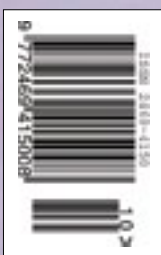


# FreshPaintMagazine

ISSUE 10



**SUBMIT**

Both emerging and established artists are welcome to apply with works in any medium: painting, sculpture, photography and mixed media.  
February 2016 issue guest juror — Alice Herrick, who is an artist, curator, gallerist, founder and director of Herrick Gallery in Mayfair, London.

Please visit our website for more details: [www.freshpaintmagazine.com/for-artists](http://www.freshpaintmagazine.com/for-artists)

**CONTRIBUTE**

FreshPaintMagazine invites a panel of artists, critics and curators to select up-and-coming artists for each issue.

We are grateful for the contribution that art specialists/curators/critics have made by suggesting emerging talent.

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**GALLERIES AND MUSEUMS**

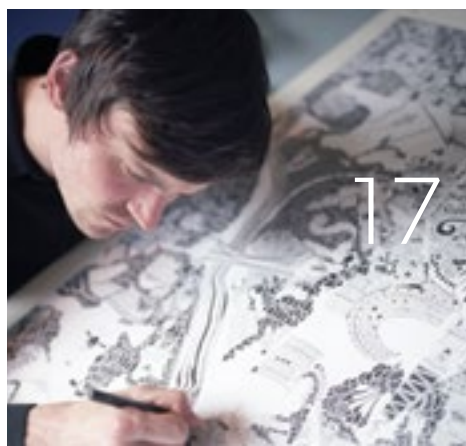
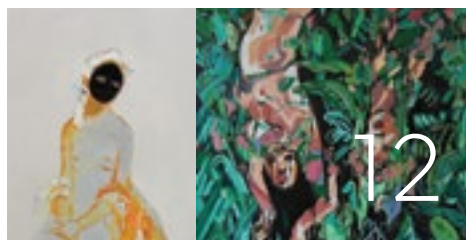
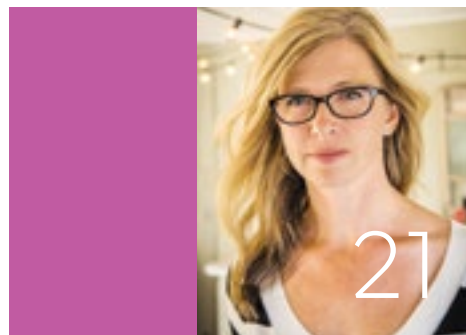
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Image courtesy of Karolina Zglobicka



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**CONTRIBUTORS**

**Founders, publishers, editors-in-chief**  
Ekaterina Popova  
Maria Zemtsova

**Associate Editor**  
Amanda Shrawder

**Editorial Assistant**  
Janet Ashworth

**Guest Curator**  
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**ON THE COVER**

Jessica Brilli  
*Boy with Binoculars*  
oil on canvas, 24 x 24 inches



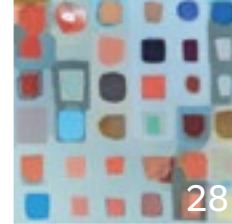
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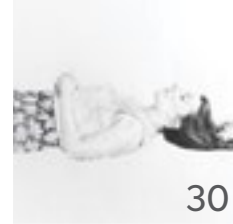
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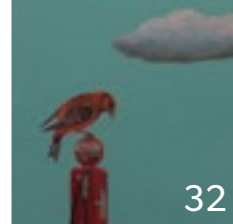
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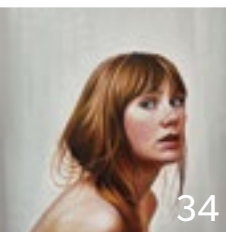
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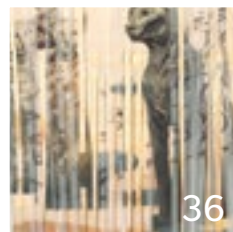
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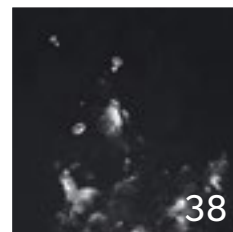
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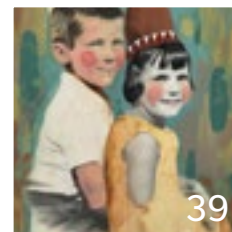
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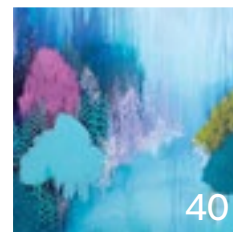
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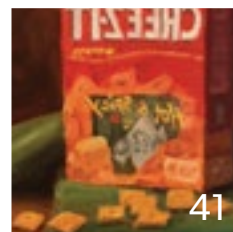
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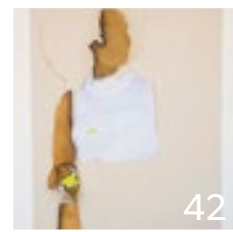
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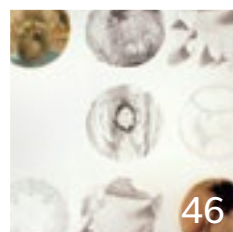
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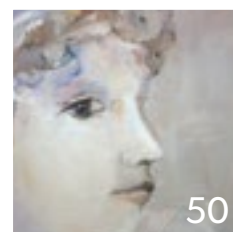
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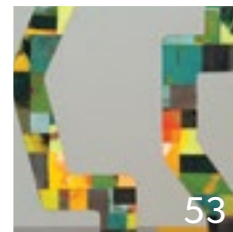
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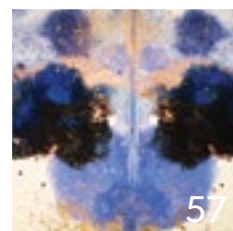
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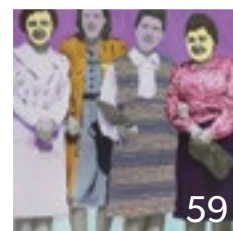
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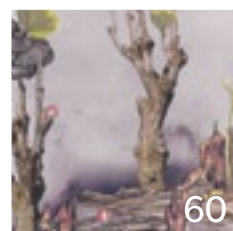
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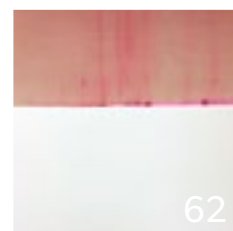
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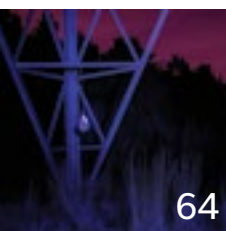
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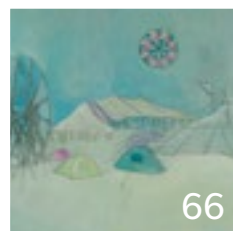
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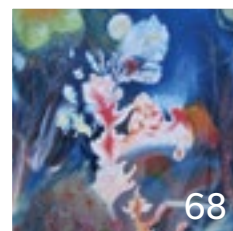
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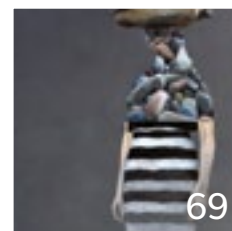
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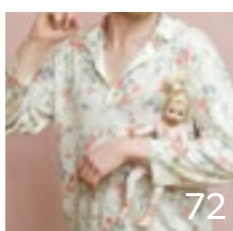
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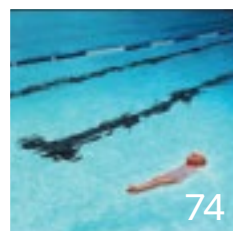
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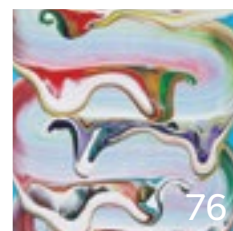
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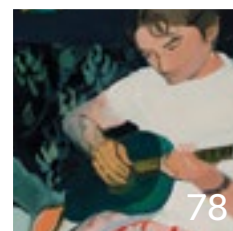
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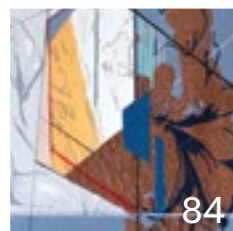
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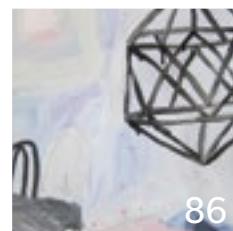
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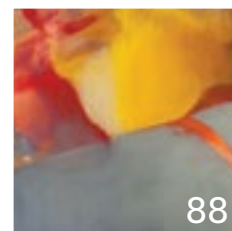
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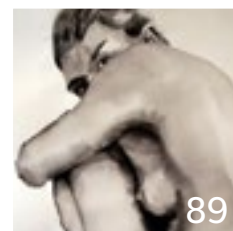
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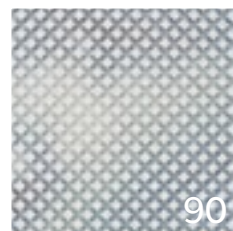
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CURATED

SELECTION

BY

DANIELLE

KRYSA,

THE JEALOUS

CURATOR



Ashley Sauder Miller  
*Rocker*  
acrylic, oil pastel, paint marker, vintage rug on canvas  
30 x 70 inches

## FreshPaintMagazine

### EDITORIAL

We are delighted to present the 10th issue of FreshPaintMagazine. December 2015 ends an important year for us as we established a presence in London, which has enabled us to further one of our principal aims of reaching out to an ever expanding international art audience. While our focus continues to be the promotion of established and emerging artists, we have developed relationships with galleries and curators in the US and UK in order to better connect our artists and readers with a wider pool of knowledge, trends, expertise and events in the contemporary art world. We look forward in future publications to bringing you art news from the international scene highlighting studio visits and interviews with specialists from the art world.

Forthcoming issues will maintain the same underlying themes, but will enrich their content by featuring lead curators from diverse backgrounds, and by broadening coverage to embrace not only painting, but other mediums such as sculpture and photography.

In this issue we have been honoured to work with Danielle Krysa, the Jealous Curator, who served as a juror, reviewing each individual submission in the light of her own unique take on the artists who put themselves forward. Danielle is a leading voice in the contemporary art scene whose blog continues to be a true inspiration for us and our readers. We are proud that her taste and expertise have helped shape this publication.

Ekaterina Popova and Maria Zemtsova,  
editors-in-chief

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### CONTACT

GENERAL ENQUIRIES:  
[info@freshpaintmagazine.com](mailto:info@freshpaintmagazine.com)

SUBMISSIONS FOR  
PRINT PUBLICATIONS:  
[submissions@freshpaintmagazine.com](mailto:submissions@freshpaintmagazine.com)

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# Nathan Pankratz:

"I think about this recent work like a love letter.  
Where color plays the part of promise,  
optimistic and pure, sometimes staccatoed and muddied by misintention.  
Color is deeply human at the most elemental level.  
It is tied to our earth, its economics, our metaphors, and minds."

Image courtesy of Bridgette Mayer Gallery, U.S. Artworks: Nathan Pankratz



Image courtesy of Bridgette Mayer Gallery, U.S. Artworks: Nathan Pankratz

**Fresh Paint Magazine had the pleasure of visiting Nathan Pankratz in his Philadelphia studio, prior to the opening of his latest exhibition “So many ways to say I love you, I think I’ll try every one” at Bridgette Mayer Gallery. We were impressed by the richness of content behind his beautifully layered abstract works. Each piece takes into consideration the physicality, psychology and even economics of color. Nathan’s strong understanding of history and science bring together beauty and meaning. The following interview explores the artist’s process, inspiration and background in relation to his work.**

Nathan Pankratz received his B.F.A. from the Pennsylvania State University in 2004 and his M.F.A. from the University of the Arts in Philadelphia in 2008. Pankratz was awarded the Henkels Award by the University of the Arts in 2008, and his work is prominently featured at the Fox School of Business at Temple University. He was a founder and member of the Philadelphia-based collective Tiger Strikes Asteroid from 2009-2011 and has exhibited widely, including several international shows along with previous solo exhibitions at

the Patterson Gallery and the Gallery @ 543 on the campus of URBN, Urban Outfitters headquarters (Philadelphia, PA) among others. The artist currently lives and works in Philadelphia.

**FP: We are interested in your process. Can you give us a glimpse into how each piece comes to life?**

NP: As far as application goes, I use bigger brushes and work flat a lot of the time, so I can pour and have a very liquid atmosphere with the work, which allows for a lot of play with transparency. There is a lot of experimentation ahead of time.

These surfaces are key to the works. I layer, ground and sand to create these

“I am allowing the poetry, the purity of color, to be revealed in and talked about.”

- Nathan Pankratz

ivory like finishes, so when you hit them with the brush you can pull the paint and it doesn’t give up on you. I am allowing the paint to be as liquid as possible and playing with movement. The canvas is stretched over panels to make sure the surface is completely flat. There are fun things that happen with the pigments where they pull apart because of the diluted binder. This is all important as I am playing between chaotic movements and slow pulls.

**FP: What medium do you use?**

NP: Acrylic. Some of pigments come from watercolor. There is graphite mixed in some of these works, as well. Everything is water based, because it needs to be able to dry. Usually, I get a couple hours of work time in each studio session. If it were oil, it would stay open for quite a long time. I have limited time to be in the studio now with having a family, so being able to come in, make my move, and plan for the next day is important.

**FP: The texture you achieve through this process is absolutely beautiful.**

NP: What happens to these, because of the paint laying so flat, it doesn’t pick up the weave of the canvas. That causes

a separation of pigment, where it really visually replicates print. I find it fantastic to be able to achieve that finish with paint.

The process ties in with what I’ve been working on with for this show. You can quantify color and understand it from a scientific method, but at the end of the day there is an experiential level to it. For example, when you see the color yellow the wave length is about 570-590 nanometer, but when you have red and green light combined you also see yellow but the nanometers don’t add up, so you can’t mathematically quantify why you are seeing yellow. Yellow is physical as light, but it’s also psychological. I think that’s why color has always been so poetic. We see in both in color and light and dark. There is massive art history war between design and color. The fact that we don’t quite understand color frees it up to be on the level of poetry.

**FP: It is amazing to see these works in person because we can see the story and process in each painting.**

NP: It really is a story. An image is a one time thing, but how it is made unravels over time. In painting, that process is really beautiful because you can imagine the length of time it takes to create something. It is a joy that is unique to painting.

**FP: How do you feel your work has changed since your last exhibition at Bridgette Mayer Gallery?**

NP: Being able to change the mode of production is really important. It is difficult for me to see an artist who is playing the same note, even if it is really

“Artists use what is available to them throughout history. The work can’t help but reflect that.”

