

# FreshPaint Magazine

ISSUE 4 JULY 2014







# FRESH PAINT MAGAZINE

## ISSUE 4

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# WAYNE THIEBAUD AND DANA HAREL AT THE LAGUNA ART MUSEUM

By Deborah Krieger

Recently, I took a trip to the Laguna Art Museum. Amidst sunny skies and pristine beaches, I decided to duck into this small but well-organized museum see the artistic highlights of Laguna Beach.

## Wayne Thiebaud: American Memories

Wayne Thiebaud's American Memories, which covers the 93-year old artist's career from 1959 to 2014, is a most delightful exercise in pure happiness and the joy of living. Best known for his edible-looking paintings of cakes, pies and other delicious foods, Thiebaud is also well-regarded for his incredible landscape painting as well as his vivid, memorable use of color. On display in American Memories is a large sampling of his capabilities, from black-and-white lithographs and etchings to oil paintings, pastel works, and watercolors.

To first enter American Memories, one would think that for Thiebaud, his American memories center on the phenomenon of delicious food and of consumption, but walking throughout the rest of this expansive exhibit reveals a much brighter and joyous theme. While his works depicting food are charming and iconic, the true genius of Thiebaud lies in his approach to landscape, both rural and urban, and his genius facility with color, which American Memories places on full display. An early highlight is Nine Beach Figures, which conjures keen nostalgia for a childhood spent in the sun in the company of loved ones,

with its thick, deft paintstrokes and the brilliance of blue shadows on yellow sand.

On the whole, Thiebaud's landscapes in this exhibit comprise some of the most breathtaking painting I have seen all year, combining elements of the coloring of Gauguin and Cezanne. The aerial views, including Reservoir Bridge and Flooded Waters and Brown River are lovely and memorable for their confidence and the sheer enjoyment evident in their creation. The absolute highlight of the show, however, is Canyon Bluffs, an outstanding oil painting depicting a stark blue vertical set of cliffs highlighted with pale lavender and yellows, the forms almost abstracted into pure color.

Moving throughout the exhibit, Thiebaud's idiosyncratic, highly vertical depictions of San Francisco streets are also incredibly engaging. In a video accompanying the exhibit, the artist explains that he sought to capture the feeling of the steepness of the San Francisco city streets, and that he does, creating strange, unforgettable views of a city that exists on no map.

Coming from a stylistic standpoint, his landscapes and even his portraits, which use his remarkable palette to breathe life into the figures, are far more impressive than his food paintings, yet all of his works are imbued with a true lust for life. For Thiebaud, his American memories center on a combination of places and objects. He captures the delight a child has in everything the

world has to offer, from a pair of shoes, to a pair of ice cream cones, to a high up view of street from outside a window—he delights in living.



Wayne Thiebaud  
*Jolly Cones*  
Oil on panel, c. 2002  
Promised gift of the artist, 2013 Art © Wayne Thiebaud/Licensed by VAGA, New York, NY



Wayne Thiebaud, *Dessert Circle* Oil on wood, 1992-1994, 21 1/4 x 18 inches, Art © Wayne Thiebaud/Licensed by VAGA, New York, NY



Wayne Thiebaud, *Brown River*, Oil on canvas, 1998, 24 x 28 inches, Art © Wayne Thiebaud/Licensed by VAGA, New York, NY, 24 x 28 inches Art © Wayne Thiebaud/Licensed by VAGA, New York, NY



Dana Harel  
*Not Telling Them Apart Until the Very End 1*  
Mixed media on paper, 2013  
47 x 36 inches  
Courtesy of the artist and Gallery Wendi Norris, San Francisco



## Ex•pose: Dana Harel

In contrast to the lightheartedness and vivid color of *American Memories*, Dana Harel's *Between Dreams and Nightmares*, located in the lower level of the museum, contains brutal, haunting black-and-white graphite and mixed media works centering on how war and violence affect soldiers. According to the artist, drawing upon inspiration from the members of her family who have been soldiers, as well as her own personal experience, Harel has created subtle yet arresting works that come to life in this grittier gallery space.

The works have a solemn, monumental quality, relating the male figures of the soldiers with corresponding animal motifs, which, according to the artist, symbolize how war and battle bring out the beast in humans, so to speak, and that returning to civilian life means having to grapple with the monstrosities within.

Harel's handling of light and shadow in her works is masterful, as if she has photographed marble in black-and-white. The solidity and power of her figures recall the works of Maurice Sendak, with their sculptural forms suggesting drying clay. An early highlight in *Between Dreams and Nightmares* is the large-scale *Wrestling God*, which depicts a male figure bent over in effort as he struggles against a fluttering, evanescent pile of feathers, perhaps representing a wing of an angel. The work recalls the Biblical tale of Jacob wrestling with the angel, and perhaps symbolizes that in order to draw upon the monster within to go to war, we must wrestle with the God, the purity and goodness inside ourselves.

A further highlight includes *Only in Human Eyes*, a diptych which depicts two half-rendered human faces threatened by looming lion and tiger mouths, roaring behind them. These startling works truly represent the war that continues after the soldier has left the battlefield—the monster that the now-civilian must suppress even as it roars over his shoulder, demanding to be acknowledged. *Only in Human Eyes* serves as a powerful reminder that once it has been activated, we can never truly suppress the dark and brutal sides of ourselves—we must devote our lives to trying nonetheless.

These two shows, while wildly differing in their themes and moods, are profound visual experiences that take the viewer to emotional highs and lows. They are a delight to behold. These shows ran until June 1, 2014.



From the top down:  
Dana Harel

*Not Telling Them Apart Until the Very End 2*  
Mixed media on paper, 2013  
47 x 40 inches

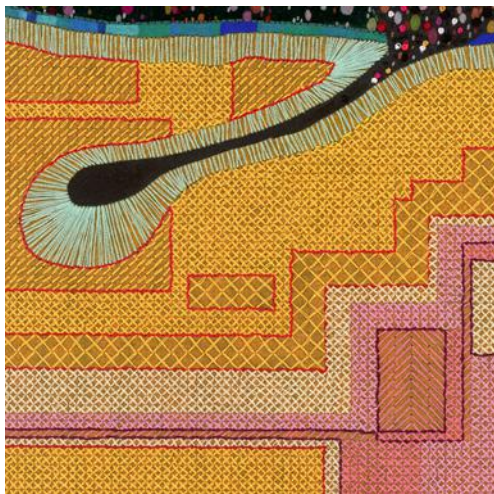
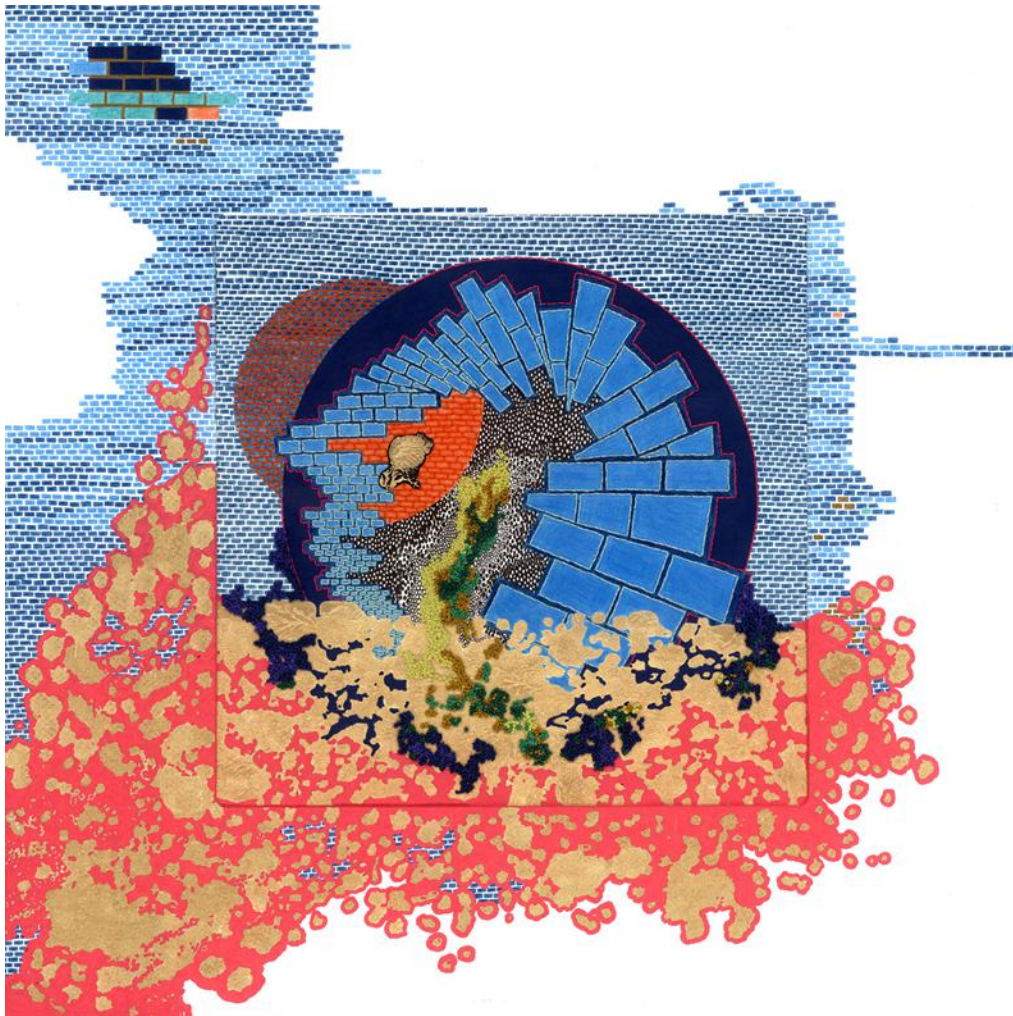
Courtesy of the artist and Gallery Wendi Norris, San Francisco

