

THE NUDE: BRUTAL BEAUTY

ARTIST STATEMENTS

January 26 – March 11th

Jim Allen

Millbrook, NY

THE HEAD

THE BODY I

The photographs I create often turn out to be self-referent. Perhaps I am trying to discover parts of my “self” that will lead me to a better understanding of who I am. Perhaps I am narcissistic. Or maybe I am simply documenting my growth, not only on a psychological and physical level, but also as a photographer. As I age I realize that I want to leave a record of my development as a person and photographer for the family and friends I love. I attempt to achieve this psychological exploration by creating images that are multi-layered, often achieved through double exposures. The images are constructed to engage the viewer on a psychological exploration between themselves and the image. All images are captured in-camera on film and are darkroom creations.

Michael Bach

Troy, NY

My most recent photographs are psychological and physical portraits. Made daily at a specific moment, they record my body as it transforms and ages over time.

I began making self portraits in response to the precarious nature of my mental and physical health. I’ve suffered from depression all of my life but didn’t seek help until I was thirty. At the age of forty, I was diagnosed with bi polar disorder. Additionally, an MRI scan revealed a

pituitary disorder which has wreaked havoc on my body in so many ways for the past seventeen years.

Each morning, I photograph myself to help make sense of the mental, physical, and surgical aspects of my personal history.

The photographs are made with an iPhone because I can no longer use a hand held film camera due to a neurological condition I suffer from called Essential Tremor. The photographs dance the fine line between the repulsion and disillusionment I feel toward my own body and the beauty I struggle to find and create in the pictures. In this work I am exploring aspects of masculinity, sexuality, illness, and aging.

Edd Baptista

Toronto, Canada

Positioning

I adore the human figure. I am fascinated with the way they fall into form, their tints and colour and the way their muscles shape the space they occupy. I see my figurative work as human landscapes where the topography is anatomical, where bodies in a frozen embrace, their limbs clawing and grabbing, upper bodies and torsos shifting their mass like continents, their spacial boundaries blurring, evolving into natural formations. They are compositional paradoxes in intimacy and violence. Our desire to be social yet territorial and to be independent yet needy. Themes that I eagerly intend to continue mapping and exploring. I try to express cohesion within the graphic, expressionistic assault of my technique. With each layered brush stroke and each charcoal line, I am secretly paying homage to the anatomical Renaissance sculptures, the subject matter of the endearing tension of human struggle along with its themes of social acceptance and rejection, freedom and imprisonment.

Brandin Barón

San Francisco, CA

And when we have our naked frailties hid, 1

And when we have our naked frailties hid, 2

And when we have our naked frailties hid, 3

Shakespearean critic William Hazlitt described Macbeth as an "... unruly chaos of strange and forbidden things, where the ground rocks under our feet". The constant references to darkness and atmospheric dynamism in the play mirror power struggles and anxieties concerning our own national identity. Entitled Stars, Hide Your Fires (a textual fragment from the play), this series of paintings, photographs, assemblage and mixed media is abstractly inspired by some of the pervasive themes of MacBeth: hypermasculinity; the inevitable force of fortune; the glittering, glimmering magical world that exists beyond current existence; and the idealization and theatrical performance of acts of violence. All image submissions included with my artist application are all from Stars, Hide Your Fires. My compositions are "staged" through the process of layering my photographic and hand-rendered imagery with stock photography and digital textures. I utilize experimental printmaking techniques, especially in the play between different surface qualities of ink/paint/pigment.

Jared Boechler

Saskatoon, Canada

Fruticultura and the Modern Monarch

Jared Boechler was born in Saskatoon, Canada. He has exhibited his work internationally, most recently at NordArt in Büdelsdorf, Germany, one of the largest juried contemporary art exhibits in Europe, as the youngest exhibiting artist.

Using traditional methods in contemporary context, Boeclers work explores the relationship of two dimensional art and scent influence on the individual. His work confronts the exploration of mental illness and loneliness, emphasizing the importance and perhaps even formative roles these experiences have in our lives.

The debut of Boeclers scent work, which pairs original works of art alongside the custom-designed scents that inspired them, will debut in a solo exhibit in February 2018 at the Sheen Gallery in NYC and has been produced in collaboration with House of Cherry Bomb Perfumery.

Kate Borcharding

Huntsville, TX

Huntsville Narrative

Strong work is birthed from intimate familiarity. Where I live and work inherently influences my imagery acting as a sub-narrative. Themes echo my interest in understanding 'what it means to be human' whereby I often explore making invisible concepts visible: people in the act of thinking, narratives wherein something is hidden or revealed, and daily cycles of life against longer cycles of geologic or celestial time. By infusing the making of the art into the art, I capture a specific 'moment in time' that contrasts deep rhythms and underlying forces. My desire, conceptually parallel to different tempos of time outlined by historian [Fernand Braudel](#), is to capture these human moments within the larger context of universal humanity.

