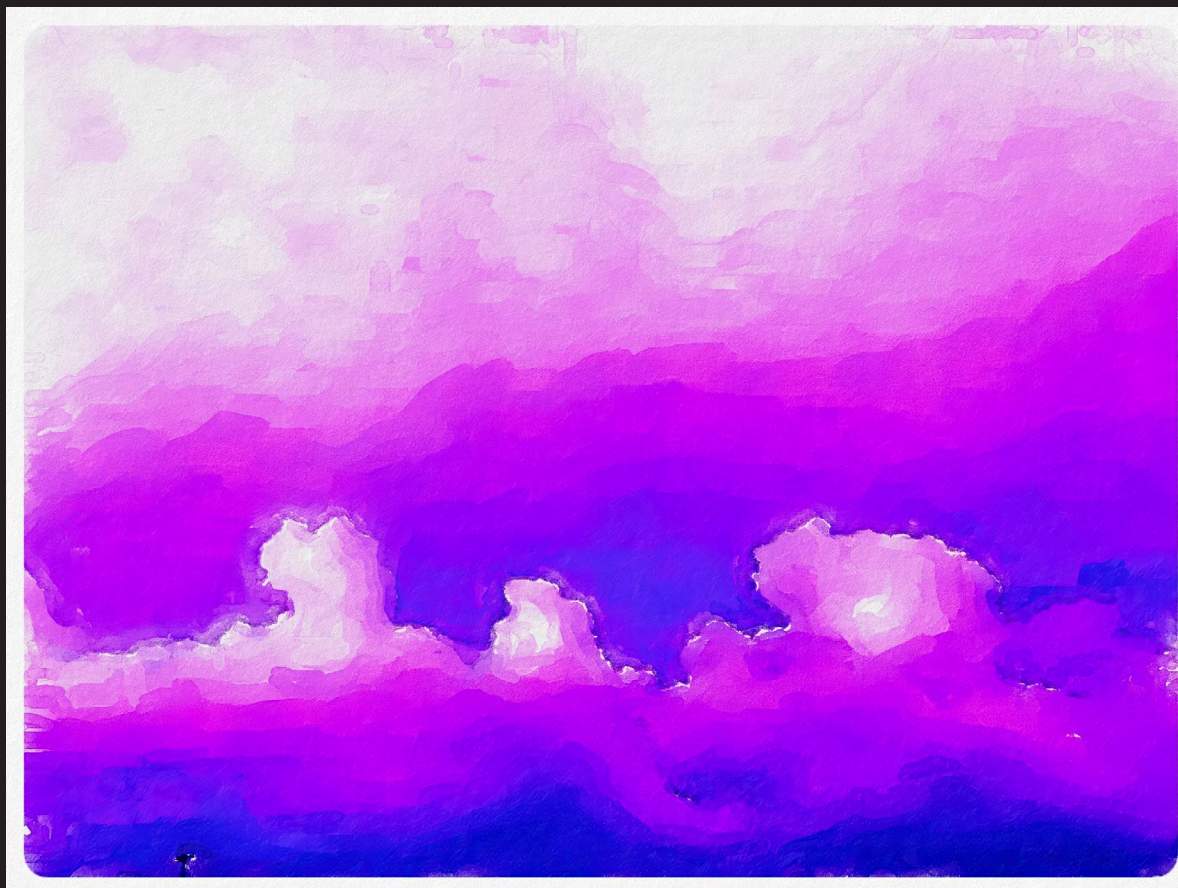
Born and raised in Baltimore, My passion for Photography started when I was in high school but I took it more seriously in college when I enroll in a digital photography class and it open my eyes to photography even more and haven't looked back since. I purchase my first camera during that time period and later started using my iPod as another camera source to take pictures just because it's easy, convenient, and with the increase of technology I'm able to think/ create outside the box, there's no limitations on being creative.

ARTISTIC STATEMENT

They say art imitates life, I have a great eye in capturing my surroundings, my photos imitate my surroundings. What I capture in the moment, I bring it to life. The photos I capture are symbolical and metaphorical because they represent the essence of life, Most of what I capture is objects and things because they are just as important as people are when it comes to photographing subjects. The pieces that I create comes from a raw and honest place, and each piece is representation of who I am & the audience can identify themselves in my work. There's no limitations on what I don't capture. It's not about where you create your art, it's about the art you create. Create What Can Be Manifest".

SOCIAL/WEB CONTACTS

See more of Derrick's art at: Instagram @ivisionphotos



"Better dayz (Watercolor Version)" Photography, 8.5in x 11in, 2025, \$50



"Pain is Gain" Photography, 8.5in x 11in, 2023, \$70

JULIE ENGLAND



BIOGRAPHY

Julie England was born in Wisconsin, reared in Florida and Texas, and lives in Dallas, TX. In 2018 she was honored with the SMU Mary Vernon Painting Prize from the Southern Methodist University Meadows Art faculty. England's artwork was selected for the New Texas Talent XXVII in 2020 and the Texas National 2018 Art Competition & Exhibition. Her most recent solo exhibition was at Strata Gallery, Santa Fe, NM in 2022 followed by an artist residency at Vermont Studio Center in March, 2023. Julie's artwork is represented by Jack Meier Gallery located in Houston, TX. Julie's work combines a unique background in engineering, business leadership and visual arts. England earned a Bachelor's degree in Chemical Engineering at Texas Tech University in Lubbock, TX. After a career in the semiconductor industry, she earned an Associates of Arts degree in 2015 at Brookhaven College, Farmers Branch, Texas. In 2018 she earned a Bachelor's of Fine Art degree from Southern

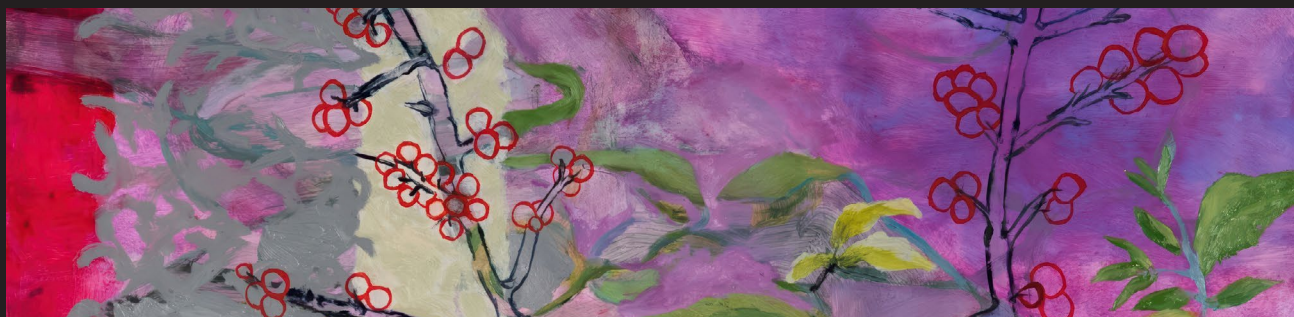
Methodist University, Dallas, Texas. "Women belong in all places where decisions are being made" said Ruth Bader Ginsburg. Julie's passion for blazing trails in corporate roles is why she combines business with her art practice. Taking a seat at the board table is her way of paying forward to the next generation of professional women. England is a director on two corporate boards and paints between board meetings. A daily practice in an art studio located in the Dallas Design District, she is a committed oil painter. Going back to university for her art degree in order to launch her 20+-year commitment to painting fed her desire for oil painting. Belief in being a positive force in her community, she serves on the board of trustees of the Georgia O'Keeffe Museum in Santa Fe, NM. England is a former board member of the Dallas Museum of Art and Dallas Arboretum in Dallas, TX. Julie served for numerous years on the Art For Advocacy curatorial committee for the Dallas Children's Advocacy Center.

ARTISTIC STATEMENT

The Earth's diverse surface is fascinating. The vegetative environments invite viewers to visit a place. Local light and atmosphere affect the plant and animal life that thrives, the colors we see and experience of mood or energy. These oil paintings explore memory and landscape with complex spatial environments that hover between painterly realism and abstract passages. Raised in rural Wisconsin, Florida and Texas piqued my interest in diverse landscapes, flora and fauna. Whether a mass of color blur or the focal point of a bloom, each is recording its environment and time. A meditative connection to the wild land comes with observation and ecological awareness. I am part of the Planet Earth's complex system with respect for the Earth and our environment. We are all part of this system which weaves a connection to the spirit, composition and life on Earth. My chemical engineering background is reflected in my creative practice focusing on materials and process. The bold use of initial marks that swirl through the backgrounds of floral compositions, echo and amplify the rhythms of the more naturally drawn floral elements. Visual density from transparent to opaque are leveraged in creating organic textures. Color is a vehicle to convey energy from nature. These works nod to influences from Henri Matisse, Paul Cezanne, Pierre Bonnard and Robert Kushner.

SOCIAL/WEB CONTACTS

See more of Julie's art at: Instagram @julieenglandart_botanical @julieengland.art @julieengland_art | Facebook julieenglandart Julie.S.England | Web www.julieenglandart.com



Detail from "Winter Branches" Oil on Yupo, 20in x 26in, 2024, \$1300



"Copper Mountain" Oil on Canvas, 12in x 12in, 2024, \$350

The Earth's diverse surface is fascinating. The undulating environment invites viewers to visit. Local light and atmosphere affect the flora and fauna that thrives, the colors we see and mood. These oil paintings explore memory of place with abstract and realistic passages.

JANE BEISELL



BIOGRAPHY

A native of the Pacific Northwest, Jane Beisell is a mixed media artist whose work reflects a deep reverence for the natural world. Surrounded by lush landscapes, quiet forests, and the fleeting beauty of wildflowers, she approaches art as both a meditative practice and a celebration of nature's resilience and fragility. From an early age, Jane was captivated by small wonders—fallen petals, moss-covered stones, shifting light through leaves. These details form the foundation of her creative process today. Her work often begins with watercolor, acrylic, or ink, then evolves through the layering of real, preserved flora. Dried petals, ferns, and stems are thoughtfully arranged into compositions that feel organic yet intentional, bridging the space between painting and collage. Textured and translucent, her pieces invite viewers to pause, look closer, and reconnect with the fragile beauty around them.

Jane's visual language was shaped by early studies in East Asian calligraphy and brush painting, where she learned the value of restraint, rhythm, and the expressive power of a single line. These influences remain visible through gestural marks, flowing compositions, and a thoughtful balance of precision and spontaneity. As her practice expanded to include acrylics and more experimental media, she has kept the discipline of her calligraphic roots while embracing the freedom of mixed media expression. Though trained in calligraphy painting, much of Jane's growth has been self-directed. She draws inspiration from both tradition and modern exploration, engaging with online communities and platforms such as YouTube and TikTok to discover new methods and connect with fellow artists. Living and working in the Pacific Northwest, Jane continues to draw daily inspiration from the landscape outside her door. Her work remains an ongoing exploration of materials, memory, and the seasons—an invitation to slow down, notice, and celebrate the quiet resilience of the natural world.

ARTISTIC STATEMENT

My work is rooted in the idea of transience—the way plants bloom, fade, and return in cycles, echoing the constant change inherent in life. By embedding real botanical material into my pieces, I capture moments that would otherwise be lost, honoring impermanence and making it tangible. Each artwork becomes both a meditation and an invitation—for viewers to slow down, observe closely, and reconnect with the overlooked wonders in their own environment. I approach my practice as both visual and tactile. I find joy in gathering materials—pressing wildflowers, experimenting with layering mediums, and discovering how natural textures interact with paint. My studio often feels like a blend of painter's workspace and botanical archive, where every decision, from the gesture of a brushstroke to the placement of a single petal, is intentional. At the same time, my art reflects a broader journey through nature and spirituality, shaped by moments of stillness and diverse cultural influences. Using mixed media—paint, ink, asemic writing, found objects, textiles, and preserved botanicals—I create layered compositions that embody narrative and texture. I embrace experimentation, allowing process to guide me, and often find that the act of creating becomes as meaningful as the final piece. For me, beauty is not only in the monumental but in the small, quiet details: the curl of a stem, the balance of colors, the echo of a leaf's silhouette. Through my work, I hope to evoke reverence and reflection, reminding us that wisdom, strength, and resilience often reside in life's most delicate, fleeting moments.

SOCIAL/WEB CONTACTS

See more of Jane's art at: Instagram @leftbraincreative.art | Facebook profile.php?id=61569970852177 | Web www.LeftBrainCreative.Art



Detail from "Metamorphosis In Violet" Acrylic, watercolor, botanicals, textiles, clay on canvas, 18in x 24in x 1.5in, 2025, \$750



"The Essence of Spring: A Floral Celebration in Lavender" Acrylic on canvas, 10in x 10in x 0.5in, 2025, \$200
"The Essence of Spring: A Floral Celebration in Lavender," vibrant lavender petals intertwine, creating a lush tapestry that invites reflection. Each bloom, with its delicate hues & subtle variations, evokes memories of sunlit gardens, serving as a reminder of our emotional connection with nature.

TINA LIN



BIOGRAPHY

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

ARTISTIC STATEMENT

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

SOCIAL/WEB CONTACTS

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



“Untitled, #04-2105” Oil paint on canvas, 31.5cm x 41cm x 2cm, 2021, NFS



"Untitled, #13-2110" Oil paint on canvas, 41cm x 31.5cm x 2cm, 2021, NFS

DEZ LUJAN-RAMOS



BIOGRAPHY

A transplant from Southern California is now residing in Puget Sound. The art is inspired as a developed expression from life hardships and never-ending internalized questions. Originally hailing from Compton, CA, Dez began drawing in early childhood and has since practiced and cared for the love of arts and creativity. With traditional pencil/graphite being their style of choice, painting, photo editing, graphic design, and body art are just a few other mediums the artist indulges in. Use of colors and emotionally motivated subjects are the main characteristics of Dez's style. Taking inspiration from triumph over personal struggles, life as a trans artist, and the journey through mental health highs and lows.

ARTISTIC STATEMENT

I've made art for years but never felt it was good enough to share. PURPLE's theme inspired me to try. These pieces aren't perfect, but I love them—they helped me heal and create without pressure.

SOCIAL/WEB CONTACTS

See more of Dez's art at: Instagram @deerdez | Web dezlujan.wixsite.com/deerdez



"I don't know her" Acrylic & Oil paint, Paint Medium, Pigment powder, 20in x 16in x 0.5in, 2025, \$500
Her face, her eyes, her core, the details go missing and are unobtainable. She is lost as the version of myself that no longer continues to be. For my journey, transition into this current self involved letting go of who she was, not forgotten, just able to rest in anonymity.



