



women united

ART MAGAZINE

ISSUE VI
WINTER 2024

HIGHLIGHTING EXTRAORDINARY WOMEN CREATIVES, INSPIRING INDUSTRY LEADERS &
REMARKABLE ART ORGANISATIONS

ISSUE VI

women united

2024 Y.

ART MAGAZINE

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COVER ARTIST

FRONT:
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For The Child I Didn't Have
Digital art

BACK:
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Digital art

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VISIT WOMENUNITEDARTMOVEMENT.COM/ARTMAGAZINE TO SUBMIT WORK FOR THE NEXT ISSUE

ABOUT US



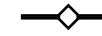
WOMEN UNITED IS A FRESH ART MAGAZINE HIGHLIGHTING WOMEN IN THE ARTS. WITH ITS GLOBAL REACH, IT AIMS TO PROMOTE AND GIVE VOICE TO TALENTED AND INSPIRING CONTEMPORARY FEMALE ARTISTS WHO SHARE THEIR VIEWPOINTS THROUGH THEIR ART.



WE ARE WOMEN UNITED

WOMEN UNITED ART MOVEMENT WAS FOUNDED BY A VISUAL ARTIST MONA LERCH IN NOVEMBER 2021 AS AN ONLINE PLATFORM THAT INCREASES THE VISIBILITY OF FEMALE VISUAL ARTISTS FROM ALL AROUND THE GLOBE. IT CELEBRATES CREATIVES WHO REMAIN UNDERREPRESENTED BY PROFESSIONAL ORGANIZATIONS AND GALLERIES. ITS PORTFOLIO OF ACTIVITIES INCLUDES AN ANNUAL ART PRIZE, PODCAST, SOLO AND GROUP ONLINE EXHIBITS, AN EDUCATION PLATFORM

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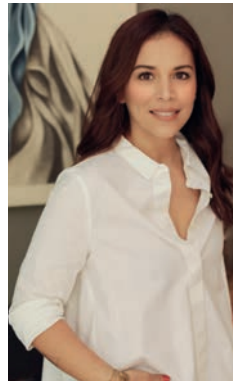
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OUR TEAM

HEAD WRITER RACHEL LE ROUX

Rachel Le Roux is a British-Filipina multidisciplinary artist based in the Philippines. After graduating with a BA Honours Degree in Interior and Spatial Design from Chelsea College of Art in England in 2008 and building her design career in Manila, she is transitioning into a full-time artist after closing her design business in 2020. Working with pencil and oil on canvas, Rachel is known for unveiling the female form in motion or in simple solitude, unravelling in her own suspended moment in time.



CONTRIBUTING WRITER GUNNA FREIVALDE

Gunna Freivalde is the legal maestro behind AMG Attorneys, where art and law collide in the most harmonious of ways. Based in Belgium, Spain, and Switzerland, Gunna is a legal ninja, wielding her expertise across borders with finesse. You'll also find her donning her arbitrator hat at The Court of Arbitration for Arts in The Hague, Netherlands. When she's not busy untangling legal knots or advocating for artistic justice, you can catch her donning her superhero cape as Legal Trustee at Tigers4Ever, a UK-based charity dedicated to wildlife conservation.



BEHIND THE SCENES

The DREAM TEAM

Introducing wonderful creatives behind
Women United ART MAGAZINE ISSUE VI

DESIGN CONSULTANT HEATHER SPORTSMAN

Heather Sportsman, a mixed media artist with a concentration in portraiture, earned her BA with honors in Art from Southern University A & M College. Upon graduation, Heather began her career as an arts educator for 11 years and now is a full-time artist. She serves as chair of the artist advisory board for BlkArthouse and is a member of the Women's Caucus for Art Texas Chapter. Heather is the Creative Assistant of Women United ART MOVEMENT and the Design Consultant for Women United ART MAGAZINE.



DESIGN ASSISTANT LENKA JANU

Lenka Janu is a photographer and visual storyteller, currently residing in Brno, Czech Republic. She always felt passionate about photography but didn't pursue her dream until she received her first professional camera on her 30th birthday. Ever since, she's been focusing on lifestyle, design and product photography, as well as newborn, wedding and family photoshoots. As an introvert, she finds solitude in nature and captures magical moments and the beauty in the mundane. Until recently, she worked as a Sales Manager for a marketing agency On Board.



Guest Curator



Gita JOSHI

Gita Joshi is an independent curator, podcast host, artist coach and author of Show Your Art - How to build an art career without a gallery. She is the founder of The Curator's Salon and Art Seen - an international art magazine that focuses on contemporary art. Gita has run artists' open studio programs, worked with arts charities, organized open exhibitions, curated exhibitions in business spaces as well as within the gallery context, helped artists prepare to work with galleries, portfolio reviews, been a juror for art competitions and is a member of the Association of Women Art Dealers.

www.thecuratorssalon.com



Editor's Word

Mona Lerch Issue VI Editor

Dear artists, art enthusiasts, and friends! It is with immense pride and joy that I extend a warm welcome to Issue VI of Women United ART MAGAZINE. Within these pages, you will discover a vibrant showcase of the extraordinary talents of women spanning the globe. Our publication remains a testament to the diverse creativity flourishing in every corner of our world. This edition not only celebrates visual artists sharing their captivating works and insights but also offers an exclusive glimpse into the world of millinery through an engaging interview with the remarkable Mich Dulce. Prepare to be enthralled as she unveils the intricacies of her artistic journey. Furthermore, I am thrilled to introduce Gunna Freivalde, our newest contributing writer, whose expertise in the legal intricacies of the creative industry brings a valuable perspective to our readers. Her fearlessness, wit, and wealth of knowledge promise to empower women artists with invaluable insights and guidance for navigating the business side of their craft. As always, thank you for your continued support and enthusiasm. Let us embark on this enriching journey together and make the cold winter days a little brighter and warmer through our magazine's pages.

With love,

Mona Lerch

we.united

MONTHLY SUBSCRIPTION

BY WOMEN UNITED ART MOVEMENT

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Women In The Arts

CELEBRATING

ASHARA SHAPIRO
ARTWRKD

WOMEN IN THE ARTS



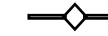
CRAFTING COMMUNITY THROUGH ART

Ashara
SHAPIRO
ArtWRKD

"It takes bravery to dream. There are a million voices that will tell you no. You have to find your inner voice that tells you yes because until you do that, other yes's will never be enough!"

Written by RACHEL LE ROUX





At the core of a flourishing art community stands Ashara Shapiro, a symbol of creativity and dedication. Her innovative approach and unwavering commitment have inspired countless artists to push the boundaries of their craft and strive for greatness. As both the owner and the artist of A. Recherche, Ashara passionately empowers individuals through her design artistry. With each piece she creates, she breathes new life into forgotten treasures, transforming them into wearable works of art and blending historical symbols with modernity using traditional techniques.

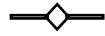
Each piece reflects meticulous craftsmanship, imbued with its own story and character. Ashara's personalised design sessions where concepts are created to allow clients

to infuse their memories into her artwork - a process close to her heart.

Through her initiative, ArtWRKD, Ashara breaks conventional boundaries by facilitating fresh and captivating connections between artists and their audiences. ArtWRKD - an art collective that exudes confidence in exploring, nurturing, and showcasing a diverse range of original works created by up-and-coming artists of our time. With an emphasis on immersive engagement with artists and their creations, they provide a cutting-edge platform for art education, workshops, artist interactions, and a meticulously curated artist boutique and exhibition space for the community. Their regular events, curator groups, workshops, and lectures are designed to promote

artists and actively foster a vibrant artistic community.

Through an intimate interview, Ashara Shapiro shares her journey from humble beginnings to realizing her artistic vision. With resilience and purpose, Shapiro paints a vivid picture of her evolution as a curator and community builder. In Ashara's world, creativity reigns supreme, and art is a potent tool for reflection and empowerment. Her story is a testament to the resilience it takes to overcome humble beginnings and realize one's vision. Through her experiences, we can understand the importance of empathy and shared reflection. Her story is a powerful reminder that we all face challenges in life, but by supporting each other and pursuing our passions, we can achieve our dreams and inspire others along the way.



TELL US ABOUT YOURSELF. HOW WOULD YOU DESCRIBE 'ASHARA SHAPIRO' TO A STRANGER WHO HAS NEVER HEARD OF YOUR ART PRACTICE, BACKGROUND, OR PERSPECTIVE IN THE CREATIVE WORLD?

I would say that my purpose is to be an advocate for myself and others to live a creative life. I have been a dynamic and holistic force within the artistic community by being deliberate in the goals I have created at ArtWRKD, my aspirations and aligning my actions with my artistic vision. I possess a unique, forward-thinking perspective and can conceptualise innovative ideas. I can see beyond the immediate and work towards creating a future where creativity has a meaningful impact.

I focus on being consistent with the offerings of the space both for the artists and patrons, but I am also focused on staying open to the organic way in which ARTWRKD is growing. I am deeply connected to the artistic community and am working to break down walls between patrons and artists. Creating opportunities for them to come together makes the work more powerful and meaningful, and the artist feels seen and heard.

I am focused on the humanity of the creative life. The space between where the storytelling lies. I curate in a very intentional way. I have a very clear vision for the exhibitions. I am selective but open-minded and inclusive. I appreciate diverse forms of artistic expression, and while I support all artists, I prioritise and advocate for work that demonstrates strength and quality. I actively promote the idea that a creative life is fulfilling and essential. This advocacy extends beyond my work, inspiring others to embrace creativity as a way of living and thinking. I foster an environment of collaboration, which is very important to me. I look at the artist as the person and as the expression.

TALK TO US ABOUT YOUR JOURNEY, WHERE YOU STARTED AND HOW YOU FEEL YOU ARE EVOLVING IN THIS STAGE OF YOUR CAREER.

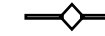
I feel like I was always heading to this space.

I didn't realise it at the time, but all the various places I have studied, the roles I have had, and the knowledge I gained have allowed me to feel quite comfortable here in the curatorial creative space. I am confident that the vision I have for ARTWRKD, the community I am building, the opportunities I am working towards, and the dialogue I am pressing forward is of vital importance. I believe this space will continue to remind us of the beauty of our creative society. I feel it is urgent to foster support for all artists, to reframe the concept of fine art, to understand arts foundations and the necessity of not only doing the work but societies' need to experience the work.

IN YOUR ART, YOU BREATHE NEW LIFE INTO RECLAIMED PIECES TO CREATE WEARABLE ART. CAN YOU EXPLAIN YOUR DESIGN PROCESS TO US? CAN YOU DESCRIBE YOUR DESIGN STAGES, PROCESSES AND FINAL STAGES?

I have always been a storyteller and a lover of tales. I have had an affinity for things of the past since childhood. My curiosity pushed me to try and understand where we have come from so I could understand how we got here in the present. My wearable artwork was through discovery, through a need to express myself and the need I found in others. I have always believed in the power of words, and so I incorporate them. We come from a time of pre-industry where everyday items were dreamed up by a man or woman, patented and were created with care and beauty in mind. We did not always discard; we cherished. We created out of necessity, problem-solving. I want to honour those triumphs in my work. I want to save bits of those stories and dreams and create something new but honour the past.

I start with an object from the past or a piece of an object and design from there. What can this become? How do I cherish it still? Sometimes, I do drawings; sometimes, I just let my hands do the work and get me to where I need to go. Sometimes, I sit with a piece for a while, but I do believe there is energy and intention in the work. I put intention in all my pieces, and I have heard from many clients that they can feel it.



CAN YOU EXPLAIN HOW YOUR EMPOWERMENT THEME RELATES TO WOMEN'S STRENGTHS AND EXPERIENCES? ALSO, WHAT IS THE SIGNIFICANCE OF THE STAMPED WORDS AND PHRASES IN CONVEYING A RELATABLE MESSAGE TO WOMEN IN THEIR DAILY LIVES?

I think, as women, we absorb our experiences. We are taught to mourn quietly or that we must appear happy and that things are perfect. I believe there is little space to be loud, angry, or upset. I think because of this societal expectation, we have forgotten camaraderie. It has become harder to find a safe space to share, yell or just feel big feelings. I think the beginning of real empowerment is releasing shame and fear. Looking at one another and seeing that beauty and sisterhood are our birthright.

When I do custom work, I sit with women, and we talk. I learn about them. I try to understand what space they are in and what they need to help process a particular event or what should be celebrated. We start there when I design. Then, I create a concept and do the work. The best is when they put on the piece. Those moments are my why.

CAN YOU SHARE WITH US THE INSPIRATION BEHIND YOUR PROJECT WITH JOHNSON KENDALL AND JOHNSON, WHERE YOU CURATED ART FOR THEIR ENTIRE OFFICE SPACE, INCLUDING A CUSTOM GRAFFITI WALL?

The JKJ project stemmed from the importance I place on ARTWRKD to be a part of the community. When I first opened ARTWRKD, I had Founding Memberships available to the business and private sectors of the community. I had met Bruce White at an event, and after I shared with him what I hoped to achieve in the space, he said he wanted to be a part of it. JKJ was my first Corporate Founding Member. With that membership, we discussed adding a curatorial component, as I had worked with interior design, both corporate and private, in the past and felt very comfortable in that role.

That was the beginning of an incredible collaboration. I proposed two stages of curation for the JKJ corporate space and was successful in including seven local artists' work, which culminated in thirty-two works total sold. I told Bruce about one of the participating artists, who is a pop/graffiti artist who lives in Philadelphia. We created this graffiti wall concept, and Jae Martin was excited to make it happen. We took JKJ's cultural words and created a custom piece that represented the professional environment Bruce is so proud of.

Bruce was incredible to work with, as was his staff. I hung the work myself; we created plaques for each piece, and as a thank-you gift, ARTWRKD designed a beautiful book for JKJ with the artist statements, images of the work and notes from

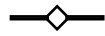
myself. Bruce had wanted a way for his clients to learn more about the artists and their inspiration that would live on with the company.

YOUR EDUCATIONAL BACKGROUND INCLUDES A MAGNA CUM LAUDE DIPLOMA FROM EMERSON AND BFA IN ACTING AND THEATRE EDUCATION. HOW HAS YOUR TRAINING IN ACTING AND THEATRE INFLUENCED YOUR APPROACH TO VISUAL ARTS?

I think my training influenced my understanding of people. As an actress, you must understand motivation, past experience, and the nature of what is in their heart and mind. I feel strongly that work has allowed me to see an artist's potential, perhaps their path. It has helped me mentor and guide them in seeing what they want to express. It helps me to understand, and even more importantly, it has trained me to take the space to understand, ask questions and find the way to speak about them to patrons, to share their vision and perhaps some of their story with the community and patrons. This has also reiterated the importance I put on storytelling. I look at work and say what am I feeling? What story am I seeing? If there is not a dialogue between myself and the work, the work has not reached its full potential in my mind.

THE ARTWRKD COLLECTIVE IS A SIGNIFICANT ACHIEVEMENT IN YOUR CREATIVE JOURNEY. COULD YOU TELL US MORE ABOUT THE BIRTH OF THIS LONG-TIME DREAM AND THE MISSION TO CREATE A FULL-SERVICE ART CONSORTIUM?

This dream started around 15 years ago when I wanted a creative space for myself and, as a young mother, quickly realised the need for a creative space for children. But it was about overall creative fulfilment. I wanted to focus on a more permanent improvement and revolutionary approach to creative support. It weaved and morphed over the years while I studied different aspects of entrepreneurship, marketing, branding, and building ideas from the ground up. Then, my mother was unexpectedly diagnosed with stage 4 cancer, and we lost her 19 days later. This experience, this loss, really halted my pace. The path I was headed suddenly seemed like it had ended, and a new path emerged. My mother's last advice to me was to live a brave life. I spent time deciding what that looked like. This space, this way of fostering positive growth in the creative sector, was my brave life. It was and continues to be ARTWRKD. I wanted the space to be as inclusive as possible, both in offerings, what is shown through exhibitions, and the messaging the mission gives to the community. This space honours the idea that following our dreams is the bravest act, just as living a creative life is.



ARTWRKD IS A COLLECTIVE THAT DISCOVERS, FOSTERS, AND SHARES ORIGINAL WORKS BY EMERGING ARTISTS ACROSS VARIOUS MEDIUMS. CAN YOU DESCRIBE YOUR PROCESS FOR SELECTING AND PROMOTING THESE TALENTS?

This is a question I always get, and it is hard to answer concretely. I know immediately when I see the breadth of work whether I would like it to be a part of the exhibition space. I can sense the future impact of the work on the community and know if it is a good fit for the larger vision of ARTWRKD and its mission. I promote all the artists that have been in the space. If I feel their work is a good fit for a thematic exhibition, I will reach out to them and recommend them to be a part of it. I see my role as a fierce advocate for artists.

YOUR PASSION FOR ARTISTIC EXPRESSION AND COMMUNITY INVOLVEMENT SHINES THROUGH YOUR VARIOUS CREATIVE ENDEAVORS. HOW DO YOU MANAGE TO BALANCE THIS WITH THE BUSINESS SIDE OF ART?

This tightrope is always tricky. It is a constant re-visit, donning tasks with varying levels of importance or potential impact. I think I have the drive to move the business side forward due to the nature of my vision for the future of the space, but I remain present, which helps to group the artistic work. I try to honour the space I am in daily and focus on the work that would best benefit from my attention.

WHO OR WHAT ARE YOUR BIGGEST INFLUENCES OR INSPIRATIONS IN YOUR ART PRACTICE?

I am inspired by the collective strength of women, both living and past. I am influenced by a larger narrative I see in current society and how I want to have those conversations through art.

WHAT HAVE YOUR BIGGEST CHALLENGES BEEN WHILE YOU NAVIGATED THROUGH YOUR CREATIVE PATH?

Believing in the power I possess. Believing that I am making the right choices. Allowing distractions or working towards other's dreams and not my own to consume precious time.

"When I think of ARTWRKD and the bigger mission in terms of me personally, it will always be about legacy. To me, this is about how I lived my life. This is about who we pick up along the way, who we sit with, and the stories we tell one another. I want this to be a space where creativity is manifested and shared with anyone and everyone. I want it to be full of incredible moments and the work, the real work that artists do by reminding us of our collective humanity, to shine so brightly that it has to be looked at and explored.

This is the legacy."

WHAT HAS BEEN THE MOST EXCITING PART OF YOUR CAREER SO FAR?

This moment. My current space. The possibility.

IF YOU COULD IMAGINE YOUR LIFE TEN YEARS FROM NOW, WHERE WOULD YOU WANT TO BE AND WHY?

I would want to be here, building, dreaming and reaching more people through this creative mission. I will be working toward helping place artists in opportunity and supporting them financially through creative enterprise. I would be speaking about this mission and the restructuring of the conversations we have about art, artists, patrons and collectors. ARTWRKD outreach would have a greater arm. In my artist world, I would have worked much larger and more boldly.

IF YOU COULD GIVE ADVICE TO WOMEN CREATIVES TRYING TO ACHIEVE THEIR GOALS, WHAT WOULD YOU SAY?

It is important to speak one's truth, even if it isn't popular. It takes bravery to dream. There are a million voices that will tell you no. You have to find your inner voice that tells you yes because until you do that, other yes's will never be enough. I believe that one must be a little reckless, that your passion is so great it will allow space for risk. So, start there. What are you passionate about in your creative pursuits? What do you love so much that you can't live without? Follow it. Follow it and trust it. You must trust that passion can take you there. Because with passion comes the desire to do the hard work. You must love it so much that you will get back up time and time again because success is based on persistence.

ARTWRKD Exhibition Space - 128 South State Street Newtown PA

ARTWRKD PRESENTS



the beats of time

PHOTOGRAPHY EXHIBITION

March 21st - 30th

Opening Reception
Thursday March 21st
6-9 pm

Featuring work by:
Don Ross
JT Talese
Christopher Tenev

p. 8 - 9
Ashara Shapiro
Photo credit: Alison Dunlap

p. 11
Ashara Shapiro
Photo credit: Kim Shelfer Billingsley

p. 12
Ashara Shapiro
Photo credit: Alison Dunlap

p. 14
The Weight Of A Collar
Brass antique milk scale and leather

p. 17
ArtWRKD events
The Beats Of Time Photography Exhibition
Nocturne: Insomnia & Other Poems by Monica Ong

ArtWRKD
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Instagram
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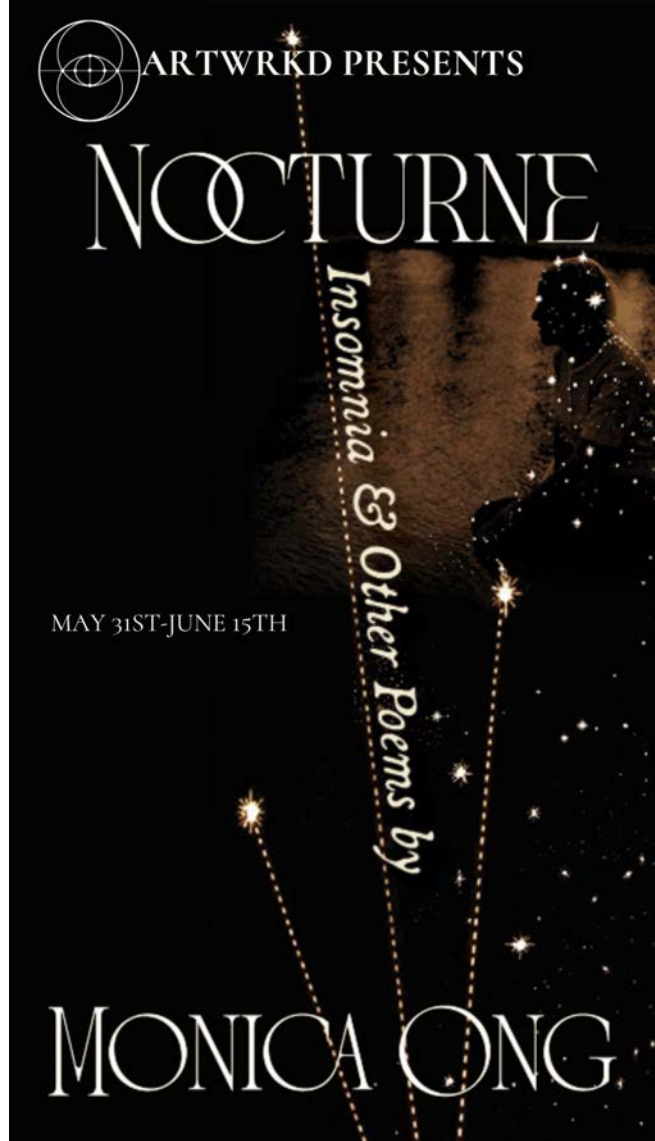
ARTWRKD PRESENTS

NOCTURNE

Insomnia & Other Poems by

MAY 31ST-JUNE 15TH

MONICA ONG





In The Spotlight

INTERVIEWING CONTEMPORARY VISUAL ARTISTS

Cover image
SARA DE PASQUALE
Kiss



CHANTAL VAN HOUTEN

Chantal van Houten was born in 1979 in the Netherlands. In 2005, she finished the Academy of Media and Art in Amsterdam and worked as a graphic designer for several years. Her work as a graphic designer was not satisfactory, and she wanted to determine the message of her work herself. As a result, she gave up her career as a designer and started her path as an artist. It has been a quest to discover her own self as an artist. She finds it important that a message is conveyed

"Finding a middle ground can make your art resonate with a wider range of viewers while staying true to your vision."

in her work. She has had exhibitions at home and abroad and received rave reviews for her work. Her work has become more colourful over the years.

"Art brings up emotion. I love it when a painting really gets to you and gives you a little tickling. The image leads to imagination and suggestion and comes alive for the person who looks at it. I get my inspiration from people; people's behaviour and emotional expressions are a recurring theme in my work. I want the viewer to experience different emotions with my paintings, primarily figurative."

CHANTAL VAN HOUTEN
www.chantalvanhouten.com



LEFT (OPPOSITE PAGE)
Les Marais De L'Amour 2
Mixed media, 40 x 40 cm

TOP
I Still See You
Mixed media, 70 x 50 cm

1 CAN YOU SHARE MORE ABOUT THE THEMES OR CONCEPTS THAT YOU FREQUENTLY EXPLORE IN YOUR ART?

The main theme in my work is people and their behaviours. I create recognizable situations and situations where you must think deeper to relate to that specific situation. A re-appearing subject is love, love for other human beings, love for the little things that make you love your life. A characteristic of my work is that many faces in my painting have some dark cover. I want to let people experience confusion; the dark faces refer to society today, the opposite of what we see on social media, where everything is made beautiful, although it gives us the suggestion it is. To take that away, I've made the faces dark like a mask, so you must look further than the actual picture and look behind the mask. The importance lies beneath the non-expression (the mask); I believe it mandates people to go on a higher emotional level with each other. Also, I like to play with symbolism in my work, for example, the serpent in my paintings. The serpent stands for creation, rebirth, renewal and wisdom. Then again, it can also be a symbol of evil.



2 ARE THERE ANY SPECIFIC ARTISTS, MOVEMENTS OR LIFE EXPERIENCES THAT HAVE A SIGNIFICANT IMPACT ON YOUR ART?

Historical paintings are a big inspiration for me - the 17th century because of the movement in the paintings and the use of symbolism and light. People were so experimental and exploring in that period; we can learn much about it by looking at these paintings. I really love to refer to that time by using objects like the white collars. But most of all, I love the paintings from earlier times, like the 15th century and before. I'm a big fan of static movement in paintings; faces are not flat but have flat images, so you must do your best to see the expression. I love it. And, of course, also the symbolism and relation to religion. I'm not religious, but I find beliefs fascinating, mainly that people rely on faith no matter what. I can only have respect for that.

3 CAN YOU SHARE WHAT YOU LOVE ABOUT PAINTING AND MIXED MEDIA?

Painting is the perfect medium for my artistic expression and the messages I like to send.

I love working with both acrylics and oil paint because this combination allows me to create versatile effects. Incorporating bold colours and contrasting textures can strengthen the impact of my message in my paintings. My favourite surface is linen because of its delicate and refined quality. It's wonderful for capturing intricate details.



LEFT (OPPOSITE PAGE)
Us Two
Mixed media, 70 x 50 cm

RIGHT (OPPOSITE PAGE)
Sisters
Mixed media, 80 x 60 cm

LEFT
Life
Mixed media, 85 x 75 cm

RIGHT
Jungle
Mixed media, 70 x 50 cm

4 DO YOU CREATE WITH A PARTICULAR AUDIENCE IN MIND, OR DO YOU AIM FOR A MORE UNIVERSAL CONNECTION WITH YOUR ART?

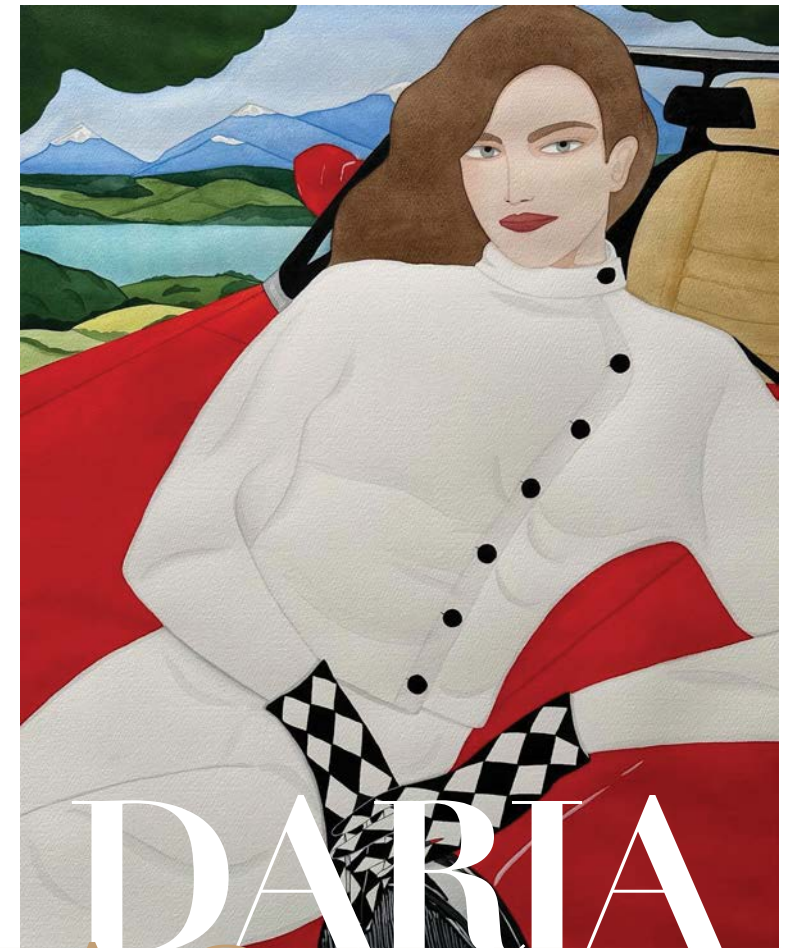
I try to balance in between. Balancing between a specific audience and a universal connection often involves considering the broader human experience while maintaining authenticity in your expression. Finding a middle ground can make your art resonate with a wider range of viewers while staying true to your vision. I think it's essential to remain true to your vision and create an opportunity for people to react and anticipate.





TOP
Phone Call
Watercolor, 46 x 38.5 cm

RIGHT (OPPOSITE PAGE)
She Can Travel The World
Watercolor, 57 x 46 cm



DARIA VASILEVA

Daria Vasileva is an artist and fashion illustrator based in Washington, D.C., USA. She graduated with a BFA from SUNY Empire State University. Daria has been interested in drawing and fashion since her childhood, growing up surrounded by fashion magazines. Adult life took her via different routes, and finally, she made the decision to pursue her lifelong dream of becoming a professional artist. During her time in college, Daria decided to specialize in fashion illustration to merge her two passions: fashion and painting.

As an adherent of traditional art, she strives to present her characters in a different context to create a

"My close attention to the details in my works reveals my deep reverence for the craftsmanship, innovation, and infinite possibilities in the world of fashion."

colourful, elegant, poetic visual narrative.

"In my artworks, I seek to surpass the boundaries of fashion illustration, naturally transforming them into captivating fashion portraits. When creating, I always ask myself what kind of woman would wear the clothes and when. What story does she possess to share? The decorations I visualize the

women in are as significant as the dress my heroine is wearing - they mirror each other in the most harmonious dance of timeless elegance and beauty. My style is influenced by classic art, where the narrative, emotions, and sheer beauty of the moment take center stage alongside the depiction of individuals and their surroundings. By utilizing figurative art, fashion, and decor, I explore the intricate relationship between fashion and one's individuality. What inspires me a lot is to show fashion through my personal perspective: I capture characters in everyday situations beyond the fashion shows."

DARIA VASILEVA
www.dariavasilevaart.com

1 CAN YOU SHARE MORE ABOUT THE THEMES OR CONCEPTS THAT YOU FREQUENTLY EXPLORE IN YOUR ART?

Women and fashion are two main themes of my artworks. I see myself as an artist whose paintings are elegant fashion illustrations influenced by traditional art.

Time is flying so fast in our world, and by painting women in particular outfits, poses and interiors, I want to capture and honor a fleeting moment of their life, to tell a story and create a memory.

My paintings are stories where fashion and a person are both important; they support and complement each other. Each of my paintings is a unique story through which I share my reflections about the role of fashion in our world and everyday life. My close attention to the details in my works reveals my deep reverence for the craftsmanship, innovation, and infinite possibilities in the world of fashion.

2 ARE THERE ANY SPECIFIC ARTISTS, MOVEMENTS OR LIFE EXPERIENCES THAT HAVE A SIGNIFICANT IMPACT ON YOUR ART?

My paintings are influenced by classical Medieval and Renaissance art. I can see a better world through artists like Matisse and his symphony of color and Modigliani with his slender silhouette and fragile feminine essence. The epoch is also important - I love the aesthetics of Art Deco fashion illustrations of the 1920s and 1930s. Georges Lepape, Erte, Benito and Helen Dryden shaped my views on the world of fashion illustration. All these artists and their works fueled my inspiration to develop my own style and have a solid vision of myself as an artist.

TOP
Lilies
Watercolor, 46 x 38.5 cm

BOTTOM
In The Mountains
Watercolor, 32.5 x 35.5 cm



3 CAN YOU SHARE WHAT YOU LOVE ABOUT WATERCOLOUR?

All my artworks are painted in watercolors. I love this medium despite its challenging nature. With watercolors, I can achieve incredible transparency and create a luminous, delicate, and translucent effect that is unreachable with any other medium. Once you master the technique of watercolors, you discover its incredible possibilities, from delicate shadows to impressive depths and complexity. Painting with watercolors is like a journey where you embrace and learn the complexity of this medium.

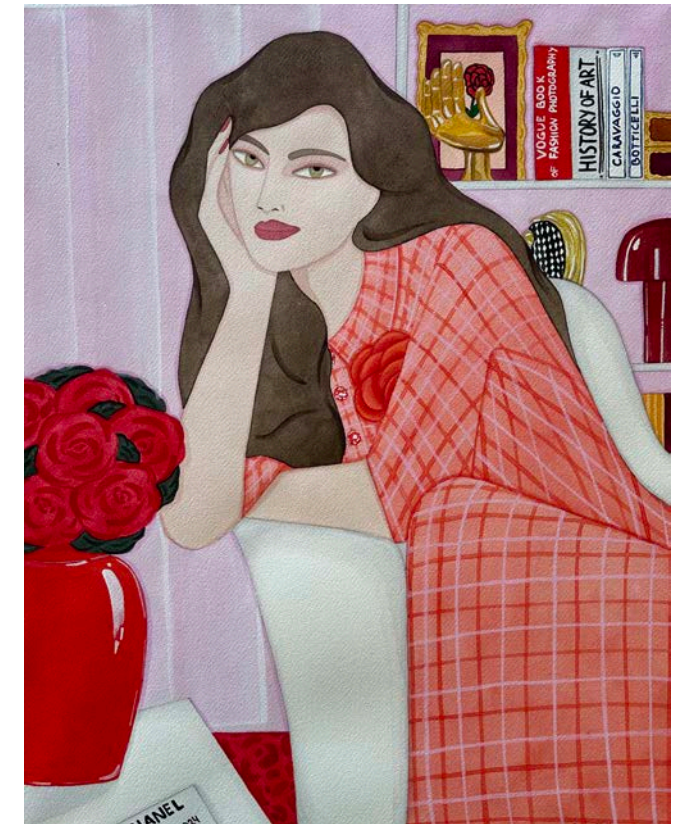


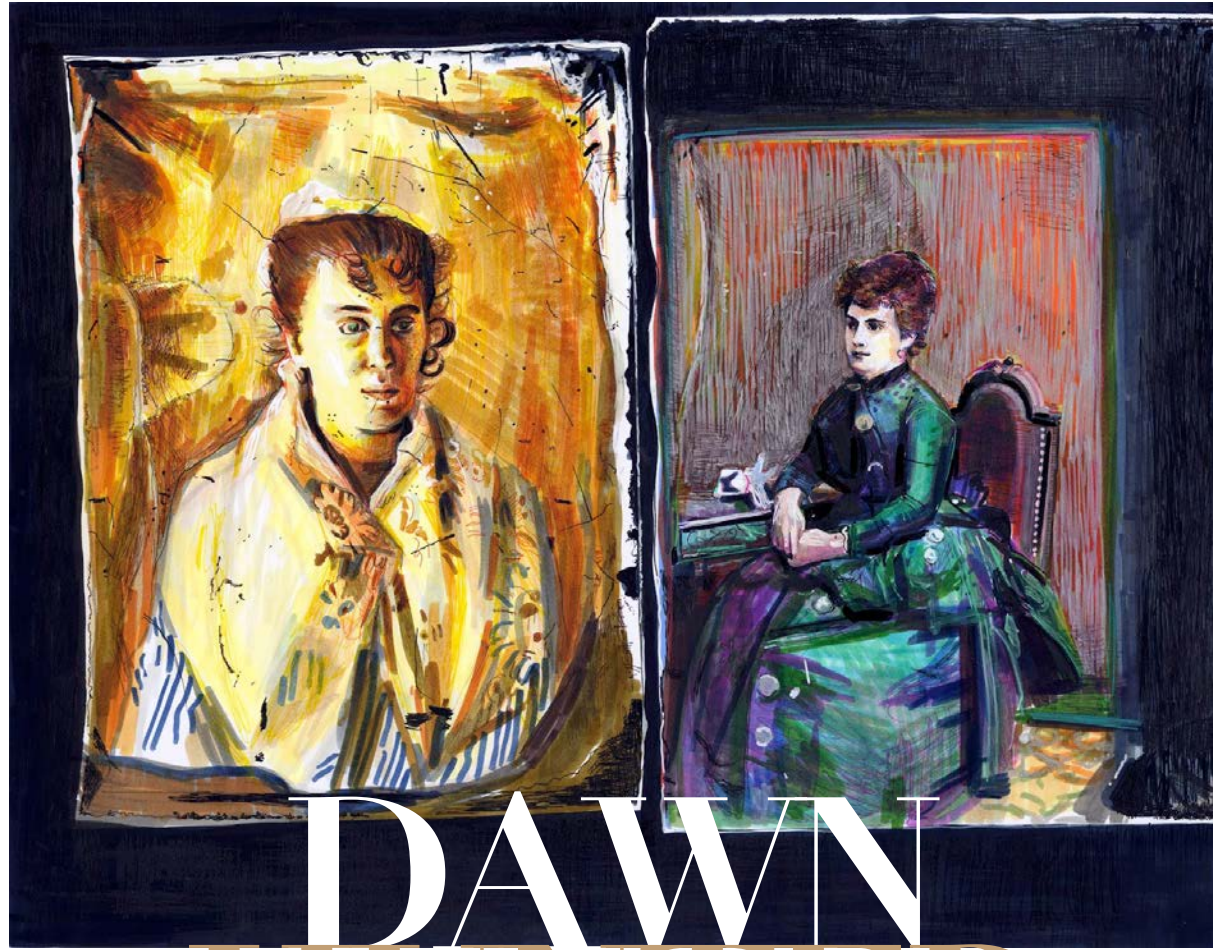
LEFT
Blue Dress
Watercolor, 45 x 37.5 cm

RIGHT
At Home
Watercolor, 49 x 39 cm

4 DO YOU CREATE WITH A PARTICULAR AUDIENCE IN MIND, OR DO YOU AIM FOR A MORE UNIVERSAL CONNECTION WITH YOUR ART?

I believe my art is universal and is for everyone who loves the aesthetics of fashion and can appreciate the visual beauty, poetry, and elegance. I tell stories with my paintings to make this world a bit more beautiful, hopeful, and harmonious. I hope my art is perceived as a visual retreat to beauty and can evoke feelings of joy, happiness, and delight in my audience.





