

ARTisSpectrum

Vol. 18, November 2007

The Chelsea Perspective



Curatorial Creations: The Vision of Manon Slome

How I Painted Myself Out of a Corner
and Made a Living as an Artist

Going Public

What the Hell is Burningman and Where Did You Get that Tan?

Profiles of Contemporary Art and Artists

THROUGH JANUARY 6, 2008

EL MUSEO'S 5TH BIENAL

El Museo's Bienal: The (S) Files 007 highlights the most cutting-edge art produced by emerging Latino/Latin American artists working in the New York metropolitan area. This 5th edition presents Ecuador as the invited country.

Curated by
Elvis Fuentes and E. Carmen Ramos with Rodolfo Kronfle Chambers

el MUSEO *del barrio*

1230 Fifth Avenue, New York, NY 10029
212.831.7272 www.elmuseo.org

Free admission sponsored by
MetLife Foundation

the(s)files



Ece Abay
Sophia Angelis
Enzo Casale
Stefano Cattai
Antonis Choudalakis
Panos Evangelopoulos
Alessandro Fabiani
Tatiana Ferahan
Raffaele Gatta
Raffaele Gerardi
Dr. George Koemtropoulos
Cesare Landini
Mario Gabriele Marioli
Monica Marioni
Aurora Mazzoldi
Angela Policastro
Melanie Prapopoulos
Giannis Stratis
Alexis Vlahos
Anna Maria Zoppis

The Odyssey Within:

An Exhibition of Fine Art from Greece and Italy

December 14, 2007 - January 3, 2008

RECEPTION: Thursday, December 20, 6-8pm

530 West 25th Street Chelsea, New York City, NY
Tel: 212-226-4151 / Fax: 212-966-4380
www.Agora-Gallery.com / info@Agora-Gallery.com

Agora
Gallery

ARTisSpectrum

PUBLISHER
Agora Gallery

EDITOR-IN-CHIEF
Angela Di Bello

ART DIRECTOR
Julie Wilson

STAFF WRITERS
Kate Alberswerth
Carla Barger
Aaron DeLand
Stephen Bracco
Brooke Green
Shetia (Ty) Mays
Greggory Moore
Stephanie Nikolopoulos
Katherine Noonan
Benjamin Sutton
Zhanna Veyts
Brian Warmoth
Helena Winston

CONTRIBUTING WRITERS
Donna L. Clovis
Ariane Goodwin
Zephora Haddon
T. Mikey
Lynda Pogue
Tim Stensland

EDITORIAL ASSISTANTS
Mary Ellen Henderson
Nathalie Krippner

ARTisSpectrum provides a forum for artists and art professionals. Articles express the opinion and knowledge of the authors and not necessarily that of the magazine's management. Artist profiles are written by staff writers or the artists unless otherwise noted.

© All copyrights are reserved by the authors. The copyrights of all published artwork are retained by the artists. Reproduction of any published material is prohibited without the written permission of the magazine's publisher.

Suggestions for future articles are welcome. Any topic submitted in writing by an artist, art professional or professionals in the service of the art community will be considered for publication.

Features

- 6 - Artists Statements: An Essential Grain of Sand
- 10 - Renew Orleans
- 16 - Spotlight on Soshana
- 22 - What the Hell is Burningman and Where did you get that Tan?
- 28 - The Adventure of Art
- 30 - How I painted Myself out of a Corner and Made a Living as an Artist
- 36 - Cutorial Creations: The Vision of Manon Slome
- 52 - Going Public
- 63 - The Soul of Masks "Eyes Wide Shut"

RIDLEY HOWARD, The Blonde, 2005, oil on linen, 72 x 90, image courtesy Zach Feuer Gallery.

Profiles

- | | | |
|---------------------------|-----------------------------|-------------------------------|
| 4 Michael Gemmell | 27 L'OR | 49 Helmut Bischof |
| 5 Scott C. Taft | 27 Sally West | 49 Mariana Sain-Morar |
| 5 Robert Leach | 29 Donna L. Clovis | 50 Tania Metalli |
| 8 Dr. Richard Ragle | 29 Massimiliano Lattanzi | 50 Gayl Sharabi |
| 9 Gary Auerbach | 32 Pouran Borders | 51 Patricia Fabian |
| 9 Mary Mansey | 32 Béatrice Burel | 51 Meng Yang |
| 11 Tim Stensland | 32 Ganga Kadakia | 51 Gregory Allen Page |
| 11 Maiken Hejnfelt | 33 Dr. George Koemtzopoulos | 54 Tyice Natasha |
| 11 Cary Griffiths | 33 Susana Guardiola | 56 Cherny |
| 12 NOAH G POP | 34 Valda Batraks | 57 Patrice Goubeau |
| 13 Kenneth Martin | 35 Berenice Michelow | 57 Alan Mercel-Sanca |
| 14 Aurora Mazzoldi | 39 Lee Hutton | 58 T. Mikey |
| 15 Thomia Jones | 40 Marty Maehr | 59 Bill Adés |
| 15 Alfredo Esparza | 40 Jascur | 59 Adrian Lascom |
| 15 Jasnica Klara Matić | 41 Pari Ravan | 60 Gabriel Krekk |
| 15 Kerry Fisk | 41 Thierry Fazian | 60 Ilona van Hoek |
| 18 Bisa Bennett | 43 James Kandt | 60 Walt Blumenfeld |
| 19 Timo Hanley | 44 Edelweiss | 61 Gerard Perales |
| 19 Natasha Rosenbaum | 44 Keith Kovach | 61 Patti Phillips |
| 20 Lynda Pogue | 44 D. Loren Champlin | 62 Carol Shumas |
| 21 Andrea Noël Kroenig | 45 Giannis Stratis | 67 Alessandro Fabriani |
| 21 Michael Berger | 46 Shelly Porter | 67 John Nieman |
| 24 Cariappa Annaiah | 46 Sara Scribner | 68 Olivier Zappelli |
| 24 Enzo Casale | 46 Åke Johansson | 69 Atousa Foroohary |
| 25 Rei Niwa | 46 Terri Amig | 69 Anne Elisabeth Hogh |
| 26 Michael Hyman | 47 John Lynch | 69 Beth Parin |
| 27 Irina Levchenko | 47 Warren Friedman | 70 K. L. Campbell |
| 27 Graeme Swanson | 48 Katrina Read | 70 Airco Caravan |

WALDOCK GALLERY

Blackrock Centre, Blackrock, Co Dublin, Ireland

CONTEMPORARY IRISH ART

WWW.IRISHPAINTINGS.COM



Dancing Island, Oil on canvas 48" x 60" by Michael Gemmell

MICHAEL GEMMELL

FROM THE

WALDOCK GALLERY

WILL BE EXHIBITING AT THE

Agora
Gallery

530 West 25th Street, Chelsea, New York

"UNITED IN ART" EXHIBITION FROM
JUNE 3 TO JUNE 24, 2008

If you wish to receive a brochure of Michael Gemmell's
work join our mail list by emailing:

sales@irishpaintings.com

Available May 2008

MICHAEL GEMMELL

The reduction of subjects to their irreducible elements is a common theme in contemporary art, and while Irish artist Michael Gemmell embraces this approach in his paintings, he also possesses an innate feel for the tension wrought between his dramatic blocks of color. Straddling the boundary between abstraction and expressionist representation, Gemmell's works feel to be composed of pieces of a psychological puzzle. At times his squares stake out their territories, and seem to jar and bump up against each other, while at other times they appear stacked in unsteady columns. Yet these are not paintings about chaos--you sense an order as your gaze traces Gemmell's visual line across the canvas. Neither do the colors clash, as one of the more subtle pleasures of Gemmell's works is his use of white as a skillful counterpoise. If he places white beside his deep reds and blacks, there's a dramatic counterpoint, and when white is set against his varying shades of blue, the lighter color serves to both soften and highlight the blue. Gemmell chooses his colors with care, and if contemporary art can be said to be about its own creation, then the power in these works has been generated by that very care, as well as the struggle involved in creating these original, stunning works.

Website: www.michael-gemmell.com



Fisherman's Island III Oil on Canvas 48"x 60"

SCOTT C. TAFT

As photographic technology has evolved, so has Scott Taft's work. A prominent landscape photographer, Taft has explored the infinite possibilities of digital photography to enhance the way he captures nature in all of its glory. From his use of intensely saturated colors to soft focus effects, Scott Taft's work magnifies nature's beauty. Referring to himself as a digital artist rather than a photographer, he uses innovative techniques to combine color, shape and composition to evoke emotion and capture the viewer's attention.

Influenced by French, German, and Russian artists of the early 1900s, Taft's photographs are often mistaken for paintings. His study of Fauvism, a movement dedicated to heightening the emotions expressed in the paintings through the extreme use of primary colors, prompted Taft's enhancement of the colors in his photography through highly saturated film, polarizing filters and enhancing fillers. Also influenced by French Impressionism, Taft utilizes digital photography techniques to transform ordinary photographs into impressionistic images, a technique he's coined as Photo-Impressionism.

Exposed to photography as a young child, Taft later became a photographer for a local newspaper and an award winning wedding photographer. Scott Taft received a Bachelor of Fine Arts with a major in painting and a minor in ceramics. He is currently a member of the NAPP.

Website: www.fotorestore.net



Autumn Series I Digital Photography 9.5"x 14"

ROBERT LEACH



Laura Archival Giclee Canvas Print 30"x 24"

It is art in its purest form, the "honest" art, created by the observer with a genius for representing the soul of people and locales. He is Robert Leach, the painter, photographer, and digital artist who has an unabashedly sincere style that condenses affectionate scenes of city-life to its fundamental qualities while remaining powerfully captivating to his audience. With his characteristic uncorked palette each color is vibrantly articulated so that every muse becomes a full expression of itself. A late-bloomer in the art world, Leach began painting in 1978 at the age of 45, a mature man with ideas and experiences bubbling forth, compelling him towards artistic expression. Leach became an overnight phenomenon when his first solo show, held in Harlem, sold out every single piece, and the art world has been enamored with him ever since. He was then invited to Germany to participate in a formal exhibition of his work, where his work was met with great interest and abundant sales. As fervently as Leach creates art, so too is he as genuinely concerned with the plight of people in need. He spends a great deal of time working with well-known educational and humanitarian organizations such as Art Without Borders and Habitat for Humanity. Leach lives and works in New York City.

Website: www.rleachart.com

ARTIST STATEMENTS: AN ESSENTIAL GRAIN OF SAND

BY ARIANE GOODWIN, ED.D.

Story #1: An artist contacted me once about a gallery in Soho that had asked to show his work. I'm not sure "thrilled" adequately describes his reaction. I am sure that his balloon deflated when they requested an artist statement. One year later it was so flat that, even though he was still painting, he was not exhibiting in Soho and had no artist statement.

Story #2: Another artist asked for help in writing her first artist statement, which we did...with all the attending hiccups. (It is so tempting to hide the vulnerable and personal self who creates art behind aloof words and spiritless sentences.) Imagine her surprise, a few weeks later, when a collector told her that the artist statement convinced her to buy three pieces.

So, it is with utter assurance that I call the artist statement an essential grain of sand in your artist shoe. Small, yet infuriating, it demands our attention...and with good reason.

Essential in a portfolio and vital for your website, the artist statement expands your connection to your audience, garners the professional respect of gallery owners, and **helps rank you higher in search engines.

With so many pluses, what's all the fuss about?

What is so gosh-darn daunting about putting a few, measly words down on paper? (3 paragraphs minimum, 1 page maximum)

I suspect it's a potent mixture of personal and collective elements.

First, there's a gap between what we experience in the world of words and what we experience in the world of art making. Words are detached curios of our minds, where making art is a swirl of senses engaged with movement, sound, color, shape, and textures.

Second, there's the fatal combination of art critics and education. Critics use language as swords of judgment. So if their words strike our self-worth, then by all means retaliate and kill the messenger.

Formal education works hard to control us as it shapes our very personal, very private language of self into a public forum of communication skills. We are taught when, where, and how we can or cannot use which words. Consequently, we grow to mistrust our personal, evolving relationship to language. The mistrust smolders underground, mostly unnoticed, until our words are thrust into containers like the "artist statement." Suddenly, words make us visible targets for judgment and criticism. We will open our mouths, and out will pour sticky dark goop that, like Tar Baby, we cannot escape.

But what happens if we approach the artist statement as a commentary on our personal relationship to our art—why and how we do what we do—and it is well written—no "cutting edge" phrases, academic mumbling, or peacock strutting? This statement

based on relationship, as opposed to a critique, becomes a way to increase our connection to our audience through a universal and powerful medium: personal language. When you've captured someone with your art, the most human response is to want to know more about you — the artist.

The key is to use the personal with professional aplomb. It's a high wire act for sure, but you can do it by paying attention to each step.

Here are a few tips on how to catch your authentic and unselfconscious language about your work, which floats through your mind all the time:

- Treat your artist statement with the same care that you treat your art.
- Choose a notebook that is lovely, or practical, and keep it beside you—in the studio, in the car, next to your bed.
- Use a writing implement that rests comfortably in your hands, and flows smoothly across the surface. I recommend handwriting, not keyboarding, because it accesses a different language area of our brains.
- For a few weeks jot down every thought that comes to you about your work. Fleeting specks count as much as grand canyons. Give yourself permission to gather without judgment. Selecting and sorting comes later, when you have enough in your basket.
- Make specific times and dates with yourself to transform your notes and write your statement. Respect these times. Do not tolerate interruptions.
- Before you write, close your eyes and conjure up your worst critic. In your mind's eye, lead this person from the room. Tell your critic to go climb a tree, skip stones, or head over to the local library...and do not, under any circumstances, come back until summoned. But, since critics are terrified of being abandoned (that's why they're so tenacious) give reassurance that you will set a place for her (or him) at the editing table. Critics are also notoriously stubborn. You may have to do this more than once.
- Your final statement should tell your audience why and how you do what you do. Use story elements to engage, and as many senses as makes sense (sight, sound, touch, etc.). Use specific examples, but remember: this does not have to be a definitive explanation. All you need is a taste, an appetizer that reflects the essence. This is, after all, a grain of sand.
- Put your final draft away and do not look at it for days or weeks. Then review it and give the statement to 3 people whose sense of the English language you trust. If 2 or 3 have a similar response to something, take notice.
- Write more than one statement. Like different works of art, an artist statement also thrives on change and rising out of "the moment." What suits this month's work may be too tight, or loose, for next month's.

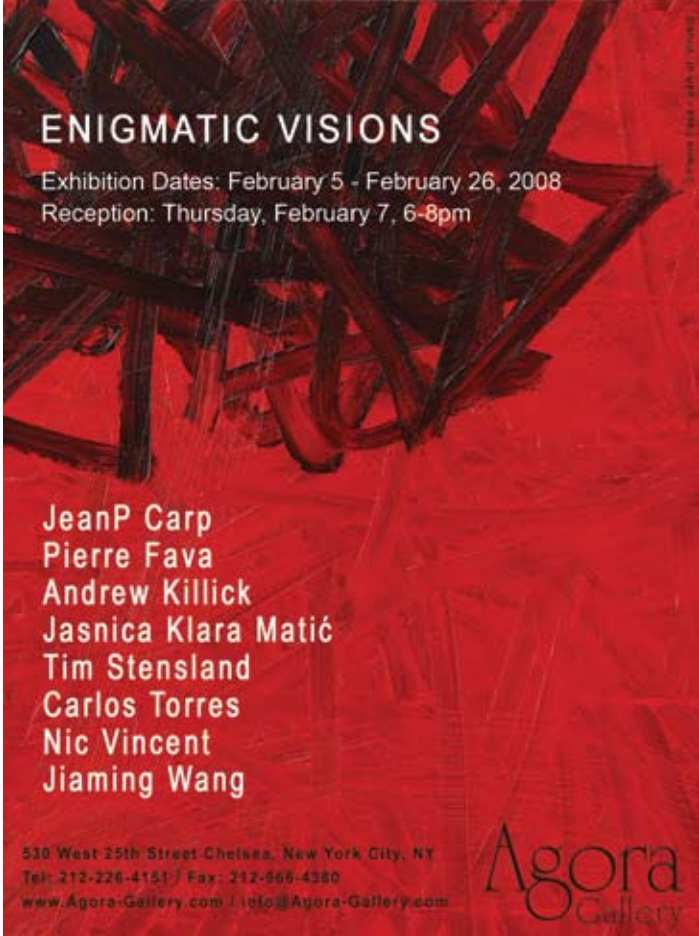
Most importantly, give yourself permission to write badly. Make mistakes. Crumple up lots of paper balls and toss them in a corner. That's the beginner's way. Then, when your statement comes out great, which it eventually will, you will know the difference.

And if all of this fails to give you what you want, don't be afraid to hire a professional writer. Freelance writers can be found at your local newspaper, online, or at your local campus. Just don't dump that grain of sand out of your artist shoe until you have given your audience what they really want: a peek behind the canvass, marble, glass or clay pot and into your creative fire.

****Search engine logic:** Because the World Wide Web is about words first, your artist statement becomes crucial. Think about it: Can you type in a picture to find something on the web? Next time you're surfing, notice how you look for words to confirm where you are, what you are looking at, and what to do next. Then...get started on your artist statement.

Ariane Goodwin, Ed.D. is a coach, writer, and creative thinker who helps artists develop smart art-career strategies.

Website: www.smartist-telesummit.com



ENIGMATIC VISIONS
Exhibition Dates: February 5 - February 26, 2008
Reception: Thursday, February 7, 6-8pm

JeanP Carp
Pierre Fava
Andrew Killick
Jasnica Klara Matić
Tim Stensland
Carlos Torres
Nic Vincent
Jiaming Wang

510 West 25th Street Chelsea, New York City, NY
Tel: 212-226-4151 / Fax: 212-866-4380
www.Agora-Gallery.com / info@Agora-Gallery.com

Agora Gallery



SEE DEGAS' OTHER SIDE

**DEGAS
IN BRONZE**

BOCA RATON
MUSEUM OF ART
IN MIZNER PARK

501 Plaza Real • Boca Raton, FL • 561.392.2500
www.bocamuseum.org

DR. RICHARD RAGLE



Born from the Ethers Sterling Silver 21"x 6"x 6"



Logan (edition 3/30) Bronze 20"x 16"x 16"

Armed with a physician's knowledge of the human body, Dr. Richard Ragle creates highly inventive sculptures that speak to us in primordial tongues, reaching into modern times to draw us back to our ancestral consciousness. Each piece is a compelling supernatural drama, forcing the audience to examine the work closely, to explore what is being presented conceptually and draw our own conclusions. The sophisticated symbols that Ragle has developed focus on the transcendental nature of the life force within and how the human body acts as the container of this energy. "I want to be moved by art, which is what I try to do," Richard explains. "I want my art to stand out for it's spiritual themes." Ragle's figural sculptures are powerful in their representation and beautifully crafted, using such disparate mediums as bronze, silver, gemstones, and wood. Hair, flesh, and bone are expertly sculpted with a precision that belies their medium, while muscles and veins are depicted with an attention to detail that only an experienced physician could possess.

Since early in his youth Richard has had an impassioned interest in sculpture. His education and subsequent professional life led him into health and medicine, first as a dental technician and later as a family practice physician. Ragle's medical background offered him some unusual experiences for an artist, during his college years he worked as a medical examiner and after graduating he became a board-certified physician whose duties included delivering babies as well as assisting the terminally ill in their final days.

Having bared witness to both the initial and latent chapters of life, Ragle's service to humanity has given him a sagacious perspective that he feels compelled to share with us. Rather than offer a melancholy testimony focusing on cryptic tableaux, Ragle has chosen to celebrate the phases and mysteries of life by creating a potent art form that transcends language, culture, and time. Dr. Richard Ragle currently lives and works in New Mexico.

Website: www.richardragle-medart.com

GARY AUERBACH



Notre Dame Night (edition of 15) Photo Etching 13"x 16"
Notre Dame Day (edition of 15) Photo Etching 13"x 16"

Gary Auerbach's photographs articulate a tension between durability and transience. He combines photography, a short lifespan medium, with platinum printing and the photo-engraving process, giving his work a life of 500 to 1000 years. Photo-engraving, moreover, involves the intaglio hand-wiping of every print, giving a personal touch to the finished result. Concern for permanence, in an alienating instantaneous world, may result from his life experiences. A native New Yorker, he has lived in Arizona for years: the former epitomizes contemporary society's fleeting character, while the latter's landscape has all the mythic solidity of pre-modern times. Regardless of its source, this thematic concern structures the medium and content of all his photographs.

One of Auerbach's most extensive platinum photographic works, is a series of portraits of Native Americans. This portfolio has recently been acquired by the Smithsonian Institute and has been reproduced in the limited edition book, "We Walk in Beauty". His images of Southwestern tribes have the aesthetic properties of hundred-year-old photographs, but were taken within the last 15 years. This work is made imperative with knowledge of the declining Native American populations: Auerbach's photographs could conceivably outlive the tribes they portray.

Another series focusing on historical European monuments builds on tensions between buildings' material permanence and their ever-multiplying and de-materializing representations as tourist destinations. Auerbach's photos, through their patina and composition, echo the durability of the buildings they portray. The permanence of Auerbach's work and the subjects he chooses, casts our intrigue with the newest and fastest in an engaging critical light.

Websites: www.GaryAuerbach.com www.WeWalkinBeauty.com

MARY MANSEY

The rippled watery foundations which spread across Mary Mansey's photographs plunge into the dual nature of her recurring subject as an element—simultaneously pulling out water's brightest reflective properties while pondering the dark depths below. Mansey captures the posts, boats and natural plant life that float upon water or root themselves down below it. Emerging from the depths they become part of the world that lakes and oceans distort upon their surfaces. Her scenes are often contemplative and serene but subtly ominous with their uses of these motifs. The earthy blues, greens and browns that Mansey brings out ring with her photographer's comprehension of the life systems and cycles at work before her that depend on such liquid bodies. To her eye, water brings contradictions and tumultuous force, but also sustains life. The consequences of such realizations frame her chosen compositions with human implications, both emotional and practical, yet constantly fragile and all powerful. While seizing single, still moments atop the surface, Mansey also hangs her work on waves' vibrant motions that shakes light without rest, posing philosophical dilemmas about all that calls water its home, whether growing directly from the ecosystem or working with the water as a tool of man.

Mansey lives and works in the French Alps, the region where she was raised and where her fascination with the site of water began.