- Nathan Pankratz

beautiful. The last show I was exercising lot of restraint. It was very colorful, but the color was buried underneath the darkness. This one will swing the other way and celebrate in a pure and optimistic sense. I am allowing the poetry, the purity of color, to be revealed in and talked about.

**FP: You mention you experiment a lot. Do you practice directly on canvas or do you keep a sketchbook?**

NP: I do a lot of drawing, but I found what actually works for me is photographing my work. I will document a brushstroke and then digitally manipulate it. Photoshop speaks the language of photography, but also painting when we talk about opacities and layering. These new tools create a wonderful way for me to prototype and research. Artists use what is available to them throughout history. The work can’t help but reflect that.

With these works, there is a textural element built in. Masking is important because it creates a fast rupture between brushstrokes. Being able to use today’s tools is important to the work. This painting could not have been made 20 years ago, even though it is seemingly traditional.

**FP: How does your personal story play into your work?**

NP: I have a background in construction. I studied architecture before I switched to painting. I was always making things. I worked very hard at becoming good at drawing, but I was also very good at math. I was always hanging around the painting studio. I loved how seriously they talked about painting, and that eventually inspired me to switch.

**FP: How do you replenish your inspiration?**

NP: I photograph a lot. Finding new color combinations is always interesting. David Reed’s sketchbooks are really fascinating. He spent years studying color combinations.

I have a pretty tight palate. For this whole show I work within a range of color, which increases exponentially during the painting process. Because of the paint working while it is wet, it is always mixing and changing. It may start off as a cadmium but go in the direction of crimson, and that’s ok.

**“So many ways to say I love you, I think I’ll try every one,” a solo exhibition by Nathan Pankratz November 4 – December 23, 2015**

**Bridgette Mayer Gallery**

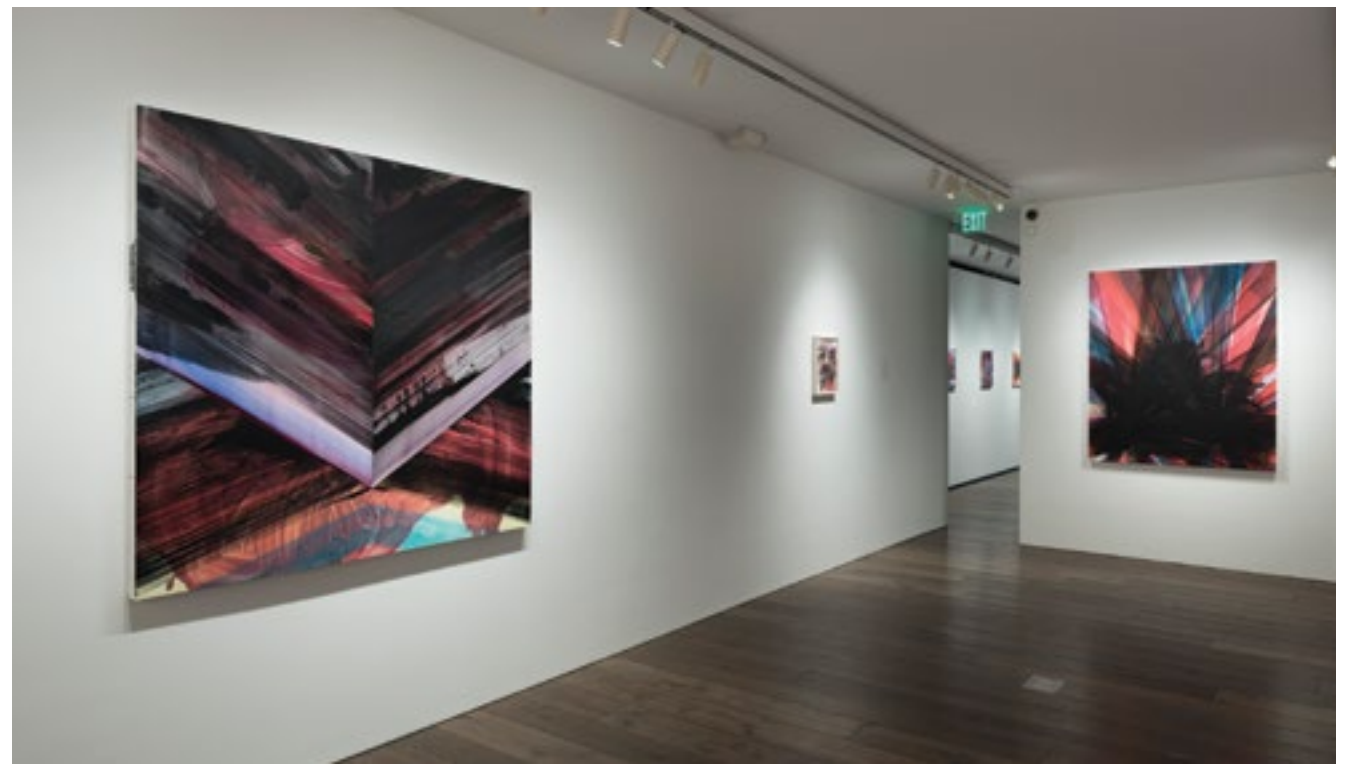


Image courtesy of Bridgette Mayer Gallery, U.S. Artworks: Nathan Pankratz

# Coates & Scarry Gallery Experience



Coates & Scarry Gallery, London, UK. Left-right: Chippy Coates, Richard Scarry. Artwork: Lisa Wright

**Richard Scarry and Chippy Coates started Coates & Scarry Gallery following the success of their art blog where they covered exhibition reviews and featured the work of artists which they personally enjoyed. FreshPaintMagazine was honored to interview the founders and learn more about the transition from their online project to**

**opening a physical gallery in the heart of London. Richard and Chippy share their amazing story, offer advice to artists looking for a quality gallery, and give us a glimpse of their upcoming events.**

**FP: How did you transition from writing a blog to owning a gallery, and how easy was this transition?**

CS: We used to write for several blogs and websites, often going to shows, taking photographs and writing short paragraphs about the work or exhibitions. Our Coates and Scarry blog took off organically. It gave us a platform to pass on information about artists and exhibitions that really grabbed our attention. We were given access to many studios and behind the scenes of exhibitions, enabling us

to get the inside view of how the art world works.

**FP: How did you find your partner, and how did you start the gallery?**

CS: We met each other on a date. We talked about art, galleries and exhibitions. Chippy is an artist and Richard had worked in an auction house and gallery in Los Angeles, so it was a natural conversation topic. After blogging for a couple of years, we approached a gallery in Bristol to see if they would like to collaborate on an exhibition with mainly, but not solely, US artists. That was our first venture almost 6 years ago. It was a really enjoyable collaboration and the start of Coates & Scarry as art dealers. With the huge success of the blog and 200,000 followers, other galleries and public spaces started approaching us to collaborate. Now we have a tightly focused program of exhibitions and fairs.

**FP: What do you look for when searching for artists to exhibit in your gallery and how do you find them?**

CS: Firstly and most importantly we look at the art. Is it original or groundbreaking? Is it well executed? Is it interesting? We have hundreds of artists writing to us for representation, but we are a small gallery business and can only realistically represent a small handful of artists; which means we have to turn way many talented people. Sometimes we see artists' work in other galleries whilst abroad travelling or at art fairs. This is a great way for us to show work in the UK that has not been shown here before. Other times we may just come across artists' work on websites, blogs etc.

**FP: Your recent exhibition with Lisa Wright was incredible. Which artists have you worked with previously and which of these stood out most to you and why?**

CS: We have worked with many artists over the years, each of them bring something unique with their work. Working with Kate MccGwire and installing the huge sculpture "Gyre" at the Royal West of England Academy was very memorable, the writhing sculptural "Gyre" both unsettling and beautiful. Exhibiting Dean Melbourne's first major solo show in London, which received critical acclaim, became his greatest success to date. Angela Lizon, one of the very first artists we started representing, uses to discarded photographs creating paintings that are nostalgic and relevant at the same time,

challenging the perceptions of taste.

**FP: What is the process of your gallery when working with an artist? From the moment of selecting the artist to the closing of the exhibition. Could you describe to us the basic stages of your work?**

CS: For a solo show, the planning can start two or maybe three years before. It depends on the working process and medium the artist uses. Some works are very labour intensive and the artist works slowly; others research for months and can execute their works quickly. It is like a partnership that is carefully managed; the artist must be relaxed and reassured when they hit a creative block or may be feeling anxious. A few months before the show, we start working with our PR company, Damson PR, one of the best in the UK to promote the show. Then start on the actual practical administration, show statements, photography, planning the opening reception etc. The process of hanging and curation is a deeply personal journey for the artist and the gallery. We take great care and time to get the right balance between the works.

**FP: What are your future plans for the gallery?**

CS: We have just sent a massive crate of work by Lisa Wright, Dean Melbourne and Jayne Anita Smith for our first showing at Context Art Miami, one of the major art fairs during Art Basel Miami Week. "Context" is the sister fair of Art Miami one of the longest running and most prestigious fairs during what has to be the biggest art week in the USA, if not the world. Context is for emerging and mid career artists and galleries, being dubbed the "Taste Maker" fair for collectors, curators, museums and fans alike to congregate and see what's coming next and what we should be looking out for. Next

"Get your work seen. Enter competitions and group exhibitions."

- Richard Scarry and Chippy Coates



Coates & Scarry Gallery, London, UK. Artwork: Lisa Wright

year we have a solo show planned for Henry Hussey who uses art and performance to make incredible textile works.

**FP: Who are your greatest influences in the contemporary art world, and indeed outside the contemporary art world, if any?**

Richard Scarry — Gerhard Richter, Petah Coyne, Hernan Bas, Kara Walker, Ai Weiwei.

Chippy Coates — Egon Schiele, Adrian Villar Rojas, Los Carpinteros, Richard Long, Mark Rothko.

**FP: What advice would you give to artists who are trying to get their work noticed by a gallery or by collectors?**

CS: Do your research and really find a gallery that looks and feels like it would fit the direction you want your work and career to go. Get your work seen; enter competitions and group exhibitions. Ask other artists that work with that gallery about their personal and professional experiences and if they have any advice. Don't be afraid to ask and have your work critiqued by your peers.

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



Coates & Scarry Gallery, London, UK. Artwork: Jayne Anita Smith

# JAYNE ANITA SMITH



Coates & Scarry Gallery, London, UK. Artwork: Jayne Anita Smith

Strange figures and faces appear in Jayne Anita Smith's black and white drawings and paintings. Layered and highly detailed characters drawn from her own memories and experiences, as well as found imagery, populate the flat planes of her works. Emerging ghost-like, wearing period clothing or no clothes at all, these curious semi-historical people are entangled within their environments, struggling to break free. Sometimes these environments are lush, curling, tropical jungles or forms reminiscent of ornate chandeliers, all created from washes and careful drips of ink, graphite and gesso. Hovering between chaos and order, the drawings are full of movement, seeming to shift and grow before one's eyes. Some seem to mutate.

In the darkest and most disconcerting of her works, the pain of the characters is palpable. Smith connects this to the physical and emotional suffering that is a daily reality for many people - the media-presented fears and horrors consumed by and embedded within each of us.

Born in London, Smith completed her BA (Hons) Fine Art at University College Falmouth and now lives and works in Penzance. She has exhibited across the UK, has been selected for the RA Summer Show 2015 and short listed for a number of prizes including the Mostyn Open and the Threadneedle Prize.

# LISA WRIGHT

Lisa Wright's paintings and drawings are simultaneously rooted in the past and the present, intimately and emotionally entwined with historical portrait painting. Fragments of history - ribbons, ruffs, wigs and petticoats - are pieced together with a contemporary sensibility. The resulting figures hover between time periods. They also hover on the brink of adulthood: childish faces with rosy cheeks and rounded bellies at odds with their formal clothing and decorative adornments.

The sensual and striking subjects of Wright's works are underpinned by her remarkable skills in drawing and deft handling of paint. The works are uniquely unsettling and compelling.

Wright studied painting at the Royal Academy, London, 1990-1993, after which she moved to Cornwall, where she now lives and works. In addition to many well-received solo exhibitions, Wright's work has been acquired by numerous corporate and private collections and was shown at Tate St Ives in the notable Art Now Cornwall exhibition. She was Artist in Residence with the Royal Shakespeare Company throughout the two year period of the 'Histories' cycle, which culminated in exhibitions at the Roundhouse, London and at the Royal Academy.

Notable awards include the National Open Art Prize, the Hunting Art Prize, and, most recently, the Threadneedle Prize, 2013.



Coates & Scarry Gallery, London, UK. Artwork: Lisa Wright



Coates & Scarry Gallery, London, UK. Artwork: Lisa Wright



Coates & Scarry Gallery, London, UK. Artwork: Dean Melbourne

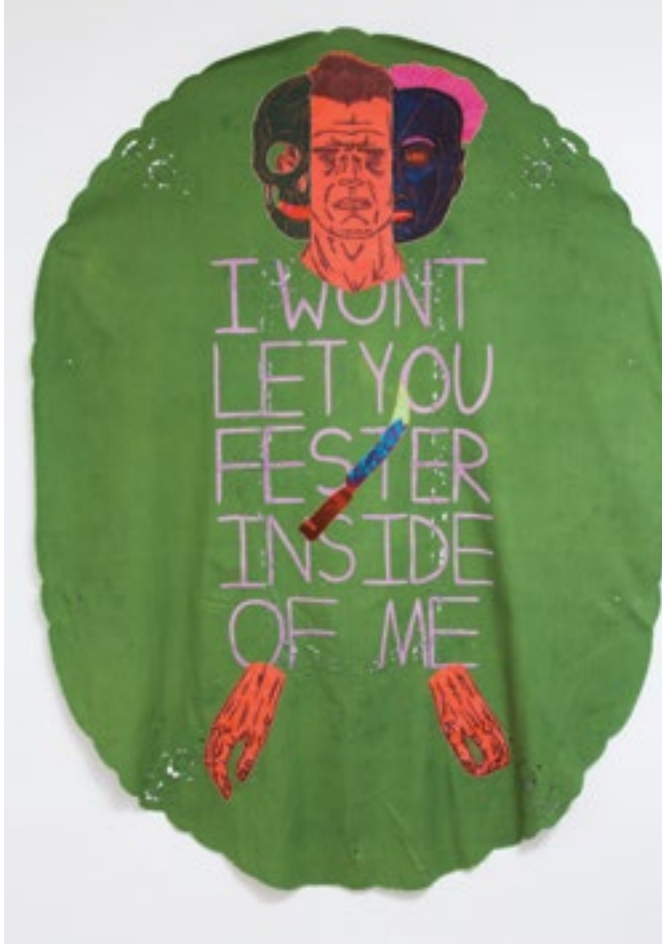
# DEAN MELBOURNE

Drawing together influences from mythology, art history and philosophy, the paintings of Dean Melbourne are sensuous investigations into the complex relationships between the body and the landscape. Forests and foliage are recurring motifs within the work and are always richly painted, whether brightly lit and saturated with colour or shrouded in darkness. Hovering between the figurative and the abstract, his skilful brushwork brings to life a series of theatrical, dream-like views of unknown forests. Within these claustrophobic forests, the viewer can find strange, fragmented and twisted people engaged in ritual activities.

