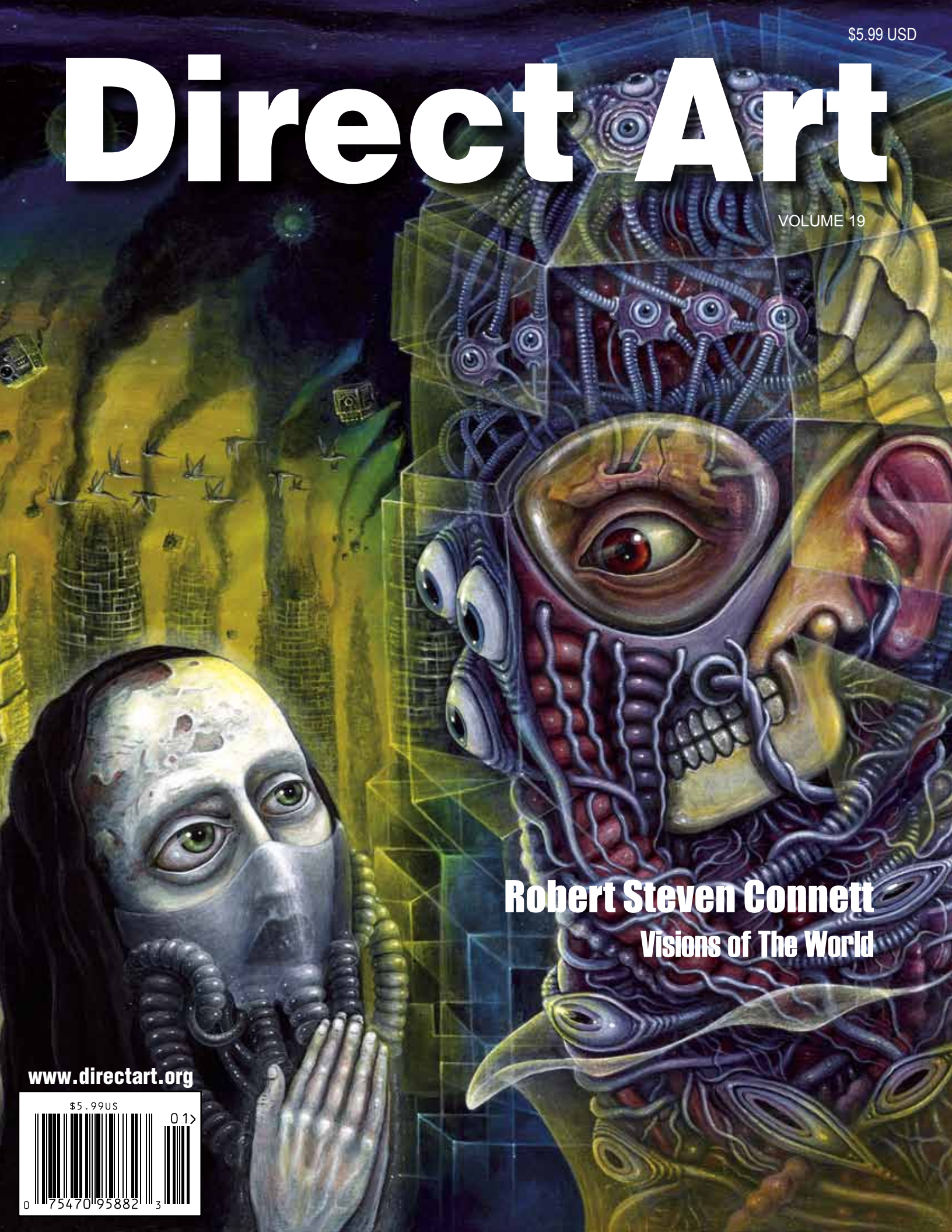


\$5.99 USD

# Direct Art

VOLUME 19



**Robert Steven Connett**  
**Visions of The World**

[www.directart.org](http://www.directart.org)

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WEEBEEZ 2011



At Left: Foggy Perception Graphite and pastel 10" x 8" Above: Call to Awakening Graphite and pastel 10" x 8"

**Jacob Reese** [www.jakereese.com](http://www.jakereese.com)



Big Louie Ink and Prisma 16" x 20"

The piece "Big Louie" was started with the thought of doing a giant burning head. The composition rotates around that central figure. The human - bird figure is an awkward conglomeration. The parts don't smoothly form a whole but fight to separate into the individual bird and human components. I think I have some kind of dyslexia. I struggle at times to get the thumbs on the right side of the hand. Things kind of get squirreled up in my head. I used to fight that, but a some point

decided to use it. It is part of what makes my images unique. I deliberately don't work from life, because working from my head allows me to create more personalized imagery. Each time I draw something, I am forced to reinvent it. My images are done using crosshatching with a technical pen on gray crescent board, then once the darks are put in the highlights are added with white prisma pencil.

## Tom Mckee

[www.outsiderart.co.uk/mckee.html](http://www.outsiderart.co.uk/mckee.html)

[www.flickr.com/photos/48219835@N02/with/4424326932/](http://www.flickr.com/photos/48219835@N02/with/4424326932/)



Peace Ink on paper 27" x 39"

**Petra Knezic**  
[www.draw-ink.com](http://www.draw-ink.com)



Destroyed Game Oil on canvas 40" x 50"

**Jiaming Wang**  
jiamingwang28@gmail.com



Unleashed Oil on board 17" x 20"



The Brazen Appear Oil on board 17" x 20"

**John Wotipka**  
[www.johnwotipka.com](http://www.johnwotipka.com)



Jennifer Allora and Guillermo Calzadilla (United States Venice Biennale Pavilion 2011)

## **Genoma Contemporary:** Virtual, Real, Geolocalized

...the effect spreads like the wave made by a stone that hits the mirror surface of a pond: the stone is the human mind and the pond is internet. The concentric circles propagating outwards will bring the essence of the human genome in its cultural dimension.

[www.genomacontemporary.com](http://www.genomacontemporary.com)





# Direct Art

Volume 19

My work is about deconstruction and transformation. I'm interested in our ability as human beings to break down, modify, and rebuild ourselves. I have always been attracted to the concept of salvaging and recycling. I work mainly in metal, integrating found, fabricated, and cast objects. I primarily cast in iron, using a Cupola furnace I designed and constructed myself. The casting process is very meaningful to my work. Old radiators and scrap iron are melted down and transformed into sculptures. Casting and reprocessing found metal allows pieces to change identity and take on new life and intent.

This piece, Salvage, represents the body as a machine. I do not mean to convey that the human being is robotic, but that an individual is a complex network of parts, and that parts can be reconstructed, altered, and improved.



SALVAGE  
48" x 17.5" x 21"  
Cast iron and steel

**Charlie Engelman**  
charlieengelmansculpture.com

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## Direct Art

Editor: Paul Winslow / Art and Design: Trevor Pryce / Technical Assistant: Terell Stanley

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Big Bird and Roadkill Oil on canvas 32"x 42"

The two central themes of my work are the Tragic and the Infantile. These themes are embodied in my series on roadkill, which is presented through the rich and historically-loaded language of Still Life. My process involves finding the remains of animals that have been hit on the road and bringing them home. I set them up in compositions that both pay homage to, and satirize, 17th century Hunting Still Lives. The still lifes, and portraits of animals on aristocratic laps, explore the long-standing confrontations between the domestic and the wild.

The inclusion of dolls and children's toys in my roadkill paintings are used to symbolize nostalgia and the infantile. This creates a fascinating disparity between the two worlds forced together in an absurd union, as well as serves as a means of finding humor in tragedy. With these works I hope to spark dialogue with my audience on the topic of wildlife in contemporary American visual art, and the changing role of wildlife in industrialized society.

**Cara DeAngelis**  
[www.caradeangelis.com](http://www.caradeangelis.com)



Poetry of Captivity Oil on clayboard 16" x 20"

I never expected to spend my whole life standing on this bridge, waiting, staring. Contemplating the depth that has no ending. I am the one who made this oceanic abyss. I gathered the half-livings which dwell here, I pulled them together then jumbled them up so that you didn't know and couldn't follow the pathways of my mind. All their souls are trapped forever and may never leave the squares that I made them be chained inside. They like it that way, forever frozen in their secret worlds, lining the walls of the universe, in the deep, deep, under this vast blue.

**Erin Mulligan**  
[www.erinmulliganart.com](http://www.erinmulliganart.com)

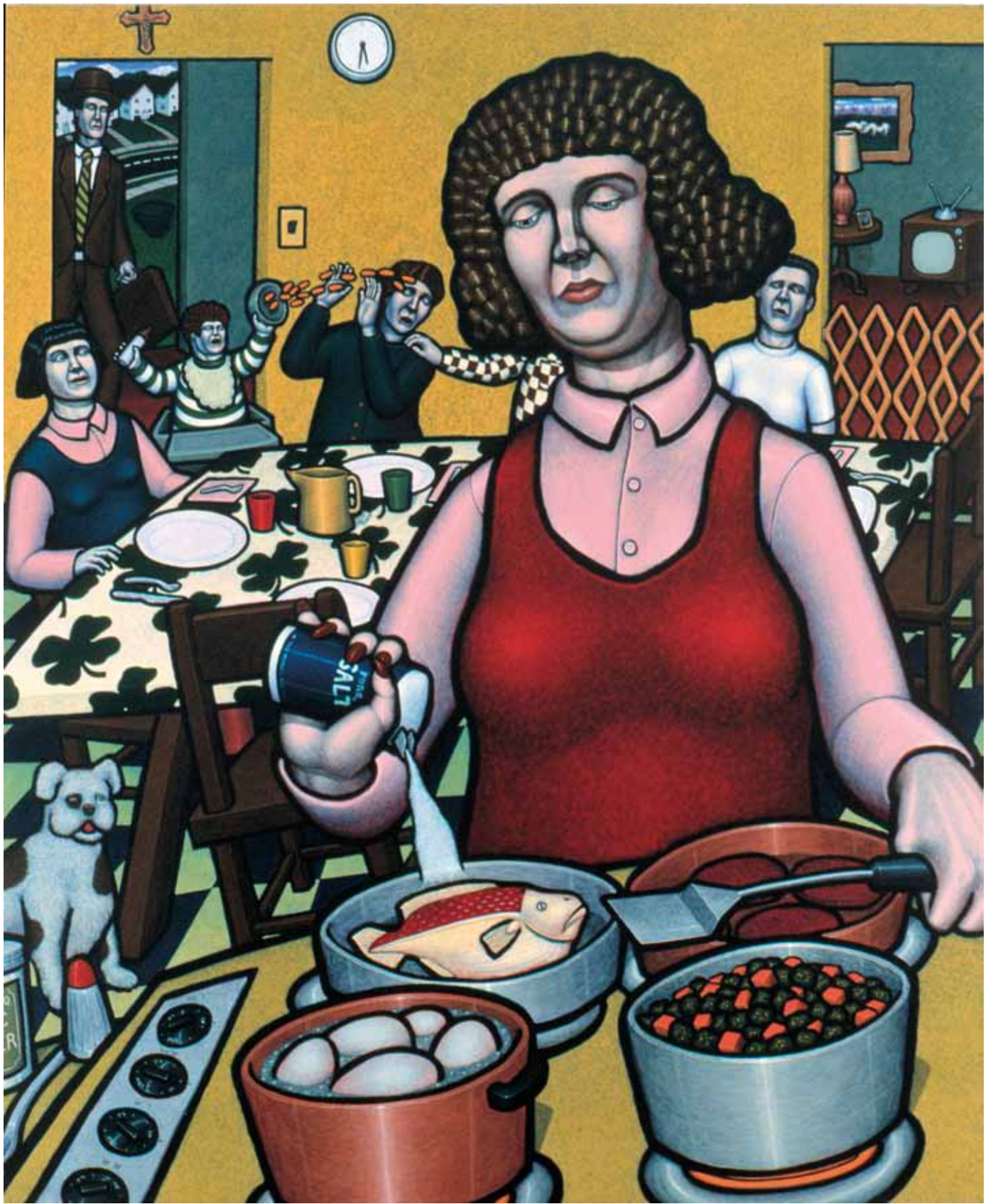


Life's a Mess Acrylic on canvas 32" x 42"

## SLOWINSKI

Here are a couple of paintings, one recent and one done years ago, that are somewhat related. The one above, *Life's a Mess*, illustrates a problem that seems to plague modern America, the breakdown of the family. The life should be idyllic, like the view out the window, but somehow it's all gone awry. The simplest things, feeding the kids, cooking some food, doing the dishes, have

transformed into a suicidal nightmare. The painting on the right, *Family Dinner*, illustrates a similar situation but with a different result. The mother in this scene is somehow able to keep her composure unaffected by the chaos around her. She calmly works the stovetop, awaiting the arrival of her man. Fortunately, she has the help of a husband, unlike the mom in the oven.