Website: www.Art-Mine.com/ArtistPage/Mary_Mansey.aspx



Glimmer (edition of 5) Digital Print 19"x 13"

RENEW ORLEANS

By Tim Stensland

One of the greatest tragedies of our time was not hurricane Katrina herself, but the response that has followed. Misguided reconstruction, unaccounted assistance has defined the social mentality of our times. Whether the response or lack thereof stems from racism or capitalism or both, it has cast a sad commentary on the state of our so-called union. Sure, there are feel good stories of rescues, miracles of survival, and brief efforts by few to restore hope and dignity to the forgotten, but the neglect and abuse has cut a deep wound in many Americans. To watch what happened following the event, stirred in me anger and embarrassment I've never felt. I watched in disbelief, coupled with feelings of helplessness that left me even wondering what year it was. I vented this inner tension through a series of paintings which at times made me physically sick to my stomach. I painted nearly around the clock for 6 months. At one point I had the thought that if the paintings lacked a date, would some think they were painted 60 years ago, or 100? Few would imagine them to images of 21st century America, a country so rich in resources and so eager to spend billions on other countries with political agendas, yet not taking care of their own. As New Orleans puts itself back together, the question of whether it will lose the very heart and soul that it is famous for, is still yet to be answered. I question what is to become of the art and architecture of such a deeply cultural and historical icon of the United States of America.

When I first visited New Orleans some 15 years ago, I immediately felt as if I had stepped back in time. The smell of history, the colors of art and culture, and waves of music awoke my senses. I felt as if I had been there before or that I never left and at times as if I was born there. The authenticity of the people, the freedom of expression and acceptance was genuine and inspired liberation I had never felt, being raised in a conservative, suburban, Northwest town where conformity was the order of the day. It struck me that most of its inhabitants were humble, happy and appreciative of the finer things in life like good food, music and the arts. Happiness was found when one trusted not to take things so seriously and be content with the necessities and humble acceptance in taking pride of their people and place.

I was working for a developer at the time who wanted to recreate the French Quarter, so I was there on business to study the architecture and personally, the art and music. In each of these, I found a freedom and improvisation like nowhere else. Buildings that had been added to over time in a chaotic composition that reeked like old history books, telling a tale with each broken door, slanted sidewalk, painted shutter and boarded window. Ornate handmade iron rails, stairs to apparent nowhere, narrow alleys that opened into lush gardens and courtyards hidden away where each turn was a surprise. I thought of the parallels to my own experiences in the process of creating anything, whether art, music, architecture or life. The apparent lack of control, yielding to the flow of

time and energy, dictated the pace of production, not the rate of consumption. The result is derived from an intrinsic need rather than an external greed. There appeared to be no master plan or standard imposed for the facades, choices of colors, style of railing, heights or slopes of roofs, yet somehow it all came together in a masterful work of art.

If New Orleans is to restore itself to what it once was, then it must be given the unrestricted resources and freedom to renew its soul without being forced into sameness by codes and standards which will render its character extinct. Ideas to redesign should not intend to redefine. Modern replacements should include historical elements in materials and method. In a country whose founding principles of freedom and integrity are being eroded every day, it would be scarring to allow this wound to heal unrecognizable from its original form. There has been so much loss during and after Katrina, that to not preserve in the process of reconstruction, the vernacular of that which made it uniquely New Orleans, would be even more devastating than the event itself.

MANIFESTATIONS OF REALITY

Exhibition Dates: January 8 - January 29, 2008

Reception: Thursday, January 10, 6-8pm

Naveed Wazir Ali	Åke Johansson	T.R. Ranga Ramanujam
Edelweiss	Steven Krueger	Sara Scribner
Frieda Isbell	David m Morgan	Kirstie Tuffs



530 West 25th Street Chelsea, New York City, NY
Tel: 212-226-4151 / Fax: 212-966-4380
www.Agora-Gallery.com / info@Agora-Gallery.com

Agora
Gallery

TIM STENSLAND



In the Perish Acrylic on Canvas 16"x 20"

Tim Stensland has been an artist for over 36 years. His work stretches beyond the canvas, creating powerful, impactful portrayals utilizing a variety of mediums and styles. While his narrative style and expert composition of colors and shapes are both captivating and impressive, it's the discourse his work incites that's perhaps the most poignant affect. Often using his work to bring attention to political and social events, Stensland's paintings can be almost startling. Although a native of Washington, Stensland's recent depictions of the victims of Hurricane Katrina are so insightful, and appear so deeply personal, they could be perceived as firsthand accounts of the tragedy. Stensland cites his Native American culture for his inherent empathy for the disadvantaged, underprivileged, and oppressed. His work speaks to the depths of the personal experiences of his subjects, clearly and vividly conveying a range of potent messages and emotions.

An Alumnus of Washington State University, Tim Stensland majored in architecture and minored in art. He's worked as a designer for 25 years and teaches architecture/CAD at a local high school. Stensland is also director of The Art Farm.org and has published a children's book. Stensland's work to date is available only in original form and has been exhibited and collected throughout the U.S. and Mexico. Profits from the sale of his work will be donated to Katrina (artists) victims, galleries and Architecture for Humanity.

Website: <http://crescendagallery.com>



Buffalo Hunting
Acrylic & Mixed Media on Canvas 12"x 12"

MAIKEN HEJNFELT

Danish artist Maiken Hejnfelt's diverse and richly hued paintings explore the natural world in a variety of styles, from literal renderings of botanical scenes, to "abstract naturalist" views of landscapes reduced to their basic organic forms and colors. Although Hejnfelt's work defies

categorization, it is thematically unified by her focus on nature and characterized by an experimental quality which reflects the artist's primary interests in color, texture and light. Originally a watercolorist, Hejnfelt has more recently explored her expressive techniques by working in a variety of mixed media, finding that the combination of sand, paper, and acrylic paint best reveals her unique and evolving aesthetic. More than simply experiments in material and color, her paintings are imbued with a strong sense of emotion, which communicates her desire for a shared experience with the viewer. Maiken Hejnfelt's artwork can be found in numerous corporate and private collections and was recently awarded the "Best in Painting" from Manhattan Arts International.

Website: www.atelier1.dk



Nocturne #3
Acrylic on Canvas 24"x 36"

CARY GRIFFITHS

Cary Griffiths' work takes on a life of its own. As if infused with electricity, the lines and images in his paintings dance to an infectious rhythm, creating constellations and

powerful abstract imagery. Reminiscent of starry nights, or the view through the lens of a microscope, Griffiths' paintings are a series of optical illusions. His use of vibrant colors that tunnel deep into the abyss of his canvases draws the viewer into his world, where reality fades and the remarkable images excavated from the artist's subconscious emerge. Using acrylic on canvas, Griffiths' provides a whimsical map for the viewer's brave exploration though the many spellbinding, abstract shapes and forms found in his work.

Cary Griffiths began painting as a youth and has exhibited in both the U.S. and Europe. He currently resides in Utah where he is a member of the Artists of Utah and the Intermountain Society of Artists.

Website: <http://carygriffithsart.com>

NOAH G POP

Rapturous images adorned with psychedelic hues embody the extraordinary “POPOGRAPHY” of Noah Greenspan, a.k.a. Noah G Pop. His works are a confluence of fine art standards, digital photography and pop expressionism, converging in kaleidoscope fashion with rhythmical layers of enchanting patterns that flow effortlessly over images of beautiful and exotic women. There is a distinct flavor in Greenspan’s art that is influenced by the aesthetic sensibilities of Asian and Indian cultures recurrently seen in the sinuous garments and postures of his subjects and the dream-like surroundings he constructs, offering an amazing Technicolor pageant of imagery. The explosive quality of light in his work adds motion and joy, celebrating humanity while other imagery, including textures, symbols, and elements of nature reinforce a timeless connection to all things. “An amazing part of the appeal for me is that Pop Art means so many different things to different people,” says Greenspan. “Being both a photographer and a digital artist, I have a great deal of latitude in the creation of my art. I always look forward to the challenge of creating a magical experience for people.”

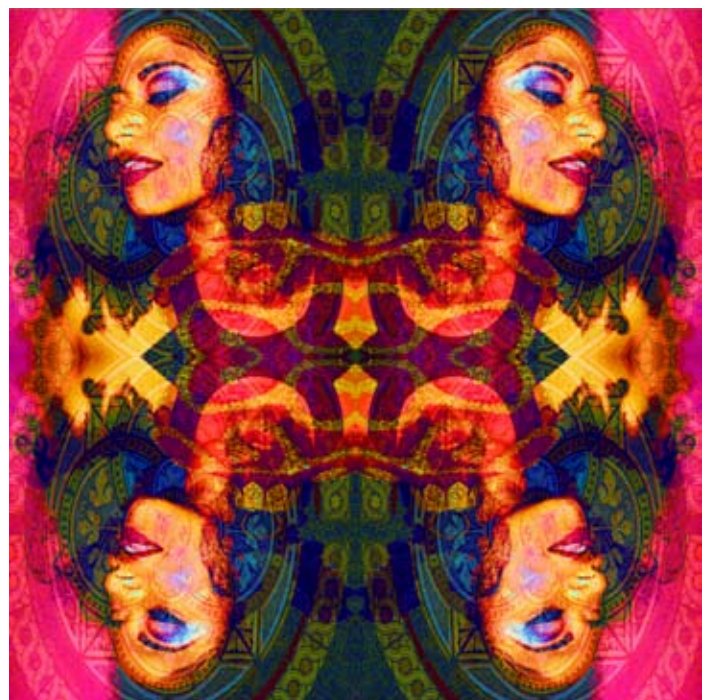
His talents have not gone unrecognized by the art world, gracing the covers of industry magazines, as well as the walls of hip galleries around the United States. Greenspan clearly defies the typical definition of an artist. Born and raised in Brooklyn, New York, Greenspan graduated from the Upstate Medical University with a degree in physical therapy before going on to specialize in cardiovascular and pulmonary diseases. He is the founder and program director of the Pulmonary Wellness and Rehabilitation Center in New York City where he also volunteers as an Emergency Medical Technician. Greenspan, also an avid SCUBA diver and instructor, has long been taking his camera into the depths during his underwater excursions capturing stunning images of sharks, mantas and other creatures of the deep as well as palatial ocean vistas. In addition to his vibrant and stunning portraiture, his many diverse interests have led him to artistic subjects from skyscrapers and architectural landscapes to icons of professional sports, entertainment and politics.

A man of boundless interests and imagination, Greenspan’s detailed understanding of the body finds its way into his art, each piece serving as an altar to the beauty contained within the human spirit. Greenspan lives and works in New York City.

Website: www.noahgpop.com



Fatima Giclee Print 60"x 40"



Bliss Giclee Print 45"x 45"

www.
kenneth martin studios
.com



Google
reflective expressionism



exhibiting at:

Agora
Gallery

530 West 25th Street
New York, NY 10001

congruent allusions
January 8 - 29, 2008
opening: January 10, 2008

KENNETH MARTIN



Legitimacy Mixed Media on Canvas 60"x 48"

Kenneth Martin's passionate, energetic paintings seem to emerge directly from the legacy Abstract Expressionism. Drawing formally on this 1950s movement, martin creates what he calls "Reflective Expressionism" which focuses on the process of reflection in both the creation and perception of a work of art. Martin seeks sincerity and honesty in his canvases, working from personal experience and guided by a rejection of the nonchalance and superficiality of popular culture. Preferring emotion over rote and sterile thought, Martin attempts to reach a state of pure creativity in his artworks. He rejects the idea that a viewer should "identify" with readily identifiable subject matter, and instead sees his art as a way of helping people to eliminate distracting noise from their minds and focus on inner thoughts and ideas. In many of his canvases, colors stream forth in abstract configurations that elicit sensations of tranquility, anxiety, or anger. Feeling, no matter of what type, is of paramount importance to Martin's work. In other paintings, figures linger on the margins of presence and absence, perhaps alluding to his late mother's lost battle with cancer. Focusing on the tension between figure and abstraction, Kenneth Martin allows the viewer to visually and mentally explore his canvases and to contemplate ideas usually shunned by contemporary mass cultural entertainment.

Website: www.kennethmartinstudios.com

AURORA MAZZOLDI



Along the Path Acrylic on Canvas Panel 31"x 23"

The elegiac works of Aurora Mazzoldi address the balance between memory and loss, longing and absence, and the knowledge that the grace of being human lies in the ability to both mourn and commemorate our experiences. She is an artist bravely addressing the human condition without despair or criticism; acceptance accompanies the mood of sadness in these works.

Her subjects present themselves to us unadorned by defenses; they stare back at us, inhabiting a space in which the background seems to spread forward in deep, earthy colors, and where the sense of melancholy fueled by desire is strong. When there are no people present in her works, this sense of melancholy is even greater, for Mazzoldi has brilliantly chosen two iconic objects which strike chords of absence for us--flowers and an unworn hat. Throughout her works, Mazzoldi reiterates the importance of these two objects as living symbols. The absence of people, replaced by hats, and remembered by flowers--this is where Mazzoldi's paintings convey her theme: the pain of loss alleviated by the palliative of love. The impermanence, yet importance, of human connection pervades these striking works.

A second motif in Mazzoldi's painting is the intently staring



In the Loft Acrylic on Canvas Panel 31"x 23"

eyes of her subjects. Whether in melancholy or innocent joy, or even closed in sleep, Mazzoldi exuberantly announces her faith in the eyes as windows to the soul. In canvases dominated by dark browns with slight touches of gold, eyes are often the only source of light to be found. Mazzoldi is asking that we acknowledge both the pain and joy of being human, and yet for all the unavoidable burdens of memory which these paintings suggest, there is no despair in these works. Even in melancholy, hope burns brightly here, quite literally emanating from the eyes. If the talismans of hat or flowers are the theme, then eyes tell the stories in Mazzoldi's dreamlike paintings; it's there that we take in the world. We grow, Aurora Mazzoldi is telling us in her paintings, from innocence to experience, and from experience to knowledge.

Website: www.Art-Mine.com/ArtistPage/Aurora_Mazzoldi.aspx



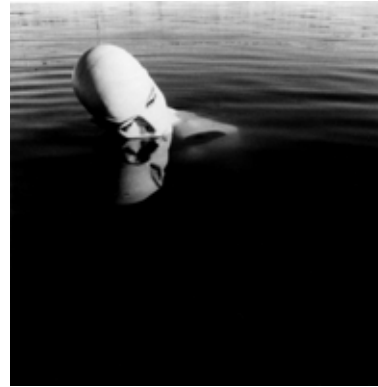
Midday
Acrylic on Canvas 41"x 51"

THOMIA JONES

Painter Thomia Jones teaches us that seemingly contradictory descriptions, ones promoting bright colors and excitement, can also be indicative of peacefulness, balance and reprieve. Jones' paintings serve as either

a "focal point" or a space of "equal balance" by which those who experience them are taken into another world or place, to transcend over seascapes marbled with larger-than-life colors: purple mountain ranges with skies of pink, earthy counterparts in hues of red, oceans teeming with shades of aquamarine. Her images speak to the viewer in a language of color, alive with the beauty of nature and the fervor of life. Jones considers her large-scale paintings to be abstractions of her memories, offering a surrealist panorama dotted with the hallucinatory notions of a dreamscape. Jones operates as a purveyor of line, form, and color, her paintings offering the viewer a visual guide.

Website: www.Art-Mine.com/ArtistPage/Thomia_Jones.aspx



Reconstruccion 5
Digital Print on Paper 43"x 43"

ALFREDO ESPARZA

Mexican photographer Alfredo Esparza utilizes extremes to communicate honestly with his audience. His black and white photographs are surprisingly forceful in their juxtapositions of light and dark. At times he saturates the photos with a darkness that is inky black, almost total

and seemingly depthless. It encroaches upon the subject, impenetrable and unstoppable. Still other times the viewer is nearly blinded by the light, elongating shadows for an equally intense effect. Of course, Esparza is not only concerned with intensity of light and dark. Some of his work concentrates on a completely different element of his art: An unexpected and dizzying perspective, which is no less intense in its focus. In these the viewer feels the tensions, between nature and urban society, nature and humanity, and a keen loneliness. Esparza grew up in Torreón, Coahuila, Mexico and has been exhibiting his work since 2002.

Website: www.Art-Mine.com/ArtistPage/Alfredo_Esparza.aspx



In Front of the Door
Woodblock 19"x 23"

JASNICA KLARA MATIĆ

Jasnica Klara Matić's paintings function as an offering. Matić believes in the mirrored duality of the self versus the world, and thus, through explorations in her creativity, she is able to reflexively heal and

liberate the outside world in addition to her inner being. Her subject matter and painting style reflect this dichotomy through the soft, simplistic representations of shapes, often found in pairs. Additionally, Matić paints with materials intrinsically connected to healing, inclusive of spices, incense, wax, salts, and herbs. She attempts to harmonize "body and space" while promoting an "everlasting duality" or interconnectedness. This harmonizing is achieved metaphorically and physically through Matić's usage of a shallow depth of field and simplistic color scheme. Seemingly understated, her images speak volumes about the human condition and a codependency on a myriad of levels. Matić presents the viewer with a painting, as both a gift and as a reflection into the soul.

Website: www.Art-Mine.com/ArtistPage/Jasnica_Klara_Matic.aspx



Grand Splendour
Oil on Canvas 40"x 36"

KERRYN FISK

Rendering robust portraits of women, Kerryn Fisk conveys the emotional side of womanhood. Whether the women are standing beside a man, enjoying a private moment in the bath or emerging before a beautiful landscape of palm trees and mountains, they appear quietly content with themselves, transfixed by inward musings and fanciful daydreams. Dusky hues of blue

SPOTLIGHT ON SOSHANA

By Zhanna Veyts

Wanderlust is known to have inspired writers, poets and adventurers of every generation, but among the artists of the last century no painter's creative evolution is as closely linked with her exploratory spirit as that of Soshana. This year, as she celebrates her 80th birthday, Soshana can look back on her life as an artist as an embodiment of the past century, bridging continents and eras alike.

Soshana is a celebrated Austrian painter and renowned contemporary of Pablo Picasso, Albert Giacometti, Mark Rothko and Rufino Tomayo. Her paintings have been collected by private museums and institutions worldwide, including Museums of Modern Art in Paris, Rome, Rio de Janeiro, Sao Paulo, Mexico and New Delhi, as well as numerous museums across the US and Europe. Her works can also be found in the private collections of Baron Rothschild, Jean Paul Sartre, the Guggenheims and the Hirshorns, to name a few.

Born in Vienna, Austria, Soshana will be the first to say that her nationality will not tell you much about her art, even as the history of her nation is mirrored in the alternating vibrancy and darkness of her paintings. After witnessing Hitler marching the German troops past the window of her childhood home when she was just eleven years old, Soshana and her family fled Vienna and stayed on the move as the Germans continued their occupation across the continent. They escaped Vienna via Switzerland to Paris and finally to England, where they boarded the SS Madura, the last commercial boat for the United States. When asked what has been her biggest influence in art and life. "Hitler and the annexation of Vienna," she readily says. "Had all that not happened I would never have become the person I did. I would have grown up and perhaps stayed in Vienna, and lived a completely different life, maybe not even as an artist."

Ulli Sturm, an art historian and manager of the Kunstverein Kaernten, has described Soshana as possessing the enigmatic character of someone with "a large dose of assertiveness, the pronounced ability to communicate with others, as well as an insatiable curiosity to create, accomplish and experience. What is more ... a quick-wittedness and flexibility relative to ones surroundings and last but not least, a downright 'masculine' self-confidence." Her charisma has aided her in making acquaintance with the likes of Constantine Brancusi and Jean-Paul Sartre, and did not escape the attention of Pablo Picasso or Alberto Giacometti, who repeatedly painted her portrait.



Soshana and her son Amos Schueller

Soshana first started to paint at the age of sixteen. Her first trip was to France where she first met Picasso, who advised her, at the same time that he was painting her portrait: "Listen to no one. Look at many things. Work all by yourself". At 17, shortly after arriving in the United States, she traveled cross-country with artist, art teacher and future husband Beys Afroyim. In the course of her travels across the states, her education took an informal turn, as she visited and painted the portraits of many prominent personalities. Those depicted hailed predominantly from Europe and included Bruno Walter, Otto Klemperer, Thomas Mann, Hanns Eisler, Leon Feuchtwanger, Arnold Schoenberg, and quite notably Franz Werfel on his deathbed.

Soshana is as much a 'collector of worlds' in her art practice as she is in her travels. Christian Kircher, Commercial Director of the Wien Museum has observed, "The world itself is the stage upon which her life has been played out." She has lived in Holland, Austria, England, Poland, the Czech Republic, Israel, France, and the US. Soshana has spoken of her continuous journey succinctly and poignantly, "the people are different in different countries and in every country one must adapt."

Accordingly, none of this narrative is omitted in her paintings. Her works are sensitive and electrifying, cerebral and dynamic. The oeuvre as a whole can be seen as intensely nonlinear, even as she always experiments with line and color, expressionism and minimalism. While she began her career in classically studied figuration, she has visibly participated in some of the most climactic art movements of the past century.

Soshana has had to personally combat some of the past century's most conceptually riveting social battles, including undergoing a feminist revolution in her own right. She reflected on her hardest time being in Paris in the 50's. At that time it was "very difficult and hard to exist as a woman artist. Many galleries did not want woman artists, no matter how good they were... At that time the Director of the Gallery de France in Paris, a woman herself, said to me: "we do not want woman artists because they get married and have children, and we have to invest 20 years of money to build up an artist." Many galleries thought and acted similarly." This antagonism infuriated and propelled her, to a hallmark exhibition in 1957.

That year, Soshana received an invitation by the Chinese Cultural Ministry to participate in an exhibition at the Imperial Palace in Peking, China. Inspired by Zen and Chinese brush painting where one attempts to express everything with one stroke, Soshana declared, "My work has changed completely" This change resulted in a spirited shift of identities with regard to both her personal contacts and her artistic work. In her work of this period, the paintings borrowed from classic Chinese calligraphy and she maintained a palette of appropriately dark and subtle tones.



Mexico Acrylic on Canvas 39"x 29.5"



Life Acrylic on Canvas 23.5"x 15.5"

However, as her journey took her to Japan, India, Cuba and Mexico, her 'collection of worlds' expanded and the strokes of her brush revealed a new willingness to experiment. Her later works range from being tragically sonorous to resoundingly joyous. Magnificent bursts of color peek out from behind palpitating lines in her deeply emotive, Abstractionist works. In essence, her hues communicate her emotional centeredness as her lines stress the restlessness of a woman forever yearning to tell her story. Soshana lets her canvases tell their own story. "I express everything through my paintings. When you look at them you can see what I want to say."

