



devotion

Curated by Daniel Maidman

MICHAEL ALAN
NIN ANDREWS
ANNA ROSE BAIN
BO BARTLETT
NOAH BECKER
CARRIE-ANN BRACCO
JOAQUIN CARTER
GRACE CAVALIERI
MARY CHIARAMONTE
MARCO COLÍN
SILVIA CURBELO
ELIZABETH D'ANGELO
STEPHANIE DESHPANDE
JAMES GILROY

JUAN GIRALDO
DAN GLUIBIZZI
JAMES GURNEY
ANNE HARRIS
JAIME HERNANDEZ
NICOLA HICKS
ALEXIS HILLIARD
CATHERINE HOWE
LINA HSIAO
DAVID JON KASSAN
STANKA KORDIC
JEREMY LIPKING
DANIEL MAIDMAN
RENEE MCGINNIS

RICHARD MEYER
JENNY MORGAN
SYRIE MOSKOWITZ
KATIE O'HAGAN
MIA PEARLMAN
ISAAC PELEPKO
JOSEPH PODLESNIK
ELISA PRITZKER
CHRIS RINI
CECILIA RUIZ
DAVID SALLE
FARSAM SANGINI
PERI SCHWARTZ
ANDREW SENDOR

HERB SMITH
KIKI SMITH
SAMANTHA KEELY SMITH
JORDAN SOKOL
SHARON SPRUNG
ADRIENNE STEIN
BELINDA SUBRAMAN
DORIAN VALLEJO
JOE VELEZ
CAROLINE WESTERHOUT
LINDSEY WOHLMAN
ZANE YORK



ART by MARCO COLÍN

devotion

Curated by Daniel Moidman

Yesterday I saw a girl who looked like Melissa Carroll. She was slender and pale, dressed in black, with lank, slightly feathered black hair, and she wore big sunglasses. Melissa has been gone a while now, but she's turning out to be the sort of person you still think you glimpse here and there.

Melissa passed away before I curated my first issue of PoetsArtists, last year. With the help of her family, I featured one of her final paintings on the cover. Since then, two more of the artists in that enormous issue have departed. Lori Ellison lost her own fight with cancer, and Lennart Anderson – well, he lost his fight with time, but the score wasn't bad: he lived to be 87, and painted right up to the end. I met Lennart once, a joyful and cantankerous man. I never met Lori.

I mention them now because I loved each of them, as one artist loves another artist. The great Hungarian mathematician Paul Erdős used to say that colleagues who had left mathematics had died, but that colleagues who had died were on leave. So let us say that Melissa, Lori, and Lennart are currently on leave. Their places are still held at the great table of creation, and we expect we will catch up with them again, sooner or later.

That great table was the theme of my introductory essay last year: that all good artists ought to sit at one table, not in separate cliques in different parts of the cafeteria. I tried to demonstrate with my own eclectic selections what I meant – that every branch of contemporary art, from the highest academic to the most radical abstraction, has something good, even great, to offer; and that the offering of one does not negate the offering of another. The rest of the essay traced the bitter history of cliques and negotiations back, in my opinion, to the Paris Salon of 1863 – the one where the embryonic avant garde got shunted into the Salon des Refusés.

This was a pretty neat bit of historical argumentation, if I do say so myself, but it provided only a contingent argument for the great table. That is, it said, "The great table broke up because of this chain of historical accidents – I believe we ought to undo these accidents and come back together, as we were meant to be." But I slipped that "as we were meant to be" in at the end. "As we were meant to be" is not a contingent argument – it suggests that the essential nature of the art-making enterprise is that artists working in radically different idioms ought to get along and appreciate one another. I did not back up this contention last year, so let me do it now.

We turn to the concept of configuration space, or at least to my confused half-understanding of it. Configuration space is a classical physics concept, building on the simple idea of the space in a graph, to help a graph model all kinds of things.

Take a bird flying north, for example. One possible graph presents distance against time: in the y-axis we have distance north, in the x-axis we have time. A line representing the bird moves diagonally across the graph: time increases, and distance north increases.

But let's say we're not so interested in graphing the bird's position against time. Instead, we want to graph the bird's speed against time. So now the y-axis represents speed. Instead of a diagonal line, the bird is represented by a horizontal line: the bird's speed is constant over time.

Which of these graphs is true? Both. Neither. They are both models of an underlying reality, a bird making its way across the sky. They use different configuration spaces to allow their makers to represent what they wish to describe about the reality of the bird.

One does not choose the features of a configuration space because they are true. One chooses them because they allow the presentation of selected properties of a system. The presentation may be true or false – the bird might be flying south, its speed might be changing – but the configuration space is merely the canvas upon which that truth is presented.

We have a model who is fairly overrepresented in this issue, named Syrie Moskowitz. She's on the cover, in paintings and drawings by David Salle. She's in one of the paintings by Jenny Morgan, and her photographic self-portraiture is included as well. Syrie is a professional muse, one might say, and she's very good at it. I've worked with her myself; I made some drawings and paintings of her, in my usual highly-rendered classical style.

One time, I was visiting with one of Syrie's other artists. His Syrie paintings were completely abstract, like very low-density Jackson Pollocks. This was rather startling. He and Syrie explained to me that Syrie comes over, and sort of wafts around his studio, and he makes gestures in response to the aesthetics of her movement and the feelings it inspires in him.

Now, who has the truth of it, me or this other painter? Both. Neither. We are both modeling more or less the same underlying reality, i.e. Syrie. But we have selected different configuration spaces to represent what we wish to describe about the reality of her.

My configuration space is not more valid than his, and his is not more valid than mine. They serve different purposes. Each of us is at liberty in his own configuration space to graph well or poorly, and to graph truth or lies. But the configuration space itself is not open to dispute. It's a matter of a scientist choosing the needed tools.

I've been using Syrie as a handy example here, which makes the topic very clear and concrete. But of course this is overly limited. The underlying reality modeled by art is as broad as reality itself – broader even, because there is no external reality to the contents of the soul, until the profound modeling process which we call art incarnates them.

My argument that the broad table is an essential feature of the universe of artists – that we should all be sitting together, eating and talking, learning from each other and loving one another's work – stems from the absolute *non est disputandum* of art as configuration space. The work may be good or bad, but it is all legitimate. No part of it is illegitimate. No analyst can reason any of it away, and no authority may rule any of it out.

If the differences between artworks are understood with the role of distinct configuration spaces in mind, I think artists can consider in a new and more forgiving light whether or not different art is a threat to their own art. It is not. Each kind of art represents a finite mode of phrasing a fundamental reality, an unbounded ur-space, which must forever elude all human attempts at capturing it.

To illustrate by means of two extreme examples:

Let's say you are a classicist and you run up to me and you say, "What about this fellow here, who sticks a single neon tube on the wall and calls it a day?" "Well, look," I will say to you, "I don't like that guy's work either. But I won't dispute his configuration space." *Morpheme* is a term for the smallest unit of language. A basic principle of linguistics is that languages require contrastive morphemes. That is, languages need distinct basic units, in order to build up meanings. But let's say you wanted to make a language with a single morpheme. You couldn't convey anything in particular with that morpheme, but damn, it would be a very powerful morpheme, serving as it did to hold everything you wished to convey. It would come close to that primal scream which Nietzsche claims all art is a pale imitation of. Your one morpheme would be a failure as a language, but it would be existentially expressive in a way more profound, perhaps, than any number of functional languages. This language would be as minimal as the configuration space of a neon tube taped to a wall – a zero-dimensional space, but a fundamental one.

At the other end of the spectrum, let's say you're a conceptual artist, and you

might come up to me and say, "What is with this fusty academic, painting allegories as if we still lived in 1640, with the tussle-haired sword-carrying heroes, and the bare-breasted blondes representing Roman virtues, and the esoteric props and locales, and the fantastical animals, and the compositions swirling with the most complicated and unlikely narratives?" And I would say to you, "Behold art set in a configuration space not of one dimension, nor two or three, but of four hundred dimensions. This artist has chosen a configuration space so vast, and so complex, that it is like a language of limitless morphemes – most of them can never be known, and those that are known, impinge on the mind like a chorus of whispers. They speak quietly, but they recount the total wisdom of history." And you scratch your head and say to me, "But does it work?" And I say, "In the hands of this particular artist? No. The degree of refinement, of education, of intelligence, and of creativity required to make art successfully in this configuration space arises once in a century perhaps. But this does not invalidate the configuration space itself."

In her first novel, *The Secret History* (1992), Donna Tartt discussed something very like this. She wrote:

One's thought patterns become different, he said, when forced into the confines of a rigid and unfamiliar tongue. Certain common ideas become inexpressible; other, previously undreamt-of ones spring to life, finding miraculous new articulation. By necessity, I suppose, it is difficult for me to explain in English exactly what I mean. I can only say that an "incendium" is in its nature entirely different from the "feu" with which a Frenchman lights his cigarette, and both are very different from the stark, inhuman "pur" that the Greeks knew, the pur that roared from the towers of Ilion or leapt and screamed on that desolate, windy beach, from the funeral pyre of Patroklos. (p. 189)

How well Tartt phrases this insight, how vividly and specifically! As artists, we all have a native tongue. I was attracted to *The Secret History* as a teenager because I am a partisan of the *pur*. But my natural allegiance does not blind me to the *incendium*, the *feu*, the *aish*, and the *fire*. It took me much longer to realize that the nature of art appreciation is precisely the same. And even once I realized it, it was a labor of years, still incomplete, in teaching myself to step outside myself, to become totally receptive, when looking at art phrased in alien configuration spaces.

This collection of artwork represents a variety of ways of making art. It has drawings, paintings, sculptures, collages, and photographs. There is an overall skew toward the representational and the figurative, because I skew that way myself. It has unusually many portrayals of small children, because I have recently come into possession of my own small child, so I am suddenly able to understand this genre in a very personal way. There is not enough abstract work, because, while I search it out, I still have trouble liking and understanding it. There is a 6% Smith rate among the artists, which we can all agree is a little high. There are suspiciously many bird pictures. This has no significance.

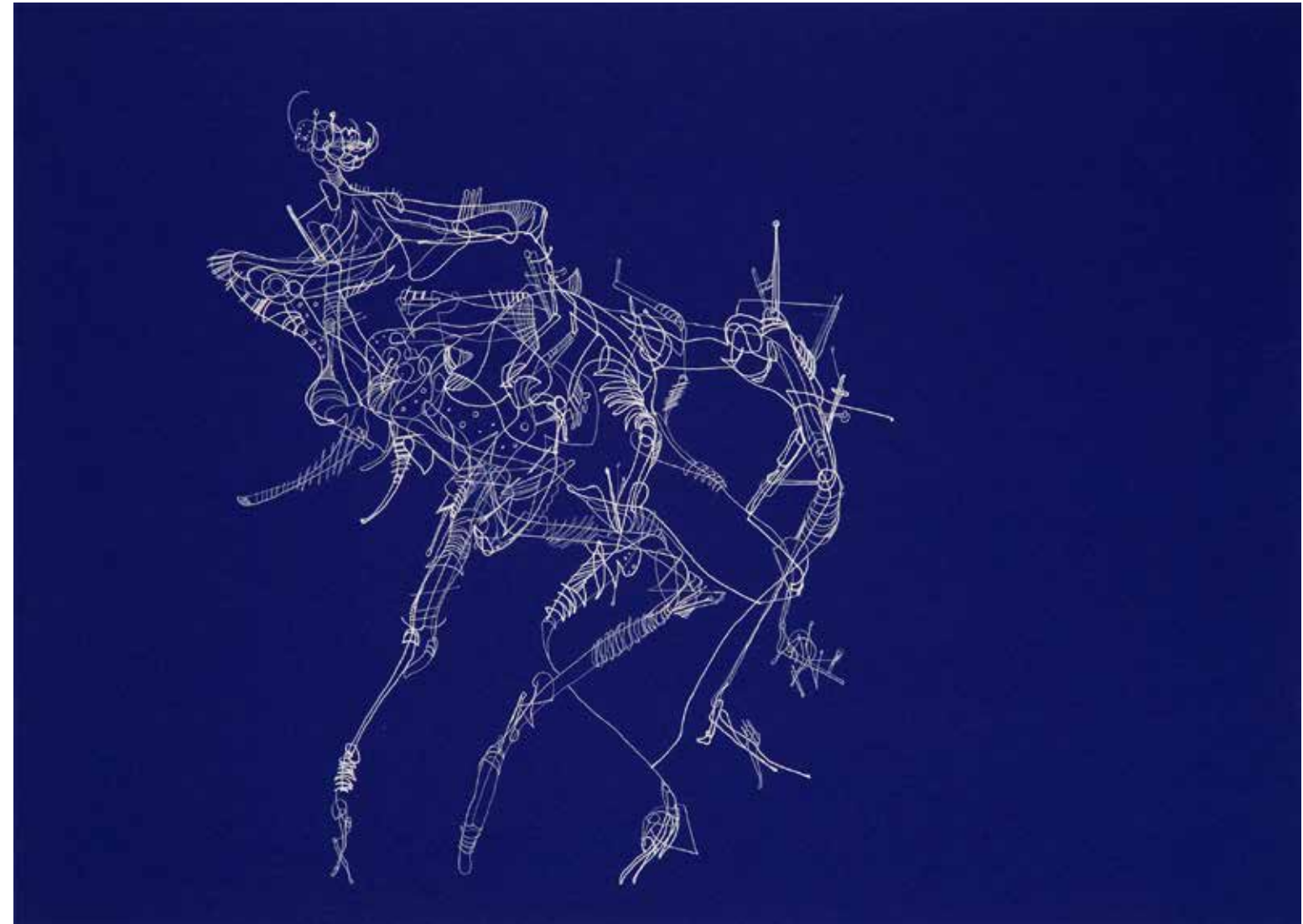
This collection, like the one before, represents a cross-section of the art being made today which excites me and which I love; and it also represents the best implementation I am currently capable of, of my vision of the great table, where we all sit together. Even if it fails, this failure does not invalidate the ideas in this essay. I must continue to try harder, and if I've persuaded you, then you must continue to try harder as well, and eventually we will struggle our way back to that table, and experience again the shining light of that amity, which flickered out so long ago. We live in a hopeful time.