"Hart's Escape" Acrylic & Oil Paint, Painting medium, pigment powder, 20in x 10in x 1.5in, 2025, \$1200
Can the stag complete his fifth run, escape the calls of old rites and rituals,
and break free from the battles hungry to stake a claim on his heart?

SHAQUAN HARRIS



BIOGRAPHY

shaquan "phoon" Harris (they/any) is an interdisciplinary artist, writer, and educator. Born and raised in New York City, they are currently based in Fort Collins, CO. Their creative intention is to create work that leaves impressions, encourages questions, and supports healing.

ARTISTIC STATEMENT

'violetboi' (2018) features an old friend and male dancer, seated on a stool, head downcast, and eyes closed. He holds a flower petal held between fingers, casting a shadow over his shirt, which is adorned by additional petals. This portrait is the seventh and final piece of a digital photography series titled 'rainbois' (2018). Debuting at my first solo exhibition, 'iris: an exploration of color', the series was an opportunity to explore my relationship with emotions, men, masculinity, and love through color portrait photographs. With photography, I'm most curious of street/urban settings, the more-than-human world, everyday objects, and the interplay of shadow and light. Portraits rarely excite me, yet my relationship and friendship with each of the models encouraged me to go beyond my comfort zone. I was also excited to use an actual photography studio. On technique, I used a DSLR camera and light filters within the studio. I encouraged the model to position his body in ways that felt good to him, having casual conversation to offer ease and build rapport, while capturing their likeness. After selecting an image I felt complimented the series, I played with the original photograph's color, increasing saturation using Adobe Photoshop. On the intent of 'violetboi': Queer Black men attuned with their femininity are worthy of being witnessed.

SOCIAL/WEB CONTACTS

See more of shaquan's art at: Web www.studiophoon.art



Detail from "violetboi" digital photography, 16in x 24in, 2018, NFS



"violetboi" digital photography, 16in x 24in, 2018, NFS

ANNE BOWN-CRAWFORD



BIOGRAPHY

Anne Bown-Crawford is an interdisciplinary new media artist whose work explores the intersections of art, science, technology, and the natural environment. Her practice often emerges through collaboration, most recently as an artist-in-residence with Google's Quantum AI Research Labs, where she engaged researchers in imaginative exchanges that bridged quantum science and creative expression. As a principal with DRAWEVERYWHERE's Creative Exchange Program, she continues to develop cross-disciplinary projects that generate dialogue between visual art, design, and cutting-edge research. Her current work extends beyond the studio into public space. As senior consultant for California State Parks' Arts in Parks initiative, Bown-Crawford is shaping a program that places contemporary art within natural landscapes, inviting audiences to experience the intersection of environmental stewardship and creative practice. This reflects her long-standing interest in how art reframes

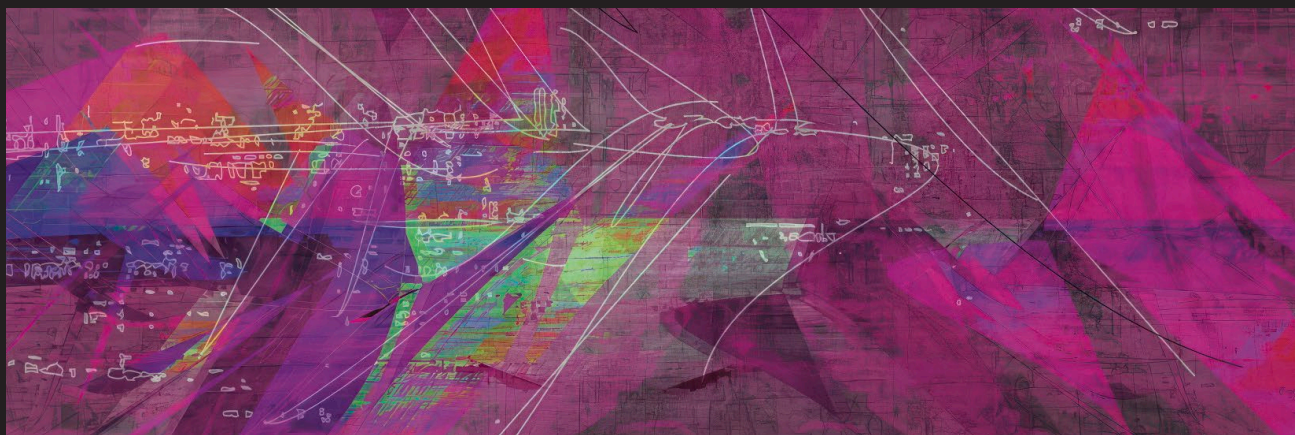
human relationships with place, ecology, and community. Alongside her practice, Bown-Crawford has amplified the role of artists within civic and cultural life. As Executive Director of the California Arts Council, she championed initiatives such as the California Creative Corps and the expansion of Cultural Districts, supporting artists as catalysts for cultural vitality and community transformation. Whether engaging scientists in speculative dialogue, embedding art in public landscapes, or leading statewide initiatives, Bown-Crawford's work demonstrates a belief in art as a force for curiosity, connection, and cultural change.

ARTISTIC STATEMENT

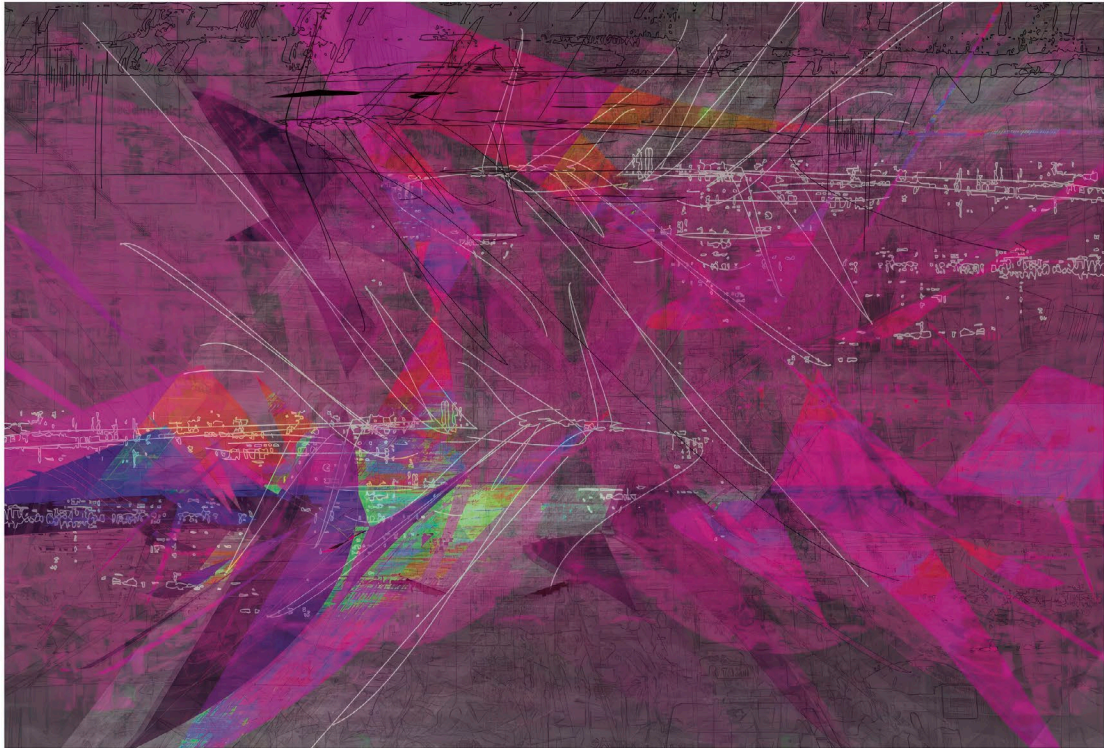
Correlated & Entangled: Art and Science in Collaboration This artwork is part of a body of work that emerges from a dynamic exchange between me, an artist, and the scientists of Google's Quantum Computing Research team. Our collaboration fosters curiosity, trust, and delight, allowing the worlds of art and science to become entangled in ways that sparked innovation, creativity, and discovery. Through thought-provoking and often playful engagement, we develop a shared vocabulary and vision, bridging the gap between scientific inquiry and artistic expression. As an artist, my goal is to push the boundaries of image-making and fabrication, exploring new processes that challenge traditional approaches. At the same time, I seek to inspire scientists to embrace creativity in their problem-solving, encouraging them to view their work through a fresh lens. Together, we cultivate connections between ideas and foster a holistic, creative culture within Google's quantum community. What begins as a conversation about the striking visual and auditory aesthetics of quantum computing then evolves into an immersive and interdisciplinary dialogue, culminating in some of the work displayed here.

SOCIAL/WEB CONTACTS

See more of Anne's art at: Instagram [@abc_etcetera](#) | Facebook [abc_etcetera](#) | Web [abcetcetera.org](#)

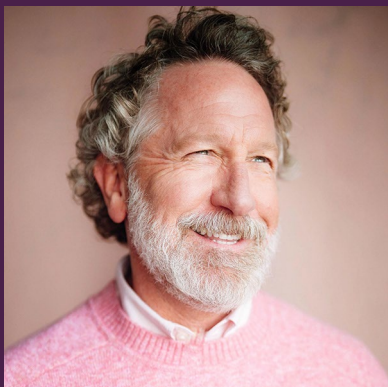


Detail from "Magenta" Ink printed onto primed canvas & acrylic paint, 44in x 66in x 0.32in, 2024, \$3200



"Magenta" Ink printed onto primed canvas & acrylic paint, 44in x 66in x 0.32in, 2024, \$3200
This artwork was created through a creative exchange with quantum scientists, a dialogue.
It is a reflection - a collaboration - meant to hang in their workspace to visually continue
rumination on essential questions that cultivate curiosity and invite wonder.

CHAD MCCORD



BIOGRAPHY

Chad McCord is a multidisciplinary artist based in Los Angeles whose work explores emotion, memory, and identity through experimental abstraction. He works in acrylic, dyed and disrupted paper, removable vinyl, photography, shrink wrap, cork, Colorforms, and sculptural assemblage—fusing tactile materials with vivid color to create pieces that are both personal and universal. Color is central to Chad's practice—not just as visual language but as emotional terrain. Purple, in particular, recurs throughout his work as a symbol of duality: grief and power, nostalgia and transformation, royalty and rebellion. Whether working in layered paper, cut canvas, or painted board, Chad uses color to speak when words fall short. His creative process often begins horizontally, allowing instinct to guide placement, tearing, and texture. Only after the piece is "felt through" does it rotate vertically—revealing its true form through composition and negative space. This approach echoes childhood creativity:

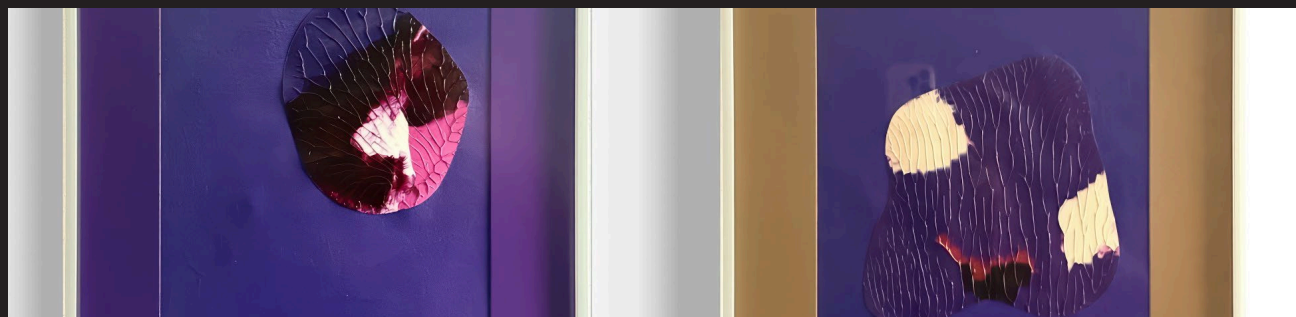
bold, imperfect, exploratory, and honest. Key themes in Chad's work include the reimagining of childhood, emotional reclamation, and the healing potential of artistic play. His methods—ripping, layering, discarding, rebuilding—mirror the ways we process feeling and memory. Chad earned his bachelor's degree with a focus on Acting, Art, and Education from the University of Oregon. He has worked for over three decades as an actor and acting coach, and is an award-winning filmmaker whose short films (Stay With Me, FYD) explore emotional nuance and human connection. Current multidisciplinary projects include: – Private Hell: Nursery Rhymes for Grown-Ups – a book of illustrated, subversive rhymes. – 2:29 – an experimental art film composed of 229 photos of his husband in a cab at 2:29 a.m. McCord's work is a celebration of intuitive creation—reminding us to play outside the lines and letting us know he won't go quietly.

ARTISTIC STATEMENT

My work is rooted in emotion — raw, layered, and unapologetic. As a child, I was taught to hide my feelings, but art became my sanctuary. Through bold color, deconstruction, and playful materials, I invite the viewer to connect — to laugh, cry, cringe, dance, remember, or just stand there and go, "What the hell is this?" I work in acrylic, paper, vinyl, shrink wrap, cork, felt, photography, and found materials — often ripping, layering, dyeing, or distorting them until they become something unexpected. My process is physical, intuitive, and often cathartic. I use tools like power washers, rollers, tape, and my own hands. It's about releasing the pressure valve — purging what's inside and making space for something new. Recurring themes in my work include childhood reimagined, emotional release, queerness, memory, grief, and color as therapy. I want my pieces to bypass logic and hit the nerve — like a pop song you didn't know you needed. My series range from sculptural cutout diptychs of organic matter (Organic-A), to grief-based abstract works made after the death of my parents, to interactive installations like Gay Laundry and Private Hell: Nursery Rhymes for Grown-Ups. I also bring decades of experience in film and television into my visual art practice — incorporating storytelling, performance, and video into works like my art film 2:29, which examines ritual, repetition, and transformation. I'm building a visual collage of feelings — some loud, some strange, some soft around the edges. If nothing else, it gives my feelings a place to live. — Chad McCord

SOCIAL/WEB CONTACTS

See more of Chad's art at: Instagram @chadmmccord | Facebook NA | Web chadmccord.com



Detail from "Organic-A PURPLE_diptych" acrylic + canvas cutouts on canvas with painted mat, 20.5in x 16.6in x 1in, 2020, NFS



"COLOR-BLOCK ABSTRACT PURPLE" acrylic and paper on canvas panel, 21.5in x 17.5in x 2in, 2019, NFS
Bold verticals in violet, gold, and black evoke a surreal forest of emotion. McCord blends torn paper and acrylic in rhythmic abstraction, capturing memory, mystery, and movement in layered hues of purple. A poetic meditation in texture and color.