Soshana's intimacy with the heights of world culture and the depths of history's darkest moments, coupled with her uncompromising commitment to the truth, present works to us that are records of an individual artist's vision as it perceives history both personal and worldwide. Her paintings relate universal truths through the depiction of intimate subjects, and a sustained commitment to inner reflection through even the darkest moments of life. A lifelong traveler with a lifetime of tales that read like a historical narrative, Soshana's paintings offer a true experience of coming home.

Website: www.soshana.com/index.html
www.Art-Mine.com/ArtistPage/Soshana.aspx

BISA BENNETT

Toronto-based artist Bisa Bennett explains that her approach to art is structured by light, how its presence or absence helps us give meaning to our activities and surroundings. Her oil and acrylic works all confirm this fundamental concern with light, though within at least two distinct styles. Certain paintings appear washed out by a white light that reluctantly defines forms and spaces. Other works bask in deep red, registering the play of light in complementary tones of brown, yellow and orange. These two styles are not mutually exclusive – though some of Bennett’s paintings belong solely to one or the other category – but more often the pale whites and warm reds interact within a single canvas, conveying different qualities of light, space, texture and meaning.

In canvases dominated by white light, the spaces and objects Bennett suggests are harder to perceive, their contours almost drowned out by reverberating luminosity. Pale lines barely differentiated from their washed-out surroundings involve the viewer in a kind of guesswork, sometimes yielding representational images, other times leading to abstraction. Elsewhere this strong white light lets Bennett emphasize shadows, which often become the clearest indicator of the shape on the canvas. In every case, her planes in white create a certain coldness and distance, making their objects seem removed, unattainable and flattened.

This impression of detachment is reversed in the red regions of Bennett’s work. These tend to feature detailed depictions of objects from an extremely close perspective. Her objects are endowed with extreme three-dimensionality achieved through detailed shading and the very controlled registration of luminosity. Rather than overwhelming brightness, these works admit a limited source of light. This adds tactility to the objects, which Bennett emphasizes further by layering and gouging her paint. The intensity of these shapes and objects is bolstered by their strong reds, which evoke at once passion and strength, but also temptation and mortality.

Bennett’s most intriguing works, then, combine and manipulate these two registers, exploring the dynamic exchange of flatness and depth, coldness and warmth, ambiguity and clarity. As her artistic vocabulary continues to develop, this stylistic interplay will only increase in complexity and yield increasingly fascinating results.

Website: www.bisabennett.com



Window of Promise Oil on Canvas 30"x 30"



Forbidden Apple Acrylic on Canvas 36"x 48"

A wide range of influences contributes to the bold, unflinching imagery found in Timo Hanley's work. From graffiti art to the sonic and lyrical work of Jimi Hendrix, popular cultural influences as well as religion and political events have all shaped the emphatic, expressive style of Hanley's paintings. Hanley's aesthetic sensibilities both shock and mesmerize. His work demands a keen eye, as each angle uncovers a new symbol or thematic reference. Whether exploring matters of the soul, or self-preservation, Hanley's work is consistently dynamic and fearless. The symbol of the circle is widely used in Hanley's work, ranging in shape, size and symmetry. From halos and moons, to circular targets used in dart games, Hanley utilizes the circle to explore and convey themes of completion, boundaries, the soul and eternity. In Buddhist art, which Hanley studied while at the School of the Art Institute of Chicago (SAIC), the circle is referred to as the "enso" and is a symbol of enlightenment. Using these circles, layered with other stirring images, Hanley creates compelling, narrative works that speak volumes.

Timo Hanley works primarily with oils and mixed media on board. He has studied at the Rhode Island School of Design, the Syracuse School of Visual and Performing Arts and SAIC. He currently resides in Boulder, Colorado and where he dedicates himself to fashion and graphic design and painting.

Website: www.timohanley.com

TIMO HANLEY



Hamster Wheel Halo Oil on Board 49.5" x 43"

NATASHA ROSENBAUM



Tamri Oil on Cardboard 18" x 26"

Natasha Rosenbaum's vibrant, impressionist paintings glow with the energetic enthusiasm both of their creation and their subjects--her portraits of women and bursts of floral life reflect a mood of ecstatic creativity in every brushstroke.

In Rosenbaum's work, background and subject appear to meld in a dynamic force, with the subject seemingly both emerging from and melting back into the negative space of the background. The dramatic use of light and shadow enhances a feeling of the subject coming into being before our very eyes. Skin is often tinted with gold or gleaming white, and the borders of things are frayed or blurred as if captured in motion. The fragmented parts of raw experience come together in Rosenbaum's vision to create a unique whole. This holistic approach to her painting gives her work an organic totality from which she can experiment with palettes, and follow the trail of the creative moment.

Although the moods of her paintings vary, there is always a vulnerable confidence in them, a faith in the power of the colors and composition. Natasha Rosenbaum strives to convey a universal feeling of love through her work; she achieves this, and more. Her paintings are the results of a commitment to both artistic expression which is true to the self, and to deep human communication through the medium of art.

Website:

www.saatchi-gallery.co.uk/yourgallery/artist_profile/a/11267.html

LYNDA POGUE

Canadian artist Lynda Pogue is a vibrant professor, keynote speaker, author and consultant. Her multi-faceted career requires her to convey information and simultaneously shape the reception of that information. Appropriately, many of her mixed-media canvases are at once representational and expressive. Her compositions suggest just enough layering to uphold the illusion of three-dimensional space. The canvases also communicate several emotional layers that shape the viewer's experience of the works. These expressive registers pull the viewer in multiple directions, adding complexity to Pogue's luminous compositions. With the areas of color and texture playing off one another, paintings can appear at once melancholic, brooding and explosive. Pogue eloquently combines her informational and emotional sensibilities in these works, making them simultaneously pictorial and profoundly moving.

Many of Pogue's artworks verge on abstraction; superimposing a third aspect onto this equation. Her division of the canvas into two or three melding fragments often suggests a stripped landscape, but also functions as an abstract arrangement of colors, tones and light. What resembles a progression from foreground towards background, from bottom to top, flattens out into an abstract arrangement of complementary colors. This sensation in Pogue's work is emphasized by her incorporation of non-traditional materials that help pull the viewer out of the illusion of three-dimensional space on the canvas. Suddenly, the viewer contemplates the surface relief, the materiality of the object, as well as its composition or emotive qualities.

Far from creating tension, however, Pogue is able to harmonize these viewing impulses into a playful experience. The abstract and expressive properties intermingle; the colors and movements on her canvases complement both their tactility and flatness. Her work then does not only evoke emotions through colors and shapes, but gives them texture and weight through the images and materials on her canvases. The unusual media she incorporates – such as wax, glass, sand and stones – also echo many of the landscapes and abstractions suggested by the canvases.

All these dimensions unfold the longer one looks at one of Pogue's paintings, making for a continuously rewarding viewing experience. Opportunities for re-combinations and the creation of new meaning are endless, affording infinite possibilities for viewers to experience what Pogue calls an "internal wow."

Website: <http://lyndapogue.com>



Westwind Mixed Media on Canvas 30"x 30"



Beckoning Mixed Media on Canvas 30"x 30"

ANDREA NOËL KROENIG

Andrea Noël Kroenig's unique works mix the tradition of conventional painting with edgy, contemporary bursts of spray paint. A mix of multitextured abstraction and surrealism, her paintings take identifiable shapes - spheres, stripes, organic forms - then twist and tweak and redefines them in new contexts. The industrial, urban feel of her work creates a unique dynamic within the more traditional aspects of her works. Influenced by artists like Miró, Kandinsky, Picasso, and Klimt, Kroenig has also appropriated the energy of graffiti artists. The exuberance of that urban style combined with her strong compositional line, brings forth canvases that are both acknowledging the past and also stretching forward to the future. Fragmented, prismatic, yet thick in texture, her works reflect her own view of her art as a "visual experiment."

Kroenig is unafraid of the clash of moods and meanings; her playful and ironic titles are an additional testament to that. To her, the melding of styles and creation of new sensibilities is where the vein of inspiration can be found. Mixing harsh textures with soft spheres or veined leaves, she also uses pastels to bring forth the multidimensional quality of her figurative study. The result is a body of work that is an artistic dialogue, discussing the resonance of shape and composition within an emerging new form.

Website: www.ank-art.com



Kite Flying on Martian Plains
Acrylic & Mixed Media on Canvas 20"x 24"

MICHAEL BERGER



Cosmic
Mixed Media & Acrylic on Canvas
39.5"x 39.5"

Cosmic - with Different Arrangement of Spheres
Mixed Media & Acrylic on Canvas
39.5"x 39.5"

Michael Berger's canvases serve as a telescope for the viewer to observe the way he perceives the universe. His paintings are harmonious and beautifully engaging studies of cosmology. His composition of colorful spheres plastered against the vast sky are reminders of how glorious and ubiquitous the universe is, as well as how insignificant our place on earth sometimes seems, perhaps light years away from many of the orbs in Berger's work.

Berger's use of bold, primary colors to paint the concentric celestial spheres found in his work, almost seem to suggest a simple existence - however there's a complex science and methodology to Berger's technique. Not only does the scale and arrangement of the orderly systems in his work seem perfectly planned, Berger also invests extensive time and thought into the materials and substances he uses to create his dynamic works. This allows the viewer to have an influence on the arrangement of spheres which can be placed in different locations on the painting.

Michael Berger earned advanced degrees in geology and geochemistry, and his educational background greatly influences the way he paints. The techniques he employs are innovative and unique. He uses a variety of materials in his work including board, wood, paper, foil, steel, Styrofoam and magnets. Acrylics and oil pastels on velour and canvas are used to create his abstract renderings of the cosmos. Retarding agents used to prolong the drying time of the acrylics allows Berger to mix different tones on the canvas when painting and ensure smoother transitions. He utilizes a thin layer of steel to ensure the magnetic retention of the half-spheres to the canvas and then uses a variety of agents and techniques to give the spheres a unique texture. All of these elements and techniques combined grab the eye of the viewer, encouraging a more interactive study of the work.

Website: www.berger-art.ch

WHAT THE HELL IS BURNINGMAN? AND WHERE DID YOU GET THAT GREAT TAN?

By T. Mikey



They heckle each other as they pass, laughing, and parting ways with the friendly phrase “Have a great burn!!!”

And you wonder..., “Where the hell am I? Am I dreaming? Am I awakening? Am I doing both? What strange vision from the oddest corner of Salvador Dali’s subconscious am I actually walking through at this very moment? And where was I going again?”

Don’t Panic. It’s all completely normal. Just another typical

It’s hot, it’s so hot you and 47,000 of your strangest friends are naked... or very close to it. You hop on your bike and ride it in the direction of a rumor. An “amazing thing” is said to be out in that direction. You were told so by a beautiful stranger who refreshed you with a light misting of water and then offered you a backrub, only to disappear when you turned around. Odd, but you seem to just roll with it and not think twice. On your journey to this strange unknown place, you are caught in a ferocious dust storm. Without your goggles you would be blind, with your goggles you’re still blind. Visibility drops to inches as every centimeter of your exposed skin gets a gentle sandblasting from every conceivable angle. Yet, you continue to ride. Blind, you hear chaos and music all around you, surrounding you, yet still miles away. It retreats as it approaches. It calls to you, while ignoring you by name. You’re lost and disoriented while at the same time exactly where you’ve always wanted to be, at peace with yourself, and in the middle of a great adventure. As the dust starts to clear you see strange indiscernible shapes moving in the distance. You’ve been awake for days, hyper stimulated and overmedicated, so you can’t quite believe your brain when it’s telling you that you are actually witnessing what appears to be a near miss collision between a 25 foot high neon ghetto-blaster and a camel with four legs and two wheels.

Wednesday here on the playa. Your current address is 4:15 in a space where time no longer exists. You’re in the heart of something called Black Rock City, and everything is far better here than it has ever been before, because at this very moment you and 47,000 of your strangest friends are having the time of your lives, here, at Burningman.

Without realizing it, 19 hours have past since you began your bike ride. Next thing you know, you blink and it’s three weeks later, and you’re back home, back in you’re “normal” life. Starring at a computer monitor, and wondering what has happened.

You attempt in vane to explain your new collection of memories and photographs to your friends and loved ones who universally seem to respond the same way. All together now... and in perfect harmony....

“What the hell is Burningman? And where did you get that great tan?”

You roll your eyes and just try....

You see, for those who have been, no explanation is needed, or even possible. For those who might not have been, let’s start with just the facts, mam.

The Facts:

“Burningman” is a weeklong art and music festival held annually in Nevada’s Black Rock Desert. For 1 week of the year it is the 5th largest city in Nevada. This year there were over 47,000 participants strong, and it’s been growing exponentially for over 20 years.

Incredible art is displayed and alive in almost every inch of this 7 square mile event. At the end of the week, every thing that was brought in for the event is either packed up, or burnt down leaving no trace that this festival ever happened in this pristine desert environment.

Yes, amazing art annually burned to the ground, including the centerpiece of the event, a giant 70 foot high wooden and neon sculpture of a man, that is set ablaze on the last Saturday in an amazing spectacle of fireworks and pyrotechnics.

Every year incredible world-class artists descend on this event taking advantage of the HUGE space available and create mammoth art installations, many of which are larger than most buildings. Only to burn them down mere days after their completion in an awe-inspiring display of radical self-expression.

During the day temperatures can reach over 120 degrees, by night they may drop below 50. You are as challenged by the elements as you are by your neighbors particular artistic vision.

You will find no cell phone signal, but possibly discover poorly functioning Wi-Fi for the few that can’t pull themselves away from their laptops for a week.

It is part circus, part camping, and part waking dream where you are just as likely to discover your inner Zen as bump into a long lost friend.

There is no money allowed, no advertising either. It is a child friendly event that only bans: dogs, guns, and feathers (because of the litter).

\$250 dollars gets you in, and being mean or hostile is the greatest sin.

Any exchange of goods or services is done on an entirely “gifting” basis with no expectation of something in return, although trade is also allowed.

The music is thunderous and constant and coming at you from every corner in every genre but dominated by several techno beats that might drive you mad if you don’t have earplugs to sleep.



Groups of people organize together to form “Theme Camps”. This can be as simple as 2 cars of friends who park next to each other placing a plastic flamingo and an abstract painting in their ‘front yard’ to become the “Pink Plastic Abstract” camp. This is primarily done for fun and the expression of personality, but also serves the functional purpose of the “camp marker” so they and their friends might identify their car from the many thousands of others. Like tying a ribbon to your car’s antenna so you can find it in a crowded parking lot, but much more fun. Some other theme camps are significantly larger becoming a mini community of dozens or even hundreds. All unified under one common banner such as “Disorient”, “Automatic Subconscious”, “The Karma Chickens” or “The Barbie Death Camp” which decorates it’s front yard with a collection of thousands upon thousands of Barbie dolls. All of which have been burnt, decapitated, shredded, or in some other way tortured in a thumbing of the nose at the modern day values of what beauty is or is not.

The largest of these Theme Camps are located on the

continued on pg. 64

CARIAPPA ANNAIAH



Flying Ballerina (edition of 5) Archival Digital Print 20"x 28"

The tender, breathing natural light that Cariappa Annaiah catches in his photographs engulfs radiantly evocative poses from otherwise oft overlooked crannies of the everyday world. His keen eye and instinct for capturing organic sculpture and grace frame serendipitous moments, frozen into place time and again throughout his body of work. Within the leaves, petals and stems that Cariappa finds, comes a luminously punctuated glimpse into an experienced eye that bypasses landscapes and bustling, crowded scenes in favor of the monumentally minimal. He chooses emotionally charged bends and stretches that echo human choreography and re-contextualize simple minutiae with tremulous operatic energy and suspense. His style and subjects thrive in his preference of natural lighting and only the most basic digital editing techniques, which leave the grandeur Cariappa unearths provocatively intact. The consequential portraits on fragilely magnified scales reflect both a scientific fascination with the small forms on display and a uniquely attentive and investigative aesthetic taste.

Cariappa lives in the Boston area and is a member of The Copley Society of art. His work was selected to be among those shown in both of their 2007 juried exhibitions, Emerald and Equinox. His photography has been honored in his native India at the Lalit Kala Akademi in New Delhi and has since found an audience the world over through accolades including three honorable mentions in the International Photo Awards 2007 competition sponsored by Pilsner Urquell.

Website: www.Art-Mine.com/ArtistPage/Cariappa_Annaiah.aspx

The paintings of Enzo Casale question the universality of portrait painting. He attempts not to follow the trajectory of traditional portrait painting: those aiming to portray a likeness, a mood, or the inner essence of the spotlighted subject. Casale's paintings instead function as a social commentary speaking to the commonality of the human condition. He engages the subject with the viewer in a way which promotes a sense of homogeneity, albeit in a seemingly contradictory manner. *Untitled II* highlights the diversity of humankind by blurring ethnographic lines, whilst referencing biologically determined events, such as death. Casale's subject is treated with a monochromatic color scheme emphasizing cool tonalities, void of any identifiable skin color. This treatment of the skin implies the notion of death as the great equalizer, paying homage to a life-altering experience had by the artist at a young age. Moreover, Casale experiments with the magnification of various facial features inclusive of the nose, lips, and jaw line, to overemphasize structures often relegated towards specific races. However, instead of portraying a set of racially oriented tropes, Casale creates an aura of dynamism and complexity by offering a character free of any such stigmas. The subject is frontally placed, engaging the viewer with a gaze that speaks with magnetism and intensity. A visual connection is made.

Casale urges the viewer to peer into the eyes of a futuristic self warranting tolerance, respect, and ultimately peace.

Website: www.enzocasale.it

ENZO CASALE



Untitled II (edition of 6) Oil on Canvas 31.5"x 31.5"

Born in Kasugai City Aichi Prefecture, Rei Niwa has spent nearly 30 years capturing the rich cultural traditions of Japan with his camera. Although born during a period of modernization, he was raised by his grandmother and maintained a strong connection to ancient customs. At the age of 13, Niwa began encapsulating glimpses of traditional Japanese culture through documentary and portraiture photography to preserve his heritage and share images Japanese traditions with the world.

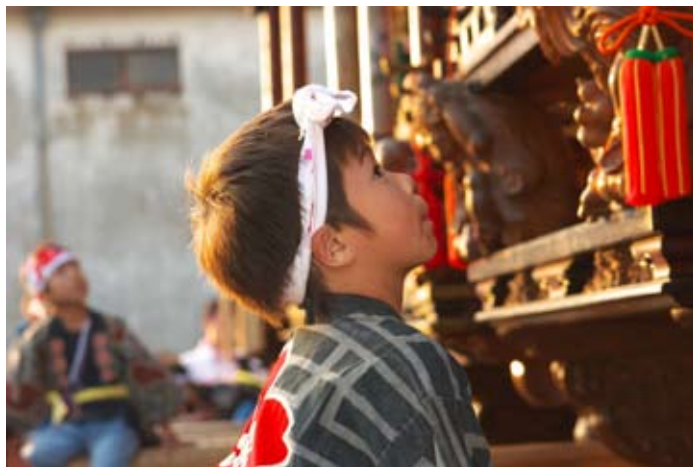
Rei Niwa's work is done primarily during festivals that celebrate Japanese traditions. It's at these festivals that he is able to capture elements such as traditional dress and other customs representative of Japan's rich cultural past with minimal modern or Western elements indicating the present time period. His photography both promotes a better understanding of Japanese customs and preserves relicts of its past on film through crisp details and poignant focal points.

Rei Niwa's work is both beautiful and nostalgic. Scenery of traditional Japanese customs comes to life in Niwa's vivid photographs, captivating viewers with bold colors and compelling subjects. Expressive snapshots capture fleeting processions, elaborate costumes, and various performances, as a contemporary society pays tribute to its rich and distinctive past, all expertly documented by Rei Niwa.

Rei Niwa is a member of the All-Japan Association of Photographic Societies.

Website: www.Art-Mine.com/ArtistPage/Rei_Niwa.aspx

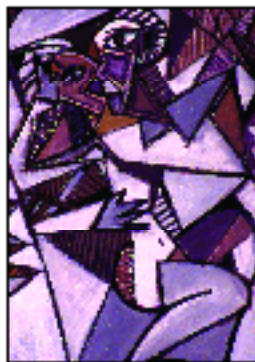
REI NIWA



An Admiration Digital Photography 8.5"x 12"



www.washfineart.com
619-233-5252



MICHAEL HYMAN

Michael Hyman's paintings are an eclectic mix of portraiture, surrealism and commentary on social roles and spirituality. At times he mixes bright, Pop-Art colors and images with painterly portraits of brooding, pensive, or thoughtful female nudes. He presents us with unique works that are first and foremost composed with an obvious passion for light and shadow and how they play upon the human body. With a quality reminiscent of Lucien Freud, Hyman presents his women in all their humanity, evoking mood as shadows fall upon skin and ribcage and half-hidden faces. His works are explorations of character both as individual and also as social being, and the questions of spirituality and its place in a consumer culture in which women are treated as objects. These women are messengers for Hyman, and for us, silently conveying their tales through their bodies and through the objects that float just inches from the backgrounds Hyman puts behind them.

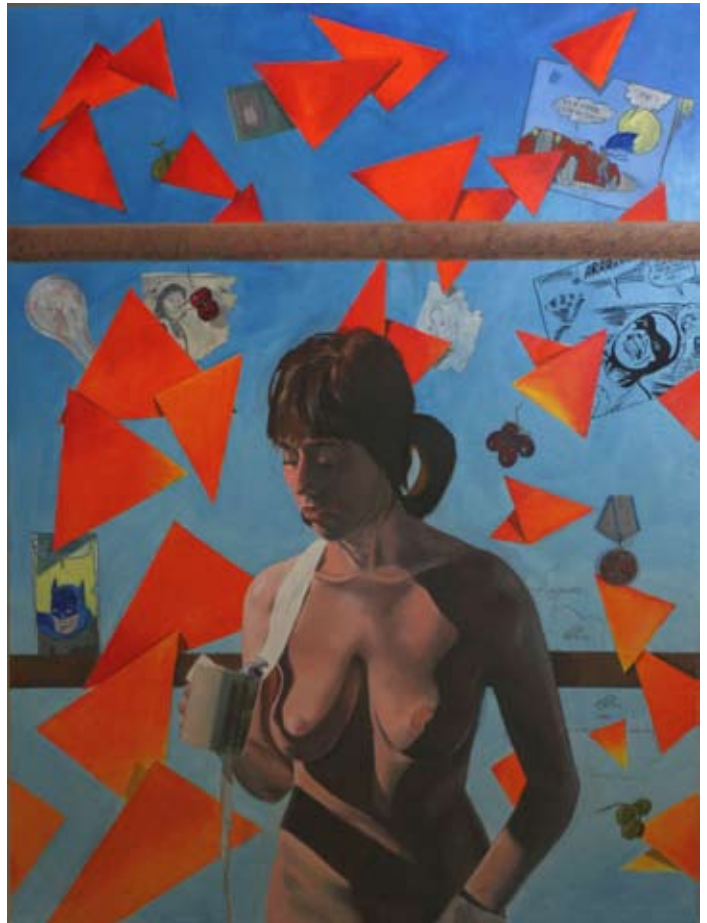
These carefully chosen talismans open up for us the dimensions of these women as real people in a social context. Comic book images, fashion magazines juxtaposed against Russian Orthodox icons, skulls, lollipops, flowers, letters--these objects at times seem to be affixed to a wall as if postcards or prints from the artist's own life. The placement of shadows under them, however, shows us that these objects are floating and are not mere props from the artist's studio or living space, and that these backgrounds are not walls. In fact, these are not real spaces in any sense, but manifestations of ideas, and psychological states, and the props are signs and symbols that enhance the subject's mood with varying degrees of irony.