Front Cover
David Salle, *Tangled Up*, 2013, oil on canvas, acrylic and silkscreen ink on board with hand-thrown ceramic object, 44x59
Art © David Salle/Licensed by Vaga, NY, NY
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Master Of Ink
2015,
watercolor wash, ink wash, ink, pencil, red pen, on paper
7x9



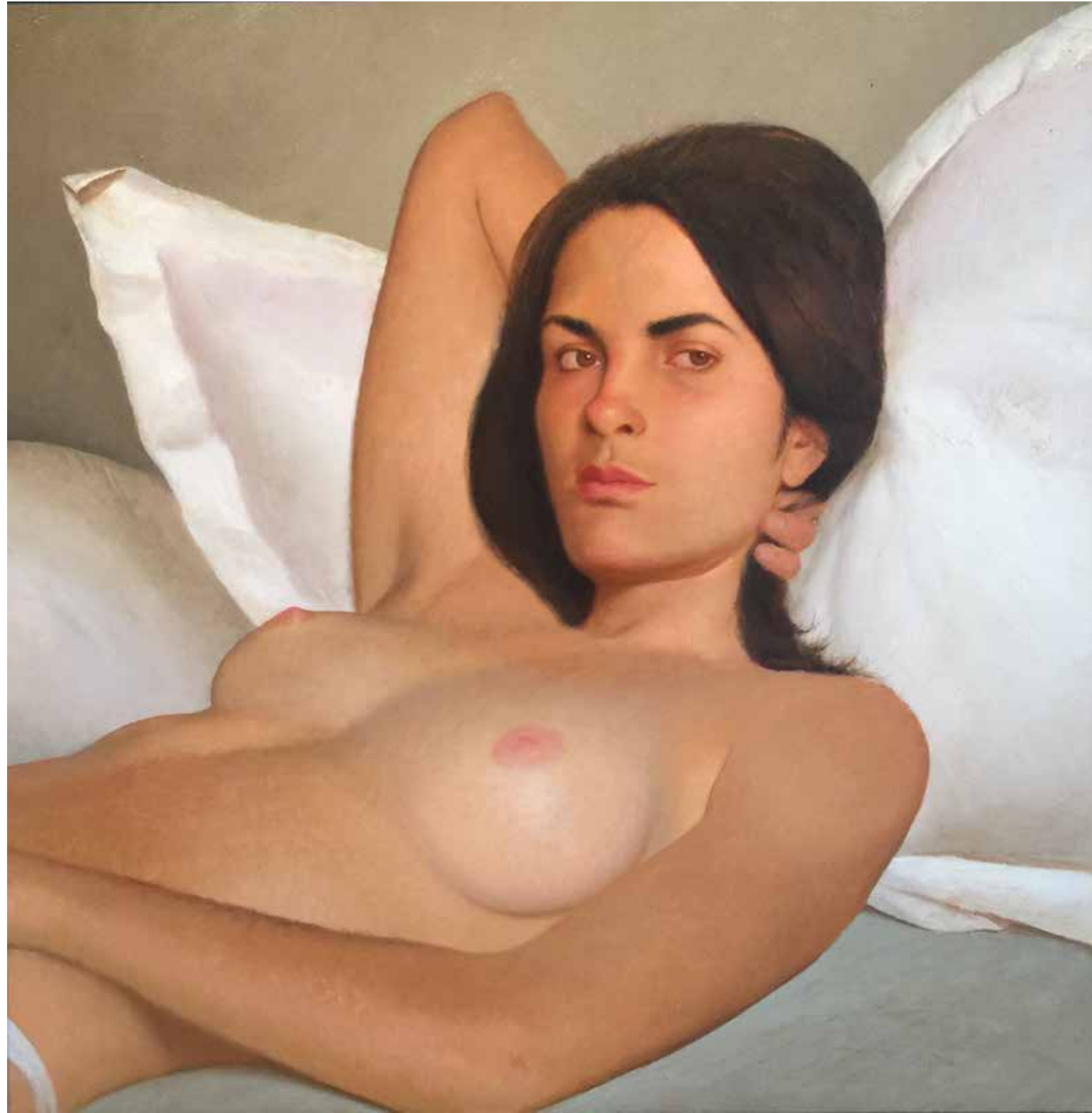
Cumulous
2012
ink on blue paper
22x24



Fledglings
2014,
oil on linen
20x24



Self Portrait in the Studio
2015
oil on linen
30x36



Still Point
2005
oil on panel
24x24



September (Blue Sky)
2014
oil on linen
48x48

The Woman Who Turned into a Fish

Once there was a woman who turned into a fish. She thought no one noticed. That her husband would never be able to smell or taste the salt and brine on her skin and lips, that he would never catch her in the act. Or wonder where she was or why. Some women are like that. They think they can hide who they really are. That when they shake a man's hands or press against his hips, that he won't feel how slippery she is. He won't see the little trail of slime she leaves behind on her finger tips, door knobs or her glass of wine.

Some nights she and her husband would be eating dinner, saying nothing and glancing off into space, and the woman's eyes would turn glassy. Her gills would start flapping under her shirt, making squelchy noises like small, scentless farts. She would gasp for air, her lips opening and closing, no words coming out. Of course, she reasoned, couples do this. They appear to be talking when saying nothing at all. Were they any different?

The woman was good at rationalizing things. But when her tail started flipping up and down, one-two, one-two, up-down, up-down, with an intimate swishing noise like a sigh, her thoughts began to swim away, far away, taking her with them. She would feel the waves washing over her again and again. She would think what every woman thinks when her body turns into a fish: I belong to the sea. Only the sea.

After a while, the woman's skin grew scales and turned green. There were strange crustaceans growing on her elbows and knees and along the curve of her ass. She smelled of old socks and low tide and something sweet like rotten fruit. Or was it some strange man's cologne? Her husband couldn't bear to breathe in the same room with her anymore. They both knew (but neither said a word about this, just as couples never do) that it was only a matter of time before she left for good.

Her husband was sitting on the porch-swing, rocking back and forth, when it happened. He watched her leave. She ran for the waves just as she knew he would. It wasn't very far after all. They lived by the ocean in Myrtle Beach. But he couldn't help wondering and wishing she'd at least have had the decency to say goodbye. Wasn't he worth a single wave? A note on the kitchen table, or better yet, taped to a bottle of wine? Watching her flee as she did seemed more than a little cruel. So he watched it again and again in his mind until it cut him like a knife. But then fish are such cowards, he reasoned. And maybe she had reason to be afraid.

Just let her go, he reasoned. But he wanted to see the eddies and ripples she left in her wake. He wanted to see which waves she liked and why and how. He could almost taste the bubbles rising from her lips and hear another's name. It irked him to think about this even more than the mess of unpaid bills and soiled clothes she left behind. What a mess she is, he told himself. Maybe that's why he did what he always did when he needed some peace of mind. He went for a bite to eat.

He made sure no one was looking when he walked out on their tiny patch of lawn behind the white plastic fence that divided their yard from the neighbors, and took off his clothes. Naked, he stretched towards the sky and lifted his arms. Then he beat the air with his wings several times, to shake out the kinks, before spreading them wide. It felt so good to fly at last. He lifted up and glided over the waves. It made him laugh just to think about it: his shadow scissoring overhead was probably the last thing his wife would ever see. Yes, yes, he said, and he licked his lips.

The Road Back

All she asked for was a clean
shirt and quiet and a safe place to land

All she asked for was a window

overlooking a stream, some

railroad tracks, or a road

a stone's throw from anywhere

All she wanted was a good book

like an island and a steaming

bowl of rice, white clouds

in the alley, white

stone lifted from her mouth

A song, a boat, a way of going

All she wanted was a field,

and snowmelt, and a river,

and the wisdom of sparrows

in the yard, their brief

precarious histories like a promise

no one expects to keep

And all she wanted was a clean slate

of sky like a freshly washed

handkerchief, a brightness

she could taste on her tongue,

and soft dirt, and a hillside,

and hands to let go



Self Portrait
2014
oil on canvas
30x24



Right
Skull
2015
oil on canvas
30x24



Following Robyn, Perito Moreno Glacier
2012
oil on canvas
32x40



Right
The Ice Trek, Perito Moreno Glacier
2012
oil on panel
21x12



Bifurcation 3
2008
digital C-print
7x12



Bifurcation 7
2009
digital C-print
18x24



The Warning
2013
acrylic on wood
24x36



These Memories too are Bound to Die
2014
acrylic on wood
32x48



I Am The Portal of Breath
2014
mixed media on clayboard
8x8



She Thought She Was Small and Trapped, But She Was Not
2014
mixed media on clayboard
8x8



Sleeping Child
2010
oil on canvas
24x30



Right
Girl Holding Wolf
2012
oil on canvas
24x18



Deconstructed Figure 5
2008
oil graphite on velum
40x26



Rome
graphite on oil ground canvas
40x30



Cement Art, Calumet City, IL
2014
archival pigment print
40x32



Gordo, Chicago, IL
2014
archival pigment print
24x32



Inhale, exhale
2015
acrylic and watercolor on paper
30x22



Our nova
2015
acrylic and watercolor on paper
64x42



Garden of Hope
1993
oil
36x24



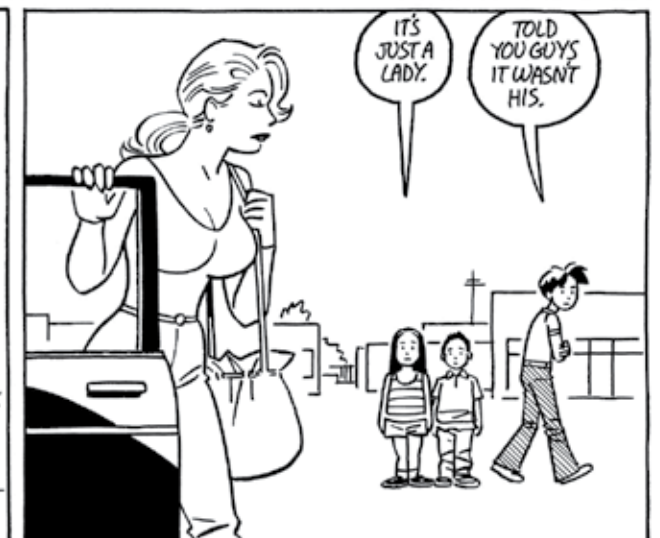
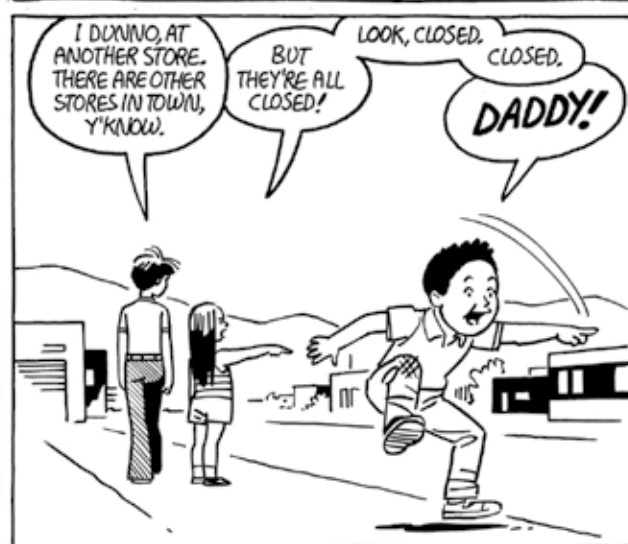
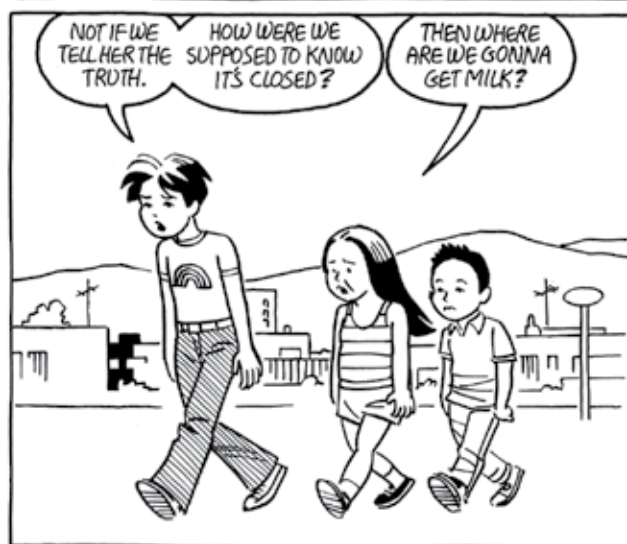
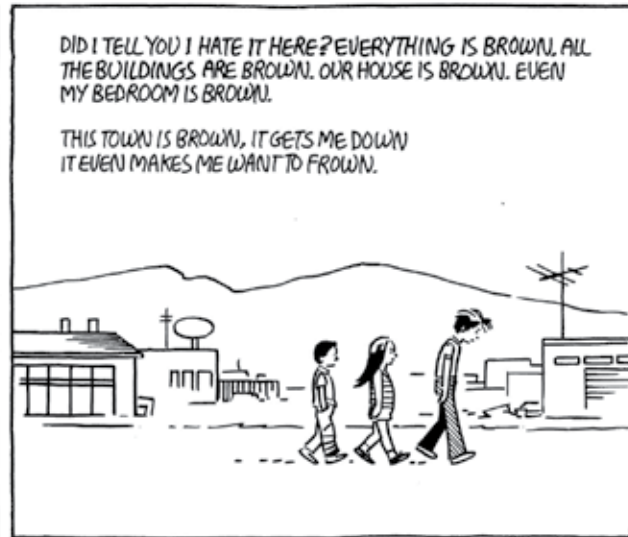
Blockbuster
2000
oil
10x18



Self-portrait (Orange)
2006
oil and mixed media on mylar
41x30



Figuring Ground (detail)
2014 - 2015 (ongoing project)
oil, acrylic and mixed media on 300 lb Arches cold press paper; installation on a 20 ft wall
(west wall of my studio), 27 panels, each 30x22





Banker II
2009
Bronze
78 3/4x 36 3/4x63
edition 3 of 3 (AFG 53974)



Dressed for the Woods II (detail)
2013
plaster
78 3/4x 71x 71, edition of 3
(AFG 51758)



Study for With The Current
2014
handmade paper collage
12x9



Air Battles
2014
handmade paper collage
62x82



Carborundum and Silver Painting (Violet)
2014
acrylic, encaustic, carborundum grit, metal leaf on canvas
40x40



Right
Reverse Carborundum Painting (Scarlet)
2015
acrylic, carborundum grit, and oil on polycarbonate
48x24