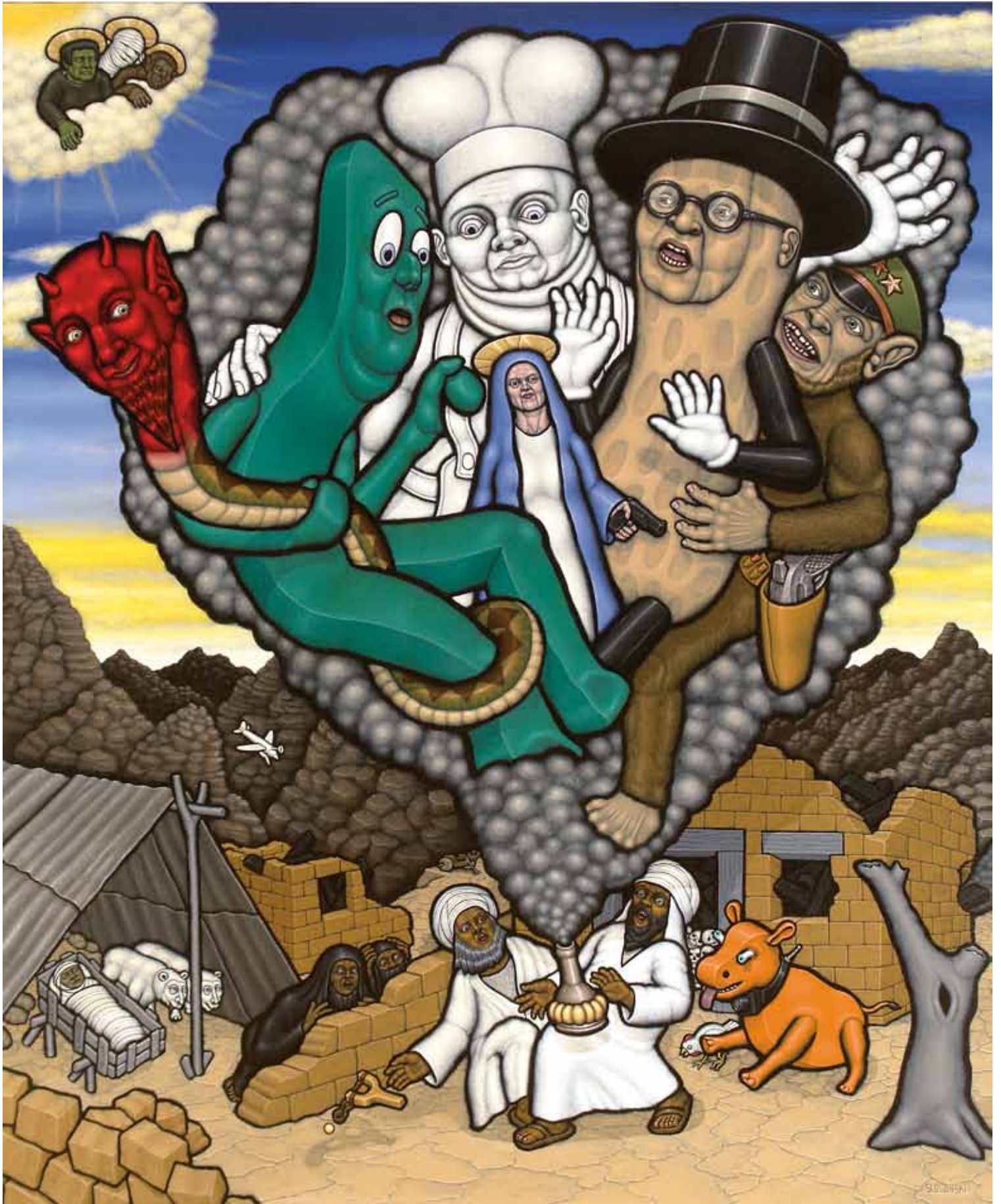
Family Dinner Acrylic on Canvas 78" x 68"



Tank Head Acrylic on canvas 23" x 20"

The horrors of war have been a common theme throughout history, particularly during periods of upheaval and war. The past two decades have proven to be very inspirational in this regard. These two paintings are both fairly new, the *Tank Head* deals with the topic more symbolically or generically, while the painting on the right uses a more detailed, storytelling approach. In *Out of The Bottle*, two al-Qaeda like characters,

wish upon a magical lamp. The wish is to wreak havoc on America. The wish was granted for the most part, considering the current state of affairs -- but in so doing they released the demons of American culture that now cast a shadow over their country. A drone bomber hovers in the background, preparing for it's murderous approach. The moral is...be careful what you wish for, as your desire may have unintended consequences.



Out of The Bottle Acrylic on canvas 72" x 60"

[www.slowart.com/slow](http://www.slowart.com/slow)



Dreams and Nightmares Acrylic on canvas 18" x 24"

## Robert Steven Connett

Like every child, I was happy making art. I was praised highly by my kindergarten teacher for my abilities. In fact, I was set apart from other children because I had a somewhat superior ability to articulate my ideas in the two dimensional medium of painting. As it turned out, this was the only skill I possessed that was superior to my fellow children. Painting was my only evident talent, the only thing I could be proud of.

While every other course of study brought me sorrow and stress, art brought me delight and solace. Thus, art became my identifier at a very early age. I was five years old. There are no masterpieces left over from those years to judge my abilities. However, I suspect that my talent for drawing and painting was mediocre. However, the fact that I poured so much of myself into my art made it better than it might have been. As my young life became more difficult I found that I could hide in the lines of my drawings. The paint turned my gray San Francisco days into sunny bright colors.

Honestly, I was not a happy child. I recall my childhood as a dark time filled with fear, anger and frustration. I think I used my art as a drug. I used it to extricate myself from the unpleasantness of school, and the problems at home. This is how I learned to externalize my imagination through my drawings and paintings. And I believe, this is why my paintings of today are interesting. My work is interesting because it is a apotheosis of who I am, and how I am feeling while I make it.

Later, when I was a teenager, I was (very unfortunately) exposed to drugs as a way to escape my unpleasantness. The drugs were in my home, just about anything, including of course, lots of alcohol. By the time I was 17 years old, I had dropped out of school, and found myself in a hospital with a serious case of hepatitis contracted from unclean needles. With no education, and a monkey on and off my back, I faced a dismal life expectation. I spent the next 8 years seeking



drugs and being a general waste of space.

My father owned a small business in San Francisco, selling car insurance. When I turned 23 years old, he suggested that I come and work for him, or face losing my \$100.00 a month stipend from home. I reluctantly agreed. I spent the next 35 years in that office.

As things turned out, working in that office helped me to focus my mind, and gave me a way to have an income. I stopped taking hard drugs because I my father threatened to fire me unless I stayed relatively straight. He saw to it that I showed up on time and did the work. At the time, I needed that discipline.

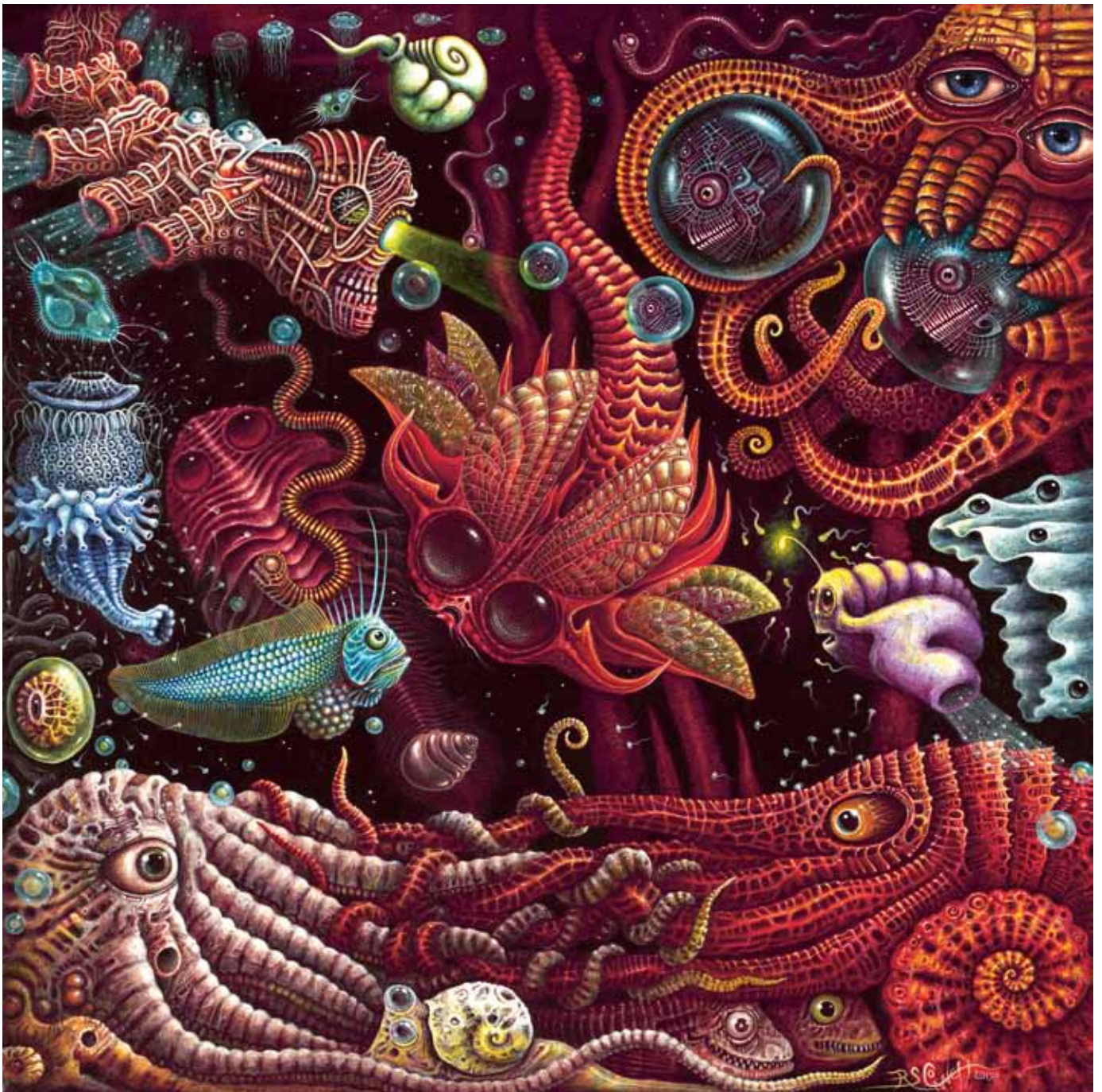
Eventually, I took up my art again as a night and weekend hobby. At night I did my artwork. It was the

only thing I was proud of, and enjoyed. I had no one to show it to other than a few drinking buddies and the occasional girlfriend. No body gave a shit about my art but me. And that was okay for a few decades.

I made gains in the insurance business. I traded my sloppy appearance for a 3 piece suit. Within 6 years I had become a licensed insurance agent, and within 10 years I was the manager of my fathers small business. He gave me many breaks, that's for sure. I did a good job. I had the intelligence, but lacked drive in my early years. My father guided me into a position where I had to learn to compromise in order to survive. He did not like my love of art because he was afraid I would devote time to something that would "never make me a dime."

Still, each night I returned to my drawings

Crustaceapods Acrylic on canvas 24" x 24"





Black Heroin Acrylic on canvas 36" x 36"

and paintings. I began using an airbrush because I was inspired by the work of H.R. Giger. I felt like the airbrush was a complex natural progression of a ballpoint pen. I worked with the airbrush for almost 2 decades. I have almost nothing to show for all that work. Most of it was later destroyed. I also did lots of doodling in the office with my trusty "bic."

As manager, I had a small office to myself. In there, i drew pictures all day. I especially liked to draw while I spoke on the phone. I was able to go into a sort of "autopilot" as I spoke.

This monotonous occupation went on and on. How fast it went! How short our lives are. I never "liked" my work. I hated getting up every day to be to work by 9AM. Nine to five, Monday through Friday, and

a half day on Saturday. A total robot cog in the machine!

My father wanted to retire. 15 years in, I bought the business from him for \$200,000.00. Most of it on the "PAY by the Month Plan." I built the business up and was making a living.

I started becoming more frustrated with my life as I grew older. My artwork seemed to be the only thing that defined me as more than just a typical shmoe sucking the life out of the planet. I was not very happy, unless I was drunk.

I was young and the owner of a good business. Yet, i felt hollow. I began taking drugs again. I had stopped almost everything except alcohol for over 15 years. Now I was smoking more marijuana, taking cocaine and meth occasionally, and also taking pills like



Creatures of a Luminescent Ocean Acrylic on canvas 24" x 24"

Vicodin. My art became shallow, naive, pretentious, and derivative. However, I kept on making it! I never stopped.

My father had retired. Then, my father died. That was a tragedy for me. We were close. After he died, I began to neglect the business, and take my eyes off the money. This is the 'cardinal sin' in any business. Eventually I was embezzled for a great deal of money. The embezzler did a great job of gaining my trust. An older woman who acted like a loving mother. Then the IRS ran an audit on me and ended up taking everything i'd managed to save in my career as an insurance man.

The painting BLACK HEROIN is a rare example from this period. It was painted while I was developing the full on addiction to narcotics which would be with

me for many more years. In BLACK HEROIN I illustrate the metaphoric demons that possessed me as I slipped deeper and deeper into the clutches of the drugs. This painting was finished in late 1995, about half a year before I burned down my home of 20 years and a huge art collection along with it.

In early 1994, I had a bike accident in which I broke my shoulder. Many narcotic pain pills were prescribed to me for that. However, in time, the doctors cut me off. Then I pursued other means and outlets to secure the drugs I wanted. The drugs effects become harder to reproduce, so more and more is needed. At first a few Vicodin would cause me to have great rushes of euphoria, but within a year or two, I could not reproduce that euphoric feeling no matter what I took.



Flora vs. Fauna Acrylic on canvas 18" x 18"



Insectus Acrylic on canvas 24" x 24"

I would get to a point where I could never get any euphoria at all. Eventually I was taking heroin every day just to avoid getting sick from not having it. It becomes part of you. The narcotic withdrawal illness is a terrible combination of sickness and depression. By the summer of 1995 I was terribly addicted to pain pills, and was smoking and snorting heroin. I was also an alcoholic.