Michael Hyman has added an extra dimension to naturalist portrait, just as he adds a visceral humanity to surrealism. Both impulses anchor and support each other and through the synthesis, he is able to present us with works that comment on the human and social conditions. His contemplation of life is presented before us with truthfulness and beauty, and he invites us to take in his works in that same spirit.

Website: www.sodapopfizz.com



Prayer Oil on Canvas 36"x 36"



Vesna Oil on Linen 40"x 30"



Coat
Tempera on Hardboard and Cardboard
40"x 25"

IRINA LEVCHENKO

Russian born artist Irina Levchenko values color most, and feels it is the innate duty of the artist to communicate ones expressions clearly, thus offering a window to the past. Her artwork is riddled with an informational and emotional charge and thus, by virtue of exploration offers the viewer a sort of simplicity, reaffirming the beauty and firmness in our world.

Her paintings manifest themselves in two forms: those that are com-

prised of two-dimensional planes, and those that utilize a more sculptural approach, constructed in the third-dimension, resembling objects by which the pieces are titled. Levchenko's painting style, albeit influenced by cubism, Russian constructivism, and American pop-art, is reminiscent of pre-renaissance religious paintings with its flat modeling of subject matter, usage of line and pattern, as well as the utilization of scenes within scenes. On the contrary, her paintings are not stiff. Levchenko's images are dreamy and swirling with color, allowing the viewer to reflect, perhaps finding a bit of clarity in her depictions of the world.

Website: www.irinalevchenkoart.com



Machair Acrylic on Paper 16"x 16"

GRAEME SWANSON

It is his love for the act of painting that drives Graeme Swanson. Swanson trained at Gray's School of Art, where an emphasis was laid on formal life painting, color palette, and drawing technique. Swanson became disenchanted with this approach,

leaving it for a more abstract style in which he found the ability to freely express emotion. His abstract landscapes do not draw on one tradition in particular, instead he allows the landscapes he paints to influence his technique. A dominant characteristic to his style is his love of color. Each piece's color palette is influenced by his chosen subject; for instance, a holiday to the Mediterranean yielded a pastel color palette. And although his works are more abstract, relying on the colors to elicit the emotion and not the form, his figurative training grounds his work, giving him a springboard from which to launch his emotions in a field of brush strokes and color.

Website: www.graeme-swanson-art.com



Traces
Pastel on Canvas 34"x 20"

L'OR

An exotic world awaits audiences in the art of Louise P. Rouleau, also known as L'OR. Beautiful dancers, tribal masks and groups of meditating holy men inhabit her visionary works. Though L'OR has studied art and design since the 70's, and is adept at any number of mediums, her specialty is stunning figural work done in pastels. Her imagery is powerful and absorbing using a psychedelic palette and meticulous hand to render every curve and nuance of the human form. The variety

of textures is impressive, with heavy painterly strokes of black, airy fabrics, brilliant flesh colors while allowing the edges of the image to melt away. "I want my art to provoke emotions, she explains. "I hope that when people look at it they question themselves." Born in Montreal, L'OR grew up in a privileged life to parents with a firm love of the arts, infusing a passion for human life that she would carry throughout life. Her work has been exhibited frequently in Canada and the United States.

Website: www.lorpastelart.com



Rain Dance I
Acrylic on Canvas 40"x 30"

SALLY WEST

Sally West's artwork begins in the same place she did: the earth of the Australian outback, where West's first pieces were drawn in the dirt of her family's ranch in Un-garie, NSW Australia. Here, at the edge of the outback, West developed a close relationship with the land, seen through her earthy color palette and landscapes. Not only does she draw on her native land but also on the natives of

Australia. Most known through their Dream paintings, the aesthetic of the Aborigines has influenced West's organic linearity, textured canvases, and use of a flat perspective in her paintings.

To her softly curvacious figures, an air of ease is added with these techniques while in her landscapes they create an energy and playfulness, enhancing the already vibrant patchwork quilt-like scenes. Most importantly, West's love for and commitment to painting comes through in her work, an aspect that endears viewers to it.

Website: www.sallywestart.com

THE ADVENTURE OF ART

BY DONNA L. CLOVIS



Heroine C-Print 11"x14"

In most heroine stories, the heroine is introduced in ordinary surroundings, doing mundane things. She is young, innocent, and humble. Then something new enters her life. It is the catalyst that sets the story in motion. The event that pushes the heroine into a new adventure. With this calling, the stakes are determined and she sets off for a long journey.

During the journey, the heroine receives help from an unusual source. In fairy tales, it is a wizard, a dwarf, or a fairy that aids the heroine in some manner. She achieves her goal because of this help and because she is a receptive listener to the supernatural.

The heroine moves into a special world where she will change the ordinary into the extraordinary. Now begin the obstacles. During darkest moments, the heroine reaches into her soul with the strength to continue. She seizes the opportunity to fight back and focuses upon her goal. The heroine overturns her worst fears.

The road back is often a chase scene. There is still one more obstacle left to conquer. It is the third act, the escape, leading to the story's climax.

Finally, she completes her task. But the task is not the real treasure. The real reward is her personal transformation. The challenge is to take what is learned and apply it in daily life. In this case, daily life is the adventure of the artist pursuing her art. And the transformation is the making of an artist.

The adventure of the art is a major theme woven throughout the artwork of Donna Clovis. The next adventure of the art is an exhibition called, "Mother, May I" that opens at New York University's Barney Building, Rosenberg Gallery, 34 Stuyvesant Street in New York, on December 5, 2007 through January 19, 2008 from 6:00-8:00 pm.

DONNA L. CLOVIS



Springtime Run (edition of 3) C-Print 14"x 11"

Internationally acclaimed artist, Donna Clovis, is an individual of extraordinary talents and ambition. She is a photographer, performance artist, journalist, producer, and director. Clovis has taught at Princeton University, was awarded artist fellowships at Harvard and Columbia Universities, and has been involved in a number of projects for high profile clients such as New York University and ABC Television. The breadth of her accomplishments is matched by the profound beauty of her photographs, the tales of humanity and songs of the soul. Clovis captures imagery of evocative still lifes, imaginative portraiture, and slice-of-life scenes from Cuba. A recurring thematic element in her work is the examination and celebration of individuality contained in the internal and external worlds. She does not hide behind artful posturing, her work deals directly with social, political, and gender issues, highlighting an individual's vulnerability during our turbulent modern times. Clovis uses a variety of techniques to achieve a range of moods in her images. Her black and white photography reveals an astute sensitivity to gradations in tone and variations in texture, particularly in her still life works. Likewise, with her use of color film, Clovis employs a limited palette with one or two brilliant hues to inject a sense of drama and energy into the composition.

Currently she is working on a number of projects collaboratively with MIT, integrating digital technology and installation works.

Website: www.Art-Mine.com/ArtistPage/Donna_L._Clovis.aspx

MASSIMILIANO LATTANZI

Distilling emotions down to the basics of light and shadow, between what is visible and what we imagine and bring into it, Massimiliano Lattanzi's digital prints are studies in pure color, and magnificent evocations of enhanced nature. As dramatic juxtapositions between dark and light, his digital enrichments turn visual experience into a nearly abstract canvas of vivid tones.

The strength of Lattanzi's work lies with his skill in bringing focus to the raw material. In each of his images, the viewer's gaze falls upon a central point, whether a bit of piercing light, the focal point in a series of lines, or shades in a bank of clouds. Lattanzi shows that artistic skill lies both in knowing what to see in the world as well as being able to shape it according to one's vision. If digital technology is another means of bringing visual beauty forth for us to see it afresh, then the artist's challenge is to allow himself to be a filter for his experience of reality, for it to move through him. Lattanzi has allowed the world to be the subject here, with technology as just another tool for the artist's inspiration. His captivating and powerful images are homages to the beauty which is first and foremost in life itself. Lattanzi allows this beauty to come through, so that with his eye for this splendor, we see it as if for the first time.

Website: www.massimilianolattanzi.com



*Athmos No.6
Digital Print on Canvas 60"x 40"*

HOW I PAINTED MYSELF OUT OF A CORNER AND MADE A LIVING AS AN ARTIST

BY ZEPHORA HADDON, AS RECALLED BY SALVATORE PRINCIPE



The Dunes Mixed Media on Canvas 36"x 36"

I was around six or seven when I recognized that my mother was a klutz. It wasn't that she broke things or dropped things as much as she herself would trip and fall – mostly over seemingly invisible objects. My mother Anita was a classic beauty, always impeccably dressed, yet I recall more than one instance walking with her along Madison, heading to lunch at 'Eat' and she would just fall over. Once she even fell out of the passenger side of the car as my father turned the corner; she had inadvertently pulled on the door handle. She lay there in the street unhurt, unembarrassed and unashamed and laughed hysterically with the totality of her tiny frame. This is how she was every time: she would pull herself up, still laughing, and my sisters and I would join in - the bond of love thick between us - and me in wonder at how she wasn't embarrassed by her public spectacle. As a boy this amazed me, as I knew I would have been mortified. This lesson in resilience with a positive attitude is what has made me the artist I am today.

Deciding to become an artist was exactly that: a decision. It was absolutely the only profession I could think of that fulfilled my two requirements: to bring me enjoyment in decades to come and to be able to be my own boss.

Without ever taking an art class, hell I hadn't even graduated from high-school, I had little idea of how to begin. Using "the city" as my resource I grabbed up found items, paper mostly, and took great satisfaction in shredding, tearing, painting, and fusing them into shapes that were pleasing to me. In this process I came upon the works of Louise Nevelson, my first hero, who would forever top the list that would later include Rauschenberg, Warhol, Johns, Pollack and de Kooning.

After several months, and my father rightly challenging the soundness of my choice, I had to figure how to do 'this thing' that I now loved so much in a way that made me a living. I began by using "the city" as my resource once again, this time as my own gallery. I'd carry pieces of sculpture and later canvas' through the streets – propping them against trees, the sides of buildings, whatever. I'd make a lot of sales this way, blurting out prices I guessed the client might want to pay. I'd also stand back and watch people viewing my pieces and examine their reactions, feeling out what they gravitated towards. I was quite fortunate in that what I created was mostly well-received, I was never forced to deviate far from what I was drawn to create in order to make a buck.

I learned I had to get gutsier and make bolder moves – my first big-break taught me this. I, one day, grabbed my portfolio (snapshots of my sculpture's and paintings taken in my bedroom) and politely talked my way into the Visual Manager's office at Bergdorf and Goodman's. I left an hour later with a one-week contract for my new pieces, giant relief's, to be placed in every window of this prestigious department store. They ended up extending the period another week, paying for a truck to deliver them to Sacks Fifth Avenue where they complemented another display for two MORE weeks – and then the entire collection was bought by a passer-by. Sacks paid to have the pieces brought to the clients' home.

When my mother died of ovarian cancer, about five years into my "career", I had to pick myself up the way she had taught me. It was the hardest time of my life and I had to get out of the city. Moving to Delray Beach, Florida gave me access to the wealthy



Madrid Mixed Media on Canvas 38"x 30"

East Coast clientele whilst living in the then sleepy 'City by the Sea'. They were lean years – I had doors slammed in my face, rejections from galleries, and creatively was still searching for my true niche. I moved a lot and lived with the dollars I could scrounge from my few sales. During these times I spent days and nights approaching galleries and high-end boutiques, driving through rich neighborhoods with paintings in my car stopping and showing my wares to any person who lingered outside their home. I did anything and everything and tried not to succumb to frustration.



No Vacancy Mixed Media on Canvas 48"x 48"

Then I discovered my love of painting the heart was as intense as my love of painting abstracts. People loved my inscribed hearts in any color palette I had created them. I managed to trip over some celebrities who loved them too – often buying walls of the 14x11 pieces – which then gave me great fodder for the press. In turn, this led to a gallery of my own right off Atlantic Ave. Even better, my abstracts now had a proper venue in which to also be more deeply appreciated. Still, running a gallery was a challenge: a constant hamster wheel of painting, bill paying, sales, parties for public relations and than being out of product - and pocket - and having to begin the cycle again, never any farther ahead.

I continued with my now finely tuned 'bold moves' technique. When Donald Trump got married to Melania Knauss I painted a piece especially for them and drove it up myself to Mar-a-Lago in Palm Beach where they were being married. With the painting protruding out the top of my 65' Mustang convertible I had no idea how far I'd get. Surprisingly, the street was not blocked off and at the guard gate I waved a faux receipt at the guard saying, "I've got this painting here for the happy couple with these instructions to make sure its brought in for the reception" and shrugged at the guard. He quickly let me through and I brought the piece and delivered it right to someone claiming to be an assistant. I never heard back, but it serves as yet another example that I would try anything to keep plodding ahead and searching

for that recognition as an artist and finally 'make it'.

Still, running a gallery and trying to get ahead was too much after three years and I was tired. I was contemplating moving my studio into my apartment to cut back on the huge bills an Atlantic Avenue gallery must pay – and had even begun packing – when I entered into another attempt at a partnership with someone to run the place. Zephora Haddon endeavored to give it her all as Gallery Director and do everything but the painting. She stripped it down and we re-built it into the Salvatore Principe Gallery it is today. After three years of working together my originals have increased in value significantly and my gallery is firmly holding its own. I have steady galleries throughout the US that show my work, I have an impeccable limited edition reproduction system in place and a website from where we take orders and ship. I've three Letters of Intent signed for licensing deals – plus one ready to launch. The Salvatore Principe wine will be released in March 2008 in conjunction with the Prestige Wine Group bearing my artwork.



In the Groove Mixed Media on Canvas 36"x 48"

Now that I'm 48 I'm finally, as an artist, not having to practice the resiliency of getting up again after a fall - at least not every day. I have a strong following in the two areas that I love to paint: my hearts and my abstracts. I love being deemed a prolific artist and get a distinguished joy from each, despite them being polar opposites. They keep my internal equilibrium steady. As for my career as an artist, I've learned that keeping my balance means not anticipating the fall, but avoiding it altogether by keeping the tools of resiliency, positive attitude and a professional support system close at hand.

Website: www.salvatoreprincipe.com



Apocalypse I
Mixed Media on Canvas 36"x 48"

POURAN BORDERS

Teetering industrial structures ominous inevitable aging decay dominate much of Borders' work. Her cityscapes and skylines bemoan the decline and disrepair of

factories and refineries past their prime beneath colorfully damaged clouds. Borders wrestles with the insecure implications of the scenes she renders, meditating on American industrialism and its future while marveling at the monuments and wires it leaves in its wake. The color choices and mixed media on Borders' canvases, cut striking auras and unwaveringly fateful silhouettes into her deep, expansive compositions. Each leaning set of power lines indicates a looming inevitability, but behind them are swirling chaotic patterns of clouds that Borders juxtaposes against her subjects in chaotically harmonious unions. Borders work has been sold across the world and found homes in collections throughout the United States and Europe. She brings sensibilities from her extensive background in Persian art learned in her native Iran together with distinctly Western currents of topicality and style.

Website: www.pouran.com



Here Comes the Rain Again
Mixed Media on Canvas 48"x 48"

GANGA KADAKIA

The emotive experimentation energized by the color choices and icons wrapped within each of Ganga Kadakia's works adorns a rich voice from the stage of India's art world. Kadakia commands masterfully chosen, Matissean color schemes that re-contextualize images from pop and ancient cultures with

Warholian sensibilities. Her keen senses of both the ironic and culturally resonant aesthetics of her subjects build stereophonic statements about otherwise simple elements that become quizzical and often challenge the cultural authority they evoke. Often mixing drastically varied brush strokes and media, Kadakia carries boldly executed concepts into her work that entice the imagination and present dialectical breakdowns of meaning with both space and hue.

Kadakia's paintings and photography have been featured in major exhibits around Mumbai and sold internationally, attracting attention from publications such as Time Magazine, India Today and the Bombay Times, who commissioned Kadakia for artwork connected with the paper's 10th anniversary.

Website: www.gangakadokia.com

BÉATRICE BUREL



Colorisation Acrylic & Gouache on Paper 25.5"x 20"

Béatrice Burel's paintings are a study of both complicated geometry and vast, uncharted terrain. The daughter of a geometer and topographer, much of her work can be likened to ridged maps, comprised of carefully delineated mountains, streams and other natural wonders. A deeper study of her work's phenomenal detail permits a decadent descent into the extraordinary cavern-like images in her paintings where the contrast of rugged and smooth contours attained by a fusion of media and substances create a beautiful, alternate reality.

Béatrice Burel excels in experimenting with a variety of media. She works on both paper and canvas, and paints with acrylic, watercolor, gouache and other substances, creating magnificent texture and images shrouded in mystery. Burel's captivating choices of colors communicate a vast range of emotions, from optimism to debilitating despair, as she is often motivated to transcribe the intensity of her own emotions on her canvas. When plagued by feelings of loneliness, Béatrice Burel takes shelter in the underground world that she creates in her paintings where alchemy and imagination collide.

Béatrice Burel received her Bachelor and a Master of Plastic Arts from the Arts Faculty of Amiens in Picardy. She currently lives and works in France where she fully dedicates herself to her two passions, design and artistic expression.

Website: www.Art-Mine.com/ArtistPage/Béatrice_Burel.aspx

If process were an art form, Dr. George A. Koemtzopoulos would be the purveyor. With a background in realms more logically based, it is not surprising that Koemtzopoulos' subject matter and modes of creation reflexively inform one another. His works are systematically categorized into three subjects: those involving classic painting techniques, those involving digitally manipulated paintings, and those involving the compositing of paintings and photography via digital manipulations. He breeds an "uncommon variety of styles" whilst enhancing the pulchritudinous caveats the earth has to offer. *Surface on the Planet of Orion* exemplifies Koemtzopoulos' relationship between process and product. His subject matter is plainly referenced in its title, despite its fictionality. Koemtzopoulos incorporates a myriad of rainbow color marbling its way across the textured surface of said planet. The resulting image is almost artificial, yet retains qualities so abstracted and seemingly intangible that it reaches an unparalleled level of beauty, inversely promoting a sense of lucid understanding. Likewise, utilizing digital techniques seemingly usurps the credibility of Koemtzopoulos' subjects. On the contrary, his process begets a new sort of actuality and allows for variance in truth, furthering a deeper awareness Koemtzopoulos, similar to the constellation and Greek myth for which *Surface in a Planet of Orion* is named, is a hunter. He seeks out beauty and captures it and assembles new formulations for others to appreciate.

Website: www.artmine5000.com

DR. GEORGE KOEMTZOPOULOS



Surface in a Planet of Orion Mixed Media on Canvas 30"x 40"

SUSANA GUARDIOLA



Exuberance Oil on Canvas 31.5"x 39.5"

While most people look at the outward appearance of a person, Susana Guardiola peers into an individual's soul. She sees past the boundaries of flesh and bone, discovering what resides in the depths of their hearts. She therefore paints intuitively, bringing the hidden beauty of an individual to the surface of the canvas.

Guardiola translates that intangible yet very real aspect of who people are through flora imagery. Her flowers consequently embody human characteristics. In some paintings, petals gingerly open towards the sun, much like a human would guard their heart before slowly opening up to someone new. In other paintings, the flower petals peel back so that the pistil looks like it's hissing at a competitor.

Guardiola's brushstroke and color scheme say as much about a person's soul as what she references as her subject matter. By varying the length of her lines, she can depict two trees with very dissimilar qualities, though she uses earthy tones for both. Every aspect of her painting proves a purpose. Even the grass surrounding the flowers indicates the state of emotion the painting conveys.

Susana Guardiola was born in 1964 in Zaragoza, Spain. Her first individual exhibit took place in her hometown in 2005 and she has since gone on to have paintings exhibit in both Europe and the United States.

Website: www.susanaguardiola.com

VALDA BATRAKS



Towers Lithography 22"x 29"

“I grew up in the countryside, where one could be with nature daily,” Valda Batraks says. “This helped me to develop an appreciation for the uniqueness of form and texture in space.” As a young girl, she traveled around her native Latvia with her father, Bronislavs Pavlovskis an art teacher, helping him with his summer work restoring church altar paintings. His guidance and encouragement fed a love of drawing that Batraks feels to this day, a love that is evident in her art, for only one who loves her craft could possibly invest each piece with the amount of detail that hers display. It isn’t enough to say that one finds in her pencil works subtle gradations of darkness, as one can almost literally detect the application of individual particles of lead comporting with the grain of her surface of choice. Her etchings and lithographs evince the same care, with every stroke and line carefully considered and actualized.

Batrak’s themes are ruminative—consciousness, memories, dreams, death, and transformation. Her figures often seem lost behind a veil of thought, a quality Batrak imparts by somehow “soft lensing” her image.

The emancipation of Latvia from the former Soviet Union was a landmark in Batrak’s career, allowing her to become internationally recognized and featured everywhere from France and Sweden to Japan and Taiwan. One of her pieces “Towers” was selected for a Latvian postage stamp in 2003.

Website: www.Art-Mine.com/ArtistPage/Valda_Batraks.asp

THE RAPTURE OF FORM

Exhibition Dates: January 8 - January 29, 2008

Reception: Thursday, January 10, 6-8pm

Walt Blumenfeld

Doug Bootes

Pouran Borders

Ganga Kadakia

530 West 25th Street Chelsea, New York City, NY
Tel: 212-226-4151 / Fax: 212-966-4380
www.Agora-Gallery.com / info@Agora-Gallery.com

Agora
Gallery

Berenice Michelow's work reflects the strident history of South Africa, a reality fraught with racial divides, struggles for freedom and an unwavering hope for the future. Each painting tells a story and explores another facet of the human condition including family, honor, war, and patriotism. Michelow's paintings are charismatic and warm, drawing the viewer in to the scene with a warm palette, inviting imagery, and fascinating symbolism to explore. A characteristic element found in many of her paintings is lush, wafting lines that reach for the heavens, taking the form of golden fields of grass or abstracted line work.

