Spring Show 2020 Omitted Works
(alphabetical by last name)

If you are interested in purchasing a piece that is for sale, please complete the following form on erieartmuseum.org/springshowomittedworks

Tilden made this piece for the State-Fish Art Contest last year and placed 1st in his age division in PA. He is very proud of this fish and his artwork. This piece has taken him around 10 hours to complete over several months. Last summer, He went Muskie fishing up in NY but was unable to make the catch but he looks forward to trying this year. Tilden is a 12 year old autistic student at St. Gregory School in North East. - Written by his Mother
Alward, Kitty. “Untitled.” 10.5” x 8.5”. Oil on wood.

A search for content of the piece. Many layers of paint over the course of at least one year.
Amatangelo, Jason. “Woman in Corset.” 68” x 48” x 4”. Printed Photo on Foamcore construction.

My goal of this piece is to play off the image with layers to accentuate the two dimensional image into the form of the sculpture. This piece is comprised of over 15 layers all meticulously cut and reassembled into the layers you see.

I've wanted to make this piece for over two years, I'm not sure why I never started it, but I'm happy with the result. The thought behind the piece is to take 40 sequential 1 dollar bills and cut them apart into a new image. The title and the layers you see in the piece represent how quick money can disappear and it almost feels like it just falls into a warp never to be seen again.
Banks, Bob. “1 of 3.” 16” x 16”. Nylon Rope on Mylar.

Why not.
Banks, Bob. “Smaller 1 of 3.” 8” x 8”. Nylon Rope on mirror.

I liked first 1 of 3.

I made this piece out of frustration and anger at the current government, and the untruths presented as "alternative facts."
Bayuzick, Ron. “Bob.” 50” x 40”. Acrylic on paper.

Rauschenburg, one of my artistic heroes, often used salvaged parts to re-purpose his paintings. As I worked on salvaging one of my old paintings, it reminded me of his attitude, thus the title.
Bayuzick, Ron. “Fall Lanterns.” 50” x 40”. Acrylic on paper.

Gathering Japanese Lanterns in the fall and placing them in vases has become an annual event. The colors are rich and I am inspired to put this into a painting.

The end result is nothing I had envisioned but, I like the result.
I aim to create implied motion throughout my art pieces as shapes are arranged in relation to each other around axes. Some of my structures, as they twist into space, seem precariously balanced, creating a languorous tension between the perceived safety of a repetitive, orderly object and the anxiety created by an object that appears to be in danger of succumbing to the effects of gravity at any moment.
Bloise, Kimberlyn. “Dilamino.” 11” x 8” x 8”. Ceramic.

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This piece was a part of a project for the Fairview High School Photo Club.
Blystone, Trey. “Path of Light.” 13” x 19”. Photograph.

I always enjoy going out to shoot when the stars are out and found this set of train tracks one day. It was very difficult to achieve the correct balance of lighting up the foreground without causing the light in the back to be over-exposed, which would cause the stars to not be visible.
Bonner, Brian. “Just Chill.” 18” x 24”. Acrylic on canvas.

The reason why I made this pieces because of the current mood and I was in more of a chill and relaxed mood so it was inspired by emotions. I just want people to know that you can get inspiration anywhere everything is inspirational even if you’re going through things hey life happens keep your head up keep inspiring people keep hope alive and you can help change lives.
After several years of focusing on natural/organic sources for imagery, I needed a change of pace. During several trips abroad I had been photographing iconic pieces of architecture and got the idea to do some deconstructing of these images. Like the earlier organic/natural images I was interested in the complexity of the results. This is the seventh in the series and in this one I began to reincorporate organic forms to see how they would interact.
This piece is about as autobiographical as I get. I had just had hand surgery done and one of the interns offered to send me some pictures that he took. When I saw them I was reminded of DaVinci’s dissection drawings and I wanted to use the image. This is the result. The top two hands belong to a couple of my students, the central pair are mine, one showing the surgery, the lower pair are my mother’s. She has the same genetic issue that I had, but has never chosen to have the surgery. The three pairs of hands not only represent stages of life, but they also represent this moment in my life where I was dealing daily with my students, the recovery from surgery and the decline in my mother’s health.
Borowicz, Jaime. “Susana and the Alders.” 13.5” x 18”. Watercolor.

I have been painting regularly at the Erie Open Figure Drawing studio and I found this model, the lighting and the pose to be quite interesting. I took the figure and transplanted into a natural environment. While finishing it up I was reading a biography of the Baroque painter Artemisia Gentileschi. She did several versions of the subject of Susana and the Elders. In the age of the MeToo Movement and the rampant mistreatment of women by people in power, who then escape with no consequences. I thought It was time to leave Susana in peace. So I replaced the Elders with Alders.
Brady, Bill. “Untitled #1.” 34” x 34” x 12”. tin plated steel, welding rods.

Sculpture made from sheets of tin plated steel and welding rods. Round shapes are hammered out of the flat tin sheets into two halves and soldered together.
Brady, Bill. “Untitled #2.” 22” x 18” x 10”. tin plated steel, welding rods.

Sculpture made from sheets of tin plated steel and welding rods. Round shapes are hammered out of the flat tin sheets into two halves and soldered together.
Brady, Bill. “Untitled #3.” 23” x 23” x 23”. tin plated steel, welding rods.

Sculpture made from sheets of tin plated steel and welding rods. Round shapes are hammered out of the flat tin sheets into two halves and soldered together.
Burke, Daniel. “Penance.” 44” x 44”. Acrylic and mixed media.

I frequently use a collage/assemblage approach to art making. At times reclaiming, reusing, and repurposing inexpensive materials for stimulation. For subject matter I have been looking to people, places and events. The art, though, is about shapes, colors, texture, scale, and patterns, being guided by observation and imagination.
Burke, Daniel. “Journey.” 36” x 36”. Acrylic and mixed media.

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Burke, Rachael. “Far Away, So Close.” 40” x 30”. Oil on panel.

My desire is to capture the raw energy of nature. When I experience the woods at home, I feel the flux, pulsations, and aliveness all around me. With climate change it is more necessary than ever to value, bond with, learn from, and protect our environment.
Burke, Rachael. “Breeze.” 30” x 40”. Oil on panel.

My desire is to capture the raw energy of nature. When I experience the woods at home, I feel the flux, pulsations, and aliveness all around me. With climate change it is more necessary than ever to value, bond with, learn from, and protect our environment.
When I see both women and men covered with tattoos I ask myself ... WHY. When making this piece of art I had the opportunity to be the person behind the tattooers ink pen. The more tattoos I covered my subject with the more I loved what I saw. The tattoos became part of my subjects beautiful body. I was asking myself as I created this piece of art... Just One More and I will be finished. When creating this digital art piece every tattoo and other details you see was done by me using hundreds of individual brush strokes . It took many days of shaping, color selection and tattoo design to create this piece of art. I have found that working with digital art there is a fantastic reservoir of inspiration and imagination that is extraordinary from what I can see. I always ask myself. What am I going to create next.
Cacali, Duane. “All aboard...Next Stop Earth.” 24” x 18”. Digital art.

We see movies and book writings about UFOs and Mars aliens coming to earth. Well, this digital art piece shows just that with a slight twist. The train station in my art piece is the REAL Mars train station that is located in Mars Pennsylvania. It just made sense to me that planet Mars with all those martians running around would have their own Mars station. They can use this station to wait for the next flying saucer as they take their trip to visit planet earth. I did this digital art piece just for fun. Our Imagination is a wonderful thing. We are free to use it anytime we want. I have found that working with digital art there is a fantastic reservoir of inspiration and imagination that is extraordinary from what I can see. I always ask myself. What am I going to create next.

This work was started as a live art demonstration during this past summer's "Midday dance break" an event held each summer in Perry Square during which a visual artist and a dance performer or group perform or demonstrate at a free event for the public in the park. I start my work with a general initial idea or even just a shape (in this case a pyramid) and collect ceramic and other media that I will collage together. As I progress, I find the themes of the piece emerge and make themselves known. I never know how it will all end up, I follow the lead of my objects. I often feel as if I am assembling a jigsaw puzzle that I have lost the picture on the front of the box to. However, each piece seems to know where it belongs. When the assembly is done I paint the entire thing black. This is now a new blank canvas and I must figure out what the piece is saying. I paint and embellish each side. This Pyramid has 4 sides, each side is a representation of a key tenant of life. One of love or passion, one of wisdom or learning, one of fortune or opportunity, and one of sight or inner reflection. Love is how we engage with others in the world, wisdom is what we take from our experiences, and what we then teach others, fortune is what
hand we are dealt in life and what we do with it, and finally sight is how we see and express our inner selves, and how we perceive others.

This work was one I started at the live art demonstration during the summer of 2018 at the "Mid day dance break" an event held each summer in Perry Square during which a visual artist and a dance performer or group perform or demonstrate at a free event for the public in the park. The art works created during these events are then shown at a show at and to benefit The Crime Victim Center. "Dance Spirit" was inspired by the movement of the dancers performing on stage as I began assembling my collection of ceramic shards and pieces together. I never know how these works will end up, I often feel as if I am building a jigsaw puzzle that I don't have the picture on the front of the box to. However, each piece seems to know where it belongs. When that is done, I paint the entire thing black. This is now a new blank canvas ready to be painted to match the theme and feeling of the final assemblage.

The symbol of a hand with an eye in the center has been around before organized religions as a symbol of protection against evil. It has also been used as a luck talisman and even a symbol of fertility and prosperity. All the major religions have their own version of it. The triangle is also a shape associated with many religions and beliefs, it can symbolize many trinities, including: the holy trinity; the phases of the moon; mind, body, spirit; past, present, future; or father, mother, child among others. Triangles stand for strength, fire, femininity, even a doorway to higher wisdom as seen by the Greeks. The all seeing eye, or the eye of providence is an eye inside a triangle, it was adopted by the masons and our founding fathers and used on American dollar bills, it’s meaning is that of the potential of our nation. The triangle is a symbol that goes back to the earliest civilizations and is found all over the world. I love to combine and use these, and other ancient symbols as an expression of unity and continuity of all of our cultures and mythologies around the globe and throughout time. I hope that different people will relate and perceive different messages depending on their culture and experiences.
Charnley, Kathleen. “Cabbage Snatch Pup.” 26” x 40”. Woodcut Print.

My artwork contemplates issues in modern society revolving around the relationship between humans and naturalistic elements. There are many societal practices that are normalized despite their cruel and narcissistic nature and I find it cathartic to express my dismay with said practices. “Cabbage Snatch Pup” is a piece inspired by my time volunteering at a local animal shelter. Time after time, animals are force-bred for monetary gain by their owners, only to end up abandoned when they can no longer be used as cash-cows. This piece utilizes narrative to show the life-cycle of a dog that is used for breeding. I depict this vicious cycle through a circular flow of imagery that is relatable to specific encounters I have had. With the use of graphic, identifiable content, I address how the general population tends to either ignore the issue of dog-breeding, or fuel it with active participation.

Printmaking is an appropriate medium for work that criticizes society as the use of multiples can reach far more people than a single image can, thus creating a larger impact. I create work as a way to reflect and digest my life experiences and to create some social awareness for the issues I am concerned about. My goal is to create a platform for dialogue about my concerns which in turn could positively
influence individuals choices regarding the issue going forward.
My artwork contemplates issues in modern society revolving around the relationship between humans and naturalistic elements. There are many societal practices that are normalized despite their cruel and narcissistic nature and I find it cathartic to create images based on my experiences with said practices. “Draize: Blinded for Beauty” is a piece inspired by my dissatisfaction with the practice of testing cosmetic products on animals. In this piece, I contrast two figures that are suffering in a similar fashion in order to make the pain of cosmetic testing more palpable to the viewer. By comparing these two figures, I make it evident that animals feel pain the same way that humans do and enforce the idea that unnecessary pain and suffering is cruel and unusual. The visual and physical connection of the elements in this piece suggest that, despite a difference in our species, we are all living, sentient beings who are connected and have more in common than one can perceive immediately, and therefore should be considered with basic respect and decency. The small, intricate details in this piece invite the viewer to experience this work within close proximity and become personal with
the information provided. The use of graphic imagery is meant to resonate with the viewer and clarify the suffering animals go through at the hands of humans.

This piece was created as a social awareness project for an animal shelter I used to volunteer at in Rochester, New York before I moved to Pennsylvania for graduate studies. This imagery was used in a promotional poster for the shelter. This print features dogs that I personally rescued via my volunteer services along the cityscape of Rochester, New York. The pairing of these elements suggest that the dogs have grounded me and made me feel at home where I am, wherever that may be. The inclusion of the scenery benefits local patrons as it uses recognizable buildings to suggests the importance of the location. The color palette utilized creates a warm, inviting atmosphere, suggesting that rescuing dogs has impacted my life in many beneficial ways and I will always remember the animals I have helped, even if they don’t spend the rest of their life with me. This piece was created to show that dogs, specifically rescue dogs of stereotyped breeds, can provide more immeasurable fulfillment and love than one could ever imagine.

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practices that are normalized despite their cruel and narcissistic nature and I find it cathartic to express my dismay with said practices. “Cabbage Snatch Pup” is a piece inspired by my time volunteering at a local animal shelter. Time after time, animals are force-bred for monetary gain by their owners, only to end up abandoned when they can no longer be used as cash-cows. This piece utilizes narrative to show the life-cycle of a dog that is used for breeding. I depict this vicious cycle through a circular flow of imagery that is relatable to specific encounters I have had. With the use of graphic, identifiable content, I address how the general population tends to either ignore the issue of dog-breeding, or fuel it with active participation. Printmaking is an appropriate medium for work that criticizes society as the use of multiples can reach far more people than a single image can, thus creating a larger impact. I create work as a way to reflect and digest my life experiences and to create some social awareness for the issues I am concerned about. My goal is to create a platform for dialogue about my concerns which in turn could positively influence individuals choices regarding the issue going forward.
Christopher, Cynthia. “A Flower in the Sky.” 18” x 15”. Watercolor and mixed media.