Dana Harel  
*Wrestling God*  
Graphite and soil on paper, 2012  
72 x 92 inches

Courtesy of the artist and Gallery Wendi Norris, San Francisco

# ARTIST SPOTLIGHT: KELLY KOZMA

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



From the top:  
Kelly Kozma, *The Minus World*, 20x20, colored pencil, embroidery thread, marker, latex paint, metallic powders & collage on paper, 2013  
Kelly Kozma, *Six More Weeks*, 20x20, colored pencil, embroidery thread, graphite, collage & gloss medium on paper, 2013 (detail)  
Kelly Kozma, *Signs Of A Clean Glass*, 20x20, colored pencil, embroidery thread, graphite, collage & gloss medium on paper, 2012 (detail)



Kelly A. Kozma is a passionate and prolific artist currently residing in Philadelphia. She grew up in Bucks County, Pennsylvania and received her BFA from Moore College of Art & Design. Her work is compiled of bold colored pencil drawings that are meticulously hand stitched with embroidery thread. Kozma is influenced and inspired by textiles, which is evident in these brightly colored, pattern driven pieces. The process of her work combines elements of chance and probability along with intense details and precision.

**FP: What does being an artist mean to you? Tell us about your background.**

KK: It means having passion. Whether it's in a studio, a kitchen, a garden... whatever. To me, it's less about what you are doing and more about how you are doing it. I believe that an artist is someone who never stops thinking about the thing that drives them. Sometimes it's very direct and sometimes it's subtler, but when you are constantly pushing yourself to learn, grow and perfect your craft, you're an artist.

From a very young age, I was drawn to creating and making, and the desire to do so only increased as I got older. At Moore College of Art & Design, I bounced around different majors and ended up studying fine arts, textiles and graphic design. I kept thinking I could only choose one, and that my work had to fit into some sort of mold. After years of trying to find my place, I realized that there was no mold and that I could combine all of these elements together to make the kind of work I wanted. For the past three years, I have been working on a series that consists of hand embroidered, mixed media pieces on paper.

**FP: How would you describe the content of your work?**

KK: My work tends to be somewhat geographical. Most of my pieces contain aspects that are reminiscent of Earth but definitely exist elsewhere. These worlds I create are often in response to whatever I'm going through in my life at the time. In my recent works, I've been using a speech bubble as a recurring symbol, as I am becoming increasingly fascinated with the takeover of social media and the way we communicate today. Illustrating these ideas through hand stitching breathes contemporary life into a traditional craft. Through this meticulous process I'm trying to generate moments of intimacy, both between the piece and myself as I'm making it, and between the viewer and the piece as they stand face to face.

**FP: Explain your process.**

KK: There are elements based on probability and chance, as well as ones that incorporate exceedingly planned out details. Often I use dice as a way of determining which colors to use, while other times I'll draw a thousand tiny bricks by hand. Combining these methods creates an organic rhythm that could not exist if I were making all of the choices solely on my own accord.

I'm currently working on a series based on the backsides of other works. After completing one of my more heavily embroidered pieces, I realized there was so much stitching detail on the back, and I was losing it the minute it was framed. In an effort to utilize this imagery, I began having the backsides digitally scanned and printed, which I then draw, paint and embroider back into.

**FP: What does "painting" mean to you?**

KK: Painting means building. Building layers, building texture, building

a story. I realized several years ago that I wasn't very interested in mixing paint or waiting for it to dry, but rather I just wanted to have a wall of colors ready to go. I switched from oil to acrylic and finally to latex paint, which is what I'm still working with today. I love its viscosity and its accessibility. It dries very quickly so I am able to build up layers at a much faster rate.

**FP: What do you find most inspiring in Philadelphia?**

KK: The artists. There is a real sense of community and support in the Philly art scene and their work continues to inspire me on a daily basis. I also love that after living here for over a decade I still discover new things. Every neighborhood has a different vibe so you can bounce around depending on your mood. It makes for a colorful and imaginative city!

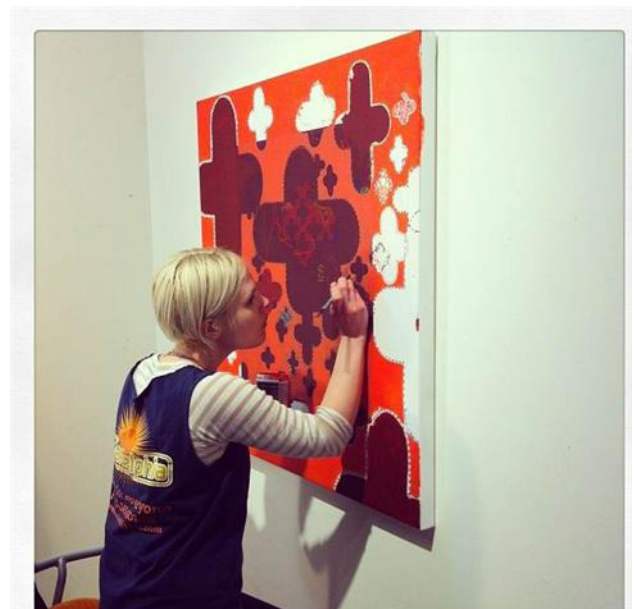
**FP: How do you overcome artistic challenges?**

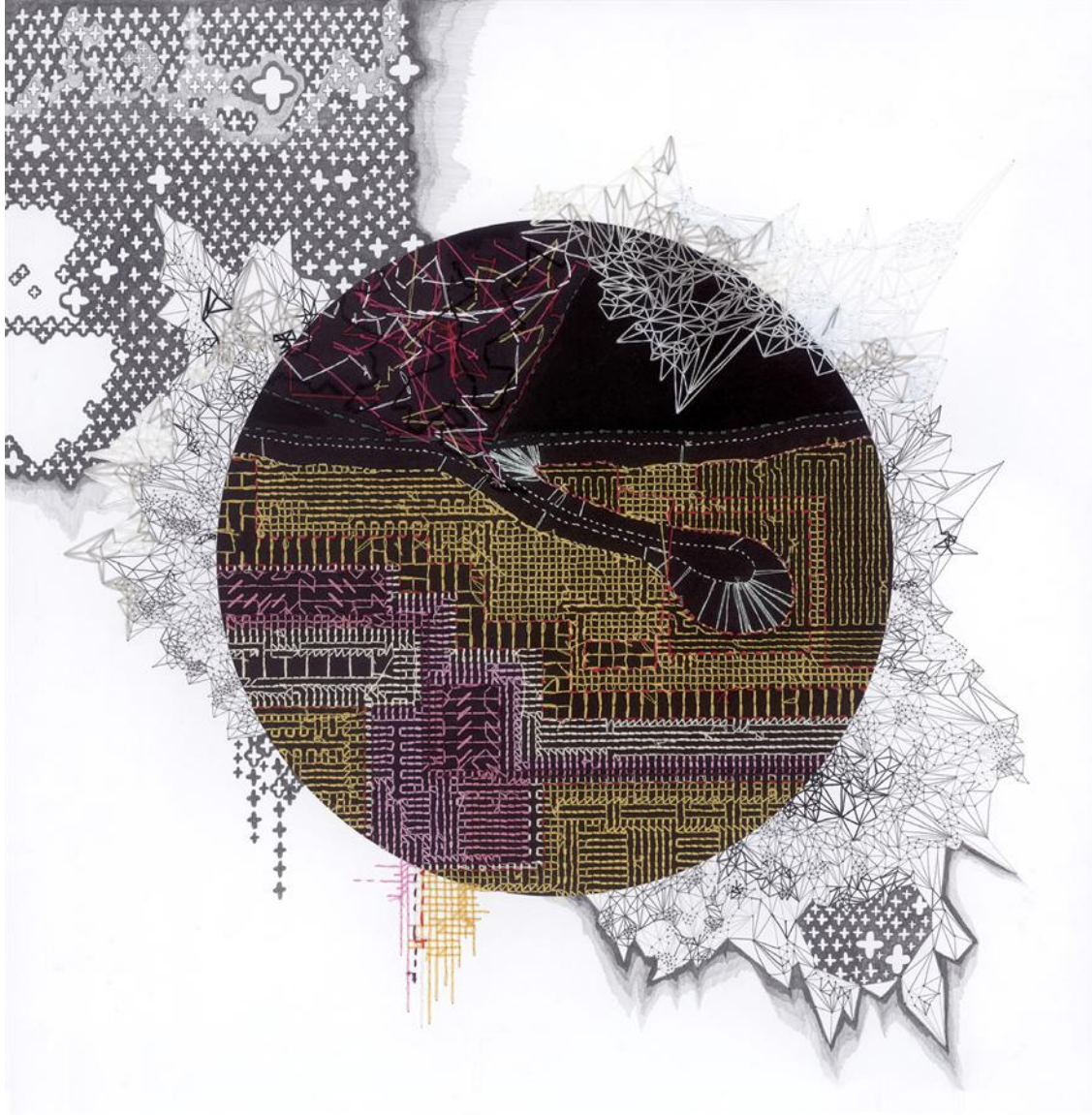
KK: Switching gears can be really helpful. A couple of years ago, I started a line of knit ware called K Knits, which allowed me to take a breather from my fine art pieces when I felt stunted. It gave me time to think about my work and contemplate my next piece, while still being creative and productive. Besides that, I usually just try to work through it. I feel that being an artist is also about being a problem solver. If everything always went according to plan and you never had to struggle, the work would never evolve. So as frustrating as artistic challenges can be, you usually get something out of them.

