

*Manpower
presents*

Art on a Limb



BRIANNA ALLEN



SAMANTHA MOSBY BELCHER

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Ornamentation, a playful aesthetic, and desire form the core of my work. The lighthearted imagery of animals and food, typically sweets, are universal representations of hunger and saccharine naiveté. Brightly colored flocking, glitter, and paints or ink are used to push the cuteness or kawaii even further. My artwork focuses on autobiographical desires and expectations of relationships around me according to where I am at that point in my life. I'm constantly comparing my desires to the world around me. I love to create and I believe as an artist I give a piece of myself in each art endeavor. It is laid out for others to consume in one way or another.



ADRIAN BLACKSTOCK

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Much of my work starts with an inner dialogue about how people in my past have shaped my current self-image and how I view my role. The ideas for my pieces come from how I see women in my society and are frequently influenced by women who have been poignant in my life. I am often interpreting a personal memory, a story from my family's oral tradition or simply making a commentary on an issue that relates to my life at any given point. My work has an underlying influence of the culture of family in Southern Ohio and the role of the female within that society.



LEE ANN BILLUPS BLEVINS

My art consists of recreating scenes from the joyous moments of my life. I like to find the beauty in ordinary scenes: a heron waiting to catch an unwary fish, a well worn path in a mountain landscape, the inky black solitude of the shade in a sunlit forest. I've recently gotten involved in pet portraits which I love. They have such an honest, expressive quality to their faces. The path of my life hasn't always allowed me the time to be creative. I would do art for other people but nothing for myself. I find painting to be challenging and so rewarding!



Much of my subject matter comes from the many photographs my husband and I take on our travels and adventures. I like using oils because there's a depth to the color I can achieve through layering. I also like the ability to rework or blend areas and the slow drying time allows for that. Painting for me is an active process that has to excite me or I'm not interested. Portraying an image that invites the viewer into the scene is one of my main goals. I love the feeling of making art and losing myself in the creative process. This is what motivates me as an artist.

MIKE BOWEN

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Mike Bowen is a native of Huntington, WV, an area along the Ohio River, dotted with abandoned relics from the steel plants and factories that once lined the city. These dilapidated buildings and deteriorating machines have always intrigued Mike and have become the basis for the majority of his work in recent years. He finds beauty in objects that once served an important purpose in manufacturing, but have either worn out or become obsolete and are now left to deteriorate.

Mike graduated from Marshall University in 2004 with a B.F.A in Ceramics and went on to earn his M.F.A. from the University of South Carolina in 2010. He now teaches at Shawnee State University in Portsmouth, OH, and lives in his hometown with his wife Allison and son Benjamin.



BRUCE BOWERSOCK

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ALLISON BROOME

Allison Broome was born and raised in Tyler, Texas. She attended the University of Texas at Tyler, where she studied studio art and received a Bachelor of Fine Arts degree in 2009. She continued her education at the University of South Carolina, graduating with a Master of Fine Arts degree in 2012. During her time there, she focused on painting and printmaking before transitioning to sculptural fiber arts in her final year. Her current work explores reoccurring themes of memory and the passage of time using a variety of media. She is currently part of the Adjunct Faculty at Shawnee State University and resides in Huntington, West Virginia.



HELEN CHILTON

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My focus for many years has been an introspective study of flowers, butterflies, bugs, and other garden creatures, creating monumental images from the forms of nature. I have maintained my style of studying the patterned symmetrical plant, the spaces filled with fantastic shapes, and the emotion of color. The repetition of shape, pattern, texture, and the composition bursting from the edges of the paper are evident. Flowers and butterflies, with fragility, are turned into permanent images without season, without wilting or decaying, without life cycles.

Blossoms have exotic appearance and complex design, anatomical structure and form on an enormous scale. I have attempted to bring you a physical closeness to the flower, seeing its detail, counting its pistils and stamens, hovering over it, descending into it, browsing, landing on the surface, much like an insect would. Imagine inhabiting these plants in a shared ecosystem. After thirty-five years of painting mostly in watercolor and now in oil, I am still challenged to find a fresh, mystical and musical expression of nature.



FERN CHRISTIAN

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Generally, I work alone with my cat and background jazz . I try to find a peaceful escape zone, free from stress, to create my work in the presence of my (you may say imaginary) muse who encourages men to share my thoughts and ideas. I guess you can say, I talk to myself a lot ! I love to use a lot of color. I hope to share with the viewer the feeling of beauty and excitement that I experience in creating my work.