Susanne Buckler

New York City, NY

Love is More Important Than Sex/Triptych

I was given a death sentence 16 years ago. Throughout my career as a visual artist I have always strived to capture the intangible beauty of unplanned moments that cannot be replicated. I was drawn to the artists of the Process Movement in the 60's. My interest was in the way these artists yielded to the creative process rather than a prescribed outcome. After a cancer diagnosis, process became much more important to me. I was in a continuous battle with a body that I felt had relentlessly betrayed me. As I surrendered my body to science, I became more aware of the need to regain control of my body and my mind. One day while sending horrific images of my body to a health practitioner, I made a printing error. The beauty of the glowing mistaken image took my breath away. This discovery led me to a new process of digital manipulation. The resulting series, *Surprised Survival*, uses this technique to document my highly personal struggle with the evolution of my medically damaged body. The manipulated photo prints on paper are my memento mori- a reminder of desire and hope in the face of looming uncertainty. It is my aspiration that these personal images can be a shared healing for me as well as others. The latest project, *Talk to Me*, is a multimedia installation of manipulated digital photographic portraits of women. My ongoing investigation of women's bodies has been spurred on by my own disfigurement. I began by video interviewing women of all ages and ethnicities. I asked them questions such as, "What is your favorite body part?", giving them a choice to openly reflect on the question and talk about their feelings, thoughts and experiences. I seek to reveal their inner persona. In this collaboration, I attempted to further explore these fleeting revelations in still photography. Working with each woman on the selection of their final images and words, I have culled out what seems to be their most intimate and personal story. In the installation, the portraits, printed on translucent fabric and paper, are suspended from the ceiling and walls. As they are hovering in the space, the viewer moves in and out, enveloped by the flowing silk pieces. These disintegrating figures echo the changes in my own body. Sometimes the disintegration gives relief. Sometimes the dilution becomes more powerful. Sometimes the layering shows complexity. Sometimes it becomes chaos. In my work, I confront personal

wounds and find healing in the process. I hope this project offers women a common ground to explore their emotional core through their own bodies.

Troy Bunch

Washington, DC

Four Finches

Bouquet at Zero G

I have enjoyed drawing and painting for as long as I can remember. This passion has resulted in me working as an illustrator, graphic designer and creative director for most of my life. I designed and produced a wide variety of products for both corporate and government clients.

Now I paint for myself. My paintings I think would best be called imaginative realism and surrealism. I love the beauty of the female form and the challenges in representing the body realistically, so most of my work depicts women juxtaposed with images from nature and dreams. I strive to produce interesting, thought-provoking, and beautiful paintings that have meaning to me, but I also hope the viewer can find their own personal significance in them as well.

My artistic influences include many painters - great artists from the past, like Michelangelo, da Vinci, Dali, van Gogh, and Magritte, to contemporary painters, like Nicola Verlato, Olivia, Richard Corben, and Frank Frazetta, among others.

I paint with oils on stretched linen, and almost always work from my studios in Washington DC and Virginia.

Most recently, before pursuing fine art full time, I managed the Design Department of the National Conservation Training Center and the Visual Communications Department of the Headquarters External Affairs, US Fish and Wildlife Service in Washington D.C.

I have an MA degree from the University of Colorado and a BA from Metropolitan

University of Denver. Today I work as a full-time fine artist and have exhibited in juried shows across the country. I work from my studios in Washington DC and Virginia, and am an “Artist in Residence” at the Crossroads Art Center in Richmond VA

Jessica Sallay Carrington

Montreal, Canada

Self Love

Preening

Bits & Pieces #1

Bits & Pieces #2

Jessica Sallay-Carrington’s work focuses on the representation of femininity and the role of gender and sexuality in modern society. Through ceramic sculptures she questions gender expectation and stereotype and how they influence personal identities. The animalistic qualities of the figures speak for the subconscious parts of human action, blurring the line between human and animal. With her sculptures Jessica aims to develop a reevaluation of what defines being female in contemporary society.

Rawley Chaves

Sheldonville, MA

Dysmorphia

There is nothing inherently offensive about nudity. The naked bodies of all living creatures are simply a part of our natural world. In my work I aim to deconstruct certain cultural and social norms, especially those that pertain to ideologies about sex, gender, beauty, mental illness, and nature.