It's important to understand that underlying all this drug use was the alcohol. The alcohol brought me to the point of everything else. As my friend Britley, (now dead, the victim of Heroin) used to say, "The booze is the fuse!"

On July 4th 1995, I was having a blackout at my home, (I blacked out all the time.) drinking wine and taking untold numbers of pills. The night is a blur, literally. I remember having an argument with my then girlfriend, (now my wife) who stormed out of my house. I recall taking magic mushrooms, which probably saved my life. They acted as a stimulant which may have woken me up at the perfect moment. I will never know for sure. That night, I awoke at about 4 AM surrounded by flames while a music by BLACK SABBATH's "Electric Funeral" blared in the background. I had no time to do anything except run from the house. The soles of my feet were burned from the burning floor. Within minutes of my exit there were several explosions (I kept a specimen collection in jars of formaldehyde) and the house went up like a torch!

My house was a beautiful hand made cottage house built by an artist/ architect (Earnest Mundt) in the 1960's. A San Francisco treasure! It was filled with my art collecting treasures of 30 years. Everything went up in flames and reduced to a smoldering pit within 30 minutes.

I was taken to the hospital by ambulance and released with minor burns that next day with nothing but the cloths on my back. All my art and art supplies, every "thing" that I loved, was gone. However, I was alive, and my girlfriend stood by me. She took me to stay with her in her home.

I was a mess. A very depressed narcotics addict with no home. My precious "things" gone, and an embezzled



Red Microbia Acrylic on canvas 18" x 18"

business that I dreaded to go back to. Within a few days I dropped into a deep depression that lasted about 7 years.

One of the first things I did was go out and get some pills, and started drinking. I kept high for months ... And the pills gave way to more heroin, and then I discovered a Oxycontin connection. My dear Fiancee never gave up on me. She was always trying to steer me back to my art, and away from drugs. I went to all kinds of rehabs and meetings. I even had my blood "cleansed" in a Mexican hospital. I think that eventually the culmination of all these things worked to get me back on track.

I will skip the rest of these details about how I finally kicked the monkey off my back. Let's just say I did kick him off, at least for the time being. By 1999, the monkey was in a box under my bed, pounding to get out! So, I moved him to the underground cellar, where

he is to this day ... Still pounding and calling to me to let him out.

Fast forward to 2004. I've been married to my long suffering girl friend. We put a downpayment on a small house in the hills over Los Angeles. I'd put together a new painting studio in the basement and started in painting once again.

My wife supported me while I re-invented myself as a painter. She worked, I painted. Now, my paintings were no longer a hobby. Now I started painting every day.

The first few years my paintings were not worth much. Everything was a "test", or an "experiment." I managed to sell these little paintings on eBay so we could have a little extra money coming in from my side. As time went on, I my paintings got better. I kept selling them on eBay. It was good to get some money, but maybe not such a good idea to sell everything I did.



ZoOids Acrylic on canvas 12" x 12"

These were really not very good. Also, I became known as an “ebay artist.” I don’t know why that should matter. Christ! Art is an occupation where one is more readily ‘categorized’ than in other professions. I cared, but I also didn’t care. What I did care about was that each painting get technically better, and that I become more spontaneous and able to express myself as I wished with the tools available to me.

As the years go by, I approached my ten thousandth hour. A milestone. Finally, I am feeling spontaneous with my paint and brushes. I believe many of my paintings in the past 8 years have been “good” paintings. I can tell you that I love living with my art.

I have made full size prints of my work which I live surrounded by for inspiration and insight. Each is a stepping stone to the next, and a few are ‘breakthrough’ pieces.

With each painting I become technically more proficient. I believe that imagination is more important than technical ability, but it is a good marriage of each that can bring forth exciting and interesting paintings! With each painting I do, I get closer to what I want. Maybe I will never get all the way there. Perhaps “there” does not exist. If not, that’s okay. The chase is always sweeter than the catch.



Capitulation Acrylic on canvas 18" x 18"

**Robert Steven Connett**  
[www.grotesque.com](http://www.grotesque.com)



**Awkward** Oil on Linen 30" x 48"

## Pat Hobaugh

[www.PatHobaugh.com](http://www.PatHobaugh.com)

My paintings are open-ended commentaries on universal issues conceived on a highly personal level. They are realistic\ surrealistic depictions of emotional and intellectual experiences. When creating a series of work, I set up a metaphorical system of images, which are meant to be connotative suggestions. I use the figure for its universality and because my aim is to visually embody what it means to be human, so I feel the most straightforward and effective way to achieve this is through depicting the human form. It only takes subtle manipulations of a gesture, pose,

or expression to have the human form take on a myriad of possible meaning. I use myself as a frequent protagonist in the paintings because most of my work has begun from how I am experiencing the world.

Also, on a meta-level, I am problematizing the artist's implied goal of achieving some bastardized form of immortality through his/ her work. All artists' work is a kind of self-portrait, whether it depicts their image or not. By inserting my own image, the work is commenting on the absurdity and futility of an idea like immortality.





**Fore Paters** Oil on Canvas 30" x 40"



above: Nightmare Oil on canvas 70" x 114"  
at right: New Toy Oil on canvas 39" x 31"

My work captures moments in time. My subject is sensitivity and human feelings. A starring beauty who holds all emotion within her eyes and soul, sensitive to all surrounding matter, first impressions and relationships, is lost in vanishing sentimental memory. Illustrated in my style of a dreamlike space in the middle of nowhere, I emphasize and focus on portraying deep feelings within both real and imaginary characters.

These pieces of work are inspired by each and every detail of my feelings. People focus on all the chaos surrounding them and tend to forget that life has a lot more to remember as sentiment than reason. Journeys of life with these details of delicate feelings are like a journal that holds memory in frames. Painting these pictures brings back time and moments. I can remember intimate and gentle moments through the eyes of my characters.

**Thanasatith Kongsatith**  
[www.Aofkongsatith.com](http://www.Aofkongsatith.com)





Vanishing of Sentimental Oil on canvas 62" x 106"



Memory Embrace Oil on canvas 62" x 106"

At right: First Sight Oil on canvas 78" x 71"





A Theory of Everything 1  
Oil and wax on panel  
48" x 48"

In my recent work I create an imaginary space where scale can be manipulated and the sense of time can be compressed. By juxtaposing the world of the very large (macrocosm) and the world of the very small (microcosm) I can create analogies between celestial forms and microorganisms. By presenting cosmological events from the distant past with fully evolved humans from our own time, I can pretend to view the universe sub specie aeternitatis (from the perspective of eternity). In this way, past, present, and future can be condensed into a magical pictorial setting.

**Jay Constantine**  
[www.jayconstantine.com](http://www.jayconstantine.com)

# Scenes from an Impending Apocalypse

art and words by William T. Ayton



**When Men Become Gods**, it's probably time for the rest of us to get out of town, while there is still a town to get out of.



The problem with fossil fuels is that they run out and then take millions of years to replenish. Don't worry, throw them all into **The Last Furnace**.

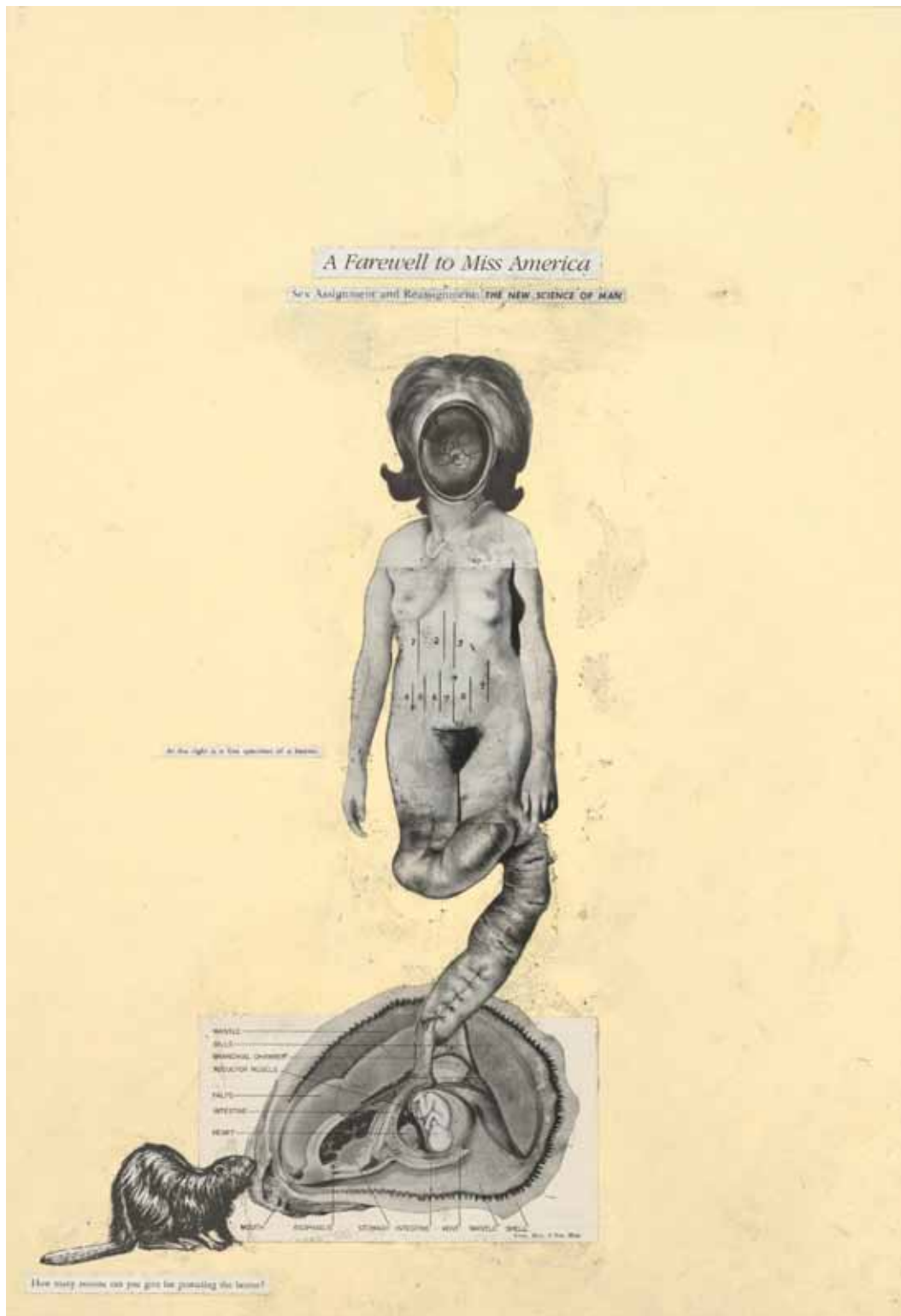


**The Apocalypse** itself will probably be quite quick and painless, we expect. However, do beware of angels bearing gifts, celestial bodies crashing into the planet, and also men who have become gods (see figure 1).



When the fuss is all over, and civilization has collapsed (as they all have a tendency to do), there will be plenty of time for reflection. I suspect that we will all be **Searching the Mountains for Memories**.

[www.ayton.net](http://www.ayton.net)



Rebirth of Venus Photomontage 24" x 17"

Cleary Pathographics  
**James F. Cleary, B.F.A.**  
 jfcbfa@hotmail.com  
 www.mnartists.org/James\_F.\_Cleary,\_B.F.A.





Horsey Ballpoint pen 9" x 8.5"

## Ian Pepple

*Horsey* is a drawing from a series of nine inch by nine inch ballpoint pen drawings of animals I've been working on. The drawings aren't planned or sketched and start as a wandering series of lines and shading. After a portion of the drawing comes to shape, I decide what animal the shape looks like and working from memory I piece the animal together with layers of light shading. It feels a bit like how people describe carving wood or marble sculptures, "bringing the object out" of the medium. Instead of aiming for a certain look or

structure or form, the image comes out of the paper, and I try to direct it toward the animal I'm intending to portray. They usually are devoid of background and environments as an attempt keep the animal as the subject of an examination or study, much like a cell on microscope slide. This to me accentuates its form and substance without placing it in a specific narrative. My ultimate goal with the series is to create a "zoo" of animals from my not-so-great memory.