ROB CLELAND

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My paintings are largely about the creation of meanings. Fascinated with the relationship between history and fiction, I intentionally and unabashedly borrow from both art and life. Through documentation, apparent documentation, appropriations, and text-image relations, I explore binaries such as scholarship/fiction, appropriation/originality, and familiarity/strangeness. I hope that my images evoke sufficient mystery for the viewers to create their own meanings.



PAULA CLENDENIN

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For me, art is a visual communication between the object and me. This interaction, if it happens at all, is done on another level of communications beyond words. In producing artworks, I strive to give the viewer that same kind of wordless dialogue” with the medium.

My artistic goal is for the viewer to have a deep communication/dialogue with my artwork beyond language and literal meaning.



MIYUKI AKAI COOK

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Japanese textile technique, Katazome let me draw into textile art field. Katazome used to be an ancient production process for fabric by a stencil dye with rice paste. Because it is unique to Japan, I am proud to highlight this technique, but most importantly I enjoy the stencil making. The connection within composition for design and structure is difficult and fun part of stencil design. I use “home” as my design inspirations, since I recall my home Japan when I use this technique. For The Art On A Limb project, I use current home West Virginia; one side is Kanawha River, and the other side is New River Gorge Bridge. They are printed versions of my stencil designs.



MICHAEL CORNFELD



EVA PEARL COX

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Eva Pearl Cox was born in St. Louis, MO but grew up largely in Jacksonville, FL. She earned her B. A. in Studio Art at Hunter College where she studied printmaking and sculpture with a specific focus on relief and installation. After undergraduate studies she continued to live and work in New York City until moving to Huntington, WV in the fall of 2011 where she currently resides. Her current body of work explores the concept of desire through the use of humor and the juxtaposition of materials and imagery.



BENJY DAVIES

I believe there is something magical, and perhaps a little frightening in the act of drawing. It allows the artist to see into areas of the brain that are completely unknown to the self – aware thought process. I am frequently surprised and often unsettled by the work that I create. In the course of my life as an artist, I have become convinced that our consciousness is only a small part of who we are, and perhaps the least interesting aspect.



JOHN FARLEY

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My paintings and drawings are inspired by the innate principles and patterns, the dynamic formations found throughout nature. The result is a graphic expression of the delicate complexity, design and aesthetic sensibility of the structures that define our world. My work is informed and driven by a love of the biological sciences, natural history and 19th century medical engravings. I am fascinated by the parallels between artistic and scientific process and discovery.



RABERT FULKS

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The Appalachian Mountains and the Ohio Valley have filled my imagination with beauty and wonder from birth. Its breathtaking beauty can be seen from its streams to its high mountain ridges. Our culture is steeped in Christian values and has expressed its faith through the Old Time Music and community built around the church from the time the region was settled. Whether it is the kind of gentle people of this region or its landscape that I am painting, I am the better for it. As an Appalachian artist, I always strive for the clarity of the visual statement, understanding that form carries the message.



BETTY GAY



JOANNE GELIN

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A Slice of Life

The pomegranate has been featured prominently in the works of artists for centuries. It "appears in Egyptian wall paintings in tombs symbolizing life after death". It has been revered in world cultures and religions from Buddhism to Judaism, Islamism to Christianity. It has been rendered in religious arts throughout History. It is said to have symbolized such attributes as the bounty of the harvest, the "sweet and sour" aspects of life, as well as strength and hope. Pomegranates have appeared in the works of "modern artistic movements" from Post-Impressionism to Surrealism, and are featured in the works of Matisse, Cezanne, Dali and Picasso. Art, in all forms, has been a source of strength and gratification throughout my life. It has provided mental sustenance, satisfaction, a vocational path and a means of visual expression all of which I consider precious gifts. The palette and sliced pomegranate seemed the perfect metaphor for the "nourishment" with which art has served to sustain me. The palette and knife are "tools" used to expose the succulent nature of this exotic fruit, the joys of life. Just as the sliced fruit allows the seeds and nectar to spill forth with the promise of an abundant future, life provides opportunities, strength and hope for us to grow and thrive.