I work in various medias. This particular structure caught my eye. I make art through the study of nature. My ideas are interpretations, expressions and forms from my surrounding environment. My work portrays a variety of ideas and feelings such as love, happiness, sorrow, etc...Through colors and shapes I try to communicate to the audience a dimension of entertainment.
Cristopher, Cynthia. “Beyond Grace.” 9.5” x 24”. Ink Jet.

I work in various medias. I've always been interested in capturing the essence of sculptures through photography. I make art through the study of nature. My ideas are interpretations, representations, expressions and forms from my surrounding environment. My work portrays a variety of ideas and feelings such as love, happiness, sorrow, etc...Through colors and shapes I try to communicate to the audience a dimension of entertainment.
Cliffel, Kristen. “Beech on Birch with Gold.” 15” x 15” x 6”. Beech branch, graphite drawing, copper, gold leaf, birch plywood, acrylic.

I use drawing as a tool to check myself into the immediacy of life. My major studio practice is sculpture and has a very long timeline, I may work for a year on one piece. I use my walking and collecting and drawing as a tool to keep me looking and using my hand/brain/hear connection strong and current. Thinking about and documenting the stages and moments in everyday life helps me to focus on being present and in tune with the world around me.

I find something that interesting to me then I’ll elaborate on it with other found objects. Sometimes it takes me a day to finish a piece sometimes weeks until I find other objects that I want to add to it until I am pleased with the product.

As a new mother, my body and my mind were splintered. In the way that the body splits to bring forth a child, so does the spirit and mind to accommodate the needs of that new life. There came a point where I compartmentalized the demands of others along with my own needs. A fracturing of spirit occurred where I wasn’t sure where my desires began and theirs ended. I created these pieces to express my anxiety over inhabiting so many roles and the profound impact my action, or inaction, in these roles have on the people who depend on me. I use images of domestic life and objects communing with the natural world to show the invisible struggle that mothers endure as they create a new identity from the pieces they are given.
Throughout my life I've been told that I may have a few screws loose. I can accept that. In fact I believe that it's quite alright to be that way. I've come to appreciate that aspect of myself. I've become grateful to have any of those screws at all, whether they are loose or completely connected. In essence this piece is a view into my inner workings as a human being. Screw what anyone else thinks.
Cohen, Alex. “Perceptive Eye.” Fine art photography.

We all have a different perception of the world around us. Young children see things differently than teenagers, who see things differently than young adults, who see things differently than middle aged adults, and so on. This is a photo of my perception through the eye of the camera looking at the eye of my teenager.
Cohen, Alex. “Chained Back.” Fine art photography.

The chains that may seem to keep us from venturing towards bigger better things can be beautiful just as they are. Finding that beauty in our current perception can be much more fulfilling than looking towards a blurry future. Living in the moment with an attitude of gratitude is how serenity is maintained.
Cote, Matthew. “Hangman (Liberty).” 2.5” x 3.75” x .5”. Mahogany, Sterling Silver, Fine Silver, Brass, Chalkboard Paint, & Acrylic Paint.

A wearable brooch depicting the childhood classroom game of hangman in which a statue of liberty, recast in sterling silver from a "Monopoly" board game piece, is hung after the player fails to discover the word in question. What is sacrificed in misunderstanding individual liberty? Is liberty a reality or is it nothing but a lie?

We all “know“ the world through our physical sense organs: our eyes, our nose, our ears and our skin. However, with deliberate devotion, we can also “know” the world through a meditative practice that can produce a kind of spiritual apprehension. My impulse to create compels me to embrace a probing relationship with the thing observed, be it an object or an idea. I find in this process that it is the act of creating that fulfills my need, and not solely the final product. The work, often framed by musical meditation, is a record of my attempted journey between the known and the transcendent.

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My work explores the relationship between media and passivity. As the sole purpose of television is to implant the idea that the most appealing decision is to continue to watch.

This piece explores the idea of hidden strength and preservation of innocence.

Being an avid lover of our beautiful Erie sunsets, inspiration came easily after viewing this one last fall. I longed to paint the warmth and color of the sun as it descended and to recreate the never ending textures dancing across the water.
Working with resin is a nice change for me as an artist. I love the smoothness and depth of the resin in contrast with the grain of the wood. With the resin, I can create the illusion of waves. This process has a calming effect on me as I develop the finished piece.
DeLarme, Diane. “Blue is my World.” 24” x 18”. mixed media.

"Blue is my World" was inspired by my love of figurative painting. When growing up I was surrounded by many special women in my life. Some of them have left me, but they will forever remain in my heart. This piece is one of many mixed media pieces that was constructed by layering acrylic paint and papers on paper then mounting it on a wood panel.
DeLarme, Diane. “Adobe.” 22” x 29”. mixed media on paper mounted on a wood panel.

"Adobe" I created this piece as a reminder of the beauty of my stay in Spain. This work was done on watercolor paper. I started with powdered charcoal forming the dark color throughout the painting. I proceeded to layer acrylic paint over the charcoal. The paper was then mounted to a wood panel.

While I consider myself a traditional landscape artist, I wanted to explore possibilities with creating textures and taking a more abstract approach. This new path is another opportunity for me to express my passion for our Erie sunsets.

I had this idea in mind these colors in these shapes and flowing energy that I wanted to play with and once I was making this piece I was inspired to think about what can I say along with just the fun and colors and creativity what can I say to bring awareness so this was the first project I did to start raising awareness for the amount of suicide victims of Iraq and Afghanistan combat veterans Each circle represents a soldier that has taken their own life after the war due to PTSD and other problems and I have a very large scale art project in the production room right now for the summer to continue this project.
Demarco, Cameron. “Table for Change” Detail of previous.

This piece is a painting I had painted over many times I was not happy with the products so I went back to using fun colors and really just expressing this creative flowing never ending energy and movement it’s always been inside of me since I was a little kid I’ve been doing these doodles in lines and sketches since I was little and I have picked it back up later in life with the rebirth of my art career in the never ending journey that that brings I really feel like I’m tapping back into my childhood making these lines again and it’s very therapeutic and fun process I just never seem to run out of these and I hope I’m doing them for the rest of my life.
Demarco, Cameron. “Moving Energy” Details of previous.
Demarco, Cameron. “Intent and With Purpose.” 72” x 30”. Mixed media on wood.

This piece came about as I was working on and exploring different techniques and styles and energies and musical influences while using images I had collected to do portraits and nude sketches I like doing sketches where the main focus is the art and the lines and the expression and the feeling I think I’m always impressed by and find it fascinating when I see a nude paining or nude sketch and the nudity is actually the last thing I think about.... what I’m thinking about is the energy and the lines and the eyes colors the shapes the shadows the scratches everything that comes in expressionistic mixed media art.
Demarco, Cameron. “Intent and With Purpose” Details of previous.

"Nepali Potter" was captured to reflect the beauty of the Nepali people while traveling on a service learning trip with Mercyhurst University to Kathmandu, Nepal in January 2018. This photograph reflects an artist from Bhaktapur, Nepal, an area listed as a World Heritage Site by UNESCO and known for its rich culture and crafts. Observing the older potter move around the wheel and create this vessel was much like observing a dance with rhythm and focus. The ability to create connects us all from varied cultural backgrounds and expresses our humanity. I am hoping the viewer can gain a glimpse of this beauty and appreciate the artistry of the Nepali people.

"Time Stood Still" was taken at Warner Brother's Harry Potter Studios in London, England. Initially, a photograph was taken to document my travels, but upon reflection had more symbolic and personal meaning about the concept of time. As a set piece for the Harry Potter films, the pendulum which would normally be moving, is still offering an opportunity to capture this image. There are moments in life where time seems to pause, often moments of great joy or pain. In my work as an art therapist, I have often been witness or a listener to these moments in peoples' lives. For me, this was a moment of joy as a parent, being able to travel with my son and experience London for the first time.

It is always fascinating to shift from the original center on the wood lathe. The use of color and the segmentation of the forms creates a more human fashioned aesthetic.
Donovan, Neil. “Johnson (Untitled).” 10” x 10”. Full and Detail. Wood Sculpture.

Black void is in contrast to the red glass bead surface ornamentation. Maintaining the square form provides ground for the depth and darkness at center.
Dowling, Audrey. “Stories Told in the Woods.” 21” x 14”. Deconstructed and re-collaged block prints.

I made this piece because I wanted to express the love for the many hours I have spent a lot of my life wandering in our woods and in wooded parklands. The woods are deep and hold shadows and dark area interspersed with areas of shooting light rays. This represents a metaphor for life to me. Bird sounds call out lightening the mood of the woods. The interplay between birds and interconnected relationships of trees in a woods grove were going through my mind as I created. The beauty of woods flowers, like dropped jewels on the wood’s floor, became part of this piece. This piece is made from many block printed mixed media pieces I have created and blended them into this woods statement.
Dowling, Audrey. “Interwoven Thoughts.” 8” x 24”. Block Printing and Woven paper.

"Interwoven Thoughts" expresses memories and thoughts that weave together of different life experiences I have had. I hand rubbed these two original block prints, which I designed from memories of many different ponds in woods. The cast shadows on the water represent how quickly things go by and change. The interlocking weaving indicate how life's experiences relate to one another.

This painting is the first one that I’ve done for myself in a very long time. After going through a bad couple of months, health-wise, I had this image in my head that insisted on coming out. Having chronic illnesses, I find myself saying that “I’m fine” when I’m really far from it. I know so many who suffer like this, hiding behind a neutral mask while their true selves are tucked away, their demons eating them from the inside out. We are all dealing with something and, at times, we all wear that mask to say “I’m fine”. This piece is how I decided to show my experience, your mileage may vary.
Dunn, Geoffrey. “Cathedral, Soho.” 41” x 31”. Oil on Canvas.

Artists are the lenses through which others can see the unseen. In this instance, Cathedral, Soho, I hope to share what I saw as I passed an abandoned night club in Soho, previously an artist’s mecca, now a tourists’ shopping destination. At this site, where there was shadow, I saw light. Where there was dilapidation, I saw spiritual energy. Where there was death, I saw eternity. I passed the club on Crosby Street every morning, each time discovering a new layer of meaning just like the countless layers of graffiti and shredded bills covering the portal. Drug dealers, Mahatma Gandhi, lovers, lost children, rats all stared out from this arc. A quiet, poignant dignity emerged out of the chaos of colors and shapes that betrayed numerous past passions. A peace that passes all understanding now reigned. The work was completed over a few weeks in a nearby studio. During that time, Monet’s paintings of Rouen Cathedral came to mind because of the form, the scintillating color, and the spiritual undercurrents of the site. Hence the name. It is a cathedral for our time – secular, sacred, the seat of God. - GPD
Dunn, Geoffrey. “Urban Greeting, LaGuardia Place.” 41” x 31”. Oil on Canvas.

Nothing civilizes human habitation like nature. How ironic. Each day during my rounds in Soho and Noho where I forged for fresh baguettes, sardines, and cheese, I passed through the public garden at LaGuardia Place. Every imaginable tree, vegetable, flower, and herb is cultivated here by New Yorkers of all backgrounds. Dogs and children playfully greet each other on the winding paths coursing through this half-block of urban greening. An apiary stands only a few feet from the vantage point of the painting. In all seasons the garden is a celebration of diversity in a city that has always aspired to do the same. This work, from a plein air sketch, was completed in my studio a few blocks away as a farewell thanks to the garden and its keepers for being there. I couldn’t resist using impressionist technique for conveying this knowing that Impressionism, itself, was an artistic response to an industrializing world hurtling towards the disasters soon to come. - GPD

Freedom Falls, part of Shull Run and just off the Allegheny River Trail, is a popular summer escape into nature. The water may have been cold, but it is still a welcome respite. This piece is meant to inspire people to break away for a clear-headed moment.
East, James. “Solitude.” 12” x 12”. Oil.

The physical act of painting is an emotional and intellectual release for me. Using color and light, the landscape format is the medium through which I work to transmit and evoke memory and mood.
Engel, Eileen. “Presque Isle Bike Path at Sunrise.” 18” x 21”. Soft pastels.

Soft pastel on Sanded pastel paper.

This beautiful tree tunnel is on A1A in Boynton Beach, Florida just north of Boynton Inlet. It is a thick growth of native Florida palms and hardwoods, just along the Atlantic Ocean. Deep shadows and dark tropical shade alternate with brightly sunlit spaces.

I made this piece because I had to. My hand just went that way. Work must speak for itself.

No explanation is necessary.