Cong Ma

Coram, NY

Squat

I explore the symbols that creates by body movements. I notice that when people move their limbs and torso it forms different lines that seem like magnified symbols. Some of them are creases created between the flesh. When the symbols assemble together, they turning in to a new language which about actions and every symbols has their our meaning base on shapes.

My understanding of jewelry is not limited to the decoration people, but about the relationship between accessories and body—it becomes part of your body. Thus, jewelry and the body are not isolated.

Taylor Correa

Placentia, CA

Nox

Taylor Correa (b. 1993) is an American oil painter based out of Orange County, California. In 2015 she obtained her bachelor's degree in Art from the State University of New York College at Buffalo. As an emerging artist, Correa is currently working on defining her artistic focus. Her style and technique have greatly evolved over the years, however she has consistently favored an emphasis on representing the human figure through drawing and painting. Specifically, she seeks to portray her subject's inner thoughts, conflicts, and vulnerability through a sense of intimacy with the viewer. Through engaging figural poses and ambiguous surrounding elements, Correa's paintings emit a celestial quality entwined with the burdens of human emotion and experience.

Kristen Crouch

Wilmington, NC

Bound by Bodies no. 9

Bound by Bodies no. 5

Bound by Bodies no. 2

This series is part of an unending exploration into the duality of the soul and body, and the conflict I feel as a result of this temporary vessel housing an eternal energy. These self portraits uncover a soul that longs for escape, but also feels safe inside its shell. I illustrate this dichotomy using double exposures captured in-camera on 4x5 film, with a fragility and vulnerability being further displayed by printing to glass. These were shot and originally printed in 2012, but come to me now as a strong statement of feminine energy and emotion. I hope to evoke in this series a deeper reflection of the depth, beauty, and power of a woman in her eternal discovery of self.

Jessica Damsky

Seattle, WA

Temptation

In my current work, I address the contemporary Western mindset towards femininity, presenting it as the remnant of antiquated belief structures. I include botanical imagery as a signifier of the female reproductive system, to reference the spirit of 19th century scientific illustrations, and how women are still cast as the wild “other,” in need of classification.

I am largely driven by the continuing incidence of absurdly science-denying statements by authority figures in contemporary American society. In my most recent work, I am creating imagery based on an authoritative text—Pliny the Elder’s *Natural Histories*, written in the first century—to demonstrate that absurdity widely-held beliefs are capable of being absurd, because this text is far enough removed from today’s society that we can see it clearly, without emotional

investment in its authority. My recent show, work depicts some of Pliny's entries from his Bestiary that are obviously false, such as a hedgehog rolling on grapes to impale them on its spines in order to steal away with them. I group these images with conventional symbolic depictions of femininity.

Katy DeMent

Swissvale, PA

get the point

Mad Skills, seated

Measure Up

New into old, old into new, I'm weaving together remnants of the past and present to preserve the rich textures of life for the future".

For my entire life I have been a working artist, organic gardener, and beekeeper. I create handmade paper as a means to an end. Paper art works take the form of: art lighting, shadow box, stationary, books and sculptures all crafted from sustainably collected plants, recycled and invasive fibers.

Each piece is a vignette that holds a visual narrative. Through layers of vintage ephemera, photos and bits of cloth, tales are told. When etched images are included the dialogue begins. Toys, natural and found objects punctuate the story. No material is arbitrary; I am influenced by overlooked materials found in my community, my own back yard. Rusty old tools are mashed together with deconstructed plants; this is where I find humor, combining these unlikely fellows. Often my works invite the viewer to playfully interact with the art work through light and kinetic elements that bring the imagery to life.

Throughout my life I have been not only influenced but supported, on this less traveled path, by a creative extended family that includes: gardener, architect, seamstress, quilter, potter, writer, and photographer. Although I did study Art History, psychology and costume design, I learned much more on the bus and in the park. Observation, deconstruction, collection and categorization of found materials reveal clues into their histories that lead to reuse.

Over the years my work has been presented at arts festivals and galleries worldwide winning many awards including the Best of Show at the Kentuck Festival 2009. The unique self taught processes I use in papermaking have been featured on HGTV's Crafter Coast to Coast as well as Daniel Tigers Neighborhood. My handmade paper art work is collected privately and in museums including the American Museum of Folk Art in New York. I am enthusiastic about sharing my self- taught papermaking and printmaking processes as a Teaching Artist affiliated with arts organizations along the East coast. I was recognized as Georgia Arts Educator of the Year in 2005 for my efforts as a self taught artist with learning disabilities. In 2011 I relocated to Pittsburgh Pa. and have adopted it as my home embracing the climate, architecture and creative community. I currently hold a studio space in a former dance studio in Swissvale, Pa. Here I make paper out of invasive species and pull prints on a 100 year old press.