**FP: Where can we see your work, are you in any upcoming exhibitions?**

KK: This past month, I had a solo exhibition called Chattersphere at Paradigm Gallery + Studio. They just moved to a new, larger space and I was thrilled to be the first artist to show there. In September, I will have two pieces at the Bridgette Mayer Gallery for their Benefit Exhibition for the Philadelphia Ballet Company. I also have an open door studio located in the back of Art Star in Northern Liberties that people are welcome to visit!

To learn more about Kelly Kozma and her work visit [kellykozma.com](http://kellykozma.com)





Kelly Kozma, *Mixing The B Side*, 20x20, graphite, marker & embroidery thread on printed paper, 2013





Kelly Kozma, *Dance Magic Dance Jump Magic Jump*, 20x20, colored pencil, embroidery thread, graphite & latex paint on paper, 2013

# JOSEPH HOLSAPPLE

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

My current work explores the subject of still life painting as a convergence of memory, imagination, and perception. I paint toys and common household items that together evoke the domesticity of childhood. The objects are painted both from observation and memory. The spaces they inhabit are wholly invented and change continually as I work, allowing the image to slowly move towards increasing clarity. The painting retains evidence of this fluid process, evoking the transience and intangibility of passing time.

As objects accumulate, the image results in an anxious clutter of discarded items. The space is dreamlike and suffused with an ethereal light that lends the objects a poetic weight. I want the paintings to unfold before the viewer, to grow more complex as one looks. The fluid, even joyful, use of paint allows forms that at first read as only smudges or abstract shapes to come into focus as objects. As the viewer explores the space, the act of looking becomes one of discovery and delight. Childhood anxieties and the tragedy of loss are interwoven with a renewed joy and liveliness. The objects, suspended between these contrasting experiences, become players in a drama that speaks to the mystery and complexity of living.



Joseph Holsapple, *Nocturnal Shrine*, 44x50, oil on panel, 2014





Joseph Holsapple, *Still Life with Eclipse*, 40x48, oil on panel, 2014







Spencer Corbett, *Wanna Pet My Nano Bunny?*, 48x60, oil on canvas, 2011



Spencer Corbett, *Flexin' Apps*, 48x60, oil on canvas, 2013

# SPENCER CORBETT

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

I am a careful and constant observer. I probably enjoy social gatherings for a different reason than most people, as I am more interested in interacting as a passive witness than as the life of the party. The psychology of "mob mentality" has always fascinated me, especially when the mob is influenced by catalysts like hormones, sexual angst, and booze. When the mob ignites, abandonment of decent judgment and loss of inhibitions is both exciting and very frightening.

My paintings are both a critique and a celebration of this phenomenon. As I comment on a variety of subjects from our society's obsession and

dependence on digital media, lust for what we don't have, and the general recklessness of human nature, I attempt to be just as self-critical as socially critical. The shameless characters in my paintings reinforce an overwhelming suspicion that human beings are as much propelled toward primordial impulse as they are concerned with achieving civilized man. My paintings surrender to impulse rather than trying to escape it.





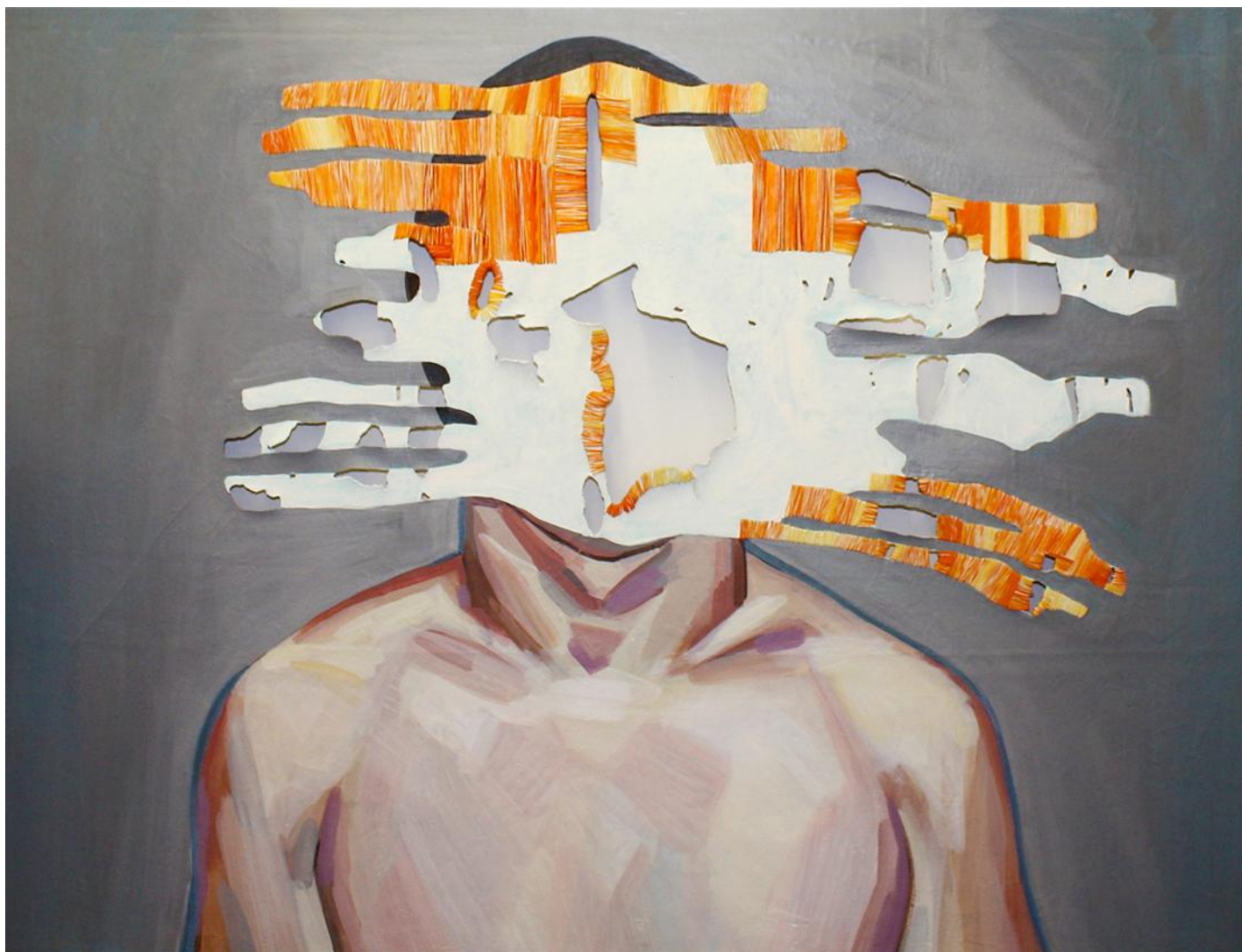
Spencer Corbett, *Concert Snoozer Tevo*, 72x60, oil on canvas, 2013





Jenna Deluca, *Most Wanted*, 24x18, acrylic, embroidery thread on canvas, 2013





Jenna Deluca, *Confession*, 30x40, acrylic, embroidery thread on canvas, 2013

# JENNA DELUCA

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

My paintings investigate the human potential for good and evil, through the manipulating of media imagery derived from criminalities (e.g. mugshots, forensic photography.) Banal and indexical, these images lay bare the gaze of the law at the moment of its encounter with the dark side of humanity. I'm interested in American society's supposed ambivalence with these subjects and how it creates systems for identifying safety or threat within another human being.

The act of defacement and embellishment in the paintings comes from an idea of covering to become visible. Concealing portions of

the body with thread or paint highlights other areas, drawing more importance to specific portions that can aid in fostering feelings of empathy or obscurity.

Concealing is also a response to societal power dynamics. I am attempting to push the images of people with "power," alternately inflicting terror or order on society, into ambiguity. Decodifying them in an effort to investigate how we are culturally conditioned by their presence. And what happens when we cannot discern between the benevolence and malevolence of a person.