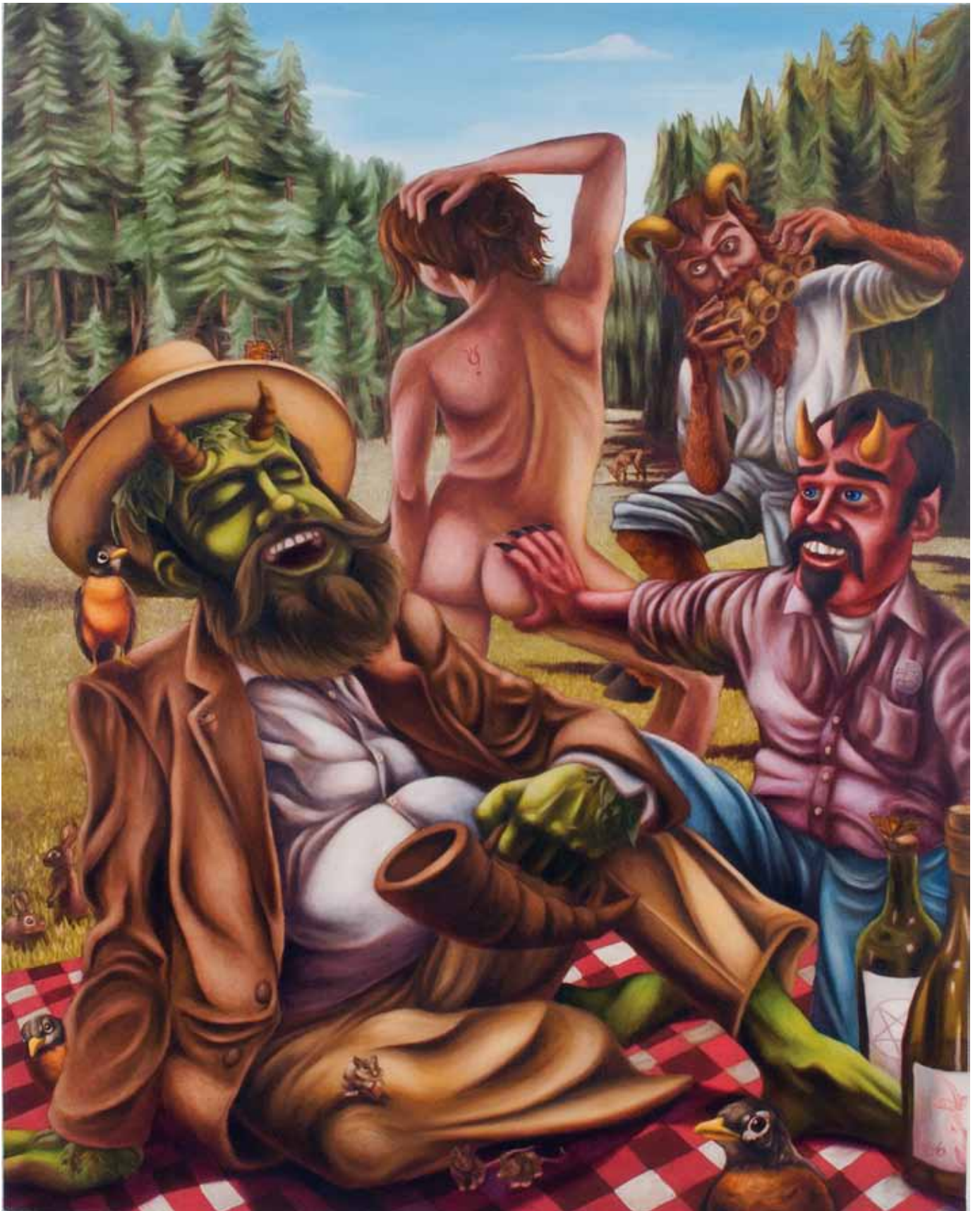
[www.ianpepple.com](http://www.ianpepple.com)



**Hairy Pieta** Oil on panel 36.5" x 48: The story of Jesus' crucifixion could have really used a Sasquatch.

## Robert Farmer: Mythos

With this ongoing series of paintings, I seek to improve classic mythological stories by inserting elements or characters from other accepted pantheons. Myths are not canonically exclusive and it is odd that there has been little cross-pollination along these lines.



**Luncheon of the Horned Ones** Oil on panel 38" x 47": I always thought Pan, the Green Man, and Satan would have gotten along famously, considering they are all symbolic of the natural world, fertility, and irreverence. It is almost as if they were cut from the same cloth...or born of the same parchment.



**Noah Collects the Tanuki and Kitsune Oil on panel 60" x 36"**  
 That Noah never encountered the Japanese Yokai while collecting the beasts of the world is a real missed opportunity. Behold! The exhausted, 600 year old mortal attempting to single-handedly wrangle the supernatural rascals of the Far East! This simple change would have greatly expanded the Bible's menagerie of fantastical creatures, and added some much-needed levity to the book of Genesis.



**The Raising of Lazarus Oil on panel 38" x 47" (at right)**  
 Why should it be that Jesus raised Lazarus from the dead? He seemed to be little more than a dabbler when it came to necromancy. Anubis, on the other hand, specialized in matters of death and the afterlife, making him the clear choice as Lazarus' resurrector.

[www.robertmfarmer.com](http://www.robertmfarmer.com)





Head Fulla Money Silver Gelatin Print 20" x 13"

Like much of my photographic work, “Head Fulla Money” is rooted in a small-format, street-style aesthetic that makes permanent a momentary world of found objects, chance juxtapositions, and fleeting associations. Presenting itself as a wry allegory on greed

and economic disparity, the image is part of a book-length collection of 96 black-and-white photographs shot between 2000 and 2010 titled *Pix Americana*: a symbolic, often satirical portrait of the United States during one of its most debilitating and retrogressive eras.

**John Martino**  
[www.johnmartinophoto.com](http://www.johnmartinophoto.com)



Orchid 36" x 48" Mixed media

I feel that society tells women that if they must express their sexual desires, that it is better to write about them, rather than to draw, paint, or photograph them. Visual depictions have a more immediate impact than the written word. The boldness of that impact when dealing with female sexuality challenges the skewed expectations placed on women and what they are "allowed" to do with their bodies. Confident and unabashed sexual expression from women often stigmatizes them as "easy", "whores", and "sluts."

Newspaper ads for the euphemistically titled "adult bodywork" act as my canvas. It is my way of reflecting and responding to the highly sexually charged environment in which we all live. Also, it juxtaposes two different notions of the "whore", the woman who engages in so-called taboo acts of sexuality for her own pleasure, and the woman that does it for a living, challenging the viewer to consider their conceptions of each and their similarities or dissimilarities.

**Gwetta**

[www.eroticyvette.blogspot.com](http://www.eroticyvette.blogspot.com)



Fire 48" x 24" Mixed media



Ms. Potato Face Oil on canvas 40" x 40"

## Veronica Jaeger

My artwork is a reflection of the way I see humankind, its complexities and situations. The relation between the reality of the physical world and the reality of the mind is what moves me to create. Part of this motivation comes from life's emotions and experiences, resulting in a metaphorical imagery that exemplifies an opposites' interaction between human nature and geometry. This connection figure-geometry is primordial in my work.

Ideas and images start to form as information coming from direct or indirect external sources

confirms the vulnerability of existence in our everyday life in the form of natural adversities and collective or personal rampages to make us wonder about the purposes of our beings. I begin organizing these ideas around the components I use to build my paintings--- color-wooden blocks, human figures and faces, strings, and some other objects--- which unfold in the fusion of human and geometric explorations and its allegorical significances: comical, emotional, physical, spiritual, neutral. This is the way I perceive life and existence, a permanent blend of good, bad, and incomprehensible





Red Marionette Oil on canvas 48" x 36"



Cumulus Oil on canvas 48" x 48"

facts. This is the truth of life as I see it. My intention is to mock the palpable reality and its false sense of order, normalcy, security and stability.

The study of the portrait and figure has guided my work to evolve into depictions of the semi-real people I have been working on lately, and in which I generally, but not always, use women imagery as a main focus (see Mrs. Potato Face, Red Marionette, and Venus). They are the result of my interest to bring geometry into the figure and face, as oppose of my other quest to

include the figure into the geometric (see Earthquake and Cumulus).

In the painting 'Splitting' a woman is transcending the physical realm to become part of an intangible reality while playing in a serious, but imaginary construction. It represents an attempt to raise questions about the contrast between our bizarre and inexplicable creative and destructive natures. Within the same being, a confrontation of body and mind, good and bad, physical and ethereal, are taking place.



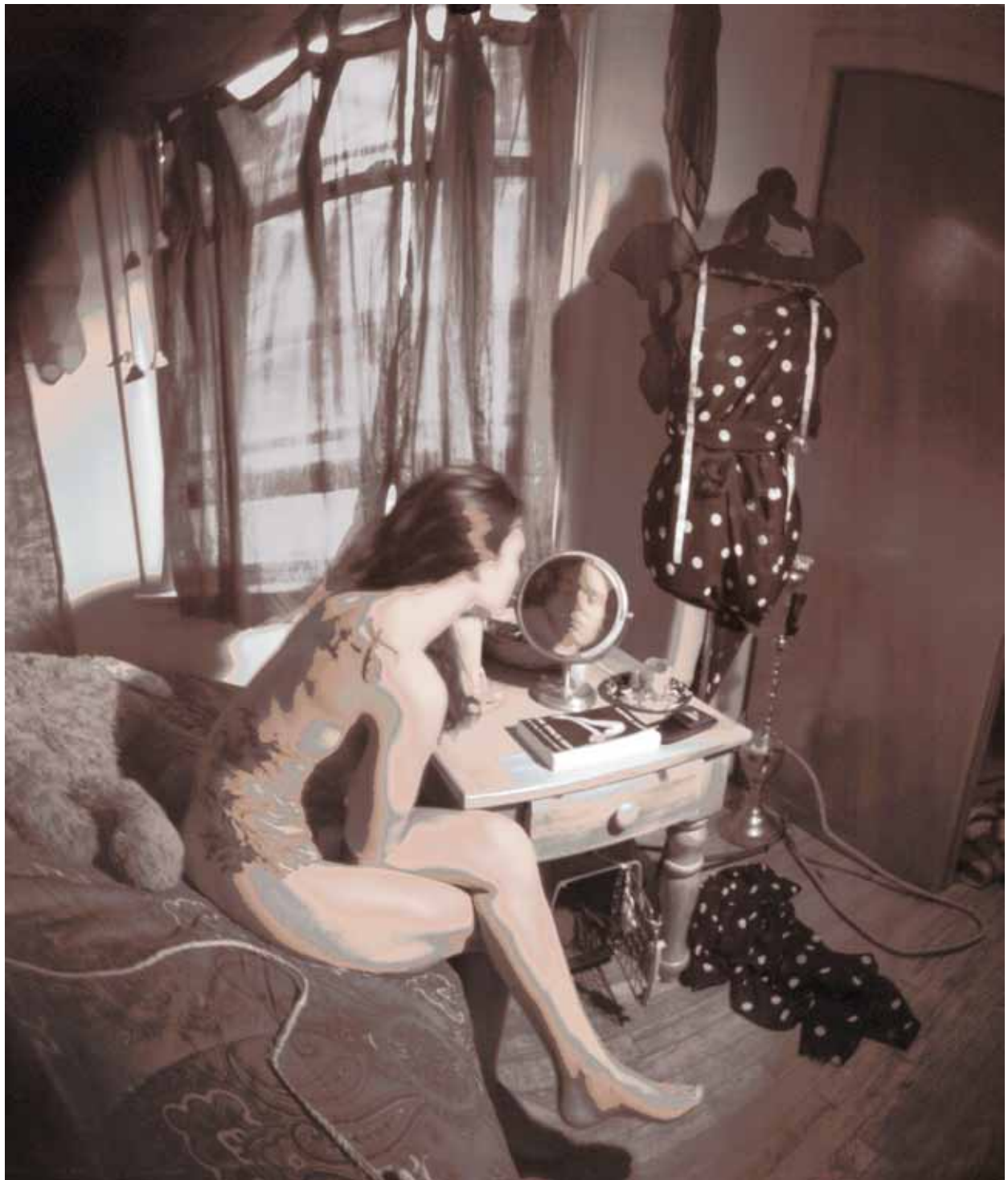
Splitting Oil on canvas 60" x 72"

I want to engage in a conversation with the viewer which enables a questioning about realities, sanity, solitude, limitations, and the vulnerability of existence. I am captivated by the dialogue that comes out of these human-metric arrangements. My preoccupation is to make work that is universal, intertwined with my own beliefs and experiences.

**Veronica Jaeger**  
[www.veronicajaeger.com](http://www.veronicajaeger.com)



Venus Oil on canvas 48" x 36"



Carling\_D\_8-09-11--1AB

Pinhole camera - Digital pigment print 23.56" x 20.00"

## **Dan McCormack**

[www.danmccormack.net/gallery-4/Carling-D](http://www.danmccormack.net/gallery-4/Carling-D)



Icarus #1 (1 of 10) C-print face-mounted to plexi 21" x 35"

My current work deals with exceeding our human limitations. Transcending limitations is personally important to me as I create a vision and a career as an artist. Recently I rediscovered the story of Icarus. The story is about failed ambition, hubris, and an overestimation of one's competence, but the problem I have with that message is that we humans love to play it safe, so we stop far short of our potential. I prefer the approach of Samuel Beckett – "Ever tried. Ever failed. No matter. Try again. Fail again. Fail better." Most of us know we could achieve great things and lead wondrous lives if we could just get rid of that voice that warns us to play it safe.

My series Mere Mortals is a modern take on Icarus – they're beautiful portraits of men either falling through the heavens or floating just off the ground. They transcend the classification of mere mortals and fly, even if only a few inches from earth.

**Newbold Bohemia**

[www.newboldbohemia.com](http://www.newboldbohemia.com)



Winners Ink and Gouache 22" x 30"

I am fascinated by American culture from the 1940's and 1950's, and in my work I draw inspiration from family portraits, pin-up magazines, and a range of other publications - specifically the advertisements - from this time period. Photographs from this era generally present images of prosperity, wholesomeness, and order, with clean-cut people usually bearing exaggerated, almost absurd grins. Yet these images of assuredness do not reflect what life was like for most people; this was a period of American history marked by unhappiness, repression and a crippling pressure to succeed. Because of this discrepancy I have felt an urge to pervert these images, hinting at the far less than perfect reality of what those times were like for most. In addition to subtle distortions in the figures themselves, I often insert unexpected, strange objects into scenes that are associated with affluence and happiness.