RON HAEBERLE

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Painting continues to be, for me, an evolutionary process. My techniques and methods have changed over time and my subject matter still varies widely. It has been clear from the beginning, however, that a key driving force in my work is to develop a sense of place, the feeling of being there. I have found that this begins, not surprisingly, with observation – what are the primary elements and detail that establish the sense of place or the atmosphere of a given scene. Then it's all about putting it on paper - light, color, value, perspective, and creating depth. Perhaps this is best summed up by a passing comment from a visitor to a recent show - "I can hear the ocean in that painting!" Nothing could have been more satisfying.



IAN HAGARTY

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At the center of my attention is a desire to visually construct a synthesis of playfulness and order. I sometimes approach my work with an attitude of youthful experimentation and lively exploration. Other developing moments yield a measured persistence, a sense of control and an imposed structure. The images result from my negotiations with these two distinct characteristics and give shape to this dialogue. The motivations for my work derive from my interests in contemporary music, culture, art history, technology and nature. I relate my work

to these sources by approaching each painting with a desire to mimic some experiential association I have with a particular subject. I want it to communicate an awareness of cultural conditions, while simultaneously referencing artistic histories. I am fascinated by these histories and their potential to expand notions of meaning. I think of my work as a way to reflect on perceptions of lived and imagined experiences. I work to describe a poetic paradox where color, shape, and material mirror these experiences, while also becoming their own form. The work is never simply about one or two aspects of what may be of interest to me. It seeks to resolve a visual, aesthetic and a conceptual discourse between allusion and illusion.



CHARLES JUPITER HAMILTON

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Charles Jupiter Hamilton is best known for his energetic, highly expressive acrylic canvases, hand-built sculptures, carved and painted wooden wall reliefs, and self-pulled wood block prints. His work meticulously fills empty space with dots, swirls, and other design elements. A simplified analysis would describe his style as a cross between psychedelic art of the 1960s and the work of indigenous tribal art such as that of aboriginal peoples of Australia. In fact, his work has been referred to as "new world primitivism." His sculptures often incorporate colorful marbles and other found materials. Each work is narrative to a degree, and often autobiographical. His art includes interesting perspectives such as birds-eye views that compress a wide area of territory into a single image, whether it is a room full of people, a baseball diamond, or an entire town. This unique perspective is the first clue that one is seeing the world filtered through the eyes of a visionary artist.



HAYSON HARRISON



NOELLE HORSFIELD

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Ceramic artist Noelle Horsfield owns and operates Full Circle Ceramic in the Heritage Station area of downtown Huntington, WV. Her hand built works include platters, mugs, vases and other domestic forms with highly decorative carved surfaces. Noelle explores themes of text, profanity and the enchanting dramas of the animal world all presented with a lighthearted touch.



BARRIE KAUFMAN



DANNY KAUFMANN

Nature transformed through human intervention is a prominent theme in my work. The photographs in Clearings document suburban developments where construction has halted, usually due to a lack of funding. These developments are now frozen between the past and the future; the natural landscape and the beginning of a new landscape.



KATHLEEN KNEAFSEY

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For seventeen years, I lived in the same house until I went away to college. Growing up, my childhood home was the center of our lives. It contains memories of our past as a family. With my mother still living in that house, it is the place where we siblings gather with our own families to continue that tradition of home and family. Now as a wife and mother of three children, I also see my family creating memories in our own home.

It is this connection to my childhood home, along with my family's home that draws me to create forms that make reference to domesticity and the dwelling. Working in clay, with its foundation in the vessel, it is not a big leap to see everything as a vessel. I see houses as vessels, which hold and protect families. This is also true of a nest, being a vessel that contains a different type of family. Bowls and cups are vessels, as is a house, a person, a tree, a nest, and even an egg. They all contain something. Many times, they contain something very precious.

In my work, I create both sculptural and functional vessels. The sculptural vessels I create are metaphors for people, places and memories, with their references to house, tree, egg and nest. The functional works I make are created to be used by my family and others for the enjoyment of sharing a meal together, which can be an incredibly special moment. These metaphors become three dimensional, seen as common threads intertwining between my sculptural and functional pieces. Tree roots become feet on the bottoms of functional bowls, egg shells can be used as cups, and sculptural nests resemble cereal bowls.