For much of my life I have been creating my ongoing series of iconic mixed-media constructions. Early on in my career, I would merely pin these works to a gallery wall. But, that soon proved to modern and unworthy a presentation solution. Thus, I began to create these unique protective, nurturing, symbolically shaped 'houses' for each piece. My work is incredibly time-intensive. each work takes months to complete. It's like going on a long journey and not really knowing or caring where you you are heading. rather, it's the day-to-day journey with its struggles and built-in rewards that is important. I implicitly trust in 'the process' and in my own internal compass or promptings as I daily dialogue with my materials and their built in resistances. I allow the personality of each artwork to develop in its own one-of-a-kind unique way. each piece speaks to me when the time of completion arrives - and when each piece rings true!
Eustace, Robert. “Drawing no. 41 – from the series: Tree of Souls 2011-14.” 20” x 16”. Ink and Markers on Archival paper

From 2010 until late 2017, I enjoyed an absolutely idyllic living situation in rural off-the-grid surroundings, here in northwestern PA. I had a retro-style 1950's apartment situated above a longtime family business (machine shop). My landlords were very gracious in allowing me to make my sculpture studio in one of the wings of the shop. The building was directly across from the family home on 10 acres of pristine flowing lawns with fruit bearing trees, and a large pond. The property was border all around by closely gathered tall majestic evergreen trees. During 2011-14, I created a series of (68) Drawings from my 2nd story deck. I never got tired of using the same lush clump of evergreen trees as my starting point for each drawing. I drew them continuously in all seasons, weathers and light to darkness. I was not interested in depicting these trees in a realistic matter. Rather I was interested in capturing something of 'the movement' or animating spirit of these trees - the idea of 'the pathless path' as spoken by the 20th c. Indian philosopher Krishnamurti. Looking through the series, I began to detect various 'holy me' (apparitions) appearing in my work - St. Francis, Christ, wandering and sleeping sages, etc.

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Fargiorgio, Eric. “Oizy’s minds eye.” 18” x 13”. Oil on canvas.

This is a piece of mourning after losing my eighteen year old service/therapy pug Biff. She was everything to our family and the void of her passing left a void in me that will never be filled.

This painting is a self portrait somewhat. It represents me knowing I have to rely on my art to support my family. My hands, my visible deformities. Arthritis has ravaged my joints, my fingers, wrists and hands. Knuckles red and inflamed. The view is mine, in tunnel vision; where I'm standing is bright and vivid but the past is dark shrouded in storm clouds. The lightning and unseen vision represents the unknown future of my disease.
Fizel, Lynn Marie. “Indigo Woman.” Full and Detail. 26” x 22”. Fiber art.

'Indigo Woman' is my adaption of a photo of an incredibly stunning woman. The entire piece is made from the same fabric: The fabric was literally cut into pieces and reassembled to form the face, eyes, lips, necklace and background. Simply, it is a celebration of beauty!
Fizel, Lynn Marie. “Far and Near.” Full and Detail. 49.5” x 43.5”. Fiber art.

i am passionate about the dignity of women. 'Far and Near' is based on a photo of a young Afghan girl. Many marriages in Afghanistan take place without the consent of the bride, who is often a child. Many of those children see suicide as the only way out of that sexual abuse. A 2007 study by Medica found Afghan girls between 16 and 19 are susceptible to committing self-immolation, burning themselves to death. This piece explores the idea that the underpinnings of self-immolation in far away Afghanistan and the fascination with "pin up girls" here in the USA are the same. Women are seen first and foremost as objects, and that the ways of "valuing" women in a demeaning and sometimes violent manner are pervasive world-wide.
Foll, Anna. “Mabel.” 8” x 8”. Acrylic.

For me as an artist, I love to paint beautiful, big-eyed feminine characters that portray all different races and cultures. Beauty is not reflective of one type of woman, and so with my art I want to show that organic, natural beauty of all women. With Mabel, I wanted to paint a young woman of color, with her natural curly hair and large eyes that give her a carefree appearance. I have her surrounded by anemone flowers, which in Greek mythology were a product of Aphrodite's sorrow for a love lost. Mabel has yet to experience the pain that can be felt with love, heart break, or a lover's death. She looks upwards, however, her eyes full of wonder and innocence.

This piece is an experiment in working with cross-hatching as a vehicle for abstract forms.

On loan from the Theresa Gamble Collection.

I took this photograph in Montreat, North Carolina, when I was there in the fall. As I walked around the area, I came upon a pile of chairs, stacked up around a closed building. There was a sense of mystery and sadness, about the scene. The chairs seemed to have been forgotten, just memories of the past. It is important to me, that my photographic image tells a story or conveys an emotion, that human beings can relate to.
French, Christine. “Choices.” 8” x 10”. Mixed media illustration.

At this present time, I have been creating images that tell a story. I desire that my art, makes a human connection, makes you think. I am an artist and a photographer. I was inspired to create this drawing from one of the photographs, I had taken of bluffs towering over Lake Erie. It is my desire, that the viewer visually puts themselves in the piece. I call it Choices because this drawing, can be viewed as positive or negative depending on how you look at it.
Winter is a time of peaceful quite to me. I am an artist and photographer. I take many photographs out of my studio window in the winter, of the snow covered trees. This piece was inspired by a particular tree, that I always look at. I can visualize this piece being illustration for a poem someday.

I have a strong interest in photographing and documenting decaying prisons and buildings of the north west area. It has been a goal to go document as many as I can.

It shows that in big cities that any space available will and can be used for anything and everything.
Garnon, Nathaniel. “Duck.” 18” x 18”. Oil on linen.

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The question of why an artist creates a work is a silly question created by a non artist who doesn't understand the compulsion to create. Let the work speak for itself.

The question of why an artist creates work is a silly question created by a non artist who doesn't understand the compulsion to create.
Gehring, Luke. “Beau Ideal #5.” 43” x 30”. Mixed (w/c, acrylic and ink on rag paper).

The question of why an artist creates a work is a silly question created by a non artist who doesn't understand the compulsion to create.
George, Mia. “Gilda.” 9” x 12”. Acrylic.

I wanted to practice painting fabric.
Roman Glass, owner of No Dress Code Studios, is a local print maker who has been active in the art community for many years. Recently, his prints have taken on a new form: ‘Street Printing,’ a developing area of street art that reflects the true soul of a place. When making a ‘Street Print,’ Glass uses sewer lids, street grates, sidewalks and other common facets of Erie life. He coats the area with ink and places his canvas directly on the ground, utilizing the texture of the objects themselves to create the piece. He wants people to stop and notice their surroundings and the details that are overlooked and taken for granted every day. Through his compositions and use of color, he challenges you to consider the city’s building blocks not as objects of sheer utility, but as art themselves. “Stop and take a minute and actually look at what you think you know, but have never really seen before.”

Uncensored Birth represents the oppression of femininity in the modern world. The oppression of the mother. The oppression of women and their bodies. The oppression of expression. Are we to blur watercolor nipples? Are we now uncomfortable with art? Or, are we heading to an unprecedented repression of femininity? It is unacceptable to go topless on Venice beach. Yet you can smoke a joint legally. In Central Park, it’s the exact opposite..Why? Examining the original Birth of Venus, we see the goddess of love, the giver of birth, shamed into covering herself. Hiding the two things most associated with motherhood. Hundreds of years later, we ask the same question. Why? Is it the repression of the feminine? Or the censorship of art? Perhaps it’s both? Art creates acceptance. Art informs of ignorance. Art exists in an idea of creation. Or, in some cases political outcome. What is the fate femininity? Is it represented in art? Or, perhaps it exists in censorship. The manifestation of which, reaches far beyond museum walls....
Aristotle said that the aim of art is to represent not the outward appearance of things, but their inward significance. As an artist, art teacher and art therapist all the work I create is very much from my inner soul. This piece like much of my art making begins with a scribble. I stand taking a light oil base pastel and begin to sweep my arm up and down filling the paper with lines through movement. I stop scribbling when only when it feels right. From all sides of the paper I begin to look for lines and shapes that wish to come together. I never know what I am going to get. I love that out of the chaos and a mess I will always find someone or something that wishes to be known by me. With a darker oil base pastel I will begin to pull the lines and shapes together. My unconscious becomes conscious. Something or someone always wants to meets me. From there I begin to fill in the image and give it a home. My picture now has a story and I can give it a voice. Scribbles like life are messy. If when I feel like I am in a mess I slow down, stop, take a breath and look into the chaos there is always something that will be made clear. I just have to stop, look and breath. Scribbles allow for great spontaneity and the process feels magical. I find great joy in their creation and the stories they tell me.
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Griffin, Sally. “Population Control.” 27” x 24”. Mixed media.

I hope to convey the idea that human overpopulation is responsible for much of the depletion of our natural environment. The pencil is to denote fragility of animals and birds in the environment and the multitudes of the human form printed in oil is to demonstrate the overcrowding of humans to their environment.

Piece is all about complimentary colors and was done intuitively rather than planned.
Hall, Stephanie. “Cherry Blossoms on Bamboo.” 23.5” x 39” x 3.5”. Full and Detail. Acrylic on Bamboo tabletop.

I found the table at a second-hand store and fell in love with it. The legs never worked right and it was always wobbly but I couldn't bear to part with it. I decided to repurpose it because of its unique texture and design, and paint cherry blossoms on it.

I made this piece as a direct response to a t-shirt currently available on right-wing sites that substitutes each of the letters in the LGBT acronym for a different term. The site replaced the “L” in the acronym, which stands for “Lesbian,” with “Liberty.” This piece confronts this outright erasure of the LGBT family, along with the implication that LGBT people cannot adhere to or possess “Liberty” or the other acronym substitutes, by depicting Lady Liberty (Liberty Enlightening the World) as a beacon of hope to all who people who identify as LGBT, and their allies. In so doing, Lady Liberty also exemplifies what it means to be free through her clothing and torch, which all include many colors associated with LGBT identities, and through her non-traditional choices of hair style and color, which demonstrate that she is confident and in control. I also created Lady Liberty Lets Her Hair Down to prompt further discussion of what “Liberty” means in our current era, both as a public monument and as a concept. The monument has become the focus of renewed discussion as to its meaning and questions over the genders of the models used by Frederic Bartholdi to create his original work. Lady Liberty Lets Her Hair Down is my second in a series of LGBT-themed paintings. All of my work is designed to educate
the viewer and engineer discussion of well-known subjects.
Harris, Randy. “Matilda.” 28” x 6”. Concrete and found metal.

Because I have a passion for reuse and making unique functional works that are easy to display
Harris, Randy. “Nikola.” 28” x 6”. Mixed media.

Because I have a passion for reuse and making unique functional works that are easy to display
Harris, Randy. “Victor (Lamp #3).” 24” x 5”. Mixed media.

Because I have a passion for reuse and making unique functional works that are easy to display
Haytock, Benjamin. “Antelope Canyon #20.” 11” x 14”. Archival Inkjet Print.

I usually work in black and white, but the color, light, and abstract forms were irresistible and called for color. This is an archival inkjet print.
Haytock, Benjamin. “Antelope Canyon #14.” 11” x 14”. Archival Inkjet Print.

I usually work in black and white, but the color, light, and abstract forms were irresistible and called for color. This is an archival inkjet print.

I wanted to justapose traditional content with a modern and abstracted approach - but one that still retains an element of the referential.
Hodge, Judith. “Song of Trees.” 20” x 20”. Acrylic.

Again, simple subject manner that retains an element of the referential, but pushes abstraction almost to the point of non-refertial. Seeing a modernized voice in landscape painting.
Holland, Robert. “A Heavy Heart.” Oil painting with electrical tears. 60” x 64”.

This a painting before a kidney transplant. It embodied a time with accepted understanding of fate of Earth, of community, of my wife and my self, her caregiver. We accepted what was to come and there was little chance of a transplant. Yet a transplant did happen much to our gratitude to the donor family. I feel a sense of sadness for them for their loss of a loved one. It humbles my wife and I.
Holland, Robert. “You can not know it, but you can be it.” 18” x 24”. Photograph.

I made the installation in my studio as a movie set. I wanted a flexible, novel hall of science that aliens played in as they tried to understand us as a species. These unknown alien species do not have all the pieces and as they excavate landfills, errors happen. Our toys tell a story that perhaps we greatly over estimate our native intelligence.
Holland, Robert. “Potato Chip Kite in the dark of night.” 18” x 24”. Photograph.

You may laugh and I hope you do. You may even play and sing your self. I do not want you to stop your own fate growing. I feel we are doing the best we can do under these climate extremes conditions. The reason I challenge my self is to share gratitude for what is around us. Quality is necessary to help Earth and only working together we learn how be proud of our species. I think there is wit and determination in Erie.

This teapot is from a recent series of porcelain vessel forms that investigate the interpretations of pottery forms for their aesthetic value. It is not intended to pour tea. Pottery forms have unending proportional variations. In my work it is imperative to have distinctive surface treatments. This particular piece involves spraying and brushing underglaze over the leather hard form. Once the underglaze dries to a leather hard state, the piece is carved to reveal the white porcelain. As with all porcelain work, the piece must dry slowly over a period of weeks to allow the fine particle clay to dry evenly. The piece is then bisque fired, spray glazed and fired again to cone 6. The transparent glaze on this piece intensifies the color values.

My ceramic wall pieces allow me to work more as a painter on a relatively flat ceramic canvas. I enjoy the large scale of these forms since I can be more physical with the application of underglaze and glaze decoration. With these wall pieces I often stand and use full arm motion in order to apply brush strokes and spray methods. They are made with two-dimensional design considerations and colors often vary based on the viscosity density and translucency of the various underglazes and glazes. They are ceramic paintings.
Johns, Matt. “Sty I.” 40” x 30”. Oil on canvas.

My Stys are simply the need to create. To me they are the cluttered thoughts that manifest as small doodles. Thoughts death, moral ambiguity, and success usually drive these doodles. I paint them afterwards, starting with the lines and dots and painting the background afterwards, to create a cropped effect.
Johns, Matt. “Sty II.” 30” x 24”. Oil on canvas.

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Johns, Matt. “Sty V.” 40” x 30”. Oil on canvas.

My Stys are simply the need to create. To me they are the cluttered thoughts that manifest as small doodles. Thoughts death, moral ambiguity, and success usually drive these doodles. I paint them afterwards, starting with the lines and dots and painting the background afterwards, to create a cropped effect.