Diana Balderson, *Walking and Weaving*, 36 x 48, oil on masonite, 2011

Diana Balderson, *Cognitive Oblivion*, 48 x 60, oil on masonite, 2011

# DIANA BALDERSON

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

Memories drive us. We live through experience and circumstance, creating new memories from the puzzle pieces of our past. The disconnect between pieces is relative to my artwork - like the feeling of being alone in a sea of people, both a comfort and an awareness of solitude within the same atmosphere. My past is most vividly remembered in color and lineage, which is translated through my paintings. Crowds of people, coming and going, connected in terms of atmosphere and color palette yet all relatively strangers to each other.

Certain circumstances, we come across a stranger who gives us direct eye contact. It may only be 10 seconds, but in that instance we are connected, leaving room for recognition in the future and adding to our memory. My square paintings center around that circumstance - the figure, carved into the wood, a colorless stranger, as the

abstract color and texture of the background explains all of the emotions expressed in that moment: overlapped and interlaced, flashing in our minds like Christmas lights wrapped around a tree. All the aspects of my colorful memory, underrating my linear thoughts.

My drawings emphasize my linear side. Layers of transparent paper expressing a disconnection between figures, as if they were in the same space but not necessarily at the same time. Time passing and changing, and memories that are shared or remembered, suggest that every disconnected person is ultimately connected. I thrive on this philosophy, noticing it when it pops up in movies, such as *Eternal Sunshine of the Spotless Mind* and *I Love Huckabees*. It only takes one person to make an impression and create a memory in our minds that follows us throughout our life time.



Ninalee Irani, *All the Fancy Shoes*, oil on masonite, 24x24, 2014





From the top left:

Ninalee Irani, *Fresh Cut*, oil on masonite, 16x16, 2014

Ninalee Irani, *Experienced*, oil on masonite, 12x12, 2014

# NINALEE IRANI

[www.nineart.ca](http://www.nineart.ca)

Born and raised in Calgary, Alberta, Ninalee completed her Bachelor of Science and graduate degree in Education in Utah before moving home to teach junior high school. Forever interested in the visual arts, and influenced by the artistic skills of her grandmother, Ninalee began painting as a hobby using crafty acrylics that wouldn't blend. She was thrilled to discover oils soon after and has continued to develop her style over the last ten years in that medium. When she began to paint she was most interested in the style of contemporary realism. As she attended lessons and workshops, her style evolved into one that is more impressionistic, and she soon realized that art was going to become much more than an enjoyable pastime.

The strong differences in seasons of the Canadian Prairies have greatly influenced

Ninalee's work by encouraging her to document what can only be seen for part of the year. She prefers to paint subjects that are fleeting in some way - ones that don't stay in a single form for long and need to be captured, which is why her work is mostly comprised of birds, flowers, and edible items.

Ninalee's studio is filled with books, images and objects that influence her work. A favorite piece is a small painting by Carol Marine, the painter who Ninalee gives credit to for teaching her how to loosen up and to appreciate the appearance of bold brushstrokes. The work of her husband, a creative director, and her children's art supplies have also found their places in the studio, making it obvious that art is a family affair.



From the top left:

Rossitza Todorova, *Blue Path*, Lithography, Gouache, Graphite on paper, 22x22, 2013

Rossitza Todorova, *Linked Distance*, Lithography, Gouache, Graphite on paper, 22x22, 2013

Rossitza Todorova, *May Day*, Lithography, Gouache, Graphite on paper, 22x22, 2013



*“Looping paths, and geometric structure brake up the flow of the compositional direction and perspective creating movement and motion that can be navigated by many visual paths.”*

## ROSSITZA TODOROVA

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

Living in the Valley of the Sun, Phoenix Arizona’s blistering heat, sprawling suburban footprint and massive highways punctuate my life and work. My imagery comes from the experience of transit, and the time spent moving between destinations. I’m interested in how time, space and memory fold into one another, and the ambiguity of the time experienced while traveling and commuting.

In my current series of work I layer bright colors and structural lines using printmaking, painting and drawing. Looping paths, and geometric structures brake up the flow of the compositional direction and perspective creating movement and motion that can be navigated by many visual paths. I explore the relationships between negative space and positive shape. Experimenting with color, opacity and translucency, each composition is pushed to convey an illusion of movement.



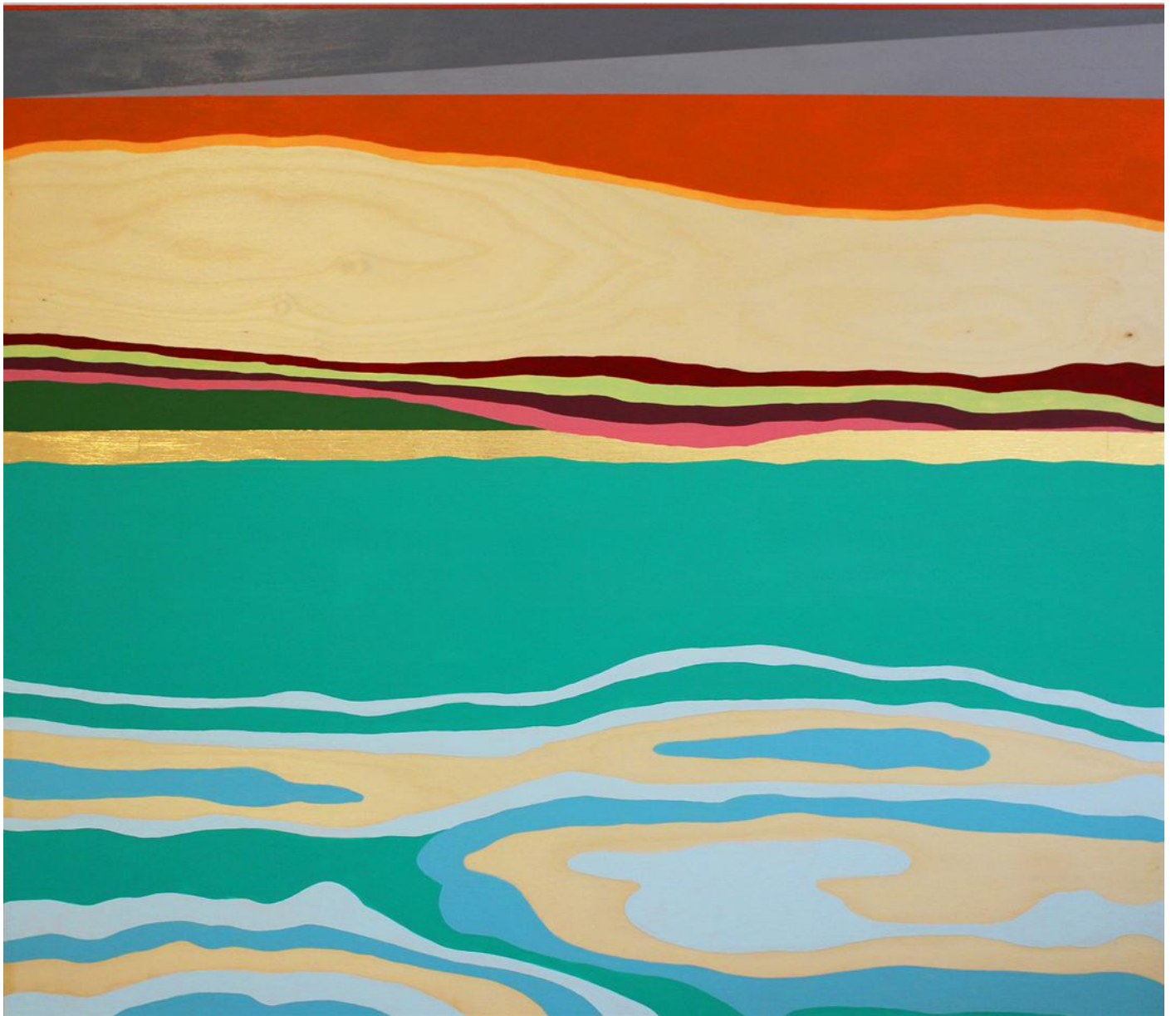
Left: Michele Kishita, *Cathedral Sky*, acrylic and gold leaf on panel, 40 x 46, 2013  
 Right: Michele Kishita, *Landing*, acrylic, nails, and gold leaf on panel, 40 x 46, 2013