JAMES WIMBERG



BIOGRAPHY

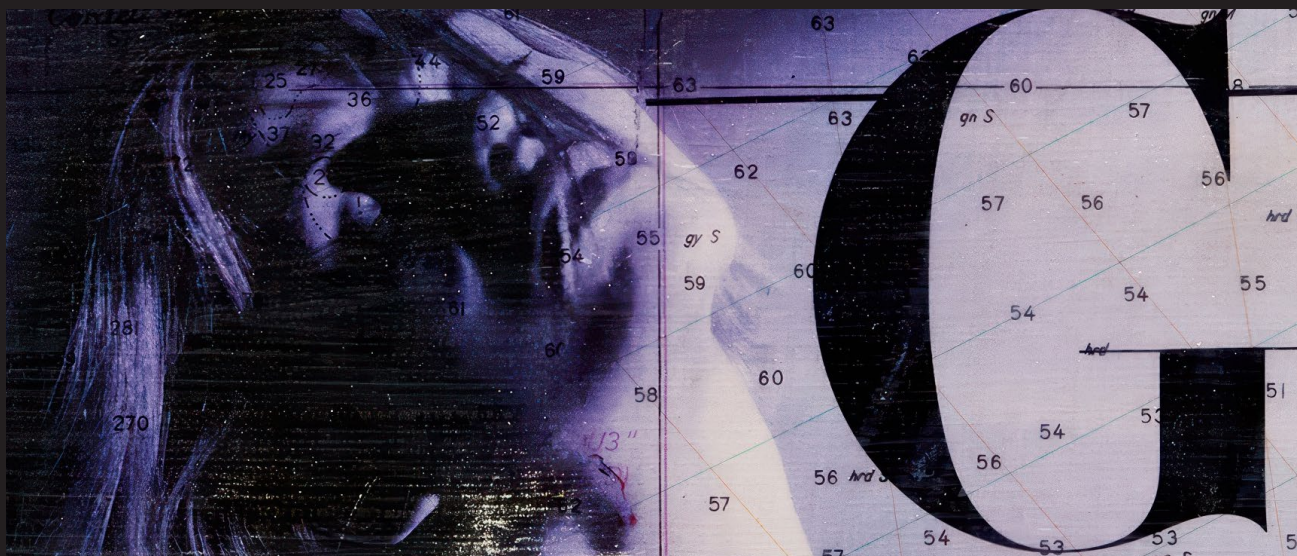
James Wimberg is a seasoned artist and commercial photographer with over 30 years of experience leading creative teams and producing compelling visual content. Renowned for his expertise in lighting challenging subjects, James combines his technical skills with a deep passion for design and composition to create striking images that captivate and inspire. Based in Los Angeles, James balances his commercial photography career with his personal artistic pursuits. While he continues to deliver high-quality work for his clients, he also dedicates time to fine art photography, exploring new techniques and pushing creative boundaries. In recent years, James has ventured into the world of analog collage, a medium through which he has found fresh artistic expression and a new way to alter photography and blend it with graphics. His mixed media collages have been met with enthusiasm from galleries and praise from his peers, further solidifying his reputation as a versatile and innovative artist.

ARTISTIC STATEMENT

My journey in mixed media collage is rooted in a deep appreciation for form, composition, and the emotional potential of the resulting image. I'm drawn to strong graphic elements, strange juxtapositions, intentional layering and textures—visual choices that create rhythm and tension but ultimately serve a more intuitive goal - to convey feeling over fact. When I make my collages, I'm not excited by the literal qualities of a specific element, but by the emotional response it evokes in me. I deliberately work as an analog collage artist because I value the tactile nature of tearing, cutting and placing elements in the frame. I don't want to work digitally; however, I do use my phone to capture and analyze compositions as I work. This objectifies the work so I can study it in a two-dimensional format and decide what is working and what is not. My work invites the viewer to look past what is immediately visible and step into a more subjective experience. It's this ambiguity—the space between clarity and abstraction—that I find most compelling. Recently, I have incorporated paint into my work pushing it past purely paper collage. I'm not interested in telling a fixed story or delivering a clear message. Instead, I want the viewer to feel something—however subtle or ambiguous. I see the act of collaging as a kind of internal listening—an intuitive reassembling of everyday images, graphics, letters and numbers into something more personal and interpretive.

SOCIAL/WEB CONTACTS

See more of James's art at: Instagram @jimwimberg_art | Web www.jameswimberg.com



Detail from "Off the Charts" color copy transfer, colored pencil, marine chart on panel, 8in x 8in x 0.75in, 2025, NFS

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"Off the Charts" color copy transfer, colored pencil, marine chart on panel, 8in x 8in x 0.75in, 2025, NFS
color copy transfer of nude female figure study overlaid onto marine chart with colored pencil and collage accents

JULIA KOHANE



BIOGRAPHY

Julia Kohane is a New York City–based collage artist whose practice has been exhibited in the United States and Europe since 2025. Recent exhibitions include *Surreal Visions* at Limner Gallery (Hudson, NY); *Abyss* at Memento Mori Gallery (Colorado Springs, CO); *Dreams & Nightmares* at Boomer Gallery (London, UK); and *Architetture Invisibili* with Divulgarti Group at Palazzo Pisani-Revedin (Venice, Italy), presented during the 2025 Venice Architecture Biennale. Exhibitions currently on view include *Memories & Future Horizons* at Ikonika Art Gallery (Milan, Italy); *Trees & Flowers* at MVA Gallery (Bethlehem, PA); *Artists as Catalyst for Change* at Ludington Area Center for the Arts (Ludington, MI); and *Power in Pink* at Liam's Den & Bubble Bar (Las Vegas, NV), part of the Fizz & Fine Art Breast Cancer Awareness exhibition. Online exhibitions include *The Years We Were Little* (Women in Arts Network); *Obscura* (Art Fluent); *Magnificent Landscapes* (KBM Gallery); *Places and*

Spaces (Decagon Gallery); *Echoes: Art Inspired by Nature* (Conversations with Artists); *Mythology Exhibition* (Naturalist Gallery); *Show Off Your Art 2025* (KBM Gallery); and *Black and White 2025* (The Hummingbird & Dragonfly Art Gallery). Her work has been featured in *Photo Trouvée Magazine* and *Contemporary Collage Magazine: Works We Loved*. Upcoming exhibitions include *Fragments of the Future* at La Pigna Gallery, Palazzo Maffei Marescotti (Rome, Italy), presented during the 2025 Rome Art Week, and the 5th Annual National Exhibition, “Blackout” at Art on 30th (San Diego, CA). Upcoming publications include *Monochromica – The Journal of Monochrome Art*, Issue 005 (Purple) (Oct 2025, forthcoming), and *Jubilee of Hope: Art as a Way for Rebirth* (Nov 2025, forthcoming).

ARTISTIC STATEMENT

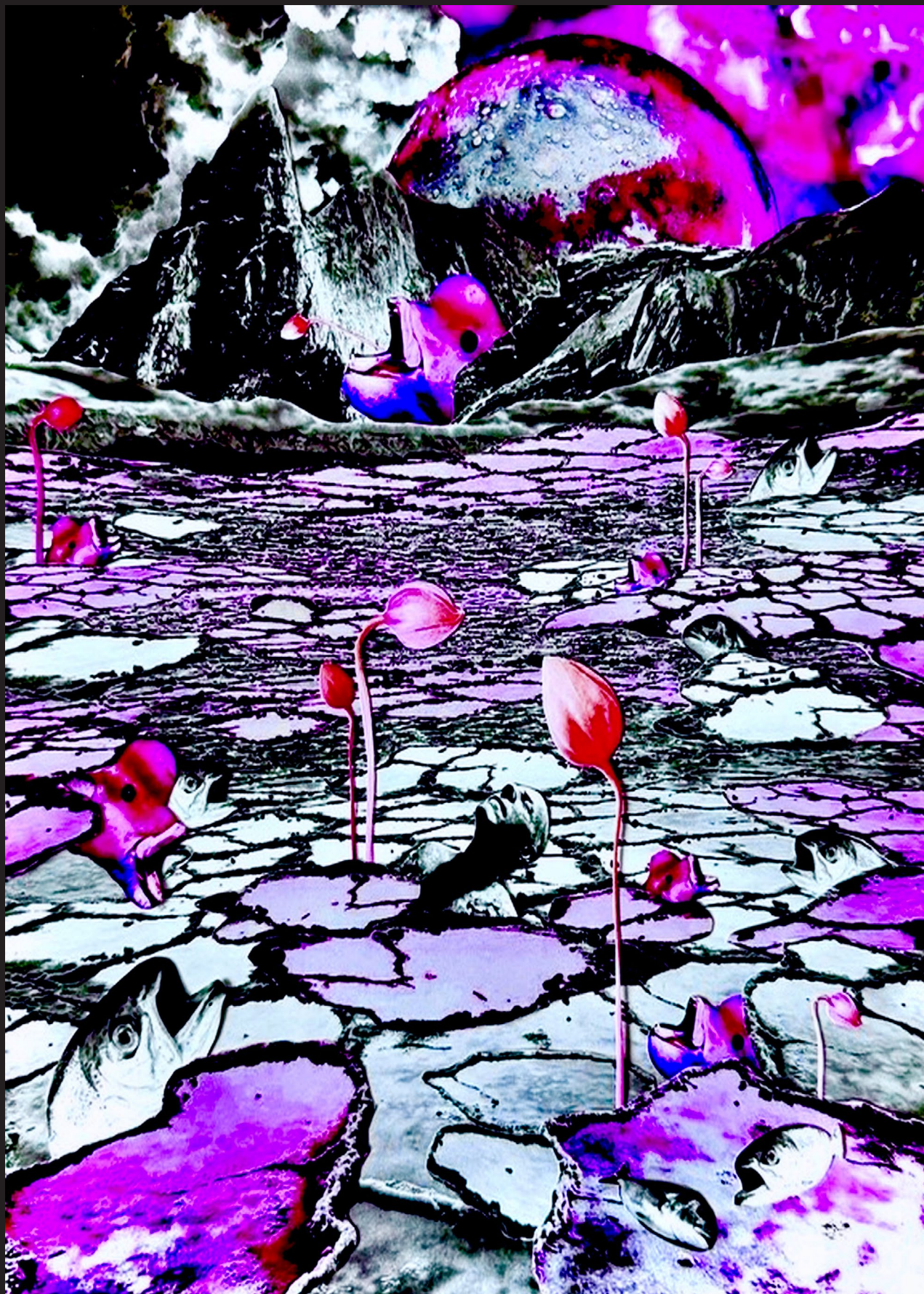
Since 2024, my practice has explored the collapse of linear time and the delicate space between memory and imagination — shifting fluidly between past and future. I create surreal collages in which solitary figures inhabit fractured landscapes that open onto emotional terrains of alienation and renewal. My hybrid process integrates analog and digital techniques: I edit found imagery, print and hand-cut fragments, assemble them physically, then scan and refine the compositions digitally. Finalized as high-resolution gloss Vibrachrome prints, the works can expand in scale while preserving the intimacy of their hand-cut origins. Through this process, I disrupt original meanings, construct new narratives, and invite viewers to question what is real, remembered, or imagined.

SOCIAL/WEB CONTACTS

See more of Julia's art at: Instagram @juliacollages



Detail from “The Observer” Hybrid Collage, 11in x 14in x 0.1in, 2025, \$500
Beneath a sky of stars and moons, icy peaks rise above waters as a colossal figure emerges from the mountains, looming over a still creature.



"When the Waters Left" Hybrid Collage, 10in x 7in, 2025, \$500
Blooms rise from cracked earth, envisioning a post-apocalyptic world—eerie yet beginning to grow again.

LESLIE BROUGHTON



BIOGRAPHY

A fine arts degree with a concentration in painting from the University of New Mexico solidified my early interest in making art. My focus on landscapes began with plein-air watercolor painting in the mountains surrounding Albuquerque. After moving to Arizona for a spell, I continued watercolor painting in the hills and washes of the Tucson area. I returned to New Mexico where I have lived and worked for several years in the town of Las Vegas, located between Santa Fe and Taos, amidst an inspiring natural landscape of mountain meadows, pine forests, and the occasional wolf or coyote. I am the owner of Blue Mesa Gallery LLC, am a former member of the Las Vegas artist cooperative gallery El Zócalo, and belong to the Las Vegas Arts Council. Since 2017 I've exhibited in the annual New Mexico Painters' Exhibition invitational on the campus of New Mexico Highlands University (NMHU); in 2019 I had a solo exhibit in the Ray Drew Gallery at NMHU; in July, I was an exhibitor in

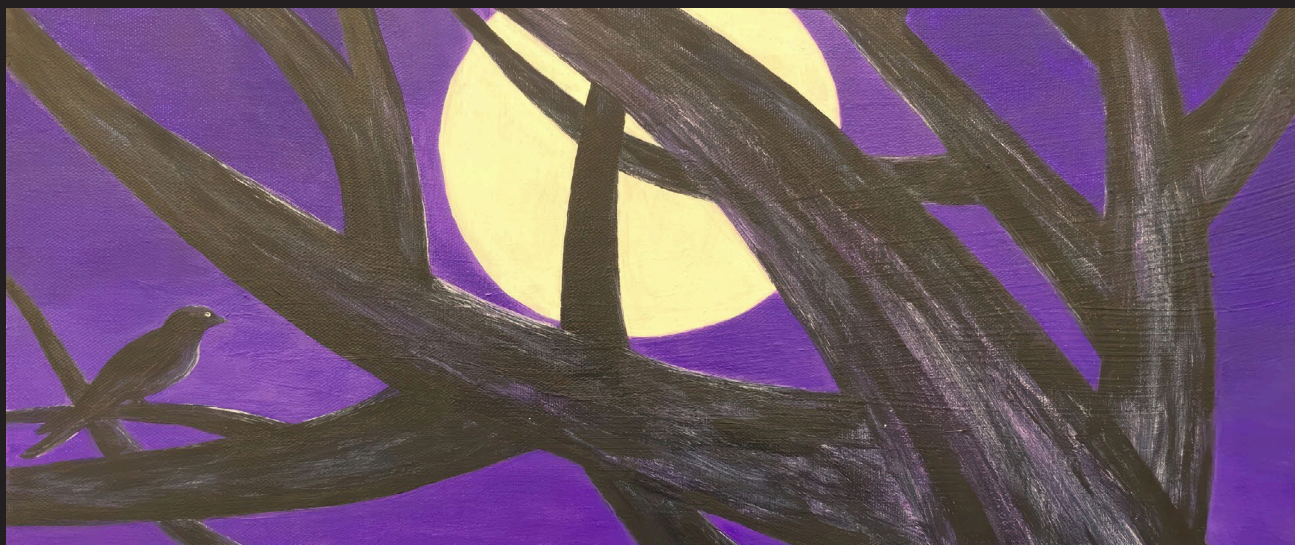
Art Santa Fe 2025 at the Santa Fe Convention Center. I am currently represented in several juried international online exhibits, as well as showing in "Autumn Vibes" in the Mozaik Gallery on Canyon Road in Santa Fe.