This bird fascinated me its long migratory flight, Arctic to Antartica, with a stop in Delaware for refueling. It loses about half of its weight on this flight. This piece was carved from bass wood with the feather detail burned then painted.

This bird lives in the southern costal areas of the United States. The name snake bird was given to it because of its reptilian look when stretching and drying its feathers. It is carved out of bass wood, wood burned and painted with acrylics.

While visiting the Grand Caymans I saw these birds called Cayman Sandpipers. Upon returning home, I looked them up and discovered they were Ruddy Turnstones wintering in the Caymans and I decided to carve them.

Debate about how to best fix the state of our environment is constantly being discussed. There seems to be a huge lack of leadership to get this accomplished. We are destroying our planet by our mass consumption, pollution, & refusing to change our habits to make our world healthier. I’m not optimistic that anything will change. As an artist, I felt the need to make a simple statement of my own. My artistic statement is … “The Evolution of Extinction”. A surreal world created in a cigar box! This assemblage has several important metaphors. The ripped khaki trousers represent mankind & the broken watch represents the passage of time. All the other objects represent the mass amount of consumables we use & waste each & every day. The lone Brontosaurus that emerges out of this man made junkyard is both a metaphor for evolution & extinction. Will we evolve to rise above the ashes & save our planet … or continue on our current path towards extinction like the dinosaurs before us?

We are living in such a fast paced chaotic world where time is of the upmost importance. In the assemblage sculpture, “The Memory of Time”, there are definite references to time & travel. Built inside a small handcrafted wooden box (that once held a whetstone) are numerical odometers, dials, assorted gears, winding knobs, the inside section of an antique watch, a flying jet, a subway token, & a greyhound, which in this composition, represents bus travel. There are also destination references like, “Route” & “Arizona”. Small sewing machine parts, a light bulb, dice, an emblem from a vintage toaster, & other various found objects all combine to create this small harmonious sculpture. Hopefully, viewers will examine it for a minute or two ... before looking at their watch & moving on with their busy lives!
Judy, Gina. “Laughter-Banquet.” 37” x 22.5”. Watermedia.

This was painted from a photograph that I took of my daughter and husband. Having some freelance-wedding photography-background, I was particularly struck by the pure-joy of my daughter while sharing a moment with my husband, her dad, at their work Christmas-banquet. They share a close work-relationship, and also father-daughter relationship, as I do with my daughter. She and I shared a similar common-experience and bond of attending the same college, which I also shared with my own father, so it was very special having three-generations at this same small-college. I think it's wonderful that they have a close father-daughter and work-relationship. The use of color to show a particular facial-emotion was an influence from watercolorist Jeannie McGuire's work, as was the simple-title, "Laughter-Banquet". In this piece, I particularly feel the freedom of execution in her hair, face, and gesture.
Judy, Gina. “Dreamscape.” 25.5” x 34”. Watermedia/Mixed-media and Rice-paper Collage & watersoluble-pencil, with papers hand-printed by the artist.

I enjoy doing figures, and often practice at nude-drawing sessions held by galleries and art centers about 45-minutes from my home. With this particular piece, I wanted to add more visually-interesting textures to the background and create a more 'finished' piece, so continued working on it after arriving-home from the modeling session. The use of monoprints, watercolored-rice-papers, and the movement of color around the piece enhance the resting figure which is somewhat abstracted. I enjoy the vertical-play against the horizontal-figure and this has become one of my favorite works, if not THE favorite.
Judy, Gina. “Nude in Light, Reclined.” 25.5” x 34”. Watercolor on Arches 300#.

I enjoy the way this twenty-minute nude-sketch took-on a life of its own into a finished-piece. I particularly was captivated by her stare...looking straight-at me, and yet past me, a million-miles away. What is she thinking about? I enjoy the flow of the watercolor in this piece, its warm-feel, and how she emerges from the light. The piece also seems complete in showing her leaning backward and in being proportionately accurate. I always enjoy defining the light on the figures that I depict, using shape and value. Figure-painting is one of my favorite, if not THE favorite-subject-matter that I do.
King, David. “Fourth of July.” 29” x 37”. Oil on canvas.

“Fourth of July” was created based on photographic references that have been altered to share a real or invented story. This painting shows neighbors and relatives and my uncle who has decorated his bike for the Fourth of July. In the background, a house fire goes seemingly unnoticed while everybody poses for a photograph.
King, David. “Red Shoes.” 40” x 64”. Oil/Acrylic on canvas.

“Red Shoes” is from a series of paintings based on family photographic references that have been altered to share a real or invented story. “Red Shoes” depicts an infant (my aunt) on her tricycle in the driveway of her home being watched over by her older sister (my mother). The red shoes alludes to the ability to transport oneself through time.
Knight, Margaret. “Fog Lifted.” 22” x 20”. Acrylic.

I made this piece while a vision of us coming out of fog...meaning the clouds in our minds over things of this world. So much fear and no focus on life love and happiness. So the ship represents coming out of this fog and I painted in layers with smooth rough and whitewashing techniques.
Kraus, Suzan. “Circle the Things that Matter #5.” 37” x 51”. Mixed media.

I created this series "Circle the Things That Matter" as I reflected on this theory for several months questioning myself on so many things...does this really matter? Does getting myself all worked up over a trial remark matter? The circles in this painting feel tucked in, quiet, as if they're reflecting on what matters & what response might be appropriate. I created some chatter (miscellaneous opinions of others) using orange crayons. Is this advise I should consider or just a bunch of Bla,Bla,Bla?
Kraus, Suzan. “Strike Zone.” 37” x 51”. Mixed media.

I created this as an experiment with these dynamic colors of blue, orange and green which are usually not part of my color palette. Essentially I am trying to "strike out" of my comfort zone figuratively and mentally as reflect more on my usual thoughts & actions.
Lethaby, Brad. “Waiting for Horses.” 16” x 20”. Oil.

While witnessing this scene I felt there was a simple story to tell. The heavy overcast day cast a neutral light that I knew would be a challenge to paint.
Lethaby, Brad. “Beach Fire.” 14” x 11”. Oil.

I find staring into a campfire mesmerizing and meditative. Figuring out how fire moves and changes is something I have wanted to attempt tackling for quite some time. Simplifying fire in a two dimensional painting without losing the motion a energy was definitely a challenge.
Lewis, Jason. “Cook Forest Bend.” 18” x 24”. Colored pencil on mi-tientes paper.

This piece represents a favorite place on the Clarion River in Cook Forest State Park. It was slowly developed in layers, building up contrasts in color and value until the drawing became a space in my mind. I tried to create a contemplative mood with soft transitions and simple composition. The texture of the paper can be seen and the touch of the colored pencils on the surface can be sensed. This drawing is meant to be an art object, a record of the process of observation, interpretation and craftsmanship that went into its creation, as much as it is to be a representation of a place.
Loshaj, Durim. “Scattered Dogwood and Berries #1.” 24” x 18”. Oil on gesso board.

The recurring theme and goal in all my paintings is to illustrate the patterns that appear in nature and the variety of ways in which they manifest. Every element in this painting is carefully chosen and planted in a way that looks natural and compliments the overall composition.
Loshaj, Durim. “Scattered Dogwood and Berries #2.” 24” x 18”. Oil on gesso board.

The recurring theme and goal in all my paintings is to illustrate the patterns that appear in nature and the variety of ways in which they manifest. Every element in this painting is carefully chosen and planted in a way that looks natural and compliments the overall composition.
Magenau, Ann. “One.” 12” x 12”. Oil on Board.

Obviously a deep response to this place and the relationships within this area attracted me. I go from there while other possibilities are in the making.

This is was done using multiple techniques. It was done using a 6 stage lawn leaf blower, rollers and brushes. If you look to the left you will see the yellow that represents the egg opening, as you go to the right the yellow turns to red that outlines of the bird beginning to form. Finally you see the bird rise from the fire - "firebird".
This past year my husband and I traveled to Italy and Mexico. In Roma we were shocked to notice that there was so much graffiti on so many beautiful buildings and landmarks. In Mexico we saw a painting of the Statue of Liberty in a shop along the street, she appeared lost. Being members of the LGBTQ community and remembering Stonewall, I wanted to add all of these observations to make a statement piece, thus we have "Stone Cold Liberty" making a statement of her own.

I was using a number of techniques to create a piece for a friend. For some reason I could not get the damn line to go str8. My husband suggested I stand the painting up and as we stood back and looked, we realized it looked like we were playing the game "JENGA".
Martin, Joan. “Precipice.” 18” x 18”. Wool and cotton.

The yarn was my inspiration for this work. Long passed guild weavers left the yarn samples made from 1960-70's. Weavers and spinners dyed the samples at demonstrations and programs. The yarn is natural, hand dyed wool. Vegetable matter was collected, such as marigold flowers, and processed according to old recipes. Yarn was prepared in loose hanks, so the dye could penetrate. Natural Dyes included in the tapestry are marigold, goldenrod, onion, and poke berry. The plants are all available locally. I've collected the samples over many years. The colors are faded, old. It is s a sad future.
Martin, Robert. “Cosmic Connections: Jupiter & Europa.” 18” x 24”. Water-based oil on canvas.

This pair of celestial bodies was made famous in Stanley Kubrick’s groundbreaking movie 2001: A Space Odyssey and its sequel, Peter Hyams’ 2010: The Year We Make Contact based on novels by Arthur C. Clarke. I have been reading science fiction since I was a child, and If I was not a paleontologist, I would be an astronomer, trying to understand the cosmos, rather than the evolutionary process.

Most of my painting deals with themes of space and time, exploring the grandeur and mystery of the cosmos and human existence. As an evolutionary biologist working with fossils, I spend much of my time thinking about the influence of climate and extraterrestrial cycles on human existence.

I am fascinated by the Cosmos, and I painted this piece out of a deep appreciation for the majesty and mystery of our neighbors in deep space. If I was not a paleontologist I would be an astronomer, or if born 1000 years in the future, a starship captain. This painting was also a personal challenge to loosen up and do something a bit abstract, or impressionistic.
Mason, Mary. “Miss Bee Jaspar serum saved.” 12” x 7” x 2”. Vitreous watercolor, copper, brass, sterling pendant, jasper.

The design idea for the pendant/necklace began with metal smithing skills for the setting and soldering the Bee Jasper in silver on a sterling backplate. It is is one of a kind. The second piece created is the hand painted bee in which the canvas is cut manipulated copper, brass, and silver metals. The painting is layed and fired three times with vitreous/enamel white glass then painted. The back must be fired with glass to prevent cracking. Miss Bee Jasper is close to becoming an endanger species with use of pesticides
Mayer, John. “Swamp Tricks.” 59” x 30” x 30”. Masonry over Metal Armature.

I really enjoy the versatility of my medium, I first make a metal armature and then apply masonry; I love to get lost in the process. When this inspiration came to me I could hear a Bull Frog croaking in the background near my studio. I wanted to make a piece that would make you SMILE when viewing my sculpture.
Mayer, John. “Thorn with Pepper.” 80”s x 27” x 27”. Masonry over Metal Armature.

Thorn with Pepper was inspired by nature and love of spicy red peppers. I really love the process of every new sculpture.
Mazza, Vanessa. “All, Entire, Whole.” 18" x 12”. Watercolor.

I began doing these types of watercolor paintings as a type of meditation. Working slowly and concentrating on the edge of the watercolor and then leaving a small gap between the edge of the next block of color forced me to focus, more than I would when painting or creating mixed media pieces. As I work on the shapes, the tension builds as each gap is created between the pieces. I think about countries floating apart or together, I think of how things fit together but never quite touch, I think about how things (and people) are alone even when they are together. Pieces like this begin to make me think of Pangea and of how the continents were once all together, and what separation means. I prefer to keep these simple and uncomplicated because I tend to overcomplicate other artwork and other media, and doing something more simply allows me some space to breath.
Mazza Rounsley, Patricia. “Duality of Self.” Each panel measures 15” x 12”. Watercolor, acrylic and ink.

Being human can be a very vulnerable experience because of the complex emotions we feel. I wanted to show the vulnerability of possessing two opposite feelings. How at times we must be able to sit with the conflict within us. Hares by nature are vulnerable beings yet possess a fascinating strength that enable them to survive.
The concepts of life and death are intriguing to me, and I explored them visually in the creation of this work. I feel this photo’s statement is best verbalized by the following quote: “The boundaries which divide life from death are at best shadowy and vague. Who shall say where the one ends, and where the other begins?” - Edgar Allan Poe

In this photo, I used natural sunlight to create the chiaroscuro effect on what is in reality a dying flower. It became apparent to me that, especially in the absence of color, one may find it difficult to determine if this bloom was a developing bud or a shrinking, dying flower. The strong contrast created by the harsh sunlight lends its own narrative to each situation; it could suggest the bright advent of new life or the light dimming on a life ending.
Several months ago, my grandfather said to me, "If you ever want to win a photography contest, take a picture of me in my World War II hat. Us World War II veterans always win." So I did. This 93-year-old is the strongest person I know, and is quite literally a fighter. Through declining health over the past few years, and even more since this photo was taken, he has persevered. To convey this, I used techniques opposite to my typical portrait-shooting protocol. I used strong light to accentuate imperfections that convey age, struggles experienced, and a life well-lived. I feel this portrait is an accurate representation of this great man, and there could not be a more fitting title for it than “Valor.”
McManigal, Jeffrey. “Sparrow.” 30” x 22”. Graphite on Paper.