Viviana Druga

Berlin, Germany

The Devil

Viviana Druga is a Romanian artist based in Berlin who uses performance and photography and installation based work as her main forms of expression. She was born in Transylvania – Romania. Until the age of 12 she would visit together with her sister the grandparents living near the Carpathian mountains. Her childhood was influenced by the free life of the mountain area and the Christian – orthodox Mysticism brought in by her mother. Before she left Romania in 2008 she was predominantly interested in the social side of art, performing activist art actions in Bucharest such as infiltrating the international biennial, photographing herself with the president on the street while being dressed like a guerrilla, and convincing people to pose in their swimsuits in winter at a busy intersection where an off-limits park had been constructed. Since she moved to Berlin, she has been investigating the personal, poetic side of performing, the new dimensions of reality and capturing that reality through photography – using art as a magical activity that can help the subject / audience discover new dimensions of oneself. Rebirth is a recurrent subject for me. Caused by a near death experience when I was 16 – I have been re-

enacting that moment of leaving and returning through my performative work. Each time I go there a new setting is created which enables one to engage with the beyond realm. An entering and a coming back. A Restart. Viviana Druga shares an interest in the resurgence of feminine aesthetic and knowledge forms through occult and ritual practices connected to nature sourced by her rural upbringings suffused with pagan culture. She combines a 'bottom-up' transformative poetics of lived experience and street politics with tactical aesthetic formalism and explores techniques of representation and reality from theatre and performance to combine collective and individual ritual with transformative politics.

Erik Durant

New Bedford, MA

Dead Rabbits

Erik Durant's personal work is primarily a quest to understand the seemingly absurd world that surrounds all of us. As a sculptor he utilizes the human figure to explore narratives both known and unknown. The characters that he chooses to sculpt tend to be rooted in the past, but are his own imaginings of things not fully understood. Issues surrounding beauty, the body, and identity, give rise to a version of contemporary mythology that is new, yet seemingly familiar.

Angel Estrella

Dacula, GA

Acceptance

With my current artwork, I aim to question the body's transitory nature. I am observing the quality of the body's changing form and how the body appears to always be in a state of transition. I am interested in displaying the body as a record of fleeting moments while questioning the shifting nature of the body. I wish to create inquiry that reflects on the body as a

record of life and metaphor for experience. Each body is different, it creates its own method for documenting time, it changes as humans develop and it adapts as humans are exposed to a variety of potential influences. While viewing the work, some parts may be identifiable while others may not. This temporary confusion pushes the viewer to investigate, to observe what they are seeing, and question the way they may think about the body. I am interested in providing the viewer with enough information that they become consciously aware of their own relationship with their body while also thinking about how the nature of the work confronts them with existence. As the skin folds and stretches to allow the body to bend and move freely, are we conscious of the effects? Do the body's changes confront us with our place in time? How do these changes confront us with our existence and what that means?

I am curious about experience's way of marking the body while exploring the fragility and impermanence of youth and beauty. I investigate the transformative potential of material and the impossibility of the preservation of the physical body. These ideas of the body have driven my research in regard to human anatomy, biological responses to outside traumas and the how body heals, the body's ability to record, how the body provides information to others surrounding it, and what potential information the body is able to reveal about itself. In creating this work, I have come to understand that the process implicates some various relationships to the overall work. With that being said, I have been exploring my materials as a means to provide a line of inquiry that adds context. The parts have been cast from models of different ages and stages in life revealing subtle yet distinctive aspects of change. There are thick areas that transition into the thin areas, leading to the broken edges. The delicate nature of the material speaks to the delicate nature of the body. It captures the detail picked up by the mold, which provides a snap shot of the body in a state of change, a fleeting moment that cannot be recaptured.

Ghislaine Fremaux

Lubbock, TX

dis/embody [Kirsten]

Skin is the envelope and the extent of a body; it is the liminal membrane that passes between self and other. My drawings query the edges of bodies, the hem of a skin, and its demarcation between subject and object. I consider the 'reversibility' of skin and the gaze—touching and touched, seeing and seen—to register intersubjectivity in my work.

I draw only my friends and partners. They must invite me to draw them, and are not posed or instructed. The drawing parses our encounter, wherein we became visible and responsible to one another.

I use charcoal lines to palpate and mine the body. In brittle chalk, applied tenderly with the fingers, I expound the skin in excruciating color, and fossilize it there under high-gloss resin. Its immense scale and unstable paper ground testify to the intractability of truly seeing or knowing a body.

I hope that this body is not reducible to an "artistic nude". I hope it is an event, as confounding and intimate as the meeting of skins and gazes.