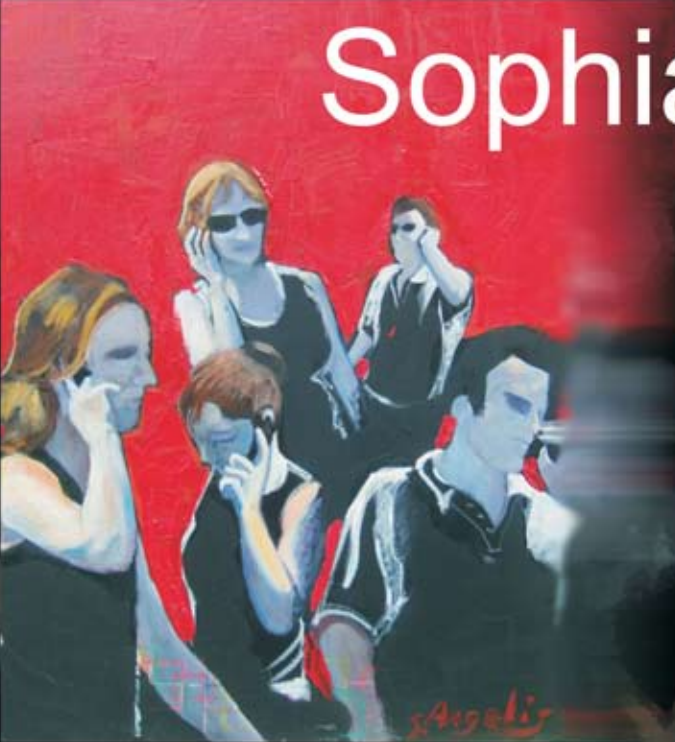
She is an adept portrait artist as well, skillfully rendering beautiful shining faces that peer back at the audience with affectionate smiles. Michelow has had a long history in the arts, shaped and influenced by the events surrounding her life. Her formidable list of accomplishments includes being a guest artist at Johannesburg Municipal Art Gallery and Stellenbosh University, representing her nation at the Valparaíso Biennial in Chile, and being honored with a ten-year retrospective at the Rand Afrikaans University. A native of Johannesburg, South Africa, Michelow immigrated to the United States in the summer of 2004 to join her family. She has wasted no time in getting her work seen around the country, picking up representation in New York, and exploring art venues from coast to coast

Website: <http://michelow.com>

BERENICE MICHELOW



Walking Tall Oil & Charcoal on Canvas 40"x 60"



Sophia Angelis

Painter of Contemporary Art

next exhibitions :

Art Fair Madrid, January 2008
 Beijing - China, March 2008
 London, 2008
 Cremona - Italy, 2008

Dis - Connected People mixed media on canvas 31,5 x 23,6 inches

www.angelisophia.com

CURATORIAL CREATIONS: THE VISION OF MANON SLOME

By Donna L. Clovis

The powerful will and self-confidence this story reveals is apparent immediately upon meeting Manon Slome, Chief Curator of the Chelsea Art Museum. Tall with dark hair, she gives off an ambiance of determination.

At first, Slome did not want a career in the art world. Her father, an artist, passed away when she was a small child. She decided that she never wanted to get close to something that hurt her so badly like art.

Although she started her education in literature, in which she holds

wall text must be informative.”

After her fellowship with the Whitney Museum, Slome was hired as curator for the Guggenheim Museum, where she spent seven years curating exhibitions. Slome longed to work in the contemporary art scene and later became the curator for the Chelsea Art Museum, where she has resided for the last five years. With Chelsea Piers across the street from the museum as an international seaport and location for immigration, Slome believed that an international flavor for the museum was very important.

“We don’t produce the same blue chip art,” said Slome.

Beginnings of an Exhibition

Her thoughts for an exhibition at the Chelsea Art Museum begin with an idea and an image. She builds upon the ideas and images from various artists to create the body of the exhibition over time. She researches artist works in depth in order to make a concrete show. When asked about receiving unsolicited work from artists, Slome comments that she does not consider it.

“There’s a lot of footwork done to select artists for my shows,” said Slome, “I go to artist studios, visit art fairs, and international exhibitions where I can see large bodies of works at once.”

Slome’s favorite contexts for art involve politics, where reportage and fine art have blurred their boundaries. These contexts are often revealed in the titles of exhibitions shown at the museum. Slome is currently developing *The Aesthetics of Terror* for the autumn 2008 season. The exhibition will depict the idea of terrorism and its representations as discussed ever since 9/11. Very

few of these contemplations have tackled the issue of specific formal qualities and pictorial strategies of terrorism. The show investigates certain visual characteristics of the spectacle of terror and its echoes in contemporary art. The exhibition also employs the distinction made by artist Roe Rosen on the principle gap between representations of underground terrorism produced by terrorist groups, and images of state terror.

Past exhibitions, such as Slome’s *Anxiety*, investigated the mood of America today and the reality of attacks on American soil, the imminence of war, and the erosion of civil liberties. More recently, *Dangerous Beauty* examined the description of beauty in today’s society and how the cult of beauty is structured and



XAVIER VEILHAN. *Xavier (#4)*. 1999-2000. Oil on Canvas. 90 1/2" x 94 1/2" x 2 2/4". Image Courtesy of Sandra Gering Gallery

a PhD from Columbia University, she soon became involved in the curatorial aspects of art through the Whitney Independent Study Program, and her family’s artistic heritage emerged anyway. As part of the Curatorial Fellowship, she competed for an exhibition by submitting a proposal called *Articulations*. Her proposal won, and she curated her first show as part of the Whitney Program.

Slome sits back in her chair, the determined, triumphant note in her voice still echoing in the room. She seems to be catching her breath, for she has been speaking passionately about her experiences and high standards toward the display of art.

“It is important for a curator to have an eye about the showing of art,” said Slome, “There is a responsibility to the art, even the



ASHLEY BICKERTON. *Hula Girl*. 2006. Acrylic and Digital Print on canvas mounted on wood. 40.5" x 37.25". Image Courtesy of Lehmann Maupin

practiced.

Slome's passion, intelligence, artistic eye, and extraordinary level of energy for art make her an invaluable presence at the Chelsea Art Museum. Her ideas and execution of shows as a Chief Curator make her larger than life.

Insight

The Insight Series, created by Slome at the Chelsea Art Museum in March 2006, feature artists who have not had a solo exhibition in a New York museum. Located in the more intimate galleries on the second floor of the Chelsea Art Museum, Insight brings first views of outstanding talented artists and fresh audiences interested cutting edge work. The flexibility of smaller shows allows curators to produce exhibitions within a short time period. The Insight exhibitions continue the Chelsea Art Museum's mission of showcasing international art while providing a cross section of media: sculpture, performance, installation, drawing, painting, and video.

Exhibitions presented in the Insight series include: Maria Fernanda Cardoso, *Death Becomes Her*, Michael Bevilacqua, *Drawing Under the Influence: Fables of the Reconstruction*, and Federico Uribe, *Human Nature*. Upcoming Insight exhibitions include Gil Shachar in *Seeing is Not Believing*.

The Chelsea Art Museum also serves as the home of the Jean Miotte Foundation, dedicated to archiving, preserving, presenting and making available for exhibitions the work of Jean Miotte. Rotating selections of Miotte's work are shown on a regular basis, as are selections from the permanent collection which includes rare holdings of such artists as Pol Bury, Mimmo Rotella, and J.P. Riopelle.

The permanent collection of the Chelsea Art Museum includes many European abstract artists often labeled as Informel, including Corpora, Lakner, Kirkeby, Millares, Miotte, Santomaso, Schumacher, Stöhrer, Thieler, Vedova. The collection also holds American abstract artists Francis, LaNoue, Mitchell, Motherwell, Riopelle; a large body of works by the Affichiste Mimmo Rotella; and works by Jean Arp, Olivier Debré, Jean Fautrier, and Ellen Levy. Sculptors in the collection include Bernar Venet, Pol Bury, Kanter, Jeff Beer, Johannsen and Zadkine. The collection also has an important selection of rare books and works on paper. Growing the collection is an important priority for the Museum.

The Chelsea Art Museum is located on the corner of 11th Avenue and West 22nd Street in the Chelsea section of New York City.

Donna Clovis is an artist and finalist for the Pulitzer Prize in Feature Writing.



JUSTIN SAMSON. *Gorth*. 2005. Mixed Media. 84" x 30 1/2" x 28". Image Courtesy John Connolly Presents.

Upcoming Show Schedule for Chelsea Art Museum

SELECTED EXHIBITIONS 2007-2008

The Incomplete

Curated by Manon Slome and Hubert Neumann

October 2 – January 12, 2008

This exhibition will explore the open ended, ever incomplete nature of post modern art. This exhibition is drawn exclusively from the Morton G Neumann Family Collection. In both form and content, the works in this exhibition give voice to postmodernism employment of multiplicity of artistic language and its openness to a boundless influx of information, be it from the broad context of other art forms, or other areas of interest such as literature, philosophy, science, mathematics, technology or popular culture.

Moscow – New York = Parallel Play: Selections from the Kolodzei Collection of Russian and Eastern European Art **February 28 – April 5, 2008**

The convergence of two collections will highlight Russian and former Soviet Art from the second half of the 20th century, and considers an artistic axis of two cities of eastern and western continents representing artists living or working in these largest art capitals, and creating with their art an international context and distinctive intellectual plastic Russian “rhyme” in the international art community. It draws from the Kolodzei Collection of Russian and Eastern European Art, one of largest private collections, with over 7,000 pieces by more than 300 artists from Russia and the former Soviet Union chronicling four decades of nonconformist art from the post-Stalinist era to the present. Moscow - New York= Parallel Play is organized by the Kolodzei Art Foundation, Inc, a US-based public foundation supporting the contemporary art of Russia and the former Soviet Union, and was first shown in the Fall of 2007 at National Centre for Contemporary Arts in Moscow.

The collection of Russian impresario Marat Guelman will feature works from the nineties to the present and include installation, photography, video and multimedia.

Selections from the Collection of the Shanghai Chinese Painting Academy

April 17 – May 17, 2008

Contemporary academic paintings in traditional media will travel from the Shanghai Chinese Painting Academy. Many works appearing at the Chelsea Art Museum will be leaving China for the first time to participate in this exhibition.

Lynn Hershman

May 29 – August 16, 2008

Lynn Hershman Leeson's technologically innovative, interactive installations respond in real time to input from external sources in order to explore the impact of applied media on contemporary human society, from interpersonal relationships to the global economy. Her work appears in several prominent public collections and has been recognized with numerous awards. Ms. Hershman Leeson lives and works in San Francisco, California.

Aesthetics of Terror

October 30, 2008 – January 11, 2009

What happens when an image of war or terrorism moves from the newspaper or cable news network to the gallery or museum? As artists navigate these boundaries, either through direct translation or through appropriation, does violence retain its power to inspire fear and dread, or does this contextual transposition fetishize violence, stripping it of meaning through aestheticization? The Aesthetics of Terror will explore the juxtaposition/integration of the traumas of the daily news with the objets d'art that utilize the vernacular of terrorism to communicate ideas about contemporary society.

Gil Shachar

January – April 2009

Gil Shachar's works explore the concept of sight; what the viewer sees and what they have yet to see. His pieces, with their shrouded subjects, evoke many different feelings about tasks of the everyday as well as our fears. By covering what the viewer assumes to be the subject of a work, one begins to wonder what the piece would look like when uncovered. This idea of covering can be likened to that of a revelation, but while covered, the subject is at its most vulnerable. Shachar's works therefore present the viewer with a very uneasy and delicate situation impossible to remedy.



CHELSEA ART MUSEUM
HOUSE OF THE SOCIETY FOR THE ARTS

THE INCOMPLETE
OCT 2 - JAN 12, 2008

Curated by Manon Slome
and Hubert Neumann

556 WEST 22ND STREET
NEW YORK, NY 10011
+1 212 355 0719

WWW.CHELSEAARTMUSEUM.ORG

Image: Repetition, 2007, The Russian Revolution, 2007. Acrylic and texture medium on canvas, 60" x 60"

LEE HUTTON



Inaccurate Geometry #3 Oil on Canvas 30"x 30"



Inaccurate Geometry #5 Oil on Canvas 30"x 30"

Lee Hutton's passion for geometric possibilities has inspired him to place basic shapes in an artistic prism and explore them in multifarious variations. He takes the universal forms of circle and square and weaves them together into complex and beautiful works of abstract design. In most of his paintings, circles suggesting off-center bull's-eyes dominate, supported by squares of color. The interrelatedness of both the structures and the color tones create complex designs which invite the eye to trace them, and take in the visual tapestry. At times the right angles seem to be imposing themselves on the circles, at other times the arc of the circle feels tucked into a corner. One's gaze moves across the intricate arrangement of circles broken by diagonals or consigned into quadrants; we take in the fragments and begin to see how they are made whole again by sophisticated color schemes. Despite the variety of Hutton's explorations, these works do not jar, but work together as a whole both visually and thematically.

Just as the geometric forms accentuate and complement each other in a precise manner, so too do Hutton's choices of color provide an organizing theme. Hutton frequently posits a light blue with a strong presence of black, and if earthy browns and rusts are his prevailing theme, then these are frequently enhanced with gold and greens. He commonly applies his paint in a smooth manner which, along with the abstract and formal qualities of his work, suggests industrial design; other works, particularly those in which the entire circle fills a canvas, have a rougher, more painterly feel.

These are not mere intellectual studies in color and shape, however, as Hutton's carefully laid-out designs contain drama in their visual presentation. At times suggesting iconic centerpieces with Native-American tones, or works investigating symmetry and its variations, Lee Hutton makes powerful use of whatever theme or composition he is exploring. His paintings are about the exuberance of the infinite possibilities of color woven together with pure shape.

Website: www.Art-Mine.com/ArtistPage/Lee_Hutton.aspx

MARTY MAEHR



Fox in the Forest Oil on Canvas 36"x 48"

Marty Maehr's simple and beautiful canvases are prismatic, joyful celebrations of life. Maehr speaks of wanting his work to express a kind of 'inner knowing' that reflects a deeper state of awareness—a theory not dissimilar to that of Kandinsky. And like Kandinsky who wrote 'Color is the keyboard, the eyes are the hammer, the soul is the piano with the strings', Maehr harnesses the power inherent in the visible spectrum to convey a sense of harmony and resonant beauty.

A largely self-taught artist, Maehr has pursued a highly individualistic path, allowing himself to intuitively develop both his style and his subjects. Influenced by thinkers as diverse as Theosophist Rudolf Steiner, Nietzsche, and Lao Tzu, Maehr wants his art to speak to everyone, and creates highly accessible paintings that appeal to a wide audience on multiple levels. Although he spent most of his youth in the Midwest and now lives in Ann Arbor, Michigan, he cites a childhood year spent in Tehran as a major formative experience that opened his eyes to the simultaneous diversity and similarities of various nations, and has chosen the visible light spectrum—the rainbow—as a way of exploring these commonalities. Maehr's works resemble fractured stained glass windows or kaleidoscopic crystal patterns that radiate energy and emotion, and speak to the hidden beauty present all around us.

Website: <http://maehrcreations.net>

Serbian artist Jascur's landscape paintings portray the beautiful complexity of the natural world with a highly personal and deeply poetic vision. He also embraces the unity at the core of that complexity, and with a confident, fervent conviction, his rich paintings explore the ongoing tension between mankind's temporality and the eternity of God.

Spirituality is a palpable experience in Jascur's painterly canvases. He portrays landscapes composed of conspicuous swirls and eddies which enliven his vision of lush, pastoral scenes. This deep texture is both tempestuous but also grounded in a sensitivity to nature's abundance.

In addition to his brushwork, the strong lines of Jascur's work present his theme of eternity's presence in nature: the trees and the ever-present roads which cut between them create a powerful visual of the ideas with which the artist is struggling. The intrusion of mankind's path into nature—the way towards home or perfection—is a potent, recurring topic in both his canvas and the poetry of his titles; this existential meditation anchors his work in the demands of the present, with all its limitations, but also in the eternal. To look upon the paintings of Jascur is to perceive the eternity hidden behind the present moment.

Website: www.draganjascur.co.yu

JASCUR



Another Name for Love Oil on Canvas 28"x 33"

Influenced as much by the tilework of Iranian architecture as well as the glittering spectrum of colors of desert sand, Pari Ravan's dreamlike paintings place us into an utterly exotic, otherworldly realm. While seemingly grounded in dreams, these paintings also tap into a basic human desire for tranquility, escape and peace. Like magnificent vistas, her works show us a grand expanse of sky and landscape, with the details of manmade objects, or blooming plants, tucked into a corner of the canvas. The juxtaposition creates a dramatic tension and raises questions about longing, peace, and absence.

The sun and clouds figure largely in her work, as does the moon as it reflects the sun's light, creating an effect of both of serenity but also melancholy. The natural world is a cohesive whole, Ravan is possibly saying, but where there is humanity and its intrusion in the world, there is always longing, or loss, as the abandoned objects or crumbling castles suggest.

The message Ravan is possibly presenting to us about the world is both one of love but also a warning. Are the open spaces of these works a piece of untouched nature, or some abandoned wasteland? Ravan's strength as an artist lies in her refusing to answer this question, as the ambivalence of experience is what drives these haunting works.

Website: www.Art-Mine.com/ArtistPage/Pari_Ravan.aspx

PARI RAVAN



Reflections Oil on Wood 27"x 35"

THIERRY FAZIAN



Gandhi Oil on Canvas 19"x 11"

To Thierry Fazian the Caribbean is a "melting pot of civilizations" where French, English, Spanish, Creole, and Portuguese cross and converge with wholly unique outcomes. In his Surrealist paintings Fazian explores this in a unique way. Surrealism is a style not seen in the Caribbean, yet Fazian's work holds its own against the looming weight of the Surrealist tradition. Using the European painting style, Fazian paints scenes of landscapes influenced by his Caribbean surroundings in bright, saturated, graphic color inhabited by figures influenced by Caribbean culture such as drum-headed humans. These precision of these figures contrasts with the fantastical nature of these human-like creatures that wander across a world eerily reminiscent of our own in a story that is only partly revealed on the canvas.

Fazian has experienced the melting pot nature of the region on a personal level. Fazian is a native of Guadalupe, a French-Caribbean island. Here, French culture and Caribbean culture coexist. Thus Fazian literally straddles the divide, calling himself French while at the same time being physically located in a wholly different place. With these paintings—a hybrid of European and Caribbean cultural traditions—Fazian finds a voice in which to express and interrogate the relation between the intra-cultural heritage present in the Caribbean as well as the future of this hybridized culture.

Website: www.Art-Mine.com/ArtistPage/Thierry_Fazian.aspx



UNTITLED LANDSHAPE No. 5

OIL ON PANEL 48" x 48"

JAMES KANDT

LANDSHAPE SERIES

art-mine.com
JamesKandt.com

Represented by Agora Gallery, 530 West 25th Street, Chelsea, New York, 212-226-4151
James Kandt Studios Inc., 316-681-8628

JAMES KANDT

An artist with a penchant for experimentation, particularly for the disparate realms of realism and abstraction, Wichita-based James Kandt has developed a style that he dubbed “abstract realism.” By selecting unique perspectives found in the wiry formations of tree limbs, closely cropped to disorient and confound the viewer, he has created a way for audiences to experience the natural world with fresh eyes. Painted in oil on panel or canvas with a meticulous eye for color and texture, the trees writhe and sprawl out, reaching for light like massive tentacles. His formal training in photorealism has aided in the wonderful textures and lighting found in his paintings, while his admiration for non-representational abstraction contributes to more interesting compositional choices. He expertly models the rough-hewn textures of tree bark against the soft hues of the sky, presenting the advance and retreat of foliage throughout the seasons.

It was an arduous path to get to where he stands as an artist today; Kandt’s journey to discover his current mode of art has taken many twists and turns. He has, for over 15 years, experimented with various materials including sheet metal and automotive paint, while shifting his style from mixed media abstractions to portraiture, never straying too far from his affection for realism. His final epiphany came when he mixed abstraction with realism in a series he named “Landshapes.”

Likewise, Kandt has had a long and varied life in the arts, earning a BFA from the University of Kansas in 1970 and an MFA from the University of Colorado five years later. Among his various accomplishments, Kandt has been involved in computer animation, illustration, and education, and he has enjoyed a prosperous, award-winning career in Graphic Design. Though painting for nearly two decades, it was not until two years ago that Kandt felt that he had found his true voice and was ready to share this breathtaking art with a broader audience. He has swiftly acquired representation in New York and yet another chapter in his career is flourishing.

Website: www.Art-Mine.com/ArtistPage/James_Kandt.aspx



Untitled Landshape No.7 Oil on Canvas Panel 48"x 72"



Untitled Landshape No.9 Oil on Canvas Panel 48"x 60"



The Dream of Gaia
Plaster 13"x 13"

EDELWEISS

Edelweiss's lively, organic sculptures made of wood or plaster make direct connections between humanity and nature. In her art, she searches for a way of expressing both the suffering and the potential for joy that surrounds all people, and often finds it in the female form. Selecting figures such as Gaia (Mother Earth) or The Celtic Lady for her subjects, the artist draws on maternal or origin myths of different cultures around the world to explore these themes.

Edelweiss stresses that her "sensitivity toward Mother Earth and the great misery she contains," is of primary importance to her work. At a young age she learned that not all people share the values she would like, and negotiates this realization, and her dreams for the future in her art, even recasting herself as an Edelweiss, or snow-white flower. Born in Valencia, Edelweiss is of Castilian descent through her mother, with ties to the Basque country through her father—both of these heritages have greatly influenced her art in both form and content.

Website: www.Art-Mine.com/ArtistPage/Edelweiss.aspx



Damnation of Faust
Oil on Linen 36"x 36"

D. LOREN CHAMPLIN

In moody, expressionistic drags of paint D. Loren Champlin exposes the brutalities and joys derived from human passion. Deep reds, flesh tones, and azures swirl across the canvas, emphasizing the emotions of the subject matter. The style is highly reminiscent of Edvard Munch, whose work influenced the Pittsburgh-

born Champlin when he was living in Norway as a teenager.

The nude is a common motif in Champlin's paintings, but has varied meaning. Some are peaceful and meditative, while others are sensual or even grotesque. Each, however, exposes a truth of the individual's character. Champlin also paints scenes of musicians and familial outings. These paintings are visual stories of people absorbed by their surroundings and the things that make them happy.