In the piece I created for Art on a Limb, the nest is seen from two views. One side is the nest as we see it from the ground, wondering if there is anything in it as we look up in the branches of a tree. The other side is what we see if we climb up to investigate. Discovering the three hatched porcelain eggs found in the nest, we are now intimately close to a recent miraculous event. As in all of my work, there are many metaphors found even in this piece. The discovery of the nest mimics what happens so often with my three children as we explore in our daily adventures, while at this time of year, one can also make connections between nest and manger.



HANNA KOZLOWSKI

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As both a painter and papercut artist, I create work that participates in the oil painting tradition but also defies the traditional hierarchy of paint as a medium. By merging paint with hand-cut paper, I attempt to blur the boundary between the historically male-dominated practice of painting and the underrepresented realm of domestic craft, continuing the practice initiated by second-wave feminists of elevating the art forms of craft and decoration to the status of high art. In addition to feminist theory, my studio practice is informed by the language of ornamentation, an obsession with detail, and a recent interest in poststructuralism. Through appropriation of traditional Polish cut-paper designs known as wycinanki, my work also generates a dialogue surrounding my own heritage as a first-generation Polish American.



CLARICE KUMLIEN

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My first memory of art appreciation was melting crayons on the back of a wood fired kitchen stove. They ran down in long streams. Lovely! I always loved to draw and paint. I would beg for the back of the calendar, a big piece of white paper. Wow! A luxury. No I make sure I always have plenty of big white water color paper.

I was a nursing instructor and used art to illustrate lessons, but when I joined Ironton Art Association I entered the show and won 1st place ribbon. I started to take my painting more seriously. Instead of giving my pictures away I started to sell them. I give IAA a lot of credit for the encouragement they gave me.

I live out at Lake Forest, where I garden and use the produce and flowers in my still life set ups. I have studied different media, but I prefer to work in watercolor.



NATALIE LARSEN

Dramatic and bizarre portraits and tableaus are a result of my interest in painting as a vehicle for storytelling. Delighting in visual narratives, I draw specifically from the rich accounts I heard and read growing up in the inherited religious culture of my youth. Magical tales of prophets encountering angels, golden plates, temple ceremonies, and the stories of my ancestors settling the American west inundated my childhood experience and sparked my imagination. In addition, I am influenced by religious paintings and illuminated manuscripts, Spanish artists like Goya and El Greco, the dark humor of artists Amy Cutler and Liza Lou, and authors John Steinbach, Flannery O'Connor, Maxine Hanks, Fawn Brodie, and D. Michael Quinn, among other things. Genealogy, folk magic, nineteenth century American religious fervor, the physicality of the body, sexuality, femininity, patriarchal authority, family politics, marriage, and traditional gender roles are all topics that I explore and critique in my work. Formally I use an illustrative style that reflects a mixture of traditional religious painting and children's storybook pictures. Both forms of art are/were created to inculcate different groups of people to teach them morals and social behavior; both forms also leave room for the subversion of that subtle didactic morality. The long-standing traditions of this visual cultural conditioning (and its undermining by artists) gives my narrative critique a point of departure where I can have a conversation with the history of painting, placing myself on the art making continuum. The work often alludes to the lost magic of childhood tales, giving way to complicated adult relationships. I rely on visual mediums to record and reorder ineffable memories which provide a starting point for fictional narratives in my work, and I compose these narrative portraits where metaphoric reconstruction and spatial dynamics illustrate the transformative qualities of these intricate bonds. I turn these once magical accounts into struggles between men and women, parents and children, and individuals and society, while attempting to retain their complexity by preserving traces of their childhood innocence and beauty.



STACI M. LEECH-CORNELL

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People have varying thoughts and opinions of birds. A few years ago I found myself in a situation that made me extremely unhappy and depressed. A search began for me to find something that helped me to feel any sort of positive emotion. I would take walks through the city I called home at the time and through all of the noise and the foreign surroundings I began to focus in on flocks of birds that could be seen everywhere from the city square to the trails beside the neighboring river. These birds also tended to gather outside of my apartment window on the landing of the lower level of the building. I obsessively drew these flocks of birds and filled sketchbooks and drawings with their images. The drawings led to sculptures of the same birds.