Jennifer Rubin Garey

Yardley, PA

Seeking the Truth Beyond My Corset

My work focuses on the female figure and how we choose to allow ourselves to be judged by external standards of body and appearance. These standards are self-imposed in response to societal expectations and our own innate need to conform. We are not the only ones policing our conformity we are judged by others, as well. Not just the people we see in passing, but our mothers, sisters, and friends. When we let these external pressures push us out of true we are shifted off our personal foundations. Our true form may or may not be consistent with the contemporary idealized image of a beautiful, successful woman. Clothing such as high heels and

corsets reform the body into an unnatural shape, which may paradoxically be considered the ideal.

How do we learn to recognize our own personal truth? By using the plumb bob, I create a metaphor for the true self. A plumb bob is simply a weight on the end of a line, which has been used for millennia to find a true vertical. I am using this device to represent the truth we as individuals seek. With multiple plumb bobs, the truth may seem askew. As every weight points to the center of the earth, every line is at a slightly different angle than the one beside it, although the difference is practically immeasurable. These “true” lines trick the eye into believing what it wants to believe, which is that there is at least one unconditional truth.

Although I am focused on the figure, my passion lies within the process. I believe the way these items are created is equally as important as their purpose. I often make life casts of the body in my work because casting freezes a single moment in time. If you sculpt someone, it captures the essence of a person. I transform these generalizations of a people to other non-figurative elements that simply hold a memory of the figure. Only small sections are recognized as figurative. Using cast metals the artists hand is often duplicated and reinforced. Casting is a process-oriented medium. Every step closer to the final bronze piece, the artist has the ability subtly alter the work in ways often unrecognizable to the untrained eye.

While continuously exploring the human figure I have found that the evolution of my artistic concept is parallel to gender stresses and insecurities and are juxtaposed with issues surrounding female politics. I have experimented with a myriad of materials in an attempt to bring forth these notions in my art. The recurring theme of transparent materials, in contrast to opaque, is indicative of the ephemeral quality of the human body. This is evident in my current work representing the dichotomy between the delicate yet powerful self, and the evolving roles women play set forth by societal structure.

This describes the root of my art. I make my work visually distinct by manipulating the female form into a beautiful yet mysterious piece of art. I do this by the elongating, concealing, or extracting elements from the figure and transforming them into a ridged structure such as bronze or resin. This I feel enables the viewer to embrace the art for its beauty whether or not they embrace or understand my concept.

Jack Girard

Lexington, KY

Murdie

Fracture

Heron

Jack Girard's primary medium is collage, although he frequently works in paint, assemblage, and installation. His work has been included in numerous exhibitions and is represented in many corporate, institutional, and private collections in the United States and overseas.

His work addresses a variety of topical issues, including aging, discrimination, archaeology, ordnance, and human conflict. Additionally, he has published research on the work of American assemblage artists Edward and Nancy Reddin Kienholz, Spanish artists/writers Asensio Saez, Juan Carlos Mestre, Alexandra Dominguez, Federico Garcia Lorca, and Margarita Merino.

Daniel Graham

Santa Rosa, CA

Finger Hammers

"My aim is to create sculptures that have depth and feeling, simple truth in an architectonic language".

I do many drawings, sometimes a painting, then I sculpt with clay that I mix myself. Depending on the size, the sculpting takes between two weeks and several months.

When I finish sculpting, I make a mold. I can cast pieces in either a ceramic clay material, cast

stone, or have them cast in bronze.

For an interior installation, I can use low-fire clay, glass, many low-fire glazes, and age-old coloring techniques like fresco or encaustic wax. The choices are fewer for installations exposed to the elements. In exterior installations, I use either high-fired stoneware, cast stone, or bronze.

Each material possesses its own unique qualities and look. I let the theme, mood, and spirit of a sculpture dictate the material and surface treatment, combined with the practical aspect of the installation site and its surrounding architecture.

Melissa T. Hall

Lexington, KY

A Few Small Repairs

The Scars

Stood Still Too Long

I have long created my weathered nude works, there's something about them that continues to pull me back. Creatively, they're a lot like my home, where I came from and planted myself as an artist. From that little seed so much other work has flourished and grown.

The past few years have seen a fundamental shift in the way I approach my imagery. Returning to Kentucky after 10 years of living in Florida, altered not only my environment but also my muse. My pieces are a combination of conceptual photography, encaustic, and oil paint. My work has been exhibited nationally and can be found in private and institutional collections.

Todd Herzberg

Lexington, KY

Bathers

Nora

Unknown, masked, occasionally limbless, uneasily placed, self aware but unable to change, stranded to forever repeat the same moment endlessly, crafted as an illustration of autobiographical doubt. Through the use of the photolithographic process along with animation, my strange characters come together to create complex stories with absurdist overtones.