ARTISTIC STATEMENT

Through my art, I strive to convey the wonder of the natural world. Art's colors and forms can evoke visceral feelings such as the fragrance of lilacs at midday, the warmth of the sun reflected in a sandstone cliff. Just as music can elicit colors and patterns in its listeners' minds, the visual arts also possess powers of synesthesia. By tapping into this phenomenon, the artist may engage the viewer in subtle and very personal ways. Art is a means of sharing with our fellows, somewhat akin to how the aspen trees support and nourish each other through their intertwining roots. Art is a beautiful way that humans connect. The act of painting for me often involves a rediscovery of a previously visited locale. The real world is my foundation, but I find that its hidden magic can be revealed or magnified by the inclusion of fantastical imagery. While my main media are acrylics and watercolors, I also enjoy working in pastels. As a counterbalance to the arid landscapes that surround me, I enjoy travelling to settings with abundant water such as the waterfalls and ocean waters of Hawaii, and the pine-covered beaches of the Great Lakes, which offer a different kind of energy for the mind and the heart. No matter where I am, nature inspires my imagination. In the words of artist Edvard Munch, "Nature is not only all that is visible to the eye...it also includes the inner pictures of the soul."

SOCIAL/WEB CONTACTS

See more of Leslie's art at: Instagram @bluemesagallery | Web bluemesa.artspan.com



Detail from "Silhouette" acrylic, 16in x 20in x 1in, 2023, \$300



"Pastel Radiance" pastel, 8.5in x 11in x 0.25in, 2025, \$300
Pastel drawing of sunset behind a silhouetted mountain reflected in a lake. Matted to 12" x 16."

MARY ANN HANNA



BIOGRAPHY

Mary Ann began painting following her retirement. She has been an educator and also a clinical mental health counselor. After completing her Ph.D. in Human Development and Clinical Counseling, she engaged in artistic activities as a means of relaxing. While in clinical practice, she used art in child therapy. She has been a student at Art League of Hilton Head Academy. She paints for personal enjoyment but loves to share her paintings with others. Her paintings are in homes in over ten states in America. She shows her paintings at the Art League Hilton Head Gallery in Shelter Cove on Hilton Head and other sites locally. Her work has appeared in International publications such as *Monochromatica*, *Shapes and Colors*, and *Aquarium*. She currently teaches private art lessons. Mary Ann holds a BA from Furman University, and a MA and Ph.D from Virginia Tech.

ARTISTIC STATEMENT

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

SOCIAL/WEB CONTACTS

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



Detail from "Musings in Purple" Acrylic, 20in x 16in x 1in, 2025, \$450



"Musings in Purple" Acrylic, 20in x 16in x 1in, 2025, \$450
Impressionistic acrylic painting of smiling woman's face on mixed purple background

DIANE LABUDA



BIOGRAPHY

LABUDA is an artist and a collector, who has lived, worked and created around the world. Her works have been exhibited and collected in the US and Internationally. Growing up her life presented constant intense opposites and extremes - personal, professional, mental, and physical. She has amassed a record-breaking number of disabilities over 30yrs that connected and disconnected her life and art. Over time, her art and life blended into something that cannot be separated and manifested her signature style of "evolutionary art." Her new paramount process that she identifies as "My Circle," is making LaBuda and her art one-of-a-kind. Each piece becomes its own story. She connects and draws upon her evolving collections to explore human relationships within our advanced technological age at global and intimate levels. Embracing her shifting physicality and tools throughout, she discovers ways to let disconnections to connect and reconnect with intention and hope

of an even greater resulting reaction and connection for the individuals and the world around us. Art is Her Life and Life is Her Art.

ARTISTIC STATEMENT

LABUDA calls upon all the elements, the environment and the world with as many pieces available the moment she's creating. She produces incredible colors, infinite layers, variations of strokes, marks, shapes, and material combinations. She twists and turns to find fresh takes on old and new mediums, new possibilities, reflecting dynamic new visions. Her compositions go through rigorous often surprising iterations of construction and deconstruction. She reconfigures parts and pieces, experimenting, distorting, and revising her photography and collection of images sometimes stealing portions of her own works to push a previous inspiration that elicits further exploration in relation to space and technology and light and dark. Her works are so richly textured you can almost smell and taste them. Each piece becomes its own story. She connects and draws upon her evolving collections to explore human relationships within our advanced technological age at global and intimate levels.

SOCIAL/WEB CONTACTS

See more of Diane's art at: Instagram [@this_is_labuda](#) | Facebook [Thisislabuda](#) | Web [www.thisislabuda.com](#)



"Jack X Tina" Inkjet on canvas, 48in x 48in x 1.5in, 2024, \$12250



"Inside" Inkjet on canvas, 36in x 36in x 1.5in, 2025, \$11000

"Inside" was created during my Pre-Op waiting period for my 4th Spine Surgery in May, 2025. As an ongoing theme, I continue to explore the vast landscape of pain as a universal barometer of humanity. On its surface, "Inside" showcases intertwining lines and strokes like veins, winding through the body, pulsing with colors in an abstract simplified beauty and likeness to our body's physicality. Overall, this work highlights a heightened awareness of my disabilities and the universal experience of pain, that both connect and drive me as an artist.

KATIE WOLF



BIOGRAPHY

I have been involved with the pursuit of responding to the inner hint through the lens of my own creative output and by engaging others in their creative expression through the arts. I have been called to facilitate these “ways of proceeding” by creating environments that nurture the framing of our lives in a connected and Sacred manner. My practice includes painting, silkscreen prints, steel sculptures, fabric arts, mosaic glass works, creation of chapel spaces and a retreat site developed in a pristine wilderness area of Northern California specifically designed for teaching and learning in the embrace of Nature. A 5th generation Californian and a native San Franciscan, Katie has explored the various aspects of living in a city embraced by Nature and has learned from the influences of the many cultures that make up this vibrant port city. She began creating from all things available to her; ranging from drawings and paintings to fabric arts and sculptural works. Her MFA was earned at the San Francisco Art

Institute and she taught with Ruth Asawa during the Alvarado Art Workshop years of bringing professional artists into the San Francisco public schools. Katie has been fortunate to live an adult life filled with art commissions spanning over 40 years, as well as initiating and teaching a visual arts curriculum including studies in architecture, sculpture, painting and set design at St. Ignatius College Preparatory in San Francisco. After 25 years of “dressing the cathedral” of St. Mary of the Assumption and creating environments filled with stained glass imagery and painted murals, in all aspects of her work she continues to invite people to contemplate and express an inner prompt. Wolf’s work takes form through painting, silkscreen prints, sculpture, mosaic glass works, creation of chapel spaces and installations.

ARTISTIC STATEMENT

Katie Wolf’s practice presents itself as a bridge allowing the Sacred to be sensed in our daily living. Her work explores the various aspects of living in a city surrounded by Nature. In addition, her art is informed by the influences of the many cultures that make up this port city. Wolf’s work takes form through painting, silkscreen prints, sculpture, mosaic glass works, creation of chapel spaces and installations. She has made fabric designs for the vast and modern St. Mary’s Cathedral in San Francisco to intimate sacred spaces, Byzantine icons and an Art and Nature Retreat Site in Northern California. An ancient and personal symbol system imbues her large-scale paintings, welded steel sculptures, stained glass panels, painted fabric scrolls and wearable art. A 5th generation Californian and a native San Franciscan, Katie has explored the various aspects of living in a city embraced by Nature and has learned from the influences of the many cultures that make up this vibrant port city. She began creating from all things available to her; ranging from drawings and paintings to fabric arts and sculptural works. Her MFA was earned at the San Francisco Art Institute and she taught with Ruth Asawa during the Alvarado Art Workshop years of bringing professional artists into the San Francisco public schools. Katie has been fortunate to live an adult life filled with art commissions spanning over 40 years, as well as initiating and teaching a visual arts curriculum including studies in architecture, sculpture, painting and set design at St. Ignatius College Preparatory in San Francisco. After 25 years of “dressing the cathedral” of St. Mary of the Assumption and creating environments filled with stained glass imagery and painted murals, in all aspects of her work she continues to invite people to contemplate and express an inner prompt.

SOCIAL/WEB CONTACTS

See more of Katie’s art at: Instagram [@katiewolfart](#) | Web [katiewolf-fineart.artcall.org](#)



Detail from “Personal Growth” acrylic paint on canvas, 25in x 25in x 2in, 2023, \$3200



"Personal Growth" acrylic paint on canvas, 25in x 25in x 2in, 2023, \$3200
Katie Wolf's practice presents itself as a bridge allowing the Sacred to be sensed in our daily living.
An ancient and personal symbol system imbues her paintings, welded steel sculptures,
stained glass panels, painted fabric scrolls and wearable art.

LILLIANNE DAIGLE



BIOGRAPHY

Born in Montreal, Quebec, Canada. Graphics and art education in Montreal and Toronto, Canada. I participate in many national and international juried and non-juried exhibitions in: Montreal, Ottawa, Toronto and Vancouver in Canada; 49 at 74 in New York, USA; International mini print competition in Seacourt, Ireland; Triennale mondiale de Chamalières in France; Milan in Italy; Sarcelle in France, KIWA competition in Kyoto, Japan, etc. My works are owned by public and private corporate collections in Canada. I now mostly participates in online competitions.

ARTISTIC STATEMENT

I find joy and excitement in capturing and communicating the essence of a moment, whether it be the energy of a situation or the nostalgia of a memory. I strive to create a sense of "being there" for the viewer. My artistic journey has evolved from painting and traditional printmaking to photography and digital art. In my digital prints, I either begin with a clean slate or use scanned fragments of my artwork or photographs that I have taken and then modify, blend and manipulate them with various computer graphics programs.

SOCIAL/WEB CONTACTS

See more of Lillianne's art at: Email pacotille@sympatico.ca



Detail from "Pourpre" Digital art, 19in x 13in, 2025, \$350



"Pourpre" Digital art, 19in x 13in, 2025, \$350

KEKOA PAKI



BIOGRAPHY

My name is Kekoa Paki. I love art. I mostly work in the medium of acrylic paint, but I've applied myself in many more. I've used other types of paint, I've dabbled in markers and colored pencils, I've made sculptures out of materials like cardboard and clay, I've even tried digital art here and there. My inspiration to make art came from videogames and TV shows I watched as a kid. I specialize in acrylic portrait paintings as I am fascinated with how a character's story can be expressed through their appearance. I also enjoy playing with metaphors in my work. Framing human experiences in more abstract ways can help us understand them better than if we just tried to tackle them head on. I love sharing the joy of art with others, and thus have volunteered in roles that have let me help others engage in art, such as a position as a live artist at local art fairs, and am currently attending Western Washington University in the hopes of becoming an art teacher.

ARTISTIC STATEMENT

When I heard which color was going to be the focus of the 5th issue of Monochromica, I immediately thought of the purple heart. Knowing how most artworks in the journal would put the color purple front-and-center, I thought this would provide me an interesting opportunity to subvert expectations in service of a larger theme. I thought that by making the viewer think about how small the amount of purple in the work is, it would lead them to think about how small a purple heart itself is when compared to what people lose in combat, symbolized in this piece by the red leaking from the soldier. I decided to render the soldier in my piece very flatly to further emphasize the bullet holes I carved into the canvas itself. While making this piece, I thought a great deal about my mother, who is a combat veteran who served in the army for more than 20 years. I thought about how my life would've turned out if she had died in combat...

SOCIAL/WEB CONTACTS

See more of Kekoa's art at: Instagram [@kekoa.paki.arts](#) | Web [kekoapakiarts.com](#)

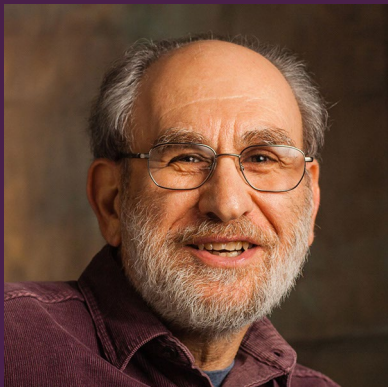


Detail from "Hollow Heart" Acrylic paint on canvas, 40in x 30in x 1in, 2025, NFS



"Hollow Heart" Acrylic paint on canvas, 40in x 30in x 1in, 2025, NFS
A monochrome soldier lies bleeding on a background of their own red. Bullet holes are punched into the flesh of the canvas where they were shot. A small purple heart medal is tossed carelessly on their body.

DON JACOBSON



BIOGRAPHY

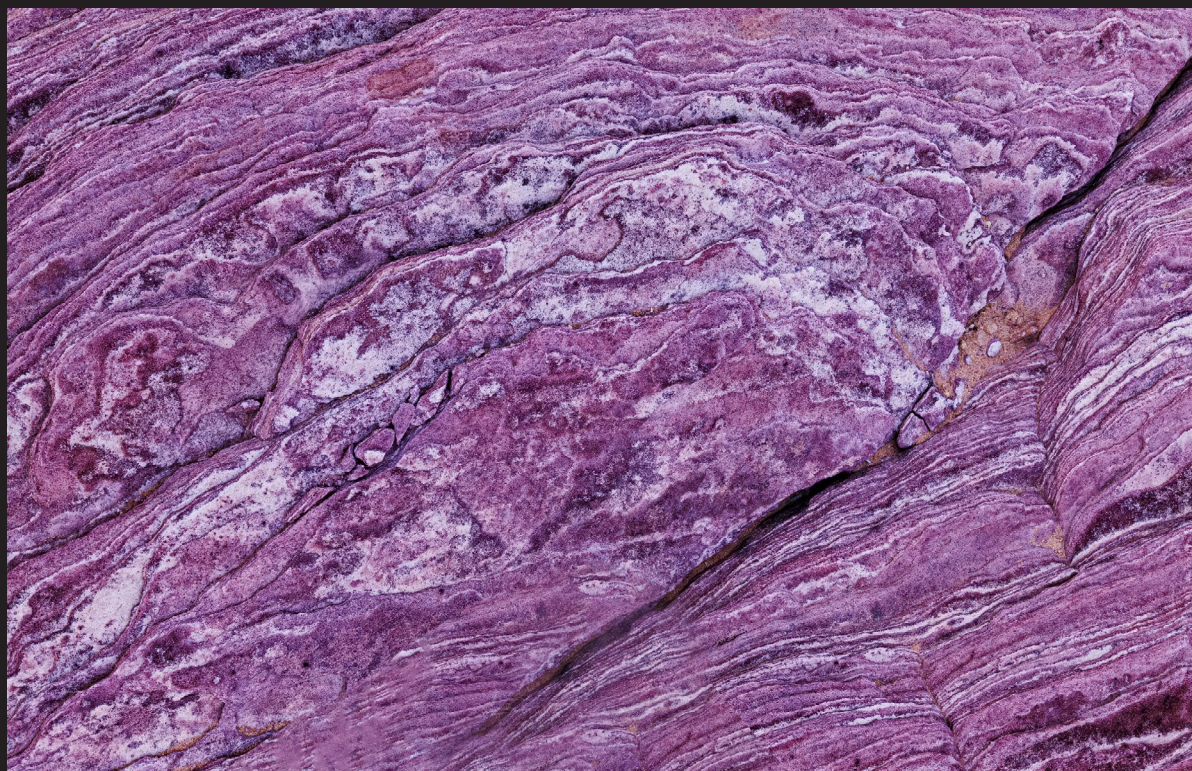
The world of photography and the world of the natural wonders of the Sierra Nevada opened to Don Jacobson simultaneously. The photographs he took with his little Kodak Brownie were woefully inadequate to express the grandeur of the Range of Light. Within a week of his first backpack trip into the high country, he bought his first SLR, a Pentax Spotmatic and began to take photography classes. While living in Los Angeles, he studied photography with Edmund Teske at UCLA for a year. He is currently a member of the Portland Photographers Forum and the Interim Group, a critique group originally formed by the influential photographer Minor White. Many of his photographs have won awards, been published in well respected photographic magazines, the Sierra Club calendar and exhibited nationally.