DAWN HUNTER

Dawn Hunter, an Associate Professor and Fulbright Scholar at the University of South Carolina's School of Visual Art and Design, is celebrated for her series "Aesthetic Instincts: The Intersection of Art and Science in the Life of Santiago Ramón y Cajal." Combining art and neuroscience, this work pulls from Cajal's scientific drawings and archives at the Instituto Cajal. Her extensive education includes studies at the Kansas City Art Institute, Parsons School of Design, and the Yale Norfolk Summer School of Art & Music, culminating in an MFA from the University of California, Davis. Hunter, the first American woman to serve as Artist-in-Residence at the Royal Academy of Arts in London,

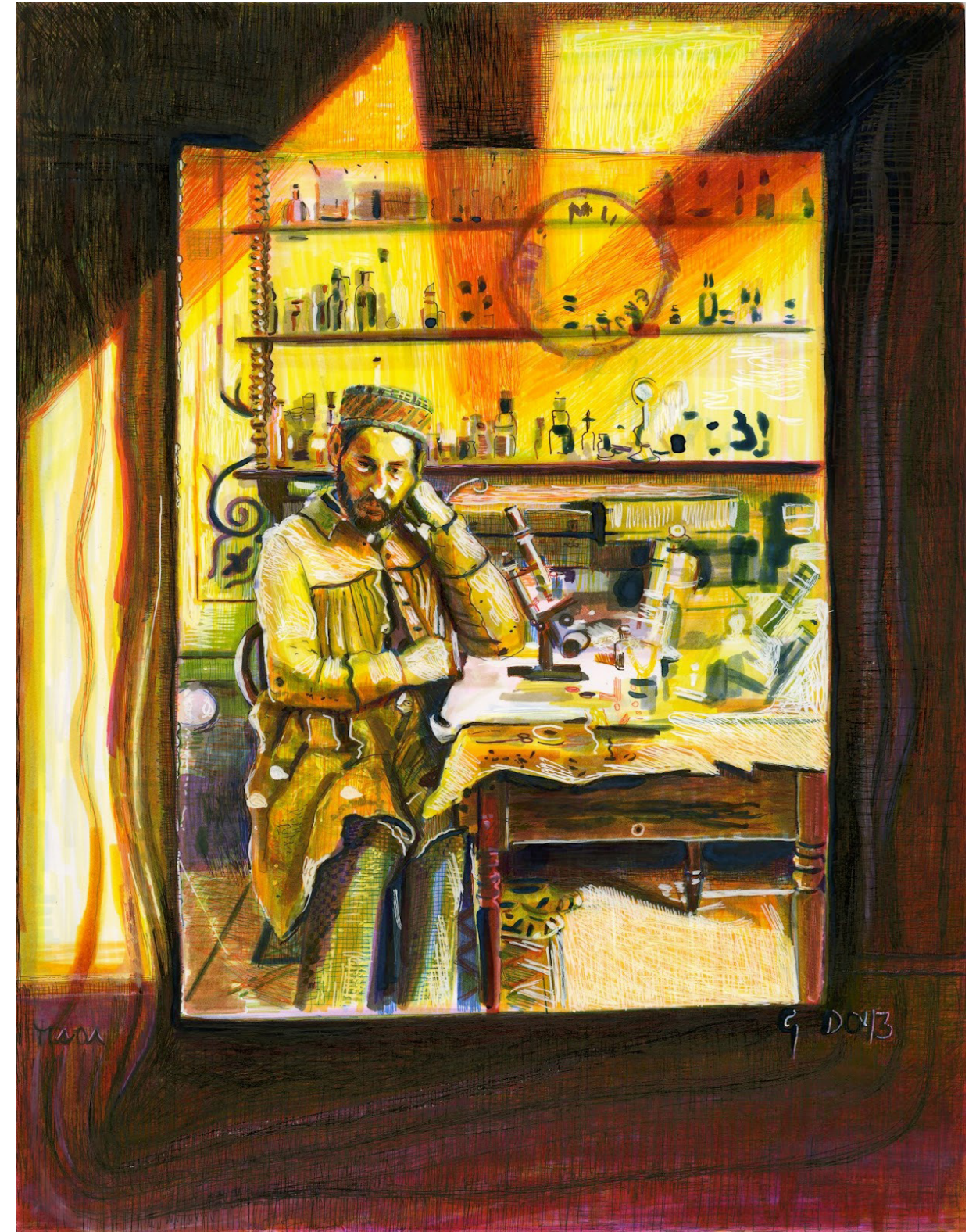
"I intend my drawings to become conversational within this specialized audience, inviting neuroscientists to engage, interpret, and find personal resonance with the art."

has showcased her work extensively in the U.S. and Europe and was awarded the 2017-2018 Fulbright España Senior Research Fellowship to the Instituto Cajal in Madrid.

"My artistic journey is rooted in the fusion of art and science. The process, initiated through daily sketches of landscapes or portraits, evolves into a complex thematic series. I am currently exploring Santiago Ramón y Cajal's

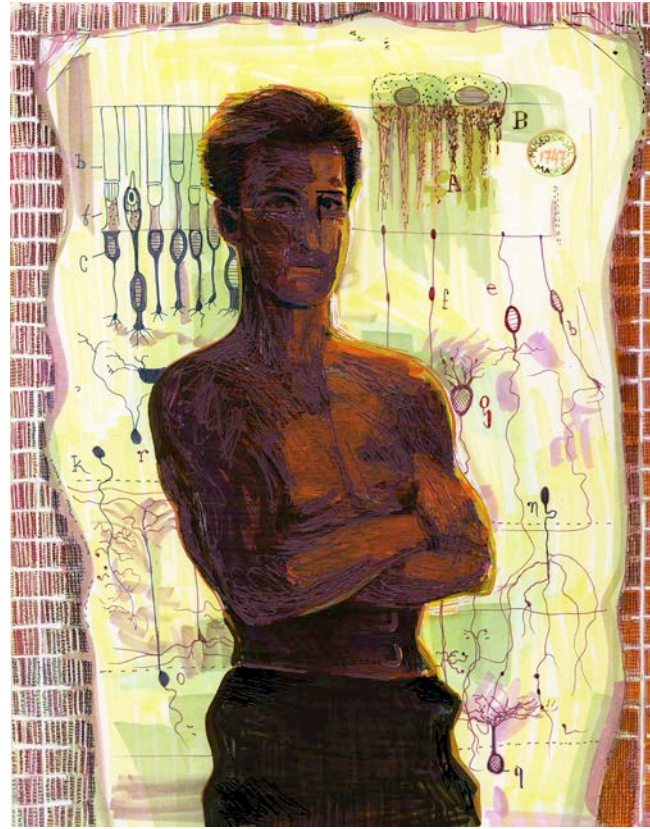
neuroscience drawings, integrating them with surreal elements to explore his life and science. I blend his biography with imaginative storytelling, creating art that reinterprets Cajal's legacy, spotlighting the innovation of his research and historical significance. In my art, the vibrant dance of neurons merges with the intertwined lives of Cajal and Silveria, reflecting Cajal's own declaration that Silveria was integral to half of his life's work. This narrative tapestry pays tribute to their united spirit and the underrecognized contributions in the annals of science, acknowledging Cajal's assertion that without Silveria, he would not have been the renowned figure we know today."

DAWN HUNTER
www.dawnhunterartist.com



LEFT (OPPOSITE PAGE)
 Two Silverias
 Marker and pen on paper, 11 x 14 in

TOP
 Photo As Still-life: Illustration Of A Black And White Self-Portrait Taken And Printed By Cajal - Colorizing Cajal's 19th Century World
 Marker and pen on paper, 14 x 11 in

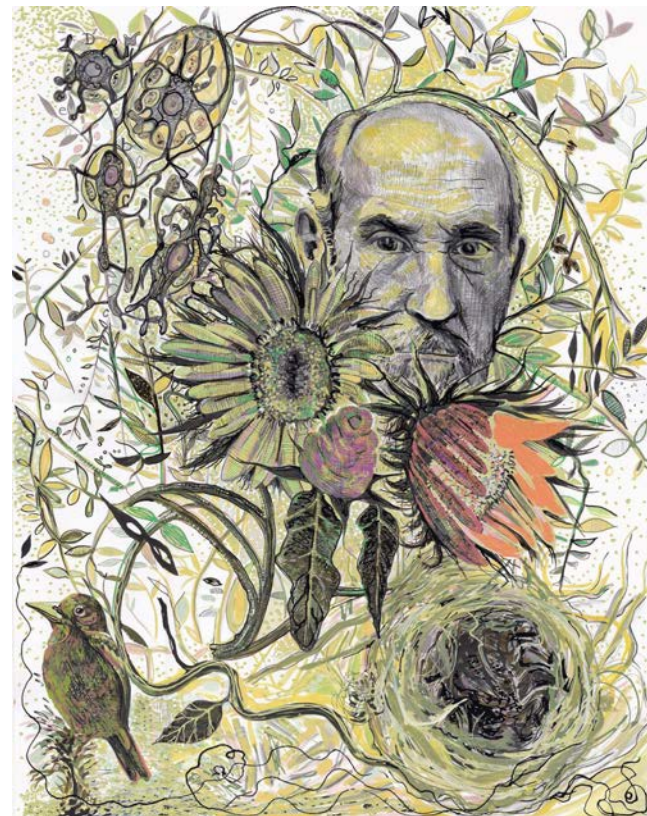


2 ARE THERE ANY SPECIFIC ARTISTS, MOVEMENTS OR LIFE EXPERIENCES THAT HAVE A SIGNIFICANT IMPACT ON YOUR ART?

Wilbur Niewald's unwavering commitment to plein-air painting and his philosophy of direct observation have profoundly influenced my artistic approach. He was one of my professors at the Kansas City Art Institute. His dedication to capturing the essence of nature, regardless of weather or season, instilled in me a discipline of looking deeply into my subjects. Niewald's teaching emphasized the importance of persistence and repetition in the pursuit of artistic perfection, a lesson that has remained pivotal in my development as an artist. His legacy, characterized by a deep connection to the Kansas City Art Institute and his impactful role as an educator, continues to inspire my work and ethos.

1 CAN YOU SHARE MORE ABOUT THE THEMES OR CONCEPTS THAT YOU FREQUENTLY EXPLORE IN YOUR ART?

In my Fulbright research at the Instituto Cajal, the discovery of Cajal's death mask mold unveiled a profound connection to his legacy. This inspired "Dueling Cajals," a series where the stark shadows of his mask are paired with delicate illustrations of regenerative neurons, a nod to his groundbreaking work. The artwork embodies the essence of Cajal's scientific and artistic dichotomy, particularly emphasizing the internal conflict he experienced between the artistic passions of his youth and the scientific endeavors his father urged him towards. This tension, mirrored in the dueling figures within my pieces, reflects Cajal's lifelong balancing act between the intuitive strokes of the artist and the meticulous precision of the scientist. Visually, I infused elements of his Nobel prize into the artwork, using snakes and vegetation to echo the prize's illustrations, thus interweaving Cajal's highest accolades with the aesthetic narrative of my series.



RIGHT
Man, Sunflower, and Nuclei Nests
Graphite, acrylic and ink on paper, 24 x 18 in

LEFT
Portrait of Santiago Ramón y Cajal as bodybuilder
Marker and pen on paper, 14 x 11 in

3 CAN YOU SHARE WHAT YOU LOVE ABOUT USING MIXED MEDIA ON PAPER?

Mixed media works on paper fascinates me due to its forgiving and versatile nature. The freedom to layer, texture, and experiment with different pens and surfaces is exhilarating. My love for this medium stems from its ability to accommodate planned and spontaneous acts of creation; plus, pens, inks, and watercolors travel easily – which is perfect since many of my works are created on-site in Spain. The tactility of mixed media invites a sensory dialogue between the artist and the paper, allowing for varied expressiveness through unique materials like markers, watercolors, acrylics, and inks to become part of the narrative.

4 DO YOU CREATE WITH A PARTICULAR AUDIENCE IN MIND, OR DO YOU AIM FOR A MORE UNIVERSAL CONNECTION WITH YOUR ART?

Inspired by Marcel Duchamp and, subsequently, Ana Mendieta, I embrace the notion that the true essence of art materializes through the engagement between the creator and the observer. My creative process is a starting point, evolving with the viewers' interpretations and experiences, bringing my work to full circle. My art bridges the dialogue between creation and observation, particularly within the neuroscience community. As I craft artworks celebrating Cajal's legacy, I intend my drawings to become conversational within this specialized audience, inviting neuroscientists to engage, interpret, and find personal resonance with the art. Duchamp's and Mendieta's vision of the audience's role as active participants resonates with me; it's a perspective that informs my practice, urging me to make art that is not just seen but interacted with, fostering a dynamic exchange that completes the creative act.

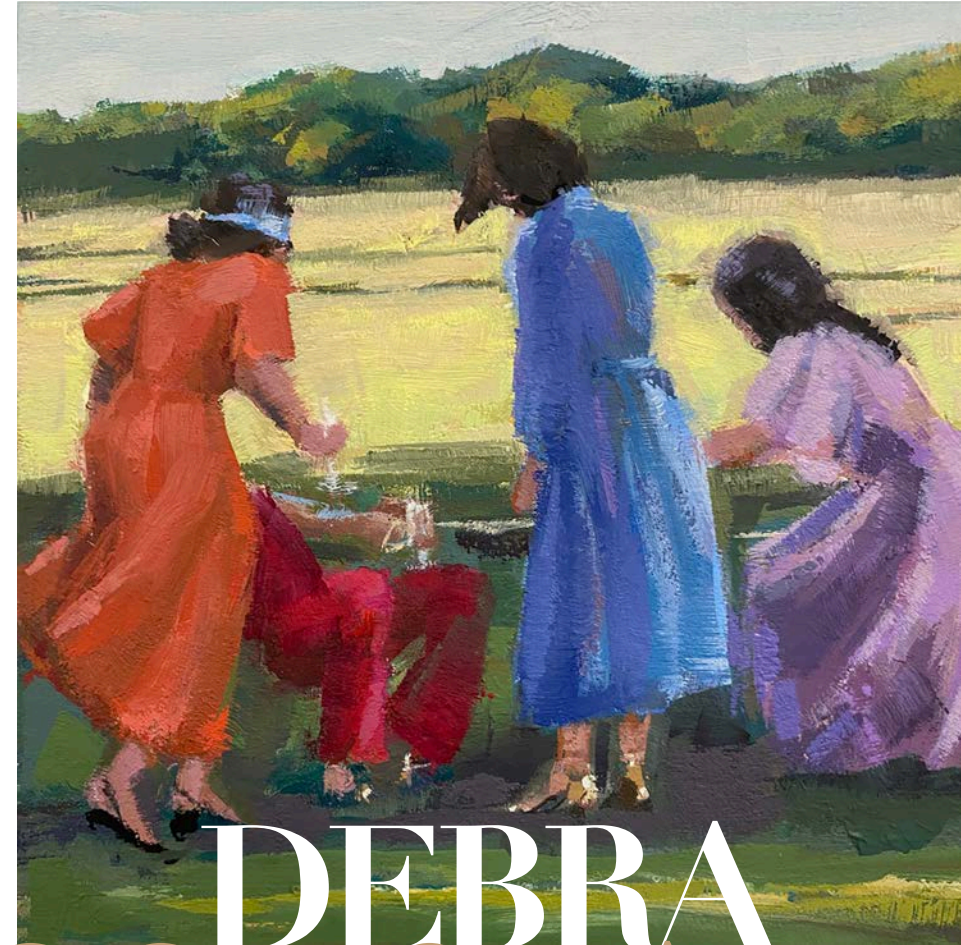


TOP
Velazquez - A Favorite Walk of Cajal's on Paseo del Prado
Pen, ink and acrylic on paper, 11 x 14 in



TOP
Baru Beach
Collage, 16 x 12 in

RIGHT (OPPOSITE PAGE)
Remonte-moi
Oil on paper, 10 x 10 in



DEBRA COOK SHAPIRO

Debra Cook Shapiro, a figurative painter in San Francisco, studied at the Academy of Art University in San Francisco, Istituto per L'Arte et Ristauro and Istituto Lorenzo de Medici in Florence, Italy, San Francisco Art Institute and UC Berkeley Post Baccalaureate program. Her work has been in solo exhibits at the French Consul's residence in San Francisco, Ice House Gallery, Petaluma, CA, and in group shows at 111 Minna Gallery and Mirus Gallery in San Francisco. She appears in the "Artists of the Bay Area" book by Jen Tough Gallery, online exhibitions "Alchemy" and "Bloom", Create Magazine, Art to Hearts Magazine Issue 2 and Studio Visit Book #2, New Visionary Magazine, Issue 7, fall 2023 catalog I

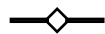
"By not limiting my work to a particular audience, I aim to invite people from various backgrounds and experiences to find solace and happiness in my art."

Like Your Work. Residencies include Chalk Hill, Healdsburg, CA and European Cultural Academy, Venice, Italy.

"In my art, I capture the dynamic thrills of festive occasions and lively gatherings. My goal is to preserve the magic of these moments, inviting viewers to relive the joy and connection they have felt at celebrations and parties. Vibrantly colored paintings

combine techniques and themes drawn from several centuries in art history, incorporating notes from romanticism and rococo movements with themes and compositions remixed from Rococo artists, lively brushwork from the Impressionists, and nods to Hockney and Fischl. The lush landscape settings that include man-made structures and swimming pools add the beauty of nature to the celebrations of love. Vibrant collages constructed with segments of painted vellum, assembled from memory, imitate bold brushwork and convey the rich tapestry of emotions experienced during intimate moments at these cherished festivities."

DEBRA COOK SHAPIRO
www.debcookshapiro.com



1 CAN YOU SHARE MORE ABOUT THE THEMES OR CONCEPTS THAT YOU FREQUENTLY EXPLORE IN YOUR ART?

My art conveys the joy of celebration and human connection, drawn from my own happy memories that evoke a lighthearted pleasure. Idyllic settings near beaches, pools, and gardens have always captivated and enticed me. Being near the water on sunny days, attending parties and festive events in lavish landscapes invokes feelings of freedom and escape for me, reviving cherished memories of both real and imagined experiences. I am continually attracted to the concept of escaping the mundane, even for a few pleasant hours, reveling in a lovely location with adoring friends and leaving the weight of reality behind.

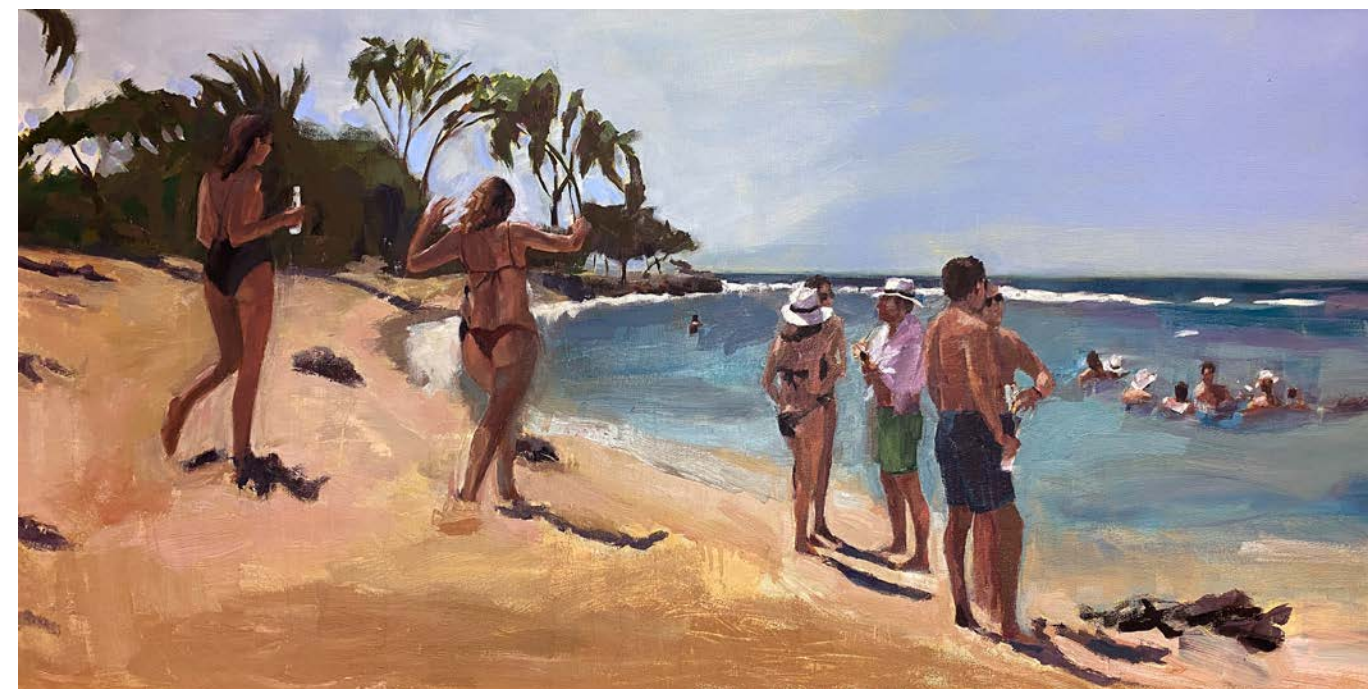
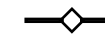


LEFT
Au Bord De La Piscine
 Oil on canvas, 24 x 24 in

RIGHT
LA Pool Girls
 Oil on canvas, 36 x 24 in

2 ARE THERE ANY SPECIFIC ARTISTS, MOVEMENTS OR LIFE EXPERIENCES THAT HAVE A SIGNIFICANT IMPACT ON YOUR ART?

My paintings and collages draw from art historical influences across several centuries. I merge traditions, creating works that blend vibrant colors and dynamic compositions with playful and festive themes. Delicate hues and flowing fabrics, reminiscent of Goya's "The Parasol," coexist with the spirited lightness and charm of rococo masters like Tiepolo, Boucher, and Fragonard. The energetic brushwork of the Impressionists delivers an energetic vitality to the scenes. My recent work has been influenced by revered painters Hockney and Fischl, whose contemporary perspectives infuse depth and complexity into my celebratory scenes set near pools and beaches.



3 CAN YOU SHARE WHAT YOU LOVE ABOUT OIL PAINTING AND COLLAGE?

I fell in love with oil paint in Florence a thousand years ago. The smell of turpentine and linseed and the sound of the palette knife on the glass panel provide a powerful sensory experience whose allure is inescapable. Preparing my palette carries the same excitement as preparing for a party! The paint can be carefully prepared, but what excites me is that the medium can take a direction that is more interesting than my plan, much like the turn of events at a party.

Collage, inspired by artists Rotem Amizur and Ken Kewley, is a new direction for me which keeps my art playful and unpredictable. I paint in oil on vellum and assemble cut shapes from memory, editing by adding new shapes over others until they fit my vision. This adds a new element of chance and surprise to the never-predictable outcome.

TOP
Baru Beach Party
 Oil on canvas, 24 x 48 in

4 DO YOU CREATE WITH A PARTICULAR AUDIENCE IN MIND, OR DO YOU AIM FOR A MORE UNIVERSAL CONNECTION WITH YOUR ART?

In creating my art, I do not have a specific audience in mind. Instead, I hope to reach a broader spectrum of individuals who can resonate with the universal themes of celebration, joy, and connection. By not limiting my work to a particular audience, I aim to invite people from various backgrounds and experiences to find solace and happiness in my art. It's my belief that the emotions and moments captured in my paintings and collages are relatable to a wide range of people, allowing for a more inclusive and far-reaching connection with art enthusiasts and those seeking moments of delight and celebration in their lives.



DORIS KAPNER

Doris Kapner is a multidisciplinary artist working primarily in sculpture and printmaking. The daughter of German immigrants and raised in New York, she earned her B.F.A. in Sculpture from Purchase College in 1994 and has worked in art galleries, as a TIG welder, police officer, homemaker, loss prevention manager, visual merchandiser, yoga teacher, and art instructor. This fluctuation between typical male and female roles informs her work.

Kapner received 1st place in the Women United Art Prize 2023 for Printmaking. She was featured in the Arts to Hearts Project Studio Visit Book Vol 1, The Jealous Curator's

"Exploring the stories allowed me to push my practice in various mediums while staying true to my need to address inequity."

Member Spotlight and received an Honorable Mention in Create Magazine's The Women's Issue 2020. Doris Kapner is currently based in Charlotte, NC, but dreams of the mountains..

"Inspired by the Brothers Grimm's first edition of fairy tales released in 1812, my mono-prints highlight society's dark side. They were stories gathered in

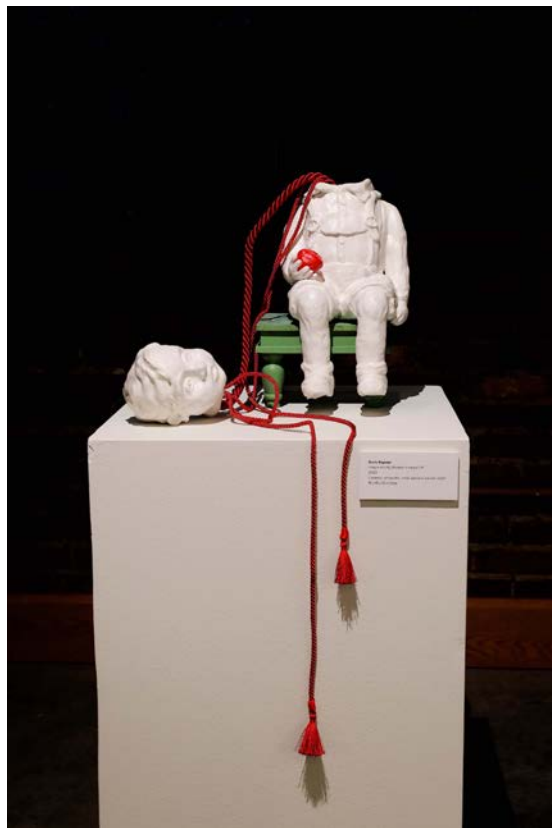
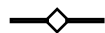
Germany that had been spread orally and were sexist, misogynistic and often horrific. Our society still struggles with violence, murder, oppression, poverty, and abuse, and it continues to happen within families. Pulling elements from the stories and creating prints that feel both haunting and storybook-like, this series explores the fantasy, absurdity, and social issues within the pages. Life is beautiful and ugly, hopeful and tragic, full of wonder and fear. You are invited to step into the fairytales and reassess what your assumptions are. Is it really a magical place or a nightmare? Has our society evolved, or do we just pretend that it has?"

DORIS KAPNER
www.doriskapner.com



LEFT (OPPOSITE PAGE)
The King Sat Her In Front Of Him On His Horse
Monoprint, 18 x 24 in

TOP
The Wolf And The Huntsman
Monoprint, 14 x 11 in



2 | ARE THERE ANY SPECIFIC ARTISTS, MOVEMENTS OR LIFE EXPERIENCES THAT HAVE A SIGNIFICANT IMPACT ON YOUR ART?

Coming of age as an artist in the '90s, I was fortunate to intern at Marian Goodman Gallery in New York City and work there as well as other galleries in SOHO. Being in the presence of artists like Anselm Kiefer and handling the work of Juan Muñoz and Joseph Beuys set the bar pretty high, so I had a very clear picture of the kind of artist I wanted to be. I was always drawn to the German expressionists and sculptors like Alberto Giacometti, Louise Bourgeois, and Henry Moore, as well as Rodin, whom my professor was in the direct lineage. Of course, as a woman at that time, I realized I had to play the long game to get there if I also wanted a family.

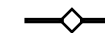


1 | CAN YOU SHARE MORE ABOUT THE THEMES OR CONCEPTS THAT YOU FREQUENTLY EXPLORE IN YOUR ART?

I address social issues in my work, primarily ones that concern women and children. In the past, I've used undergarments and dresses as a metaphor for women, especially in terms of objectification. For the past two years, I've been exploring the original edition of Grimm's Fairy Tales as a rich source of imagery for these same issues. Having spent a great deal of time in Germany when I was growing up, the elements of the stories' settings are very personal to me. I know the feeling of being lost in those woods as a child, as well as the foods, the smells, and the old architecture. Exploring the stories allowed me to push my practice in various mediums while staying true to my need to address inequity.

LEFT
I Have Hit My Brother's Head Off
Ceramic, encaustic, cord, 15 x 15 x 10 in

RIGHT
She Pleaded So Much
Monoprint, 17 x 14 in



3 | CAN YOU SHARE WHAT YOU LOVE ABOUT SCULPTURE AND PRINTMAKING?

As a very traditional sculptor in college, I learned casting and mold making. It wasn't until I took a wheel-throwing class that I learned about hand-building ceramic sculpture. The immediacy of it was very appealing, and the sheer volume of possibilities, along with the problem-solving aspect, keeps me engaged. I embrace the possibilities of how to pivot when something goes wrong. Some of my best work and biggest leaps in my practice have been a result of mistakes. Ceramics is challenging but addictive. On the other hand, it's a slow process, so when I discovered the monoprinting technique I use, it was very freeing. I can spend 12 hours in the print shop and walk out with a stack of beautiful prints finished. I'm able to be intuitive and play, more so than I can in painting or drawing, so it's a nice balance to my sculptural practice.



4 | DO YOU CREATE WITH A PARTICULAR AUDIENCE IN MIND, OR DO YOU AIM FOR A MORE UNIVERSAL CONNECTION WITH YOUR ART?

I create for myself, and I've found the more personal I get in my work, the more universal the appeal. I've learned from having a studio with lots of visits from the public that finding your authentic voice is what connects others to your work more deeply. I am constantly overwhelmed by the emotional reactions viewers have to my work. At my most vulnerable, addressing my own issues of objectification, other women have cried upon seeing the work. When I decided to address my childhood through my German heritage, I found a European audience connecting to my work with joy and personal recognition I didn't expect. I don't start working thinking about the viewer, but I have learned that if what I create has a sense of beauty or craftsmanship, people are more willing to give it a chance. My work seems to lure the viewer in before the conceptual part reveals itself.

LEFT
Once Upon A Time
Monoprint, 14 x 11 in

RIGHT
Thierlein
Ceramic, encaustic, 25 x 20 x 21 in



TOP
Trophy Winner
Digital print, 12 x 10 in

RIGHT (OPPOSITE PAGE)
I Love You But I've Chosen Disco part 1
Digital print, 20 x 22 in



BEYGUMBANO

Emaan Bano Rahman, better known by her alias Beygumbano, is an artist and designer based in Pakistan. Her work takes inspiration from the whimsical in the worldly and the mundane in the fantastical. The harmonising of the real and mythological elements has culminated in an eclectic signature style.

Her philosophy is shaped by her love for daydreaming and storytelling and is often inspired by history and social structures, filtered by a lens of hide and seek, irreverent romanticism and nostalgia. Apart from creating wonder and magic with saturated colours and the transfiguration of

"Each medium becomes a fresh canvas for experimentation, ensuring my artistic expression remains dynamic and invigorating."

old-age characters and elements, Beygum's work embraces the realm of existentialism and the history of colonialism. The work features zoomorphic creations that embody the essence of the animal kingdom while drawing a parallel between the natural world and human society. At the core of these images is an

unveiling of social interactions and power dynamics.

"My art explores the ways of seeing through the lens of Gender, War, Power, Luxury and the musings of a modern society layered with comical paradoxes and contradictions. I enjoy resurrecting the old world & dousing it in pigment and new-age wonder. Transfiguration allows contrastingly different meanings to emerge that the contemporary viewer is more responsive to."

BEYGUMBANO
www.instagram.com/beygumbano

1 CAN YOU SHARE MORE ABOUT THE THEMES OR CONCEPTS THAT YOU FREQUENTLY EXPLORE IN YOUR ART?

In my artistic exploration, two key themes consistently come up in my work. Firstly, religious existentialism forms a central pillar, guiding my visual narratives through the intricate interplay of spirituality, identity, and existence. I aim to provoke contemplation on the profound questions surrounding our connection to culture. The veiled woman, for example, is a consistent motif of this theme in my work.

Secondly, my art serves as a critical lens on colonial history and social hierarchies that I see in contemporary Lahore. By delving into the historical legacies of colonialism, I aim to shed light on their enduring influence on contemporary societal structures. In particular, I am fascinated by the signifiers of wealth and how they are used or abused in the formation of identities and in the roles people play in the strata of the hierarchy they are a part of. The inclusion of zoomorphic creations and the parallel drawn between the natural world and human society metaphorically explore power dynamics and societal order. Through this, I hope to stimulate thoughtful reflections on the complexities of our shared history.

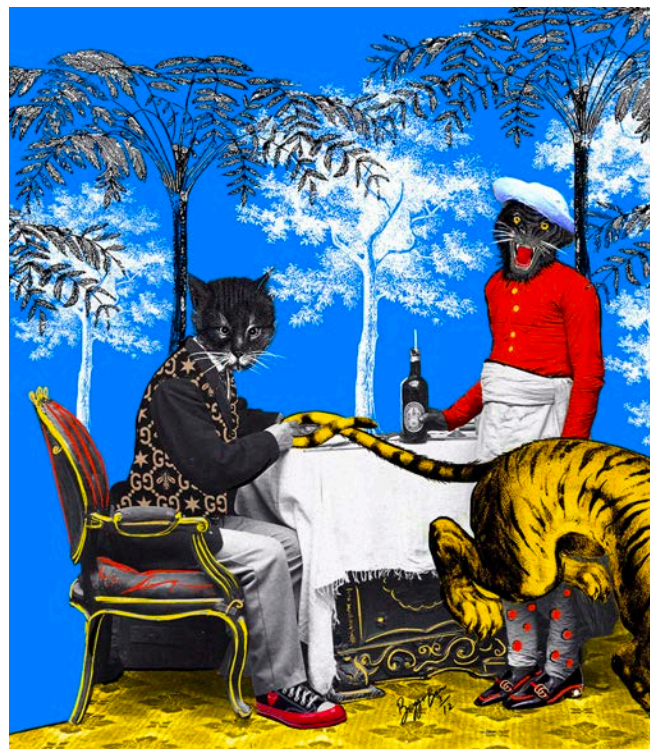


2 ARE THERE ANY SPECIFIC ARTISTS, MOVEMENTS OR LIFE EXPERIENCES THAT HAVE A SIGNIFICANT IMPACT ON YOUR ART?

My artistic journey has been shaped by a tapestry of influences, ranging from other artists and movements to personal life experiences.

In terms of artists, I find inspiration in the works of those who seamlessly blend cultural richness with contemporary expressions. The Mughal opulence evident in my early digital prints is a nod to the intricate artistry of Mughal miniature paintings. Contemporary artists who navigate themes of identity, spirituality, and societal structures also resonate with me, influencing the evolution of my own artistic narrative.

Regarding movements, surrealism and the eclectic use of colour in pop art are some of the movements I'm deeply inspired by. The intersections of my themes draw from movements that challenge conventions and prompt critical reflections on our shared history and present.



4 DO YOU CREATE WITH A PARTICULAR AUDIENCE IN MIND, OR DO YOU AIM FOR A MORE UNIVERSAL CONNECTION WITH YOUR ART?

My art is an observation of the world around me, and it's reflective of the many shades of grey that exist in human interactions and ways of being that evolve over time. In this post-modern era, identities are fragmented as they break from traditions and institutions and create more fluid social roles. As a subcontinental artist, I create on the basis of the transfusion of identities, as East and West blend together in a post-colonial landscape. So yes, I do think my art is inspired by Eastern symbolism but in the hands of Western influences.