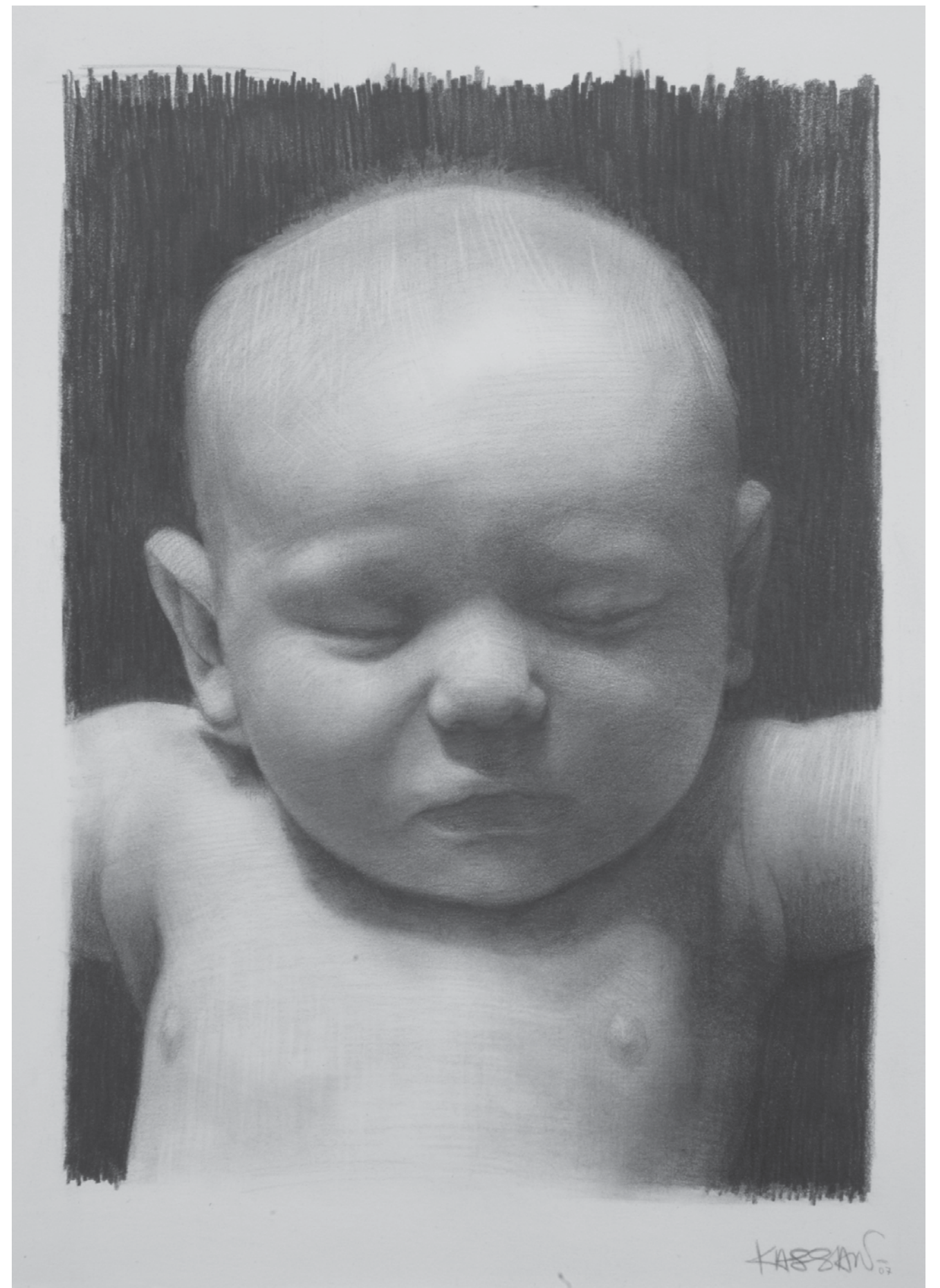
Self Portrait XIX
mixed-media on plexi-glass in wooden box frame
19x19x12
box frame by John Fathom



Self Portrait XXVII
mixed-media on plexi-glass in wooden box frame
19x19x12
box frame by John Fathom



Dorothy, The Wanderer
2014-15
oil on panel
22x19



Lucas at 3 and a half months
2007
graphite on plate bristol
14x10



Thunderbird
2015
oil on wood panel
12x12



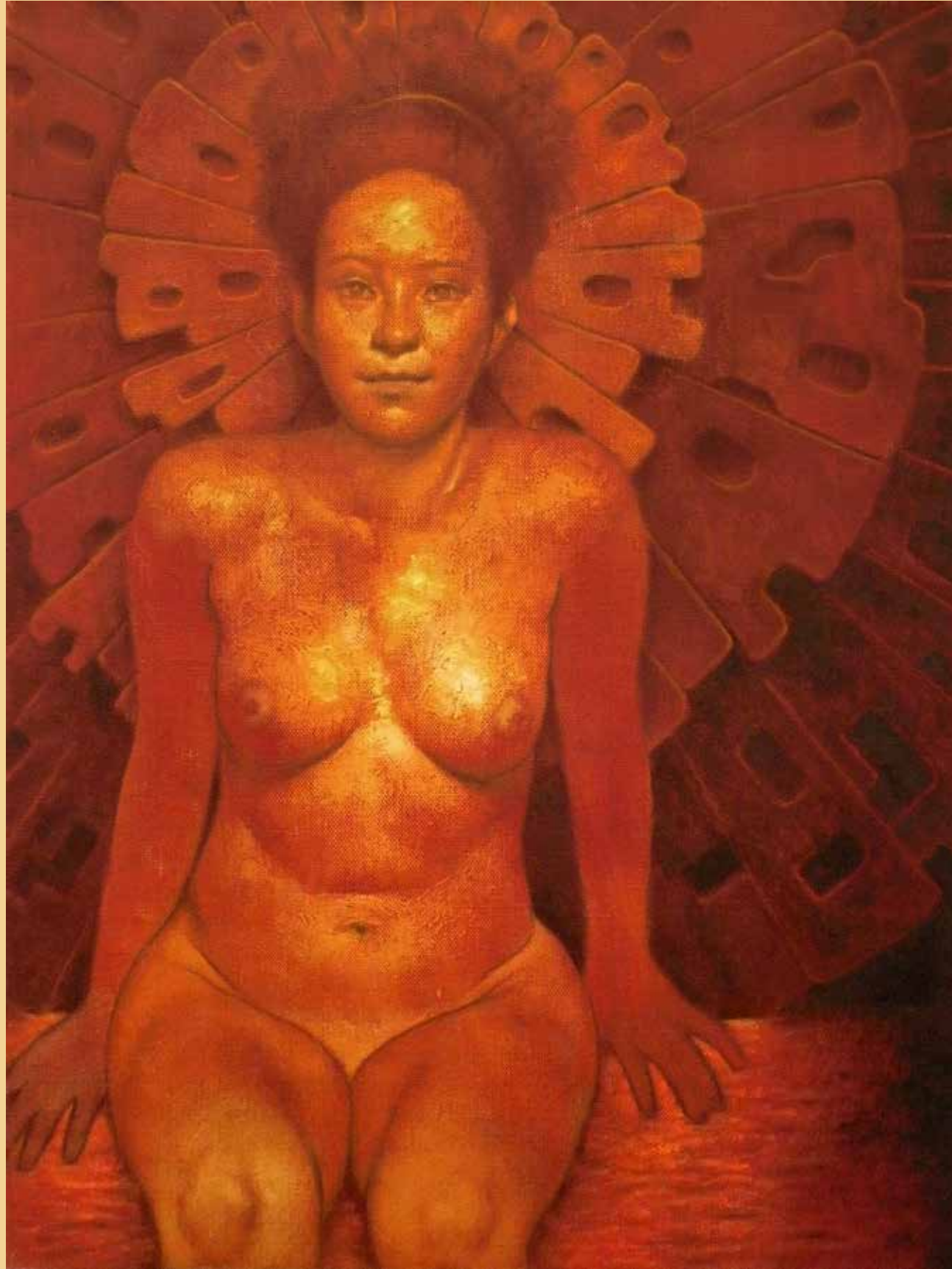
Moving Thru
2015
mixed media on wood panel
12x18



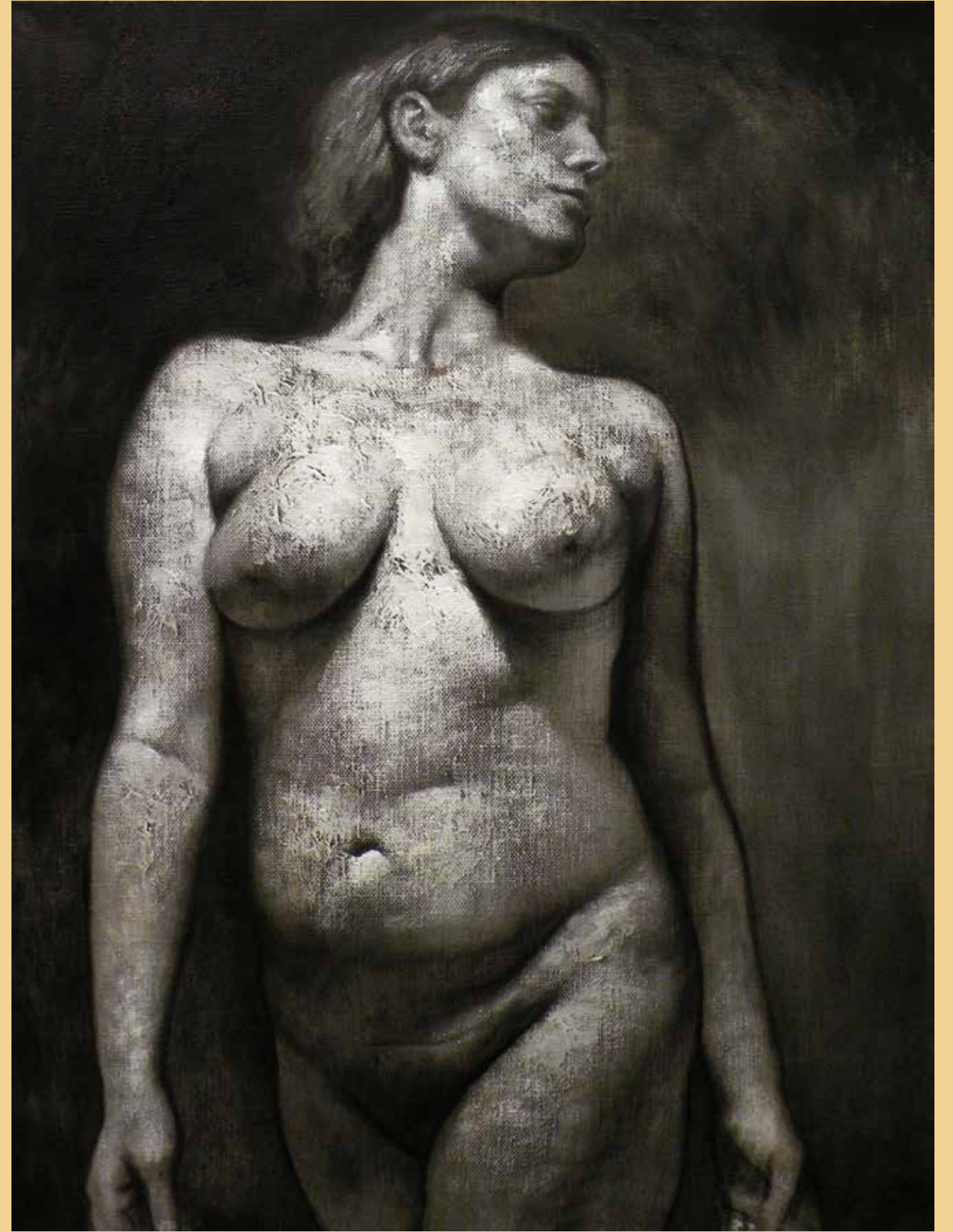
Riders Under Vermilion Cliffs
2015
oil on linen
30x40



Turquoise and Blue
2013
oil on linen
22x17



Solar Portrait of Sarah
2015
oil on linen
40x30



But His Wife Looked Back and Became a Pillar of Salt
2015
oil on linen
40x30



Fire in the Belly of the Stricken Marquessa
2011
oil on linen
41x85



Strange Cargo of the Stricken Liner
2010
oil on clayboard panel
31x61



Anime
2014
oil on linen
36x28



Main Street
2013
oil on linen
40x34

Jenny Morgan



DARK STAR
2015
oil on canvas
70x48



IN THE MORNING OF THE MAGICIANS
2015
oil on canvas
72x60



Untitled Self Portrait 128, Tennessee
2013
silver gelatin print
11 x 14



Self Portrait in light with Brunette in box, Scotland
2003
silver gelatin print
14 x 11



Dirty Laundry
2012
oil on canvas
48x38



Aine, Death Valley
2011
oil on canvas
20x30



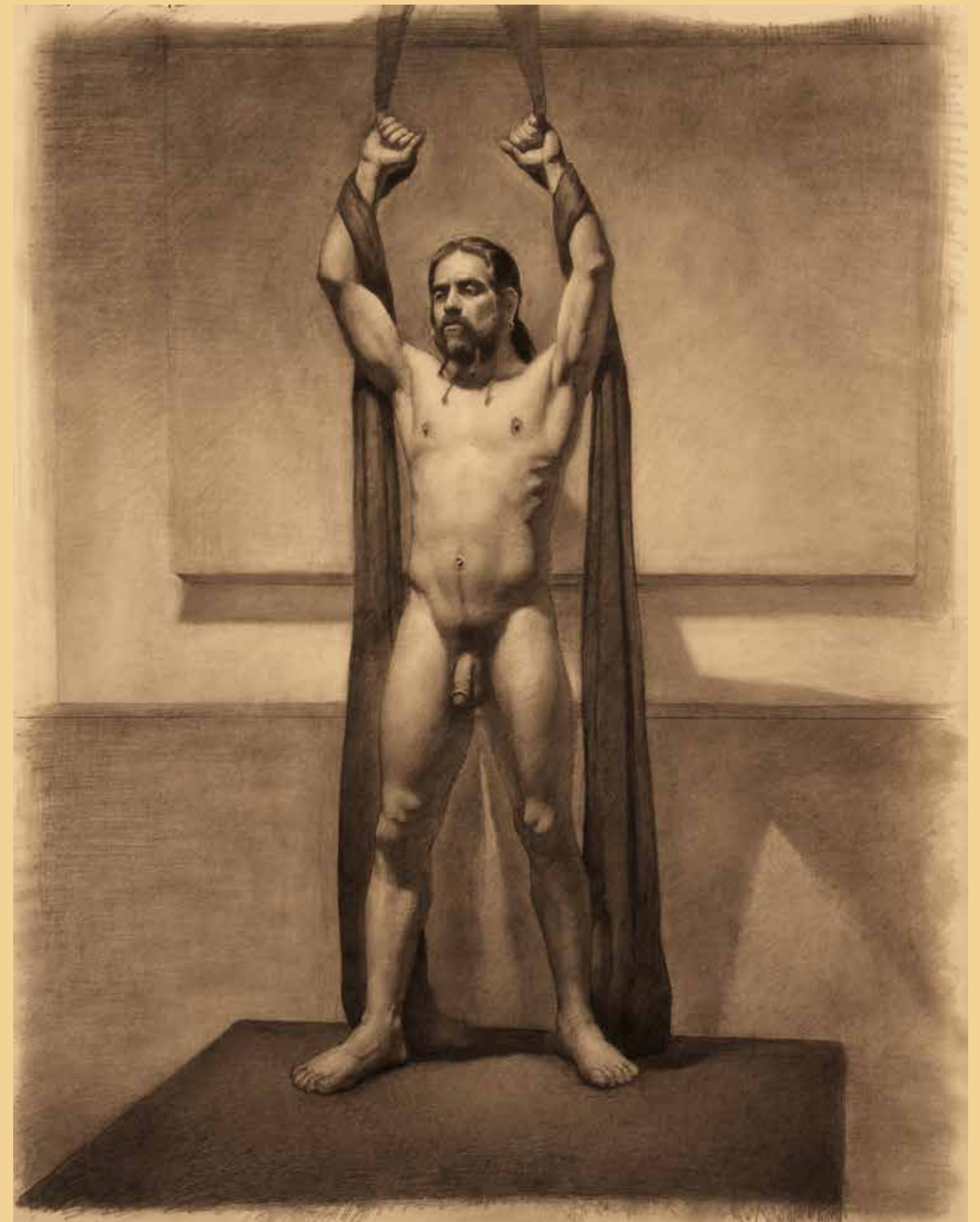
Cloudscape
2006
tempera and gesso on paper
11 x 14
Photo: Mia Pearlman