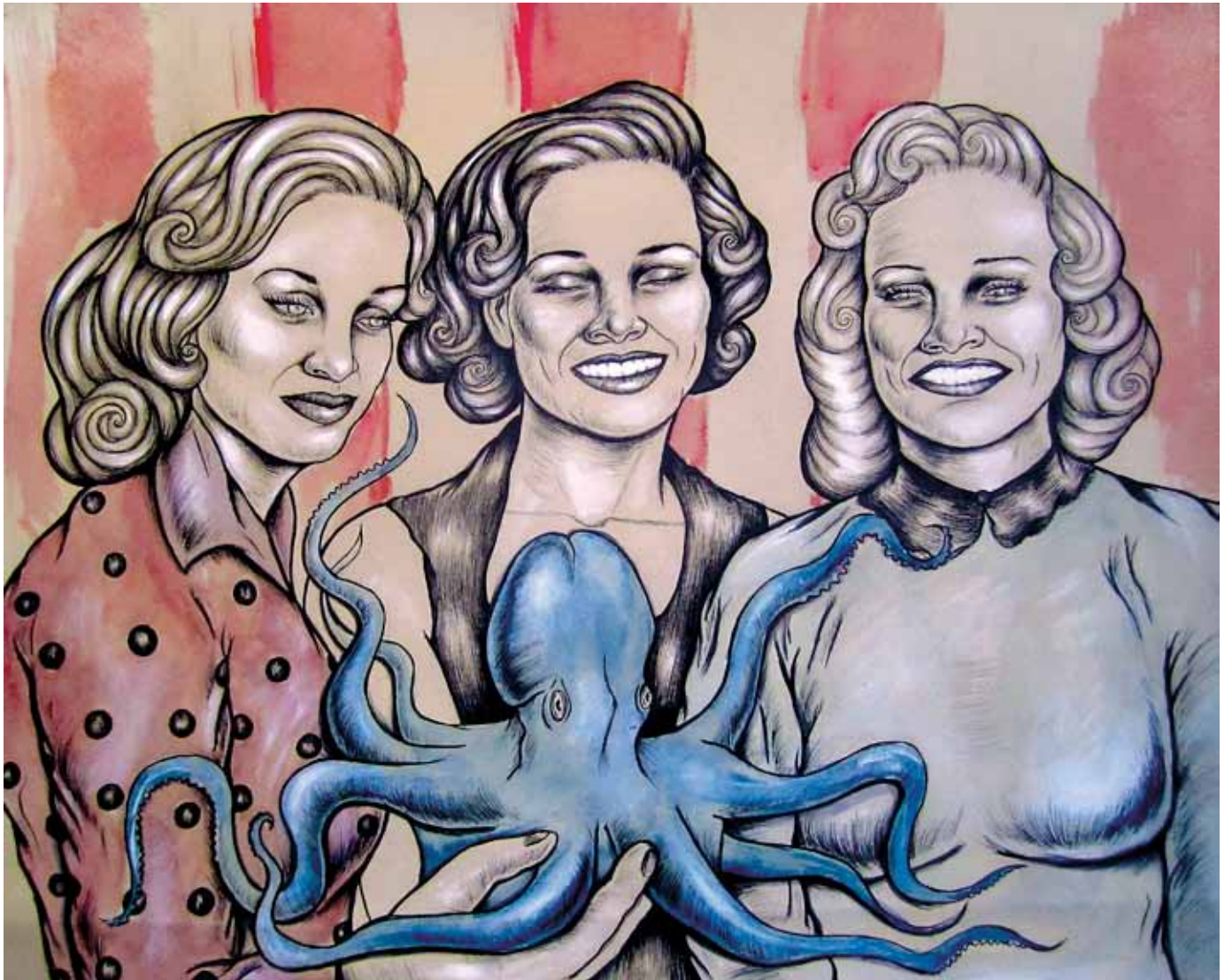
Beauty pageants from all eras fascinate me for many of the same reasons; the projection of utter happiness, forced smiles, and unspoken

resentments. The addition of organs, animals, and body parts being held by beaming beauties highlight the bizarre quality of such objectification and competition. At the conclusion of the show, every contestant must smile and clap for the winner when there is a range of emotions occurring beneath the surface. I imagine that frustration, resentment, doubt, and insecurity are boiling below the surface of the non-winners as they applaud and hug the passing winner.

I am a comic book writer and artist, and the work featured is narrative in nature, but more obscure. I draw inspiration from creators like Daniel Clowes, Lynda Barry, and Charles Burns, as I hope to evoke conflicting emotions in my work, blending beautiful rendering and beautiful people with the bizarre and sometimes disgusting. I have begun incorporating color into my recent pieces, using light washes to create a faded, weathered appearance.

**Sophie McMahan**

[www.sophiemcmahan.com](http://www.sophiemcmahan.com)



That's Swell Ink and Gouache 20" x 24.5"



Double Date  
Ink and Gouache  
22" x 30"



Haunted By Tradition Graphite on paper 22" x 30"

Twilight Engineer Color pencil and pastel on



## Marilyn Murphy

The objects and actions in my work can be read as symbolic or actual. In *Haunted by Tradition*, the vessels could be elements from an exploding still life or they could be symbolic of the traditional expectations of women. Growing up on the Great Plains, I often include the action of the wind in my work. Many of my drawings and paintings comment upon the act of seeing, the creative process or some aspect of human relationships. The writings of Gaston Bachelard (1884-1962), film noir and the sense of optimism in magazines from the 1940's and early 1950's often inspire my work.

[www.marilynmurphy.com](http://www.marilynmurphy.com)





Brian Saving The Universe Graphite on paper 27" x 40"

Mary Williams

[www.marywilliamsdrawings.com](http://www.marywilliamsdrawings.com)



The Lovers Oil on canvas 34" x 47"

The figures in my paintings offer themselves to be felt; their vulnerability as flesh is bared and opened. Orifices and protuberances create sites at which the skin outside meets with the skin inside, forming a continuous passage between the two that eradicating their distinct positions. These grotesques become border creatures, defined by indeterminate boundaries that merge, overflow, and extend into the surrounding landscape. By presenting the corporeal as an open body, the grotesque painting reveals the

subject and, in turn, ourselves to be endlessly connected to the world around us. The world that opens itself to us is one full of growth and decay, shifting and transforming with our every extension. My work shows death as integral to this world of becoming. Rather than celebrating death itself, however, I seek to make bearable a recognition of its deep connection to life. It is in this hope that I offer an exploration of the body as open, vulnerable, and on the threshold of boundlessness.

**Adrian Cox**  
[www.adriancoxart.com](http://www.adriancoxart.com)



Garden Song Oil on canvas 60" x 48"



First Place Photo Spiva 2011

Laie

# Rafal Maleszyk



First Place at Camera Obscura Journal Army of Sunflowers



Silver Award at Black and White Magazine

Old Pier Dressed



Juror Award at Contemporary Photography Hawaii 2012

Sea Breeze Flags



Second Prize Worldwide Photo Gala Awards Hawaiian Calmness



Silver Award PX3 Prix de la Photographie, Paris 2011 Rocky Beach

These classic black and white landscapes are part of a new series where I include plastic in the landscape. It is a unique idea of changing the landscape by incorporating proper kinds of plastic depending on the location, light, the strength and direction of the wind, tide and the size of the swell. This new approach to landscape enables one to see the Hawaiian breeze on a black and white paper.

[WWW.RAFALMALESZYK.COM](http://WWW.RAFALMALESZYK.COM)



Spill Archival pigmented print 9" x 9"

## James Wille Faust Fossil Fuel Series

[www.jameswillefaust.com](http://www.jameswillefaust.com)

These six drawing-like photomontage prints: SPILL, USA, KEEPING' COOL, LIFE & DEATH, DYLAN GOES ELECTRIC and RANGE FED are from my "Fossil Fuel" series. I created these images purely as a satirical social commentary on the 21st Century American landscape. What we have endured and what we are facing. This art represents our lack of concern for the environment and the potential for disasters, whether they be natural or man-made. These images are warning signs, if you will, to encourage change and conservation. They are from a body of over fifty works that began immediately after and during the financial collapse of the global economy in September of 2008.



USA Archival pigmented print 6" x 9"



Keepin' Cool Archival pigmented print 7" x 9"



Life and Death Archival pigmented print 7" x 7"

I began this series having just finished a three-year project at the Indianapolis International Airport, the installation of a three-story sculptural painting I called CHRYSLIS. During the day, and for the following four years, I concentrated on creating big "Tree" paintings. I was inspired by my pilgrimage to King's Canyon National Park in California where I went to pay homage to the giant sequoias, hiking through the groves of some of the oldest living things on the planet. At night, on my computer, I was consumed with creating surreal photomontage images for this "Fossil Fuel" series. Most of my work, for the past decade, has been in reference to nature and the environment. These works include: VIGILANT SHEPHERD, RESPECTING THE ELEMENTS: Earth, Air, Fire and Water, RISING PLUME, CHRYSLIS, and GEOMETRICS IN NATURE: Trees and Birds. My most recent painting HOPE FOR FUKUSHIMA, WAITING FOR YOUR RETURN... addresses the earthquake, tsunami, and threat of nuclear contamination, not just to Japan, but to the whole world.





Dylan Goes Electric Archival pigmented print 5.5" x 9"



Range Fed Archival pigmented print 6" x 9"

All of the beauty that we experience in Nature is at risk, as we continue on our mindless path of exhausting the Earth's fossil fuels. The evidence surrounds us. The beauty that is Earth must be protected. That is what my art attempts to encompass. The greed for money and power through fossil fuel consumption has created environmental devastation, worldwide. As we poison and destroy our home planet, Earth, it poisons and destroys us. That is the real cost.



A Higher Self Presented Oil on canvas 18.75" x 24.75"

I seek to be a channel through which spiritual forces can reveal the ever abundant mystery, wonder, beauty, and power of the conscious and unconscious worlds. My hope is that viewers of my paintings will be attracted by the strength of composition and remain long enough to explore the environment I have created, discovering things that are made secondarily visible through the brush. Aesthetic arrest and peace are my ultimate goals. The greatest compliment I have received is when viewers have indicated they could sit in front of a painting for long periods feeling peaceful, yet having a sense of exploration and wonder at the same time.

**Richard Harper**  
[www.richardharperart.com](http://www.richardharperart.com)



Harvest Shrine Oil on canvas 24.75" x 18.75"



Disappearance Oil on panel 18" x 22.5"

## A Compulsion For Beauty

by Stephanie Volin

While studying the new group of paintings by Lawrence Berzon, many words initially came to mind: disfranchise, disembody, disillusion... The prevalence of such a “negative” prefix as “dis-“ was a mildly startling first impression. Yet, upon further reflection, these words mesh well with Berzon’s ongoing sub-themes of absence and loss; in this case, loss of control over one’s identity, loss of individuality, loss of mystique...

The women at the core of this work are, simply stated, a beautiful but pensive bunch. They seem simultaneously held hostage by their beauty, yet desperate to hold onto it, and, in some instances, devise new ways to transcend it.

Their meditative expressions throughout the group are remarkably similar: faces cast downwards and to their right; eyes open and looking, but devoid of - or more aptly, suppressing - spirit and intelligence;

a subtle micro-smile that is suggestive of the Mona Lisa, but refers more knowingly to a Stepford woman. One immediately gets the sense of their dashed expectations in life, but more tragically, the unrealistic expectations for them.

In “Disappearance”, one of these dreamy sorority sisters reposes amidst a scattered shrine dedicated to the Feminine Ideal. At first blush, one could almost believe she is meant to evoke a chameleonesque figure, merely blending in with her surroundings: in this case, magazines full of beautiful and flawless women. But that would be too simplistic an interpretation for such a complex painting. As the title helpfully suggests, she is literally fading away before our eyes; her “self” being dissolved by her extrinsic need to be admired for looking a certain way. She sits passively, in a classical pose, awaiting the gaze of others. But having achieved

the uniformity of near-perfection, she has become invisible.

The woman at the center of “The Alteration” is more proactive in deciding her fate. She sits on the deck of a pool, with needle and thread, embroidering her shapely legs with a pattern of leaves and flowers. She shows no enjoyment or fulfillment in this task; instead the uninterested, mechanical movements of a factory worker. Furthermore, her expression belies the pain she must feel as she repeatedly pierces her skin. What should we make of her mutilative attempt to “gild the lily?” She has devised an extreme new way to adorn her body; one that will help her stand apart from the pack. But that she does this so casually, poolside, with her hair in a towel, as though she were painting her toenails, adds to the disconcerting image.

Perhaps the most open for interpretation of the group is “Aspirations”. A woman is rehabilitating in a hospital room; one limb, an elaborate wing, drapes over the side of the bed; the other, her arm, is tended to by her doctor. What is most interesting about this painting is the question of which appendage is the desired outcome. It’s easy to draw comparisons to a plastic surgery addict, forever managing and micro-managing their appearance, constantly eradicating nonexistent “imperfections”... But if this woman is indeed attempting to transform into a bird, this portrait exhibits an expansion of that desperate mentality: a surreal need for surgical

**Aspirations Oil on panel 18” x 19.5”**



**The Alteration Oil on panel 22” x 17”**

intervention. She hopes to become an other-worldly beauty, something that will truly set her apart from the others.

The images that Lawrence Berzon creates are both timely and timeless; mysterious yet palpable; tragic but strangely serene. In viewing them, we are rather concerned about the consequences of our collective fascination with physical attractiveness, especially in this hyper-digital, media-driven age. But then we remember that these “values” are at the very core of the life cycle of all living things; they are not even particular to human behavior.