3 CAN YOU SHARE WHAT YOU LOVE ABOUT DIGITAL PRINTS, PORCELAIN AND FABRIC?

What I truly love about my chosen mediums is the dynamic range they offer in translating my artistic vision. From digital prints to porcelain and fabric, each medium brings its own enchantment to the creative process. Digital prints provided me with the initial freedom to experiment, allowing the fusion of hand illustration, glitch art, and collages. It was a groundbreaking platform that enabled me to challenge traditional medium in the Pakistani art scene.

The transition to porcelain and fabric marked a significant evolution, introducing a tangible connection between art and everyday life. Porcelain's delicacy allows me to craft enduring celebratory pieces, while fabric transforms my art into wearable expressions and functional items. The touch, feel, and practicality of these mediums add depth to the artistic experience, creating an intimate interaction between the viewer and the artwork.

What excites me most is the continual exploration of new mediums. This journey, from prints to porcelain and fabric, symbolizes my commitment to pushing boundaries and challenging traditional perceptions of art. Each medium becomes a fresh canvas for experimentation, ensuring my artistic expression remains dynamic and invigorating.

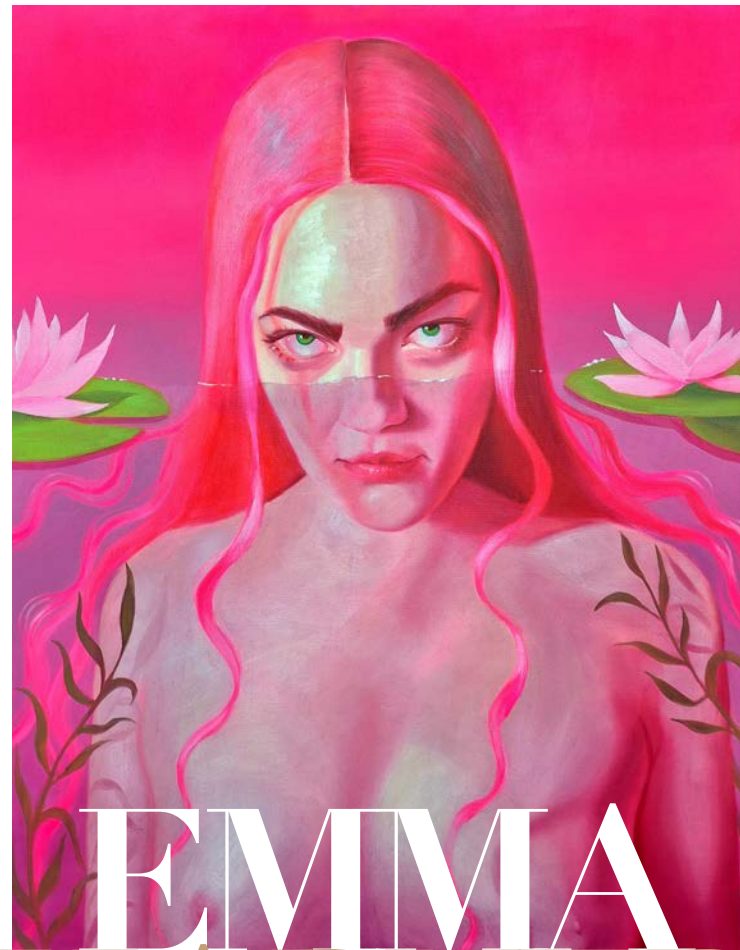


TOP (OPPOSITE PAGE)
Blind For Love
Digital print, 28 x 24 in

BOTTOM (OPPOSITE PAGE)
Lunch Break At Gymkhana
Digital print, 13 x 11 in

LEFT
I Love You But I've Chosen Disco part 2
Digital print, 20 x 22 in

RIGHT
Raining Rats
Digital print, 23 x 23 in



EMMA HAPNER

Emma Hapner is a visual artist who studied at the New York Academy of Art to receive her Master of Fine Arts with a concentration in painting. She is originally from Indiana and received her Bachelor of Fine Arts from Ball State University. She works primarily in oil paint on canvas to create figurative works, reclaiming the language of classical painting from a woman's perspective.

"To me, the color pink is a symbol of unapologetic femininity. I paint my figures in pink worlds and look to motifs from classical antiquity to celebrate traditional painting from my perspective: A woman seeking to understand the intricacies of

"Although I make work based on my own ideas and experiences, I often find that other women share many of those with me."

womanhood. My paintings focus on the duality of womanhood that I have experienced, exploring the desire to embody the power and sexuality that exist alongside my interest in beauty, softness, and "girly" traits, acknowledging that one does not detract from the other. In many works, I also use clothing, costumes, and stage poses that draw on elements of fantasy and storytelling, almost as

if I am playing a game of dress-up. The clothing we wear can completely change our outlook and attitude; a pair of heels can give us the mindset of wearing a suit of armour. Each different outfit allows me to slip into a different identity. Embracing my love of pink is important to me as a woman and an artist. By immersing multiple figures in a hot pink space, I hope to depict the intimate, tumultuous, and ever-changing relationship with oneself. Conventionally, soft pink has been a color for little girls, but in my work, I use more intense shades of quinacridone red, magenta, and fluorescent pink to embrace both sensuality and power."

EMMA HAPNER
www.emmahapner.com



LEFT (OPPOSITE PAGE)
Siren Song
Oil on canvas, 30 x 24 in

TOP
Red Sky At Night
Oil on canvas, 48 x 40 in

1 CAN YOU SHARE MORE ABOUT THE THEMES OR CONCEPTS THAT YOU FREQUENTLY EXPLORE IN YOUR ART?

The main theme that I explore in my work is "girliness", which I focus on in subject matter and color. My work always features the color pink, and my subject is often myself, portrayed in different roles. In my most recent body of work, I painted myself as cowgirls and mermaids. These paintings focus on the idea of embracing girlhood and femininity. As a little girl, I always loved pink, glitter, and playing dress up, and I wanted to emphasize in my work that we can embrace these things, and it does not detract from our own power, sensuality, and intelligence; that we can be feminine and girly, but still powerful and in control. I want to celebrate femininity and feminine strength.



LEFT
Melusine
Oil on canvas, 78 x 60 in

RIGHT
Crimson and Clover
Oil on canvas, 48 x 30 in

2 ARE THERE ANY SPECIFIC ARTISTS, MOVEMENTS OR LIFE EXPERIENCES THAT HAVE A SIGNIFICANT IMPACT ON YOUR ART?

I am really inspired by the Mannerist art period, specifically Pontormo, because of his focus on distorting the human form and exaggerating poses to create a heightened sense of emotion with an otherworldly quality. I also love contemporary artists like Emma Steinkraus, who references a lot of classical imagery in her work and Augustina Wang, who makes these really brilliant fantasy paintings.

A life experience that had a big impact on my work was dying my hair pink. It sounds kind of frivolous, but seeing myself with pink hair, something I've wanted to do since I was a child, brought me so much joy and inspiration. It also made pink become "my thing", and I was able to really commit to the aesthetic.



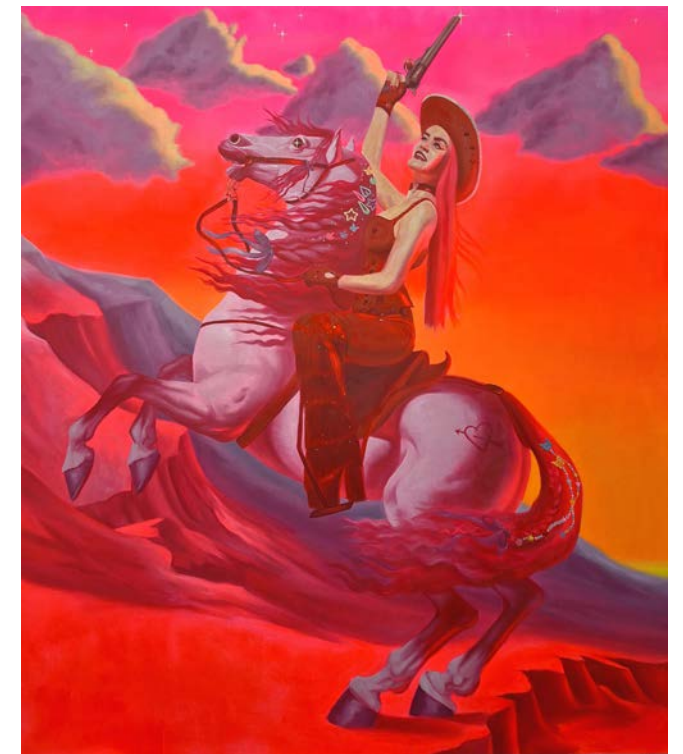
4 DO YOU CREATE WITH A PARTICULAR AUDIENCE IN MIND, OR DO YOU AIM FOR A MORE UNIVERSAL CONNECTION WITH YOUR ART?

I definitely create with a particular audience in mind, and that audience is women. Although I make work based on my own ideas and experiences, I often find that other women share many of those with me. I create work about the idea of beauty and how complicated it is to be a woman and want to be attractive but not vain, but to embrace femininity, but not to seem weak. It's really encouraging talking about my work with other women and seeing how they relate to it. I also recently made a painting of me on a horse, and in the horse mane, I put barrettes and butterfly clips that I wore when I was little, and so many women came up to me and told me they wore the exact same ones. I also made paintings of mermaids and talked about wanting to play mermaids in the pool as a kid, and many other women said they did the same. It feels really nice to share those memories.



3 CAN YOU SHARE WHAT YOU LOVE ABOUT OIL PAINTING?

I typically work in oil paint, and I love that I can add many layers of translucent color, allow the ground to show through in the shadows, and blend areas easily to achieve a more realistic image. The only downside was that I couldn't find a pink pigment that was bright enough, but then I found this great company called Marion Street that makes a gorgeous fluorescent pink that I use in many of my paintings. I also sometimes work in pastel on paper, and this medium is great in contrast to oil paint because I can work very quickly and don't have to wait for anything to dry. It's super helpful for getting ideas on the page quickly.



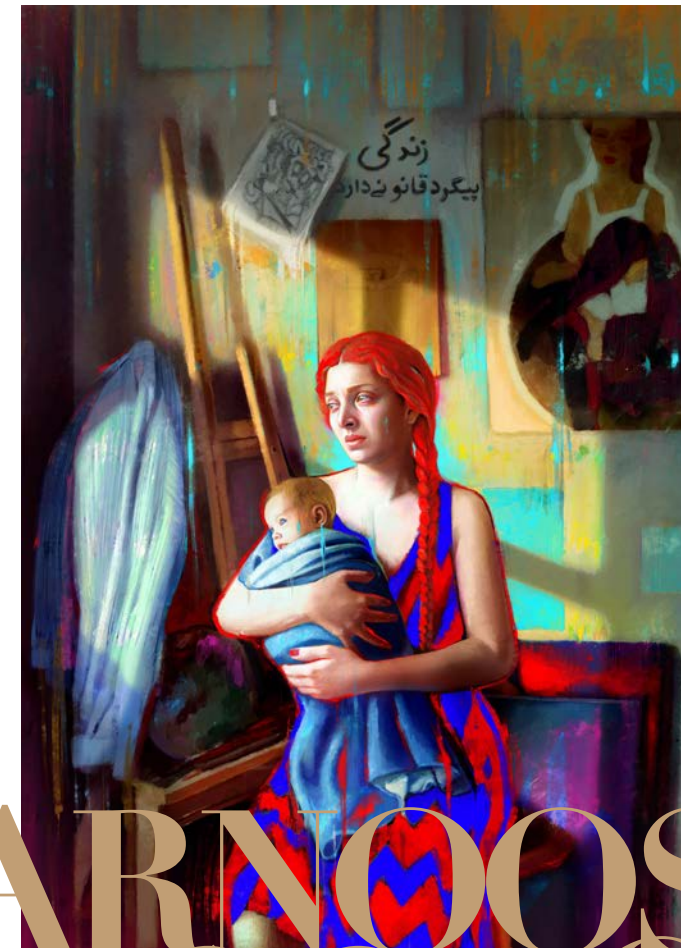
LEFT
I'm Not Really A Waitress
Oil on canvas, 72 x 36 in

RIGHT
Girl's Best Friend
Oil on canvas, 80 x 70 in



TOP
Sobbing School Girl
Digital painting, 70 x 50 cm

RIGHT (OPPOSITE PAGE)
For The Child I Didn't Have
Digital painting, 50 x 70 cm



FARNOOSH DOROODGAR

Farnoosh Doroodgar is an artist and model born and raised in Tehran, Iran. She has been known for the "The Atlas of Beauty" project since 2017.

Her works have been displayed in various magazines and newspapers, such as El PAIS, Beautiful Bizarre Magazine, and the biggest digital art biennale in the world, The Wrong 2021.

Farnoosh believes digital art per se is capable of expressing art on a deeper level and provides many opportunities to demonstrate one's own imagination. It is a rare quality in any other form and medium of art, and she strives to influence the people around her through it.

"I became a part of this big world with a great responsibility to be the voice of all women, regardless of their culture and ethnicity."

As a Middle Eastern woman and artist dealing with many difficulties, such as international sanctions, the biggest concern living in Iran in recent years was to advocate for her people. Farnoosh has always sought this issue to demonstrate their inner feelings and emotions throughout her work.

"Since the Women, Life, Freedom revolution happened, I have been concerned about expressing my life as

a woman and depicting my pain and sorrow, which has become a joint pain in our country.

At the height of despair, I have kept the light of hope alive through my art to rebuild myself and help others rebuild themselves. The best source of inspiration for portraying my personal journey is the works of the majestic Botticelli, who represents a strong, beautiful, fragile and bold image of a true woman, which is the main subject of his works. I hope that one day, all these efforts and fighting we've been through during this dark period will win this battle, and we will become the great Iran again."

FARNOOSH DOROODGAR
www.instagram.com/frnoosh.aryan



1 | CAN YOU SHARE MORE ABOUT THE THEMES OR CONCEPTS THAT YOU FREQUENTLY EXPLORE IN YOUR ART?

The main character of my work was inspired by the well-known religious character Holy Mary. She is often formed as a Virgin young woman who gave birth to Jesus without having her husband around. In fact, she was a victim of aggressive traditional societies, and I aim to depict her spirit in my work from a modern-looking perspective.

2 | ARE THERE ANY SPECIFIC ARTISTS, MOVEMENTS OR LIFE EXPERIENCES THAT HAVE A SIGNIFICANT IMPACT ON YOUR ART?

Many artists have inspired me, such as Sandro Botticelli, Da Vinci, Salvador Dali and Iranian artists such as Ali Akbar Sadeghi.

Also, the source of my inspiration is Ferdowsi's Shahnameh, an important poem by the great Iranian poet.

Digital art and surrealism have been crucial in depicting my concerns as an artist and have opened a new door of creativity for me.



TOP
Mary Madgalene
Digital painting, 50 x 70 cm

BOTTOM
The Light Of The Truth
Digital painting, 50 x 70 cm

3 | CAN YOU SHARE WHAT YOU LOVE ABOUT DIGITAL ART?

As I said before, digital art provided a new possibility to depict my thoughts and concerns in life creatively. As an artist living in the 21st century, this digital art better defines me as an artist.

4 | HOW DO YOU PERCEIVE THE ROLE OF THE AUDIENCE IN YOUR WORK? DO YOU CREATE WITH A PARTICULAR AUDIENCE IN MIND, OR DO YOU AIM FOR A MORE UNIVERSAL CONNECTION WITH YOUR ART?

I am a girl from Iran with Eastern culture and its concerns. With the evolution of technology and the internet, I could get acquainted with other nations' cultures, traditions and rituals. In the same way, I became a part of this big world with a great responsibility to be the voice of all women, regardless of their culture and ethnicity.

My greatest goal in life is to portray the concerns of women, especially the women of my country, and I am so happy that I have been able to reach our voice to the world in the most important artistic arenas.



TOP
The Preparation
Digital painting, 70 x 50 cm

BOTTOM
The Waiting
Digital painting, 50 x 70 cm



ILDIKÓ BARANYI

Ildikó Baranyi is a Bucharest-based Hungarian photographer. Ildikó has always been creative, but it was only at the age of forty that she decided to pursue a career as a photographer. Since then, she has only seen the world through photography.

Ildikó participated in many group exhibitions; she also had three solo photo exhibitions. The artist worked in the area of information

"What I couldn't create in photos, I created with the help of AI. It opened up a new world for me."

technology for fifteen years. She is a co-founder of a small company. At the age of 60, she started creating digital images using artificial intelligence. Her digital artwork

"Wartime" has been selected for the London Art Biennale 2023.

"My art is an evolving fusion of digital abstract art, nature photography, graphic design, and computer-generated images. Through this fusion, I use colours, forms, textures, and gestures to express my perspective of the world."

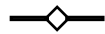
ILDIKÓ BARANYI
www.ildish.com



LEFT (OPPOSITE PAGE)
Picnic No. 3
Digital art, AI assisted

TOP
Wartimes
Digital art, AI assisted

BOTTOM
Wartime
Digital art, AI assisted



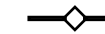
1 CAN YOU SHARE MORE ABOUT THE THEMES OR CONCEPTS THAT YOU FREQUENTLY EXPLORE IN YOUR ART?

Surrealism and abstract art are the characteristics of my works, a very subjective view of the world - simple, elegant shapes, clean, almost geometric forms, with few characters or only symbolic human presence. The war raging next door is the theme for several of my works; I also recently explored the theme of solitude.



TOP
Neighbourhood No. 89
Digital art, AI assisted

BOTTOM
Neighbourhood No. 11
Digital art, AI assisted



3 CAN YOU SHARE WHAT YOU LOVE ABOUT DIGITAL ART?

At the beginning of 2023, I couldn't go out to take photos in nature with a broken and operated ankle, so I spent more time in front of my laptop. I read about AI image generation, tried it and fell in love with it. I edit the images with image processing software and shape them according to my own ideas.

What I couldn't create in photos, I created with the help of AI. It opened up a new world for me. It transported me to another dimension. A new world where I like to roam.

4 DO YOU CREATE WITH A PARTICULAR AUDIENCE IN MIND, OR DO YOU AIM FOR A MORE UNIVERSAL CONNECTION WITH YOUR ART?

I'm a very reserved, introverted person, and I don't try to please others when I create a digital image or look into the viewfinder of the camera, set up a shot and press the shutter button. In such cases, the image I see only exists for me, and the only thing that matters is whether it suits me or whether it is similar to what I feel is beautiful.

But of course, I also desire respect and recognition from others, especially from those who are spiritually important to me or whom I look up to - even from a professional point of view. When I overcome my fears and inhibitions and show and send my photos to an exhibition, I always hope for honest feedback, encouragement, and, of course, fair criticism.

TOP
Solitude
Digital art, AI assisted



TOP
In The Studio
 Oil on panel, 20 x 16 in

RIGHT (OPPOSITE PAGE)
July
 Oil on canvas, 14 x 18 in



JACQUELINE BUCK DONADEO

Jacqueline Buck Donadeo graduated from the Rhode Island School of Design in 1988 with a BFA in painting. After moving to New York City, she painted in a small studio in her Brooklyn apartment while working in the textile industry. She then married and started a family. Painting was challenging while being a mom to her four children. Over the years, with massive support from Jacqueline's family, she has been able to prioritize her painting practice.

Jacqueline's education and growth as a painter have continued with classes and workshops she's taken with such iconic painters as Catherine Kehoe, Lucy MacGillis in Italy, Jennifer Pochinski and Susan Lichtman, to name a few.

"I can only develop as an artist without a consciousness of pleasing anyone other than myself."

Jacqueline's work has been shown in the Northeast of the United States and Europe and featured in several publications.

"I am inspired by connections to people and objects in my day-to-day life. It is the everyday, overlooked opportunities that I am most interested in. Mundanity connects humanity. We all experience it. For me, the intrigue is in the noticing. When I am still, my

awareness is piqued by color, light and mood. Beauty unfolds, and meaning is revealed by simply being alive, present and grateful.

My paintings are rooted in observation. Compositions are structured in the meeting of form and tonal space. I work on color and value decisions while editing and abstracting what I believe is necessary for a successful painting. My focus is on making essential marks to transcribe images rather than working a painting to a highly rendered state."

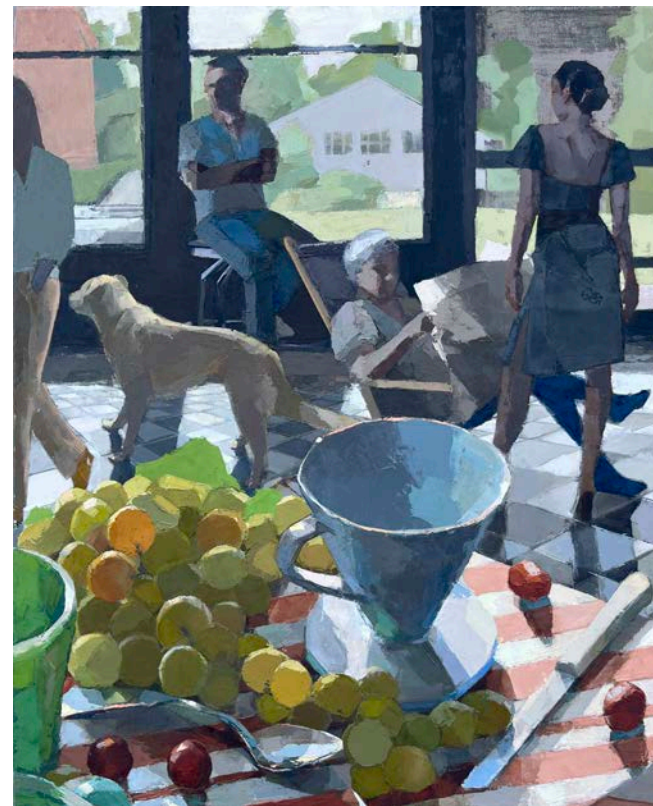
JACQUELINE BUCK DONADEO
www.jacquelinebuckdonadeo.com

1 CAN YOU SHARE MORE ABOUT THE THEMES OR CONCEPTS THAT YOU FREQUENTLY EXPLORE IN YOUR ART?

I am primarily an observational oil painter with a particular focus on still life, figures, environments and a combination of these.

Inspiration comes from knowable objects and day-to-day human situations. Everything valuable in my creative life comes from being still, such as noticing a snowfall, the way light creates shadow or the feeling of being in the presence of people I love. Mundane events belong to everyone, and these experiences conjure a feeling of connectivity to humanity in me. I am compelled to paint about events such as these.

My work is representational, but I have little interest in rendering perfection. I appreciate paintings when they can still breathe. A lack of description can be equally important as a deliberate mark. I try to stay sensitive to successful moments as I paint and leave them alone. If I overwork, I will scrape it down and enjoy the search with a fresh start.



LEFT
The Morning Read
Oil on canvas, 20 x 16 in

2 ARE THERE ANY SPECIFIC ARTISTS, MOVEMENTS OR LIFE EXPERIENCES THAT HAVE A SIGNIFICANT IMPACT ON YOUR ART?

My interests lie in many different periods of art history and the present day. I believe my first significant connection to a painter was Édouard Manet. I first saw his paintings at The Metropolitan Museum of Art when I was in high school. I instinctively related to his loose yet specific handling of the paint. Cezanne still amazes me with composition and colour. The later works of Monet are stunning and bring to mind the abstract expression of Joan Mitchell. Then there are the formidable Elaine De Kooning, Grace Hartigan, Lee Krasner and Helen Frankenthaler. Right now, I'm fascinated with Philip Guston and ancient Roman frescos. Vermeer is beautiful to behold, and I am passionate about Bonnard and Vuillard. Piero della Francesca takes my breath away, and Hans Holbein blows my mind. I adore Fairfield Porter and Alice Neel. There are too many inspiring painters for me to name!



RIGHT
Camel No Filter
Oil on canvas, 14 x 18 in

RIGHT (OPPOSITE PAGE)
Carol
Oil on board, 11 x 14 in



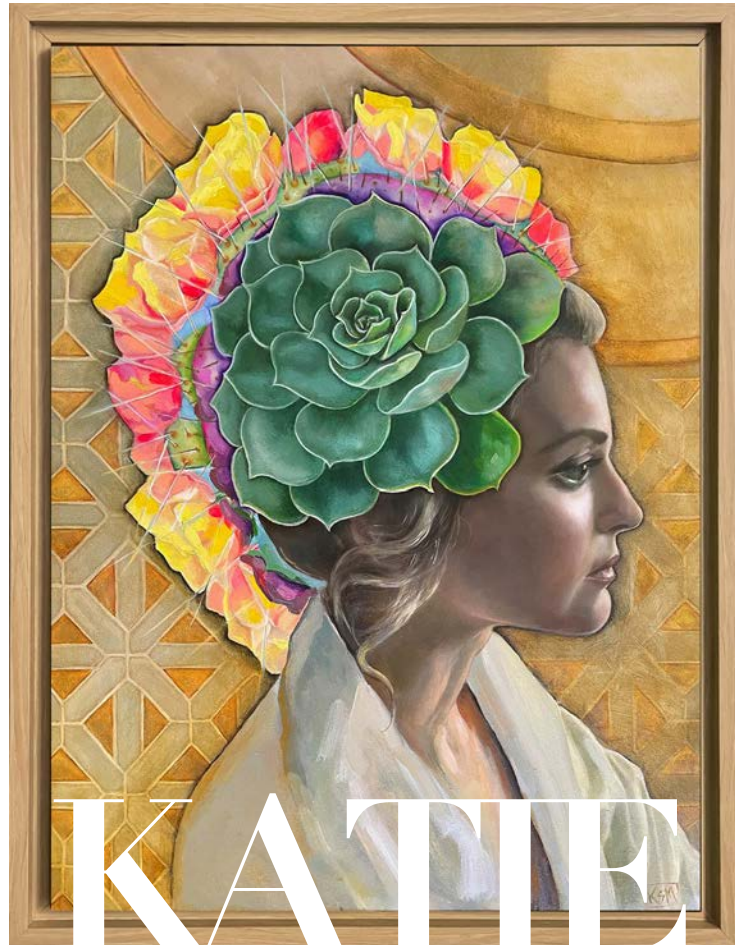
3 CAN YOU SHARE WHAT YOU LOVE ABOUT OIL PAINTING?

My first encounter with oil paint was exhilarating. I am roused by the smell of oil paint and the feeling of it moving across my chosen ground. I have been making my own paint as well as using commercial tubes. I grind pigment with linseed or walnut oil. Sometimes, I incorporate alabaster dust to alter the consistency without changing the hue. Brushes and palette knives create a surface I appreciate.

It is gratifying when a plane of color is next to another, and magic happens that I could never have predicted. Shifting contrast and value to create depth in my painting delights me. Editing while mark-making helps my process to abstract what I feel is necessary. I choose not to render images to a high level of realism. It is vital to maintain what is essential and refrain from being seduced by superfluous information.

4 HOW DO YOU PERCEIVE THE ROLE OF THE AUDIENCE IN YOUR WORK? DO YOU CREATE WITH A PARTICULAR AUDIENCE IN MIND, OR DO YOU AIM FOR A MORE UNIVERSAL CONNECTION WITH YOUR ART?

I paint for myself. If I create with the intention of it being received by an audience, I would be doing myself the greatest disservice possible. I believe that to feel fulfillment as an artist, I need to be as authentic as possible. I need to make paintings with the freedom that comes from knowing it is just for myself in my time. I can only develop as an artist without a consciousness of pleasing anyone other than myself. If I had an audience in my mind while painting, I would be in a constant state of self-doubt, self-judgement or fear of outside judgement. It is then up to me when I want to share the work. I know there will always be people who appreciate and enjoy what I do, and there will always be people who do not care about my painting. I am okay with this.



KATIE MIDDLETON

Katie Middleton was born in Richmond, VA, and currently lives in Los Angeles, CA. She earned her BFA in painting from Pratt Institute in 2007 in Brooklyn, NY, and also honored with the Early Career Achievement Award in 2016. She also studied painting, printmaking, and art history at L'Universita Internazionale Dell'arte in Venice, Italy. In 2023 and 2024, paintings from Katie's Tessera series were selected in several group exhibitions, including the TAG Gallery, Shoebox Arts, Shockboxx Gallery, Dorado 806, and The Hive Gallery. She is a member of the Los Angeles Art Association. In 2024, Katie will exhibit at the Tokyo Metropolitan Art Museum during the 23rd

"I love it when a viewer brings a fresh perspective and shares ideas and themes that were not part of my original intention."

Japan International Art Exchange Exhibition. Katie also works as a union make-up and special effects artist in television and film. In 2017, she received a nomination for a Hollywood Makeup Artist and Hair Stylist Guild Award for her work on the film *Loving*. She is the author of the book *Color Theory for the Make-up Artist: Understanding Color and Light for Beauty and Special Effects*.

"In my Tessera series, I explore relationships between color, shapes, and figurative subjects and how added elements and palettes can change the overall feeling of a painting. I've always enjoyed experimenting with the effects of simultaneous contrast from neighboring colors, but I push it further to see how certain patterns and combinations can affect a viewer's perception of a person. In a collage-like composition, I work with portraiture and what a subject's surroundings might say about them. I like to represent personalities by using unexpected objects found in nature in contrast with geometrical repetitive shapes such as tiles."

KATIE MIDDLETON
www.katiemiddletonart.com



LEFT (OPPOSITE PAGE)
 Tessera No. 1
 Oil on wood, 16 x 12 in

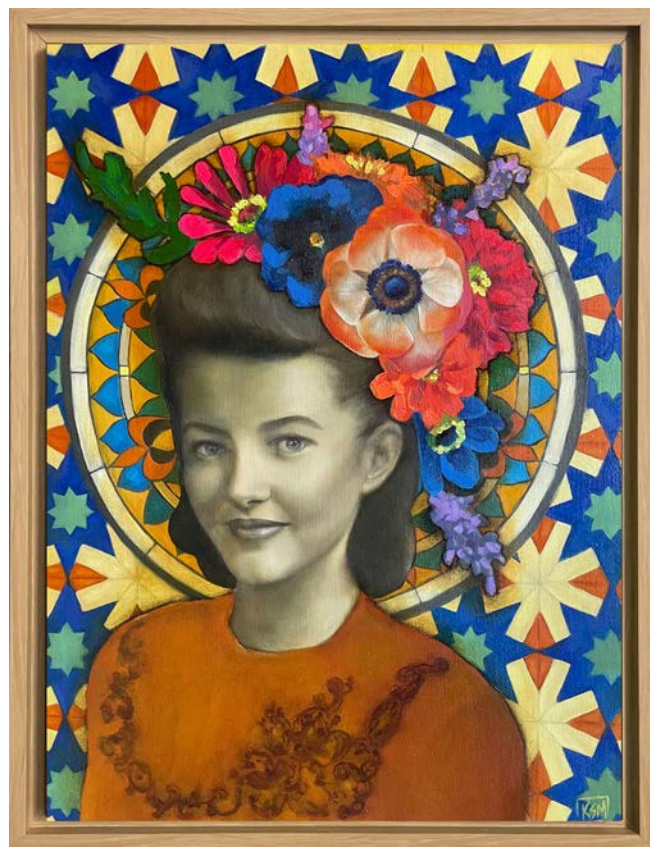
TOP
 Tessera No. 4
 Oil on wood, 20 x 10 in

1 CAN YOU SHARE MORE ABOUT THE THEMES OR CONCEPTS THAT YOU FREQUENTLY EXPLORE IN YOUR ART?

I've always been drawn to portraiture and figurative work. There are so many options available with technology to capture a person's likeness, so I like to explore ways of telling a story that can only be done using paint. I've also always been fascinated by color theory, so I'm often finding ways to combine, pair, or layer colors in ways that aren't as effective digitally. However, I do like to create busy and chaotic designs on a computer, and the excitement comes when translating these into physical pigments and brush strokes by challenging myself to combine disjointed components into a cohesive, peaceful world.

2 ARE THERE ANY SPECIFIC ARTISTS, MOVEMENTS OR LIFE EXPERIENCES THAT HAVE A SIGNIFICANT IMPACT ON YOUR ART?

I also work as a make-up and special effects make-up artist in film and television. It's always been fun for me to push and develop a person's look into a new character with the subtleties of paintwork, color, highlight and shadow, and other added elements like prosthetics, custom tattoos, or facial hair. This world overlaps with my paintings because I feel like I can tell a different story about a portrait completely depending on the colors, shapes, patterns, and objects that surround them.



TOP
Tessera No. 3
Oil on wood, 16 x 12 in

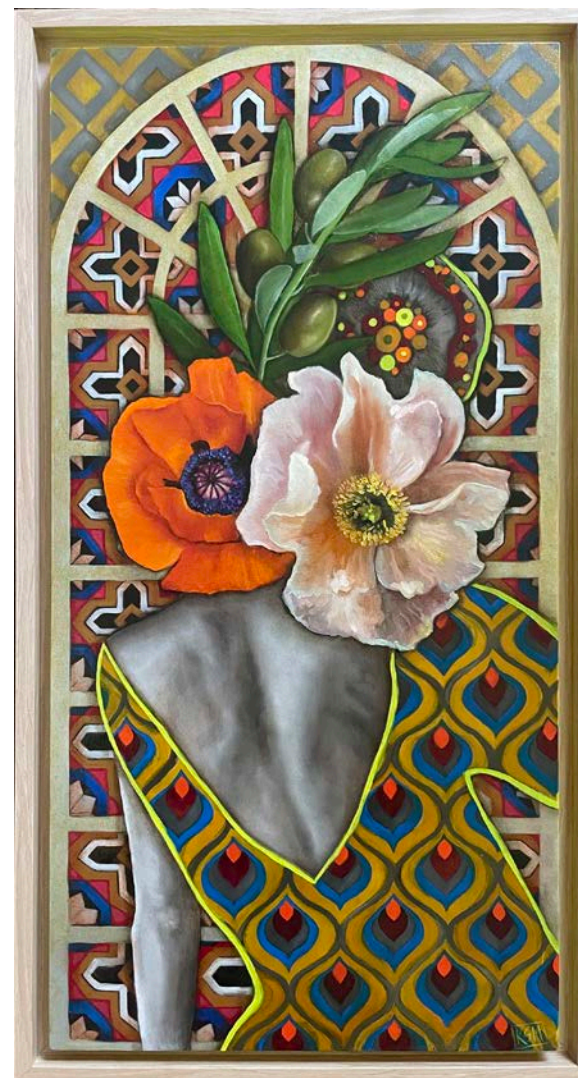
BOTTOM
Tessera No. 2
Oil on wood, 16 x 12 in

LEFT (OPPOSITE PAGE)
Tessera No. 5
Oil on wood, 20 x 10 in

RIGHT (OPPOSITE PAGE)
Tessera No. 6
Oil on wood, 36 x 24 in

3 CAN YOU SHARE WHAT YOU LOVE ABOUT OIL PAINTING?

My preferred medium is oil paint on wood. What I love about oil paint is the richness, depth, and luminosity of the colors, which I think is hard to achieve with any other form of paint. I also enjoy the workability that is possible with the longer drying times, even though sometimes it can be difficult to be patient when creating multiple layers. One of my favorite parts of painting is applying the final varnish and watching the saturation of colors come back to life. I typically prefer wood over stretched materials because I have the option of creating smooth, sharp lines and can add my own texture if needed.



4 DO YOU CREATE WITH A PARTICULAR AUDIENCE IN MIND, OR DO YOU AIM FOR A MORE UNIVERSAL CONNECTION WITH YOUR ART?

I actually pursued a career as a make-up artist because I didn't want my art (either consciously or subconsciously) to be affected by the need to sell for income or stability. I feel like now I have the freedom to create paintings for myself because I enjoy the process and the outcome without the added pressure of considering an audience and whether or not they are well-received. That being said, I'm excited when audiences do connect with my work, and it feels authentic because I'm not aiming in a specific direction. I'm very critical of my own work, so I do my best to get it to a place where I feel confident about it. I tend to get lost in my paintings when creating them, and I love it when a viewer brings a fresh perspective and shares ideas and themes that were not part of my original intention.



TOP
Coral Vessel
Palm tree, coral, resin, paint, plaster, water, 1.5 x 1.5 x 1 ft

RIGHT (OPPOSITE PAGE)
Lead Feet
Sticks, rocks, metal, turmeric, 6.5 x 6.5 x 3.2 ft



KERI ROSEBRAUGH

Rosebraugh, holding an MFA from Florence, Italy, strategically divides her time between Marnay Sur Seine, France, and Pasadena, California, infusing her work with diverse cultural influences. Her art has graced prestigious venues globally, including City Hall in Paris, France, and the Natural History/State Darwin Museum in Moscow, Russia. The Group Global 3000 Gallery for Sustainable Art in Berlin, Germany, and the Galleria Jardino in Milan, Italy, have also showcased her creations. Her work is included in the permanent collections of the Museo de Arte Contemporanea di Florina in Greece, and she recently participated in the inaugural Women In Art Fair in London. Rosebraugh's

"This power of nature transports the viewer into realizing they are witnessing a force that can revolt against their very existence."

past residencies include sailing the Arctic Circle and exploring the Roman aqueducts in Naples, Italy, through the Rabbit Hole Residency with the Hermann Nitsch Museum. Her global practice reflects a commitment to shaping the contemporary art landscape while maintaining a profound respect for nature.