I am formally and emotionally intrigued by animals, especially fish and birds. This piece was part of my body of work established in my undergrad. This work focused on death, the transitory state of nature, an animal’s utility, and Memento Mori. I did not want to make a work specifically about an animal’s utility, but subverted it, saying the animal is more important than what we use them for. The animal is to transcend as art, which I find the best way to elevate something above mundane connotations. It gives the subject a new purpose, immortalizing something temporary.
McManigal, Jeffrey. “Taxidermy Insert on Black.” 14” x 11”. Oil on panel.

I was formally interested in taxidermy inserts and how they mimic the animal's structure, but remain almost unidentifiable. It extends from my body of work established in my undergrad, but it is the first to have an object rather than an actual animal specimen. I was interested in painting with flat dark backgrounds that strongly contrast the foreground. Value shifts and cast shadows were eliminated in the background. Edges were kept sharp on the subject. There is no figure-ground relationship; the subject is painted with the illusion it is floating in darkness.
McManigal, Jeffrey. “Dino-Barbie 1.” 14” x 11”. Charcoal, pastel, Conte chalk on paper.

This piece from the beginning of a new body of work established from taking graduate classes as an MA. This work focuses on identity, sexual orientation, childhood nostalgia, and archetypes of masculinity. It is more in depth and personal than my previous work. I reflect on childhood: how I felt I had to be and act, which toys it was accepted for me to play with, and how I never fit into the ideal stereotype of "what a man should be". It encompasses my feelings of defectiveness and mental illness as a child. Always having interests that were considered for girls, and not being part of heterosexual culture, caused a lot of confusion growing up.

I was inspired by a local girl with beautiful hair and I just had to show my appreciation by recording it on canvas. I went with a muted tones, so her race would not be the center of the piece I made this piece out of love, but I know with love there will be hate.
Mead, Blair. “Gazing at Jellyfish 2.0.” Photography.

This is a continuation of a series devoted to raising awareness of the preservation of our oceans in the context of the importance of this awareness in the minds of our youth. In my first work, accepted into the '19 spring show, "Gazing at JellyFish", there were two figures, a father and daughter pair, looking on and juxtaposed against a large tank of jellyfish in the backdrop. In this piece, there is only the child. The baton has been passed...What will she do with it now that it is hers?
Mead, Blair. “Flower Power.” 64” x 10”. Digital Textile Art on PolyKnit, Mirrored Repeat.

Patterns are everywhere….We see patterns in everyday life: in art and Nature, and all around us, because that is the job of the brain and human consciousness: to ultimately seek out, and find, a system that makes sense of the world. I have always loved developing patterns because for me they are the keys that unlock life's mysteries. They are the keys that represent meaning, system, code, consistency…resiliency, absence of chaos, divine purpose. What better way to demonstrate this principal than to wear them, literally, on our sleeve.
Mink, Barbara. “A Long Way Up.” 48” x 24”. Ink and Acrylic.
I started painting with botanical illustration-style watercolor flowers more than 20 years ago. I've recently returned to the subject but with a much freer hand.
Mink, Barbara. “Past is Present.” 36” x 48”. Ink and acrylic.

I have taken the glass slide that usually produces a positive image and by printing it through an enlarger, in my Darkroom I have created this negative image. By taking a once positive image and printing it in negative is how I've re-interpreted this image. It now says, to me, that the careers that were once touted as the "American way of life" are vanishing from our country, just like the worker is in this new image.

"Fruit of Our Labor" is an image I made in response to the idea of mechanization and automation of labor in America. To me it says, what was once our goal to have robots perform all our menial manual task in life while we all share in a life of leisure has become nothing but a poverty maker to the people who are being replaced by machines.
Moody, Sarah. “With Stella on Holly Drive.” Silver gelatin print on fiber paper.

When Stella was born, I started taking self portraits with her. It was a practice I avoided until that time. It has allowed me to see myself growing into a mother, as well as capture moments, both special and mundane. As she ages, she’s now in charge of the shutter.

I made this piece as part of a larger goddess series of clay sculptures. Each allow me to meditate on becoming a mother and deepening into that role. This one is reflecting on the early days of motherhood, carrying my daughter with me everywhere. It made me think of all working mothers, making life with and for their children.

I am deeply moved by the strength of women, and humbled by their ability to overcome adversity of all kinds, especially when birthing their babies. Women are warriors, and have the ability to empower all of those around them if given the opportunity. Ezra’s birth was one of the most powerful experiences of my life.

Changeling was the end result of an experiment that involved wrapping a gift basket for a party. I had the trees and knotwork design already sketched out but there was something more needed then a flat pencil piece to give it the live I wished it to have. So after a lot of trail and error I came across a thicker acetate with some alcohol ink markers for better detail control and an image of a stained glass effect in mind I set work on the piece you see before you now. Changeling took about a month to sketch the main knotwork design and another five months to finalize the color rendering of it.

Entrenched was one of the first pictures I took with the new to me toy (Nikon D3500) when my sister and I went on a creek walk along 6 Mile. The cliff face itself was kind of branch off the main creek but worth it. I snapped this one because I liked the way the sunlight was playing off the raw earth and slate landslide around it as the tree roots seem to be trying to hold it all together.

This piece was purely experimental because while packing the studio for its move to a new house I came across two things I rarely use in my larger pieces and they are crayons and pigmented inks. So I took a packing break (that ended up being all day long) and had some fun playing with different techniques jumping from cold to hot and back and forth. To make it a little more challenging for me I only used the primary colors red, yellow and blue to see just what could happen. In the end the little primary challenge I created for myself turned out better then I was expecting it to.
Neugebauer, Jody. “Cosmic Tiger Moon.” 14” x 16” x 13”. Gourd and clay sculpture.

My love for all animals and wild places was the starting point for this gourd. The gourd itself had naturally occurring patterns that reminded me of space galaxies. I used paint and alcohol ink to enhance those cosmic patterns and sculpted the white tiger head to add my concern for endangered animals in a striking manner.

I rarely leave home without one of my sketchbooks, and I make a new drawing almost daily. The drawings represent my daily experiences and inner-thoughts. Music and memories of childhood times are frequent inspirations.

I rarely leave home without one of my sketchbooks, and I make a new drawing almost daily. The drawings represent my daily experiences and inner-thoughts. Music and memories of childhood times are frequent inspirations.
Oros, Jason. “Crucifixion of Truth.” Full and Detail. 42” x 31”. Acrylic on veneered plywood.

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Oros, Jason. “Driftwood Flower.” Full and details. 35” x 21”. Driftwood sculpture.

In the current climate of anti reason I encourage viewers to believe their eyes and trust their minds and come to their own conclusions as to the meaning of the sculpture.
Captivated by finding peace and solitude among nature, I wanted to capture a surreal moment where one finds themselves enraptured by the world around them. In this piece, time stands still long enough for one to look within themselves and is awestruck by what they find. The connection between the human soul and the natural world is intertwined in this piece. The forest scene itself is reminiscent of where I grew up in rural Pennsylvania, which has inspired much of my recent work.

I believe all animal souls and human souls are linked. Animals have always been a constant source of happiness and comfort in my life, even in hard times. I am drawn to the animal world for their lack of judgment and total acceptance. As we walk through our day, we have our pets that live with us – we love them and have a special connection. But there are also so many animals living in our world that we share space and maybe only a moment in time. I wanted to photograph that sharing of animal spirit in the world through diptychs of humans and animals – visualizing that soul partnership connecting us.
Paquette, Thomas. “Stay In.” 30” x 34”. Oil on linen.

This painting was a part of a solo three-year project of painting the Mississippi River from its source to the Gulf of Mexico, which traveled to three museums. Making my way across the Mississippi on a drawbridge, I was stuck for quite a while, waiting for barge traffic to approach then clear, before I could continue across the river. The sign on the drawbridge advised, "Stay in vehicle," which of course suggested the possibility of doing otherwise. I got out of my car to get a good look at the bridge and the views it afforded, while waiting for a raft of barges to pass under the draw. There was plenty of time for taking notes and sketching. When you stay in, you miss everything that out offers. Helen Keller put it this way: "Life is a daring adventure or it is nothing." This was my escape, at that particular moment, from nothing.
Paquette, Thomas. “Hidden Power.” 24” x 30”. Oil on linen.

This painting of nuclear reactors was a part of a solo three-year project of painting the Mississippi River from its source to the Gulf of Mexico, which traveled to three museums. These nuclear reactors are two of eight reactors on the Mississippi River. The screen of trees in front of them was undoubtedly grown as a visual barrier to divert attention from the reactors, controversial and dangerous as they are. It hid the reactors to some extent, but it caused me to consider the solar power stored in the trees with no threat of toxic radiation, hence their own hidden super powers, edged delicately in magenta.
Pardini, Brian. “Rara Avis.” 42” x 24” x 5”. Driftwood assemblage.

I feel connected to a long line of seekers and finders of gifts from nature that may touch the ancient soul in all of us.
Pardini, Brian. “The Last One.” 8.5” x 8.5” x 5”. Driftwood assemblage.

I feel connected to a long line of seekers and finders of gifts from nature that may touch the ancient soul in all of us.
Pardini, Brian. “Swift.” 12” x 9” x 5”. Bronze casting from a driftwood assemblage.

I feel connected to a long line of seekers and finders of gifts from nature that may touch the ancient soul in all of us.

This piece is inspired by my curiosity in the building blocks of life and repetitive pattern. Pattern is something that is involved in every aspect of our lives. It can be found in the veins of a sunlight streaming through a plant leaf, or the subtle spiral of water running down the drain, or even in the makeup of our basic structures. This particular series is inspired by microscopic images of items we may find in our everyday lives, and highlights the repetitive pattern that creates the whole.
Paskov, Ashley. “Microscopic Study of Wood #2.” 10” x 8.5”. Ceramic.

This piece is inspired by my curiosity in the building blocks of life and repetitive pattern. Pattern is something that is involved in every aspect of our lives. It can be found in the veins of a sunlight streaming through a plant leaf, or the subtle spiral of water running down the drain, or even in the makeup of our basic structures. This particular series is inspired by microscopic images of items we may find in our everyday lives, and highlights the repetitive pattern that creates the whole.

The key to memorable street photography is being alert to the unusual. To celebrate our anniversary last Fall, my wife and I took a trip to Loudonville, Ohio for some sightseeing and relaxation. On a walk down main street we encountered this postal guard dog with his owner. The Mail Box is actually a broken computer printer. The dog was barking most of the time but calmed down for a few seconds and posed, enabling me to take this picture. This photo is one of a series of shots but it is the particular frame where the woman is telling the dog to cooperate with the photographer.

When composing an image extreme juxtapositions can result in very engaging photographs. Man vs. machine is a good example. During a gas stop on a recent road trip to Tennessee I spotted this still life of machinery and monster. It looked like the Brontosaurus had just been let off the trailer and was now trying to decide if the earth movers were friend or foe. We had no idea why they were there. However it resulted in the most interesting picture from the trip though. Originally this was a color photograph but I felt it looked too cheerful. Converting it to black & white imparted a more ominous mood.
My wife and I enjoy urban hiking when visiting other cities. Unfortunately much of the new construction we see often appears to have a cookie-cutter sameness. The patterns are interesting and make attractive photos but it's easy to lose one's way when everything looks alike. This poor solitary scarecrow seemed to be searching for his home in a repetitive block of Chattanooga apartments. Did he find the right address or will he end up on a strange lonely heap with no one to replace his straw?

When an individual is present in the scene, the experience is about considerably more than what can be illuminated in a two-dimensional illustration—it’s the air, the smells, the sounds, the feeling of being there. Joseph is obsessed with evoking an emotional experience of passion, serenity and sultry in his Beacon of Life piece. Joseph’s visual sculptures of light depict a mysterious, surreal, picturesque scene through harnessing simplicity and exposing order in the chaos he is capable of uncovering beauty in the unexpected and obscured. Joseph’s inspiration behind the creation of the Beacon of Life springs from his early years growing up on Lake Michigan; it’s the depiction of patience, persistence, perseverance, passion, and purpose. In essence, it is about discovering freedom by overcoming challenges and adversity. During his creative process of the Beacon of Life, Joseph extended beyond the boundaries defined as traditional photography and leveraging the power of light, color, and perspective fueled by the perfect timing.

As an individual viewer of Joseph’s art, the experience of being present in the scene is about so much more than what can be illuminated in a two-dimensional illustration—it’s the air, the smells, the sounds, the feeling of being there. Joseph is all about evoking a tempestuous, serene, sultry experience in his South Haven Light piece. The emergent, ethereal, picturesque scene Joseph depicts through the harnessing of simplicity and exposing order in the chaos his visual sculptures of light are capable of uncovering beauty in the unexpected and obscured. The inspiration behind Joseph’s creation of the South Haven Light exemplifies the importance of personal reflection and the power of submission, he learned these lessons at a young age while growing up on Lake Michigan. Joseph’s creative process of the South Haven Light extends beyond the boundaries defined as photography in essence precisely seizing the power of light, color, and perspective.

As a viewer being present in the scene is an invaluable experience—the feeling of being there, the air, the smells, the sounds—are impossible to illuminate in a two-dimensional illustration. Joseph is focused on evoking an ardent, romantic, powerful experience in his audience’s psyche. The emotionally charged, tranquil, picturesque scene depicted in Joseph’s Fleeting Childhood Memories is accomplished through his harnessing of simplicity. Joseph’s visual sculptures of light are capable of unveiling elegance in the unexpected and obscured. The creation of Joseph’s Fleeting Childhood Memories emerges from his early years growing up on Lake Michigan expressing the great importance of adventure and journey in a new chapter. Joseph recognized in his creative process the reawakening of the adolescent’s dream of embracing the nautical life into his adulthood. Joseph continues to enhance the boundaries defined as a photograph.