Havoc
2011
paper, India ink, tacks, paper clips
Left wall: 13' W x 19' H, Center wall: 12.5' W x 17.5' H, Right wall: 8' W x 16' H
Site specific installation at A.D. Gallery at UNC Pembroke, Pembroke, NC | Photo: Mia Pearlman



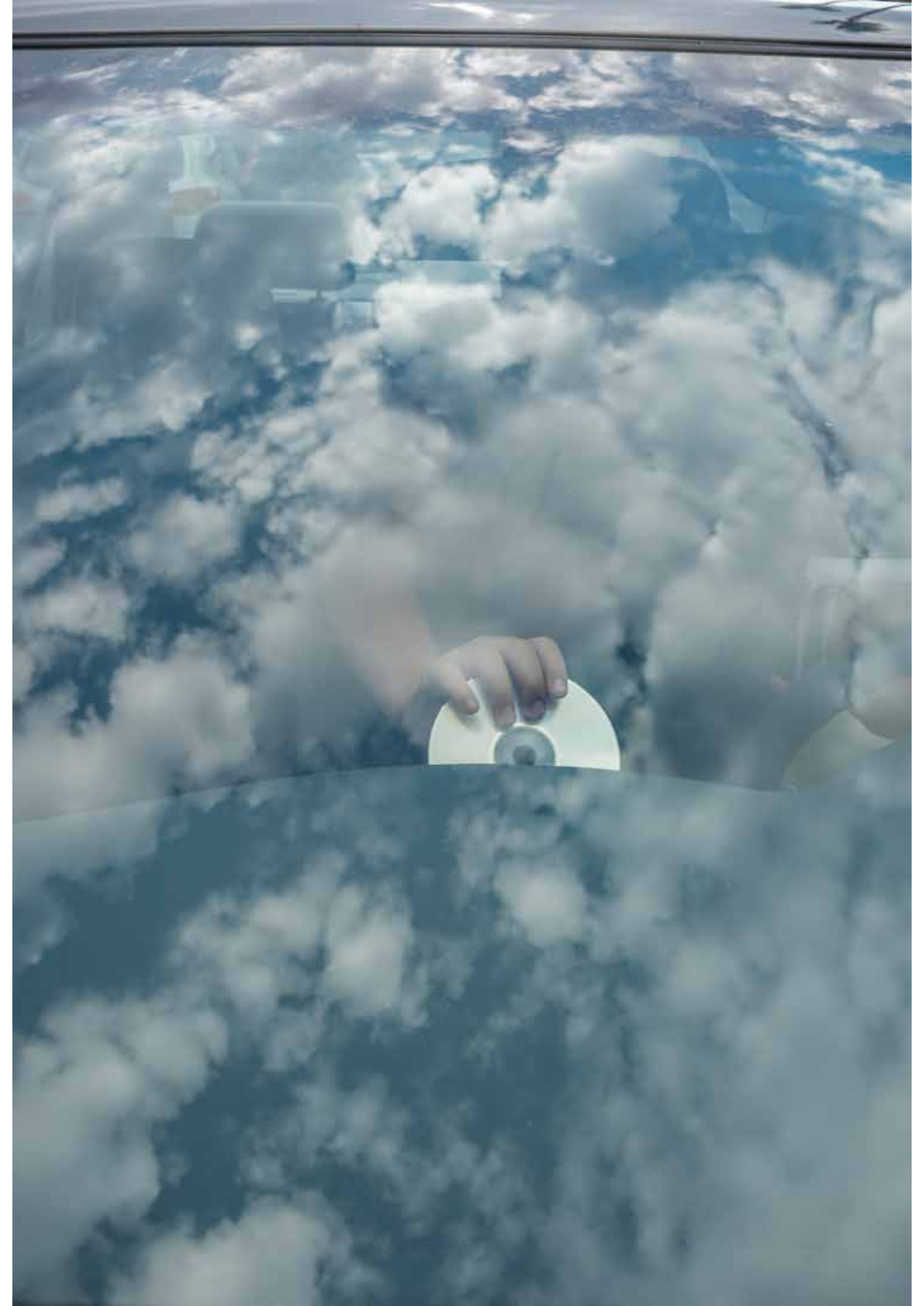
The Three Graces
2013
acrylic on paper mounted on masonite
60x40



Raven Standing
2011
graphite on paper
18x24



Untitled
2015
digital photograph
14.2x9.4



Right
Untitled II
2015
digital photograph
9.4x13.7



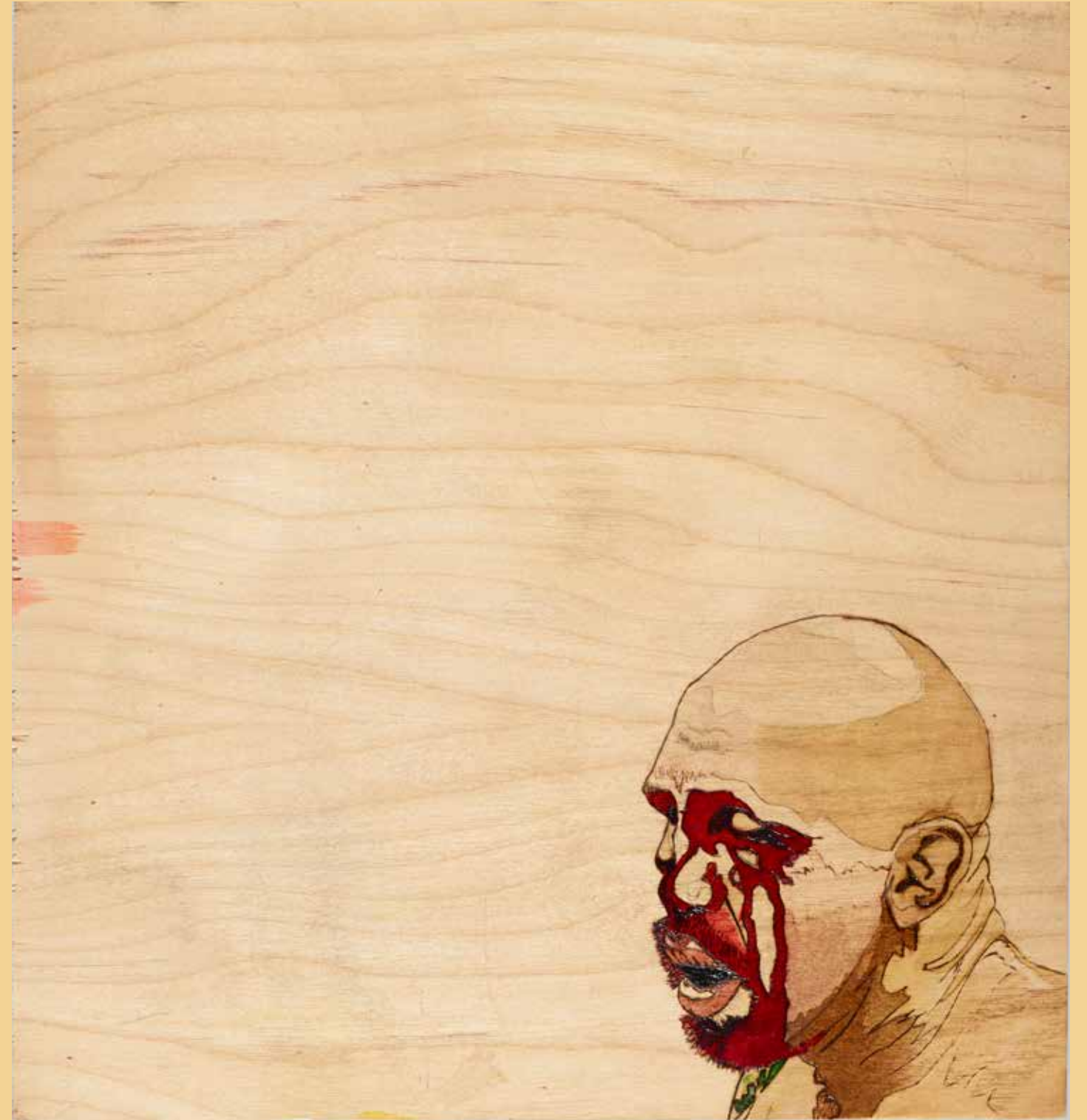
Ulen [Selknam Shaman]
2015
hand-painted acrylic
on canvas
45x16



Skull 1
2014
hand-painted permanent inks, raccoon skull, iron stand
5x 3x 7.5



Chuck Trying to Finish
2013
woodwork & stain & digital
9x9



The Engineer
2012
wood burning and stain
12x12



NATASHA



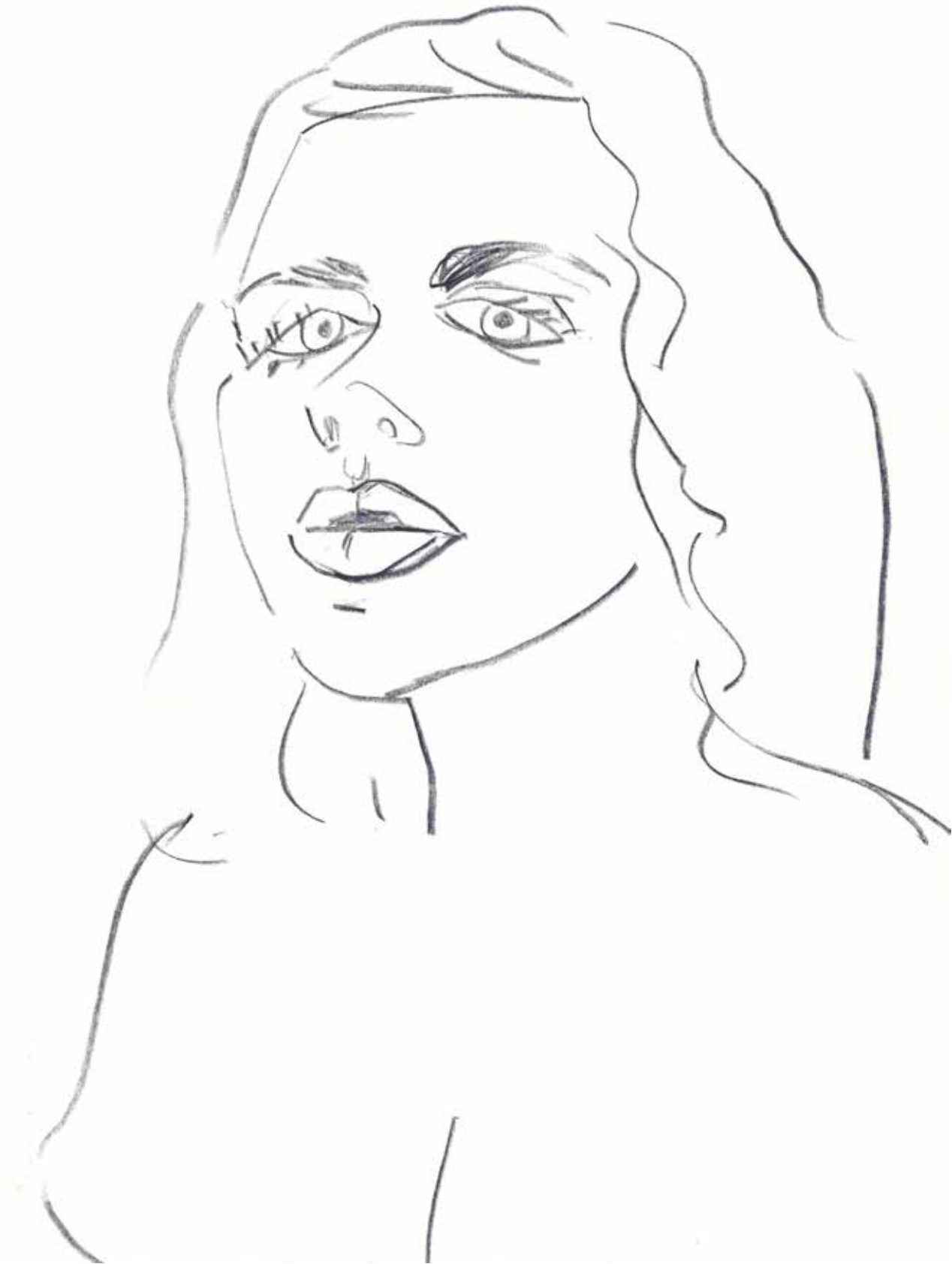
Natasha constantly has words on the tip of her tongue. She keeps feeling she is about to remember, but they never come. She spends her days searching for all of her missing words.



VIKTOR



Every evening, Viktor arrived home on the same shore, thinking that he had been at sea for months. His wife would be there to welcome him, though he had left that same morning. Sadly for him, his wife's excitement could never equal his.