"I perceive myself as a contemporary explorer of nature, captivated by the allure of oceans, rivers, and lakes. Since 2017, I've immersed myself in the study of how water retains memory, an ongoing fascination that serves as the driving force behind my artistic practice. Integrating natural materials with fabricated objects, my pieces strive to bridge the gap between people and our environment. Some of my works are temporary, utilizing elements on-site that naturally decompose, symbolizing the cyclical and regenerative essence of life. By fostering awareness of the space between humans and our environment, my art aims to cultivate a deeper understanding of ourselves."

KERI ROSEBRAUGH
www.kerirosebraugh.com

1 CAN YOU SHARE MORE ABOUT THE THEMES OR CONCEPTS THAT YOU FREQUENTLY EXPLORE IN YOUR ART?

I have always had a weird love/hate relationship with water. Growing up in Oregon, rain was a large part of my childhood, and by the time I was eighteen, I couldn't wait to leave the damp, sometimes moldy wetness behind. Years later traveling to the high Arctic, I was surrounded by the vast ocean in an old barquentine sailing boat for over two weeks. This is when I realized the power and importance that water has - we can't live without it. Our bodies are 60 - 70% water. We are all connected, and the way we treat water is, in the long run, how we treat ourselves.



LEFT
Clean Lungs
Clay, paint, kelp, coral, artificial sinew, 14 x 10 x 3 in

RIGHT
Lean On Me
Tree bark, plaster, metal, 17 x 20 x 25 in



2 ARE THERE ANY SPECIFIC ARTISTS, MOVEMENTS OR LIFE EXPERIENCES THAT HAVE A SIGNIFICANT IMPACT ON YOUR ART?

My experience sailing around Svalbard, Norway, in the Arctic Circle had a profound impact on my artwork. It was here that I discovered the Theory of the Sublime in Nature. I began reading the philosophies of Immanuel Kant. He stated that beauty in nature consists of observing harmony and complete form - absorbing an object while your mind is in restful contemplation.

He stated that a characteristic feature of the sublime, on the other hand, involves a mental movement while inspecting an object. The quality of the sublime contains chaos, incompleteness, and formlessness. It carries the viewer into an impossible contemplation of attempting to comprehend the entirety of something astonishingly vast. This power of nature transports the viewer into realizing they are witnessing a force that can revolt against their very existence.

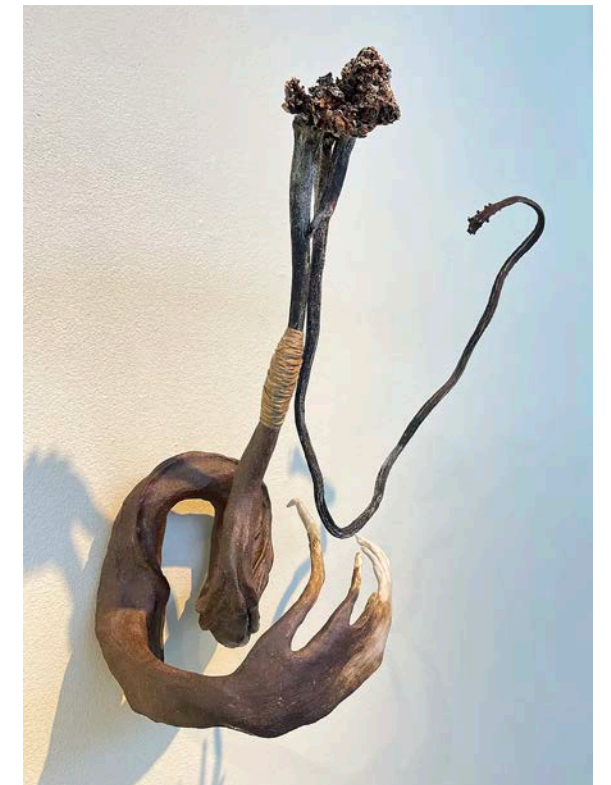
This philosophy has had a large influence on me in my concepts about art, my process of making art and how I see art, nature, and the world in general.



3 CAN YOU SHARE WHAT YOU LOVE ABOUT YOUR CHOSEN MEDIUM?

Often, I incorporate natural materials joined together with fabricated objects to establish contact between humans and nature. Natural materials such as wood, sticks, dirt, water, and shells have an existing life of their own. This challenges me to create a cohesive collaboration between my fabrications and these organic resources. I enjoy the exploration of seeking a balance between humans and nature.

Clay, epoxy, artificial sinew, gold leaf, found wood from the Carrara Mountains with embedded marble pieces, 18 x 10 x 5 in



4 DO YOU CREATE WITH A PARTICULAR AUDIENCE IN MIND, OR DO YOU AIM FOR A MORE UNIVERSAL CONNECTION WITH YOUR ART?

Universally, if by creating a piece of art, I can make a viewer think differently about something - see something in a new way, or spark a new thought or idea - if even for a minute or two - then I am happy.

LEFT
Breathe
Clay, epoxy, artificial sinew, gold leaf, found wood from the Carrara Mountains with embedded marble pieces, 18 x 10 x 5 in
RIGHT
Harmony
Clay, artificial sinew, kelp, 17 x 5 x 7 in



LUISA LARANJO

Luisa Laranjo is a dynamic Portuguese textile artist currently residing in Belgium. Her artistic journey seamlessly blends self-taught mastery with formal training acquired from the Royal School of Needlework. In addition, she delves into the rich heritage of Portuguese traditional Whitework and traditional Viana do Castelo embroidery, further honing her craft through courses in blackwork, needle weaving, and painting.

Luisa's artistic repertoire is distinguished by her exploration of traditional and cultural symbols. In a pioneering stroke of creativity, she introduced a groundbreaking technique of textile sculpture

"Recognizing my vulnerabilities forged a profound empathy, connecting me with others facing their own adversities."

known as 'textile kintsugi'. Luisa's distinctive work has been featured in notable publications in France, Belgium, the USA and Japan. She has exhibited her works at several prestigious venues and events in Belgium, and her expertise has been shared through masterclasses held in Paris as part of the "Olympiade Culturelle de Paris 2024."

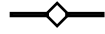
"My creations tenderly embrace the fragility of human imperfections, finding beauty in the delicate and flawed. Immersed in the art of kintsukuroi and Brazilian needle weaving, they become poetic declarations of unbridled freedom, accentuating the allure of being fragile, aged, and unapologetically imperfect. I delicately transform shattered porcelain pieces into intricate tributes, each occupying a vulnerable yet commanding presence at the heart of my artworks. In a society fixated on flawlessness, my sculptures stand as poignant reminders of the beauty found in fragility and the art of gracefully embracing one's distinctive journey."

LUISA LARANJO
www.luisalaranjo.com



LEFT (OPPOSITE PAGE)
Kalunga
Textile sculpture, 23 cm

TOP
Kintsugi Lu(z)
Textile sculpture, 20 cm



1 | CAN YOU SHARE MORE ABOUT THE THEMES OR CONCEPTS THAT YOU FREQUENTLY EXPLORE IN YOUR ART?

A recurring theme in my works is the inherent fragility of human imperfection. Reflecting the internal struggle to acknowledge and accept our flaws, my art captures the journey towards embracing imperfections. Personally touched by multiple sclerosis, my own vulnerability has guided me through a path marked by fear, acceptance, and, ultimately, pride in the scars I bear. Inspired by the Japanese philosophy and art of Kintsugi, my work beautifully mirrors my perspective on human nature, encouraging others to embrace vulnerabilities, take ownership, and find pride in their unique journey of self-acceptance.



LEFT
Kintsugi I
Textile sculpture, 23 cm

RIGHT
Kintsugi Lu(m)
Textile sculpture, 15 cm

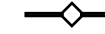
2 | ARE THERE ANY SPECIFIC ARTISTS, MOVEMENTS OR LIFE EXPERIENCES THAT HAVE A SIGNIFICANT IMPACT ON YOUR ART?

I'm inspired by Ghanaian sculptor El Anatsui, who ingeniously transforms discarded materials into expansive sculptures. What captivates me is the flexibility of his works, as they dynamically reshape with each installation, offering a constantly evolving artistic experience.

Artur Pastor's ethnographic photography, portraying the raw beauty and intricate melancholy of coastal Portugal, profoundly influences my work. Pastor's unique approach blends a realistic depiction of the environment with a dreamy emotionalism, rich in memory and fantasy. His ability to find beauty in the seemingly ordinary - capturing the vibrant work of fishermen and the lively atmosphere of the local market - serves as a compelling source of inspiration for my artistic expression.

On a personal level, my journey living with multiple sclerosis has been intricate, navigating a maze of emotions. Acceptance marked a pivotal moment, allowing me to release the constant struggle against the chronic illness. This shift transformed me, fostering adaptation, learning, and a renewed appreciation for life amidst challenges. Recognizing my vulnerabilities forged a profound empathy, connecting me with others facing their own adversities.

In my textile art, blending with the ethos of Kintsugi, I symbolically capture the human experience - acknowledging, accepting, and celebrating the scars and imperfections that define us. It stands as a visual testament to the strength found in vulnerability, where flaws metamorphose into luminous, golden threads intricately composing the tapestry of our distinct and intricate life narratives.



3 | CAN YOU SHARE WHAT YOU LOVE ABOUT TEXTILE ART?

My engagement with painting and ceramics shapes my approach to textiles. As an art medium, textiles offer unexpected versatility yet remain universally familiar. Embroidery, akin to a language, seamlessly weaves through my work, forming a continuous thread connecting painting, ceramics, and textiles.

In the realm of textile sculptures, I'm drawn to the spontaneity and challenge of working with organic shapes. The irregularity of broken porcelain shapes intrigues me, and there's a sense of liberation that accompanies the creation of textile sculptures. Working with these elements allows me to embrace the challenge and celebrate the unique beauty that emerges from such unconventional forms.

4 | DO YOU CREATE WITH A PARTICULAR AUDIENCE IN MIND, OR DO YOU AIM FOR A MORE UNIVERSAL CONNECTION WITH YOUR ART?

My creative process is spontaneous, without a specific audience in mind. I generate art organically, driven by curiosity and the urge to experiment. Many of my works remain private, stemming from personal curiosity.

Although not created for a specific audience, I believe my works could resonate broadly. I hope viewers interpret them through their own life stories, as the universal message embedded in my art is meant to transcend individual experiences.

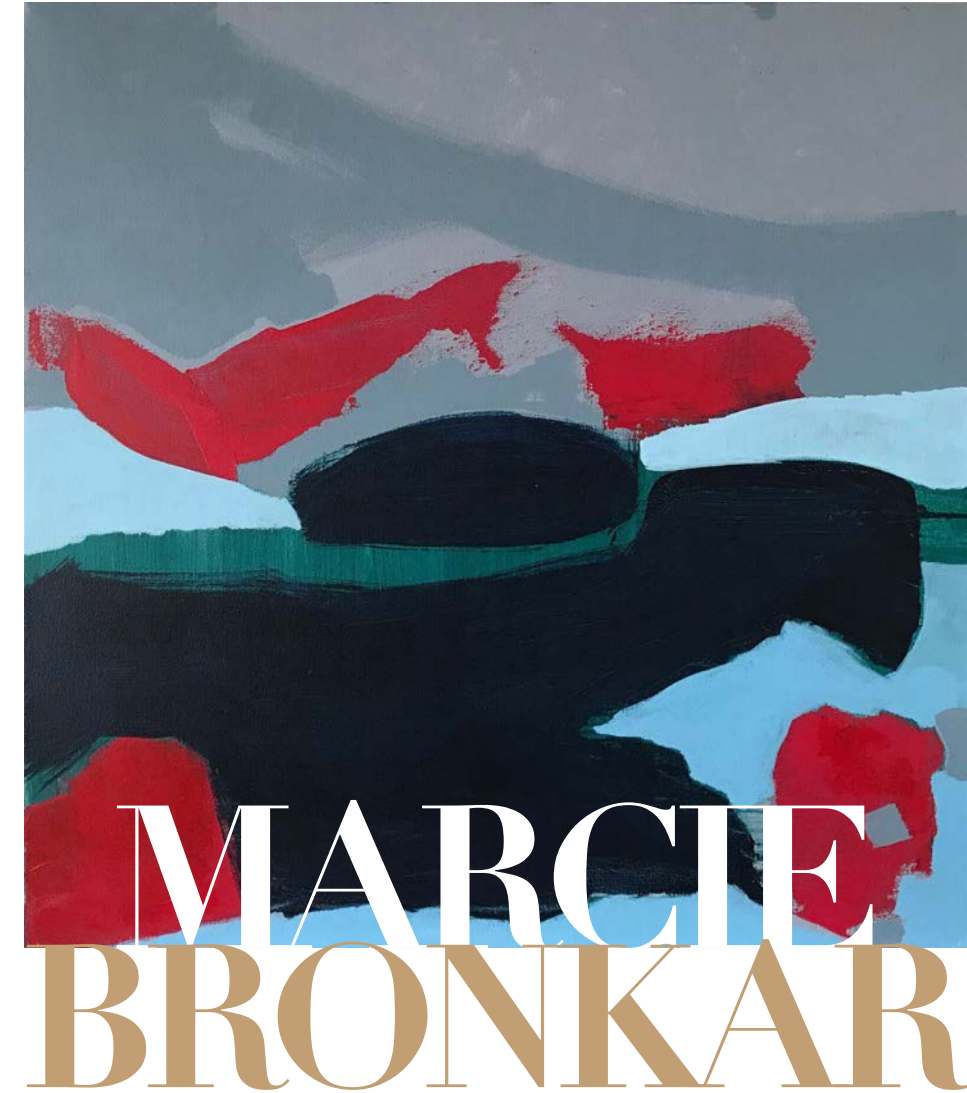


RIGHT
Camelias
Embroidery, 20 cm



TOP
The Outcome
 Acrylic on canvas, 48 x 30 in

RIGHT (OPPOSITE PAGE)
Composition No. 17
 Acrylic on canvas, 24 x 24 in



MARCIE BRONKAR

Marcie Vesel Bronkar was born and raised in New York City. She has lived on both the West and East Coast throughout her life.

Her training and passion for decorative arts led to a long career in the home furnishing industry as a Design Director, Colorist and Founder of her fabric company, HOME COUTURE. Bronkar's textiles are in the permanent collection of The Cooper Hewitt in NYC and the Textile Museum in DC.

Finding that painting and drawing was her voice early as a child; she succeeded in a career that allowed

"As an abstract expressionist and modernist, I work only in concepts and exploration of materials, color, paint handling and form."

her to retain creative control in all aesthetic choices.

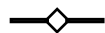
"It was always about the painting, the process of getting there."

"I find, as a modernist in painting, that every color holds its load in the composition. My work has always been

an extension of how I view the things around me – the negative and positive space, the play of forms as they are moving and resting against the light. As a painter, I find I am passionate about color and the way it makes us feel. Color creates perspective for me: veils and layer upon layer of hues, the personality of each color and stroke.

Abstraction is the most challenging, allowing the painting to be more important than the idea."

MARCIE BRONKAR
www.marciebronkarart.com



1 CAN YOU SHARE MORE ABOUT THE THEMES OR CONCEPTS THAT YOU FREQUENTLY EXPLORE IN YOUR ART?

As an abstract expressionist and modernist, I work only in concepts and exploration of materials, color, paint handling and form. Light and results play a big role in my work - mainly the architecture of a city, cityscapes, skyscrapes, and textures.



LEFT
Green Pasture
Acrylic on canvas, 48 x 30 in

RIGHT
Red, White, Blue
Acrylic on canvas, 48 x 30 in

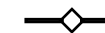


2 ARE THERE ANY SPECIFIC ARTISTS, MOVEMENTS OR LIFE EXPERIENCES THAT HAVE A SIGNIFICANT IMPACT ON YOUR ART?

In addition to Cezzane, who is the grandfather of expressionism and worked in the 19th century, my work is greatly influenced by the pioneers of the 20th century, such as Rothko, Kline, Frankenthaler, Mitchell, Krasner, Malevich, Motherwell, De Kooning and, of course, Matisse.

TOP (OPPOSITE PAGE)
Summer In The City (diptych)
Acrylic on canvas, 30 x 60 in

BOTTOM (OPPOSITE PAGE)
Abstraction No. 2
Acrylic on canvas, 36 x 72 in

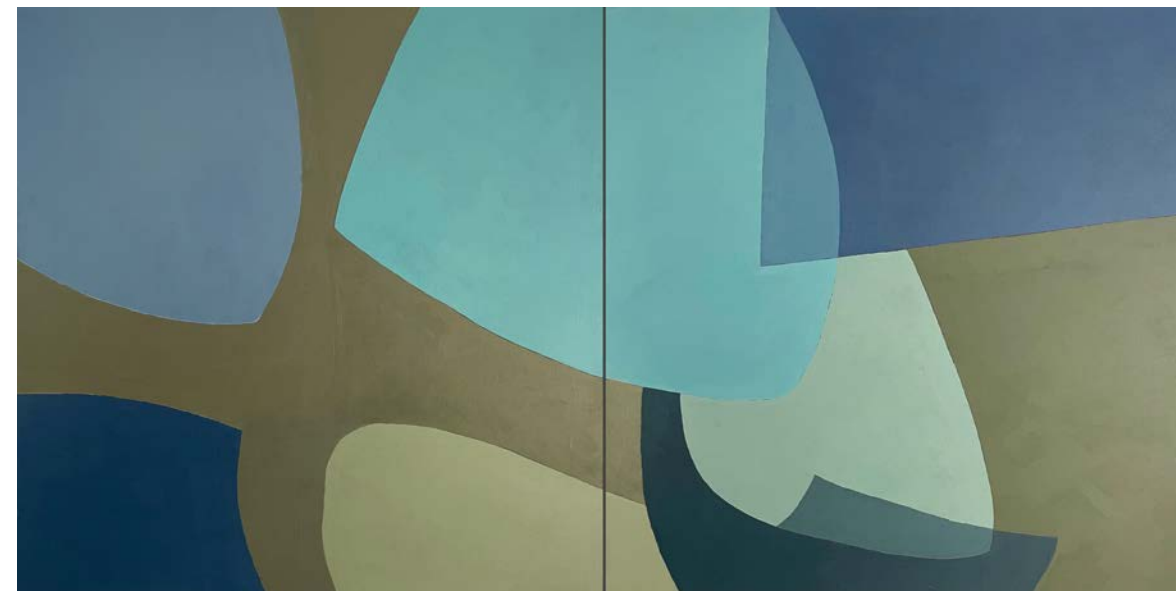


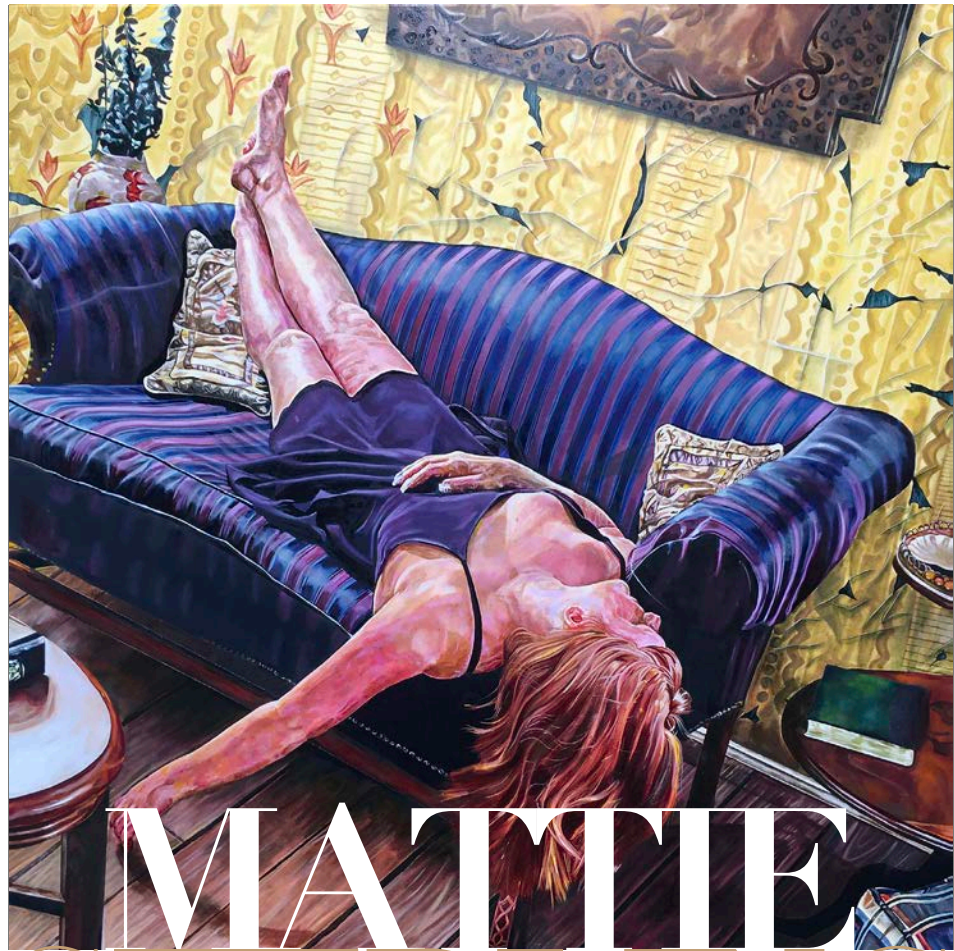
3 CAN YOU SHARE WHAT YOU LOVE ABOUT ACRYLIC PAINTING?

What I love about my favourite medium, acrylic paint, is its fluid, forgiving, immediate and resilient characteristic. It also maintains the nuance of saturated color quite well, prompting me to keep a painterly hand and stroke.

4 DO YOU CREATE WITH A PARTICULAR AUDIENCE IN MIND, OR DO YOU AIM FOR A MORE UNIVERSAL CONNECTION WITH YOUR ART?

As a painter, I cannot allow myself to focus on the attention or perception of any audience. It would be too limiting and invasive for the creative process. I spent my life in a career as a Home Furnishing Designer (Textile, Wallpaper and Product Design). In that role, I was always aware of my audience's and clients' needs and product use. I took that responsibility to heart. As a painter, I adopted the exact opposite approach. Creating only to please myself, and I've never been more serious about anything than my art practice.





MATTIE STERLING

Mattie Sterling, an activist figurative painter based in Savannah, Georgia, holds a Bachelor of Fine Arts in Painting from the Savannah College of Art and Design.

As a feminist, activist, writer, and painter, Sterling dedicates her life's work to gender equality. She utilizes her lifestyle and art to challenge heterosexist tyranny and hierarchical traditions, advocating for positive social change within women's civil and identity politics, empowerment, and sexuality.

A member of the Young Women's Caucus for Art, Sterling consistently explores the female figure and

"I choose the experiences behind the lives of women to direct attention towards the taboo interest involved in the reality of understanding sexuality."

the emancipation of women's sexuality by engaging in exhibitions, publications, writing on Feminist Art, and in discussions on sexuality and sex positivity. Her recent body of work leverages the sexual capital of her models to address questionable beliefs and societal dogma surrounding women's sexuality.

"My feminist practice centers on achieving sexual equality, emphasizing the influential role of pornography and erotica in shaping individuals' sexualities. Through traditional yet satirical oil paintings on panel and canvas, I depict women in legal erotica of my own design, rooted in the models' shared experiences. Every detail, from setting to costume design, is meticulously crafted. The resulting artworks are profoundly ironic, spotlighting and ridiculing absurd notions surrounding women's sexuality in Western society. Despite the societal stigma, I purposefully create this art to reclaim authority over eroticism, infuse humor, and challenge outdated perceptions."

MATTIE STERLING
www.mattiesterling.com



LEFT (OPPOSITE PAGE)
John, Dear! (The Yellow Wallpaper)
Oil on canvas, 48 x 48 in

TOP
Batter Off Single
Oil on panel, 40 x 30 in

1 CAN YOU SHARE MORE ABOUT THE THEMES OR CONCEPTS THAT YOU FREQUENTLY EXPLORE IN YOUR ART?

In Western societies, there is an oppressive stigma surrounding sex. When women lose their virginites at a young age, they are labeled as "impure"; however, when men lose their virginites at a young age, it is perceived as the awakening to manhood. This is but only one of the suppressive challenges women face surrounding sex. The history of sexuality and the way women's sexuality has been used to villainize women throughout history is a plight that has been given more notice within the intersectionality of fourth-wave feminism. I choose the experiences behind the lives of women to direct attention towards the taboo interest involved in the reality of understanding sexuality. Therefore, I strive to utilize sexuality's historical narrative and the combination of lived experiences with humor as tools to encapsulate the unique individuality and personality of the women portrayed in my work.



TOP
Snow White And The Seven Whores
Oil on panel, 36 x 48 in

2 ARE THERE ANY SPECIFIC ARTISTS, MOVEMENTS OR LIFE EXPERIENCES THAT HAVE A SIGNIFICANT IMPACT ON YOUR ART?

It's lived experience in itself that has the highest impact on my work. Not just my own lived experience of the way society controls the narrative of sexuality but the experience of other women-identifying individuals as well. In like manner, the Sex Positivity movement of third-wave feminism of the 1990s to the 2010s is highly influential towards my work, as is the political artwork of women artists working during the second wave of feminism of the 1960s and 1970s. Artists such as Sarah Lucas, with her seminal sculptures that redefine what a sexual body can be, and the works of Carolee Schneeman, which question sexual identity, are significant within the developmental scope of my work.

3 CAN YOU SHARE WHAT YOU LOVE ABOUT OIL PAINTING?

Historically, painting has served as a medium dominated by men, perpetuating objectified gazes and imposing heterosexual appetites upon the women depicted. However, in recent years, a transformation has occurred in Western societies, shifting from men dictating narratives of female sexuality to women gaining control over their portrayal and exerting influence over their bodies and sexual autonomy. Modernist representations of the female nude in painting, grounded in the direct experiences of the women portrayed, empower me to grant agency to these subjects in my art. Moreover, the medium of oil painting possesses a unique sensuality that resonates in portraiture and figurative works. Through painting, I create a portal to a reality where viewers perceive the authentic mindset and experiences of the depicted individuals, capturing their distinct individuality in a manner that is truly genuine to them.



LEFT
Calme Tes Seins
Oil on panel, 30 x 40 in

RIGHT
The Wicked Bitch Of The West
Oil on panel, 48 x 36 in

4 DO YOU CREATE WITH A PARTICULAR AUDIENCE IN MIND, OR DO YOU AIM FOR A MORE UNIVERSAL CONNECTION WITH YOUR ART?

The role of the audience is at the forefront of my art practice. I want the viewer to come out of looking at my work with a newfound understanding of women's sexuality and the ways in which society impacts our collective comprehension of the history of sexuality. My work is for women; it's for the women who have been made to feel like their sexuality is misrepresented. Moreover, my work is for men who believe in outdated versions of women's sexuality to broaden their understanding of sexuality's importance in identity. In a similar fashion, my work is for women-identifying individuals who have felt like their sexuality is a subject devoid of meaning. My work is for women to get together and laugh at the ways society makes you feel for being confident within your own sexuality. The universal connection each woman feels of being vilified for something as simple as knowing oneself essentially.



TOP
Mother Of Waters
 Acrylic on canvas, 30 x 30 in

RIGHT (OPPOSITE PAGE)
Undulations
 Acrylic on paper-mounted wood panel, 20 x 24 in



Born on 7/7/77, Meghan Oona Clifford enjoyed a sense of magic early on, making art since she could hold a crayon. Following dreams of enchanted forests to the West Coast, Clifford graduated from Evergreen State College, then earned her MFA from the San Francisco Art Institute.

Clifford exhibits work nationally and throughout the Bay Area, including at the San Francisco Art Institute's Swell Gallery, Fort Mason's Herbst Pavilion and the Museum of Northern California Art (MONCA). California's Center for Cultural Innovation has awarded three grants in support of her work. Clifford's art is enjoyed by private collectors around the world. She lives and works on six acres in

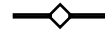
"I feel like a vessel for the art, and I trust it will reach whoever needs it."

Santa Cruz County, CA, with her husband and two miracle babies. Every day, they wake up and say, "Good morning, we are blessed."

"I am an interdisciplinary artist experienced in video, sound, animation, installation, eco interventions, textiles, and computer art. Painting is my true love and the foundation of my practice. My work explores energy,

transformation, and consciousness. I'm inspired by phenomena like neural pathways, the mother body, and improvisational music. With a personal and ancestral history steeped in textile work, I like to think I'm painting the fabric of the universe. I weave colors and forms together with a biomorphic, freestyle painting technique. I work with acrylic on canvas and paper, and I use animation to enhance the 2D work with hypnotic, mesmerizing energy. I'm interested in illuminating and activating those little moments of enlightenment we all have - a sudden feeling of wholeness, a glimpse of awareness, a memory of our interconnection, or a release of emotional pain."

MEGHAN OONA CLIFFORD
www.meghanoonaclifford.com



1 CAN YOU SHARE MORE ABOUT THE THEMES OR CONCEPTS THAT YOU FREQUENTLY EXPLORE IN YOUR ART?

I like to say I'm painting the fabric of the universe. I have a personal and ancestral lineage working with textiles, and for me, fabric symbolizes interconnection. We're all made of the same cloth, which is literally stardust, and we're all woven together in this life by time and space. I also explore consciousness, specifically flow state and transcendence. Flow moments are when we lose track of time and are fully engaged with what we're doing. Transcendence is about realizing our true essence, so I want to illuminate how that feels.

I'm also obsessed with the Void or the Universal Womb. Where do we come from? Where do we go? So, you'll often see abstracted doorways or openings in my work.

2 ARE THERE ANY SPECIFIC ARTISTS, MOVEMENTS OR LIFE EXPERIENCES THAT HAVE A SIGNIFICANT IMPACT ON YOUR ART?

I listen to a lot of improvisational psychedelic music, which inspires a great love of experimentation and play. As for visual artists, I obsessively look at everything in contemporary art because I consider it all part of the larger, ongoing conversation about what it means to be human. For me, the masters are Georgia O'Keeffe, Hildegard de Bingen, Hilma af Klint, and Agnes Pelton and the Transcendentalists.

Moving from San Francisco to a rural property outside of the city also hugely affected my practice. The surrounding nature and spaciousness are a wellspring of inspiration. And becoming a mother added an urgency to truly demonstrate what a creative life looks like.

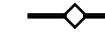


TOP
Lucky Mud
Acrylic on paper-mounted wood panel, 24 x 36 in

TOP (OPPOSITE PAGE)
The Name Of The Wind
Acrylic on paper-mounted wood panel, 24 x 36 in

CENTRE (OPPOSITE PAGE)
The Committal
Acrylic on paper-mounted wood panel, 24 x 36 in

BOTTOM (OPPOSITE PAGE)
Raspberry Coffee
Acrylic on canvas, 30 x 40 in



3 CAN YOU SHARE WHAT YOU LOVE ABOUT ACRYLIC PAINTING?

I'm well-versed in a variety of mediums, but painting is my true love and the foundation of my practice. To me, painting feels like a moving meditation. I love fluid acrylic paint for its vibrancy and flow, and that it's less toxic, so I can use it around my kids. Right now, I'm also experimenting with animating my paintings, and I love how the animation adds a hypnotic quality to the 2D work.



4 DO YOU CREATE WITH A PARTICULAR AUDIENCE IN MIND, OR DO YOU AIM FOR A MORE UNIVERSAL CONNECTION WITH YOUR ART?

I often think that if I were the last person on earth, I wouldn't make art anymore. I'm not sure if that's true, but it really is about connection for me. Art is my language. I feel like a vessel for the art, and I trust it will reach whoever needs it. I wouldn't presume to know what an audience needs or wants to see. I'm simply sharing my expressions and explorations, and if they resonate, wonderful!





RACHEL MONTROY

Rachel Montroy holds a Bachelor of Art in Studio Arts from the University of New Hampshire and a Master of Fine Arts in Ceramic Sculpture from the School for American Crafts at the Rochester Institute of Technology in Rochester, New York. In 2015, she began working in fiber arts, which opened her up to her current focus of mixed media sculpture.

Montroy is a Fine Arts Lecturer at several colleges in New Hampshire, where she lives with her husband and two creative kids. She exhibits her sculptures nationally in museums and galleries, including a recent solo exhibition at the Boston Sculptors Gallery. She was featured

"There is an internal force that impels me to create with my hands and explore my curiosities about the world."

as an emerging artist of note in Fiber Art Now magazine's Fall 2022 issue, and you can also read her article about her material explorations in Australia's FELT magazine in their Summer 2023 issue.

"My work is physical and metaphorical meditations on the interconnectedness of natural forms and their growth. I hope that my sculptures create a

quiet presence which beckons closer observation. Combining elements of the known and unknown, these abstract forms invite the viewer to delve into their own imagination and forge their own connections to the natural world.

The concepts for my work are inspired by the living organisms I encounter while walking in the woods or cultivating my garden. Fascinated with plants of all sizes and habitats, I explore these organisms and their fleeting yet enduring lives by tapping into primordial structures and patterns to create timeless forms that speak to our entangled existence."

RACHEL MONTROY
www.rachelmontroy.com



LEFT (OPPOSITE PAGE)
Emerge
Wool, 15 x 8 x 8 in

TOP
Awaken
Wool, 35 x 12 x 14 in

1 CAN YOU SHARE MORE ABOUT THE THEMES OR CONCEPTS THAT YOU FREQUENTLY EXPLORE IN YOUR ART?

I have a strong connection to the natural world, and my idealist views about life are often expressed through abstracted seeds. To me, a seed or seed pod is bursting with potential energy and strength and is a reminder that each day, we can begin anew. In contrast to new beginnings, my tenuous forms simultaneously reflect on the fragility of new life and that inescapable duality. Vulnerability and protection are other themes that commonly show up in my work, along with adaptation. I am captivated by plants that have unique properties like the ability to live in harsh environments or ones that receive nourishment symbiotically or as a parasite.



LEFT
Opportunistic
Wool, 13 x 18 x 11 in

RIGHT
Allure
Wool, 12 x 11 x 12 in

2 ARE THERE ANY SPECIFIC ARTISTS, MOVEMENTS OR LIFE EXPERIENCES THAT HAVE A SIGNIFICANT IMPACT ON YOUR ART?

The first artist whose work I fell in love with at age 15 was Georgia O'Keefe. Her close-up, stylized paintings of plants drew me to the art world before I knew that I wanted to be an artist. My grandmother shared her love of plants with me at an early age, and I started working on farms in high school and into college, where I studied how plants grow and move through their life cycles. It was my ceramics professor, Marvin Sweet, who taught me how to pay even closer attention and how to observe. A skill that I will always be working on so that I may notice the nuances and little moments that I hope to capture. Learning felting further enlightened me on how to slow down as it is a very time-consuming, repetitive process that I happily embrace. The artist that I find myself looking to the most frequently in the last few months is the paintings of Hilma af Klimt. Her visual interpretations of her spiritual and philosophical beliefs are fascinating to me and often contain the specific shapes and colors that I gravitate towards.



4 DO YOU CREATE WITH A PARTICULAR AUDIENCE IN MIND, OR DO YOU AIM FOR A MORE UNIVERSAL CONNECTION WITH YOUR ART?

I work with stylized yet recognizable forms and patterns found universally in botanical forms and also pair them with corporeal elements. Growth patterns, whether it be from networks of mycelium, neurons, or the Fibonacci spiral found in sunflower seeds or seashells, drive a lot of my forms. With these references, I hope that audiences can relate to my work on a subconscious as well as on an intellectual level. The best compliment that I have received from people viewing my sculpture is that my work brings them a sense of joy and wonder. I do have to say that for me, making work isn't driven by the desire to exhibit it, even though that is the end result. There is an internal force that impels me to create with my hands and explore my curiosities about the world.



3 CAN YOU SHARE WHAT YOU LOVE ABOUT YOUR CHOSEN MEDIUM?

I am a mixed media sculptor, but the two mediums that I use the most frequently are sheep wool and stoneware clay. I choose to work with them for two reasons: they both have inherent qualities that parallel my themes and concepts, and there is something from within me that is so seduced by them on a primal level. Wool represents warmth, softness, vulnerability, comfort and soothing, along with a sense of vitality. Stoneware clay directly connects me to the earth but also concurrently represents strength and fragility. When I incorporate ceramics with wool, I often use its hardness as a way to symbolize protection of the soft form inside.