# MICHELE KISHITA

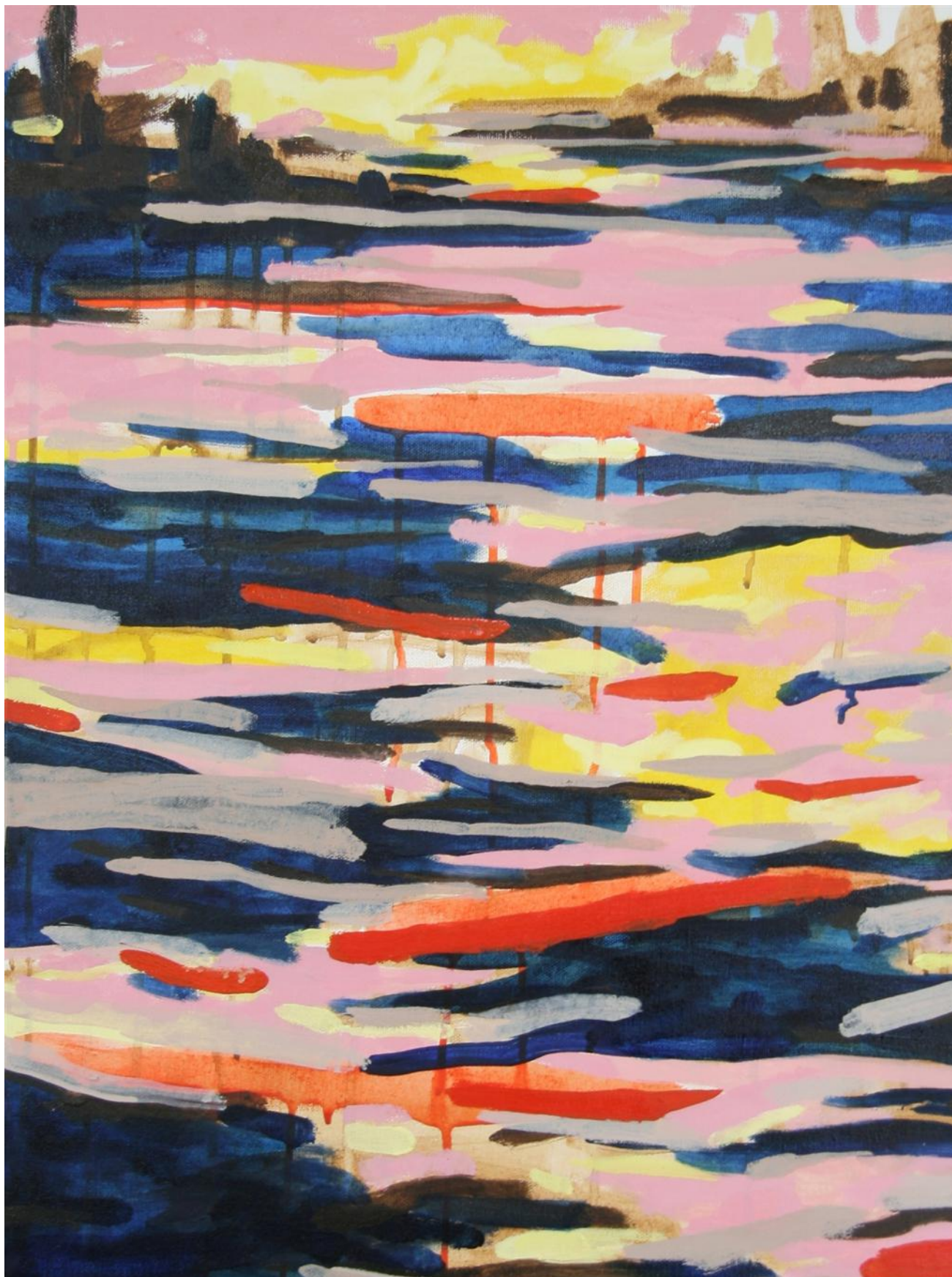
[www.michelekishita.com](http://www.michelekishita.com)

In my recent work, I respond to the wood grain of my painting surfaces. I find my inspiration in both Hokusai's depictions of water and the intersection of where manmade structures and nature meet. I am interested in how Hokusai transformed the fierce dynamism of waterfalls into evocations of roots, rocks, or sheets of ice and how water's fluid mutability gestures towards the essential impermanence and transience of all things. I attempt to create correlations between the whorled wood grain of my panels and the water that created them, delineating the truly fluid resonances between what appear to be disparate elements. In each work I strive to capture the memory and spirit of the landscape from my childhood in rural Pennsylvania and my time living abroad in Japan.





Michele Kishita, *Nearing Shore*, acrylic and gold leaf on panel, 40 x 46, 2013



Kelly Johnston, *Flux*, oil on canvas, 18x24, 2014



*"I am interested in how color and line can be used to create depth of space and movement. I am always on a quest to find tension in a painting and the balance needed to sustain it."*

## KELLY JOHNSTON

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

The act of painting is like life. It is a journey. Each brush stroke informs the next. Each decision made leads us to the next. I'm often surprised by where I end up and that is the best part.

My paintings are about color and space. I am interested in how color and line can be used to create depth of space and movement. I am always on a quest to find tension in a painting and the balance needed to sustain it.

People are all unique and yet also ultimately similar. It is only when we are contrasted with each other that our individuality shines. I believe color acts in a parallel way – it is the interaction of colors that creates their vibrancy. My paintings highlight this vibrancy and the path I take to find it.



Left: Jaime Foster, *Without Permission*, 48x36, acrylic, ink, and mixed media on wood  
Right: Jaime Foster, *Ascending*, 24x24, acrylic, ink, and mixed media on wood

# JAIME FOSTER

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

After moving to the Pacific Northwest, from the Midwest and being surrounded by incredible beauty, nature has become my vehicle for creation. My work is inspired by natural formations and driven by deep emotion. When creating my mixed media work, I enter an explorative state; emotions immerse and are mapped with organic formations. I collage with fragments of paper, drawing, painting and staining with ink have become my method for steering memories and imagination through osmosis.





Jaime Foster, *Burst*, 24x24, acrylic, ink, and mixed media on wood







Previous page from the top left:

Dina Brodsky, *I Wake to Sleep*, oil on plexiglas, 8x8, 2013

Dina Brodsky, *Vacant*, oil on mylar, 8x8, 2013

Dina Brodsky, *And Take My Waking Slow*, oil on mylar, 9x9, 2013

*“What I am interested in is the  
quotidian – the buildings, people  
and memories that can fall through  
the cracks without a conscious awa-  
reness of their existence.”*

## DINA BRODSKY

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

I am a New Yorker, and for me New York has always been a city of immigrants and expatriates, of migrants and pilgrims – a place to lose your past and find your dreams. The life we leave behind and every future it might have offered, is the price we pay for becoming New Yorkers, for the opportunity to follow one’s dreams. It is easy to see it’s extremes – the shining successes and the acute failures. What I am interested in is the quotidian – the buildings, people and memories that can fall through the cracks without a conscious awareness of their existence.

I can’t help but notice an entire generation of New Yorkers seemingly lost on their own streets. The New York that they left their past lives to find is being increasingly eroding, their stories decomposing with it. I want to tell their stories, creating in miniature a narrative of the places they left to search for their city dreams, and of the price they paid, of the loneliness and alienation that can frequently be experienced in the multi-varied, glittering kaleidoscope of life that New York consists of.