After returning from that time spent away from West Virginia, I continued to obsessively draw and sculpt this particular bird. But, I soon found many other flocks of inspiration and many other bird images began to appear in my drawings. At first the images were realistic interpretations, but as the depressive fog that had surrounded me began to dissipate the bird images began to take on a new appearance as well. These birds all have varying personalities and characteristics that make them individual and distinctive. Some could be considered quite ugly or unattractive and yet the same could be considered quite lovely and becoming to others. I dress these birds in fine clothing, dresses or sometimes suits. I never really have the chance in my life to “dress up” on many occasions and I find that when I do have the opportunity it’s one that I don’t particularly care for. My confidence level seems to drop and being extremely self conscious takes over, my feet hurt from heels, at times my body aches from having to constantly stay in the correct stance or sit just right in a certain dress or skirt. But, I love dresses and I adore suits. These birds allow me to play “dress up.” Similar to the paper dolls that occupied so much of time as a child, I dress these characters in many different styles of formal wear.

The bird illustrations are created by drawing with pen and ink with additions of folded or cut paper pieces. The characters are created as the drawing progresses. Any slips of the hand, or blops of ink sometimes help to determine what pattern the feathers make take, the length of a beak, the age of a face, and so on. This palette “Egg Palette Bird” was created in this medium and continues the always evolving bird illustrations I create.

JANET LESTER

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She has studied with famed portrait artist Daniel Green, and also with nationally known artists Irving Shapiro, William Schultz and Kevin McPherson. She works in all media and subjects, but most commissions are for portraits. She accepts commissions for homes and pets, and many of her paintings are included in private and corporate collections across the United States. She particularly enjoys children’s portraits. “I love people, and I’m very gratified if I can capture a likeness and a glimpse of the subject’s personality”.



KEVIN LYLES

My work is molded by a myriad of influences. More often than not, things I see in nature inspire me. Frequently inherent in nature are patterns, contrasts, textures, and contradictions. When creating sculpture I combine these natural properties with the elements and principles of design to create work that both interests and challenges me. In this palette I used annealed copper to create a patterned texture that resembles something you might see in plants or animals. The copper is both warm and cold at the same time, just as you sometimes see in the natural world.



LEONA MACKEY

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Lifelong fascination with nature in motion in the form of wind and water currents continues to be a source of inspiration for me as a glass artist and a painter. I attempt to capture the impact of these elements in a suspension of time and space that feels organic and spontaneous.

In this small palette I have attempted to illustrate the characteristics of the different glass I use. All are cooled at the same rate and are annealed to insure against breakage. Aluminum is used as a cover for the wood palette, clear for the background glass, Reactive Vanilla for the next layer, dichroic glass, Reactive stringers and small stringers that are pulled from a very hot kiln (1550 degrees).

Using these materials I have attempted to depict different plants with vines entwined among them. The small dots leading from the second layer is an example of the small earrings that are made with the scrap glass.



PETER MASSING

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The work I make most often deals with the physical changes that occur naturally in my immediate environment. My intent is to become conscious about a wide range of environments that may be actual or virtual. Advances in technology allow the global environment to be a part of my consciousness and expand the concepts I choose to investigate. It amazes me how a collective consciousness can be tapped into in order to better understand the world around us and broaden my vision. Searching, looking, and collecting, are common practices that I think can raise awareness and might expose something about the human condition. In response, I look for ways to make a mark and learn how to let what happens during the process lead my investigation. Finding new direction is most often realized when doing something again for the first time, like picking up a penny from the pavement, or putting things that I have collected into order. What I do as an artist is a form of visual anthropology. The results are prints, painting, assemblages, and mixed media.



JAMIE R. MILLER

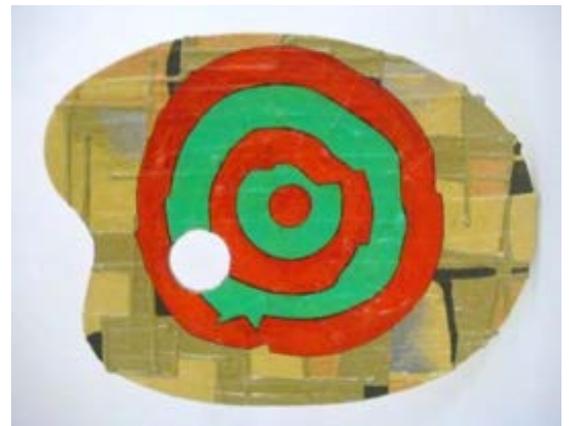
In my work I explore issues that lie under the layers, the ones disregarded and covered up. I do this with use of ambiguous forms suffering from very human emotions such as fear, anxiety, depression, or questionings of their roles and identity. I chose to use material such as scraps, cast-offs and found objects in many pieces, along with layered imagery because although my subject matter is what some consider human weakness, I also want to incorporate a feeling of transformation and survival.