LEFT
Fragile Realm
Wool and stoneware clay, 9.5 x 8 x 3 in

RIGHT
Swell
Wool and stoneware clay, 5 x 10 x 10 in



TOP
Resilient Phool (Resilient Flower)
Mixed media, 16 x 12 in

RIGHT (OPPOSITE PAGE)
EnLIGHTened Rani (EnLIGHTened Queen)
Mixed media, 10 x 10 in



ROSHNI PATEL

Roshni Patel, a Florida-based visual artist, blends traditional and digital techniques, creating emotionally resonant art. As an occupational therapist, she offers holistic guidance, connecting arts, science, and technology. Her passion for dance and fitness influences her artistic and therapeutic practices, promoting multi-sensory wellness through the power of movement. Rooted in personal struggles and loss, Roshni's artistic journey serves as a vessel for self-realization. Committed to the Indian principle of ahimsa, or non-violence, Roshni's work reflects a dedication to global compassion and healing. She believes in the transformative power of creativity for experiencing, processing, healing, and evolving in

"My art serves as a catalyst for self and soul empowerment, encouraging others to nurture their truest forms and recognize the inner radiance found in all."

the art of living. Through her roles as an artist and occupational therapist, Roshni aims to create a positive ripple effect in the world through one artwork and one soul at a time.

"As an artist and occupational therapist, guided by my journey through past wounds, losses, and spiritual insights, I've harnessed the transformative power of art for healing and self-empowerment. Navigating

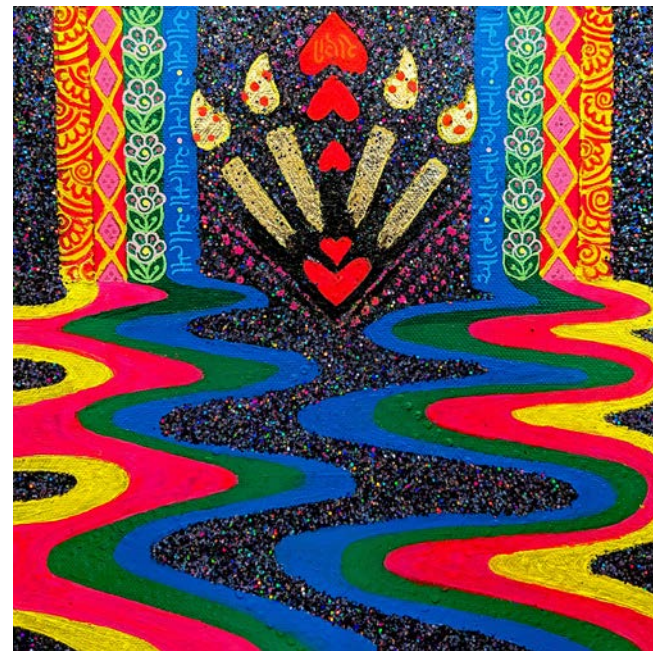
cultural influences from Black, Latin, and South Asian backgrounds deepens my identity. This journey involves confronting traumas, exploring the depths of life, soul, and rekindling with the inner power through creation. My art draws from personal experiences, evolving into mixed-media canvases with South Asian-inspired intricacy. Colorful hues symbolize serenity, vitality, femininity, and light, reflecting my soulful identity. In harmony with ahimsa, or non-violence, I create to nurture inner acceptance and spark a silent revolution. My mission is to inspire and empower all souls to embrace their inner fire, cultivate resilience, and thrive within their radiance."

ROSHNI PATEL
www.radiateroshni.art



1 CAN YOU SHARE MORE ABOUT THE THEMES OR CONCEPTS THAT YOU FREQUENTLY EXPLORE IN YOUR ART?

In my art, a wonderfully messy blend of personal and universal concepts unfolds, tracing my resilient journey as an American-born South Asian woman transitioning from the familiar Southern California to the new landscapes of Florida. With a vibrant mixed palette, I joyfully celebrate our interconnectedness with Mother Earth, embrace inner Shakti/divine feminine energy, and share the empowering journey of self-discovery. These personal narratives intertwine with broader themes, organically weaving in gentle reminders, both for myself and the viewer, of the soulful essence found in everyday life. Beyond an individual narrative, each artwork contributes to a collective story, illuminating hearts on the faces portrayed – inviting others to join in the celebration – a blend of individual experiences resonating in harmony with the shared spirit of our universal journey.

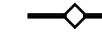


LEFT
Spirit of the Rani (Spirit Of The Queen)
Mixed media, 10 x 10 in

RIGHT
Eternal Shine
Mixed media, 14 x 11 in

2 ARE THERE ANY SPECIFIC ARTISTS, MOVEMENTS OR LIFE EXPERIENCES THAT HAVE A SIGNIFICANT IMPACT ON YOUR ART?

In the heart of living, an overwhelming beauty unfolds with the continuous dance between internal and external influences, even with life's inevitable difficulties. Guided by spiritual wisdom, the principle of ahimsa (non-violence), and the journey of self-realization, my works naturally carry soulful depth and meaning. As a brown-skinned woman with traumatic experiences, including multiple losses and intimate encounters with mortality myself, these lived layers enrich my artworks. The vitality inherent in movement and growth, essential elements in my ongoing rehabilitation through fitness, dance, and gardening, breathe dynamic life into my visuals. Above all, my primary inspiration originates from connecting deeply to the inner light – the soul. Each mark made is a commitment to radiate that light and inspire others on our shared journey of authenticity, embracing and living within our truest forms. It's a way of contributing a ray of light to the world within and around me.



3 CAN YOU SHARE WHAT YOU LOVE ABOUT MIXED MEDIA?

Mixed media is more than its name suggests; it's a dynamic fusion of artistic mediums intertwining with various facets of my being and resonating with diverse souls. This versatile approach serves as a bridge in daily interactions, enriching both personal and shared experiences. In the realm of occupational therapy, it transforms into a therapeutic tool, offering diverse connections and sensory experiences tailored to individual needs. Beyond conventional art, it shapes self-expression, nurturing experimentation and cultivating wisdom for innovation with a variety of materials and tools – from the subtlety of a pencil to the tactile mess of air-dry clay or the dynamic dance with ever-evolving technology. Each mark created becomes a part of a dynamic communication, granting the freedom to connect on a deeper level – with myself and others. Mixed media is a blended language that speaks to the soul, inviting everyone to join in the conversation.



4 DO YOU CREATE WITH A PARTICULAR AUDIENCE IN MIND, OR DO YOU AIM FOR A MORE UNIVERSAL CONNECTION WITH YOUR ART?

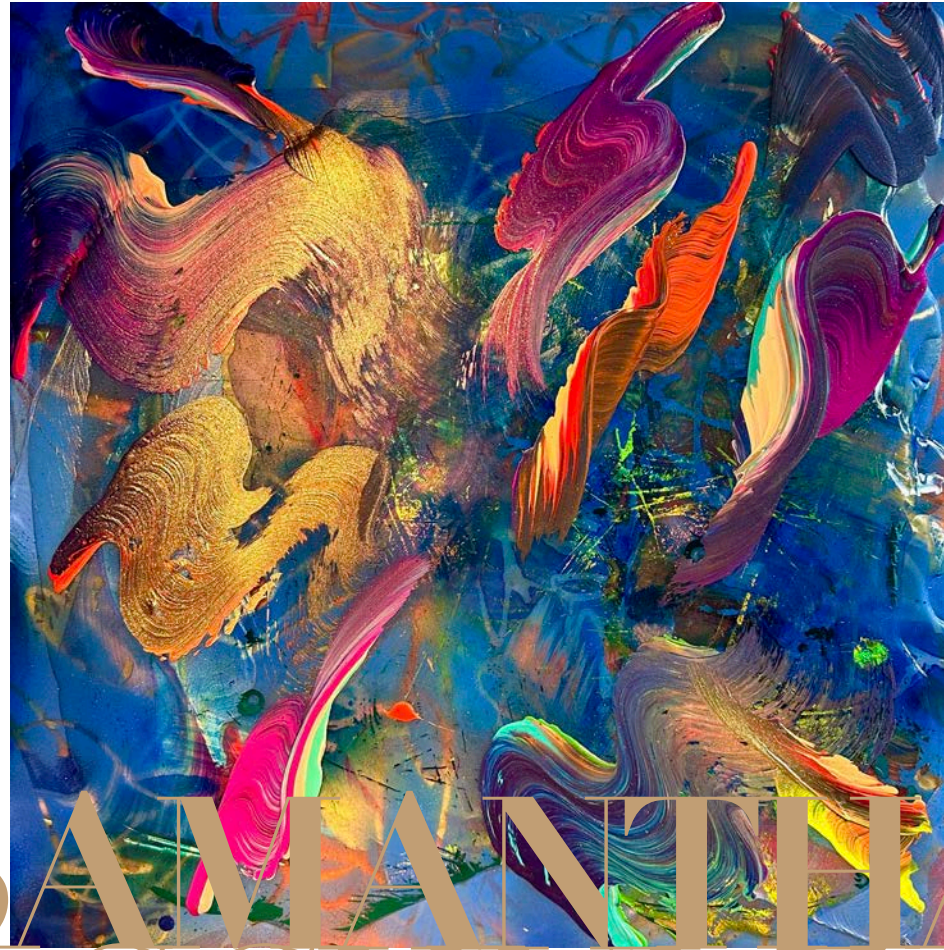
The audience contributes to shaping various aspects of this art of living journey. However, I don't consciously narrow my focus to a specific audience but aspire to connect with souls worldwide. While my creations draw inspiration from personal experiences and cultural richness, my ultimate goal is to cultivate a more universal connection. It's about transcending boundaries and inviting diverse reflections within the themes and concepts embedded in the layers of my works.

My art serves as a catalyst for self and soul empowerment, encouraging others to nurture their truest forms and recognize the inner radiance found in all. Through this universal language, my mission is to extend a welcoming hand to audiences globally, contributing to a world more infused with love, compassion, and healing. The works become guiding lights of inspiration for all ages and backgrounds on their unique journeys of self-discovery and authentic soul growth.



TOP
Empowered Shine
Mixed media, 14 x 11 in

BOTTOM
Infinite Abundance
Mixed media, 20 x 16 in



SAMANTHA SCHULZ

British-born artist Samantha Schulz graduated from Bradford College UK with a BA in Art and Design with Distinction, specializing in Fine Art printmaking. She was nominated for The Graduate Artist of the Year Award in her final year. She collects additional inspiration from her experiences of life and culture in cities as diverse as Paris, Vienna, Nicosia, Istanbul, and Kuala Lumpur. Throughout her career, she has showcased her work in several solo exhibitions in Vienna, as well as participated in group shows in the UK and continental Europe. Most recently, she has exhibited with the prestigious concept store Seliger Vienna as part of their Salon Seliger Chambers D'amis series. In 2022,

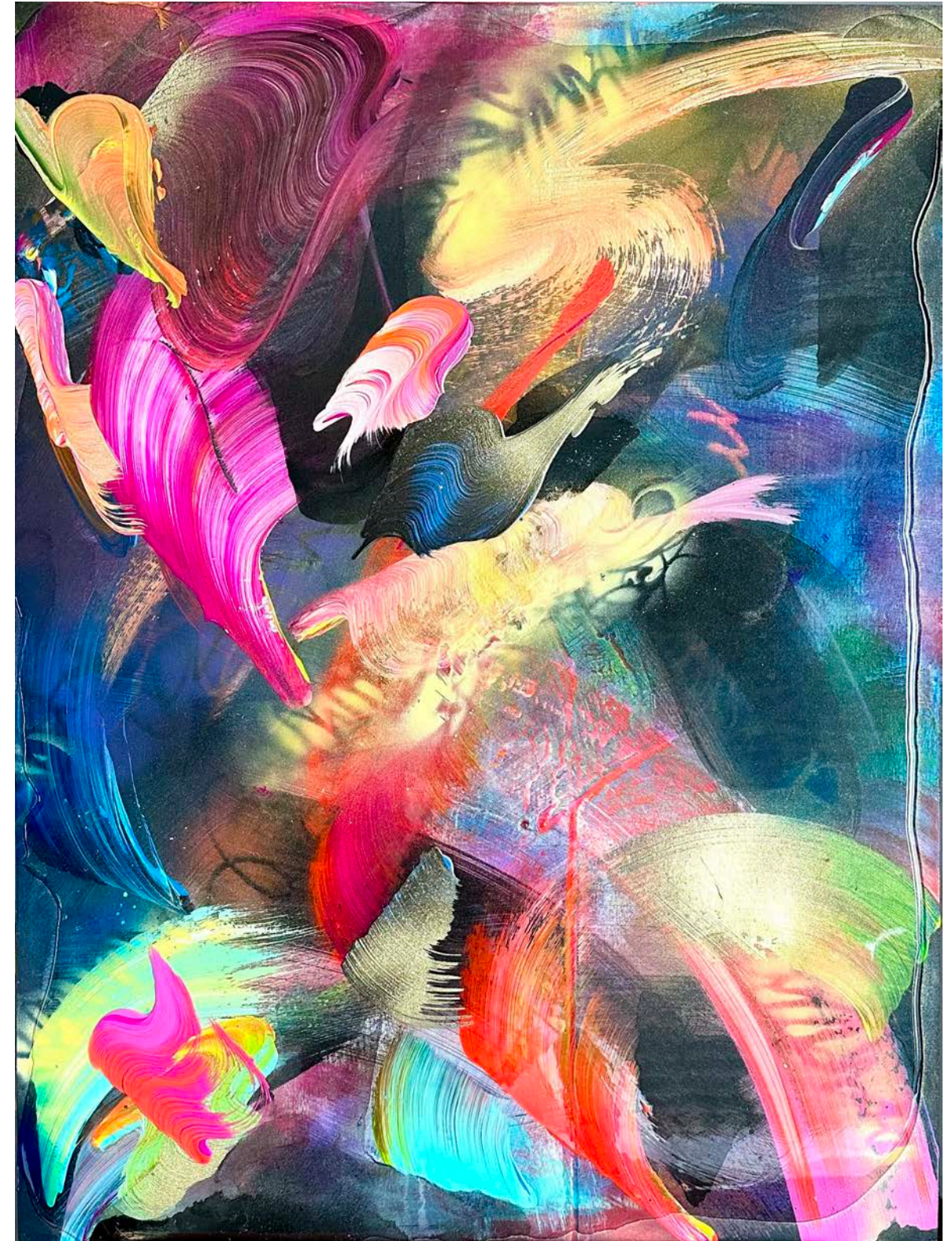
"I see colour combinations and marks everywhere I look and try to replicate them in my work."

she collaborated with Labonoir in Bussum, The Netherlands, for a solo exhibition and the Go Gallery and Kimpton DeWitt Hotel in Amsterdam as part of their group summer shows. Samantha's latest work can be found on Instagram, @samschulzstudio.

"My goal is to express that which I can't express with words. I want to capture the way I feel when I experience the

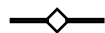
work of Rothko or Joan Mitchell, and use these feelings to create a work that would inspire similar feelings in others. These paintings, which take months to complete, are more than decoration - the more time spent examining the piece will reveal an abundance of intricate detail. The aim is to capture light by building a surface of contrasting layers made up of gestural marks, patterns and words. With each layer, I'm adding to the story of the piece. Selected handwritten words are incorporated into each artwork. Sometimes hidden, and sometimes on view, remaining an integral element of the piece, but they are always there, forming the foundation on which I build."

SAMANTHA SCHULZ
www.samanthaschulz.com



LEFT (OPPOSITE PAGE)
Our Blanket Of Love
Acrylic, spray paint on mdf, 50 x 50 cm

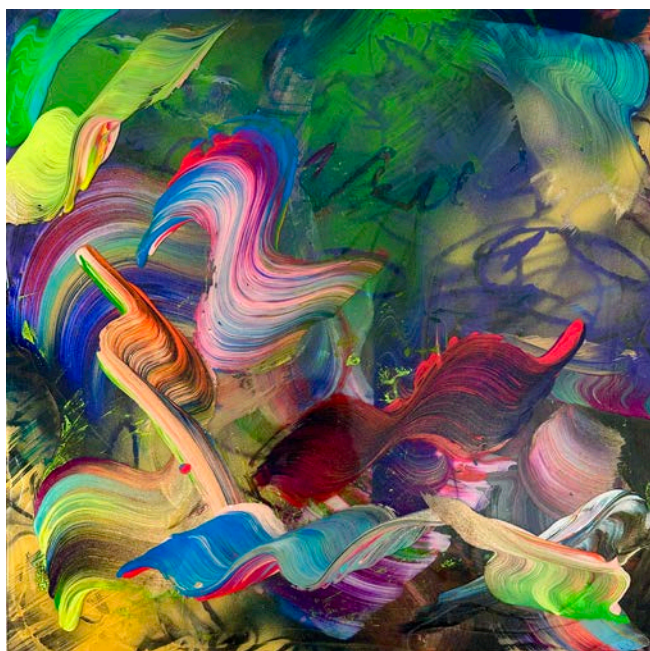
TOP
Happiness Is Never Too Far Away
Acrylic, resin and pigment on wood, 80 x 60 cm



1 CAN YOU SHARE MORE ABOUT THE THEMES OR CONCEPTS THAT YOU FREQUENTLY EXPLORE IN YOUR ART?

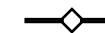
In this respect, I'm very unoriginal in that I look for and find inspiration everywhere. More specifically, anywhere where there is light, both literal and metaphorical, this can be through words, literature, poetry, song lyrics, nature and the cosmos and, of course, human beings. I see colour combinations and marks everywhere I look and try to replicate them in my work. The initial layer of any piece is always a layer of words; these words will often disappear under subsequent layers, but I know they're there, supporting the piece. I begin with a plan, which can be a selection of colours or words (for example, from a song or a quote), but my process is reactive; that is to say, I build upon the previous layer and make my decisions based on how the materials and marks are reacting with each other.

I'm searching for joy, and my work is an attempt to capture and create joy. I'm currently working on a series of paintings inspired by a spectacular New Year's fireworks display. In this series, I'm aiming to translate the feelings of joy and euphoria I experienced while watching the fireworks.



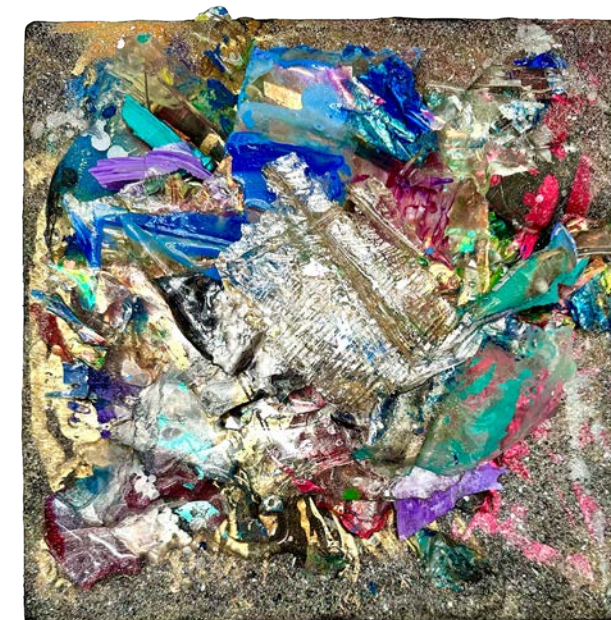
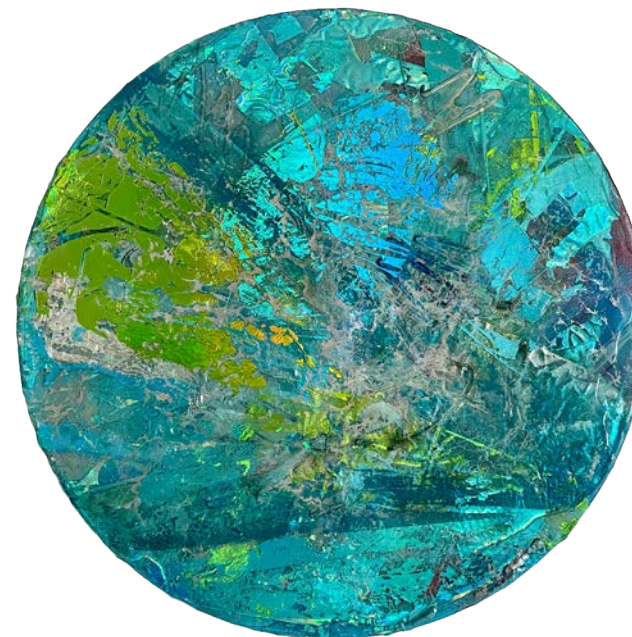
TOP
Waking Up Under A Starlit Sky
Acrylic, pigments, foil and resin on canvas, 120 x 120 cm

BOTTOM
Let's Light Up The Night
Acrylic, resin and pigment on wood, 80 x 60 cm



4 DO YOU CREATE WITH A PARTICULAR AUDIENCE IN MIND, OR DO YOU AIM FOR A MORE UNIVERSAL CONNECTION WITH YOUR ART?

I wouldn't say I have a particular audience in mind when I begin a painting, at least not consciously. I want to create art that I'm proud of, believe in and most importantly, that I enjoy looking at, which is probably why they're not finished until they leave my studio to go to their new homes, as I always think I can add and improve them. I think my work has a universal appeal because no prior knowledge is required to experience it. The viewer should have their own unique experience of the work and relate to it as only they can.



LEFT
Stargazing
Acrylic, spray paint on wood, 60 cm diameter

RIGHT
A Kind Of Magic 3
Acrylic, resin on wood, 30 x 30 cm

3 CAN YOU SHARE WHAT YOU LOVE ABOUT YOUR CHOSEN MEDIUM?

I want to capture and reflect light and use every means at my disposal to do this, from iridescent paint and foils to light-reflective pigments and resin.

I use resin to enhance the colour and magnify the marks beneath. I try to embrace the inherent characteristics to create works that show each step of their evolution; each bubble, crack, and drip plays its part in the process and, therefore, the history of the piece.

As a student, I specialized in fine art printmaking, and I suspect that this is where my love of layers began- everything I create, be it a work on paper, a painting or a mixed media piece, evolves in the same way - by constructing the surface layer by layer, it's not unusual for a piece to have 50+ layers of paint, foil, pigment, mediums and resin and usually take months to complete.



TOP
 Warrior At Rest
 Oil on canvas, 72 x 48 in

RIGHT (OPPOSITE PAGE)
 Death Of Hector II
 Oil on canvas, 72 x 72 in



SANDRA CAVANAGH

Cavanagh was born in Buenos Aires, Argentina. Her early life was pitched on a growing awareness of the prevailing political instability, an overbearing patriarchal society and the dangers of state-sanctioned brutality and censorship.

Cavanagh read Social Sciences at the University of Belgrano, emigrated to California and later to the UK. She is a Fine Art graduate from K.I.A.D, University of Kent.

Since 2010, she's worked and resided in Brooklyn. She has worked mostly in isolation, two-dimensionally and across media, and produced a large portfolio of paintings, drawings and prints.

"A piece of work may start with a drawing, some event that's made me hopping mad, some endearing memory, or a shocker."

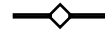
"I consider the role of art to be multi-purposeful; I like to think the ideas and feelings it conveys may seed, germinate, find a host, many hosts, cause thought, disruption, and solace."

I sustain a figurative focus in reaction to current and historical narratives, including my own. Recent global events have led me to consider mortality and loss of innocence

in transgenerational stories, the usefulness of art's centuries-old regard of myth, foundational stereotypes, and the mundane occurrence of violence.

Interested in the pairing of form and message and formal variations on a theme, I've worked serially. Some preoccupations sit on my shoulder, such as the problems in pictorially describing multiple narratives, the translucence of color, carrying feeling from pen or brush to surface, showing that which bothers me beautifully."

SANDRA CAVANAGH
 www.sandracavanagh.com



1 CAN YOU SHARE MORE ABOUT THE THEMES OR CONCEPTS THAT YOU FREQUENTLY EXPLORE IN YOUR ART?

My first point of reference is my biography; socio-political commentary is frequent. A piece of work may start with a drawing, some event that's made me hopping mad, some endearing memory, or a shocker.

In most of my work, the core is the element of a story, but alongside the problems of pictorial narration are the elements of form and color, the movement of paint across the canvas, etc. It's that fabulous Oscar Wilde quotation: "All art is at once surface and symbol." The surface is feeling, and the symbol is culture; both are drivers of my process.

I paint portraits too, and a series of watercolors that are primarily about color, digital work that's all about color and abstraction, and I paint my studio table with all of its mess which isn't a mess, in reverence for my materials.

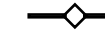


LEFT
After Eden
Oil on canvas, 72 x 72 in

RIGHT
Las Moiras
Oil on canvas, 72 x 60 in

2 ARE THERE ANY SPECIFIC ARTISTS, MOVEMENTS OR LIFE EXPERIENCES THAT HAVE A SIGNIFICANT IMPACT ON YOUR ART?

During the first weeks of my Foundation in Fine Art, we were introduced to The Cup Theory. Do something with a cup, they said. It was the first understanding I had of creative thinking and problem-solving. We were given a short time limit for the project, so I came up with a minute-long piece of choreography that had six of us form into, well, a cup. However, soon, I knew I wanted to be a painter, even though I loved every minute in every discipline and area of art we were taken through. To date, I remain open to all flat media.



3 CAN YOU SHARE WHAT YOU LOVE ABOUT YOUR CHOSEN MEDIUM?

This is a difficult question to synthesize. I work in a variety of media, each with a purpose and a different set of problems and solutions. Paint has a sensuality all of its own and, of course, satisfies the issues and challenges of color. I draw a lot, too, spontaneously in subways and lobbies and in calculation when constructing a narrative or laying down a drawing for print. Each process brings its own gratification.

4 DO YOU CREATE WITH A PARTICULAR AUDIENCE IN MIND, OR DO YOU AIM FOR A MORE UNIVERSAL CONNECTION WITH YOUR ART?

Hoping not to sound too clichéd, I think primarily the artist is a mirror to their time and community. If political, they're about a societal viewpoint; if abstract, they're about an aesthetic viewpoint; if biographical, they're about a psychological viewpoint. At its most successful, a piece of work is underpinned by the elements of all three, and considering the universality of human sensibilities, it is also able to find resonance in a diverse audience. In all candor, I say that I aspire to that universality.

LEFT
Las Amazonas
Oil on canvas, 60 x 72 in

RIGHT
Death Of Hector I
Oil on canvas, 72 x 60 in



SARA DEPASQUALE

Sara De Pasquale, a Swiss interdisciplinary visual artist based in Zurich, has roots extending from Switzerland to London, where she used to live, with origins in Liverpool and Manduria, Italy. By day, she navigates the corporate landscape as a creative director at an international company. Despite her professional commitments, her true passion lies in her creative pursuits, seamlessly blending work with art. Sara's journey began in '95 with black and white photography, evolving over time to explore chemicals, colours, and production techniques. From her early days of studying art and design to her current exploration of ceramics and textured paintings, each piece Sara creates serves as

"The fragility of porcelain serves as a metaphor in my art, prompting us to be mindful and appreciative of the delicate beauty in our lives."

a visual journal, reflecting today's dynamic world. She channels her passion and explores the boundless potential of ceramics as a medium for her own expression.

"In my ceramic art, I embark on a journey of delicate expression, where porcelain figurines intertwine in a celebration of unity and connection. Drawing inspiration from the

profound beauty found in fragility, my creations encapsulate a harmonious blend of vulnerability and strength. The delicate nature of the porcelain serves as a canvas, mirroring the subtle intricacies of human relationships. Through this medium, I aim to convey a message of empowerment, love, and respect, inviting viewers to explore the nuanced dynamics of human connections. Each figurine tells a unique story, weaving together influences from classic patterns and the timeless art of embracing one another. This body of work serves as my artistic manifesto, an ode to the enduring power of delicate artistry in fostering understanding and unity."

SARA DE PASQUALE
www.saradepasquale.com

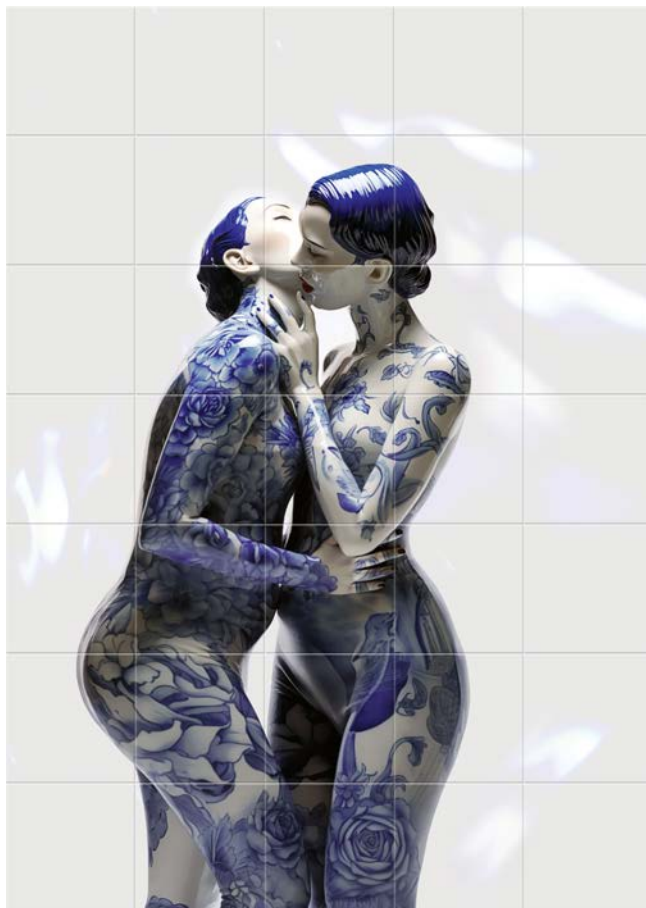


LEFT (OPPOSITE PAGE)
Sis
Ceramic art, 80 x 80 cm

TOP
Sailing
Ceramic art, 140 x 100 cm

1 CAN YOU SHARE MORE ABOUT THE THEMES OR CONCEPTS THAT YOU FREQUENTLY EXPLORE IN YOUR ART?

In my art, I like to imagine a time-travelling rendezvous where porcelain figures from different eras gather for a cultural mashup with a contemporary twist. My work delves into the timeless themes of vulnerability and strength, weaving a narrative that bridges the elegance of classic Delft patterns with the rebellious spirit of modern tattoos. Picture it as a surreal art party where historical figures discuss philosophy over Instagram-worthy cocktails. It's my way of navigating the delicate dance between past traditions and present-day flair, creating a visual dialogue that's both a nod to history and a quirky snapshot of our today's existence.

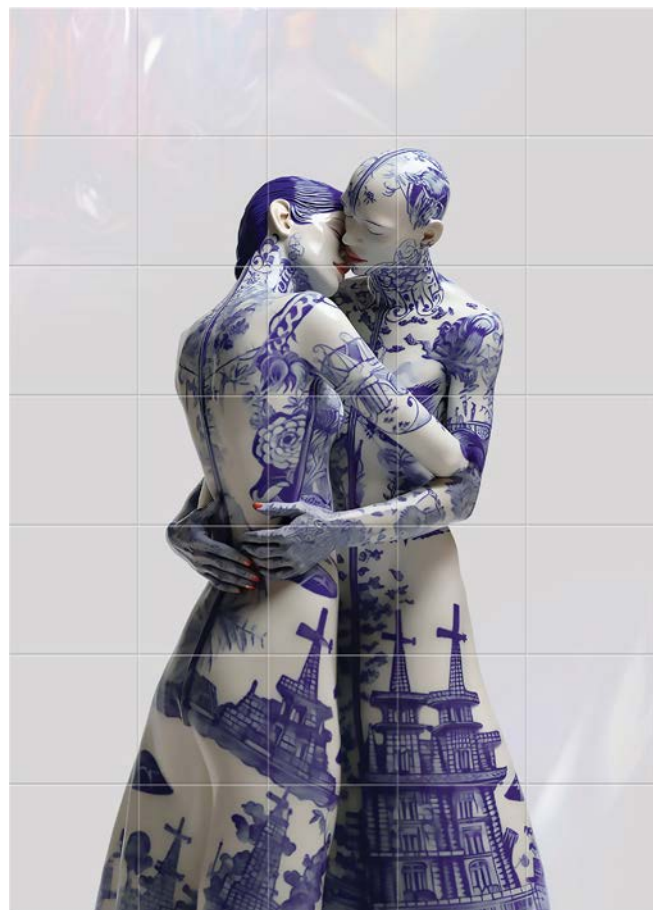


LEFT
Excitement
Ceramic art, 140 x 100 cm

2 ARE THERE ANY SPECIFIC ARTISTS, MOVEMENTS OR LIFE EXPERIENCES THAT HAVE A SIGNIFICANT IMPACT ON YOUR ART?

My passion for art resembles a playlist with a diverse array of influences. I draw inspiration from Jeff Koons, appreciating his unique style, and found his bold move in marrying the Italian pornstar Cicciolina highly inspiring. Love has its unexpected paths, right? I also admire Lee Miller, an American photojournalist, and her style of using solarisation, reminiscent of Man Ray, which you can see in my own photography work. These endless inspirations are truly timeless. Take Banksy, for example. The rebellious notes of street art speak to me, with Banksy pioneering a bold and thought-provoking approach to artistic and political expression.

RIGHT
Iconic
Ceramic art, 140 x 100 cm

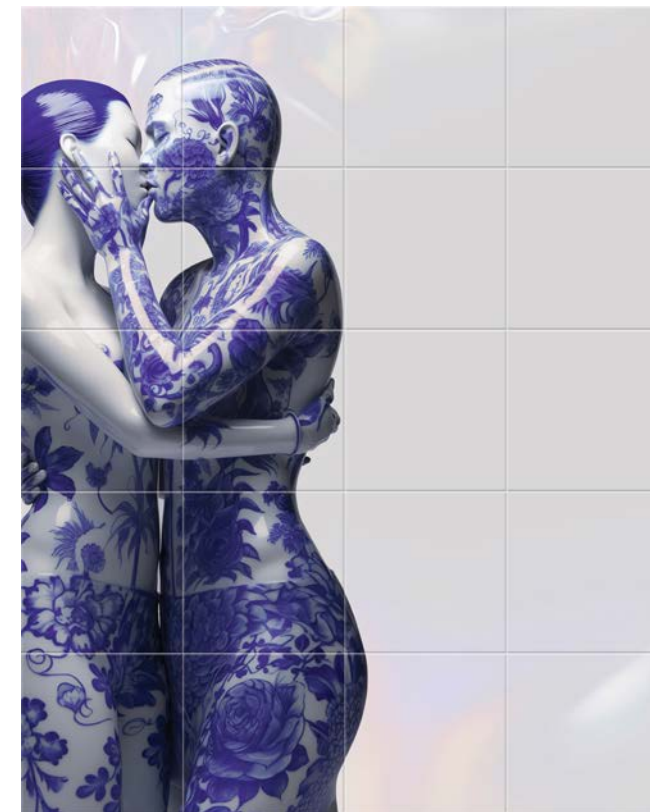


3 CAN YOU SHARE WHAT YOU LOVE ABOUT CERAMIC ART?

What I love about my chosen medium, porcelain, is its delicacy. Having grown up surrounded by porcelain, I've witnessed how easily it can break, underscoring the importance of paying attention to our surroundings, nature, and the environment. The fragility of porcelain serves as a metaphor in my art, prompting us to be mindful and appreciative of the delicate beauty in our lives. Working with porcelain is more than an artistic choice; it's a poetic exploration of the subtleties that render our world both fragile and profoundly beautiful.

4 DO YOU CREATE WITH A PARTICULAR AUDIENCE IN MIND, OR DO YOU AIM FOR A MORE UNIVERSAL CONNECTION WITH YOUR ART?

I aim for a universal connection. My art is a conversation starter that invites diverse perspectives, transcending specific audiences. I cherish the idea that each viewer brings their unique interpretation, making the artwork a shared experience open to all.



TOP
Purity
Ceramic art, 100 x 80 cm

BOTTOM
Reunion
Ceramic art, 80 x 80 cm





TOP
Watch Me
Mixed media with embroidery and beading, 16 x 12 in

RIGHT (OPPOSITE PAGE)
Metamorphosis
Mixed media with embroidery and beading, 12 x 12 in



SHANNON KNOWLTON

Shannon Knowlton is a self-taught mixed media and fiber artist in the San Francisco Bay Area. As a child, she spent summers with her grandmother, digging through drawers of old textiles, sewing scraps, and embroidering old quilt blocks. She has happy memories of learning the history (or “HER story”) behind these pieces that the women in her family had created. Shannon has worked with textiles for most of her life, sewing, quilting, knitting, crocheting, and embroidering. Interested in the human mind and heart, she earned a B.S. in Psychology. Living in Europe during college deepened her connection to the arts. She was especially intrigued by art as a powerful medium of storytelling

“Often overlooked as an “old lady craft”, I wanted to honour this needlework, familiar to most of our female ancestors, by using it in my pieces.”

through beautiful tapestries. Much of her work today is influenced by therapeutic psychology and her own experiences as a woman.