ARTISTIC STATEMENT

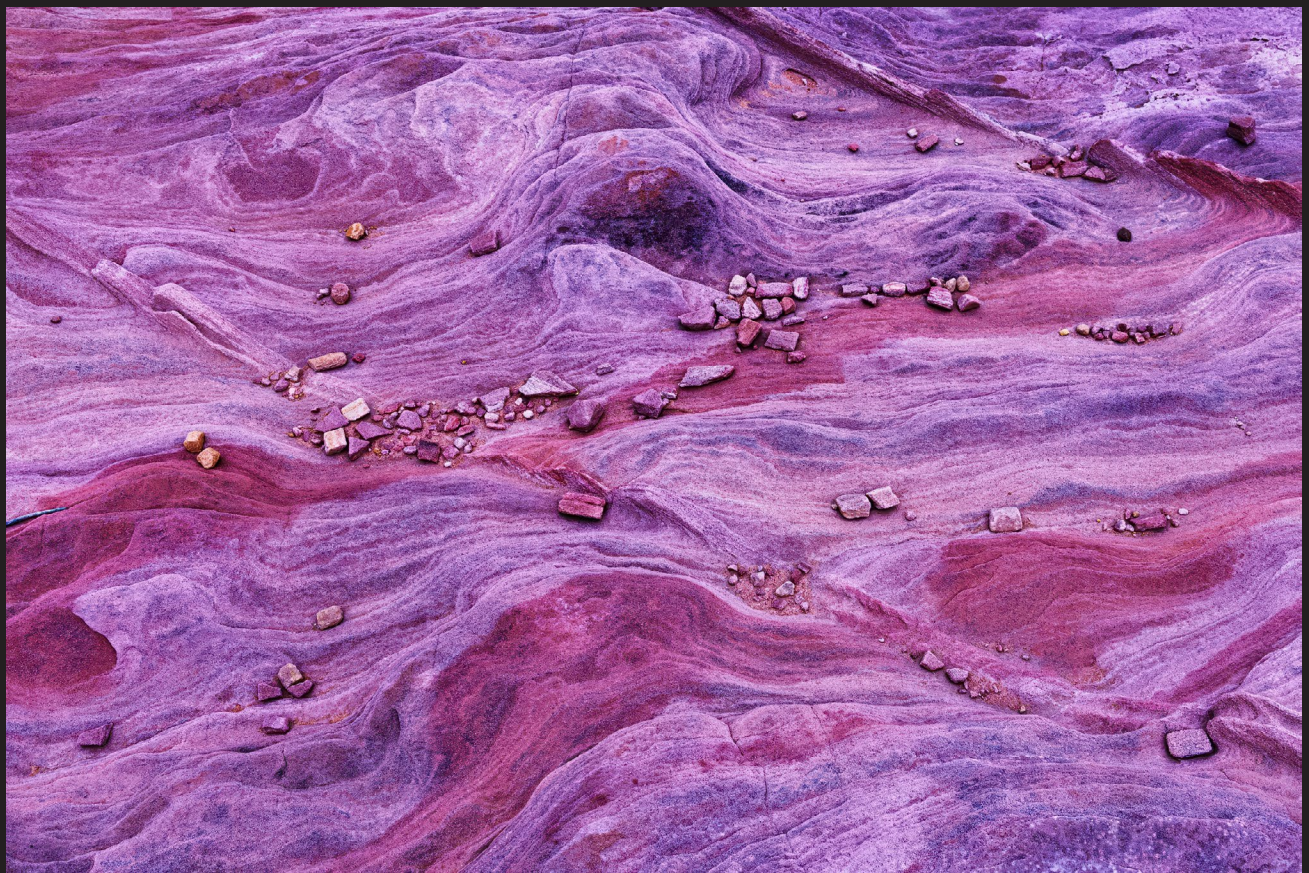
I see the world differently now. The camera, which narrows the field of vision, has actually expanded my vision. When I realized I was viewing reality as if it were a series of photographs, I initially questioned that perspective. Now, I know my perception is enhanced and enriched from my pursuit of photography. An already dynamic and interesting world has become more so. I am delighted by quality of light, vibrancy of color, unexpected and often unnoticed detail. The stunning structure of an orchid, the intricate ornamentation on an older building, or dishes stacked in a dish drainer are fascinating to me. Abstractions and patterns are richer and invite investigation. My subject matter is limitless. Anything that appeals to my eye is fair game for my camera.

SOCIAL/WEB CONTACTS

See more of Don's art at: Web www.donjacobsonphoto.com



"Purple Formation #4" Photograph, 16in x 20in, 2024, \$425



"Purple Formation #2" Photography, 16in x 20in, 2024, \$425

CHAOFAN JIANG



BIOGRAPHY

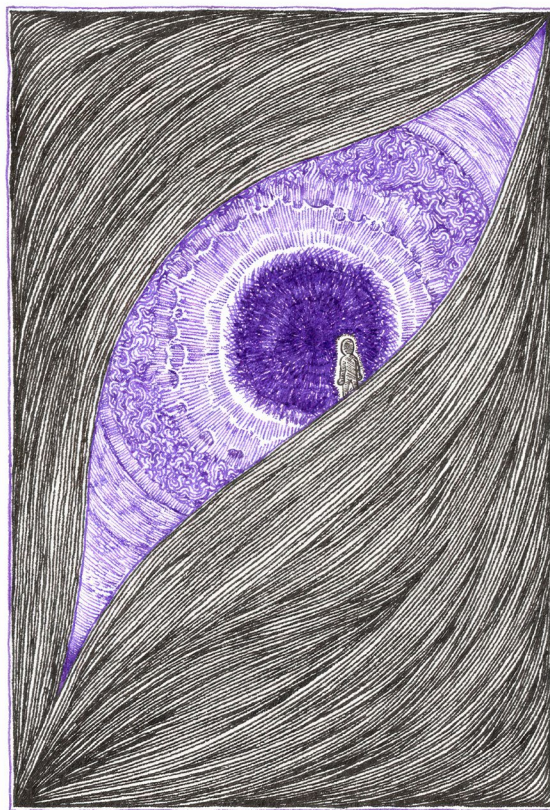
CJ is an artist raised in California. Fascinated by detailed abstract artists such as Peter Deligdisch (popularly known as Peter Draws), visothkakvei, and also Zentangle and mandala artworks, CJ explores the world of lines to create compositions that flow organically together. His work includes pages packed full of line work, patterns inspired by both artificial products and natural geometries found in plants. With the rise of generative images and automated processes, CJ finds it more important than ever to create in manual labor, being mindful of each pen stroke to create something truly human and meaningful.

ARTISTIC STATEMENT

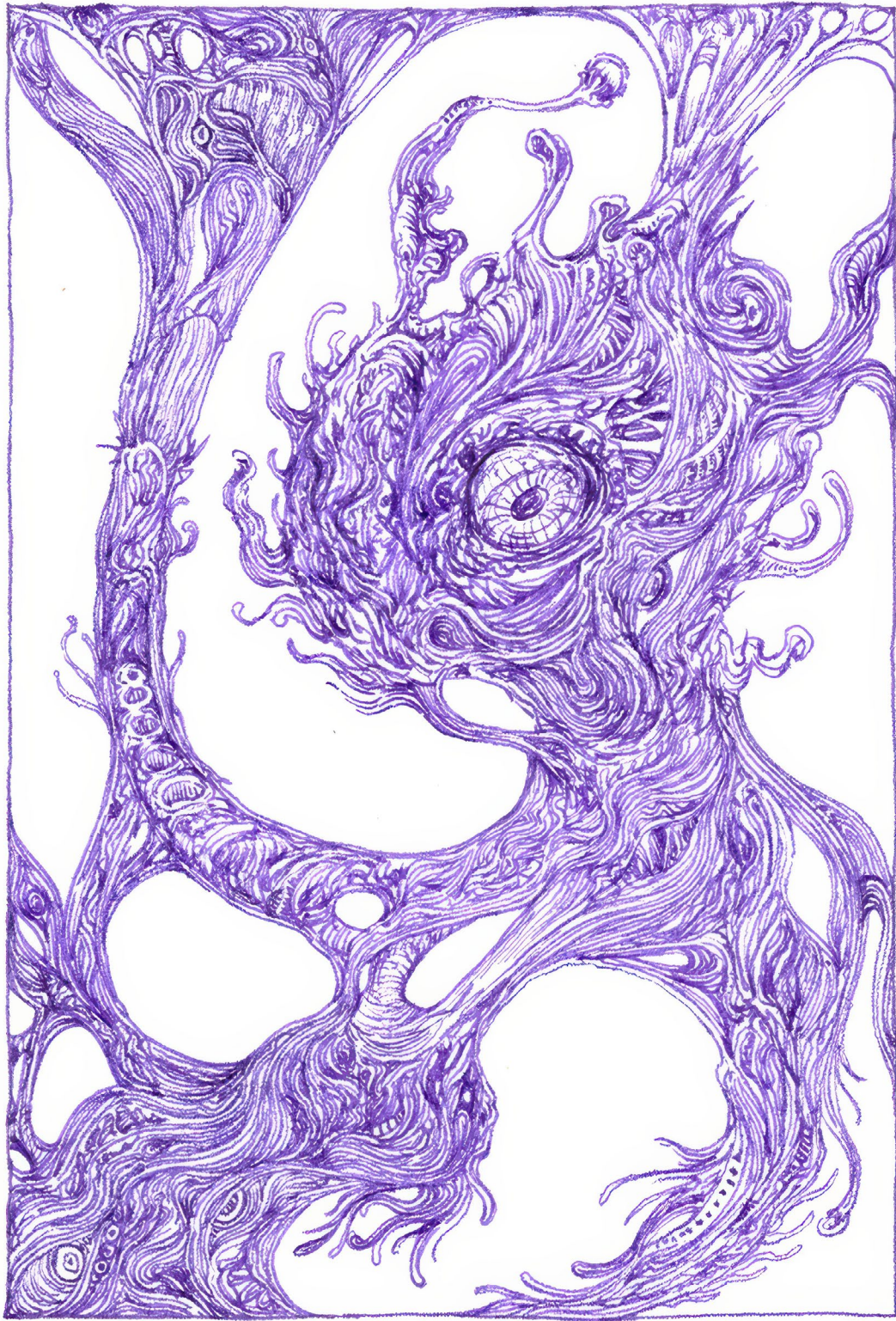
Mainly inspired by the motion of flow in nature, these works are composed of detailed lines that takes form organically without preliminary sketches. Working with ink directs full attention to each mark, turning the act of drawing into a mindful, meditative practice. This process is entirely analog, drawn freehand without any digital tools or corrections. The result evokes motion and depth while remaining abstract, inviting viewers to immerse themselves in the lines or find their own interpretations within them. In an era increasingly shaped by generative software and automated processes, these works assert the value of the human touch and the intentionality of analog creation.

SOCIAL/WEB CONTACTS

See more of Chaofan's art at: Instagram @ceejay.draws



"Purple Gaze" ink on watercolor paper, 7in x 5in x 0.05in, 2025, \$500



"No Return" ink on watercolor paper, 7in x 5in x 0.05in, 2025, \$480

ADRIENNE LYLES



BIOGRAPHY

Adrienne has been painting for nearly thirty years, beginning with vibrant acrylic portraits of dogs and landscapes. Her subjects were scenes that elicited personal joy – lavender fields, beaches, buildings that had meaning to her. For years she kept her paintings to herself, embarrassed that she had never had any art instruction. Though her work was long affirmed by family and friends, it was only within the past three years that she began to claim the identity of “artist.” In 2023 she submitted her work to a local art fair for the first time—and her piece, “Blue Collage,” was accepted. Using only repurposed and recycled materials—including adhesives, textiles, fabrics, and jewelry—she creates monochromatic works that emphasize pattern, rhythm, and vibration. Her collages seek to reveal unexpected beauty in what has been overlooked or cast away. Adrienne is an attorney who also holds a master’s and doctorate in philosophy and currently leads civil rights compliance at Stanford University.