Melbourne's paintings are invitations into secret, forgotten and imagined places, places where nature runs wild and people live at the very edges of life. His work harks back to more ancient times imbued with magic, mystery and urgency, re-enchanting our view of the natural world in relation to our own bodies.

Melbourne holds a BA (Hons) in Painting and works from his studio in Stourbridge, West Midlands, where he is based. Showing his work widely, Melbourne has been selected to exhibit at the prestigious annual Royal Academy Summer Exhibition on three occasions, as well as at exhibitions in Birmingham, Bristol, and at other galleries and art fairs in London.

Coates & Scarry Gallery, London, UK. Artwork: Dean Melbourne



Coates & Scarry Gallery, London, UK. Artwork: Henry Hussey

# HENRY HUSSEY

Henry Hussey's works brings together vintage, hand-dyed and printed fabrics, embroidery and bead-work in the production of rich and emotive textile pieces. Drawing upon personal experiences of specific events and the emotional responses that have informed his life, Hussey skilfully layers and interweaves text, imagery and material to create exquisitely detailed works with a powerful resonance. The imagery used derives from the artist's own library of sketches of objects from museum collections, as well as photographs that depict emotional expression. Such photographs are an integral part of Hussey's working process, as is his work performing with actors from the Royal Shakespeare Company, which he uses to research and explore the ways that emotions are expressed through the face and the body.

The result is a highly complex and colourful body of work. Hussey graduated from Chelsea College of Art with a BA (Hons) in 2011 and completed his MA in Textiles at the Royal College of Art in 2013. He has recently been selected by Cat Street Gallery in Hong Kong for their exhibition Young Blood. Significantly, Hussey's work was also selected for the Bloomberg New Contemporaries exhibition touring nationally and the Royal Academy Summer exhibition in 2014.

Henry graduated from the Chelsea College of Art with a BA Hons in 2011 and completed his MA in Textiles at the Royal College of Art in 2013. Royal Academy. He has recently been selected by Cat Street Gallery in Hong Kong for their Young Blood exhibition, Bloomberg New Contemporaries and the Royal Academy Summer exhibition in 2014.

Coates & Scarry Gallery, London, UK. Artwork: Henry Hussey







LONDON

ALL

MAPPED

OUT

by Fuller



Photos courtesy of Gareth J Wood aka Fuller, studio in London

**FreshPaintMagazine had the pleasure of interviewing Gareth J Wood, aka Fuller, a London based artist who draws intricate maps that narrate and observe the identity of places. His detailed interpretations of locations he lived in and visited can be found in prestigious collections from all over the world. Viewers enjoy getting lost in each work and can spend hours discovering hidden elements and narratives within the maps. We are honored to learn more about Fuller's background and process and share it with our readers.**

**FP: Gareth, how did you come up with the idea of drawing maps?**

Fuller: I've always been an explorer. As a young boy, I would cycle for days in the countryside with friends, explore housing estates and climb their brutalist structures. I've searched the Siberian wilderness, driven the

length of India and navigated the High Atlas Mountains in winter. Our cities, their infinite possibilities and frenetic energy offer a platform to observe contemporary society. Drawing emotive maps provides me with the opportunity to physically investigate our existence whilst making visually engaging art. They tell stories, provoke conversation or debate, and celebrate the identity of places in all their glory. The idea of map making is deeply historical and I'm amongst many 21st century artists that have used cartography in their work.

**FP: How many maps have you drawn and how long does it take you to accomplish one?**

Fuller: I've drawn three major works that form a part of series that I hope to complete over the next decade. On average, they have taken 5 years each, but this isn't full time drawing. It's crucial that I personally experience the place I draw and I don't compromise my methodology. I endeavour to get the under the skin of the places I interpret, and this can't be done quickly. I often have smaller works that complement the larger pieces and don't rely on me living there.

**FP: Could you describe the process of creating the map? How do you plan where and what to draw on the map?**

Fuller: I use many methods to build up the layers of information and create

"There is lived experience, which is drawn over time, historical events and the colourful characteristics of contemporary society that are peppered throughout the work."

- Fuller

the aesthetic I hope resonates with the place I'm drawing. Walking or cycling provides the best travelling pace for research. To document, I use my phone camera for pictures and film. This powerful technology provides everything I need on the move (it really is the hitch hikers guide to the galaxy!) I pour over existing maps, talk to strangers, friends and experts. I explore every urban nook and cranny I can. There is lived experience, which is drawn over time, historical events and the colourful characteristics of contemporary society that are peppered throughout the work. After this intense research, I begin drawing with an informed sense of freedom, but I add to the work as our lives and shared reality unfolds.

**FP: Do you move your studio when you draw maps of different cities?**

Fuller: This is essential for my major works. It's vital I live where I draw.

Smaller pieces can be done with intense research in as little as three months. It's a big challenge relocating, but I really enjoy building new networks and meeting new people.

**FP: You have a very graphic style, what is your artistic background?**

Fuller: I'm self-taught, which has given me the freedom to explore and break rules that other artists often follow. There were many hours drawing detailed pattern works as a young boy, a stint working as a graphic designer and many creative endeavours. I've dipped in and out of short film and video making over the years too.

**FP: Have you ever thought about including some colour in your work or would you prefer to keep the black and white style for your maps?**

Fuller: My maps in this series will always be black and white. I would like to master my craft. There are collage works in my studio in which I use bold colours that are synonymous to seductive consumer marketing packaging and advertising.

**FP: What are your favourite highlights from the London map; could you describe some interesting facts?**

Fuller: There are so MANY factoids entwined amongst the larger themes but nestled in West London is the picturesque stretch of Canal 'Little Venice'. Just a little north is the Colonnade Hotel, it was the birth place of Alan Turing, the pioneering



Artwork: Gareth J Wood aka Fuller, detail of London map

computer scientist who, if any one person can be, is credited both with the invention of the computer and the cracking of Nazi Germany's secret codes during World War II. I've drawn a fictitious tomb as a monument to this great man.

**FP: What are your thoughts on your future projects? Are there any other cities you plan to map?**

Fuller: There are plans to start drawing a new place in early 2015. It's undecided where exactly. My list is forever growing, but the works are determined by all life factors, not just the personal lust for the place. I'm

hoping to work in the United States. I think film will play an important role in my work, as will technology in general; it allows my traditional craft to flourish by automating so many old techniques.

www.fullersart.com  
twitter: @GarethJWood

**The British Library has added Fuller's recent work 'London Town' to the national map collection. Other cartographical artworks by notable artists Grayson Perry and Justine Smith are held by the institution.**

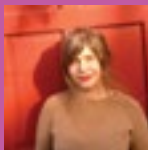


Artwork: Gareth J Wood aka Fuller, detail of London map



## TIPS AND INSPIRATION FROM PREVIOUSLY PUBLISHED ARTISTS

Many artists have been creating for years, but still struggle to find their individual voices. FreshPaintMagazine asks several of its previously published artists to give advice on how they found their individual voices or started a new body of work.



"I really found my artistic voice when I stopped pretending I wanted to, or ever could be a painter. It wasn't "me", but grad school very much pushed that agenda. Let's just say my collage scraps on the studio floor were not a hit there! I finally sat down one day and said to myself, "You know what? I love digging through antique shops and drawers of old paper, and THAT'S where I want to take my art, regardless of what the reaction will be. That's who I am." My life interests became melded with my art process. Ever since I made that commitment, I very rarely feel lost when I sit down to create work."

- Jenny Brown (Issue 5, 9)



"Honing artistic skills can make you an incredible draftsman, but for work to resonate, there needs to be something compelling to say. For me, it was reflecting back on non-art coursework I had taken in college (geology), and digging deep about what inspired me."

- Rebecca Rutstein (Issue 6)



"It's important to stay true to yourself. Follow your instincts and make the work that you want to make."

- Tom Berenz (Issue 1)



"I think it's necessary for an artist to challenge themselves when they're feeling stagnant. Working in a completely foreign media, different imagery or make the type of work that you normally wouldn't. It's amazing how changing your approach helps you to identify your strengths and hone your vision."

- Benjamin Rogers (Issue 2)



"I found that deepening my research into the content of my paintings expanded my understanding of my work. Participating in an artist residency at Hawk Mountain Sanctuary and working with their scientists was invaluable to my studio practice."

- Deirdre Murphy (Issue 7, 9)



"When it comes to finding your creative voice or starting a new body of work, my advice is simply to work. Do not be afraid to experiment. Through your failures you will discover what works; so work and do not give up."

- Chambers Austelle (Issue 7)



"At first glance, It might sound like a career detour. However it is always helpful to go off the beaten path before starting out as an artist. In my case, my experience as an architectural designer and urban planner help me to break the mold and approach my work with a broad and unique perspective."

- Ryota Matsumoto (Issue 9)

## CURATED SELECTION

BY DANIELLE KRYSA, THE JEALOUS CURATOR



"From the moment I started writing "The Jealous Curator", way back in February of 2009, my tagline has been "Damn, I wish I thought of that." Almost seven years have passed, and I still use that punch to the creative gut when deciding what to write about each day — and that's exactly how I approached this challenge too. It was far from easy, but I trusted my instincts and slowly but surely the pages of this issue were filled. From simple abstracts to detailed portraits, my taste runs the gamut. The one unifying factor? Damn, I wish I thought of everything in here!"

Danielle Krysa,  
The Jealous Curator

# JESSICA BRILLI



Jessica Brilli  
*Boy with Binoculars*  
oil on canvas  
24 x 24 inches



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

Jessica Brilli's current project — titled "Slideshow" — is a collection of paintings inspired by the slide collections and photographs of strangers found at yard sales, online, and in basements across New York and Massachusetts. Jessica sees the project as a way to give new life to images that were almost lost forever.

Jessica Brilli  
*Mall*  
oil on wood panel  
18 x 24 inches



Rómulo Celadrán  
*ZOOM XXXIII*  
acrylic and pencil on board  
68 x 55 inches



# RÓMULO CELDRÁN

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

Rómulo Celadrán, 1973. Spanish painter and sculptor. His CV includes solo and group shows, as well as art fairs in New York, Basel, London, Zurich, Madrid, Lisbon, Istanbul, Rotterdam, Turin and Munich. His works can be found in institutional and private collections like the UniCredit Art Collection (Germany), Museum Artium (Spain), Artphilein Foundation (Liechtenstein), Caja Madrid Collection (Spain), Genty Latimer Collection (London), Beth Rudin DeWoody Collection (EEUU) or Biedermann Museum (Germany), amongst others.

For a number of years Rómulo Celadrán has been working on two main series of works devoted to the world of objects and human scale. The Zoom series develops in two-

dimensions the concepts that the Macro series explores in sculpture.

Zoom and Macro act as camera lenses, graduating the scale of measurements with which we perceive what we look at. They act as a kind of traditional magnifying glass that draws us closer to the object worthy of observation.

The concepts of Zoom and Macro place us before a growing world, with the same consequences that we would see as Shrinking Men walking through a reality made up of objects whose unsuitable size renders them functionally useless, existing on a scale that is no longer human.

Rómulo Celadrán  
*ZOOM XXVII*  
white acrylic and pencil on board  
42 x 30 inches



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

Alejandra De La Torre received a Bachelor of Fine Arts from the Polytechnic University of Valencia in 2007, and also studied at Faculdade de Belas Artes in Lisbon during 2005-2006, thanks to the Erasmus scholarship. She received a Master in Artistic Production at the Polytechnic University of Valencia from 2011 to 2012.

Alejandra focuses her work in the visual arts, though it operates within different languages, ranging from street art to video-pictorial installation. She is very interested in the concept of "expanded painting" and investigates it continuously in relation to the limits of painting, media and techniques. The central theme of her recent work is the human relationship to objects and the need to possess and accumulate. Are we masters of our objects, or is it they who have us? Would we be the same without them and the memories stored?

Since 2003, the artist has participated in several group and solo exhibitions in Spain and Portugal. Her works are in private collections in Spain, Portugal and Belgium, as well as in the artistic background of

the Polytechnic University of Valencia and the city of Castellon and Valencia (Spain).

The relationship of attachment I established with my possessions led me to observe how third parties relate to their own objects. What are the links each of us develop with such inanimate objects? Where does the need to hold on to these come from? What are the boundaries between possession and obsession? Where does the common sense end to let the sickness start? What is the criteria defining both stages of "hoarding"? I extended this obsession of mine to wider fields. I focused at first in the daily act of preserving something of sentimental value to then move onto the hobby of collecting. I am also interested in those spaces that hold the activity of collecting, preserving and accumulating such as attics, storage rooms and cabinets; the kind of objects that are held there and how they relate to those different spaces. Affection, accumulation, fear of emptiness, fight against oblivion, obsession and memory are keywords of my work.

Alejandra de la Torre  
*Old junk*  
mixed media on different mounting  
196 x 118 inches

# ALEJANDRA DE LA TORRE

Alejandra de la Torre  
*Inheritance 3*  
mixed media on canvas  
55 x 55 inches



# NAOMI TAITZ DUFFY



Naomi Taitz Duffy  
*Cityscape*  
mixed media on wood panel  
30 x 30 inches



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

Naomi Taitz Duffy was born and raised in the Bronx, New York. Having spent many hours of her childhood drawing on reams of paper, she chose to attend the High School of Music and Art where she began formal art training. Naomi majored in illustration at Washington University in St. Louis, where she experimented with a variety of graphic arts and layering shapes in a printmaking class. After earning her Bachelor of Fine Arts Degree, Naomi worked as a graphic designer at a studio in New York with a focus on information design, signage, and city planning. Naomi took a break from the art and design world to begin teaching and earned a Masters Degree in Childhood Education. During several years working as a primary school teacher in New York City, she continued taking courses in printmaking and drawing at the Art Students League, where she met her husband in a figure drawing class. In 2008, Naomi moved to Washington DC where she continued her

work with children until giving birth to her son in 2012 followed by a daughter in 2015. While at home with her children, she has immersed herself back into her art. Her work is held in private collections internationally.