MARK TOBIN MOORE

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I've always loved how years of wood glue accumulates on shop tables, and so I include thick textures referencing years of glue accumulation. The All American Abstract Expressionist paint drip still captivates me.



LAURA MOUL

Since 1991, Laura has been creating award-winning photographic landscape and scenic images. She is one of only 3% of professional photographers in the United States that has achieved national certification from the Professional Photographic Certification Commission. She has completed requirements and successfully recertified in 2003 and 2008. Additionally, she was awarded Master Photographer in 2001 and Craftsman Photographer in 2012. Laura is a Tamarack artist, whose work has been juried into galleries and art shows in WV, OH, and KY. She is one of the selected artists in the University of Charleston WV Artists Erma Byrd Gallery permanent exhibit.



POOCHIE MYERS

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I show the abstract pattern creating a rhythm of movement using contrast, color, texture, space, patterns either with humans, animals, architecture or some combinations including life in its prettiest or ugliest form. My priority is the plastic quality of the rectangle making my audience's eye move in a sensuous flow of in and out, over and around. I concern myself with classic design then almost always try to break the rules. Whether I am using wool, silk, beads, paint or mud, social comment and the absurdities of life such as suburban housing, parties, excesses, people crowded, people waiting for any reason - conveying the message with a combination of shapes, textures, colors and sizes is my desire. I want my audience to travel into the magical world of our subconscious and to perhaps discover our own atavistic tendencies.



JANICE NOAH

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I grew up in a small farming community in upstate New York. My dad was a woodsman and mother had a "green thumb." Through them I acquired a love and appreciation for nature and how magnificent was God's creativity. Early on I discovered great satisfaction in creating with my hands on my mom's sewing machine and with dad's tools. Since childhood I have dabbled in many forms of crafts, through in later years I have settled out in the mediums of gourds and clay. I have taken a few short classes in both fields, but mainly have learned from watching them—then cleaning, and decorating with wood burning, acrylic paint, oil pencils or cut out work. I am always looking for ways to incorporate what I see, or find, in nature with my gourds. I have been married 40 years to my husband Jerry. We have two children, two large dogs, one cat, and feed thousands of birds. I have a B.A. degree in Psychology/Sociology, though I have worked mainly in the fields of dentistry, retail and as a Pilgrim Glass artisan.



REIDUN ØVREBØ

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My paintings are largely about the creation of meanings. Fascinated with the relationship between history and fiction, I intentionally and unabashedly borrow from both art and life. Through documentation, apparent documentation, appropriations, and text-image relations, I explore binaries such as scholarship/fiction, appropriation/originality, and familiarity/strangeness. I hope that my images evoke sufficient mystery for the viewers to create their own meanings.



ERIC PARDUE

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In my current work, I hope to develop a sense of story on my forms with the interaction of the images collaged on the surface. These narratives may refer to a specific past experience, a specific song lyric, or passages from books. Although the references I make are personal and come from my experiences past and present, I do intend for the viewer to build on my intentions with their own ideas brought from their own experiences.



JEFF PIERSON

As an Illustrator storytelling is at the core of my work. I use the human experience to tell stories through the emotions caught on a person's face. The face tells our story; you can see one's life through their expression. I am very interested in capturing "the story" through a portrait. I use exaggerations of proportions as a path to these emotions. I study artists that have come before as a catalyst to create my work. Picasso was a master of exaggeration of form and abstraction. His drawings of the human experience are a constant guide in my approach as an observer.



SUSAN PETRYSZAKL

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The inspiration for "Angel Genealogy" came about from my Italian musings. My daughter and I traveled to Italy several years ago. We both are artists so the entire trip was one of those rare, magical times when both of our agendas were the same. Of course, the art was our major focus – food ran a close second. One of our travel requirements was that we sketched and recorded our experiences forfeiting the use of a camera. This directive was something that neither of us had ever done nor did we know if we had the constitution necessary to fulfill the task. Well, we filled volumes of journals.