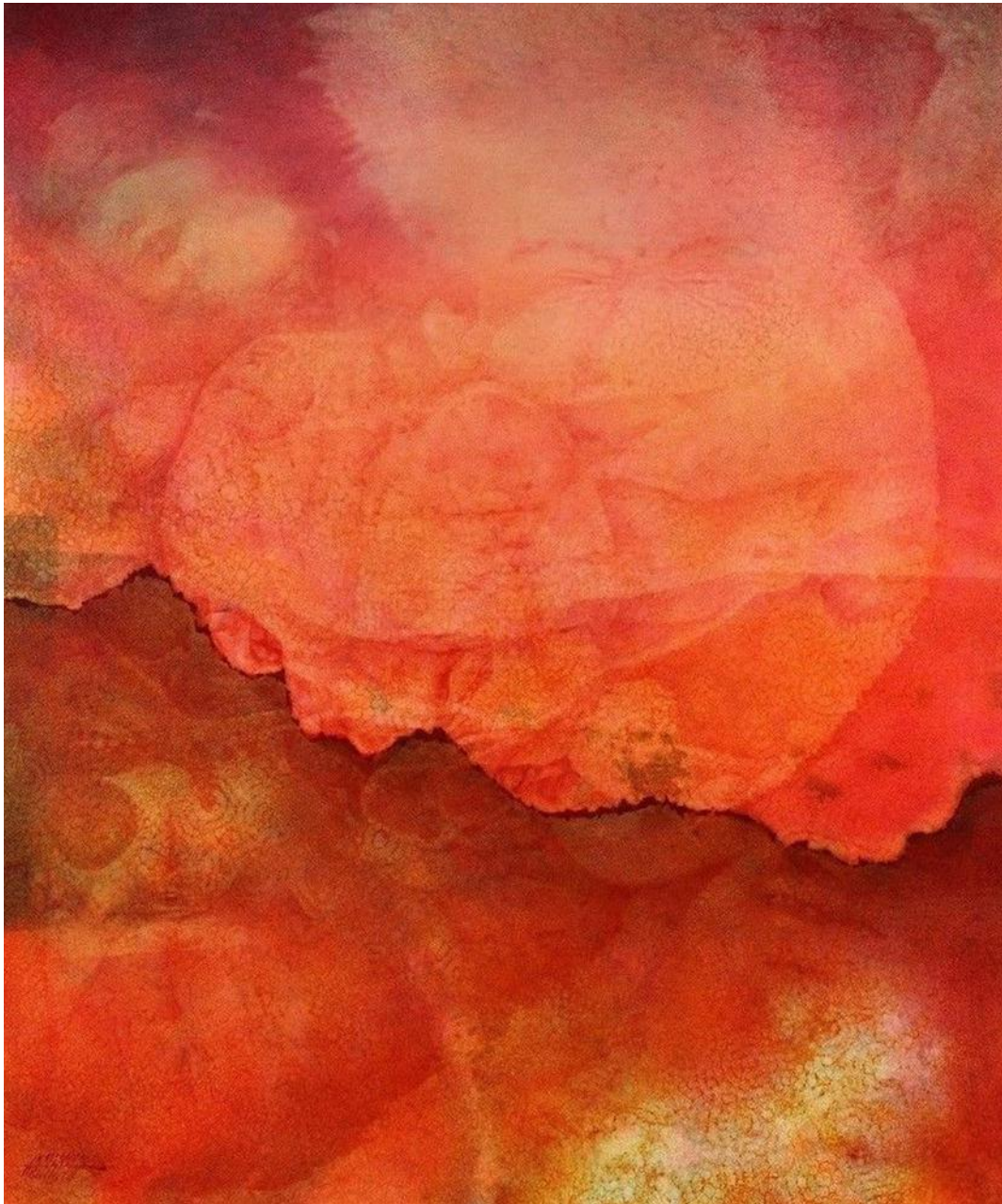


John Olson, *Blue Baby*, 24x18, oil on canvas, 2011



# JOHN ERIC OLSON

Invoking the imagination and the desire to explore and discover are essential to any painting I create. Predetermined thoughts and inspirations rarely guide my work. Instead, the inspirations for my paintings and the paths they take develop and evolve on their own. Every canvas provides the unique potential for new discoveries. Those discoveries are simply refined and elaborated on by my imagination, my thoughts and my experiences. The intent of my work is to encourage the imagination and the opening of our minds. It begs for us all to question, explore and discover.



John Olson, *Cry Baby*, 30x24, oil on canvas, 2012



Jason Rondinelli, *From Both Sides Of The River*, watercolor and acrylic on paper, 18x24, 2013





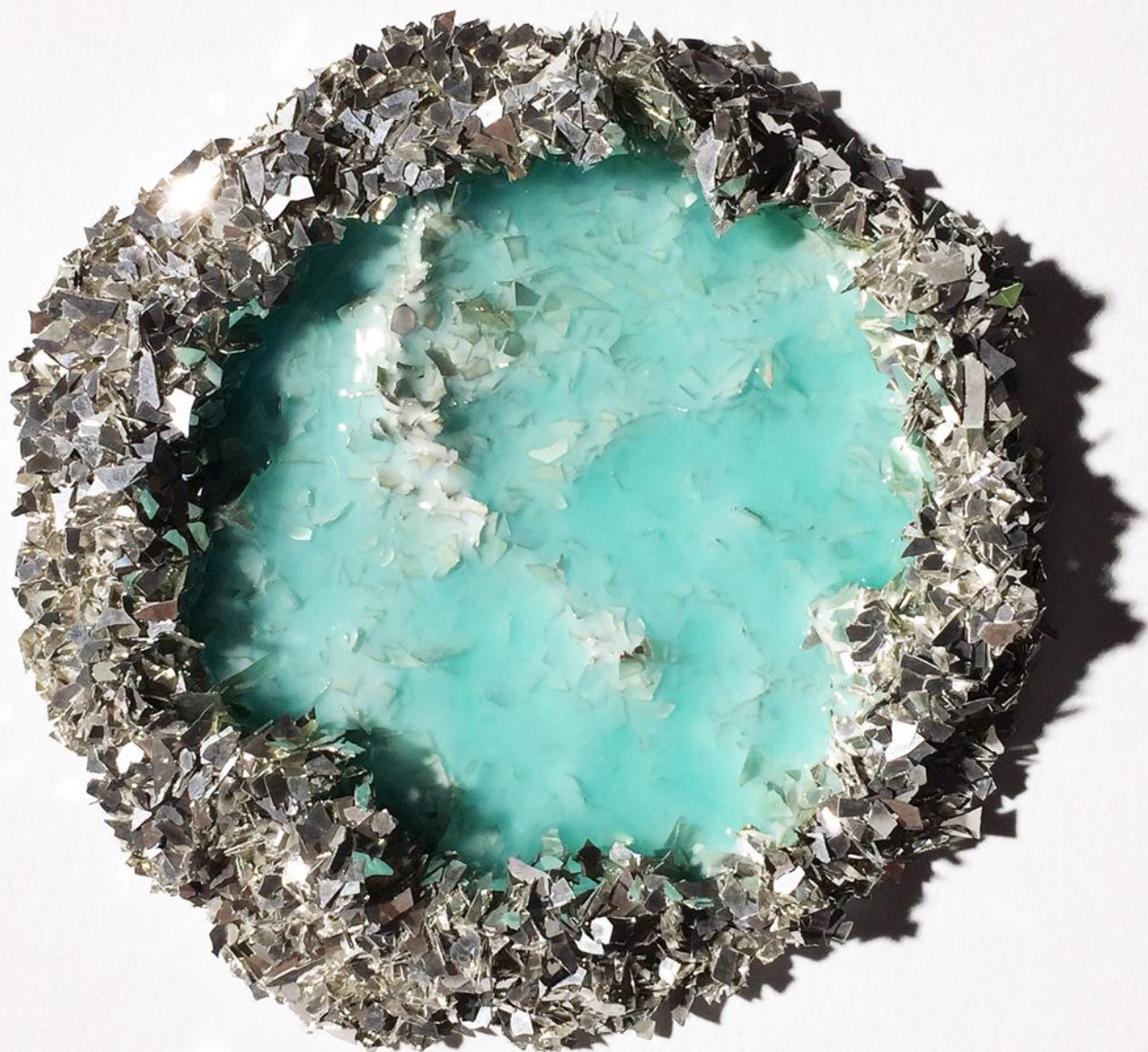
Jason Rondinelli, *Fall Line*, watercolor and acrylic on paper, 19.5x17.5, 2013

# JASON RONDINELLI

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

I'm interested in transitional landscapes, environments altered naturally or by human intervention. The process of marbling paper, which begins by dripping ink over carrageenan, mimics the seemingly chaotic yet highly ordered fractals found in nature. The imprinted patterns dictate the landscape's form, which could appear as marbled rock, fire, liquid, gas and any transmutation in between. I arrange collage elements to seek compositional balance the same way a habitat compensates for environmental changes. Some compositions thrive and others fall into disarray and are disassembled, the scraps recycled for another landscape. These constructed installations are then used as models for painted landscapes. With the paintings I reveal multiple perspectives of the landscape as both the illusion of a living place and a realist representation of the processed paper.

The motivation for this work grows out of watching the landscape of my hometown, Clairton, PA, change as it was compromised by the local coal processing mill. The nearby Monongahela River was used to cool the hot coal-producing steam and residual gas that was later burned into



Jessica McCambly, *Shatter 4 (series 2) (detail)*, acrylic, silver-coated glass on paper, 30x30, 2014



Below left to right:

Jessica McCambly, *Shatter 20 (detail)*, acrylic, glass on paper, 10x10, 2013

Jessica McCambly, *Shatter 18*, acrylic, glass on paper, 10x10, 2013

Jessica McCambly, *Shatter 27 (detail)*, acrylic, glass on paper, 10x10, 2013



# JESSICA MCCAMBLY

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

Investigating ideas of connectivity, sentimentality and the ephemeral, the work aims to invite pause and reflection. Through a process rooted in precision and repetition, the work seeks to encourage an intimate experience with beauty and nuance within the language of reductive formalism.

With attention to delicacy, subtlety and refinement, the work is influenced by the highly formal vocabulary of Minimalism while simultaneously involving processes and materials relating to Post-Minimalism and Light and Space.

Imagery of and experiences with naturally occurring phenomena loosely inform the work. However, the work is not meant to illustrate such events, but rather is more so connected to the idea of these events and their fleeting moments.

There is something inherently fascinating to me in the act of constructing work that is centered on the idea of splendor and the sublime within the constraints of simplicity, geometry and a limited palette. As I am constantly chasing beauty in the work, I also actively pursue the

line between these seemingly disparate poles. I find that the resulting tension between the unexpected visual complexity achieved through repetition, surface and/or materials and prescribed compositional sparseness, challenges our expectations as viewers and rewards closer inspection and contemplation.

I am interested in the potential for beauty, emotion and nuance within an aesthetically minimal context.

Formal simplicity can evoke complexity and intimacy in experience.

I want the work to look like nothing, and then everything.

# NISHIKI TAYUI

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

As a child, I learned Japanese calligraphy at school. When I was growing up, I watched my father, a calligrapher, practicing and saw how he approached his work. We talked about the meaning behind each proverb he was writing or about his practice itself. We still do. Together with Sumi-e (Japanese ink painting), Japanese calligraphy has become an activity that immediately connects me to my foundation as an individual and artist.