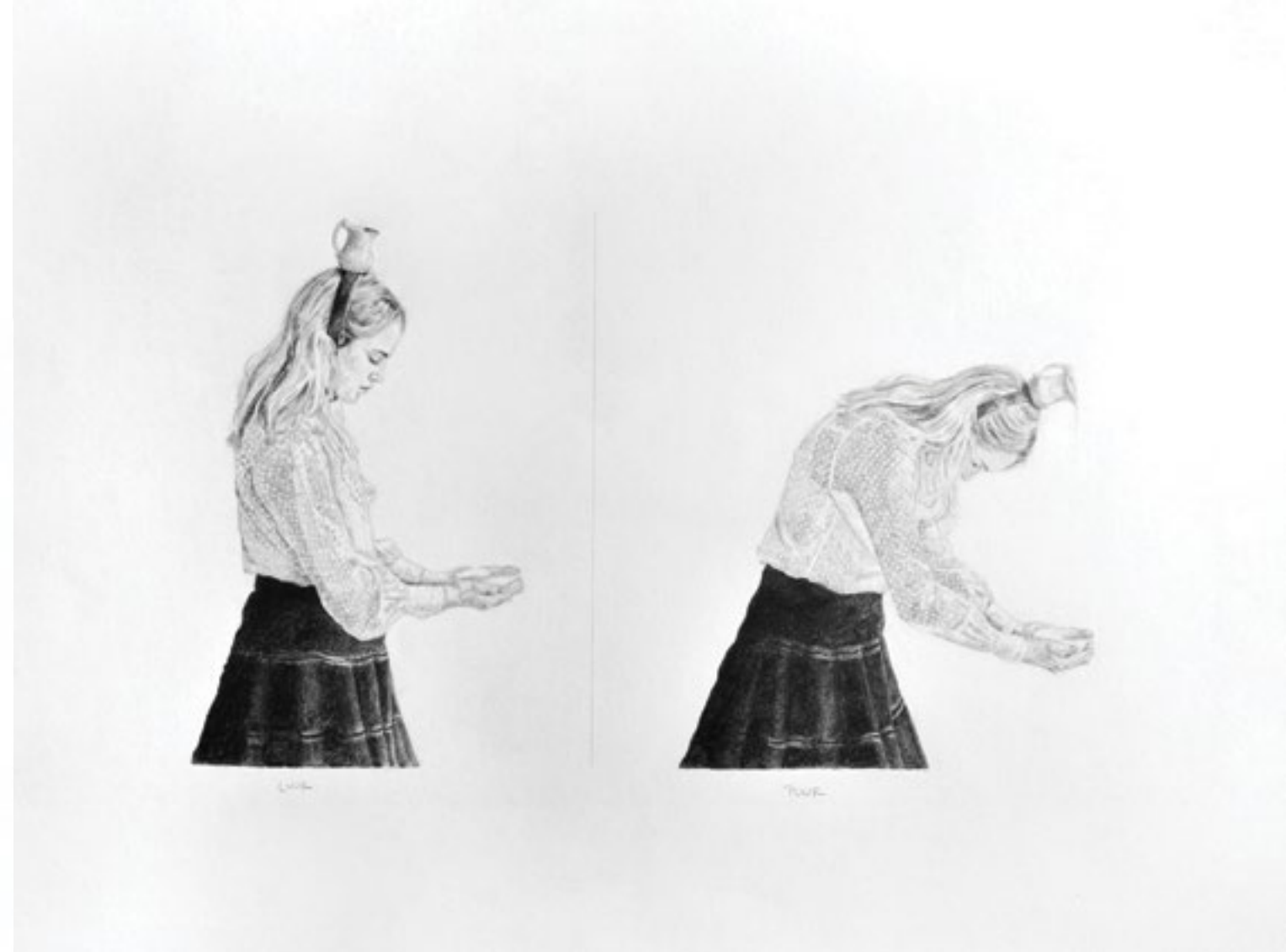
I've always been drawn to color and pattern both natural and man-made, and in my art, I explore these aspects of the visual world. Using acrylic paints, markers, pencils, and pen and ink, I develop compositions through a process of layering geometric shapes, lines, and fields of color. In my recent work, I've been particularly drawn to an exploration of forms inspired by the urban landscape I've been surrounded by for most of my life. These mixed media compositions integrate architectural and organic elements of line and shape, reflecting the strange and beautiful juxtaposition of mechanics and nature in the American cityscape.

Naomi Taitz Duffy  
*Which way the world turns*  
mixed media on canvas  
24 x 24 inches

# KATIE EVANS



Katie Evans  
*Fine China*  
graphite on paper  
22.5 x 30 inches



[www.k-evans.com](http://www.k-evans.com)

I'm an artist and designer residing in St. Augustine, Florida. I graduated from Flagler College in spring of 2015 with a double major in Graphic Design and Fine Art. I am currently working towards obtaining my BFA this fall.

My drawings consist of figures absorbed in futile tasks. They are devoid of individual identity, inhabiting ambiguous interior spaces and wearing clothing unattached to a specific time period. The poses range from passive to active, and some are more humorous than others. While these actions are seemingly unnecessary, they hold the possibility of redemption.

The backgrounds are minimally rendered, acting as ideas rather than illusions of a space. A delicate pattern

is usually involved, often floral but sometimes it's as minimal as the radial perforations found on a colander. These areas allow me to concentrate on a small area and obsessively fill in the details even though I leave most of the paper white. These detail filled areas fixate the viewer's gaze to the figure.

The figures examine the limits of their surroundings, searching for the moment when the natural world meets the transcendental, but it's unclear if their endeavors are ever successful. It's possible that they seek without gaining anything, but that's not necessarily detrimental. There's a quiet introspection that can manifest in the midst of nothing. Sometimes nothing can be everything.

Katie Evans  
*Look, Pour*  
graphite on paper  
22.5 x 30 inches





# LAURIE GEDDES

Laurie Geddes was born and raised in Edmonton Alberta. She moved to Vancouver in the mid 1990's to attend Emily Carr University where she received her B.F.A. In addition, Laurie has a BEd in Art Education and is currently a high school art instructor in West Vancouver. She works mainly in painting and mixed media with a prominent use of collage. Laurie has exhibited in B.C, Alberta, and Australia and has recently turned her focus back to art making after a busy time of having young children and working full time.

My current mixed media works are "painted collages" created from images derived from

vintage magazines and birding journals. The works are a mix of collage and acrylic and gouache paint, painting on top of most collage elements to create a more painterly and vibrant image. The work deals with explorations in relationships and dualities, whether those be between colour, medium, mechanical and natural, or animate and inanimate. I have always had a penchant for the subversive, the humorous, and the absurd, which is an element in many of my works.

[www.saatchiart.com/lauriegeddes](http://www.saatchiart.com/lauriegeddes)

Laurie Geddes  
*Sky Chief*  
 mixed media : acrylic, collage  
 12 x 12 inches

# CARLA JAY HARRIS



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

Carla Jay Harris is a Los Angeles based artist and writer. Her visual work has been exhibited in numerous galleries including Sonce Alexander, Culver City, CA; Art Share LA; Smack Mellon, Brooklyn, NY; Bonhams, San Francisco, CA; Gallery H, Los Angeles, CA; the Center for Contemporary Art, NJ; as well as the McGuire Woods Gallery, Washington, DC. Her work has been published and reviewed in the New York Times, Daily Serving, Halation Magazine, Photograph, PDN and Our Weekly Los Angeles. Carla Jay studied photography and design at the School of Visual Art, Parsons School of Design and the University of Virginia. She earned her M.F.A in Studio Art from UCLA in 2015.

As the child of a military man, I spent my childhood in flux — moving every 2-3 years for the first half of my life.

This pattern of transience continued into adulthood due to familial obligations, financial restrictions and indoctrinated habit. My work is made in direct response to my nomadic existence. Through photography, I am able to connect with permanence. I use the camera as an investigative tool to make sense of the ever-changing world around me. I am specifically interested in the relationships among environment and identity. My most recent works, center on explorations of social and political environments. American culture has constructed its own set of archetypes that dictate the ways in which individuals are marked and identified. I question the structure of these archetypes as well as who has the power to dictate identity. I am also interested in photography's role in affirming and reaffirming political realities.

Carla Jay Harris  
*Mother*  
 Archival Pigment Print  
 36 x 36 inches

# JESSICA JORGENSEN



Jessica Jorgensen  
*Unveiled*  
oil on canvas  
24 x 24 inches



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

Jessica Jorgensen graduated in 2008 with her Bachelor of Fine Arts in Drawing and Painting from BIOLA University. She has continued on to complete a variety of commissions, donations for charity art auctions, and participated in juried and solo exhibitions. In 2010, she was the recipient of the Award for Artistic Excellence for the painting "Esther", which was purchased by the City of Pleasanton as part of the City Fine Arts Purchase Program. She is currently living in Seattle where she teaches art and continues to paint what she sees.

Jessica Jorgensen has always been a curious observer, and along with that curiosity came the necessity to document; to record the visual absurdities and narratives she sees repeated through the objects and people in her everyday life. Her work explores the figures' ability to carry emotion and story through the body, as well as the underlying figurative nature of objects personified. These observations are sometimes simple, sometimes serious, and often spiritual, even silly at times, but her drawings and paintings are always incarnations of these observations, and the emotional connections attached with them.

Jessica Jorgensen  
*Rebirth*  
oil on canvas  
14 x 18 inches



# ANN KIM

Ann Kim  
*Bast and Bakeneko*  
 acrylic ink, watercolor, and graphite on yupo and dura-lar  
 48 x 35 inches



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

Ann Kim is a Korean-American mixed-media artist. She has a BFA in Art Practice and BA in Art History from UC Berkeley and an MFA in Studio Art from Mills College. Her work has been exhibited nationally and she has received numerous grants, fellowships, and awards including the Murphy & Cadogan Fellowship from San Francisco Arts Commission, Sarah Lewis Painting Fellowship, and IU New Frontiers Exploratory Travel Grant. She has completed residencies at Art Farm (NE), The Rensing Center (SC), and has recently been accepted to Brush Creek Ranch (WY) for 2016. She is currently an Assistant Professor of Fine Arts at Indiana University East and lives in Dayton, OH, with her husband and two cats.

In my new series of work, I am interested in the processes of transformation, especially the ones that happen when one culture or belief system meets another whether through violent collision

Ann Kim  
*Silk Road Aviary*  
 concentrated watercolor, acrylic ink, graphite, and oil on layers of dura-lar and yupo  
 42 x 44 inches

or fluid assimilation. This interest in duality is something that also manifested itself in previous series of works of mine for years although not as prominently as in this new series, and perhaps can be traced back to my own multicultural background.

With a presupposition that myths contain a collective human narrative, I use images of iconic mythological figures from different cultures as visual metaphors for this exchange. By combining these figures in various states of schism, fluid transformation, and/or mutual disappearance, my aim is to create a multilayered dialogue that poses questions about the history of cultural exchange especially in the midst of today's globalization.

# HEATHER MERCKLE



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

Heather Merckle was born in Lancaster, Ohio in 1982 and currently lives and works in Brooklyn, New York. Her undergraduate studies began at the University of Cincinnati in 2000. In 2003, Heather was awarded a Benjamin A. Gilman International Scholarship and studied at The Slade School of Fine art in London, England. She completed her degree with a BFA at The School of the Art Institute of Chicago in 2004. Since 2006 Heather has been in several selected group exhibitions throughout New York City, including, "No Parking" with Galleria Ca' D'Oro and the (un)SCENE art fair during Armory Arts Week, NYC 2015. Her work has also been featured in Publications including New American Paintings Issues 77 and 83 and in Studio Visit magazine Volume 7.

Heather Merckle  
*All the Things that You Said*  
liquid graphite, chalk, charcoal, pen and paper on canvas  
53 x 50 inches

# BRIAN JAMES BARTLETT

Brian James Bartlett was born and raised in the suburbs of Chicago, Illinois and currently resides in Madison, Wisconsin. He earned his Bachelor of Fine Arts in 2012 from The School of the Art Institute of Chicago and his Master's of Art in 2015 from University of Wisconsin-Madison where he is currently completing the final semester of his Master's of Fine Arts. His work has recently been in group exhibitions at multiple galleries, as well as The John Kohler Art Center and Kenosha Public Museum in Wisconsin. Currently, he has a solo exhibition at the Overture Center for the Arts in Madison, WI and was selected for an upcoming group exhibition at the Museum of Wisconsin Art in West Bend, WI.

There are certain moments from my childhood that I remember, perhaps inaccurately, but they have contributed to my foundation and development as both an individual and as an artist. Memory is an amusing thing because you rarely remember the whole of it, but

rather than sweltering, momentous, disjointed detail that becomes ingrained in the back of your skull. When I was a boy I was diagnosed with short-term memory loss, which inevitably led to a distorted memory resulting in disintegrated recollections. Through selective reinforcement I recount experiences with an altered narrative encouraging vivid detail of familiar episodes. For the most part these events are insignificant at the time they occur; yet they're loaded with personal narrative. These episodic accounts are the oddly shaped personal and cathartic experiences that remain in my mind and emerge in a hypnagogic state. These works are reflective of nostalgia, identifying fragmented dialogue of iconic individuals and events. As reflected in my work, I am interested in the dialogue between the mind's splinter of an experience and its creation of a surrounding allegory to support memorable narratives.

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



Brian James Bartlett  
*Welcome to the Charade*  
acrylic and spray paint on antique photograph  
26 x 21 inches



Clair Bremner  
*Between The Two Of Us*  
acrylic on canvas  
59 x 35 inches

Clair Bremner



Clair Bremner  
*Lake Como*  
acrylic on canvas  
27 x 39 inches

Clair Bremner

# CLAIR BREMNER

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



Greg Carr  
*Hot and Spicy*  
oil on canvas  
8 x 10 inches

# GREG CARR

[www.tall-greg.com](http://www.tall-greg.com)



Greg Carr  
*PBR and Cigarettes*  
oil on canvas  
8 x 10 inches

# SOPHIE LOURDES KNIGHT

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Sophie Lourdes Knight  
*Collar*  
oil, acrylic, graphite, paper, masking tape, canvas on stretched raw canvas  
48 x 36 inches



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

Sophie Lourdes Knight is an American-born British visual artist living and working in Oakland, California. Her work has predominately been exhibited in the local San Francisco Bay Area including individual projects at the California Academy of Sciences and the Oakland Museum of California.

Manner Manifesto

2014

If it wrinkles pull it tighter,  
If it matches make it do so aggressively,  
For a color isn't a color on it's own,  
And shapes should not only be used passively.  
More can be less,  
But it's always admirable to ask why,  
And better to have an answer.  
Never say 'I don't know'.  
Don't be so precious.  
Don't be so blasé.  
Permeate a culture if you feel disconnected from your own.  
There can be a purpose to everything however trivial,  
Yet substance is more interesting than vapidty.  
Speak confidently when you have something valid to contribute,  
And considerately with your own opinions,  
As knowledge is sensual pleasure,  
That should be used wisely.