“In my work, I utilize a multitude of different materials that directly relate to the subject of the pieces. I create my backgrounds using many layers of texture-rich collage materials. I weave my experience in

textiles into my mixed media pieces with cross-stitch and embroidery. I choose needlework to express myself and pay homage to women who have been stitching for centuries. Modern feminism emphasizes the celebration of classically feminine acts historically deemed trivial. In centuries past, while men congregated in the parlor to discuss “serious matters,” women were pushed to drawing rooms to do “women’s work”. My art is a reclamation. My embroidery becomes an act of rebellion in itself; I am using the very medium historically used to exclude women to empower women. Craft becomes art, and art becomes subversion and growth.”

SHANNON KNOWLTON
www.shannonknowlton.com

1 CAN YOU SHARE MORE ABOUT THE THEMES OR CONCEPTS THAT YOU FREQUENTLY EXPLORE IN YOUR ART?

My art is a celebration of women. Whether I am creating a piece about self-love, motherhood, or the ways in which women are marginalized, the common thread is that they are based on experiences shared by women.

Additionally, as someone who loves nature, I am interested in the mystical ties between women and the earth. I feel this deeply, and therefore, it shows up in my work.



LEFT
Shine Your Light
Mixed media with embroidery, 14 x 11 in

RIGHT
You See Me
Mixed media with embroidery, 10 x 8 in



2 ARE THERE ANY SPECIFIC ARTISTS, MOVEMENTS OR LIFE EXPERIENCES THAT HAVE A SIGNIFICANT IMPACT ON YOUR ART?

My life experiences completely shape my art. In fact, most of my art is, on some level, autobiographical. I have found art to be a cathartic and meaningful way to process issues that I am grappling with.

As for movements, the Women's March in 2017 and the events leading up to it changed me forever. Watching these events unfold with my teenage daughter, I felt a responsibility to grow from a quiet feminist to a loud one. It was an awakening.

The latest feminism wave is more important than ever, with the overturning of Roe vs. Wade. Because of that, I've observed my art shifting to a more feminist tone. I find beauty and hope in this sisterhood.

3 CAN YOU SHARE WHAT YOU LOVE ABOUT FABRIC AND PAPER?

For a long time, I thought that because I didn't draw or paint, I couldn't be an artist. I grew up with a mother who did all of that brilliantly, but it just didn't interest me. I was always creative but preferred the tactile delight of textiles. The transformation that fabric and paper undergo after I pull the thread through it is exciting. It's fun to create meaningful details and texture when carefully creating a collage base. The meditative process of each stitch is relaxing. I enjoy adding new elements such as beads, knots, and sequins to see what is possible on the paper base.

The main reason I choose to express myself through cross-stitch is to pay tribute to the women who have been doing this for years. Often overlooked as an "old lady craft", I wanted to honour this needlework, familiar to most of our female ancestors, by using it in my pieces. Using this basic stitch in pieces that empower women is interesting to me.



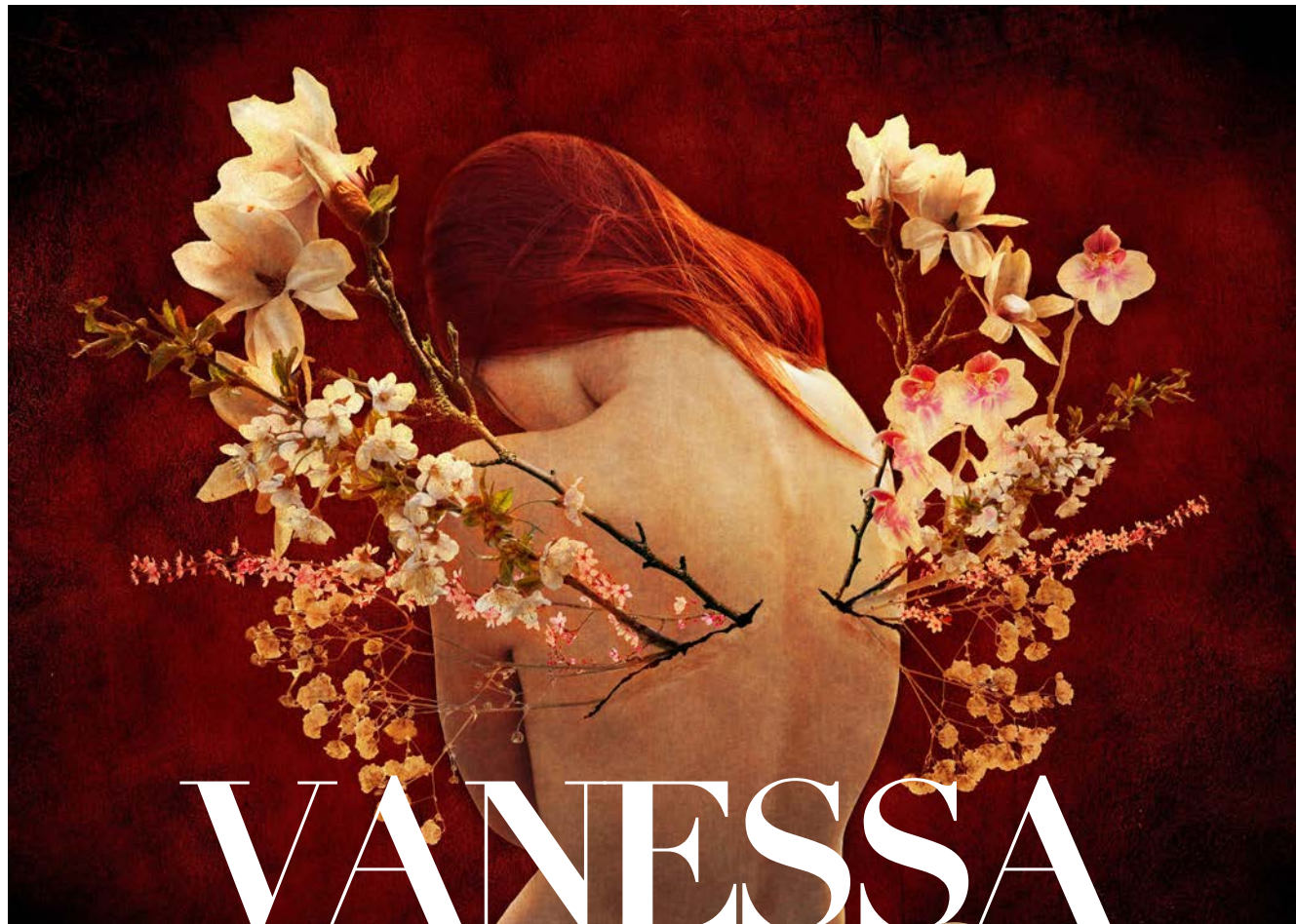
LEFT
Smart Is Pretty
Mixed media with embroidery, 14 x 11 in

RIGHT
Beautiful Chaos
Mixed media with embroidery, 17 x 11 in

4 DO YOU CREATE WITH A PARTICULAR AUDIENCE IN MIND, OR DO YOU AIM FOR A MORE UNIVERSAL CONNECTION WITH YOUR ART?

I do not create with an audience in mind. If I did, I'd be paralyzed! I find that if I am authentic to myself in my studio, I get the best results. The best part of my artist journey is watching others connect with what I have made. This is so gratifying. And when I think I am creating for a certain audience, I am often proved wrong. Men have purchased my art, which thrills and surprises me. My intent is that others will be able to see pieces of themselves in my art and feel empowered. I create art to evoke introspection and to enlighten others on the female experience.





VANESSA WENWIESER

Vanessa Wenwieser is an artist born in Munich, Germany, who graduated with a Fine Art Photography degree from the Glasgow School of Art. She has exhibited her work widely, both virtually and in several in-person exhibitions with the Marvelous Art Gallery, Holy Art Gallery, Capital Culture House, Boomer Art Gallery, Florence Contemporary Gallery, and the Kuvud Gallery. Her images have been featured in several publications, including two books by the Marvelous Art Gallery and Sinead McGuigan's poetry books called "Unbound" and "My Muse Of Restless Nights", The Aesthetica Magazine, The Flux Review, The Circle Quarterly Art Review,

"I enjoy the fast and transient nature of photography, which is so powerful because one always has that connection to reality and that one captures something that once was."

Marvelous Art Gallery Magazine, 365 Art Plus, Goddessarts Magazine, and Art Seen Magazine.

She is the recipient of numerous awards - three from Artpreneur's open calls, one from Capital Culture House, two from Mozaik Philanthropy, an honourable mention from the Marvelous Art Group, and Women United ART

PRIZE 2023 as the winner of the Digital Art category.

"My artwork centres on placing women at the heart of my creative vision, liberating them from the conventional male gaze and elevating the female perspective. In my art, women are portrayed as complex beings with intellect, emotions, and innate strength. I employ figures and allusive storytelling to explore the divide between appearances and essence. With a focus on revealing emotions in their naked vulnerability, I embark on an imaginative and exquisite journey to help viewers perceive the transcendent."

VANESSA WENWIESER
www.kunstfabrikstudio.com



LEFT (OPPOSITE PAGE)
Tower Of Strength
Fine art photography

TOP
Tender Shoots
Fine art photography

1 CAN YOU SHARE MORE ABOUT THE THEMES OR CONCEPTS THAT YOU FREQUENTLY EXPLORE IN YOUR ART?

The main themes I frequently explore are centred around the female vantage point, what females feel and think about. I enjoy revealing their inner strength and how fortitude doesn't always mean muscle but an inner resolve that is very in tune with nature. If women help each other, we can be much stronger united; it is so important to have a great pool of female friends.

I also explore feelings and emotions from deep within, that which can not be seen, and I delve into themes that often contemplate metamorphosis or strong emotional places as well as dark places of the soul, however, still providing the onlooker with hope and perhaps encourage them to look deeply inside themselves.



LEFT
When The Promised Flowers Bloom
Fine art photography

RIGHT
I Know Why The Caged Bird Sings
Fine art photography

2 ARE THERE ANY SPECIFIC ARTISTS, MOVEMENTS OR LIFE EXPERIENCES THAT HAVE A SIGNIFICANT IMPACT ON YOUR ART?

My inspiration started in my childhood with dark fairytale books of Grimm, and this will forever feed into my art.

In art, I revered the painter Gustav Klimt and had "The Kiss" hanging over my bed as a teenager; I enjoyed Jugendstil, or art nouveau style, with the natural influences and wavy lines, all of which I still use in my art.

I felt akin to the intensity of Van Gogh's works and the dramatic lighting used by Rembrandt, which often influenced the dramatic lighting I still use in my artworks.

Later on, I was influenced by the photographer Duane Michals, who went against the grain and used text in his photos, showing what was happening inside and talking about feelings and emotions. A great influence is also the fine art photographer Brooke Shaden, whose fantastic worlds showed me that photography doesn't need to be documental but can also reflect what is not only visible on the outside but also portrayed from the vantage point of women. I was transfixed and still am.



3 CAN YOU SHARE WHAT YOU LOVE ABOUT DIGITAL ART?

What I love so much about digital art is being able to layer images that reflect how multi-layered and complex our emotions and feelings can be.

It is non-destructible, and one can experiment, and if you don't like it, unlike in painting, you can easily just go back to the way it was; it is so much fun, and you can try out all kinds of things and add other mediums too, which I particularly enjoy as I find different mediums all have their benefits.

I enjoy the fast and transient nature of photography, which is so powerful because one always has that connection to reality and captures something that once was.

When I started printmaking, specifically screen-printing, I enjoyed that connection between photography (the machine-made) and painting (the hand-made) and using acrylic paints as well as watercolours, I painted directly on the matrix as well as on the finished print, making them one of a kind.

I love to pursue art in all its directions, and the digital aspect allows me to unite them and still give them a painterly feel, which I want to pursue even further by painting onto the digital print and thus making it a mixed media image.

4 DO YOU CREATE WITH A PARTICULAR AUDIENCE IN MIND, OR DO YOU AIM FOR A MORE UNIVERSAL CONNECTION WITH YOUR ART?

I hope for a universal connection, a soul connection with a female audience as well as a male audience who are open to exploring the female psyche on a new and deeper level.

I like to question the audience with unusual juxtapositions or symbols to explore sensuality but also meaning on a more transcendental level. I hope to give them space to contemplate deeply into their soul by providing darkness as well as light.

I hope to make deep connections with the audience, and most importantly, I like to send out a feeling they are not alone in the world and that there is always light at the end of the tunnel. In my darkest images, there is always a feeling of hope: no one is lost, you just need to reach out, and there will always be someone to give a helping hand.



TOP
There Is Always A Light
Fine art photography

BOTTOM
Let It Bleed
Fine art photography



Unlimited

INTRODUCING

MICH DULCE

Cover image
BIRDCAGE SOFIA CROWN

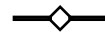


CRAFTING A SLOW FASHION
REVOLUTION ROOTED IN FILIPINO
HERITAGE

MICHA DULCE

Written by RACHEL LE ROUX

*"Know your craft. There is always room to grow.
Always something to learn and always something to
improve."*



The fashion world is a constantly shifting landscape where trends emerge and disappear in the blink of an eye. Yet, in this whirlwind of change, a milliner and fashion designer from the Philippines stands out.

Mich Dulce, a British-trained artist, redefines contemporary millinery with a fusion of sustainable practices and social responsibility. She integrates traditional European millinery techniques with raw materials sourced responsibly from her homeland. After completing her education at prestigious institutes such as Central St Martins, Fashion Institute of Technology New York, London School of Fashion and Ecole Lesage, she earned recognition as the 2010 International Young Fashion Entrepreneur of the Year. Since then, she has been working on her line of contemporary millinery and presenting them at London and Paris Fashion Week. Crafting aesthetically pleasing pieces is just the beginning, however.

ROOTED IN TRADITION

Mich's creations eloquently narrate the heritage, history, and traditions of Filipino craftsmanship. Her philosophy revolves around showcasing Filipino mastery globally while staying true to her creative vision. The materials and techniques she employs are not mere elements but integral components of her practice.

T'nalak, Mich's preferred material, is crafted from abaca and carefully hand-woven by the T'boli people of Lake Sebu in South Cotabato. "T'nalak is not that common, and also, I kind of like heritage of the craft," Mich describes, "The weavers often describe the T'nalak fabric as a fabric of dreams. These weavers, also known as dream weavers, choose the designs of the weaves based on the styles that come to them in a dream".

Her commitment to incorporating more locally hand-woven fabrics like piña, a textile unique to the Philippines made by weaving the fibres of pineapple leaves, goes beyond business – it's a cultural statement.

Beyond the artistry, Mich's label is firmly grounded in three core values: fostering social and economic empowerment for underserved communities and creating well-crafted products that utilise ethical and sustainable materials with minimal environmental impact.

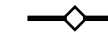
SLOW FASHION REVOLUTION

Breaking away from the conventional fashion calendar, Mich embraces a slow fashion model and also finds inspiration in the 1950s fashion trends to shape her meticulously researched collections. Instead of sketching, she uses 3D to compile inspiration, and since the millinery is sculptural, the hats take shape instantly. On the other hand, the clothes are focused more on a general aesthetic, which is developed through draping in 3D.

Mich's pre-order system minimises waste and challenges impulsive consumerism. Her approach values craftsmanship, ensuring each purchase is a deliberate choice rather than driven by instant gratification. This reduces wastage and ensures that each piece is produced with great care and attention to detail. "Impulsive purchases often lead to regret, so it's important to make informed decisions before buying," Mich continues to explain, "Waiting for a product to arrive after purchase gives you time to reflect. It changes the patterns of how people consume, especially when they must wait like six weeks to pick up their order".

Her deliberate pace extends to her collaboration with local artisans. She refuses to compromise on quality for expediency, resulting in a luxurious collection that defies the stereotype that products from the Philippines should come with a lower price tag. Mich firmly believes that craft, not geography, determines luxury, and she staunchly asserts this by upholding the highest standards in her work.





BUILDING HER LEGACY

"When I was younger, I had this big dream of selling my products globally and making a name for myself in the international market. Then, I did it." Mich recalls, "I was selling in the best stores in the world. And then I had to stop." Realigning her values prompted Mich to recalibrate her business model, exploring new opportunities for expansion in the UK market.

She's diversifying her offerings by introducing a homeware line and acknowledges the need to recalibrate her approach to bring a sustainable model to a global stage. Her challenge is to make it accessible and impactful, and she's driven to create something that the Filipino community can recognise and appreciate worldwide.

Now in her forties, Mich envisions a mobile lifestyle for the next decade that would offer her both independence and peace, allowing her to balance her work and personal life. She understands the conflict between stability and artistic passion but remains committed to leading a balanced life. To achieve this, Mich recognises the importance of navigating the delicate balance between family, work, and personal fulfillment.


When asked what advice she would give those navigating a similar journey, she emphasises the importance of mastering your craft and continuously striving to improve. Even if you take a break from it, your passion for something will always remain a part of you. You don't lose your love for the things that are a part of you. Your pursuit has a purpose, deeply embedded in who you are and why you started in the first place.

WEBSITE
www.michdulce.com

INSTAGRAM
 @michdulce

Photo credit: Everywhere We Shoot (p. 114)





T The Curator's Pick

HIGHLIGHTING ARTISTS TO FOLLOW

Cover image
HEIKE STOMMEL
Feline

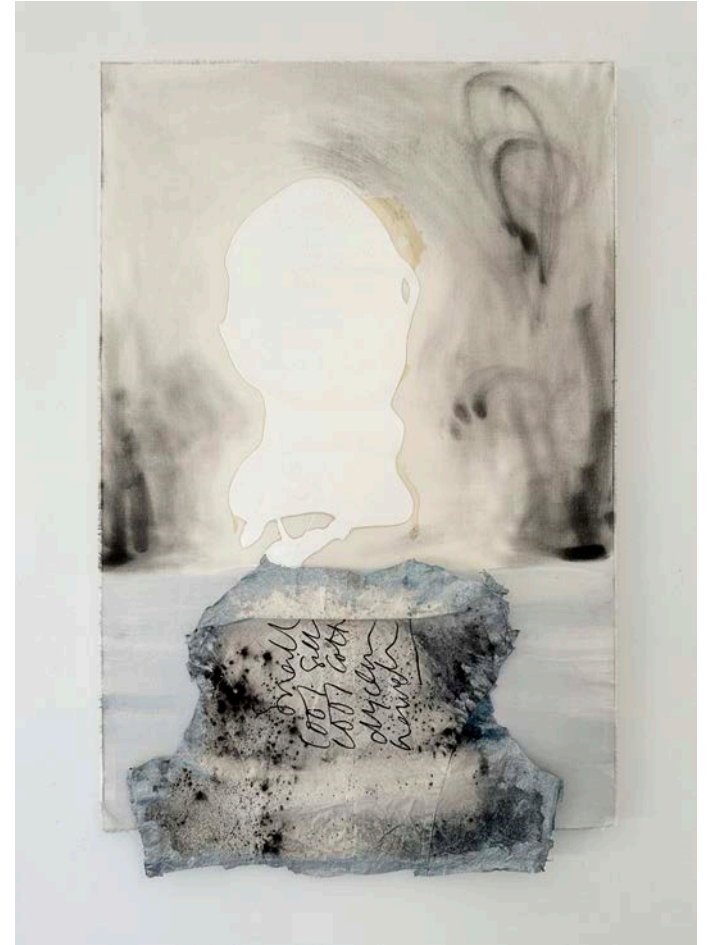


www.seemetellmenyc.com
Brooklyn, NY / United States

Amy Young is a Brooklyn-based street artist, photographer and collagist. She holds an M.A. in Art History from the City College of New York and a B.F.A. in Fine Art Photography from Western Michigan University. Amy has been working as an Adjunct Lecturer at The City College of New York, New York, since 2004. Her past experiences include working as the Director of Robert Miller Gallery in New York from 2004 to 2012. At the start of the COVID crisis, Amy turned away from street art and began a new body of work - tiny collages based on her wanderings throughout the closed-down city. The collection includes 200 pieces so far. Each consists of monoprints, cyanotype photograms, photographs all shot by Amy, mixed media, and the detritus found on her travels.

www.francescaschwartz.com
New York City, NY / United States

Francesca Schwartz is an artist and psychoanalyst based in New York. Her artwork is informed by a fascination with the materiality and metaphors of the female body. Schwartz works in a range of mixed media processes encompassing painting, sculpture, photography, and collage, and her diverse materials include paint, inks, dyes, wax, bone, textiles, and found objects. She has had solo exhibitions at Mu Gallery, Chicago, IL, 2022; M. David & Co. Gallery, Brooklyn, NY, 2021; and Studio 1608, Miami, FL, 2018. Her recent group exhibits include Lichtundfire Gallery, New York, NY, 2023; La Sapienza University, Rome, Italy, 2022; M. David & Co. Gallery, Brooklyn, NY, 2022; Postcards from the Edge, New York, NY, 2019; and New York School of the Arts, New York, NY, 2018. Art fairs that have featured her work include Works on Paper, 2021; Market, Art and Design, 2021; and The Other Art Fair, 2021. Schwartz's work has been featured in publications, including ROOM and Women United Art Magazine, and she has completed several residencies at M. David & Co. Gallery in Brooklyn, NY.



www.munglarlam.com
San Francisco, CA / United States

Born in colonial Hong Kong, Mung Lar Lam is a San Francisco-based artist using textiles and performance to explore social and sexual politics and the perception of women's work in public spaces. Combining multi-disciplinary practices, she has developed a unique lexicon to call her works. She received undergraduate degrees in Fashion Design from FIT, NY and Textiles from SF State University, an MFA in Textile Art from CCA, SF and an MPhil in Economic and Social History as a member of the Cambridge Group for the History of Population and Social Structure, at the University of Cambridge, UK. She was also a Visiting Research Fellow at the International Gender Studies Centre at the University of Oxford. Her academic research focuses on undocumented women's occupational and economic contributions to the textile industry during the Industrial Revolution.



www.instagram.com/parnianpourmovahed
Yazd / Iran

Parnian Pourmovahed is a passionate visual artist born in 1991 in Yazd, Iran. After excelling in Graphic Design at the prestigious School of Art, she ranked among the top 50 students in the entrance exam for Iranian Public Universities. Driven by a thirst for artistic exploration, Parnian pursued photography at Tehran University of Art, graduating with a Bachelor's degree in 2013, and later earning a Master's degree in illustration in 2017. Since then, she has actively participated in a multitude of both domestic and international exhibitions, showcasing her work to a broader audience. Notable events include the Rumi's Poems illustration exhibition at AX Gallery in Berlin, Germany, and the annual National Illustration Week at Ayehe Gallery of Soore University in Tehran, Iran, both in 2017. Additionally, Parnian contributed to the prestigious North Dakota Human Rights Arts Festival in the U.S. in 2023, using art as a medium to advocate for meaningful causes. Parnian's artworks have garnered recognition in various exhibitions, festivals, and competitions throughout 2023. Notably, they were selected for Mozaik Philanthropy: WOMAN, LIFE, FREEDOM: YEAR OF HOPE in the U.S., featured in Artwork Gallery magazine in Ukraine, and most significantly, chosen as one of the 30 finalists among 1186 illustrations at the Bo-it International Illustration Contest in Italy. From her humble beginnings in Yazd, Iran, her creative journey has led her to Lincoln, United Kingdom, where she continues to explore and share her artistic vision with the world.

www.rachelromanofineart.com
Coatesville, PA / United States

Contemporary Painter Rachel Romano is a figurative storyteller. Her connection to art began at age 7 with sojourns with her father, a poet, to the Metropolitan Museum of Art, which planted the seeds of storytelling. In 2014, after many years of diverse careers in advertising, architecture, and landscape design, she made the leap to attend workshops with Tim Hawkesworth to connect with her inner art vision. Thinking she was the visual storyteller for children, Rachel discovered she was a storyteller for adults. It is important for her to explore the deeper self to discover how one finds strength through change and adversity. The laughter, love, and sorrow of one's life fill her creative well. She is influenced by the Northern Renaissance, German Expressionism, and Surrealism movements. Her paintings have a Shakespearean quality with some darkness and whimsy, full of symbolism and allegory. Often, she is asked to explain the imagery and stories behind them. Rachel says, "Everything has a meaning. I can explain the meanings, but I'd rather give the language and the viewer find the narrative. Rachel is represented by Stanek Gallery, Philadelphia, Pennsylvania; Beddington Fine Art, Bargemon, France; and Gallerie Lorien, Fredericksburg, Denmark. She has been awarded numerous residencies in Europe and is collected internationally.



RACHEL ROMANO

www.heike-stommel.de
Bonn / Germany

Heike Stommel is a visual artist focusing primarily on painting, sculpture and photography, with a particular interest in the relationship between plants and humans. She is interested in all living things that are in a state of flux and metamorphosis. Heike holds a BSc in Horticulture, expressing her scientific principles through her chosen materials and forms of representation. After studying horticulture in Hanover, Heike completed a painting and sculpture programme at the Alanus University in Alfter, Germany, and a three-year intensive course of study in painting at the Independent Art Academy Arte Fact in Bonn. Over the years, Heike participated in numerous seminars and courses on different artistic focal points (including painting, photography, sculpture and goldsmithing) in Bochum, Aachen and Bonn, Germany. Heike's art has been showcased both nationally and abroad.



HEIKE STOMMEL

VENESSA K PARKER



www.anahitarezvani-rad.com
London / United Kingdom

Anahita Rezvani-Rad is a critically acclaimed artist working primarily in painting and regularly exhibiting in solo and group exhibitions. She studied at the Courtauld and Chelsea College of Art and the University of Applied Arts Vienna (de Angewandte). Rezvani-Rad has worked as a studio assistant to Bill Woodrow RA for more than a decade and was selected The Best of London's Emerging Artists, curated by Kay Saatchi. Over the years, the influences on her paintings have shifted from focusing primarily on the situation in her homeland, Iran, to a language and colour reflecting Western Old Master paintings coupled with the gold and the rich lapis lazuli blue that are such a feature of both Persian architecture and historical formal art.

www.venessakparker.com
London / United Kingdom

London-born contemporary artist Venessa K Parker is a testament to the transformative power of creativity. Her remarkable journey into the world of art began as a flame ignited by her father's graphic design work. Venessa's passion for artistic expression propelled her to study fine arts, culminating in a combined degree in digital print design with marketing. However, Venessa's artistic achievements only scratch the surface of her profound narrative. Her life has been a tapestry woven with challenges, including a late diagnosis of ADHD and the heart-wrenching loss of her beloved newborn child. These pivotal moments served as catalysts for her exploration of the human spirit through the prism of art. Art serves as Venessa's therapeutic refuge, allowing her to channel emotions and find solace in the creative process. Sharing her art marks a pivotal moment in her journey, inviting others to join her in exploring life, identity, and resilience through the lens of a gifted contemporary artist.



ANAHITA REZVANI-RAD

BECKY LEE BROIHIER-JOHNSON



www.beckyleeartistteacher.com
Mesa, AZ / United States

Becky Lee Broihier-Johnson never wanted to be an artist. She always felt that art was not a responsible career for an adult to have. Fate had other plans for her future. She started as an art major, changed her major four times and ended up graduating with an art degree. Becky enjoyed ten-plus years of working with clay but had to change careers in order to make a living. She ended up going back to school in 2007 and earned her teaching certificate in K-12 art. She worked as an art teacher to fourth through twelfth graders art for eleven years. Then, the pandemic hit the country, which was an eye-opener for both Becky and her husband. She was diagnosed with breast cancer in 2019. Coupled with her lack of an immune system, it forced her to accept an online position, and in February 2021, she moved with her husband to Florida. Due to her health, Becky is no longer teaching art but rather making it.



www.jillhobson.com
Toronto, ON / Canada

Jill's unique lens reflects both moving extensively - displacing her from her family and country of origin, and previous crisis intervention work that sheds light on profound relationships. Painting empowers her to symbolically bridge vast distances and time to feel connected to her family and roots. Painting also helps her seek meaning and share wonder by connecting with herself, others, and her local environment. Born and raised in New Zealand, Jill graduated with Honours in painting from Auckland University. She has enjoyed teaching roles and residencies in New Zealand and Canada. A highlight of her teaching career was establishing and directing an independent art school for ten years. In addition to exhibiting and painting commissions, she is actively engaged in her Toronto art community, jurying, curating and installing Gallery exhibitions. Jill has paintings in international private, corporate and public collections, including hospitals, care facilities and community spaces.

www.artfocusin.com

Playa del Rey, CA / United States

Karen Safer is a photographic artist, writer and poet with a musical bent who lives at the edge of the Pacific Ocean. As a native Angelino, she was given a camera and crayons at three and exposed to dominant California motifs: light, palm trees, the ocean, music and vernacular architecture that helped define and influence her left-handed aesthetic. She was influenced by her dad (amateur calligrapher and photographer), who developed black & white photos in their back washroom/turned darkroom, and by her mother's love of history, language and thirst for knowledge and travel. Early on, she was greatly influenced by movies, music, books, plays, history and art from the ancient Babylonians to Vermeer to Atget and Cindy Sherman. She has a Master's degree in art and a career in design and architecture. Karen exhibited in 12 solo shows, 300+ international galleries, museums and magazines, including London, Rome, Glasgow, Budapest, Athens, Prague, Paris, Barcelona, Sao Paulo and from California to New York, winning 240+ Talent, Merit and Honorable Mention Awards and represented in private collections. She is a self-described "romantic soul" with intellectual cravings and a lover of Jazz, Rock & Roll (the background soundtrack of her youth), basketball and baseball.



KAREN SAFER

www.laurahollick.com
Hamilton, ON / Canada

Laura is an award-winning artist based in Canada. Her work has been seen in solo exhibits at the Carnegie Gallery and Musea, along with numerous global art events such as International Soul Art Day, Yoni Art Fest, and the nū Icon Movie. Laura Hollick is a photo-based surrealist performance artist. She uses herself as an art medium, looks to her everyday life experience as a source of inspiration, and seeks to elevate the mundane into magic. Laura's creative processes have been shared and taught around the world through her Soul Art Certification and Yoni Art Certification. BRAVO TV created a documentary about Laura's art and life called "The Artist's Life-Laura Hollick." Laura hosted and produced over 500 radio shows on 93.3 FM CFMU called "The Artist's Lifestyle." Laura led a TEDx talk called "You are the Art." Much of her art training has grown through lived experience, dancing, traveling, and spending time in nature. Her recent body of work features a series of her daily juices transformed into expressions of the Great Mother.



LAURA HOLLICK

SARAH NESBITT



www.sarahnesbitt.com
Detroit, MI / United States

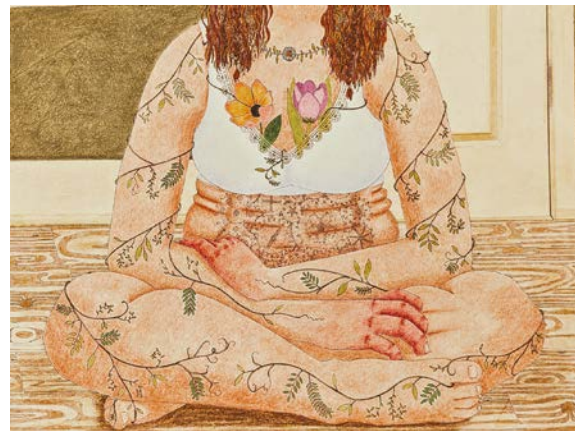
Sarah Nesbitt is a visual artist who works with photography and multimedia. Her work looks into how history is used/perceived and investigates the importance of people's actions and behaviors toward the information acquired by them. She was born in Syracuse, New York, and has an MFA in Photography at Pennsylvania State University and a BFA in Photography and Drawing at the State University of New York at Oswego.

www.rachelwoldart.com
Seattle, WA / United States

Rachel Wold is an abstract artist based in Seattle, Washington. She grew up drawing, painting, and exploring the Pacific Northwest and finds solace and inspiration in nature. Although prolific early in life, Rachel fell out of a creative lifestyle in her mid-twenties after pursuing degrees and a career in science. She works in ocean science at the University of Washington's Applied Physics Lab and has led research cruises throughout Washington waters. Ideas for artwork would occasionally surface, but she didn't know where or how to start. After suffering first a miscarriage, then postpartum depression after the birth of her second child, she picked up an old sketchbook in search of emotional relief. Putting pen to paper again after a decade hiatus reignited her creative passion. She now makes time for her healing art practice around her fulfilling work and raising two small children.



RACHEL WOLD



www.arielzhang.art
Chicago, IL / United States

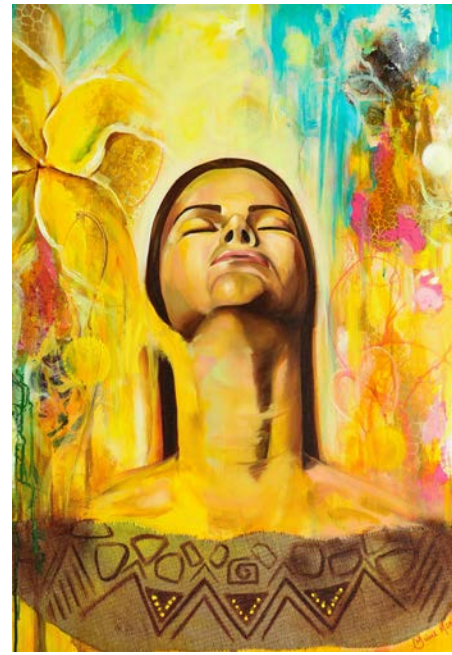
Ariel Zhang is an interdisciplinary artist based in Chicago. Her artistic approach migrates between diverse media such as painting, installation, and sculpture. Zhang is a BFA candidate in 2024 at the School of the Art Institute of Chicago with a background in German and Economics. Zhang has showcased her work in numerous galleries and spaces. Her two-person exhibition includes "Meet Me in Between" at the Blossom Gallery, Zhou B Art Center in Chicago. Her art has also featured in group exhibitions including the Intersect Arts Center in St. Louis, Missouri; "Synergy" at the Dragonfly Gallery in Chicago; Stola Contemporary in Chicago; the January Group Art Show at Jones Gallery in Kansas City, Missouri; "Small Wonders" at the Maryland Federation of Art in Annapolis, Maryland; "Nonation" in Chicago, Illinois; "Art Bash" at the School of the Art Institute Chicago Gallery; "Biblioderive" at the Flaxman Library in Chicago, and "Reflexo" at Artly Mix in São Paulo.



ARIEL ZHANG

www.minalmorarji.com
Nairobi / Kenya

Minal is of Indian origin, born and raised in Kenya. She grew up surrounded by the rich Kenyan culture. While pursuing her formal career in the pharmaceutical industry, Minal continued painting and exhibiting to raise funds to help transform the lives of the underprivileged. An awakening within saw her return to art full-time in a quest to bloom in her creativity. Minal's paintings explore and share her experience of life in Kenya, surrounded by nature. They give a voice to her own intersectional journey as an Indian, woman, mother, and, most importantly, daughter. Her travels across borders founded a realisation that the lives of women – be it in Africa, Asia, or any other continent – are often alike. Many times, the struggles faced are identical, merely packaged differently. Minal's muses include women adorned with hints of African motifs, tattoos and hairstyles where you can feel the cultural mix.



MINAL MORARJI

www.avatorok.com
Portland, OR / United States

Ava's art story is about continually learning to accept her body as it is with all its so-called imperfections and respecting the inherent, intrinsic beauty of living in a human body. She creates art that dismantles the Western beauty standards dictating a female's aesthetic by appreciating the functionality of the body. She wants to establish an environment where we can feel less alone in our body battles, ultimately celebrating our body's biologically hardwired strength. Through her drawings, Ava wishes to share how body dysmorphia has affected her because she felt so seen and understood when viewing work from other artists who create from their most candid selves. Ava believes that one of art's greatest gifts is how it can bring out the deeper parts in people that are often masked day to day, and one of life's greatest gifts is existing in our bodies with comfortability and peace.

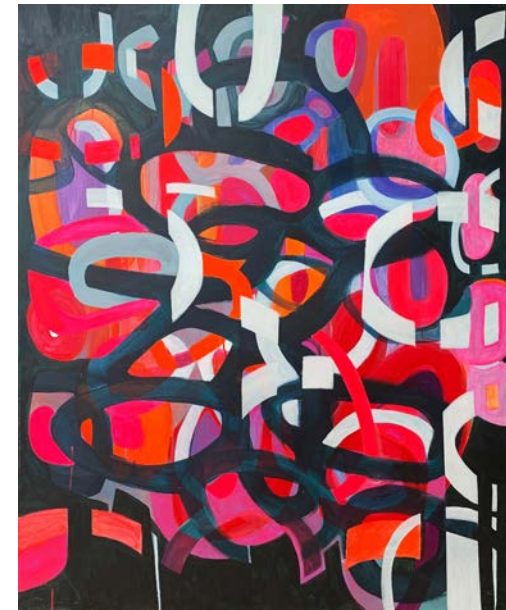
KRISTEN DUNKELBERGER



www.kristendunkelbergerfineart.com
France

Kristen Dunkelberger is an American watercolor artist living in France. She graduated with a Bachelor of Fine Art in Painting and Drawing, Watercolor emphasis, from College of Art & Design, University of North Texas, in Denton, Texas. Dunkelberger has been included in various online spaces and exhibitions, including the 5th Annual Women Artists Exhibition and the 8th Annual Landscapes Exhibition, both with Fusion Arts Palm Springs, Palm Springs, California. Recent exhibitions include the Small Works National Juried Exhibition, The Rice Gallery, Overland Park, Kansas and the 46th International Watermedia Exhibition, Watercolor Society - Houston, Houston, Texas. Publications include Art Seen Magazine and New Visionary Magazine.