Champlin's works are wrought with the raw emotion of the human experience. Themes such as romantic ardor, parental love, betrayal, and contemplation show the multiplicity of life. Invoking the untamable spirit of the stallion, his paintings emanate intensity, energy, and movement.

Website: www.champlin-art.com

KEITH KOVACH



Bust Digital Print on Paper 28"x 20"

On one level, Keith Kovach's straining human bodies, pulled into confetti-like strips then pieced back together or covered with growths interrogate the physical human form. Each one is an in depth study of the body's surface, the lines of the face, the surface texture of the skin. At the same time they are careful studies of what is underneath the skin—the movement of the muscles and their affect on the body's appearance.

Yet Kovach's work goes beyond a mere physical analysis of the human form; Kovach uses the human body and its skin as a springboard from which to launch an interrogation of social conventions. Kovach's skins are a "social mask" and with each bend, break, and inch of growth, Kovach challenges society and the viewer to look closely at the mask and its underlying mechanics.

Kovach's involvement with the desktop publishing revolution, conforming to the burgeoning commercial multimedia and 3D animation business while simultaneously creating computer generated art pieces for himself has influenced this perspective. The prints themselves are thus a manifestation of Kovach's own challenge to social conventions since digital prints were not considered "art" in the beginning. As well, thanks to his drawing and photography background, they also challenge art practices, bending the boundaries between fine art and commercial. Thus Kovach shows that digital art can be as dynamic and deep as any other medium.

Website: www.keithkovach.com

GIANNIS STRATTIS



The Ballerina Oil on Canvas 39"x 27.5"

Greek artist Giannis Stratis creates contemporary mythic works with oil and mixed media on canvases, cards, and wooden supports. He employs multiple styles in doing so, with some works depicting Expressionistic landscapes, others playing in kinetic and deconstructed Cubist planes, while others portray human forms through a bewildering and fragmented lens. Muted tones tend to dominate, though certain works develop one specific color scheme. Stratis's artworks oscillate between movement and stillness, with his Cubist-styled works conveying great energy and dynamism, while his more representational creations evoke static weight.

Above all his works, however, floats an air of melancholy. Stratis acknowledges this all-pervasive melancholy, confessing that he is "troubled by today's social reality." Playing off of mythic scenes, tropes and archetypes, many of his works seem cloaked in a shroud of dirt, disfigured or somehow disrupted. Stratis thereby suggests the impoverishment of humanity under its present conditions, our alienation from our responsibilities and needs. Even those works filled with movement echo this sentiment, their figures conveying gestures performed for the sake of routine rather than passion or enjoyment.



The Complex Oil on Canvas 31"x 23.5"

The humanity in these creations may provide the clearest connection between Stratis's works as they move from one stylistic register to the next. This is articulated through the eye motif that appears in so many of his works, conveying both depression and disorientation. Many of his figures also appear fragmented or paralyzed, as though the burden of their living conditions has become so great that they are resolved to despair. In other works still, the eyes have been obstructed or concealed, suggesting a trickery that keeps Stratis's human figures in the dark, incapable of grasping the forces that shape their inhospitable realities.

All this uncertainty about humanity's status is tempered by subtle hues of brightness and warmth in some of Stratis's most inhospitable works. In others, our identification with the human figure precedes its transmission of uncertainty and sorrow, and the connection created becomes its own vehicle for escaping despair. Emerging from its inhospitable surroundings, Stratis's battered representation of human identity through myth and archetype arouses our compassion and engagement.

Website: www.Art-Mine.com/ArtistPage/Giannis_Stratis.aspx



There Are No Shortcuts To Heaven
Watercolor on Paper 22"x 22"

SHELLY PORTER

The message of Shelly Porter's watercolors are absorbed through the eye and transposed to the heart. Her imageries reference a mandala-like focal point which aims to speak to the viewer in a "conscious and unconscious whisper". Porter acknowledges the dichotomy between the over-stimulation

one experiences on a day-to-day basis versus the spiritual need to seek solace and connectivity to a higher power. Her forms emerge as undulating organic shapes interweaving a pure vibrant color palette. They imply simple body-oriented mandalas such as the eye, the cells, or the organs employing various pattern-like motifs in the center. The mandala is understood cross-culturally as a focus for healing. Porter's methodologies coalesce with those of Carl Jung, offering the mandala as a meditative device to seek inwardly as a means to self-actualization. Porter's paintings offer the viewer a sort of reprieve; her forms are an archetype of wholeness offering sustenance to the soul by means of inner reflection and sanctuary.

Website: <http://shellyporterartwork.com>



Pause Oil on Canvas 30"x 40"

SARA SCRIBNER

Art is a vessel for understanding, based upon the visual dialogue between the artist and audience. The paintings of Sara Scribner aim not to educate but to share an integral part of the

processes of life. The artist incorporates a sense of fleeting movement accomplished by the blurring of the subject to necessitate change and flux. She aims to capture the delicate balance between the eventuality of time and the temporal nature of life, painting from a place of honesty and truth. She exposes rawness by weighing the human experience against the "shortness of an instant". Her paintings seek to activate a feeling by presenting the viewer with a subject, a visage, metaphorically referencing a mirror. Scribner's depictions are the antithesis of a graven image, with a message that is inherently compelling. She does not reflect on the cynical, but instead asks the viewer to quietly pause and examine the ubiquitous nature of change common to us all.

Website:

http://scribnersgallery.com/artist_detail.php?artist=Sara+Scribner



Jack Nicholson
Pencil on Paper 30"x 24"

ÅKE JOHANSSON

Åke Johansson's pencils muse playfully across the smiles and shrugs that he pulls out of memorable movie moments and press photos. His keen, detailed obsessions with the weight of his subjects' finely articulated eyes and placement of their attentions fleshes out their mortality beneath the glossy surfaces of the glamorized Hollywood headshots that he translates

into textured scrapes of line and shadow. Johansson gracefully layers the drama of the actors he analyzes atop the potentially mundane human faces which rise into the fantastic forms of the characters they portray.

The balance he finds along the line between the common man and dramatized role synthesizes sharp, curious looks into very public celebrity faces. His choices of recognizable photographs and film stills further echo the public nature of his models and frame their personalities like found art filtered through his own compassionate and nostalgically attentive lens as a portrait artist.

Johansson lives and works in his native country of Sweden.

Website: www.akesart.com



Tangled Up in Beige
Oil on Canvas 36"x 36"

TERRI AMIG

The artwork of Terri Amig is almost familiar—not because of the specific images or style, but because it seems to evoke collective traditions of the people we humans are. With her oils, Amig captures the seminal artistic instinct: the desire to communicate universally. It's the instinct that informs the cave paintings

from the dawn of history; it's what drives the choice of iconography employed by those who design the flags of nations.

But Amig's compositional techniques are not as simple as they first appear. A true eye for proportion and subtle gradations of hue bring shadings of light and shadow into her worlds of rudimentary portraiture, breathing into them an otherworldly life. In *Tangled Up in Beige II*, for example, the basic lines of a completely silhouetted crow seems to announce its sentience amongst a nerve-live bundle of denuded branches.

Terri Amig studied Fine Art at the Corcoran School of Art in Washington D.C. and at the California Institute for the Arts in Los Angeles. She is currently represented by several galleries throughout the US

Website: www.terriamig.com

JOHN LYNCH

John Lynch's surrealist paintings mesmerize the viewer as they bridge the gap between reality and illusion. In an otherwise natural landscape, Lynch paints a door floating in midair. In another painting, he paints several passageways. Both paintings invite the viewer not just to enter into another dimension but also to choose a fate. In this decision, the viewer consequently selects an interpretation of the painting.

Likewise, celestial bodies are a reoccurring motif in his work, sometimes even within a single painting. While the moon and the sun are works of nature, they suggest the otherworldly, particularly when their images replicate.

Perception, key both to the principles of psychology and to the design of paintings, takes on new meaning in his paintings. Unblemished horizons and checkered floors indicate his artistic and mathematical precision, yet his skewed logic hint at his studies in psychology. It is this predilection for science—he trained in radiologic technology before taking a job at The Arlington Hospital in Virginia—that propels him toward making compositions rife with symmetry, patterns, and symbols.

Inspired by literature, music, and philosophy, as much as science, Lynch's paintings retain emotion and movement. While a gnarled tree may lend a very gothic aura to one painting, the next may feature more classical forms of the human body. Dark and bright colors alike make his oil paintings atmospheric.

Website: <http://calgalonline.netfirms.com>



Substituting Y for X Oil on Canvas 36"x 48"

WARREN FRIEDMAN



Untitled (Broken Symmetry #1)
Archival Digital Print 16"x 24"

Warren Friedman's spare yet elegant montage photographs speak of links made across time and space, and people that somehow, in some way, reach out to one another, attempting to make connections. The themes of separation, brokenness, and potential reunification course throughout his art, and especially one of his more recent series, *Broken Symmetry*. In this group of works, Friedman pairs resonant images of various scenes in ways that resonate both formally and thematically. Placed against pewter-colored backgrounds, his photographic images create a space in which viewers can analyze different correspondences and begin to think through both visual and social givens. Images are at times cut out from their original locations and re-contextualized in a manner not dissimilar to the Russian Constructivists. A socially-minded artist, Friedman influenced by photographers such as Robert Frank and Dorothea Lange, works in a street-photography mode in order to capture the reality of everyday people's lives.

Since his retirement, Warren has had the opportunity to develop his montage skills, creating more abstract montages that always relate back to the people and places around him. He is presently working on a project about a neighborhood art gallery and frame shop. He has also recently taken a few good shots of Katz's Deli, part of his ongoing love for NYC's public places.

Committed to an art that has significance, Friedman stresses that he would like his work to "provide connections and contexts that help invest the visible with deeper meaning and put us more in touch with our surroundings." His photography is both an art and an act of solidarity.

Website: www.Art-Mine.com/ArtistPage/Warren_Friedman.aspx

KATRINA READ

Katrina Read's tranquil yet stunning paintings present the natural world to us as a complex arrangement of light, stone, water and motion. In her wide seascapes, the sunlit oceanside stalks, which rest in a bed of color-rich sand, appear to delicately reach for the horizon of shoreline. Yet it is when she gets up close and aims her artistic eye down into the literal depths of the water that Read's talent finds its inspiration. Her work featuring brightly colored koi in ponds or streams shows a unique sensitivity to motion in nature. Stunningly arrayed pebbles shimmer under water touched by light in serene yet intricate arrangements. This act of placing us in the observer's place gives her paintings a sense of identification with their creator, while also presenting us with a sense of the complex interaction and interdependence of nature; Read portrays nature as a dynamic force which demands contemplation.

Read at times chooses an inky black for her water, and thus creates a sense of depth both physical and emotional. Her koi of saffron and gold float just on the dark yet shimmering surface among filaments of light. And yet, despite their relation to the delicate eddies, Read's fish are skillfully arranged in slight tension against the ripples; her fish almost seem to be wrapped in the light playing on the water. The undeniable mood of buoyancy pervades these works, as if the moment of contemplation was inseparable from the exuberance of discovery.



Through Honeyed Glass Acrylic on Canvas 48"x 36"



Prosperous Acrylic on Canvas 48"x 54"

Philosophically, the paintings bring into focus the relation between the weight and weightlessness of the natural world within us as well. We can feel the depths of the pools and the choreography taking place just on the water's surface, an artistic mirroring of our own inner contemplation. Katrina Read's impressive paintings inhabit beauty while also conveying the complexity behind that beauty. She is a painter who meets nature's challenge and embraces the complexity with confidence and passion.

Website: www.katrinaread.com

HELMUT BISCHOF



The Discovery of the Eye
Wax on Paper 58"x 35"

Roaring, textures erupt upon Helmut Bischof's cleanly cut, expressionistic shapes, and the compositions he unfurls from their combined aesthetic masses ponder grand, cosmic notions of human purpose. Bischof's wax painting techniques illuminate soft, ethereal reflections that imbue his colors with relaxed weight and fragile essences amid sources of darkness and abstract malevolence in various forms. The etched, sometimes iridescent patterns he is able to wield as a result coat his surfaces and subjects with a shimmering refractive property attuning them to their grand ominous and archaic contexts. Bischof focuses on levels of human consciousness ranging from personal epiphany to lasting landscape impact, inventive construction and even expanded consciousness. By evoking primitive forms and cave-like backgrounds, he approaches humanist issues with the awe and spectacle of religious fervor. Bischof's booming collisions of bright, luminous elements with the silent, gaping blackness of space produce the crux of his work's contemplation between the rich possibility of accomplishment and understanding and bleak consequences of oblivion. These juxtapositions explore the role of religious experience as it informs human relationships.

Bischof lives and works near Zurich, where he is currently exhibiting his work. His paintings have appeared at shows in Cologne, Essen and Münster, where he is currently preparing for a show in 2008 at the Galeria Panreck.

Website: www.artmajeur.com/bischof

As a child, Romanian artist Sain-Morar enjoyed reading books. "They became my best friends and marked my imagination," she recalls, "allowing me to escape from the gray reality of the Communist world." A quick examination at her paintings reveals the heights to which she has flown in her quest to leave that solitude and grayness behind, as even the dimmest and most gently applied hues on her canvases are undeniable in their vibrancy—never mind her dominant tones, which are deep and rich, leaving portions of the surface awash in a single, pure color.

Her subject matter ranges between portraiture and small expressionist narrative. The composition of her figures reveal an artist who has been influenced by the Eastern European masters: long-necked women recall Klimt; graceful, curling body postures remind one of Chagall. But Sain-Morar's work is neither imitative nor a pastiche; she is too driven to represent her unique perception of reality to be tied even to a tradition. "[The artist] is on a dynamic, winding pathway," she states, "and each piece comes as a step forward in understanding reality and communicating it to the world. [...] I want to look at this world in a new, fresh way every day. I want to keep the joy of discovery."

Website: www.sainmorar.com

MARIANA SAIN-MORAR



Rhapsody Oil on Canvas 30"x 24"

Italian artist and former fashion photographer Tania Metalli has been painting what she calls her “creatures” for over twenty years. At university in Rome, Metalli studied a variety of loosely related artistic subjects: photography, fashion, and medieval iconography and symbology. The amalgam of these influences directed her work down a very idiosyncratic path; her paintings are not quite portraits and not quite fashion sketches, but an intriguing marriage of the two. Her subjects are costumed, with mask-like faces and elaborate headdresses. Elegant yet brutal, their flowing gowns are filled with primal colors and boxy, angular shapes. It is here we see the influence of art deco design, and in particular, interior roman architecture.

Though costume and design have a large presence on Metalli’s canvases, one cannot deny the spiritual and religious connotations of her figures. Metalli’s creatures are flat and static; the movement of the composition occurs solely within the costumes, as if the turmoil or tension of the narrative is completely internal. Always in profile, eyes directed upwards and beyond the constraints of the composition itself, and cut from the canvas by a very deliberate and precise ring of white separating them from the negative space in which they float, Metalli further adds to their otherworldly, almost saintly, presence.

Metalli has exhibited her work in London and throughout Australia. She currently lives and works in London.

Website: www.metallipreziosi.org

TANIA METALLI



Red Squares Dress Acrylic on Canvas 14"x 10"

GAYL SHARABI



Hollow Peace Oil on Canvas 35.5"x 47"

Gayl Sharabi’s diverse work, depicts signs of hope and regeneration, and although it can have overtones of sadness and suffering it transcends such references to pain. Her often figural art draws from scientific as well as philosophical and technological ideas and images, and is evidence of a bold and perceptive mind open to multiple sources of knowledge. Her paintings speak of movement and music, open wounds and the process of birth. Her canvases can resemble those of Susan Rothenberg in their use of delicate yet bold, gestural brushstrokes, however Sharabi does not limit herself to oil on canvas, instead working with sculpture, photography, and digital imaging, and utilizing media as diverse as string and glass, and even plastic and flowers.

Many of her three-dimensional works are reminiscent of the artistic heritage of fellow female artists such as Eva Hesse and Louise Bourgeois in their abstracted references to the human body. Sharabi makes connections between different disciplines and topics, employing her background in microbiology to draw parallels between biological concepts or models (such as diffusion, concentration gradients, and potentials) and their social equivalents. Her emotionally powerful work walks the tenuous line between abstraction and figuration—between objective removal and subjective involvement.

Sharabi holds multiple educational degrees and her interests range from Plant Pathology and Microbiology to healing and Reiki to Computer Graphics and web design. She divides her time, between California and Israel.

Website: www.gaylsharabigallery.com



Out for a Walk
Oil on Canvas 16"x 20"

PATRICIA FABIAN

A kind of contemporary impressionist, Patricia Fabian works in multiple media, using everything from photocopied images to flannel, from broken pots to pastels and oil paint, to capture fleeting moments.

Drawing on her experiences in New Jersey, Texas, and Georgia, Fabian enjoys treating local subjects, bringing regional influences into her work. She has painted subjects as diverse as suburban sprawl, cowboys, portraits, and sports. Many of her works are politically inflected, however others are lyrical explorations of peaceful locations—one series of bright, studied compositions chronicles the seashore. Trained in Tulsa, Oklahoma and at The Art League in Alexandria, Virginia, Fabian developed her sense of color during some time spent in New Mexico. She states that "it was there that I set up my easel in the desert and discovered shape, form, and brilliance for the first time." Fabian allows her subjects to speak through her, absorbing herself entirely in the process of painting, and tapping into the noise and vibrancy of the world around her.

Website: www.Art-Mine.com/ArtistPage/Patricia_Fabian.aspx

Taras Borovyk
Sophie Hieronimy
Lee Hutton
Daniela Vasileva

VIVID BEAUTY

Exhibition Dates: February 5 - February 26, 2008
Reception: Thursday, February 7, 6-8pm

530 West 25th Street Chelsea, New York City, NY
Tel: 212-226-4151 / Fax: 212-966-4380
www.Agora-Gallery.com / info@Agora-Gallery.com

Agora
Gallery



Untitled No. 14
Painting 17"x 21"

MENG YANG

Like the great masters before her, Meng Yang has a trademark style. Each of her works makes heavy use of one of the fundamental aspects of art, the line. As she explains, the line "holds

the balance in Chinese painting history, with unfathomed changing forms." Thick, thin; long, short; horizontal, vertical; black, white—the lines add texture and dimension as they diverge.

While lines anchor Yang's paintings, her works still retain a sense of fluidity, emotion, and femininity. The conceptual, abstract layers swirl with bubbles and sinewy shapes. The more figurative works depict flowers, beds, and self-portraits.

From afar, the black and white lines meld into a bleak gray that dominates the landscape. When colors are introduced they exude citrus oranges and yellows and hibiscus pinks that warm the paintings, even when relegated to only small segments. In addition to oil paint, Yang experiments with markers pens, which are permanent, just, as she says, life leaves lasting impressions on your soul.

Website: www.Art-Mine.com/ArtistPage/Meng_Yang.aspx



Beauty of Natural Diversity
Oil on Canvas 36"x 72"

GREGORY ALLEN PAGE

Painter Dr. Gregory Allen Page is concerned with both self-study and visual beauty. Having spent years in both spiritual

and scientific exploration, Page approaches painting as a twofold enterprise: to convey a view of the world which is holistic, and to bring forth the vigor he sees in the world through vivid landscapes, intimate portraits, and universal myths.

Capturing the contradiction of the material and the ethereal, Page combines social commentary with an artistic confession of spirituality. His female nudes hearken back to classical figures, while they are also portrayed with strikingly contemporary shades and coloring. Page says he's been inspired by Impressionism, but he has also inherited Egon Schiele's eye for the body and its contortions, coupled with a Pop Art social critique. He uses color with unconventional daring, and his subjects, whether friends, archetypes or movie stars, are recognizable to us, but they have also been transformed by this artist's vision of his own unique worlds.

Website: <http://chicagoimpressionism.com>

GOING PUBLIC

BY LYNDA POGUE

It takes guts for an artist to “Go Public”. And, sometimes this gustiness gets confused with vanity. This article will explore the fallacy of equating marketing oneself with being vain. It just ain’t so.

Picture this... An artist is alone in the studio and has just had the enormous satisfaction of letting his or her shoulders down, is smiling at the finished piece of art and is sighing, “I’m done.” Now, several questions emerge. How does that piece of art move from the hands of the lone artist and onto the wall of a satisfied client? How is the piece actively showcased/marketed? How does the piece of art go public? And, who pays for what?

Let’s take a look at costs. Creating a piece of art requires raw energy therefore a significant cost variable is how are artists paid for their time? How long does it take to complete a piece of art from conception to completion? Hours? Days? Weeks? Years? (As an aside, I recently heard a 35-year-old artist reply to the inevitable question “How long did it take you to do this piece?” with the answer “It took me 35 years.”) Time-on-task varies greatly from artist to artist so there can be no general rule of thumb for payment of time.

Also, many artists argue that because they have spent so much money in the creation of their pieces of art that they must not only recoup their costs but must also make a substantial profit in order to make a decent living. Again, there can be no general rule of thumb for artists to follow because the cost of materials varies greatly from artist to artist. In addition, many artists personally use several forms of electronic media to create/enhance/record/share their art. This creates more costs that may be absorbed by the artist for computer-related materials.

OK. The piece of art is complete and there were expenses in the form of time and money from the artist. Now what? There are artists who create their artwork only for their personal pleasure. These artists are not concerned with any form of payment going out or coming in. On the other hand, there are professional artists who need to sell their art in order to put food on the table and a roof over their heads. And, in order to accomplish this task, they must pay more than creation costs... now there are marketing costs. What is the cost of getting that fabulous piece of art seen and sold?

Several issues must be considered:

Does the artist possess the requisite marketing skills to get involved with self-promotion or does the artist want to take the time to research the best match between the art and a professional marketer?

Should a webmaster who knows how to best showcase art and artists be retained?

Should the artist have a private salon or should they exhibit through a gallery?

Does the artist create a personal e-list or hard copy of potential clients or do they hire someone with a broader database to do this for them?

If choosing to be represented by a gallery, is the artist willing to

invest in a gallery that charges for marketing services plus a 30% commission or does s/he submit their art to a gallery that does not directly charge for services but takes 50-60% commission on sales?

Thriving artists seem to prefer a combination of the above.

The choices given to a professional artist are:

Create art and market yourself.

Create art and have someone else market for you.

Create art and combine marketing efforts with someone else.

“The harder I work the luckier I get.” (Samuel Goldwyn)

An international discussion has recently surfaced in the art world: should an artist pay for his or her own marketing? The significant word here is pay. Pay with time? Pay with money? Pay with what? This word is bringing forth a fascinating array of responses from artists and agents across the world.