In my current series of work, I use this foundation as a basis for exploring the relationship between written language and visual. I start by searching for characters that embody a phrase or word expressing a particular theme. I draw the phrase in one layer and add another layer that explores possible nuances of the phrase, which creates a sense of space. I prefer paper as my surface, for the immediacy and finality with which it actively drinks up the ink. Finally, I add other elements that travel through the space, introducing more nuance, supporting the ideas, and making the space more complex or contradictory.

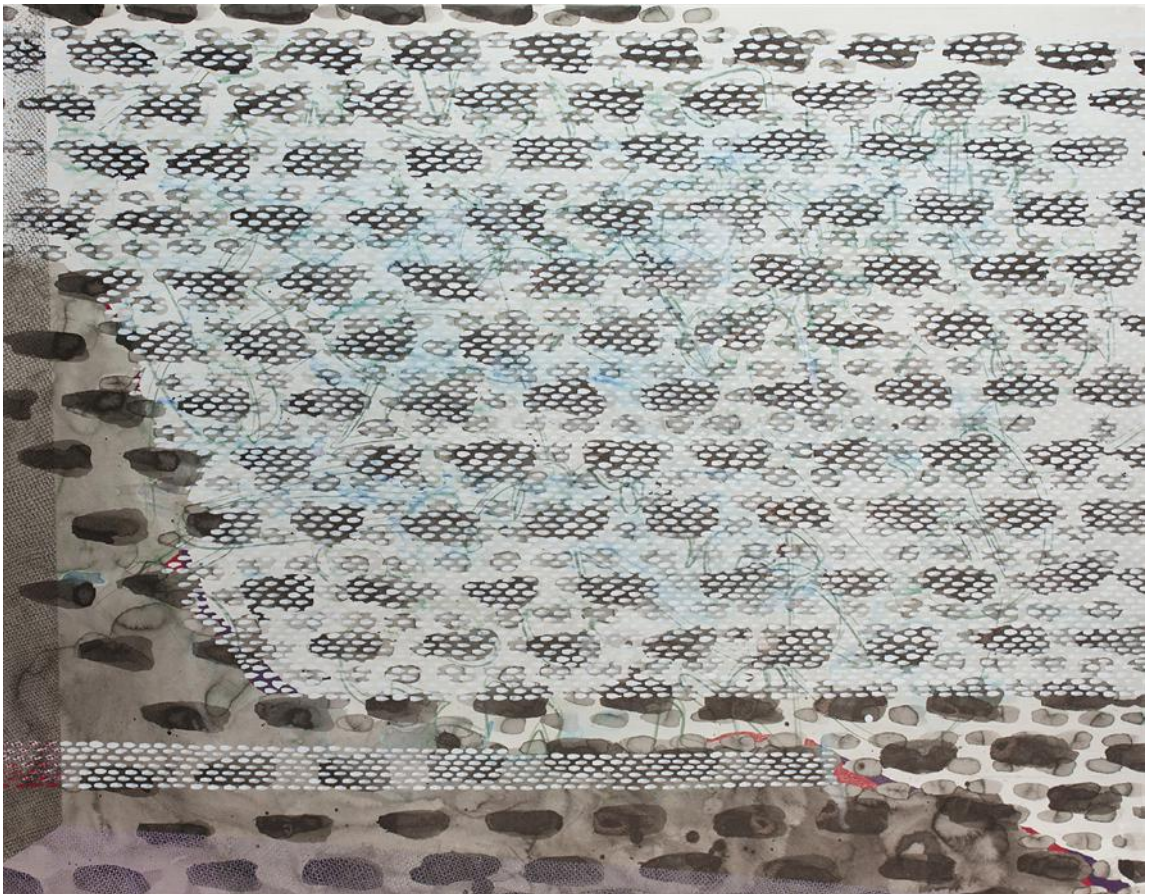
One of my goals is to connect emotionally to the meaning conveyed by the character or phrase, so that everything I do is a physical expression of that meaning. "Decision", for example, represents the progressive feelings of decision-making through Japanese written language. The initial layer expresses uncertainty to form the painting's base, followed by layers in which I add nuance and complexity using language and brush strokes. The final layer declares decisiveness.

Next page from top:

Nishiki Tayui, *Decision*, watercolor, ink and acrylic on paper mounted on wood, 43x54, 2013

Nishiki Tayui, *Rest*, watercolor, ink, sumie ink, and acrylic on paper mounted on wood, 42x53, 2013



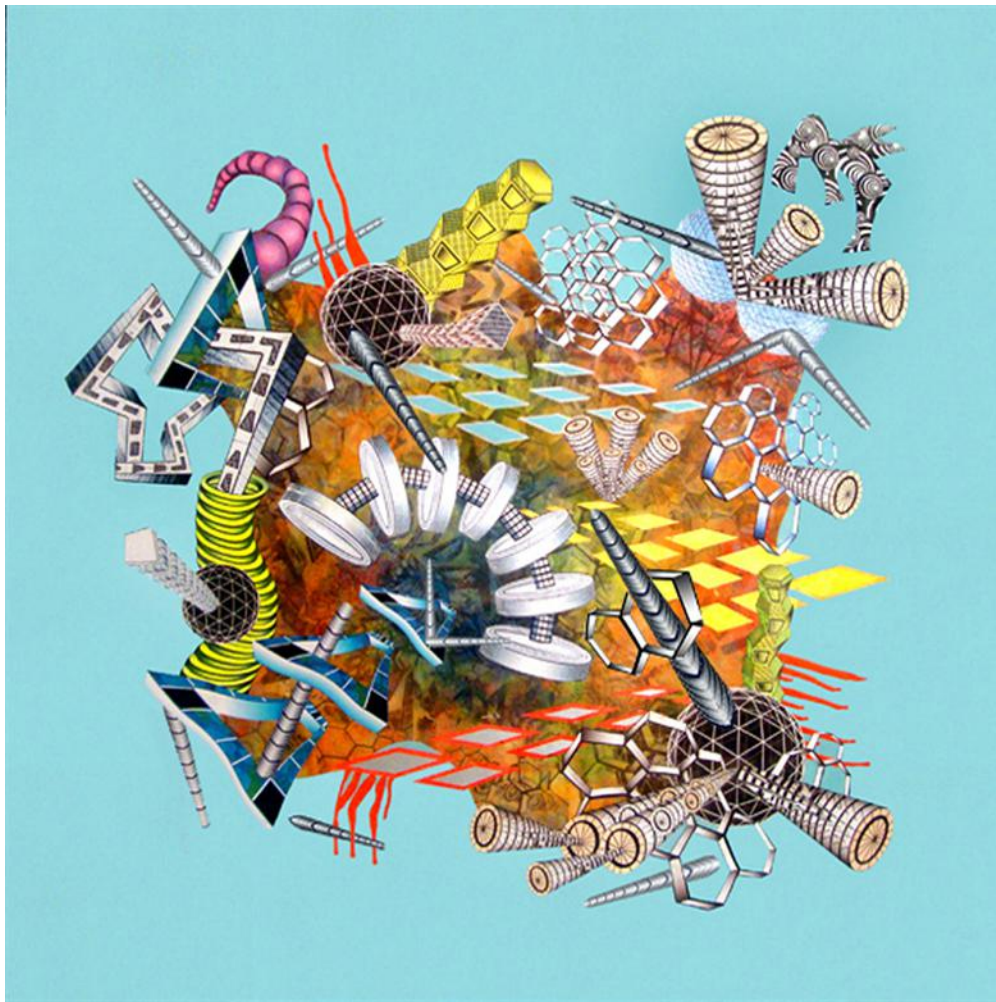






Jon Barwick, *Influx*, mixed media/acrylic on canvas, 68 x 66, 2013





Jon Barwick, *Fustercluck*, mixed media/acrylic on canvas, 60 x 60, 2012

# JON BARWICK

[jonbarwick.neoimages.com](http://jonbarwick.neoimages.com)

In a post-digital society, we are constantly bombarded with sensory data; the Internet, cell-phones, and the latest nano-gadgets have intersected our daily lives. I make drawings and installations that acknowledge the hyper-paced, technology-driven, media-saturated society in which we live. The busy, multi-layered compositions reflect the complexities of the information age, and capture the singular moment of everything happening at once.

Imagery for these works (pattern, geometry, exploding architecture, and industrial elements) weaves together to become its own organism, growing and multiplying. A space is inhabited between the macro and microcosmic worlds, often playing off one-another.

For me, making art is an act of discovery. Though components of my work are carefully pre-determined, I assemble the various elements in a process that is spontaneous and improvisational. Each mark made suggests another one. By re-presenting snapshots of visual information, I offer a glimpse into an other-dimensional, idiosyncratic realm.

# SAMUAL WEINBERG

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These paintings examine the liminal nature of what is real and what is invented, what is mutable and what is stable. They measure an imagined reality that functions in terms of the psychological structures individuals create, the indefinite quality of time and space, and the metaphysical implications of both. The spaces that the characters inhabit are imagined, which heightens the psychological atmosphere and begins to examine whether or not, or to what degree, this is reality. There are often contradictions, parallels, repetitions, and echo's— all of which call into question other elements in the space or narrative, while ultimately also addressing exactly where the scene is taking place, or when (as in the duration and extent of separation of time). Here, time and space are disjointed and/or laminated, relationships are unsure, and heads seem to wander from their bodies. People play tricks and harness energies. Frantically solve or succumb. An uncertain narrative begins to unfold due to these competing forces, leaving each participant to deal with their own circumstances, their internal plot or plight. What is really going on here?