JOANNA PONGOWSKA



www.monica-tiulescu.com
Norwalk, CT / United States

Monica is a Connecticut-based New York City-raised artist and educator. She has been teaching architecture design, art, and digital media since 2000 both at the high school and college levels. The paintings explore fluctuations between disfiguration and figuration between layered fields and familiar beings. The picture plane is amassed to create spatial amplification for the figures to oscillate and dialogue in tension with the viewer. The work is inspired by graffiti and urban street art culture. The dark contour is a critical aspect of linking the figures as a continuous text. The figures are positioned between realism and illustration. This is especially evident in the portraits. The bodies disfigure into lines and anchor the portraits into the painted field.



MONICA TIULESCU

www.joannapongowskaart.com
Warsaw / Poland

Joanna Pongowska is a painter, graphic designer, and creative manager originally from Warsaw, Poland, where she currently lives and works. She is an Academy of Fine Arts graduate in Warsaw, Poland, with an MFA in art with a Rector's distinction in the Graphic Design & Poster Department. She also studied at the Warsaw University of Management - Postgraduate Art Management Faculty and Collegium Civitas - Postgraduate Art in Practice / Contemporary Art & Art Market. Her abstract, colourful works mostly take inspiration from the dynamics of nature. She works by series in each of the techniques. Her mediums of choice are acrylic paints on canvas and paper, collages and graphics (artistic and digital). Works have been exhibited at individual and collective exhibitions. Joanna is an experienced creative manager in the international business environment as a lead in the design and product development of regional collections of licensed products. In 2018, she became a Curator and Art Director of Tymczasowa Art Gallery - a contemporary art gallery in a modern business complex.



www.olivia-kaufmann.de
Uckermark / Germany

Olivia Kaufmann is a mixed media and textile artist based in Uckermark, Germany. She was born in North Rhine-Westphalia, Germany, and moved northeast of Brandenburg to pursue professional life as an entrepreneur. She holds a degree in graphic design with a focus on printmaking from the Academy of Visual Arts (formerly Kunstschule Westend), Frankfurt am Main. Since 2019, she has been working full-time as a mixed media artist with a focus on textiles, with exhibitions both nationally and internationally.



www.instagram.com/alemeh_bagherian
Iran

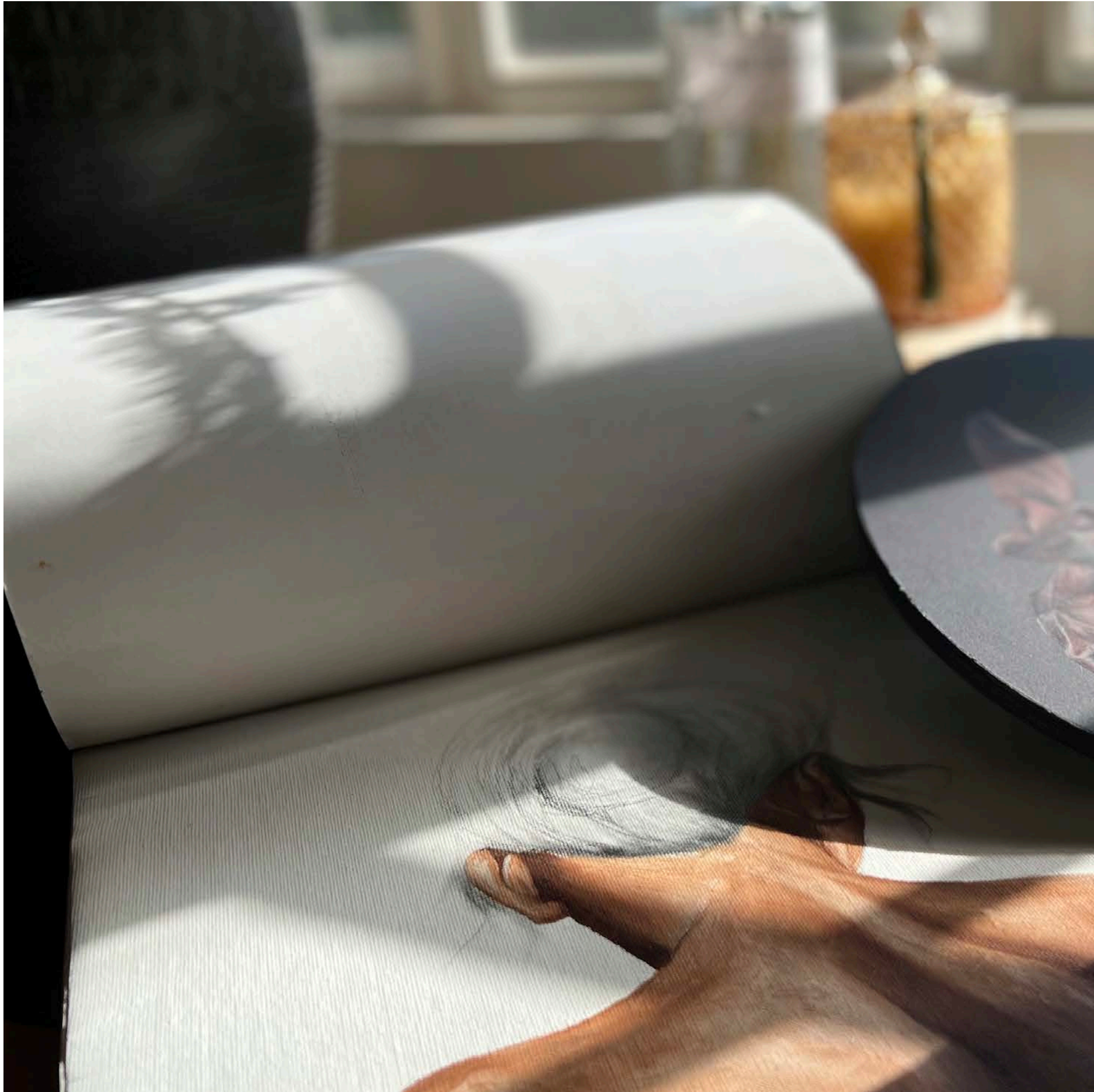
Alemeh Bagherian is an Iranian visual artist who holds a BA in Carpet Design from the University of Sistan and Baluchestan, Faculty of Arts and Architecture (2007), and an MFA in Painting from Shahed University, Faculty of Art (2010). She has exhibited her work in Liliya Art Gallery (London, 2021), Seyhoun Art Gallery (Tehran, Iran, 2017, 2016, 2013, 2012), Shahed Art Gallery (Tehran, Iran, 2010) and East Art Gallery (Tehran, Iran, 2010) as a solo artist, and as a part of group exhibits in Dubai, London, Turkey, and Iran from 2008 till 2021. She also participated at The 3rd International Painting Biennale in Izmir, Turkey, in 2015.



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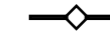
I Living The Life

DISCOVERING

SHATTERING THE FRAME
MASTERING THE ART OF ENTREPRENEURIAL
SUCCESS
GUNNA FREIVALDE

YOUR CREATIVE DIARIES
PIYA SAMANT

Cover image
RACHEL LE ROUX



SHATTERING THE FRAME

MASTERING THE ART OF ENTREPRENEURIAL SUCCESS

Written by **GUNNA FREIVALDE**

Gunna Freivalde is the legal maestro behind AMG Attorneys, where art and law collide in the most harmonious of ways. Based in Belgium, Spain, and Switzerland, Gunna is a legal ninja, wielding her expertise across borders with finesse.

And there's more! You'll also find her donning her arbitrator hat at The Court of Arbitration for Arts in The Hague, Netherlands - because who says legal proceedings can't be a work of art?

When she's not busy untangling legal knots or advocating for artistic justice (those rare moments), you can catch her donning her superhero cape as Legal Trustee at Tigers4Ever, a UK-based charity dedicated to wildlife conservation. Saving tigers by day, slaying legal dragons by night or vice versa - it's all in a day's work!

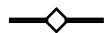
However, Gunna's most important role is being a full-time mom to two artistic teenagers and a furry squad of three cats, a dog, a horse, and a ferret (because every legal eagle needs a fuzzy sidekick).

And when the chaos of the day finally settles, you'll find Gunna unwinding with a well-deserved glass of wine, dreaming of a world where art reigns supreme, and justice is served with a side of creativity. Because hey, who says you can't change the world one masterpiece at a time?

AMG Attorneys
www.amgattorneys.com

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Across the globe, women have played a vital yet often overlooked role in shaping the trajectory of art history. From ancient civilizations to contemporary art scenes, women have defied societal norms and pushed boundaries to make their mark on the artistic landscape. Despite facing systemic barriers and discrimination, women have persistently contributed to various art forms, including painting, sculpture, photography, and performance art. From iconic figures like Frida Kahlo and Georgia O'Keeffe to lesser-known but equally impactful artists from diverse cultural backgrounds, women have brought forth unique perspectives and narratives, enriching the artistic discourse.

In the colorful canvas of the art world, gender disparities persist like stubborn paint stains on a palette. Women find themselves playing hide-and-seek in major exhibitions, galleries, and auction houses. Yet, against this backdrop, more and more women artists globally are donning their superhero capes, challenging the norm, and leaving a brilliant trail for the art rebels yet to come. They're not just breaking glass ceilings and shattering the frame of the art world; they're solidifying their spot as true trailblazers in the vibrant tapestry of the global art scene.

Probably, one of the best posters ever created by Guerrilla Girls is the one from 1988, where they define the benefits of being a female artist:

WORKING WITHOUT THE PRESSURE TO SUCCEED
NOT EXHIBITING WITH MEN

BEING ABLE TO ESCAPE THE ART WORLD IN
THEIR FREELANCE JOBS

KNOWING THAT A CAREER CAN ONLY MOVE
UPWARDS AFTER THE AGE OF 80

KNOWING THAT WHATEVER ART THEY MAKE
WILL BE LABELLED AS FEMININE

NOT BEING STUCK IN A DESK JOB AS A TEACHER

SEEING THEIR IDEAS EMBODIED IN THE WORK
OF OTHERS

THE CHANCE TO CHOOSE BETWEEN A CAREER
AND MOTHERHOOD

NOT CHOKING ON BIG CIGARS AND PAINTING IN
ITALIAN SUITS

HAVING MORE TIME TO DEVOTE TO WORK AFTER
A SPOUSE HAS LEFT FOR SOMEONE YOUNGER

BEING INCLUDED IN REVISED VERSIONS OF ART
HISTORY

AVOIDING THE EMBARRASSMENT OF BEING
CALLED A GENIUS

SEEING YOUR ART IN ART MAGAZINES WITH A
GORILLA SUIT ON YOUR BACK

*"In the colorful canvas
of the art world, gender
disparities persist like
stubborn paint stains on a
palette."*

The role of art education and mentorship is crucial in fostering the growth of women artists. Continued efforts to encourage and support women pursuing art education, as well as providing mentorship opportunities, can contribute to a more balanced representation in the art world.

Picture this: for a creative soul, a contract is like trying to fit a square peg into a round hole - it's not exactly their cup of tea. Sometimes, it is even scary to tie the creativity up to a piece of paper. Well, let me tell you! Contracts aren't just for the suit-and-tie crowd; they're like the roadmap to protect your artistic kingdom, ensuring that your blood, sweat, and tears are respected and valued.

Now, let's talk about the real MVPs: art education and mentorship. These aren't just your run-of-the-mill sidekicks; they're the secret tools to help women artists be seen as serious about what they do as any other business world boss. By giving the tools and support a woman artist needs to unleash her creativity, we're levelling the playing field. So, let's keep cheering on our fellow art devotees and passing the torch of inspiration - because, who knows, the next O'Keeffe might just be waiting for her turn in the spotlight!

THE ART OF CONTRACTS

Let's start with the scary one - a contract, which is the necessary evil in the world of art, but how could we see the light without the darkness? It's the administration shuffling that comes into play when a gallery wants to cozy up to an artist's work for display or sale, when a magazine asks permission to photocopy those copyrighted snapshots, when a collector lends their prized painting to a museum (with fingers crossed for its safe return), when an artist's family decides to be generous with their museum gifting spree, when two museums play hot potato with art and need a safety net against loss or damage, when an entrepreneur decides to sprinkle some artistic flair onto their website, or when an artist goes hunting for studio space.

Navigating through the maze of legalese is like a wild rollercoaster ride - where even the Mona Lisa might start eyeing up a lawyer, especially if her idea of "getting served" involves a can of soup in her face for entirely different reasons!

Embarking on any contract discussion is like embarking on

a blind date - you better know who you're getting into business with! Check those references and do your homework - it's not just for grades anymore.

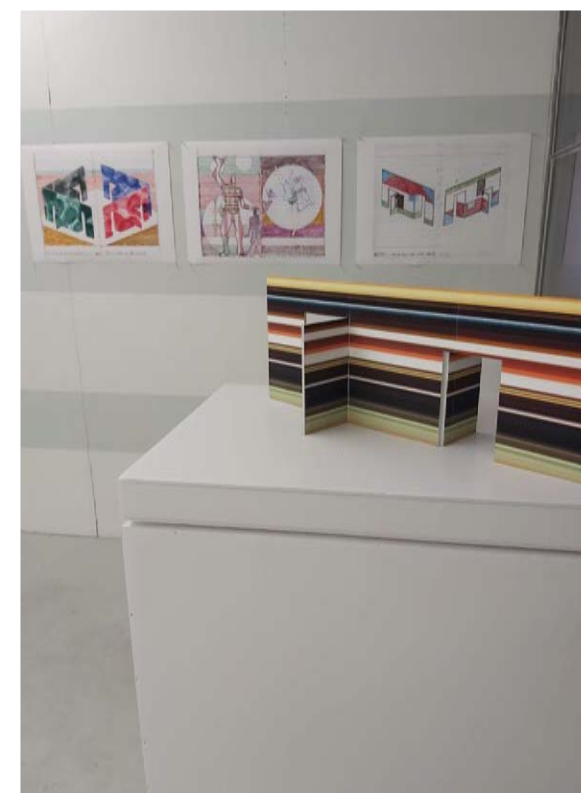
A successful art contract is like a good friendship - it's built on trust, mutual understanding, and maybe a few coffee dates in between.

And when it comes to crafting that perfect contract, it's all about making sure everyone's on the same page - whether it's agreeing on who pays the bill for installation or transportation (or both), agreeing and accepting commission rates, classifying copyright assignments, establishing correct selling prices, or even planning for the worst-case scenario like gallery bankruptcy.

While a coffee date might soothe the soul on a rainy day, a well-drafted

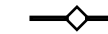
contract comes in at a close second when it comes to securing your peace of mind in the business world!

A contract, by definition, is a legally enforceable agreement involving two or more parties, be they individuals or organizations, agreeing to either perform certain actions or refrain from doing so. Within the European Union (EU), the regulations governing contracts are primarily a mix of national laws of member states and EU regulations and directives. The specifics of contract law can vary depending on factors like the type of contract and the parties involved. Additionally, principles outlined in the Treaty on the Functioning of the European Union (TFEU) may come into play, especially in matters concerning competition law or the free movement of goods, services, capital, and people within the EU. Whether it's an art sale or a service agreement, it's advisable to consult the relevant laws of the countries involved, preferably with the guidance of a competent legal advisor specializing in arts or contracts, or better, both.





LIVING THE LIFE



Some of the essential elements to the formation of the contract:

1. Offer and acceptance – It's like a dance-off, but with paperwork! One party throws down the offer, and the other busts out their acceptance moves. But before they hit the dance floor, they'll negotiate details like the price, medium, size, frame, delivery date, and even insurance coverage. If not, it might happen that one is prepared for a foxtrot while the other is moving on with tango.

2. Consideration – Think of it as the ultimate barter system for the modern age. Each party is like a savvy trader, swapping promises to buy, sell, consign, license, or lend in exchange for something of value.

3. Valid Purpose – It's all about keeping it legit! The contract's reason for existence shouldn't raise any eyebrows or break any laws. It's like making sure your lemonade stand isn't secretly a front for a black-market lemon smuggling operation.

4. Capacity – Think of it as a 'Are You Ready for This?' check before diving into the contract pool. Each party needs to be legally fit for the agreement, meaning they're not just legally of age but also of sound mind – no silly shenanigans or hypnotic spells allowed!

5. Certainty – It's like trying to navigate a maze with a blindfold on! The terms of the contract need to be crystal clear. None of that 'Lost in Translation' haziness – unless you're planning to star in a sequel!

6. Intention to create legal relations – It's the 'Just to Be Clear' handshake of the contract world. Both parties need to give a firm nod and say, 'Yep, this is serious business,' otherwise, it's just a glorified pinky promise. And we all know how reliable those can be!

7. Compliance with formalities – Picture it like dressing up for a fancy dinner party. Certain contracts need to do their best attire, whether it's a flashy written document or a witness to seal the deal.

Written words hold the power of law – but not every deal needs to be etched in ink! Sometimes, a nod or a handshake does the trick – though good luck proving it if things go twisted!

Imagine a heated negotiation where words fly like confetti and agreements are made faster than you can say "copyright chaos". But when disputes arise, it's like trying to catch a unicorn – tricky, to say the least!

And then there are the heirs of the author, embarking on an epic quest to claim their rightful copyright treasure. But with time slipping away and legal waters dim as ever, it's like playing a game of Clue with no rulebook in sight!

So, in this unpredictable world of contracts, remember while the pen may be mighty, sometimes a nod and a wink can work wonders – just don't forget your detective hat!

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Monika M. Kubiak Photography

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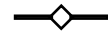
Gallery Week Brussels, Gunna Freivalde's archive

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Artwork by Marin Kasimir, Gunna Freivalde's archive

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Your Creative DIARIES

Creative journeys are filled with the promise of unexpected magic, where our ideas and thoughts swirl around us in a performance of moments of inspiration. Through this intimate dance, we can capture the beauty between our collections and individual musings. "Creatives" - visual artists, musicians, designers and architects alike - are often praised for their masterpieces. Yet so much of the process leading up to that final product is left out of the story; a creative's journey can be just as important, or perhaps even more, than its destination. 'Your Creative Diaries' is a platform dedicated to capturing this often undiscovered and raw process from an artist's sketchbook, their perspective in highlighting the beauty in final masterpieces and all ideas explored for visual artistry, music composition, design concepts and more.

Sketchbooks can be a place of hidden creativity - ideas bubbling away in between the pages and unspoken thoughts brought to life. They are a bridge between the creative spark and our tangible world. They can be full of forgotten dreams, or they may grow up to become completed works of art on their own. This potential - this MAGIC - makes sketchbooks beloved by many artists as beautiful workspaces where their ideas come alive.

By RACHEL LE ROUX & PIYA SAMANT



Introducing
PIYA SAMANT

"Through my paintings, I seek to immortalize my subjects in their entirety, capturing not only their physical features but also their character and essence."

Photo credit
Brian Hale Photo



Piya Samant was born and brought up in India and now resides in Worcester County of Massachusetts. She completed her MBA and Masters of Science in IT & Ops from Worcester Polytechnic Institute. After pursuing a career in Technology, she decided to dedicate her time fully to art and resumed her passion for painting in 2014.

Piya is a self-taught artist whose work is known for its vibrant, light-infused canvases painted with a free and expressive style. Despite not having any formal training, her paintings are displayed in galleries and museums across the USA, showcasing her innate talent and dedication. She has developed her skills by observing the works of master artists. Piya is represented by PXP Contemporary Gallery and continues to captivate audiences, inviting us to celebrate the enduring power of creativity and nature's boundless beauty.

In 2023, Piya was awarded a Worcester Arts Council / American Rescue Plan grant to further her artistic pursuits.

"As an artist, I am driven by the fleeting beauty of life, from humans to flora and fauna. Through my paintings, I seek to immortalize my subjects in their entirety, capturing not only their physical features but also their character and essence. I connect with people through body language more than words. Floral still lifes offer me the chance to project my emotions onto flowers with light and brushstrokes. My art celebrates the transient beauty of nature and the enduring power of creativity."

Website
www.artbypiyali.com

Instagram
 @art.by.piyali





Exhibits

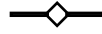
PRESENTING WUAM SOLO & GROUP EXHIBITS

YVADNEY DAVIS
ELZBIETA ZDUNEK
LEAH NADEAU
ELLEN HOLLEMAN
LAURA HEANEY
MARRYAM MOMA
MEGHAN DEROMA
ZIBA PASHANG

STRONGER TOGETHER
WINTER 2024 EDITION

Cover image
MARRYAM MOMA
Am I Still Waiting In Vain?

Marryam Moma '23

**YVADNEY DAVIS**

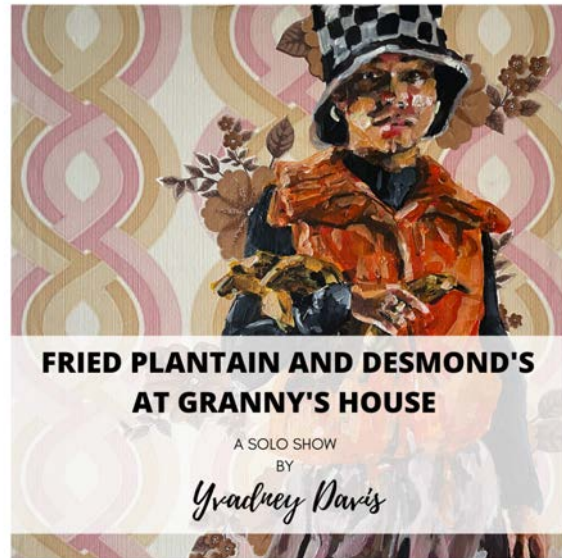
FRIED PLANTAIN AND DESMOND'S AT GRANNY'S HOUSE
1 - 31 DECEMBER 2023

www.yvadney.art

"Fried Plantain and Desmond's at Granny's House' is a group of mixed media works exploring British Caribbean culture. Rooted in the symbolism of the post-war Windrush Generation who migrated to the UK from the Caribbean and its descendants, the portraits capture the everyday of now against a backdrop of the iconic 'West Indian' living room.

The works in this series offer an insight into the hopes, pride, and moments of everyday Black British people. It explores nostalgia at its core and its connection to the present and future.

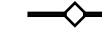
Celebrating their stories and those of their ancestors. I hope they can draw from the common threads of identity, hope, pride and humour that link us all despite our differences. This is about humanity."

**ELZBIETA ZDUNEK**

RECLAIM REJECT REPEAT
5 - 18 DECEMBER 2023

www.surrellart.com

"Whenever I am asked to describe my work, I respond with the quote by historian and novelist Umberto Eco: "Every story tells a story that has already been told". In my collages and photography, by reusing recurring topics and elements, I highlight the inevitability of events and their consequences, the repeating cycles and patterns in the history of humanity, the meshed hope and hopelessness, and how often what we think we have an agency to choose has been chosen for us beforehand. Knowing that viewers will approach and read my works through their own biases and experiences, I encourage them to decide who the hero and villain are or if the outcome is a blessing or a curse. I am fascinated with the concepts of nature versus nurture, what makes us us, and how many different people we are depending on the context. Each of us is a composition of deep shadows and brilliant highlights, like the silent movies I am paying homage to in my works. Ironically, we are yet again in the roaring twenties. Despite technological progress, internally, we are equally broken by the past and yet full of hope for the future, like our ancestors a hundred years ago. This story, indeed, has already been told."

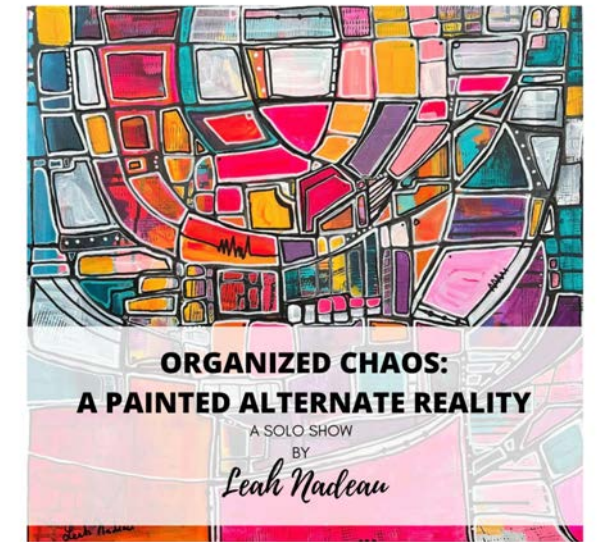
**LEAH NADEAU**

ORGANIZED CHAOS: A PAINTED ALTERNATE REALITY
5 - 18 DECEMBER 2023

www.leahnadeau.com

Leah Nadeau's "Organized Chaos" collection is a selection of artworks that come together to narrate a unique chapter from her past that profoundly influenced her. Each painting serves as a keepsake, preserving the essence of that historical moment.

For Nadeau, art is a profoundly meaningful and transcendent experience in which the canvas becomes a realm for healing, transformation, and self-discovery - a reality uniquely altered by her creative expression.

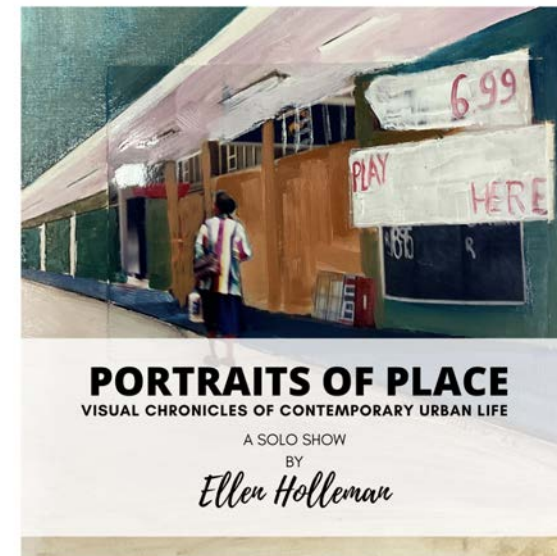
**ELLEN HOLLEMAN**

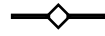
PORTRAITS OF PLACE: VISUAL CHRONICLES OF CONTEMPORARY URBAN LIFE
2 - 15 JANUARY 2024

www.ellenholleman.nl

"My art is a mindful exploration of the urban landscape, capturing its people, places, and moments. The subjects I choose typically portray scenes from ordinary, daily life. Much like the Dutch painters of the 17th century, I enjoy observing people in the places where they lead their lives, consistently collecting images during my travels. With my full attention, I transform these scenes into visual narratives that evoke a quiet energy or emotion that we can all relate to.

Wanting to capture just that one person at that one place in that one specific moment in time. I use traditional oil painting techniques, combining them with my contemporary perspective and a more interpretive colour palette. My paintings delve into themes such as loneliness, migration, and inequality. They reflect my views on the mutual influence of urban spaces on people and vice versa, showing how humans relate to the spaces that surround them."





LAURA HEANEY

SCREEN TIME

2 - 15 JANUARY 2024

www.lauraheaney.com

"Inspired by the single-candle chiaroscuro paintings that were so prevalent in the Dutch Republic during the mid-17th century, these coloured pencil drawings on wood panels depict varying subjects lit only by their chosen device, modernizing a classic motif via accessible materials."



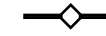
MARRYAM MOMA

ICONOCLASTS

23 JANUARY - 5 FEBRUARY 2024

www.marryammoma.com

ICONoclasts, a January 2024 virtual solo exhibition by analog collage artist Marryam Moma, centers on uplifting and empowering Black bodies, uniting luminaries like André Léon Talley, Nikki Giovanni, and Grace Jones in a pastiche of creativity for empowerment. Moma's precision-cut analog collages blend vintage and modern materials, challenging societal norms on identity, race, and gender with quiet defiance. The exhibition initiates thought-provoking conversations, delving into subjects, lives and their substantial contributions to the global community while using collage art as a powerful vehicle. Collaborating with award-winning jewelry designer Lorraine West, Moma invites viewers to celebrate unsung heroes. Accessible virtually from January 23rd to February 5th through the Women United Art Movement platform, ICONoclasts makes space for reconciliation and reshapes the icon narrative, leaving a profound imprint on our era.



MEGHAN DEROMA

AFTER POEM

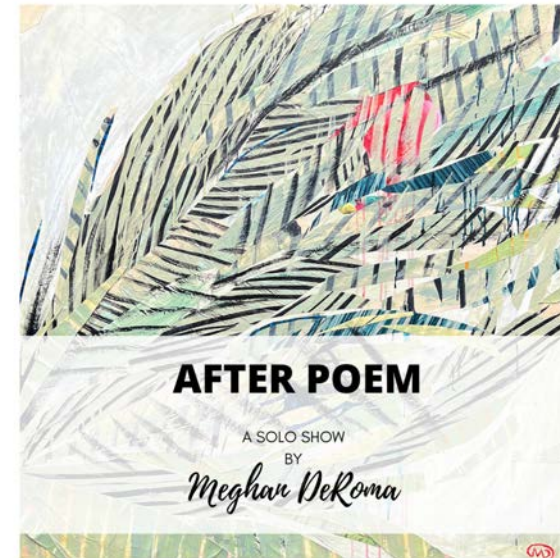
23 JANUARY - 5 FEBRUARY 2024

www.mderoma.art

"Memory is a shapeshifter, affected by the gentle nudges and hearty blows of not only our own bias but that of the people around us. The people who knew us when. The people fuzzy in the background, or front and center.

While going through wisps of yellowed, broken-edged childhood artwork as an adult, I discovered a narrative that was not just the history of my childhood but the history of my mother and how she saw and shaped me. The bits of my youth and my becoming that she deemed worthy of remembrance comprised the collection. And in it, I touched a tender spot of who she was as a mother from my adult perspective, myself a mother now and full of empathy and knowing.

The experience was thought-provoking around the idea of memory as well. What is ours. What belongs to the collective. What has been bestowed on us by those that looked after us. And the trustworthiness of our memory."



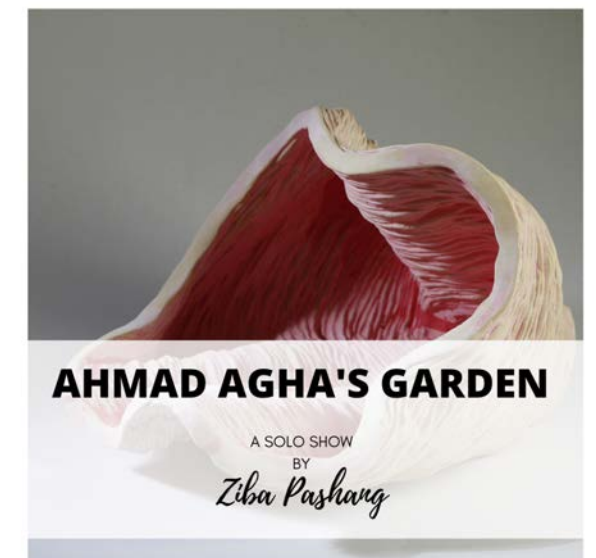
ZIBA PASHANG

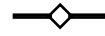
AHMAD AGHA'S GARDEN

13 - 26 FEBRUARY 2024

www.instagram.com/zpashang

Ahmad Agha's Garden is a solo exhibition by an Iranian visual artist, Ziba Pashang. It is based on experimentation with various materials, mainly wood and ceramic and includes stand-alone sculptures as well as land art. This project fills the empty space between the tree branches with ceramic-based mud through coiling. The mud fills up this space layer by layer. Ultimately, a form is made out of the negative space between the tree branches.