Consider this: Billions of dollars are spent worldwide on such things as personal trainers, financial advisors or career counseling. Corporations and businesses purchase tradeshow booth space for upwards of \$1500 for two days... and that’s for a 10’ x 10’ space to show/sell a product. It’s the cost of doing business. Read that last sentence again if you have any doubt as to whether an artist should consider “paying” for marketing their art. Remember the old adage: you have to spend money in order to make money.

How does John Q Public get to see a piece of art? There is no one right way to do it. There is only the way that is right for the individual artist. Marketing is its own art form and a skill and craft that not many of us have... especially artists who have to concern themselves with creating the product before selling the product. What’s natural for the artist? How one goes public boils down to personality traits. Outgoing people might do well at networking while commercially-oriented people do better at concentrating on the product itself. Those who are neither of these need to find their own way.

An artist colleague who is currently enjoying great success says that his goal is to find ways of making people aware of his art. That if one half of one percent of artists can actually make a living from selling art then he knows that he has to get involved with marketing, brick by brick, by believing in himself and maintaining a passion about what he does. He reminded me that his grandfather says, “When one says no another will say yes.”

There are several different means and ways of accomplishing that incredible journey from studio to wall. An artist can apprentice with a master-artist and take note of the business and social realms of the profession. Or they might simply turn to other artists to ask advice on how to accomplish successful marketing of their work, or go to marketing workshops designed for artists, or they may study countless books or internet articles that give great marketing ideas. (I know of one artist who admits that he’s waiting for his fairy godmother to appear and sell his art for him!) And, of course, the advice can also come from an agent of an art

gallery.

It's been said that we are all our own companies these days ... whether one is an artist or not. If an artist chooses to exhibit privately or has gallery representation, successful marketing is ultimately the responsibility of the artist. The way an artist approaches marketing will also depend on their persona. Does the individual feel comfortable dealing with the public. If not, then hiring/paying an agent is important. Some prefer to employ galleries to market their works of art because they'd rather be painting than marketing. That having been said, many artists do their own promotion over-and-above whatever marketing initiatives are undertaken by the galleries who are providing representation. (Note: It's a good idea to make it a point to stay in very regular touch with these galleries... in keeping with the noisy-wheel-gets-the-oil theory. Such contact helps give artists a sense of what the galleries' continuing needs might be. Of equal importance, if an artist senses an agent's not doing the job when being paid significant commission, then it's up to the artist to speak to that with the hope of improvement. Volatile personalities may pull out too quickly if things are not as good as they could be. Don't burn bridges... and quite often some eggshell-walking is required to preserve relationships.)

As for the role of galleries... they are the agents that help promote the unknown artist and enhance well-known artists. Several successful artists diversify and have several galleries representing their work.

At what point does an artist get personally involved in marketing and advertising of their art? While traditional forms of promotion such as flyers and postcards are excellent visual reminders/invitations to view an artist's work; however, working artists have suggested a few more ideas given the current aggressive art market. ... These days many people look to the web long before traveling to a gallery, and, increasing numbers of collectors never see a piece in person before buying... it's all done through the net. This will only grow as time goes on. The majority of professional artists have their works exhibited on personal and/or gallery websites. When creating personal websites remember this: there are websites and then THERE ARE WEBSITES. If creating one, doing a comparative study as to which ones resonate and which don't should send an artist (in partnership with their webmaster) in the right direction. (Build on good ideas... please don't steal them!)

...Find unique tools such as posters or billboards to promote interest in artwork or to get name recognition.

...Volunteer to showcase artwork in a prominent building foyer as an attention-grabber. An added dimension is giving public demonstrations of art creation.

... Have cocktail or dinner parties for friends/collectors creating an informal environment (accompanied by plenty of wine!) that encourages discussions, commissions and potential sales. (An artist colleague explained that when showing his artwork, he like to keep things fun and playful... not taking himself or his artwork too seriously. Parties have become a natural way for people to see some of his artwork within a fun and relaxed atmosphere. He says that it takes pressure away from them and him because it's just on the walls of his home, in the background, as the party is going on. He sends out a flyer for an upcoming party, with the image of one of his paintings featured. He does not push any artwork during the party, but he finds that a lot of people will no-

tice pieces and will probably ask a few questions along the way. Friends/collectors stop by regularly to watch a game or make a meal, and they in turn are able to see paintings in progress, which seems to create interest in pieces before they are done.)

... Enter a juried competition or obtain a grant.

... Local newspapers, magazines and television stations love to interview/promote a local artist. Making the call to one or all of these could be a career-altering experience for an artist. Or, YOU write the article and feature your art.

... Sending a friend a gift of art is commonplace, however, what about sending gifts to people of influence accompanied by a personal letter and artist statement?

There are thousands of artists whose art is for sale... therefore selling art today has become a highly competitive business. There are some real advantages to self-promotion, and if it feels right, do it. That's what it really comes down to. Just like in creating a piece of art, what the artist must do is that which s/he is moved to do from within.

Our level of self-confidence, as we journey through the artworld and beyond, profoundly affects each of us. There's a powerful force that comes through the artist who is proactive and is continually morphing/transforming/emerging/ developing. Both children and adults are naturally attracted by positive energy and repelled by or wary of negative energy. Sadly, some people do not possess inner confidence and consequently have a negative way of looking at aspects of life. These folks may confuse an artist's self-assurance with vanity. Look at it this way: If vanity is equated with confidence in your art then please, dear artist, be as vain as you wish! "Go Public" without feeling that this is a symptom of arrogance... find a way to push through any lassitude in getting your art out there and say "Hey... I haven't thought of that. Maybe I can give it a try."

"What distinguishes a great artist from a weak one is first their sensibility and tenderness; second, their imagination, and third, their industry."

(John Ruskin, 1884)

Lynda Pogue is currently represented by Agora Gallery in New York (www.Art-Mine.com/ArtistPage/Lynda_Pogue.aspx) and Covent Garden Fine Art Gallery in Canada (<http://www.covent-garden.ca/lynda/lynda.htm>)

The following artists/marketing experts were consulted in the development of this article:

Steven J. Backman (<http://landmarksofsf.com/photoindex.html>)

Jeanne Carbonetti (www.crowhillgallery.com)

David Chesterton (<http://web.mac.com/davidc30/iWeb>)

Deborah Danforth (riseup8@look.ca)

Angela Di Bello (www.Agora-Gallery.com)

Kathryn Hughes (2katehughes@sympatico.ca)

Marty Maehr (<http://maehrcreations.net/>)

Claudia McCabe (<http://www.societyofcanadianartists.com/gallery/cmccabe/default.asp?MID=39>)

Cliff Smith (teenieacres@sympatico.ca)

Rebecca Sudsbury (www.kelbecproductions.ca)

TYICE NATASHA

Canadian artist Tyice Natasha promotes her paintings as pure expression grounded in a “need from [her] soul to paint”. Her paintings are complex miasmas of form and layer adding non-traditional text elements that speak to the viewer on a myriad of levels. Her work is heavily influenced by the abstract expressionist movement, paying homage to action painting and cultural references associated with time spent in Japan and South Korea. Tyice’s paintings are colorful and teeming with life. Her

have to have music, loudly, especially Miles Davis”. Her paintings are not overly meditated, as she takes a more ethereal approach to her practice, allowing for spontaneity and subconscious impulses to guide her brush. The resulting images are free from external influences, and are true primitive depictions of herself and her inner psyche. Her paintings revel in the traditions of famous action painters such as Jackson Pollock, Willem de Kooning,

“Tyice Natasha is a visual lyricist, her paintings are her poetry”

and Franz Kline. Tyice allows the music to infiltrate her being granting her the ability to create work that not only heralds her inner psyche but also emphasizes the physical act of painting and the end result as a locus of importance.



Fragments Acrylic & Oil Pastel on Canvas 24"x 26.5"

paintings lend themselves to the process by which they were created, offering the viewer the freedom to draw conclusions based upon their own individual experiences.

“She provides the viewer with the unique opportunity to experience the painting on several levels: as purely a visual experience as well as one rooted in semantics’.”

Tyice readily admits to being inspired by the rhythms of music while she paints; “some people paint in complete silence, but I



The Romance of Innocence
Acrylic & Oil Pastel on Canvas 24"x 29"

Upon first glance, Tyice's paintings seem to be pure abstractions. She incorporates large blocks of colors stratified with linear arrangements of line and form. In some paintings, the color blocks exist as the dominant structure, whilst alternatively in others, the linear arrangements are dominant. The viewer can decipher figurative references, upon closer inspection, although it is not plainly obvious. This again alludes to the autobiographical nature of her pieces, rooted in humanism as reflected in her titles.

The colors and shapes utilized in Asian and Japanese art resonate as distinct and beautiful effigies to Tyice. She incorporates traditional techniques such as the application of text alongside image, the use of fine brush strokes, blocks of color, and a strong linear affability. These appropriations enhance her paintings as Natasha redefines the modes in which they are used making them inherently her own.

“Her paintings revel in the traditions of famous action painters such as Jackson Pollock, Willem de Kooning, and Franz Kline.”



The Human Comedy
Acrylic & Oil Pastel on Canvas 24"x 29"



Skin Acrylic & Oil Pastel on Canvas 24"x 29"

Included in the paintings are text excerpts of the artist's poetry qualifying her paintings as a lyrical reflex. She provides the viewer with the unique opportunity to experience the painting on several levels: as purely a visual experience as well as one rooted in semantics. The text does not necessarily inform the image on a linear level, but instead acts as an additional layer through which the viewer must sift and draw meaning from. Tyice's writings are annotated one-sentence snippets incorporated into the paintings similar to the way painted line on a canvas would be. They do not flow from left to right as traditional text would; On the contrary, her text flows with the curvatures and contours of painted lines. By doing so, Tyice comments on painting and text as parallel modes of expression, drawing attention to the formalist notions attached to painting, and undermining them as antiquated ideologies.

Tyice paints as a reflection of herself, albeit unconsciously. She aims that others can be touched by her creativity inspiring them to come into contact with their collective unconscious as she has. Her paintings operate upon the already established paradigms set forth by art movements of yore, yet Tyice brings new unexpected elements to the table with the addition of lyrical text, carefully interwoven to allow the viewer to experience her paintings with both the right and left side of the brain. Tyice Natasha is a visual lyricist, her paintings are her poetry.

Website: www.Art-Mine.com/ArtistPage/Tyice_Natasha.aspx

CHERNY

Cherny's body of work is a manifestation of a variety of cultural influences, as evidenced by the number of languages utilized in the titles of her work. Whether in French, English or Spanish, her titles are as expressive as her brushstrokes. Initially not knowing the title of some of Cherny's paintings may make interpreting her abstract images even more of a challenge. But the language of art proves universal, and the challenge is well worth the effort.

Although born in Africa, Cherny has travelled the world, immersing herself in several distinctly different cultures. Her African heritage, French education and exposure to Mexican culture have all merged as powerful influences in her remarkable collection of paintings. Characterized as organic and rich, the elements collide in Cherny's work in a culmination of fiery, vibrant hues, cool tones and bold, sweeping strokes.

The imagery in Cherny's work is enchanting, as if evolved from images in her dreams. Everyday subjects like boats or flowers become almost mystic through Cherny's extraordinary interpretation and vivid imagination. Concepts like birth or the boundaries of the universe evolve into awe-inspiring depictions that capture the senses and incite contemplation and reverence. While much of her work seems melancholy, the viewer still rejoices in Cherny's poignant use of color and ability to connect with the viewers from all over the globe through her stunning images.

Cherny's collection is comprised of oil on canvas. From expressive and challenging, to introspective and sentimental, her work inspires a range of reactions and emotions. She uses both her hands and her feet to transmit her emotions into her artwork, and actively seeks inspiration from other cultures and interaction with other artists to create soulful, progressive work.

Cherny's unique style of painting has attracted the interest of the art world and her work can be found on display in collections and exhibitions throughout Europe and Mexico. She currently resides in Belgium where she continues to develop her painting technique.

Website: www.equilibrius.org



Nuevegirasoles Oil on Canvas 39"x 47"



Noveno Cielo Oil on Canvas 47"x 59"

PATRICE GOUBEAU



The Eclipse Acrylic on Canvas 24"x 20"

Patrice Goubeau creates highly individualistic and fantastical paintings with subjects that often stem from his inventive imagination. Mythical hybrids populate magical landscapes full of bright lights and unidentifiable forms. Deeply influenced by the legacy of Surrealism, the distant influence of De Chirico is clearly felt in many of Goubeau's scenes. Like the Italian master, he is interested in the idea of suspended time, stating, "All my paintings tell a story where 'Suspended Time' is present. Everything becomes possible, no borders exist between life and death, dream and reality, black and white, sun and shadow." Goubeau attempts to reach a higher plane of consciousness in his works, seeing painting as a form of meditation that can allow access between the past, present, and future. He allows himself complete freedom in exploring esoteric themes, and many of his works feature strange architecture or spaces, positioning viewers as voyagers to these foreign lands. His focus on stone buildings is also a reference to his father, who was a mason who renovated castles and passed on his love of well-honed craftsmanship to his son. Encouraged by his father, Goubeau uses his art to "try to fight against sadness and fate."

Goubeau was born near the Chateaux de la Loire in France in 1951 and has shown extensively in Montreal.

Websites: www.goubeau.com
www.pgoubeau.com

ALAN MERCEL-SANCA

Alan Mercel-Sanca's lush and intricate drawings often focus on woodland and forest scenes. Shying away from major landmarks, Mercel-Sanca draws attention instead to small local sites, or to those comparatively unknown spaces around famous areas. Born in the United Kingdom, the artist is heir to the nation's tradition of working directly in front of nature in graphite or in watercolor, and his work has strong affinities with that of historical luminaries J.M.W. Turner and Thomas Girtin. Like his eighteenth- and nineteenth-century predecessors, Mercel-Sanca has traveled widely, creating work based on locations in British Columbia, Italy, and Japan. The artist's virtuoso technique allows him to capture stunning nuances of light and shade, and to recreate on paper varied effects of sunlight on objects as diverse as leaves, rocks, bark, and water. His works frequently radiate light, and are suffused with a sense of mystery and magic. Denying any intended message or abstract concept behind his works, Mercel-Sanca seeks only to capture his subject and the emotions he feels in front of it. He "sincerely believes, with deep conviction, that to be an artist is a True Spiritual vocation, and that the more the artist is inspired by the awesome Nature of Creation (its Harmony and Splendour), the greater will be the fluency and evocative character of his or her creative work." Alan Mercel-Sanca's art reflects this reverence for nature and all its diversity.

Website: www.alanmercelsanca.com



Oriental Girl
 Watercolor, Pencil & Pastel 16.5"x 11.5"

T. MIKEY

In the blink of an eye you might miss one of these lightning fast installations by exciting contemporary artist T. Mikey.

3DUV, an acronym for “Three Dimensional Ultraviolet”, is a unique and compelling art form of the artist’s original design utilizing a multi-planar approach to image making in order to create a highly convincing photo realistic illusion of three-dimensional space and form. Hand painted in phosphorescent materials the entire image is self-illuminating in neon colors when lit by the invisibly installed ultraviolet lighting concealed in its stunningly constructed light box style frame. A masterful execution of scale as these 8 foot panoramas encompass your peripheral vision in an electric dreamscape of curiosity that you feel like you could reach out and touch.

Kinetic in nature the image seems to watch you as you pass instantly transporting your imagination to the world T. Mikey would deliver you to. In this display, violins bow a soothing melody as he brings us not only to the Moon, but also to Wonderland itself.

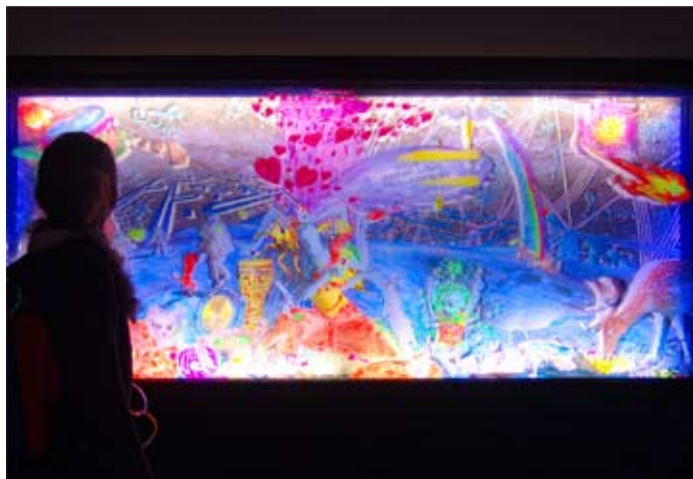
“Picnic on the Moon” 2007, and “Alice in Mikeyland” 2007, are modern day surrealistic wonders, offering a level of hyper detail and near limitless nuance that are sure to keep your eyes and your mind dazzled as you discover something new each and every time you look at it.

The pieces then vanish as quickly as they appear, as they are packed off to their next destination in a beautiful flash of installation. To experience this work is as haunting long after you leave, as it is hypnotic in person.

Websites: www.tmikey.com
www.myspace.com/tmikey



Alice in Mikeyland 3DUV 48"x 103" x 12"



Picnic on the Moon 3DUV 48"x 103" x 12"

BILL ADÉS

As Bill Adés's love for painting grew, so too did the physical scale of his work. This is because it is the substance with which he works—be it oil, tempera, acrylic, or polyurethane—that is his focus. He experiences painting as a medium in the truest sense: as an intermediary between himself and the viewer. "Whether there is a subject matter in the work or it is in the abstract realm, each stroke, each dab of color is not only telling the viewer about the artist but also about the him- or herself," he says. "It is an ongoing connection. If one tiny stroke or the shade of one of the colors would turn out differently, the painting would convey an entirely new message."

Truly, each of Adés's paintings is a physical experience, confronting the viewer with light that literally shines, opacity that blocks and swallows, colors that seem to swirl and dance. While the representations that emanate from his inner world tend toward abstraction, one can't help being struck with feelings of recognition. Adés seems to draw upon the collective unconscious, and in his works of art he uses his substance and surface of choice for all that they are worth to physically commune/communicate with each viewer, his thick and detailed application of paint to canvas confronting us with his craftsmanship.

Website: www.Art-Mine.com/ArtistPage/Bill_Adés.aspx



Don Quixote Oil on Canvas 101"x 89"

ADRIAN LASCOM



Thirty Nine Oil & Acrylic on Canvas 39.5"x 39.5"

Raw and powerful to behold, the paintings of Adrian Lascom act as a catalyst for existential contemplation. Layer upon layer of paint is hurled, spattered, dripped, and smeared across the canvas in bold strokes of color, with a process that focuses on an intuitive creative progression. His works are characterized by painterly self-exploration with a psychological twist, allowing the work to surge seamlessly from the unconscious in "emotional snapshots," as he describes it. There is an understated complexity to the paintings; highly textured overlying areas are specked with color from the vivid layers below. The abstract style is only feigned; each work is actually an exploration that seeks to illustrate the powerful workings of personal history on the human consciousness. "When painting, there are no unintentional marks, only conscious and unconscious," states Lascom. "I attempt to bypass the conscious mind, the cerebral censor, and gain access to hidden thoughts and images created by the unconscious."

Born in Manchester, England, Lascom has had a lifelong connection to the arts. After graduating from the Royal College of Art in London, Lascom has propelled forward in to a formidable, fifteen-year career that includes numerous exhibitions, awards, and commercial projects. Among his diverse roles he has worked as an Illustrator and Photographer, an Art Director and Senior Graphic Designer, producing innovative commercial art for premier businesses and organizations. Lascom lives and works in England.

Website: www.adrianlascom.com



Wait and Sea
Watercolor on Paper 26"x 21"

GABRIEL KREKK

Gabriel Krekk has studied art for most of his life however his love affair with watercolors and photorealism began in the 1980s. Through portraiture and studies of the human form, Gabriel Krekk gracefully captures the beauty of life's simplest moments. His life-like paintings of subjects set in quiet, serene moments are intriguing and intimate. Krekk's expert use of simplistic soft washes and dense color, as well as his phenomenal

ability to recreate the effects of natural light in everyday settings on canvas, make his work extraordinarily realistic. As the viewer studies the way light plays on the flesh of Krekk's subjects, and his remarkable attention to detail, it's quite possible to forget they are looking at a painting and not an actual photograph.

Gabriel Krekk was born in Hungary, but moved to Canada as a child with his family, and resides there today. His work has been exhibited and collected throughout the U.S., Canada and Europe.

Website: www.gabrielkrekk.com



Flaschengeist
Oil on Canvas 57"x 34"

ILONA VAN HOEK

Born in Berlin, Germany, Ilona van Hoek has had a lifelong fascination with art, the tactile nature of the practice, the paint and the brushes. However, it is the psychological and story-telling capabilities in art that are fundamental to her particular style. "I try to show stories in my presentations of art," she explains, "the paintings develop through engagement of my thoughts."

Van Hoek's works explore the gamut of human emotion, from love and hate to joy and despair.

With beautiful strokes she creates landscapes of rivers, mountains, and endless skies and within this world plays out a spectacle of human existence. The characters can appear like menacing ghouls or angelic innocents, and she compels her audience to take pleasure in discovering the implicit storyline.

Van Hoek's unique style of painting has attracted the interest of the art world, recently acquiring representation in New York. She lives and works in the United States.

Website: <http://homepage.mac.com/ihvanhoek>



Mask Oil on Canvas 16"x 20"

WALT BLUMENFELD

A purveyor of disparate styles, Walt Blumenfeld paints both figuratively and conceptually. He paints urban life, portraits and landscapes, and refuses to be pigeonholed. With hyperactive flashes of color

he creates movement, and with pastels and naturals he subdues. He is inspired by the Impressionists, the Dutch post-renaissance artists, and the Baroque masters, but what unifies Walt's paintings are that they all reflect moments he personally observes.

In a New York minute a million things happen at once, and Walt captures these fleeting moments with his paintbrush. Having spent years looking through a microscope as a pathologist, he turns his attentive eyes toward the "microcosm of the world," the subway, with the same level of scrutiny. His paintings depict the full range of human expression. From the anxious commuter to the lovers that pretend they're the only ones in the train, he paints beauty into ordinary circumstances that most city dwellers are too busy or disillusioned to notice.