I found beauty in the remnant left behind after the harvest. I used layers - oil paints and glazes, finishing with impasto to display the desired effect.
Popper, Rose. “Evolution II.” 21.5” x 11” x 9”. Bronze.

My work is derived from my close observations of nature...that which surrounds us with shapes, lines and textures...whether in flux, vibrating or motionless. I pull my ideas from this capricious nature...attempting to transfuse myself into the sculpture. I strive to seize a stilled metamorphosis, capturing the form changing from one shape or structure into another, prolonging the process at the moment of transformation.

I made several clay models for Oracle as my reference and picked African Wonderstone to make my final sculpture. By utilizing the subtractive process with the aid of hammers chisels, rasps and various sandpapers (I go down to 1200 grit wet or dry), I created this sculpture.

I work to draw/paint something of humanity, how form, light and shadow reflect something of the soul.
Prosek, Olivia. “Jupiter.” 30” x 40”. Acrylic on canvas.

I’ve always been interested in octopi and wanted to create a larger, more detailed piece.
Prosek, Olivia. “Cooper.” 17” x 14”. Colored pencil and gold leaf on paper.

An appreciation for the underdogs. The idea of a lowly, normally disliked yet important animal such as a possum posed with the human heart and a crown of moths inspired me.
This was my mother's bird, Mikey. She loved him very much, so I wanted to paint him for her as a gift after he passed away. It was incredibly fulfilling to see her tears of joy as she unwrapped the painting on Christmas morning.

This piece is from my Heart Stories collection. This painting takes me back to the very beginning: That day at 23 weeks pregnant when we found out about the heart block. I went in for a routine sonogram and I knew something was wrong when the sonogram technician got very quiet and excused herself from the room. When the doctor finally came in and told me to go to the Women’s Hospital for more testing and observation, I was scared and confused and didn’t know what was going on. That afternoon appointment turned into an evening hospital stay and an almost ambulance ride to Pittsburgh. I remember the doctor repeatedly asking me if I had an autoimmune disease like lupus and I looked at her like she was crazy. The next day my husband and I drove ourselves to Pittsburgh and met with a maternal fetal medicine doctor. He confirmed the complete heart block and told us he had only encountered CHB about twice in his 20 year career. We were set up with a pediatric cardiologist and a rheumatologist and I was prescribed a whole bunch of medicine. I was also diagnosed with Sjogren’s which ultimately caused the heart block. This day, this week, it felt like the whole world turned upside down and I couldn’t keep my feet steady. This painting reflects those initial stressful, exhausting
feelings.
Quigley, Jackie. “I Can See Clearly Now (the rain has gone).” 36” x 36”. Acrylic on canvas.

This piece is from my Heart Stories collection. This painting has little bits of blue sky peeking through, suggesting a storm is clearing. When my daughter got her pacemaker at almost 3 months old, it was a sigh of relief because we knew she needed it to thrive and grow without constant worry. This painting reflects those feelings of calmness once we were home from the hospital for the second time. I use "cell structure" in my paintings to represent the idea of being human and not having control over the core of our being or the cells that make up who we are. My daughter's complete heart block was caused by specific antibodies I didn't even know I had.

This painting is from my Heart Stories collection. This piece is titled "Out of the Woods" because it is a reflection of the present time. Leading up to this present time, we found out our daughter had complete heart block at 23 weeks pregnant caused by an autoimmune disease I didn't know I had. The journey from then until now was full of stress, fear, and not knowing what we were facing. This painting represents our current phase and our new normal. Our daughter will always have complete heart block and she will need a pacemaker for the rest of her life, but we are out of the woods for the time being. The cool colors represent a calmness we've finally reached, but the "cell structure" is a constant reminder that our biology will determine how we ultimately live our lives.

A reflection of time spent in Maine on a pond. Wanted to capture the peace and tranquillity of it.
Risto, Kris. “Believe the Woman.” 30” x 20”. Watercolor.

I have a desire to create my own mythology.
Risto, Kris. “Me, Myself, and Eyes.” 20” x 16”. Watercolor.

I have a desire to create my own mythology.

I have a desire to create my own mythology.

As a fairly new artist, I have found a niche in finding unusual ways to decorate common items into lively, unique works of art. I left the corporate world behind and found an outlet for my creativity in what started as a fun new hobby that delighted my friends, and now has turned into a new business venture based on fun, whimsy and imagination. This decorated torso mannequin was not created from a vision, but created as I sporadically turned my attention back to it, day after day. In coming to the end, I realized it has become a conglomeration of lost-and-found treasures, such as earrings, beads, glass shapes, and charms of all shapes and sizes. This elegant and unique piece can be shown sitting on an easel or by hanging on a wall.

As a fairly new artist, I have found a niche in finding unusual ways to decorate common items into lively, unique works of art. I left the corporate world behind and found an outlet for my creativity in what started as a fun new hobby that delighted my friends, and now has turned into a new business venture based on fun, whimsy and imagination. This colorful piece features beads, decorative ribbons, plaster, fabric and other found objects. A very unique and one-of-a-kind design, it is one of my very own favorites.

As a fairly new artist, I have found a niche in finding unusual ways to decorate common items into lively, unique works of art. I left the corporate world behind and found an outlet for my creativity in what started as a fun new hobby that delighted my friends, and now has turned into a new business venture based on fun, whimsy and imagination. My vision for this particular piece was very strong from the start. I had in mind for this to be displayed in a newly opened local, upscale restaurant and lounge. It would be perfect and it just might show up there!
Rogers, Belinda. “Sunny Days.” 24” x 24”. Acrylic.

As a daily painter, mom of two littles, wife and full-time attorney, I use painting as a source of self-expression. I paint sitting on my couch in the evenings. I paint in watercolor, acrylics, oils and enjoy mixed media. This is one of my larger paintings and was inspired by my dreams of summer and inspiration drawn from colors on my recent trip to Harbour Island. This piece incorporates palette scrapings to create contrast and texture. I enjoy letting the unique formations of palette scrapings inform my intuitive expression of paint in this interpretation of a sunny day.
Rogers, Belinda. “Just Peachy.” 14” x 14”. Acrylic.

As a daily painter, mom of two littles, wife and full-time attorney, I use painting as a source of self-expression. I paint sitting on my couch in the evenings. This piece incorporates palette scrapings to create contrast and texture. I enjoy letting the unique formations of palette scrapings inform the compositions of this abstract painting.
Rogers, Belinda. “Simple Earth.” 10” x 8”. Watercolor.

As a daily painter, Mom of two littles, wife and full-time attorney, I use painting as a source of self-expression. I paint sitting on my couch in the evenings. I paint in watercolor, acrylics, oils and enjoy mixed media. This is one of my most recent watercolors, painted during the Coronavirus pandemic to reflect simplicity, brightness and hope. It is an abstract landscape reflecting my love of bright colors.
Rosiak, Mary J. “Then There Were None.” 19.5” x 40”. Altered digital photo/collage/pastel pencils.

The animals, fish, or birds -- usually fish -- that appear in my work are symbolic of larger environmental concerns we hear about daily -- global warming, destruction of habitat, extinction of species, and de-regulation of government policies intended to keep our planet healthy. I worry, and my question is: do we have time . . . . ?
Rosiak, Mary J. “Koi Story 2.” 26” x 19.5”. Altered digital photo/pastel pencils.

As an artist, I MUST make marks on paper, and discovering new ways of making art using available technology fascinates me. So, altering a favorite digital photograph on my computer, printing it and further altering the image with pastel pencils 'clicked'. And, voila! -- "Koi Story 2".
In the fall of 2018, we were in the process of moving. We were uprooting ourselves and packing up our lives to shift to another place with its own history and unknowns. As we sifted through and packed all of our belongings, I came upon a piece of recycled fiber padding. It was a hodgepodge of discarded fibers, random bits and pieces of materials that had been discarded and then reassembled for a new purpose. As we used this padding to pack our valuables, I became intrigued by the pattern presented by the compressed various fibers. I marveled at how these fibers of unknown origin were mixed and forced together by heat and extreme pressure. This process and these random fibers contrasted so drastically with my own felting process and beloved familiar fibers. The juxtaposition of the combining processes and materials began to present themselves as a representation of my life in our transition. I decided to combine these two very different fiber mediums, merging the old and new, the treasured and discarded, the known and unknown. As I joined the two, allowing a thin layer of bold color and varying natural fibers to wash across the recycled fiber background, I found I was interweaving the two material merging the old and new, the treasured and discarded, the known and
unknown.

Having recently relocated to a rather remote area of Western New York, I decided to explore my new surroundings and discover what was treasures were hidden in the rural location. In my search, I stumbled upon a bog owned by the Buffalo Audubon society that was rather unique. Being a fiber artist, I decided to capture to life hidden in the maze of branches that make up the area around the bog.

I love to draw. That is why I drew this. But also...Every photon of light that enters your eye coalesces in the brain through the work of neurons in the brain to create an image and eventually combines with other elements (namely, prior life experiences forming intrinsic belief structures) to form an individual perception - and it is with this collection and culmination of information we make every decision, make every judgment, and ultimately decide how we choose to proceed through this apparent existence. The interesting dichotomy of an eye is that it takes in a massive amount of visual information, even information that one may not be aware; what is also interesting is that the eye reflects the same information, unknowingly. It is this beautiful contrast and perfect balance that this drawing captures.
Rouke, Jill. “A Creation Story.” 25” x 11.75” x 1.25”. Handweaving and embroidery.

The inspiration for this piece came out of a meditation. It is one depiction of a creation story. We come from light into this world and dimension. We are grounded and expand back into the same blue/black cosmos. Each embroidered bead is a being waiting to be manifested. The energy centers that connect us to each other, to the earth and to the cosmos are represented by the brightly colored embroidery. It is an expression of hope.

While living in S.Korea for a small period of time, Dena fell in love with both the Asian culture and their beautiful botanical gardens. After attending an Oriental Painting Session at EAM years back, she still enjoys the relaxing techniques of painting ink on rice paper from time to time.
Rupp, Dena. “Les Fleurs #3.” 10” x 8”. Acrylic & Watercolor Ink on Rice Paper.

While living in S.Korea for a small period of time, Dena fell in love with both the Asian culture and their beautiful botanical gardens. After attending an Oriental Painting Session at EAM years back, she still enjoys the relaxing techniques of painting ink on rice paper from time to time.
Rupp, Dena. “Les Fleurs #1.” 10” x 8”. Acrylic & Watercolor Ink on Rice Paper.

While living in S.Korea for a small period of time, Dena fell in love with both the Asian culture and their beautiful botanical gardens. After attending an Oriental Painting Session at EAM years back, she still enjoys the relaxing techniques of painting ink on rice paper from time to time.
Ryding, Merriam. “Chasing the Sun (After the Storm).” 12” x 24”. Encaustic.

Inspired by the idea of searching for bright spots of optimism in a troubled world, this image responds to the words of the Irish Poet John O'Donohue: "Let there be an opening into the quiet that lies beneath the chaos, where you find the peace you did not think possible and see what shimmers within the storm."
Ryding, Merriam. “Fractured Earth V.” 18” x 24”. Encaustic.

This work is part of a series of painting inspired by the theme of Searching for Beauty in a Broken World. There are places where the earth is broken open with cracks that seep and bubble. Light breaks down through the layers, secrets are exposed. Roots. Bones. Fossils. Carbon. Coal. And we are still looking for those precious veins of gold.
Ryding, Merriam. “Fractured Earth II.” 16” x 20”. Encaustic.

One of a series inspired by the idea of brokenness and healing. There are places where the earth is broken open. Cracks that seep and bubble. Light breaks down through the layers, secrets are exposed. Roots. Bones. Fossils. Carbon. Coal. And we are still looking for those precious veins of gold.
Santilli, Armida. “Church in the Holler.” 15” x 13”. Half-Negative ink landscape with scratch relief

This was an experiment in drawing in reverse. I first filled in the back ground then, cut out the image with a number eleven scalpel.

A modernization of a Dutch classic as a school assignment. This was done as a two-dimensional bust.
Santilli, Armida. “Lake Erie Before the Storm.” 15” x 12”. Oil pastels.

I was inspired by the early morning calm before the storm on Lake Erie. The blending of hues when morning colors are muted by the haze over the lake.
Santilli, DeAnna. “Sweet William.” 19” x 15”. Colored pencils.

I made this piece as a memorial to my mother's passing. The focal point, is the vase of Sweet William from my mother's calling hours with a back ground of symbolic memories. The flowers came from my own garden.
Santilli, DeAnna. “Reflection of Florida Pink Flamingo.” 18” x 14”. Oil pastels.

The scene made me feel peaceful, warm, and loved. Capturing the image was the most difficult part of the process. The stillness of the bird, contrasts the constant motion of the water.

I love the mountains in spring time. The greenery is so vivid against the cold Earth and snow. I tried to reflect the image of the icy waters roaring off the mountain.

On vacation in New Bern, NC to visit an old friend, I was struck by the bleak nature of this dumpster framed by weathered building facades. I now see it as a symbol of the power of decay.