They can be considered and lamented and even be the subject of paintings... but never, ever dismissed.

[www.LawrenceBerzon.com](http://www.LawrenceBerzon.com)



Too White.



Too Rican.

Two Inkjet Prints 13" x 15" each

It is a strange phenomenon to be completely proud of something that is the source of continual strife and anguish in my life. In 1978, my mother, a Polish woman, married my father, a Puerto Rican man, and within 6 years gave birth to the first self-proclaimed "Polaricans" in our extended family. Although I am a proud Polarican, I have never felt completely accepted in either of these communities since I am not fully Puerto Rican or Polish. As an adult I have come to a point of confrontation with my experience. I desire to know more about my heritage and to be part of both the Hispanic and Caucasian communities. However, I am often compelled to either hide or prove one side or the other of my dual ethnicity as a reaction to the racial divisions within society and within my own family.

This "passing"—pretending to be a person that I know full well is not who I am in order to be accepted by others—has allowed me to merely maintain. However, as I am at the point where I desire to fully participate in each ethnicity, I am unable to forget who I really am and

the origin of all of my ancestors. This is the source of much inner conflict and is the foundation of my current body of work.

While my work has personally provided me a means with which to vent the tension and exclusion I experience, this work also presents an aspect of society that is often overlooked. Racism is still a driving force in our culture; it dictates our political policies, our choice in those we associate with, and how we treat each other in general. It cannot be disregarded and left to thrive without confrontation from all facets of society, including the art world.

It is my sincere hope that this work which stems from my own personal experience can be translated into a broader spectrum where my encounters with both underlying and blatant racism can create an awareness of these issues in the current sociopolitical climate. Through this recognition I believe it is possible for society at large to alter its collective mind-set in order to construct a tolerant and liberal thinking culture.

**Diane F. Ramos**  
www.dianeramos.com



**Leo Theinert**  
ltheinert@bmcc.cuny.edu  
moment-une.photo.com

Chase Picks up the Tab Digital inkjet print 16" x 11"



Lili 1,2 & 3 Acrylic on plywood 10" x 6" each

These paintings started as an exercise, in preparation for a larger project, but quickly gained life and became a series on their own right. As part of the process, I study the subject with my brush, my hand discovers the landscape of the face, learns the physiognomy, feels the moods and expressions.

My work is based on photographs of myself and my family. In most cases, the pieces evolve into installations where I combine the painted portraits with elements like video and found objects to add a layer of complexity and narrative depth to the pieces.

**Dalit Gurevich**

[www.dalitgurevich.com](http://www.dalitgurevich.com)





## Lyndsey Fryman

My pieces are directly related to my experience as a mother of a child with autism.

Children's toys are essentially tools meant to develop the mental, physical, social and gender behaviors in children. Training Wheels for me is a piece that relates to a feeling of being pulled into an ideal, wanting to resist, but lacking the ability to communicate that desire.

My child has limited communication skills, including his verbal and physical body language. The metaphor of the pull toy illustrates the feeling of being forced into fitting into what is expected as socially normal.

The obnoxious size of this piece alludes to a set of issues that are left unaddressed; and reveal something about our experience that all together is different.

[lyndsey.fryman@gmail.com](mailto:lyndsey.fryman@gmail.com)



Dream Ambassadors, Oil on canvas, 32" x 40"

## Hawk Alfredson

The more time advances, the more reticent I feel toward verbalizing my art. I feel similarly to Jean Cocteau who once said, "An artist cannot speak about his art any more than a plant can discuss horticulture."

Images enter my mind both day and night and I often feel compelled to express them as quickly as they come. I work intuitively. When I begin a painting, I have no definitive destination. Rather, while I work I encourage subliminal ideas and cosmic forces to collaborate with the process. What I am hoping to achieve when I paint is a sense of mystery and beauty - I wish to create a vision that not even I, the creator, fully understands.

I usually describe my imagery as Magical Realism. I want to transport the viewer into an altered state of consciousness where he or she may be inclined to experience who they truly are when they are free of mundane thoughts. My paintings act as mirrors or Rorschach tests, the viewer perceiving the images filtered through their own reality.

*"Alfredson's paintings provide a direct link between that which is consciously unknown and that which the unconscious instinctively knows. One has the feeling when viewing his astonishing paintings that he has accessed some form of metaphysical knowledge that he has skillfully translated into physical form".*

**Dianna Stallone - art curator, Northampton, MA.**



Tight Antic II y-day, Oil on canvas, 59" x 79"

Cafe Du Diable, Oil on canvas, 30" x 48"



[www.hawkalfredson.com](http://www.hawkalfredson.com)



One Step Backward, Beyond the Forward Oil on canvas 48" x 36"



How the West Was Lost Oil on Canvas 36" x 30"

**John Szabo**

<http://www.paintingsilove.com/artist/johnszabo>



Our Lady of Perpetual Aggravation Acrylic on canvas over wood 21" x 17.5"

I like to combine the styles of Renaissance and historical art models with modern themes. This seems to point up the fact that while times may change, the way people live their lives has stayed remarkably the same for millennia.

I have no religious feelings towards the Madonna. I like to imagine what this mythical perfect woman would look like performing in modern wifely situations. This was the inspiration for my "Working Saints" series of which "Our Lady of Perpetual

Aggravation" is part. While both people in this piece are cracking their haloes by performing imperfect actions, her losing her cool seems the greater violation.

I use antique frames and accessories on my works to evoke a style and looks as though they may have come from the past and may thus be historical objects in their own right. This helps focus the concept of the timelessness of the situations in which the characters find themselves and on the continued injustice of expectations of demure sacrifice on the part of the perfect woman.



Eye Man Acrylic on canvas 46" x 36"

Eye Man is a portrait of a man who sees all, but cannot speak about what he sees. He is part of an absurd and unpleasant reality, but lives in a vivid, colorful utopia.

Before the September 11th terror attacks, and a serious car accident in 2003, I felt a freedom to express my innermost feelings and thoughts in playful imaginative ways. But afterward, I felt restless and cynical. Like Eye

Man, I turned my eyes toward the outside world where I found tragic events, hopeless situations and absurd notions of how to deal with them.

My need to continue with my artwork has overcome the sense of hopelessness I was feeling. Through the act of creating, my imagination now guides me to depict the tragedies I see and, unlike Eye Man, I can speak about them in my paintings in playful ways.



Explaining Death to a Rabbit Oil on panel 20" x 16"

The ideas for my work may start in the fanciful and idealized world of the mind, yet something must be generated to observe from. To begin a composition, I start with scissors, clipping fragments, composing from snippets of several hundred pictures scattered about me on the floor. A prototype collage of layered scraps with cut edges is created that includes an array of photographs and images from art history. Looking at this collage, a painting is executed in a trompe l'oeil manner showing the multiple layers with cut edges which suggest the complexity of individual's psychologies - their masks and their hidden secrets. To create these paintings, I cut up and serve the reinvigorated past to be contemplated in context of the contemporary.

**Carrie Ann Baade**  
[www.carrieannbaade.com](http://www.carrieannbaade.com)





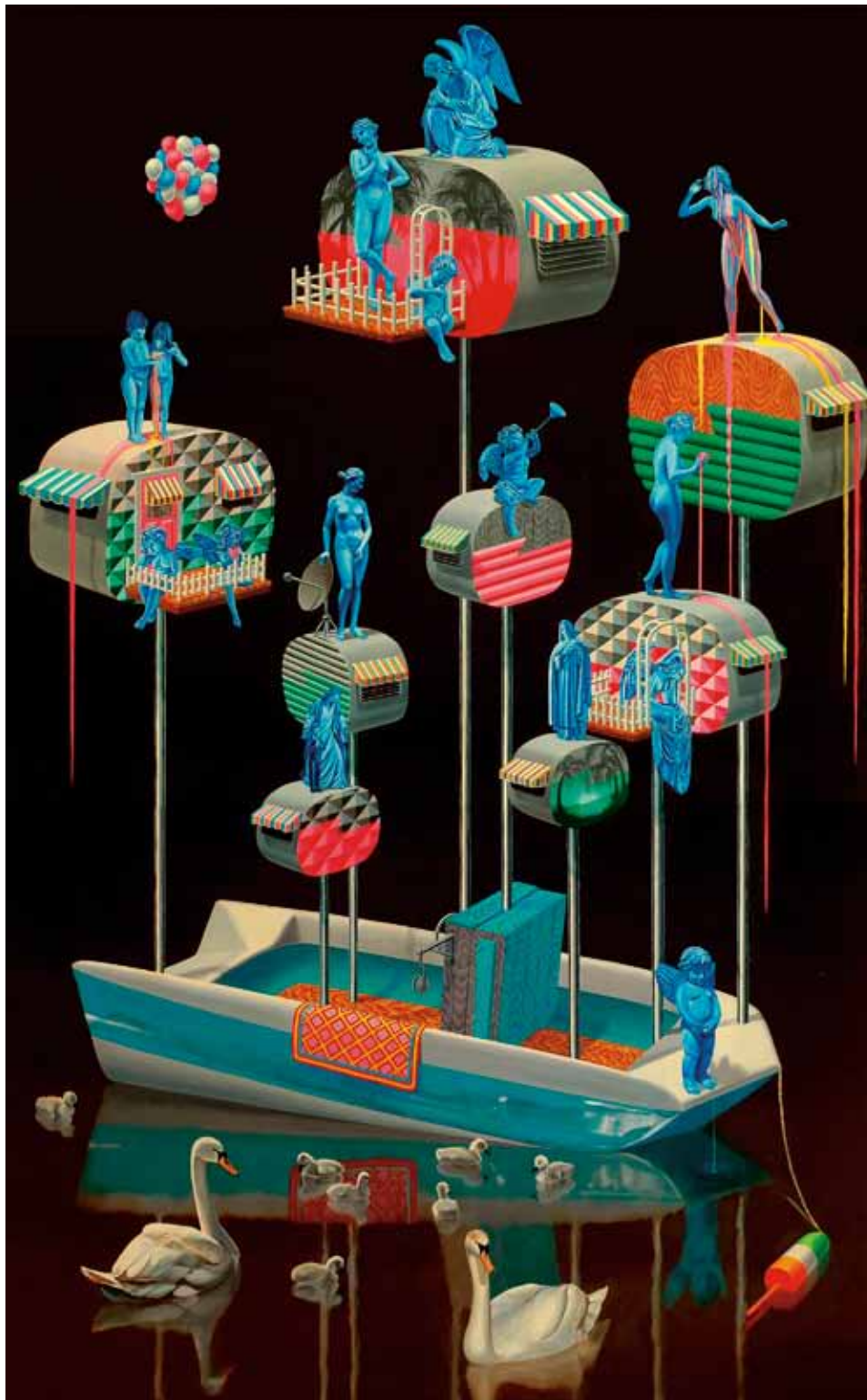
Halcyon Misch oil on panel 18" x 13"



I am interested in the interaction between humans and the natural world, moreover, the unnatural results this interaction sometimes creates. I find, more and more, the natural spaces we occupy become overridden with the recognizable and overwhelming negligence of people. I am interested in how when we interact with our natural surroundings we tend to become simultaneously engulfed and oblivious to the changes we create.

**Lauren Shaw**  
[www.Laurencarlyshaw.com](http://www.Laurencarlyshaw.com)





Jeff Koons Lives Here Oil on panel 48" x 30"

I am intrigued by my social surroundings ranging from small neighborhood cultural identities to grander differences among rural, urban, and suburban life. I find pleasure merging conflicting imagery, design, and color. I often use vivid cheerful colors to masquerade or obscure the realities within my paintings. Recent paintings suggest gypsy-like carnival communities isolated from others, prepared to travel, re-settle, and re-create their own versions of utopia. I fuse imagery from various time periods and cultures to construct a communal habitat for religious icons, fairies, cherubs, nymphs, dancers, and prostitutes that appear to live in a world of harmony.

**Jaime Treadwell** [www.jaimetreadwell.com](http://www.jaimetreadwell.com)



And Junk Ink wash on paper 24" x 36"

**LimestoneMolasses**  
limestonemolasses@gmail.com



The Garden of Pharmaceutical Delights Oil on canvas 40" x 30"

**Aric Calfee**  
[www.aric-calfee.com](http://www.aric-calfee.com)



Winter in the Hills Oil on linen 48" x 54"

The curtain rises on a snowy hillside. The hearty residents of this harsh landscape do all they can to keep warm and hide themselves away from the dark specter that looms over them. Is he ignorant of his role, object of fear and loathing, or is that a malicious smile stretched across his naked head?