Website: www.waltblumenfeld.com

ALTERED STATES OF REALITY
Exhibition Dates: February 29 - March 20, 2008
Reception: Thursday, March 6, 6-8pm

Oscar Di Costas "Shalang"
John Lynch
Piero Manrique

530 West 25th Street Chelsea, New York City, NY
Tel: 212-226-4151 / Fax: 212-966-4380
www.Agora-Gallery.com / info@Agora-Gallery.com

Agora
Gallery



Phosphorescent Tribute To Marcel Duchamp - Naked In The Stairs
Acrylic on Canvas 91"x 60.5"

GERARD PERALES

As if consumed by the force of their own love, the subjects of Gerard Perales' paintings appear to be physically vanishing into their own backgrounds. With his source in the Eros and tumult of classical love stories, his subjects have been reduced to warm impressions of physicality left on an ancient stone wall. They appear immobilized by the drama in which they've been caught up, limbs outstretched and their identities as either victims or lovers not immediately clear. As

in classical tragedy and myth, the power here lies in the ambivalence between the violent and erotic.

Yet despite the stripped-down quality of his paintings, Perales seems to insist that what remains is more than a skeleton. What is essential to Perales is not skeletal structure, but flesh--the bulge of muscle, skin and gland. His work is not necessarily about pinpointing what is basic about us, but pointing the way for us to discover the vibrant power of love we all share.

Website: www.gerardperales.com



PATTI PHILLIPS



Patti's Koi Oil on Paper 24.5"x 30"

Patti Phillips' oil paintings work within the conventions of the still life close-ups pioneered by Georgia O'Keefe. Phillips' subjects are generally floral or aquatic, and convey an intense tactility: her leaves and petals are delicate, sometimes soft with moisture, other times dry and brittle. They also arouse specific odors and tastes, evoking, through color and shading, smells and flavors associated with specific seasons, flowers and settings. Notions of femininity and fecundity come to mind in her images of petals and leaves, just as change, progress and evolution are dramatized in her lively aquatic subjects.

While staying true to many of her genre of painting's trademarks, Phillips brings a distinctly contemporary sensibility. Whether her subjects are moving or stationary, Phillips's brushwork lends her images undeniable dynamism. Rather than the poised stillness of many close-up nature paintings, Phillips conveys movement within each of her canvases. Her proximity to abstraction is also more daring than many working in this style. In most of her works, two colors dominate the palette to such an extent that the canvas is given over to an abstract interplay between them. In other works, the sense of depth and perspective is so tenuously established that the canvas gives itself over to flatness, and the forms become kinetic colors and textures. Phillips's work, then, brings innovation to what may have seemed a familiar genre.

Website: www.Art-Mine.com/ArtistPage/Patti_Phillips.aspx

CAROL SHUMAS



Boxers Oil on Canvas 24"x 30"



Amish Heard the Music Oil on Canvas 30"x 34"

“Every painting of mine is a stage with characters,” says Carol Shumas. The West Vancouver-based artist is so captivated by theatre, particularly musicals, that plays have become not just a metaphor for her own creative endeavors but actually figure into her artistic style. Each of Shumas’ paintings looks like a freeze frame of the moment a play reaches its pinnacle.

Her chosen subject matters are major events in life that would undoubtedly draw a crowd of spectators. Whether depicting a wedding, a dance, a boxing match, or a concert, Shumas creates a stage, sometimes real and sometimes metaphorical, for her central characters and fills the edges of her work with onlookers. Like “Hamlet,” her paintings are almost like plays within plays: her creations show scenes involving an audience, while simultaneously engrossing real, live viewers that desire to examine her artwork.

Like a playwright, Shumas creates characters that come to life on her canvas. Given that her painting style has a folk vibe to it, her portraits are simplistic in form yet complex in meaning. Each work depicts a cast of characters. Inevitably, the viewer will

be drawn in to peer closer at the individuals that make up the crowd and will realize that each one has a distinct personality. Their physical traits, facial expressions, and costumes are painted with the same degree of intensity by the painter yet each detail is personal to the characters depicted.

Carol Shumas’ palette is bursting with passionate reds, soulful blues, and heart-warming yellows. It’s as if each color conveys a part of the overall story Shumas is telling in her paintings. Like a kid with a new box of crayons, she eagerly uses all of the colors in a single painting. She doesn’t confine certain colors to certain quadrants, but rather makes use of all the colors with bright patches throughout the entire canvas. Even the sky, relegated to blue in most works, will sometimes appear red and orange and other times blue and yellow. The strong use of colors brings vibrancy to her work. It sets the scene for a work that entrances the viewer.

Website: www.Art-Mine.com/ArtistPage/Carol_Shumas.aspx

THE SOUL OF MASKS “EYES WIDE SHUT”

By Donna L. Clovis

He stands in a small workshop most of the day, painting the souls of faces as masks. Sergio Boldrin, the creator of all masks for the movie, “Eyes Wide Shut,” starring Tom Cruise and Nicole Kidman, speaks of his most famous mask masterpieces.

“I love practicing my art in my small shop,” Boldrin said, “This is how I make my masks, one by one with care.”

Entering the world of Boldrin is like taking an adventure into the subconscious. We are unable to distinguish the dream from reality. He paints masks that have nothing to do with traditional masks we are used to. His masks are more grotesque, tragic, and desperate. Boldrin projects the emotion that we are unable to express as we struggle to adapt to our stressful society. Perhaps there is the risk we discover when we examine his work. The masks are really us, not just melancholy characters of past memory.

His style has been noted to be expressionistic. One may choose to read his works by watching Boldrin at work in his small shop. The masks seem to move against the backdrop of the bustling city of Venice. A slice of light cuts across his face through the store window as he works. The ceiling bulb sends its full glare upon the characters below. Flashing earth-tones, vivid golds, and yellows are bathed in this magical world. Boldrin becomes a mask along with the stock of characters that strive to maintain the old Venetian art form.

Mask making in Venice dates back to the thirteenth century. This ancient profession of “mascareri” was first founded under the Painter’s Guild in Italy. Masks were used in the government, in the theater, and as disguise providing ancient Venetians anonymity.

Located at the base of the Rialto Bridge in Venice, Italy since 1984, Boldrin offers a

variety of hand-made masks from medieval figures to those of the eighteenth century.

Today, Boldrin is a major force in keeping mask making alive. His work has been featured in Harper’s Bazaar, The New York Times, Vogue, and the most infamous film, “Eyes Wide Shut.”





“Esplanade”, the inner most ring of Burningman’s camping area. These are large public spaces that are the loudest and brightest inviting all to come join their party while attempting to create something more interesting or impressive than the other large camps. This seems to take the form of a friendly competition between neighbors with no first place, simply fueled by the mindset of “Hey, look what we can do... pretty cool huh? Come check it out.” On this inner ring you will find enormous geodesic domes transformed into 24-hour nightclubs, steel scaffolding becoming art galleries, or circus tents designed as “chill spaces”. Such as the Hookah Dome that offers a quietly lit atmosphere with wall-to-wall pillows and water pipes containing flavored tobacco allowing you to relax the night away when the chaos outside becomes too overwhelming for your delicate senses.

The ground is affectionately and geologically known as “The Playa”. An alkaline clay like substance that is the modern day remnant of a prehistoric lake. Water turns it to mud, and walking or driving breaks it into a fine powder that can result in massive dust storms getting “playa” into every nook and cranny of everything including you. In a dark space, if you brush the playa from your heavily dusted clothing, it will make little

blue sparks like biting into a wintergreen lifesaver. Absolutely fascinating.

Only “Art Cars” may cruise the playa. An “Art Car” is any vehicle that no longer resembles a car, but has been transformed into a rolling party, a light show, or a flying pig of some sort. Feel free to hitch a ride and let it take you wherever it may. You’ll probably make many new friends whose names you will forget as they hand you a free drink before disappearing into the night.

At night the entire event is decorated in every color and manner of light created by man. From people in elaborate glow stick and EL wire costumes to stadium sized spotlights illuminating large installations to roaring displays of open fire being spun by a master juggler as green laser beams travel limitlessly overhead into the furthest reaches of outer space.

If the burning of “The Man” is Saturday’s climax, then “The Temple” is Sunday evening’s cuddling afterglow. Every year, a monumentally solemn and beautiful temple is expertly built deep in the dessert, further out than the centrally located “Man”. All week visitors are invited to participate in the Temple’s meaning by writing their thoughts, feelings, hopes, dreams, poetry, and things left unsaid to loved ones across the face of its incredible design. In a week that has been screaming at you from every angle in every color of the double rainbow, the profound silence of the Temple Burn is truly deafening as the deepest sorrows of thousands are released to the heavens before kissing you good-night. Until next year my friends.

This year’s unique highlights included a complete double rainbow in the dessert, a full lunar eclipse, a successful eyebrow singeing attempt at the world’s record for “largest non-military explosion”, and an act of premeditated arson on a sculpture that was going to be burnt anyway. Debate and litigation are currently ongoing.

But beyond such cold facts, such surface descriptions of things and events, what is Burningman?

What is Burningman to the people who know it, love it, and make it what it is? What are people finding here that is causing this cultural phenomenon to grow ever larger with each passing year?

Several “Burners”, as they are lovingly referred to, have been asked the single question: “What is Burningman to you?”

The testimonies are as basic and spectacular as the event itself.

“[Burningman] is frickin’ funny!”

Says “Neon”, a 46-year-old female from San Francisco, CA. She goes on to say, “To me, the event itself is a chance of a lifetime to live my dreams, and watch others live theirs. But then, year round, it spurs me to dream more and to create those dreams as well, both in and out of Black Rock City.

It is also an opportunity to connect with friends on a creative level and to create together a home, a neighborhood, and a community.

It is a vacation. It is a camping trip. It is BRC - the city of dreams. It is an art show of the most surreal kind. It is entertainment 24/7. It is inspiration. It is an audience. It is challenging. It is a mirror. It is a magnifying glass. It is temporary. It may disappear entirely one day, so I appreciate it while it lasts.”

Larry, described by his friends as a ‘washed up hippie’ had this to say, “To tell you the truth I’m not all that eager to get there. I mean... what happens when you get there? The whole thing is a very childish idea I suppose, but maybe we’d be better off if we did that more often. The trick is to find that point where “what you are” coincides with the world in some way. Where, it could possibly fit in. And then suddenly, your dream is there, and as in a dream you just step into the frame, and suddenly everything in your world is meaningful.”

**

David, a 61-year-old male from Petaluma, CA responded, “Like we go there for some reason, but we’re not sure what we worship. I have no idea about Burningman, in terms of what it means. People say ‘hey, I’m thinking of going. Should I go?’ (pausing) I wouldn’t. (laughing) If I were you, I wouldn’t.” **

Ross, self-proclaimed “lower cased architect” expresses, “Just about everything about Burningman is hard, but everything about it is beautiful.” **

Todd, a 37-year-old entrepreneur currently exploring the south Pacific, asked, “Would you like a popsicle?” He seems to have not heard the question properly from such a distance.

“Tron-ee”, a 39-year-old male from Los Angeles, CA had to get this off his chest, “To me, Burningman quantifies the REAL American experience, not the government’s bull-shit or all the foreignista notions, just the core American ideals. I tell people that I believe that “Burningman” is the American Festival, to me it is freedom to express ourselves as we choose. “



“Mr. Bear”, a 49-year-old male from Sacramento, CA with an affinity for large plush costuming had this to say while he danced across broken glass, “I love learning about how people tick and why we do what we do. Then finding ways to push ourselves to be the best we can be. And yes someday BM will disappear. As with life, enjoy it while it is here.”

“Still Jill”, a highly talented graphic designer and gentle spirit from Sacramento, CA who does not discuss her age says, “briefly, Burningman to me, at best, is my childhood revisited embellished with community, ritual, and all the stuff that dreams are made of.”



Emergency Exit
Watercolor on Paper 55"x 41"

ALESSANDRO FABRIANI

Add the perspective of Escher and the color sensibilities of Matisse and you can begin to imagine the wondrous world of Italian watercolor artist Alessandro Fabriani. Fabriani's work is a candy land of color where all distinctions are exploded through the touch of his brush. Shapes collide and intertwine in a bevy of sheer yet vibrant color.

Much less mathematically oriented than Escher, Fabriani mixes planes and lines with robust forms and objects to balance his work. He not only utilizes color and form to great effect, he revels in it, and this is apparent in every piece. Utterly unique and playfully joyous, his work is like walking through a dream; time seems to collapse in upon itself, rendering it indefinable. Fabriani has shown extensively over the last ten years, exhibiting in cities such as Berlin, Stockholm, Rome, Vienna, and Paris. He currently lives and works in Sweden.

Website: www.Art-Mine.com/ArtistPage/Alessandro_Fabriani.aspx



Outstanding Kisses
Mixed Media on Paper 15"x 23"

JOHN NIEMAN

John Nieman's paintings blend the visual iconographic sensibilities of Andy Warhol with the concise verbosity of Barbara Kruger. His watercolor works, astutely

accented by pastels, echo a photorealistic facility with paint, as well as an astute eye for bold images, American icons, and international touch points.

Growing up in St. Louis, Missouri, Nieman was engrossed in the images and tokens of Americana that form the backbone of his newest collection of works: a group of "visual riddles," combining his love of words with iconic images. In each composition he combines a visual token with freely associated lists of names or words encapsulating the contemporary moment. The resulting works are characterized by striking composition, crisp colors, strong shadows and layered meanings of messages and codes. The paintings are visually captivating in their sensuous draw on pop imagery, as well as wordplay and connotation, encapsulating a collective cultural consciousness in every frame.

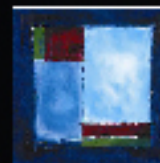
Website: www.johnnieman.com

covent garden FINE ART GALLERY

Wallington, Ontario, Canada

www.coventgarden.ca

613-399-2981



REPRESENTING RENOWNED CANADIAN ARTISTS

MARY-LOU ASHTON

SANDEE EWASIUKE

MARSHA GORMLEY

TANYA KIROUAC

JOAN MACKAY

DEAN MUNROE

LYNN OWEN

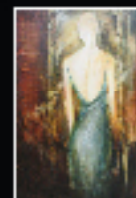
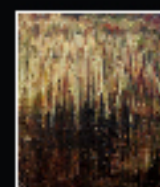
LYNDA POGUE

CLAUDE PRINTEMPS

JULIA SARRADET

ANDREW STELMACK

GORDON WALLACE



Swiss-born painter Olivier Zappelli's canvases are striking; as the intensity of their colors and figures subsides, compositional and thematic complexity begins to emerge. He arranges figures painted in clashing colors and styles, and creates impressions of three-dimensional space that are bent and broken the moment they are established. His works momentarily let us admire their boldness and wonder. Detached contemplation is short-lived, however: Zappelli's works invite us to explore the interactions between their disparate elements and the infinite meanings located therein. Zappelli works in the Magical Realism style, but borrows from other sources, including influences from his travels. The desert and cloud-scapes that often serve as his backdrops evoke Surrealism (particularly Dali and Magritte), as do his most fantastic figures. These humanoids have certain realistic features and proportions, combined with mythic iconography and variously incongruous animal appendages. Other elements in his canvases bear the influence of advertising imagery, Pop Art and comic book art. The voodoo iconography Zappelli encountered in Haiti appears in his work, as does the style of Indian wall painting that he practiced for two years.

Zappelli explains that his works dramatize a duality between the spiritual and the sensual, the heavenly and the earthly, the hopeful and the cynical. This universally relevant dialectic is broadly articulated between each of Zappelli's canvases, and simultaneously played out within every detail of each work.

Website: www.zappelli.ch

OLIVIER ZAPPELLI



Diva Who is a Prey to her Inspirations
Oil on Canvas 76"x 63"



*Marioli Mario
Gabriele*

"Nuova Galleria D'Arte Minerva"
27100 - Pavia
ITALY

*Traditional
and Modern art*

Find out at
WWW.GALLERIAMINERVA.IT

Contact us :
info@galleriaminerva.it

*Zoppis Anna
Maria*

Landini Cesare



Walking with Love
Oil on Canvas 48"x 36"

ATOUSA FOROOHARY

The paintings of Atousa Foroohary suggest Realism in depicting colorful landscapes, but always retain magical, ethereal qualities. Foroohary was born and raised in Iran, and her work there adheres to a restrained color palette. Since immigrating to Canada, however, her canvases have exploded. Foroohary's mesmerizing settings encourage North Americans to re-discover their natural landscape from an outsider's perspective.

Rooted in Realism, much of Foroohary's work includes Expressionistic daubs of paint that give the paintings tactile qualities, threatening the illusion of three-dimensional space. At extremes, this daubing technique approaches Pointillism: canvases become rhythmic patterns of color before congealing into identifiable spaces. In other works, she juxtaposes strong clashing colors evoking Fauvism, sacrificing Realism in favor of the emotive and fantastic. This myriad of influences and styles lets viewers interrogate the various places, people and times that turn up in Foroohary's work – but only once the captivating brilliance of the paintings has worn off.

Website: www.myartclub.com/atousa.foroohary



Painting 001
Acrylic on Canvas 36"x 30"

ANNE ELISABETH HOGH

"An abstract painting is not what you see," says Anne Elisabeth Hogh, "it is what it makes you feel." She also speaks of the necessity of expression, the desire, the obsession. A childhood spent on the coast of Denmark revealed to Hogh the ever-changing nature of light, and she brings this afflatus to every work she creates. She

expresses herself in layers of acrylic, and her art roils and shimmers with a primal urgency that borders on aggression. But each viewing opens itself up for renewed contact. "Let the paintings lead you, and then look again," she instructs. "The light changes, and suddenly you see something else."

Hogh's canvases are suspended from their frames by metal lacings, allowing the viewer to approach each piece as an internal phenomenon suspended outside the self. And Hogh means for each painting to stake for itself a place outside of past and future—capturing a present moment, the time and place where life is.

Website: www.Art-Mine.com/ArtistPage/Anne_Elisabeth_Hogh.aspx

BETH PARIN



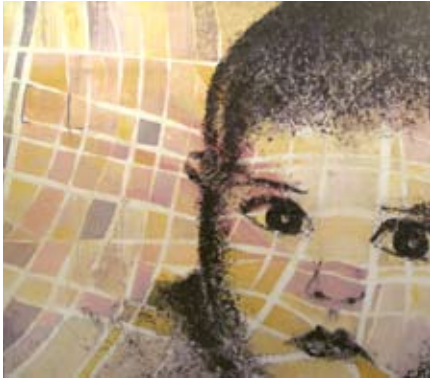
Left at the Shore Photographic Print 28"x 60"

Beth Parin's photographic constructions pose a riddle to viewers by bringing multiple incongruous images together. The black and white photographs appear unaltered at first glance, but her manipulations of perspective, space, time and continuity quickly become evident. The subtlety of her alterations invites our desire to explain the transformations that have taken place. That same subtlety, meanwhile, trumps any stable reduction of the works to one specific understanding, instead inviting playful engagement.

Most of Parin's works manipulate our instinct to dissect photographs into separate planes. Shadows that belong to one area overlap into others, regions that suggest depth turn out to be images within the image, and figures in the foreground bear no apparent relation to their surroundings. Through these tensions Parin confronts viewers with their expectations and assumptions regarding photography, calling these into question and demanding their reassessment.

Eventually, we adjust to the rearrangements in Parin's work, making engagement and immersion in them more productive. Suddenly, the partially concealed human figures occupying the foreground in many of her photographs – some of whom appear repeatedly in the same image as they explore Parin's constructions – become our surrogates within the work. Through these stand-ins for the viewer, Parin shows us how to enjoy her photographs, moving through their layers, picking them apart, and putting them back together in any number of arrangements.

Website: www.Art-Mine.com/ArtistPage/Beth_Parin.aspx



Renacimiento, 2004
Oil & Acrylic on Canvas
36"x 42"

K. L.
CAMPBELL

New York artist K L Campbell's work challenges the viewer with unexpected emotional force. Her subjects exist in a liquid, or cosmic, space. Of course, there's also much activity in what we often call 'negative space'.

With apparent brush strokes that create lovely textures, Campbell is ever-present. The negative space roils, is filled with tumult that builds tension with the dominant figure. The open form of her work and the figures' ambiguity lends an introspective tone to the compositions. At times, figures seem to rise from their backgrounds as one might emerge from the depths of a body of water, or perhaps they recede from whence they came. Regardless, one feels the raw chaos of emotion reach out from the canvas itself.

Campbell studied painting in Spain at Barcelona's Escola Llotja, and has exhibited her work extensively in New York and internationally. She lives and works in Brooklyn.

Website: www.klcampbell.com



Cry Britney Cry
Mixed Media 8.5"x 7"

AIRCO
CARAVAN

Airco Caravan's richly saturated works of political irreverence, pop iconography and bold color shroud deeply provocative questions. Caravan's aesthetic echoes decades of tradition in post-Warholian pop art, further mutating, swapping and fusing elements of her subjects to engineer bitter-sweet and coquettishly sardonic attacks on government figures, pop stars and corporate powers.

The mixed media choices she employs as canvases for her screen prints and stock craft materials subvert many of their original purposes, using children's patterns for blankets and curtains as backdrops and borders surrounding seedy figures clothed with religious and political messages. Her subtly blended imagery both invites aesthetic satisfaction tonally and compositionally, yet hangs its grievances prominently against the powers she challenges. Airco Caravan lives and works in Amsterdam, where she has exhibited at the Stedelijk Museum and Hype Gallery, among other venues. Her work has appeared internationally from New York City to Tokyo and been featured on the TV show "Homes by Design" on HGTV and Bravo.

Website: www.aircocaravan.com

SUNDAY
NOVEMBER 18, 1pm

Tania Bruguera: Delayed Patriotism

reflects on the idea of belonging while being

> PERFORMANCE

BRONX MUSEUM

BRONX MUSEUM

BRONX MUSEUM

BRONX MUSEUM

BRONX MUSEUM

BRONX MUSEUM

BRONX MUSEUM

Agora Gallery's 23rd Annual Juried Exhibition

The 2008 Chelsea International Fine Art Competition

Juried by Manon Slome
Chief Curator of the Chelsea Art Museum

February 7th - Competition opens
March 7th, 2008 - Submission deadline
April 15th - Results will be announced

www.Agora-Gallery.com/2008

Agora gallery
530 West 25th St.
Chelsea, New York, NY
tel: 212-226-4151
Fax: 212-966-4380

8
0
0
2
Agora
Gallery

ARTisSpectrum Subscription Information

Give yourself the gift of contemporary art and receive four issues featuring profiles of contemporary art, artists and important articles.

Name

Mailing Address

Subscribe to ARTisSpectrum for **\$24** in the US and **\$35** for international.

Subscribe by sending a check or money order to:

ARTisSpectrum Subscriptions

c/o Agora Gallery

530 West 25th Street

New York, NY 10001

ARTisSpectrum