Sophie Lourdes Knight  
*Collar (detail)*  
oil, acrylic, graphite, paper, masking tape, canvas on stretched raw canvas  
48 x 36 inches

# ANNA CHOUTOVA

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Anna Choutova  
*Tall Olives*  
oil on canvas  
25 x 15 inches

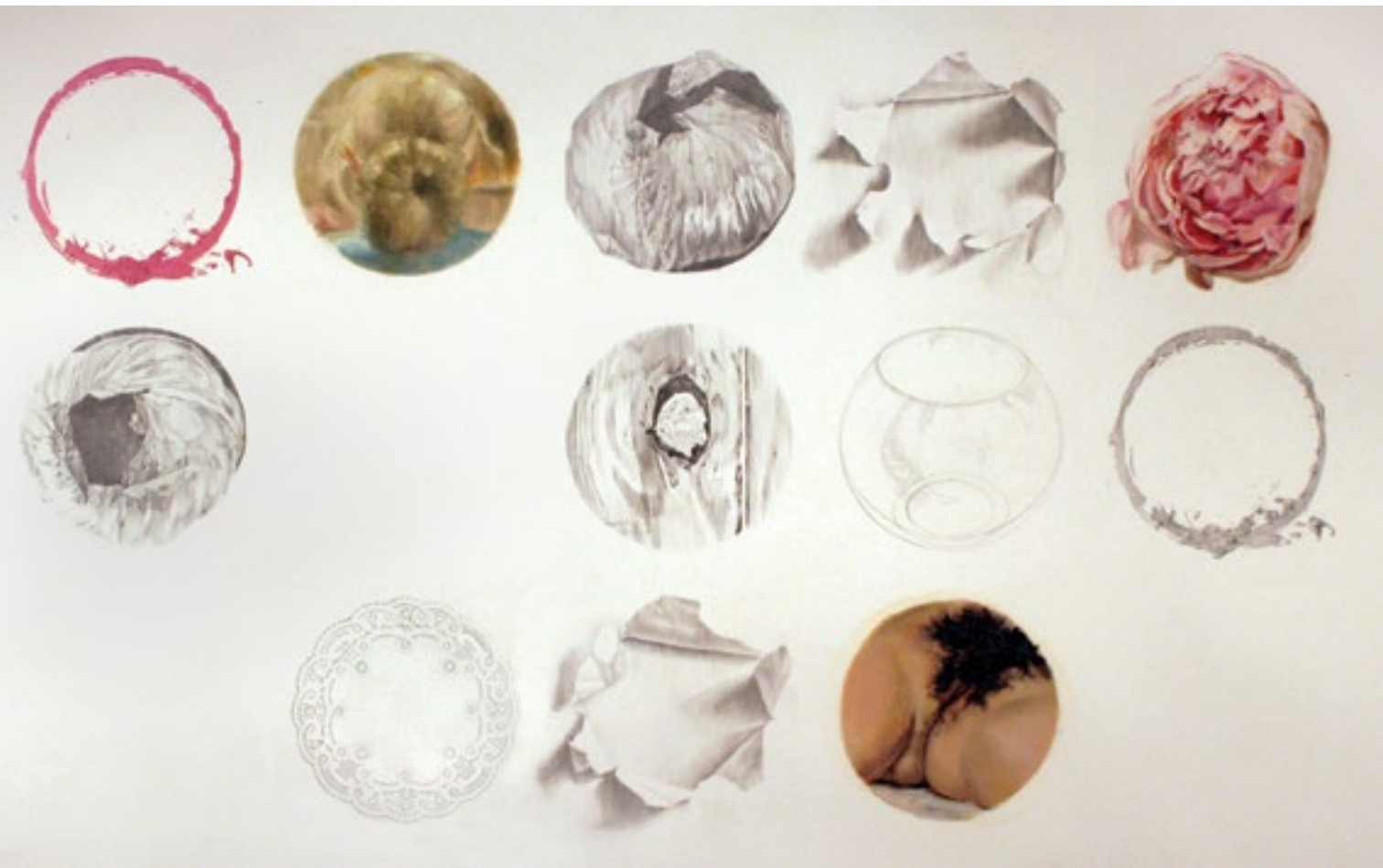


[www.annachoutova.com](http://www.annachoutova.com)

My name is Anna Choutova and I am a visual artist currently working in London. My paintings are concerned with the intensity of consumer culture — breathing life into lifeless products, making them irresistible and essential to us. Overt consumerism is one of the most crucial aspects of modern visual culture, one to which we have become gradually accustomed, and therefore oblivious.

My paintings are a response to this. I take something mundane like tinned food, and pump it full of luscious colour, and enlarge its scale and totally re-brand it. Or, on the other hand, I paint a person and turn them into a caricature, a toothpaste advert, a mask rather than a face. My paintings represent reality through the lens of Western consumerism.

Anna Choutova  
*Sink the Pink*  
oil on canvas  
15 x 11 inches



# DAINA MATTIS

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

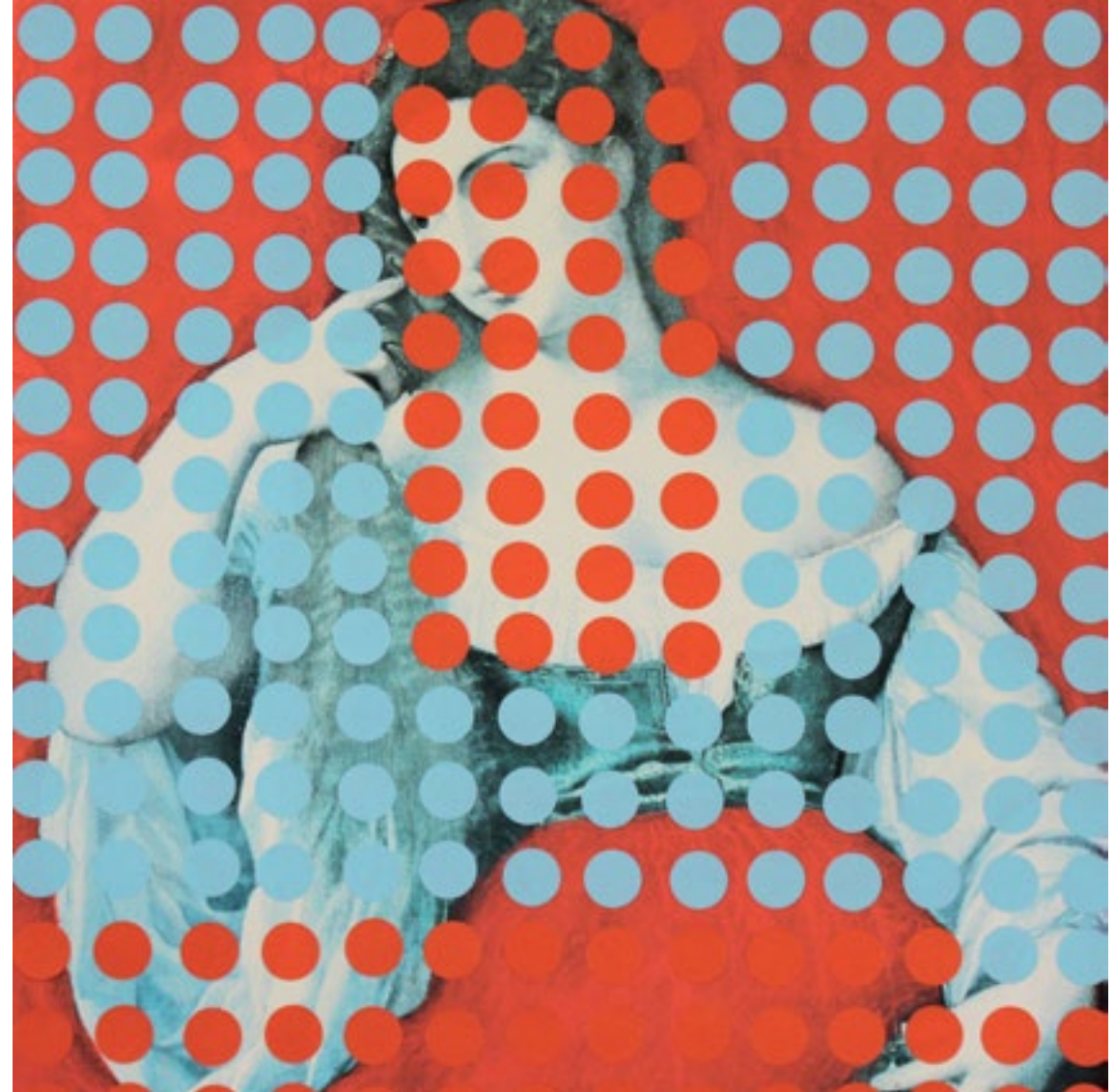
My interests are rooted in our evolution, time, sociology, humanism and how today's man-made social structures have fractured our common roots. The world appears interactive as demonstrated by local and global conflicts, social media, and the expansion of space travel to civilians. Yet, despite living in this age of technologies that is designed to unite, isolation has become rampant. My goal is to expound on our ancestral connections and the significance of our mutual relationships by creating art works that reflect mankind. The choice of materials and imagery creates a sub-dialogue connecting time, patterns and humanity, as well as exploring innovative ways of visually communicating.

Daina Mattis was born in 1984 in Los Angeles, CA.

She received her MFA, Painting from Syracuse University in 2011 and BFA, Painting + Drawing + Sculpture Minor from Laguna College of Art & Design in 2007.

Daina Mattis' drawings, paintings and sculptures have been exhibited nationally as well as internationally. Notable exhibitions include the Everson Museum of Art, Syracuse, NY, Art Miami — Context, Miami, FL, the Charles Allis Art Museum, Milwaukee, WI, Marymount University of California, San Pedro, CA, The Arnot Art Museum, Elmira, NY, The Orange County Center for Contemporary Art, Santa Ana, CA and Mt. San Antonio College, Walnut, CA. Mattis has instructed as an adjunct at Syracuse University and as a visiting assistant professor at Kutztown University, PA. Her studio is located in Brooklyn, NY.

Daina Mattis  
*Scopophilia*  
 graphite, oil, acrylic on paper  
 48 x 75 inches



# SILVIA BINDA HEISEROVA

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

Silvia Binda Heiserova (1986, Bratislava, Slovakia) graduated with a MFA in Artistic Production in Valencia, Spain, where she is currently enrolled in the PhD program Artistic Production and Investigation. Using painting and modular installations as her main medium, she is creating a critical feminist discourse where reducing the perception to geometrical forms and colour plays an important role.

Silvia offers a critical view on the symbolism of phallogocentric power and the means of its prolongation. In her artwork, she experiments

Silvia Binda Heiserova  
*Blue and Red Dots on Red*  
 acrylic, spray and adhesive paper on printed cardboard  
 12 x 11 inches

with transformation of established order, hybridization of elements, colours and forms, with the aim to pull the original meaning out of context. Silvia investigates on the concepts of symbolic phallus, its historical contexts, mechanisms of establishing gender stereotypes, patterns of social and visual perception and psychology of colour. With her artworks she is reacting on different visual demonstrations of patriarchal structures rooted in different spheres of social systems including art history and art itself.



# CRYSTAL MILLER



Crystal Miller  
*They Crave Gold Like Hungry Swine*  
acrylic, spray paint, gold gilding on panel  
48 x 50 inches



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

Crystal Miller was born and raised in Western Pennsylvania, where she also pursued her artistic education. After receiving her Bachelor of Fine Arts in Painting at Slippery Rock University of Pennsylvania, she continued her education by receiving a Master of Arts at Indiana University of Pennsylvania. Wanting to delay her student loan repayments even more, Crystal is currently a Master of Fine Arts candidate at IUP, which she has declared her terminal degree.

Crystal's artwork has been heavily exhibited in the regional area in venues such as Most Wanted Fine Art (Pittsburgh, PA), UnSmoke Systems (Braddock, PA), Dixon University Center (Harrisburg, PA), and Kaufmann Gallery (Shippensburg, PA) to name a few. Her work was also the 2013 Juror's Choice Award recipient at the Graduate Scholar's Forum at Indiana University of Pennsylvania. In 2014, Crystal was invited to display some of her paintings in Past, Present, Future at the Hyatt Regency in Hong Kong, China. Also adding to her international experience, she participated as an Artist in

Residence in Sarchí, Costa Rica in 2014. Crystal's work is included in multiple private collections, including the Social Equities Office at Indiana University of Pennsylvania.

"History begins by presenting itself in its European form: A history made by European peoples which in turn engendered our own."

*Leopoldo Zea, Mexican philosopher*

My work evaluates the role of Latin American culture through the lens of its historically submissive role, which contributed to the success of a thriving Western culture. Reflective in my artwork is the passive role Latin American culture played throughout history from its period of colonization through the 21st century, leading to the marginalization of the culture. My work contrasts the colonial past and capitalist present-day state of Latin America, collapsing history upon itself in order to confront the viewer with the consistency of Western economical reign in the region.

Crystal Miller  
*The Return of the Gods*  
spray paint, gold gilding on panel  
30 x 40 inches



Kirsten Moran  
*Valentina (Strong Fresco)*  
oil on canvas  
10 x 10 inches

# KIRSTEN MORAN



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

Kirsten Moran received her MFA in Painting from Savannah College of Art and Design and her BFA in Painting and BA in Cinema from Binghamton University. Moran's paintings intuitively explore the history of girls and women from the corporeal, environmental and psychological perspectives. They reflect a journey of our ancient ancestral roots: a matrilineage that connects us all through our bodies, the land, and psyche. Recent solo exhibitions include *Ruin* at Fahm Hall Gallery in Savannah, GA and *Evocation* at Atelier Gallery in Charleston, SC.

I have always had a strong and inherent connection to the women in my family. They have demonstrated accomplishment and failure, but their vitality, even after death, has endured. I find beauty in that ferocity and deep inspiration. I am drawn emotionally to the physical beauty of women and by the power they possess. The women I paint are weighty and vast to

represent their far-reaching influence. I employ circular and compulsive mark making that repeats and mimics both the mounds and hills of the landscape of my youth and, of course, a woman's body. This instinctual necessity has its roots deep in my psyche and unites me synergistically to the long line of women who came before me, both blood and unknown ancestors. They are the archetypes that bind us together psychologically and ask us not only to acknowledge, but to welcome back and to seek out the feminine.

The surfaces of my paintings are more fluid, expansive, and objects in and of themselves. The materiality of the paint evokes stone, water or earth — referring to our prehistoric past when these elements helped shape our daily lives more directly. There is a reverence to these elements and to the body that allows me to continue the dialogue between the corporeal body we inhabit and the soul that inhabits us.

Kirsten Moran  
*Prisca (Ancient Fresco)*  
oil on canvas  
10 x 10 inches

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# ASHLEY SAUDER MILLER



Ashley Sauder Miller  
*Faded Memory*  
acrylic, oil, oil pastel, graphite, paint marker on canvas, 30 x 40 inches

Ashley Sauder Miller earned a Master of Fine Arts from James Madison University with an emphasis in painting and drawing in 2007. She actively exhibits her work, maintains a regular studio practice from her home studio, works as the director of a local art center, and is the primary caregiver for her four children.