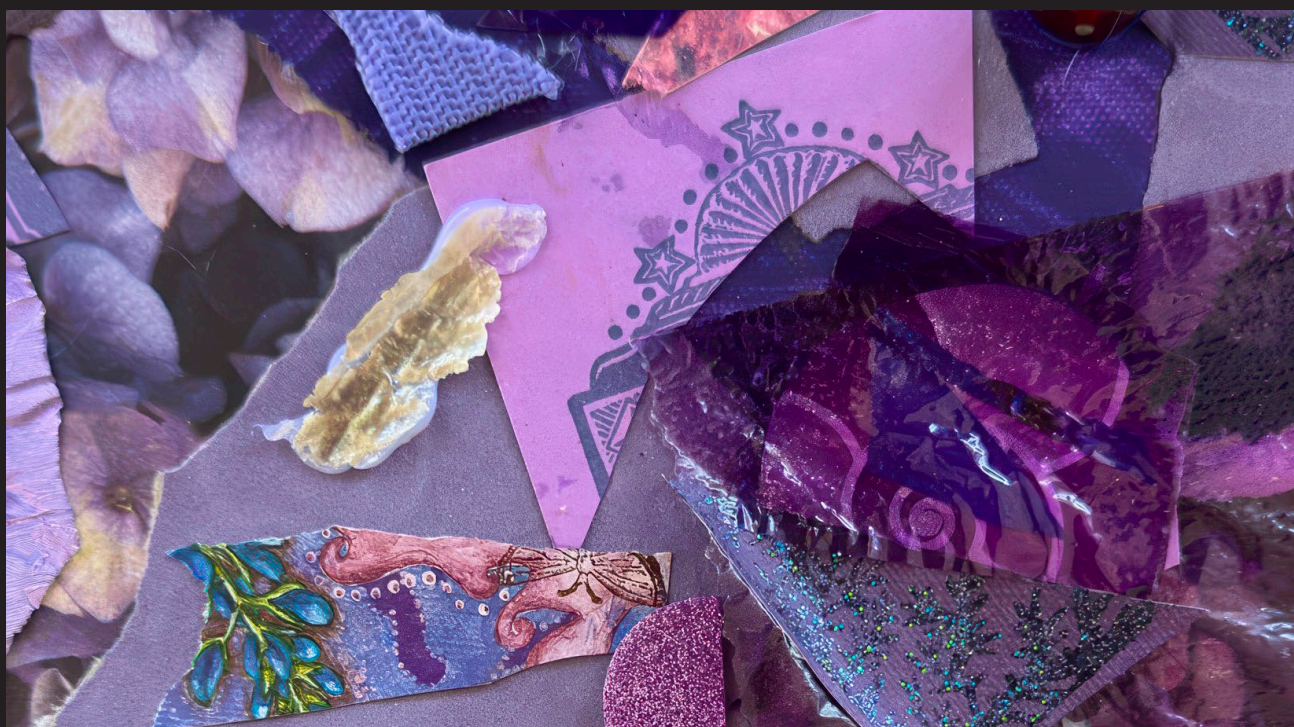
Adrienne approaches her life and her work with curiosity, freedom, gratitude, and a profound sense of reclamation.

ARTISTIC STATEMENT

My training in existentialism and intersectionality is expressed materially in my collages crafted from reclaimed materials (really, often trash). My collages are always monochromatic – I place trash in front of me and just pick bits and pieces that speak to me. I don’t know how else to describe it. Purple Collage is the only piece I’ve ever made in this color. It’s like the elements are meant to fit together – like they must be placed where they are to make room for each piece to breathe. Purple Collage includes acrylic paint, paper, vellum, brush wire, fabrics, foil, beads, and a brush gathered from food containers, gift wrap, print materials, and other scrap materials.

SOCIAL/WEB CONTACTS

See more of Adrienne’s art at: [Web RePurposeArt.square.site](http://WebRePurposeArt.square.site)



Detail from “Purple Collage” Paper, textiles, fabrics, beads, foil, and acrylic on canvas, 14in x 11in x 0.5in, 2023, \$150



"Purple Collage" Paper, textiles, fabrics, beads, foil, and acrylic on canvas, 14in x 11in x 0.5in, 2023, \$150
Purple Collage consists of paper, jewelry, textiles, and painted scraps, with shimmers of metallic foil and beads. Crafted from found and recycled materials, the work blends biography with textural richness, transforming memory and matter into a vibrant, complex landscape.

GIA CIVEROLO



BIOGRAPHY

Gia Civerolo is a LA based poet, photographer, producer, educator, and special needs advocate. Her self-published book of poetry, "She Confuses Lovers, Movies, Angels and Poems" won a 2025 International Impact Award and was runner up in the 2025 New York City Book Festival. She is honored to be published in several anthologies as well as featured in the Bards of Southern California: Top 30 SoCal Poets. Her photos have been exhibited in museums, city halls, art galleries and magazines. She can be seen performing throughout Los Angeles. Gia is most proud to be Riley and Holden's Mother.

ARTISTIC STATEMENT

I am an artist that freezes moments dripping with imagery in both my photography and poetry. I capture images where emotions can be felt in the viewer's bones. My work invokes the senses to wake up and evokes emotions. Creating and expressing myself through art heals me and let's my spirit fly. Art is magic!

SOCIAL/WEB CONTACTS

See more of Gia's art at: Instagram @giaciverolo

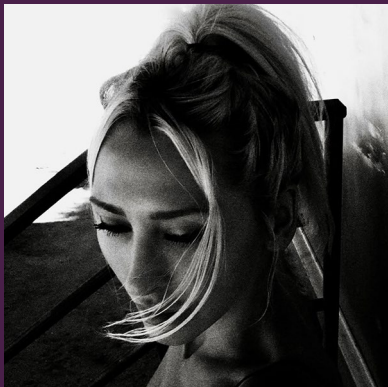


"Decimated Sky" Photography, 10in x 8in x 6in, 2025, \$150



"Long Nose Purple Balloon" Photography, 10in x 8in x 6in, 2025, \$150

KATE FERGUSON



BIOGRAPHY

Kate Ferguson (USA) is a photographer, writer, and filmmaker based in Mexico City. Her multidisciplinary practice is rooted in an appreciation for the threshold moments where transformation occurs and realities blur. In 2024 the California native visited Mexico City to screen her short film, *Dear Kevin*, which introduced her to the city's vibrant culture, dynamic energy, and natural connections. With CDMX as her home base, she works around the world. Kate's work has been showcased across Greece, Mexico, USA, Romania, Uruguay, Russia, Canada, England, and Germany. She was awarded Best Imagination at the Short Film Factory in Bucharest and for Lyrical Composition at Magikal Charm, NYC. Her recent residencies include Bonfire Air, the Nekubi residency in Kavala, Greece; and Studio Luce in El Paredón, Guatemala.

ARTISTIC STATEMENT

The spiritual and mystical play a large influence in Kate Ferguson's multidisciplinary art practice, both as a topic of observation and a way of being. Through her work, she considers nostalgic liminality, the sensation of memory, and decisions that lead to psychological and spiritual evolution, particularly in regard to self-actualization. Storytelling is central to all areas of her work. In photography, Kate gravitates toward raw, energetic compositions and vibrant color saturation. She often uses vintage film cameras and experimental processes like film soup, which alters the film during development and introduces an element of unpredictability. Her approach is hands-on, intuitive, and led by curiosity. In her writing, whether through narrative texts or film scripts, she focuses on emotional and psychological evolution, especially the small decisions or encounters that quietly shape the direction of a life. Her stories often center on personal reflection and interpersonal dynamics. Filmmaking allows her to explore subconscious layers that still images cannot fully reach. Through moving image, she investigates internal landscapes and complex emotional states, adding depth and nuance to the themes that run through her work.

SOCIAL/WEB CONTACTS

See more of Kate's art at: Instagram [@kateferg](#) | Facebook [kateferguson88](#) | Web [www.kateferg.com](#)



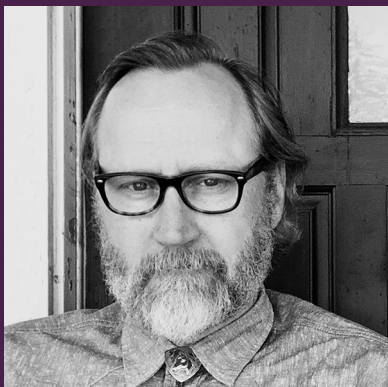
Detail from "Untitled" 35mm film, 24in x 36in x 1in, 2025, \$300



"Untitled" 35mm film, 24in x 36in x 1in, 2025, \$300

This is a 35mm film photo I shot of the ocean in Puerto Escondido, Oaxaca.
I took the opportunity to do creative edits with this series, which was originally shot on infrared film.

COREY DRIETH



BIOGRAPHY

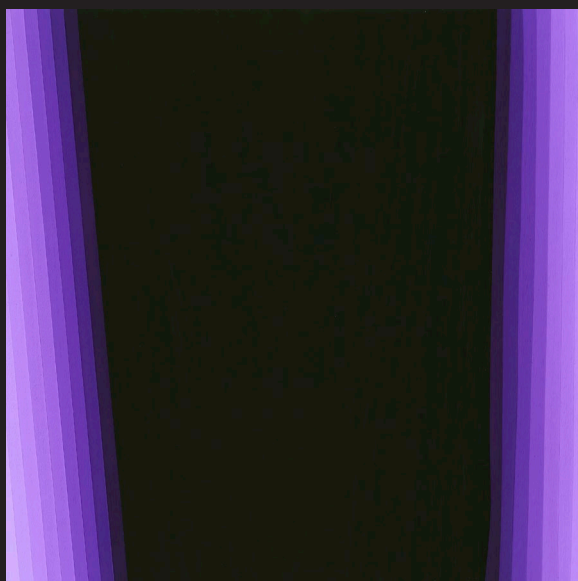
Corey Drieth was born and raised in Northern Colorado. He attended Colorado State University in Fort Collins where he received undergraduate degrees in Comparative Religious Studies and Studio Art. After serving as the Critic and Artist Residency Series (CAARS) coordinator for CSU's Hatton Gallery, he attended graduate school at the University of North Carolina and received an MFA with a thesis in Drawing and Painting in 2004. Before joining the Visual and Performing Arts Department at the University of Colorado in Colorado Springs in August 2007, Drieth taught studio art classes at CSU, the University of North Carolina, and the University of Virginia. His work has been exhibited throughout the country, including San Francisco, Denver, Albuquerque, New Orleans, Chicago, Washington DC, and New York City.

ARTISTIC STATEMENT

For over twenty years I have spent almost all my time in the studio making delicate small-scale abstract paintings. Inspired by daily life, art history, and religious traditions such as Zen Buddhism and Quaker Christianity, this work explores contemplative spiritual experience. Like many people today I want to define my own spiritual path and do so by borrowing from multiple theological, literary, and artistic precedents. Subsequently, my goal is to create an iconography that is both deeply personal and highly evocative; I want to make lyrically poetic objects that are simultaneously intimate, mysterious, and expansive. My process begins with the basic design and construction materials of gouache and wood. Through the economical use of line, color, texture, and the illusion of light and space, I create a visual dialogue between painted surface and wooden substrate. The sometimes awkward, sometimes tense, sometimes graceful relationships that occurs embodies my own search for meaning - the search for a balance between the organic and the synthetic, the inner and the outer, the intuitive and the rational, the timeless and temporary - a search that is defined by the ritual of making and remaking. Ultimately, I believe that experiences of subtle structural beauty can be incredibly valuable. Because they require quietude during a time of de-humanizing speed, clutter, and noise, they serve as both a foil to the frenetic activity of contemporary life and as a method of sustenance within it.

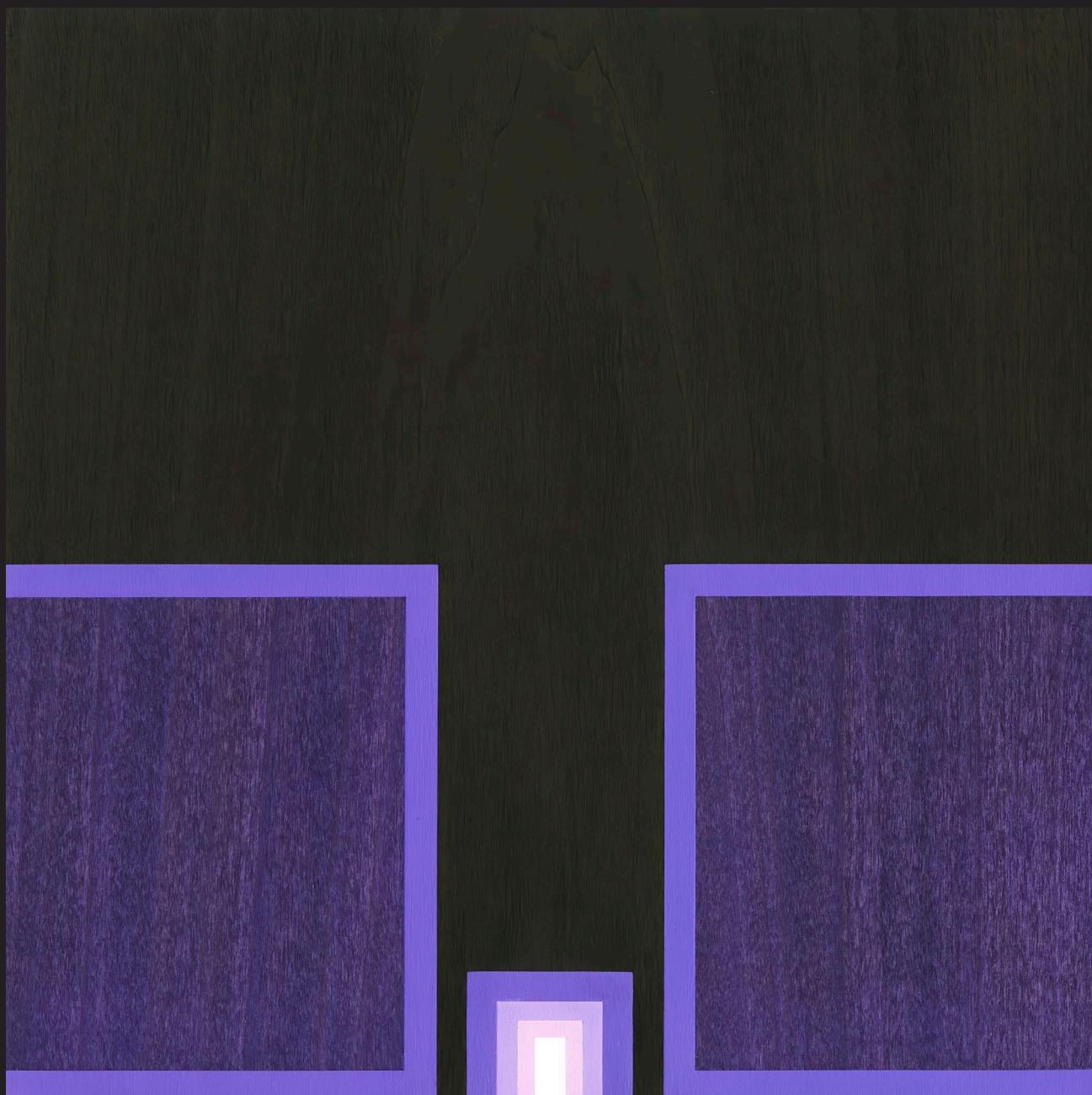
SOCIAL/WEB CONTACTS

See more of Corey's art at: Instagram @cdrieth | Web www.cdrieth.com



"4 - Nine" Gouache, Ink, Wood, 11.25in x 11.25in x 1in, 2009, NFS

Painting is attached to the wall via a french cleat system that causes it to seem as if it is floating 1/4" parallel to the wall.