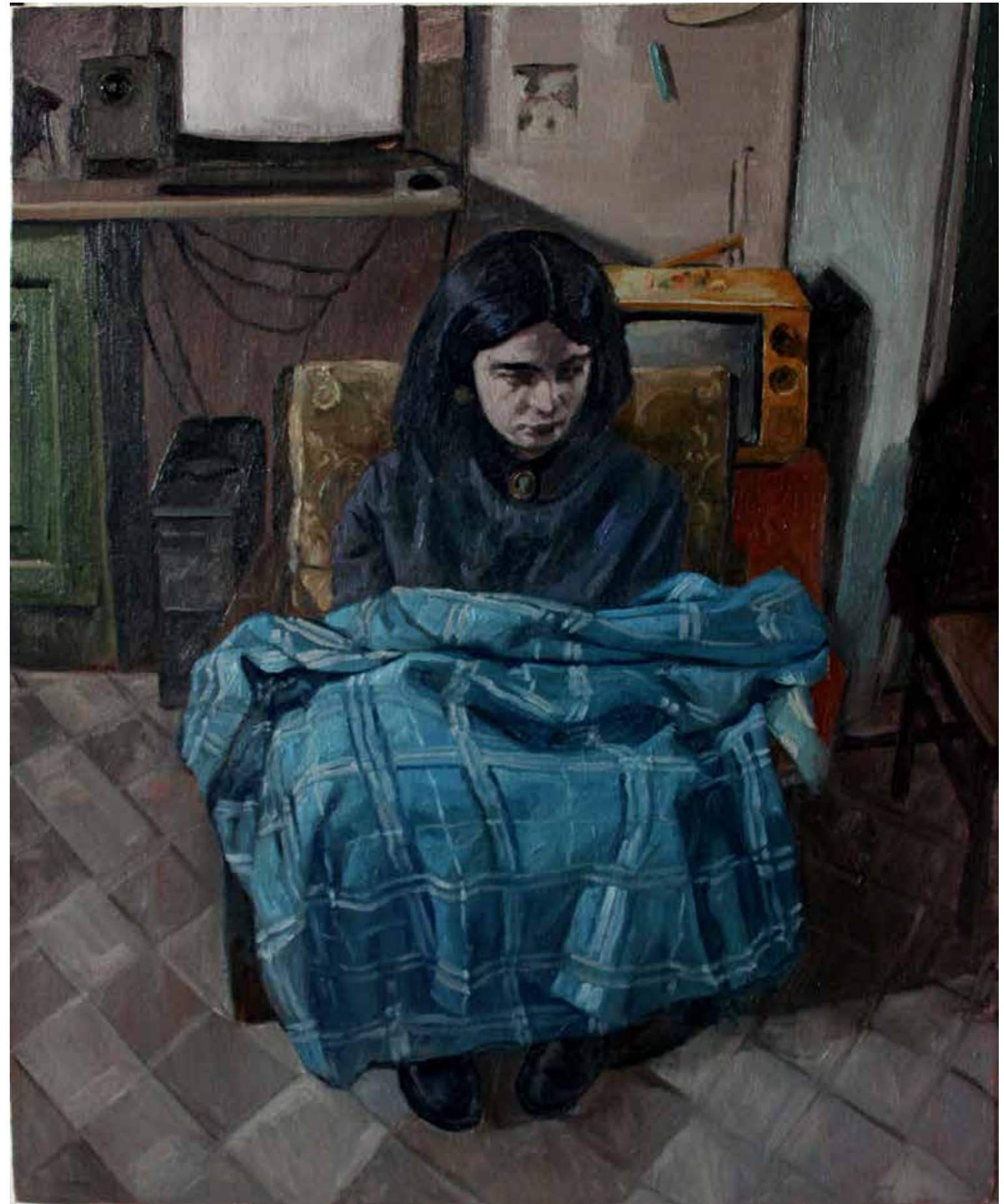
Untitled
2015
pencil on paper 14x11
Art © David Salle/Licensed by Vaga, NY, NY
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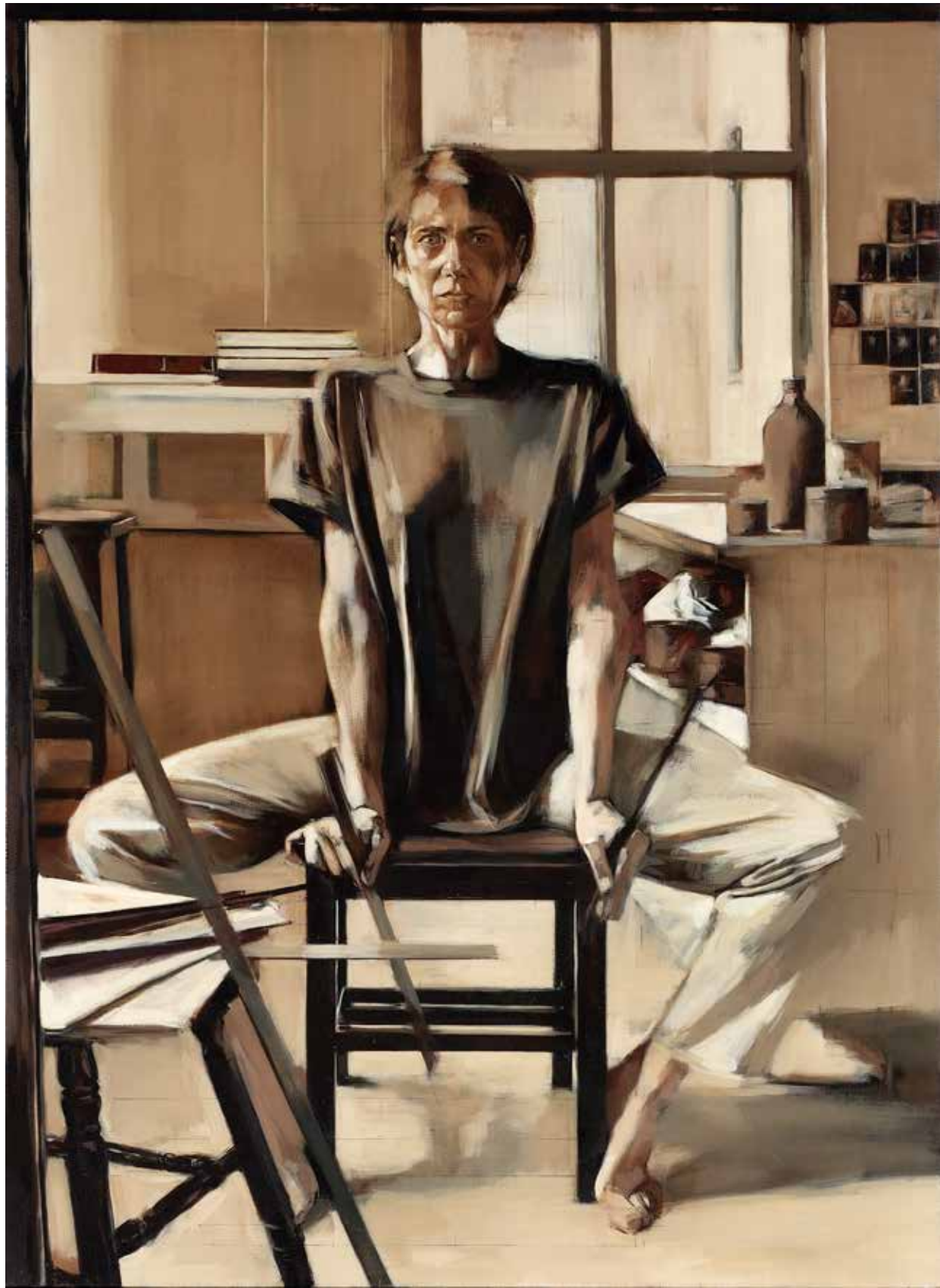
Parallax View
2013
oil on canvas, acrylic and silkscreen ink on metal with hand thrown ceramic object 44x58x5.5
Art © David Salle/Licensed by Vaga, NY, NY
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Linda Ahani
2014
oil on canvas
17.7x19.7



Sara Kooroo
2014
oil on canvas
19.7x17.7



Studio Self-Portrait
1996
oil on canvas
66x48



Bottles & Jars IV
2009
oil on canvas
20x32



From the documentary "The Tchaikovsky Effect on Fenomeno at the Geirangerfjorden, Norway"
2014
oil on panel
45x34
Courtesy of the artist and Sperone Westwater, New York



Three replicas of stills from the documentary "Interview Sessions with Plumita Lunes Nuñez: On Adversity, Resilience and Forgiveness"
2015
graphite on paper
17x13
Courtesy of the artist and Sperone Westwater, New York



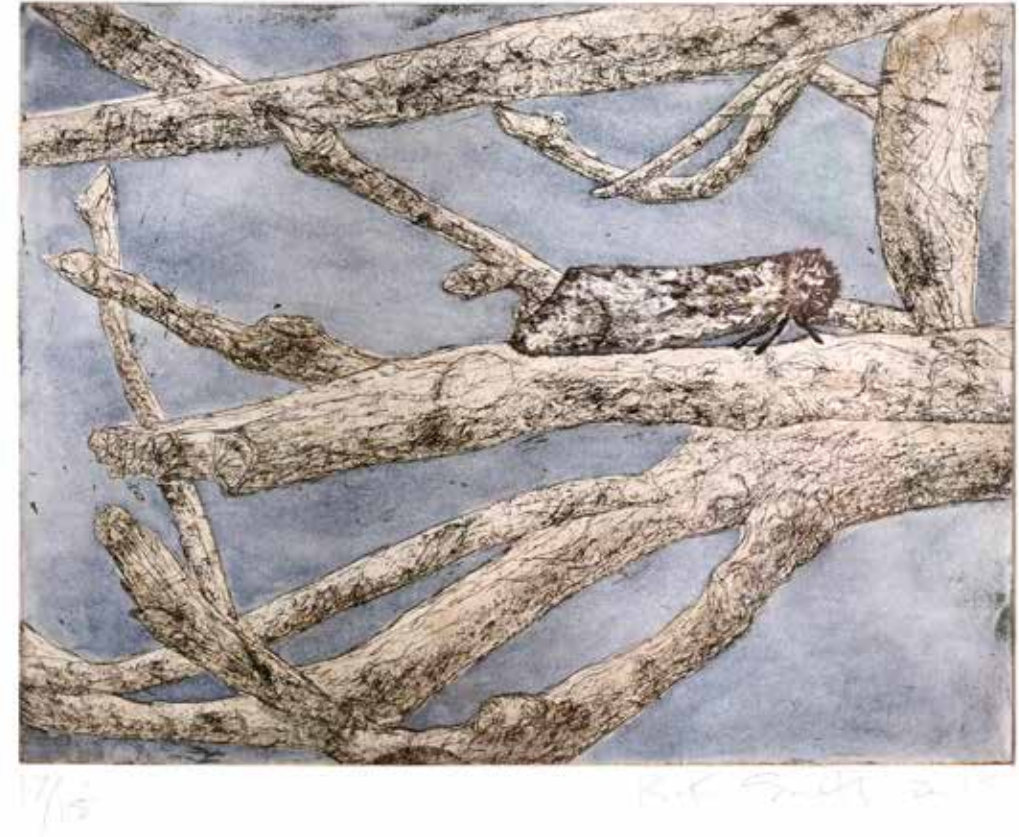
Finch
2015
oil on panel
24x24



Great Gray Owl
2015
oil on panel
16x12



Mind's Eye
2015
open edition monoprint
watercolor and pencil on paper
11 1/2 x 8
photograph by Jason Mandella | courtesy of the artist and Pace Gallery



Goat Moth D
2015
Edition of 17 + 8 AP
etching on Hahnemühle paper
Paper size: 12 1/2 x 14
published by the Leroy Neiman Center for Print Studies at Columbia University
photograph, Michael Fredericks | Courtesy of the artist and John Davis Gallery

Jacob's Creek Road

This is the perfect house for us
pristine with glass near the place
we used to drive on Sundays
so close to the water
when you walk in—well—\yes\
the purple walls will be too bright
but there are hardwood floors
--a little polish--
and the living room opens to another \area
with sweet small rooms/ each parallel to the sea line
You say
everywhere we look is old fashioned furniture
I say
we'll pay to have it removed Look
here is where the cat lay curled
when we were reading the rag rug is still here
I vaguely remember the hidden pantry
I know/ we set/ the berries there/ before making jam
Although the style
is cape cod colonial It's not what I remember as our style
but we'll fill it with art and look
the children are back.

Inventing

In the distance, the great structure/ where
the approach is everything/ through
the vibration/ of the stone walk/past
the beauty/ of the poem/ against
the pillow/ through the comfort
of the twelve/ upon the clock/
arriving/ may be just a wish/ at this place
of massive stone/ wind for windows/ heat from sun.

I discover the first passage way has a sign /
How To Be Just Right/ hinting this is the first room/
The maître de whispers to ask a question/ "any
question"/ I say "what do you want.?" He says
"What have you got?" /He empties all my pockets.

I'm escorted to the next/ where the most interesting
thing of the day I am told/ is waiting for lunch/
where my grandmother's image appears/ with the message
Please Be/ More Complete.

I cannot live In this house of detours/ I move to
The room of what everything means/ the bird on the branch
outside/ holds what's left of my belongings/ and even he
eventually flies off/ leaving me no sustenance
but my spirit/ laid out on a piece of bread/
How To Feel Just Right/ I thought/ wishing my feet were warm.

What is there for me to do/ what is there to offer/
they already know how to make hard candy/
what is there for me to learn/ that's when I heard
the foot upon the stairs/ it was just a foot/ with
nothing else attached/ but the foot has many bones
I thought/ and not to be underestimated/ were I
to remember the names for each/ it'd be mistaken
for intelligence/ and then I'd be more confident.

Longing for music/ is there a way to leave/ a room
with no answers/ for the one/ just right/ music
where are you/ my language of loneliness/ my
transportation/ my way to the means to the end/
when nothing is forthcoming/ I saw then that music was/
up to me/ whatever I said would be heard/
say it anyway/ the words will sort themselves out upon/
the tree/ you can't do everything/ trust the wind to move
the leaves/ surrender/ make the sound/that is your purpose.

The voice in the stone structure/ said
others will believe in it too/ this is what
I dreamed about at work/ but what if I'm afraid
I won't want to say it/ I'll be two people/ like
the woman across the street I won't cook for/
and the one that won't eat it anyway/

Think of the sound in your mind / that will go
down the stairway/ though the gate/ up the
tower/ out the grate/ the hum/ the note/ the
bell/ the last sound you hear/ when you
go to sleep/ is the one you'll hear/ when
you're awake. Look here's a closet

full of clothes/ but it's in the last room where
I don't want what they have/ and they don't want
what I have. Leave/ when you're alone/ you can't /blame
anyone else/ maybe that's the reason for being alone/
but I go back/ I want the clothes no one else has/
the original chiffon/through the window of my mind/

Down the stone stairs/ of the castle/ is the necessary
door. I've stolen the red shoes/ they are certain
to match something.



Harbinger
2014
oil on canvas
64x78



Tocsin
2012
oil on canvas
56x78



Jess
2015
charcoal and white
chalk on blue paper
34.5x18



Dark Days
2013
oil on linen
15.5x13.5



Lithographer's Table
oil on panel
40x52



M Reclining
oil on panel
36x46



Nocturne
2012
oil & lace on canvas
60x48



Right
Bloom
2014
oil on linen
36x24



Passages
2015
oil on panel
24x36



Composition of Thought
2015
oil on paper
9x12



Neurosis
2014
oil on canvas
20x16



Self Portrait w Shadows
2006
acrylic on canvas
18x18



Tender
2008
oil on canvas
39.4x27.6



Peace?
2015
oil on canvas
23.6x19.7



Merlin
FALCO COLUMARIUS
© 2015 Lindsey Wohlman

Merlin
2015
photograph on archival paper
18x12



Blue Jay
CYANOCITTA CRISTATA
© 2015 Lindsey Wohlman

Blue Jay
2013
photograph on archival paper
26x20



Arrangement 1
2015
oil on canvas mounted to panel
16x12



Ascension
2014
oil on canvas mounted on panel
70 (diameter)



ART by MARCO COLÍN

MICHAEL ALAN

“I am Michael Alien, an alien who wants good and to exist with a twist of chaos and a big splash of toxic paint!” — Art Info

For Michael Alan, art is a combination of harmonious opposites, close observation, catharsis, a means of communication and a radical juxtaposition of dimensional elements. He challenges everything: concepts of figure, composition, media and movement, including the language of drawing. Exploring the ambiguity of time and history, Alan’s work focuses on translating energy into images.

Alan was born in the summer of 1977, in Bushwick during the New York City blackout. His work has been featured in 9 New York solo shows, over 200 group shows, and over 200 Living Installations. His work has been discussed in over 200 publications, books and media sources, including the *New York Times*, *The Huffington Post*, *Bomb Magazine*, *Art 21*, *NBC’s Today Show*, *Marie Claire Italia*, *Frank 151*, *Art+Auction*, *the New York Post*, *Fox Channel 5*, *the Village Voice’s “Best in Show”*, *The Creator’s Project*, *Art Forum*, *the Gothamist*, *Time Out New York*, *Vice*, *Frame*, *American Artist*, *Animal*, *Hyperallergic*, *Curbs and Stoops*, *Cacao* and many more.