**Patrick Meehan**  
patrickmeehangallery.com



White-throated Mountain Gem Limited edition archival digital print 18" x 24"

*The fragile, graceful beauty of flying creatures is my inspiration. I process my images to reflect the delicate qualities of their movement.*

**Cynthia Walpole**  
[www.FocusFrog.com](http://www.FocusFrog.com)



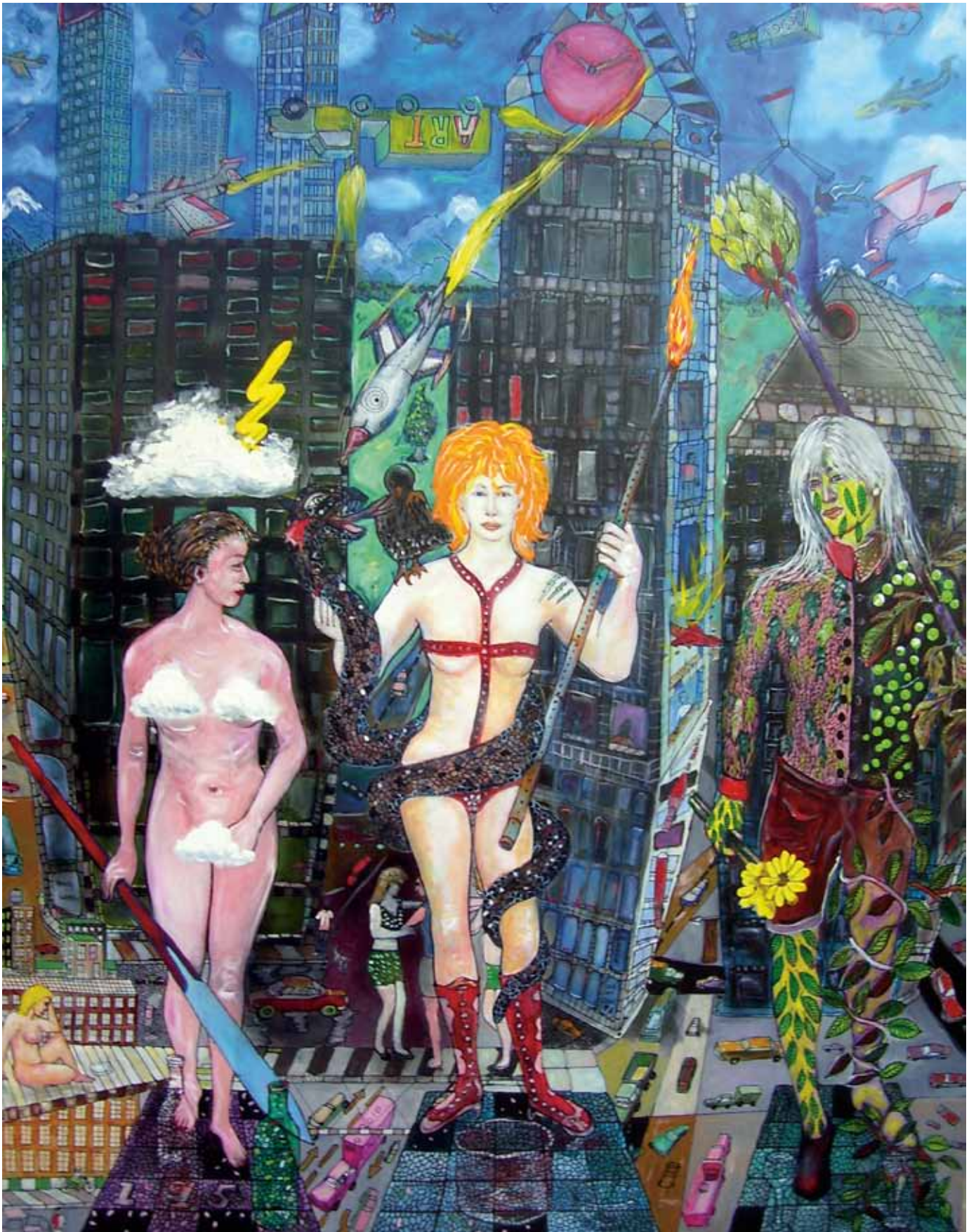
Deluge 2011 Oil on canvas 38" x 36"

## James Jahrsdoerfer

I create because it is my heart and soul. Sometimes working pleine air, photo-real, impressionistically, expressionistically and surrealistically. At times mixing the styles to challenge and interest both visually and intellectually. Always searching for the soul and truth of the subjects.

[www.penniesfromheavengallery.com](http://www.penniesfromheavengallery.com)





Three Gods Acrylic on canvas 60" x 48"

**Shelby Jay Harris**  
shelbyjayharris.com



Madame Anastasiya Gouache and acrylic on paper 14" x 11"



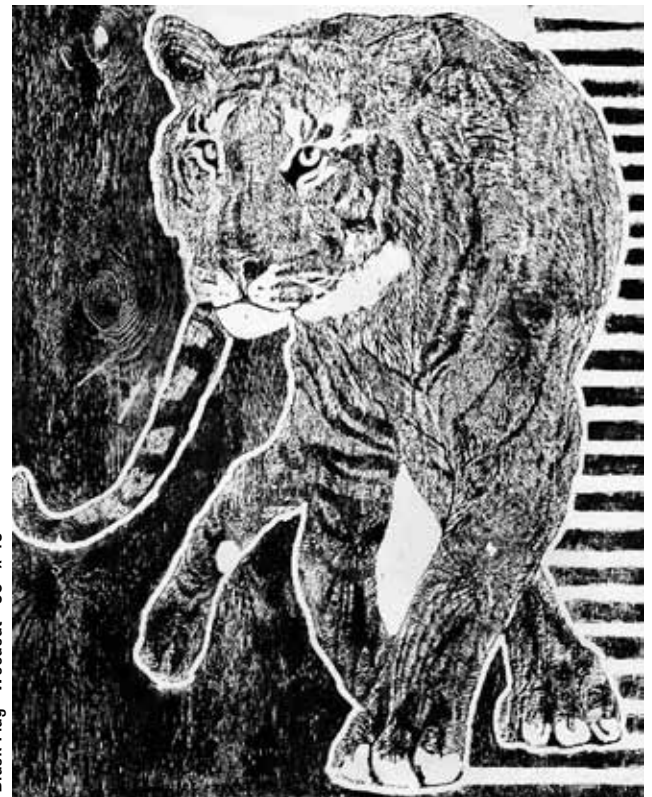
Madame Liliya Gouache and acrylic on paper 14" x 11"

**Donna Abbate**  
[www.abbateart.com](http://www.abbateart.com)



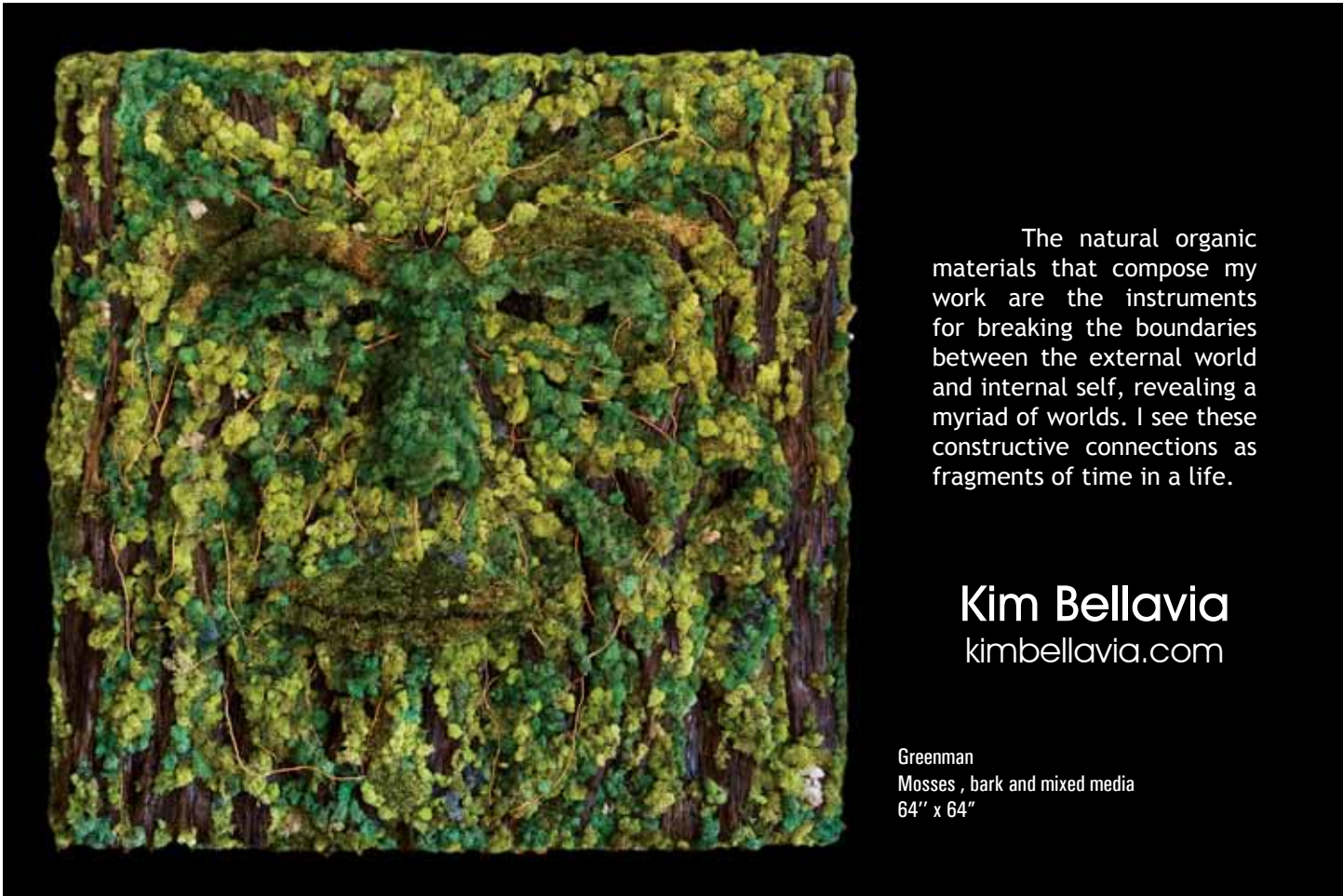
Old Man and the River - Great Blue Heron  
 Acrylic on canvas 16" x 24"

**Heather D. Mitchell**  
[enigamistudio.com](http://enigamistudio.com)



Black Flag Woodcut 60" x 48"

**Alla Lazebnik**  
<http://www.zhibit.org/lazebnik/artwork>



The natural organic materials that compose my work are the instruments for breaking the boundaries between the external world and internal self, revealing a myriad of worlds. I see these constructive connections as fragments of time in a life.

**Kim Bellavia**  
kimbellavia.com

Greenman  
Mosses, bark and mixed media  
64" x 64"

The Entry  
Oil on canvas  
14" x 18"



**Deann  
DeLaRonde**

deanndelaronde@yahoo.com



Passing Train Collage on canvas 24" x 30" x 1.5"

Artwork is like a dream supported by our interpretation.

**Halina Domanski**  
[www.halinadomanski.com](http://www.halinadomanski.com)

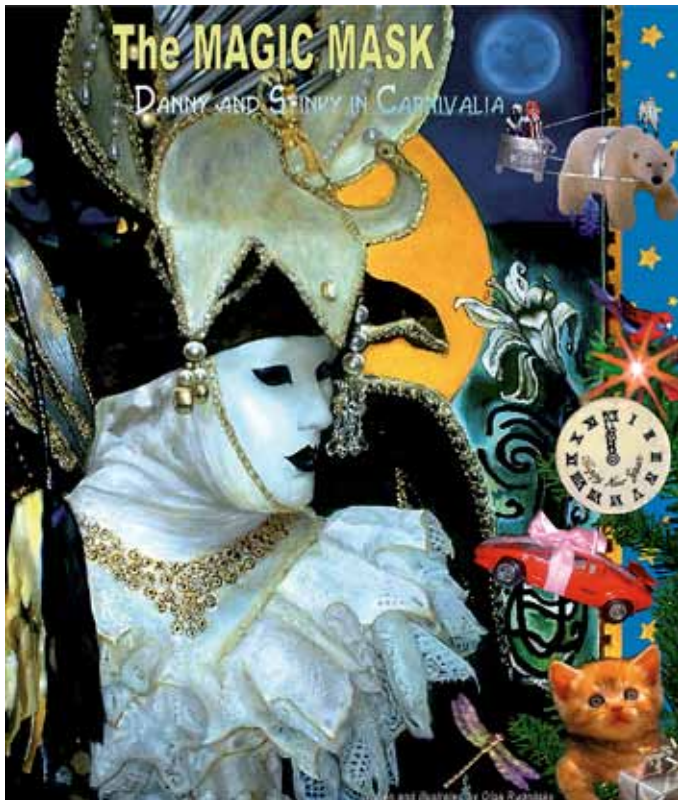


Figure Acrylic on canvas 24" x 20"

**Michael Jay Heinrich**  
[www.michaeljheinrich.com](http://www.michaeljheinrich.com)



The Magic Mask Book Illustration 12.5" x 12.5"