The reoccurring imagery, of specifically masks and birds, chiefly explores themes of self-esteem allowing for the work to be viewed as introspective. Many of the surreal tableaux utilize objects that reference coming of age rituals to discuss feelings of inadequacy related to maleness and aging. The uncanny characters resembling humans but presenting themselves as androgynous or missing appendages function as surrogates for me in each of these scenes.

Recently employing installation and photography as a way of investigating the creation of the *stages* from the prints in real life. The introduction of these two new mediums have allowed for the characters, representing the internal, to interact and become a part, even if just briefly, of the external world. No longer confined to the white limboesque void, the bizarre space they occupy can glean context from something as simple as a photorealistic deer head. Through the combination of all these different mediums the blending of reality and imagination create a poignant discussion of self-esteem and identity.

Kiana Honarmand

State College, PA

Destine

The Birth of Cupid, 2nd Edition

In my work, I focus on issues related to my cultural identity, especially the violation of women's rights Iran's society, censorship, and surveillance. These are difficulties that every person, especially women, living in Iran has to deal with on a daily basis. Iran is a patriarchal society and as such, women are treated as second-class citizens; where even the laws of the country are stacked against them.

My work also addresses the Western perception of the Middle East, especially Middle Eastern Women. Growing up in Iran, I felt stuck between tradition and modernity, as did many other people in my generation. Iran had already become westernized before the 1979 revolution changed the culture to a more religious and traditional one. My work is influenced by my status as female growing up in the Middle East, who is currently living in the United States. I am interested in the history of Western Art and Persian Art, and in my work, I merge the imagery of my past with my new cultural environment.

I consider myself a conceptually based artist. In the process of creating my work, I make all my aesthetic and technical decisions based on my concept and ideas. I use different digital fabrication technologies such as Laser Cutters, CNC Routers, 3D Scanners and 3D printer, in combination with more traditional methods of craft.

Perry Johnson

Cookeville, TN

Jared/Amanda

An abusively alliterative appellation for these works could be “the tenuous tether of taut twine and tin cans”. It’s a reference to an early technology most of us used as kids, struggling to hear the person on the other end of the line. Whether it’s a tin can or Skype, we’re still frustrated

when the line drops in slack silence. The ear paintings are painted on can lids and the larger portraits are cut to reference a lid's jagged circumference. The metal is serrated, suggesting that we're not entirely safe. Technology facilitates a certain communication, however incomplete. In text, the nonverbal is immediately out. Voice calls lack body language. All these are in want of a shared context with the other person. It's that shared context that I'm interested in; it's empathy really. A painting is an object. Whatever is represented, symbolized, or alluded to, the painting itself is a thing and not simply an image. Within this body of work, I am consciously addressing the topography of the painted surface, from paint that is barely a patina on the metal to impasto. The support itself may also be deconstructed and bent, with pieces chiseled out. Much of the narrative payload is delivered through the mode of presentation. There is a violence inflicted upon these profiles. The paint does more than describe form and physiognomy, it becomes an analog for the human. Mechanical pixelation does not simply disintegrate an image, it damages the paint. There is real loss.

Jeremy Jones

St. Paul, MN

Binky Bling

Lucky

My current body of work investigates the varied spaces of parenthood from the liminal and spiritual to the quirky, comical and unconditional. As a new Dad immersed in the trenches of helping to raise a former infant now preschooler, the fleeting transformations of a child's growth and development are both magical and bittersweet. I use ceramics and mixed media as a conduit to physically and mentally preserve those moments and experiences that you can't get back.

Grace June

Spokane, WA

The Three Graces

After doing self-portraits for the last four years, my symptoms related to bipolar became less intrusive and no longer incapacitating. Today I know how to be a loving person because I love and accept myself, the shadow self and the best of me, a person who can help others and feel love's freedom. I don't consider myself to be mentally ill, I simply have a brain that operates differently than most and requires more effort to maintain wellness.

Doing these self-portraits has helped me re-claim my life. I am able to place the pain outside of myself and hold it in my hands, or see it on a screen. I see this collection as a beginning to exploring deeper humanitarian narratives. My ultimate goal is to encourage others to use art as a means of engaging in recovery, in any medium. All healthy people can use a little therapeutic, artistic "me" time, not just those of us with a mental health diagnosis. I sincerely hope my images are an example of how to find some self-healing with artwork.