In one of these journals, I ask myself to focus and sketch angels. Basically, how many ways can angels be portrayed? After a few hours of quick gesture drawings, I was awe struck with the sheer volume, diversity and beauty of the artists' renderings of angels. The Huntington Museum of Art's ornament came from some of the Italy journals. The saturated blues, and shimmering undertones are from paints that I made from historic pigments. I loved to portray the lofty, float of the soaring angels' wings and the sinister red and imaginative features of the fallen angels. I hope the viewers enjoy discovering the many components featured in "Angel Genealogy".



SANDRA REED

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The work is titled, "Occupatio Bellica."

The figure seen in this work is based on a figurine that was created in Japan during the years of its post-World War II American occupation. The small ceramic piece is derived from the earlier Meissen tradition of tableware. The little fellow takes a contemplative, and even critical, stance toward what is before him.



I began to work with these figurines a year ago, contemplating the concept of 'occupation,' yet the combination in this piece of a poured ground, fluorescent acrylic medium, and wood substrate are explorations inspired by adaptation to this palette project. Chiaroscuro is combined with a poured imprimatura to call attention to the fact that the representation is constructed from liquid and pigment.

As a design, I chose a landscape format for the palette position and balanced the curves of the palette with the perimeter shape of the poured ground. I also balanced the thumb-hole in the palette with careful scale and placement of the figure. A primary color scheme (blue and yellow) maintains visual unity within the challenge to illusion that is posed by the material physicality of the poured ground and the non-rectangular substrate (e.g., palette).

LARRY REES



CHUCK RIPPER

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"All good things...come by grace and grace comes by art and art does not come easy." - Norman Maclean

Why paint birds? They show a wide variety of sizes, shapes, colors and habits. They live in every continent and almost every niche. The number of living species is 8554 and there are problems ahead. Populations of migratory songbirds have been falling as much as 40%. The day will come when all we will have are paintings and photographs of birds that were once considered common.



JORDAN SHEILS

My sensibility and personal aesthetic was first shaped as a teenager in a variety of ways, as I began to discover the beauty of all things vintage. I was casually introduced to artist/designer Enid Collins, as my step-mom was one of her dedicated collectors and carried her 'treasures' often.



JOHN SPURLOCK

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My works in general are abstract compositions of lines, angles and intersections.

They are improvisational in nature, begun with a line on the plane of the drawing surface. Another line is added in reaction, depending on what is called for by the weight, angle, direction, or pace of the first. A third line is added in reaction to the second and more are added and removed as parallels, crossings, obtuse and acute angles appear and begin to settle into balance. The process continues until space, light, line, angle and intersection have

resolved into a resonant proportional relationship, stable but active in the plane. In the case of this palette painting, the first lines were a reaction to the contours of a plane with two workable sides and a hole cut through it.

Visually, my works are inspired by various types of maps, architectural drawings and site plans.

Conceptually, they are motivated by reading texts that explore objective, subjective and metaphysical views of the world around us. These have included the books of Joyce and Joycean studies, Objectivist and Concrete poetries, Pythagorean, Hermetic and Asian philosophies, Theosophical concepts, social utopian idealism and some partially understood study in quantum physics and string theory. In short, all the ideas that have driven abstraction from the start.



MICHELLE STRADER

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I am curious by nature of all creative processes. I have a soft spot for quirky and uniquely obscure illustration. Line, meandering scribbles, partial subject appropriation, and thick black ink never cease to amuse me. I have a peculiar obsession with dead animals (though I enjoy them alive just as well) while all things organic, botanical, mammalian, avian, medical, linear, and skeletal simply fascinate me. I enjoy drawing from my own photographs and gain inspiration from my vast collection of nature and medical books.



MAGGIE STARCHER

www.theartstorewv.com

My symbolical, interpretive artwork transcribes a visual moment stored and imagined inside myself. Rather than working solely from observation, the works are produced through memory, an interpretation of environment. My process creates an experiential image that mimics the pseudo reality of dreams. The works start from moments perceived and stored within my own memorized visual catalogue, reinterpreted and formed through other visual references such as observation, photography and film.



TOM SUTER

My art deals with the quintessential parallel between the process of making art and the creation of human life. My images progress, grow and change in recognizable ways and take on new and imaginative perspectives; I make works that evolve into their own existence and often take on figurative representations. Addressing the philosophical and metaphysical analogies of certain scientific disciplines, my work is heavily influenced by maps, geosciences and cellular biology, in particular some of the ideas relating to the constant physical and surface changes of the earth, bioethical issues and genetic mapping. As one begins to look more closely, a correlation emerges between global and human mapping.