From the top left:

Samual Weinberg, *Burgers and Skulls*, 60x72, oil and acrylic on canvas, 2014

Samual Weinberg, *Fission or the Surveyor*, 42x48, oil and acrylic on canvas, 2014

Samual Weinberg, *Ways*, 72x72, oil and acrylic on canvas, 2014





Mike McConnell, *The Drive from Esalen to Monterey*, acrylic on panel, 48x48, 2014



# MIKE MCCONNELL

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

Painting allows me to extravagantly spend Monopoly money developing my progress. Head scratchings and revelations keep my funds flush. I'm a lucky parent experiencing many successes and failures as the painting guides me with its needs. I delight in making things. I build cradled wood panels to paint on. The hard surface allows me to aggressively work back into the paint. My process uses single edge razor blades to draw and scrape with almost the same degree it does applying paint with a brush. I use paint in a collage-like way cutting out shapes. The shapes convert the history I've put in the painting into a new conversation. I observe constantly with the eyes of a kitten. Nature is the main course of my visual diet. I paint intuitively but my former career as an illustrator unavoidably finds its way into my compositions. My memories and influences become my harvest.



Jessica Mongeon, *Thaw Cycle*, acrylic, photo transfer on panel, 20x24, 2014





Jessica Mongeon, *Geothermal II*, acrylic, transfer on panel, 16x20, 2014

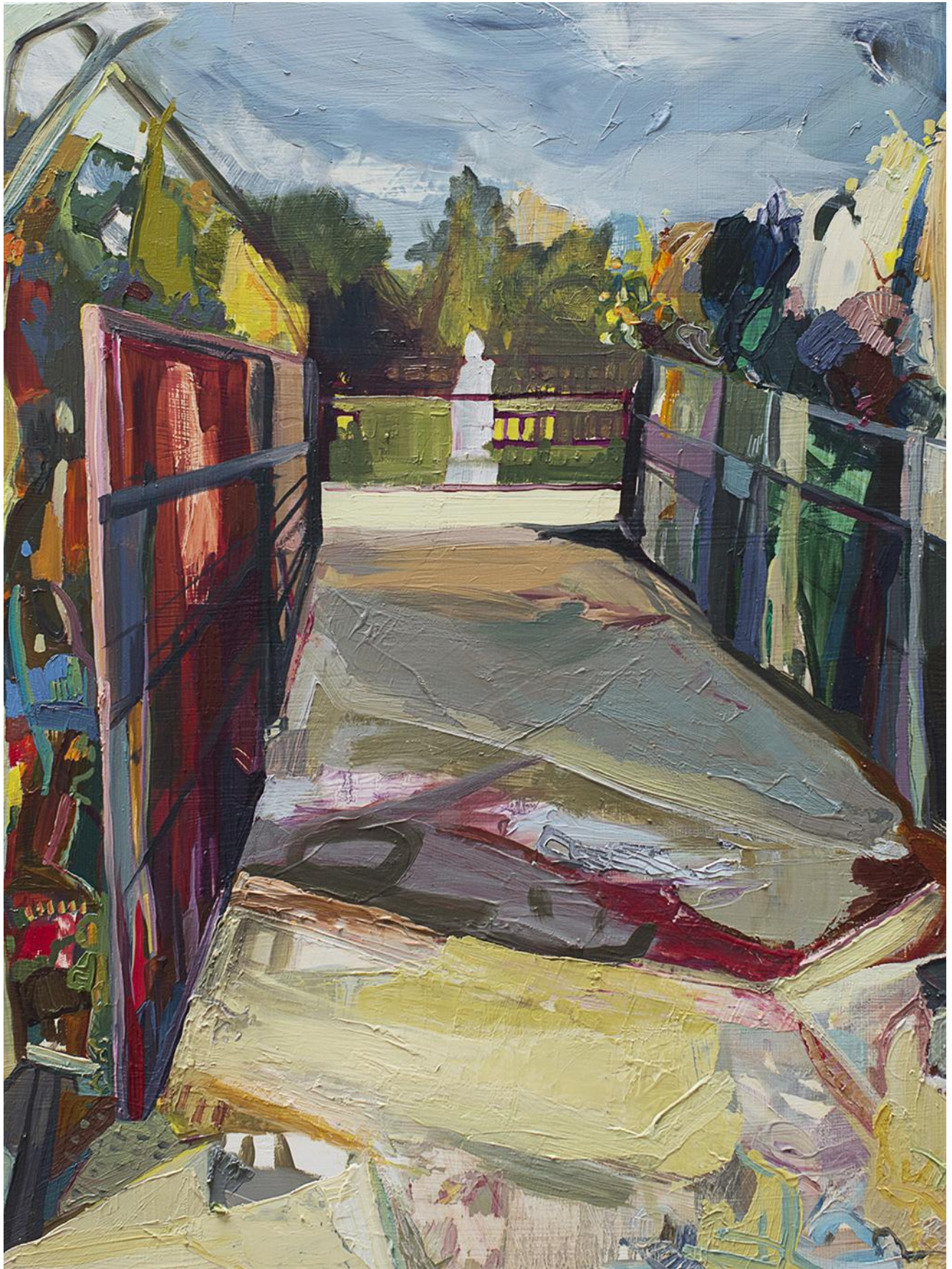
# JESSICA MONGEON

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

My work exposes and explores structures that are found in the natural world, as well as the world of imagination. Rather than depict a specific landscape, I combine imagery from a variety of locations into acrylic paintings. A new actuality is created for the viewer that speaks not to the physical features of a place, but to its emotive, transformational and creative potential.

Disorder and the inevitable breaking down of systems are part of the cyclical properties of nature that lead to growth. My processes allow for spontaneity and chance to play a role. This involves laying down fluid acrylic with string, spraying, dripping, and applying color with wide hake brushes onto an absorbent panel. An otherworldly element is added as I contort and manipulate the illusion of space on the painted surface, intuitively working in layers. The process of painting mediates and translates spatial experiences and awareness. Pours, drips and blooms of pigment speak to gravity and help to create an illusion of deep space or surface tension.





Claire Elliott, *Allée Supplémentaire, Versailles Number 2*, oil on wood panel, 18x24, 2014



# CLAIRE ELLIOTT

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

Painting landscape in the 21st century is a complicated endeavor. The definition of landscape is up for debate as “open space” and “environment” have come to carry political as well as practical meaning. In my paintings, I strive to discover what contemporary landscape looks like and to come to terms with how that differs from the past. As much as my work is about landscape, it is even more about painting: the act of painting, the history of painting, the visual and tactile experience of viewing painting. I’m interested in making a painting that reveals it’s a construction, while also asking the viewer to believe it.

I work from images of orchards, parks, public gardens and historical sites. All of these spaces serve specific purposes for visitors: simulated wilderness, illusory tranquility, invented quaintness. I’m interested in how the public’s relationship to a space can evolve and reverse over time and how these can contradict with the preservation of and current promoted uses of such a space. I am drawn to spaces where landscape is either manufactured or controlled to a degree where the tension between man and nature is highlighted. These spaces do not serve functions outside of acting as pleasure spheres or a place for social communication and interaction rather than providing agricultural, infrastructural or political functions.

I want the way in which I chose to depict these spaces to be reflected in the way I paint: the construction, composition, color and material application. This is reflected in my process: I create compositions by collaging together several areas within a location. My repurposing reflects the original human intervention onto the environment. These stitched-together scenes create surprises and challenges in perspective. The agriculturally useless rows of trees in a public park can allow for subtle but disorienting

perspectival shifts upending the pictorial space and creating visual unease. The pairing of artificial and natural color that results from insertion of man-made objects into landscape infects my palette. Some paintings become an acidified version of the everyday while others revel in fantastic brightness in all the wrong places.

The language and experience of physically painting the work drives what the final image looks like. In building the spaces, the images are blurred, scraped, scratched; color is exaggerated or de-saturated. I use abstraction, not as obfuscation, but as a tool to enhance the sense of artificiality and to displace the viewer. Non-essential landscape features: gravel, dirt, anonymous paths become repositories for the complexity of the space, allowing the paint to spill out the bottom of the canvas towards abstraction. Patches of white and flat color call into question the figure and ground relationships and complicate the reading of the true subject. These kinds of contradictions let the painting teeter on the edge between holding together and falling apart. As the work slides in and out of legibility and representation, I hope the artificial nature of both these environments and my medium shines through.

Painted images can be observed and desired, but never physically entered, mimicking the disconnection between what we want from nature and what it can give us. There is an unknowing in paint, a intrinsic lack of control preventing the painter from completely designating both what the physical surface does and how the eye will receive it. I want to push my painting as far as possible, creating works where the elements simultaneously adhere and devolve, quivering on the canvas.



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YOUR WORK  
STACK UP?

DON'T  
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*TO*  
*LOVE*  
TODAY!