In my recent work, I am particularly aware of the demands of motherhood, preservation of memory, and repetitious patterns of thought and behavior. Consistent in my work throughout the past number of years are my children's mark making, textile design, and a deep rooted passion for painting, drawing, and making. My work often shifts between recognizable imagery and abstraction, between concrete ideas and references to intuitive ways of thinking and making. Reoccurring in my work over the past year are imagery of interior spaces; particularly that of chairs, caned and woven chair seats, and rugs. As much as I am simply attracted to the formal qualities of interior spaces, I am also interested in the complexities of the domestic space: the illusion of the perfect space (both physical and psychological space). As a mother situated between grieving the sudden death of my father while caring for my children, I continually feel like I am in this awkward balance of wanting to remind my children of the past and their heritage and living in the joy and spontaneity of the moment. Metaphorically, ideas of longing, emptiness, desire, expectancy, ambiguity, naivety developed in the chair pieces. The sensual curves of a woman-form began to emerge from these chairs; forms equally strong, purposeful, upright and forms in need of repair, dissolving, emptied.

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

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# ROBERT MOYA

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

I build up thick layers of acrylic paint and white glue. I create pattern-like compositions within these layers. Once I have a desired composition, depth, and opacity in a painting, I cut out shapes from the surface. I then collage pieces of glue and paint material into these recessed spaces. These collaged pieces come from surface material of that has been removed from previous paintings.

These works could be seen as two-dimensional readings of three-dimensional, abstract, landscapes that are rendered with a handmade aesthetic. My interest is in the variances between neighboring spaces (certain nuanced relations in space, color, surface, depth, and composition), as well as how these painted spaces might relate to the differences in the man-made spaces that we, as humans, inhabit and create.

Lives and works in Los Angeles, CA



Robert Moya  
*Fall 1*  
acrylic and acrylic collage on panel  
37 x 24 inches



Raisa Nosova  
*Let's Not Go Back to Cambodia, Mime*  
oil on canvas  
47 x 44 inches

# RAISA NOSOVA



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

Raisa Nosova is a Russian-born American artist that has received her formal art education from the Fashion Institute of Technology, Vesalius College in Brussels, and the Art Students League of New York. Curiosity in cultures and in clear perception of the world has driven Raisa to begin encountering the world through travels to Europe, Near East, and Southeast Asia. In the years she has shared the discovered essence through her "atmosphere-capturing" paintings, which are now beginning to take an expressionistic turn.

Raisa' work has been exhibited in solo shows in Paris, Manhattan, Brooklyn, Newark, and Montclair, New Jersey. Her work has also been exhibited at the Monmouth Museum, the Whistler Museum of Art, Bakhrushin Central State Theatre Museum in Moscow, the SCOPE art fair in Miami, Armory Art Center and NJIT Museum. Raisa is a recipient of George T. Dorsch Award, 2012, Fannie Kipnes Memorial Award for Oil Painting, 2014 and the N.A.W.A. 125 Years: Women in Vision Third Place Award, 2015.

"Let's Not Go Back to Cambodia" is a series started in 2013 after a research journey through local pockets of Cambodia. After years of research and preparation,

Raisa Nosova  
*Let's Not Go Back to Cambodia, Blue Face*  
oil on canvas  
47 x 44 inches

my focus was to get to the core of how the Khmer population is handling the aftermath of the genocide that took place in the late 1970's, the people's present psychological state and their current relationship with their government.

Upon my return to US, I was frequently asked about the trip. I found those moments perfect to offer insight into the history and the aftermath I had witnessed. However, I had soon found myself repeating the same phrases and caught myself exaggerating in order to create a greater impact on my listeners. This shortly made me feel as an actor, a clown and a mime.

I rethought my strategy of bringing awareness and getting my audience involved. "Let's Not Go Back to Cambodia" utilizes the image and the idea of clowns. Clown portraits are represented in an isolated, solemn, bitter emotion. As they gaze directly at the viewer, they portray strength, expressing their bitter survival through the four years of helpless domestic genocide. Since the paintings do not specify geographical context visually, their heavy mood raises curiosity and opens conversation on the topic drawn from the title of the series.



Melanie Norris  
*Ego II*  
 oil on canvas  
 47 x 44 inches

# MELANIE NORRIS

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

Melanie Norris is an Asheville, North Carolina-based artist, painting large abstract watercolor portraits out of her studio in Asheville's River Arts District. Her work deals primarily with the subconscious nature of mankind through hallucinations, ego, and various other psychological avenues. Originally from Johnson City, Tennessee, she studied at East Tennessee State University, graduating in 2011. She has been featured in the Watercolor Artist magazine, exhibited at the Springfield Museum of Art, and was a speaker in Asheville's TedxTalks series.

She will be a 2016 resident at the Haihatus artist colony in Joutsa, Finland.

My work investigates the duality of soul and body. I attempt to reconcile the two through abstract watercolor portraiture. The body itself is not existence; it is only a vessel animated by the soul within. They are invariably linked in a constant pushing and pulling relationship. As one ages, weight and gravity cause the body to fall slowly back toward the earth while the soul reaches ever higher, seeking lightness. A true separation of the two only occurs in

death. My paintings address this separation by showing the weight and physicality of human bodies with oil pigment while layering watercolor to depict the rising and ephemeral spirit. The raw, fleshy texture underscores the pure honesty that emerges from the expression.

I observe the originality, purity, and honesty of each subject's being as a whole and subsequently make a physical translation of these things onto the canvas.

I further focus on the quiet chaos that is the mind. The "light" washes over several of my paintings signify the pain or oppressive anxiety that comes with existing in a physical world. There are strong, impulsive gestures layered otop as a means of connecting with true appetitive, animalistic self. My work is a constant evolution of personal life mixed with a study of psychology. My subjects represent an ambiguity that allows the viewer to relate with the raw emotion in each painting — to connect abstractly and viscerally to something that lives somewhat repressed in all of us.



# LAUREN PACKARD

[www.laurenpackard-art.com](http://www.laurenpackard-art.com)

I am a mixed-media artist, living in Brooklyn, NY, with my partner and two cats. I grew up in Southern California, swimming all year round. I was the only girl in a family with three brothers. I moved to New York for college and never left. I have been a NYC public school teacher for the past 15 years, and am currently teaching elementary art. My work is particularly influenced by the dichotomies of my life: West Coast/ East Coast, land and water, gender binaries, public and private, summer and winter, mind and body, queer and straight, introvert and extrovert, organic and geometric, health and sickness, life and death, city and country, dream and reality. My art explores the tensions and juxtapositions all of these elements present.

This body of work has to do with space, both literally and metaphorically. I'm thinking about the space that lies between: emotional distance, physical distance, cognitive dissonance, memory recall, misfiring synapses in the brain... whether connected to my recovery after brain surgery, depression, coming out as gay, or social anxiety, the interactions or avoidances with others sometimes leave gaping holes. There are times these moments feel disconnected, misunderstood, or completely unfinished. It is interesting to think about the marks on paper as the marks on the psyche- the marks that hit, the marks that miss, and the impressions they leave: the separation or isolation of marks and the literal spaces they create within a painting.

Images courtesy of Lauren Packard



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KIRAN PATEL

[www.cargocollective.com/illustratingrain](http://www.cargocollective.com/illustratingrain)



Kiran Patel  
*Creatures of a Day*  
acrylic and ink on canvas  
29 x 20 inches

Kiran Patel  
*When I See You Again*  
acrylic and pastel on canvas  
23 x 23 inches



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DAISY PATTON

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



Daisy Patton  
*Untitled (Mothers and Daughters)*  
mixed media painting  
oil on inkjet print mounted to panel  
60 dz x 48 dz

Daisy Patton  
*Untitled (Blondie)*  
oil on inkjet print mounted to panel  
24 dz x 18 dz

# GIOVANNA PETROCCHI

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

Giovanna Petrocchi is an Italian fine art photographer who lives and works in London. She recently graduated from the BA Photography course at the London College of Communication with her final series of images titled *Zone of Proximity*. At her degree show she was awarded with the Flowers Gallery photo prize 2015. Recently, she has been selected by Sian Bonnell to show some of her latest collages at the Pingyao International Photography Festival, China.

While investigating the history of art and visual reproduction, Giovanna aims to emphasize the aesthetic quality of the image as well as its seductiveness. She is interested in the imagined and the unsaid, the poetic and the unseen. By juxtaposing realities and creating unexpected associations, the work becomes a collection of fragments, allowing the viewer to invent and construct their own stories. Giovanna's working method is often determined by the subject even though both nature and the combination of painting with photography are central to her oeuvre.

The use of collage as the main medium allows me to give more space to imagination and the subconscious. It makes possible the creation of surreal assemblages that contradict our understanding of what elements or images may be brought together. Each composition is the consequence of a physical blending of images of nature that I mostly collected from the Internet or in art magazines. A small part of the cut-outs consists of personal photographs of landscapes and animals. I was intrigued by the idea of mixing some of my old pictures with external elements, especially with paintings and drawings made by people that I had never met. As a result of this "artistic contamination" the collages became an intimate response to the well-known photographers and painters whose work has always had an impact on my own practice (Rene Magritte, Joan Fontcuberta, Hannah Höch, Max Ernst, Henri Rousseau and the Surrealist movement).



Giovanna Petrocchi  
*The Last Chance*  
collage scan on giclee paper  
9.2 x 11.8 inches



Giovanna Petrocchi  
*Two Moons and One Bird*  
collage scan on giclee paper  
9.3 x 12.2 inches

Wendy Briggs Powell  
*There was some confusion*  
Dyed water on paper with embroidery thread  
20 x 26 inches



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# WENDY BRIGGS POWELL



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

I received my BA in Psychology from Denison University and more recently my MFA in Graphic Design from Vermont College of Fine Arts.

I am interested in perception and the differences between our interior and exterior worlds. In my work, I explore processes and methods that allow me to visualize my own internal state and how I interact with the outside world.

We are all architects of our own tales and I think the stories we tell ourselves are worth examining. For me, saturating large sheets of paper in containers of dyed water, which I call watermarks, enables this examination. I see these watermarks as visual evidence of the marks I hold internally and the marks I leave externally. I investigate my own internal state and the stories I tell myself, because I think the more clearly I can understand, accept and honor myself, the more clearly I can understand, accept and honor others.

When I create watermarks, I am present to the act of making and to the nature of the materials. I am guiding while also allowing. When I step back and observe the results of this process, I realize I am telling myself a story of what I have created. If I look closely, my story can illuminate where I feel vulnerable, sad, joyful or conflicted. Sometimes I stitch this internal narrative into the watermarks, wrapping my story around certain visual elements while avoiding or ignoring others. I stitch in the pacing and direction of the story, as well as places where I am stuck. Sometimes there is more than one story I am telling. Other times I am cutting out areas that are too painful or that haven't been resolved.

Much like a Rorschach test, these images can mean different things to different viewers. It is my hope that the abstract shapes of these watermarks bypass the brain of the viewer and appeal to the heart.

Wendy Briggs Powell  
*Visiting Myself*  
dyed water on paper with embroidery thread  
20 x 26 inches



# PRIYA BAXTER



[priyabaxter.tumblr.com](https://www.priyabaxter.tumblr.com)

Priya Baxter was born in Reading in 1993 and graduated from Goldsmiths University of London with a BA (Hons) in Fine Art and History of Art. During her time there, she took part in a number of exhibitions and open studio events. Since graduating, Baxter's work has been included in a published Night Photography Collection as part of the Exposed Award where her work was also shown at the Opening Event at the Louvre. She was also selected to be part of a curated Graduate Show at 10 Gresham Street, London.

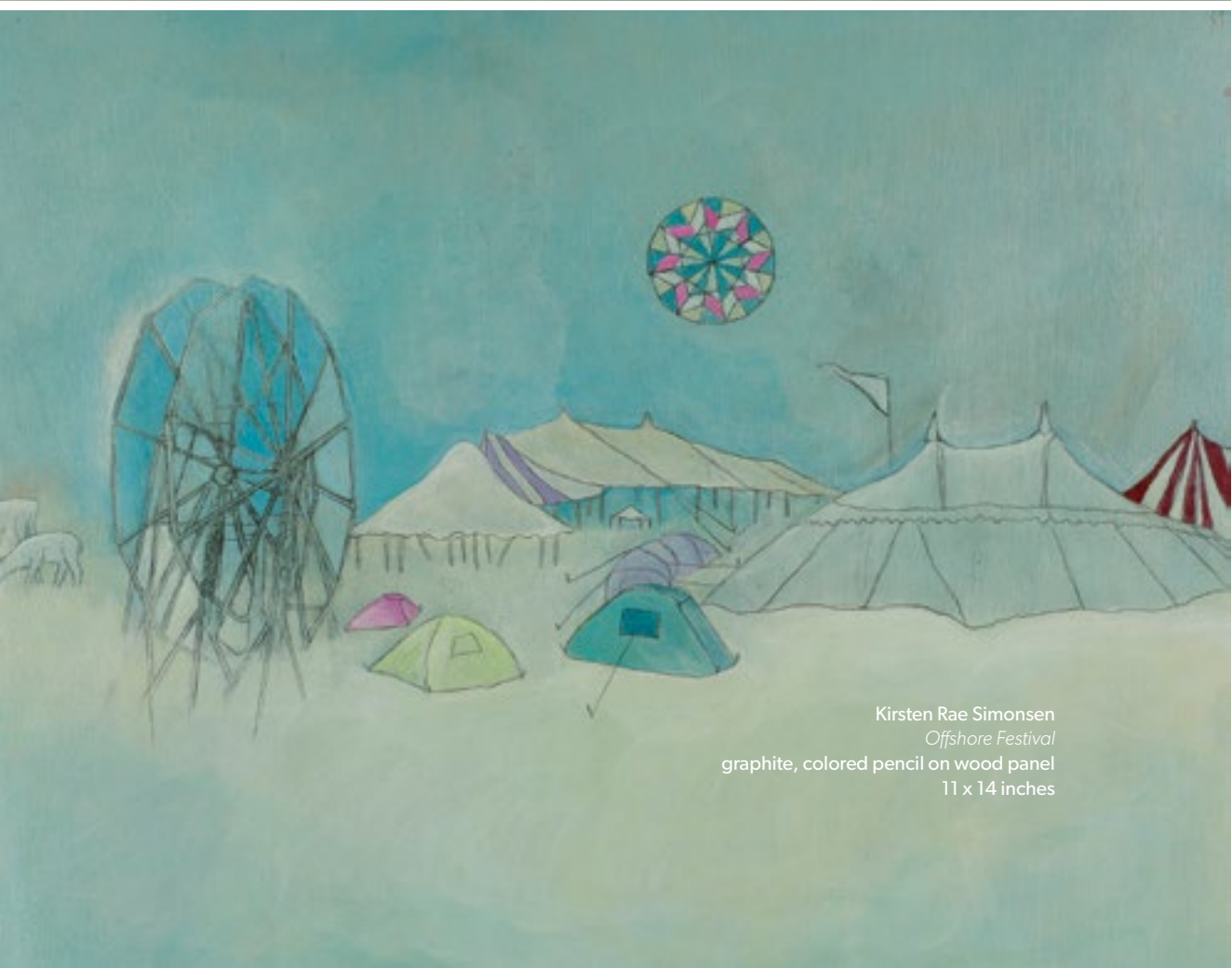
By exploring the concept of landscape in a nostalgic way, Baxter creates works in which the actual event still has to take place or just has ended: moments evocative of atmosphere and suspense that are not part of a narrative thread. Each image becomes a brief moment of quiet, as though the lights have come up in a theatre and the curtains have opened. A setting for past and future human activity but in the moment of the image there is stillness, a mysterious potential. However, it is still just an illusion.