"Not Two" Gouache on wood, 11in x 11in x 1in, 2008, NFS
Painting is attached to the wall via a french cleat system that causes it to seem as if it is floating 1/4" parallel to the wall.

RONALD CADET



BIOGRAPHY

Ronald Cadet is a Haitian-born fine artist whose work spans painting, sculpture, ceramics, and mixed media, weaving together tradition, philosophy, and contemporary expression. He studied at the National Arts School in Port-au-Prince, Haiti (2001–2006), where he mastered the foundations of visual arts, later pursuing Cultural Administration at the Universidad Autónoma de Santo Domingo (2008–2010) in the Dominican Republic, and advanced studies in fiberglass sculpture at the Art Center of Léopold Sédar Senghor (2010–2011) in Dakar, Senegal. This international formation enriched his vision, linking Caribbean identity with the broader African and global artistic dialogue. Cadet's work has been exhibited in museums and galleries across the United States, Europe, and the Caribbean. His career highlights include participation in the 35x35 Art Project permanent exhibition at the Copelouzos Family Art Museum in Athens, Greece (2020–present); the Luxembourg Art

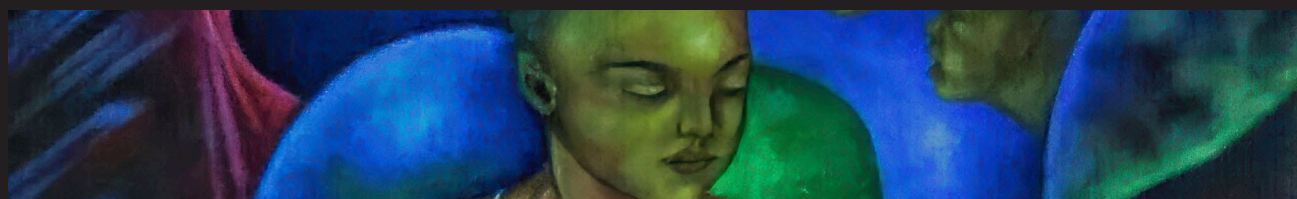
Prize at Pinacothèque Museum (2022); solo and group shows at Myriam Nader Art Gallery, Kenkeleba Art Gallery in Manhattan, and the New York ArtExpo. His exhibitions with Wheaton Arts Organization at Rowan University Art Gallery and Clay College Gallery, as well as cultural centers in New Jersey and New York, further attest to his versatile presence. He has twice been recognized with honors at the Pleiades Art Gallery in Chelsea, New York, and the Wilmer Jennings Gallery at Kenkeleba. Deeply influenced by the spiritual, historical, and cultural memory of Haiti, Cadet's art reflects on resilience, displacement, and the endurance of humanity. Currently based in New Jersey, Cadet continues to expand his practice internationally, with works held in private collections and museums. His biography accompanies his entry in *Monochromica* magazine and online gallery, affirming his role as a contemporary voice bridging Haitian heritage and global artistic discourse.

ARTISTIC STATEMENT

Artist's Statement – Ronald Cadet Art, for me, is both testimony and survival. Born in Haiti, I carry within my work the rhythm of ancestral memory, the turbulence of history, and the resilience of the human spirit. My training at the National Arts School in Port-au-Prince (2001–2006), the Universidad Autónoma de Santo Domingo (2008–2010), and the Art Center of Léopold Sédar Senghor in Dakar (2010–2011) shaped my practice across painting, sculpture, graphics, ceramics, and fiberglass techniques, allowing me to weave tradition with contemporary experimentation. My inspirations emerge from contrasts, anguish and hope, fragmentation and rebirth, silence and testimony. I often draw from the spiritual depth of Haitian culture, the strength of the African diaspora, and the lived experiences of exile, struggle, and survival. Color and form are never neutral in my work; they carry symbolic weight, embodying both wounds and healing. In paintings such as *Fight to Survive*, created during the New York lockdown, I sought not only to document the crisis but to reveal the resilience of humanity under siege. Whether through canvas or sculpture, I intend to create spaces where viewers confront memory and possibility, both personal and collective. My art has traveled from Haiti to Greece, Luxembourg, New York, and New Jersey, reminding me that creation is a bridge between cultures and a universal language of reflection. Ultimately, I see art as philosophy in motion: a dialogue with time, history, and the fragile endurance of the human spirit. This statement accompanies my entry for *Monochromica* magazine and online gallery. If selected for publication, it will stand as a reflection of my journey as an artist committed to illuminating resilience, memory, and hope. — H.C. Dr. Ronald Cadet

SOCIAL/WEB CONTACTS

See more of Ronald's art at: Instagram @artistfilmmaker1 | Facebook ronald.cadet.164902 | Web www.ronalddcadet.com



Detail from "Ma Demoiselle" Acrylic on Canvas, 16in x 20in x 2in, 2016, \$1999.99



"Spirit Calling" Acrylic on Board, 16in x 20in x 1in, 2015, \$1999.99

ARLENE KNOWLTON



BIOGRAPHY

I'm an artist on a whimsical journey where color meets chaos. Just as I was preparing for a green-themed edition, I broke my foot—what a dramatic twist! Despite my injury, my boyfriend Matthew and I ventured to Art on Ave in Tacoma, WA. I navigated the vibrant scene with a cane in one hand and a paintbrush in the other, connecting with fellow artists and sharing laughs about my situation. This experience reaffirmed that art is a shared journey, rich with joy and camaraderie. A highlight of my artistic adventures was an invitation to the Grateful Dead's 60th anniversary celebration in San Francisco. The vibrant colors and creative energy there profoundly inspired me. Back in Michigan, I channeled that exuberance into a new collection focused on the magic of purple. Each piece, crafted from recycled materials, tells its own story and features UV-reactive elements for added fun. I've also embraced a nomadic lifestyle by moving into a van, allowing me to explore and create freely. While I'm a sculptor at heart, finger painting

remains my true passion. There's something liberating about blending colors under my fingertips that evokes pure joy. Creating art feels like dancing through life—full of stumbles and unexpected moments. I've learned that the journey, with its laughter and detours, adds depth and meaning to our lives. Each brushstroke expresses joy, resilience, and a touch of enchanting purple magic. I invite you to join me on this colorful adventure, celebrating the vibrancy of life through art. Let's embrace the chaos and beauty of creativity, reminding ourselves that the journey is as important as the destination. Together, we can explore this artistic landscape, infusing every moment with laughter, inspiration, and the transformative power of color. Come along and let's paint the world together!

ARTISTIC STATEMENT

Welcome to my whimsical dive into the purple palette, where transformation, resilience, and a splash of beauty await! Each piece in this submission is a chapter of my artistic journey, portraying the intricate tango of life and death, creation and decay—think of it as Shakespeare meets a vibrant paint palette at a funky art party. First up, we have "Twilight Whispers," a love letter to those magical moments when day tiptoes into night. Inspired by the poetic notion that "In twilight's hush the sky turns deep," this piece is a delightful mix of whimsy and nostalgia. It's like a hug from the universe, reminding us that even when life feels a bit gloomy, beauty can sneak in through the back door. Made with mixed media on paper, it's tactile and UV-reactive—so yes, you can literally dive into its colorful depths and come back out a little more sparkly! Next, meet "Blooming Beyond the Bone," where I tackle the fierce duet of life and death. Picture a rose tree sprouting triumphantly from a skull—because who said beauty can't thrive in the most unexpected places? The vibrant purples, whites, and indigos are inspired by my adventures at the 60th anniversary of the Grateful Dead in San Francisco, a city I like to think of as a kaleidoscope of artistic spirit. Crafted from recycled materials, this piece invites you to ponder your own transformations and the beauty that can blossom amidst the chaos. Lastly, "Eternal Harmony" waltzes through the balance of creation and decay, with a skull serving as a stage for yet another vibrant rose tree. It's a celebration of life's artistry and a nudge to embrace the magic hiding in shadowy corners. Made on recycled cardstock and kissed by UV light, this mixed media marvel reveals hidden layers that dance with color and texture. Together, these pieces invite you to explore the beautiful complexities of existence, find joy in contrasts, and remember that we are all the artists of our own destinies. So, grab a brush, or just a pen.

SOCIAL/WEB CONTACTS

See more of Arlene's art at: Instagram @arlenespiratetreasures.com |
Web www.arlenespiratetreasures.com www.artmajeur.com/arlene-knowlton



Detail from "Eternal Harmony; A Symphony of Life" recycled card stock, acrylic paint marker, highlighter, oil p, 12in x 12in, 2025, \$350



"Twilight Whispers" paper, acrylic paint markers, oil pastels, highlighters, 8in x 6.5in x 0.01in, 2025, \$200
"Twilight Whispers" is a vibrant tribute to twilight's hues, evoking the joy of sneaking snacks at night. This mixed-media artwork blends whimsy and melancholy, featuring UV-reactive layers that reveal beauty in dark moments. Immerse yourself in this enchanting experience!

ARIAN LORI-AMINI



BIOGRAPHY

Arian aka HYPNOTIQ is a multidisciplinary artist and sculptor known for transforming raw materials into immersive, emotionally charged artworks that blur the line between sculpture, painting, and installation. Based in Seattle, Arian's practice combines elements of pop art, industrial design, and spiritual symbolism—resulting in bold 3D wall sculptures, light-based installations, and textural mixed media pieces that are as hypnotic as they are thought-provoking. Each piece begins with an unconventional mix of materials—metal mesh, plaster, plexiglass, wood, resin, and acrylics—layered, sculpted, and finished with high-gloss coatings and custom framing. Arian draws inspiration from natural forces, emotional extremes, and the contrast between control and chaos. The work often reflects themes of transformation, resilience, and inner power—presented through vibrant color gradients, cracked textures, and futuristic finishes. Exhibited internationally and at major art fairs including

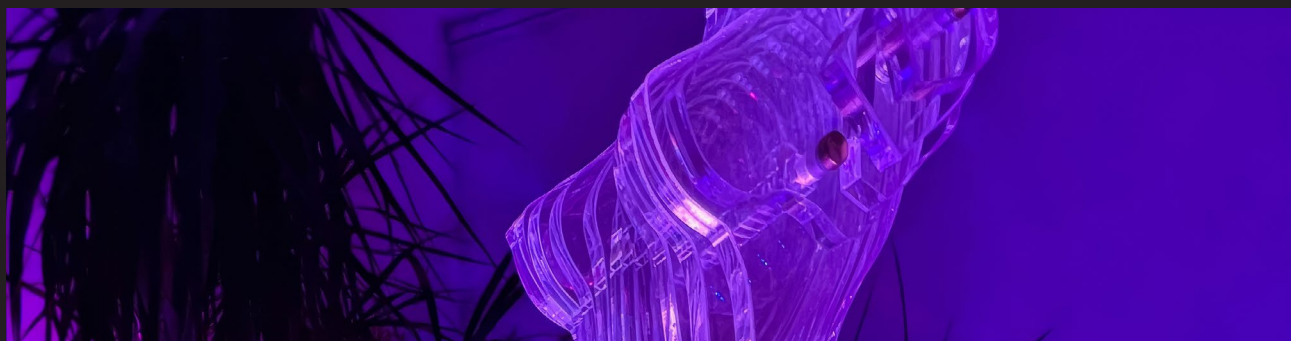
Art Basel Miami, New York, and San Francisco, Arian's work has been collected by global icons such as Steve Aoki and Boris Brejcha. HYPNOTIQ pieces have also been featured in fashion shows, music performances, and gallery spaces worldwide—from Ecuador to Australia. Whether creating glow-in-the-dark murals, smart-tech sculptures, or resin-soaked wall pieces, Arian brings a unique fusion of art, technology, and energy into every creation. Arian aka HYPNOTIQ is not just creating art—they're building experiences meant to shift perception, stir emotion, and leave a lasting imprint. Every work invites the viewer to pause, reflect, and step into a new kind of visual rhythm—where modern art becomes a mirror, a pulse, and a story all at once.

ARTISTIC STATEMENT

My work is an exploration of texture, emotion, and light—sculpted into wave-like motion using unexpected materials. This 3D wall art piece is constructed from layers of metal mesh, hand-shaped plaster, wood, and clear plexiglass, then airbrushed with gradients of hot pink and deep violet from opposing directions. The result evokes the rhythmic push and pull of ocean waves—both peaceful and chaotic—frozen in time. I use color as a psychological tool, blending high-energy magenta tones with darker purples to reflect the duality of power and serenity. The final piece is coated in a thick layer of high-gloss resin that magnifies the cracked, almost geological texture beneath. It is framed in heavy black plexiglass to contrast and contain the organic chaos within—a modern relic encased in clean, futuristic lines. My inspiration comes from nature's raw forces, filtered through a pop art lens. I want viewers to feel like they're standing at the edge of something alive—a moment caught mid-surge. This piece speaks to transformation, resilience, and how beauty often emerges through distortion and imbalance. It challenges the idea that fine art must sit still; instead, it pulses, reflects, and reacts to light and perspective. My practice blends sculpture, painting, and industrial design. Each layer is intentional, each material chosen to stretch the boundary between painting and installation. Through this fusion, I aim to hypnotize the viewer into staying present—just long enough to feel something real.

SOCIAL/WEB CONTACTS

See more of Arian's art at: Instagram @HYPNOTIQ_MODERN_ART | Facebook HYPNOTIQ Xperience |
Web www.hypnotiqxperience.com



Detail from "See-through dancing Venus" Mixed media: plexiglass, acrylic, resin, 42in x 24in x 24in, 2022, \$7500



"Neon Waves 3D plaster wall art" Mixed media: plaster, wood, metal, plexiglass, acrylic, 48in x 24in x 24in, 2023, \$2995
Neon waves crash into sculpted terrain—this 3D wall piece blends metal mesh and plaster into mountainous textures, spray-painted with gradient pinks and purples. Sealed in high-gloss resin and framed in reflective black plexiglass, it glows with surreal depth and motion.

MARYAM MOHI



BIOGRAPHY

Maryam Mohi is an Iranian-American multidisciplinary artist based in the United States. Her work is grounded in painting, using acrylic, resin, and watercolor to explore layered narratives that touch on memory, identity, and transformation. Drawing from both cultural heritage and personal experience, she combines traditional methods with experimental textures to create emotionally resonant, visually tactile compositions. After more than a decade in corporate leadership and project management, Maryam made the intentional shift to a full-time art practice in 2025. This transition marked a return to her earliest passion—visual art. Her paintings have been exhibited in galleries and art centers across Texas and Iran, including The Other Art Fair, the Irving Art Center, and Blue House Too Gallery.