In the age of YouTube, kids are exposed to hours upon hours of relentless screen time. I wanted to depict this heavy topic by photographing my own twins surrounded by devices all simultaneously playing YouTube (and yes, I, too, am guilty of parenting via screen time). There are other hints of YouTube throughout the image, see if you can find them all. Even their attire was purposefully chosen being the YouTube color red. Finally, I wanted to tie off the piece by adding a nod to the only thing that enables children to put down a device....a dead battery. (Every aspect of the image was photographed by me. No stock imagery used.)
I wanted to find some of Erie's grittiest of buildings and photograph some beautiful humans in what is normally ugly surroundings. A few of my willing friends, in the frozen temperatures Erie had to offer, ventured out one weekend morning to create art. We stumbled upon this alley tucked away between some run-down manufacturing facilities. The red door called to us and this is what we made.
I wanted to find some of Erie's grittiest of buildings and photograph some beautiful humans in what is normally ugly surroundings. A few of my willing friends, in the frozen temperatures Erie had to offer, ventured out one day to create art. We stumbled upon this alley tucked away between some run-down manufacturing facilities. I just loved the color of the smoke matching the colors of the windows.

A perfect place for reflection that is part of God's country.

Seemingly perfect in a garden of chaos.
Schwegman, Monica. “Cleanse.” 72” x 19” x 13”. Installation, mixed media.

This installation represents water in its pure state and why we need it. We use water to cleanse our body and our spirit. Why do we continue to pollute it?
Schwegman, Monica. “My Future.” 41” x 67” x 10”. Installation, mixed media.

This installation emphasizes the need for us to make changes now, not later, in how we treat our water. Clean water is becoming more and more scarce because of polluted run off and deforestation. The world should react now, not later, our children deserve it.
Schwegman, Monica. “Red Tide.” 66” x 72” x 24”. Installation, mixed media.

This installation represents water pollution and the severity of the situation we are in. The Red Tide's are happening at an alarming rate because of toxic algal blooms. We are poisoning wildlife and ourselves. It's not a simple clean up and it's up to us to change our ways.
Scott, Nick. “Static Electric Charges.” 16” x 20”. Photography.

When I saw the electrostatic generator operating in the dark I felt it was surreal in appearance and reminded me of electricity as it might occur in nature.

In 2014 I began photographing "elders" in my community who remain creative in the years following their retirement. In places of their choosing, subjects were photographed with their work, sometimes making, sometimes musing about or showing what they've made. Additionally, subjects wrote statements about why the continued to create. And I photographed their hands, the part of us that can reveal what's in our hearts and minds. David Vitrano, in his 80's, continues to make visual art as a way "to solve remaining problems"; he chooses to channel his creativity, which he believes everyone uses every day, into making art. "Mortality" makes him want to produce "a lot of work in the remaining time". David, given his sense of humor and irony, wrapped the black cloth (which I offered as a prop) around his waist, carrying his sculpture like a waiter.

In 2014 I began photographing "elders" in my community who remain creative in the years following their retirement. In places of their choosing, subjects were photographed with their work, sometimes making, sometimes musing about or showing what they've made. Additionally, subjects wrote statements about why they continued to create. And I photographed their hands, the part of us that can reveal what’s in our hearts and minds. Priscilla DeVantier-Bowen, who passed in 2015, worked into her 70's and believed that the "compost pile of life is a treasure"; "things appear...more and more fits together". She felt "engaged" in her studio, creating art that transcends the slowing and aging of the body. Priscilla sat in her living room, surrounded by her artwork and natural objects that she collected and studied. She mused about the roots in her hands, and her reflection appeared on the glass of her magnificent drawing.
Seibert, Hayden. “In the Garden of Eden.” 21” x 17”. Oil Paint.

This painting sought to depict the richness of color and light found in the tropics of my imagination. The girl in the painting is meant to reflect a mood of awe and wonder. I sought to convey a sense of natural bliss.

I am a metal detectorist. This hobby often leads one to the ruins of old house sites in the woods, where a strange thing is felt. A sense of timelessness permeates these places, and one can feel the lingering ghosts of the people that once occupied the land. This piece was created to capture this feeling.

This piece was inspired by folkloric tales of frost/dew bringers, an entity that visits in the night to leave lawns and fields coated and glistening in frost by morning. I set this tale in a quiet sleepy suburb. I wanted to capture a sense of cold and brightness.
Serfozo, Craig. “At Liberty Park.” 22” x 28”. Oil paint.

I created this painting with my wife in mind. We both grew up in Erie, and she feels a strong connection to the lake. She visits multiple times a week, taking pictures at various points along the shoreline. This picture attempts to depict her fascination.

This is a portrait of my father in law in his saddle and leather workshop. He is a retired family physician. He is also a passionate horseman and the son of a carpenter, so it was not surprising when he serendipitously ended up apprenticing with a saddle builder and eventually started a later life career.
Serfozo, Craig. “Allium.” 12” x 12”. Oil paint.

I painted this still life with no other intention than making art for art’s sake. The piece was a direct study and utilized a single light source. My process was to notice and compare what the eye sees and the mind creates.
As I began this piece, I didn’t have a clear idea of where I wanted to go with it until my muse showed up and lead the way. My idea quickly started to take shape for a creation centered around the female to female connection. It doesn’t matter if the connection is romantic, or with one of your besties; it’s a connection unlike no other and should be celebrated! Photographic Artistry involves telling my story through the compositing of photographs, elements, and backgrounds into one single image. I use my Photoshop experience as the foundation for my process and incorporate additional software such as Topaz Suites, On1 Photo Raw 2020, and iColorama S for my creations.
Shank, CJ. “Desperation.” 20” x 16”. Photographic Artistry.

Desperation: “a state of despair, typically one which results in rash or extreme behavior.” The inception behind this composition is a reflection of how I see the world right now; full of desperation and not knowing where to turn. Photographic Artistry involves telling my story through the blending of photographs and elements into one single image. I use Photoshop as the foundation for my process and incorporate additional software such as On1 Photo Raw 2020, and iColorama S for my creations.
Shank, CJ. “Grief.” 16” x 20”. Photographic Artistry.

This creation brewed in my mind for days before I even began to work on it as I was thinking about the current state of the world facing the coronavirus. I wanted to create a depiction of what myself and many others may be experiencing to remind us all that we are not alone and it is the perfect time to lean on friends! Photographic Artistry involves telling my story through the compositing of photographs, elements, and backgrounds into one single image. I use my Photoshop experience as the foundation for my process and incorporate additional software such as Topaz Suites, On1 Photo Raw 2020, and iColorama S for my creations.

This is a play on a subject matter that is not necessarily seen as beautiful or aesthetic yet there is a great deal of pattern and texture that makes for an interesting composition. I hope to have the colors and textures speak to the viewer in a new light even if the subject may be not express the objective.

This piece focuses on the textures of the barn, wood and fowl. It is meant to give slight anxiety to the viewer as the focal of the hens are juxtaposed so close to the frame yet the negative space allows for a more introspective view of the textural process.

(1) Why? Haven't the foggiest. Maybe I was dropped on my head in my infancy. (2) How? Look thru viewfinder. Push button. Voila! A photograph. (3) This work? I think it's fairly neat.
Short, Ian. “Chicago.” 8” x 8”. Photography.

I like taking pictures. See something that I like and take a picture of it.
Siebieda, Paula. “Station Square.” 17” x 22”. Acrylic on Canvas.

"Station-Square" is part of my Pittsburgh-project. I am painting views of a variety of places in the city.
Siebieda, Paula. “Cattitude Over Dogma.” 20” x 27”. Acrylic on Canvas.

This painting is a spoof of seventeenth-century art and culture...and, I enjoy painting the animals!

The concerns and dialogue that led my work were volume and value, combining draftsmanship with the image produced. Lights and darks juxtaposed on a slightly mid toned paper help facilitate and conceive my investigation, a physical likeness in an expressionist format without subjecting it to the rigors of it becoming sterile and losing its verve.

The Deems Pasture Study resulted with a 30"X44" finished work in charcoal. This particular study was done on a heavy watercolor paper as a charcoal then pastel was applied to that image. I often use alcahol and shellac with my pastels. The trees in the pasture had been on my radar for years, being second growth hardwoods that canopy much of this pasture. It amazes me that the trees have never been girdeled by the cattle rubbing on the bark.
In my rural neighborhood farmers use plants as a cover crop. This is a spring clover that blooms early and its splash of red on the landscape cannot go unnoticed against spring's earth-toned palette. As a plow down it enhances the quality of the soil. Exploration of these short-lived sites require me to come early and find the time to paint while the fruit is on the vine. My time in this field ended when the farmer came and began spring planting, forcing me to leave quickly.

My current photographic body of work is an expression of a several year struggle with personal loss and deep depression. Just as Alice is accused of madness and medusa cursed for a crime she did not commit we are left to find our own way and use what power we have as we see fit. Creating this body of work is an expression of my decent into the darkest places of my being and using my creative power to find my way out of the horrors of “wonderland”.


With the current affairs involving the global pandemic, I am brought back to a reminder of mindsets. Whether we view our situation as just or not, from the individual masses I have seen a lack of compassion in regards to those affected. People my age not caring because they know it is only the older generation who can die from this. I made this piece as a reminder of the times when "this doesn't affect me" let a whole generation die off through suffering and pain. I had to watch my Uncle die in silence as I was the only one who understood the pain to a true extent. By the end of the 80's ~19,000 of my queer brothers and sisters, elders and mentors to my community, withered away due to the AIDS epidemic. Leaving the generation after to fend for themselves without the knowledge and wisdom of living in an illegal body has shown it's heavy toll on our community. I call to remind people of a time were gross negligence led to it no longer being a "not me" issue and becoming a universal issue. A reminder that we are greater than ourselves, greater than our selfishness. A reminder that people didn't have to die for nothing, that my Uncle and I don't have to hide in the shadows. Using oversized gesture drawings from
exclusively LGBT+ models I want to show the fragmentation of a community due to such a negligence that we are perpetrating again.

These graceful movements in synchrony with the costumes create the impression of a birth of a butterfly. There are moments over and over that appear to be sublime. The lens is a brush freely moving in my mind. Its raw kinetic energy runs away with my dream. I'll never stop the search for the moment you reveal yourself.

On a photoshoot, these three faces stood out in a crowd. Something eerie caught my eye and I started shooting. The cardboard masks intertwined with the human face made for a surrealistic selfie.

I have admired the Native American Culture since I was a young child. Their geometric patterns and bright colors had a great influence on my early art career. This depiction honors a great Chief and Native American People.

This painting happened very quickly. I liked the way it looked and didn't feel the need to add anything more.
Stein, Cheryl. “Up in the Mountains #11.” 16” x 12”. Acrylic.

It's nice to be up in the mountains, far away from the problems below.

I love the mistiness of this painting - the clearing of the fog (but not too much), for a better view.
Sundberg, Craig. “Last Kiss.” 36” x 48”. Acrylic and Metal Stampings.

Images buried in the work and part of my recent divorce.
Marriage is a challenge and finding the love (the kiss) in the midst of chaos and adversity is challenging.
Sundberg, Craig. “Entropy of Life.” 36” x 48”. Acrylic and Metal Stampings.

Created from the discernable patterns still present in life’s experience in the process of entropy; the disordering of order.
Sundberg, Wilda. “Magnificent Snow.” 22” x 29.3”. Watercolor.

I specialize in outdoor landscapes and do the work on site when the weather allows it. I've spent decades traveling with my class and by myself to render nature on Erie PA's beautiful Peninsula.
Sundberg, Wilda. “Path of Warmth.” 22” x 29.3”. Watercolor.

I specialize in outdoor landscapes and do the work on site when the weather allows it. I’ve spent decades traveling with my class and by myself to render nature on Erie PA’s beautiful Peninsula.

When challenged to paint an abstract I contemplated what that meant. I recalled a recurring dream I had when I was depressed of spiraling out into the universe. Today I find peace in viewing the spiral as a symbol of inner strength and mystery.

I visited this site with friends a few years ago. I felt a closeness with nature and all mankind while here and I wish to convey this in my art.
Swaney, Ruth. “Antelope Canyon.” 24” x 30”. Oil.

I was lost during a photo tour of a slot canyon. I could not see to operate the camera or stay with the group. I was blind. Only after finding my way out did I realize I still had sun glasses on. Not the best of experiences, but I did manage to get a few photos from which to paint.
I was on a "Photo Walk" in downtown Cleveland. While everyone else was photographing the ballerina model, I turned around and saw the sunset light being caught on the side of this building. I knew that was my shot!
Talarico, Mary Kay. “Lantana Visitor.” 11” x 14”. Photography.

I was photographing flowers in the early morning at the Franklin Conservatory in Columbus, Ohio. I loved the orange/yellow of the lantanas. Along came a butterfly in the same color scheme. Photography is all about light. The light was perfect and this is my shot!
Talarico, Mary Kay. “Fading into Sunset.” 11” x 14”. Photography.

I took a class in photographing oil drops in water. While experimenting on my own, I decided to use a background with the colors of the sun at various times of the day. Starting with a bright yellow sun, it fades into the colors of the sunset.
Taylor, Jillian. “Chippewa.” 30” x 24”. Oil on Canvas.

Plein air painting on a busy street in Buffalo New York. Most of my pieces are interpreted from real life.

I was painting on a sunny warm day in the park and a group of women gathered under the shade of this tree anticipating wedding pictures.
Taylor, Mark. “2019.” 60” x 48”. Oil on Canvas.

Beginning the new year. Painted on 1/1/2019 in the Adirondacks at Tripp Lake standing on 7” of ice at sunrise. After completing the piece it sat on it’s back in the forest and got rained on for 36 hours.
Taylor, Mark. “Young Woman Painter.” 60” x 48”. Oil on Canvas.