In addition to his work as a multi-media artist, Michael is the founder and director of the Living Installation, where human beings are transformed into unique, living art objects. These happenings are set to Alan’s original music, which is recorded featuring artists such as The Residents, Tommy Ramone, Ariel Pink, and Meredith Monk.

NIN ANDREWS

Nin Andrews is the author of twelve collections of poetry including *The Book of Orgasms*, *Sleeping with Houdini*, and her latest book, *Why God Is a Woman*. The recipient of two Ohio Arts Council grants, her poems have appeared in many literary reviews and anthologies including *Ploughshares*, *The Paris Review*, *The Best of the Prose Poem*, and four volumes of *Best American Poetry*.

ANNA ROSE BAIN

Anna Rose Bain is a fine art oil painter and commissioned portrait artist based in Denver, CO. Her style is a combination of both classical and direct

painting methods, which often leads to the subject becoming somewhat idealized, while preserving its true essence. Drawing much of her inspiration from the joys and struggles in her life, Anna’s paintings are an expression of gratitude and an exploration of the questions one faces at different stages of their life. In addition to being a wife and mother, Anna paints full time, teaches portrait workshops and demos, and is actively involved in local and national arts communities. She has won numerous awards for her work and continues to draw the attention of national and international collectors.

Her official website is www.artworkbyannarose.com. For a more intimate glimpse into the life of a working artist and mother who is passionately pursuing her dream, you can visit her blog, artworkbyannarose.blogspot.com.

BO BARTLETT

“Bo Bartlett is an American realist with a modernist vision. His paintings are well within the tradition of American realism as defined by artists such as Thomas Eakins and Andrew Wyeth. Like these artists, Bartlett looks at America’s heart—its land and its people—and describes the beauty he finds in everyday life. His paintings celebrate the underlying epic nature of the commonplace and the personal significance of the extraordinary.

“Bartlett was educated at the Pennsylvania Academy of the Fine Arts, where realist principles must be grasped before modernist ventures are encouraged. He pushes the boundaries of the realist tradition with his multilayered imagery. Life, death, passage, memory, and confrontation coexist easily in his world. Family and friends are the cast of characters that appear in his dreamlike narrative works. Although the scenes are set around his childhood home in Georgia, his island summer home in Maine, his home in Pennsylvania or the surroundings of his studio and residence in Washington state, they represent a deeper, mythical concept of the archetypal, universal home.” – Tom Butler, excerpt from the book *Bo Bartlett*, Heartland

NOAH BECKER

Noah Becker (Cleveland, 1970) works from his studio in Brooklyn, NY. Becker’s oil paintings have been exhibited in numerous museums, galleries, and major art fairs in Canada, the United States and Europe, including in New York, Los

Angeles, Detroit, London, Vancouver, Toronto, Montreal, Miami and Switzerland. Becker is the founder and editor-in-chief of *Whitehot Magazine of Contemporary Art*, an online contemporary art magazine. He is also a contributing writer for *Art in America Magazine*, *Canadian Art Magazine* and the *Huffington Post*.

Becker’s paintings can be figurative representations of anonymous people and colorful semi-abstract iconic compositions depicting various themes. When Becker works figuratively he has a tendency to depict a single figure in an unconventional portrait format. Samuel Beckett, Ellsworth Kelly and Frank Stella are some of the people who have influenced Becker’s portrait style. In the case of Frank Stella, Becker had an opportunity to visit the artist and discuss the formal qualities of Stella’s works. As opposed to being interested in the history of art in a way that is too literal or too constraining, Becker chooses to inform his work through face-to-face meetings with legendary artists, gaining history there when possible. It is Becker’s publishing and writing practice that affords him the pleasure of interacting with historical figures in this way.

As a result of interacting with the leading artists of his time, Becker has expanded his abilities to other levels and other areas. Becker thinks of his work as figurative painting and abstraction, done simultaneously at times.

CARRIE-ANN BRACCO

Carrie’s artwork focuses on remote and endangered landscapes. She has created artwork from her experiences visiting the jungle of Southern Peru, sailing in the high Arctic seas, trekking in Patagonia, and volunteering for the American Climber Science Program in the Andes. Her work has been included in exhibits at the New York Academy of Sciences, Flowers Gallery and Mark Miller Gallery. She has been granted a number of residencies, was awarded the Pollock-Krasner Foundation Grant in 2011 and was included in the book *The Figure* in 2014. Carrie received her BA from Columbia University and her MFA from the New York Academy of Art. She spent several years living abroad in Italy, England and Bolivia but now resides in Brooklyn, NY where she continues to find opportunities to connect her interests in rock climbing, sustainability and art through her landscape painting.



JOAQUIN CARTER

Joaquin Carter is a Mexican-born New York based artist with a background in Architecture. He is now exploring novel approaches in painting to create what he likes to describe as imaginary worlds defined by a progression of texture and structure.

GRACE CAVALIERI

Grace Cavalieri is founder and producer of “The Poet and The Poem” on public radio now celebrating 38 years on-air and now recorded at the Library of Congress. She’s poetry reviewer/columnist for *The Washington Review of Books* and she’s had many exciting adventures over the years with *MiPOesias* when it was streaming on line as “radio,” and in print. These years have been the brightest colors in her rainbow. She’s received many awards and the one that means most is The AWP George Garrett Award about helping others in the world of literature.

MARY CHIARAMONTE

Born in 1979 in Harmony, West Virginia, Mary Chiamonte began painting at the age of three. As a child she helped her family live from and farm their land. She had no TV or other distractions, and was encouraged to entertain herself with objects in nature. Left with the workings of her imagination and observations of the world around her, she translated her understanding into paintings and drawings. She continues this practice today, taking much of her momentum from the people that surround and affect her. Hanging between darkness and light, Chiamonte’s paintings offer a narrative that echoes a provocative daydream, communicating both the human disposition and the mysteries therein. Her unending exploration surfaces in her paintings with an ambiguity that asks the viewer to wonder at our world as she does.

MARCO COLÍN

I’m a Designer, Adman, Writer, Doodler, Dad & Husband. I’ve written and illustrated a book, and designed music albums, posters, campaigns and my own line of jewelry. I’m a consultant in communications and advertising, but observing is what I do best.

SILVIA CURBELO

Silvia Curbelo’s latest collection of poems, *Falling Landscape*, was just published by Anhinga Press. She is the author of a previous full-length collection, *The Secret History of Water* (Anhinga Press), and two chapbooks. She has received poetry fellowships from the National Endowment for the Arts, the Florida Division of Cultural Affairs, the Cintas Foundation and the Writer’s Voice, as well as the Jessica Noble Maxwell Memorial Poetry Prize from *American Poetry Review*. Her poems have been published widely in literary magazines, and in more than two-dozen anthologies, including *The Body Electric* (W.W. Norton), *Poems, Poets, Poetry* (Bedford/St. Martin), and the *Norton Anthology of Latino Literature*. A native of Cuba, Silvia lives in Tampa, Florida.

ELIZABETH D’ANGELO

Elizabeth D’Angelo — artist, spreader of love and hope, illness warrior, and force of nature — often paints with her arms pinned to her sides due to severe weakness and muscle spasms from advanced CFS/ME. In the midst of an illness that keeps her confined to her 12 x 12 ft. bedroom, she makes vibrant work that has captivated a loyal following. Painting is her meditation, her grounding rod, and her calling, but it is the connection with others through her art that inspires her the most.

Before her illness began, D’Angelo taught art

classes, workshops and private art lessons in Atlanta, Georgia, and considered herself an undercover life coach, using art to help people to transform their lives. She was featured in an HBO documentary, received a grant from the Fulton County Arts Council, participated in an artist residency at the Hambidge Center for Creative Arts and Sciences, won the Coordinator’s Choice Award at the Candler Park Fall Festival and won Best in Show at the Inman Park Festival. She has exhibited nationally at the Boston Museum of Fine Art, the Ormond Memorial Art Museum, the Museum of Contemporary Art of Georgia, Lark and Key Gallery, The River Gallery, and The Metallo Gallery.

STEPHANIE DESHPANDE

Stephanie Deshpande is a post-contemporary painter living in New Jersey. Her work combines her love for realism with personal allegories. Deshpande graduated from University of Massachusetts at Amherst with a BFA in Painting and continued her studies at the New York Academy of Art earning her MFA. She has won numerous awards including the Ellen Battell Stoeckel Fellowship to attend the Yale Summer School of Music and Art, and has received recognition for her paintings by the Portrait Society of America, Artist’s Magazine, the Art Renewal Center, Allied Artists of America, and Oil Painters of America. She is an instructor at the Teaching Studios of Art in Oyster Bay, Long Island.

Her work has been on display at venues including the National Arts Club, Sotheby’s, Salmagundi Club, Schomburg Gallery, Eleanor Ettinger Gallery, Principle Gallery Charleston, and Richard J. Demato Fine Arts Gallery. Her painting “Assembling the Pieces” has been acquired by the New Britain Museum of American Art for their Post Contemporary room opening in 2015. She is currently represented by Arundel Art Room in West Sussex, England.

JAMES GILROY

James Gilroy attended the New York Phoenix School of Design, and Art Students League of New York. He has had solo exhibitions at multiple New York galleries, including Dactyl Foundation for the Arts & Humanities, Agama Gallery, and 291 Gallery. His work has appeared in the *New York Times*, *ARTnews*, *New York Magazine*, and *Paper Magazine*.

JUAN GIRALDO

Juan Giraldo is a photographer currently living and working in Chicago, Illinois and is a 2015 MFA candidate in Columbia College’s photography department. He was born in Manizales, Colombia and raised in Paterson, New Jersey. He received his BFA with a concentration in photography in May of 2009 from William Paterson University. Awards include Dwight D. Follett Fellowship Full Tuition Award from Columbia College Chicago, Honorable Mention in, En Foco’s, People Places and Things, Brozowski Scholarship and Fiftieth Reunion Endowed Scholarship both from William Paterson University. Exhibitions include, Perceived Realities, Columbia College President’s Residence, Paterson Art Walk, Aljira Fine Art (group shows), What Work Is, Englewood Library (solo show), Figurative Impulse, Oualie Arts Gallery, Paterson Art Walk (group shows), and What Work Is, American Labor Museum (solo show). His work explores the personal interior spaces of working people, (in particular the employees of Great Lakes Reload) the textures of a working life and the banal indicators of domesticity that shaped his view of the world, both as a first generation immigrant and laborer. In addition to this work he continues to photograph his family as part of an ongoing project in which he looks at his relationship with his parents. Recently he has participated in the third annual *New York Portfolio Review*.

DAN GLUIBIZZI

Dan Gluibizzi was raised in Pennsylvania and holds an MFA from the University of Cincinnati. After more than a decade of itinerant art handling in New York, Los Angeles and Boston, Dan has put down roots in Portland, Oregon. Dan’s recent exhibitions include CULT, Aimee Friberg Exhibitions, San Fransisco, FMLY, Texas Contemporary, Houston, Kopeikin Gallery, Los Angeles, Ampersand Gallery, Portland, Oregon and Kunstraum Kreuzberg/Bethanien, Berlin, Germany.

JAMES GURNEY

James Gurney wrote *Color and Light: A Guide for the Realist Painter*, Amazon’s #1 bestselling instructional book on painting for over 150 weeks. He has been named a “Grand Master” by Spectrum Fantastic Arts and a “Living Master” by the Art Renewal

Center. He also wrote and illustrated *Dinotopia: A Land Apart from Time*, which was published in 32 countries and 18 languages. Gurney has blogged daily at GurneyJourney for almost 8 years, and has written 37 consecutive articles for *International Artist magazine*.

ANNE HARRIS

Anne Harris has exhibited at venues ranging from Alexandre Gallery, DC Moore Gallery and Nielsen Gallery, to the National Portrait Gallery at the Smithsonian Institute, The Portland Museum of Art, the California Center for Contemporary Art and the North Dakota Museum of Art. Her work is in such public collections as The Fogg Museum at Harvard, The Yale University Art Gallery and The New York Public Library. Grants and awards received include a Guggenheim Foundation Fellowship and an NEA Individual Artists Fellowship.

Harris currently teaches in the BFA and MFA programs at The School of the Art Institute of Chicago. She serves on the board of the Riverside Arts Center and is chair of its exhibition committee. She also is the originator of The Mind’s I—an expanding drawing “conversation” designed to investigate the complexities of perception and self-perception through drawing. Harris currently has solo exhibitions at the Memphis College of Art, Memphis, TN and at Cultivator, Chicago, IL.

Harris lives with her husband, the photographer Paul D’Amato, and their son Max, in Riverside, IL. Represented by Alexandre Gallery, New York, NY alexandregallery.com.

JAIME HERNANDEZ

Born in 1959, Jaime Hernandez enjoyed a pleasant childhood in Oxnard, California, with four brothers and one sister. Their mother had been an avid comic book fan as a girl, and she passed onto them a love of Jack Kirby and Steve Ditko’s Marvel comics, Hank Ketcham’s (and Al Wiseman’s) Dennis the Menace, and the Archie comics line. A further strain of DNA was added when an older brother smuggled R. Crumb’s Zap into the house. Taking to the early punk scene of Los Angeles, Love & Rockets, published by Fantagraphics, was born out of this gritty aesthetic by Jaime and his brothers Gilbert and Mario, and is now in its 35th year. Jaime is a highly sought after artist, with a career spanning from CD covers to The New Yorker, and Archie. The adventures of his characters Maggie and Hopey can still be read annually in Love & Rockets: New Stories.

Jaime lives in Los Angeles, California with his wife and daughter.

NICOLA HICKS

Born in London in 1960, Hicks studied at Chelsea

School of Art, and took her MA at the Royal College of Art. She has had major solo shows in leading museums and galleries in Britain and around the world, and has already been honored with a MBE for her contribution to the visual arts. Hicks’ primary media are plaster and straw, and huge sheets of brown paper on which she works up her dynamic charcoal drawings. Many of the sculptures have subsequently been cast in bronze, often with such subtlety that every fragile detail of plaster and straw is reproduced. The study of anatomy and the discipline of drawing cannot be underestimated in Nicola Hicks’ work. Although not concerned with mimetic representation her achievement is founded on a unique ability to capture the physicality and psychology of the animal and human figures she creates. Since 1984, she has had a number of successful solo exhibitions and has exhibited her work in India, Japan, America and Canada as well as across the UK, Ireland and Europe, including St Paul’s Cathedral, the Yale Center of British Art and at The Venice Biennale.

ALEXIS HILLIARD

Alexis Hilliard is a native of Portland, OR. She received her BFA in painting, photography, & video from Cornish Collage of the arts in Seattle, WA. Upon graduation she began working for numerous artists throughout the Pacific Northwest and abroad including at Gage Academy of Art, The Florence Academy in Italy & for the American artist Bo Bartlett. In 2014 she received her MFA from the New York Academy of Art in Manhattan. She currently lives in Brooklyn and specializes in complex large scale handmade collages.