Stronger Together

WINTER 2024 EDITION

FEATURING WOMEN UNITED DIRECTORY ARTISTS

CEILI SEIPKE
AOMI KIKUCHI
ALEKSANDRA DEDIC
MARGOT DERMODY
ELLEN HOLLEMAN
ELYSE' JOKINEN
HAEJIN YOO
JAYN ANDERSON

JOANNA PILARCZYK
LEILA ANGELINA FREIBURG
MICHELLE LUBIN
NICKI AULT
TIFFANY HENG-HUI LEE
PETRA SCHOTT
SHELLY PAMENSKY



CEILI SEIPKE
Ephemeral Florals For Frida
Digital photography, 18 x 12 in

Like A Moth To A Flame
Digital photography, 18 x 12 in

Queen Of Contemplation
Digital photography, 18 x 12 in



AOMI KIKUCHI
Pixel Weaving August 4 1962
Wool, yarn, weaving, 170 x 160 cm

Female Mosquito Being Smashed
Resin, wire, silk organza, pigment, cotton, 5 x 4 cm

Choice
Three layered silk organza, dye, 100 x 50 cm

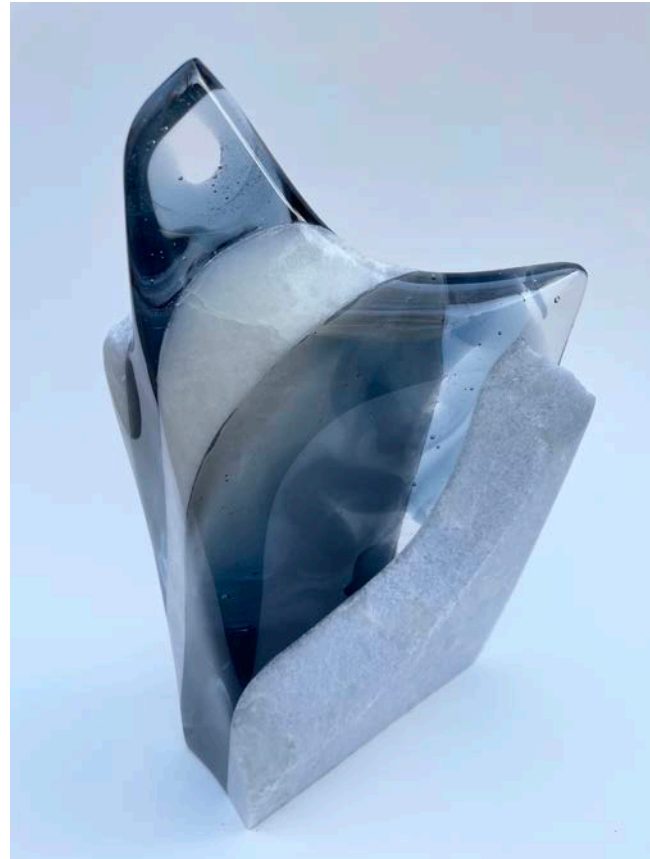


ALEKSANDRA DEDIC
Castle I
Ring, hammered alluminium

Castle II
Ring, hammered alluminium

Waves
Ring, hammered alluminium

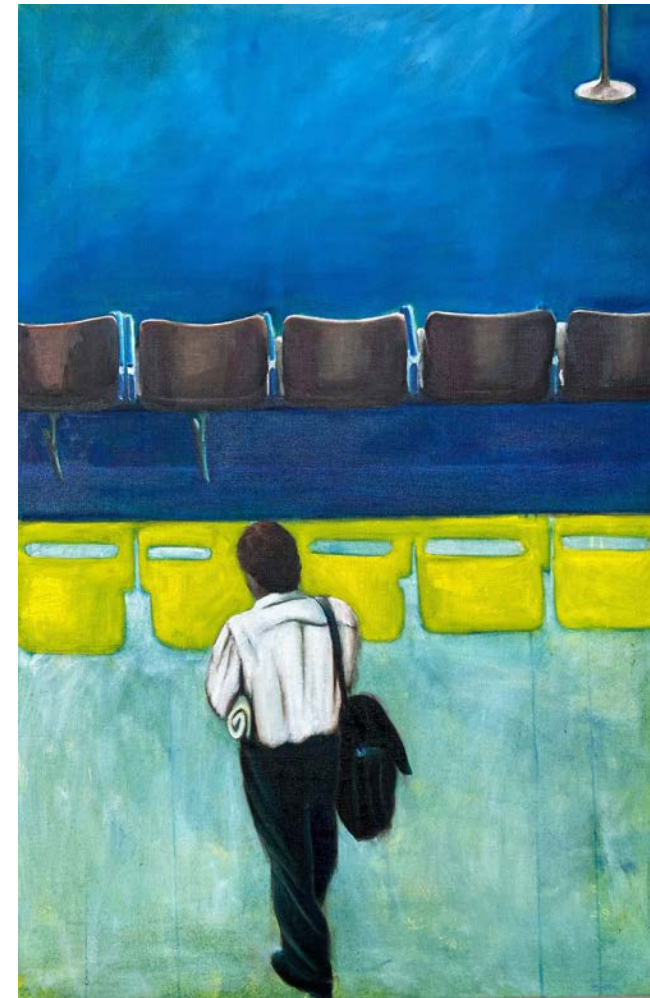




MARGOT DERMODY
Unfolding, Amalfi Series
Glass, Mediterranean marble, 11 x 6 x 5 in

Alive 01
Acrylic and oil on canvas, 36 x 36 in

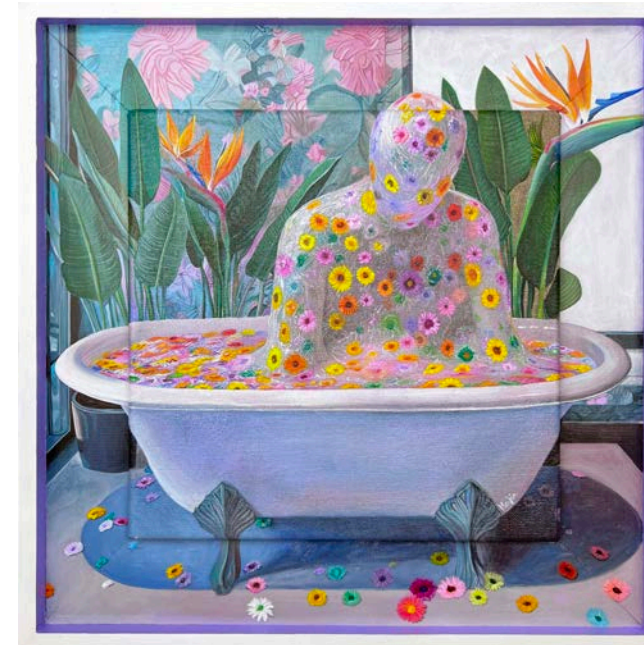
Nimbus 3
Glass, Carrara marble, 8 x 5 x 3.5 in



ELLEN HOLLEMAN
Airport / Next Time I (diptych)
Oil on linen, 100 x 65 cm

Airport / Next Time II (diptych)
Oil on linen, 85 x 65 cm

Memories
Oil on linen, 100 x 100 cm



ELYSE' JOKINEN
Carousel Of Nostalgia
Collage, 8 x 8 in

Chapter Of Thorns
Collage, 7 x 5 in

Morning Meditation
Mixed media collage, 7 x 5 in

HAEJIN YOO
Woman In The Bath I
Acrylic and spray paint on raw linen, 45 x 45 cm

Woman In The Bath III
Acrylic and spray paint on raw linen, 105 x 75 cm

Woman In The Bath IV
Acrylic and textile on Fabriano Pittura acrylic cardboard, 30 x 30 cm



JAYN ANDERSON
Enchanted Forest
Mixed media on glass, 8 x 8 in

Secret Garden
Acrylic on canvas, 10 x 10 in

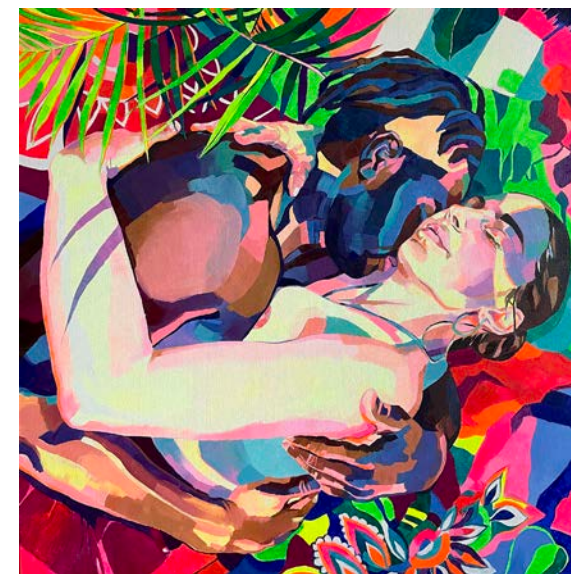
Preppy
Acrylic on canvas, 10 x 10 in



JOANNA PILARCZYK
Sunday In The Park
Oil and acrylic on canvas, 100 x 120 cm

Tender In Red
Oil and acrylic on canvas, 100 x 100 cm

Trinidad Girls
Oil and acrylic on canvas, 120 x 100 cm

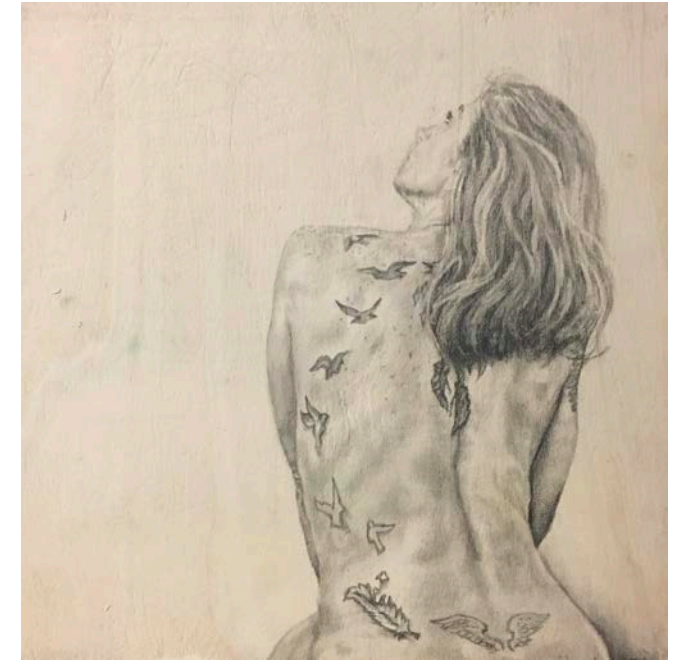
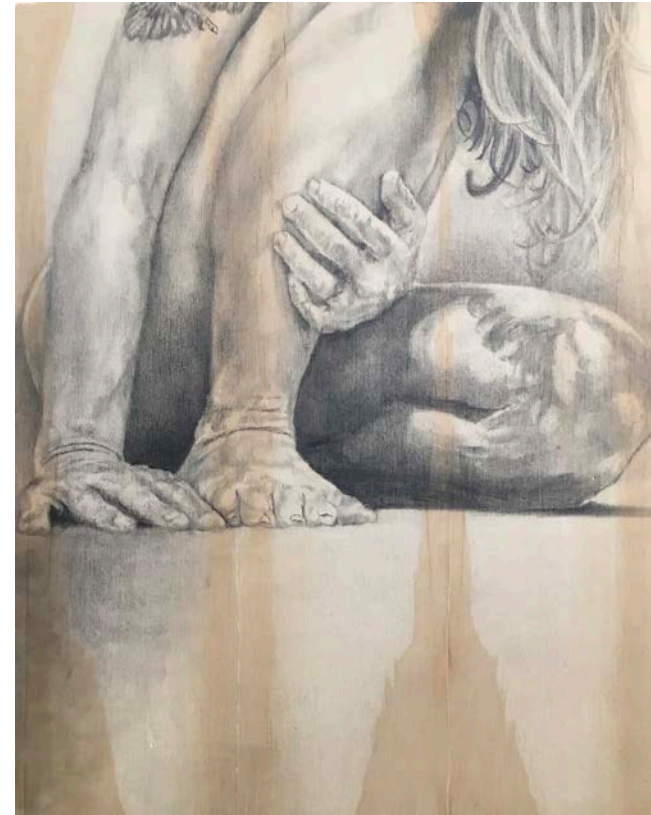




LEILA ANGELINA FREIBURG
I See You
Acrylic on canvas, 60 x 60 cm

Am I Marry Poppins?
Acrylic on canvas, 60 x 60 cm

Behind The Curtain
Acrylic on canvas, 100 x 80 cm



MICHELLE LUBIN
Don't Pray For Me (Inspired by Within Temptation)
Pencil drawing on cradled wood panel, 10 x 8 in

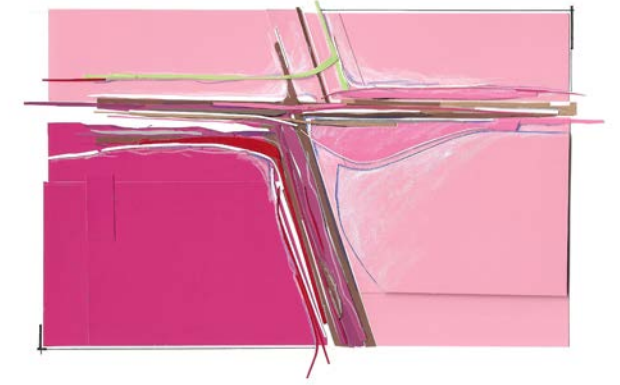
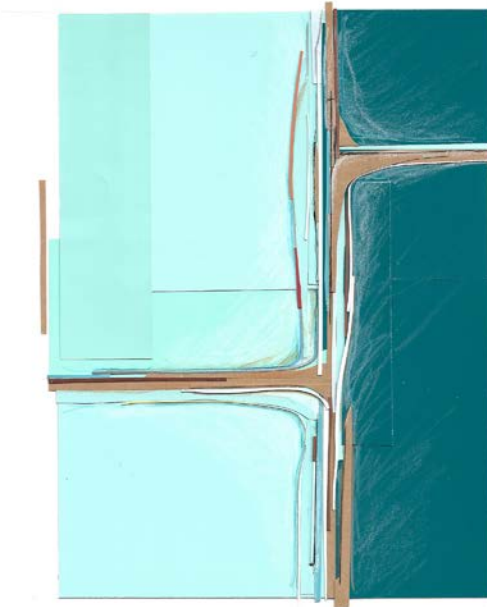
Flawless (Inspired by Dorothy)
Pencil drawing on cradled wood panel, 12 x 12 in

Mother (Inspired by In This Moment)
Pencil drawing on cradled wood panel, 20 x 16 in

NICKI AULT
Moon & Marsh
Oil on canvas, 30 x 30 in

Night Shift
Acrylic on canvas, 60 x 30 in

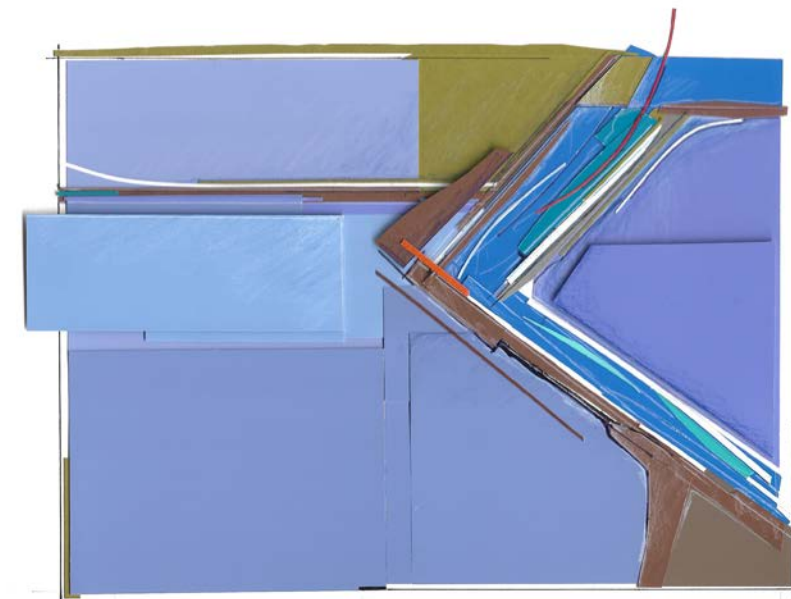
Prairie Flora
Acrylic on canvas, 24 x 72 in



TIFFANY HENG HUI LEE
Topography Of Salt Field In Australia II
Paper collage, paper, ink, colored pencil, 20 x 16 in

Topography Of Salt Field In Australia III
Paper collage, paper, ink, colored pencil, 20 x 16 in

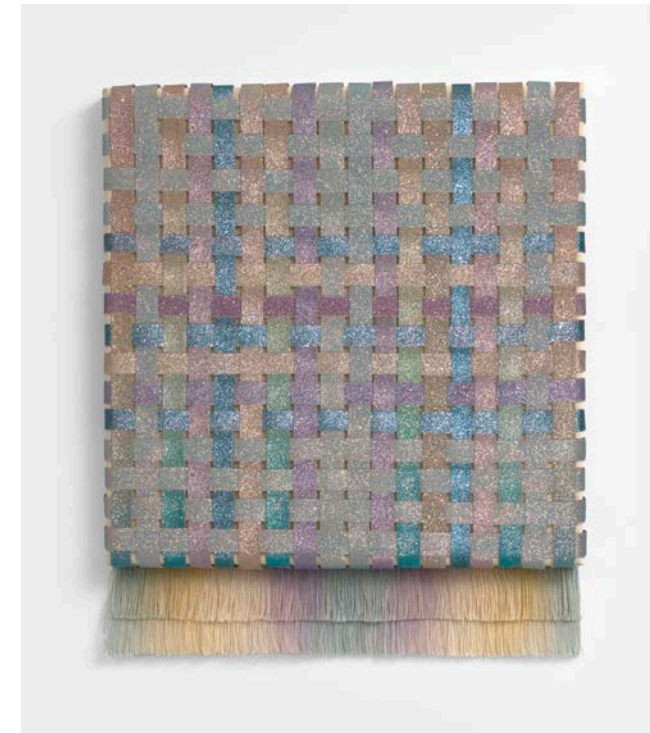
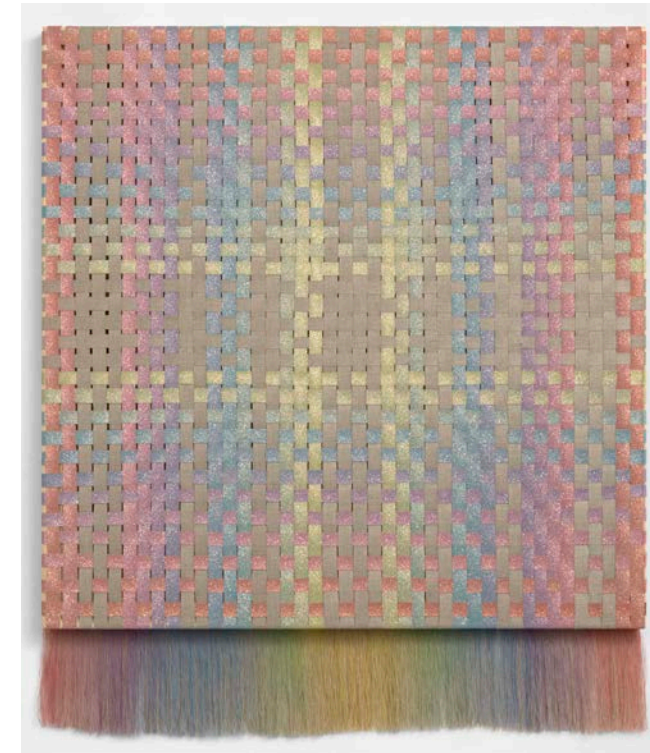
Topography Of Salt Field In San Francisco II
Paper collage, paper, ink, colored pencil



PETRA SCHOTT
Beauty In The Broken
Oil on canvas, 175 x 195 cm

Lightness Of Being
Oil on canvas, 180 x 210 cm

Venus Needs A Break
Oil on canvas, 140 x 140 cm



SHELLY PAMENSKY
Candy Crushed
Glitter, glue, automotive paint on linen, reconstruction, 80 x 80 cm

Field Of Dreams
Glitter, glue, automotive paint on linen, 100 x 80 cm

Cross-dressed
Glitter, glue, automotive paint on canvas, reconstruction, 49 x 40 cm



T Directory Artists

INTRODUCING

CEILI SEIPKE | AOMI KIKUCHI
ALEKSANDRA DEDIC | MARGOT DERMODY
ELLEN HOLLEMAN | ELYSE' JOKINEN
HAEJIN YOO | JAYN ANDERSON
LEILA ANGELINA FREIBURG
JOANNA PILARCZYK | MICHELLE LUBIN
NICKI AULT | TIFFANY HENG-HUI LEE
PETRA SCHOTT | SHELLY PAMENSKY

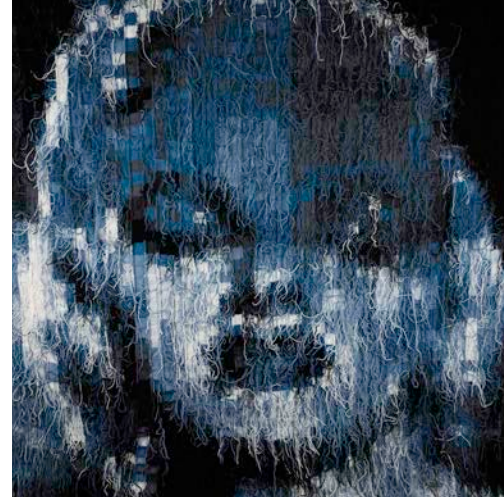
Cover image
CEILI SEIPKE
Sophie And Aiko Behind The Scenes



Directory Artist

CEILI SEIPKE

www.ceiliseipke.com



Directory Artist

AOMI KIKUCHI

www.aomikikuchi.com



Directory Artist

ALEKSANDRA DEDIC

www.instagram.com/machofemajewellery



Directory Artist

MARGOT DERMODY

www.margotdermody.com

Vermont-based artist Ceili Seipke navigates multiple mediums, using her background in painting and photography to craft enchanting encaustic portraits that transport you to a realm of dreams. Born to Hungarian immigrant parents in Allentown, Pennsylvania, Ceili is not only a first-generation college graduate with a BFA in Painting but also a dedicated mother whose art endeavors were limited while raising her three children and working as a Behavioral Interventionist.

In 2019, Ceili reignited her creative spark through a local solo photography exhibit of her fantasy photography portraiture. As the pandemic reshaped life in 2020, she shifted away from photography and capitalized on the opportunity to diversify and expand her artistic talents. This resulted in Ceili garnering an online solo exhibition of her encaustic photography and recognition across prominent platforms. Her encaustic creations have been featured in the spring 2023 edition of Art Seen Magazine and a special edition of Women United Art Magazine in the same year. Notably, she emerged as a finalist in Women United Art Prize 2022 in the Photography & Printmaking category with her encaustic photography and again in 2023 with her ethereal women photography portraits. She secured The People's Choice Award at the Burlington South End Art Hop 2022 with an acrylic painting.

Discovering the power of artistic communities by being an active member of various local and global art collectives and being inspired by her own journey of redefining her artistic identity, Ceili launched The Art Dames Society in March 2023—an international network that provides support to women creatives of all levels, spanning diverse artistic mediums. Ceili's personal experience continues to fuel her resolve to empower kindred women artists.

Aomi Kikuchi is a multidisciplinary artist. She creates 2D/3D art, including sculptures, garments and objects. She has a BFA from Kyoto University of Art and Design and an MFA from the Pratt Institute. She has participated in exhibitions internationally, including Art Laguna 2021 and Woman's Essence 2023. She has participated in various publications, such as being selected for the publication "50 Artists to Watch in 2023" and "Collector's Art Prize 2023".

The source of inspiration is the Buddha's philosophy and Japanese aesthetics. By understanding and accepting the impermanence and insubstantial nature of this world, we can control our attachments and cravings and alleviate our suffering. Wabi-sabi is an appreciation of imperfection, and mono-no-aware is having compassion towards all living beings.

Her work is characterized by delicacy and ephemerality. Eternity exists in our conception, but all matter cannot remain in its present form forever. By creating works that emphasize fragility and vulnerability, she intends to make people aware of the pointlessness of clinging to materialistic desires. Greed is the cause of social, political and personal suffering. She aims to express compassion through her works of art. Thinking of others and sharing with others frees us from greed.

She acquired various craft techniques, including Dress making, Yuzen dyeing, Japanese embroidery, weaving, and ceramics. Commanding her skills and knowledge as her vehicle of creation, she discovers the possibilities of textiles and everyday items as art materials and incorporates them into innovative works.

Aleksandra Dedic is a sculptor and jewellery creator from Nis (Serbia) and one of the founders of the brand MachoFema Jewellery. Besides that, she has international artistic production and vast experience in visual arts like painting and photography. In the meantime, she was an art teacher and author of creative workshops and also worked as an interpreter and translator.

In recent years, as an author, she mainly dedicated herself to creating jewellery in order to unite the beauty of nature with art. Actually, her aim is to offer authentic and unique pieces which are wearable art. MachoFema jewellery is contemporary and handmade, and therefore, it is a privilege to be able to create with hands in this digital world nowadays. Also, she tends to employ materials which support ethical metalsmithing and are eco-friendly in order to be a sustainable brand.

Besides that, Aleksandra aspires to share her love for art, beauty and nature through her jewellery creations that are sculptural, artistic and one-of-a-kind. In this case, artistic production in jewellery is a sum of various interests, techniques and experiences of the artist. Rings are the recent favourite passion that includes pieces in metal, wood and stone. They vary from refined and simple clear lines to robust and massive free forms.

Besides her hometown, she has lived and worked in Belgrade, Turin, Strasbourg, Marseille, Graz, and Valencia; her artwork has been exhibited in Serbia and abroad at individual and collective exhibitions since 1997.

Margot Dermody (b. Takoma Park, MD) is an artist based in Pittsburgh, PA. Her work was featured in two group exhibitions, Fluid, at Mark Rengers Gallery through January 6, 2024, and Bodies with PxP Contemporary Gallery through January 31, 2024. Her most recent solo exhibitions include Light Through Stone, Women United Art Movement, June 2023 and The Way of Peace, Forward and Back in the Pittsburgh Federal Courthouse lobby as part of the Art in the Courthouse series, November 15, 2022, through April 15, 2023. Her work has been shown in numerous additional exhibitions: Stories to be Told, Art Mum's (2023); Chromatic, PxP Contemporary Gallery (2022); Stronger Together, Art Mum's (2022); Alone, Together, the Associated Artists of Pittsburgh (2021); Full Circle, Concept Art Gallery (2021); and the Associated Artists of Pittsburgh 107th Annual Exhibition at the Westmoreland Museum of American Art, (2019-2020). She also has presented her art in the Pittsburgh Cultural Trust Gallery, William Pitt Union, Gallery One | Collective Works, and the Pittsburgh Center for Arts and Media.

Margot participated in the Artist Residency Program in 2021 at the Pittsburgh Glass Center, where she continues to work as a studio artist. Bringing together elements of the natural world with human emotion in painting, sculpture, and photography, her work spans a wide range from a neutral monochromatic palette to a more explicitly vivid and affective narrative.



Directory Artist

ELLEN HOLLEMAN

www.ellenholleman.nl

Ellen Holleman is a Dutch multidisciplinary artist and spatial designer. What drives her is curiosity about how people live and move about and how this is affected by the urban environment. With an eye for quotidian urban scenes, Holleman aims to create works that capture the beauty of the human experience. After graduating from Art School, Holleman worked as a muralist in Cancún's Mexico Mágico theme park, where she fell in love with painting and the transformative power of colours. After the park's closure, she returned to the Netherlands, and during the following 25+ years, she worked mainly as a spatial designer on urban planning projects. Besides her work as an urban design professional, she completed several applied art projects, worked as a cultural producer and initiated multiple grassroots urban projects.

In 2020, Holleman restarted a professional painting practice, shifting her career towards the arts. Since 2021, she has been working in a studio in Zaltbommel, where she participated in a group show in the St. Maartens Basilica and had her first solo exhibition. In 2022, Holleman's works were featured in an augmented reality pavilion with ArtInside Gallery and an online solo exhibition. Her works were published in issue #5 of The Huts Magazine and featured in Cista Art Gallery's 'Life as a Poem' group exhibition. In September 2022, Holleman had her second solo exhibition in Zaltbommel and participated in the International Artes Exhibition in Turin, Italy, where she was awarded third prize in the figurative paintings section. In 2023, her works were published in Arts to Hearts Magazine #2, curated by Marina Granger; she exhibited at Kunstschouw 2023 and the EuropArtFair Amsterdam and ended up as one of the finalists in the Women United Art Prize 2023. Holleman is a directory artist with Art Mums United and the Art Queens.



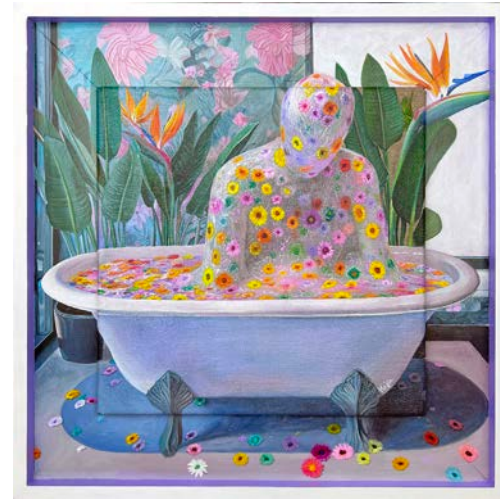
Directory Artist

ELYSE' JOKINEN

www.elysejokinen.com

Elyse' Jokinen is a visual artist working primarily in analog collage. She is the founder and passionate facilitator of the online platform Wilder Collage. Elyse' has been carrying around a bin of paper for the past two decades and was in awe when she plugged in to the global collage community online. Elyse' has made it her mission to share the magic of collage art through the work she creates and shares and through the connection, education, inspiration and visibility of Wilder Collage.

Elyse's work has been collected in over four counties, and she's been featured with Collé, PXP Contemporary, Visionary Art Collective and many more.



Directory Artist

HAEJIN YOO

www.haejinyoo.com

Haejin Yoo, a self-taught acrylic artist born in Seoul, South Korea, creates surrealistic expressionist art to evoke past and present emotions.

In her artistic exploration, Haejin extends beyond the canvas, integrating mixed media such as acrylics, textiles, carpentry, and spray paint. Her intention is to breathe life into the image, surpassing the constraints of a flat surface. Whether painting onto the frame itself or infusing various materials, each element contributes to the illusion of her surreal expressions.

Haejin's artistic passion was discovered at a young age but was suppressed until her late twenties. She now lives in Cologne, Germany, where she exhibits her work across Europe.

Haejin's accolades include winning the Merit Prize Award from Teravarna's International Juried Art Competition (2023), the First Prize Abstract Award at FIRA International Art Fair Barcelona 2022 and exhibiting at The Other Art Fair London and Los Angeles in 2023.



Directory Artist

JAYN ANDERSON

www.jaynandersonart.com

Jayn Anderson is a North Carolina-based abstract painter. She spent her childhood on the East Coast before moving to England to study. During her years there, Jayn was afforded many opportunities to travel, including several solo trips. Some of her most memorable travels were to Mallorca, Ireland, Israel, Uruguay and the Czech Republic, as well as many other spectacular locations. These deeply meaningful experiences continue to shape the work that Jayn creates today.

Jayn embraces the inherent chaos of life, thriving in ever-changing environments. Her work mirrors this spontaneity and energy in every mark that she paints. Jayn has a fiercely independent spirit with an empathetic, old soul. She uses music as a vessel to channel her experiences and the emotions they evoke into her artwork. She prefers not to think about what she's creating but instead lets intuition and automation guide her.

When she's not creating, Jayn enjoys reading, exploring nature and staying active while spending time with her family.



Directory Artist

LEILA ANGELINA FREIBURG

www.leila-angelina.de

Leila Angelina Freiburg is a self-taught visual artist who believes in the healing power of visual storytelling. She paints female faces that show the experiences and feelings of the portrayed woman without compromising the individual. Her artwork reflects universal human experiences and emotions. It's intimate and safe.

Working as a lawyer, she knows that many conflicts (if not all) are driven by unmet needs. She started expressing some of her own emotions and needs art-wise when her children were born, one of them prematurely. Her work environment had difficulties adapting to the fact that her life, needs and working hours had changed. Making art started as a way of untangling thoughts the lawyer within her didn't know how to express, leading to being a dedicated lawyer and a passionate artist.

She lives in Düsseldorf, Germany, with her husband and two kids and balances family life, working as a lawyer in the public health sector and painting. Her art is shown in diverse (collaborative) exhibitions and in magazines and is owned by private collectors.



Directory Artist

JOANNA PILARCZYK

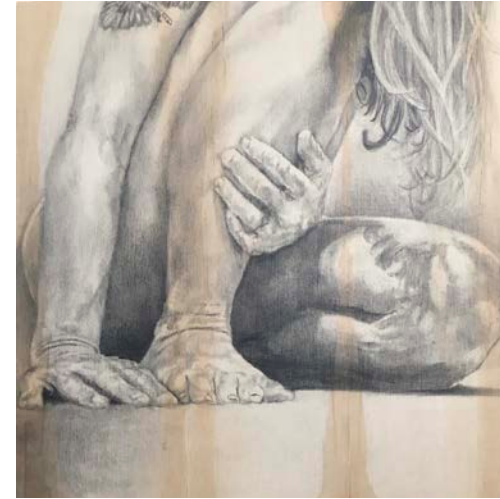
www.joannapilarczyk.com

Joanna Pilarczyk is a London-based contemporary figurative painter. Born in Poland, Pilarczyk studied at the Art University in Zielona Gora, where she earned a Master's degree in Visual Arts and Art Education.

Pilarczyk's artistic talent has earned her recognition and accolades. She received the Boynes Monthly Artist Award and was a finalist for the International FiKVA Award for Figurative Painters and the Women United Art Prize in 2022 and 2021. Her work has been exhibited nationally and internationally, including at prestigious venues like Mall Galleries at Women in Art Fair, Start Art Fair in Saatchi Gallery and the Other Art Fair in Truman Brewery, London. Additionally, she showcased her newest paintings at a solo show with Oink Gallery, featuring pieces from her 'My Paradise' series. Furthermore, Joanna actively participated in the Spring and Summer editions of the Other Art Fair in 2022.

Her artworks have even crossed international borders, with her paintings from the Intimate Times series exhibited at 33 Contemporary Gallery in Chicago and Mixx Atelier Gallery in Telluride, USA. Moreover, she contributed her art to the 'Memories in Hindsight' group show at the J/M Gallery in Notting Hill and Fitzrovia Gallery in London.

Pilarczyk's paintings have been featured in publications, including Create! Magazine, Art Seen, Women United Art Magazine, The Huts, Suboart, All She Makes and Boynes Artist Award.



Directory Artist

MICHELLE LUBIN

www.mdferrera.com

Michelle Lubin (MDFerrera Fine Art) is a Southern California-based multidisciplinary artist whose work ranges from drawing, writing, and mural painting to advocating for mental health and accessible art through her local Arts Bureau and elementary schools. What began as a therapeutic outlet, Lubin, has built into an art career that has come full circle. Drawing and writing were encouraged early by her (late) Artist father, Richard Ferrera and developed while earning a BA in Fine Art from Montclair State University, New Jersey, though the real "art career" education came from taking the plunge from a side job to a full-time career with a move to Southern California.

From her garage studio, she finds healing in the process, whether drawing representative self or custom portraits on wood panels, preparing for a mural or curating the next local art exhibition. Lubin's fine art series' is heavily inspired and validated by music and the artists' personal experiences. Her success is attributed to her ability to evoke empathy through the use of simple materials and a monochromatic style that captures heightened expressions and gestures. While awards and accolades have elevated her exposure and sales since pursuing art full-time in 2010, it continues to be her efforts to participate in community art projects and outreach that fulfil the artists' mission and passion.



Directory Artist

NICKI AULT

www.nickiault.com

Nicki Ault is a contemporary Canadian artist who has always loved art and began to pursue painting as a profession when her youngest of two sons started Grade One in 2010. Her creative freedom increased with each year, and she now works full-time in her private studio in Saskatoon.

Nicki has an intense love for the boreal forest, northern lakes, big skies and wild grasslands of Saskatchewan. It's in these places she finds endless inspiration for her paintings. Nicki considers herself to be a lifelong student of art, always determined to learn, grow and keep moving forward. Over the last ten years, Nicki has been diligently building her skills in drawing, colour theory and oil painting, and although largely self-taught, she has gained invaluable knowledge through workshops taught by excellent instructors. She continually challenges herself to convey the nuances of light in her landscapes and always seeks to infuse love and emotion into each brushstroke.

A feature was written on Nicki's work in Canada's Galleries West magazine in 2019, and in 2020, she was named a SaskGalleries "Artist to Watch". Nicki was recently one of 45 international artists published in a book entitled "Painting Our World: Personal Stories of Artistic Ingenuity and Triumph", and in early 2023, she experienced her first artist residency at the Residence Inn By Marriott Calgary Downtown | Beltline District. She is represented by four professional Canadian galleries (Regina, Winnipeg, Oakville, Calgary). She is proud to maintain a dedicated art practice and build a growing art career, believing it's important for her boys to witness this "better-late-than-never" pursuit. Nicki hopes they will learn valuable life lessons in perseverance, setting goals, working hard, facing fears, and never giving up. Most importantly, they will be inspired to chase their own dreams.



Directory Artist

TIFFANY HENG-HUI LEE

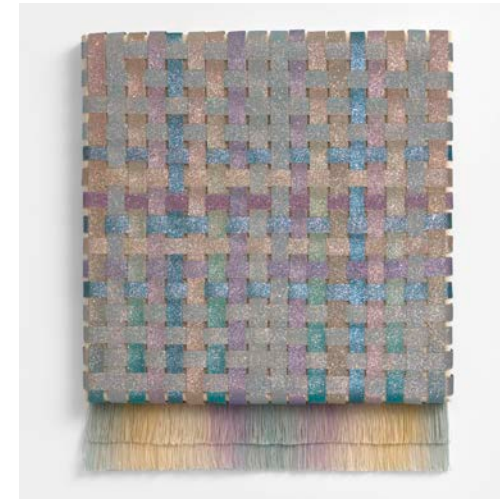
www.tinyurl.com/tiffanylee944



Directory Artist

PETRA SCHOTT

www.petra-schott.de



Directory Artist

SHELLY PAMENSKY

www.shellypamensky.com

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23 FEBRUARY - 23 MARCH 2024

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women united
ART MOVEMENT

As a multidisciplinary artist, Tiffany Heng Hui's portfolio includes abstract and mixed-media objects, paper-based collages, sculptures, jewelry, and paintings. Her 30-plus years of experience as a corporate interior designer adds depth to her artwork. Using her knowledge of colors, lines, shapes, textures, and materials, she bridges the disciplines of interior design and art. In addition, while obtaining a Master's of fine arts degree from the University of Houston, Tiffany was mentored by Richard Stout, a truly outstanding artist and instructor. He pushed her to accept nothing less than excellence in her work. As a graduate student, Tiffany was also a teaching assistant, which allowed her to demand excellence from her students as well. Tiffany's art expresses movement and energy, reflecting the changing unstable characteristics of nature, as well as the fragmentation and uncertainty of life. Abstract creations allow the viewer to interpret each work based on their personal experiences and preferences. Layers mimic the order found in nature that must be present for balance and harmony to exist. Layering materials provides depth to each object. Tiffany's architectural background allows her to use repetitive lines to create abstract compositions. Tiffany's paper collages have been selected for numerous juried exhibitions. Most recently, her work was selected by Alison de Lima Greene, the Isabel Brown Curator of Modern Contemporary Art at the Museum of Fine Arts, Houston, Texas. She has exhibited in the Art Museum TX (part of the permanent collection), the Beeville Art Museum, Beeville, TX, the Kspace Contemporary, Corpus Christi, Texas, the Jung Center in Houston, Texas, Lee College in Baytown, Texas, Women Made Gallery in Chicago, Illinois, curated by Kathryn Markel, and Galerie Biesenback in Cologne, Germany. Solo exhibitions at Heidi Vaughan Fine Art in Houston, TX, Bosque Gallery, TX, and Beeville Art Museum, Beeville, TX.

Petra Schott is an abstract painter whose art revolves around states of mind, longings, and memories.

She studied Fine Art at the Art Academy in Kassel in 1982 and has, since then, attracted the attention of national and international galleries, art critics, and collectors.

Highly influenced by the works of Cy Twombly, Leiko Ikemura, Joan Mitchell, Marlène Dumas, Elisabeth Cummings, and Henri Matisse, the artist's work is emotionally charged and in direct dialogue with the viewer who is invited into an open space for expression.

In her works, Schott delicately creates colourful representations of nostalgia, freedom, and human relationships. She also explores nature and an intangible realm in which human figures with abstract facial expressions are loosely outlined.

In her work, she weaves personal and collective memories into shapes, marks and lines found in her everyday life, creating an abstract language of painting that oscillates between lyrical abstraction and figurative references. The art curator Nell Cardozo wrote about her works: "There is a generous intimacy in Schott's use of colour that coaxes out a subtle interplay between comfort and longing. Looking into them is like looking into a dream that belongs to some common consciousness."

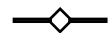
Petra Schott regularly exhibits nationally and internationally.

Shelly Pamensky is a mixed media artist of Israeli origin who was raised in South Africa and is now working from her studio in London. She completed a Law degree in South Africa and is a self-taught artist who turned her attention to painting after a career in the City of London.

Pamensky reduces painting to its most basic elements, creating shimmering beds of colour that seek to mesmerise the viewer with their calming balance of colour and shine.

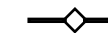
She has sold paintings to private collectors and undertaken numerous commissioned pieces in collaboration with collectors, curators, and interior designers. She has exhibited in various group shows and Art Fairs, including The Affordable Art Fair, Roys Art Fair, and The Other Art Fair. Additionally, her work has gained recognition through features in art magazine publications and online exhibitions.

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