Vinhay Keo

Lexington, KY

Abscess

Self-Purgation

Surge

Born and raised in Cambodia until the age of ten, Vinhay Keo immigrated to the United States in 2004. He earned his BFA and mounted his Senior Thesis "Sanctuary, Purgatory" at the Kentucky

College of Art + Design at Spalding University in 2016. He received the Ellen Battell Stoeckel Fellowship to study at the Yale at Norfolk Summer Art Program, and participated in workshops at the Anderson Ranch Art Center, Colorado, and Anne West's writing reflection.

David Kenton Kring

Lexington, KY

Breakdown

In my artwork, I focus on the figure using the outlet of ceramics. My art offers an emotional charge through gestures, facial expression, and painting techniques. My surfaces are extremely worked; I rely on bends, folds, and crevasses to create depth and character in my work. I tend to work metaphorically, narratively, and autobiographically with the inspiration I find in various styles of music, entertainment, and history. Raised in a small family owned men's work wear business, I became obsessed with the stories people would trade with each other. Because of this exposure, my work tends to convey themes of the disturbed and delusional personality, the duality of good and evil, the supernatural form of being, and dark humor. The goal of my work is to provide a narrative, offering the viewer a chance to connect with the characters I depict.

Anya Lorenzo and Sarah Hart Landolt

Lexington, KY

BARE 1

BARE 2

BARE 3

emotion: I begin my paintings with unpredictable, uncontrollable drops of ink, allowing spontaneity and form to take shape on the paper as it wishes. **Logic:** after the spontaneity has spoken (i.e. the ink dries), I add geometric shapes with pen or marker to enhance and structuralize the ungoverned ink formations. Finally, I christen the paintings, choosing one word (*le mot juste*) for its name—a process that often resembles a Rorschach Test.

Sevag Mahserejian

Reseda, CA

hold on(off)

An Armenian from California, Sevag Mahserejian fuses culture, painting, theatre, and psychology all into one. Exhibited throughout Los Angeles, Sevag is no stranger to experimenting with new mediums and diving head first into the variety the world of art provides. Ranging from large installation pieces that resonate his childlike imagination to paintings which individually showcase his creativity with an all access pass to spectators. Sevag's work has been included in many private and public collections throughout California and Internationally.

Lawrence Mannato

Gorham, NY

Shadow of Turning

"Phosphoros" "hemera diaugase kai phosphorus anateile"

Who bears the Light and how can it be borne? White in reserve is not enough; the burden is beyond the parameters of the heart and the scope of human ability. Dissolution is no viable option.

Light is not detected until it strikes a surface. It moves quietly through space and time revealing the hidden: an apocalyptic encounter.....a shocking parable.....a dark saying. Having said this, a beautiful passage may belie the terrifying idea beneath its surface.

Louis Marinaro

Ann Arbor, MI

Beehive

My sculpture is content driven; it is based upon what I imagine and what I perceive. I intend for my work to function on many levels both visually and contextually. My work is an interwoven metaphor between what I see, imagine and know. I intend to tell the viewer about particular things that I hope they can imagine in a new way. I try to offer a perception of the world in which we live that embodies the complexity of life experiences.

Dana Rogers

Lexington, KY

Norm

Rank

When standards of beauty are used as a basis for individual identity, it is harmful to the human consciousness and creates misconceptions of the self. It encourages the myth that you can measure beauty and self worth via comparisons of the self with these ideal standards. This way of thinking is damaging to the psyche and can cause emotional distress; resulting in disorders such as body dysmorphia, eating disorders, depression and social anxiety. To personify this damaged human psyche as being a monstrous, destructive view of the self, I use double exposure to superimpose portraits of people with a visual symbol of beauty, a mannequin. The titles of each piece are all words related to measuring the self.

Mark Schmidt

Altamont, NY

Erotic Landscape With Speculative Interest

Red Nude On Green

My digital photographic images are conceived as abstract erotic landscapes—slightly voyeuristic, sometimes sensuous, sometimes menacing. Skewed and fragmented, I composite both figurative and non-figurative photographic elements within an abstracted environment that is loosely associated with traditional landscape space, although often somewhat fractured. My use of soft-focus and simulated motion in assembling the component parts suggests an immediacy that allows the image to be constructed in much the same way a painter works paint on canvas, freely revising in a give and take process. Printed on 100% rag paper, the archival ink melds with the absorbent paper serving to enhance the dream-like quality of the image. Partly autobiographical and often suggestive of some kind of oblique narrative, the work attempts to find a place somewhere between personal reality and outright fantasy.

Adam Shulman

New York City, NY

Wings

Meditation

Stone

Adam and Adama Shulman, based out of NYC, West Africa, and the Middle East are fresh faces in the fashion photography scene. Having thrived on cultural diversity, acceptance, and immersion, Adam and Adama live inspired lives, constantly creating photographic experiences

that build upon their cultural influences. This team focuses on making each shoot a unique experience, whether shooting magazine editorials, portfolios, or fashion art photography.