CATHERINE HOWE

Catherine Howe is a New York Artist with an extensive history of exhibitions and critical success. Her work has been discussed in numerous publications including *The New York Times*, *Artforum*, *Art in America*, *Flash Art*, *Il Giornale dell’Arte*, *Whitewall Magazine*, *il Giornale dell’ Arte*, the *New Art Examiner*, and *The Los Angeles Times*. Her paintings have been exhibited extensively in New York, and the United States, including solo exhibitions at VonLintel Gallery, New York/LA, Lesley Heller Workspace, Casey Kaplan, Liz Koury, Littlejohn Contemporary, Bill Maynes Gallery, Slein/Schmidt, St Louis, Kim Light, Los Angeles. Exhibitions abroad include Yukiko Kawase, Paris, Salama Caro Gallery, London, Johan Jonker, Amsterdam, and Thomas von Lintel, Munich.

Catherine Howe had her first exhibition in New York at White Columns in 1987. She served as Curator at Hallwalls (1984-88), a legendary artists-run space started by Cindy Sherman and Robert Longo. She left Buffalo for a New York studio in the meat packing district in 1989, and became Associate Director of White Columns until 1995. She emerged as an artist while in this creative non-profit milieu in the

early 90’s along with artists such as John Currin and Lisa Yuskavage; artists also interested in painting a new figuration (see Art in America “Picturehood is Powerful,” Barry Schwabsky, 1999).

She is currently a Professor on the Graduate Painting Faculty at the New York Academy of Art, where she leads a seminar on contemporary art.

The artist is married to Bob Barry and works in Manhattan and a farmhouse in Columbia County.

LINA HSIAO

I’m Lina. I like goeey things and eye sockets. I like fleshy folds and stacks. My brains are jelly springs with glitter guts.

DAVID JON KASSAN

David Jon Kassan’s work has been described as “raw, poignant and profoundly honest. He seeks to capture the essence of those he paints, imbuing them with their own voice. More than simply replicating his subjects Kassan seeks to understand them. We are moved by Kassan’s depictions, captivated by powerfully expressive hands, pensive faces, and flesh that appears warm to touch. Ultimately, there is a truth and timelessness to Kassan’s work because it is so deeply human. His subjects are distilled in an exact moment in time, patiently contemplating their present. We share in this present-moment appreciation, this slowing down of time, and see life for what it is.” (Harriet Levenston, Tharunka).

David Jon Kassan (born 1977 in Little Rock, Arkansas) is a contemporary American painter best known for his life-size representational paintings, which combine figurative subjects with abstract backgrounds or “tromp l’oeil texture studies.” Of this dual representation strategy Kassan notes, “my effort to constantly learn to document reality with a naturalistic, representational painting technique allows for pieces to be inherent contradictions; paintings that are both real and abstract.”

Kassan is a much sought after drawing and painting instructor because of his steadfast commitment to the age old discipline of working from life and creating compelling expressions of the human condition. He has given painting/drawing seminars and lectures at various institutions, and universities around the world. In 2013, he founded the Kassan Foundation in hopes of giving grants directly to underprivileged talent in both the visual and musical arts.

Kassan’s works can be seen in many public and private collections worldwide. He is represented by Gallery Henoeh (Chelsea), New York, NY and The Maxwell Alexander Gallery in Culver City, CA. Kassan lives and works in Brooklyn, New York.

STANKA KORDIC

Stanka Kordic, a 1985 graduate of the Cleveland Institute of Art, is an internationally recognized fine artist. Her awards include the Gold Medal of Honor in Painting from Allied Artists of America, and two Certificates of Excellence from the Portrait Society of America International Competition. Her work has been exhibited in venues nationally, among them, the National Arts Club in New York City, and the Butler Institute of American Art in Youngstown, Ohio. Stanka’s corporate collectors include Cleveland Clinic, University Hospitals, and Key Bank. She also has a piece in the permanent collection of St. Paul’s Croatian Catholic Church in Cleveland, Ohio. Stanka’s extensive private collector list spans the US and Europe. Her work can be found at: www.stankakordic.com

JEREMY LIPKING

Few artists today can claim the success and artistic repertoire attained by Jeremy Lipking (b. 1975). A realist figurative and landscape painter who claims Anders Zorn, Edgar Payne and the Taos Society of Artists as major influences, Lipking creates art that is distinguished by a contemporary aesthetic and timeless subject matter.

The son of painter and illustrator Ron Lipking, Jeremy’s interest in art started as a young child studying the works of past masters in museums as well as contemporary painters of the American West. He soon enrolled in The California Art Institute where his burgeoning talent became evident as he devoted himself to serious study. Lipking quickly found his own way and the unique ethereal style that has made him famous. Many of his well-known paintings feature his wife, Danielle and daughter Skylar.

People are drawn to the almost paradoxical aesthetic qualities of Lipking’s work: his paintings are simultaneously hyper-realist and softly rendered. As Michael Zakian, Director of the Frederick R. Weisman Museum of Art at Pepperdine University put it, “Lipking’s skill lies in his ability to probe in and around his subject. With a highly sensitive eye, he sees nuances of value and hue that the camera and most people can never see. More incredibly, he is able to translate his highly nuanced vision into a painted image.”

Lipking’s litany of accolades and acclaim serve as proof of his unique talent and unparalleled style. He has had numerous solo exhibitions in New York and Los Angeles, his work has also been honored with the top awards at the Prix De West, ARC International Salon, Portrait Society of America International competitions and California Art Club Gold Medal shows among countless others. In 2013, *American Artist Magazine* named him as one of the 75 greatest artists of all time and his work has also appeared in films, books, and an instructional DVD.

Lipking’s ability to paint landscapes as ably and beautifully as he pains the human form—and often times combining the two in a single work—makes his body of work impressively diverse. As Lipking explains, his artistic inspiration often comes from the interplay of subject and background, which is reflected in the dynamic and intimate qualities of his work.

DANIEL MAIDMAN

Daniel Maidman is a painter whose imagery occupies a spectrum from high rendering to almost total abstraction.

His art has been shown in group and solo shows in Manhattan, and in juried exhibitions nationwide. It was selected by the Saatchi Gallery to be displayed at Gallery Mess in London, and has been exhibited at the Alden B. Dow Museum of Science and Art. His art and writing on art have been featured in *ARTnews*, *Juxtapoz*, *Hyperallergic*, *American Art Collector*, *International Artist*, *PoetsArtists*, *MAKE*, *Manifest*, and *The Artist’s Magazine*. He blogs for *The Huffington Post*.

His paintings range from the figure and portraiture, to still lives and landscapes, to investigations of machinery, architecture, and microflaura. He has produced paintings in collaboration with best-selling novelist China Miéville, award-winning poet Kathleen Rooney, legendary actor Martin Donovan, and noted installation artist Erika Johnson.

His work is included in the permanent collections of the Library of Congress, the New Britain Museum of American Art, and the Long Beach Museum of Art, as well as numerous private collections, among them those of New York Magazine senior art critic Jerry Saltz, Chicago collector Howard Tullman, Disney senior vice president Jackson George, and Gemini-winning screenwriter Jeremy Boxen. He is represented by Dacia Gallery in New York. He lives and paints in Brooklyn.

RENEE MCGINNIS

Renee McGinnis grew up on a farm in central Illinois and attended Illinois Wesleyan University, earning a BFA in 1984. She continued with graduate work in sociology and anthropology at the University of Chicago.

Her work has been exhibited widely in Chicago and has also been shown in Germany, Australia, New York City, Washington D.C. and Baltimore, Md .

Her curatorial debut occurred when she launched “The Chicago Solution Show 2003 with the late Ed Paschke as juror, then again in 2005 with Art Institute of Chicago Curator of contemporary Collections-James Rondeau. She received a National Emmy Award for Design in Television 1991. In 2002

she starred as herself in the Iranian-American film “American Burqa,” screened at The Gene Siskel Film Center, Chicago, Illinois.

RICHARD MEYER

Richard Meyer has been living and working in New York City since 1975, creating paintings in the traditions of visionary art and social realism, with stylistic references to the histories of urban walls both ancient and contemporary. He looks for an empathic identification with the city’s pageant of humanity, bringing the full range of ethnicities, outsider cultures, and the physically and developmentally disabled into community and equality. The tradition of painting those whom the artist’s social group might consider to be different than themselves is time honored while still leading to questions of the limitations and responsibilities of gazing from the outside. He retains the sense of being looked at and looking in, accepting the difficulties of our differences, while finding a commonality with those on the edge. He is represented by Chelsea Underground Gallery in Chelsea, MI. www.meyon.com

JENNY MORGAN

Corporeal but also ethereal, Jenny Morgan (b. 1982) pushes the boundaries of figurative painting by exploring new ways of affecting her impeccably detailed images. Her haunting portraits are perfectly realized only to be annihilated; their surfaces sanded and stripped away to reveal physical and spiritual wounds of the flesh. By disturbing the surface of the canvas, she achieves a striking intensity and psychological depth in her work, breaking through the ideals of traditional portraiture and the preciousness of realism. In addition to self-portraits, Morgan often depicts people she knows personally, though not intimately, stating “If there is a spark of mystery to our relationship it leaves room for me to explore them on canvas.” Morgan’s deeply personal work examines the complexity of human relationships and awareness, providing the viewer a visual and conceptual window into the vulnerable multiplicities of the self.

Her work has been the subject of solo exhibitions in New York, Colorado, Utah and Indiana; in numerous group exhibitions including the Smithsonian National Portrait Gallery, Washington, D.C. and the 92Y Tribeca, New York; and at galleries in Florida, England and Sweden. Her work is represented in the collections of the Museum of Contemporary Art Jacksonville, Purdue University Art Gallery, University of Maryland’s Stamp Student Union Art Collection, New Mexico State University’s University Art Gallery Collection, as well as major private collections throughout the United States and abroad.

Morgan’s work has received critical attention in numerous publications including *Juxtapoz*, *Whitewall*, *Hi-Fructose*, *The Village Voice*, and *The*

Denver Post. Her 2013 solo exhibition *How To Find A Ghost* at Driscoll Babcock Galleries was named one of the top 100 fall shows worldwide by *Modern Painters*. Her work has been the subject of three artist monographs, including *Jenny Morgan: How To Find A Ghost* (2013) authored by Benjamin Genocchio. Additionally, Morgan has realized several portraiture commissions for publications including *The New York Times Magazine* and *New York Magazine*.

Born in Salt Lake City, Utah, Jenny Morgan currently lives and works in Brooklyn, New York. She holds a BA from the Rocky Mountain College School of Design in Lakewood, Colorado and an MFA from the School of Visual Arts in New York, NY.

Jenny Morgan has been exclusively represented by Driscoll Babcock Galleries since 2012.

SYRIE MOSKOWITZ

Born in the Appalachian foothills of Tennessee, Syrie Moskowitz spent most of her childhood in the deep South. She and her mother, an artist and novelist, spent extensive time traveling the country selling antiques from the back of a van. At the age of 12, Moskowitz began seriously photographing, becoming the fourth-generation photographer in her family. She also trained in classical and modern ballet, theatre, argentine tango, and piano. At seventeen, she traveled to Eastern Europe, making a documentary in Romania, which began her career in filmmaking. Since then, both film and photographic projects have led her around the globe, to create stories and record subjects in Europe, Central America, and the Middle East. She has collaborated and worked with many significant artists and photographers, including Salman Rushdie, David Salle, Ellen Von Unwerth, Amy Arbus, George Holz, Jenny Morgan, Mark Seliger, Alexander Klingspor, Antoine Verglas, and others. She has been featured in *Vogue*, *Juxtapoz Magazine*, *Vanity Fair*, *Italian Vogue*, *Modern Painters*, *Playboy*, *VS Magazine* and countless other publications and art books. She recently was featured in the Spring 2015 Kate Spade Campaign, alongside super model, Karlie Kloss and fashion legend, Iris Apfel and starred in the off-broadway immersive theater play, Ziegfeld’s Midnight Frolic.

KATIE O’HAGAN

Katie O’Hagan was born and raised in Scotland and moved to the States in 1993, after receiving a BA in Silversmithing from Edinburgh College of Art. Growing up on the remote north coast, she often passed the time by sketching the customers who came into her father’s pub, and was accepted to ECA on the strength of these drawings. Once there, however, she decided to concentrate on design instead. She set art aside entirely for over a decade after arriving in the States, and worked primarily in the Film and TV industries. It wasn’t until 2004 that she picked up

her first set of paints and began to experiment. What began as a hobby to pass the time while her children napped quickly took hold and became a consuming focus. Raising young children meant no time for any formal art training, but despite being self-taught, she has worked hard to make up for lost time, and is enjoying increasing success and recognition for her work. She currently lives in Beacon, New York with her two daughters.

MIA PEARLMAN

Mia Pearlman has exhibited internationally in numerous galleries, non-profit spaces and museums, including the Museum of Arts and Design (NYC), the Renwick Gallery at the Smithsonian American Art Museum, Goyang Aram Gallery (South Korea), the Centre for Recent Drawing (London), Morgan Lehman Gallery (NYC) the Montgomery Museum of Fine Arts (AL), and the Manchester Art Gallery (UK). Permanent public art installations include commissions for Liberty Mutual in Boston, and the 80th Street A Train station for the MTA in Queens, New York. Her work has been featured in nineteen books on contemporary art, and in both international and domestic press, including *The New York Times*, *New York Magazine*, *The New Yorker*, *The New York Post*, *The Boston Globe*, *The Milwaukee Journal Sentinel*, *Surface Design Journal*, *Sculpture Magazine*, *Juliet Art Magazine* (Italy), *Machina* (Poland), *dpi* (Taiwan) and *Home Concepts* (Singapore). Pearlman lives and works in Brooklyn, NY.

ISAAC PELEPKO

Isaac Pelepko is a painter and draughtsman whose work is primarily focused on the figure. He received his B.F.A. from the Pennsylvania College of Art and Design where he was awarded most outstanding student fine art his senior year and his M.F.A. from the New York Academy of Art where he received a merit scholarship award. He also studied at Grand Central Academy and the Art Students League of New York. He was awarded the Phyllis and Frank Mason grant for painting in 2011. Isaac has been in shows in Paris, France, New York City, and the eastern United States.

JOSEPH PODLESNIK

Joseph Podlesnik holds a BFA in drawing and painting from University of Wisconsin-Milwaukee and an MFA in drawing and painting from Cornell University. He is Associate Professor of Art Foundations at the Art Institute of Pittsburgh - Online Division and serves as Adjunct Professor of Art (Online) at Stockton University in New Jersey. He is exhibiting drawing, painting and photographic media nationally and internationally. Joseph lives in Phoenix, Arizona.