Priya Baxter  
51.383831, -0.770176  
large format photograph shown as a c-type  
31 x 39 inches

Priya Baxter  
51.360128, -0.794728  
large format photograph shown as a c-type  
31 x 39 inches



Kirsten Rae Simonsen  
*Memory of a Free Festival*  
 acrylic, graphite, colored pencil on wood panel  
 11 x 14 inches



Kirsten Rae Simonsen  
*Offshore Festival*  
 graphite, colored pencil on wood panel  
 11 x 14 inches

# KIRSTEN RAE SIMONSEN



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

For much of my childhood, my parents rented a summer house near the Wisconsin border for the winter. When the city owners came back from Chicago every summer to use the house, we were displaced for three months, and we would go traveling. By age ten I had been to over 35 states and had visited Europe and the Middle East. I always felt at home and not at home simultaneously in various locations. My work reflects this nomadic

lifestyle, as well as a search for home, and, always, a sense of the ridiculous. I have always been interested in utopias and dystopias, the carnivalesque, nostalgia, and futurism. A deep interest in narrative, especially folk tales and fairy tales, also informs my work. I currently live in Honolulu with my husband, dog, and bird, "displaced" and yet at home in a place not quite North America, not quite Asia.

Kirsten Rae Simonsen  
*The Sun Machine*  
 graphite, colored pencil on wood panel  
 11 x 14 inches



# KENDAL TITUS REYNOLDS

[www.kendaltitusreynolds.weebly.com](http://www.kendaltitusreynolds.weebly.com)

Kendal Titus Reynolds was born in Columbia, South Carolina but moved out west to study art in the great wide open. Titus Reynolds has a Bachelor of Art in Painting and Drawing from Brigham Young University. Inspired by Gustav Klimt from her time in Austria as well as her childhood hiking in the Smokey Mountains, Titus Reynolds works with intense colors and patterns that are abstractly drawn from what is found in dirt. As Kendal began exploring Utah's parks, using that National Park pass to it's fullest she became enthralled with the beautiful colors that occurred in nature, specifically rock formations.

As she studied rocks, minerals, and crystals closer, studying with her husband as he got his masters in geology, she decided she wanted to paint the colors created by chemical composition and mineralization exactly as she saw them. Kendal's attention and studies of photorealism and the art nouveau movement pushed her depictions of crystal formations, creating

what looked to be large abstract representations of colors and patterns, but were actually realistic renderings of naturally occurring structures. Titus Reynolds works with oil primarily, stretching and blending the rich colors of the earth together to form intriguing arrangements, as well as acrylic and watercolor. Titus Reynolds likes to work in layers as she builds up the geode or agate ornamentation, often using different techniques with mineral spirits and mediums to reveal coats and decorations above and below the vivid stains.

Pressure, time, liquid, lava, temperatures and more create structures beyond the colors in my pallet. I paint the hues and formations that seem to be abstractly created by my mind, but are actually photorealistic renderings of structures hidden and often unappreciated in the dirt. As you look through the layers of color and form it's unknown if what you see is naturally tangible or impulsively imaginable.

Kendal Titus Reynolds  
*Plume Agate*  
acrylic and oil  
48 x 48 inches

# SHARI WESCHLER RUBECK

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

Shari Weschler Rubeck holds a BFA from MICA, with concentration in painting and art history. Residing in Rhode Island, Rubeck is gallery curator & administrator for CLG and participates in group & solo shows globally. Exhibits include Bunnycutlet & Dacia Gallery in NYC, AAF in Canada and Stockholm, Alexey Von Schlippe Gallery in CT, Carver Hill in ME and Woodman Shimko in Provincetown. In addition to being chosen to participate in 'Call For Bushwick NYC' 2014, she was awarded Featured Emerging Artist in Visual Overture Magazine and chosen for inclusion in Australian publication 6YL & exhibition 2014 & 2015. Rubeck is represented by Woodman Shimko, Dacia, Artzandra, Carver Hill and Candita Clayton Galleries.

My works represent parts of the whole, various aspects of humanness: the Ego, Performer, Communicator and Animal. 'New Beginning' delves into how we are growing closer together globally yet individually farther apart as our heads bow down to devices. I explore the history and future of communication. Currently I am focused deeply on building a body of work that speaks about communication on an Ancient level thru rock, drapery and figure.

"Circus Freaks" are my performers. These pieces derive from my background as a dancer, growing up in a family that was well tuned into Live NYC theatre and dance. They embody my passion for costumes, masks, the macabre, off centeredness, backstage chaos and additionally, the many mysteries of the animal world: how we relate to them and how they relates to us.



Shari Weschler Rubeck  
*New Beginning As We Leave*  
acrylic on linen  
60 x 48 inches

# GABRIELE ROSATI

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

Gabriele Rosati  
*Roberta*  
black and white film  
7 x 9 inches



Gabriele Rosati was born on the 6th of October 1996 and currently lives in the Tuscan village of Massarella, Italy.

He has recently finished High School of Art and now attends the Academy of Photography in Florence.

In 2011, he joined with local artists to open a space where they could create, talk to each other and swap ideas and opinions about the world of Art. They went on to form a group called Virgin Art that has had a number of exhibitions.

He also has collaborated with artists such as Francesco Cinelli (Bodypainter) and Firenze Guidi (Performance Director).

Gabriele Rosati  
*Roberta*  
black and white film  
7 x 9 inches



# UTE FRIEDERIKE SCHERNAU

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

Ute Friederike Schernau was born in 1978 in Essen, Germany. Studied Photography in the University of Applied Sciences for Design in Bielefeld. Received Diploma in 2007. Currently lives in Münster, Germany.

Ute Friederike Schernau is represented by Galerie écart in Valérie Schwindt-Kleveman, Osnabrück.

Portraits with Puppets

My photographic work "Portraits with puppets" is influenced by dutch and flemish paintings. Light and pastel-colored it asks question about adulthood, gender, fashion and beauty.

Ute Friederike Schernau  
*Man with Puppet*  
photograph printed on Hahnemühle paper  
7 x 11 inches



# BRODERICK SHOEMAKER

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

Brick Shoemaker is a painter living in Harlem, New York. After studying philosophy at Boston University, he returned to Pennsylvania to receive formal training from his father, the watercolorist Bradley Shoemaker ([bradleyshoemaker.com](http://bradleyshoemaker.com)). He paints realist portraits as well as large-scale abstract pieces in various media. He has collaborated on works in plasters and set-design, and his work has been shown in several New York City galleries.

Dark in the Studio Series

This series came to me late at night in my studio. I was awake, sleep starved and feeling a bit crazy

Brick Shoemaker  
*Dark in the Studio (Self-Portrait 2)*  
watercolor on paper  
22.5 x 30 inches

from tiredness and a lack of inspiration, when I took a picture of myself. Seeing how I looked gave me a shock. Sometimes we seem alien to ourselves. I wanted to capture the vacant and crazy-eyed stranger I saw and so the "Dark in the Studio" series was born. These realistic, painterly portraits are a celebration of the solitude and joy and frustration of working in the studio. It felt natural to keep the test strokes on the page as an honest symbol of this work.

# SARAH SHANKS



Sarah Shanks  
*How She Might Remember*  
oil on aluminum panel  
30 x 48 inches



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

Sarah is a 24-year-old artist living and working in Bushwick, Brooklyn, where she spends her time in the studio exploring familial narratives, the snapshot aesthetic, and the photographic punctum in the context of painting. Her pieces span from large scale to traditional miniatures.

Sarah completed a B.F.A in Studio Art from Ohio University's Honors Tutorial College and an M.A. in Art History with a concentration in Photo History. She is currently the Community Manager at the Art Director's Club in New York City.

Many of us find ourselves taking pictures to "capture a moment," one that we might easily forget. Snapshots are an attempt to freeze time, but there will always

be distance between the captured moment and the memory that we associate with it. We constantly encounter limits on how well and how much we are able to recall, even with the help of photographs. My work draws from family pictures, altering settings and omitting figures to challenge the relationship between photographs and memory and question the trust that we give snapshots as placeholders for our memories. Subjects often seem slightly vulnerable in their expansive, dream-like settings as I transform a photograph from my family archives into a painted rendering of what could exist in the subject's memory, a vulnerable place in itself.

Sarah Shanks  
*Fishbowl*  
oil on aluminum panel  
4 x 6 inches



# DERICK SMITH

[www.dericksmith.ie](http://www.dericksmith.ie)

Born in New York, raised in Ireland, Derick Smith initially began a career in design before moving on to chemical photography which resulted in his first solo exhibition in New York (2006). Later, he began to experiment with sculpture and painting after graduating from the National College of Art and Design, Dublin (2012) and has since exhibited in many national group exhibitions. His most recent solo exhibition took place in Dublin's La Cathedral Gallery (2015) and was also invited to exhibit work at the opening of a new Moscow gallery, Art Baza (2015).

In my work I seek to draw form out of the paint through explorative interaction guided largely by intuition.

Primarily, I think about emergence and about drawing forth something which is unseen. When successful, a form or image can be distinguished which pulls

away from the paint. It can absorb your attention for a moment before the illusion fades and the awareness of the physicality of the paint as an object draws you back. It is this dialogue, this toggling back and forth between image and object, this momentary suspension or interruption of the usual mode of perception, which I most readily pursue.

Regarding my practice it is the existence of an unseen world, which now and then one catches glimpses of, that serves as a basis. This "other world" could be said to lie beneath the sheath of familiarity. It is always present yet not always observed or experienced. A film of associative paint is brushed over everyday surfaces until they are all but invisible, save for ideas of them.

My work seeks to explore this "other world" and how and if it can be uncovered.

Derick Smith  
*Red and Green on Blue*  
acrylic and gesso on board  
9 x 11 inches



# STEPHANIE TODHUNTER

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

Currently a Boston based artist, Stephanie grew up in the Midwest, the child of a single working mother who frequently moved from small town to small town throughout the 1970s. As an emerging mixed media artist, immediacy and experimentation are essential to Stephanie's work, and she tries to reduce a given subject to its most basic idea without sentimentality. She uses bold color, simplicity and strong lines, sometimes incorporating collage to add a bit of black humor and spontaneity. Recent group exhibitions include Small Works Salon 2015: Word + Image Chandler Gallery, Cambridge; Reclamation II: Emerging Female Artists, The Nave Gallery, Somerville; and Show Your World 2015 Art Competition (forthcoming) Gallery MC, New York.

Using vintage dolls, spraypaint, plaster and alcohol inks, I've been working to capture the lost-in-place feeling of the 1970s latchkey kid generation. I create a plaster of paris original of each latchkey girl, adding color with alcohol inks. I then take a macro photograph portrait of each piece. These images can be printed on paper and used in collage, printed directly onto glass, or printed onto canvas. Using hundreds of vintage keys and spray paints, I sometimes create geometric patterns directly onto the glass or canvas portraits. Some of the patterns appear almost tribal, suggesting a hidden tribe of lost girls. Each latchkey girl is buried under layers of spraypaint, plaster, glass, and canvas. Though the girls appear trapped in limbo, their originally vibrant colors faded and blurred, each still ultimately retains her own individual characteristics.

Stephanie Todhunter  
*Marnie*  
original macrophotographic portrait backprinted directly onto glass using full color UV ink  
21.6 x 28.8 inches

# — EKATERINA VANOVSKAYA



Ekaterina Vanovskaya  
*Untitled (Green Guitar)*  
oil on linen  
16 x 20 inches



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

Ekaterina Vanovskaya was born in beautiful St. Petersburg, Russia, and grew up on the other side of the ocean in the United States. Ekaterina received her BFA in Painting and Drawing from the School of the Art Institute of Chicago, Chicago, IL and her MFA from Indiana University, Bloomington, IN.

My daydreams are flooded with memories of places and views long ago.

I exist in a state of oscillation between the real present world and images conjured up by memories. Oftentimes a sudden and sharp memory of a long forgotten place or event floods my senses. Similar to the way smells trigger the strongest memory response, my paintings have trained me to repeatedly enter states of memory relapses. The places and people depicted in the paintings travel from the particular to the unsaid. It is as if I am painting about a secret that nobody else knows.

There are several repeating themes in the paintings: loneliness, nostalgia, longing, melancholia and a search for a sense of place. The perceptions of our childhood inevitably define the way we live our lives today.

Ekaterina Vanovskaya  
*Nothing Left to Hide*  
oil on linen  
49 x 60 inches





Sharon VanStarkenburg  
*Sending Signals*  
 collage and oil on panel  
 30 x 30 inches

# SHARON VANSTARKENBURG



[www.sharonvanstarkenburg.artspan.com](http://www.sharonvanstarkenburg.artspan.com)

Sharon VanStarkenburg was born in Pembroke, ON, Canada in '74 and earned her B.F.A. from the University of Ottawa in '97. She is the recipient of several grants, has exhibited internationally and is included in numerous collections. She is currently represented by Wall Space Gallery in Ottawa, ON, where she also resides and works.

My work is anchored in narrative. Often centering on women, the subjects for my series evolve in a continuing exploration of psychology of self by aggregating in various arrangements: childhood experiences, nostalgia, psychological states, ancestry, sex, gender and identity. While the work can be derived from personal experiences, presented as it is for public

consideration, it becomes fiction on which the viewer can project and take away from. I combine representational elements in my pieces with expressive mark making. The female body is often referenced in my work, either by its presence or absence, as the impetus by which the drama unfolds.

I am compelled to produce work that resides in the push and pull area between empowerment and subjugation, slipping, falling, kicking, hitting and flailing into each side. I feel that these narratives surrounding the conditions of girlhood and womanhood are stories that relate to us all and are, in fact, stories of humanity.

Sharon VanStarkenburg  
*Denied Sacrifices*  
 oil on wood panel  
 48 x 48 inches

# DORRIS VOOIJS

Dorris Vooijs  
#1  
mixed media on canvas  
13 x 17 inches



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

Dorris Vooijs was born in the Netherlands in 1968 and studied at the Waldorf School, which had a big influence on her work. She attended the Academy of Arts and received a BFA in Drawing and Art History in Nijmegen.