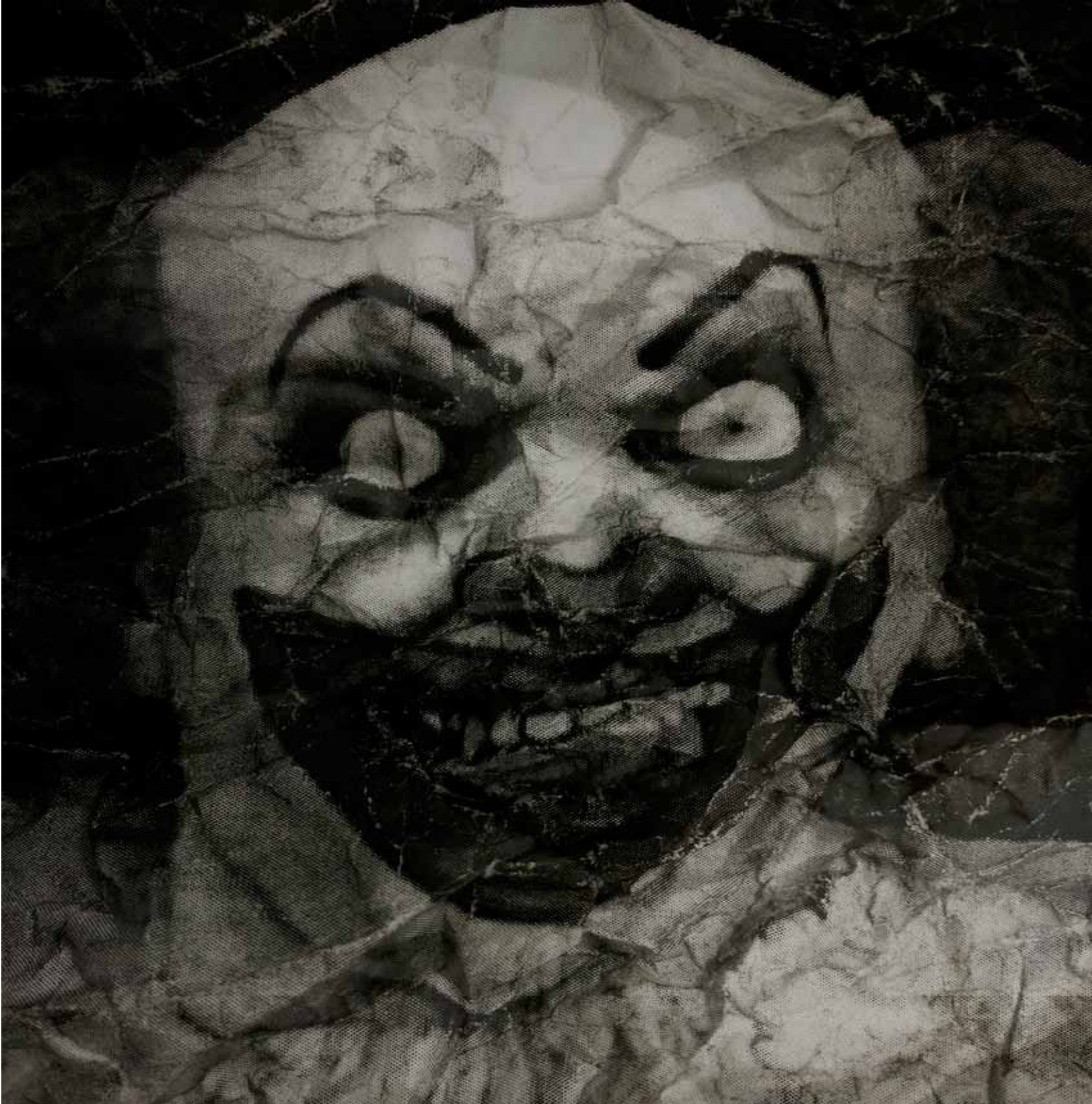


The Magic Mask Book Cover 12.84" x 12.84"



The Magic Mask Book Illustration 12.5" x 12.5"

**OLGA RUDNITSKY – artist, author**  
[themagicmask.com](http://themagicmask.com)



Coulrophobia II Digital Image 12" x 12"

*I love going beyond that first layer of matter and capturing a new reality.*

**Cecil Eci'Am Gresham**  
eciam.com



Headlights in Blue Oil on canvas 24" x 24"



Mustang, side view Oil on canvas 40" x 30"

**Anne Goffin Smith**  
[www.annegoffinsmith.com](http://www.annegoffinsmith.com)



Center Street in Snow Acrylic on Paper 12" x 18"

**Jian Cui**  
[cuij@oneonta.edu](mailto:cuij@oneonta.edu)  
[foxholk2005@yahoo.com](mailto:foxholk2005@yahoo.com)



Montagna Norvegese II Oil on canvas 31.5" x 31.5"

**Heidi Fosli**  
[www.heidifosli.com](http://www.heidifosli.com)





Two Dutch Maids Acrylic on window blinds 72" x 46"

I am presenting two paintings from a body of works entitled "The Maids". This series is a commentary on historic works of art that have deep personal meaning and has shaped my artistic outlook. "The Maids" series is created after iconic images from the Renaissance art by preserving figurative imagery and at the same time expanding the visual space by incorporating abstract brushwork. The intended result is an amalgam of expressive colors that weave representations alluding to recognizable masterpieces, thus implying the esthetic relationship between traditional and contemporary artistic expressions.

**Iliyan Ivanov**  
[www.rikka-arts.com](http://www.rikka-arts.com)  
[iliyani@yahoo.com](mailto:iliyani@yahoo.com)



A Change is Gonna Come Oil on linen 40" x 96"



**Joan Lesikin**  
<http://www.lesikinart.com>

This painting is part of my Bodyscapes series which brings fabric to the foreground in a metaphoric representation. This fabric is a landscape of hills and valleys, and it also is fabric that covers a body—like the counterpane in Robert Louis Stevenson’s children’s poem “The Land of Counterpane.”



Guilty Mixed media collage 30" x 40"

**P. Fontanes Bernikow** PFontanesBerniko@aol.com



Daphne's Metamorphosis Etching 8' x 6'



Enraged Medusa Etching 6' x 4'

## Tamara Balenko

Awarded the medal of Paul Steller, Tamara Balenko's artworks are regarded by many to be masterpieces of beauty. Displayed at over 80 exhibitions across a dozen countries, and on display upon the walls of museums such as the Memorial Museum of Paul Verlain in Metz, France, and the Brunico Graphic Museum in Brunico, Italy, her works are held in high esteem by collectors the world over.

[www.tamarabalenko.com](http://www.tamarabalenko.com)  
[www.goldenkeyart.com](http://www.goldenkeyart.com)



Demeter's Plight Etching 6' x 4'



Eucharist  
Oil on canvas

[robynalatorre.com](http://robynalatorre.com)

Facebook: Art by Robyn Alatorre



Exiled Acrylic on canvas 22" x 28"

**Renee Adams**

[www.ReneeAdamsArt.com](http://www.ReneeAdamsArt.com)



Valkyrie Mist Oil on Canvas 24" x 36"

**Reese Hilburn**

[www.rockabillyreese.com](http://www.rockabillyreese.com)



**Russ Bitner**

[www.russbitner.com](http://www.russbitner.com)



Eye in the Sky Acrylic on board 20"x 27"



Fish Acrylic on canvas 30" x 30"

## Susan Bolen

Represented by Williams Gallery West  
Oakhurst, CA 559-683-5551  
Limited Edition Prints Available

[www.galwest.com](http://www.galwest.com)



Fu Dog Charcoal, dry pastel and graphite on paper 20" x 14"

represented by Kaleid Gallery, San Jose, CA

## Julie Bilyeu

[jab2298@yahoo.com](mailto:jab2298@yahoo.com)



Doppelganger Solar Plate Print 8" x 10"

## Joanna Bavero

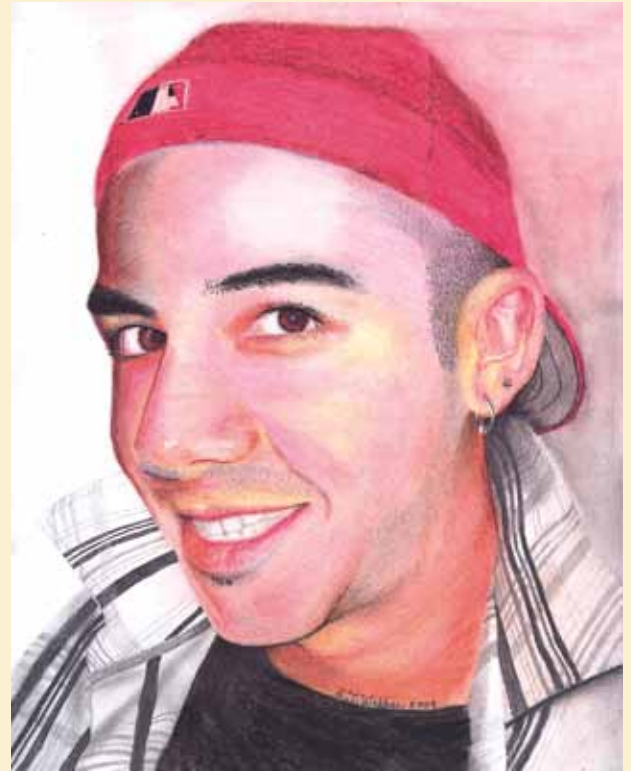
[www.joannabavero.com](http://www.joannabavero.com)



Out with the Night Acrylic and ink on board 18" x 24"

**Brianna Reagan**

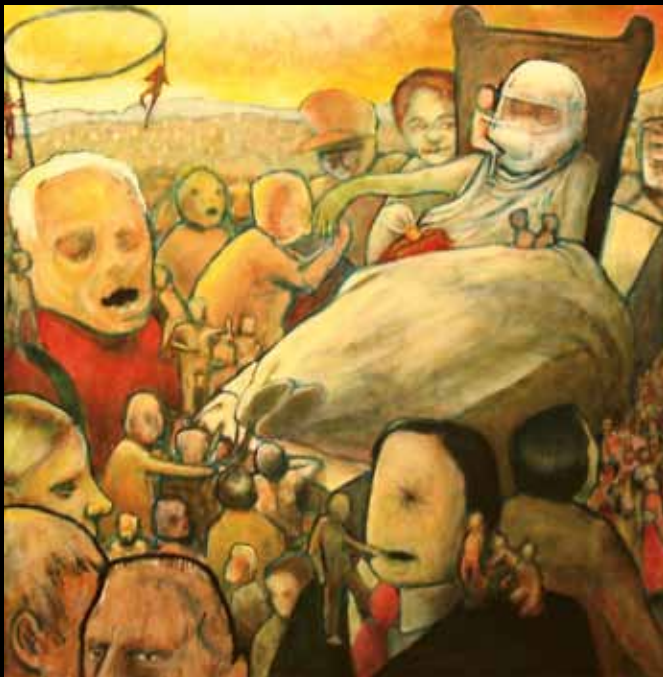
[www.briannareaganart.com](http://www.briannareaganart.com)



Portrait Sketch of Kevin Conte on paper 11" x 14"

**Louise T. Webber**

[www.louisewebbersart.piczo.com](http://www.louisewebbersart.piczo.com)



Death on the Dole Oil on canvas 36" x 36"

**Jess Wade**

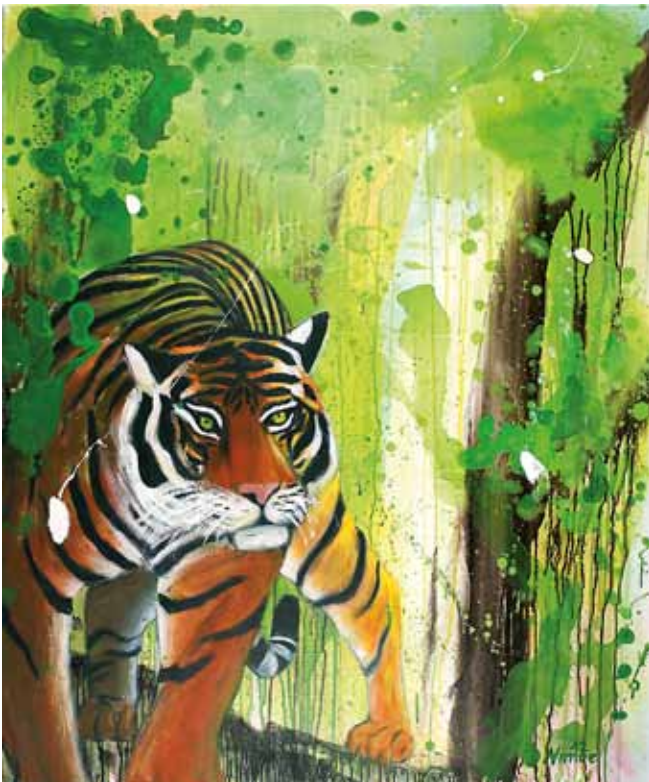
[www.jesswadeforcongress.com](http://www.jesswadeforcongress.com)



Original Fine Art and Illustration  
by Mary Claire  
[contactme@maryclairestudios.com](mailto:contactme@maryclairestudios.com)



Daydreaming Acrylic on canvas 55" x 39"



On the Prowl Acrylic on canvas 74" x 39"

## Nimue

### *The Tigress Let Loose*

I always had a special relationship with cats, but during an educational stay in India a tiger appeared the first time in meditation. No wonder, the tiger sneaked itself into my paintings! Strictly speaking it is only female tigers I am painting. Thus the tigress symbolizes grace, femininity and power, as well as spirituality and environmental awareness. While the tigress in India represents the Divine Mother, in my work it stands for the return of a new matriarchy, based on serving and nurturing earth itself and every living being on it. You just have to listen—with every roaring it comes nearer!

[www.nimueart.at](http://www.nimueart.at)  
[nimue@fichtenbauer.net](mailto:nimue@fichtenbauer.net)



*many will help you as you forget about physics, porcelain, 15" x 11.5" x 5"*

**matthew dercole**

[www.matthewdercole.com](http://www.matthewdercole.com)





**Heather Hug**  
[www.hugmunculus.com](http://www.hugmunculus.com)

*Believe in Your Demons*

Specimen Earthenware and mixed media



**Tim French**

raybet@ec.rr.com

[www.flickr.com/photos/62231438@N06](http://www.flickr.com/photos/62231438@N06)



# BAGA

STUPID PEOPLE. STUPID DOGS. THEIR STUPID LIVES.

*Pavlovski*

[WWW.PAVLOVSKIART.COM](http://WWW.PAVLOVSKIART.COM)



**Veronica Jaeger**

**Ms Potato Head**