ELISA PRITZKER

Elisa Pritzker’s lifetime work is available for study through a permanent file kept at the National Museum of Women in the Arts in Washington DC. She has exhibited at MoMA, Queens Museum and Dorsky Museum in group exhibits. She participated in the Affordable Art Fair NYC & London UK, London Biennale-Creative Village Medienparty in Berlin, Germany, Pinta Fair NYC, Fountain Art Fair and EGGO-Cordoba Art Fair in Argentina. She was selected as the US artist for the environmental project The Pyramid of Naxos, Greece during the Olympics. From 2004 to 2012, she was represented by Franklin 54 Gallery, Chelsea NYC. Among many other venues: Dumbo Arts Center & Nurture Art, Brooklyn. In the Hudson Valley: Kingston Museum of Contemporary Arts [KMOCA] and Hudson Valley Center for Contemporary Art [HVCCA], Peekskill NY. Abroad at Galeria Arte x Arte, Buenos Aires, Argentina and Galerie Taste Modern Berlin in Berlin Germany. Upcoming exhibits at Jerusalem Biennial 2015 and Fresh Winds Art Biennial in Gardur, Iceland in 2015-2016. Portfolio: www.elisapritzker.com

CHRIS RINI

Chris Rini is a contemporary artist born and raised in New York. His work involves burning, engraving, and staining wood to depict the history of Mixed Martial Arts.

The sport functions as a sort of live action Post Modernism, blending eastern and western philosophies of combat and simultaneously exploring the survival instinct. When we are confronted with intense situations beyond our control, a reality about ourselves is revealed.

It is also an opportunity to engage in figurative artwork within a context where the body also functions as storytelling device.

CECILIA RUIZ

Cecilia Ruiz is a Mexican illustrator and graphic designer who lives and works in New York City. *The Book of Memory Gaps*, published by Blue Rider Press, is her debut as an author.

DAVID SALLE

David Salle helped define the post-modern sensibility by combining figuration with an extremely varied pictorial language. Solo exhibitions of his work have been held at museums and galleries worldwide, including the Whitney Museum; Museum of Contemporary Art, Los Angeles; Stedelijk Museum, Amsterdam; MoMA Vienna; Menil Collection, Houston; Haus der Kunst, Munich; Tel Aviv Museum of Art; Castello di Rivoli; and the Guggenheim, Bilbao.

Although known primarily as a painter, Salle’s work grows out of a long-standing involvement with performance. Over the last 25 years he has worked extensively with choreographer Karole Armitage, creating sets and costumes for many of her ballets and operas. Their collaborations have been staged at venues throughout Europe and America, including The Metropolitan Opera House; The Paris Opera; The Opera Comique; Lyon Opera; Brooklyn Academy of Music and the Opera Deutsche, Berlin. In 1995, Salle directed the feature film Search and Destroy, starring Griffin Dunne and Christopher Walken.

Salle is also a prolific writer on art. His essays and interviews have appeared in Artforum, Art in America, Modern Painters, The Paris Review, and Arts Magazine, as well as numerous exhibition catalogs and anthologies. He is a regular contributor for *Town & Country Magazine*. His collected essays will be published by W.W. Norton in 2016.

FARSAM SANGINI

Farsam Sangini was born in 1988 in Tehran, Iran. He lives in Tehran. He is self-taught and home educated in graphic design, painting and animation. Between 2011 and 2015 Sangini participated in many group exhibitions in Iran and overseas (Lithuania, Venice, London, Spain). Between 2011 and 2012 he produced a couple of music albums (Folkloric/ Fusion). He has been a member of the Tehran Stuckists since 2010.

PERI SCHWARTZ

Peri Schwartz received her BFA from Boston University in 1973 and her MFA from Queens College in 1975. Her work has been exhibited extensively for the last 30 years, and can be found in the permanent collections of numerous institutions such as the Museum of Fine Arts, Boston; Yale University Art Gallery, New Haven, CT; Hammer Museum, LA, CA; The British Museum London, Great Britain; and The Albertina, Vienna.

ANDREW SENDOR

Born in 1977, Sendor currently lives and works in New York City. Sendor’s work is characterized by a meticulous draughtsmanship that serves to illuminate his ongoing engagement with the interrelation of photorealism and the evolution of the moving image. The artist’s film work further extends the intricate web of psychologically charged narratives, persona and anachronistic space developed in his drawings and paintings. He has presented solo gallery exhibitions in New York, Los Angeles, and Copenhagen. His works have been included in numerous museum exhibitions, including the Funen Art Museum, Odense, Denmark; Hudson Valley Center for Contemporary Art, Peekskill, New York; Knoxville Museum of Art, Knoxville, Tennessee; Kemper Museum of Contemporary Art,

Kansas City, MO; and the ARKEN Museum of Art, Ishøj, Denmark. In 2014, Sendor mounted a solo exhibition in conjunction with his residency at The Wright Museum, Beloit College. In November 2015, the Eli and Edythe Broad Art Museum at MSU will mount a solo exhibition. His works are in private and public collections worldwide. Andrew Sendor is represented by Sperone Westwater.

HERB SMITH

Born in 1981 in Staten Island, NY, Herb Smith studied painting by reading books, visiting museums, and through hands-on trial and error in his craft. He has exhibited work in the US and in Europe. Publications featuring Smith’s art include ArtNews, Untitled II and III, The Thousands; painting inside. As a teenager, Smith began to look at works by artists of the Northern Renaissance and Dutch Golden Age, including painters such as Jan Van Eyck, Hans Memling, Rogier Van Der Wyden, Rembrandt and Vermeer.

Also since the beginning Smith was interested in painting wildlife, especially birds. The structural differences between species along with all the colors and other traits of an animal have maintained an endless interest. The technique of building layers extending depth in a painting is what first attracted Smith to oil paint, and still retains his interest. Along with birds, his subject matter goes from portraits to still life work.

With each work he uses many different reference sources to build up an idea. Visually he would like the viewer to recognize each part of the painting, but not to give the full story of the work, rather letting the viewer work out his/her own overall idea. He is not working to create a “photo realistic” image, but to convey an illusion that seems possible.

Smith currently lives and works in Staten Island, painting and birding.

KIKI SMITH

Kiki Smith (b. 1954, Nuremberg, Germany) is an artist of international recognition whose career has spanned over three decades. She works in various media and subject matter including the human condition, the body, and nature. Smith’s diverse body of work includes painting, photography, bookmaking, sculpture, drawing, glass and printmaking.

Smith’s artistic career began in the 70’s with her involvement in the artist’s collective Colab. She has since had over 150 solo exhibitions internationally. Her work has also been included in multiple Whitney Biennial exhibitions (1991, 1993, 2002); La Biennale di Firenze (1996-1997; 1998); and La Biennale di Venezia (1993, 1999, 2005, 2009), where in 2011, she participated in the group exhibition Glasstress at the Palazzo Cavalli Franchetti (June 4–November

27, 2011). In 2012, Art Production Fund unveiled a major stained-glass installation by Smith in The Last Lot project space, located on 46th Street and Eighth Avenue.

A retrospective of Smith’s prints was held at the Museum of Modern art in New York (2003). A retrospective of her work originated at the San Francisco Museum of Modern Art in 2005 and traveled to, among other museums, the Walker Museum in Minneapolis, MN and then on to the Whitney Museum of American Art in New York City. Smith’s work is held in over fifty public collections internationally.

Smith’s many accolades include the U.S. State Department Medal of Arts presented by Hillary Clinton (2012), Theo Westenberger Women of Excellence Award (2010); Nelson A. Rockefeller Award, Purchase College School of the Arts (2010); Women in the Arts Award, Brooklyn Museum (2009) and the 50th Edward MacDowell Medal (2009), among many others. Smith was elected a member of the American Academy of Arts and Letters, New York in 2005. In 2006 TIME Magazine named her one of the “TIME 100: The People Who Shape Our World.” She will be honored with the International Sculpture Center’s Lifetime Achievement Award in 2015.

Kiki Smith lives and works in New York City. She has been represented by Pace Gallery since 1994.

SAMANTHA KEELY SMITH

Born in Harlow, Essex, England, New York-based artist Samantha Keely Smith moved to the United States as a child with her family. Smith started her College Education at the School of Visual Arts, NYC. She also attended the Mason Gross School of the Arts at Rutgers University, New Brunswick, New Jersey, earning her BFA in Painting, with Honors.

Smith’s paintings attempt to reconcile the inner world of instinct and emotions, with an external world that is both beautiful and hostile in its natural grandeur. They map the place where these worlds intersect. The paintings are an investigation of the struggle between a variety of human impulses: impulses that are as necessary as they are contradictory. The translucent layers of paint, contrasting soft ethereal brushwork and harder edged sweeping gestures, echo this divergence and depict a timeless place that hovers between dream and reality. www.samanthakeelysmith.com

JORDAN SOKOL

Jordan Sokol was born in 1979 in Queens, NY. A graduate from the Florence Academy of art, his work focuses on the human figure. In 2013, after a decade of studying and teaching in Italy he moved to Spain where he began teaching from his private studio in Madrid. In 2014 Jordan returned to the United States after being invited to open the first official

U.S. branch of the Florence Academy of Art in Jersey City, NJ where he is currently the Academic Director. Jordan is represented by Arcadia Contemporary in New York City. www.jordansokol.com

SHARON SPRUNG

My approach to living is visual. What I observe is how I make sense of the world; it is how I understand people. Knowing life in paint is a different kind of knowing. It orients me; makes the world accessible, people approachable and life joyful. The patterns of nature, the colors, the textures, the proportions of a face, the architecture of anatomy - these are like breadcrumbs I follow to find a direction. The visual deepens and enriches all. Observation, quiet meditative observation, is a way of finding myself and how I fit into this very complicated world. Making art is a way of translating my experiences. My portraits and figures are biography or part autobiography. My mind is a library of images.

ADRIENNE STEIN

Adrienne Stein (b. 1986) is an emerging artist living and working in Wrightsville, PA. She holds an MFA from Boston University and a BFA Magna Cum Laude, from Laguna College of Art & Design. Adrienne studied under many gifted and influential instructors throughout the Unites States, France, and Italy. Her work forms a bridge to the present, reanimating historical painting genres with fresh insight and imagery. The worlds she paints are inhabited by figures, folklore, archetypes, and natural elements that are fueled by a sense of personal as well as universal myth. Close friends and family members are reinterpreted in lush and magical environments that form the nexus between reality and fantasy, expressed through an unconscious world of symbolic imagery. Adrienne is represented exclusively by RJD Gallery in Sag Harbor, NY. www.adriennestein.com

BELINDA SUBRAMAN

Belinda Subraman: Poet. Writer. Podcaster. Artist. Drummer. Published in 100s of places, recently *Red Fez, Unlikely Stories, Tribe, Gargoyle*.... Mid 80-90s published literary magazine called *Gypsy*, six years from Germany, 4 years from Texas. Edited books for Vergin’ Press, also for 10 years.

DORIAN VALLEJO

Dorian Vallejo began his career as an illustrator while attending the School of Visual Arts in New York. When the field increasingly began to use computer-generated images, Vallejo felt the need to pursue other avenues with his art. His love of traditional media and the human figure, plus his interest in philosophical and psychological inquiry shifted his focus to portraiture and fine art.

JOE VELEZ

Joe Velez is a Jersey City, N.J., native who, despite being born with an interest in the arts, didn’t begin painting until the age of twenty-one. The self-taught artist’s first works were expressionistic in nature yet still largely figurative. After developing a strong affinity for old master paintings, however, his style began to evolve. Through careful study, Velez learned how to create more classically inspired work with the sacred air of Renaissance art, the dramatic tension and lighting found in the work of Baroque greats, all with subtle touches of Surrealism. His narrative scenes contain imagery that are not impossible, but perhaps improbable.

CAROLINE WESTERHOUT

Caroline Westerhout, born in 1970 in the Netherlands, graduated in 1990 from the Graphics School in Eindhoven, NL, specializing in reproduction drawing. She worked as a desktop publisher for a number of years, while experimenting with oil paints in her free time. As a child, Westerhout spent much of her time drawing, namely nude women, so it was no wonder that a woman’s naked body became the focal point in many of her paintings. She began spending more time posing and photographing herself which allowed her feelings and emotions to prevail. The art of the nude is what Westerhout’s work is mostly known for and that in the broadest sense of the word – literally and figuratively. Today she herself still remains the subject of many of her works, although her style continues to change. She passionately loves realism which she technically practices with verve. As indicated by Westerhout, she will steer clear of taking her art work in the direction of photo realism because the charm and the element of surprise is lost. Therefore, the element of abstract will always remain essential in her work.

Her artwork is known for the stories that lie within, which are open for interpretation by all. Feelings and emotion are most important to her; often these subjects’ moods transfer to the viewer, touching their core.

Caroline Westerhout has been a professional artist since 2008.

LINDSEY WOHLMAN

Lindsey Wohlman, a photographer and sculptor who graduated from the University of Colorado Fine Arts program, adds a photographic view to historical works of great artistic importance. “I feel we must remove art from the vacuum of the moment of creation,” she says. “By doing so we better understand the work, how it moves through history, and how its story is changed.” She has collaborated with several museums, including Denver Museum of Nature and Science, University of Colorado Natural History Museum and an on-going series to create a

photographic study based on John James Audubon’s iconic “Birds of America.” Other photographic work inspired by Andy Warhol was awarded a long term exhibit by the University of Colorado’s Dean of Arts and Sciences and was featured in USA Today. Lindsey has exhibited in several national and international shows and has work in public collections including the University of Colorado Special Collections Library. www.distilledartdesign.com

ZANE YORK

Zane York was born in Fremont, Nebraska and was raised all over the Midwest. From an artistic family, he began drawing at an early age; his focus and passion quickly became evident. For better or worse, Zane York grew up in a comic book culture. With two older brothers telling him to keep his hands off their

comics (or at least to be careful (Okay, who are we kidding? Don’t touch them at all.)), it was inevitable that he would find them enticing. So when he began getting interested in art, it was no surprise that comic books were the medium he first imagined for himself. He was in elementary school when his parents gave him his first drawing table. Soon afterward, he began taking commissions from family members to draw pictures of superheroes. In junior high and high school, he became more involved in comic art, building a portfolio that he carried with him to comic conventions for the professionals to evaluate.

What became clear, though, as he began taking art more seriously was that the kind of work he liked to do was unsuited for any kind of conventional comic book format. Comic books thrive on caricature and abstraction—signification through simplification.

Zane’s work, if anything, celebrates the opposite of the comic book aesthetic; it celebrates the mundane in all of its startling intricacy and beauty.

Zane received his B.F.A. in Drawing, Painting, and Sculpture from the University of Wisconsin Oshkosh and his M.F.A. in Painting from the New York Academy of Art, graduating with honors from both institutions. He moved out to Brooklyn in 2001 and maintains his studio in Greenpoint, Brooklyn. He is represented by Causey Contemporary in New York. He has shown in New York, St. Barthelemy, France, and throughout the Midwest. He has lectured on his work in correlation with his recent exhibition “Wunderkammer” at Ripon College and “Curious Remnants” at Causey Contemporary.

Time: Everything, Basically...

Time is God passing through me
with hurricane mirrors
in the weight of sunshine
time becomes
photos in misplaced envelopes
with names we’ve mostly forgotten
remnants in a crumbling catalog
turning digital membrane
then glorious air jazz
searing the senses
over flowering cacti and desert daises
where the odd deer walk the wild beyond

where I can feel grateful
a sense of wisdom
moments of peace
where a memory blurred into everything
becomes a light that blinds us into one
where random chime breezes
breathe positively
beyond orgasm and beliefs

like God, you know
passing through me

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