Utilizing technological tools and software and scientific models as metaphors for place and memory, the images seek to interpret, represent and reflect psychological and biological states and processes, and their breakdown. Place and memory are the core components of my work.



My hope is that viewers walk away from these images thinking about one's own place and how they map their own life.

BRENT THOMAS

What can't they take away? What they can't take away

Given the current climate of a weak economy and the abysmal job market, the notion of uncertainty of potential prospects is enormous. Falling back on both of conversations or quotes from my upbringing, I begin the process of parsing through the gravity of a situation that seems enormous. Images are obtained through first hand experiences, supportive individuals, or through media searches to maintain a work flow and add an air of universality or communal labor. I make a conscious effort to build the grid structure around those areas of importance within the image. It satisfies

the concept of making a system so complicated that it is not easily deciphered, thus acting as a metaphor for impeding the loss of information. The individuals presented become impersonal notions of a past personal identity marred with uncertainty and doubt where they are seen as merely casualties with hopeful potential. The negative space is incorporated as a representation of either a loss of information or as a waiting potential. I create an opportunity that seems distant, but also hopeful and ever-present.



LISA WALDEN



SASSA WILKES

I am a teacher, a mother, and a compulsive art-maker. Most of my work focuses on the human figure and portraiture and is driven and informed by my interest in neuroscience and philosophy. I also have a wonderfully vivid dream life that frequently makes its way into my work.

I fell in love with oil painting during the summer of 2016, and have been painting nearly daily ever since. My studio work pairs a fluid, experimental approach with intense practice, study, and research.

I am inspired by an ever-growing list of contemporary painters; currently at the top are Daniel Sprick and Andrew Wyeth. Equally inspiring to me are my students. I feel very fortunate to have the opportunity to learn with and paint alongside those eager to learn.



ADAM YUNGBLUTH

www.adamyungbluth.com

With drawings and sculptures of unicorns, narwhales, cupcakes, and suckers on pottery, one might miss the absurdity of that statement. There is not good reason to draw unicorns and narwhales. These two creatures are not even in the same ballpark let alone plain of existence. A unicorn's horn is mighty, majestic, and lore tells us of the many healing capabilities. A narwhal doesn't even have a horn, it is more like a tusk or a big tooth. At best, it might be used for scrimshaw. A uniwhale on the other hand, does have a majestic horn. A horn that might hold more powers and abilities than that of a unicorn.



I treat the surface of pottery with drawings and sculpted logograms to tell anecdotes and brief stories that wander through my mind as the making process unfolds. Picket fences started as a story about our home ownership in Florida and the pride we had. As we shifted away from Florida and back to renting, a new narrative was born. Now, there is a chance we might live in a country with a potentially misguided border wall and fences develop another layer.

Colors are manipulated by using multiple low fire glazes, commercial and homemade recipes, and over firing to higher temperatures. This includes electric, wood firing, soda, and salt. Firing the work to these temperatures distorts the natural colors I start with. This distorted relationship I'm forcing onto the viewer is to mimic my own battles with being colorblind. I have found through conversations over time that people are surprised to hear that I am colorblind because of my heavy use of color. I choose to use saturated colors that fade, melt and change the perception of color that the viewer has. Is that glaze really green and not red? Juggling the "true" glaze color with different layers reminds me of sitting in the doctor's office as a child and having to look at color charts.

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MELISSA YUNGBLUTH



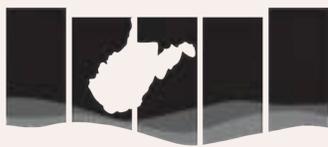
KRISTEN ZAMIELLO

The uncanny is something which is secretly familiar, which has undergone repression and then returned from it. – Sigmund Freud

On reflection of memory there is a certain distance, a space similar to the indirect complexity within the process of printmaking. In a recollection, the essence of an environment or experience remains however changed by its removal from the present. The revisiting of particular moments appeals to the concept of repetition, so intimately interwoven with printmaking through reiteration of mark and of multiples.



It is the process and technique involved in traditional printmaking which enhances the experience of drawing these moments for me. The physical layering of space questions what is known of the subject as well as how much will be revealed, striking a balance between the familiar and the uncanny.



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