ARTISTIC STATEMENT

From a young age, I was drawn to art. I took classes in painting and creative expression during my childhood, experimenting with watercolor, acrylic, and different surfaces. Despite this early passion, I never pursued a formal academic degree in art. Instead, I followed a more traditional path, completing advanced degrees in business and computer networks. For many years, art remained in the background—something I loved but did not see as a professional path. Eventually, I realized that returning to art was not optional but necessary. After years of higher education and work outside the arts, I chose to reconnect with my main passion and dedicate myself to being a full-time artist. My practice is rooted in painting but not defined by rigid boundaries. I work across watercolor, acrylic, resin, and mixed media, layering them on paper, canvas, wood, and fabric. These materials carry their own texture and history, allowing me to build depth over time. Each piece is an exploration: I start without a fixed plan, letting memory, mood, and material guide the process. Layers of color and mark-making accumulate until the work feels balanced and authentic. This approach reflects my own lived experience. Being Iranian-American and navigating different cultural and professional spaces has given me an appreciation for duality and transformation. In my paintings, acrylic might merge into resin, or abstract gestures might meet fragments that feel symbolic. These overlaps mirror how identity and experience combine in meaningful ways. Art for me is both reflection and communication. It gives me space to pause and process, while also allowing me to share that space with others. I want my work to invite presence—to encourage viewers to slow down, look closely, and connect in their own way. Rather than prescribing meaning, I aim to create surfaces where personal and collective experiences can meet.

SOCIAL/WEB CONTACTS

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



Detail from "Clouds" Watercolor, 10in x 14in, 2023, NFS



"Clouds" Watercolor, 10in x 14in, 2023, NFS

SAYO WATANABE



BIOGRAPHY

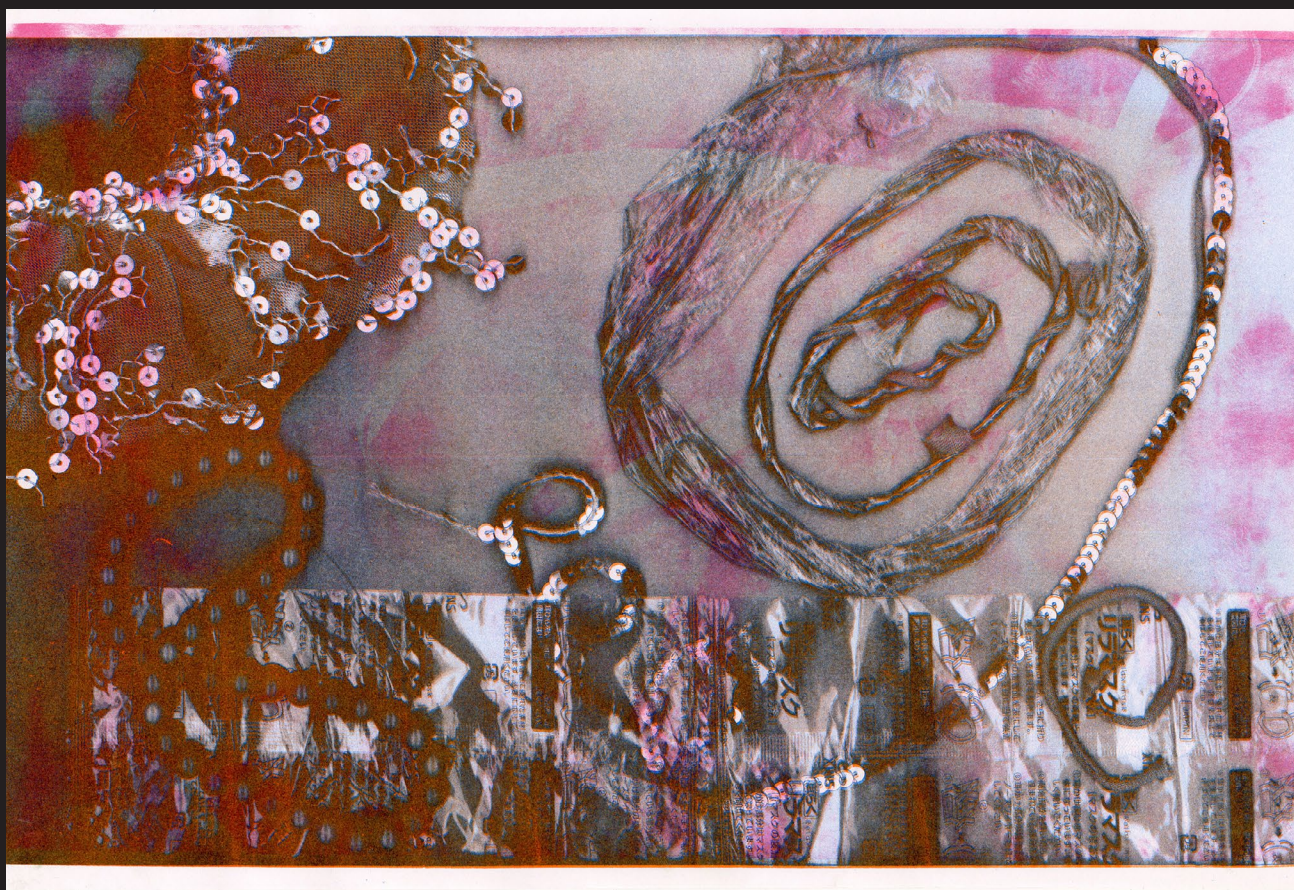
Born and raised in North Jersey, sayo builds interactive human-centered creations that have been featured on Forbes, CFDA, WWD, and others. They worked multiple graphic and package designing jobs at a time to pursue their BFA in Fashion Design: Systems and Society at Parsons. Most recently, they have been planning workshops to collectively reimagine the future of how waste can fulfill human needs while testing how art can activate funds towards mutual aid. Through public workshops, interactive installations, and art, sayo aims to disrupt humanity's trajectory towards self-destruction.

ARTISTIC STATEMENT

I am a multi-media artist who explores whether discarded objects can fulfill societal needs and disrupt what is deemed valuable. Through surveys, archiving "trash," and textile explorations, I study themes of sustainability and humanity. I collect plastic waste - COVID tests, broken earphones, produce nets from grocery stores, interweaving them into knit textile art. I remix waste as playful installations to unpack the illusion of value in this time of mass consumption, waste, and individualism, challenging others and myself to sculpt unique art that tells stories with the human traces left in "trash".

SOCIAL/WEB CONTACTS

See more of sayo's art at: Instagram [@needsaiii](#) | Web [needsai.github.io/sai/gallery.html](#)



"depths you take me" risograph, 11in x 17in, 2025, \$100



"present oversea" risograph, 17in x 11in, 2025, \$100

PAT FLANAGAN



BIOGRAPHY

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

ARTISTIC STATEMENT

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

SOCIAL/WEB CONTACTS

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



Detail from "Stormtrooper Amerika", 20in x 28in, 2025, \$825

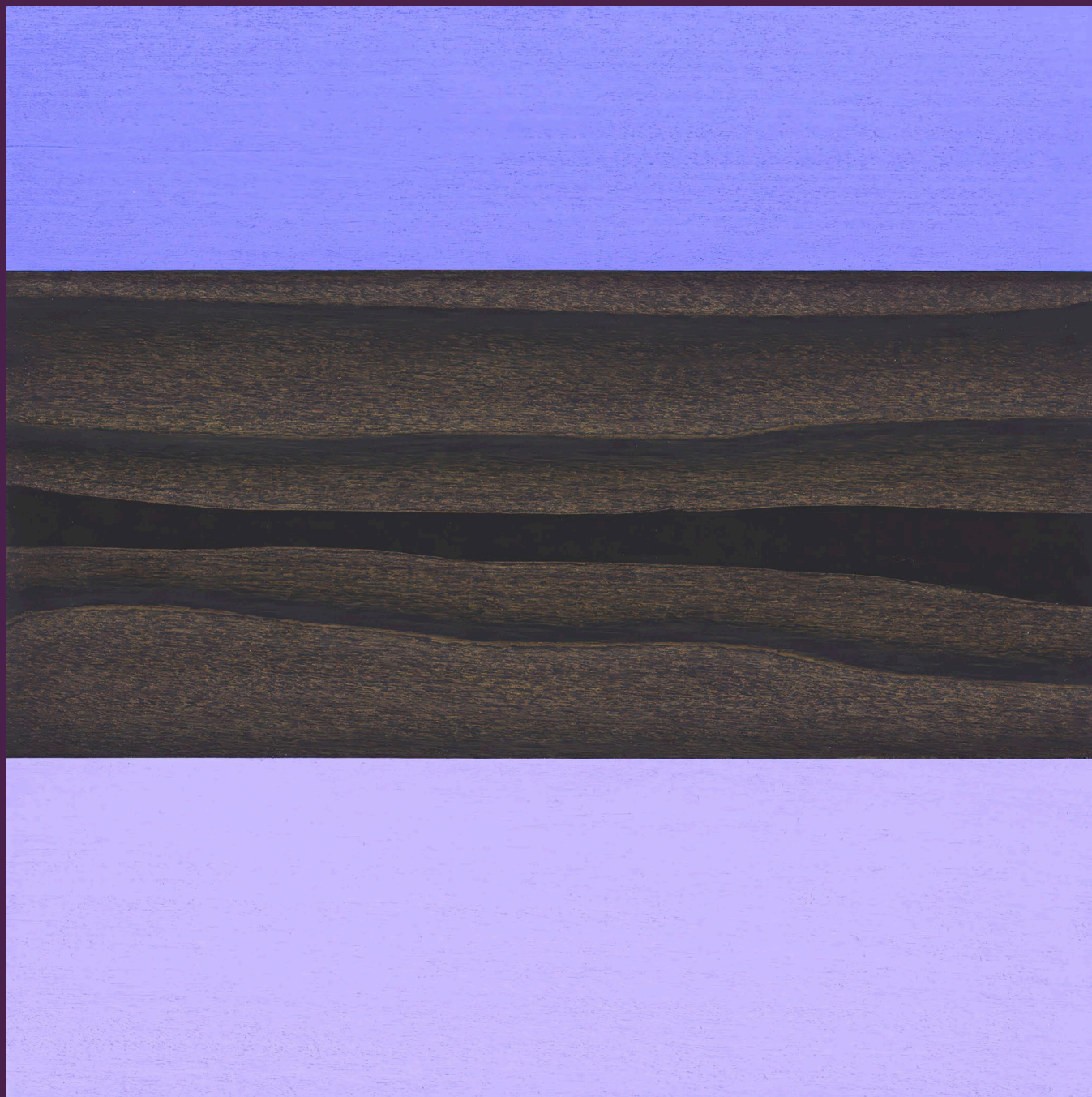


"Ice Amerika" Limited Edition Digital Collage on Museum Quality Paper, 28in x 20in, 2025, \$825

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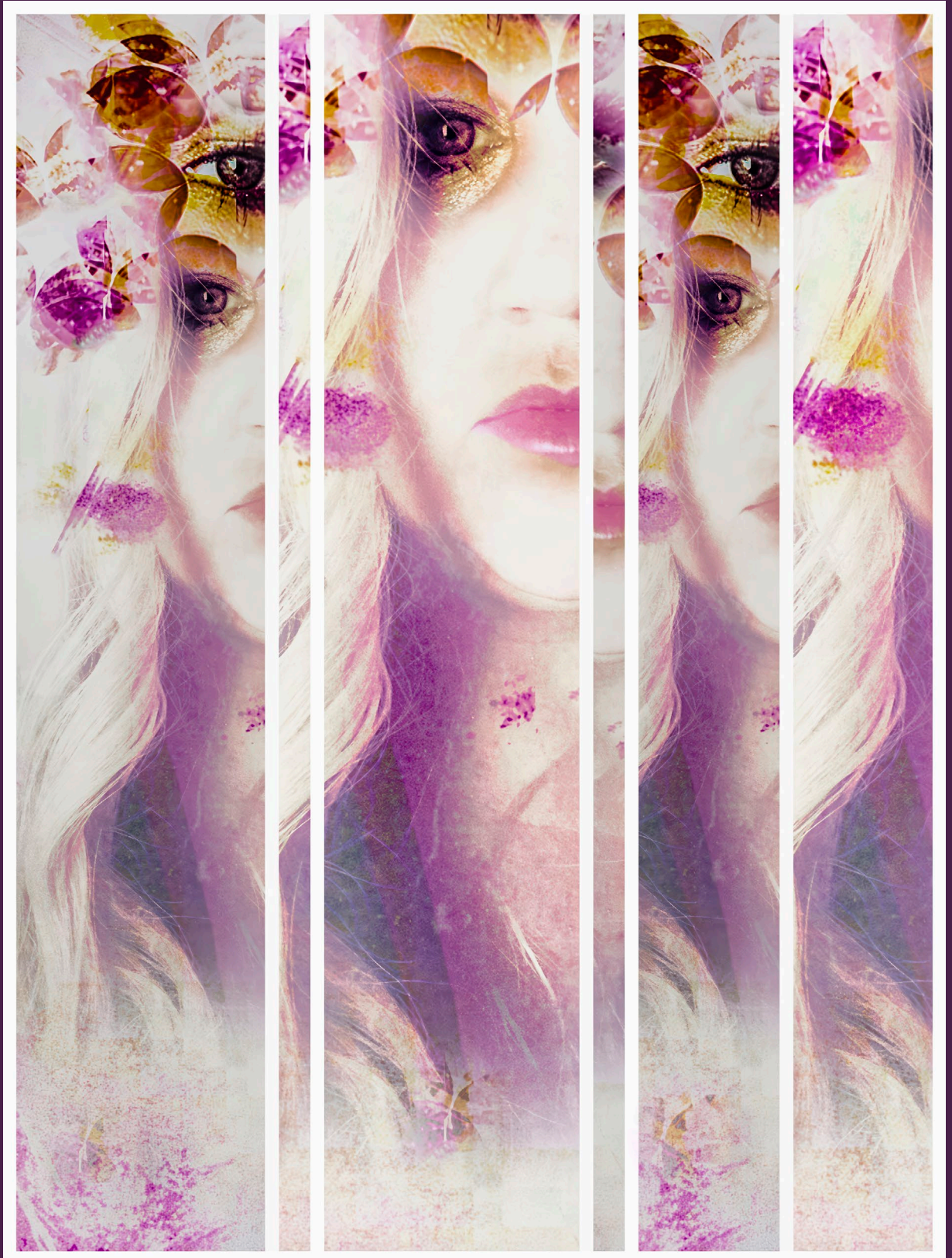


"5 - Saint #5" by Corey Drieth, Gouache, Ink, Charcoal, Wood, 11.25in x 11.25in x 1in, 2009, NFS
Painting is attached to the wall via a french cleat system that causes it to seem as if it is floating 1/4" parallel to the wall.

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