Adam Shulman is the photographer, specializing in both digital and medium format film. His focus is on creating something special for each shoot, to showcase both the model as well as the product in a way that captivates the audience.

Adama Shulman is the makeup artist and stylist. Working as a model for many years in Africa, Paris, and NYC, she has the background as well as the eye for editorial fashion.

We specialize in editorial shoots, fashion art photography, and portfolio building. In addition, we specialize in image branding for clientele. We will assist the client along the way, building his or her concept into first a vision, and then a stunning creation.

Lynn Skordal

La Conner, WA

Night Moves

Pneumatic Drill

Lynn lives and works in the far Northwest, in a little town on the banks of the Swinomish Channel, near the beautiful Salish Sea. After retiring from the practice of law in 2008, she began making artist's books and small works on paper. Old-style cut & paste collage has been and remains a favorite medium, and she frequently also incorporates sewing techniques, thread, fabric, metal, wood, and other materials into her pieces. Lynn's work has appeared in book arts and collage exhibitions across the country and she is a frequent contributor to *Kollage Kit.blogspot.com*, a collaborative website featuring traditional paper-and-scissors collage work. Lynn publishes some of her personal collage work at *regularpaper.blogspot.com* and maintains a portfolio of book arts and mixed media works at *lynnskordal.paspartout.com*.

Patrick Smith

Lexington, KY

All pieces in green walled rooms

Patrick Smith is an artist living and working in Lexington, KY. Many of his works are portraits of local individuals in queer culture.

David Stenulson

Lexington, KY

Ecorche

David Stenulson is a classically trained artist in painting and drawing. David received his Bachelor of Fine Arts in 2010 from Asbury University in Wilmore, Kentucky and a Master of Fine Arts in Drawing from the New York Academy of Art in 2012. After completing his M.F.A., David returned to his hometown of Lexington, Kentucky and is currently working as an independent artist and an adjunct professor of painting and drawing at Centre College in Danville, Kentucky.

David believes that painting is a spiritual endeavor, one that provides an outlet for a deeper spiritual relationship with God through the Holy Spirit. David's paintings reflect the truth that God is infinite and cannot simply be contained in a church, a book, doctrines or archetypal icons.

James Volkert

Conway, AR

le beaute, comme la verite: After Courbet

When I was a young boy growing up in Minnesota, every Saturday was the same. I would take the bus to the St. Paul Science Museum for their morning program. It would be on dinosaurs, geology, flight, all the things that would ignite a boy's imagination. It was the first opportunity I had to examine real artifacts from the past. I would then go to Lee's Barber College for my weekly haircut and end the day at the Robert Street Hobby Shop, carefully examining all of the new models that arrived... every Saturday, all day.

In college, I had the opportunity to work alongside and learn from some great artists including Wayne Thiebaud and Robert Arneson. I saw art that was filled with guile, humor, and craftsmanship. The power of the object was the thing... how it looked, what it referenced.

Over the next 35 years, museums became my home; developing participatory exhibitions for children, designing art exhibitions on a national stage, and finally imagining and developing a museum from concept to opening.

Predictably, all of these experiences are embedded in this recent work. Some of the objects are machines that sit strangely at the cusp of pivotal art historical moments; some are illogical extensions of the idea of the work; some are simply referential bon-bons. Each starts with a painting that has caught my eye. It is, after all, the act of painting that most important to me that allows me to look carefully, study the nuance, and analyze the process. Then comes the time to play...What can the painting (logically or illogically) do? What is the next level of engagement?

After all, making art for me is about making objects, the perfect combination of museum and the hobby shop.

Joni Younkings-Herzog

Athens, GA

Spider

I am a sculptor in Athens, Georgia with a Masters of Fine Arts/Sculpture from Indiana University and undergraduate studies at UGA. My work is shown throughout the United States; including New York, Fort Lauderdale, San Francisco, the “Art Prize” in Grand Rapids, Michigan and abroad in Italy, Columbia, Peru, Poland, and Ghana, Africa. I lure the viewer in with luscious colors and materials to contemplate content in close proximity. My sculptures are hybrids, mythologies, and metaphors about flowers. The works range widely in scale from small wearable pieces to large sculptures and installations work in many mediums. “My search for beauty and purpose manifests into forms that abstract femininity and vitality. Reshaping the body demonstrating curiosity about science, medicine and the search for human perfection. Within my work the human body is displaced retaining ranges of recognizable features-but what remains behind is an interest in the dispersal and fertilization of the feminine mystique.”