After graduating, Dorris started a family and worked as a graphic and interior designer while raising four children. A few years ago, she started painting again. She lives with her husband, children, and dog Foxythewhippy in Groningen, the Netherlands.

Through the years I have been collecting vintage pictures that trigger scenes from my childhood memories. These images often become the basis for new work. Using photos, digital sketches, markers, spray paint, embroidery, pencils, ink and paint I convert old images into something that reflects my current life and state of mind.

I combine digital methods with traditional techniques through the use of layering. I build up the surface and take elements away until I feel that the work is finished.

Dorris Vooijs  
#3  
mixed media on canvas  
17 x 23 inches

# LISA WICKA



Lisa Wicka  
*Merge X*  
house paint, silkscreen, prismacolor, china marker, and gouache on paper with chipboard construction  
9 x 11 x 5 inches



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

Lisa Wicka received her BFA from the University of Central Florida in 2005 and her MFA in Painting, Printmaking and Drawing in 2013 from Purdue University. Her work has shown both national and internationally in New York, Chicago, Toronto, Mexico and Edinburgh, and Sweden. In 2012, she was awarded a summer residency at the Ålgården workshop in Sweden and a residency at Sparkbox Studios in Canada in 2014. She was awarded the Granville Memorial Award from the National Society of Arts and Letters for her mixed media sculptural work, exhibited in the Andy Warhol Museum May 2013. Her work is in the permanent collections of Southern Graphics Council, Mid America Print

Council, Oregon State University, Ohio State University.

I explore the cyclical dialogue of internal and external architecture, the body as a mediator and its role in the instability of identity. Through the breakdown and rebuilding of both constructed architectural spaces and the human form, I mimic the everyday filtering and application of our surroundings to one's self. My choice of materials and techniques become a direct reflection of my past spaces. Materials such as wood, sawdust, charcoal, wax, enamel and gold leaf allow me to maintain connections with my past while simultaneously becoming structural elements of my present.

Lisa Wicka  
*Merge XVI*  
spraypaint, silkscreen, prismacolor, and gold leaf on paper with chipboard construction  
10 x 12 inches



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SARAH  
BOYTS YODER

Sarah Boyts Yoder  
*Bedside Geo Lamp*  
acrylic, ink, dye, collage, spray paint on canvas  
20 x 24 inches

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

Sarah Boyts Yoder is a mixed media painter based in VA. She received an MFA in painting from James Madison University in 2006. Over the last decade, she has exhibited widely in group and solo exhibitions across the US. Sarah has twice been a fellow at the Virginia Center for the Creative Arts (2013, 2014) and in 2014 she was awarded a professional fellowship in painting from the Virginia Museum of Fine Arts.

In every field, on paper or in paintings and installations, my goal is to deliberately collapse the lines between abstracted unknowability and that which we can instantly recognize. Where do they cross? Like a thief breaking into a vault with an ear pressed to the door, listening intently for the right combination to slide into place, I hunt those moments down. For the maker and for the viewer, those moments of collapse, are the best parts.

The work comes with an open and off-kilter invitation to approach, to sort through and gather all these suspended forms and shapes like so many scattered toys after a kids' game gone wrong. Toeing that line between familiarity and strangeness is a game. It connects you and me. Do you see what I see? What do we add to each other's experience when we see the same thing? Or, when we see it completely differently.



Sarah Boyts Yoder  
*Hiding Bunny*  
acrylic, fabric paint, charcoal on canvas  
24 x 36 inches

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# KAROLINA ZGLOBICKA

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

I came to England in 2011 as a student looking for a job during summer break, to practice my English as well, just like many others do every year.

Back then, I studied Finances and Accounting in Wroclaw University of Economics in Wroclaw Poland. Although at first it seemed like a reasonable choice, I wasn't satisfied and with time became disconnected from business world. Instead, I spent my time painting and drawing, visiting galleries.

After two months spent in Manchester, I decided to stay and pursue my dream of being an artist. That gave me courage and incredible strength to continue my education first in College and in Manchester School of Art where I have been recently granted BA in Fine Arts.

Currently, I work in my studio in Manchester, plan exhibitions to come and prepare new portfolio to be later submitted on chosen Masters Programme.

Constant process of removing, and adding to the composition erratically, allows me to freely explore the contradictions of materiality and colour within painting along with the balance

between meaning and explanation, vision and gesture, word and unspoken thought.

With visible liquidity in the way in which the paint is applied to canvas, I often use white as a neutralising aspect to the works — a personal form of eradicating what is deemed unsatisfactory or unnecessary, juxtaposing its use as a base, starting point, main element of composition and medium to alter the presence of colour.

My work is about layering again and again.

Accumulated materials and mediums, assumptions and information create multi layered definition of my own understanding of painting, within the recognized along with researched barriers, separating abstract from figurative or conceptual aspects of work. I am trying to question who is a painter, who is a viewer and who is an accompaniment in an endless performance of creativity in the context of contemporary painting scene, being an art student, being a student of art, being a foreigner.



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# REBECCA SUTTON

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

Though the female body is often depicted for its beauty, my interest is in a physical manifestation of the female mind. Through paintings, prints, sculpture, and video, I want to create a space where women are free from the gaze of society. I want to show the wrinkly feet and too-large teeth that make a woman truly real and not an object of pure beauty. I render them realistically but embrace distortion, which portrays them in a way that hints at their emotional state as well as their physical appearance. I want to show them doing things that are not typically considered feminine or rational or responsible.

In our everyday lives we are plagued by irrational impulses that would remind us

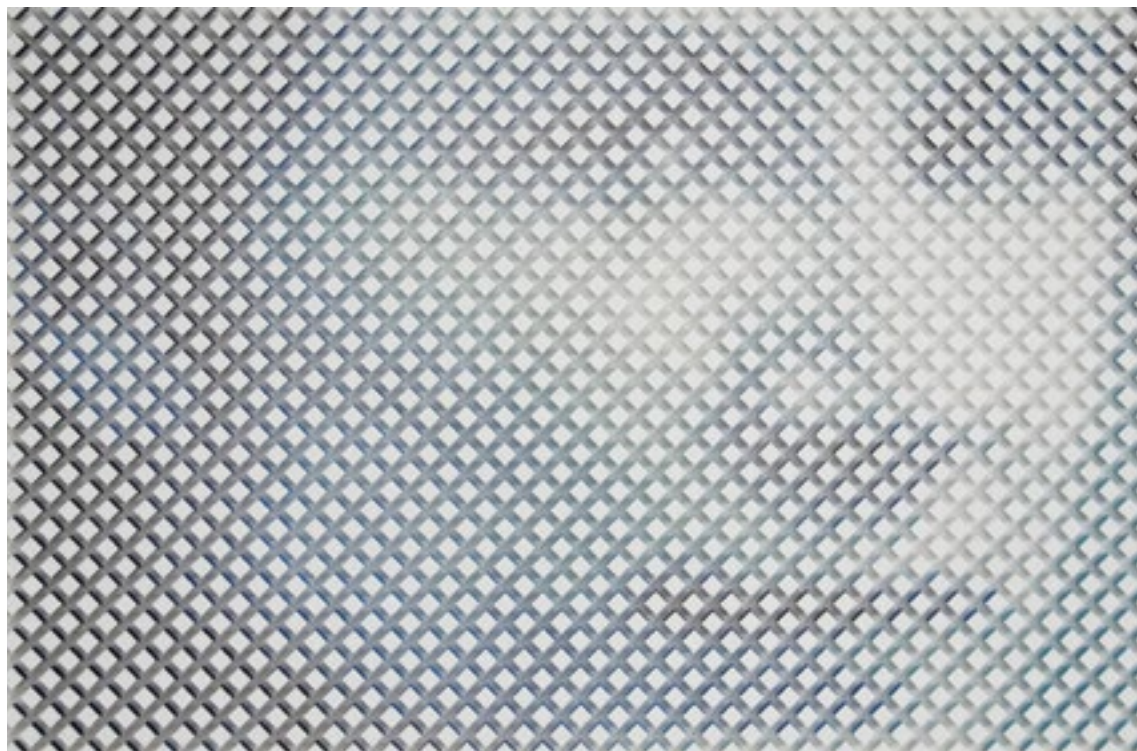
we are alive — such as the desire to jump into a fountain of water with all of our clothes on or to throw our lunches at a wall to see what it looks like. The women in these paintings are all following through with those impulses in an alternate reality imagined exclusively for the purpose of consummating their irrational behavior. I am interested in showing real women in a primal state. They have no clothes on, not because they are presenting themselves to be looked at, but because they are not aware of any audience at all. They are consumed by their ID. The animals and objects with them serve as a companion to, reaction against, or manifestation of their impulses.

Rebecca Sutton  
*Your Vision Has Come and Gone*  
watercolor on paper  
16 x 20 inches



Karolina Zglobicka  
*Symptoms*  
oil on canvas  
39 x 39 inches

# TYLER BOHM



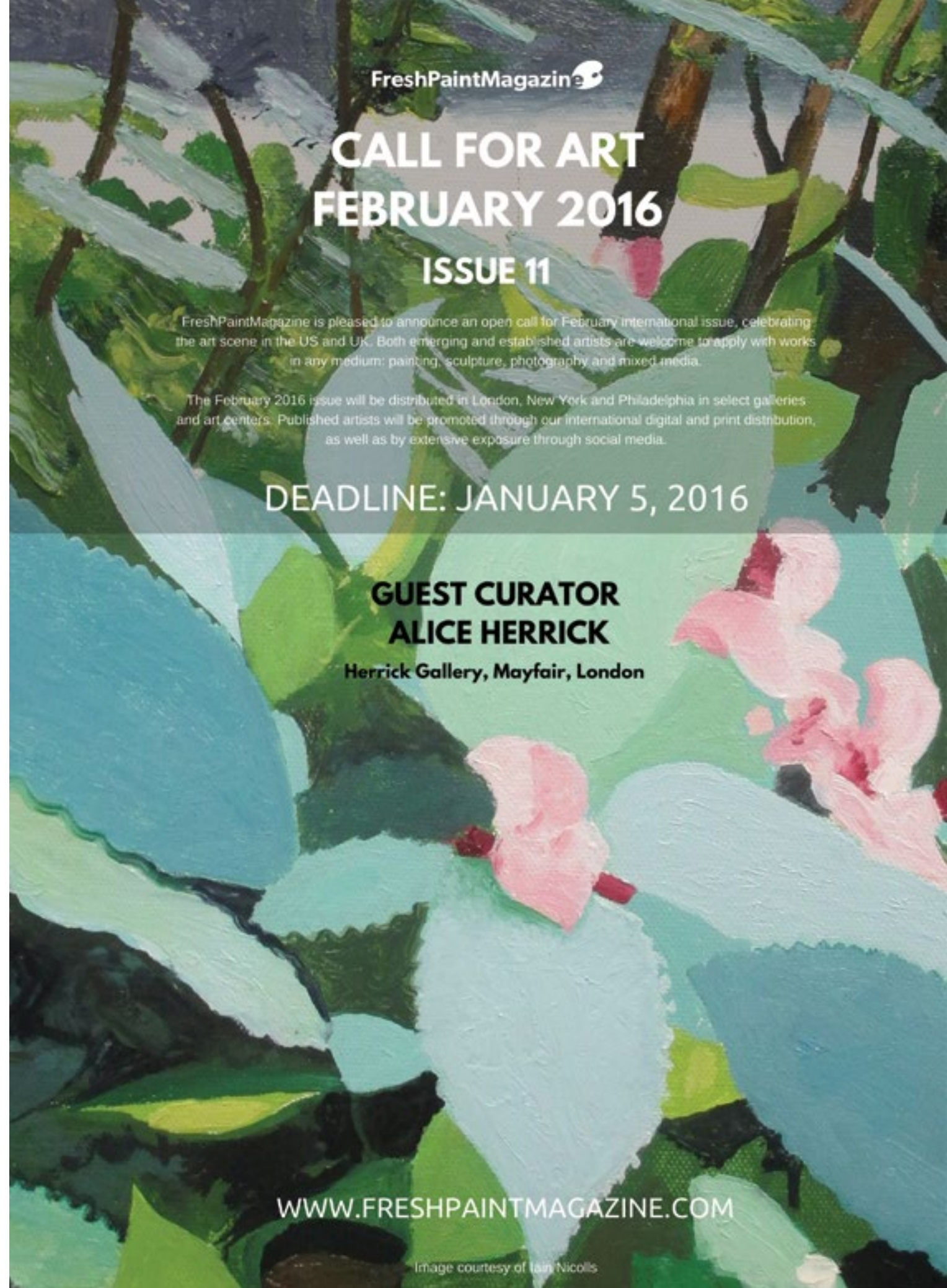
[www.tylerbohm.com](http://www.tylerbohm.com)

Tyler Bohm is a mixed-media artist who spent several years working in the architectural industry, where he adopted the tools and techniques of digital and physical modeling to create digitally-based sculptural works. The resulting artistic process, which involves traditional approaches, such as painting mediated through a range of design technologies, is reflective of the technological themes explored in the work. In recent years, he has held solo exhibitions at the Ohio State University Urban Arts Space and McConnell Arts Center in Columbus, OH, and his work has been included in group shows at Contemporary Arts Institute of Detroit, Cube Gallery in Ottawa, Lumos Gallery in Columbus, Indianapolis Art Center, and Visual Arts Center of New Jersey. He is a Greater Columbus Arts Council Visual Arts Fellowship finalist. He lives in Columbus.

The substrate of digital technologies that increasingly shapes our daily lives represents for me an intriguing platform for speculation. It evokes an array of hypothetical futures drawn from both the dystopian and utopian ends of science fiction. A unifying theme in my work has been the attempt to re-imagine this evolving technological landscape through a futuristic visual vocabulary.

These thematic interests dovetail with my process. I am interested in the role and potential of newer design methodologies, and have adopted tools such as graphics software and a laser cutter to translate digital designs into physical objects, which I paint and assemble by hand.

Tyler Bohm  
*Peripheral Visionary II / Portrait of Margaret Atwood (front view)*  
acrylic on wood & plexiglass  
16 x 12 inches



FreshPaintMagazin

## CALL FOR ART FEBRUARY 2016

### ISSUE 11

FreshPaintMagazine is pleased to announce an open call for February international issue, celebrating the art scene in the US and UK. Both emerging and established artists are welcome to apply with works in any medium: painting, sculpture, photography and mixed media.

The February 2016 issue will be distributed in London, New York and Philadelphia in select galleries and art centers. Published artists will be promoted through our international digital and print distribution, as well as by extensive exposure through social media.

### DEADLINE: JANUARY 5, 2016

### GUEST CURATOR ALICE HERRICK

Herrick Gallery, Mayfair, London

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Coates & Scarry Gallery, London, UK.  
Artwork: Lisa Wright