First in a series of 17 portraits.
I drew my inspiration for "One Yellow Jersey" from the Tour de France, even though I am a far-off spectator, not a cyclist. I love the blurring of colors as the riders in the peloton fly by. I tried to capture the speed and the vibrance of the race, amid the repetition of basic shapes and primary colors. Only one rider, the leader, wears the coveted yellow jersey each day.
Temple, Mary. “Serendipity.” 30” x 24”. Acrylic.

Working purely abstractly allows me the freedom to concentrate on color, movement and texture. For me there is an added challenge to paint in a larger format and step out of my 16 x 24” comfort zone. In painting "Serendipity" I tried to avoid representational shapes and forms, preferring not to see "things" but to feel the interaction of the shapes, forms, lines and color. What do you see?

"Luca's Bouquet" is my depiction of the struggles one, male or female go through during life. The depiction focuses on what we give and take from our experiences in our life. These decisions stay with us, as scars and memories, physical or mental reminders of who and what we are. Luca is depicted with multiple faces, which are all her own. These expressions and different view points represent, how we see our selves and our surroundings. Do we stare at the future, and run from our past? Do we hold onto our past and avoid moving forward? The flowers in Luca's bouquet represent her decisions. The bleeding heart flowers are reminders of her givings. These reminders, of broken trust, days gone, and trials grown from hang over her body. A part of her bouquet, her dress of expression. The roses are reminders of her takings. Her good days, her positive thoughts, and thorns in her side she continues to carry. What flowers do you carry? Do you water them or let them dry?
Thompson, Corey. “Seeing Light.” 8” x 24”. Liquid Acrylic on Wood Panel.

"Seeing Light" represents the struggle one can face, and the fight within to overcome them. The woman depicting is tired, but hopeful. Her inner strength has caused her to "become the beast" and tackle the physical barrier in her life. Her growth, the tentacles, will help her move forward. She will continue to fight, and move forward to the light she is gazing to. Watching someone become stronger, because of the struggle they are facing, is one of the most rewarding parts of observing fellow humans. Do not shun or hide your growth, wear it on your sleeve and learn from it.

This piece was created in 2019 during the return of the 17-year cicada cycle in Beaver County Pennsylvania. I was struck by the cicada's bright red eyes and gold wings. I set out to take a photograph that captured the vibrant colors. I then duplicated the image and manipulated it to create a mandala that resembles a Gothic rose window at a distance.
Tobin, James. “Night Horse.” 20” x 16”. Digital art on canvas.

I saw the horse during a road trip driving up Pennsylvania Route 19 and he caught my eye. It was later in the day and night was approaching and I wanted to capture the moment. I enjoy taking photography and digitally enhancing it, playing with lighting and color to create worlds I think people would like to visit.
Toy, Bryan. “Lake Erie Harvest.” Oil on Canvas.

My art nearly always tells a story. The story can be implied or straightforward. In this case, the story is ancillary and requires imagination on the part of the viewer: These fish were living creatures, but now will become food for a family. Who caught these fish? Who will eat them? How will they be prepared?

Artists have taken inspiration in the human form since the beginning.

“Follow me...”
Umlauf, Kathe. “Charity Event.” 48” x 36”. Oil on canvas.

This painting addresses the ongoing problem of plastic polluting the environment, even if the plastic originally gets there through good intentions. I chose to reimage the passive nature painting that has historically been influenced by the biological model by introducing unexpected content within it’s parameters.

This painting addresses the proverb of the "Evil Sower", who follows stealthily behind the farmer, and as the farmer sows his good, wheat seed, the evil sower, unbeknownst to the farmer, sprinkles his bad seed. This painting was motivated by the learning that an acquaintance of mine, who seemed as good and decent as anyone, was actually a child predator.

I made this piece of my grandmother to tell the story of how her life. Her daily routine begins with reading the morning news. Her hands that used to create oil paintings are now able to relax. Just as I was fortunate enough to have received her skill for painting, I also hope to be able to appreciate life as she does.
Waight, Gwen. “Pull Me Into Your Home.” 22” x 12” x 4.5”. Found object assemblage.

I made this piece after being drawn to some home foam insulation found in the street, many of the other pieces were found on the same day and I contemplated the draw they all had on me to pull them into my home. I thought about how I would like to have that same appeal in the world.

The MOTHER NATURE series was initiated as a revisiting of 19th century Romanticism and its celebration of natural forms (through a process of direct imaging). As the series evolves the issue of climate change becomes more visually compelling.

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Presque Isle wonders beckon me daily. Walking, relaxing, discovering...renew my energy and spirit. While caring for my husband, I found comfort with brush and paint in hand.

The peculiar “Scandinavian” light, and the juxtaposition of the fragile glowing girl and the massive moss covered rocks caught my attention.

The rhythm of the stripe shirted Gondoliers, and their expression and posture of boredom and disgust caught my attention.

The backlit father and child, their awareness of my notice, the contrast of strength and vulnerability.

Inspired by old Western movies and the Wild, Wild West. Taken off Split Rock Trail. Joshua Tree National Park. CA.
Welch, Judy. “Swept.” 11” x 13”. Watercolor.

There was a storm approaching. The sky was beautiful and the grasses were blowing.
It was a bright fall day and the sunlight was illuminating the leaves of the brussel sprouts. The colors were amazing. All the while I painted, the chickens wandered by. So I painted one.

I like painting plein air. I felt like part of the garden.

I was trying something new, using materials that were available at the time. The film strips are old and the paper is new. It’s interesting to combine new and old items.
Welser, Harrison. “Abstractness.” 5” x 7” x 4”. Mixed Media 3D Collage.

I would like people to know that you can imagine this art piece to be whatever you want it to be. I made it abstract because abstract art is my favorite art style.

I think that this piece would make people happy. The vibrant and muted colors spread happiness when I look at it. I wanted to make other people calm and happy. As you are looking at this piece try to find familiar images.

Noticing your natural surroundings can come at unsuspecting times. The sky will always follow your though your life but it is constantly changing and adapting to conditions. You need to be present and aware of the change that surrounds you and adjust your path.

Despite the advancement of many modern conveniences and creation of the next great thing, there will always be a remnant of what once was. Just like the passing seasons, Fall lays waste to what was once great to make way for a rebirth and a chance to try again.
Our children are a representation of ourselves and what we allow to influence them. We curate the songs, movies and books that we hope they will enjoy so we can connect to them our way. But they are individuals. They enjoy and consume art differently and we can only watch as they become themselves.
As an artist, my eye is drawn to what I refer to as “rusty and crusty” and those things from the past that may not be with us in the future. When I have my camera in my hand I tend to get lost in the moment, examining the very small details of what is in front of me and seeking a subject that evokes my vision. Watching for the right light and incorporating the lines and texture of my subject leads to an image that tells the story and creates a memory of my past. The final touches are added with the tools in my toolbox which include the computer and various editing programs used to further "paint" the image and enhance the details. I am enthralled with the artwork of the past, ironwork being one of them. The lines and detail created from a flat piece of steel with tools that have not changed much in centuries are amazing to me. I am also enamored with the art of nature. This piece brings the two forms together in one image with the wrought iron covering the window and the vines attached to the stone mausoleum. The winter setting shows the coldness of the scene and the materials. This image is not only sharing my memory but a representation of the beauty surrounding us each day.

When I have my camera in my hand I tend to get lost in the moment, examining the very small details of what is in front of me and seeking a subject that evokes my vision. This happens so easily when outside enjoying what God has put before me. Watching for the right light and incorporating the lines and texture leads to an image that tells the story and creates a memory of my past. The final touches are added with the tools in my toolbox which include the computer and various editing programs used to further "paint" the image and enhance the details. This piece shows the beautiful form of the grasses and the reflection they create in the still pond, a piece of art in and of itself. This image is not only sharing my memory but a representation of the beauty surrounding us each day.
Welte, Kathy. “Concrete Jungle.” 12” x 16”. Fine Art Photography.

When I have my camera in my hand I tend to get lost in the moment, examining the very small details of what is in front of me and seeking a subject that evokes my vision. This happens so easily when outside enjoying what God has put before me. Watching for the right light and incorporating the lines and texture leads to an image that tells the story and creates a memory of my past. The final touches are added with the tools in my toolbox which include the computer and various editing programs used to further "paint" the image and enhance the details. I am always amazed to see plant life growing from rocks, brick walls or concrete. It is amazing that a seed can germinate, grow on a hard surface that lacks nutrients and reach for the blue sky that represents the possibilities in life. This image is not only sharing my memory but a representation of the beauty surrounding us each day.

This is part of an ongoing series. I wanted to challenge the messages society sends women about marriage. We are drowning in a sea of contradictions about who we are expected to be and who we really are, keeping our head above water just enough to keep from drowning. This duality keeps us trapped in a state of suspended animation and constant survival mode.

This is part of an ongoing series. I wanted to challenge the messages society sends women about marriage. We are drowning in a sea of contradictions about who we are expected to be and who we really are, keeping our head above water just enough to keep from drowning. This duality keeps us trapped in a state of suspended animation and constant survival mode. Coming out of the water is a rebirth, an awakening, she is reclaiming her power.

To challenge the idea that women can be beautiful without showing our body, that we our emotions are not limited to our physical experiences and that we are not objects for the male gaze but subjects of our own narratives.

I wanted to try something new to me. This was a new way of depicting my skills with material also new to me. Some 400 hours later I realized how much more I enjoyed the drama of large-scale artwork. This is my beginning...
As the smallest in my family and at a very young age I took interest in the story of David and Goliath. My first trip to Chicago a man told me about where my name came from and explained Jesse to be the father of the first king of Israel (I did not know until 30 years later he was not the first king). As an artist I have revered many great masters but none so much as Michelangelo. I pay him respect with this piece. A token to the idea no matter how small a person or idea, we all have the ability to impact change.
Wonner, Julie. “Scorpio.” 28” x 14” x 15”. Ceramic, stone, acrylic, polymer clay, resin and fine silver.

This piece is very much like a self-portrait. I have always related to the scorpion and wanted to create an artwork that reflects how I feel and how others view me. From the outside, it appears that I am intimidating, secretive, dark, poisonous, intense, and have a hard exterior. For someone to get to know me, I need to either sacrifice myself or someone needs me to pierce open my shell for the inner beauty to flow and reveal itself. On the inside, I am beautiful, passionate, delicate, ethereal, and a dreamer that can rise out of the darkness to show the inner beauty residing.

I have always wondered what it would be like if the underwater world and the plant world had come together. In this work, I wanted to see a smaller more intimate scene in that most people wouldn’t take much notice to. With the focus so much on saving the bees and the planet, I thought about what if something else was happening to the bees? What if a plant was really a disguise for a hungry octopus? This poor bee will be devoured by several cephalods because not only is the flower a disguise for a large octopus, on the inside of the flower there are smaller squid babies that are waiting for the bee to touch down, so they can devour it, too.

Why pretzels? Pretzels seemed to be an appropriate still life for someone who drank a lot of beer and I was a sloppy drunk. Today I am clean and sober and pretzels are now a reminder of where I came from.

I did this pic for my daughter and I began this piece with an interest in adding background color, something bright to a picture of some still life pretzels. The pictured evolved with that thought and the pastel sticks and conte' pastel pencils worked well.

"Freedom Deal" was a bombing campaign at the end of the Vietnam war in Cambodia. It was massive more so than many realize. I was a drunk who built bombs for this campaign and thousands indiscriminately perished along with the land, the animals and their homes. It's hard to believe so many years have passed since yesterday.

Through my former work in inner-city health care, I am constantly reminded of the tremendous capacity of the people and the strength of the human spirit. This piece reminds me of such strength and yet is surrounded by color and texture which I see as hope.
Yovich, Steven. “Illuminations.” 58” x 20” x 15”. Walnut and Macrame sculpture.

This is the third piece in a series of six sculptures featuring different species of wood and different hyperbolic shapes. This one features tongue oiled walnut wood in the parabolic shape. The effect of the light displayed on the wall(s) changes with placement from the wall(s).
Yovich, Steven. “Holes.” 24” x 48” x 15”. Laminated Cherry wood.

This is the second piece in a series of six sculptures featuring different species of wood and the hyperbolic shape. It features tongue oiled cherry wood and the hyperbola. The goal was to get every conceivable wood grain look in cherry by looking at the holes and the underside.
Yovich, Steven. “The Thinker.” 24” x 36” x 8”. Laminated oak.

This the first piece in a series of six sculptures featuring different species of wood and the hyperbolic shape. It explores how tongue oiled oak grain changes through the parabolic shape. The wood grain change is best observed on the underside.
Zbach, Gregory. “Poisoned Purity.” 17” x 11” x 3”. New media art merging photography with digital painting and effects printed on aluminum.

Appearances can be deceiving. The purity of earth’s water and air is not guaranteed.
Zbach, Gregory. “Blue Tsunami.” 11” x 17” x 3”. New media art merging photography with digital painting and effects printed on aluminum.

It would be terrifying to witness a tsunami. I envision an unstoppable wall of sound and energy approaching with no place to escape.
Zbach, Gregory. “Chicago Bluesprint.” 16” x 20” x 2”. New media art merging photography with digital effects printed on metallic paper, matted and framed.

When I think of Chicago I automatically hear the blues. “Chicago Bluesprint” is my loving tribute to this stunningly electric city. The photo was taken at the corner of LaSalle and Quincy street.

I make sculpture daily. I have been told that I am a "farmer" of sculpture. I have small, medium and large crops of sculpture that I have made over the past fifty plus years. You may view my website: www.glennzweygardt.com to better understand my commitment to sculpture and art.
Zweygardt, Glenn. “Inner Life.” 36” x 22” x 6”. Cast Bronze, Cast Glass, Stainless Steel, Granite.

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